


9

CLARINET 3/~~BASS~~ CLARINET

Richard Felciano

ORCHESTRA

Metered sections are to be conducted and played in the normal manner.

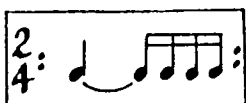
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 1) non battuta in which the conductor does not indicate a pulse after the cue is given, the performers following the tempo indications in their respective parts;
- 2) battuta non metrica sections, in which the conductor beats a regular pulse after the cue is given but makes no metric indications; and
- 3) battuta metrica, in which the metrical conducting of some instruments is temporarily superimposed on a larger, non-metrical section.

Boxed notation indicates repetition as follows:



uncoordinated within the section: vary dynamics constantly between *p* and *f* ; leave irregular pauses between notes.





coordinated within the section.



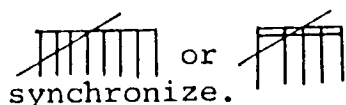
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

in modo canonico

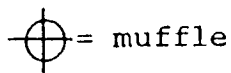
All boxes repeat until another box or an exit cue  is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions will occur, they are indicated thus: 

Accidentals carry throughout the measure and across barlines when tied.

All staccato notes should be considered staccatissimo regardless of note value.

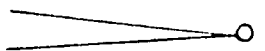


slash (through any value) = as fast as possible. Do not synchronize.



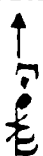
= muffle

l.v. = let vibrate



= diminuendo a niente

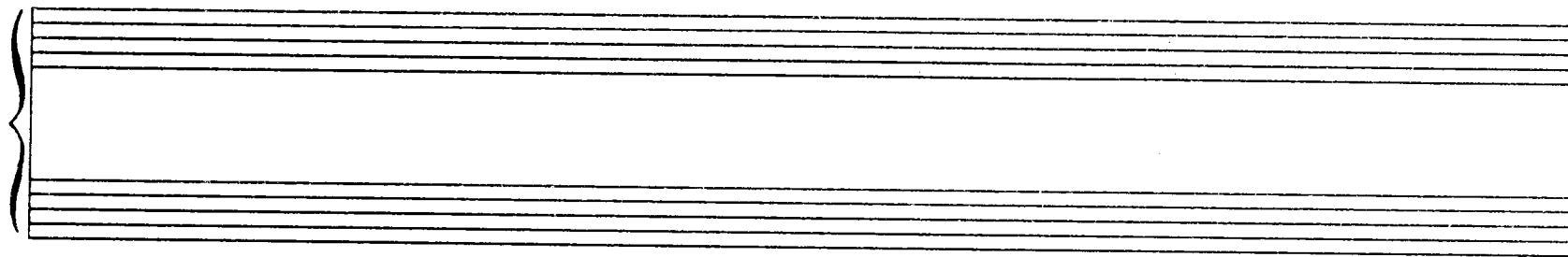
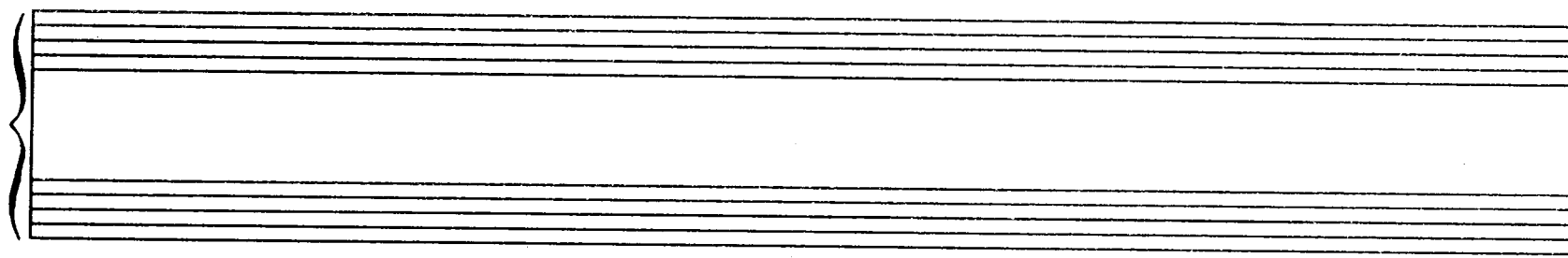
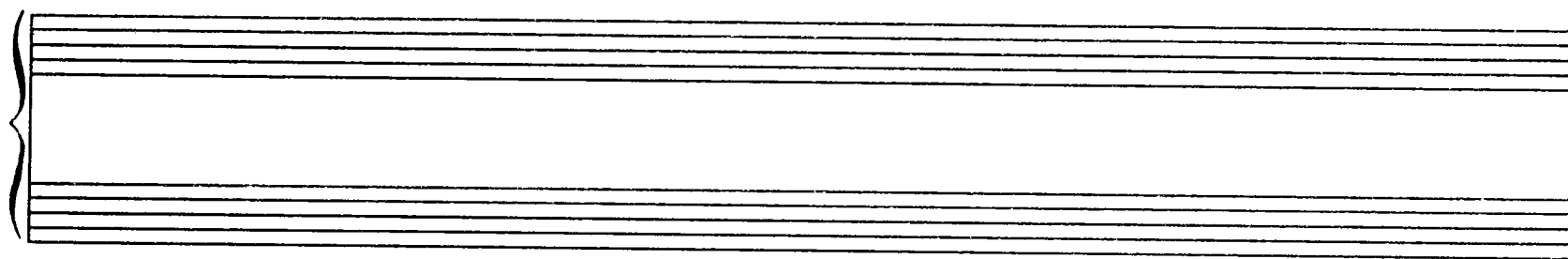
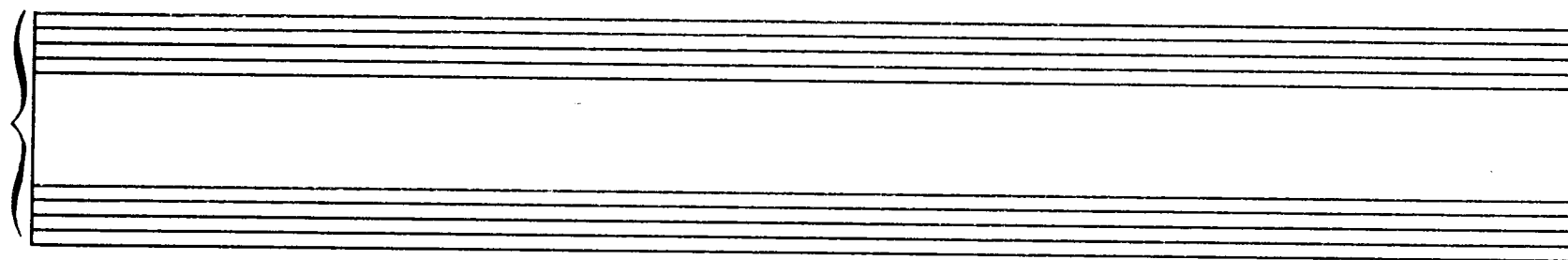
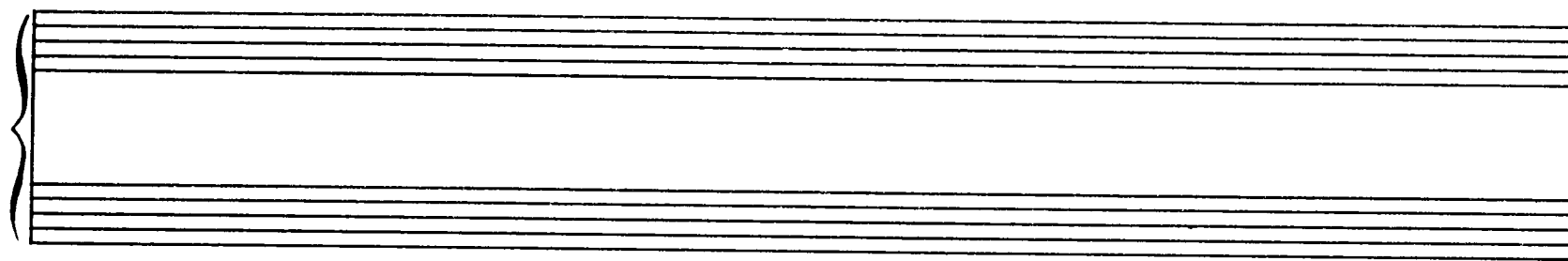
Strings



↑ or ↓ indicate one quarter-tone higher or lower than the previous note.

= molto sul pont., stop bow abruptly on the string.

All glissandi move immediately away from the starting note and are measured evenly throughout the given duration.



Clarinet in B flat 3 / Bass Clarinet

ORCHESTRA

- Richard Felciano

2.



non battuta

ca. 15"

$\text{♩} = 72$

1

$\text{♩} = 80$

Strings

Bass Cl.

(Sounds maj 9th lower) pp

attack precisely but gently, sustain very evenly.

2

Flutes

3

$\text{♩} = 60$

A. Flute Solo Vc.

4

$\text{♩} = 50$

Tutti Vc

Cb. 3

5

pp absolutely without accent, legatissimo

6

take Bb Soprano

take Bb Soprano

7

$\text{♩} = 60$

8

Cyms. Ob. 1

9

Obs.

Horn 1

Cl. 1+2

Add slide $g\#$ cy \rightarrow 10 end together

pp

crescendo

* Multiphonics should appear slowly and gently and then become increasingly strong; increase $1/2$ pressure as necessary.

take Bass Cl.

11

12 accel. $\text{♩} = 100$

13

$\text{♩} = 50$ mezzo movimento

14

Strings pizz.

15

Marimba TB

cue tempo $\text{♩} = 60$

16

Strings

2

ca. 10"

$\text{♩} = 72$

battuta metrica

non battuta

ca. 3"

$\text{♩} = 72$

battuta metrica

Cl. 1+2

3

Obs.

4

3

Cl. 1

4

8

8 in 8"

non battuta

Cl. 5" Fl. 8" Cl. 1 2 ca. 11" ca. 9" ca. 7" ca. 5" ca. 6"

6 ca. 8" B. Cl. ca. 10" take 18 $\text{♩} = 60$ battuta con fuoco

mf *p* *ff*

molto marcato,

with a hard tone and equal accentuation; "chop" the notes.

19

20 21

mf non vibr., non dim. *mf non dim., non vibr.*

22

23 24 $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$

10 2 3 4 2 3 4 2

4/4 4/4 4/4 4/4 4/4 4/4

[illegible][illegible]

30 Vln. I Bn. 1+2 *Staccatissimo* $\text{♩} = 120$ 5.

Handwritten musical score for Violin I and Bassoon 1+2. The score is on a single staff with a treble clef. It begins with a box containing the number 30. The parts are labeled 'Vln. I' and 'Bn. 1+2'. The tempo is marked 'Staccatissimo' and the time signature is 4/4. The tempo is also indicated as quarter note = 120. The score includes a series of staccato notes, a rest, and a final measure with a 3/4 time signature change. There are some handwritten annotations and a diagonal line through the middle of the staff.

31 take Bass Cl. ♩ = 60 Tpt.

(-) 4 - 5 3 - 2

4 4 4 4

f

1 to 1-40 [] F=160 (1/2 above)

Handwritten musical score for a single staff, likely a piano accompaniment. The score is divided into measures by bar lines. Above the staff, there are tempo markings: $\text{♩} = 120$, $\text{Lento } \text{♩} = 40$, and $F = 160$ (lo stesso). There are also dynamic markings: mp (mezzo-piano) and p (piano). The score includes various musical notations: a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notes are mostly eighth and sixteenth notes, with some rests. There are also some handwritten annotations: "32", "33", "34" in boxes, and "Timp." (Timpani) written above the staff. The score ends with a double bar line and the word "in 4" written below the staff.

tempo) 35 $\text{♩} = 80$ (lo stesso tempo)

36 $\text{♩} = 60$

Tuba 3 Bongos 4 Cyms. 2 Xglo 4 Bass Cl.

ppp sempre

37

non-sincron
prestissimo possibile

ppp sempre

take Bb Sop.

ppp sempre non battuta 10" 2" 3" 4" 1" 3 4 1 battuta non metrica 8"

Brass Piano Cb. Strings Harp Xglo Brass 2 Bns. Strings

1 cue, 1m. $\frac{3}{4}$, 10 cues, 2m. $\frac{2}{4}$, 1m. $\frac{4}{4}$

[illegible]

38 $\text{♩} = 60$ battuta metrica

Obs. 5" Horns 3" Vln. I 6" (2) Fls. 9" (3) Piano 6" (2)

Perc. Cb.

Xglo 3" (-) Timp. 3" (-) Cb. 5" Tbn. 2" Horns 4" Perc. 4"

battuta non metrica

Ve.

39 $\text{♩} = 60$ battuta metrica

Harp. 6" in 2

Rig Downbeat

40 *meno mosso*

trump

pp

41 $\text{♩} = 80$ *con fuoco più mosso*

ff

42

ff Mechanically precise. Unvarying accents. The attack sound is as important as the pitch.

Do not additionally emphasize final pulse