

# Overture concertante

for clarinet and orchestra

RICHARD FELCIANO

*Commissioned by the Berkeley Symphony Orchestra  
Kent Nagano, Music Director*

# Instrumentation

3 Flutes (1st and 2nd doubling piccolo)  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons

4 Horns in F  
2 Trumpets in C  
3 Trombones (2 tenor, 1 bass)  
Tuba

Timpani

## 3 Percussion


- I. Vibraphone  
Claves
- II. Xylophone  
Tom-tom  
Marimba  
Snare drum  
Tubular chimes
- III. 3 Gongs (very large, medium, small)  
3 Suspended cymbals  
(high, medium, low)  
Crash cymbals  
2 Wood blocks  
4 Bongos  
Bass drum

Solo clarinet in A and E $\flat$

Strings

# Performance Instructions

The score is in C except for octave-transposing instruments, such as contrabass, which sounds one octave lower, or xylophone and piccolo, which sound one octave higher. The parts are transposed.

Accidentals are valid through the measure and when tied across bar-lines. Reminder accidentals, while redundant, have been used where it was thought they might be helpful. In  passages, they are valid until cancelled.

Glissandos are measured and occur throughout the full rhythmic value indicated, not just at the end.

NV = no vibrato

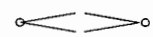
*vib.* = vibrato

 or  slash = as fast as comfortably possible; each player's tempo will be different.

Long slurs are to be taken as phrase marks; play as legato as possible; reversing bow at will.


non-sinc. = not synchronized. Except for start-points, these figures are not vertically aligned with other, measured parts on the page.

▼ = conductor cue in non-metered passage

 = crescendo/ diminuendo from/ to nothing

→ *pont.* = move gradually to sul ponticello; increase harmonic (and noise) elements as you go.  
ST = sul tasto; SP = sul ponticello.

## STRINGS:

 = arrow indicates a tone which is quarter-tone higher than the previous one.

 = starting with the highest pitch (not necessarily identical between players), glissando down quickly

## PERCUSSION:

 = total muffle instantly after the rhythmic value indicated.

RICHARD FELCIANO

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I

TBN. II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL. (in A)\*

VLN. I

VLN. II

VA.

VC.

CB.

$\text{♩} = 50$

VERY LG. GONG (bass-drum beater)

sudden total muffle on beat 2:  
sound is choked before full resonance is achieved

emerge from inaudibility NV

alla punta, molto sul pont. non sinc.

sul pont.

sul pont.

6''\*\*

\* Score is non-transposing (in C)  
\*\* 6" silence after violas finish.

© 1996 Richard Felciano  
All Rights Reserved

\* 5" silence after violas finish

**A**

9 ♩ = 60

FL. I  
FL. II  
FL. III  
OB. I  
OB. II  
CL. I  
CL. II  
BSN. I  
BSN. II  
HN. I, II  
HN. III, IV  
TPT. I  
TPT. II  
TBN. I, II  
TBN. III  
TUBA  
TIMP.  
I  
PERC. II  
III  
SOLO CL.  
(in A)

**A**

♩ = 60

alla punta, molto sul pont., non sinc.

VLN. I  
VLN. II  
VA.  
VC.  
CB.

This musical score page contains two systems of staves. The first system includes parts for Flutes I, II, and III; Oboes I and II; Clarinets I and II; Bassoons I and II; Horns I, II, III, and IV; Trumpets I and II; Trombones I, II, and III; Tuba; Timpani; Percussion I, II, and III; and Solo Clarinet (in A). The second system includes Violins I and II; Viola; Violoncello; and Contrabass. The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as p, f, mp, mf, and fp. Performance instructions like 'flutter' and 'alla punta, molto sul pont., non sinc.' are present. The tempo is indicated as quarter note equals 60 beats per minute. Rehearsal mark A is placed at the beginning of both systems.

14

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

VIBR., (hard rubber, motor off)

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

*f*

*ff*

*mp*

*pp*

*div., pizz., ord.*

*arco*

*unis., arco*

*graces before the beat*

*muta in PICC. I*

*al niente*

*XYLO.*

*(as before)*

19

PICC. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

B

B

I.

III.

*mp*

*mp*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*tr*

*unis., pizz.*

*mf*

*pizz.*

*mf*

*(actual pitch)*

*mp*

24

PICC. I

FL. II

FL. III

OB. I

OB. II

CL. I  
*mormorando*  
mp

CL. II  
*mormorando*  
mp

BSN. I

BSN. II

HN. I  
mp

HN. II  
mp

HN. III

HN. IV  
mp

TPT. I, II

TBN. I-III

TUBA

TIMP.  
mp

VIBR. (*med. yarn*)  
mf

I

PERC. II

III

SOLO CL.  
(in A)  
*giocando e leggiero*  
mp - mf

VLN. I  
*drifting*  
p

VLN. II  
*div. a2, arco, con sord.*  
p

VA.  
*sul pont.*  
pp

VC.  
*arco, div. a2, con sord.*  
NV p

CB.



30 C Faster, ♩ = 84

PICC. I

FL. II *non sinc., presto, legato* *ppp*

FL. III *non sinc., presto, legato* *ppp*

OB. I

OB. II

CL. I

CL. II

BSN. I *p*

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP. *3*

I *(hard rubber)* *like bells* *mf* *ff*

PERC. II

III

SOLO CL. *(in A)* *trmm trmm trmm trmm* *trmm trmm trmm* *mp* *mf* *p* *f* *p* *f* *p* *mf* *f* *p*

C Faster, ♩ = 84

VLN. I

VLN. II

VA. *div. a2, con sord., ord.* *NV* *pp*

VC. *NV* *pp*

CB. *pizz.* *mf* *NV* *pp*

*flutter, ord.*

\* Solo clarinet: In this passage, accidentals are valid only for the note they precede. The figures are to be played quickly and freely, like agitated ascending cascades of sound. The figures should follow each other in rapid succession with short, ad libitum "catch-breaths" between them. Preserve a sense of agitated urgency. Give sustained pitches the indicated duration.

\*\* non sinc., separate bows, harsh (bear down!)

<sup>\*\*</sup> *non sinc., separate bows, harsh (bear down!)*



47

PICC. I

PICC. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I

HN. II

HN. III

HN. IV

TPT. I

TPT. II

TBN. I

TBN. II

TBN. III  
TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

ord.  
6 players

VLN. I

VLN. II

VA.

VC.

CB.

*insist!*  
(♩ = 60, but not aligned)

*intense*

*libero*

*libero*

*poco dim., espress.*

[illegible]

\* Hold crash cymbals together at strike so there is no resonance

**\*\*** Slow bow, bear down, so there is a lot of noise in the sound when you get to the bridge; stop the bow **on** the string to prevent resonance.

[illegible]

61

PICC. I

PICC. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

*f*

*gliss.*

*ten.*

*sempre ff*

*flutter*

*ppp*

*ppp*

*ppp*

*f*

*BONGOS*

\* Play with fingers, random, presto. Use all 4 drums

65

PICC. I

PICC. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I (VIBR.)

PERC. II (MAR.)

III (BONGOS)

SOLO CL. (in A)

VLN. I

VLN. II

VA.

VC.

CB.

Faster ♩ = 84

pp

mf

NV

pp

NV

f

III.

f

f

f

f

mp

(soft yarn)

f

ff

gliss.

unis., ord.

f

ff

f

arco

f



69

PICC. I

PICC. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III

HN. IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

NV

pp

sempre NV

pp

mp

pp

f

f

f

con sord. (Harmon)

mf

(hard rubber mallets)

fff secco, martellato

LG. WOODBLOCK (yarn mallet)

mf

gliss

ff

f

ff

f

sul pont.

ord.

p

mf

muta in FL. II

[illegible]



81

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

prestissimo possible, non-sinc.

pp

prestissimo possible, non-sinc.

pp

prestissimo possible, non-sinc.

pp

prestissimo possible, non-sinc.

pp

prestissimo possible, non-sinc.

pp

prestissimo possible, non-sinc.

pp

senza battuta

(MAR.)

p

SOLO gliss. gliss. gliss.

p

Tutti, sul pont., non-sinc.

senza battuta

div. a2

\*  
pp

sul pont., non-sinc.

pp

sul pont., non-sinc.

pp

\* *sustain until cue (about 4" after motion stops)*

(85)

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

H

\* 4''

♩ = 50 battuta

pp espress.

p

p

H

\* 4''

♩ = 50 battuta

\* Conductor: wait 4" after motion stops, then go on.

89

Faster ♩ = 72

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

Faster ♩ = 72

VLN. I

VLN. II

VA.

VC.

CB.

flutter

f

flutter

f

NV

pp

(no breath)

(tongue both notes)

pp

con sord. (straight mutes)

mp

con sord. (straight mutes)

mp

VIBR. (soft rubber)

senza pedale

p

p

mf

p

mf

Slower ♩ = 60

unis., con sord., ord.

pp

unis., arco, con sord.

pp

unis., con sord., ord.

pp

unis., con sord., ord.

pp

94

PICC. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I  
div. a2

VLN. II

VA.

VC.

CB.

Harmon mute  
*mp*

Harmon mute  
*mp*

3 SUS. CYMS. (medium yarn) H M L

*p* *mp*

*mf* *mf* *mf*

*louré* *louré* *louré*

*f pp* *f pp*

*pizz.* *gl. pp* *sul tasto* *pizz., ord.*

*muta in E♭ CLARINET*

*f pp*

*mp* *mf*

*tr* *tr* *tr*

*l.v.* *l.v.*

*5*

*ord.*

\* accents down bow, very loud, and with heavy bow pressure (as much noise as pitch)

**PICC. I**

**FL. II**

**FL. III**

**OB. I**

**OB. II**

**CL. I**

**CL. II**

**BSN. I**

**BSN. II**

**H.N. I, II**

**H.N. III, IV**

**TPT. I**

**TPT. II**

**TBN. I, II**

**TBN. III**

**TUBA**

**TIMP.**

**I**

**PERC. II**

**III**

**SOLO CL.  
(in Eb)**

**E♭ CLAR.**

**VLN. I  
div. a2**

**VLN. II  
div. a2**

**VA.**

**VC., div.**

**CB.**



[illegible]

108

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

VIBR. (medium yarn)

I

PERC. II

III

SOLO CL. (in Eb)

NV

white tone, little body-like a child's voice

gliss.

gliss.

gliss.

gliss.

gl.

gl.

pp

mp

simile

p

Vln. I div. a2

Vln. II in duet with soloist unis., via sord. gliss.

NV

pp

mp

mfp

mfp

p sub.

VA., div.

VC.

CB.



116

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I (VIBR.)

PERC. II

III

SOLO CL. (in Eb)

VLN. I div. a2

VLN. II div. a2

VA., div.

VC.

CB.

con sord. (straight) ten. mp

con sord. (straight) ten. mp

pp

mp

ff

mp

gl.

p

NV ord. (con sord.) gliss.

NV ord. (con sord.) gliss.

p

p

con sord., ord.

con sord., ord.

pp

unis.

pp

120

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in Eb)

VLN. I  
div. a2

VLN. II  
div. a2

VA., div.

VC., div.

CB.

*mp* *ff* *pp* *sempre* *gliss.* *gliss.* *poco* *angry* *mf sub.* *f* *senza sord.* *ord.* *NV* *fp* *mf* *sul pont.* *(>)* *mp* *sul pont.* *con sord.* *pp* *pizz.* *3* *mormorando* *p*

\* *separate bows, harsh (bear down!), not synchronized*

128

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA., div.

VC., div.

NV

CB.  
div. a3

con vibrato I. espress.

*pp*

TOM-TOM *tr*

*pp*

sul pont.

Tutti sul pont.

*fmp*

*fmp*

*fmp*

*fmp*

132

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I, II

TBN. I

TBN. II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC., div.

CB.  
div. a3



J

with a gentle rocking motion

136

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TBN. I

TBN. II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

J

with a gentle rocking motion

VLN. I

VLN. II

VA.

VC.

CB.

143 ♩ = 72 gently rocking

SOLO CL.  
(in A)

*p* dolce, espress.

**K**

154 Adagio ♩ = 72

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

*pp* poco

**K**

Adagio ♩ = 72

VLN. I

VLN. II

VA.

VC.

CB.

con sord. (mica) NV

*ppp* molto lontano non dim.

con sord. (mica) NV

*ppp* molto lontano non dim.

unis., con sord., con vib.

*p*

con sord., ord.

NV

*pp*

con vib.

*p*

espress.

con vib.

NV

*pp*

poco

*p*

poco

*p*

FL. I  
 FL. II  
 FL. III  
 OB. I  
 OB. II  
 CL. I  
 CL. II  
 BSN. I  
 BSN. II  
 HN. I, II  
 HN. III, IV  
 TPT. I  
 TPT. II  
 TBN. I, II  
 TBN. III  
 TUBA  
 TIMP.  
 I  
 PERC. II  
 III  
 SOLO CL.  
 (in A)  
 VLN. I  
 VLN. II  
 VA.  
 VC.  
 CB.

\* Tap lightly with 3rd finger, alternate hands

165

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

mf

mf

f

f

sim.

mp

f

mf

f

mf

f

ten.

trumpet-like

sul tasto

p

p

p

pp

MED. SUS. CYM. (medium yarn)

169

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL. (in A)

VLN. I

VLN. II

VA.

VC.

CB.

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

173

FL. I  
FL. II  
FL. III  
OB. I  
OB. II  
CL. I  
CL. II  
BSN. I  
BSN. II  
HN. I, II  
HN. III, IV  
TPT. I  
TPT. II  
TBN. I, II  
TBN. III  
TUBA  
TIMP.  
VIBR.  
I  
PERC. II  
III  
SOLO CL.  
(in A)  
VLN. I  
VLN. II  
VA.  
VC.  
CB.

177

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL. (in A)

VLN. I

VLN. II

VA.

VC.

CB.

*non dim.*

*non dim.*

*ff*

*mf*

*mp*

*f*

*non dim.*

*mp*

*f*

*div. a2, sul tasto*

*pp lontano*

*div. a2, con vib.*

*p*

*pp*

*unis., ord.*

*f*

*pizz.*

*mp*

*unis.*

*f*

*6*

*M*

181

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I

TBN. II

TBN. III  
TUBA

TIMP.

I (VIBR.)

PERC. II

III

CLAVES

SNARE DRUM

LOW WOOD BLOCK (hard mallet)

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

*f*

*mf*

*sfz*

*ff*

*gl.*

*like moaning*

*rim shot*

*div. a2, arco*

*div. a2*

*div. a2*

*unis.*

*ff*

*con sprd. (straight) NV*

*non dim.*

*3*

*5*

*6*

*7*



186

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I

HN. II

HN. III

HN. IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

NV

*mf* non dim.

NV

*mp*

NV

*mf* non dim.

NV

*mf* senza pedale

*mf*

div. a3, sul tasto

NV

*p*

div. a3, sul tasto

NV

*p*

div. a2, sul tasto

NV

*p*

\* All trills with note 1/2 step above.  
 \*\* Separate bows, bear down, harsh.  
 \*\*\* Slow bow, bear down, so there is a lot of noise in the sound when you get to the bridge stop the bow on the string to prevent resonance.

[illegible]

\* Slow bow, bear down, so there is a lot of noise in the sound when you get to the bridge stop the bow on the string to prevent resonance.

200  
muta in PICC. I

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

NV "white" tone, like violin harmonics

205

PICC. I *ten.* *mp* <> *ten.* <> *ten.* <> *ten.* <> *flutter* *f* *sffz* *muta in FL. I*

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II *I. brassy* *p* < *ff*

HN. III, IV

TPT. I *con sord. (Harmon)* *p* < *ff*

TPT. II

TBN. I, II *\* gl.* *mp* >

TBN. III

TUBA

TIMP. *\*\* gl.* *mf* >

I

PERC. II

III *LARGE GONG (bass drum beater)* *come prima* *mf* *\*\*\**

SOLO CL. (in A) *mf* *3* *sffz*

VLN. I *→ pont.* *ff* *sul tasto, vib.* *ff p* *→ pont.* *ff* *sul tasto* *ff p* *→ pont.* *ord.* *ff* *ff p* *→ pont.*

VLN. II *sul tasto, vib.* *ff p* *→ pont.* *ff* *sul tasto* *ff p* *→ pont.* *ord.* *ff* *ff p* *→ pont.*

VA. *→ pont.* *ff* *ord., vib.* *ff p* *→ pont.* *ff* *sul tasto* *ff p* *→ pont.* *ord.* *ff* *ff p* *→ pont.*

VC. *→ ord.* *ff* *vib.* *sempre ff* *3* *3* *ff p* *non cresc.*

CB.

\* Trombone glisses always a minor third.  
\*\* Timpani gliss always begin at bottom of range (Exact pitch is not important.)  
\*\*\* Total abrupt muffle at rhythmic position indicated; choke the sound before full resonance is achieved.

\* Give the feeling of a triple division of the beat

215

*muta in* PICC. I

*short, sharp tongue*

P

*muta in* FL. I

f

mp

fp

III.

mf

gl.

gl.

XYLO.

f

mf

ten.

f

ord.

p

ord.

p

gl.

NV

tr

IV

III

IV

IV

III

IV

P

220

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

BASS DRUM

III

pp

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.



224

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I, II

HN. III, IV

TPT. I

TPT. II

TBN. I, II

TBN. III

TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

\* One medium yarn and one medium rubber mallet in each hand.

[illegible]

232

FL. I

FL. II

FL. III

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I

HN. II

HN. III

HN. IV

TPT. I

TPT. II

TBN. I

TBN. II, III  
TUBA

TIMP.

I

PERC. II

III

SOLO CL.  
(in A)

VLN. I

VLN. II

VA.

VC.

CB.

$\text{♩} = 60$

*f*, *p*, *ff*, *pp*, *sim.*, *f*, *p*, *fff*, *ten.*, *secco*, *Release precisely on 2nd beat*, *LG. TOM-TOM*, *BASS DRUM*, *a tempo, no pause niente!*, *sub ppp*, *molto*, *ff*, *short hold presto*, *div. a2*, *fff*

\* *Cadenza accidentals valid only for the note they precede.*