

Cante jondo

♩ = 50

RICHARD FELCIANO

1

f dark, steady tone, no dynamic change

f sempre

5

f

mp

NV, murmuring,
without expression

8

10

mp

11

1

mp

15

mp

mp

17

1

mp

20

1

[illegible]

65

mf < *f* >

68

sub. *p!* e lontano

71

J = 60

mp *pp* < *mp* > *p*

dolce

78

synchronize! (tongue separately)

mf *p* *mp*

87

trumpet-like

f *pp* *f* *mp*

J = 100 (*J* = 50)

molto

101

balance piano sounds

mp *f*

108

p

116

mp *p* *mp*

125 $\text{♩} = 50$ *espress.*

130 2

mp *mp*

134

mf *p* *mf*

140 *tr*

p *p! leggiero* *mp secco* NV *mp*

148 150

p senza espressione *p* *p*

154 accelerando al $\text{♩} = 76$ *vib.*

mp *mf* *f* *p* *mp* *sub. pp* 160 *tr*

161 $\text{♩} = 69$

mf *mp* *f* *molto*

169 170 1

f trumpet-like

175

mp *mp*

178 180

178-180: Musical staff with treble clef, key signature of one sharp (F#). Measures 178-180 show a series of eighth and sixteenth notes, mostly beamed together. Measure 180 ends with a triplet of eighth notes. Dynamics include *mf* and *f*. There are slurs and phrasing marks throughout.

181 ♩ = 76

181-186: Musical staff continuing from 181. Measures 181-186 feature a mix of eighth and sixteenth notes, some with trills. Dynamics include *mf*, *f*, *pp subito*, and *f*. There are slurs and phrasing marks.

187 190

187-191: Musical staff continuing from 187. Measures 187-191 show a series of eighth and sixteenth notes, some with trills. Dynamics include *mf*, *f*, *mp*, and *mf*. There are slurs and phrasing marks.

192

192-197: Musical staff continuing from 192. Measures 192-197 feature a mix of eighth and sixteenth notes, some with trills. Dynamics include *f*, *mp*, *fp*, *f*, *mf*, *mp*, *mf*, *mp*, and *f*. There are slurs and phrasing marks.

198 200

198-201: Musical staff continuing from 198. Measures 198-201 show a series of eighth and sixteenth notes, some with trills. Dynamics include *f*, *p*, *f*, and *mp*. There are slurs and phrasing marks.

203 210

203-210: Musical staff continuing from 203. Measures 203-210 feature a mix of eighth and sixteenth notes, some with trills. Dynamics include *mf*, *f*, *mp*, *p*, *mf*, and *f*. There are slurs and phrasing marks. At the end of measure 210, there is a tempo change: *♩ = 50 to end* and *NV* (Non Vibrato).

211 sempre NV

211-217: Musical staff continuing from 211. Measures 211-217 show a series of eighth and sixteenth notes, some with trills. Dynamics include *mf*, *mp*, and *p*. There are slurs and phrasing marks. At the end of measure 217, there is a tempo change: *1* (first ending) and *1* (second ending).

218 220

218-220: Musical staff continuing from 218. Measures 218-220 show a series of eighth and sixteenth notes, some with trills. Dynamics include *pp*, *mf*, and *ppp*. There are slurs and phrasing marks. At the end of measure 220, there is a tempo change: *1* (first ending), *1* (second ending), and *3* (third ending).

Cante jondo

RICHARD FELCIANO

♩ = 50

dark, steady tone, no dynamic change

1 *f* *f* *sempre* *f*

7 *mp* *NV, murmuring, without expression* 10 *mp* 1 *mp*

13 *mp* 7:8 7

16 *mp* 7 7 20 *mp*

22 *tr* *tr* 3:2 *tr* 3 *tr* *tr* 3 3 *tr*

30 *tr* *tr* *non trill* 3 3 *mf* *mf*

39 *p* 40 *p* 1

78 80 *synchronize! (tongue separately)*

p

83

mp

$\text{♩} = 100$ ($\text{♩} = 50$)

90 *plaintively*

mp

98 100 $\text{♩} = 60$

mp

103 *balance piano sounds*

f secco

108 110

p

114

p

120 $\text{♩} = 50$

mp

127 2 130

mp *lightly*

135 140 1

mf

141 4 NV *p* senza espressione

mf *mp* *p* senza espressione

150 *p* *p* *mp* *mf* *vib.* *accelerando al*

p *p* *mp* *mf* *vib.* *accelerando al*

$\text{♩} = 76$ 1 160 *f marcato*

$\text{♩} = 76$ *f marcato*

161

$\text{♩} = 69$ 165 *f trumpet-like*

$\text{♩} = 69$ *f trumpet-like*

170 *f* *mp* 3

f *mp*

176

mp

179

180

$\text{♩} = 76$

pp *f* *mp*

185

mf *pp* *mf*

190

f *fp* *f* *fp* *f* *fp* *f* *fp* *p*

196

200

mf *mf* *mp* *f* *angrily*

201

210

$\text{♩} = 50$ to end

Clar.:

mp *p* *p* *p*

219

220

for B♭ Clarinet and Bassoon

RICHARD FELCIANO

dark, steady tone, no dynamic change

NV, murmuring, without expression

твр

mp

[illegible]

41

p *mp* *p*

45

tr

p *mf*

mf *p* *mp* *mf* *p*

5

3

3

3

tr

Measures 50-52. Treble clef: Measure 50 has a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 51 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 52 has a triplet of eighth notes (F, G, A) and a quarter note (B). Bass clef: Measure 50 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 51 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 52 has a triplet of eighth notes (F, G, A) and a quarter note (B). Dynamics: *mp* in measure 50, *p* in measures 51 and 52. Trills are marked in measures 50 and 51.

Measures 53-55. Treble clef: Measure 53 has a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 54 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 55 has a triplet of eighth notes (F, G, A) and a quarter note (B). Bass clef: Measure 53 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 54 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 55 has a triplet of eighth notes (F, G, A) and a quarter note (B). Dynamics: *p* in measures 53 and 54, *mf* in measure 55. Trills are marked in measures 53 and 54.

Measures 56-59. Treble clef: Measure 56 has a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 57 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 58 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 59 has a triplet of eighth notes (B, C, D) and a quarter note (E). Bass clef: Measure 56 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 57 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 58 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 59 has a triplet of eighth notes (B, C, D) and a quarter note (E). Dynamics: *mf* in measures 56 and 57, *mp* in measures 58 and 59. Trills are marked in measures 56 and 57. The instruction "tongue separately" is written above the treble staff in measures 56 and 57.

Measures 60-63. Treble clef: Measure 60 has a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 61 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 62 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 63 has a triplet of eighth notes (B, C, D) and a quarter note (E). Bass clef: Measure 60 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 61 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 62 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 63 has a triplet of eighth notes (B, C, D) and a quarter note (E). Dynamics: *mf* in measures 60 and 61, *mp* in measures 62 and 63. Trills are marked in measures 60 and 61. The instruction "tongue separately" is written above the treble staff in measures 60 and 61. The instruction "(non legato)" is written above the treble staff in measures 62 and 63.

Measures 64-67. Treble clef: Measure 64 has a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 65 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 66 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 67 has a triplet of eighth notes (B, C, D) and a quarter note (E). Bass clef: Measure 64 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 65 has a triplet of eighth notes (B, C, D) and a quarter note (E). Measure 66 has a triplet of eighth notes (F, G, A) and a quarter note (B). Measure 67 has a triplet of eighth notes (B, C, D) and a quarter note (E). Dynamics: *mf* in measures 64 and 65, *mp* in measures 66 and 67. Trills are marked in measures 64 and 65. The instruction "sim." is written above the treble staff in measures 64 and 65.

66

f

68

sub. *p!* e lontano

molto *sim.*

70

$\text{♩} = 60$

plaintive

mp

75

$\text{♩} = \text{♩}$

pp *dolce* *mp* *p* *mf*

tongue separately

80

synchronize! (tongue separately)

p *p*

synchronize! (tongue separately)

84 *synchronize! (tongue separately)* *trumpet-like* 90

mp *f* *molto* *pp* *molto* *f*

$\text{♩} = 100$ ($\text{♩} = 50$)

92

mp *plaintively*

100 $\text{♩} = 60$

mp *mp* *mp*

105 *balance piano sounds*

f *f secco*

109 110

p *p*

114

p *mp* *p*

118

120

mp *mp*

123

$\text{♩} = 50$ *espress.*

mp

127

130

mp

132

mp *mf* *lightly*

136 140

p *mf* *p* *trill*

141 *trill* NV

mf *p* *! leggiero* *mp secco* *mp* *NV*

148 150

p senza espressione *p* *p* *p* *trill*

154 *accelerando al* $\text{♩} = 76$ *vib.* *trill*

mp *mf* *f* *p* *mp* *f marcato*

159 160

sub. pp *mf*

163

mp

167

$\text{♩} = 69$

170

molto f

f trumpet-like

f trumpet-like

f

171

f

175

mp

mp

mp

mp

178

180

mp

mp

mf

200

p *f* *mp*

f angrily

204

mf *f* *mf* *p* *mf*

210 ♩ = 50 to end

plaintively, like a child's voice
NV

sempre NV

f *mf* *mp* *p*

215

lontano

vicino, staccatissimo

220

pp *p* *mf*

221

molto lontano, "white" tone

ppp