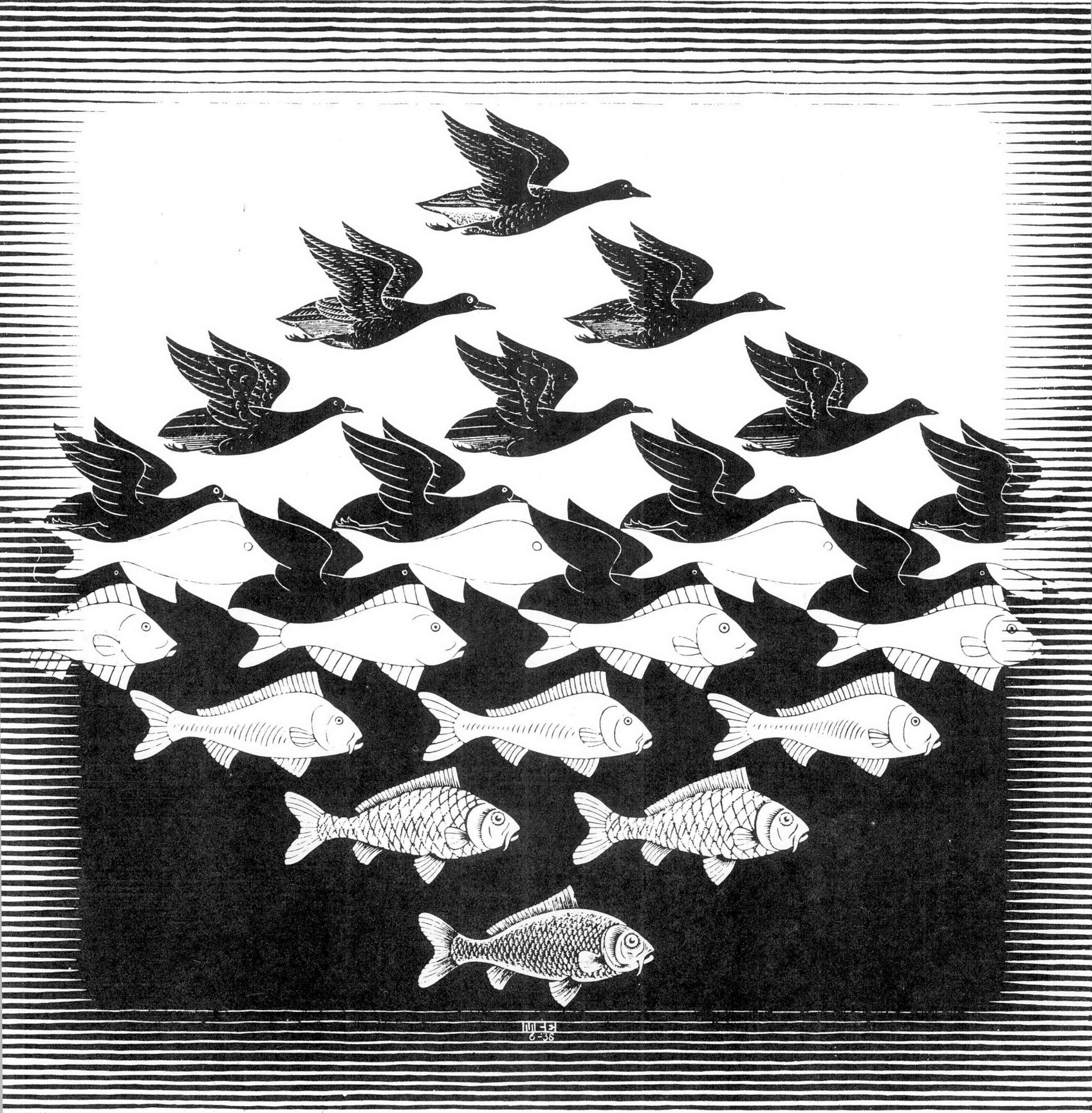


Richard Felciano

Evolutions

for clarinet and piano



38-38
E.F.

To Himie Voxman
EVOLUTIONS
for Clarinet and Piano

RICHARD FELCIANO

Allegro moderato ♩ = 120

Clarinet (actual sound)

Piano (Pedal only where indicated)

mf

secco

f *pp*

mf *f* *ff*

marcato *ff*

p *ff* *p* *f* *pp*

p subito *pp drift*

17

Musical score for measures 17-19. Treble clef: *mf*, *f*. Bass clef: *p*, *mf*, *poco*, *pesante*.

20

Musical score for measures 20-22. Treble clef: *mp*, *pesante*. Bass clef: *mf*, *R.H.*, *f*, *L.H.*, *ff*.

23

Musical score for measures 23-26. Treble clef: *ff*, *Cantabile* ♩ = 92, *ppp*. Bass clef: *pp*, *molto 3*, *fff*, *mp dolce*.

27

Musical score for measures 27-30. Treble clef: *echoton*, *pp*, *poco*, *p*, *echoton*, *pp*, *mp*, *(semitono sempre)* ♩ = 100. Bass clef: *P*, *drift*.

31

leggero e staccatissimo

Poco piu lento

42

46

$\text{♩} = 72$ *Meno mosso*
cantabile e espress.

Musical score for measures 46-48. The treble clef part begins with a piano (*p*) dynamic and includes markings for *cresc.* and *accel.*. The bass clef part starts with fortissimo (*ff*) and includes the instruction *agile*, followed by piano (*p*), triplet markings $(\frac{3}{16})$, and further markings for *cresc.*, *e*, and *accel.*

49

Musical score for measures 49-53. The tempo changes to $\text{♩} = 168$. The treble clef part features fortissimo (*ff*) dynamics. The bass clef part also features fortissimo (*ff*) dynamics.

54

Musical score for measures 54-59. The treble clef part includes markings for *mf sub.* and *accented but legato*. The bass clef part includes the marking *mf*.

60

Musical score for measures 60-64. The treble clef part begins with fortissimo (*f*) dynamics and includes markings for *crescendo*, triplet markings $\frac{3}{8}$ and $\frac{5}{8}$. The bass clef part includes the instruction *secco e pesante*, fortissimo (*f*) dynamics, and fingering numbers 1, 1, and 5.

65

ff *crescendo* *accel.*

ff *martello*

71

fff *ff* *p (no tongue)* *libero*

fff

78

f *p drag* *p < f > p* *p < f > p*

Tempo ♩ = 50

81

f *p* *pp* *molto* *p sub.*

leggiero *mf* *lucido mp*

84

Musical score for measures 84-87. The top staff (treble clef) features a melodic line with a forte (*ff*) dynamic and includes sixteenth-note patterns with sixteenth and thirty-second rests, and trills. The bottom staff (piano) has a piano (*pp*) dynamic, marked *attacca*, and features triplet rhythms and a *pesant* (heavy) marking. A *tr.* (trill) is indicated in the final measure. A repeat sign with a double asterisk is placed below the piano part.

88

Musical score for measures 88-92. The top staff (treble clef) is marked *sempre legato (no tongue)* and shows a dynamic shift from *sempre ff* to *p*. It includes a series of dynamic oscillations: *f* *molto* *p* *sim.* *f* *p* *f* *p* *f* *p* *f* *p* *f*. The bottom staff (piano) has a *mf* dynamic and is marked *espress.* (expressive).

93

Musical score for measures 93-97. The top staff (treble clef) features dynamic oscillations: *p* *f* *p* *f* *p* *f* *p* *f* *p*. The bottom staff (piano) includes a *drag* (slowing down) marking and a *(secco)* (dry) marking. The dynamic is *mf*, marked *espress. ma delicato* (expressive but delicate).

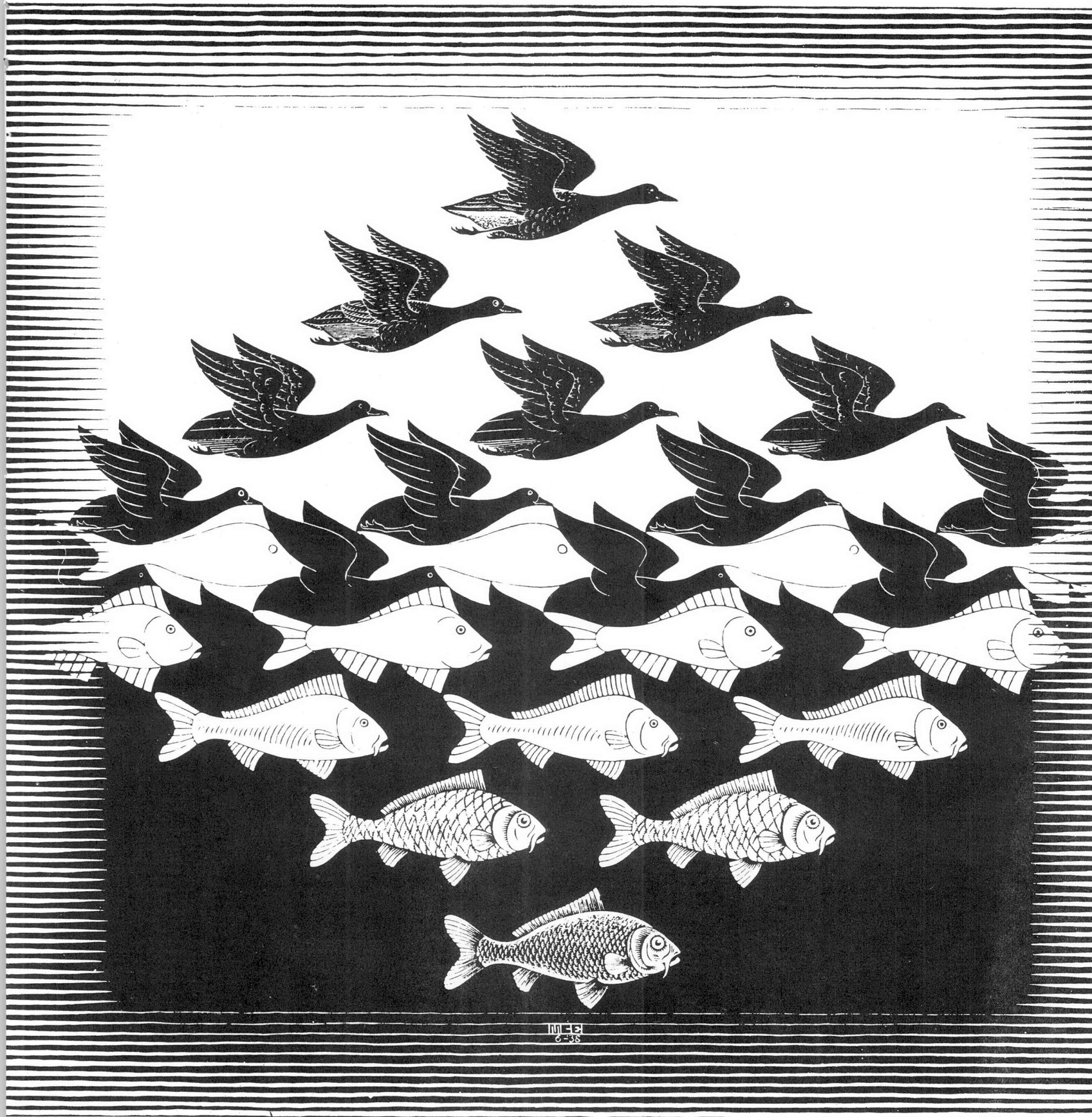
98

Musical score for measures 98-102. The top staff (treble clef) shows dynamic oscillations: *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*. The bottom staff (piano) includes a *drag* marking and a *(secco)* marking. The dynamic is *mf*, marked *poco dim.* (slightly decrescendo). It concludes with a piano (*p*) dynamic, marked *leggero* (light), and includes triplet and sixteenth-note patterns. A *Sost. Ped* (Sostenuto Pedal) marking is present at the bottom.

Richard Felciano

Evolutions

for clarinet and piano



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EVOLUTIONS

for Clarinet and Piano

f = as a strong beat

Allegro moderato $\text{♩} = 120$

RICHARD FELCIANO

Clarinet
in B \flat

3

7

8

13

16

19

21

23

f *pp*

mf *f* *ff*

p *ff* *p* *f* *pp*

mf

f

mp

ff *ppp*

Cantabile $\text{♩} = 92$

27 *echoton* *pp* *poco* *p* *pp* *mp* $\text{♩} = 100$

31 *mf* *ff* *p*

35 *pp* *mp* *cresc.* *mf* *legg. e staccatissimo*

39 *cresc.* *f* *mf* *Poco più lento* $\text{♩} = 92$ *cantabile* *espress.*

42 *mp* *p echoton* *f* *drammatico dolce*

46 $\text{♩} = 72$ *Meno mosso* *cant. ed espress.* *accelerando* *p* *cresc.* *e accel.*

50 $\text{♩} = 168$ *ff*

55 *mf sub.* *accented but legato*

60 *f* *crescendo poco a poco*

65 *ff* *cresc. e accel.*

71 *fff* *long* *ff* *p* (no tongue)

77 *libero* *f*

79 *Tempo* ♩ = 50 *p drag* *f* *p*

81 *f > p* *pp* *scorrevole* *molto* *p sub*

87 *ff* *ff sempre* *p* *f* *molto*

91 *sempre legato (no tongue)* *p < f > p < f > p < f > p < f > p < f > p < f > p < f > p < f > p* *simile*

96 *f > p < f > p < f > p < f > p < f > p < f > p < f > p < f > p < f > p*

101 *2* *echoton* *gliss*
pp *pp* *espress.* *p teneramente* *mf*

107 *molto* *3 sub* *mp* *p* *accel. e*

111 *Tempo* ♩ = 92 ca
cresc. *cresc.* *f*

115 *(detached)* *ff pesante*

118 ♩ = 152 *Poco meno mosso* *leggero e staccatissimo*
ppp *molto* *f* *mp sub e nascosto*

122 *mp*

125 *p* *f* *p* *f* *p* *f* *f*

128 *legg.* *gliss.* *p*
f *f* *f* *f* *mp*

133 *libero ed espress.* *a tempo* *2* *più lento* (♩ = 100 circa) *lamentevole rall.*
mf *p* *mp* *(mf)*

138 Lento accel. molto a → $\text{♩} = 132$ Presto 5 Più lento $\text{♩} = 92$ rall. *drammatico*

146 Lento accel. molto a → $\text{♩} = 132$ $\text{♩} = 144$

148

150 *ff* *ff sempre (col pianoforte: tempo rubato)* *dim. poco*

153 *acceler.* $\text{♩} = 120$ *ff*

156 $\text{♩} = 120$ *f* *pp* *mf* *pp* *mp* *pp* *non rit.*

162 Lento $\text{♩} = 66$ *legg. e secco* *mf* *molto espress. echoton*

167 *ppp* *poco*

173 *ppp* 3

103

gliss

pp Echoton

pp *espress.*

p *teneramente*

mf

107

mp

p

mp

p

sva

espr.

p

cant

loco

accel. e cresc.

111

Tempo ♩ = 92 ca.

cresc.

Tempo ♩ = 92 ca.

cresc.

114

f

detached

3 2 1

117

Poco

ff pesante *ppp*

ff martellato *sfz*

120

meno mosso ♩ = 152

leggero e staccatissimo

f *mp subito e nascosto*

meno mosso ♩ = 152

124

mp *p* *f* *p* *f* *p* *f* *f*

mp *mf* *f* *mp* *f* *detaché*

128

leggero

gliss.

f *f* *f* *mp* *p* *gliss.*

mp

Ped.

132

Più lento (♩=100 ca)
libero ed espr.

mf *p*

f Più lento (♩=100 ca)

f a tempo *pesante*

mf Senza ped.

135

Più lento (♩=100 ca)

mp *rall. lamentevole*

mf *ppp* *poco (mf)*

Più lento (♩=100 ca)

secco *mp* *rall.* *lento* *mf*

ped.

138 ♩=66 ca lento accel. molto a → ♩=132

p *f*

♩=132

ff

141

Presto

ff *fff*

ped.

$\text{♩} = 92$

Più lento e drammatico ($\text{♩} = 66$) lento accel. molto a $\text{♩} = 144$

144

mf cresc. e rall. f p f f

$\text{♩} = 132$

$\text{♩} = 144$

148

pesante!

Tad.

150

ff

ff sempre

tumultuoso tempo rubato

Tad. ad lib

152

poco dim.

6

154 $\text{♩} = \text{♩}$ $\text{♩} = 120$

accel.

ff

f

pp

accel.

$\text{♩} = \text{♩}$ $\text{♩} = 120$

(ff)

f

mf

senza ped.

158 $\text{♩} = \text{♩}$ $\text{♩} = 120$

non rit.

Lento $\text{♩} = 66$

mf *pp* *mp* *pp*

mf

non rit.!

Lento $\text{♩} = 66$

legg. e secco

ppp placido

una corda al fine

mf *(mf)*

165 $\text{♩} = \text{♩}$

molto espress.

echoton *ppp* *poco*

lento ma *cantabile e* *sostenuto*

Ped. ad lib.

172

ppp

perdendosi *lasciar vibrare*

senza pedale

San Francisco, December 1962

RICHARD FELCIANO was born in California in 1930. He holds degrees from Mills College, the Paris Conservatory, and the University of Iowa (Ph.D. 1959). His principal teachers of composition were Darius Milhaud, with whom he worked at Mills and in Paris, and Luigi Dallapiccola, with whom he studied privately during a year in Florence. He has held grants from the French and Italian governments, the Woolley and Copley foundations, a Fulbright grant, two Ford Foundation fellowships, and a Guggenheim fellowship. Since 1967 he has been a resident composer to the National Center for Experiments in Television in San Francisco. His sensitive gift for working with highly refined sonorities, the originality of his compositions, and his uncommon ability to combine electronic sounds with those of live instruments have made him one of the most highly respected American composers of his generation. Mr. Felciano is currently Professor of Music at the University of California at Berkeley and co-director of the university's electronic music studio.