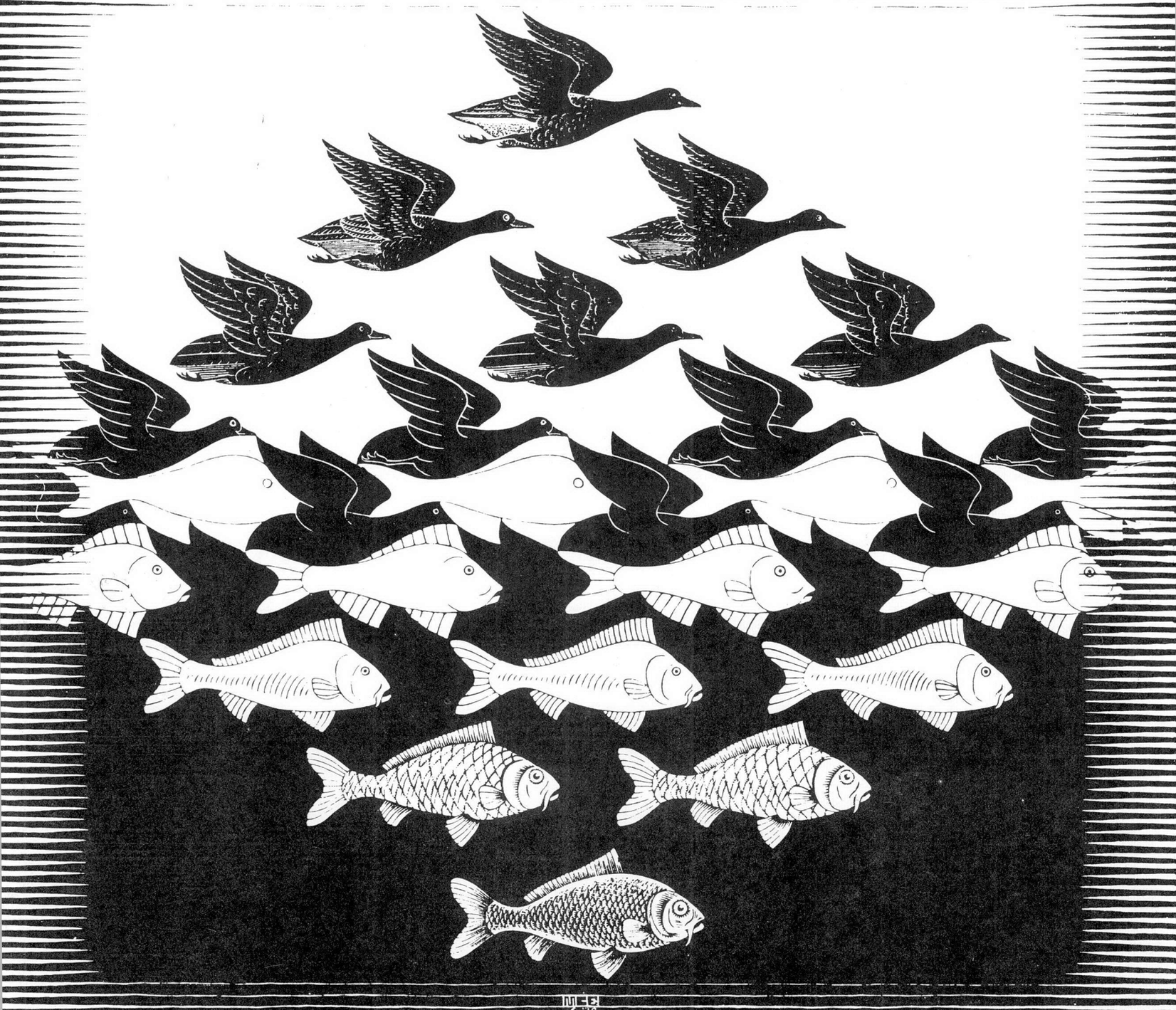
E.C.S. 1491

Richard Felciano

Evolutions

for clarinet and piano



E. C. Schirmer Music Company · 112 South Street · Boston, Massachusetts 02111

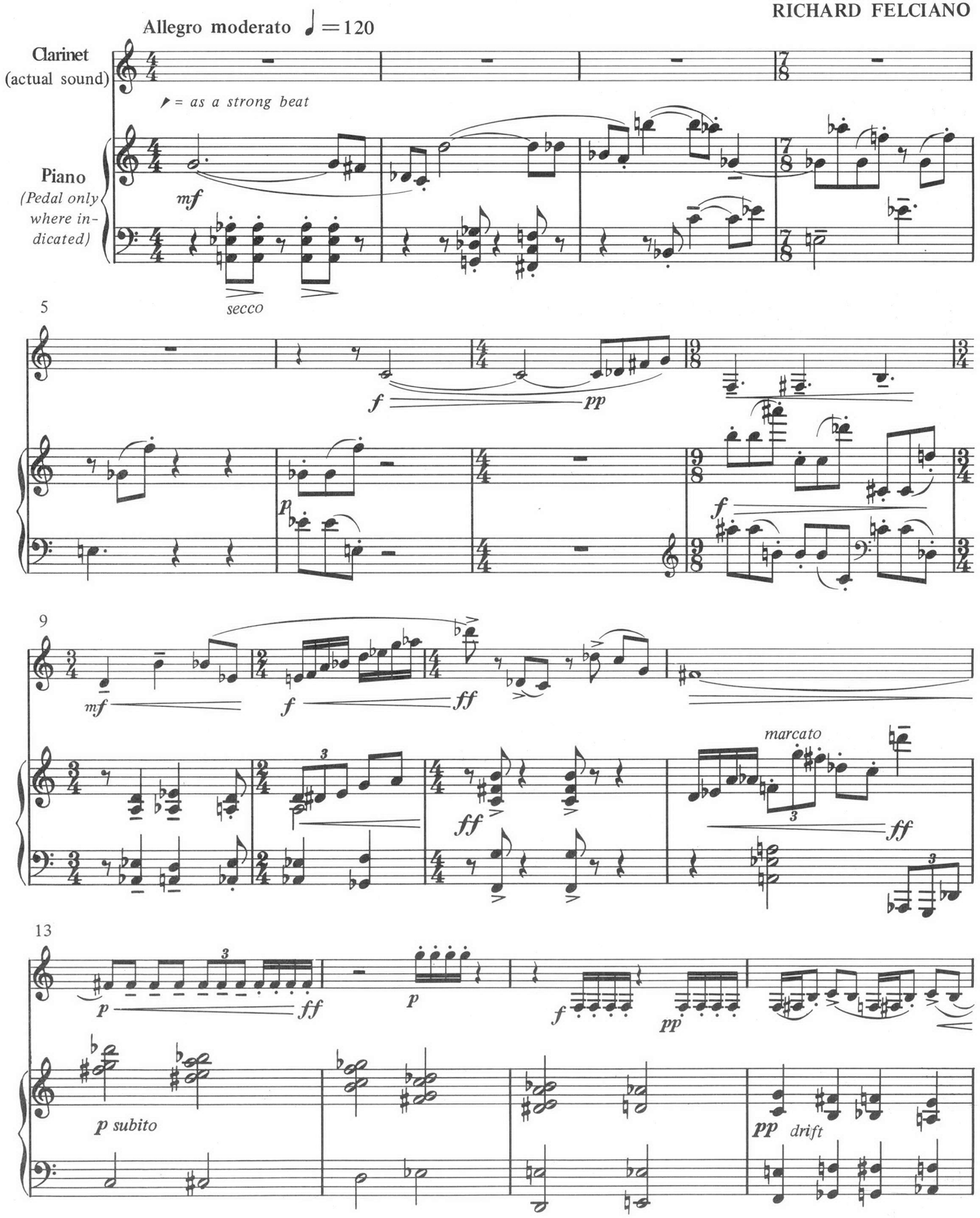
E.C.S. Chamber Music No. 1491

To Himie Voxman

EVOLUTIONS

for Clarinet and Piano

RICHARD FELCIANO



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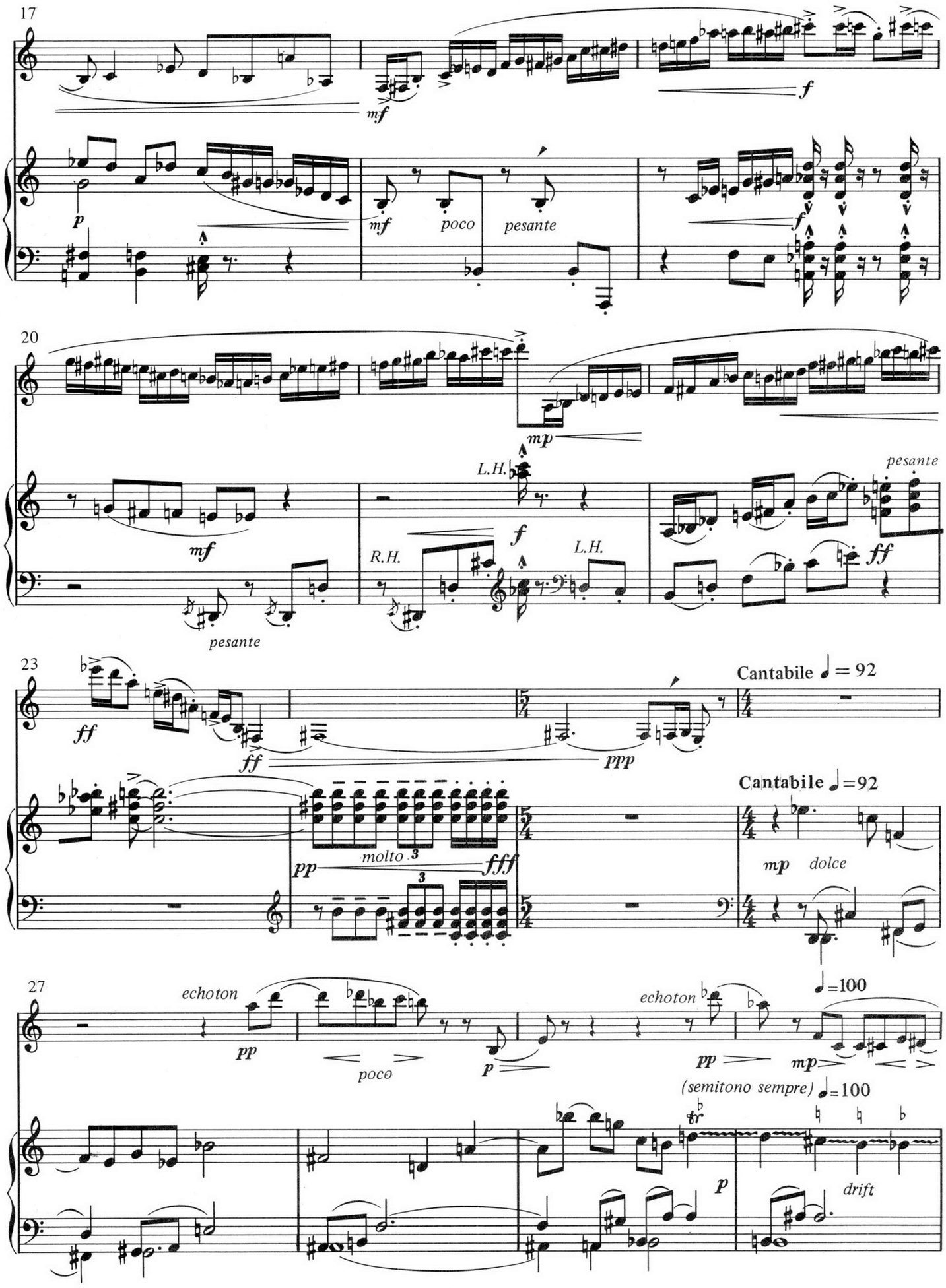
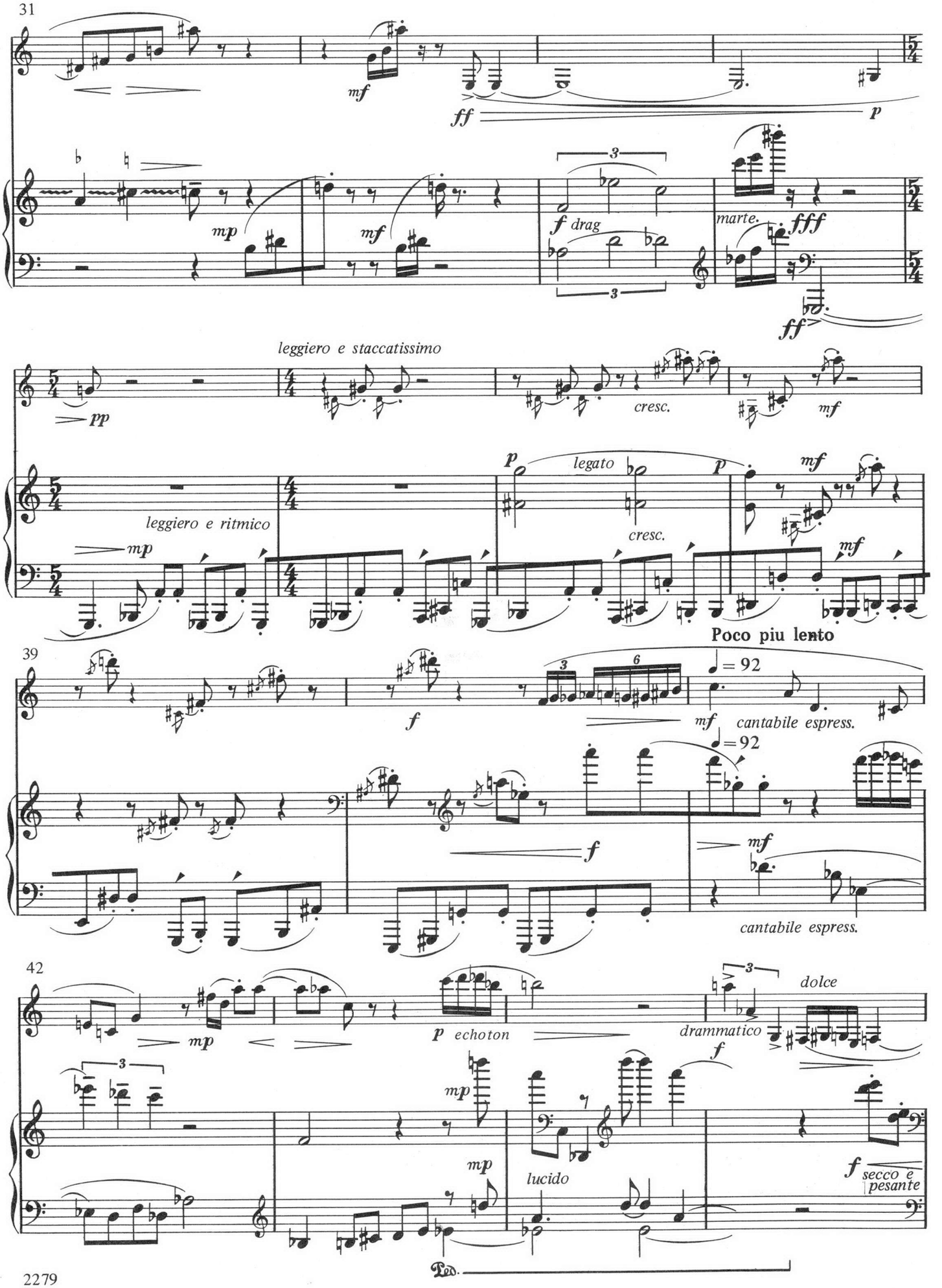
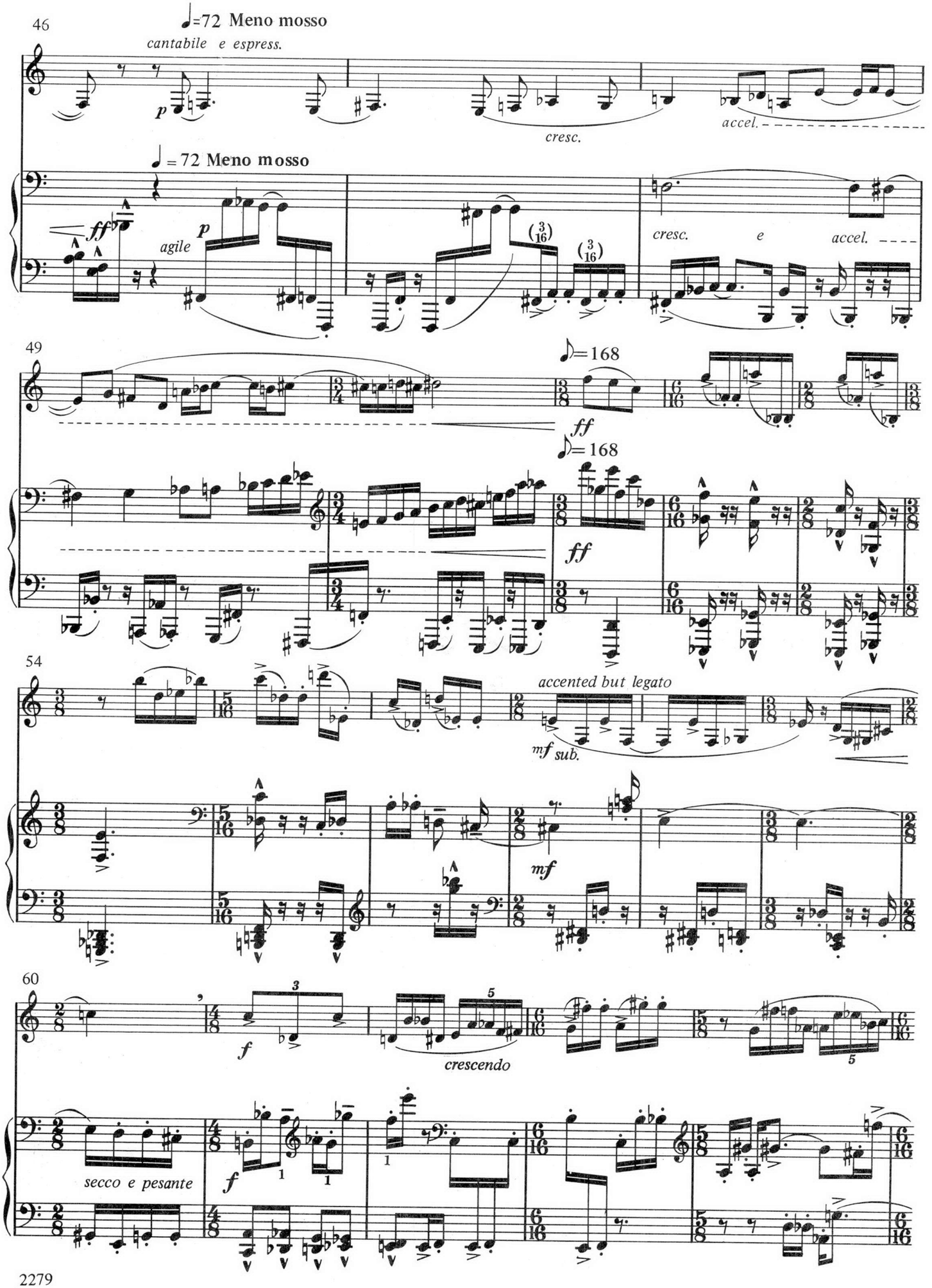
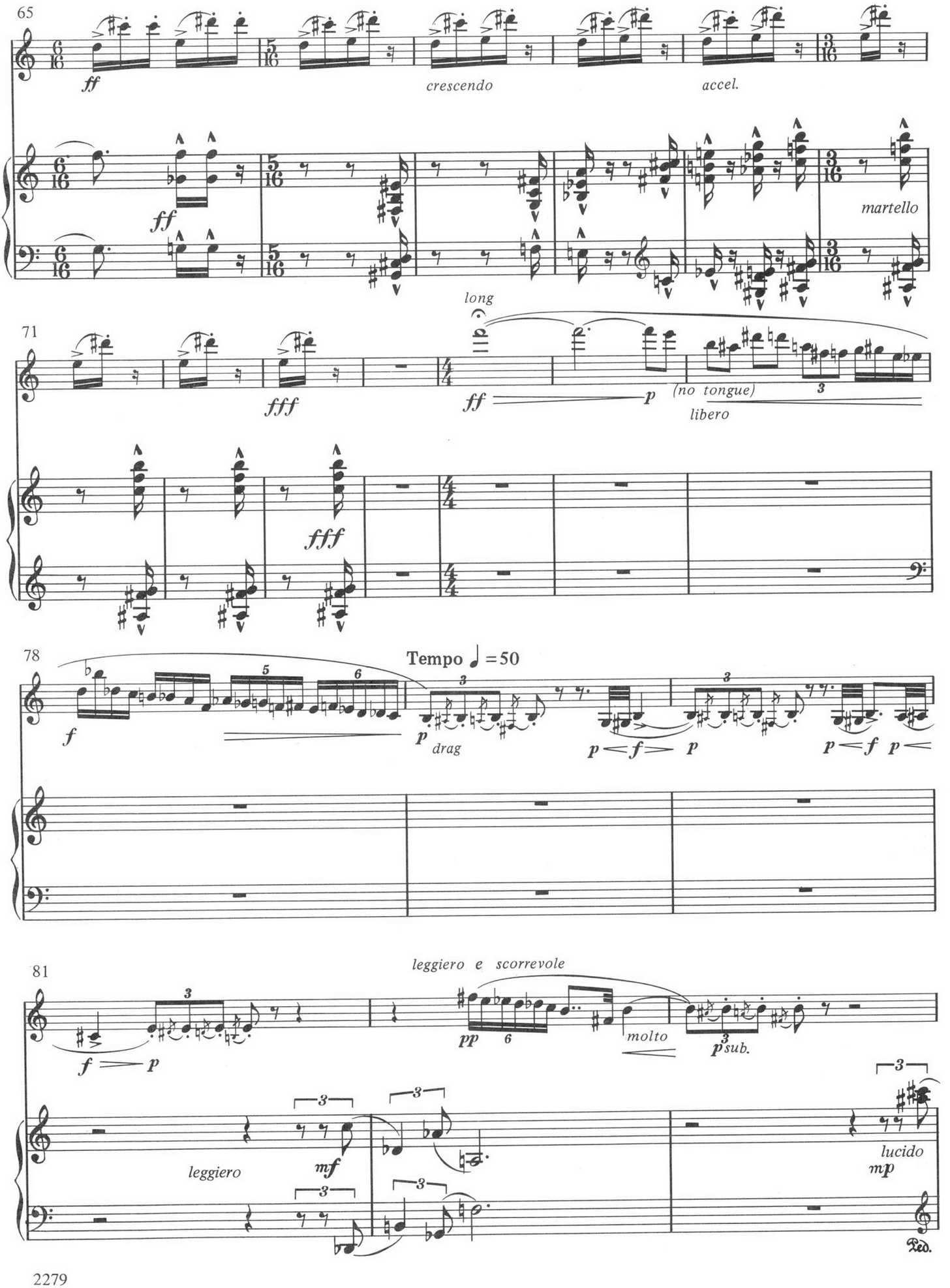
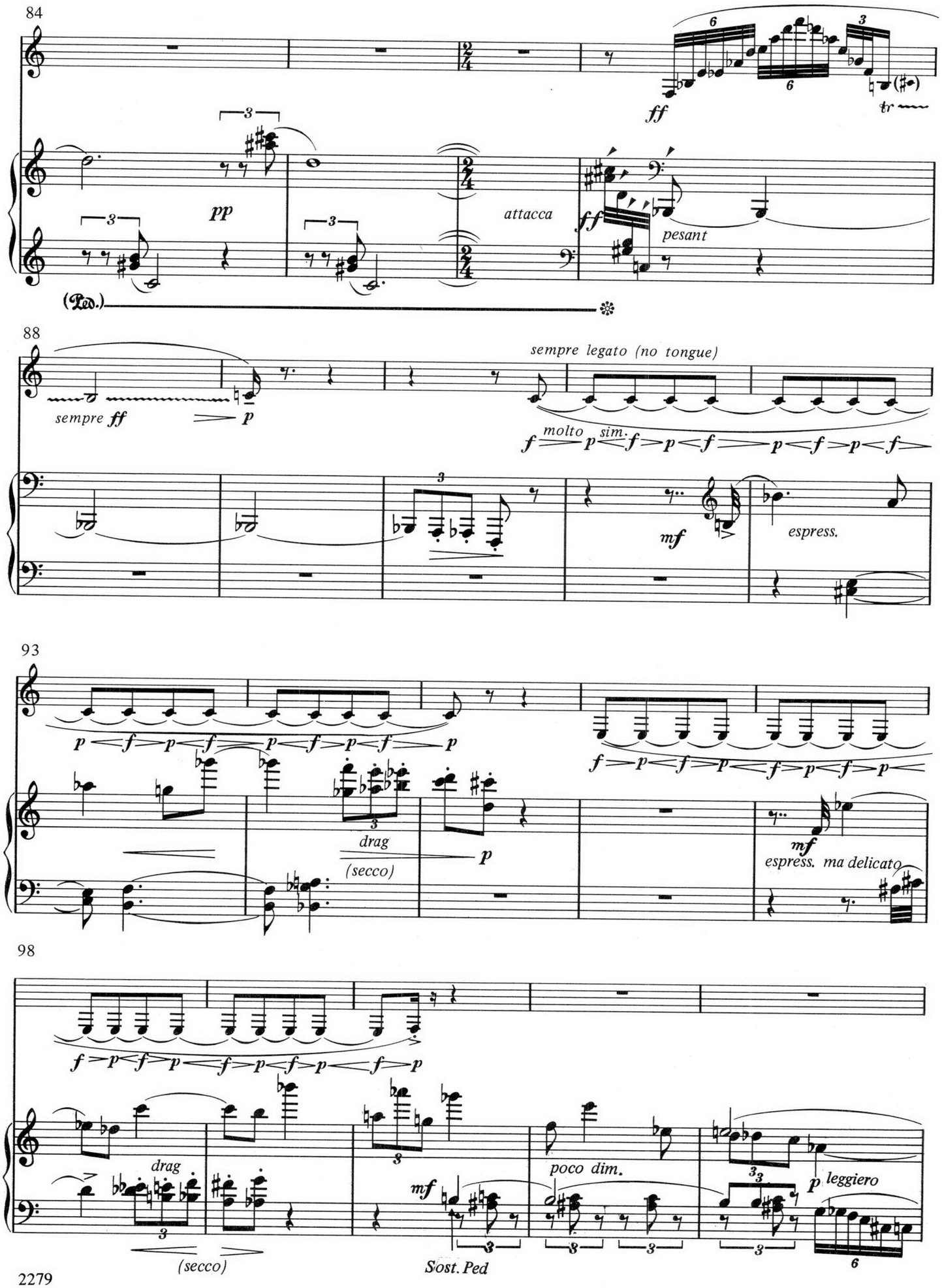

17
mf
f
p
mf
poco
pesante
f
20
mp
L.H.
f
pesante
mf
R.H.
L.H.
ff
pesante
23
ff
ff
ppp
Cantabile ♩= 92
Cantabile ♩=92
molto 3
pp
fff
mp
dolce
27
echoton
pp
poco
p
echoton
pp
mp
♩=100
(semitono sempre) ♩=100
p
drift


31
mf
ff
p
mp
mf
3
f drag
3
marte.
fff
ff
leggiero e staccatissimo
pp
cresc.
mf
leggiero e ritmico
mp
p
legato
p
cresc.
mf
mf
Poco piu lento
39
f
3
6
= 92
mf cantabile espress.
= 92
f
mf
cantabile espress.
42
mp
p echoton
3
dolce
drammatico
f
3
mp
mp
lucido
f secco e pesante
Ped.


46
♩=72 Meno mosso
cantabile e espress.
p
cresc.
accel.
♩ = 72 Meno mosso
ff
agile
p
(3/16)
(3/16)
cresc. e accel.
49
♪=168
ff
♪=168
ff
54
accented but legato
mf sub.
mf
60
f
crescendo
secco e pesante
f


65
ff
crescendo
accel.
ff
martello
long
71
fff
ff
p
(no tongue)
libero
fff
78
Tempo ♩ = 50
f
p
drag
p < f > p
p < f p <
81
leggiero e scorrevole
f > p
pp
molto
p sub.
leggiero
mf
lucido
mp
Ped.

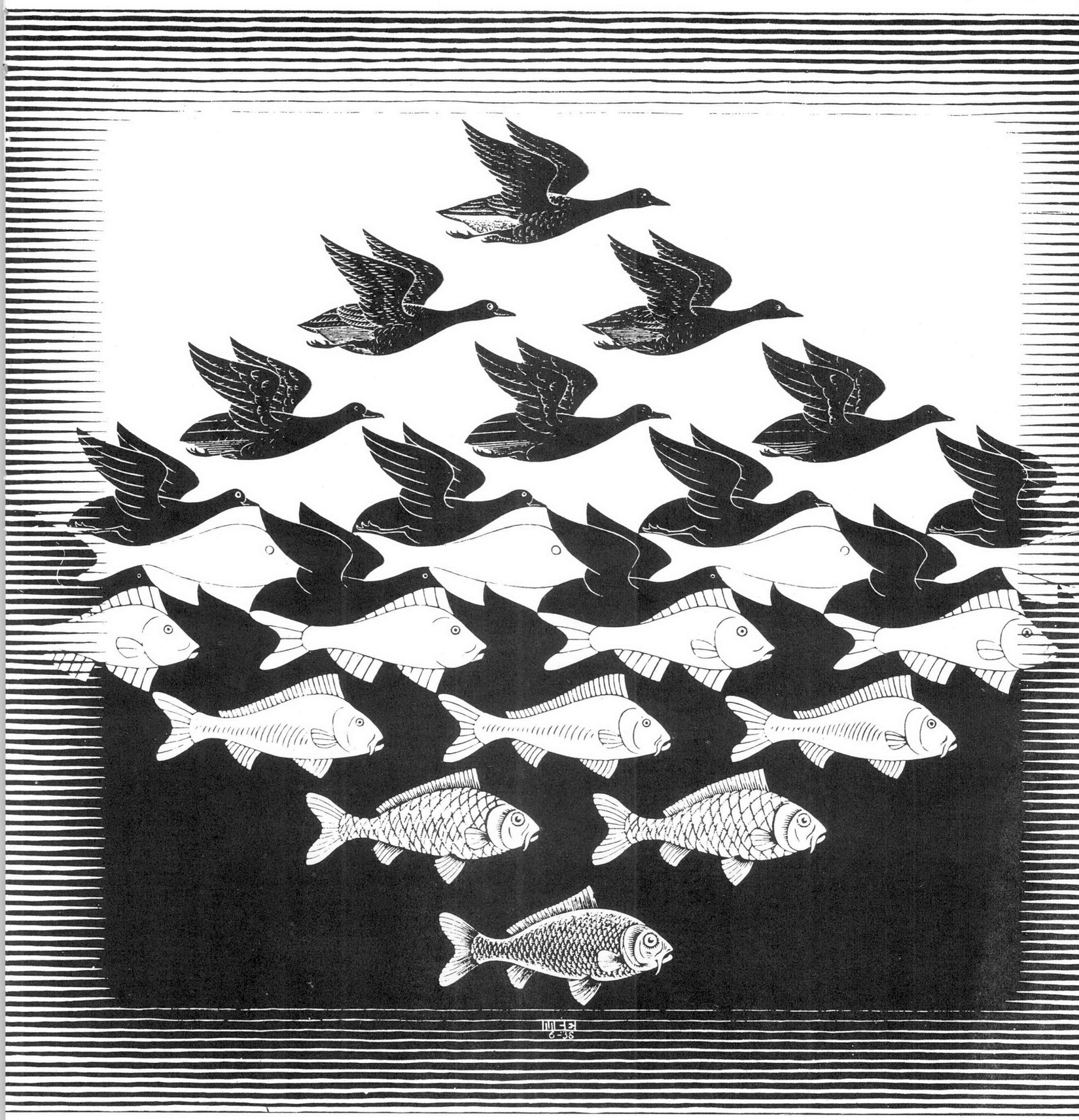

84
ff
tr
pp
attacca
ff
pesant
(Ped.)
88
sempre ff
p
sempre legato (no tongue)
f molto p sim. f p f p f p f
mf
espress.
93
p f p f p f p f p
f p f p f p f p
drag
(secco)
p
mf
espress. ma delicato
98
f p f p f p f p f p
drag
(secco)
mf
Sost. Ped
poco dim.
p leggiero

E.C.S. 1491A

Richard Felciano

Evolutions

for clarinet and piano



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To Himie Voxman

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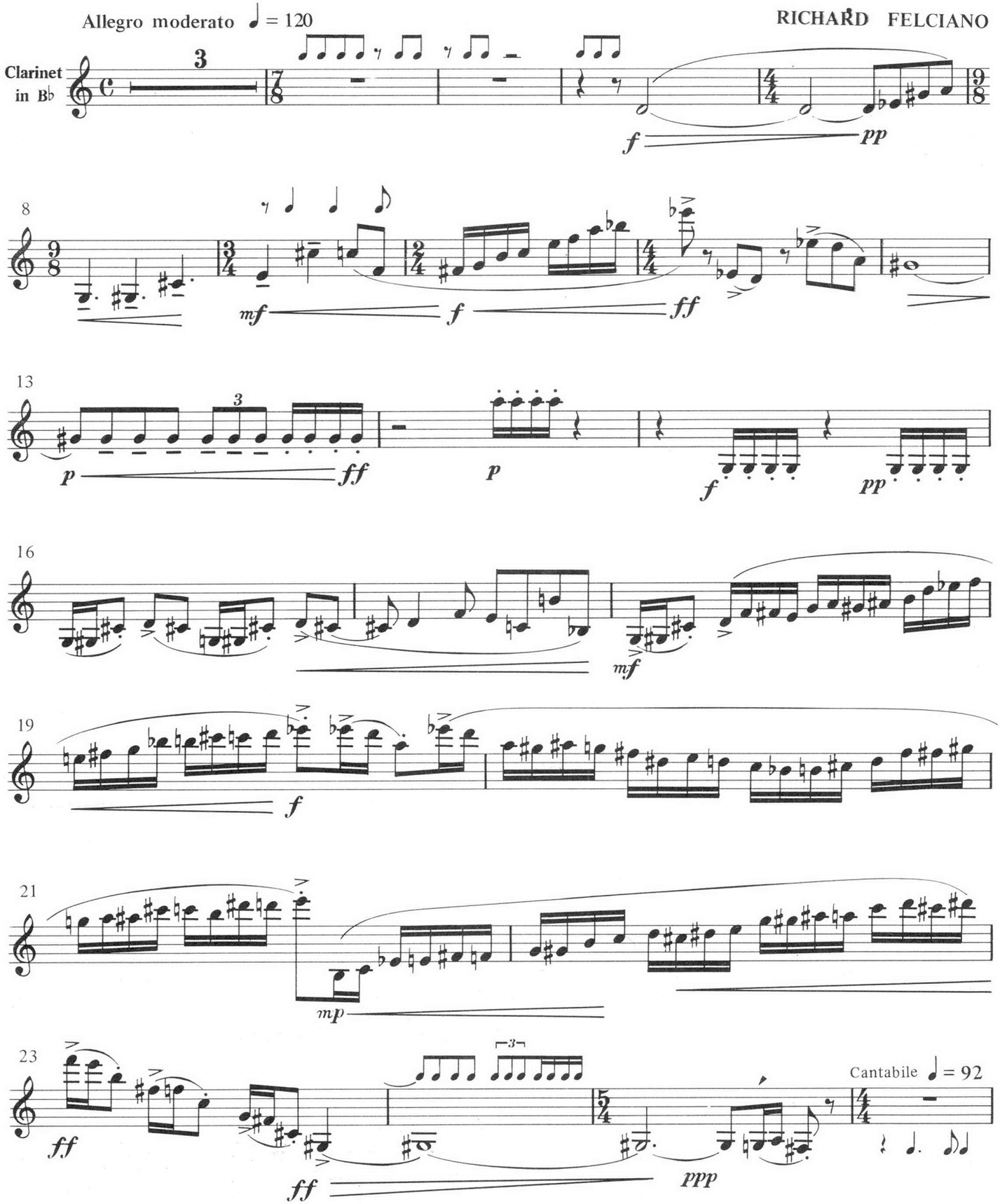
for Clarinet and Piano

▸= as a strong beat



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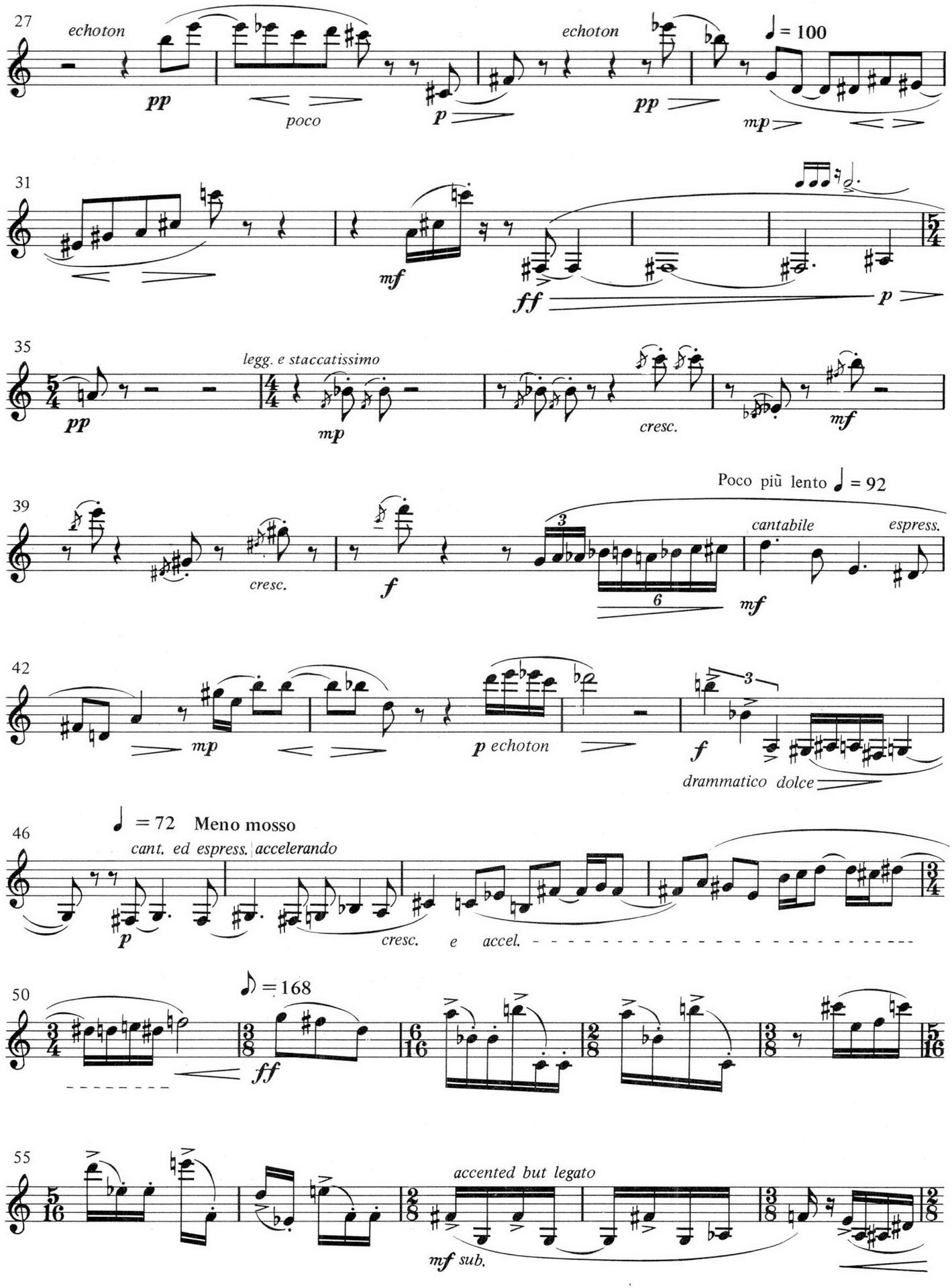
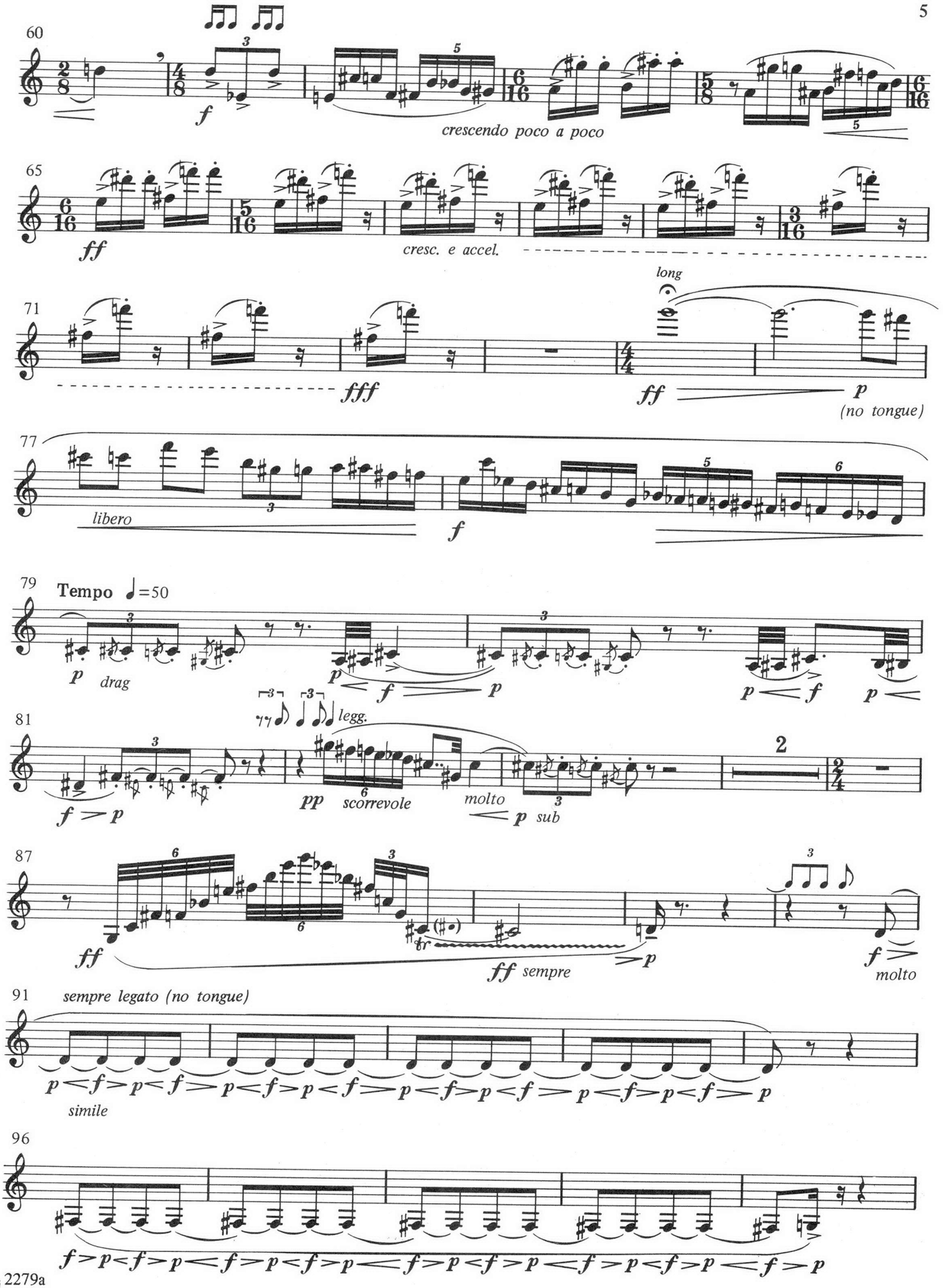
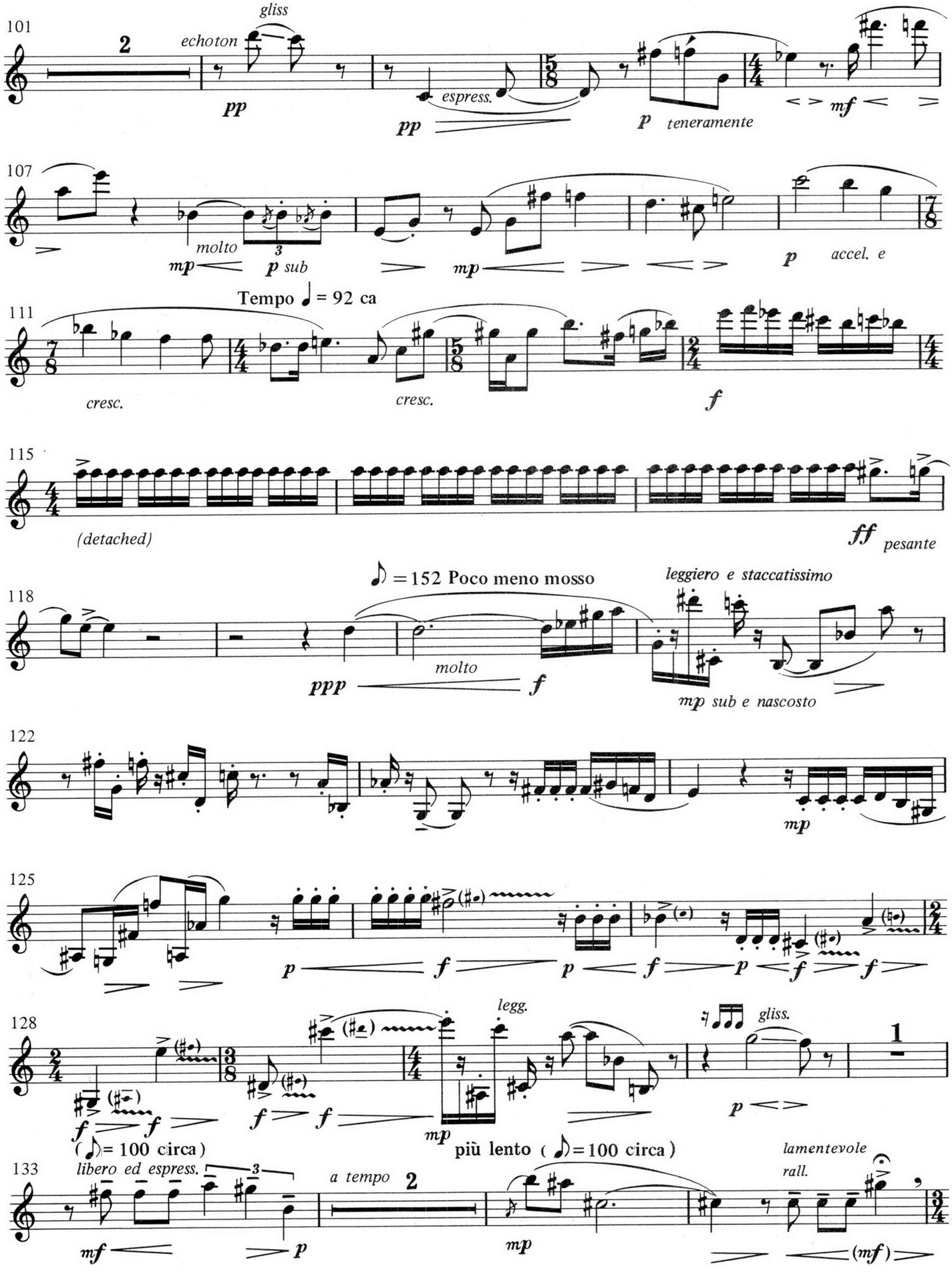
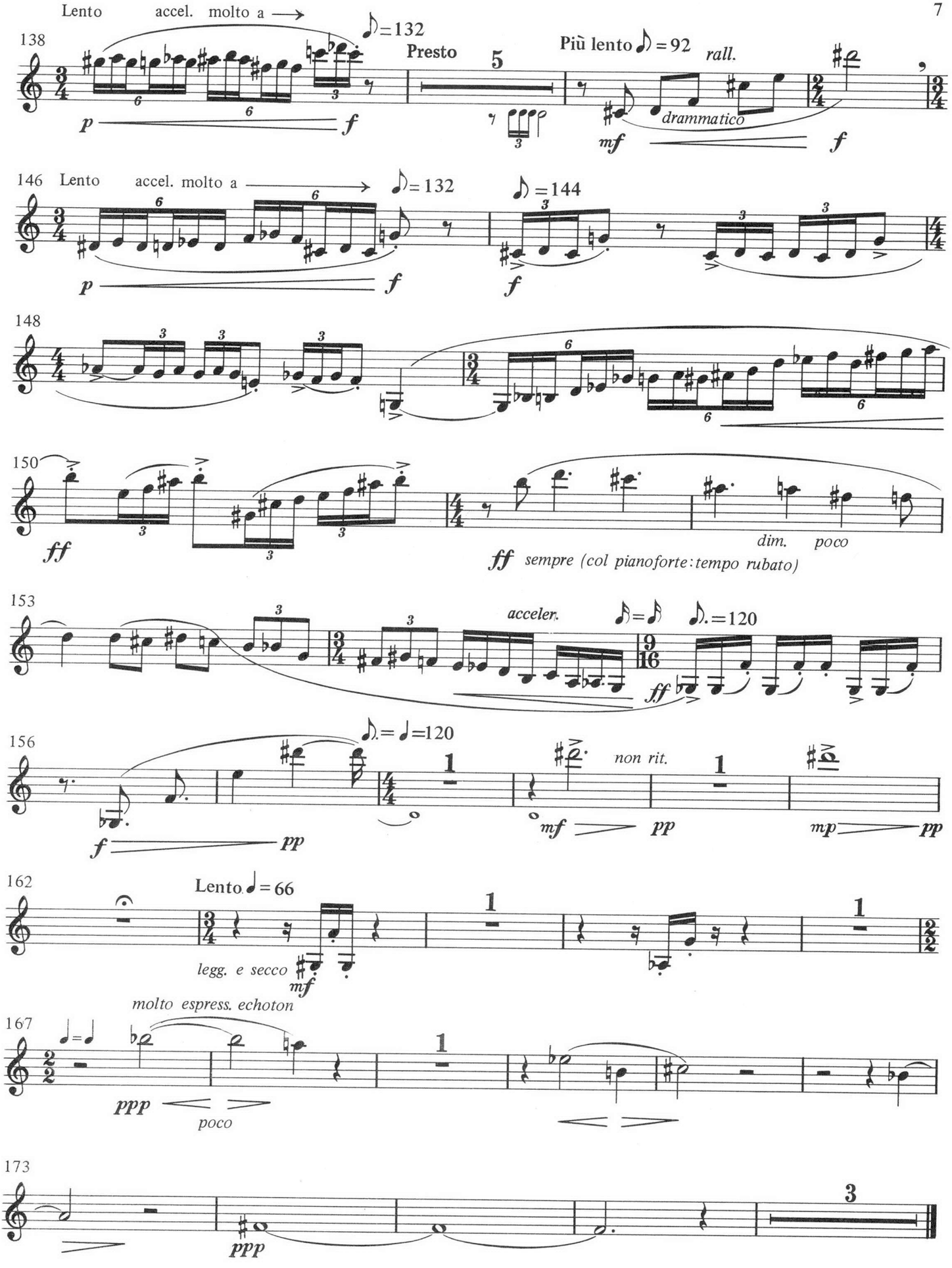
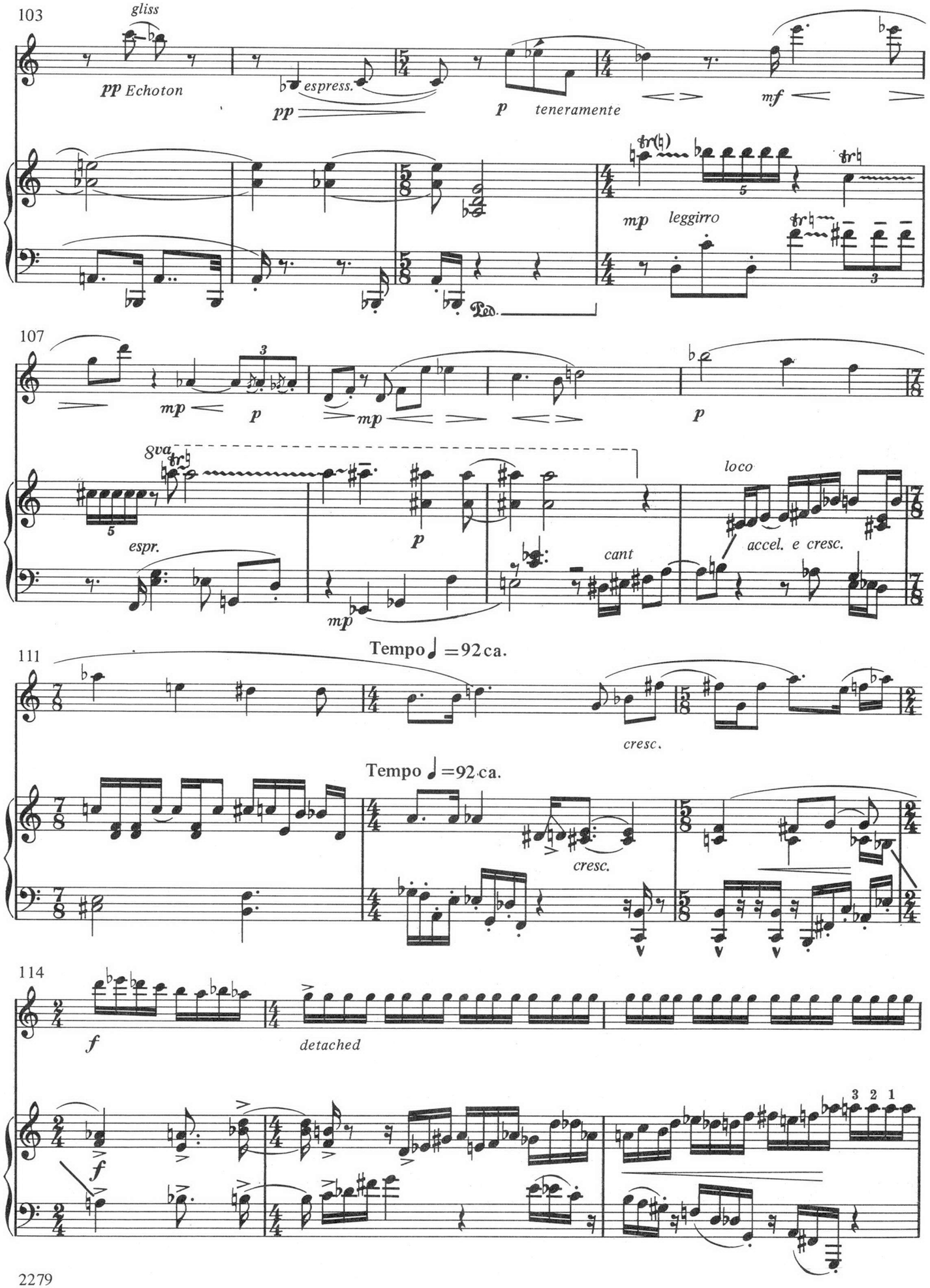
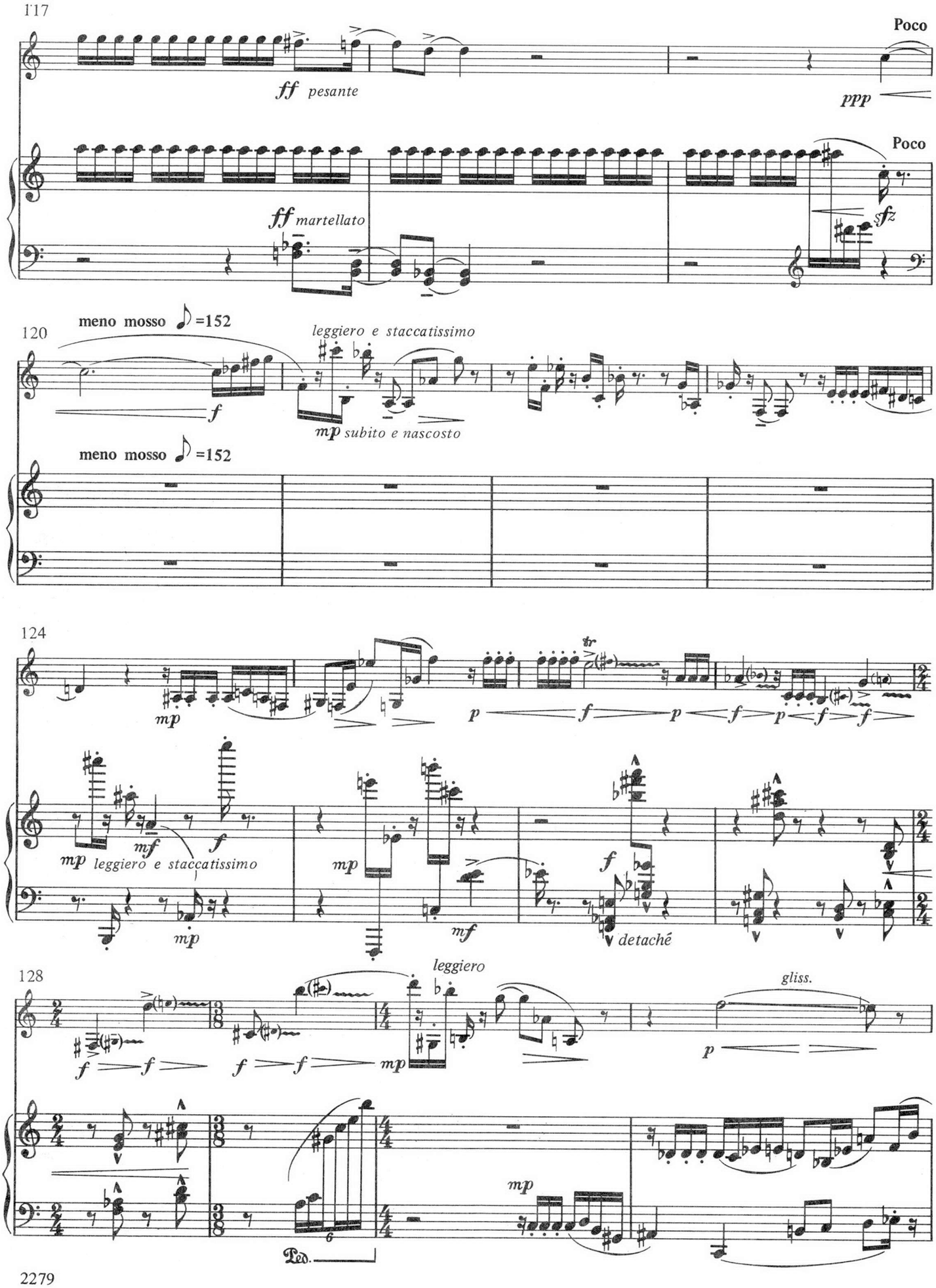

27
echoton
pp
poco
p
echoton
pp
♩ = 100
mp
31
mf
ff
p
35
pp
legg. e staccatissimo
mp
cresc.
mf
39
cresc.
f
Poco più lento ♩ = 92
cantabile
espress.
mf
42
mp
p echoton
f
drammatico dolce
46
♩ = 72 Meno mosso
cant. ed espress.
accelerando
p
cresc. e accel.
50
♪ = 168
ff
55
accented but legato
mf sub.

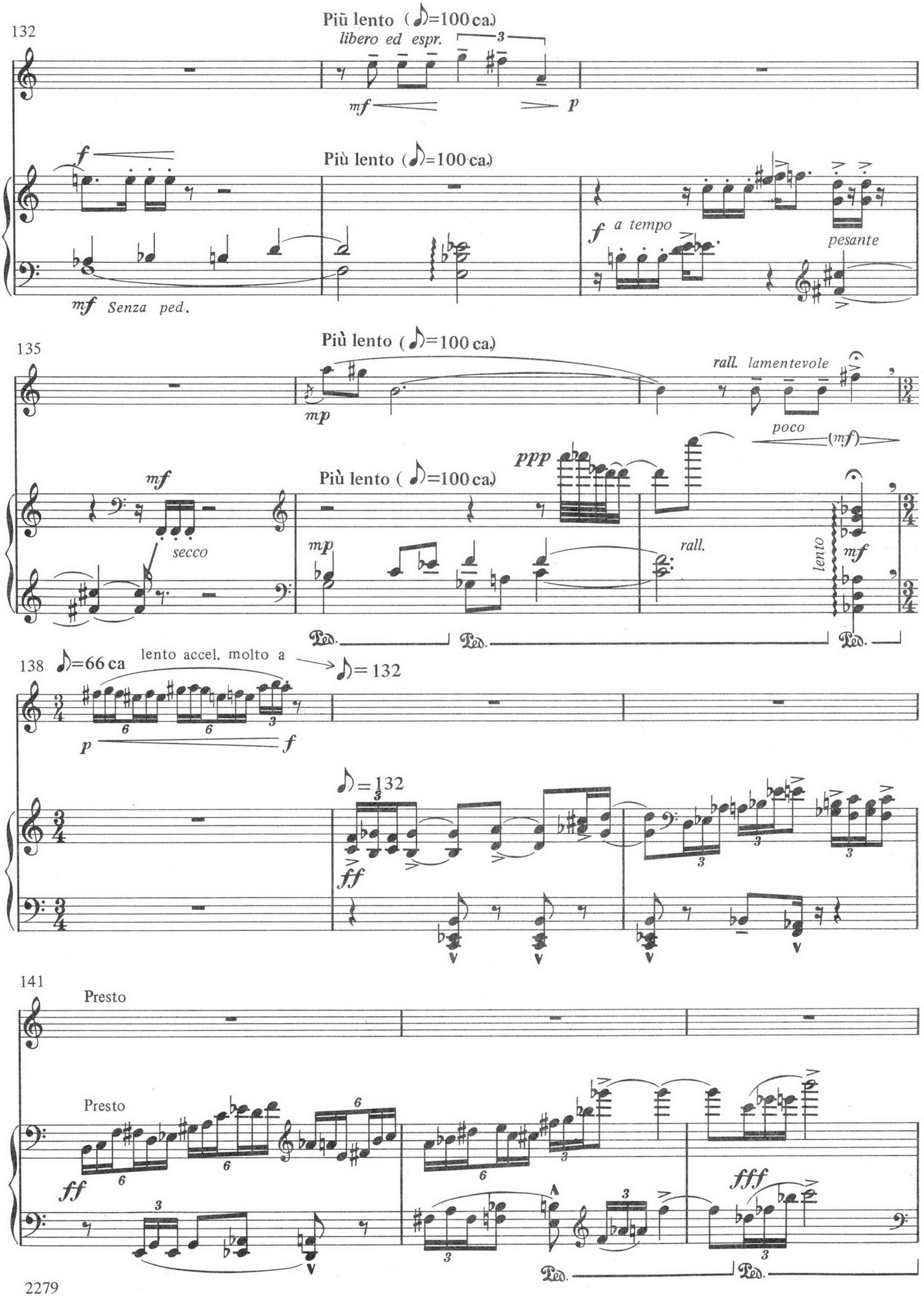

60
f
crescendo poco a poco
65
ff
cresc. e accel.
71
fff
long
ff
p
(no tongue)
77
libero
f
79
Tempo ♩=50
p drag
p
f
p
p
f
p
legg.
81
f > p
pp scorrevole
molto
p sub
2
87
ff
ff sempre
p
f
molto
91
sempre legato (no tongue)
p < f > p < f > p < f > p < f > p < f > p < f > p < f > p < f > p
simile
96
f > p < f > p < f > p < f > p < f > p < f > p < f > p < f > p < f > p

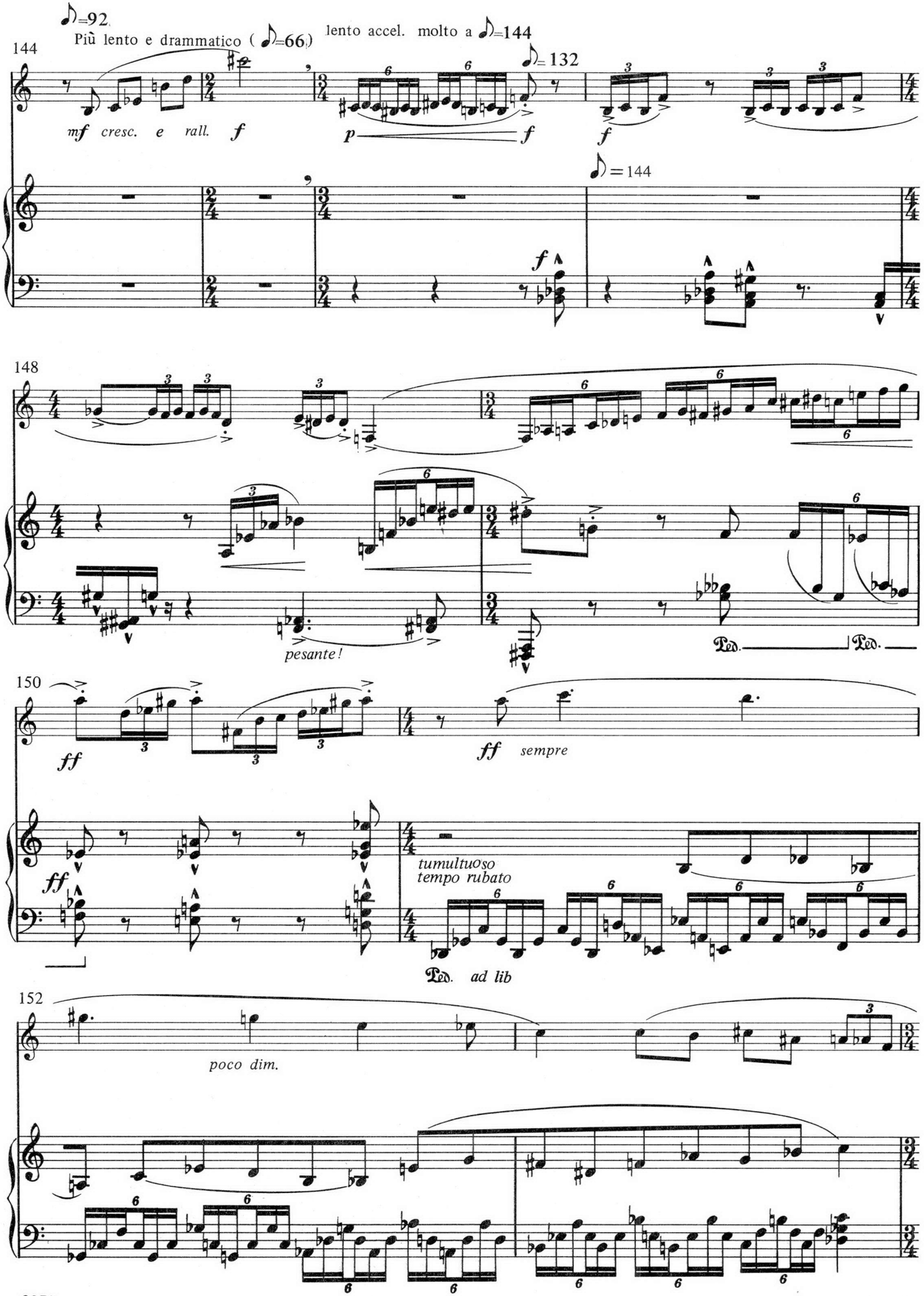

101
2
gliss
echoton
pp
espress.
pp
p teneramente
mf
107
molto
mp
p sub
mp
p accel. e
Tempo ♩ = 92 ca
111
cresc.
cresc.
f
115
(detached)
ff pesante
♪ =152 Poco meno mosso
118
molto
ppp
f
leggiero e staccatissimo
mp sub e nascosto
122
mp
125
p
f
p
f
p
f
f
128
legg.
gliss.
1
f
f
f
f
mp
p
(♪= 100 circa)
più lento (♪=100 circa)
133
libero ed espress.
3
mf
p
a tempo
2
mp
lamentevole
rall.
(mf)

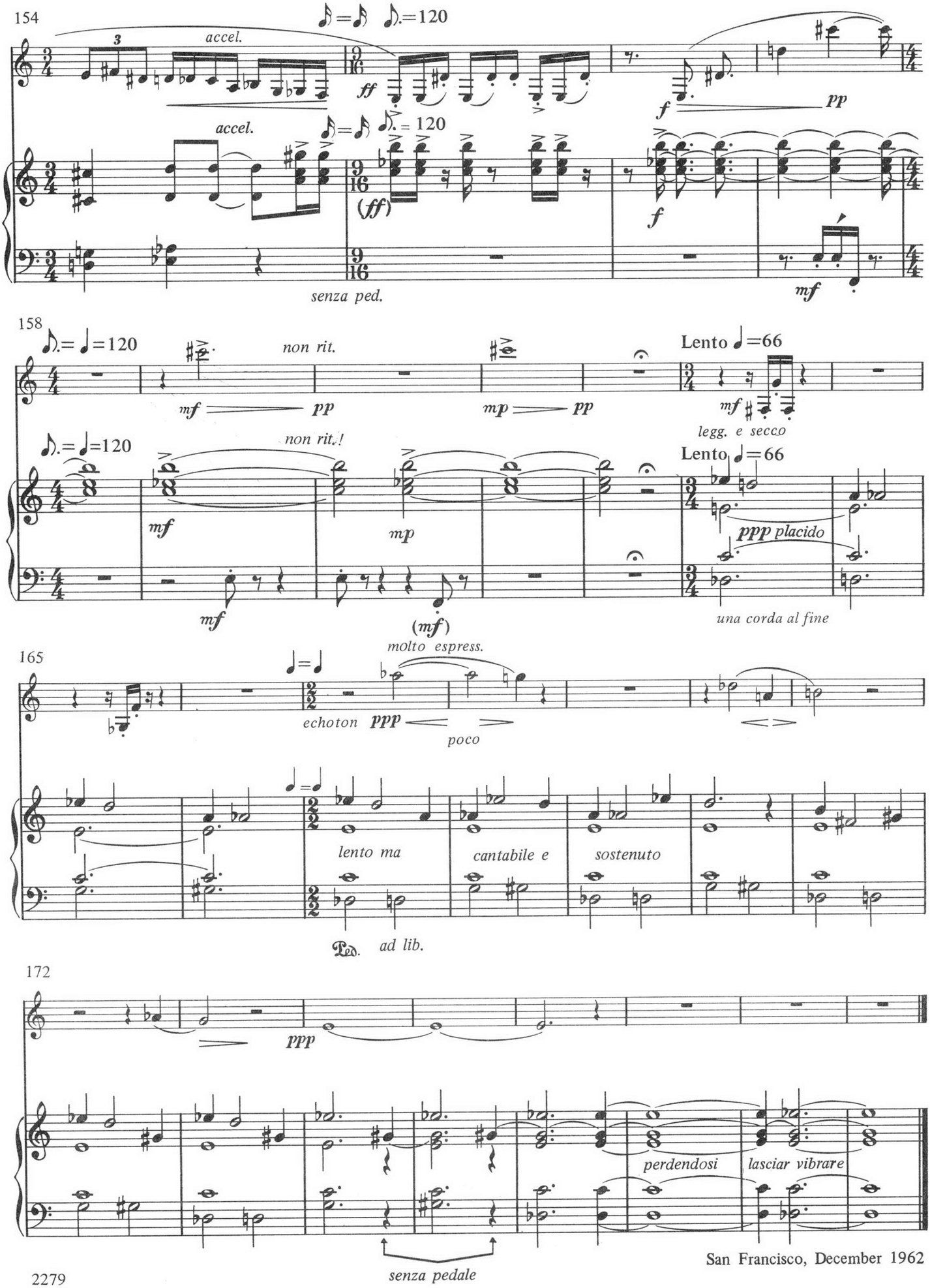

Lento
accel. molto a
♪=132
138
Presto
5
Più lento ♪=92
rall.
drammatico
p
f
mf
146 Lento
accel. molto a
♪=132
♪=144
148
150
ff
dim. poco
ff sempre (col pianoforte: tempo rubato)
153
acceler.
♪=♪
♪.=120
156
♪.=♩=120
non rit.
mf
pp
mp
162
Lento ♩=66
legg. e secco
mf
molto espress. echoton
167
ppp
poco
173
ppp


103
gliss
pp Echoton
espress.
pp
p teneramente
mf
mp leggirro
Ped.
107
mp
p
mp
p
8va
espr.
p
cant
loco
accel. e cresc.
mp
Tempo ♩ =92 ca.
111
cresc.
Tempo ♩ =92 ca.
cresc.
114
f
detached
f
3 2 1


117
Poco
ff pesante
ppp
Poco
ff martellato
sfz
120
meno mosso ♪=152
leggiero e staccatissimo
f
mp subito e nascosto
meno mosso ♪=152
124
tr
mp
p
f
p
f
p
f
f
mf
f
mp leggiero e staccatissimo
mp
mp
mf
f
detaché
128
leggiero
gliss.
f
f
f
f
mp
p
mp
6
Ped.


132
Più lento (♪=100 ca.)
libero ed espr.
mf
p
f
Più lento (♪=100 ca.)
mf Senza ped.
f a tempo
pesante
135
Più lento (♪=100 ca.)
mp
rall. lamentevole
poco (mf)
mf
secco
Più lento (♪=100 ca.)
ppp
mp
rall.
lento
mf
Ped.
Ped.
Ped.
138
♪=66 ca
lento accel. molto a
♪=132
p
f
♪=132
ff
141
Presto
Presto
ff
fff
Ped.
Ped.


♪=92
Più lento e drammatico (♪=66)
lento accel. molto a ♪=144
144
mf cresc. e rall. f
p
f
♪= 132
f
♪=144
148
pesante!
Ped.
Ped.
150
ff
ff
ff sempre
tumultuoso
tempo rubato
Ped. ad lib
152
poco dim.



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.