


3 FLUTE / Picc / ALTO FLUTE - 3

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:




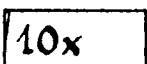
uncoordinated within the section: vary dynamics constantly between *p* and *f* ; leave irregular pauses between notes.



coordinated within the section.

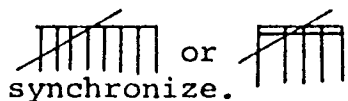


coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

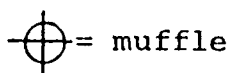
All boxes repeat until another box or an exit cue  is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions will occur, they are indicated thus: 

Accidentals carry throughout the measure and across barlines when tied.

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

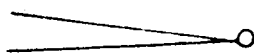


slash (through any value) = as fast as possible. Do not synchronize.



= muffle

l.v.= let vibrate



= diminuendo a niente

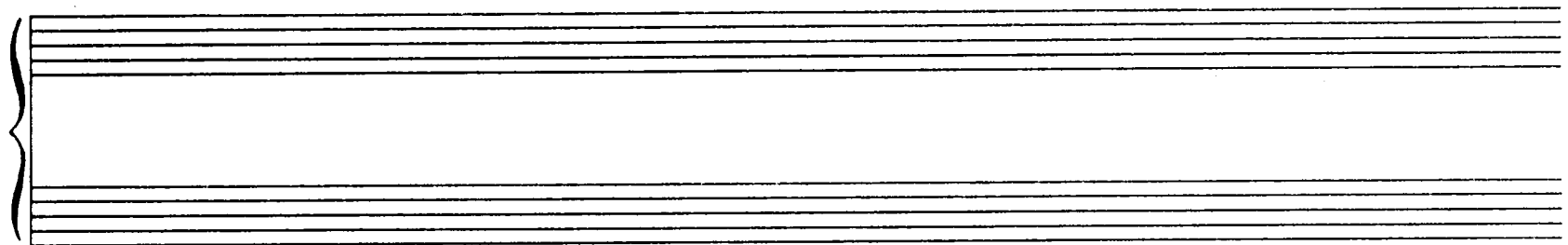
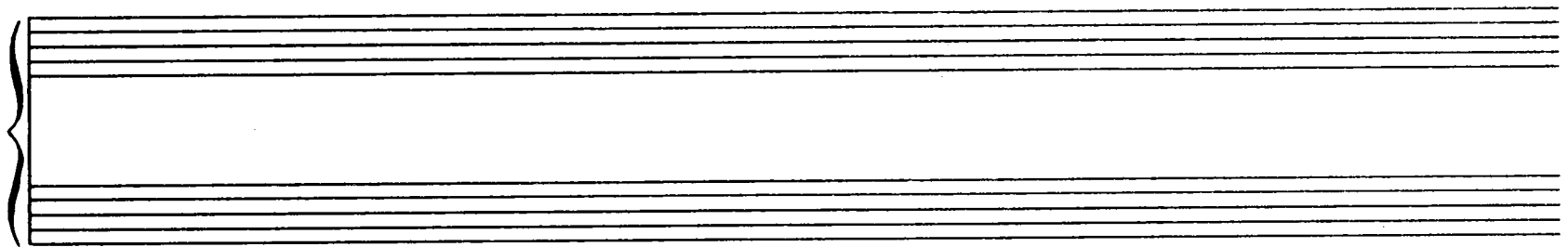
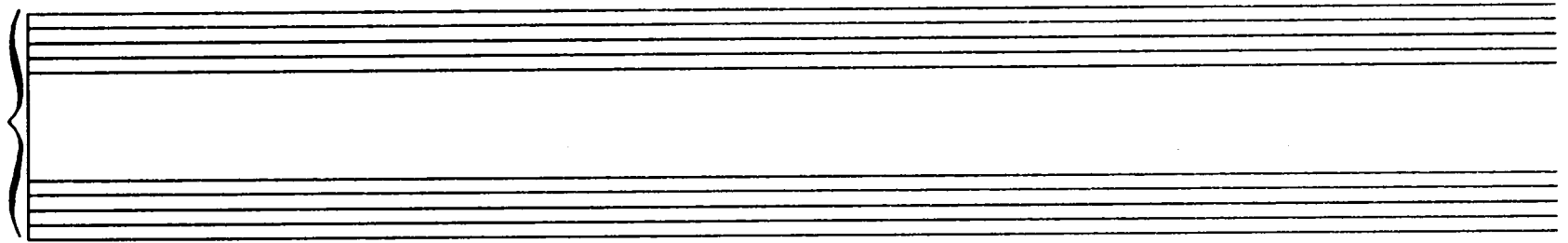
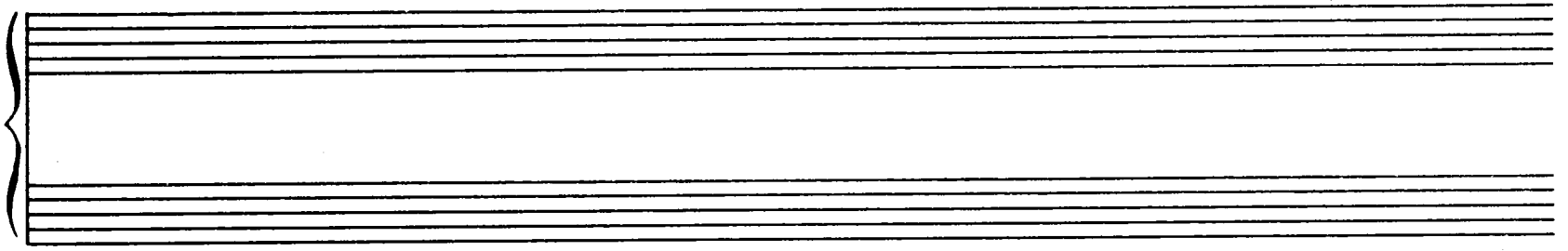
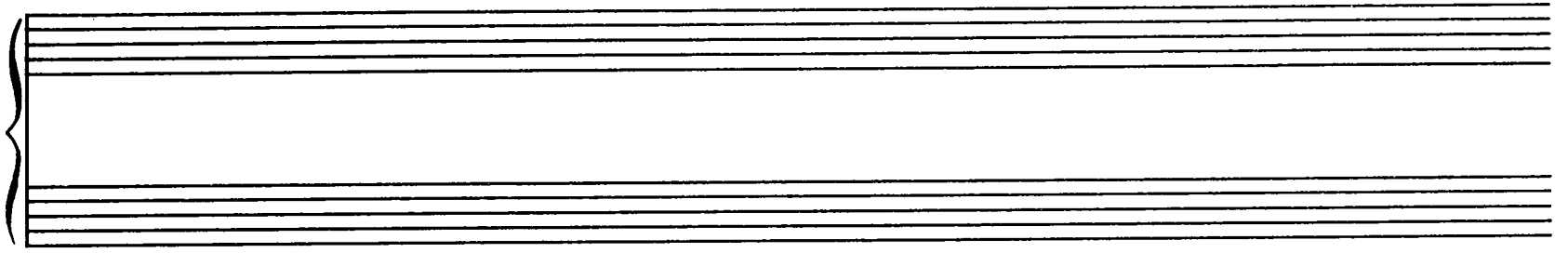
Strings



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.



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2.  non battuta ca. 15" $\text{♩} = 72$ Cb. Soli 1 $\text{♩} = 80$ Strings

Alto Flute 

sharp tonguing staccatissimo

2 *ff* *sim.*

espress. *mp* *sub. f* *p*

3 $\text{♩} = 60$ Solo

espress. *mp* *sub. f* *p*

4 $\text{♩} = 50$ take Picc.

5 Picc. 1 6 Picc. *pp*

take Flute

7 $\text{♩} = 60$ Horns 8 9 Cym. Ob. 1 10 Obs. 11 Strings

12 accel. $\text{♩} = 100$ 13 $\text{♩} = 50$ mezzo movimento

14 Strings pizz. 15 Marimba T. Bks. 16 $\text{♩} = 60$ String cues.

1 2 3 4 5 6 7 8

Vln. I - I - II - II - Vle. - Vle. - Vc. - Vc.

ca. 10" $\text{♩} = 72$ battuta metrica non battuta ca. 3" $\text{♩} = 72$ battuta metrica

Flute

Fl. 1 Solo

Cl. 1 5" Fl. 2 8" 17 1 non battuta ca. 11" 2 molto ff ca. 9" 3 ca. 7" 4 ca. 5"

Picc. 1 Picc. 2 TB Bongos Marimba

ca. 6" 5 ca. 8" 6 ca. 10" 7 18 $\text{♩} = 60$ Fl. 2 Flute con fuoco ff

Vln. II Solo Ob. B. Cl. Bn.

19

V.S.

20

non vibr.

p

21

sempre p

22

p $\oplus \ominus$ add or subtract multiphonics slowly during the given duration. Increase pressure or volume as necessary. Experiment with half-hole venting

23

Fl. 2 4 Lion's roar non vibr. *pp*

24

take Picc. $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$

25

$\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$ 12 4

26

G.P. 9 beats 4

27

G.P. 18 beats 10 Vibr. Chimes Piano

28

12 Vc. 2 3 4 2 3 4 2 3 4 2

29

tr 2 3 4 2

Picc.

take Flute

30

ff 2 3 4 2 3 4 2 3 4 2

Flute staccatissimob

$\text{♩} = 120$

ff 2 4 5 3

31

$\text{♩} = 60$ 5 3 Strings pizz. 2

$\text{♩} = 120$ 32 33 Lento $\text{♩} = 40$ 34 $\text{♩} = 160$ (lo stesso tempo)

Obs. 2 4 3 3 8 6 2 4 Timp. 13 16

35 $\text{♩} = 80$ (lo stesso tempo) 36 $\text{♩} = 60$ Fl. 1 Vln. I Solo 37 2

non sincron. prestissimo possible

ppp

ca. 10" 2" 6" 3" 2" 4" 1" battuta metrica

sempre ppp

1" 2" 3" 4" 5" Sharp tonguing staccatissimo

Brns Strings Horns Tbrns Whip Cts. Vibr.

38 $\text{♩} = 60$ sempre battuta metrica ff 2

8 cues + 2 m. $\frac{2}{4}$

Obs. Perc. Vln. I

9" 3" 6" 4" 3" 5" 3" 1" 2"

Piano Xylo Timp. Cb. Tbn.

in modo canonico

3 4 5 6" high sign down $\text{♩} = 60$ battuta metrica 39 5 turn

Horns Perc. Vc. Harp.

