

Overture concertante

for Clarinet and Orchestra

RICHARD FELCIANO

♩ = 50

♩ = 60

flutter

p

f

13

f

ff

muta in PICC. I

Faster, ♩ = 84

NV, thin tone (flageolet)
PICC.

ppp

♩ = 60

flutter, ord.

36

f

13

54

NV, thin tone

ppp

sub. f

ff

8

Faster ♩ = 84

NV

pp

sempre NV

1

pp

73

f

6

f

muta in FL. I

Slower ♩ = 60

6

senza battuta

83 FLUTE *prestissimo possible, non-sinc.*

pp

4"

(86) [H] $\text{♩} = 50$ battuta $\text{♩} = 72$ Faster $\text{♩} = 60$ Slower

f flutter *muta in* PICC. I

98 PICC. I *wispy-thin tone*

ppp *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

107 *muta in* FL. I *Solo Cl.:*

mf sub. *f*

123 *with a gentle rocking motion*

p *Hn. I, II:* *NV* *p*

141 $\text{♩} = 72$ gently rocking $\text{♩} = \text{Adagio}$ $\text{♩} = 72$

p *K*

158 $\text{♩} = 60$ FLUTE NV

ppp *lontano*

166 **L** *con vib.* *flutter ten.* **5** **f**

179 **M** **1** **1** **f** **sfz** **mf**

(186) **1** NV *muta in PICC. I* **mf non dim.**

193 **N** **4** **2** **6** NV "white" tone, like violin harmonics **PICC.** *ten.* *ten.* **mp**

206 *ten.* *ten.* **1** *flutter* **f** **sfz** *muta in FL. I* **1**

210 **3** **1** FL. I **3** **mp** *muta in PICC. I* **2**

218 **PICC.** *short, sharp tongue* **f** *muta in FL. I* **10** **FLUTE** NV, con fuoco **ff**

231 **2** ♯ = 60

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RICHARD FELCIANO

$\text{♩} = 50$

$\text{♩} = 60$

flutter

p *f*

12 *mp* *f*

16 *ff*

Faster, ♩ = 84

31 *non sinc., presto, legato*

ppp

$\text{♩} = 60$

ff

Faster, ♩ = 84

41 *muta in PICC. II*

13 12

ppp lontano

pp

Ob. I:

PICC. NV

71 *muta in FL. II*

FLUTE NV

pp *f*

6

V.S.

158

$\text{♩} = 60$

NV

ppp lontano

163

3 1 3 L 2

con vib. 3 *ten. flutter*

f *ff*

173

5

3 1 M 1

f *f*

182

sfz *mf*

186

7 N 4 2 8 1

208

1 1 O 1 Ob. I:

mf

213

1 3

mp

216

2 1 P 10

NV, con fuoco

ff

231

♩ = 60

2

Overture concertante

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RICHARD FELCIANO

♩ = 50

3

3

♩ = 60

A

2

flutter

p

f

12

f 3

1

5

f

3

3

17

4

1

1

B

1

5

2

2

31

C

Faster, ♩ = 84

non sinc., presto, legato

ppp

(36)

3

1

D

3

ff

♩ = 60

41

13

E

12

F

Ob. I:

ppp lontano

68

1

5

f 6

3

f


Slower ♩ = 60

76 

senza battuta

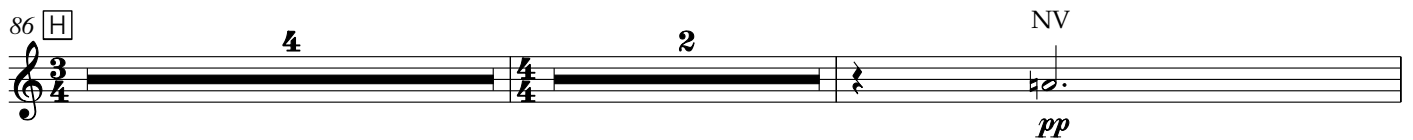
prestissimo possibile, non-sinc.

83 



♩ = 50 battuta

Faster ♩ = 72

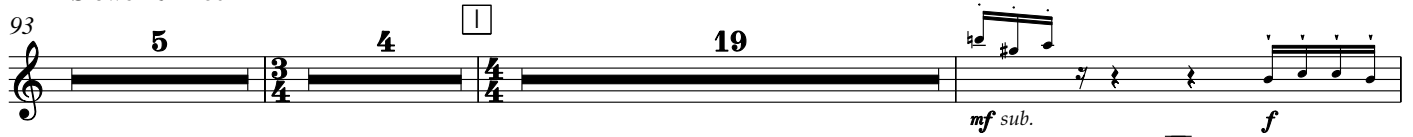
86 

NV

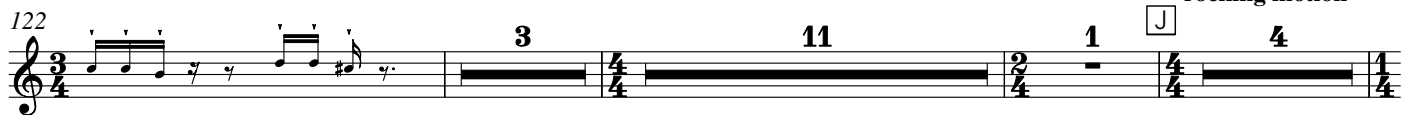
pp

Slower ♩ = 60

Solo Cl.:

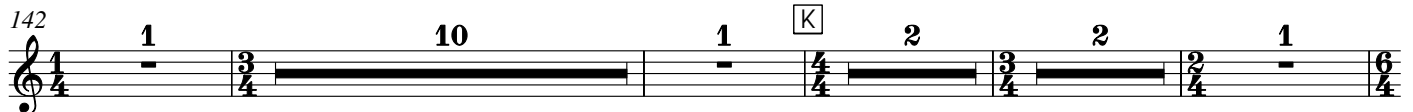
93 

*mf sub.**f*with a gentle
rocking motion

122 

♩ = 72 gently rocking

♩ = ♩ Adagio ♩ = 72

142 

♩ = 60

159 

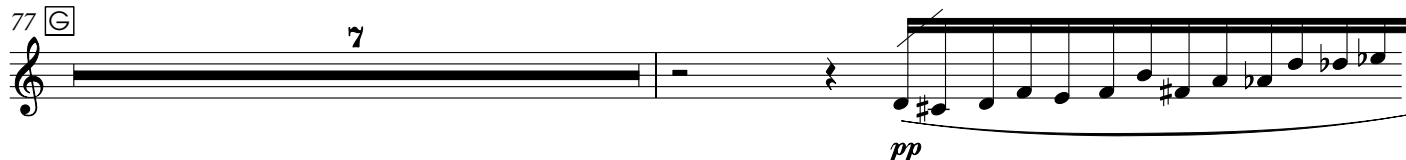
Bsn. I:

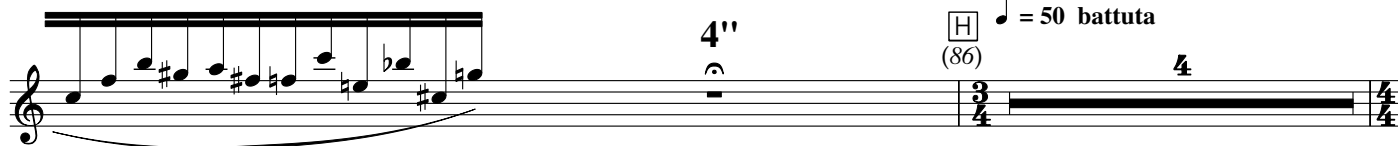


Slower ♩ = 60

prestissimo possible, non-sinc.

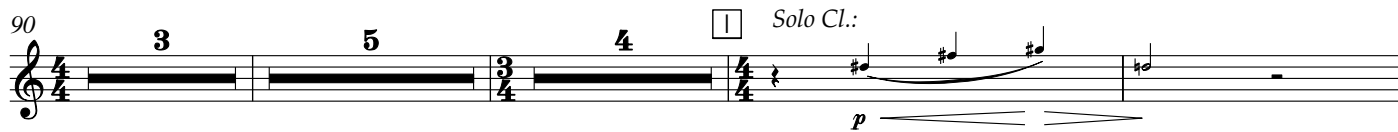
senza battuta

77 

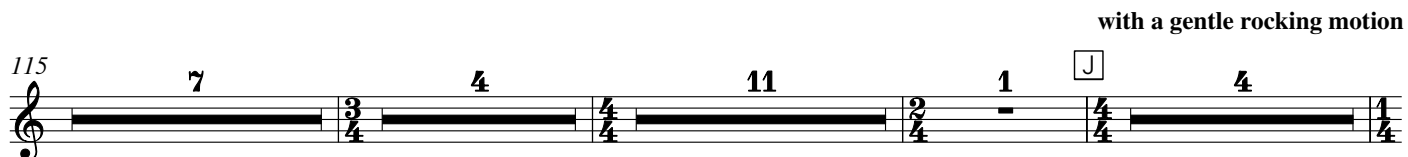


Faster ♩ = 72

Slower ♩ = 60

90 

104 

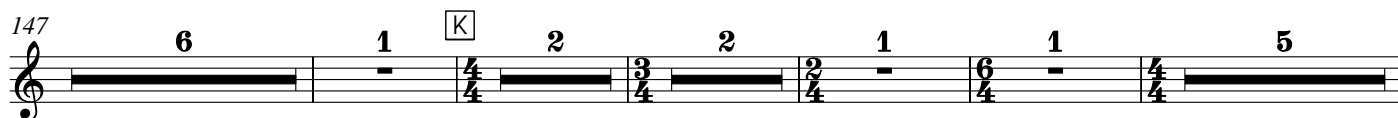
115 

♩ = 72 gently rocking

142 

♩ = ♩ Adagio ♩ = 72

♩ = 60

147 

165 

173

7 **M** **1**

mf

188

5 N 4 2

Tpt. I:

mf

200

1 1 1 1 1

f

212

229 **con fuoco**

ff 5 1 5

232 

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$\text{♩} = 50$ $\text{♩} = 60$

A mf

B **C** *Solo Cl.:* *trm trm trm trm trm*
 mp mf p f p f p

$\text{♩} = 60$

D f f **E** f

F *mp* $\text{mp} <>$ $<>$ $<>$

G f 2 7

senza battuta
prestissimo possibile, non-sinc. pp $4''$

$\text{♩} = 50$ *battuta* **H** 4 3 5 4 **I** *Solo Cl.:* p

$\text{♩} = 72$ $\text{♩} = 60$

104 *mf* *ten.* *ten.* 8 1 7 4

126 *p* *with a gentle rocking motion* *♩ = 72 gently rocking* *Solo Cl.:* 11 1 4 1

146 *♩ = ♩ Adagio ♩ = 72* *♩ = 60* 6 1 2 2 1 1 6

166 *f* 1 3 2 6 7 5

185 *Tpt. I:* *mf* *NV* *mf non dim.* 6 4 2

199 *Tpt. I:* *mf* 7 1 1 1 2 *f*

213 *con fuoco* *ff* 2 1 2 1 10 1

231 *♩ = 60* 5 5 5 2

Overture concertante

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RICHARD FELCIANO

$\text{♩} = 50$ $\text{♩} = 60$

A mf

15 mp *mormorando*

26 mp **C** $\text{Faster, } \text{♩} = 84$

40 f **D** Bsn. I: **E** mf $\text{♩} = 60$

56 f $\text{Faster } \text{♩} = 84$ **F** Ob. I:

72 mp mf ff

75 f $\text{Slower } \text{♩} = 60$ **G** 6

prestissimo possible, non-sinc.

senza battuta

83

pp

$\text{♩} = 50 \text{ battuta}$

4" H (86) 4

Faster $\text{♩} = 72$ Slower $\text{♩} = 60$

Solo Cl.:

90

3 5 4 I 17

p

Solo Cl.:

121

mf sub. *f*

3 11 1

with a gentle rocking motion

 $\text{♩} = 72$ gently rocking $\text{♩} = \text{Adagio}$ $\text{♩} = 72$

138 J 1 Hn. I, II: 1 NV 1 10 1 K 2

p *p*

 $\text{♩} = 60$

156 2 1 1 2 Bsn. I: 5 5 5 5 5 1

mf

165 6 6 3 *tr* 2 L 2

mf

172 5 3 3

f *mf* *f*

180 M 1

f *sfz* *f*

Str.: (186) NV

mf non dim.

188

5 N 4 2 3 6

Solo Cl.:

205

mf *sfz*

1

210 O 1

f *sfz*

1

218

1 P 5 NV

f *ff*

1

227

con fuoco

ff

1

231

$\text{♩} = 60$

f *sfz*

1

Overture concertante

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♩ = 50

♩ = 60

A

mf

15

B

mormorando

mp

26

C

Faster, ♩ = 84

39

D

♩ = 60

mp

Bsn. I:

E

f

56

Faster ♩ = 84

F

Cl. I:

pp

73

ff

f

76

Slower ♩ = 60

G

prestissimo possible, non-sinc.

pp

senza battuta

84

86 H $\text{♩} = 50$ battuta $\text{♩} = 72$ Faster $\text{♩} = 60$ Slower I Solo Cl.:

103

122

with a gentle rocking motion

138 J $\text{♩} = 72$ gently rocking Hn. I, II: $\text{♩} = 72$ Adagio $\text{♩} = 72$ con vibrato

143

159 $\text{♩} = 60$ Cl. I:

167

180 [M] 1

f *sfz* *mf*

(186) 7

193 [N] 4 2 6

Solo Cl.:

206 1 1

mf *sfz*

211 2 1 2 1

f

219 [P] 5 NV

f

227 *con fuoco*

ff

231 2

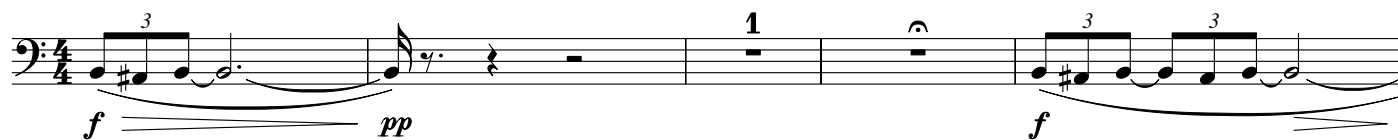
$\text{♩} = 60$

Overture concertante

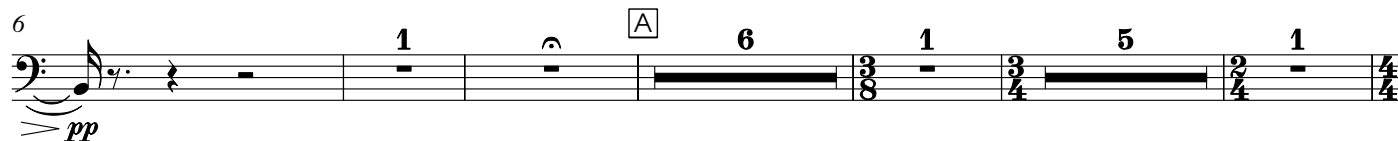
for Clarinet and Orchestra

RICHARD FELCIANO

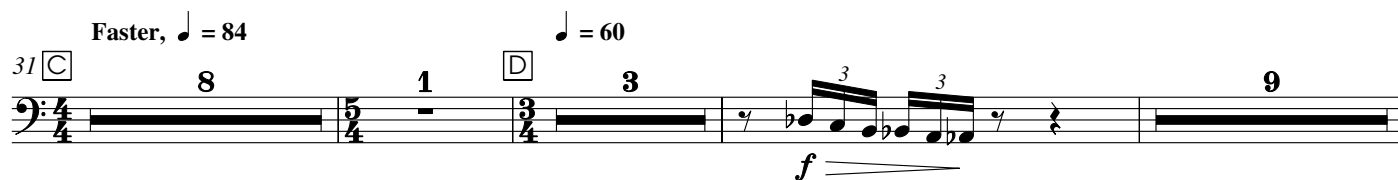
♩ = 50



♩ = 60

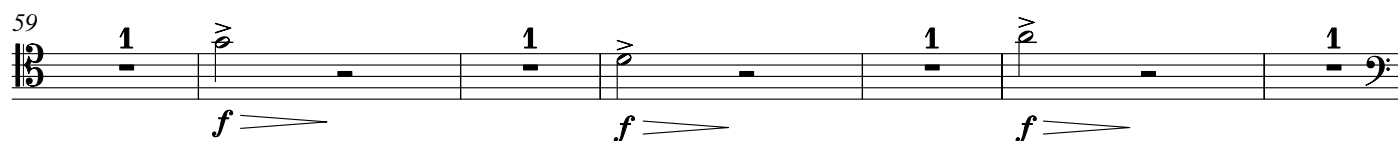
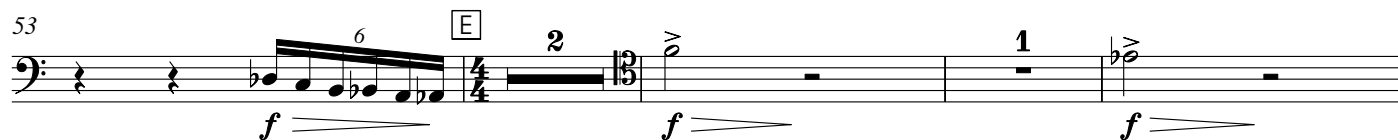


Solo Cl.:

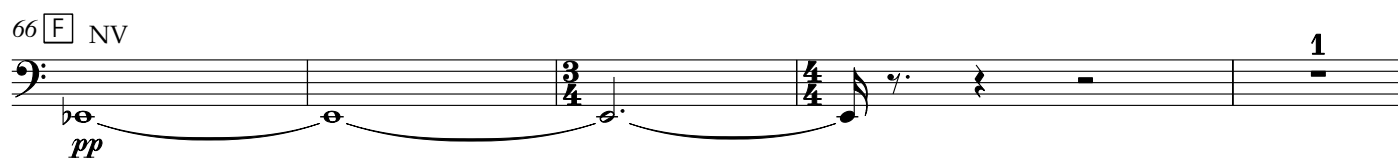


Faster, ♩ = 84

♩ = 60



Faster ♩ = 84



71 *pp*

75 *f* *Slower* ♩ = 60 *senza battuta*

86 [H] *Hns. I, II:* ♩ = 50 *battuta*

90 *Faster* ♩ = 72 *Slower* ♩ = 60 *Solo Cl.:*

104 *Solo Cl.:* *mf sub.* *f*

123 *with a gentle rocking motion* *Hn. I, II:*

140 ♩ = 72 *gently rocking* ♩ = ♩ *Adagio* ♩ = 72

156 ♩ = 60 *Solo Cl.:*

220

con fuoco

$\text{♩} = 60$

9 5 2 4 1

ff

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$\text{♩} = 50$

f *p* *f*

$\text{♩} = 60$

8 **A** 6 1 5 1 1 **B** 1 5 Solo Cl.: *f*

30 Bsn. I.: *p* *f* *f*

Faster, $\text{♩} = 84$ $\text{♩} = 60$

C 8 1 **D** 3 Bsn. I.: 3 6 *f*

48 5 6 **E** 2 1 1 *f* *f* *f* *f*

61 Faster $\text{♩} = 84$ *f* *f* *pp*

F 2 1 3 5 *f*

72 Slower $\text{♩} = 60$ **G** 8 *f*

senza battuta $\text{♩} = 50$ battuta Faster $\text{♩} = 72$ Slower $\text{♩} = 60$

85 **H** Hns. I, II: *pp* *p* *p* 1 3 5

98 **I** Solo Cl.: **17** Solo Cl.: *mf sub.* *f*

123 **J** Hn. I, II: **2** **1** **10** **1** **3** **10** **1** **4**

with a gentle rocking motion $\text{♩} = 72$ gently rocking $\text{♩} = \text{♩}$

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♩ = 50

3

flutter

2

A

4

ppp < *fff*

mf

14

1

5

1

1

B

mp

26

2

C

6

Faster, ♩ = 84

mp

38

D

♩ = 60

Sustain softly; end the note in an abrupt, brassy crescendo by pressure (not tongued)

brassy

1

pp

< *ff*

44

sim.

pp

< *ff*

pp

< *ff*

pp

< *ff*

pp

< *ff*

pp

< *ff*

50

1

E

1

flutter

pp

< *ff*

pp

< *ff*

mf

f

57

1

f

1

f

1

f

1

f

1

f

Faster ♩ = 84

66 [F] 1 *f* *f* *f*

Slower ♩ = 60

senza battuta

Strings, Winds, *ad lib.* -----

71 5 6 2

♩ = 50 battuta

Faster ♩ = 72

86 [H] *pp espress.* *p* *p* *pp* (no breath) (tongue both notes)

Slower ♩ = 60

91 1 5 4 6 Tpt. I: *mf*

109 13 4 5 Tbn. I: *pp*

with a gentle rocking motion

133 4 1 1 2 1

♩ = 72 gently rocking

♩ = ♩ Adagio ♩ = 72

♩ = 60

143 10 1 2 2 1 1 2

Bsn. I:

162 5 5 5 5 5 2 1 3 2

Ob. I:

172 *f* *mf* *f*

176 *f* *non dim.* *mf*

183 *p < f*

207 *p < ff* *mf*

Picc.: *f* *fp* *f*

222 *f*

228 *con fuoco* *brassy* *f* *(f) > p < ff* *f*

232 *sim.* *p* *ff* *f* *p* *f* *(f)* *pp* *♩ = 60*

Overture concertante

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RICHARD FELCIANO

♩ = 50

3

flutter

2

4

ppp < *fff*

mf

14

1

5

1

1

B

Hn. I:

mp

mp

26

2

6

C

Faster, ♩ = 84

mp

39

2

2

1

3

D

Sustain softly; end the note in an abrupt, brassy crescendo by pressure (not tongued)

brassy

sim.

pp

< *ff*

pp

< *ff*

pp < *ff*

49

1

3

1

1

E

flutter

pp < *ff*

pp

< *ff*

mf

f >

57

1

1

1

1

1

f >

f >

f >

f >

Faster ♩ = 84

66

F

1

f

f

f

TIME

Horn II

Slower ♩ = 60

senza battuta

♩ = 50 battuta

72

5 6 2

Strings, Winds, ad lib.

H

pp *espress.*

Faster ♩ = 72

87

(') (no breath)

p *p* *pp*

(tongue both notes)

Slower ♩ = 60

92

1 5 4 6

I

Tpt. I:

mf

109

13 4 5

Tbn. I:

pp

with a gentle rocking motion

133

4 1 1 2

J

p

♩ = 72 gently rocking

♩ = Adagio ♩ = 72

142

1 10 1 2 2

K

♩ = 60

Bsn. I:

158

1 1 2

mf

164

2 1 3 2

L

Ob. I:

f

173

mf *f* *f*

177

non dim.

1

M

2

mf

184

9

N

3

→ brassy 3

2

3

8

1

$p < f$

208

Ob. I:

mf

218 *Picc.:* 

222

1

f

227 con fuoco

f *(f)* *p* *p* <

231 *brassy* *sim.* $\text{♩} = 60$

ff $p < f$ $(f) > p$ ff $f > p < f$ ff

Overture concertante

for Clarinet and Orchestra

RICHARD FELCIANO

$\text{♩} = 50$ $\text{♩} = 60$

flutter

ppp < fff *mf*

14 *mp*

26 *Faster, ♩ = 84* *brassy* *pp < ff*

44 *sim.* *pp < ff* *pp*

51 *f* *f* *f*

59 *f* *f* *f*

Faster ♩ = 84

66 *f* *f* *f*

TIME

72 **Slower** ♩ = 60 **senza battuta** **♩ = 50 battuta**
Hns. I, II:
 5 7 1 **pp**

87 **Faster** ♩ = 72 **Slower** ♩ = 60
 (') **1** 3 5
p *p*

98 **4** 6 **Tpt. I:** 3 **13**
mf

122 **4** 5 **Tbn. I:** 4
pp

137 **with a gentle rocking motion** ♩ = 72 **gently rocking** ♩ = ♩
1 4 1 10 1

154 **Adagio** ♩ = 72 ♩ = 60
2 2 1 6 1 2

162 **Bsn. I:** 5 5 5 5 5 2 1 3
mf

170 **Ob. I:** 2 6 6 3 3 5 1
f *mf* *f*

176 *f* *non dim.* *mf* 1 M 2

183 9 N 1 *→ brassy* 2 2 *p < f*

199 8 1 1 1 O 1 *Ob. I:* *mf*

213 2 1 2 *Picc.:* P *f* *fp*

220 *f* 1

224 *f*

228 *con fuoco* *brassy* *f* *p* *ff* *f*

231 *sim.* *(f) > p < ff* *p > ff* *f > p* *♩ = 60* 2

Horn IV
Overture concertante
for Clarinet and Orchestra

RICHARD FELCIANO

$\text{♩} = 50$ $\text{♩} = 60$

3 *flutter* 2 **A** 6 1

ppp < *fff*

16 **B** Hn. III: 5 1 1 *mp* *mp*

Sustain softly; end the note in an abrupt, brassy crescendo by pressure (not tongued)

29 **C** **D** *Faster, ♩ = 84* $\text{♩} = 60$ 2 8 4 4 *mf* *pp* < *ff* *brassy*

51 *sim.* **E** 2 2 1 1 1 *pp* < *ff* *f* > *f* > *f* >

62 *Faster ♩ = 84* **F** Hn. III: 1 1 1 1 *f* > *f* > *mf* *f*

70 *Slower ♩ = 60* **G** 6 7 1 *senza battuta* *f*

$\text{♩} = 50$ *battuta* *Faster ♩ = 72* *Slower ♩ = 60*

86 **H** Hns. I, II: (') 1 3 5 4 **I** 6 *pp* *p* > *p*

108 *Tpt. I:* 13 4 5 *Tbn. I:* *mf* *pp* < < >

with a gentle rocking motion ♩ = 72 gently rocking

♩ = ♩ Adagio ♩ = 72

133 **4** **2** **1** **J** **4** **1** **10** **1** **K** **2** **3** **2**

158 **1** **1** **2** *Bsn. I:* **5** **5** **5** **5** **5** **2** **1**

167 **3** **L** **2** *Ob. I:* **6** **6** *Hn. III:* **3** **3** **5**

180 **M** **2** **9** **N** **1** *→brassy* **2**

197 **2** **8** **1** **1** **1** **1** **Ob. I: **2** **1** **2****

218 *Picc.:* **P** *Hn. III:* **f** **fp** **f**

223 **1** **f**

229 *con fuoco* **f** **(f) > p < f** **p < f** **p < f** **p < f**

Overture concertante

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$\text{♩} = 50$ $\text{♩} = 60$

A 3 3 6 1 5 1

22 **B** *Hn. III:* 1 5 2 **C** 5 *Solo Cl.:* $\text{♩} = 60$

Faster, ♩ = 84

Sustain softly; end the note in an abrupt, brassy crescendo by pressure (not tongued)

D 39 *f* *pp* *brassy* *ff* *sim.* *pp* *ff*

45 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

51 *pp* *ff* *cresc. entire note* **E** *pp* *ff* *ten.*

56 *f* 1 1 1 1

63 *Faster ♩ = 84* **F** 1 2 1 3 *con sord. (Harmon)* *mf*

Slower ♩ = 60

75 *senza sord.* *f* 5 *mf* *mp* *plaintive* *ten.* *ten.*

78 *con sord. (straight mute)* *ten.* 5 1 *senza battuta*

86 ♩ = 50 *battuta* *Solo Cl.:* 3 *p* *mf* *p* *Faster* ♩ = 72

93 *Slower* ♩ = 60 *con sord. (straight mute)* 1 *Harmon mute* 2 4 6 *mp* *mp*

108 *con sord. (mica mute)* 3 *mf* 9 *con sord. (straight)* *ten.* *mp*

119 *with a gentle rocking motion* 3 4 11 1 4 1

143 ♩ = 72 *gently rocking* ♩ = ♩ *Adagio* ♩ = 72 *con sord. (mica) NV* 10 1 2 2 1 *ppp* *molto lontano* *non dim.*

160 ♩ = 60 *via sord.* 5 1 3 6

176 *ff* *3* *3* *3* *1*

180 *5* *con sord. (straight) NV* *mf* *non dim.* *6*

193 *4* *2* *con sord.* *mf* *3* *3* *7* *1*

208 *con sord. (Harmon)* *p < ff* *1* *2* *con sord. (straight mute)* *via sord.* *2* *1* *2*

218 *1* *P* *mf* *1* *f*

223 *f*

227 *con fuoco* *ff* *5* *1*

231 *5* *5* *5* *2* *♩ = 60*

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♩ = 50

♩ = 60

21

1 1 [B] Hn. III: 5 2 [C] 5 Solo Cl.: *fp*

38

♩ = 60

[D] 1 *con sord. (straight mute)* *via sord.*

fpp *f* *pp* *ff* *pp* *ff*

43

* Sustain softly; end the note in an abrupt, brassy crescendo by pressure (not tongued)

1 *con sord. (Harmon)*

pp *< ff* *pp* *< ff*

48

* *via sord.* 1 *full duration (normal) crescendo*

pp *< ff* *pp* *< ff* *pp*

54 [E] 3 1 1

ff *f*

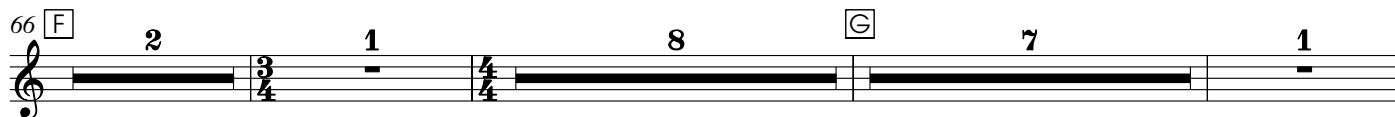
59 1 1 1 1

Trumpet II

Faster ♩ = 84

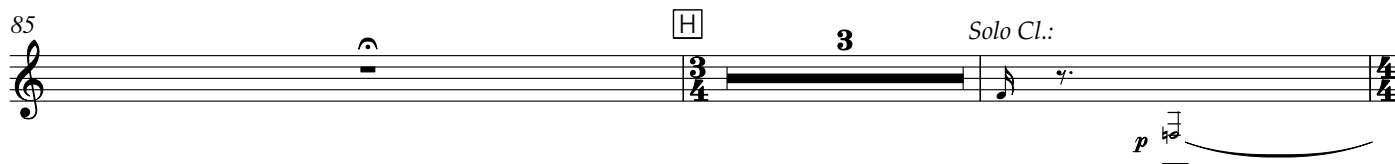
Slower ♩ = 60

senza battuta



♩ = 50 battuta

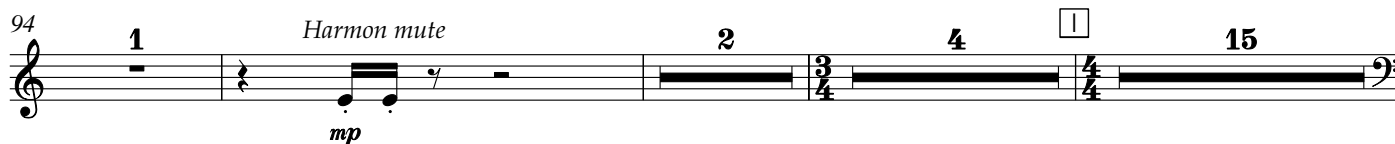
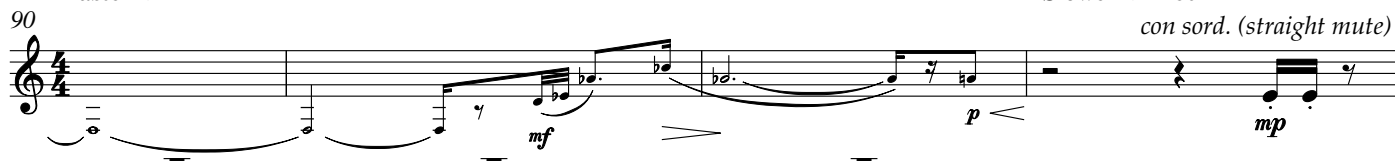
Solo Cl.:



Faster ♩ = 72

Slower ♩ = 60

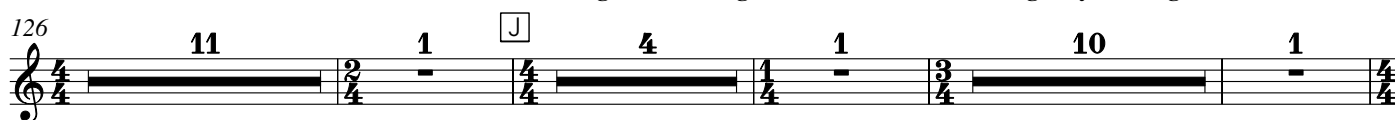
con sord. (straight mute)



with a gentle rocking motion

♩ = 72 gently rocking

♩ = ♩

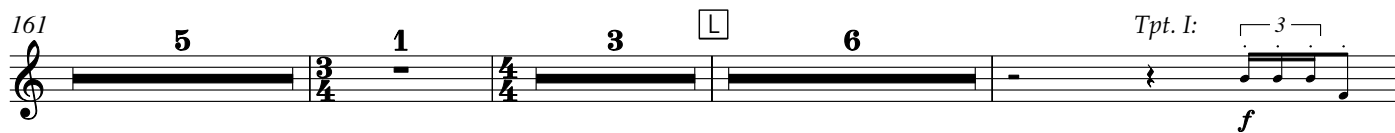
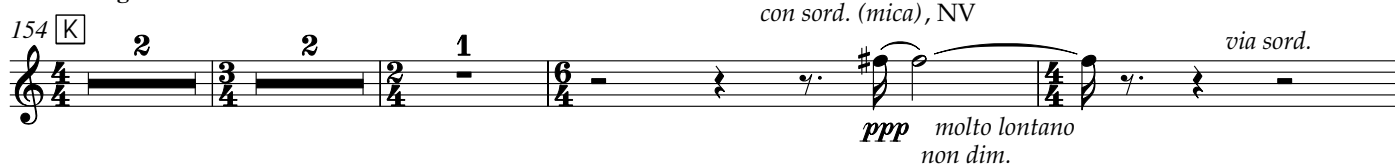


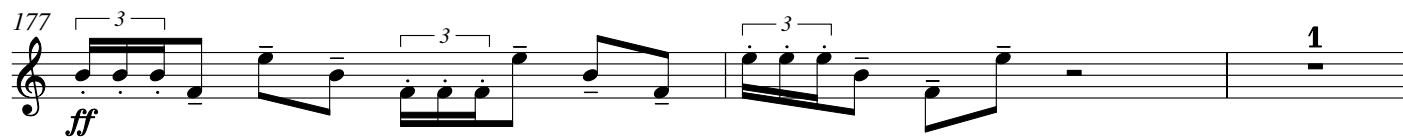
Adagio ♩ = 72


♩ = 60

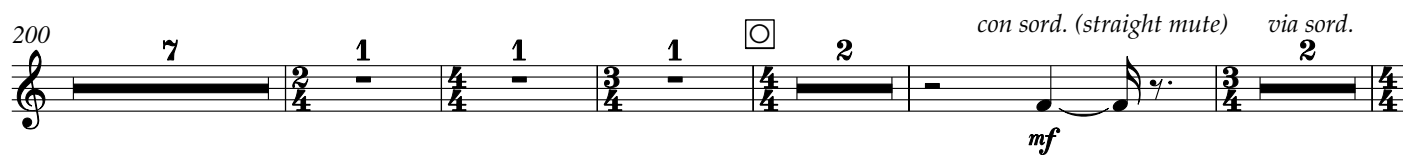
con sord. (mica), NV

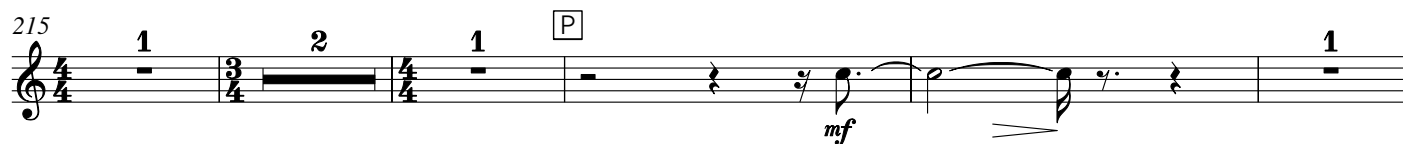
via sord.

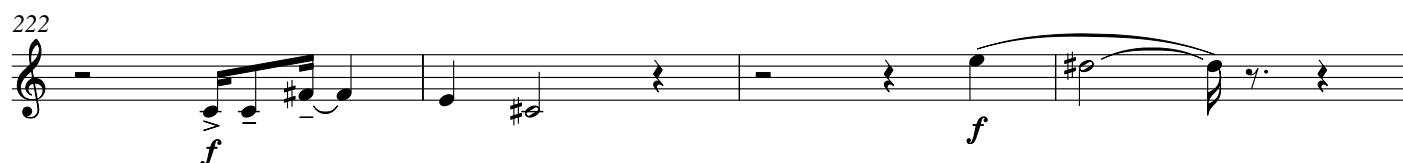


177 *ff* 

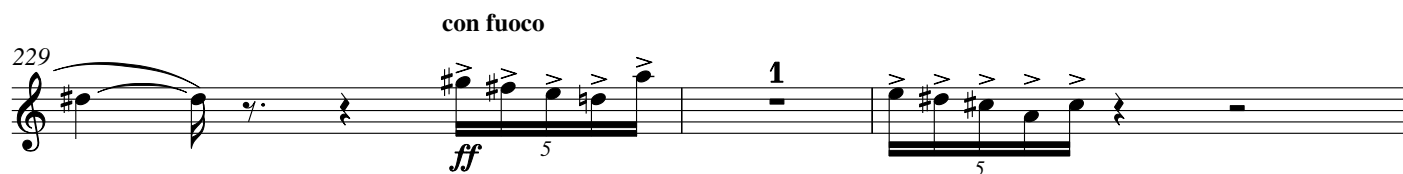
180  *mf*

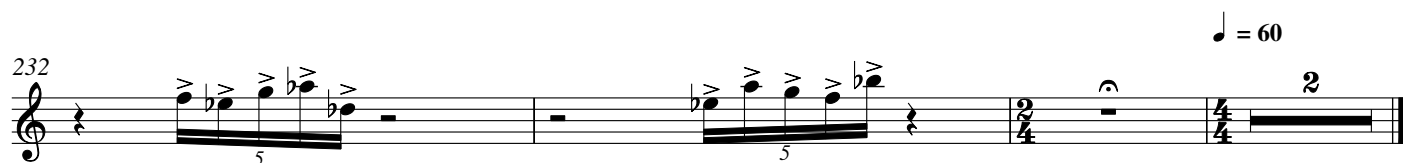
200  *mf* *con sord. (straight mute)* *via sord.*

215  *mf*

222 

226 

229 *con fuoco* *ff* 

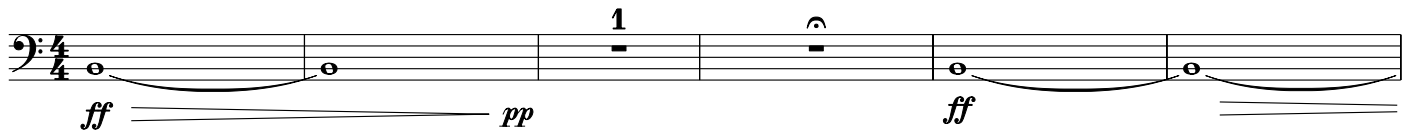
232  $\text{♩} = 60$

Overture concertante

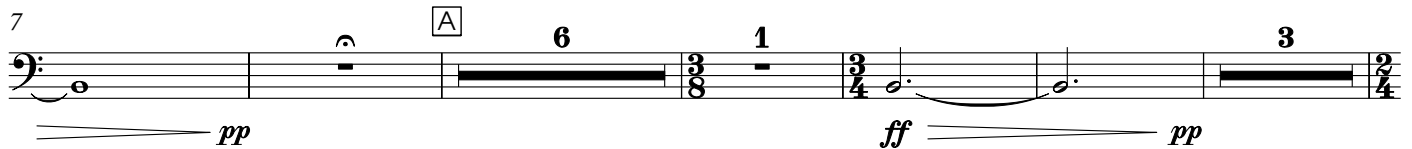
for Clarinet and Orchestra

RICHARD FELCIANO

♩ = 50

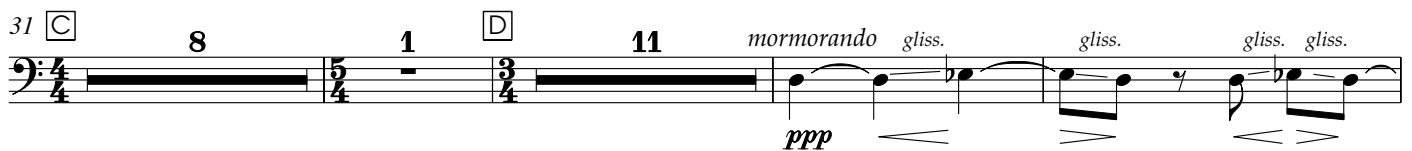


♩ = 60



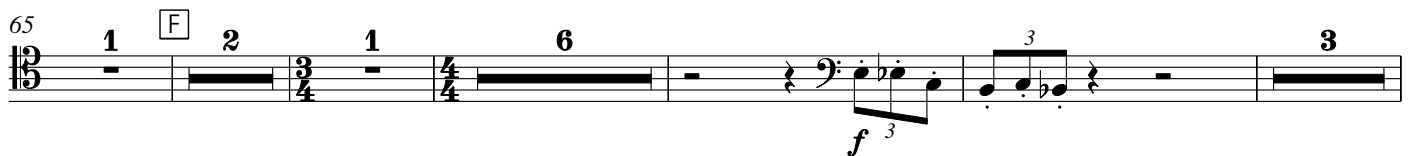
Faster, ♩ = 84

♩ = 60



Faster ♩ = 84

Slower ♩ = 60



senza battuta

80

p *mf*

♩ = 50 battuta

Faster ♩ = 72

Slower ♩ = 60

86 [H] *Hns. I, II:* (')

p *p*

98

mf

126 *Xylo.:*

mf *pp*

con vibrato, express.

133

p

with a gentle rocking motion

136

p

♩ = 72 gently rocking

♩ = ♩ Adagio ♩ = 72

♩ = 60

143

p

167

f

178

mf *f*

182

mf *gl.* *like moaning* 3

185

mf 8 4 2 Tpt. I: 7

207

mp ** gliss.* *gl.* 1

212

sim. *gl.* 2 *gl.* 2 1 [P] 3

222

f *f* #

226

f #

229

con fuoco *non dim.* 4 (Cadenza) 1 ♩ = 60 *fff*

* glisses always a minor third.

Trombone II
Overture concertante
for Clarinet and Orchestra

RICHARD FELCIANO

$\text{♩} = 50$

mf <> *mf* <>

$\text{♩} = 60$

9 [A] 6 1 5 1 1 [B] 1 5 1

30 *Bsn. I:* *p* 5 5 [C] **Faster, $\text{♩} = 84$** 8 1 [D] $\text{♩} = 60$ 11 *mormorando* *gliss.* *ppp* < >

52 *gliss.* 3 *gl.* *gl.* *gl.* [E] 1 13 *f*

57 1 1 1 1 1

64 **Faster $\text{♩} = 84$** 1 [F] 2 1 8 [G] **Slower $\text{♩} = 60$** 7 1 *senza battuta*

85 $\text{♩} = 50$ *battuta* [H] 1 *Hns. I, II:* (') 1 3 **Faster $\text{♩} = 72$**

93 **Slower $\text{♩} = 60$** 5 4 [I] 6 *Tpt. I:* 13 4

mf

126 *Xylo.:* *mf* *pp espress.*

with a gentle rocking motion

135 *p*

♩ = 72 gently rocking ♩ = ♩ Adagio ♩ = 72

♩ = 60

143 *10* *1* *2* *2* *1* *1* *6* *1* *3*

170 *6* *Tpt. I:* *f* *3* *3* *2* *gl.* *gl.* *gl.* *gl.* *gl.* *mf* *like moaning*

184 *gl.* *8* *4* *2* *Tpt. I:* *mf*

200 *7* *1* *gl.* *1* *gl.* *1* *gl.* *1* *mp* *mp*

212 *gl.* *2* *gl.* *2* *1* *3* *mf*

con fuoco

♩ = 60

(Cadenza)

223 *5* *5* *1* *fff*

* glisses always a minor third.

Overture concertante

for Clarinet and Orchestra

RICHARD FELCIANO

♩ = 50 ♩ = 60

3 3 A 6 1 5

21 1 1 B 1 5 Solo Cl.: Bsn. I: 5 5

31 C 8 1 D 11 Tbn. I: gliss. gliss. gliss. gliss. 1

54 E 2 1 1 f

61 1 1 flutter F 2 1

69 8 C 7 1 senza battuta

86 H 1 Hns. I, II: (') 1 3 5

♩ = 50 battuta Faster ♩ = 72 Slower ♩ = 60

p *p* *ppp* *f* *p*

98 **4** **6** **13** **3**
 Tpt. I: **mf**

122 **4** **10** **1**
 Xylo.: **mf**

with a gentle rocking motion ♩ = 72 gently rocking ♩ = ♩ Adagio ♩ = 72

138 **J** **4** **1** **10** **1** **K** **2** **2** **1** **1**

♩ = 60
 160 **6** **1** **3** **L** **6** **Tpt. I:** **3** **f**

177 **3** **3** **1** **M** **13** **3**

193 **N** **4** **2** **Tpt. I:** **3** **3** **7** **1**
mf

208 **1** **1** **3** **2** **1** **2** **Picc.:** **f**

219 **P** **10** **5** **(Cadenza)** **1** **♯** **fff**
 con fuoco ♩ = 60

102 I 6 Tpt. I: 13 4

126 Xylo.: 8 p

with a gentle rocking motion ♩ = 72 gently rocking ♩ = ♩ Adagio ♩ = 72

137 J 4 1 10 1 K 2 2 1

159 ♩ = 60 1 6 1 3 L 2 Ob. I: 6 f

173 3 f non dim. 1

180 M 13 N 4 2 Tpt. I: 3 3 7 mf

207 1 1 1 O 3 2 1 2 Picc.: f

219 P 10 con fuoco 5 (Cadenza) ♩ = 60 1 fff

Timpani

Overture concertante

for Clarinet and Orchestra

RICHARD FELCIANO

$\text{♩} = 50$ $\text{♩} = 60$

3 3 3 6 1 5

21 1 1 B 1 2 Vln. I: *p* *mp*

30 Faster, $\text{♩} = 84$ C 3 3 3 3 3 3 3

34 3 3 4 1 D 14 E Cymbal: *ff*

55 Faster $\text{♩} = 84$ 7 *gliss.* *f* 3 2 F 1 *mp*

71 Slower $\text{♩} = 60$ senza battuta G 7 1 *mp*

85 $\text{♩} = 50$ battuta H 1 Hns. I, II: *p* *p*

90 Faster $\text{♩} = 72$ Slower $\text{♩} = 60$ I Solo Cl.: *p* 3 5 4 13

117

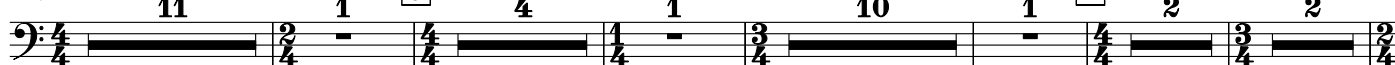


121



with a gentle rocking motion ♩ = 72 gently rocking ♩ = ♩ Adagio ♩ = 72

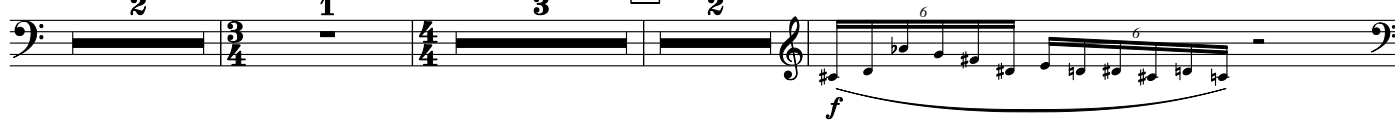
126



158



164



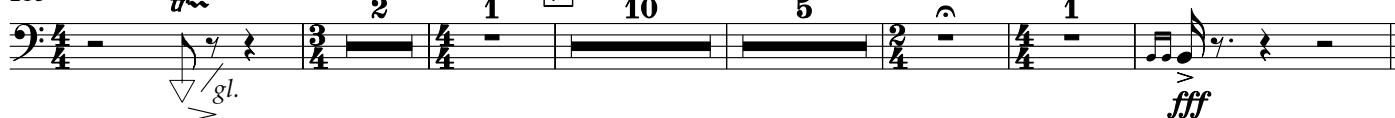
173



207



215



* tap lightly with 3rd finger, alternate hands

** gliss. always begins at bottom of range (exact pitch is not important.)

Overture concertante

for Clarinet and Orchestra

RICHARD FELCIANO

♩ = 50

♩ = 60

VERY LG. GONG
(bass-drum beater)

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

(LG. GONG)

mf (as before)

A

VIBR., (hard rubber, motor off)

14

f

5

al niente

XYLO.

(LG. GONG)

mf (as before)

B

Faster, ♩ = 84

like bells
(hard rubber)

24

VIBR. (med. yarn)

mf

ff

C

36 (VIBR.) (medium yarn) (hard rubber) $\text{♩} = 60$

13

13

13

TOM-TOM ppp f

SMALL GONG $p < f$ *molto* (on downbeat)

ff *secco* p ff

54 [E] (med. yarn) (hard rubber) (l.v.)

mf resonant ff 5

MARIMBA (soft yarn) *mf* resonant

HIGH SUS. CYM. (med. yarn) *l.v.* (♩) (—) $p < f$

* PIATTI ff

58 (medium yarn) non ped. 5

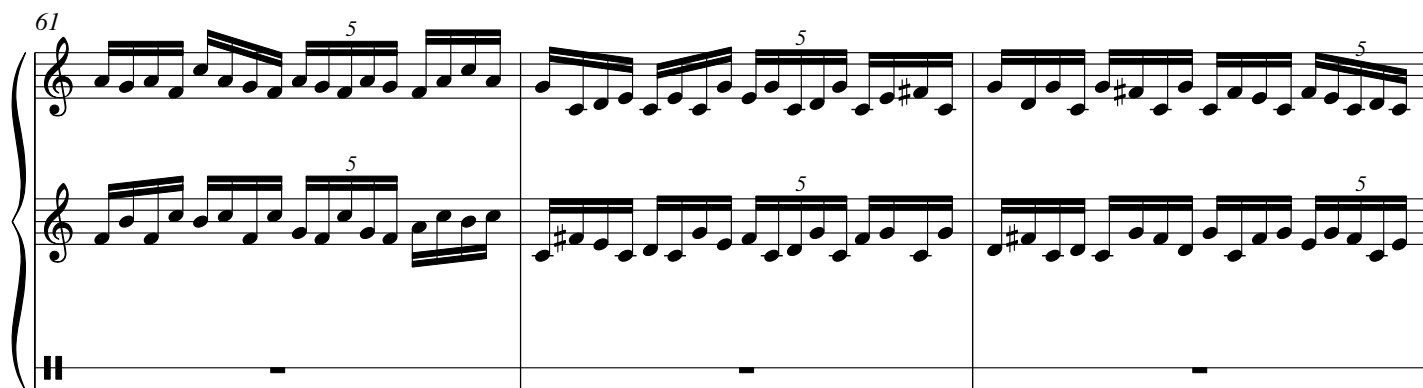
2 WOODBLOCKS (hard rubber) f

H. ♩ 6

L. ♩

* hold together at strike, so there is no resonance

61



64

Faster ♩ = 84

[F]

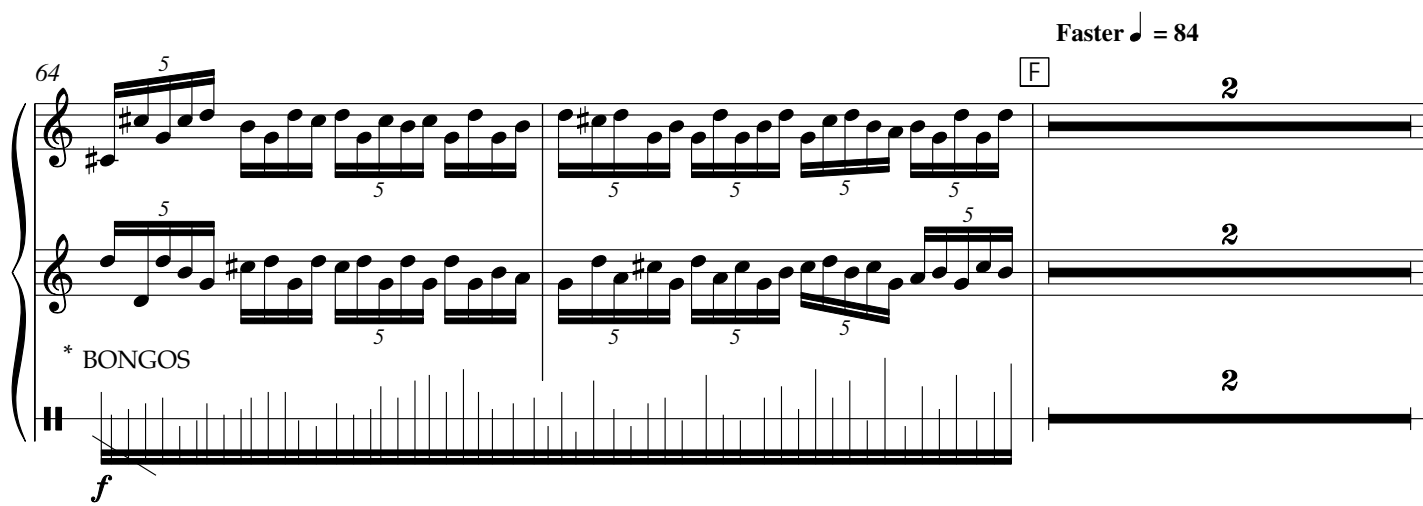
2

2

2

* BONGOS

f



68

(soft yarn)

f

Red.

1

1

1

1



* play with fingers, random, presto. Use all four drums.

(hard rubber mallets)

72

fff secco, martellato

LG. WOODBLOCK (yarn mallet)

mf

5

Slower ♩ = 60

G

75

XYLO.

3

mf *p*

B.D.

mf

MAR. (soft yarn)

mp

78

1

1

1

senza battuta

82

(MAR.)

p

2

2

2

3/4

3/4

3/4

♩ = 50 battuta

86 [H] *Hns. I, II:*

p

p

p

1

1

1

1

3/4

3/4

3/4

3/4

Faster ♩ = 72

Slower ♩ = 60

90 VIBR. (soft rubber)

p

senza pedale

1

2

1

2

1

2

4/4

4/4

4/4

4/4

95

2 4 6

VIBR. (medium yarn)

1

mf secco

mp

3 SUS. CYMS.
(medium yarn)

mf

mf

mf

(niente)

111

2

l.v.

mp *ff*

mp *ff*

Red.

1 1 1

1 1 1

1 1 1

(niente)

118

118

119

120

121

122

124

(Red.)

mp *ff*

a niente

XYLO.

mf

TOM-TOM

pp

131

with a gentle rocking motion

tr

mf

♩ = 72 gently rocking ♩ = Adagio ♩ = 72 ♩ = 60

143

tr

mf

188

Musical score for measures 188-189. The score is for a piano and percussion. The piano part has two staves. The percussion part has one staff. The key signature is one sharp (F#). The time signature is 4/4. Measure 188: Piano left hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Piano right hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Percussion has a half note rest. Measure 189: Piano left hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Piano right hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Percussion has a half note rest.

190

Musical score for measures 190-191. The score is for a piano and percussion. The piano part has two staves. The percussion part has one staff. The key signature is one sharp (F#). The time signature is 4/4. Measure 190: Piano left hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Piano right hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Percussion has a half note rest. Measure 191: Piano left hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Piano right hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Percussion has a half note rest.

192

[N]

4 2 3 7 2

3/4 2/4 3/4 2/4 3/4 2/4

Tpt. I: 3 3

mf

HIGH SUS. CYM.

pp

Musical score for measures 192-196. The score is for a piano and percussion. The piano part has two staves. The percussion part has one staff. The key signature is one sharp (F#). The time signature is 4/4. Measure 192: Piano left hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Piano right hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Percussion has a half note rest. Measure 193: Piano left hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Piano right hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Percussion has a half note rest. Measure 194: Piano left hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Piano right hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Percussion has a half note rest. Measure 195: Piano left hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Piano right hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Percussion has a half note rest. Measure 196: Piano left hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Piano right hand has a quarter rest, then an eighth note F#4, an eighth note G#4, a quarter rest, an eighth note A4, and a quarter rest. Percussion has a half note rest.

226

(rubber) (yarn to the end)

f *ff* *ff*

3 7

(Red.)

con fuoco

229

secco *secco*

f *ff* *f* *ff* *f* *ff*

5 5 5

(Red.)

♩ = 60

233

secco

f *ff*

5

Release precisely on 2nd beat

1 1 1

LG. TOM-TOM

fff

BASS DRUM

mf

Solo Clarinet

for Jean-Michel Bertelli and Laurent Pillot

Overture concertante

for Clarinet and Orchestra

♩ = 50

CLARINET in A

NV, emerge from inaudibility

RICHARD FELCIANO

1

ppp *f* *ppp*

6

f *fp*

11

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

18 (graces before the beat)

mf *f* *mf*

22

f *mp - mf* *secco; giocando e leggero*

25

mf *p* *mf* *p* *mf*

Faster, ♩ = 84

29

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

34

p *fp* *f*

♩ = 60

Agitato ad lib.*brillante, libero, non sinc.*40 D

f *sim.* *** (♩ = 60)* *(♩ = 60)* *(♩ = 60)* *(♩ = 60, but not aligned)* *insist!* *intense* *libero* *poco dim., espress.*

wait for conductor cue *Entrance cued by conductor* *espress.* *mf*

56 *ten.* *ten.* **1** *ten.* *ten.* **1** *ten.* *ten.*

61 **1** *ten.* *ten.* **1** *ten.* (no break)

sempre ff

* 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.** Your part is not coordinated with the orchestra, which is conducted in 3/4 at ♩ = 60. After playing, wait for the conductor to cue you at 4/4 E.

** *senza battuta* (non aligned with orchestra) until bar 54.

Solo Clarinet

3

Faster ♩ = 84

66 *ff*

69

72

75 **Slower** ♩ = 60

p *espress.*

79 *mp*

senza battuta

84 **♩ = 50 battuta**

p *espress.* *p*

89 **Faster** ♩ = 72

p *mf* *p*

93 **Slower** ♩ = 60

mf *p* *mp*

tr *(b♭)*

muta in E♭ CLARINET

1 4

1 4

102 1 Eb CLAR.

p *ppp lontano* gliss. gliss.

106 gliss. gliss. *sempre lontano* white tone, little body-like a child's voice NV gliss. gliss. *pp mp*

110 gliss. gliss. gliss. gl. gl. *simile* *p* *f sub.* *mf* 3

113 gl. gl. (*>*) gl. *mp* *sim.* *fp* *mf* *pp* *mp*

117 1 gl. *mp* *p*

121 *mf sub.* *angry* *f* *muta in A CLAR.* 3 11

137 *with a gentle rocking motion* J *Fl. I:* *Cl. I:* 1 *A CLAR.* *p* *dolce, espress.* ♩ = 72 gently rocking

147 ♩ = ♩ 1

Detailed description of the musical score: The score is for a solo clarinet in E-flat. It begins at measure 102 with a first ending bracket. The music is characterized by glissandos and slurs, with dynamics ranging from *ppp* to *f*. Performance instructions include 'lontano', 'sempre lontano', 'white tone, little body-like a child's voice', 'simile', 'angry', and 'with a gentle rocking motion'. There are changes in tempo and mood, with a section marked 'muta in A CLAR.' and a tempo change to ♩ = 72. The score ends at measure 147 with a final tempo change to ♩ = ♩.

Adagio $\text{♩} = 72$

154 K

pp *poco* *espressivo*

158 $\text{♩} = 60$ *agitato*

p

161

mf *mf* *mf*

164

mf *mf* *sim.*

166

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

168 *trumpet-like*

f *f* *f*

170 L *(trumpet-like)* *ten.*

ppp *f* *f*

173 *ten.*

ten. *ten.* *ten.*

177 **1** *f* *sfz* *f* *mf* **M**

181 *f* *sfz* *mf*

185 *f*

188 *tr*

191 *plaintively drifting* *p* *ff* *gl.* *bend pitches from 1st to 2nd note as much as possible*

197 *gl.* *ffp* *f* *mf* *sfz* **1**

202 *gl.* *ff* *sfz* *mp* *drifting, plaintive* *NV*

207 *mf* *sfz* *give the feeling of a triple division of the beat* *mf* **□**

212

216

220

223

226

228

231

234

* cadenza accidentals valid only for the note they precede

a tempo, no pause ♩ = 60

niente!

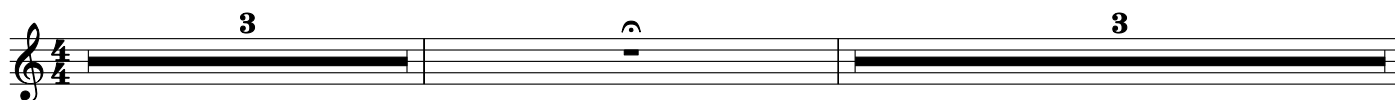
sub. *ppp* — *molto* *ff*

Overture concertante

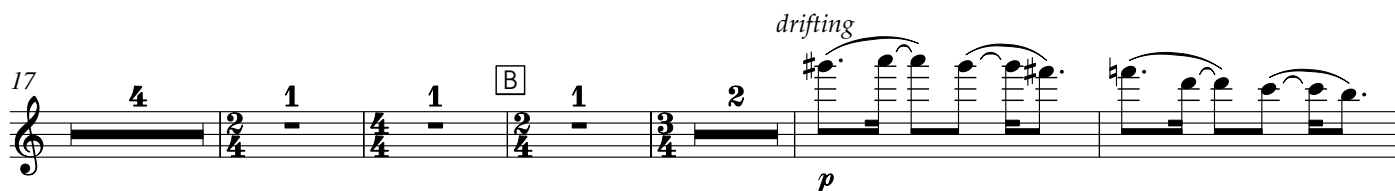
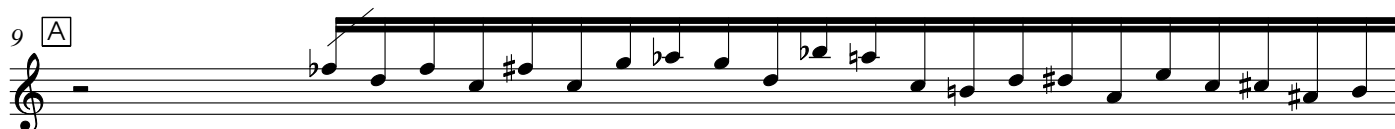
for Clarinet and Orchestra

RICHARD FELCIANO

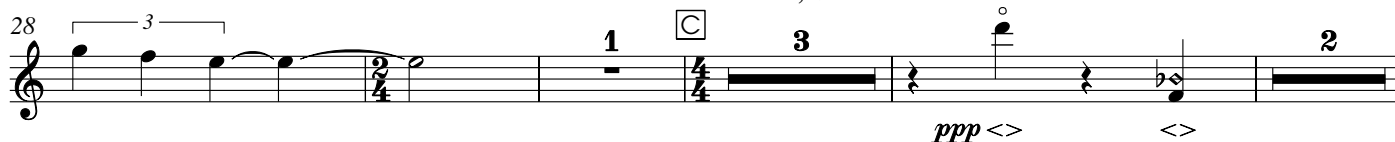
♩ = 50

8 *alla punta, molto sul pont., non sinc.*

♩ = 60



Faster, ♩ = 84



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

41 *ord., 6 players*

p

53 *Tutti*

f

57 *pizz.*

mf

59

mf

61

mf

63

mf

65 *Faster* ♩ = 84

f

67 *gliss.*

ff

V.S.

69 *ff* *gliss.* *f* 5 *ff* *gliss.*

72 5 5 5 5 *pp* 8va

75 8va *f* 3 6 1 5 *Slower* ♩ = 60 *SOLO* *gliss.* *gliss.* *gliss.* *p*

83 *Tutti, sul pont., non-sinc.* *senza battuta* *pp*

4'' 3/4

♩ = 50 *battuta* *Faster* ♩ = 72 *Slower* ♩ = 60 *unis., con sord., ord.* *pp*

94 *louré* 3 3 *tr* (be) *mp* *mf* 3/4

99

pp

103

105

107

109

Measures 109-110. The music is in G major (one sharp). The left hand plays a continuous eighth-note pattern with fingerings 5, 5, 5, 6, 5, 5, 6, 5. The right hand plays a continuous eighth-note pattern with fingerings 5, 5, 6, 5. Both hands have slurs over groups of four notes.

111

Measures 111-112. The music continues with the same eighth-note patterns and fingerings as measures 109-110. Slurs are present over groups of four notes in both hands.

113

Measures 113-114. The key signature changes to G minor (two flats). The left hand pattern remains the same, but the right hand pattern changes to include flats and sharps: 5, 5, 5, 5, 5, 5, 5, 5. Slurs are present over groups of four notes.

115

Measures 115-116. The music continues in G minor. The left hand pattern remains the same, and the right hand pattern continues with flats and sharps. Slurs are present over groups of four notes.

117 *sul pont.* *f sub.* *NV ord. (con sord.)* *gliss.* *gliss.* **2** **1**

sul pont. *f sub.* *NV ord. (con sord.)* *gliss.* *gliss.* **2** **1**

p *p*

123 *senza sord. ord.* *sul pont.* *NV* *f p* *mf* *f* *ord.* *pp* *ff* *pp* *ff* **2**

senza sord. ord. *sul pont.* *NV* *f p* *mf* *f* *ord.* *pp* *ff* *pp* *ff* **2**

with a gentle rocking motion

♩ = 72 gently rocking

128 **9** **1** **4** **1** *Solo Cl.:* *p*

144 **6** **1** ♩ = ♩

Adagio ♩ = 72

154 **1** *unis., con sord., con vib.* *p* **6** **1** ♩ = 60

157 **1** **1** **6**

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

166 *via sord.* **1** *sul tasto* **1** **L** **3**
p

173 *pp* **4** *div. a2, sul tasto* *pp lontano*

179 *unis., ord.* **M** **3** *pizz.* *mp* **3**

184 *div. a2, arco* *f*

187 *div. a3, sul tasto* *p* *NV*

191 *louré* **3** *ord.* ** tr* *f sub.* *p sub.* **N** ****** *pp* *molto* *ff* *ff*

194 ***** *ff p* *pont.* *sul tasto* *ff p* *pont.* *sul tasto* *ff p*

199 *pont.* *ord.* *pont.* *ord.* *sim.* *ff p* *ff*

* all trills with note 1/2 step above.

** separate bow, 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.

203 *sul tasto* *ff p* *pont.* *ff* *sul tasto* *ff p* *ff* *sul tasto, vib.* *ff p*

207 *pont.* *ff* *sul tasto* *ff p* *pont.* *ff* *ord.* *ff p* *f*

211 *sul pont.* *p* *5* *1* *2* *1* *ord.* *p*

217 *1* *1* *P* *1* *ten.* *f*

222 *tr* *p* *sempre p* *tr* *f* *ten.* *vib.*

225 *ten.* *f* *p*

229 *con fuoco* *f* *ff* *5* *1* *5*

232 *5* *5* *2* *♩ = 60*

Overture concertante

for Clarinet and Orchestra

RICHARD FELCIANO

♩ = 50

♩ = 60
alla punta, molto sul pont., non sinc.

3

3

A

14

div., pizz., ord. arco

f f p ff

B

unis., pizz. mf

24

div. a2, arco, con sord.

p p

I NV I

II NV II

C

33

NV

pp

NV

pp

38

unis., sul pont.

7

div. a2 (sul pont.)

p molto ff

D

unis.

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

via sord.

5

sub. p molto ff

ord., 6 players

46 *p*

52 *1* *E* ** Tutti* *ST* *SP* *ST*
p *ff* *p*

56 *→ SP* *NV, div. a3, sul tasto* *div. a5*
ff *p sempre*

59

62

65 *Faster* *♩ = 84* *gliss.* *unis., ord.* *f*

67 *gliss.* *ff* *f* *ff*

70 *f* *ff*

* 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

72 *f* 5 5 5 *pp*

75 *f* 3 6 *p* Slower ♩ = 60

79 *tr* NV *tr*

83 *senza battuta* 1 *div. a2* * *pp*

86 [H] ♩ = 50 *battuta* 3 *Faster* ♩ = 72 *pizz.* *p* 1

92 *Slower* ♩ = 60 *unis., arco, con sord.* *pp* *louré* 3 3

96 **** *f* *pp*

99 *like a moan* *IV gliss.* *mp* III 1 1

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

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

105

5 5 5

1 1

108 NV *gliss.* *gliss.* *gliss.* *gl.* (*>*) *gl.* (*>*) *gl.* *tr*

pp *mp* *mfp* *mfp* *p sub.*

118

120

122

sul pont.

(*>*) *mp*

sul pont.

(*>*) *mp*

1

1

125

unis., senza sord., ord.

pp

ff

11

137

1

4

1

with a gentle rocking motion

J

♩ = 72 gently rocking

Solo Cl.:

p

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

♩ = ♪ Adagio ♪ = 72

145

6 1 K 2

156 ♩ = 60 *via sord.*

2 1 1 6 1 1

168 *sul tasto*

p

1 L 3

173

pp

5

179

M

3

3

The musical notation for measures 179 and 180 of 'The Swan' is shown. Measure 179 begins with a treble clef and a whole rest. The melody starts on a half note G4, followed by a half note A4. A slur connects these two notes, with a forte (f) dynamic marking below the first note. The melody continues with a quarter note B4, followed by a triplet of eighth notes (C5, D5, E5). A bracket above the triplet is labeled '3'. The measure ends with a quarter rest. Measure 180 consists of a single whole note F#5, which is marked with a triplet bracket and the number '3' above it.

184 *div. a2*

The second system of the musical score, starting at measure 184. The tempo is marked *div. a2*. The music continues with a treble clef and a key signature of one flat. The melody is written on a single staff, and the bass line is written on a single staff. The melody features a series of eighth and sixteenth notes, with some measures containing rests. The bass line consists of chords, primarily triads, with some measures containing rests. The system ends with a double bar line.

[illegible]

* 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.

198 *→ pont.* *ord.* *ff* *ff* *sim.* *ff p* *→ pont.* *ff* *sul tasto* *ff p*

203 *→ pont.* *sul tasto* *ff p* *→ pont.* *ff* *sul tasto, vib.* *ff p* *→ pont.* *ff* *3*

207 *sul tasto* *ff p* *→ pont.* *ff* *ord.* *ff p* *→ pont.* *ff* *3* *2* *1*

216 *ord.* *p* *1* *1* *[P]* *tr* *NV vib.* *ten.* *f*

221 *tr* *NV* *tr* *NV* *3* *ten.* *f* *vib.*

225 *ten.* *f* *p*

229 *con fuoco* *f* *5* *1* *5*

232 *♩ = 60* *5* *5* *2*

Overture concertante

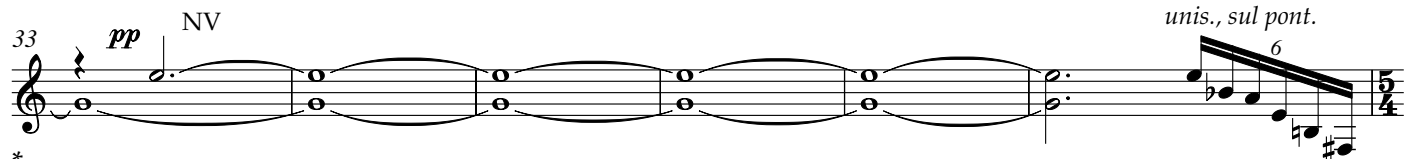
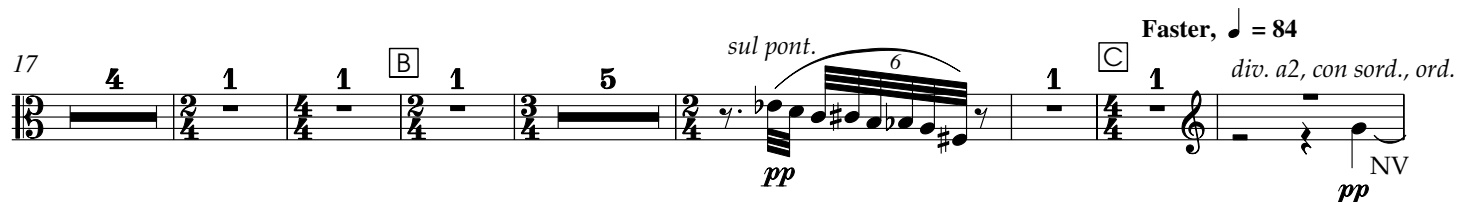
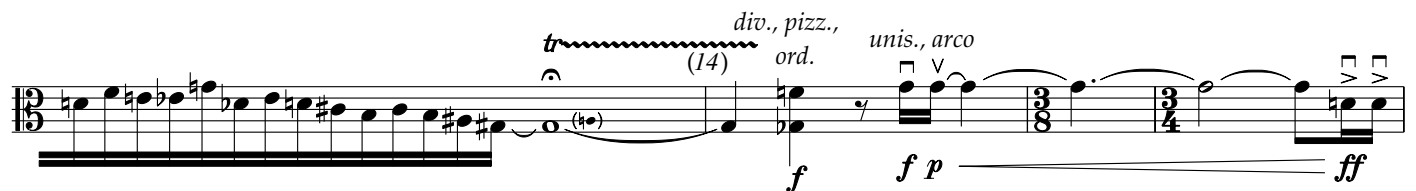
for Clarinet and Orchestra

RICHARD FELCIANO

♩ = 50

alla punta, molto sul pont. non sinc.

♩ = 60



* 6" silence

** 5" silence

$\text{♩} = 60$

39 *div. a2 (sul pont.)* D * *unis.* *via sord.* 4 *6 players, ord.* 3

p *molto* *ff* *sub. p* *molto* *ff* *p*

50 *** Tutti* E *ST → SP* *ST → SP* *ST → SP* *ST → SP* *ST → SP* *ST → SP*

p *ff* *p < ff* *fpp* *ff* *p < ff* *fpp*

56 *→ SP* *NV, div. a2, sul tasto* *unis., pizz, ord.*

ff *p sempre* *mf*

59

61

63

Faster $\text{♩} = 84$

65 F *arco* 1 3 4

f

69 1 1 5 1

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

** *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*

Slower ♩ = 60

75 *f* *p* *trun* NV

80 *pp*

senza battuta

4"

♩ = 50 battuta

Faster ♩ = 72

Slower ♩ = 60

86 *pp* *f pp* *f pp*

95 *f pp*

100 *mp* *pp* *pp*

105 *pp* 5 5

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

108

pp

110

112

114

116

Measures 116 and 117 of the Viola part. The key signature is one sharp (F#). Measure 116 consists of two staves of eighth-note runs, each marked with a '5' and a slur. Measure 117 continues the runs, with a key signature change to one flat (Bb) in the second staff.

118

Measures 118 and 119 of the Viola part. The key signature is one flat (Bb). Measure 118 consists of two staves of eighth-note runs, each marked with a '5' and a slur. Measure 119 continues the runs, with a key signature change to one sharp (F#) in the second staff.

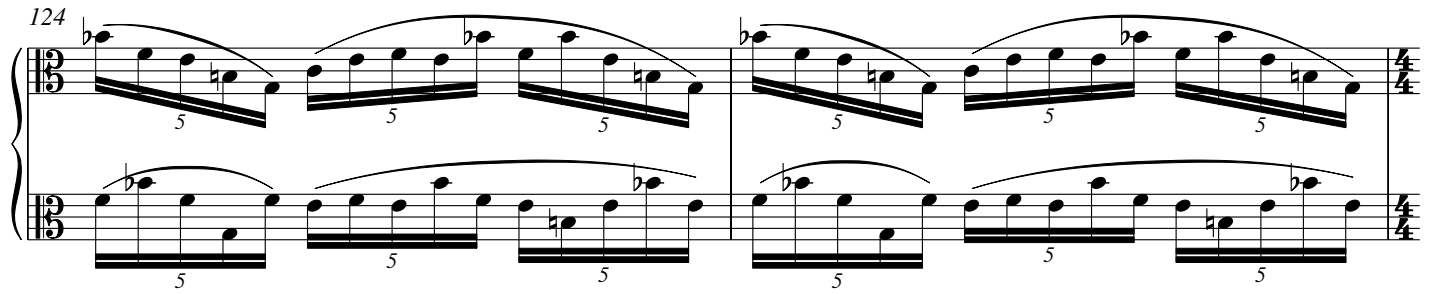
120

Measures 120 and 121 of the Viola part. The key signature is one sharp (F#). Measure 120 consists of two staves of eighth-note runs, each marked with a '5' and a slur. Measure 121 continues the runs, with a key signature change to one flat (Bb) in the second staff.

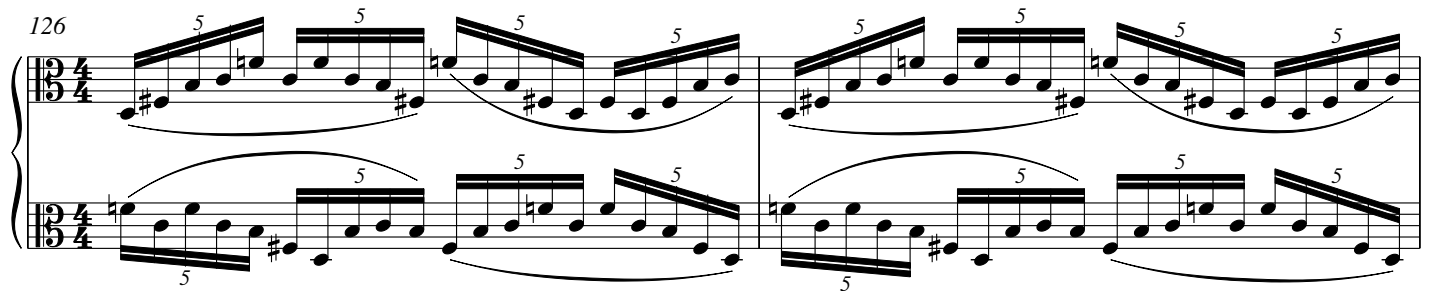
122

Measures 122 and 123 of the Viola part. The key signature is one flat (Bb). Measure 122 consists of two staves of eighth-note runs, each marked with a '5' and a slur. Measure 123 continues the runs, with a key signature change to one sharp (F#) in the second staff.

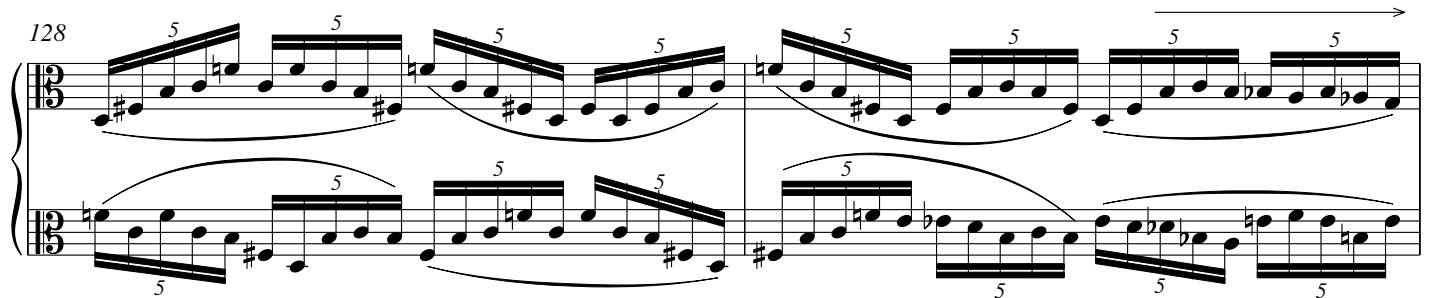
124



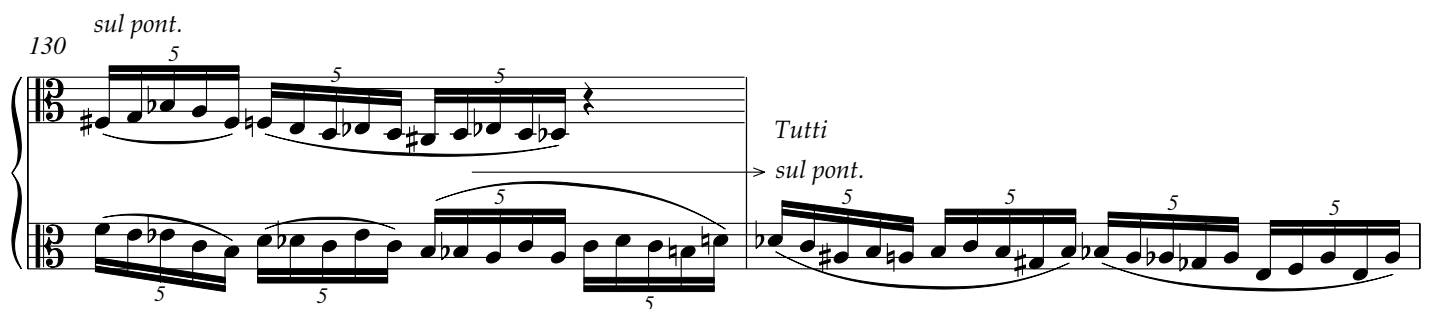
126



128



130 *sul pont.*



Tutti sul pont.

132



with a gentle rocking motion

♩ = 72 gently rocking

137 J

♩ = ♩ Adagio ♩ = 72

153 K *con sord., ord., NV* *con vib.*

157 *via sord.*

167 *bear down!* L *senza sord. → sul pont. pizz., ord.*

177 M

181 *div. a2, sul tasto, NV*

190 *louré* *ord.** *tr* N ****

194 ***** *sul tasto* *→ pont.* *ord.* *sul tasto*

* 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.

199 \rightarrow pont. *ff* \rightarrow sul tasto *ff p* \rightarrow pont. *ff* \rightarrow sim. sul tasto *ff p* \rightarrow pont. *ff* \rightarrow sul tasto *ff p*

204 \rightarrow pont. *ff* \rightarrow sul tasto *ff p* \rightarrow pont. *ff* \rightarrow ord., vib. *ff p* \rightarrow pont. *ff* \rightarrow sul tasto *ff p*

208 \rightarrow pont. *ff* \rightarrow ord. *ff p* \rightarrow pont. *ff* \rightarrow pizz. gl. *p* 1

212 *sim.* *gl.* 2 *gl.* *tr*

219 \square *tr* NV *tr* NV vib. *ten.* *f* *tr* *p*

223 NV *tr* NV *ten.* *f* *vib.* *ten.* *f*

227 *con fuoco* *ten.* *f p* \rightarrow *f* *ten.*

231 *ten.* *ten.* *ten.* $\text{♩} = 60$ 2

Overture concertante

for Clarinet and Orchestra

RICHARD FELCIANO

$\text{♩} = 50$

ff *pp* *ff* *ord. 3* *sul pont.*

6 *pp* *sul pont.* *A* $\text{♩} = 60$ *alla punta, molto sul pont., non sinc.*

tr *pizz., ord.* *f* *1*

16 *arco* *ff* *pp* *B* *pizz.* *mf* *arco, div. a2, con sord.* *NV p* *NV p*

Faster, ♩ = 84

29 *C* *NV pp* *NV pp*

36 *unis., sul pont.* *div. a2 (sul pont.)* *D* $\text{♩} = 60$ *unis.* *via sord.* *3*

p *molto ff* *sub. p* *molto ff*

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

44 *6 players, ord.*

p

1

48

1

53 E *Tutti, pizz.*

mf resonant, let ring

2

57

5

59

5

61

5

63

5

65 *Faster* ♩ = 84 F

2 1 3

72 *sul pont.* *p* *5* *ord.* *mf* *1* *f* *6*

Slower ♩ = 60

75 *p* *f* *6*

78 *p* *tr* *NV* *tr*

82 *sul pont., non-sinc.* *pp*

senza battuta

4''

♩ = 50 battuta Faster ♩ = 72 Slower ♩ = 60

86 [H] *4* *2* *unis., con sord., ord.* *pp* *louré* *3*

95 *3* *pizz.* *5* *arco* *gl.* *pp* *→ sul tasto* *pizz., ord.* *mp* *2*

[illegible]

127

129

131

sul pont.

133

sul pont.

with a gentle rocking motion

135

♩ = 72 gently rocking

143 10 1 1 K unis., con sord., ord., NV

155 con vib. 3 poco *p*

159 ♩ = 60 via sord. 1 senza sord., pizz. *p*

163 IV III II 1 1

167 arco, NV sul pont. L *p* *mf* *ppp* *molto* *ff*

171 6 *p* *pp* div. a2, con vib.

180 M unis. 6 3 *f* *f* div. a2

186 6 N unis., NV *ff*

196

(ord.)

ff p *ff* *intenso* *ff*

3

201

6

mp *ff p* *sul tasto* (IV)

204

ord.

ff *sempre ff* *vib.*

3

209

3

ff p *non cresc.* *p*

tr

214

tr

III IV III IV # (b) (b) IV III IV

P

220

NV *vib.* *ten.* *f* *p* *sempre p*

tr

224

3

f *ten.* *vib.* *ten.* *vib.*

228

con fuoco

f p *f* *fff*

4

$\text{♩} = 60$

div. a2

Overture concertante

for Clarinet and Orchestra

RICHARD FELCIANO

$\text{♩} = 50$

ff *pp* *ord.* *ff*

sul pont.

sul pont. pizz., ord.

$\text{♩} = 60$

pp *mp* *5*

arco *ff* *pp* *mp*

1 *1* *3* *2* *1* *1*

24 *4* *2* *mf* *pizz.* *84*

32

35 *1* *1*

$\text{♩} = 60$

40 *3* *3* *3* *3*

3 players, arco *p* (actual pitch)

53 E 3 6 7 *ff feroce*

Faster ♩ = 84

66 F 2 1 5 *pizz.* *mf* *arco* 5 5 *ff*

Slower ♩ = 60 senza battuta ♩ = 50 battuta Faster ♩ = 72

77 G 8 4 3

93 Slower ♩ = 60 5 4 1 Solo Cl.: *p*

103 16 3 1 2 *pizz.* *mormorando* *p*

124 2 1 *div. a3* *NV* *fpp* *NV* *fpp*

128 *NV* *fpp* *fpp* *fpp* *fpp*

Contrabass

3

with a gentle rocking motion

♩ = 72 gently rocking

♩ = ♩ Adagio ♩ = 72

134

3 1 J 4 1 10 1 K 2

♩ = 60

156

2 1 1 6 1 3 L Solo Cl.:

ppp

171

f

180 M 5 unis. 4 ff

ff

192 N 4 2 8 1 1 1

210 O Solo Cl.:

mf

215 P 1 2 1 3 mf

mf

con fuoco

♩ = 60

224 5 5 1 div. a2 fff

fff