

Richard Felciano

Primal Balance

for contrabass and flute (doubling piccolo, alto, and bass)

for Nancy & Bertram Turetzky

Performance instructions

general

Accidentals are valid through the measure and when tied across bar lines. Occasionally, reminder accidentals occur when it was thought they might be helpful.

All staccato notes are to be played staccatissimo -- very short

flutes



bend tone very, very slowly, but audibly away from the starting pitch in the direction of the arrow, as in Korean court music; a great deal of tension should be created in the attempt to move away from the starting pitch



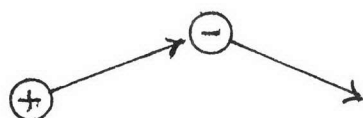
weak, faint tone, even if pitches are unclear or inaccurate; breath sounds should be heard with pitch

NV

non vibrato

vib

con vibrato



slowly add and then withdraw the multiphonic on the pitch indicated



percussive implosion of air (pitched): position lips adjacent to hole, tongue protruding between lips and completely filling lip opening. Suck tongue suddenly into mouth, closing lips abruptly after it, drawing a sudden but interrupted burst of air across mouthpiece. "THP" sound creates percussive, pitched resonance in flute.



Overblow into upper harmonic area, the sound becoming momentarily shrill at the grace note.

Flutist plays a pair of claves at the outset of the piece.

contrabass

Harmonics sound at the written pitch; all other notes sound 8va lower.

Handwritten musical score for three staves (claves, cb, and alto) with various performance instructions and dynamics.

Top Staff (claves):

- Tempo: $\text{♩} = 60$ (initial), $\text{♩} = 72$ faster (later).
- Instructions: "take alto", "flutter".
- Dynamics: mf , mp .
- Time signature: 4/4.

Middle Staff (cb):

- Instructions: "feroce (scary)", "glissando accel.", "gliss. slowly at first, then faster, so most of the measure is spent in the low range; diminish only at the very end of the figure.", "gliss. accel.", "pizz. agile", "arco molto vib", "NV", "mp", "quasi accel.", "mf".
- Time signature: 4/4.

Bottom Staff (alto):

- Instructions: "sharp tongue", "take piccolo", "piccolo in background; lots of wind sound, little pitch", "*silvery; pont. should get as many harmonics out of the sound as possible", "pizz.", "vib.", "arco", "molto s. pont", "ord.", "non dim.", "pp", "molto", "sempre ppp!", "breathily & distant", "espress.", "pp", "non dim.", "molto", "pp".
- Time signature: 4/4.

2
20
picc
always very faint & 3 nearly pitchless
take alto
ord.
mp

cb
maintain tempo
plaintive
spiccato
ord.
mp

25
alto
fl.
NV
tr. m. NV
NV
tr. m.

cb
spiccato
pizz.
spiccato

29
alto
NV
tr. m. NV
tr. m.
Flutter
3
4
p

cb
LH alone
arco
alla punta, molto pont.
mp

33
alto
take C flute
6
4
move to bridge while
diminishing; end with
soft, silvery tone,
lots of harmonics.

cb
ord.
p
f
pp
molto pont

ppp agile

ppp as before

mf

angry!

4 libero e quasi presto

fl 47

sempre ff

cb

pesante

détaché

fl 50

ff

ff (less)

f (less)

* cb: start with bow on string; slow bow; heavy pressure; STOP ABRUPTLY WITH BOW STILL ON THE STRING to prevent further vibration.

cb

ff

pesante

sempre pesante

fl 54

mf (less)

mp

cb

ff

pesante

flute progressively softer, cb always ff > pesante

fl 59

gently, distant

(as though triggered by the bass note)

mp

cb

sempre pesante

ff

63

fl

mp

3/4 mp

cb

ff >

66

fl

mp

ord. to molto pont. continuous measured gliss

agres- sive f

molto pp silvery delicate

simile

ord. to molto pont. gliss

f > pp

tongue sharply

69

fl

mp

ord. to molto pont. gliss

as before, stop bow on string

f > pp

stop bow on string

72

take bass flute

bass fl.

ord. to pont.

ord. attack!

non dim. resonate!

fff poco

fff

fff

fff

THP

foreground: mp full, percussive, resonant; like a drum

molto pp gliss. silvery

molto ppp - fade to background

93

bass

sl.

5

4

4

3

4

4

resonant

dry

cb

pizz.

mf resonant

arco

mp

pizz.

mp al fine,
non diminuendo

choke string to stop vibration immediately after pizz.

ca. 7'

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