

RICHARD FELCIANO

Shadows

flute
clarinet
violin
cello
piano
percussion.

Light, like sound, is a poetic expression of time and motion. The playful, fleeting quality of shadows responding to rapidly moving light sources, whether they be automobile headlights or the flames of a campfire, represent a kinetic energy almost lyrical in its eloquence, yet furtive and vapor-like in its tendency to dissipate itself.

The idea of the shadow as something which is both following and preceeding the object suggests shadow in the role of *resonance* – a resonant tone often seems to have a sort of “halo”, its bright characteristics fading first, leaving a kind of mellow, shadow-loike residue. The timbral shadows of this work (instruments or combinations of low harmonic content), however, are not always so well-behaved, often going their own way and only gradually “locking on” to their brighter acoustical cousins to make a single timbral Gestalt.

From this evanescent surface, two *canti firmi* slowly emerge, one in isolated pitches, the other in clusters of constant internal motion.

Richard Felciano

Instrumentation

flute (piccolo, alto flute)
 Bb clarinet (bass cl.)
 violin
 cello
 piano
 percussion (one player)
 2 tom-toms
 marimba
 vibraphone
 2 wood blocks
 high suspended cymbal
 tubular chimes
 timpani (1)
 Japanese temple bowl

The score is written at pitch, except that piccolo sounds 8va higher.



a slash through a group of notes = play as fast as possible

Accidentals are valid until canceled or until a barline

NV = no vibrato



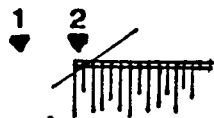
= a short pause, like a breath

Parts are not vertically synchronous in the score in unbarred (non-metric) sections. Cue arrows apply only to the part receiving the arrow-head, the other parts being non-synchronized, e.g.



= enter at 1 as fast as possible, disregard

subsequent cues until 4 at which time change to the new figure.



= disregard 1, enter at 2.



= open string

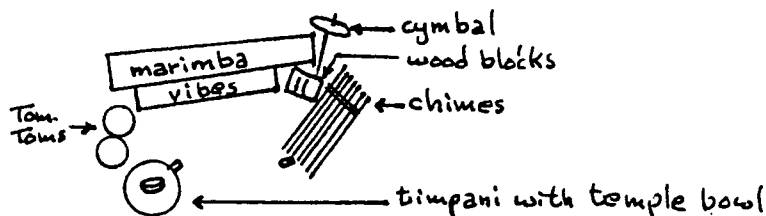
In barred passages, homophonic phrases must be exactly synchronized.

Piano runs: all notes should be light, even, dry, with no sense of groups. Most figures occur "under the hand" and can be virtually "rolled" across the keyboard.

The piano top must be up at least to the partial position so that high sonorities and harmonics will sustain, but not fully open so it does not overpower the other instruments.

Shadows is largely a *pp* piece whose materials are almost always hidden and fleeting.

suggested
 percussion
 setup:



Hidden, scampering
senza battuta

SHADOWS

RICHARD FELCIANO

1" 0.5" 1"

① ② ③

FLUTE

B♭ CLARINET

VIOLIN

VIOLONCELLO

sul pont.

pp

PERCUSSION

TOM-TOMS
(soft yarn)

tr

pp *p*

PIANO

sempre pp

all values equal

1"

Without damper pedal; soft pedal *ad libitum* throughout the piece

FL.

B♭ CL.

VLN.

VC.

Segue

non crescendo

PERC.

tr

to MARIMBA

non crescendo

non crescendo

PNO.

Segue - continue without break to 1

Battuta (coordinate entry with piano continuation)

1 ♩ = 84

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

ord. *gliss.* *ff* *sul pont.* *pp*

MARIMBA (medium yarn)

p *>* *3* *3* *3*

p *5* *6* *5* *5* *6* *5*

4

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

3 *3* *6* *5* *5* *5* *5* *mp* *mf* *3* *5* *mp* *6* *(mp only)* *3* *3* *3*

9 [2] **sempre** *sotto voce*, **hidden**, **scampering**

FL.

Bb CL.

VLN.

VC.

PERC.

PNO.

p

mp

pp

p

sempre p

8va

sul pont., molto legato

simile

14

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

dynamics simile

3 Tutti: *pp cresc.*.....

16

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

sempre legato

19 (*cresc.*).....

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

cresc.

poco

a

poco

25 *to PICCOLO* 4

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

fff pesante!

sub. pp

cresc.

f

8va

The musical score for measures 25-27 is written for a full orchestra and piano. The key signature has one sharp (F#) and the time signature is 7/8. Measure 25 features woodwinds (B♭ Clarinet, Flute) and strings (Violins, Violas, Cellos) playing a melodic line with triplets and sextuplets, marked with a crescendo and fortissimo (f). The Percussion section plays a rhythmic pattern marked with a crescendo and fortissimo (f). The Piano part is marked *fff pesante!* and features a heavy, accented chord. Measure 26 continues the melodic line in the woodwinds and strings, with the Piano part marked *sub. pp* (subito pianissimo). Measure 27 features a woodwind solo (B♭ Clarinet) marked *8va* (octave) and *sub. pp*, with the Piano part marked *sub. pp*. The score is divided into three measures, each with a repeat sign.

25 *to PICCOLO* 4

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

fff pesante!

sub. pp

cresc.

f

8va

The musical score for measures 25-27 is presented. Measure 25 begins with a key signature of one sharp (F#) and a 7/8 time signature. The woodwinds (B♭ Clarinet, Violin, Viola, Percussion) and strings (Violin, Viola, Cello, Double Bass) all play a melodic line with various ornaments (triplets, sextuplets, quintuplets) and a crescendo leading to a fortissimo (f) dynamic. The piano (PNO.) part starts with a fortissimo (fff) and 'pesante!' marking, followed by a half note in the right hand and a quarter note in the left hand. In measure 26, the woodwinds and strings continue their melodic lines, with the piano part featuring a half note in the right hand and a quarter note in the left hand. In measure 27, the woodwinds and strings play a melodic line with a triplet ornament, and the piano part features a half note in the right hand and a quarter note in the left hand. The piano part also includes a 'sub. pp' (subito pianissimo) marking and an '8va' (octave) marking.

28 *faint, lots of air, little pitch*

PICCOLO *ppp* *<* *>*

B♭ CL. *mp* *pizz.*

VLN. *ord.* *p* *5* *mf* *(pizz.)*

VC. *pizz., ord.* *mp* *3* *mf* *(MAR.)*

PERC. *p*

PNO.

32

PICCOLO *p* *<* *>*

B♭ CL. *pp* *3*

VLN. *punta d'arco* *p* *6* *3*

VC. *II, arco* *gliss.* *mp*

PERC. *R. H: hard rubber*
L. H: soft yarn add sizzles by dangling small chain across bars
(MAR.) R. H. *p* *sim.* *mf*

PNO.

8 Cue in quick succession

① ② ③ ④ ⑤ ⑥

5 36

PICC. *pp* *a little breathy* *to FLUTE*

B♭ CL. *pp*

VLN. *sul pont.* *pp*

VC. *sul pont.* *pp*

PERC. (MAR.) *put down mallets, remove sizzles*

PNO. *pp* *(loco)* *8ba* *senza pedale*

4"

Cue strings here

6 37 ♩ = 50

FL. *FLUTE* *pp*

B♭ CL. *pp*

VLN. *non-espressivo* *III vib.* *II 0* *louvé* *3* *3* *3*

VC. *IV vib.* *III 0* *vib.* *0* *vib.* *0* *louvé* *3* *3* *3*

PERC.

PNO.

MAR.: tap with 3rd finger, alternate hands. Constantly changing pitches, play as fast as possible; quietly. Use middle and low registers.

lead into following beat, no accent

♩ = 60

FL. 2" silence 2" silence

B♭ CL. *Strings: always up-bow, pause only long enough to return bow to starting position, make to attempt to synchronize.*

VLN. *ppp staccato volante*

VC. *ppp staccato volante*

PERC. **Stop** (MAR.) *(as before)*

PNO.

$\text{♩} = 60$ battuta 8 non battuta

FL. *murmur-legato* *p* (4") ca. 6" 2

B♭ CL. *mp* *mf* *mp*

VLN. *alla punta, molto sul pont.* *ppp* *(non synch.)*

VC. *alla punta, molto sul pont.* *ppp* *(non synch.)*

PERC. **Stop**

PNO.

9

2" silence

1" = 60

1

2

FL.

B♭ CL.

(Clar. in foreground)

mp

p

pp

pp

2" silence

1" = 60

1

2

p

mp

p (more)

p (more)

PERC.

PNO.

10

2" silence

1

2

3"

FL.

B♭ CL.

mf

VLN.

mp (more)

VC.

mp (more)

PERC.

PNO.

[illegible]

43

FL.

p 6

B♭ CL.

6

VLN.

6

VC.

6

PERC.

hard yarn

6

PNO.

sempre *p*

sempre *p* 6

sempre *p* 6

sempre *p* 6

sempre *p*

VIBR. soft mallets, motor off

p

12

48

FL.

B♭ CL.

VLN.

VC.

(VIBR.)

PERC.

PNO.

FL.

B♭ CL.

VLN.

VC.

(VIBR.)

PERC.

PNO.

53 *to PICCOLO* 13

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

PICCOLO

56

PICC.

p 3

B♭ CL.

3

VLN.

3

VC.

3

NV

pp

8va

ppp staccato volante - come prima

5

6

ppp staccato volante - come prima

PERC.

PNO.

3

p 6

14

60 ♩ = 60 to FLUTE

PICC.

B♭ CL.

p 5

VLN.

p 5

VC.

p 5

PERC.

PNO.

p 5

senza ped.

Tutti: sempre *p*

64

FLUTE

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

p

pizz., gliss.

gliss.

gliss.

mf

68

15 ♩ = 72

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

molto sul pont.

pp

arco

mf

mf

73

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

molto sul pont. pp

mf

p

ord.

p

5

5

5

6

5

79

FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

ord. mf

mf

p

to BASS CLARINET

sul tasto 6

3

VIBR.

p

16

85

FL.

BS. CL.

VLN.

VC.

PERC.

PNO.

BASS CL.

pp

pp

(VIBR.)

(TOM-TOMS)

TOM-TOMS
(very soft sticks)

tr (background)

ppp

murmuring, hidden

pp

8ba.....

3

3

3

8ba.....

8ba.....

8ba.....

senza *Red.*

90

FL.

BS. CL.

VLN.

VC.

PERC.

PNO.

6

6

3

N.B.

6

6

3

N.B.

(TOM-TOMS)

tr

8ba.....

6

3

8ba.....

8ba.....

N.B.: In the following passage, releases must occur **exactly** on the ending *♪*, without accent.

95 17

FL.

BS. CL.

VLN.

VC.

PERC.

PNO.

N.B. (pg. 16)

100

N.B. (pg. 16)

18

FL.

BS. CL.

VLN.

VC.

PERC.

WOODBLOCKS
(wood sticks)

very rapid, smooth

PNO.

(connect to downbeat)

Red. III (una corda) _____

107

(flutter)

FL.

BS. CL.

VLN.

VC.

PERC.

PNO.

114

stop trill instantly

19

1"

2

1" silence

to ALTO FLUTE

to Bb CLAR.

FL.

BS. CL.

VLN.

VC.

PERC.

PNO.

VIBR. (med. yarn)

ff (motor off)

Stop

motor on - fast vibrato starts exactly on downbeat (motor should achieve its full speed instantly)

③

1" silence

③ ④

A. FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

pp *leggiero (echo)*

con sord.

pp *spiccato, leggiero, non-sinc.*

pp *spiccato, leggiero, non-sinc.*

And. III (una corda) only

2" silence

⑤

ALTO FLUTE *Play notes 1 to 2 seconds in length, vary duration freely*

A. FL.

B♭ CL.

VLN.

VC.

PERC.

PNO.

mp *legato*

pp *(non sinc.)*

pp *(non sinc.)*

2" silence [20] 1" 1" 1"

A. FL. N.B. 2: (1) *mp* gliss. (2) (3)

B♭ CL. Stop N.B. (1) *legato foreground* *mf* (sustain through silences)

VLN. *pp* *legato* *spicc.* *legato*

VC. *mf* *mp f* *mf* *pizz.* (*pizz.*) (*♩ = 60*) *gliss.* *gliss.*

PERC.

PNO.

N.B. (1): Alto Flute: Stop when other instruments stop, regardless of position
 N.B. (2): (1) roll mouthpiece to produce glissando
 (2) + signifies key click while tonguing

1" 1" 1"

A. FL. sharp tonguing *mf* ④ ⑤ ⑥ ⑦ *p* 3" without a pause

B♭ CL. *molto dim.* *pp* *legato*

VLN. *spiccato* *legato* *spiccato* *pp* (*sempre*) *legato* 2" *ord.*

VC. *arco* *mp spiccato* *ord.* *sul pont.* *pp* *f* *sub. pp* (slow bow, bear down, raspy sound)

PERC.

PNO.

N.B.: Chimes- on second stroke, touch octave harmonic (note in parenthesis is sounding pitch)

PNO.

The musical score for the Piano (PNO.) part consists of a single staff in bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The notation includes a series of chords and intervals, with some notes marked with a '5' and a slur, indicating a fifth interval. The sequence of notes and chords is as follows: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134

23 ①

FLUTE $\text{♩} = 50$ battuta non metrica

FL. *pp* *flz. ord.* *flz. ord.*

B♭ CL.

VLN. *col legno (con sord.) - tap string lightly with wood of bow; gliss after taps where indicated*
gl. *gl.* *gl.* *gl.* *gl.*
ppp do not synchronize; comfortably fast

VC. *col legno (con sord.) - tap string lightly with wood of bow; gliss after taps where indicated*
gl. *gl.* *gl.*
ppp do not synchronize; comfortably fast

PERC.

PNO. *Maintain tempo (♩ = 72)*
 L.H. *thumb* 5 5

(continue depressing keys in R. H. while silently depressing and holding D♭ and E♭ in L.H.)

③ $\text{♩} = 72$ battuta metrica $\text{♩} = 60$

FL. *molto vibrato* NV

B♭ CL.

VLN.

VC.

PERC. CHIMES (fix pedal down) - wood mallet
 VIBR. (motor off) - medium yarn
mf *sempre l.v.* *mf* *sempre l.v.*

PNO. 5 5

24

124

FL. (o) N.B. *p non sinc, legato* (d.) *simile* (o) *Stop on 3*

Bb CL. *mf* 7 *arco, (con sord.)* *Stop on 3* (d.) *Stop on 3* (d.) *Stop on downbeat*

VLN. *mp non sinc, legato* *mp simile* *mp ord., molto sul pont.*

VC. N.B. 2 *arco, (con sord.)* *f* *f* *raspy f*

PERC. (CHIMES) *mf sempre* (VIBR.) *mf sempre*

PNO. *lightly mp* 3 *secco* *una corda*

128

25 (d.) (d.) (o)

FL. *p*

Bb CL. *mf* 7 *mf* 7 *mf* 7

VLN. (d.) *mp* *Stop on 3* (d.) *mp* *Stop on 3* (d.) *mp* *Stop on 3*

VC. *senza sord.* *f* *sim. f* *f*

PERC. (CHIMES) (VIBR.)

PNO.

N.B.: Flute and Violin. Figures do not synchronize. Repeat figures rapidly for duration of note in parenthesis above staff.
 N.B.(2): Violoncello - bow rapidly behind but at the bridge, creating a raucous sound.

132 stop on downbeat 26

FL. *p* sempre legato

B♭ CL. *mf* 7

VLN. *mp* sempre legato molto sul pont.

VC. *raspy f*

PERC.

PNO. *mp* lightly secco *mp* lightly secco *una corda*

senza pedale

136 (d.) (o) stop on 3

FL. *p*

B♭ CL. *mf* 6

VLN. *mp* stop on 3 (d.) stop on 2

VC. *mf* N.B. sul A ord. pizz. gliss. arco, (ord.) (d.) *p* molto legato

PERC.

PNO. *mp* 3 6 secco *una corda*

N.B.: Violoncello - instant glissando down from highest note possible on A string.

140 (♩.) [27] stop on 4 behind Vibr. NV

FL. *p*

B♭ CL. *mf* 7 to BASS CLAR.

VLN. (♩.) stop on 2 senza sord. *mp* molto sul pont.

VC. *f* >

PERC. (CHIMES) (VIBR.) *mp* al niente N.B.

PNO. *sempre mp* una corda una corda

144 [28] NV *ppp*

FL.

PERC. *ppp*

PNO. *sempre una corda al fine: always light, legato and dry. Use no other pedal.*

148 NV *ppp*

FL.

PERC. *ppp*

PNO. *ppp*

N.B.: Vibraphone - Entry on B♭ must be loud enough to cover subsequent entry of flute on same pitch.

151 29

FL. NV
ppp

PERC. (Red.) Red. Red. Red.

PNO. 6 6 6 6 6
(sempre una corda)

154 30

FL. NV
ppp

PERC. (Red.) Red. Red. Red.

PNO. 6 6 6 6 6

159 NV NV

FL. *ppp* *ppp*

PERC. (Red.) Red. Red. Red.

PNO. 6 3 6 3 6 3 6 3

164

FL.

BS. CL.

VLN.

VC.

PERC.

PNO.

(VIBR.) *senza pedale, non cresc.* *PP*

senza sord. (actual sound)

smooth, continuous

Subito prestissimo
Repeat 5 times, then stop abruptly without accent.

pp

suddenly softer, hidden, scampering (sempre una corda)

ppp

legato, secco (una corda)

6"

0.5"

2"

31

1

2

3

BASS CL. N.B.

N.B.

3

♩ = 60

very rapid

BS. CL.

VLN.

VC.

PERC.

PNO.

Touch note with hard plastic mallet in L.H.; strike bar with R.H. medium mallet; slide plastic mallet to end of bar while bearing down. Pitch should glissando downward.

(VIBR.) (♩ = 60)

(l.v. al niente)

3"

4

10"

5

VLN.

PERC.

PNO.

JAPANESE TEMPLE BOWL placed on TIMPANI head. strike bowl once with wood stick

Fluctuate pitch by moving Timpani pedal irregular distances, fast to slow. Tune Timpani in advance to pitch which maximizes initial resonance of bowl. Follow diagram.

pp secco

una corda

5"

6

3.5"

7

San Francisco/ Zürich
August 1987
Duration: ca. 11 minutes

N.B.: Clarinet and Violoncello - sotto voce, like moaning, bend (Clarinet) or portamento (Violoncello) toward next pitch.