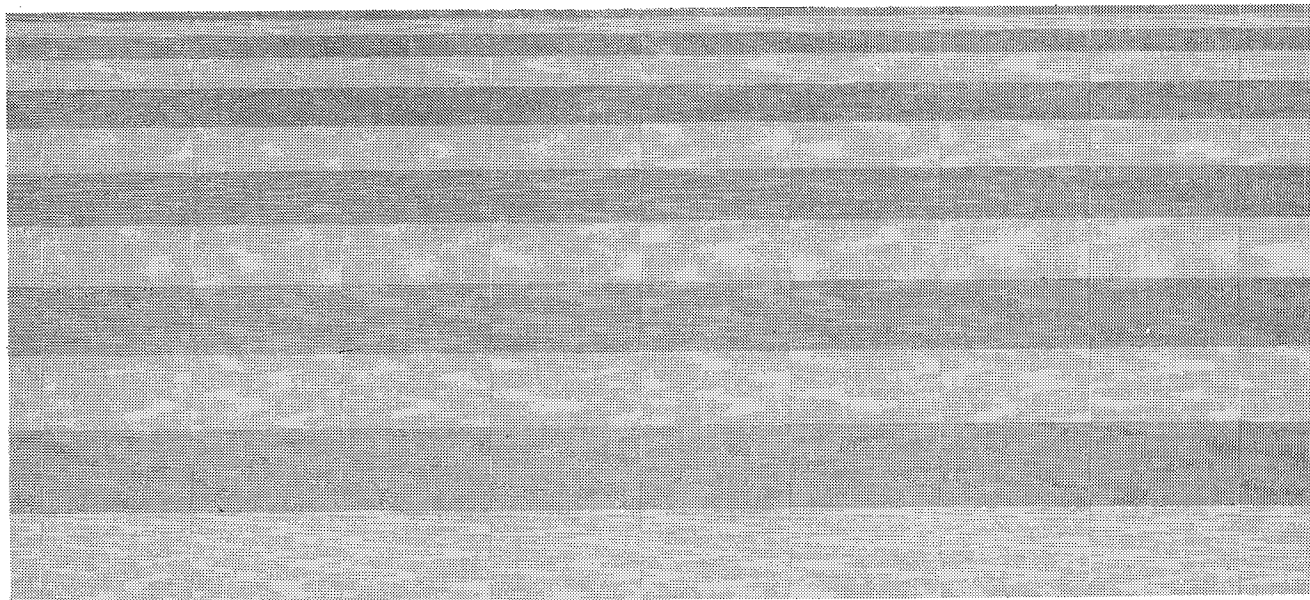


Richard
Felciano

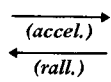
Gravities

for Piano
4 hands





E. C. Schirmer
Music
Company
Boston
Massachusetts


Gravities for piano, four hands, was commissioned by Milton and Peggy Salkind and completed in December of 1965. The piece evolves by subjecting its musical ideas to forces of attraction and repulsion in terms of each of the compositional materials involved: duration, harmony, dynamics and texture. Contrast is achieved through stasis. Dance gestures and certain aural images of electronic music are in evidence (a dancer, after all, is in constant dialogue with gravity . . .). The four-hand medium is exploited through the simultaneous use of wide registers and the employment of overlapping rhythms and dense textural blocks not otherwise available.


 = Treat all quasi accelerando–rallentando markings as freely as possible and without metric accent.


lift hands = Lift hands immediately after playing, as though the action of playing is more a pulling away from the keys than a depressing of them, thus drawing a rounded, luminous resonance from the strings.

 = Connect parts as though they were one line.

 = accented but held full value

 = accented but played short

 = down-beat

 = up-beat

Pedal only where indicated.

to Milton and Peggy Salkind

GRAVITIES

for Piano, Four Hands

Richard Felciano


(♩=44) 15^{va} martellato 15^{va}

Primo *pp dolce* *ff subito* * *pp dolce*
Ped. III

Secondo *dolce* *ff secco* *dolce*
8^{va} (left hand) *ff* *8^{va}* *p*

4 15^{va} *ff* *loco* 15^{va} *loco* *p*

ff secco *ff secco*

(count ) quasi accel. ————— *f* ————— quasi rall.
faster (♩=60)

8^{va} loco

7

pp dolce

f (dolce, *pp*)
(hard, dry)

(dolce)

(count )

p dolce

f (hard, dry)
3

8^{va} loco (dolce)

10

8^{va} (♩)

11/16

ff pesante (martello)

mp ————— *mp*

3

11/16

ff pesante *mf*

(martello)

3

(sempre *p*) 8^{va}

f *mp* *ff pesante*
ma distinto

Faster (♩=80)

upper staff
8va

17

24 *pp.* *scorrevole* *ff!* 15^{va}

decisive 8^{va} 6 6

Ped. III (cont'd) *ff!* 5 5 *

26 15^{va} 6 6

8^{va} 5 5

scorrevole *p < f > p* *p < f > p*

ff 7 *b*

mf *sempre mf*

29 *p* *mf* *p* *pp* 3

secco 3 3 3

6 *p* *f* *pp*

32 *mf* *p* *8va* *p* *f* *8va* *loco*

34 *p* *attacca* *ff!* *mf* *mp* *pp* *mf* *mp*

37 *f* *pp molto* *pp* *mf* *f* *p* *mp* *mp* *mf* *mp*

39 *pesante*
ff 15va 8va
hard ff
loco
loco
8va
loco
mf
pesante senza Ped.
ff pesante
3:2
p.
5
6
3
8va
8va
loco

42
ff
staccatissimo
8va
8va
15va
fff
mp
3
3
hard
6
5
3
5
6
pes. fff

44
8va
ff
lift martello!
hands
bbb
cresc. into arpeggio
lift hands immediately
ff Ped.
lift hands
ff martello!

15va
 8va
 (Ped.)
 *
 con tct
 senza Ped.
 ff
 attacca!

48
 15va
 8va
 sempre
 ff e frenetico
 ten.
 mf sub.
 ff sub. frenetico
 simile
 mf sub.
 mf

50
 leggiero pp
 (slow grace)
 meno f
 pp

56

precise release!
♩ = 60 ca. *p* (non dim.)

59

62

Depress silently bottom 1 1/2 octaves of white keys while engaging Ped. III (sost.)

12

ppp lightly

66

pp

lift hand

simile

Ped. III (cont'd.) ◊

pp
lift hand

simile

69

(niente)
ppp *

cresc. poco a poco

Ped. III (cont'd.) ◊

73

ff *dim. poco a poco*

Ped. III (cont'd.) ◊

cresc. poco a poco

ppp
niente

*N.B.- Release precisely but slowly so that the string is muffled gradually and the sound of the muffle makes a final articulation at the point where the rest begins. Give the rest its full value so that the alternation of timbre between the played note and its sympathetic vibrations will be clearly evident. Play with mechanical regularity.

78

ppp (*niente*) *cresc. poco a poco*

ff dim.

ppp

ff dim.

Ped. III (cont'd.) ◊

82

ff dim. poco a poco *ppp*

ppp (*niente*) *cresc. poco*

Ped. III (cont'd.) ◊

87

a poco *fff* *mf only*

Ped. III (cont'd.) ◊

fff pesante

92 (♩=72)

8va mp p

Ped. III (cont'd.) *

(legato)

fff mf

White key cluster arpeggio;
 play with side of right hand;
 last 3 notes coincide with left hand chord.

94

ff 8va p

ff sub. ff

96 *mp* *molto* *f* *fff* 8va *p* *f* 8va

Faster (♩=80)

15va ppp f 8va p

Ped. — *

fff

ppp 8va

8va 8va 8va loco

98 *f* *8va* *loco* *p* *mf* *ff* *mf* *p* *mf*

99 *p* *f* *mp* *mf* *tr* *mf* *f* *p* *p* *8va*

100 *3 mp* *p < f > p* *molto* *p molto f* *p* *tr* *mf* *f* *p* *mp* *p < f >* *molto* *p* *7* *3:2* *mf* *p*

102

108

p *f* *p* *pp* *8va* *p* *f* *pp* *mp*

3 5 6 7 7 6 3

pp *mp*

110

pp *8va loco* *carry into ped.*

f *match dynamic Ped.**

7 *p poco* *mp carry into ped.* *pp* 3

112

p *mf* *poco f*

3 6

f *p* *f* (*>*)

p *molto* *sub pp*

6 3

p 3 (*non cresc.*)

116

ff *rubato* *8va* (*upper staff*) *ten.* *legato* *ten.*

6 6 6 6 3

Linger on highest note, accel. descending, rall. ascending; rhythm should resemble that made by a coin as it oscillates to a stop, having been tipped from a standing position on its edge.

Ped. III ◊

Depress silently with both arms as many keys as possible while engaging Ped III (sost.)

118

8va *sim.*

6 3 6 3

3

Ped. III (cont'd) ◊

120

8va

3

fff

5-tr

loco

8va

3

6

fff

8va

3

flat hand cluster mp

8va

Ped. III (cont'd)

122

dolce

pp

p

Ped. III (cont'd)

pp lightly

N.B.

ppp dolce

126

(dim.)

niente

pppp

niente

dolce

(non dim.)

*N.B.- lift finger abruptly on 2nd and 4th beats.

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.

