

Richard Felciano

ORCHESTRA

Viola

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- Richard Felciano

2.



non battuta

ca. 15"

div. ♩ = 72

pizz.

Cb.
Sdi

pp

attack precisely but gently, sustain very evenly

sf

1

arco

♩ = 80

2
Sdi

p

mf

arco

p

mf

altri
div.

arco

pp

arco

pp

2

2
Sdialtri
div.

5

5

3

♩ = 60

Solo Vc.

4

♩ = 50

Vla.

3.

con sord.
lightly, with bouncing bow.
sul tasto

Tutti
Vc.

pp

7

pp

ala corda
sul pont.

mf

via sord.

5

normale v
Div.

pp

f

6

Unis.

pp

7

$\text{♩} = 60$
pizz. 3

f

8

Cyms.

Obs.

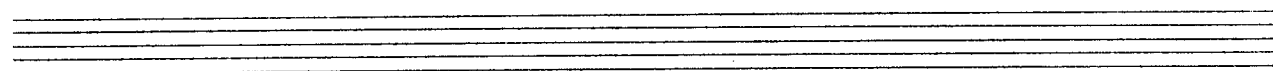
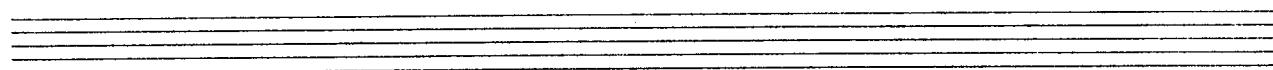
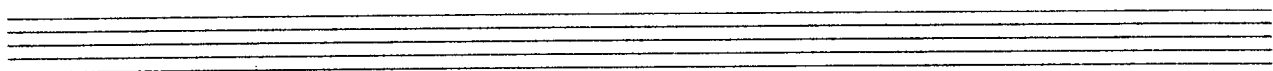
9

arco
con sord.

mf

8

turn.



Vla.

4.

10

con sord.

2

Soli

con sord.

p

con sord.

II III

altri

pp

Div.

con sord.

pp

* molto sul pont.
Stop bow abruptly ff
on string.

via sord. espress.

Solo

f > p f > p f > p f > p f > p f > p

altri

Div.

11

1 Solo con sord.

cogli altri

mf

mf

ord. non vibr. pont. ord. non vibr. fasto + b m m

ord. non vibr. pont. ord. non vibr. fasto + b m m

pesante

pesante

f > p f > p f > p f > p f > p f > p

ord. non vibr. pont. ord. non vibr.

Div.

ord. non vibr. pont. ord. non vibr.

pesante

pesante

f > p f > p f > p f > p f > p f > p

* If necessary reverse bow
at random.

* If necessary, reverse bow at random

Div. *f* *p* *f* *p* *f* *p* *v.s.*

7 7 2 2 3 4

6. Vla.

12 *accelerando*

$\text{♩} = 100$

1) See instructions at top of next page.

1) LH pizz.; finger notes abruptly with hammer-like strokes and more than normal finger pressure. First position only, leaving fingers down on dead portion of string so open string does not sound between notes. 7.
 & possible, poco allegro. Ad libitum (non sinc.)

1) RH bow

2) RH bow

1) LH pizz

2) LH pizz continues unsynchronized, Allegro. RH bow strokes "sample" whatever pitches are in progress in LH. Use light, short, bouncing single bow strokes. mp. RH coordinates with conductor. LH ad lib.

15

we tempo $\text{♩} = 60$

cue rhythm: ♩ ♩ ♩ ♩ ♩ ♩ ♩

Vln. I II Vc.

ca. 10" to $\frac{3}{4}$

16

arco - alla punta - molto sul pont.

ppp

arco - alla punta - molto sul pont.

ppp

3
4

$\text{♩} = 72$ battuta metrica

norm. non battuta

ca. 3" via sord.

$\text{♩} = 72$ battuta metrica

molto ff

norm.

ca. 3" via sord.

3
4

4

VIOLA

8.

5" 8" 17 1 non battuta ca. 11" 2 ca. 9" 3 ca. 7" 4 ca. 5"

5 6 pp 7 18 $\text{♩} = 60$ battuta

Vlns. I+II 19 20 21 22 f Fl. 1

23 Perc. 6 Piano Fl. 1

Piano pizz. 3 24 $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$

$\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$ 25 $\text{♩} = 90$ 12 Gr. P. 9 beats 26 Gr. P. 18 beats 27 10 Vib. Chimes Piano

28 29 13 2 3 2 3 2 3 2

30 Vln. I 2 2 2 $\text{♩} = 120$ Fl. ob. cl.



Empty musical staves for measures 34-37.

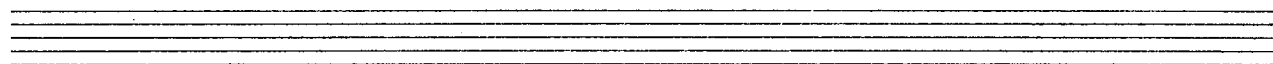
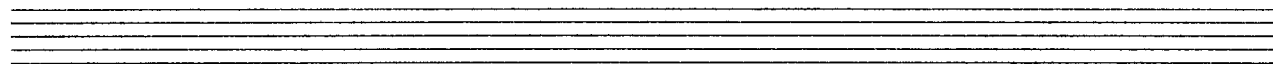
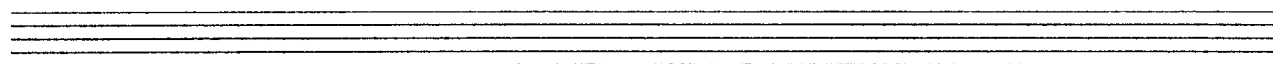
Viol. II (pizz.) *mp* *arco* *sf* *arco* *sf* *arco* *sf*

Div. *(pizz.)* *mp* *arco* *sf* *arco* *sf*

3 *(pizz.)* *mp* *arco* *sf*

Unis. *mp* *marc.* *sf* *l=60* *5* *3* *4*

31 *sempre* *pizz.* *f* *3* *l=120* *2* *2* *3* *4* *V.S.*



10.

32

Handwritten musical score for three staves. The top staff is labeled "Div." and the middle staff is labeled "3". The bottom staff is unlabeled. The music is in 3/4 time and G major. The first measure is marked "f" (forte) and the second measure is marked "p" (piano). The third measure is marked "ppp" (pianissimo) and includes the instruction "Con sord. senza vibr." (Con sord. senza vibr.). The fourth measure is also marked "ppp" and includes the instruction "Con sord. senza vibr.".

Con sord.
senza vibr.

ppp

3

poco >

33 Lento $\text{♩} = 40$

A musical score for the song "The Rose Tree". It consists of three staves. The top staff is for the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4), then a series of half notes (A4, B4, C5, B4, A4, G4, F#4, E4, D4). The middle staff is for the piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a series of half notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). The bottom staff is for the piano accompaniment, starting with a bass clef and a key signature of one sharp. It features a series of half notes (D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1). The score is divided into measures by vertical bar lines, and the music is written in a standard musical notation style.

slow gliss. via sord.

via sord.

slow gliss.

34 (div. a 3) 1,2 $\text{♩} = 160$ (lo stesso tempo) via sord. 11 2 9 4

35 $\text{♩} = 80$ (lo stesso tempo)

36 $\text{♩} = 60$ Vin. I Solo altri I (non sync.) 2 37 non sincrono prestissimo possibile sul pont. ppp sempre

(three 4 measures)

poco a poco pos. nat. 1 10"

sub. sfpp (non sincron) Brass Piano turn

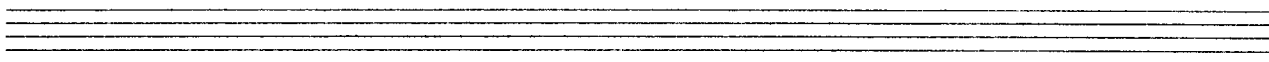
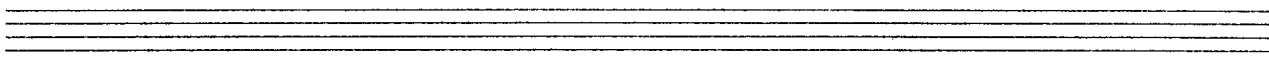
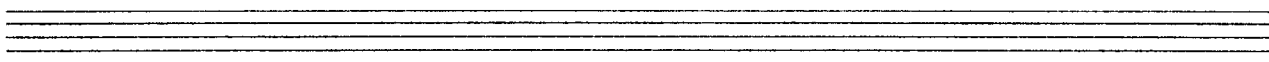
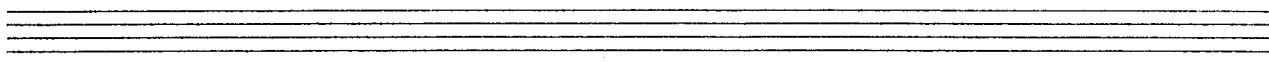
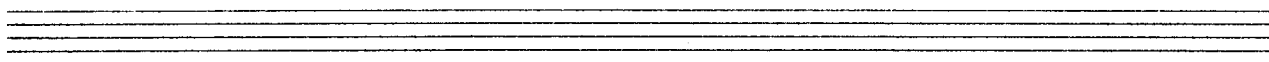
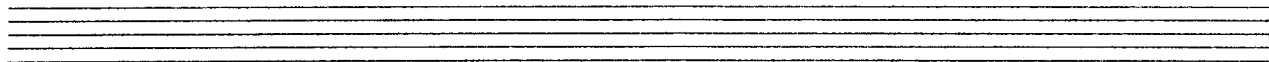
12.

42


ff intense repeated notes short and marked. Attack as important as pitch. All accents of equal weight.

Div.

Do not additionally emphasize final pulse



Metered sections are to be conducted and played in the normal manner.

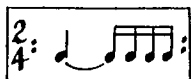
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 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.

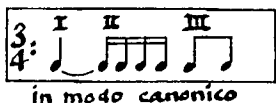
Boxed notation indicates repetition as follows:




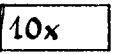
uncoordinated within the section: vary dynamics constantly between *p* and *f* ; leave irregular pauses between notes.



coordinated within the section.

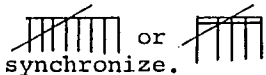


coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

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.

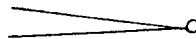


slash (through any value) = as fast as possible. Do not synchronize.



= 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.