

***Richard Felciano***

***ORCHESTRA***

Violin I

2.

ORCHESTRA

- Richard Felciano

non battuta

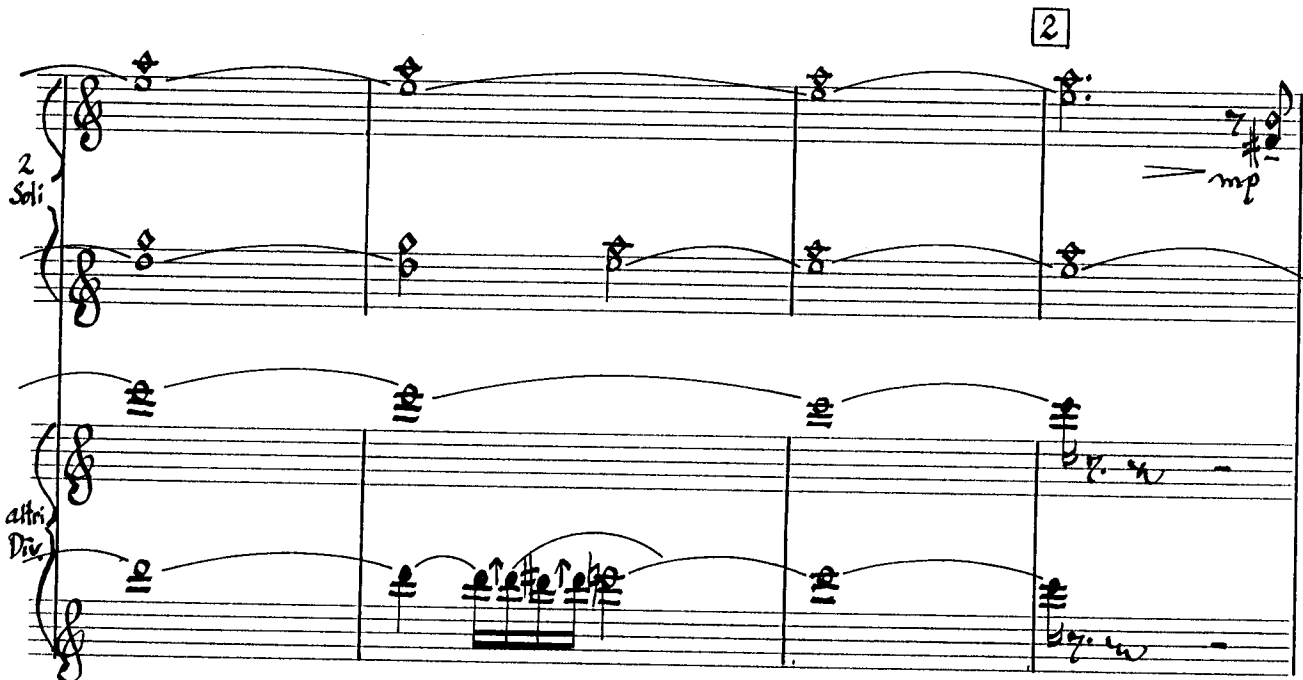
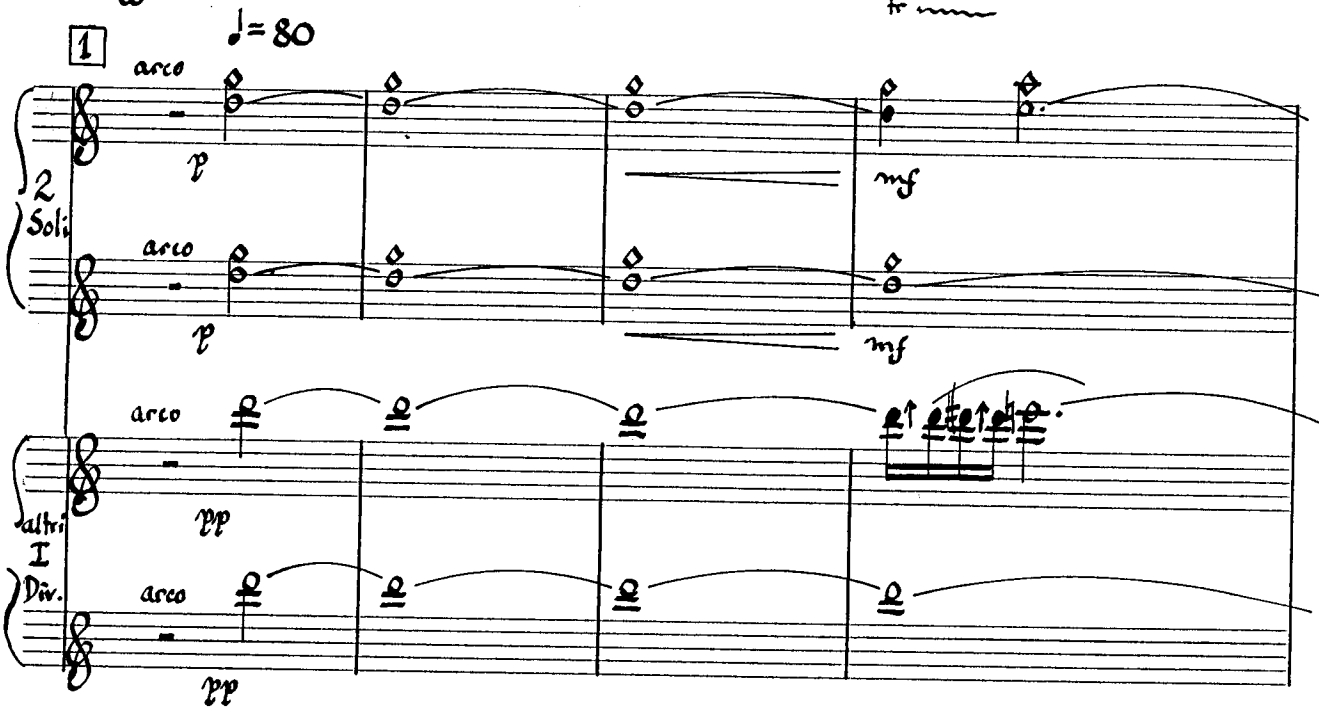
$\text{♩} = 60$

1 Solo

ca. 15"

Tutti  
pizz.

$\text{♩} = 72$



(poco stacc.)

[3]  $\text{♩} = 60$  [4]  $\text{♩} = 50$

2 Soli *poco f*

(mp)

[5] Picc, B.Cl. Bns. Obs. [6] Tutti

pp

[7]  $\text{♩} = 60$  [8] vc, cb.

mf

Piano

trb

non vibr. intense

non vibr.

non vibr.

ff energico

[9]

dolce

norm. vibr.

energico

dolce

energico

mf

[5] (con sord.)

p

Vln. I

4. 10

con sord.

2 Soli con sord.

pp

con sord.

pp

altri I div. con sord.

pp

11

pesante

2 Soli

3

Tutti Div.

pesante

f

p

altri div.

f

p

\* If necessary, reverse bow at random.

12 accelerando

2/4

3/4

4

f

p

f

p

Vln. I

Cacel.)

$\text{♩} = 100$  5.

13 Div.  $\text{♩} = 50$  mezzo movimento

2 4 4 4

Soli

mf

altri I Div. 4 4

1)

sp 1) accents down-bow, very loud and with heavy bow pressure (as much noise as pitch)

14

2 4 4 4

Soli div

1. cogli altri

L.H. pizz.

R.H. tacet.

L.H. pizz.

2. cogli altri

R.H. tacet.

2) I

L.H. pizz.

R.H. tacet.

2) I

L.H. pizz.

R.H. tacet.

come sopra

sp

Tutti Div.

Cplay)

V.S.

2) L.H. 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. & possible, poco Allegro. Ad libitum (non sinc.)

R. H. bow:

\* L.H. 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.

16  $\nabla$  arco, alla punta - molto sul pont. ca. 18"

Handwritten musical notation for a percussion ensemble. The notation is on a single staff with a treble clef and a 4/4 time signature. It shows six measures, each with a different instrument and a duration. Above the staff, triangles numbered 3 through 7 are placed over the first five measures. The instruments and durations are: Bongos (ca. 7''), Marimba (ca. 5''), Vln. II (ca. 6''), Snare Dr. (ca. 8''), and B. Cl., Bn. (ca. 10''). The sixth measure is empty.

Vln. I

18 ♩ = 60 battuta  
Tutti unis.

7.

ff con fuoco use lots of bow, make strong, even accents.

20 1 Solo

21

22 Fl. 1

23

Piano

Fl. 1

Piano

Tutti pizz.

24

♩ = 90

♩ = 60

♩ = 90

♩ = 60

♩ = 90

♩ = 60

25

♩ = 90

G.P. 9 beats

26

18 beats

turn

Vln. I

8.

27 Vibr.  
Chimes  
Piano

28

29 Vibr.  
Chimes  
Piano

First system of musical notation for Vln. I, measures 27-29. Measure 27 includes a vibrato marking and a piano dynamic. Measure 28 has a fermata. Measure 29 includes a vibrato marking and a piano dynamic.

Second system of musical notation for Vln. I, measures 30-32. Measure 30 includes a vibrato marking and a piano dynamic. Measure 31 has a fermata. Measure 32 includes a vibrato marking and a piano dynamic.

30 arco

Third system of musical notation for Vln. I, measures 33-35. Measure 33 includes a vibrato marking and a piano dynamic. Measure 34 includes a vibrato marking and a piano dynamic. Measure 35 includes a vibrato marking and a piano dynamic.

Fourth system of musical notation for Vln. I, measures 36-38. Measure 36 includes a vibrato marking and a piano dynamic. Measure 37 includes a vibrato marking and a piano dynamic. Measure 38 includes a vibrato marking and a piano dynamic.

Fifth system of musical notation for Vln. I, measures 39-41. Measure 39 includes a vibrato marking and a piano dynamic. Measure 40 includes a vibrato marking and a piano dynamic. Measure 41 includes a vibrato marking and a piano dynamic.

Sixth system of musical notation for Vln. I, measures 42-44. Measure 42 includes a vibrato marking and a piano dynamic. Measure 43 includes a vibrato marking and a piano dynamic. Measure 44 includes a vibrato marking and a piano dynamic.



**32**

arco *f* *p* *con sord.* *ppp senza vibr.*

arco *f* *p* *con sord.* *ppp senza vibr.*

arco *f* *p* *con sord.* *ppp senza vibr.*

**33** Lento  $\text{♩} = 40$

*slow gliss.*

**34**  $\text{♩} = 160$  (lo stesso tempo) *crisply*

senza sord. *1 dolce* *mp* *3* *pizz.* *f* *pp*

*via sord.*

*via sord.*

*via sord.*

time (11)

10.

5  
norm. 6"  
batuta metrica ♩=60 [39]

pp subito

pp

ff

[40]

Div. a 2

[41] Unis. ord.

p senza vibr.

ff sub. confuoco

[42] Div. a 5

non vibr.

Unis. norm.


v m etc.

div.

ff intense, unvarying dynamics and accents.  
notes very short and marked. The attack sound (bowing) is as important as the pitch.

Do not additionally emphasize final pulse.

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

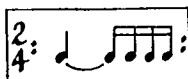
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 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.

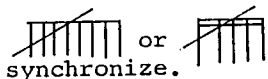


coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

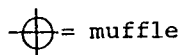
All boxes repeat until another box or an exit cue  is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions will occur, they are indicated thus: 10x

Accidentals carry throughout the measure and across barlines when tied.

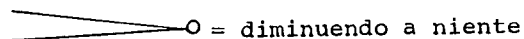
All staccato notes should be considered staccatissimo regardless of note value.



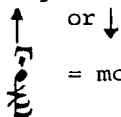
slash (through any value) = as fast as possible. Do not



l.v. = let vibrate



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.