


¹²
BOSTON 3 / CONTRABASSO

Richard Felciano

ORCHESTRA

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

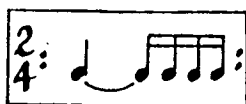
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 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.

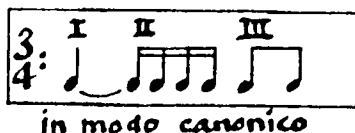
Boxed notation indicates repetition as follows:



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


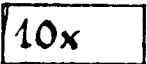


coordinated within the section.



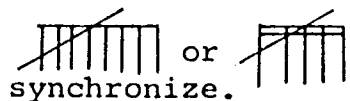
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

in modo canonico

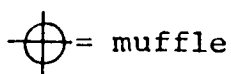
All boxes repeat until another box or an exit cue  is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions will occur, they are indicated thus: 

Accidentals carry throughout the measure and across barlines when tied.

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

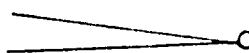


slash (through any value) = as fast as possible. Do not synchronize.



= muffle

l.v. = let vibrate



= diminuendo a niente

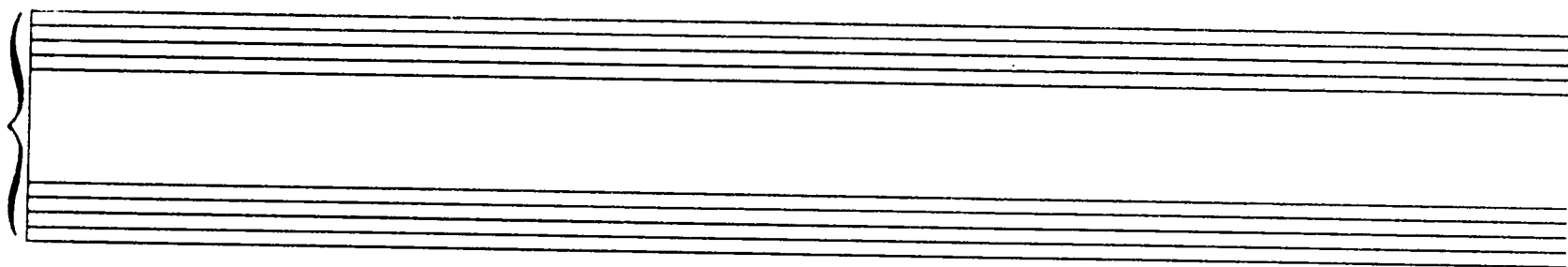
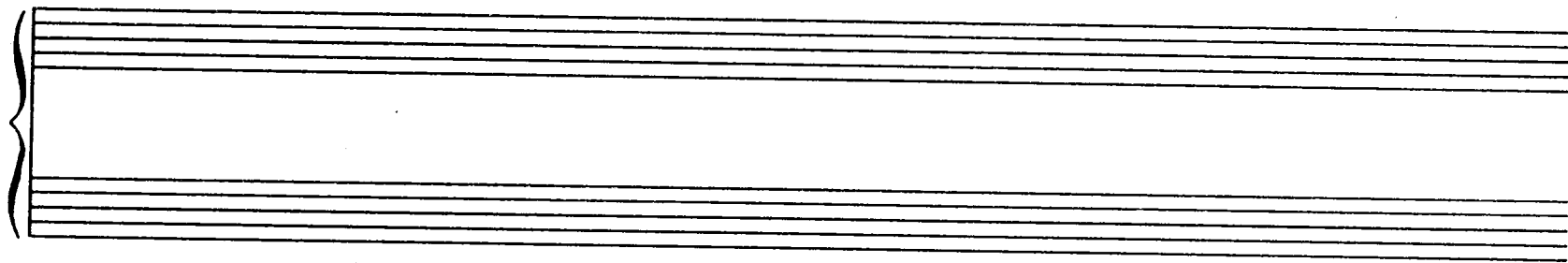
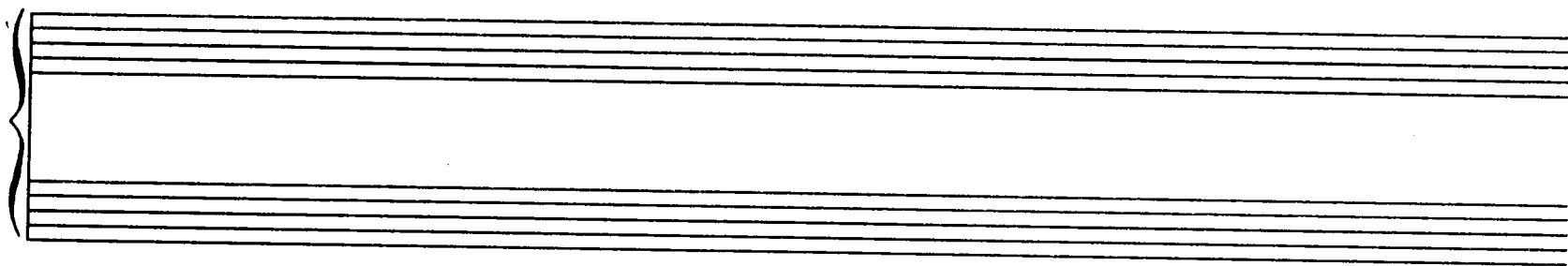
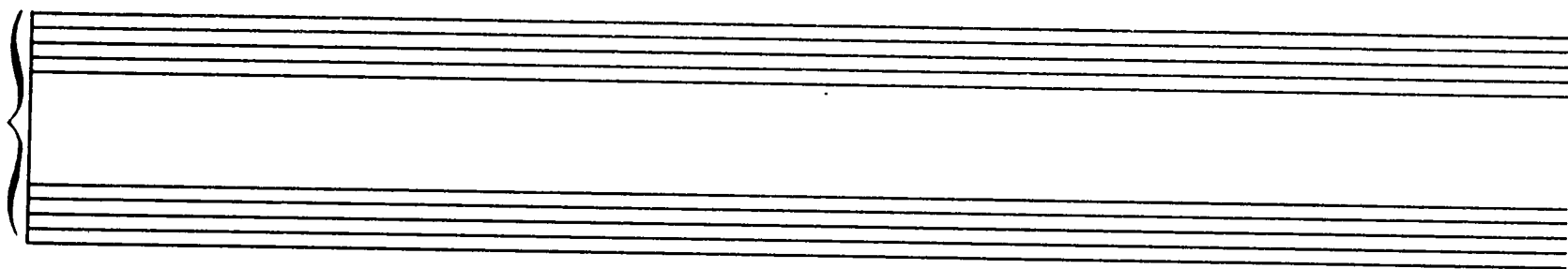
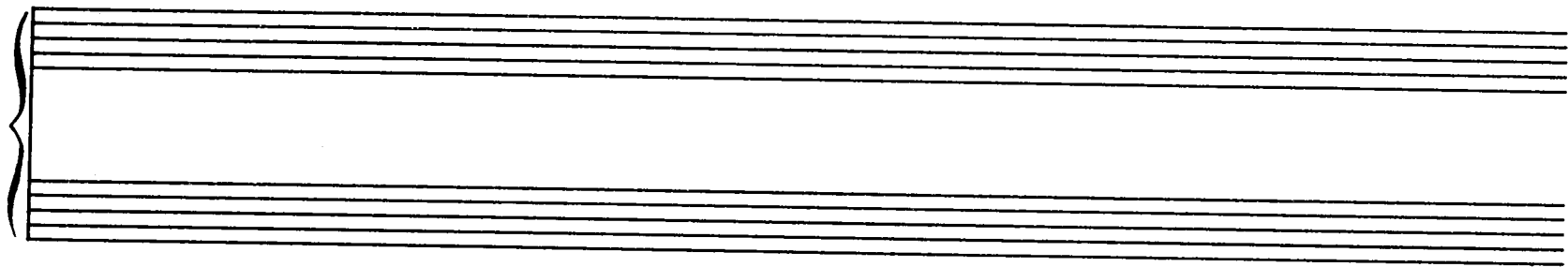
Strings



↑ 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.



2.

♩ = 60 ♩ = 90 ♩ = 60 25 ♩ = 90

0:3 1 2 3 *Perc. only* 8 *Claves* ♩ ♩ ♩ ♩ ♩ ♩

4 4 4 4

Gr.P. 9beats 26Gr.P. 18beats 27

Contrabassoon

Musical score for Bn. 3/Cbn. and other instruments. The score is divided into measures, with measure numbers 26, 27, 28, 29, 30, 31, 32, 33, 34, and 35 marked.

Measures 26-27: Gr.P. 9beats and 18beats. Instruments: Vibr. Chimes Piano, Vc. 4, Vibr. Chimes Piano.

Measure 28: mf (mezzo-forte).

Measure 29: mf, pesante, sfz (sforzando), sfz sempre.

Measure 30: to Bn. 3, Bn. 1+2, Fls. 4, Obs. 4, Cbs. 4, 5.

Measure 31: Fls. 4, Obs. 4, Cbs. 4, vln, vle, Horn, Bn. 3, mormorando (-), (-), (-).

Measure 32: Tpt. 3, 7, 4, 2, 2, 3, 3, 8.

Measure 33: Lento, 6, 2, 4, 16.

Measure 34: R=160 (lo stesso tempo), 4, 10, 16, Tuba 3.

Measure 35: R=80 (lo stesso tempo), 2, 2, 8, Bongos 6, Xyl.

36 $\text{♩} = 60$
Vln. Solo B.C. Fl. 1 Cl. 1

37 $\text{♩} = 60$
Vc. 8^a battuta non metrica
Brass Piano Cb

38 $\text{♩} = 60$ sempre battuta metrica (-)

39 $\text{♩} = 60$ battuta metrica

[illegible]

42

ff Mechanically precise. Unvarying accents

ff Mechanically precise. Unvarying accents.
The attack sound is as important as
pitch.

Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure contains a series of eighth notes, and the second measure contains a series of eighth notes followed by a quarter note. The notes are written in a stylized, handwritten manner.

Do not additionally
emphasize final pulse