

Richard Felciano

OF THINGS REMEMBERED

for harp, flute, and viola

Commissioned by

Anne Adams

"Of Things Remembered" is not about specific objects or events, but about the process of recall and the now logical, now freely-associated, now flowing, now halting juxtapositions associated with it. The musical images, many of which are derived from Korean folk and court music, suggest a variety of sentiments: mystery, anger, play, tenderness, reflection. In the central section each instrument is a lone protagonist.

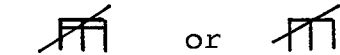
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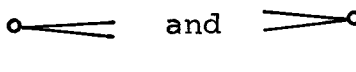
PERFORMANCE NOTES

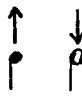
General


Flute and Viola accidentals are valid only for the note they precede and immediate repetitions.

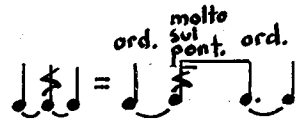
Harp accidentals are valid for the entire measure unless cancelled.


 = as fast as possible.

 = crescendo from niente, diminuendo to niente

Flute and Viola:  bend tone (gliss.) very, very slowly, but audibly, away from the starting pitch in the direction of the arrow.

Flute:  = weak, faint tone, even if pitches are unclear or innaccurate; breath sounds should be heard with pitch.

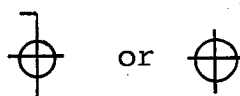

Viola:  bear down (noise), then return instantly to normal dynamic and playing position.

 = slap pizz. (string hits fingerboard)

 = quarter tone higher than previous pitch.

Harp:

Harmonics sound as written. Arpeggiate only where indicated. Let vibrate always unless muffle is specifically indicated:

 = total muffle  muffle one note

with metal shank of tuning key.

with the nail (always near the soundboard)

undetermined high note, undetermined low note.

Other symbols from Salzedo

The piece contains many karate-like gestures: long tense waiting interrupted by sudden motion, then more tense waiting.

to Anne Adams

1.

OF THINGS REMEMBERED

Richard Felciano

The musical score consists of three systems, each with three staves: Flute, Viola, and Harp. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 50.

System 1 (Measures 1-4):
- **Flute:** Measures 1-3 are rests. Measure 4 contains a sequence of notes with the instruction "tongue sharply" above. Dynamics include *ff* and *mp*.
- **Viola:** Measures 1-3 are rests. Measure 4 has a glissando marked "slow gliss." with a dynamic of *mp*.
- **Harp:** Measures 1-4 contain a continuous arpeggiated pattern in the "very low register" with a dynamic of *p*. The chord sequence is A# B C D B E F G B.

System 2 (Measures 5-7):
- **Flute:** Measure 5 starts with a dynamic of *f* and the instruction "steady, intense non vibr." followed by "vibr." in measure 6. Measure 7 has "sustain..... angry" above. Measure 8 has "(NV)" above. Dynamics include *ff* and *f*.
- **Viola:** Measure 5 starts with a dynamic of *f* and "steady, intense". Measure 7 has "pizz." above. Measure 8 has "arco, vibr." above. Dynamics include *ff* and *f*.
- **Harp:** Measures 5-8 contain the arpeggiated pattern. Measure 7 has a dynamic of *ff*.

System 3 (Measures 8-10):
- **Flute:** Measure 8 has "non vibr." above. Measure 9 has "vibr." above. Measure 10 has "sul pont." above. Dynamics include *ff* and *f*.
- **Viola:** Measure 8 has "non vibr." above. Measure 9 has "trb" above. Measure 10 has "non vibr. trb" above. Dynamics include *ff* and *f*.
- **Harp:** Measures 8-10 contain the arpeggiated pattern. Measure 9 has a dynamic of *ff*.

12 *mormorando* *vibr.* *pizz.* *arco* *sim.* *mormorando*

Chords: F# G# B# (3), C# D# A# (mp)

15 *lontano* *p mormorando* *mf espr foreground* *p resume previous figure* *secco* *Ab*

Chords: Ab

19 *mormorando* *ff sub.* *gl. pizz.* *arco* *ord. non vibr.* *molto sul pont. vibr. mormorando* *ppp bisbigliando* *A#*

Chords: A#

22 *Sempre mormorando*

Violin: *arco*, *pizz.*, *trm*
Piano: *background*, *sempre mormorando*
Dynamics: *f i.v.*, *f l.v.*, *f resonant ff*

25 **Faster - push ahead!**
♩ = 60

Violin: *lots of bow 5*, *slow gliss.*
Piano: *f foreground*, *f sub. sonoro*
Dynamics: *f*, *p*, *f sub.*, *p f sub.*

28 *Fl. t.*

Flute: *Fl. t.*
Piano: *f foreground*, *f sub.*
Dynamics: *f*, *p sub.*, *malto*, *ff*, *con sord.*, *non vibr.*, *via sord.*

take tuning key

suddenly angry, then
suddenly soft but intense & non diminuendo

31

Flt. *p* *f* *p* mechanically - like a chant

mp

Mid-range glissandi in direction indicated (notation indicates motion of key). Slide key along string after plucking near sound-board; downward slide = rising gliss.

35

secco *non dim.* sustain a full half-beat

put down tuning key D4

secco *mf*

slow gliss.

38

cresc.

cresc.

cresc.

gl.

41

sf fast gl. slow gl.

45

molto dolce non vibr. ord.
molto dolce non vibr. vibr.
range: top top
ppp leggiero mid

50

pp non vibr. ord. non vibr. ord. delicato
pp non vibr. vibr. non vibr. vibr. delicato
pesante
foreground
sempre pesante

strong attack with sudden diminuendo

Musical notation for measures 56-61. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features various dynamics including $f > p$ and $f > p$. There are slurs and fingerings (5) indicated. A key signature change is shown at the end of measure 61.

Musical notation for measures 62-67. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features various dynamics including $f > p$ and $f > p$. There are slurs and fingerings (5) indicated.

Musical notation for measures 68-73. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features various dynamics including fff , $f > p$, and $f > p$. There are slurs and fingerings (5) indicated. A "Fl. t." marking is present above measure 68.

Musical notation for measures 74-78. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features various dynamics including $f > p$, pp , and pp . There are slurs and fingerings (5) indicated. A "Flute" marking is present above measure 74. A diagram shows a transition from "no mult." (with a plus sign) to "full mult." (with a minus sign) and back to "no mult." (with a plus sign). Below the diagram, text reads: "⊕ ⊖ add or subtract multiphonics slowly during given duration. Increase pressure or volume as necessary."

Musical notation for measures 79-82. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features various dynamics including $f > p$, $f > p$, f , p , fp , and $f > pp$. There are slurs and fingerings (5) indicated. A "Solo" marking is present above measure 79. A "fluid" marking is present above measure 81. A "Slower $\text{♩} = 50$ " marking is present above measure 82.

Musical notation for measures 83-85. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features various dynamics including ppp , f non dim., f , ppp , f non dim., and mf . There are slurs and fingerings (5) indicated. A "Solo" marking is present above measure 83. A "fluid" marking is present above measure 84. A "bend pitches toward next pitch." marking is present above measure 85.

Musical notation for measures 86-91. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features various dynamics including non dim., mp non dim., $p > pp$, $p > pp$, and $p > pp$. There are slurs and fingerings (5) indicated. A "Solo" marking is present above measure 86. A "dolce, nascosto" marking is present above measure 87. A "Senza sord." marking is present below measure 86. An "accelerando" marking is present below measure 91.

Musical notation for measures 92-96. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features various dynamics including sub. f , $f > p$, $f > p$, f , f , f , f , f , f , p , $f > p$, and f . There are slurs and fingerings (5) indicated. An "open" marking is present above measure 92. An "espress." marking is present below measure 92.

95 *accelerando* →

98 $\text{♩} = 92$

sul tasto: light, feathery

In the following passage, upper staff, all downward stems are metallic sounds, played on B string; all upward stems are glissandos made with wooden handle of tuning key inserted between tenor D and Eb strings. Pluck both strings near sound board while sliding key amount and in direction of arrow. N.B. as key goes up pitch goes down. For upward stemmed notes, top and bottom staff lines equal top and bottom of D and Eb strings.

103

* Grace note played on any string other than B (vary constantly) and muffled together with metallic note which follows it.

108

* ponticello accent should echo harp "buzz" immediately preceding it.

113 ♩=92

118

123

129

134

non Rit.!

Musical score for measures 134-137. The piece is in G major and 4/4 time. The piano part features a melodic line with slurs and accents. Handwritten annotations include 'mp' in the first measure and a circled cross symbol in the second measure.

138

Musical score for measures 138-141. The piano part continues with a melodic line. Handwritten annotations include 'D4' in the second measure and circled cross symbols in the second and fourth measures.

142

Musical score for measures 142-145. The piano part features a melodic line with slurs and accents. Handwritten annotations include 'p (less)', 'pp', and 'Db' in the second, third, and fourth measures respectively. A circled cross symbol is present in the second measure. The piece concludes with a 6/4 time signature change and a circled cross symbol in the final measure.

subito Sonoro l.v. sempre

146

Flt. (presto)

take the piccolo

Musical score for measures 146-150. The score includes parts for Flute (Flt.) and Piccolo. The Flute part is marked 'pp' and 'molto sul pont. scorrevole (presto)'. The Piccolo part is marked 'ppp!' and 'ord. martele, secco'. The piano part has 'wait!' annotations in measures 147 and 150. Handwritten annotations include 'con sord.', 'via sord.', 'ord.', and 'martele, secco'. The piece concludes with a 4/4 time signature change.

148

sharp tonguing, staccatissimo, presto

Musical score for measures 148-151. The piano part features a melodic line with slurs and accents. Handwritten annotations include 'ppp', 'ord.', 'gliss. vib.', 'sim.', 'mf > p', 'mf', 'p', 'non dim.', and 'ff sub.'. The piece concludes with a 4/4 time signature change and a circled cross symbol in the final measure.

* graces before beat

150

1) *mf* *p* *ff* *sub. pp* *non cresc.* *ff* *ff sempre*

1) * *rapid gl.* * *back of nail*

1) M. 151 to 159: Via. exaggerate all cresc. and dim. (*p* to *f* constantly)

153

pp *pp sempre* *open* *high range* *stayer gliss. full range* *ff full nail beat* *Sonoro*

157

molto *f* *ff* *gently* *p* *pp* *non dim.* *mf* *E4*

162

frenetic

ff

ff sempre

mf

strum: alto range

ff

frenetic

l.v. sempre

mf

l.v.

166

open

ff sempre

gva

mp bisbigliando

sva

ff

loco

D4

169

ff

ord. near sound-board

gva

Sonoro

l.v.

ff

tr

observe exact rhythmic differences!

172

sempre != 46

177

staccatissimo, gently

181

violently tongue sharply

tenderly, hidden, dance-like

frenetic

185 *come prima*
mp
mp
mf
p leggiero, scorrevole

188
p
mf *i.v. sempre*
mp
BbA *mp*

192
i.v. sempre
G# *p* *i.v.* *Ab*
mp *b* *G#*
p

197
i.v.
mp
p *i.v.* *a niente*

San Francisco 1/82
10' 30" circa