

***Richard Felciano***

***ORCHESTRA***

- Richard Felciano

ca. 15"

Cb. Soli

4 f

0  
46

Arlo

$\dot{=} 80$

2  
Soli  
II

II

altri  
II  
div.

div.

2

2  
Solid

Solid

alt  
Die

Din

2 Soli *mp* *(poco stacc.)*

3  $\text{♩} = 60$  4  $\text{♩} = 50$  Vln. 5 Rec. B.Ci.

6 Tutti *pp*

7  $\text{♩} = 60$  Horns 8 Vln. I 9 Vln. I

5 sord. turn play

4. Vln. II

10

con sord.

2 Soli

con sord.

con sord.

II I

pp

altri

II Div

con sord.

pp

2 Soli

II I

cogli altri

cogli altri

altri div.

11

Tutti Div.

pesante

f

p

pesante

f

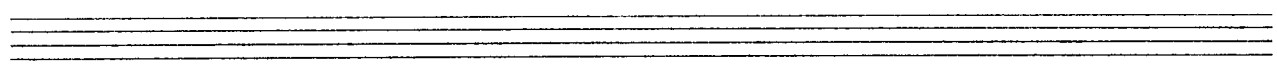
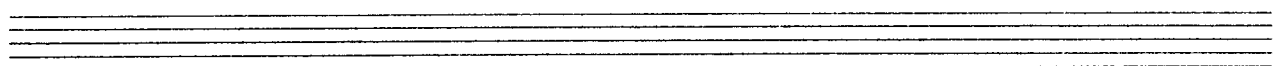
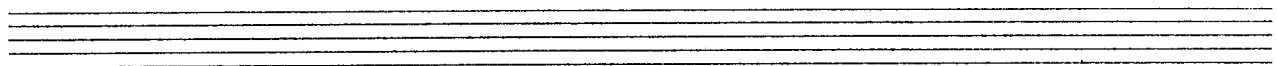
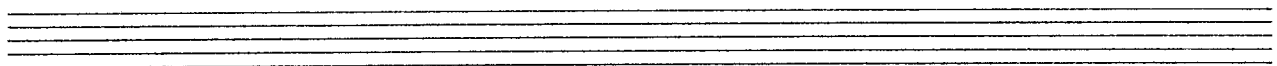
p

Vln. II

5.

\* If necessary reverse bow at random

V.S.



6. Vln. II

12 *accelerando*

Div. 4

2 Soli Div. 4

(accel.) — — — ♩ = 100

mf

Div. 4

altri div. 4

14

cagli altri

LH\* pizz. II

RH tacet

LH\* pizz. II

RH tacet

\* LH pizz.: finger notes abruptly with hammerlike stroke 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. *f* possible, poco allegro. Ad lib. (non sinc.)

RH bow \*

RH bow \*

\* 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 libitum.

15

16

arco alla punta - molto sul pont. ca. 14"

arco alla punta - molto sul pont.

battuta metrica non battuta ca. 3" via sord. battuta metrica 5" 8"

17

18






## Vln II

Handwritten musical score for "Vini II" by Luigi Dall'Pia. The score is for a solo violin and other instruments. It includes tempo markings like "♩ = 60" and "♩ = 90", and dynamic markings like "pp" and "p". The score is divided into measures, with some measures containing rests and others containing notes. There are also some handwritten annotations like "arco norm." and "alla punta".

30 Vln. I

Handwritten musical score for three staves (Flute, Oboe, Clarinet) in 4/4 time. The tempo is marked as quarter note = 120. The score consists of three measures. The first measure is a rest for all instruments. The second measure contains melodic lines for each instrument, with dynamic markings 'sp' and 'Div.' for the Oboe and Clarinet. The third measure contains sustained notes for each instrument, with dynamic markings '4' and '3' for the Oboe and Clarinet. The score is written in a handwritten style with various annotations.

31 Unis.  
marc.   
ff sempre

10.

32

**33** Lento  $\text{♩} = 40$

Handwritten musical score for three staves. The top staff contains five measures of half notes. The middle staff contains five measures, with the second measure marked "slow gliss." and the third measure containing a sharp sign and a quarter note. The bottom staff contains five measures of half notes. There are empty staves at the bottom of the page.

34

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

via sord.

slow gliss (b)

via sord.

via sord.

11

2

8

11

2

8

11

2

8

35  $\text{♩} = 80$  (lo stesso tempo)

36  $\text{♩} = 60$

9

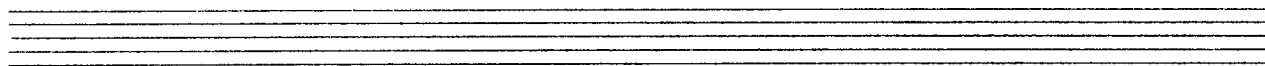
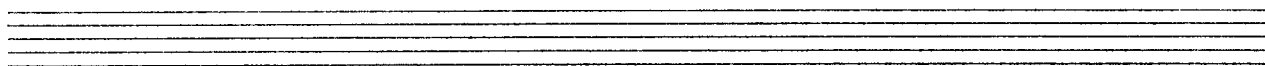
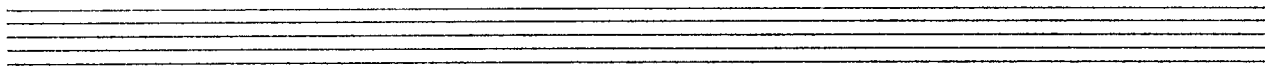
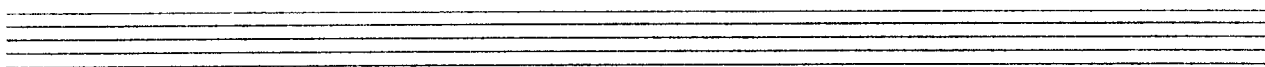
Vln. I Solo

altri I (non sync.)

2

turn

play



Vln. II

12.

37 non sincron. prestissimo possibile sul pont. (three 4 measures)

ppp sempre poco a poco pos. nat. end f (non synchron) sub. fpp

1 Brass battuta non metrica 10" 2 cues 6" 3

pp ff pp

On an individual basis, leave trilled note, play marcato ponticello note, and return to trilled note. Repeat ad libitum but IRREGULARLY.

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

3 Harp. 2" 4 Xylo 1" 1=60 battuta metrica brass glutter (-) 7 4

1 4 cues 8" battuta non metrica 2 Horn 5" 5

3 Perc. 9" 4 Fl. 9" 5 Cls. 5" 6

1=60 sempre

38 battuta metrica 1 Horns (-) 2 Vln. I (2) 3 Fls (1-3) 4 Piano (2) 5 Xylo (-) 6 Timp (-) 1 battuta non metrica 5"

2 Tbn. 2" 3 Horns 4" 4 Vc. 4" 5 Vln. I 6" 1=60 battuta metrica

2 norm. 4

pp subito

39

4/4 p

ff

40

senza vibr.

*Div. a' 2*

*p*

*a' 3*

41

*ord.*

*Sub. ff con fuoco*

5

42

*V V V V sim. Div.*

*ff*

all notes very short and marked. The attack sound (bowing) is as important as the pitch. All accents of equal weight.

Do not additionally emphasize final pulse.

43

44

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99

100

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

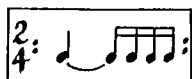
Ad libitum sections are marked with a cue arrow  $\nabla$  and are of 3 types:

- 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.

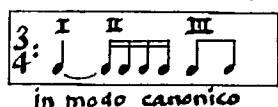
Boxed notation indicates repetition as follows:



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

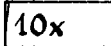


coordinated within the section.



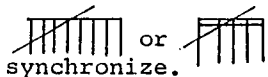
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

All boxes repeat until another box or an exit cue  $\odot$  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.

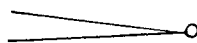


slash (through any value) = as fast as possible. Do not synchronize.



= muffle

l.v.= let vibrate



= diminuendo a niente

Strings



or  $\downarrow$  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.