

Richard Felciano

ORCHESTRA

Violoncello

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— Richard Felciano

2.



non battuta
ca. 15"

$\text{♩} = 72$
pizz.

Cb.
Soli

pp attack precisely but gently; sustain evenly

1

arco $\text{♩} = 80$

2
Soli

arco

p

mf

mf

altri
div.

pp

arco

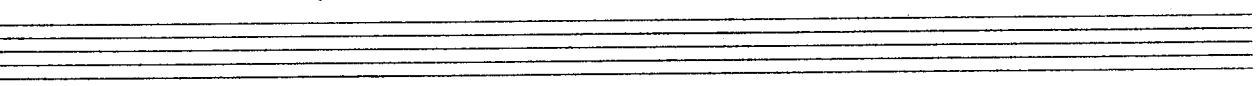
pp

2

2
Soli

altri
div.

pp



Vc.

3.

3 $\text{♩} = 60$
espress.
 1 Solo mf
 altri pizz. \#
 mf

4 $\text{♩} = 50$
 1 Solo
 poco mp sub.
 p

1 Solo *con sord.*
 arco *con sord.*
 Tutti
 p

5 Div. *non vibr.* *trb* *pizz* ** trem.* *sol pont.*
 non vibr. trb pizz pp
 $\text{as near bridge as mute permits; more noise than tone.}$

6 *via sord.* *Unis.* *ord.* p
 via sord.

7 $\text{♩} = 60$ *pizz.* f
 gliss.

9 *arco con sord.* mf

1 Solo *senza sord.* *(altri con sord.)* p *cant. espress.*
 V.S.

4.

10

2

Soli

con sord.

at

div.

con sord.

II III

II III

coqli altri

così altri

11

pesante

pesante

The first system of the musical score consists of two staves. The upper staff begins with a 'div.' marking. It contains several measures with notes, some marked with 'p' (piano) and 'f' (forte) dynamics, and others with accents. The lower staff also contains notes with 'p' and 'f' dynamics. A '*' symbol is placed above the second measure of the upper staff.

* If necessary, reverse bow at random.

The second system of the musical score continues with two staves. The upper staff has a 'div.' marking and contains notes with 'f' (forte) dynamics and accents. The lower staff also has notes with 'f' dynamics and accents. The system concludes with a 'V.S.' (Vice Versa) instruction.

V.S.

6. Vc.

12 *accelerando*

$\text{♩} = 100$

13 $\text{♩} = 50$ *mezzo movimento*

7.

15 'string does not sound between notes. If possible, play Allegro. Add following notes and

16

Violin I: *p* arco, alla punta - molto sol pont.

Violin II: *f* arco, alla punta - molto sol pont.

$\text{♩} = 72$ battuta metrica

non battuta
norm.
via sord.
 $3''$

$\text{♩} = 72$ battuta metrica

3 Fl.
4 Cl. Solo

4

Vc.

8.

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

5 ca. 6" 6 ca. 8" 7 ca. 10" 18 $\text{♩} = 60$ battuta 3 Vlns. 4 5

19 Xylo. Piano 2 Tpt. 3 Vn. II 1 Solo 20 2 3

21 4 5 6 7 8 9

22 10 11 12

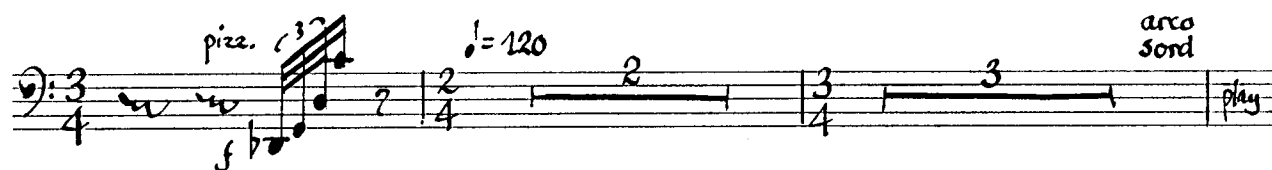
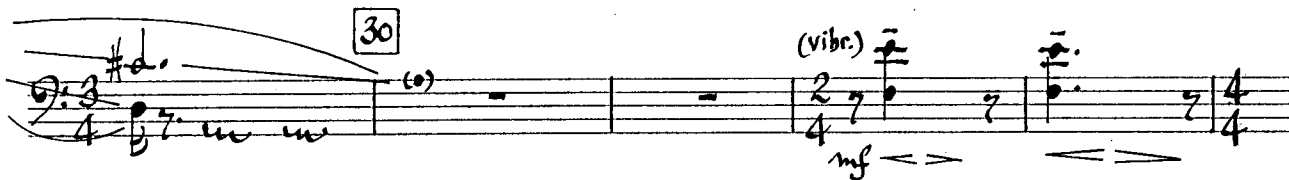
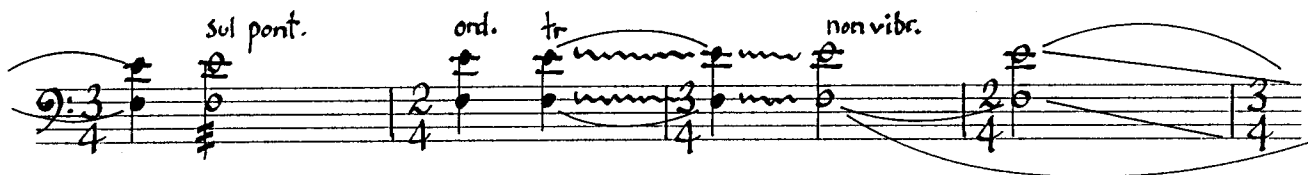
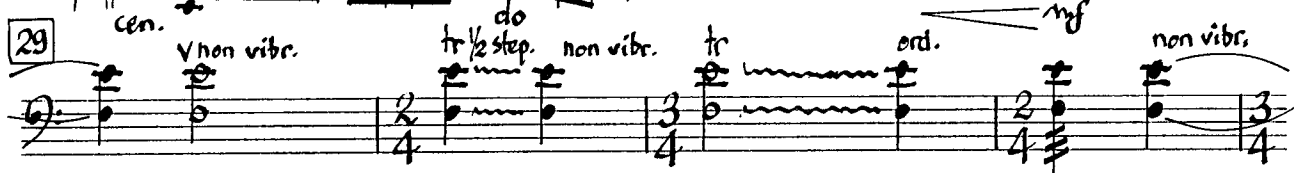
23 Piano Fl. 1. 3 Piano Tutti pizz. 3 24 2 3 4

$\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$ 25 $\text{♩} = 90$ 12 G.P. 9 beats

26 4 18 beats Vibr. Chimes Piano 27 G.P. 28 arco p

29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

28



Vc.

10.

32 arco con sord. senza vibr.

div. ppp arco con sord. senza vibr. ppp

33 Lento ♩=40

34

via sord. 2 4 16

slow gliss.

f=160 (lo stesso tempo)

35 ♩=80 (lo stesso tempo)

36 ♩=60

(la meta) via sord. 11 2 9

16 8

Vln. I Solo

37

altri Vln. I (non sync.) non sincron. prestissimo possibile sul pont. (three 4/4 bars)

ppp sempre poco a poco pos. nat. ord. tr. num.

1 ca. 10" 2

ff Horn Tbn. Tuba

* molto sul pont. Stop bow abruptly on string

Sub. ff ppp (non sincron.) 6" 2 cues

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

11.

Handwritten musical score for "The Rose Tree" in bass clef. The score is divided into three systems. The first system has three measures with chords and a triplet. The second system has eight measures with triplets, a box labeled "40", and a measure with a question mark. The third system has two measures, one with a triplet and one with a "V.S." marking, followed by a "play" instruction.

12. Vc.

41

senza vibr.

ord.

senza vibr.

ord.

trhmm

42

div. a 5 senza vibr.

f

Unis. norm.


simile

Div.

notes very short and marked. Unvarying accents. The attack is as important as the pitch

Do not additionally emphasize last note.

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.



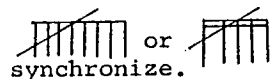
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

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:

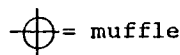
 10x

Accidentals carry throughout the measure and across barlines when tied.

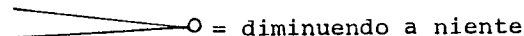
All staccato notes should be considered staccatissimo regardless of note value.



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



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.