


29
HARP

Richard Felciano

ORCHESTRA

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

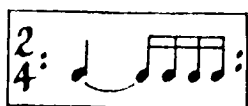
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 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.



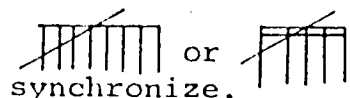
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

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:

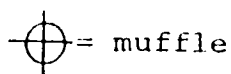
 10x

Accidentals carry throughout the measure and across barlines when tied.

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

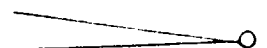


slash (through any value) = as fast as possible. Do not synchronize.



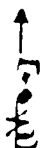
= muffle

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.

non battuta
ca. 15"

strings Cb.
pizz.

Tune contrabass C

4 2
4

Harmonics
written at
pitch

mp 4+

mp 3+

pick up stick

with plastic stick
mp

nonmale

Db 1

1 $\text{♩} = 80$

2 Flutes

3 $\text{♩} = 60$

4 $\text{♩} = 50$

strings

6 6 1 4 3 2 5 3
4 4 4 4 4 4 4 4

5 Pic.
B.C.

6

7 $\text{♩} = 60$

8

9

Horns

Vln. I

3 2 4 8 1 3 5 3 3 2
4 4 4 4 4 4 4 4 4 4

6

2

2

sempre

near
sound-
board

table

1 + 2 + 3 1 3 1 +

time

2.

10 strings 11 12 accel. $\text{♩} = 100$ 13 $\text{♩} = 50$ mezzo movimento Tbn.

14 Strings pizz. 15 perc. 16 $\text{cve tempo: } \text{♩} = 60$ ca. 10" $\text{♩} = 72$ battuta metrica non battuta 3" $\text{♩} = 72$ battuta metrica

5" Cl. 8" Fl. 17 ca. 11" ca. 9" ca. 7" ca. 5" ca. 6"

6" ca. 8" 7" ca. 10" 18 $\text{♩} = 60$ 19 20

21 Fl. Solo Cl. Solo 22 23 Tenor Dr. Lion roar Flutes 24 Vln. Solo



Handwritten musical notation for Harp, measures 1-7. Tempo markings: ♩ = 90, ♩ = 60, ♩ = 90, ♩ = 60, ♩ = 90, ♩ = 60. Rhythmic values: 3/4, 4/4, 2/4, 3/4, 1/4, 2/4, 3/4. Includes a treble clef and a key signature of one sharp (F#).

Handwritten musical notation, measures 25-28. Measure 25: ♩ = 90. Measure 26: Gr.P. 9 beats. Measure 27: Gr.P. 18 beats. Measure 28: Bns. Rhythmic values: 3/4, 12/4, 4/4, 6/4, 4/4, 12/4. Includes a treble clef and a key signature of one sharp (F#).

Handwritten musical notation, measures 29-30. Measure 29: 2/4. Measure 30: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4. Includes a treble clef and a key signature of one sharp (F#).

Handwritten musical notation, measures 31-32. Measure 31: 2/4, 3/4, 2/4, 3/4. Measure 32: 2/4, 3/4, 2/4, 3/4. Includes a treble clef and a key signature of one sharp (F#).

Handwritten musical notation, measures 33-36. Measure 33: 3/4, 3/4, 4/4. Measure 34: 3/4, 4/4. Measure 35: 3/4, 4/4. Measure 36: 2/4, 3/4, 4/4. Includes a treble clef and a key signature of one sharp (F#).

4.

$\text{♩} = 120$

32

33

Slower ed. All
Lento $\text{♩} = 40$ (C)

V.

34

in 4

$\text{♩} = 160$
(lo stesso tempo)

35

$\text{♩} = 80$
(lo stesso tempo)

36

$\text{♩} = 60$

37

battuta non metrica

1 $\text{♩} = 60$

2

3 1 cue, 2 m. 3/4, 6 cues, 10 m. 3/4, 4 cues

battuta metrica

battuta non metrica

1

2

3

4

5

6

38

$\text{♩} = 60$
battuta metrica
3" (-)

batuta non metrica

1 6" (2) 2 9" (3) 3 6" (2) 4 3" (2) 5 3" (2) 1 5" 2 2"

Horn
Vin. I
Fl.
Cb.
Piano
Xglo
Timp.
Cb.
Tbn
2"

3 4 5 sempre 6" F gl.

4" Perc. 4" gl.

! = 60

with nails gliss. rapidamente

2 3 4 2 2 3 3

2 2

big downbeat

39

normale do not muffle

40 41

1 = 90

ff =

1.v. Bb Cb D#
E F#

3 4

ABbCbD#
EFGb

ff gl.

1.v. sempre

ff sempre

42 (G)

Bb Cb D#
F# G#

ABCDEF#G

V.S.

6.

1 #

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords and melodic lines, starting with a treble clef and a key signature of one sharp (F#). The bass staff is mostly empty, with a few notes in the first measure. The first measure of the treble staff has a dynamic marking of *ff* (fortissimo). The system ends with a double bar line.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and contains a series of chords and melodic lines. The bass staff has a few notes in the first measure. The first measure of the treble staff has a dynamic marking of *ff* (fortissimo). The system ends with a double bar line.

The third system of musical notation is a grand staff with a treble and bass clef, but it is empty.

The fourth system of musical notation is a grand staff with a treble and bass clef, but it is empty.

The fifth system of musical notation is a grand staff with a treble and bass clef, but it is empty.

