

SYMPHONY

for String Orchestra

I

RICHARD FELCIANO

ten.

♩ = 50

5

First system of the musical score. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, and then a half note F4. A slur covers the next three notes: a quarter note E4, a quarter note D4, and a half note C4. The dynamic marking *sfz* is placed below the first note of this slur. The system continues with a quarter rest, followed by a quarter note G4, and then a half note F4. A slur covers the next three notes: a quarter note E4, a quarter note D4, and a half note C4. The dynamic marking *ff* is placed below the first note of this slur. The system ends with a double bar line.

9

pp *f* *mp*

trun trun *trun trun*

14

div a2

mp

1

tr

mp

1

tr

mp

This musical score shows measures 14 through 20. The first staff is for the vocal line, and the second staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'div a2' (divisa a 2). The dynamics are marked 'mp' (mezzo-piano). The score includes a first ending bracket over measures 18 and 19, leading to a trill in measure 20. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a first ending bracket over measures 18 and 19, leading to a trill in measure 20.

22 *tasto*
mf
tasto
mf

28

mf *f ord.* *f* *(sempre mf tasto)*

33

sul tasto (sempre mf) *f ord.* *mf sul tasto* *ff molto* *ord.* *ff molto*

♩ = 60, faster
harsh, non-sinc.
ord.

38

mp *3*

42

mp sub. *f sub.* *3*

46

mf *3*

50

f *ff non dim.* *3*

55

p *pp* *9* *con sord.* *2*

70 *pp* sempre

81 SOLO *pp* *tutti*

87 $\text{♩} = 50$ Più lento *p*

91 *via sord.* *senza sord.* III *f*

99 *accel.* *ten.* $\text{♩} = 60$ *ff* sempre tenuto *ff* sempre

106 *f* *ff* *mf* *non sinc., senza battuta*

$\text{♩} = 60$ (each player individually at $\text{♩} = 60$; not synchronized) Conductor cue *f*

113 Battuta $\text{♩} = 60$ *p* *molto* *ff* *ten.* *sim.*

119 *ff* intense *precise tempo; don't rush* *gliss.* *fff*

V. S. 

II

Cantabile, ballante e leggero ♩ = 66

6 Vln. II, pizz.: *mp*

div. a2

6 Vln. II, pizz.: *mp*

13 ♩ = 60

pp senza vib., mormorando

pp senza vib., mormorando

17 unis.

20

(sempre *pp*)

23

25

27

29

31

ppp *espr. e dolce, vibrato* *mp*

33

35

NV *p* *p*

37

mp

39

mp *mf*

41

mp *mp*

43

mp *mp*

45

mp *mp*

47

(mp) *p*

49

mp *mp*

51

p *(mp)* *mp*

53

55

mf *sempre mp*

57

mp

60

vibrato *f intense* *ff* *sff (intense)*

65

mp *pizz.* *mp* *pizz.*

III

♩ = 84

2 3 4

6 6 6 6

div. a2 *ff*

2 3 4

6 6 6 6

ff

The musical score for 'The Great Wall of China' is presented in two systems. The first system consists of two staves, both in treble clef. The top staff begins with a '3' above the first measure, indicating a triplet. The music is written in a single melodic line with eighth notes. The bottom staff provides a harmonic accompaniment, also in eighth notes. The second system continues the piece with similar notation. The score is divided into measures by vertical bar lines, and the measures are numbered 5 through 10 at the top of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 6 through 12, and the second system contains measures 13 through 14. Each system consists of two staves, a treble staff and a bass staff, both featuring a grand staff bracket on the left. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The score is divided into four measures, each labeled with a measure number (6, 11, 12, 13, 14) above the staff. The melody consists of eighth and sixteenth notes, and the bass line consists of eighth notes. The score is written in a standard musical notation style with a white background and black ink.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for two voices (Soprano and Alto) and a piano accompaniment. The piano part features a prominent sixteenth-note melody in the right hand, often with a trill or grace note on the first beat of measures 1, 3, 5, and 7. The vocal parts enter in measure 1 with a half note 'The' and a quarter note 'rose'. The key signature has one sharp (F#), and the time signature is 2/4. Measure numbers 15 and 16 are indicated above the vocal staves in the first system, and 15 and 16 are indicated above the piano staff in the second system.

11

3

ff

3

ff

3

6

6

16

1

1

ff

3

6

6

6

2

2

5

ff

ff

22

ff

6

6

6

6

6

6

ff

24

6

6

6

6

6

6

ff

ff

ff

ff

pizz.

pizz.

1

1

28 SOLO arco gliss. (vib.) tutti, arco

mf *ff* (off string)

arco 6 6 6

f

31

6 6

33

6 tr mf

37 ord. tasto ord.

f *p* *f* *p* *f*

gliss.

f

[illegible]

56

Handwritten musical score for measures 56-60. The score is written on two staves. The upper staff contains a melody with notes and rests, and the lower staff contains a bass line with notes and rests. The key signature is one flat (B-flat), and the time signature is 4/4. The measures are numbered 56 through 60.

61

Musical score for measures 61-64. The score is in 2/4 time and features a piano accompaniment. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat).

(V. S. S.)

65 *ten. ten. ten. ten. ten. ten. ten. ten. ten. ten.*

(mp) *sim.*

(mp) *sim.*

70

mod.

f *norm., but like harmonics*

NV, "white" tones

sim.

f *norm., but like harmonics*

NV, "white" tones

sim.

75

p

ff

3 6

80

82

84

86

V. S. (some time)

89

ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

ff *ff*

ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

94

Handwritten musical score for 'The Rose Tree'. The score is written for two staves, Treble and Bass clef, with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score is divided into four measures. The first measure contains a treble staff with a melody and a bass staff with a bass line. The second measure contains a treble staff with a melody and a bass staff with a bass line. The third measure contains a treble staff with a melody and a bass staff with a bass line. The fourth measure contains a treble staff with a melody and a bass staff with a bass line. The score is written in a handwritten style with various musical notations including notes, rests, and accidentals.

[illegible]

102 * *ten.* * **3** *con sord.*

p <=> <=> <=> <=> <=>

NV, lots of bow, distant

* *ten.* * **3** *con sord.*

p <=> <=> <=> <=> <=>

NV, lots of bow, distant

* Release abruptly on the beat; non-diminuendo, non-vibrato.

SYMPHONY

for String Orchestra

I

RICHARD FELCIANO

$\text{♩} = 50$

gliss.

ff

sfz

sfz

sfz

sim.

6

f

p

ff sfz

sfz

11

19

f

mp

tr

div.

mf

unis. sul pont.

f

25

ff (*sul pont.*)

(*non trem.*)

mf

p

ff sfz

mf

f

mf

ord.

ord.

ff (*sul pont.*)

(*non trem.*)

mf

p

ff sfz

mf

$\text{♩} = 60$, faster
harsh, non-sinc.
ord.

32

tr

tr

tr

f *sul pont.*

ff

molto

ord.

ff

molto

tasto

(*no trill*)

38

mp

41

43

mp sub.

f sub.

46

49

mf

f

52

ff non dim.

p

57

con sord.

pp

68

pp

75

81 *a tempo, cantabile* SOLO *tutti*

1

pp *p*

86 $\text{♩} = 50$ Più lento

p

90 *via sord.* 2

96 1 *senza sord.* *ten.* *ten.* *ff* *sempre tenuto* $\text{♩} = 60$ *accel.*

103 *ff* *sempre* *f* *fp* *pont.* *molto* 3

111 *sul pont.* *ff* *mf* $\text{♩} = 60$ (each player individually at $\text{♩} = 60$; *not* synchronized) *Conductor cue* *f*

113 *p* *molto* *ff* *ten.* *ten.*

118 *precise tempo; don't rush* 1 2 *gliss.* *fff*

V. S. 

II

Cantabile ballante e leggero ♩ = 66

♩ = 60

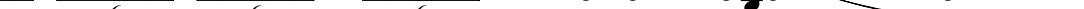
6 *pizz.* *mp* *mp* *senza vib.* *p* *p*

[illegible]

25

6 6 6 6 5 5 5

31



Example 31

34

ppp \triangleleft *mp* *con vibrato, espressivo* *mp* *mp, NV*

[illegible][illegible]

48

div. a2 mp

p

50

(mp)

mp

53

56

mf

(non cresc.)

mp

59

mf, con vibrato

f intense, con vibrato

f intense

63

ff

sf intense

p

2

III

♩ = 84

The image shows a musical score for a piece titled "III". At the top, a tempo marking indicates a quarter note equals 84 beats per minute. The score is written for piano, with a forte (*ff*) dynamic. The key signature has one sharp (F#), and the time signature is 2/4. The score begins with a piano introduction consisting of two measures of a descending eighth-note scale. This is followed by a main section that starts with a seven-measure rest, indicated by a "7" above a thick horizontal line. After the rest, the music continues with a series of eighth-note patterns, including a triplet of eighth notes. The score is divided into four measures, with the first measure containing the piano introduction and the subsequent measures containing the main section.

11

6 6 6 6 6 6 6 6 6 6 3 6

16

Musical score for 'The Rose Tree' in 3/4 time. The score consists of two staves, Treble and Bass. The key signature has one sharp (F#). The melody is played in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked with a '16' at the beginning. The melody features a series of eighth notes and a triplet of eighth notes. The accompaniment consists of a steady eighth-note pattern. The piece ends with a double bar line and a repeat sign.

[illegible]

27

NV NV NV NV NV NV

33

gliss. gliss. gliss. gliss. gliss. con vibrato mp mp

38

mf p f

41

real time, conducted

f spiccato con sord., non sinc. ppp sempre, alla punta, molto sul pont.--silvery, distant

ca. 7" ♩ = 60

(conducted time)

49

ord., harsh molto ff via sord. 3

ord., harsh molto ff via sord. 3

53

8va
ten. ten. ten. ten. ten. ten. ten. ten.

mp < > < > < > < > < > < > *sim.*

lots of bow-brush strokes

ten. ten. ten. ten. ten. ten. ten. ten.

mp < > < > < > < > < > < > < > *sim.*

lots of bow-brush strokes

57

8

62

8

67

norm.

f < > < > NV (like harm.)

norm.

f < > < > NV (like harm.)

72

sim.

sim.

77

ff (non >)

ff

81

ff

85

ff

V. S. (some time)

89 *ten.* *ff* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

93 *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

96 *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

99 *unis.* *mf* *5* *ff* *ten.* *NV* *ten.* *NV* *ten.* *NV* *ten.* *NV*

103 *3* *con sord.* *p* *< >* *< >* *< >* *< >* *< >* *4*

* Release abruptly on the beat; non-diminuendo, non-vibrato

SYMPHONY

for String Orchestra

I

RICHARD FELCIANO

$\text{♩} = 50$

III *ff sfz* IV *sfz* *tr* *div.*

6 *unis.* *arco* IV *f* *p* *mf* *pizz.* III

10 *mf* *subito gliss.*

12 *mp* *mp*

16 *mf* *tr*

20 *tr* *tr* *tr* *tr*

26 *ord.* *f sfz* *mf* *tasto*

\rightarrow *tasto*

♩ = 60, faster
harsh, non-sinc.

ord.

33 *tr* *mp* *molto* *ff* *mp subito*

39 *mf*

42

45

48

51 *ff* *ff*

54 *non dim.* *p* *6* *con sord.* *pp*

66 *pp*

74 *a tempo, cantabile* *3*

♩ = 50 Più lento

84



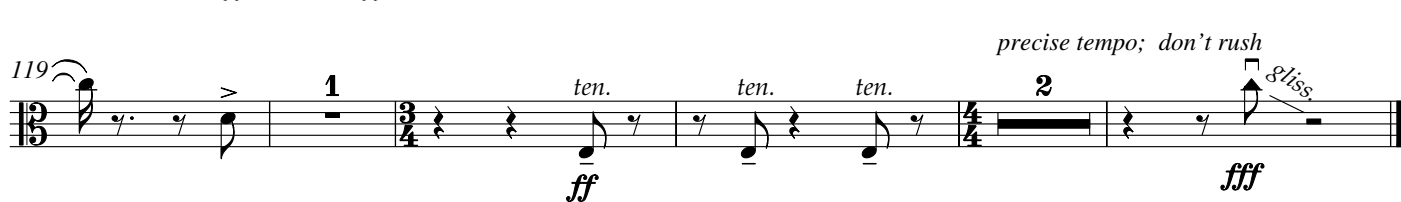
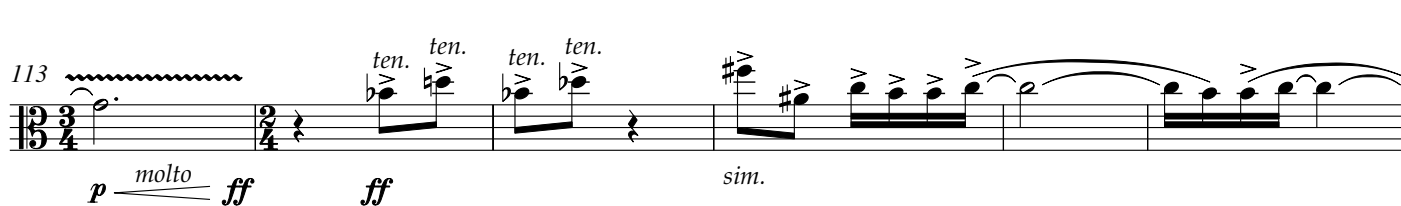
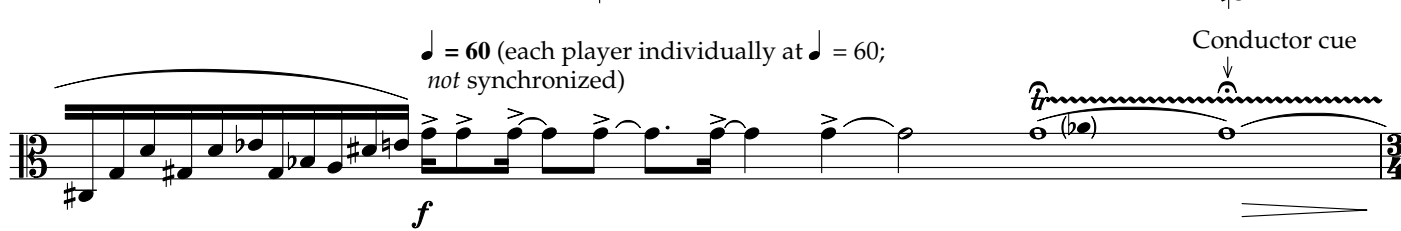
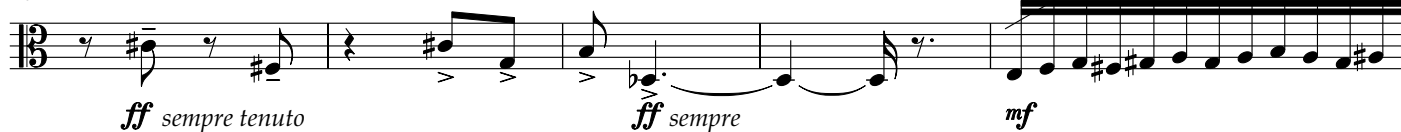
89



93



101



II

Cantabile ballante e leggero ♩ = 66

mp sim.

6 espr.

11 ♩ = 60 pp senza vib., mormorando

16 2. 3. 4.

19

22 NV p mf mf pp

27 div. gliss. gliss. p mf p 4

34 *unis.* *p* *(vib.)* *espressivo* *div.* *gliss.* *gliss.* *gliss.* *gliss.* *NV* *p* *mf* *mp*

41 *mp* *NV*

43

45

48 *(mp)* *p* *sempre p*

50

52 *mp*

54

56

58

mf

mf, vibrato

60

f *intense, con vibrato* *ff* *fff (intense)*

f *intense* *ff* *fff (intense)*

65

p *p*

p *p*

III

mf

mf

mf

12

mf

mf

mf

mf

18

mp

mf NV, sul tasto

mp

mf NV, sul tasto

23

ord. (noise) pont. ord. tasto

increase bow pressure reduce

pp f pp

ord. (noise) pont. ord. tasto

increase bow pressure reduce

pp f pp

3

3

30 *ord.* *mp, vibrato* *ord.* *gliss.* *mp* *NV*

32 *pizz.* *f* *arco* *gliss.* *mp* *NV* *pizz.* *f*

35 *arco* *glis.* *mp* *NV* *pizz.* *f*

38 *arco* *gliss.* *pizz.* *mp* *mf* *f*

41 *mf* *arco* *p* *mp* *mf* *f* *non dim.* **V. S.**

45 *ca. 7" ♩ = 60*

Vln. II: *8va*

mp

57 *col legno battuto*

mf

61

65

69 *ord., arco*

ff *sempre, very intense*

74

77

79

81

83

85

87

89

ff

93

96

99

mf *f* *ff*

101

mf *mp* *staccato volante* *molto sul pont.* *mf* (staccato ord.) *mp*

106

p *NV, lots of bow, distant con sord.*

I

♪ = 50

5

9

[illegible]

13

13

arco
mp
6 6 6 6

16

19

25

mp *mp* *f* *mf* *pizz.* *arco* *ff* *f*

31

mf *tasto* *tasto* *ff* *molto* *ff* *molto* *ff*

Faster, ♩ = 60

38

mp subito *mf*

41

mf

44

mf

47

mf

50

ff

53

5

non dim.

59 SOLO

p espressivo

gli altri

con sord.

pp

65

sul tasto, non vib.
(foreground)

mp

pp

71

mp

76

espr., con vib.

cantante

V. S.

a tempo, cantabile

81

mp

p

85

mp

p

$\text{♩} = 50$
Più lento

sul tasto **pp**
lightly, with bouncing bow

89

mp

p ord., poco accento

via sord.

93

(cogli altri)

p

mp

senza sord.

p

mp

96

cresc - - - - - en - - - - -

99

- do - - - - - (f) - - - - - ff

103

non sinc., senza battuta 1"

♩ = 60 (each player individually at ♩ = 60;
not synchronized)

Conductor cue

Battuta ♩ = 60

113

f - - - - - molto ff

114

ten. ten. ten. ten. simile 1

ff

121

precise tempo; don't rush

ff intense ten. ten. ten. ff intense non dim. non dim.

II

Cantabile ballante e leggero ♩ = 66

1 *pizz.* *mp* *arco div. a2* *p*

8 *con sord.* *pp NV*

14 *Viola:* *p* *19* *3*

41 *Viola:* *mp* *div. a2* *3* *via sord., vibrato, cantabile* *p* *(con sord., NV)* *ppp*

47 Vlc. I: slowly more and more to the foreground

pp *sempre pp* *cresc. poco a poco*

p *mp sempre* *mf poco a poco cresc.*

mp *mf* *via sord.* *vibrato*

f intense *ff (intense)*

pp *4*

V. S. 

III

♩ = 84

5 *pizz.* 2

ff like drums

13 2 3 3 3

ff resonant

22

27 3 3 3

32 *col legno battuta*

37 *arco, ord.* *mf* *ff* *pizz.* *mp* *f*

41 2 *arco* *mf* *f* *slap cello body with flat of hand* *ca. 7"* ♩ = 60 2

48 *pizz.**

mp softly, like drums

53

57

61

65

(*mp*)

69

73

arco

ff

con fuoco

sempre mp

6

* If desired, this passage may be played *divisi* rather than as double stops.

77

6 6 6 6

gliss.

mf *f*

NV

arco

gliss.

mf *f*

NV

79

mf

f

mf

f

84

sfz

f

f

ff

ff

89

5 6

off the string

5

5

[illegible][illegible]

104

ff *sempre, heavy pressure and slow staggered bows to the end*

ten. *** *ten.* ***

sim.

108

sempre *ff*

(sim.)

(non cresc., non dim.)

- * Release abruptly on the beat; stopping bow while *on* the strings so as to cause an abrupt cessation of sound.
Non-diminuendo, non-vibrato.
- ** Stop abruptly in the normal manner by lifting the bow *but do not accent*.

SYMPHONY

for String Orchestra

I

RICHARD FELCIANO

♩ = 50 *pizz.*

1

f

5

1

9

1

arco

mp

mp

13

mp

p

9

3

27

mp

p

6

mp

♩ = 60, faster
harsh, non-sinc.

36

mp

5

44

mf

3

51 *pizz.* *mf* *f* 26

80 *Solo Cello:*

83 *♩ = 50 Più lento tutti Celli:* 4 1

90

93 1 *arco* *ppp nascosto*

98 *accel.* *♩ = 60* 11 (non sinc.) *Conductor cue Battuta ♩ = 60* 113 1

114 *Cello: ff*

117 1

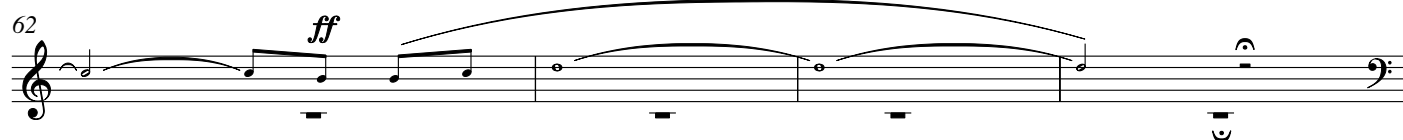
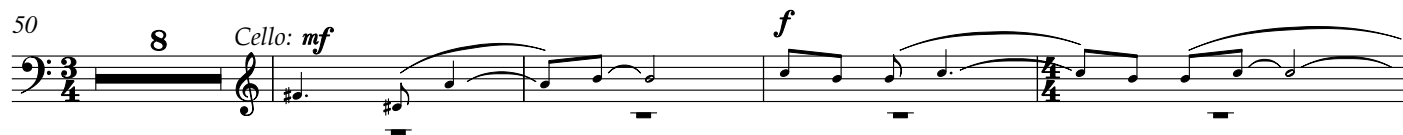
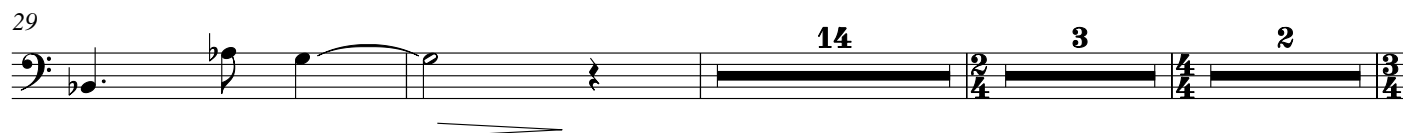
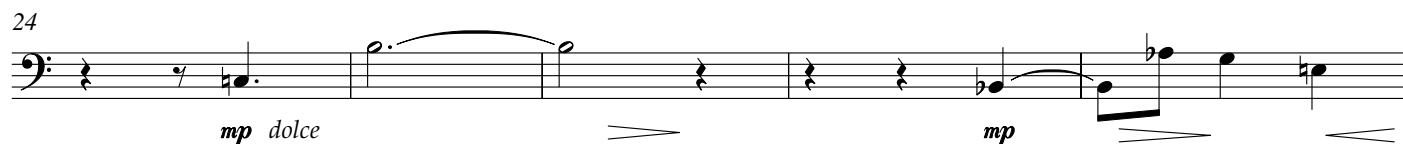
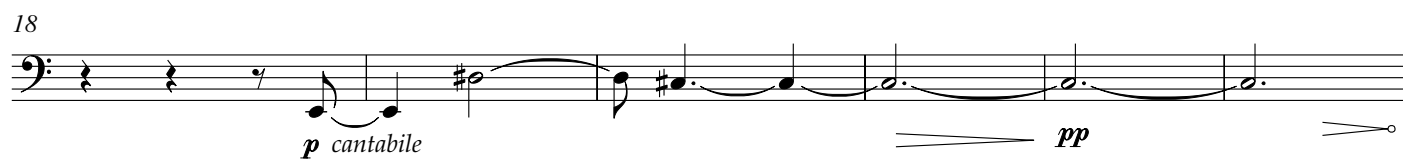
121 *ten.* *f* *ten.* *ten.* *precise tempo; don't rush* 3

II

Cantabile ballante e leggero ♩ = 66

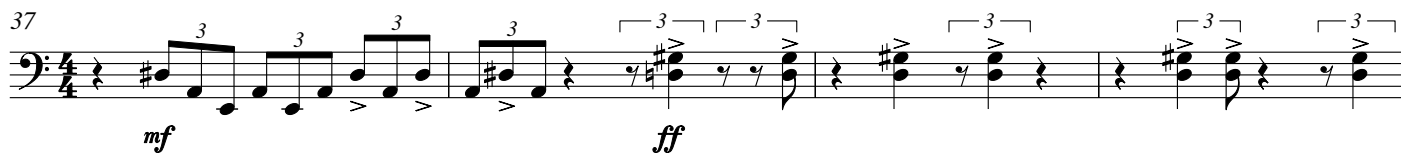
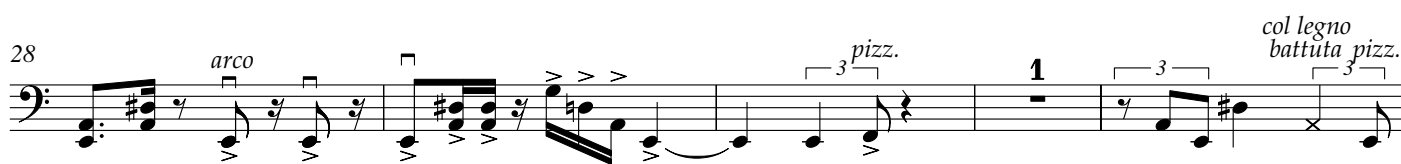
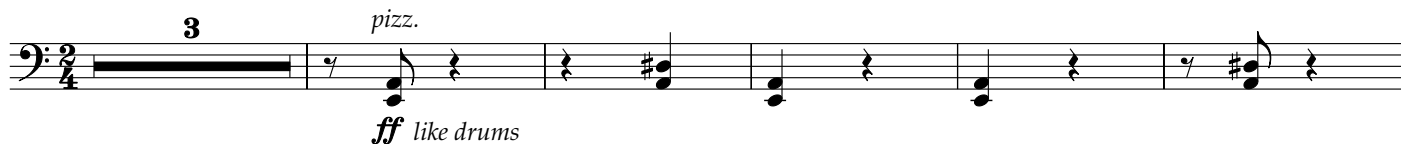
♩ = 60

Viola:



III

♩ = 84



41

44

$\text{♩} = 60$

ca. 7"

mp agile, dance-like; *sempre pizz.*, like drums

47

51

55

59

63

1 *arco* \vee

mp \leq *sff* *mf*

68

7

sff *mf* *sff*

78 Cello, div.:

86

100

ff NV; blend with cellos, use heavy pressure and slow staggered bows.

106

sim. ff sempre

110

sempre ff
(non cresc., non dim.)

* Release abruptly on the beat, stopping bow while *on* the string so as to cause an abrupt cessation of sound. Non-diminuendo, non-vibrato.

** Stop abruptly in the normal manner by lifting the bow *but do not accent*.