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Five Scenes from a Retro Viewer

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Five Scenes from a Retro Viewer

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Flute, Harp & Viola

Preface

Composed August - September 2018.

Written for the Ficino Ensemble.

Instrumentation:

Flute

Viola

Harp

Duration: Variable due to open tempo notations, expected to be '5:00-6:30'c.

Notation:

Trills:

All trills are semitone trills unless otherwise indicated.

Flute:

A downward line represents a gliss. These are **always** pitch bends, and not a chromatic gliss. using the keys. The grace note indicates the distance you are to aim to bend the pitch, but it is not necessary to end up on the grace note pitch. The desired effect is a downward sigh.



Viola:

Bowing:

Circular bowing is shown with a circle symbol. The progression to a small circle shows a gradual shrinking of the diameter of the circle motion. So the first circle is a wide circle alternating between sul pont and sul tasto, while the small circle is a very close motion near the ordinary bowing position. The line indicates the duration over which this change of motion is to take place. The arrows are a suggestion for the speed of the circles. Circular bowing is cancelled if there are no circles.

Circular bowing

arco

The diagram shows a horizontal line with four circles of decreasing size from left to right. The first circle is large and has a counter-clockwise arrow. The second and third circles are smaller and have clockwise arrows. The fourth circle is the smallest and has a counter-clockwise arrow. A series of arrows points from left to right along the line, indicating the direction of the bowing motion.

The musical notation consists of a staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a series of notes, with dynamic markings *pp*, *p*, *pp*, and *p* placed below the staff. The dynamics are connected by lines that taper from *pp* to *p* and then back to *pp* to *p*.

Pressure:

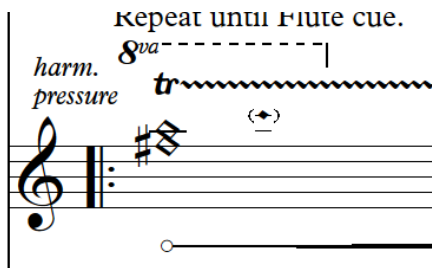
Add bow pressure to produce a scratching sound, in which the audible pitch is replaced by the grating noise.



As above but move back from noise to tone again, following the gradation of the graphic.



Diamond noteheads in a diad with a regular notehead indicate harmonics, but diamonds alone indicate harmonic pressure at the indicated pitch. Some of these will produce harmonics, some a whisper sound, and this is the desired effect.



Other:

An upward arrow indicates the highest point on the given string (this is off the bridge, not the highest fretted note).



Coordination:

In the **Senza Misura** sections, follow the written instructions to interact with the other players. Pay special attention to moments when you need to cue other players (or respond to cues from them).

Any other techniques are indicated by written instructions in the score.

Five Scenes from a Retro Viewer

Anselm McDonnell

♩ = 60

Flute *Tentatively*
p *poco* *p* *mp* 5

Viola

Harp
D^b C B^b/E^b F G A[#]

Fl. 4 *tr* *mf* *p* *poco* *mp* *accel.* 9

Vla. *Tentatively* *p* *poco* *mp* 3 *pizz.* *arco*

Hp. *accel.*

A ♩ = 91

Fl. 7 *f* *tr* 3 *Soaring* 3

Vla. *f* *sul pont.* 3 *pizz.*

Hp. *Flowing* *f* 3 3 3 3 3 3 3 3 3 3 3 3

Fl. *mf* *f* *mf*

Vla.

Hp.

Fl. *f* *ff*

Vla. *f*

Hp. *ff*

Scurrying arco

sul tasto

Fl. *f* *sub. p*

Vla. *f* *sub. p*

Hp. *f* *sub. p*

B

4

Cue Harp
2nd c.

Fl. $\text{♩} = 72$
f 3 3 3 *mp* *pp*

Vla. *pp* *fp* *fp* *fp* *fp* *ff*

Harp. $\text{♩} = 60$
Flute will cue
f *près de la tabla* *accel.* 6 6

Fl. 4th c. Cue Harp

Vla. 1st c. *fp* *ff* *ad lib.* *accel.* *sul pont.* 5th c. *cont. pattern* *slow gliss.* *Getting wilder* *etc.* *mp* *ff*

Harp. *ord.* *mf* *accel.* *f* *mp* 6 3

Flute will cue

Own Tempo

Fl. *p* 3 Cue Harp 2nd c. *f* *mp* Cue Harp 2nd c.

Vla. *ff*

Harp. *Own Tempo* *pp* *Own Tempo* *pp* *Own Tempo* *pp* Flute will cue Flute will cue

Own Tempo

Fl. *f* 7th c.

Vla. */*

Hp. *f* *Frantic près de la tabla* *Flute will cue*

D# C Bb / E# F# Gb Ab

Own Tempo

Fl. *mf* *f* *p* *mf* *mf* Cue new tempo.

Vla. */*

Hp. *p* *f* *ord.* *mf* *ad lib.* *Flute will cue new tempo*

près de la tabla *accel.* *800*

When Flute cues, move directly on to the next bar, no matter where you are in your repeat.

D *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *mp* *f* *ord.*

Hp. *mf* *p*

sul pont. *cont. pattern* *Getting wilder quick gliss.* *Sagging* *ord.*

24 *91*

27 $\text{♩} = 60$

Fl. *mf* \rightarrow *p* \leftarrow *f* \rightarrow *mp*

Vla. pizz. *pp* sul pont. arco *pp* \rightarrow *f* pizz.

Hp. *pp* *f*



31 $\text{♩} = 60$

Fl. *p* \rightarrow *p* \rightarrow *mp* \rightarrow *mp* \rightarrow *f*

Vla. arco Sagging sul tasto *p* \rightarrow *p* \rightarrow *mp* \rightarrow *f* \rightarrow *p*

Hp. *l.v.* *pp* *p* \rightarrow *mp*



36 $\text{♩} = 91$ $\text{♩} = 60$

Fl. *p* \rightarrow *f* \rightarrow *p* \rightarrow *pp* \rightarrow *ff* \rightarrow *mf* \rightarrow *mp*

Vla. *f* \rightarrow *p* \rightarrow *f* \rightarrow *p* sul pont. pizz. *p* \rightarrow *ff*

Hp. *l.v.* *pp* *ff* D \sharp C \sharp B \flat / E \flat F \sharp G \flat A \flat

Own Tempo

Fl. *p* *f* *mp* *f*

Vla. /

Hp. /

Fl. *ff* *mp*

3 3 5

3rd c. Cue ensemble.

When Flute cues, move directly on to the next bar, no matter where you are in your repeat.

Vla. /

Hp. /

F

Fl. *p* *mf*

$\text{♩} = 40$

3 3 3 3 3

molto accel. Repeat x 5-7

5-7x

Independently, start slowly $\text{♩} = 52$ and gradually accel. through the repeats Repeat until Flute cue.

pizz.

Vla. *p* *mf*

Independently, start slowly $\text{♩} = 52$ and gradually accel. through the repeats Repeat until Flute cue.

3 3 3 3 3

Hp. *p* *mf*

G C A B

2^oc. Cue ensemble.

Fl. *f* *p*

Vla. arco trem. at tip *pp*

Hp. D# *p* *mp*

44

Fl. *p* *mp*

Vla. *mf* *fp*

Hp. *p* *mp* *f* *p*

47

Fl. *p* *mf*

Vla. trem. at tip *mp* *pp*

Hp. *mp* *mf*

près de la tabla ord.

49

Fl. *mf* *p* *f*

Vla. ord. *mp* *f* ord. trem. *mp* *f*

Hp. *f* *p* *f*



52

Fl. *mp* *mf* *f* *p*

Vla. *pp* *mp* *p*

Hp. *p* *mp* *f*



♩ = 109 ♩ = 72

56

Fl. *pp* *pp* *f*

Vla. *pp*

Hp. *mp* *f*

D \sharp A \flat D \sharp C \sharp B \flat