

Like a Feather in a Flood

for viola and piano

Scott Kehoe

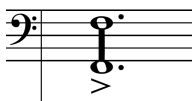
Movement I = 5:48 p. 1
 Movement II = 3:59 p. 9
 Movement III = 6:13 p. 19

Total Length = 16'

Performance Notes

Piano Notes:

- Accidentals apply throughout the bar, but not in different registers. Courtesy accidentals have been used throughout in highly chromatic spots.
- Pedaling is open to subtle alteration at the players discretion, especially the use of 1/2 pedaling to clear the sound slightly, when there are consistant sustained notes.
- Notes that sustain for long periods do not have l.v. ties. Pedaling indicates the length of the notes.
- All trills are diatonic by default, unless altered by an accidental.
- All clusters are chromatic:

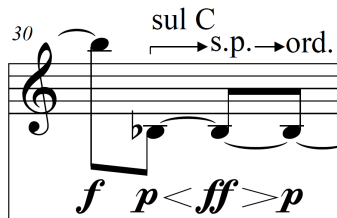


Viola Notes:

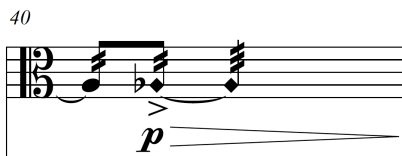
- All tremelos are unmeasured
- All trills are diatonic by default, unless altered by an accidental.
- s.p. = sul ponticello (should always be fairly extreme and noticable)
- s.t. = sul tasto (should always be fairly extreme and noticable)
- o.p. = over-pressure (a nasty timbre, but still mostly pitch, not a scratch-tone)
- Solid arrows between extended techniques indicate gradual transitions:

(as dull as possible)
 s.p. —————> molto s.t.

- Arrows that begin with a small vertical line simply indicate precisely where the gradual transition should start, corresponding to the notehead underneath. The transition starts with whatever technique preceded it. This example starts ord.:

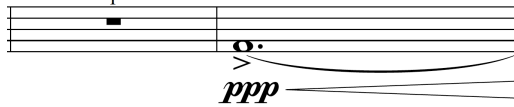


- Diamond noteheads with tremolo slashes are jete. They should start bouncing somewhat fast and sound unmeasured, while allowing for a natural increase in speed as the bow falls:



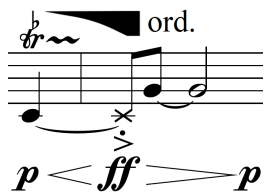
- Starting in m. 53 the viola features three different text layers for bow placement, vibrato type, and vibrato speed. The text indications are always placed in the same vertical spot to aid in legibility:

Bow Technique ----> s.t.
 Vibrato Amount ----> non vib.
 Vibrato Speed ---->



- x-noteheads are scratch-tones

- Black wedges above x-noteheads represent gradually increasing pressure into the scratch-tone



- Staccato x-noteheads are a chop technique, which consists of forcefully dropping the bow onto the string and allowing a tiny bit of sideways motion to create a staccato scratch-tone sound. This starts in m. 105 in movement II:



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I.

Gentle and Mysterious ♩ = 40

The musical score is divided into three systems. The first system (measures 1-4) features a Viola part with dynamics *ppp*, *p*, and *ppp*, and a Piano part with dynamics *pp*, *pppp*, *p*, and *pppp*. The second system (measures 5-8) includes an *accel.* marking and dynamics *pp*, *mf*, and *pp*. The third system (measures 9-12) includes an *(accel.)* marking, a tempo change to ♩ = 60, and dynamics *f*, *mf*, and *pp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

(*accel.*)

13

13

(*accel.*)

15

Steady and Floating ♩ = 80

fff *pp*

fff *pp*

Ped.

15

17

mp *pp*

17

17

1/2

20

poco accel.

Musical score for measures 20-22. The upper staff (bass clef) contains a melodic line with dynamics *mp*, *p*, and *n*. The lower staff (piano) contains a complex accompaniment with many chords and some triplets. A fermata is placed over the end of measure 22.

♩ = 84
s.p.

Musical score for measures 23-25. Measure 23 includes a triplet and a dynamic range from *n* to *pp*. Measure 24 includes a dynamic range from *mp* to *p*. Measure 25 includes a dynamic range from *mp* to *p*. A fermata is placed over the end of measure 25. The lower staff has a fermata over the end of measure 25.

26

poco accel.

Musical score for measures 26-28. Measure 26 includes dynamics *mp* and *p*. Measure 27 includes a dynamic range from *mp* to *mf*. Measure 28 includes a dynamic range from *mp* to *mf*. A fermata is placed over the end of measure 28. The lower staff has a fermata over the end of measure 28.

28 $\text{♩} = 88$

ppp

pp

30 *sul C* *s.p.* *ord.*

f *p* *ff* *p* *pp*

32

f

poco accel. *pp* *ord.* *o.p.* *molto vib.* *ffpp* *pp* *ff* *ff*

$\text{♩} = 92$ *ffp* *p* *p* *ff* *jete*

trem. *s.p.* *mf* *pp* *mf*

40 *jete* *trem.*

p *pp* *ffp*

ppp *fff* *pp*

Ped.

42

(as dull as possible) *s.p.* *molto s.t.*

barely audible above piano (no crescendo) *fff*

fff

(all clusters are chromatic)

44 $\bullet = \text{♩} (\text{♩} = 92) \text{ rit.}$

ppp *p*

Gentle and Soothing

♩ = 40

Bow Technique ---> s.t.
 Vibrato Amount ---> non vib.
 Vibrato Speed --->

49 (rit.)

54

57

ord. bow → molto s.p.
normal vib.

60

mp *pp* *n*

p *ppp*

attacca

II.

With Conviction and Energy ♩ = 92

Musical score for the first system, measures 1-4. The piece is in 4/4 time with a tempo of ♩ = 92. The right hand (RH) features a complex rhythmic pattern with triplets and dynamic markings of *f*, *p*, *ff*, and *f*. The left hand (LH) provides harmonic support with dynamic markings of *f*, *p*, and *f*. A pedal point is indicated at the bottom of the LH staff.

Musical score for the second system, measures 5-8. The RH continues with dynamic markings of *p*, *mf*, and *f*. The LH includes a triplet of eighth notes in measure 5 and dynamic markings of *p*, *mf*, *f*, and *pp*. A *8va* marking is present in measure 8.

Musical score for the third system, measures 9-12. The RH features dynamic markings of *pp*, *ff*, *p*, *f*, and *pp*. The LH includes dynamic markings of *pp*, *ff*, *p*, *f*, and *pp*.

12

f *pp* *f*

f *pp* *f* *pp* *f* *pp* *f* *ff* *pp*

8va

15

pp *f* *pp*

pp *f* *pp* *mp* *mf*

8va

♩ = *♩* sempre *♩* = *♩* sempre

(2+3)

19

f *p* *f* *p*

f *pp* *f*

8va

ord. → o.p. ord.

22

pp *ff* *pp* *mf* *pp*

8va

22

pp *ff* *pp*

(2+2+3)

25

f *pp* *f* *pp* *f* *pp*

15^{ma}

25

f *pp* *f* *pp*

28

f *pp* *f* *pp* *f* *pp*

8va

28

f *pp* *f* *pp*

32

32

ff *pp* *ff*

o.p.

Ped.

ord.

36

36

pp *ff* *pp* *ff* *pp*

(2+2+3) (3+3+2)

Ped.

(2+2+3)

40

40

ff *pp* *ff pp*

Ped.

* x-notehead = chop technique

44

ff *p*

(8^{va})

ff *p*

$\frac{1}{2}$

47

ff *f* *pp*

o.p. 3 ord. (2+2+2+3) (2+3+3)

$\frac{1}{2}$ $\frac{1}{2}$ Ped.

51

f

8^{va}- 8^{va}-

Ped.

(2+2+3+3)

(2+3)

56

8va

pp ff

pp ff

59

ord.

8va

15^{ma}

62

8va

65

(15^{ma})

65

(8^{va})

5 5 5 5 5 5

68

(15^{ma})

68

(8^{va})

5 5 6 6 6 6

71

(15^{ma})

71

(8^{va})

6 6

(2+2+2+3) (2+2+3+3)

9/16 10/16 9/16

Ped. *ppp*

74 (2+2+2+3) (2+3) (2+2+3)

74 *ff ppp* *ff ppp* *ff ppp* *ff*

Ped. —

78 (2+3) (2+2+2+3)

78 *ppp* *ff* *ppp* *mf*

82

82 *pp* *8va-1* *p* *ff pp*

Ped. —

86

pizz.

86

fff

pp

fff

8va

91

91

pp

fff

96

96

mf

p

mp

96

pp

fff

100

poco rit.

Musical score for measures 100-103. The score is in 3/4 time, with a key signature of one flat. It features a piano part with a 3rd measure rest and a 6th measure rest, and a bass part with a 6th measure rest. Dynamics include *pp*, *f*, and *fff*. There are also markings for *8va* and a 3rd measure rest.

104 (*poco rit.*)

Musical score for measures 104-108. The score is in 3/4 time, with a key signature of one flat. It features a piano part with a 3rd measure rest and a 6th measure rest, and a bass part with a 6th measure rest. Dynamics include *mf*, *mp*, and *p*. There are also markings for *6* and *8va*.

109 (*poco rit.*)

$\text{♩} = 69$

Musical score for measures 109-113. The score is in 3/4 time, with a key signature of one flat. It features a piano part with a 3rd measure rest and a 6th measure rest, and a bass part with a 6th measure rest. Dynamics include *p* and *pppp*. There is also a marking for *pp* and *ppp*.

III.

♩ = 72

Musical score for measures 1-7. The piece is in 3/4 time. The bass line consists of whole notes on a single pitch. The treble line features chords with accents and slurs, including a fermata over a chord in measure 6. The dynamic is marked *fff*. A pedal point is indicated at the bottom.

Musical score for measures 8-13. The piece is in 4/4 time. The bass line has chords with accents. The treble line has chords with accents and slurs, including an octave sign (*8va-*) in measure 10. Dynamics range from *p* to *ff*.

Musical score for measures 14-17. The piece is in 4/4 time. The bass line has chords with accents. The treble line has chords with accents and slurs, including an octave sign (*8va-*) in measure 14. Dynamics range from *pp* to *ff*.

rall.----- Slightly Faster ♩ = 80

20

20

p

mf *p*

(8va) 3 8va- 8va

25

25

p

8va-

30

30

f

f *p*

3 7:8 3

35

Musical score for measures 35-38. The score is in bass clef with a key signature of one flat. The time signature changes from 2/4 to 4/4 to 3/4. The right hand features a melodic line with triplets and slurs, marked with *8va* and *v*. The left hand provides harmonic support with chords and triplets. Dynamics include *f* and *v*.

39

Musical score for measures 39-43. The score is in bass clef with a key signature of one flat. The time signature changes from 9/16 to 3/4. The right hand features a melodic line with triplets and slurs, marked with *mf* and *ppp*. The left hand provides harmonic support with chords and triplets. Dynamics include *mf*, *pp*, and *ppp*. There are also markings for *1/2* and *mf*.

44

Musical score for measures 44-47. The score is in bass clef with a key signature of one flat. The time signature changes from 3/4 to 3/4. The right hand features a melodic line with triplets and slurs, marked with *pp*, *mf*, and *pp*. The left hand provides harmonic support with chords and triplets. Dynamics include *pp*, *mf*, and *ppp*.

49

mf

ppp

55

pp

mf

61

f

67

trill $p < ff$

5

73

o.p. ord. 5 *poco rit.* 3 Δ 3 3 Δ 3 Δ trill p

p

78

6 6 3 trill 6

poco accel.

83

f

6

87

f

♩ = 80

3

3

3

90

fff

6

7

92

7

3

7

94

6

poco rit.

97

6

7

99

101

$\text{♩} = 72$

ord. *poco rit.* ord.

p *ff* *p f* *p* *ff* *p*

101

ffff

1/2 1/2

107

trem. $\text{♩} = 66$ *poco rit.*

ord.

f *p* *ff* *p* *pp* *mf* *p* *pp*

grace notes stay fast throughout rit.

107

pp *p*

Ped. Ped.

1/2 1/2

112 $\text{♩} = 60$ *poco rit.* jete

112 *ppp* *ff* *p* *pp* *ff* *p* *pp*

Ped. Ped. Ped.

117 $\text{♩} = 54$ *poco rit.*

117 *fff* *p* *pp* *sim.* *pp*

fff *pp*

Ped. Ped.

123 $\text{♩} = 40$ *poco rit.* trem. s.p. $\text{♩} = 36$

123 *pp* *pp* *n*

ppp *fff* let chord fade out entirely

Ped. Ped.