Joel Feigin

Lament

Solo Viola

Notes on Performance

1) This piece requires an almost continuous *rubato* from fairly discrete to very extreme. Especially the *senza misura* sections demand an extreme, *recitative*-like, exaggerated intensity of expression. The two melodic sections (m. 5-73 and m. 142-164) need to be played simply and very tenderly, with a gentle lyricism; some small stretching of up-beats and short pauses between phrases are appropriate. The strictest sections are the march-like *pizzicato* downbeats from m. 4 to 6 and m. 180 to182 and the two *Allegro* sections m. 23-57 and m. 187-222.

2) Micro-tonal Notation:

 means "1/4" tone sharp

means "3/4" tone sharp

means "1/4" tone flat

means "3/4" tone flat

It is not necessary that these pitch variations be mathematically exact. What is desired is an expression of an anguished intensity beyond what would be achieved by a less extreme intonation. (cf m. 48-52; 58; 109-127; 212-216; 222-223)

Of course, ordinary expressive intonation is demanded throughout the piece.

3) A solid triangle, ▲ means the highest pitch possible on the indicated string. It is not necessary to be concerned with an "accurate" pitch; the effect should be more a scream than a pitch. (cf m. 118-127)

4) "Over-bowed" means a bowing so heavy that, in addition to the pitch, strong scraping noises are produced, resulting in extreme, almost brutal, intensity. (cf. m. 53-56; 217-220)

5) The exact number of notes in beamed *accelerandi* and *ritardandi* are free. The durations of the *accelerandi* and *ritardandi* are indicated by note-heads within brackets above the beams. It will usually be necessary to add more notes than indicated to maintain the necessary intensity to its full length. (cf. m.3, 58, 94, 107, 223, 226)

In m. 32 to 34 and m. 196 to 198 the impression of short two-note phrases separated by rests should continue as long as possible within the notated duration, until the *accelerando* forces their dissolution into an intense trill.

6) The long rests with *fermati* must be very extended; the very long silences are central to the flow of the piece and they cannot be over-exaggerated.

Lament for Solo Viola

v1.5

Joel Feigin

Grave ♩=50

senza misura

furioso ♩=150

martellato e staccatissimo;

choke sound

ff *p* *n.* *ff* *p* *n.* *sff* *sff*

grave ♩=50

senza misura *mesto* *poco*

ff sempre *sff* *p* *pizz.*

un poco piu mosso

pizz. *L.H.* *dampen* *L.H.* *dampen* *arco* *choke sound* *senza vibr.*

p *ff* *pp lamento*

cresc.

vibr. *espress.*

ed *accel.*

gliss.

al

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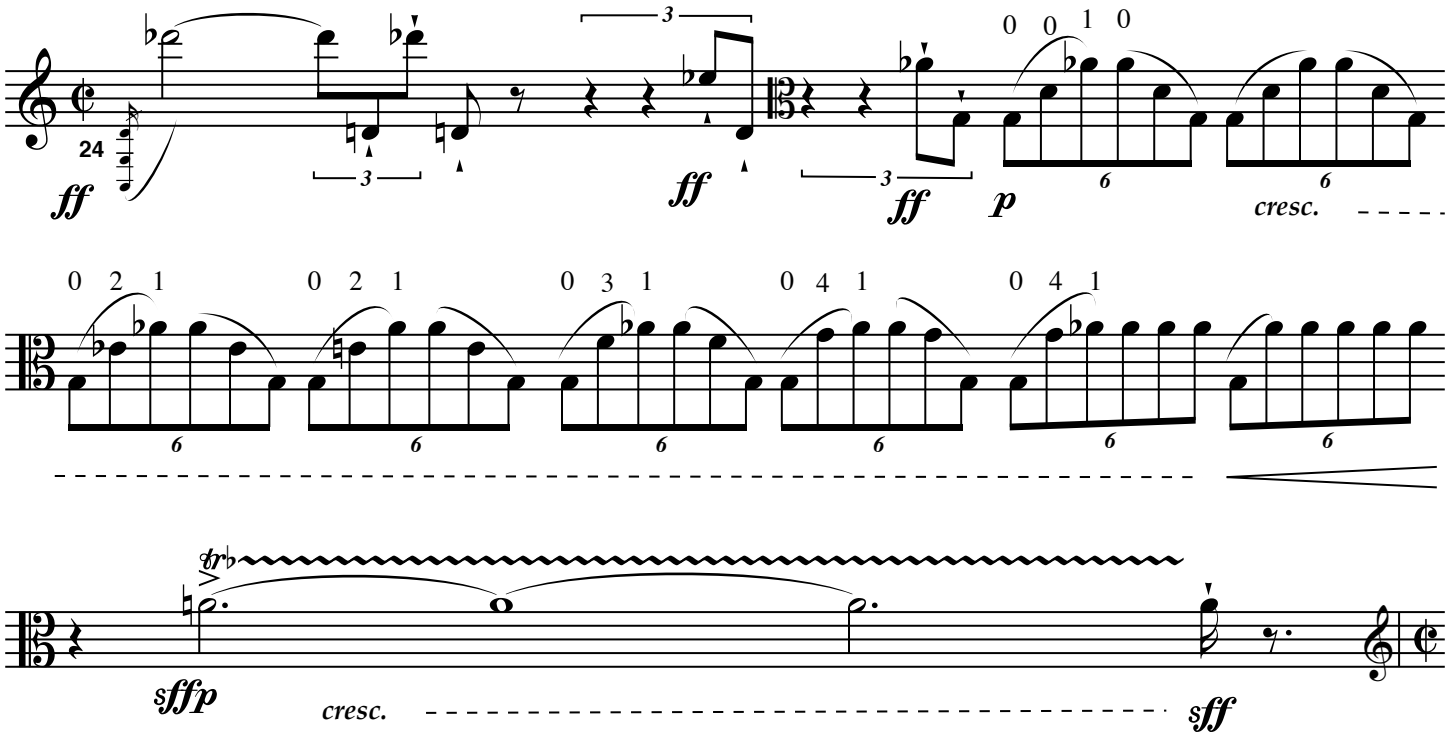
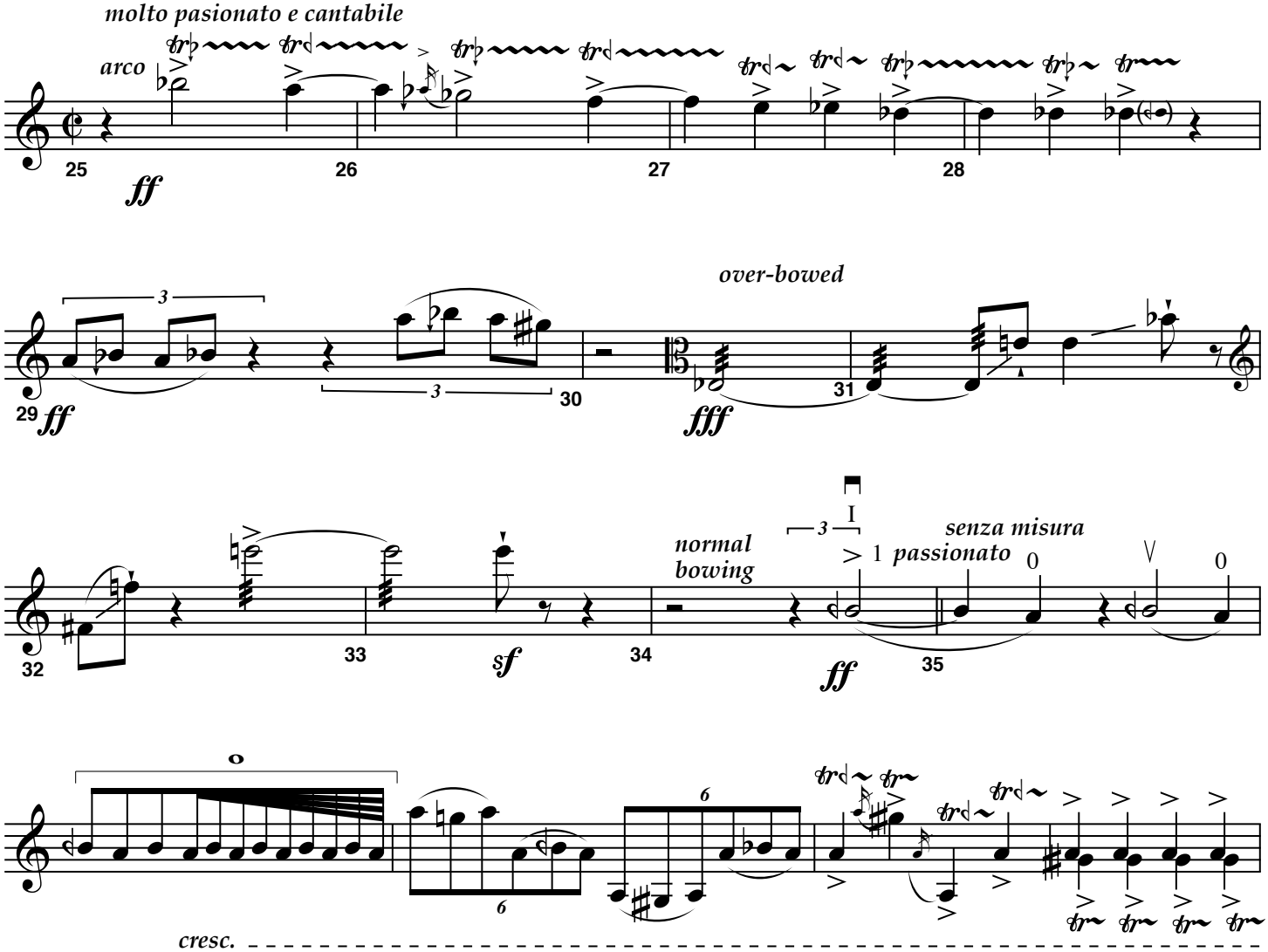
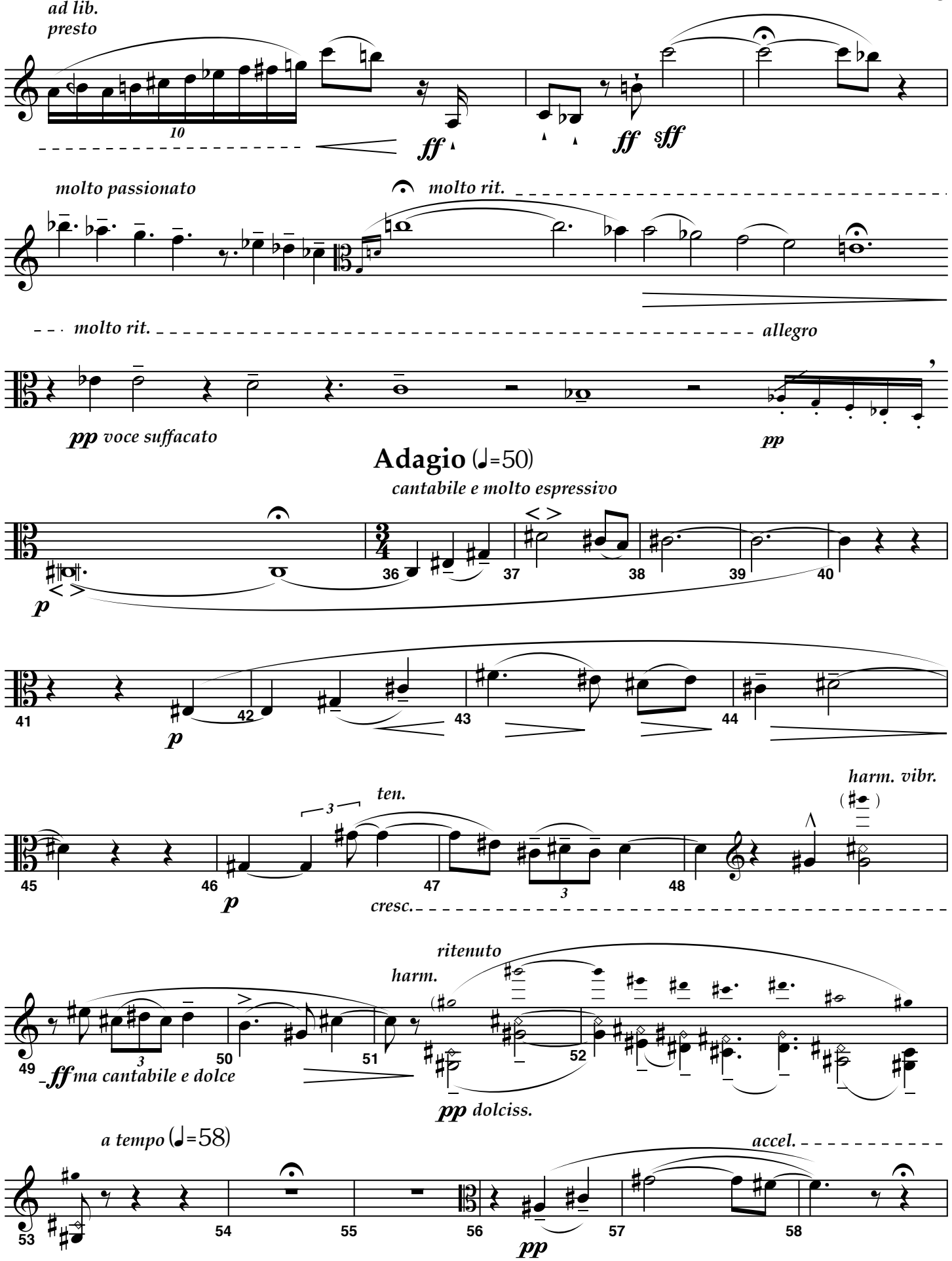
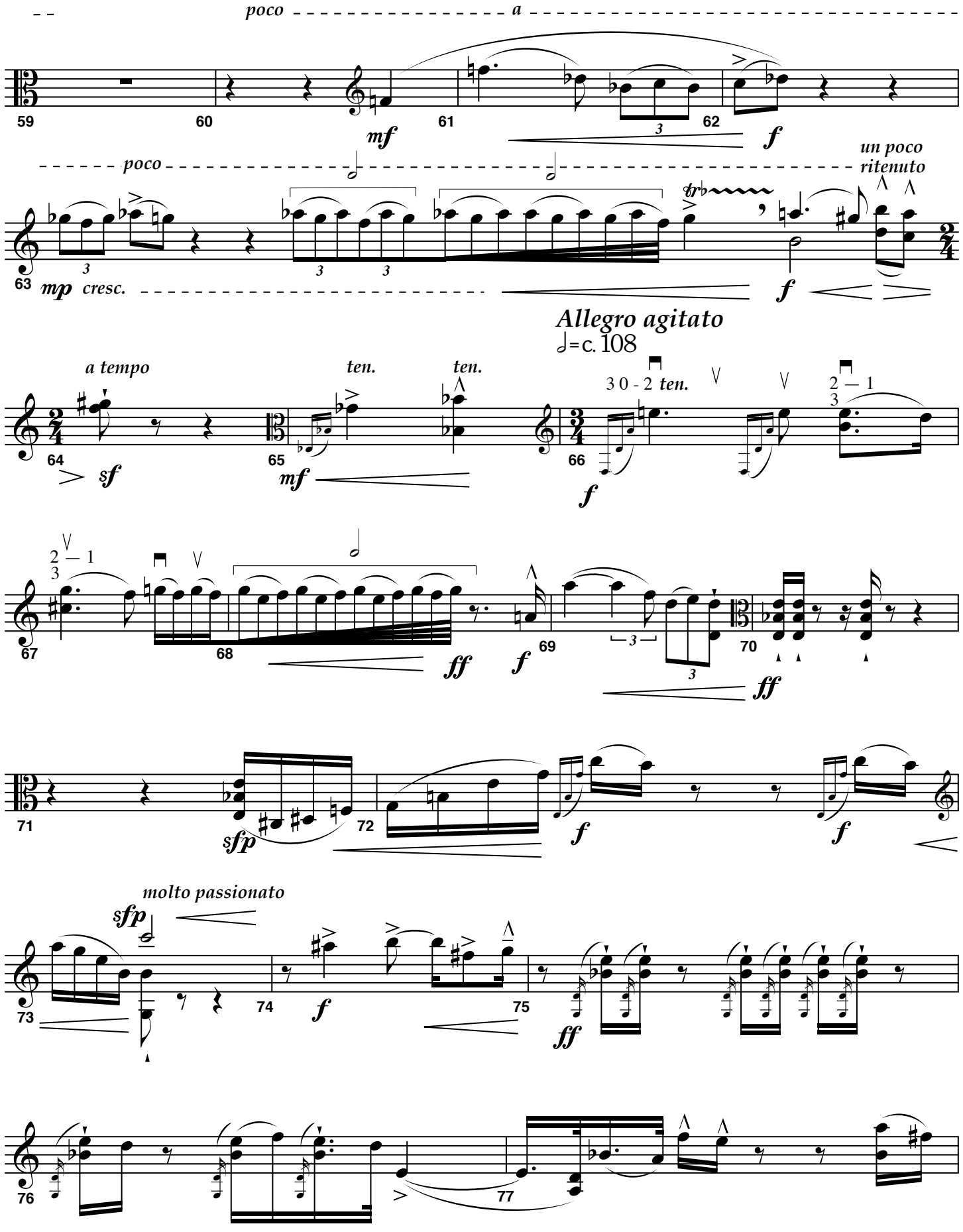
Allegro agitato ♩=104

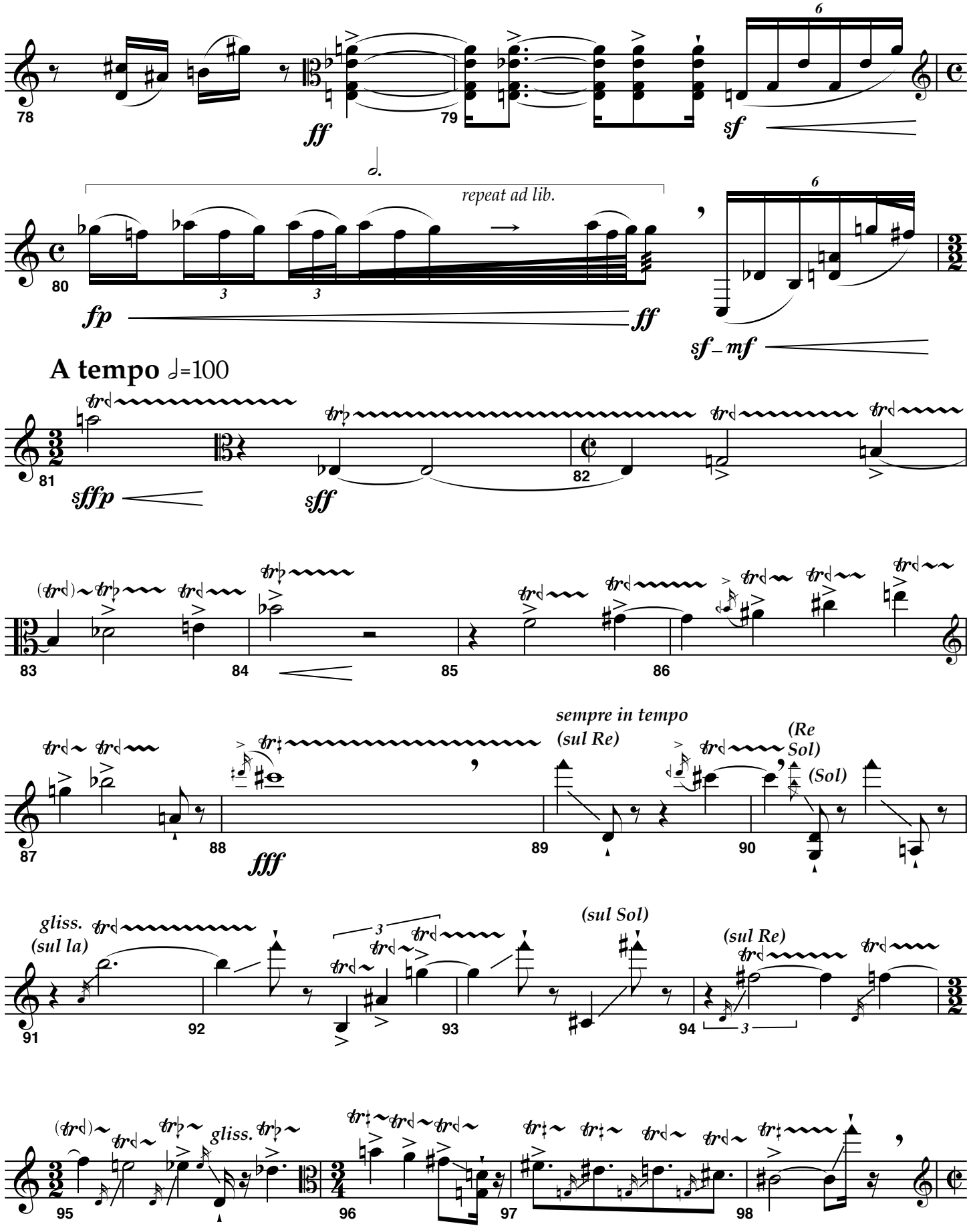


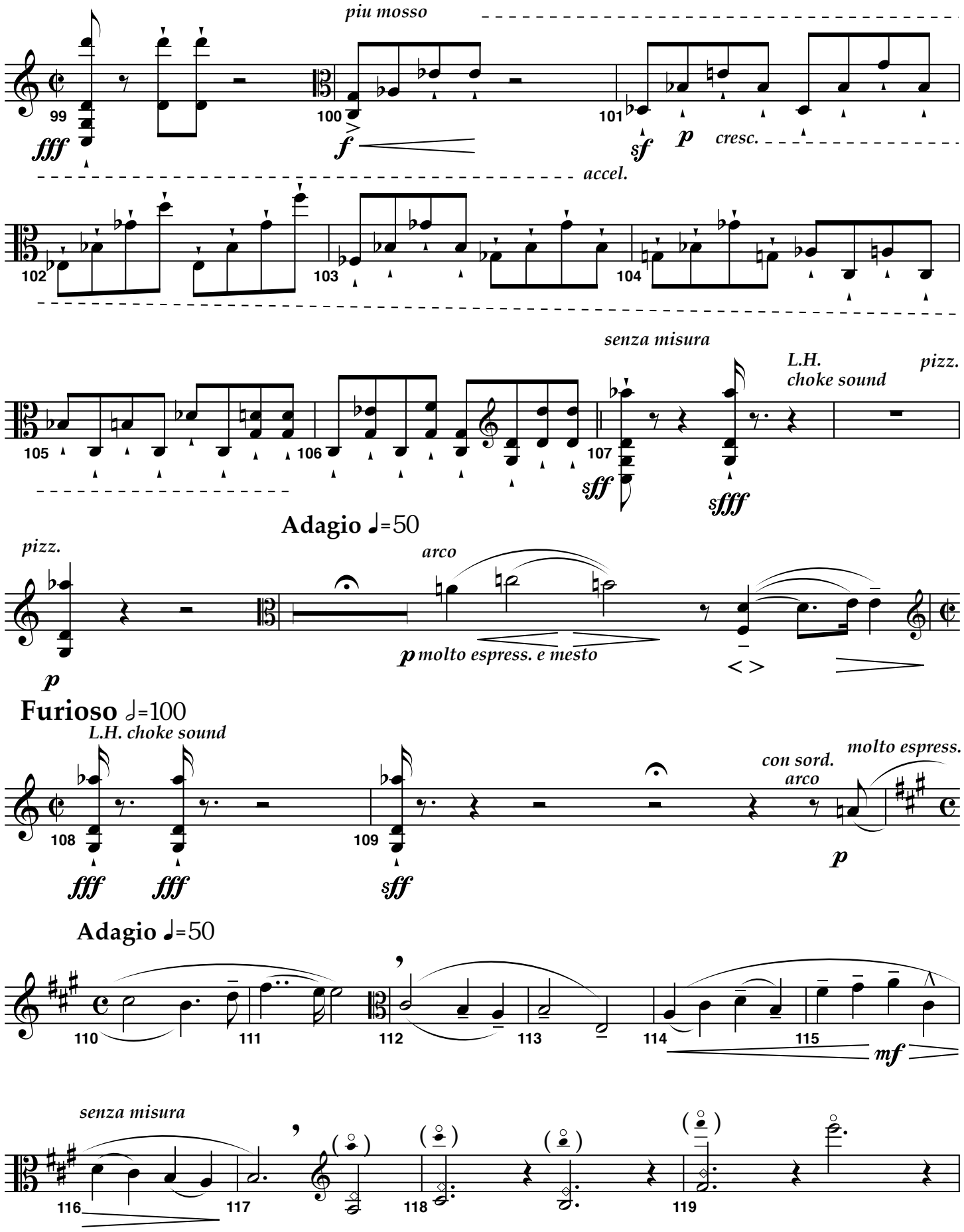
Allegro agitato ♩=104

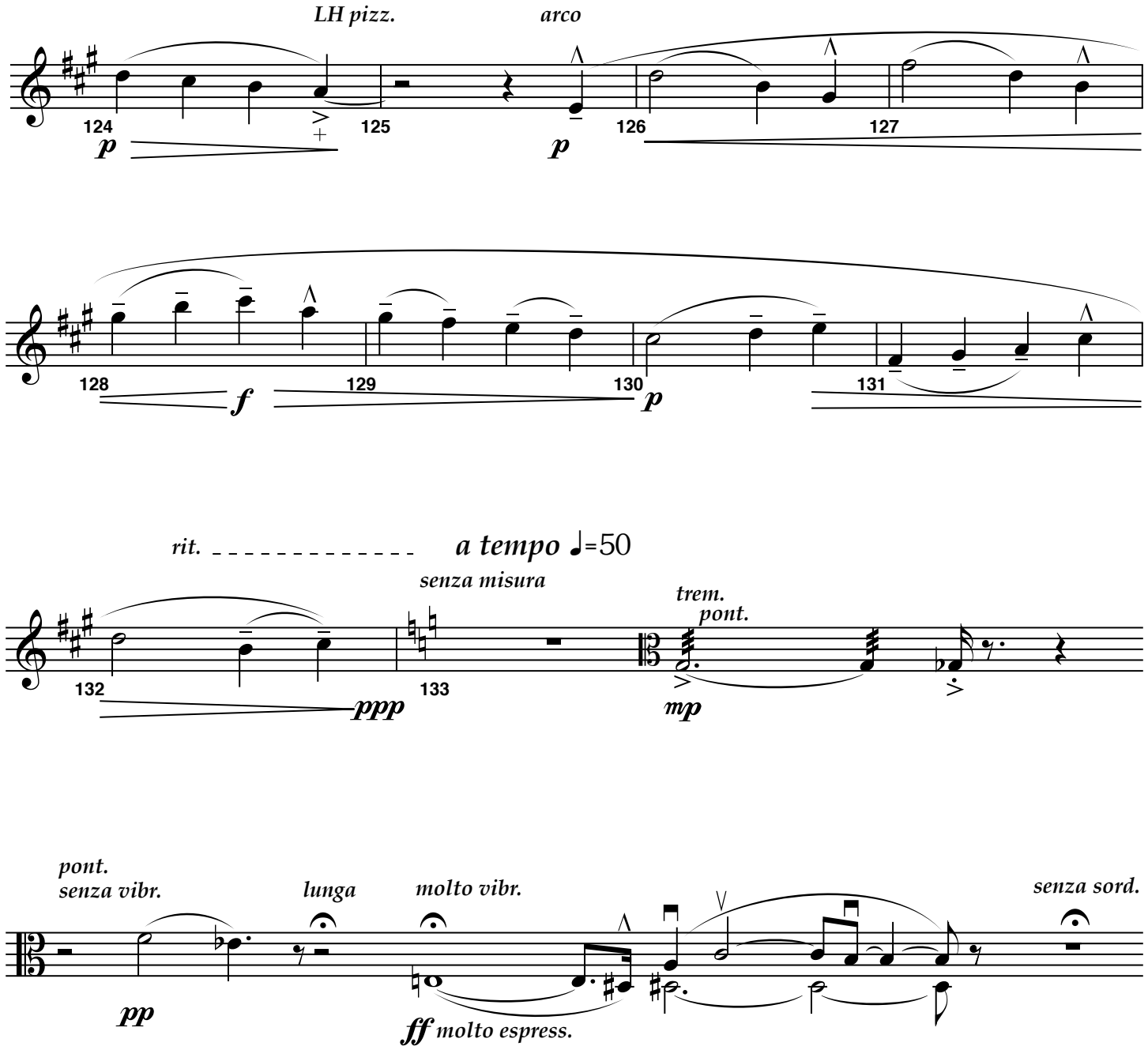


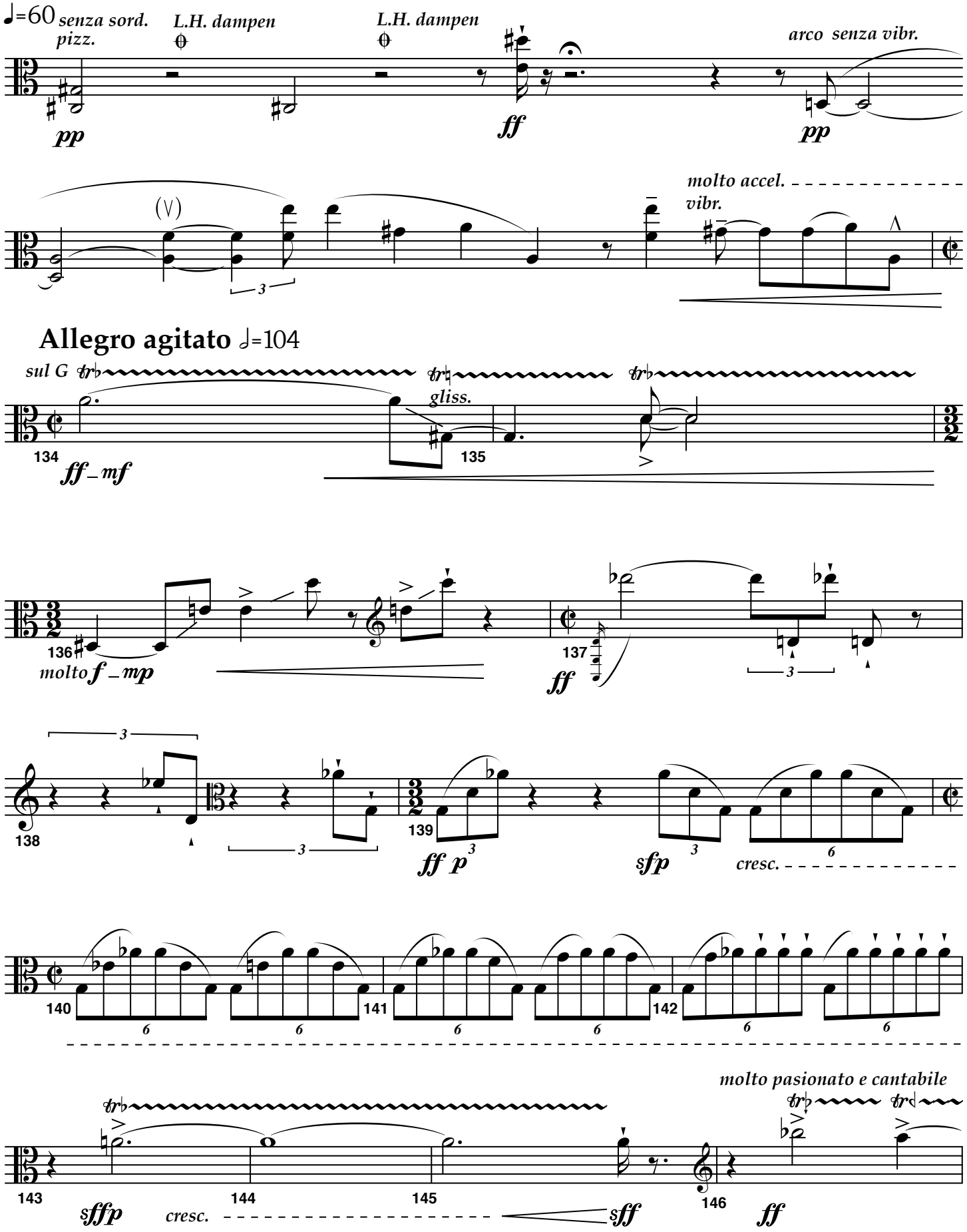

ad lib.
presto
10
ff
ff
sff
molto passionato
molto rit.
molto rit.
allegro
pp voce suffacato
pp
Adagio (♩=50)
cantabile e molto espressivo
p
36
37
38
39
40
41
42
43
44
p
45
46
47
48
ten.
3
p
cresc.
harm. vibr.
49
50
51
52
ff ma cantabile e dolce
ritenuto
harm.
pp dolciss.
a tempo (♩=58)
53
54
55
56
57
58
accel.
pp

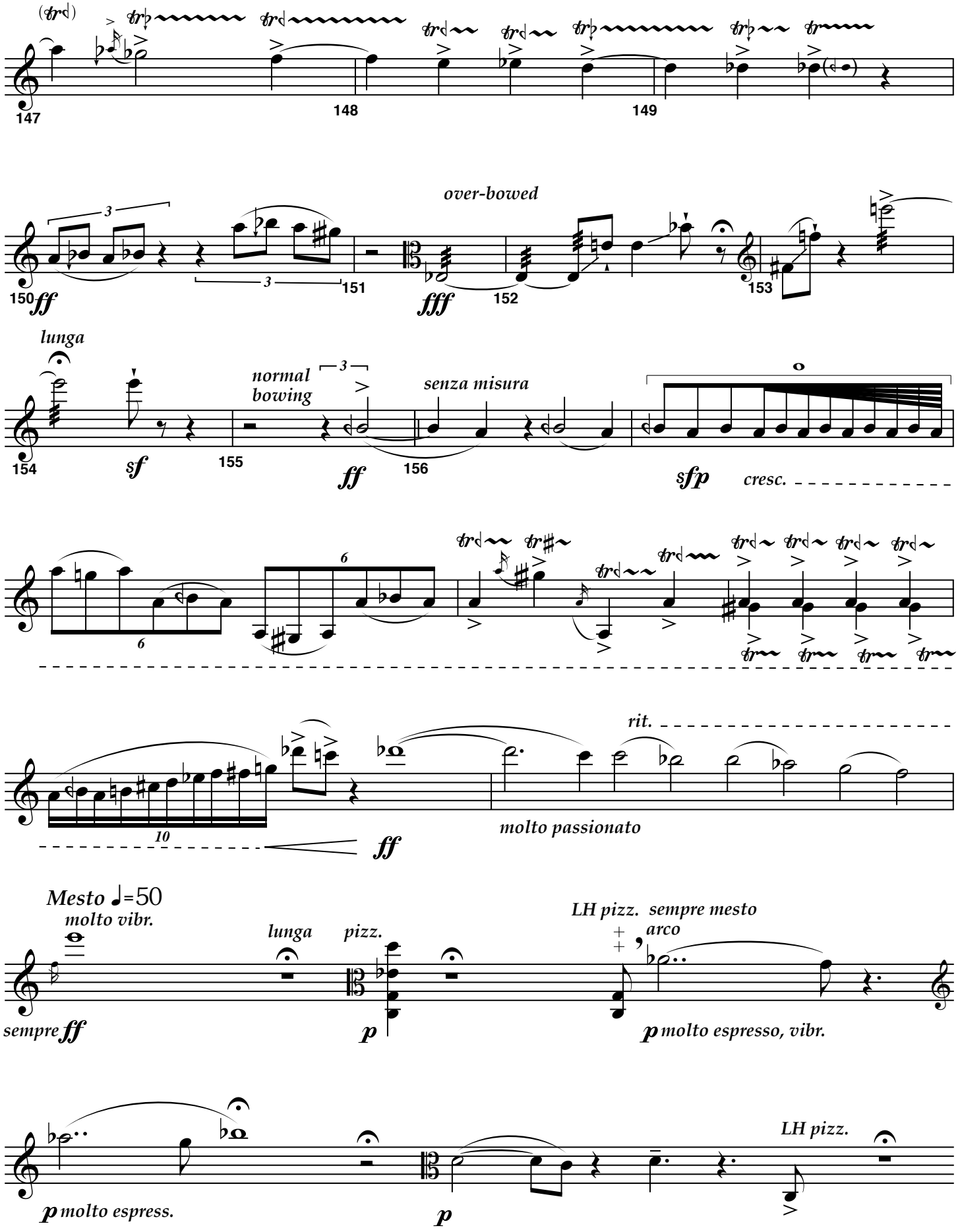

poco
a
59
60
61
62
mf
f
poco
un poco
ritenuto
63
mp
cresc.
f
Allegro agitato
♩= c. 108
a tempo
ten.
ten.
64
65
66
sf
mf
f
3 0 - 2 ten.
2 — 1
3
67
68
69
70
ff
f
ff
71
72
sfp
f
f
molto passionato
sfp
73
74
75
f
ff
76
77

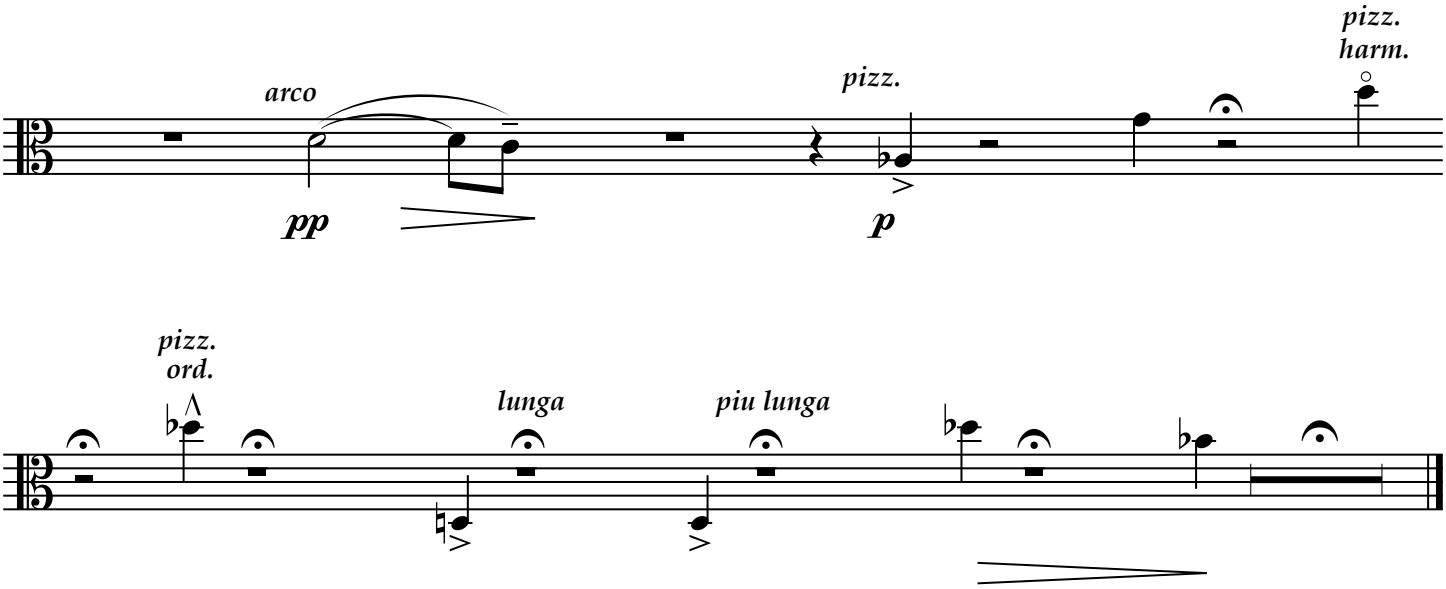

78
79
ff
sf
6
repeat ad lib.
80
fp
ff
sf – mf
A tempo ♩=100
81
sffp
sff
82
83
84
85
86
87
88
fff
sempre in tempo
(sul Re)
89
90
(Re
Sol)
(Sol)
gliss.
(sul la)
91
92
93
(sul Sol)
94
(sul Re)
95
96
97
98


piu mosso
99
100
101
fff
f
sf
p
cresc.
accel.
102
103
104
senza misura
L.H.
choke sound
pizz.
105
106
107
sff
sfff
Adagio ♩=50
pizz.
arco
p
p molto espress. e mesto
Furioso ♩=100
L.H. choke sound
con sord.
arco
molto espress.
108
109
fff
fff
sff
p
Adagio ♩=50
110
111
112
113
114
115
mf
senza misura
116
117
118
119


LH pizz.
arco
124
125
126
127
p
p
128
129
130
131
f
p
rit.
a tempo ♩=50
senza misura
trem.
pont.
132
133
ppp
mp
pont.
senza vibr.
lunga
molto vibr.
senza sord.
pp
ff molto espress.


♩=60
senza sord.
pizz.
L.H. dampen
L.H. dampen
arco senza vibr.
pp
ff
pp
molto accel.
vibr.
(V)
3
Allegro agitato ♩=104
sul G
gliss.
134
135
ff – mf
136
molto f – mp
137
ff
3
138
3
3
139
ff p 3
sfp
3
6
cresc.
140
141
142
6
molto pasionato e cantabile
143
144
145
146
sffp
cresc.
sff
ff


147
148
149
150
ff
151
over-bowed
fff
152
153
lunga
154
sf
155
normal bowing
ff
156
senza misura
sfp
cresc.
molto passionato
rit.
ff
Mesto ♩=50
molto vibr.
sempre ff
lunga
pizz.
p
LH pizz. sempre mesto
arco
p molto espresso, vibr.
p molto espress.
p
LH pizz.


arco
pp
pizz.
p
pizz.
harm.
pizz.
ord.
lunga
piu lunga