

Andrew Rindfleisch

***Hallucinations***

for solo viola

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**Manzo Music**



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# **Hallucinations (1998)**

for solo viola

Duration: 10 minutes

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- I. Molto Intenso
- II. Feroce
- III. Danza (quasi minuetto)
- IV. Elegy (to Walter Trampler)

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28 *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* (G) (D)

31 *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

34 *ff* *p* *ff* *p* *ff* *sfz* *p* *ff* *molto breve*

37 *ff* *p* *ff* *p* *ff* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

40 (G) (D) *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

44 *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

48 *ff* *f* *p* *f* *mf* *mf* *p*

53 *mf* *mf* *mp* *p* *mf* *mp* *p* *poco* *pp* *poco* *lunga* *attacca*

II. Feroce ♩ = C. 144

Musical score for 'II. Feroce' in 2/4 time, marked ♩ = C. 144. The score consists of five staves of music. The first staff begins with a *ff* dynamic and includes a *gliss.* marking. The second staff starts with *p* and *molto*, followed by *ff*, and includes a *poco sub ff* marking. The third staff features multiple triplets and is marked *ff*. The fourth staff begins with *ff* and includes *p* and *molto* markings. The fifth staff starts with *ff* and includes *sfz p*, *molto*, *ff*, *fff*, and *gliss.* markings. The piece concludes with *accel. a fine* and *sim.* markings.

III. Danza (quasi minuetto) ♩ = C. 100 - 104

con sord sempre (with practice mute only)

elegantemente bizzarro

Musical score for 'III. Danza (quasi minuetto)' in 2/4 time, marked ♩ = C. 100 - 104. The score consists of one staff of music. The piece begins with a *mp* dynamic and *molto* marking. It features several *molto* markings throughout. The score includes *sfz p*, *f*, and *p* dynamics. The piece concludes with *mp* and *molto* markings.

8 *rit.* ..... *a tempo* *poco rit.* ..... *a tempo*

15 *mf* *molto* *molto* *molto* *molto* *mf* *mp* *mf* *molto* *molto* *f*

22 *mf* *poco* *f* *mp* *f* *mp* *molto* *f* *mf* *mp*

29 *poco rit.* ..... *un poco meno* *molto* *p* *pp*

36 *a tempo* *mp* *molto* *molto* *molto* *molto* *molto* *molto* *p* *mp* *molto*

43 *poco rit.* ..... *a tempo* *molto* *molto* *molto* *molto* *molto* *poco* *poco* *poco* *molto*

50 *poco* *p* *mp* *molto*

57 *poco sul tasto* *un poco meno* *calmo* *p*

64 *rit.* ..... *a tempo* *sul tasto molto* *ord.* *Da Capo* *al Segno* *poco rit. a fine* *pp* *mp* *molto* *p* *pp* *pp* *n*

IV. Elegy  $\text{♩} = \text{c. } 56 - 60$  : Libero  
(to Walter Trampler)

1 *senza vibrato sempre*  
*p* *poco* *p* *poco* *p* *pp* *mp* *poco*

9 *con moto*  
*mp* *poco* *mp* *mf* *mp*

15 *calmo* *poco rit.* *a tempo* *poco rit.* *a tempo* *sul G*  
*p* *p* *mp* *molto* *f*

22 *rit.* *a tempo*  
*mf* *mp* *p* *pp* *niente*

28 *sul tasto* *ord.* *poco a poco sul tasto*  
*p* *pp* *pp* *p* *pp* *ppp* *niente*

*Program Note*

*Hallucinations*, for solo viola was composed in 1997 while residing at the American Academy in Rome, Italy. The work's four movements explore an unfolding relationship to the title, from the frenzied, almost violent character of the opening two movements, to the third movement's dreamlike, distorted vision of a Bach dance, to the final movement's internalized hallucination of memory: an elegy to the late violist Walter Trampler. The work as a whole also was conceived as a kind of étude for the bow arm – inspired by Trampler's own physical mastery of the bow and technical skill I often witnessed at his concert performances. *Hallucinations* was composed for violist David Quiggle (one of Trampler's last students) and premiered by him in 1998 at the American Academy in Rome.

(A. Rindfleisch)