



ARS NOVA MUSIC™

Presents the Music of

Mary Ann Joyce-Walter

ACELDAMA

for Flute and Strings

Artist Series

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ACELDAMA

Mary Ann Joyce-Walter

ACELDAMA means "Field of Blood" in Aramaic, and it refers to the plot of land that was purchased for thirty pieces of silver that were paid to Judas for betraying Jesus. In this piece, Aceldama is a metaphor and a meditation for so many Fields of Blood in today's world. The strings represent the place, the Field of Blood; the flute is the lone human being wandering and crying in the unimaginable chaos.

Perusal Copy

ACELDAMA*

for strings and flute solo

Mary Ann Joyce-Walter

Flute $\text{♩} = 76$

Violin I

Violin II

Viola

Cello

Double Bass

pppp

7

Vla.

Vc.

D.B.

pppp

A

13

Vla.

Vc.

D.B.

19

B

Musical score for measures 19-24, section B. The score is for three instruments: Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The Viola part consists of whole rests. The Violoncello part begins with a *pppp* dynamic marking. The Double Bass part provides a rhythmic accompaniment with eighth and quarter notes.

25

Musical score for measures 25-30. The score is for four instruments: Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The Violin II part consists of whole rests. The Viola part has a melodic line with eighth and quarter notes. The Violoncello part has a rhythmic accompaniment with eighth and quarter notes. The Double Bass part provides a bass line with quarter and eighth notes.

C

Musical score for measures 31-36, section C. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The Violin I part consists of whole rests. The Violin II part begins with a *pppp* dynamic marking. The Viola part has a melodic line with eighth and quarter notes. The Violoncello part has a rhythmic accompaniment with eighth and quarter notes. The Double Bass part provides a bass line with quarter and eighth notes.

37

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

43

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

D

E

Fl.

divisi

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

Fl.

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

ffff

ffff

ffff

ffff

ffff

F

61

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

pp

pp

pp

ppp

solo

p

solo

pp

p

67

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo

solo

p

73

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

mp

pp

pp

pp

G

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

ppp

84 H

Fl. *f* *ff*

Vln. I *f* unis.

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

87

Fl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

89

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

91

Fl.

Vln. I

Vln. II

Vla.

divisi

Vc.

D.B.

93

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fff

fff

fff

fff

fff

ff

98

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I ♩ = 52 *tenderly*

p

ppp

ppp

ppp

ppp

ppp

ppp

unis. *sordino*

ppp

pizz.

ppp

117
Fl. *p*

122
Fl. *pp* *mp* *mf*

126
Fl. *p*

130
Fl. *mf* *simile* *f* *lunga*

132
Fl. *simile* *accel. to a frenzied pace!*

134
Fl.

136
Fl. *Rit.* *A tempo* *ff*

139

freely

Fl.

mf

fl.

J ♩ = 52

tenderly

Fl.

mp

Vln. I

Vla.

Vc.

pizz.

ppp

D.B.

149

Fl.

pp

149

Vln. I

Vla.

Vc.

arco

pp

D.B.

156 K *Tempo I*

Fl. *pp mp*

Vln. I *p*

Vln. II

Vla.

Vc.

D.B. *p*

162

Fl. *mf*

Vln. I *mf*

Vln. II

Vla.

Vc.

D.B. *mf*

168

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

174

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

180

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

186

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

192

Vln. II

Vla.

Vc.

D.B.

pppp

198

Vla.

Vc.

D.B.

pppp

204

Vc.

D.B.

pppp

209

Vc.

D.B.

ppppp