

# A Welcome Change

for Viola, Cello, and Piano

Russ Wilcox (b. 1979)

♩ = 54

Viola

Violoncello

Piano

7

A

Vla.

Vc.

Pno.

12

Vla. *mf* > *p* *mp* *f* *mp*

Vc. *mf* > *p* *mp* *f* *mp*

Pno. *pp*

**B**

18 *f* *p*

*♩ = 116*

Vla. *f* *p*

Vc. *f* *p*

Pno. *f*

**C**

24 *pizz.* *mp* *pizz.* *mp*

Vla. *pizz.* *mp* *pizz.* *mp*

Vc. *mp* *mp*

Pno. *pp* *mf* *mp*

**D**

30

Vla. arco *f* pizz. *mp* arco *sub. p*

Vc. arco *p*

Pno. *f* *mp* *p*

36

Vla. *f* *mf*

Vc. *f*

Pno. *mf*

**E**

42

Vla. *f*

Vc.

Pno. *ff*

48

Vla.

Vc.

Pno.

**F**

54

Vla.

Vc.

Pno.

molto rit. . . . .

molto rit. . . . .

**G**

60

Vla.

Vc.

Pno.

♩ = 96      molto rit. . .

♩ = 96      molto rit. . .

66  $\text{♩} = 144$  **H**

Vla.   
 Vc.   
 Pno.

*f* *legato*   
 *mp*   
 *f* *mf*

Detailed description: This system covers measures 66 to 75. The tempo is marked as quarter note = 144. A rehearsal mark 'H' is placed above measure 66. The Violin I part is mostly silent, with a single half note in measure 66. The Violin II part plays a melodic line starting in measure 66, marked *f* and *legato*. The Piano accompaniment features a complex texture with chords and moving lines in both hands, marked *mp* in the right hand and *f* and *mf* in the left hand.

76

Vla.   
 Vc.   
 Pno.

Detailed description: This system covers measures 76 to 84. The Violin I part remains silent. The Violin II part continues its melodic line with various articulations like accents and slurs. The Piano accompaniment maintains its intricate texture with chords and moving lines in both hands.

85

Vla.   
 Vc.   
 Pno.

*p* *f*   
 3 3 3

Detailed description: This system covers measures 85 to 90. The Violin I part enters in measure 85 with a triplet of eighth notes, marked *p*, which then transitions to a triplet of quarter notes marked *f*. The Violin II part continues with a melodic line. The Piano accompaniment features chords and moving lines in both hands.


91 **I**


Vla. 


Vc.   
*mp*

Pno.   
*mf*

99 **J** *molto rit.*

Vla. 

Vc.   
*molto rit.*

Pno.   
*molto rit.*

108 **K**  $\text{♩} = 54$

Vla.   
*pp* *p*

Vc.   
*pp* *p* *mf* *p*

Pno.   
*p* *pp* *mp* *f* *mp*

115 *poco accel.* . . . . ♩ = 60

Vla. *mf* *mp* *mp* *mp* *mp*

Vc. *mf* *p* *mp* *mf* *f* *mp*

Pno. *f* *mp* *mf*

**L**

120 *poco rit.* . . . . ♩ = 54

Vla. *mf* *mf* *mf* *mf* *p*

Vc. *mf* *f* *f* *f* *p*

Pno. *f* *f* *f* *mp*

124

Vla. *mf*

Vc. *mf*

Pno. *mf*

**M** ♩ = 72

129 poco accel. . . . . ♩ = 72

Vla. *f* *pp*

Vc. *f* *pp*

Pno. *mf* *p*

136 poco accel. . . . . ♩ = 96

Vla. pizz. arco *mf* *mp* *p*

Vc. *p* *mf* *p*

Pno. *mf* *f*

144 accel. . . . .

Vla. *mf*

Vc. *mf*

Pno. *mf*



**N**

151  $\text{♩} = 116$

Vla. *ff* *mp* pizz.

Vc. *ff* *mp* pizz.

Pno. *ff* *pp* *mf* *mp*

157 arco pizz.

Vla. *f* *mp*

Vc. *f* *mp*

Pno. *f*

163 arco

Vla. *sub. p* *f*

Vc. *sub. p* *f*

Pno. *mp* *mf* *p*

169 **O**

Vla. *mf* *f*

Vc.

Pno. *ff*

175

Vla.

Vc. *f*

Pno.

180 **P**

Vla. *ff*

Vc. *ff*

Pno.

186

Vla. *subito p* *mp*

Vc. *subito mp*

Pno. *subito p* *mp*

192

Vla. *fp*

Vc. *mf* *fp*

Pno. *fp*

195

Vla. *ff*

Vc. *ff*

Pno. *ff*