

13
HORN 1 IN F

Richard Felciano

ORCHESTRA

Metered sections are to be conducted and played in the normal manner.

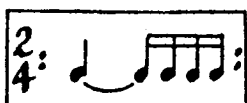
Ad libitum sections are marked with a cue arrow ∇ and are of 3 types:

- 1) non battuta in which the conductor does not indicate a pulse after the cue is given, the performers following the tempo indications in their respective parts;
- 2) battuta non metrica sections, in which the conductor beats a regular pulse after the cue is given but makes no metric indications; and
- 3) battuta metrica, in which the metrical conducting of some instruments is temporarily superimposed on a larger, non-metrical section.

Boxed notation indicates repetition as follows:



uncoordinated within the section: vary dynamics constantly between *p* and *f* ; leave irregular pauses between notes.



coordinated within the section.



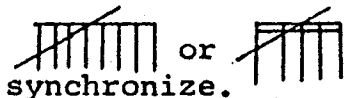
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

All boxes repeat until another box or an exit cue $\textcircled{\text{out}}$ is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions will occur, they are indicated thus:

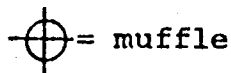
$\boxed{10x}$

Accidentals carry throughout the measure and across barlines when tied.

All staccato notes should be considered staccatissimo regardless of note value.

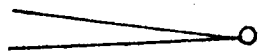


slash (through any value) = as fast as possible. Do not synchronize.



= muffle

l.v. = let vibrate



= diminuendo a niente

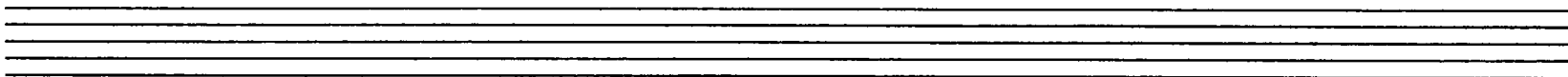
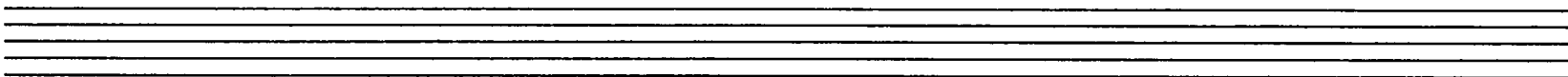
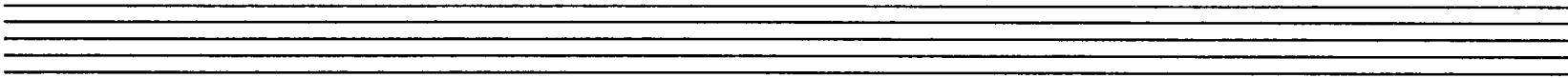
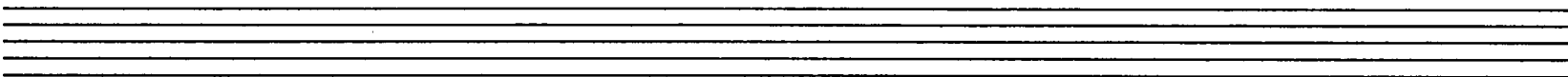
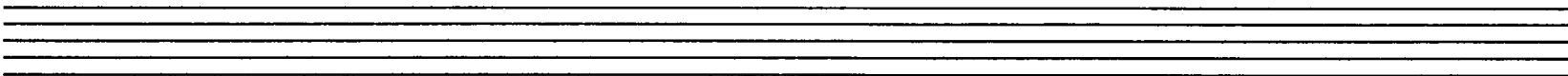
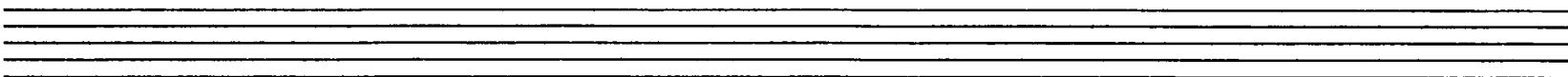
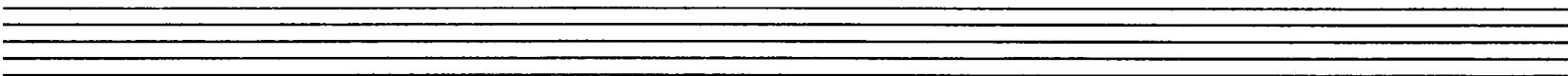
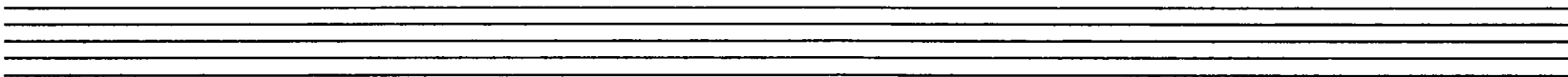
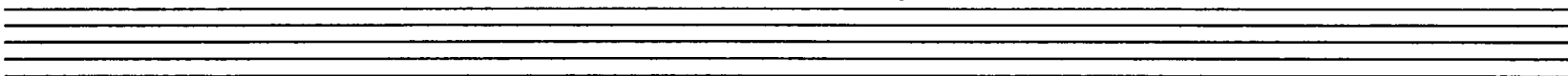
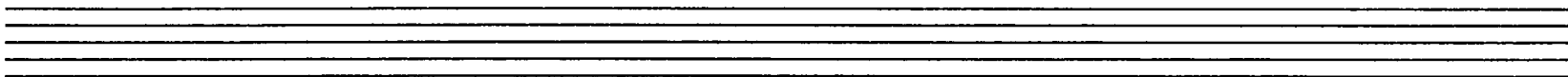
Strings



or \downarrow indicate one quarter-tone higher or lower than the previous note.

= molto sul pont., stop bow abruptly on the string.

All glissandi move immediately away from the starting note and are measured evenly throughout the given duration.



Horn 1 in F

ORCHESTRA

- Richard Felciano

2.

non battuta
ca. 15"

♩ = 72

1

♩ = 80
strings

2

Flutes

3

♩ = 60
A. Flute
Solo Vc.

4

♩ = 50

Tutti Vc.

5

Pic.
B.C.

brassy

6

Xylo

Vln. I

HANG MUTE

7

♩ = 60

8

6

brassy

stopped

9

mute
off

Harp.

cant. espress

10

11

12

accel.

♩ = 100

13

♩ = 50 mezzo movimento

14

Strings
pizz.

15

Marimba
TB

16

cve tempo
♩ = 60

17

ca 10"

♩ = 72

battuta metrica

non battuta
ca. 3"

18

♩ = 72 battuta metrica

5"

8"

19

non battuta
ca. 11"

2

ca. 9"

ca. 7"

20

Fl.
Solo

Cl.

Fl.

Pic.
Vibr.
Piano

Timp.

TB.

ca. 9"

Bongos

Horn 1.

3.

4 *ca. 5"* 5 *ca. 6"* 6 *ca. 8"* 7 *ca. 10"* 18 *♩ = 60 battuta*

Marimba Solo Vln. S. Dr. B. Cl. Cl. 1+2
Cb. Dn. Tpt. 1

brassy simile

pp ff pp ff

pp ff pp ff pp ff

19 pp ff pp ff pp ff pp ff pp

20 21 22 Fl. Solo Cl. Solo

ff

23 24 *♩ = 90* *♩ = 60* *♩ = 90* *♩ = 60* *♩ = 90* *♩ = 60*

10 2 3 4 2 3 1 2 3

4 4 4 4 4 4 4 4

25 *♩ = 90* 26 *Gr. P. 9 beats* 27 *Gr. P. 18 beats* 28 29

12 4 6 4 13 2

3 4 6 4 13 2

4 4 4 4 4 4

Vibr. Chimes Piano Bns.

Picc 30 Vln. I

2 3 2 3 2 3 2 3

4 4 4 4 4 4 4 4

♩ = 120 31 Solo *got muffled*

Bn. 1+2 Vln. II Vln. 2 Tbos Fl. Cl. Ob. Vln. 12

2 2 4 3 3 4 4 4

4 4 4 4 4 4 4 4

mf → p

♩ = 60 con sord. via sord. brassy *♩ = 120*

2 2 3 2 3 3

4 4 4 4 4 4

p → f

time

4.

4.

32 33 Lento $\text{♩} = 40$ 34 $\text{♩} = 160$ (lo stesso tempo) 35 $\text{♩} = 80$ (lo stesso tempo) 36 $\text{♩} = 60$ Solo Vin.

B.Ci. Cl.1, Fl.1 2 3 4 10"

Vln. II Vlc. Vc.

37 4 10"

1 battuta non metrica 3 cves, 2m. 34, 6 cves, 1m. 3

Staccatissimo e distinto

ff 3 3

2 3 4 1" 3 2 1 4 4

Strings 6" Harp 2" Xylo 1" Horn 3 2 1 4 4

1 battuta metrica 1 battuta non metrica 8" Strings

2 5" 3 9" 4 9" 5 5" 6 5"

Horn 2+4 3 Horns (-) 3 4 4

Whip 9" Wws. 9" Cls. 5" Obs. 5" Perc.

1 6 cves 6" (1 2) 2 9" (1 3) 3 6" (1 2) 4 3" (-) 5 3" (-)

hand 1 (+ brassy ad lib.) p-f

1 battuta non metrica 5" 2 2" 3 2 cves 4" 4 Perc, Vc. 5 6" 6"

Cb. Tbn. 2" 3 4 5 6"

1 = 60 battuta metrica 39

40 41

brassy 3 3 3 3

ff ff ff ff

ordinary 41 brassy ord. brassy

ff ff (p) ff pp ff

42

pp *ff* *pp* *ff* *mf* start and

stop abruptly *ff* Mechanically precise

Repeated notes very short and marked. The attack sound is as important as pitch. Invarying accents.

Do not additionally emphasize final pulse