


11<sup>14</sup>  
HORN 2 in F

***Richard Felciano***

***ORCHESTRA***

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

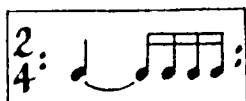
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 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:




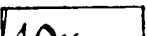
uncoordinated within the section: vary dynamics constantly between *p* and *f* ; leave irregular pauses between notes.



coordinated within the section.

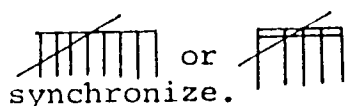


coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

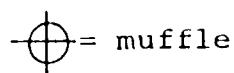
All boxes repeat until another box or an exit cue  is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions will occur, they are indicated thus: 

Accidentals carry throughout the measure and across barlines when tied.

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

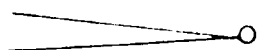


slash (through any value) = as fast as possible. Do not synchronize.



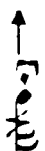
= muffle

l.v. = let vibrate



= diminuendo a niente

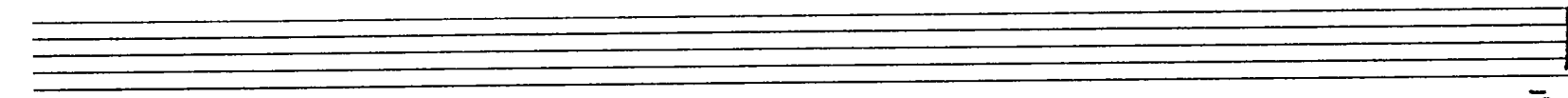
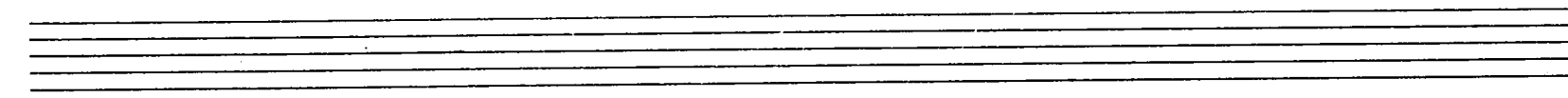
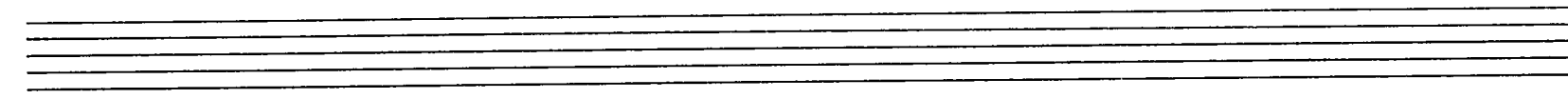
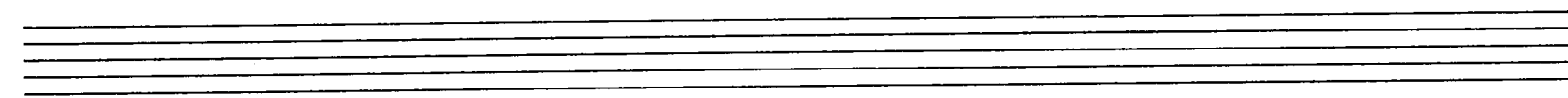
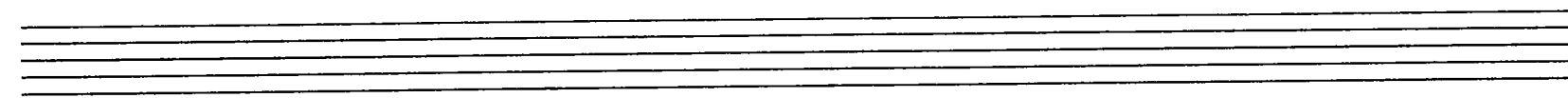
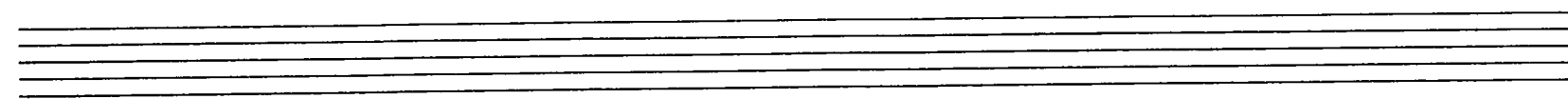
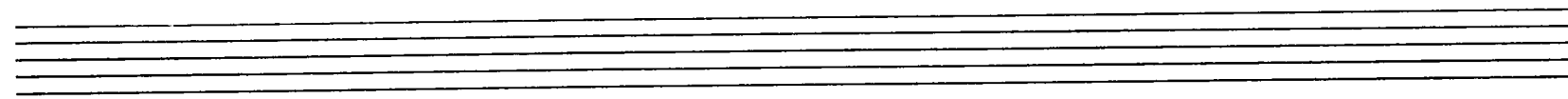
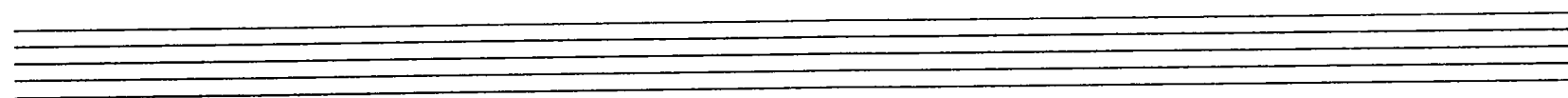
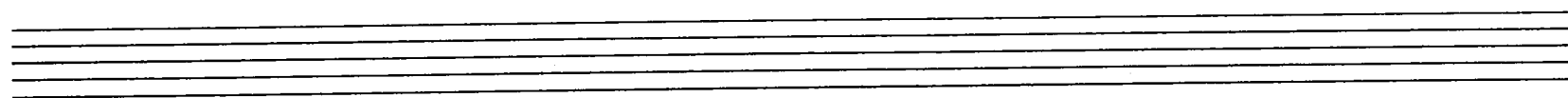
Strings



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.



Fine

## Horn 2 in F

## ORCHESTRA

- Richard Felciano

2.

Handwritten musical score for Horn 2 in F, ORCHESTRA, by Richard Felciano. The score is divided into measures 1 through 18, with various tempo, dynamics, and performance instructions.

**Measure 1:** *non battuta ca. 15"*, *! = 72*, *1*, *! = 80*, *Strings*, *2*, *Flutes 6*.

**Measure 3:** *3*, *! = 60*, *4*, *! = 50*, *5*, *Picc. B.Cl.*, *Obs. Horn 1+3*.

**Measure 6:** *6*, *Xylo*, *2*, *Vln. I*, *7*, *! = 60*, *ff*.

**Measure 8:** *8*, *brassy*, *ff*.

**Measure 9:** *9*, *via sord.*, *con sord.*, *fl.t. ↓*, *sounds a fifth lower in bass clef.*, *ff*.

**Measure 10:** *Horn 1*, *10*, *Strings*, *11*, *10*, *2*, *3*, *4*, *12*, *cresc.*, *! = 100*, *13*, *! = 50*, *mezzo movimento*, *14*, *15*, *16*, *17*, *18*, *Ca. 10"*.

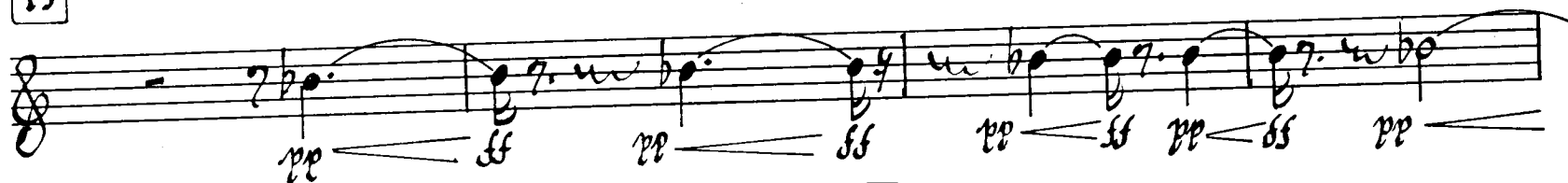
**Measure 14:** *14*, *Strings pizz.*, *15*, *Marimba*, *String cresc.*, *16*, *17*, *18*, *Ca. 10"*.

**Measure 17:** *17*, *1*, *non battuta ca. 11"*, *Picc. Vibr. fimp. Piano*.

**Measure 18:** *18*, *! = 60*, *Cls.*, *Horn 1*, *Horn 3*, *2*, *1*, *1*, *brassy*, *4*, *pp*, *ff*.

**Measure 19:** *2*, *ca. 9"*, *3*, *ca. 7"*, *4*, *ca. 5"*, *5*, *ca. 6"*, *6*, *ca. 8"*, *7*, *ca. 10"*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*, *101*, *102*, *103*, *104*, *105*, *106*, *107*, *108*, *109*, *110*, *111*, *112*, *113*, *114*, *115*, *116*, *117*, *118*, *119*, *120*, *121*, *122*, *123*, *124*, *125*, *126*, *127*, *128*, *129*, *130*, *131*, *132*, *133*, *134*, *135*, *136*, *137*, *138*, *139*, *140*, *141*, *142*, *143*, *144*, *145*, *146*, *147*, *148*, *149*, *150*, *151*, *152*, *153*, *154*, *155*, *156*, *157*, *158*, *159*, *160*, *161*, *162*, *163*, *164*, *165*, *166*, *167*, *168*, *169*, *170*, *171*, *172*, *173*, *174*, *175*, *176*, *177*, *178*, *179*, *180*, *181*, *182*, *183*, *184*, *185*, *186*, *187*, *188*, *189*, *190*, *191*, *192*, *193*, *194*, *195*, *196*, *197*, *198*, *199*, *200*, *201*, *202*, *203*, *204*, *205*, *206*, *207*, *208*, *209*, *210*, *211*, *212*, *213*, *214*, *215*, *216*, *217*, *218*, *219*, *220*, *221*, *222*, *223*, *224*, *225*, *226*, *227*, *228*, *229*, *230*, *231*, *232*, *233*, *234*, *235*, *236*, *237*, *238*, *239*, *240*, *241*, *242*, *243*, *244*, *245*, *246*, *247*, *248*, *249*, *250*, *251*, *252*, *253*, *254*, *255*, *256*, *257*, *258*, *259*, *260*, *261*, *262*, *263*, *264*, *265*, *266*, *267*, *268*, *269*, *270*, *271*, *272*, *273*, *274*, *275*, *276*, *277*, *278*, *279*, *280*, *281*, *282*, *283*, *284*, *285*, *286*, *287*, *288*, *289*, *290*, *291*, 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19



20

21

22

23

24

♩ = 90

♩ = 60

♩ = 90

♩ = 60

♩ = 90

♩ = 60

25

♩ = 90

Gr.P.  
9 beats

26

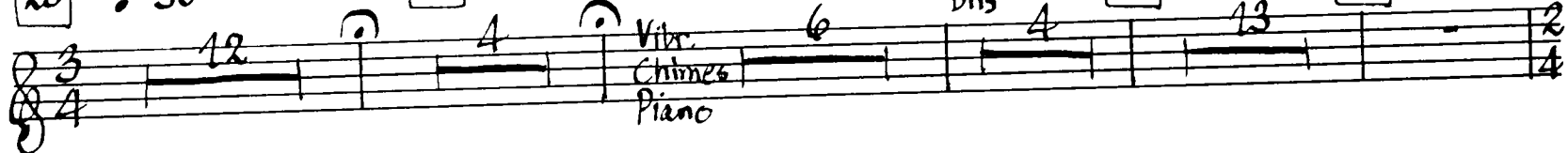
Gr.P.  
18 beats

27

Bns

28

29



Pics.

30

Vln. I

♩ = 120

31

Solo 1h 2



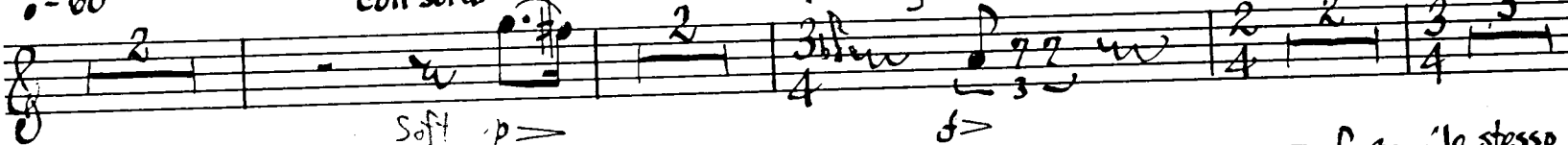
♩ = 60

con sord.

via sord.

1° brassy +

♩ = 120



32

33

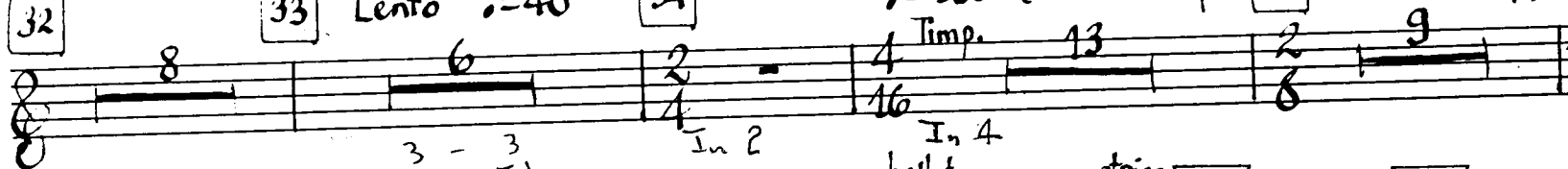
Lento ♩ = 40

34

♩ = 160 (lo stesso tempo)

35

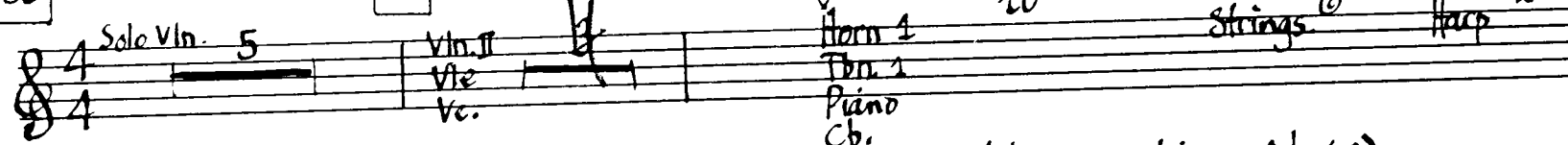
♩ = 80 (lo stesso tempo)



36

♩ = 60

37

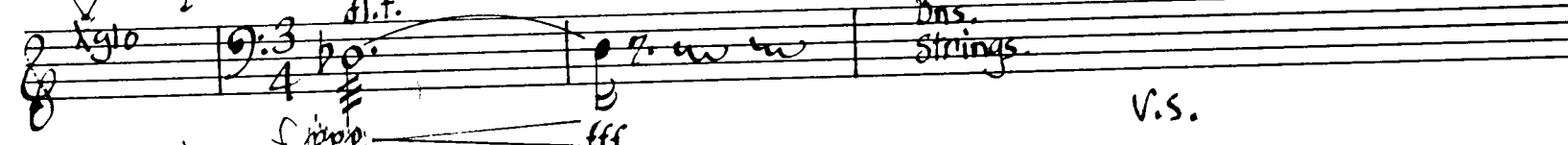


4

battuta metrica

♩ = 60

fl.t.



(sounds a fifth lower in bass clef.)

Handwritten musical score for a piece titled "Whip". The score is written on a single staff with a bass clef. It begins with a tempo marking of 60 and a time signature of 2/4. The music is marked with a forte (ff) dynamic. The score includes a section labeled "Whip" with a 3-measure rest, followed by a section marked "9" with a 3-measure rest, and a final section marked "5" with a 5-measure rest. The score concludes with a double bar line and a final measure.

33

38  $\text{♩} = 60$  sempre  
battuta metrica

$\nabla \rightarrow \nabla$  For Violins

6  
obs.  
Perc.

5"

2<sup>o</sup>

*mf*

*sf*

*mf*

2<sup>o</sup>

non dim.

1 battuta non metrica 2 Tbn. 3 4

4 cues 5"

2" Horn 1+2 4" Perc. 4"

pp mp Vc.

1=60

8:00

4

mp

Vc.

Handwritten musical score for a harp, featuring a 5-measure phrase. The score includes a key signature of one sharp (F#) and a tempo marking of  $\text{♩} = 60$ . The notation is written on a single staff with a treble clef. The first measure is marked with a triangle containing the number 5, indicating a five-measure phrase. The second measure is marked with a triangle containing the number 4, indicating a four-measure phrase. The score includes dynamic markings: *mp* (mezzo-piano) and *mp* (mezzo-piano). The score is labeled "battuta metrica" and "High Sign." with a "6" below it. The score is numbered 39 in a box.

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef and contains a melody starting with a quarter note G4, followed by a quarter rest, then a half note A4, and a half note B4. The melody is marked with a mezzo-forte (mp) dynamic and a crescendo hairpin leading to a fortissimo (ff) dynamic. The staff ends with a double bar line.

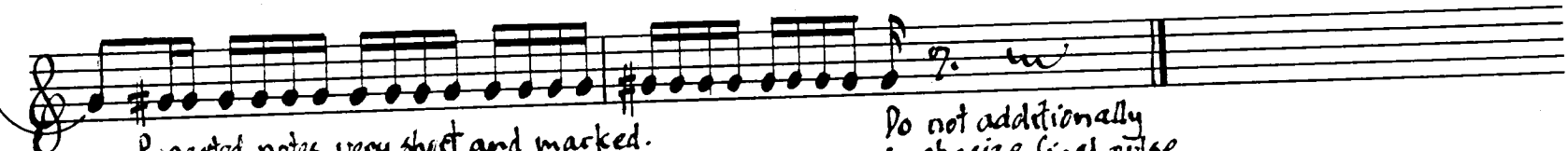
Handwritten musical score for a brass instrument, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and crescendo/decrescendo hairpins. A box containing the number 40 is visible above the staff.

Handwritten musical score for a brass instrument, showing measures 40 and 41. Measure 40 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first note is a quarter note G4, followed by a quarter note A4, and then a half note B4. The second measure of 40 has a quarter note C5, a quarter note B4, and a half note A4. Measure 41 starts with a whole note G4, followed by a whole note F#4. The score includes dynamic markings 'ff' (fortissimo) and 'p' (piano), and articulation markings 'acc.' (accents) and 'brassy'. A box containing the number '41' is placed above the first measure of the second system.

42

my start and stop abruptly

2



Repeated notes very short and marked.

Do not additionally emphasize final pulse.