


2 TIME / Acc 2

Richard Felciano

ORCHESTRA

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

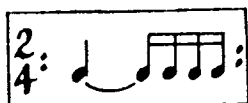
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 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.

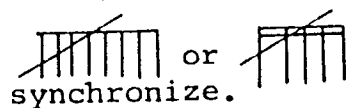


coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

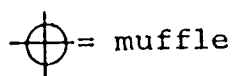
All boxes repeat until another box or an exit cue  is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions will occur, they are indicated thus: 

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.



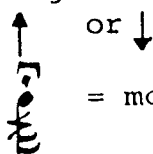
= muffle

l.v. = let vibrate



= diminuendo a niente

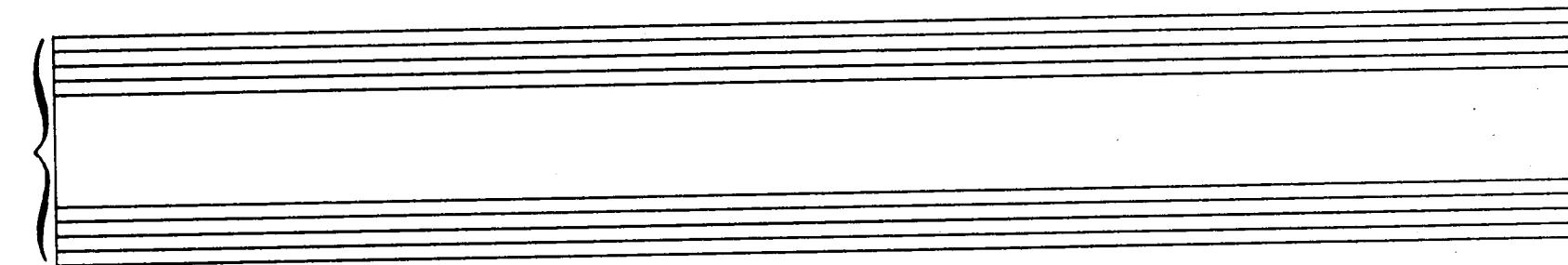
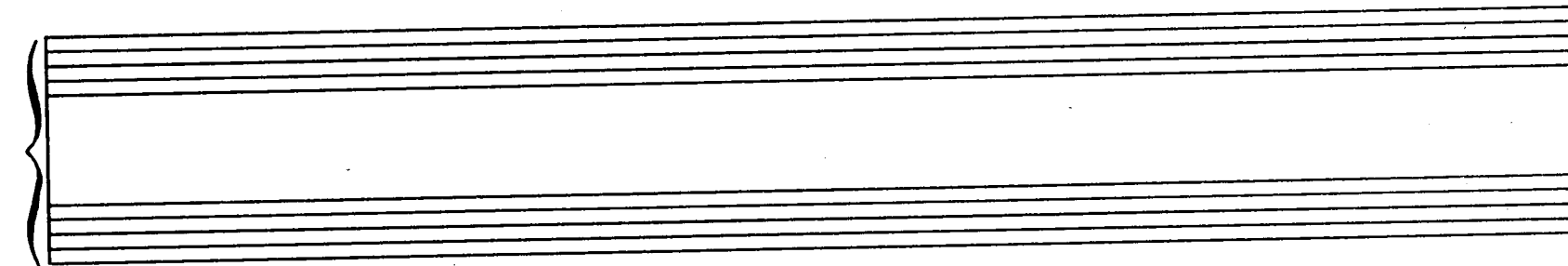
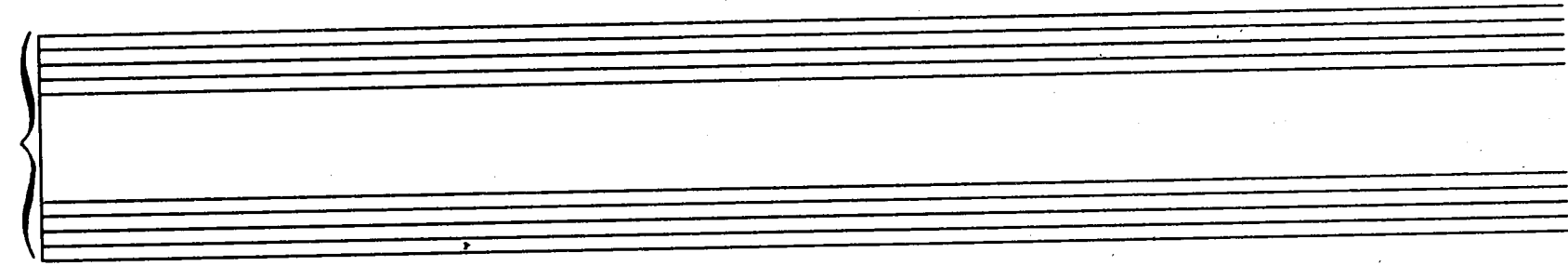
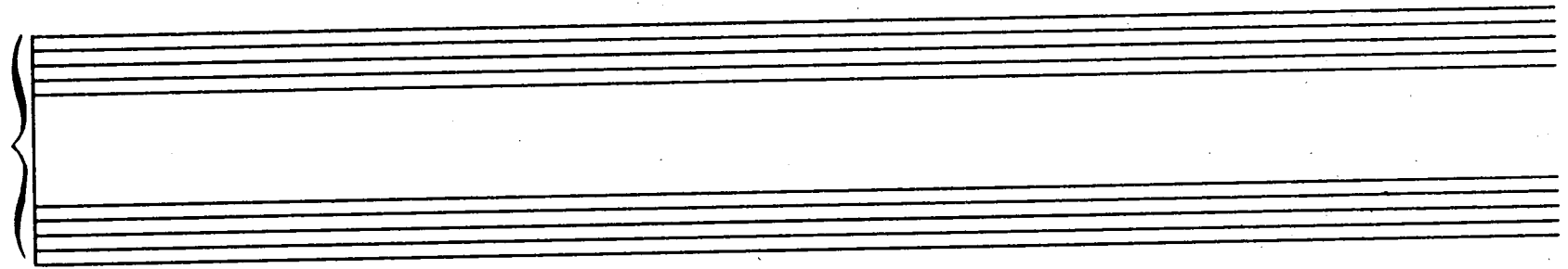
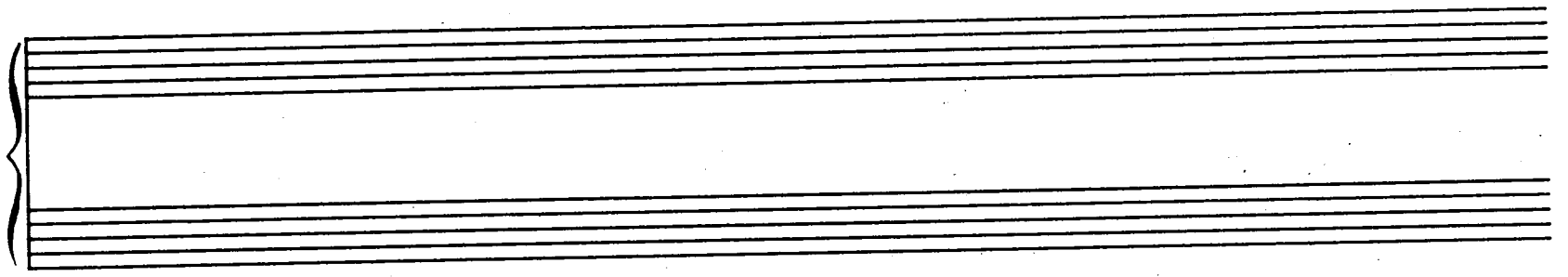
Strings



↑ or ↓ 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.



- Richard Felciano

[illegible]

[illegible]

* ⊕ ⊖ add or subtract
multiphonics slowly
during the given duration.
Increase pressure or volume
as necessary. Experiment with
half-hole venting.

20 non vibr. *p*

21 *sempre p*

22

23 non vibr. *p*

24 take Picc. $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$

25 $\text{♩} = 90$ G.P. 9 beats 26 G.P. 18 beats 27 Vib. Chimes Piano 28

29 Vc. Picc. take Flute *ff*

30 Vln. 1 Bn 1+2

31 Flute staccatissimo $\text{♩} = 120$ *ff*

$\text{♩} = 60$ $\text{♩} = 120$ 32

Obs. 2

33 Lento $\text{♩} = 40$ 34 $\text{♩} = 160$ (lo stesso tempo) crisply 35 $\text{♩} = 80$ (lo stesso tempo)

36 $\text{♩} = 60$ Vln I Solo

Fl. 1

37 non sincron. prestissimo possibile we have 8 pp No accidentals carry 1

ppp sempre ca. 10" Strings 6"

3" Harp 2" 4" Xylo 1" 3" Brass 2" 1" battuta metrica 5" 2" battuta non metrica 8" 5" Brass

3" Perc. 9" 4" sharp tonguing staccatissimo 9" 5" Vibr. 5" 6" Oboes 5"

38 $\text{♩} = 60$ sempre battuta metrica ff 1" 6" 2" 8 cues + 2 m. 2/4

4" 3" 5" 3" 1" battuta non metrica 5" 2" 2" 3" 4" 4" 4"

39 5" Harp 6" 2" 4" 5" Hand down turn

6.

Measures 39-41 of the musical score for Flute/Piccolo 2. Measure 39 features a series of chords (F#4, C#5, F#5, C#6) with a crescendo leading to a *pp* dynamic. Measure 40 begins with a *ff* dynamic and contains a triplet of eighth notes (F#4, C#5, F#5) followed by a series of sixteenth-note runs. Measure 41 continues the sixteenth-note runs, marked with accents and a *ff* dynamic.

42

Measures 42-43 of the musical score for Flute/Piccolo 2. Measure 42 starts with a *f* dynamic and a half note (F#4), followed by a series of sixteenth-note runs with accents. Measure 43 continues the sixteenth-note runs, marked with accents and a *ff* dynamic. A fermata is placed over the final chord (F#4, C#5, F#5, C#6) in measure 43.

ff Repeated notes very short and marked. The attack sound is as important as pitch. All accents of equal weight.