


10 Bassoon 1

Richard Felciano

ORCHESTRA

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

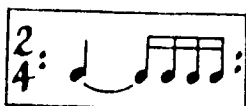
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 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.



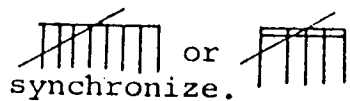
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

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:

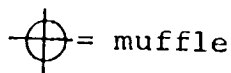
 10x

Accidentals carry throughout the measure and across barlines when tied.

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

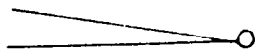


slash (through any value) = as fast as possible. Do not



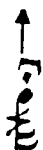
= muffle

l.v.= let vibrate



= diminuendo a niente

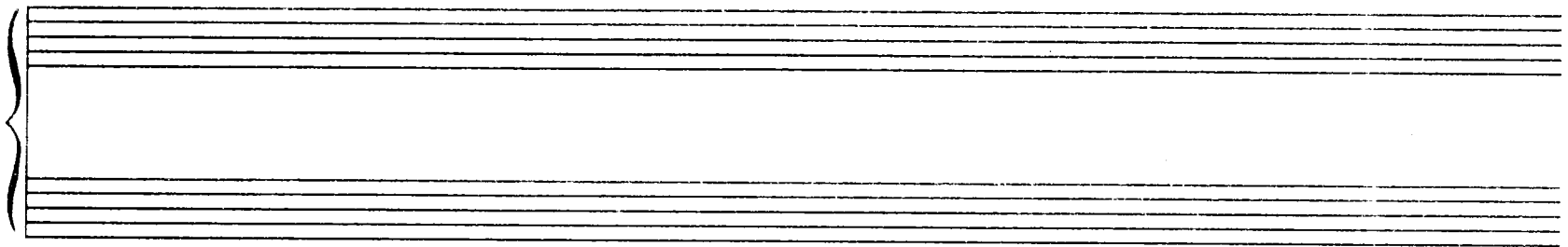
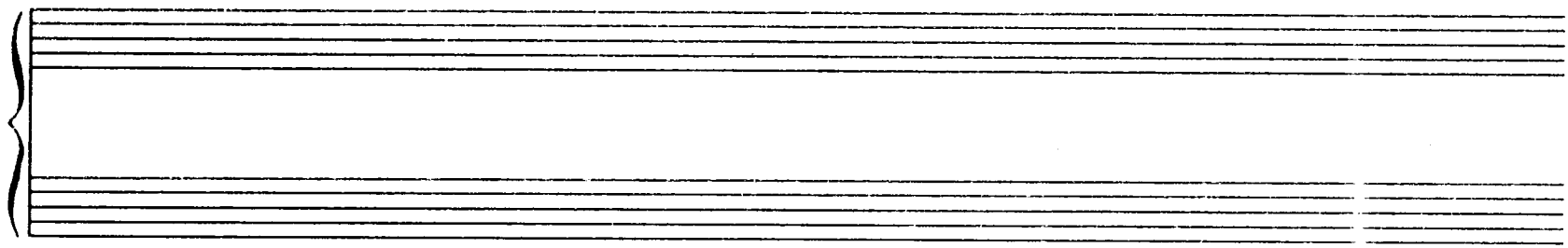
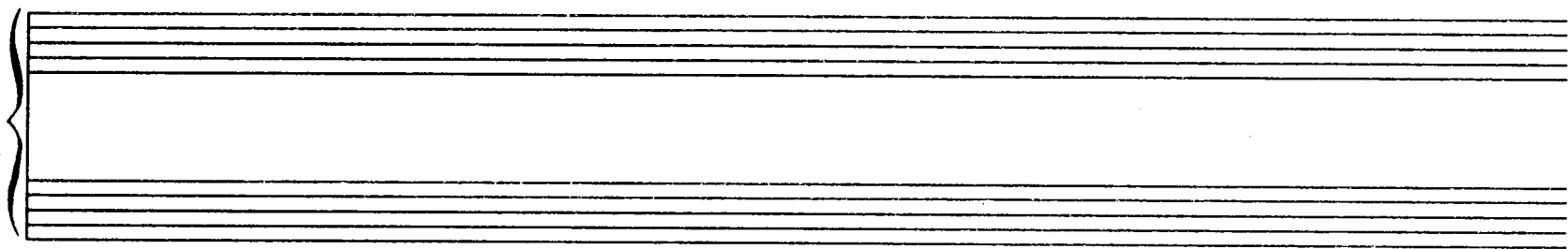
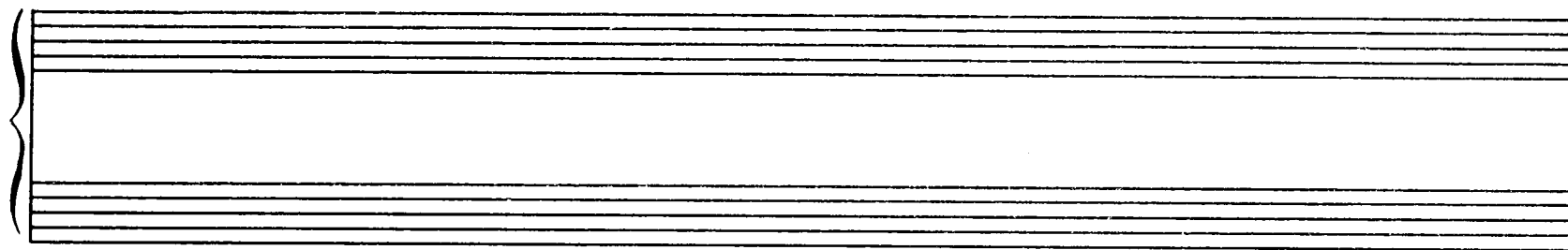
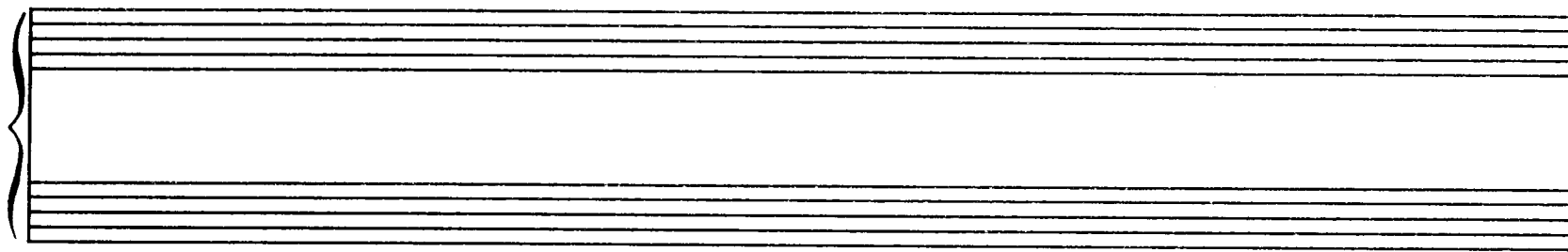
Strings




↑ 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

mf 
non dim.

21 Fls 5 22 Fl. Solo Cl. Solo 23 Tenor Dr. 4 Lion roar Bongos 3

24 Fls. 3 Vln. Solo 2 $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$

25 $\text{♩} = 60$ 2 Perc. only 8 Claves TB $\text{♩} = 90$ G.P. 9 beats 26 G.P. 18 beats

27 Vibr. Chimes Piano Vc. 4 Vibr. Chimes Piano *mf*

28 *mf*

mf

29 *mf*

30 Vln I *mp* *mormorando* (*—*) 2 4 (*—*) (*—*) Fl. $\text{♩} = 120$ Ob. 1. Cl. 1.

31 A. Ob. 3 Cl. 4 Horn 2 3 4 5 Tpt. 3 4 5 2 4 Vln. Vle. Piano Harp Tbn. time

$\text{♩} = 120$ 32 33 Lento $\text{♩} = 40$ 34 $R = 160$
(lo stesso tempo)

35 $\text{♩} = 80$ (lo stesso tempo) 36 $\text{♩} = 60$ 37 (long)

1 battuta non metrica (c60) 10" 2 Strings 6" 3 Harp 2" 4 Xglo 1"

battuta metrica 2 3 4 5 6 7 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

3 Whip 9" 4 Wws. 9" 5 Els. 5" 6 Obs. 5" 38 $\text{♩} = 60$ battuta metrica Horns 1 6" (2) 2 9" (2) 3 9" (2) 4 9" (2) 5 9" (2) 6 9" (2) 7 9" (2) 8 9" (2) 9 9" (2) 10 9" (2) 11 9" (2) 12 9" (2) 13 9" (2) 14 9" (2) 15 9" (2) 16 9" (2) 17 9" (2) 18 9" (2) 19 9" (2) 20 9" (2) 21 9" (2) 22 9" (2) 23 9" (2) 24 9" (2) 25 9" (2) 26 9" (2) 27 9" (2) 28 9" (2) 29 9" (2) 30 9" (2) 31 9" (2) 32 9" (2) 33 9" (2) 34 9" (2) 35 9" (2) 36 9" (2) 37 9" (2) 38 9" (2) 39 9" (2) 40 9" (2) 41 9" (2) 42 9" (2) 43 9" (2) 44 9" (2) 45 9" (2) 46 9" (2) 47 9" (2) 48 9" (2) 49 9" (2) 50 9" (2) 51 9" (2) 52 9" (2) 53 9" (2) 54 9" (2) 55 9" (2) 56 9" (2) 57 9" (2) 58 9" (2) 59 9" (2) 60 9" (2) 61 9" (2) 62 9" (2) 63 9" (2) 64 9" (2) 65 9" (2) 66 9" (2) 67 9" (2) 68 9" (2) 69 9" (2) 70 9" (2) 71 9" (2) 72 9" (2) 73 9" (2) 74 9" (2) 75 9" (2) 76 9" (2) 77 9" (2) 78 9" (2) 79 9" (2) 80 9" (2) 81 9" (2) 82 9" (2) 83 9" (2) 84 9" (2) 85 9" (2) 86 9" (2) 87 9" (2) 88 9" (2) 89 9" (2) 90 9" (2) 91 9" (2) 92 9" (2) 93 9" (2) 94 9" (2) 95 9" (2) 96 9" (2) 97 9" (2) 98 9" (2) 99 9" (2) 100 9" (2)

3 Piano 6" (2) 4 Xglo 3" (-) 5 Timp. 3" (-) 1 battuta non metrica 5" 2 Tbn 2" 3 Horns 4" 4 Perc. 4" 5 Ve.

5 6" High Sign. $\text{♩} = 60$ battuta metrica 39

40

41 ff p f

42

42

42

ff Mechanically precise. Unvarying accents. The attack sound

It Mechanically precise. Unvarying accents. The attack sound is as important as pitch.

Do not additionally
emphasize final pulse.
