

CONSTELLATIONS

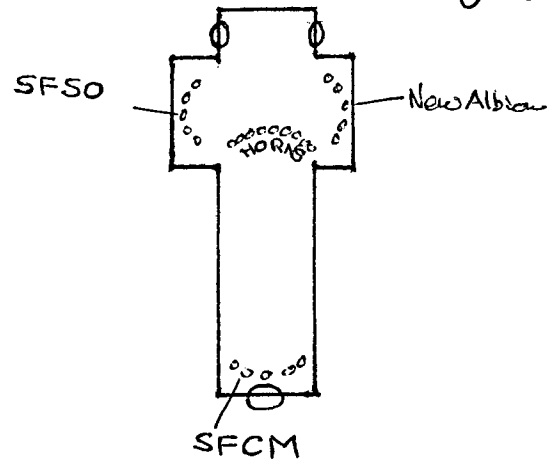
by

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for

8-voice horn choir, 3 brass quintets, & organ

O = organs



disposition of resources:

or \checkmark = pause ad libitum or as indicated \downarrow = 60 unless otherwise indicated
 = wait for sound of previous group to partially die away before beginning to play

The organ part is legato unless otherwise indicated

segue = follow without pause

diagonal

 sequence of material

vertical

 simultaneous material

In modo canonico = as a classical canon, each player beginning the material at a point corresponding to his Roman numeral, usually one or two beats apart. Boxed material is to be repeated until new material is encountered or a drop-out cue (circle) is encountered. 1° indicates that players continue to play previous material until, one at a time beginning with the first player, they move to the new canon. Considerable overlapping of material should result.

Cues apply only to the material toward which an arrowhead is directed.

There is no vertical coincidence of parts in the score except where synchronization is indicated; synchronization is generally within groups but not between groups.

5X = play 5 times, then move to the next figure or drop out, as indicated.

Each group has its own conductor; in the case of the Quintets, this may be one of the players. *Stopwatches needed for each conductor and the organist.*

Doppler Rotation: Trumpets and trombones in the center aisle. Each player pivots his entire body ^{once} rapidly in a complete 360° circle, pointing the bell of the instrument straight out, and playing the single pitch indicated only while in motion. The pivot will take about 1". The player then remains silent for the remainder of the period indicated for repetitions, e.g. : every 5" = 1" ^{period} to play, 4" to wait, then repeat. Repetitions must be exactly periodic but ^{periods} are different for each player; don't be influenced by others.

SFSO tuba

foreground
ospress.

NA tuba

6"

immediately after organ entry; battuta non metrica

like bells - maraca

Horn Choir

60

PPP < f > PPP

contine previous material until it is your turn to switch; it is not necessary to complete the previous figure before switching; it is necessary to switch in tandem, as indicated.

Org

sequer tuba

reeds only

prim. chor ff

Hon SFSO tuba

60 staccatissimo e distiato

mf < p > f < p >

subito ff

Horn Choir

Org

bright 60

10" f

segue pedal

tpts I, II

SFSO
tbn
tuba

SFCM
tpts I, II
horn

Horn
Choir

organ
pedal

f $\text{♩} = 50$ 3

Overlap organ
diminuendo

immediate echo:
2 Tpts
con sord

f $\text{♩} = 50$ 3

ff
Horn *con sord*

pp ————— *f* ————— *pp*

16' only - start *pp*, add stops to *f* in 10", then withdraw stops to nothing in 10"; 8' OK at climax

3:13

SFSO
tbn

tuba

SFCM
horn

tpts I, II

NA

Horn
Choir

Organ

stop with organ entry

CUT

CUT

p ————— *ff* brassy

intercept horn crescendo

$\text{♩} = 50$ *f* 3

intercept tbn
2nd time through

$\text{♩} = 60$ 10

5x

f $\text{♩} = 50$ ca. 15" after tpts stop

ped.

wait 8'

ff 8' 16' (32')

[sempre] $\text{♩} = 50$

Horn
Choir

$\text{♩} = 60$

I II III IV V VI VII VIII

(should begin during organ pedal)

Org

$\text{♩} = 50$

man. 3 ped

ff reeds 8'16" (32')

SFCM
horn

$\text{♩} = 50$ to foreground

legato mp

tpts
I II

NA

horn

12" after organ pedal $\text{♩} = 50$ to foreground

legato mp cresc

non div

Horn
Choir

tpts
I II

SFCM

horn

12" $\text{♩} = 50$ marcato

p sempre

$\text{♩} = 50$

tpts
I II

SFCM

horn

$\text{♩} = 50$

ff (sord)

$f < \text{ff}$

Horn
Choir

$\text{♩} = 60$

Intercept tpts

Principals
(build chorus)

start mp; add stops to ff in 4", then retract them to nothing in 4" WAIT

* after playing, not end of decay

12" then repeat. Add 1" to — , 1" to — , 1" to pause on each repetition

0:00 activate stop watches

(d=50) **SFSO**

tpt I *sinc.* *wait 3-6 beats ad lib. before repeating*

tpt II *ff* *repeat with tpt I, interlocking 2 batt.*

horn *(d=50)* 4 *pp* *ff* *pp* *ff* *pp* *ff*

trbn *sinc.* 9 *pp* *ff* *pp* *ff*

tuba 4 *pp* *ff* *pp* *ff* *pp* *ff*

0:00 0:02

(sord) **SFCM**

tpt I *(sord)* *wait 2-4 beats ad lib. before repeating*

tpt II *(sord)* *repeat with tpt. I, interlocking batt.*

trn *sord.* *d=50* 4 *pp* *ff* *pp* *ff*

trbn tenor *sord.* *sinc* 7 *pp* *ff* *pp* *ff*

trbn bass *non sord.* 4 *pp* *ff*

0:00 0:04

NA

tpt I *sinc* *wait 4-6 beats ad lib before repeating*

tpt II *ff* *repeat with tpt I interlocking batt.*

trn *d=50* 8 *pp* *ff* *pp* *ff*

trbn *sinc.* 8 *pp* *ff* *pp* *ff*

tuba 4 *pp* *ff* *pp* *ff*

0:00

Horn Choir **Organ**

OUT

6

0:20

0:40

tpts I *ff* 3 *wait 2-4 beats ad lib. before repeating*

tpts II *ff* *repeat as before*

tbn

tbn

tuba (tbn II)

1:00

1:15

tpts I *ff* 3 *1-3 beats*

tpts II *ff* *as before*

hn

hn

tbn

tuba

1 *complete any figure in progress, then drop out.*

1

1

* ** complete any <> currently in progress, then drop out.*

ORC

SFCM walk up center aisle, brass instruments first; players stop in center of nave, spaced about 15 paces apart, roughly equidistant. REMOVE MUTES

1:30

tpts I

SFSO NA SFCM

tpts II *f* *50 enter 1 beat apart, sustain each note for 3 beats (play one note only)*

Horn Choir

I II III IV V VI VII VIII I II III IV V VI VII VIII

ff *last note cresc. molto, end brassy*

2:00 (after horns stop) 2:10 2:20 2:30 2:35

tpt I
tpt II

trumpets sine.

ff *ff*

d=50

hn

non sine

ffp *f*

very fermata

length each repetition

tbn

tuba

mf *ff* *ff* *p*

d=60

tpt I

ff

every 3" REGULARLY

tpt II

ff

every 4" REGULARLY

hn

ffp *f*

very fermata

length with each repetition

tbn tenor

ff every 5" REGULARLY

tbn bass

ff every 6" REGULARLY

tpt I

trumpets non sine.

ff *ff*

d=50

hn

non sine

ffp *f*

very fermata

length each repetition

tbn

f *f*

gliss immediately but slowly enough to last until organ entry

gliss

tuba

mf *f*

d=50

RH 8vz →

org

let vibrate

q'30"

last time

San Francisco
I 87

Repeat this measure
until all brass sound
has died away, then
play this measure
and the following
measure once.

copyist: Ray Shattenkirk