


18 .

Trumpet 2 in Bb

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.

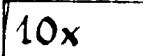


coordinated within the section.



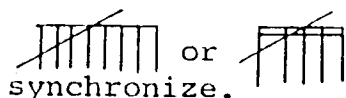
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

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:

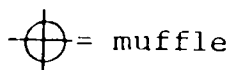


Accidentals carry throughout the measure and across barlines when tied.

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

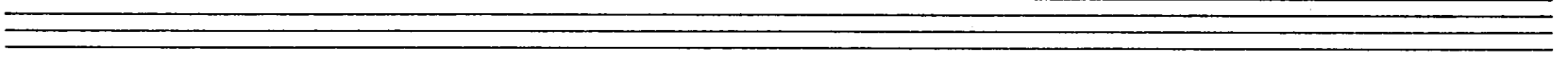
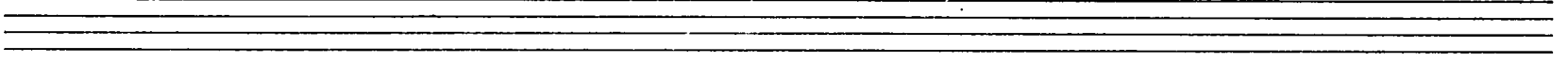
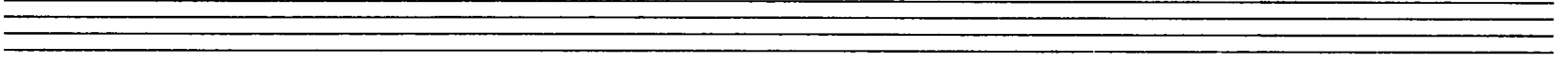
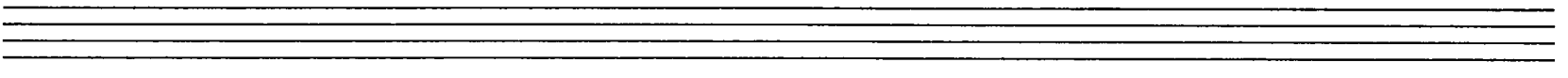
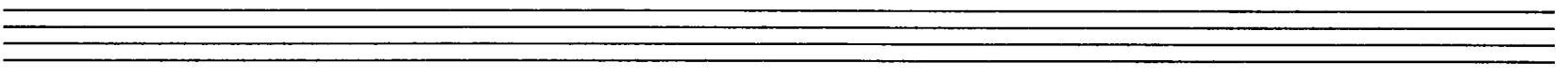
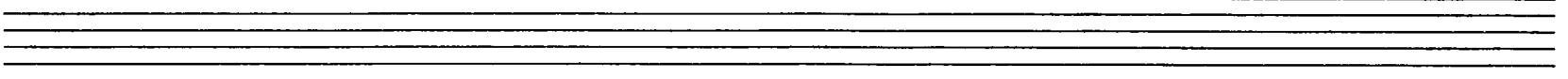
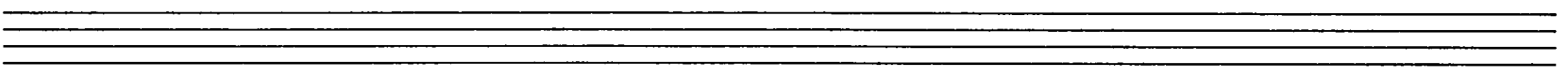
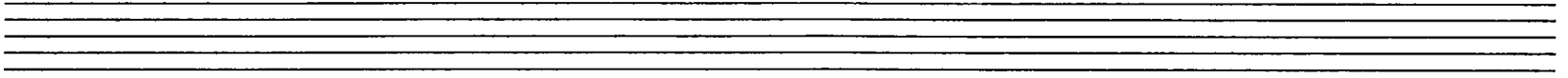
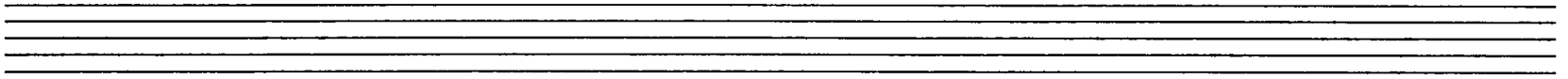
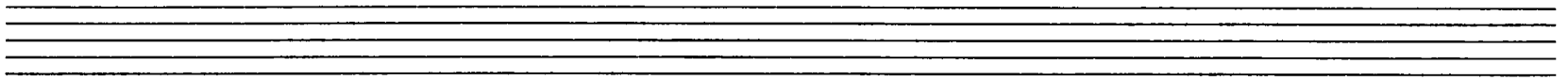
Strings



↑ 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.



Tpt. 2 in Bb

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non battuta ca. 15" $\text{♩} = 72$ 1 Strings $\text{♩} = 80$ 2 Flutes 6

3 $\text{♩} = 60$ A. Flute Sdo Vc. 4 $\text{♩} = 50$ Tutti Vc. 5 Picc. B. Cl. 4

6 Obs. Bns. Horns 4 3 Tpt. 1 Harmon mute remove mute 3 4 3

7 $\text{♩} = 60$ 8 9 oboes 12 10 Strings 5 con sord. via sord. 7

11 12 accel. $\text{♩} = 100$ 13 $\text{♩} = 50$ mezzo movimento Tbn. 3

14 Strings pizz. 6 15 Mar. TB 4 16 cue tempo $\text{♩} = 60$ ca. 10" $\text{♩} = 72$ battuta metrica Horns Tbn. 3

non battuta $\text{♩} = 72$ battuta metrica 5" 8" 17 1 non battuta ca. 11" 2 ca. 9"

3 ca. 7" 4 ca. 5" 5 ca. 6" 6 ca. 8" 7 ca. 10" 18 $\text{♩} = 60$ pp

ff pp ff pp ff pp ff

pp ff pp ff

19 20 st. mute

21 22

23 24 $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$

25 $\text{♩} = 60$ 26 G.P. 9 beats 27 G.P. 18 beats 28 Bns. 13

29 Pices

30 Vln. I Bn 1+2 $\text{♩} = 120$ 31 Fls. Obs. Cls. Vlns Vle Horn 1+2

32 33 Lento $\text{♩} = 40$

34 $\text{♩} = 60$ 35 $\text{♩} = 120$ 36 $\text{♩} = 60$ 37 $\text{♩} = 160$ (lo stesso tempo) $\text{♩} = 80$ (lo stesso tempo) Solo Vln. 5 Vln. II Vle. Vc.

1 battuta non metrica $\text{♩} = 60$ 10" 2 Strings 6" 3 Harp 2" 4 Xylo 1" 5 battuta metrica $\text{♩} = 60$ 3 Horns 2

1 Bass 8" 2 Horns 5" 3 Whip 9" 4 Wws. 9" 5 Cls. 5" 6 Obs. 5" Perc.

1 Bass 8" 2 Horns 5" 3 Whip 9" 4 Wws. 9" 5 Cls. 5" 6 Obs. 5" Perc.

1 Bass 8" 2 Horns 5" 3 Whip 9" 4 Wws. 9" 5 Cls. 5" 6 Obs. 5" Perc.

Tpt. 2

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$\text{♩} = 60 \text{ sample}$
battuta metrica

st. mute

3 Horns



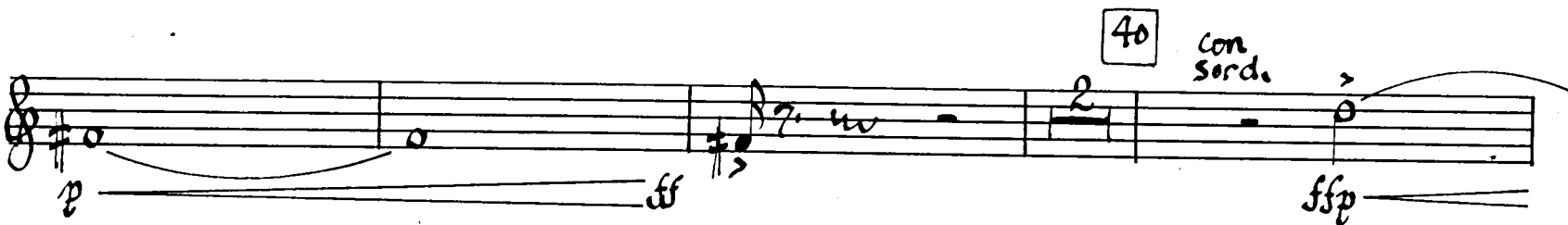
1 5" 2 Tbn. 3 2" Horns 4 4" Perc. 5 4" Harp 6 6" 39

battuta non metrica

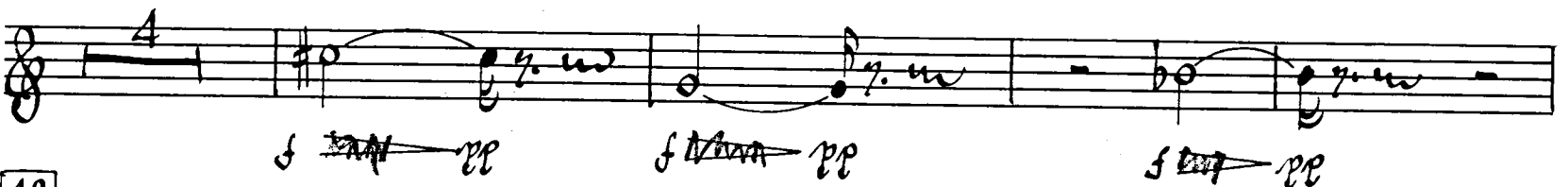
battuta metrica



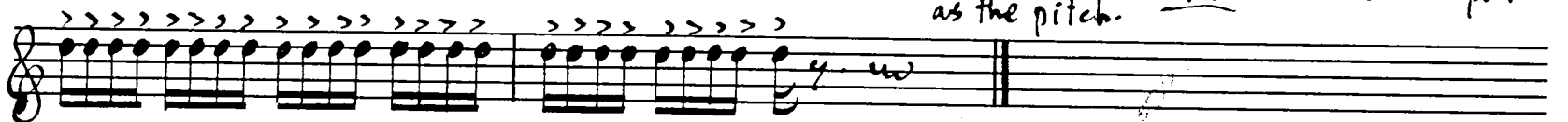
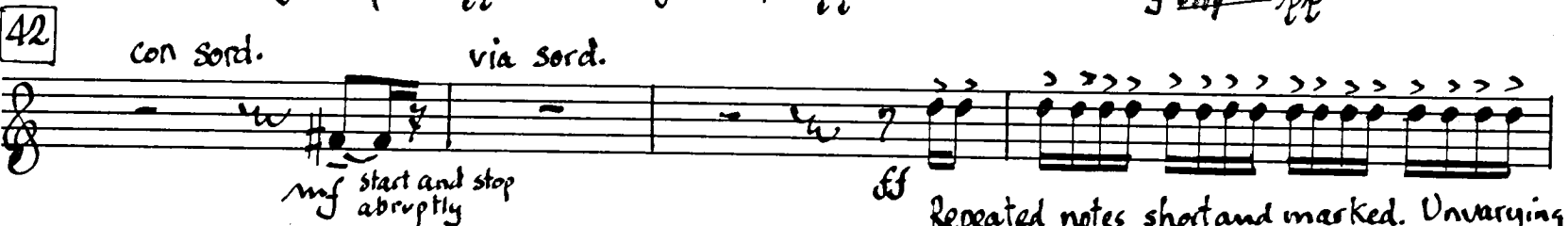
40 con sord.



41



42 con sord. via sord.



Repeated notes short and marked. Unvarying accents. The attack sound is as important as the pitch.

Do not additionally emphasize final pulse.