


16
Horn 4 in F

Richard Felciano

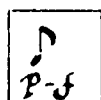
ORCHESTRA

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.

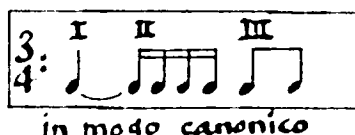
Boxed notation indicates repetition as follows:




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



coordinated within the section.



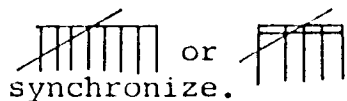
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

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:

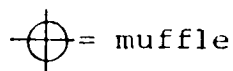
 10x

Accidentals carry throughout the measure and across barlines when tied.

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

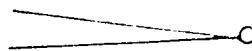


slash (through any value) = as fast as possible. Do not synchronize.



= muffle

l.v. = let vibrate



= diminuendo a niente

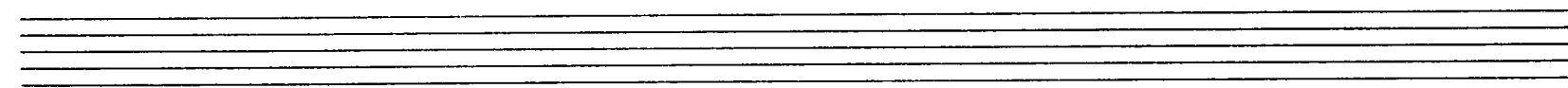
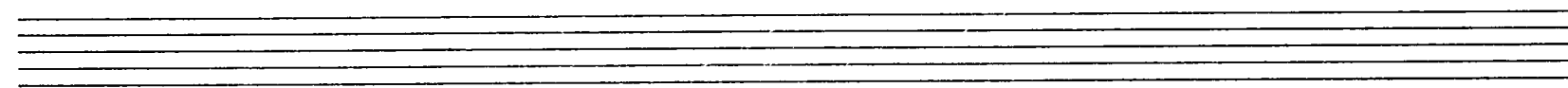
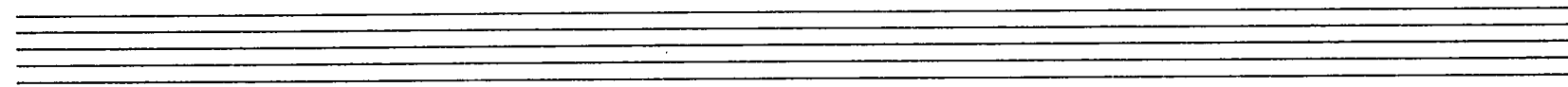
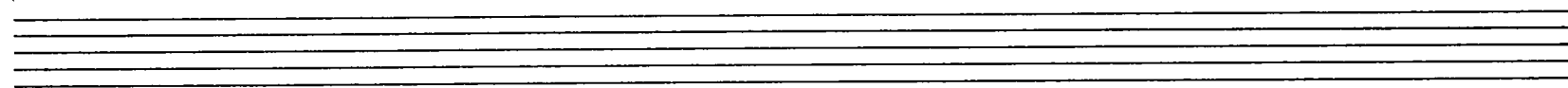
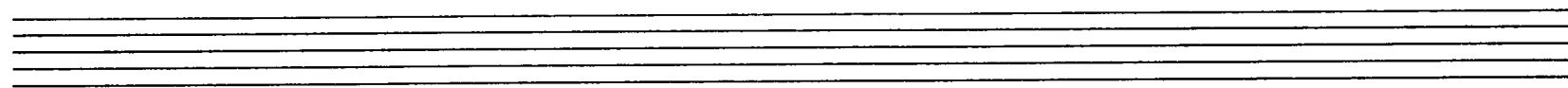
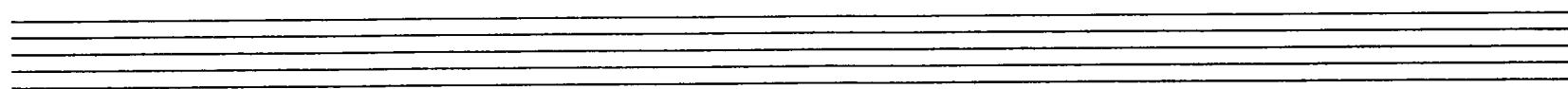
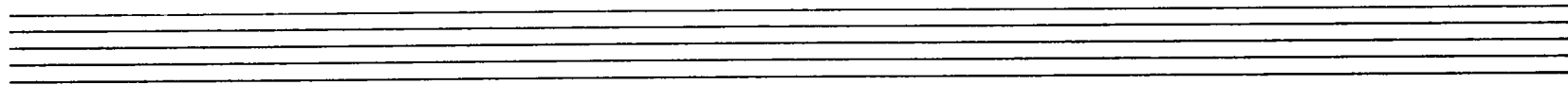
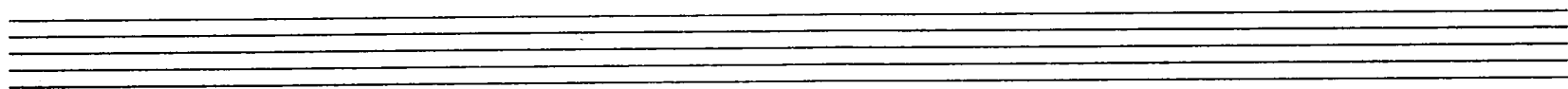
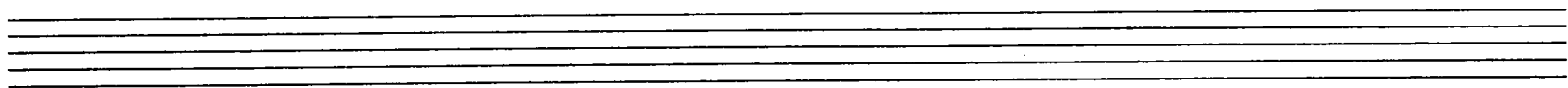
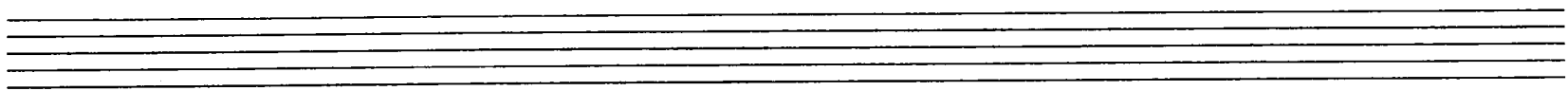
Strings



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]

brassy simile

pp \rightarrow ff pp \rightarrow ff pp \rightarrow ff pp \rightarrow ff

20 21 22 Fl. Solo Cl. Solo

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

10 2 3 4 2 3 1 2

$\text{♩} = 60$ 25 $\text{♩} = 90$ G.P. 9 beats 26 G.P. 18 beats 27 Vibr. Chimes Piano Bns. 28

3 12 4 6 4 13

29 *Pièces*

2 3 2 3 2 3 2 3

30 Vln. I Bn. 1+2 $\text{♩} = 120$ 31 Horn 1+2

2 2 4 Fls. 5 3 4

4 Cls. 4 Obs.

$\text{♩} = 60$ 5 Tpt. $\text{♩} = 120$ 32 33 Lento $\text{♩} = 40$

3 2 3 8 6 2

4 4 4 4 4 4

34 $\text{♩} = 160$ (lo stesso tempo) 35 $\text{♩} = 80$ (lo stesso tempo) 36 $\text{♩} = 60$

Temp. 13 9 B.cl. Cl. 1, Fl. 1

4 16 8 4 4

37 *battuta non metrica*

2 Vln. II 4 Horn 1 10" Strings 6" Harp 2" Xglo 1"

Vln. I Vcl. Tbn. 1 Piano Cb.

$\text{♩} = 60$ *battuta metrica* *battuta non metrica*

fl. 1. 8" Horn 2+3 5" Whip 3"

4 4 Bns. Strings Tbn. 2+3

ppp \rightarrow fff

(sounds a fifth lower in bass clef.)

Horn 4

4.

Horn stopping humle

38

*♩ = 60 sempre
battuta metrica*

4 9" 5 5" 6 5"

Wws. Horn 2+3 Timp. Cls. Vib. Obs. Perc.

mf sfz

mf non dim.

**diminuendo a niente*

battuta non metrica

1 5" 2 2"

3 2aves* 4" 4 Perc, Vc. 5 hang mite 6"

f

*♩ = 60 Sign
battuta metrica*

f

39

mp mf

f ff dim. p

40 *brassy* 3 *ff* 41 *faster*

brassy 2 *pp ff*

42 *Slower*

mf start and stop abruptly 2 *ff*

Repeated notes short and marked.

*Do not additionally
emphasize final pulse*