

Jeffrey Ryan

The Art of Declension

Five Grammar Exercises for Orchestra

commissioned by the Windsor Symphony
through the generous assistance of
The Canada Council for the Arts

Perusal Copy

The Art of Declension

Past Perfect Progressive

's

Pluralia Tantum

Compound-Complex

To Boldly Go

Instrumentation

2 flutes
2 oboes
2 B^b clarinets
2 bassoons

4 horns in F
2 trumpets in C
2 tenor trombones
1 bass trombone

timpani
2 perc:

I

marimba (low A)
vibraphone
glockenspiel
pitchpipe (or chromatic harmonica)
chimes (*share with II*)
slide whistle
3 tomtoms (h/m/l)
finger cymbal
4 susp. cymbals (high-low)
triangle
chain rattle
lion's roar
large tamtam

II

chimes
marimba
pitchpipe (or chromatic harmonica)
snare drum
tambourine
bass drum
bongo
3 tomtoms (h/m/l) (*pref. identical to I*)
anvil
triangle
large tamtam

strings

General performance notes:

Score in C. Total performance time c. 14'00"



note ends with a breath accent for winds; no bow change for strings



give note a slight rhythmic and dynamic stress

All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.

Strings: *s.t.* = sul tasto; *s.p.* = sul ponticello

In the first movement, *Past Perfect Progressive*, the string parts may be performed by the full section or by a soli group of 15 players, 4-4-3-2-2.

Other performance notes are given as required in the part.

Programme note:

The Art of Declension was first inspired by a conversation I had with Susan Haig, of the Windsor Symphony, in which she commented on her experience that Canadians possess generally high levels of good writing skills. Since then, I have been struck by the many writing transgressions I have noticed in the text of major newspapers, perhaps the most amazing of which was the hyphenation of *edge* as “ed-ge.” The movements of *The Art of Declension* are thus inspired by a number of “developments” in current English usage.

Past Perfect Progressive is one of myriad tenses used in the English language (“I had been wondering ...”) which most of us don't consider much anymore, now that English functions mainly in the “present tense” only. It depicts the passage of language through time. 's is about possession, and it is inspired by the common confusion (even among writers who should know better) between *its*, which is possessive in spite of the absence of an apostrophe, and *it's*, which is not possessive but is a contraction of *it is*. *Pluralia Tantum* is the official term (as I discovered in *The Oxford Dictionary of English Grammar*) for nouns such as *pants* and *scissors*, which appear only in the plural. This movement, scored for a more intimate chamber orchestra, follows the journey of a lonely violin in search of its other half. A *Compound-Complex* sentence, according to the *Dictionary*, has at least two coordinated clauses and at least one subordinate clause. The line may be fine, but to me that sounds suspiciously like a run-on sentence, which is exactly what this movement is. The final movement, *To Boldly Go*, is inspired by the classic split infinitive made acceptable by *Star Trek*; but while exploring a certain degree of “interruption,” it recognises that language is a living thing, constantly evolving, and perhaps we should not be chained by the rules that are drummed into us.

The Art of Declension is also a play on Bach's *Art of Fugue*, and is a series of orchestral studies designed to showcase the players' individual and collective talents. As a set, it reflects traditional symphonic elements such as *scherzo* and *gigue*.

The Art of Declension was commissioned by the Windsor Symphony through the generous assistance of The Canada Council for the Arts. It is dedicated to the Windsor Symphony in honour of its 50th anniversary, and it received its world première performance on May 9, 1998, at Chrysler Theatre in Windsor's Cleary International Centre, by the Windsor Symphony, with conductor Susan Haig.

ff
ff
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
btrb
timp
perc1
perc2
vn1
vn2
va
vc
cb

5 6 7 8

Perusal Copy

fl1
 fl2
 ob1 *p cresc. poco a poco*
 ob2 *p cresc. poco a poco*
 cl1
 cl2
 bn1 *ff*
 bn2
 hn1/2 *ff*
 hn3/4 *fff* *ff* *fff*
 tpt1/2 *p cresc. poco a poco* 1. *p cresc. poco a poco*
 trb1/2 *ff* *ff*
 btrb *ff*
 timp
 perc1 (8va)
 perc2 *ff* *ff*
 vn1 (8va)
 vn2 (8va)
 va
 vc
 cb *ff*

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb

timp

perc1

perc2

vn1

vn2

va

vc

cb

Perusal Copy

This page of a musical score contains the following instruments and parts:

- Flutes:** fl1, fl2
- Oboes:** ob1, ob2
- Clarinets:** cl1, cl2
- Bassoons:** bn1, bn2
- Horns:** hn1/2, hn3/4
- Trumpets:** tp1/2
- Trombones:** trb1/2, trb
- Timpani:** timp
- Percussion:** perc1, perc2
- Strings:** vn1, vn2, va, vc, cb

The score is written in 3/4 time and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). A large diagonal watermark reading "Perusal Copy" is overlaid across the center of the page.

E

ffl *fff*

fl2 *fff*

obl *fff*

ob2 *fff*

cl1 *fff*

cl2 *fff*

bn1 *fff*

bn2 *fff*

hn1/2 *p* *fff*

hn3/4 *p* *fff*

tpt1/2 *p* *fff*

trb1/2 *p* *fff*

btrb *p* *fff*

timp

perc1 *l.v.*

perc2

vn1 *(8va)*

vn2 *(8va)*

va

vc

cb *fff*

(8^{va})

decesc. poco a poco

(8^{va})

decesc. poco a poco

(2)

decesc. poco a poco

(2)

decesc. poco a poco

(3)

8^{va}

2. Beginning in this measure, pitch accuracy becomes less and less important; the “unison” should gradually break down
3. Continue established pattern up the fingerboard, each pattern slightly higher than the one before

The image shows a page of a musical score, likely for a symphony orchestra, spanning three pages (61, 62, and 63). The score is written in 4/4 time and includes parts for various instruments:

- Woodwinds:** fl1, fl2, ob1, ob2, cl1, cl2, bn1, bn2, hn1/2, hn3/4, tpt1/2, trb1/2, btrb.
- Brass:** hn1/2, hn3/4, tpt1/2, trb1/2, btrb.
- Percussion:** timp, perc1, perc2.
- Strings:** vn1, vn2, va, vc, cb.

The score features complex rhythmic patterns, including triplets and sixteenth notes. There are also glissando markings (gl.) and dynamic markings (pp) visible in the string parts. A large watermark "Perusal Copy" is overlaid diagonally across the page.

4. "almost" highest possible pitch — leave a little room for the upcoming glissando

F

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tp1/2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

mp

n.

mf

p

con sord. (str.)

bend with embouchure

VIB. motor on fast

2 bows (sounds 8ve higher)

TAM TAM brass mallet

p l.v. with pedal

mf

gl. (o)

pp

(4)

(5)

(o)

(non-gliss.)

64

65

66

67

68

69

5. narrow glissando oscillating around pitch (slightly above and below)

G

fl1 *mp* *n.*

fl2 *mp* *n.*

ob1 *mf* *n.*

ob2 *mf* *n.*

cl1 *p* *n.*

cl2 *p* *n.*

bn1

bn2

hn1/2

hn3/4

tpt1/2 *mp* *n.*

trb1/2

tuba

timp

perc1 *sim.* *p*

perc2 *mf*

vn1 *sim.* *(o)* *(d)* *non-vib.* *(6) gl.* *sim.* *solo (loco) pp con vib.*

vn2 *sim.* *(o)* *(d)* *non-vib.* *(pp) no cresc.!* *(6)* *sim.*

va *sim.* *(o)* *(d)* *non-vib.* *(pp) no cresc.!* *(6) gl.* *sim.*

vc *sim.* *(o)* *(d)* *non-vib.* *(pp) no cresc.!* *(6)* *sim.* *(be on IV by now)*

cb

70

71

72

73

74

75

76

77

6. Gliss continuously down full range of instrument over total indicated duration, switching strings as necessary; **but** bow only on the indicated beats, and only for the full quarter note value. The glissando is continuous while the bowing is not. Because each player will gliss at a slightly different speed, the accented entries will sound as clusters.

♩ = 100 sub.
meno mosso

♩ = 44 sub.

fl1

fl2

ob1

ob2

cl1

cl2 (non-tr.)

bn1 solo espr. p 6

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2 3 soli (d) pp

va 3 soli (d) pp

vc

cb pp gl.

H ♩ = 100 sub.

accel. poco a poco

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tp1/2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

f

mf

mp *cresc. poco a poco*

p *cresc. poco a poco*

mf

p *cresc. poco a poco*

mp *cresc. poco a poco*

mf *cresc. poco a poco*

open

f

f

p *cresc. poco a poco*

p *cresc. poco a poco*

tutti

tr

tr

tutti div.

tr

tr

tr

tr

I

fl1 *p < mf*

fl2 *p < mf*

ob1 *p < mf*

ob2 *p < mf*

cl1 *p*

cl2

bn1 *p*

bn2

hn1/2

hn3/4

tp1/2

trb1/2

btrb

timp

perc1 *VIB. motor med. med. yarn mallets p l.v.*

perc2 *molto ff*

vn1 *ff (sul D) gl. pizz. div. p*

vn2 *ff (sul D) gl. pizz. p*

va *ff f p gl. non-vib. unis.*

vc *ff (sul G) gl. pizz. p*

cb *ff (sul A) gl.*

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tp1/2
trb1/2
btrb
timp
perc1
perc2
vn1
vn2
va
vc
cb

SNARE DRUM (snare on)
wire brushes
mp n.

arco s.i. tr
n. p > pp
arco div. s.i. tr
n. p > pp
arco div. s.i. tr
n. p > pp
arco div. s.i. tr
n. p > pp
arco s.i. tr
n. p > pp

105

106

107

108

109

110

Pluralia Tantum

for chamber orchestra

♩ = 48 *con rubato*

VIB. motor slow
med. yarn mallets

let fade *senza misura*

(ca. 10")

perc1 *p* let all notes ring

vn1 solo *mf* *espr. plaintively* *p* *hesitantly* *ten.* *ten.* *accel.* *repeat pattern* *rit.*
(accidentals hold for the measure)

va solo *pp* *solo non-vib.*

1

2

A *A tempo*

4 SUSP. CYMBALS (high-low)
struck vertically on edge
with shaft of snare stick

poco rit.

perc1 *p*

vn1 solo *mf sub.* *p* *pp* *mf* *p* *mf > p* *pp*

va solo *con vib.* *espr.* *ten.* *ten.* *accel.* *rit.* *repeat pattern* *pp* *n.*

cb *pizz.* *p*

3

4

A tempo

VIB.

poco accel.

poco rit.

perc1 *p* (let ring as before)

vn1 solo *p* *ten.* *mf*

vn2 *non-vib.* *p* *pp* *p* *pp* *n.*

va solo *p* *s.t.* *gl.* *gl.* *gl.* *gl.* *gl.*

vc *p* *pp* *p* *pp*

cb *p*

5

6

A tempo

poco rit.

B ♩ = 48 A tempo

fl1

obl

hml

tpl1

trb1

perc1
(CYMBALS) (sim. on edge) LARGE TAM TAM (sim. on edge) FINGER CYMBAL metal beater

vn1 solo

vn1

vn2

va solo

vc

cb

mf 3

mf con sord.

pp con sord. (str.)

pp con sord. (str.)

pp

p

pp

mf

p *gl.*

3 soli

s.t. non-vib.

pp s.t. non-vib.

4 soli

pp altri pizz. *tr*

mf tutti pizz. *tr*

mf pizz. *tr*

mf pizz. (pluck first note only)

mf

mf

solo tacet

n.

7

8

9

10

fl1

obl

hml

tpl1

trb1

perc1

vn1

vn2

va

vc

cb

p

mf

p

mf

gl.

gl.

tr

arco s.t.

pp

pp

pp

pp

s.p. → s.t. *gl.*

p → *pp* (non-trem)

p

arco (non-trem)

pp

11

12

13

14

C

fl1
obl
hnl
tpl1
trb1
perc1
vn1
vn2
va
vc
cb

15 16 17

fl1
obl
hnl
tpl1
trb1
perc1
vn1
vn2
va
vc
cb

f

pp *ord.* *pp* (non-harm.) (short gliss to new pitch)

pp (short gliss to new pitch)

♩ = 48

SUSP. CYMBAL
soft mallet (ord.)

perc1 *p*

vn1 solo *p* *pp* *repeat pattern* *change bow as necessary* *(d)* *(o)* *slower*

vn1

vn2 *gl.*

va

vc solo *p* *pp* *gl.* *ord.* *mp* *(o)* *(slower)*

vc *pp* *n.*

cb *pp*

27 28 29

LARGE TAM TAM
soft mallet

♩ = 42 *poco meno mosso*

E ♩ = 72 *sub.*

perc1 *pp*

vn1 solo *p* *pp* *p* *pp* *n.* *fiery* *f* *p* *poco*

vn1 *tutti* *ppp* *n.*

vn2 *tutti* *ppp* *n.*

va *ord.* *ppp* *(artificial harmonic gliss.)* *gl. (o)*

vc solo *pp* *n.* *poco* *f* *p*

vc *ppp* *(artificial harmonic gliss.)* *gl. (o)* *n.*

cb *ppp* *n.*

30 31 32 33

♩ = 48

accel. poco a poco to

F

vn1 solo *p* *mf* *(heavy bows at first)* *(no gliss)* *p*

vc solo *p* *mf* *(heavy bows at first)* *(no gliss)* *p*

34 35

vn1 solo $\bullet = 96$ *f* *poco rit.* *ff*

vc solo *f* *ff*

36 37 38

perc1 $\bullet = 72$ *rit. poco a poco to* $\bullet = 48$ *VIB. motor slow med. yarn mallets* *p*

vn1 solo *f* *p*

vc solo *f* *gl.* *p*

39 40 41 42

G $\bullet = 72$ *poco rit.* *A tempo* *poco rit.*

cl1 *mf* *p* *mf* *p*

bn1 *mf* *p* *mf* *p*

perc1 *LARGE TAM TAM soft mallet* *pp*

vn1 solo *pp* *p* *repeat, unsynchronised change bow as necessary* *pp*

vn1 *pp*

vn2 solo *solo* *p*

vn2 *pp* *repeat, unsynchronised change bow as necessary*

va *p* *tutti*

vc solo *gl.* *ppp* *n.* *p*

cb

43 44 45 46 47

This musical score spans two pages, 54 and 55, and features a variety of instruments. The woodwind section includes flutes (fl), oboes (obl), clarinets (cfl), bassoons (bnl), horn (hn1), trumpet (tpl), and trombone (trbl). The percussion (perc1) part includes dynamic markings of *f* and *p*. The string section consists of violin solo (vn1 solo), violin (vn1), viola solo (vn2 solo), viola (vn2), violin (va), viola (vc), cello (cb), and double bass. The score is written in 4/4 time and includes complex rhythmic patterns such as triplets and sixteenth-note runs. A large 'Perusal Copy' watermark is overlaid diagonally across the page.

This musical score page contains measures 56, 57, and 58. The instruments and parts are as follows:

- fl** (Flute): Treble clef, 2/4 time. Measures 56-57: quarter notes G4, A4, B4, C5. Measure 58: half note G4, half note A4. Dynamic: *pp sub.*
- obl** (Oboe): Treble clef, 2/4 time. Measures 56-57: quarter notes G4, A4, B4, C5. Measure 58: half note G4, half note A4. Dynamic: *pp sub.*
- cll** (Clarinet): Treble clef, 2/4 time. Measures 56-57: eighth-note triplet (F#4, G4, A4), quarter note B4, eighth-note triplet (A4, G4, F#4). Measure 58: eighth-note quintuplet (F#4, G4, A4, B4, C5), quarter note B4, eighth-note quintuplet (A4, G4, F#4, E4, D4).
- bnl** (Bassoon): Bass clef, 2/4 time. Measures 56-57: eighth-note triplet (F#4, G4, A4), quarter note B4, eighth-note triplet (A4, G4, F#4). Measure 58: eighth-note quintuplet (F#4, G4, A4, B4, C5), quarter note B4, eighth-note quintuplet (A4, G4, F#4, E4, D4).
- hml** (Horn): Bass clef, 2/4 time. Measures 56-57: quarter notes G4, A4. Measure 58: quarter notes G4, A4.
- tpl** (Trumpet): Treble clef, 2/4 time. Measures 56-57: quarter notes G4, A4. Measure 58: quarter notes G4, A4.
- trbl** (Trumpet): Bass clef, 2/4 time. Measures 56-57: quarter notes G4, A4. Measure 58: quarter notes G4, A4.
- perc1** (Percussion): Bass clef, 2/4 time. Measures 56-57: quarter notes G4, A4. Measure 58: quarter notes G4, A4. Dynamics: *p* to *f*.
- vn1 solo** (Violin 1): Treble clef, 2/4 time. Measures 56-57: eighth-note triplet (F#4, G4, A4), quarter note B4, eighth-note triplet (A4, G4, F#4). Measure 58: eighth-note triplet (F#4, G4, A4), quarter note B4, eighth-note triplet (A4, G4, F#4).
- vn1** (Violin 1): Treble clef, 2/4 time. Measures 56-57: sustained notes G4, A4. Measure 58: eighth-note triplet (F#4, G4, A4), quarter note B4, eighth-note triplet (A4, G4, F#4).
- vn2 solo** (Violin 2): Treble clef, 2/4 time. Measures 56-57: eighth-note triplet (F#4, G4, A4), quarter note B4, eighth-note triplet (A4, G4, F#4). Measure 58: eighth-note triplet (F#4, G4, A4), quarter note B4, eighth-note triplet (A4, G4, F#4).
- vn2** (Violin 2): Treble clef, 2/4 time. Measures 56-57: sustained notes G4, A4. Measure 58: eighth-note triplet (F#4, G4, A4), quarter note B4, eighth-note triplet (A4, G4, F#4).
- va** (Viola): Bass clef, 2/4 time. Measures 56-57: quarter notes G4, A4. Measure 58: quarter notes G4, A4.
- vc** (Violoncello): Bass clef, 2/4 time. Measures 56-57: quarter notes G4, A4. Measure 58: quarter notes G4, A4.
- cb** (Cello): Bass clef, 2/4 time. Measures 56-57: quarter notes G4, A4. Measure 58: quarter notes G4, A4.

I

gradually more relaxed...

fl

obl (no accent)

cll *decresc. poco a poco*

bml *decresc. poco a poco*

lm1 *decresc. poco a poco*

tp1 *decresc. poco a poco*

trb1 *decresc. poco a poco*

perc1

vn1 solo *decresc. poco a poco*

vn1 *decresc. poco a poco*

vn2 solo *decresc. poco a poco*

vn2 *decresc. poco a poco*

va *decresc. poco a poco*

vc *decresc. poco a poco*

cb *decresc. poco a poco*

rit. poco a poco

♩ = 48

fl1

fl2

obl

cll

bml

hn1

tp1

trb1

perc1
LARGE TAM TAM
soft mallet

vn1 solo

vn1

vn2 solo

vn2

va

vc

cb

62

63

64

(3:50)

* artificial harmonic gliss. up
full length of fingerboard

Compound-Complex

♩ = 126 (or faster)
In moto perpetuo

The score is divided into four measures. The first measure is in 4/4 time, the second in 3/4, and the third and fourth in 4/4. The instruments and their parts are as follows:

- Flutes (fl1, fl2):** Rests in all measures.
- Oboes (ob1, ob2):** Rests in all measures.
- Clarinets (cl1, cl2):** cl1 has a *ppp* note in the first measure, then rests. cl2 has rests.
- Bassoons (bn1, bn2):** Rests in all measures.
- Horns (hn1/2, hn3/4):** Rests in all measures.
- Trumpets (tpt1/2):** Rests in all measures.
- Trombones (trb1/2, trb3):** Rests in all measures.
- Timpani (timp):** Rests in all measures.
- Percussion (perc1, perc2):** perc1 has a *pp* note in the first measure, then rests. perc2 has rests.
- Violins (vn1a, vn1b):** vn1a has a *pp* *div.* line in the first measure. vn1b has a *pp* note in the second measure.
- Violas (vn2a, vn2b):** vn2a has a *pp* *div.* line in the first measure. vn2b has a *pp* note in the second measure.
- Viola (va):** Has a *pp* *div.* line in the first measure.
- Violoncello (vc):** Has a *pp* note in the second measure.
- Double Bass (cb):** Rests in all measures.

1

2

3

4

col legno batt.
p

fl1 *p*
 fl2 *p* (a soft accent)
 obl *ppp* (a soft accent) *p* *n.*
 ob2 *p* (a soft accent) *p* *n.*
 cl1 *p* (a soft accent) *p* *n.* *p* *n.* *p* *n.*
 cl2 (a soft accent) *p* *n.* *p* *n.*
 bn1 *ppp* (a soft accent) *p* *n.* *p* *n.*
 bn2 (a soft accent) *p* *n.* *p* *n.*
 hn1/2 *p*
 hn3/4 *p*
 tpt1/2 *pp*
 trb1/2
 trb3
 timp *med. mallets* *pp* *p* *gl.*
 perc1
 perc2
 vn1a
 vn1b
 vn2a
 vn2b
 va
 vc
 cb *pizz.* *pp* (pizz.) *p* *gl.*

A

fl1 *pp* *p* *mf* *f*

fl2 *pp* *pp* *p* *mf* *f*

obl1 *pp* *p* *mf* *f*

obl2 *pp* *p* *mf* *f*

cl1 *pp* *p* *mf* *f*

cl2 *pp* *p* *mf* *f*

bn1 *pp*

bn2 *pp*

hn1/2 (II) *p* *mf* *f* *a2*

hn3/4 (IV) *p* (III) *p* *f*

tp1/2 *pp* *mf* *f*

trb1/2 *pp* *pp* *f*

trb3 *pp* *f*

timp

perc1 (VIB.) *p*

perc2 MAR. *hard mallets* *p* BASS DR. *hard mallet* *mf*

vn1a *pp* *mf* *f*

vn1b *pp* *p* *mf*

vn2a *pp* *mf* *f*

vn2b *pp* *p* *mf* *f*

va *pp* *mf* *f*

vc *pp* *p* *mf* *f*

cb *arco* *f*

fl1 *mf* *mf*
 fl2 *f*
 ob1 *f*
 ob2 *f*
 cl1 *f*
 cl2 *f*
 bn1 *mf* *mf*
 bn2 *f*
 hn1/2 *f* *a2*
 hn3/4
 tpt1/2
 trb1/2
 trb3 *f*
 timp *f*
 SUSP. CYMBAL (wood)
 perc1 *p* *p*
 perc2 *mf*
 vn1a *s.p.* *p* *(s.p.)* *p*
 vn1b *s.p.* *p* *(s.p.)* *p*
 vn2a *f*
 vn2b *f*
 va *f*
 vc *f*
 cb *f*

This page of a musical score, numbered 53, contains the following instruments and parts:

- Flutes:** fl1 and fl2, both playing a melodic line starting in measure 31 with a forte (*f*) dynamic.
- Oboes:** ob1 and ob2, playing a similar melodic line to the flutes.
- Clarinets:** cl1 and cl2. cl1 has a melodic line starting in measure 31. cl2 has a melodic line starting in measure 32 with a piano (*p*) dynamic, followed by a crescendo to forte (*f*).
- Bassoons:** bn1 and bn2. bn1 has a melodic line starting in measure 31. bn2 has a melodic line starting in measure 32 with a piano (*p*) dynamic, followed by a crescendo to forte (*f*).
- Horns:** hn1/2 and hn3/4, playing a rhythmic accompaniment of eighth notes.
- Trumpets:** tpt1/2, playing a rhythmic accompaniment of eighth notes.
- Trombones:** trb1/2 and trb3, playing a rhythmic accompaniment of eighth notes.
- Timpani:** timp, playing a rhythmic accompaniment of eighth notes.
- Percussion:** perc1 (snare drum) and perc2 (chimes). perc1 has a rhythmic accompaniment of eighth notes. perc2 has a melodic line starting in measure 32 with a forte (*f*) dynamic.
- Strings:** vn1a, vn2a, va, vc, and cb, all playing a rhythmic accompaniment of eighth notes.

The score is written in 3/4 time and features various dynamic markings including *f*, *ff*, *p*, and *mf*. A large watermark "Perusal Copy" is visible across the page.

D *Running on as before*

The musical score is arranged in systems for various instruments. The woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, violas, cellos, double bass) play melodic and harmonic lines. The brass section (trumpets, trombones) provides harmonic support. The percussion section includes Tom Toms, Bongos, and hard mallets. The score is marked with dynamics such as *p* (piano), *ff* (fortissimo), and *f* (forte). There are also performance instructions like *pizz.* (pizzicato) for strings and *hard mallets* for percussion. The score is divided into measures 35, 36, 37, and 38.

35 36 37 38

1. a big, audible inhalation of air, because it's not over yet
(inhale for full value to connect with next measure)

fl1 *fl.* *f* *ff*

fl2 *fl.* *f* *ff*

ob1 *mf* *f* *p* *ff*

ob2 *mf* *f* *p* *ff*

cl1 *f* *mf* *ff*

cl2 *f* *mf* *ff*

bn1 *f* *f* *ff*

bn2 *f* *f* *ff*

hn1/2

hn3/4

tp1/2

trb1/2 *p* *mf*

trb3 *p* *mf*

timp *mf* *sfz*

perc1

perc2

vn1a *ff* *p* *arco*

vn2a *ff* *p* *arco*

va *p* *f* *p* *mf*

vc *ff* *p* *arco* *f*

cb *p* *f* *p*

F

fl1 *p < ff*

fl2 *p < ff*

ob1 *p < ff*

ob2 *p < ff*

cl1 *p < ff*

cl2 *p < ff*

bn1 *p < ff*

bn2 *p < ff*

hn1/2 *ff*

hn3/4 *ff*

tp1/2 *ff*

trb1/2 *p < ff*

trb3 *p < ff*

timp

perc1

perc2 *BASS DR. hard mallet*
secco
ff

vn1a *div.* *p < ff*

vn2a *p < ff*

va *p < ff*

vc *p < ff*

cb *p < ff*

51 52 53 54 55 56

To Boldly Go

♩ = 48

*Mysteriously**accel poco a poco*

Woodwinds: fl1, fl2, ob1, ob2, cl1, cl2, bn1, bn2, hn1, hn2, hn3, hn4, tp1, tp2, trb1/2, btrb.

Brass: vn1, vn2, va, vc, cb.

Percussion: timp, perc1 (PITCHPIPE), perc2 (PITCHPIPE).

Performance instructions: *pp*, *ff*, *gl. (o)*, *non-vib.*, *(1) stagger breathe*.

Rehearsal marks 1 through 7 are indicated at the bottom of the page.

1

2

3

4

5

6

7

1. For ease of performance, the openings on either side of the Bb can be covered with tape

fl1

fl2

ob1
sfp *tr* *ff*

ob2
p *tr* *ff*

cl1
mf

cl2
mf

bn1
mf

bn2
mf

con sord.

hn1
pp *f* (open)

hn2

con sord.

hn3
pp *f* (open)

hn4

con sord (str.)

tp1
pp *f*

con sord (str.)

tp2
pp *f*

trb1/2
f (senza sord.)

btrb
f (senza sord.)

sim.

timp
ff

perc1
sim. *ff*

perc2
sim. *ff*

vn1
mf

vn2
mf (on the string)

va
mf (on the string)

vc
mf *pizz.*

cb
mf

This musical score page contains measures 25 through 32. The instruments are arranged as follows:

- Flutes:** fl1 and fl2. fl1 and fl2 enter in measure 29 with a *mf* dynamic.
- Oboes:** ob1 and ob2. ob1 and ob2 enter in measure 29 with a *sfp* dynamic.
- Clarinets:** cl1 and cl2. cl1 and cl2 enter in measure 29 with a *mf* dynamic.
- Bassoons:** bn1 and bn2. bn1 and bn2 enter in measure 29 with a *mf* dynamic.
- Horns:** hn1, hn2, hn3, and hn4. hn1 and hn3 enter in measure 29 with a *sfp* dynamic and a *(sord.)* marking. hn2 and hn4 have melodic lines starting in measure 25.
- Trumpets:** tp1 and tp2. Both are silent throughout the page.
- Trumpets and Trombones:** trb1/2 and btrb. trb1/2 and btrb have melodic lines starting in measure 25.
- Timpani:** timp. Plays a rhythmic pattern of eighth notes in measures 25-28.
- Other Percussion:** perc1 and perc2. Both play a rhythmic pattern of eighth notes in measures 25-28.
- Violins:** vn1 and vn2. vn1 and vn2 enter in measure 29 with a *mf* dynamic.
- Viola:** va. Enters in measure 29 with a *mf* dynamic and a *sim.* marking.
- Violoncello:** vc. Enters in measure 29 with a *mf* dynamic and a *sim.* marking.
- Double Bass:** cb. Enters in measure 29 with a *mf* dynamic and an *arco* marking.

Measures 25-28 show the woodwinds and strings playing sustained notes, while the percussion plays a rhythmic pattern. Measures 29-32 show the woodwinds and strings playing melodic lines.

fl1

fl2

obl

ob2

cl1

cl2

bn1

bn2

hn1

hn2

hn3

hn4

tp1

tp2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

(short, quick gliss. from below)
gl.

(short, quick gliss. from below)
gl.

D

fl1 *p*

fl2 *p*

obl *p*

ob2 *p*

cl1 *mf*

cl2 *mf*

bn1 *mf*

bn2 *mf*

hn1

hn2

hn3

hn4

tp1

tp2

trb1/2 *mf*

btrb *mf*

vn1 *gl. A*

vn2 *gl. A*

va

vc *mf*

cb *mf*

The image displays a page of a musical score, numbered 68 at the top left. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the staves are: fl1, fl2, ob1, ob2, cl1, cl2, bn1, bn2, hn1, hn2, hn3, hn4, tpt1, tpt2, trb1/2, trb, timp, perc1, perc2, vn1, vn2, va, vc, and cb. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading "Perusal Copy" is oriented diagonally across the center of the page. At the bottom of the page, there are five small boxes containing the page numbers 54, 55, 56, 57, and 58, which likely correspond to the measures or systems on the following pages.

E

♩ = 108

fl1
fl2
obl
ob2
cl1
cl2
bn1
bn2
hn1
hn2
hn3
hn4
tp1
tp2
trb1/2
btrb
timp
perc1
perc2
vn1
vn2
va
vc
cb

sfp *f* *sfp* *f* *sfp*

mf

mf

sfp *f* *sfp* *f* *sfp*

plunger + → (to m.68)

pp
con sord (str.)
pp
con sord (str.)
pp

mf

sfp *f* *sfp* *f* *sfp*

This page of a musical score (page 70) features a variety of instruments. The woodwind section includes flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), and contrabassoons (bn3, bn4). The brass section consists of trumpets (tp1, tp2), trombones (trb1/2, btrb), timpani (timp), and percussion (perc1, perc2). The string section includes violins (vn1, vn2), viola (va), cello (vc), and double bass (cb). The score is written in 3/4 time and includes dynamic markings such as *pp*, *sfp*, and *fff*. A large watermark reading "Perusai Copy" is overlaid diagonally across the page.

F

fl1
fl2
obl
ob2
cl1
cl2
bn1
bn2
hn1
hn2
hn3
hn4
tp1
tp2
trb1/2
btrb
timp
perc1
perc2
vn1
vn2
va
vc
cb

pp
n.
pp
pp
p
pp
pp
tutti
p > n.
pizz.
p

70 71 72 73 74 75 76 77 78 79

Perusal Copy

4. jeté – allow bow to bounce freely for one beat

G

timp \emptyset \emptyset \emptyset \emptyset \emptyset \emptyset \emptyset \emptyset \emptyset \emptyset \emptyset
 CHAIN RATTLE
 perc1 *pp*
 perc2
 vn1 *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.*
 vn2 *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.*
 va *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.*
 vc *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.*
 cb *p*
 80 81 82 83 84 85 86 87 88 89 90



H

cl1 *mf*
 bn1 *mf*
 timp \emptyset \emptyset \emptyset \emptyset \emptyset \emptyset \emptyset \emptyset
 perc2
 vn1 *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.*
 vn2 *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.*
 va *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.*
 vc *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.* *p > n.*
 cb *p*
 91 92 93 94 95 96 97 98

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

hn3

hn4

tp1

tp2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

n.

sfp

f

gl.

ord.

114 115 116 117 118 119 120 121

This page of a musical score contains staves for various instruments. The woodwind section includes flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), and horns (hn1, hn2, hn3, hn4). The brass section includes trumpets (tp1, tp2), trombones (trb1/2, btrb), and tuba (cb). The percussion section includes timpani (timp), snare drum (perc1), and cymbals (perc2). The strings section (vn1, vn2, va, vc) is present but has no notation on this page. The score features a large 'Perusal Copy' watermark. Dynamics such as *ff* (fortissimo) are indicated for several instruments, including the bassoon, horn 2, horn 3, horn 4, trumpet 2, trombone 1/2, tuba, and timpani. The percussion parts show rhythmic patterns of eighth notes.

K

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

hn3

hn4

tp1

tp2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

pp

f

pp

f

pp

f

ff

ff

p

p

p

s.p.

sim.

p

p

p

pizz.

p

p

L

fl1

fl2

obl1

obl2

cl1

cl2

bn1

bn2

hn1

hn2

hn3

hn4

tp1

tp2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

hn3

hn4

tp1

tp2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

pp cresc. poco a poco

mf cresc. poco a poco

ff

f

(non-div.)

(non-div.)

(non-div.)

M

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

rip

ff

rip

ff

rip

ff

rip

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

pp

cresc. poco a poco

pp

cresc. poco a poco

pp

cresc. poco a poco

pp

cresc. poco a poco

pp

cresc. poco a poco

pp

cresc. poco a poco

This musical score page contains the following instruments and parts:

- fl1 (Flute 1)
- fl2 (Flute 2)
- ob1 (Oboe 1)
- ob2 (Oboe 2)
- cl1 (Clarinet 1)
- cl2 (Clarinet 2)
- bn1 (Bassoon 1)
- bn2 (Bassoon 2)
- hn1 (Horn 1)
- hn2 (Horn 2)
- hn3 (Horn 3)
- hn4 (Horn 4)
- tp1 (Trumpet 1)
- tp2 (Trumpet 2)
- trb1/2 (Trombone 1/2)
- trb (Trombone)
- timp (Timpani)
- perc1 (Percussion 1)
- perc2 (Percussion 2)
- vn1 (Violin 1)
- vn2 (Violin 2)
- va (Viola)
- vc (Violoncello)
- cb (Cello)

The score is divided into two systems. The first system (measures 168-173) shows all instruments with rests. The second system (measures 168-173) shows the string section (vn1, vn2, va, vc, cb) with rhythmic patterns and dynamics. A large diagonal watermark 'Perusal Copy' is overlaid on the page.

