

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

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# The Art of Declension

Past Perfect Progressive

's

Pluralia Tantum

Compound-Complex

To Boldly Go

## *Instrumentation*

2 flutes  
2 oboes  
2 B<sup>b</sup> 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.

# Past Perfect Progressive

Jeffrey Ryan

♩ = 42 *Very delicately*

fl1/2  
ob1/2  
cl1/2  
bn1/2  
hn1/2  
hn3/4  
tp1/2  
trb1/2  
trb3  
timp  
perc1  
perc2  
vn1ab  
vn1c  
vn1d  
vn2a  
vn2b  
vn2cd  
va1  
va2  
va3  
vc1  
vc2  
cb

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*con sord.*  
*ppp sempre*  
*con sord. (str.) ppp sempre*  
*con sord. ppp sempre*  
*con sord. ppp sempre*  
*soft mallets ritualistically*  
*n. <pp> n.*  
*LION'S ROAR*  
*p <mf> p*  
*LARGE TAM TAM*  
*soft beater ritualistically*  
*ppp l.v. sempre*  
*s.t. con sord. pppp sempre*  
*(1 solo)*  
*altri div. a3 s.t. con sord. pppp sempre*  
*s.t. con sord. pppp sempre*  
*s.t. con sord. pppp sempre*  
*non vib. (s.t.) con vib. ord.*  
*div. s.t. con sord. (IV) pppp sempre*  
*s.t. con sord. pppp sempre*  
*div. s.t. (altri) con sord. pppp sempre*  
*(1 solo) pppp (non-trem.) sempre*  
*gl.*

1 2 3 4 5 6

fl1/2 *pppp* very fluidly

ob1/2 *pppp* very fluidly

cl1/2 *pppp* very fluidly

bn1/2 *pppp* very fluidly

hn1/2 (open) *ppp* *lento*

hn3/4 (open) *ppp* *lento*

tp1/2 *ppp* *lento* *tr* *poco* *tr* *ppp*

trb1/2 *ppp* *lento*

btrb *ppp* *lento*

timp *pp* *n.* *pp* *n.*

perc1 MARIMBA soft mallets *mp* *ppp* *ppp*

perc2 *ppp*

vn1ab *gl.* *tr* (non-tr.) *tr* *sim.* *tr*

vn1c *tr* (non-tr.) *tr* *sim.* *tr*

vn1d *gl.*

vn2a *gl.* *tr* (non-tr.) *tr* *sim.* *tr*

vn2b *tr* (non-tr.) *tr* *sim.* *tr*

vn2cd *gl.* *tr* (non-tr.) *tr* *sim.* *tr*

va1 *gl.*

va2 *gl.*

va3 *gl.*

ve1 *gl.*

ve2 (1) *gl.*

cb *gl.*

1. rapidly alternate between fundamental and first harmonic

fl1/2  
ob1/2  
cl1/2  
bn1/2  
hn1/2  
hn3/4  
tp1/2  
trb1/2  
btrb  
timp  
perc1  
perc2  
vn1ab  
vn1c  
vn1d  
vn2a  
vn2b  
vn2cd  
va1  
va2  
va3  
vc1  
vc2  
cb

*sfp* *n.* *sfp* *n.*  
*ppp* *ppp*  
*sfp* *n.* *sfp* *n.*  
*ppp* *p* *p*  
*ppp* *p*

CHIMES

fl1/2  
ob1/2  
cl1/2  
bn1/2  
hn1/2  
hn3/4  
tp1/2  
trb1/2  
btrb  
timp  
perc1  
perc2  
vn1ab  
vn1c  
vn1d  
vn2a  
vn2b  
vn2cd  
va1  
va2  
va3  
vc1  
vc2  
cb

*sfp* *n.*  
*sfp* *n.*  
*pp* *n.*  
*ppp* *p*  
*gl.* *gl.*  
*tr* *(non-tr.)* *poco*  
*poco*  
*poco*  
*poco*  
*poco*  
*poco*  
*gl.* *gl.*  
*gl.* *gl.*  
*poco*  
*poco*

TAM TAM CHIMES



This page of a musical score includes the following parts and markings:

- Flutes (fl1/2):** Sixteenth-note passages with sixteenth rests, marked with a '6' and a slur.
- Oboe (ob1/2):** Sustained notes with a slur.
- Clarinets (cl1/2):** Sixteenth-note passages with sixteenth rests, marked with a '6' and a slur.
- Bassoon (bn1/2):** Sustained notes, marked *pp*.
- Horns (hn1/2, hn3/4):** Sustained notes, marked *pp* and *(open)*.
- Trumpets (tp1/2):** Sustained notes, marked *pp*.
- Trumpets (trb1/2):** Sustained notes, marked *via sord.* and *pp*.
- Baritone (btrb):** Sustained notes, marked *via sord.* and *pp*.
- Timpani (timp):** Sustained notes, marked *pp*.
- Percussion (perc1, perc2):** Percussive patterns, marked *ppp*.
- Violins (vn1ab, vn1c, vn1d, vn2a, vn2b, vn2cd):** Sustained notes, marked *gl.* and *(d.)*.
- Violas (va1, va2, va3):** Sustained notes, marked *gl.* and *(d.)*.
- Violoncello (vc1, vc2):** Sustained notes, marked *gl.* and *(d.)*.
- Double Bass (cb):** Sustained notes, marked *gl.* and *(d.)*.

fl1/2 *p mp n. p mp n. mf mf*

ob1/2 *n. p n. p mf mf*

cl1/2 *p mp n. p mp n. mf mf*

bn1/2 *n. p n. p mf mf*

hn1/2 *6 6 p mf mf*

hn3/4 *6 6 p mf*

tp1/2 *n. p n. p via sord. via sord.*

trb1/2 *p mf*

btrb *p mf*

timp *pp n. pp n. pp*

perc1 *ppp*

perc2 *ppp ppp ppp*

vn1ab *gl. (o) (o) gl. (o)*

vn1c *gl. (o) (o) gl. (o)*

vn1d *gl. (o) (o) gl. (o)*

vn2a *gl. (o) (o) gl. (o)*

vn2b *gl. (o) (o) gl. (o)*

vn2cd *gl. (o) (o) gl. (cross) (o) gl.*

va1 *gl. (o) (o) gl. (o)*

va2 *gl. (o) (o) gl. (o)*

va3 *gl. (o) (o) gl. (o)*

vc1 *gl. (o) (o) gl. (o)*

vc2 *gl. (o) (o) gl. (o)*

cb *gl. (o) (o) gl. (o)*

fl1/2 *pp* *n.* (conducted!)

ob1/2

cl1/2 *p* *n.*

bn1/2 *pp* *n.*

hn1/2 *mf* *p*

hn3/4 *mf* *p*

tp1/2 (open) *mf* *p*

trb1/2 *mf* *p*

btrb *mf* *p*

timp

perc1 LION'S ROAR *p* *mf* VIB. motor on slow with fingernails (2) *pp* *n.* (3) *via sord.*

perc2 CHIMES *pp* *pp* *pp* *n.* (3) *via sord.*

vn1ab *gl.* *n.* *via sord.*

vn1c *gl. (d)* *n.* *via sord.*

vn1d *gl. (d)* *n.* *via sord.*

vn2a *gl. (d)* *n.* *via sord.*

vn2b *gl. (d)* *n.* *via sord.*

vn2cd *gl. (d)* *n.* *via sord.*

va1 *gl.* *gl. (d)* *n.* *via sord.*

va2 *gl. (d)* *n.* *via sord.*

va3 *gl. (d)* *n.* *via sord.*

vc1 *gl.* *gl. (d)* *n.* *via sord.*

vc2 *gl. (d)* *n.* *via sord.*

cb *gl.* *gl. (d)* *n.* *via sord.*

16 17 18 19 (2:35)

2. play very lightly with fingernails, using random chromatic pitches within the indicated range

3. a sudden cutoff on beat 5 (2:35)

's

♩ = 132 *Demonic* ♩ ♩ *sempre*

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Flutes:** fl1, fl2 (Staff 1-2)
- Oboes:** ob1, ob2 (Staff 3-4)
- Clarinets:** cl1, cl2 (Staff 5-6)
- Bassoons:** bn1, bn2 (Staff 7-8)
- Horns:** hn1/2, hn3/4 (Staff 9-10)
- Trumpets:** tpt1/2 (Staff 11)
- Trombones:** trb1/2, trbr (Staff 12-13)
- Timpani:** timp (Staff 14)
- Percussion:** perc1 (MAR. hard rubber mallets), perc2 (ANVIL metal hammer) (Staff 15-16)
- Violins:** vn1, vn2 (Staff 17-18)
- Violas:** va, vc (Staff 19-20)
- Cello:** cb (Staff 21)

The score includes various performance instructions such as *ff*, *fff*, *ff*, *p*, *p sub.*, *med. mallets*, *MAR. hard rubber mallets*, *ANVIL metal hammer*, *sim.*, *div.*, and *8va*. A large watermark "Perusal Copy" is visible diagonally across the score.

1

2

3

4

1. attack given pitch, then gliss quickly downward (ending pitch unspecified)

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

The image shows a page of a musical score, likely for a symphony orchestra, spanning three pages (9, 10, and 11). The score is written in a standard musical notation with various instruments and dynamics. The instruments listed on the left include flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1/2, hn3/4), trumpets (tpt1/2), trombones (trb1/2, btrb), timpani (timp), percussion (perc1, perc2), violins (vn1, vn2), violas (va), cellos (vc), and double bass (cb). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fff* (fortissimo) and *ff* (fortissimo). There are also articulation marks like accents and slurs. The time signature changes from 3/4 to 4/4 across the pages. A large, semi-transparent watermark reading "Perusal Copy" is overlaid diagonally across the center of the page.

ff

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*

tp1/2 *p cresc. poco a poco* *p cresc. poco a poco*

trb1/2 *ff* *ff*

btrb *ff*

timp

perc1 (8<sup>va</sup>)

perc2 *ff* *ff*

vn1 (8<sup>va</sup>)

vn2 (8<sup>va</sup>)

va

vc

cb *ff*



fl1 *p*

fl2

ob1

ob2

cl1 *p*

cl2

bn1 *p*

bn2 *p*

hn1/2 *sfpp*

hn3/4 *sfpp*

tpt1/2

trb1/2 *pp* *gl.* *f*

btrb *pp* *gl.* *f*

timp

perc1

perc2

vn1 *pp* *div. arco* *p > pp*

vn2 *pp* *div. arco*

va *s.p.* *p*

vc

cb

B

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

*p*

*f*

*pp*

*gl.*

*sfpp*

*uniz. pizz.*

*ord.*

*mp*

*sim.*

*div. arco*

*pp*

*s.p.*

*p*



**C**

fl1 *p* *f*

fl2 *p* *f*

ob1 *p* *f*

ob2 *f*

cl1 *p* *f*

cl2 *f*

bn1 *p* *sfp* *cresc. poco a poco*

bn2 *p* *sfp* *cresc. poco a poco*

hn1/2 *p* *f*

hn3/4 *p* *f*

tpt1/2

trb1/2 *pp* *gl.* *f* *pp* *f* *pp* *f* *pp*

trb *pp* *gl.* *f* *pp* *f* *pp* *f* *pp*

timp *p* *f* *sfp*

perc1 *p* *f*

perc2

vn1 *pizz.* *f* *arco* *pp* *cresc. poco a poco*

vn2 *pizz.* *f* *arco* *pp* *cresc. poco a poco*

va *ord.* *mp* *s.p.* *p* *f* *div.* *p* *ord.* *p* *cresc. poco a poco*

vc *mp* *div.* *pp* *cresc. poco a poco* *pp* *cresc. poco a poco*

cb *p* *sfp* *cresc. poco a poco*

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

*f*

*pp*

*sfz*

*cresc. poco a poco*

*gl.*

*unis.*

*gl. (♩)*



fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

timp

perc1

perc2

vn1

vn2

va

vc

cb

Perusal Copy

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

Musical score for page 21, featuring various instruments including flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, timpani, percussion, and strings. The score is in 3/4 time and includes dynamic markings such as *f*, *ff*, and *ff* with accents. A large watermark "Perusal Copy" is overlaid diagonally across 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<sup>va</sup>)

*decesc. poco a poco*

(8<sup>va</sup>)

*decesc. poco a poco*

(2)

*decesc. poco a poco*

(2)

*decesc. poco a poco*

(3)

8<sup>va</sup>

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 for a symphony orchestra, spanning three pages (61, 62, and 63). The score is written 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 includes dynamic markings such as *ff* and *pp*, and performance instructions like *gl.* (glissando) and *pp* (pianissimo). The music features complex rhythmic patterns and glissando markings.

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

F

fl1

fl2

obl

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* *n.*

*p* *n.*

*con sord. (str.)* *bend with embouchure* *mp* *n.*

VIB. motor on fast 2 bows (sounds 8ve higher)

TAM TAM brass mallet *p* l.v. with pedal *mf*

*gl. (o)* (4) (5) (non-gliss.)

*pp* (4) (5) (non-gliss.)

*pp* (4) (5) (non-gliss.)

*pp* (4) (5) (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)* *non-vib.* *(6) gl.* *sim.* *solo (loco) pp con vib.*

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

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

vc *sim.* *(o)* *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.

The musical score is arranged in systems. The first system includes flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1/2, hn3/4), trumpets (tp1/2), trombones (trb1/2, btrb), timpani (timp), percussion 1 (perc1), percussion 2 (perc2), violins (vn1, vn2), viola (va), cello (vc), and cello/contrabass (cb). The score features dynamic markings such as *p*, *mf*, *pp*, and *mf*. Performance instructions include "tr" for trills, "TAM TAM scrape with triangle beater" for percussion, and "unis. con vib." for the cello. A large "Perusal Copy" watermark is overlaid diagonally across the page.

♩ = 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*

*tutti*

*tr*

*tr*

*tutti div.*

*tr*

*tr*

*tr*

*p* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*mf* *cresc. poco a poco*

*mp* *cresc. poco a poco*

*p* *cresc. poco a poco*

*hard yarn mallets*

♩ = 132 Tempo I

The musical score on this page includes the following parts:

- Woodwinds:** Flutes 1 & 2 (ff), Oboes 1 & 2 (ff), Clarinets 1 & 2 (ff), Bassoons 1 & 2 (ff), Horns in 1 & 2 (ff), Horns in 3 & 4 (ff), Trumpets in 1 & 2 (ff), Trombones in 1 & 2 (ff), and Baritone (ff).
- Percussion:** Timpani (ff) and Bass Drum (pp) using a soft mallet.
- Strings:** Violins 1 & 2 (ff), Viola (ff), Violoncello (ff), and Contrabass (ff).

The score is written in a 4/4 time signature with a key signature of one flat (B-flat). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics range from fortissimo (ff) to pianissimo (pp), with some sections marked *sim.* (sforzando) and others *p* (piano). The page contains page numbers 93, 94, and 95 at the bottom, and a large diagonal watermark 'Rehearsal Copy' is overlaid on the music.

**I**

fl1 *p < mf*

fl2 *p < mf*

ob1 *p < mf*

ob2 *p < mf*

cl1 *p*

cl2

bn1 *p*

bn2

hn1/2

hn3/4

tpt1/2

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.* *gl.*

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

cb *p*

5

6

A tempo

poco rit.

B ♩ = 48 A tempo

Musical score for measures 7-10. Instruments include fl1, obl, hn1, tp1, trb1, perc1, vn1 solo, vn1, vn2, va solo, vc, and cb.

Measures 7-10 contain various musical notations including dynamics (*mf*, *pp*, *p*, *mf*), articulations (*con sord.*, *gl.*, *tr*), and performance instructions such as *(Cymbals) (sim. on edge)*, *LARGE TAM TAM (sim. on edge)*, *FINGER CYMBAL metal beater*, and *solo tacet*.

7

8

9

10

Musical score for measures 11-13. Instruments include fl1, obl, hn1, tp1, trb1, perc1, vn1, vn2, va, vc, and cb.

Measures 11-13 contain musical notations including dynamics (*p*, *mf*, *pp*), articulations (*tr*, *arco*, *gl.*), and performance instructions such as *arco s.t.*, *s.p. → s.t.*, *gl.*, *pp*, and *(non-trem)*.

11

12

13

14

**C**

fl1  
obl  
hnl  
tpl1  
trb1  
perc1  
vn1  
vn2  
va  
vc  
cb

9  
9  
5  
5  
gl.  
gl.  
s.t. pp  
s.p. gl. s.t. p pp  
s.p. gl. s.t. p pp  
s.p. gl. p

15

16

17

fl1  
obl  
hnl  
tpl1  
trb1  
perc1  
vn1  
vn2  
va  
vc  
cb

f  
f  
6  
6  
6  
6  
s.t. pp  
ord. pp (non-harm.) (short gliss to new pitch)  
pp (short gliss to new pitch)

18

19

20

*rit. poco a poco to ----*

*(sudden cutoff) ff*

*(sudden cutoff) ff*

*(sudden cutoff) via sord.*

*(sudden cutoff) ff*

*(sudden cutoff) via sord.*

*(sudden cutoff) via sord.*

*ff*

VIB. motor slow  
soft mallets

*n.* *(finish tremolo just before beat 3, then allow to fade)* *p*

*solo agitated*

*f* *6*

*1-2 unis.* *unis.*

*1-2 unis.* *unis.*

*(III)*

*(I)*

21 22 23

**D**

*(no accent) relaxing more ...*

*mf* *6*

*flaut.*

*solo* *mf* *6*

*altri flaut.* *ppp*

*gl. (♩)* *n.*

*(natural harmonic gliss. up G string)*

24 25 26

♩ = 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.* *mp* *(o)* *(slower)*

vc *ord.* *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

♩ = 96 *poco rit.*

vn1 solo *f* *ff*

vc solo *f* *ff*

[36] [37] [38]

♩ = 72 *rit. poco a poco to* ----- ♩ = 48

perc1 *p* VIB. motor slow med. yarn mallets

vn1 solo *f* *p* *p*

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

[39] [40] [41] [42]

[G] ♩ = 72 *poco rit.* *A tempo* *poco rit.*

cil *mf* *p* *mf* *p*

bnl *mf* *p* *mf* *p*

perc1 LARGE TAM TAM soft mallet *pp*

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

vn1 *pp*

vn2 solo *solo* *p* (o) repeat, unsynchronised change bow as necessary (o)

vn2 *pp*

va *p* tutti

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

cb

[43] [44] [45] [46] [47]

*A tempo*

fl1

ob1

cl1

bn1

bn2

tp1

trb1

perc1

vn1 solo

vn1

vn2 solo

vn2

va

vc

cb

*mf*

*p*

*p*

*mf*

(*open*)

*p*

3

3

5

5

4

4

3/4

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

7/16

**H** *Broadly*

fl  
ob1  
cl1  
bn1  
hn1  
tp1  
trb1  
perc1  
vn1 solo  
vn1  
vn2 solo  
vn2  
va  
vc  
cb

(open) *mf*

(open) *p* *mp*

MAR.  
med. yarn mallets (if low A marimba is unavailable, omit the lower B)

*f* *p*

*f* *mp* *f*

*f* *p*

*mf*

*f* *mp* *f*

*mf*

5

5

3 3 3 3

*sim.* *(o)* *(d)*

3 3

*sim.* *(o)* *(d)*

*mf*

*mf*

51 52 53

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), horns (hnl), trumpets (tpl), and trombones (trbl). The percussion (perc) 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 various musical notations such as slurs, accents, and dynamic markings. A large watermark reading "Perusal Copy" 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 have a half note G4 with an accent. Measure 58 has a half note G4 with *pp sub.* and an accent.
- obl** (Oboe): Treble clef, 2/4 time. Measures 56-57 have a half note G4 with an accent. Measure 58 has a half note G4 with *pp sub.* and an accent.
- cll** (Clarinet): Treble clef, 2/4 time. Measures 56-57 have eighth-note triplets. Measure 58 has a quarter note with a quintuplet (5).
- bml** (Bassoon): Bass clef, 2/4 time. Measures 56-57 have eighth-note triplets. Measure 58 has a quarter note with a quintuplet (5).
- hml** (Horn): Bass clef, 2/4 time. Measures 56-57 have a half note G2 with an accent. Measure 58 has a half note G2 with an accent.
- tpl** (Trumpet): Treble clef, 2/4 time. Measures 56-57 have a half note G4 with an accent. Measure 58 has a half note G4 with an accent.
- trbl** (Trombone): Bass clef, 2/4 time. Measures 56-57 have a half note G2 with an accent. Measure 58 has a half note G2 with an accent.
- perc1** (Percussion): Bass clef, 2/4 time. Measures 56-57 have a half note G2 with *p* and *f* dynamics. Measure 58 has a half note G2 with *p* and *f* dynamics.
- vn1 solo** (Violin 1 solo): Treble clef, 2/4 time. Measures 56-57 have eighth-note triplets. Measure 58 has eighth-note triplets and a half note with a fermata.
- vn1** (Violin 1): Treble clef, 2/4 time. Measures 56-57 have a half note with a fermata. Measure 58 has a half note with a fermata and a tremolo.
- vn2 solo** (Violin 2 solo): Treble clef, 2/4 time. Measures 56-57 have eighth-note triplets. Measure 58 has eighth-note triplets and a half note with a fermata.
- vn2** (Violin 2): Treble clef, 2/4 time. Measures 56-57 have a half note with a fermata. Measure 58 has a half note with a fermata and a tremolo.
- va** (Viola): Treble clef, 2/4 time. Measures 56-57 have eighth-note triplets. Measure 58 has eighth-note triplets.
- vc** (Violoncello): Bass clef, 2/4 time. Measures 56-57 have eighth-note triplets. Measure 58 has eighth-note triplets.
- cb** (Cello): Bass clef, 2/4 time. Measures 56-57 have eighth-note triplets. Measure 58 has eighth-note triplets.

I

gradually more relaxed...

fl

obl (no accent)

cll *decresc. poco a poco*

bnl *decresc. poco a poco*

lnl *decresc. poco a poco*

tpl *decresc. poco a poco*

trbl *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

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3

timp

perc1

perc2

vn1a

vn1b

vn2a

vn2b

va

vc

cb

*ppp*

*VIB. motor on fast med. mallets*

*pp*

*div.*

*pp*

*pp*

*pp*

*pp*

*pp*

*col legno batt.*

*p*

1

2

3

4

fl1 *p*  
 fl2 *p* (a soft accent)  
 ob1 *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 *ppp*  
 trb1/2  
 trb3  
 timp *med. mallets* *pp* *p* *gl.*  
 perc1  
 perc2  
 vn1a  
 vn1b  
 vn2a  
 vn2b  
 va  
 vc  
 cb *pizz.* *pp* (pizz.) *p* *gl.*

fl1 *pp* *p* *mf* *f* [A]

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*

fl2

ob1

ob2

cl1

cl2

bn1 *mf*

bn2 *f*

hn1/2 *f* *a2*

hn3/4

tpt1/2

trb1/2

trb3 *f*

timp

SUSP. CYMBAL (wood)

perc1 *p*

perc2 *mf*

vn1a *s.p.* *p*

vn1b *s.p.* *p*

vn2a *f*

vn2b *f*

va *f*

vc *f*

cb *f*

fl1  
fl2  
obl1  
obl2  
cl1  
cl2  
bn1  
bn2  
hn1/2  
hn3/4  
tpt1/2  
trb1/2  
trb3  
timp  
perc1  
perc2  
vn1a  
vn1b  
vn2a  
vn2b  
va  
vc  
cb

*ord.*  
*p*

7/4 4/4 2/4 7/16

**B**

The musical score for section B, measures 19 through 24, features the following instruments and parts:

- Flutes (fl1, fl2):** Flutes 1 and 2, both starting in 7/16 time. They play a melodic line with accents, starting at measure 20 and moving to 4/4 time at measure 22. Dynamics range from *f* to *f sub.*
- Oboes (ob1, ob2):** Oboe 1 and 2, both starting in 7/16 time. They play a melodic line with accents, starting at measure 20 and moving to 4/4 time at measure 22. Dynamics range from *f* to *f sub.*
- Clarinets (cl1, cl2):** Clarinet 1 and 2, both starting in 7/16 time. They play a melodic line with accents, starting at measure 20 and moving to 4/4 time at measure 22. Dynamics range from *f sub.* to *f*.
- Bassoons (bn1, bn2):** Bassoon 1 and 2, both starting in 7/16 time. They play a melodic line with accents, starting at measure 20 and moving to 4/4 time at measure 22. Dynamics range from *f sub.* to *f*.
- Horns (hn1/2, hn3/4):** Horns 1/2 and 3/4, both starting in 7/16 time. They play a melodic line with accents, starting at measure 20 and moving to 4/4 time at measure 22. Dynamics range from *f sub.* to *f*.
- Trumpets (tp1/2, trb1/2, trb3):** Trumpet 1/2, Trombone 1/2, and Trombone 3, all starting in 7/16 time. They play a melodic line with accents, starting at measure 20 and moving to 4/4 time at measure 22. Dynamics range from *f sub.* to *f*.
- Timpani (timp):** Timpani, starting in 7/16 time. It plays a melodic line with accents, starting at measure 20 and moving to 4/4 time at measure 22. Dynamics range from *f sub.* to *f*.
- Percussion (perc1, perc2):** Percussion 1 and 2, both starting in 7/16 time. Percussion 1 plays a rhythmic pattern with mallets. Percussion 2 plays a rhythmic pattern with a triangle beater. Dynamics range from *f* to *p*.
- Strings (vn1a, vn1b, vn2a, vn2b, va, vc, cb):** Violins 1a, Violins 1b, Violins 2a, Violins 2b, Viola, Violoncello, and Contrabass, all starting in 7/16 time. They play a melodic line with accents, starting at measure 20 and moving to 4/4 time at measure 22. Dynamics range from *f sub.* to *f*.

Measure 19 is marked with a box containing the letter **B**. The score includes various dynamic markings such as *f* (forte), *f sub.* (fornissimo), and *p* (piano). The time signature changes from 7/16 to 4/4 at the beginning of measure 20.

*loco*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*f*

*f*

*p*

*f*

*f*

*mf*

*mf*

*a2*

*f*

*sfp*

*f*

*f*

*sfp*

*f*

*p*

*gl.*

*p*

*mf*

*gl.*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*f*

*f*

*f*

*sfp*

*mf*

*f*

*f*

C

The musical score is divided into four systems of measures, labeled 27, 28, 29, and 30 at the bottom. The instruments and their parts are as follows:

- Woodwinds:** fl1, fl2, ob1, ob2, cl1, cl2, bn1, bn2. Flutes, oboes, and bassoons play melodic lines, while clarinets play rhythmic patterns.
- Brass:** hn1/2, hn3/4, tpt1/2, trb1/2, trb3. Trumpets and trombones play rhythmic patterns, often with accents.
- Percussion:** timp (timpani) and perc1/2 (mallets). The mallets play a melodic line starting in measure 29.
- Strings:** vn1a, vn1b, vn2a, vn2b, va, vc, cb. Violins and violas play melodic lines, while cellos and double basses play rhythmic patterns.

Dynamic markings include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). Performance instructions include "MAR. hard mallets" for the mallets and various accents (^) for the brass and strings.

fl1 *f*

fl2 *f*

obl *f*

ob2 *f*

cl1 *f*

cl2 *f*

bn1 *f*

bn2 *f*

hn1/2 *f*

hn3/4 *f*

tpt1/2 *ff*

trb1/2 *ff*

trb3 *ff*

timp *ff*

perc1 *f*

perc2 CHIMES *f*

vn1a *ff*

vn2a *ff*

va *ff*

vc *ff*

cb *ff*

31 32 33 34

**D** *Running on as before*

fl1 *p* *ff* *f*

fl2 *p* *ff* *f*

ob1 *p* *ff* *f*

ob2 *p* *ff* *f*

cl1 *p* *ff* *f*

cl2 *f* *p* *ff* *f*

bn1 *p* *ff* *f*

bn2 *f* *p* *ff* *f* *p*

hn1/2 *a2* *p* *ff* *f*

hn3/4 *a2* *p* *ff* *f*

tpt1/2 *a2* *p* *ff* *f*

trb1/2 *a2* *p* *ff* *f* *p*

trb3 *p* *ff* *f*

timp *p* *ff* *f*

perc1 *p* *ff* *f*

perc2 *f* *BONGO* *hard mallets* *p*

vn1a *p* *ff* *f* *pizz.* *p*

vn2a *p* *ff* *f* *pizz.* *p* *pizz.*

va *p* *ff* *f* *p* *pizz.*

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

cb *p* *ff* *f* *pizz.* *p*

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* *fl2* *ob1* *ob2* *cl1* *cl2* *bn1* *bn2* *hn1/2* *hn3/4* *tp1/2* *trb1/2* *trb3* *timp* *perc1* *perc2* *vn1a* *vn2a* *va* *vc* *cb*

*p* *mf* *mf* *n.* *sfp* *n.* *n.* *con sord. (str.)* *mf* *v via sord.* *mf* *f* *mf* *mf* *f* *f* *mf* *mf* *p* *mf* *p* *mf* *arco* *mf*

[39] [40] [41]

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*

bn2 *f* *ff*

hn1/2

hn3/4

tp1/2

trb1/2 *p* *mf*

trb3 *p* *mf*

timp *mf* *sfp*

perc1

perc2

vn1a *ff* *arco* *p*

vn2a *ff* *arco* *p*

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

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

cb *p* *f* *p*

**E**

fl1 *ff*

fl2 *ff*

ob1 *ff*

ob2 *ff*

cl1 *ff*

cl2 *ff*

bn1 *ff*

bn2 *ff*

hn1/2 *ff*

hn3/4 *ff*

tp1/2 (open) *ff*

trb1/2 *ff*

trb3 *ff*

timp *ff* TRIANGLE

perc1 *ff*

perc2

vn1a *ff*

vn2a *ff*

va *ff*

vc *ff*

cb *ff*

45 46 47 48 49 50

**F**

fl1 *p < ff* *p < ff* *p < ff* *p < ff*

fl2 *p* *ff*

ob1 *p < ff* *p < ff* *p < ff* *p < ff*

ob2 *p < ff* *p < ff* *p < ff* *p < ff*

cl1 *p < ff* *p < ff* *p < ff* *p < ff*

cl2 *p < ff* *p < ff* *p < ff* *p < ff*

bn1 *p < ff* *p < ff* *p < ff* *p < ff*

bn2 *p* *ff*

hn1/2 *ff* *ff*

hn3/4 *ff* *ff*

tp1/2 *ff* *ff*

trb1/2 *p* *ff* *ff*

trb3 *p* *ff* *ff*

timp

perc1

perc2 *BASS DR. hard mallet*  
*secco*  
*ff* *ff*

vn1a *div.* *p < ff* *p < ff* *p < ff* *p < ff*

vn2a *p < ff* *p < ff* *p < ff* *p < ff*

va *p < ff* *p < ff* *p < ff* *p < ff*

vc *p < ff* *p < ff* *p < ff* *p < ff*

cb *p < ff* *p < ff* *p < ff* *p < ff*

51 52 53 54 55 56

ffl  
 fl2  
 ob1  
 ob2  
 cl1  
 cl2  
 bn1  
 bn2  
 hn1/2  
 hn3/4  
 tpt1/2  
 trb1/2  
 trb3  
 timp  
 perc1  
 perc2  
 vn1a  
 vn1b  
 vn2a  
 vn2b  
 va  
 vc  
 cb

SLIDE WHISTLE  
 gl.  
 MAR.  
 hard mallets  
 TAMB. (shaken)  
 n.  
 div.  
 ff  
 mf  
 sfz  
 ff  
 mf  
 sfz  
 ff

57 58 59

G

The musical score is arranged in systems. The woodwind section includes flutes 1 & 2 (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), and bassoons (bn1, bn2). The brass section includes trumpets 1 & 2 (tp1/2), trombones 1 & 2 (trb1/2), and tuba (trb3). Percussion includes timpani (timp), snare (perc1), and cymbals (perc2). The string section includes violins 1 & 2 (vn1a, vn1b), violas (vn2a, vn2b), violas (va), cellos (vc), and double bass (cb). Dynamics are marked with *ff*, *f*, *mf*, and *p*. Articulation marks include accents (^) and breath marks (>). Performance instructions like *pizz.* and *(brittle)* are present. A large watermark 'PERUSSAL COPY' is overlaid diagonally across the score.

2. a big, audible sigh of relief, as if collapsing exhausted into a chair

# 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

♩ = 144

♩ = ♩ **A** Relentlessly dancelike

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

fl. +  
ff

fl. +  
ff

fl. +  
ff

fl. +  
ff

tp1

tp2

trb1/2

trb  
plunger + →  
p < ff

plunger + →  
p < ff

timp

wooden sticks  
ff

perc1

TOM TOMS (H/M/L)  
hard yarn mallets  
ff

TOM TOMS (H/M/L)  
hard yarn mallets  
ff

perc2

vn1

vn2

va

vc

cb

gl.  
p < ff

8

9

10

11

12

13

14

15

16

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 covers measures 25 through 32. The instruments are arranged in the following order from top to bottom: Flute 1 (fl1), Flute 2 (fl2), Oboe 1 (ob1), Oboe 2 (ob2), Clarinet 1 (cl1), Clarinet 2 (cl2), Bassoon 1 (bn1), Bassoon 2 (bn2), Horn 1 (hn1), Horn 2 (hn2), Horn 3 (hn3), Horn 4 (hn4), Trumpet 1 (tp1), Trumpet 2 (tp2), Trombone 1/2 (trb1/2), Trombone 3 (btrb), Timpani (timp), Percussion 1 (perc1), Percussion 2 (perc2), Violin 1 (vn1), Violin 2 (vn2), Viola (va), Violoncello (vc), and Contrabass (cb).  
Measure 25: Flutes and Oboes are silent. Clarinets and Bassoons play a melodic line starting on G4, moving stepwise to E5. Horns 1-4 play a rhythmic pattern of eighth notes (G4, A4, B4, C5).  
Measure 26: Flutes and Oboes remain silent. Clarinets and Bassoons continue the melodic line. Horns play the rhythmic pattern.  
Measure 27: Flutes and Oboes remain silent. Clarinets and Bassoons continue the melodic line. Horns play the rhythmic pattern.  
Measure 28: Flutes and Oboes remain silent. Clarinets and Bassoons continue the melodic line. Horns play the rhythmic pattern.  
Measure 29: Flutes and Oboes enter with a melodic line starting on G4, moving to E5. Clarinets and Bassoons continue the melodic line. Horns play the rhythmic pattern.  
Measure 30: Flutes and Oboes continue their melodic line. Clarinets and Bassoons continue the melodic line. Horns play the rhythmic pattern.  
Measure 31: Flutes and Oboes continue their melodic line. Clarinets and Bassoons continue the melodic line. Horns play the rhythmic pattern.  
Measure 32: Flutes and Oboes continue their melodic line. Clarinets and Bassoons continue the melodic line. Horns play the rhythmic pattern.  
Dynamics include *mf* (mezzo-forte) for the woodwinds and *sfp* (sforzando) for the horns in measures 29-32. The string section (vn1, vn2, va, vc, cb) is marked *arco* and *mf* in measure 29, playing a rhythmic pattern of eighth notes.

C

The musical score is divided into two systems. The first system includes flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1, hn2, hn3, hn4), trumpets (tp1, tp2), trombones (trb1/2, btrb), timpani (timp), and chimes (perc1, perc2). The second system includes violins (vn1, vn2), viola (va), cello (vc), and double bass (cb). The score features various dynamics such as *ff*, *mf*, *f*, and *pesante*, along with performance instructions like *open*, *med. mallets ord.*, and *solo*. A large diagonal watermark 'Perusal Copy' is overlaid on the score.

33

34

35

36

37

38

39

2. Percussion I may stand behind chimes in order to play this passage (in which case it would require memorisation)

3. Damp (as much as possible) with heel of hand

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

(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*

timp

perc1

perc2

vn1 *gl.* *mf*

vn2 *gl.* *mf*

va

vc *mf*

cb *mf*

The image shows a page of a musical score, page 68, containing measures 54 through 58. The score is for a symphony orchestra and is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flutes:** fl1 and fl2, both playing a melodic line with long notes.
- Oboes:** ob1 and ob2, playing a similar melodic line to the flutes.
- Clarinets:** cl1 and cl2, playing a rhythmic accompaniment of eighth notes.
- Bassoons:** bn1 and bn2, playing a rhythmic accompaniment of eighth notes.
- Horns:** hn1, hn2, hn3, and hn4, playing a rhythmic accompaniment of eighth notes.
- Trumpets:** tpt1 and tpt2, playing a melodic line with eighth notes.
- Trombones:** trb1/2 and trb, playing a rhythmic accompaniment of eighth notes.
- Timpani:** timp, playing a rhythmic accompaniment of eighth notes.
- Percussion:** perc1 and perc2, playing a rhythmic accompaniment of eighth notes.
- Violins:** vn1 and vn2, playing a melodic line with eighth notes.
- Viola:** va, playing a rhythmic accompaniment of eighth notes.
- Cello:** vc, playing a rhythmic accompaniment of eighth notes.
- Double Bass:** cb, playing a rhythmic accompaniment of eighth notes.

A large, diagonal watermark reading "Perusal Copy" is overlaid across the center of the page.

E

♩ = 108

fl1

fl2

obl

ob2

cl1

cl2

bn1

bn2

ln1

ln2

ln3

ln4

tp1

tp2

trb1/2

btrb

timp

perc1

perc2

vn1

vn2

va

vc

cb

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

*mf*

*mf*

*plunger* *sfp* *f* *sfp* *f* *sfp* *(to m.68)*

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

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 a contrabassoon (cb). The brass section consists of trumpets (tp1, tp2), trombones (trb1/2, btrb), and a tuba (tuba). The string section includes violin I (vn1), violin II (vn2), viola (va), violoncello (vc), and double bass (cb). The percussion section includes timpani (timp), and two other percussion parts (perc1, perc2). The score is in 3/4 time and features dynamics such as *pp* (pianissimo), *sfp* (sforzando piano), and *fff* (fortissimo). A large watermark 'Perusai Copy' is visible across the page.



G

timp  $\emptyset$   
 CHAIN RATTLE  
 perc1 *pp*  
 perc2  
 vn1 *p > n.*  
 vn2 *p > n.*  
 va *p > n.*  
 vc *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.*  
 vn2 *p > n.*  
 va *p > n.*  
 vc *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

*mf*  
*p*  
*n.*

*p*  
*n.*

99 100 101 102 103 104 105

5. Change gradually from open to stopped without changing fingering





4  **J**  $\bullet = 144$   
*Tempo I*

fl1 *f* *ff*

fl2 *f* *ff*

obl *f* *ff*

ob2 *f* *ff*

cl1 *ff<sup>v</sup>*

cl2 *ff<sup>v</sup>*

bn1 *f*

bn2 *f*

hn1 *ff*

hn2 *ff*

hn3 *ff*

hn4 *ff*

tp1 *ff* *open*

tp2 *ff* *open*

trb1/2 *ff* *open*

trb *ff* *open*

timp *ff<sup>v</sup>*

perc1 TOM TOMS (as before) *ff*

perc2 TOM TOMS (as before) *ff*

vn1 *ff*

vn2 *ff*

va *ff*

vc *ff*

cb *ff*

Rehearsal Copy

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 string section includes violins (vn1, vn2), viola (va), and cello (vc). The woodwinds and strings are mostly silent, while the brass and percussion have active parts. The brass instruments (trb1/2, btrb, tp1, tp2) play a series of half notes with a dynamic marking of *ff*. The percussion instruments play a rhythmic pattern of eighth notes. A large diagonal watermark reading "Perusal Copy" is overlaid on the score.

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* *s.p.* *sim.* *p* *p* *p* *pizz.* *p*

Perusal Copy

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



M

ff

rip

ff

rip

ff

rip

ff

rip

ff

pp

cresc. poco a poco

This musical score page contains parts for various instruments across six systems. The first five systems (measures 168-173) are mostly blank, with only a few notes in the bassoon (bn2) and trombone (trb1/2) parts. The sixth system (measures 168-173) contains detailed notation for the string section (vn1, vn2, va, vc, cb) and woodwinds (vln1, vln2, vln3, vln4, vln5, vln6, vln7, vln8, vln9, vln10, vln11, vln12, vln13, vln14, vln15, vln16, vln17, vln18, vln19, vln20, vln21, vln22, vln23, vln24, vln25, vln26, vln27, vln28, vln29, vln30, vln31, vln32, vln33, vln34, vln35, vln36, vln37, vln38, vln39, vln40, vln41, vln42, vln43, vln44, vln45, vln46, vln47, vln48, vln49, vln50, vln51, vln52, vln53, vln54, vln55, vln56, vln57, vln58, vln59, vln60, vln61, vln62, vln63, vln64, vln65, vln66, vln67, vln68, vln69, vln70, vln71, vln72, vln73, vln74, vln75, vln76, vln77, vln78, vln79, vln80, vln81, vln82, vln83, vln84, vln85, vln86, vln87, vln88, vln89, vln90, vln91, vln92, vln93, vln94, vln95, vln96, vln97, vln98, vln99, vln100). The notation includes stems, beams, and various articulation marks like accents and slurs. A large, diagonal watermark reading "Perusal Copy" is overlaid across the center of the page.

tr non-tr. *ff* *p* *ff*

fl1 *ff* *p* *ff*

fl2 *ff* *p* *ff*

ob1 *ff* *p* *ff*

ob2 *ff* *p* *ff*

cl1 *ff* *p* *ff*

cl2 *ff* *p* *ff*

bn1 *ff* *p* *ff*

bn2 *ff* *p* *ff*

ln1 *ff* *p* *ff*

ln2 *ff* *p* *ff*

ln3 *ff* *p* *ff*

ln4 *ff* *p* *ff*

tp1 *ff* *p* *ff*

tp2 *ff* *p* *ff*

trb1/2 *ff* *p* *ff*

btrb *ff* *p* *ff*

timp *p* *ff*

perc1 *p* *ff*

perc2 *p* *ff*

vn1 *ff* *p* *ff* (div.) *gl.*

vn2 *ff* *p* *ff* (div.)

va *ff* *p* *ff* div.

vc *ff* *p* *ff* div. *gl.*

cb *ff* *p* *ff*