

# PERUSAL SCORE

J. Ward

i bump into things (i spin  
around in circles)

*for large instrumental ensemble*

PERUSAL SCORE

# Performance notes:

## Piano:

mute = mute strings with hand inside the piano

## Strings:

s.p. = sul pont.

m.s.p. = molto sul pont.

s.t. = sul tasto

b.p. = heavy bow pressure (scratchy and rough but still with pitch)

fl. = flautando (light, quick bow, a little airy)

ric. = free ricochet

dotted arrow = gradual change

Natural harmonics: notated at finger position, not resulting pitch (with strings indicated)

Headless note stems under a glissando: stems indicate beats for clarity.

# DERUSAL SCORE

4/4 ♩=80  
Rhythmic

Flute

Clarinet

Bassoon

Piano

4/4 ♩=80  
Rhythmic

Violin 1

Violin 2

Viola

Cello

Double Bass

# PERUSAL SCORE

← 5 = →  
**5**  
 4 (♩=50)

**4**  
**4**

Fl. *p* 5 5 5 5

Cl. *p* 5 5 5 5

Bsn.

Pno. *p* 3

← 5 = →  
**5**  
 4 (♩=50)

**4**  
**4**

Vln. 1 *norm.* *p* 5 5 5 5

Vln. 2 *p* 5 5 5 5

Vla. *arco, s.p.* *p* 3

Vla. *arco* *p* 5 5 5 5

Vc. *f*

Vc. *arco* *p* *pizz.* *f* 3

Db. *f* *ric.* *f*

# PERUSAL SCORE

A

# PERUSAL SCORE

Fl.  $\frac{4}{4}$   $\text{♩} = 80$   $\frac{3}{4}$   $\frac{4}{4}$

Cl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Bsn.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Pno.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

A

Vln. 1  $\frac{4}{4}$   $\text{♩} = 80$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vla.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Db.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$



Fl. *mf* *pp* 88 *p*

Cl. *pp* *p*

Bsn. *mp*

Pno.

Vln. 1 *norm.* *pp* 88 *p*

Vln. 2 *pizz.* *ff* *m.s.p.* *pp* *mp* *p* *arco*

Vla. *pizz.* *ff* *arco* *p*

Vc. *arco* *p*

Db. *p*

24

# PERUSAL SCORE

Fl. 21  $\frac{2}{4}$   $\frac{4}{4}$  ( $\text{♩} = 55$ )  $\frac{3}{4}$   $\frac{4}{4}$   $\text{♩} = 80$  C

Cl.

Bsn.

Pno. *p*

Vln. 1  $\frac{2}{4}$   $\frac{4}{4}$  ( $\text{♩} = 55$ )  $\frac{3}{4}$   $\frac{4}{4}$   $\text{♩} = 80$  C *f* *p* *s.p.* *arco* *mp*

Vln. 2 *fl.* *pizz.* *f*

Vla. *mp* *s.p.* *mp*

Vc. *mp*

Db. *mp*



# PERUSAL SCORE

5  
4 (♩=50)

26

Fl. (harm.)  
*pp*

Cl.  
*pp* *f*

Bsn.  
*pp*

Pno.  
*mp* *p* *mute*

Vln. 1  
norm. *p* *p* *f* *p*

Vln. 2  
arco, ric. (III) *f* norm. *p*

Vla.  
pizz. *mp* *ff* *mf* norm. *p*

Vc.  
(multiphonic) *p* *ff* pizz. *mf* *f*

Db.  
molto vib. *p*

# PERUSAL SCORE

**D**

**4/4** ♩=80

accel. . . . .

♩=88

Fl. 31

Cl.

Bsn.

Pno.

*mf* *pp*

*tr*

*pp*

*pp*

norm 3

*pp*

*tr*

Ped.

**D**

**4/4** ♩=80

accel. . . . .

♩=88

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pizz.* *ff* *m.s.p.*

*pp*

*pizz.* *arco* *pp*

*mp* *pp*

*pizz.* *ff* *p*

*pizz.* *ff*

*p*

*arco* *p*

*norm.* *p*

E

2/4

4/4

(♩=55)

5/8

4/4

♩=80

35

Fl.

Cl.

Bsn.

Pno.

*p*

*p*

*mf*

(multi-  
phonic)

*f*

*mp*

*p*

*pp*

2/4

4/4

(♩=55)

5/8

4/4

♩=80

E

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

*p*

*p*

*p*

*p*

arco

*p*

arco, fl. b.p.

*f*

*p*

*mp*

norm.

*pp*

*f*

*p*

*mp*





# PERUSAL SCORE

F

**3/4** **4/4** ♩ = 80

Fl. *mf*

Cl. *mf*

Bsn.

Pno.

F

**3/4** **4/4** ♩ = 80

Vln. 1 *pp* arco

Vln. 2 *mf* *pp* fl. *tr.* arco

Vla. *pp* *f* *pp* *f* arco

Vc. *mp* *f* *f* *pp* *f* arco

Db. *mf* pizz.

# PERUSA SCORE

54 **7/8** **4/4 accel.**

Fl. *f* *pp*

Cl. *f* *p* *tr*

Bsn. *tr*

Pno.

**7/8** **4/4 accel.**

Vln. 1 *f* *mp* *p* *arco*

Vln. 2 *f* *mp* *p* *norm.*

Vla. *f* *pp* *pizz.* *ff*

Vc. *mp* *ff* *arco* *pizz.*

Db. *mf* *pp*

# PERUSAL SCORE

24

58  $\text{♩} = 88$

Fl.  $p$

Cl.  $mp$

Bsn.  $pp$

Pno.

$\text{♩} = 88$

Vln. 1  $p$

Vln. 2  $p$

Vla.  $mf$

Vc.  $pp$

Db.  $pizz.$

arco (norm.)

arco, fl.

24

# PERUSAL SCORE



# PERUSAL SCORE

G

61

Fl.  $\frac{2}{4}$   $\frac{5}{4}$  ( $\text{♩} = 55$ )  $\frac{4}{4}$   $\text{♩} = 80$   $\frac{3}{4}$   $\frac{4}{4}$

Cl. *pp*

Bsn.

Pno.

G

Vln. 1  $\frac{2}{4}$   $\frac{5}{4}$  ( $\text{♩} = 55$ )  $\frac{4}{4}$   $\text{♩} = 80$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 2 *f* *pp* *f* *pp* *mf* *pp*

Vla. *f* *pp* *fl.* *pp* *s.p.* *mp*

Vc. *pizz.* *mp* *pizz.* *arco* *mp*

Db. *arco* *pp*

norm, s.p.

b.p.

s.t. *pp*

tr~

# PERUSAL SCORE

65 **4/4** **3/4** **4/4**

Fl. *pp* *mf* *p*

Cl. *pp* *mf* *p*

Bsn.

Pno. *pp* *p*

**4/4** **3/4** **4/4**

Vln. 1 *pp* *p*

Vln. 2 *p* *f* *p*

Vla. *pp* *p*

Vc. *mp*

Db. *mp*

# PERUSAL SCORE

68

Fl.

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*



PERUSAL SCORE

75  $\text{♩} = 80$

Fl. *f* *p*

Cl. *mp* *pp*

Bsn. *mf* *pp*

Pno. *mp*

Vln. 1 *s.p.* *pp* *arco, s.p.* *pp*

Vln. 2 *pp* *s.p.* *pp* *tr*

Vla. *arco, fl.* *pp* *s.p.* *pp* *m.s.p.* *pp*

Vc. *mp* *f* *pizz.* *arco* *ric.* *f* *s.p.* *pp*

Db.

Detailed description of the musical score: This page contains measures 75 through 78 of a symphonic score. The tempo is marked as quarter note = 80. The score is divided into two systems. The first system includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Piano (Pno.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).  
 - **Flute (Fl.):** Measures 75-76 have rests. In measure 77, it plays a half note chord (F4, C5) marked *f*. In measure 78, it plays a half note chord (Bb4, F5) marked *p*.  
 - **Clarinet (Cl.):** Measures 75-76 have rests. In measure 77, it plays a triplet of eighth notes (Bb4, G4, F4) marked *mp*. In measure 78, it plays a sixteenth-note tremolo marked *pp*.  
 - **Bassoon (Bsn.):** Measures 75-76 have rests. In measure 77, it has a whole rest. In measure 78, it plays a triplet of eighth notes (Bb2, G2, F2) marked *mf*, followed by a sixteenth-note tremolo marked *pp*.  
 - **Piano (Pno.):** Measures 75-76 have rests. In measure 77, it has a whole rest. In measure 78, it plays a sixteenth-note tremolo marked *mp*.  
 - **Violin 1 (Vln. 1):** Measures 75-76 have rests. In measure 77, it plays a triplet of eighth notes (F4, G4, A4) marked *s.p.* and *pp*. In measure 78, it plays a sixteenth-note tremolo marked *pp*.  
 - **Violin 2 (Vln. 2):** Measures 75-76 have rests. In measure 77, it plays a triplet of eighth notes (Bb4, G4, F4) marked *s.p.* and *pp*. In measure 78, it plays a half note chord (Bb4, F5) with a trill marked *pp*.  
 - **Viola (Vla.):** Measures 75-76 have rests. In measure 77, it plays a half note chord (Bb4, F5) marked *s.p.* and *pp*. In measure 78, it plays a half note chord (Bb4, F5) marked *m.s.p.* and *pp*.  
 - **Violoncello (Vc.):** Measures 75-76 have rests. In measure 77, it plays a triplet of eighth notes (Bb2, G2, F2) marked *mp*, followed by a half note chord (Bb2, G2) marked *f* and *pizz.*. In measure 78, it plays a triplet of eighth notes (Bb2, G2, F2) marked *arco* and *ric.* and *f*, followed by a half note chord (Bb2, G2) marked *s.p.* and *pp*.  
 - **Double Bass (Db.):** Measures 75-76 have rests. In measure 77, it has a whole rest. In measure 78, it has a whole rest.

PERUSAL SCORE

79

Fl. *sim.*

Cl. *f* *pp*

Bsn. *mp* *p* *sim.*

Pno. *pp* *f*

Vln. 1 *pp* *p* *sim.*

Vln. 2 *f* *mf* *(norm.) arco*

Vla. *pp* *norm.* *p* *sim.*

Vc. *p* *p* *arco (IV)* *mp* *sim.*

Db. *f* *p* *sim.*

Detailed description of the musical score for page 21, measures 79-81:

- Flute (Fl.):** Measures 79-81. Starts with a rest, then a series of eighth notes with a *sim.* instruction. Dynamics: *p*, *p*, *sim.*
- Clarinet (Cl.):** Measures 79-81. Starts with a triplet of eighth notes, followed by eighth notes. Dynamics: *f*, *pp*.
- Bassoon (Bsn.):** Measures 79-81. Starts with a rest, then eighth notes. Dynamics: *mp*, *p*, *sim.*
- Piano (Pno.):** Measures 79-81. Treble clef has eighth notes, bass clef has a few notes. Dynamics: *pp*, *f*.
- Violin 1 (Vln. 1):** Measures 79-81. Starts with a rest, then eighth notes. Dynamics: *pp*, *p*, *sim.*
- Violin 2 (Vln. 2):** Measures 79-81. Treble clef has a triplet of eighth notes, then eighth notes. Dynamics: *f*, *mf*, *(norm.) arco*.
- Viola (Vla.):** Measures 79-81. Treble clef has a few notes, bass clef has eighth notes. Dynamics: *pp*, *norm.*, *p*, *sim.*
- Violoncello (Vc.):** Measures 79-81. Treble clef has a rest, bass clef has eighth notes. Dynamics: *p*, *p*, *arco (IV)*, *mp*, *sim.*
- Double Bass (Db.):** Measures 79-81. Treble clef has a few notes, bass clef has eighth notes. Dynamics: *f*, *p*, *sim.*



# PERUSAL SCORE

86

Fl. *ff*

Cl.

Bsn. flz. *f* *pp*

Pno. *ff*

Vln. 1 *pp*

Vln. 2 arco *pp*

Vla. *pp*

Vc. arco, m.s.p. m.s.p., wide vib *f* *pp* *f* *f*

Db. m.s.p. m.s.p., wide vib norm. *f* *pp*

Detailed description of the musical score for page 23, measures 86-89:

- Flute (Fl.):** Measures 86-89, *ff*. Features a melodic line with slurs and accents.
- Clarinet (Cl.):** Measures 86-89. Features a melodic line with slurs and accents, including a triplet in measure 87.
- Bassoon (Bsn.):** Measures 86-89. Starts with *f* and *flz.* (flautando) in measure 86, then rests, and ends with *pp* in measure 89.
- Piano (Pno.):** Measures 86-89. Features a melodic line with slurs and accents, including a triplet in measure 86. *ff* dynamic.
- Violin 1 (Vln. 1):** Measures 86-89. Features a melodic line with slurs and accents, including a triplet in measure 87. *pp* dynamic.
- Violin 2 (Vln. 2):** Measures 86-89. Features a melodic line with slurs and accents, including a triplet in measure 86. *pp* dynamic. *arco* instruction.
- Viola (Vla.):** Measures 86-89. Features a melodic line with slurs and accents, including a triplet in measure 87. *pp* dynamic.
- Violoncello (Vc.):** Measures 86-89. Features a melodic line with slurs and accents, including a triplet in measure 86. *f* and *pp* dynamics. *arco* and *m.s.p.* (mezzo-soprano) instructions.
- Double Bass (Db.):** Measures 86-89. Features a melodic line with slurs and accents, including a triplet in measure 86. *f* and *pp* dynamics. *m.s.p.* and *norm.* (normal) instructions.



# PERUSAL SCORE

90

Fl.

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*s.p.*

*ffp*

Detailed description of the musical score: The score is for measures 90-93. The Flute (Fl.) part features a melodic line with triplets in measures 90 and 93. The Clarinet (Cl.) part has a melodic line with slurs and accents. The Bassoon (Bsn.) part is mostly silent with rests. The Piano (Pno.) part consists of sustained chords in both hands. The Violin 1 (Vln. 1) part has a melodic line with slurs and accents, and includes dynamic markings *s.p.* and *ffp* in measures 92-93. The Violin 2 (Vln. 2) part has a melodic line with slurs and accents, and includes dynamic markings *s.p.* and *ffp* in measures 92-93. The Viola (Vla.) part has a melodic line with slurs and accents, and includes dynamic markings *s.p.* and *ffp* in measures 92-93. The Violoncello (Vc.) part has a melodic line with slurs and accents, and includes dynamic markings *s.p.* and *ffp* in measures 92-93. The Double Bass (Db.) part has a melodic line with slurs and accents, and includes dynamic markings *s.p.* and *ffp* in measures 92-93.

# PERUSAL SCORE

J

94

Fl.

Cl.

Bsn.

Pno.

3/4

4/4 accel. . . . . ♩=88

J

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3/4

4/4 accel. . . . . ♩=88

fl. pp

pizz. f

fl. mp

norm. p

harm. pressure

arco

norm.

arco, ric. f

arco pp

f

arco, s.p. f

pizz. mf

98

Fl. *p* *f* *mf* *p*

Cl. *p* *f* *pp*

Bsn. *p* *f* *p*

Pno.

Vln. 1 *p* *f* *p*

Vln. 2 *p* *f* *pp*

Vla. *f*

Vc. *p* *ff* *mp*

Db. *pp* *ff*

rit. . . . . ♩=55

♩=80

(multi-ponic)

no vib.

III

*p*

*pp*

b.p.

pizz.

arco (norm.)

pizz.

*mp*

fl.

pizz.

*pp*

*ff*

# PERUSAL SCORE

**3**  
**4**

**4**  
**4**

**5**  
**4**

102

Fl. *f* 5

Cl. *p* *f* 3 *p*

Bsn. *p* 3

Pno. *pp*

**3**  
**4**

**4**  
**4**

**5**  
**4**

Vln. 1 *mf* *norm., s.p.* *p*

Vln. 2 *mp* *pp* *p*

Vla. *p* *f* *p*

Vc. *mp* *p*

Db. *mf* *arco (norm.)* *p*

# PERUSAL SCORE

# PERUSAL SCORE

**K**  
← 3 = ♯ →

106 **5/4** **4/4** (♩=60)

Fl. *f* *mf* *pp*

Cl. *f* *pp* *p* *pp*

Bsn. *mp* *p* *pp*

Pno. *pp*

Ped.

**K**  
← 3 = ♯ →

**5/4** **4/4** (♩=60)

Vln. 1 *p* *mp*

Vln. 2 *mp* *p* *mp*

Vla. *p* *f* *p*

Vc. *mp*

Db. *pizz.*

# PERUSAL SCORE



115

Fl. *mp* *p* *sim.*

Cl. *f* *p* *sim.*

Bsn. *mp* *mp* *pp*

Pno. *mp* *pp* depress without sounding, catch with middle pedal

Vln. 1 *pizz.* *f* *arco* *mf* *p* *sim.*

Vln. 2 *mp* *pp* *f* *arco* *pizz.* *mf* *p* *sim.*

Vla. *ric.* *f* *fl.* *p* *norm.* *p* *sim.*

Vc. *norm.* *mp* *pp* *f* *pizz.* *mf* *arco* *p* *sim.*

Db. *arco, fl.* *pp* *p* *sim.*





# PERUSAL SCORE



(♩=100)

126

Fl. *f* *mf* *mp* *p*

Cl. *ff* *mp* *f* *mf* *p*

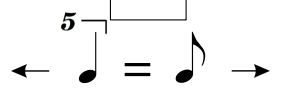
Bsn. *mp* *p* *pp* *p*

Pno.

tongue slap.

(multi-  
phonic)

flz.



(♩=100)

Vln. 1 *mp* *mf* *mp* *p*

Vln. 2 *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Db. *p*

fl.

m.s.p.

(norm.)  
m.s.p.

norm.

s.p.

norm.

fl.

pizz.

arco,  
very wide  
vib.









# PERUSAL SCORE

P

149 ←  $\text{♩} = \text{♩} \rightarrow (\text{♩} = 100)$

Fl. *ff* *mp* *f* *p* (harm.)

Cl. *p*

Bsn. *p* *f*

Pno. *p* *pp* *f*

*mute*

P

←  $\text{♩} = \text{♩} \rightarrow (\text{♩} = 100)$

Vln. 1 *mp* *p* *p* *p* *norm.*

Vln. 2 *fp* *p* *mf* *f*

Vla. *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp*

Db.

*fl.* *tr.* *fl. (with vln + cello)* *ric.*

*m.s.p.* *m.s.p.* *m.s.p.* *m.s.p.*

*pizz.* *pizz.* *pizz.* *pizz.*

# PERUSAL SCORE

Q

$\leftarrow \overset{3}{\text{♪}} = \overset{5}{\text{♪}} \rightarrow$       $\leftarrow \text{♪} = \overset{3}{\text{♪}} \rightarrow$   
**7** (♩=60)     **4/4** (♩=72)

154

Fl. *ff* *pp* *mp*

Cl. *f* *f* *p* *ff* *ff* *mp*

Bsn. *pp*

Pno.

Q

$\leftarrow \overset{3}{\text{♪}} = \overset{5}{\text{♪}} \rightarrow$       $\leftarrow \text{♪} = \overset{3}{\text{♪}} \rightarrow$   
**7** (♩=60)     **4/4** (♩=72)

Vln. 1 *p* *mf* *norm.*

Vln. 2 *mf* *f* *s.p.* *pp*

Vla. *norm.* *p* *pp* *no vib.* *ff* *norm.*

Vc. *5* *5* *5* *5*

Db. *pp*

# PERUSAL SCORE

159

Fl. *ff*

Cl. *p*

Bsn. *p*

Pno. *p* *tr* *PPP* *U.C.* *Red.*

Vln. 1 *f* *pizz.* *arco, fl.* *pp*

Vln. 2 *p* (III) *s.p.*

Vla. *mp* *fl.*

Vc. *ric.* *f* *norm.* *pp* *arco* (7th harm.) *p* *f*

Db. *pizz.* *f*



# PERUSAL SCORE

162

Fl.

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*m.s.p*

*pp*

*arco, m.s.p.*