

Challenging Hierarchies through Minimalist Music:
A Human Experience of Recording and Re-Composing
Australian Wildlife Sounds

Volume II

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A portfolio submitted as partial fulfilment
of the requirements of the degree of
Doctor of Musical Arts

Sydney Conservatorium of Music

The University of Sydney

2026

Statement of Originality

This is to certify that the content of this thesis is my own work. This thesis has not been submitted for any other degree or purpose.

I certify that the intellectual content of this thesis is the product of my own work, and that all assistance received in preparing this thesis and all sources have been acknowledged.

No content produced by generative AI tools has been used in the preparation of this thesis.

Eleanor Brimblecombe

Table of Contents

Statement of Originality	ii
Links to Audio Files.....	1
 Music Scores:	
<i>Frantic</i>.....	3
<i>Reed Warbler</i>.....	80
<i>In the Reeds (With a Reed Warbler)</i>.....	121
<i>Grey Fantail</i>.....	127
<i>Frog Almost</i>.....	173
<i>Stay here longer</i>.....	178

Links to Audio Files

Link to OneDrive folder containing all audio files:

https://unisydneyedu-my.sharepoint.com/:f:/g/personal/ebri5332_uni_sydney_edu_au/EILIZfPBLBJNnQuJhaZ35-oBZBPqFEnt0B9phKHDUoXG5w?e=AbvLDr

Links to individual audio files on OneDrive, ordered by piece:

Frantic for winds and percussion:

https://unisydneyedu-my.sharepoint.com/:u:/g/personal/ebri5332_uni_sydney_edu_au/EdoGdYyVPWJMnqcCRsqb3aIBLJEhQvgVOeACSc0_FmS4eg?nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAiOiJpbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=XxAZzP

Reed Warbler for saxophone ensemble:

https://unisydneyedu-my.sharepoint.com/:v:/g/personal/ebri5332_uni_sydney_edu_au/ESFiCoTNTXBGsI43UsqpdwQB_5Sucv6vej1UTpvXjU8Cug?nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAiOiJpbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=1IKrYN

In the Reeds (with a Reed Warbler) for percussionist and prepared recording:

https://unisydneyedu-my.sharepoint.com/:v:/g/personal/ebri5332_uni_sydney_edu_au/EQfkWjCW2XxII526WlkFy10BXGOGGzPCJvsmuvWGnsPwfw?nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAiOiJpbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=Y00u0s

Grey Fantail for string quartet and wind trio:

https://unisydneyedu-my.sharepoint.com/:v:/g/personal/ebri5332_uni_sydney_edu_au/Eb8FDcDoMNRPKJiVK_q1QxIBaDSdU24fi4afVqciF5fbLA?nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAIoiJPbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=N4CNix

Frog Almost for voices:

https://unisydneyedu-my.sharepoint.com/:u:/g/personal/ebri5332_uni_sydney_edu_au/EeKsfIQh9WhAkrWOn7p5XPQBxSssNcbNTGvfm_DKW277Bw?nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAIoiJPbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=6HNRet

Stay here longer for string ensemble:

https://unisydneyedu-my.sharepoint.com/:u:/g/personal/ebri5332_uni_sydney_edu_au/EX7gsZOU_P0ty_xqoAlCCEBwyV4Btb8VTD2P6nwQPG9IQ?nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAIoiJPbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=mmtP0w

Eleanor Brimblecombe

Frantic

1 - Noisy Miners

2 - Mole Crickets

3 - Eastern Koels and Spotted Nightjars

2023

For Woodwind and Percussion:

Piccolo 1
Piccolo 2
Piccolo 3
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Contrabassoon
Clarinet in E \flat
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Bass Clarinet in B \flat
Contrabass Clarinet in B \flat
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Double Bass

Percussion 1:

Cymbals
Bass Drum

Percussion 2:

Glockenspiel
Marimba
Whip
Cymbals
Wood Block

Percussion 3:

Tambourine
Tam-tam

Percussion 4

Crotales

Program Notes

The noisy miners are the first birds to signal in the dawn, and they are insistent about it, calling between themselves with apparent disregard for any other wild life, or human beings still trying to sleep at 4am. Layering the crotales-glockenspiel with the piccolos adds depth and texture to the miners' call, signifying how in the original recording nearby birds will often sing in either echo or unison with the birds closest to the recorder. The sounds are repetitive and high pitched and loud clarinet/saxophone cluster chords in slower syncopated rhythms are used to represent the annoyance of the human beings forced to listen to them. Further into the piece, the calls begin to descend in pitch while remaining rhythmically static. The listener is now half way between awake and in a dream state and the self-absorbed noisy miner as if its manic calls had some urgent purpose just out of reach. The long pause and trill sound decidedly unfinished because the day has only just begun and the birds will no doubt have more to say.

The second movement begins with the listener walking on a hill. The nearby crickets are not chirping but the forest beyond is full of insect sound, represented by the hand rubbing and oral syllables. As the listener stays still for a moment, the nearby crickets begin chirping. Each cricket has a loud high pitch, accompanied by a softer undertone that is only audible when very close to the insect.

Slow motion footsteps are heard, depicted by the bass drum, starting quiet and distant then growing slowly louder and closer. As the footsteps approach, each cricket stops chirping, except for one brave individual, chirping in medium tempo for longer than the others. Eventually a fortissimo footstep reminds the cricket that a human is still around and it ceases chirping. As the footsteps move further away, the crickets take up chirping again in reverse order to their stopping. The scene concludes with another human walking by, causing the crickets to stop as before, but this time the background noise diminishes too, with a single fortissimo bass drum hit.

The third movement intends to grate on the listener's nerves at first. The rising call of the Eastern koel, also known as a 'storm bird' is heard at uneasy timings, played by the saxophone. This is joined by unsettled low winds, rolling in waves through the static soundscape. Slowly, more instruments and textures join, as the saxophone "ko-el" call occasionally outbursts into its "wurra-wurra-wurra" sound, supported by oboes and percussion. There are multiple koels in slowly tortured harmony now, performing mating calls amongst the background of a roused locale. Until, the unlikely introduction of a spotted nightjar. This upward chromatic triplet pattern breaks up the koels for a moment, providing hope for some other kind of sound. Alas, they give way to a manic, bombastic culmination of the two species - the land is really turning and moving with the rising chromatic and glissing notes of the ensemble. This builds to a koel-fuelled climax with nightjar cadences and guest themes from the noisy miners, which spirals down and fizzles into a calm after a cacophonous storm. Here, at the conclusion to this three movement piece, we hear the sweet sounds of all species, recontextualised into a major key, with a newfound appreciation for the complexities and power of these creatures.

Performance Notes

Movement 2, Mole Crickets, calls for most players to emulate the sound of crickets and other insects with their mouths and hands. Each performer will have an allocated 'syllable' such as 'shh,' 'ch,' or 'sss' to whisper in an allocated rhythm, as well as the instruction to rub their hands together if their instrument allows it. The intended effect is to create a distant chorus of insects. The rhythms of the mouthed syllables and hand rubbing can be at speeds chosen by each player, ideally creating a range of sound effects across the ensemble. The sounds do not have to be uniform in timbre, and in fact some slightly accented syllables add to the rough texture of the sounds. Players may also choose to take small pauses and resume as they like, or remain continuous throughout the aleatoric section.

Adding to the sounds in this movement is a suspended cymbal. The player should maintain a quiet wash of sound whenever notated, with dynamics ranging from pianissimo to mezzo piano. The player should also move their mallets around the cymbal itself, creating different sounds with the harmonic tendencies of the cymbal.

Duration: 15:30

Frantic

Noisy Miners, Mole Crickets, Eastern Koels and Spotted Nightjars

Movement 1 - Noisy Miners

Eleanor Brimblecombe

Moderately fast ♩ = 110

The score is for a 3/4 time piece. The Piccolo parts (1, 2, and 3) play a rhythmic pattern of eighth notes, starting with a forte (*ff*) dynamic. The woodwind section (Flute, Oboe, Bassoon, Clarinet, Saxophone) is mostly silent, with some rests. The Double Bass and Percussion parts (1-4) are also mostly silent, with Percussion 2 and 4 playing a rhythmic pattern of eighth notes starting in the fifth measure, marked with a forte (*f*) dynamic. The Percussion 2 part is labeled 'Glockenspiel' and the Percussion 4 part is labeled 'Crotales'.

7

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

Tamb.

Crot.

13 5

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

The image shows a page of a musical score, likely for a concert band or orchestra. The score is written for 13 measures, with a 5-measure rest indicated at the top right. The instruments listed on the left are Piccolo 1, 2, and 3; Flute 1 and 2; Oboe 1 and 2; Bassoon 1 and 2; Contrabassoon; Eb Clarinet; Clarinet 1, 2, and 3; Bass Clarinet; Contrabass Clarinet; Alto Saxophone 1 and 2; Tenor Saxophone; Baritone Saxophone; Double Bass; Bass Drum; Glockenspiel; Tambourine; and Cymbal. The Piccolo parts are the only ones with notes, starting in measure 13. The other instruments are mostly silent, with some percussion parts (Glockenspiel, Tambourine, Cymbal) having rhythmic patterns. The time signature is 3/4.

accel.

25 Faster ♩ = 124

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

Tamb.

Crot.

pp

mf

f

ff

Tambourine

27

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

Tamb.

Crot.

sim.

Picc. 1 *mf*

Picc. 2 *mf*

Picc. 3 *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock. *f*

Tamb.

Crot. *f*

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

Tamb.

Crot.

mf

non dim.

p sub

p

1 player

To Mar.

42

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

Tamb.

Crot.

ff

ff

mf

mf

mf

This page of the musical score, marked with rehearsal mark 11, features a variety of instruments. The woodwinds include Piccolo (Picc. 1-3), Flute (Fl. 1-2), Oboe (Ob. 1-2), Bassoon (Bsn. 1-2), Contrabassoon (Cbsn.), Eb Clarinet (Eb Cl.), Clarinet (Cl. 1-3), Bass Clarinet (B. Cl.), and Contrabass Clarinet (Cb. Cl.). The saxophone section consists of Alto Saxophone (Alto Sax. 1-2), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Double Bass (Db.). The percussion section includes Bass Drum (B. D.), Marimba (Mar.), Tambourine (Tamb.), and Crotales (Crot.).

Key musical details include:

- Alto Saxophones:** Playing a rhythmic pattern of eighth notes, marked *tutti* and *f* in the final measure.
- Clarinet (Cl. 1-3):** Playing sustained notes with long phrasing lines.
- Marimba:** Playing a rhythmic pattern, marked *f*.
- Piccolo:** Picc. 1 and 2 play a melodic line in the final measure, marked *mf*.
- Rehearsal Mark:** A box with the number "46" is located at the top left.

Picc. 1
 Picc. 2
 Picc. 3
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cbsn.
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Cb. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Db.
 B. D.
 Mar.
 Tamb.
 Crot.

56 13

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Whip

Tamb.

Crot.

f

p

mf

Whip To Mar.

Marimba

68

Picc. 1
 Picc. 2
 Picc. 3
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cbsn.
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Cb. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Db.
 B. D.
 Mar.
 Tamb.
 Crof.

p
p
f
f
p
p
f
p
f
p
f
p
f
p
f
p

This musical score page, numbered 75, contains 25 staves for various instruments. The instruments listed on the left are: Picc. 1, Picc. 2, Picc. 3, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cbsn., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Db., B. D., Mar., Tamb., and Crot. The score is written in a key signature of three sharps (F#, C#, G#). The woodwind and reed sections (Ob. 1, Ob. 2, Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., and Db.) have active parts with dynamic markings of *f* and *p*. The Piccolo, Flute, Bassoon 2, Clarinet Eb, Bassoon 1, and Trombone parts are mostly silent, indicated by horizontal lines. The Drum and Percussion parts (B. D., Mar., Tamb., Crot.) also have limited activity, with dynamic markings of *p* and *f* for the Maracas. The score is organized into measures across five systems.

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Mar.

Tamb.

Crot.

Picc. 1
 Picc. 2
 Picc. 3
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cbsn.
 E♭ Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Cb. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Db.
 B. D.
 Mar.
 Tamb.
 Crot.

Musical score for page 86, featuring woodwinds, brass, and percussion. The score includes parts for Piccolo 1-3, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, E♭ Clarinet, Clarinet 1-3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Double Bass, Bass Drum, Maracas, Tambourine, and Crotales. The woodwind and brass sections feature complex rhythmic patterns and dynamic markings (p, f) with crescendos and decrescendos. The Maracas part includes a section labeled "To Whip" with dynamic markings p, f, p.

89

Picc. 1 *f*

Picc. 2 *f*

Picc. 3 *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

Cb. Cl. *f* *p* *f*

Alto Sax. 1 *f* *p* *f*

Alto Sax. 2 *f* *p* *f*

Ten. Sax. *f* *p* *f*

Bari. Sax. *f* *p* *f*

Db.

B. D.

Mar.

Tamb.

Crot.

Musical score for a symphony orchestra, page 20, measures 93-96. The score includes parts for Piccolo (1, 2, 3), Flute (1, 2), Oboe (1, 2), Bassoon (1, 2), Contrabassoon, E-flat Clarinet, Clarinet (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Alto Saxophone (1, 2), Tenor Saxophone, Baritone Saxophone, Double Bass, Bass Drum, Maracas, Tambourine, and Cymbals. The score features various dynamics such as *mf* and *ff*, and includes a "Whip" instruction for the maracas.

98

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Whip

Tamb.

Crot.

ff

mf

f

Picc. 1
 Picc. 2
 Picc. 3
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cbsn.
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Cb. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Db.
 B. D.
 Whip
 Tamb.
 Crot.

ff
ff
ff
ff
ff
mf
mf
mf
ff
ff
ff
mf
mf
mf
mf
 To Cym.

Picc. 1
 Picc. 2
 Picc. 3
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cbsn.
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Cb. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Db.
 B. D.
 Whip
 Tamb.
 Crot.

113 Slightly slower ♩ = 120

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Whip
Tamb.
Crot.

117 rall. 123 Slower ♩ = 105 25

Picc. 1 *ff*

Picc. 2 *ff*

Picc. 3 *ff*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Cbsn. *mp* *mf*

E♭ Cl.

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *p* *mp*

Cb. Cl. *mp* *mp*

Alto Sax. 1 *mp* *mp*

Alto Sax. 2 *mp* *mp*

Ten. Sax. *mp* *mp*

Bari. Sax. *mp* *mp*

Db. *mp* *mp*

B. D. *mp* To Sus Cym.

Whip *ff*

Tamb. *ff*

Crot.

124

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

f

p

mf

pp
bowed

Marimba

129

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Mar.

Tamb.

Crot.

Sus. Cymbal

mp

mp

mp

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

Cym.

Mar.

Tamb.

Crot.

pp

p

mf

141

Picc. 1

Picc. 2

Picc. 3

Fl. 1

p *f*

Fl. 2

p *f*

Ob. 1

p

Ob. 2

p

Bsn. 1

mp

Bsn. 2

mp

Cbsn.

E♭ Cl.

Cl. 1

ff *p*

Cl. 2

ff *p*

Cl. 3

ff *p*

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

Cym.

pp *mf* To B. D.

Mar.

p *f*

Tamb.

ff *pp*

Crot.

Picc. 1 *f*

Picc. 2 *f*

Picc. 3 *f*

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl.

Cb. Cl.

Alto Sax. 1 *mp* *f*

Alto Sax. 2 *mp* *f*

Ten. Sax. *mp* *f*

Bari. Sax.

Db.

Cym.

Mar. *To Cym.*

Tamb. *ff*

Crot. *mf*

Picc. 1 *ff*

Picc. 2 *ff*

Picc. 3 *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Cbsn. *f* *ff*

E♭ Cl.

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *f* *ff*

Cb. Cl. *f* *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *f*

Db. *f*

B. D. *mp*

Cym.

Tamb.

Crot. *ff*

accel.

158

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

n

mf

f

mp

ff

p

To Glock.

Glockenspiel

163 Moderately fast ♩ = 120

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

169 **G.P.**

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

ff
p
ff sub.
mf
mf
mf
mf
ff
mf
ff
ff

175

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

Tamb.

Crot.

damp

This page of a musical score, numbered 182, contains measures 181 through 185. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo 1-3, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, E-flat Clarinet, Clarinet 1-3, Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto Saxophone 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Double Bass and Trombone. The percussion section includes Glockenspiel, Tambourine, and Crotales. The woodwinds play a melodic line starting in measure 181, with dynamics ranging from piano (*p*) to fortissimo (*ff*). The saxophones play a rhythmic accompaniment of eighth notes with accents. The percussion instruments provide a steady rhythmic accompaniment.

The musical score on page 186 includes the following parts and markings:

- Picc. 1, 2, 3:** Piccolos, mostly silent.
- Fl. 1, 2:** Flutes, mostly silent.
- Ob. 1, 2:** Oboes, mostly silent.
- Bsn. 1, 2:** Bassoons, playing a rhythmic pattern starting at measure 186, marked *ff*.
- Cbsn.:** Contrabassoon, mostly silent.
- E♭ Cl.:** E-flat Clarinet, mostly silent.
- Cl. 1, 2, 3:** Clarinets, playing a melodic line starting at measure 186, marked *ff* and *p*.
- B. Cl.:** Bass Clarinet, playing a melodic line starting at measure 186, marked *ff* and *p*.
- Cb. Cl.:** Contrabass Clarinet, mostly silent.
- Alto Sax. 1:** Alto Saxophone 1, playing a melodic line starting at measure 186, marked *ff*.
- Alto Sax. 2:** Alto Saxophone 2, playing a melodic line starting at measure 186, marked *ff*.
- Ten. Sax.:** Tenor Saxophone, playing a melodic line starting at measure 186, marked *ff*.
- Bari. Sax.:** Baritone Saxophone, playing a melodic line starting at measure 186, marked *ff*.
- Db.:** Double Bass, mostly silent.
- B. D.:** Bass Drum, mostly silent.
- Glock.:** Glockenspiel, playing a rhythmic pattern starting at measure 186, marked *p*.
- Tamb.:** Tambourine, playing a rhythmic pattern starting at measure 186, marked *ff*.
- Crot.:** Cymbals, playing a rhythmic pattern starting at measure 186, marked *ff*.

This musical score page, numbered 38 and starting at measure 191, features a variety of instruments. The woodwind section includes Piccolo (Picc. 1-3), Flute (Fl. 1-2), Oboe (Ob. 1-2), Bassoon (Bsn. 1-2), Contrabassoon (Cbsn.), Clarinet in E-flat (Eb Cl.), Clarinet in C (Cl. 1-3), Bass Clarinet (B. Cl.), and Contrabass Clarinet (Cb. Cl.). The saxophone section consists of Alto Saxophone (Alto Sax. 1-2), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The percussion section includes Double Bass (Db.), Bass Drum (B. D.), Glockenspiel (Glock.), Tambourine (Tamb.), and Crotales (Crot.).

Key musical features include:

- Woodwinds:** Oboe and Bassoon parts feature a prominent *ff* (fortissimo) dynamic with rapid sixteenth-note passages. Clarinets (Cl. 1-3) and Bass Clarinet (B. Cl.) enter in measure 192 with a *ff* dynamic, then transition to *p* (piano) for a sustained melodic line. Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) conclude with a *ff* dynamic in measure 195.
- Saxophones:** Alto Saxophones 1 and 2 play a consistent *ff* sixteenth-note pattern. Tenor and Baritone Saxophones play a melodic line starting in measure 192, marked with *f* (forte) and a tremolo-like wavy line.
- Percussion:** The Glockenspiel (Glock.) plays a steady sixteenth-note pattern starting in measure 192, marked *f*. The Tambourine (Tamb.) and Crotales (Crot.) also play rhythmic patterns throughout the section.

196

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

Tamb.

Crot.

Picc. 1
 Picc. 2
 Picc. 3
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cbsn.
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Cb. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Db.
 B. D.
 Glock.
 Tamb.
 Crot.

Musical score for orchestra and woodwinds, measures 201-204. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The woodwind section (Clarsinettes, Saxophones, Bassoon, Piccolo) plays a complex rhythmic pattern starting in measure 201. The brass section (Trumpets, Trombones, Euphonium, Double Basses) provides harmonic support. The percussion section (Glockenspiel, Tambourine, Crotales) adds rhythmic texture. Dynamics include *f*, *mf*, and *ff*.

Picc. 1 *p* *mf*

Picc. 2 *p* *mf*

Picc. 3 *p* *mf*

Fl. 1 *p*

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 *p sub*

Bsn. 2 *p sub*

Cbsn.

E♭ Cl.

Cl. 1 *p sub*

Cl. 2 *p sub*

Cl. 3 *p sub*

B. Cl. *p sub* *f*

Cb. Cl. *p sub*

Alto Sax. 1 *mp* *f*

Alto Sax. 2 *mp* *f*

Ten. Sax. *mp* *f*

Bari. Sax. *mp*

Db. *p*

B. D. *p*

Glock. To Sus. Cym.

Tamb. *f*

Crot. *mp*

rit.

b

Musical score for page 42, measures 210-214. The score includes parts for Piccolo 1-3, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, Eb Clarinet, Clarinet 1-3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Double Bass, Bass Drum, Glockenspiel, Tambourine, and Cymbals. The music is in 3/4 time, with a key signature of three sharps (F#, C#, G#). A 'rit.' (ritardando) marking is present above the first four measures. A dynamic marking of 'f' (forte) is present in the first measure of several parts. A 'b' (basso) marking is present above the Piccolo 1 part in the fifth measure. The score ends with a double bar line in the eighth measure.

Movement 2 - Mole Crickets

Moderately ♩ = 80 (2+3)

44

217 *

Picc. 1 *mf* flz.

Picc. 2 *mf* flz.

Picc. 3 *mf* flz.

Fl. 1 "shh shh" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Fl. 2 "ch ch" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Ob. 1 "shh shh" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Ob. 2 "tss tss" + rub hands together continue sounds at own tempo, with occasional breaks of 1-2 bars.

Bsn. 1 "ch ch" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Bsn. 2 "shh shh" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Cbsn. "tss tss" + rub hands together continue sounds at own tempo, with occasional breaks of 1-2 bars.

E♭ Cl. "ch ch" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Cl. 1 "tss tss" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Cl. 2 "tss tss" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Cl. 3 "shh shh" + rub hands together continue sounds at own tempo, with occasional breaks of 1-2 bars.

B. Cl. "ch ch" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Cb. Cl. "shh shh" + rub hands together continue sounds at own tempo, with occasional breaks of 1-2 bars.

Alto Sax. 1 "tss tss" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Alto Sax. 2 "shh shh" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Ten. Sax. "ch ch" continue sounds at own tempo, with occasional breaks of 1-2 bars.

Bari. Sax. "shh shh" + rub hands together *mp* continue sounds at own tempo, with occasional breaks of 1-2 bars.

Db. "ch ch" continue sounds at own tempo, with occasional breaks of 1-2 bars.

B. D.

Cym. Sus. Cymbal *ppp* continue sounds at own tempo, with occasional breaks of 1-2 bars.

Tamb. "tss tss" + rub hands together *ppp* continue sounds at own tempo, with occasional breaks of 1-2 bars.

Crot. "ch ch" + rub hands together continue sounds at own tempo, with occasional breaks of 1-2 bars.

* all sounds repeated at irregular intervals

This page of a musical score covers measures 223 through 226. The instrumentation includes three Piccolos (Picc. 1-3), two Flutes (Fl. 1-2), two Oboes (Ob. 1-2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Eb Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone 1 (Alto Sax. 1), Alto Saxophone 2 (Alto Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Double Bass (Db.), Bass Drum (B. D.), Cymbals (Cym.), Tambourine (Tamb.), and Crotales (Crot.).

Key musical details include:

- Fl. 1:** Starts with a *mf* dynamic and a *flz.* (flautando) marking.
- Ob. 1:** Features a *mp* dynamic and a "shh shh" sound effect box in measure 226.
- Bsn. 1:** Features a *mp* dynamic and a "ch ch" sound effect box in measure 226.
- Bsn. 2:** Features a *mp* dynamic.
- Eb Cl.:** Features a *mf* dynamic and a "ch ch" sound effect box in measure 224.
- Cl. 1:** Features a *mf* dynamic and a "tss tss" sound effect box in measure 224.
- Cl. 2:** Features a *mf* dynamic.
- B. Cl.:** Features a *mp* dynamic and a "ch ch" sound effect box in measure 226.
- Bari. Sax.:** Features a "shh shh", continue sounds at own tempo, with occasional breaks of 1-2 bars. instruction in measure 224.

228

232

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

mf

mp

mf

mp

p

mp

mp

growl

growl

"shh shh"

"ch ch"

"shh shh"

"ch ch"

"tss tss"

flz.

growl

"ch ch"

p

mp

233

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

mp

growl

mp

f

ff

"ch ch"

"tss tss"

"shh shh"

"ch ch"

"ch ch"

"ch ch"

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1
"shh shh"

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.
mf
"ch ch"

Cl. 1
mf
"tss tss"

Cl. 2

Cl. 3

B. Cl.
mp
"ch ch"

Cb. Cl.

Alto Sax. 1

Alto Sax. 2
growl

Ten. Sax.

Bari. Sax.

Db.

B. D.
ff
"ch ch"
f
"ch ch"
mp

Cym.

Tamb.

Crot.

243

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

flz.

mp

growl

"ch ch"

"tss tss"

"shh shh"

p

248

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

"ch ch"

"shh shh"

"ch ch"

"ch ch"

"ch ch"

"shh shh"

"ch ch"

"ch ch"

p

This musical score page, numbered 253 at the top left and 51 at the top right, details the parts for a full orchestra. The instruments and their parts are as follows:

- Picc. 1, 2, 3:** Piccolo parts with melodic lines and slurs.
- Fl. 1, 2:** Flute parts. Flute 1 includes the instruction "shh shh" and "sounds begin to fade away".
- Ob. 1, 2:** Oboe parts. Oboe 1 includes the instruction "shh shh" and "sounds begin to fade away".
- Bsn. 1, 2:** Bassoon parts. Bassoon 1 includes the instruction "shh shh" and "sounds begin to fade away".
- Cbsn.:** Contrabassoon part with a continuous tremolo texture.
- E♭ Cl.:** E-flat Clarinet part with a rhythmic eighth-note pattern.
- Cl. 1, 2, 3:** Clarinet parts. Clarinet 1 includes the instruction "sounds begin to fade away".
- B. Cl.:** Bass Clarinet part with the instruction "ch ch" and "sounds begin to fade away".
- Cb. Cl.:** Contrabass Clarinet part with a continuous tremolo texture.
- Alto Sax. 1, 2:** Alto Saxophone parts with a continuous tremolo texture.
- Ten. Sax.:** Tenor Saxophone part with the instruction "ch ch" and "sounds begin to fade away".
- Bari. Sax.:** Baritone Saxophone part with a melodic line.
- Db.:** Double Bass part with a continuous tremolo texture.
- B. D.:** Bass Drum part with dynamic markings *mp*, *f*, and *ff*.
- Cym.:** Cymbal part with a melodic line.
- Tamb.:** Tom-tom part with a continuous tremolo texture.
- Crot.:** Crotales part with a continuous tremolo texture.

Performance instructions are provided for various instruments, including "shh shh", "ch ch", and "sounds begin to fade away". A final instruction, "All remaining sounds stop.", is placed at the end of the score for multiple instruments.

Movement 3 - Eastern Koels and Spotted Nightjars

52

259 Moderately ♩ = 80

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

norm.

mf

268

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

p

p

p

p

Musical score for page 54, measures 277-284. The score includes parts for Piccolo 1-3, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, Eb Clarinet, Clarinet 1-3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Double Bass, Cymbals, Tambourine, and Crotales. The key signature is B-flat major (two flats). The score shows various musical notations including rests, notes, slurs, and dynamics such as *p* (piano).

285

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

mp

f

p

Musical score for woodwinds and percussion. The score is arranged in a system with 20 staves. The instruments are listed on the left: Picc. 1, Picc. 2, Picc. 3, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cbsn., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Db., B. D., Cym., Tamb., and Crot. The score is in a key signature of two flats (Bb, Eb) and a common time signature (C). The woodwind parts include various notes, rests, and dynamic markings such as *f*, *mp*, and *p*. The percussion parts are mostly rests, with some notation for B. D., Cym., and Tamb. The Alto Sax. 1 part has a melodic line with slurs and accents. The Bsn. 1 and Bsn. 2 parts have long notes with slurs and dynamic markings. The Cl. 1, Cl. 2, Cl. 3, B. Cl., and Cb. Cl. parts have long notes with slurs and dynamic markings. The Db. part has a long note with a slur and dynamic marking. The B. D., Cym., and Tamb. parts are mostly rests. The Crot. part has a melodic line with slurs and accents.

297

norm.

302

57

Picc. 1 *ff* *norm.* *3*

Picc. 2 *ff* *norm.* *3*

Picc. 3

Fl. 1 *pp flz.*

Fl. 2 *pp*

Ob. 1 *ff* *norm.* *3*

Ob. 2 *ff* *norm.* *3*

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. *p*

Cb. Cl. *p*

Alto Sax. 1

Alto Sax. 2 *f* *norm.* *3*

Ten. Sax.

Bari. Sax.

Db. *p*

B. D.

Cym.

Tamb. *f*

Crot.

This page contains a musical score for measures 303 through 306. The instruments listed on the left are Picc. 1, Picc. 2, Fl. 3 (Picc. 3), Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cbsn., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Db., B. D., Cym., Tamb., and Crot. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The woodwind parts (Flutes, Clarinets, Bassoon, Saxophones, and Double Bass) feature melodic lines with dynamic markings such as *f*, *pp*, *ff*, and *mp*, and articulation like *flz.* (flautando). The Eb Clarinet part has a rhythmic pattern of eighth notes marked *ff*. The Bassoon and Double Bass parts have long, sustained notes with dynamics ranging from *fp* to *mp*. The percussion parts (Cym., Tamb., Crot.) are mostly silent, indicated by rests.

308

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E \flat Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

flz.

pp

f

ff

mp

ff

pp

pp

mp

mp

ff

f

ff

ff

ff

pp

pp

mp

mp

ff

f

ff

313

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

mp

ff

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

62

323

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

norm.

mp

f

mp

p

mf

norm.

p

mf

p

mf

solo norm.

3

3

3

3

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

W.B.

Tamb.

Crot.

ff

mp

f

This page of a musical score contains measures 348 through 353. The instruments listed on the left are Picc. 1, Picc. 2, Fl. 3 (Picc. 3), Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cbsn., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Db., B. D., W.B., Tamb., and Crot. The score features a variety of musical notations, including triplets, slurs, and dynamic markings such as *f*. A specific instruction "To Cym." is written above the W.B. staff in measure 351. The page number "349" is located at the top center, and the number "67" is in the top right corner.

Musical score for page 68, measures 353-357. The score includes parts for Piccolo 1 and 2, Flute 3 (Piccolo 3), Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Contrabassoon, E-flat Clarinet, Clarinet 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Double Bass, Wood Bass, Tambourine, and Cymbals. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *mf*, *f*, and *p*.

Picc. 1
 Picc. 2
 Picc. 3
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cbsn.
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Cb. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Db.
 B. D.
 Cym.
 Tamb.
 Crotales

Musical score for measures 358-364. The score is in 4/4 time and features a variety of instruments including woodwinds, brass, and percussion. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout. The woodwind section includes Piccolo 1-3, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, Eb Clarinet, Clarinet 1-3, Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto Saxophone 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Double Bass. The percussion section includes Bass Drum, Cymbals, Tambourine, and Crotales.

366

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

ff

f

f

ff

f

ff

ff

f

ff

f

ff

f

ff

f

ff

f

To Glock.

To T.-t.

3

3

3

3

3

3

3

3

3

3

381

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

T.-t.

Crot.

p

mp

p

f

mf

387 73

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
T.-t.
Crot.

f
mp
mf
p
p
p
p
p
p
p
p
p
p
p
p
mp

Musical score for page 74, measures 394-398. The score includes parts for Piccolo 1-3, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, E-flat Clarinet, Clarinet 1-3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Double Bass, Glockenspiel, and Cymbals. Dynamics include p, mp, mf, and f.

399

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

T.-t.

Crot.

f

p

mp

p

mf

flz.

406

norm.

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

T.-t.

Crot.

p

f

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

T.-t.

Crot.

Eleanor Brimblecombe
Reed Warbler
2024

For Saxophone Ensemble:

2 Soprano Saxophones

2 Alto Saxophones

2 Tenor Saxophones

2 Baritone Saxophones

Bass Saxophone

Contrabass Saxophone

Program Notes

The basis for this piece was an audio recording conducted at Pilot Creek Road near Cooma on the 23rd of September at approximately 1:30pm during my 2023 recording fieldwork. I started this session on the Eastern side of the Murrumbidgee River, but encountered a lack of vocal wildlife, as well as the prohibitive volume of the river rapids rushing at high speed due to nearby snowmelt. I packed up and ventured to the other side of the river, further away from the rapids, stopping my car every 50-100 metres to see if I could hear any distant calling or singing.

Eventually I could hear a bird singing incessantly, echoing off the trees and the riverbanks. I prepared my recording gear and walked very slowly towards the sound. I carried my Zoom H5 recording with a shotgun microphone attached to a parabolic reflector, with the excess wires wrapped around my neck and shoulders to avoid snagging on branches or long grass. After a couple of failed attempts to station myself near some bushes, I stood up, walked closer to the source of the singing, taking one small step every two or so minutes, until the microphone was picking up the bird's song loudly and clearly. I could eventually sit down and unravel the cable from myself quietly.

It was an Australian reed warbler (*Acrocephalus australis*), and while I could not see it tucked away in the reeds by the river, it had a lively presence that captured my attention for almost half an hour. The resultant recording was the end of, and the highlight of my 25-day September fieldwork and inspired this piece of music for saxophone ensemble.

Performance Notes

Solos - all solos can be played freely in a jazz style to suit the taste of the performer.

The timbral trills at bar 134 are to be performed by playing the notated pitch, then trilling with any key that alters the timbre of the note rather than the pitch. Microtonal fingerings for these trills are also acceptable. All other trills should be played aggressively.

Duration: 10:00

Reed Warbler

Eleanor Brimblecombe

Moderately ♩ = 70

The musical score is arranged for ten saxophone parts, labeled on the left as Soprano Saxophone 1, Soprano Saxophone 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Tenor Saxophone 2, Baritone Saxophone 1, Baritone Saxophone 2, Bass Saxophone, and Contrabass Saxophone. The score is in 4/4 time and begins with a key signature of one flat (B-flat). The tempo is marked 'Moderately' with a quarter note equal to 70 beats per minute. The first four measures are in 4/4 time, and the final measure is in 7/8 time. The Soprano Saxophone 1 part starts with a dynamic of *f* and features a melodic line with trills. The Soprano Saxophone 2 part also starts with *f* and includes triplet markings. The Alto Saxophone 1 part starts with *f* and has a rhythmic pattern of eighth notes. The Alto Saxophone 2 part is mostly silent, with a few notes in the final measure starting with *f*. The Tenor Saxophone 1 and 2 parts are silent throughout. The Baritone Saxophone 1 part starts with a dynamic of *mf* and has a rhythmic pattern of eighth notes. The Baritone Saxophone 2, Bass Saxophone, and Contrabass Saxophone parts are silent throughout.

6 **molto accel.**

4

Musical score for saxophone section, measures 4-8. The score is written for ten parts: Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo marking is **molto accel.** (marked with a box around the number 6). The score includes various articulations such as *tr* (trills) and *sf* (sforzando), and dynamic markings like *f* (forte). The first four measures show the Soprano Saxophones and Alto Saxophones playing, while the Tenor, Baritone, Bass, and Contrabass saxophones are silent. The fifth measure begins with a double bar line, indicating a section change or a new musical idea.

11

12 Fast ♩ = 135

5

Sop. Sax. 1 *mp*

Sop. Sax. 2 *mp*

Alto Sax. 1 *mp*

Alto Sax. 2 *mp*

Ten. Sax. 1 *mf* — *f* *mp*

Ten. Sax. 2 *mf* — *f* *f*

Bari. Sax. 1 *f*

Bari. Sax. 2 *mf* — *f* *f*

Bass Sax. *mf* — *f* *f*

Cb. Sax. *f*

17

21 rit.

The musical score consists of ten staves, each representing a different saxophone part. The staves are labeled on the left as follows: Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a measure number of 17. The first four measures are marked with a forte (*f*) dynamic and include trill ornaments (*tr*) over the notes. The fifth measure is marked with a fortissimo (*ff*) dynamic. The sixth measure is marked with a mezzo-forte (*mp*) dynamic and includes a ritardando (*rit.*) marking. The seventh measure is marked with a piano (*p*) dynamic. The eighth measure is marked with a pianissimo (*pp*) dynamic. The ninth measure is marked with a mezzo-forte (*mp*) dynamic. The tenth measure is marked with a piano (*p*) dynamic. The eleventh measure is marked with a pianissimo (*pp*) dynamic. The twelfth measure is marked with a mezzo-forte (*mp*) dynamic. The thirteenth measure is marked with a piano (*p*) dynamic. The fourteenth measure is marked with a pianissimo (*pp*) dynamic. The score includes various musical notations such as trills, triplets, and dynamic markings.

25 Moderately fast ♩ = 110

31

Musical score for saxophone section, measures 25-31. The score is arranged in 10 staves, labeled on the left as Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The tempo is 'Moderately fast' with a quarter note equal to 110 beats per minute. The key signature has one flat (B-flat). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *p* (piano) with hairpins. It also features various musical notations including slurs, accents, and articulation marks. A specific melodic line is written in the Bass Sax. staff starting at measure 31, and a similar line appears in the Sop. Sax. 2 staff at the end of the page.

8

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

mp

mf

f

p

sfz

mf

f

mf

f

mf

f

f

f

Sop. Sax. 1 *f*

Sop. Sax. 2 *f*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. 1 *fp sfz sfz f mp*

Ten. Sax. 2 *fp sfz sfz f mp*

Bari. Sax. 1 *f mp*

Bari. Sax. 2 *f mp*

Bass Sax. *f mp*

Cb. Sax. *f mp*

10

Musical score for saxophone section, measures 46-50. The score consists of 9 staves: Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. Dynamics include *mp* (mezzo-piano) and *f* (forte). The score shows various rhythmic patterns and articulations across the five measures.

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

mp *f* *p* *f*

f *p*

f *mp* *mp*

2 4

2 4

12

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

p *f* *p* *f*

60

61

64

Musical score for saxophone ensemble. The score is arranged in ten staves, labeled from top to bottom: Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The music is in 2/4 time, with a key signature of one flat (Bb). The score is divided into measures 60, 61, and 64. Dynamics include *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). Articulations include slurs, accents, and trills. The score includes various saxophone parts with melodic lines and rhythmic patterns.

14
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.

The musical score consists of ten staves for different saxophone parts. The notation includes various rhythmic patterns, dynamic markings, and articulation. The first staff (Sop. Sax. 1) features a melodic line with dynamics *p*, *f*, and *mp*. The second staff (Sop. Sax. 2) has a more complex rhythmic pattern with dynamics *p*, *f*, and *f*. The third staff (Alto Sax. 1) plays a steady eighth-note pattern with dynamic *f*. The fourth staff (Alto Sax. 2) has a similar eighth-note pattern. The fifth staff (Ten. Sax. 1) plays a rhythmic pattern of eighth notes. The sixth staff (Ten. Sax. 2) plays a rhythmic pattern of eighth notes with sharp and flat accidentals. The seventh staff (Bari. Sax. 1) plays a rhythmic pattern of eighth notes with flat accidentals. The eighth staff (Bari. Sax. 2) plays a rhythmic pattern of eighth notes with flat accidentals. The ninth staff (Bass Sax.) plays a rhythmic pattern of eighth notes with flat accidentals. The tenth staff (Cb. Sax.) plays a rhythmic pattern of eighth notes with flat accidentals.

Musical score for saxophone section, measures 69-72. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Slightly slower' with a quarter note equal to 100 beats per minute. The dynamics are marked as follows:

- Sop. Sax. 1:** *f* (measures 69-71), *ff* (measure 72)
- Sop. Sax. 2:** *f* (measures 69-71), *ff* (measure 72)
- Alto Sax. 1:** *f* (measures 69-71), *ff* (measure 72)
- Alto Sax. 2:** *f* (measures 69-71), *ff* (measure 72)
- Ten. Sax. 1:** *f* (measures 69-71), *ff* (measure 72)
- Ten. Sax. 2:** *f* (measures 69-71), *ff* (measure 72)
- Bari. Sax. 1:** *f* (measures 69-71), *ff* (measure 72)
- Bari. Sax. 2:** *f* (measures 69-71), *ff* (measure 72)
- Bass Sax.:** *f* (measure 72), *ff* (measures 73-74), *sim* (measures 75-76)
- Cb. Sax.:** *f* (measure 72), *ff* (measures 73-74), *sim* (measures 75-76)

The score includes various articulations such as accents, trills, and slurs. The saxophones play a complex rhythmic pattern of eighth and sixteenth notes. The Bass and Contrabass saxophones play a trill pattern starting in measure 73.

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

p *ff*

mf

mf

mf

f

f

solo

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

sim.

tr

tr

18

85

88

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

f

mp

ff

mp

mp

tr

solo

Musical score for saxophone section, measures 90-94. The score includes parts for Sopranos (Sop. Sax. 1 & 2), Altos (Alto Sax. 1 & 2), Tenors (Ten. Sax. 1 & 2), Baritone (Bari. Sax. 1 & 2), Bass (Bass Sax.), and Contrabass (Cb. Sax.).

Key features of the score:

- Sop. Sax. 1 & 2:** Rests throughout the measures.
- Alto Sax. 1:** Melodic line with eighth-note patterns, trills, and triplets in measures 93-94.
- Alto Sax. 2:** Rests throughout the measures.
- Ten. Sax. 1 & 2:** Rhythmic accompaniment with eighth-note patterns.
- Bari. Sax. 1:** Rests throughout the measures.
- Bari. Sax. 2:** Rhythmic accompaniment with eighth-note patterns.
- Bass Sax. & Cb. Sax.:** Rhythmic accompaniment with eighth-note patterns and trills.

20

95

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

f

p *f*

mf *tutti*

mf

f *mf* *sim.*

mf

tr

mf

tutti

Sop. Sax. 1 *f* *mf* *f*

Sop. Sax. 2 *p* *f* *mf* *ff* *mf*

Alto Sax. 1 *mf* *mf* *mf* *mf*

Alto Sax. 2 *mf* *mf* *mf* *mf* *f*

Ten. Sax. 1 *mf* *mf* *mf* *f*

Ten. Sax. 2 *mf* *mf* *mf* *f*

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

Sop. Sax. 1 *f*

Sop. Sax. 2

Alto Sax. 1 *pp*

Alto Sax. 2 *pp*

Ten. Sax. 1 *f* *mp*

Ten. Sax. 2 *f* *mp*

Bari. Sax. 1 *f* *mp*

Bari. Sax. 2 *f* *mf* *f*

Bass Sax. *f* *mf* *f*

Cb. Sax. *f* *mf* *f*

Musical score for saxophone ensemble, measures 112-115. The score is in 4/4 time and features ten parts: Sopranos 1 & 2, Altos 1 & 2, Tenors 1 & 2, Baritone 1 & 2, Bass, and Contrabass. Measures 112-114 are in 3/4 time, and measure 115 is in 4/4 time. Dynamics include *p*, *mp*, and *mf*. The score includes various musical notations such as rests, notes, slurs, and articulation marks.

Musical score for saxophones and clarinet. The score is arranged in ten staves, labeled on the left as Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The music is written in treble clef. The first two staves (Sop. Sax. 1 and 2) have rests in the first two measures, followed by a melodic line starting in the third measure with a dynamic marking of *f*. The next two staves (Alto Sax. 1 and 2) play a sustained chord with a slur and a fermata. The fifth and sixth staves (Ten. Sax. 1 and 2) play a rhythmic eighth-note pattern, with Ten. Sax. 1 starting in the first measure and Ten. Sax. 2 starting in the second measure, both with a dynamic marking of *mf*. The last three staves (Bari. Sax. 1, Bari. Sax. 2, and Bass Sax.) play a sustained chord with a slur and a fermata. The Cb. Sax. staff has a rest throughout. The score is divided into four measures by vertical bar lines.

This musical score is for a saxophone section, consisting of ten staves. The staves are labeled as follows from top to bottom: Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The score is written in treble clef with a key signature of one flat. The Soprano Saxophones (Sop. Sax. 1 and 2) play sustained notes with long horizontal lines above them. The Alto Saxophones (Alto Sax. 1 and 2) play sustained notes with a wavy line labeled "timbral trill" and a slur labeled "sim." The Tenor Saxophones (Ten. Sax. 1 and 2) play eighth-note patterns with slurs. The Baritone Saxophones (Bari. Sax. 1 and 2) play sustained notes with a wavy line labeled "timbral trill" and a slur labeled "sim." The Bass Saxophone and Contrabass Saxophone (Cb. Sax.) play eighth-note patterns with slurs and a dynamic marking of *f*.

26

Musical score for saxophone section, measures 128-131. The score is arranged in ten staves, labeled on the left as Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The music is in 4/4 time. Measures 128 and 129 feature a rhythmic pattern of eighth notes with a flat in the second measure. Measures 130 and 131 feature a more melodic line with a flat in the second measure. Dynamics include *mp*, *mf*, *f*, and *norm.*. The Alto Sax. 1 and 2 parts feature a wavy line above the staff, indicating a tremolo or vibrato effect. The Bass Sax. and Cb. Sax. parts feature a rhythmic pattern of eighth notes with accents.

Musical score for saxophone section, measures 133-136. The score includes parts for Soprano Saxophones 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophones 1 and 2, Bass Saxophone, and Contrabass Saxophone. The Soprano parts feature a melodic line with dynamics *p* and *mf*. The Alto parts include trills and dynamics *norm.* and *mp*. The Tenor parts have melodic lines with dynamics *mf*. The Baritone parts feature a complex rhythmic pattern with dynamics *mf*. The Bass and Contrabass parts have melodic lines.

Musical score for saxophones and bassoon/contrabass saxophone. The score is arranged in ten staves, labeled on the left as Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The score is divided into five measures. The first measure shows the beginning of the piece with various dynamics and articulations. The second measure continues the melodic lines. The third measure features a change in dynamics and articulation. The fourth measure continues the melodic lines. The fifth measure concludes the piece with a final dynamic marking. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

p *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

Musical score for saxophone section, measures 143-147. The score includes parts for Soprano Saxophones 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophones 1 and 2, Bass Saxophone, and Contrabass Saxophone. The notation features various rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mp* and *gr*.

30

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

tr

mp

mf

accel.

Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.

mf
pp
mf
pp
mf
mp
mf
mf
f
f
mf
f

Trills are indicated by wavy lines above notes in the Soprano, Alto, and Tenor saxophone parts.

32 159

Sop. Sax. 1
pp

Sop. Sax. 2

Alto Sax. 1
pp

Alto Sax. 2

Ten. Sax. 1
mp

Ten. Sax. 2

Bari. Sax. 1
p

Bari. Sax. 2
p

Bass Sax.

Cb. Sax.

Detailed description of the musical score: The score is for a saxophone section, measures 32-37. It features ten staves. The key signature has one flat (B-flat). The time signature is 4/4. The first two measures (32-33) feature Soprano Saxophones 1 and 2, Alto Saxophones 1 and 2, and Contrabass Saxophone playing eighth-note patterns with trills. Soprano Saxophone 1 starts with a *pp* dynamic. Alto Saxophone 1 also starts with *pp*. Tenor Saxophone 1 and 2 play quarter notes. Baritone Saxophones 1 and 2 play eighth-note patterns. Bass Saxophone plays quarter notes with slurs. In measure 34, Tenor Saxophone 1 enters with a *mp* dynamic. In measure 35, Baritone Saxophone 1 and 2 play eighth-note patterns with *p* dynamics. The score concludes in measure 37 with various saxophone parts.

165 Moderately fast ♩ = 110

Musical score for saxophone section, measures 165-171. The score is in 4/4 time with a tempo of Moderately fast (♩ = 110). The key signature has one flat (B-flat). The instruments are Soprano Saxophone 1 & 2, Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, Baritone Saxophone 1 & 2, Bass Saxophone, and Contrabass Saxophone. The score includes dynamic markings such as *mf*, *f*, *p*, and *ff*, and articulation marks like *tr* (trills). The saxophones play a rhythmic pattern of eighth notes with trills. The Tenor Saxophones play a steady eighth-note accompaniment. The Baritone and Contrabass Saxophones play a melodic line with slurs. The Bass Saxophone plays a steady eighth-note accompaniment.

36 186 191

This musical score is for a saxophone section, spanning measures 186 to 191. It features ten staves: Sopranos 1 & 2, Altos 1 & 2, Tenors 1 & 2, Baritone 1 & 2, Bass, and Contrabass. The key signature has one flat (B-flat), and the time signature is 4/4. Measures 186-190 contain various saxophone parts with trills, slurs, and dynamic markings. Measure 191 features a prominent melodic line in the Soprano 1 and Alto 2 parts, marked with a forte (f) dynamic and a slur. The Bass and Contrabass parts continue with a steady eighth-note pattern.

36 Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

f

mp

mf

p

mf

mf

mf

This musical score page contains ten staves for saxophones, numbered 192 to 196. The instruments are: Sopranino Saxophone 1, Sopranino Saxophone 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Tenor Saxophone 2, Baritone Saxophone 1, Baritone Saxophone 2, Bass Saxophone, and Contrabass Saxophone. The score is written in treble clef with a key signature of one flat. It features various dynamics such as *mf*, *ff*, *f*, and *mf*, along with articulation marks like accents and breath marks. The Tenor Saxophone parts include a *tutti* marking and *f* dynamics. The Baritone and Bass/Contrabass parts feature triplet patterns and dynamic changes. The Alto Saxophone 2 part has a long melodic line with *mf* and *f* dynamics. The Sopranino Saxophone 1 part starts with a *mf* dynamic and a crescendo to *ff*.

198

rit.

202

Moderately ♩ = 85

38

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

The musical score for the saxophone section spans measures 198 to 202. The tempo is marked 'Moderately' with a quarter note equal to 85 beats per minute. A 'rit.' (ritardando) instruction is placed above the first staff. The score includes dynamics such as *mf*, *ff*, *mp*, and *f*. Articulation includes accents and slurs. The saxophone parts are: Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests.

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

mf

f

f

f

f

f

f

f

f

40

Musical score for saxophone section, measures 40-43. The score includes parts for Sopranino Saxophone 1, Sopranino Saxophone 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Tenor Saxophone 2, Baritone Saxophone 1, Baritone Saxophone 2, Bass Saxophone, and Contrabass Saxophone. The music is in 4/4 time and features various dynamic markings: *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). The score shows melodic lines for the soprano saxophones, rhythmic patterns for the alto and tenor saxophones, and sustained notes for the baritone, bass, and contrabass saxophones.

Sop. Sax. 1
 Sop. Sax. 2
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax. 1
 Ten. Sax. 2
 Bari. Sax. 1
 Bari. Sax. 2
 Bass Sax.
 Cb. Sax.

p
mf
f
 flz.
 nat.

Musical score for saxophone section, measures 216-222. The score consists of 10 staves for different saxophone parts: Sop. Sax. 1, Sop. Sax. 2, Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax. 1, Bari. Sax. 2, Bass Sax., and Cb. Sax. The music is written in treble clef with a key signature of one flat. The time signature changes from 8/8 to 3/4, then 5/8, 2/4, 6/8, and finally 4/4. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). Articulations include *flz.* (flautando) and *nat.* (natural).

Eleanor Brimblecombe

In the Reeds

(With a Reed Warbler)

2024

For 4 tom-toms and
prepared audio

Program Notes

In the Reeds (With a Reed Warbler) (2024) was a direct result of me recording an Australian Reed Warbler near Murrumbidgee River in September 2023. The energy of the bird, combined with my exhaustion from 3 weeks of solo camping and fieldwork, created a unique dissonance in my head.

I chose to leave the recording as it was and add the percussion as a sort of interesting duet between two species. While initially in unison, the piece becomes a push and pull of who has the "melody" vs the "accompaniment", followed by some sections of equality and counterpoint between the parts. This reflects my own desire to leave vs the thrill of recording such a vibrant bird call. Ultimately, the bird flies away, and the drummer is left to end the unlikely music.

This piece was written with guidance from, and premiered by Jack Peggie.

Performance Notes

This piece comes with a prepared recording of birdsong and a click track. The click track has a vibraphone hit at each rehearsal mark.

An audio setup with speakers is required to play the birdsong to the audience and the clicktrack through headphones at the same time. The percussionist may choose to use headphones that either block out the bird, or let the sound of the bird through.

The percussionist can then play with and against the Australian Reed Warbler's singing, and achieve the aims of the piece.

Duration: 4:45

39

Musical staff 39: A single staff of music in treble clef with a key signature of one sharp (F#). It begins with a double bar line. The notation includes eighth notes with accents, sixteenth notes, and quarter notes. There are some rests and a final quarter note with a cross symbol.

42

Musical staff 42: Continuation of the musical staff. It features eighth notes with accents and sixteenth notes. A dynamic marking *p* (piano) is placed below the staff towards the end of the line.

45

Musical staff 45: Continuation of the musical staff. It includes triplet markings (3) over eighth notes. A dynamic marking *f* (forte) is at the beginning, *mf* (mezzo-forte) is in the middle, and *dim.* (diminuendo) is at the end. A box containing the letter 'E' is positioned above the staff.

49

Musical staff 49: Continuation of the musical staff. It features eighth notes with accents and sixteenth notes. A dynamic marking *p* (piano) is placed below the staff.

52

Musical staff 52: Continuation of the musical staff. It includes triplet markings (3) over eighth notes. A dynamic marking *mf* (mezzo-forte) is placed below the staff.

55

Musical staff 55: Continuation of the musical staff. It features eighth notes with accents and sixteenth notes. A dynamic marking *f* (forte) is at the beginning, and *ff* (fortissimo) is later in the staff. A box containing the letter 'F' is positioned above the staff.

58

Musical staff 58: Continuation of the musical staff. It features eighth notes with accents and sixteenth notes.

61

Musical staff 61: Continuation of the musical staff. It includes triplet markings (3) over eighth notes and a trill marking (*tr*) over a quarter note.

64

Musical staff 64: Continuation of the musical staff. It features eighth notes with accents and sixteenth notes. A dynamic marking *p* (piano) is placed below the staff.

69 **G** *2* *f* *tr*

75 *mf* *p*

78 **H** *2* *f* *tr* *pp*

84 **I** *2* *pp*

89

93 *tr* **J** backbeat feel *ff*

98

102 *f* *mf* *f*

105 *3* *3*

108

Musical staff 108: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a triplet of eighth notes, and ends with a rimshot indicated by 'x' marks on the notes.

111 **K**

Musical staff 111: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a quarter note, and ends with a quarter note. The dynamic marking *mp* is placed below the first few notes.

115

Musical staff 115: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a quarter note, and ends with a quarter note. The dynamic marking *f sub 3* is placed below the notes.

118

Musical staff 118: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a quarter note, and ends with a quarter note.

121 **L**

Musical staff 121: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a quarter note, and ends with a quarter note. The dynamic markings *p*, *f*, and *mp* are placed below the notes. A triplet of eighth notes is indicated by a '3' above the notes.

127

Musical staff 127: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a quarter note, and ends with a quarter note. The dynamic marking *mf* is placed below the notes. A first finger fingering '1' is indicated above the notes.

131 **M**

Musical staff 131: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a quarter note, and ends with a quarter note. The dynamic markings *mf* and *mp* are placed below the notes. A second finger fingering '2' and a first finger fingering '1' are indicated above the notes.

136 **N**

Musical staff 136: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a quarter note, and ends with a quarter note. The dynamic marking *mf* is placed below the notes. A fifth finger fingering '5' is indicated above the notes.

144

Musical staff 144: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a quarter note, and ends with a quarter note. The dynamic marking *f* is placed below the notes. First and seventh finger fingerings '1' and '7' are indicated above the notes.

154

Musical staff 154: A single staff with a treble clef and a double bar line. It contains a sequence of eighth notes with accents, followed by a quarter note, and ends with a quarter note. The dynamic markings *p*, *f*, and *ff* are placed below the notes. A triplet of eighth notes is indicated by a '3' above the notes.

Eleanor Brimblecombe
Grey Fantail

2024



Instrumentation:		
Flute	Violin 1	Viola
Clarinet	Violin 2	Cello
Bassoon		

Program Notes

I wrote this piece as part of my Doctorate of Musical Arts at the University of Sydney Conservatorium of Music. My project aimed to dissolve hierarchies between humans and animals that have been present for centuries. By using minimalist music techniques, which break down musical hierarchies of melody and harmonic movement, I recomposed the voices of Australian native animals in a human-music context, and expressed my own interactions and observations of these important beings.

In my fieldwork journeys, no bird interrogated me as much as the grey fantail. It was one of the first birds I recorded, back in December 2020, and since then different members of the species have announced themselves in almost every location I've visited. Within minutes of finding an area to record, a grey fantail will have found my spot, and be flitting about on a nearby branch, all the while singing its impressive repertoire to me. As birds usually sing for either mating or territorial purposes (and I imagine I am not a good fit for mating), I see these birds as security guards, keeping tabs on my location and bossing me around in their harshest language. Their behaviour is so different from most other species, who see me coming and scramble away or watch from a distance. The grey fantail is a confident, active member of the ecological biodiversity of its environment, always.

As a result of their obsessive and close-up singing, I have several very good recordings of grey fantails. I decided to compose a piece of music based on their song, by first chopping small sections up and repeating them in a digital audio workspace, and then transcribing it for a part of the SSO Fellows Ensemble. Repetition legitimises, so looping these cells and adding variety once themes are established works well to unravel elements of their song. The fast pace captures the wild gesticulating that these birds do, and the interjections call the listener's attendance and attention into question!

Performance Notes

To start the performance, play the audio recording provided with the score through speakers so that the audience can hear. When the audio stops, play the music at the tempo of the recording, or slightly slower.

The percussive flute notes starting at bar 210 should be similar to flute "beatboxing" and can be various syllables such as "kah," "dah," "pah," etc. as the flautist chooses. The notehead depicted should be fingered as a normal note, giving the percussive sound a slight pitch.

Duration: 8:30

Grey Fantail

Eleanor Brimblecombe

Energetic ♩ = 125

Musical score for the first system, measures 1-5. The score includes parts for Flute, Clarinet in B \flat , Bassoon, Violin 1, Violin 2, Viola, and Violoncello. The key signature has two flats (B \flat and E \flat). The tempo is marked 'Energetic' with a quarter note equal to 125. The Flute, Clarinet in B \flat , Bassoon, Violin 1, Viola, and Violoncello parts are mostly silent, indicated by horizontal lines. The Violin 2 part begins with a forte (*f*) dynamic and a rhythmic pattern of eighth notes. The dynamic changes to *stacc. sim.* (staccato, similar) in measure 3. The Viola and Violoncello parts are silent throughout this system.

Musical score for the second system, measures 6-10. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). A box containing the number '7' is positioned above measure 7. The Flute part is silent. The Clarinet part begins in measure 7 with a forte (*f*) dynamic and a rhythmic pattern of eighth notes. The Bassoon part is silent. The Violin 1 part is silent. The Violin 2 part begins in measure 6 with a mezzo-piano (*mp*) dynamic and a rhythmic pattern of eighth notes. The Viola and Violoncello parts are silent throughout this system.

12

11

Fl. *mf*

Cl. *mp*

Bsn.

Vln. 1

Vln. 2

Vla. *f*

Vc.

20

16

Fl. *mf*

Cl. *mp*

Bsn.

Vln. 1 *f*

Vln. 2

Vla. *mp*

Vc.

21

Fl. *f*

Cl. *mp*

Bsn. *mp*

Vln. 1 *f*

Vln. 2 *mp*

Vla.

Vc.

Detailed description: This system contains measures 21 through 25. The Flute part (Fl.) features a melodic line with triplets in measures 21-23 and a dynamic marking of *f* in measure 24. The Clarinet (Cl.) and Bassoon (Bsn.) parts have a dynamic marking of *mp*. The Violin 1 (Vln. 1) part has a dynamic marking of *f* in measure 24. The Violin 2 (Vln. 2) part has a dynamic marking of *mp*. The Viola (Vla.) part has a consistent rhythmic pattern. The Violoncello (Vc.) part is mostly silent.

26

Fl. *mf* *f*

Cl.

Bsn.

Vln. 1 *f*

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 26 through 30. The Flute part (Fl.) starts with a dynamic marking of *mf* in measure 26 and *f* in measure 27. The Clarinet (Cl.) part has a consistent rhythmic pattern. The Bassoon (Bsn.) part is mostly silent. The Violin 1 (Vln. 1) part has a dynamic marking of *f* in measure 27. The Violin 2 (Vln. 2) part has a consistent rhythmic pattern. The Viola (Vla.) part has a consistent rhythmic pattern. The Violoncello (Vc.) part is mostly silent.

31 34

Fl. *mf* *f*

Cl. *mp*

Bsn.

Vln. 1 *f*

Vln. 2

Vla.

Vc.

36 40

Fl. *f*

Cl. *mp*

Bsn. *mp*

Vln. 1 *f*

Vln. 2

Vla.

Vc.

41

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

50

46

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

f

mp

f

51

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Vln. 1 *f*

Vln. 2 *mp*

Vla.

Vc.

Detailed description: This system contains measures 51 through 55. The Flute part begins with a triplet of eighth notes in measure 51. The Clarinet and Bassoon parts play a rhythmic eighth-note pattern with accents. The Violin 1 part has a triplet in measure 51 and a forte triplet in measure 54. The Violin 2 part plays a steady eighth-note accompaniment. The Viola and Violoncello parts are silent.

56

Fl. *f*

Cl. *mp*

Bsn.

Vln. 1 *f*

Vln. 2 *mp*

Vla.

Vc.

Detailed description: This system contains measures 56 through 60. The Flute part features a forte triplet in measure 56 and continues with triplet patterns. The Clarinet and Bassoon parts continue their eighth-note accompaniment. The Violin 1 part has a forte triplet in measure 56. The Violin 2 part continues its accompaniment, ending with a mezzo-forte note in measure 60. The Viola and Violoncello parts are silent.

61

Fl. *mf*

Cl. *mp*

Bsn. *mp*

Vln. 1 *mp* *f* 3 3

Vln. 2

Vla. *mp*

Vc. *f*

66

Fl. 3 *mf*

Cl. *mp*

Bsn. *mp*

Vln. 1 3 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc.

73

71

Fl. *f* *mf*

Cl. *mp* *mp*

Bsn.

Vln. 1 *mp* *f* *mp*

Vln. 2

Vla. *mp*

Vc.

Detailed description: This system contains measures 71 through 75. The Flute part begins with a rest in measure 71, then plays a melodic line starting in measure 72, marked *f*, which then softens to *mf* in measure 73. The Clarinet part plays a rhythmic eighth-note pattern, marked *mp*. The Bassoon part is silent. The Violin 1 part plays a rhythmic eighth-note pattern, marked *mp*, and features a triplet of eighth notes in measure 72 marked *f*. The Violin 2 part plays a rhythmic eighth-note pattern. The Viola part plays a rhythmic eighth-note pattern, marked *mp*. The Violoncello part plays a rhythmic eighth-note pattern.

76

Fl. *f* *mf*

Cl. *mp*

Bsn.

Vln. 1 *f* *mp*

Vln. 2

Vla. *mp*

Vc.

Detailed description: This system contains measures 76 through 80. The Flute part has a rest in measure 76, then enters in measure 77 with a triplet of eighth notes marked *f*, followed by a melodic line in measure 78 marked *mf*. The Clarinet part continues with its rhythmic eighth-note pattern, marked *mp*. The Bassoon part is silent. The Violin 1 part plays a rhythmic eighth-note pattern, marked *f*, and features a triplet of eighth notes in measure 77. The Violin 2 part plays a rhythmic eighth-note pattern. The Viola part plays a rhythmic eighth-note pattern, marked *mp*. The Violoncello part plays a rhythmic eighth-note pattern.

81

Musical score for measures 81-85. The score is arranged in two systems. The first system includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major. Measure 81 starts with a *mf* dynamic for the Flute. Measure 84 features a *mp* dynamic for the Violin 1. Measure 85 features a *mp* dynamic for the Viola.

86

Musical score for measures 86-90. The score is arranged in two systems. The first system includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major. Measure 86 features a *f* dynamic for the Flute and Violin 1, with triplets indicated by a '3' and a bracket. Measure 87 features a *mp* dynamic for the Bassoon. Measure 88 features a *f* dynamic for the Flute and Violin 1, with triplets indicated by a '3' and a bracket. Measure 89 features a *f* dynamic for the Flute and Violin 1, with triplets indicated by a '3' and a bracket. Measure 90 features a *f* dynamic for the Flute and Violin 1, with triplets indicated by a '3' and a bracket.

Musical score for measures 91-95. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measures 91-92 feature triplet eighth notes. Measures 93-95 are rests.
- Cl.:** Measures 91-92 are rests. Measures 93-95 play a rhythmic pattern of eighth notes with accents. Dynamics: *mf* at measure 93, *sim.* at measure 94.
- Bsn.:** Measures 91-92 play eighth notes with accents. Measures 93-95 play eighth notes with accents. Dynamics: *mf* at measure 93, *sim.* at measure 94.
- Vln. 1:** Measures 91-92 feature triplet eighth notes. Measures 93-95 play eighth notes with accents. Dynamics: *mp* at measure 93.
- Vln. 2:** Measures 91-92 feature triplet eighth notes. Measures 93-95 play eighth notes with accents. Dynamics: *mp* at measure 93.
- Vla.:** Measures 91-92 play eighth notes with accents. Measures 93-95 play eighth notes with accents. Dynamics: *f* at measure 95.
- Vc.:** Measures 91-92 play eighth notes with accents. Measures 93-95 play eighth notes with accents.

Musical score for measures 96-100. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measures 96-99 are rests. Measure 100 plays eighth notes with accents. Dynamics: *f* at measure 100.
- Cl.:** Measures 96-100 play eighth notes with accents.
- Bsn.:** Measures 96-100 play eighth notes with accents.
- Vln. 1:** Measures 96-99 play eighth notes with accents. Measure 100 plays eighth notes with accents. Dynamics: *f* at measure 97, *mp* at measure 98, *f* at measure 100.
- Vln. 2:** Measures 96-100 play eighth notes with accents.
- Vla.:** Measures 96-100 play eighth notes with accents.
- Vc.:** Measures 96-100 play eighth notes with accents.

101

Fl. *f*

Cl.

Bsn.

Vln. 1 *mp* *f* *mp* *f*

Vln. 2

Vla.

Vc.

106

Fl. *f* 3

Cl.

Bsn.

Vln. 1 3 *mp* *f* 3

Vln. 2

Vla.

Vc.

111

Fl. *f* 3

Cl. *f* 3

Bsn. *f*

Vln. 1 *mp* *f* 3 3

Vln. 2

Vla.

Vc.

116

Fl. *f* 3 3 3 3 *rit.*

Cl. 3 3 3 3 3

Bsn.

Vln. 1 3 3 3 3 3

Vln. 2 *f* 3 3 3 3

Vla.

Vc. *ff*

122 **Meno mosso, pesante** ♩ = 110

Musical score for measures 121-125. The score is for a full orchestra. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major or E-flat minor). The tempo is **Meno mosso, pesante** with a metronome marking of ♩ = 110. The dynamics are marked *mp* (mezzo-piano) and *sim.* (sforzando). The score features a complex rhythmic pattern with many triplets and sixteenth notes. The Flute and Bassoon parts have a melodic line with triplets. The Violin 1 and 2 parts have a rhythmic accompaniment with triplets. The Viola part has a steady eighth-note accompaniment. The Violoncello part has a long, sustained note in the first measure.

Musical score for measures 126-130. The score is for a full orchestra. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major or E-flat minor). The tempo is **Meno mosso, pesante** with a metronome marking of ♩ = 110. The dynamics are marked *sim.* (sforzando). The score features a complex rhythmic pattern with many triplets and sixteenth notes. The Flute and Bassoon parts have a melodic line with triplets. The Violin 1 and 2 parts have a rhythmic accompaniment with triplets. The Viola part has a steady eighth-note accompaniment. The Violoncello part has a long, sustained note in the first measure.

131

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

136

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

141

Fl. *mp* *mf* *f*

Cl. *f*

Bsn.

Vln. 1 *mp* *mf* *f* *stacc. sim.*

Vln. 2 *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc.

146

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2 *f*

Vla.

Vc.

151

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

stacc. sim.

stacc. sim.

156

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

mp

mp

mp

mp

f

161

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system of musical notation covers measures 161 to 165. It features six staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts have a melodic line with eighth notes and rests. The Bassoon part is mostly silent. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes. The Viola part plays a steady eighth-note accompaniment. The Violoncello part has a bass line with eighth notes and rests.

166

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system of musical notation covers measures 166 to 170. It features the same six staves as the previous system. The Flute and Clarinet parts continue their melodic lines. The Bassoon part remains silent. The Violin 1 and Violin 2 parts maintain their rhythmic patterns. The Viola part continues with its eighth-note accompaniment. The Violoncello part has a bass line with eighth notes and rests.

171

Fl.

Cl.

Bsn.

mp

Vln. 1

Vln. 2

Vla.

Vc.

176

178

Fl.

Cl.

Bsn.

mf

f

mp

f

Vln. 1

Vln. 2

Vla.

Vc.

181

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

mp

f

186

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

191 195

Fl. *mf*

Cl.

Bsn. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system of musical notation covers measures 191 to 195. The key signature has two flats (B-flat and E-flat). The Flute part (Fl.) has a dynamic marking of *mf* starting at measure 195. The Clarinet (Cl.) and Bassoon (Bsn.) parts have a dynamic marking of *mp* starting at measure 195. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts feature a consistent rhythmic pattern of eighth notes. The Viola (Vla.) part plays a steady eighth-note accompaniment. The Violoncello (Vc.) part has a more complex rhythmic pattern with some rests. A box containing the number 195 is placed above the Flute staff in measure 195.

196

Fl. *f*

Cl.

Bsn. *f* *mp*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Detailed description: This system of musical notation covers measures 196 to 200. The Flute (Fl.) part has a dynamic marking of *f* starting at measure 196. The Bassoon (Bsn.) part has a dynamic marking of *f* starting at measure 196 and *mp* starting at measure 200. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have a dynamic marking of *f* starting at measure 196. The Viola (Vla.) part has a dynamic marking of *f* starting at measure 196. The Clarinet (Cl.) part has a dynamic marking of *ff* starting at measure 200. The Violoncello (Vc.) part continues with its rhythmic pattern.

201

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

ppp

pp

ppp

ppp

ppp

pp

pp

206

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

ff

pp

pp

comical

f

2

sim.

ff

ff

sim.

ff

tongue pizz. ("kah")

211

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

ff

pp

p

p

218

216

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

f

pp

ff

pp

221

Fl. *ff* *pp* *ff*

Cl. *ff* *pp* *ff*

Bsn. *ff* *pp* *ff*

Vln. 1

Vln. 2

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

Vc. *ff* *pp* *ff*

226

Fl. *ff* *pp* *ff*

Cl. *pp* *pp*

Bsn. *pp* *pp*

Vln. 1

Vln. 2

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

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

231

Fl. *pp* *ff*

Cl. *pp* *ff*

Bsn. *pp* *ff*

Vln. 1

Vln. 2

Vla. *pp* *ff*

Vc. *pp* *ff*

238

236

Fl. *pp* *f*

Cl. *pp* *ff*

Bsn. *pp* *ff*

Vln. 1

Vln. 2

Vla. *ff* *pp*

Vc. *ff* *pp*

241

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp

ff

pp

ff

pp

f

comical

f

ff

pp

ff

pp

ff

pp

246

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

251

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp ff pp ff pp ff pp ff pp ff

pp ff pp ff pp ff pp ff pp ff

ff pp ff pp ff pp ff pp ff pp ff

ff pp ff pp ff pp ff pp ff pp ff

256

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp ff pp ff pp ff pp ff pp ff

pp ff pp ff pp ff pp ff pp ff pp ff

ff pp ff pp ff pp ff pp ff pp ff

ff pp ff pp ff pp ff pp ff pp ff

261

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 261 through 265. The Flute part has a melodic line with eighth notes and rests. The Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes. The Violin 1 and 2 parts are mostly silent, with a few notes in measure 261. The Viola and Violoncello parts play a steady eighth-note accompaniment. Dynamic markings include *mp* and *f*.

266

267

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 266 through 270. Measure 267 is highlighted with a box. The Flute part continues its melodic line. The Clarinet and Bassoon parts have a more active role with eighth-note patterns. The Violin 1 part has a melodic line starting in measure 267. The Violin 2 part has a melodic line starting in measure 267. The Viola and Violoncello parts continue their accompaniment. Dynamic markings include *mp*, *f*, and *mp*.

271

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system of musical notation covers measures 271 to 275. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Flute part is mostly rests, with some notes in measures 274 and 275. The Clarinet and Bassoon parts play a rhythmic pattern of eighth notes with accents. The Violin 1 and 2 parts have long, expressive lines with slurs and dynamic markings. The Viola and Violoncello parts provide a steady accompaniment with eighth-note patterns.

276

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system of musical notation covers measures 276 to 280. It features the same seven staves as the previous system. The Flute part has a more active role, playing eighth-note patterns. The Clarinet and Bassoon parts continue their rhythmic accompaniment. The Violin 1 and 2 parts have long, expressive lines with slurs and dynamic markings. The Viola and Violoncello parts provide a steady accompaniment with eighth-note patterns.

281

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

f

Detailed description: This block contains the musical score for measures 281 through 285. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Flute part has a dynamic marking of *f* at the end of the system. The Clarinet and Bassoon parts have various articulations and dynamics. The Violin 1 and 2 parts have a dynamic marking of *f* and a slur over the final measure. The Viola and Violoncello parts have various articulations and dynamics.

286

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This block contains the musical score for measures 286 through 290. It features the same seven staves as the previous block. The Flute part has a dynamic marking of *f* and a slur over the first measure. The Clarinet and Bassoon parts have various articulations and dynamics. The Violin 1 and 2 parts are mostly silent. The Viola and Violoncello parts have various articulations and dynamics.

291

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

296

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

301

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf

f

Detailed description: This block contains the musical score for measures 301 through 304. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). In measure 301, the Flute has a long note with a slur. The Clarinet and Bassoon play eighth-note patterns. In measure 304, the Violin 1 and Violin 2 parts are marked *mf* and play a rhythmic pattern. The Bassoon part in measure 304 is marked *f*.

306

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This block contains the musical score for measures 306 through 309. It features the same seven staves as the previous block. In measure 306, the Flute has a long note with a slur. The Clarinet and Bassoon play eighth-note patterns. In measure 309, the Flute has a long note with a slur. The Violin 1 and Violin 2 parts play a rhythmic pattern.

311

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This block contains the musical score for measures 311 through 315. The score is arranged in two systems. The first system includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in a key signature of two flats and a 3/4 time signature. Measure 311 is marked with a box containing the number 311. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

319

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This block contains the musical score for measures 316 through 320. The score is arranged in two systems. The first system includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in a key signature of two flats and a 3/4 time signature. Measure 319 is marked with a box containing the number 319. The notation includes various note values, rests, and dynamic markings such as accents, hairpins, and a triplet in the Flute part.

321

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

326

327

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

331

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

f

pp

Detailed description: This block contains the musical score for measures 331 through 335. The score is for a full orchestra. The Flute (Fl.) part begins with a melodic line starting on a dotted quarter note, followed by eighth notes. The Clarinet (Cl.) part has a long note in the first measure, then a series of eighth notes starting in the third measure. The Bassoon (Bsn.) part plays a steady eighth-note accompaniment. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play chords and moving lines. The Viola (Vla.) part has a rhythmic eighth-note pattern. The Violoncello (Vc.) part has a similar eighth-note pattern. Dynamics include *f* (forte) in the Clarinet part and *pp* (pianissimo) in the Violoncello part.

336

338

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

f

f

Detailed description: This block contains the musical score for measures 336 through 340. The score continues with the same orchestration. The Flute (Fl.) part has a triplet of eighth notes in measure 338. The Clarinet (Cl.) part continues with eighth-note patterns. The Bassoon (Bsn.) part maintains its eighth-note accompaniment. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play chords. The Viola (Vla.) part has a rhythmic eighth-note pattern. The Violoncello (Vc.) part has a long note in the third measure. Dynamics include *f* (forte) in the Viola and Violoncello parts.

341

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

f

f

346

molto rall.

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

p

p

p

p

p

sul pont.

sul pont.

38 **351** Moderately fast ♩ = 125

Fl. *mf stacc.*

Cl. *mf stacc.*

Bsn.

Vln. 1 *ff* *f* ord.

Vln. 2 *ff* *f* ord.

Vla. *f*

Vc. *ff* *f* ord.

357

Fl. *mf sempre (stacc. sim.)*

Cl. *mf sempre (stacc. sim.)*

Bsn.

Vln. 1 ord.

Vln. 2 ord.

Vla.

Vc.

363

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system of musical notation covers measures 363 through 368. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor). The Flute part has rests in measures 363-364 and 366-367, with eighth-note patterns in measures 365 and 368. The Clarinet part has eighth-note patterns in measures 363-364 and 366-367, with rests in measures 365 and 368. The Bassoon part has rests throughout. Violin 1 has rests in measures 363-364 and 366-367, with a melodic phrase in measures 365 and 368. Violin 2 has rests in measures 363-364 and 366-367, with a melodic phrase in measures 365 and 368. Viola has eighth-note patterns in measures 363-364 and 366-367, with rests in measures 365 and 368. Violoncello has eighth-note patterns in measures 363-364 and 366-367, with rests in measures 365 and 368.

369

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system of musical notation covers measures 369 through 374. It features the same seven staves as the previous system. The key signature remains one flat. The Flute part has eighth-note patterns in measures 369-370 and 372-373, with rests in measures 371 and 374. The Clarinet part has eighth-note patterns in measures 371 and 373, with rests in measures 369-370 and 372-374. The Bassoon part has rests throughout. Violin 1 has rests throughout. Violin 2 has rests in measures 369-370 and 372-373, with a melodic phrase in measures 371 and 374. Viola has eighth-note patterns in measures 369-370 and 372-373, with rests in measures 371 and 374. Violoncello has eighth-note patterns in measures 369-370 and 372-373, with rests in measures 371 and 374.

375

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This block contains the musical score for measures 375 through 380. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major (two flats). The Flute and Clarinet parts play a rhythmic pattern of eighth notes. The Bassoon part is mostly silent. The Violin 1 part has a melodic line with some grace notes. The Violin 2 part has a similar melodic line. The Viola and Violoncello parts provide a harmonic accompaniment with eighth notes and rests.

381

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This block contains the musical score for measures 381 through 386. It features the same seven staves as the previous block. The key signature remains B-flat major. The Flute and Clarinet parts continue with their rhythmic eighth-note pattern. The Bassoon part remains silent. The Violin 1 and Violin 2 parts have melodic lines with grace notes. The Viola and Violoncello parts continue with their accompaniment of eighth notes and rests.

387

Musical score for measures 387-392. The score is for a woodwind and string ensemble. The woodwinds (Flute, Clarinet, Bassoon) play a rhythmic pattern of eighth notes. The strings (Violin 1, Violin 2, Viola, and Cello) play a more complex rhythmic pattern with accents and a *pp* dynamic marking in the Violin 2 part.

397

393

Musical score for measures 393-398. The woodwinds continue with their rhythmic pattern. The strings play a similar pattern to the previous section, but with a long, sweeping slur over the Violin 1 part in the final measure of this system.

399

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

407

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

411

Fl. Cl. Bsn. Vln. 1 Vln. 2 Vla. Vc.

mf *mp*

3 3

Detailed description: This block contains the musical score for measures 411 through 418. The Flute (Fl.) part features a melodic line with slurs and accents. The Clarinet (Cl.) part has rests until measure 415, then enters with a triplet of eighth notes marked *mf*. The Bassoon (Bsn.) part has rests until measure 415, then enters with a triplet of eighth notes marked *mp*. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a melodic line with slurs. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic accompaniment of eighth notes with slurs.

419

417

Fl. Cl. Bsn. Vln. 1 Vln. 2 Vla. Vc.

f *ff*

3 3

Detailed description: This block contains the musical score for measures 417 through 424. The Flute (Fl.) part has a triplet of eighth notes marked *f*. The Clarinet (Cl.) part has a triplet of eighth notes marked *f*. The Bassoon (Bsn.) part has a triplet of eighth notes marked *ff*. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have a triplet of eighth notes marked *f*. The Viola (Vla.) and Violoncello (Vc.) parts have a triplet of eighth notes marked *ff*. The score includes slurs and accents throughout.

422

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

mp

Detailed description: This block contains the musical score for measures 422 through 426. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts play a melodic line with a slur over measures 423-424 and a breath mark. The Bassoon part has a rhythmic pattern of eighth notes with rests. The Violin 1 and 2 parts play a sustained melodic line with a slur. The Viola part has a rhythmic pattern of eighth notes with rests. The Violoncello part has a rhythmic pattern of eighth notes with rests. The dynamic marking *mp* is present at the end of measure 426.

430

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

mf

Detailed description: This block contains the musical score for measures 427 through 430. It features the same seven staves as the previous block. The Flute and Clarinet parts play a melodic line with a slur over measures 427-428 and a breath mark. The Bassoon part has a rhythmic pattern of eighth notes with rests. The Violin 1 and 2 parts play a sustained melodic line with a slur. The Viola part has a rhythmic pattern of eighth notes with rests. The Violoncello part has a rhythmic pattern of eighth notes with rests. The dynamic marking *mf* is present at the end of measure 430.

432

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

437

rit. ♩ = 100

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

p

mp

pizz.

mp

442

Fl. *p* ³

Cl. *p*

Bsn.

Vln. 1 *mp* ³ pizz.

Vln. 2 *mp* ³ pizz.

Vla.

Vc.

447

molto rit.

Fl. *pp* ³

Cl. *pp*

Bsn. *pp*

Vln. 1 *pp* ³

Vln. 2 *pp* ³

Vla. *pp*

Vc. *pp*

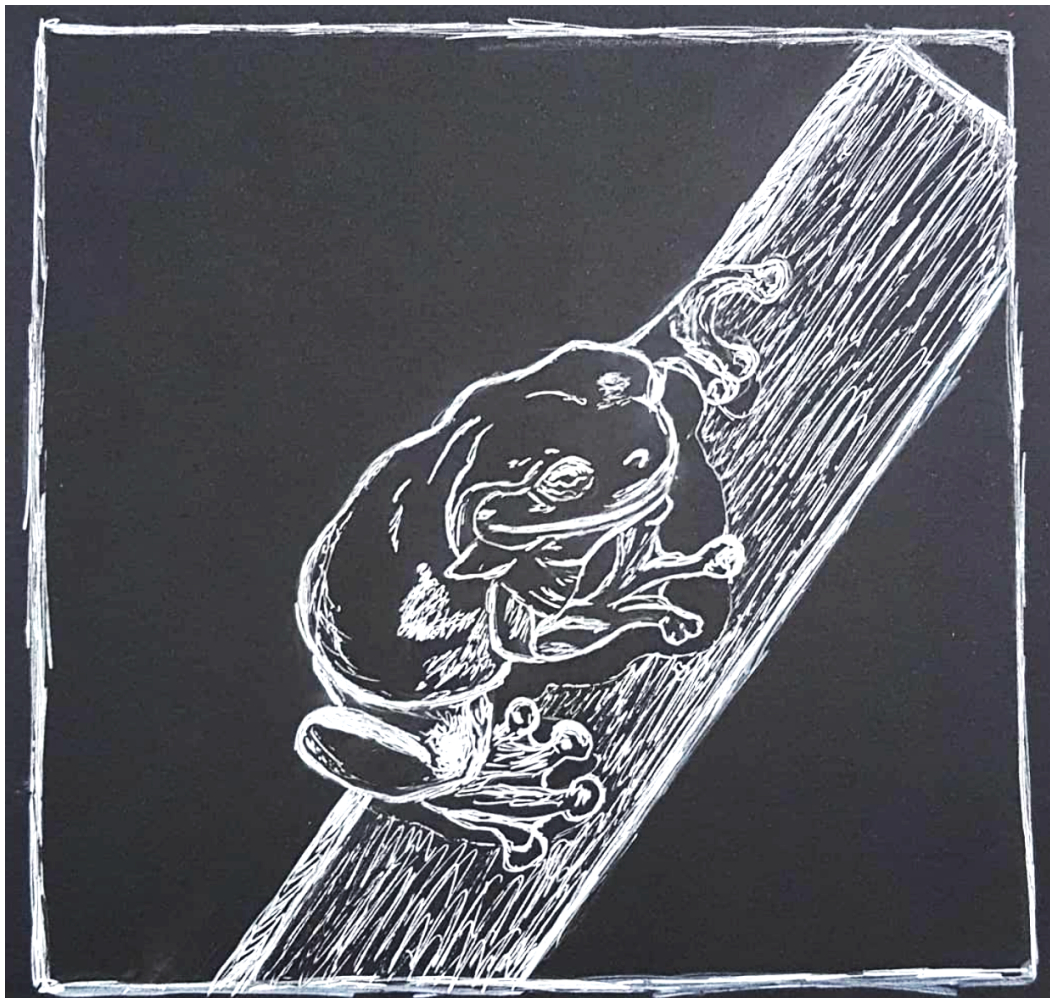
Frog Almost

Eleanor Brimblecombe

2024

for

High, Middle, and Low Voices



'Frog Almost' creates a wild atmosphere by using the human voice to recreate the sounds of native Australian frogs, almost.

Each notated call is based on a different species: (see downloadable MP3 files for recorded vocal demonstrations. You may also look up the species and listen to closer approximate their sounds.

[WEEE tip] – *Litoria fallax*/Eastern Dwarf Tree Frog

Pronounced with a nasal, rapidly ascending “ee” sound like in “tree”. Emphasis on the “t” and “i” sound in “tip”.

[RRRAAAH] – *Litoria peronii*/Peron’s Tree Frog

Extend the “r” sound and make the “a” sound as in “apple”. “Stutter” the entire sound, with constant glottal stops.

[Bon. Bon.] – *Limnodynastes dumerii*/Eastern Banjo Frog

Open, resonant “o” sound to resemble a plucked banjo or guitar string. Short “n” to stop the sound.

[iiii iii] – *Litoria phyllochroa*/Green Stream Frog

This sound is like the very beginning of the “y” sound in the word “yep”. Further back in the throat than the “i” in “fish”. There are 4-5 of these in a row, descending. They are very short sounds, started and cut off by glottal stops or the very back of the tongue. Bouncy and very loud.

[eee-orr] – *Crinia signifera*/Common Eastern Froglet

Pronounced like Eeyore’s name from Winnie the Pooh, but slowly and with copious vocal fry.

[her. Her-er?] – *Paracrinia haswelli*/Haswell’s Froglet

Very present, American-sounding “r” sound at end of each syllable.

[rrrREE REEIP] – *Litoria vereauxii*/Whistling Tree Frog

The “REE” part should be a very quickly ascending sound, repeated quickly, like a guinea pig sound. When the “IP” sound is part of the call, a small separation between the “REE” and “IP” is necessary.

[prrrrr prrrr] – *Litoria lesueuri*/Stony Creek Frog

An unvoiced, rolled “r”, made as loud and resonant as possible by opening the mouth as much as possible.

[blblblblbl] – *Litoria wilcoxii*/Eastern Stony Creek Frog

Like saying “bulla bulla bulla” as fast as possible, with thick vocal fry. It does not have to be accurate pronunciation, as long as there is a mix of “b” and “l” sounds.

[AAA guguda] – *Litoria citropa*/Blue Mountains Tree Frog

The initial “AAA” should sound like the beginning of a sneeze, quite loud and impassioned. The call then suddenly falls in volume to a quickly repeated “guguda-guguda-guguda” as fast as possible, with vocal fry.

[ñeeeh] – *Litoria quiritatus*/Screaming Tree Frog

The short version of this call is “ñyeh”. The elongated “eeeh” sound therefore is more like “air” than “ear”. The call should be extremely nasal and annoying, growing in volume. Performers should try to overlap each other with this call specifically.

[eeYUP, ay ay] – *Pseudophryne corroboree*/Corroboree Frog

This call is more vocal fry than vowel sounds. Follow the contour of the eeYUP, with the “YUP” rising and more strident, and have the “ay” sound be moderately long, and fall very slightly.

The words “WHEN HE HOP HE FLY ALMOST” must be stated loudly in unison.

All frog calls repeat ad. lib., each person an individual frog, differing slightly from neighbouring performers.

① C.40"

High: Fry: *mp* WEE tip WEE tip WEE tip WEE tip

Middle: *mp* Stut.: RRR AAA AAH RRR AAA AAH

Low: *f* Bon. Bon. Bon. Bon. Bon.

WHEN. WHEN. WHEN.

② C.35"

H.: *f* sim. Fry: *f* eeee orrr eeee orrr eeee orrr eeee orrr

M.: *mp* HE. HE.

L.: *mp* her. her er? her er? her. her. her er? HE.

③ C.35"

H.: *mf* unvoiced, rolled "R" REE REE REE REE REE REE REE REE REE REE REE REE

M.: *f* Fry: prrrr prrrr prrrrrrrrr prrrrrrrr prrrrrr

L.: *f* AAA GUGUDA-GUGUDA-GUGUDA *f* AAA GUGUDA-GUGUDA-GUGUDA *mp* sub. HOP. HOP. HOP.

7

Whistling solo*

trill

Musical score for Whistling solo. It consists of three systems of staves labeled H., M., and L. The first system (H.) contains a melodic line with notes and rests, starting with a fermata. Below the notes are the markings "accel. rall.". The second system (M.) and third system (L.) contain rests with fermatas. To the right of the staves, there are three boxes, each containing two 'X' marks and the text "AL-MOST." below them.

*You may create your own birdsong solo if desired.

AL-MOST.

8 c. 40"

Fry: mmm tip

WEE tip

WEE tip

WEE tip

9 c. 10"

Musical score for a birdsong sequence. It consists of six systems of staves labeled H1, H2, M1, M2, L1, and L2. The first system (H1) has notes with "Fry: mmm tip" and "WEE tip" above, and "mf" below. The second system (H2) has notes with "Sim." above and "f" below. The third system (M1) has notes with "Fry: mmm" above, "eee" and "orr" below, and "mp" below. The fourth system (M2) has notes with "RRRAAAAHH" above and "f" below. The fifth system (L1) has notes with "her. her er? RER her er? her. her." above and "f" below. The sixth system (L2) has notes with "Fry: mmm" above, "AAH" above, and "GUGUDA-GUGUDA" below. The second system of the second part (9 c. 10") has notes with "Solo Fry: mmm" above, "Repeat ad lib" above, and "p" below. There are also several "V" shaped symbols on the staves.

Eleanor Brimblecombe
Stay here longer
2025

For String Ensemble:

4 Violins	1 Violoncello
3 Violas	2 Contrabassi

Program Notes

I was continuously looking around for movement in the trees or bushes on the opposite side of the creek when I heard some parrots ahead of me and above me, talking in creaky voices. They were in a tall eucalyptus tree to the right of the frog spot. It was difficult to see which species of parrot they were – Australia has many, and the white clouds were very bright behind the top of the tree, making the birds look like silhouettes. I was anticipating king parrots.

I recorded them for as long as they made their funny, creaky calls, then they flew overhead and landed in a different tree with better lighting. It was then that I was able to identify them as gang-gang cockatoos. I was thrilled, knowing that they are an endangered species in NSW, Australia. On the original, raw recording I can be heard whispering to myself: “Oh my god they’re gang-gangs!” I tried to follow them to no avail.

This piece slows down their short sounds by tens of times, revealing the harmonic content within. I then transcribed the slowed-down calls for string ensemble. I wish that gang-gang cockatoos would stay here longer, and that their endangered status could be reversed. The piece takes its time. It is a focused listening-in to the voices of these precious birds, knowing they could be gone in a blink.

Performance Notes

All players to bow freely throughout, encouraging a sustained sound from the ensemble.

All portamento should be performed evenly, leaning into any interference beating and dissonance that occurs.

Allow an amount of non-measured time between each call for the sounds to settle.

Duration: 10:30

Stay here longer

Eleanor Brimblecombe

A **Larghissimo** ♩ = 50

Call 1

The musical score is for a section titled "Stay here longer" by Eleanor Brimblecombe, page 3. It is marked "Larghissimo" with a tempo of ♩ = 50. The score is in 4/4 time and features a "Call 1" section. The instrumentation includes Violin 1-4, Viola 1-3, Violoncello, and Contrabass 1-2. The score is written in treble clef for violins and violas, and bass clef for cello and double bass. The key signature has one flat (B-flat). The score includes various dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). Performance instructions include "free bowing" marked with an asterisk (*). The score shows a series of sustained notes with long bows, indicating a slow, expressive passage. The first few measures show a call sequence with specific fingerings and bowings indicated by asterisks and slurs.

*free bowing

4

B Call 2

Musical score for measures 4 through 8. The score includes parts for Violins 1-4, Violas 1-3, Violoncello (Vc.), and Contrabasses 1-2. The key signature has one sharp (F#) and the time signature is 4/4. The score features various dynamics and articulations:

- Vln. 1:** Rests in measures 4-5. In measure 6, a half note with dynamics *mf* and *f* is shown with a hairpin crescendo. A slur is above the notes in measures 6-7.
- Vln. 2:** Rests in measures 4-5. In measure 6, a half note with dynamics *pp* and *f* is shown with a hairpin crescendo. A slur is above the notes in measures 6-7.
- Vln. 3:** Rests in measures 4-5. In measure 6, a half note with dynamics *pp* and *mf* is shown with a hairpin crescendo. A slur is above the notes in measures 6-7.
- Vln. 4:** Rests in measures 4-5. In measure 6, a half note with dynamics *mp* and an asterisk (*) above it is shown. A slur is above the notes in measures 6-7.
- Vla. 1:** Rests in measures 4-5. In measure 6, a half note with dynamics *mp* is shown. A slur is above the notes in measures 6-7.
- Vla. 2:** Rests in measures 4-5. In measure 6, a half note with dynamics *p* and *f* is shown with a hairpin crescendo. A slur is above the notes in measures 6-7.
- Vla. 3:** Rests in measures 4-5.
- Vc.:** Rests in measures 4-5. In measure 6, a half note with dynamics *p* is shown. A slur is above the notes in measures 6-7.
- Cb. 1:** Rests in measures 4-5. In measure 6, a half note with dynamics *p* is shown. A slur is above the notes in measures 6-7.
- Cb. 2:** Rests in measures 4-5. In measure 6, a half note with dynamics *p* and an asterisk (*) above it is shown. A slur is above the notes in measures 6-7.

C Call 3

Vln. 1
p *mp* *pp*

Vln. 2
p *mf* *mp*

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc.

Cb. 1
mp

Cb. 2

D Call 4

This musical score page contains measures 6 through 9 for a string and woodwind ensemble. The instruments are arranged in the following order from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Viola 3 (Vla. 3), Violoncello (Vc.), Contrabass 1 (Cb. 1), and Contrabass 2 (Cb. 2). The score is written in treble clef for the violins and bass clef for the other instruments. A key signature change to D major is indicated at the beginning of measure 6. The music features a variety of dynamics including *ppp*, *mp*, *mf*, and *p*. A prominent feature is a long, sweeping melodic line in the violins and violas, with some instruments playing octaves. The woodwinds (cello and contrabass) play a similar melodic line in the lower register. The score includes numerous slurs, ties, and dynamic markings to guide the performance.

E Call 5

F Call 6

Musical score for strings and woodwinds, measures 1-4. The score is divided into two sections: E Call 5 (measures 1-3) and F Call 6 (measures 4-6). The instruments are Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vla. 3, Vc., Cb. 1, and Cb. 2. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *ppp*, *p*, *mf*, and *pp*, along with articulation marks like accents and slurs.

G Call 7

This musical score page contains ten staves for string and woodwind instruments. The instruments are: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Viola 3 (Vla. 3), Violoncello (Vc.), Contrabass 1 (Cb. 1), and Contrabass 2 (Cb. 2). The score is in 4/4 time with a key signature of one sharp (F#). A large slur covers measures 8 through 12. In measure 8, Vln. 1 plays a half note G4 with a *mp* dynamic. In measure 9, Vln. 2 plays a half note G3 with a *mp* dynamic. In measure 10, Vln. 3 plays a half note G4 with a *p* dynamic. In measure 11, Vla. 1 plays a half note G3 with a *p* dynamic. In measure 12, Cb. 1 plays a half note G2 with a *p* dynamic. All other staves are silent, indicated by rests.

H Call 8

This musical score page contains the following parts and dynamics:

- Vln. 1:** Starts with a forte (*f*) dynamic, then transitions to pianissimo (*pp*) in the final measure.
- Vln. 2:** Starts with a forte (*f*) dynamic, then transitions to pianissimo (*pp*) in the final measure.
- Vln. 3:** Features a dynamic progression from piano (*p*) to mezzo-piano (*mp*), then pianissimo (*ppp*), and finally mezzo-piano (*mp*) in the final measure.
- Vln. 4:** Remains silent until the final measure, where it plays at mezzo-piano (*mp*).
- Vla. 1:** Starts at mezzo-piano (*mp*), with a crescendo leading to mezzo-piano (*mp*) in the second measure.
- Vla. 2:** Remains silent until the final measure, where it plays at mezzo-piano (*mp*).
- Vla. 3:** Starts at mezzo-piano (*mp*), with a crescendo leading to forte (*f*) in the second measure.
- Vc.:** Starts at mezzo-piano (*mp*), with a crescendo leading to mezzo-forte (*mf*) in the second measure.
- Cb. 1:** Starts at piano (*p*), with a crescendo leading to pianissimo (*pp*) in the final measure.
- Cb. 2:** Remains silent throughout the entire passage.

I Call 9

This musical score page contains measures 10 through 14 for a string and woodwind ensemble. The instruments are arranged in the following order from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Viola 3 (Vla. 3), Violoncello (Vc.), Contrabass 1 (Cb. 1), and Contrabass 2 (Cb. 2). The key signature is one sharp (F#) and the time signature is 4/4. The score features several dynamic markings: *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The strings play sustained notes with various articulations, including slurs and accents. The woodwinds (Vc. and Cb.) play a melodic line with dynamic changes from *mp* to *pp* and back to *mp*. The Viola 3 part is silent throughout the measures.

J Call 10

Musical score for measures 1-5, featuring Vln. 1-4, Vla. 1-3, Vc., Cb. 1, and Cb. 2. The score includes dynamic markings such as *pp*, *f*, *mp*, *p*, *mf*, and *ppp*, along with various musical notations like slurs and accents.

Vln. 1: Measures 3-5. Dynamics: *pp* (measures 3-4), *f* (measure 4), *mp* (measure 5). Slurs over measures 3-5.

Vln. 2: Measure 2. Dynamic: *mp*. Slur over measure 2.

Vln. 3: Measures 1-3. Dynamic: *mp*. Slurs over measures 1-3.

Vln. 4: Measures 4-5. Dynamic: *p*. Slurs over measures 4-5.

Vla. 1: Measures 1-2. Dynamic: *mf*. Slur over measures 1-2.

Vla. 2: Measures 1-5. Dynamics: *mf* (measure 1), *pp* (measure 2), *mf* (measure 3), *p* (measure 4). Slurs over measures 1-5.

Vla. 3: Rested throughout.

Vc.: Measures 1-4. Dynamic: *p*. Slur over measures 1-4.

Cb. 1: Measures 4-5. Dynamic: *ppp*. Slur over measures 4-5.

Cb. 2: Rested throughout.