

RITUALS for Solo Electric Bass & Wind Ensemble

by

James P. Daley

A dissertation accepted and approved in partial fulfillment of the

requirements for the degree of

Doctor of Philosophy

in Music Composition

Dissertation Committee:

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DISSERTATION ABSTRACT

James P. Daley

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The purpose of this work is to synthesize various elements of mysticism, philosophy, and nature to reflect the inner struggle and difficulties that are inseparable from human existence. This is intended to show that the significance of our existence is highly ephemeral and microscopic within the immense scale of the universe. A work of this nature is important for many reasons but one central to my thesis is to contribute a meaningful work to the modern solo repertoire for bassists.

Some of the techniques employed in "RITUALS" allow for a significantly more virtuosic level of expression, which effectively expands the capabilities of the bass as one might find in more pianistic styles of expression and phrasing. The four movements of this work combine several pre-existing musical styles and idioms in order to create a polystylistic fusion composition. Conceptually, this is a musical representation of mysticism in finding the common thread between all things we experience in life and nature. By incorporating these various styles and influences, it is my intent to ultimately challenge the soloist with a musical setting that requires a diverse skill set.

The use of slowly building layers of atmospheric musical textures that feature the use of swelling dynamics to emulate a breath-like aural effect are meant to represent the human spirit. Some of the musical textures include extended techniques such as (but not limited to) air noises, multi-phonics, singing while playing, key clicks, vocal noises, etc.

ACKNOWLEDGMENTS

I would like to express my deepest gratitude to my advisor and composition teacher Dr. Robert Kyr for his continued support and creative guidance through the development of this project. I would also like to thank the University of Oregon Wind Ensemble for reading my dissertation in rehearsal, as well as Oregon Composers Forum, the IMPULSE Ensemble for supporting the performances of my compositions in my time as a student. I would also like to thank my family for supporting my studies financially; without this crucial aid, it would have been impossible to complete this degree. I would also like to thank my former bass teachers David Murray and John Ferrera for the countless private lessons over the years. Finally, I would like to thank each of my dissertation committee members for their participation, flexibility, patience, and guidance.

DEDICATION

This work is dedicated to the memory of my dear friend A.J. Manger who tragically passed away in January of 2024. A.J. was an incredible friend, cook, custom glass artist, music aficionado, and dog lover. In his life, he fostered several pit bulls including blind and deaf dogs others had abandoned. We toured the United States extensively together and I learned many crucial life lessons. Along the way, I met many of the friends I still hold dear to this day.

RITUALS

*For Solo Electric Bass &
• Wind Ensemble •*

James P. Daley

RITUALS

I - *Trapped in a World of Formlessness*

II - *At the Center of Everything*

III - *Two Ears One Mouth*

IV - *Half True, Half Dead*



*“Magic... The darkest magic. My soul swims in it...
Scattered across time, trapped in the world of
formlessness...”*

-David Lo Pan

INSTRUMENTATION

Soloist:

Electric Bass Guitar

Ensemble:

Flute

Oboe

Bb Clarinet (x2)

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bassoon (2x)

Contrabassoon

Trumpet

Horn

Trombone

Bass Trombone

Tuba

Harp

Celesta

Piano

Percussion:

Timpani (x2)

Vibraphone

Snaredrum

Woodblocks

Maracas

Large Tamtam

Brake-Drum

Bass Drum

Drum Set

Metal Singing Bowls (x4)

Desk Bells

Bike Horns

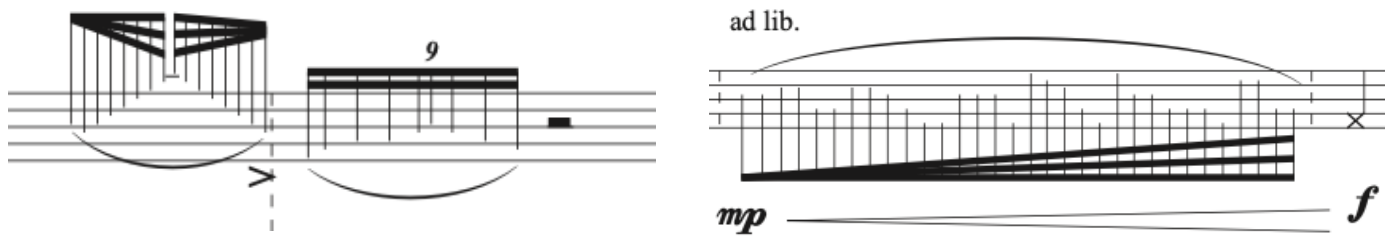
Geophone

Finger Cymbals

Triangle

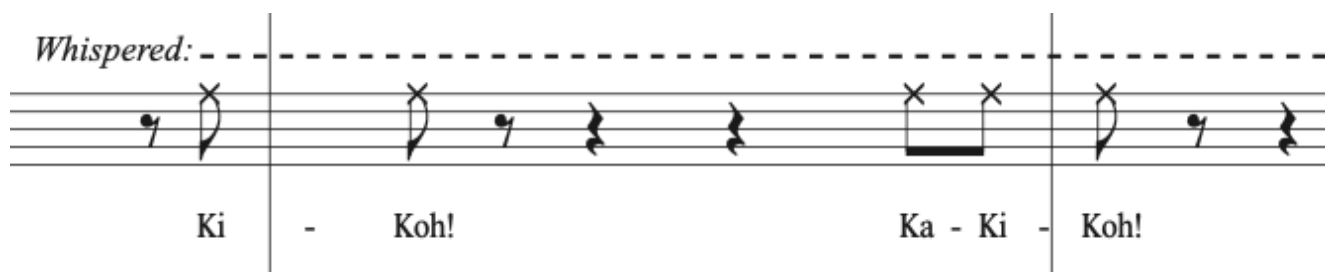
PERFORMANCE NOTES

I.



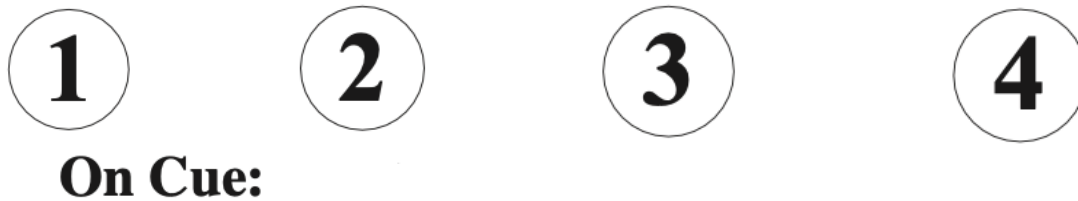
Ad Lib: or Aleatoric sections, improvise non-diatonic expressive phrases.

II.



Whispered: all passages should be highly percussive and sharply chant-like, exaggerate all vocal attacks and syllables.

III.



All sections with circled numerical rehearsal marks are un-metered and cued by the conductor's left hand indicating the number. Do not try to align parts in unified rhythm, stagger calculated entrances and take your time, be sneaky and intense.



Auxiliary Instruments: *Bike Horns & Desk Bells* should be placed near the performers' feet and kept inconspicuous to the audience until used in the III movement. *Finger Cymbals* and other auxiliary instruments used should be kept on a music stand or other nearby accessible surface to the performer. Singing bowls should be struck before sustaining resonance.

Soloist: Repeats are optional during Cadenzas. You may modify any improvised or ad lib sections to suit your own personal style(s) of performing, ideally in the most expressive manner. This work was composed for a 4-string electric bass however there are optional lower octave notes provided if a 5 or 6-string instrument is used.

The use of a fretwrap during all two-handed tapping passages is highly recommended.



RITUALS

For Solo Electric Bass and Wind Ensemble

I- Trapped In A World of Formlessness, II - At The Center of Everything,
III- Two Ears One Mouth, IV - Half True, Half Dead

James P. Daley

I

♩=60

Vast & Primal

The score is written for a solo electric bass and a wind ensemble. The tempo is marked as ♩=60. The title of the piece is "Rituals I: Vast & Primal". The score includes parts for the following instruments:

- Flute
- Oboe
- Clarinet in B \flat 1
- Clarinet in B \flat 2
- Bass Clarinet
- Alto Sax
- Tenor Sax
- Baritone Sax
- Bassoon 1
- Bassoon 2
- Contrabassoon
- Trumpet in B \flat
- Horn in F
- Trombone
- Bass Trombone
- Tuba
- Solo Electric Bass
- Harp
- Celesta
- Piano
- Timpani
- Vibraphone
- Percussion I (Finger Cymbal, Maracas, Woodblocks)
- Drum Set

Key performance instructions include "espressivo", "Air noise", "Key Clicks", "Strum strings under lid", and "Piano Harmonics". Dynamics range from *pp* (pianissimo) to *f* (forte).

9 *Key Clicks*

Fl. *p* *Key Clicks* *f* *ff* *3*

Ob. *p* *Key Clicks* *f* *mp* *mf* *ff* *3*

B♭ Cl. 1 *Key Clicks* *f* *mp* *mf* *mf* *Key Clicks*

B♭ Cl. 2 *p* *Key Clicks* *f* *mp* *mf* *ff* *3*

B. Cl. *Key Clicks* *mp* *f* *mp* *mf* *ff* *3*

A. Sx. *mp* *f* *mp* *f* *mp* *mf* *mf* *f*

T. Sx. *Key Clicks* *p* *mf* *f* *ff* *3*

B. Sx. *Key Clicks* *p* *mf* *f* *ff* *3*

Bsn. 1 *Key Clicks* *p* *mf* *f* *ff* *3*

Bsn. 2 *Air Noise* *p* *mf* *f* *ff* *3*

C. Bn. *Menacing* *mf* *Slithery* *f* *Menacing*

B♭ Tpt. *Air Noise* *p* *mf* *f*

Hn. *Air Noise* *p* *mf* *f*

Tbn. *Air Noise* *p* *mf* *f*

B. Tbn. *Air Noise* *p* *f*

Tuba *Air Noise* *p* *mf* *f*

E.B.

9

Hp. *mf* *mp* *ff* *3*

Cel. *mf* *mp* *ff* *3*

Pno. *pp* *f* *pp* *f* *mf* *fff*

Timp. *pp* *mf* *mp* *p*

Vib.

Perc. 1 *p* *mf* *p* *mf* *f* *p* *f*

9

D. S. *p* *f*

accelerando

a tempo Solo

14

Fl. *espressivo* *mf* *ff* *f* *mp* *mf* *f* *espressivo*

Ob. *espressivo* *mf* *ff* *f*

B♭ Cl. 1 *f* *ff* *mf* *p* *mf* *f*

B♭ Cl. 2 *espressivo* *mf* *ff* *p* *mf* *f*

B. Cl. *f* *ff* *mf* *p* *mf* *f*

A. Sx. *f* *ff* *mf* *p* *mf* *f*

T. Sx. *f* *ff* *mf* *p* *mf* *f*

B. Sx. *f* *ff* *mf* *p* *mf* *f*

Bsn. 1 *f* *ff* *mf* *p* *mf* *f*

Bsn. 2 *f* *ff* *mf* *p* *mf* *f*

C. Bn. *f* *ff* *mf* *p* *mf* *f*

B♭ Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

E.B.

Hp. *f* *f*

Cel. *f* *mf* *f*

Pno. *f* *ff* *mf* *f*

Timp. *f* *p* *p* *mf* *f*

Vib. *p* *mf* *f*

Perc. 1 Large Tam: *p* *f*

D. S. *p* *f* *mf*

14

♩=68

Dark & Very Free

24 *flutter*

Fl. *ff* *p*

Ob.

B♭ Cl. 1

B♭ Tpt.

Hn. *mf* *f* *mf* *mp* *p*

Tbn. *mf* *f* *mf* *mp* *p*

B. Tbn. *mf* *f* *mf* *mp* *p*

Tuba *mf* *f* *mf* *mp* *p*

E.B. *Solo* *mf*

Hp. *mp* *mf* *f* *p* *pp* *n*

Cel. *mp* *mf* *f* *p* *pp* *n*

Timp. *mp* *f* *p* *pp* *n*

Vib. *mf* *f* *p* *pp* *n*

B ♩=230
Creeping

B♭ Cl. 1 *Greasy* *fp* *f* *fp* *f* *fp*

B♭ Cl. 2 *Greasy* *fp* *f* *fp* *f* *fp*

B. Cl. *Greasy* *fp* *f* *fp* *f* *fp*

A. Sx. *Greasy* *fp* *f* *fp* *f* *fp*

T. Sx. *Greasy* *fp* *f* *fp* *f* *fp*

B. Sx. *Greasy* *fp* *f* *fp* *f* *fp*

E.B. *Bright clean tone* *Slap* *f*

Cel. *f sempre*

Vib. *mf*

D. S. 35 *mf*

43

B> Cl. 1 *fp* *f* *fp* *f* *fp*

B> Cl. 2

B. Cl. *fp* *f* *fp* *f* *fp*

A. Sx. *fp* *f* *fp* *f* *fp*

T. Sx. *fp* *f* *fp* *f* *fp*

B. Sx. *fp* *f* *fp* *f* *fp*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

C. Bn. *mf*

E.B. *f*

Cel.

Pno. *mf* *f*

Vib. *mf* *f*

D. S. 43

51 *molto rit.*

B♭ Cl. 1 *fp* *ff*

B♭ Cl. 2

B. Cl. *fp* *ff* *mf* *ff*

A. Sx. *fp* *ff* *mf* *ff*

T. Sx. *fp* *ff* *mf* *ff*

B. Sx. *fp* *f* *ff* *mf* *ff*

Bsn. 1 *fp* *f* *ff* *mf* *ff*

Bsn. 2 *fp* *f* *ff* *mf* *ff*

C. Bn.

E.B. *f* *ff* *espressivo* *rit.* *fff*

Cel.

Pno. *ff*

Vib.

D. S. 51 *ff*

Dark & Very Free **C** **Mystical & Flowing**

♩=68 ♩=200

57

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mp*

A. Sx. *mp*

B. Sx. *mp*

E.B. *Bright, warm, & resonant tone* *mf* *sim.* *f* *mf*

IV III II III

57

Hp. *f*

D. S. 57 *Sneaky* *mp*

64 *espressivo*
f *ff*

Fl.

Ob.

B \flat Cl. 1
mf *mp* *fp* *mf* *mf*

B \flat Cl. 2

B. Cl.
mf *mp* *fp* *mf* *mf*

A. Sx.
mf *mp* *fp* *mf* *mf*

T. Sx.

B. Sx.
fp *mf* *mf* *f*

Bsn. 1

Bsn. 2

C. Bn.

64
B \flat Tpt.

Hn.

Tbn.

B. Tbn.

Tuba

E.B.

64
Hp.
f *Glissando*

Cel.

Pno.

Timp.

Vib.

Perc. 1

Perc. 2

64
D. S.

Musical score for 'RITUALS' page 8, measures 70-74. The score includes parts for Flute, Oboe, Clarinets, Saxophones, Bassoon, Trumpets, Horns, Trombones, Tuba, Euphonium, Harp, Cello, Piano, Timpani, Vibraphone, and Snare Drum. The score features dynamic markings such as *mf*, *f*, *p*, and *ff*, and includes a key signature change from 3/4 to 2/4 and back to 3/4. The Snare Drum part (D. S.) is marked with 'x' for snare strokes.

D ♩=140
Broad & Spooky

Fl. 5 3 5 3 5 4 5 3 5 3 5 4 2

Ob. 8 4 8 4 8 4 8 4 8 4 8 4 2

B♭ Cl. 1 8 4 8 4 8 4 8 4 8 4 8 4 2

B♭ Cl. 2 8 4 8 4 8 4 8 4 8 4 8 4 2

B. Cl. 8 4 8 4 8 4 8 4 8 4 8 4 2

A. Sx. 8 4 8 4 8 4 8 4 8 4 8 4 2

T. Sx. 8 4 8 4 8 4 8 4 8 4 8 4 2

B. Sx. 8 4 8 4 8 4 8 4 8 4 8 4 2

Bsn. 1 8 4 8 4 8 4 8 4 8 4 8 4 2

Bsn. 2 8 4 8 4 8 4 8 4 8 4 8 4 2

C. Bn. 8 4 8 4 8 4 8 4 8 4 8 4 2

B♭ Tpt. 8 4 8 4 8 4 8 4 8 4 8 4 2

Hn. 8 4 8 4 8 4 8 4 8 4 8 4 2

Tbn. 8 4 8 4 8 4 8 4 8 4 8 4 2

B. Tbn. 8 4 8 4 8 4 8 4 8 4 8 4 2

Tuba 8 4 8 4 8 4 8 4 8 4 8 4 2

E.B. ^IIV *sim.* 8 4 8 4 8 4 8 4 8 4 8 4 2

Hp. 75

Cel. 8 4 8 4 8 4 8 4 8 4 8 4 2

Pno. 8 4 8 4 8 4 8 4 8 4 8 4 2

Timp. 8 4 8 4 8 4 8 4 8 4 8 4 2

Vib. 8 4 8 4 8 4 8 4 8 4 8 4 2

Perc. 1 8 4 8 4 8 4 8 4 8 4 8 4 2

Perc. 2 8 4 8 4 8 4 8 4 8 4 8 4 2

D. S. 75 *Ad Lib blowout fills* 8 4 8 4 8 4 8 4 8 4 8 4 2

mf *f* *ff* *mf*

♩=200

Mystical & Flowing

87

B. Tpt. *fp*

Hn. *fp*

Tbn. *fp*

B. Tbn. *fp*

Tuba *fp*

E.B. *mf* *espressivo* *f*

Cel. *mf*

Pno. *mf*

Vib. *mf*

D. S. *mp* *Sneaky*

96

B. Tpt. *fp*

Hn. *fp*

Tbn. *fp*

B. Tbn. *fp*

Tuba *fp*

E.B. *f* *espressivo*

Cel. *mf*

Pno. *mf*

Vib. *mf*

Perc. 1 *mf*

D. S. *mf*

104

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

C. Bn.

B♭ Tpt.

Hn.

Tbn.

B. Tbn.

Tuba

E.B.

104

Hp.

Cel.

Pno.

Timp.

Vib.

Perc. 1

Perc. 2

104

D. S.

112

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn. 1

Bsn. 2

C. Bn.

B♭ Tpt.

Hn.

Tbn.

B. Tbn.

Tuba

E.B.

Hp.

Cel.

Pno.

Timp.

Vib.

Perc. 1

D. S.

II

♩=60

Luminous & Atmospheric

molto rit.

119

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

♩=80

Soaring

126

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

E.B.

Hp.

Cel.

Pno.

Vib.

134

Fl. *mf*

Ob. *f* > *mp* *f* *mp* *mf* *f* *p* *espressivo* *mf* *mp*

B \flat Cl. 1 *mf* *mf* *f* *p* *espressivo* *mf* *mp*

B \flat Cl. 2 *mf* *mf* *f* *p* *espressivo* *mf* *mp*

B. Cl. *mf* *mf* *f* *p* *espressivo* *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mp*

Bsn. 2 *mf* *mp*

C. Bn. *mf*

E.B. *mf*

Hp. *mf*

Cel. *mf*

Pno. *mf*

Vib. *mf*

142

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sx.

T. Sx.

Bsn. 1

Bsn. 2

C. Bn.

E.B.

142

Hp.

Cel.

Pno.

Vib.

mp *mf* *p*

p

mp *mf* *p*

p

v.

150

Fl. *mp*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mf*

A. Sx.

T. Sx.

Bsn. 1 *mp*

Bsn. 2 *mp*

E.B. *f* *espressivo*

150

Hp.

Cel.

Vib.

158

Fl. *mf*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

A. Sx. *p*

Bsn. 1

Bsn. 2

E.B. *Solo* *espressivo* *mf* *ff* *Greasy*

158

Hp.

Cel.

Vib. *mp*

$\text{♩} = 60$

Luminous & Atmospheric

166 *flutter*

Fl. *mp* *mf* *p*

Ob.

B♭ Cl. 1 *p* *mf* *pp*

B♭ Cl. 2 *p* *mf* *pp*

B. Cl. *p* *mf* *pp*

A. Sx. *mp* *mf* *pp*

T. Sx. *p* *mf* *pp*

B. Sx. *p* *mf* *pp*

Bsn. 1 *p* *mf* *pp*

Bsn. 2 *p* *mf* *pp*

E.B.

molto rit.

166

Hp. *p*

Cel. *p*

Vib. *p* *mp*

$\text{♩} = 170$

E Flowing & Very Free
Cadenza

Finger Picking

E.B.

E.B.

E.B.

$\text{♩} = 80$

Even Darker

187 Two-Hand Tapping

E.B.

E.B.

$\text{♩} = 68$
Dark & Very Free

E.B. *molto rit.*

molto rall.

III

$\text{♩} = 60$

Vast, Timeless, & Mystical

200

Whispered: *mf*

f

Fl. *Ka - Ki - Koh!* *Whispered: mf* *Ka - Ki - Koh!* *Ka - Ki - Koh!* *Ka - Ki - Koh!* *Ka!*

Ob. *Ka! Ka!* *Kio! Kio!* *Kio!*

B♭ Cl. 1 *Key Clicks* *f* *Whispered: mf* *f*

B♭ Cl. 2 *Key Clicks* *mp* *Key Clicks* *f*

B. Cl. *Key Clicks* *mp* *Key Clicks* *f*

A. Sx. *Key Clicks* *mp* *Key Clicks* *f*

T. Sx. *Key Clicks* *mp* *Key Clicks* *f*

B. Sx. *Key Clicks* *mp* *Key Clicks* *f*

Bsn. 1 *Key Clicks* *mp* *Key Clicks* *f*

Bsn. 2 *Key Clicks* *mp* *Key Clicks* *f*

C. Bn. *Key Clicks* *mp* *Key Clicks* *f*

200

Air Noise

B♭ Tpt. *mf* *f* *mp*

Hn. *mf* *f* *mp*

Tbn. *mf* *f* *mp*

B. Tbn. *mf* *f* *mp*

Tuba *mf* *f* *mp*

E.B. *ad lib.*

Cel. *mf* *f*

Pno. *Strum strings under lid* *f*
Silently depress keys

Timp. *Place singing bowl on drumhead near rim:* *mf* *arco* *sim.*

Vib. *mf*

Perc. 1 *Maracas:* *f* *mf*

200

D. S. *Bowed Cymbal:* *f* *mf*

208

Fl. *pp* *mf* *p* *f* *Sing bottom note**

Ob. *pp* *mf* *p* *mf*

B♭ Cl. 1 *pp* *mf* *p*

B♭ Cl. 2 *pp* *mf* *p*

B. Cl. *pp* *mf* *p* *p* *f* *p*

A. Sx. *pp* *mf* *p*

T. Sx. *pp* *mf* *p*

B. Sx. *pp* *mf* *p*

Bsn. 1 *pp* *mf* *p*

Bsn. 2 *pp* *mf* *p*

C. Bn. *pp* *mf* *p*

B♭ Tpt. *pp* *mf* *p*

Hn. *pp* *mf* *p*

Tbn. *pp* *mf* *p*

B. Tbn. *pp* *mf* *p*

Tuba *pp* *mf* *p*

E.B. *pp* *mf* *p*

Hp. *mf* *f* *mf* *ff*

Cel. *mf*

Pno. *f* *pp* *ff* *pp*
Strum strings under lid
Touch harmonic node on string with LH
Silently depress keys

Timp. *Superball on Timpani:*

Vib. *Superball on Large Tam:*

Perc. 1 *Triangle:* *mf* *f*

D. S. *p* *ff* *f*

Whispered: *f*

Ka - Ki - Koh!

5/4 4/4

218

Fl. *pp* *fp* *ff* *f* *Quasi Rip* *Air whoosh!*

Ob. *Air Noise*

B♭ Cl. 1 *p* *f* *mf* *mf* *espressivo*

B♭ Cl. 2 *p* *f* *mf* *Air Noise*

B. Cl. *p* *f* *mf* *Air Noise*

A. Sx. *p* *f* *mf* *Air Noise* *mf*

T. Sx. *p* *f* *mf* *Air Noise*

B. Sx. *p* *f* *mf* *Air Noise*

Bsn. 1 *p* *f* *mf* *Air Noise* *f*

Bsn. 2 *p* *f* *mf* *Air Noise*

C. Bn.

218

B♭ Tpt. *p* *f*

Hn. *p* *f*

Tbn. *p* *f*

B. Tbn. *p* *f*

Tuba *p* *f*

ad lib.

E.B.

218

Hp. *f* *p*

Cel. *mf* *mp* *f* *mp* *f*

Pno. *f* *Silently depress keys* *mf* *f*

Strum strings under lid

Place singing bowl on drumhead near rim:

Timp. *mf* *mf*

Singing Bowl:

Vib. *mf*

Perc. 1

Singing Bowl:

Perc. 2

218 *mf*

Bowed Cymbal: *mf*

D. S. *mf* *mf*

224 *Whispered: mf* *f* *Air Noise*

Fl. *Ka! Ka! Ka!* *Ka - Ki - Koh!* *Ka! Ka!* *Kio! Kio!* *Ka - Ki - Koh!* *mf* *Air Noise*

Ob. *Ka - Ki - Koh!* *Ka! Ka!* *Ka! Ka!* *Ka - Ki - Koh!* *mf* *mf* *Air Noise*

B> Cl. 1 *Whispered: mf* *Ka! Ka!* *Kio! Kio!* *Kio! Ka!* *mf* *Air Noise*

B> Cl. 2 *Whispered: mf* *Ka - Ki - Koh!* *Ka - Ki - Koh!* *Ka - Ki - Koh!* *Ka - Ki - Koh!* *Ka!* *mf* *Air Noise*

B. Cl. *Whispered: mf* *Ka!* *Ka! Ka!* *Ka - Ki - Koh!* *Ka! Ka!* *Ka!* *mf* *Air Noise*

A. Sx. *f* *Ka - Ki - Koh!* *Whispered: f* *mf* *Air Noise*

T. Sx. *Whispered: mf* *Ka - Ki - Koh!* *f* *Ka - Ki - Koh!* *mf* *Air Noise*

B. Sx. *Whispered: mf* *Ka! Ka!* *Ka - Ki - Koh!* *mf* *Air Noise*

Bsn. 1 *Whispered: mf* *Ka! Ka! Ka!* *Ka - Ki - Koh!* *Ka - Ki - Koh!* *Ka! Ka!* *Ka - Ki - Koh!* *mf* *Air Noise*

Bsn. 2 *Whispered: mf* *Ka!* *Ka!* *Ka!* *mf* *Air Noise*

C. Bn. *Ka! Ka! Ka!* *Ka!* *mf* *Air Noise*

B> Tpt. *Whispered: mf* *Ka - Ki - Koh!* *Ka! Ka!* *Ka! Ka!* *Ka - Ki - Koh!* *f* *p*

Hn. *Quasi Rip* *p < ff* *Whispered: mf* *Ka - Ki - Koh!* *Ka! Ka!* *Ka - Ki - Koh!* *f* *p*

Tbn. *Quasi Rip* *p < ff* *Whispered: mf* *Ka - Ki - Koh!* *Ka - Ki - Koh!* *f* *p*

B. Tbn. *Quasi Rip* *p < ff* *Whispered: mf* *Ka! Ka! Ka!* *Ka! Ka!* *Ka - Ki - Koh!* *f* *p*

Tuba *Whispered: mf* *Ka! Ka! Ka!* *Ka! Ka!* *Ka - Ki - Koh!* *f* *p*

E.B.

224

Hp. *mf* *p*

Cel. *mp* *mf* *f* *mf* *p*

Pno. *Mute string with finger* *f*

Timp. *f* *mf*

Vib.

Perc. 1

Perc. 2

224

D. S. *p* *ff*

231

Fl. *mf*

Ob. *mf* *Whispered: mp* Ka - Ki - Koh! Kio! Ka - Ki - Koh!

B> Cl. 1 *Whispered: mp* Ka! Ka! Kio! Kio! Kio! Ka! Ka! Ka! Ka!

B> Cl. 2 *Whispered: mp* Ka - Ki - Koh! Ka - Ki - Koh! Ka - Ki - Koh! Ka!

B. Cl. *Whispered: mp* Ka! Ka! Ka! Ka - Ki - Koh! Ka! Ka! Ka! Ka! Ka!

A. Sx. *mf* *f*

T. Sx. *Whispered: mp* *mf* *f* Ka! Ka! Koh! Koh!

B. Sx. *Whispered: mp* *mf* *f* Ki - Koh! Ka - Ki - Koh! Koh! Koh!

Bsn. 1 *Whispered: mp* *f* Ka! Ka! Ka! Ki - Koh! Ka - Ki - Koh! Ka! Ka!

Bsn. 2 *Whispered: mp* *f* *Whispered: mf* Ka - Ki - Koh!

C. Bn. *Whispered: mp* *f* Koh! Koh! Koh! Koh! Ka! Ka - Ki - Koh!

231 Air Noise

B> Tpt. *mf*

Hn. *Air Noise* *mf*

Tbn. *Air Noise* *mf*

B. Tbn. *Air Noise* *mf*

Tuba *Air Noise* *mf*

E.B.

231

Hp.

Cel. *mf*

Pno. *espressivo* *mp* *f* *ff* *mf* *mp* *cartoony* L.V.

Timp. *f* *mp* *p*

Vib. *mf*

Perc. 1

231 *ad lib.* *mp*

F

237 *f* ----- *mf* ----- *f* ----- *fp* ----- *n*

Fl. *f* ----- *mf* ----- *f* ----- *fp* ----- *n*

Ob. *f* ----- *mf* ----- *f* ----- *fp* ----- *n*

B> Cl. 1 *f* ----- *mf* ----- *f* ----- *fp* ----- *n*

B> Cl. 2 *f* ----- *mf* ----- *f* ----- *fp* ----- *n*

B. Cl. *f* ----- *mf* ----- *f* ----- *fp* ----- *n*

A. Sx. *f* ----- *mf* ----- *f* ----- *fp* ----- *n*

T. Sx. ----- *mf* ----- *f* ----- *fp* ----- *n*

B. Sx. ----- *mf* ----- *f* ----- *fp* ----- *n*

Bsn. 1 ----- *mf* ----- *f* ----- *fp* ----- *n*

Bsn. 2 ----- *mf* ----- *f* ----- *fp* ----- *n*

C. Bn. ----- *mf* ----- *f* ----- *fp* ----- *n*

237 ----- *Whispered: f* ----- *fp* ----- *n*

B> Tpt. ----- *Whispered: f* ----- *fp* ----- *n*

Hn. ----- *Whispered: f* ----- *fp* ----- *n*

Tbn. ----- *Whispered: f* ----- *fp* ----- *n*

B. Tbn. ----- *Whispered: f* ----- *fp* ----- *n*

Tuba ----- *Whispered: f* ----- *fp* ----- *n*

E.B. ----- *f* ----- *mf*

237 *f* ----- *ff*

Hp. ----- *f* ----- *ff*

Cel. ----- *f* ----- *ff*

Pno. ----- *f* ----- *ff*

Timp. ----- *mf* ----- *f* ----- *ff*

Vib. ----- *f* ----- *ff*

Perc. 1 ----- *f*

237 ----- *p* ----- *mf* ----- *f*

D. S. ----- *p* ----- *mf* ----- *f*

Lo! Lo! Ka - Ki - Koh! Ka - Ki - Koh! Ka - Ki - Koh! Ka - Ki - Koh!

Place singing bowl on drumhead near rim:

Maracas:

242

Fl. *mf* *f* *ff*

Ob. *f* *ff*

B \flat Cl. 1 *mf* *f* *ff*

B \flat Cl. 2 *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

A. Sax. *mf* *f* *ff*

T. Sax. *f* *ff*

B. Sax. *mf* *ff* Menacing

Bsn. 1 *fp* *f* *ff*

Bsn. 2 *fp* *f* *ff*

C. Bn. *fp* *ff* Menacing

B \flat Tpt. *fp* *ff* Quasi Rip *p* *ff*

Hn. *fp* *ff* Quasi Rip *p* *ff*

Tbn. *fp* *ff* Quasi Rip *p* *ff*

B. Tbn. *fp* *ff* Quasi Rip *p* *ff*

Tuba *fp* *ff* Quasi Rip *p* *ff*

E.B. *L.V.*

Hp. *mp* *p* *pp* *ppp*

Cel. *mp* *p* *pp* *ppp*

Pno. *mp* *p* *pp* *ppp*

Vib. *mp* *p* *pp* *ppp*

Perc. 1

D. S. *3* *3* *3* *3* *3* *3* *3* *3*

accelerando

247

Fl. *p* *pp* *p* *f*

Ob. *p* *pp* *p* *f*

B♭ Cl. 1 *p* *pp* *p* *f*

B♭ Cl. 2 *p* *pp* *p* *f*

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

A. Sx. *p* *pp* *p* *f*

T. Sx. *p* *pp* *p* *f*

B. Sx. *f* *f*

Bsn. 1 *f* *f*

Bsn. 2 *f* *f*

C. Bn. *f*

247

B♭ Tpt. *mp* *mf* *f* *mf* *p* *mf*

Hn. *mp* *mf* *f* *mf* *p* *mf*

Tbn. *mp* *mf* *f* *mf* *p* *mf*

B. Tbn. *f* *f* *mf* *p* *mf*

Tuba *f* *f* *mf*

E.B.

247

Hp. *f* *f*

Cel. *f* *f*

Pno. *f* *f*

Timp. *p*

Vib. *f* *f* *ff*

Perc. 1 *f*

247

D. S. *f* *mf* *f*

G **1** On Cue:

251

Fl. *fff* *p* *f* *mf* flutter

Ob. *fff* *mf*

B> Cl. 1 *fff* *mf* *f* *mf*

B> Cl. 2 *fff*

B. Cl. *fff* *mf* *mp* *f* *mp* *espressivo*

A. Sx. *fff*

T. Sx. *fff*

B. Sx. *mf* *espressivo*

Bsn. 1 *Air Noise*

Bsn. 2 *Air Noise*

C. Bn. *Air Noise*

B> Tpt. *f* *ff* *mp* *mf* *Air Noise*

Hn. *f* *ff* *mp* *mf* *Air Noise*

Tbn. *f* *ff* *mp* *mf* *Air Noise*

B. Tbn. *f* *ff* *mp* *mf* *Air Noise*

Tuba *f* *ff* *mp* *mf* *Air Noise*

E.B. *Air Noise*

Hp. *ff*

Cel. *ff* *f* *mp*

Pno. *ff*

Timp. *f* *mf* *arco* *L.V.*

Vib. *ff* *mf*

Perc. 1 *Finger Cymbal:* *ff* *mf* *mp* *Woodblocks:* *mf* *mp* *Triangle:*

D. S. *ad lib.* *mp* *ff*

Desk Bell: (with foot)

Bike Horn: (with foot)

2

FL. *f* *mf* *p* *flutter* *mf* *f*

Ob. *mf* *f* *mp* *p* *f*

B \flat Cl. 1 *p* *f* *p* *mf*

B \flat Cl. 2 *p* *f*

B. Cl. *ad lib any multiphonic* *mf* *f* *f* *mf* *mp*

A. Sx. *ad lib any multiphonic* *mf* *mp* *f* *mf* *mp*

T. Sx. *ad lib any multiphonic* *mf* *mf*

B. Sx. *ad lib any multiphonic* *mf* *mf*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *p* *f*

C. Bn. *Slithery* *f* *f* *ff*

B \flat Tpt. 250

Hn. *mp* *f*

Tbn. *mp* *f*

B. Tbn. *mf*

Tuba

E.B.

Hp. 259 *Hit soundboard with fingertips or knuckles* *mf*

Cel. *mf* *p*

Pno. *mf* *f*

Timp.

Vib.

Perc. 1 *Geophone:* *mf* *f* *mf* *f*
Singing Bowl:

Perc. 2 *mf*

D. S. 259

FL. *mf* *f* Desk Bell: (with foot)

Ob. *mf* *f* Desk Bell: (with foot)

B♭ Cl. 1 *f* *ff* Desk Bell: (with foot)

B♭ Cl. 2 *mf* *ff* Desk Bell: (with foot)

B. Cl. *mf* *f* *ff* Desk Bell: (with foot)

A. Sax. *mf* *f* *ff* Desk Bell: (with foot)
ad lib any multiphonic

T. Sax. *mf* *f* *ff* Desk Bell: (with foot)
ad lib any multiphonic

B. Sax. *mp* *f* *mf* *ff* Desk Bell: (with foot)

Bsn. 1 *mf* *mp* *f* *mf* *ff* Desk Bell: (with foot)

Bsn. 2 *mp* *mf* *ff* Desk Bell: (with foot)

C. Bn. *f* *mf* *ff* Desk Bell: (with foot)

B♭ Tpt. *mf* *f* *f* *ff* Bike Horn: (with foot)

Hn. *mp* *mp* *mf* *p* *mf* *ff* Bike Horn: (with foot)

Tbn. *mp* *mf* *mf* *ff* Bike Horn: (with foot)

B. Tbn. *mf* *mp* *mf* *ff* Bike Horn: (with foot)

Tuba *f* *mp* *mf* *ff* Bike Horn: (with foot)

E.B. *ff* *fff*

Hp. *mf* *mf* *ff* *fff*

Cel. *f* *mf* *f* *ff*

Pno. *mf* *ff*

Timp. *ff* L.V.

Vib. *f* *ff* Bike Horn: *f*

Perc. 1 *p* *ff* *f* Bike Horn: *f*

Perc. 2 *mf* *f*

D. S. *mf* *f* *mp* *f* *ad lib.* Bike Horn: *f*

H $\text{♩} = 120$
Hellish & Brutal

RITUALS

273

Timp. *ff* *f*

Perc. 1 Snaredrum: *ff* *f*
Large Tam: *f*
Brake Drum: *f*
Woodblocks: *f* *pp*

Perc. 2

D. S. Toms: *ff* *f*

278

Timp. *f*

Perc. 1 *f*

Perc. 2

D. S. *f* *p* *f* *f*

283

Timp. *p* *f* *p* *f* *ff* *mf*

Perc. 1 *f* *ff* *mf*

Perc. 2 Brake Drum: *ff* Woodblocks: *mf*

D. S. *mf* *pp* *f* *ff* *mf*

288

Timp. *f*

Perc. 1 *f*

Perc. 2 Brake Drum: *mf* *f*

D. S. *mf* *p* *f*

292

Timp. *mf* *ff* *pp* *molto*

Perc. 1 *mf* *ff* *pp* *molto*

Perc. 2 Large Tam: *pp* *molto*

D. S. *mf* *ff* *pp* *molto*

attacca

IV

♩=100

Dark & Sinister

296

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn. 1

Bsn. 2

C. Bn.

296

B \flat Tpt.

Hn.

Tbn.

B. Tbn.

Tuba

E.B.

Cel.

Pno.

Timp.

Vib.

Perc. 1

Perc. 2

296

D. S.

I ♩=140
Primal & Driving

Fl. *espressivo* *mf* ————— *ff* *f* ————— *ff*
 Ob. *ff*
 B♭ Cl. 1 *mf* ————— *f* *ff*
 B♭ Cl. 2 *ff*
 B. Cl. *mf* ————— *f* *ff*
 A. Sx. *f* *mf* ————— *ff*
 T. Sx. *f*
 B. Sx. *f* *espressivo* *f*
 Bsn. 1 *mf* *f*
 Bsn. 2 *mf* *espressivo* *f*
 C. Bn. *f*
 B♭ Tpt. *f*
 Hn. *f*
 Tbn. *f*
 B. Tbn. *f*
 Tuba *f*
 E.B. *f*
 Cel. *mf* ————— *ff*
 Pno. *ff* *mf* ————— *ff*
 Timp. *mf*
 Vib. *f* *mf* ————— *ff*
 D. S. *mf*

304
 304

This page of the musical score for "RITUALS" (page 32) features a variety of instruments and complex musical notation. The score is divided into several systems, each with a time signature of 3/4. The instruments and their parts include:

- Flute (Fl.):** Features melodic lines with triplets and dynamic markings of *f* and *ff*. Includes a section marked *espressivo* with a five-note slur.
- Oboe (Ob.):** Similar melodic lines to the flute, with *f* and *ff* dynamics.
- Clarinet 1 (B♭ Cl. 1):** Melodic line with triplets and *f* dynamics.
- Clarinet 2 (B♭ Cl. 2):** Melodic line with triplets and *f* dynamics.
- Bass Clarinet (B. Cl.):** Melodic line with triplets and *f* dynamics.
- String Quartet (A. Sx., T. Sx., B. Sx.):** Provides a rhythmic accompaniment with *ff* dynamics.
- String Section (Bsn. 1, Bsn. 2, C. Bn.):** Features dense, rhythmic patterns with *ff* dynamics.
- Brass Section (B♭ Tpt., Hn., Tbn., B. Tbn., Tuba):** Includes melodic lines with *ff* dynamics and specific markings like *Quasi Rip* and *mf*.
- Harmonica (Hp.):** Remains silent throughout this section.
- Cello (Cel.):** Features melodic lines with triplets and dynamics of *mf* and *ff*.
- Piano (Pno.):** Features complex rhythmic patterns with *mf* and *ff* dynamics.
- Timpani (Timp.):** Provides rhythmic support with *ff* dynamics.
- Vibraphone (Vib.):** Features rhythmic patterns with *ff* dynamics.
- Percussion (Perc. 1, Perc. 2):** Provides rhythmic support with *ff* dynamics.
- Drum Set (D. S.):** Features rhythmic patterns with *ff* dynamics.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*f*, *ff*, *mf*) to guide the performers. The overall texture is dense and rhythmic, characteristic of a modern orchestral work.

J

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn. 1

Bsn. 2

C. Bn.

B \flat Tpt.

Hn.

Tbn.

B. Tbn.

Tuba

E.B.

Hp.

Cel.

Pno.

Timp.

Vib.

Perc. 1

Perc. 2

D. S.

mf

f

ff

320

3/4

2/4

4/4

326

Fl. *f* *s* *s*

Ob.

B♭ Cl. 1 *mf*

B♭ Cl. 2

B. Cl. *mf*

A. Sx. *mf* *f*

T. Sx. *mf*

B. Sx. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

326 *mf*

B♭ Tpt. *f* *f*

Hn. *f* *f*

Tbn. *f* *f*

B. Tbn.

Tuba

E.B. *f*

Cel.

Pno.

Timp. *mp* *mf*

Vib.

Perc. 1

Perc. 2

326 *mf*

D. S. *mf*

34

accelerando

332

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

C. Bn.

B♭ Tpt.

Hn.

Tbn.

B. Tbn.

Tuba

E.B.

332

Hp.

Cel.

Pno.

Timp.

Vib.

Perc. 1

Perc. 2

332

D. S.

337

Fl.

Ob.

B♯ Cl. 1

B♯ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn. 1

Bsn. 2

C. Bn.

337

B♯ Tpt.

Hn.

Tbn.

B. Tbn.

Tuba

E. B.

337

Hp.

Cel.

Pno.

Timp.

Vib.

Hand Claps:

Perc. 1

Hand Claps:

Perc. 2

337

D. S.

K $\text{♩} = 116$
Luminous & Sweeping

Fl. *ff* \rightarrow *mp* *mp* *f* *mp* *f*

Ob. *ff* \rightarrow *mp* *mp* *f* *mp* *f*

B \flat Cl. 1 *ff* \rightarrow *mp* *mp* *f* *mp* *f*

B \flat Cl. 2 *ff* \rightarrow *mp* *mp* *f* *mp* *f*

B. Cl. *ff* \rightarrow *mp* *mp* *f* *mp* *f*

A. Sx. *ff* \rightarrow *mp* *mp* *f* *mp* *f*

T. Sx. *ff* \rightarrow *mp* *mp* *f* *mp* *f*

B. Sx. *ff* \rightarrow *mp* *mp* *f* *mp* *f*

Bsn. 1 *ff* \rightarrow *mp* *mp* *f* *mp* *f*

Bsn. 2 *ff* \rightarrow *mp* *mp* *f* *mp* *f*

C. Bn. *ff* \rightarrow *mp* *mp* *f* *mp* *f*

342 B \flat Tpt. *mp* *f* *mp* *f*

Hn. *mp* *f* *mp* *f*

Tbn. *mp* *f* *mp* *f*

B. Tbn. *mp* *f* *mp* *f*

Tuba *mp* *f* *mp* *f*

Two-Hand Tapping
 1R 1L 3R 3L 3R 1L *sim.*

E.B. *f*

342 Hp. *f*

Pno. *f* *mf* *f* *mf*

Vib.

342 D. S. *mf*

350

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn. 1

Bsn. 2

C. Bn.

B♭ Tpt.

Hn.

Tbn.

B. Tbn.

Tuba

E.B.

350

Hp.

Pno.

Vib.

350

D. S.

360

Fl. *mf* *f* *espressivo* *mf* *mp* *f*

Ob. *mf* *f* *mp* *f*

B♭ Cl. 1 *mf* *f* *espressivo* *mf* *mp* *f*

B♭ Cl. 2 *mf* *f* *espressivo* *mf* *mp* *f*

B. Cl. *mf* *f* *mp* *f*

A. Sax. *mf* *f* *espressivo* *mf* *mp* *f*

T. Sax. *mf* *f* *mp* *f*

B. Sax. *mf* *f* *mp* *f*

Bsn. 1 *mf* *f* *mp* *f*

Bsn. 2 *mf* *f* *mp* *f*

C. Bn. *mf* *f* *mp* *f*

B♭ Tpt. *f* *p* *mf* *p* *p* *f* *p*

Hn. *f* *p* *mf* *p* *p* *f* *p*

Tbn. *f* *p* *mf* *p* *p* *f* *p*

B. Tbn. *f* *p* *mf* *p* *p* *f* *p*

Tuba *f* *p* *mf* *p* *p* *f* *p*

E.B. *f* *p* *mf* *p* *p* *f* *p*

360

Hp.

Cel. *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f*

Vib.

360

D. S.

368

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

Ob. *f* *f* *p* *mp* *mf* *f*

B♭ Cl. 1 *f* *f* *p* *mp* *mf* *f*

B♭ Cl. 2 *f* *f* *p* *mp* *mf* *f*

B. Cl. *f* *f* *p* *mp* *mf* *f*

A. Sx. *f* *f* *p* *mp* *mf* *f*

T. Sx. *f* *f* *p* *mp* *mf* *f*

B. Sx. *f* *f* *p* *mp* *mf* *f*

Bsn. 1 *f* *f* *p* *mp* *mf* *f*

Bsn. 2 *f* *f* *p* *mp* *mf* *f*

C. Bn. *f* *f* *p* *mp* *mf* *f*

B♭ Tpt. *mp* *f* *p* *f* *p* *mf* *f* *mp*

Hn. *mp* *f* *p* *f* *p* *mf* *f* *mp*

Tbn. *mp* *f* *p* *f* *p* *mf* *f* *mp*

B. Tbn. *mp* *f* *p* *f* *p* *mf* *f* *mp*

Tuba *mp* *f* *p* *f* *p* *mf* *f* *mp*

E.B. *f* *ff*

368

Hp.

Cel.

Pno. *mf* *mp* *mf* *f* *ff*

Vib. *f* *ff*

368

D. S.

377

Fl. *fp* *n* *mp* *f*

Ob. *fp* *n* *mp* *f*

B \flat Cl. 1 *fp* *n* *mp* *f*

B \flat Cl. 2 *fp* *n* *mp* *f*

B. Cl. *fp* *n* *mp* *f*

A. Sx. *fp* *n* *mp* *f*

T. Sx. *fp* *n* *mp* *f*

B. Sx. *fp* *n* *mp* *f*

Bsn. 1 *fp* *n* *mp* *f*

Bsn. 2 *fp* *n* *mp* *f*

C. Bn. *fp* *n* *mp* *f*

377

B \flat Tpt. *fp* *n* *mp* *f*

Hn. *mp* *f*

Tbn. *mp* *f*

B. Tbn. *mp* *f*

Tuba *mp* *f*

E.B. *ff*

377 *Glissando* *ff*

Cel. *mf*

Pno. *mf*

377

D. S. *mf*

384

Fl. *mf* *mp* *f* *mf* *ff*

Ob. *mp* *f* *mf* *ff*

B♭ Cl. 1 *mf* *mp* *f* *mf* *ff*

B♭ Cl. 2 *mf* *mp* *f* *mf* *ff*

B. Cl. *mp* *f* *mf* *ff*

A. Sx. *mp* *f* *mf* *ff*

T. Sx. *mp* *f* *mf* *ff*

B. Sx. *mp* *f* *mf* *ff*

Bsn. 1 *mp* *f* *mf* *ff*

Bsn. 2 *mp* *f* *mf* *ff*

C. Bn. *mp* *f* *mf* *ff*

384

B♭ Tpt. *ff*

Hn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

E.B. *ff*

384

Hp.

Cel. *f*

Pno. *mf*

384

D. S. *mf*

392

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

Ob. *f* *f* *mp* *f*

B♭ Cl. 1 *f* *mf* *f* *mf* *mp* *f*

B♭ Cl. 2 *f* *mf* *f* *mf* *mp* *f*

B. Cl. *f* *f* *mp* *f*

A. Sx. *f* *mf* *f* *mf* *mp* *f*

T. Sx. *f* *f* *mp* *f*

B. Sx. *f* *f* *mp* *f*

Bsn. 1 *f* *f* *mp* *f*

Bsn. 2 *f* *f* *mp* *f*

C. Bn. *f* *f* *mp* *f*

392

B♭ Tpt. *f* *f* *mp* *f*

Hn. *f* *f* *mp* *f*

Tbn. *f* *f* *mp* *f*

B. Tbn. *f* *f* *mp* *f*

Tuba *f* *f* *mp* *f*

E.B. *f* *f* *mp* *f*

392

Hp. *f* *f* *mp* *f*

Pno. *f* *f* *mp* *f*

392

D. S. *f* *f* *mp* *f*

This page of the musical score for "RITUALS" features a variety of instruments and dynamic markings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.). The brass section includes Bass Trombone (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba. The string section includes Electric Bass (E.B.), Harp (Hp.), Cello (Cel.), Piano (Pno.), and Vibraphone (Vib.). The Drum Set (D. S.) is also present. The score is marked with a tempo of 400 and includes dynamic markings such as *mp*, *f*, and *ff*. There are several time signature changes from 2/4 to 4/4. A "Glissando" marking is present in the E.B. part. The score concludes with a double bar line and repeat dots.

406

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

Ob. *f* *mf* *mp* *f*

B♭ Cl. 1 *f* *f* *mf* *mp* *f*

B♭ Cl. 2 *f* *f* *mf* *mp* *f*

B. Cl. *f* *mf* *mp* *f*

A. Sx. *f* *f* *mf* *mp* *f*

T. Sx. *f* *mf* *mp* *f*

B. Sx. *f* *mf* *mp* *f*

Bsn. 1 *f* *mf* *mp* *f*

Bsn. 2 *f* *mf* *mp* *f*

C. Bn. *f* *mf* *mp* *f*

B♭ Tpt. *f*

Hn. *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

E.B. *ff* *ff*

406

Hp.

Cel. *f* *mf* *mp* *ff*

Pno. *ff* *mf* *mp* *ff*

Vib.

406

D. S. *f* *mf*

ritardando

414

Fl. *p* *mf* *ff* *pp*

Ob. *p* *mf* *ff* *pp*

B♭ Cl. 1 *p* *mf* *ff* *pp*

B♭ Cl. 2 *p* *mf* *ff* *pp*

B. Cl. *p* *mf* *ff* *pp*

A. Sx. *p* *mf* *ff* *pp*

T. Sx. *p* *mf* *ff* *pp*

B. Sx. *p* *mf* *ff* *pp*

Bsn. 1 *p* *mf* *ff* *pp*

Bsn. 2 *p* *mf* *ff* *pp*

C. Bn. *p* *mf* *ff* *pp*

414

B♭ Tpt.

Hn.

Tbn.

B. Tbn.

Tuba

E.B. *mf* *f*

414

Hp.

Cel.

Pno. *mf* *f*

Vib.

414

D. S.

L $\text{♩} = 170$
Nostalgic & Euophoric

molto rit.

B♭ Tpt. *mf p mf p mf f n mp n*

Hn. *mf p mf p mf f n mp n*

Tbn. *mf p mf p mf f n mp n*

B. Tbn. *mf p mf p mf f n mp n*

Tuba *mf p mf p mf f n mp n*

E.B.

422
Hp. *mf*

Cel. *mf*

Pno. *mp mf* L.V.

Vib. *mp mf* L.V.

422
D. S.