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# BEYOND COINCIDENCE

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BENJAMIN D. TAYLOR

*commissioned by William Mathis*

for trombone choir

2011

*many thanks to Bill Mathis  
and the Bowling Green State University Trombone Choir*

## **Instrumentation**

10 Tenor Trombones  
2 Bass Trombones

## **Duration**

8:30

## **Program Note**

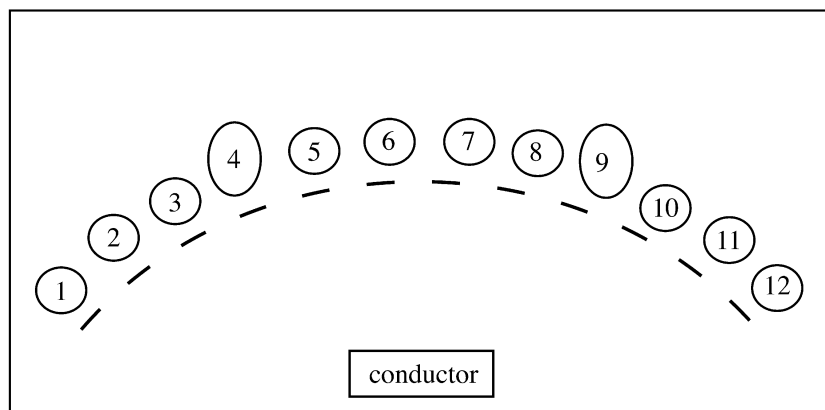
I believe many things occur for our benefit that are simply beyond coincidence. The car that runs just until you are able to purchase the next one; the out-of-the-blue phone call from an old friend just when you really needed to talk to someone, the miraculous healing of a life-threatening illness; these are just a few examples of events that seem beyond the realm of possibility. I assert that many events in our daily lives occur not because of fate or chance; rather, there is purpose in these events, governed by a grand designer, the Father of us all. As a musical composition, *Beyond Coincidence* reflects these thoughts by interweaving moments of turmoil and unrest with moments of unity and serene peace.

## **Performance Notes**

- The following mutes are required for this piece:

Trombone 1	straight, harmon, cup
Trombone 2	straight, harmon, cup
Trombone 3	straight, harmon, cup
Trombone 4 (bass)	straight, harmon
Trombone 5	straight, harmon
Trombone 6	straight, harmon
Trombone 7	straight, harmon
Trombone 8	straight, harmon
Trombone 9 (bass)	straight, harmon
Trombone 10	straight, harmon
Trombone 11	straight
Trombone 12	straight
- In order for mute changes to be silent (and they must be!) it is strongly recommended that each player have a mute stand beside them. A music stand covered by a black cloth is ideal. As a last resort, mutes may be placed on the floor, but please place a towel or other cloth on the floor to dampen any sound as the mute is set on the floor. It is strongly recommended that all players rehearse with mute stands (or dampening cloths on the floor) so that silent mute changes are practiced. The visual distraction of mute changes should also be minimized as much as possible.
- All notes with staccato marking are to be played as short as possible. Therefore, there is no difference in the length of a staccato quarter note and a staccato sixteenth note. Rhythmic values have been written for ease of reading.
- All triads have been notated in the score to reflect their identity as such. Enharmonic adjustments have been made to occasional pitches in individual player's parts to facilitate ease of reading.
- All grace notes are to be performed before the beat.

## Diagram of Performance Setup



- Note that parts 4 and 9 are the bass trombone parts and the highest parts are in parts 1, 5 and 12. Solo passages are also found in parts 1, 5 and 12. This score is *not* notated in the traditional high to low, top to bottom. Rather, the parts are distributed so that the score reflects the placement of the players onstage. The spacial placement of the parts into groups is crucial to a successful performance of this work.

## Notation Legend

(At the first appearance of each symbol in the score, a written reminder will be given.)



The X notehead means to blow air through your instrument without vibrating your lips. No pitched sound should occur, just wind.



The square notehead means to articulate an air thunk. This is accomplished by briefly blowing air and then immediately ramming your tongue forward in your mouth to abruptly and completely stop the air stream. Place your slide in the position indicated (in this case, 'G' = 4<sup>th</sup> position)



The parenthesis around a note mean to use an alternate slide position to play that pitch. For example, the two notes on the left, the performer would play the first 'G' in regular 4<sup>th</sup> position, then play the second 'G' in 3<sup>rd</sup> position with the trigger. Do not try and make the two notes sound exactly the same! They are supposed to sound a little different. The purpose of this is to hear differences in timbre including microtonal differences that result from having to move quickly back and forth.



# BEYOND COINCIDENCE

commissioned by William Mathis  
and the Bowling Green State University Trombone Choir

BENJAMIN D. TAYLOR (b.1983)  
(ASCAP)

♩ = 132

The score is for a 12-member trombone choir. It is written in 4/4 time with a tempo of 132 beats per minute. The music is divided into four measures. Trombone 1 and 2 have specific performance instructions: 'blow air \*' and 'air thunk\*'. Trombone 4 is marked 'harmon (stem in)'. Trombone 7 has an 'alternate position\*' instruction. Dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various articulations such as accents and slurs.

1 2 3 4

\*see performance notes

A

Musical score for 12 tubas (Tbn. 1-12) in bass clef, measures 5-9. The score includes dynamics such as *mp* (mezzo-piano) and *p* (piano), and an instruction for Tbn. 4 to play "open".

Instrument	Measure 5	Measure 6	Measure 7	Measure 8	Measure 9
Tbn. 1	<i>mp</i>	<i>p</i>	<i>mp</i>		
Tbn. 2					
Tbn. 3	<i>p</i>		<i>mp</i> <i>p</i>		<i>mp</i>
Tbn. 4			open <i>mp</i>		<i>p</i>
Tbn. 5	<i>p</i>				
Tbn. 6		<i>mp</i>	<i>p</i>		
Tbn. 7	<i>mp</i> <i>p</i>		<i>mp</i> <i>p</i>		<i>mp</i>
Tbn. 8					<i>mp</i>
Tbn. 9			<i>mp</i>	<i>p</i>	
Tbn. 10		<i>p</i>	<i>mp</i>		
Tbn. 11		<i>mp</i> <i>p</i> <i>mp</i>			<i>mp</i>
Tbn. 12	<i>mp</i>	<i>p</i>	<i>mp</i>	<i>p</i>	<i>mp</i>

This musical score is for a tuba section consisting of 12 players, labeled Tbn. 1 through Tbn. 12. The score is written in bass clef and 4/4 time. It spans five measures, numbered 10 to 14 at the bottom. The music is primarily composed of quarter and eighth notes, with some rests. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *f* (forte). Some notes have accents (>). In measures 13 and 14, there are instructions for some players: "to harmon fast!".

Measure	Tbn. 1	Tbn. 2	Tbn. 3	Tbn. 4	Tbn. 5	Tbn. 6	Tbn. 7	Tbn. 8	Tbn. 9	Tbn. 10	Tbn. 11	Tbn. 12
10	Rest	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Rest	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Rest	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)
11	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)
12	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)
13	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)
14	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)	Quarter note (G2), Quarter note (F2)

**B**

Musical score for 12 tubas (Tbn. 1-12) and 3 horns (Tbn. 6-8). The score is divided into four measures: 15, 16, 17, and 18. The time signature changes from 4/4 to 3/4 in measure 16 and back to 4/4 in measure 17. Dynamics include *mf*, *p*, and *f*. Horns 6, 7, and 8 play harmonics (stem in) in measures 16 and 17.



This musical score is for a tuba section consisting of 12 players, labeled Tbn. 1 through Tbn. 12. The score spans five measures, numbered 19 to 23 at the bottom. The notation is as follows:

- Tbn. 1:** Bass clef. Measure 19: quarter note G2, quarter rest. Measure 20: quarter note G2, quarter rest. Measure 21: triplet of quarter notes G2, A2, B2. Measure 22: quarter note G2, quarter note F2. Measure 23: quarter note G2, quarter note F2. Dynamics: *f* starting in measure 23.
- Tbn. 2:** Bass clef. Measure 19: quarter note G2, quarter rest. Measure 20: quarter note G2, quarter rest. Measure 21: triplet of quarter notes G2, A2, B2. Measure 22: quarter note G2, quarter note F2. Measure 23: quarter note G2, quarter note F2. Dynamics: *f* starting in measure 23.
- Tbn. 3:** Bass clef. Measure 19: quarter note G2, quarter rest. Measure 20: quarter note G2, quarter rest. Measure 21: triplet of quarter notes G2, A2, B2. Measure 22: quarter note G2, quarter note F2. Measure 23: quarter note G2, quarter note F2. Dynamics: *f* starting in measure 23.
- Tbn. 4:** Bass clef. Measure 19: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 20: quarter note G2, quarter rest. Measure 21: whole rest. Measure 22: whole rest. Measure 23: whole rest. Dynamics: *mp* starting in measure 19.
- Tbn. 5:** Bass clef. Measure 19: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 20: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 21: whole rest. Measure 22: whole rest. Measure 23: whole rest.
- Tbn. 6:** Bass clef. Measure 19: whole rest. Measure 20: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 21: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 22: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 23: whole rest. Articulation: *open* above measure 20.
- Tbn. 7:** Bass clef. Measure 19: whole rest. Measure 20: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 21: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 22: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 23: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Articulation: *open* above measure 20.
- Tbn. 8:** Bass clef. Measure 19: whole rest. Measure 20: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 21: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 22: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 23: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Articulation: *open* above measure 20.
- Tbn. 9:** Bass clef. Measure 19: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 20: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 21: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 22: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 23: quarter note G2, quarter note F2, quarter note E2, quarter note D2.
- Tbn. 10:** Bass clef. Measure 19: quarter note G2, quarter rest. Measure 20: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 21: triplet of quarter notes G2, A2, B2. Measure 22: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 23: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mf* starting in measure 23.
- Tbn. 11:** Bass clef. Measure 19: quarter note G2, quarter rest. Measure 20: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 21: triplet of quarter notes G2, A2, B2. Measure 22: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 23: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mf* starting in measure 23.
- Tbn. 12:** Bass clef. Measure 19: quarter note G2, quarter rest. Measure 20: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 21: triplet of quarter notes G2, A2, B2. Measure 22: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 23: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mf* starting in measure 23.

Tbn. 1: *pp* *mp* *mf* *ff*  
 Tbn. 2: *pp* *p* *ff*  
 Tbn. 3: *mp* *pp* *ff*  
 Tbn. 4: *pp* *ff*  
 Tbn. 5: *pp* *ff*  
 Tbn. 6: *pp* *ff*  
 Tbn. 7: *pp* *ff*  
 Tbn. 8: *pp* *mp* *ff*  
 Tbn. 9: *mp* *pp* *mp* *ff*  
 Tbn. 10: *pp* *mp* *mf* *ff*  
 Tbn. 11: *pp* *mp* *ff*  
 Tbn. 12: *pp* *p* *ff*

Additional markings: *harmon (stem in)*, triplets (3), accents (>), and dynamic hairpins.

C

Tbn. 1 *f* *mf*  
 Tbn. 2 *f* *mf*  
 Tbn. 3 *f* *mf*  
 Tbn. 4 (hrm.) *f* *mf* *f* open  
 Tbn. 5 (hrm.) *f* *mf* *f* open  
 Tbn. 6 (hrm.) *f* *mf* *f* open  
 Tbn. 7 *f* *mf*  
 Tbn. 8 *f* *mf*  
 Tbn. 9 *f* *mf*  
 Tbn. 10 *f* *mf*  
 Tbn. 11 *f* *mf*  
 Tbn. 12 *f* *mf*

29

30

31

32

33

Tbn. 1 *fp* — *f* *fp* <

Tbn. 2 *fp* — *f* *fp* <

Tbn. 3 *fp* — *f* *fp* <

Tbn. 4 *sfz* *f* no decresc.

Tbn. 5 *sfz* *f* no decresc.

Tbn. 6 *sfz* *f* no decresc.

Tbn. 7 *sfz* *f* no decresc.

Tbn. 8 *sfz* *f* no decresc.

Tbn. 9 *sfz* *f* no decresc.

Tbn. 10 *fp* — *f* *fp* <

Tbn. 11 *fp* — *f* *fp* <

Tbn. 12 *fp* — *f* *fp* <

D

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The music is written in bass clef. The score is divided into five measures, numbered 39 to 43 at the bottom. Measure 39 is in 3/4 time, measure 40 is in 2/4 time, and measures 41, 42, and 43 are in 4/4 time. Dynamics include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Tbn. 1-3 play a melodic line starting in measure 39, while Tbn. 4-12 play a rhythmic accompaniment. Tbn. 1-3 have a *f* dynamic throughout. Tbn. 4-12 start with a *mp* dynamic in measure 39, which increases to *f* in measure 40. In measures 41-43, Tbn. 4-12 play a *mf* dynamic. Tbn. 1-3 have rests in measures 41-43. The score includes various musical notations such as slurs, accents, and triplets.

Musical score for 12 tubas (Tbn. 1-12) across five measures (44-48). The score includes various musical notations such as triplets, dynamics (*mf*, *pp*, *sfz*, *fp*, *f*), and articulation marks.

E

Tbn. 1 *f f pp*

Tbn. 2 *f f pp*

Tbn. 3 *f f pp*

Tbn. 4 harmon (stem in) *sfz pp*

Tbn. 5 harmon (stem in) *sfz pp*

Tbn. 6 harmon (stem in) *sfz pp*

Tbn. 7 *pp ff pp* harmon (stem in)

Tbn. 8 *pp ff pp* harmon (stem in)

Tbn. 9 *pp ff pp* harmon (stem in)

Tbn. 10 *pp ff*

Tbn. 11 *pp ff*

Tbn. 12 *pp ff*

Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Tbn. 4 (hrm.)  
 Tbn. 5 (hrm.)  
 Tbn. 6 (hrm.)  
 Tbn. 7 (hrm.)  
 Tbn. 8 (hrm.)  
 Tbn. 9 (hrm.)  
 Tbn. 10  
 Tbn. 11  
 Tbn. 12

54                      55                      56                      57                      58



F

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The first three staves (Tbn. 1-3) are standard tuba parts. Staves 4 through 9 (Tbn. 4-9) are marked '(hrm.)', indicating they are horn parts. Staves 10 through 12 (Tbn. 10-12) are standard tuba parts. The score is divided into five measures, numbered 59 through 63 at the bottom. Dynamics include *f*, *mf*, and *fp*. Performance instructions include 'open' and slurs. The time signature changes from 4/4 to 3/4 in measure 62 and back to 4/4 in measure 63.

Musical score for 12 tubas (Tbn. 1-12) across measures 64-68. The score includes dynamics such as *p*, *mp*, *mf*, *fp*, and *f*, and features triplets and slurs.

**Tbn. 1:** *p* (measures 64-65), *fp* < *f* (measures 66-67)

**Tbn. 2:** *p* (measures 64-65), *fp* < *f* (measures 66-67)

**Tbn. 3:** *p* (measures 64-65), *fp* < *f* (measures 66-67)

**Tbn. 4:** *mp* (measures 64-65), *pp* < *f* (measures 67-68)

**Tbn. 5:** *mp* (measures 64-65), *pp* < *f* (measures 67-68)

**Tbn. 6:** *mp* (measures 64-65), *pp* < *f* (measures 67-68)

**Tbn. 7:** *mf* (measures 64-65), *pp* < *f* (measures 66-67)

**Tbn. 8:** *mf* (measures 64-65), *pp* < *f* (measures 66-67)

**Tbn. 9:** *mf* (measures 64-65), *pp* < *f* (measures 66-67)

**Tbn. 10:** *fp* < *f* (measures 65-66)

**Tbn. 11:** *fp* < *f* (measures 65-66)

**Tbn. 12:** *fp* < *f* (measures 65-66)

G

Musical score for 12 tubas (Tbn. 1-12) across measures 69-72. The score includes dynamics such as *f*, *fp*, and *mp*, and a key signature change to G major in measure 71.

Tbn. 1 *f* *fp* *pp* harmon (stem in)  
 Tbn. 2 *f* *fp* *pp* harmon (stem in)  
 Tbn. 3 *f* *fp* *pp* harmon (stem in)  
 Tbn. 4 *f*  
 Tbn. 5  
 Tbn. 6  
 Tbn. 7 *fp* *f*  
 Tbn. 8 *fp* *f*  
 Tbn. 9 *fp* *f*  
 Tbn. 10  
 Tbn. 11  
 Tbn. 12

H

Tbn. 1 (hrm.) *f* *fp* open  
 Tbn. 2 (hrm.) *f* *fp* open  
 Tbn. 3 (hrm.) *f* *fp* open  
 Tbn. 4 *f* *mf* *fp* *f*  
 Tbn. 5 *f* *mf* *fp* *f*  
 Tbn. 6 *f* *mf* *fp* *f*  
 Tbn. 7 *f* *mf* *fp*  
 Tbn. 8 *f* *mf* *fp*  
 Tbn. 9 *f* *mf* *fp*  
 Tbn. 10 *f* *mf* *fp*  
 Tbn. 11 *f* *mf* *fp*  
 Tbn. 12 *f* *mf* *fp*

Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 Tbn. 4 *f*  
 Tbn. 5 *f*  
 Tbn. 6 *f*  
 Tbn. 7 *f*  
 Tbn. 8 *f*  
 Tbn. 9 *f*  
 Tbn. 10 *f*  
 Tbn. 11 *f*  
 Tbn. 12 *f*

Musical score for 12 tubas (Tbn. 1-12) across four measures (87-90). The score includes dynamic markings (*mf*, *mp*, *p*) and time signature changes (4/4 to 3/4 and back to 4/4).

**Measure 87:** Tbn. 1-3 play a rhythmic pattern of eighth notes with a dynamic marking of *mf*. Tbn. 4-6 are silent. Tbn. 7-9 play a rhythmic pattern of eighth notes with a dynamic marking of *mf*. Tbn. 10-12 are silent.

**Measure 88:** Tbn. 1-3 play a rhythmic pattern of eighth notes with a dynamic marking of *mp*. Tbn. 4-6 play a rhythmic pattern of eighth notes with a dynamic marking of *mf*. Tbn. 7-9 play a rhythmic pattern of eighth notes with a dynamic marking of *mp*. Tbn. 10-12 play a rhythmic pattern of eighth notes with a dynamic marking of *mf*.

**Measure 89:** Tbn. 1-3 are silent. Tbn. 4-6 are silent. Tbn. 7-9 play a rhythmic pattern of eighth notes with a dynamic marking of *mp*. Tbn. 10-12 play a rhythmic pattern of eighth notes with a dynamic marking of *mp*.

**Measure 90:** Tbn. 1-3 are silent. Tbn. 4-6 play a rhythmic pattern of eighth notes with a dynamic marking of *p*. Tbn. 7-9 are silent. Tbn. 10-12 play a rhythmic pattern of eighth notes with a dynamic marking of *p*.

I

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The music is written in bass clef. The first measure (91) is in 4/4 time, and the subsequent measures (92-95) are in 2/4 time. The score includes various dynamic markings: *pp* (pianissimo), *p* (piano), *f* (forte), and *sfz* (sforzando). The notation includes rests, eighth notes, quarter notes, and half notes, often with slurs and accents. The key signature is one flat (B-flat).



rit. ----- molto rit.

(3+2)

The musical score consists of 12 staves, labeled Tbn. 1 through Tbn. 12. The music is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The score spans measures 96 to 101. The first measure (96) is marked with a '(3+2)' rehearsal mark. The dynamics for each staff are as follows: Tbn. 1: p, cresc., mp, mf, ff; Tbn. 2: p, cresc., ff; Tbn. 3: p, cresc., ff; Tbn. 4: p, cresc., ff; Tbn. 5: mp, cresc., ff; Tbn. 6: mp, cresc., ff; Tbn. 7: mp, cresc., ff; Tbn. 8: mf, ff; Tbn. 9: mf, ff; Tbn. 10: f, ff; Tbn. 11: f, ff; Tbn. 12: f, ff. Performance instructions include 'rit.' (ritardando) and 'molto rit.' (molto ritardando) at the top right, and 'ff' (fortissimo) at the end of each staff. The score concludes with a double bar line and repeat sign.

J ♩ = 116

ritard.

The musical score consists of 12 staves, labeled Tbn. 1 through Tbn. 12. Each staff begins with a dynamic marking of *f* (forte). The score is divided into four measures, numbered 102, 103, 104, and 105 at the bottom. The first two measures (102 and 103) are in 3/4 time, and the last two (104 and 105) are in 4/4 time. A *cresc.* (crescendo) marking is placed between measures 103 and 104, and a *ff* (fortissimo) marking is placed between measures 104 and 105. A *ritard.* (ritardando) marking is positioned above the first staff in measure 104. Dashed lines connect notes across measures 103, 104, and 105, indicating sustained sounds or glissandi. The notation includes various note values, rests, and articulation marks such as accents and slurs.

♩ = 88

The score is for 12 tubas, numbered 1 through 12. It is in 4/4 time with a tempo of 88 beats per minute. The music is divided into four measures, corresponding to page numbers 106, 107, 108, and 109. The notation includes various dynamics such as *sfz*, *pp*, *p*, *mp*, *f*, and *ff*. Articulations include accents (>), slurs, and specific techniques like "tongue rapidly ad lib. out of sync with tempo" and "flutter tongue". Rhythmic patterns include eighth notes, quarter notes, and triplets. The score is written in bass clef with a key signature of one flat (B-flat).



# Majestic ♩ = 80

molto rit.

a tempo

The image shows a musical score for 12 tubas, labeled Tbn. 1 through Tbn. 12. The score is organized into five measures, numbered 114, 115, 116, 117, and 118 at the bottom. Each measure contains a staff for each tuba. The music is written in bass clef with various time signatures: 4/4, 3/4, 2/4, and 4/4. Dynamic markings are indicated by *mf*, *p*, *mp*, and *pp*. A *ritard.* (ritardando) instruction is placed above the first staff in measure 117. The notation includes notes, rests, and slurs, with some notes marked with accents (>).

(ritard.)

**L** ♩ = 144

harmon (stem in) *sfz*

harmon (stem in) *sfz*

harmon (stem in) *sfz*

straight mute *mp*

*p*  $\rightrightarrows$  *pp*

*pp*

*pp*

harmon (stem in) *sfz*

harmon (stem in) *sfz*

straight mute *p*  $\rightrightarrows$  *mp* *p*  $\rightrightarrows$  *mp* *sfz*

*pp*

*pp*

*pp*

*p*  $\rightrightarrows$  *pp* *pp*

straight mute

*mp*

straight mute

*mp*

straight mute

*mp*

*p* *mp*

*p*

(air thanks)

*f*

(air thanks)

*f*

(air thanks)

*f*

M

Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Tbn. 4 (str.)  
 Tbn. 5  
 Tbn. 6  
 Tbn. 7  
 Tbn. 8  
 Tbn. 9 (str.)  
 Tbn. 10  
 Tbn. 11  
 Tbn. 12

mp  
 straight mute  
 mp  
 straight mute  
 mp  
 straight mute  
 mp  
 straight mute  
 mp  
 mp  
 mp

129                      130                      131                      132



N

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The first three staves (Tbn. 1, 2, 3) are for standard tubas, while staves 4 through 12 are for tubas with strings (str.).

- Tbn. 1:** Rests in measures 1 and 2. In measure 3, plays a quarter note G2 with a cup mute and *mf* dynamic. Rests in measure 4.
- Tbn. 2:** Rests in measures 1 and 2. In measure 3, plays a quarter note G2 with a cup mute and *mf* dynamic. Rests in measure 4.
- Tbn. 3:** Rests in measures 1 and 2. In measure 3, rests. In measure 4, plays a quarter note G2 with a cup mute and *mf* dynamic.
- Tbn. 4 (str.):** Plays a quarter note G2 with a stem in measures 1, 2, 3, and 4.
- Tbn. 5 (str.):** Rests in measures 1 and 3. Plays a quarter note G2 with a stem in measures 2 and 4.
- Tbn. 6 (str.):** Rests in measures 1 and 3. Plays a quarter note G2 with a stem in measures 2 and 4.
- Tbn. 7 (str.):** Rests in measures 1 and 3. Plays a quarter note G2 with a stem in measures 2 and 4.
- Tbn. 8 (str.):** Rests in measures 1 and 3. Plays a quarter note G2 with a stem in measures 2 and 4.
- Tbn. 9 (str.):** Plays a quarter note G2 with a stem in measures 1, 2, 3, and 4.
- Tbn. 10:** Rests in all four measures.
- Tbn. 11:** Rests in all four measures.
- Tbn. 12:** Rests in all four measures.

Musical score for ten tubas (Tbn. 1-12) across five measures (137-141). The score includes various musical notations such as rests, notes, dynamics (*f*, *ff*), and performance instructions like "(air thunks)" and "brassy".

Measures 137-141 are indicated at the bottom of the page.

O

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The first three staves (Tbn. 1-3) are marked as 'cup' and play a melodic line with a dynamic marking of *mf*. The remaining nine staves (Tbn. 4-12) are marked as 'str.' and play a rhythmic accompaniment with a dynamic marking of *mp*. The score is divided into four measures, with time signatures changing from 4/4 to 3/4 and back to 4/4. A circled 'O' is positioned above the first measure.

Tbn. 1 (cup)   
 Tbn. 2 (cup)   
 Tbn. 3 (cup)   
 Tbn. 4 (str.)   
 Tbn. 5 (str.)   
 Tbn. 6 (str.)   
 Tbn. 7 (str.)   
 Tbn. 8 (str.)   
 Tbn. 9 (str.)   
 Tbn. 10   
 Tbn. 11   
 Tbn. 12

*sfz*   
*sfz*   
*sfz*   
*p*   
 (air thunks)   
*f*   
 (air thunks)   
*f*   
 (air thunks)   
*f*   
 (air thunks)   
*f*   
 straight mute   
 straight mute   
 straight mute   
*sfz*

P

Tbn. 1 (cup) *p*

Tbn. 2 (cup) *p* *f*

Tbn. 3 (cup) *p* *f*

Tbn. 4 (str.) *p* *f*

Tbn. 5 (str.) *p* *f*

Tbn. 6 (str.) *p* *f*

Tbn. 7 (str.) *p* *f*

Tbn. 8 (str.) *pp* *f*

Tbn. 9 (str.) *p* *f*

Tbn. 10 (str.) *pp* *f*

Tbn. 11 (str.) *pp* *f*

Tbn. 12 (str.) *pp* *f*

Q

Solo

Musical score for 12 tubas (Tbn. 1-12). The score is written in bass clef with various time signatures (2/4, 3/4, 4/4, 3/2, 4/2). Performance instructions include "(air thunk)" and dynamic markings such as *f*, *ff*, *mp*, and *mp*. A "Solo" section is indicated above the first staff. The score is divided into measures corresponding to page numbers 155, 156, 157, 158, and 159.

Musical score for 12 tubas (Tbn. 1-12) across five measures. The score is written in bass clef with various time signatures (3/4, 4/4, 3/2, 2/4). Tbn. 1 (cup) has dynamics *p* and *f*. Tbn. 4-12 are marked (str.).

R

Musical score for 12 tubas (Tbn. 1-12) across four measures. The score is written in bass clef with a 4/4 time signature. The first measure is marked with a box containing the letter 'R'. The dynamics for Tbn. 1 are *f*, *p*, and *f*. The dynamics for the other tubas are *mp*. The score includes various rhythmic patterns and melodic lines for each instrument.



S

Tbn. 1 (cup) *pp* *ff*  
 Tbn. 2 (cup) *ff*  
 Tbn. 3 (cup) *ff*  
 Tbn. 4 (str.) *f* open  
 Tbn. 5 (str.) (air thunks) *f*  
 Tbn. 6 (str.) (air thunks) *f*  
 Tbn. 7 (str.) (air thunks) *f*  
 Tbn. 8 (str.) (air thunks) *f*  
 Tbn. 9 (str.) *f* open  
 Tbn. 10 (str.) *ff*  
 Tbn. 11 (str.) *ff*  
 Tbn. 12 (str.) *ff*

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The notation is as follows:

- Tbn. 1:** Measure 176: *pp* (open) → *ff*
- Tbn. 2:** Measure 176: *pp* (open) → *ff*
- Tbn. 3:** Measure 176: *pp* (open) → *ff*; Measure 177: *pp* → *ff*
- Tbn. 4:** Active throughout the measures with various rhythmic patterns.
- Tbn. 5:** Measure 177: *pp* (open) → *ff*
- Tbn. 6:** Measure 177: *pp* (open) → *ff*
- Tbn. 7:** Measure 178: *pp* (open) → *ff*
- Tbn. 8:** Measure 178: *pp* (open) → *ff*
- Tbn. 9:** Active throughout the measures with various rhythmic patterns.
- Tbn. 10:** Measure 178: *pp* (open) → *ff*
- Tbn. 11:** Rest throughout the measures.
- Tbn. 12:** Rest throughout the measures.

T

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The music is written in bass clef with a 4/4 time signature. The score is divided into four measures, numbered 179, 180, 181, 182, and 183 at the bottom. A box containing the letter 'T' is positioned above the first measure. The notation includes various dynamics and performance instructions:

- Tbn. 1:** *fp*  $\rightarrow$  *f* (measures 179-181), *fp*  $\rightarrow$  *f* *p* (measures 182-183)
- Tbn. 2:** *fp*  $\rightarrow$  *f* (measures 179-181), *fp*  $\rightarrow$  *f* (measures 182-183)
- Tbn. 3:** *fp*  $\rightarrow$  *f* (measures 179-181), *fp*  $\rightarrow$  *f* *p* (measures 182-183)
- Tbn. 4:** Melodic line with slurs and accents.
- Tbn. 5:** *f* (measures 179-180), *fp*  $\rightarrow$  *fp* (measures 181-182), *f* *mp* (measures 183)
- Tbn. 6:** *f* (measures 179-180), *fp*  $\rightarrow$  *fp* (measures 181-182), *f* *p* (measures 183)
- Tbn. 7:** *f* (measures 179-180), *fp*  $\rightarrow$  *fp* (measures 181-182), *f* (measures 183)
- Tbn. 8:** *f* (measures 179-180), *fp*  $\rightarrow$  *fp* (measures 181-182), *f* *p* (measures 183)
- Tbn. 9:** Melodic line with slurs and accents.
- Tbn. 10:** *pp*  $\rightarrow$  *ff* (measures 179-180), *f* *fp*  $\rightarrow$  *f* (measures 181-182), *fp*  $\rightarrow$  *f* (measures 183)
- Tbn. 11:** *pp*  $\rightarrow$  *ff* (measures 179-180), *f* *fp*  $\rightarrow$  *f* (measures 181-182), *fp*  $\rightarrow$  *f* *p* (measures 183). Includes instruction "open" above the staff.
- Tbn. 12:** *pp*  $\rightarrow$  *ff* (measures 179-180), *f* *fp*  $\rightarrow$  *f* (measures 181-182), *fp*  $\rightarrow$  *f* (measures 183). Includes instruction "open" above the staff.

rit. — — — — — molto rit. — — — — — **U** ♩ = 60

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The music is in 2/4 time. The score spans measures 184 to 188. Dynamics include *p*, *f*, and *fp*. There are various articulations such as accents (>) and slurs. A 'U' symbol is located above the score between measures 186 and 187, with a tempo marking of ♩ = 60. The tempo markings 'rit.' and 'molto rit.' are indicated with dashed lines above the score.

This musical score is for a tuba ensemble of 12 players, labeled Tbn. 1 through Tbn. 12. The score is divided into three measures: 189, 190, and 191. The time signature changes from 2/4 in measure 189 to 4/4 in measure 190, and then back to 2/4 in measure 191. The key signature has one flat (B-flat).

- Tbn. 1-3:** These three tubas play a complex rhythmic pattern in the first two measures, featuring triplets of eighth notes. In measure 191, they continue with a similar pattern, also using triplets.
- Tbn. 4-9:** These six tubas play a simpler, more melodic line. They start with a half note in measure 189, followed by quarter notes in measure 190, and then a mix of quarter and half notes in measure 191. Dynamic markings include *fp* (fortissimo piano) and *f* (fortissimo).
- Tbn. 10-12:** These three tubas play a rhythmic pattern similar to Tbn. 1-3, with triplets of eighth notes in measures 189 and 190, and a more active eighth-note pattern in measure 191.

molto rit.

This musical score is for a tuba ensemble of 12 parts, labeled Tbn. 1 through Tbn. 12. The score is divided into three pages: 192, 193, and 194. The music is written in bass clef with a key signature of one flat (B-flat). The time signature is 4/4. The score features a variety of rhythmic patterns, including triplets and sixteenth-note runs. A dynamic marking of *subito p* (suddenly piano) is used in measures 193 and 194, followed by a *ff* (fortissimo) marking. The tempo marking *molto rit.* (very slow) is placed at the top right of the page. The notation includes slurs, accents, and articulation marks such as staccato and marcato.

V  $\text{♩} = 72$

ff no decresc.      ff no decresc.

pp      pp      pp

ff no decresc.      ff no decresc.

pp      pp      pp

ff no decresc.      ff no decresc.

pp      pp      pp

ff no decresc.      ff no decresc.

pp      pp      pp

ff no decresc.      ff no decresc.

pp      pp      pp

ff no decresc.      ff no decresc.

pp      pp      pp

molto rit.

**W** Rubato ♩ = 84

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The music is written in bass clef with a key signature of one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 201, then to 4/4 at measure 202, and returns to 3/4 at measure 203. The tempo is marked 'molto rit.' and the performance style is 'Rubato' with a tempo of ♩ = 84. Dynamics include fortissimo (ff), mezzo-piano (mp), pianissimo (pp), and piano (p). Performance instructions include 'straight mute' and a 'Solo' section for Tbn. 12 starting at measure 201. The score shows various rhythmic patterns, including eighth and quarter notes, and rests.



The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The first five staves (Tbn. 1-5) are grouped together by a brace on the left. The last five staves (Tbn. 6-10) are also grouped together by a brace on the left. The remaining two staves (Tbn. 11 and 12) are not grouped. The score spans five measures, numbered 205 to 209 at the bottom. Tbn. 1, 2, 3, 6, 7, 8, 10, and 11 are mostly silent, indicated by rests. Tbn. 4 (str.) has a melodic line starting in measure 205, marked *mp*, and ending in measure 208, marked *pp*. Tbn. 5 (str.) has a melodic line starting in measure 205, marked *pp*, and ending in measure 206. Tbn. 7 (str.) has a melodic line starting in measure 205, marked *mp*, and ending in measure 208, marked *pp*. Tbn. 9 (str.) has a melodic line starting in measure 205, marked *pp*, and ending in measure 209, marked *pp*. Tbn. 12 (str.) has a melodic line starting in measure 205, marked *pp*, and ending in measure 209, marked *pp*. A 'straight mute' instruction is placed above Tbn. 2 in measure 208. Dynamics *mp* and *pp* are used throughout the score to indicate volume levels. Slurs and hairpins are used to indicate phrasing and dynamics changes.

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12 (str.). The music is written in bass clef. The score spans five measures, numbered 210 to 214 at the bottom. The time signature changes from 3/4 to 4/4 between measures 211 and 212. Dynamic markings include *mp*, *mf*, *pp*, and *f*. The instruction "straight mute" is written above several staves. The notation includes various rhythmic values, slurs, and accents.

Solo (open)

X ♩ = 100

Tbn. 1  
*p* *f* *p* *mf*

Tbn. 2  
*f* *mp*

Tbn. 3  
*f* *mp*

Tbn. 4 (str.)  
*pp*

Tbn. 5 (str.)  
*pp*

Tbn. 6  
*f* *mp*

Tbn. 7

Tbn. 8  
*f* *mp*

Tbn. 9  
*f* *mp*

Tbn. 10 (str.)  
*pp*

Tbn. 11  
*f* *mp*

Tbn. 12 (str.)  
*pp*

215 216 217 218 219

Y ♩ = 69

ritard.

cup mute

cup mute

cup mute

open

open

Solo straight mute

open

Solo open

*p*

*p*

*p*

*mp*

*mp*

*mp*

*pp*

*pp*

*pp*

*pp*

*mp*

*p*

*pp*

*mp*

*p*

*p*

ritard. -----

Solo  
(cup mute)

The musical score is arranged in 12 staves, labeled Tbn. 1 through Tbn. 12. The notation is in bass clef. The score spans measures 225 to 230. Measure 225 shows rests for all tubas. Measure 226 features a melodic line for Tbn. 6, 7, and 8, marked with a straight mute and dynamics *p* and *pp*. Measure 227 is marked with a Solo instruction and cup mute for Tbn. 1, 2, 3, and 4, with dynamics *p* and *pp*. Measures 228 and 229 show melodic lines for Tbn. 9, 10, and 11, marked with 'open' and dynamics *p* and *pp*. Measure 230 shows rests for all tubas. The score includes various musical notations such as slurs, accents, and dynamic markings.

225

226

227

228

229

230