

E PLURIBUS

BY

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of the requirements for the degree,  
Doctor of Music  
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Accepted by the faculty of the  
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in partial fulfillment of the requirements for the degree  
Doctor of Music

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CURTIS N. SMITH

# E Pluribus

SYMPHONY ORCHESTRA  
2017



# Program Notes

This piece is about the individual and the collective, and is inspired by democracy. There are two main characters—the ocean of sound, represented most prominently by the strings—especially at the beginning and end, and a tonal chord progression that emerges gradually from the dense cluster at the beginning of the piece. The sublimation of the tonal progression into the cluster and the cluster’s interaction with the tonal progression propel the piece, delineate structure, and act as a type of embodiment for the societal shifts and interactions experienced in a democracy.

The tonal chord progression is a quotation and adaptation of the strings part from Charles Ives’s *The Unanswered Question*. I turn to Ives and this specific piece for three main reasons. First, I had the United States of America in mind while preparing to write this piece and Ives is arguably the founding father of America’s independent compositional voice. Second, *The Unanswered Question* is similarly interested in sociological interactions; my personification and explorations throughout draw inspiration from this. Last, this piece is also a question; it’s a question about our great American experiment.

Listen for Iannis Xenakis—particularly *Metastasis* and *Pithoprakta*—in the divisi string writing. Xenakis also drew from the intersection of sociology and abstract representations of sound and I have learned from him and his music and writings as I worked on this piece. John Luther Adams’s textural works like *Dark Waves*, *Become River*, and the recent Pulitzer-Prize winning *Become Ocean* also gave me ideas to work with and against. While the swells of diatonic and chromatic sound owe a debt of influence to Adams, I’ve consciously implemented long tones and avoided arpeggios/pulse. I want the lines that emerge from the dense clusters to feel like individuals and the clusters to feel more like groups of individuals than a homogenous mass.

Within the piece there is a cycling of the tonal chord progression, whose repeats roughly determine various sections and local points of arrival. The repetition of this chord progression also affects the harmonies of the large cluster of notes, shifting it from chromatic to various diatonic shades. The cluster at first obscures the tonal progression but later becomes aligned with it to varying degrees throughout the work. This alignment builds toward a climax where all instruments finally have representatives playing the melody simultaneously. Not only is the climax an alignment of instruments, it is a break from the cyclic G major chord progression; the G melts away to chromaticism and then silence, leaving a quartet—made up of a woodwind, brass, and two string players—holding a C major chord. The piece could—and maybe it should—end here. But it doesn’t. The chord thickens as string join in and then it splinters with glissandi pulling apart the stasis and returning to a where the piece began. Democracy moves in cycles and seldom sits on a major triad very long.

## Interpretative Notes

**1-42:** Exposition. The tonal chord progression comes into focus as the chromatic cluster evaporates. These two actors, the chromatic cluster and tonal chord progression, fade in and out—overlapping and interacting. Woodwinds and brass provide color and dynamic reinforcement. The strings most clearly delineate the interaction between the cluster and the tonal chord progression. Strings leave chromatic cluster to join the tonal chord progression and the chromatic cluster becomes a diatonic cluster. Volume swells of these two eventually align and then climax at bar 43. The volume swells, in the strings especially, need to be brought out, as if there were two master fader tracks and the conductor was fading them in and out of one another.

**43-48:** First climax, transition to middle section. Diatonic cluster quickly changes into a chromatic cluster as it fades out with a bright *molto sul pont.* sonority in the strings and polyrhythmic swells in the woodwinds and brass. Violins I.1 stands in relief to the rest of the strings and takes on a concerted role, like that of an individual who has left the collective; however violin I.1-3’s textural shifts to and from *molto sul pont.* and their support from the brass and woodwinds show that they have also been influenced by the collective.

**49-63:** Violins I.1-3 influence the rest of violin sections. Support for their melodic line grows but it is not without dissonance. Brass and low woodwinds support with an iteration of the tonal chord progression but low strings (Violas, Celli, Contrabasses) fade in and muddy the texture and bass line. The upper line hegemony is too simple (or maybe too good) to last and crests (bar 63) and fades out, leaving a new individualistic line in the Eb clarinets pitted against/supported by the contrabasses.

**64-91:** Upper line (in Eb clarinets) moves down from the high concert G6, stepwise, in contrary motion to the rising cluster in the contrabasses. This counterpoint becomes clearer as contrabasses drop out, leaving a clearer tonal center played louder but by fewer contrabasses. The contrabasses that remain between bars 83-91 need to be heard, even as the texture thickens with the strings—especially contrabasses 3 and 4 between bars 87-91. The inverse textural change occurs in the descending line of the woodwinds; what begins as an individual line in the Eb clarinets at 64 grows to the full woodwinds by bar 91. The conductor should work to bring out the melodic, *and* textural counterpoint between the outer voices in this section.

Strings enter (bar 73), at first as a diatonic (C major) cluster, but they become a dense chromatic cluster (by bar 90). Their role is to hint at the C major tonality and reprepare the audience for the exposed C major chord (that emerges from the climax of bar 99) and the breakdown of the C major harmony that follows (bars 112-129).

The exposed A minor harmony at 91-92 is a traditional V-vi deceptive cadence—although veiled by the cluster and overall dense texture until bar 91. The outer voice counterpoint (upper line in woodwinds and lower line in contrabasses) sets up a strong tonal expectation. The false climax at bars 90-91 prepares the audience for C major by interrupting the 5-4-3-2-1 urline with the pause on scale degree 3 (E) and A minor deceptive arrival.

**91-99:** Builds back up and toward the climax at bar 99. The addition of vibrato in the strings, octave doublings throughout, and build in dynamics should all focus on the goal of a Romantic interpretation.

**100-107:** The arrival at bar 100 should feel like a dominant but clouded by the nonchord tones. This fade out is similar and structurally connected to the opening of the piece (bars 1-9), the first climax (bars 43-47), and the deceptive climax at bar 90. However, this arrival is the most important because the C major triad that emerges is represented by all members of the orchestra and is a break from the tonal chord progression in G major. The urline also progresses from scale degrees 4-3 and continues to scale degree 2 (90-91 stopped on scale degree 3). This final interruption prepares the audience for the C major that emerges as everyone fades out. Notice that scale degree 3 is still the highest note in the chord (Vln.II.4)—the Oboes’ C5 is the more important and the Vln.II.4’s E5 can be interpreted as a superposition of E4, a subtle questioning of the stasis. All four instruments should be balanced dynamically at *p* but the oboes’ reedy timbre should call attention to C5.

**108-112:** A calm climax. Do not rush; luxuriate. The cross-fades in the woodwinds and brass need to be as seamless as possible.

**112-129:** Starting at bar 112, the entrances should be unnoticed, true niente. The goal is the cumulative effect of the collective without the distraction of the individual. Starting at bar 118, the glissandi should be soft but noticeable on an individual level and they should become more noticeable as they layer. This may or may not require bringing these glissandi lines out. At bar 129 the texture, dynamics, and harmony should sound almost identical to bar 1, just slightly softer.

**129-End:** Similar to the opening of the piece. The goal is to bring back, as verbatim as possible, the sound world of the start of the piece. The last thing heard should be a final trickle of a single bead from the rain stick. Hold the silence after this final sound for a few seconds, more if it feels right.

# Performance Instructions

**Dynamic Range:** *PPP* = as soft as possible. *FF* = as loud as possible. *o<*, *>o* = from or to niente; niente is literally nothing or as close to nothing as possible.

**Niente—fading in from or out to nothing:** Niente hairpins (see next instruction below) indicate a fade in from or out to niente. Any time this is used, a general, not strict, coordination of parts is expected due to the varying attacks of different instruments.

**Unmeasured Tremolo:** 3-dashed-stems or 2-dash-symbols over whole notes are unmeasured tremolos. Do not play as repeated 32<sup>nd</sup> notes.

**Cross Fading Between Instruments:** At several places pairs of woodwinds and brass are asked to fade in and out of one another. The goal is to achieve the sensation of a single, seamlessly held note. E.g. clarinets at bar 70.



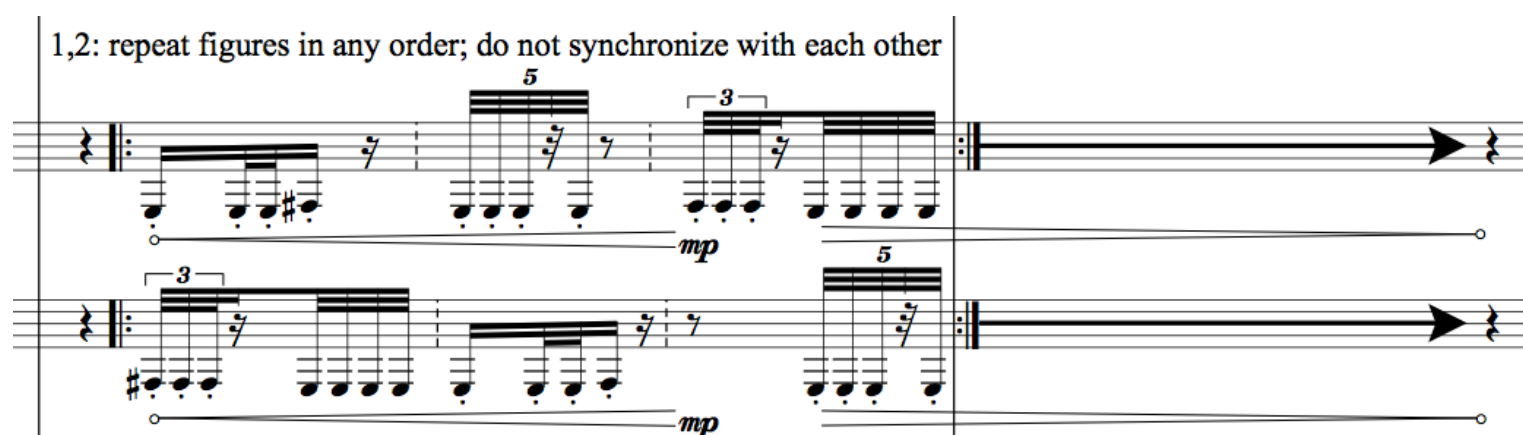
**Open Strings & Balance:** Use open strings whenever possible. All strings should work for an evenness of tone and balance.

**Glissando rhythms:** When glissing across part of a measure, rhythms are provided by stems without noteheads showing the quarter notes of the bar. These rhythms are not articulated. E.g. vla 4, bars 121-125 (below)

**Parenthesis Notes in Glissandi:** When glissandi stretch over long periods a notehead in parenthesis helps show where the player should be. This note is not rearticulated. E.g. vla 4, bars 121-125



**Aleatoric Mobiles:** content between dashed vertical bars is played in a non-repeating order through the duration of the arrow. Where arrow ends at a rest, the repeated gestures end. Dynamics apply whichever content is being performed and apply to the duration of the gesture. E.g. clarinets, bar 13.

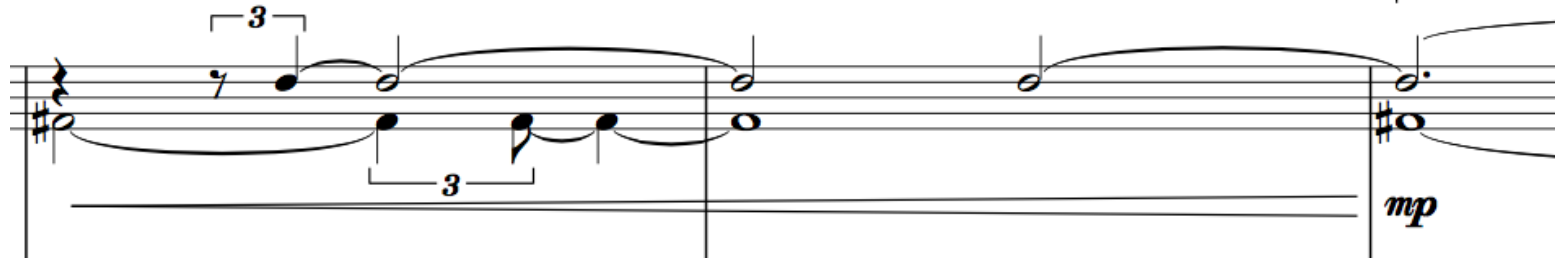


**Bowed Crotales:** Use contrabass bows. Each percussionist needs two bows. Crotales can be bowed in any direction and as much as necessary to produce sound as close to in time as possible. Bow for the duration of the note and let ring.

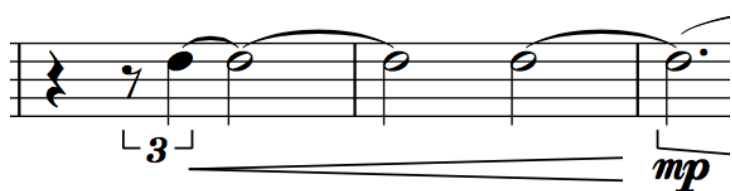
**Molto Sul Ponticello, on the bridge (at bars 46-48, 100-107):** Strings should move fluidly from a clearly defined pitch to playing up on the bridge and creating a diffuse, static (sonority) sound at the last moment before fading out. Don't arrive at the bridge too early while fading out, the last one or two seconds should be on the bridge. Note, at bars 100-107 Vln.II.4 and Vla.2 stay normale while other strings move to molto sul pont.

**Shared Staves:** To keep the conductor score reasonably sized some parts are combined onto a single staff. When necessary, multiple levels of direction are provided above and below the staff. In the case that a dynamic marking is written only underneath, it applies to all instruments on a combined staff. In the case of hairpin crescendos, an entering note will enter at the approximate dynamic level of the currently held note that is crescendoing. E.g. Horn 1,3 bars 52-54. This is reflected in the parts if the conductor would like to see more detail.

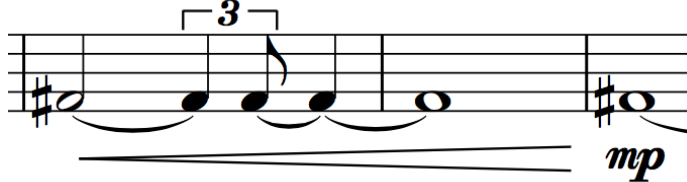
HORNS 1,3 – SCORE, BARS 52-54



HORN 1, PART, BARS 52-54



HORN 3, PART, BARS 52-54



**Feathered Beams:** The number of notes is not exact; the effect should be a gradual acceleration to an unmeasured fast repetition as it approaches the end of the prescribed duration. E.g. Vln.I.1, bar 49.



# Instrumentation

## Woodwinds

- 3 flutes, 3 doubles on piccolo
- 2 oboes
- 1 english horn
- 2 Bb clarinets, both double on Eb clarinets
- 1 bass clarinet
- 2 bassoons
- 1 contra bassoon

## Brass

- 4 horns
- 3 trumpets in C
- 2 trombones
- 1 bass trombone
- 1 tuba

## Percussion

- 4 4 bass drums (all large, same size preferred), 1 tam-tam, 1 suspended cymbals, 2 sets of crotales (1 chromatic octave necessary)—bowed with bass bow, chimes, rain stick, wind chimes (mark tree)
  - 1. bass drum, crotales 1 (A4, C5, D5, E5, F#5—sounding two octaves higher)
  - 2. bass drum, sus. Cymbal, tam-tam, crotales 1
  - 3. bass drum, chimes
  - 4. bass drum, crotales 2 (G4, B4—sounding two octaves higher)
- 1 timpanist (3 lower drums)

## Strings

- 12 violin I
- 10 violin II
- 9 violas
- 10 cellos
- 8 basses

## ORCHESTRA SEATING

Standard orchestra setup with timpani in the back center and percussionists flanking the orchestra. Percussion 1 and 2 are to the left, with percussion 1 on the far left. Percussion 3 and 4 to the right side of the orchestra with percussion 4 on the far right.



TRANPOSED SCORE  
DURATION: Approx. 11 minutes

# E Pluribus

CURTIS N SMITH  
b.1983

♩ = 50, placid

This musical score is for the piece "E Pluribus" by Curtis N. Smith, transposed. It is a full orchestral score with a duration of approximately 11 minutes. The tempo is marked as ♩ = 50, placid. The score is arranged in a standard orchestral layout, with woodwinds at the top, brass below, strings at the bottom, and percussion in the middle. The percussion section includes Timpani, four Percussion parts, and Crotales. The string section consists of Violins I and II, Violas, Cellos, and Contrabasses. The score includes various performance instructions such as "soft felt mallets", "heavy felt beaters", "tutti con sord.", and "non vibrato unless otherwise noted". It also features dynamic markings like *ppp*, *p*, *mp*, and *f*. The score is divided into measures, with measure numbers 2, 3, 4, 5, 6, 7, 8, 9, and 10 indicated at the bottom.

1.2: repeat figures in any order; do not synchronize with each other (.)

3,4 straight mute

increase angle ..... to slightly deeper tilt, slow trickle of beads

11 12 13 14 15 16 17

2

Detailed description: This page of a musical score for 'E Pluribus' contains staves for various instruments. The woodwind section includes Flutes 1-3 (with piccolo), Oboes 1-2, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1-3, Trombones 1-2, and Tuba. The percussion section includes four different percussion parts with specific instructions like 'rain stick' and 'increase angle'. The string section includes Violins I (1-12), Violins II (1-10), Violas (1-9), Cellos (1-10), and Double Basses (1-8). The score features complex rhythmic patterns, dynamic markings (pp, mp, mf, p, f), and performance instructions such as '3,4 straight mute' and 'increase angle'. Measure numbers 11 through 17 are indicated at the bottom of the page.

E Pluribus

19

a2: repeat figures in any order; avoid repeated patterns and don't synchronize with other flutes or piccolo

a2: repeat figures in any order; avoid repeated patterns and don't synchronize with other flutes or piccolo

Fl. 1-2  
Fl. 3 (piccolo)  
Ob. 1-2  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.  
Hn. 1 & 2  
Hn. 3 & 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1 (Bas Drum)  
Perc. 2 (Bas Drum)  
Perc. 3 (Bas Drum)  
Perc. 4 (Bas Drum)  
Vln. I. 1-3  
Vln. I. 4  
Vln. I. 5  
Vln. I. 6  
Vln. I. 7  
Vln. I. 8  
Vln. I. 9  
Vln. I. 10  
Vln. I. 11  
Vln. I. 12  
Vln. II. 1-2  
Vln. II. 3  
Vln. II. 4  
Vln. II. 5  
Vln. II. 6  
Vln. II. 7  
Vln. II. 8  
Vln. II. 9  
Vln. II. 10  
Vla. 1  
Vla. 2  
Vla. 3  
Vla. 4  
Vla. 5  
Vla. 6  
Vla. 7  
Vla. 8  
Vla. 9  
Vc. 1-2  
Vc. 3  
Vc. 4  
Vc. 5  
Vc. 6  
Vc. 7  
Vc. 8  
Vc. 9  
Vc. 10  
Cb. 1-2  
Cb. 3  
Cb. 4  
Cb. 5  
Cb. 6  
Cb. 7  
Cb. 8

ALL STRINGS: repeated notes played off the string

ALL STRINGS: repeated notes played off the string

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Fl. 1-2 (flute) *ppp* *mf* *f* *ppp*

Fl. 3 *ppp* *mf* *f* *ppp*

Ob. 1-2 (Ob. 2 does not trill) 2 *p* *mf* *mp* *f* *ppp*

Cl. 1-2 *ppp* *mf* *f* *ppp* *f*

B. Cl. *ppp* *mf* *f* *ppp* *f*

Bsn. 1-2 *ppp* *mf* *f* *ppp* *f*

Cbsn. *ppp* *mf* *f* *ppp* *f*

Hn. 1 & 2 *ppp* *mf* *f* *ppp* *mf* 1,2 remove mute

Hn. 3 & 4 *ppp* *mf* *f* *ppp* *mf* 3,4 remove mute

C Tpt. 1-3 *ppp* *mf* *f* *ppp* *mf*

Tbn. 1-2 *ppp* *mf* *f* *ppp* *mf*

B. Tbn. *ppp* *mf* *f* *ppp* *mf*

Tba. *ppp* *mf* *f* *ppp* *mf*

Timp. *mf* *mf* *mf* *mf*

Perc. 1 *p* *mp* *pp* *mp* *ppp*

Perc. 2 *p* *mp* *pp* *mp* *ppp*

Perc. 3 *p* *mp* *p* *mp* *ppp*

Perc. 4 *p* *mp* *p* *mp* *ppp*

Vln. I. 1-3 *mf* *mf* *mf* *mf*

Vln. I. 4 *mf* *mf* *mf* *mf*

Vln. I. 5 *mf* *mf* *mf* *mf*

Vln. I. 6 *mf* *mf* *mf* *mf*

Vln. I. 7 *mf* *mf* *mf* *mf*

Vln. I. 8 *mf* *mf* *mf* *mf*

Vln. I. 9 *mf* *mf* *mf* *mf*

Vln. I. 10 *mf* *mf* *mf* *mf*

Vln. I. 11 *mf* *mf* *mf* *mf*

Vln. I. 12 *mf* *mf* *mf* *mf*

Vln. II. 1-2 *mf* *mf* *mf* *mf*

Vln. II. 3 *mf* *mf* *mf* *mf*

Vln. II. 4 *mf* *mf* *mf* *mf*

Vln. II. 5 *mf* *mf* *mf* *mf*

Vln. II. 6 *mf* *mf* *mf* *mf*

Vln. II. 7 *mf* *mf* *mf* *mf*

Vln. II. 8 *mf* *mf* *mf* *mf*

Vln. II. 9 *mf* *mf* *mf* *mf*

Vln. II. 10 *mf* *mf* *mf* *mf*

Vla. 1 *mf* *mf* *mf* *mf*

Vla. 2 *mf* *mf* *mf* *mf*

Vla. 3 *f* *mf* *f* *mf*

Vla. 4 *mf* *mf* *mf* *mf*

Vla. 5 *mf* *mf* *mf* *mf*

Vla. 6 *f* *mf* *f* *mf*

Vla. 7 *f* *mf* *f* *mf*

Vla. 8 *f* *mf* *f* *mf*

Vla. 9 *f* *mf* *f* *mf*

Vc. 1-2 (1,2) *f* *mf* *f* *mf*

Vc. 3 *mf* *mf* *mf* *mf*

Vc. 4 *mf* *mf* *mf* *mf*

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

Vc. 6 *mf* *mf* *mf* *mf*

Vc. 7 *mf* *mf* *mf* *mf*

Vc. 8 *mf* *mf* *mf* *mf*

Vc. 9 *f* *mf* *f* *mf*

Vc. 10 *mf* *mf* *mf* *mf*

Cb. 1-2 *f* *mf* *f* *mf*

Cb. 3 *mf* *mf* *mf* *mf*

Cb. 4 *mf* *mf* *mf* *mf*

Cb. 5 *mf* *mf* *mf* *mf*

Cb. 6 *mf* *mf* *mf* *mf*

Cb. 7 *f* *mf* *f* *mf*

Cb. 8 *mf* *mf* *mf* *mf*

E Pluribus

Fl.1-2 (a2) *mf*  
Fl.3 *mf*  
Cl.1-2  
B. Cl.  
Bsn.1-2  
Cbsn.  
Hn.1 & 2 1,2 insert straight mute  
Hn.3 & 4 3,4 insert straight mute  
C Tpt.1-3 *mf*  
Tbn.1-2  
B. Tbn.  
Tba.  
Timp. *pp*  
Perc.1 (Bass Drum) *mf*  
Perc.2 (Bass Drum) *ppp*  
Perc.3 (Bass Drum) *mf*  
Perc.4 (Bass Drum) *ppp*  
Vln.I.1-3 (1,2,3) *mp*  
Vln.I.4 *mp*  
Vln.I.5 *mp*  
Vln.I.6 *mp*  
Vln.I.7 *mp*  
Vln.I.8 *mp*  
Vln.I.9 *mp*  
Vln.I.10 *mp*  
Vln.I.11 *mp*  
Vln.I.12 *mp*  
Vln.II.1-2 (1,2) *mp*  
Vln.II.3 *mp*  
Vln.II.4 *mp*  
Vln.II.5 *mp*  
Vln.II.6 *mp*  
Vln.II.7 *mp*  
Vln.II.8 *mp*  
Vln.II.9 *mp*  
Vln.II.10 *mp*  
Vla.1 *mp*  
Vla.2 *mp*  
Vla.3 *mp*  
Vla.4 *mp*  
Vla.5 *mp*  
Vla.6 *mp*  
Vla.7 *mp*  
Vla.8 *mp*  
Vla.9 *mp*  
Vc.1-2 (1,2) *mp*  
Vc.3 *mp*  
Vc.4 *mp*  
Vc.5 *mp*  
Vc.6 *mp*  
Vc.7 *mp*  
Vc.8 *mp*  
Vc.9 *mp*  
Vc.10 *mp*  
Cb.1-2 (1,2) *mp*  
Cb.3 *mp*  
Cb.4 *mp*  
Cb.5 *mp*  
Cb.6 *mp*  
Cb.7 *mp*  
Cb.8 *mp*

E Pluribus

This page of the musical score for 'E Pluribus' contains the following instruments and parts:

- E. Hn. (English Horn)
- Cl.1-2 (Clarinets 1 and 2)
- B. Cl. (Bass Clarinet)
- Bsn.1-2 (Bassoons 1 and 2)
- Cbsn. (Coborn)
- Hn.1 & 2 (Horns 1 and 2)
- Hn.3 & 4 (Horns 3 and 4)
- C Tpt.1-3 (Cornets 1, 2, and 3)
- Tbn.1-2 (Trumpets 1 and 2)
- B. Tbn. (Baritone Trumpet)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc.1-4 (Percussion 1 through 4)
- Vln.I.1-3 (Violins I 1, 2, and 3)
- Vln.I.4-12 (Violins I 4 through 12)
- Vln.II.1-2 (Violins II 1 and 2)
- Vln.II.3-10 (Violins II 3 through 10)
- Vla.1-9 (Violas 1 through 9)
- Vc.1-2 (Violoncellos 1 and 2)
- Vc.3-10 (Violoncellos 3 through 10)
- Cb.1-2 (Contrabassoons 1 and 2)
- Cb.3-8 (Contrabassoons 3 through 8)

Performance instructions include '1,2 remove mutes' and '3,4 remove mutes'. Dynamic markings such as *mf*, *pp*, and *p* are used throughout the score.

E Pluribus

This page contains the musical score for the section 'E Pluribus', spanning measures 37 to 39. The score is arranged in three systems. The first system (measures 37-38) includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, and Percussion), strings (Violins I & II, Violas, Cellos, and Double Basses), and a C Trumpet part. The second system (measures 38-39) continues the woodwind and string parts, with specific performance instructions like 'insert straight mute' and '3,4 straight mute'. The third system (measures 39-40) concludes the section with various dynamic markings and articulations. The score is written for a full orchestra with multiple players per part, including a C Trumpet part. Dynamic markings such as *mf*, *pp*, *ppp*, and *p* are used throughout. Performance instructions include '1,2 insert straight mute', 'All trumpets straight mute', and '3,4 straight mute'. The score is written in a standard musical notation with stems and beams for rhythmic notation.



Fl.1-2  
Fl.3  
Ob.1-2  
E. Hn.  
Cl.1  
Cl.2  
B. Cl.  
Bsn.1-2  
Cbsn.  
Hn.1 & 2  
Hn.3 & 4  
C Tpt.1-3  
Tbn.1-2  
B. Tbn.  
Tba.  
Timp.  
Perc.1 (Bass Drum)  
Perc.2 (Snc. Cymbal)  
Perc.3 (medium yarn mallet)  
Perc.4  
Vln.I.1-3  
Vln.I.4  
Vln.I.5  
Vln.I.6  
Vln.I.7  
Vln.I.8  
Vln.I.9  
Vln.I.10  
Vln.I.11  
Vln.I.12  
Vln.II.1-2  
Vln.II.3  
Vln.II.4  
Vln.II.5  
Vln.II.6  
Vln.II.7  
Vln.II.8  
Vln.II.9  
Vln.II.10  
Vla.1  
Vla.2  
Vla.3  
Vla.4  
Vla.5  
Vla.6  
Vla.7  
Vla.8  
Vla.9  
Vc.1-2  
Vc.3  
Vc.4  
Vc.5  
Vc.6  
Vc.7  
Vc.8  
Vc.9  
Vc.10  
Cb.1-2  
Cb.3  
Cb.4  
Cb.5  
Cb.6  
Cb.7  
Cb.8

E Pluribus

Musical score for E Pluribus, page 43. The score includes parts for Woodwinds (Flutes 1-2, Flute 3, Oboe 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Saxophones 1-2, Contrabass), Brass (Horns 1 & 2, Horns 3 & 4, Trumpets 1-3, Trombones 1-2, Baritone, Tuba, Timpani), Percussion (Percussion 1-4), and Strings (Violins I 1-12, Violins II 1-10, Violas 1-9, Violoncellos 1-10, Contrabasses 1-8). The score shows complex woodwind patterns and string textures with various dynamic markings (ppp, pp, mf, mp, p, f) and performance instructions. The page number 43 is visible at the bottom left.

1,2 remove mute  
3,4 remove mute  
All trumpets: remove mute

ALL STRINGS: gradually to molto sul pont. while fading out  
Vln. I-1: normale, gradually more espressivo and add vibrato

ALL STRINGS: gradually to molto sul pont. while fading out

ALL STRINGS: gradually to molto sul pont. while fading out

ALL STRINGS: gradually to molto sul pont. while fading out  
normale .....

ALL STRINGS: gradually to molto sul pont. while fading out  
normale .....

Cl.1 (1) To Eb Clarinet  
 Cl.2 (2) To Eb Clarinet  
 B. Cl.  
 Bsn.1-2  
 Cbsn.  
 Hn.1 & 2  
 Hn.3 & 4  
 C Tpt.1-3  
 Tbn.1-2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc.1 [Cymbals] brass mallet to Bass Drum  
 Perc.2 [Metal Wind Chimes] activate through 1 s. duration of note to Bass Drum  
 Perc.3 [Bass Drum]  
 Perc.4  
**ALL STRINGS: normale, non vibrato, with pent-up energy**  
 Vln.I.1-3 (2 & 3, fade out by beat 4) (1, solo, molto espressivo) (4) normale ..... molto sul pont. non vibrato ..... normale, non vibrato, with pent-up energy (1,2,3)  
 Vln.I.4  
 Vln.I.5  
 Vln.I.6  
 Vln.I.7  
 Vln.I.8  
 Vln.I.9  
 Vln.I.10  
 Vln.I.11  
 Vln.I.12  
 Vln.II.1-2 2 normale ..... **ALL STRINGS: normale, non vibrato, with pent-up energy** molto sul pont. normale (1,2)  
 Vln.II.3  
 Vln.II.4  
 Vln.II.5  
 Vln.II.6  
 Vln.II.7  
 Vln.II.8  
 Vln.II.9  
 Vln.II.10  
 Vla.1 normale ..... molto sul pont. **ALL STRINGS: normale, non vibrato, with pent-up energy**  
 Vla.2  
 Vla.3  
 Vla.4  
 Vla.5  
 Vla.6  
 Vla.7  
 Vla.8  
 Vla.9  
 Vc.1-2 ..... molto sul pont. **ALL STRINGS: normale, non vibrato, with pent-up energy**  
 Vc.3  
 Vc.4  
 Vc.5  
 Vc.6  
 Vc.7  
 Vc.8  
 Vc.9  
 Vc.10  
 Cb.1-2 ..... molto sul pont. **ALL STRINGS: normale, non vibrato, with pent-up energy**  
 Cb.3  
 Cb.4  
 Cb.5  
 Cb.6  
 Cb.7  
 Cb.8

E Pluribus

57

Cl.1-2  
B. Cl.  
Bsn.1-2  
Cbsn.  
Hn.1 & 2  
Hn.3 & 4  
C Tpt.1-3  
Tbn.1-2  
B. Tbn.  
Tba.  
Timp.  
Perc.1  
Perc.2  
Perc.3  
Perc.4  
Vln.I.1-3  
Vln.I.4  
Vln.I.5  
Vln.I.6  
Vln.I.7  
Vln.I.8  
Vln.I.9  
Vln.I.10  
Vln.I.11  
Vln.I.12  
Vln.II.1-2  
Vln.II.3  
Vln.II.4  
Vln.II.5  
Vln.II.6  
Vln.II.7  
Vln.II.8  
Vln.II.9  
Vln.II.10  
Vla.1  
Vla.2  
Vla.3  
Vla.4  
Vla.5  
Vla.6  
Vla.7  
Vla.8  
Vla.9  
Vc.1-2  
Vc.3  
Vc.4  
Vc.5  
Vc.6  
Vc.7  
Vc.8  
Vc.9  
Vc.10  
Cb.1-2  
Cb.3  
Cb.4  
Cb.5  
Cb.6  
Cb.7  
Cb.8

Fl.1-2  
Cl.1-2  
B. Cl.  
Bsn.1-2  
Cbsn.  
C Tpt.1-3  
Tbn.1-2  
B. Tbn.  
Tba.  
Perc.1  
Perc.3  
Perc.3  
Perc.4  
Vln.I.1-3  
Vln.I.4  
Vln.I.5  
Vln.I.6  
Vln.I.7  
Vln.I.8  
Vln.I.9  
Vln.I.10  
Vln.I.11  
Vln.I.12  
Vln.II.1-2  
Vln.II.3  
Vln.II.4  
Vln.II.5  
Vln.II.6  
Vln.II.7  
Vln.II.8  
Vln.II.9  
Vln.II.10  
Vla.1  
Vla.2  
Vla.3  
Vla.4  
Vla.5  
Vla.6  
Vla.7  
Vla.8  
Vla.9  
Vc.1-2  
Vc.3  
Vc.4  
Vc.5  
Vc.6  
Vc.7  
Vc.8  
Vc.9  
Vc.10  
Cb.1-2  
Cb.3  
Cb.4  
Cb.5  
Cb.6  
Cb.7  
Cb.8

CL1 & 2, in E  
CL1.2: cross fade entrances and cut offs (see performance note) CL1 upper, 2 lower  
ALL TRUMPETS: harmon mute in  
To Tam-tam  
To Rain Stick  
To Metal Wind Chimes  
1,2,3  
(1,2,3)  
(1,2)  
(1, solo) gradually to molto sul pont.  
1, solo gradually to molto sul pont.  
63 64 65 66 67 68

E Pluribus

70

Fl.1-2 *mp* (Cl.1,2 in Eb)

Cl.1-2 *mp*

B. Cl. *mf* *pp*

Bsn.1-2 *mf* *pp*

Cbsn. *mf* *pp*

C Tpt.1-3 (ALL TRUMPETS, harmon mutes) *pp* *mp*

Tbn.1-2 1.2 *pp* *mf* *pp*

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

Tba. *pp* *mf* *pp*

Perc.1 heavy yarn beater *mp*

Perc.3 scrape (triangle beater) l.v.

Perc.4 Metal Wind Chimes activate through duration of the note l.v. *pp*

Perc.4 Rain Stick shallow tilt, occasional trickle of beads l.v. *mp*

Perc.4 To B.D.

Vln.I.1-3 (L.solo) *pp* *molto sul pont.*

Vln.I.4

Vln.I.5

Vln.I.6

Vln.I.7

Vln.I.8

Vln.I.9

Vln.I.10

Vln.I.11

Vln.I.12

Vln.II.1-2 *molto sul pont.* *normale*

Vln.II.3 *molto sul pont.* *mf* *normale*

Vln.II.4 *molto sul pont.* *mf* *normale*

Vln.II.5

Vln.II.6 *molto sul pont.* *mf* *normale*

Vln.II.7

Vln.II.8

Vln.II.9 *molto sul pont.* *mf* *normale*

Vln.II.10

Vla.1

Vla.2 *molto sul pont.*

Vla.3 *molto sul pont.* I II

Vla.4

Vla.5

Vla.6

Vla.7

Vla.8

Vla.9

Vc.1-2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

Vc.9

Vc.10

Cb.1-2

Cb.3 *mf* *p*

Cb.4 *mf* *p*

Cb.5 *mf* *p*

Cb.6 *mf* *p*

Cb.7 II *mf* *p*

Cb.8 *mf* *p*

76

Fl. 1-2  
Fl. 3 (piccolo)  
Ob. 1-2  
E. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.  
Perc. 1  
Perc. 2  
Perc. 3  
Vln. I. 1-3  
Vln. I. 4  
Vln. I. 5  
Vln. I. 6  
Vln. I. 7  
Vln. I. 8  
Vln. I. 9  
Vln. I. 10  
Vln. I. 11  
Vln. I. 12  
Vln. II. 1-2  
Vln. II. 3  
Vln. II. 4  
Vln. II. 5  
Vln. II. 6  
Vln. II. 7  
Vln. II. 8  
Vln. II. 9  
Vln. II. 10  
Vla. 1  
Vla. 2 normale  
Vla. 3 normale  
Vla. 4  
Vla. 5  
Vla. 6  
Vla. 7  
Vla. 8  
Vla. 9 IV  
Vc. 1-2  
Vc. 3  
Vc. 4  
Vc. 5  
Vc. 6  
Vc. 7  
Vc. 8  
Vc. 9  
Vc. 10  
Cb. 1-2  
Cb. 3  
Cb. 4  
Cb. 5  
Cb. 6  
Cb. 7  
Cb. 8

E Pluribus

Fl.1-2 (a2)  
Fl.3 (piccolo)  
Ob.1-2 (a2)  
E. Hn.  
Cl.1-2 (Clarinet 1&2 in Bb)  
B. Cl.  
Bsn.1-2 (a2)  
Cbsn.  
C Tpt.1-3 (1,2) (3)  
Tbn.1-2  
B. Tbn.  
Tba.  
Timp.  
Perc.1 (Tam-tam, heavy yarn beater)  
Perc.2  
Perc.3  
Vln.I.1-3  
Vln.I.4  
Vln.I.5  
Vln.I.6  
Vln.I.7  
Vln.I.8  
Vln.I.9  
Vln.I.10  
Vln.I.11  
Vln.I.12  
Vln.II.1-2  
Vln.II.3  
Vln.II.4  
Vln.II.5  
Vln.II.6  
Vln.II.7  
Vln.II.8  
Vln.II.9  
Vln.II.10  
Vla.1  
Vla.2  
Vla.3  
Vla.4  
Vla.5  
Vla.6  
Vla.7  
Vla.8  
Vla.9  
Vc.1-2  
Vc.3  
Vc.4  
Vc.5  
Vc.6  
Vc.7  
Vc.8  
Vc.9  
Vc.10  
Cb.1-2  
Cb.3  
Cb.4  
Cb.5  
Cb.6  
Cb.7  
Cb.8

ALL TRUMPETS: remove mute

82 83 84 85 86 87



E Pluribus

92

ALL: With growing intensity that builds toward bar 99

88

89

90

91  
17

92

93

94

Fl. 1-2 (a2)  
 Fl. 3 (piccolo)  
 Ob. 1-2 (a2)  
 E. Hn.  
 Cl. 1-2  
 B. Cl.  
 Bsn. 1-2  
 Cbsn.  
 Hn. 1 & 2  
 Hn. 3 & 4  
 C Tpt. 1-3 (1,2)  
 Tbn. 1-2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. 1 (Bass Drum)  
 Perc. 2 (Sus. Cym.)  
 Perc. 3  
 Perc. 4  
 Vln. I. 1-3 (1,2,3) with vibrato  
 Vln. I. 4 with vibrato  
 Vln. I. 5 with vibrato  
 Vln. I. 6 with vibrato  
 Vln. I. 7 with vibrato  
 Vln. I. 8 with vibrato  
 Vln. I. 9 with vibrato  
 Vln. I. 10 with vibrato  
 Vln. I. 11 with vibrato  
 Vln. I. 12 with vibrato  
 Vln. II. 1-2 (1,2) with vibrato  
 Vln. II. 3 with vibrato  
 Vln. II. 4 with vibrato  
 Vln. II. 5 with vibrato  
 Vln. II. 6 with vibrato  
 Vln. II. 7 with vibrato  
 Vln. II. 8 with vibrato  
 Vln. II. 9 with vibrato  
 Vln. II. 10 with vibrato  
 Vla. 1 with vibrato  
 Vla. 2 with vibrato  
 Vla. 3 with vibrato  
 Vla. 4 with vibrato  
 Vla. 5 with vibrato  
 Vla. 6 with vibrato  
 Vla. 7 with vibrato  
 Vla. 8 with vibrato  
 Vla. 9 with vibrato  
 Vc. 1-2 (1,2) with vibrato  
 Vc. 3 with vibrato  
 Vc. 4 with vibrato  
 Vc. 5 with vibrato  
 Vc. 6 with vibrato  
 Vc. 7 with vibrato  
 Vc. 8 with vibrato  
 Vc. 9 with vibrato  
 Vc. 10 with vibrato  
 Cb. 1-2 (1,2) with vibrato  
 Cb. 3  
 Cb. 4  
 Cb. 5  
 Cb. 6  
 Cb. 7  
 Cb. 8

ALL STRINGS: gradually move to molto pont., non vibrato while fading out, end on the bridge  
 stay normale while other strings move to molto sul pont.  
 ALL STRINGS: gradually move to molto pont., non vibrato while fading out, end on the bridge  
 ALL STRINGS: gradually move to molto pont., non vibrato while fading out, end on the bridge  
 ALL STRINGS: gradually move to molto pont., non vibrato while fading out, end on the bridge

E Pluribus

The image displays a page of a musical score for the piece 'E Pluribus', spanning measures 101 to 107. The score is organized into several sections of instruments:

- Woodwinds:** Flutes (Fl. 1-2, Fl. 3), Oboes (Ob. 1-2), English Horn (E. Hn.), Clarinets (Cl. 1-2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1-2), and Contrabassoon (Cbsn.).
- Brass:** Horns (Hn. 1 & 2, Hn. 3 & 4), Trumpets (C Tpt. 1-3), Trombones (Tbn. 1-2, B. Tbn.), and Tubas (Tba.).
- Percussion:** Four percussion parts (Perc. 1-4), including a Bass Drum.
- Strings:** Violins (Vln. I. 1-12, Vln. II. 1-10), Violas (Vla. 1-9), Violoncellos (Vc. 1-10), and Double Basses (Cb. 1-8).

The score includes various musical notations such as dynamics (e.g., *mp*, *pp*, *f*, *ppp*), articulation, and performance instructions like "to Flute" and "1 stays *p*".

112

118

Fl.1-2  
 Fl.3  
 Ob.1-2  
 Cl.1-2  
 Hn.1 & 2  
 Hn.3 & 4  
 C Tpt.1-3  
 Perc.1  
 Perc.2  
 Perc.3  
 Perc.4  
 Vln.I.1-3  
 Vln.I.4  
 Vln.I.5  
 Vln.I.6  
 Vln.I.7  
 Vln.I.8  
 Vln.I.9  
 Vln.I.10  
 Vln.I.11  
 Vln.I.12  
 Vln.II.1-2  
 Vln.II.3  
 Vln.II.4  
 Vln.II.5  
 Vln.II.6  
 Vln.II.7  
 Vln.II.8  
 Vln.II.9  
 Vln.II.10  
 Vla.1  
 Vla.2  
 Vla.3  
 Vla.4  
 Vla.5  
 Vla.6  
 Vla.7  
 Vla.8  
 Vla.9  
 Vc.1-2  
 Vc.3  
 Vc.4  
 Vc.5  
 Vc.6  
 Vc.7  
 Vc.8  
 Vc.9  
 Vc.10  
 Cb.1-2  
 Cb.3  
 Cb.4  
 Cb.5  
 Cb.6  
 Cb.7  
 Cb.8

ALL STRINGS (except vln.II-4, vla.2): con sord., non vibrato, placid  
 bring out gliss. notes, back off on sustained notes

ALL STRINGS (except vln.II-4, vla.2): con sord., non vibrato, placid

ALL STRINGS (except vln.II-4, vla.2): con sord., non vibrato, placid

ALL STRINGS (except vln.II-4, vla.2): con sord., non vibrato, placid

Fl. 1-2  
Fl. 3  
Ob. 1-2  
Cl. 1-2  
Hn. 1 & 2  
Hn. 3 & 4  
C Tpt. 1-3  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Vln. I. 1-3  
Vln. I. 4  
Vln. I. 5  
Vln. I. 6  
Vln. I. 7  
Vln. I. 8  
Vln. I. 9  
Vln. I. 10  
Vln. I. 11  
Vln. I. 12  
Vln. II. 1-2  
Vln. II. 3  
Vln. II. 4  
Vln. II. 5  
Vln. II. 6  
Vln. II. 7  
Vln. II. 8  
Vln. II. 9  
Vln. II. 10  
Vla. 1  
Vla. 2  
Vla. 3  
Vla. 4  
Vla. 5  
Vla. 6  
Vla. 7  
Vla. 8  
Vla. 9  
Vc. 1-2  
Vc. 3  
Vc. 4  
Vc. 5  
Vc. 6  
Vc. 7  
Vc. 8  
Vc. 9  
Vc. 10  
Cb. 1-2  
Cb. 3  
Cb. 4  
Cb. 5  
Cb. 6  
Cb. 7  
Cb. 8

120 121 122 123 124 125 126 127 128 129 130 131

Cl.1-2

Perc.1

Perc.2

Perc.3

Perc.4

Vln.I.1-3

Vln.I.4

Vln.I.5

Vln.I.6

Vln.I.7

Vln.I.8

Vln.I.9

Vln.I.10

Vln.I.11

Vln.I.12

Vln.II.1-2

Vln.II.3

Vln.II.4

Vln.II.5

Vln.II.6

Vln.II.7

Vln.II.8

Vln.II.9

Vln.II.10

Vla.1

Vla.2

Vla.3

Vla.4

Vla.5

Vla.6

Vla.7

Vla.8

Vla.9

Vc.1-2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

Vc.9

Vc.10

Cb.1-2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

Cb.8

ALL CROTALES: Bowed

[Crotale, Set 1]

[Crotale, Set 2]

[Rain Stick] shallow tilt, occasional trickle of beads

(1,2,3)

(1,2)

(1, solo)

pp

p

mf

1

(2)

132 133 134 135 136 137 138 139 140

22