

HENDECANDRE

for eleven players

KYLE ROWAN

Score

I

Aggressive (♩ = 84)

The score is divided into two systems. The first system includes Oboe 1, Oboe 2, Bassoon 1, and Bassoon 2, all of which are silent. The second system includes Trumpet in C 1, Trumpet in C 2, Trombone 1, Trombone 2, Timpani, Percussion, and Double Bass. The Trombone 1 and 2 parts feature complex rhythmic patterns with accents and dynamic markings such as *fp* and *f*. The Percussion part includes a Tenor drum with a pattern of *sfz* and *f* notes, and a Double Bass part with *sfz* notes. The score is marked with a tempo of 84 beats per minute and an aggressive character.

HENDECANDRE • ROWAN

Ob. 1 *mp* *mp* *mp*

Ob. 2 *mp* *mp* *mp*

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1 *fp* *f* *ff* *fp* *f* *fp* *f*

Tbn. 2 *fp* *f* *ff* *fp* *f* *fp* *f*

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

Perc. *f* *p* *f* *p* *f* *p*

D.B. *sfz* *sfz* *f* *f* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

Bsn. 1

Bsn. 2

C Tpt. 1 *p* *crescendo poco a poco*

C Tpt. 2 *p* *crescendo poco a poco*

Tbn. 1 *5:3* *ff*

Tbn. 2 *ff*

Timp. *f* *ff*

Perc. *ff* *p* (audible attack, but little to no resonance) *crescendo poco a poco*

D.B. *col legno* *f* *sempre*

A

A

A

HENDECANDRE • ROWAN

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Ob. 1 & 2:** Play from measure 14. Dynamics include *fp* and *f*. Fingerings 5 and 3 are indicated.
- Bsn. 1 & 2:** Rests throughout the section.
- C Tpt. 1 & 2:** Active parts with complex rhythms. Dynamics include *f*.
- Tbn. 1 & 2:** Active parts with complex rhythms. Dynamics include *fp* and *f*. Slurs with 5:3 markings are present.
- Timp.:** Active part with dynamics *sfz*.
- Perc.:** Active part with dynamics *f* and *sfz*. Includes a *l.v.* (low voice) marking and a *Tenor drum* instruction.
- D.B.:** Active part with dynamics *sfz*.

A section labeled **B** begins at measure 14. The score includes various dynamic markings such as *fp*, *f*, and *sfz*, along with performance instructions like *l.v.* and *Tenor drum*.

Ob. 1
fp *f* *fp*

Ob. 2
fp *f* *fp*

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

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

C Tpt. 1
-

C Tpt. 2
-

Tbn. 1
fp *f* *fp* *f* *fp* *f*

Tbn. 2
fp *f* *fp* *f* *fp* *f*

Timp.
sfz *f* *p* *f* *p* *f*

Perc.
sfz *sfz* *f* *p* *f* *p*

D.B.
sfz *sfz* *sfz* *sfz* *sfz*

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

sfz *sfz* *sub p* *sub f* *p* *sub f*

f *fp* *f* *pp*

f *fp* *f* *pp*

f *sub p* *sub f* *p* *sub f*

f *sub p* *sub f* *p* *sub f*

ff *ff*

p *p*

pizz.

Crotales

C

C

C

30

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

p

sub. f

fp

p

fp

f

f

f

p

f

p

f

p

f

f

sub. f

sfz

D

D

D

5:3

5:3

5:3

5:4

5:3

5:4

6 tam tams

3

3

3

3

3

3

HENDECANDRE • ROWAN

Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Timp.
Perc.
D.B.

35

crescendo poco a poco

f *fp* *f* *pp*

f *fp* *f* *pp*

f *fp* *f* *p* *f*

f *fp* *f* *p* *f*

crescendo poco a poco

f *pp* *mp*

fp *f* *pp* *mp*

f *p* *f*

f *p* *f*

f *p* *f*

arco *5:3* *5:3* *5:4*

sfz *p* *sfz* *p* *sfz* *p*

E

E

E

5:3

5:3

5:4

5:3

5:3

5:4

56 **F**

Ob. 1 *fp*

Ob. 2 *fp*

Bsn. 1 *f* *p* *5:4*

Bsn. 2 *f* *p*

C Tpt. 1 *pp* **F** *5:3*

C Tpt. 2 *f* *pp*

Tbn. 1 *5:3* *pp* *fp* *mp* *fp* *mp* *fp* *mf* *fp* *mf* *5* *5:3*

Tbn. 2 *f* *pp* *fp* *mp* *fp* *mp* *fp* *mf* *fp* *mf* *fp* *mf*

Timp. **F** *f* *sfz* *sfz* *sfz* *sfz* *f* *3*

Perc. Tenor drum *sfz* *sfz* *sfz* *sfz* *sfz* *f* *3*

D.B. *fff* *R.4* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ob. 1 *fp* *fp* *f* *fp*

Ob. 2 *fp* *fp* *f* *fp*

Bsn. 1 *ff* *pp* *ff* *pp* *ff* *pp*

Bsn. 2 *ff* *pp* *ff* *pp* *ff* *pp*

C Tpt. 1

C Tpt. 2

Tbn. 1 *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Tbn. 2 *fp* *f* *fp* *f* *fp* *f* *fp* *f*

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

Perc. *f* *f* *f* *f* *p* *f*

D.B. *sfz* *sfz* *sfz* *sfz*

67

Ob. 1 *holding back*
ff *fp* *ff*

Ob. 2 *f* *fp* *ff*

Bsn. 1 *ff* *pp* *ff* *pp* *pp*

Bsn. 2 *ff* *pp* *ff* *pp* *ff* *pp*

C Tpt. 1 *pp* *mp* *pp* *ff*

C Tpt. 2 *pp* *mp* *pp* *ff*

Tbn. 1 *fp* *f* *fp* *f* *fp* *ff*

Tbn. 2 *fp* *f* *fp* *f* *fp* *ff*

Timp. *f* *p* *f* *p* *f* *fp* *f*

Perc. *f* *f* *p* *f*

D.B. *sfz* *sfz* *sfz* *sfz*

holding back

holding back

holding back

G Distant (♩ = 60)

Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

G Distant (♩ = 60)

C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2

G Distant (♩ = 60)

Timp.
Perc.
D.B.

Brake drum
pppp (barely perceptible) *ppp*

mp *mp*

82 [H]

Ob. 1 *pp mp pp p mf p p mf pp p*

Ob. 2 *pp mp pp p mf p mf p p mf pp*

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

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

C Tpt. 1 *muted pp mp pp pp p*

C Tpt. 2 *muted pp mp pp mf p*

Tbn. 1 *muted pp mp pp mf p*

Tbn. 2 *muted pp mp pp mf p mp*

Timp. [H]

Perc. *pp p*

D.B.

Ob. 1
mf *p* *p* *mf* *p* *p* *mf* *p* *pp*

Ob. 2
mf *p* *mf* *p* *p* *mf* *p* *p* *mp* *p* *p*

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

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

C Tpt. 1
mf *p* *p* *mf* *p* *p*

C Tpt. 2
p *mp* *p*

Tbn. 1
p *mf* *ppp* *mf* *p* *p* *mp* *p*

Tbn. 2
mf *mp* *mp* *mf* *p* *p* *mf* *p* *p*

Timp.
ppp *pp* *p* *mp*

Perc.
mp *mf* *f*

D.B.
f

J

Ob. 1 *p* *pp* *mp* *mf* *p*

Ob. 2 *> f* *pp* *p* *pp*

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

Bsn. 2 *f* *pp* *p*

C Tpt. 1 *> f* *p*

C Tpt. 2 *> f* *pp* *p*

Tbn. 1 *f* *mf* *pp*

Tbn. 2 *> f* *pp* *p*

Timp. *mf* *f*

Perc. *ff*

D.B. *sfz* *sfz* *sfz* *pp* *arco*

pressing forward Aggressive (♩ = 84)

Ob. 1 *f* *f*

Ob. 2 *f*

Bsn. 1 *f* *p* *crescendo poco a poco*

Bsn. 2 *f* *p* *crescendo poco a poco*

C Tpt. 1 *f* *f* Aggressive (♩ = 84)

C Tpt. 2 *pp* *f*

Tbn. 1 *f* *f* *p* *crescendo poco a poco*

Tbn. 2 *f* *p* *crescendo poco a poco*

Timp. *pp* *f* Aggressive (♩ = 84)

Perc. *p* (crisp attack, little resonance) 6 tam tams

D.B. *ff* *p* col legno

117

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

crescendo poco a poco

mp

f

mf

p

mf

Ob. 1
pp *mf* *pp* *fp*

Ob. 2
pp *mf* *pp* *fp*

Bsn. 1
pp *mf* *pp* *fp*

Bsn. 2
pp *mf* *pp* *fp*

C Tpt. 1
crescendo poco a poco *ff*

C Tpt. 2
crescendo poco a poco *ff*

Tbn. 1
crescendo poco a poco *ff*

Tbn. 2
crescendo poco a poco *ff*

Timp.
ff

Perc.
crescendo poco a poco *ff* l.v.

D.B.
ff

L

Ob. 1 *fp* *f* *pp fp* *ff* holding back

Ob. 2 *fp* *f* *pp fp* *ff*

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

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

C Tpt. 1 *f pp* *f pp* *f pp* *fp* *ff* holding back

C Tpt. 2 *f pp* *f pp* *f pp* *fp* *ff*

Tbn. 1 *fp ff* *fp ff* *fp ff* *fp* *ff*

Tbn. 2 *fp ff* *fp ff* *fp ff* *fp* *ff*

Timp. *sfz* *sfz* *f* *sfz fp* *fp ppp* holding back

Perc. *sfz* *sfz* *f* *f p* *ff*

D.B. *sfz* *sfz* *sfz* *sfz* *fffz*

M 129 Distant, somewhat free (♩ = ca. 60)

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

Tam tam

Lv.

II

Freely, peaceful (♩ = ca. 54, but rubato) [N] Ominous (♩ = 84)

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Timpani

Percussion

Double Bass

Two triangles i.v. to brake drum

ppp Brake drum

p sul D

sfz

pp freely, a piacere, with portamento ad lib.

This musical score is for the work 'Hendecandre • Rowan'. It is written for a symphonic band and consists of 11 staves. The score is in 3/4 time and begins with a key signature of one flat (B-flat major or D minor). The notation includes various musical elements such as dynamics (e.g., *f*, *sfz*, *mp*, *p*, *fp*), articulation (accents), and performance techniques like triplets and sixteenth-note runs. The woodwind section includes two Oboes (Ob. 1, 2), two Bassoons (Bsn. 1, 2), two Cornets (C Tpt. 1, 2), and two Trombones (Tbn. 1, 2). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The double bass (D.B.) part is present at the bottom but remains silent throughout the shown passage. The score is divided into measures by bar lines, with some measures containing multi-measure rests.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

14

f

pp

mp

f

sfz

p

f

pp

mp

open

(open)

mp

(muted)

mp

(muted)

mp

f

fp

f

pp

f

p

sfz

sfz

sfz

sfz

sfz

sfz

[O]
 19
 Ob. 1 *sfz* *f* *f*
 Ob. 2 *sfz* *f* *f*
 Bsn. 1 *sfz* *f* *f*
 Bsn. 2 *sfz* *f* *f*
 [O]
 19
 C Tpt. 1 *f* *f* *f* *f* *ff*
 C Tpt. 2 *f* *f* *f* *f* *ff*
 Tbn. 1 *f* *f* *f* *f* *ff*
 Tbn. 2 *f* *f* *f* *f* *ff*
 [O]
 19
 Timp. *f* *pp* *f* *pp* *f* *p* *f*
 Perc. *f* *p* *sfz* *f* *p* *sfz* *f* *p* *f* *f* *p*
 arco
 D.B. *ff* *ff* *ff*

27

Ob. 1 *ff* **P** Freely, peaceful ($\text{♩} = \text{ca. } 54$, but rubato) **Q** Ominous ($\text{♩} = 84$) *p*

Ob. 2 *ff* *p*

Bsn. 1 *ff*

Bsn. 2 *ff* *pp* *ppp*

C Tpt. 1 *pp* muted **P** Freely, peaceful ($\text{♩} = \text{ca. } 54$, but rubato) **Q** Ominous ($\text{♩} = 84$) *ppp*

C Tpt. 2

Tbn. 1

Tbn. 2

Timp. 27 **P** Freely, peaceful ($\text{♩} = \text{ca. } 54$, but rubato) **Q** Ominous ($\text{♩} = 84$) *fp*

Perc. *sfz* *pp* Tam tams l.v. to triangles Two triangles to tenor drum Tenor drum (r.s.) + *p* *sfz*

D.B. *ff* *p* freely, a piacere with portamento ad lib.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

R

Ob. 1
*f*³ *ff*³

Ob. 2
*f*³ *ff*³

Bsn. 1
*f*³ *ff*³

Bsn. 2
*f*³ *ff*³

C Tpt. 1
sfz (muted) *f* *f* *ff* *ffz*

C Tpt. 2
f (open) *f* *ff* *ffz*

Tbn. 1
f (open) *f* *ff* *ffz*

Tbn. 2
sfz (muted) *f* *f* *ff* *ffz*

Timp.
sfz *pp* *sfz* *pp* *f* *fp* *sfz*

Perc.
*f*³ *p* *sfz* *f*³ *p* *sfz* *p* Tam-tams l.v.

D.B.
sfz *ff* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

47 S Simmering, intense (♩ = 96)

Ob. 1 *p* *sfz* *p* *f*

Ob. 2

Bsn. 1 *f* *sfz* *fp*

Bsn. 2 *mp* *fp*

C Tpt. 1 *fp*

C Tpt. 2 *mp*

Tbn. 1 muted *mp* *mf*

Tbn. 2 *sfz* *mf*

Timp.

Perc. to triangles Two triangles *p* to tenor drum

D.B. *pizz.* *p*

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

54

f *pp* *p*

f *pp*

f *pp*

f *pp*

f *pp* *p*

f *pp* *p*

f *pp* *fz* *sfz*

Tenordrum +

f *sfz*

arco *sfz* pizz *f* *sfz* arco *mp*

T

61

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

p

mp

p

f

mp

p

mp

p

fp

sfz

fp

pp

sfz

sfz

sfz

mp

66

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

mf

f

mp

sfz

fp

pp

f

sfz

mf

sfz

mp

sfz

mp

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

70

mp

mf

sfz

f

mp

f

sfz

mp

mp

sfz

f

sfz

sfz

mf

p

mf

sfz

mf

sfz

sfz

sfz

sfz

sfz

fp

sfz

mp

f

mp

U

U

U

U

U

pizz

arco

74

Ob. 1 *tr* *mf* *sfz*

Ob. 2 *sfz*

Bsn. 1 *sfz* *f*

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

C Tpt. 1 *mp* *p*

C Tpt. 2 *f*

Tbn. 1 *f* *sfz*

Tbn. 2 *sfz*

Timp. *f* *sfz* *fp* *f*
Brake drum

Perc. *f*

D.B. *pizz.* *f* *arco* *mp* *pizz.* *f*

This page of the musical score for Hendecandre • Rowan, page 37, features the following parts and markings:

- Ob. 1 & 2:** Both parts have a section marked with an 'S' in a box at the beginning of the second measure of the system. Dynamics include *sfz* and *f*.
- Bsn. 1 & 2:** Both parts feature triplet markings and trills. Dynamics include *sfz* and *f*.
- C Tpt. 1 & 2:** Both parts play rhythmic patterns with accents. Dynamics include *f*.
- Tbn. 1 & 2:** Both parts play rhythmic patterns with accents. Dynamics include *f*.
- Timp.:** The part starts with *fp* and includes a section marked with an 'S' in a box. Dynamics include *f*, *pp*, and *f*.
- Perc.:** The part includes triplet markings and dynamic markings: *f*, *p*, *sfz*, and *f p*.
- D.B.:** The part includes the marking *arco* and dynamic markings *ff*.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

D.B.

88

ff *sfz*

f *ff* *sfz*

f *ff* *sfz*

f *ff* *sfz*

p *f* *p* *ff* *ff* *ff* *ff*

f *f* *p* *sfz* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff*