

For String Orchestra

Perception

for Wendy and Linda

Andrew Toovey (2023)

$\text{♩} = 77$

Solo violin

Violin I

Violin II

Viola

Violoncello

Double Bass

Div.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

gliss.

mf

p

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

gliss.

p

pp

pp

pp

pp

16

Solo Vln. Vln. I Vln. II Vla. Vc. Db.

=

20

A

Solo Vln. Vln. I Vln. II Vla. Vc. Db.

pp ! *p* *ff*
mf *p* *f*
mf *p* *f*
mf *p* *f*
mf *p* *f*

=

24

Solo Vln. Vln. I Vln. II Vla. Vc. Db.

p *p* *pp*
p *p* *pp*
p *p* *pp*
p *p* *pp*
p *p* *pp*

28

Solo Vln. 

Vln. I

Vln. II

Vla.

Vc.

Db.

=

32

Solo Vln. 

Vln. I

Vln. II

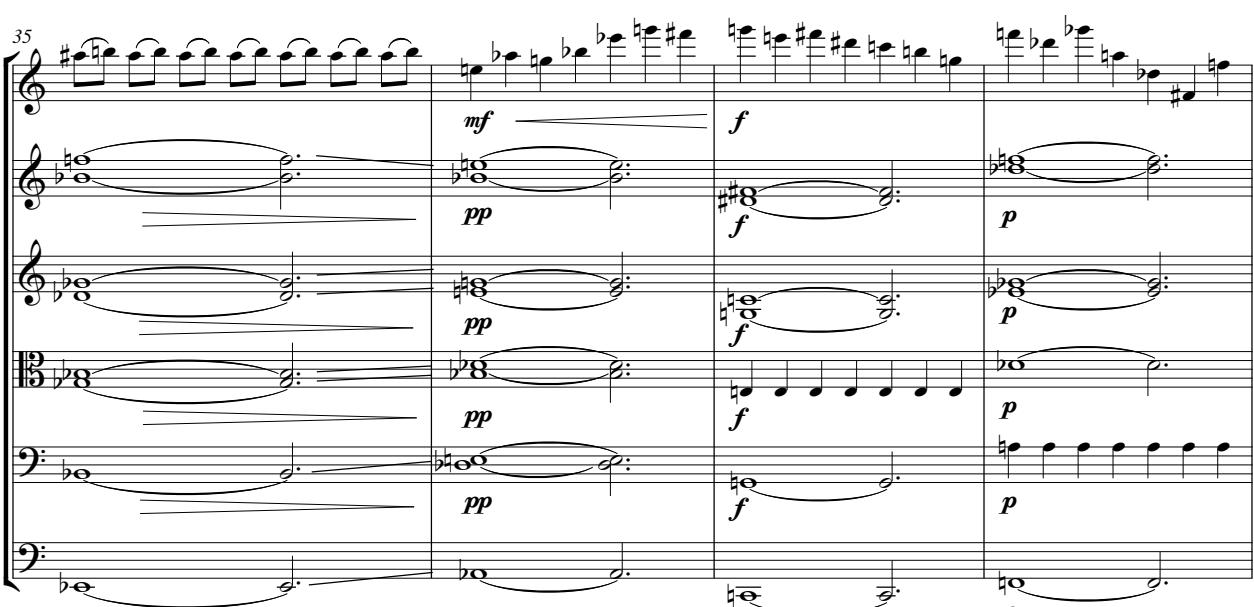
Vla.

Vc.

Db.

=

35

Solo Vln. 

Vln. I

Vln. II

Vla.

Vc.

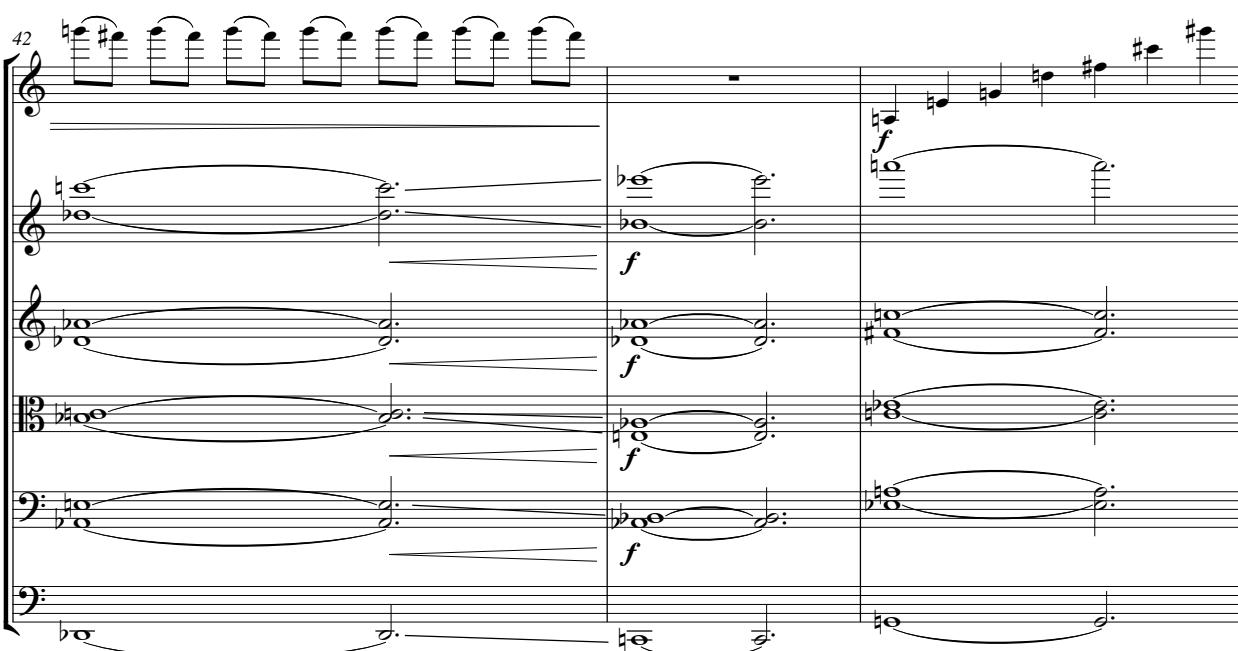
Db.

39

Solo Vln. 

==

42

Solo Vln. 

==

45

Solo Vln. 

accel.

48

Solo Vln. Vln. I Vln. II Vla. Vc. Db.

5

B

50

Vln. I Vln. II Vla. Vc. Solo Db. Db.

sffpp sffpp sffpp sffpp sffpp
f

sffpp sffpp sffpp sffpp sffpp
sffpp sffpp sffpp sffpp sffpp
sffpp sffpp sffpp sffpp sffpp
sffpp sffpp sffpp sffpp sffpp

B

55

Vln. I Vln. II Vla. Vc. Solo Db. Db.

sffpp sffpp sffpp sffpp sffpp
f

sffpp sffpp sffpp sffpp sffpp
sffpp sffpp sffpp sffpp sffpp
sffpp sffpp sffpp sffpp sffpp
sffpp sffpp sffpp sffpp sffpp

59

Vln. I *sffpp* *sffpp* *sffpp* *sffpp* *sffpp* !

Vln. II *sffpp* *sffpp* *sffpp* *sffpp* *sffpp* !

Vla. *sffpp* *sffpp* *sffpp* *sffpp* *sffpp* !

Vc. *sffpp* *sffpp* *sffpp* *sffpp* *sffpp* !

Solo Db. *sffpp* *sffpp* *sffpp* *sffpp* *sffpp* !

Db. *sffpp* *sffpp* *sffpp* *sffpp* *sffpp* !

C

64

Vln. I *pp* *ff* *pp*

Vln. II *pp* *ff* *pp*

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

Vla. *pp* *ff* *pp*

Vc. *pp* *ff* *pp*

Db. *pp* *ff* *pp*

67

Vln. I *ff* *pp* *ff*

Vln. II *ff* *pp* *ff*

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

Vla. *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Db. *ff* *pp* *ff*

70

Vln. I *pp* ***ff*** *pp*

Vln. II ***ff*** *pp* ***ff*** *pp*

Solo Vla. ***ff*** *p*

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

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

Db. ***ff*** *pp*

pp ***ff*** ***pp***

73

Vln. I ***ff*** ***ff*** ***ff***

Vln. II ***ff*** ***ff*** ***ff***

Solo Vla. ***ff*** ***ff*** ***ff***

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

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

Db. ***ff*** ***ff*** ***ff***

76

Vln. I ***ff*** ***ff*** ***ff*** ***ff***

Vln. II ***ff*** ***ff*** ***ff*** ***ff***

Solo Vla. ***ff*** ***ff*** ***ff*** ***ff***

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

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

Db. ***ff*** ***ff*** ***ff*** ***ff***

pp sudden

pp sudden

p

pp sudden

pp sudden

pp sudden

80

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

Db.

D

84

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

Db.

88

Vln. I

Vln. II

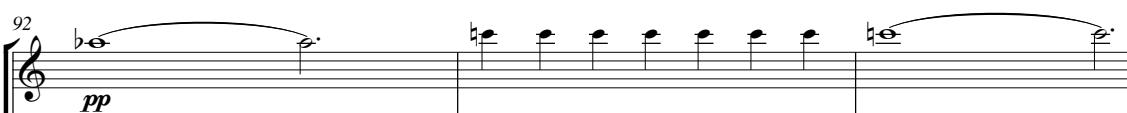
Solo Vla.

Vla.

Vc.

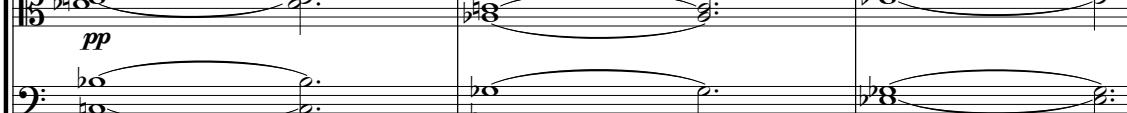
Db.

92

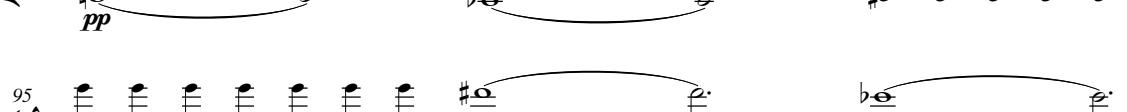
Vln. I 

Vln. II 

Solo Vla. 

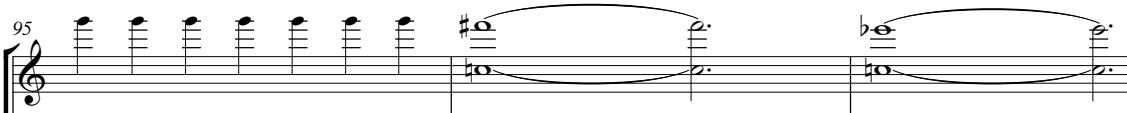
Vla. 

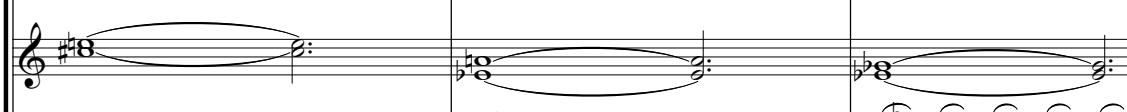
Vc. 

Db. 

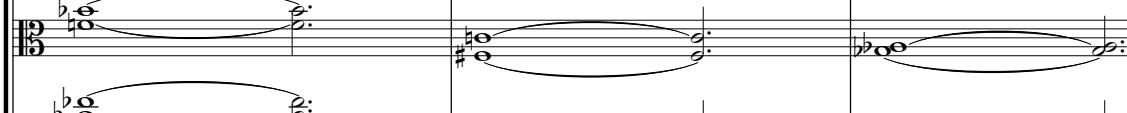
=

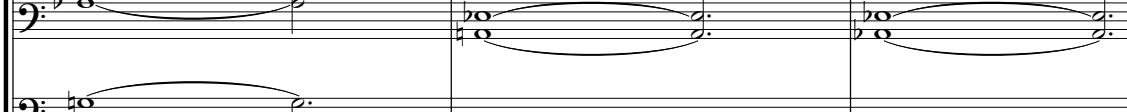
95

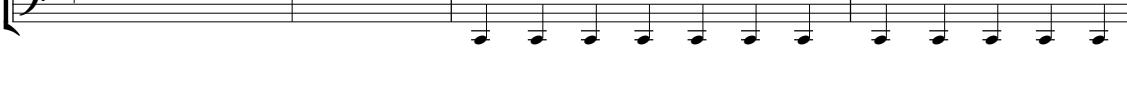
Vln. I 

Vln. II 

Solo Vla. 

Vla. 

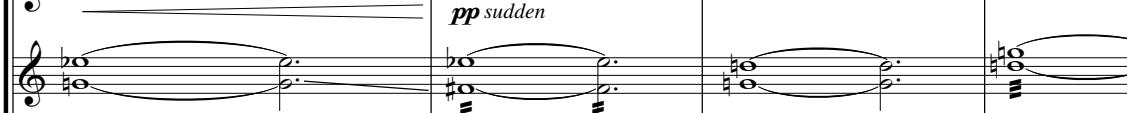
Vc. 

Db. 

=

98

Vln. I 

Vln. II 

Solo Vla. 

Vla. 

Vc. 

Db. 

pp sudden

102

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

Db.

106

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

Db.

! very intense, bowing ad lib.
producing off-beat rhythms

109

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

Db.

! ! ! !

E

113

Vln. I Vln. II Vla. Vc.

sffpp *sffpp* *sffpp*
sffpp *sffpp* *sffpp*
sffpp *sffpp* *sffpp*
sffpp *sffpp* *sffpp*

Solo Db. *f*

Db. *sffpp* *sffpp* *sffpp*



116

Vln. I Vln. II Vla. Vc.

sffpp *sffpp* *sffpp* *sffpp*
sffpp *sffpp* *sffpp* *sffpp*
sffpp *sffpp* *sffpp* *sffpp*
sffpp *sffpp* *sffpp* *sffpp*

Solo Db. *b*

Db. *sffpp* *sffpp* *sffpp* *sffpp*

**F**

120

Vln. I Solo Vln. II Vln. II Vla. Vc. Db.

p *sim.* *p* *p* *p* *p*

122

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

D. b.

124

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

D. b.

126

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

D. b.

128

This musical score page shows six staves for string instruments. The first three staves (Vln. I, Solo Vln. II, Vln. II) play eighth-note patterns with a '3' below each group of three notes. The last three staves (Vla., Vc., Db.) play sustained notes. The key signature is one sharp, and the time signature is common time.

130

This page continues the musical score from measure 128. The instrumentation remains the same: Vln. I, Solo Vln. II, Vln. II, Vla., Vc., and Db. The patterns for Solo Vln. II and Vln. II are identical to the previous measure. The key signature changes to one flat, and the time signature changes to 8/8.

132

This page continues the musical score from measure 130. The instrumentation is the same: Vln. I, Solo Vln. II, Vln. II, Vla., Vc., and Db. The patterns for Solo Vln. II and Vln. II are identical to the previous measure. The key signature changes back to one sharp, and the time signature changes back to common time.

G

134

Vln. I Solo Vln. II Vln. II Vla. Vc. Db.

136

Vln. I Solo Vln. II Vln. II Vla. Vc. Db.

138

Vln. I Solo Vln. II Vln. II Vla. Vc. Db.

141

Vln. I 

Solo Vln. II 

Vln. II 

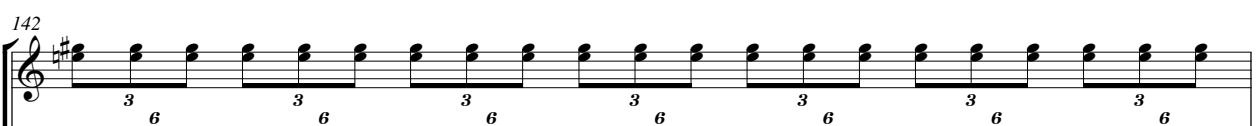
Vla. 

Vc. 

Db. 

=

142

Vln. I 

Solo Vln. II 

Vln. II 

Vla. 

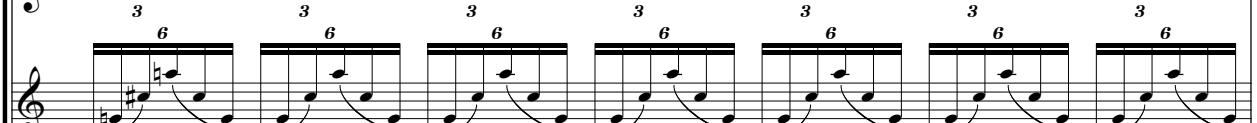
Vc. 

Db.

=

143

Vln. I 

Solo Vln. II 

Vln. II 

Vla. 

Vc. 

Db. 

144

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Db.

145

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Db.

146

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Db.

150

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Db.

≡

151

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Db.

152

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Db.

153

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Db.

154

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Db.

155

I

Vln. I

Vln. II

Vla.

Vc.

Solo Db.

Db.

pp

pp

pp

pp

mf

sim.

3

3

3

3

3

3

3

3

157

Vln. I

Vln. II

Vla.

Vc.

Solo Db.

Db.

=

159

Vln. I

Vln. II

Vla.

Vc.

Solo Db.

Db.

=

J

162

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

Db.

ppp

p very expressively

ppp

ppp

164

This musical score page shows six staves for string instruments. The first four staves (Vln. I, Vln. II, Vla., Solo Vc.) play eighth-note patterns with a '3' below each note, indicating a triplet feel. The Vc. and Db. staves play eighth-note patterns with a '2' below each note, indicating a half-note feel. The Solo Vc. part has a prominent bass line. The score is in common time, with a key signature of one sharp.

166

This musical score page continues the pattern from the previous measure. The Vln. I, Vln. II, and Vla. staves maintain their eighth-note triplet patterns. The Solo Vc. part continues its bass line. The Vc. and Db. staves switch to a '3' below each note, indicating a triplet feel. The score remains in common time with one sharp.

168

This musical score page shows a transition. The Vln. I, Vln. II, and Vla. staves switch to eighth-note patterns with a '2' below each note, indicating a half-note feel. The Solo Vc. part begins a rhythmic pattern of eighth notes. The Vc. and Db. staves continue their eighth-note patterns with a '3' below each note. Dynamics include *p*, *p*, *p*, *mf*, and *p*. The score is in common time with one sharp.

170

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

D. b.

Measure 170: Vln. I, Vln. II, Vla., Solo Vc., Vc., D. b. play eighth-note patterns. Solo Vc. has grace notes. Measures 171-172: Vln. I, Vln. II, Vla., Solo Vc., Vc., D. b. play eighth-note patterns. Solo Vc. has grace notes. Measure 172: Solo Vc. has grace notes.

173

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

D. b.

Measure 173: Vln. I, Vln. II, Vla., Solo Vc., Vc., D. b. play eighth-note patterns. Solo Vc. has grace notes. Measures 174-175: Vln. I, Vln. II, Vla., Solo Vc., Vc., D. b. play eighth-note patterns. Solo Vc. has grace notes.

175

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

D. b.

K

mf

mf

mf

mf

mf

mf

Measure 175: Vln. I, Vln. II, Vla., Solo Vc., Vc., D. b. play eighth-note patterns. Solo Vc. has grace notes. Measures 176-177: Vln. I, Vln. II, Vla., Solo Vc., Vc., D. b. play eighth-note patterns. Solo Vc. has grace notes. Measure 177 ends with dynamic 'mf'.

Musical score for orchestra, page 177. The score includes parts for Vln. I, Vln. II, Vla., Solo Vc., Vc., and Db. The music consists of six staves of musical notation separated by vertical bar lines. The key signature changes from one section to another. The first section starts with a key signature of one sharp (F# major), followed by a section with one flat (B-flat major), then a section with two sharps (D major), and finally a section with one flat (B-flat major). The second section starts with a key signature of one sharp (F# major), followed by a section with one flat (B-flat major), then a section with two sharps (D major), and finally a section with one flat (B-flat major).



L

183

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

Db.

187

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

Db.

! ppp

! ppp

! ppp

! ppp

! ppp

! ppp

=

191

Vln. I

Vln. II

Vla.

Vc.

Db.

! 8

! 8

! 8

! 8

=

195

Vln. I

Vln. II

Vla.

Vc.

Db.

3 3 3 3 3 3 !!

3 3 3 3 3 3 !!

3 3 3 3 3 3 !!

3 3 3 3 3 3 !!

3 3 3 3 3 3 !!