

Linda Dusman

# What Remains

c. 2019

**Instrumentation:**

Piccolo  
Flute 1 + 2  
Oboe 1 + 2  
Bb Clarinet 1 + 2  
Bassoon 1 + 2 (+ contrabassoon)

F Horn 1,2,3,4  
C Trumpet 1+ 2  
Trombone 1,2,3  
Tuba

Violins I and II  
Violas  
Cellos  
Bass

Timpani (with small triangle)  
Percussion 1: bass drum, large sus. cymbal, ratchet  
Percussion 2: small triangle, tenor drum, tam-tam, thunder sheet  
Percussion 3: Snare drum, large and small woodblock  
Percussion 4: 5-octave marimba, crotales, ratchet

**What Remains** constitutes the second piece in a series of works embodying the concept of *pis aller*—“paths of last resort,” for me a fitting metaphor for our time of great immigrations, political extremes, and sudden local disruptive violence. **What Remains** explores specifically the human trait of obsession that often drives individuals to this final recourse, and that path’s potential for leading toward both great good and great evil.

What remains at its end? The air we breathe, the lives that air enables, our shared potential for good, and the possibility of an arrival at that end, rather than its opposite. **What Remains** stands as a reminder of humanity’s collective responsibility to walk a path away from obsessive violence and ugliness toward intentional peace and beauty.

# WHAT REMAINS

## Transposed score

Linda Dusman

With a sense of wonder  $\text{♩} = 72$

Piccolo *sfp*

Flute 1 *sfp*

Flute 2 *sfp*

Oboe 1 *mf* *f* *p*

Oboe 2 *mf* *f* *p*

Clarinet in B $\flat$  1 *mf* *f* *p*

Clarinet in B $\flat$  2 *mf* *f*

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Perc 1 *small triangle:*

Perc 2 *sfp*

Perc 3

Perc. 4 Marimba

Harp *sfp* *mp* *L.v.* *B $\flat$*

Violin I *sfp* *mf* *mp* *gliss.*

Violin II *sfp* *mf* *sub. mf* *mp* *mf*

Viola *sfp* *mf* *sub. mf* *mp* *mf*

Violoncello *sfp* *mf* *mp* *mf* *gliss.*

Contrabass *mp* *mf* *mp* *mf*

10

Picc. *mf* *f* *mp*

Fl. *mf* *f* *mp*

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

Ob. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Bsn. *p*

Bsn.

Hn. *f* *mp*

Hn. *f* *mp*

Hn. *f* *mp*

Hn. *f* *mp*

C Tpt. *mf* *p* *f* *mp*

C Tpt. *mf* *p* *f* *mp*

Tbn. *f* *mp*

Tbn. *f* *mp*

Tbn. *f* *mp*

Tbn. *f* *mp*

Tba. *f* *mp*

Timp.

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3 *mp* *f* *mp*

Mar. *mf* *p*

Hp. *fp* *gliss.*

Vln. I *fp* *tutti* *sub. fp* *gliss.*

Vln. II *p* *fp* *sub. fp* *gliss.*

Vla. *fp* *sub. fp* *gliss.*

Vc. *fp* *fp* *sub. fp* *gliss.*

Cb. *p* *sub. fp* *gliss.*

A

17

Picc. *[Empty staff]*

Fl. *[mf]* *[f]* *[mp]*

Fl. *[mf]* *[f]* *[mp]*

Ob. *[mf]* *[f]* *[mp]*

Ob. *[Empty staff]*

Cl. *[f<sup>3</sup>]* *[mp]* *[mp]* *[mf]*

Cl. *[mf]* *[f]* *[mf]* *[f]*

Bsn. *[mf]* *[mp]* *[mf]* *[f]*

Bsn. *[p]* *[f]* *[mp]* *[mf]*

Hn. *[f<sup>3</sup>]* *[mp]* *[mf]*

Hn. *[Empty staff]*

Hn. *[p]* *[mp]* *[mf]*

Hn. *[mf]*

C Tpt. *[senza sord.]* *[mp]* *[mf]*

C Tpt. *[senza sord.]* *[mp]* *[mf]*

Tbn. *[mf]*

Tbn. *[mf]*

Tbn. *[mp]* *[mf]*

Tba. *[Empty staff]*

Timp. *[mf - cresc.]*

Perc. 1 *[Empty staff]*

Perc. 2 *[Empty staff]*

Perc. 3 *[Empty staff]*

Mar. *[Empty staff]*

Hp. *[p]*

Vln. I *[p]* *[mp<sup>5</sup>]* *[f]* *[mf<sup>5</sup>]*

Vln. II *[p]* *[mp]* *[f]* *[mp]* *[mf]*

Vla. *[p]* *[f]* *[mp]* *[mf]*

Vc. *[p]* *[f]* *[mp]* *[mf - cresc.]*

Cb. *[p]* *[f]* *[mp]* *[mf]*

25

Score for measures 25-28. Dynamics include *fp*, *f*, *mf*, *mp*, *pp*, and *f*. Performance instructions include *spiccato* and *pizz.*

Instrument parts shown include Picc., Fl., Ob., Cl., Bsn., Hn., C Tpt., Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Mar., Hp., Vln. I, Vln. II, Vla., Vc., and Cb.

rall.

This page contains the musical score for the 31st measure of a piece. The score is organized into systems for various instruments. The Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tubas are mostly silent in this measure. The Timpani part is also silent. The Percussion section (Perc. 1, 2, 3) has rhythmic patterns with dynamics of *mp* and *cresc.*. The Maracas (Mar.) play chords with dynamics of *mp* and *p*. The Harp (Hp.) plays chords with dynamics of *mp* and *p*. The Violin I (Vln. I) part features a complex rhythmic pattern with dynamics of *p* and *nor.*. The Violin II (Vln. II) part has a similar rhythmic pattern with dynamics of *p* and *nor.*. The Viola (Vla.) part has a rhythmic pattern with dynamics of *mp* and *p*. The Violoncello (Vc.) part has a rhythmic pattern with dynamics of *p* and *nor.*. The Contrabass (Cb.) part has a rhythmic pattern with dynamics of *p* and *nor.*. The score includes various musical notations such as slurs, ties, and dynamic markings. A section marked **B** is indicated, with the instruction "Increasingly dark a tempo". The tempo marking "rall." is also present.





49

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

C.Tpt.

C.Tpt.

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to ratchet:

to bass drum:

tenor drum (rim shots; sticks)

Snare (snare off; rim shots)

marimba:

nor.

sul pont.

molto sul pont.

**D**

61

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mf*

*f*

*mp*

*mf*

*mp*

*mf*

*hard yarn mallets*

*mf*

*mf*

*staccatissimo - sempre molto sul pont.*

*mf*



79 E

Picc. *mf* *ff*

Fl. *tr b* *mf* *ff*

Fl. *tr b* *mf* *ff*

Ob. *solo, ad lib.* *f* *3* *5*

Ob. *f* *3*

Cl. *tr b* *mf* *ff* *ftz.*

Cl. *tr b* *ff*

Bsn. *f* *ff*

Bsn. *tr b* *mf* *ff*

Hn. *f* *gliss.* *ff*

Hn. *f* *gliss.* *ff*

Hn. *f* *gliss.* *ff*

Hn. *f* *gliss.* *ff*

C Tpt. *mf* *f* *ff* *ftz.*

C Tpt. *f* *ff*

Tbn. *mf* *f* *gliss.* *f* *ff*

Tbn. *f* *gliss.*

Tbn. *f* *gliss.* *ff*

Tba. *ff*

Timp. *f* *ff*

Perc. 1 *f* *to cymbal:* *p* *large sus. cymbal (med. soft mallets):*

Perc. 2 *f* *to thunder sheet:*

Perc. 3 *f* *ff*

Mar. *l.v.* *to crotales:* *col oboe solo* *ff* *p*

Hp. *gliss.* *cresc.* *ff* *gliss.* *ff*

Vin. I *staccatissimo - molto sul pont.* *mf* *ff* *gliss.* *nor.* *simile*

Vin. II *ff* *pp*

Vla. *ff* *pp* *3* *3* *3* *3* *sul pont.*

Vc. *ff* *pp* *3* *3* *3* *3* *sul pont.*

Cb. *ff*

**E**

With renewed hope

$\text{♩} = 126$  **F**

89

Picc. *mf* *ftz* *mf* *f* *f* *mf*

Fl. *mf* *ftz* *mf* *f* *f* *mf* *espressivo*

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

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

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

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

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

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

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

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

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

C.Tpt. *mf* *espressivo*

C.Tpt. *mf*

Tbn. *p*

Tbn. *p*

Tbn.

Tbn.

Timp.

Perc. 1 *ff* *p* *f* *p* *f* *p* *ff* *p*

Perc. 2 *shake* *p* *strike* *f* *strike* *shake* *strike* *shake* *ff* *p*

Perc. 3

Mar. *marimba, hard yarn mallets* *mf* *f* *p*

Hp.

Vln. I *pp* *simile* 4 5 6 7 8

Vln. II *molto sul pont.* *normale* 3 4 5 6 7 8

Vla. *f* *molto sul pont.* *sub. pp*

Vc. *molto sul pont.* *f*

Cb.

$\text{♩} = 126$  **F**

105

Score for measures 105-111, featuring various instruments and dynamic markings.

Instrument parts shown include:

- Picc.
- Fl.
- Ob.
- Cl.
- Bsn.
- Hn.
- C Tpt.
- Tbn.
- Tba.
- Timp.
- Perc. 1, 2, 3
- Mar.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamic markings and performance instructions include:

- mf* (mezzo-forte)
- mp* (mezzo-piano)
- f* (forte)
- pp* (pianissimo)
- p* (piano)
- espressivo* (expressive)
- nor. - espressivo* (normal - expressive)
- nor.* (normal)
- div.* (divisi)

Measure numbers 9, 10, and 11 are indicated above the Violin I staff.

**G** Stressed  $\text{♩} = 80$  (in 1)

118 *accel.*

Picc. *f*

Fl. *f*

Fl. *f*

Ob. *mf* 5

Ob. *mf* 5

Cl. *f*

Cl. *f*

Bsn. *f* *p*

Bsn. *f* *p*

Hn. *mf*

Hn. *mf*

Hn. *mf*

Hn. *mf*

C.Tpt. *mf*

C.Tpt. *mf*

Tbn. *p* *mf*

Tbn. *mf*

Tbn. *mf* *mf*

Tba. *mf*

Timp. *mp* *mf*

Perc. 1 bass drum *p* *mf*

Perc. 2 tenor drum, soft yarn mallets *p* *mf*

Perc. 3

Mar.

Hp.

**G** Stressed  $\text{♩} = 80$  (in 1)

*accel.*

Vln. I *pp* *mf* *f*

Vln. II *pp* *mf* *f*

Vla. *pp*

Vc. *pp* *mf* *mf*

Cb. *p* *pp*



**H** Broader

$\text{♩} = 80$

133

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar.

Hp.

**H** Broader

$\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

I Spacious ♩ = 100

148

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

148

Solo

*f*

Solo

*f*

Solo - legato

*f*

Solo - legato

*f*

solo:

*f* 3

3

*f* 3

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

accel.

I Spacious ♩ = 100

*f*

*p*

*f*

*f*

*p*

7 8 9 10 11 12 2 3 4 5 6 7 8

*p*

Detailed description of the musical score: The score is for an orchestral ensemble. It begins at measure 148 with a tempo change to 'Spacious ♩ = 100' and an 'accel.' marking. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) have solo parts starting at measure 148. The brass section (Horns, Trumpets, Trombones, Tubas) has various parts, including a solo for the first Horn at measure 152. The strings (Violins I and II, Viola, Violoncello, Contrabass) have accompaniment parts. The percussion section (Maracas, Harp, Percussion 1, 2, 3, Timpani) is mostly silent. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Articulations include accents and slurs. There are triplets in several parts.



175 Solo: *f* *mf*

Picc. *f* *mf*

Fl. *p* *mf*

Fl. *p* *mf*

Ob. *sub. p*

Ob.

Cl. *sub. p* *mf*

Cl. *p* *mf*

Bsn.

Bsn.

Hn.

Hn. *mf* *simile*

Hn.

Hn. *mf* *simile*

C Tpt. *mf*

C Tpt. *mf*

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *f* large woodblock: *f*

Mari. Solo: *f* *mf* *medium hard yarn*

Harp. *f* Eb F#

Vln. I *f* *3*

Vln. II *f* *3*

Vla. *f* *3*

Vc.

Cb.

**K**

183

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar.

Hp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

**K** *ad libitum; each player in free time*

accel.

♩ = 100

189

Picc. *mf* *mp* *mf* *mp* *mf* *mp*

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

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

Cl. *mf* *mp* *mf* *mp* *mf* *mp*

Bsn. *mp* *mf* *mp* *mf* *mp* *mf*

Hn. *mf* *mp* *mf* *mp* *mf* *mp*

C.Tpt. *mf* *mp* *mf* *mp* *mf* *mp*

Tbn. *mp* *mf* *mp* *mf* *mp* *mf*

Tba. *mp* *mf* *mp* *mf* *mp* *mf*

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

Perc. 3 *mf*

Mar. *f*

Vln. I *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *ad libitum; free time* *mp* *simile* *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *ad libitum; free time* *mp* *simile* *gliss.* *gliss.* *gliss.*

rit.

**L** ♩ = 80

195

Picc. *p* *f* *5*

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

Fl. *p* *mp*

Ob. *mf* *mp* *5*

Ob. *mf*

Cl. *mf* *p* *5* *mp* *3*

Cl. *mp* *p* *5* *mp* *3*

Bsn. *mp* *5*

Bsn. *mp* *5*

Hn. *mf* *sub. mf* *mp* *5*

Hn. *mf* *mp*

Hn. *mf* *sub. mf* *mp* *5*

Hn. *mf* *mp*

C Tpt. *p*

C Tpt. *p* *mp*

Tbn. *mf* *mf* *5* *mp*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 bass drum: *p*

Perc. 2 Tam-tam: *mp*

Perc. 3 *6*

Mar. *p* *mp*

Hp. *p* *f* *5* *mp*

Vln. I *gliss.* *gliss.* *gliss.* *p* *rit. in time* *pp*

Vln. II *gliss.* *gliss.* *p* *in time* *pp*

Vla. *gliss.* *p* *in time* *pp*

Vc. *gliss.* *p* *in time* *pp*

Cb. *gliss.* *gliss.* *p* *in time* *pp*

F# G# D# Ab E#

**L** ♩ = 80

*poco rit.*

203

Picc. *mf*

Fl. *mf*

Fl.

Ob.

Ob.

Cl. *mf*

Cl.

Bsn. *mf* 5

Bsn. *mf*

Hn. *p*

Hn. *p*

Hn. *molto legato* *p*

C.Tpt.

C.Tpt.

Tbn. *p*

Tbn. *p*

Tbn.

Tba.

Timp.

Perc. 1 to sus. cymbal:

Perc. 2 to tenor drum:

Perc. 3

Mar.

Hp. *mp*  
Bb

Vln. I *marcato* *poco rit.*

Vln. II *marcato* *mp*

Vla. *marcato* *mp*

Vc. *marcato* *mp* 3 *p* *mp* 3

Cb. *mp*



**M** Delicately

$\text{♩} = 72$

random whistle tones through the harmonic series; ad libitum; no time

211

Picc. *pp* random whistle tones through the harmonic series; ad libitum; no time

Fl. *pp* random whistle tones through the harmonic series; ad libitum; no time

Fl. *pp*

Ob.

Ob.

Cl. *p*

Cl. *p*

Bsn.

Bsn.

Hn. *ff* *pp* *mute*

Hn. *ff* *pp* *mute*

Hn. *ff* *pp* *mute*

C Tpt. *ff* *pp* *straight mute*

C Tpt. *ff* *pp* *straight mute*

Tbn. *ff* *pp* *straight mute*

Tbn. *ff* *pp* *straight mute*

Tbn.

Tba. *ff* *pp* *mute* *mute out*

Timp. *ppp* *near the rim - soft mallets*

Perc. 1 *p* *rim* *soft mallet* *L.v. sempre*

Perc. 2 *p* *rim*

Perc. 3 *pp* *small/large woodblock*

Mar.

Hp. *mp*

Vin. I *pp* *5* *flautando* *gliss.* *D#*

Vin. II *pp* *5* *flautando* *gliss.*

Vla. *mp* *pizz.* *gliss.*

Vc. *mp* *gliss.*

Cb. *p* *flautando* *3* *4* *5* *6* *7*

218 *simile*

Picc. *pp*

Fl. *p* *pp* *mp* *pp*

Fl. *p* *pp* *mp* *pp*

Ob. *p*

Cl. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Hn. *mp* *pp*

C Tpt. *mp* *pp*

Tbn. *mp* *pp*

Timp. *mp* *gliss.*

Perc. 1 *mp*

Perc. 2 *head*

Perc. 3

Crotale: *p*

Mar. *p*

Hp. *E♭*

Vln. I *p* *gliss.*

Vln. II *p* *gliss.*

Vla. *p* *gliss.*

Vc. *pizz.* *arco* *free, do not coordinate* *PPPP*

Cb. *pizz.*

225

Picc. *breath only, little tone*

Fl. *breath only, little tone*

Fl. *breath only, little tone*

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

Tba. *breath only, little tone*

Timp. *gliss.* *p* *pp*

Perc. 1

Perc. 2

Perc. 3

Mar.

Hp.

Vin. I *pizz. - sul tasto* *pp*

Vin. II *pizz. - sul tasto* *pp*

Vla.

Vc. *arco* *\*\* free, do not coordinate*

Cb. *pppp*