

SYMPHONY

by

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A DISSERTATION

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“Symphony,” a dissertation prepared by Justin Morell in partial fulfillment of the requirements for the Doctor of Philosophy degree in the School of Music and Dance. This dissertation has been approved and accepted by:

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Date

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These ideas are at the very heart of the great music of previous centuries, even if we celebrate those works more for their intrinsic beauty than their rational mechanics. It is the inventiveness and creativity that we find easy to value in music, but the science behind it also makes its creation possible.

My symphony pays tribute to the marriage of *creativity*, not *process*, in scientific and musical thought, using the words of scientists and mathematicians as poetic texts, which generate musical imagery. I have chosen a series of quotations by notable scientists and mathematicians throughout history, which serve as textual introductions for each movement of the six-movement, approximately forty-five minute orchestral symphony. Each quotation makes reference to a specific scientific or mathematical discovery of its writer, or displays an aspect of his philosophy. The ideas expressed in the quotations serve as abstract inspiration and suggest musical imagery for each respective movement.

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To my wife, Jennifer, for her immeasurable support.

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INSTRUMENTATION

2 Flutes (second doubles Alto Flute and Piccolo)

2 Oboes (second doubles English Horn)

2 B \flat and A Clarinets (second doubles Bass Clarinet)

2 Bassoons

4 Horns

2 C Trumpets

3 Trombones

Tuba

Timpani

Percussion 1: Drum Set, Triangle, Tambourine

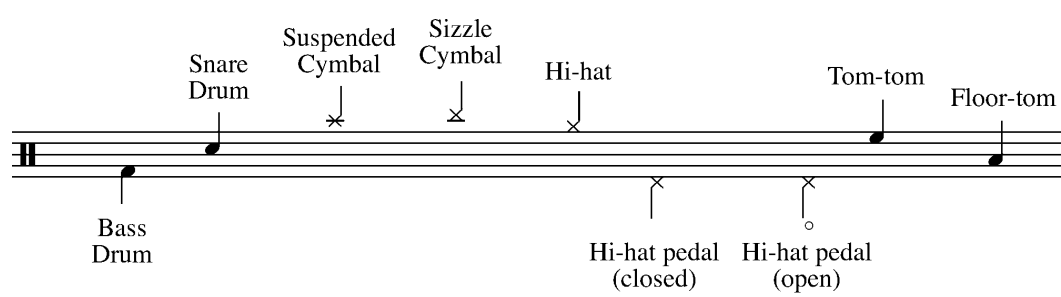
Percussion 2: Vibraphone, Xylophone, Glockenspiel

Electric Guitar (with delay, volume pedal, tremolo)

Piano

Strings

DRUM SET KEY



NOTES

The drum set must include the following: bass drum, snare drum, two tom-toms, hi-hat, cymbals. It is recommended that the drum sizes and tunings resemble those of a standard jazz drum set, which would normally include a 12" tom-tom, a 14" floor-tom, an 18" or 20" bass drum, a 20" riveted ride-cymbal, and a medium crash-cymbal. Larger drum sizes will likely result in sounds atypical to the style of the piece and out of balance with the dynamics of the ensemble. In addition to the jazz bass-drum, a larger bass drum may be added for sections of the piece in which a more traditional concert bass-drum sound is desired. This would require an additional pedal setup.

The Percussion 2 should stack the glockenspiel above the xylophone, since these instruments are played in close succession.

The Electric Guitar requires an amplifier of small to moderate size, preferably with one or two ten-inch speakers and fifteen to thirty watts of power (for example, a Fender Vibrolux). A semi-acoustic or traditional jazz guitar will most effectively capture the range of sounds required for the symphony.

Movements III & VI (ending): Portions of the score have improvisatory passages with chord symbols specified in the piano part. Ideally, the pianist should have some experience with jazz improvisation. Otherwise, the solo passages may be played by the guitarist, and the pianist may follow the guitar cues to accompany the guitar soloist.

Movement III: Measures 1-10 serve as an interlude between the second and main

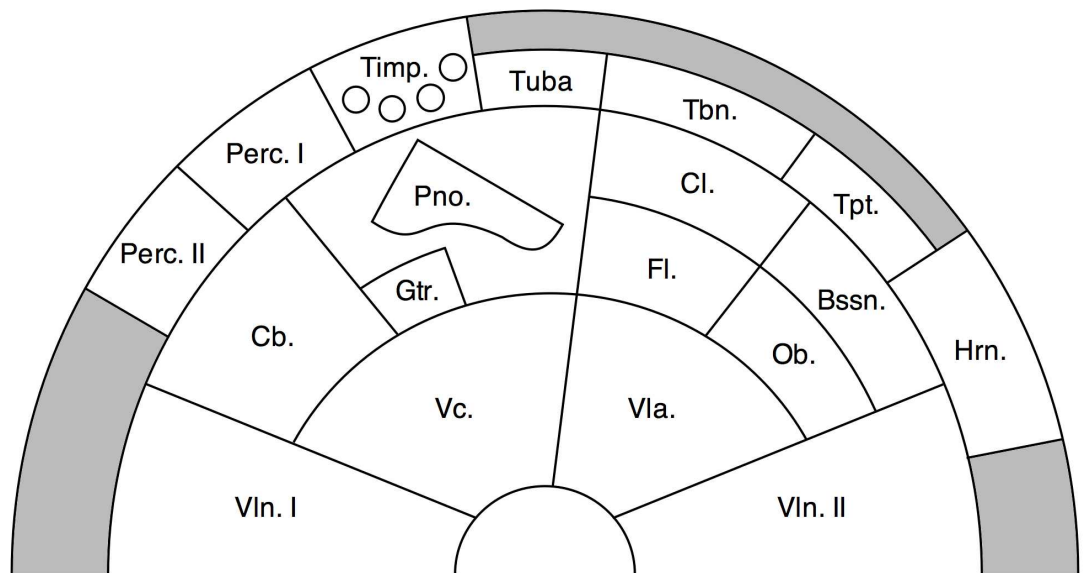
portion of the third movement. It may be extended as long as desired, but in order to prevent it from overshadowing the mood of the remainder of the second movement its overall dynamic level should never rise above medium-soft. Likewise, its texture should remain fairly sparse. The drum set part may be played literally in measures 1-10, or it may be slightly elaborated if the drummer has the stylistic expertise to do so. The conductor may give the rhythm section (piano, guitar, bass, and drum set) a tempo cue, but during this introductory passage, it should begin and play without the conductor.

Movement VI: The passage between rehearsal letters R and Z should not be conducted except for the cues for entrances and dynamics. The ensemble should adhere strictly to the rhythm section for tempo.

The total duration of the work is 42'40"-46'55", and the timing of each movement is as follows:

- I. 10'10"
- II. 5'45"-8'+
- III. 5'
- IV. 5'15"
- V. 6'30"
- VI. 10'-12'+

The diagram below is one possible stage plan. Others may be used, but it is most important that the piano, drum set (Percussion I), basses (especially amplified bass if used), and guitar are placed in close proximity.



Please note: Except for the bass section, which must be placed with Percussion I, piano, and guitar, the strings may sit in the conventional placement for orchestra.

MOVEMENT I

“NATURAL SELECTION . . .”

“Natural selection acts only by taking advantage of slight successive variations; she can never take a great and sudden leap, but must advance by short and sure, through slow steps.” (Charles Darwin, in *Origin of Species*)

Concert score

I

Plaintive, with restraint

♩ = 72

Flute 1

Alto Flute (Fl. 2) *mp* *f* *mp* *f* *mp* *f*

Oboe 1 2

A Clarinet 1 2 *p* *mp* 1°

Bassoon 1 2

Horn 1 2 3 4

C Trumpet 1 2

Trombone 1 2 3

Tuba

Timpani

Percussion 1

Percussion 2

Electric Guitar

Piano

Violin I

Violin II

Viola *pizz.* *p*

Cello *div. pizz.* *p* *unis. arco* *p*

Contrabass *pizz.* *p* *(pizz.)* *(p)*

7

Alto Fl. to Fl. →

Cl. 1
2

Vln. I
II

Vla.

Vc.

Cb.

mp *f* *mf*

p *p* *mp* *p*

pizz. *mf* *p* *div.* *unis. arco* *p* *mf* *pizz.* *p*



A

13

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

mp *f* *mp* *f* *mp* *f*

p *mf*

A

13

Vln. I
II

Vla.

Vc.

Cb.

p *p* *p*

div. *unis. arco* *p*

B

19

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Pno.

a2
mf < f
p
f

(1°)
p

mp
mf < f
p

p

B

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

p
mf
p

mp
div.
mp

mp



C

25 (a2)

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 1

Pno.

p

1°
mf
f

1°
mf
f

1°
mp
mf

Drum Set
sn. off
p
pp

C

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.
p

pizz.
p

mp
p

mp
p

mp
p

32

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 1

Woodwind section score for measures 32-36. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Percussion 1. The music is in 3/8 time and features dynamic markings such as *mf*, *f*, *mp*, and *pp*. The woodwinds play melodic lines with various articulations and dynamics, while the percussion provides a rhythmic accompaniment.

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

String section score for measures 32-36. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is in 3/8 time and features dynamic markings such as *p*, *mf*, and *pizz.*. The strings play a rhythmic accompaniment with some melodic movement, including a *unis. arco* section for the cello.

37

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 1

Woodwind section score for measures 37-41. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Percussion 1. The music is in 3/8 time and features dynamic markings such as *mp*, *mf*, and *f*. The woodwinds play melodic lines with various articulations and dynamics, while the percussion provides a rhythmic accompaniment.

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

String section score for measures 37-41. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is in 3/8 time and features dynamic markings such as *p*, *mf*, and *pizz.*. The strings play a rhythmic accompaniment with some melodic movement, including a *div.* section for the cello.

D

42 (1°)

Fl. 1 2 *mf* *f* *mf* *f* *mf*

Ob. 1 2 *mf* *f* *mf* *f* *mf*

Cl. 1 *mf* *f* *mf* *f* *mf*

Cl. 2 *mp* *mf* *mp* *mf* *mp*

Bsn. 1 2 *mp* *mf* *mp* *mf* *mp*

Hn. 1 2 *pp* *pp*

Hn. 3 4 *pp* *pp*

Perc. 1 *pp*

D

42

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* div.

Cb. *p*

E

47 (1°) *f* *mp* *f* *mf* *mp < f*

Fl. 1 2

Ob. 1 2 (1°) *f* *mp* *f* *mf* *mp < f*

Cl. 1 *f* *mp* *f* *mf* *mp < f*

Cl. 2 *mf* *p* to B. Cl. →

Bsn. 1 2 (1°) *mf* *p*

Hn. 1 2 (a2) *pp* *mp* *pp*

Hn. 3 4 (a2) *pp* *mp* *pp*

Perc. 1

Perc. 2 *Vib.* soft mallet, motor off *p*

Pno. *p*

E

47

Vln. I *p*

Vln. II *p*

Vla. *p* arco *p*

Vc. unis. arco *p* pizz. *mf* *p* arco *p*

Cb. *p* (p) arco *p*

F Calmly, steadily

53 (1°)

Fl. 1 2

Ob. 1

Eng. Hn.
 Ob. 2 to Eng. Hn. →
 Eng. Hn.

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Perc. 2

Pno.

mp *f* *p* *mf* *f*

p

mp *p*

(Steadily trailing in the distance)

Sempre legato

F Calmly, steadily

53

Vln. I

Vln. II

Vla.

Vc.

1°

Cb.

altri

p *pp* *mf* *mf* *pp*

arco

arco

one solo non-vib., legato

Three solo cello div. a 3

59

Fl. 1
2

Eng. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Pno.

Vln. I
II

Vla.

Vc. 1^o
2^o
3^o

Cb. 1^o

Detailed description: This page of a musical score, numbered 59, contains staves for various instruments. The woodwind section includes Flute 1 and 2 (mostly rests), English Horn, Clarinet 1 and 2 (rests), Bassoon 1 and 2, and Horns 1-4. The Horns 1 and 2 parts feature melodic lines with dynamics *mf* and *f*, and first endings marked with a circled '1'. Horns 3 and 4 have rests until measure 3, then play a melodic line with dynamics *mp* and *mf*, and a third ending marked with a circled '3'. The Piano part provides harmonic support with chords and arpeggios. The string section includes Violin I and II (rests), Viola, Violoncello (1st, 2nd, and 3rd positions), and Contrabass (1st position). The score is written in a key with one sharp (F#) and a 3/8 time signature, with some measures in 2/4 and 3/8.

G A little more intense

69

Fl. 1 *mf* *f* *mf* *f*

Fl. 2 *mf* *f* *mf* *f*

Ob. 1 *mf* *f* *mf* *f*

Eng. Hn. *mp* *pp* *mp* *pp*

Cl. 1 *mf* *f* *mf* *f*

Cl. 2 *mf* *f* *mf* *f*

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

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

Tbn. 1 *p* *pp*

Tbn. 2 *p* *pp*

Tuba *p* *pp*

Perc. 2 *mf*

E.Gtr. *mp*

Pno.

tr

tr

1°

3

5

6

5

5

neck pickup, with medium-strong articulation and low volume.

G A little more intense

69

Vln. I

Vln. II

Vla.

Vc. (unis.)

Cb. (unis.)

73

1 Fl. *mf* *ff* *mf* *ff* *mf* *ff*

2 Fl. *mf* *ff* *mf* *ff* *mf* *ff*

Ob. 1 *mf* *ff* *mf* *ff* *mf* *ff*

Eng. Hn. *mp* *pp* *tr* to Ob. →

Cl. 1 *mf* *f* *mf* *f* *mf* *f*

Cl. 2 *mf* *f* *mf* *f* *mf* *f*

1 Bsn. *p* *mf* *p* *f*

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

Perc. 2 *mf*

E.Gtr. *mp* *8va*

Pno. (*p*)

73

I Vln. (*mf*)

II Vln. (*mf*)

Vla. (*mf*)

Vc. (*mf*)

Cb. (*mf*)

Detailed description: This page of a musical score covers measures 73 to 76. It features a complex orchestration including woodwinds (Flutes, Oboe, English Horn, Clarinets, Bassoons), strings (Violins I & II, Viola, Violoncello, Contrabass), Percussion 2, Electric Guitar, and Piano. The score is written in 2/4 time with a key signature of one sharp (F#). The woodwinds play melodic lines with dynamic markings ranging from *mf* to *ff*. The strings provide a harmonic accompaniment, with the lower strings playing a steady bass line. The piano part consists of chords and arpeggiated figures. The electric guitar part is marked *mp* and includes an 8va section. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

H

77

Fl. 1, 2: *mf* \rightarrow *ff* \rightarrow *mf < f*

Ob. 1, 2: *mf* \rightarrow *ff* \rightarrow *mf < f*

Cl. 1, 2: *mf* \rightarrow *f* \rightarrow *mf < ff non-dim.*

Bsn. 1, 2: *p*

Hn. 1, 2, 3, 4: *mp*

Tbn. 1, 2, 3: *p*

Perc. 2

E.Gtr. *mf*

Pno. *mf* \rightarrow *p cresc.* \rightarrow *f*

Reed

H

77

Vln. I, II

Vla.

Vc.

Cb.

I Broadly, boldly

Musical score for woodwinds, brass, and percussion. The score is in 3/4 time and features a key signature of one sharp (F#). The woodwind section includes Flutes (1 and 2), Oboe (1 and 2), Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), Horns (1, 2, 3, 4), and Trumpets (1 and 2). The brass section includes Trombones (1, 2, 3) and Tuba. The percussion section includes Timpans, Drum Set (mallets), and Vibraphone (medium-fast motor, medium mallet). The guitar part (E.Gtr.) uses blended pickups with fingerings. The piano part (Pno.) features a complex rhythmic pattern with sixteenth notes and sixteenth rests, marked with a forte (ff) dynamic. The score is divided into two systems, with the first system starting at measure 81. Dynamics include *mf*, *mp*, *f*, and *ff*. Performance instructions include *molto* and *B. Cl.*

I Broadly, boldly

Musical score for strings, including Violins (I and II), Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features a key signature of one sharp (F#). The strings play a simple, rhythmic pattern of quarter notes, marked with a forte (f) dynamic. The score is divided into two systems, with the first system starting at measure 81. Performance instructions include *div.* (divisi) and *non-div.* (non-divisi).

85

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

B. Cl.

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

3 Hn. 3

4 Hn. 4

1 Tpt. 1 (a2)

2 Tpt. 2

1 Tbn. 1

2 Tbn. 2

3 Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

E. Gtr.

Pno.

85

I Vln.

II Vln.

Vla.

Vc.

Cb.

ff

f

div.

non-div.

3:2

2:3

3:4

4:4

3:4

90

1
Fl.

2
Ob.

1
2
Cl.

B. Cl.

1
2
Bsn.

1
2
Hn.

3
4

1
2
Tpt.

1
2
3
Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

E. Gr.

Pno.

90

I
Vln.

II

Vla.

Vc.

Cb.

to Xylo. →

ff

f

p

J With heavy accent—but bouncy
♩ = 148

95

Fl. 1
2

Ob. 1
2

Cl. 1
2
Cl. 2 to A Cl. →

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Perc. 1

Perc. 2

E.Gtr.

Pno.

J With heavy accent—but bouncy
♩ = 148

95

Vln. I non-div. *f*

Vln. II non-div. *f*

Vla. *f*

Vc. unis. *f*

Cb. *f*

105

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Perc. 1

Perc. 2

E. Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylo.

div.

non-div.

f

K

114

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2, 3, 4
Tpt. 1, 2
Tbn. 1, 2, 3
Tuba
Perc. 1 (Drum Set sticks sn. off)
Perc. 2
Pno.

Dynamic markings: *f*, *p*, *fp*, *mf*, *3^o*

Detailed description: This page of a musical score covers measures 114 to 117. It features woodwind and brass sections. Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones all play a melodic line starting in measure 114 with a forte (*f*) dynamic. In measure 115, they continue with *f*. In measure 116, they play *p* (piano), and in measure 117, they return to *f*. The Percussion 1 part includes a drum set part with sticks and snare drum, marked *mf* in measure 114, *p* in measure 116, and *mf* in measure 117. The Piano part provides harmonic support with chords, marked *f* throughout. A rehearsal mark 'K' is placed above the Percussion 1 staff in measure 116.

K

114

Vln. I, II
Vla.
Vc.
Cb.

Dynamic marking: *f*

Detailed description: This page of a musical score covers measures 114 to 117 for the string section. Violins I and II, Viola, Violoncello, and Contrabass all play a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic throughout all measures.

123

123

Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2, 3, 4; Tpt. 1, 2; Tbn. 1, 2, 3; Tuba; Perc. 1, 2; Pno.; Vln. I, II; Vla.; Vc.; Cb.

Dynamic markings: *p*, *f*, *fp*, *mf*, *ff*, *non-div.*

Performance instructions: *4*, *IV*, *3^o*, *harmon, stem out*, *a2*, *Xylo.*

Detailed description: This page of a musical score covers measures 123 to 126. The score is for a full orchestra and includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba), percussion (Percussion 1 and 2), piano, and strings (Violins I and II, Viola, Violoncello, and Contrabass). Measure 123 is marked with a first ending bracket and contains woodwind entries with dynamics from *p* to *f*. The Bassoon part has a *fp* marking. Horns enter with a *p* marking and a *4* fingering. Trumpets and Trombones have *mf* and *ff* markings, with a "harmon, stem out" instruction for the first trumpet. Percussion 1 and 2 have *p* and *mf* markings. The piano part has a *f* marking. Measures 124 and 125 continue the woodwind and horn entries. Measure 126 features a xylophone entry marked "Xylo." and various dynamic markings like *ff* and *mf* across the woodwinds and brass. The string parts (Violins, Viola, Violoncello, and Contrabass) play a consistent rhythmic pattern throughout the page.

L

131

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2 3
Tuba
Perc. 1
Perc. 2
Pno.

f *fp* *molto* *ff* *fp* *mf* *st. mute* *mf* *p* *mf* *f* *mf*

to Vib. →

Detailed description: This block contains the musical score for woodwinds, brass, and percussion. It starts at measure 131. The woodwind section includes Flutes (1 & 2), Oboes (1 & 2), Clarinets (1 & 2), Bassoons (1 & 2), Horns (1, 2, 3, 4), and Trumpets (1 & 2). The brass section includes Trombones (1, 2, 3) and Tuba. Percussion includes Percussion 1 and Percussion 2. The piano part is also included. Dynamics range from *f* (forte) to *mf* (mezzo-forte). Performance markings include *molto*, *fp* (fortissimo piano), and *st. mute* (staccato mute). A box labeled 'L' is present above the woodwinds. A box labeled 'to Vib. →' is present above Percussion 2.

L

131

Vln. I
Vln. II
Vla.
Vc.
Cb.

f *f* *f* *f* *f* *mf*

Detailed description: This block contains the musical score for the string section, starting at measure 131. It includes Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *f* (forte) to *mf* (mezzo-forte). A box labeled 'L' is present above the Violins.

140

M

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Pno.

uncomfortably bright and jagged

ff *f* *ff* *f*

mf *f* *ff* *f*

st. mute *mf* *f*

ff *ff*

140

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

non-div. *ff* *ff*

non-div. *ff* *ff*

non-div. *ff* *ff*

non-div. *ff* *ff*

mf *ff* *ff*

149

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

Tpt. 1, 2

Tbn. 1, 2, 3

Tuba

Pno.

Vln. I, II

Vla.

Vc.

Cb.

ff, *fp*, *molto*, *ff*, *non-div.*

157

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Pno.

Vln. I II

Vla.

Vc.

Cb.

f *ff* *fp* *pp* *molto* *st. mute* *bright!* *non-div.*

N

165

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Pno.

N

165

Vln. I
II

Vla.

Vc.

Cb.

173

This musical score page contains measures 173 through 178. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Play a melodic line with accents and dynamic markings of *f*.
- Oboes (Ob. 1, 2):** Play a melodic line with accents, triplets, and dynamic markings of *f*, *mp* *molto*, and *ff*.
- Clarinets (Cl. 1, 2):** Play a melodic line with accents, triplets, and dynamic markings of *f*, *mp* *molto*, and *ff*.
- Bassoons (Bsn. 1, 2):** Play a melodic line with accents and dynamic markings of *f*.
- Horn (Hn. 1, 2, 3, 4):** Horns 1 and 2 play a melodic line with accents and dynamic markings of *f*. Horns 3 and 4 play a similar line with dynamic markings of *f*.
- Trumpets (Tpt. 1, 2):** Trumpets 1 and 2 play a melodic line with accents, triplets, and dynamic markings of *mp* *molto* and *ff*.
- Trombones (Tbn. 1, 2, 3):** Trombone 1 plays a melodic line with accents and dynamic markings of *ff*. Trombones 2 and 3 play a similar line.
- Tuba:** Remains silent.
- Piano (Pno.):** Plays a rhythmic accompaniment with dynamic markings of *ff*.
- Violins (Vln. I, II):** Violin I plays a melodic line with accents and dynamic markings of *ff*. Violin II plays a rhythmic accompaniment with dynamic markings of *ff*.
- Viola (Via.):** Plays a rhythmic accompaniment with dynamic markings of *ff*.
- Violoncello (Vc.):** Plays a rhythmic accompaniment with dynamic markings of *ff* and a *non-div.* marking.
- Double Bass (Cb.):** Plays a rhythmic accompaniment with dynamic markings of *ff*.

181

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

E. Gr.

Pno.

Vin. I II

Vla.

Vc.

Cb.

fp *f* *ff* *p* *molto* *fz* *f* *st. mute* *neck p.u., no delay* *ff* *pizz.* *f*

O

O

189

189

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

Tpt. 1, 2

Tbn. 1, 2, 3

Tuba

E.Gtr.

Pno.

Vln. I, II

Vla.

Vc.

Cb.

mp, *f*, *ff*, *sfz*, *sf*

195

195

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

E.Gtr.

Pno.

Vln. I II

Vla.

Vc.

Cb.

f *ff* *fp* *fz*

201

Fl. 1 *mp* *f* *ff* *ff*

Fl. 2 *mp* *f* *ff*

Ob. 1 *mp* *f* *ff*

Ob. 2 *mp* *f*

Cl. 1 *ff* *ff*

Cl. 2 *ff*

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

Bsn. 2 *f* *sfz* *f*

Hn. 1 *f* *sfp* *f* *fp* *f*

Hn. 2 *f* *sfp* *f* *fp* *f*

Hn. 3 *f* *sfp* *f* *fp* *f*

Hn. 4 *f* *sfp* *f* *fp* *f*

Tpt. 1 *fp* *sfz* *fp* *sfz*

Tpt. 2 *fp* *sfz* *fp* *sfz*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Tbn. 3 *f* *f*

Tuba *f* *sfp* *f*

Perc. 2 *f*

E.Gtr. *f*

Pno. *f*

Vib. medium mallet, motor off

Ped.

201

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *f*

Cb. *f*

Detailed description: This page contains musical notation for measures 201 through 204 of an orchestral score. The instruments are listed on the left: Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoons (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2), Trombones (1, 2, 3), Tuba, Percussion 2 (Vibraphone), Electric Guitar, Piano, Violins (I, II), Viola, Violoncello, and Contrabass. Each instrument part includes dynamic markings (e.g., *mp*, *f*, *ff*, *sfz*, *sfp*, *fp*), articulation, and performance instructions. The flute, oboe, and clarinet parts feature complex rhythmic patterns with triplet and quintuplet markings. The percussion part includes a vibraphone line with a 'motor off' instruction. The string parts provide harmonic support with sustained notes and rhythmic patterns.

207 (1^o)

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

Tbn. 3

Tuba

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

open

arco

sub. mp

to Xylo. →

P

212

The score is divided into two systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, 3), and Tubas. The second system includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Woodwinds: Flutes and Clarinets play a melodic line starting at measure 212 with a forte (*f*) dynamic, transitioning to mezzo-piano (*mp*) and then forte (*f*) again. Oboes and Bassoons play a rhythmic triplet pattern, starting piano (*p*) and moving to forte (*f*). Bassoons also play a melodic line similar to the flutes and clarinets.

Brass: Horns play sustained chords, marked *sfp* (sforzando piano) and *f*. Trumpets and Trombones play a rhythmic triplet pattern, marked *f*. Tubas play a single note, marked *f*.

Strings: Violins I and II play a complex melodic line with many slurs, marked *f* and *mp*. Viola, Violoncello, and Contrabass play a simple accompaniment, marked *f* and *pizz.* (pizzicato).

Other markings: "stopped" is written above the Horn parts. "open" is written above the Trombone and Tuba parts.

217

This musical score page contains measures 217 through 220. It is divided into two systems. The first system includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2), Horns (1-4), Trumpets (1-2), Trombones (1-3), and Tuba. The second system includes Violins (I & II), Viola, Violoncello, and Contrabass. The score is in 3/8 time with a key signature of one sharp (F#). Measures 217-218 feature woodwinds playing a melodic line with a crescendo from *mp* to *f*. Measures 219-220 feature woodwinds playing a triplet-based rhythmic pattern, with the Oboe and Clarinet parts marked *p* and the Bassoon part marked *f*. The strings play a steady accompaniment, with the Violins marked *mp* and the Violoncello and Contrabass marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

222

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Vln. I
II

Vla.

Vc.

Cb.

226

The musical score is divided into three systems. The first system includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, and Trombones 1, 2, and 3. The second system includes Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with many triplets and dynamic markings such as *p*, *mf*, *f*, and *mp*. Performance instructions like 'open' and 'arco' are also present. The key signature has one flat and the time signature is 2/8.

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2 3
Vln. I II
Vla.
Vc.
Cb.

Q

230 Fl. 2 to Picc. →

Fl. 1 2 *f*

Ob. 1 2 *f*

Cl. 1 2 *f*

Bsn. 1 2 (a2) *ff*

Hn. 1 2 *f*

3 4 *f*

Tpt. 1 2 *f*

Tbn. 1 2 *ff*

3 *ff*

Q

230 *f*

Vln. I *f*

II *f*

Vla. *f*

Vc. *f*

Cb. non-div. *f*

236

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2 (a2)
ff

Hn. 1 2
3 4
Tpt. 1 2
Tbn. 1 2
3
ff

236
Vln. I
Vln. II
Vla.
Vc.
Cb.
f

16

Detailed description: This page of a musical score covers measures 236 to 240. It features a woodwind section with Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1 and 2), Trumpets (1 and 2), and Trombones (1, 2, and 3). The brass section includes Horns, Trumpets, and Trombones. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and brass play sustained chords and melodic lines, with dynamic markings of *ff* and *f*. The strings play a rhythmic accompaniment with dynamic markings of *f*. A specific performance instruction '(a2)' is noted for the Bassoon 1 part. A rehearsal mark '16' is placed at the end of the Viola part in measure 240.

R Agitated, with a hint of sarcasm
 241 ♩ = 140

Fl. 1
 Picc.
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Perc. 1
 Perc. 2
 E. Gtr.
 Pno.

R Agitated, with a hint of sarcasm
 241 ♩ = 140

Vln. I
 Vln. II
 Vla.
 Vc. div. a 2
 Cb.

*Note: All single-stemmed note pairs in viola to be played divisi, mm. 241-259.

246

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Perc. 1
Perc. 2
E.Gtr.
Pno.
Vln. I
Vln. II
Vla.
Vc. div. a 2
Cb.

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

251

Fl. 1
Picc.
Ob. 1
2
1
2
Cl. 1
2
Bsn. 1
2
1
2
3
Tbn. 1
2
3
Tuba
Perc. 1
Perc. 2
E.Gtr.
Pno.
251
Vln. I
II
Vla.
Vc. div. a 2
Cb.

mp *ff* *mp*
mp *ff* *mp*
mp *ff* *mp*
p *f* *p* *f* *p*
p *f* *p* *f* *p*
(a2) *p* *f* *p* *f* *(a2)*
(ff) *(ff)* *f*
p < f *Xylo.* *mf* *f* *p* *p < f*
f
f
mp *ff* *mp* *f*
mp *ff* *mp* *f*
f *f*
(ff) *(ff)* *(ff)*
(ff) *(ff)*

256

Fl. 1
Picc.
Ob. 1
2
Cl. 1
2
Bsn. 1
2
Hn. 1
2
3
4
Tpt. 1
2
Tbn. 1
2
3
Tuba
Perc. 1
Perc. 2
E.Gtr.
Pno.
Vln. I
II
Vla.
Vc. div. a 2
Cb.

fl.
mp
ff
fl.
mp
ff
mp
f
p
f
p
f
f
f
f
f
f
f
f
p < f
p < f
p < f
f
f
f
sub. mp
sub. mp
f

to Fl. →
to Glsp. →

261

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2, 3, 4
Tpt. 1, 2
Tbn. 1, 2, 3
Tuba
Perc. 1
Perc. 2
E.Gtr.
Pno.

1°
mp
f
p
mp
f
mp
f
f
ff
ff
f
Gisp. to Xylo. → p < f p < f Xylo. f
f
f

261

Vln. I, II
Vla. div. a 2
Vc. div. a 2
Cb.

mp
mp
f
f
ff
ff
f

S Expansive

265

1
Fl. *ff* *f* *f*

2
Flute *f* *f*

1
Ob. *f*

2
f

1
Cl. *ff* *f* *f*

2
ff *f*

1
Bsn. *ff*

2
ff

1
Hn. *ff*

2
ff

3
ff

4
ff

1
Tpt. *f* (open) *p* st. mute

2
f *p*

1
Tbn. *ff*

2
ff

3
ff

Tuba *ff*

Timp. *f*

Perc. 1 *f* Trgl.

Perc. 2 *f* to Glsp. →

Pno. *f*

S Expansive

265

I
Vin. *ff* *f* *f*

II
ff *f*

Vla. div. a 2 *f* *f*

Vc. unis. *ff*

Cb. *ff*

270

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Perc. 1

Pno.

Vln. I II

Vla. div. a 2

Vc.

Cb.

ff *f* *p* *Trgl.*

276

1 Fl. *f*

2 Fl. *f*

1 Ob. *f*

2 Ob. *f*

1 Cl. *f*

2 Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *f*

4 Hn. *p*

1 Tpt. *f*

2 Tpt. *p*

1 Tbn. *f*

2 Tbn. *p*

3 Tbn. *f*

Tuba *f*

Timp.

Perc. 1 *f* Trgl. to Dr. S. →

Pno. *f*

276

I Vln. *f*

II Vln. *f*

Vla. div. a 2 *f*

Vc. *f*

Cb. *f*

286

The score is divided into three systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, 3), Tuba, Timpani (Timp.), and Percussion (Perc. 1). The second system includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Flutes, Oboes, and Clarinets:** Play a melodic line starting at measure 286, featuring a triplet of eighth notes marked *ff* in measure 288.
- Trumpets and Trombones:** Play a similar melodic line, with the Trombone 3 part also featuring a triplet marked *f*.
- Timpani:** Provides a rhythmic accompaniment with a triplet of eighth notes marked *f* in measure 288.
- Violins:** Play a rhythmic pattern of eighth notes marked *f*.
- Viola and Violoncello:** Play a rhythmic pattern of eighth notes marked *f*.
- Contrabass:** Plays a melodic line marked *f*.

U **Placid** ♩ = 52 (a bit slower)

rit. -----

293

1 Fl. sempre legato *mp* *p*

2 Fl. sempre legato *p*

1 Ob. sempre legato *p*

2 Ob. sempre legato *p* *mp*

Cl. 1 sempre legato *p*

B. Cl. sempre legato *p* B. Cl.

1 Bsn. sempre legato *p*

2 Bsn. sempre legato *p*

Hn. 1 2

3 4

Tpt. 1 2

1 2 3 Tbn.

Tuba

Timp.

E.Gtr. Neck p.u., a little delay, close to the fingerboard
sempre legato *mp*

U **Placid** ♩ = 52 (a bit slower)

rit. -----

293

Vln. I Sul A *pp*

Vln. II div. a 3 Sul D *pp*

Vln. II div. a 3 Sul D *pp*

Vln. II div. a 3 Sul D *pp*

Vln. II div. a 3 Sul D *pp*

Vln. II div. a 3 Sul D *pp*

Vla. div. a 2 sub. *pp*

Vla. div. a 2 Sul A *pp*

Vc.

Cb.

297

1 Fl. *mp* *p*

2 Fl. *mp* *p* *mp*

1 Ob. *mp* *p*

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

Cl. 1

B. Cl.

1 Bsn. *mp* *p*

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

E. Gtr.

Pno. *mp* *f* *mp* *mp* *f* *mp*

297 *sul pont.* *pp* *ord. Sul A* *pp*

Vln. I div. a 3 *sul pont.* *pp* *ord. Sul D* *pp*

Vln. II div. a 3

Vla. div. a 2

300

Fl. 1 *mp p*

Fl. 2 *p mp*

Ob. 1 *mp p mp p*

Ob. 2 *mp p*

Cl. I *(p)*

B. Cl. *(p)*

Bsn. 1 *(p)*

Bsn. 2 *(p)*

E. Gr. *(mp)*

Pno. *mp f mp*

Vln. I div. a 3

ord. Sul D *pp*

Vln. II div. a 3 *sul pont. pp*

Vla. div. a 2

303

1 Fl. *mp p*

2 Fl. *p mp p*

1 Ob. *mp*

2 Ob. *p mp p*

Cl. 1

B. Cl.

1 Bsn. *mp*

2 Bsn. *mp*

E.Gtr.

Pno. *mp f mp*

303

Vln. I div. a 3 *pp* sul pont.

Vln. II div. a 3 *pp* ord. Sul A

Vln. II div. a 3 *pp* ord. Sul D

Vln. II div. a 3 *pp* ord.

Vla. div. a 2 *pp*

Detailed description: This page of a musical score covers measures 303 to 305. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinet 1, Bass Clarinet, Bassoons 1 & 2) and Electric Guitar. The piano part features a complex rhythmic pattern with triplets and dynamic markings of *mp*, *f*, and *mp*. The bottom section features strings: Violins I (div. a 3) with *pp* dynamics and 'sul pont.' markings, Violins II (div. a 3) with *pp* dynamics and 'ord.' markings for Sul A, Sul D, and a general 'ord.' marking, and Viola (div. a 2) with *pp* dynamics. The score is in 2/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

306 V

Fl. 1: *mp*, *p*, *p*, *mp*, *p*

Fl. 2: *p*, *mp*, *p*

Ob. 1: *p*, *mp*, *p*

Ob. 2: *mp*, *p*, *mp*

Cl. 1: *p*

B. Cl.: *p*

Bsn. 1: *p*

Bsn. 2: *p*

E. Gr.: *mp*

Pno.: *mp*, *f*, *mp*

306 V

Vln. I div. a 3: *pp*

Vln. II div. a 3

Vla. div. a 2

310

1 Fl. *mp p mp p*

2 Fl. *mp p*

1 Ob. *mp p mp p*

2 Ob. *p mp p mp*

Cl. 1 *(p)*

B. Cl. *(p)*

1 Bsn. *(p)*

2 Bsn. *(p)*

E.Gtr. *(mp)*

Pno. *mp f > mp mp f*

310

ord. Sul. A *pp*

ord. Sul. D *pp*

ord. *pp*

Vln. I div. a 3 *pp*

Vln. II div. a 3 *pp*

Vla. div. a 2 *pp*

sul pont. pp

sul pont. pp

sul pont. pp

S^{rit} - - -

Detailed description: This page contains a musical score for measures 310-313. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinet 1, Bass Clarinet, Bassoons 1 & 2), Electric Guitar, Piano, and strings (Violins I & II, Viola). The score features various dynamics such as *mp*, *p*, *f*, *pp*, and *(p)*. The piano part includes triplets and a dynamic shift from *mp* to *f* and back to *mp*. The string parts include *ord.* (ordine) and *sul pont.* (sul ponticello) markings. The score is written in 3/8 and 2/4 time signatures.

314

Fl. 1 *mp* *p* *p*

Fl. 2 *mp* *p*

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

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

Cl. 1 *mp*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

E.Gtr.

Pno. *mp* *mf* *p*

314

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

W

318

poco rit. ----- X a tempo

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 (1°) *mf* 1° solo

Ob. 2 *mf*

Cl. 1 *p* *f*

B. Cl. *p* to A.C.I. →

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (1°) *p* *f*

Hn. 2 (3°) *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tbn. 3 *pp* *p* *f*

Tuba *p* *f*

Timp. *p* *f*

Perc. 1 *pp* *f* Drum Set mallets

Pno.

318

poco rit. ----- X a tempo

Vln. I *mp* mute on, sul tasto, non-vib., sempre legato, div.

Vln. II *p* *f* unis. ord., muted on, *sub. mp* sul tasto, non-vib., sempre legato, div.

Vla. div. a 2 *p* *f* muted on, *sub. mp* sul tasto, non-vib., sempre legato

Vc. *p* *f* muted on, *sub. mp* sul tasto, non-vib., sempre legato

Cb. *pp* *p* *f* unis. muted on, *sub. mp* sul tasto, non-vib., sempre legato

324

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Perc. 2

Pno.

Vln. I

Vln. II

Vla. div. a 2

Vc.

Cb.

a2

solo

mf

f

A Cl.

Gisp.

mp

f > mp

329 (a2)

This page contains the musical score for measures 329 to 332. The instruments and parts are as follows:

- Flutes (Fl.):** 1 and 2. Part 1 starts with a *p* dynamic and moves through *mf*, *f*, *mf*, and ends at *mf*. Part 2 is mostly silent, with a *mf* dynamic in the final measure.
- Oboes (Ob.):** 1 and 2. Part 1 starts with *p*, moves to *mf*, *f*, and ends at *mf*. Part 2 has a *mf* dynamic in the first measure and is silent thereafter.
- Clarinets (Cl.):** 1 and 2. Part 1 starts with *p*, moves to *mf*, *f*, and ends at *p*. Part 2 starts with *p*, moves to *mf*, *f*, and ends at *p*.
- Bassoons (Bsn.):** 1 and 2. Part 1 starts with *p*, moves to *mf*, *f*, and ends at *p*. Part 2 starts with *p*, moves to *mf*, *f*, and ends at *p*.
- Hornets (Hn.):** 1, 2, 3, and 4. Parts 1 and 2 start with *p*, move to *mf*, *f*, and end at *p*. Parts 3 and 4 start with *p*, move to *mf*, *f*, and end at *mf*.
- Trumpets (Tpt.):** 1 and 2. Part 1 is silent until measure 330, then moves from *mf* to *p*. Part 2 is silent until measure 330, then moves from *mf* to *p*.
- Trumpets (Tbn.):** 1 and 2. Part 1 is silent until measure 330, then moves from *mf* to *p*. Part 2 is silent until measure 330, then moves from *mf* to *p*.
- Trumpets (Tbn.):** 3. Part 1 is silent until measure 330, then moves from *mf* to *p*. Part 2 is silent until measure 330, then moves from *mf* to *p*.
- Tuba:** Part 1 is silent until measure 330, then moves from *mf* to *p*. Part 2 is silent until measure 330, then moves from *mf* to *p*.
- Percussion (Perc.):** Part 2. Part 1 is silent until measure 330, then moves from *mf* to *p*. Part 2 is silent until measure 330, then moves from *mf* to *p*.
- Piano (Pno.):** Part 1 and 2. Part 1 starts with *mp*, has a *f* dynamic in measure 330, and ends at *mp*. Part 2 is silent until measure 330, then moves from *mp* to *f*, and ends at *mp*.
- Violins (Vln.):** I and II. Both parts start with *mp* and end at *mp*.
- Viola (Vla.):** Part 1 starts with *mp* and ends at *mp*.
- Violoncello (Vc.):** Part 1 starts with *mp* and ends at *mp*.
- Double Bass (Cb.):** Part 1 starts with *mp* and ends at *mp*.

329

333

Fl. 1 2 *f* *mp* *f* *mp*

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

Ob. 2 *f* *p*

Cl. 1 *mf* *f* *p*

Cl. 2 *mf* *f* *p*

Bsn. 1 2 *mf* *f* *p*

Hn. 1 2 *f* *p*

Hn. 3 4 *f* *p*

Tpt. 1 2 *mf* *p* 1° solo *mp*

Tbn. 1 2 *mf* *p*

Tbn. 3 *mf* *p*

Tuba *mf* *p*

Perc. 2 *mf* to Vib. →

Pno. *mp* *f* *mp* *p*

Vln. I 333

Vln. II

Vla. div. a 2

Vc.

Cb.

A bit brighter, lighter

Z ♩ = 58

344 1°

Bsn. 1 2 *mp* *mf* *p*

Hn. 1 2 3 4 1° *mp*

Perc. 2 Vib. medium mallet, motor off *mf*

E.Gtr. Neck p.u. *mf*

Pno. *mf*

A bit brighter, lighter

Z ♩ = 58

344 mute off, ord. one solo *f* *mp* *f*

Vln. I solo *f* *mp* *f*

Vln. II

Vla.

Vc. unis. pizz. *mf* div. pizz.

Cb. *mf*



347 1°

Bsn. 1 2 *mp* *mf*

Hn. 1 2 3 4 (1°) *mf* *p*

E.Gtr.

347 *mp* *f* *mf* *f* *mp* *f*

Vln. I solo *mp* *f* *mf* *f* *mp* *f*

Vln. II

Vla.

Vc.

Cb.

350 (1°)

Bsn. 1
2

Hn. 1
2
3
4

E.Gtr.

Vln. I solo

Vln. II

Vla.

Vc.

Cb.

mp *mp* *mf* *mp* *mf* *ff* *mf* *mf*

353 (1°)

Bsn. 1
2

Hn. 1
2
3
4

E.Gtr.

Vln. I solo

Vln. II

Vla.

Vc.

Cb.

AA

AA

mp *mp* *mf* *f* *mp* *f* *one solo* *f* *mf* *mf*

357

Picc. *mp* *f*

Ob. 1 2

Cl. 1 2 *p* *mf*

Bsn. 1 2 *mp*

Hn. 1 2 3 4 *mf* *p*

E.Gtr.

Pno. *mp*

Vln. I *mp* *f*

altri *p* *mf*

Vln. II *mp* *f*

altri *p* *mf*

Vla.

Vc.

Cb.

359

Picc. *mp* *f*

Ob. 1 2

Cl. 1 2 *p* *mf*

Bsn. 1 2 *mf* *p*

Hn. 1 2 3 4 *mp*

E.Gtr.

Pno. *mp*

Vln. I *mp* *f*

altri *p* *mf*

Vln. II *mp* *f*

altri *p* *mf*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 359 to 362. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 2/4. The Piccolo part (Picc.) features a melodic line starting in measure 359 with a mezzo-piano (*mp*) dynamic, moving to forte (*f*) by measure 361. The Oboe (Ob.) and Clarinet (Cl.) parts have similar melodic lines, with the Clarinet starting at piano (*p*) and moving to mezzo-forte (*mf*). The Bassoon (Bsn.) part has a sustained note in measure 359, moving to piano (*p*) in measure 361. The Horn (Hn.) part has a melodic line starting in measure 361 at mezzo-piano (*mp*). The Electric Guitar (E.Gtr.) and Piano (Pno.) parts provide harmonic support. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines with dynamics ranging from mezzo-piano (*mp*) to forte (*f*). The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide harmonic support.

361

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

E.Gtr.

Pno.

Vln. I
1^o
altri

Vln. II
1^o
altri

Vla.

Vc.

Cb.

mp

f

p

mf

tr

non-div. pizz.

Detailed description: This page of a musical score covers measures 361 and 362. The score is for a full orchestra and includes parts for Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Electric Guitar, Piano, Violin I (first and other parts), Violin II (first and other parts), Viola, Violoncello, and Contrabass. The music is in 3/8 time and features complex rhythmic patterns with many triplets. Dynamics range from piano (*p*) to fortissimo (*f*), with mezzo-piano (*mp*) and mezzo-forte (*mf*) being prominent. The score includes various performance instructions such as *tr* (trills) and *non-div. pizz.* (non-divided pizzicato) for the Viola. The page number 361 is written at the top left of the first system.

363 BB

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

E.Gtr.

363 BB

Vln. I

altri

Vln. II 1°

Vla.

Vc.

Cb.



367 1°

Cl. 1
2

Bsn. 1
2

367

Vln. I

Vln. II 1°

Vla.

Vc.

Cb.

arco
one solo

371

Cl. I

B. Cl. B. Cl.

1

Bsn. 2

371

Vln. I

Vln. II

Vla. *tutti, sul tasto arco* 3

Vc. *one solo, ord.* 3

Cb.



376

1

Bsn. 2

376

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

MOVEMENT II

“THE IMPORTANT THING . . .”

“The important thing is to know how to take all things quietly.” (attributed to Michael
Faraday, source unknown)

Quiet, but always intense

II

♩ = 120

Flute 1 2

Oboe 1 2

B♭ Clarinet 1 2

Bassoon 1 2

Horn 1 2 3 4

Trumpet 1 2

Trombone 1 2 3

Tuba

Timpani

Percussion 1

Percussion 2

Electric Guitar

Piano

Quiet, but always intense

♩ = 120

Violin I

Violin II

Viola

Cello

Contrabass

sempre spiccato

p

f sub.

f sub.

f

p

f sub.

f sub.

f

5

5:3j

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

sfz > *p*

17

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

f sub. p

mp

f

5

5:31

sfz

p

p

mp

f

sempre spiccato

f

p

f

25

Fl. 1

Fl. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

pp

p

p

p

f sub. p

sempre spiccato

p

33 (a2) **A**

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

This section of the score covers measures 33 to 40 for the woodwind instruments. The Flute 1 part begins with a melodic phrase marked *f*. The Oboe 1 part enters in measure 38 with a melodic line marked *f* and includes an *a2* (second octave) marking. The Clarinet 1 and Bassoon 1 parts have rests in measures 33-37 and enter in measure 38 with a chordal accompaniment marked *f*.

Hn. 1 2

3 4

Tbn. 1 2

3

Tuba

Timp.

Perc. 2

This section covers measures 33 to 40 for the brass instruments. The Horns 1 and 2, Horns 3 and 4, Trombone 1 and 2, and Trombone 3 parts all have rests throughout this passage. The Tuba part has a rest in measure 33 and enters in measure 38 with a rhythmic accompaniment marked *f*. The Timpani and Percussion 2 parts also have rests throughout.

E.Gr.

Pno.

This section covers measures 33 to 40 for the Electric Guitar and Piano. The Electric Guitar part has a rest in measure 33 and enters in measure 38 with a melodic line marked *f* and a *(dry)* articulation marking. The Piano part has rests throughout this passage.

33 **A**

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section covers measures 33 to 40 for the string instruments. The Violin I part starts with a melodic line marked *f*, followed by a *sub. p* (subito piano) marking in measure 34, and then returns to *f* in measure 35. The Violin II part has a rest in measure 33 and enters in measure 34 with a melodic line marked *f*, followed by a *p* marking in measure 35 and a *sub. p* marking in measure 36, then returns to *f* in measure 37. The Viola part has a rest in measure 33 and enters in measure 34 with a melodic line marked *f*. The Violoncello part has a rest in measure 33 and enters in measure 38 with a melodic line marked *mp* and *f*. The Contrabass part has a rest in measure 33 and enters in measure 38 with a melodic line marked *pp* and *f*.

42

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Tuba

Timp.

Perc. 2

E.Gtr.

Pno.

Vln. I II

Vla.

Vc.

Cb.

p *f* *pp* *f* *sub. pp* *f* *a2* *1°*

49

Fl. 1 *p* *f* *ff* *mf* *ff* *p*

Fl. 2 *p* *f* *ff* *p*

Ob. 1 *ff* *mf* *f* *p*

Ob. 2 *f* *mp*

Cl. 1 *f* *mp* *f* *p*

Cl. 2 *mf* *p*

Bsn. 1 *pp* *f* *f* *p*

Bsn. 2 *f* *p*

Hn. 1 *pp* *f* *muted* *ffp* *f* *(mp)* *pp*

Hn. 2 *ffp* *f* *(mp)* *pp*

Hn. 3 *ffp* *f* *(mp)* *pp*

Hn. 4 *ffp* *f* *(mp)* *pp*

Tpt. 1 *f* *(molto)* *pp*

Tpt. 2 *f* *(molto)* *pp*

Tbn. 1 *f* *(molto)* *pp*

Tbn. 2 *f* *(molto)* *pp*

Timp. *pp* *f*

Perc. 1 *pp* *f* *Drum Set sn. off*

Perc. 2 *Vib.* *hard mallet, medium motor* *f* *pp* *mf*

Pno. *f* *pp*

Vln. I div. a 2 *p* *f* *ff* *ff* *mp*

Vln. II div. a 2 *p* *f* *ff* *mf* *f* *p*

Vln. II div. a 2 *p* *f* *ff* *f* *mf* *f* *p*

Vla. div. a 2 *pp* *f* *f* *p*

Vla. div. a 2 *pp* *f* *f* *p*

Vc. div. a 2 *pp* *f* *f* *p*

Vc. div. a 2 *pp* *f* *f* *p*

Cb. *pp* *f* *mf*

B Lyrical

56

Fl. 1 2 *mf* *p* *p* *fp*

Ob. 1 2 *p* *f*

Cl. 1 2 *mp*

Bsn. 1 2 *p*

Hn. 1 2 (mute) *p*

3 4 (mute) *p*

Tbn. 1 2

3 *mp*

Tuba *mp*

Timp. w/ wood *p*

Perc. 2

E.Gtr.

Pno. *p*
(catch sound with pedal)

B Lyrical

56

Vln. I *ppp* *p* (ord.)

Vln. II *ppp* *mfppp* *mfppp* *p*

Vla. pizz. *p*

Vc. div. pizz. *p* unis. arco *mp* *p*

Cb. div. *p* unis. *mp* *p*

64 (1°)

Fl. 1 2 *mf* *p* *f* *sub. p* *sub. p* *f* *fp*

Ob. 1 2 *p* *f* *sub. p* *sub. p* *f* *f*

Cl. 1 2 *f* *p* *f* *sub. p* *sub. p* *f* *mp*

Bsn. 1 2 *f* *p* *f* *sub. p* *sub. p* *f* *p*

Hn. 1 2 *mf* *p*

Hn. 3 4 *mf* *p*

Tbn. 1 2

Tbn. 3

Tuba

Timp.

Perc. 2

E.Gtr.

Pno.

Vln. I *f* *p*

Vln. II *f* *p*

Vla.

Vc. *f* *p* *f* *p*

Cb. *p*

71 (1°)

The musical score is arranged in systems for various instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, and Trombones 1-3. The brass section includes Trumpets 1-2, Trombones 3, and Tuba. The percussion section includes Timpani (with mallet) and Percussion 2. The guitar section includes Electric Guitar (front pickup) and Piano. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. Dynamics range from *pp* to *f*. Performance markings include *arco* for the Viola and *tr* for trills. The score is in a key with one flat and a 4/4 time signature.

78 (1^o) *f* *p* *p* *mp* *mf* *ff* *tr* *a2 tr* *tr*

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Tuba

Timp.

Perc. 2

E.Gtr.

Pno.

Vln. I II

Vla.

Vc.

Cb.

mf *p* *pp* *f* *sub. p* *p* *f* *sub. p* *pp*

C

85 (a2)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tbn. 1 2 3
Tuba
Timp.
Perc. 2
E.Gtr.
Pno.
Vln. I II
Vla.
Vc.
Cb.

The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Horn, Trumpet, Tuba, Timpani, Percussion 2, Electric Guitar, Piano). The second system includes strings (Violin I & II, Viola, Violoncello, Contrabass). The woodwind parts feature melodic lines with dynamic markings (f, p, f, p) and articulation (accents, slurs). The piano part is silent. The string parts are mostly silent, with some initial notes in the Violin I and II staves.

93

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2

1° 5
f sub. p

2° 5
f

tr

p f pp p

Detailed description: This system of music covers measures 93 to 98. It features five staves: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The key signature has one flat (B-flat). The time signature is 6/8. The flute part has a first ending (1°) with a five-fingered scale (5) starting in measure 95, marked *f* and *sub. p*. The oboe part has a second ending (2°) with a five-fingered scale (5) starting in measure 95, marked *f*. The clarinet and bassoon parts have a trill (tr) in measure 95. Dynamics include *p*, *f*, *pp*, and *p*.



101

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2

f > pp

f sub. p

f > p

f pp

pp pp

Detailed description: This system of music covers measures 101 to 106. It features five staves: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The key signature has one flat (B-flat). The time signature is 6/8. The flute part has a dynamic change from *f* to *pp* in measure 102. The oboe part has a first ending (1°) with a five-fingered scale (5) starting in measure 102, marked *f* and *sub. p*. The clarinet part has a dynamic change from *f* to *p* in measure 102. Dynamics include *f*, *pp*, *f > p*, and *pp*.



109

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2

pp pp pp pp

5

f

pp

pp pp pp

pp pp

1° 5 sub. p

Detailed description: This system of music covers measures 109 to 114. It features five staves: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The key signature has one flat (B-flat). The time signature is 6/8. The flute part has a dynamic of *pp* throughout. The oboe part has a first ending (1°) with a five-fingered scale (5) starting in measure 110, marked *f*. The clarinet part has a dynamic of *pp* throughout. The bassoon part has a first ending (1°) with a five-fingered scale (5) starting in measure 110, marked *f* and *sub. p*. Dynamics include *pp*, *f*, and *sub. p*.

116

Fl. 1 *pp* *pp* *pp* *pp* *f* Fl. 2 to Picc. →

Ob. 1 *pp* *pp* *f*

Cl. 1 *pp* *pp* *pp* *f* Cl. 2 to B.Cl. →

Bsn. 1 (1°) *pp* *pp* *pp* *pp* *f*

Hn. 1 2 open *f* open *f*

3 4 open *f*

Perc. 1 Tamb. *f*

Perc. 2 Vib. hard mallet, medium-fast motor *f*

Pno. *f*

Vln. I div. a 2 *f* pizz. *f*

Vln. II div. a 2 *f* pizz. *f*

Vla. div. a 2 *f* pizz. *f*

Vc. *f*

Cb. *f*

D Rigid

123

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Perc. 1

Perc. 2

E.Gtr.

Pno.

D Rigid

123

Vln. I
div. a 2

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 3

Cb.

E

130

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Perc. 1

Perc. 2

E.Gtr.

Pno.

espress. 1°
mp *f*

espress. 1°
mp *f*

f

mf

mf
open

mf

mf

f

n *f* *n* *f*

f

E

130

Vln. I div. a 2

Vln. II div. a 2

Vla. div. a 2

Vc. div. a 3

Cb.

(p) *mf*

(p) *mf*

(p) *mf*

(p) *mf*

pp

pp

pp

f *mp*

Musical score for orchestra and strings, measures 137-142. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1, Bass Clarinet, Bassoon 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1-3, Percussion 1 & 2, Electric Guitar, Piano, Violins I & II (divided), Viola (divided), Violoncello (divided), and Contrabass.

Measure 137: Flute 1 & 2 (1^o) *mp* *f* *secco*; Oboe 1 & 2 *f* *secco* 1^o; Clarinet 1 *f* *secco*; Percussion 1 & 2 *f*; Electric Guitar *n* *f*; Piano *f*; Violins I & II *p*; Viola *p*; Violoncello *pp*; Contrabass *p*.

Measure 138: Flute 1 & 2 *f* *secco*; Oboe 1 & 2 *f* *secco* 1^o; Clarinet 1 *f* *secco*; Percussion 1 & 2 *f*; Electric Guitar *n* *f*; Piano *f*; Violins I & II *p*; Viola *p*; Violoncello *pp*; Contrabass *p*.

Measure 139: Flute 1 & 2 *f* *secco*; Oboe 1 & 2 *f* *secco* 1^o; Clarinet 1 *f* *secco*; Percussion 1 & 2 *f*; Electric Guitar *n* *f*; Piano *f*; Violins I & II *p*; Viola *p*; Violoncello *pp*; Contrabass *p*.

Measure 140: Flute 1 & 2 *f* *secco*; Oboe 1 & 2 *f* *secco* 1^o; Clarinet 1 *f* *secco*; Percussion 1 & 2 *f*; Electric Guitar *n* *f*; Piano *f*; Violins I & II *p*; Viola *p*; Violoncello *pp*; Contrabass *p*.

Measure 141: Flute 1 & 2 *f* *secco*; Oboe 1 & 2 *f* *secco* 1^o; Clarinet 1 *f* *secco*; Percussion 1 & 2 *f*; Electric Guitar *n* *f*; Piano *f*; Violins I & II *p*; Viola *p*; Violoncello *pp*; Contrabass *p*.

Measure 142: Flute 1 & 2 *f* *secco*; Oboe 1 & 2 *f* *secco* 1^o; Clarinet 1 *f* *secco*; Percussion 1 & 2 *f*; Electric Guitar *n* *f*; Piano *f*; Violins I & II *p*; Viola *p*; Violoncello *pp*; Contrabass *p*.

144 F

Fl. 1 2
Ob. 1 2
Cl. 1
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2 3
Perc. 1
Perc. 2
E. Gtr.
Pno.

Dynamic markings: *f*, *mp*, *mf*, *f*, *secco*, *n*, *f*, *f*, *f*.

Performance instructions: *1°*, *secco*, *8va*.

144 F

Vln. II div. a 2
Vln. II div. a 2
Vla. div. a 2
Vc. div. a 3
Cb.

Dynamic markings: *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *pp*, *pp*, *pp*, *f*, *mp*, *f*.

G

151

Fl. 1 2

Ob. 1 2

Cl. 1

B. Cl.

Bsn. 1 2

Hn. 1 2

3 4

Tpt. 1 2

1 2

Tbn. 3

Perc. 1

Perc. 2

E. Gtr.

Pno.

espress. *1°* *mp* *f* *mp* *f* *secco*

espress. *1°* *p* *mp* *f* *secco* *1°*

mp *p*

mf *mf* *mf* *mf* *mf* *mf*

f *f* *f*

n *f*

f *f* *f*

G

151

Vln. I div. a 2

Vln. II div. a 2

Vla. div. a 2

Vc. div. a 3

Cb.

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

pp *pp* *pp*

mp *f* *mp*

H More flowing

158

Fl. 1
2

Ob. 1
2

Cl. 1

B. Cl.

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Perc. 1

Perc. 2

E. Gtr.

Pno.

H More flowing

158

Vln. I
div. a 2

Vln. II
div. a 2

Vla.
div. a 2

Vc.

Cb.

I Rigid (as before) **J**

165

Fl. 1, 2
Ob. 1, 2
Cl. 1
B. Cl.
Bsn. 1, 2
Hn. 1, 2, 3, 4
Tpt. 1, 2
Tbn. 1, 2, 3
Tuba
Perc. 1 (Tamb.)
Perc. 2 (Vib. hard mallet, medium-fast motor)
E. Gtr.
Pno.

p, *f*, *mp*, *f*, *ff*, *mf*, *fp*, *secco*, *espress.*, *1°*

I Rigid (as before) **J**

165

Vln. I div. a 2
Vln. II div. a 2
Vla. div. a 2
Vc.
Cb.

f, *p*, *mp*, *f*, *ff*, *mf*, *pizz.*

172 *secco*

Fl. 1 *f*

Picc. *f* *secco*

Ob. 1/2

Cl. 1 *f* *secco* *mp*

B. Cl. *f*

Bsn. 1/2

Hn. 1/2/3/4 *mf*

Tpt. 1/2 *mf*

Tbn. 1/2/3 *mf*

Tuba *mf*

Perc. 1 *f*

Perc. 2 *f*

E. Gtr. *f* *n* *f*

Pno. *f*

172

Vln. I div. a 2 *p*

Vln. II div. a 2 *p*

Vla. div. a 2 *p*

Vc. div. a 3 *pp* *arco*

Cb. *mp* *f* *mp*

K

179

This section of the score covers measures 179 to 183. It includes parts for Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1, Bass Clarinet, Bassoon 1 and 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, Tuba, Percussion 1 and 2, Electric Guitar, and Piano. The woodwinds feature expressive passages with dynamics ranging from *f* to *fp*. The brass section provides harmonic support with *mf* dynamics. Percussion 2 has a *f* dynamic. The piano part features a *f* dynamic with a *secco* marking.

K

179

This section of the score covers measures 179 to 183. It includes parts for Violin I and II (divided), Viola (divided), Violoncello (divided), and Double Bass. The strings play a rhythmic pattern with dynamics ranging from *p* to *mf*. The double bass part starts with a *f* dynamic and transitions to *mp* in the later measures.

186

Fl. 1

Picc.

Ob. 1
2

Cl. 1

B. Cl.

Bsn. 1
2

Hr. 1
2

3
4

Tpt. 1
2

Tbn. 1
2

3

Tuba

Perc. 2

E. Gr.

Pno.

186

Vln. I
div. a 2

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 3

Cb.

193 **L** **Flowing** **M**

The score is divided into two sections: **L** (Lento) and **M** (Moderato). The **L** section covers measures 193-203, and the **M** section covers measures 204-210. The instruments listed on the left are: Fl. 1, Picc., Ob. 1 & 2, Cl. 1, B. Cl., Bsn. 1 & 2, Hn. 1, 2, 3 & 4, Tpt. 1 & 2, Tbn. 1 & 3, Tuba, Perc. 1 & 2, E. Gtr., Pno., Vln. I & II, Vla., Vc., and Cb. The score includes various dynamics such as *f*, *mp*, *p*, *p < f*, *mf*, and *n*. Performance instructions like *tr* (trills), *open*, and *arco* are present. A **Drum Set** is indicated to start in measure 204. The piano part features a *8ve* (8va) instruction in measure 204.

200

The score is divided into two systems, each starting at measure 200. The first system includes:

- Fl. 1: Flute 1, playing a melodic line with accents.
- Picc.: Piccolo, playing a melodic line with accents.
- Ob. 1 & 2: Oboes 1 and 2, playing a melodic line with accents.
- Cl. 1: Clarinet 1, playing a melodic line with accents.
- B. Cl.: Bass Clarinet, playing a melodic line with accents.
- Bsn. 1 & 2: Bassoons 1 and 2, playing a melodic line with accents.
- Hn. 1, 2, 3 & 4: Horns 1, 2, 3, and 4, playing a chordal accompaniment.
- Tpt. 1 & 2: Trumpets 1 and 2, playing a chordal accompaniment.
- Tbn. 1, 2 & 3: Trombones 1, 2, and 3, playing a chordal accompaniment.
- Tuba: Tuba, playing a chordal accompaniment.
- Perc. 1 & 2: Percussion 1 and 2, playing a rhythmic pattern with dynamics *p*, *f*, *p < f*, *mf*, and *p < f*.
- E. Gtr.: Electric Guitar, playing a chordal accompaniment with dynamics *f* and *n*.
- Pno.: Piano, playing a chordal accompaniment with dynamics *f*.

The second system includes:

- Vln. I & II: Violins I and II, playing a melodic line with dynamics *f*, *p < f*, and *p*.
- Vla.: Viola, playing a melodic line with dynamics *f*, *p < f*, and *p*.
- Vc.: Violoncello, playing a melodic line with dynamics *f*.
- Cb.: Contrabasso, playing a melodic line with dynamics *f*.

N

206

Fl. 1

Picc.

1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1 2

1 2

Hn. 3 4

Tpt. 1 2

1 2

Tbn. 3

Tuba

Perc. 1

Perc. 2

E.Gtr.

Pno.

206

N

I

Vln. II

Vla.

Vc.

Cb.

211

Fl. 1

Picc. to Fl. ->

1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1
2

1
2

Hn. 3
4

Tpt. 1
2

1
2

Tbn. 3

Tuba

Perc. 1
f *p < f* *p < f* *p < f* *p < f*

Perc. 2

E.Gtr.
n *f* *n* *f*

Pno.

211

I
p *f* *p* *f* *p*

II
p *f* *p* *f* *p*

Vla.
p *f* *p* *f* *p* *ff*

Vc.
ff

Cb.
ff

O

216

Fl. 1 2 *ff*

Ob. 1 2 *ffp*

Cl. 1 *ff*

B. Cl. *ff* to B-flat Cl. →

Bsn. 1 2 *ff*

Hn. 1 2 *ff* *fp* *fp* *fp*

3 4 *ff* *fp* *fp* *fp*

Tpt. 1 2 *ffp* *fp* *fp*

Tbn. 1 2 *ff* *fp*

3 *ff* *fp*

Tuba *ff* *fp*

Perc. 1 *mf* Vib. motor off

Perc. 2 *f*

O

216

Vln. I div. a 2 *ff*

Vln. II div. a 2 *ff*

Vla. div. a 2 *ff*

Vc. *ff*

Cb. *ff*

222 (1^o)

Fl. 1 2

Ob. 1 2

Cl. 1 2 (1^o)

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

2/4

p

fp

f

mp

pp

P

222

Timp.

Perc. 1

Perc. 2

Drum Set

sn. off

2/4

p

pp

mf

p

222

Vln. I div. a 2

Vln. II div. a 2

Vla. div. a 2

Vc.

Cb.

2/4

p

f

mp

pp

arco

mp

pp

P

229

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

Perc. 1 *p* *mf* *p* *pp*

Perc. 2



237

Timp. *p* *mf* *p* *pp*

Perc. 1 *p* *mf* *p* *pp*

Perc. 2

Q

237

Vln. I *f* *sub.* *p*

Vln. II

Vla.

Vc.

Cb.

Q

245

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tbn. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I
div. a 2

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 2

Cb.

1°

mf

mf *fp*

mf

Trgl.

mf

(as long as possible)

mf

5

f *p* *f* *sub.* *p* *f* *sub.* *p* *pp*

f *pp*

f *sub.* *p* *f* *sub.* *p* *pp*

pp

f *sub.* *p* *pp*

p *pp* *pp* *pp*

p *pp* *f* *sub.* *p* *pp*

p *pp* *f* *sub.* *p* *pp*

f *sub.* *p* *pp*

f *sub.* *p*

252

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

Tbn. 1
2
3

Tuba

Timp.

Perc. 2

E.Gtr.

Pno.

252

Vln. I
div. a 2

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 2

Cb.

259 R

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Tuba

Timp.

Perc. 2

E.Gtr.

Detailed description: This block contains the musical score for measures 259 through 264 for woodwind and brass instruments. A rehearsal mark 'R' is placed above measure 260. The Flute 1 and 2 parts begin in measure 260 with a dynamic of *f*. The Oboe 1 and 2 parts play a melodic line starting in measure 259, with dynamics ranging from *p* to *f*. The Clarinet 1 and 2 parts also play a melodic line, with dynamics from *f* to *f*. The Bassoon 1 and 2 parts are mostly silent, with *pp* dynamics in measure 264. The Horns 1-4 and Trumpets 1-3 are silent throughout. The Tuba part has *f* dynamics in measures 260-263. The Timpani part has *f* dynamics in measures 260-263 and *pp* in measure 264. The Electric Guitar part has *f* dynamics in measures 260-263.

259 R

Vln. I div. a 2

Vln. II div. a 2

Vla. div. a 2

Vc. div. a 2

Cb.

Detailed description: This block contains the musical score for measures 259 through 264 for string instruments. A rehearsal mark 'R' is placed above measure 260. The Violin I and II parts (div. a 2) play a melodic line starting in measure 259, with dynamics from *f* to *p*. The Viola part (div. a 2) plays a rhythmic accompaniment, with dynamics from *f* to *pp*. The Violoncello part (div. a 2) plays a rhythmic accompaniment, with dynamics from *f* to *pp*. The Contrabass part plays a rhythmic accompaniment, with dynamics from *f* to *pp*.

266 (a2)

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Tuba

Timp.

Perc. 2

E.Gtr.

266

Vln. I II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 266-271. It features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello, Contrabass) play melodic lines with dynamic markings of *f*, *p*, and *pp*. The brass section (Horn, Trombone, Tuba) provides harmonic support with *f* and *sub pp* dynamics. The percussion section (Timpani, Percussion 2) and Electric Guitar also contribute to the texture with *f* and *pp* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

273

1 Fl. *p* *ff* (*ff*) *mp*

2 Fl. *p* *ff* *ff* *mp*

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

2 Ob. *f* *mp*

1 Cl. *p* *ff* *f* *p*

2 Cl. *p* *ff* *f* *mp*

1 Bsn. *sub pp* *ff* *f* *mp*

2 Bsn. *sub pp* *ff* *f*

1 Hn. *mute* *ffp* *f* *dim.* *mp* *p*

2 Hn. *mute* *ffp* *f* *dim.* *mp* *p*

3 Hn. *ffp* *f* *dim.* *mp* *p*

4 Hn. *ffp* *f* *dim.* *mp* *p*

1 Tpt. *f* *tr.* *pp*

2 Tpt. *f* *tr.* *pp*

1 Tbn. *sub pp* *ff*

2 Tbn. *sub pp* *ff*

Timp. *sub pp* *ff*

Perc. 1 Drum Set sn. off *pp* *mf*

Perc. 2 Vib. hard mallet, medium motor *f*

Pno. *ff* *pp*

273

Vln. I div. a 2 *p* *ff* (*ff*) *f* *f* *mp*

Vln. II div. a 2 *p* *ff* *ff* *f* *mp*

Vln. I *p* *ff* *ff* *mf* *mf* *p*

Vln. II *p* *ff* *ff* *f* *p*

Vla. div. a 2 *sub pp* *ff* *f* *mp* *p*

Vla. *sub pp* *ff* *f* *mp* *p*

Vc. div. a 2 *sub pp* *ff* *f* *p*

Vc. *sub pp* *ff* *f* *p*

Cb. *sub pp* *ff* *f* *mf*

S Lyrical

280

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Timp. w/ wood

Perc. 2

Pno. (depress silently)

mf *p* *mf* *p* *mf* *p*

pp *pp*

p *p* *f*

1°

soft mallet, (medium motor) very legato

S Lyrical

280

Vln. I II

Vla. div. a 2

Vc. div. a 2

Cb.

pp *ppp* *ppp* *ppp* *ppp*

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

pp *ppp* *ppp* *ppp* *ppp*

pp *ppp* *ppp* *ppp* *ppp*

pp *ppp* *ppp* *ppp* *ppp*

pp *ppp* *ppp* *ppp* *ppp*

sul tasto

287 (1°)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tbn. 1 2 3
Tuba
Timp.
Perc. 2
Pno.
Vin. I II
Vla.
Vc. (ord.)
Cb.

fp *mf* *p* *f* *sub. p* *f* *sub. p* *f*

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

mp *f* *p* *f* *sub. p* *f* *sub. p* *f*

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

p *mf* *p* *f*

mp *p* *f*

mp *p*

287

p *f* *f*

p *f* *f*

(ord.) *mp* *p* *f*

mp *p*

294

Fl. 1 2
sub. *p* *fp* *mf* *p* *f*

Ob. 1 2
sub. *p* *f* *p* *f*

Cl. 1 2
sub. *p* *f* *mp* *f* *f* a2

Bsn. 1 2
sub. *p* *f* *p* *f* *p* *mf*

Hn. 1 2 3 4
p *mf* *p* *mf* *p*

Tbn. 1 2 3
p *f* *p*

Tuba
p

Timp. w/ mallet *p*

Perc. 2

E.Gtr. *p* *mf*

Pno.

294

Vln. I *p* *f* *f*

Vln. II *p* *f* *f*

Vla. (ord.) *p*

Vc. *p* *f* *p* *f* *p* *mf*

Cb. *p* *p*

301

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2, 3, 4
Tbn. 1, 2, 3
Tuba
Timp.
Perc. 2

Dynamic markings: *mf*, *f*, *pp*, *p*, *sub. p*, *tr.*

Performance instructions: *tr.*, *tr.*, *tr.*, *tr.*

301

Detailed description: This block contains the musical score for the woodwind and brass sections. It includes parts for Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), and Tubas. The score is written in a common time signature with a key signature of two flats. The woodwinds play melodic lines with various dynamics and articulations, including trills. The brass sections provide harmonic support with sustained notes and rhythmic patterns. The score is marked with measures 301 through 305.

301

Vln. I, II
Vla.
Vc.
Cb.

Dynamic markings: *p*, *f*, *pp*, *sub. p*

Performance instructions: *tr.*, *tr.*, *tr.*, *tr.*

301

Detailed description: This block contains the musical score for the string sections: Violins (I and II), Viola, Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with various dynamics and articulations. The score is marked with measures 301 through 305.

308 (1°) T

The score is divided into two systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trombones 1-3, Tuba, Timpani, Percussion 2, Electric Guitar, and Piano. The second system includes Violin I & II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features a variety of dynamics and articulations. A trill is marked in measure 308 for the flute. A 'T' in a box is placed above the first staff in measure 309. The score concludes with a repeat sign in measure 311.

Fl. 1 2: *mp* (trill), *mf cresc.*, *(f)*, *ff*, *pp*

Ob. 1 2: *mf cresc.*, *(f)*, *ff*

Cl. 1 2: *mf cresc.*, *(f)*, *ff*

Bsn. 1 2: *pp*, *f*, *p*, *pp*

Hn. 1-4: Rest

Tbn. 1-3: *p*

Tuba: *p*, *pp*

Timp.: Rest

Perc. 2: Rest

E.Gtr.: Rest

Pno.: Rest

Vln. I: *mp* (trill), *mf cresc.*, *(f)*, *ff*, *sub. pp*

Vln. II: *mp* (trill), *mf cresc.*, *(f)*, *ff*, *pizz.*, *pp*

Vla.: *mf cresc.*, *(f)*, *ff*

Vc.: *p*, *f*, *sub. p*, *pp*

Cb.: *p*, *f*, *sub. p*, *pp*

316 (a2)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tbn. 1 2 3
Timp.
Perc. 1

pp
pp
pp
pp
p

Detailed description: This block contains the musical score for measures 316 (a2) for woodwinds and percussion. The instruments listed are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Timpani, and Percussion 1. The score shows various dynamics including *pp* (pianissimo) and *p* (piano). The woodwinds have melodic lines, while the percussion parts are mostly rests.

316

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
p < *mf* < *pp*
p < *mf* < *p*

Detailed description: This block contains the musical score for measures 316 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score shows various dynamics including *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The strings have melodic lines with dynamic markings and hairpins.

324 a2 U

Fl. 1 2 *pp* *pp* *pp*

Ob. 1 2 *pp*

Cl. 1 2 *pp* *pp*

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

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

Hn. 1 2 *pp*

Hn. 3 4 *pp*

Tpt. 1 2 *pp*

Tbn. 1 2 *pp*

Timp.

Perc. 1 Drum Set *pp* *pp* *pp*

Detailed description: This block contains the musical score for measures 324 through 329. It features woodwind and percussion parts. The Flute 1 and 2 parts play a melodic line starting in measure 324, with dynamics *pp*. The Oboe 1 and 2 parts enter in measure 325 with *pp*. The Clarinet 1 and 2 parts play a rhythmic accompaniment, with dynamics *pp*. The Bassoon 1 and 2 parts play a similar rhythmic accompaniment, with dynamics *mf*, *p*, and *pp*. The Horn 1 and 2 parts play a chordal accompaniment, with dynamics *pp*. The Horn 3 and 4 parts play a similar chordal accompaniment, with dynamics *pp*. The Trumpet 1 and 2 parts play a rhythmic accompaniment, with dynamics *pp*. The Trombone 1 and 2 parts play a rhythmic accompaniment, with dynamics *pp*. The Timpani part is silent. The Percussion 1 part plays a snare drum pattern, with dynamics *pp*. A box labeled "Drum Set" is placed above the snare drum part in measure 329. The score is in 4/4 time and features a key signature of two flats.

324 U

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *p* *mf* *pp*

Vc. *p* *mf* *p*

Cb. *mp* *pp*

Detailed description: This block contains the musical score for measures 324 through 329 for the string section. The Violin I and II parts play a melodic line starting in measure 324, with dynamics *pp*. The Viola part plays a rhythmic accompaniment, with dynamics *p*, *mf*, and *pp*. The Violoncello part plays a rhythmic accompaniment, with dynamics *p*, *mf*, and *p*. The Contrabass part plays a rhythmic accompaniment, with dynamics *mp* and *pp*. The score is in 4/4 time and features a key signature of two flats.

331

Timp.

Perc. 1

Perc. 2

E.Gtr.

Vib. soft mallet, slow motor

mp

Ped.

n *mf*

331

Vln. I

Vla.

sul tasto

ppp

sul pont.

ppp



338

Timp.

Perc. 1

Perc. 2

E.Gtr.

Vln. I

Vla.

pp

pp

mp

Ped.

n *mf*

338

Vln. I

Vla.

sul tasto

ppp

sul pont.

ppp



345

Timp.

Perc. 1

pp

pp

MOVEMENT III

“NATURE USES AS LITTLE AS POSSIBLE . . .”

“Nature uses as little as possible of anything.” (Johannes Kepler, in *Harmonices mundi*)

III

Still, lyrical (Meas. 1-10 not conducted)

$\text{♩} = 120 / \text{♩} = 60 / \text{♩} = 40$

Flute 1 2
Oboe 1 2
B^b Clarinet 1 2
Bassoon 1 2
Horn 1 2 3 4
C Trumpet 1 2
Trombone 1 2 3
Tuba
Timpani
Percussion 1
Percussion 2
Electric Guitar
Piano

Until cue

Drum Set brushes = stroke = scrape
L R L R R L R R sim.
pp

w/fingers, not rolled, near the fingerboard
mp

Solo, improvise, lots of colors and textures
mf
Emi(ma7) B 7(#11) Emi(ma7) B 7(#11)

Still, lyrical (Meas. 1-10 not conducted)

$\text{♩} = 120 / \text{♩} = 60 / \text{♩} = 40$

Violin I
Violin II
Viola
Cello
Contrabass

Until cue

(Solo amplified bass may be used in place of bass section, until reh. A)
pizz.
mp

9 A On cue

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *p* *mf* > *p* *p*

(Sizz. Cym.)

w/fingers

B7(#11)

Emi(ma7)

B7(#11)

Emi(ma7)

pitch set for Emi(ma7)

pitch set for B7(#11)

div., mute on, sempre poco vibrato

div., mute on, sempre poco vibrato

mute on, sempre poco vibrato

(pizz.) (End amplified bass)

mp (l.v., sempre)

suggested pitch/contour motive for improvisation

Sparse improvisation throughout
Dynamics should range between *p* and *mf*, but occasional louder outbursts are acceptable.

16

The musical score on page 113, measures 16-24, is arranged as follows:

- Fl. 1 2**: Flute 1 and 2 parts, mostly rests.
- Ob. 1 2**: Oboe 1 and 2 parts, mostly rests.
- Cl. 1 2**: Clarinet 1 and 2 parts, mostly rests.
- Bsn. 1 2**: Bassoon 1 and 2 parts, mostly rests.
- Hn. 1 2 3 4**: Horn 1, 2, 3, and 4 parts. Horn 1 and 4 have dynamics *p*, *mp*, *p*, and *mf > p*. Horn 3 and 2 have dynamics *mp*, *p*, *mf*, and *p*.
- Tpt. 1 2**: Trumpet 1 and 2 parts, mostly rests.
- Tbn. 1 2 3**: Trombone 1, 2, and 3 parts, mostly rests.
- Tuba**: Tuba part, mostly rests.
- Timp.**: Tympani part, playing chords with a *p* dynamic.
- Perc. 1 2**: Percussion 1 and 2 parts, playing rhythmic patterns.
- E.Gtr.**: Electric Guitar part, playing sustained chords with a *p* dynamic.
- Pno.**: Piano part, showing chord changes: B 7(#11), Emi(ma7), B 7(#11), and Emi(ma7).
- Vln. I II**: Violin I and II parts, playing a melodic line with a *p* dynamic.
- Vla.**: Viola part, playing a melodic line with a *p* dynamic.
- Vc.**: Violoncello part, playing a melodic line with a *p* dynamic.
- Cb.**: Contrabass part, playing a bass line with a *mp* dynamic.

25 rit. molto ----- B a tempo

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
3
4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Pno.

mf *f* (*mf*) *pp*
p *mp* *p* *mf* > *p*
pp *st. mute* *mf* *p* *mp*
p
p
(*p*)
Emi(ma7) B7(#5) Emi(ma7)
pitch set for B7(#5)

25 rit. molto ----- B a tempo

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *f* *p*
p (*p*) (*p*) (*p*)
mf *mp*

33 *tr* *p* *rit. molto* *a tempo*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Pno.
B 7(#5)
Emi(ma7)
Emi(ma7)

33 *rit. molto* *a tempo*

Vln. I
Vln. II
Vla.
Vc.
Cb.

41 C rit.----- a tempo

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

scrape (metal beater)
(Susp. Cym.)

Vib. med. motor,
soft mallet legato

mp *f* *dim.* *(mf)* *(mp)* *p*

p *cresc.* *(mp)* *f* *dim.* *(mf)* *(mp)* *p*

mf *f* *dim.* *(mf)* *(mp)* *p*

mp *f* *dim.* *(mf)* *(mp)* *p*

mp *f* *dim.* *(mf)* *(mp)* *p*

f *mp* *f* *p*

f *mp* *f* *p*

f *mp* *f* *p*

B 7(#11)

41 C rit.----- a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *f*

f

f

f

49 [D] rit. molto-----

Fl. 1 *p* *tr*

Fl. 2 *p* *tr*

Ob. 1 *1^o solo* *mf* *3* *f*

Cl. 1 *mp* *p* *tr* *mf* *p*

Cl. 2 *mp* *p* *tr* *mf* *p*

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

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

Hn. 1 *p* *mp* *p* *mf* *p*

Hn. 2 *p* *mp* *p* *mf* *p*

Hn. 3 *p* *mp* *p* *mf* *p*

Hn. 4 *p* *mp* *p* *mf* *p*

Tpt. 1 (st. mute) *p* *mf* *p*

Tpt. 2 (st. mute) *p* *mf* *p*

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

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

Tbn. 3 *p* *mp* *p* *mf* *p*

Tuba *p* *mp* *p* *mf* *p*

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

Perc. 1 *p* *mp* *p* *mf* *p*

Perc. 2 *p* *mp* *p* *mf* *p*

E.Gtr. *p*

Pno. *Emi(ma7)* *B7(#11)* *Emi(ma7)*

Vln. I (solo) *mf*

Vln. II (div.) *p*

Vla. (div.) *p*

Vc. *p*

Cb. *mp*

57 a tempo

The score is divided into two systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, 3), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Electric Guitar (E.Gtr.), and Piano (Pno.). The second system includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Woodwinds: Flutes and Oboes play a melodic line with trills and triplets, starting in 2:3 and moving to 2:4, 1:4, 3:8, and 2:4. Clarinets and Bassoons play a rhythmic pattern of eighth notes, marked with *mp* and *mf* dynamics. Bassoons also feature trills.

Brass: Horns play a melodic line with dynamics ranging from *p* to *mf* and *p*. Trumpets and Trombones play sustained notes, with Trumpets marked *mf* and *p*.

Percussion: Timpani plays a rhythmic pattern of eighth notes, marked *p*. Percussion 1 plays a similar pattern, also marked *p*.

Electric Guitar: Plays a sustained chord, marked *(p)*.

Piano: Plays chords corresponding to the harmonic structure: E mi (ma7), B 7(#5), and E mi (ma7).

Strings: Violins I and II play a melodic line, with Violins I marked *f* and Violins II marked *(p)*. Viola and Violoncello play sustained notes, marked *(p)*. Contrabass plays a rhythmic pattern, marked *mp*.

rit. molto a tempo

63

Fl. 1 *p* *tr*

Ob. 1 2 *1° solo* *mf* *f*

Cl. 1 *p* *tr* *mp* *mf* *p*

Bsn. 1 2 *p* *tr* *mp* *mf* *p*

Hn. 1 2 *p* *mp*

Hn. 3 4 *p* *mf* *p*

Tpt. 1 2 *mf*

Tbn. 1 2 3

Tuba

Tim. *p*

Perc. 1 *p*

Perc. 2

E.Gtr. *(p)* *p*

Pno. B 7(♯11) Em(♯a7) Em(♯a7)

Vln. I *(solo)* *mf* *f*

Vln. II *(p)* *p*

Vla. *(p)* *p*

Vc. *(p)* *p*

Cb. *mp* *mp*

70

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

E. Gr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

f

tr

scrape (Susp. Cym.)

Vib. med. motor, soft mallet

legato

B 7(#11)

E

rit. poco----- [F] a tempo—Heavier

76

Fl. 1 2 *mp cresc.* ----- *(mf)* ----- *f* *p*

Ob. 1 2 *mp cresc.* ----- *(mf)* ----- *f* *pp* *tr*

Cl. 1 2 *mp cresc.* ----- *(mf)* ----- *f* *p* *tr*

Bsn. 1 2 *mp cresc.* ----- *(mf)* ----- *f* *mf* ----- *f*

Hn. 1 2 3 4 *mp cresc.* ----- *(mf)* ----- *f* *p* *mute*

Tpt. 1 2 *mp cresc.* ----- *(mf)* ----- *f* *mf* ----- *f*

Tbn. 1 2 3 *mp cresc.* ----- *(mf)* ----- *f* *mp* ----- *fp*

Tuba *mp cresc.* ----- *(mf)* ----- *f* *mp* ----- *fp*

Perc. 2 *f* *to Glsp. →*

E.Gtr. *f* *more defined attack* *mf*

Pno. *f*

rit. poco----- [F] a tempo—Heavier

76

Vln. I *f* *tutti* *sf* ----- *p*

Vln. II *f* *unis., mute off* *sf* ----- *p*

Vla. *f* *mute off (div.)* *sf* ----- *p*

Vc. div. a 3 *f* *mute off* *sol* *f* ----- *p*

Cb. *arco* *mf* ----- *f* ----- *sf* ----- *p*

81

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

E.Gtr.

Vln. I II

Vla.

Vc. div. a 3

Cb.

81

82

83

84

mp *pp* *p* *tr* *pp* *mf* *f* *n* *mf* *p* *mp* *pp*

(non-harm.)

f *f* *p* *mf* *f* *mp* *f* *mp* *f*

f *f* *p* *mf* *f* *mp* *f* *mp* *f*

f *f* *p* *mf* *f* *mp* *f* *mp* *f*

f *f* *p* *mf* *f* *mp* *f* *mp* *f*

f *f* *p* *mf* *f* *mp* *f* *mp* *f*

86 G

The score is divided into two systems, both starting at measure 86. The first system includes parts for Flutes (1 & 2), Oboes (1 & 2), Clarinets (1 & 2), Bassoons (1 & 2), Horns (1, 2, 3, 4), Trumpets (1 & 2), Trombones (1, 2, 3), Tubas, and Electric Guitar. The second system includes Violins (I & II), Viola, Violas, Violas, and Cello. The music is in 2/4 time with a key signature of one sharp (F#). Dynamics range from *pp* to *sf*. Performance markings include *fl.*, *tr.*, *st. mute*, and *(open)*. A rehearsal mark 'G' is present at the beginning of each system.

92

Fl. 1 2 *p* *tr*

Ob. 1 2 *p* *tr*

Cl. 1 2 *pp* *tr* *mp* *pp*

Bsn. 1 2 *f* *f* *open* *mf* *mf*

Hn. 1 2 3 4 *pp* *open* *mp* *pp*

Tpt. 1 2 *mf* *mf* *sf* *p* *mf* *fp* *f* *fp* *sf* *p*

Tbn. 1 2 3 *fp* *n* *mp* *mp*

Tuba *mf* *n* *mp*

E.Gtr. *mf* *fp*

Vln. I *p* *f* *sf*

Vln. II *p* *f* *sf*

Vla. *p* *f* *sf*

Vc. div. a 3 *f* *fp* *f* *f* *non-vib.* *molto-vib.* *non-vib.*

Cb. *p* *f* *sf*

96 H

Fl. 1 2 *p* *f*

Ob. 1 2 *pp* *mp* *pp* *p* *f*

Cl. 1 2 *p* *p* *f*

Bsn. 1 2 *f* *f* *mp* *f*

Hn. 1 2 3 4 *pp* *mp* *pp* *f* (stopped)

Tpt. 1 2 *f*

Tbn. 1 2 3 *fp* *n* *n*

Tuba *mfpp* *n*

Perc. 1 Trgl. Drum Set (Susp. Cym.) mallets *p* *pp* *f*

Perc. 2 Glsp. *p*

E.Gtr. *fp*

Vln. I II *p* *f* *mf* *mf*

Vla. *p* *f* *mf*

Vc. div. a 3 *fp* *f*

Cb. *p* *f*

101

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to Xylo. →

f *mp* *pp* *f* *mp* *p* *pp*

unis.

div.

101

110 I rit.----- a tempo

Fl. 1 2 *sf* strident!

Ob. 1 2 *sf* strident!

Cl. 1 2 *sf* strident!

Bsn. 1 2 *n* ----- *ff*

Hn. 1 2 *n* ----- *ff* stopping mute

Hn. 3 4 *n* ----- *ff* stopping mute

Tpt. 1 2 harmon, stem out, as in the distance *mp* *pp* *mp*

Tbn. 1 2 *pp* *ff* st. mute, non-vib.

Tbn. 3 *pp* *ff* st. mute, non-vib.

Tuba *pp* *ff* st. mute, non-vib.

Timp. *pp* ----- *f*

Perc. 1 Drum Set brushes *p* (Sizz. Cym.) *p*

Perc. 2 Xylo. *f*

E.Gtr. w/ fingers, med.-fast tremolo effect (i.e., volume pulsation) w/delay *p* *p*

Pno. *sf*

110 I rit.----- a tempo

Vln. I *sf* strident!

Vln. II *sf* strident!

Vla. *sf* strident!

Vc. *sf* strident!

Cb. unis., pizz (l.v., sempre) *mp* *mp*

rit. ----- a tempo rit. -----

116

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. 1 2 *ff*

Bsn. 1 2 *n* *ff* *n* *molto* *ff*

Hn. 1 2 *n* *ff* *n* *molto* *ff*

3 4 *n* *ff* *n* *molto* *ff*

Tpt. 1 2 *pp* *mp* *ff*

Tbn. 1 2 *pp* *ff* *pp* *ff*

3 *pp* *ff* *pp* *ff*

Tuba *pp* *ff* *pp* *ff*

Timp. *pp* *f* *pp* *f*

Perc. 1 *p*

Perc. 2 *f* *f*

E.Gtr. *p*

Pno. *ff* *ff*

rit. ----- a tempo rit. -----

116

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *mp*

J a tempo

121

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Timp.

Perc. 1
scrape (Susp. Cym.)
f

Perc. 2

E.Gtr.

Pno.
solo
f mp mf mp f mf p
rit. una corda

Detailed description: This block contains the musical score for measures 121-125. It includes staves for Flutes (1 & 2), Oboes (1 & 2), Clarinets (1 & 2), Bassoons (1 & 2), Horns (1, 2, 3, 4), Trumpets (1 & 2), Trombones (1, 2, 3), Tuba, Timpani, Percussion 1 (scrape on suspended cymbal), Percussion 2, Electric Guitar, and Piano. The piano part features a solo with dynamic markings of *f*, *mp*, *mf*, *mp*, *f*, *mf*, and *p*, and includes a *rit.* (ritardando) section and a *una corda* instruction.

J a tempo

121

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 121-125 for the string section, including Violins I and II, Viola, Violoncello, and Contrabass. The staves are currently empty, indicating that the string parts for these measures are not written on this page.

MOVEMENT IV

“THE ETERNAL SILENCE . . .”

“The eternal silence of these infinite spaces frightens me.” (Blaise Pascal, in *Pensées*)

IV

Mysterious

♩ = 60

Suddenly bolder

Flute 1 2

Oboe 1 2

B^b Clarinet 1 2

Bassoon 1 2

Horn 1 2

3 4

C Trumpet 1 2

Trombone 1 2

3

Tuba

Timpani

Percussion 1

Drum Set soft mallets

PPP

Percussion 2

Vib. bowed, slow motor

p

Electric Guitar

Piano

Mysterious

♩ = 60

Suddenly bolder

Violin I

Violin II

Viola div. a 2

Cello

Contrabass

Sul A

Sul G

tr.

div.

p

mp

f

3

6 **A**

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f* *p*

Cl. 1, 2 *f* *p*

Bsn. 1, 2 *f* *p*

Hn. 1, 2, 3, 4 *f* *p*

Tpt. 1, 2 *f* *p*

Tbn. 1, 2, 3 *f* *p*

Tuba *f* *p*

Timp. *f*

Perc. 1 *f* l.v. sempre

Perc. 2 *f* mallets, bright, med. motor (Hold w/pedal as long as possible) to Glsp. →

E.Gtr. *f* (V pos.) near the bridge, bright

Pno. *f*

Vln. I div. a 4 *mf* *p* *mf* *p* *mf* *p*

Vln. II div. a 4 *mf* *p* *mf* *mf* *p* *mf* *p* *mf* *p*

Vla. div. a 2 *sub mp*

Vc. div. a 2 *sub mf*

Cb. div. a 2 *f* *mp*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *mf* *p* *mf* *p* *mf* *p*

9

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

Tpt. 1
2

Tbn. 1
2

3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

9

Vln. I
div. a 4

Vln. II
div. a 4

Vla.
div. a 2

Vc.
div. a 2

Cb.
div. a 2

12 **B**

1 Fl. 1 *mp*

2 Fl. 2 *mp*

1 Ob. 1 *mp*

2 Ob. 2 *mp*

1 Cl. 1 *mp*

2 Cl. 2 *mp*

1 Bsn. 1 *f*

2 Bsn. 2 *f*

1 Hn. 1 *f* *p*

2 Hn. 2 *f* *p*

3 Hn. 3 *f* *p*

4 Hn. 4 *f* *p*

1 Tpt. 1 *f* *p*

2 Tpt. 2 *f* *p*

1 Tbn. 1 *mp* *f* *p* *f*

2 Tbn. 2 *mp* *f* *p* *f*

3 Tbn. 3 *mp* *f* *p* *f*

Tuba *mp* *f* *p* *f*

Timp. *f* *f*

Perc. 1

Perc. 2 *mf* *Glspl. not too bright*

E.Gtr.

Pno.

12 **B**

Vln. I div. a 4 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. II div. a 4 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. div. a 2 *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mp*

Vc. div. a 2 *mp* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cb. div. a 2 *mp* *f* *p* *mp*

C

15

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

Tuba *p* *mp*

Timp. *p* *f*

Perc. 1 *p*

Perc. 2 *mf*

E.Gtr.

Pno. *f*

[Glsp.]

C

15

Vln. I div. a 4 *p* *mf* *p*

Vln. II div. a 4 *mf* *p* *mf*

Vla. div. a 2 *mp* *p* *mf* *p*

Vc. div. a 2 *mp* *mp*

Cb. div. a 2 *mp* *mp*

18

1 Fl. 1 *mp* *pp*

2 Fl. 2 *mp* *pp*

1 Ob. 1 *mp* *pp*

2 Ob. 2 *mp* *pp*

1 Cl. 1 *mp* *pp*

2 Cl. 2 *mp* *pp*

1 Bsn. 1 *mp* *pp*

2 Bsn. 2 *mp* *pp*

1 Hn. 1 *mp* *f*

2 Hn. 2 *mp* *f*

3 Hn. 3 *mp* *f*

4 Hn. 4 *mp* *f*

1 Tpt. 1 *f* *p*

2 Tpt. 2 *f* *p*

1 Tbn. 1 *f* *p*

2 Tbn. 2 *f* *p*

3 Tbn. 3 *f* *p*

Tuba *f* *p*

Timp. *f* *p*

Perc. 1 *f*

Perc. 2

E.Gtr. *f*

Pno. *f*

18 Vln. I div. a 4 *p* *mf* *p* *mf* *p* *p* *mf* *p*

Vln. II div. a 4 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. div. a 2 *mf* *p* *mf* *mp* *mf* *p* *mf* *p* *mf* *p*

Vc. div. a 2 *f* *p* *mf* *mf* *p* *mf* *p* *mf* *p*

Cb. div. a 2 *f* *p* *mp* *mf* *p* *mf* *p* *mf* *p*

21 D

Fl. 1 to Picc. →

Picc. Picc.

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2 *p*

3
4 *p*

Tpt. 1
2 *mp*

Tbn. 1
2 *mp*

3 *mp*

Tuba *mp*

Timp. *p*

Perc. 1

Perc. 2 Glsp. brighter

E.Gtr. *mf* (w/fingers) near the fingerboard, dark

Pno. *f*

Vln. I div. a 4 *mf* *p*

Vln. II div. a 4 *mf* *p* *mf*

Vla. div. a 2 *mp* *p* *mf* *p*

Vc. div. a 2 *mp*

Cb. div. a 2 *mp*

D

24

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I
div. a 4

Vln. II
div. a 4

Vla.
div. a 2

Vc.
div. a 2

Cb.
div. a 2

27 **E**

Fl. 1 *sfp* *ff* *f* *p*

Picc. *sfp* *ff* *f* *p*

Ob. 1 2 *sfp* *ff* *f* *p*

Cl. 1 2 *sfp* *ff* *f* *p*

Bsn. 1 2 *sfp* *ff* *f* *p*

Hn. 1 2 3 4 *f*

Tpt. 1 2 *f*

Tbn. 1 2 3 *mp* *f* *p* *f*

Tuba *mp* *f* *p* *f*

Timp. *f*

Perc. 1 *p* *f*

Perc. 2 *mf* *p* *f* *mf*

E.Gtr. *mf*

Pno. *f* *p* *f*

Vln. I div. a 4 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. II div. a 4 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. div. a 2 *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *mp* *f* *p* *f*

Cb. *mp* *f* *p* *f*

Xylo. (plastic) *p* *f*

Gisp. *mf*

near the fingerboard

Mysterious

F ♩ = 60

30

Fl. 1
Picc.
Ob. 1
2
Cl. 1
2
Bsn. 1
2
Hn. 1
2
3
4
Tpt. 1
2
Tbn. 1
2
3
Tuba
Timp.
Perc. 1
Perc. 2
E. Gtr.
Pno.

to Fl. →
1° tr
pp
1° solo
mp
sn. off
ppp
Xylo.
Glspl. dark, plastic mallet
to Vib. →

Mysterious

F ♩ = 60

30

Vln. I
div. a 4
Vln. II
div. a 4
Vla.
div. a 2
Vc.
Cb.

divisi a 2
divisi a 2

35 **Bold** G

Fl. 1
Flute *f* *p*

Ob. 1
f *p*

Cl. 1
f

Bsn. 1
f

Hn. 1
mp *f*

Hn. 2
mp *f*

Hn. 3
mp *f*

Hn. 4
mp *f*

Tpt. 1
mp *f*

Tpt. 2
mp *f*

Tbn. 1
f

Tbn. 2
f

Tbn. 3
f

Tuba
f

Timp.
p *f* *p*

Perc. 1
ppp *f* l.v. sempre

Perc. 2
Vib. bright, med. motor *f* to Glsp. →

E. Gtr.
f near the bridge

Pno.
f

Vln. I div. a 2
trill *p* *f* *sub.* *mf* *p* *mf*

Vln. II div. a 2
p *f* *sub.* *mf* *p* *mf*

Vla. div. a 2
p *f* *sub.* *mf* *p* *mf*

Ve. div. a 2
pp *p* *f* *sub.* *mf*

Cb. div. a 2
f *mp* *f* *mp*

40 Fl. 2 to Picc. →

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

Tpt. 1
2

Tbn. 1
2

3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I
div. a 4

Vln. II
div. a 4

Vla.
div. a 2

Vc.
div. a 2

Cb.
div. a 2

43 [H]

The score is divided into two systems, each starting at measure 43. The first system includes woodwinds, brass, percussion, and piano. The second system includes strings and double bass.

Woodwinds: Fl. 1, Picc., Ob. 1/2, Cl. 1/2, Bsn. 1/2. Dynamics: *sf*, *p*, *sf*, *p*, *sf*, *p*. Includes a *Picc.* marking.

Brass: Hn. (1/2, 3/4), Tpt. 1/2, Tbn. (1/2, 3), Tuba. Dynamics: *f*, *p*, *f*, *mp*, *f*, *mp*, *f*, *mp*. Includes a *near the fingerboard* instruction.

Percussion: Perc. 1, Perc. 2 (Gisp.). Dynamics: *f*, *p*, *f*, *mf*.

Piano: E.Gtr., Pno. Dynamics: *mf*, *f*.

Strings: Vln. I div. a 4, Vln. II div. a 4, Vla. div. a 2, Vc., Cb. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *mp*, *mp*, *f*, *mp*, *f*, *p*, *mp*, *f*, *p*.

46

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

Tpt. 1
2

Tbn. 1
2

3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr. near the bridge

Pno.

Vln. I div. a 4

Vln. II div. a 4

Vla. div. a 2

Vc. div. a 2

Cb. div. a 2

49 **I**

Fl. 1
Picc.
Ob. 1
2
Cl. 1
2
Bsn. 1
2
Hn. 1
2
3
4
Tpt. 1
2
Tbn. 1
2
3
Tuba
Timp.
Perc. 1
Perc. 2
E. Gtr.
Pno.
Vln. I
div. a 4
Vln. II
div. a 4
Vla.
div. a 2
Vc.
Cb.

sf *p* *sf* *p*
sf *p* *sf* *p*
sf *p* *sf* *p*
sf *p* *sf* *p*
mp *f* *f* *mp*
f *mp* *f* *mp* *f*
f *mp* *f* *mp* *f*
f *mp* *f* *mp* *f*
mp *f* *mp* *f*
f *pp* *f* *pp* *f*
mf *mf* *mf* *mf*
mf *mf*
f *f* *f* *f*
f *f* *f* *f*
p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*
mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*
p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*
mp *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*
mp *f* *mp* *f*
mp *f* *mp* *f*

near the fingerboard
Gls. *Xylo.* *Gls.* *Xylo.*

52

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

Tpt. 1
2

Tbn. 1
2

3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I
div. a 4

Vln. II
div. a 4

Vla.
div. a 2

Vc.
div. a 2

Cb.
div. a 2

55 **J**

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

E. Gr.

Pno.

Vln. I
div. a 4

Vln. II
div. a 4

Vla.
div. a 2

Vc.

Cb.

Glsp.

Xylo.

VII pos. -----

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

58

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I
div. a 4

Vln. II
div. a 4

Vla.
div. a 2

Vc.

Cb.

Xylo.

to Vib. →

mf, *p*, *ff*, *fp*, *f*, *mf*, *p*

← ♩ = ♩ →

K Gently

61

Fl. 1
Picc.
Ob. 1
2
Cl. 1
2
Bsn. 1
2
Hn. 1
2
3
4
Tpt. 1
2
Tbn. 1
2
3
Tuba
Timp.
Perc. 1
Perc. 2

E.Gtr.
Pno.
Vln. I
div. a 4
Vln. II
div. a 4
Vla.
div. a 2
Vc.
Cb.

← ♩ = ♩ →

Gently

K

61

Vln. I
div. a 4
Vln. II
div. a 4
Vla.
div. a 2
Vc.
Cb.

← ♩ = ♩ →

L Becoming fierce

← ♩ = ♩ →

L Becoming fierce

70

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

M Gently, as before

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

70

Vln. I div. a 4

Vln. II div. a 4

Vla. div. a 2

Vc.

Cb.

M non-vib. Gently, as before

79

Fl. 1
Picc.
Ob. 1
2
Cl. 1
2
Bsn. 1
2

1
2
Hn.
3
4
Tpt. 1
2
Tbn. 1
2
3
Tuba
Timp.
Perc. 1
Perc. 2
Pno.

Vln. I
div. a 4
Vln. II
div. a 4
Vla.
div. a 2
Vc.
Cb.

f, *p*, *mp*, *mf*, *ff*, *Xylo.*

O Suddenly violent

Musical score for woodwinds and percussion, measures 82-84. The score includes parts for Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, Tuba, Timpani, and Percussion 1 and 2. The music features complex rhythmic patterns with triplets and dynamic markings such as *p*, *f*, *mp < f*, and *ff*. A section marked **O Suddenly violent** begins at measure 82. The key signature has two sharps (F# and C#), and the time signature is 2/2.

O Suddenly violent

Musical score for strings, measures 82-84. The score includes parts for Violin I (div. a 4), Violin II (div. a 4), Viola (div. a 2), Violoncello (Vc.), and Contrabass (Cb.). The music features complex rhythmic patterns with triplets and dynamic markings such as *ff*. A section marked **O Suddenly violent** begins at measure 82. The key signature has two sharps (F# and C#), and the time signature is 2/2.

← ♩ = ♩ →
P Very delicate

86

Fl. 1

Picc. to Fl. →

Ob. 1
2

Cl. 1
2

Bsn. 1
2 *a2*

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3 *a2*

Tuba

Timp.

Perc. 1

Perc. 2 to Vib. →

Vib. soft mallets, motor off

pp *mf*

f

← ♩ = ♩ → **P** Very delicate

86

Vln. I div. a 4

Vln. II div. a 4

Vla. div. a 2

Vc.

Cb.

p *mf* *fp*

p *mf* *fp*

p *mf* *fp*

p *mf* *fp*

p *mf* *fp*

pp

non-vib. -

Sul D -

Sul G -

Sul G -

Sul G -

Sul G -

Sul C -

90

Q

Fl. 1 2
1°
pp < *mp* < *pp*

Ob. 1 2
pp

Cl. 1 2
pp < *mp* < *pp*

Bsn. 1 2

Hn. 1 2 3 4
mp

Tpt. 1 2
1° solo
mp *mp*

Tbn. 1 2 3

Tuba

Timp.

Perc. 1
soft mallets, motor off
ppp < *ppp* < *mp*

Perc. 2
slow motor
pp < *mp* < *pp*
Ped. *n* *p*

90

Q

Vln. I div. a 2
p *pp* *fp*

Vln. II div. a 2
p *pp* *fp*

Vla. div. a 2
p *pp* *fp*

Vc. *p* *pp* *fp*
div. *unis.*

Cb. *p* *pp* *fp*

Suddenly bold, but fading . . .

96

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

mp *f* *p*

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba

mf *f* *pp*

Timp.
Perc. 1
Perc. 2
E. Grt.
Pno.

p *f* *pp* *ppp* *n*

bright, med. motor
bowed, slow motor
near the bridge

Suddenly bold, but fading . . .

96

Vln. I
Vln. II
Vla. div. a 2
Vc.
Cb.

fp *ff* *pp*

MOVEMENT V

“EVERY SENTENCE I UTTER . . .”

“Every sentence I utter must be understood not as an affirmation, but as a question.”

(attributed to Niels Bohr, source unknown)

Very Slowly—with patient, long breaths

V

♩ = 44

Flute 1

Alto Flute

Oboe 1

English Horn

B♭ Clarinet 1
2

Bassoon 1
2

Horn 1
2

Horn 3
4

C Trumpet 1
2

Trombone 1
2

Trombone 3

Tuba

Timpani

Percussion 1

Electric Guitar

Piano

solo
(grace notes not too fast)

Very Slowly—with patient, long breaths

♩ = 44

Violin I

Violin II

Viola div. a 2

Cello

Contrabass

espress.

f

mp

sfz

mp

f

p

div., espress.

mp

espress.

f

mp

espress.

f

mp

espress.

mp

sfz

mp

f

p

A

6

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1
2

1
2

Hn.

3
4

Tpt. 1
2

1
2

Tbn.

3

Tuba

E.Gtr.

with the fingers,
always near the fingerboard
(wait for piano)

pp

Pno.

mp

p

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

A

6

I

Vln.

II

Vla.

Vc.
div. a 2

Cb.

poco vib., sempre legato

p *mf* *p* *f*

unis.
poco vib., sempre legato

p *mf* *p* *f*

poco vib., sempre legato

p *mf* *p* *f*

poco vib., sempre legato

p *mf* *p* *f*

poco vib., sempre legato

p *mf* *p* *f*

p *mf* *p* *f*

12

Fl. 1 *sempre legato*
mp *f* *p*

Alto Fl. *sempre legato*
mp *f* *p*

Ob. 1 *sempre legato*
mp *f* *p*

Eng. Hn. *sempre legato*
f *p*

Cl. 1 2 *sempre legato*
mp *f* *p*

Bsn. 1 2 *sempre legato*
mp *f* *p*

Hn. 1 2 *sempre legato*
mp *f* *p*

Hn. 3 4 *sempre legato*
mp *f* *p*

Tpt. 1 2

Tbn. 1 2 *sempre legato*
mf *f* *p*

Tbn. 3 *sempre legato*
mf *f* *p*

Tuba *sempre legato*
mf *f* *p*

E.Gtr. (wait for piano)
pp

Pno. *solo*
f *mp* *f* *sub.* *mp* *f* *sub.*

Vln. I *mp* use more and more vib. decrease vib.

Vln. II *mp* use more and more vib. decrease vib.

Vla. *mp* use more and more vib. decrease vib.

Vc. div. a 2 *mp* use more and more vib. decrease vib.

Cb. *mp* use more and more vib. decrease vib.

B

18

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

Tbn. 3

Tuba

E.Gtr.

Pno.

B

18

Vln. I

Vln. II

Vla.

Vc. div. a 2

Cb.

poco vib.

p *mf* *p* *f*

24

Fl. 1 *mp* *f* *p*

Alto Fl. *mp* *f* *p*

Ob. 1 *mp* *f* *p*

Eng. Hn. *mp* *f* *p*

Cl. 1 2 *mp* *f* *p*

Bsn. 1 2 (2^o) *mp* *f* *p*

Hn. 1 2 *mp* *f* *p*

3 4 *mp* *f* *p*

Tpt. 1 2 *mp* *f* *p*

Tbn. 1 2 *mp* *f* *p*

3 *mf* *f* *p*

Tuba *mp* *f* *p*

Timp.

Perc. 1 (Susp. Cym.) *ppp*

E.Gtr.

Pno. *f* (non-dim.) *Red.*

24

Vln. I *p* use more and more vib. decrease vib. *f* *p*

Vln. II *p* use more and more vib. decrease vib. *f* *p*

Vla. *p* use more and more vib. decrease vib. *f* *p*

Vc. div. a 2 *p* use more and more vib. decrease vib. *f* *p*

Cb. *p* use more and more vib. decrease vib. *f* *p*

30 **C** **D**

Fl. 1 *p* *f* non-dim.

Alto Fl. *p* *f* non-dim.

Ob. 1 *p* *f* non-dim.

Eng. Hn. *p* *f* non-dim.

Cl. 1 2 *p* *f* non-dim.

Bsn. 1 2 *p* *f* non-dim.

Hn. 1 2 *p* *f* non-dim.

3 4 *p* *f* non-dim.

Tpt. 1 2 *p* *f* non-dim.

Tbn. 1 2 *p* *f* non-dim.

3 *p* *f* non-dim.

Tuba *p* *f* non-dim.

Timp. *pp* *f*

Perc. 1 *f*

E.Gtr.

Pno.

(lift on beat 3)

30 **C** **D**

Vln. I *poco vib.* *p* use more and more vib. *f* non-dim. *(f) sub. espress.*

Vln. II *poco vib.* *p* use more and more vib. *f* non-dim. non-vib. *sub. pp*

Vla. *poco vib.* *p* use more and more vib. div. *f* non-dim. non-vib. *sub. pp*

Vc. div. a 2 *poco vib.* *p* use more and more vib. *f* non-dim.

Cb. *poco vib.* *p* use more and more vib. *f* non-dim.

36

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

E.Gr.

Pno.

36 (solo) ----- tutti, poco vib. sub. espress. ----- 1 poco vib.

Vln. I (non-vib.) ----- poco vib. *p* *mf* *p* sub. espress. ----- 1 poco vib.

Vln. II (non-vib.) ----- poco vib. *p* *mf* *p* sub. espress. ----- 1 poco vib.

Vla. (non-vib.) ----- poco vib. *p* unis. (tutti), poco vib. *mf* *p* sub. espress. ----- 1 poco vib.

Vc. div. a 2 poco vib. *p* *mf* *p* sub. espress. ----- 1 poco vib.

Cb. poco vib. *p* *mf* *p* sub. espress. ----- 1 poco vib.

E

43

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

E.Gtr.

Pno.

E

43

Vln. I

Vln. II

Vla.

Vc. div. a 2

Cb.

use more and more vib. ----- | decrease vib. ----- | poco vib., using more and more ----- | decrease vib. ----- |

F

50

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

E.Gtr.

Pno.

F

50

I

Vln. II

Vla.

Vc. div. a 2

Cb.

one solo espress.

sub. non-vib.

tutti, ord. vib.

pp

mp

pp

f

sub.

G

57

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

E.Gtr.

Pno.

(wait for piano)

pp

solo

f

mp

p

7

G

57

Vln. I

Vln. II

Vla. div.

Vc. div. a 2

Cb.

poco vib.

p

mf

p

poco vib.

p

mf

p

unis., poco vib.

p

mf

p

poco vib.

p

mf

p

poco vib.

p

mf

p

poco vib.

p

mf

p

63

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

E.Gtr.

Pno.

p

f dim. -- (mp) --- (p) --- n

(1°)

mf

f dim. -- (mp) --- (p) --- n

63

Vln. I

Vln. II

Vla.

Vc. div. a 2

Cb.

f

mp

use more and more vib. ----- decrease vib. ----- | non-vib.

f dim. -- (mp) --- (p) --- n

f dim. -- (mp) --- (p) --- n

f dim. -- (mp) --- (p) --- n

f dim. -- (mp) --- (p) --- n

f dim. -- (mp) --- (p) --- n

MOVEMENT VI

“PHYSICS CONSTITUTES . . .”

“Physics constitutes a logical system of thought which is in a state of evolution, whose basis (principles) cannot be distilled, as it were, from experience by an inductive method, but can only be arrived at by free invention.” (Albert Einstein, in *Physics and Reality*)

VI

Frantic!—and a steady wall of sound

♩ = 112

This section of the score covers the woodwind and brass sections, along with percussion. The instruments listed are Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1, Trombone 2 & 3, Tuba, Timpani, Percussion 1 (Drum Set), and Percussion 2. The Electric Guitar and Piano parts are present but contain no notation in this section. The woodwinds and brass play sustained notes with a dynamic marking of *f sempre*. The percussion parts show rhythmic patterns for the drum set.

Frantic!—and a steady wall of sound

♩ = 112

This section of the score covers the string section, including Violin I & II, Viola, Cello, and Contrabass. All string parts are marked with a dynamic of *f sempre* and play a complex, rhythmic pattern of sixteenth and thirty-second notes, creating a dense, 'wall of sound' texture.

This page of a musical score, numbered 172, contains the following parts and staves:

- Fl. 1 2**: Flute parts, measures 4-6.
- Ob. 1 2**: Oboe parts, measures 4-6.
- Cl. 1 2**: Clarinet parts, measures 4-6.
- Bsn. 1 2**: Bassoon parts, measures 4-6.
- Hn. 1 2**: Horn parts, measures 4-6.
- Tpt. 1 2**: Trumpet parts, measures 4-6.
- Tbn. 1 2 3**: Trombone parts, measures 4-6.
- Tuba**: Tuba part, measures 4-6.
- Timp.**: Timpani part, measures 4-6.
- Perc. 1 2**: Percussion parts, measures 4-6.
- E.Gtr.**: Electric guitar part, measures 4-6.
- Pno.**: Piano part, measures 4-6.
- Vln. I II**: Violin parts, measures 4-6.
- Vla.**: Viola part, measures 4-6.
- Vc.**: Violoncello part, measures 4-6.
- Cb.**: Contrabass part, measures 4-6.

The score is written in a 4/4 time signature with a key signature of one flat (B-flat major or F major). The woodwind and brass sections play sustained chords and melodic lines, while the strings play a rhythmic accompaniment. The percussion parts include snare and tom-tom patterns. The electric guitar and piano parts are mostly silent in this section.

This page of a musical score, numbered 173, contains the following instruments and parts:

- Fl. 1, 2**: Flute parts with melodic lines and slurs.
- Ob. 1, 2**: Oboe parts with melodic lines and slurs.
- Cl. 1, 2**: Clarinet parts with melodic lines and slurs.
- Bsn. 1, 2**: Bassoon parts with melodic lines and slurs.
- Hn. 1, 2, 3, 4**: Horn parts with melodic lines and slurs.
- Tpt. 1, 2**: Trumpet parts with melodic lines and slurs.
- Tbn. 1, 2, 3**: Trombone parts with melodic lines and slurs.
- Tuba**: Tuba part with a melodic line and slurs.
- Timp.**: Timpani part, mostly silent with rests.
- Perc. 1, 2**: Percussion parts with rhythmic patterns.
- E.Gtr.**: Electric guitar part, mostly silent with rests.
- Pno.**: Piano part, mostly silent with rests.
- Vln. I, II**: Violin parts with complex melodic and rhythmic patterns.
- Vla.**: Viola part with complex melodic and rhythmic patterns.
- Vc.**: Violoncello part with complex melodic and rhythmic patterns.
- Cb.**: Contrabass part with complex melodic and rhythmic patterns.

The score is written in a common time signature and features a variety of musical notations including slurs, accents, and dynamic markings.

A

10

This section of the score covers measures 10, 11, and 12. It includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1-3, and Tuba. The woodwinds and brass play sustained notes with dynamic markings of *f* and *ff*. Percussion 1 has a rhythmic pattern of eighth notes. Percussion 2, Electric Guitar, and Piano are silent.

A

10

This section of the score covers measures 10, 11, and 12 for the string ensemble. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. All string parts feature a complex, rhythmic pattern of sixteenth and thirty-second notes with dynamic markings of *f* and *ff*.

This page of a musical score, numbered 175, contains measures 13 through 15. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2), and Trombones (Tbn. 1, 2, 3). The brass section includes Tubas and Timpani (Timp.). The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The guitar (E.Gtr.) and piano (Pno.) parts are present but contain rests. The string section includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 13-15 show a complex texture. The woodwinds and brass play sustained chords and melodic fragments, often with slurs and accents. The strings play a rhythmic accompaniment with eighth and sixteenth notes, featuring many slurs and accents. The percussion parts are sparse, with Perc. 1 playing a rhythmic pattern of eighth notes and Perc. 2 playing a similar pattern. The overall mood is dramatic and intense.

This page of a musical score, numbered 176, contains measures 16 through 18. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, 3), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The string section includes Electric Guitar (E.Gtr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained chords and melodic lines, while the percussion provides a rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The first measure of the page is marked with the number 16. The woodwind parts feature complex rhythmic patterns and dynamic markings such as *mf* and *ff*. The string parts consist of dense, rhythmic textures with various articulations. The percussion parts include snare drum and cymbal patterns. The overall texture is rich and detailed, typical of a late 20th-century orchestral work.

B A glassy reflection of the past

19

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2 3
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Pno.

Trgl.
Vib.
mf
f
sempre 8^{va}
w/a little delay

Detailed description: This block contains the musical score for the woodwind, brass, percussion, and string sections. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba) and brass (Horn, Trumpet, Trombone, and Tuba) parts feature a melodic line starting at measure 19, marked with a forte (f) dynamic. The percussion section includes a snare drum (Perc. 1) and a vibraphone (Perc. 2). The vibraphone part is marked with a mezzo-forte (mf) dynamic and includes a trill (Trgl.) and a vibrato (Vib.) effect. The electric guitar (E.Gtr.) and piano (Pno.) parts feature a complex rhythmic pattern, with the piano part marked with a forte (f) dynamic. The electric guitar part is marked with a forte (f) dynamic and includes a trill (Trgl.) and a vibrato (Vib.) effect. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabasso) is marked with a piano (p) dynamic and includes a 'sempre spiccato' instruction.

B A glassy reflection of the past

19

Vln. I
Vln. II
Vla.
Vc.
Cb.

sempre spiccato
p
sempre spiccato
p
sempre spiccato
p

Detailed description: This block contains the musical score for the string section. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts feature a rhythmic pattern starting at measure 19, marked with a piano (p) dynamic and a 'sempre spiccato' instruction. The Violoncello (Vc.) and Contrabasso (Cb.) parts feature a melodic line starting at measure 19, marked with a piano (p) dynamic.

22

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

22

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

p

p

p

25

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2 3
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Pno.
Vin. I
Vin. II
Vla.
Vc.
Cb.

mp
mp
mp
mp
mf
mf
p
p
p
pizz.
mp

C

28

Fl. 1 2
f *pp* *f* sub. *pp*

Ob. 1 2
f *pp* *f* sub. *pp*

Cl. 1 2
f (2nd) *pp* *f* sub. *pp*

Bsn. 1 2
f

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Perc. 1 *mf*

Perc. 2 Vib. *f*

E.Gtr.

Pno. *f*

C

28

Vln. I *p* *mp*

Vln. II *mp* *p*

Vla. *mf* pizz. *p* *mf* *p* *mf*

Vc. *f*

Cb. *f*

34

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
3 4
Tpt. 1 2
Tbn. 1 2 3
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mp* *1°* *mp* *f* *p* *mp* *mf* *mf* *p* *mp* *arco* *mp* *pizz.* *mf*

Detailed description: This page of a musical score covers measures 34, 35, and 36. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has active parts with dynamics ranging from *f* to *mp*. The brass section (Horn, Trumpet, Trombone, Tuba) is mostly silent. Percussion includes a snare drum (*mf*) and a tom-tom. The guitar plays chords, and the piano provides harmonic support. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) has rhythmic patterns, with dynamics from *p* to *f*. The score includes various musical notations such as slurs, accents, and performance instructions like *arco* and *pizz.*

D

37

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2
3

Tuba

Timp.

Perc. 1
Drum Set

Perc. 2
Glsp.

E.Gtr.
Delay off
loco

Pno.

D

37

Vln. I
II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 37-40 of a piece. It features a woodwind section with Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1-3, and Tuba. The brass section is mostly silent. The percussion section includes a Drum Set and a Gong (Glsp.). The electric guitar part has a 'Delay off' and 'loco' instruction. The piano part has a complex texture with many notes. The string section includes Violin I & II, Viola, Violoncello, and Contrabass. Dynamics are marked as *f* (forte) and *mp* (mezzo-piano). Performance instructions include 'pizz.' (pizzicato) and 'arco' (arco). A section marker 'D' is present at the beginning and end of the page.

40

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1 2
Tbn. 1 2 3
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1°
mp
mp
mp
mf
mf
mp
mp
mp
f
f
mp
mp
mf
mf

Detailed description: This page of a musical score covers measures 40, 41, and 42. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1 and 2, Trombones 1-3, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The string section includes Electric Guitar, Piano (Grand and Concert), Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp*, *mf*, and *f*, and includes first endings (1°) for the Oboe and Clarinet parts. The piano part has a complex texture with multiple voices and sustained chords.

43

Fl. 1 2
Ob. 1 2 (1°)
Cl. 1 2
Bsn. 1 2
Hn. 1 2 mf
Hn. 3 4 mf
Tpt. 1 2
Tbn. 1 2 3
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Pno.
43
Vln. I p mp
Vln. II f mp
Vla. pizz. mf
Vc. mf (mf)
Cb. mf (mf)

Detailed description: This page of a musical score covers measures 43 to 45. The woodwind section includes Flute 1 and 2, Oboe 1 and 2 (first oboe), Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1 and 2, Trombones 1-3, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The string section includes Electric Guitar, Piano, Violin I and II, Viola, Violoncello, and Contrabass. In measure 43, the Flute 1 part begins with a melodic line marked *mp* and a second octave (*2°*) starting in measure 45. The Horns 1 and 2 play sustained chords marked *mf*. The Piano part features a complex accompaniment with chords and moving lines. The Violin I part starts with a *p* dynamic and joins the flute in measure 45. The Violin II part plays a rhythmic pattern marked *f*. The Viola part has a pizzicato figure marked *mf*. The Violoncello and Contrabass parts provide harmonic support with *mf* dynamics.

E

46

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *fp*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

Tpt. 1 *f* st. mute

Tpt. 2 *f* st. mute

Tbn. 1

Tbn. 2

Tbn. 3

Tuba *f*

Timp.

Perc. 1

Perc. 2 *f* Glsp.

E.Gtr. *f*

Pno. *f*

E

46

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f*

Vc. *f*

Cb. *f*

49

1
Fl. 1 *mp*

2
Fl. 2 *mp*

1
Ob. 1 *f*

2
Ob. 2 *f*

1
Cl. 1 *mp* *fp* *mp*

2
Cl. 2 *fp*

1
Bsn. 1 *fp*

2
Bsn. 2 *fp*

1
Hn. 1 *mp* *fp* *mp* *stopped*

2
Hn. 2 *mp* *fp* *mp* *stopped*

3
Hn. 3 *mp* *fp* *mp* *stopped*

4
Hn. 4 *mp* *fp* *mp* *stopped*

1
Tpt. 1 *p* *f* *p* *f* *p* *sub.* *f* *p*

2
Tpt. 2 *f* *p* *sub.* *f* *p* *f* *p*

1
Tbn. 1 *mp*

2
Tbn. 2 *mp*

3
Tbn. 3 *mp*

4
Tuba *mp*

49
Vln. I *arco* *mf* *mf* *mf*

div. a 2

Vln. II *arco* *mf* *mf* *mf*

div. a 2

Vla. *arco* *mf* *mf* *mf*

div. a 2

Vc. *arco* *mf*

Cb. *f* *f*

52

This page of a musical score contains measures 52, 53, and 54. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, 4), Trumpets (1 and 2), and Trombones (1, 2, 3). The brass section includes Tubas. The string section includes Violins (I and II), Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and features various dynamics such as *fp*, *mp*, *mf*, *f*, and *p*. The woodwinds and strings play melodic lines with some rests, while the brass section provides harmonic support with sustained notes.

Fl. 1 *fp* *mp*

Fl. 2 *fp* *mp*

Ob. 1 *mf* *fp* *mp*

Ob. 2 *mf* *fp*

Cl. 1 *fp* *mp*

Cl. 2 *mf* *fp* *mp*

Bsn. 1 *mf* *fp*

Bsn. 2 *mf* *fp* *mp*

Hn. 1, 2 *fp*

Hn. 3, 4 *fp*

Tpt. 1 *mf* *fp*

Tpt. 2 *mf* *fp*

Tbn. 1 *fp*

Tbn. 2, 3 *fp*

Tuba *fp*

Vln. I *p* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf*

Cb. *f* *f*

55 **F**

This musical score page contains two systems of music, both starting at measure 55. The first system includes parts for Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), Bassoon (1 and 2), Horns (1, 2, 3, 4), Trumpets (1 and 2), Trombones (1, 2, 3), Tuba, Timpani, Percussion 1, Electric Guitar, and Piano. The second system includes parts for Violin (I and II), Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a variety of dynamics including *mp*, *f*, *fp*, and *arco*. A boxed 'F' is present above the first measure of each system.

1 Fl. (*mp*)

2 Fl. (*mp*)

1 Ob. (*mp*)

2 Ob.

1 Cl. *f*

2 Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *fp*

2 Hn. *fp*

3 Hn. *fp*

4 Hn. *fp*

1 Tpt. (st. mute) *f*

2 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f* sn. off

E.Gtr. *f*

Pno. *f*

55 **F**

I Vln. *mp*

II Vln. *mp*

Vla. *mp* *f*

Vc. *f*

Cb. *f* arco

This page of a musical score, numbered 190, contains measures 57 through 60. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc. 1), Electric Guitar (E.Gtr.), Piano (Pno.), Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 57 begins with a dynamic marking of *f* (forte). The woodwinds and strings play a complex, rhythmic pattern. The brass section, including Horns, Trombones, and Tuba, enters in measure 58 with a *f* dynamic. The strings continue their pattern, with the Violins and Violas playing a melodic line. The Piano part features a dense texture of chords and moving lines. The Electric Guitar part is also active, contributing to the overall texture. The score concludes in measure 60 with a *f* dynamic. The Violins and Violas have a *mp* (mezzo-piano) dynamic marking in measure 60.

59

1
Fl.

2
Ob.

1
Cl.

2
Bsn.

1
2
Hn.

3
4
Tpt. 1
2

1
2
Tbn.

3
Tuba

Timp.

Perc. 1

E.Gtr.

Pno.

59

I
Vln.

II
Vla.

Vc.

Cb.

61

1 Fl. 1 *f*

2 Fl. 2 *f*

1 Ob. *f*

2 Ob. *f*

1 Cl. *f*

2 Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 Tpt. *f*

2 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

E.Gtr. *f*

Pno. *f*

61

I Vln. *mp*

II Vln. *mp*

Vla.

Vc. *f*

Cb. *f*

G

This page of a musical score, numbered 193, contains measures 64 through 66. It is marked with a 'G' in a box at the beginning of the first system. The score is for a full orchestra and includes the following parts:

- Flutes (Fl.):** Two staves (1 and 2), both playing a melodic line starting in measure 64 with a forte (*f*) dynamic.
- Oboes (Ob.):** Two staves (1 and 2), playing a melodic line starting in measure 65 with a forte (*f*) dynamic.
- Clarinets (Cl.):** Two staves (1 and 2), playing a melodic line starting in measure 64 with a forte (*f*) dynamic.
- Bassoons (Bsn.):** Two staves (1 and 2), playing a melodic line starting in measure 64 with a forte (*f*) dynamic.
- Horns (Hn.):** Four staves (1, 2, 3, 4), playing sustained chords. Dynamics range from *fp* to *f*. The first two staves have a 'a2' marking above them.
- Trumpets (Tpt.):** Two staves (1 and 2), playing a rhythmic pattern starting in measure 65 with a forte (*f*) dynamic. The first staff is marked '(st. mute)'. The second staff has a 'a2' marking above it.
- Trombones (Tbn.):** Three staves (1, 2, 3), playing a rhythmic pattern starting in measure 65 with a forte (*f*) dynamic. The first staff has a 'a2' marking above it.
- Tuba:** One staff, playing a rhythmic pattern starting in measure 64 with a forte (*f*) dynamic.
- Timpani (Timp.):** One staff, playing a rhythmic pattern starting in measure 65 with a forte (*f*) dynamic.
- Percussion 1 (Perc. 1):** One staff, playing a rhythmic pattern starting in measure 65 with a forte (*f*) dynamic.
- Electric Guitar (E.Gtr.):** One staff, playing a rhythmic pattern starting in measure 64 with a forte (*f*) dynamic.
- Piano (Pno.):** Two staves (treble and bass clef), playing a complex rhythmic accompaniment starting in measure 64 with a forte (*f*) dynamic.
- Violins I (Vln. I div. a 2):** Two staves, playing a melodic line starting in measure 64 with a forte (*f*) dynamic.
- Violins II (Vln. II):** One staff, playing a melodic line starting in measure 64 with a mezzo-piano (*mp*) dynamic.
- Viola (Vla.):** One staff, playing a melodic line starting in measure 64 with a mezzo-piano (*mp*) dynamic.
- Violoncello (Vc.):** One staff, playing a melodic line starting in measure 64 with a forte (*f*) dynamic.
- Double Bass (Cb.):** One staff, playing a melodic line starting in measure 64 with a forte (*f*) dynamic.

67

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Vln. I div. a 2
Vln. II div. a 2
Vla. div. a 2
Vc.
Cb.

The musical score for measures 67-70 is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets, Trombones, Tuba) are in the upper half, while the string section (Violins, Violas, Violoncello, Contrabass) is in the lower half. The score includes various dynamics such as *f*, *p*, *mf*, *mp*, and *sfz*, along with articulation marks like accents and slurs. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The brass section provides harmonic support with sustained notes and some melodic lines. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century orchestral work.

70 (fl.) hold back a bit

This section of the score covers measures 70 to 72 for woodwind and brass instruments. The Flute (Fl.) parts (1 and 2) feature melodic lines with dynamics ranging from *mf* to *p*. The Oboe (Ob.) parts (1 and 2) play a rhythmic pattern of eighth notes with triplets, with dynamics from *p* to *mf*. The Clarinet (Cl.) parts (1 and 2) provide harmonic support with dynamics from *p* to *mf*. The Bassoon (Bsn.) parts (1 and 2) play a simple harmonic line with dynamics from *p* to *mf*. The Horns (Hn.) parts (1, 2, 3, 4) play a sustained harmonic line with dynamics from *mp* to *p*. The Trumpets (Tpt.) and Trombones (Tbn.) parts are mostly silent or play simple harmonic lines. The Tuba part is also silent.

70 hold back a bit

This section of the score covers measures 70 to 72 for string instruments. The Violin I (Vln. I) and Violin II (Vln. II) parts (div. a 2) play a sustained harmonic line with dynamics from *mf* to *pp*. The Viola (Vla.) part (div. a 2) plays a rhythmic pattern of eighth notes with triplets, with dynamics from *p* to *pp*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a simple harmonic line with dynamics from *mf* to *p*.

H Just a bit slower than before—like pebbles dropped in a pond

73 $\leftarrow \text{♩} \approx \text{♩} \rightarrow$ (*fl.*)

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

3 Tbn.

Tuba

H Just a bit slower than before—like pebbles dropped in a pond

73 $\leftarrow \text{♩} \approx \text{♩} \rightarrow$

Vln. I div. a 2

Vln. II div. a 2

Vla.

Vc. div. a 2

Cb.

(strike hard at the heel and let ring)

sub. *f*

p

f

f

f

pp

pp

pp

pp

clt (col legno tratto)

ord.

clt (col legno tratto)

clt (col legno tratto)

(strike hard at the heel and let ring)

p

f

p

mf

76

Fl. 1 *p* *fl.* *f* *p*

Fl. 2 *f* *p* *fl.*

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

Ob. 2 *f* *p* *f* *p*

Cl. 1 *f* *p* *f* *p*

Cl. 2 *p* *f* *p* *f*

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

Bsn. 2 *mf* *p* *sub. mf* *p*

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Vln. I div. a 2 *f* *clt* *p*

Vln. II div. a 2 *ord.* *f* *clt* *pizz.* *f* *clt* *p*

Vla. div. a 2 *clt (col legno tratto)* *ord.* *p* *f* *clt* *p* *f* *clt* *p*

Vc. div. a 2 *p* *mf* *pp* *mf*

Cb. *2:3* *mp* *pp*

79 (fl.)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Vln. I div. a 2

Vln. II div. a 2

Vla. div. a 2

Vc. div. a 2

Cb.

f, *p*, *fl.*, *4:3*, *5:3*, *5:4*, *mf*, *mp*, *pp*, *ord.*, *clt.*, *sub.*, *pizz.*, *legato*, *2:3*

82 I

Fl.
1 *p*
2 (fl.)

Ob.
1 *p* *f* *p*
2 *p* *f*

Cl.
1 *f* *p*
2 *p* *f*

Bsn.
1 *pp* *pp*
2 *pp* *pp*

Hn.
1 2 *mp* *a2*
3 4 *mp* *a2*

Tpt.
1 2 bucket mute *pp*

Tbn.
1 2 bucket mute *pp*
3 bucket mute *pp*

Perc. 2 Glsp. *p*

Pno. *pp* *cresc.*

Vln. I div. a 2 *f* *pizz.* *clt* *p*

Vln. II div. a 2 *f* *pizz.* *clt* *p*

Vla. div. a 2 *n* *n*

Vc. div. a 2 *p* *lyrical, singing* *mf* *ff*

Cb. *mf* *ff*

(continue to hold through m. 108)

84

1 Fl. 1 *f* *p* *fl.*

2 Fl. 2 *p* *f* *p* *fl.*

1 Ob. *f* *p*

2 Ob. *p* *f*

1 Cl. *f* *p* *f*

2 Cl. *p* *f*

1 Bsn. *f* *pp*

2 Bsn. *f* *pp*

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 Tpt. *f* *pp*

2 Tpt. *f* *pp*

1 Tbn. *f* *pp*

2 Tbn. *f* *pp*

3 Tbn. *f* *pp*

Pno. *mp* *dim.* *pp*

84

Vln. I div. a 2 *f* *f*

Vln. II div. a 2 *pizz.* *f* *ord.* *V*

Vla. div. a 2 *p* *pp* *ord.* *pp*

Vc. *mf* *f* *2:3*

Cb. *mf* *f* *2:3*

86

Fl. 1 *p* *f* *fl.*

Fl. 2 *p* *f* *fl.*

Ob. 1 *f* *p*

Ob. 2 *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Hn. 3 *pp* *mp*

Hn. 4 *pp* *mp*

Tpt. 1 *pp* *f*

Tpt. 2 *pp* *f*

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Tbn. 3 *pp* *f*

Pno.

Vln. I div. a 2 *p* *clt*

Vln. II div. a 2 *f* *clt* *ord. v* *p*

Vla. div. a 2 *p* *clt* *ord.*

Vc. *mp* *mf* *ff*

Cb.

Detailed description: This page of a musical score covers measures 86 and 87. It features a large ensemble of instruments. The woodwind section includes two flutes, two oboes, two clarinets, two bassoons, and four horns. The brass section consists of two trumpets and three trombones. The string section includes violin I and II (divided into two parts each), viola (divided into two parts), violin, and cello. The piano part is present but mostly silent. The score is marked with various dynamics such as *pp*, *p*, *f*, *mp*, and *ff*, along with performance instructions like *fl.* (flute) and *clt* (cello). Measure 86 begins with a key signature of two flats and a 4/4 time signature. The first system shows the woodwinds and brass playing rhythmic patterns, while the strings provide harmonic support. The second system continues the musical development, with some instruments playing sustained notes or chords.

88

Fl. 1 *p* *f* 4:3 5:3 *p* *fl.* *p*

Fl. 2 *fl.* *f* 4:3 5:3 *p* *p*

Ob. 1 *f* 4:3 5:3 *p* *f*

Ob. 2 *p* *f* 4:3 5:3 *p*

Cl. 1 4:3 5:3 *p* *f*

Cl. 2 *f* 4:3 5:3 *p* *f* 4:3

Bsn. 1 *pp* *pp* *f*

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

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *pp* *pp* *f*

Tpt. 2 *pp* *pp* *f*

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

Tbn. 2 *pp* *pp* *f*

Tbn. 3 *pp* *pp* *f*

Pno. *pp* *cresc.* 8:6 8:6 *mp* *dim.* 8:6 8:6

Vln. I div. a 2 *f* *pizz.* *clt* *ord. v* *f*

Vln. II div. a 2 *f* *ord. v* *pizz.* *f* *pizz.* *f*

Vln. II div. a 2 *f* *ord. v* *pizz.* *clt* *ord. v* *f*

Vln. II div. a 2 *p* *p*

Vla. div. a 2 *ord.* *clt*

Vc. *mf* *fp*

Cb.

J

90

Fl. 1 *f* 4:3 5:3 *p* *fl.* *f*

Fl. 2 *f* 4:3 5:3 *p* *fl.* *p*

Ob. 1 4:3 5:3 *p* *f* 4:3

Ob. 2 *f* 4:3 5:3 *p*

Cl. 1 4:3 5:3 *p* *f* 5:3 *p* *f*

Cl. 2 5:3 *p* *f* 4:3 5:3 *p*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Perc. 2 *f* (very connected, with pedal as necessary)

Vib. (soft/warm mallet)
fast motor

Pno. *pp* 8:6 8:6 8:6

J

90

Vln. I div. a 2 *f* pizz. *clt* *p*

Vln. II div. a 2 *f* *clt* *p* pizz.

Vla. div. a 2 *f* pizz. arco

Vc. *f* *p*

Cb. *f* *p*

92

Fl. 1 *p* *fl.* *f*

Fl. 2 *p* *f* *tr.* *p*

Ob. 1 *p* *f*

Ob. 2 *f* *p*

Cl. 1 *p*

Cl. 2 *f*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *pp* *f*

Tpt. 2 *pp* *f*

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Tbn. 3 *pp* *f*

Perc. 2

Pno. *pp* *cresc.* *mp* *dim.*

Vln. I div. a 2 *p* *clt.* *f* *ord.* *f*

Vln. II div. a 2 *pizz.* *f* *clt.* *p*

Vln. II div. a 2 *p* *pizz.* *f*

Vla. *pp* *mp*

Vc. *mf* *ff* *mf* *f*

Cb. *mf* *ff* *mp*

94

Fl. 1 *p* *f*

Fl. 2 *p* *f* *p*

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

Ob. 2 *f* *p* *f*

Cl. 1 *f* *p* *f* *p*

Cl. 2 *p* *f* *p*

Bsn. 1 *pp* *mp*

Bsn. 2 *pp* *mp*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Hn. 3 *f* *mp*

Hn. 4 *f* *mp*

Tpt. 1 *pp* *mp*

Tpt. 2 *pp* *mp*

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

Tbn. 3 *pp* *mp*

Perc. 2

Pno. *pp*

Vln. I div. a 2 *f* *p*

Vln. II div. a 2 *f* *f*

Vln. II div. a 2 *f* *ord.* *p*

Vla. div. a 2 *pp* *pp*

Vc. *mf* *fp* *f*

Cb. *mf* *fp* *f*

96

Fl. 1 *p* *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f* *p*

Ob. 2 *p* *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Hn. 3 *pp* *mp*

Hn. 4 *pp* *mp*

Tpt. 1 *pp* *f*

Tpt. 2 *pp* *f*

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Tbn. 3 *pp* *f*

Pno. *pp* *cresc.* *mp* *dim.*

Vln. I div. a 2 *f* *pizz.* *p* *clt*

Vln. II div. a 2 *p* *clt* *ord.* *f*

Vln. II div. a 2 *f* *ord.* *p* *ord.* *f*

Vla. div. a 2 *ord.* *pp* *mp*

Vla. div. a 2 *ord.* *(pp)* *mp*

Vc. *mp* *2:3* *f* *fp*

Cb. *mp* *2:3* *f* *fp*

This page of a musical score contains measures 98 and 100. The instruments and their parts are as follows:

- Flutes (Fl.):** Two parts. Flute 1 has a trill in measure 98 and a melodic line in measure 100. Flute 2 has a melodic line in measure 98 and rests in measure 100.
- Oboes (Ob.):** Two parts. Oboe 1 has a melodic line in measure 98 and rests in measure 100. Oboe 2 has a melodic line in measure 98 and rests in measure 100.
- Clarinets (Cl.):** Two parts. Clarinet 1 has a melodic line in measure 98 and rests in measure 100. Clarinet 2 has a melodic line in measure 98 and rests in measure 100.
- Bassoons (Bsn.):** Two parts. Both parts have a sustained note in measure 98 and rests in measure 100.
- Horns (Hn.):** Four parts. Horns 1 and 2 have a sustained note in measure 98 and rests in measure 100. Horns 3 and 4 have a sustained note in measure 98 and rests in measure 100.
- Trumpets (Tpt.):** Two parts. Both parts have a sustained note in measure 98 and rests in measure 100.
- Trombones (Tbn.):** Three parts. All parts have a sustained note in measure 98 and rests in measure 100.
- Piano (Pno.):** Two parts. The piano part features a complex rhythmic pattern in measure 98 and rests in measure 100.
- Violins (Vln.):** Four parts. Violin I (div. a 2) has a melodic line in measure 98 and rests in measure 100. Violin II (div. a 2) has a melodic line in measure 98 and rests in measure 100. Violin I (div. a 1) has a melodic line in measure 98 and rests in measure 100. Violin II (div. a 1) has a melodic line in measure 98 and rests in measure 100.
- Viola (Vla.):** One part. The viola part has a sustained note in measure 98 and rests in measure 100.
- Violoncello (Vc.):** One part. The cello part has a melodic line in measure 98 and rests in measure 100.
- Contrabass (Cb.):** One part. The double bass part has a sustained note in measure 98 and rests in measure 100.

Dynamic markings include *p*, *f*, *pp*, *mp*, and *clt*. Performance instructions include *ord.*, *v*, *pizz.*, and *tr*. Rhythmic markings include *4:3* and *5:3*.

K

100

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2
Tbn. 3

Pno.

Vln. I div. a 2

Vln. II div. a 2

Vla. div. a 2

Vc.

Cb.

Approximate urgent and uneven repeated rhythms.
(Attack first grouping w/R.H. then shift note to L.H. for tremolo)

100 (ord.)

(end col legno)

pizz. arco (ord.)

(ord.)

(ord.)

V

104

Fl. 1 *p* *f*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *tr* *mf*

Cl. 1 *f* *tr* *p*

Cl. 2 *f* *tr* *p*

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *f* *tr* *p*

Tpt. 2 *f* *tr* *p*

Tbn. 1 *fp*

Tbn. 2

Tbn. 3

Pno. *sf* 7:6 8:6 *(p)* *f* *sf* 8:6

104

Vln. I *mp* *f* *mf* *f*

Vln. II *f*

Vla. *f*

Vc. *p* *f*

Cb.

106

Fl. 1 *mf* *p* *mp* *f*

Fl. 2 *f* *mf* *p* *mp* *f*

Ob. 1 *f* *mf* *p* *mp* *f*

Ob. 2 *f* *mf* *mfpp* *mp* *f*

Cl. 1 *pp* *mp* *f*

Cl. 2 *pp* *mp* *f*

Bsn. 1

Bsn. 2

Hr. 1 *f*

Hr. 2 *f*

Hr. 3 *f*

Hr. 4 *f*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *fp* *fp*

Tbn. 2 *fp*

Tbn. 3 *fp*

Perc. 2 *f*

Pno. *mf* *f* *sfpp* *7:6* *(p)* *8:6* *sfpp* (held from before)

106

Vln. I *p* *fp* *f* *mp*

Vln. II *f*

Vla. *mp*

Vc.

Cb.

L Majestically

109

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2 3
Tuba
Timp.
Perc. 1
E.Gtr.
Pno.

L Majestically

109

Vln. I II
Vla.
Vc.
Cb.

112

Fl. 1 *mf* (normale) *p* *tr*

Fl. 2 *mf* (normale)

Ob. 1 *mf* (normale) *p* *tr*

Ob. 2 *mf* (normale) *p* *tr*

Cl. 1 *f* *mf* (normale)

Cl. 2 *mp*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mp* *f* *f* *fp* *f*

Hn. 2 *f* *mp* *f* *f* *mp* *f* *p*

Hn. 3 *f* *fp* *f* *mp* *f* *p*

Hn. 4 *p* *f* *fp* *f* *mp*

Tpt. 1 *fp*

Tpt. 2 *fp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Timp. *mf*

Perc. 1

E.Gtr.

Pno.

112

Vln. I *mp* *f* *f* *4:3* *mf* *f* *mf*

Vln. II *mp* *f* *f* *4:3* *mf* *f* *mf*

Vla.

Vc.

Cb. *mf*

115

1 Fl. 1 *p* *mf* *p* *f*

2 Fl. 2 *p* *mf* *p* *f*

1 Ob. 1 *p* *mf* *p* *f*

2 Ob. 2 *p* *mf* *p* *f*

1 Cl. 1 *p* *mf* *p* *f*

2 Cl. 2 *p* *mf* *p* *f*

Bsn. 1 *p*

2 *p*

1 Hn. 1 *fp*

2 Hn. 2 *f* *fp*

3 Hn. 3 *f* *fp*

4 Hn. 4 *f* *fp*

1 Tpt. 1 *fp*

2 Tpt. 2 *fp*

1 Tbn. 1 *p*

2 Tbn. 2 *p*

3 Tbn. 3 *p*

Tuba *p*

Timp. *p*

Perc. 1 *mf*

E.Gtr. *f*

Pno. *f*

115

I Vln. *f* *4:3* *2:3* *4:3* *4:3* *f* *mp* *f*

II Vln. *f* *4:3* *2:3* *4:3* *4:3* *f* *mp* *f*

Vla. *mf* *p* *mp* *f*

Vc. *mf* *p*

Cb. *p*

M Heavy, but not slowing down

118

This section of the score covers measures 118, 119, and 120. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, 4, Trumpets 1, 2, Trombones 1, 2, 3, Tuba, Timpani, Percussion 1, and Electric Guitar. The woodwinds and percussion parts are active, with various dynamics such as *f*, *mf*, *p*, and *mp*. The Electric Guitar part features a rhythmic pattern of chords. The brass parts have long notes with dynamic markings like *f* and *mp*. The Percussion part includes a snare drum pattern marked "sn. off".

M Heavy, but not slowing down

118

This section of the score covers measures 118, 119, and 120 for the string ensemble, including Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The strings play a melodic line with dynamic markings ranging from *ff* to *mp*. The Violin parts have a 4:3 ratio indicated. The Viola part has a *mf* dynamic. The Violoncello and Contrabass parts have *f* and *mp* dynamics. The score is marked "Heavy, but not slowing down".

121

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f fp*

Ob. 2 *f fp*

Cl. 1 *f fp*

Cl. 2 *f fp*

Bsn. 1 *a2*

Bsn. 2 *sub. mp f mp*

Hn. 1 *mp f*

Hn. 2 *mp f*

Hn. 3 *mp f*

Hn. 4 *mp f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *mp f sub. mp f mp*

Tbn. 2 *mp f sub. mp f mp*

Tbn. 3 *mp f sub. mp f mp*

Tuba *mp f*

Timp.

Perc. 1 *mf*

E.Gtr. *p*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *(mf) ff*

Vc. *mp f sub. mp f mp*

Cb. *mp f sub. mp f mp*

121

124

1 Fl. *ff* *mf* *ff*

2 Fl. *ff* *mf* *ff*

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

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

1 Cl. *f fp* *f fp* *f fp*

2 Cl. *f fp* *f fp* *f fp*

1 Bsn. *f* *mp* *f*

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

1 Hn. *f* *mp* *f*

2 Hn. *f* *mp* *f*

3 Hn. *f* *mp* *f*

1 Tpt. *f* *mp* *f*

2 Tpt. *f* *mp* *f*

3 Tpt. *f* *mp* *f*

Tuba *f* *mp* *f*

Timp.

Perc. 1

E.Gtr.

Pno.

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes parts for Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, and 3), Trumpets (1, 2, and 3), and Tuba. The score starts at measure 124. Dynamics include *ff*, *mf*, *f*, *fp*, and *mp*. There are triplets and a section marked (a2). The percussion part includes a snare drum pattern.

124

1 Vln. *ff* *mf* *ff* (legato)

II Vln. *ff* *mf* *ff* (legato)

Vla. *ff* *mf* *ff* (legato)

Vc. *f* *mp* *f*

Cb. *f* *mp* *f*

Detailed description: This block contains the musical score for string instruments. It includes parts for Violins (1 and II), Viola, Violoncello (Vc.), and Contrabass (Cb.). The score starts at measure 124. Dynamics include *ff*, *mf*, *f*, and *mp*. The violin parts are marked (legato). There are triplets in the violin and viola parts.

130

130

Fl. 1 *f* *fp* *f* (sempre)

Fl. 2 *f* (sempre)

Ob. 1 *f* (sempre)

Ob. 2 *f* (sempre)

Cl. 1 *f* (sempre)

Cl. 2 *f* (sempre)

Bsn. 1 a2 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 (a2) *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

Timp. *f*

Perc. 1 *f* *mf*

Perc. 2 *f*

E.Gtr. *f*

Pno. *f*

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

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

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

Vc. *f*

Cb. *f*

133 ← ♩. = ♩ → push ahead slightly original tempo

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

E.Gtr.

Pno.

w/wood end of beater

Neck pick-up, dry

← ♩. = ♩ → push ahead slightly original tempo

133

Vln. I

Vln. II

Vla.

Vc.

Cb.

136 **O** Steadily, lighter

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hrn. 1 2 3 4
Tbn. 1 2 3
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Pno.

1°
mf
mf
p
mf > p
mf > p
mf > p
mf (sempre)
mf
p < mf
p < mf
mf > p
mf
mf
bucket mute
p
bucket mute
p
p < mf > p

a2

136 **O** Steadily, lighter

Vln. I
Vln. II
Vla.
Vc.
Cb.

141 P

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tbn. 1 2 3
Tuba
Timp.
Perc. 1
Perc. 2
E.Gtr.
Pno.

141 P

Vln. I II
Vla.
Vc.
Cb.

146

1 Fl. 1 *mf* > *p* *mf* > *p* *p* < *f* *p* <>

2 Fl. 2 *mf* > *p* *mf* > *p* *p* < *f* *p* <>

1 Ob. 1 *mf* > *p* *mf* > *p* *p* < *f* *p* <>

2 Ob. 2 *mf* > *p* *mf* > *p* *p* < *f* *p* <>

1 Cl. 1 *p* *mf* > *p* *mf* *p* <> *p* *p* <>

2 Cl. 2 *mf* > *p* *mf* > *p* *p* < *f* *p* <>

1 Bsn. 1 *p* *mf* > *p* < *mf* *p* <> *p* *p* <>

2 Bsn. 2 *p* *mf* > *p* < *mf* *p* <> *p* *p* <>

1 Hn. 1 *mf*

2 Hn. 2 *p* *mf* *p* *mf* *p* <> *p* *p* <>

3 Hn. 3 *mf*

4 Hn. 4 *mf*

1 Tbn. 1 (bucket) *p*

2 Tbn. 2 (bucket) *p*

3 Tbn. 3 (bucket) *p*

Tuba

Timp. *p* *p*

Perc. 1

Perc. 2

E.Gtr. (*p*)

Pno.

146

I Vln.

II Vln.

Vla.

Vc.

Cb.

In strict tempo, but a bit agitated (no accent on *fp*)

Q

151

Fl. 1 *f fp* *f fp* *f fp* *f* (non-dim.)

Fl. 2 *fp* *sub. fp* *f fp* *f fp* *f fp*

Ob. 1 *fp* *sub. fp* *f* *p* *f fp* *f fp*

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

Cl. 1 *f fp* *f* *fp* *f fp*

Cl. 2 *fp* *f* *fp* *f fp* *f* *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*

Hn. 1 *mf* (non-dim.)

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tuba *mf*

Perc. 1

Perc. 2 *f* Glsp.

E.Gtr.

Pno.

In strict tempo, but a bit agitated (no accent on *fp*)

Q

151

Vln. I

Vln. II

Vla.

Vc.

Cb.

156

1 Fl. *p* *mf* *p* *f fp*

2 Fl. *p* *mf* *p* *f fp*

1 Ob. *p* *mf* *p* *f fp*

2 Ob. *f (non-dim.)* *p* *mf* *p* *f fp*

1 Cl. *f fp* *sfp* *f fp* *sub. f*

2 Cl. *f fp* *f* *f fp*

1 Bsn. *f fp*

2 Bsn. *f* *fp*

1 Hn. *mf*

2 Hn.

3 Hn.

4 Hn.

1 Tpt. *pp* *f fp* *sub. f fp* *sub. f fp* *sfp* *f* *fp*

2 Tpt. *f* *fp* *sub. f fp* *sub. f fp* *sub. f fp* *sub. f fp* *sub. f fp*

1 Tbn. *f fp* *1°* *open* *(full value, i.e. off on and-of-one)*

2 Tbn.

3 Tbn.

Tuba

Perc. 1 *f* *Trgl.*

Perc. 2 *p* *mf*

E.Gtr. *mp*

Pno. *mp* *ped.*

156

I Vin.

II Vin.

Vla.

Vc.

Cb.

R Rigidly (follow drums for tempo)

161

Fl. 1 2

Ob. 1 2 Ob. 2 to Eng. Hn. →

Cl. 1 *fp*

Cl. 2 *f fp* Cl. 2 to B. Cl. →

Bsn. 1 *f fp*

Bsn. 2 *f fp*

Hn. 1 2 *fp*

Hn. 3 4 *f fp*

Tpt. 1 2

Tbn. 1 2 *f fp*

Tbn. 3 *f fp*

Tuba *f fp*

Perc. 1 *mf* Drum Set side-stick—use open hi-hat as needed

Perc. 2

E.Gtr. *mf*

Pno. Begin solo
F min F 7/A B♭min/D♭ F min/A♭
mf (Bass line for cue only)

R Rigidly (follow drums for tempo)

161

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*
f sempre

166

Perc. I

E.Gtr.

Pno.

G# C F7/A Bbmin/D G7/B C

166

I Vln.

II Vln.

Vla.

Vc.

Cb.



[S] Repeat ad-lib (approx. 4x, but possibly more)

172

Perc. I

(mf)

(Play chords only as needed)

F min F7/A Bbmin/Db F min/Ab G# C F7/A Bbmin/D G7/B C

E.Gtr.

(mf)

Pno.

F min F7/A Bbmin/Db F min/Ab G# C F7/A Bbmin/D G7/B C

172 [S] Repeat ad-lib (approx. 4x, but possibly more)

I Vln.

II Vln.

Vla.

Vc.

Cb.

(f)

T

181

Perc. I

E.Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(mf)

F min F 7/A Bb min/Db F min/Ab G# C F 7/A

mute on legato mp sfp mp sfp mp sfp mp sfp

(f)

U

187

Perc. I

E.Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(mf)

Bb min/D G 7/B C F min F 7/A Bb min/Db F min/Ab

mute on mp sfp mp sfp mp sfp mp sfp mp sfp mp

(f)

193

Perc. 1

E.Gtr.

Pno.

G[#] C F7/A B^b min/D G7/B C

End solo

193

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp sfz *mp sfz* *mp sfz* *mp sfz* *mp sfz* *mp sfz*

sfz *mp sfz* *mp sfz* *mp sfz* *mp sfz* *mp sfz*



V

199 Eng. Hn.

Bsn. 1

Bsn. 2

Perc. 1

E.Gtr.

Pno.

mf *mp* *f* *mp*

mf *mp* *f* *mp*

mf *mp* *f* *mp*

(*mf*)

199

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mp* *mf* *p* *mp*

mp *mp* *mf* *p* *mp*

mp *mp* *mf* *p* *mp*

mp *mp* *mf* *p* *mp*

(*f* sempre)

204

Eng. Hn. *p* *mf* *f* *mf* *f* *mp* *mp* W solo

B. Cl. B. Cl. *p* *mf* *p*

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

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

Perc. 1 *(mf)*

Pno. Begin solo (as counterpoint to Eng. Hn.)
F min *(mp)*

204

Vln. I *p* *mf* *p* *mf* *mp* *pizz.*

Vln. II *p* *mf* *p* *mf* *mp* *pizz.*

Vla. *p* *mf* *p* *mf* *mp* *pizz.*

Vc. *p* *mf* *p* *mf* *mp* *pizz.*

Cb. *mf*



209

Eng. Hn. *f* *mp* *f* *fp* *f* *p* *mf*

Perc. 1

Pno. F 7/A Bb min/Db F min/Ab G# C F 7/A

209

Vln. I arco *pp*

Vln. II arco *pp*

Vla. *(pizz.)*

Vc. *(pizz.)*

Cb.

214 X Conducted

Eng. Hn. *f* *mf* *f* *mp*

Perc. 1 *(mf)*

Pno. *Bb min/D* *G7/B* *C* *F min* *F7/A* *Bb min/Db*

214 X Conducted

Vln. I *mp* *pp* *mp* *pizz.* *mp*

Vln. II *mp* *pp* *mp* *pizz.* *mp*

Vla. *mp*

Vc. *mp*

Cb. *(mf)*



219

Pno. *F min/Ab* *G#* *C* *F7/A* *Bb min/D* *G7/B* *C*

219

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

226 **Y** Repeat ad-lib (approx. 2 to 4 times), winding down

Pno.

F min F7/A Bb min/Db F min/Ab G# C F7/A Bb min/D G7/B C End solo

226 **Y** Repeat ad-lib (approx. 2 to 4 times), winding down

Vln. I (p)
Vln. II (p)
Vla. (p)
Vc. (p)
Cb. mp



235 **Z**

Pno.

235 **Z**

Vln. I (p)
Vln. II (p)
Vla. (p)
Vc. (p)
Cb. p



240

Vln. I
Vln. II
Vla.
Vc.
Cb. p pp ppp

APPENDIX
LIST OF QUOTATIONS

“Natural selection acts only by taking advantage of slight successive variations; she can never take a great and sudden leap, but must advance by short and sure, through slow steps.” (Darwin, Charles. *Origin of Species*. Edited by Gillian Beer. Oxford: Oxford University Press, 1996.)

“The important thing is to know how to take all things quietly.” (attributed to Michael Faraday, chemist and physicist, source unknown)

“Nature uses as little as possible of anything.” (Kepler, Johannes. *Harmonices mundi*. Translated by E. J. Aiton, A. M. Duncan and J. V. Field. Philadelphia: American Philosophical Society, 1997.)

“The eternal silence of these infinite spaces frightens me.” (Pascal, Blaise. *Pensées*. Translated by Honor Levi. Edited by Anthony Levi. Oxford: Oxford University Press, 1999.)

“Every sentence I utter must be understood not as an affirmation, but as a question.” (attributed to Niels Bohr, physicist, source unknown)

“Physics constitutes a logical system of thought which is in a state of evolution, whose basis (principles) cannot be distilled, as it were, from experience by an inductive method, but can only be arrived at by free invention.” (Einstein, Albert. “Physics and Reality.” Translated by Jean Piccard. *Journal of the Franklin Institute* 221 (March 1936): 348-382.)