

# **Stony Brook University**



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# Solitude

A Dissertation Presented

By

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To

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in Partial Fulfillment of the requirements for the degree of

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in

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(Music Composition)

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Abstract of the Dissertation

*Solitude*

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**Solitude: The Orchestration of a Word on a Canvas**

The orchestration of a word on a canvas and the procedures and artistic decisions that are contained in the creation of my composition for orchestra: *Solitude*. For me, music, painting, and poetry are equivalent in meaning. As an artist, my passion is expressed by fusing these art forms. My personal experience of this synthesis is so compelling that the compositional technique I use to create each of these three types of art is based on the same parameters: architecture, phrasing, sounds, colors, textures, and all creative multidimensional essences of expression.

This orchestral piece is based on the word “SOLITUDE.” I have written a poem using this word as the core of the composition. Each letter is drafted on a canvas, and each is composed of a series of organized words that start with the same consonant or vowel. There are eight stanzas, one for each letter in *Solitude*. For example, the first stanza, “S,” is composed of the following words: *Sorrowful solitude, silent sadness, secrets signs, seven seas*, etc. Visually, I paint each letter of the poem on a canvas using the art of calligraphy; this technique is a means of expressing the emotion and evoking the mood of the word. For example, the stanza for the letter “S” is also drawn in the shape of the letter itself, and so are the other letters of the word *Solitude*.

After the poetry and painting were completed, I wrote the music. The idea is that the orchestration of the music is also physically shaped in the word *Solitude*. My effort has been to create an orchestration that is musically convincing, and also visibly contains each letter of the word. Although the musicians in the orchestra are not able to see the letters forming the word, they have to reproduce, in different ways, each of the words inside the letter (stanza). The only place where one is able to see the word *Solitude* is in the orchestral score. The piece has eight short movements, one for each letter/stanza in the word; each movement is approximately three to six minutes. In other words, the shapes of the letters of the word *Solitude* influence and guide my orchestration.

The visual and poetic aspects of this work of art are now complete with the addition of the orchestral piece, which embodies these aspects while having its own integrity as a viable piece of music. I have been fascinated by the challenge of building a composition using the architecture and texture of painting and poetry, and was aware that it would be difficult to combine all these diverse elements while creating a befitting and respectable piece of music. Nevertheless, even if I had to alter traditional rules slightly while working on the piece, fusing multidimensional art and music has been a fertile and challenging experience.

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# Instrumentation

2 Flutes (Fl.)

Fl.1 *Doubles Piccolo* (Picc.)

Oboe (Ob.)

English Horn (E.Hn.)

Clarinet in Bb (Bb Cl.)

Bass Clarinet in Bb ( B.Cl.)

Bassoon (Bsn.)

Contrabassoon (C.Bn.)

4 Horns in F (Hn.)

2 Trumpets in C (C Tpt.)

Trombone (Tbn.)

Bass Trombone (B. Tbn.)

Tuba

*Percussion (4 players)*

Percussion I (Perc. I)

Ratchet

Timpani (Timp.)

Large Gong

Crotales

Snare Drum (S.D.)

2 Woodblocks (C, E)

Percussion II (Perc. II)

Glockenspiel (Glocks.)

Large Tam-tam

3 Toms (Low (a), Mid (c), High (e) )

Snare Drum (S.D.)

Tenor Drum

Percussion III (Perc. III)

Ratchet

Chimes (Chm.)

Vibraphone (Vb.)

Pair of Cymbals

Medium Gong

Tambourine (Tamb.)

Percussion IV (Perc. IV)

Ratchet

Bass Drum (B.D.)

Chimes (Chm.)

2 Harps (Hp.)

4 Singers (S.A.T.B) \* The Soprano is the reciter in movement “L”

1<sup>st</sup>, 2<sup>nd</sup> Violins (Vln.)

Violas (Vla.)

Cellos (Vc.)

Contrabasses (Cb.)



Every Performer should have a small kind of bell instrument to play.

Conductor needs to have “energy” chimes or Woodstock chimes with three notes G, D & F for the end of the last movement

# Solitude

Martín Loyato

Full Concert Score in C

Slow & Uneven ♩ = Circa 48

ca 15" 5" 5" 9" 9"

(cue Perc.) (cue Cb.) (cue text, Vla. & Vc.) (cue rest of text, Vln. I & Vc.)

The score is divided into two main sections. The first section, from measure 1 to approximately measure 15, is marked 'ca 15"'. The second section, from measure 15 to the end, is marked '5" 5" 9" 9"'. The first section includes instructions for woodwinds and strings to sync with glocks and Vln. I, and for the harp to play with excessive pressure. The second section features a 'Scratch tone' section for strings, with specific instructions for Violin I, Violin II, Viola, and Cello. A list of words to be whispered is provided on the right side of the score, each with a 6/4 time signature. The words are: Spin Spine, Sailor Senses, Sunrise, Sunset, Shy Soft Shine, Skepticism Seclusion, Sorrowful Solitude, Silent Sadness, Sign, Secrets, Seven Seas, Sword; Small Season, Shadows, Sage Scriptures, Soledad, Sensible, Scared, Scraped Sand, Spiral Serpent, Scalding, Scramble, Steps, Solitariness Shift, Spectral Sensation, Silver Searching, Sun, Solitude, Spirituality, Self Sin, Scrutinize, and Sacred Symbol.

\* To make scratch tones in this section play between the bridge and the tailpiece on specify string.  
- Vlns. II will change bows soon after they begin.  
- Cbs. play sul ponticello.  
- All strings play with excessive pressure moving the bow slowly.  
- Not together, even within sections.

While you play whisper the given words, repeat them as you wish.





16

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

B $\flat$  Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

Hn. 1 *cresc.* *f*

Hn. 2 *cresc.* *f*

Hn. 3 *cresc.* *f*

Hn. 4 *flutter cresc.* *f*

C Tpt. 1 *cresc.* *flutter f*

C Tpt. 2 *cresc.* *f*

Tbn. *flutter cresc.* *f*

B. Tbn. *normal tone cresc.* *f*

Tuba *cresc.* *mf*

Perc. I *cresc.* *mf*

Perc. II *mf*

Perc. III (Crash cymbals) *mf*

Perc. IV *cresc.* *mf*

Hp. 1 *f*

Hp. 2 *f*

Vln. I *pp accel.*

Vln. II *pp accel.*

Vla. *pp accel.*

Vc. *pp accel.*

Cb. *pp accel.*

*mf*

Maestoso

18

Fl. 1 *pp* *mf* *pp* *mp* flutter *f*

Fl. 2 *pp* *mf* *pp* *mp* *f*

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

E. Hn. *pp* *mf* *pp* *mp* *f*

B♭ Cl. *mf* *f* *pp* *f*

B. Cl. *mf* *f* *pp* *f*

Bsn. *mf* *f* *pp* *f*

C. Bn. *mf* *f* *pp* *f*

Hn. 1 *mf* *cresc.*

Hn. 2 *mf* *cresc.*

Hn. 3 *mf* flutter *cresc.* normal tone

Hn. 4 *mf* flutter *cresc.* normal tone

C Tpt. 1 open *mf* *f* flutter *mf* *cresc.* flutter

C Tpt. 2 open *mf* *f* flutter *mf* *cresc.* normal tone

Tbn. open *mf* flutter *cresc.*

B. Tbn. *mf* flutter *cresc.* normal tone

Tuba *mf* *cresc.*

Perc. I 18 (timp.) *mp* *p* *f* *mf*

Perc. II 18 (2 tom-toms) (tam-tam) *mp* *mf* *mf*

Perc. III 18 (Chimes) *mf* *lv. sempre*

Perc. IV 18 (B.D.) *mp* *mf* *simi.*

Hp. 1 18 (A♭) *mf* *lv. sempre* *simi.* *lv. sempre* *simi.* *f*

Hp. 2 18 (A♭) *mf* *simi.* *lv. sempre* *simi.* *f*

Vln. I 18 Flautando trem. *p* *mf* *pp* *mf* *pp* *mf* *cresc.*

Vln. II 18 trem. *p* *simi.* (Flaut.) *mf* *pp* *mf* *pp* *mf* *cresc.*

Vla. 18 Flautando *p* trem. *mf* *pp* *mf* *pp* *mf* *cresc.*

Vc. 18 trem. *p* *simi.* *mf* *pp* *mf* *pp* *mf* *cresc.*

Cb. 18 trem. *p* *simi.* *mf* *pp* *mf* *pp* *mf* *cresc.*



♩ = 55

Fl. 1  
Fl. 2  
Ob.  
E. Hn.  
B♭ Cl.  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
Tbn.  
B. Tbn.  
Tuba  
Perc. I (timp.)  
Perc. II (Glock.)  
Perc. III (Vibraphone)  
Perc. IV (B.D.)  
Hp. 1  
Hp. 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Dynamic markings: *mf*, *f*, *pp*, *ff*, *l.v.*, *sc.*

Furioso ♩ = 300

4

(to picc.)

This page of the musical score, numbered 8, contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, Bass Clarinet, Clarinet in Bass, Bassoon, and Contrabassoon. The brass section includes Horns 1-4, Trumpets 1 and 2 (marked with straight mutes), Trombone, Bass Trombone, and Tuba. The percussion section includes four different types of percussion instruments: Percussion I (timpani), Percussion II (3 tom-toms), Percussion III (Tambourine), and Percussion IV (B.D.). The keyboard section consists of two Harps (Hp. 1 and Hp. 2). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *pp*, *mp*, *f*, and *ff*, along with performance instructions like "Make the sound of the letter 'S'", "rit.", "Solo", "cresc. poco a poco", and "(to picc.)". A rehearsal mark "4" is placed at the top of the page.



46

Fl. 1 (picc.) *fff*

Fl. 2 *fff*

Ob.

E. Hn.

B♭ Cl. *fff*

B. Cl.

Bsn.

C. Bn.

Hn. 1 *f* *fff*

Hn. 2 *f* *fff*

Hn. 3 *f* *fff*

Hn. 4 *f* *fff*

C Tpt. 1 *mp* *f* *fff*

C Tpt. 2 *mp* *f* *fff*

Tbn. *open* *mp* *f* *fff*

B. Tbn. *open*

Tuba

Perc. I (timp.)

Perc. II (toms) *mf* *fff*

Perc. III (gong) *fff* (tamb.) *fff* (gong) *fff*

Perc. IV (B.D.) *fff*

Hp. 1 *fff*

Hp. 2 (E♭) *fff*

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff*

Vc. *fff*

Cb. *fff*

54 6 (to Fl.) 7

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. *p* *mf*

E. Hn. *p* *mf*

B♭ Cl. *p* *mf*

B. Cl. *mf*

Bsn. *p* *ff* *mf*

C. Bn. *p* *ff* *mf*

Hn. 1 *p* *ff* *f*

Hn. 2 *p* *ff* *f*

Hn. 3 *p* *ff* *f*

Hn. 4 *p* *ff* *f*

C Tpt. 1 *p* *ff*

C Tpt. 2 *p* *ff*

Tbn. *p* *ff*

B. Tbn. *p* *ff* *f*

Tuba *p* *ff* *f*

Perc. I (timp.) *p* *ff* *p* *ff* *f*

Perc. II (toms) *f*

Perc. III (gong)

Perc. IV (B.D.) *p* *ff* *f*

Hp. 1

Hp. 2 (B♭) *ff* *lv*

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

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

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

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

Cb. *f* *p* *ff* *p* *ff* *f* *pizz.*





77

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

E. Hn. *f* *ff*

B♭ Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

C. Bn. *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

C Tpt. 1 *f* *ff*

C Tpt. 2 *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tuba *f* *ff*

Perc. I (timp.) *ff* *f* *ff*

Perc. II (S.D.) (Rimshot) *f* *ff*

Perc. III (tamb.) (gong) (butt of mallet) *simi.* \*(shaft) (Tambourine) *ff*

Perc. IV (B.D.) *ff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*



# "O"

Quasi calmo ed espressivo  $\text{♩} = 100$

98

(multiphonics)

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trombone

Bass Trombone

Tuba

Timpani (w/ crotales)

Glockenspiel (Glock.)

Tubular Bells (Vib)

Bass Drum

Harp 1

Harp 2

Violin I

Violin II

Viola

Cello

Contrabass

Owe owe owe owe

owe owe owe owe owe owe

*mp*

op-tions

op-tions — op-tions

Opposed

opposed

o-

(gong)

*p*

*mf*

*p* PDLT

pizz.

(gliss sul A)

(cue text)  
(cue Timp. and B.D. cut Vc. & Cb.)

Fl. 1 o - pen *mp* *mf* Opportunity

Fl. 2 o - pen *mp* Obstinate

Ob. *pp* o - ri - gi - nal Odd

E. Hn. *pp* o - ri - gi - nal Odyssey

B $\flat$  Cl. *pp* o - ri - gi - nal Obstructed

B. Cl. pposed o - pen Ocean

Bsn. pposed o - pen Observant

C. Bn. pposed o - pen Obscure

Hn. 1 o - pen o - ri - gi - nal Oblivious

Hn. 2 o - pen o - ri - gi - nal Objective

Hn. 3 o - pen o - ri - gi - nal Objection

Hn. 4 o - pen o - ri - gi - nal Oasis

C Tpt. 1 o - pen o - ri - gi - nal Oath

C Tpt. 2 o - pen o - ri - gi - nal Oaf

Tbn. pposed o - pen Omit

B. Tbn. pposed o - pen Omen

Tuba pposed o - pen Obstacles'

Perc. I (gong) (timp.) (timp.) Outside

Perc. II (Glocks) *pp* *mf* *pf* Orchestration

Perc. III (Vibs.) *mf* Ordinary

Perc. IV (B.D.) *mp* *p* *f*

Hp. 1 *f* *ff* Outcome

Hp. 2 *mf* *f* Outmoded


Vln. I pposed o - pen o - ri - gi - nal *pp* *p* *p > p* *ppp* Obsession


Vln. II pposed o - pen o - ri - gi - nal *pp* *p* *p > p* *ppp* Opinion

Vla. pposed o - pen *pp* *mp* *p* *p > p* *ppp* Obstinada

Vc. pposed o - pen *pp* *mp* *p* *p > p* *pizz.* arco *mf*

Cb. *mf* *pp*

 On cue whisper shouting the given word **only one time**

 Keep playing till conductor cue to stop

Fl. 1

while you play sing the same melodic line in the same 8ve or 8vb

$\text{♩} = 150$

This page of a musical score, numbered 17, is set in 12/8 time with a tempo of 150 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Flutes:** Fl. 1 has a melodic line starting in the second measure, with a note marked *mf*. Fl. 2 and Ob. have similar melodic lines, also marked *mf*.
- Woodwinds:** E. Hn., B♭ Cl., B. Cl., Bsn., and C. Bn. all have melodic lines starting in the second measure, marked *mf*.
- Horns:** Hn. 1, 2, 3, and 4 have melodic lines starting in the second measure, marked *mf*.
- Brass:** C Tpt. 1 and 2, Tbn., B. Tbn., and Tuba have melodic lines starting in the first measure, marked *f*. C Tpt. 1 and 2, Tbn., and B. Tbn. are marked "(straight mute)" in the third measure.
- Percussion:** Perc. I, II, III, and IV have rhythmic patterns. Perc. II is marked "(Glock.)" and *mf*.
- Harps:** Hp. 1 and 2 have melodic lines starting in the first measure, marked *f*. Hp. 2 has an *8va* marking in the second measure.
- Strings:** Vln. I and II have melodic lines starting in the second measure, marked *mf*. Vla. and Vc. have melodic lines starting in the second measure, marked *mf*. Cb. has a melodic line starting in the second measure, marked *mp*.

Fl. 1

Fl. 2

Ob.

E. Hn.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tuba

Perc. I (timp.)

Perc. II (Glock.)

Perc. III (tambourine)

Perc. IV (B.D.)

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*niente*

*mp*

*p*

*f*

*mf*

while you play trem. sing "O" in any 8ve.

while you play trem. sing "O" in any 8ve.

while you play trem. sing "O" in any 8ve.

Fl. I

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

C. Tpt. I

Perc. II (Glocks)

Perc. III (Tamb.)

Perc. IV (B.D.)

Hp. I

Hp. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Fl. II

Ob.

E. Hn.

B♭ Cl.

C. Bn.

Perc. II (Glocks)

Perc. III (Tamb.)

Perc. IV (B.D.)

Hp. I

Hp. II

Vln. II

Vc.

Cb.



# "L"

Largo ♩ = 58

This musical score is for the piece "L" in Largo tempo, with a metronome marking of ♩ = 58. The score is arranged for a full orchestra and includes the following parts:

- Flutes:** Flute 1 and Flute 2.
- Woodwinds:** Oboe, English Horn, Clarinet in B $\flat$ , Bass Clarinet, Bassoon, and Contrabassoon.
- Brass:** Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in C 1, Trumpet in C 2, Trombone, Bass Trombone, and Tuba.
- Strings:** Violin I, Violin II, Viola 1, Viola 2, Cello, and Contrabass.
- Percussion:** Timpani, Glockenspiel, Vibraphone, and Tubular Bells.
- Other:** Harp 1 and Harp 2.

The score features a variety of dynamics, including *ppp*, *pp*, *p*, *mp*, and *mf*. It also includes performance instructions such as "straight mute", "tam-tam", "pizz.", and "use four open strings". The piece concludes with a *ppp* dynamic marking.





First conduct **ensemble I** for the first 8 measures, and then let the ensemble to keep playing on their on. Next cue harp & strings, then the reciter.  
 After this follow the reciter to cue **ensemble II**. React based on her interpretation. Ensemble II will sound as her musical eco. You could wait for the reciter or you could anticipate the cues.  
 The rhythm may be slightly different from the written one. Again follow reciter's expressions.

**Soprano** (Reciter) → *Love* *Loss* *Leave life* *Lacks Luscious lullaby* *Luna* *Loyato* *Loyal*

**Ensemble II**

If you have an "X" or a square notehead play the notes from the designated scale. You do not need to play the scale in order you can use any combination of notes.

**Ensemble I** Remain playing and repeating the music till conductor will give you the cue to stop. Be aware the stop cue in this section could be in anyplace at any time.

$\text{♩} = 100$

**Pulled pizzicato:** Pull the string directly to the side and then release it. The string is drawn farther away from a position of equilibrium than it is in the conventional pizz. For example: To produce a pulled pizzicato on a D string, the string is pulled toward the A string.

Reciter → Lament language      Libertine licor      Lying loose      Listen      Lion      Late luck      Latin's lotion      Long lost lust      Loneliness

**Ensemble I**

$\text{♩} = 100$

**Pulled pizzicato:** Pull the string directly to the side and then release it. The string is drawn farther away from a position of equilibrium than it is in the conventional pizz. For example: To produce a pulled pizzicato on a D string, the string is pulled toward the A string.

← Somewhere around here you could stop **ensemble I** at anytime you want. You could stop the musicians one by one, stop it by sections or the entire ensemble at the same time. →

Reciter → *Light logic*      *Lump lyrics*      *Left limits*      *Lure*      *Liveliness limits*      *Limits*      *Limits*

Fl.      Ob.      E. Hn.      B♭ Cl.      B. Cl.      Bsn.      C. Bn.      Hn. 1      Hn. 2      Hn. 3      Hn. 4      C Tpt. 1      C Tpt. 2      Tbn.      B. Tbn.      Tuba      Timp.      Glk.      Hp.      Vln. II      Vc.      Cb.

**Ensemble I**

$\text{♩} = 100$

Flute      Vibraphone      Bass Drum      Harp I      Violin I      Viola

**Pulled pizzicato:** Pull the string directly to the side and then release it. The string is drawn farther away from a position of equilibrium than it is in the conventional pizz. For example: To produce a pulled pizzicato on a D string, the string is pulled toward the A string.



Fl. 1 *cresc. poco a poco* *f*  
 Fl. 2 *cresc. poco a poco* *f*  
 Ob. *cresc. poco a poco* *f*  
 E. Hn. *cresc. poco a poco* *f*  
 B $\flat$  Cl. *cresc. poco a poco*  
 B. Cl. *cresc. poco a poco*  
 Bsn. *f*  
 C. Bn. *f*  
 Hn. 1  
 Hn. 2 *cresc. poco a poco*  
 Hn. 3  
 Hn. 4  
 C Tpt. 1 *ff*  
 C Tpt. 2 *ff*  
 Tbn. *ff*  
 B. Tbn.  
 Tuba  
 Timp. *f*  
 Glk. *ff*  
 Vib. *ff*  
 B. Dr.  
 Hp. 1 *ff*  
 Hp. 2 *ff*  
 Vln. I *f* *mp*  
 Vln. II *f* *mp*  
 Vla. *f* *mp*  
 Vc. *f* *mp*  
 Cb. *mp* *f* *sfz*







215

Fl. 1 *mp* *>* *mp*

Fl. 2 *mp*

Ob. *p* *<*

E. Hn. *mp* *p* *<*

B♭ Cl. *p* *>* *p* *<*

Bsn. *p* *mf* *p* *<*

Hn. 1 *p* *>*

Hn. 2 *p* *>*

Crt. *mf*

Glk. *p*

Vib. *mf*

Chm. *mp* *f* *>* *mf* *f* *>* *mf* *mf*

Hp. 1 *mf* *f* *>* *mf* *>* *mf* *mf*

Hp. 2 *mf*

Sop. *f* *mp*

Alto *mp* *mp*

T. *f* *mp*

Bs. *mp* *mp* *f*

Vln. I *col legno tratto* *ppp* *ord. ≥* *mp*

Vln. II *col legno tratto* *ppp* *ord.* *mp*

Vla. *ppp* *mp*

Vc. *ppp* *mp*

Cb. *col legno tratto* *ppp* *ord.*

*mp*

♩ = 100

19

223

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Crt.

Glk.

Vib.

Chm.

Hp. 1

Hp. 2

Sop.

Alto

T

Bs.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*p*

*pizz.*

*p*

(Db) *mf*

(Db) *mf*

ice incomplete in-va-tion im-ma-te-ri-al-ism im-mate-ri-al-ism ir-ri-tant in-dulge

ice incomplete in-va-tion im - ma - te-ri-al-ism im-mate-ri-al-ism ir-ri-tant in-dulge

I incomplete in-va-tion im-ma-tera-al-ism im-mate-ra-al-ism ir-ri-tant in-ner

I incomplete in-va-tion im-mate-ri-al-ism im-mate-ri-al-ism ir-ri-tant in-ner

(MBG)

(MBG)

(MBG)

*p*

*p*

(MBG) Produce a percussive sound playing with the metal bow-grapping (near the frog)



239

Fl. 1 *mp*

Fl. 2 *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Glk. *mf*

Vib. *f*

Chm.

Hp. 1 (D♭) *mf* *f*

Hp. 2 (D♭) *mf* *f* 8<sup>va</sup>

Sop. *f*

Alto

T. 8 \*i-lu-so

Bs.

Vln. I *mp* *pp* *mf* (MBG)

Vln. II *mp* *pp* *mf*

Vla. *mp* *pp* *mf*

Vc. *mp* *pp* *mf* *mp* *ord.*

Cb. *mp* *pp* *mf* *mp* *pizz.*

21

247

Fl. 1 *p* *pp* < *p*

Fl. 2 *p* *pp* < *p*

Ob. *p* *pp* < *p*

E. Hn. *p* *pp* < *p*

B♭ Cl. *p* *pp* *mf*

Bsn. *pp*

Hn. 1 *p* *p*

Hn. 2 *p*

Crt. *mf* *rit.* *p*

Glk. *mf* *rit.*

Vib. *mf* *rit.*

Chm. *mf* *rit.*

Hp. 1 (A<sub>4</sub>) *mp*

Hp. 2 (A<sub>4</sub>) *mp*

Sop. *mf* *rit.* (whisper) in truded

Alto *mf* *rit.* (whisper) in truded

T *mf* *rit.* (whisper) island

Bs. *f* *rit.* (whisper) island

Vln. I *mf* *pp* (MBG) *mf* (fast gliss) *pp* gliss. rem. *ppp* *p*

Vln. II *mf* (fast gliss) *pp* (MBG) *mf* (fast gliss) *pp* gliss. rem. *ppp* *ppp* < *p*

Vla. *mf* (fast gliss) (MBG) *mf* *p* *pp* gliss. rem. *ppp* *ppp* < *p*

Vc. *pp* *mp* *p* *col legno tratto* *ord.* *pp* gliss. rem. *ppp* *ppp* < *p*

Cb. *ppp* *rit.* *arco* *ppp* < *p*

*sfz*

256

Fl. 1 *mf* *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p* *mf*

Ob. *mf* *p* *mf* *p* *mf*

E. Hn. *mf*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Crt. *mf*

Glk. *mf*

Vib. *mf*

Chm. *mf*

Hp. 1 *mf* *8va*

Hp. 2 *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 256 to 261. It features 18 staves for various instruments. The woodwinds (Flutes 1 & 2, Oboe, English Horn, Bass Clarinet, Bassoon, Horns 1 & 2, Clarinet, Glockenspiel, Vibraphone, and Chimes) and strings (Violins I & II, Viola, Violoncello, and Contrabass) are active. The percussion section (Harp 1 & 2) is also present. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), along with articulation like accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The page number 256 is written at the top left of the first staff.



263

Fl. 1 *mf*

Fl. 2 *f*

Ob. *mf*

E. Hn. *f*

B♭ Cl. *mf*

Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Crt. *mf*

Glk. (tom-toms) *mp*

Vib. (tambourine) *mf*

Chm. (B.D.) *mf* *simi.*

Hp. 1 *f*

Hp. 2 (Ab) *f*

Sop. *tem-po tris-te* \*

Alto *tem-po tris-te* \*

T. 8 *tan-go*

Bs. *tan-go*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

270

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Crt.

Glk.

Vib. (tamb.)

B.D.

Hp. 1

Hp. 2

Sop.

Alto

T

Bs.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

toxic torment touch thief's tongue that tea-ses this time

toxic torment touch thief's tongue that tea-ses this time

toxic torment twisted torch thief's tongue that tea-ses this time

toxic torment twisted torch thief's tongue that tea-ses this time

276

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

Fl. 2 *mp* *f*

Ob. *mp* *f*

E. Hn. *f*

B♭ Cl. *mp* *f*

Bsn. *mp* *mf* *f*

Hn. 1

Hn. 2

B.D. (Snare Drum)

Glk. (Glocks) *mf*

Vib. (tamb.)

B.D.

Hp. 1 *f*

Hp. 2

Sop. tact-less thoughts tex-ture tea ten-drill to-wers ta-boo tears trick that turns to treat

Alto themes tea ten-drill to-wers tale trick that turns to treat

T 8 tex-ture ta-boo teeth trick that turns to treat

Bs. trash tea ta-boo tears trick that turns to treat

Vln. I *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

Musical score for orchestra and vocal soloist, measures 282-285. The score is written in 2/4 time and includes parts for Flutes 1 & 2, Oboe, English Horn, Bass Clarinet, Bassoon, Horns 1 & 2, Bells, Gongs, Vibraphone, Bells, Harp 1 & 2, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff*, *f*, and *molto rit.*, as well as performance instructions like *rimshot*, *(Solo)*, *8va*, and *accel.*. The vocal soloist part includes the lyrics "truth" for Soprano, Alto, Tenor, and Bass.

# "U"

(to picc.)

287

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tuba

Crt.

Glk.

Vib.

Chm.

Hp. 1

Hp. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*pp*


*col legno tratto*

*ord.*

6

3

3

 Every performer should have a small kind of bell instrument to play at the end of this movement

Musical score for page 26, featuring various instruments including woodwinds, brass, strings, and percussion. The score is divided into several systems. The first system includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The second system includes Horns 1-4, Trumpets 1-2 (with straight mutes), Trombones, and Tuba. The third system includes Clarinet, Glockenspiel, Vibraphone, and Chimes. The fourth system includes Harp 1 and Harp 2. The fifth system includes Soprano and Alto voices. The sixth system includes Violins I and II, Viola, Violoncello, and Contrabass. Dynamics include *mp*, *p*, *pp*, *mf*, and *p*. Performance instructions include *(picc.)*, *(straight mute)*, and *niente*. The score is in 4/4 and 3/4 time signatures.

303 (to fl.) (flute)

Fl. 1 *p* *pp* *Undermine urge..... Umbrella.....*

Fl. 2 *p* *pp* *Undermine urge..... Umbrella.....*

Ob. *Unclear..... Undermine urge..... Umbrella.....*

E. Hn. *Unclear..... Undermine urge..... Umbrella.....*

B♭ Cl. *Unclear..... Undermine urge..... Umbrella.....*

B. Cl. *Unclear..... Undermine urge..... Umbrella.....*

Bsn. *Unclear..... Undermine urge..... Umbrella.....*

C. Bn. *Unclear..... Undermine urge..... Umbrella.....*

Hn. 1 *Unclear..... Undermine urge..... Umbrella.....*

Hn. 2 *Unclear..... Undermine urge..... Umbrella.....*

Hn. 3 *Unclear..... Undermine urge..... Umbrella.....*

Hn. 4 *Unclear..... Undermine urge..... Umbrella.....*

C Tpt. 1 *Unclear..... Undermine urge..... Umbrella.....*

C Tpt. 2 *Unclear..... Undermine urge..... Umbrella.....*

Tbn. *Unclear..... Undermine urge..... Umbrella.....*

B. Tbn. *Unclear..... Undermine urge..... Umbrella.....*

Tuba *Unclear..... Undermine urge..... Umbrella.....*

Crt. *mp Undermine urge..... Umbrella.....*

Glk. *mp*

Vib. *mp*

Chm. *mp*

Hp. 1

Hp. 2

S U - to - pi - a U - to - pi - a U - - - - nion U - - - - nion Un - tan - - - - gle Un -

A U - to - pi - a U - to - pi - a U - - - - nion Un - der - mine Un - tan - - - - gle Un -

T U - to - pi - a U - - - - nion Un - der - mine Un - tan - - - - gle Un -

B U - to pi a U - - - - nion - Un - der - mine Un - tan - - - - gle Un

Vln. I *col legno tratto pp Undermine urge..... Umbrella.....*

Vln. II *col legno tratto pp Undermine urge..... Umbrella.....*

Vla. *col legno tratto pp Undermine urge..... Umbrella.....*

Vc. *col legno tratto pp Undermine urge..... Umbrella.....*

Cb. *pp*

Word followed by ellipsis indicates repetition as you wish

309

Fl. 1 \* Uno..... Unique 'Unison (x1) \* Uva..... Uncertain..... mp

Fl. 2 \* Uno..... Unique 'Unison (x1) \* Uva..... Uncertain..... mp

Ob. \* Uno..... Unique 'Unison (x1) \* Uva..... Uncertain..... mp

E. Hn. \* Uno..... Unique 'Unison (x1) \* Uva..... Uncertain..... mp

B♭ Cl. \* Uno..... Unique 'Unison (x1) \* Uva..... Uncertain..... Upset.....

B. Cl. \* Uno..... Unique 'Unison (x1) \* Uva..... Uncertain..... Upset.....

Bsn. \* Uno..... Unique 'Unison (x1) \* Uva..... Uncertain..... Upset.....

C. Bn. \* Uno..... Unique 'Unison (x1) \* Uva..... Uncertain..... Upset.....

Hn. 1 Under..... Useful (x1) Umbalance..... Upset.....

Hn. 2 Under..... Useful (x1) Umbalance..... Upset.....

Hn. 3 Under..... Until (x1) Umbalance.....

Hn. 4 Under..... Until (x1) Umbalance..... Upset.....

C Tpt. 1 Under..... Unsatisfied (x1) Umbalance..... Upset.....

C Tpt. 2 Under..... Unsatisfied (x1) Umbalance..... Upset.....

Tbn. Under..... Unsatisfied (x1) Umbalance..... Upset.....

B. Tbn. Under..... Until (x1) Umbalance..... Upset.....

Tuba Under..... Umbalance..... Upset.....

Crt. Upset.....

Glk. mf mp

Vib. mp

Chm. mf mp

Hp. 1 Under..... Useful until unsatisfied (x1)

Hp. 2 Under..... Useful until unsatisfied (x1)

S e - - - ven U ni verse U - ni - verse U - tter Ul - ti mate Um - brage Un - ders - tan - ding Up U - sed U

A e - - - ven U - ni verse Un - ni - verse U - tter Ul - ti mate Um - brage Un - ders - tan - ding Up U - sed U

T e - - - ven U - ni - verse U - ni - verse U - tter Ul - ti mate Um - brage Un - ders - tan - ding U - sed U

B e - - - ven U - ni - verse U - ni - verse U - tter Ul ti mate Um - brage Un ders tan ding U - sed U

Vln. I col legno tratto simi. col legno battuto

Vln. II col legno tratto p col legno tratto

Vla. \* Uno..... pp col legno battuto

Ve. \* Uno..... pp col legno battuto

Cb. p

\* Spanish word  
 Word followed by ellipsis indicates repetition as you wish  
 (x1) one repetition (x2) two repetitions



319 *Dolce*

Fl. 1 *p* *mf* *p* *pp* *mf*

Fl. 2 *p* *p* *p* *pp* *mf*

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

E. Hn. *p* *mf* *mp* *p* *mf*

B♭ Cl. *p* *p* *p* *pp* *p* *mf* *mf*

B. Cl. *p* *p* *p* *pp* *p* *mf*

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

C. Bn. *p* *p* *p* *pp* *f*

Hn. 1 *pp* *f* *p* *ff*

Hn. 2 *pp* *f* *p* *ff*

Hn. 3 *p* *pp* *pp* *f* *p* *ff*

Hn. 4 *p* *pp* *pp* *f* *p* *ff*

C Tpt. 1 *f* *fp* *ff*

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

Tbn. *(open)* *p* *pp* *(straight mute)* *mp* *(open)* *fp* *ff*

B. Tbn. *(open)* *p* *pp* *(straight mute)* *mp* *(open)* *fp* *ff*

Tuba *mp* *fp* *ff*

Crt. *p* *ff*

Glk. *ff*

Vib. *ff*

Chm. *ff*

Hp. 1 *mf*

Hp. 2 *mf*

S.

A.

T.

B.

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

Vln. II *ord.* *mf* *pp* *pp* *p* *p* *p* *ff*

Vla. *mf* *pp* *pp* *p* *p* *p* *ff*

Vc. *ord.* *mf* *pp* *pp* *p* *p* *p* *ff*

Cb. *mf* *mp* *pizz.* *arco* *pizz.* *arco* *ff*

330

B♭ Cl. *p* *f*

B. Cl. *p*

Bsn. *p*

C. Bn. *p*

Hn. 1 *mf* *>*

Hn. 2 *mf* *>*

Hn. 3 *mp*

Hn. 4 *mp*

C Tpt. 1 *mp*

C Tpt. 2 *mp* (open)

Tbn. *p*

B. Tbn. *p*

Tuba *p*

Crt. *mf*

Glk. *mf*

Vib. *mf*

Chm. *mf*

Hp. 1 *mf* *A# G#*

Hp. 2 *mf* *A# G#*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f* *mp* *f*



338 (to fl.)

Fl. 1 (flute) *mf* *Dolce* *p*

Fl. 2 *p*

Ob. *p*

E. Hn. *mp* *Dolce* *mf*

B♭ Cl. *mp* *p*

B. Cl. *p*

Bsn. *f* *p*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Crt. *mf*

Glk. *mf*

Vib. *mf* *f* *always l.v.*

Chm. *mf l.v.* *mf*

Hp. 1 *f*

Hp. 2 *f*

Vln. I *pp* *p* *mp*

Vln. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp* *pizz.* *arco*

Cb. *p* *mp*



# "D"

♩ = 50

Vivo ♩ = 136

(picc.)

(to picc.)

Flute 1  
Flute 2  
Oboe  
English Horn  
Clarinet in B $\flat$   
Bass Clarinet  
Bassoon  
Contrabassoon  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trombone  
Bass Trombone  
Tuba  
Snare Drum  
Xylophone  
Vibraphone  
Bass Drum  
Harp 1  
Harp 2  
Soprano  
Alto  
Tenor  
Bass  
Violin I  
Violin II  
Viola  
Cello  
Contrabass

(cross-stick)  
(play on shell)  
(play on head)  
(play on shell)  
(crash cymb.)  
(Tambourine)  
(woodblocks)  
pizz.  
mf  
p  
f  
ff

This page contains a musical score for measures 365 to 388. The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboe, English Horn, Clarinets in Bb and C, Bassoon, Contrabassoon, Horns 1-4, Trumpets 1 & 2, Trombones, Tuba, Snare Drum, Tom Drum, Tambourine, and Bass Drum) and strings (Violins I & II, Viola, Cello, and Double Bass). The second system includes Harp 1 and Harp 2. The score features various musical notations such as dynamics (mf, f, ff), articulation (accents, slurs), and performance instructions (cross-stick, woodblocks, straight mute, rapido gliss). The key signature is one sharp (F#) and the time signature is 3/8. Measure numbers 365, 375, 385, and 388 are clearly marked at the beginning of their respective staves.

372

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. *mf* *ff*

E. Hn. *mf* *ff*

B♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

C. Bn. *f* *ff*

Hn. 1 *mp* *mf* *f* *ff*

Hn. 2 *mp* *mf* *f* *ff*

Hn. 3 *mf* *f* *ff*

Hn. 4 *mf* *f* *ff*

C Tpt. 1 *mf* *ff*

C Tpt. 2 *mf* *ff*

Tbn. (open) *mf* *ff*

B. Tbn. (open) *mf* *ff*

Tuba *f* *ff*

S. Dr. *mp* *mf* *f* *ff*

T. Dr. (Shell) (H) *mp* *mf* *f* *ff*

Tamb. *mp* *mf* *f* *ff*

B. Dr. *mp* *mf* *f* *ff*

Hp. 1 *mf*

Hp. 2 *mf* *rapido gliss*

Vln. I *gliss.* *simi.* *ff*

Vln. II *gliss.* *simi.* *ff*

Vla. *gliss.* *ff*

Vc. *ff*

Cb. *arco* *f* *ff*



Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. *mf*

B. Cl. *mp*

Bsn. *mp*

C. Bn. *mp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *mp < f*

Hn. 4 *mp < f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. *mp < f*

B. Tbn. *mp < f*

Tuba *mp < f*

S. Dr. (woodblocks) *mf*

Perc. (H) (Shell) *mp* *simi.* *mf*

Perc. *p* *mp* *mf*

B. Dr. *mf*

Hp. 1 *f*

Hp. 2 *f*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

This page of a musical score, numbered 36, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2
- Woodwinds:** Ob. (Oboe), E. Hn. (English Horn), B. Cl. (Bass Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), C. Bn. (Contrabassoon)
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Brass:** C Tpt. 1, C Tpt. 2, Tbn. (Tenor Trombone), B. Tbn. (Baritone Trombone), Tuba
- Percussion:** S. Dr. (Snare Drum), T. Dr. (Tom Drum), Tamb. (Tambourine), B. Dr. (Bass Drum)
- Keyboard:** Hp. 1 (Harp), Hp. 2 (Harp)
- Strings:** Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso)

The score includes various musical notations such as dynamics (e.g., *sf*, *ff*, *mp*, *mf*), articulation (accents, slurs), and performance instructions like *cresc. poco a poco*. The page concludes with a double bar line and a repeat sign.

Tranquilo ♩ = 40

392 (to fl.)

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mp* (multiphonic) *mf* *mp*

E. Hn. *mp* *mp* *mp*

B♭ Cl. *p* *mp* *mp*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

C. Bn. *mp* *mf*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Hn. 3 *mf* *mf*

Hn. 4 *mf* *mf*

C Tpt. 1 *mf* (open) *mf*

C Tpt. 2 *mf* (open) *mf*

Tbn. *mf* (open) *mf*

B. Tbn. *mf* (open) *mf*

Tuba *mp* *mf*

S. Dr. *mf*

T. Dr. *mf* (Glocks.)

Tamb. *mf* (Vibs.)

B. Dr. *mf*

Hp. 1 *mf*

Hp. 2 *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf* *mf*

Vc. *mp*

Cb. *mp*



ca 10''

♩ = 136

38 (to picc.)

(picc.)

The score is for a piece titled "Defeat" and is divided into two systems. The first system includes parts for Flute 1 and 2, Oboe, English Horn, Bass Clarinet, Bassoon, Contrabassoon, Horns 1-4, Trumpets 1-2, Trombones, and Tuba. The second system includes parts for Snare Drum, Tom Drum, Tambourine, Bass Drum, Harp 1 and 2, Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, and Contrabass. The music is in 3/4 time with a tempo of 136. The key signature has one sharp (F#). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include "to picc." (to piccolo) for the flutes and "picc." for the oboe. Percussion parts include specific techniques like "cross-stick", "play on shell", "play on head", "crash cymb.", and "Tambourine". The string parts feature a prominent *ff* dynamic in the first system.





426

(Fl.)

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tuba

S. Dr.

T. Dr. (Shell)

Tamb. (Tambourine)

B. Dr.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*mf*

*cresc. poco a poco*

*f*

*ff*

*sec.*



# "E"

41 **Misterioso** ♩ = 55

433 Glk. *mp*  
Chm. *mp* (gong)  
B. Dr. *mp*  
Hp. 1 *p* < *mf* (strike strings with both hands)  
Hp. 2 *p* < *mf* (strike strings with both hands)

437 Picc. *mp* (picc.)  
Timp. *pp* < *mp*  
Glk. *mp*  
Chm. *mp* (chimes)  
B. Dr. *mp*  
Hp. 1 (E ♭)  
Hp. 2 *f*

440 B. Cl. *pp*  
Glk. *pp*  
Chm. *pp*  
B. Dr. *pp*  
Hp. 1 *p* PDLT *simi.* *pp* *ff* *ord.* *Ad lib.* *p* *rapido gliss.* *ff*  
Hp. 2 *p* PDLT *pp* *ff* *ord.* *Ad lib.* *p* *rapido gliss.* *ff*

443

B. Cl. *p* >

Bsn. *p* >

Timp. *pp*

Glk. *mp*

Chm. *pp* *mp*

B. Dr. *pp* *mp* *pp*

Hp. 1 *mf* *p* *mf* *p* PDLT

Hp. 2 *mf* *ord.* *mf* *p* PDLT

S. *gloss.* E E E

A. *gloss.* E E E

T. E E

B. E E

Vla. *p* *mp*

Vc. *pp* *mp*

Cb. *pp* *pp* *mp*

451

Picc. *p* *mf* *f* *ff*

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

Ob. *mp* *mf*

E. Hn. *mp* *mf*

B. Cl. *mp* *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Bsn. *mf*

C. Bn. *mf* *f*

Hn. 1 *mf* *f* *ff*

Hn. 2 *mf* *f* *ff*

Hn. 3 *mf* *f* *ff* flutter

Hn. 4 *mf* *f* *ff*

C Tpt. 1 *mf* (harmon with stem) *f* *ff* flutter

C Tpt. 2 *mf* (straight mute) *f* *ff* flutter

T. Tbn. *mf* (cup mute) *f* *ff* flutter

B. Tbn. *mf* (straight mute) *f* *ff* flutter normal

Tuba *mp* *f* *ff*

Timp. *mp* *f* *ff*

Glk. *mf* (large tam-tam) *mp* *mf* *mp* *mf* (Crash Cymbals)

Chm. *mf* *ff*

B. Dr. *p* *f* *ff*

Hp. 1 *mf* *ord.*

Hp. 2 *mf* *PDLT*

S. E E

A. E E

T. E

B.

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

Vln. II *p* *mf* *ff* gliss

Vla.

Vc.

Cb.

♩ = 70

45

457

Picc. *mf*

Fl. 2 *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

Tuba *mf*

B. Dr. *mp*

Hp. 1 *mf* *mp* *f* *>mp* *f* *l.v.*

Hp. 2 *mf* *f* *>mf* *mf* *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

*mf*

*f*

Detailed description: This page of a musical score covers measures 457 to 461. It features a full orchestral ensemble. The woodwinds (Piccolo, Flute 2, B♭ Clarinet, Bass Clarinet, Bassoon, and Contrabassoon) and Tuba play a rhythmic pattern of eighth notes in the first measure, marked *mf*. The Drum Major (B. Dr.) has a melodic line starting in measure 458, marked *mp*. The Harp (Hp. 1 and Hp. 2) provides accompaniment with chords and arpeggios, marked *mf*. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a melodic line starting in measure 458, marked *mf*. The score includes various dynamic markings such as *mf*, *mp*, *f*, and *l.v.* (lento vivace). The tempo is indicated as ♩ = 70. The page number 45 is shown in a box at the top.

This page of a musical score, numbered 46, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The woodwinds play a melodic line starting at measure 465, marked *mf* with a slur and a '7' below it.
- Brass:** Horns 1-4 (Hn. 1-4), Tuba, and Trombones (B. Cl., Bsn., C. Bn.). Horns 1-4 play a sustained chord, marked *mp* and tapering to *pp*. Trombones play a melodic line, marked *mp < f* with a slur and a '7' below it.
- Percussion:** Timpani (Timp.), Gong (Glk.), and Bass Drum (B. Dr.). Timpani plays a rhythmic pattern, marked *f*. Gong plays a single stroke, marked *ff* and labeled "(large tam-tam)". Bass Drum plays a rhythmic pattern, marked *ff*.
- Keyboard:** Harp 1 (Hp. 1) plays a sustained chord, marked *f*.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Violins I and II play a melodic line, marked *ff* and tapering to *f*. Viola, Cello, and Contrabass play a rhythmic pattern, marked *ff* and tapering to *f*.

This page of a musical score, numbered 47, contains staves for the following instruments: Picc., Fl. 2, Ob., E. Hn., B♭ Cl., B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, T. Tbn., B. Tbn., Tuba, Timp., Glk. (Snare D.), Chm., B. Dr., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a common time signature and includes various musical notations such as dynamics (ff, f, mf, p), articulation (accents, slurs), and performance instructions like 'open' and 'simi.'. The Piccolo and Flute 2 parts feature complex sixteenth-note passages with sixteenth rests. The Clarinet and Bassoon parts have similar rhythmic patterns. The Horns and Trumpets play sustained notes with dynamic markings. The Trombones and Tuba parts are mostly sustained notes. The Percussion section includes Snare Drum, Chimes, and Drums. The Harp parts consist of sustained chords. The Violin I and II parts have melodic lines with accents and slurs. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and some rhythmic patterns.

This page of a musical score, numbered 48, contains 20 staves for various instruments. The score is divided into four measures, with a key signature change from 8/8 to 2/4 between the second and third measures. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing sixteenth-note patterns with sixteenth rests.
- Fl. 2**: Flute 2, playing sixteenth-note patterns with sixteenth rests.
- Ob.**: Oboe, playing sixteenth-note patterns with sixteenth rests.
- E. Hn.**: English Horn, playing a sustained note with a tremolo.
- B. Cl.**: Bass Clarinet, playing a sustained note with a tremolo.
- Hn. 1**: Horn 1, playing a rhythmic pattern of eighth notes.
- Hn. 2**: Horn 2, playing a rhythmic pattern of eighth notes.
- Hn. 3**: Horn 3, playing a rhythmic pattern of eighth notes.
- Hn. 4**: Horn 4, playing a rhythmic pattern of eighth notes.
- C Tpt. 1**: Trumpet 1, playing a rhythmic pattern of eighth notes.
- C Tpt. 2**: Trumpet 2, playing a rhythmic pattern of eighth notes.
- T. Tbn.**: Tenor Trombone, playing a glissando and a sustained note.
- B. Tbn.**: Bass Trombone, playing a glissando and a sustained note.
- Tuba**: Playing a rhythmic pattern of eighth notes.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Glk.**: Glockenspiel, playing a rhythmic pattern of eighth notes.
- Chm.**: Chimes, playing a sustained note.
- B. Dr.**: Snare Drum, playing a rhythmic pattern of eighth notes.
- Vln. I**: Violin I, playing a melodic line with slurs.
- Vln. II**: Violin II, playing a melodic line with slurs.
- Vla.**: Viola, playing a melodic line with slurs.
- Vc.**: Violoncello, playing a sustained note.
- Cb.**: Contrabass, playing a sustained note.

Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions such as *gliss.* (glissando) and *(Snare D.)* are present. The score concludes with a *ffz* (fortissimo with accent) marking.

This page of a musical score covers measures 482 to 500. The instruments listed on the left are Piccolo, Flute 2, Oboe, English Horn, Bass Clarinet, Bassoon, Contrabassoon, Horns 1-4, Trumpets 1-2, Trombones 1-3, Tuba, Timpani, Glockenspiel, Chimes, and Bass Drum. The score is written in 4/4 time. The woodwinds and brass sections feature complex rhythmic patterns, often with sixteenth-note runs and slurs. Dynamics range from *mp* to *ff*. The strings play a steady accompaniment, with the first violins and violas featuring sixteenth-note passages. The percussion section includes a snare drum pattern and chimes. The score concludes with a double bar line at measure 500.



485

Picc.

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

open C Tpt. 1

open C Tpt. 2

open T. Tbn.

open B. Tbn.

Tuba

485

Timp.

Glk. (Snare D.)

Chm.

485

B. Dr.

485

Hp. 1

485

Hp. 2

485

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*, *f*, *mf*, *p*, *gliss.*, *(gong)*



# Slowly & Uneven

52

Conductor Energy Chimes

508 (Play freely, but without changing the order of the note's pattern. Not together with the harps) X2

Hp. 1

508 X2

Hp. 2

508 (1st time both harps play somehow together, second time play freely allowing yourself to improvise base on your part) X2

mf

mf

mf

Enchanted

After you finish playing, delicately leave the stage while repeatedly whispered the given word.



Conductor Energy Chimes

517

mf

Hp. 1

517

mf

Enchanted

After you finish playing, delicately leave the stage while repeatedly whispered the given word.



Conductor Energy Chimes

526

mf

While Harp 1 is leaving keep playing the chimes

After the harp is off-stage turn around and facing the audience play your three notes. Then calmly, but audible, recite the word *Expressions*

**Order of musicians leaving the stage**

- 1 [ Horns  
Trumpets
- 2 [ Bass Clarinet  
Bassoon  
Contrabassoon  
Contrabass
- 3 [ Flutes  
Oboe
- 4 [ Trombones  
Tuba  
Timpani
- 5 [ Cellos  
Singers
- 6 [ Glocks  
Chimes  
Bass Drum
- 7 Harp 2
- 8 Harp 1

\* English Horn, Clarinet, Violins & Violas  
leave the stage after they finish playing their parts.