

For Perusal Use Only

**XAVIER MUZIK**  
**Strange Beasts**  
*for orchestra*

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*Commissioned by the Emerging Black Composers Project, an initiative of the San Francisco Conservatory of Music and the San Francisco Symphony, and made possible through the support of Laurence and Michèle Corash.*

## INSTRUMENTATION

Flute 1  
Flute 2  
Alto Flute / Piccolo  
Oboe 1  
Oboe 2  
Oboe 3 / English Horn  
Clarinet in B<sup>b</sup> 1  
Clarinet in B<sup>b</sup> 2  
Bass Clarinet in B<sup>b</sup>  
Bassoon 1  
Bassoon 2  
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  
Trumpet in C 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba  
—  
Timpani  
—  
Percussion 1  
*(Snare Drum, Suspended Cymbal, Temple Blocks, Tambourine, Rain Stick, Mark Tree, Tam-tam)*  
Percussion 2  
*(Snare Drum, Bass Drum, Suspended Cymbal, Triangle, Rain Stick, Tam-tam)*  
Percussion 3  
*(Vibraphone, Xylophone, Bass Drum, Suspended Cymbal, Snare Drum, Glockenspiel, Tam-tam)*  
—  
Piano / Celesta  
Harp  
—  
Strings

## DURATION

— ca 19' 00" —

## NOTE

These structures are new, eldritch gods of human designed in perpetual, cold observance. Constructed as a monumental “f— you” to our inescapable ephemerality, they’ve developed an indeterminate sentience now, proudly, I think, sitting atop the throne of our anxious projections representing all that which we’ve desired to shed ourselves from and have thus poured into the foundations of their creation. These strange beasts are merely poltergeists of our own hubris. I fear them for that and for that I love them because with their existence, we are weak, but without them, we are nothing.

Under their unknowable gaze, I’ve too often sat couch-locked lost in thought, and not so much in that of a polite, pastoral day dream or even that of a more measured consideration in either style or preference, but that of health, wealth, and my lacking thereof. Under their dominion, my self-aggrandizement flourished as my fears became more and more granular and selfish. I found my self, under their tutelage, resigned to a doom-loop of fear which begat power that begat comfort which begat reverence that then begat terror seemingly ad infinitum. I sought an escape and I sought freedom. And I think I found both, funnily enough, by embracing that which exists under their eye; all that exists beyond the limits of their bodies of patinaed steel and calloused concrete. So. much. life. Armed with a camera, chrome plated and warmed by my touch, I walked and walked. I walked capturing through my lens that which gave me life, each frame instilling agency where none had lived before.

This work, *Strange Beasts*, illustrates that quest through music. It elucidates the conflict between the industrialized, oppressive station of these boogeymen and the warm sanctity of life, creativity, exploration, and spontaneity. Though it’s one that may never be settled, I find there’s so much discovery to be had in the dissonance of this conflict—“What do we have here?”, “Oh, word?”, “Who’s this?” And in the manner by which our overlords snake their way, unannounced, into moments of growth and happiness, I find an opportunity of purpose in how I respond. There’s beauty to be had, I hope, in how I navigate this struggle. Listen for the moments in which I composed this conflict. What was the context? How was it resolved if at all? And what happened next? Though I’m not sure myself what to make of my work and where I find myself when it’s said and done—I doubt I’ll ever be sure nor do I believe that to be the point if there ever were one—I am the better for it, fingers crossed. I’ve learned that with each of my expeditions into the sprawling fabric of my city, I may never escape the domain of these strange beasts, but the very practice of creation and exploration must serve, for now, as the “f— you” I need to find peace. In the long shadows these strange beasts cast, I have found my spark of resilience—an affirmation of life in all its chaotic beauty.



— Xavier Muzik

## PERFORMANCE NOTES

“whp” indicates to the player to whisper nonsense sentences and phrases at a loud enough volume to project to the back of the hall until told otherwise with “no whp”.

—

Several times throughout the score, I've removed the note-heads from certain passages or gestures. For example:



When this is the case, the specific pitch is unimportant. In fact, if there is not a concurrent technique that eliminates the possibility for producing a specific pitch (e.g. “o.p.” or over pressure bowing), the more out of tune the player plays, the better. No need for sections to agree on pitch, though, if indicated, sections should follow the contour of the gesture, similar in spirit to *Workers Union* by Louis Andriessen.

If asked to gliss. through headless steams (such as with the bassoons and horns on m. 229), follow the contour of the notated materials to make the overall transformation of pitch as linear as possible. A destination pitch is only given when important.

—

For string players, “o.p.” or over pressure bowing indicates to the player to apply a surplus of pressure to the bow so that nearly all pitch content is lost to noise or scratch tones.

—

A “z” through the note's stem indicates flutter tonguing.

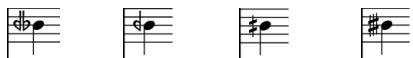
—

There's a few times where I will include 'color' text in lieu of specific technique text. For example, in m. 67, I've asked several string players to produce sound “like white noise, non-pitched”. In situations like these, I don't really care what techniques are utilized to produce the specific sound I am looking for. Anything that meets the prompt is fair game.

In a similar vein, there a few instances of 'one-off' techniques or effects that I've described in the score and part, such as some air noises in the brass here (m. 168) and a split-tone in the clarinet there (m. 151).

—

I have utilized quarter tones in several places throughout the score. It is not necessary for the tuning of these to be exact as long as the resulting pitch deviates far enough from equal temperament to be easily identified as existing between pitches. The notation I use for such are as follows in order of  $\frac{3}{4}$  flat,  $\frac{1}{4}$  flat,  $\frac{1}{4}$  sharp,  $\frac{3}{4}$  sharp:



—

Many times throughout the work, I call upon the pianist to play harmonics. These are to be produced by lightly touching the string inside the piano at the desired node while striking the key of the corresponding pitch to sound the desired partial. This technique is noted as follows:



The bottom note with the circle beneath it corresponds to the key struck. The note-head in parenthesis indicates the resulting approximate pitch. The *l.u.* tie indicates to the player to let the harmonic ring as long as possible. The bracketed number indicates the desired partial. This number may also be used to identify the correct node to touch. It may take some prep to identify the appropriate nodes prior to performance to ensure an accurate interpretation. I have included two QR codes below. One will direct you to a reference website full of information on piano harmonics and the second will direct you to an interactive piano map to help locate the specific location of each desired harmonic. These resources were created by pianist Jonas Olsson and composers Johan Svensson and Martin Rane Bauck.



Reference Site



Piano Map

Please email me at [muzik@xaviermuzik.com](mailto:muzik@xaviermuzik.com) with any questions or concerns.

# Strange Beasts

Xavier Muzik

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Intrusively  $\text{♩} = 86$  rit.  $\text{♩} = 46$  poco rit.

whp

Flute 1. 2.

Alto Flute / Piccolo

Oboe 1. 2.

Oboe 3 / English Horn

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2. 3. 4.

Trumpet in C 1. 2. 3.

Trombone 1. 2.

Bass Trombone

Tuba

Timpani

Percussion 1  
Snare Drum, Suspended Cymbal, Temple Blocks, Tambourine, Rain Stick, Mark Tree, Tam-tam

Percussion 2  
Snare Drum, Bass Drum, Suspended Cymbal, Triangle, Rain Stick, Tam-tam

Percussion 3  
Vibraphone, Xylophone, Bass Drum, Suspended Cymbal, Snare Drum, Glockenspiel, Tam-tam

Piano / Celesta

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

motor off, solo

ppp

(11) number identifies the desired partial

arco, molto sul pont. out of tune

1 2 3 4 5 6

whp = Whisper nonsense sentences and phrases at a loud enough volume to project to the back of the hall. Applies until told otherwise.  
no whp = No whispering. Applies until told otherwise.

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**A** A tempo, monumentally expressive      poco rit.      A tempo      poco rit.      A tempo

no whp

Fl. 1. 2.

Alto Flute  
no whp

A. Fl.

no whp

Ob. 1. 2. 3.

no whp

Cl. in B♭ 1

no whp

Cl. in B♭ 2

no whp

B. Cl.

no whp

Bsn. 1

no whp

Bsn. 2

no whp

Cbsn.

Hn. in F 1

no whp

Hn. in F 2. 3. 4.

no whp

C Tpt. 1

no whp

C Tpt. 2. 3.

no whp

Tbn. 1. 2.

no whp

B. Tbn.

no whp

Tba.

no whp

Timp.

no whp

S. D.

no whp

S. D.

Vib.

no whp

Pno.

no whp

Hp.

**A** A tempo, monumentally expressive      poco rit.      A tempo      poco rit.      A tempo

no whp

Vln. I

no whp

Vln. II

no whp

Vla.

no whp

Ve.

no whp

Cb.

pizz.

7      8      9      10      11



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

- Fl. 1, Fl. 2, A. Fl.
- Ob. 1, Ob. 2
- Cl. in Bb 1, Cl. in Bb 2
- B. Cl.
- Bsn. 1, Bsn. 2
- Chbn.
- Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4
- C. Tpt. 1, C. Tpt. 2
- Tbn. 1, Tbn. 2
- B. Tbn., Tba.
- Timp.
- S. D. (Suspended Cymbal), S. D. (Bass Drum)
- Vib.
- Pno.
- Hp.
- Vln. I, Vln. II
- Vla.
- Vc.
- Cb.

The score includes various dynamic markings such as *pp*, *f*, *sf*, and *p*. Performance instructions include *arco* and *sul pont.* (sul ponticello). The page is divided into measures 12, 13, 14, and 15.

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poco rit. [B] A tempo

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Hn. in F 1  
Hn. in F 2  
Hn. in F 4  
C Tpt. 1  
Tbn. 1  
B. Tbn.  
Tbn.  
Timp.  
Sus. Cym.  
B. D.  
Vib.  
Pno.  
Hp.

Detailed description: This section of the score covers measures 16 through 20 for woodwind, brass, and percussion instruments. It includes parts for Flute 1 and 2, Alto Flute, Oboe 1, Clarinets in Bb 1 and 2, Bass Clarinet, Horns in F 1, 2, and 4, Trumpets 1, Trombones 1 and 2, Tuba, Timpani, Suspended Cymbal, Bass Drum, Vibraphone, Piano, and Harp. The score features dynamic markings such as p, f, pp, mp, and ff, and includes performance instructions like 'poco rit.' and 'A tempo'. Measure numbers 16, 17, 18, 19, and 20 are indicated at the bottom of the page.

poco rit. [B] A tempo

Vln. I  
Vln. II  
Vla.  
Ve.  
Cb.

Detailed description: This section of the score covers measures 16 through 20 for string instruments: Violin I, Violin II, Viola, Violoncello (Ve.), and Contrabasso (Cb.). The score includes dynamic markings like ff, p, mf, and pp, and performance instructions such as 'ord.', 'pizz.', and 'arco'. Measure numbers 16, 17, 18, 19, and 20 are indicated at the bottom of the page.

A little faster, with groove ♩ = 50

FL. 1 *f* *pp*

A. FL. *n* *pp* *slow, wibe vibrato like a tape player*

Cl. in B♭ 1 *n* *pp* *slow, wibe vibrato like a tape player* *norm.*

Cl. in B♭ 2 *f* *pp* *slap tongue*

B. Cl. *f* *pp* *slap tongue*

Bsn. 1 *f* *pp*

Bsn. 2 *n* *pp* *norm.*

Hn. in F 1 *f* *p*

Hn. in F 2 *n* *pp* *ppp*

Hn. in F 3 *n* *pp* *p*

Hn. in F 4 *n* *pp* *ppp*

B. Tbn. *n* *pp*

Sus. Cym. *n* *f secco*

B. D. *n*

Vib. *p*

Pno. *f* *ff* *p*

Hp. *f* *pp*

A little faster, with groove ♩ = 50

Vln. I *f* *p* *non vib.* *pizz.*

Vln. II *f* *p* *non vib.* *pizz.*

Vla. *f* *p* *sul pont.* *sul pont.*

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

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

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The image shows a page of a musical score for a symphony orchestra, spanning measures 25 to 28. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Flutes (Fl. 1, Fl. 2, A. Fl.), Oboes (Ob. 1, Ob. 2, Ob. 3), Clarinets (Cl. in Bb 1, Cl. in Bb 2, R. Cl.), Bassoons (Ban. 1, Ban. 2, Cbn.), Horns (Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4), Trumpets (C Tpt. 1, C Tpt. 2), Trombones (Tbn. 1, Tbn. 2, B. Tbn., Tbn.), Timpani (Timp.), Suspended Cymbal (Sus. Cym.), Snare Drum (B. D.), Vibraphone (Vib.), Piano (Pno.), and Harp (Hp.).

Measure 27 is marked with a circled 'C' and the instruction 'intrusively'. This section features a prominent woodwind and string texture. The woodwinds, including the flutes, oboes, and clarinets, play a complex, rhythmic pattern. The strings provide a steady accompaniment. The piano part is also active, contributing to the overall texture. The score includes various dynamic markings such as *pp*, *p*, *mp*, *f*, and *ff*, as well as performance instructions like 'solo', 'f espress.', 'norm.', 'pizz.', 'arco, ord.', and 'intrusively'. The page number '6' is located at the top left, and the page number '25' is at the bottom left.

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The image shows a page from a musical score, page 7. It contains a full orchestral arrangement. The instruments listed on the left include Flutes (1, 2, and Piccolo), Oboes (1, 2), Clarinets (Bb 1, Bb 2, Bass Clarinet), Bassoons (1, 2), Contrabassoon, Horns (F 1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, Bass Trombone), Timpani, Snare Drums (S.D.), Xylophone, Percussion (Pnc.), Harp (Hp.), Violins (I, II), Viola, Violoncello (Vc.), and Contrabass (Cb.).

At the top of the page, there are tempo markings: **poco rit.** followed by **A tempo**. At the bottom of the page, there are more tempo markings: **poco rit.** followed by **A tempo**. The score includes various dynamics such as *pp*, *p*, *f*, and *sf*. There are also performance instructions like *con sord.* (con sordina) for the strings. Measure numbers 29, 30, 31, and 32 are indicated at the bottom of the page.

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poco rit.    A tempo

Fl. 1  
Fl. 2  
Picc. (Alto Flute)  
Ob. 1  
Ob. 2  
Ob. (to E.H.)  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Ban. 1  
Ban. 2  
Cbsn.  
Hn. in F 1  
Hn. in F 3  
C Tpt. 1 (to cup mute)  
C Tpt. 2 (to cup mute)  
C Tpt. 3 (cup mute)  
B. Tbn.  
Tbn.  
Timp.  
S. D.  
S. D. (Suspended Cymbal)  
Xyl. (Vibraphone)  
Pno. (Celesta)  
Hp.  
Vln. I (senza sord., sul tasto, ord., pizz.)  
Vln. II (senza sord., sul tasto, ord., pizz.)  
Via. (senza sord., sul tasto, ord., pizz.)  
Vc. (arco, pizz.)  
Cb. (arco)

poco rit.    A tempo

33                      34                      35                      36                      37

D

poco rit.

A tempo

Reflective

Musical score for woodwinds, brass, and percussion. The score is divided into three sections: 'poco rit.', 'A tempo', and 'Reflective'. The instruments listed are: A. Fl., Ob., Cl. in B♭ 1, Cl. in B♭ 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. in F 1, C Tpt. 1, Tbn. 1, B. Tbn., Tba., Timp., S. D., Sus. Cym., and Vib. The score includes various musical notations such as dynamics (p, mp, f, ff), articulation (accents, slurs), and performance instructions like 'cup mute' and 'snare off'. A box labeled 'English Horn' is placed above the Oboe staff in the 'Reflective' section.

D

poco rit.

A tempo

Reflective

Musical score for strings, including Violin I and II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into three sections: 'poco rit.', 'A tempo', and 'Reflective'. The instruments listed are: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as dynamics (p, f), articulation (accents, slurs), and performance instructions like 'pizz.' and 'tutti'. A box labeled 'tutti' is placed below the Viola staff in the 'Reflective' section.

38

39

40

41

42

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**poco rit.**      **A tempo**      **Meno mosso molto rit.**

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

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

A. Fl. *p* *pp*

Eng. Hn. *p* *pp*

Cl. in B♭ 1 *p* *pp* *p* *pp*

Cl. in B♭ 2 *p* *pp* *pp* *pp*

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

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

Bsn. 2 *p* *pp*

Hn. in F 1 *p* *pp*

C Tpt. 1 *p* *pp*

Tbn. 1 *p* *pp*

Tbn. *p* *pp*

Timp.

S. D.

S. D.

B. D. *p*

Vibraphone *p*

Pno. *ff* *es*<sup>[11]</sup> *p*

**poco rit.**      **A tempo**      **Meno mosso molto rit.**

Vln. I *arco* *pp* *p* *pp*

Vln. II *arco* *pp* *p* *pp*

Vla. *arco* *pp* *p* *pp*

Ve. *p* *arco* *pp* *p* *pp* *pizz.* *p*

Cb. *p* *pp* *p* *pp*



**E** Dry and machine-like, with forward momentum ♩ = 72

FL. 1

FL. 2

A. FL.

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

T. Bl.

S. D.

Vib.

Pno.

Hp.

**E** Dry and machine-like, with forward momentum ♩ = 72

Vln. I

Vln. II

Vla.

Ve.

Cb.

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**F** non vib. poco rit.

Fl. 1 *pp* non vib. *p* *f*

Fl. 2 *pp* non vib. *p* *f*

A. Fl. *pp* *p* *f*

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

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

Cl. in Bb 1 *pp* *p* *f*

Cl. in Bb 2 *pp* *p* *f*

B. Cl. *pp* *p* *f*

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

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

Hn. in F 3 *pp* *p* *f*

Hn. in F 4 *pp* *p* *f*

T. Bl. *f* *p* *f*

S. D. Triangle *pp* *p* *f*

Vib. *pp* *p* *f*

Pno. Celesta *mp* *mp* *mp* *mp* *pp*

Hp. *f* *pp* *f* *p*

**F** poco rit. sul pont.

Vln. I *a*

Vln. II *a*

Vla. *a*

Ve. arco, sul pont. *a*

Cb. arco, sul pont. *a*

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**A tempo** **poco rit.**

Fl. 1 *mp* *pp* *p* *mp < p* *ppp*

Fl. 2 *mp* *pp*

A. Fl. *mp*

Ob. 1 *mp*

Ob. 2 *p*

Eng. Hn. *p* *pp* *p*

Cl. in Bb 1 *p* *p* *pp*

Cl. in Bb 2 *p* *pp*

B. Cl. *p*

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 *pp*

T. Bl. *f* *p*

Tri.

Vib.

Cel. *f* Piano

Hp. *f*

**A tempo** **poco rit.**

Vln. I *p* *pp* *n* *p* *n* *f* *col legno*

Vln. II *p* *pp* *n* *p* *n* *f* *col legno*

Vla. *p* *pp* *n* *p* *n* *f* *col legno*

Ve. *ord.* *pizz.* *p* *pizz.* *f* *col legno*

Cb. *ord.* *pizz.* *mp* *pp*

**G** Sentimental, with an expressive lilt ♩ = 126

Fl. 1

Fl. 2

A. Fl. *solo*  
*p dolce* *f* *p* *f* *p* *p*

Ob. 1

Ob. 2

Eng. Hn.

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

T. Bl.

Tri.

Vib.

Pno. *f* [7]

Hp.

**G** Sentimental, with an expressive lilt ♩ = 126

ord. molto sul pont.  
slide the pitch around roughly following the lines, asynchronous

Vln. I  
like white noise, non-pitched  
*pp* *f*

Vln. II  
ord. molto sul pont.  
like white noise, non-pitched  
*pp* *f*

Vla.  
like white noise, non-pitched  
*f* *f*

Ve.

Cb. (pizz.) *p*

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rit.

mp - pp

f

p

rit.

p

p - pp

p

p

p

p

p

p

p

p

Suspended Cymbal

rit.

ord.

pp

p

pp

pp

ord.

p

pp

pp

ord.

p

pp

pp

ord.

a

a

a

a

72

73

74

75

76

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**H** accel. **A tempo**

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Eng. Hn.  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Bsn. 1  
Hn. in F 1  
Sus. Cym.  
Vib.  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Ve.  
Cb.

bring out  
pizz., non div.  
arco  
Celesta

77 78 79 80 81 82

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FL. 1  
 FL. 2  
 A. FL.  
 Ob. 1  
 Ob. 2  
 Eng. Hn.  
 Cl. in B♭ 1  
 Cl. in B♭ 2  
 B. Cl.  
 Bsn. 1  
 Bsn. 2  
 Cbsn.  
 Sus. Cym.  
 Vib.  
 Cel.  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Musical score for orchestral instruments. The score includes parts for Flutes (FL. 1, FL. 2, A. FL.), Oboes (Ob. 1, Ob. 2), English Horn (Eng. Hn.), Clarinets (Cl. in B♭ 1, Cl. in B♭ 2), Bassoon (B. Cl.), Bassoons (Bsn. 1, Bsn. 2), Contrabassoon (Cbsn.), Suspended Cymbal (Sus. Cym.), Vibraphone (Vib.), Cello (Cel.), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score is divided into measures 83 through 87. Dynamics include *mp*, *p*, *f*, *mf*, *pp*, and *ord*. Performance instructions include *pizz.*, *arco*, and *ord*. A first ending bracket labeled 'I' spans measures 85 and 86.

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Fl. 1

Fl. 2

A. Fl. *out of tune and wistful*

Eng. Hn. *out of tune and wistful*

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

C Tpt. 1

Tbn. 1

Tbn. 2

Tba.

Timp.

Sus. Cym. *Inangle*

Vib.

Pno. *white notes*

Harp.

Vln. I *wistful*

Vln. II *wistful*

Vla. *arco, wistful*

Vc.

Cb.

88

89

90

91



For Perusal Use Only

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Eng. Hn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Cbsn.

Hn. in F 1

Hn. in F 2

C Tpt. 1

Tbn. 1

Tbn. 2

Tba.

Timp.

T. Bl.

Tri.

Vib.

Pno.

Harp

Vln. I

Vln. II

Vla.

Ve.

Cb.

Piccino

to cup mute

lamourne

Snare Drum

snare on

Triangle

white notes

Snare Drum

pizz.

pizz.

pizz.

pizz.

pizz.

For Perusal Use Only

**J**

Fl. 1  
Fl. 2  
Cl. in B $\flat$  1  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hn. in F 1  
Hn. in F 2  
Tbn. 1  
B. Tbn.  
Tbn.  
Timp.  
Tamb.  
S. D.  
Vib.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*, *f*, *mf*, *pp*, *arco*, *pizz.*, *tutti*, *solo*

97 98 99 100 101

For Perusal Use Only

Musical score for orchestra and strings, measures 102-106. The score includes parts for Flute 1 and 2, Oboe 1, English Horn, Clarinet in Bb 1, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horns in F 1 and 2, Trombones 1 and 2, Tuba, Timpani, Snare Drum, Vibraphone, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *mp*, *f*, *mf*, and *ff*, as well as performance instructions like *solo*, *mf espress.*, *ff*, *pizz.*, *arco*, and *tr*. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into five measures, with measure numbers 102, 103, 104, 105, and 106 indicated at the bottom.

For Perusal Use Only

**K**

**poco rit.**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1

C Tpt. 2

Hp.

Vln. I

Vln. II

Vla.

Ve.

Cb.

**K**

**poco rit.**

arco

arco

arco

*mf*

*f*

*pizz.*

arco, sul tasto *pp*

107

108

109

110

111

poco accel., invasively

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn.

Timp.

Tamb.

S. D.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Hn. Horn in F

to open

Suspended Cymbal

Bass Drum

arco, sul tasto

ord.

112 113 114 115 116

For Perusal Use Only

For Perusal Use Only

A tempo L poco rit. A tempo

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Ban. 1  
Ban. 2  
Cbsn.  
Hn. in F 1, 2  
Hn. in F 3, 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Sus. Cym.  
R. D.  
Vib.  
Pno.  
Hp.  
Vin. I  
Vin. II  
Vla.  
Vc.  
Cb.

117      118      119      120      121      122

**M** Dry and machine-like, with subdued panic  $\text{♩} = 72$

**molto rit.**

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. in B $\flat$  1  
Cl. in B $\flat$  2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. in F 1, 2  
Hn. in F 3, 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
Tamb.  
B. D.  
Sus. Cym.  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**molto rit.**

**M** Dry and machine-like, with subdued panic  $\text{♩} = 72$

sul pont.  
col legno

[Solo]

123 124 125 126 127

For Perusal Use Only

rit.

A tempo

non vib.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

C Tpt. 3

T. Bl.

B. D.

Vib.

Pna.

Hp.

Vin. I

Vin.

Vla. div.

Ve.

Cb.

Alto Flute

Triangle

Celesta

128 129 130 131 132

For Perusal Use Only



For Perusal Use Only

orch. unsettled

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn.

T. Bl.

Tri.

Vib.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Ve.

Cb.

straight mute

to open

white notes

col legno

arco

Snare Drum

133 134 135 136 137

For Perusal Use Only

**N**

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. in B♭ 2 *pp* *mp* *pp* *f*

B. Cl. *pp* *mp* *pp* *f*

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

Cbsn.

Hn. in F 1 *pp* *mp* *pp* *f* *mp*

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

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

C Tpt. 3 *p* *mp* *pp* *p* *mp*

Tba. *p*

Timp.

T. Bl.

S. D. *p* *pp*

Vib. *pp*

Cel. *p*

**N**

Vln. I *ord., sul pont.* *pp*

Vln. II *ord., sul pont.* *pp*

Vla.

Ve.

Cb. *pizz.*



O Nervous and frantic ♩ = 132

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T. Bl.

B. D.

Vib.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Multiphonic or split-tone that features notated pitch, more or less

white notes

Triangle

Bass Drum

Snare Drum

tutti unis.

pizz.

arco

148 149 150 151 152

For Perusal Use Only

For Perusal Use Only

This page contains a musical score for orchestra and strings, spanning measures 153 to 156. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1
- Ob. 1
- Ob. 2
- Eng. Hn.
- Cl. in Bb 1
- Cl. in Bb 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. in F 1
- Hn. in F 2
- Hn. in F 3
- Hn. in F 4
- C Tpt. 1
- C Tpt. 2
- C Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tbn.
- Timp.
- T. Bl.
- B. D.
- S. D.
- Vln. I
- Vln. II
- Vla.
- Ve.
- Cb.

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *p*), articulation (accents, slurs), and performance instructions like *Tambourine* and *Suspended Cymbal*. The bottom of the page features measure numbers 153, 154, 155, and 156.

For Perusal Use Only

The image displays a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged vertically, with woodwinds and brass at the top, percussion in the middle, and strings at the bottom. The score includes various musical notations such as dynamics (ff, f, p, pp, ppp), articulation (rit., sul pont.), and performance instructions (wisful, mostly noise and minimal pitch). The page is numbered 157, 158, 159, and 160 at the bottom.

For Perusal Use Only

rit. A tempo  
accel./decel. w/fl. 1

The score is divided into two systems. The first system covers measures 161-165 and includes parts for Flute 1, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns in F 1-4, Trumpets 1-3, Tambourine, Bells, Xylophone, and Piano. The second system covers measures 161-165 and includes parts for Violin I & II, Viola, Violoncello, and Contrabass. Performance markings include dynamics (p, f, pp, ppp), articulation (acc., decel., w/fl. 1), and specific instructions for the strings (non vib., ord., sul pont., col legno, pizz.).

For Perusal Use Only

**Q** *rit.* *accel./decel. w/fl. 1*

Fl. 1 *f* *p* *pp* *ppp* *simile*

Cl. in B♭ 1 *mp* *p* *pp* *ppp* *simile*

Cl. in B♭ 2

B. Cl. *pp* *p* *pp* *ppp* *simile*

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1 *p* *pp* *ppp* *simile*

Hn. in F 2 *p* *pp* *ppp* *simile*

Hn. in F 3 *p* *pp* *ppp* *simile*

Hn. in F 4 *p* *pp* *ppp* *simile*

C Tpt. 1 *p* *pp* *ppp* *simile*

C Tpt. 2 *p* *pp* *ppp* *simile*

C Tpt. 3 *p* *pp* *ppp* *simile*

Tamb. *ppp* *pp* *ppp* *pp* *ppp*

B. D. *ppp* *pp* *ppp* *pp* *ppp*

Vib. *p* *mp* *pp* *ppp* *pp* *ppp*

Pno. *pp* *ppp* *pp* *ppp* *pp* *ppp*

**Q** *rit.* *accel./decel. w/fl. 1*

Vln. I *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vla. *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vc. *pp* *ppp* *pp* *ppp* *pp* *ppp*

Cb. *pp* *ppp* *pp* *ppp* *pp* *ppp*

Until the fermata, create a steady stream of pitchless air noises

Until the fermata, create a steady stream of pitchless air noises

Until the fermata, create a steady stream of pitchless air noises

Until the fermata, create a steady stream of pitchless air noises

Until the fermata, create a steady stream of pitchless air noises and key clicks

Until the fermata, create a steady stream of pitchless air noises and key clicks

Until the fermata, create a steady stream of pitchless air noises and key clicks

Rain Stick

*sul pont., wide and slow vib.*

*div.*

*sul pont., wide and slow vib.*



For Perusal Use Only

**R** A tempo  $\text{♩} = \text{♩}$  molto accel.

Fl. 1  
Cl. in Bb 1  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. in F 1  
Hn. in F 2  
Hn. in F 3  
Hn. in F 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
R.S.  
B. D.  
Perc. 3  
Pno.  
Hp.  
Vin. I  
Vin. II  
Vla.  
Vc.  
Cb.

**R** A tempo  $\text{♩} = \text{♩}$  molto accel.

171

172

173

174

\*\* Fermata: rest in silence for 10 seconds, then whisper for 40 seconds while very quietly making bird-like sounds on your instrument. When you begin to whisper, crescendo from from silence over the course of 10 seconds.  
 \* Fermata: rest in silence for 10 seconds, then whisper for 40 seconds. When you begin to whisper, crescendo from from silence over the course of 10 seconds.

For Perusal Use Only

Decadent and flowing ♩ = 48

Fl. 1 *very quiet*  
*pppp*

Fl. 2 *very quiet*  
*pppp*

Picc.

Ob. 1 *very quiet*  
*pppp*

Ob. 2 *very quiet*  
*pppp*

Eng. Hn.

Cl. in B♭ 1 *very quiet*  
*pppp*

Cl. in B♭ 2 *very quiet*  
*pppp*

B. Cl. *whp* *solo, no whp*  
*p* *ppp*

Ban. 1 *whp*

Ban. 2 *whp*

Cbsn. *whp*

Hn. in F 1. 2. 3. 4. *whp*

C Tpt. 1. 2. 3. *whp*

Tbn. 1. 2. *whp*

B. Tbn. *whp*

Tba. *whp*

Timp. *whp*

M. tree *pp* [Temple Blocks]

R. D. *pppp*

Vib. *pppp*

Pno.

Hp. *pppp*

Decadent and flowing ♩ = 48

Vln. I *tutti*  
*whp*

Vln. II *whp* *ord., sul tasto*  
*pppp* *pp*

Vla. *ord., sul tasto*  
*pppp* *en 3*  
*pppp* *pp*

Vc. *ord., sul tasto*  
*pppp* *en 3*  
*pppp* *pp*

Cb. *whp*



For Perusal Use Only

**S** poco rit.

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Ban. 1  
Ban. 2  
Cbn.  
Hn. in F 1  
Hn. in F 2  
Hn. in F 3  
Hn. in F 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
T. Bl.  
R. S.  
Vib.  
Cel.  
Hr.  
**S** poco rit.

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

184 185 186 187 188

Detailed description: This page contains a musical score for measures 184 through 188. The score is divided into two systems. The first system covers measures 184-187 and includes parts for woodwinds (Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets in Bb 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns in F 1-4, Trumpets 1-3, Trombones 1-3, Timpani, Snare Drum, Vibraphone, Cymbals, and Harp) and strings (Violins I & II, Viola, Violoncello, and Contrabass). The second system covers measures 187-188 and includes parts for Violins I & II, Viola, Violoncello, and Contrabass. The score features various dynamic markings such as *pp*, *f*, *ppp*, and *mp*, and includes performance instructions like 'no whp', 'pizz.', and 'arco div.'. A section marker 'S' is present at the beginning of each system, and the tempo marking 'poco rit.' is indicated at the top right of each system. Measure numbers 184, 185, 186, 187, and 188 are printed at the bottom of the page.

For Perusal Use Only

**A tempo**

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Chbn.  
Hn. in F 1  
Hn. in F 2  
Hn. in F 3  
Hn. in F 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
T. Bl.  
Sus. Cym.  
Vib.  
Cyl.  
Hrp.  
**A tempo**  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

189 190 191 192

For Perusal Use Only

*poco rit.* **T** *poco accel.*

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. in F 1  
Hn. in F 2  
Hn. in F 3  
Hn. in F 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
T. Bl.  
Sus. Cym.  
Vib.  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*poco rit.* **T** *poco accel.*

*sul pont.*  
*pp*  
*sul pont.*  
*pp*  
*sul pont.*  
*pp*  
*sul pont.*  
*pp*  
*arco*  
*f*  
*mp*  
*f sub*  
*p*  
*mp*

Triangle  
pp  
Glockenspiel  
pp  
Piano  
pp  
1111

193 194 195 196



For Perusal Use Only

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

- Fl. 1
- Fl. 2
- Picc.
- Ob. 1
- Ob. 2
- Eng. Ho.
- Cl. in Bb 1
- Cl. in Bb 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. in F 1
- Hn. in F 2
- Hn. in F 3
- Hn. in F 4
- C Tpt. 1
- C Tpt. 2
- C Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tbn.
- Timp.
- T. Bl.
- B. D. (Bass Drum)
- Pno.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes dynamic markings such as *pp*, *p*, *mp*, *f*, and *poco rit.* across various measures. The page is numbered 201 through 205 at the bottom.



**U** A tempo

rit.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hrn.

Cl. in Bb 2

B. Cl.

Ban. 1

Ban. 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn.

Timp.

T. Bl.

B. D.

Glock.

Pno.

Hp.

**U** A tempo

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

For Perusal Use Only

For Perusal Use Only

This page contains the musical score for measures 208 and 209 of a symphony. The instruments and their parts are as follows:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 starts with a *mp* dynamic, while Fl. 2 starts with *f*.
- Woodwinds:** Piccolo (Pic.), Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1) and Clarinet in Bb 2 (Cl. in Bb 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2), and Contrabassoon (Cbss.).
- Brass:** Horn in F 1, 2, 3, and 4; Trumpet 1 (C Tpt. 1) and Trumpet 2 (C Tpt. 2); Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Bass Trombone (B. Tbn.); Tuba (Tba.); and Timpani (Timp.).
- Percussion:** Tam-tam (Tm tm), Suspended Cymbal (Sus. Cym.), Glockenspiel (Glock.), and Snare Drum (Psn.).
- Keyboard:** Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Cb.).

The score includes various dynamics such as *mp*, *f*, *ff*, *p*, *pp*, *ppp*, *cresc.*, and *dim.*. A specific instruction for the Tam-tam is: "superball, high & distorted sounds". The page is numbered 208 and 209 at the bottom.

A tempo

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Ban. 1

Ban. 2

Chen.

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

T. Bl.

Sus. Cym.

T. C.

Pno.

Hp.

A tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

For Perusal Use Only

For Perusal Use Only

This page contains the musical score for pages 212 and 213 of a symphony. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1 and Fl. 2
- Picc.
- Ob. 1
- Eng. Hn.
- Cl. in Bb 1 and Cl. in Bb 2
- B. Cl.
- Bsn. 1 and Bsn. 2
- Chan.
- Hn. in F 1, Hn. in F 2, and Hn. in F 3
- C. Tpt. 1, C. Tpt. 2, and C. Tpt. 3
- Thn. 1, Thn. 2, B. Thn., and Thn.
- T. Bl.
- Sus. Cym.
- Glock.
- Pno.
- Hp.
- Vln. I and Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as dynamics (pp, p, mp, f, ff), articulation (accents, slurs), and performance instructions like *arco* for the violoncello. The page numbers 212 and 213 are located at the bottom center of the page.

For Perusal Use Only

This page of a musical score contains measures 214 and 215. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. in Bb 1, Cl. in Bb 2, B. Cl., Ban. 1, Ban. 2, Chbn., Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn., T. Bl., Sus. Cym., Glock., Pno., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into two systems, 214 and 215. Dynamics such as *pp*, *p*, *f*, and *mf* are indicated throughout. The music features complex rhythmic patterns, particularly in the woodwinds and strings, with many notes beamed together. The woodwinds and strings play sustained notes with intricate rhythmic figures, while the brass instruments provide harmonic support. The piano and harp parts are more sparse, focusing on chordal textures.

For Perusal Use Only

This page contains the musical score for measures 216 and 217 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1
- Fl. 2
- Ob. 1
- Eng. Ha.
- Cl. in Bb 1
- Cl. in Bb 2
- B. Cl.
- Ban. 1
- Ban. 2
- Cbn.
- Hn. in F 1
- Hn. in F 2
- Hn. in F 3
- Hn. in F 4
- C Tpt. 1
- C Tpt. 2
- C Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- T. Bl.
- Sus. Cym. (with markings for Bass Drum and Suspended Cymbal)
- Glock.
- Pno.
- Hp.
- Vin. I
- Vin. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as dynamics (e.g., *pp*, *f*, *mp*), articulation (accents, slurs), and performance instructions (e.g., *arco* for the cello). The page is numbered 216 on the left and 217 on the right.

V Assertively

The score is divided into two systems. The first system covers measures 218 to 222, and the second system covers measures 223 to 227. The instruments listed on the left include:

- Fl. 1, Fl. 2
- Picc.
- Ob. 1
- Eng. Hn.
- Cl. in B♭ 1, Cl. in B♭ 2
- B. Cl.
- Bsn. 1, Bsn. 2
- Cbsn.
- Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4
- C Tpt. 1, C Tpt. 2, C Tpt. 3
- Tbn. 1, Tbn. 2, Tbn.
- Timp.
- T. Bl.
- Sus. Cym.
- Glock.
- Pno.
- Hp.
- Vln. I, Vln. II
- Vla.
- Ve.
- Cb.

Dynamic markings include *pp*, *p*, *f*, and *ff*. Performance instructions include "white notes" for Glockenspiel and "pizz." for strings. A section marked "V Assertively" begins at measure 219.

For Perusal Use Only

For Perusal Use Only

This page contains a musical score for orchestra and strings, spanning measures 224 to 228. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Cl. in Bb 1, Cl. in Bb 2, B. Cl., Ban. 1, Ban. 2, Chsn., Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tba., Timp., T. Bl., B. D., Vib., Pno., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as dynamics (f, p, mp, mf, pp, ff), articulation (pizz., non div.), and performance instructions (to straight mute, Vibraphone). The measures are numbered 224, 225, 226, 227, and 228 at the bottom.





For Perusal Use Only

Fl. 1

Fl. 2

Picc.

Eng. Hn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

C Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

T. Bl.

B. D.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

236

237

238

239

240

241

242



For Perusal Use Only

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Eng. Hn., Cl. in Bb 1, Cl. in Bb 2, B. Cl., Ban. 1, Ban. 2, Cbsn., Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., S. D., Pno., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score spans measures 249 to 255. Key performance instructions include *tutti, unis.* at the start of measure 250, *pizz.* (pizzicato) for strings in measures 250-254, and *arco* (arco) for strings in measures 251-254. Dynamics are marked with *f*, *p*, *mf*, and *ff*. A *lam-tam* drum is indicated in measure 254. The score concludes with *non div.* (non-diviso) for the strings in measure 255.

Y

For Perusal Use Only

The image shows a page of a musical score, page 55, with a rehearsal mark 'Y' at the top and bottom. The score is for a symphony and includes the following instruments and parts:

- Woodwinds:** Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon.
- Brass:** Horn in F 1, 2, 3, 4, Trumpet 1, 2, 3, Trombone 1, 2, Bass Trombone, Tuba.
- Percussion:** Timpani, Tom-tom (T. Bl.), Snare Drum (T. t.), Vibraphone (Vib.), and Harp (Hp.).
- Strings:** Violin I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.).
- Piano:** Piano (Pno.).

The score contains various musical notations, including notes, rests, and dynamic markings such as *ff*, *p*, and *f*. Performance instructions like *arco* and *pizz.* are also present. A section of the score is marked with a 'Y' rehearsal sign. At the bottom of the page, there are small boxes containing the numbers 256, 257, 258, 259, 260, and 261, which likely correspond to measure numbers.

For Perusal Use Only

This page contains a musical score for measures 262 through 268. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are:

- Flutes 1 and 2
- Piccobello
- Oboes 1 and 2
- English Horn
- Clarinets in Bb 1 and 2
- Bass Clarinet
- Bassoon 1
- Horns in F 1, 2, 3, and 4
- Trumpets in C 1, 2, and 3
- Timpani
- Tam-tam
- Tom-toms (T.4)
- Vibraphone
- Piano
- Harpsichord
- Violins I and II
- Viola
- Violoncello
- Double Bass

The score features various musical notations including notes, rests, and dynamic markings such as *p*, *f*, *mf*, and *pp*. There are also performance instructions like *pizz.* for the violins. The page is numbered at the bottom with boxes containing the measure numbers: 262, 263, 264, 265, 266, 267, and 268.

For Perusal Use Only

This page contains a musical score for measures 269 through 273. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Eng. Hn., Cl. in Bb 1, Cl. in Bb 2, B. Cl., Bsn. 1, Bsn. 2, Chsn., Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Timp., Tamb., B. D., S. D., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *sf*), and articulation marks. A rehearsal mark 'Z' is present at the beginning of measure 269. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is marked 'arco' in measures 269-272 and 'arco' in measure 273. The woodwind and brass sections have complex rhythmic patterns, including sixteenth and thirty-second notes. The percussion section includes snare drum (S. D.), bass drum (B. D.), and timpani (Timp.).

269

270

271

272

273

AA

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

Eng. Hn.

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn. 1 *sf*

Bsn. 2 *sf*

Cbsn. *sf*

C Tpt. 1 to straight mute

C Tpt. 2 to straight mute

C Tpt. 3

B. Tbn. *sf*

Tbn. *sf*

Timp.

Tamb. *f* Temple Blocks *p*

B. D. *f*

S. D. *p* Vibraphone

Pno. *sf* [111]

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Ve. *sf* col legno *pp* *p*

Cb. *sf*

274 275 276 277 278 279 280 281

For Perusal Use Only



BB

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

B. Tbn.

Tbn.

Timp.

T. Bl.

B. D.

Vib.

BB

Vin. I

Vin. II

Vla.

Vc.

Cb.

282

283

284

285

286

287

288

289

For Perusal Use Only

CC

This page of a musical score features multiple staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets in Bb 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Trumpets 1, 2, and 3, Trombones, and Tuba. Percussion includes Timpani, Snare Drum, and Vibraphone. The string section includes Violins I and II, Viola, Cello, and Double Bass. The score contains complex rhythmic patterns, including sixteenth-note runs and triplet figures. Dynamic markings such as *pp* and *mp* are used throughout. Performance instructions like "col legno" and "Snare Drum" are also present. A "CC" copyright notice is located at the top right and middle right of the page.

For Perusal Use Only







For Perusal Use Only

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

- Fl. 1, Fl. 2, Picc.
- Ob. 1, Ob. 2
- Cl. in Bb 1, Cl. in Bb 2, B. Cl.
- Bsn. 1, Bsn. 2, Cbsn.
- Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4
- C Tpt. 1, C Tpt. 2, C Tpt. 3
- Tbn. 1, Tbn. 2, B. Tbn., Tba.
- Timp., T. Bl., B. D., S. D., Psn., Hp.
- Vln. I, Vln. II, Vla., Vc., Cb.

The score includes various musical notations such as notes, rests, and slurs. Dynamics markings include *f*, *mp*, *pp*, and *ff*. Performance instructions like *div.*, *pizz.*, and *arco* are present. The page is divided into measures, with measure numbers 320, 321, 322, 323, and 324 indicated at the bottom.

320

321

322

323

324

**FF** Più mosso, in futile defiance

Fl. 1

Fl. 2

Picc.

Ob. 2

Eng. Hn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

C Tpt. 1

Timp.

T. Bl.

B. D.

S. D.

Pno.

Hp.

**FF** Più mosso, in futile defiance

Vln. I

Vln. II

Vla.

Ve.

Cb.

325

326

327

328

329

For Perusal Use Only

For Perusal Use Only

This page contains the musical score for measures 330 through 334. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Eng. Hn., Cl. in Bb 1, Cl. in Bb 2, B. Cl., Bsn. 1, Cbsn., Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., T. Bl., B. D., S. D., Pno., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as dynamics (pp, p, f, mf), articulation (pizz., arco), and performance instructions like 'tutti, unis.' and 'pizz.'. The bottom of the page features measure numbers 330, 331, 332, 333, and 334.

330

331

332

333

334



GG

Musical score for orchestra and strings, measures 335-339. The score includes parts for Flute 1, Piccolo, Oboe 1, English Horn, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, C Trumpet 3, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Trumpet Bb, Bass Drum, Snare Drum, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *mp*, *f*, and *mf*, and includes performance markings like accents and slurs. A 'GG' marking is present at the top and bottom of the page.

335

336

337

338

339

For Perusal Use Only

For Perusal Use Only

This page contains a musical score for measures 340 through 344. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Eng. Hrn., Cl. in Bb 1, Cl. in Bb 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Timp., T. Bl., B. D., S. D., Pno., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, pp, ppp). The measures are numbered 340, 341, 342, 343, and 344 at the bottom of the page.

poco a poco accel.

HH

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Chbn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

T. Bl.

B. D.

S. D.

Pno.

Hp.

poco a poco accel.

HH

Vln. I

Vln. II

Vla.

Ve.

Cb.

For Perusal Use Only

A tempo

poco rit.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Ban. 1

Ban. 2

Cesn.

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T. Bl.

B. D.

Sus. Cym.

Pna.

Hp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

Snare Drum

non div.

non div.

non div.

sul pont., out of tune and wobbly

350

351

352

353

For Perusal Use Only

II A tempo

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. in F 1

Hn. in F 3

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. D.

B. D.

S. D.

Pno.

Hp.

Detailed description of the musical score for measures 354-358. The score is for a full orchestra and includes parts for Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets in Bb 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns in F 1 and 3, Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone, Tuba, Snare Drum, Bass Drum, and Cymbals. The Percussion section includes Vibraphone, Celesta, and Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked 'II A tempo' and features various dynamics such as *pp*, *f*, *ff*, and *p*. The woodwinds and brass play sustained notes with some melodic movement. The percussion section has a rhythmic pattern of eighth notes. The strings play a steady accompaniment.

II A tempo

Vln. I

Vln. II

Vla.

Ve.

Cb.

Detailed description of the string section of the musical score for measures 354-358. It includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The strings are marked 'div.' (divisi) and play a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *p*. The Viola, Violoncello, and Contrabass parts include 'pizz.' (pizzicato) markings.

For Perusal Use Only

For Perusal Use Only

This page contains a musical score for orchestra and strings, covering measures 359 to 363. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1 and Fl. 2
- Picc.
- Ob. 1
- Cl. in Bb 1 and Cl. in Bb 2
- B. Cl.
- Bsn. 1 and Bsn. 2
- Cbsn.
- Hn. in F 1, Hn. in F 2, Hn. in F 3, and Hn. in F 4
- C Tpt. 1, C Tpt. 2, and C Tpt. 3
- Tbn. 1 and Tbn. 2
- B. Tbn.
- Tba.
- S. D. and B. D.
- Vib.
- Cel.
- Hp.
- Vin. I and Vin. II
- Vla.
- Vc.
- Cb.

Key features of the score include:

- Dynamic markings such as *f*, *mp*, *pp*, and *p*.
- Rehearsal marks labeled "JJ" at the beginning of measures 360 and 363.
- Complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings.
- Articulation marks like accents and slurs.

molto rit

This page of a musical score, numbered 73, is marked with a tempo of *molto rit* (very slow). It features a large ensemble of instruments, including woodwinds (Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets in Bb and B2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns in F 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Snare Drum, Bass Drum, Vibraphone, Cymbals, and Harp), and strings (Violins I & II, Viola, Violoncello, and Contrabass). The score includes various dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like *arco* and *arco ord.*. The page is divided into measures 364 through 368.

For Perusal Use Only

364

365

366

367

368

Glacial, molto accel.

FL. 1  
FL. 2  
Picc.  
Ob. 1  
Ob. 2  
Eng. Ha.  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbn.  
Hn. in F 1  
Hn. in F 2  
Hn. in F 3  
Hn. in F 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
T. 4.  
B. D.  
S. D.  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

superball, high distorted sounds

Glacial, molto accel.  
tutti unis.

369 370 371 372

For Perusal Use Only