

# THE WORLD OF TOMORROW

BY

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# THE WORLD OF TOMORROW

FOR SINFONIETTA

CHRIS RENK

(2013, revised 2014)

## Program Note

THE WORLD OF TOMORROW is inspired by the Art Deco aesthetic movement of the 1920s and 30s. This movement embraced a huge variety of styles and influences and affected everything from art, architecture and design, to engineering, advertising, fashion, jewelry and interior design.

To me, Art Deco evokes so many marvelous images: stonework in marble, granite, and limestone, spectacular metalwork of brushed aluminum or wrought iron, luminous opalescent and stained-glass works, and lofty skyscrapers with their lavish and gilded foyers.

Some of the aesthetic principles of the era include:

- a preference for geometric representations
- the influence of “Futurism” and a sense of optimism in the future in general
- embracing an increasingly “mechanized” worldview
- abandoning the old distinction between “high” and “utilitarian” art

Although all of these ideas have impacted the piece at some level, the two aspects of Art Deco aesthetics that I have tried to translate into concrete musical terms are geometry and optimism. These qualities can be seen most clearly in terms of my approach to rhythm, harmony, and gesture.

The geometric visual language of Art Deco is both abstract and extremely vibrant and evocative – full of energy and inflection. Its interlocking shapes of bright, colorful, and luminous materials inspired the music’s energetic rhythms, and striving ostinato lines. Specifically, the piece makes liberal use of techniques where contradictory rhythms are juxtaposed or superimposed onto each other, or against the basic pulse or prevailing meter – and in so doing, it creates energy and verve with intricate geometric precision.

Harmonically, the piece uses a warm, consonant pallet of scales and intervals, but rather than treating them traditionally (like functional harmonies), the piece uses them as geometric shapes. Its approach to voice leading (how one chord moves to the next) treats the harmonies as interlocking shapes, balanced but dynamic, each leading energetically to the next and each with its unique color. The tension and release of the progressions is generated by how strongly the harmonic color shifts from one chord to the next, and by the overall shape and gesture of the phrases.

Rising shapes and gestures are often used in music to convey positive emotions, and are used throughout this piece as melodies, chord progressions, ostinatos (continuous accompaniment), and as the basic shape of growth for its sections. This overall ascending quality, combined with propulsive rhythms, gives the piece a striving optimism and ultimately leads to a bold and heroic music, where bright, ecstatic textures shift across colorful chord progressions in grand, triumphant statements.

I see in Art Deco a sense of optimism in the future – a belief and value in the ideas of progress, civilization, society and technology. From the lofty statements of human accomplishment represented by New York’s Empire State Building and Chrysler Building, to the monumentally ambitious George Washington Bridge. The idea of optimism in the future and its expression in this style, I believe, is beautiful on its own terms – the *idea* is what is important, not what has actually happened since or what the future may hold. It is that idea of optimism, beauty and lightness of spirit that I have tried to express in this piece.

# THE WORLD OF TOMORROW

## Instrumentation

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

2 Percussion

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

**Percussion 1:** Marimba; Xylophone; Large Bass Drum (shared w/Perc.2);  
Glockenspiel (shared w/Perc. 3)

**Percussion 2:** Vibraphone; 4 Tom-toms; Large Floor Tom, Large Bass Drum (all shared  
w/Perc.3)

**Percussion 3:** Tubular Bells; Crotales (F#4, A4, D5, E5); Glockenspiel (shared w/Perc. 1);  
Large Floor Tom, Small Bass Drum (all shared w/Perc. 2)

Duration: 11 min 15 sec

Score in C. Instruments that transpose at the octave or the double octave are notated at their written pitch rather than their sounding pitch.

Commissioned by the Indiana University New Music Ensemble,  
David Dzubay, cnd.

Duration: 11 min 15 sec

SCORE IN C

Commissioned by the Indiana University New Music Ensemble, David Dzubay, cnd.  
"THE WORLD OF TOMORROW"

CHRIS RENK  
(2013)

$\text{♩} = 72$

**4/4** **3/4** non vibrato

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Tuba

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

**4/4**  $\text{♩} = 72$  **3/4** non vibrato

Violin 1

Violin 2

Viola

Violoncello

Contrabass

VIBRAPHONE  
hard rubber mallets  
*p*

TUBULAR BELLS  
hard rubber mallets  
*p*



11 16 4+4+3 4 4 3 4 2 4 3 8 3 4 16

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

Ob. *p* *mf*

Cl. *p* *mf* *mp* *pp* *p* *mf*

Bsn. *p* *mf* *mp* *pp* *p* *mf*

Hn. *p* *mf* *mp* *pp* *p* *mf*

C Tpt. *p* *mf* *mp* *pp* *p* *mf*

Tbn. *p* *mf* *mp* *pp* *p* *mf*

Tba. *p* *mf* *mp* *pp* *p* *mf*

Perc. 1

Perc. 2 *Red.*

Perc. 3 *Red.* *p*

Hp.

Pno.

Vln. 1 *p* *mf* *mp* *pp* *p* *mf*

Vln. 2 *p* *mf* *mp* *pp* *p* *mf*

Vla. *p* *mf* *mp* *pp* *p* *mf*

Vc. *p* *mf* *mp* *pp* *p* *mf*

Cb.

11 12 13 14 15 16



5/4 3+2 3/4 26

Fl. *mf*

Ob. *poco f* *pp*

Cl. *poco f* *pp*

Bsn. *poco f* *pp*

Hn. *poco f* *pp*

C Tpt.

Tbn. *mp* *pp*

Tba. *mp* *pp*

Perc. 1 [MARIMBA] hard rubber mallets *mp poco a poco cresc.*

Perc. 2 *mp*

Hp. *mf* *mp poco a poco cresc.*

Pno. *mf*

Vln. 1 *mf* *p* *mf*

Vln. 2 *mf* *p* *mf*

Vla. *poco f* *pp*

Vc. *poco f* *pp* *pizz.* *mf*

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

24 25 26 27

poco accel. . . . .

Fl.  $\text{3}$   $\text{3}$   $\text{4}$   $\text{3}$

Ob.

Cl.

Bsn. *mp* *poco a poco cresc.*

Hn.

C Tpt.

Tbn. *mp* *pp*

Tba. *mp* *pp*

Perc. 1 (Mar.) *mf poco a poco*

Perc. 2 (Vib.) *pp*

Hp. *mf poco a poco*

Pno.

poco accel. . . . .

Vln. 1  $\text{3}$   $\text{4}$   $\text{3}$

Vln. 2 *poco*

Vla. *mf* *poco*

Vc. (pizz.) *mf* *poco a poco cresc.*

Cb. (pizz.) *mf* *poco a poco cresc.*

28 29 30 31 32

37 ♩ = 80

4/4

3/4

Fl. *f p* *mf* *f p* *mf*

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

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

Bsn. *mf*

Hn. *f p* *f p*  
mute  
straight mute

C Tpt. *f p* *f p*

Tbn.

Tba.

Perc. 1 *ff*

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

Perc. 3 *mf*

Hp. *ff*

Piano: *f*

[LARGE BASS DRUM] Bass Drum beater

[GLOCKENSPIEL] hard rubber mlts.

37 ♩ = 80

4/4

3/4

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *arco*

Vc. *f* *f*

Cb. *f*

33

34

35

36

37

38

43

3/4 4/4 3/8 3/4

Fl. *f p* *mf poco* *f subito* *mp* *pp*

Ob. *f p* *mf poco* *f subito* *mp* *pp*

Cl. *f p* *mf poco* *f subito* *mp* *pp*

Bsn.

Hn. (muted) *f p* *mf poco* *f subito* *mp* *pp*

C Tpt. (str. muted) *f p* *mf poco* *f subito* *mp* *pp*

Tbn.

Tba.

Perc. 1

Perc. 2 (B.D.) *mf* *mp* *mf*

Perc. 3 (Glock.)

Hp.

Pno.

Vln. 1 *più f* *mp* *pp*

Vln. 2 *più f* *mp* *pp*

Vla. *più f* *mp* *pp*

Vc. *p subito*

Cb. *arco* *p*

39 40 41 42 43 44

47

3/4 3/4 5/8 2+3 3/4

Fl. *mf*

Ob.

Cl. *f* *mf*

Bsn. *mf*

Hn. *mf* mute

C Tpt.

Tbn. *mp* str. mute

Tba. *mp* mute

Perc. 1 *mf* MARIMBA med. yarn mlts.

Perc. 2 *mf* VIBRAPHONE med. yarn mlts.

Hp. *mf*

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp* *pp* *mf*

Vc. *mf*

Cb. *mf*

45 46 47 48 49 50 51

54

**3**  
**4** solo

*mf*

*mf*

*mf*

*mp*

*mp*

*p*

*p*

*p*

*mp*

**CROTALE**  
hard rubber mlts.

**GLOCKENSPIEL**

*p*

*mf*

**54**

**3**  
**4**

*p*

*ppp*

*mf*

legato

*mf*

legato

*mf*

52 53 54 55 56 57

60  $\frac{5}{8}$  3+2  $\frac{3}{4}$  62  $\frac{3}{8}$   $\frac{3}{4}$

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *mf* *mp* *poco* *str. mute* *mute* *match Tpt.* *3* *pp* *mf* *mp*

58 59 60 61 62 63





77

3+2

3/4

2/4

3/4

Fl.

Ob.

Cl.

Bsn.

Hn. (muted)

C Tpt. (str. muted)

Tbn. (str. muted)

Tba.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Hp.

Pno.

77

3/4

2/4

3/4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

76

77

78

79

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 76-79, and the second system covers measures 77-80. The key signature is one sharp (F#). The time signature changes from 3/4 to 3+2 in measure 77, then to 3/4, 2/4, and 3/4 in measures 78, 79, and 80 respectively. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn., muted), Trumpet (C Tpt., str. muted), Trombone (Tbn., str. muted), Tuba (Tba.), Percussion 1 (Maracas, Mar.), Percussion 2 (Vibraphone, Vib.), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamic markings include *mf*, *mp*, *f*, and *poco*. There are several triplet markings (3) and a *ped.* marking in measure 77. The score is written in a standard orchestral format with staves for each instrument.

82

**3/4** **4/4** **3/4**

Fl. *mf* *f* *poco* *f*

Ob. *mf* *f* *poco* *f*

Cl. *mf* *f* *poco* *f*

Bsn.

Hn. *mf* *f* *poco* *f*

C Tpt. *mf* *f* *poco* *f*

Tbn. *mf* *f* *poco* *f*

Tba.

Perc. 1

Perc. 2 *mf cresc.* *f*

Hp. *mf cresc.* *f*

Pno. *mf* *poco f*

Vln. 1 *mf* *f* *poco* *f*

Vln. 2 *mf* *f* *poco* *f*

Vla. *f*

Vc. *f*

Cb. *f*

80 81 82 83 84

86

2/4 3/4 4/4

Fl. *mf* lyrically *poco f* *mf*

Ob. *mf* lyrically *poco f* *mf*

Cl. *mf* lyrically *poco f* *mf*

Bsn. *mf* lyrically *poco f* *mf*

Hn. (muted)

C Tpt. (str. muted)

Tbn. (str. muted)

Tba.

Perc. 1 (Mar.) *mf*

Perc. 2 (Vib.) *mf*

Hp. *mf*

Pno. *mf*

Vln. 1 *mf* lyrically *poco f* *mf*

Vln. 2 *mf* lyrically *poco f* *mf*

Vla.

Vc.

Cb.

85 86 87 88 89

93

3/4 2/4 3/4 4/4

Fl. *f* *mf* *poco f* *mf* *mp*

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

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

Bsn. *f*

Hn. (mute) *mf*

C Tpt. (str. mute) *mf*

Tbn. (str. mute) *mf*

Tba. (mute) *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Hp. *mf*

Pno. *mf*

Vln. 1 *f* *mf* *poco f* *mf* *mp* *mp* *f*

Vln. 2 *f* *mf* *poco f* *mf* *mp* *mp* *f*

Vla. *mf*

Vc. *pp*

Cb. *mf*

90 91 92 93 94

4  
4

3  
4

Fl.  
Ob.  
Cl.  
Bsn.

Hn. (muted)  
C Tpt. (str. muted)  
Tbn. (str. muted)  
Tba. (muted)

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Hp.  
Pno.

4  
4

3  
4

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

95

96

97

98

101  $\text{♩} = 144$  SINISTER

3/4 2/4 4/4 stagger breathe with Cl. 3/4 2/4 3/4

Fl. *ppp as possible*

Ob.

Cl. stagger breathe with Fl. *ppp as possible*

Bsn.

Hn. *mf* stagger breathe *sub. ff pp*

C Tpt. *mf* *poco* *sub. ff pp* *mf*

Tbn. *mf* *poco* *sub. ff pp*

Tba. *mf* *poco* *sub. ff pp*

Perc. 1

Perc. 2 *p* [LARGE FLOOR TOM med. yarn mlts.]

Hp.

Pno.

101  $\text{♩} = 144$  SINISTER

3/4 2/4 4/4 3/4 2/4 3/4

Vln. 1 *ff sub.* *f*

Vln. 2 *ff sub.* *f* dovetail w/vla. *ppp* *pp*

Vla. *sub. ff pp* dovetail w/vln. 2 *ppp* *mf*

Vc. *mf* *poco* *sub. ff pp*

Cb. *mf* *poco* *sub. ff pp*

99 100 101 102 103 104 105 106

108

3/4 4/4 3/4 4/4 3/4 2/4 3/4

Fl. *mf* *ppp as possible* *mf*

Ob.

Cl. *mf* *ppp as possible* *mf*

Bsn.

Hn. (muted) *mf* *ff pp* *mf*

C Tpt. (str. muted) *f* *ff pp* *mf*

Tbn. (str. muted) *mf* *ff pp* *mf* *f*

Tba. (muted) *mf* *ff pp* *mf*

Perc. 1

Perc. 2 (Lg. Fl. Tom) *p* *poco* *p* *p*

Hp.

Pno.

108

3/4 4/4 3/4 4/4 3/4 2/4 3/4

Vln. 1 *ff* *f*

Vln. 2 *mf* *ff* *f* *pp subito* *mf*

Vla. *ff pp* *mf*

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

Cb. *mf* *ff pp* *mf*

107 108 109 110 111 112 113

114 3/4 4/4 3/4 117 2/4 120 3/4 2/4 3/4

Fl. *ppp as possible* *mf* *ppp as possible* *mf* *ff f*  
 stagger breathe with Cl.

Ob. *ppp as possible* *mf*  
 stagger breathe with Ob.

Cl. *ppp as possible* *mf* *ppp as possible* *mf* *ppp as possible* *mf*

Bsn.

Hr. *ff pp* *mf* *ff pp* *mf* *ff pp* *mf*

C Tpt. *ff pp* *mf* *f* *ff pp* *mf* *ff pp mf* *f*

Tbn. *ff pp* *mf* *ff pp mf* *f* *ff pp* *mf*

Tba. *ff pp* *mf* *ff pp* *mf* *ff pp* *mf*

Perc. 1

Perc. 2 *p* *p*

Hp.

Pno.

Vln. 1 *ff f* *ff f* *ff f*

Vln. 2 *ff f* *ff f* *ff f*

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

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

Cb. *ff pp* *mf* *ff pp* *mf* *ff pp* *mf*

114 115 116 117 118 119 120 121

124

3/4

Fl. *ff f* *ff*

Ob. *ppp as possible* *pp* *ff pp* *ff pp ff pp* *pp ff pp ff* *pp ff ff pp ff ff*

Cl. *ppp as possible* *ff pp* *ff pp ff pp* *pp ff pp ff* *pp ff ff pp ff ff*

Bsn.

Hr. (muted) *ff pp* *mf* *ff pp ff pp* *ff sempre*

C Tpt. (str. muted) *ff pp* *mf* *ff ff pp* *ff sempre*

Tbn. (str. muted) *ff pp mf* *f* *ff ff pp* *ff pp* *ff pp* *ff pp ff pp* *ff pp ff* *pp ff ff pp ff ff*

Tba. (muted) *ff pp* *mf* *ff pp ff pp* *ff pp* *ff pp* *ff pp ff pp* *ff pp ff* *pp ff ff pp ff ff*

Perc. 1

Perc. 2

Hp.

Pno.

124

3/4

Vln. 1 *ff f* *ff*

Vln. 2 *ff f* *ff*

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

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

Cb. *ff pp* *mf* *ff pp ff pp* *ff pp* *ff pp* *ff pp ff pp* *ff pp ff* *pp ff ff pp ff ff*

122 123 124 125 126 127 128

129

← ♩ = ♩ → (♩ = 72)

3/4 2/4 4/4

Fl. *sfz* *p* *p < mf p*

Ob. *sfz* *p* *p < mf p*

Cl. *sfz* *p* *p mf p*

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

Hn. *sfz* *p* *p* *p < mf p* *p*

C Tpt. *sfz* *p* *p < mf p*

Tbn. *sfz* *p* *p*

Tba. *sfz* *p* *p*

Perc. 1

Perc. 2 **4 CONCERT TOM-TOMS**  
medium yarn mlts.  
(lowest drum) *mp* *p* *p* *mp* *p* *pp*

Hp.

Pno.

129

← ♩ = ♩ → (♩ = 72)

3/4 2/4 4/4

Vln. 1 *mf with intensity* *accompanies the cello*

Vln. 2

Vla. *sfz*

Vc. *sfz* *solo* *f espress.* *poco* *poco più* *poco*

Cb. *sfz*

129

130

131

132

133

134

Fl. *p mp p < f p p < f p*

Ob. *p mp p < f p p < f p*

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

Bsn. *p mp p < f p mf p < f p mf*

Hn. (muted) *p mf pp < mf p < f p mf p < f p mf*

C Tpt. (str. muted) *p mf pp < mf p < f p p < f p*

Tbn. (str. muted) *mf pp < mf mf*

Tba. (muted) *mf pp < mf mf*

Perc. 1

Perc. 2 (4 Toms.) *p < mp pp p mp p pp p mp p pp*

Hp.

Pno.

Vln. 1 *f mf*

Vln. 2

Vla.

Vc. *poco più with growing intensity pizz., secco*

Cb. *mf poco*

135

136

137

138

139

Fl. *mf* *fpp* *f*

Ob. *mf* *fpp* *f*

Cl. *fpp* *f* *p* *mf* *mf* *fpp* *f*

Bsn. *fpp* *f* *p* *mf* *mf* *mf* *fpp* *f*

Hr. *fpp* *f* *p* *mf* *mf* *fpp* *f*

C Tpt. *mf* *fpp* *f*

Tbn. *fpp* *f* *p* *mf* *mf*

Tba. *fpp* *f* *p* *mf* *mf*

Perc. 1

Perc. 2 *pp* *p* *pp* *mp* *pp* *mp* *pp* *mp*

Hp.

Pno.

Vln. 1 *poco* *mf* *ff* *f*

Vln. 2

Vla. *f cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *mf* *f*

**4/4**

Fl. *mp*  $\rightarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff*

Ob. *mp*  $\rightarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff*

Cl. *fpp* *fpp* *fpp* *fpp*

Bsn. non vibrato *fpp* *fpp* *fpp* *fpp*

Hn. (muted) *mp*  $\rightarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff*

C Tpt. (str. muted) *mp*  $\rightarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *p* *mp*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff*

Tbn. open *fpp* *fpp* *fpp* *fpp*

Tba. open *fpp* *fpp* *fpp* *fpp*

Perc. 1 **MARIMBA**  
4 yarn mlt. *mp*  $\rightarrow$  *ff* *mp*  $\leftarrow$  *ff* *mp*  $\rightarrow$  *ff* *mp*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff*

Perc. 2 (4 Toms.) *mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p*

Hp. dampened *f* sim.

Pno. *mf* cresc. poco a poco

**4/4**

Vln. 1 *f*

Vln. 2 *f*

Vla. *ff*

Vc. *ff*

Cb. (pizz.)

152

2/4 4/4 3/4 4/4

Fl. *mp* *ff* *ff*

Ob. *mp* *ff* *ff*

Cl. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

Bsn. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

Hn. *mp* *ff* *ff*

C Tpt. *mp* *ff* *ff*

Tbn. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

Tba. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

Perc. 1 *mp* *ff* *ff*

Perc. 2 *mf*

Hp. *ff* *f*

Pno. *f* *ff*

8<sup>va</sup>

152

2/4 4/4 3/4 4/4

Vln. 1 *pppp* *pp*

Vln. 2 *pppp* *pp*

Vla. *pppp* *pp*

Vc. *pp*

Cb. *f* *ff* *(mf)* *pp*

157

4/4 2/4 4/4 2/4 4/4

Fl. *mp* solo, non vibrato *pp*

Ob. *pp* *mp* *pp*

Cl. *pp* *mp* *pp* *pp* *mp* *pp*

Bsn. *pp* *mp* *pp* *pp* *mp* *pp*

Hn. *pp* *mp* *pp* open mute *pp* (str. mute) *mp* *pp*

C Tpt. (str. muted) *pp* *mp* *pp* str. mute *pp* *mp* *pp*

Tbn. *pp* *mp* *pp* str. mute *pp* *mp* *pp*

Tba.

Perc. 1 *ppp* *ppp* *ppp* *ppp*

Perc. 2 *mp* *pp* *pp*

Perc. 3 *pp* *pp*

Hp. *mp* *mp* *p* let ring → *pp* *pp*

Pno. *p* *p* *p* *p* *pp* *pp*

Vln. 1 *p* *poco*

Vln. 2 *p* *poco*

Vla. *p* *poco*

Vc. *mp* pizz

Cb. *mp* pizz

157 158 159 160 161 162 163

164

4/4

non solo

3/4

2/4

4/4 solo

Fl.

pp mp pp mp p

Ob.

solo mp non solo pp mp ppp

Cl.

pp mp pp pp mp ppp

Bsn.

pp mp pp

Hn.

open pp mp pp mute pp mp ppp

C Tpt.

(str. mute) pp mp ppp

Tbn.

(str. mute) pp mp ppp

Tba.

Perc. 1

Perc. 2

mf Red 3

Red 3 5

Perc. 3

mp

Hp.

mf p 3 3 3 3 3

Pno.

p 15<sup>ma</sup> pp 3 3 3 3 3 3 3 3

164

4/4

3/4

2/4

4/4

Vln. 1

p poco

Vln. 2

p poco

Vla.

p poco

Vc.

pizz. mf

Cb.

164

165

166

167

168

169

solo

2/4 3/4 4/4 5/4

Fl. *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. *pp* *mp* *pp* *pp*

Bsn. *pp* *mp* *pp* *pp*

Hn. open *pp* *mp* *pp* mute *pp* (str. mute)

C Tpt. (str. muted) *pp* (str. mute)

Tbn. *pp* (str. mute)

Tba.

Perc. 1 (Xylo.) *ppp* *ppp* *ppp*

Perc. 2 (Vib.) *mp* *mp*

Perc. 3 (Glock.) *pp* *pp*

Hp. *mp* *mp* *mp*

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

169

2/4 3/4 4/4 5/4

Vln. 1 *poco*

Vln. 2 *poco*

Vla. *poco*

Vc. (pizz.)

Cb.

169 170 171 172

Musical score for measures 173-176. The score is divided into two systems. The first system covers measures 173-174, and the second system covers measures 175-176. The time signature changes from 5/4 to 4/4 at measure 174, then to 3/4 at measure 175, and back to 2/4 at measure 176.

**Woodwinds:**

- Flute (Fl.):** Measures 174-176. Starts with a *pp* dynamic, marked "non solo".
- Oboe (Ob.):** Measures 174-176. Starts with a *mp* dynamic, marked "solo".
- Clarinet (Cl.):** Measures 173-176. Starts with *mp*, then *pp* in measure 174, and returns to *mp* in measure 175.
- Bassoon (Bsn.):** Measures 173-176. Starts with *mp*, then *pp* in measure 174, and returns to *mp* in measure 175.
- Horn (Hn.):** Measures 173-176. Starts with *mp*, then *pp* in measure 174, and returns to *mp* in measure 175. Marked "open" in measure 175.
- Trumpet (C Tpt.):** Measures 173-176. Starts with *mp*, then *pp* in measure 174.
- Trombone (Tbn.):** Measures 173-176. Starts with *mp*, then *pp* in measure 174.
- Tuba (Tba.):** Measures 173-176. Remains silent.

**Percussion:**

- Perc. 1:** Measures 173-176. Remains silent.
- Perc. 2:** Measures 173-176. Features triplet patterns. Starts with *mf* in measure 174.
- Perc. 3:** Measures 173-176. Starts with *mp* in measure 175.
- Harpsichord (Hp.):** Measures 173-176. Starts with *p* in measure 173, then *mf* in measure 174.
- Piano (Pno.):** Measures 173-176. Starts with *pp* in measure 173, then *p* in measure 174.

**Strings:**

- Violin 1 (Vln. 1):** Measures 173-176. Starts with *p* in measure 174, then *poco* in measure 175.
- Violin 2 (Vln. 2):** Measures 173-176. Starts with *p* in measure 174, then *poco* in measure 175.
- Viola (Vla.):** Measures 173-176. Starts with *p* in measure 174, then *poco* in measure 175.
- Violoncello (Vc.):** Measures 173-176. Starts with *mp* in measure 173, then *pizz.* and *mf* in measure 175.
- Contrabass (Cb.):** Measures 173-176. Remains silent.

173

174

175

176

4/4 *solo* **179** **7/8** **3/4**

Fl. *mp* *p* *non solo*

Ob. *pp* *mp* *ppp*

Cl. *pp* *mp* *ppp*

Bsn.

Hn. *pp* *mp* *ppp* *mute*

C Tpt. (str. mute) *pp* *mp* *ppp*

Tbn. (str. mute) *pp* *mp* *ppp*

Tba.

Perc. 1

Perc. 2 (Vib.) *pp* *mp* *ppp*

Perc. 3 (Glock.) *p* *pp*

Hp. *mp* *pp p* *poco a poco cresc. (quasi impercettibile)*

Pno. *p* *pp* *poco a poco cresc. (quasi impercettibile)*

**4/4** **179** **7/8** **3/4**

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. (pizz.)

Cb.

177

178

179

180

181

3/4 183 6/8 6/8 2/4 187 4/4 3/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

shadow the Harp

*p*

*mp*

182 183 184 185 186 187 188

191

3/4 4/4 3/4 4/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (Vib.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mp*

*mf*

*mp*

*mp*

191

3/4 4/4 3/4 4/4

189

190

191

192

193

198 3/4 4/4

Fl.

Ob.

Cl. *blend to brass*

Bsn. *blend to brass*

Hn. *open, warmly*

C Tpt.

Tbn. *open, warmly*

Tba. *warmly*

Perc. 1

Perc. 2 **LARGE FLOOR TOM**  
*med. yarn mlts.*

Hp. *pp*

Pno. *p shadow the brass*  
*poco*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

Cb.

198 3/4 4/4

194 195 196 197 198 199 200 201



210 **4/4**

Fl. *p poco a poco cresc.*

Ob. *p poco a poco cresc.*

Cl. *sempre più intenso*  
*mf* *poco* *poco* *poco*

Bsn. *f*

Hn. *sempre più intenso*  
*mf* *poco* *poco* *poco*

C Tpt.

Tbn. *sempre più intenso*  
*mf* *poco* *poco* *poco*

Tba. *sempre più intenso*  
*mf* *poco* *poco* *poco*

Perc. 1

Perc. 2 *mf*

Hp.

Pno. *mp* *sempre più intenso*  
*poco* *poco* *poco*

210 **4/4**

Vln. 1 *p cresc. poco a poco*

Vln. 2 *p cresc. poco a poco*

Vla. *f*

Vc. *f*

Cb. *sempre più intenso*  
*mf* *poco* *poco* *poco*

210 211 212 213 214



**221 HERALDRY**

**4/4**      **3/4**      **5/8** <sup>3+2</sup>      **2/4**      **3/4**

Fl. *mf*      *ff* — *mf* — *mp*

Ob. *mf*      *ff* — *mf* — *mp*

Cl. *ff* — *mf* — *mp*

Bsn. *ff* — *mf* — *mp*

Hr. *ff* *f*

C Tpt. *ff* — *mf* — *mp*

Tbn. *ff* *f*

Tba. *ff* — *mf* — *mp*

Perc. 1 **LARGE BASS DRUM**  
Bass Drum beater  
*mf*

Perc. 2 *mf*

Perc. 3 **CROTALES**  
hard rubber mlt.  
*f*

Hp.

Pno. *ff* — *mf* — *mp*

**221 HERALDRY**

**4/4**      **3/4**      **5/8**      **2/4**      **3/4**

Vln. 1 *ff* — *mf* — *mp*

Vln. 2 *ff* — *mf* — *mp*

Vla. *ff* — *mf* — *mp*

Vc. *ff* — *mf* — *mp*

Cb. *ff* — *mf* — *mp*

218      219      220      221      222

3/4                      3/8                      3/4                      2/4                      5/4 3+2                      3/4

Fl.

Ob.

Cl. *fp*

Bsn. *fp*

Hn. *fp* *f* *fp*

C Tpt.

Tbn. *fp* *f* *fp*

Tba. *fp*

Perc. 1 (Lg. B.D.) *mp*

Perc. 2 *mf*

Perc. 3 *mp*

Hp. *f*

Pno.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

223                      224                      225                      226                      227



233

3/4 5/8 2+3 4/4 5/8 2+3 5/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 (Lg. B.D.)

Perc. 2 (4 Toms)

Perc. 3 (Lg. Fl. Tom & sm. B.D.)

Hp.

Pno.

233

3/4 5/8 4/4 5/8 5/4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

233 234 235 236

Detailed description of the musical score: The score is for measures 233-236. It features a complex rhythmic structure with time signatures 3/4, 5/8, 4/4, 5/8, and 5/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays melodic lines with accents and dynamics like *f*. The brass section (Trumpets, Trombones, Tuba) has rests. Percussion includes three parts: Perc. 1 (Lg. B.D.) with *mf* accents, Perc. 2 (4 Toms) with triplets and *mf*, and Perc. 3 (Lg. Fl. Tom & sm. B.D.) with triplets and *mf*. Harp and Piano play accompaniment with *mf* dynamics. The string section (Violins, Viola, Violoncello, Contrabasso) plays a rhythmic accompaniment with dynamics *mp* and *f*. Measure numbers 233, 234, 235, and 236 are indicated at the bottom of the score.



245

Fl. *pp subito* non vibrato, stagger breathe w/Cl.

Ob.

Cl. *pp subito* non vibrato, stagger breathe w/Fl.

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

Hn. *f* *f* *poco* *f* *mf*

C Tpt. *f* *f* *poco* *f* *mf*

Tbn. *f* *f* *poco* *f* *mf*

Tba. *f* *f* *poco* *f* *mf*

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Hp.

Pno.

245

Vln. 1 *f* *poco*

Vln. 2 *f* *poco*

Vla. *pp* non vibrato, sul tasto *ppp* *pp sempre*

Vc. *pp*

Cb. *f* *poco* *f* *mf*

241 242 243 244 245 246

Fl.  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Ob.

Cl.  $p$

Bsn.  $f$

Hn.  $mf$   $f$   $mf$   $più f$

C Tpt.

Tbn.  $mf$   $f$   $mf$   $più f$

Tba.  $mf$   $f$   $mf$   $più f$

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$  *poco*

Vln. 2 *poco* *poco* *poco*

Vla.

Vc.  $f$   $f$

Cb.  $f$

247 248 249 250 251 252 253 254

255 **2/4** **3/8** **2/4** **3/4** **2/4** **3/4** 260 **3/4** **3/8**

Fl. *mp* *mf* *pp*

Ob.

Cl. *mp* *mf* *pp*

Bsn. *espress.* *p*

Hn. *a little more* *f* *ff* *open* *p poco a poco cresc.*

C Tpt. *p poco a poco cresc.*

Tbn. *a little more* *f* *ff* *p poco a poco cresc.*

Tba. *a little more* *f* *ff* *p poco a poco cresc.*

Perc. 1

Perc. 2

Hp.

Pno.

255 **2/4** **3/8** **2/4** **3/4** **2/4** **3/4** 260 **3/4** **3/8**

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *ord.* *mf*

Vc. *espress.* *p* *mf*

Cb. *espress.* *p*

255 256 257 258 259 260 261



267

4/4 3/4 2/4 4/4 2/4 5/4

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Perc. 1 *f* GLOCKENSPIEL brass mts.

Perc. 2 *f* VIBRAPHONE med. yarn mts.

Perc. 3 *f* TUBULAR BELLS wooden hammers

Hp. *ff*

Pno. *ff*

267 *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

267 268 269 270 271



Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *ffp* *ff*

Hn. *ffp* *ff*

C Tpt. *ffp* *mf* *ff*

Tbn. *ffp* *ff*

Tba. *ffp* *ff*

Perc. 1 [Lg. B.D.] B.D. beater *p* *mf*

Perc. 2 (Vib.) *mf*

Perc. 3

Hp. *f*

Pno. *f*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *mf* *ff*

275

276

277

278