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Evolve

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A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music

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Evolve

(Thesis format: Score)

by

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Graduate Program in Music

This thesis is submitted in partial fulfillment
of the requirements for the degree of
Master in Music Composition

The School of Graduate and Postdoctoral Studies
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Abstract

Evolve is a c. 16 minute work for full orchestra that explores various ways in which a single hexachord can be used to govern a variety of aspects and parameters within a work across multiple levels of structure. This includes melodic, harmonic, durational, temporal, textural and even formal aspects of the work, all derived as expansions, reinterpretations or explorations of specific relationships found within this collection of pitches. These relationships include the inherent intervallic and harmonic content found within the collection, but also extends to the frequency ratios found between pitches in the hexachord. In total, the piece is comprised of nine sections, each of which explores one or more applications of these expansions/interpretations.

Keywords

Evolve, Orchestral Music, Orchestra, Canadian Music

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'Evolve'

for Orchestra

Brian Topp (2014)

Evolve was written during fall 2013 and winter 2014 in partial fulfillment of the M.Mus in Composition program at the University of Western Ontario

Approx. Duration: 15:30

Instrumentation

3 Flutes (3rd doubling Piccolo)

Oboe

3 Clarinets in Bb (3rd doubling Bass Clarinet)

Bassoon

4 Horns in F

3 Trumpets in Bb

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

3 Percussion

Perc 1

Vibraphone

Glockenspiel

Perc 2

Tam-tam

Bongos

5 Toms

Suspended Cymbal

2 Brake Drums

Crotales

Perc 3

Bass Drum

Strings

(Min: 8 first Violin, 8 second Violin, 4 Violas, 4 Violoncello, 3 Double Bass)

Performance Notes

Score Markings:

Sul. Pont – s.p.

Sul. Tasto – s.t.

Squiggly lines in score denote the duration of ad libitum indeterminate figures

Accidentals function as normal, applying to an entire measure. Cautionary accidentals may be given in instances where different instruments have enharmonically spelled (ex: Gb/F#) or differing accidentals (ex: A/Ab/A#) within the score.

The Score is in C

Piccolo and Crotales sounds an octave higher than written, glockenspiel sounds two octaves higher, Double Bass sounds an octave lower than written.

1 2 3 4 5 6 7 8

$\text{♩} = 62$

Flute 1 *solo* *mp* *mf*

Flute 2

Flute 3

Oboe

Clarinet in B \flat 1 *molto legato* *pp*

Clarinet in B \flat 2 *molto legato* *pp*

Clarinet in B \flat 3 *molto legato* *pp*

Bassoon

Horn in F 1 *pp*

Horn in F 2 *pp*

Trumpet in B \flat 1,2,3

Trombone 1,2
Bass Trombone

Tuba

Timpani

Vibraphone $\text{♩} = 62$
motor off *mp*

Percussion 1 *Ped. Sempre*

Percussion 2 *Crotales Bowed* *let ring* *p* *mf* *p* *mf*

Percussion 3

Violin 1 Div. 4 *Ethereal, Crystalline* *pp*

Violin 2 Div. 4 *Ethereal, Crystalline* *pp*

Viola Div. 2 *sul tasto* *sul pont* *sul tasto* *s.t.* *s.p.* *s.t.* *s.t.* *s.p.* *s.t.*

Violoncello

Contrabass

6 9 10 11 12 13 14 15 16

Fl. 1 *p* *mp* *sfz* > *p* *mp* *sfz* > *p* *mf* *sfz*

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2 *3* *3* *3* *3* *3* *3* *3* *3*

Cl. 3

Bsn.

Hns. 1 *3* *+*

Hns. 2 *4* *+* *pp*

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp.

Perc. 1 *let ring*

Perc. 2 *let ring* *p* *mf* *p* *mf*

Perc. 3

Vln 1 Div. 4

Vln 2 Div. 4

Vla Div. 2 *s.t.* *s.p.* *s.t.* *s.t.* *s.p.* *s.t.* *s.t.* *s.p.* *s.t.* *s.t.* *s.p.* *s.t.* *s.t.* *s.p.* *s.t.* *s.t.* *s.p.*

Vc 1 Solo *solo* *mp*

Vc Gli Altri

Cb.

Fl. 1 *pp* *p pochiss.* *f* *mp* *mf*

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

Cl. 3

Bsn.

Hns. 1 3

Hns. 2 4

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp.

Perc. 1 *let ring*

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

Perc. 3

Vln 1 Div. 4 *f* *pp* *f* *pp*

Vln 2 Div. 4 *f* *pp* *f* *pp*

Vla Div. 2 *s.t.* *s.p.* *s.t.* *s.p.* *s.t.*

Vc 1 Solo

Vc Gli Altri

Cb *p* *mf* *gliss.*

8 25 26 27 28 29 30 31 32

Fl. 1 *f* *f* *mp* *f* *sfz* *sfz subp* *mf*

Fl. 2

Fl. 3

Ob.

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Cl. 3 *mf* *p*

Bsn.

Hns. 1 3

Hns. 2 4

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2 *let ring* *p* *mf* *p* *mf*

Perc. 3 Bass Drum *mp*

Vln 1 Div. 4 *mf* *pp* *f* *pp* *f* *pp* *mp* *pp* *poco a poco cresc.*

Vln 2 Div. 4 *mf* *pp* *f* *pp* *f* *pp* *mp* *pp* *poco a poco cresc.*

Vla Div. 2 *s.t.* *s.p.* *s.t.* *s.t.* *s.p.* *s.t.* *s.t.* *s.p.* *s.t.* *s.t.* *s.p.*

Vc 1 Solo *Vc. I solo* *mp* *mf* *sfz* *p* *mf*

Vc Gli Altri *Gli altri* *p* *mf*

Cb *p* *mf*

33 34 35 36 37 38 39 40 9

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

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

Fl. 3 Piccolo *p* *mf* *pp*

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

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

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

Cl. 3 *f* *p* *f* *pp* *pp* *p*

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

Hns. 1 3

Hns. 2 4

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp.

Perc. 1 *f* *let ring*

Perc. 2 *let ring*

Perc. 3

Vln 1 Div. 4 *f* *p* *f* *pp* *pp*

Vln 2 Div. 4 *f* *p* *f* *pp* *pp*

Vla Div. 2 *mp* *f* *p* *f* *pp*

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

Cb *p* *f* *p* *f* *pp*

10 41 42 43 44 45 46 47

Breathe as needed, attempt to make rearticulations imperceptible

Fl. 1 *p* *f* *p* *f* *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Fl. 2 *f* *p* *f* *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Picc. 3 *f* *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Ob. *p* *mf* *f* *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Cl. 1 *mp* *f* *p* *f* *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Cl. 2 *mf* *p* *f* *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Cl. 3 *mf* *p* *f* *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Bsn. *f* *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Hns. 1 3
Hns. 2 4

Tpt 1 *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Tpt 2 *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Tpt 3 *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Trbn 1 *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Trbn 2 *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

B. Trbn *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Tba. *p* *ff*
Breathe as needed, attempt to make rearticulations imperceptible

Timp. *ff* *pp* *ff* *pp*

Perc. 1
Perc. 2 Tam-tam *p* *ff* *let ring*
Perc. 3 (Bass Drum) *mp* *ff* *p* *ff* *ff*

Vln 1 Div. 2 *p* *mf* *f* *p* *ff*
pp *p* *mf* *f* *p* *ff*

Vln 2 Div. 2 *pp* *p* *mf* *f* *p* *ff*
pp *p* *mf* *f* *p* *ff*

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

Vc. *f* *p* *ff*

Cb. *p* *ff*

Fl. 1 *p*

Fl. 2 *p*

Picc. 3 *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p* To B. Cl.

Bsn. *p*

Hns. 1 3

Hns. 2 4

Tpt 1

Tpt 2

Tpt 3

Trbn 1 *pp* *pochiss.* *pp*

Trbn 2 *p* *pochiss.* *p*

B. Trbn

Tba. *pp* *pochiss.* *pp* *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3 *pp* *p*

Vln 1 Div. 2 *p*

Vln 2 Div. 2 *p*

Vla. *p*

Vc Div. 4 *p*

s.l. *legato, sluggish* *pp* *ord.* *pp*

s.l. *legato, sluggish* *ord.* *mp* *p*

s.l. *legato, sluggish* *pp* *ord.* *pp*

Fl. 1
Fl. 2
Picc. 3
Ob.
Cl. 1
Cl. 2
Cl. 3
Bsn.

Hns. 1
Hns. 2
Tpt 1
Tpt 2
Tpt 3

Trbn 1
Trbn 2
B. Trbn
Tba.
Timp.

Perc. 1
Perc. 2
Perc. 3

Vln 1
Vln 2
Vla Div. 4

Vc Div. 4
Cb Div. 3

This page of a musical score covers measures 62 through 67. The instrumentation includes:

- Woodwinds:** Flutes 1, 2, and 3; Oboe; Clarinets 1 and 2; Clarinet 3 (Bass Clarinet in Bb); Bassoon.
- Brass:** Horns 1 and 2 (3 and 4); Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Tuba.
- Percussion:** Percussion 1, 2, and 3; Tam-tam.
- Strings:** Violins 1 and 2; Viola Div. 4; Violoncello Div. 4; Contrabass Div. 3.

 The score contains various musical notations:

- Dynamics:** *p*, *mp*, *mf*, *f*, *ff*, *subp*, *pp*, *ppp*.
- Articulation:** Slurs, accents, and phrasing slurs.
- Performance Instructions:** *s.t.* (sotto), *ord.* (ordinario), *unis.* (unisono).
- Other:** *a2* (second octave), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *ppp* (pianississimo).

This page of a musical score contains measures 68 through 71 for a large ensemble. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2, 3):** Measures 68-70 are silent. Measure 71 features a dynamic of *ff*.
- Oboe (Ob.):** Measures 68-70 are silent. Measure 71 features a dynamic of *ff*.
- Clarinets (Cl. 1, 2):** Cl. 1 has a melodic line with triplets and dynamics *f* and *ff*. Cl. 2 has a rhythmic accompaniment with triplets.
- Bassoon (B. Cl.):** Features a rhythmic accompaniment with triplets and dynamics *f* and *ff*.
- Bassoon (Bsn.):** Features a rhythmic accompaniment with triplets and dynamics *mf* and *f*.
- Horns (Hns. 1, 2):** Horn 1 has a melodic line with dynamics *mf*, *p*, *f*, and *ff*. Horn 2 has a melodic line with dynamics *mf*, *p*, *mf*, and *f*.
- Trumpets (Tpt. 1, 2, 3):** Tpt. 1 and 2 have melodic lines with dynamics *p*, *mp*, *mf*, and *f*. Tpt. 3 is silent.
- Trombones (Trbn. 1, 2):** Trbn. 1 has a melodic line with dynamics *f*, *p*, and *f*. Trbn. 2 has a melodic line with dynamics *p*, *f*, and *f*.
- Bass Trombone (B. Trbn.):** Features a melodic line with dynamics *mf*, *f*, and *ff*.
- Tuba (Tba.):** Features a melodic line with dynamics *p* and *f*.
- Timpani (Timp.):** Features a rhythmic accompaniment with dynamics *ff*, *p*, *f*, *pp*, and *fff*.
- Percussion (Perc. 1, 2, 3):** Perc. 1 is silent. Perc. 2 has a melodic line with dynamic *p* and the instruction *dampen*. Perc. 3 has a melodic line with dynamics *p* and *mf*.
- Violins (Vln. 1, 2):** Vln. 1 has a melodic line with dynamics *p*, *f*, and *mp*. Vln. 2 has a melodic line with dynamics *p*, *f*, and *mp*.
- Viola Divisi (Vla Div. 4):** Features four staves with melodic lines and dynamics *f* and *p*.
- Viola Divisi (Vc Div. 4):** Features four staves with rhythmic accompaniment and dynamics *f* and *ff*.
- Cello (Cb):** Features a rhythmic accompaniment with dynamics *f* and *ff*.

Fl. 1, Fl. 2, Fl. 3, Ob., Cl. 1, Cl. 2, B. Cl., Bsn., Hns. 1, Hns. 2, Tpt 1, Tpt 2, Tpt 3, Trbn 1, Trbn 2, B. Trbn, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Vln 1, Vln 2, Vla Div. 4, Vc Div. 4, Cb.

The score is divided into four measures: 72, 73, 74, and 75. Each measure contains multiple staves for different instruments. The woodwind section (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon) plays melodic lines with various articulations and dynamics. The brass section (Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and rhythmic patterns. The string section (Violins, Violas, Violas, Cellos) plays rhythmic patterns with various articulations and dynamics. The percussion section (Percussion 1, 2, 3) provides a steady rhythmic accompaniment. The score includes dynamic markings such as *p*, *ff*, *pp*, *mf*, *f*, and *fff*. There are also articulation marks like *dampen* and *ff* throughout the score.

16 76 **D** ♩ = 90 77 78 79 80 81

Fl. 1
Fl. 2
Fl. 3
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hns. 1
Hns. 2
Tpt 1
Tpt 2
Tpt 3
Trbn 1
Trbn 2
B. Trbn
Tba.

6
Timp.
D ♩ = 90
Perc. 1
Perc. 2
Perc. 3
Vln 1
Vln 2
Vla.
Vc.
Cb.

Fl. 1, Fl. 2, Fl. 3, Ob., Cl. 1, Cl. 2, B. Cl., Bsn.

Measures 82-86. Dynamics: *f*, *p*, *mp*, *f*, *mf*.

Hns. 1, Hns. 2, Hn. 3, Hn. 4, Tpt 1, Tpt 2, Tpt 3, Trbn 1, Trbn 2, B. Trbn, Tba.

Measures 82-86. Dynamics: *p*, *f*.

Perc. 1, Perc. 2, Perc. 3

Measures 82-86. Percussion 2 includes 5 Tom-toms and Tom-toms.

Vln 1 Div. 2, Vln 2 Div. 2, Vla, Vc., Cb.

Measures 82-86. Dynamics: *ff*, *mp*, *f*, *gliss.*, *mf*.

18 87 88 89

Fl. 1 *mf* *mp* *10* *ff*

Fl. 2 *mf* *mp* *10* *ff*

Fl. 3 *mp* *10* *ff*

Ob. *mp* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *mp* *ff*

Bsn. *mf* *mp* *3* *ff*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt 1 *p*

Tpt 2 *p*

Tpt 3 *p*

Trbn 1

Trbn 2

B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *ff*

Vln 1 Div. 2 *mf* *II.* *gliss.* *mp* *I.* *gliss.* *ff*

Vln 1 Div. 2 *mf* *III.* *gliss.* *mp* *gliss.* *II.* *gliss.* *ff*

Vln 2 Div. 2 *mf* *II.* *gliss.* *mp* *I.* *gliss.* *ff*

Vln 2 Div. 2 *mf* *III.* *gliss.* *mp* *gliss.* *ff*

Vla. *f* *mp* *ff*

Vc. *f* *II.* *gliss.* *mp* *gliss.* *III.* *gliss.* *ff*

Cb. *p* *I.* *gliss.* *II.* *gliss.* *III.* *gliss.* *ff*

E

Fl. 1, Fl. 2, Fl. 3, Ob., Cl. 1, Cl. 2, B. Cl., Bsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt 1, Tpt 2, Tpt 3, Trbn 1, Trbn 2, B. Trbn, Tba., Timp.

E

Perc. 1, Perc. 2, Perc. 3, Vln 1 Div. 2, Vln 2 Div. 2, Vla., Vc., Cb.

This page of a musical score covers measures 94 through 97. The score is for a large orchestra and includes the following instruments and parts:

- Flutes (Fl. 1, 2, 3):** Features complex rhythmic patterns, primarily sixteenth notes, with dynamic markings ranging from *p* to *fff*. The *molto* marking is present in measures 95 and 96.
- Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2):** Play a rhythmic accompaniment of eighth notes, with dynamic markings of *p*, *mf*, and *fff*.
- Bassoon (Bsn.):** Provides a steady eighth-note accompaniment, with dynamic markings of *p*, *mf*, and *fff*.
- Horn 1 (Hn. 1) through Horn 4 (Hn. 4):** Each horn part has a *ff* dynamic in measure 94. In measures 95 and 96, they play sustained notes with dynamic markings of *p*, *mp*, and *molto*. In measure 97, they play a rhythmic pattern with *ff* dynamics.
- Trumpet 1 (Tpt 1) through Trumpet 3 (Tpt 3):** Play sustained notes in measures 94 and 95, then a rhythmic pattern in measure 97, with dynamic markings of *ff*.
- Trombone 1 (Trbn 1) through Trombone 2 (Trbn 2):** Play sustained notes in measures 94 and 95, then a rhythmic pattern in measure 97, with dynamic markings of *ff*.
- Bass Trombone (B. Trbn):** Plays a sustained note in measures 94 and 95, then a rhythmic pattern in measure 97, with dynamic markings of *mp* and *fff*.
- Tuba (Tba.):** Plays a sustained note in measures 94 and 95, then a rhythmic pattern in measure 97, with a *fff* dynamic in measure 97.
- Timpani (Timp.):** Features a *ff* dynamic in measure 97.
- Percussion (Perc. 1, 2, 3):** Perc. 1 and 2 have a *pp* dynamic in measure 95 with the instruction "(sus. cymbal)". Perc. 3 has a *ff* dynamic in measure 97 with the instruction "(Bass Drum)".
- Violin 1 (Vln 1) and Violin 2 (Vln 2):** Play a rhythmic accompaniment of sixteenth notes, with dynamic markings of *p* and *fff*. The *molto* marking is present in measure 97.
- Viola (Vla.):** Plays a rhythmic accompaniment of sixteenth notes, with dynamic markings of *p* and *fff*.
- Violoncello (Vc.) and Double Bass (Cb.):** Play a rhythmic accompaniment of sixteenth notes, with dynamic markings of *p* and *fff*. The *molto* marking is present in measure 97.

Measure numbers 94, 95, 96, and 97 are clearly marked at the top of the page. Dynamics such as *ff*, *fff*, *mf*, *mp*, *p*, and *pp* are used throughout. Performance directions include *molto*, *gliss.* (glissando), and *(sus. cymbal)* / *(Bass Drum)*.

This page of a musical score covers measures 98 to 103. The instruments and their parts are as follows:

- Flutes:** Fl. 1, Fl. 2, Fl. 3. They play melodic lines with dynamics *p* and *fff*.
- Woodwinds:** Ob. (Oboe), Cl. 1 & 2 (Clarinets), B. Cl. (Bassoon), Bsn. (Bassoon in C). They provide harmonic support and rhythmic patterns.
- Brass:** Hn. 1-4 (Horns), Tpt 1-3 (Trumpets), Trbn 1-2 (Trombones), B. Trbn (Baritone Trombone), Tba. (Tuba). The brass section features a prominent rhythmic pattern of eighth notes, with dynamics *p* and *ff*.
- Timpani:** Timp. (Timpani) has a specific rhythmic pattern starting in measure 101, marked *ff*.
- Percussion:** Perc. 1, 2, and 3. Perc. 2 includes a "Brake drum" part.
- Strings:** Vln 1 & 2 (Violins), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). They play a consistent rhythmic accompaniment.

The score is written in 3/4 time and features a variety of dynamics, including *p* (piano), *ff* (fortissimo), and *mp* (mezzo-piano).

22 104 **F** ♩ = 96 marked, articulate 105 106 107 108

Fl. 1 *mf* *marked, articulate* *legato* *mp*

Fl. 2 *mf* *marked, articulate* *legato* *mp*

Fl. 3 *mf* *marked, articulate* *legato* *mp*

Ob. *mf* *marked, articulate* *legato* *mp*

Cl. 1 *mf* *marked, articulate* *legato* *mp*

Cl. 2 *mf* *marked, articulate* *legato* *mp*

B. Cl.

Bsn.

Hns. 1
3

Hns. 2
4

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp. *f*

F ♩ = 96

Perc. 1

Perc. 2

Perc. 3 *ff* *f*

Vln 1 Div. 2 *f* *legato* *mp*

Vln 2 Div. 2 *f* *legato* *mp*

Vln 2 Div. 2 *f* *legato* *mp*

Vln 2 Div. 2 *f* *legato* *mp*

Vln 2 Div. 2 *f* *legato* *mp*

Vc.

Cb.

Fl. 1

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hns. 1
3

Hns. 2
4

Tpt 1

Tpt 2

Tpt 3

Trbn 1

Trbn 2

B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2
2 Bongos

Perc. 3

Vln 1 Div. 2

Vln 2 Div. 2

Vla Div. 2

Vc.

Cb.

24 114 115 116 117 118

Fl. 1
Fl. 2
Fl. 3
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hns. 1
Hns. 2
Tpt 1
Tpt 2
Tpt 3
Trbn 1
Trbn 2
B. Trbn
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln 1 Div. 2
Vln 2 Div. 2
Vla Div. 2
Vc.
Cb.

G

Fl. 1

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hns. 1
3

Hns. 2
4

Tpt 1

Tpt 2

Tpt 3

Trbn 1

Trbn 2

B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

G

Vln 1 Div. 2

Vln 2 Div. 2

Vla Div. 2

Vc.

Cb.

26 124 125 126 127 128

Fl. 1
Fl. 2
Fl. 3
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt 1
Tpt 2
Tpt 3
Trbn 1
Trbn 2
B. Trbn
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln 1 Div. 2
Vln 2 Div. 2
Vla Div. 2
Vc.
Cb.

This musical score page covers measures 124 through 128. It features a variety of instruments including woodwinds (Flutes 1-3, Oboe, Clarinets 1-2, Bass Clarinet, Bassoon), brass (Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Tuba), percussion (Tympani, Percussion 1-3), and strings (Violins 1 and 2 Div. 2, Violas Div. 2, Violoncello, and Contrabass). The woodwind and string parts are highly active, with many notes beamed together. The brass parts are more sparse, often playing sustained notes or short phrases. Dynamics such as *mp* and *f* are indicated throughout the score.

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Fl. 3 *f* *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt 1

Tpt 2

Tpt 3

Trbn 1 *f*

Trbn 2 *f*

B. Trbn *f*

Tba. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln 1 Div. 2 *ff*

Vln 2 Div. 2 *ff*

Vla Div. 2 *ff*

Vc.

Cb.

28 134 135 136 137 138 139

This page of an orchestral score covers measures 134 through 139. The score is arranged in systems for various instruments. The woodwind section includes three flutes (Fl. 1, 2, 3), oboe (Ob.), two clarinets (Cl. 1, 2), bassoon (Bsn.), and three horns (Hn. 1, 2, 3, 4). The brass section includes three trumpets (Tpt 1, 2, 3), two trombones (Trbn 1, 2), and tuba (Tba.). The percussion section includes three different parts (Perc. 1, 2, 3). The string section includes two violin divisions (Vln 1 Div. 2, Vln 2 Div. 2) and two viola divisions (Vla Div. 2). The bass section includes cello (Vc.) and double bass (Cb.).

Measure 134: Flutes 1, 2, and 3 play a melodic line with a slur. Oboe and Clarinet 1 play a similar line. Bassoon and Horns 1, 2, and 3 play a lower melodic line. Trumpet 1 and 2 play a line starting with a *p* dynamic. Trombone 1 and 2 play a line starting with a *p* dynamic. Tuba and Percussion 3 play a line starting with a *p* dynamic. Violins and Violas play a rhythmic accompaniment of eighth notes. Cello and Double Bass play a line starting with a *p* dynamic.

Measure 135: Flutes 1, 2, and 3 continue their melodic line. Oboe and Clarinet 1 continue their line. Bassoon and Horns 1, 2, and 3 continue their line. Trumpet 1 and 2 continue their line. Trombone 1 and 2 continue their line. Tuba and Percussion 3 continue their line. Violins and Violas continue their rhythmic accompaniment. Cello and Double Bass continue their line.

Measure 136: Flutes 1, 2, and 3 continue their melodic line. Oboe and Clarinet 1 continue their line. Bassoon and Horns 1, 2, and 3 continue their line. Trumpet 1 and 2 continue their line. Trombone 1 and 2 continue their line. Tuba and Percussion 3 continue their line. Violins and Violas continue their rhythmic accompaniment. Cello and Double Bass continue their line.

Measure 137: Flutes 1, 2, and 3 continue their melodic line. Oboe and Clarinet 1 continue their line. Bassoon and Horns 1, 2, and 3 continue their line. Trumpet 1 and 2 continue their line. Trombone 1 and 2 continue their line. Tuba and Percussion 3 continue their line. Violins and Violas continue their rhythmic accompaniment. Cello and Double Bass continue their line.

Measure 138: Flutes 1, 2, and 3 continue their melodic line. Oboe and Clarinet 1 continue their line. Bassoon and Horns 1, 2, and 3 continue their line. Trumpet 1 and 2 continue their line. Trombone 1 and 2 continue their line. Tuba and Percussion 3 continue their line. Violins and Violas continue their rhythmic accompaniment. Cello and Double Bass continue their line.

Measure 139: Flutes 1, 2, and 3 continue their melodic line. Oboe and Clarinet 1 continue their line. Bassoon and Horns 1, 2, and 3 continue their line. Trumpet 1 and 2 continue their line. Trombone 1 and 2 continue their line. Tuba and Percussion 3 continue their line. Violins and Violas continue their rhythmic accompaniment. Cello and Double Bass continue their line.

140 **H** ♩ = 120 141 142 143 144 145 146 29

Fl. 1 *p* *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

Hns. 1 *div.*

Hns. 2 *a2* *div.* *a2* *div.*

Tpt 1 *f*

Tpt 2

Tpt 3

Trbn 1 *mp* *f*

Trbn 2 *mp* *f*

B. Trbn *p* *f* *f*

Tba.

Timp.

H ♩ = 120

Glockenspiel *from nothing*

Perc. 1 *pp* *mf*

Perc. 2

Perc. 3

Vln 1 *unis.* *f*

Vln 2 *unis.* *p* *f*

Vla. *unis.* *p* *f*

Vc. *f* *p* *f*

Cb. *legato* *f* *pp* *f*

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

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 have complex melodic lines with triplets and dynamic markings of *mf*, *f*, *p*, and *ff*. Fl. 3 has a more sustained line with dynamics *mf*, *f*, *p*, and *ff*.
- Oboe (Ob.):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Clarinets (Cl. 1, 2):** Cl. 1 has a melodic line with dynamics *mf*, *f*, *p*, and *ff*. Cl. 2 has sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Bass Clarinet (B. Cl.):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Bassoon (Bsn.):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Horns (Hns. 1, 2):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*. Includes the instruction *cuière a2*.
- Trumpets (Tpt. 1, 2, 3):** Tpt. 1 has a rhythmic pattern with dynamics *pp* and *f*. Tpt. 2 and 3 have similar patterns.
- Trombones (Trbn. 1, 2, B. Trbn.):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Tuba (Tba.):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Timpani (Timp.):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Percussion (Perc. 1, 2, 3):** Perc. 1 has a rhythmic pattern with dynamics *pp* and *f*. Perc. 2 and 3 have similar patterns.
- Violins (Vln. 1, 2):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Viola (Vla.):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Violoncello (Vc.):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.
- Contrabass (Cb.):** Sustained notes with dynamics *mf*, *f*, *p*, and *ff*.

This musical score page covers measures 153 through 159. The instruments are arranged as follows:

- Flutes:** Fl. 1, Fl. 2, Fl. 3. Measures 153-155 feature triplet patterns. Measure 156 has a key signature change to one flat.
- Woodwinds:** Ob., Cl. 1, Cl. 2, B. Cl., Bsn. Cl. 1 and 2 have triplet patterns. B. Cl. and Bsn. have long notes.
- Brass:** Hns. 1 (3) and Hns. 2 (4) play a rhythmic pattern. Tpt 1-3 and Trbn 1-3 are mostly silent. Tba. has long notes.
- Strings:** Vln 1 (div. and unis.), Vln 2, Vla, Vc., and Cb. have long notes.
- Percussion:** Timp., Perc. 1, Perc. 2, and Perc. 3 are mostly silent.

32 160 161 162 163 164 165

Fl. 1 *mp* *f* *p* *f*
 Fl. 2 *mp* *f* *p* *f*
 Fl. 3 *mp* *f* *p* *f*
 Ob. *mp* *f* *p* *f*
 Cl. 1 *mp* *f* *p* *f*
 Cl. 2 *mp* *f* *p* *f*
 B. Cl. *mp* *f* *p* *f*
 Bsn. *mp* *f* *p* *f*
 Hns. 1 *f*
 Hns. 2 *f*
 Tpt 1
 Tpt 2
 Tpt 3
 Trbn 1
 Trbn 2 *mp* *mp* *f*
 B. Trbn *mp* *mp* *f*
 Tba. *mp* *mp* *f*
 Timp.
 Perc. 1
 Perc. 2 (Tam-tam) *p* *f* let ring
 Perc. 3 (Bass Drum) *p* *f*
 Vln 1 *div.* *mp* *f* *p* *f*
 Vln 2 *unis.* *mp* *f* *p* *f*
 Vla. *mp* *f* *p* *f*
 Vc. *mp* *f* *p* *f*
 Cb. *mp* *f* *p* *f*

I

I

FL. 1, FL. 2, FL. 3, Ob., Cl. 1, Cl. 2, B. Cl., Bsn., Hns. 1, Hns. 2, Tpt 1, Tpt 2, Tpt 3, Trbn 1, Trbn 2, B. Trbn, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Vln 1, Vln 2, Vla., Vc., Cb.

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

3, 3, 3, 3

Detailed description of the musical score: This page contains the musical score for measures 166 through 172. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section (Flutes 1-3, Oboe, Clarinets 1-2, Bass Clarinet, Bassoon) features complex rhythmic patterns, including triplets and sixteenth-note runs. The brass section (Trumpets 1-3, Trombones 1-2, Baritone Trombone, Tuba) provides harmonic support with sustained notes and dynamic changes. The string section (Violins 1-2, Viola, Violoncello, Contrabass) plays sustained chords and moving lines. The percussion section includes a snare drum (Perc. 1) and two other percussion instruments (Perc. 2, Perc. 3). The timpani (Timp.) part features rhythmic patterns with dynamic markings of *p* and *ff*. The score is marked with dynamics such as *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). Articulation includes slurs, trills, and accents. A section marker 'I' is placed above measure 169 and below measure 169.

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

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboe:** Ob.
- Clarinets:** Cl. 1, Cl. 2
- Bass Clarinet:** B. Cl.
- Bassoon:** Bsn.
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** Tpt 1, Tpt 2, Tpt 3
- Trombones:** Trbn 1, Trbn 2, B. Trbn
- Tuba:** Tba.
- Timpani:** Timp.
- Percussion:** Perc. 1, Perc. 2, Perc. 3
- Violins:** Vln 1, Vln 2
- Viola:** Vla.
- Violoncello:** Vc.
- Contrabass:** Cb.

The score is written in 3/4 time and includes dynamic markings such as *ff*, *pp*, and *p*. It features complex rhythmic patterns, including triplets and sixteenth notes, and is arranged in a standard orchestral layout with multiple staves per instrument.

Fl. 1
Fl. 2
Fl. 3
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt 1
Tpt 2
Tpt 3
Trbn 1
Trbn 2
B. Trbn
Tba.
Timp.

Perc. 1
Perc. 2
Perc. 3
Vln 1
Vln 2
Vla.
Vc.
Cb.

Fl. 1

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt 1

Tpt 2

Tpt 3

Trbn 1

Trbn 2

B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln 1

Vln 2

Vla

Vc.

Cb.

This page of a musical score covers measures 192 through 198. The instruments are arranged as follows:

- Woodwinds:** Flutes 1, 2, and 3; Oboe; Clarinets 1 and 2; Bass Clarinet; Bassoon.
- Brass:** Horns 1, 2, 3, and 4; Trumpets 1, 2, and 3; Trombones 1, 2, and Bass Trombone; Tuba.
- Percussion:** Timpani (Timp.), Percussion 1, 2, and 3.
- Strings:** Violins 1 and 2; Viola; Violoncello (Vc.); Contrabass (Cb.).

Key musical features include:

- Measures 192-193:** Woodwinds and Bassoon play a rhythmic pattern starting with a *f* dynamic.
- Measures 194-198:** Brass instruments (Horns, Trumpets, Trombones, Tuba) play sustained notes with dynamic hairpins moving from *ff* to *mf* and back to *ff*.
- Measures 194-195:** Timp. has a triplet of notes marked *mf* and *fff*.
- Measure 198:** A 'C' marking is placed above the string staves.

This page of a musical score covers measures 199 to 205. It features a large woodwind and brass section, percussion, and a string section. The woodwinds (Flutes 1-3, Oboe, Clarinets 1-2, Bass Clarinet, Bassoon, Horns 1-4, and Trumpets 1-3) and brass (Trumpets 1-2, Baritone, Trombone, and Tuba) parts are marked with *ff* (fortissimo) in measures 199-201 and *p* (piano) in measures 203-205. The Timp (Timpani) part has dynamic markings of *mf* and *fff*. Percussion parts (Perc. 1, 2, 3) are marked with *ff*. The string section (Vln 1, Vln 2, Vla, Vc, Cb) provides harmonic support with sustained chords.

repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure

entrance point of new figures are approximately notated

FL. 1 *ff* repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure

FL. 2 *ff* repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure

FL. 3 *ff* repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure

Ob. *ff* repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure

Cl. 1 *ff* repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure

Cl. 2 *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Trbn 1 *ff*

Trbn 2 *ff*

B. Trbn *ff*

Tba. *ff*

Timp.

Perc. 1 (Tom-toms) Improv. ad libitum, intermittent chaotic and sporadic bursts, ad lib tempo

Perc. 2 *fff*

Perc. 3

Vln 1 *Sostenuto*

Vln 2 *Sostenuto*

Vla. *Sostenuto*

Vc. *Sostenuto*

Cb. *Sostenuto*

Fl. 1: entrance point of new figures are approximately notated

Fl. 2: entrance point of new figures are approximately notated

Fl. 3: entrance point of new figures are approximately notated

Ob.: entrance point of new figures are approximately notated

Cl. 1: entrance point of new figures are approximately notated

Cl. 2: repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure

B. Cl.: repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure

Bsn.: repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure

Hn. 1: mp, f, mp, f, mp

Hn. 2: mp, f, mp, f, mp

Hn. 3: mp, f, mp, f, mp

Hn. 4: mp, f, mp, f, mp

Tpt 1: mp, f, mp, f, mp

Tpt 2: mp, f, mp, f, mp

Tpt 3: mp, f, mp, f, mp

Trbn 1: mp, f, mp, f, mp

Trbn 2: mp, f, mp, f, mp

B. Trbn: mp, f, mp, f, mp

Tba: mp, f, mp

Timp.

Perc. 1

Perc. 2: Begin slowing down, less and less chaotic; decresc. poco a poco

Perc. 3

Vln 1

Vln 2

Vla

Vc.

Cb.

5

3

6

3

3

3

mp

f

mp

f

mp

f

mp

mp

f

mp

f

mp

mp

f

mp

f

mp

mp

f

mp

f

mp

mp

f

mp

f

mp

This page contains the musical score for measures 220 through 226. The instruments are arranged as follows from top to bottom:

- Flute 1 (Fl. 1): Starts with a melodic line in measure 221, marked *mf*.
- Flute 2 (Fl. 2): Enters in measure 223 with a melodic line, marked *mf*.
- Flute 3 (Fl. 3): Enters in measure 222 with a melodic line, marked *mf*.
- Oboe (Ob.): Enters in measure 220 with a melodic line, marked *mf*.
- Clarinet 1 (Cl. 1): Enters in measure 224 with a melodic line, marked *mf*.
- Clarinet 2 (Cl. 2): Enters in measure 223 with a melodic line, marked *mf*. Includes the annotation: "entrance point of new figures are approximately notated".
- Bass Clarinet (B. Cl.): Enters in measure 222 with a melodic line, marked *mf*.
- Bassoon (Bsn.): Enters in measure 222 with a melodic line, marked *mf*.
- Horn 1 (Hn. 1): Enters in measure 220 with a melodic line, marked *f*.
- Horn 2 (Hn. 2): Enters in measure 220 with a melodic line, marked *f*.
- Horn 3 (Hn. 3): Enters in measure 220 with a melodic line, marked *f*.
- Horn 4 (Hn. 4): Enters in measure 220 with a melodic line, marked *f*.
- Trumpet 1 (Tpt 1): Enters in measure 220 with a melodic line, marked *f*.
- Trumpet 2 (Tpt 2): Enters in measure 220 with a melodic line, marked *f*.
- Trumpet 3 (Tpt 3): Enters in measure 220 with a melodic line, marked *f*.
- Trombone 1 (Trbn 1): Enters in measure 220 with a melodic line, marked *f*.
- Trombone 2 (Trbn 2): Enters in measure 220 with a melodic line, marked *f*.
- Bass Trombone (B. Trbn): Enters in measure 220 with a melodic line, marked *f*.
- Tuba (Tba.): Enters in measure 220 with a melodic line, marked *f*.
- Timpani (Timp.): No notation.
- Percussion 1 (Perc. 1): No notation.
- Percussion 2 (Perc. 2): No notation.
- Percussion 3 (Perc. 3): No notation.
- Violin 1 (Vln 1): Enters in measure 220 with a chordal accompaniment.
- Violin 2 (Vln 2): Enters in measure 220 with a chordal accompaniment.
- Viola (Vla): Enters in measure 220 with a chordal accompaniment.
- Violoncello (Vc.): Enters in measure 220 with a chordal accompaniment.
- Double Bass (Cb): Enters in measure 220 with a chordal accompaniment.

The score includes various dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). It also features musical notations like slurs, accents, and triplets.



in time

Fl. 1
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco.
p
in time

Fl. 2
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco.
p
in time

Fl. 3
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco.
p
in time

Ob.
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco.
p
in time

Cl. 1
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco.
p
in time

Cl. 2
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco.
p
in time

B. Cl.
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco.
p
in time

Bsn.
entrance point of new figures are approximately notated
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco.
p
in time

Hn. 1
mf p

Hn. 2
mf p f p f

Hn. 3
p f p f

Hn. 4
p f p f

Trbn 1
mf p f p

Trbn 2
mf p f p f

B. Trbn
mf p f p f

Tba.
mf p f

Timp.

Perc. 1

Perc. 2
p

Perc. 3

Vln 1

Vln 2

Vla

Vc.

Cb

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt 1

Tpt 2

Tpt 3

Trbn 1

Trbn 2

B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln 1 Div. 4

Vln 2

Vla

Vc.

Cb.

Fl. 1
Fl. 2
Fl. 3
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt 1
Tpt 2
Tpt 3
Trbn 1
Trbn 2
B. Trbn
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3

Vln 1 Div. 4
Vln 2 Div. 4
Vla Div. 4
Vc.
Cb.

Fl. 1
Fl. 2
Fl. 3
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.

Hns. 1
3
Hns. 2
4
Tpts 1,2,3
Trbn 1,2
B. Trbn
Tba.
Timp.

Perc. 1
Perc. 2
Perc. 3

Vln 1 Div. 4
Vln 2 Div. 4
Vla Div. 4
Vc.
Cb.

Fl. 1

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hns. 1
3

Hns. 2
4

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln 1 Div. 4

Vln 2 Div. 4

Vla Div. 4

Vc 1 Solo

Vc Gli Altri

Cb

legato

legato

legato

legato

solo

mp \leftarrow *f*

mp

mf \leftarrow *pp*

mp \leftarrow *f*

mp

sfz

pp

ord.

s.p.

ord.

ord.

pp

pp

This page of a musical score covers measures 262 through 268. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1, 2, and 3; Oboe; Clarinets 1 and 2; Bass Clarinet; and Bassoon. The brass section includes Horns 1 and 2; Trumpets 1, 2, and 3; Trombones 1 and 2; and Tuba. The percussion section consists of three parts. The string section includes Violin 1 (4 parts), Violin 2 (4 parts), Viola (4 parts), Violoncello Solo, Violoncello and other strings, and Contrabass. The score is in 6/4 time and features a variety of dynamics and articulations. The woodwinds and strings play sustained notes with long slurs, while the strings also feature some rhythmic patterns. The Violoncello Solo part includes dynamic markings such as *mf*, *f*, *sfz mp*, *f*, *sfz mp*, *f*, and *mp*, along with articulation like *ord.* and *s.p.* (sforzando). The overall texture is dense and melodic.

O

Fl. 1

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hns. 1
3

Hns. 2
4

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp.

O

Perc. 1

Perc. 2

Perc. 3

Vln 1 Div. 4

Vln 2 Div. 4

Vla Div. 4

Vc 1 Solo

Vc Gli Altri

Cb

Fl. 1

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hns. 1
3

Hns. 2
4

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln 1 Div. 4

Vln 2 Div. 4

Vla Div. 4

Vc 1 Solo

Vc Gli Altri

Cb

Fl. 1

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hns. 1
3

Hns. 2
4

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln 1

Vln 2

Vla

Vc 1 Solo

Vc Gli Altri

Cb

Fl. 1

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Clarinet in Bb

molto legato

pp

molto legato

pp

molto legato

pp

Hns. 1

Hns. 2

Tpts 1,2,3

Trbn 1,2

B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Crotales Bowed

let ring

p ————— *mp*

Vln 1

Vln 2

Vla

Vc 1 Solo

Vc Gli Altri

Cb

Ethereal, Mysteriously

pp

Ethereal, Mysteriously

pp

pp

pp

pp

pochiss.

pp

Fl. 1

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

Cl.

Bsn.

Hns. 1

Hns. 2

Tpts 1,2,3

Trbn 1,2
B. Trbn

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln 1

Vln 2

Vla

Vc

Cb

Ethereal, Mysteriously

pp

Fl. 1
Fl. 2
Fl. 3
Ob.
Cl. 1
Cl. 2
Cl.
Bsn.

Hns. 1
3
Hns. 2
4
Tpts 1,2,3
Trbn 1,2
B. Trbn
Tba.
Timp.

Perc. 1
Perc. 2
Perc. 3

Vln 1
Vln 2
Vla
Vc
Cb

Curriculum Vitae

Name: Brian L. Topp

Post-secondary Education: Acadia University
Wolfville, Nova Scotia, Canada
2007 - 2011 BMus

University of Western Ontario
London, Ontario, Canada
2012 - 2014 MMus

Honours and Awards: Western Graduate Research Scholarship
2012 - 2013, 2013 – 2014

University Scholar, Acadia University
2011

Alice Maud Fitch Grant Memorial Scholarship
2010

Deans List Scholarship, Acadia University
2009, 2010

E.A. Collins Award in Composition
2009, 2010

Shirley Blois Scholarship in Early Music
2009

Acadia Excellence Scholarship
2007

Related Work Experience: Graduate Teaching Assistantship
University of Western Ontario
2012 - 2014

Undergraduate Teaching Assistantship
Acadia University
2010 - 2011