

THE COURSE OF EMPIRE

SYMPHONY NO. 1 FOR ORCHESTRA

MATT
BROWNE



Just a Theory
Press

MATT BROWNE

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SYMPHONY NO. 1
for Orchestra

I.	Ascension	1
II.	Pastorale.....	30
III.	Apotheosis	51
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V.	Ephemera.....	150

First Printing: October 2019



Just a Theory
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Plate I

Thomas Cole: *The Savage State*
(Oil on canvas, 1834, 39½ x 63½ in.)



Plate II

Thomas Cole: *The Arcadian or Pastoral State*
(Oil on canvas, 1834, 39½ x 63½ in.)



Plate III

Thomas Cole: *The Consummation of Empire*
(Oil on canvas, 1836, 51 x 76 in.)



Plate IV

Thomas Cole: *Destruction*
(Oil on canvas, 1836, 39½ x 63½ in.)



Plate V

Thomas Cole: *Desolation*
(Oil on canvas, 1836, 39½ x 63½ in.)

Program Note

The Course of Empire is a cycle of five paintings by 18th century American painter Thomas Cole, founder of the Hudson River School. The cycle depicts the same landscape at different historical points of development of a fictional empire. The cycle was completed in 1836, and contains themes of man's relationship to nature, development of civilization, excessive greed, and the vicissitudes of fortune. The cycle has been seen as a critical response to the election of populist president Andrew Jackson just a few years prior.

Cole drew direct inspiration from Lord Byron's *Childe Harold's Pilgrimage*, often citing the following lines in his descriptions and advertisements for the cycle:

There is the moral of all human tales;
'Tis but the same rehearsal of the past.
First Freedom and then Glory—when that fails,
Wealth, vice, corruption—barbarism at last.
And History, with all her volumes vast,
Hath but one page.

The symphony is in five movements, each one corresponding to a painting. In it there are several musical motives analogous to themes in the paintings, all tied together by an expansive and imposing minor 7th interval heard in each movement, representing the large boulder atop a mountain seen in every painting, itself representing fate and inevitability. The famous Welsh hymn *Calon Lân* is quoted at various points, representing introspection, reflection, and a break from the aggressive ambition depicted. The first verse of this hymn is as follows:

I don't ask for a luxurious life,
the world's gold or its fine pearls,
I ask for a happy heart,
an honest heart, a pure heart.

I. Ascension

Ascension, after Cole's *The Savage State* (Plate I), depicts a wild landscape inhabited by hunter-gatherers at daybreak just as a morning storm has blown over. The music captures both the grandiose and magical nature of a sunrise over an untouched earth, as well as the feverish efforts by early humans to carve out a place in the world for themselves, represented by a deer hunt. The large boulder sitting atop a mountain in the distance overlooks the scene.

II. Pastorale

Pastorale, after Cole's *The Pastoral or Arcadian State* (Plate II), is depicted in a peaceful morning far into the future, as the land has been settled and cultivated. We see the beginnings of art and culture, as well as mathematics and agriculture. The scene is carefree and in harmony with nature.

III. Apotheosis

Apotheosis, after Cole's *The Consummation of Empire* (Plate III), shows an expansive and ostentatious city, covered with grandiose marble statues, arches, and fountains. The scene is the largest of the five paintings, and takes place at midday during what appears to be a decadent parade (comparable to a Roman Triumph) attended by the city's immense crowds. The boulder once prominent in the earlier scenes is now pushed far off into the background. The music charges along confidently, but is eventually overcome with a soft meditation contemplating the path the civilization is on. This, however, is short lived and we quickly return to the assertively patriotic revelry as we race to what appears to be a rousing finale.

IV. Hubris

Hubris, after Cole's *Destruction* (Plate IV), follows directly and abruptly after *Apotheosis*' attempted happy ending. It begins with frightening drums, and dissonant calls of the fate motive from the brass. A terrifying afternoon tempest roars as an invading force burns the city to the ground in a violent sacking. The music, just as these scenes throughout history are, is relentless.

V. Ephemera

Ephemera, after Cole's *Desolation* (Plate V), emerges from the rubble with a lonely Viola tune, eventually and cautiously joined by other string sections accompanied sparsely by meandering twinkles in the harp, piano, and percussion. Occasionally we hear a distant conversation between two birds across the scene. Here we see the remains of the city, having been abandoned long ago and now being reclaimed by nature. We are in the early evening, and see the moon's reflection glistening softly on the still water. The music is numb, desolate, at times pained, but eventually settles into a resolute and calm reprise of the sunrise theme falling gently into the music with which the symphony began. We hear a distant memory of *Calon Lân* in the piano, one or two unrequited bird calls, and a few more utterances of the "boulder" motive, once again prominent in the scene. Though now it no longer strikes us as grandiose and commanding, it is simply there.

Matt Browne
2019

Symphony No. 1: The Course of Empire

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Cover design by Matt Browne

Front cover picture: Thomas Cole, *The Savage State*, adapted by Matt Browne

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Published by Just a Theory Press (Ann Arbor, MI). Printed in the U.S.A.

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*Co-commissioned by the Santa Rosa Symphony and the Eugene Symphony Association,
Francesco Lecce-Chong, Music Director*

*Nancy and David Berto
Elaine Bernat and Roger Saydack
Gordon Blumenfeld
Jack and Dondeana Brinkman
Elaine Twigg Cornett and Zane Cornett
Donald Gudehus and Gloria Page
Chloe Tula and Francesco Lecce-Chong
Ellen and Chuck Wear
Creighton White, In Loving Memory of Dorothy*

Duration: ca. 35 minutes

World Premiere performances:

*February 8-10th, 2020 by the Santa Rosa Symphony,
Conducted by Francesco Lecce-Chong
Weill Hall, Green Music Center, Sonoma State University, Rohnert Park, CA*

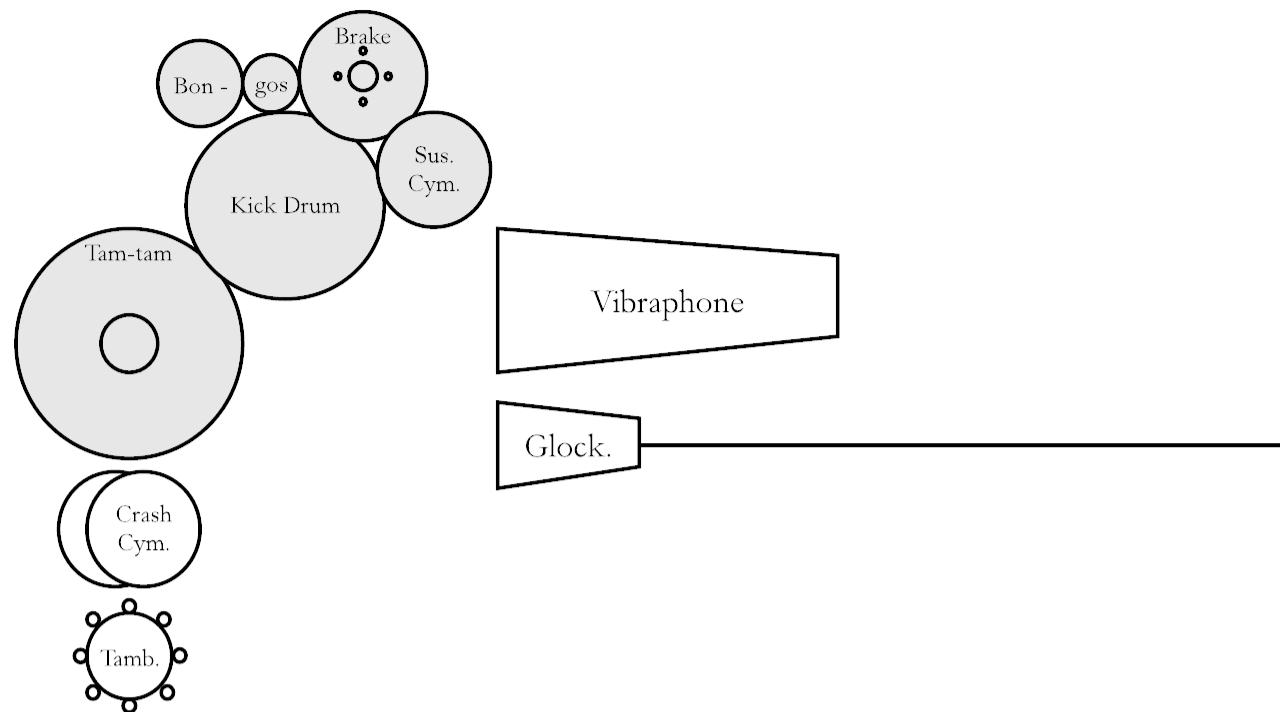
*March 19th, 2020 by the Eugene Symphony Association,
Conducted by Francesco Lecce-Chong
Hult Center for the Performing Arts, Eugene, OR*

Dedicated to my roommate, landlord, and grandmother Helen Brenner

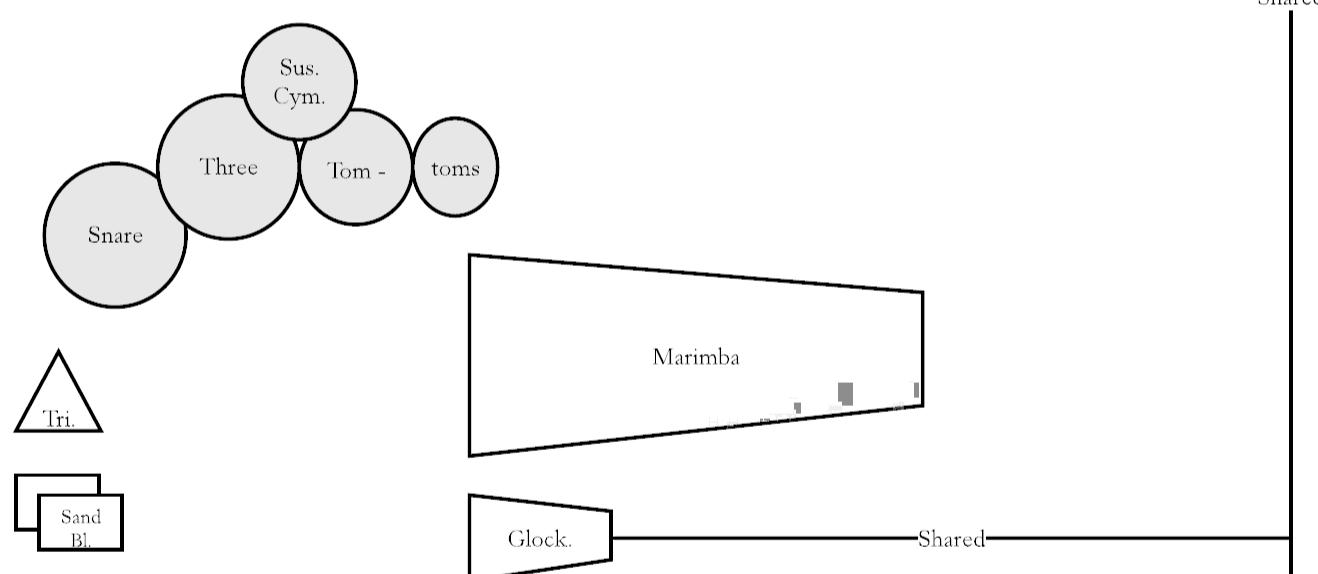
Performance Note

Sample Percussion Diagrams

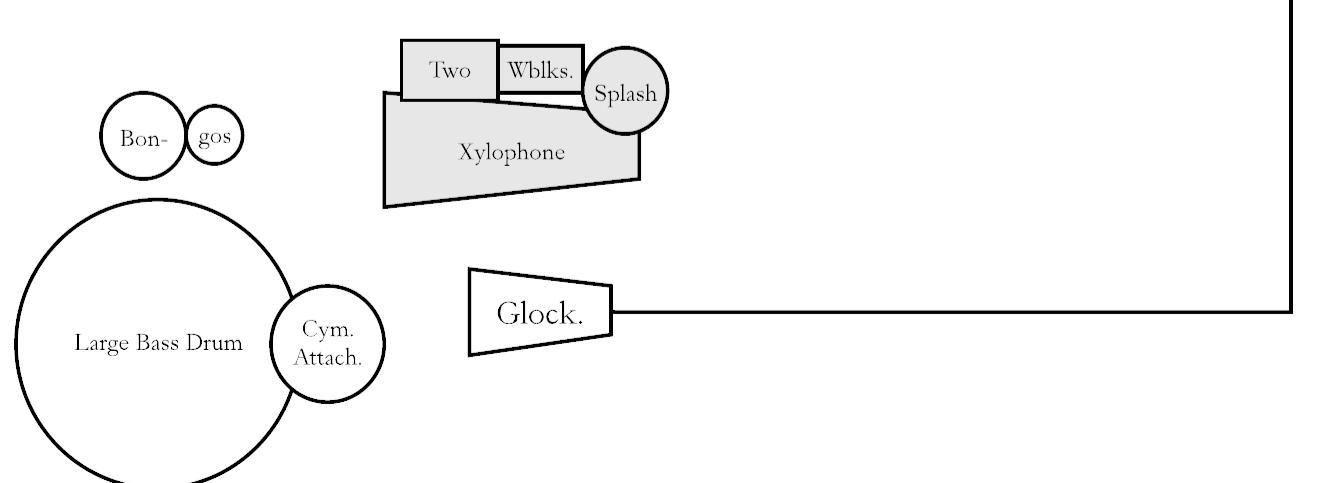
Percussion 1



Percussion 2



Percussion 3



* Greyed out instruments must be placed close together to be played simultaneously.

Instrumentation

Flute 1-2 (dbl. Piccolo 2-3)
Piccolo (dbl. Flute 3)
Oboe 1-2
English Horn (dbl. Oboe 3)
Clarinet in B♭ 1-2
Bass Clarinet in B♭ (dbl. Clarinet in B♭ 3, Clarinet in E♭)
Bassoon 1-2
Contrabassoon (dbl. Bassoon 3)

Horn in F 1-4
Trumpet in C 1-3 (w/ Straight and Harmon (stem in) mutes. – 2. w/ Cup mute)
Trombone 1-2 (w/ Straight, Harmon (stem in), and Plunger mutes)
Trombone 3 (Bass) (w/ Straight, Harmon (stem in), and Plunger mutes)
Tuba

Timpani (32", 29", 26", 23") (w/ Large Suspended Cymbal, Crotales: G5, Bb5, C6, E6, A6)

Percussion 1 (*sample diagram on previous page*)

Vibraphone
Glockenspiel (Shared with Perc. 2, 3)
Large Tam-tam
Crash Cymbals
Kick Drum
Two Bongos
Brake Drum
Suspended Cymbal
Tambourine

Percussion 2 (*sample diagram on previous page*)

Marimba (4.5 octave)
Glockenspiel (Shared with Perc. 1, 3)
Snare Drum
Three Tom-toms
Suspended Cymbal
Sand Blocks
Triangle

Percussion 3 (*sample diagram on previous page*)

Xylophone
Glockenspiel (Shared with Perc. 1, 2)
Large Bass Drum (with Crash Cymbal attachment)
Two Bongos
Two Woodblocks
Splash Cymbal

Harp

Piano

Violin I
Violin II
Viola
Violoncello
Contrabass

I.	Ascension	1
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V.	Ephemera	150

Duration: c. 35 min.

First Printing: October 2019

More info on the composer is available at: www.mattbrownecomposer.com

Scores and performance materials are available from the publisher at www.justattheorypress.com

THE COURSE OF EMPIRE

Symphony No. 1 for Orchestra

Matt Browne

I. Ascension

Mysterious ♩ = 60

Flute 1.2
Flute 3
Oboe 1.2
Oboe 3
Clarinet in B♭ 1.2
Clarinet in B♭ 3
Bassoon 1.2
Bassoon 3

Horn in F 1.2
Horn in F 3.4
Trumpet in C 1.2.3
Trombone 1.2
Bass Trombone
Tuba

Timpani

Percussion 1
Percussion 2
Percussion 3

Harp

Piano

Mysterious ♩ = 60

Violin I (div. a 3)
Violin II (div. a 3)
Viola (div. a 3)
Violoncello (div. a 3)
Contrabass

* Finger the given note, but bow directly on the bridge as to have absolutely no pitch, just "fuzz".

** Begin gradually and sparsely circular bowing on the string, letting wisps of pitch eck out before returning to "fuzz", getting more frequent as the line gets more solid. Do not synchronize. Start with last stands first and gradually move to the front.

Fl. 1.2

Fl. 3

Ob. 1.2

Ob. 3

Cl. 1.2

Cl. 3

Bsn. 1.2

Bsn. 3

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Tim. gliss. gliss. gliss. gliss. gliss. gliss. n

p
ppp

Perc. 1

(Sand Bl.)

Perc. 2

(B.D.)

Perc. 3

Hp.

Vln. I (div. a 3) cresc. poco a poco

cresc. poco a poco **

cresc. poco a poco **

Vln. II (div. a 3) cresc. poco a poco **

cresc. poco a poco **

cresc. poco a poco **

Vla. (div. a 3) cresc. poco a poco **

Vc. (div. a 3) con sord. ppp cresc. poco a poco **

Cb.

Musical score page 22 featuring a variety of instruments. The top section includes Flute 1.2, Flute 3, Oboe 1.2, Oboe 3, Clarinet 1.2, Clarinet 3, Bassoon 1.2, Bassoon 3, Horn 1.2, Horn 3.4, C Trumpet 1.2.3, Trombone 1.2, Bass Trombone, Tuba, Timpani, Vibraphone, Percussion 2, Percussion 3, Bassoon (Pno.), and Piano. The bottom section includes Violin I (div. a 2), Violin II (div. a 2), Viola (div. a 3), Cello (div. a 3), and Double Bass. Various dynamics are indicated throughout the score, such as *mf*, *p*, *pp*, *non vib.*, *con sord.*, and specific rhythmic patterns like 3, 5, and 7.

Fl. 1.2

Fl. 3

Ob. 1.2

Ob. 3

Cl. 1.2

Cl. 3

Bsn. 1.2

Bsn. 3

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Vib.

Perc. 2

Perc. 3

Hp.

Pno.

In. I (div. a 2)

Vln. II (div. a 2)

Vla. (div. a 2)

Vc. (div. a 2)

Cb.

Fl. 1.2 Fl. 3 Ob. 1.2 Ob. 3 Cl. 1.2 Cl. 3 Bsn. 1.2 Bsn. 3 Hn. 1.2 Hn. 3.4 C Tpt. 1.2.3 Tbn. 1.2 B. Tbn. Tba. Timp. Vib. Perc. 2 Perc. 3 Hp. Pno. Vln. I (div. a 2) Vln. II (div. a 2) Vla. (div. a 2) Vc. (div. a 2) Cb.

The score consists of three systems of music, each with four measures. Measure 26 starts with woodwind entries (Fl. 1.2, Fl. 3, Ob. 1.2, Ob. 3, Cl. 1.2, Cl. 3, Bsn. 1.2, Bsn. 3) followed by sustained notes (Hn. 1.2, Hn. 3.4, C Tpt. 1.2.3, Tbn. 1.2, B. Tbn., Tba., Timp., Vib., Perc. 2, Perc. 3, Hp., Pno.). Measures 27 and 28 feature prominent violin and cello parts, with dynamic markings such as *pp*, *mp*, *mf*, and *sub. pp*. Various performance techniques are indicated, including timbral trills and specific note articulations.

Fl. 1.2 **Fl. 3** **Ob. 1.2** **Ob. 3** **Cl. 1.2** **Cl. 3** **Bsn. 1.2** **Bsn. 3**

Hn. 1.2 **Hn. 3.4** **C Tpt. 1.2.3** **Tbn. 1.2** **B. Tbn.** **Tba.**

Vib. **Mar.** **Perc. 3** **Hp.** **Pno.**

Vln. 1 **Vln. II (div. a 2)** **Vla.** **Vc.** **Cb.**

36 **Contrabassoon** **1. solo** **mf** **To Sus. Cym.** **p** **p** **p** **36** **part.** **div.** **mp** **mp** **mp**

4

Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Cl. 1.2
Cl. 3
Bsn. 1.2
Cbsn.
4

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Vib.
Mar.
Perc. 3
Hp.
Pno.

4

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

rit.

mp *f*
mp *f*
mp *f*
f
f
n
Sus. Cym., soft mallets
n
Bb G#
rit.
div.

41 A tempo, expansive

13

52 Eager $\text{♩} = 72$

4

Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Cl. 1.2
Cl. 3
Bsn. 1.2
Cbsn.

5
4

Hn. 1.2
Hn. 3.4
Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

5
4

Timp.
Perc. 1
Perc. 2
Perc. 3
Hp
Pno.

52 Eager $\text{♩} = 72$

4

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

57

Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Cl. 1.2
Cl. 3
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Tim.
Perc. 1
(Kick)
(Toms)
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
sul pont.
mp
f
sul pont.
Vln. II
mp
f
Vla.
unis.
div.
unis.
Vc.
Cb.

2 Bongos fingertips
p

2 Woodblocks hard mallets
mf **p** **f** **mf**

D#C Bb E#F#G A#

sul pont.
mp
f

ord., non div.
on the string
mf **sub. f**

unis. ord.
on the string
mf **sub. f**

non div.
^

57

56 57 58 59

Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Cl. 1.2
Cl. 3
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Bass Clarinet in B_b

p mp n mf n

Timp.

Perc. 1
Perc. 2
Perc. 3 sub. p f p ff mf To Xylophone

Hp. (8)

Pno. (8)

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

(non div.)
mf f
non div. on the string
mf f
div. ord.
n mf n
div. ord.

64

Fl. 1.2
Fl. 3
Ob. 1.2
To Eng. Hn.
Ob. 3
Cl. 1.2
B. Cl. *mp*
Bsn. 1.2 *mp*
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
muted (straight)
Tbn. 1.2 *mp*
B. Tbn. *mp*
Tba.
Timpani *mp*
(Bongos,
Kick) *mp*
(Toms)
Perc. 2 *mp*
Perc. 3 Xylophone hard mallets *mp*
Hpf. *mp*
Pno. *mp*

accel.

Vln. I
Vln. II pizz. *mp*
Vla. div. a 3
Vcl. pizz. *mp*
Cb. pizz. *mp*

Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timpani
Perc. 1
Perc. 2
Xyl.
Hpf.
Pno.

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

The score consists of two systems of music. The first system (measures 68-69) features woodwind entries (Flutes 1.2, Flute 3, Oboe 1.2, Bassoon 1.2, Clarinet 1.2, Bassoon 3, Bassoon 1.2, Bassoon 1.2, Bassoon 1.2), brass entries (Horn 1.2, Horn 3.4, Trombone 1.2, Trombone 3.4, Bass Trombone, Tuba), and percussion (Timpani, Percussion 1, Percussion 2). The second system (measures 70-71) features bowed strings (Violin 1, Violin 2, Viola, Cello) playing eighth-note patterns with dynamic changes and articulations like 'non div.', 'at the tip', and 'unis at the tip'.

72 Commanding ♩ = 112

Fl. 1.2
Fl. 3
Ob. 1.2
English Horn
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hpf.
Pno.

75

To E♭ Cl.

a2
a2
a2
gliss.
mf
mf
mf
mf
mf
f
switch to hard mallets or sticks
switch to sticks
quick rip up
very tight arp.

72 Commanding ♩ = 112**75**

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

72

arco
arco

19

Fl. 1.2
Fl. 3
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

3 **4** **5** **78**

a2

3 **4** **5** **78**

a2

3 **4** **5** **78**

a2

Fl. 1.2

To Picc.

Fl. 3

Ob. 1.2

Eng. Hn.

Cl. 1.2

E♭ Cl.

Bsn. 1.2

Cbsn.

sffz

mp

sffz

sffz

mp

sffz

mp

solo, wild and zany

ff

3

p

83 Lively ♩ = 120

Vln. I unis. non div. *sfz*

Vln. II unis. non div. *sfz*

Vla. unis. non div. *sfz*

Vc. *sfz*

Cb. *sfz*

mf

mf

mf

mf

pizz.

mp

88

accel.

Fl. 1.2

Fl. 3

Oboe 1.2

Eng. Hn.

Cl. 1.2

Eb Cl.

Bsn. 1.2

Cbsn.

Horn 1.2

Horn 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

accel.

Fl. 1.2
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Xyl.
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

94 Urgent ♩ = 144

Fl. 1.2 ff
 Picc. ff
 Ob. 1.2 ff
 Eng. Hn. ff
 Cl. 1.2 ff
 Eb Cl. ff
 Bsn. 1.2 ff sub. mf sfz sfz sfz
 Cbsn. ff sub. mf sfz sfz sfz
 Hn. 1.2 ff ff
 Hn. 3.4 ff ff
 C Tpt. 1.2.3 ff
 Tbn. 1.2 ff sub. mf sfz sfz sfz
 B. Tbn. ff sub. mf sfz sfz sfz
 Tba. ff sub. mf
 Timp. ff sub. mf
 Perc. 1 ff sub. mf sfz sfz sfz
 Perc. 2 ff sub. mf
 Perc. 3 ff
 Hp. ff sub. mf
 Pno. ff mf sfz sfz sfz sfz
 tight arp. as before

94 Urgent ♩ = 144

Vln. I ff mf
 Vln. II ff mf
 Vla. ff mf
 Vc. ff mf
 Cb. ff mf sfz sfz

Fl. 1.2
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timpani
Perc. 1
Perc. 2
Perc. 3 (Xyl.)
Hp.
Pno.

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

Fl. 1.2 f ff ff
 Picc. -
 Ob. 1.2 f ff
 Eng. Hn. f
 Cl. 1.2 f ff
 Eb Cl. f ff
 Bsn. 1.2
 Cbsn.
 Hn. 1.2
 Hn. 3.4
 C Tpt. 1.2.3 ff
 Tbn. 1.2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1 (Bongos, Kick)
 Perc. 2 (Sus. Cym. Toms) sfz
 Xyl. f gliss.
 Hp. f E \natural Eb E \natural D \sharp
 Pno. f gliss.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

105 accel.

Fl. 1.2
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hpf
Pno.

105 accel.

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

The Course of Empire - I - Full Score (Transposed)

($\bullet = 168$) 4

A page from a musical score for orchestra and piano, page 44. The score includes parts for Flute 1.2, Piccolo, Oboe 1.2, English Horn, Clarinet 1.2, Eb Clarinet, Bassoon 1.2, Cello, Bassoon 3.4, Trombone 1.2, Bass Trombone, Tuba, Timpani, Percussion 1 (Bongos, Kick), Percussion 2 (Toms), Xylophone, Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score features complex rhythmic patterns, dynamic markings like f, ff, flz., and cresc., and performance instructions such as 'gloss.', 'div.', and '(Bongos, Kick)'. The tempo is indicated as (♩ = 168).

111 ♩ = 84

3

4 poco rit.

♩ = 72

attacca

Fl. 1.2: fff secco
To Fl. 3

Picc.: fff secco

Ob. 1.2: fff secco

Eng. Hn.: fff secco

Cl. 1.2: fff secco
To B. Cl.

E♭ Cl.: fff secco

Bsn. 1.2: fff secco
To Bsn. 3

Cbsn.: fff secco
soli, monumental

Hn. 1.2: fff a2 soli, monumental
 fff remove mute, insert cup mute
 fff 3. open, soli, monumental
 fff remove mute

Hn. 3.4: fff
 mf solo (muted), echo
 p remove mute

C Tpt. 1.2.3: fff secco

Tbn. 1.2: fff secco remove mute

B. Tbn.: fff secco remove mute

Tba.: fff secco remove mute

Tim.: fff secco
damp immediately

Perc. 1: fff secco To Tambourine

Perc. 2: fff secco To Triangle choke immediately

Xyl.: fff secco To Glock.

Hp.: fff damp immediately

Pno.: fff secco

Vln. I: fff secco

Vln. II: fff secco

Vla.: fff secco

Vc.: fff secco

Cb.: fff secco

111 112 113 114 115 116 117 118 119

II. Pastorale

6 ♩. = 40 Carefree ♩. = 48

Fl. 1.2 *1. solo, cold*
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2 *1. solo, charming*
Eb Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Perc. 3

Hp. *p* // *pp* // *p* // *pp* // *p* // *pp* // *p* // *pp* //

G Major

Vln. I
Vln. II
Vla.
Vc.
Cb. *one solo pizz.*

6 ♩. = 40 Carefree ♩. = 48

1 2 3 4 5 6 7 8 9

poco rit. [22] A tempo

Fl. 1.2
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
Eb Cl.
Bsn. 1.2
Bsn. 3
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non div.
arco non div.
solo
pp

19 20 21 22 23 24

Fl. 1.2 *mf*

Picc.

Ob. 1.2 *mf*

Eng. Hn.

Cl. 1.2 *mf*

Bass Clarinet in B♭

E♭ Cl. *f* *p*

Bsn. 1.2 *f* *p*

Bsn. 3 *f* *p*

Hn. 1.2 *mf* *p*

Hn. 3.4 *mf* *p*

C Tpt. 1.2.3 *mf cresc.*

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf* Glockenspiel, medium-hard mallets

Hp.

Vln. I *mf* *f* *mf* non div. *mp*

Vln. II *mf* *f* *mf* arco non div. *mp*

Vla.

Vc. arco *mf* *f* div. pizz. *sub. mp*

Cb. tutti arco *mf* *f* pizz. *sub. mp*

25 26 27 28 29 30

31 1. solo, cheerful *mp*

Fl. 1.2
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Bsn. 3

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Glock.
pp

Hp.

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

1. solo, distant *mf* *n*
2. *p* *n*
3. solo, half-stopped, echo *p* *n*

(Tri.) *p* *2* *2 pp*

solo *p* *pp*

pp *n*

arco *V* *pp*

The Course of Empire - II - Full Score (Transposed)

35
6

40

Fl. 1.2

Picc.

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

1. solo
pp

Bsn. 3

38

Flute 3
pp

pp

1. 24

2. 78

To Cbsn.

Hn. 1.2

Hn. 3.4

2. muted (cup)
pp

C Tpt. 1.2.3

1. solo (open)
p

Tbn. 1.2

B. Tbn.

Tba.

38

24

78

a2

68

Timp.

Perc. 1

Perc. 2

Glock.

Hp.

40

Vln. I

Vln. II

Vla.

Vc.

solo pizz.
pp

38

24

78

68

tutti pizz.
pp

Cb.

The Course of Empire - II - Full Score (Transposed)

50 Sweeping $\text{d} = 40$

68

Fl. 1.2
Fl.
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Glock.
Hp.

68

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

The score consists of two systems of musical notation. The top system, labeled '50 Sweeping $\text{d} = 40$ ', features woodwind and brass instruments. It includes parts for Flute 1.2, Flute, Oboe 1.2, English Horn, Clarinet 1.2, Bassoon 1.2, Cello Bassoon, Horn 1.2, Horn 3.4, Cornet Trombone 1.2.3, Trombone 1.2, Bass Trombone, Timpani, Percussion 1, Percussion 2, Glockenspiel, and Harp. The bottom system, labeled '50 Sweeping $\text{d} = 40$ ', features string instruments. It includes parts for Violin I, Violin II, Viola, Cello (divided into two parts), and Double Bass. Both systems feature sixteenth-note patterns with grace notes and dynamic markings like f , mf , and p . Measure numbers 50, 51, 52, 53, and 54 are indicated at the bottom of each system. The score concludes with a page number 37 at the top right.

55 Gleeful ♩. = 80

1. solo, whimsical

Fl. 1.2 *mp*

Fl.

Ob. 1.2 *1. solo, whimsical* *mp*

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2 *2.* *pp* *pp*

To Bsn. 3

Cbsn.

Hn. 1.2 *p*

Hn. 3.4 *p*

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Hp.

B♭ Major

55 Gleeful ♩. = 80

pizz.

Vln. I *p*

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p* unis. pizz.

Cb. *p* pizz.

Fl. 1.2

Fl.

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

mf

mf

soli, whimsical

mp

mp

Bassoon 3

mp

mp

mp

mp

pp

pp

mp

pizz.

mp

65

Fl. 1.2 *f*

Fl. *f*

Ob. 1.2 *f*

Eng. Hn.

Cl. 1.2 *f*

B. Cl. *mf*

Bsn. 1.2 *mf*

Bsn. 3 *mf*

Hn. 1.2 *mf*

Hn. 3.4 *mf*

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp. (Tamb.)

Perc. 1 *p* (Tri.)

Perc. 2 *p*

Glock.

Hp. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

The score consists of seven systems of music, each containing multiple staves for different instruments. The instruments listed on the left are Flute 1.2, Flute, Oboe 1.2, English Horn, Clarinet 1.2, Bassoon 1.2, Bassoon 3, Horn 1.2, Horn 3.4, Cornet/Trombone 1.2.3, Trombone 1.2, Bass Trombone, Tuba, Timpani (Tambourine), Percussion 1, Percussion 2, Glockenspiel, Double Bass (Horn), Violin I, Violin II, Viola, Cello, and Double Bass (Cello). Measure 69 starts with Flute 1.2 and Flute playing eighth-note patterns. Measure 70 begins with Oboe 1.2. Measure 71 starts with Clarinet 1.2. Measure 72 begins with Bassoon 1.2. Measure 73 begins with Horn 1.2. Measure 74 begins with Horn 3.4. Measure 75 begins with Cornet/Trombone 1.2.3. The score includes dynamic markings like *f*, *mf*, *p*, *sfz*, and *cresc.*, and performance instructions like *arco* and *giss.*. Measure 75 concludes with a key signature change to C Major.

76

Fl. 1.2
Fl.
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Bsn. 3
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Glock.
Hpf.

To Picc.
Piccolo
To Cbsn.

76

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

f
f
non div.
f
arco, non div.
f
arco
f

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

The Course of Empire - II - Full Score (Transposed)

Fl. 1.2 Picc. Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn.

Hn. 1.2 Hn. 3.4 C Tpt. 1.2.3 Tbn. 1.2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Glock. Hp.

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

The score consists of two systems of music. The top system spans measures 87 to 91, featuring woodwinds (Flute 1.2, Piccolo, Oboe 1.2, English Horn, Clarinet 1.2, Bassoon 1.2, Cello), brass (Bassoon, Contrabassoon), and woodwind harmonics (Horn 1.2, Horn 3.4, C Trumpet 1.2.3). The bottom system spans measures 87 to 91, featuring brass (Trombone 1.2, Bass Trombone, Tuba), percussion (Timpani, Percussion 1, Percussion 2, Glockenspiel), and strings (Violin 1, Violin 2, Viola, Cello). Various performance techniques are indicated throughout, such as 'open', 'stopped', 'muted', 'damp', 'pizz.', 'arco', and dynamic markings like 'mf', 'f', 'pp', and 'sfz'.

92

Fl. 1.2
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timpani

Perc. 1
(Tri.)
Perc. 2
Glock.

Hp.

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

The score page shows measures 92 through 101. Measure 92 starts with a rest for most instruments. The Clarinet 1.2 begins a melodic line at measure 96, marked *mp*, followed by *molto leg.*. The Bassoon 1.2 and Bassoon 2 play sustained notes at *pp*, followed by *molto leg.*. The Bassoon 1.2 continues with a rhythmic pattern at *pp*. Measures 93-95 are mostly rests. Measures 96-98 feature woodwind entries: Clarinet 1.2, Bassoon 1.2/Bassoon 2, and Bassoon 1.2/Bassoon 2 again. Measure 99 introduces brass entries: Horn 1.2, Horn 3.4, Trombone 1.2, Trombone 2, Bass Trombone, and Tuba. Measure 100 shows a transition with Percussion 1, Percussion 2, and Glockenspiel. Measure 101 concludes with Violin I, Violin II, Viola, Cello, and Double Bass entries. Various dynamics like *pp*, *molto leg.*, and *div.* are used throughout the section.

Fl. 1.2 *mp*

Picc.

Ob. 1.2

Eng. Hn.

Cl. 1.2 *mp*

B. Cl. *p*

Bsn. 1.2 *p*

Cbsn.

Hn. 1.2 *p*

Hn. 3.4 *p*

C Tpt. 1.2.3 *mp*

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *p*

Glock.

Hp. *p* *p* *p* *gliss.* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *div.*

Cb. *p*

Fl. 1.2
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Glock.

Hp.

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

110 111 112 113 114 115 116

117

34

117

34

34

117

34

3 [124] $\text{J}=\text{J}$ rit. $\text{J} = 48$ **129 Idyllic** $\text{J} = 60$

Fl. 1.2 *a2* *sub. mf*
 Picc.
 Ob. 1.2 *mf* *To Ob. 3*
 Eng. Hn.
 Cl. 1.2 *a2* *mf* *p* *sub. p*
 B. Cl. *mf* *p* *mf* *p* *p*
 Bsn. 1.2 *mf* *p* *mf* *p* *p* *a2*
 Cbsn. *p*

3 **4**
 Hn. 1.2 *mf* *p* *mf* *p* *mf* *p* *n*
 Hn. 3.4 *mf* *p* *mf* *p* *mf* *p* *1.* (open)
 C Tpt. 1.2.3 *p* *2. (muted)* *1. (open)*
 Tbn. 1.2 *p* *(open)*
 B. Tbn. *p* *(open)*
 Tba. *p* *(open)*

3 **4**
 Timp. *p*

Perc. 1 *(Tri.)*
 Perc. 2 *mf*
 Glock. *p*

Hp. *mf* *E \sharp* *G Major*

3 [124] $\text{J}=\text{J}$ rit. $\text{J} = 48$ **129 Idyllic** $\text{J} = 60$

Vln. I
 Vln. II
 Vla. *mp* *div.*
 Vc. *mp*
 Cb. *mp*

124 125 126 127 128 129 130 131 132

rit.

(♩ = c. 56)

Fl. 1.2
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timpani
Vib.
Perc. 2
Perc. 3

Hp.

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

140 141 142 143 144 145 146 147 148

III. Apotheosis

Dazzling ♩ = 96

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

4

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

4

Timp.
Vib.
Perc. 2
Perc. 3

Hp.
Pno.

4 **Dazzling ♩ = 96**

Vln.
Vln. II
Vla.
Vc.
Cb.

The Course of Empire - III - Full Score (Transposed)

Fl. 1.2 ff f \tilde{z} ff f ff ffp \tilde{z} ff
 Picc. ff f \tilde{z} ff
 Ob. 1.2 ff f \tilde{z} ff
 Ob. 3 ff f \tilde{z} ff
 Cl. 1.2 ff f \tilde{z} ff
 B. Cl. \tilde{z}
 Bsn. 1.2 \tilde{z}
 Cbsn. \tilde{z}
 Hn. 1.2 \tilde{z} 3 ff \tilde{z} a² ff \tilde{z} 3 ff \tilde{z} a² ff
 Hn. 3.4 \tilde{z} 3 ff \tilde{z} a² ff \tilde{z} 3 ff \tilde{z} a² ff
 C Tpt. 1.2.3 \tilde{z} 3 ff \tilde{z} a² ff \tilde{z} 3 ff \tilde{z} a² ff
 Tbn. 1.2 \tilde{z} f \tilde{z} 1. a² ff \tilde{z} a² ff \tilde{z} f ff
 B. Tbn. \tilde{z} f ff
 Tba. \tilde{z} f ff
 Timp. \tilde{z} f ff
 Perc. 1 \tilde{z} ff
 Perc. 2 \tilde{z} 3 ff \tilde{z} ff
 Perc. 3 \tilde{z} damp ff
 Hp. ff \tilde{z} ff
 Pno. ff
 Vln. I ff f \tilde{z} ff
 Vln. II ff f \tilde{z} ff
 Vla. ff f \tilde{z} ff
 Vc. ff
 Cb. ff

choke To Tamb.

11

10 11 12 13 14

16

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp. solo $\begin{array}{l} \text{sub. } \text{mp} \\ \text{sub. ff} \\ \text{sub. mp} \end{array}$
Perc. 1 Tambourine
(S.D.) To Triangle
Perc. 2 Triangle
Perc. 3 damp
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

16

Vln. I
Vln. II
Vla.
Vcl.
Cb.

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Tim.
(Tamb.)
Perc. 1
(Tri.)
To S.D.
Perc. 2
f
(B.D.)
damp To Splash Cym./Wblks.
Perc. 3
ff

Hp.

Pno.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

2 4 4 26

2 4 4

2 4

26

24

25

26

27

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Perc. 3

Hp.

Pno.

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

Fl. 1.2 flz.
 Picc. fff obnoxious
 Ob. 1.2 fff obnoxious
 Ob. 3 fff obnoxious
 Cl. 1.2 fff obnoxious
 Eb Cl. Clarinet in E♭
 Bsn. 1.2 fff obnoxious
 Cbsn. fff obnoxious
 Hn. 1.2 fff obnoxious
 Hn. 3.4 fff obnoxious
 C Tpt. 1.2.3 flz.
 Tbn. 1.2 flz.
 B. Tbn. flz.
 Tba. flz.
 Timp. fff — sub. pp
 Perc. 1 fff (S.D.) > ord.
 Perc. 2 fff — sub. pp
 Perc. 3 fff —
 Hp. fff — gliss. F♯ — random high clusters
 Pno. fff —
 Vln. I div. gliss. fff obnoxious
 Vln. II div. gliss. fff obnoxious
 Vla. div. gliss. fff obnoxious
 Vcl. col legno
 Cb. fff obnoxious

6 34 ♩ = ♩. Dignified

Fl. 1.2 flz.
 Picc. sub. p
 Ob. 1.2 sub. p
 Ob. 3 a2
 Cl. 1.2 sub. p
 Eb Cl. sub. p
 Bsn. 1.2 a2
 Cbsn. fff obnoxious
 Hn. 1.2 fff obnoxious
 Hn. 3.4 fff obnoxious
 C Tpt. 1.2.3 flz.
 Tbn. 1.2 flz.
 B. Tbn. flz.
 Tba. flz.
 Timp. sub. pp
 Perc. 1 Crash Cym. choke To Glock.
 Perc. 2 sub. pp
 Perc. 3 B.D.
 Hp. fff —
 Pno. fff —
 Vln. I div. gliss. fff obnoxious
 Vln. II div. gliss. fff obnoxious
 Vla. div. gliss. fff obnoxious
 Vcl. col legno
 Cb. fff obnoxious

6 34 ♩ = ♩. Dignified

Vcl. pizz. sub. pp
 Cb. pizz. sub. pp

Fl. 1.2 random very high trill
 Picc. <fff
 Ob. 1.2 random very high trill
 Ob. 3 <fff
 Cl. 1.2 random very high trill
 Eb Cl. <fff
 Bsn. 1.2 random very high trill
 Cbsn. <fff
 Hn. 1.2 a2
 Hn. 3.4 a2
 C Tpt. 1.2.3 fff
 Tbn. 1.2 fff
 B. Tbn. fff
 Tba. fff
 Timp. fff
 Perc. 1
 Perc. 2 rimshots
 Perc. 3 sub. fff
 Hp.
 Pno. p
 Vln. I highest note possible sul E
 Vln. II highest note possible sul E
 Vla. arco ord. highest note possible sul A
 Vc. fff
 Cb.

98 68

random very high trill
 <fff
 random very high trill
 a2
 mp
 a2
 mp
 sub. mp
 a2
 mp
 mp
 sub. p
 mp
 sub. p
 3.
 sub. p
 mp
 insert straight mute
 insert straight mute
 a2
 sub. mp
 68 sub. p

p

rimshots
 sub. fff
 sub. p
 B.D. (with cymbal attachment)
 Cym.
 B.D.
 p

highest note possible sul E
 highest note possible sul E
 arco ord. highest note possible sul A
 col legno
 sub. mp
 div.
 (col legno upper, pizz. lower)

99 68

p

col legno
 arco ord.
 arco ord.
 mp
 arco ord.

39 40 41 42 43 44 45 46 47

50

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timpani
Perc. 1
Perc. 2
Perc. 3
Hn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2 soli, with trumpet
soli, with trumpet
To B. Cl.
soli (open), with oboes
muted (straight)
muted (straight)
2.
rimshot
pizz.
upper: arco ord.
tutti pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timpani
Perc. 1
Perc. 2
Perc. 3
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

58

sol. *f* 2 4
Bass Clarinet in B \flat
a2
stopped
f 3. stopped
remove mute
sfz flz. remove mute
sfz
mf
gliss.
ff
ff
ff
ff
ff
ff
rimshot ord.
sffz
sffz
D \sharp F \sharp
f
sffz
sffz
sffz
arco
f
arco
pizz.
pizz.

Fl. 1.2

Picc.

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

(S.D.)
on rim

rimshot

ord.

on rim

rimshot

(B.D./Cym.)

Hp.

Pno.

Vln. I

ff

sffz

Vln. II

ff

sffz

Vla.

div.

Vc.

Cb.

(non div.)

(pizz.)

(pizz.)

Musical score for orchestra and percussion, page 144, measures 65-66.

Measure 65:

- Fl. 1.2**: dynamic **f**, slurs.
- Picc.**: dynamic **f**.
- Ob. 1.2**: dynamic **f**.
- Ob. 3**: dynamic **f**.
- Cl. 1.2**: dynamic **f**.
- B. Cl.**: dynamic **f**.
- Bsn. 1.2**: dynamic **f**.
- Cbsn.**: dynamic **f**.
- Hn. 1.2**: dynamic **f**.
- Hn. 3.4**: dynamic **f**.
- C Tpt. 1.2.3**: dynamic **f**, **open**.
- Tbn. 1.2**: dynamic **f**.
- B. Tbn.**: dynamic **f**.
- Tba.**: dynamic **f**, **solo**.
- Timp.**: dynamic **f**.
- Glock.**: dynamic **f**, **Glockenspiel, hard mallets**.
- Perc. 2**: dynamic **f**.
- Perc. 3**: dynamic **f**.
- Hp.**: dynamic **f**.
- Pno.**: dynamic **f**.

Measure 66:

- Vln. I**: dynamic **f**, **div.**
- Vln. II**: dynamic **f**.
- Vla.**: dynamic **f**, **arco**.
- Vc.**: dynamic **f**, **arco**.
- Cb.**: dynamic **f**, **arco**.

Tempo: $\text{♩} = 144$

80

Fl. 1.2
Picc.
Ob. 1.2
sub. *mp*
Ob. 3
Cl. 1.2
sub. *mp*
B. Cl.
sub. *mp*
1.
Bsn. 1.2
sub. *mp*
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Glock.
Perc. 2
Perc. 3
Hp.
Pno.

Vln. I
sub. *mp*
Vln. II
Vla.
Vc.
Cb.

80 81 82 83 84 85 86 87

accel.

The score consists of two systems of music. The top system spans measures 88 to 95, featuring woodwind and brass sections. The bottom system begins at measure 91 and continues through measure 95, featuring strings and piano. The instrumentation includes Flute 1.2, Picc., Ob. 1.2, Ob. 3, Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2.3, Tbn. 1.2, B. Tbn., Tba., Timp., Glock., Perc. 2, Perc. 3, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The music is transposed, indicated by key signatures and sharps throughout the score.

96 $\text{♩} = 144$

3 $\text{♩} = \text{♩} \text{ Lavish}$ **4**

Fl. 1.2 *ff*
 Picc. *ff*
 Ob. 1.2 *ff*
 Ob. 3 *ff*
 Cl. 1.2 *ff*
 B. Cl. *ff*
 Bsn. 1.2 *ff*
 Cbsn. *ff*

3 $\text{♩} = \text{♩}$ **4**

Hn. 1.2 *ff* *mf*
 Hn. 3.4 *ff* *mf*
 C Tpt. 1.2.3 *ff*
 Tbn. 1.2 *ff*
 B. Tbn. *ff*
 Tba. *ff* *mf*

3 $\text{♩} = \text{♩}$ damp

Tim. *ff* *ff*

Glock. *ff*
 Perc. 2 To Sus. Cym. *ff* *mf*
 Perc. 3 *ff*

Hp. *f* *iss.* *iss.* *iss.* *iss.*
 F Major

Pno. *ff*

96 $\text{♩} = 144$

3 $\text{♩} = \text{♩} \text{ Lavish}$ **4**

Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*
 Cb. *ff*

div.
f
 div.
f
 div.
f
pizz.
mf

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Glock.
(Sus. Cym.)
Perc. 2
(B.D.)
Perc. 3

Hp.
(8)
Pno.

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

68

3

4

68

3

4

68

3

4

68

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Glock.

Perc. 2
Perc. 3

Hp.

Pno.

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

69

6 117 ♩ = ♩

Fl. 1.2 *f*
Picc. *f*
Ob. 1.2 *f*
Ob. 3 *f*
Cl. 1.2 *a2*
B. Cl. *a2*
Bsn. 1.2 *a2*
Cbsn. *mf*
mf
mf

6 8

Hn. 1.2 *ff*
Hn. 3.4 *ff*
C Tpt. 1.2.3 *f* *1. solo, mockingly* *ff*
Tbn. 1.2 *ff*
B. Tbn. *ff*
Tba. *ff*

6 8

Tim. *ff*

Glock. *f* *(S.D.)*
Perc. 2 *ff* *To Kick Drum*
Perc. 3 *ff*

Hp. *ff*

Pno. *ff*

6 117 ♩ = ♩

Vln. I
Vln. II *f* *mp*
Vla. *f* *mp*
Vc.
Cb.

117 118 119 120 121 122 123 124 125 126

122

a2 stopped +
a2 stopped +

Fl. 1.2
Picc.
Ob. 1.2 *mf*
Ob. 3
Cl. 1.2 *mf*
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2 *f* *p*
Hn. 3.4 *f* *p*
C Tpt. 1.2.3

Tbn. 1.2
B. Tbn.
Tba.

Tim. *f*

Glock.
Perc. 2
Perc. 3

Hpf.
Pno.

Vln. I *f* *mp*
Vln. II
Vla.
Vcl.
Cb.

4 142 ♩ = ♩ Rowdy

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Perc. 3

Hp.

Pno.

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

Musical score page 150 featuring a complex arrangement of instruments. The top section includes Flute 1.2, Piccolo, Oboe 1.2, Oboe 3, Clarinet 1.2, Bassoon 1.2, Bassoon 3, Cello, Horn 1.2, Horn 3.4, Trombone 1.2, Bass Trombone, Tuba, Timpani, Percussion 1 (Kick), Percussion 2 (S.D., B.D.), Percussion 3, Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score consists of two systems of music, each starting with a dynamic of *p* followed by *f*. The instrumentation is dense, with many parts playing eighth-note patterns and sustained notes. The score is written on multiple staves, with some instruments like the piano and harp having their own staves while others like the strings share a common staff.

accel.

(a2)

154 155 156 157 158

159 Stately ♩ = 120

Picc. 2.3
Picc. 1
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

C
Hn. 1.2
Hn. 3.4
a3 insert harmon mute
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

C
Timp.

 To Vib.
Perc. 1
(S.D.)
Perc. 2
sub. *mf*
(B.D./Cym.)
Perc. 3
sub. *mf*

 Hp.

 Pno.

159 Stately ♩ = 120
attach mute
Vln. I
attach mute
Vln. II
attach mute
Vla.
attach mute
Vc.
Cb.

con sord.
non vib.

pp

molto rit.

Picc. 2.3

Picc. 1

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

4

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

4

Perc. 1

Perc. 2

Perc. 3

continue marching pattern at same tempo
do not follow ritardando

continue marching pattern at same tempo
do not follow ritardando

4

Hp.

Pno.

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

*con sord.
non vib.*

pp

*con sord.
non vib.*

div.

pp

*con sord.
non vib.*

pp

molto rit.

4 174 Wistful ♩ = 60

Picc. 2.3
Picc. 1
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

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

stagger breaths
emphasize grace notes
emphasize grace notes
emphasize grace notes
n
1. solo, wistful and distant
mf molto espr.

Vibraphone, very soft mallets
To Toms
3 Toms, very soft timpani mallets
pppp barely audible, like distant fireworks
2 Bongos, very soft timpani mallets (or fingertips)
pppp barely audible, like distant fireworks
l.v. all (non harm.)
C Major
remove mute

181

6
4

Picc. 2.3
Picc. 1
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
6
4

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
6
4

Timp.
Vib.
Perc. 2
Perc. 3
Hpf.
Pno.

181 (non vib.
molto sul tasto)
6
4

Vln. I (div. a 3)
Vln. II (div. a 3)
Vla.
Vc.
Cb.

Music score for The Course of Empire - III - Full Score (Transposed), page 80.

The score consists of 21 staves, each with a key signature of one sharp (F#) and a common time signature. The instruments listed from top to bottom are:

- Picc. 2.3
- Picc. 1
- Ob. 1.2
- Ob. 3
- Cl. 1.2
- B. Cl.
- Bsn. 1.2
- Cbsn.
- Hn. 1.2
- Hn. 3.4
- C Tpt. 1.2.3
- Tbn. 1.2
- B. Tbn.
- Tba.
- Timpani
- Vib.
- (Toms)
- Perc. 2 (Bongos)
- Perc. 3
- Hp.
- Pno.
- Vln. I (div. a 3)
- Vln. II (div. a 3)
- Vla.
- Vc.
- Cb.

Performance instructions include dynamics (e.g., *p*, *pp*, *n*), articulations (e.g., *3* for triplets, *—* for sustained notes), and specific markings like "English Horn soli, with Cello" and "soli, senza sord. with English Horn". Measures 187 through 191 are shown, with measure 191 being the end of the page.

192

Picc. 2.3
Picc. 1
Ob. 1.2
Eng. Hn. *mf molto espr.*
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Vib.
Perc. 2
Perc. 3
Hp.
Pno.

192

Vln. I (div. a 3)
Vln. II (div. a 3)
Vla.
Vcl.
Cb.

193

Vln. I (div. a 3)
Vln. II (div. a 3)
Vla.
Vcl.
Cb.

194

Vln. I (div. a 3)
Vln. II (div. a 3)
Vla.
Vcl.
Cb.

195

Vln. I (div. a 3)
Vln. II (div. a 3)
Vla.
Vcl.
Cb.

poco accel. **poco rit.** **199 A tempo**

Instrumentation: Picc. 2.3, Picc. 1, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2.3, Tbn. 1.2, B. Tbn., Tba., Timp., Vib., Perc. 2, Perc. 3, Hp., Pno.

Measure 196: **poco accel.**
Measure 197: **poco rit.**
Measure 198: **199 A tempo**

Performance instructions:
 - Picc. 2.3, Picc. 1, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn.: Rest throughout.
 - Hn. 1.2, Hn. 3.4: Dynamics: *f*, *mf*, *mp*, *p*. Articulation: *a2*, *f*, *mf*, *n*.
 - C Tpt. 1.2.3: Dynamics: *mf*, *mp*, *p*. Articulation: *3*, *mp*, *n*.
 - Tbn. 1.2, B. Tbn., Tba.: Dynamics: *mf*, *f*, *mf*, *n*.
 - Timp.: Dynamics: *n*, *f*.
 - Vib.: Dynamics: *f*.
 - Perc. 2, Perc. 3: Dynamics: *pp*, *s.d.*, *3*.
 - Hp.: Dynamics: *f*.
 - Pno.: Rest throughout.

poco accel. **poco rit.** **199 A tempo**

Instrumentation: Vln. I, Vln. II, Vla., Vc., Cb.

Measure 196: **poco accel.**
Measure 197: **poco rit.**
Measure 198: **199 A tempo**

Performance instructions:
 - Vln. I: Dynamics: *mf*, *f*, *mf*, *n*. Articulation: *unis. senza sord.*
 - Vln. II: Dynamics: *mf*, *f*, *mf*, *n*. Articulation: *senza sord. unis.*
 - Vla.: Dynamics: *mf*, *f*, *mf*, *n*. Articulation: *senza sord. unis.*, *div.*
 - Vc.: Dynamics: *mf*, *f*, *mf*, *n*. Articulation: *div.*
 - Cb.: Dynamics: *mf*, *f*, *mf*, *n*.

Picc. 2.3
Picc. 1
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.
Vib.
Perc. 2
Perc. 3
Hp.
Pno.

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

205 ♩ = ♫ (♩ = 120) Pompous

Picc. 2.3
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timpani
Vib.
(S.D.)
Perc. 2
(B.D./Cym.)
Perc. 3

Tambourine

Hp.

Pno.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

205 ♩ = ♫ (♩ = 120) Pompous

at the frog
mf
at the frog
mf

218

This section of the score includes parts for Picc. 2.3, Picc., Ob. 1.2, Ob. 3, Cl. 1.2, B. Cl., Bsn. 1.2, and Cbsn. The woodwind parts feature continuous eighth-note patterns with grace notes. The brass part consists of sustained notes. Measure 218 concludes with a dynamic *f*.

This section includes parts for Hn. 1.2, Hn. 3.4, C Tpt. 1.2.3, Tbn. 1.2, B. Tbn., and Tba. The brass parts play eighth-note chords. The percussion parts (Perc. 1, Perc. 2, Perc. 3) provide rhythmic support with various patterns.

The Timpani (Timp.) and Piano (Pno.) are shown with rests throughout the measures, indicating they are not active in this specific excerpt.

This section includes parts for Perc. 1, Perc. 2, and Perc. 3. They continue their rhythmic patterns established in the previous section.

The Harp (Hp.) and Piano (Pno.) both have rests in this section, indicating they are silent.

This section includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The strings play eighth-note patterns with grace notes, while the bassoon provides harmonic support.

218

This section continues with the same instrumentation as the previous one. The strings maintain their eighth-note patterns, and the bassoon continues its harmonic function. Measure 218 ends with a dynamic *f*.

227

Picc. 2.3
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
(Tamb.)
Perc. 1
(S.D.)
Perc. 2
(B.D./Cym.)
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

open, stand up confidently, bell up
f aggressively patriotic
open, stand up confidently, bell up
f aggressively patriotic
f wild!
gliss.
with trombones
f manic

222 223 224 225 226 227 228

233

Picc. 2.3
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
open, stand up confidently, bell up
f aggressively patriotic

C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Perc. 3

Hp.
Pno.

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

229 230 231 232 233 234 235

Picc. 2.3
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Tim.
Perc. 1
(Tamb.)
Perc. 2
(S.D.)
Perc. 3
(B.D./Cym.)
Pno.
Harp
Vln. I
Vln. II
Vla.
Vcl.
Cb.

Picc. 2.3
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Perc. 3

Hp.
Pno.

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

Musical score page 68, featuring multiple staves of musical notation for various instruments. The top section includes Flute 1.2, Picc., Ob. 1.2, Ob. 3, Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, Tpt. 1.2.3, Tbn. 1.2, B. Tbn., Tba., Timpani, Percussion 1, Percussion 2, Percussion 3, Horn, Piano, and Strings (Vln. I, Vln. II, Vla., Vc., Cb.). The score is in E-flat Major. Measure 68 begins with a dynamic ff for Flute 1.2. Measures 69-70 show sustained notes with dynamics p, ff, and ff. Measure 71 features a glissando for Tbn. 1.2, B. Tbn., and Tba. Measures 72-73 show sustained notes with dynamics p, ff, and ff. Measure 74 shows a dynamic ff for Timpani. Measures 75-76 show sustained notes with dynamics p, ff, and ff. Measure 77 shows a dynamic ff for Piano. Measures 78-79 show sustained notes with dynamics p, ff, and ff. Measure 80 shows a dynamic ff for Piano. Measures 81-82 show sustained notes with dynamics p, ff, and ff. Measure 83 shows a dynamic ff for Piano. Measures 84-85 show sustained notes with dynamics p, ff, and ff. Measure 86 shows a dynamic ff for Piano. Measures 87-88 show sustained notes with dynamics p, ff, and ff. Measure 89 shows a dynamic ff for Piano. Measures 90-91 show sustained notes with dynamics p, ff, and ff. Measure 92 shows a dynamic ff for Piano. Measures 93-94 show sustained notes with dynamics p, ff, and ff. Measure 95 shows a dynamic ff for Piano. Measures 96-97 show sustained notes with dynamics p, ff, and ff. Measure 98 shows a dynamic ff for Piano. Measures 99-100 show sustained notes with dynamics p, ff, and ff. Measure 101 shows a dynamic ff for Piano. Measures 102-103 show sustained notes with dynamics p, ff, and ff. Measure 104 shows a dynamic ff for Piano. Measures 105-106 show sustained notes with dynamics p, ff, and ff. Measure 107 shows a dynamic ff for Piano. Measures 108-109 show sustained notes with dynamics p, ff, and ff. Measure 110 shows a dynamic ff for Piano. Measures 111-112 show sustained notes with dynamics p, ff, and ff. Measure 113 shows a dynamic ff for Piano. Measures 114-115 show sustained notes with dynamics p, ff, and ff. Measure 116 shows a dynamic ff for Piano. Measures 117-118 show sustained notes with dynamics p, ff, and ff. Measure 119 shows a dynamic ff for Piano. Measures 120-121 show sustained notes with dynamics p, ff, and ff. Measure 122 shows a dynamic ff for Piano. Measures 123-124 show sustained notes with dynamics p, ff, and ff. Measure 125 shows a dynamic ff for Piano. Measures 126-127 show sustained notes with dynamics p, ff, and ff. Measure 128 shows a dynamic ff for Piano. Measures 129-130 show sustained notes with dynamics p, ff, and ff. Measure 131 shows a dynamic ff for Piano. Measures 132-133 show sustained notes with dynamics p, ff, and ff. Measure 134 shows a dynamic ff for Piano. Measures 135-136 show sustained notes with dynamics p, ff, and ff. Measure 137 shows a dynamic ff for Piano. Measures 138-139 show sustained notes with dynamics p, ff, and ff. Measure 140 shows a dynamic ff for Piano. Measures 141-142 show sustained notes with dynamics p, ff, and ff. Measure 143 shows a dynamic ff for Piano. Measures 144-145 show sustained notes with dynamics p, ff, and ff. Measure 146 shows a dynamic ff for Piano. Measures 147-148 show sustained notes with dynamics p, ff, and ff. Measure 149 shows a dynamic ff for Piano. Measures 150-151 show sustained notes with dynamics p, ff, and ff. Measure 152 shows a dynamic ff for Piano. Measures 153-154 show sustained notes with dynamics p, ff, and ff. Measure 155 shows a dynamic ff for Piano. Measures 156-157 show sustained notes with dynamics p, ff, and ff. Measure 158 shows a dynamic ff for Piano. Measures 159-160 show sustained notes with dynamics p, ff, and ff. Measure 161 shows a dynamic ff for Piano. Measures 162-163 show sustained notes with dynamics p, ff, and ff. Measure 164 shows a dynamic ff for Piano. Measures 165-166 show sustained notes with dynamics p, ff, and ff. Measure 167 shows a dynamic ff for Piano. Measures 168-169 show sustained notes with dynamics p, ff, and ff. Measure 170 shows a dynamic ff for Piano. Measures 171-172 show sustained notes with dynamics p, ff, and ff. Measure 173 shows a dynamic ff for Piano. Measures 174-175 show sustained notes with dynamics p, ff, and ff. Measure 176 shows a dynamic ff for Piano. Measures 177-178 show sustained notes with dynamics p, ff, and ff. Measure 179 shows a dynamic ff for Piano. Measures 180-181 show sustained notes with dynamics p, ff, and ff. Measure 182 shows a dynamic ff for Piano. Measures 183-184 show sustained notes with dynamics p, ff, and ff. Measure 185 shows a dynamic ff for Piano. Measures 186-187 show sustained notes with dynamics p, ff, and ff. Measure 188 shows a dynamic ff for Piano. Measures 189-190 show sustained notes with dynamics p, ff, and ff. Measure 191 shows a dynamic ff for Piano. Measures 192-193 show sustained notes with dynamics p, ff, and ff. Measure 194 shows a dynamic ff for Piano. Measures 195-196 show sustained notes with dynamics p, ff, and ff. Measure 197 shows a dynamic ff for Piano. Measures 198-199 show sustained notes with dynamics p, ff, and ff. Measure 200 shows a dynamic ff for Piano.

6 [263] ♩ = ♩. Insistent

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.
Glock.
Perc. 2
Perc. 3

Hp.

Pno.

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

Fl. 1.2 *ff*

Picc.

Ob. 1.2 *ff*

Ob. 3 *ff*

Cl. 1.2 *ff*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2 *a2 bells up*

Hn. 3.4 *a2 bells up*

C Tpt. 1.2.3

Tbn. 1.2 *a2*

B. Tbn.

Tba.

Tim.

Glock.

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

278

Fl. 1.2
Pic.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timp.
Glock.
Perc. 2
(S.D.)
Perc. 3
(B.D.)

Hp.

Pno.

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

278 279 280 281 282 283 284

Fl. 1.2 **ff**

Picc. **ff**

Ob. 1.2 **ff**

Ob. 3 **ff**

Cl. 1.2 **ff**

B. Cl. **ff**

Bsn. 1.2 **ff**

Cbsn. **ff**

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2 *soli, triumphant and majestic* **ff**

B. Tbn. *soli, triumphant and majestic* **ff**

Tba. **ff**

Timp. **ff**

Tam-tam

Perc. 1 **ff** (S.D.)

Perc. 2 **ff** (B.D.)

Perc. 3 **ff**

Hp. *gliss.*

Pno. **ff**

Vln. I **ff**

Vln. II **ff**

Vla. **ff**

Vc. **ff**

Cb. **ff**

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Tim.
Perc. 1
Perc. 2
Perc. 3

Hp.
Pno.

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

The Course of Empire - III - Full Score (Transposed)

molto rit.

Musical score page 308, featuring the following instruments:

- Fl. 1.2
- Picc.
- Ob. 1.2
- Ob. 3
- Cl. 1.2
- B. Cl.
- Bsn. 1.2
- Cbsn.
- Hn. 1.2
- Hn. 3.4
- C Tpt. 1.2.3
- Tbn. 1.2
- B. Tbn.
- Tba.
- Timpani
- Perc. 1
- (S.D.)
- Perc. 2
- (B.D.)
- Perc. 3
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Text markings include: *a2 soli, triumphant and majestic*, *bring out*, *diss.*, *8va*, *div.*, and *molto rit.*.

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(♩ = 60) G.P.

315 316 317 318 319 320

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Glock. *Glockenspiel, hard mallets*
ff
Perc. 2
Perc. 3
Hpf.
ff
Pno.
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.

The Course of Empire III Full score (Transposed)

331

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Glock.
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

attacca

To Tam-t.
To Tom-t.
Low Tom-t., sticks
(B.D.)
ff cresc. *gloss.*
ff *fff*

331

attacca

IV. Hubris

Catastrophic ♩ = 72

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Catastrophic ♩ = 72

1 2 3 4 5 6 7

8 *poco accel.*

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
quarter notes full value
sub. ff
Bsn. 1.2
quarter notes full value
sub. ff
Cbsn.
quarter notes full value
sub. ff

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
quarter notes full value
B. Tbn.
quarter notes full value
Tba.
quarter notes full value

Timp.
f *ff*

Perc. 1
(Tom-t.)
Perc. 2
ff
p
(B.D./Cym.)
Perc. 3

Hp.

Pno.
quarter notes full value
sub. ff

8 *poco accel.*

Vln. I
Vln. II
Vla.
Vc.
quarter notes full value
sub. ff
Cb.
quarter notes full value
sub. ff

[12] Menacing ♫ = 84

The Course of Empire - IV - Full Score (Transposed)

poco rit.

A detailed musical score page for orchestra and piano, numbered 28. The page features a complex arrangement of instruments across multiple staves. The top half includes Flute 1.2, Piccolo, Oboe 1.2, Bassoon 1.2, Clarinet 1.2, Bass Clarinet, Cello 3, Double Bass 3, Horn 1.2, Trombone 3.4, Trombone C 1.2.3, Bass Trombone, Tuba, Timpani, and three Percussion parts. The bottom half includes Violin I, Violin II, Viola, Cello, and Bass. The score consists of four systems of music. The first system starts with a dynamic of ff. The second system begins with a dynamic of ffp. The third system starts with a dynamic of f. The fourth system concludes with a dynamic of p. Various performance instructions like '3', 'ff', 'f', 'ffp', 'gliss.', 'div.', 'non div.', and 'poco rit.' are placed above the staves. Measure numbers 28 are indicated at the beginning of each system.

Fl. 1.2 = 68 **33 Hurried** = 136

Ob. 1.2 **a2 bells up** **ff** **ff** **fff**

Ob. 3 **ff** **ff** **fff**

Cl. 1.2 **a2 bells up** **ff** **ff** **fff**

B. Cl. **ff** **ff** **fff**

Bsn. 1.2 **ff** **ff** **fff**

Cbsn. **ff** **ff** **fff**

Hn. 1.2 **ff** **ff** **fff**

Hn. 3.4 **ff** **ff** **fff**

C Tpt. 1.2.3 **ff** **ff** **fff**

Tbn. 1.2 **ff** **ff** **fff**

B. Tbn. **ff** **ff** **fff**

Tba. **ff** **ff** **fff**

Timp. **ff** **ff** **fff**

Perc. 1 **Tam-tam** **pp** **fff**

(S.D.) **Low Tom-t.** **To Mar.**

Perc. 2 **ff** **pp** **fff**

(B.D.) **To Xyl.**

Perc. 3 **ff** **pp** **fff**

Hp. **ff** **ff** **fff**

Pno. **ff** **ff** **fff**

Vln. I = 68 **33 Hurried** = 136

Vln. II

Vla.

Vc.

Cb.

The Course of Empire - IV - Full Score (Transposed)

31 32 33 34 35 36 37

This page contains six staves of musical notation for orchestra and piano. The top staff includes Flute 1.2, Picc., Oboe 1.2, Oboe 3, Clarinet 1.2, Bassoon 1.2, and Bassoon 3. The second section starts with a bassoon solo followed by woodwind entries. The third section features a piano part with dynamic markings like ff, f, fp, and sfz. The fourth section includes parts for Percussion 1, Marimba, Xylophone, and Harp. The final section concludes with a piano part.

The Course of Empire - IV - Full Score (Transposed)

Fl. 1.2 4 **57** 3 **4** 4 **3** **4**

Picc. =ff 3 sffz f

Ob. 1.2 =ff 3 sffz f

Ob. 3 =ff 3 sffz f

Cl. 1.2 =ff 3 sffz f

B. Cl. sffz

Bsn. 1.2 sffz

Cbsn. sffz

Hn. 1.2 4 sffz 3 **4** 4 **3** **4** ffmf

Hn. 3.4 f 3 sffz ffmf

C Tpt. 1.2.3

Tbn. 1.2 =sffz f 3 sffz

B. Tbn. sffz f 3 sffz

Tba. sffz

Tim. 4 sffz 3 **4** 4 **3** **4**

Perc. 1 sffz

Mar.

Xyl. white note gliss. gliss. f

Hp. ff 3 ff gliss. C#

D=E=C#B=A E=F=G#A=B

Pno.

Vln. I 4 **57** 3 **4** non div. 4 **3** **4**

Vln. II =ff non div. non div.

Vla. =ff

Vc. =ff

Cb. sffz

The Course of Empire - IV - Full Score (Transposed)

The Course of Empire IV - Full Score (Transposed)

64

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Mar.
Xyl.
Hp.
Pno.

3 4 pizz.

Vln. I

sffz pizz.

Vln. II

sffz pizz.

Vla.

sffz

Vc.

sffz

Cb.

sffz

4 4

64

arco 6 3 non div. ff p 3 3 3

arco 6 3 non div. ff p 3 3

arco, non div. ff p 3 3 3

arco 3 ff p 3 3

arco 3 ff

This page from a musical score features a dense arrangement of 20 different instruments, each with its own staff. The instruments listed on the left are: Fl. 1.2, Picc., Ob. 1.2, Ob. 3, Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2.3, Tbn. 1.2, B. Tbn., Tba., Timp., Perc. 1, Mar., Xyl., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures by vertical bar lines. Measure 1 starts with a common time signature (3/4) and includes dynamic markings such as *p*, *f*, and *mf*. Measures 2 and 3 show a transition to a 4/4 time signature, with specific dynamics like *a2* and *f*. Measure 4 returns to 3/4 time. Measure 5 features a dynamic *mf* and a performance instruction "insert straight mute". Measures 6 and 7 continue in 3/4 time. Measure 8 shows a return to 4/4 time with dynamic *f*. Measures 9 and 10 conclude in 3/4 time. The score uses various musical notation elements including stems, beams, and grace notes. Some staves have multiple clefs (e.g., bass and treble) and key signatures. Measure 11 is indicated at the top right.

The Course of Empire - IV - Full Score (Transposed)

582 **4** **4** **3** **2**

Picc. 2.3
Picc. 1
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.

5 **4** **4** **3** **2**

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

5 **4** **3** **2**

Timp.

582 **4** **4** **3** **2**

Perc. 1
Mar.
Xyl.
Hpt.
Pno.

582 **4** **4** **3** **2**

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

2

Picc. 2.3
Picc. 1
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.

4

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

2

Timp.
Perc. 1
Mar.
Xyl.
Hp.
Pno.

4

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

4 3 2 3

Picc. 2.3
Picc. 1
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

101

Picc. 2.3
Picc. 1
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timpani
Perc. 1
Perc. 2
Sand Block
Perc. 3
Xylophone
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vcl.
Cbsn.

non div., pitchless scratch tone,
mute strings with left hand
sffz

non div., pitchless scratch tone,
mute strings with left hand
sffz

non div., pitchless scratch tone,
mute strings with left hand
sffz

pitchless scratch tone,
mute strings with left hand
overpressure*
f
mp
arco
div. a 2
mp

Picc. 2.3
Picc. 1
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Timpani

Perc. 1
Perc. 2
Xyl.

Hpf.

Pno.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

solo

f 5 *ff* *f*

p *f* *p* *f* *p* *f*

p *f*

p *f*

p *f*

Bongos, hard mallets

p *f*

mp sub. pp *mp sub. pp* *mp sub. pp*

f *p* *f*

sfz *sfz*

*non div. overpressure** *scratch*

p *sfz* *non div. overpressure** *scratch*

p *sfz* *non div. overpressure** *scratch*

v *f* *mp* *v* *f* *mp* *v* *f* *mp*

104 105 106

Fl. 1.2
Picc. 1
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl. 5 ff ff' ff
Bsn. 1.2
Cbsn.
Hn. 1.2 ff ffp
Hn. 3.4 3 3 ffp
C Tpt. 1.2.3 n ff
Tbn. 1.2 p f
B. Tbn. p f
Tba.
Timp.
Perc. 1 (Sand Bl.) (Bongos.) p mp
Perc. 2 mp sub pp mp sub pp mp sub pp
(Wblks.) Xyl. p f p mp sfz
Hp.
Pno.
Vln. I overpressure scratch p sfz
Vln. II overpressure scratch p sfz
Vla. overpressure scratch p sfz
Vc. f mp f mp f mp
Cb. unis. pitchless scratch tone, mute strings with left hand

110

Flute 1.2 *ff vicious*
Picc. *ff vicious*
Ob. 1.2 *ff vicious*
Ob. 3 *ff vicious*
Cl. 1.2 *ff vicious*
Eb Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2 *ff*
Hn. 3.4 *ff*
C Tpt. 1.2.3
Tbn. 1.2 *ff vicious*
B. Tbn. *ff vicious*
Tba. *ff vicious* damp

Timpani *f* *mp* *mf*

Perc. 1 *ff* *p* *f* *mf* *fp* *ff*
Perc. 2 *ff* *pp* *mp* *sub. pp* *mp* *sub. pp* *mp* *sub. pp*
Xyl. *ff* *p* *f*

Hp. *pp*

Pno.

Vln. I *ff vicious* *ord.* *gliss.* *overpressure* *p* *sfz* *scratch*
Vln. II *ff vicious* *ord.* *gliss.* *non div. overpressure* *p* *sfz* *scratch*
Vla. *ff vicious* *ord.* *gliss.* *non div. overpressure* *p* *sfz* *scratch*
Vc. *ff* *ff vicious* *as before* *mp* *f* *mp* *f* *mp*
Cb. *ff* *ff vicious* *arco* *div. a 2* *f*

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

114 115 116 117

151

3 119

4

2

4

3 4

2

4

3 4

2

4

3 119

4

2

4

The Course of Empire - IV - Full Score (Transposed)

The image shows a double-page spread of a musical score for Gustav Mahler's Symphony No. 5. The top half of the page (measures 124-125) features a dense arrangement of woodwind instruments (Flute 1.2, Piccolo, Oboe 1.2, Oboe 3, Clarinet 1.2, Bassoon 1.2, Eb Clarinet), brass (Corno 1.2.3, Trombone 1.2, Bass Trombone, Tuba), and percussion (Horn 1.2, Horn 3.4, Timpani, Percussion 1, Percussion 2, Percussion 3, Harp, Piano). The bottom half (measures 125-126) focuses on the string section (Violin I, Violin II, Viola, Cello) and includes a piano part. The score is characterized by its complexity, with many dynamic markings (ff, f, ffz, sffz) and specific performance instructions (e.g., 'stopped', 'chromatic clusters', 'non div. scratch', 'To Xyl.', 'Tam-t.', 'pitchless scratch tone, mute strings with left hand'). Measure numbers 125 and 126 are prominently displayed at the beginning of their respective sections.

155

137

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Tim.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo, mockingly
ff
f
ff

a²
f mockingly
a² open
ff
a² open
ff
ff

remove mute
*1. solo, open
mockingly*
ff
ff
ff

soli, mockingly
ff
To B.D.

soli, mockingly
ff
(chromatic cluster)
fffz

137
ff
mp
p
f
ff
ff
pizz.
ff
fffz

137 138 139 140 141 142

151 **Imposing** = 120
To Picc. 2.3

To Picc. 2.3

151 **Imposing** $\text{♩} = 120$ To Picc. 2.3

Fl. 1.2
Picc.
Ob. 1.2
Ob. 3
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

4

To Eng. Hn.
To B. Cl.

p **mp**

4

3

4

3

ff sub. p

(Kick)

p

(Tam-t.)

Marimba, hardest possible mallets (without damaging bars)

p

(B.D.)

fff **sub. p**

8vb

4

3

151 **Imposing** $\text{♩} = 120$

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

4

3

non div. **3** **3** **3** **3**
p
col legno **3** **3** **p**

p

p

mp

3 *accel. poco a poco*

4

3

Fl. 1.2
Picc.
Ob. 1.2
English Horn
Eng. Hn.
Cl. 1.2
Bass Clarinet in B \flat
B. Cl.
Bsn. 1.2
Cbsn.
3 *mp* **4** *mf* **3** *mf*
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
3 *mf* **4** *mf* **3** *mf*
Tim. *mp* *mf*
Perc. 1 *mp* *mf* (Tam-t.)
Mar. *mp* *mf*
Perc. 3 *mp* *mf*
Hp. *mp* *mf* *mf*
D \sharp C \sharp B \sharp E \sharp F \sharp G \sharp A \sharp
Pno. *mp* *mf* *mf*
3 *accel. poco a poco* **4** *col legno* **3** *arc o ord.*
Vln. I *mp* *mf* *mf*
Vln. II *mp* *mf* *mf*
Vla. *arc o ord.* *mf* *mf* *mf* *mf*
Vcl. *mp* *mf* *mf* *mf*
Cb. *mp* *mf* *mf* *f*

The Course of Empire - IV - Full Score (Transposed)

175

Picc. 2.3
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

173 174 175 176

accel.

accel.

Musical score for strings and basso continuo, measures 3-4. The score includes parts for Vln. I (div. a 2), Vln. II, Vla., Vc., and Cb. The key signature changes from A major (three sharps) to D major (one sharp). Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measures 3 and 4 feature sixteenth-note patterns with grace marks and slurs.

184 Pressing ♩ = 152

4

Picc. 2.3
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.

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

184 Pressing ♩ = 152

183

The Course of Empire - IV - Full Score (Transposed)

3 5 4 4 193

Picc. 2.3
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.

Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.

Tim. 3 5 4 4 193

Perc. 1
Perc. 2
Xyl.
Hp. B \sharp

Pno.

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

Picc. 2.3
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
(Kick)
(Tom-t.)
Perc. 2
Xyl.
gliss.
Hp.
gliss.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

accel.

Picc. 2.3
ff

Picc.

Ob. 1.2
a2

Eng. Hn.

Cl. 1.2
a2

E♭ Cl.

Bsn. 1.2
ff

Cbsn.
ff

Hn. 1.2
ord.
ff

Hn. 3.4
ord.
ff

C Tpt. 1.2.3
3 ff

Tbn. 1.2
ff

B. Tbn.
ff

Tba.
ff

Timp.
ff

Perc. 1
ff

Perc. 2
ff

Perc. 3

Hp.
ff

Pno.
ff

accel.

Vln. I
on the string
ff

Vln. II
on the string
ff

Vla.
on the string
ff

Vc.
ff

Cb.
ff

201 Grotesque ♩ = 168

This section of the score consists of 12 staves. The top six staves (Picc. 2.3, Picc., Ob. 1.2, Eng. Hn., Cl. 1.2, Eb Cl.) play eighth-note patterns primarily in **fff**, with occasional **ff** dynamics. The bottom six staves (Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2.3, Tbn. 1.2) play eighth-note patterns primarily in **fff**, with occasional **ff** dynamics. The instruments in the middle (Tba., Timp., Perc. 1, Perc. 2, Perc. 3) provide rhythmic support with various dynamic markings like **fff aggressively driving**, **(Kick)**, **(Brake)**, **ord.**, **ff**, **gliss.**, **damp**, **rimshot**, **choke damp**, and **highest note possible**.

201 Grotesque ♩ = 168

This section shows five staves for the strings: Vln. I, Vln. II, Vla., Vc., and Cb. They play eighth-note patterns primarily in **fff**. At measure 202, they switch to **pp** dynamics. From measure 203 onwards, they play **free bows**, indicated by a bowing symbol above the staff. The **pp** dynamic is also maintained during this bowing section.

206 $\text{♩} = 84$

Picc. 2.3
Picc.
Ob. 1.2
Eng. Hn.
Cl. 1.2
Eb Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

206 $\text{♩} = 84$ non div.

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

attacca

V. Ephemera

4 Desolate $\text{♩} = 60$

Vln. I
Vln. II soli, con sord.
Vla.
Vc.
Cb.

1 2 3 4 5 6 7 8 9

10

Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

10 3 4 4 3 4

10 11 12 13 14

rit. **17** A tempo

Perc. 1
Perc. 3
Hp.
Pno.

Vibraphone, very soft mallets
Glockenspiel, medium mallets
 $D\flat C\sharp B\flat E\flat F\sharp G\sharp A\sharp$

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

tutti, con sord., non vib.
div., non vib.
ppp
tutti div., con sord., non vib.
ppp
con sord., non vib.
remove mute

15 16 17 18 19 20 21

Vib. 3
 Perc. 2
 Glock.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

22 23 24 25 26 27

3 4 4

25

Suspended Cymbal, very soft mallets

To Mar.

vib. 3
 n p
5

vib. 3
 n p
5

vib. 4
 n

vib. 4
 gliss.

p mf
p

22

23

24

25

26

27



Vib. $\frac{4}{4}$ 3 $\frac{4}{4}$ rit.
 Glock. 5 *
 Hp. 3
 Pno. 5
 Vln. I $\frac{4}{4}$ p pp rit.
 Vln. II pp p n
 Vla. 3
 Vc. solo attach practice mute
 Cb.

28

29

30

31

32

33

34 **Dreary** ♩ = 52

Vib. *pppp cold*

Mar. *Marimba, very soft mallets*

Glock. *pppp cold*

Hp. *l.v. all* *pppp cold*

34 **Dreary** ♩ = 52

C: B♭ E: ♫

Vln. I (div. a 2) *gli altri*

Vln. II *ppp*

Vla.

Vc. *solo practice mute (artino or metal)*

Cb.

34

35

36

37

38

二

Crotales, place upside-down on head of 29" timpano, and strike them with hard mallets. Move pedal as indicated.

Musical score for orchestra and piano, page 10, measures 5-6.

Measure 5:

- Timp.**: Rest
- Vib.**: Notes on G, A, B, C, D, E, F, G
- Mar.**: Notes on G, A, B, C, D, E, F, G
- Glock.**: Rest
- Hp.**: Notes on G, A, B, C, D, E, F, G
- Pno.**: Notes on G, A, B, C, D, E, F, G (solo dynamic)

Measure 6:

- Timp.**: *l.v. all* (5 notes) *mp*
- Vib.**: Pedal 3, gliss. 6, Pedal 6
- Mar.**: Notes on G, A, B, C, D, E, F, G
- Glock.**: Rest
- Hp.**: Notes on G, A, B, C, D, E, F, G
- Pno.**: Notes on G, A, B, C, D, E, F, G (solo dynamic)
- Vln. I**: (gli altri) gliss. # (3 notes) *mp*
- Vln.**: (solo) 5 notes
- Vla.**: (solo) 5 notes
- Vc.**: (solo) 5 notes
- Cb.**: Rest

Text: continue ad lib. until sound dies

39

40

41

42

Crot. on Timp.

Vib.

Mar.

Glock.

Hp.

Pno.

Vln. I (gli altri)

Vln. II (solo)

Vla. (solo)

Vc. (solo)

Cb.

Measure 43: Crot. on Timp. rests. Vib. eighth-note pairs. Mar. eighth-note pairs. Glock. eighth-note pairs. Hp. eighth-note pairs. Pno. eighth-note pairs. Vln. I (gli altri) eighth-note pairs. Vln. II (solo) eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs. Cb. rests.

Measure 44: Crot. on Timp. rests. Vib. eighth-note pairs. Mar. eighth-note pairs. Glock. eighth-note pairs. Hp. eighth-note pairs. Pno. eighth-note pairs. Vln. I (gli altri) eighth-note pairs. Vln. II (solo) eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs. Cb. rests.

Measure 45: Crot. on Timp. rests. Vib. eighth-note pairs. Mar. eighth-note pairs. Glock. eighth-note pairs. Hp. eighth-note pairs. Pno. eighth-note pairs. Vln. I (gli altri) eighth-note pairs. Vln. II (solo) eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs. Cb. rests.

Measure 46: Crot. on Timp. rests. Vib. eighth-note pairs. Mar. eighth-note pairs. Glock. eighth-note pairs. Hp. eighth-note pairs. Pno. eighth-note pairs. Vln. I (gli altri) eighth-note pairs. Vln. II (solo) eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs. Cb. rests.

43

44

45

46



Vib.

Mar.

Glock.

Hp.

Pno.

Vln. I (div. a 2)

Vln. II

Vla.

Vc.

Cb.

Measure 47: Vib. eighth-note pairs. Mar. eighth-note pairs. Glock. eighth-note pairs. Hp. eighth-note pairs. Pno. eighth-note pairs. Vln. I (div. a 2) eighth-note pairs. Vln. II eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs. Cb. rests.

Measure 48: Vib. eighth-note pairs. Mar. eighth-note pairs. Glock. eighth-note pairs. Hp. eighth-note pairs. Pno. eighth-note pairs. Vln. I (div. a 2) eighth-note pairs. Vln. II eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs. Cb. rests.

Measure 49: Vib. eighth-note pairs. Mar. eighth-note pairs. Glock. eighth-note pairs. Hp. eighth-note pairs. Pno. eighth-note pairs. Vln. I (div. a 2) eighth-note pairs. Vln. II eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs. Cb. rests.

Measure 50: Vib. eighth-note pairs. Mar. eighth-note pairs. Glock. eighth-note pairs. Hp. eighth-note pairs. Pno. eighth-note pairs. Vln. I (div. a 2) eighth-note pairs. Vln. II eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs. Cb. rests.

47

48

49

50

51

[52] Solemn ♩ = 60

very soft mallets

pppp barely above a whisper

1000000000

Vln. I

(solo) *n*

Vln. II

(solo) *n*

Vla.

Vc.

(solo) *n*

remove mute

remove mute

remove mute

soli div. a 4
senza sord., non vib.

mp

mp

mp

mp

p

p

p

p

mp

mp

mp

mp

p

p

p

p

52 53 54 55 56 57 58 59

52 53 54 55 56 57 58 59

63

62

Vib. -
Mar. -
Glock. -
Hpf. -
Pno. -
Vln. I solo 8va 1
Vln. II -
Vla. -
Vcl. pizz. solo arco, senza sord.
Cbs. -

To Sus. Cym. *p* *legg.*
(Glock.), soft mallets
D \flat C \sharp B \natural E \flat F \sharp G \sharp A \natural

63

Vln. I tutti, senza sord., vib. *p*
Vln. II -
Vla. -
Vcl. tutti div., senza sord. non vib.
Cbs. -

60

61

62

63

64

65

60

67

Vib. Suspended Cymbal, soft mallets
 Mar.
 Glock.
 Hpt.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

68 69 70 71 72 73

rit.

75

Vib. *ff* * choke //

Perc. 2 //

Glock. *ff* //

Hp. *ff* //

Pno. *ff* Bb Eb G# //

Vln. I non div. 75 (V) *ff-mf* (V) rit. 6 4 //

Vln. II 5 *ff-mf* (V) *ff* 4 4 //

Vla. (div. a 2) widen and speed up vib. dramatically with cresc. soli molto vib. (V) relax vib. with dim. regular vib. calmer //

Vc. *ff intense and pained* *sff* *sff* *sff* *f* *mf* //

Cb. *gliss.* 5 *ff* *n* *p* *pp* //

74 75 76 77 78 79 80

81 A tempo, resolute

Bsn. 1.2 Cbsn. Vib. Perc. 2 Glock. Hp. Pno.

81 A tempo, resolute

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

81 82 83 84 85 86

=

88

Bsn. 1.2 Cbsn. Vib. Mar. Glock. Hp. Pno.

88

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

87 88 89 90 91 92

15

93

Suspended Cymbal, as at beginning

Tim. - - - - - *gloss.* *gloss.* *gloss.* *gloss.*

Vib. - - - - - *mp* 5 *ped.* #⁵ #⁵

Mar. - - - - - *n* - - - - - *n*

Glock. - - - - - B.D. *n* - - - - - *pppp*

Hp. - - - - - *mp* 5 *#*⁵

Pno. - - - - - *mp* *ped.* - - - - -

93

Vln. I (div. a 3) *pp* *8va* *dim. poco a poco* ***

Vln. II (div. a 3) *pp* *8va* *dim. poco a poco* ***

Vla. (div. a 3) *pp* *con sord.* *dim. poco a poco* ***

Vc. (div. a 3) *pp* *con sord.* *dim. poco a poco* ***

Cb. *pp* *con sord.* *dim. poco a poco* ***

gloss. *gloss.* *gloss.* *gloss.*

D=C#B E=F#G#A

solo, distant and dreamlike
* create a muffled sound by closing the lid of the piano, using the una corda pedal, or dampening the strings with tuning felt (at the player's discretion).

93 94 95 96 97 98 99

105 rit.

Tim. *gliss.*

Vib. *3* *mp* *ped.*

Perc. 2 *(Sand Bl.)* *pppp*

Perc. 3 *(B.D.)*

Hp. *3* *mp*
D \flat C \sharp B \flat E \flat F \sharp G \sharp A \flat

Pno. *dim. poco a poco* *3* *3* *3* *3*

Vln. I (div. a 3) *105 rit.*

Vln. II (div. a 3) *dim. poco a poco* *dim. poco a poco*

Vla. (div. a 3) *dim. poco a poco* *

Vc. (div. a 3) *dim. poco a poco* *

Cb. *n*

Tim. gliss.

Vib. 3

Perc. 2

Perc. 3

Hp. 3

Pno. 3 5 ppp

Vln. I (div. a 3) solo, attach practice mute n ppp

Vln. II (div. a 3) ppp

Vla. (div. a 3) solo, attach practice mute ppp

Vc. (div. a 3) solo, attach practice mute ppp

Cb.

112 Dazed ♩ = 48

Tim. Vib. Perc. 2 Perc. 3 Hp. Pno.

c. 5" c. 4"

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

remove practice mute, attach regular mute

(solo, con sord.)

drop out one by one, ad lib.

September 7th, 2019
New York, NY

112

113

114

115

116

117

118