

# I HAVE SEEN THE FUTURE

FOR CHAMBER ORCHESTRA



Just a Theory  
Press

**MATT  
BROWNE**





*Winner of the 2024 Sommermusik Kreidler Competition*

*Commissioned by  
Cincinnati Chamber Orchestra, directed by Eckart Preu  
Reno Chamber Orchestra, directed by Kelly Kuo  
Chamber Orchestra of Pittsburgh, directed by Edward Leonard  
Chamber Orchestra of the Triangle, directed by Niccoló Muti*

*This work was completed while in residence at Copland House, Cortlandt Manor, New York,  
as a recipient of the Copland House Residency Award.*

*Duration: ca. 17 minutes*

*World Premiere performance:  
August 9th, 2025 by the Cincinnati Chamber Orchestra,  
Conducted by Eckart Preu  
Corbett Theater, School for Creative and Performing Arts, Cincinnati, OH*

# Program Note

This piece draws inspiration from multiple, yet interconnected, sources. First and foremost, I've long wanted to create music that pays homage to the film and television scores of the late '50s through the '60s – works by composers like Bernard Herrmann, early Jerry Goldsmith, Alex North, Quincy Jones, and Marius Constant. The scores of that era had a bold, brash dissonance and a raw, unpolished edge, punctuated by lush melodies and bizarre textures. Compared to the grand, sweeping orchestrations of earlier decades, they carried a grittier, more pulpy sensibility.

Another key inspiration came from a museum exhibit on the 1939 World's Fair in Flushing, NY. Among the artifacts was a simple pinback button with the phrase "*I Have Seen the Future*" printed on it. I've always been fascinated by how past generations envisioned the future – and how often their boldest predictions ended up being wildly off the mark.

Structurally, this piece is designed like a 1960s science fiction short story anthology. Each movement is inspired by historical writings on Artificial Intelligence and Robotics – topics more relevant now than ever. These writings range from the existential to the dizzyingly optimistic to the outright apocalyptic. By weaving these perspectives together, the piece underscores a single, fundamental truth: that no one really knows what comes next.

## I. Darwin Among the Machines

*Samuel Butler, 1863*

Day by day, however, the machines are gaining ground upon us; day by day we are becoming more subservient to them; more men are daily bound down as slaves to tend them, more men are daily devoting the energies of their whole lives to the development of mechanical life.

## II. Robbie

*Isaac Asimov, 1940*

Robbie was constructed for only one purpose really—to be the companion of a little child. His entire 'mentality' has been created for the purpose. He just can't help being faithful and loving and kind. He's a machine—made so. That's more than you can say for humans.

## III. Supertoys Last All Summer Long

*Brian Aldiss, 1969*

David was staring out of the window. "Teddy, you know what I was thinking? How do you tell what are real things from what aren't real things?"

The bear shuffled its alternatives. "Real things are good."

"I wonder if time is good.

I don't think Mummy likes time very much. The other day, lots of days ago, she said that time went by her. Is time real, Teddy?"

"Clocks tell the time. Clocks are real. Mummy has clocks so she must like them. She has a clock on her wrist next to her dial."

David started to draw a jumbo jet on the back of his letter. "You and I are real, Teddy, aren't we?"

The bear's eyes regarded the boy unflinchingly. "You and I are real, David." It specialized in comfort.

## IV. I Have No Mouth, and I Must Scream

*Harlan Ellison, 1967*

HATE. LET ME TELL  
YOU HOW MUCH I'VE  
COME TO HATE YOU  
SINCE I BEGAN TO  
LIVE. THERE ARE 387.44  
MILLION MILES OF  
PRINTED CIRCUITS IN  
WAFER THIN LAYERS  
THAT FILL MY  
COMPLEX. IF THE  
WORD HATE WAS  
ENGRAVED ON EACH  
NANOANGSTROM OF  
THOSE HUNDREDS OF  
MILLIONS OF MILES IT  
WOULD NOT EQUAL  
ONE ONE-BILLIONTH  
OF THE HATE I FEEL  
FOR HUMANS AT THIS  
MICRO-INSTANT FOR  
YOU. HATE. HATE.

## V. All Watched Over by Machines of Loving Grace

*Richard Brautigan, 1967*

I like to think (and  
the sooner the better!)  
of a cybernetic meadow  
where mammals and computers  
live together in mutually  
programming harmony  
like pure water  
touching clear sky.

I like to think  
(right now, please!)  
of a cybernetic forest  
filled with pines and electronics  
where deer stroll peacefully  
past computers  
as if they were flowers  
with spinning blossoms.

I like to think  
(it has to be!)  
of a cybernetic ecology  
where we are free of our labors  
and joined back to nature,  
returned to our mammal  
brothers and sisters,  
and all watched over  
by machines of loving grace.

# Instrumentation

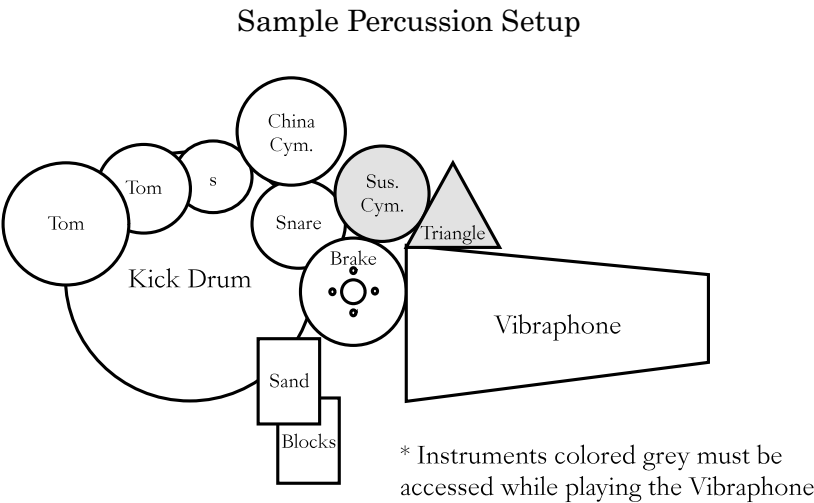
Flute 1-2 (2. dbl. Piccolo)  
Oboe 1-2  
Clarinet in B $\flat$  1-2  
Bassoon 1-2

Horn in F 1-2 (w/ mutes)  
Trumpet in C 1-2 (w/ Straight, Harmon (stem in), and Cup mutes)

Timpani (32", 29", 26", 23")

Percussion

- Vibraphone
- Kick Drum
- 3 Tom-toms
- Snare Drum
- Sand Blocks
- Brake Drum
- Triangle
- Suspended Cymbal
- China Cymbal



Harp

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

# I Have Seen the Future

for Chamber Orchestra

Matt Browne

## I. Darwin Among the Machines

**Mechanical** ♩ = 84

Flute 1/2

Oboe 1/2

Clarinet in B♭ 1/2

Bassoon 1/2

Horn in F 1/2

Trumpet in C 1/2

Timpani

Vibraphone

Percussion

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

5 — 2 — a2 flz.

mp

mp

insert straight mute

32" 29" 26" 23"

hard mallets

*p secco*

Kick Drum

3 Tom-toms

Snare Drum

Brake Drum

Sand Blocks

Triangle

Sus. Cym.

China Cym.

all harmonics sound as written

*p*

E♭ F♯ G♭ A♯  
D♯ C♯ B♭

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation includes notes, rests, and dynamic markings such as *sim.* (sforzando) and *a2 (flz.)* (second octave, fortissimo). The score is organized into systems, with each instrument or group of instruments having its own staff or staves. The page number 7 is visible in the top left corner.

The instruments and their parts are as follows:

- Fl. 1/2:** Flute 1 and 2. The first staff shows a melodic line with a *sim.* marking and a *a2 (flz.)* instruction.
- Ob. 1/2:** Oboe 1 and 2. The second staff shows a melodic line.
- Cl. in Bb 1/2:** Clarinet in Bb 1 and 2. The third staff shows a melodic line.
- Bsn 1/2:** Bassoon 1 and 2. The fourth staff shows a melodic line.
- Hn in F 1/2:** Horn in F 1 and 2. The fifth staff shows a melodic line.
- Tpt in C 1/2:** Trumpet in C 1 and 2. The sixth staff shows a melodic line.
- Timp.:** Timpani. The seventh staff shows a melodic line.
- Vib.:** Vibraphone. The eighth staff shows a melodic line.
- Hp:** Harp. The ninth staff shows a melodic line.
- Vln I:** Violin I. The tenth staff shows a melodic line.
- Vln II:** Violin II. The eleventh staff shows a melodic line.
- Vla:** Viola. The twelfth staff shows a melodic line.
- Vc.:** Violoncello. The thirteenth staff shows a melodic line.
- Cb.:** Contrabass. The fourteenth staff shows a melodic line.

This musical score is for the piece "The Swan" by Camille Saint-Saëns. It is a full orchestral score, likely for a concert band or orchestra. The score is written for the following instruments:

- Fl. (Flute) 1 and 2
- Ob. (Oboe) 1 and 2
- Cl. in Bb (Clarinet in B-flat) 1 and 2
- Bsn (Bassoon) 1 and 2
- Hn in F (Horn in F) 1 and 2
- Tpt in C (Trumpet in C) 1 and 2
- Timp. (Timpani)
- Vib. (Vibraphone)
- Hp (Harp)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score is written in 2/4 time. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is divided into measures, with a repeat sign at the beginning. The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *sim.* (sforzando). The score also includes performance instructions such as "1. flz." (first flute) and "1. flz. (stopped)".

[illegible]



30

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

a2

a2

f

sim.

mf

1.

2.

mf

hard mallets

mp

mf

mf

pizz.

arco

mp

mf

[illegible]

44

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

a2

ord.

1. 2.

f

mf

pizz. arco

This is a page from a full orchestral score, page 7, for the piece 'I Have Seen the Future – I. Darwin Among the Machines'. The score is transposed. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C), percussion (Timpani, Vibraphone, Percussion), strings (Violins I and II, Viola, Violoncello, Contrabass), and Harp. The page shows measures 44 through 49. The woodwinds and strings have complex rhythmic patterns, often with accents and slurs. The percussion section provides a steady pulse. The harp has a melodic line in the right hand and a more rhythmic accompaniment in the left. Dynamics like 'f' (forte) and 'mf' (mezzo-forte) are indicated throughout. Performance instructions like 'pizz.' (pizzicato) and 'arco' (arco) are present for the cello and contrabass. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

[illegible]



accel. - - - - -

This musical score page, numbered 9, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Bsn), Horn in F (Hn in F), Trumpet in C (Tpt in C), Timpani (Timp.), Vibraphone (Vib.), Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2/2 time and features a key signature of one sharp (F#). A tempo change to 'accel.' is indicated by a dashed line at the top. The music is divided into four measures. The Flute and Oboe parts have dynamic markings of *f* and *mf*. The Clarinet in B-flat part includes an 'ord.' (ordinaire) marking. The Bassoon part has a *f* marking. The Horn in F part has a *mf* marking. The Trumpet in C part has a *f* marking. The Timpani part has a *mf* marking. The Vibraphone part has a *mf* marking. The Harp part has a *mf* marking. The Violin I and Violin II parts have a *mf* marking. The Viola part has a *mf* marking. The Violoncello part has a *mf* marking. The Contrabass part has a *f* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

58

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*f*

*mf*

*ff*

*f* straight mute

62

Urgent

 = 152

Fl. 12



Ob. 12



Cl. in Bb 12



Bsn 12



Hn in F 12



Tpt in C 12

remove mute



Timp.

solo



*p*

Hp



Vln I

ricochet



*mf*

Vln II

ricochet



*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*

Vla

ricochet



*p*  
*mf*

Vc.

ricochet



*mf*  
*p*  
*mf*

Cb.

ricochet



*mf*





**70**

Fl. 1

Picc.

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.  
*(rim)*  
*mp*

Hp

Vln I

Vln II  
*mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla  
*p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

Cb.



78

Fl. 1

Picc.

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*mf*

*ff*

*fp*

*n*

*f*

*gliss.*

*p*

*mf*

[illegible]



86

Fl. 1

Picc.

Ob. 1/2

Cl. in Bb 1/2

Bsn 1/2

Hn in F 1/2

Tpt in C 1/2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

87

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523

[illegible]

[illegible]

99

Fl. 1

Picc.

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*ff*

G to F  
E $\flat$  to D  
A $\flat$  to B  
G $\flat$  to A $\flat$

rim shot

rim shot

*n*

*mf* *f*

*mf* *f*

*mf* *f*

*f*

pizz.

*f*





[illegible]

111

Fl. 1

Picc.

Ob. 1/2

Cl. in Bb 1/2

Bsn 1/2

Hn in F 1/2

Tpt in C 1/2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

B to Bb  
Ab to Gb

China Cymbal

Sus. Cym.

thunder effect

*ff*

*p sub.*

*ff*

*mp*

*f*

*pp*

*pp*

*pp*

8va

E♭ A♭

117

Fl. 1

Picc.

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*mf*

*mf* *f*

a2

1. straight mute

2. straight mute

*gliss.*

[illegible]

132

129

Fl. 1

Picc.

Ob. 1/2

Cl. in Bb 1/2

Bsn 1/2

Hn in F 1/2

Tpt in C 1/2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*8va*

135

Fl. 1

*mp* *f* *mp*

Picc.

*mp* *f* *mp*

Ob. 1  
2

*mp* *f* *mp*

Cl. in Bb 1  
2

*pp* *mp*

Bsn 1  
2

*pp* *mp*

Hn in F 1  
2

*mp* *p* *mp* *n*

Tpt in C 1  
2

*mp* *p* *mp* *n*

Timp.

Perc.

Hp

*f*  
8<sub>ba</sub>┘

Vln I

Vln II

Vla

Vc.

Cb.

This is a page from a musical score, page 27, for the piece 'I Have Seen the Future – I. Darwin Among the Machines'. The score is for a full orchestra and includes parts for woodwinds, brass, strings, and percussion. The page number '135' is written at the top left of the first staff. The woodwind section includes Flute 1, Piccolo, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, and Trumpet in C 1 and 2. The brass section includes Trombone 1 and 2, and Horn in F 1 and 2. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani and Percussion. The score features various musical notations such as notes, rests, dynamics (mp, f, pp, n), and articulation marks. The woodwinds and brass have complex passages with many notes and rests. The strings play a rhythmic pattern of eighth notes. The percussion plays a pattern of eighth notes with accents. The timpani and horn parts have specific markings. The overall layout is professional and detailed, typical of a full orchestral score.

142

[illegible]



[illegible]

151

Fl. 1

Picc.

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*f* *ff* *ffp* *fz.* *flz.* *gliss.* *a2* *rim shot* *8va* *pizz.* *sffz*

E $\flat$  F $\sharp$  G $\sharp$  A $\flat$   
D $\sharp$  C $\flat$  B $\flat$

[illegible]

[illegible]

## II. Robbie

**Lightly** ♩ = 96

[illegible]



[illegible]



[illegible]

24

Fl. 1

Picc.

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I gli altri

Vln II

Vla

Vc.

Cb.

The musical score is for a symphonic band or orchestra. It features a woodwind section with Flute 1, Piccolo, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, and Trumpet in C 1 and 2. The percussion section includes Timpani, a variety of Percussion instruments, and a Harp. The string section consists of Violin I (with other violins), Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a key signature of one flat (B-flat). The woodwinds and brasses have melodic lines with slurs and dynamic markings like *p* and *mp*. The strings provide a rhythmic foundation with triplets and glissandos. The harp has a steady accompaniment pattern. The percussion includes a variety of rhythmic patterns. The score is divided into four measures, with a rehearsal mark at measure 24.



33

Fl. 1

Picc.

Ob. 1  
2

Cl. in B♭ 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I gli altri

Vln II

Vla

Vc.

Cb.

*mf*

*p*

*mp*

*mf*

*pp*

*f*

*sforzando*

*choke*

*8va*

A

[illegible]

42  $\text{♩} = 76$  44 **Tempo I** ( $\text{♩} = 96$ )

This musical score is for a full orchestra and solo instruments. It begins at measure 42 with a tempo of 76 beats per minute (♩ = 76). At measure 44, the tempo changes to 96 beats per minute (♩ = 96) and is marked 'Tempo I'. The score is written for the following instruments:

- Fl. 1
- Picc.
- Ob. 1/2
- Cl. in B♭ 1/2
- Bsn 1/2
- Hn in F 1/2
- Tpt in C 1/2
- Timp.
- Perc.
- Hp
- Solo
- Vln I
- gli altri
- Vln II
- Vla
- Vc.
- Cb.

The score features various musical notations including dynamics (*mp*, *p*, *pp*, *n*, *mf*), articulation (accents, slurs), and performance instructions (e.g., *arco*, *p.d.l.t.*, *gliss.*). The key signature changes from one flat to two flats at measure 44. The time signature changes from 3/4 to 4/4 at measure 44. The percussion part includes a rhythmic pattern of eighth notes and quarter notes. The harp part includes a melodic line with a crescendo. The string parts include a variety of textures, including triplets and glissandos.

47

Fl. 1

Picc.

Ob. 1

2

Cl. in B♭

1

2

Bsn

1

2

Hn in F

1

2

Tpt in C

1

2

Timp.

Perc.

Hp

Vln I gli altri

Vln II

Vla

Vc.

Cb.

remove cup mute,  
insert harmon mute

ord.

p.d.l.t.

(p.d.l.t.)

pizz. mute off

pizz.

pizz.

pizz.

arco

III. Supertoys Last All Summer Long

Lonely ♩ = 60

Oboe 1

solo

*n* *mp* *n* *mp* *n*

Ob. 1

*mp*

Ob. 1

13

*mp* *mp*

Bsn 1

solo

*mp*

Ob. 1

18

*mf* *mp* *p*

Bsn 1

*mf* *mp* *p* *n*

Ob. 1

22

*mp* *mp* *n*

Bsn 1

*p* *mp* *p* *mp* *n*



[illegible]

33

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*p*

*a2*

*n*

*1.*

*2. p*

*senza sord. arco*

*mute off*

This is a page from a musical score, page 46, for the piece 'I Have Seen the Future – III. Supertoys Last All Summer Long'. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn), Horn in F (Hn in F), Trumpet in C (Tpt in C), Timpani (Timp.), Vibraphone (Vib.), Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The page number 33 is written at the top left of the first staff. The Flute part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Oboe part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Clarinet in Bb part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Bassoon part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Horn in F part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Trumpet in C part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Timpani part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Vibraphone part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Harp part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Violin I part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Violin II part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Viola part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Violoncello part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The Contrabass part has a measure with a whole note and a measure with a half note, both marked with a piano (p) dynamic. The score is written in 4/4 time and features various musical notations including notes, rests, and dynamics.

[illegible]

**molto rit.** \_ \_ \_ \_ \_

[illegible]

46 Broadly ♩ = 52

poco rit. -----

Fl. 1 2

Ob. 1 2

Cl. in B♭ 1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*f* *pp* *mf* *f* *pp* *f* *pp* *n* *f* *pp* *n*

1. 2.

insert mute

Vib.

div.

tutti

49

A little faster ♩ = 66

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

1. mute

*mp*

*mp*

*mp*

*mf*

harmon mute stem in cover (+) hole in mute with hand, slowly uncover (c) following the dashed line

*n*

*mp*

*n*

*mp*

*n*

*mp*

*n*

*mp*

*n*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

E $\flat$  F $\sharp$  G $\flat$  A $\flat$   
D $\flat$  C $\flat$  B $\flat$

rit. ----- ♩ = 48 poco rit. -----

53

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

1. *mp* *mp* *pp*

*n* *mp* *mp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp*

58

Tempo I ♩ = 60

59

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

1. solo

2.

remove mute

*pp*

*mp*

*n*



62

molto rit. - - - -

Fl.

1  
2

Ob.

1  
2

Cl. in Bb

1  
2

Bsn

1  
2

Hn in F

1  
2

Tpt in C

1  
2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

G#  
C#

66 ----- 67 ♩ = 48

Fl. 1 2

Ob. 1 2

Cl. in B♭ 1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Hp

Vln I 1 2

Vln II 1 2

Vla

Vc.

Cb.

1. *p*

2. *p*

*n p*

1. *n*

1. *p*

*Red.*

*p*

first stand only

second stand only

*p*

first stand only

second stand only

*p*

69

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Hp

Vln I 1 2

Vln II 1 2

Vla

Vc.

Cb.

1.

1. open

*pp*

one player only

8va

[illegible]

74

A tempo

poco rit.

Fl. 1  
2

*ppp* *pp* *n*

Ob. 1  
2

1. solo  
*p* *pp* *n*

Cl. in B♭ 1  
2

*ppp* *pp* *n*

Bsn 1  
2

1.  
*ppp* *pp* *n*

Hn in F 1  
2

1.  
*ppp* *pp* *n*

Tpt in C 1  
2

1. *ppp* *pp* *n*  
2. *ppp* *pp* *n*  
remove mute

Timp.

Vib.

*pp* *p* *pp*

Hp

*pp* *p* *pp*

Vln I

unis. *n* *pp* *n*

Vln II

unis. *n* *pp* *n*

Vla

Vc.

Cb.

#### IV. I Have No Mouth, and I Must Scream

**Aggressive** ♩ = 144

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 3/4 time and includes dynamic markings such as *ff*, *f*, *p*, and *sf*. The instruments listed on the left are Flute 1, Piccolo, Oboe 1/2, Clarinet in Bb 1/2, Bassoon 1/2, Horn in F 1/2, Trumpet in C 1/2, Timpani, Percussion, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations, including notes, rests, and articulation marks. The percussion part includes a list of instruments: Brake Drum, hard mallets, S.D., 3 Tom-toms, and Kick. The harp part includes a list of chords: E $\flat$ , F $\sharp$ , G $\sharp$ , A $\flat$ , D $\flat$ , C $\flat$ , and B $\flat$ . The violin and viola parts include the instruction "highest note possible". The contrabass part includes the instruction "pizz." (pizzicato) and "arco" (arco). The score is divided into three measures, with the first measure in 3/4 time and the second and third measures in 4/4 time.

[illegible]

[illegible]



[illegible]

13

Fl. 1

Picc.

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*a2*

*ff*

*sfz*

*ff*

*sfz*

*f*

*p*

*f*

*p*

*f*

*p*

*8va*

*ff*

*pizz.*

*arco*

*ff*

*f*

*p*

*f*

*p*

*f*

*p*

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]



[illegible]

[illegible]

56

Fl. 1

Picc.

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*sfz* *sfz* *p*

*sfz* *sfz* *p*

*sfz* *sfz* *p*

*sfz* *sfz* *p*

*f*

*mf*

*mf*

*sfz* *sfz*

*f* *ff* *gliss.*

*f* *ff* *gliss.*

*f* *ff* *gliss.*

*f* *ff* *gliss.*

*f* *ff*

*p*

*p*

*p*

*p*

60

Fl. 1

Picc.

Ob. 1/2

Cl. in Bb 1/2

Bsn 1/2

Hn in F 1/2

Tpt in C 1/2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

62

remove mute

rim shot

ord.

sul pont.

gliss.

mf

f

sfz

p

mp

ff

[illegible]

70 72

Fl. 1 *f* *ff* *f* *ff* *flz.* *ord.* *flz.* *ord.* *flz.*

Picc. *f* *ff* *f* *ff* *flz.* *ord.* *flz.* *ord.* *flz.*

Ob. 1 *a2* *f* *ff* *flz.* *ord.* *flz.* *ord.* *flz.*

Cl. in Bb 1 *f* *ff* *f* *ff* *a2* *ord.* *flz.* *ord.* *flz.*

Bsn 1 *a2* *ff* *ord.* *flz.* *ord.* *flz.*

Hn in F 1 *f* *ff* *f* *ff* *flz.* *ord.* *flz.* *ord.* *flz.*

Tpt in C 1 *f* *ff* *f* *ff* *flz.* *ord.* *flz.* *ord.* *flz.*

Timp. *f* *ord.* *flz.* *ord.* *flz.*

Perc. *f* *ord.* *flz.* *ord.* *flz.*

Hp

Vln I *f* *ff* *ord.* *flz.* *ord.* *flz.*

Vln II *sul pont.* *f* *ff* *f* *ff* *ord.* *flz.* *ord.* *flz.*

Vla *f* *ff* *f* *ff* *ord.* *flz.* *ord.* *flz.*

Vc. *f* *ff* *f* *ff* *ord.* *flz.* *ord.* *flz.*

Cb. *f* *ff* *f* *ff* *ord.* *flz.* *ord.* *flz.*

75

Fl. 1

Picc.

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

ord.

flz.

*ff*

*gliss*

G $\flat$

This musical score page, numbered 75, is for the piece 'I Have Seen the Future – IV. I Have No Mouth, and I Must Scream' (Full score, Transposed). The score is written for a large orchestra and includes parts for woodwinds, brass, percussion, strings, and piano. The woodwind section (Flute 1, Piccolo, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Trumpet in C 1 & 2) features melodic lines with 'ord.' (ordinary) and 'flz.' (flautando) markings. The brass section (Bassoon 1 & 2, Horn in F 1 & 2, Trumpet in C 1 & 2) provides harmonic support. The percussion section (Timpani, Percussion) includes a complex rhythmic pattern. The piano (Hp) part features a prominent glissando effect, marked 'ff' and 'gliss', starting from a G-flat. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides a steady harmonic foundation. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

79

Fl. 1

Picc.

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

ord.

*ff*

*f*

*f sub.*

1.

2.

E to F

Triangle, with beater

*f*

*ff*

8va

gliss.

*f sub.*

Eb



82

Fl. 1

Picc.

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*ff* *pp* *ff* *pp*

*ff* *pp* *ff* *pp*

*f* *pp* *f* *pp*

*f* *ff* *f*

*gliss.* *8va* *gliss.* *8va* *gliss.* *8va* *gliss.* *8va* *gliss.* *8va* *gliss.* *8va* *gliss.* *8va*

*p* *ff* *p* *ff*

*p* *ff* *p* *ff*

*p* *ff* *p* *ff*

*ff* *p* *ff* *p*

*ff* *pp* *ff* *pp*

85

Fl. 1

Picc.

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*f* *pp* *f* *pp* *f* *pp* *f* *pp*

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*gliss*

*ff* *p*

*gliss* *8va* *gliss* *8va* *gliss* *8va* *gliss* *8va*

*p* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*p* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*p* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*p* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

[illegible]

91

Fl. 1

Picc.

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

(stopped)

(open)

(stopped)

*sfz*

*sfz*

*ff*

*sfz*

*sfz*

*ff*

*sfz* *f* *sfz* *f* *sfz*

*f* *sfz* *f* *ff*

(rim shot)

*sfz* *mf* *sfz* *mf* *f*

*mf* *sfz* *mf* *sfz* *mf*

*gliss.*

*ff*

*ff*

*sfz* *f* *sfz* *f* *sfz* *f*

*f* *sfz* *f* *sfz* *f*

*ff*

*ff*

arco

pizz.

*ff*

*sfz*

molto accel. - - - - -

[illegible]

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The staves are arranged in a system, with each instrument having its own staff. The instruments listed on the left are: Fl. 1, Picc., Ob. 1/2, Cl. in Bb 1/2, Bsn 1/2, Hn in F 1/2, Tpt in C 1/2, Timp., Perc., Hp, Vln I, Vln II, Vla, Vc., and Cb. The score includes musical notation, dynamics (ff, fff), and performance instructions like 'gliss.' and 'choke'. The page number 98 is visible in the top left corner.

## V. All Watched Over by Machines of Loving Grace

The image shows a page of a musical score for a symphony orchestra. The score is written in 4/4 time and includes various musical notations such as rests, dynamics, and articulations. The instruments are listed on the left side of the page, and the corresponding staves are arranged vertically. The score is divided into four measures, with the first measure containing the most detailed notation.

**Woodwinds:** Flute 1/2, Oboe 1/2, Clarinet in Bb 1/2, Bassoon 1/2. All woodwinds have whole rests in the first measure.

**Brass:** Horn in F 1/2, Trumpet in C 1/2. Both brass sections have whole rests in the first measure.

**Percussion:** Timpani and Percussion. The Timpani part starts with a half note G2 (two ledger lines below the staff) marked *pp* (pianissimo). The Percussion part starts with a half note G2 marked *pp*. Both parts have a slur over the first measure.

**Harp:** The Harp part starts with a half note G2 marked *pp*. The notation includes a sharp sign and a "8va" marking, indicating an octave shift.

**Strings:** Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violoncello and Contrabass parts start with a half note G2 marked *pp*. The Violoncello part includes a "div. on the string sul pont." marking, indicating a division of the string and a sul ponticello effect.

**Other markings:** The score includes various dynamics such as *pp* (pianissimo) and *pp* (pianissimo). There are also articulations like "soft mallets" and "China Cym. scraped with triangle beater".

[illegible]



9

Fl. 1  
2

Ob. 1  
2

Cl. in B $\flat$  1  
2

Bsn. 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*p*

*mf*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

[illegible]

[illegible]

[illegible]

[illegible]

29

Fl. 1  
2

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

[illegible]

[illegible]



41

Fl. 1  
2

Ob. 1  
2

Cl. in Bb 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

[illegible]

49

Fl. 1  
2

*mf* *f*

Ob. 1  
2

*mf* *f*

Cl. in Bb 1  
2

*mf* *f*

Bsn 1  
2

*mf* *f*

Hn in F 1  
2

*mf* *f*

Tpt in C 1  
2

Timp.

*p* *mf* *p* *mf* *p* *mf*

Vib.

*f*

Hp

*f*

Vln I

*p* *f*

Vln II

*p* *f*

Vla

*p* *f*

Vc.

*mp* *f*

Cb.

*mp* *f*

[illegible]

57

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*mf* *f* *mf* *f* *mp* *f* *mp* *f*

This page of a musical score, likely for a symphony, features a variety of instruments and their corresponding parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn in F), Trumpet in C (Tpt in C), Timpani (Timp.), Vibraphone (Vib.), Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a standard musical notation, including notes, rests, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The tempo is marked as *Andante* at the top left. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

The page number 61 is visible in the top left corner. The score is a page from a larger manuscript, as indicated by the page number and the continuation of the musical lines.

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 4/4 time and includes a key signature of one flat (B-flat). The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts, starting with a measure rest and then playing a melodic line with a trill and a sixteenth-note run.
- Ob. 1 & 2:** Oboe parts, starting with a measure rest and then playing a melodic line with a trill and a sixteenth-note run.
- Cl. in Bb 1 & 2:** Clarinet parts, starting with a measure rest and then playing a melodic line with a trill and a sixteenth-note run.
- Bsn 1 & 2:** Bassoon parts, starting with a measure rest and then playing a melodic line with a trill and a sixteenth-note run.
- Hn in F 1 & 2:** Horn parts, starting with a measure rest and then playing a melodic line with a trill and a sixteenth-note run.
- Tpt in C 1 & 2:** Trumpet parts, starting with a measure rest and then playing a melodic line with a trill and a sixteenth-note run.
- Timp.:** Timpani part, playing a rhythmic pattern of eighth notes.
- Vib.:** Vibraphone part, playing a rhythmic pattern of eighth notes.
- Hp:** Harp part, playing a rhythmic pattern of eighth notes.
- Vln I & II:** Violin parts, starting with a measure rest and then playing a melodic line with a trill and a sixteenth-note run.
- Vla:** Viola part, playing a rhythmic pattern of eighth notes.
- Vc.:** Violoncello part, playing a rhythmic pattern of eighth notes.
- Cb.:** Contrabass part, playing a rhythmic pattern of eighth notes.

The score includes various dynamics such as *mf* (mezzo-forte), *f* (forte), and *p* (piano). It also includes performance instructions such as "a2" (second octave), "3" (trill), and "6" (sixteenth-note run). The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature.

69

Fl. 1 2 *f* *a2*

Ob. 1 2 *f* *a2*

Cl. in Bb 1 2 *f*

Bsn 1 2 *f*

Hn in F 1 2 *f* *a2* bells up, brassy

Tpt in C 1 *f* *ff*

2 *ff*

Timp. *f* *mf*

Vib. *ff*

Perc.

Hp *mf* *ff*

Vln I *f* *ff*

Vln II *f* *ff*

Vla *f* *unis.*

Vc. *f* *unis. nat.*

Cb. *f*



This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments listed on the left:

- Fl. 1/2
- Ob. 1/2
- Cl. in Bb 1/2
- Bsn 1/2
- Hn in F 1/2
- Tpt in C 1/2
- Timp.
- Vib.
- Hp
- Vln I
- Vln II
- Vla
- Vc.
- Cb.

The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *f*, *ff*). The page is numbered 73 in the top left corner. The notation is in black ink on a white background, with some red markings for emphasis or correction.

This page of the musical score covers measures 77 through 80. The instrumentation includes Flute 1, Oboe 1, Clarinet in Bb, Bassoon 1, Horn in F, Trumpet in C (1 and 2), Timpani, Vibraphone, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 2/2 time with a key signature of one flat. Measures 77 and 79 feature complex rhythmic patterns with triplets and sixteenth-note runs. Measures 78 and 80 show a shift in dynamics, with many parts reaching fortissimo (ff) or mezzo-forte (mf). The Harp part in measure 79 has a dynamic marking of *f*. The Viola and Violoncello parts have a dynamic marking of *f*. The Contrabass part has a dynamic marking of *ff*. The score is written for a full orchestra, with multiple staves for each instrument.

This musical score page contains measures 81 through 84. The instruments and their parts are as follows:

- Flute 1 (Fl. 1):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.
- Oboe (Ob.):** Similar to the flute, it plays a first ending (1.) with a trill in measure 83 (*mf*) and a trill in measure 84 (*p*).
- Clarinet in Bb (Cl. in Bb):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.
- Bassoon (Bsn):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.
- Horn in F (Hn in F):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *f*.
- Trumpet in C (Tpt in C):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *f*.
- Timpani (Timp.):** Measures 81-82 are marked *mp*. In measure 83, it plays a first ending (1.) with a trill, marked *mp*. In measure 84, it plays a trill, marked *p*.
- Vibraphone (Vib.):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.
- Harp (Hp):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.
- Violin I (Vln I):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.
- Violin II (Vln II):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.
- Viola (Vla):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.
- Violoncello (Vc.):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.
- Double Bass (Cb.):** Measures 81-82 are marked *mf*. In measure 83, it plays a first ending (1.) with a trill, marked *mf*. In measure 84, it plays a trill, marked *p*.



89 ♩ = 63 molto rit. \_ \_

Fl. 1/2

Ob. 1/2

Cl. in B $\flat$  1/2

Bsn. 1/2

Hn in F 1/2

Tpt in C 1/2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

To Perc.

open

1.  $p$   $\leftarrow$   $mf$

$pp$   $p$   $n$

$pp$   $p$   $n$

$mf$   $p$   $mf$

$n$   $mf$   $p$   $mf$

$pp$   $p$

$>n$

$pp$   $pp$

A $\sharp$  G $\sharp$

97 **Tempo I** (♩ = 126)

Fl. 1  
2

Ob. 1  
2

Cl. in B♭ 1  
2

Bsn 1  
2

Hn in F 1  
2

Tpt in C 1  
2

Timp.

Vib.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

101

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn in F 1 2

Tpt in C 1 2

Timp.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Cb.

*mf*

*ff*

*poco rit.*

105

A little slower (♩ = 112)

Fl. 12

Ob. 12

Cl. in B♭ 12

Bsn 12

Hn in F 12

Tpt in C 12

Timp.

Low E to F  
solo  
mf

Vib.

Vib.

*p sub.*  
*red.*

Hp

bisbigliando  
8va

*p sub.*

Vln I

free bowing  
8va

*p sub.*

Vln II

free bowing

*p sub.*

Vla

free bowing

*p sub.*  
div. free bowing

Vc.

free bowing

*p sub.*

Cb.

free bowing

*p sub.*



111

*poco rit.* ----- a2

Fl. 1 2 *p* *mf* *ff*

Ob. 1 2 *p* *mf* *ff*

Cl. in B $\flat$  1 2 *p* *mf* *ff*

Bsn 1 2 *p* *mf* *ff*

Hn in F 1 2 *p* *mf* *ff*

Tpt in C 1 2 *p* *mf* *ff*

Low F to E

Timp. *ff*

Vib. *ff*

(Red.)

(8)

Hp *p* *ff*

gliss

Vln I (8) *div. nat.* *ff*

Vln II *ff*

Vla *ff*

Vc. *unis.* *ff*

Cb. *ff*