

The chamber version of this work was commissioned by  
The Experimental Playground Ensemble

for R. Buckminster "Bucky" Fuller

# TENSEGRITY STRUCTURES

for Wind Ensemble

Transposed Score

Brandon Vaccaro  
(2006)

## 1. Creation Myths

*A way a lone a last a loved a long the riverrun, past Eve and Adam's  
James Joyce*

2 3 4 5 6 7 8

**4/4** Evocative ♩ ≈ 60

**3/4** Slower (♩ ≈ 50) **2/4** more intent **3/4**

**4/4** Evocative ♩ ≈ 60

**3/4** Slower (♩ ≈ 50) **2/4** more intent **3/4**

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

English Horn

Clarinet in E♭

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭ 1,2,3,4,5,6

Horn in F 1,2,3,4

Trombone 1

Trombone 2

Bass Trombone

Euphonium 1

Euphonium 2

Tuba 1

Tuba 2

Piano

Contrabass

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

VIBRAPHONE (motor on slow, soft mallet)

TRiangle

MARK TREE (or metal wind chimes) brush lightly

BAMBOO WIND CHIMES brush lightly

pp

mp

f

ppp

grace notes always before beat

Ped. always

Note: All grace notes should be performed before the beat.

9 **3**  
**4** In 6 (2+2+2)

10

11 **2**  
**4** 12 **4**  
**4**

13 **Moving** ♩ ≈ 150 14

Picc.  
Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B. Cl.  
Bsn. 1  
Bsn. 2  
Alto Sax. 1  
T. Sax.  
Bari. Sax.

B♭ Tpt. 1  
B♭ Tpt. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2

9 **3**  
**4** In 6 (2+2+2)

11 **2**  
**4** 12 **4**  
**4**

**Moving** ♩ ≈ 150

Pno.  
Timp.  
Perc. 1 (VIBES)  
Perc. 2 (GLOCKENSPIEL)  
Perc. 3 (SUS. CYM (yam))

15

16

17

18

19

20

21

24

Picc.

Fl. 1

Fl. 2

Fl. 3

1  
Ob.  
2

B♭ Cl. 1

B. Cl.

1  
Bsn.  
2

Alto Sax. 1

T. Sax.

Bari. Sax.

*p* *mp* *p* *mp* *p* *mp* *p* *mp*

24

1  
B♭ Tpt.  
2

1  
Hn.  
2

3  
Hn.  
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

24

Pno.

Perc. 1

Perc. 2

Perc. 3

22 23 24 25 26 27

2/4 4/4

Picc.

Fl. 1

Fl. 2

Fl. 3

1. Ob. 2.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

1. Bsn. 2.

C. Bsn.

Alto Sax. 1

Alto Sax. 2

T. Sax.

Bari. Sax.

5. B♭ Tpt. 6.

1. Hn. 2.

Tbn. 1

B. Tbn.

2/4 4/4

Pno.

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

28

29

30

31

32

33

34

35

*Declamatory*

Picc. *mf* *fp*

Fl. 1 *mf* *fp* *mp* articulate *fp* *f* *mf*

Fl. 2 *mf* *f* *p* *mp* articulate *fp* *f* *mf*

Fl. 3 *mf* *f* *p* *mp* articulate *fp* *f* *mf*

Ob. 1 *mf* *fp* *mp* articulate *fp* *f* *mf*

Ob. 2 *mf* *fp* *mp* articulate *fp* *f* *mf*

E. Hn. *mf* *f* *p*

E♭ Cl. *mf* *f* *p*

B♭ Cl. 1 *mf* *f* *p*

B♭ Cl. 2 *p* *mf* *f* *p*

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

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

C. Bsn. *f* *p*

Alto Sax. 1

Alto Sax. 2 *mf* *f* *p*

T. Sax.

Bari. Sax. *f* *p*

B♭ Tpt. 5 *mp* *harmon mute*

B♭ Tpt. 6 *mp*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *mf* *mp* *mf* *mp*

B. Tbn. *mf* *mp* *mf* *mp*

*Declamatory*

Pno. *mp* *mf*

Cb. *mp* *mf*

Timp. *p* *mf* *p* *mf*

VIBRAPHONE (motor on slow, soft mallet)

Perc. 1 *mf* *f* *p*

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

Perc. 3 *mf* *TAMBORINE* *mf*

Perc. 4 *mp* *CHIMES* *mf*

36

37

38

39

40

41

42

43

This page contains the musical score for measures 36 through 43 of the piece 'Tensegrity Structures'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Piccolo, Flutes 1, 2, and 3, Oboes 1 and 2, English Horn, Clarinets in Bb (1, 2, 3), Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1-5, Trombones 1-3, Euphoniums 1 and 2, Tubas 1 and 2, Piano, Cymbal, Snare Drum, and various Percussion instruments including Glockenspiel, Tambourine, and Bass Drum. The score features a variety of musical notations such as dynamics (e.g., *mp*, *mf*, *f*, *ff*, *p*), articulation (accents, slurs), and performance instructions (e.g., 'stopped', 'open', 'a 2'). The key signature is one flat (Bb), and the time signature is 4/4. The score is divided into measures 36-40 and 41-43, with measure 41 being the central focus of this page.

44 45 46 47 48 49 50 51 52

*like an echo*

Pic. *pp* *mf* *f* *pp*  
 Fl. 1 *pp* *f* *p* << >> << >>  
 Fl. 2 *p* << >> << >>  
 Fl. 3 *pp* *pp* *p* << >> << >>  
 1 Ob. *pp* *f* *a 2*  
 2 Ob. *pp* *f* *a 2*  
 E. Hn. *pp*  
 E♭ Cl. *pp*  
 B♭ Cl. 1 *fp* *f* *fp* *f*  
 B♭ Cl. 2 *fp* *f* *fp* *f*  
 B♭ Cl. 3 *fp* *f* *fp* *f*  
 B. Cl. *fp* *f* *fp* *f*  
 1 Bsn. *pp*  
 2 Bsn. *pp*  
 C. Bsn. *pp*  
 Alto Sax. 1 *pp*  
 Alto Sax. 2 *pp*  
 T. Sax. *pp*  
 Bari. Sax. *pp*  
 1 B. Tpt. *p* << >> *mp* << >> *mf* << >>  
 2 B. Tpt. *p* << >> *mp* << >> *mf* << >>  
 3 B. Tpt. *p* << >> *mp* << >> *mf* << >>  
 4 B. Tpt. *p* << >> *mp* << >> *mf* << >>  
 5 B. Tpt. *p* << >> *mp* << >> *mf* << >>  
 6 B. Tpt. *p* << >> *mp* << >> *mf* << >>  
 1 Hn. (1.) *mf* *mp* *p* << >> *mp* << >> *mf* << >>  
 2 Hn. (3.) *mf* *mp* *p* << >> *mp* << >> *mf* << >>  
 3 Hn. *mf* *mp* *p* << >> *mp* << >> *mf* << >>  
 4 Hn. *mf* *mp* *p* << >> *mp* << >> *mf* << >>  
 Tbn. 1 *p* << >> *mp* << >> *mf* << >>  
 Tbn. 2 *p* << >> *mp* << >> *mf* << >>  
 B. Tbn. *mp legato* *espr.* *espr.* *p* << >> *mp* << >> *mf* << >>  
 Euph. 1 *p* << >> *mp* << >> *mf* << >>  
 Euph. 2 *p* << >> *mp* << >> *mf* << >>  
 Tuba 1 *mp legato* *espr.* *espr.* *p* << >> *mp* << >> *mf* << >>  
 Tuba 2 *mp legato* *espr.* *espr.* *p* << >> *mp* << >> *mf* << >>  
 Pno. *f* *mf* *p* *mf* *pp*  
 Cb. (♯) *mp legato* *espr.* *espr.* *p* << >> *mp* << >> *mf* << >>  
 Timp. *mf* *mf* *p* *mf* *pp*  
 Perc. 1 (VIBES) *f* *mf* *f* *pp*  
 Perc. 2 (GONG) *f* *mf* *f* *pp*  
 Perc. 3 *f* *mf* *f* *pp*  
 Perc. 4 BASS DRUM *mf* *mp* << >> *mf* *p* << >> *mf*

53 54 55 56 57 58 *incensed* 59 60 *allargando* .....

Picc. *mf* *f* *f* *ff* *bold*

Fl. 1 *f* *f* *ff* *bold*

Fl. 2 *f* *f* *ff* *bold*

Fl. 3 *mf* *mp* *mf* *a 2* *f* *mp* *f* *ff* *bold*

1 Ob. 2 *f* *f* *ff* *bold*

E. Hn. *mf* *ff* *bold*

E♭ Cl. *f* *ff* *bold*

B♭ Cl. 1 *mf* *f* *ff* *bold*

B♭ Cl. 2 *f* *f* *ff* *bold*

B♭ Cl. 3 *ff* *bold*

B. Cl. *mf* *ff* *bold*

1 Bsn. 2 *mf* *f* *mp* *f* *ff* *bold*

C. Bsn. *f* *ff* *bold*

Alto Sax. 1 *ff* *bold*

Alto Sax. 2 *ff* *bold*

T. Sax. *ff* *bold*

Bari. Sax. *ff* *bold*

1 B♭ Tpt. 2 *mf* *ff* *bold*

3 B♭ Tpt. 4 *mf* *ff* *bold*

5 B♭ Tpt. 6 *ff* *bold*

1 Hn. 2 *mp* *f* *ff* *bold*

3 Hn. 4 *mp* *f* *ff* *bold*

Tbn. 1 *mp* *f* *ff* *bold*

Tbn. 2 *mf* *f* *ff* *bold*

B. Tbn. *mf* *f* *ff* *bold*

Euph. 1 *p* *mf* *p* *mf* *p* *ff* *bold*

Euph. 2 *ff* *bold*

Tuba 1 *mf* *ff* *bold*

Tuba 2 *mf* *ff* *bold*

Pno. *f* *ff* *bold*

Ch. *mf* *ff* *bold*

Timp. *mf* *p* *f* *p* *f* *p* *ff* *bold*

Perc. 1 (VIBES) *f* *ff* *bold*

Perc. 2 (GLOCK) *f* *ff* *bold*

Perc. 3 TOMS *f* *ff* *bold*

Perc. 4 BASS DRUM *ff* *bold*

*incensed* *allargando* .....

*f* (don't overlap ensemble)



61

62

63

64

65

66

(long) **A tempo** (♩ ≈ 150)  
*restrained excitement*

Picc.

Fl. 1

Fl. 2

Fl. 3

1 Ob.

2 Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

1 Bsn.

2 Bsn.

C. Bsn.

Alto Sax. 1

Alto Sax. 2

T. Sax.

Bari. Sax.

1 B♭ Tpt.

2 B♭ Tpt.

3 B♭ Tpt.

4 B♭ Tpt.

5 B♭ Tpt.

6 B♭ Tpt.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

(long) **A tempo** (♩ ≈ 150)  
*restrained excitement*

Pno.

Ch.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

67

68

69

70

71

72

73

74

75

**3**  
**4**

**4** *More intense*  
**4**

**3**  
**4**

**4**  
**4**

**3**  
**4**

**4** *More intense*  
**4**

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1-3, Oboe 1-2, English Horn, E-flat Clarinet, Bass Clarinets 1-3, Baritone Clarinet, Bassoons 1-2, and Contrabassoon. The brass section includes Trumpets 3-6, Trombones 1-3, Euphoniums 1-2, and Tubas 1-2. The keyboard section includes Piano and Cymbal. The percussion section includes Timpani, Vibes, Glockenspiel, Marimba, and Crotales. The score features various dynamics (mf, mp, p, pp, f, sf) and articulations (pizz., non-cresc.).

76

77

78

79

80

81

82

83

**3** Stillness

**4** Fervant

**3**

Pic.

Fl. 1

Fl. 2

Fl. 3

1 Ob. 2

E. Hn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Pno.

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Alto Sax. 1

Alto Sax. 2

T. Sax.

Bari. Sax.

Bs. Tpt. 3 4

Bs. Tpt. 4 5 6

Tbn. 1

Tbn. 2

B. Tbn.

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

B. Cl.

1. Bsn. 2

C. Bsn.

84

85

86

87

88

89

90

**4** *molto allarg.* .....  $\bullet \approx 75$  (long)  
(ca. Half Tempo)

2. Golden Age

To make the world work in the shortest possible time through spontaneous cooperation without ecological offense or the disadvantage of anyone.

R. Buckminster Fuller

91 92 93 94 95 96

Tempo I: Evocative ♩ ≈ 60

3/4 Slower (♩ ≈ 50) more intent 2/4 3/4

Picc.

Fl. 1

Fl. 2

Alto Fl.

1. Ob. 2.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

1. Bsn. 2.

C. Bsn.

Alto Sax. 1

Alto Sax. 2

T. Sax.

Bari. Sax.

1. B♭ Tpt. 2.

3. B♭ Tpt. 4.

5. B♭ Tpt. 6.

1. Hn. 2.

3. Hn. 4.

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Tempo I: Evocative ♩ ≈ 60

3/4 Slower (♩ ≈ 50) more intent 2/4 3/4

Pno.

Cb.

Timp.

Perc. 1  
had always -- p mp

Perc. 2  
TRIANGLE mp

Perc. 3  
MARKTREE brush lightly ppp

Perc. 4

97 98 99 100 101 6

**3/4 2/4 4/4 2/4 4/4 6/8**

Picc. *pp*

Fl. 1

Fl. 2 *non. vib. lontano* *pp*

Alto Fl. *mp* (2.) *n* *n* *mp* *n*

Ob. 1 *mp* *n* *n* *mp* *n*

Ob. 2

E. Hn.

B $\flat$  Cl. 1 *mp* *n* *n* *n*

B. Cl. *mp* *n* *n* *n*

Bsn. 1

Bsn. 2

Alto Sax. 1 *mp* *n* *n* *n*

B $\flat$  Tpt. 1 **3/4 2/4 4/4 2/4 4/4 6/8**

B $\flat$  Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Euph. 1

Pno. *pp*

Cb. *arco* *II* *p* *I*

Timp.

Perc. 1 *f* *p*

Perc. 3 *MARIMBA* *p*

*grace notes always before beat*

*non. vib. lontano*

*mp*

*n*

*pp*

*p*

102

103

104

105

106

107

108

109

**6** Serenely ♩ ≈ 50

Picc.

Fl. 1

Fl. 2

Alto Fl.

1. Ob. 2.

E. Hn.

B♭ Cl. 1

B. Cl.

1. Bsn. 2.

Alto Sax. 1

1. B♭ Tpt. 2.

1. Hn. 2.

3. Hn. 4.

Euph. 1

Pno.

Cb.

Timp.

Perc. 1

Perc. 3

*mp gently*

*pp*

*pp*

*mp*

*p*

*pp*

*p light, flowing*

*p light, flowing*

*pp*

1. mute (straight)

*pp*

*mf*

*mf*

*mf*

*p espr.*

**6** Serenely ♩ ≈ 50

*p light, flowing*

*p*

110 111 112 113 114 115 116 117 118 119

The musical score for page 16 of 'Tensegrity Structures' covers measures 110 to 119. The instrumentation includes Piccolo, Flutes 1 and 2, Alto Flute, Oboes 1 and 2, English Horn, E-flat Clarinet, B-flat Clarinets 1, 2, and 3, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1-6, Horns 1-4, Trombones 1-3, Euphoniums 1 and 2, Tubas 1 and 2, Piano, Cymbal, and Percussion 1-4. The score features various dynamics such as *mp*, *mf*, *p*, and *mf spr.*, along with performance markings like *p light, flowing* and *a 2 open*. The music is written in a key with one sharp (F#) and a 4/4 time signature.



120 121 122 123 124 125 126 127 128 129

**4**  
**4**

**6**  
**8**

Pic. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Alto Fl. *mp* *f*

1 Ob. *mf* *f*

2 Ob. *f*

E. Hn. *mp* *f*

B♭ Cl. *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B♭ Cl. 3 *mf* *f*

B. Cl. *mf* *f*

1 Bsn. *mf* *f*

2 Bsn. *f*

C. Bsn. *mf* *f*

Alto Sax. 1 *mp* *f*

Alto Sax. 2 *mp* *f*

T. Sax. *mf* *f*

Bari. Sax. *p* *mf*

1 B♭ Trp. *a2* *f*

2 B♭ Trp. *a2* *f*

3 B♭ Trp. *mf* *f*

4 B♭ Trp. *mf* *f*

5 B♭ Trp. *mf* *f*

6 B♭ Trp. *mf* *f*

1 Hn. *mp* *f*

2 Hn. *f*

3 Hn. *mp* *f*

4 Hn. *f* *a2 stopped*

Tbn. 1 *p* *mf* *f*

Tbn. 2 *p* *mf* *f*

B. Tbn. *mf* *f*

Euph. 1 *p light, flowing* *p* *mf* *f*

Euph. 2 *p* *mf* *f*

Tuba 1 *fp* *mf* *f*

Tuba 2 *fp* *mf* *f*

Pno. *f*

Cb. *p* *mf* *f*

Perc. 1

Perc. 2 GLOCK. *f*

Perc. 3 SUS. CYM (yam) *mp* *f*

Perc. 4 CROTALES *f*

130 131 132 133 134 135 136 137 138 139 140

*like waves*

The musical score is organized into systems. The first system includes Piccolo, Flutes 1 and 2, Alto Flute, Oboes 1 and 2, English Horn, Euphonium, Clarinets in Bb, Bass Clarinet, Bassoon, and Contrabassoon. The second system includes Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The third system includes Bass Trombones 1 and 2, Baritone Trombone, Euphoniums 1 and 2, and Tubas 1 and 2. The fourth system includes Piano, Cymbal, and four different Percussion parts (Perc. 1-4). The Perc. 3 part is specifically labeled 'MARIMBA'. Dynamic markings include fortissimo (f), mezzo-piano (mp), piano (p), and fortissimo-piano (fp). Performance instructions like 'soaring' and 'precise' are present. The 'like waves' section is indicated by a bracket above measures 134 and 135.

141

142

143

144

145

146

147

148

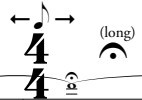
149

150

*lightly*

Musical score for Tensegrity Structures, page 19, measures 141-150. The score includes parts for Piccolo, Flutes 1 and 2, Alto Flute, Oboe 1 and 2, English Horn, E-flat Clarinet, B-flat Clarinets 1, 2, and 3, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, B-flat Trumpets 1 and 2, B-flat Trumpets 3 and 4, Horns 1 and 2, Horns 3 and 4, Trombones 1 and 2, Bass Trombone, Euphoniums 1 and 2, Tubas 1 and 2, Piano, Cymbal, Snare Drum, and four Percussion parts. The score features various dynamics such as mp, p, mf, and p, and includes performance instructions like 'lightly', 'pizz.', and 'BASS DRUM'. Measure 145 is highlighted with a box and the word 'lightly' written above it.

Grand



Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Alto Fl. *f*

1 Ob. 2 *f*

E. Hn. *f*

Es. Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl. *f*

1 Bsn. 2 *f* *mp*

C. Bsn. *f*

Alto Sax. 1 *mp*

Alto Sax. 2 *mp*

T. Sax. *mp*

Bari. Sax. *mp*

1 B♭ Tpt. 2 *f* a 2

3 B♭ Tpt. 4 *f* a 2

5 B♭ Tpt. 6 *f* a 2

1 Hn. 2 *f* a 2

3 Hn. 4 *f* a 2

Tbn. 1 *f*

Tbn. 2 *fp* *fp* *fp* *fp* *fp* *f*

B. Tbn. *f*

Euph. 1 *f*

Euph. 2 *f*

Tuba 1 *f*

Tuba 2 *fp* *fp* *fp* *fp* *fp* *f*



Pno. *f* *ave*

Cb. *f* *arco*

Timp. *f*

Perc. 1 *f*  
Ped. always -  
CRASH CYM. (HELD)

Perc. 2 *mf*

Perc. 3 *p*  
SUS. CYM (yam)

Perc. 4 *mf*  
BASS DRUM



3. Decay

Disneyland exists in order to hide that it is the "real" country, all of the "real" America that is Disneyland.

Jean Baudrillard

158 159 160 161 162 163 164 165 166 167 168 169 170 171

*mysterious* **3/4** **7/8 (2+2+3)** **3/4** **5/4 (3+2)**

Picc. *pp*

FL 1

FL 2

Alto FL

1 Ob. 2

E. Hn.

B♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

1 Bsn. 2

C. Bsn.

Alto Sax. 1

Alto Sax. 2

T. Sax.

Bari. Sax.

**3/4** **7/8** **3/4** **5/4**

1 B♭ Tpt. 2

3 B♭ Tpt. 4

5 B♭ Tpt. 6

1 Hn. 2

3 Hn. 4

Tbn. 1 *pp* *p* *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Euph. 1 *pp*

Euph. 2 *pp*

Tuba 1 *pp*

Tuba 2 *pp*

*mysterious* **3/4** **7/8 (2+2+3)** **3/4** **5/4 (3+2)**

Pno.

Cb. (M...)

Timp.

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4

MARK TREE (or metal wind chimes) brush lightly *ppp*

;e=q=AEJ:  
**4** agitated  
**4**

Picc.

Fl. 1

Fl. 2

Alto Fl. TO FLUTE 3

1. Ob. 2.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

1. Bsn. 2.

C. Bsn.

**4**  
**4**

1. B♭ Tpt. 2.

3. B♭ Tpt. 4.

5. B♭ Tpt. 6.

1. Hn. 2.

3. Hn. 4.

;e=q=AEJ:  
**4** agitated  
**4**

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

185 186 187 188 189 190 191 192 193 194

5  
4 (2+3)

4  
4

Picc. Fl. 1 Fl. 2 Fl. 3 Ob. 1 2 E. Hn. E. Cl. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B. Cl. 1 2 Bsn. C. Bsn.

5  
4

4  
4

B♭ Tpt. 1 2 B♭ Tpt. 3 4 B♭ Tpt. 5 6 Hn. 1 2 Hn. 3 4

5  
4 (2+3)

4  
4

Cb. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1  
2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1  
2

C. Bsn.

Alto Sax. 1

Alto Sax. 2

T. Sax.

Bari. Sax.

B♭ Tpt. 1  
2

B♭ Tpt. 3  
4

B♭ Tpt. 5  
6

Hn. 1  
2

Hn. 3  
4

Tbn. 1

Tbn. 2

Euph. 1

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SUS. CYM (sticks)  
choke

BASS DRUM

CRASH CYM. (HELD)

CLOCK

MARIMBA



204 205 206 207 208 209 210 211 212 213 214

**3**  
**4** transcendent

... becoming more frantic ...

Picc.

Fl. 1

Fl. 2

Fl. 3 TO ALTO FLUTE

Ob. 1  
2

E. Hn.

B♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1  
2

C. Bsn.

Alto Sax. 1

Alto Sax. 2

T. Sax.

Bari. Sax.

**3**  
**4**

... becoming more frantic ...

B♭ Tpt. 1  
2

B♭ Tpt. 3  
4

B♭ Tpt. 5  
6

Hn. 1  
2

Hn. 3  
4

Tbn. 1

Tbn. 2

Euph. 1

**3**  
**4**

... becoming more frantic ...

Timp.

Perc. 1

Perc. 2 GLOCK

Perc. 3

Perc. 4

216 217 218 219 220 221 222 223

;q=e(q=GE):

4/4 3/4 Apocalyptic 4/4

Picc. *f*

FL 1 *f*

FL 2 *ff*

Alto FL *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

Ban. 1 *mf*

Ban. 2 *mf*

C. Ban. *mf*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

T. Sax. *f*

Bari. Sax. *f*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *ff*, *brassy*

B♭ Tpt. 4 *ff*, *brassy*

B♭ Tpt. 5 *ff*, *brassy*

B♭ Tpt. 6 *ff*, *brassy*

Hn. 1 *ff*, *brassy*

Hn. 2 *ff*, *brassy*

Hn. 3 *ff*, *brassy*

Hn. 4 *ff*, *brassy*

Tbn. 1 *ff*, *brassy*

Tbn. 2 *ff*, *brassy*

B. Tbn. *ff*, *brassy*

Euph. 1 *ff*, *brassy*

Euph. 2 *ff*, *brassy*

Tuba 1 *ff*, *brassy*

Tuba 2 *ff*, *brassy*

;q=e(q=GE):

4/4 3/4 Apocalyptic 4/4

Pno. *ff*

Ch. *ff*, *vivace*

Timp. *f*, *ff*

Perc. 1 *ff*

Perc. 2 CRASH CYM. (HELD) *ff*

Perc. 3 SUS. CYM. (ticks) *mp*

Perc. 4 BASS DRUM *p*

224                      225                      226                      227                      228                      229                      230                      231                      232                      233

The musical score is arranged in a traditional orchestral layout. It includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Alto Fl.
- 1 Ob. 2
- E. Hn.
- E♭ Cl.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- 1 Bsn. 2
- C. Bsn.
- Alto Sax. 1
- Alto Sax. 2
- T. Sax.
- Bari. Sax.
- 1 B♭ Tpt. 2
- 3 B♭ Tpt. 4
- 5 B♭ Tpt. 6
- 1 Hn. 2
- 3 Hn. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2
- Pno.
- Cb.
- Timp.
- Perc. 1
- Perc. 2 (two-plane roll)
- Perc. 3 (CHIMES)
- Perc. 4

Dynamic markings include *mf*, *p*, *pp*, *mp*, *sfz*, and *f*. Performance instructions such as "two-plane roll", "CHIMES", "TRIANGLE", and "...dying away..." are present. The score concludes with a *pp* dynamic.

234 235 236 237 238 239 240 241 242 243 244

*contemplative*

**5** (2+3) **4** brooding

1 Ob. 2

E. Hn.

B♭ Cl. 1

B. Cl.

1 Bsn. 2

C. Bsn.

Alto Sax. 1

Alto Sax. 2

T. Sax.

Bari. Sax.

1 Hn. 2

3 Hn. 4

Tbn. 1

Tbn. 2

Euph. 1

Euph. 2

Tuba 1

Tuba 2

*contemplative*

**5** (2+3) **4** brooding

Pno.

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 4

245 246 247 248 249 250 251 252 253

growing

1. Ob. 1, 2; E. Hn.; B♭ Cl. 1; B. Cl.; Bsn. 1, 2; C. Bsn.; Alto Sax. 1, 2; T. Sax.; Bari. Sax.

1, 2 Hn.; 3, 4 Hn.; Tbn. 1, 2; Euph. 1, 2; Tuba 1, 2

growing

Pno.; Cb.; Timp.; Perc. 1, 2, 4

254 255 256 257 258 259 260 261 262 263

*a soliloquy*

**5**  
**4** (2+3)

**4**  
**4**

Fl. 1

Fl. 2

Alto Fl.

Ob. 1  
2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1  
2

C. Bsn.

Alto Sax. 1

*mf*

**5**  
**4**

**4**  
**4**

Hn. 1  
2

Hn. 3  
4

Tbn. 1

Tbn. 2

*mf*

*a soliloquy*

**5**  
**4** (2+3)

**4**  
**4**

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 4

*f*

264 265 266 267 268 269 270 271 272 273 274 275 276

**yielding**

Fl. 1 *p < mf*

Fl. 2 *p*

Alto Fl. *p*

1. Obs. 2 *p*

E. Hn. *p*

B♭ Cl. *p < mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mp*

B. Cl. *p*

1. Bsn. 2 *p*

C. Bsn. *pp*

Alto Sax. 1

1. Hn. 2 *mp brilliant*

3. Hn. 4 *poco*

Tbn. 1

Tbn. 2

**yielding**

Cb. *pp*

Timp. *pp*

Perc. 1 *mf*

Perc. 2 *GLOCK. mf*

Perc. 4