

# THE SLEEP OF REASON BREEDS MONSTERS

FOR LARGE ORCHESTRA



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For Melanie LeMay

# Program Notes

In 1799, Francisco Goya etched a series of eighty plates called *Los Caprichos*, advertised as a “criticism of human errors and vices.” The most famous of these plates, number 43, gives this piece its title: “El sueño de la razon produce monstruos,” or “The Sleep of Reason Breeds Monsters.” The plate depicts the artist, asleep at his desk, beset by a swarm of owls and bats, as a plaintive lynx looks on. The title of the plate is self-explanatory. It was a revelation of the Age of Enlightenment that the ills of the world- its monsters, as it were- are caused not by the sentient malignancies of myth, but rather by the ignorance and willful stupidities of man. This succinct verity resonates today, perhaps with greater significance than ever.

While not programmatic, this tone poem for large orchestra is inspired by and reflective of Goya’s important art and idea. The poetry of Wallace Stevens and the art of Pablo Picasso served as additional inspiration. It is scored in a single continuous movement, divided into seven sections, described below.

## **I. The Sleep Owls ..... 1**

When the artist slips into slumber the monsters slide out. A teeming phalanx of beasts and rogues, denizens of the night. The owls, their screeches and howls like the wails of madmen railing against the light. Darkness befits its friend.

## **II. Bats ..... 14**

Bats and wings and superstitious things, flutter and twit a bit, bite through the night air. Blind as a \_\_, they echo locution.

## **III. A Shrug at the Massacre ..... 24**

Bombs are made in dark, hollow rooms. A village awakes. The roué, on the fence, slaking his thirst for revenge, shrugs and stares. Complaints will be heard if you submit the proper documentation. Cleanup begins at the crack of dawn.

## **IV. Lynx ..... 48**

The eyes of the lynx, like light, those tiny knives, pierce the darkness and glimpse what’s behind.

## **V. Laughter in the Dark ..... 52**

A cackle occurs to the artist who sleeps. Rancor demurs to wan nonchalance.

## **VI. Dance of the Macabre Mice ..... 55**

They built a statue to it, spilled marble for it, signed writs for it, dripped paint for it. Only the mice know the truth. Mice are the only sincere creatures.

## **VII. Fruit of the Knowledge of Good and Evil ..... 72**

Eve, you Prometheus of Eden. The beasts he named were his to bear, were they not, my coquette, my sweet? Let us slip through the back door and chew fruit at will.

# Instrumentation

Piccolo  
 2 Flutes  
 Alto Flute (G)  
 3 Oboes  
 Cor Anglais  
 Small Clarinet (E<sup>b</sup>)  
 2 Clarinets (B<sup>b</sup>)  
 Bass Clarinet (B<sup>b</sup>) (=Cl. III in B<sup>b</sup>)  
 3 Bassoons  
 Contrabassoon  
  
 4 Horns (F)  
 Trumpet in D (= Piccolo Tpt. in B<sup>b</sup>)  
 3 Trumpets (C)  
 2 Tenor Trombones  
 Bass Trombone  
 Tuba

5 Timpani (starting pitches):  
 32" = F#  
 28" = G#  
 25" = C  
 23" = F  
 21" = G#

Non-pitched Percussion:\*  
 Triangle  
 Cymbals  
 Suspended Cymbal  
 Tam-tam  
 Anvil  
 5 Temple Blocks  
 Tambourine  
 Bongos  
 Snare Drum  
 Bass Drum

Pitched Percussion:\*  
 Glockenspiel  
 Xylophone  
 Vibraphone  
 Marimba  
 Chimes

Piano  
  
 Violins I  
 Violins II  
 Violas  
 Cellos (at least 6)  
 Basses (at least 5, some with low C extensions)

\* A minimum of six percussionists will be required to perform all pitched and non-pitched instruments, though a greater number could ease performance, particularly at rehearsal 32. A separate performer will be needed for the piano part.

# The Sleep of Reason Breeds Monsters

(transposed and reduced score)

Marc LeMay  
(b. 1982)

## I: The Sleep Owls

Teeming and frenetic, like a descent into dreams (♩ = 90)

5 Timpani: 32" = F#; 28" = G#; 25" = C; 23" = F; 21" = G#

Primary voice 1.  
*mf cresc. poco a poco*

*p*

*p*

Teeming and frenetic, like a descent into dreams (♩ = 90)  
div.

2 Fl. *p* 2. 5 *pp* 10

Alt. Fl. *pp* *p*

3 Ob. 2. 3 *pp* 3. 3 *pp*

C. A. *mf* *cresc. poco a poco*

E♭ Cl. *p* 3

2 Cl. in B♭ 1. 3

Bs. Cl. in B♭ *p* 6

3 Bsn. *f* 2. *mp*

Vln. I div.

Vln. II div. *p* *p*

Alt. Fl. (Flütertongue) *p* 6 7

C. A. *p*

E♭ Cl. *p* *p* *p* *p*

2 Cl. in B♭ *p*

Bs. Cl. in B♭ 3

3 Bsn. 2. *mp* 3.

Vln. II div.

Alt. Fl. *mp*

3 Ob. 1. *mp*

2. *mp*

3

C. A. *ff*

E♭ Cl. *p* *p*

2 Cl. in B♭ Primary voice *mf* *cresc. poco a poco*

Primary voice *mf* *cresc. poco a poco*

Bs. Cl. in B♭ 3 (Fluttertongue)

1. *p*

3 Bsn. 2. *mp*

3. *mp*

Cbsn. 3 3 3 3 3 3 3 3 *mp*

Mar. Medium mallets *mf*

Vln. I div. *mp* div.

Vln. II div. *mp*

2

This page of a musical score includes the following parts and details:

- Alt. Fl.:** Treble clef, starting with a rest, then playing a melodic line with a *mf* dynamic and a triplet in the final measure.
- 3 Ob.:** Treble clef, playing a melodic line with trills and slurs, including a quintuplet (5) and a sextuplet (6).
- 2 Cl. in Bb:** Treble clef, playing a melodic line with slurs and a *mp* dynamic. Includes a trill and the instruction "(Fluttertongue)".
- Bs. Cl. in Bb:** Treble clef, playing a melodic line with a triplet and a long slur.
- 3 Bsn.:** Bass clef, playing a melodic line with a triplet, a trill, and a *mp* dynamic.
- Cbsn.:** Bass clef, playing a rhythmic line with a *mp* dynamic.
- Mar.:** Treble clef, playing a rhythmic line.
- Vln. I div.:** Two staves in treble clef, playing a sustained melodic line with a long slur.

3 Primary voice  
a 2

2 Fl. *f cresc. poco a poco*

Alt. Fl. *6*

1.

3 Ob. *2. 6 6* *mf* *3. 3* *mf*

C. A. *3 3 3 3* *mf*

E♭ Cl. *3 3 3 3* *mf*

2 Cl. in B♭ *ff* *2. mf (Fluttertongue) 5*

3 Bsn. *3. 3* *mp* *1. mf*

Cbsn. *mf* *tr*

Xyl. *Medium mallets 3 3 3 3* *mf*

Mar. *3 3 3 3* *mf*

3

Vln. I div.

Vln. II div. *mp* *div.* *mp*

2 Fl.

Alt. Fl. *mf*

3 Ob.

C. A.

E♭ Cl.

2 Cl. in B♭ (Fluttertongue) 1. *mf* 5 6

Bs. Cl. in B♭ (Fluttertongue) *mf* 5 6

3 Bsn. 1. *mf* 2. 3. *mf*

Cbsn. *p* *mf*

Xyl. *mf* 5 5 5 5

Mar. 5 5 5 5

Vln. II div.

Detailed description: This page of a musical score contains parts for various instruments. The woodwind section includes two flutes (2 Fl. and Alt. Fl.), three oboes (3 Ob.), a cor Anglais (C. A.), an E-flat clarinet (E♭ Cl.), two clarinets in B-flat (2 Cl. in B♭), a bass clarinet in B-flat (Bs. Cl. in B♭), and three bassoons (3 Bsn.). The brass section includes a euphonium (Cbsn.). The percussion section includes xylophone (Xyl.) and maracas (Mar.). The string section includes Violin II divided (Vln. II div.). The score features complex rhythmic patterns, including sixteenth-note runs and triplet figures. Performance instructions such as 'Fluttertongue' and dynamic markings like 'mf' and 'p' are present. Fingering numbers (5, 6, 3) are indicated for several passages.



4

Secondary voice

Picc. *f cresc. poco a poco*

2 Fl. (Fluttertongue) *fff*

3 Ob. 1. *f* 2. *f* 3. *f*

C. A. *f* 6 6 7

E♭ Cl. *fff* *f cresc. poco a poco*

Bs. Cl. in B♭ *f*

Cbsn. *f*

D Tpt. Primary voice *f cresc.*

Xyl. *f*

Mar. *f*

Vln. I Solo *fff* Solo, Primary Voice

Vln. I div. *mf* *mf*

Vln. II div. *mf*

Vla. *f*

Vc. Solo *fff* Solo, Primary Voice

Vc. *f*



Picc. *fff*

3 Ob. 1. & 2. *fff* *f*

C. A. *ff* *f*

E♭ Cl. *fff*

3 Bsn. 2. *ff* *mf*

3. *f* *mf*

4 Hn. in F 1. *f* *mf*

D Tpt. *p*

3 Tpt. in C 1. *ff* *mf*

2 Tbn. 2. *f* *mf*

B. Tbn. *f* *mf*

Vib.

Vln. I 5 unis. *ff*

Vln. II unis. *ff*

6

C. A. *ff* *mf*

E♭ Cl. *fff* *f*

3 Bsn. *f* *mf* *mf*

4 Hn. in F *f* *mf* *mp*

B. Tbn. *mf*

Vln. I *f dim.*

Vln. II *f dim.*



Bs. Cl. in B♭ *f* *mf* *p*

3 Bsn. *mp* *p*

Cbsn. *mp*

4 Hn. in F *mp*

B. Tbn. *p*

Tba. *mf*

Vln. I

Vln. II

3 Bsn. *p* *ppp*

Cbsn. *ppp*

B. Tbn. *ppp*

Tba. *ppp*

Vln. I *ppp*

Vln. II *ppp*

7 Faster, mysterious (♩ = 100)



Picc. *f* *ff* *p* G.P.

2 Fl. *f* *ff* *p*

3 Ob. *f* *ff* *p*

2 Cl. in B♭ *f* *ff* *p*

3 Bsn. *f* *ff* *p*

Glock. *f* *ff*

Vib. *f* *ff* G.P.

Vln. I

Vln. II

# II: Bats

8 A tempo; Mysterious and foreboding, like a creeping silence (♩ = 90)

Medium mallets (4), Motor on: medium

Vib. *p* *Ped.*  
div. in 3  
sul pont.

Vln. I div. 3 *ppp*  
sul pont.

Vln. II div. 3 *ppp*  
sul pont.



Vib. *mp* \* *Ped.*

Vln. I div. 3

Vln. II div. 3

Vc. Solo *f* molto cant.

Vib. *mf*  
\* Ped.

Vln. I div. 3

Vln. II div. 3

Vc. Solo



Vib.

Vln. I div. 3

Vln. II div. 3

Vc. Solo

9

9

(pont.)

(pont.)

(pont.)

(pont.)

(pont.)

(pont.)

Hard mallets (4)

Vib.

*f*  
\* Ped.

Vln. I div. 3

Vln. I div. 3

Vln. I div. 3

Vln. I div. 3

Vln. II div. 3

Vln. II div. 3

Vc. Solo

2 Fl.

Alt. Fl.

E♭ Cl.

2 Cl. in B♭

Bs. Cl. in B♭

3 Bsn.

Timp.

Vib.

Vln. I div. 3

Vln. II div. 3

Vc. Solo

The musical score for page 17 includes the following parts and markings:

- 2 Fl.:** First and second endings with triplets and a fifth note, marked *p*.
- Alt. Fl.:** Trill and triplet, marked *p*.
- E♭ Cl.:** Triplet, marked *p*.
- 2 Cl. in B♭:** First and second endings with triplets, marked *p*.
- Bs. Cl. in B♭:** Triplet and sixteenth-note run, marked *p* and *pp*.
- 3 Bsn.:** First and second endings with triplets, marked *p*.
- Timp.:** Percussion with *pp* and *mp* dynamics.
- Vib.:** Vibraphone with a tremolo effect, marked with an asterisk (\*).
- Vln. I div. 3:** Violin I, first division, marked *tasto*.
- Vln. II div. 3:** Violin II, first division, marked *tasto*.
- Vc. Solo:** Solo Violoncello with triplets and a final melodic phrase.

**10** Slower; laboriously and with increasing intensity (♩ = 80)

3 Ob.

Bs. Cl. in B♭

Glock. Hard mallets

Vib.

**10** Slower; laboriously and with increasing intensity (♩ = 80)

Vln. I Solo

Vln. II Solo

Vla. Solo

Vc. Solo



2 Fl.

Bs. Cl. in B♭

3 Bsn.

Cbsn.

Vib.

Vln. I Solo

Vln. II Solo

Vla. Solo

Vc. Solo

Picc.

2 Fl.

Bs. Cl. in B $\flat$

3 Bsn.

Vib.

Medium mallets

*p*

\* *Ped.* \*

Vln. I Solo

Vln. II Solo

Vla. Solo

Vc. Solo

*p*

*p*

*p*

*p*



Picc.

Bs. Cl. in B $\flat$

3 Bsn.

Vla. div.

Poco a poco accelerando

*ppp*

*p*

*p*

*ppp*

*ppp*

Poco a poco accelerando

div. in 2 pizz.

*p*

*p*

12 Faster (♩ = 120)

3 Ob. *mf*

2 Cl. in B♭ *mf*

Bs. Cl. in B♭ *mf*

3 Bsn. *mf*

12 Faster (♩ = 120)

Vla. div. *mp*

Vc. div. *mp*



13 Faster (♩ = 140)

3 Ob. *f*

2 Cl. in B♭ *f*

Sus. Cymb. *mf*

Tamb. *mf*

13 Faster (♩ = 140)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. div. *f*

Presto; passionate, dance-like (♩ = 180)

The musical score is arranged in two systems. The first system includes Picc., 2 Fl., 3 Ob., 2 Cl. in Bb, Sus.Cym., and Tamb. The second system includes Vln. I, Vln. II, Vla., and Vc. The score is in 3/8 time and features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* to *ff*. The Piccolo part has a *ff* dynamic at the end. The Flute part starts with a *f* dynamic and has a *ff* dynamic later. The Oboe part has a *f* dynamic and a *ff* dynamic. The Clarinet part has a *f* dynamic and a *ff* dynamic. The Suspended Cymbal part has a *ff* dynamic. The Tambourine part has a *f* dynamic. The Violin I and II parts have a *f* dynamic. The Viola part has a *f* dynamic. The Violoncello part has a *f* dynamic and a *ff* dynamic.

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute 2 (2 Fl.), Oboe 3 (3 Ob.), Clarinet 2 in Bb (2 Cl. in Bb), Bassoon (Cbsn.), Trombone (Tba.), and Timpani (Timp.). The percussion section includes Suspended Cymbal (Sus.Cym.), Tambourine, Bongos (with hands), Snare Drum (S. D.), and Glockenspiel (Glock.). The woodwinds play melodic lines with various articulations and dynamics. The percussion provides a rhythmic accompaniment with specific dynamics like *pp*, *mf*, and *f*. The score is divided into measures with time signatures 6/8, 7/8, 3/4, 3/8, 5/8, and 4/4.

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The strings play melodic lines with various articulations and dynamics. The Violin I and II parts are marked *ff*. The Viola part is marked *mf* and *ff*. The Violoncello part is marked *ff* and includes the instruction "unis. arco". The score is divided into measures with time signatures 6/8, 7/8, 3/4, 3/8, 5/8, and 4/4.



# III: A Shrug at the Massacre

15 Brazen, brash, indignant, and insolent (♩ = 80)

16 (Fluttertongue)

Musical score for measures 15 and 16, featuring woodwinds and percussion. The score includes parts for Piccolo (Picc.), 2 Flutes (2 Fl.), Alto Flute (Alt. Fl.), 3 Oboes (3 Ob.), Contrabassoon (Cbsn.), 4 Horns in F (4 Hn. in F), Trumpets (D Tpt., 3 Tpt. in C), Trombones (2 Tbn., B. Tbn., Tba.), Triangle, Cymbals (Cym.), Anvil, Tambourine (Tamb.), Snare Drum (S. D.), and Maracas (Mar.). The woodwinds play a rhythmic pattern of eighth notes with triplets and accents, marked *ff*. The percussion instruments provide a steady accompaniment, with the maracas playing a complex rhythmic pattern starting in measure 16, marked *mf* and *ff*. The piano part features a fluttertongue effect in measure 16, marked *ff*.

15 Brazen, brash, indignant, and insolent (♩ = 80)

16

Musical score for measures 15 and 16, featuring strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes with accents and snap pizzicato, marked *ff*. The Violin I part includes a section marked *arco* and *mf* in measure 16. The Viola part includes a section marked *arco* and *f* in measure 16. The Violoncello part includes a section marked *arco* and *f* in measure 16. The Contrabass part includes a section marked *arco* and *f* in measure 16.

Picc. *f*

2 Fl. *ff* a 2

3 Ob. *f* a 4

4 Hn. in F *ff*

2 Tbn. *p* 3

Tba. *mf*

T. Bl. *ff* Temple Blocks

S. D. *f* Snare Drum

Mar. *ff*

Pno. *f*

Vln. I *ff* unis.

Vln. II *ff*

Cb. *f*

17



18 accelerando

Alt. Fl. *mp* *mf*

Bs. Cl. in Bb *mp* *mf*

3 Bsn. *mp* *mf*

4 Hn. in F *f* 1. & 3.

3 Tpt. in C *f* 1.

2 Tbn. *mp* 3

B. Tbn. *f*

Tba. *f*

Faster (♩ = 120)

19 Presto, interrupting (♩ = 160)

20

Poco accelerando a . . . . .

Picc. *f* *tr* *tr* *tr*

2 Fl. *ff* *a 2*

Alt. Fl. *mf*

3 Ob. *ff* 1. & 2. 2. 3. *mf*

C. A. *mf*

E♭ Cl. *f* *tr* *tr* *tr*

2 Cl. in B♭ *mf*

Bs. Cl. in B♭

3 Bsn. 1. 2. *mf*

4 Hn. in F 1. & 3. *+* *+* *+* 1. & 2. *mf* remain open

D Tpt. *ff*

3 Tpt. in C 1. *ff* 2. 3. *mf*

2 Tbn. 1. *mf* 3

B. Tbn. *f*

Tba. *f*

Sus. Cym. *f* *Susp. Cymb.* *l.v.*

T. Bl. *ff* *Temple Blocks*

S. D. *f* *Snare Drum*

Mar. *ff* *8va*

Pno. *f*

Faster (♩ = 120)

19 Presto, interrupting (♩ = 160)

20

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *arco*

Vc. *mf* *arco*

Cb. *mf* *f*

**Picc.** *tr* *ff*

**2 Fl.** *tr* *ff*

**Alt. Fl.**

**3 Ob.**

**C. A.**

**E♭ Cl.** *tr* *ff*

**2 Cl. in B♭**

**3 Bsn.** 1. 2.

**4 Hn. in F** 1. & 2. 3. *o* remain open 4. *f*

**D Tpt.**

**3 Tpt. in C** 1. 2. 3. *mf*

**B. Tbn.**

**Tba.**

**Cym.** *f*

**Anvil** *f*

**S. D.** *f*

**Pno.** *f* *8va* snap pizz.

**Vln. I** *ff* snap pizz.

**Vln. II** *ff*

**Vc.**

Faster (♩ = 180)

21 (Fluttertongue)

Picc.   
 2 Fl.   
 Alt. Fl.   
 3 Ob.   
 C. A.   
 Eb Cl.   
 2 Cl. in Bb   
 Bs. Cl. in Bb   
 3 Bsn.   
 4 Hn. in F   
 D Tpt.   
 3 Tpt. in C   
 B. Tbn.   
 Tba.   
 Sus. Cym.   
 Anvil   
 T. Bl.   
 S. D.   
 Glock.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Musical score for orchestra, page 28, measures 21-24. The score includes parts for Piccolo, Flutes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, and Strings. Measure 21 is marked "Faster (♩ = 180)" and "Fluttertongue". The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f*, *ff*, and *mf*. The percussion section includes suspended cymbal, anvil, tam-tam, snare drum, and glockenspiel. The string section includes violins, viola, violin, and cello.

3 Ob. *f*

C. A. *f*

D Tpt. *f*

3 Tpt. in C *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Sus.Cym. *l.v.*

22

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Faster (♩ = 220)

3 Ob.

C. A.

D Tpt.

3 Tpt. in C

2 Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**molto rit.**

3 Ob.  
C. A.

D Tpt.

3 Tpt. in C

2 Tbn.  
B. Tbn.  
Tba.

**molto rit.**

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

23 Interruption tempo (♩ = 160)

Picc. *f*  
 2 Fl. *ff*  
 3 Ob. *f*  
 C. A. *f*  
 Eb Cl. *f*  
 2 Cl. in Bb *ff*  
 Bs. Cl. in Bb *f*  
 3 Bsn. *f*  
 Cbsn. *f*  
 4 Hn. in F *ff*  
 B. Tbn. *f*  
 Tba. *f*  
 Timp. *f*  
 Sus. Cym. *f*  
 T. Bl. *ff*  
 S. D. *f*  
 Glock. *ff*  
 Pno. *f*  
 Vln. I Solo *ff*  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla. *f*  
 Vc. *f*  
 Cb. *f*

32" = E; 28" = A#; 25" = B; 23" = E; 21" = G#

23 Interruption tempo (♩ = 160)  
 Solo



Picc. *ff*  $\text{3}$

2 Fl. *ff*  $\text{3}$

Alt. Fl. *ff*  $\text{3}$

3 Ob. 1. *ff*  $\text{3}$   
2.  $\text{3}$   
3. *ff*  $\text{3}$

Cbsn. *ff*

4 Hn. in F *f*

D Tpt. *f*

3 Tpt. in C *f*

2 Tbn. *mf*  $\text{3}$   
2. *mf*  $\text{3}$

B. Tbn. *f*

Tba. *f*

Triangle

Cym. *f*

Anvil *f*

S. D. *f*

B. D. *f*

Pno. *f*

24

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

1.

4 Hn. in F

D Tpt.

3 Tpt. in C

2 Tbn.

B. Tbn.

Tba.



**25** Interruption tempo (♩ = 160)

Picc.

2 Fl.

3 Ob.

C. A.

E♭ Cl.

2 Cl. in B♭

4 Hn. in F

D Tpt.

3 Tpt. in C

Sus. Cym.

S. D.

B. D.

Glock.

Mar.

Pno.

**25** Interruption tempo (♩ = 160)

Vln. I

Vln. II

Vla.

Vc.

Cb.

26 Moderately, highly sardonic (♩ = 100)

C. A. *p*

Tamb. *p*  
div. in 2  
pizz. (double-stops non div.)

Vla. div. *p*  
pizz. (double-stops non div.)

C. A. *f* *mp* *ff*

Tamb. *mf* *pp*

Vla. div. *mf* *pp*

27 Interruption tempo (♩ = 160)

Picc. *ff*

2 Fl. *fff*

3 Ob. *f*

E♭ Cl. *fff*

2 Cl. in B♭ *fff*

Sus. Cym. *f*

S. D. *f*

B. D. *p*

Glock. *fff*

Mar. *fff*

Pno. *f*

27 Interruption tempo (♩ = 160)

Vln. II

Vc. *f*

Cb. *f*

Picc. *(tr)*  
 2 Fl.  
 3 Ob.  
 Eb Cl.  
 2 Cl. in Bb  
 Sus.Cym.  
 S. D.  
 B. D.  
 Glock.  
 Mar.  
 Pno.  
 Vln. I  
 Vln. II  
 Vc.  
 Cb.

28

Tam-t.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

(Fluttertongue)

D Tpt. *mf* *f*

3 Tpt. in C *mf* *f*

Cym. Cymbals *mf*

Sus.Cym. Susp. Cymb. *p*

Tam-t. *f*

Glock. *ff* l.v.

Chim. *ff* l.v.

Pno. *fff* 8va

Vln. I

Vln. II

Vla.

Vc. *cresc.*

Cb. *cresc.*

2/4 9/16 6/16

29 30 39

3 Bsn. *p cresc. poco a poco*

Cbsn. *p cresc. poco a poco*

Cym. *fff* l.v.

Sus.Cym. *fff* l.v.

Tam-t. *fff* l.v.

Pno.

29 30

Vln. I *ff*

Vln. II *ff* div. in 2 *f*

Vla. *ff* *f*

Vc. *ff*

Cb. *ff*

31 Gathering chaos (maintain tempo)

Eb Cl. *p cresc. poco a poco* 6  
 2 Cl. in Bb *p cresc. poco a poco* 1.  
 Bs. Cl. in Bb *p cresc. poco a poco* 2. 3. 5. 3.  
 3 Bsn. 1. (tr) 3. 3.  
 3. 3.  
 Cbsn. 3. 3. 3. 3.

31 Gathering chaos (maintain tempo)

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

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

- 3 Ob.:** Part 1 (1.) begins in the first measure of the system. Part 2 (2.) starts in the second measure with a trill (tr) and a dynamic marking of *p cresc. poco a poco*. Part 3 (3.) starts in the third measure with a trill (tr) and the same dynamic marking.
- C. A.:** Part 1 (1.) begins in the first measure with a dynamic marking of *p cresc. poco a poco*. Part 2 (2.) starts in the second measure with a trill (tr) and a triplet (3).
- E♭ Cl.:** Part 1 (1.) begins in the first measure with a sextuplet (6). Part 2 (2.) starts in the second measure with a trill (tr) and a sextuplet (6).
- 2 Cl. in B♭:** Part 1 (1.) begins in the first measure with a triplet (3). Part 2 (2.) starts in the second measure with a trill (tr).
- Bs. Cl. in B♭:** Part 1 (1.) begins in the first measure with a triplet (3). Part 2 (2.) starts in the second measure with a trill (tr) and a sextuplet (6).
- 3 Bsn.:** Part 1 (1.) begins in the first measure with a sextuplet (6). Part 2 (2.) starts in the second measure with a triplet (3). Part 3 (3.) starts in the third measure with a triplet (3).
- Cbsn.:** Part 1 (1.) begins in the first measure with a sextuplet (6). Part 2 (2.) starts in the second measure with a sextuplet (6). Part 3 (3.) starts in the third measure with a triplet (3).
- Vln. I & II:** Both parts play a continuous melodic line with slurs and ties throughout the system.
- Vla.:** Plays a continuous melodic line with slurs and ties throughout the system.
- Vc. & Cb.:** Both parts play a continuous bass line with slurs and ties throughout the system.

This page of a musical score, numbered 42, contains the following parts and markings:

- 2 Fl.**: First ending (1.) with a five-note phrase, dynamic *f*; second ending (2.) with six-note phrases, dynamic *mf*.
- Alt. Fl.**: *mf cresc.* with a trill and a triplet.
- 3 Ob.**: Trills and triplet markings.
- C. A.**: Triplet markings.
- E♭ Cl.**: Triplet markings.
- 2 Cl. in B♭**: Triplet markings.
- Bs. Cl. in B♭**: Triplet markings.
- 3 Bsn.**: Triplet markings.
- Cbsn.**: Triplet markings and dynamic *ff*.
- Vln. I**: Rapid sixteenth-note passages.
- Vln. II**: Rapid sixteenth-note passages.
- Vla.**: Rapid sixteenth-note passages.
- Vc.**: Sustained notes.
- Cb.**: Sustained notes.



This page of a musical score contains the following parts and their respective musical notations:

- Picc.:** Piccolo part with a *ff* dynamic and a ten-measure phrase.
- 2 Fl.:** Second Flute part with six-measure phrases and a five-measure phrase.
- Alt. Fl.:** Alto Flute part featuring a trill and a fluttertongue effect.
- 3 Ob.:** Three Oboe parts with various melodic lines and trills.
- C. A.:** Clarinet in A part with a trill and a *ff* dynamic.
- E♭ Cl.:** Clarinet in E-flat part with a *ff* dynamic.
- 2 Cl. in B♭:** Two Clarinets in B-flat part with a trill and a *ff* dynamic.
- Bs. Cl. in B♭:** Bassoon in B-flat part with a melodic line.
- Vln. I Solo:** Violin I Solo part with a sustained note.
- Vln. I:** Violin I part with a sustained note.
- Vln. II:** Violin II part with a sustained note.
- Vc.:** Violoncello part with a sustained note.
- Cb.:** Contrabasso part with a sustained note.

Picc. *10* *10*

2 Fl. *6* *6* *6* *6*

Alt. Fl. *ff* *3*

3 Ob. *ff*

C. A.

Vc.

Cb.



Picc. *10* *5* *10* *10*

2 Fl. *6* *6* *6* *6* *6* *6* *6* *6*

Alt. Fl. *5:4* *7:4* *3*

3 Ob. *ff*

S. D. Snare Drum *pp*

Cb.

33 Adagio (♩ = 60)

Picc.

2 Fl.

Alt. Fl.

Tri. B.D.

Sus.Cym. Bongos

Tam-tam Anvil

Cym.

T. Bl.

S. D.

The score is divided into two systems. The first system (measures 1-4) features Piccolo and Flutes with melodic lines, and Triangle, Bass Drum, Bongos, Anvil, Cymbals, and Snare Drum with rhythmic accompaniment. The second system (measures 5-8) continues the melodic lines and adds a suspended cymbal and tam-tam. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff*.

Tri. B.D.

Sus.Cym. Bongos

Tam-tam Anvil

Cym.

T. Bl.

S. D.

r.s.

Detailed description of the first system: This system covers measures 1 through 4. The Tri. B.D. part features eighth-note patterns with triplets (3) and a triplet of eighth notes. The Sus.Cym. Bongos part has a complex rhythmic pattern with triplets (3) and septuplets (7). The Tam-tam Anvil part has a melodic line with a 5-measure phrase and a 3-measure phrase. The Cym. part has a 3:2 ratio and a 5:4 ratio. The T. Bl. part has a continuous sixteenth-note pattern with a 6-measure phrase. The S. D. part starts with a rest (r.s.) and then has a triplet (3) and a 5-measure phrase.



Tri. B.D.

Sus.Cym. Bongos

Tam-tam Anvil

Cym.

T. Bl.

S. D.

Detailed description of the second system: This system covers measures 5 through 8. The Tri. B.D. part has a simple eighth-note pattern with a triplet (3) at the end. The Sus.Cym. Bongos part has a rhythmic pattern with sixteenth-note groups (6). The Tam-tam Anvil part has a melodic line with a 3-measure phrase. The Cym. part has a 5:4 ratio. The T. Bl. part has a melodic line with sixteenth-note groups. The S. D. part has a simple eighth-note pattern.

# IV: Lynx

## 34 Adagio, an encroaching light (♩ = 60)

Tri. B.D.  
Sus.Cym. Bongos  
Tam-tam Anvil  
Cym.  
T. Bl.  
S. D.

## 34 Adagio, an encroaching light (♩ = 60)

Vln. I Solo  
Vc.  
Cb.

Solo  
*p* *molto cant.* *f* *ppp*

## 35 1. Primary Voice

2 Tbn.  
B. Tbn.  
Tba.  
Tam-tam  
6 cellos  
5 basses



37 Faster, mysterious (♩ = 100) ritardando

Picc. *f* *fff* *p* *pp* *tr*

2 Fl. 1. *f* *ff* *p* *pp* *tr*

2 Fl. 2. *sf* *p* *p* *5*

3 Ob. 1. *f* *ff* *p*

3 Ob. 2. *ff* *p* *p* *3*

3 Ob. 3. *p* *3*

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

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

Bs. Cl. in B $\flat$  *p* *6* change to B $\flat$  Clarinet

3 Bsn. 1. *f* *ff* *p*

3 Bsn. 2. *ff* *p*

3 Tpt. in C 1. *f* senza sord.

2 Tbn. *ff* *ppp*

B. Tbn. *ff* *ppp*

Tba. *ff* *ppp*

Glock. *f* *ff* *3*

Vib. Medium mallets. Motor on: medium *f* *ff* *3*

38 Slowly; with breathless intensity and sincerity (♩ = 40)

2 Cl. in B♭

3 Bsn.

4 Hn. in F

1. *ppp* → *pp*

2. *ppp* → *pp*

1. *pp*

2. *pp*

38 Slowly; with breathless intensity and sincerity (♩ = 40)

Vln. I

Vln. II

*mf* molto espressivo

*mf* molto espressivo



a 2

2 Cl. in B♭

3 Bsn.

4 Hn. in F

3. *pp*

Vln. I

Vln. II



39 A bit faster, with hope (♩ = 50)

2 Fl.

3 Ob.

C. A.

4 Hn. in F

Glock.

Vln. I Solo

1. *f*

1. *mf*

*mp*

2. *mp*

4. *mp*

Hard mallets

*f*

8<sup>va</sup>

Solo

*f*

## V: Laughter in the Dark

40 Desolate, resigned ( $\text{♩} = 50$ )

Musical score for measures 40-41, titled "Desolate, resigned" with a tempo of  $\text{♩} = 50$ . The score is for a woodwind ensemble and includes the following parts:

- Alt. Fl.
- E♭ Cl.
- 2 Cl. in B♭
- B♭ Cl. 3
- Cbsn.
- 3 Tpt. in C
- Tba.

Measure 40 features dynamics of *mf* for the Flute, Clarinets, and Trombones, and *p* for the Bassoon. Measure 41 features dynamics of *mf* for the Flute, Clarinets, and Trombones, and *p* for the Bassoon. The score includes first, second, and third endings for the Clarinet and Bassoon parts.

accel. 41 A bit faster ( $\text{♩} = 60$ )

Musical score for measures 41-42, titled "A bit faster" with a tempo of  $\text{♩} = 60$ . The score is for a woodwind ensemble and includes the following parts:

- Alt. Fl.
- E♭ Cl.
- 2 Cl. in B♭
- B♭ Cl. 3
- Cbsn.
- D Tpt.
- 3 Tpt. in C
- Tba.

Measure 41 features dynamics of *f* for the Flute, Clarinets, and Trombones, and *f* for the Trumpets. Measure 42 features dynamics of *mf* for the Flute, Clarinets, and Trombones, and *mf* for the Trumpets. The score includes first and second endings for the Clarinet and Bassoon parts.

accel. 41 A bit faster ( $\text{♩} = 60$ )

Musical score for measures 41-42, titled "A bit faster" with a tempo of  $\text{♩} = 60$ . The score is for a string ensemble and includes the following parts:

- Vln. II
- Vla.
- Vc.
- Cb.

Measure 41 features dynamics of *f* for the Violins and Violas, and *mf* for the Violoncello and Double Bass. Measure 42 features dynamics of *ff* for the Violins and Violas, and *mf* for the Violoncello and Double Bass. The score includes first and second endings for the Violin and Viola parts.

This musical score page, numbered 53, contains the following parts and markings:

- Alt. Fl.**: Flute part with a melodic line.
- E♭ Cl.**: Clarinet in E-flat part.
- 2 Cl. in B♭**: Clarinet in B-flat part, featuring three first endings (1., 2., 3.) with slurs.
- B♭ Cl. 3**: Clarinet in B-flat, 3rd part.
- Cbsn.**: Contrabassoon part.
- 4 Hn. in F**: Four Horns in F, with dynamics *mf* and *f*, and first/second endings.
- 3 Tpt. in C**: Three Trumpets in C, with dynamics *mf* and *f*, and first/second endings.
- Tba.**: Trombone part.
- Xyl.**: Xylophone part, marked *f* and using **Hard mallets**.
- Vln. I**: Violin I part, marked *f*.
- Vln. II**: Violin II part, marked *f*.
- Vla.**: Viola part, marked *f*.
- Vc.**: Violoncello part.
- Cb.**: Contrabass part.

Picc. *pp*

2 Fl. *pp*

Alt. Fl. *ff* *pp*

E♭ Cl. *ff* *pp*

2 Cl. in B♭ *pp* change to Bass Clarinet in B♭

B♭ Cl. 3 *pp*

Cbsn. *pp*

4 Hn. in F *ff*

Tba. *ff*

Xyl. *ff*

Vln. I Solo *pp* *molto vib.* Solo

Vln. I *ff* *pp*

Vln. II *ff* *pp* set bows aside

Vc. *pp*

Cb. *pp*

**42** Much faster, with determination (♩ = 170)

3 Ob. *mp* 1.

3 Bsn. *mp* 2. & 3.

Cbsn. *mp* *sf*

B. Tbn. *mp* *sf*

Xyl. *fff* Medium mallets

Mar. *fff* Medium mallets

Pno. *fff*

Vc. *p* pizz.

# VI: Dance of the Macabre Mice

**43** Same tempo; pressing forward, restless and maddening (♩ = 170)

Musical score for measures 43-48. The score includes parts for 3 Ob., C. A., Mar., Pno., and Vc. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked as 'Same tempo; pressing forward, restless and maddening' with a quarter note equal to 170 beats per minute. Dynamics include *f*, *mf*, *mp*, and *pp*. A dead stroke is indicated with an asterisk (\*).

Musical score for measures 49-54. The score includes parts for 3 Ob., C. A., 4 Hn. in F, Mar., Pno., and Vc. Dynamics include *f*, *mf*, and *mp*. The 4 Hn. part includes the instruction '1. con sord.'. The Vc. part features a 'jeté' marking with a dashed arrow.

**44**

Musical score for measures 55-60. The score includes parts for C. A., 2 Cl. in Bb, 3 Bsn., 4 Hn. in F, and Vla. Dynamics include *mf* and *mp*. The 2 Cl. part includes the instruction 'a 2'. The 4 Hn. part includes the instruction '3. con sord.'. The Vla. part features a 'jeté' marking with a dashed arrow.

C. A.

2 Cl. in Bb

3 Bsn. *mp* (3.)

4 Hn. in F *mf* 1. senza sord. 3. *mf*

Vla.



2 Fl. *mf* 1. *ff*

3 Ob. *mf* 1. *ff*

C. A.

E♭ Cl. *mf*

2 Cl. in Bb a 2 1. 2. *f*

Bs. Cl. in Bb *mf*

4 Hn. in F 3. senza sord.

Vc. arco *mf* 3

1. *ff* 57

2. *ff*

2 Fl.

E♭ Cl. *ff*

Bs. Cl. in B♭ *f*

3 Bsn. *f*

Cbsn. *f*

4 Hn. in F *mf*

3. *mf*

Vla. *mf*  
div. in 3



Picc. *ff*

2 Fl.

E♭ Cl.

Bs. Cl. in B♭

3 Bsn.

Cbsn.

4 Hn. in F

Vla.



Alt. Fl. 6 6 6 6 6

3 Ob. 1. & 2. tr tr

2 Cl. in B $\flat$  a 2 tr tr

4 Hn. in F 1., 2. & 3. 4. 6 6 6 6

Tba.

Timp.

T. Bl.

Tamb.

S. D.

Xyl. f

Pno. (8)

Vln. I

Vln. II

Vla. non div. non div.

Vc.

Cb.

Detailed description of the musical score: This page contains the musical notation for measures 57-60. The score is divided into several systems. The first system includes the Alto Flute (Alt. Fl.), Oboe 3 (3 Ob.), and Clarinet in B-flat (2 Cl. in B $\flat$ ). The second system includes Horns in F (4 Hn. in F), Trombone (Tba.), and Timpani (Timp.). The third system includes Trumpet in B-flat (T. Bl.), Snare Drum (S. D.), and Xylophone (Xyl.). The fourth system includes Piano (Pno.). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as sixteenth-note runs, trills, and dynamic markings like 'f' and 'non div.'. The time signature changes from 2/4 to 4/4 and back to 2/4.

Picc. *a 2 f*

2 Fl. *f*

Alt. Fl. *mf*

3 Ob. *f* 3. *ff* 1. & 2. 10

C. A. *mf*

E♭ Cl. *mf*

2 Cl. in B♭ *a 2 ff* 10

Bs. Cl. in B♭ *ff* 10

3 Bsn. *a 3 ff* 11

Cbsn. *f*

3 Tpt. in C *mf* 1. & 2., con sord. *mf* 3., con sord.

B. Tbn. *f*

Timp.

Triangle *f*

Sus. Cym. *f*

Anvil *f*

Tamb. *mf*

S. D. *mf*

B. D. *mf*

Xyl. *mf* Hard mallets

Mar. *mf*

Pno. *f*

Vln. I *ff* div. in 3 sul E sul A sul D

Vln. II *ff* div. in 3 sul A sul D sul G

Vla. *ff* div. in 2 sul G sul C

Vc. *ff* div. in 2 sul G sul C

Picc.

2 Fl.

Alt. Fl.

3 Ob.

C. A.

E♭ Cl.

2 Cl. in B♭

Bs. Cl. in B♭

3 Bsn.

Cbsn.

3 Tpt. in C

B. Tbn.

Timp.

Triangle

Sus.Cym.

Anvil

S. D.

B. D.

Xyl.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

1. & 2.

3.

10

ff

ff

ff

ff

11

a 2

a 3

f

f

f

f

div. in 3

div. in 3

div. in 2

div. in 2

ff

ff

ff

ff

unis.

unis.

unis.

unis.

f

f

f

f

Picc. *mf*

2 Fl. *mf*

Alt. Fl.

3 Ob. *f* a 3

3 Tpt. in C *mf*

Cym.

B. D.

48 *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb. *f*



Picc.

2 Fl.

3 Ob.

3 Tpt. in C

2 Tbn. *f* growl tone

B. Tbn. *f* growl tone

Tba. *f*

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alt. Fl. *mf* 6 6

3 Ob. 1. & 2. *f*

2 Cl. in B $\flat$  *f* a 2

4 Hn. in F *mf* 4. 6 6

2 Tbn. *fff*

B. Tbn. *fff*

Tba.

Timp. *f*

Anvil *f*

Tamb. *mf*

S. D. *mf*

Pno. *f*

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff* div.

Vc. *ff* div.

Cb. *f*

Alt. Fl. *6*

1. & 2.

3 Ob. *6*

3. *f*

C. A. *f*

E♭ Cl. *f*

2 Cl. in B♭ *6*

4 Hn. in F *1., 2. & 3.*

4. *6* *mf*

D Tpt. *f* *con sord.* (Flütertongue)

3 Tpt. in C *f* *3. senza sord.*

Tba.

Timp.

Triangle *mf*

Sus. Cym. *mf*

Tam-t. *mf*

Tamb. *mf*

S. D.

Glock. *mf*

Xyl. *f*

Pno. *(8)*

Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Vc. *div.*

Cb.

Detailed description of the musical score: This page contains the orchestral score for page 64. It features a variety of instruments including woodwinds (flute, oboe, clarinet, bassoon, horn, trumpet, trombone), brass (trumpet, trombone, tuba), percussion (timpani, triangle, suspended cymbal, tam-tam, tambourine, snare drum, glockenspiel, xylophone), piano, and strings (violins I and II, viola, violin, cello, and double bass). The score is written in 4/4 time and includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *div.* (divisi). Performance instructions like *con sord.* (with mutes) and *senza sord.* (without mutes) are present for the trumpets. The woodwinds and strings play complex melodic and harmonic lines, while the percussion provides rhythmic support.

Alt. Fl. *6* *6*

3 Ob. *1. & 2.* *tr* *3.*

C. A.

E♭ Cl.

2 Cl. in B♭ *b* *tr*

3 Bsn.

Cbsn.

4 Hn. in F *6*

Hn. 4 *6* *6*

3 Tpt. in C *1.* *2. mf* *3. mf* *pp* *pp*

2 Tbn.

B. Tbn.

Tba.

Timp.

Tamb.

S. D. *mf* *pp*

B. D. *mf* *p*

Xyl. *f* *mf* *p*

Mar. *mf* *p*

Pno.

Vln. I *div. in 3*

Vln. II *div. in 3*

Vla. *div. in 3*

Vc. *div. in 3*

Cb. *pizz.* *p*

50

Alt. Fl. *p*

3 Bsn. *mf*

Cbsn. *mf*

Triangle *pp*

Mar. *pp* Soft mallets *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *p*

50



51

2 Fl. *p* a 2

Alt. Fl. *pp*

Bs. Cl. in Bb *p*

3 Bsn. *pp*

Cbsn. *pp*

Triangle *pp*

Xyl. *pp* Soft mallets

Mar. *pp*

51

Vln. I *pp* div. in 2

Vln. II *pp* div. in 2

Vla. *pp* div. in 2

Vc. *pp* div. in 2

Cb. *p*

2 Fl.

Alt. Fl.

3 Ob.

2 Cl. in B $\flat$

Bs. Cl. in B $\flat$

3 Bsn.

4 Hn. in F

D Tpt.

3 Tpt. in C

2 Tbn.

Triangle

Sus.Cym.

Tam-t.

Anvil

Tamb.

B. D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. & 2. *ff* 10

a 2 *ff* 10

a 3 *ff* 11

1. & 2. *f*

3. & 4. *f*

(con sord.) *f*

1. *f*

2. *f*

3. *mf* a 2

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

senza sord.

senza sord.

senza sord.

jeté

jeté

div. in 3

div. in 3

Detailed description: This page of a musical score (page 67) contains parts for various instruments. The woodwind section includes 2 Flutes, Alto Flute, 3 Oboes, 2 Clarinets in B-flat, Bass Clarinet in B-flat, and 3 Bassoons. The brass section includes 4 Horns in F, 3 Trumpets in C, and 2 Trombones. Percussion includes Triangle, Suspended Cymbal, Tam-tam, Anvil, Tambourine, and Bells. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play melodic and harmonic lines, while the percussion instruments provide rhythmic accompaniment. Dynamics range from fortissimo (ff) to mezzo-forte (mf). Performance instructions like 'senza sord.' and 'jeté' are present.

52

1. *p*

2. *p*

3. *p*

3 Bsn.

Cbsn.

3 Tpt. in C

2 Tbn.

Tba.

*mp*

*cresc.*

a 2

*cresc.*

*mp*

52

div. in 3

Vln. I

*mp*

div. in 3

Vln. II

*mp*

2 Fl. *ff* *a2* 69

Alt. Fl. *ff*

E♭ Cl. *ff*

3 Bsn. *tr*

Cbsn. *tr*

3 Tpt. in C *f* *ff*

2 Tbn. *f*

Tba. *f*

S. D. Snare Drum *pp*

Glock. *f*

Chim. *f*

Pno. *ff*

Vln. I

Vln. II



Picc.

2 Fl.

Alt. Fl.

3 Ob. 1. & 2.

C. A.

E♭ Cl.

2 Cl. in B♭ a 2

Bs. Cl. in B♭

3 Bsn.

Cbsn.

4 Hn. in F a 4 *ff*

D Tpt.

3 Tpt. in C a 3 *ff*

2 Tbn. 3

B. Tbn.

Tba.

Timp. G - G#

Cym.

Anvil

B. D.

Glock. *ff* 3

Chim.

Pno. (8)

Vln. I non div.

Vln. II non div.

Vla. non div.

Vc.

Cb.

# VII: Fruit of the Knowledge of Good and Evil

**54** Hurrying; pressing forward, with occasional setbacks (♩ = 175)

Timp. *ff* *p*

Cym. *l.v.*

B. D. *Hard mallets; Motor on: fast; no pedal*

Vib. *p*

Vc. *ff* *p*

3 Bsn. *p*

Vib.

Vc.

**55** **56** ♩ = ♩

C. A.

Bs. Cl. in B♭ *p*

3 Bsn. *mp* *p*

Cbsn. *p*

Tamb. *f*

S. D. *p* *ff*

Vib. *mp*

Mar. *f*

**55** **56** ♩ = ♩ non div.

Vln. I *ff* non div.

Vln. II *ff* non div.

Vla. *mp*

Vc. *mp*



3. (tr)

3 Ob.

C. A.

E♭ Cl.

1.

2 Cl. in B♭

2.

Bs. Cl. in B♭

1. tr

*p*

2.

3.

3 Bsn.

3.

(tr)

Cbsn.

Vib.

Vln. II

Detailed description: This page of a musical score (page 74) features ten staves. The woodwind section includes three Oboes (3 Ob.), Cor Anglais (C. A.), three Bassoons (3 Bsn.), and three Contrabassoons (3 Cbsn.). The brass section includes two Clarinets in B-flat (2 Cl. in B♭) and one Bass Clarinet in B-flat (Bs. Cl. in B♭). The string section includes Violins II (Vln. II) and Vibraphone (Vib.). The score contains various musical notations such as trills (tr), slurs, and dynamic markings like *p*. The woodwinds and strings play melodic lines, while the brass and vibraphone provide harmonic support.

3 Ob.

C. A.

E♭ Cl.

2 Cl. in B♭

Bs. Cl. in B♭

3 Bsn.

Cbsn.

Sus. Cymb.

S. D.

B. D.

Vib.

Mar.

Vln. I

Vln. II

Vla.

Cb.

*f*

Susp. Cymb.

*mp*

Snare Drum

*mp*

Bass Drum

*p*

*f*

59

*ff*

*ff*

*f*

Detailed description of the musical score: This page contains the musical notation for measures 58-61. The woodwind section includes three oboes, cor Anglais, E-flat clarinet, two B-flat clarinets, B-flat bass clarinet, three bassoons, and contrabassoon. The percussion section includes suspended cymbal, snare drum, and bass drum. The string section includes violins I and II, viola, and cello. The score features various musical notations such as slurs, ties, and dynamic markings. A rehearsal mark '59' is present in the top right and middle right. The key signature has one flat (B-flat), and the time signature is 3/4. The woodwinds and strings play melodic lines, while the percussion provides rhythmic accompaniment.

60

1. *f*

3 Ob. *mf*

3. *mf*

C. A. *mf* tr

E♭ Cl. *mp*

2 Cl. in B♭ *mp*

2. *mf* (Fluttertongue)

Cbsn. *mf*

Sus.Cym. *f*

S. D. *f*

B. D. *p*

Vib.

60 non div.

Vln. I

Vln. II *f*

Vla. non div.

Cb.

Picc. *ff*

2 Fl. *ff*

3 Ob. *ff*

C. A. *ff*

E♭ Cl. *ff*

2 Cl. in B♭ *ff*

Cbsn. *ff*

4 Hn. in F  
1. & 3. (Fluttertongue)  
2. & 4. *mf*

D Tpt. *mf* con sord. (Fluttertongue)

3 Tpt. in C *mf* 1., con sord. (Fluttertongue)

Cym. *p*

S. D. *p*

Vib. *p*

Vln. I *ff*

Vln. II *ff*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 61, contains parts for various instruments. The woodwind section includes Piccolo, Flute 2, Oboe 3, Cor Anglais, E-flat Clarinet, Clarinet in B-flat 2, and Bassoon, all marked *ff*. The brass section includes Horns in F (measures 1 & 3 with fluttertongue, 2 & 4 *mf*), Trumpets in D (measures 1 & 3 with fluttertongue and sordano, *mf*), and Trumpets in C (measure 1 with fluttertongue and sordano, *mf*). Percussion includes Cymbals and Snare Drum (*p*) and Vibraphone (*p*). The string section includes Violin I (*ff*), Violin II (*ff*), Viola (*f*), and Cello (*f*). The score is in 2/4 time and features complex rhythmic patterns and dynamic markings.

Picc. *f* *ff*

2 Fl. *f*

Alt. Fl. *f* (Fluttertongue)

3 Ob. *f*

C. A. *f*

E♭ Cl. *f*

Cbsn. *f*

D Tpt. senza sord. change to Piccolo Trumpet in B♭

3 Tpt. in C 1. senza sord.

Cym. *f*

S. D. *f*

Vib. *f*

Vln. I *f*

Vln. II *ff*

Cb. *f*

Picc. *ff*

2 Fl. *ff*

Alt. Fl.

3 Ob. *f*

C. A. *f*

E♭ Cl. *ff*

2 Cl. in B♭ *f*

3 Bsn. *f*

Cbsn.

Vln. I *f*

Vln. II *f*

Vc. *f*

Cb.

64

Picc.

2 Fl.

Alt. Fl. (Fluttertongue)

C. A.

E♭ Cl.

Picc. Tpt. in B♭

3 Tpt. in C

Cym.

S. D.

B. D.

Pno.

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *fff*

2 Fl. *fff* 1. 2.

C. A. *fff*

3 Bsn. *ff* 3.

Cbsn. *ff*

Picc. Tpt. in B $\flat$

3 Tpt. in C *ff* 3. 2.

Xyl. Hard mallets *f*

Mar. *f* Hard mallets

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score includes the following parts and markings:

- Picc.** (Piccolo): Treble clef, melodic line with accents and slurs.
- 2 Fl.** (Flute 2): Treble clef, melodic line with accents and slurs.
- 3 Ob.** (Oboe 3): Treble clef, melodic line with accents and slurs. Includes a *fff* dynamic marking and a triplet of eighth notes.
- C. A.** (Clarinet in A): Treble clef, mostly rests.
- 3 Bsn.** (Bassoon 3): Bass clef, melodic line with accents and slurs. Includes a triplet of eighth notes.
- Cbsn.** (Contrabassoon): Bass clef, melodic line with accents and slurs.
- Picc. Tpt. in Bb** (Piccolo Trumpet in Bb): Treble clef, melodic line with accents and slurs.
- 3 Tpt. in C** (Trumpet 3): Treble clef, melodic line with accents and slurs. Includes a *ff* dynamic marking and first/second endings.
- T. Bl.** (Timpani): Percussion clef, rhythmic pattern with a *f* dynamic marking. Includes the instruction "Temple Blocks".
- Xyl.** (Xylophone): Treble clef, rhythmic pattern.
- Mar.** (Maracas): Treble clef, rhythmic pattern.
- Pno.** (Piano): Grand staff (treble and bass clefs), accompaniment with chords and eighth notes.
- Vln. I** (Violin I): Treble clef, melodic line with accents and slurs.
- Vln. II** (Violin II): Treble clef, melodic line with accents and slurs.
- Vla.** (Viola): Bass clef, melodic line with accents and slurs.
- Vc.** (Violoncello): Bass clef, melodic line with accents and slurs.
- Cb.** (Cello): Bass clef, melodic line with accents and slurs.

Picc. *f cresc.*

2 Fl. *f cresc.*

Alt. Fl. *f cresc.*

3 Ob. 1. & 2. *mf cresc.* 3.

C. A. *f cresc.*

E♭ Cl. *f cresc.*

2 Cl. in B♭ *mf cresc.*

Bs. Cl. in B♭ *f cresc.*

3 Bsn. *mf cresc.*

Cbsn. *mf cresc.*

B. Tbn. *mf cresc.*

Tba. *mf cresc.*

Sus.Cym. *p cresc.*

Xyl. *mf cresc.*

Mar. *mf cresc.*

Pno. *mf cresc.*

Vln. I *f cresc.* div.

Vln. II *f cresc.* div.

Vla. *f cresc.* arco, div.

Vc. *mf cresc.*

Cb. *mf cresc.*



molto rit.

G.P.

Picc. *ff*

2 Fl. *ff*

Alt. Fl. *ff*

3 Ob. *ff*

C. A. *ff*

E♭ Cl. *ff*

2 Cl. in B♭ *ff*

Bs. Cl. in B♭ *ff*

3 Bsn. *ff*

Cbsn. *ff*

4 Hn. in F *ff*

Picc. Tpt. in B♭ *ff* change to Trumpet in D

3 Tpt. in C *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

32" = F#; 28" = A#; 25" = C; 23" = E

Timp. *ff*

Sus. Cym. *ff*

Tam-t. *ff*

S. D. *p* *ff*

Glock. *ff*

Xyl. *ff*

Mar. *ff*

Chim. *ff*

Pno. *ff*

Vln. I *ff* G.P.

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

67 Despairing (♩ = 60) rit. -----

Picc. *fff*

2 Fl. *fff*

Alt. Fl. *fff*

3 Ob. *fff*

E♭ Cl. *fff*

2 Cl. in B♭ *fff*

D Tpt. *ff*

3 Tpt. in C *ff*

1. *ff*

2. *ff*

Timp. *fff*

Triangle *f*

Cym. *ff*

B. D. *f*

Glock. *f*

67 Despairing (♩ = 60) rit. -----

unis. *fff*

Vln. I *fff*

unis. *fff*

Vln. II *fff*

unis. *fff*

Vla. *fff*

unis. *fff*

Vc. *fff*

unis. *fff*

Cb. *fff*

2 Fl. *mp* *ff*

Alt. Fl. *mp* *ff*

3 Ob. *fff*

E♭ Cl. *mp* *ff*

2 Cl. in B♭ *mp* *ff*

3 Bsn. *mp* *ff*

Cbsn. *fp* *ff*

D Tpt. *ff*

3 Tpt. in C *ff*

2 Tbn. *fp* *ff* (Fluttertongue)

B. Tbn. *fp* *ff* (Fluttertongue)

Tba. *fp* *ff* (Fluttertongue)

Timp. *fff* F# - E

Triangle *f*

B. D. *f*

Glock. *f*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

69 Hopeful (♩ = 50)

8<sup>va</sup>  
Picc. *mf* *fff*

a 2 8<sup>va</sup>  
2 Fl. *mf* *fff*

Alt. Fl. *mf* *fff*

1. & 2.  
3. *mf* *fff*

*mf* *fff*

E♭ Cl. *fff*

1. *mf* *fff*

2 Cl. in B♭ *fff*

Bs. Cl. in B♭ *fff*

3 Bsn. *mp*

Cbsn. *fp* *ff*

4 Hn. in F 2., 3. & 4. *ff* bells in the air, stagger breathing

2 Tbn. *fp* *ff*

B. Tbn. *fp* *ff*

Tba. *fp* *ff*

E - F  
Timp. *fff*

Triangle *ff*

Sus. Cym. *mf cresc.*

Tam-t. *f*

B. D. *f*

Glock. *fff*

Cb. *ff*

Picc. *f cresc.*

2 Fl. *f cresc.*

Alt. Fl. *f cresc.*

3 Ob. *f cresc.*

C. A. *f cresc.*

2 Cl. in Bb *f cresc.*

Bs. Cl. in Bb *f cresc.*

3 Bsn. *mp cresc.*

Cbsn. *mp cresc.*

4 Hn. in F *f bell in the air ff*

D Tpt. *ff*

3 Tpt. in C *f cresc.*

2 Tbn. *f cresc.*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Sus. Cym. *cresc.*

Tam-t. *mf cresc.*

B. D. *f*

Glock.

Chim.

Vln. I *f cresc.*

Vln. II *f cresc.*

Vla. *f cresc.*

Vc. *f cresc.*

Cb. *f cresc.*

Freely, triumphantly

G.P.

Picc. *fff*

2 Fl. *fff*

Alt. Fl. *fff*

3 Ob. *fff*

E♭ Cl. *fff*

2 Cl. in B♭ *fff* a 2

Timp.

Sus.Cym. *fff*

Tam-t. *fff*

B. D. *fff*

Glock. *fff*

Freely, triumphantly

G.P.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *ff*

Cb. *ff*

71 Insouciant, resigned (♩ = 90)

stagger breathing

Picc. *ppp*

2 Fl. *ppp*

Alt. Fl. *ppp*

3 Bsn. *mf*

1. Solo, Freely

Timp. *p*

Vib. *ppp*  
Soft mallets (3); Motor on: slow  
Ped.

Vln. I Solo *ppp*

Vc. Solo *ppp*

71 Insouciant, resigned (♩ = 90)

Solo

Vln. I Solo *ppp*

Solo

Vc. Solo *ppp*



72

Picc. *morendo*

2 Fl. *morendo*

Alt. Fl. *morendo*

3 Bsn.

Timp. *pp*

Vib. *pp*  
Ped.

Vln. I Solo *morendo*

Vc. Solo *morendo*

Vc. *pp* pizz

Cb. *pp*

72