

Dedicated to Dr. Jordan B. Peterson  
Self-Overcoming

Jay Beard

**Grave**  $\text{♩} = 40$

2 3 4 5

Piccolo

Flutes 1, 2  $mp$

Oboes 1, 2  $p$  *dolce*  $mf$

Clarinet in B♭ 1, 2

Bass Clarinet in B♭

Bassoons 1, 2  $mp$

Harp

Horns in F 1, 2  $mp$

Horns in F 1, 2

Trumpets in B♭ 1, 2

Tenor Trombones 1, 2

Bass Trombone

Tuba

Vibraphone

Bass Drum

Suspended Cymbal

Timpani

**Grave**  $\text{♩} = 40$

Violin I

Violin II

Viola

Violoncello

Contrabass

6 7 8 9 10 11

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

B. D.

Cym.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains six systems of music, each with two staves. The instruments are grouped by system: Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Tuba, Vibraphone, Bass Drum, Cymbals, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. Measures 6 through 11 are shown. In measure 6, the Flute, Oboe, and Clarinet play eighth-note patterns. In measure 7, the Bassoon joins in. In measure 8, the Bassoon plays a sustained note. In measures 9 and 10, the Trombone and Tuba play eighth-note patterns. In measure 11, the Tuba and Tuba/Bassoon play sustained notes. The strings provide harmonic support throughout the section.

12                    13                    14                    15                    16

Picc. -

Fl. -  $\ddot{\epsilon}$   $\flat\ddot{\epsilon}$ : *mp*

Ob. -

Cl. -  $\ddot{\epsilon}$   $\flat\ddot{\epsilon}$ : *mp*

B. Cl. -

Bsn. -  $\sharp\ddot{\epsilon}$ : *mp*

Hp. -

Hn. -  $\ddot{\epsilon}$  *p*

Hn. -  $\sharp\ddot{\epsilon}$   $\gamma\gamma\ddot{\epsilon}$

Tpt. -  $\ddot{\epsilon}$   $\gamma\gamma\ddot{\epsilon}$

Tbn. -

Tba. -

Vib. -

B. D. -

Cym. -

Tim. -

Vln. I - *legato*  $\ddot{\epsilon}\ddot{\epsilon}\ddot{\epsilon}\ddot{\epsilon}\ddot{\epsilon}\ddot{\epsilon}$  *mp* *mf* *mp*

Vln. II -

Vla. -

Vc. -

Cb. -

1                    8:                    15                    16

*mf* *p*

a2

*div.* *mp* *div.* *mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

17            18            19            20            21

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp. {

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib. {

B. D.

Cym.

Timp. {

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *p*, *mf*, *p*, *l.v.*, *p*, *mf*, *p*.

22

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

B. D.

Cym.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

24

25

con sord.

*p* *mf* *p*

con sord.

*pp*

*pp*

1.v.

*p* *mf* *p*

26                    27                    28                    29                    30

Picc. -

Fl. -

Ob. -

Cl. -

B. Cl. -

Bsn. 1 *mf* *mp*

Hp. -

Hn. 1 *p* *mf* *p*

Hn. -

Tpt. -

Tbn. -

Tba. -

Vib. -

B. D. -

Cym. -

Tim. -

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

a2  
*mp*

*p* *mf* *p*

*p* < *mf* *p*

*pp*  
unis.

*pp*  
div.

*pp*

31

Picc.

Fl.

Ob.

Cl.  $\sharp\text{z}:\ \sharp\text{z}:\ \sharp\text{z}:\ \sharp\text{z}:$  *pp*

B. Cl.

Bsn.

Hp. *senza sord.*  $\sharp\text{z}:\ \sharp\text{z}:\ \sharp\text{z}:\ \sharp\text{z}:$  *pp*

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib. *l.v.*  $\sharp\text{z}:\ \sharp\text{z}:\ \sharp\text{z}:\ \sharp\text{z}:$  *mp < f > p* *mp < mf > p*

B. D.

Cym.

Timp.  $\ddot{\text{o}}\ \ddot{\text{o}}\ \ddot{\text{o}}$

Vln. I

Vln. II

Vla.

Vcl.

Cb.  $\ddot{\text{o}}\ \ddot{\text{o}}\ \ddot{\text{o}}$

molto accel.

*poco accel.*

d.=94

A

Allegro Moderato  $\text{♩} = 112$

42 3+3+3+2

39 40 41 42

Picc.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Fl.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Ob.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Cl.  $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$   $\frac{11}{8}$   $\frac{12}{8}$

B. Cl.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Bsn.  $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$   $\frac{11}{8}$   $\frac{12}{8}$

Hp.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Hn.  $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$   $\frac{11}{8}$   $\frac{12}{8}$

Hn.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Tpt.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Tbn.  $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$  -  $\frac{11}{8}$   $\frac{12}{8}$

Tba.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Vib.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

B. D.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Cym.  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Timp.  $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

*f p* *f*

a2

A Allegro Moderato  $\text{♩} = 112$  3+3+3+2

Vln. I  $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Vln. II  $\frac{12}{8}$  -  $\frac{9}{8}$  -  $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Vla.  $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

Vc.  $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$  -  $\frac{11}{8}$   $\frac{12}{8}$

Cb.  $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$  -  $\frac{11}{8}$  -  $\frac{12}{8}$

*f p* *f*

43                    44                    45                    46

Picc.                    Fl.                    Ob.                    Cl.

B. Cl.                    Bsn.                    Hp.                    Hn.

Hn.                    Tpt.                    Tbn.                    Tba.

Vib.                    B. D.                    Cym.                    Timp.

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

47

Picc. Fl. Ob. Cl. B. Cl. Bsn.

Hp. Hn. Hn. Tpt. Tbn. Tba. Vib. B. D. Cym. Timp.

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

48

49 3+3+2

50

51                    52                    53                    54

Picc. - - - -

F1. - - - -

Ob. - - - -

Cl. - - - -

B. Cl. - - - -

Bsn. - - - -

Hp. - - - -

Hn. - - - -

Hn. - - - -

Tpt. - - - -

Tbn. - - - -

Tba. - - - -

Vib. - - - -

B. D. - - - -

Cym. - - - -

Tim. - - - -

Vln. I - - - -

Vln. II - - - -

Vla. - - - -

Vc. - - - -

Cb. - - - -





## C

15

rit.

68 Picc.  $\frac{12}{8}$

69 Fl.  $\frac{12}{8}$   $\text{g}:\text{b}:\text{g}:\text{b}:$   $p$

70 Ob.  $\frac{12}{8}$

Cl.  $\frac{12}{8}$   $\text{b}:\text{d}:\text{b}:\text{d}:\text{b}:\text{d}:$   $p$

B. Cl.  $\frac{12}{8}$

Bsn.  $\frac{12}{8}$   $\text{b}:\text{d}:\text{b}:\text{d}:\text{b}:\text{d}:$   $p$

Hp.  $\frac{12}{8}$

$\frac{12}{8}$

Hn.  $\frac{12}{8}$

1 Hn.  $\frac{12}{8}$   $\text{d}.\text{b}.\text{d}.\text{b}.$   $p$

Tpt.  $\frac{12}{8}$

Tbn.  $\frac{12}{8}$

Tba.  $\frac{12}{8}$   $\text{v.}$   $mf$

Vib.  $\frac{12}{8}$

B. D.  $\frac{12}{8}$   $mf$

Cym.  $\frac{12}{8}$

Tim.  $\frac{12}{8}$   $mf$

Moderato  $\text{J.=116}$

rit.

Vln. I  $\frac{12}{8}$

Vln. II  $\frac{12}{8}$

Vla.  $\frac{12}{8}$

Vc.  $\frac{12}{8}$  pizz.  $mf$  pizz.

Cb.  $\frac{12}{8}$   $mf$

73                    74                    75                    76

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

a2  
con sord.

Tbn.

Tba.

Vib.

B. D.

Cym.

Timp.

Vln. I

Vln. II

Vla.

*mp*

Vc.

Cb.

77                    78                    79                    80

Picc. -

Fl. *mf*

Ob. -

Cl. *mf*

B. Cl. -

Bsn. *mf*

Hp. -

Hn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *a2*

Tba. *v.*

Vib. -

B. D. -

Cym. -

Timp. *unis.*  
*legato*

Vln. I *mp* *mf* *mp* *mf* *mp*

Vln. II *mp* *mf* *mp* *mf* *mp*

Vla. -

Vc. *mp*

Cb. -



**D**Andantino  $\text{♩} = 110$ 

19

84

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Glock.

Cym.

Tim.

**D**

Andantino  $\text{♩} = 110$

85

86

87

*p*

*mf*

*a2*

*p*

To Glock.

**D**

Andantino  $\text{♩} = 110$

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

*mp*

pizz.

*mp*

*arco*

*p*

88

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Glock.

Cym.

Timp.

Vln. I

*p*

arco

*mf*

pizz.

Vln. II

*mp*

arco

Vla.

*p*

Vc.

*mp*

pizz.

*mf*

unis.

Cb.

*p*

*mf*

94

Picc.

F<sub>l.</sub> *mf*

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Glock.

Cym.

Timp.

Vln. I pizz. *mp*

Vln. II *p*

Vla. *p* unis.

Vc. *p*

Cb.

95

96

97

*p*

22

**E**

98 99 100 101 102

Picc.

Fl.

Ob.

Cl. 1 *mf*

B. Cl.

Bsn. 1 *mf* *p*

Hp.

Hn. 1 *p* *p*

Hn. 1 *p* *p* senza sord.

Tpt. 1 *p*

Tbn. 1 *p* *p*

Tba. *mf*

Vib.

Glock.

Cym.

Timp.

**E** solo *mp* *mf* *mp* tutti

Vln. I *mp* *mf* *mp* *p*

Vln. II arco *mf* *p*

Vla. *p* *p* unis.

Vc.

Cb.

**F**

103                    104                    105                    106                    107

Picc. -

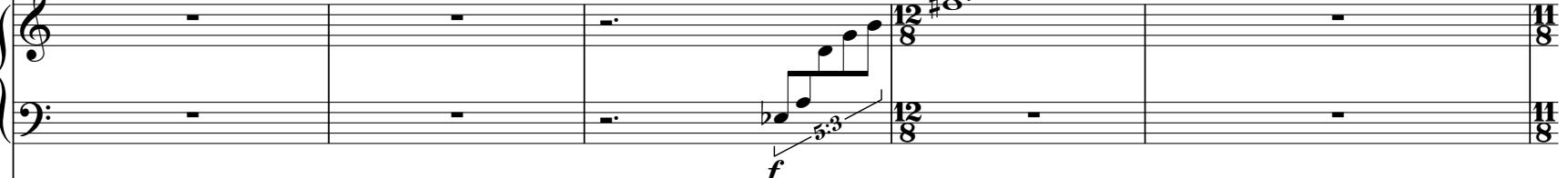
Fl. -

Ob. -

Cl. 

B. Cl. -

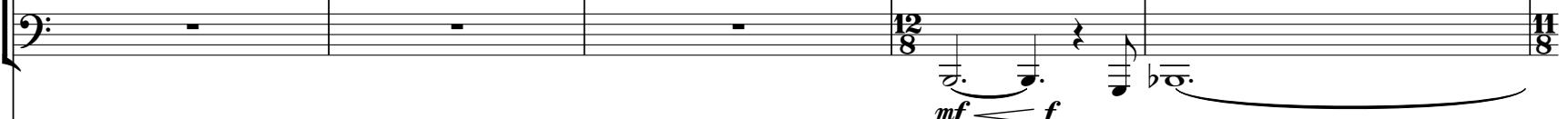
Bsn. 

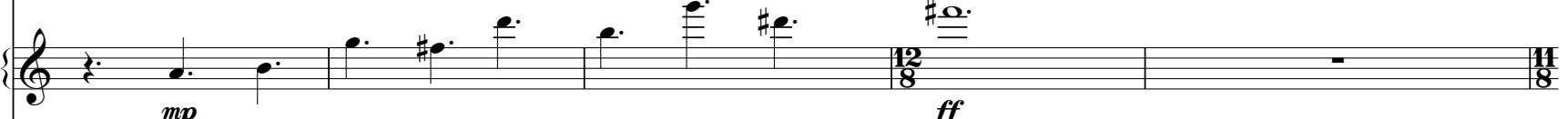
Hp. 

Hn. 

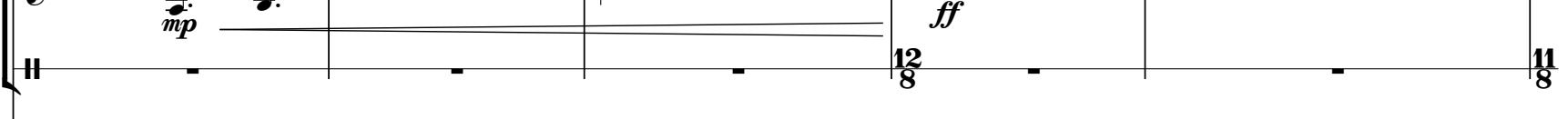
Hn. 

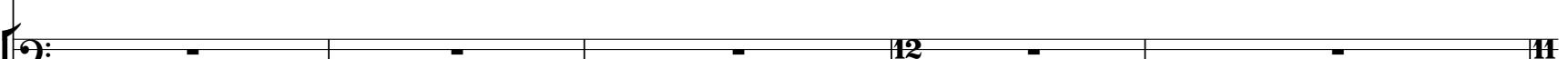
Tpt. 

Tbn. 

Tba. 

Vib. 

Glock. 

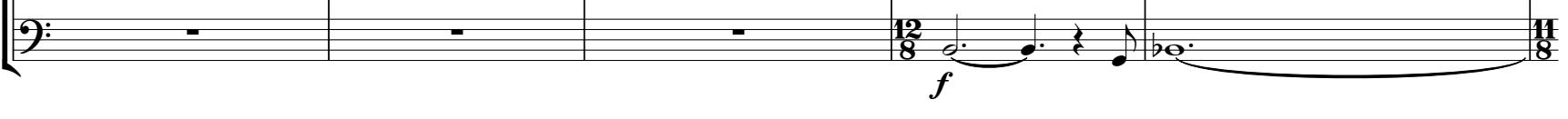
Cym. 

Timp. -

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. -

**F**

108                    109                    110                    111

Picc. -

Fl. -

Ob. -

Cl. 11/8 *f* *mf* *f*

B. Cl. -

Bsn. -

Hp. 11/8

Hn. 11/8 *mf*

Hn. 11/8 *mf*

Tpt. 11/8 *mf*

Tbn. 11/8

Tba. 11/8

Vib. 11/8 *mf* *f* *mf*

Tri. 11/8

Cym. 11/8

Timp. 11/8

Vln. I 11/8 div. a 3 12/8 8/8 *mf* div. a 2

Vln. II 11/8 div. a 3 12/8 #8/8 legato *f* *mf* div. a 2

Vla. 11/8

Vc. 11/8

Cb. 11/8

112                    113                    114                    115

<img alt="A page of musical notation for orchestra and choir, spanning measures 112 to 115. The score includes parts for Picc., Fl., Ob., Cl., B. Cl., Bsn., Hp., Hn., Tpt., Tbn., Tba., Vib., Tri., Cym., Timp., Vln. I, Vln. II, Vla., Vc., and Cb. Measure 112: Picc., Fl., Ob., Cl., B. Cl., Bsn., Hp., Hn., Tpt., Tbn., Tba., Vib., Tri., Cym., Timp., Vln. I, Vln. II, Vla., Vc., Cb. rest. Measure 113: Picc., Fl., Ob., Cl., B. Cl., Bsn., Hp., Hn., Tpt., Tbn., Tba., Vib., Tri., Cym., Timp., Vln. I, Vln. II, Vla., Vc., Cb. rest. Measure 114: Picc., Fl., Ob., Cl., B. Cl., Bsn., Hp., Hn., Tpt., Tbn., Tba., Vib., Tri., Cym., Timp., Vln. I, Vln. II, Vla., Vc., Cb. rest. Measure 115: Picc., Fl., Ob., Cl., B. Cl., Bsn., Hp., Hn., Tpt., Tbn., Tba., Vib., Tri., Cym., Timp., Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: In measure 115, the Clarinet (Cl.) has a dynamic of mp, and the Bassoon (Bsn.) has a dynamic of f.</p>

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Hp.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Vib.  
Tri.  
Cym.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

116                    117                    118                    119                    120

**G**

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Tri.

Cym.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**H**

121                    122                    123                    124                    125

Picc. -

Fl. -

Ob. -

Cl. *mf*

B. Cl. -

Bsn. *mf* — *p*

Hp. -

Hn. *mf* — *p* *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Vib. -

Tri. -

Cym. -

Timp. -

**H**

Vln. I *mf*

Vln. II -

Vla. -

Vc. *f*

Cb. *f*



29

**I**

130 Picc. -

131 Fl. -

Ob.  $\frac{12}{8}$  *mf*

Cl.  $\frac{12}{8} \#$  *mf*

B. Cl.  $\frac{12}{8}$

Bsn.  $\frac{12}{8}$

Hp.  $\frac{12}{8}$

Hn.  $\frac{12}{8}$

Hn.  $\frac{12}{8}$

Tpt.  $\frac{12}{8}$

Tbn.  $\frac{12}{8}$

Tba.  $\frac{12}{8}$

Vib.  $\frac{12}{8}$

Tri.  $\frac{12}{8}$

Cym.  $\frac{12}{8}$

Timp.  $\frac{12}{8}$

Vln. I unis.  $\frac{12}{8}$  *mp*

Vln. II  $\frac{12}{8}$  *mp*

Vla.  $\frac{12}{8}$  *mp*

Vcl.  $\frac{12}{8}$  *mp*

Cb.  $\frac{12}{8}$  *mp*

132 -

133 -

Fl. *mf*

Ob. *mf*

Cl.  $\frac{12}{8} \#$  *mf*

B. Cl. -

Bsn. -

Hp. -

Hn. -

Hn. -

Tpt. -

Tbn. -

Tba. -

Vib. -

Tri. -

Cym. -

Timp. -

Vln. I -

Vln. II -

Vla. -

Vcl. -

Cb. -

**I**

Vln. I  $\frac{12}{8}$  *mf*

Vln. II  $\frac{12}{8}$  *mf*

Vla.  $\frac{12}{8}$  *mf*

Vcl.  $\frac{12}{8}$  *mf*

Cb.  $\frac{12}{8}$  *mf*

legato

*mf*

*mf*

*mf*

*mf*

*mf*





K

143

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

144

a2

*f*

145 Evil Climax

*mf*

a2

Hn.

*mp*

a2

Hn.

*mp*

Tpt.

Tbn.

Tba.

Glock.

Tri.

Cym.

Timp.

K

Vln. I

*mp*

Vln. II

*mp*

arco

Vla.

*mp*

pizz.

Vc.

*mf*

Cb.

*mf*

Evil Climax

*mf*

*mf*

*f*

arco

*f*

*f*

*f*





152

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Glock.

Tri.

Cym.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

153

*f*

*mf*

*f*

*f*

*ff*

*mp*

*mp*

*mp*

*mp*

*ff*

*f*

*f*

*f*

*f*





38

**L**

159 Picc.  $\frac{9}{8}$   $\sharp$   $f$

160 Fl.  $f$

161 Ob.  $ff$   $f$

162 Cl.  $f$

163 B. Cl.  $f$

Bsn.  $f$

Hp.  $\frac{9}{8}$   $\frac{9}{8}$

Hn.  $f$   $a2$   $4:3$

Hn.  $mp$   $f$   $4:3$

Tpt.  $mp$   $f$   $a2$   $4:3$

Tbn.  $mp$   $f$

Tba.  $mp$

Glock.  $f$  l.v.

Tri.  $f$  l.v. To B.D.

Cym.  $f$  To Vib. Vibraphone

Timp.  $f$

**L**

Vln. I  $f$   $ff$

Vln. II

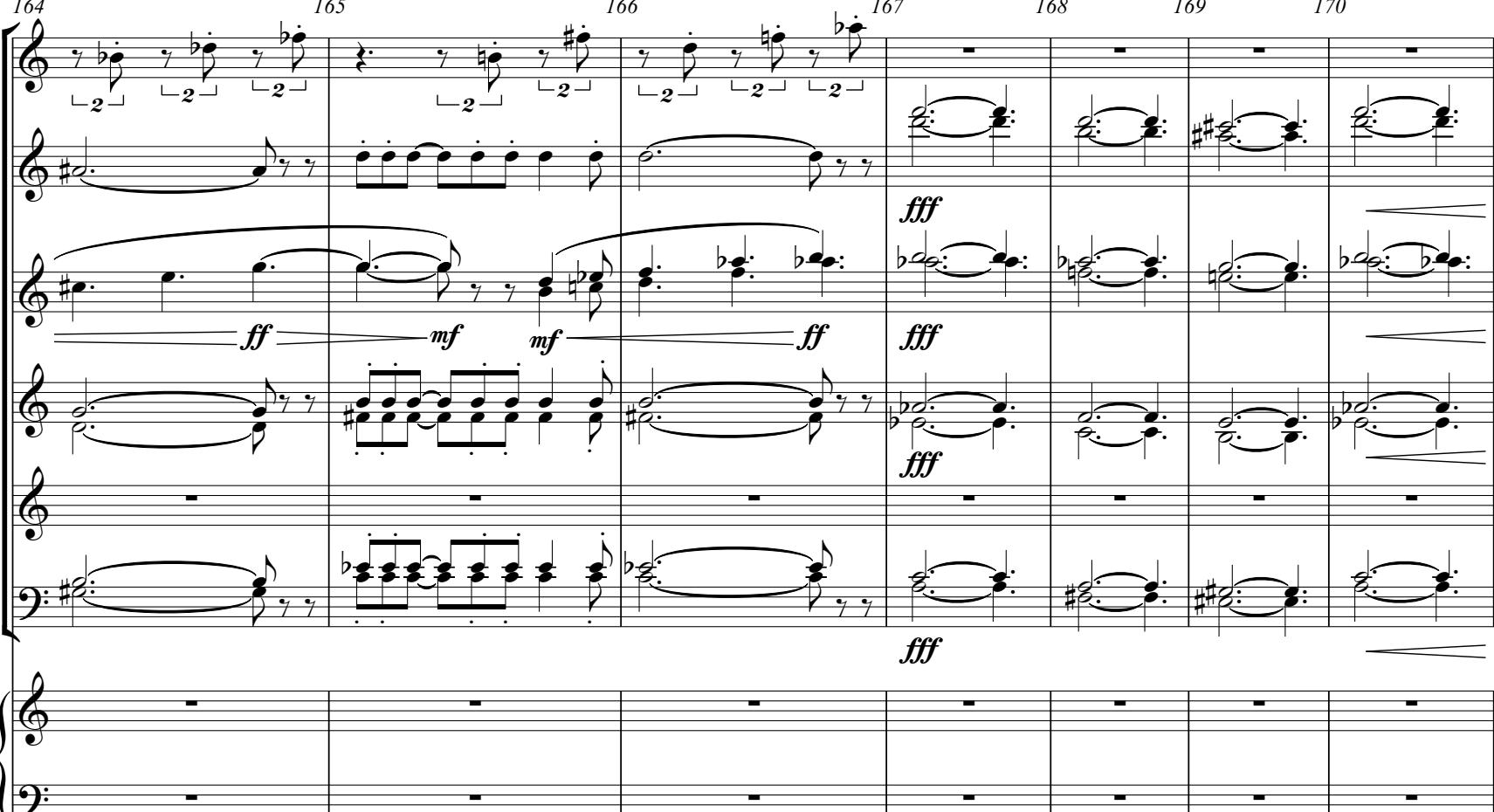
Vla.  $mf$   $ff$   $mf$   $mf$

Vc.  $f$

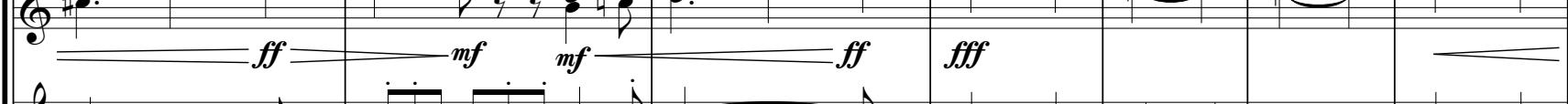
Cb.  $f$

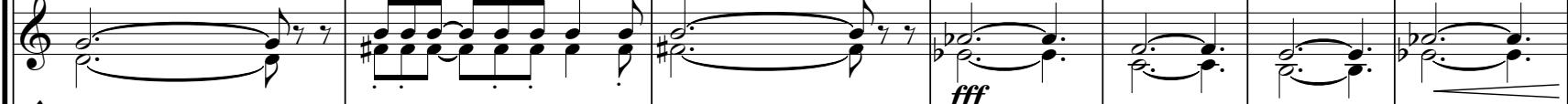
**M**

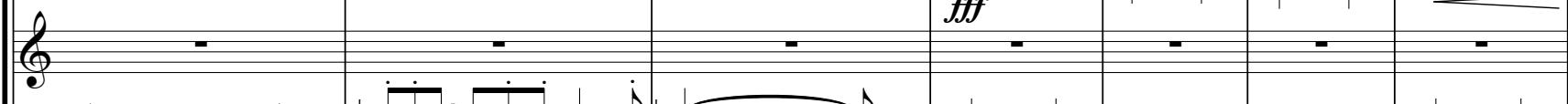
164                    165                    166                    167                    168                    169                    170

Picc. 

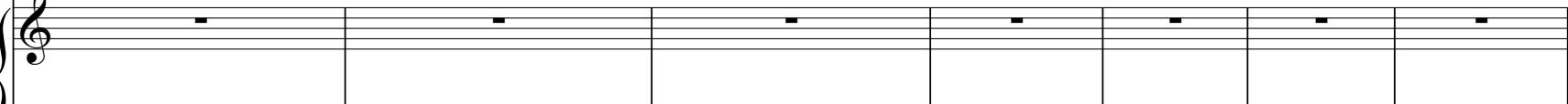
Fl. 

Ob. 

Cl. 

B. Cl. 

Bsn. 

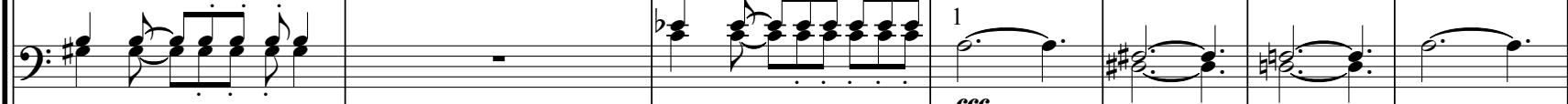
Hp. 

Hn. 

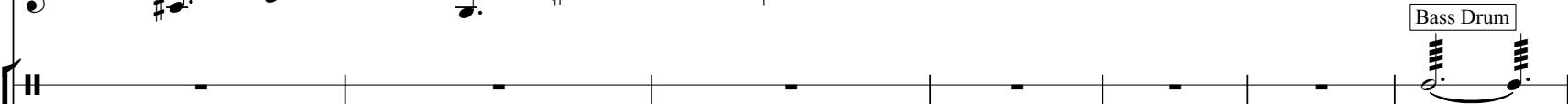
Hn. 

Tpt. 

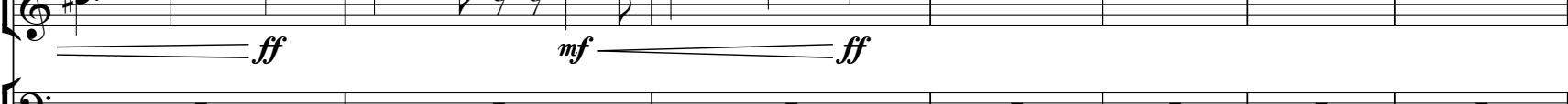
Tbn. 

Tba. 

Glock. 

B. D. 

Vib. 

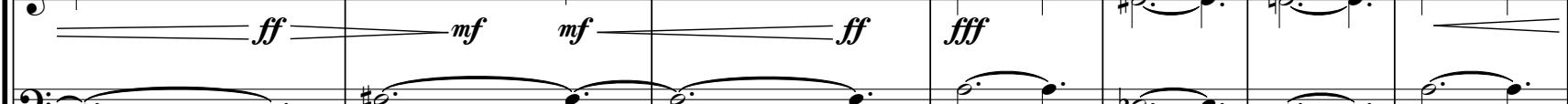
Tim. 

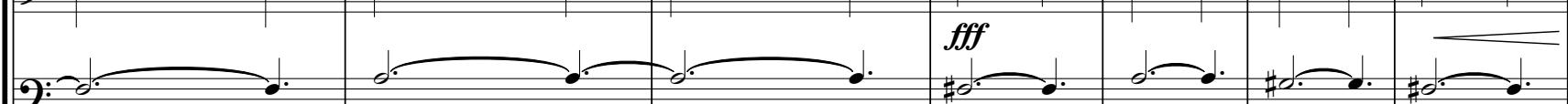
**M**

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

40

G.P. Larghetto Rubato **N**  $\text{♩} = 60$

171 172 173 174 175

Picc.

Fl. *ffff*

Ob. *ffff*

Cl. *ffff*

B. Cl.

Bsn. *ffff*

Hp. *ffff* *rubato expressive* *mf*

Hn. *ffff*

Hn. *ffff*

Tpt. *ffff*

Tbn. *ffff*

Tba. *ffff*

Glock. *ffff*

B. D. To Crash Cym.

Vib. *ffff*

Tim. *ffff*

G.P. Largetto Rubato **N**  $\text{♩} = 60$

Vln. I *ffff*

Vln. II *ffff*

Vla. *ffff*

Vc. *ffff*

Cb. *ffff*

**O Lento  $\text{d} = 50$**

176                    177                    rit.                    178                    179                    180                    181

Picc. - - - - -  **$\frac{12}{8}$**  - - - - -

Fl. - - - - -  **$\frac{12}{8}$**  - - - - -

Ob. - - - - -  **$\frac{12}{8}$**  - - - - -

Cl. - - - - -  **$\frac{12}{8}$**  - - - - -

B. Cl. - - - - -  **$\frac{12}{8}$**  *p* - - - - -

Bsn. - - - - -  **$\frac{12}{8}$**  - - - - -

Hp. { - - - - -  **$\frac{12}{8}$**  - - - - -

Hn. - - - - -  **$\frac{12}{8}$**  - - - - -

Hn. - - - - -  **$\frac{12}{8}$**  - - - - -

Tpt. - - - - -  **$\frac{12}{8}$**  - - - - -

Tbn. - - - - -  **$\frac{12}{8}$**  - - - - -

Tba. - - - - -  **$\frac{12}{8}$**  - - - - -

Glock. { - - - - - l.v. *mp* - - - - -  **$\frac{12}{8}$**  - - - - -

Cym. - - - - -  **$\frac{12}{8}$**  - - - - -

Vib. { l.v. *mp* - - - - -  **$\frac{12}{8}$**  To Sus. Cym.

Timp. - - - - -  **$\frac{12}{8}$**  - - - - -

rit. **O Lento  $\text{d} = 50$**

Vln. I - - - - -  **$\frac{12}{8}$**  - - - - -

Vln. II - - - - -  **$\frac{12}{8}$**  - - - - -

Vla. - - - - -  **$\frac{12}{8}$**  - - - - -

Vc. - - - - -  **$\frac{12}{8}$**  - - - - -

Cb. - - - - -  **$\frac{12}{8}$**  - - - - -

182                    183                    184                    185                    186 Larghetto  $\text{♩} = 60$       187

Picc.

F<sub>l</sub>.

Ob.

Cl. 1  
*p*

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Glock.

Cym.

Cym.

Timp.

**P** Larghetto  $\text{♩} = 60$   
solo      legato  
*mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

188                    189                    190                    191                    192

Picc. -

Fl. -

Ob. 1 *mp*

Cl. -

B. Cl. -

Bsn. -

Hp. -

Hn. -

Hn. -

Tpt. -

Tbn. -

Tba. -

Glock. 1.v. 2 2 *p*

Cym. -

Cym. -

Tim. -

Vln. I 4:3

Vln. II -

Vla.  $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$   $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$

Vc.  $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$   $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$

Cb. -

193

Picc.

Fl.

Ob. *4:6*

Cl. 1 *mf*

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Glock.

Cym.

Cym.

Timp.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb.

194 **poco accel.**

195

196

197 *4:3*

198                    199                    200                    201

Picc. -

Fl. *mf* -

Ob. -

Cl. -

B. Cl. -

Bsn. -

Hp. -

Hn. -

Hn. -

Tpt. -

Tbn. -

Tba. -

Glock. *mp* -

Cym. -

Cym. -

Timp. -

Vln. I -

Vln. II *mf* -

Vla. *unis.*  
*legato* -

Vc. -

Cb. *p* -

a2

*f*

*mf*

tutti

*ff*

*ff*

46

**Q****Adagietto**  $\text{♩} = 72$ 

202

Picc.

Fl.

Ob.

*ff* *mf*

Cl.

*ff* *mf*

B. Cl.

Bsn.

Hp.

203

Hn. *mf* 2 2 2 2 2 2 2 2

Hn. *mf* 2 2 2 2 2 2 2 2

Tpt.

Tbn. *mf* 2 2 2 2 2 2 2 2

Tba. *mf* l.v.

Glock. *f*

Cym.

Cym.

**Q** **Adagietto**  $\text{♩} = 72$

Timp.

Vln. I legato

Vln. II legato

Vla.  $\frac{8}{8}$  *f*

Vc. *f*

Cb. *f*

div. a 3

div. a 4

$\# \text{D}.$



R

**210 Larghetto ♩.=60 211**

212

207 rit. 208 209 210 **Larghetto**  $\text{♩} = 60$  211 212

Picc. Fl. Ob. Cl. B. Cl. Bsn.

Hp.

Hn. Hn. Tpt. Tbn. Tba.

To Vib.

Vib.

Cym. Crash Symbol l.v. To Glock.

Suspended Symbol l.v. To Tri.

mf < ff

Tim. R Larghetto  $\text{♩} = 60$  unis.

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

ff pp unis. ff pp pp pp

213 214 215

Picc. Fl. Ob. Cl. B. Cl. Bsn.

Hp.

Hn. Hn. Tpt. Tbn. Tba.

Vib. Vibraphone *p*

Glock. Tri.

Timp.

Vln. I Vln. II

Vla. *mp* solo legato  
*dolce*

Vc. Cb.

216 217 218 219

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. Tba. Vib. Glock. Tri. Timp. Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This is a page from a musical score. It contains 12 staves of music, each with a different instrument name. The instruments are: Picc., Fl., Ob., Cl., B. Cl., Bsn., Hn., Hn., Tpt., Tbn., Tba., Vib., Glock., Tri., Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The page is divided into four measures, numbered 216, 217, 218, and 219. In measure 216, most instruments are silent. In measure 217, they remain silent. In measure 218, several instruments play: Picc., Fl., Ob., Cl., B. Cl., Bsn., Hn., Hn., Tpt., Tbn., Tba., Vib., and Glock. Dynamics include *mp*, *p*, and *a2*. In measure 219, the instruments continue to play with similar dynamics. The Vibraphone has a prominent pattern of eighth-note pairs. The Cello (Cb) has a sustained note at the beginning of measure 219.

51

220 221 222 rit. 223 224 G.P. 225 S **Moderato**  $\text{♩} = 116$

Picc. - - - - **12**  
Fl. **mp** - - - - **12**  
Ob. - - - - **12**  
Cl. - - - - **12**  
B. Cl. - - - - **12**  
Bsn. - - - - **12**  
  
Hpf. **mp** - - - - **12**  
Hn. - - - - **12**  
Hn. - - - - **12**  
Tpt. - - - - **12**  
Tbn. - - - - **12**  
Tba. - - - - **12** **mf**  
Vib. - - - - **12**  
Glock. - - - - **12**  
Tri. - - - - **12**  
Timp. - - - - **12** **mp**  
  
rit. G.P. S **Moderato**  $\text{♩} = 116$

Vln. I **pp** - - - - **12**  
Vln. II **pp** unis. - - - - **12** **pppp**  
Vla. **pp** - - - - **12** **pppp**  
Vc. **pp** - - - - **12** pizz. **mf**  
Cb. - - - - **pp** - - - - **12** pizz. **mf**

226 227 228 229

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Glock.

Tri.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.  
1

**f**  
*with excessive pride*

*mp*

*mp*

Picc.				
Fl.				
Ob.				
Cl.				#8: <i>mp</i>
B. Cl.				
Bsn.				8: <i>mp</i>
Hp.				
Hn.				#8: <i>mp</i>
Hn.				8: <i>mp</i>
Tpt.				
Tbn.				
Tba.				8: <i>mp</i>
Vib.				
Glock.				
Tri.				
Timp.				
Vln. I				
Vln. II				
Vla.				
Vc.				arco
Cb.				8: <i>mp</i>



**T** 211 Andantino  $\text{♩} = 110$





250                    251                    252                    253

Picc. -

F1. -

Ob. -

Cl. -

B. Cl. -

Bsn. -

Hp. -

Hn. -

Hn. -

Tpt. -

Tbn. -

Tba. -

Vib. -

Glock. -

Tri. -

Timp. -

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

250

251

252

253

*mf*

*mf*

*p*

*a2*

*p*

*p*

*pizz.*

*f*

*arco*

*unis.*

*pizz.*

*mp*

*arco*

*p*

U

254 255 256 257

Picc.

Fl.

Ob. 1 *mp* 2 *f*

Cl. 2 *mf*

B. Cl.

Bsn. 1 *mf*

Hp.

Hn. 1 *mp*

Hn.

Tpt.

Tbn. 1 senza sord. *p*

Tba.

Vib. *mf*

Glock.

Tri.

Timp.

U

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb.

arco *p*

258                    259                    260                    261                    262

Picc. -

Fl. -

Ob. *p*

Cl. *mf*

B. Cl. -

Bsn. *p*

Hp. -

Hn. *mf*

Hn. *p*

Tpt. -

Tbn. *p*

Tba. -

Vib. -

Glock. -

Tri. -

Timp. -

Vln. I *mp* *legato arco*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

12/8

12/8

12/8

12/8 8: *f*

12/8

12/8

12/8 8: *mf*

12/8

12/8 8: *mp f*

12/8

12/8

12/8

12/8

12/8

12/8

12/8

12/8 8: *ff*  
div. a 3

12/8 8: *f*

12/8 8: *f*

12/8 8: *f*

12/8 8: *f*

**V** More Speed and Intensity  $\text{♩} = 118$

263 264 265

Picc. - - -

Fl. - - -

Ob.  $a^2$   $mf$  - -

Cl.  $a^2$   $mf$  - -

B. Cl. - - -

Bsn. - - -

Hp. - - -

Hn.  $a^2$   $mf$  - -

Hn.  $a^2$   $mf$  - -

Tpt. - - -

Tbn. - - -

Tba. - - -

Vib. - - -

Glock. - - -

Tri. - - -

Timp. - - -

**V** More Speed and Intensity  $\text{♩} = 118$

Vln. I  $mf$  div. a 2 - -

Vln. II  $mf$  unis. - -

Vla.  $mf$  unis. - -

Vc. - - -

Cb.  $mf$  - -

266                    267                    268

Picc. -

Fl. -

Ob. -

Cl. *a2* *f* - *mf* - *ff*

B. Cl. -

Bsn. *mf* -

Hp. -

Hn. *a2* *f* -

Hn. *a2* *f* -

Tpt. -

Tbn. -

Tba. -

Vib. -

Glock. -

Tri. -

Timp. -

Vln. I -

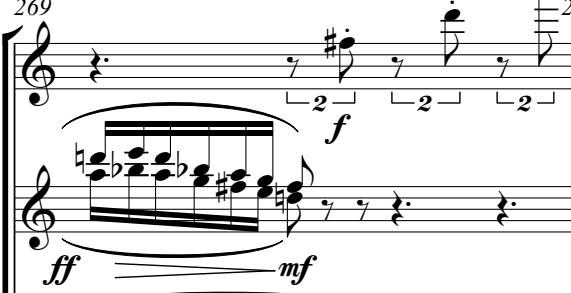
Vln. II *pizz.* - *arco* -

Vla. *pizz.* - *arco* -

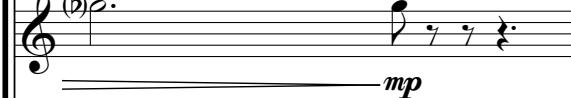
Vc. *unis.* -

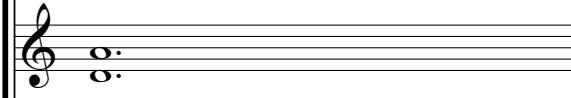
Cb. -

269

Picc. 

Fl. 

Ob. 

Cl. 

B. Cl. 

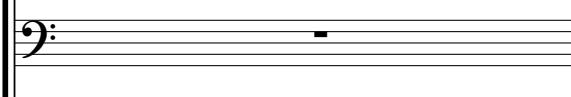
Bsn. 

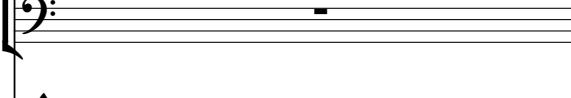
Hp. 

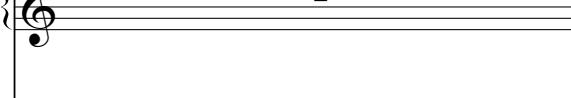
Hn. 

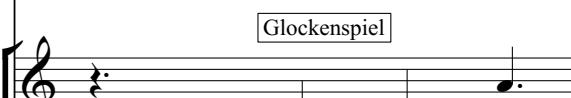
Hn. 

Tpt. 

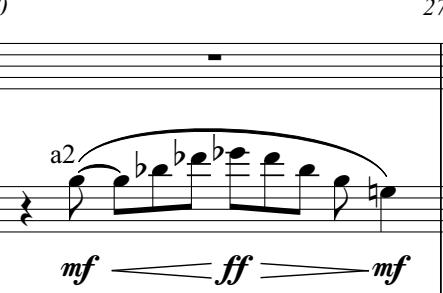
Tbn. 

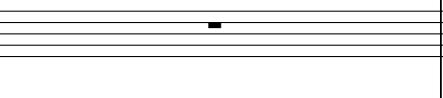
Tba. 

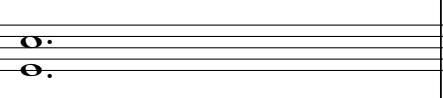
Vib. 

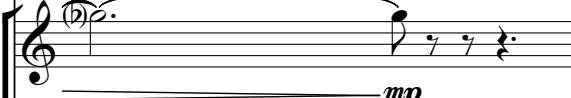
Glock. 

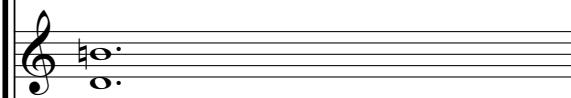
Triangle 

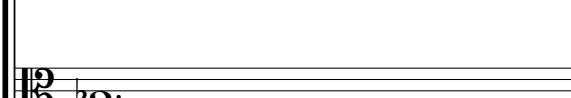
To B.D. 

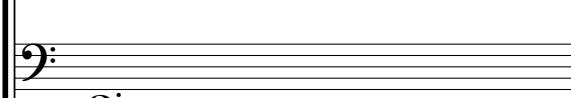
To Crash Cym. 

Timpani 

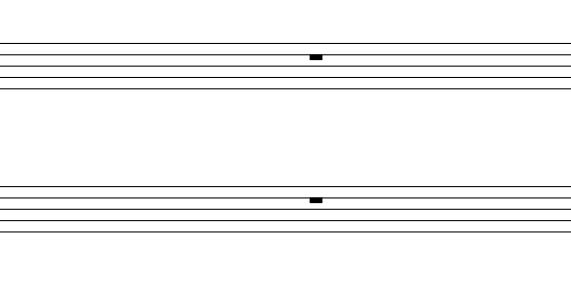
Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

W 271 

a2 

a2 

a2 

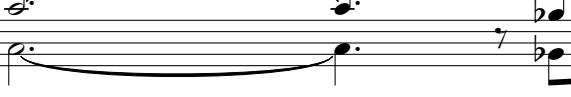
a2 

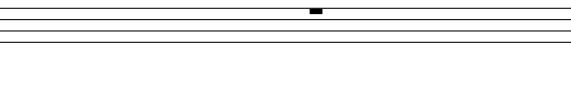
a2 

a2 

a2 

a2 

a2 

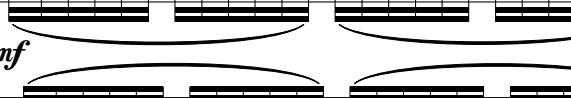
a2 

Glockspiel 

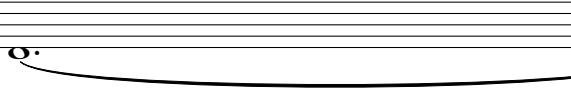
To B.D. 

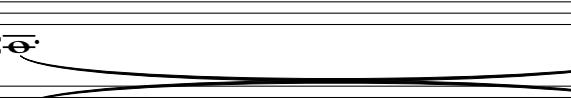
To Crash Cym. 

W 

mf 

mf 

mf 

unis. 



275                    276                    277

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

B. D.

Cym.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

278

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hp. Hn. Tpt. Tbn. Tba. Vib. B. D. Cym. Timp. Vln. I Vln. II Vla. Vc. Cb.

279 rit.

280 Tragic

281

282

Bass Drum l.v.

Crash Cym.

To Sus. Cym.

Suspended Cymbal l.v.

Tragic

div. a 3

mf

ff

div. a 2

mf

ff

div. a 3

mf

ff

unis.

unis.

unis.

unis.

**X** Larghetto  $\text{♩} = 60$ 

67

283 284 285 286 287 288 289 290

Picc. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Fl. - - -  $\frac{12}{8}$   $\flat\text{z.}$   $\text{z.}$   $\sharp\text{z.}$   $\flat\text{z.}$   $\frac{8}{8}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\frac{12}{8}$

Ob. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Cl. - - -  $\frac{12}{8}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\frac{12}{8}$

B. Cl. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Bsn. - - -  $\frac{12}{8}$   $\sharp\text{o.}$   $\text{o.}$   $\sharp\text{o.}$   $\sharp\text{o.}$   $\sharp\text{o.}$   $\sharp\text{o.}$   $\frac{12}{8}$

Hp. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Hn. - - -  $\frac{12}{8}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\frac{12}{8}$

Hn. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Tpt. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Tbn. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Tba. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Vib. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

B. D. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Cym. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

Tim. - - -  $\frac{12}{8}$  - - -  $\frac{12}{8}$

**X** Larghetto  $\text{♩} = 60$   
legato

Vln. I  $\#$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\frac{12}{8}$  - - -  $\frac{12}{8}$

Vln. II  $\#$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\frac{12}{8}$  - - -  $\frac{12}{8}$

Vla.  $\#$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\frac{12}{8}$  - - -  $\frac{12}{8}$

Vc.  $\flat$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\frac{12}{8}$  - - -  $\frac{12}{8}$

Cb.  $\#$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\text{z.}$   $\frac{12}{8}$  - - -  $\frac{12}{8}$

**Y** Adagio  $\text{♩} = 70$  poco accel.

291 292 293 294 295 296

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hp. Hn. Hn. Tpt. Tbn. Tba. Vib. B. D. Cym. Timp.

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



## Andante Moderato ♩.=88

**Andante Moderato** ♩.-88  
300 30

30

297 298 299 300 301

Picc. Fl. Ob. Cl. B. Cl. Bsn.

Hp. Hn. Hn. Tpt. Tbn. Tba.

Vib. B. D. Cym. Timp.

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

*l.v.* To Glock. Glockenspiel

**Andante Moderato**  $\text{♩} = 88$

**Z**

302 Picc.  $\begin{array}{l} \text{302} \\ \text{2} \end{array}$  303  $\begin{array}{l} \text{303} \\ \text{8} \end{array}$  304  $\begin{array}{l} \text{304} \\ \text{12} \end{array}$  305  $\begin{array}{l} \text{305} \\ \text{12} \end{array}$  306  $\begin{array}{l} \text{306} \\ \text{12} \end{array}$

Fl. Ob. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. Tba. Glock. B. D. Cym. Timp. Vln. I Vln. II Vla. Vcl. Cb.

*mf* *mf* *mf* *mp* *mf*

*poco cresc.*

**Z**

*mp* *mp* *unis.* *mp* *mp*

71

307 308 309 310 311 rit. 312 313 Maestoso  $\text{♩} = 80$

Picc.

F<sub>l</sub>.

Ob.

Cl.

B. Cl.

Bsn.

H<sub>p</sub>.

Hn. 1 3 8: *mp* 8: 8: #8: ff

Hn. 8: *mp* 8: 8: #8: ff a2 #p. ff

Tpt.

Tbn.

Tba.

Glock.

B. D.

Cym. l.v. p ff

Timp. ff

Vln. I legato *mp* *mf* 3 rit. ff

Vln. II legato *mp* *mf* 3 8: 8: 8: #8: ff div. a 3

Vla. #8: b8: ff

Vc. #8: ff

Cb. ff

**AA****Moderato**  $\text{♩} = 112$ 

314                    315                    316                    317                    318

Picc. - - - -

Fl. - - - -

Ob. - - - -

Cl. - - - -

B. Cl. - - - -

Bsn. - - - -

Hp. - - - -

Hn.  $\text{E}^{\flat}$  - - - -

Hn.  $\text{B}^{\sharp}$  - - - -

Tpt.  $\text{D}^{\flat}$  - - - -

Tbn.  $\text{C}^{\sharp}$  - - - -

Tba.  $\text{B}^{\flat}$  - - - -

Glock. - - - -

B. D. - - - -

To Tri.

Tri. - - - -

Tim. - - - -

**AA**

**Moderato**  $\text{♩} = 112$ 

Vln. I  $\text{D}^{\sharp}$  - - - -

Vln. II  $\text{G}^{\sharp}$  - - - -

Vla.  $\text{A}^{\sharp}$  - - - -

Vc.  $\text{C}^{\sharp}$  - - - -

Cb.  $\text{F}^{\sharp}$  - - - -

**AA**

318

Picc.  $\frac{12}{8}$   $f$

Fl.  $\frac{12}{8}$   $ff$   $mf$

Ob.  $\frac{12}{8}$   $a2$

Cl.  $\frac{12}{8}$   $mf$

B. Cl.  $\frac{12}{8}$   $a2$

Bsn.  $\frac{12}{8}$   $mf$

Hp.  $\frac{12}{8}$   $\frac{12}{8}$   $a2$

Hn.  $\frac{12}{8}$   $ff$

Hn.  $\frac{12}{8}$   $a2$

Tpt.  $\frac{12}{8}$   $a2$

Tbn.  $\frac{12}{8}$   $a2$

Tba.  $\frac{12}{8}$   $a2$

Glock.  $\frac{12}{8}$   $f$

B. D.  $\frac{12}{8}$   $l.v.$   $Triangle$   $To Tam Tam$

Tri.  $\frac{12}{8}$   $mf$

Tim.  $\frac{12}{8}$   $unis.$   $legato$

Vln. I  $\frac{12}{8}$   $mf$   $legato$

Vln. II  $\frac{12}{8}$   $mf$

Vla.  $\frac{12}{8}$   $8:$

Vc.  $\frac{12}{8}$   $8:$

Cb.  $\frac{12}{8}$   $8:$

74

**BB**

321

323

Picc.

Fl. *mp poco cresc.*

Ob.

Cl. *mp poco cresc.*

B. Cl.

Bsn. *poco cresc.*

Hp. *mp*

Hn. *mp*

Hn.

Tpt.

Tbn. *a2*

Tba.

Glock.

B. D. *f*

T-t. *mf*

Tim. *mf*

**BB**

Vln. I *ff*

Vln. II *ff*

Vla. *p poco cresc.*

Vc. *p poco cresc.*

Cb. *p poco cresc.*

324

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hp.

Hn.

Hn. con sord.  
a2

Tpt.

Tbn.

Tba.

Glock.

B. D.

Cym.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

325

This musical score page contains two systems of music, numbered 324 and 325. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Tuba, Glockenspiel, Bass Drum, Cymbals, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into two systems by a vertical bar. In system 324, various woodwind and brass instruments play eighth-note patterns. In system 325, the brass section (Trombones, Tuba) and timpani play sustained notes. Specific markings include 'con sord.' and dynamic 'mf' for the horns, and dynamic 'a2' for the brass instruments in system 325.

