

# *folkloric flux*

Gregory McClary

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## Abstract

This paper accompanies the author's original symphony for large orchestra, *folkloric flux*. Although primarily based on traditional symphonic formal and developmental features, *folkloric flux* also employs narrative to guide form, and textural procedures to supplement more traditional thematic and motivic development.

Each movement recounts a folkloric narrative as a metaphor for recent events. Specifically, the four movements use 1) *Humpty Dumpty* to convey the effects of nationalistic militarism and veterans' psychological trauma in relation to the US-Afghan war, 2) *Jack and the Beanstalk* to warn of hubristic technological advancement in modern industrial agriculture; 3) *The Three Little Pigs* to depict socioeconomic dimensions of the 2007-08 housing crisis; and 4) *The Adventures of Pinocchio* to examine quantitative easing, the widespread experimental monetary program.

This paper documents 1) the relationship between narrative and form; and 2) how textural, thematic and motivic development contributes to narrative symbolism on an intra- and inter-movemental scale.

## **Dedication**

This work is dedicated to Keith and Barbara McClary in recognition of their unwavering support and patience with my melodramatic trials and tribulations during the composition and documentation of this work. In other words, I love you, Mom and Dad!

## Acknowledgments

First, this work owes a great debt to the influence and valuable input of Michael Coghlan and Mark Chambers, both of whom served on the faculty committee that directly oversaw this effort. I credit Professor Coghlan with exposing me to many of the influential works from which *folkloric flux* draws, as well as whatever formal clarity and textural novelty the work exhibits. Our conversations elucidated the nebulousness of each topic, and led me to a great number of very interesting rabbit holes. To Professor Chambers, I credit a sizable contribution toward the development of thematic material in the second movement, and much valuable insight into notational and technical aspects of string instruments.

As an undergraduate at York University, I had the good fortune to study with many professors who went above and beyond their obligations as pedagogues. The most notable among these were: Mike Cadó, who taught me that academic rigor and open-mindedness are the building blocks of creative development and indulged my propensity to exceed page limits by orders of magnitude; Mark Eisenman, from whom I learned that well-executed simplicity and good taste are among the highest aspirations and assimilated a systematic yet flexible approach to jazz harmony, voicings, and voice-leading; and Art Levine, who gracefully deflected my relentless efforts to find hilarious loopholes in species counterpoint every Monday at 8:30am for an entire academic year.

Finally, there are a number of mentors whose influence is more subtly reflected in this work. I would like to express a heartfelt thanks to: Sheldon Zandboer for teaching me the art of swing, the tao of improvisation, the innumerable applications of clavinet technique, and guiding me through Brahms' 51 exercises for piano; Jim Brennan for his immaculate presentation of jazz harmony and arranging techniques; and Derek Stoll for his creativity in using hip-hop beats as a vehicle to introduce jazz theory. I would also like to express my profound gratitude to Jonny Sootentai and The D for sparing my years as a young adult from the drudgery of stable employment.

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## Chapter 1: Overview and Compositional Intent

### Introduction

As the author's first composition in the symphony genre, *folkloric flux* (Appendix A: Full Score) conservatively adheres to many traditional features associated with the genre. The four-movement dance suite format is the most obvious such aspect, with the first movement following a sonata form, the second using a slow rondo, the third alluding to a trio and scherzo, and the fourth concludes the work with another sonata.

From a broader view, the entire work can also be seen to conform to an inter-movemental sonata form; the last movement concludes with themes drawn from the beginning of the first. From a Schenkerian perspective, the beginning and ending of the entire work on an F# major tonic is also notable, which may tempt the analyst to interpret as an elaboration of the basic I-V-I progression. However, the intermediary "roving harmony"<sup>1</sup> through much of the work severely limits the utility of this analytical method. Further to this point, the prevailing harmonic language takes what might be described as a relativistic approach, with each

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<sup>1</sup> This term is used by Arnold Schoenberg in *Structural Functions of Harmony* (1953) to describe works in which harmonic passages do not exhibit a clear preference for any particular tonality. He notes that this practice is more prevalent in the literature in what he calls "the so-called 'free forms,'" rhapsodies and fantasias (165). While Schoenberg's view of "extended harmony" permits the description of a functional relationship between any harmonic structure and tonic reference point, he acknowledges a number of works in the literature for which no tonic reference point (or modulatory scheme) would yield meaningful insight into the structural significance of its constituent harmonies.

consecutive passage set in relation to the preceding harmony, rather than adhering to a broader formal harmonic structure.

While this work clearly exhibits many similarities with a traditional symphony, there are a number of features that draw from other influences. Most significantly, despite its structured adherence to traditional formal conventions, each movement derives a considerable amount of direction from an underlying narrative. This programmatic content is the basis for much of the work's developmental direction and continuity. It is worthwhile to note that the formal liberties attributable to narrative in *folkloric flux* are largely consistent with the "so-called 'free forms'" (Schoenberg 165) in which Schoenberg found a less rigid adherence to tonality, both as a stand-alone and structural feature.

Further to that point, the "flux" referred to in the title of this work acknowledges that liberties have been taken with the narratives conveyed therein. This occurred because the folkloric stories that provided inspiration for formal dimensions of this work were also used as a vehicle to address real-world events and issues. In order to make the surface narrative in this work consistent with its symbolic associations, narratives were adapted from the original plots of these stories. However, the popular and implicit associations carried by the characters and themes featured in the source materials proved very useful to highlight and develop characterizations that were applicable to the signified events and issues. This adaptation of folklore to serve communicative ends embodies a dialogical relationship with the source materials, an idea that will resonate well with discussion in the following section.

### **Programmatic Content**

Conceptually, each of the movements draws its programmatic subject matter from recent social, political, and economic events. As such, the traditionally collectivist voice of the symphony orchestra lends itself well to the expressive intent of the work. Before proceeding to a more detailed discussion of each movement, it will be useful to provide a holistic view of the socio-political setting implicit in, and common to, all of the work's subject matter. In

this regard, all of the movements are unified in the sense that they engage with issues from a perspective that is sympathetic to critiques of neoliberal imperialism.

In order to clarify the ensuing discussion, it will be practical at this point to establish a functional definition for the word *neoliberalism*. From an authorial standpoint, the use of this term presents an interesting challenge. In the author's experience<sup>2</sup>, this expression is predominantly employed by authors of a left-leaning ideological orientation; in that context, it is used to describe the normalization of free-market ideology in socioeconomic discourse, which is often cited as the impetus for public policy that amounts to class warfare. As a result, the most common use of the term neoliberalism is contextually understood to describe a passively-held ideology that expresses a preference for 1) globalized capital markets and normalized international trade relations; 2) a market-based approach to achieving international economic development; 3) business-oriented economic policy; and

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<sup>2</sup> The author's exposure to the term neoliberalism and understanding thereof largely draws from a personal interest in activist literature. The most influential among these is the day-to-day commentary on current events by authors such as Henry Giroux, Michael Hudson, Dave Lindorff, Jack Rasmus, Paul Craig Roberts and Mike Whitney, published daily by the online newsletter *Counterpunch*. This website posts as many as two-dozen articles per day. In order to capture the transience and large quantity of such readings, the bibliography in this paper cites these as 'various articles' spanning the years 2005 to 2016. In referring to this literature, full citations have been provided where specific details are pertinent to the discussion.

In following up on these authors' informal day-to-day musings, the author became interested to explore a broader range of works including Noam Chomsky's critiques of empire and propaganda (2001), Alexander Cockburn and Jeffrey St. Clair's views about empire and militarism (2004), Thomas Piketty's analysis of the structural entrenchment of wealth and income inequality (2013), Michael T. Klare's assessment of the impending 'endgame' of contemporary capitalism (2012), and Michael Hudson's advocacy against the 'financialization' of the global economy (2015), among others. While not all of these authors refer to neoliberalism explicitly, their respective choices of subject matter share a common skepticism about the capacity of the existing polity and economic structures to equitably serve the common interests of humanity, the natural environment, and future generations.

More recently, the author has taken a keen interest in Zerohedge, which hosts anonymous commentary, leaks, and trade-talk by capital markets professionals (intermingled with other less reputable anonymous sources, no doubt). This blog publishes daily commentary addressing global macroeconomic events and financial markets. Of particular interest is its financial and economic analysis highlighting interesting, obscure, and often amusing trends and discrepancies in the immense body of publicly available data that emerges from global financial markets. Analysis such as this offers candid and often counterintuitive insight into the information that professional traders work with intimately every day. Moreover, it is notable that this website's overwhelmingly libertarian ideology often leads its authors to advocate for positions paralleling those held by the academic left, as represented in the preceding sources. Like *Counterpunch*, the author's exposure to this source has been referenced as 'various articles' ranging from 2012 to 2016.

4) an economically exploitative and militaristic foreign policy. Owing to the probable authorial intent of literature that requires a succinct signifier for this concept, the term is often loaded with derogatory connotations. In order to mitigate these connotations, I will briefly establish a theoretical basis therefor, with the intent of specifying the aspects of neoliberalism that are relevant to understanding this work's programmatic subject matter.

Although there is no singular body of literature that lays out a discrete ideological basis for neoliberalism, its contribution to normative public discourse is generally attributed to the widespread practical application and institutionalization of theoretical frameworks developed in the field of economics. Critics of what might be termed the "neoliberal status quo" use the term to describe a tacit societal acceptance of simplistic assumptions that were initially proposed to facilitate a conceptual understanding of market dynamics. A running motif in the literature of economics and free market theory is the seminal phrase, "all else held constant," the premise upon which countless elegant, rationalistic theoretical models have been built. In its broadest sense, neoliberalism is a concise way to invoke the normative ideology that has resulted from incremental collective adoption of this vocabulary, its implicit (and often ignored) assumptions, and the socioeconomic consequences of the rationalistic mode of thinking that it facilitates. Recent literature referencing neoliberalism has built upon this conceptual foundation to explore its anthropological implications as a communicative, social and ideological paradigm<sup>3</sup>. As such, the term also invokes broader considerations that extend beyond the economic frameworks from which the concept is derived.

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<sup>3</sup> This refers to literature that expands on the socioeconomic foundation of neoliberalism by examining the role of the corporation as a dominant organizational structure within contemporary society. The branch of this literature most familiar to the author is that assessing the increasingly ideological influence of corporate sponsors on the curatorial activities of non-profit arts organizations. Such works examine recent evidence of non-profits struggling to realize their cultural and critical mandate autonomously in the context of what some authors describe as a dialogical manifestation of neoliberalism. Notable among this writing is Deborah Philips and Garry Whannel' book, *The Trojan Horse: The Growth of Commercial Sponsorship (2013)*. This work evaluates the growth in commercial funding of sport, arts and broadcast in the UK between 1980 and 2002 and expresses alarm at the scarce critical attention that this development has received:

The anthropological implications of neoliberalism are based on the premise that language is foundational to how our thinking is structured; it is also the vehicle through which we develop and communicate our thoughts. As such, linguistic conventions, and any implicit biases that they carry, are fundamental determinants of what we, as a society, are collectively capable of thinking, expressing and, most critically, doing. As a result, language is instrumental toward shaping the social and economic dimensions of our collective cultural and socioeconomic condition; it logically follows that these conventions profoundly influence interactions that drive the collective behaviour of our species on a global scale. From this perspective, neoliberalism is both an ideological and dialogical construct, although its

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“There are few public voices raising concerns about the process in which sponsors may have no philanthropic or aesthetic interest in the events that they sponsor, but are motivated primarily by maximum publicity and accrued good will. Bordieu and Haake, McGuigan, Monbiot, Klien and Shaw are notable as consistent critics who have raised their voices and expressed their concerns at the Trojan horse of commercial sponsorship. Each at different moments has pointed to the dangers and compromises that sponsorship involves.” (Philips and Whannel 2013, 20)

Self-serving corporate motives aside, Garry Gray and Victoria Kendzia authored a study evaluating the influence of sponsorships on the curatorial practices of a Canadian museum; these authors found that fundraising had a significant and continuing influence on the organizations’ critical educational mandate:

“What researchers have traditionally neglected from examination is how organizations routinely self-censure themselves while securing short-term funding and how, in the long term, these types of practices accumulate and become normative (thus limiting the range of present and future critical educational experiences).” (Gray and Kendzia 2009, 164-5)

Speaking to a more passive manifestation of neoliberalism, authors Craig Thompson and Zeynep Arsel published a study of consumer attitudes toward the Starbucks brand among patrons of independent coffee shops. Their writings propose the concept of a “hegemonic brandscape” as a means to link corporate signifiers and the contributed meaning that their presence passively conveys to consumers.

“A hegemonic brandscape is a cultural system of servicescapes that are linked together and structured by discursive, symbolic, and competitive relationships to a dominant (market-driving) experiential brand. The hegemonic brandscape not only structures an experience economy market but also shapes consumer lifestyles and identities by functioning as a cultural model that consumers act, think, and feel through. ... A cultural model shapes individuals’ actions through conventionalized social practices, interactions with its material objectifications, and internalization of its discourses via cognitive structures and embodied habits. Similarly, a hegemonic brandscape provides a constellation of objectified meanings (i.e., discourses, material goods, and servicescape atmospherics) that consumers can incorporate into their worldviews and put to a wide variety of interpretive and identity-constructive uses.” (Thompson and Arsel 2004)

For the purposes of this paper, it is sufficient to note that at a societal scale, neoliberalism is pervasive and self-perpetuating; it is manifested in a variety of often-subtle ways that profoundly limit organizations (whose mandate is to foster critical dialogue) and individuals’ capacity to engage in robust, critical civic discourse thereabout.

practical usage suggests that it is perhaps better understood as a structural socioeconomic trend rather than a point on political spectrum.

Through this lens, the ideology that this term is commonly invoked to criticize is simply an increasingly influential linguistic paradigm through which our society's aggregate thinking and decision-making is framed. By extension, there is not a body of self-identifying "neoliberal" literature from which to derive a concrete ideological basis underlying the concept; it simply encapsulates a set of linguistic and cognitive conventions upon which normative socioeconomic discourse and collective action is increasingly based. In practice, usage of the term neoliberalism is therefore the language of the socioeconomic radical. It is a construct that exists only to signify specific, albeit broad and passive, aspects of the status quo so as to facilitate criticism thereof.

Interestingly, references to folkloric idioms in *folkloric flux* embrace the view that the popular understanding of these well-known stories can provide a more resonant contribution to the programmatic intent of the work than wading through obscure nuances drawn from the source texts. Furthermore, because the plots have been adapted to add an additional narrative subtext, the stories presented herein may bear a tenuous relationship to their namesakes. Naturally, whatever extrinsic associations the audience holds in connection with the folkloric source materials will colour their interpretation of the metaphorical subtext of the work, thereby paralleling the bias that neoliberal communicative conventions impose on popular discourse. As such, the deliberate manipulation of well-known folkloric idioms creates a subversive dialogical mechanism that is comparable to the foregoing definition of neoliberalism. The topics addressed in this work have therefore been consciously isolated from the communicative idiom that limits their traction in popular discourse and presented in a novel context that supports their expressive impact.

## Editorial Disclaimer

For the purposes of this paper, the term neoliberalism will be invoked in the holistic sense, encompassing the broad definition outlined above, with the intent that it be understood simply as a unifying concept rather than an explicit ideological critique. Furthermore, this musical work seeks to convey an empathetic, yet arm's length, portrait of individuals and groups whose experiences would suggest their victimization due to events that have been attributed to neoliberalism in a range of critical literature. As such, any ideological position implicit in the narrative of this work should thus be received as a journalistic and artistic effort, rather than as explicit political or ideological advocacy. Further to that point, the author possesses neither the expertise nor the inclination to make a conclusive argument concerning the veracity of the many critical perspectives addressed within this work. The choice to use neoliberalism as a unifying theme for narrative content in *folkloric flux* should be understood quite simply as an acknowledgement that this concept provides a rich and compelling perspective to serve as the basis for artistic interpretation in a long-form orchestral work.

## References to Rehearsal Marks

In this paper, any references to ranges of rehearsal marks are considered to be inclusive. As such, a "passage from rehearsal 68 to 69" consists of all material in 68 and 69, ending at rehearsal 70. Note also that all notated musical figures in this paper are presented at concert pitch so as to illustrate melodic and contrapuntal content. Further, illustrative figures may omit small-scale harmonic and orchestrational features that were judged to be beyond the scope of this analysis, especially in the case of superfluous textural features and octave doublings. Finally, the diagrams in the body of this paper are not adequate to fully absorb the work; these figures have simply been included where they may help to clarify discussion and/or facilitate a more efficient reading of the full score.



## Chapter 2: *I. all the King's horses*

### Narrative and Form

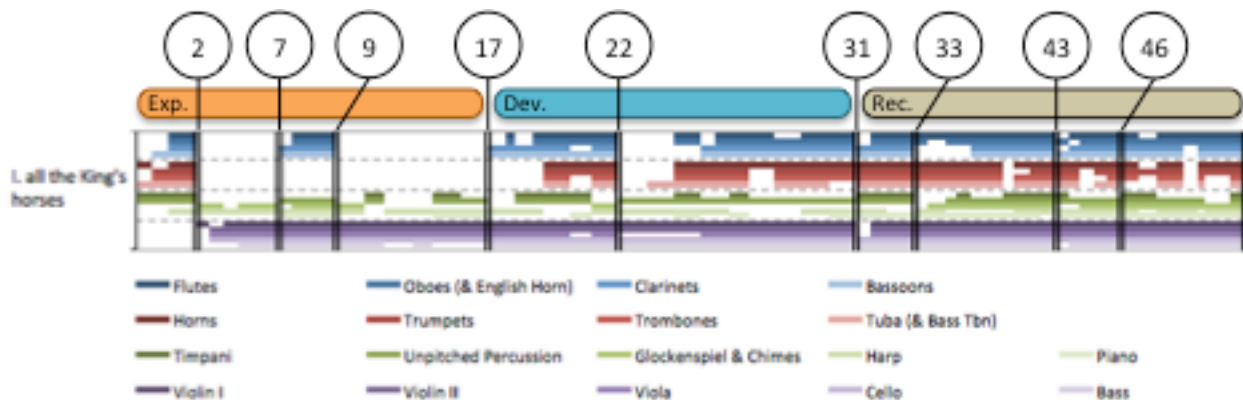
In the broadest terms, this movement explores nationalism, war, and the tragedy that often befalls participants in combat. As such, the choice of subject matter in the first movement shows the influence of Holst's *The Planets* (1921), which also opens with a forceful portrait of its first movement's namesake, *Mars, the Bringer of War*. Specifically, *I. all the King's horses* finds its inspiration in the multiple attacks against landmarks in the United States on September 11, 2001 and that nation's subsequent invasion of Afghanistan. In this broader setting, the movement's underlying narrative follows the socio-political experience of a hypothetical young neoliberal indoctrinee, for whom pervasive expressions of militarism have incubated a desire to participate in military adventurism.

The first movement conforms to a traditional sonata form with two distinct subjects. Within this macro-structure, the exposition follows a subsidiary ABA'B' form (ignoring the traditional tonic-dominant harmonic conventions often associated with this formal model), the development is freeform, and the recapitulation repeats the thematic content presented in the development, mirroring its ABA'B' form<sup>4</sup>. As illustrated in Figure 1, formal divisions

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<sup>4</sup> For the purposes of this paper, references to major formal sections will be called **sections**, and any subsidiary formal divisions (in this case, each of A, B, A', and B') will be referred to as **subsections**.

within the subsidiary formal structures are delineated by double barlines in both the exposition and development, while the double barline in the middle of the development simply corresponds to a significant event in the underlying narrative.



**Figure 1: Overview of orchestration in I. all the King's horses<sup>5</sup>**

While the use of narrative to shape formal structure contributes a great deal of direction to the work, it also permits considerable flexibility through the ability to examine ideas from a multitude of discrete perspectives. Within the ABA'B' form of the exposition, the narrative gradually shifts from a conceptual presentation of a euphoric, propagandistic fanfare (A) to that idea's increasingly pervasive influence on the individual's emotional state (BA'B'). As the exposition draws to a close, the personal insecurities suggested by the more introspective theme B are temporarily resolved as it intermingles increasingly comfortably with the militant features of theme A. The final passage of the exposition transitions into the development through a passage that (ironically) expresses a fleeting sense of inner peace, which suggests that the narrative's protagonist comes to experience a sense of unity with their societal and ideological environment as they embark on a military adventure.

<sup>5</sup> Because this is the first instance of many such diagrams, it will be prudent to briefly explain its layout. At the top of the figure, circled numbers correspond to the rehearsal marks notated in the score at each double barline. Rehearsal marks will be added in subsequent diagrams appearing as single barlines. Immediately below rehearsal marks, formally significant sections are shown using coloured bars with rounded ends. The chart below these bars shows an approximation of when each family of instruments is playing. For instance, the darkest shade of blue in the very top row of the chart appears where the flutes are playing. Each section in the orchestra corresponds to a different colour in the chart, such that woodwinds, brass, percussion, and strings appear in blue, red, green, and purple respectively.

The development then takes a on a more literal narrative as the listener follows the individual through a series of events. Motivated by altruism and social duty, the individual volunteers for military service, embracing this well-trodden rite of passage to adulthood. Excitement builds following this event, and the mood becomes more sombre as the individual becomes disenchanted with the experience of combat. In about the middle of this section (at rehearsal 22), the individual survives a severely traumatic experience, which ultimately causes a long-term affliction inspired by various accounts of post-traumatic stress disorder (henceforth PTSD) among veterans<sup>6</sup>. This intensely personal experience reveals

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<sup>6</sup> The links between PTSD and neoliberalism are well documented in activist literature and represent a multifaceted political issue. Not only does public funding for the treatment of PTSD require the condition to be diagnosed in a methodologically compelling manner (which is perhaps necessitated by the normative, rationalistic mode of thought imposed by neoliberalism as an anthropological/communicative paradigm), the empirical basis for this diagnosis has been a source of conflict, both medical and political, since the Vietnam War due to the ideological landscape surrounding its initial formalization:

“By 1972 the war was lost, if not quite over. The dissent spawned in Vietnam was spilling over at home into a veteran’s movement supporting the national reluctance for more war, the malaise later known as the ‘Vietnam Syndrome.’ The anomaly of Veterans opposed to their own war was a troubling challenge to conventional approaches to post-war issues. Out of that discordance came responses by the press establishment, mental health professionals, and the White House that converged to forge a new way of thinking and talking about the problems posed by veterans. That new discourse begun in the early 1970s as the vague psychological term ‘post-Vietnam Syndrome’ culminated in the professional acceptance of PTSD as diagnostic category in 1980. / If not intended as such, the psychologizing of what had been to that point viewed as political had the effect of recasting veteran radicalism as ‘cathartic,’ a form of ‘acting out’ – the trouble coming home from Vietnam as politically empowered veterans would be stigmatized as troubled and treated as an illness.” (Lembcke 2014)

The interested reader might refer to the wider writings of Jerry Lembcke should they wish to explore the rich history of ‘shell shock’ and PTSD in a socio-political context.

Apart from the complex political context underlying its initial legitimation, subsequent study of PTSD has raised serious questions about the nature and social norms that exist with respect to militarism. This is most evident in the contributions of psychologists and scientists to the sphere of political activism through their critiques of the norms that perpetuate the continuing occurrence of combat-related PTSD, and by extension, war:

“Some soldiers are at higher risk of developing PTSD than others. Younger troops are more vulnerable. We know now that parts of the human brain continue to develop and mature until around the age of 25. Neuroscientist James Fallon argues that, ‘Sending kids to war at 18 is ridiculous, as they’re still in an active state of frontal lobe development.’ ... In terms of raw numbers, 350,000 U.S. Vietnam vets admit to having harmed prisoners or civilians during the conflict and 220,000 of those still suffer from PTSD. This needs to be emphasized: Research has shown that it is not only the victims of torture and abuse who are hurt (and killed); the abusers are damaged as well. ... The American people need to understand that when they endorse torture (and polls show that half of us do), or indiscriminate use of violence against civilians, they are implicitly consenting to large numbers of psychological casualties among soldiers from their own side of the conflict.” (Oliver 2015)

for the individual the horrific, random violence of combat as they struggle to come to terms with the moral relativism that takes hold in life-or-death situations. The individual is haunted thereafter by the lingering spectre of permanent psychological trauma. The end of the development focuses on the individual's inability to reconcile their initially euphoric reaction to militant nationalism with what now appears to be a personal sacrifice at the altar of an ungrateful empire.

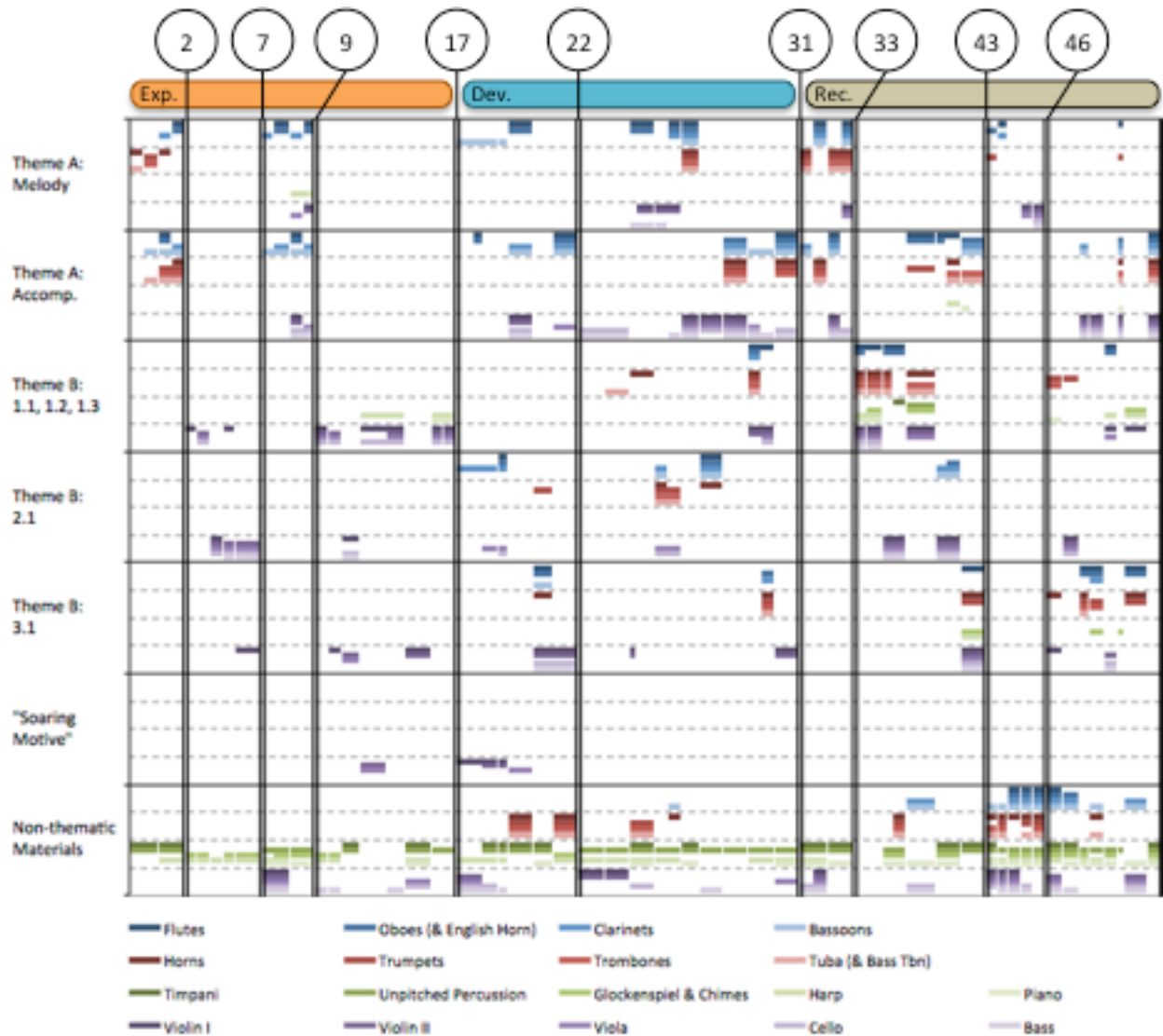
Through this lens, the recapitulation returns to the formerly glorious and triumphant themes of the exposition, albeit presented in profoundly uncomfortable, surrealist settings. This sense of confusion is expressed throughout the movement using canonical settings and fugato passages. As the work progresses, thematic elements are increasingly set against contrasting harmonic and contrapuntal surroundings and the tension is ratcheted up with ever more jarring rhythmic displacement and metric manipulation. Viewing the symphony as a complete work, this style of development ultimately reaches its pinnacle in the final recapitulation of theme A in the climactic coda of the fourth movement.

While the narrative in this movement draws little from its textually sparse namesake, *Humpty Dumpty*, the reference is intended to reflect veterans' disdain for the inaccessibility and prohibitive cost of psychological support for soldiers returning from active service with lingering psychological or physical trauma (Lindorff 2013) (Drum 2014). As such, this four-line nursery rhyme provides an excellent metaphor for the hopelessness and mental unwinding that was the inspiration for this movement's narrative, as the state (implicit in the line "all the King's horses and all the King's men") fails to restore a psychologically broken veteran upon their return to civilian life.

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Literature such as this often includes the personal accounts of veterans in order to highlight the subjective reality of this complicated psychological affliction and to help illustrate its human cost. The hypothetical protagonist in *I. all the King's horses* finds its inspiration in such narratives.

## Thematic Materials and Developmental Procedures



**Figure 2: Overview of thematic materials in I. all the King's horses<sup>7</sup>**

<sup>7</sup> While similar to the previous diagram, Figure 2 expands on the conventions established in Figure 1 to concisely map the use and orchestration of thematic content. Each of the solid horizontal gridlines divides the chart so as to show material derived from each source of thematic content. It is the author's intent that these supplemental graphics will assist the reader to efficiently locate thematic materials in the score.

For example, the "Soaring Motive" (appearing in the second major row from the bottom of the chart) is first introduced by Violin II and Viola (both in shades of purple) in the last section of the exposition (between rehearsals 9 and 17). This motive is alluded to at the beginning of the exposition by Violin I, which is then joined by Violin II before the motive is taken up in the Viola part.

Although this movement very neatly fits into a traditional sonata framework, the thematic elements and presentation thereof are significantly influenced by the work's narrative. As such, it is also apt to view the work as a continuous succession of developmental events. Because the procedures used in this movement are based on successively varied settings of relatively few motivic seed materials, the balance of this chapter will focus on identifying these thematic materials and documenting their evolution as they contribute to the developmental narrative throughout the movement.

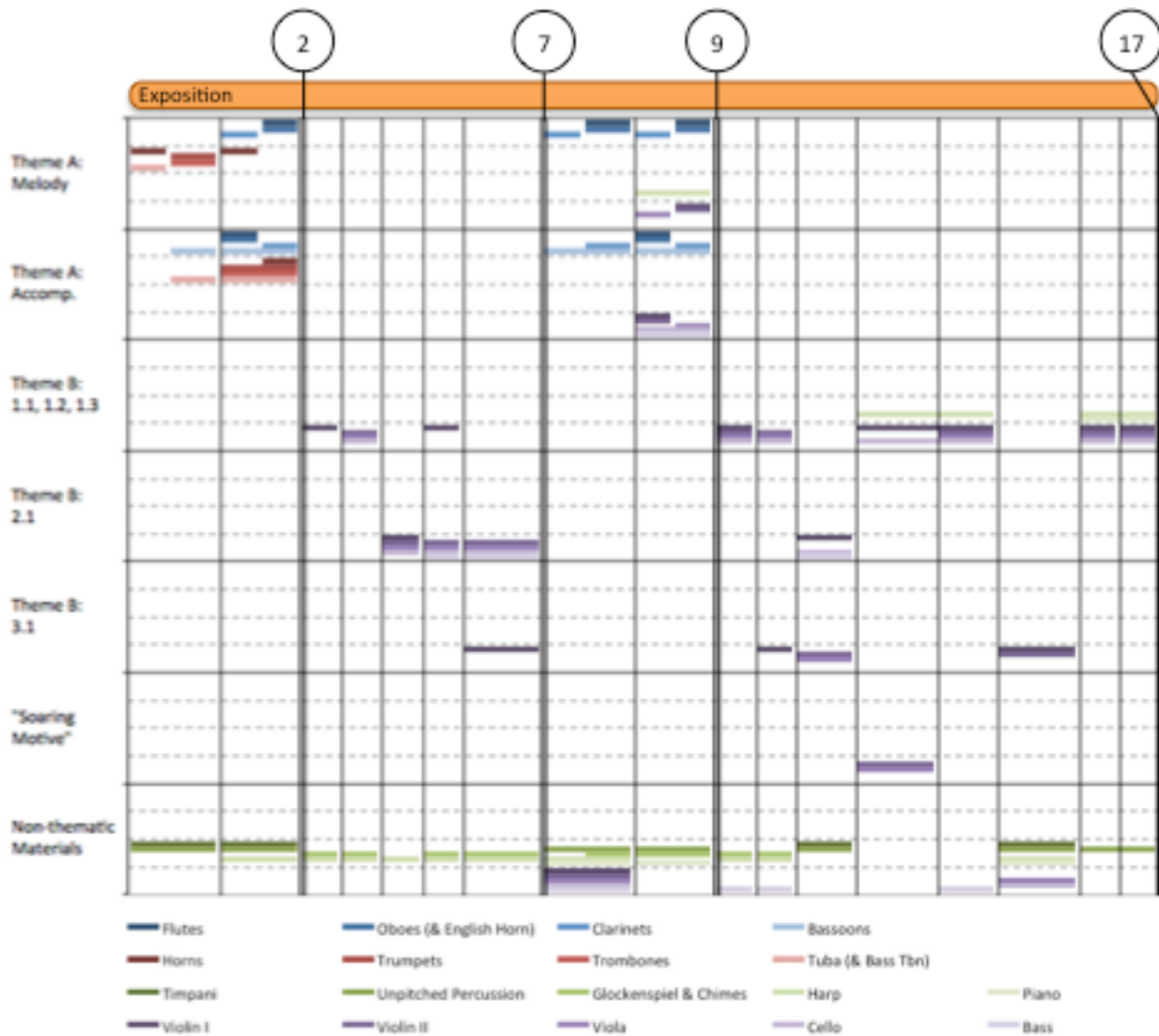
### Exposition

The primary theme (theme A; colloquially, "fanfare") appears immediately at the beginning of the work. This theme is used to signify patriotism and militarism throughout the narrative. The opening instance of this fanfare is dominated by the brass section and accompanied by snare and bass drums. The traditionally martial character of these instruments reinforces the militarism implicit in this portrayal of nationalism. This is further supported by the heroic arpeggiated fifths and sixths in the melody; in this first instance, the glittering, magical aesthetic contributed by the harp's glissandi signifies the propagandistic allure of the theme's nationalist sentiment. As such, this instance of theme A presents a pure representation of the symbolism underlying this material; that is, the passage is intended to introduce the listener to the complete symbolic idea before the movement incorporates this material into the narrative.

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While this system is convenient, it is worth noting that this methodology necessarily generalizes when two similar instruments (ie. Flute II and Flute III) play different motivic materials simultaneously. In cases such as this, the diagram will preferentially show the thematic content that is more prominent in the texture.

Throughout this paper, the discussion relating to each movement and formally significant section therein is accompanied by a diagram such as this. It will be left to the reader to refer to the score or previous illustrations if diagrams covering only a single section of a movement do not adequately depict the small- or large-scale development of motivic materials in the movement as a whole.



**Figure 3: Overview of thematic materials in the exposition of I. all the King's horses**

In the graphic representations of thematic content in this movement, theme A is divided into two parts: melody and accompaniment. The first instance of the melody (comprised of melodic cells A 1.1, 1.2, 1.3 and 1.4) is shown in Figure 4. In this theme's subsequent development, the most important motivic features are 1) the triadic passing notes intermedating the long notes in the first and second bar of each of the four melodic cells, and 2) the passages in dotted-eighth rhythms, whose pitch materials vary in each cell. This melody is voiced in block triads, with each note harmonized using common tone chord progressions in relation to the harmonization of the previous note. This type of progression

is the basis for much of the harmonic development in the first three movements, and will be addressed more extensively in the discussion of subsequent movements.

A 1.1 (Melody) at beginning of *I. all the King's horses*

A 1.2 (Melody)

A 1.3 (Melody)

A 1.4 (Melody)

The figure displays four musical staves, each representing a different melodic variation of Theme A. All staves are in 4/4 time and D major. A 1.1 is the original melody. A 1.2, A 1.3, and A 1.4 show various rhythmic and melodic alterations, including changes in note values and phrasing.

**Figure 4: Theme A (Melody)**

The accompaniment component of theme A (A 2.1) is illustrated in Figure 5. The rhythm and contour of the motives therein are used extensively throughout this movement, recalling the use of the famous “Fate Motive” that permeates Beethoven’s fifth symphony (Bratby) (Gutmann) (Munteanu). This motive is used differently in each formally significant section: in the exposition, it embellishes melodies; in the development, it is the building block from which dense textures are constructed; and in the recapitulation, it is used to either reinforce or destabilize the prevailing  $\frac{3}{8}$  meter.

A 2.1 (Accompaniment) at Rehearsal 1

The figure shows two staves of musical notation for the accompaniment of Theme A. The top staff is in bass clef, 4/4 time, and D major. It features a rhythmic pattern of eighth and sixteenth notes. The bottom staff continues the accompaniment with similar rhythmic motifs and some chromatic alterations.

**Figure 5: Theme A (Accompaniment)**



The second theme (theme B; colloquially, “Lament”) is a developmental succession of related ideas presented in a subsidiary AA’BA’’C form in each instance that it occurs in the exposition and recapitulation. The succession of melodic cells making up this theme is distinguished through a naming convention in this analysis; as such A, A’, B, A’’, and C correspond to cells B 1.1, 1.2, 2.1, 1.3, and 3.1 respectively. The first melodic cell is shown in Figure 6. Except for their ordering within theme B, cells B 1.1, 1.2, 1.3 are identical in terms of melodic and motivic content.



**Figure 6: Theme B (Equivalent to cells B 1.1, 1.2 and 1.3)**

Cell B 1.1 expresses feelings of individual loneliness, alienation, and more specifically, an intimate, personal reaction to individual insignificance in a media-dominated mass culture. This idea is developed throughout the movement, with theme B used as a vehicle to portray the individual’s progressive assimilation as a means to cope with their immersion in a nationalist ideological environment. From a developmental perspective, it is notable that this cell uses the motive derived from cell A 2.1 to embellish its opening notes; this is intended to suggest that the plaintive, emotive qualities of theme B are intrinsically intertwined with the allure of collectivist symbolism carried by theme A.

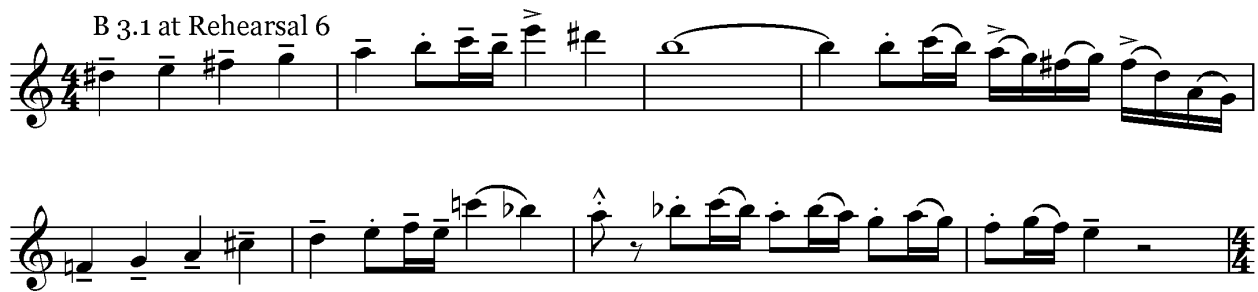
The initial melodic cell (B 1.1), heard immediately after the opening fanfare is the seed for subsequent development within the exposition and is presented in a fairly bleak emotional context at this point. This theme is repeated a second time (B 1.2), adding a relatively static harmonic setting, which supports its lonely, alienated expressive intent. It is only through a series of calls and self-referential responses that theme B (“Lament”) begins to reveal its kaleidoscopic emotional character. The third cell (B 2.1), illustrated in Figure 7, highlights this method of development in a fugato passage based on a figure that recalls the fanfare’s accompanying motive (derived from cell A 2.1). The use of this material as the basic unit in

this imitative texture foreshadows this cell's subsequent development as a textural device; variations thereof tend to focus on exploring and expanding its rhythmic attributes while maintaining the imitative texture that is evident in the cell's first appearance. The fluid, exploratory character of this cell shows that it represents decisions and personal change. That this cell occurs near the midpoint of the sequence of melodic cells that comprise theme B also serves to establish a small-scale narrative arc within this subsection. Accordingly, this cell is used to set up the more dramatic (and conclusive) developmental activity that distinguishes cell B 1.3 from the preceding statements of cell B 1.1 and 1.2.

B 2.1 at Rehearsal 4

**Figure 7: Theme B (Cell 2.1)**

After another repetition of the first cell (B 1.3) in a novel harmonic setting, the listener is introduced to the final cell in theme B (B 3.1); this melody is illustrated in Figure 8. Broadly speaking, cell B 3.1 is the climax of theme B, and contributes to the narrative by conveying the action that follows the decisions and personal change conveyed by cell B 2.1. This cell's melody recalls the heroism expressed by theme A, albeit stated in a more personal voice that is consistent with the tone of the other materials in theme B. In this instance, cell 3.1 expresses the individual's receptiveness to nationalist ideology and willingness to conform thereto. This meaning is alluded to in the appearance of cell A 2.1 in the second measure, followed by an intervallic leap, which recalls the melodic conventions emphasized with respect to cell A 1.1. This feature of cell 3.1 is significant to the narrative because it shows militaristic nationalism to have been assimilated into the individual's decision-making process, represented by theme B. Note also that the meaning associated with cell B 2.1 and B 3.1 will be linked because cell B 3.1 is overlaid on later statements of cell B 2.1.



**Figure 8: Theme B (Cell 3.1)**

Viewed as a whole, the first B section in the exposition leaps through a kaleidoscopic succession of moods, reflecting the hypothetical protagonist's varied reactions to the limited depth and brief attention span of popular culture. At the same time, it introduces this individual's boredom and the bleakness of their search for acceptance and meaning in contemporary society. It is through self-reference and the gradual development that the motive builds momentum and finds purpose in the subsequent restatement of theme A.

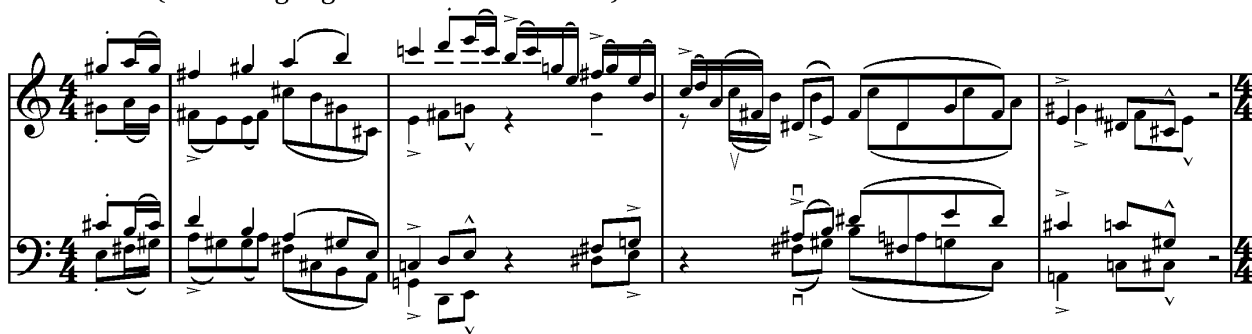
The return of the theme A expresses the individual's acceptance of a collective notion of patriotism. While the first instance of theme A showcased a purely abstract and fully-realised ideology, this instance narrates this ideology taking root in the consciousness of the individual, as represented by theme B. Use of the woodwinds and strings provides a gentler, more personal aesthetic than the first instance of this theme, contrasting the initially loud, brassy and percussive orchestration. The softer instrumentation in this statement stylistically unites this previously abstract material with the stream-of-consciousness narrative established in the preceding succession of phrases that constitutes theme B.

In the return of theme B, the emotional aesthetic adopts an exaggerated magical character, idealizing the comfort offered by conformist assimilation to patriotic collectivism. The use of thematic materials in this subsection supports the idea of ideological assimilation by means of 1) increased intermingling of materials drawn from different thematic sources, and 2) the use of interior voices to carry secondary thematic content, both in accompanying roles and in formally significant thematic statements. Over the course of this subsection, the hypothetical protagonist's increasing self-identification with this ideology eventually inspires

the individual's personal alignment with a national outrage, referring specifically to the events of September 11, 2001.

The first instance of these assimilative developmental techniques occurs at rehearsal 10, wherein Violin I alludes to cell B 3.1 while Violin II makes a formally significant statement of cell B 1.2 in a lower register. (Figure 9) Violin I's reference to B 3.1 in this instance is fragmentary, however, and the part then falls into an accompanying role after the voices cross for the last two measures of the passage.

B 1.2 (Intermingling of Thematic Materials) at Rehearsal 10

The image shows a musical score for two staves, Violin I (top) and Violin II (bottom), in 4/4 time. The key signature has one sharp (F#). The score consists of eight measures. In the first measure, Violin I plays a melodic line with eighth and sixteenth notes, while Violin II plays a more rhythmic accompaniment. In the second measure, the parts continue with similar rhythmic patterns. The third measure shows a more complex rhythmic structure with many beamed notes. In the fourth measure, there is a significant change in the Violin I part, which now features a more melodic and expressive line, while Violin II continues with a supporting role. The fifth measure shows the two parts crossing, with Violin II taking a more prominent melodic role. The sixth measure continues this melodic focus in Violin II. The seventh and eighth measures show the parts converging back towards a more accompanimental role for Violin I.

**Figure 9: Assimilative developmental techniques: 1) intermingling of thematic materials and 2) formally significant materials appearing in interior voices**

These assimilative developmental techniques appear again in the following passage at rehearsal 12, at which point, Violin II alludes to cell B 3.1 while accompanying the fugato cell B 2.1. (Figure 10) Again, this reference is only a fragmentary allusion to the source material, and the part takes on a free accompanying role as the passage continues.

B 2.1 (Intermingling of Thematic Materials) at Rehearsal 11

The image shows a musical score for two staves, Violin I (top) and Violin II (bottom), in 4/4 time. The key signature has one sharp (F#). The score consists of eight measures. In the first measure, Violin I has a melodic line with a fermata, while Violin II plays a rhythmic accompaniment. In the second measure, the parts continue with similar rhythmic patterns. The third measure shows a more complex rhythmic structure with many beamed notes. In the fourth measure, there is a significant change in the Violin I part, which now features a more melodic and expressive line, while Violin II continues with a supporting role. The fifth measure shows the two parts crossing, with Violin II taking a more prominent melodic role. The sixth measure continues this melodic focus in Violin II. The seventh and eighth measures show the parts converging back towards a more accompanimental role for Violin I.

**Figure 10: Assimilative developmental techniques (this passage immediately follows material in the previous figure)**

Moving forward, Figure 11 shows the Harp, Violin I, and Cello parts at rehearsal 12<sup>8</sup>. In this passage we can observe a broken setting of cell B 1.3 whereby an embellished version of the melody is played at one quarter of its original durations in the harp and violin parts. This setting establishes a brief isorhythm among these instruments to embellish the otherwise slow succession of notes that results from this mensural augmentation, especially when compared with the nimble character of previous instances of this material. On a symbolic level, this device suggests the breakdown of self-identity and a burgeoning sense of excitement as the individual is swept up in flourishes of propagandistic delusions *vis-à-vis* the highly stylized punctuation of each four-bar phrase. The incremental addition of doublings and accompanying voices during this passage culminate in cliché, almost gaudy cadences to convey the superficiality of the individual's conformity.

B 1.3 (Broken Melody) at Rehearsal 12

**Figure 11: Development of cell B 1.3 at rehearsal 12 (harp harmonics notated at sounding pitches)**

At rehearsal 14, the individual's personal commitment to militant nationalism climaxes in the bellicose return of cell B 3.1, as illustrated in Figure 12. Here, the return of snare drum and introduction of aggressive, percussive lines in the violas and cellos signals this individual's decisive alignment with society's prevailing call to arms. This passage features ever more

<sup>8</sup> Note that all illustrations show harp harmonics at sounding, rather than written, pitches. This contrasts the unique notational convention of notating octave harmonics at their fundamental, rather than sounding, pitch on that instrument.

blatant references to cell A 2.1, with additional tension added through the use of three-beat phrases, expanding upon those seen in the passage at rehearsal 11.

B 3.1 (Militaristic Setting) at Rehearsal 14

**Figure 12: Militaristic setting of B 3.1 at rehearsal 14**

The final statement of cell B 1.1, which serves as a brief transition to the development, marks the first instance of a strict canonical texture, wherein the harp plays a rhythmically diminished follower over the strings' embellished restatement of cell B 1.1 followed by a passage alluding to B 2.1. The key melodic materials in this canonical setting are illustrated in Figure 13. It is worth noting at this point that canons are used throughout this movement to express the individual's introspective conflict. In this instance, the use of this device serves 1) to express the somewhat ironic contradiction inherent to this individual's achievement of inner peace by embracing militaristic behaviour, and 2) to foreshadow the tragic outcome of this individual's forthcoming military adventure. It is interesting to note that the intervallic relationships in the melodic materials in this canon are strict within each phrase, while the contrapuntal relationships between the leader and follower melodies remain generally consistent with the rules proposed in the pedagogical idiom of species counterpoint<sup>9</sup>. This passage does, however, owe this consonance to an ad hoc transposition of the harp part in the consequent phrase that starts in the sixth measure of Figure 13. Minor technical liberties such as this underlie much of the apparent harmonic elegance realized in subsequent canonic passages.

<sup>9</sup> This definition would consider thirds, perfect fifths, and sixths to be consonant. Fourths may also be consonant if the top voice is also supported by a sixth in a lower voice.

B 1.1 (Mensural Canon) at Rehearsal 15

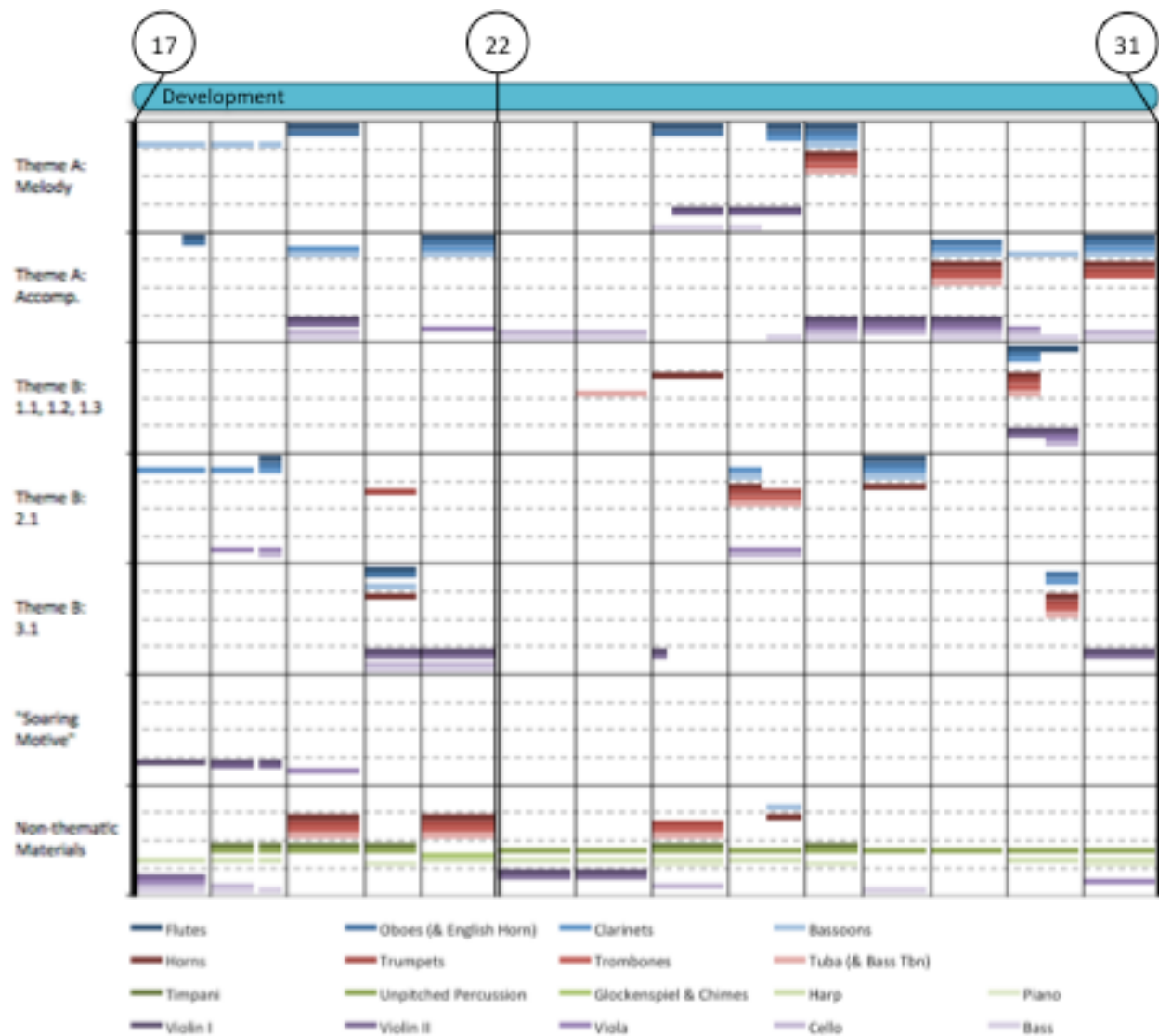
The image shows a musical score for a section titled "B 1.1 (Mensural Canon) at Rehearsal 15". It consists of two systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various note values, rests, and ornaments (circles with a vertical line). There are also some dynamic markings like accents (&gt;) and a triplet of eighth notes in the second measure of the first system. The score is written in a mensural style, with notes often beamed together in groups.

**Figure 13: Canonical transition to development at rehearsal 15 (harp harmonics notated at sounding pitches)**

### Development

Unlike the exposition, the development initially favours a more fluid phrase structure, with a long melody connecting shorter motivic statements into a continuous narrative. The material from the subsection extending from rehearsal 17 to 22 is largely an exploration of motives drawn from theme A. On a symbolic level, this subsection conveys a literal sequence of events wherein the protagonist in the narrative first trains for and then experiences combat.

This subsection opens with a long, drawn out melody in the strings that functions as an inverted pedal to motives from theme A. The strings' melody elaborates on the "Soaring Motive," which first appeared in cell 3.1 at rehearsal 6. (Figure 15) During this passage, clarinets converse with bassoons, each presenting alternating motives from theme A's melodic and accompanying cells respectively. In this arrangement, the passage reverses the antecedent and consequent roles of these materials, as they appeared in theme A. The calls in the clarinets recall cell A 2.1 while the bassoons' melodically ambiguous responses invoke the dotted rhythms introduced in the last two measures of cell A 1.1. Together, these materials initiate a developmental progression that culminates in a breathless orgy of violent savagery as the individual succumbs to an all-consuming bloodlust during rehearsal 19.



**Figure 14: Overview of thematic materials in the development of I. all the King's horses**

The elongated “Soaring Motive” in the strings eventually gives way to driving, repetitious statements derived from the motivic constituents of cell A 2.1 (and the descending melodic leap first introduced in cell B 2.1), which reaches climax when the various instruments converge in ascending sequences of parallel triads, shown in Figure 16. As this subsection concludes (in rehearsals 20 and 21), these melodramatic gestures give way to a non-thematic, elongated melody. This phrase is punctuated by an abrupt, dissonant crescendo that resolves into a perhaps jarringly anticlimactic stasis.



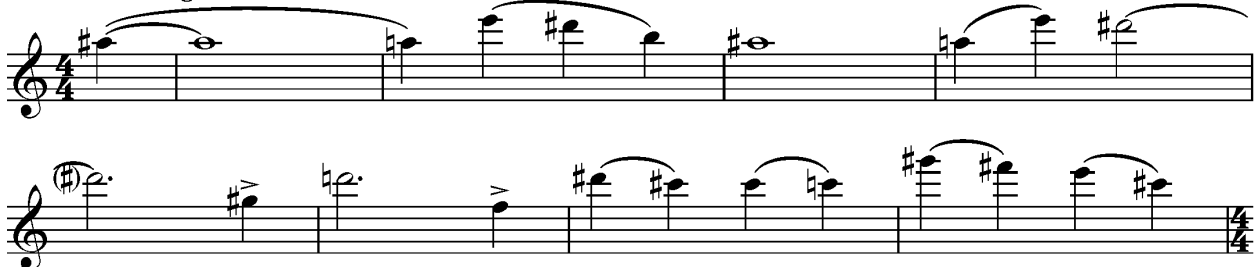
A 3.1 - Origin of "Soaring Motive" at Rehearsal 6



"Soaring Motive" at Rehearsal 14



"Soaring Motive" at Rehearsal 12



**Figure 15: Genesis of "Soaring Motive"**

A 2.1 (Climactic, Orgiastic Bloodlust) at Rehearsal 19



**Figure 16: Climax in the passage immediately preceding rehearsal 20**

With a nod to a well-worn cinematic compositional device, the narrative pauses for a moment at rehearsal 22 and a ringing tinnit-esque<sup>10</sup> note is held in the strings accompanying several sparse statements of the motive from cell A 2.1. At this point, the

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<sup>10</sup> Tinnitus is the perception of a ringing sound, which is a symptom of the injury that can be caused by exposure to loud noises (Mayo Clinic Staff 2016). This ringing is commonly alluded to in cinematic soundtracks when a character has been in close proximity to an explosion; it often accompanies the character's disorientation while surveying the ensuing destruction. Three examples are identified here.

In *Children of Men* (2006), a high-pitched whine is heard while Theo Faron (Clive Owen) navigates a war-torn refugee camp after an explosion that occurs at about 1:24:15. This device is used in *Saving Private Ryan* (1998) at 2:30:30 when John Miller (Tom Hanks) is in close proximity to an explosion from an artillery shell; the soundtrack in this film favours a lower pitched whine to accompany slow-motion footage of the aftermath. In *Iron Man* (2008), this device is used immediately after two explosions in the opening scene at 0:3:00, and 0:3:30 during an ambush of Tony Stark's (Robert Downey Jr.) military escort.

aesthetic choices are intended to suggest the occurrence of a severely traumatic event; the half-time tuba solo and full horn section's respective statements of cell B 1.1 and 1.2 both convey the young soldier's world-weary internal rationalization of an apparently worthwhile personal sacrifice for a noble cause. On a symbolic level, the juxtaposition of fragmented motives derived from cell A 1.1 against these statements of cells B 1.1 and B 1.2 suggests a conflict between the injured soldier's nationalist inclinations and self-identity respectively.

As in the exposition, cells B 1.1 and B 1.2 are followed by a statement of cell B 2.1, albeit only after a brief digression to a disjointed and distorted reimagining of the fanfare from rehearsal 25 to 27, as illustrated in Figure 17. This instance of material from theme A definitively eschews the glittering and magical allure of the theme's setting in both previous statements during the exposition. At this point, the listener is presented with the soldier's anger and self-doubt, resulting from having incurred such a high personal cost as a result of past decisions. However, the entrance of the fugato cell B 2.1 at rehearsal 27 abruptly brushes any regrets aside, introducing a distinctly exuberant mood, which implies the effectiveness of the individual's preceding exercise in rationalization. By rehearsal 28, the listener finds the soldier swept up in a delusional psychological high, as ascending sequences recalling cell A 2.1 return from their preliminary climax leading into rehearsal 20, which coincides with the climax of the protagonist's orgiastic bloodlust.

A 1.1 (Distorted) at Rehearsal 25



A 1.1 (Disjointed) at Rehearsal 26



The figure displays two musical staves in 4/4 time. The top staff, labeled 'A 1.1 (Distorted) at Rehearsal 25', shows a single melodic line with a distorted, chromatic character. The bottom staff, labeled 'A 1.1 (Disjointed) at Rehearsal 26', shows a two-staff arrangement with disjointed, fragmented melodic lines in both treble and bass clefs.

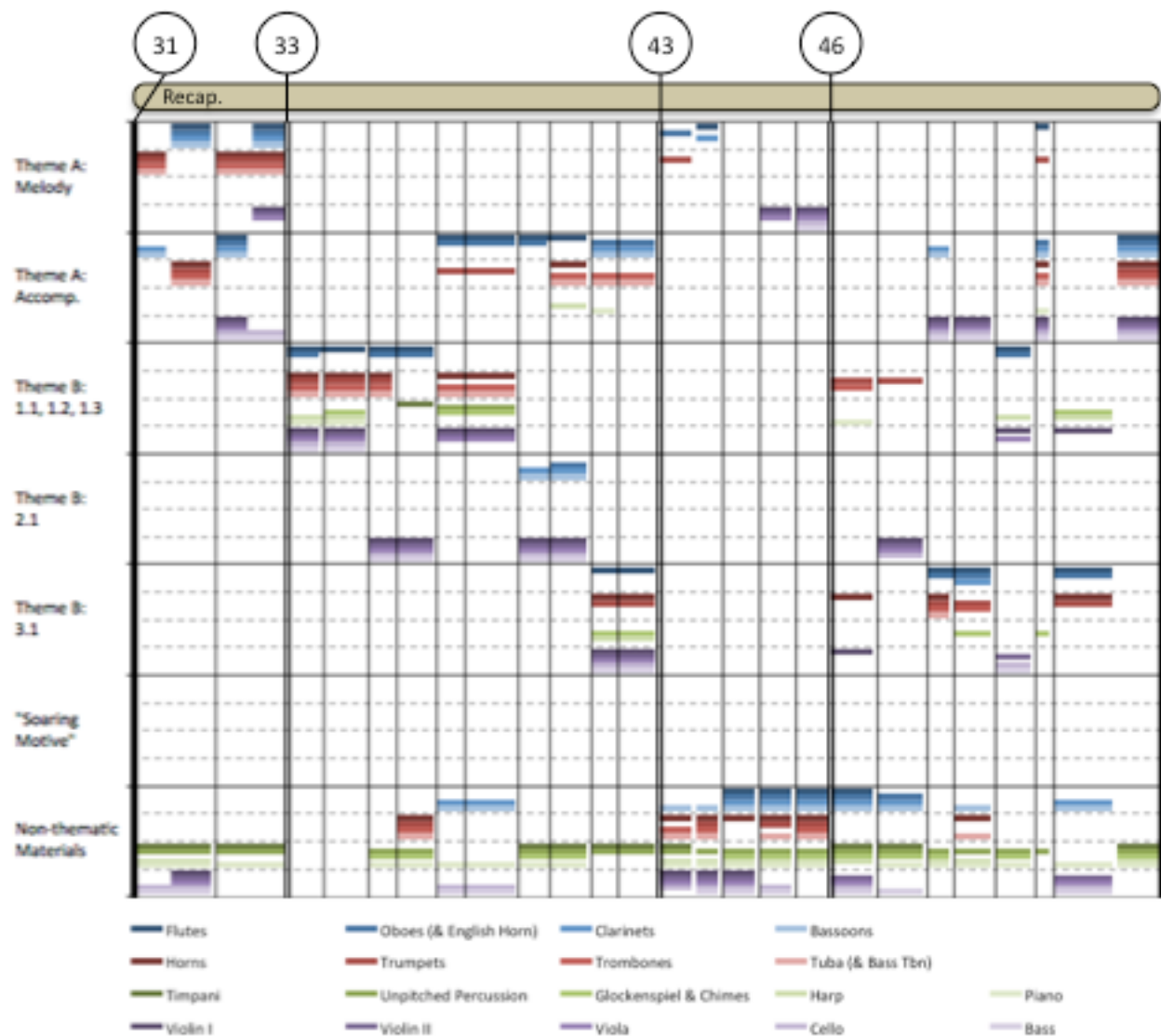
**Figure 17: "Distorted" and "Disjointed" instances of cell A 1.1**

By rehearsal 29, the soldier has fully embraced what might be described as a wave of euphoric delusions. In this instance of cell B 1.3, which is accompanied by motives from cell A 2.1, the emotive associations attached to the two strains of thematic content has completely shifted in terms of their influence on the protagonist. Instead of being a source of loneliness and alienation, as it was at the outset of the piece, theme B is now the impetus for the soldier's freshly minted self-satisfaction and optimistic outlook. The return of sequences based on cell A 1.1 (recalling those introduced at rehearsal 19) soon grows into a dense harmonic texture that accompanies the final restatement of cell B 1.3.

The euphoric conclusion of the development punctuates the soldier's successful physical recovery and this protagonist's triumphant, heroic return as a celebrated veteran to the society that collectively initiated, and now celebrates, the war in which the development is set. The almost uncomfortable degree of tension and momentum that accumulates during the latter half of the development section very deliberately drives the narrative toward the individual's impending psychological unwinding. This impending plot twist is intentionally masked by the exuberant outward aesthetic conveyed by this subsection. The cumulative forward momentum established therein ultimately sets the stage for an energetic climax that is realized in an unabashedly melodramatic restatement of theme A at the beginning of the recapitulation.

### **Recapitulation**

The recapitulation is a particularly interesting section in this movement because it might be more aptly described as a continuation of the development. While this section clearly parallels the ABA'B' subsidiary formal structure seen in the exposition, the aesthetic choices tend to favour procedures that extend upon the thematic transformations that occurred during the development. Furthermore, the many of the textural techniques and melodic variations employed in the recapitulation have the effect of obscuring the familiar subsidiary formal structures that were more clearly defined in the exposition.



**Figure 18: Overview of thematic materials in the recapitulation of I. all the King's horses**

From an aesthetic standpoint, the climax of the movement occurs at the initial restatement of theme A. At this point, the veteran returns to their home society as a celebrated war hero. The mood of this passage suggests a somewhat solemn yet unabashedly celebratory parade. In contrast to this triumphant mood, the dissonant harmonic structures created by the blaring pedal point shown in Figure 19 suggest that something is profoundly wrong at this point in the narrative.

A 1.1 (Climax with Dissonant Pedal) at Rehearsal 31

**Figure 19: Theme A accompanied by a dissonant pedal point**

The soldier's reservations, expressed through the harmonic "wrongness" of the fanfare's return, are explored in a more introspective voice in the first restatement of theme B. This passage takes the form of yet another mensural canon, building upon the device that was introduced in the final phrase of the exposition during rehearsals 15 and 16. (Figure 13) In contrast to the more reserved intermingling of thematic materials in the latter half of the exposition, it is now much less clear which voices carry the formally significant statements of thematic materials. At this point, the reader will recall the AA'BA''C subsidiary formal structure that is always associated with theme B in the exposition and development; in this passage, shown in Figure 33, the faster melody carried by the clarinets in a lower register contains the thematically significant melodic statements, expressing the AA' components of the phrase (cells B 1.1 and B 1.2). The extent of formal and thematic ambiguity can be observed by referring to the fully orchestrated setting of this passage. While this illustration shows the melodic content presented in the passage, the full accompaniment can be seen to negotiate a compromise between the rhythmic characteristics of both melodies, creating a hybrid harmonic and rhythmic accompaniment to support the phrasing and harmonic tendencies implied in both mensural variations of this melody. At a symbolic level, this

setting suggests detachment, implying the splintering of the individual's sense of self and a profound sense of confusion in their efforts to re-establish a coherent self-identity.

B 1.1 (Introspective Canon) at Rehearsal 33

The musical score for Figure 20 is presented in two systems. Each system contains two staves. The first system is in 4/4 time, and the second system transitions to 3/4 time. The music features a complex rhythmic pattern with various note values, rests, and dynamic markings. The score is a mensural canon, where each voice enters every three eighth notes.

**Figure 20: Mensural canon at rehearsal 33**

This canon concludes with a transition from  $\frac{4}{4}$  to  $\frac{3}{4}$  meter; however, this new time signature is not immediately obvious to the listener because the passage recalls a hemiola figure that was used in many previous instances of cell B 2.1, including 1) the passage appearing at rehearsal 11, 2) the loosely related accompanying figure played by violas and cellos at rehearsal 14, and 3) the last statement of cell B 2.1 in the final passage of the exposition at rehearsal 16. Each of the aforementioned passages is shown in Figure 21. In this instance, cell B 2.1 is presented in the strings such that the entrance of each new voice occurs every three eighth notes; it is therefore likely that the listener will hear the three-beat entrances in this passage as being displaced against a duple quarter-note pulse. In order to “correct” this perception and reorient the listener to the emergent triple meter, a repetitive non-thematic figure is played by the piano and each voice contributes to a stable harmonic rhythm emphasizing each measure after its entrance. It is interesting to note that all previous instances of this three-beat figure juxtaposed the prevailing duple pulse, whereas in this appearance, it establishes and reinforces the metric firmament upon which the following passages will be set.

B 2.1 (Hemiola Voice Entrances) at Rehearsal 11

Musical score for B 2.1 at Rehearsal 11. The score is in 4/4 time and consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, characteristic of a hemiola. The treble staff has a melodic line with many slurs and accents, while the bass staff provides a rhythmic accompaniment with similar beamed notes.

B 3.1 (Hemiola Accompanying Figure in Vla. & Vc.) at Rehearsal 14

Musical score for B 3.1 at Rehearsal 14. The score is in 4/4 time and consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, characteristic of a hemiola. The treble staff has a melodic line with many slurs and accents, while the bass staff provides a rhythmic accompaniment with similar beamed notes. A dashed line above the treble staff indicates a section of 8 measures.

B 2.1 (Hemiola Voice Entrances) at Rehearsal 16

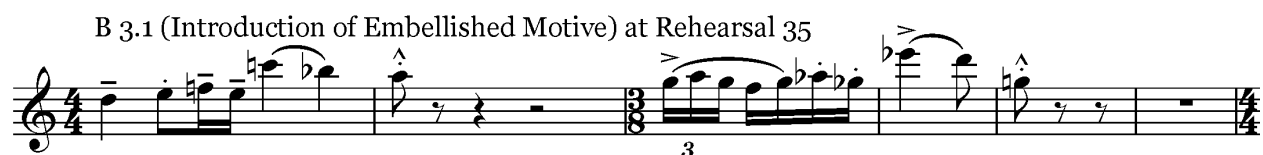
Musical score for B 2.1 at Rehearsal 16. The score is in 4/4 time and consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, characteristic of a hemiola. The treble staff has a melodic line with many slurs and accents, while the bass staff provides a rhythmic accompaniment with similar beamed notes.

B 2.1 (Triple Meter Voice Entrances) at Rehearsal 35

Musical score for B 2.1 at Rehearsal 35. The score is in 3/8 time and consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, characteristic of a hemiola. The treble staff has a melodic line with many slurs and accents, while the bass staff provides a rhythmic accompaniment with similar beamed notes.

Figure 21: Progressive use of hemiola voice entrances in instances of cell B 2.1

This section also introduces the “Inner Demon” motive, which is an embellishment of the motive from cell A 2.1. This motive elaborates on the source material’s use as an embellishment that precedes the characteristic melodic leap that occurs in cell B 3.1. (Figure 22) The “Inner Demon” Motive (on the right side of the diagram) was constructed by displacing and prolonging the first staccato note (on the left side of the diagram) and adding a turn. This rhythmic alteration befits the new  $\frac{3}{8}$  metric setting, as this slight elongation yields a more elaborate and percussive figure that reinforces the new meter more clearly. This embellishment is used in many different contexts throughout the recapitulation.



**Figure 22: Comparison – embellishment of cell B 3.1 at rehearsal 6 and 35**

Taking a broader view, this procedure is essentially a reversal of the process through which this motive became associated with cell B 3.1 in the first place. The adaptation of this accompanying figure (from cell A 2.1) to better fit its new metric environment yielded a new fragmentary motive; this, in turn, was subsequently harvested from its new context to use as a stand-alone accompaniment for other passages. Convoluted transformational procedures such as these abound in the recapitulation, with the implication that the subject of the narrative has crossed a breaking point; even retracing one’s steps will not effect a safe return from the life-changing and psychologically damaging events that occurred during the development. The use of this embellishment and the resultant application of this new layer of meaning on the A 2.1 motive is punctuated with a bombastic exchange of these motives across the entire orchestra in the four measure approach to rehearsal 37.

As an accompanying motive, this symbolism contributes substantially to the narrative underlying theme B’s first instance in the recapitulation. As expected, cell 1.3 appears once again in rehearsal 37 and 38, with these “Inner Demon Motives” representing deep-rooted psychological burdens, churning beneath the lopsided, swung variation of the melody. While



these materials are presented with an outwardly happy aesthetic, this passage is intended to express the veteran's turbulent struggle to reclaim some fleeting remnant of self-control. It is as if, at this point, the subject of the narrative is idealizing the feelings of loneliness and longing for social acceptance as a lesser-evil alternative to these inner torments. As such, this passage romanticizes the state of mind initially represented by the theme, and the tense, somewhat flamboyant accompanying motive suggests that the veteran's memory is imperfect; as this subsection continues, it becomes increasingly clear that this individual now tenuously fights a scourge of inner demons, as if desperately grasping for salvation after falling through the ice that covers a frozen body of water.

At rehearsal 39, a statement of cell B 2.1 directly precedes the expected cell B 3.1 to complete this instance of theme B. As such, the formal composition of theme B deviates slightly from that in the exposition, following an AA'BA'**B**'C form. This choice reflects the practical need to flesh out the stylistic and symbolic implications of the new metric and motivic materials that were introduced midway through this subsection.

Perhaps the most interesting developmental procedure in this subsection occurs in the measures approaching rehearsal 40 and 41. The brief use of a single bar of  $\frac{2}{8}$  meter introduces an eighth note displacement of cell A 2.1's accompanying motive in order to rattle the metric/temporal cage, so to speak. Eighth note displacements such as this become increasingly common in the following passages, although these represent the only use of  $\frac{2}{8}$  meter in the work. This procedure draws from the influence of Stravinsky's *Rite of Spring* (1913), which uses repetitive statements of rhythmic/motivic cells of irregular durations to supersede the regularly occurring strong beats that usually contribute most strongly to a listener's perception of pulse<sup>11</sup>. This is a significantly different approach than the traditional use of fixed meter, whereby rhythmic motives build tension by displacing the pulse rather than being presented as displaced and/or syncopated relative to a fixed pulse.

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<sup>11</sup> This topic is addressed at length in the writings of Gareth Healey.

Rehearsals 41 and 42 return from the brief developmental digression that occurs in rehearsals 39 and 40 (B') with a statement of cell B 3.1 to close this subsection. This passage introduces a descending stepwise counterpoint in contrary motion to the ascending thematic material stated in the flutes. (Figure 23) Once again, this passage takes advantage of the rhythmic tension created by juxtaposing concurrent phrases with duple and triple metric emphasis; here, the brass and pitched percussion emphasize a quarter note pulse against the flutes' dotted quarter notes. The final four measures leading into rehearsal 43 resolve the eighth note displacement that was introduced during rehearsals 39 and 40 by combining the displaced figures into a four-note figure. This transformation is illustrated in Figure 27, which compares this material to a subsequent reference thereto.

B 3.1 (Contrary Motion) at Rehearsal 41

**Figure 23: Contrary motion in accompanying figure at rehearsal 41**

Rehearsal 43 marks the final statement of theme A in this movement. In this instance, this theme undergoes a significant transformation. In the two measures of  $\frac{3}{8}$  at the start of this subsection, theme A 1.1 is stated explicitly in the woodwinds and brass. The material then responds to the stylized materials that are introduced by the strings. Viewing this passage in the context of preceding materials, the strings introduce a variation of the dotted eighth – sixteenth note rhythm derived from the third measure of theme A, as illustrated in Figure 24. From the listener's perspective, however, this syncopated figure references stylistic features derived from contemporary electronic dance music (henceforth EDM). Drawing from the author's past experience as a disc jockey (henceforth DJ), with a keen interest in scratch turntablism, this rhythmic pattern is a common and idiomatic phrase on that instrument.

A 1.1 (Allusion to Idiomatic DJ/EDM Device in the Strings) at Rehearsal 43

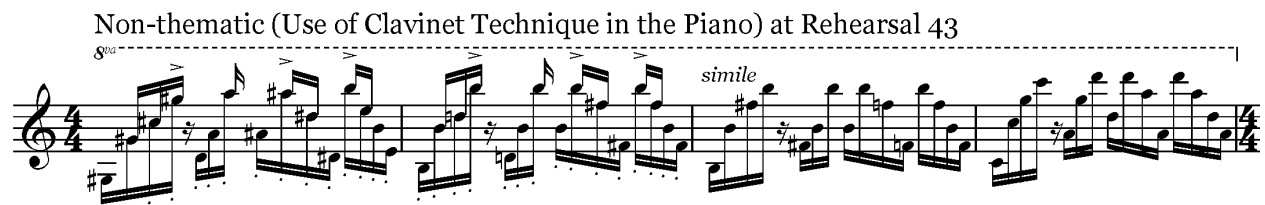


**Figure 24: Transformation of cell A 1.1 in the recapitulation's second statement of theme A**

It is necessary at this point to indulge a brief speculative digression in order to provide context for the genesis of a particular motive. In short, the author speculates that DJs' strong representation among the pioneers of early EDM influenced the style of EDM to include rhythmic devices that DJs had internalised because of the tactile idiosyncrasies of turntable instruments. This parallels the common observation that a composer's style has been influenced by their primary performance instrument(s). Following from this logic, an effect similar to the strings' phrase at rehearsal 43 could easily be produced by a DJ by gradually speeding up a record (containing a single long-tone) while "cutting" the cross-fader in and out. Likewise, an EDM producer might create the same effect using a square wave oscillator as the control signal to an amplifier whose input signal was a sustained saw-tooth waveform. To produce an effect like the ascending pitch materials in this melody, this hypothetical producer might then apply a band-pass filter with a gradually ascending frequency parameter to the output signal, achieving a comparable ascending effect by varying the composition of harmonics in the saw-tooth wave. While both methods will produce a sound that is characteristic of the instrumental and timbral resources available to each hypothetical musician, both procedures are common, and in the author's experience, very idiomatic in their respective genres. Accordingly, the passage at rehearsal 43 adapts this idiom to the instrumental resources of the orchestra by explicitly notating the syncopated rhythmic component and then applying an ascending chromatic sequence of pitches to replicate the effect of the hypothetical DJ's accelerating record or an EDM

producer's sweeping band-pass filter. For convenience, this motivic material, which is used to accompany theme A and the beginning of theme B, will henceforth be referred to as the "Sweeping Filter" motive. The preceding anecdote describes the basis for the symbolism that will be ascribed to this motive in the ensuing discussion.

Immediately after the return to  $\frac{4}{4}$  meter, the piano part responds to the strings' stylistic interjection by alluding to a device drawn from a slightly earlier generation of dance music, in this case, disco. (Figure 25) Specifically, this part recalls the keyboard part that occurs during the verses in *Night Fever* by the Bee Gees. The technique used in that song draws from a percussive technique that was popularized by Stevie Wonder's iconic clavinet part in *Superstition*, which later became closely associated with instrumental technique on the clavinet. This stylistic influence also appears in EDM by way of the arpeggiation function that is commonly available in sequencers. This feature automatically generates arpeggiated patterns based on a user-defined pitch set. The direct influence of *Night Fever* was specifically cited in this case because the clavinet (or synthesizer; it is difficult to discern in the recording) part in that song performs an ostinato figure that functions as an inverted pedal over the chord progression during the verse. The author was familiar with this particular part when composing this work, having performed it in the past. In that performance, this keyboard part was played on a piano stack patch for practical reasons<sup>12</sup>, which incubated the idea to use piano to achieve a similar effect in *folkloric flux*.



**Figure 25: Piano passage influenced by *Night Fever* (1977) by the Bee Gees**

<sup>12</sup> A piano stack patch on a synthesizer usually consists of several synthesized and/or sampled acoustic piano voices combined to create an artificially dense acoustic piano sound. From a practical perspective, stacked piano patches tend to fare better than an individual synthesized or sampled piano sound when used alongside amplified (and often distorted) electroacoustic instruments such as electric guitars and electric basses, which feature prominently in the instrumentation of disco music.

On a symbolic level, these EDM-influenced devices point to the vacuousness of popular culture, particularly regarding its obliviousness and insensitivity to the veteran's experience after the soldier returns to society with deep psychological trauma. As such, the final episode in this narrative examines society's collective failure to appreciate the real human consequences of pervasive, jingoistic appeals to militant nationalism. The final statement of theme B explores this narrative thread, with its constituent materials once again conveying a sense of loneliness and detachment, as expressed through the use of canonical textures. The remainder of the recapitulation focuses on the veteran's profound sense of otherness, disappointment and irrelevance having found no place in their society, the acceptance of which was so influential in the decisions that so damaged the subject of the narrative.

As the final statement of theme A progresses, the woodwinds develop the "Sweeping Filter" motive in a manner that is once again influenced by the conventions of EDM. Accordingly, theme A is henceforth treated as a harmonic "pad," which falls into an accompanying role, supplying a harmonic background upon which the motive is developed. To better support this usage, the two measures of chorale-like harmonies that occur at the end of cell 1.2 are metrically augmented such that each half-note duration in the original harmony is now sustained for a full measure. This creates the relative harmonic stasis that accompanies the "Sweeping Filter" motive in the four-bar passage at rehearsal 44. (Figure 26)

A 1.2 (Development of "Sweeping Filter Motive") at Rehearsal 44

The image shows a musical score for woodwinds in 4/4 time. The score consists of two staves. The upper staff features a melodic line with a 'Sweeping Filter' motive, characterized by a series of eighth notes that sweep across the staff. The lower staff provides a harmonic pad, consisting of sustained chords that change every two measures. The key signature has one flat (B-flat), and the time signature is 4/4. The score is annotated with various musical symbols, including accents, slurs, and dynamic markings.

**Figure 26: The woodwinds develop the "Sweeping Filter Motive" against a relatively static "pad"**

At rehearsal 45, this idea is developed further, with entrances of the "Sweeping Filter" motive occurring every three beats, thereby producing yet another structural hemiola figure, similar to that noted in connection with the use of cell B 2.1 at rehearsal 35. In this case, the motive once again creates a sense of instability against the fixed pulse contributed by a

statement of cell A 1.3. This tension is further enhanced four bars later during the statement of cell A 1.4 where entrances of the “Sweeping Filter” motive are separated by only two and a half beats (five eighth-notes). The tension increases as progressively shorter instances of these phrases are separated by only one and a half beats during the final two measures.

As noted with respect to the first instance of theme A in the recapitulation, the use of a dissonant pedal point insinuated that something was wrong; at this point, however, the “wrongness” is explicit. This instance of theme A has now become a sarcastic caricature of its former glory, adopting stylistic conventions from popular music that the author feels are often cynically deployed in order to churn out the mediocre music that is marketed to undiscerning consumers<sup>13</sup>.

The return of theme B at rehearsal 46 sees this cynicism transform into disgust. At this point, the “Sweeping Filter” motive continues in the woodwinds, accompanying a statement of cell B 1.1 played by oboe, trumpet, trombone and piano. Unlike the stylistically integrated EDM aesthetic of the preceding statement of theme A, this motive now exhibits an almost atonal character, embracing a bland, mechanistic relationship to the sparse harmonic

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<sup>13</sup> From a broader perspective, the influence of neoliberalism is evident in the popular music industry’s highly commercialized approach to the development of new products (music/artists) that will drive consumer sales, rather than enriching or challenging these audiences in an emotional or intellectual capacity. This view is perhaps best illustrated by the overwhelming dominance of the relatively few contributors to a disproportionately large amount of commercial popular music in recent decades. The career of Swedish songwriter and serial hit-maker Max Martin is an exemplar of this trend (among others, including songwriters Andreas Carlsson, Jörgen Elofsson, and Per Magnusso). In the wake of Martin’s 2014 Grammy win for producer of the year, *The New Yorker* reported:

“He is the Cyrano de Bergerac of today’s pop landscape, the poet hiding under the balcony of popular song, whispering the tunes that have become career-making records, such as ‘... Baby One More Time,’ for Britney Spears, ‘Since U Been Gone,’ for Kelly Clarkson, and ‘I Kissed a Girl,’ for Katy Perry. The songs he co-wrote or co-produced for Taylor Swift, which include her past eight hits (three from ‘Red’ and five from ‘1989’), transformed her from a popular singer-songwriter into a stadium-filling global pop star. ... Martin has thrived in the ghostwriter’s milieu, where the trick is to remain as anonymous as possible, because the public likes to believe that pop artists write their own songs.” (Seabrook 2015)

For a firsthand account of the commodification of artist and art in the commercial music industry, the interested reader might also enjoy Jacob Slichter’s book entitled *So You Wanna Be a Rock & Roll Star: How I Machine-Gunned a Roomful Of Record Executives and Other True Tales from a Drummer’s Life* (2005), which chronicles the rise, fall, and financial exploitation of one-hit-wonder band Semisonic, best known for their 1998 hit song *Closing Time*.

materials in this setting. Upon further examination, this developmental activity suggests that the foregoing statement of theme A established the synergy between superficial popular culture and society's uncritical acceptance of militant, nationalistic ambitions. Likewise, this more dissonant application of the "Sweeping Filter" motive that accompanies this passage illustrates the toxic, corrosive influence of superficial popular culture on the individual in this narrative, represented by theme B. This is the final usage of the "Sweeping Filter" motive in this movement. Although brief, this material played a necessary transitional role within the narrative, but was not symbolically relevant to the more introspective ideas explored in the conclusion of this movement.

As in the initial statement of theme B in the recapitulation, the following passages transition from  $\frac{4}{4}$  to  $\frac{3}{8}$  meter. After this metric transition, cell 1.2 is stated in its stilted, swung form at rehearsal 47, recalling a similar setting of cell 1.3 in the previous statement of theme B. Here, it is accompanied by another sequence of "Inner Demon" motives, which are strung together in a dovetailed passage that cascades through the woodwinds.

While the subsidiary AA'BA''C formal structure suggests that rehearsal 48 should follow with a statement of cell B 2.1, instead, this passage launches into a rhythmically altered form of cell B 3.1. At this point, it is significant to note that the militant cell B 3.1 has completely overtaken the more playful cell B 2.1, which was a symbol of decisions and personal change. While these cells intermingled freely in every instance after the first coincidence of these materials at rehearsal 11, it is now clear that the veteran's violent experiences have overshadowed any hope of reconciliation and/or self-determination with respect to their fate. Here, an embellished accompanying motive derived from cell A 2.1 is used to ornament a descending counterpoint under the melody, recalling the contrary motion in the passage at rehearsals 41 and 42. Furthermore, Figure 27 shows that the rhythm of this accompanying phrase is derived from the rhythmic phrase that resolved the displaced instances of cell A 2.1 that appear immediately before the return of theme A in the recapitulation.

A 2.1 (Resolution of Cell 2.1 in a Four-Beat Figure) at Rehearsal 42

A 2.1 (Contrary Motion Accompanying Figure) at Rehearsal 48



**Figure 27: Accompanying figure at rehearsal 48 derived from "resolution" of cell A 2.1 in the final passage of rehearsal 42**

Looking to the melodic content at rehearsal 48, two instances of cell B 3.1 are stated concurrently, and each of these statements are displaced against the pulse. (Figure 28) The part in the brass emphasises beat three of each measure, while the flutes and oboes enter on beat two. The second phrase of this cell develops this displacement further; this time, the woodwinds emphasize beat three while the trumpets and trombones mark the downbeats. The final embellishment at the end of this phrase extends the figures shown in Figure 27 over one additional measure. Notably, these passages extend below the brass instruments' range, which will give this passage a raspy, aggressive quality at the indicated *fff* dynamic.

B 3.1 (Rhythmic Displacement) at Rehearsal 48 and 49



**Figure 28: Rhythmic displacement of concurrent statements of cell B 3.1 at rehearsals 48 and 49**

The final, elongated phrase of the movement spans rehearsals 50 to 52. In this passage, the formally significant statement of cell B 1.3 occurs in the strings, accompanied by an



assortment of canonical followers drawing freely from the various cells that make up theme B. As a whole, these passages recall the introspective, lamenting initial quality of theme B and provide a somewhat abstract elegy to conclude the narrative. Furthermore, in this passage, the voice of the narrative departs from the subject's point of view, as it did in the opening statement of theme A, and simply reacts empathetically to the events that have occurred throughout this movement.

The formally significant instance of cell B 1.3 at rehearsal 50 is played in the strings and consists of two concurrent mensurally augmented statements of the melody. (Figure 29) Violin I plays the melody emphasizing downbeats, while the violas anticipate the violins by an eighth-note. This is accompanied by a mensurally diminished statement of cell 1.1 in the harp and a fairly demure inversion of cell B 3.1 in the cellos. Here, cell B 3.1 retreats from the militant associations that it contributed to most of the movement. This is complemented by a more withdrawn, introspective clavinet-technique isorhythm in the piano part, which ties this movement's ideas together in a mournful, reflective ending.

B 1.3 (Concurrent Statements of Cell B 1.3) at Rehearsal 50

The musical score for Figure 29 is presented in two systems. The first system consists of two staves: Violin I (top) and Violin II (bottom). The Violin I staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a sequence of notes with stems pointing down, indicating downbeats. The Violin II staff also begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. It contains a sequence of notes with stems pointing up, indicating upbeats. The second system consists of three staves: Viola (top), Harp (middle), and Cello (bottom). The Viola staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. It contains a sequence of notes with stems pointing up, indicating upbeats. The Harp staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. It contains a sequence of notes with stems pointing up, indicating upbeats. The Cello staff begins with a bass clef, a key signature of one sharp, and a 3/8 time signature. It contains a sequence of notes with stems pointing down, indicating downbeats. The score includes various musical notations such as accidentals, dynamics, and articulation marks.

**Figure 29: First phrase, final statement of cell B 1.3 at rehearsal 50**

At rehearsal 51, this contemplative aesthetic is forcefully interrupted by a sudden burst of unfettered rage. In context, this jarring outburst of anger should be understood as being directed at the society that was the impetus for all of the events portrayed in the foregoing narrative. It also works on a literal level in the narrative, in the sense it would be easy to imagine this as a flashback episode suffered by the PTSD-afflicted veteran.

The closing phrase of cell 1.3 appears in the seventh measure after rehearsal 52 in the Violin I and Cello parts. (Figure 30) Again, we see the use of metric displacement, with the violins anticipating the beat while the cellos play a free inversion of the same melody directly on the beat. These lines are variously doubled in the woodwinds and brass, and are accompanied by yet another mensurally diminished instance of cell B 1.1 in the harp. The clavinet-technique isorhythm resumes in the piano in the wake of the preceding outburst.

B 1.3 (Concurrent Statements of Cell B 1.3) at Rehearsal 52

The image displays a musical score for two systems of staves. The top system shows the Violin I part (treble clef) and the Cello part (bass clef). The Violin I part features a melodic line with a 'rit.' marking and a 'cresc.' marking. The Cello part features a free inversion of the same melody. The bottom system shows the Violin I part (treble clef) and the Cello part (bass clef). The Violin I part features a melodic line with a 'rit.' marking and a 'cresc.' marking. The Cello part features a free inversion of the same melody. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

**Figure 30: Second phrase, final statement of cell B 1.3 at rehearsal 52**

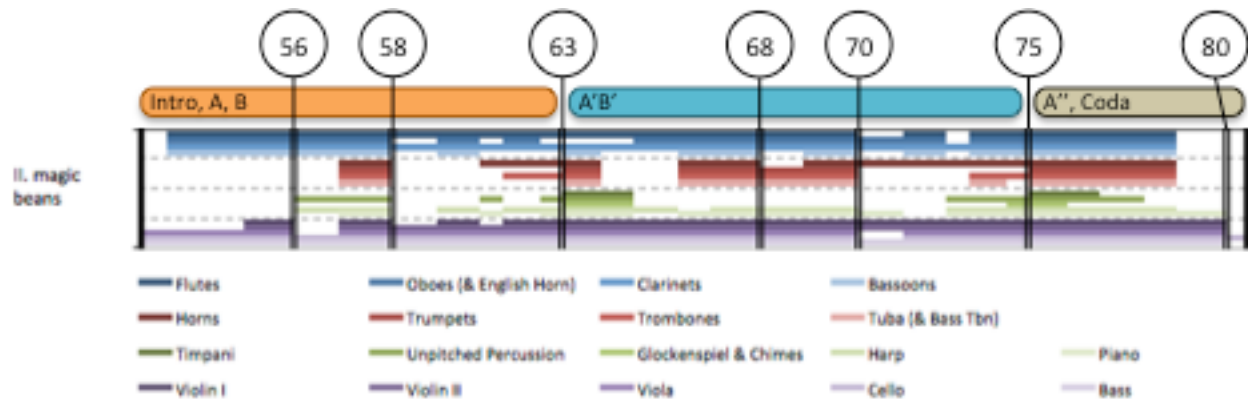
The final five measures of the movement indulge one final enraged outburst at society using the entire orchestra, punctuating the narrative abruptly on a single *fff* staccato shot. This movement's ending is deliberately inconclusive; although the passage ends with a harmonic resolution, it does not provide the listener with a satisfying sense of closure. Moreover, this observation is true for each of the first three movements. This systematic non-resolution is ultimately addressed at the beginning of the final movement, which draws from the unresolved endings the previous three movements as the basis for its opening materials. Further to this point, the setting of narrative content *folkloric flux* is the present day. As a result, the outcome of events to which these metaphors refer are actually unresolved. As such, the lack of closure at the end of each movement is a feature of a larger formal and narrative design that operates throughout the complete symphony as a whole.

## Chapter 3: *II. magic beans*

### Narrative and Form

The narrative underlying *II. magic beans* is not nearly as literal as that associated with the first movement. More broadly, the second and fourth movements both exhibit a high degree of narrative ambiguity because each addresses a topic that exists only on a macroeconomic scale, whereas the first and third narrate a specific series of events. As a result, the second and fourth adopt a more abstract approach to narrative than the first and third.

Underlying its titular allusion to *Jack and the Beanstalk*, this movement explores the idea of industrial agriculture and the fragility of a civilization that relies on its ability to feed highly concentrated populations in urban environments. As such, the narrative underlying this movement is a socioeconomic historical portrait, following human civilization from its origins in primitive hunter-gatherer societies through the agricultural revolution, which then extends to industrialized agriculture (referring to farming practices that overwhelmingly rely on both pesticides and fertilizers refined from fossil fuels), and the current debate as to the safety and wisdom of embracing genetically modified crops (Todhunter 2016). The considerably wider scope of this topic (compared with that addressed in the first movement) is similar in breadth to the narrative ideas underlying the following movements; these deal with the 2007-08 US housing market crisis and quantitative easing, respectively.

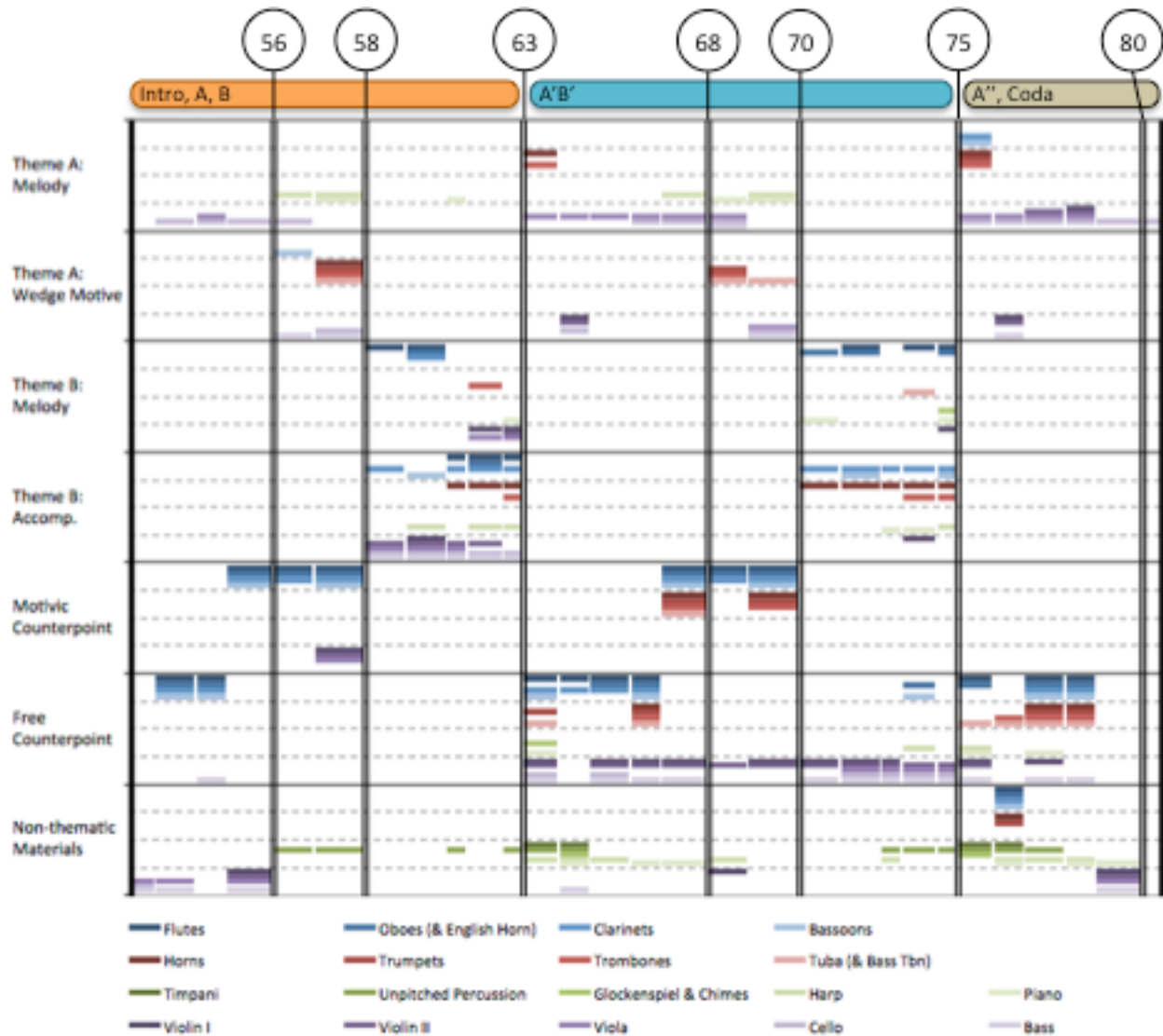


**Figure 31: Overview of orchestration in II. magic beans**

Although this narrative does not correlate strongly to specific historical events, the compositional intent is to highlight modern civilization's existential dependence on efficiently producing and transporting food within a fragile, unpredictable ecosystem. Reliance on such activities is portrayed as hubris, with particular emphasis on the contribution of fossil fuel based fertilizers and transportation to the effects of climate change; the work's urgency also reflects extrinsic threats like natural disasters and political instability.

Although ambiguous, thematic content in this movement draws imagery from *Jack and the Beanstalk* as follows. The primary theme represents Jack; on a symbolic level, this theme represents human civilization. Over the course of the narrative, this theme is gradually consumed by its overbearing lust for the metaphorical golden goose (representing abundance and/or food security). In macroeconomic terms, this symbolism parallels what sometimes identified by critics of capitalism as the hubris of exponential growth (Andrews 2014) (Hård 2005). The secondary theme is loosely connected with both the plant and the giant that were brought into Jack's life by virtue of the magic beans; symbolically, this theme invokes the increased standard of living that has accompanied agrarian progress in human civilizations. In this version of the fairy tale, Jack does not emerge from this adventure in possession of the riches pilfered from the giant; in this telling, the work's ending suggests the onset of global catastrophe, tearing down any progress attributable to advanced civilization and the return of human society to its hunter-gatherer roots.

## Thematic Materials and Developmental Procedures



**Figure 32: Overview of thematic materials in II. magic beans**

While the first movement emphasised thematic and motivic content as the basis for its development, the second maintains a relative stasis in this regard, focussing instead on variations in rhythmic and textural density. Tension is gradually increased for the duration of the movement with incremental textural additions to the recurring thematic materials.

Overall, the piece can be described as a slow rondo, following an ABA'B'A'' form, with a short introduction and coda. The form might also be described as an inverse ritornello, in

the sense that it follows a binary form that alternates between soloistic and ensemble textures, wherein A, rather than B, consists of more soloistic material while B is definitively composed and orchestrated for the whole ensemble. Semantics aside, for the purpose of this analysis, the work has been divided into two major sections centred on AB phrase groupings and a third section that includes the final A section to the end of the movement. As the following discussion will show, these formal divisions are the most coherent groupings to support a discussion of how the narrative is expressed and developed during this movement.

That being said, these thematic materials have certain thematic, motivic and harmonic features that are worth examining in greater depth before moving to a more detailed survey of the movement. Some of these features are also relevant to intermovemental references that will be identified in subsequent discussion. To that end, the complete sequence of phrases and subsidiary cells that constitute theme A is illustrated in Figure 34. For convenience, this figure shows any repeated materials as multi-bar rests.

Like theme B in the first movement, this theme consists of a series of short melodies following a subsidiary form; in this case, the sub-form consists of three phrases arranged as follows: ABC AB'D AE. In the subsequent diagram, these sections correspond to the numbered phrases and cells used in this analysis as follows:

<b>Phrase</b>	<b>Constituent cells</b>				
Phrase 1 (ABC):	Cell A 1	→	Cell A 2.1	→	Cell A 3
Phrase 2 (AB'D):	Cell A 1	→	Cell A 2.2	→	Cell A 4
Phrase 3 (AE):	Cell A 1	→	Cell A 5		

**Figure 33: Sequence of phrases and subsidiary cells in theme A**

Unlike the first movement, however, thematic and motivic features are not the focal point of developmental procedures; rather, it is the accompanying textures and rhythmic interactions between the parts that communicate the narrative and contribute to the growth of the work. To support a later discussion of rhythmic features in this theme, the aggregate rhythm of these materials has been notated with “x” note-heads above the staff.

Theme A (Full Sequence)

Cell 1

Cell 2.1

Cell 3

(Repeat of cell 1)

Cell 2.2

Cell 4

(Repeat of cell 1)

Cell 5

Figure 34: Complete sequence of thematic cells in theme A



The first item worth noting is that the technical features of this theme clearly benefit string instruments. In fact, the theme originated as a solo piece for cello and was later adapted for performance by a full string section. With additional performers available in an orchestral ensemble, the secondary accompanying line (notated as a separate voice below sustained notes in the melody) was assigned to a second soloist in this work (or divisi in sectional passages) to alleviate the most difficult technical demands of the part.

Although this material is reasonably comfortable to play from a technical perspective, the second feature of interest is the disjunct intervallic structure of the melody. This feature is prominent in all of the cells, whether stated linearly or through the intervallic construction of double and triple stops. Conceptually, the use of stepwise motion between the larger intervallic leaps was conceived to imply the existence of an underlying harmonic structure, although this implication is often loose. As such, the melody can often be viewed as leaping into unison with one of the implicit voices and then moving with it in a stepwise fashion before leaping to the next note implicit in the framework. To illustrate this idea, Figure 35 shows a simple interpretation of the harmonic framework underlying cell A 1 (using theoretically “correct” enharmonic spellings). The actual part was written using enharmonic spellings that are more conducive to reading. Bear in mind that there are many possible interpretations of this framework; this figure is shown for illustrative purposes only. The use of alternative harmonic settings is a significant developmental feature in the subsequent statements of theme A.

A 1 (Implicit Harmonic Framework)

The musical notation for Figure 35 is written on a single staff in bass clef with a key signature of one sharp (F#). It consists of several measures of music. The first measure shows a series of notes with various accidentals (sharps and naturals) and ties. The second measure features a chord with a natural sign and a sharp sign. The third measure shows a note with a sharp sign and a natural sign. The fourth measure has a note with a sharp sign and a natural sign. The fifth measure shows a note with a sharp sign and a natural sign. The sixth measure has a note with a sharp sign and a natural sign. The seventh measure shows a note with a sharp sign and a natural sign. The eighth measure has a note with a sharp sign and a natural sign. The ninth measure shows a note with a sharp sign and a natural sign. The tenth measure has a note with a sharp sign and a natural sign. The eleventh measure shows a note with a sharp sign and a natural sign. The twelfth measure has a note with a sharp sign and a natural sign. The thirteenth measure shows a note with a sharp sign and a natural sign. The fourteenth measure has a note with a sharp sign and a natural sign. The fifteenth measure shows a note with a sharp sign and a natural sign. The sixteenth measure has a note with a sharp sign and a natural sign. The seventeenth measure shows a note with a sharp sign and a natural sign. The eighteenth measure has a note with a sharp sign and a natural sign. The nineteenth measure shows a note with a sharp sign and a natural sign. The twentieth measure has a note with a sharp sign and a natural sign. The twenty-first measure shows a note with a sharp sign and a natural sign. The twenty-second measure has a note with a sharp sign and a natural sign. The twenty-third measure shows a note with a sharp sign and a natural sign. The twenty-fourth measure has a note with a sharp sign and a natural sign. The twenty-fifth measure shows a note with a sharp sign and a natural sign. The twenty-sixth measure has a note with a sharp sign and a natural sign. The twenty-seventh measure shows a note with a sharp sign and a natural sign. The twenty-eighth measure has a note with a sharp sign and a natural sign. The twenty-ninth measure shows a note with a sharp sign and a natural sign. The thirtieth measure has a note with a sharp sign and a natural sign. The thirty-first measure shows a note with a sharp sign and a natural sign. The thirty-second measure has a note with a sharp sign and a natural sign. The thirty-third measure shows a note with a sharp sign and a natural sign. The thirty-fourth measure has a note with a sharp sign and a natural sign. The thirty-fifth measure shows a note with a sharp sign and a natural sign. The thirty-sixth measure has a note with a sharp sign and a natural sign. The thirty-seventh measure shows a note with a sharp sign and a natural sign. The thirty-eighth measure has a note with a sharp sign and a natural sign. The thirty-ninth measure shows a note with a sharp sign and a natural sign. The fortieth measure has a note with a sharp sign and a natural sign. The forty-first measure shows a note with a sharp sign and a natural sign. The forty-second measure has a note with a sharp sign and a natural sign. The forty-third measure shows a note with a sharp sign and a natural sign. The forty-fourth measure has a note with a sharp sign and a natural sign. The forty-fifth measure shows a note with a sharp sign and a natural sign. The forty-sixth measure has a note with a sharp sign and a natural sign. The forty-seventh measure shows a note with a sharp sign and a natural sign. The forty-eighth measure has a note with a sharp sign and a natural sign. The forty-ninth measure shows a note with a sharp sign and a natural sign. The fiftieth measure has a note with a sharp sign and a natural sign. The fifty-first measure shows a note with a sharp sign and a natural sign. The fifty-second measure has a note with a sharp sign and a natural sign. The fifty-third measure shows a note with a sharp sign and a natural sign. The fifty-fourth measure has a note with a sharp sign and a natural sign. The fifty-fifth measure shows a note with a sharp sign and a natural sign. The fifty-sixth measure has a note with a sharp sign and a natural sign. The fifty-seventh measure shows a note with a sharp sign and a natural sign. The fifty-eighth measure has a note with a sharp sign and a natural sign. The fifty-ninth measure shows a note with a sharp sign and a natural sign. The sixtieth measure has a note with a sharp sign and a natural sign. The sixty-first measure shows a note with a sharp sign and a natural sign. The sixty-second measure has a note with a sharp sign and a natural sign. The sixty-third measure shows a note with a sharp sign and a natural sign. The sixty-fourth measure has a note with a sharp sign and a natural sign. The sixty-fifth measure shows a note with a sharp sign and a natural sign. The sixty-sixth measure has a note with a sharp sign and a natural sign. The sixty-seventh measure shows a note with a sharp sign and a natural sign. The sixty-eighth measure has a note with a sharp sign and a natural sign. The sixty-ninth measure shows a note with a sharp sign and a natural sign. The seventieth measure has a note with a sharp sign and a natural sign. The seventy-first measure shows a note with a sharp sign and a natural sign. The seventy-second measure has a note with a sharp sign and a natural sign. The seventy-third measure shows a note with a sharp sign and a natural sign. The seventy-fourth measure has a note with a sharp sign and a natural sign. The seventy-fifth measure shows a note with a sharp sign and a natural sign. The seventy-sixth measure has a note with a sharp sign and a natural sign. The seventy-seventh measure shows a note with a sharp sign and a natural sign. The seventy-eighth measure has a note with a sharp sign and a natural sign. The seventy-ninth measure shows a note with a sharp sign and a natural sign. The eightieth measure has a note with a sharp sign and a natural sign. The eighty-first measure shows a note with a sharp sign and a natural sign. The eighty-second measure has a note with a sharp sign and a natural sign. The eighty-third measure shows a note with a sharp sign and a natural sign. The eighty-fourth measure has a note with a sharp sign and a natural sign. The eighty-fifth measure shows a note with a sharp sign and a natural sign. The eighty-sixth measure has a note with a sharp sign and a natural sign. The eighty-seventh measure shows a note with a sharp sign and a natural sign. The eighty-eighth measure has a note with a sharp sign and a natural sign. The eighty-ninth measure shows a note with a sharp sign and a natural sign. The ninetieth measure has a note with a sharp sign and a natural sign. The ninety-first measure shows a note with a sharp sign and a natural sign. The ninety-second measure has a note with a sharp sign and a natural sign. The ninety-third measure shows a note with a sharp sign and a natural sign. The ninety-fourth measure has a note with a sharp sign and a natural sign. The ninety-fifth measure shows a note with a sharp sign and a natural sign. The ninety-sixth measure has a note with a sharp sign and a natural sign. The ninety-seventh measure shows a note with a sharp sign and a natural sign. The ninety-eighth measure has a note with a sharp sign and a natural sign. The ninety-ninth measure shows a note with a sharp sign and a natural sign. The hundredth measure has a note with a sharp sign and a natural sign.

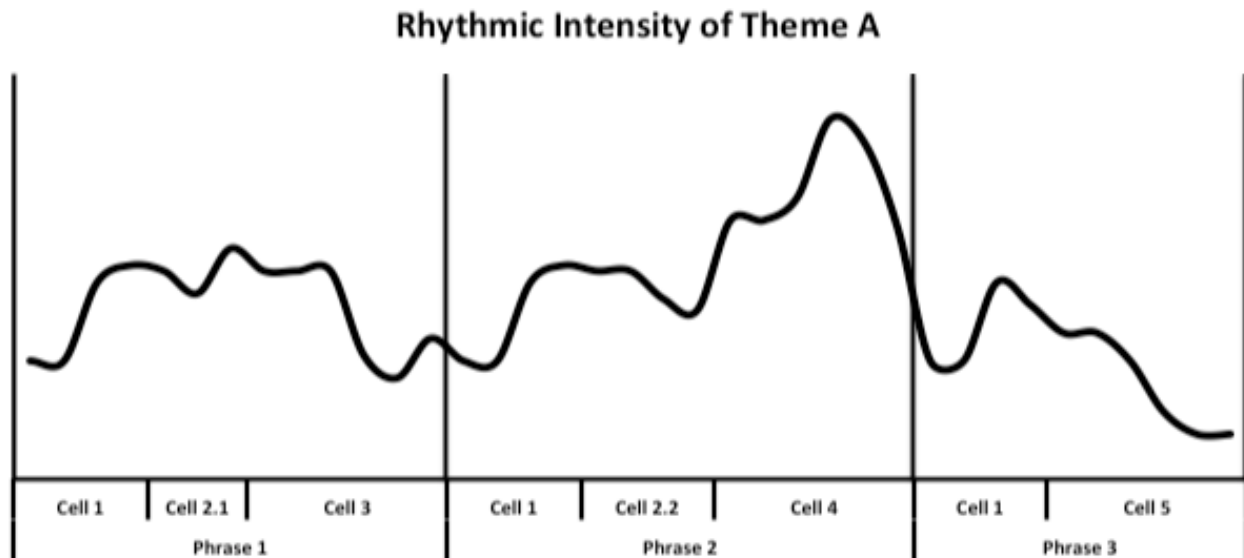
**Figure 35: Illustrative interpretation of the harmony underlying cell A1**

Thirdly, a further examination of theme A reveals that the contour of the first four notes in cell A 1 is gradually developed through the successive cells, eventually yielding the double-stopped divisi figure appearing in the final two measures of the theme (cell A 5). This final

gesture (henceforth “Wedge Motive”) is the most important motivic element derived from theme A and is developed both within this movement and continues in subsequent ones. Not only does this motive parallel the intervallic contour of the first four notes of cell A 1, a similar structure can also be observed in the illustrative harmonic framework illustrated in Figure 35 (starting on the A# on beat two). This idea permeates many of the thematic and motivic materials used in this movement. Notably, the “Wedge Motive” is developed extensively in subsequent movements including a significant contribution to the climax of the coda in the final movement.

Fourth, the accompanying line appearing in a separate voice below sustained notes in the melody has interesting rhythmic properties: in cell A 1, this voice moves only in half notes; in cell A 2.1, it appears in quarter notes; and in cell A 3, it echoes the melody’s eighth note figure. In this succession (altogether, phrase 1), the line increases in terms of both rhythmic density and complexity of syncopation (in combination, these characteristics will be referred to as rhythmic intensity) in each successive cell.

Extending from this observation, an examination of the aggregate rhythm of the theme (notated in “x” note-heads above the staff in Figure 34) reveals a parallel behaviour in the composite rhythmic materials of this passage. In cell A 1, successions of eighth note rhythms alternate with half note rhythms; in cell A 2.1, eighth note passages alternate with quarter note rhythms, while the eighth note passages enter on weak beats; and in cell A 3, this aggregate rhythm adds sixteenth note embellishments, more syncopation and further displacement of phrases. Overall, it can be seen that the features described here increase the overall rhythmic intensity over the course of the phrase. The final two bars present a relative repose before returning to cell A 1 at the beginning of phrase 2. The combined aesthetic effect of these features is depicted in the leftmost section of Figure 36, which depicts the rhythmic intensity of phrase 1; this diagram continues rightward to show the rhythmic intensity of the following two phrases in theme A as well.



**Figure 36: A depiction of rhythmic intensity for each phrase and cell in theme A<sup>14</sup>**

In a similar fashion, the next phrase (phrase 2), which includes cell A 1, cell A 2.2, and cell A 4, exhibits a similar effect in terms of rhythmic intensity, this time reaching a climax with a flurry of rapid-fire eighth note figures initiated with sixteenth note ornaments in cell A 4. Phrase 2 builds into the highest rhythmic intensity reached during theme A. This brief climax is followed by a shorter final phrase, consisting of cell A 1 and cell A 5, which decreases in intensity and sets up an elaborate transitional passage that links theme A to theme B.

The transitional passage between theme A and B consists of fairly repetitive materials. Although its entrance may appear to be a continuation of theme A to the casual listener, the use of thematic and motivic materials is quite different than that used in the construction of theme A. Specifically, references to theme A in this passage are limited to statements of the initial motive in cell 1, a new accompanying figure is introduced, and a contrapuntal motive (which was first introduced in the “Motivic Counterpoint” accompaniment to theme A) rises

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<sup>14</sup> The rhythmic intensity plotted in Figure X is a rolling two-bar average of the product of: 1) the number of notes in each measure adjusted to scale from 1 to 3; and 2) a value representing syncopation, which was calculated as follows: for each two-beat period, 1 was assigned where strong beats occurred on beat one or three, 2 to passages with accents on beat two or four, and 3 to passages with a more complex rhythmic profile. The average syncopation value for each measure was used in the computation of the product described above.

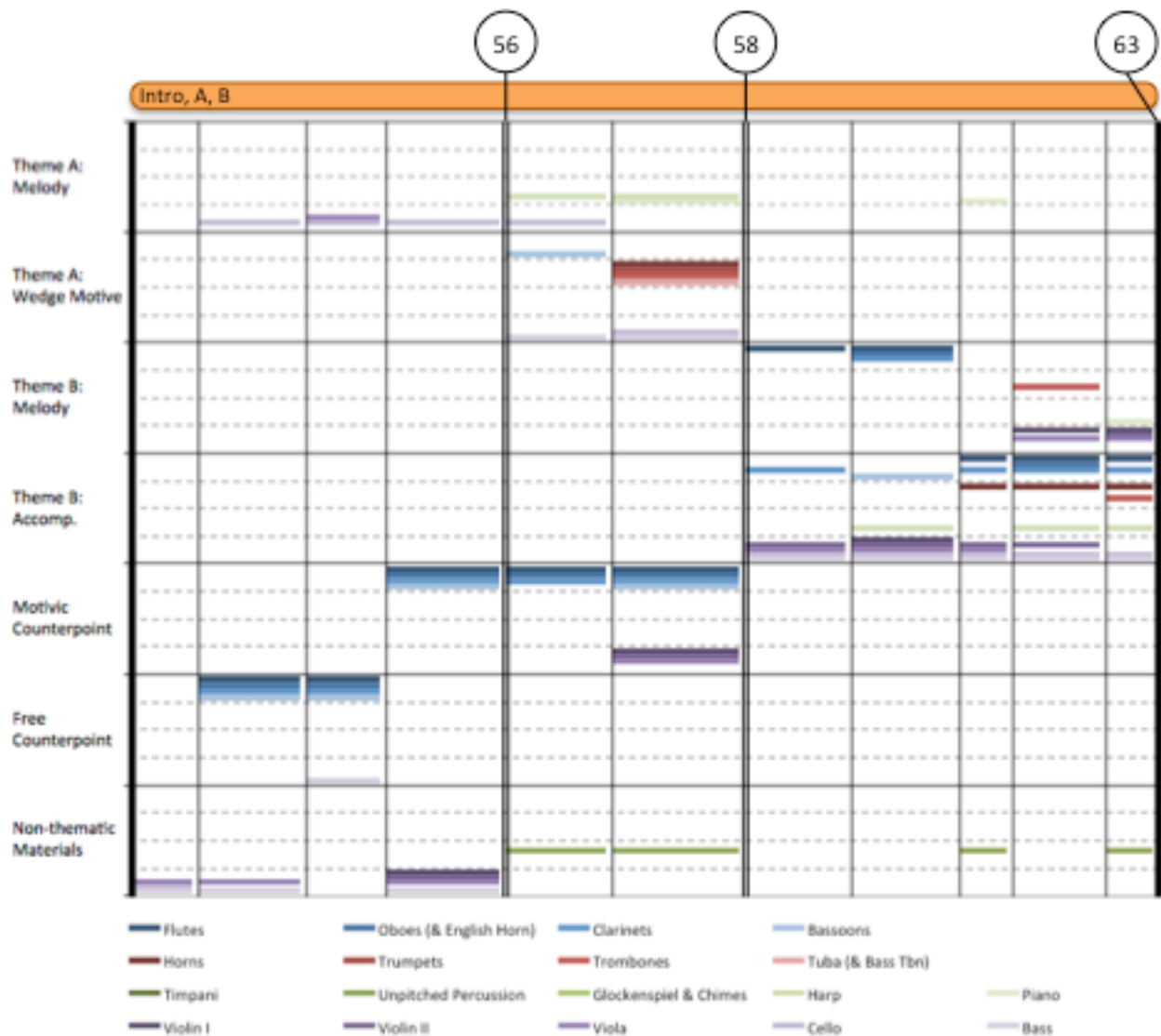
into the foreground. Furthermore, this passage no longer uses rhythmic intensity (as depicted in Figure 36) as a developmental feature. In this subsection, four structurally identical phrases are stated, essentially differing only in their harmonization, orchestration and how each phrase is concluded. With relatively static rhythmic intensity, this passage grows through textural density, gradually expanding in orchestrational weight, very deliberately building toward the use of the full orchestra to effect a prolonged crescendo. The final phrase then backs off, making way for the entrance of theme B.

As with theme A, theme B was drawn from a solo piece, this time, for piano. This theme consists of an elongated melody that is accompanied by a repetitive isorhythm conforming to a roving harmonic progression. As such, this material tends to retain its static form in each of the two instances that it occurs in the movement. Unlike the melodically lively theme A, however, this material favours slow, reserved growth. Accordingly, these passages are used as a platform for more subtle yet expansive orchestrational and textural development; that is, over long passages, gradual changes in the instrumentation and textural setting are the focal point of this movement's developmental processes.

It is worth noting at this point that fragmentary motives derived from theme B (and its accompaniment) are commonly used in the construction of textural accompaniments that embellish subsequent appearances of theme A. This "overflow" of motivic materials provides the basis for much of the developmental activity as the movement proceeds. A similar device was employed in the first movement wherein the "Soaring Motive" provided an elongated melody under which various motives drawn from *I. all the King's horses'* theme A were stated. This process differs only in the temporal proximity of source materials to the development thereof.

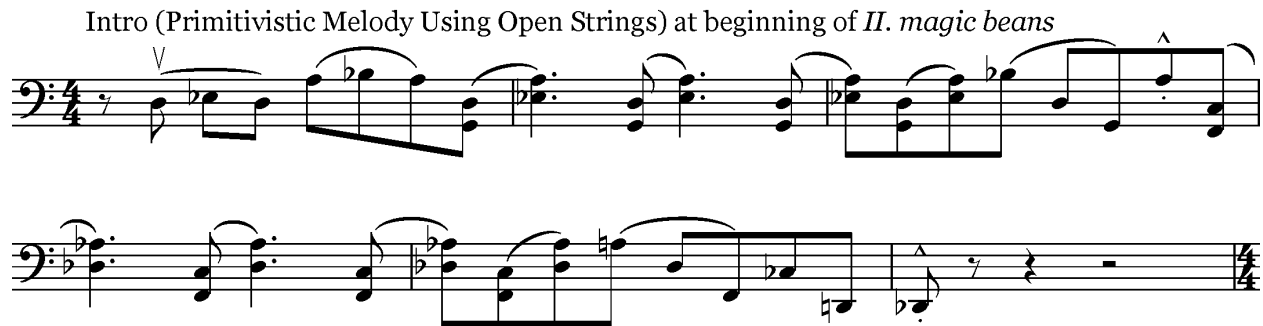
Having completed the foregoing survey of thematic materials, the following discussion will now provide a more detailed analysis of how various developmental procedures specifically support the narrative underlying this movement.

## Macro-form: Introduction, A, B



**Figure 37: Overview of thematic materials in Intro, A, B of *II. magic beans***

The introduction of this movement begins with a short portrait of the poverty and tedium faced by Jack and his mother, who are living hand-to-mouth at the outset of the narrative. On a symbolic level, this parallels the daily struggle of the hunter-gatherer societies that preceded modern civilization. This introductory passage consists of a primitive-sounding unison passage for the violas, cellos and basses using open strings to create the dissonant yet resonant opening statement illustrated in Figure 38.



**Figure 38: Introductory melody in *II. magic beans***

Theme A is introduced at rehearsal 53, accompanied by short, guttural shots in the same group of instruments used in the introduction, retaining its bleak, primitive character. This passage adds a sense of urgency through the contrast between solo cello and the sectional shot on the downbeat every two measures. On a formal level, the first section after the introduction functions as a casual exposition for the material in theme A, presenting this material with minimal accompaniment. It should be noted that the first instance of theme A omits phrase 1, which appears at the beginning of both subsequent A sections.

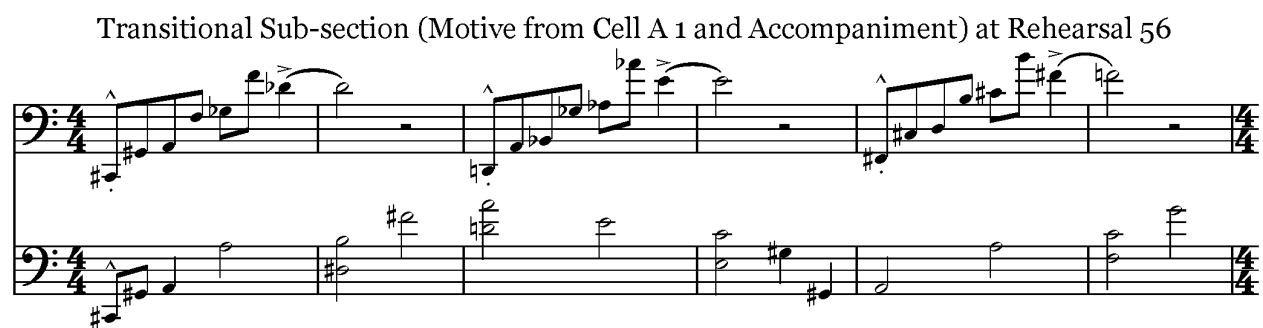
During the initial instance of phrase 2, light accompanying figures in the woodwinds allude to the existence of the aforementioned implicit harmonic framework underlying theme A, but at this point, the figures maintain a transparent quality, leaving the disjunct theme relatively bare. As the phrase progresses, we follow Jack on the errand in which he trades his family's cow for the magic beans.

Phrase 3 corresponds to Jack's return home. At rehearsal 55, a more prominent and hopeful motive is introduced in the accompaniment (Figure 39), conveying Jack's optimism with respect to the magic beans. This material is identified as "Motivic Counterpoint" in the accompanying diagrams. This passage anticipates a more thorough exploration of the "Motivic Counterpoint" materials in the following transitional subsection. During this phrase, the impoverished and tedious theme A increasingly adopts an accompanying role, signalling the conviction of Jack's aspirations for his recently acquired beans. Metaphorically, this represents the gradual adoption of land cultivation among early human societies.



**Figure 39: Introduction of optimistic motivic materials in the accompaniment**

The transitional passage at rehearsals 56 and 57 introduces tension through increasing textural density. At this point, the listener is exposed to the conflict that occurs when Jack returns home to his mother and reports on his dubious transaction. From a textural perspective, the opening motive from cell A 1 is detached from its former phrase and repeated every two bars in increasingly uncomfortable intervallic arrangements. This device conveys Jack’s mother’s anxiety and disappointment after learning of Jack’s commercial ineptitude. Meanwhile, more forceful instances of the motivic counterpoint introduced in the previous phrase are developed in the foreground as Jack asserts his optimism. This passage evokes the desperate optimism that understandably grows from having nothing to lose. A new accompanying figure is introduced in the strings at rehearsal 56 (Figure 40) and gradually expands into the brass by rehearsal 57, recalling the “Wedge Motive” at the conclusion of cell A 5. Recalling cell A 1’s opening gesture, this accompaniment harmonically reinforces Jack’s more optimistic statements, insinuating that his mother’s fear of utter destitution and his perception of having nothing to lose only strengthens Jack’s resolute optimism. This transitional section concludes on a sustained chord, which provides the necessary space in the texture for a strong entrance of theme B.



**Figure 40: Repetition of first gesture from cell A 1 and derivative accompaniment figure**

Theme B begins simply, with a wandering, sustained melody in a flute accompanied by soft pizzicato strings. In contrast to the rhythmic density favoured in the development of theme A, this passage uses textural density (and in later instances, contrapuntal complexity) to effect thematic growth. As such, theme B opens with a three-voice texture at rehearsal 58, which expands to four voices after four measures. At the same time, a second flute doubles the melody an octave below. In the measure before rehearsal 59, an oboe enters to support a brief transitional passage and provides a prominent counterpoint to the flute, which is by then doubled in the chamber register of a clarinet. The accompanying figures once again intensify with the addition of a fourth voice to the pizzicato accompaniment, now incorporating the entire string section. In this section, the string parts occasionally split into five independent voices, while the previously contrapuntal woodwind parts fall into parallel sixths as various instruments dovetail in and out of each voice in this texture.

At rehearsal 60, the melody stops in a moment of repose, while the flutes, clarinets, horn, Violin II, and violas introduce a new, more active accompanying figure in lieu of the previous pizzicato accompaniment. This figure grows, increasingly calling upon the full forces of the woodwind section, paralleling the gradual thickening of the melody in the previous passage. The use of alternating bell stops in the horn is an interesting feature of this accompaniment; this device will be examined in the discussion of the second instance of theme B. At rehearsal 61, the orchestrational growth continues, with the melody played by trombone and Violin I, giving the passage a distinctly weightier character than the preceding materials.

At rehearsal 62, the ensemble prolongs a transitional figure elaborating on the passage that coincided with the oboe's entrance one measure before rehearsal 59. Interestingly, these materials also recall the call and response figures that first appeared in the second and fourth measure of Cell A 3, as illustrated in Figure 41. In this instance, however, the stepwise melodic movement is displaced by an eighth note such that the resolutions land on every beat, rather than resolving on a weak beat every two beats, as in the earlier passage.



A 3 (Origin of Transitional Material Leading into Rehearsal 59)



**Figure 41: Origin of motives used in transitional passage leading into rehearsal 59**

In relative terms, this instance of theme B is fairly uneventful; however, the compositional intent at this point is to provide a clear presentation of the thematic material so as to prepare the listener for the more vigorous textural development applied to the subsequent statement of theme B. Although at this point the narrative is decidedly more ambiguous than in the previous subsection, this theme is intended to convey the growth of the beanstalk. This in turn raises the possibility of Jack realizing his hopes for a more prosperous life. With respect to the deeper metaphorical dimension underlying the narrative, this subsection represents incremental agricultural progress of primitive societies and the resultant improvements in its beneficiaries' standard of living.

**Macro-form: A', B'**

As discussed in the overview, much of the development in this movement relies on the “overflow” of motivic materials from theme B into the accompaniment of subsequent statements of theme A. Because of the fragmentary nature of these “overflow” materials, these motives were identified as “Free Counterpoint” in the accompanying diagrams.

In the first two measures of rehearsal 63, the sequential passage at the conclusion of subsection B is quietly continued by a broad cross section of instruments, while the violas state the first phrase of theme A. A similar accompanying passage derived from the transitional materials at the end of theme B is then played by the trumpets and tuba in the following two measures. The melody of cell A 2.1 is then doubled by a horn and trombone

accompanied by a lush, arpeggiated gesture in the harp. At this point, a sustained, chorale-like background in the strings provides a firm harmonic foundation for the violas and the two instruments that double the melody in cell A 2.1. As such, this represents the first time that the implicit harmonic framework underlying the materials in theme A is openly stated. There is a sense of resolution at this point, as theme A enjoys its first explicit harmonic setting, revealing the transcendent emotive qualities concealed in this material. As such, the symbolism underlying this passage is the revelation that accompanies Jack's discovery of the fully-grown beanstalk and subsequent exploration of the possibilities that it presents.

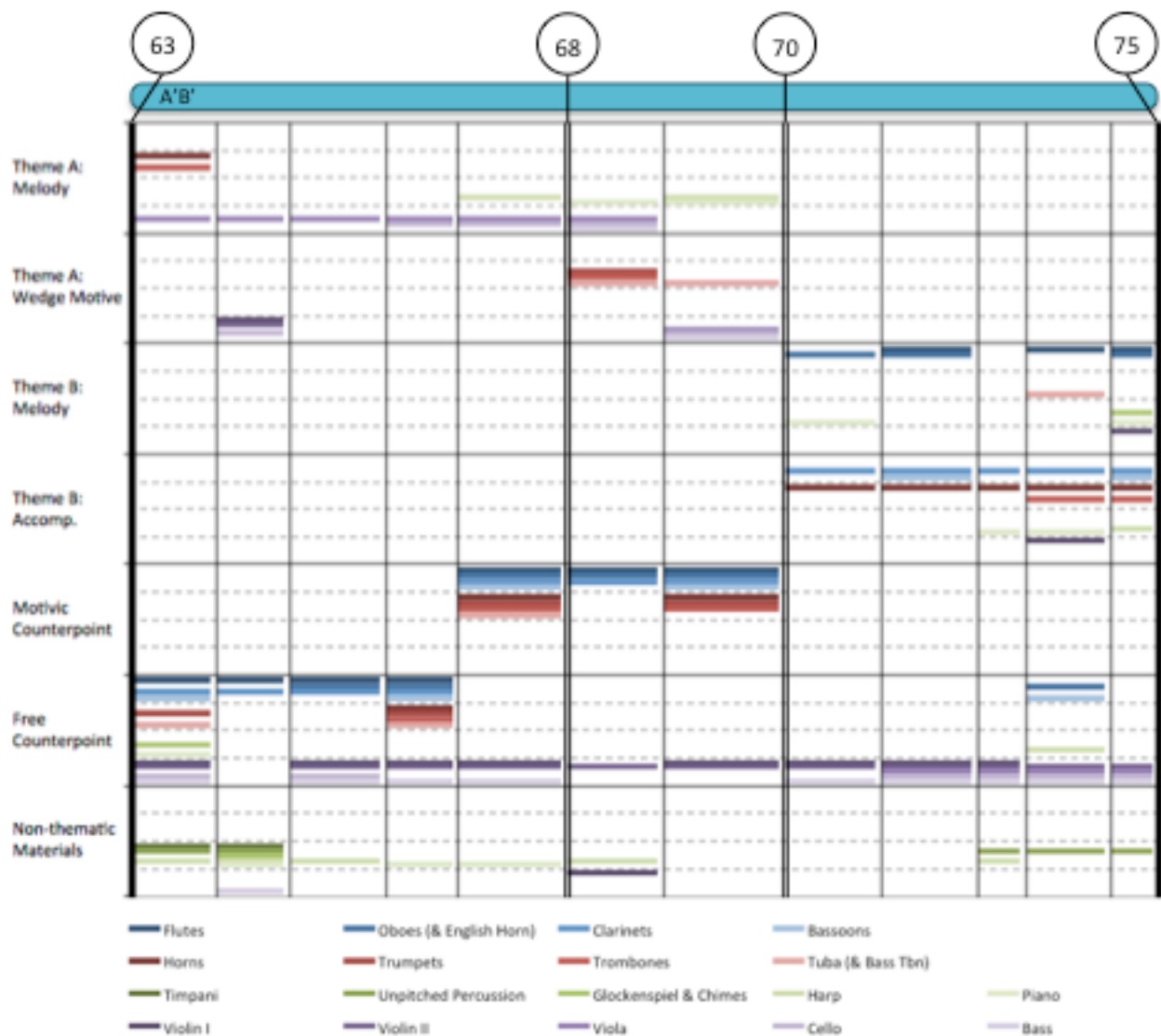


Figure 42: Overview of thematic materials in A', B' of II. magic beans

The following material at rehearsal 64 takes a more playful twist. Cell A 3 expresses Jack's discovery of the giant's riches, including the well-known golden goose. Here, the listener experiences Jack's curiosity and wonderment as he encounters abundance for the first time. This is also the seed, so to speak, of Jack's hubris, which grows from his present desire to partake of the apparently unlimited prosperity that he has just witnessed.

At rehearsal 65, phrase 2 begins, which marks a return to the material that was presented in the first instance of theme A. Here the material is presented in a similar setting to that in the first section, except that the orchestration has grown thicker. At this point, Jack helps himself to the giant's feast, and much like the opening sequence, returns to his mother, this time bearing the spoils of his adventure. In the ensuing phrases, Jack's plans grow more ambitious; the ever more optimistic and grandiose accompanying figures take on an increasingly imposing presence in the texture, effectively burying the bare destitution that was implicit in the initial setting of theme A.

Beginning at rehearsal 67, phrase 3 develops a surreal character as the accompaniment becomes increasingly resonant and rhythmically dense. At the end of the fourth measure, the piano expands on a figure that was tentatively introduced at rehearsal 66 and launches into a sustained, arpeggiated gesture that sweeps across the full range of the keyboard in each bar. This prominent textural feature carries on through the transitional phrases that lead into theme B.

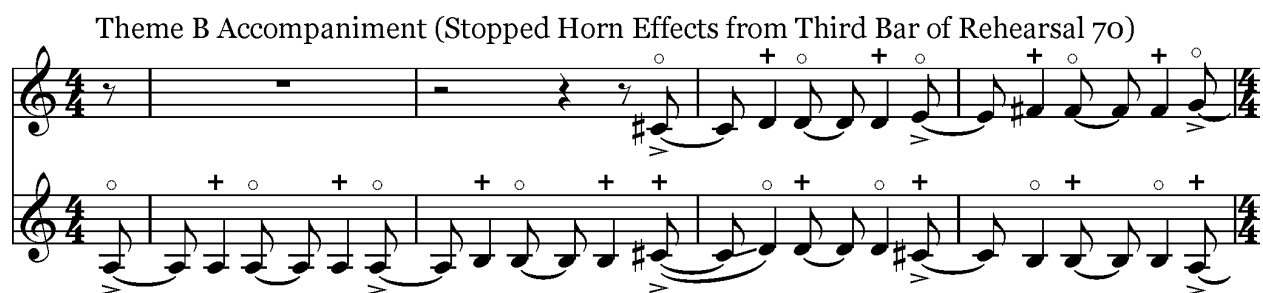
By rehearsal 68, Jack's overwhelming conviction to pursue the golden goose clashes ominously with his mother's advice to heed caution. Here, the conflict dwarfs that seen in the initial statement of this material, as Jack's mother insists on maintaining the family's newfound food security. Jack, being an ambitious youth, has little appreciation for the risks that he faces by indulging his ambitions and potentially standing off against the giant. Drawing from the validation prompted by his recent success and seeing only a better future, his mother's warnings fall on deaf ears. This familial exchange is significant to the deeper

metaphorical dimension of this narrative in that agrarian progress is an intergenerational process; it was the subsistence farmer whose offspring became industrial farmers, who, in turn, bred a generation of genetic scientists. Although this process does not necessarily follow a literal family lineage, the point remains that each generation has an ever-deepening trust in the infallibility of technological progress, having directly benefitted from the increased standard of living that each incremental success allowed.

At rehearsal 70, theme B returns with a heightened sense of purpose. While the first instance was rooted in modest aspirations, this one is a cancerous outgrowth of unabated hubris. The charming and hopeful, even altruistic, ambitions that grew to maturity in the previous section have now outgrown the sustainable capacity of the thematic soundscape. Sickly, tumorous textural features are added to the concoction, and the growth takes on an increasingly surreal quality. While the first instance of theme B bubbled with optimism and celebrated the leisure time that grew from incremental improvements in agricultural efficiency, this subsection reaches its climax in an unrestrained expression of greed. In the narrative, this subsection speaks to Jack's growing temptation to seek a lifestyle of excess, in contrast to the relative comfort that he has realized through petty theft from the giant.

There are two factors that contribute to increased textural density in this subsection. First, this statement of theme B is played in the piano part, including a full accompaniment. Already, this part effectively doubles the fully orchestrated material, articulating clearly the driving eighth note pulse in the accompaniment. Second, the cancerous textural outgrowths described in the previous paragraph consist of three specific elements that all contribute to increasing textural density. These features also increase the overall level of dissonance in the subsection because each adds a contrapuntal and/or harmonic layer to the existing materials. These elements include: the expanded use of stopped horn effects in the accompaniment; a chorale-like texture using natural harmonics in the strings; and the use of syncopated contrapuntal lines in the woodwinds during the second phrase of theme B.

Although stopped horn effects were introduced to accompany the second phrase in the initial statement of theme B, here, the device begins immediately. In the fifth measure of rehearsal 70, the second and third horn begin playing this figure, however the alternating stopped and unstopped notes in the two parts now oppose one another, as illustrated in Figure 43. During this measure, the second horn's line splits from the unison melody and the opposing stopped and unstopped notes now contribute a syncopated, timbral tremolo to the texture. The horns collectively continue this idea through the entire statement of theme B, reaching a climax during the transitional passage that begins four measures before rehearsal 75, with all four horns participating in this gesture.



**Figure 43: Stopped horn effects in second instance of theme B**

The chorale-like texture using natural harmonics in the strings is a particularly interesting feature of this section. This material is illustrated in Figure 44. The string parts in this entire subsection use exclusively natural harmonics, which were selected on the basis of consonance with the harmonic setting of theme B and smooth voice-leading within the composite chorale texture. In some cases, this required that violins swap voices with violas (or violas with cellos) in order to use natural harmonics that were only available on the other instruments. Overall, the intent of this textural device was to contribute an ethereal, surreal lustre to the dense textural aesthetic throughout this subsection. The tuning deficiencies that will inevitably occur as a result of using exclusively the natural harmonic series of open strings is intentional; this device was conceived as a means to achieve both timbral and harmonic effects. As such, the constraints that define this compositional technique were deliberately introduced as a means to generate an unusual but fitting aesthetic.

Theme B (Chorale-Like Texture in Strings, Natural Harmonics) at Rehearsal 71

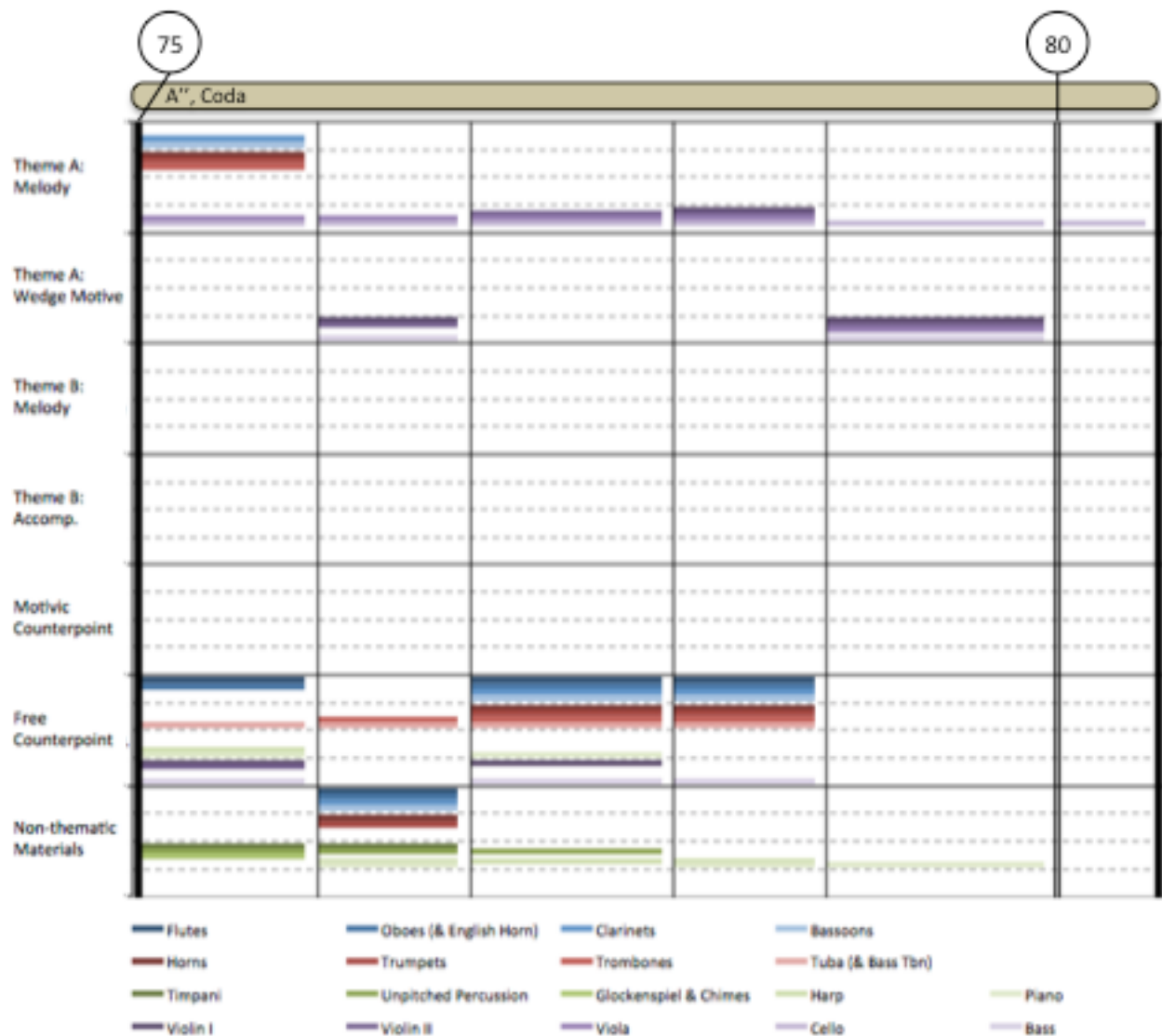
**Figure 44: Natural harmonic chorale in Violin I, Violin II, Viola, Cello and Bass at rehearsal 71**

Finally, the woodwinds enter the texture at rehearsal 72, playing syncopated, scalar passages. Like the strings' part in this passage, this material was generated using procedural constraints rather than motivic references. In this case, smooth voice-leading, consonance with the aggregate harmonic structure (including both theme B and the strings), and contour were the significant constraints on the choice of pitch materials. These lines steadily climb upward and then descend to converge with the various parts that make up theme B as it reaches its closing four measure transitional passage. This material builds the tension that sets up the final, climactic statement of theme A.

#### Macro-form: A'', Coda

In the final B section, the narrative veers from its incremental build and the "overflow" emerges from the overwhelming preceding section, gradually enveloping theme A in a shroud of violence. Here, the disjunct materials in theme A reveal a distinctly violent character, as the entire string section progressively joins in this thematic statement. Although the section begins with a brief suggestion of unimaginable opulence, this almost

joyous expression is short-lived. The playful cell A 3 now conveys Jack's desperate flight from the pursuing giant while similarly harsh renditions of later cells narrate Jack's efforts to sever the beanstalk as the giant descends after him.



**Figure 45: Overview of thematic materials in A'', Coda of *Il. magic beans***

In contrast to its traditional plot, this telling of the fable leaves Jack without any of the riches pilfered from the giant. Unlike the giant of beanstalk lore, this representation of Mother Nature embodies a relentless and unstoppable force that reclaims the progress attributable thereto in defeat. As it turns out, Jack's treasure was as fleeting and improbable as the

bland idealism invoked by biotechnological firms' public relations materials, which carefully sidestep the profit motive upon which their legal existence is predicated<sup>15</sup>. In contrast to the hope embedded in previous statements of cell A 5, the final solo statement of theme B concludes the work accompanied by a mensurally-augmented, quiet rendition of the "Wedge Motive" played by the full string section.

Like the first movement, *II. magic beans* finds its conclusion in material closely resembling its modest beginnings. The coda at rehearsal 80, played by a solo cello, portrays Jack lost in nostalgia and overwhelming disappointment, wishing only to have avoided the somewhat karmic reversal of his good fortune for much of the tale. As such, the return of materials that express Jack and his mother's impoverishment concludes the work with an ominous warning as to the danger of hubristic bio-technological progress.

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<sup>15</sup> For-profit corporations are entities with a legal obligation to serve the fiduciary interests of shareholders. This suggests that there is a degree of bland duplicity embedded in grossly altruistic statements such as these:

"We at Monsanto are more than 20,000 employees dedicated to contributing to a smarter way to feed the world." (Monsanto 2016)

"Syngenta is a leading agriculture company helping to improve global food security by enabling millions of farmers to make better use of available resources." (Syngenta Company 2016)

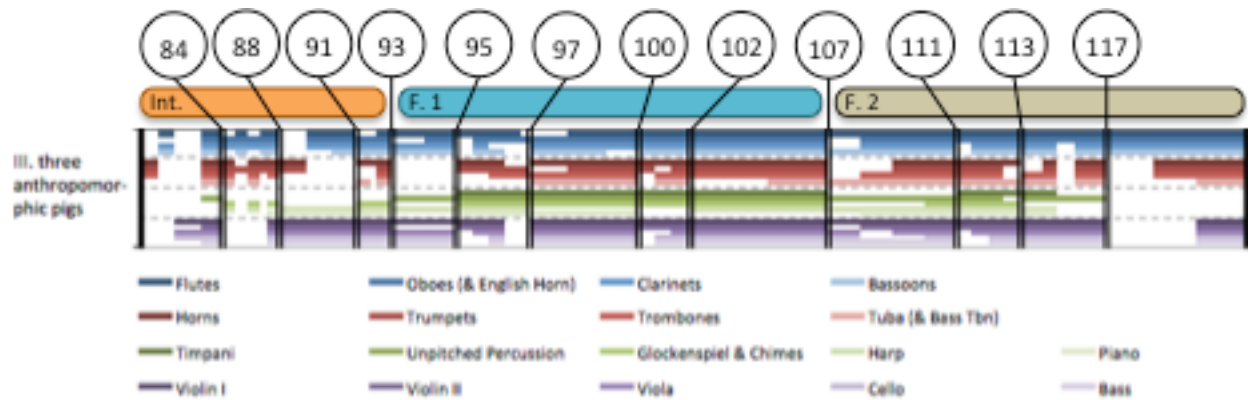


## Chapter 4: *III. three anthropomorphic pigs*

### Narrative and Form

*III. three anthropomorphic pigs* is a trio and scherzo that has been subjected to a great deal more artistic license than any of the other movements in this work. The literal translation of *scherzo* is joke, and many of the formal, technical and developmental features of this piece exhibit a correspondingly jovial character, especially in the extent to which technical aspects of the music have been derived from the number three. This parodic, numerological connection extends to the movement's folkloric namesake, *The Three Little Pigs*, as well as its appearance as the third movement in the work.

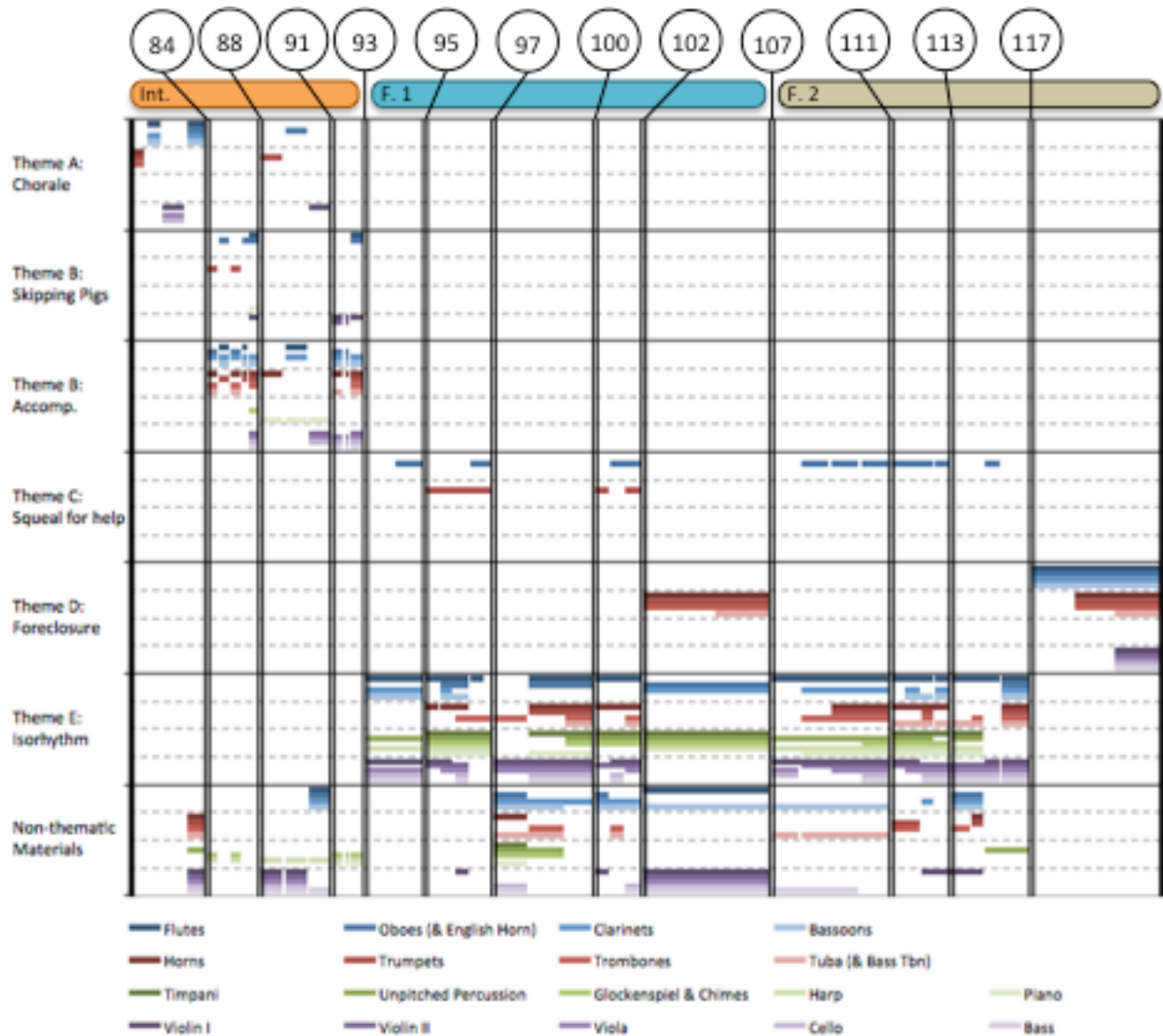
For the present discussion, the most relevant reference to three is the three-section form, as illustrated in Figure 46. Although the formal structure is indeed clearly defined, this work adopts a non-traditional approach thereto, more so than any other movement in the symphony. Accordingly, this movement would perhaps best be described as having a narrative form; the formal structure follows the events in this liberally adapted story very literally. The first section consists of a brief introduction followed by a more substantial passage that will henceforth be referred to as "Character Development." The following two sections are very similar to one another because each narrates a similar sequence of events as the wolf attempts to blow each of the first two pigs' houses down.



**Figure 46: Overview of orchestration in III. three anthropomorphic pigs**

The narrative underlying this work deviates from the generally accepted plot of *The Three Little Pigs* in deference to its underlying symbolism. In this account, the story references the 2007-08 housing market collapse in the United States. To this end, the first little pig (whose house was build from straw) represents subprime borrowers, the most financially tenuous and leveraged homeowners; these borrowers were often approved fraudulently and enticed into mortgages with low, teaser interest rates for the beginning of the loan term. The second pig (whose house was constructed with sticks) represents middle-class homeowners, with the majority of their household wealth concentrated in real estate. The third pig (residing in a resilient brick house) represents the socioeconomic elite that had less exposure to real estate values than the first two pigs. As such, the three pigs can be seen to represent class interests within modern society and their separate identities permit the narrative to portray these relationships literally. Finally, the wolf, paralleling the titular reference of the blockbuster film *The Wolf of Wall Street*, represents predatory lenders and the financial industry. During the crisis, these actors wielded disproportionate influence on policymakers and ratings agencies in service of their self-interest. Specifically, they misrepresented risk attributed to publicly traded derivatives, which then facilitated an overabundance of subprime lending, even as the housing market showed signs of stress. The subsequent bailouts enacted by unelected policymakers at the US Federal Reserve largely accrued to this group (Hudson 2015). The aftermath of these events is the focus of the fourth movement.

## Thematic Materials and Developmental Procedures



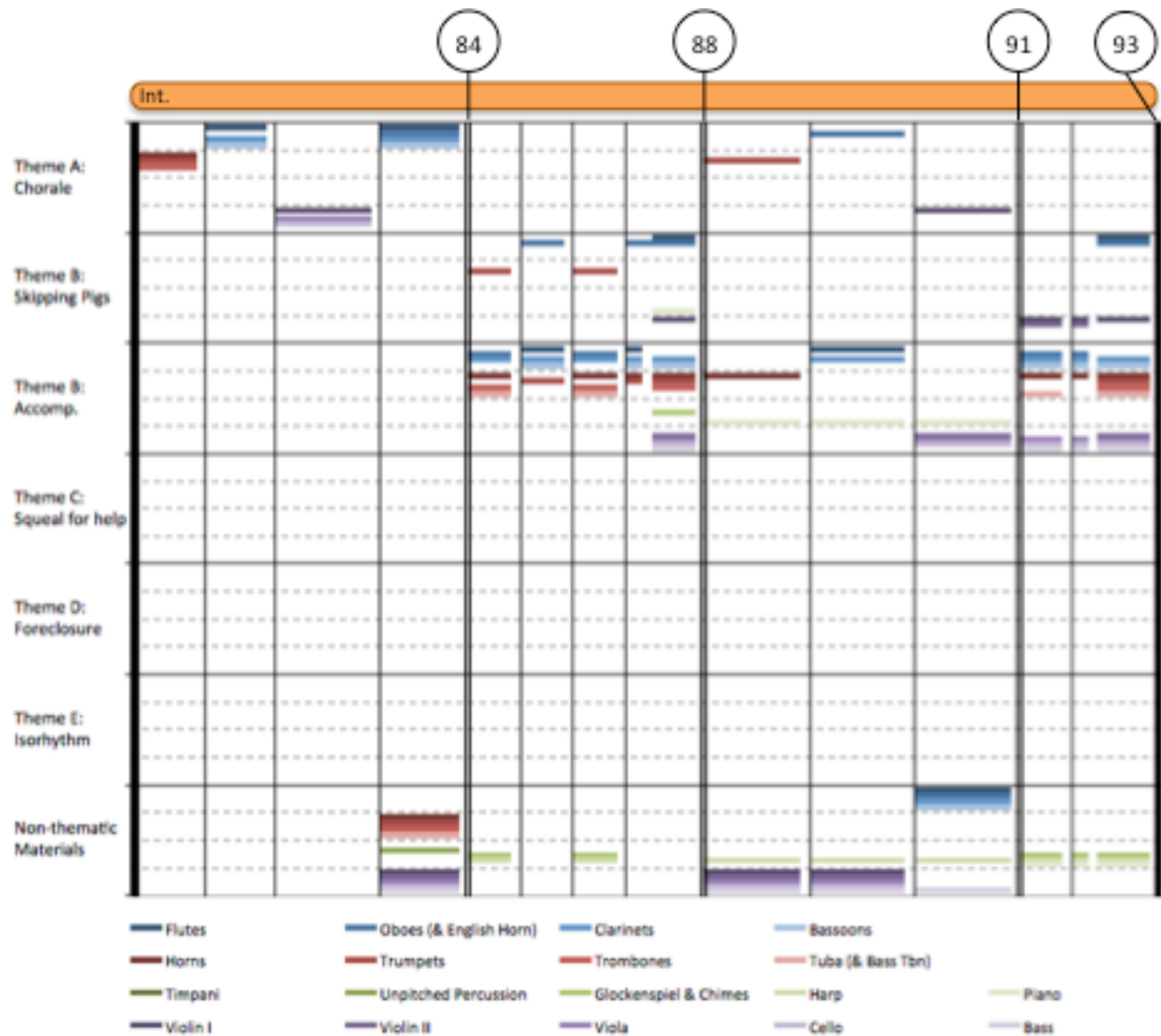
**Figure 47: Overview of thematic materials in III. three anthropomorphic pigs**

From the broadest perspective, this movement follows an ABB' form. As Figure 47 shows, there is no clear overlap between the materials introduced in the A section (consisting of the Introduction and “Character Development”) and the two B sections (henceforth “Foreclosure Sequences”), which narrate the wolf’s attempts to blow the first two pig’s houses down. This is not, however, a source of discontinuity in the movement as a whole, because theme D (henceforth “Foreclosure Fugue”) loosely alludes to material drawn from the introduction’s

opening chorale. From this perspective, the work could be viewed as conforming to an ABA'B'A" structure, which arises because the material described here as an A section (including the introductory chorale and "Foreclosure Fugues") occur at the end of each "Foreclosure Sequence." Moreover, the use of theme B ("Skipping Pigs") as the melodic inspiration for a theme introduced in *IV. Geppetto's surrogate son* ensures that all materials introduced in this movement are eventually brought to resolution.

From a technical and historical perspective, *III. three anthropomorphic pigs* embraces many modernist compositional techniques including pointillism, symmetrical modes, birdsong, additive compositional processes, *klangfarbenmelodie*, and polymeter. Although musical applications of pointillism are usually associated with serial works such as Webern's *Symphony, Op. 21* (1929), this work explores tonal applications of the idea. To this end, this work features many passages that use a pseudo-tonality based on symmetrical modes, which are often associated with the works of Olivier Messiaen (Healey 2013) (Messiaen 1956); this system provides a neutral harmonic background that befits the disjunct leaps and disparate note entrances favoured in the pointillist style. In addition to the use of Messiaen's symmetrical modes, this work was also influenced by his use of birdsong, although in the present case, this idea is jovially applied to pig noises. Additive processes also feature prominently through the use of harmonic sequences. In the most obvious instances, these can be seen in passages where reiterating motives are combined into long transposing sequences. Because the sequences often span the full register of the orchestra's aggregate instrumentation, the resulting textures have a shifting timbre that nods to Schoenberg's concept of *klangfarbenmelodie* as each motive dovetails through different families of instruments. Finally, polymeter arises as a result of melodic phrases overlaid on an isorhythmic motive. While this figure is a defining feature of the "Foreclosure Sequences," the idea is later used as a standalone developmental device in subsequent passages. For ease of performance, time signatures were selected to indicate the perceived pulse of polymeric phrases, rather than the simplest analytical representation thereof.

## Introduction, Character Development



**Figure 48: Overview of thematic materials in Intro and “Character Development” of III. three anthropomorphic pigs**

The introduction and “Character Development” subsections correspond to an adapted narrative in this account of *The Three Little Pigs*. The initial subsection introduces the listener to the three protagonists of the story, which are represented by the brass, woodwinds, and strings respectively. This section consists of three chorale-like phrases set in a soloistic trio texture, initiating the movement with several blatant references to the number three. The third, final phrase, which is played by the strings, flows into a non-

thematic passage that leads into rehearsal 83. This vaguely recalls the transitional passage in *Il. magic beans* that connected theme B to theme A. This transitional material alludes to the initial melody at rehearsal 83, which is then orchestrated for all three families of instruments. A final sequential passage lays the groundwork for the first metric shift, anticipating many more that will occur as the movement proceeds.

The following subsection, which spans the balance of this section, follows an AA'BA" song-form structure. In A and A' (rehearsals 84 to 85, and 86 to 87 respectively), a solo trumpet and oboe trade phrases to present the listener with two instances of theme B, the "Skipping Pigs" theme. These subsections convey a sense of exuberance as the pigs enjoy their initial carefree existence during the outset of the housing boom. The strings join this passage with brief interjections culminating in a passage that leads into rehearsal 88. Here, the strings begin to play an accompanying figure, introducing a sequential harmonic device that is developed at length in the forthcoming "Foreclosure Sequences."

At this point, it will be useful to indulge a brief digression examining the harmonic properties of this material in isolation. Many sections of this movement are based on hexatonic symmetrical scales. In addition to the more familiar whole-tone scale, this work also uses a scale that will be referred to as a "3-1" hexatonic scale, as illustrated on the leftmost part of Figure 49. These two symmetrical scales support the pervasive use of three in this movement because both can be derived by dividing an octave with three major thirds and adding a passing note between these three equidistant pitches. The "3-1" scales give rise to a number of interesting harmonic implications that are explored throughout this movement.

<p>C "3-1" Hexatonic Scale</p>	<p>C "3-1" Hexatonic Scale over pedal point on B</p>	<p>C "3-1" Hexatonic Scale under inverted pedal point on B</p>
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**Figure 49: "3-1" hexatonic scale and dissonances above and below pedal points**

Using the same definition of consonance referred to in the discussion of canonical passages in the first movement, the two illustrations on the right side of Figure 49 show dissonances that occur when the C “3-1” scale (whose pitch materials are identical to the same scale on E or A $\flat$ ) is set against a pedal point or inverted pedal point on B. Using the same definition, all intervals above a C pedal would be consonant except B, and all intervals below a C inverted pedal would be consonant except B and G. While this particular harmonic setting will be important during the “Foreclosure Sequences,” the implications of this harmonic system extend beyond these single note relationships.

<p>C “3-1” Hexatonic Scale (Harmonized)</p> <p>A<math>\flat</math>   E   C   A<math>\flat</math>   E   C</p>	<p>C and F “3-1” Hexatonic Scale (Harmonized)</p> <p>D<math>\flat</math>maj<math>9(\sharp 11)</math>   A maj<math>9(\sharp 11)</math>   Fmaj<math>9(\sharp 11)</math>   D<math>\flat</math>maj<math>9(\sharp 11)</math>   A maj<math>9(\sharp 11)</math>   Fmaj<math>9(\sharp 11)</math></p> <p>A<math>\flat</math>/D<math>\flat</math>   E/A   C/F   A<math>\flat</math>/D<math>\flat</math>   E/A   C/F</p>

**Figure 50: Chord progressions derived from “3-1” hexatonic scale**

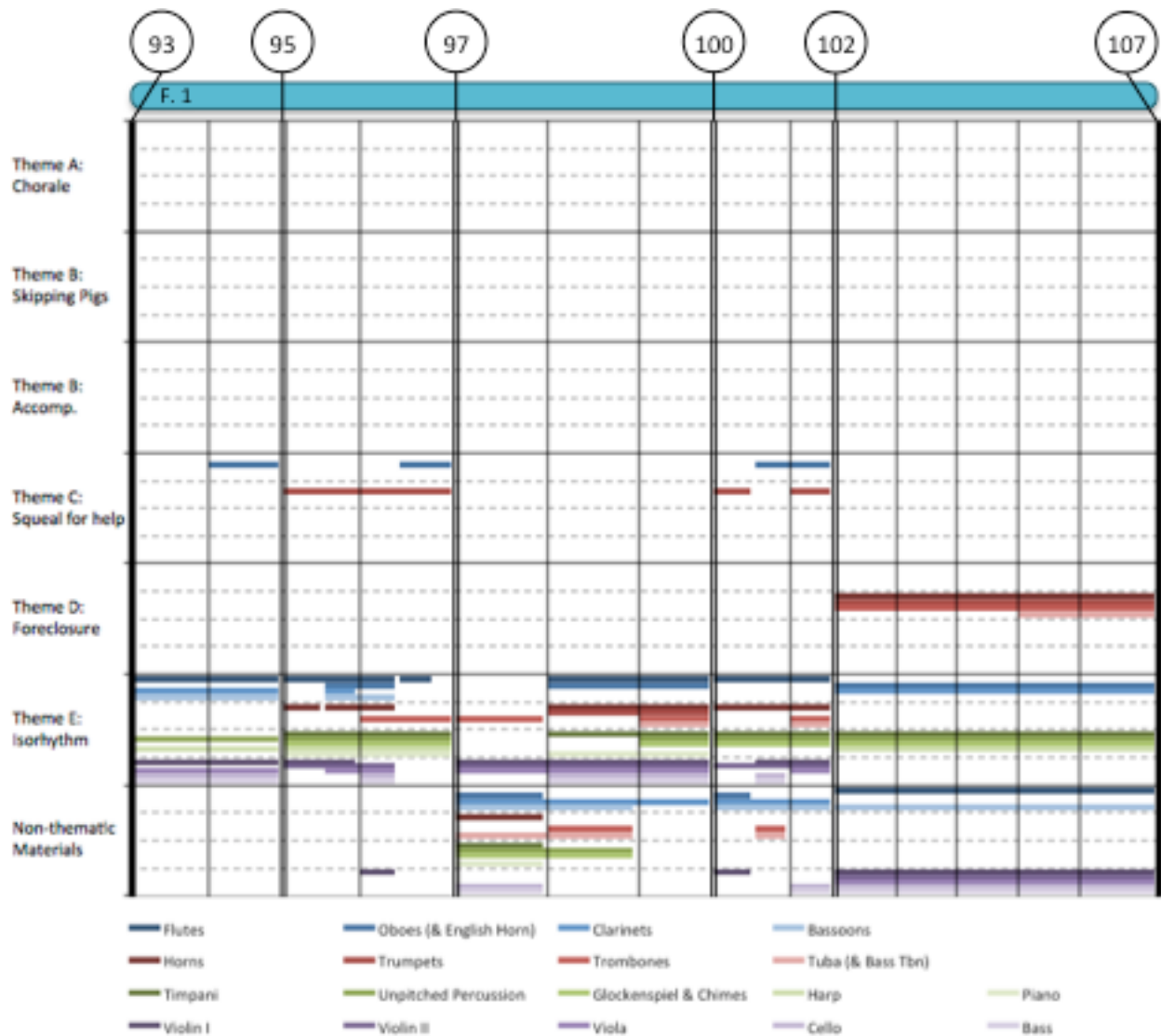
Figure 50 illustrates an interesting characteristic of these hexatonic modes. If one defines chord progressions as a sequence of two chords that permits the resolution of a seventh, there is only one root motion that can create a chord progression in this mode. This progression is particularly interesting because the most parsimonious voice leading procedure yields an ascending sequence that alternates between root position and second inversion voicings of major seventh chords wherein sevenths do not resolve in the same voice. This unique procedure is featured prominently in this movement due to the prevalence of this modal setting. Expanding upon this idea, the material illustrated on the right side of Figure 50 shows a combination of two such sequences. Each of the congruent sequences illustrated here is derived from a different “3-1” scale: D $\flat$  (shown of the lower staff) and A $\flat$  (appearing above). Here, the same root motion occurs, except the composite vertical structure produces a sequence of major ninth chords with a sharp eleventh.

Turning our attention back to the string accompaniment at rehearsal 88, it can be seen that the strings play a loose reference to the aforementioned progression (and voice leading) shown in Figure 50. While the chord quality deviates from the exclusive use of major seventh chords in the pure “3-1” hexatonic modal environment, this passage anticipates the strict use of this device later in the movement. For the purposes of the present passage, this descending major third root motion and ascending voice leading contributes a distinctly playful, exuberant mood to the accompaniment. In the foreground, solo instruments restate melodies that were introduced during the introductory trios. Additionally, these phrases are supported by silly, self-indulgent, and somewhat dissonant mid-ground accompanying parts, which are played by several instruments from the same instrumental section as the melody. Melodic statements in this passage are assigned to the same sequence of instruments used in the introduction, thereby representing the voice of each pig. At a symbolic level, this point in the narrative shows the pigs executing their plans to build houses out of variously durable materials. The overall mood of the music expresses the excitement that attends the pigs’ realization of the “American Dream” through their homebuilding activities.

The final statement of A” in the “Character Development” subsection (AA’BA”) takes on a somewhat different mood than the preceding material. With all of the pigs happily settled in their new abodes, the strings take over theme B (“Skipping Pigs”), however the levity that characterized earlier instances of this figure is gone; the sustained articulations used by the strings in this passage do not fit with the disjunct melody, and dissonant glissandi in the harp underscore a sense of unrest. In the pigs’ rush to build their houses, they were unaware of the risks looming over their endeavours. The figure in the low strings that leads into rehearsal 93 mimics the repetitive glissandi in the harp, both of which allude to a motive that will be associated with the wolf in the following section. As such, this figure effects a change of setting and foreshadows the elite class’ (third pig’s) common interests with predatory lenders (the wolf), implying that the investor class indirectly but disproportionately benefited from the broader economic wealth effect created by increasing real estate prices.



## Foreclosure Sequence 1, Foreclosure Fugue



**Figure 51: Overview of thematic materials in Foreclosure Sequence 1 in *III. three anthropomorphic pigs***

Broadly speaking, the two “Foreclosure Sequences” use very similar materials to one another. As a result, *III. three anthropomorphic pigs* can be seen to use a similar palette of developmental procedures as the preceding movement, with its relatively static thematic content. Accordingly, it will once again be useful to examine the thematic materials in depth before proceeding to describe the developmental procedures employed therein.

One of the first features that appears in both “Foreclosure Sequences” is the isorhythm depicted in Figure 52. Although this isorhythm is often notated using an irregular metric grouping consisting of four time signatures per phrase ( $\frac{1}{4}$ ,  $\frac{3}{4}$ ,  $\frac{1}{4}$ ,  $\frac{1}{4}$ ), the top staff shows that this phrase was conceived as three measures of  $\frac{5}{4}$  meter, again reinforcing the prevalence of threes in this movement. The alternate metric scheme used to notate these passages was chosen because it better reflects where metric emphasis is felt in the melodic phrase that it often accompanies, theme C (“Squeal for help”).



**Figure 52: Metric implications of isorhythm figure**

Symbolically, this isorhythm represents the wolf (predatory lender) and its efforts to blow down the first pig’s house. Hence, the passage in rehearsals 93 to 94 will be referred to as the “Huff and Puff” subsection. Here, the wolf’s violent breaths are conveyed by a motive played in the low strings (and later, the woodwinds) consisting of ascending “3-1” scales harmonized according to the progressions depicted in Figure 50. As this subsection proceeds, these passages increase in harmonic density; by the final statement, they grow into the major ninth chords with sharp elevenths shown on the right side of Figure 50. The harmonic materials used in these motives were chosen such that the chord coinciding with the downbeat corresponds to the harmony accompanying the next phrase.

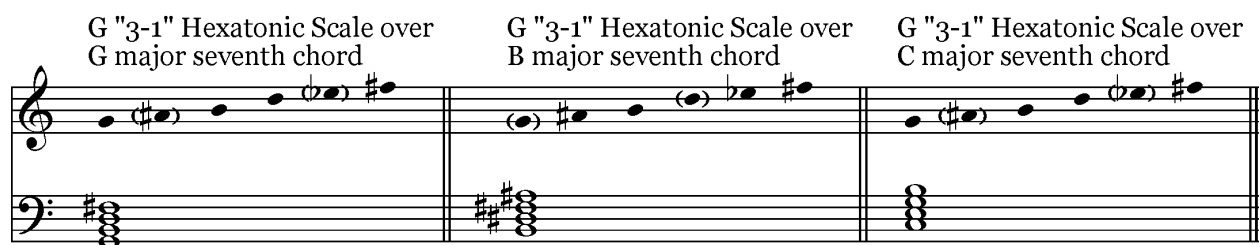
In a nod to Messiaen’s propensity to use birdsong as the basis for melodies, this isorhythm accompanies an array of disgruntled, erratic pig noise motives for a fairly substantial period; these motives consist of various characteristic oinks, grunts, and squeals. The many different voices contributing to this texture suggest that events in “Foreclosure Sequence 1” are a collective experience shared by many pigs in similar circumstances. As the reader will

recall, Figure 49 illustrated the dissonances that arose in a C “3-1” scale when it was set both above and below a B pedal. In this passage, the isorhythm provides exactly such a B pedal, and these relationships were observed when determining the pitch materials from which the pig noise motives were constructed.

At rehearsal 95, a piccolo trumpet speaks as the first little pig (brass; subprime borrowers), stating the first instance of theme C (“Squeal for help”), as illustrated in Figure 53. This melody is repeated three times (in yet another instance of the groupings of three that permeate this movement), with each phrase set over a different harmonic background. While the melody is loosely based on a G “3-1” scale, the accompaniment moves through a sequence consisting of G, B, and then C major seventh chords. Notably, this is the first time in the movement when the harmony exhibits retrogression, that is, the harmonic setting consists of a non-resolving succession of chords. For illustrative convenience, Figure 54 shows the dissonances that occur in a G “3-1” hexatonic scale when supported by the specific succession of chords used to accompany this passage.



**Figure 53: Theme C appearing at rehearsal 95**



**Figure 54: "3-1" hexatonic scale and dissonances over major seventh voicings that accompany successive statements of theme C (“Squeal for help”)**

During this passage, a cascading figure in the pitched percussion provides the most prominent expression of the background harmony. Figure 55 shows this passage (with dissonant neighbour notes appearing in brackets and their resolutions denoted with lines).

Because the melody does not change from phrase to phrase, this succession of chords in the accompaniment colours the phrase slightly differently in each instance, gradually building in intensity.

Accompaniment for Theme C ("Squeal for help") in Pitched Percussion at Rehearsal 95

The image displays three systems of musical notation for the accompaniment of Theme C. Each system consists of two staves: a treble clef staff for the pitched percussion and a bass clef staff for the piano and harp. The first system is marked with a dynamic of *8<sup>va</sup>* and a chord of *G<sup>maj7</sup>*. The second system is marked with a dynamic of *(8)* and a chord of *B<sup>maj7</sup>*. The third system is marked with a dynamic of *(8)* and a chord of *C<sup>maj7</sup>*. The pitched percussion part features a cascading figure that repeats across all three systems, while the piano and harp accompaniment provides harmonic support with the specified chords. The time signature changes from 4/4 to 3/4 and back to 4/4 across the systems.

**Figure 55: Cascading figure in pitched percussion (Glockenspiel, Piano and Harp) at rehearsal 95**

The full statement of theme C ("Squeal for help") is followed by a brief transition featuring a call and response between the oboe and piccolo trumpet. The motivic materials used here recall theme C ("Squeal for help"), providing a lacklustre response to the first pig's appeal for assistance. In the context of the narrative, this conveys the middle class' relative disinterest in subprime borrowers' plunging household wealth at the beginning of the crisis.

The passage at rehearsals 97 and 98 offers the listener a break from the preceding tension with a new take on the wolf's isorhythm motive. Here, the narrative assumes the wolf's point

of view during this period. With bailout money in hand, the predatory lenders and financial institutions responsible for this crisis are seen to enjoy astronomical executive compensation and continued bonuses now that they have been saved by public money. The euphoric, swaggering momentum conveyed by this passage steadily drowns out the pig noise motives that are scattered haphazardly in a pointillistic background texture. This is also the passage where the third pig, represented by the string section, is first overtly portrayed in alignment with the wolf; the smooth, jazzy aesthetic that infuses this rendition of the isorhythm motive foreshadows the benefits enjoyed by the investor-class as monetary intervention resulted in a stock market boom. This passage also continues the development of harmonic sequences based on descending major third root motion. Here, the polyphonic cell illustrated in Figure 56 is sequenced into an elaborate imitative texture that is dovetailed upward through the orchestra as the strings reinforce this harmonic setting. This texture initiates the use of *klangfarbenmelodie*, wherein each sequence emerges from the lowest register of the orchestra and is assigned various instruments to accommodate the register required for each sequential transposition of the polyphonic cell. This device is continued in the next passage with a more extensive use of the orchestra's instrumental resources.

Polyphonic Cell Used to Construct Texture at Rehearsals 97 and 98

**Figure 56: Polyphonic cell used in imitative texture at rehearsals 97 and 98**

This sequence concludes with a triumphant fanfare-like sequence at rehearsal 99. Here, the wolf's isorhythm motive reaches climax, as this character reclines into the comfort of historically unprecedented corporate welfare (Monbiot 2008) while decimating subprime borrowers and pension funds through foreclosures and debt defaults (Hudson 2015), respectively. A shortened version of the motive used in the previous subsection is

introduced, compressing the figure's six-beat metric grouping into a five-beat figure, adding to the already intense aesthetic. This material begins in the low brass and cascades through the rest of the brass section aggressively.

The following subsection, starting at rehearsal 100, reiterates theme C ("Squeal for help"), as the subprime borrowers converse with the middle class, warning of dangers to come. In this passage, the piccolo trumpet exchanges urgent phrases with the oboe, with a more active wolf motive sounding in the flutes to convey the increasing anxiety experienced by the second pig. The addition of background figures in the horns gives a collectivist undertone to the piccolo trumpet's warning; the trumpets pick up this figure at rehearsal 101, which further adds to the urgency.

At rehearsal 102, the first instance of the "Foreclosure Fugue" occurs. In this passage, the level of anxiety becomes almost unbearable, with overall dissonance rivalling that of the borderline-atonal "Sweeping Filter Motive" that accompanied the initial phrase of theme B in the first movement's final subsection. Here, the wolf's isorhythm undergoes a minor rhythmic change, and a fragmentary two-note motive is introduced in the woodwinds; this figure will be referred to as the "Trickle Up" motive; it signifies the rapidly evaporating household wealth of subprime borrowers and the middle class. The accompaniment for this section also includes an ascending tremolo figure in the strings; the derivation of this passage from a chord sequence in a whole-tone modality is illustrated in Figure 57. Much like the previous passage, which adopted the perspective of subprime borrowers, this subsection conveys the insular self-interest of the middle class at this time. As such, the listener now experiences the middle class' desperate attempts to make sense of the crisis-in-progress, with thoughts darting between the slow, solemn fugal statement now emanating from the brass, the wolf's isorhythm motive stated prominently at the start of each phrase, a fragment of theme C in the trumpets, and the strings' stylized slow-motion-replay of a figure that recalls the wolf's breath.

Harmonic structure underlying whole-tone string texture      Inversions of Whole-Tone Structure sequenced into harmonized scale

I.      II.      III.      (I.)      Chord: I.    II.    III.    I.    II.    III.    I.    II.    III.  
 Inversion: root    root    1st    1st    2nd    2nd    root    root    1st

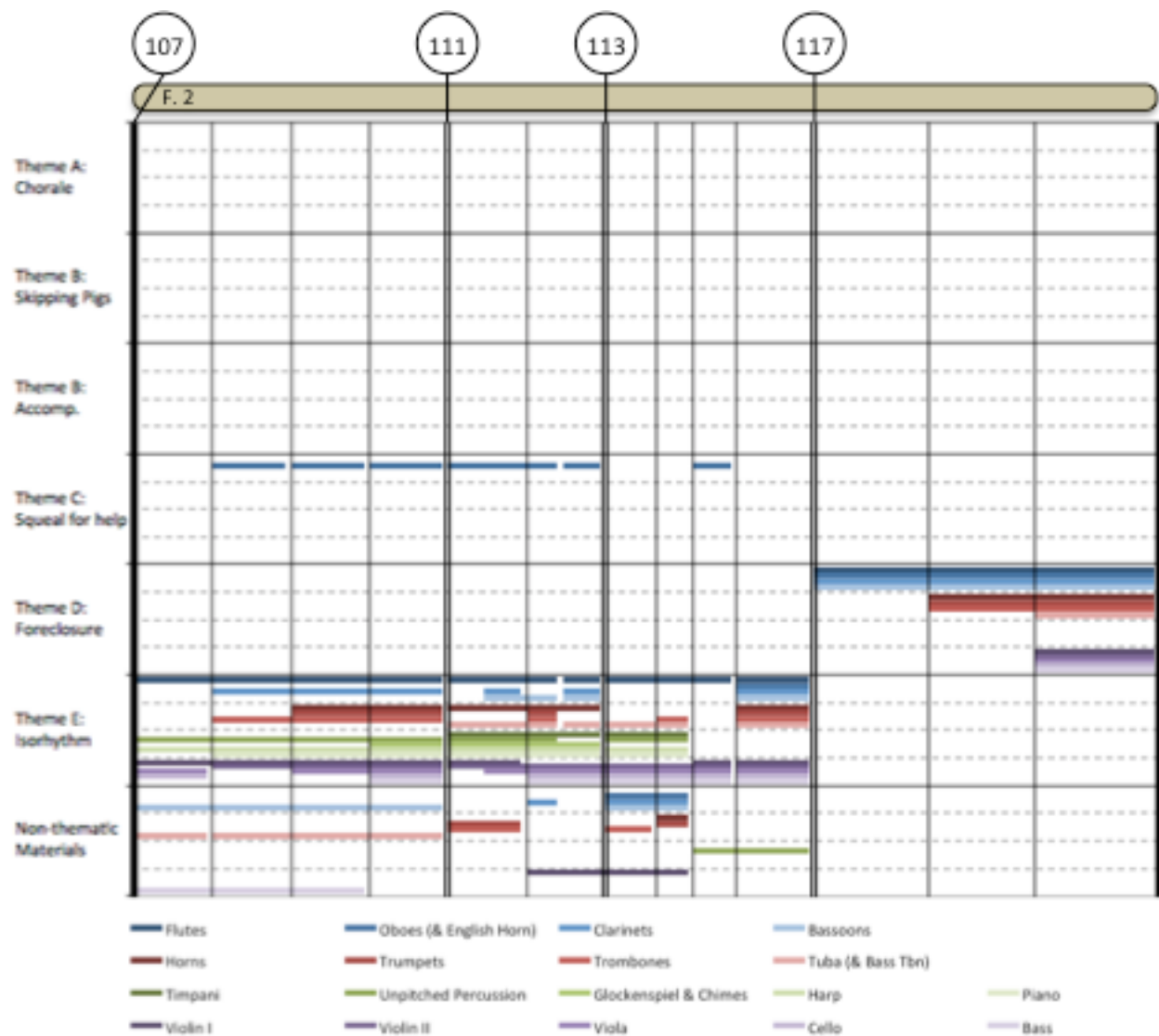
Same pitch content; move interior voice to bottom staff

Add chromatic passing notes and double top voice down the octave

**Figure 57: Derivation of whole-tone tremolo figure in the strings**

In the midst of this unbearable, chaotic maelstrom, the brass section initiates the first instance of the “Foreclosure Fugue.” This material’s four-measure phrases are set uncomfortably against the six bar cycle of the erratic accompanying materials (providing yet another reference to groups of three). The fugue subject is initially voiced in parallel fifths, lending it a considerable weight against its surroundings, and ever more concurrent instances of this simple modal melody incrementally contribute a growing sense of sadness to the volatile texture. This textural thickening builds additional tension, while the chaotic accompaniment supports the underlying idea that the middle class now has little attention to spare for the hardships faced by the most downtrodden victims of these events. Meanwhile, the addition of ever more voices to the “Foreclosure Fugue” invokes the spread of this crisis among a growing group of victims. By rehearsal 106, all of the instruments in the brass section (except the piccolo trumpet) are contributing this material at considerable dynamics.

## Foreclosure Sequence 2, Coda



**Figure 58: Overview of thematic materials in Foreclosure Sequence 2, Coda in III. three anthropomorphic pigs**

Rehearsal 107 marks the beginning of the second “Foreclosure Sequence.” Here, the narrative shifts to the wolf’s efforts to blow down the second pig’s house. In this instance, several notable developmental devices are deployed. Most importantly, the wolf’s isorhythm motive undergoes a textural remodel, so to speak, adding several new components to the texture. Figure 59 illustrates these modified materials and the harmonic adjustments that they necessitated. First, this passage adds the “Trickle Up” motive that was introduced in



the preceding section. Second, the isorhythm is modified to include a neighbour note; this adjustment meshes with the harmonic implications of the harmonized “Trickle Up” motive. Third, the contrabassoon, tuba, and basses add pedal points that drift between notes that would form an augmented chord if sounded together. Because these notes divide the octave into three equidistant key centres, which parallels the construction of the symmetrical hexatonic mode, the relationship between each of the three pedal notes [E, C, A $\flat$ ] are equivalently consonant with any materials that were derived from the C “3-1” hexatonic mode. Since this was the basis for the pig noise motives associated with this subsection, these additions are completely compatible with the verbatim recapitulation of pig noises from the “Huff and Puff” subsection’s initial statement.

Modified Isorhythm Figure, “Trickle Up” Motive and Interchangeable Augmented Matrix Pedals

The musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a series of eighth notes and a dotted quarter note, with a slur over the first four notes. The middle staff is in bass clef and contains a series of chords and single notes, with a slur over the first four notes. The bottom staff is in bass clef and contains a series of notes, with a slur over the first four notes. The time signature changes from 4/4 to 3/4 to 4/4. The key signature has one sharp (F#).

**Figure 59: Harmonic structures occurring during second “Huff and Puff” subsection**

In this instance of the “Huff and Puff” sequence, the texture grows considerably more intense than the first, as the middle class joins the subprime borrowers in the experience of abrupt impoverishment. Starting at rehearsal 111, the oboe states the three phrases of theme C (“Squeal for help”). As with the preceding subsection, this passage enjoys more comprehensive harmonic support than its first instance, adding brass backgrounds that cascade downward through the instrumental section. This subsection concludes with brief transitional passage in which the oboes exchange fragmentary motives from theme C.

The final passages of this movement adopt a broader view of the society that emerged from the crisis, the first expressing violent outrage, perhaps invoking a recollection of the Occupy

Movement (Gitlin 2012), while the second takes an empathetic view of the families that were forced into poverty and/or torn apart as a result of the foregoing socioeconomic violence.

Rehearsal 113 initiates the passage expressing outrage. Here, the pig noise motives return alongside the wolf's isorhythm figure at an *fff* dynamic. This builds up to a final, desperate statement of theme C ("Squeal for help") at rehearsal 115, and this subsection closes with a sequential figure based on a "3-1" scale cascading down through the orchestra, following the rhythm of the wolf's isorhythm. At this point, there is a slight pause before the entry of the second and final instance of the more empathetic "Foreclosure Fugue" at rehearsal 117.

Unlike the chaotic first instance of the "Foreclosure Fugue," this passage is unaccompanied and adopts a very reflective demeanour. The material begins in the woodwinds, since they have largely been the focus of the "Foreclosure Sequence 2" section that this passage serves to conclude. Like the cascading and dovetailed sequences that occur throughout this movement, this subsection begins in the high registers of the woodwinds and gradually introduces new voices below. By rehearsal 118, the second pig (woodwinds) finally recognizes the first pig's parallel misery at the close of the crisis, and the two commiserate, as illustrated by the addition of brass instruments to this chorale-like texture. The final phrase at rehearsal 119 begins in tandem with the entrance of the strings. At this point, the use of the string section is a practical rather than symbolic choice, ending the movement with a dense polyphonic texture and strong triadic voicings spread across the full instrumental resources of the orchestra.

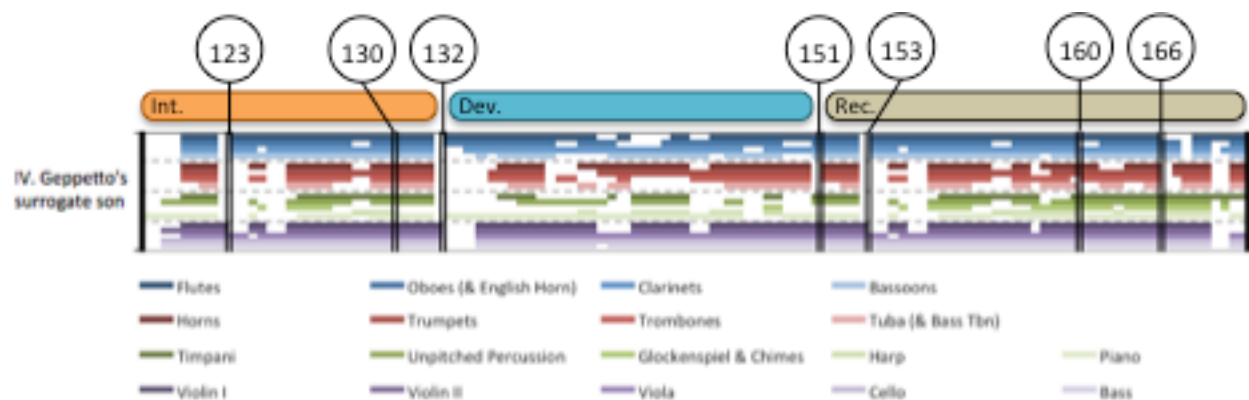
## Chapter 5: *IV. Geppetto's surrogate son*

### Narrative and Form

At its deepest level of symbolism, the final movement picks up the narrative where *III. three anthropomorphic pigs* left off. More broadly, this movement connects the human effects of neoliberalism introduced in previous movements to contemporary neoliberal economic policy, specifically through the implementation of quantitative easing (henceforth QE) as the supposed remedy to the 2008 market crash (Hudson 2015). Of the issues addressed in this work, this facet of neoliberalism is the most recent, with central banks around the world desperately resorting to zero and negative interest rate policies alongside ever-expanding QE programs at the time of writing (ZeroHedge 2012-16).

Like the second movement, the narrative underlying *IV. Geppetto's surrogate son* is fairly abstract and alludes less concretely to specific events; however, the movement's namesake, *The Adventures of Pinocchio*, provides an apt metaphor for the concepts that it endeavours to convey. The work starts with a figure in the piano symbolizing the felling of a tree and crafting of the marionette Pinocchio from a magic piece of lumber. At this point, the driving rhythms and brash articulations recall a similar aesthetic used in Dukas' *The Sorcerer's Apprentice*. With Pinocchio providing a personification of QE, this volatile passage conveys the market turmoil in 2008 and by extension, the economic violence from

which these monetary programs emerged<sup>16</sup>. The expansion of this idea into a celebratory full orchestral setting expresses the joy felt by Geppetto (who represents the real, productive economy) when he discovers Pinocchio's sentience; by extension, this also expresses the widespread enthusiasm for QE's implementation among certain economists and media outlets as well as the probable confidence felt by the public as a result. After a fleeting climax, Pinocchio (QE) embarks on his first adventure in the wider world (US).



**Figure 60: Overview of orchestration in IV. Geppetto's surrogate son**

Broadly speaking, the narrative during the exposition in rehearsals 123 to 129 centres on Pinocchio's initial escape from Geppetto's house, which ultimately results in the imprisonment of Geppetto and Pinocchio's careless incineration of his own feet. The return of the fanfare-esque introductory materials shows Geppetto's forgiveness of the marionette's initial shenanigans and his restoration of Pinocchio's feet. At this point, Geppetto extracts from the rueful marionette a commitment to attend school. The subtext of this passage alludes to the positive economic effect widely attributed to the Troubled Asset Relief Program (TARP) (Samuelson 2011) (Isidore 2014), in which the US Federal Reserve (the

<sup>16</sup> It should be noted that the metaphorical dimension of this narrative refers to a series of three QE programs that were implemented in the US. References to each specific program in that sequence will be abbreviated as QE1, QE2, and QE3 for convenience.

For a balanced survey of theoretical literature and a technical description of such programs, the reader can refer to Brett W. Fawley and Christopher J. Neely's article, "Four Stories of Quantitative Easing," published by the Federal Reserve Bank of St. Louis. This member bank of the US Federal Reserve System is well known for producing balanced scholarly commentary on US fiscal and economic policy.

Fed) purchased toxic securities that emerged from the 2007-08 housing crisis *en masse*. At the end of the exposition, the return of the volatile introductory materials invokes the stagnating economic and market conditions that served as the impetus for QE2, as many of the debt instruments purchased during QE1 began to reach maturity and the Fed sought to further stimulate the economy through monetary intervention. (Fawley 2013)

The development begins with a casual reference to theme III.B<sup>17</sup> (“Skipping Pigs”), recalling the carefree attitude enjoyed by the pigs at the outset of the tale. The first subsection takes a less literal approach to narrative, focusing instead on establishing the parallels between this movement and the topics addressed in the others. Broadly, the development concisely narrates a convoluted series of events. First, Pinocchio encounters the puppet master Mangiafuoco, at which time he is threatened with the prospect of being used as firewood. Once released, Pinocchio is sent on his way with five gold coins that he is instructed to deliver to Geppetto. En route, he encounters a duplicitous fox and cat duo that ultimately steal his money after attempting to kill him. The overwhelmingly turbulent ending of this section transitions back to another instance of the introductory fanfare. As with previous instances of the introductory materials, this section shows Pinocchio recuperating before initiating another excursion into the wider world. In this case, a fairy nurses Pinocchio back to health and sends him on his way to his father. Looking deeper, this passage signals the beginning of QE3, emerging from yet more market turbulence.

The recapitulation returns to the theme of imprisonment, recounting the portion of the plot wherein Pinocchio is jailed for foolishness after reporting the theft of his coins at Catchfools. In prison, the marionette reflects on his life and yearns for Geppetto’s unconditional love,

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<sup>17</sup> Due to the similar thematic naming conventions used throughout this analysis, the discussion of intermovemental thematic content in this chapter requires special treatment. As such, all letter names that have been used to identify themes will henceforth include a Roman numeral prefix corresponding to the movement in which the themes originated. For example, the reference to “theme III.B,” which invoked this footnote, refers to theme B in the third movement, and “theme IV.A” would refer to theme A from the fourth movement.

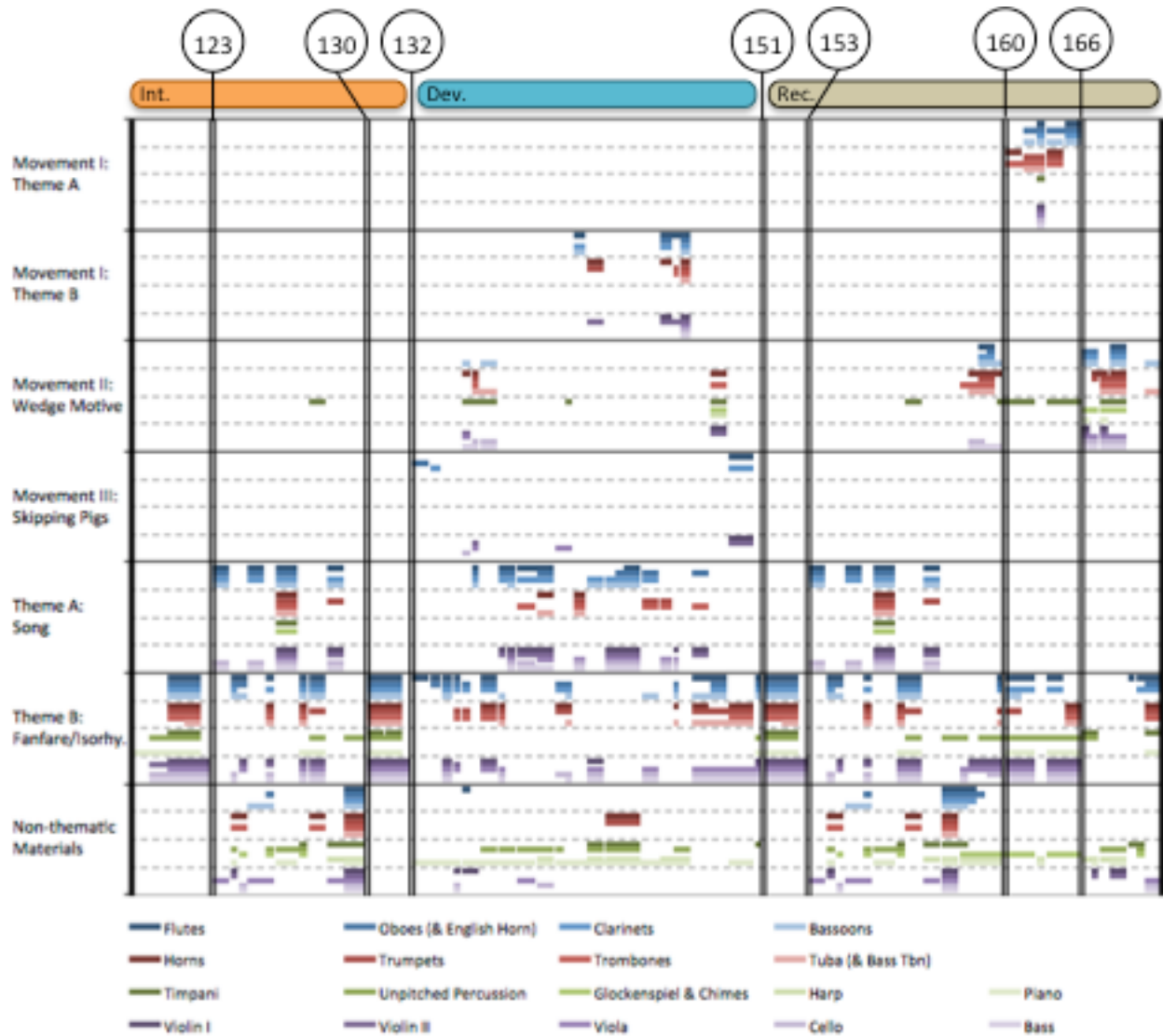
which he last experienced at the end of the exposition. However, this time, a return to the volatile introductory materials does not ultimately clear Pinocchio's heavy conscience.

The first of two final subsections builds an increasing sense of urgency. Here, theme I.A ("Fanfare") is set against the chaotic accompanying motives connected with the volatile introductory fanfare. This passage is intended to convey the terrible dogfish's consumption of Geppetto as he searches for Pinocchio by boat. At this point, the deeper subtext is that QE has failed in its objectives. The connections here are multifarious; as a symbol of nationalism, the use of theme I.A implies that Geppetto's consumption by the dogfish occurs at a national scale, which alludes to the forces driving the international currency war that is currently afoot. At present, the outcomes faced by central banks could be described as a real world example of the prisoner's dilemma; if a central bank raises rates to deflate the entrenched asset bubble (referring to real estate and stocks), their currency will appreciate relative to other nations and thereby crush the competitiveness of their country's exports; if rates are lowered, the bubble may or may not continue, although market reactions to recent central bank actions do not offer any certainty (Roberts, Michael 2016); it remains a distinct possibility that negative rates will result in a flight to safety, either in the form of hard currency or haven assets such as gold (Holter 2014). Regardless of how current events proceed in the real world, this narrative simply asserts that because of Geppetto's resilient, unconditional love (desperate/delusional implementation) of his roguish surrogate son (QE), Geppetto (the real economy) is likely to be consumed by his hubris and inattention to the absurdity of the entire undertaking.

The final subsection, which is the conclusion of the symphony, expresses the pivotal turning point in modern economic history as individual central banks contemplate whether to beggar their neighbours or even resort to armed conflicts due to economic rivalries. Here, a final sequence based on the "Wedge Motive" suggests a forthcoming struggle with mass

poverty and political instability, alluding to the militaristic, environmental, and economic outcomes attributed to neoliberalism through all four movements in this symphony.

### Thematic Materials and Developmental Procedures



**Figure 61: Overview of thematic materials in IV. Geppetto's surrogate son**

In the context of the complete work, *IV. Geppetto's surrogate son* serves to reconcile the previous three movements, drawing from all of the developmental processes that have been introduced to this point: 1) the extensive motivic development from the first movement is evident in the use of themes and motives from prior movements; 2) the manipulation of

rhythmic density and textural complexity from the second movement is a central aspect of this movement's developmental procedures – this device accompanies many of the references to thematic materials from previous movements; and 3) the use of isorhythmic motives and the concurrent use of highly contrasting materials to create composite textures distinctly recalls the procedures favoured in the third movement.

From a formal perspective, this movement adheres to sonata form, with the exposition and recapitulation following a subsidiary AA'BA" song-form, each with its own brief introduction and coda, paralleling the use of a subsidiary song-form in the "Character Development" subsection of the third movement. The coda in the recapitulation also closes the symphony as a whole, making a number of references to materials derived from previous movements. Together, these references punctuate the entire work and tie off any lingering loose ends.

From a developmental perspective, the diverse materials that are brought together in the introduction (theme IV.B) make a substantial contribution to narrative in this movement. Like those in all of the previous movements, this theme consists of a number of melodic and accompanying motives that undergo a considerable amount of development. Although there is a wealth of material incorporated into this theme, the symbolism underlying these melodic and accompanying figures remain constant throughout the movement. As such, these materials were identified as being part of a single theme ("theme B") in the accompanying diagrams that depict thematic materials. In contrast, theme IV.A is a static theme, in the sense that it is not developed at all in its second instance. This is a first in the symphony, and the narrative justification for this choice will be discussed later in this chapter.

### Exposition

It is worth noting at this point that many features in the opening passage of this movement (illustrated in Figure 62) draw from materials at the end of all three preceding movements: 1) the first movement ends with intermittent passages that exploited the tension between triple and compound duple meters, while the opening phrase of the third movement



expresses this idea explicitly; 2) the pitch material in the bass line supporting this passage is derived from the “Wedge Motive” that permeates the second movement – this connection is explored extensively throughout the development; and 3) the melodic component in this material recalls the “Trickle Up” motive from the third movement and also loosely draws from *I. all the King’s horses’* cell B 2.1. It is also important to note that the underlying narrative’s continuity in relation to the previous movement (from housing crisis to QE) permits a strong connection with the immediately preceding passage without requiring this material to monotonously continue ideas that were developmentally exhausted in the third.

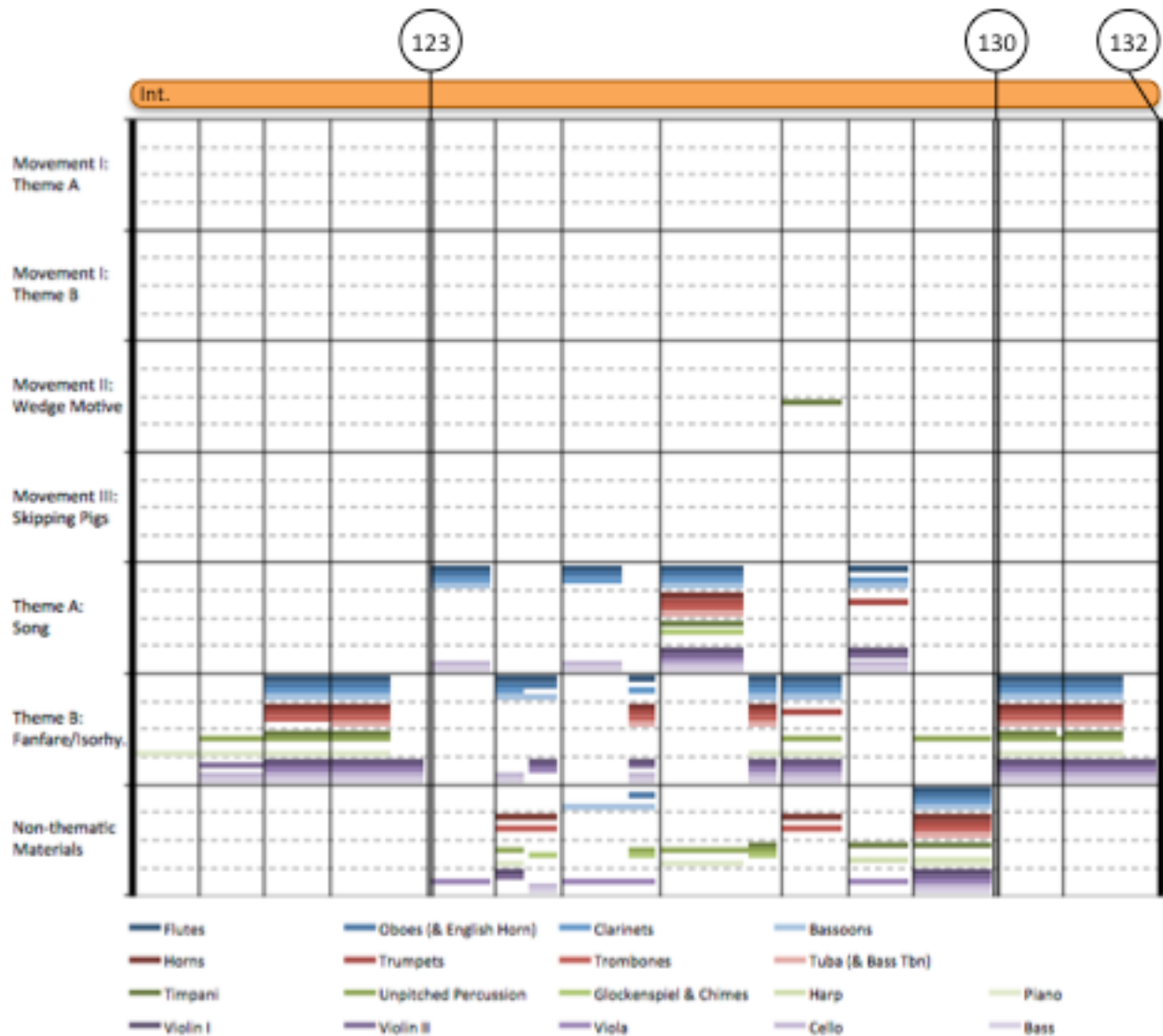
Theme B (“Fanfare/Isorhythm”) at beginning of *IV. Geppetto’s surrogate son*

“Wedge Motive” (on F# pedal)

“Trickle Up” Motive (set against the wolf’s isorhythm) from *III. three anthropomorphic pigs*

B 2.1 at Rehearsal 4

Figure 62: Materials incorporated into opening passage of *IV. Geppetto’s surrogate son*



**Figure 63: Overview of thematic materials in the exposition of IV. Geppetto's surrogate son**

As this introductory subsection proceeds, it becomes clear that theme IV.B is, strictly speaking, not really a theme. It consists of a relatively freeform development of the material introduced in the piano, adding various layers (such as the fanfare-esque melody in the brass), rhythmic juxtaposition (particularly in the piano part after it completes the opening statement), and varying the harmonic setting to give the passage direction. As a narrative element, theme IV.B represents market volatility, a phenomenon that is often credited with conferring benefits to “smart money,” whereby retail investors tend to realize losses through panic-selling during volatile periods (ZeroHedge 2012-16). Meanwhile, institutional investors

(such as pension funds, hedge funds, and private equity) tend to make more calculated investment decisions. Accordingly, the aforementioned references to the “Wedge Motive” (which invokes the idea of economic hardship), the “Trickle Up” motive (which implies wealth transfer from the poor to the rich), and cell B 2.1 from the first movement (which denotes naiveté and individual decision-making processes) all support the composite socioeconomic effect associated with market volatility, as expressed by these materials.

The initial phrase of theme IV.A is stated at rehearsal 123. In contrast to the erratic, freeform materials that preceded it, this passage consists of an elongated melody, with an accompanying figure inspired by the second movement of Prokofiev’s fifth symphony (1946). The texture in Prokofiev’s work made similar use of a driving, rhythmically active accompaniment to punctuate phrases and maintain a sense of urgency during sustained melodies. While the presence of two metric orientations is thus common to both sets of thematic materials, the accompaniment in this passage suggests triple meter while the rhythm of the melody uses a compound duple pulse. This contrasts the metric relationships in theme IV.B, in which the triple meter melodic materials are set against a bass line suggesting a compound duple pulse. This mode of metric juxtaposition is used throughout the piece to facilitate transitions between the two sets of thematic materials. In each case, intensifying the expression of triple and compound duple meter in concurrent passages increases the overall rhythmic intensity. This, in turn, used to set up an entrance of the other theme. Although this device does not directly parallel the mechanism or function of rhythmic intensity as it was employed in the second movement, this procedure does represent a significant procedural link to the developmental processes employed in *Il. magic beans*.

On a symbolic level, the narrative corresponds to the subsidiary AA’BA’’ form in theme IV.A as follows. The first A subsection narrates Pinocchio’s excursion after escaping from Geppetto’s home. The volatile interlude in the second half of this subsection shows the marionette’s capture by the Carabinieri (policeman) and the imprisonment of Geppetto. The

second A' subsection covers Pinocchio's return to Geppetto's house, followed by another, albeit brief, volatile sequence that shows the death of the talking cricket. The B section speaks to Geppetto's experience in prison, and the emotive character of the passage suggests the profundity of Pinocchio's guilt, having been responsible for this occurrence. The final A'' subsection shows the marionette's careless incineration of his own feet as he falls asleep with his feet on a stove.

Looking deeper, the narrative and associated character development during theme IV.A slyly suggests QE's dubious success, although it was popularly perceived to have averted a systemic economic meltdown (Samuelson 2011) (Isidore 2014). Although Geppetto (the real economy) spent a good portion of this time in jail (suggesting that economic conditions were not initially favourable for the working class), central bankers grew more secure in QE's public acceptance. The relative absence of market volatility during this period helped to preempt criticism from the investor class, which was sated by the attendant modest recovery in stock market valuations due to low borrowing costs and increase in corporate stock buyback activity. (ZeroHedge 2012-14)

The final subsection of the exposition returns to theme IV.B, during which Geppetto admonishes Pinocchio for his selfish *modus operandi* but ultimately forgives the marionette, replaces his incinerated feet, and sends him back out into the world after Pinocchio agrees to attend school. Accordingly, this passage represents central bankers' adjustments to these programs and the rollout of QE2, an expanded continuation of the first (Fawley 2013).

### Development

Rehearsal 132 marks the beginning of the development. Broadly speaking, it is important to note two important features in this section that reference earlier movements.

First, the piano part accompanies nearly the entire development with a return to the clavinet-technique motive that was introduced in *I. all the Kings horses*. In the first

movement, this motive was used to signify the superficiality of popular discourse, invoking the dialogical nature of neoliberalism, which this paper previously defined as a communicative and cognitive paradigm on a societal scale. This relates to the narrative underlying this movement in the sense that popular acceptance of central banking policy is contingent upon the perceived empiricism of these authorities. By the time that QE2 was introduced, this type of monetary program had become normalized in popular discourse and was seldom challenged; its efficacy is only just beginning to receive regular criticism from widely-reported, credible mainstream voices at the time of writing.

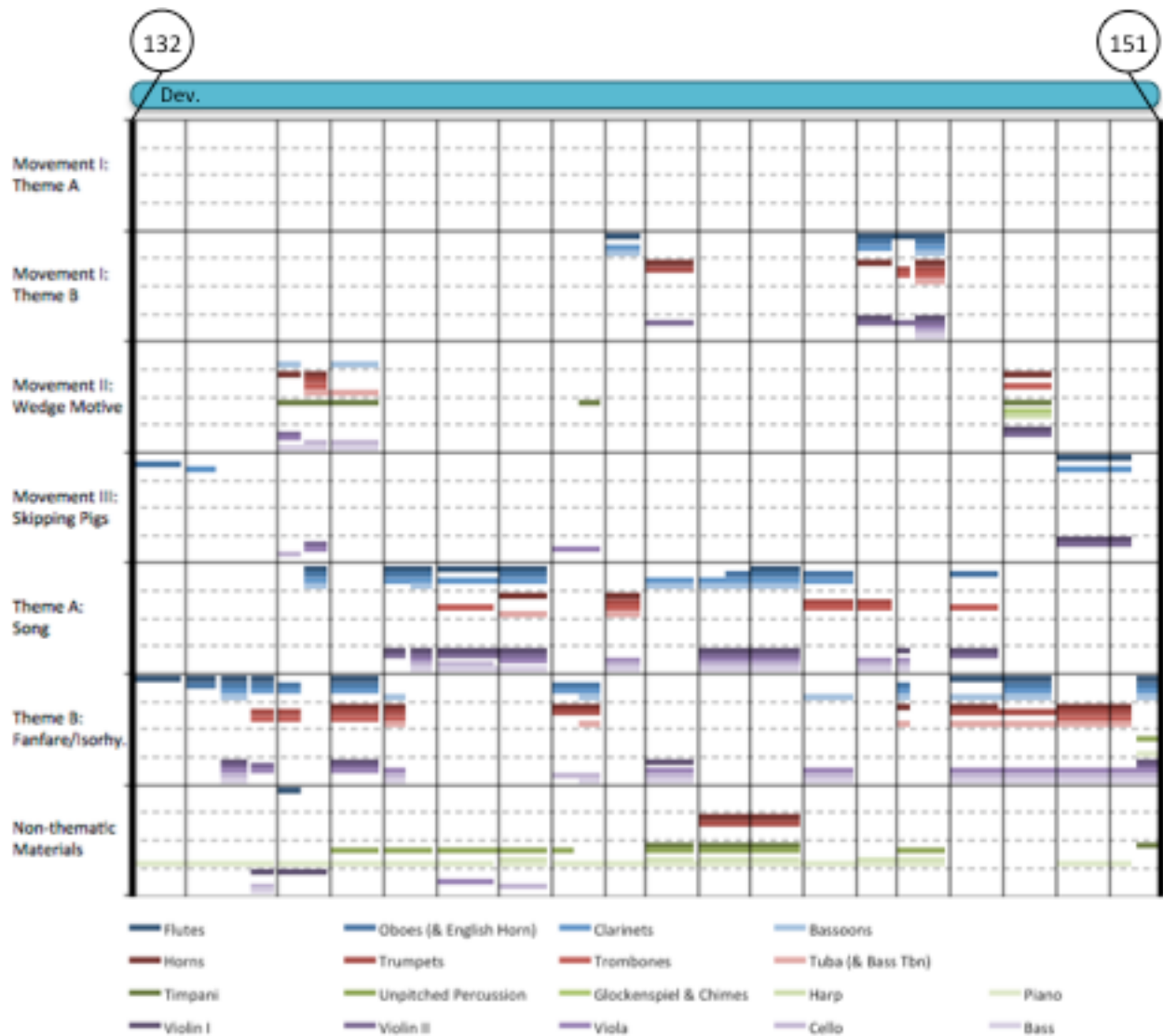


Figure 64: Overview of thematic materials in the development of IV. Geppetto's surrogate son

Second, the development in this movement incorporates the “Wedge Motive” from *II. magic beans* into much of the accompanying material. This reference suggests the inefficacy of QE as a means to stimulate the real economy, which reflects the persistently slow economic growth and low labour force participation. Positive reception of jobs reports during this period have consistently ignored that increases in secure, high-paying manufacturing jobs have not replaced those lost in 2007-08, while increases in headline numbers are largely driven by growth in low-paying part-time service jobs and dubious seasonal adjustments that are frequently revised downward in subsequent months. (Roberts, Paul Craig 2016)

At rehearsal 132, Pinocchio ventures out into the world once again, this time representing QE2. With his previous shenanigans forgiven, the marionette has a new lease on life, which is alluded to through a melodic figure that recalls the carefree theme III.B (“Skipping Pigs”). As illustrated in Figure 65, the phrasing and accompaniment of this figure are adapted to retain the thematic characteristics and juxtaposition of triple and compound duple meter that is prevalent throughout this movement. Specifically, the beginning of this melodic phrase is displaced against the flute’s compound duple accompaniment figure to mirror the entrance of the melodic component of theme IV.B on beat two.

Starting in the fifth measure of rehearsal 133, the narrative follows Pinocchio’s encounter with the puppet master Mangiafuoco. Here, Mangiafuoco becomes jealous as the marionette innocuously upstages his puppet show and the puppet master responds by kidnapping Pinocchio. The ensuing materials in rehearsals 134 to 136 increase in tension as the temperamental puppet master holds Pinocchio captive and threatens to use the marionette as firewood. This passage also contains the first developmental reference to the “Wedge Motive” in the fifth measure of rehearsal 134; here, the entire brass section states the motive, and the ensuing passage at rehearsal 135 prominently follows up with hybrid of the bass line from theme IV.B and the “Wedge Motive” played by the timpani and cellos. This passage is illustrated in Figure 66.

Reference to Theme B ("Skipping Pigs") at Rehearsal 132

Musical score for Reference to Theme B at Rehearsal 132. It consists of two staves in 3/4 time. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, with various articulations and dynamics.

Theme B ("Skipping Pigs") from *III. three anthropomorphic pigs*

Musical score for Theme B from *III. three anthropomorphic pigs*. It consists of two staves in 4/4 time. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, with various articulations and dynamics.

Theme B ("Fanfare/Isorhythm") at beginning of *IV. Geppetto's surrogate son*

Musical score for Theme B at beginning of *IV. Geppetto's surrogate son*. It consists of two staves in 3/4 time. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, with various articulations and dynamics.

**Figure 65: Materials incorporated into the opening passage of the development**

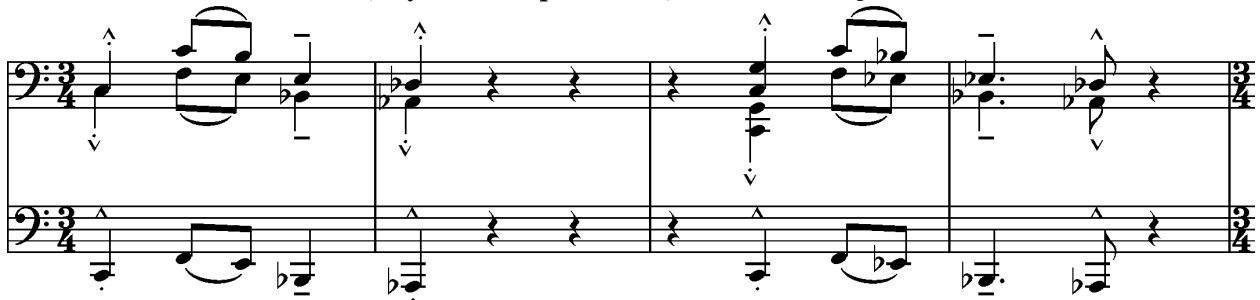
Hybrid Bass Line based on "Wedge Motive" (Mangiafuoco threatens Pinocchio) at Rehearsal 135

Musical score for Hybrid Bass Line based on "Wedge Motive" at Rehearsal 135. It consists of two staves in 3/4 time. The upper staff is in bass clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, with various articulations and dynamics.

**Figure 66: Hybrid bass line based on "Wedge Motive"**

At rehearsal 136, Pinocchio's distress reaches a temporary climax marked by a brief rhythmic transformation of the melodic material from theme IV.B. This motive is played by violas, cellos and basses, as illustrated in Figure 67 and is used as an integral component of developmental passages that occur later in the development.

Reference to Theme B (Rhythmic Displacement) at Rehearsal 136



**Figure 67: Rhythmic transformation of melodic material from theme IV.B**

Rehearsal 137 initiates the next narrative episode, at which point Mangiafuoco releases Pinocchio and gives him five gold coins to deliver to Geppetto as a tribute to apologise for his impulsive behaviour. Here, materials recalling theme IV.A, which previously conveyed Pinocchio’s initial escape from Geppetto, build into a triumphant passage as he is released from captivity and hurries back home.

The change of setting at rehearsal 139 marks the marionette’s first encounter with the fox and cat duo. Paralleling the use of instrumental sections in the third movement, the woodwinds and brass loosely represent the respective voices of these two characters, as illustrated in Figure 68.

Reference to Theme B (Voices of the Fox and Cat) at Rehearsal 139



**Figure 68: Call and response figures representing the respective voices of the fox and cat**

This brief conversational interchange of antecedent and consequent phrases launches into a restatement of theme I.B from the first movement at rehearsal 140. The use of this material fits the narrative nicely at this point because this theme was originally used to show the susceptibility of individual choice to external pressures. In this case, instead of naïvely buying into militant nationalism as we saw in the first movement, the use of this material



shows Pinocchio succumbing to the fox and cat's deceitful promise of riches. While this passage makes thematic references to the first movement, the presentation thereof maintains the aesthetic conventions of this movement. Here, compound duple phrasing of the melody juxtaposes the triple meter expressed in the piano part. The textural setting of theme I.B is also set using voicings and voice-leading procedures that recall the harmonization of theme IV.A during the exposition of this movement.

That being said, this passage also draws extensively from stylistic features of the first movement. For example, the melody in this passage is accompanied by the clavinet-technique isorhythm used to invoke the superficiality of popular discourse in the first movement. In this context, the clavinet-technique isorhythm conveys the cynicism, short-termism, and self-interest of the investor class (and the obliviousness of popular discourse) as evidence mounted that QE is not an effective means to stimulate the real economy<sup>18</sup>. On the literal level of the narrative, QE's economic impotence is represented by Pinocchio's inability to deliver the gold coins to Geppetto.

In the first movement, sequential figures were introduced to accompany and fill space between the two phrases of theme I.B in the development; this cascading textural idea was

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<sup>18</sup> Theoretically, QE is argued to be an effective mechanism for economic stimulus on the basis that low interest rates will incentivize borrowing; this should result in a corresponding increase in GDP due to 1) consumer spending of borrowed money, 2) corporations' ability to cheaply finance new productive capacity in the real economy to meet new demand, and 3) increased employment which will further increase consumption.

The view implicit in this work is that QE failed because it did not increase the creditworthiness or borrowing capacity of retail borrowers. At the time QE was introduced, consumers were preoccupied with paying off debt that had been accumulated during the housing market boom. Meanwhile, low rates did stimulate corporate borrowing but borrowed funds were overwhelmingly used to finance stock buybacks rather than investing in new projects because firms did not expect new demand from the over-indebted consumers. (Rasmus 2012)

While corporate stock buybacks increased stock prices and the resulting capital gains accrued to the investor class, the increase in corporate debt increased pressure on firms to divert cash flows to service ever larger interest payments. As a result, debt-laden firms became extremely vulnerable to 1) rate increases, which would drastically increase their interest burden or refinancing risk, and 2) flagging demand, which was never effectively stimulated by QE. Consequently, QE increased the fragility of the US economy by precipitating a systemic dependence on low interest rates, while facilitating a historically unprecedented wealth transfer to the investor class. (Urie 2014) It follows logically that criticism of QE was (and remains) an unpopular point of view in the mainstream financial press.

applied differently in this movement using motivic content from theme IV.B. The statement of theme I.B spans rehearsals 140 and 141 and is concluded with an extension of these accompanying materials during rehearsals 142 and 143.

Rehearsal 144 introduces a more tumultuous reference to the fox and cat exchange that was first stated at rehearsal 139. Here, we see a continuation of the duo's influence on Pinocchio and the subsequent statement of theme I.B is conveyed more strongly as Pinocchio progressively accepts their deceptions. The passage at rehearsal 147 and 148 shows the duo's successful theft of Pinocchio's coins and attempted murder of the marionette. This material references the melodic content of theme IV.B in the rhythmic transformation that was presented at rehearsal 136. It is then presented in a displaced form to create an imitative texture that incorporates the full forces of the orchestra such that four concurrent rhythmic cycles occur at once. This cyclic rhythmic concept is illustrated alongside material that it draws from in Figure 69.

Reference to Theme B (Rhythmic Displacement) at Rehearsal 136

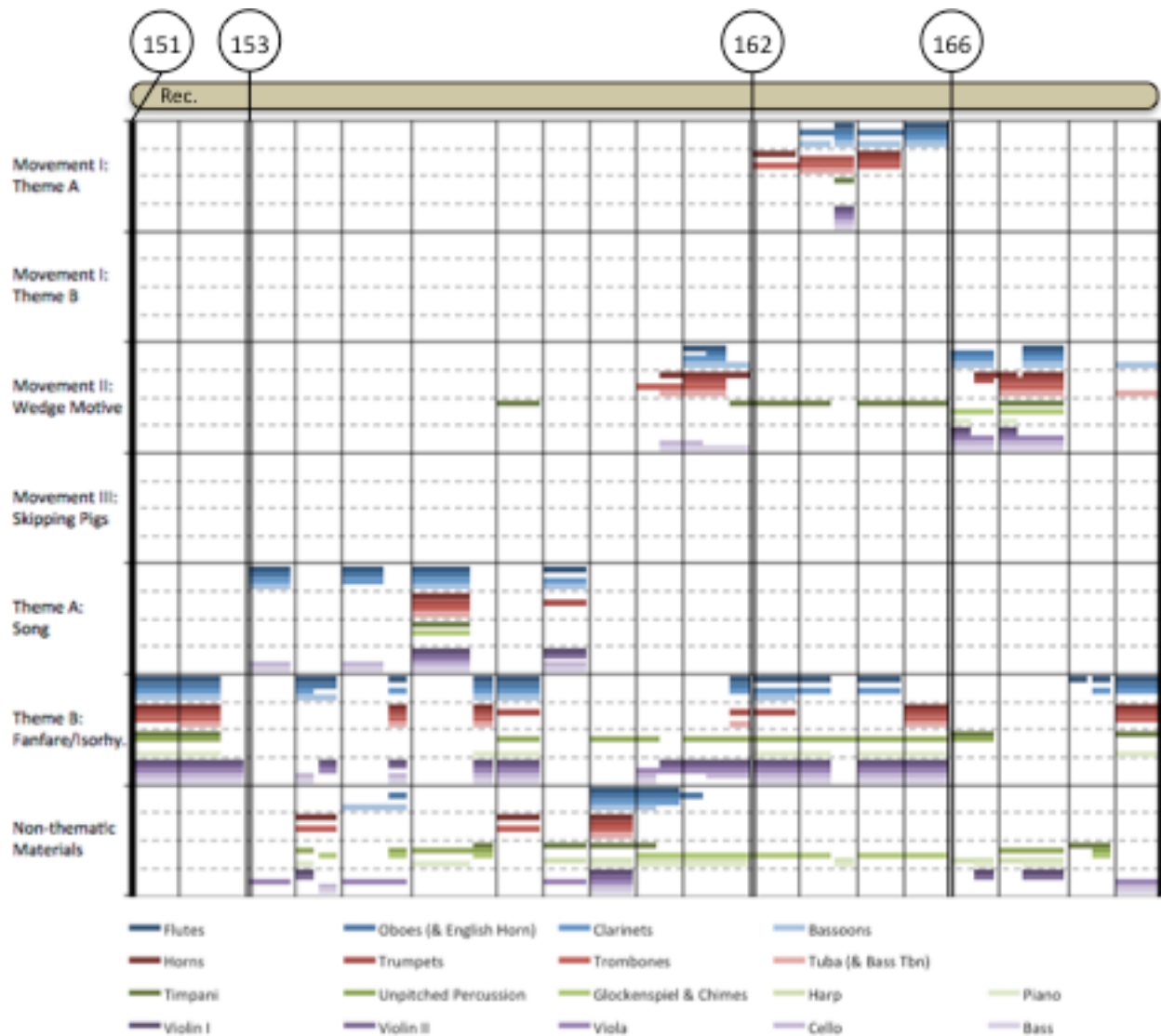
Reference to Theme B (Rhythmic Cycle) at Rehearsal 136

**Figure 69: Development of rhythmically transformed melodic materials from theme B**

The use of this rhythmically transformed material once again coincides with an existential threat for Pinocchio. In its first appearance, this figure marked Mangiafuoco's threat to use the marionette as firewood. In this instance, the more dire threat of death by hanging is expressed through a more elaborate and urgent setting thereof. In its capacity as a metaphor for events in the real world, this passage conveys a somewhat cynical outlook; even if QE originated with good intentions, the self-interest of its beneficiaries (the investor class, represented by the cat and fox) stymied efforts to convey mounting evidence that QE (Pinocchio) was failing to stimulate the real economy (by delivering the gold coins to Geppetto). Moreover, any suggestion that central banks might end QE was answered only with increasing market volatility. This was the basis for the so-called "taper-tantrum" in 2013-14, wherein markets dropped sharply after the Fed communicated its intention to end QE and raise interest rates in the near future (Rasmus 2013).

The final passage in the development, occurring at rehearsal 149 and 150, returns to the melodic materials that opened this section, which, as the reader may recall, were inspired by theme III.B ("Skipping Pigs"). This time, the passage is anything but carefree, as it is accompanied by the volatile, rhythmically saturated ideas that were used to construct the preceding passage. At this point the work endeavours to express the concept of moral hazard, whereby implicit guarantees by central banks led to careless allocation of capital and an unprecedented bubble in risk assets (Parkin 2015) (Chang 2014). As such, the formerly carefree theme III.B ("Skipping Pigs") has now transformed into a representation of carelessness as public discourse concerning QE degenerated into the investor class' cynical advocacy for a policy that really only serves their own interests by inflating stock prices.

## Recapitulation



**Figure 70: Overview of thematic materials in the recapitulation of IV. Geppetto's surrogate son**

Following the development, the narrative returns to the volatile introductory materials for a final time. Here, Pinocchio once again relies on a surrogate parent figure to be made whole; in this case, it is the benevolent fairy. In response to the volatility resulting from the marionette's latest adventure, she administers medicine that once again sends Pinocchio (QE3) back into the world. In the return of theme IV.A, the four sections of this theme's subsidiary AA'BA'' form respectively narrate: Pinocchio's trip to Catchfools; his interaction

with the judge; his imprisonment; and his journey to find Geppetto after being released. Intuitively, these events share much in common with those addressed by the same material in the exposition, most notably in the urban setting and the centrality of imprisonment to the plot. As such, the use of identical materials to those appearing in the exposition befits the narrative intent of this passage.

Once the events in *Catchfools* run their course, this section does not return to a fourth statement of the introductory theme IV.B as the exposition did. Instead, this material is followed by a comprehensive coda that formally closes the entire symphony. During rehearsals 160 and 161, the juxtaposition of triple and compound duple materials reaches a climax, with a syncopated, percussive inverted pedal carried by the woodwinds and pitched percussion gradually yielding to successive statements of the “Wedge Motive” cascading upward through the orchestra. This build-up finally concludes with a sequence of melodic motives derived from theme IV.B in the final four measures of the passage. This material also recalls the accompanying motives used between phrases in the statement of theme I.B near the end of the development section in this movement.

Fittingly, this passage transitions into an overbearingly intense setting of theme I.A from rehearsals 162 to 165, which is accompanied by the melodic motive derived from theme IV.B. This accompanying material appears here in the rhythmic configuration that was introduced at the end of the development, as illustrated in Figure 69.

During rehearsals 166 and 167, the “Wedge Motive” sees its final explicit use, once again cascading through various instrumental groups in epic phrases, expressing the widespread impoverishment that QE stands to unleash on the real economy. This figure is prolonged as the strings and pitched percussion execute loud tremolos (and glissandi, in the case of the harp) that recall the palette of textural devices employed in the chaotic introduction to the first movement of Ottorino Respighi’s *Pines of Rome* (1946).

The movement concludes with a solo statement of the melodic figure from theme B at rehearsal 168, followed by a tutti restatement of the same phrase at rehearsal 169. The final four measures of this movement end with a clichéd I-V-I ending, the absence of which was previously noted to have intuitively denied the first movement a satisfyingly conclusive ending.

## Chapter 6: Conclusion

The apocalyptic implications at the conclusion of each movement, and ultimately at the end of this work are intended to open conversations among audiences. This intent reflects the author's opinion that the topics addressed throughout this work are not adequately discussed in the public sphere. To a large extent, the idea to focus on neoliberalism as the overarching theme of this work was inspired by the often-overwhelming sense of frustration that seems to permeate the literature from which specific perspectives highlighted in this work were drawn. This frustration is understandable; outside of the dense, self-referential prose of peer-reviewed periodicals and 'highbrow' academic books, it is the author's experience that only scarce and relatively obscure voices address these issues clearly, critically, and with a degree of urgency that is proportionate to the past and potential consequences thereof.

In that sense, the allegorical dimension of this work and its unresolved narratives might be described as a Socratic question to audiences. By presenting an empathetic, journalistic view of neoliberalism's symptoms, it is the author's hope that listeners will 'connect the dots' and perhaps assimilate a visceral understanding of (and/or reaction to) neoliberalism, as embodied by *folkloric flux* as a whole. As such, this work's artistic intent constitutes a dialogical construct in its own right, to the extent that its allegorical underpinnings were

envisioned as a captivating and accessible foundation upon which audiences can relate to, reflect on, and engage with these ideas.

In contrast to the decidedly populist communicative intent and aesthetics of *folkloric flux*, it is the author's view that the foregoing analysis of this work would have been incomplete without the attendant recourse to critical theory and academic communicative conventions. In academic discourse, the dialogical hurdle embodied by 'neoliberalism' is a convenient theoretical and semantic construct with which to understand and convey the apparently irrational perpetuation and entrenchment of the issues that this work addresses. Specifically, this singular concept comprehensively renders explicable the seeming irrationality of: 1) legislative inaction (with reference to veterans' care and perhaps inadequate bio-technological regulation); 2) hubristic faith in optimistic but implausible technological progress (in the case of climate change); and 3) the wilful pursuit of flawed policy in spite of contradictory evidence (regarding the efficacy of nationalistic militarism and quantitative easing). The pervasive sense of frustration that the author perceives in activist literature addressing these ideas is understandable given the obscurity of these voices amidst a glut of what critics interpret as conspicuous and widespread evidence of neoliberalism's role as a toxic and immutable force driving contemporary society's socioeconomic, and perhaps even existential, ailments.

In response, the author would propose that it is not the poignancy of critical ideas that marginalizes these voices in the wider public sphere but rather, the inaccessibility of the language in which this criticism is conducted. Not only does neoliberalism, as a dialogical construct, represent a barrier to free discourse of these ideas, so too do the communicative conventions of its most prominent critics. The intent of this work's programmatic content was, very deliberately, to bypass the theoretical and semantic burden that, for example, necessitated the precise but convoluted definition of neoliberalism appearing in the first chapter of this text. To the extent that this paper perpetuates this burden, the author notes



the irony of his concurrent and oppositional contributions that respectively 1) attempt to sidestep and 2) blatantly advance the communicative barriers that inhibit a wider appreciation of, and engagement with, these urgent ideas. Naturally, a significant challenge in any forthcoming public presentations this work will be navigating the issue of how best to communicate this work's programmatic and allegorical content to audiences.

Whether the author's interpretations and personal views are correct or not, the thesis underlying this symphony as a complete work of art is that perspectives such as these deserve more prominent consideration in the public sphere. Moreover, neoliberalism, understood as a dialogical construct, is unquestionably a significant impediment to realizing that outcome. While the author cannot propose a comprehensive means to overcome that barrier, it is the author's hope that this work and its programmatic message may contribute to a wider, collective impetus to advance such perspectives more prominently into the realm of popular discourse.

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**Note:** This bibliography includes all sources that were referenced in this paper as well as any texts that were influential in developing the composition that it accompanies. Citations have been categorized by type and subject as follows: music-related literature; non-music literature (including books, journals, news, and primary sources); scores; audio recordings; and audio-visual recordings (films).

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Gregory McClary

***folkloric flux***

*four figurative fables  
for orchestra*

## Instrumentation

Flute I	<i>(Flute, Piccolo Flute)</i>
Flute II	<i>(principal)</i>
Flute III	
Oboe I	
Oboe II	
English Horn	
Clarinet in A I	
Clarinet in A II	
Bass Clarinet in B $\flat$	
Bassoon I	
Bassoon II	
Contrabassoon	
Horn in F I	
Horn in F II	
Horn in F III	
Horn in F IV	
Trumpet I	<i>(Trumpet in C, Piccolo Trumpet in A)</i>
Trumpet II	<i>(Trumpet in C)</i>
Trumpet III	<i>(Trumpet in B<math>\flat</math>)</i>
Tenor Trombone I	
Tenor Trombone II	
Bass Trombone	
Tuba	
4 Timpani	<i>(23", 26", 29", 32")</i>
Percussion I	<i>(Egg Shaker, Tam-tam, Gong, Bass Drum)</i>
Percussion II	<i>(Jawbone, Suspended Cymbal, Snare Drum, Glockenspiel, Chimes)</i>
Harp	
Piano	
Violin I	
Violin II	
Viola	
Cello	
Contrabass	

*Playing time: 38:00*



# folkloric flux

## I. all the King's horses

Gregory McClary

marziale moderato, trionfante (♩ = 108)

Flute I  
Flute II, III  
Oboe I, II  
English Horn  
Clarinet in A I, II  
Bass Clarinet in B♭  
Bassoon I, II  
Contrabassoon

Horn in F I, III  
Horn in F II, IV  
Trumpet in C I, II  
Trumpet in B♭ III  
Tenor Trombone I, II  
Bass Trombone  
Tuba

Timpani  
Percussion I (Shaker, Tam-tam, Gong, Bass Drum)  
Percussion II (Jawbone, Suspended Cymbal, Snare Drum, Glockenspiel, Chimes)  
Harp  
Piano

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

Initial tuning:  
Perc. I Legend: Bass Drum, Gong, Tam-tam, Shaker

Dynamic markings: *f*, *fp*, *p*, *f*, *ff*

Rehearsal marks: 127, 207, 207, 237

5

Fl. I

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II (S. D.)

Hp.

*f* *mf* *f* *a2* *f* *a2* *f* *f* *p* *n* *f* *>p<f* *mf*



14

Fl. I *ff* *fff*

Fl. II, III *ff* *fff*

Ob. I, II *ff* *fff*

Eng. Hn. in F *ff* *fff*

Cl. I, II in A *ff* *fff*

B. Cl. in Bb *ff* *fff*

Bsn. I, II *ff* *fff*

Cbsn. *ff* *fff*

Hn. I, III in F *ff* *fff*

Hn. II, IV in F *ff* *fff*

Tpt. I, II in C *ff* *fff*

Tpt. III in Bb *ff* *fff*

Tbn. I, II *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. *f*

Perc. I *f* dead stick

Perc. II (S. D.) *ff* *p* *f* *ff* *fff* ^To Glock.

Hp. *ff* *pp* gliss. *gliss.* *gliss.* *gliss.*

Vln. I solo *mf*

18 **2** *espressivo* *let ring*

Perc. II (Glock.) *pp*

Hp. *pp* *alleg.* *p* *alleg.*

Vln. I *f* *solo*

Vln. II *mf* *solo*

Vla. *p* *solo*

Vc. *p* *solo*

22 **3**

Perc. I *pp*

Perc. II (Glock.) *pp* *let ring*

Hp. *pp* *alleg.* *pp* *let ring*

Vln. I *f*

Vln. II *f*

Vla. *pp* *mp* *f*

Vc. *pp* *mp* *mp*

26 **4**

Perc. I

Perc. II (Glock.)

Hp. *mp*

Vln. I *tutti* *f*

Vln. II *tutti, div. a 4* *1.* *mp* *1., 2.* *1., 2., 3.* *1., 2., 3., 4.* *f* *mf*

Vla. *mp* *tutti, div. a 3* *1.* *mfpp* *1., 2.* *f* *1., 2., 3.* *mf*

Vc. *mp* *tutti, div. a 3* *1.* *mfpp* *1., 2.* *f* *1., 2., 3.* *mf*

Cb. *pizz.* *f* *mf* *pp*

30 5 6

Timp.

Perc. I

Perc. II (Glock.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



36

Timp.

Perc. I

Perc. II (Glock.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

41 **7 gioioso**

Fl. I *mf*

Fl. II, III *mf*

Ob. I, II *mf*

Eng. Hn. in F *mp* *mf*

Cl. I, II in A *mp* *mf*

B. Cl. in B $\flat$  *mp* *mf*

Bsn. I, II *mp* *mf* *a2*

Cbsn. *p cresc.* *mf*

Timp.

Perc. I *pp*

Perc. II (Glock.)

Hp. *let ring p poco cresc. mp*

Pno. *una corda pp p*

Vln. I *let ring pizz. ff p pp poco cresc.* **7 gioioso**

Vln. II *let ring pizz. ff p pp poco cresc.*

Vla. *let ring pizz. ff p pp p mp*

Vc. *let ring pizz. ff p pp p mp*

Cb. *let ring p pp p mp*

46  
Fl. I

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A  
*mp*

B. Cl.  
in Bb  
*mp*

Bsn. I, II  
*mp*

Cbsn.  
*mp*

Timp.

Perc. I  
*p* *mfpp* *mf*

Perc. II  
(Glock.)

Hp.

Harp

Pno.  
*mp*  
*tre corde*

Vln. I  
*p* *mp*  
*div. a 2, arco*

Vln. II  
*p* *mp* *div. a 3*  
*1., 3.*

Vla.  
*p* *mp* *mf*  
*arco*  
*2.*

Vc.  
*p* *mf*  
*arco*

Cb.  
*p* *mf*  
*arco*



Fl. I <sup>51</sup>

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II *f*

Cbsn.

Perc. I

Perc. II (Glock.) *p*

Hp. *f*

Pno. <sup>8va</sup> una corda

Vln. I *mf* unis. <sup>8va</sup> div. a 4 1., 3. <sup>8va</sup> 2., 4.

Vln. II *mf* unis.

Vla.

Vc.

Cb.

55

To Picc.

Fl. I, II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Perc. I

Perc. II (Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*pp*

*p*

*ppp*

*f*

*div. a 3*

*1. 3.*

*2.*

*gliss.*

*unis.*

*pizz.*

59 **9** dolce

Timp. -

Perc. I damp bass drum -

Perc. II (Glock.) *ppp*

Hp. *mp* gliss.

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

Vln. II *p* *mp* *p* *mp* *f*

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *f* *mp*

Cb. *molto cresc.* *mf*



63 **10**

Timp. *mf* *ppp*

Perc. I *mf* *ppp*

Perc. II (S. D.) *pp*

Perc. II (Glock.) *pp* To S.D.

Hp. *mp* *f* *mp* *f* gliss.

Vln. I *f* *mp* *f*

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

Vla. *f* *mp* *f* *mp*

Vc. *f* *mp* *f*

Cb. *poco cresc.* *f*

67 **11**

Timp. *p*

Perc. I *p*

Perc. II (S. D.) *mp*

Hp. *p*

Vln. I *mp*, *f*, *fp*, *mf*, *p*

Vln. II *mp*, *f*, *fp*, *mf*, *mfpp*, *p*

Vla. *f*, *mp*

Vc. *f*, *mf*, *mp*

Cb. *f*, *mf*, *pp*



71 **12**

Timp. *ppp*, *mf*

Perc. I *ppp*, *mf*

Perc. II (S. D.) *p*, *mf*

Hp. *ppp*

Vln. I *ff*, *p*, *mp*

Vln. II *ff*

Vla. *ff*

Vc. *ff*, *p*, *mp*

Cb. *f*

*solo* (Vln. I, Vc.)

*tutti, div. a 4* (Vln. I)

75

Timp.

Perc. I

Perc. II (S. D.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp* *mfpp* *< f*

*p* *ppp*

*mf* *p* *mf* *f* *p* *ff* *p*

*mf* *p* *mf* *f* *mp* *p* *ff*

tutti, div. a 3  
1.

1., 2.

1., 2., 3.

1., 2., 3., 4.

*p* *mf* *f* *p* *ff*



87. **13**

Timp.

Perc. I

Perc. II (S. D.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*z*  
*ppp*

*mp* *pp*

1., 2. unis.  
*f* *mf* *p* *mp*

div. a 4  
1. unis.  
*mf* *f* *mp*

1., 2. unis.  
*mf* *p* *mp*

div. a 3  
1. unis.  
*mp* *f* *mp*

1., 2. unis.  
*p* *mp*

1. unis.  
*p* *mp*

1., 2. unis.  
*p* *mp*

pizz. let ring  
*p* *mf* *mp* *pp* *p*

86 **14** *agitato*

86 **14** *agitato*

Timp. *fff* *fff*

Perc. I *ppp* *ff* *f* *ff*

Perc. II (S. D.) *fff* *dim.* *ff*

Harp. *ff* *f*

Piano. *una corda* *tre corde* *p* *mp* *ff* *f*

Violin I *f* *ff*

Violin II *f* *ff*

Viola. *f* *fff*

Violoncello. *f* *fff*

Contrabasso. *fff*

91

91

Timp. *f* *mp* *pp*

Perc. I *mp* *pp*

Perc. II (S. D.) *f* *mp* *ppp*

Harp. *mf* *p* *pp*

Piano. *una corda* *mf* *p* *ppp*

Violin I *fff* *mf* *mp* *solo*

Violin II *fff* *mf* *p* *solo*

Viola. *fff* *mf* *p* *solo*

Violoncello. *fff* *mp* *p* *solo*

Contrabasso. *fff* *p*

95 **15** *grazioso*

Timp.

Perc. I

Perc. II (S. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*z*

*z*

*z*

*z*

*tutti*

*ff*

*mp*

*solo*

*pp*

*tutti*

*ff*

*p*

*pp*

*p*

*tutti*

*ff*

*p*

*pp*

*tutti*

*ff*

*p*

*pp*

*3*

*5*



90 **16**

Timp.

Perc. I

Perc. II (S. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*z*

*z*

*z*

*z*

*ppp*

*ppp*  
To S. Cym.

*p*

*mp*

*tutti nat.*

*ff*

*p*

*pp*

*ppp*

*div. a 4*  
1, 2. 1.

*tutti nat.*

*mp*

*ff*

*p*

*pp*

*div. a 4*  
1, 2. 1.

*tutti nat.*

*mp*

*ff*

*p*

*pp*

*div. a 3*  
1, 2. 1.

*tutti nat.*

*mp*

*ff*

*p*

*pp*

*div. a 3*  
1, 2. 1.

*solo*  
*pizz.*

*ff*

*p*

*pp*

*p*

17 **sotto, con moto**

103

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Timp.

Perc. I

Hp.

**sotto, con moto**

17 legato, portamento

tutti, div. a 4

1., 2.

3., 4.

uniss., pizz.

uniss., pizz.

uniss., pizz.

uniss.

pizz.

legato arco

*p* *pp* *ppp* *pp* *ppp* *pp* *mf*



108

Fl. I  
Picc.

Fl. II, III  
II.  
*mp*

Ob. I, II  
I.  
*mp*

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II  
*mp*

Cbsn.  
*mp*

Timp.

Perc. I

Hp.  
*pp*  
gliss. *sw* gliss.

Vln. I  
*p* *pp* *p*

Vln. II  
*pp*  
arco portamento

Vla.

Vc.

Cb.  
*mp* *mf* *p*  
pizz.

113

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(S. Cym.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*pp*

*p*

*mf*

*f*

*ppp*

*mp*

*ppp*

*gliss.*

*nat. arco*

*nat., unis.*

*div. a 2*

Piccolo

Fl. I (Fl. Picc.) *p*

Fl. II, III *mf*

Ob. I, II

Eng. Hn. in F

Cl. I, II in A *mp* *mf*

B. Cl. in Bb

Bsn. I, II *mp* *mf*

Cbsn. *mp* *mf*

Hn. I, III in F *p* *mp* *mf*

Hn. II, IV in F *p* *mp* *mf*

Tbn. I, II *mp* *mf* *f*

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

Tba. *mf* *mf* *f*

Timp. let ring *mf* *f*

Perc. I *mf* *mfpp* *mf* *mfpp* *mf*

Perc. II (S. Cym.) damp cymbal *mf* *n* *mf* damp cymbal *n* *mf* To Glock.

Hp.

Vln. I *f*

Vln. II *f*

Vla. legato, portamento *ff* *f* *ff*

Vc. *f*

Cb. *mf* *f*

125 20

Fl. I  
Picc. *mp*

Fl. II, III *mp*

Ob. I, II *mp*

Eng. Hn.  
in F

Cl. I, II  
in A *f*

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

Bsn. I, II *f* *mp*

Cbsn. *f* *mp*

Hn. I, III  
in F *f* *mp* I.

Hn. II, IV  
in F *f* *mp* II.

Tpt. I, II  
in C *mp* *f* *mp* a2

Tpt. III  
in B $\flat$  *mp* *f* *mp*

Tbn. I, II *mp* *f* *mp* I.

B. Tbn. *f*

Tba. *f*

Timp. *p* *ff*

Perc. I *fpp* *mf*

Pno. *p*

Vln. I *mp* 20

Vln. II *mp*

Vla. *p* *nat.*

Vc. *fp* *nat.* *mp*

Cb. *fp* *mp*

120

Fl. I, I  
Picc.  
*pp* *p* *mp*

Fl. II, III  
*pp* *p* *mp*

Ob. I, II  
*pp* *p* *mp* *mp*

Eng. Hn.  
in F  
*mp*

Cl. I, II  
in A  
*mp*

B. Cl.  
in B $\flat$   
*mp*

Bsn. I, II  
*mf*

Cbsn.  
*mf*

Hn. I, III  
in F  
*p* *mp* *mf*

Hn. II, IV  
in F  
*p* *mp* *mf*

Tpt. I, II  
in C  
*p* *mp* *mf*

Tpt. III  
in B $\flat$   
*p* *mp* *mf*

Tbn. I, II  
*p* *nat.* *p* *nat.* *mp* *mf*

B. Tbn.  
*p* *nat.* *mp* *mp*

Tba.  
*p* *nat.* *mp* *mp*

Timp.

Perc. I

Pno.  
*pp*

Vln. I  
*pp* *mp*

Vln. II  
*pp* *mp*

Vla.

Vc.  
*pp* *mp* *mf* *mf*

Cb.  
*pp* *mp* *mf* *mf*

133

Fl. I I Picc. *pp* *mp* *f*

Fl. II, III *pp* *p* *f*

Ob. I, II *pp* *mp*

Eng. Hn. in F *mf*

Cl. I, II in A *mf*

B. Cl. in B $\flat$

Bsn. I, II *mf* *mp*

Cbsn.

Hn. I, III in F *p* *pp* *n*

Hn. II, IV in F *niente* *pp* *pp* *n*

Tpt. I, II in C *pp* *pp* *legato*

Tpt. III in B $\flat$  *pp*

Tbn. I, II *pp*

B. Tbn. *pp*

Tba. *pp*

Timp.

Perc. I

Perc. II (Glock.) *p* *mp*

Hp. *mp* *gliss.* *mf* *gliss.*

Vln. I *pp* *legato* *n* *div.* *f*

Vln. II *pp*

Vla. *f* *nat.*

Vc. *p* *legato*

Cb. *p*

*poco rit.* ..... *a tempo*

137

Fl. I, I Picc. *mp* ..... *ppp* ..... *f*

Fl. II, III (8) *mp* ..... *ppp* ..... *f*

Ob. I, II (8) *p* ..... *pp* ..... *ppp* ..... *f*

Eng. Hn. in F *p* ..... *pp* ..... *ppp* ..... *f*

Cl. I, II in A *p* ..... *pp* ..... *ppp* ..... *f*

B. Cl. in Bb *p* ..... *pp* ..... *ppp* ..... *f*

Bsn. I, II *p* ..... *pp* ..... *ppp* ..... *f*

Cbsn. *ppp* ..... *f*

Hn. I, III in F III. *p* ..... *pp* ..... *ppp* ..... *f*

Hn. II, IV in F II. IV. *p* ..... *pp* ..... *ppp* ..... *f*

Tpt. I, II in C *p* ..... *pp* ..... *ppp* ..... *f*

Tpt. III in Bb *p* ..... *pp* ..... *ppp* ..... *f*

Tbn. I, II *p* ..... *ppp* ..... *f*

B. Tbn. *p* ..... *ppp* ..... *f*

Tba. *p* ..... *ppp* ..... *f*

Timp. *ffpp* ..... *ff*

Perc. I *ppp* ..... *ffff*  
To Pno.

Perc. II (Glock.) *mf* ..... *f*

Hp. *f*

*poco rit.* ..... *a tempo*

Vln. I *pp* ..... *ff*  
unis.

Vln. II *pp* ..... *ff*

Vla. *pp* ..... *f*

Vc. *pp* ..... *f*

Cb. *pp* ..... *f*

141 **22**

Tba. \_\_\_\_\_

Perc. I \_\_\_\_\_  
 prolong sustain with subtle tremolo if  
 tam-tam decays before written duration

Hp. \_\_\_\_\_  
*ppp*

Vln. I *secco*  
*ffpp* *ppp*

Vln. II *ffpp* *ppp*

Vla. \_\_\_\_\_

Vc. *pp*  
 molto vibrato  
 pizz.

Cb. *pp*  
 molto vibrato  
 pizz.



147 **23**

Tba. \_\_\_\_\_  
 solo  
*mp*

Perc. I \_\_\_\_\_  
*p*

Hp. \_\_\_\_\_  
*p*  
*tr*

Vln. I \_\_\_\_\_  
 solo

Vln. II \_\_\_\_\_  
 solo

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_  
*sf* *p*

Cb. \_\_\_\_\_  
*sf* *p*



152 24

Hn. I, III in F *f* *mp* soli, a 2

Hn. II, IV in F *f* *mp* soli, a 2

Tpt. I, II in C

Tpt. III in Bb

Tbn. I, II *f* *fp* *f* a2

B. Tbn. *f*

Tba. *mf* subito con fuoco *f*

Timp. *ffpp* *ff* *ppp-ff*

Perc. I *mf* *p* *ppp* *mf* *mp*

Perc. II (S. Cym.) *mf*

Hp. thunder glissando  
D C B  
E F# G# A

Pno. *ppp*  
do not play; Perc. II will drop piano lid, hold sustain pedal through this measure. resume playing. lid will remain closed.

Vln. I tutti pizz. *ff p* *f* *ffp* div. a 2 arco

Vln. II tutti pizz. *ff p* *f* *ffp* div. a 2 arco

Vla. pizz. div. a 2 *p* unis.

Vc. *p* arco *sff* *ffp* *f*

Cb. arco pizz. *ff p* *sff* *f*

159

Fl. I  
Picc.  
*mf* *mf* *mf* *f* *p*

Fl. II, III  
*mf* *mf* *mf* *f*

Ob. I, II  
*mf* *mf* *mf* *f* *mp*

Eng. Hn.  
in F  
*mp*

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II  
*mp* *ff*

Hn. I, III  
in F  
*mf* *f*

Hn. II, IV  
in F  
*mf* *f*

Tpt. I, II  
in C  
*mp* a2, straight mute  
straight mute

Tpt. III  
in B $\flat$   
*mp*

Tbn. I, II  
*fp* *f* *ff*

B. Tbn.  
*fp* *f* *ff*

Tba.  
*fp* *f* *ff*

Perc. I  
*p* *pp* *ppp* *f* *mp* *mf*

Harp  
*mp* *f*

Piano  
*mp*

Vln. I  
*mf* *mf* *mf* *ff* *p*

Vln. II  
*mf* *mf* *mf* *ff* *p*

Vla.  
*mp* arco *marcato* *ff*

Vc.  
*fp* *ff* *ff* *marcato*

Cb.  
*fp* *ff* *ff* *marcato*

165

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Hp.

Pno.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ffp* *ff* *ffpp* *ff*

*f* *ffpp* *f*

*f* *ffpp* *f*

*ffpp* *ff* *ffpp* *ff*

*ffpp* *ff*

*mf*

*f*

*mf* *ff*

*ffpp* *ff* *ffpp* *ff*

*ffpp* *ff*

*ff*



173

Fl. I, Picc. *ffp* *n* *mf*

Fl. II, III *ffp* *n* *mf*

Ob. I, II *ffp* *n* *f*

Eng. Hn. in F *ffp* *n* *f*

Cl. I, II in A *ffp* *n* *f*

B. Cl. in Bb *ffp* *n* *f*

Bsn. I, II *ffp* *ff* *ffp* *ff* *f*

Cbsn. *ffp* *ff* *ffp* *ff* *f*

Hn. I, III in F *ff* *ffp* *ff* *f*

Hn. II, IV in F *ff* *ffp* *ff* *f*

Tpt. I, II in C *ffp* *ff* *ffp* *ff* *f*

Tpt. III in Bb *ffp* *ff* *ffp* *ff* *f*

Tbn. I, II *ffp* *ff* *ffp* *ff* *f*

B. Tbn. *ffp* *ff* *ffp* *ff* *f*

Tba. *ffp* *ff* *ffp* *ff* *f*

Timp. *ff* *ppp* *ff* damp drum

Perc. I *f* damp tam-tam

Hp.

Pno. *f*

8<sup>o</sup>

Vln. I *mf* *f* unis. *ff*

Vln. II *mf* *f* unis. *ff*

Vla. *ff* *ffp* *ff* unis. *ff*

Vc. *ffp* *ff* *ffp* *ff* pizz. arco

Cb. *ffp* *ff* *ffp* *ff* *mf*

27 dolce

177

Fl. I, Picc. *f* *pp* *a2*

Fl. II, III *f* *pp* *a2*

Ob. I, II *f* *pp* *a2*

Eng. Hn. in F *f* *pp*

Cl. I, II in A *ff* *pp* *a2*

B. Cl. in Bb *ff* *pp* *a2*

Bsn. I, II *ff* *p* *a2*

Cbsn. *ff* *p*

Hn. I, III in F *ff* *pp* *I.*

Hn. II, IV in F *ff* *pp* *IV.* *II.*

Tpt. I, II in C *ff*

Tpt. III in Bb *ff*

Tbn. I, II *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. I *ppp*

Perc. II (S. D.) *pp*  
open piano lid

Pno. *ff*

Vln. I *ffp* *n* *pp* **27 dolce**

Vln. II *ffp* *n* *pp* *nat.*

Vla. *ffp* *n* *pp* *nat.*

Vc. *ffp* *n* *pp*

Cb. *pp* *pizz.* *poco cresc.*

183 28

Fl. I, II Picc. *p* *pp*

Fl. II, III *p* *pp*

Ob. I, II *p* *pp*

Eng. Hn. in F *p* *pp*

Cl. I, II in A *p* *pp*

B. Cl. in Bb *p* *pp*

Bsn. I, II *p* *pp* *mp* *mf*

Cbsn. *mp* *mf*

Hn. I, III in F *pp* *p* *ppp* *ppp* III. III.

Hn. II, IV in F *pp* *p* *ppp* *ppp* IV. IV.

Tpt. I, II in C *pp* *p* *ppp* *ppp*

Tpt. III in Bb

Tbn. I, II *p*

B. Tbn.

Tba.

Perc. I *p* *ppp* *mp*

Perc. II (S. D.) *p*

Pno.

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

Vln. II *p* *mp*

Vla. *p* *mp* *mf* *pizz.*

Vc. *p* *mp* *mp* *molto cresc.*

Cb. *p* *mp* *mp*

28





Fl. I Picc. *ffpp* *a2* *mf*

Fl. II, III *ffpp* *mf*

Ob. I, II *fff* *mf* *a2*

Eng. Hn. in F *fff*

Cl. I, II in A *mp*

B. Cl. in Bb *mp*

Bsn. I, II *fff* I. II. I.

Cbsn. *fff*

Hn. I, III in F *ffpp* *mf* *mf*

Hn. II, IV in F *ffpp* *mf* *mf*

Tpt. I, II in C *fff* *mf*

Tpt. III in Bb *open* *ff* *fff* *mf*

Tbn. I, II *ff* *fff* *mf*

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

Tba. *ff* *fff* *mf*

Perc. I *ff* *mf*

Perc. II (S. D.) *f* *ff* *p*

Hp. *f* *gliss.*

Vln. I *ffpp* *mf*

Vln. II *mf*

Vla. *ffpp* *pizz.* *n* *f*

Vc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

196

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Perc. II  
(S. D.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*, *f*, *mp*, *fmp*, *mf*, *p*, *arco*

200 30

Fl. I Picc. *mf* *f*

Fl. II, III *mf* *fmp*

Ob. I, II *mf* *fmp*

Eng. Hn. in F *mf* *fmp*

Cl. I, II in A *mf* *fmp*

B. Cl. in Bb *mf* *fmp*

Bsn. I, II *mf* *fmp*

Cbsn. *mf* *fmp*

Hn. I, III in F *f* *fp* *ff*

Hn. II, IV in F *f* *fp* *ff*

Tpt. I, II in C *ff* *ff*

Tpt. III in Bb *ff* *ff*

Tbn. I, II *ff* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

Perc. I *ff* *ff*

Perc. II (S. D.) *ff* *mp*

Hp. *ff*

Pno. *ff*

Vln. I *ff* *div.* *ff* *ff*

Vln. II *ff* *div.* *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

204

Fl. I  
Picc.  
*ff*

Fl. II, III  
*ff*

Ob. I, II  
*ff*

Eng. Hn.  
in F  
*ff*

Cl. I, II  
in A  
*ff*

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

Bsn. I, II  
*ff*

Cbsn.  
*ff*

Hn. I, III  
in F  
*f*

Hn. II, IV  
in F  
*f*

Tpt. I, II  
in C  
*ff*

Tpt. III  
in B $\flat$   
*ff*

Tbn. I, II  
*ff*

B. Tbn.  
*ff*

Tba.  
*ff*

Timp.

Perc. I  
let ring  
*p* *mf* *mp*

Perc. II  
(S. D.)  
*p* *mf*

Hp.

Pno.

Vln. I  
*ff* *ff* unis.

Vln. II  
*ff* *ff*

Vla.  
*ff* *ff* div. a 3

Vc.  
*ff* *ff* *ff* div. a 2

Cb.  
*ff* *ff*

208 **31** colossale

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(S. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf* *ff* *ffp* *n* *ff* *ff* *f* *fp* *ff* *fff* *div. a 2* *unis.* *ff arco* *ff* *damp drum* *a2*

214

Fl. I  
Picc. *ff*

Fl. II, III *ff*

Ob. I, II *ff*

Eng. Hn.  
in F *ff*

Cl. I, II  
in A *ff*

B. Cl.  
in Bb *ff*

Bsn. I, II *ff*

Cbsn. *ff*

Hn. I, III  
in F *f*

Hn. II, IV  
in F *f*

Tpt. I, II  
in C *f*

Tpt. III  
in Bb *f*

Tbn. I, II *f*

B. Tbn. *f*

Tba. *f*

Timp. damp drum *ff* *ffp* *ff*

Perc. I *f* *p* *n*

Perc. II  
(S. D.) *ff* *p* *ff* *f*

Hp.

Pno.

Vln. I *f* pizz. arco

Vln. II *f* pizz. arco

Vla. *f* unis., pizz. arco

Vc. *ff* *ff* *f* *nat.*

Cb. *ff* *ff* *f*

219

Fl. I, Picc. *f*

Fl. II, III *f*

Ob. I, II *f*

Eng. Hn. in F *f*

Cl. I, II in A *f*

B. Cl. in Bb *f*

Bsn. I, II *f*

Cbsn. *f*

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I *ff* *ffp*

Perc. II (S. D.) *ff* *p* *ff* *fff*

Hp.

Pno.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

223

Fl. I  
Picc. *ff*

Fl. II, III *ff*

Ob. I, II *ff*

Eng. Hn. in F *ff*

Cl. I, II in A *ff*

B. Cl. in Bb *ff*

Bsn. I, II *ff*

Cbsn. *ff*

Hn. I, III in F *ff*

Hn. II, IV in F *ff*

Tpt. I, II in C *ff*

Tpt. III in Bb *ff*

Tbn. I, II *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. I *ff*

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

Harp *mp*

Piano *mp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

*pp*

*a2*

*ff*

*mp*

*To Glock.*

*div. a 2*



**33** *leggiero, meccanico*

Musical score for woodwinds, brass, and percussion. The score includes parts for Fl. I Picc., Fl. II, III, Cl. I, II in A, B. Cl. in Bb, Hn. I, III in F, Hn. II, IV in F, Tpt. I, II in C, Tbn. I, II, B. Tbn., Tba., Timp., Perc. I, Perc. II (Glock.), and Hp. The woodwinds and brass parts feature various dynamics such as *pp*, *p*, *mp*, and *mf*. The percussion parts include specific instructions like "let ring" and "gliss." for the Glockenspiel. The harp part has a "gliss." instruction. The piano part has a "3" marking.

**33** *leggiero, meccanico*

Musical score for strings (Violins I and II, Violas, Cellos, and Double Basses). The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The string parts feature various dynamics such as *p*, *mp*, and *mf*. There are also markings for "unis." and "div." (divisi).

34

Fl. I, I Picc. *p* *mp* *pp*

Fl. II, III *mp* *mf* *pp* III.

Cl. I, II in A *mf* *pp* II.

B. Cl. in Bb *mf*

Hn. I, III in F *p* a2

Hn. II, IV in F *p*

Tpt. I, II in C *mp* *mf*

Tpt. III in Bb

Tbn. I, II *p*

B. Tbn. *p*

Tba. *p*

Perc. I *mp*

Perc. II (Glock.) *ppp*

Hp. *ppp* *liss.*

Pno. *pp* *ss*

34

Vln. I *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

236

Fl. I, I Picc. *p*

Fl. II, III *p*

Cl. I, II in A *p*

B. Cl. in Bb *p* *mf*

Hn. I, III in F *pp*

Hn. II, IV in F *pp*

Tpt. I, II in C *p*

Tpt. III in Bb

Tbn. I, II *p* *pp*

B. Tbn. *pp*

Tba. *p*

Perc. I *pp* *ppp*

Perc. II (Glock.)

Hp. *p*

Pno. *pp* *p*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Fl. I Picc.  
 Fl. II, III  
 Ob. I, II  
 Eng. Hn. in F  
 Cl. I, II in A  
 B. Cl. in Bb  
 Bsn. I, II  
 Cbsn.  
 Hn. I, III in F  
 Hn. II, IV in F  
 Tpt. I, II in C  
 Tpt. III in Bb  
 Tbn. I, II  
 B. Tbn.  
 Tba.  
 Perc. I  
 Perc. II (Glock.)  
 Hp.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Musical score for measures 245-300. The score includes parts for woodwinds (Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoon, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Percussion I, Percussion II/Glockenspiel), harp, piano, and strings (Violins I and II, Viola, Violoncello, Contrabass). The score features various dynamics such as *mp*, *p*, *mf*, *f*, *ff*, *ffp*, *ppp*, and *ṗ*. It also includes performance markings like accents, slurs, and breath marks. A rehearsal mark '36' is present at the beginning of the string section.

253 37

Fl. I, Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II (Glock.)

Hp.

Pno.

Vln. I unis.

Vln. II unis.

Vla.

Vc.

Cb.

*f* *mf* *ff* *pp* *a2*

37

261

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Perc. II  
(Glock.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

38

260

268

Fl. I  
Picc. *fmp* *n*

Fl. II, III *fmp* *n*

Ob. I, II *fmp* *f* *n* *n*

Eng. Hn.  
in F *fmp* *n*

Cl. I, II  
in A *f* *n*

B. Cl.  
in B $\flat$  *mf* *f* *n*

Bsn. I, II *f* *mf*

Cbsn. *mf*

Hn. I, III  
in F *mf* *n*

Hn. II, IV  
in F *mf*

Tpt. I, II  
in C *a2* *mf*

Tpt. III  
in B $\flat$  *mf*

Tbn. I, II *mf* *n*

B. Tbn. *mf*

Tba. *mf* *n*

Perc. I *mp* *p*

Perc. II  
(Glock.)

Pno. *mf* *poco dim.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *poco dim.*

Cb. *poco dim.*

275

FL. I  
Picc. *mf* *ff*

Fl. II, III *mf* *ff*

Ob. I, II *f* *ff*

Eng. Hn. in F *f* *ff*

Cl. I, II in A *f* *ff*

B. Cl. in Bb *fpp* *ff*

Bsn. I, II *mfpp* *ff*

Cbsn. *mfpp* *ff*

Hn. I, III in F *mf* *mp* *ff*

Hn. II, IV in F *mf* *mp* *ff*

Tpt. I, II in C *f* *mf* *fff*

Tpt. III in Bb *f* *mf* *fff*

Tbn. I, II

B. Tbn.

Tba. *mf* *ff*

Perc. I

Perc. II (Glock.) *fp*

Harp *p* *gliss.*

Piano (8) *mp*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *ff*

Vc. *fpp* *ff*

Cb. *fpp* *ff*



287

Fl. I, Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Chsn.

Hn. II, IV in F

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II (Glock.)

Hp.

Pno.

div. a 2

1.

2.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FL. I  
Picc. *f* *ff* *f*

Fl. II, III

Ob. I, II *f* *fmp* *f* *fmp* *ff* *ff* *f*

Eng. Hn. in F *f* *fmp* *ff* *f*

Cl. I, II in A *f* *fmp* *ff* *f*

B. Cl. in Bb *f* *fmp* *ff* *f*

Bsn. I, II *f* *fmp* *f* *fmp* *ff* *ff* *f*

Cbsn. *f* *fmp* *ff* *f*

Hn. II, IV in F *ff* *ff*

Tbn. I, II *ff* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

Timp. (let ring)

Perc. I

Perc. II (Glock.) *mf*

Hp. *ff* *fff*

Pno. *fff*

Vln. I *fff* *fff*

Vln. II *f* *fmp* *fff*

Vla. *f* *fmp* *fff*

Vc. *pizz.* *arco* *f* *fmp* *fff*

Cb. *f* *fmp* *fff*

298 41

Fl. I, II  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Ve.

Cb.

II.

*ff*

*mf*

*f*

*mf*

*mf*

41



Musical score for page 53, measures 312-315. The score includes parts for Flutes I, II, III, Bsn. I, II, Cbsn., Horns I, II, III, IV, Trumpets I, II, III, Trombones I, II, Bass Trombone, Tuba, Timpani, Percussion I, Percussion II (Glock.), Harp, Violins I, II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff* and *f*, and includes musical notations like triplets and accents.



322

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

326

Fl. I Picc. *f* *fff*

Fl. II, III *a2* *f* *fff*

Ob. I, II

Eng. Hn. in F

Cl. I, II in A *f* *fff*

B. Cl. in Bb *f* *fff*

Bsn. I, II

Cbsn.

Hn. I, III in F *f* *fff*

Hn. II, IV in F *f* *fff*

Perc. I *mp*

Perc. II (Glock.)

Hp. *mf* *ff*

Pno. *mf* *molto cresc.* *ff*

Vln. I *8<sup>va</sup>* *fff*

Vln. II *fff*

Vla. *pizz.* *fff*

Vc. *pizz.* *fff*

Cb. *fff* *fff*



44

329

Fl. I  
Picc.

Fl. II, III

Ob. I, II  
a2

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.  
*mf subito leggiero*

---

44

Vln. I  
*ffmp*

Vln. II  
*ffmp*

Vla.

Vc.

Cb.



335

Fl. I, Picc.  
Fl. II, III  
Ob. I, II  
Eng. Hn. in F  
Cl. I, II in A  
B. Cl. in Bb  
Bsn. I, II  
Cbsn.  
Hn. I, III in F  
Hn. II, IV in F  
Tpt. I, II in C  
Tpt. III in Bb  
Tbn. I, II  
B. Tbn.  
Tba.  
Perc. I  
Perc. II (Glock.)  
Hp.  
Pno.  
Vln. I  
Vln. II  
Via.  
Vc.  
Cb.

*ffp* *ff*  
*ffp* *ff*  
*ffp* *ff*  
*ffp* *ff*  
*ffp* *ff*  
*ffp* *ff*  
*ffp* *ff*  
*ffmp* *ff*  
*ffmp* *ff*  
*ffmp* *ff*  
*f*  
*f*  
*f*  
*ff* *ffff* *ff* *mf*  
*mf*  
*ff* *ff*  
*ff*  
*ffmp* *ff*  
*ffmp* *ff*  
*ffmp* *ff*  
*ff*  
*ff*

398

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*, *mf*, *f*, *ffmp*, *ff*, *p*, *pp*, *mp*, *ppp*, *dim.*, *alleg.*, *rit.*, *8va*, *1*

Fl. I, Picc. *ff* *fff*

Fl. II, III *ff* *fff*

Ob. I, II *ff* *fff*

Eng. Hn. in F *ff*

Cl. I, II in A *ff*

B. Cl. in Bb *ff*

Bsn. I, II *ff*

Cbsn. *ff*

Hn. I, III in F *ff* *fff* III.

Hn. II, IV in F *ff* *fff*

Tpt. I, II in C *ff* *fff* II.

Tpt. III in Bb *fff*

Tbn. I, II *fff*

Timp.

Perc. I damp bass drum (let ring) *f* *ff*

Perc. II (Glock.) *fff*

Hp. *gliss.* *f*

Pno. *fff*

Vln. I *ff* *fff*

Vln. II *pizz.* *ff* *fff*

Vla. *pizz.* *ff* *fff*

Vc. *unis.* *ff* *fff*

Cb. *ff* *fff*

344 47

Fl. I, I Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in Bb

Tbn. I, II

Timp.

Perc. I

Perc. II (Glock.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *fff* *f* *mf* *mp* *f* *open* *open* *p* *p* *una corda* *mf* *fff* *arco* *fff* *arco* *fff* *arco* *mf* *mf* *fff*

II. *mf*

I. open *f* open

*p* *p* *una corda* *mf*

47

348

Fl. I, II  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

Timp.

Perc. I

Perc. II  
(Glock.)

Pno.

Vln. I

Vln. II

Vla.

Ve.

Cb.

tre corde

una corda

arco

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





364 49

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

ffp

fff

ff

gliss.

49



379 50

Fl. II, III *p*

Cl. I, II in A *p*

Perc. I *mp*

Perc. II (Glock.) *f*

Hp. *ff* *aliss.*

Pno. *p* *mp* *simile*

Vln. I *mf*

Vln. II *p* *mp*

Vla. *mf*

Vc. *p* *mp*

Cb. *mp*

386

Fl. II, III *f* *fff*

Cl. I, II in A *f* *fff*

Perc. I *f*

Perc. II (Glock.) *f*

Hp. *fff* *aliss.*

Pno. *mf* *ff*

Vln. I *f* *fff*

Vln. II *mf* *fff*

Vla. *f* *fff*

Vc. *mf* *fff*

Cb. *mf* *fff*

392

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Perc. I  
*ff* *fff* *mf* *fff*

Perc. II  
(Glock.)  
*fff*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II.

*p*

*a2*

*8va*

*8vb*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*div.*

52

398

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*ff*

*mp*

*simile*

(8)

52

404

Fl. I  
Picc. *p* *mf*

Fl. II, III *p* *mf*

Ob. I, II *p* *mf*

Eng. Hn. in F *p* *mf*

Cl. I, II in A *p* *mf*

B. Cl. in Bb *p* *mf*

Bsn. I, II *p* *mf*

Cbsn. *mp*

Hn. I, III in F *p* *mf*

Hn. II, IV in F *p* *mf*

Tpt. I, II in C *p* *mf*

Tpt. III in Bb *p* *mf*

Perc. I

Perc. II (Glock.)

Hp. *gliss.*

Pno. *mf*

Vln. I *f* *mf* *ff*

Vln. II *f* *mf* *ff*

Vla. *unis.*

Vc. *div.* *mp* *f*

Cb. *mp* *f*

400

Fl. I Picc. *fp*

Fl. II, III *fp*

Ob. I, II *fp*

Eng. Hn. in F *fp*

Cl. I, II in A *fp*

B. Cl. in B $\flat$  *fp*

Bsn. I, II *fp*

Cbsn. *mf*

Hn. I, III in F *fp*

Hn. II, IV in F *fp*

Tpt. I, II in C *fp*

Tpt. III in B $\flat$  *fp*

Perc. I

Perc. II (Glock.) *mf*

Hp. *gliss.*

Pno. *mp*

Vln. I *fffp* *p*

Vln. II *fp*

Vla. *fp*

Vc. *fffp* *p*

Cb. *fffp* *p*





II. magic beans

421 **moderato, legato, meccanico** (♩ = 84)

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*



426 **53**

Vla. *sfz* *p subito leggiero* *sfz* *p subito leggiero* *dolce*

Vc. *sfz* *p subito leggiero* *sfz* *p subito leggiero* *dolce*

Cb. *sfz* *p subito leggiero* *sfz* *p subito leggiero* *dolce*



430 **Flute secco**

Fl. I *secco ppp* *pp* *p*

Fl. II, III *ppp* *pp* *p*

Ob. I, II *ppp* *pp* *p*

Eng. Hn. in F *secco ppp* *pp* *p*

Cl. I, II in A *secco ppp* *pp* *p*

B. Cl. in Bb *ppp* *pp* *p*

Bsn. I, II *secco ppp* *pp* *p*

Cbsn. *secco ppp* *pp* *p*

Vla. *ppp* *pp* *p*

Vc. *mp* *mf* *mp*

Cb. *ppp* *pp* *p*

434 **54**

Fl. I

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Vla.

Vc. (soli)

*ppp*

*secco*

*ppp*

*ppp*

*ppp*

*ppp*

*f*

*mp*

*mf*



438 **55**

Fl. I

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mfpp*

*pp*

*mfpp*

*p*

*mf*

*mp*

*mf*

*mf*

*pp*

*pp*

*f*

*f*

*f*

*f*

*f*

*ff*

*ff* *p subito leggiero*

*ff* *p subito leggiero*

*sfz* *p subito leggiero*

*espressivo*

*unis.*

*div.*

*unis.*

443

espressivo

Fl. I, II, III

mp *f* *mp* *mf*

Ob. I, II

*p* *espressivo* *mp*

Eng. Hn. in F

*p* *espressivo* *mp*

Cl. I, II in A

*espressivo* *mp* *mf* *mp* *mf* *PPP*

B. Cl. in Bb

*espressivo* *mp* *mf* *mp* *mf* *PPP*

Bsn. I, II

I. *espressivo* *mp* *mf* *mp* a2 *mp* *mf* *PPP*

Cbsn.

*espressivo* *mp* *mf* *mp* *p* *PPP*

Perc. I

let ring *PPP*

Vc.

div. *dolce* *mp* *mf* *f* *ff* *PPP*

unis. *mp* *mf* *mp* *p* *PPP*

div. *mp* *mf* *mp* *p* *PPP*

449

56

II. molto legato, secco

Fl. II, III

*mp* *mp*

Ob. I, II

*mp* *p* *mp* *mp* a2 *mp*

Cl. I, II in A

I. molto legato, secco *mp* *p* *mp* a2, molto legato, secco *mp* *p*

B. Cl. in Bb

*ppp* *pp*

Bsn. I, II

*ppp* *pp*

Cbsn.

*ppp* *pp*

Perc. I

let ring *pp* *mfpp*

Hp.

*p* cresc. *mp*

Vc.

solo *f* *n* *f* *n* *f* *n*

gli altri *f* *n* *f* *n* *f* *n*

*p* subito leggiero *mp* *p*

Cb.

*mp* *p*



461

Fl. I *mp* *mf* *ppp* *ppp* II., solo

Fl. II, III *mp* *mf* *ppp* *ppp* *p*

Ob. I, II *mp* *p* *mf* *ppp*

Eng. Hn. in F *mp* *p* *mf* *p* *ppp*

Cl. I, II in A *mp* *p* *mf* *ppp* *ppp*

B. Cl. in Bb *mp* *p* *mf* *ppp* *ppp*

Bsn. I, II *mp* *p* *ppp* *mf* *ppp* *ppp* I., molto legato, secco

Hn. I, III in F *mf* *ppp* *ppp* a2

Hn. II, IV in F *mf* *ppp* *ppp* a2

Tpt. I, II in C cup mute *pp* *mf* *ppp* *ppp* a2

Tpt. III in Bb cup mute *pp* *fp* *ppp* *ppp*

Tbn. I, II *pp* *fp* *ppp* *ppp*

B. Tbn. *pp* *fp* *ppp* *ppp*

Tba. *niente* *p* *ppp*

Perc. I *pp* *p*

Harp *pp*

Piano *p*

Vln. I *p* *mp* *ppp*

Vln. II *p* *pp* *mp* *ppp*

Vla. *p* *pp* *mp* *ppp*

Vc. *mf* *ppp* *pizz.*

Cb. *mf* *pp* *ppp*

467 **58**

Fl. I  
Fl. II, III  
B. Cl. in Bb  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp*, *p*, *n*, *pp*, *p*, *ppp*, *pp*, *n*, *pizz.*, *arco*



473 **59**

Fl. I  
Fl. II, III  
Ob. I, II  
Eng. Hrn. in F  
Cl. I, II in A  
B. Cl. in Bb  
Bsn. I, II  
Cbsn.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp*, *p*, *n*, *pp*, *ppp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *p*, *p*, *p*, *pp*, *p*, *pizz.*, *arco*

479 60

Fl. I *p*

Fl. II, III *p* *n* *p* *pp*

Ob. I, II *p* *n*

Eng. Hn. in F *p*

Cl. I, II in A *p* *n* *p* *mf* *pp*

B. Cl. in Bb *p* *n*

Bsn. I, II *p* *n* *pp* *n*

Cbsn. *n* *pp* *n*

Hn. I, III in F *ppp*

Perc. I *ppp*

Hp.

Pno. *p* *8va*

60

Vln. I *mp* *ppp*

Vln. II *mp* *ppp* *arco* *p*

Vla. *mp* *pp* *arco* *mf* *mfpp*

Vc. *mp* *pp* *arco* *mp* *ffpp* *ffpp*

Cb. *mp* *ffpp* *ffpp*





491 To Picc.

Fl. I *pp* *p*

Fl. II, III *p* *f*

Ob. I, II *pp* *p*

Eng. Hn. in F *p*

Cl. I, II in A *pp* *p*

B. Cl. in Bb *mp* *f*

Bsn. I, II

Cbsn.

Hn. I, III in F niente *p*

Hn. II, IV in F

Tbn. I, II *p* *mf*

B. Tbn. *p* *mf*

Perc. I *p* *ppp*

Hp. *mf*

Pno. *pp* *p*

62

Vln. I sul D *f*

Vln. II sul G *mf* *f*

Vla. *mp* *mf* *f*

Vc. sul tasto *mf* *ff*

Cb. *mf* *ff*

497 **63**

Fl. II, III *p* *mp*

Cl. I, II in A *p* *mp*

Bsn. I, II *p* *mp*

Hn. I, III in F *ppp* *pp* *p*

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in B $\flat$

Tbn. I, II

B. Tbn.

Tba. *pp*

Timp. *p*

Perc. I *p* *ppp*

Perc. II (Glock.) *ppp* To Chim.

Hp. *ppp* *mp* *mf*

Pno. *ppp*

$\Omega_0$  **63**

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *f* *nat.* *div.*

Vc. *p* *nat.* *pp*

Cb. *p* *p*

500

Fl. II, III  
Cl. I, II in A  
Bsn. I, II  
Hn. I, III in F  
Hn. II, IV in F  
Tpt. I, II in C  
Tpt. III in Bb  
Tbn. I, II  
B. Tbn.  
Tba.  
Timp.  
Perc. I  
Perc. II (Chim.)  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

IV.  
open  
open  
II.  
nat.  
nat.  
unis.  
div.  
f

*p*  
*mf*  
*mfpp*  
*mfpp*  
*mf*  
*mf*  
*p*  
*pp*  
*f*  
*mf cresc.*  
*pp*  
*p*  
*mf cresc.*  
*pp*  
*mfpp*  
*mfpp*  
*f*  
*mfpp*  
*f*  
*mp*

503

Fl. I  
Picc.

Fl. II, III  
*pp* *mp*

Cl. I, II  
in A  
*pp* *mp*

B. Cl.  
in B $\flat$   
*pp* *mp*

Hn. I, III  
in F  
*pp* *mp*

Hn. II, IV  
in F  
*pp* *mp*

Tpt. I, II  
in C  
*mfpp* *n*

Tpt. III  
in B $\flat$   
*mfpp* *n*

Tbn. I, II

B. Tbn.

Tba.  
*n*

Timp.

Perc. I

Perc. II  
(Chim.)  
*mp*

Hp.

Pno.  
*f*

Vln. I  
*mfpp* *n* *mp*

Vln. II  
*mfpp* *n* *mp*

Vla.  
*mp unis.*

Vc.

Cb.  
*mfpp* *n* *mp*

505 Piccolo

Fl. I, II, III  
Picc.

Fl. II, III

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Chim.)

Hp.

Pno.

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*mp*

*mf*

*ff*

*PPP*

*pp*

*ff*

*mp*

*div.*

*ppp unis.*

8 $\sharp$

8 $\flat$

508

Fl. I  
Picc. *mp* *mf*

Fl. II, III *mp* *mf*

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A *mp* *mf*

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Timp. *fff*

Perc. I *fff*

Perc. II  
(Chim.) *f*

Hp. *f*

Pno. *f*  
(6)

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

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

Vla. *div.* *unis.* *ff* *div.* *mf*

Vc. *unis.* *mf*

Cb. *mf*

511

Fl. I Picc. *ppp* let notes swell *p*

Fl. II, III *ppp* let notes swell *p*

Ob. I, II *ppp* let notes swell *p*

Eng. Hn. in F *ppp* let notes swell *p*

Cl. I, II in A *ppp* let notes swell *mp*

B. Cl. in Bb *ppp* *mp*

Bsn. I, II

Cbsn.

Timp.

Perc. I

Perc. II (Chim.)

Hp. *mp*

Pno.

Vln. I *ppp* let notes swell *p* *dolce*

Vln. II *ppp* *unis.* *div.* *p*

Vla. *unis.* *div.* *unis.* *div.* *dolce*  
*sfz mf subito leggero* *sfz mf subito leggero*

Vc. *ppp* *mp*

Cb. *ppp* let notes swell *mp*

515 *secco*

Fl. I, I Picc. *pp p mp mp mf*

Fl. II, III *pp p mp mp mf*

Ob. I, II *pp p mp mf mp ff*

Eng. Hn. in F *pp p mp mf f*

Cl. I, II in A *mp mf f*

B. Cl. in Bb *mf ff*

Bsn. I, II *mf mf f ff*

Cbsn. *mf f ff*

Hn. I, III in F *mp mp mf*

Hn. II, IV in F *mp mp mf*

Harp. *aliss. cresc. aliss. aliss. f*

Vln. I *div. mf unis. f div.*

Vln. II *dolce mf unis. f div.*

Vla. *mf unis. f mf div.*

Vc. *mf div. mf*

Cb. *mf*



519

Fl. I, Picc. *pp* *p*

Fl. II, III *pp* *p*

Ob. I, II *pp* *p*

Eng. Hn. in F *pp* *p*

Cl. I, II in A *pp* *p*

B. Cl. in Bb *pp* *p*

Bsn. I, II *pp* *p*

Cbsn. *pp* *p*

Hn. I, III in F

Hn. II, IV in F *pp* *p*

Tpt. I, II in C *pp* *p*

Tpt. III in Bb *pp* *p*

Tbn. I, II *pp* *p*

B. Tbn. *pp* *p*

Tba. *pp* *p*

Hp.

Pno. *pp* *ppp* *p* *pp*

*Reo* *Reo*

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

Vln. II *pp* *mf* *mf* *mf*

Vla. *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

Cb. *pp* *p*

66 unis. div. unis. *pp* *p* *mf* *mf*

523 67

Fl. I Picc. *mp* *mf* *fp* *ff*

Fl. II, III *mp* *mf* *fp* *a2*

Ob. I, II *mp* *mf* *mf* *pp*

Eng. Hn. in F *mp* *mf* *mf* *mp* *ff*

Cl. I, II in A *f* *ff*

B. Cl. in Bb *mp* *mf*

Bsn. I, II *f* *ff* *a2* *mp*

Cbsn. *mp* *mf* *mp*

Hn. I, III in F

Hn. II, IV in F *mp* *mf*

Tpt. I, II in C *mp* *mf* *mf*

Tpt. III in Bb *mp* *mf* *mf*

Tbn. I, II *f* *ff* *a2* *mp*

B. Tbn. *f* *ff* *mp*

Tba. *mp* *mf* *mp*

Hp. *f*

Pno. *mp* *p* *ppp*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *ff* *mf subito leggiero* *div.*

Vc. *f* *ff* *mf subito leggiero* *div.*

Cb. *mp* *f*

527

Fl. I  
Picc.

Fl. II, III  
*ff*

Ob. I, II  
*ff*

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II  
*ff*  
*p*  
*mfpp*  
*mf*

Cbsn.  
*ff*

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II  
*ff*  
*mf*

B. Tbn.  
*ff*

Tba.

Hp.

Pno.  
*cresc.*

Vln. I  
*ffp*  
*f*  
*fp*

Vln. II  
*ffp*  
*f*  
*fp*

Vla.  
unis.  
*sfz mf subito leggiero*  
div.  
*dolce*

Vc.  
unis.  
*sfz mf subito leggiero*  
div.  
*dolce*

Cb.

530

Fl. I, Picc. *f* *ffp* *f*

Fl. II, III *f* *ffp* *f*

Ob. I, II *f* *ff*

Eng. Hn. in F *f* *ff*

Cl. I, II in A *fp* *f* *ff* *fff*

B. Cl. in B $\flat$  *fp* *f* *ff* *fff*

Bsn. I, II *mf* *f* *ff* *fff*

Cbsn. *mf* *f* *ff* *fff*

Hn. I, III in F *mf* *f*

Hn. II, IV in F *mf* *f*

Tpt. I, II in C *fp* *f* *ffp* *ff* *ff* *a2*

Tpt. III in B $\flat$  *f* *ffp* *ff* *ff*

Tbn. I, II *fp* *f* *ff* *fp*

B. Tbn. *mf* *ffp* *fff* *fp*

Tba. *mf* *ffp* *fff* *fp*

Pno. *mp*

Vln. I *fp* *ffp* *ffp* *f* *ff* *p*

Vln. II *fp* *ffp* *ffp* *f* *ff* *ff*

Vla. *f* *ff* *div.* *unis.* *ffp* *ffmp*

Vc. *f* *ff* *div.* *unis.* *ffp*

Cb. *f* *ff* *ffp*

Fl. I, II, III: *secco*, *mp*, *secco*  
 Ob. I, II: *mf*, *mp*, *mf*  
 Eng. Hn. in F: *mf*, *mp*, *mf*  
 Cl. I, II in A: *f*, *mf*, *f*  
 B. Cl. in B: *f*, *mf*, *f*  
 Tpt. I, II in C: *p*, *mf*  
 Tpt. III in B: *p*, *mf*  
 Tbn. I, II: *f*, *mp*  
 B. Tbn.: *f*, *mp*  
 Hp.: *mp cresc.*, *aliss.*  
 Pno.: *pp*, *mp*, *pp*, *mp*  
 Vln. I: *mp*  
 Vln. II: *mf*, *div. a 3*  
 Vla.: *ff*, *mf*, *ff*, *mf*  
 Vc.: *ff*, *mf*, *ff*, *mf*  
 Cb.: *legato*, *ff*, *mf*

538

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Hp.

Pno.

Vln. I  
unis.

Vln. II

Vla.

Vc.

Cb.

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

*pp* *mp* *cresc.*

*ff* *mf* *ff* *mf*

*trios.* *trios.*

542

Fl. I, I Picc. *mf*

Fl. II, III *mp* *f*

Ob. I, II *f*

Eng. Hn. in F *f*

Cl. I, II in A *mp* *f*

B. Cl. in Bb *f*

Bsn. I, II *mp*

Cbsn. *mp*

Hn. I, III in F *mp* *mf*

Hn. II, IV in F *mp* *mp*

Tpt. I, II in C *mp*

Tpt. III in Bb *mp*

Tbn. I, II *mp*

B. Tbn. *mp*

Tba. *mp*

Hp. *f*

Pno. *f*

**69** pesante

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

546

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*secco*

*p*

*f*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*mf*



549

Fl. I, I Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in Bb

Tbn. I, II

B. Tbn.

Tba.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *ppp* *p* *n* *II, secco* *I.* *a2* *p* *cantabile* *una corda, half-pedal to emulate legato on interior voice(s)*

70

554

Fl. I, I  
Picc.

Fl. II, III  
secco  
pp

Ob. I, II  
I.  
p

Eng. Hn.  
in F  
secco  
pp

Cl. I, II  
in A  
secco  
p  
pp

B. Cl.  
in Bb  
n  
pp

Bsn. I, II  
I. secco  
ppp

Cbsn.

Hn. I, III  
in F  
pp  
n  
p  
pp  
secco

Hn. II, IV  
in F  
II.  
pp  
secco  
p

Pno.  
poco cresc.

Vln. I  
pp

Vln. II  
pp

Vla.  
pp

Vc.

Cb.  
pp

560

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Pno.

*mp* *cresc.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp*

565 secco

Fl. I, I Picc. *mp*

Fl. II, III *mp*

Ob. I, II *pp* *p*

Eng. Hn. in F *mp*

Cl. I, II in A *mf* *p*

B. Cl. in B $\flat$  *pp*

Bsn. I, II *n*

Cbsn. *n*

Hn. I, III in F *pp* *ppp* *n*

Hn. II, IV in F *pp* *n* *ppp*

Tbn. I, II

Tba.

Perc. II (Chim.) To Glock. *ppp*

Hp. *pp*

Pno. *mp* *pp dim.*

Vln. I

Vln. II

Vla. *n*

Vc. *n* *ppp*

Cb. *mfpp* *mfpp*

72

Fl. I  
Picc.

Fl. II, III  
III: secco; soli w/ tuba;  $\flat$   
blend into tuba's sound

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tbn. I, II

Tba.

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

570

73

*pp*

*p*

*pp*

*mp*

*p*

*mp*

*ppp*

*ppp*

*p*

*mf*

*ppp*

unison w/ flute; blend into flute's sound

*mp*

*p*

espress.

7

73

sul ponticello

*mp*

*ppp*

*pp*

*mf*

*mf*

*mfpp*

*mfpp*

*mfpp*

*mfpp*

*mfpp*

*mfpp*

575

Fl. I, I Picc. *p* *mp* legato

Fl. II, III *mp* *mp* *mf* legato

Ob. I, II *p* *mf* II. legato

Eng. Hn. in F

Cl. I, II in A *p* *mf* a2

B. Cl. in Bb

Bsn. I, II *mf* *f* *mp* a2

Cbsn. *mp*

Hn. I, III in F *pp* *pp* *n* *p*

Hn. II, IV in F *pp* *pp* *n* *p*

Tbn. I, II *mp* *mf*

B. Tbn.

Tba. *mp*

Perc. I *ppp* *mp*  
unison w/ flute and tuba; blend into flute's sound

Perc. II (Glock.) *ppp* *pp*

Hp. *mf* *f*

Pno. *cresc.*

74

Vln. I legato *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

581 75

Fl. I, II *ffpp* *p* *mp*

Picc. *ffpp* *p* *mp*

Fl. II, III *ffpp* *p* *mp*

Ob. I, II *ffpp* *p* *mp*

Eng. Hn. in F *ffpp* *p* *mp*

Cl. I, II in A *ffpp* *p* *mp*

B. Cl. in Bb *mp* *f*

Bsn. I, II *f* *p*

Cbsn. *f* *p*

Hn. I, III in F *ppp* *pp* *mf* *f*

Hn. II, IV in F *ppp* *pp* *mf* *f*

Tbn. I, II *ppp* *pp* *mf* *f*

B. Tbn. *f*

Tba. *p*

Perc. I

Perc. II (Glock.)

Hp. *f*

Pno. *dim.* *p* *ppp*

Vln. I *f* *pp* *mf*

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

Vla. *mp* *ff* *div.*

Vc. *mp* *ff* *div.*

Cb. *mp* *mf* *p*

585

Fl. I, Picc. *p* *mf*

Fl. II, III *p* *mf*

Ob. I, II *p* *mf*

Eng. Hn. in F *p* *mf*

Cl. I, II in A *f* *a2*

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

Bsn. I, II *f* *ff*

Cbsn. *f* *ff* *a2*

Hn. I, III in F *f*

Hn. II, IV in F *f*

Tpt. I, II in C *pp* *mf* *ffpp*

Tpt. III in B $\flat$  *ff* *ffpp*

Tbn. I, II *pp* *ff* *ffpp*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp.

Perc. I *ppp* *fff*

Perc. II (Glock.) *fff* To Chim.

Hp. *gliss.* *cresc.*

Pno. *pp* *f*

Vln. I *p* *ffpp*

Vln. II *p* *ffpp*

Vla. *unis.* *div.* *ffpp*

Vc. *unis.* *div.* *ffpp*

Cb. *f* *ff*



588

Fl. I, Picc. *mp* *ff*

Fl. II, III *mp* *ff*

Ob. I, II *mp* *ff*

Eng. Hn. in F *mp* *ff*

Cl. I, II in A *mp* *ff*

B. Cl. in Bb *f*

Bsn. I, II *f*

Cbsn. *f*

Hn. I, III in F *a2*

Hn. II, IV in F *f* *ff*

Tpt. I, II in C *mp* *ff*

Tpt. III in Bb *mp* *ff*

Tbn. I, II *mp* *ff*

B. Tbn. *cresc.*

Tba. *cresc.*

Timp.

Perc. I

Hp. *ff*

Pno. *fff*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *unis.*

Vc. *unis.*

Cb. *unis.*



593

Fl. I, Picc.  
Fl. II, III  
Ob. I, II  
Eng. Hn. in F  
Cl. I, II in A  
B. Cl. in Bb  
Bsn. I, II  
Cbsn.  
Hn. I, III in F  
Hn. II, IV in F  
Tpt. I, II in C  
Tpt. III in Bb  
Tbn. I, II  
B. Tbn.  
Tbn.  
Timp.  
Perc. I  
Perc. II (Chim.)  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*, *mf*, *ff*, *fff*, *mp*, *ppp*, *div.*, *unis.*

596 77 let notes swell

Fl. I, I Picc. *ppp* let notes swell

Fl. II, III *ppp* let notes swell

Ob. I, II *ppp* let notes swell

Eng. Hn. in F *ppp* let notes swell

Cl. I, II in A *ppp* let notes swell

B. Cl. in Bb *ppp* let notes swell

Bsn. I, II *ppp*

Cbsn. *ppp*

Hn. I, III in F *mf* a2

Hn. II, IV in F *mf* a2

Tpt. I, II in C *mf* a2

Tpt. III in Bb *mf*

Tbn. I, II *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. II (Chim.) To Glock.

Hp. *mf*

Pno. *mf* *ppp* *fff* *ppp* *fff* *ppp* *mf* *ppp*

Vln. I *pp* unis. *div.* unis. *f*

Vln. II unis. *mf* *div.* unis. *b*

Vla. *sfz* *mf* subito leggiero unis. *div.* *sfz* *f* subito leggiero unis. *b*

Vc. *sfz* *mf* subito leggiero unis. *div.* *sfz* *f* subito leggiero unis. *b*

Cb. *sfz* *mf* subito leggiero let notes swell *mp*

599

Fl. I Picc. *mp* *mf* *f* *secco*

Fl. II, III *mp* *mf* *f* *secco*

Ob. I, II *mp* *mf* *f* *secco*

Eng. Hn. in F *mp* *mf* *f* *secco*

Cl. I, II in A *mf* *fp* *f* *secco*

B. Cl. in Bb *mf* *fp* *f* *secco*

Bsn. I, II *mf* *fp* *f* *secco*

Chsn. *mf* *fp* *f* *secco*

Hn. I, III in F *f* *fp* *f*

Hn. II, IV in F *f* *fp* *f*

Tpt. I, II in C *f* *fp* *f*

Tpt. III in Bb *f* *fp* *f*

Tbn. I, II *f* *fp* *f*

B. Tbn. *f* *fp* *f*

Tba. *f* *fp* *f*

Timp. *fff*

Harp *cresc.* *gliss.* *gliss.* *gliss.*

Piano *fff* *ppp* *fff* *fpp* *mp*

Vln. I *f* *dolce* *unis.*

Vln. II *f* *dolce* *unis.*

Vla. *f* *dolce* *unis.*

Vcl. *f* *dolce* *unis.*

Cb. *f* *fff*

602

Fl. I, I Picc. *f* *ff* *pp*

Fl. II, III *f* *ff* *pp*

Ob. I, II *f* *ff* *pp*

Eng. Hn. in F *f* *ff* *pp*

Cl. I, II in A *f* *ff* *pp*

B. Cl. in Bb *f* *ff* *pp*

Bsn. I, II *f* *ff* *pp*

Cbsn. *f* *ff* *pp*

Hn. I, III in F *f* *ff* *pp*

Hn. II, IV in F *f* *ff* *pp*

Tpt. I, II in C *f* *ff* *pp*

Tpt. III in Bb *f* *ff* *pp*

Tbn. I, II *f* *ff* *pp*

B. Tbn. *f* *ff* *pp*

Tba. *f* *ff* *pp*

Hp. *ff* *aliss.* *molto dim.* *aliss.*

Pno. *mp*

Vln. I *div.* *ff* *mf* *78* *unis.* *f* *mf*

Vln. II *div.* *ff* *mf* *78* *unis.* *f* *mf*

Vla. *div.* *ff* *mf* *78* *unis.* *f* *mf*

Vc. *div.* *ff* *mf* *78* *unis.* *f* *mf*

Cb. *ff* *mf* *78* *unis.* *f* *mf* *pp*

606 79

Fl. I, Picc. *p* *mp* *mf* *mf*

Fl. II, III *p* *mp* *mf* *mf*

Ob. I, II *p* *mp* *mf* *mf*

Eng. Hn. in F *p* *mp* *mf* *mf*

Cl. I, II in A *p* *mp* *f* *ff*

B. Cl. in Bb *p* *mp* *f* *mf*

Bsn. I, II *p* *mp* *f* *mf*

Cbsn. *p* *mp* *f* *mf*

Hn. I, III in F *p* *mp* *mf* *mf*

Hn. II, IV in F *p* *mp* *mf* *mf*

Tpt. I, II in C *p* *mp* *mf* *mf*

Tpt. III in Bb *p* *mp* *mf* *mf*

Tbn. I, II *p* *mp* *f* *ff*

B. Tbn. *p* *mp* *f* *ff*

Tba. *p* *mp* *f* *ff*

Pno. *ff* *mp* *ppp*

Ped.

79

Vln. I *f* *mf* *f* *ff*

Vln. II *f* *mf* *f* *ff*

Vla. *f* *mf* *f* *ff*

Vc. *f* *mf* *f* *ff*

Cb. *p* *mp* *f* *ff*

2 Vc. solo  
1. *ff* *mf* subito leggiero  
gli altri *ff*

611

Pno. *poco cresc.*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *sfz mf subito leggiero dolce*

Cb. *mf ppp*



615

Pno. *pp*

Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Vc. *f ff 1. solo fff*

Cb.



619 **80**

Vc. *mp espress. pp fff*

hold fermata for full length of bow stroke; triple-stop not arpeggiated



III. three anthropomorphic pigs

623 **moderato** (♩ = 76)

81

Fl. II, III  
Cl. I, II in A  
Bsn. I, II  
Hn. I, III in F  
Tpt. I, II in C  
Tbn. I, II

II. legato  
mp  
I. legato  
mp  
I. legato  
mp  
I. legato  
p  
I. legato  
mp  
I. legato  
mp  
To Picc. Tpt.



630 82

rit. . . . . III. **tempo primo** (♩ = 76)

Fl. II, III  
Eng. Hn. in F  
Cl. I, II in A  
Bsn. I, II  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

solo, legato  
mp  
solo, legato  
mp  
solo, legato  
mp  
pp  
pp  
pp  
pp  
pp  
pp

$\text{♩} = \text{♩}$

637

Fl. I  
Picc.

Fl. II, III  
*mp* *mf*

Eng. Hn. in F  
*mp* *mf*

Cl. I, II in A  
*mp* *mf* *f*

B. Cl. in B $\flat$

Bsn. I, II  
*mp* *mf* *f*

Cbsn.

Hn. I, III in F  
*pp* *mf*

Hn. II, IV in F  
*pp* *f*

Tpt. I Picc. in A  
*pp* *mf*

Tpt. II in C  
*pp* *mf*

Tpt. III in B $\flat$   
*pp* *mf*

Tbn. I, II  
*pp* *f* *mf*

B. Tbn.

Tba.

Perc. I  
let ring  
*pp* *ppp* *mp* *mf*

Perc. II (Glock.)  
*p*

Hp.  
*mf* *aliss.*

83

Vln. I div. *p* *mf*

Vln. II div. *p* *mf*

Vla. *p* *ff*

Vc. *p* *ff* *div. a 2/3*

Cb. *p* *ff*

642 **84** ♩ = ♩. scherzando (♩ = 76)

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Chsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Hp.

652 86

Fl. I  
Picc.

Fl. II, III

Ob. I, II  
*ff*  
*mf*  
*ff*

Eng. Hn.  
in F

Cl. I, II  
in A  
*mf* *f* *f* *ff*

B. Cl.  
in B $\flat$

Bsn. I, II  
*a2*  
*ff*  
*ff*

Cbsn.

Hn. I, III  
in F  
*mp*

Hn. II, IV  
in F  
*mp*

Tpt. I  
Picc. in A  
*mp* *f* *mf*

Tpt. II  
in C  
*mf* *f*

Tpt. III  
in B $\flat$   
*mf* *f*

Tbn. I, II  
*I.*  
*mf*

B. Tbn.

Tba.

Perc. II  
(Glock.)  
*mp*

Hp.  
*mf* *absc.*

660 87

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Perc. II  
(Glock.)

Hp.

668

Fl. I, I Picc. *f*

Fl. II, III

Ob. I, II *mf* *ff*

Eng. Hn. in F *mf* *f* *f* *ff*

Cl. I, II in A *mf* *f* *f* *ff*

B. Cl. in Bb *ff*

Bsn. I, II *a2* *ff*

Cbsn. *ff*

Hn. I, III in F *f*

Hn. II, IV in F *f*

Tpt. I Picc. in A *mf* *f*

Tpt. II in C *mf* *f* *ff*

Tpt. III in Bb *mf* *f* *ff*

Tbn. I, II *a2* *mf* *ff*

B. Tbn. *mf* *ff*

Tba.

Perc. II (Glock.) *p*

Vln. I *f*

Vln. II *mf* *f* *ff*

Vla. con sord. div. *mf* *ff*

Vc. con sord. div. *mf* *ff*

Cb. *mf*







684

Fl. I  
Picc.

Fl. II, III  
*mf* *mfpp* *mf*

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A  
*mf* *mfpp* *mf*

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in B $\flat$

Hp.

Pno.  
*pp* *p*

Vln. I  
*f* solo

Vln. II

Vla.

Vc.

Cb.

687

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. II, IV  
in F

B. Tbn.

Tba.

Perc. II  
(Glock.)

Hp.

Pno.

(solo)

Vln. I

gli altri

unis.

Vln. II

gli altri

mfpp — mf — mfpp — mf — mfpp — mf

unis.

Vla.

gli altri

mfpp — mf — mfpp — mf — mfpp — mf

Vc.

gli altri

mfpp — mf — mfpp — mf — mfpp — mf

Cb.

mf





706

Fl. I, II, III  
Ob. I, II  
Eng. Hn. in F  
Cl. I, II in A  
B. Cl. in Bb  
Bsn. I, II  
Cbsn.  
Hn. I, III in F  
Hn. II, IV in F  
Tpt. I in A  
Tpt. II in C  
Tpt. III in Bb  
Tbn. I, II  
B. Tbn.  
Tba.  
Perc. I  
Perc. II (Glock.)  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ppp* *f* *fff* *gliss.* *molto dim.* *gliss.*

*f* *ff* *fff* *mp*

**93** prestissimo (♩ = 162)

712

Fl. I  
Picc. *f*

Fl. II, III  
III. *ppp* cresc.

Ob. I, II  
*pp*

Eng. Hn.  
in F *mp*

Cl. I, II  
in A *pp* *f* II.

B. Cl.  
in B♭ *pp*

Bsn. I, II  
*pp* II.

Cbsn.  
*pp*

Timp.

Perc. I  
*ppp* cresc.

Hp.  
let ring *p*

**93** prestissimo (♩ = 162)

div. a 4

Vln. I  
*pp* cresc.

Vln. II  
3. con sord. *pp* cresc.

Vla.  
div. *pp*

Vc.  
div. *pp*

Cb.  
pizz. *pp*

716

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Timp.

Perc. I

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mf* *f* *p* *ppp* *gliss.* *unis.* *arco*

720

Fl. I  
Picc.

Fl. II, III  
*pp*

Ob. I, II  
*ff*

Eng. Hn.  
in F  
*mp*

Cl. I, II  
in A  
*ff*

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Tpt. I  
Picc. in A

Timp.  
*mp*

Perc. I  
*pp* cresc.

Hp.  
cresc.

Vln. I  
*p*

Vln. II

Vla.  
div.

Vc.  
div.

Cb.  
pizz.



724

Fl. I, II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Tpt. I, II in A

Timp.

Perc. I

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mf

mf

mf

f

ppp

gliss.

mp

mp

arco

8va

(d)

728 (9) 1

Fl. I Picc. *ff* *ppp*

Fl. II, III *ff* *ppp* *pp*

Ob. I, II *f*

Eng. Hn. in F *f*

Cl. I, II in A *f* *ff*

B. Cl. in Bb *ff*

Bsn. I, II *ff* *mf*

Cbsn. *ff* *mf*

Hn. I, III in F

Hn. II, IV in F *pp*

Tpt. I Picc. in A

Timp. *p* *ppp*

Perc. I *p* *cresc.*

Perc. II (Glock.) *mp*

Hp. *mp* *cresc.*

Pno. *mp*

1. 2. 3.

Vln. I *ppp* *cresc.*

Vln. II *ppp* *cresc.* unis., con sord.

Vla.

Vc.

Cb.

732

Fl. I, I Picc. *cresc.*

Fl. II, III *cresc.*

Ob. I, II II.

Eng. Hn. in F *f*

Cl. I, II in A *mf*

B. Cl. in Bb *mp* *mf*

Bsn. I, II *f*

Cbsn. *f*

Hn. I, III in F III. *ppp cresc.*

Hn. II, IV in F *p*

Tpt. I Picc. in A *ff*

Timp. *mp* *ppp*

Perc. I

Perc. II (Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla. *pp*

Vc.

Cb.

796

Fl. I, I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I Picc. in A

Tpt. II in C

Tpt. III in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II (Glock.)

Hp.

Pno.

96

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *cresc.* *mp*

740

Fl. I, II, III  
Picc.

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*ff*

*mf*

*ff*

*mp*

*fp*

*f*

*mp*

*mp*

*pp*

*pp*

*mf*

*f*

senza sord.

senza sord.

746 **97**

Eng. Hn. in F

Cl. I, II in A

B. Cl. in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II (Glock.)

Pno.

*pp*, *ff*, *f*, *fff*, *mp*, *fp*, *pp*, *mf*, *fp*, *ppp*, *mfpp*, *pp* cresc., *mp* molto dim.

**97**

div. a 4 senza sord.

*p* cresc.

senza sord.

*p* cresc.

div. a 2, senza sord.

*pp* cresc.

div. a 2, senza sord.

*pp* cresc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

749

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II (Glock.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *pp* *ff*

*mp* *fp* *pp* *mf* *fp*

*mp* *fp* *pp* *mf* *fp*

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

*pp*

*mp* *fp* *ppp* *mp*

*ppp*

*ppp*

*ppp*

752

Fl. I  
Picc.

Fl. II, III  
III.  
*mf* *p* *mp*

Ob. I, II  
II.  
*f* *p*

Eng. Hn.  
in F  
*f* *p*

Cl. I, II  
in A  
*pp* *mp* *f* *mp* *f* *mp*

B. Cl.  
in B $\flat$   
*f* *mp* *f* *mp*

Bsn. I, II  
II.  
*f* *mp*

Cbsn.

Hn. I, III  
in F  
*f* *p* *f* *fp* *pp* IV.

Hn. II, IV  
in F  
*f* *fp* *pp* *mf*

Tpt. II  
in C  
*mp* *pp*

Tpt. III  
in B $\flat$   
*f* *p* *mp*

Tbn. I, II  
II. I.  
*pp* *ff* *f*

B. Tbn.

Tba.  
*f* *ff* *ff*

Timp.  
*fp* *ppp* *fp* *ppp* *fp* *ppp*

Perc. I  
*mp*

Perc. II  
(Glock.)  
*mp* *dim.*

Pno.

Vln. I  
*mf*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*f*

Cb.  
*ff*



755

Fl. I, Picc.  
Fl. II, III  
Ob. I, II  
Eng. Hn. in F  
Cl. I, II in A  
B. Cl. in Bb  
Bsn. I, II  
Cbsn.  
Hn. I, III in F  
Hn. II, IV in F  
Tpt. II in C  
Tpt. III in Bb  
Tbn. I, II  
B. Tbn.  
Tba.  
Timp.  
Perc. I  
Perc. II (Glock.)  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*p*  
*mp*  
*f*  
*pp*  
*ppp*  
*ff*  
*ffp*  
*fff*

758

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



764

Fl. I, II  
Picc. *mp*

Fl. II, III *mp*

Ob. I, II *pp* II

Eng. Hn. in F *pp*

Cl. I, II in A *pp*

B. Cl. in Bb

Bsn. I, II *pp*

Cbsn. *pp*

Hn. I, III in F *mp*

Hn. II, IV in F *mp*

Tpt. I, II in A *f* *ff*

Tpt. II in C

Tpt. III in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp. *pp* *ppp*

Perc. I *p*

Perc. II (Glock.) *mp*

Vln. I *ff* *pp* *ff* *unis.*

Vln. II *ff* *pp* *f* *unis.*

Vla. *ff* *f* *pizz.* *unis.*

Vc.

Cb.

768

Fl. I, II, III  
Picc.  
Ob. I, II  
Eng. Hn. in F  
Cl. I, II in A  
B. Cl. in Bb  
Bsn. I, II  
Cbsn.  
Hn. I, III in F  
Hn. II, IV in F  
Tpt. I Picc. in A  
Tpt. II in C  
Tpt. III in Bb  
Tbn. I, II  
B. Tbn.  
Tbn.  
Timp.  
Perc. I  
Perc. II (Glock.)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp*, *mf*, *fff*, *p*, *mp*, *f*, *ff*, *un.*, *div. arco*, *pizz.*, *damp drum*



102

Fl. I  
Picc.

Fl. II, III

Ob. I, II  
a2  
f  
ff

Eng. Hn.  
in F

Cl. I, II  
in A  
ff

B. Cl.  
in Bb  
ff

Bsn. I, II  
f

Cbsn.

Hn. I, III  
in F  
mf  
III. legato

Hn. II, IV  
in F

Tpt. I  
Picc. in A  
ff

Tpt. II  
in C  
ff

Tpt. III  
in Bb  
legato  
mf

Tbn. I, II  
f  
legato

B. Tbn.

Tba.

Timp.  
mp  
damp drum

Perc. I  
f  
mp  
f  
pp  
damp drum

Perc. II  
(Glock.)

Hp.  
mf  
miss.

Vln. I  
mf  
pp  
mf

Vln. II  
mf  
marcato

Vla.  
marcato

Vc.  
marcato, unis.

Cb.  
marcato  
fff

783

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Timp.

Perc. I

Perc. II  
(Glock.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



789 **104**

Fl. I  
Picc. *mp*

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A *ff*

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F *legato*  
*ff*  
*f*  
IV. *legato*

Hn. II, IV  
in F

Tpt. I  
Picc. in A *mp*

Tpt. II  
in C *mp*

Tpt. III  
in B $\flat$  *f*  
II. *legato*

Tbn. I, II

B. Tbn.

Timp. *damp drum*

Perc. I *simile*  
*mp* *f* *pp* *ff*

Perc. II  
(Glock.)

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vc. *ff*

Cb. *ff*

795

Fl. I

Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I Picc. in A

Tpt. II in C

Tpt. III in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II (Glock.)

Hp.

*f*

*ff*

*a2, legato*

*ff*

*ff*

*ff*

*legato*

*f*

damp drum

*mf*

*mp*

*< f*

*pp*

*ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mp*

*ff*

*div.*

*mp*

*ff*

*div.*

*mp*

*ff*

*div.*

*mp*

*ff*

*unis.*

*mp < ff*

*unis.*

*mp < ff*

*pizz.*

*arco*



107

807

Fl. I, I  
Picc.

Fl. II, III  
III.  
*ppp poco cresc.*

Ob. I, II  
*mp*

Eng. Hn. in F

Cl. I, II in A  
*f*

B. Cl. in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. II in C

Tpt. III in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp. damp drum  
*mf*  
2 $^{\text{nd}}$ : G  $\rightarrow$  B $\flat$

Perc. I  
*ppp poco cresc.*

Perc. II (Glock.)

Hp.  
*p*

Vln. I  
*fff*  
*ppp poco cresc.*  
3. con sord.

Vln. II  
*fff*  
*ppp poco cresc.*

Vla.

Vc.  
con sord.  
*pp* arco

Cb.  
pizz.  
*mf*  
*pp*  
*poco cresc.*

107

813

Fl. I  
Picc.

Fl. II, III  
III.

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II  
I.  
*mf* *f* *ff*

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Hp.

Vln. I

Vln. II

Vla.  
*p* *pp*

Vc.

Cb.  
*p* *pp*

*p* *pp* *gliss.* *con sord.* *V* *n*

817

FL. I  
Picc.

Fl. II, III

Ob. I, II  
II.  
*ff*

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Tbn. I, II  
I.  
*p*

B. Tbn.

Tba.  
*n*

Perc. I

Hp.  
*cresc.*

Pno.  
*pp*

Vln. I

Vln. II  
V

Vla.

Vc.

Cb.  
*n*  
*pp*

821

Fl. I  
Picc.

Fl. II, III  
III.

Ob. I, II  
mf

Eng. Hn.  
in F  
f

Cl. I, II  
in A  
II.

B. Cl.  
in Bb  
pp

Bsn. I, II  
I.  
mf f ff p

Cbsn.  
pp

Tbn. I, II  
I.

B. Tbn.

Tba.  
n pp

Perc. I

Perc. II  
(Glock.)

Hp.  
mp gliss.

Pno.

Vln. I

Vln. II  
V

Vla.  
p

Vc.  
p

Cb.  
n p

FL. I, I  
Picc.

Fl. II, III  
*pp*

Ob. I, II  
*f*

Eng. Hn. in F

Cl. I, II in A  
*f*

B. Cl. in B $\flat$

Bsn. I, II  
II.

Cbsn.

Hn. I, III in F  
*pp*

Hn. II, IV in F

Tpt. II in C  
*mp*

Tpt. III in B $\flat$   
*mp* II.

Tbn. I, II  
*mp*

B. Tbn.  
*mp*

Tba.

Perc. I  
*pp* cresc.

Perc. II (Glock.)

Hp.

Pno.

Vln. I  
*pp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.

Cb.



829

Fl. I  
Picc.

Fl. II, III  
III.

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II  
II.

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*, *pp*, *f*, *ff*, *mf*, *mp*, *aliss.*, *n*

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

837

Fl. I  
Picc.

Fl. II, III  
III.

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A  
ff

B. Cl.  
in Bb  
mf

Bsn. I, II  
II.  
mf

Cbsn.

Hn. I, III  
in F  
n  
f

Hn. II, IV  
in F  
mp  
mf

Tpt. I  
Picc. in A  
f

Tpt. II  
in C  
f

Tpt. III  
in Bb  
f

Tbn. I, II  
p  
f

B. Tbn.  
f

Tba.  
n  
pp

Timp.

Perc. I

Perc. II  
(Glock.)  
ppp

Hp.  
mf  
gliss.

Pno.

Vln. I  
(6)

Vln. II

Vla.  
f

Vc.

Cb.

Musical score for orchestra and strings, measures 841-844. The score includes parts for Flute I, Piccolo, Flute II/III, Oboe I/II, English Horn in F, Clarinet I/II in A, Bass Clarinet in Bb, Bassoon I/II, Contrabassoon, Horn I/III in F, Horn II/IV in F, Trumpet III in Bb, Trombone I/II, Baritone Trombone, Tuba, Timpani, Percussion I, Percussion II (Glockenspiel), Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff*, *ppp*, *f*, *mf*, *mp*, *p*, and *cresc.*, along with performance instructions like *senza sord.* and *unis., senza sord.*. A rehearsal mark *(8)* is present at the beginning of the page.

845

Fl. I  
Picc.  
cresc.

Fl. II, III  
cresc.

Ob. I, II  
ff

Eng. Hn.  
in F  
f

Cl. I, II  
in A  
mf

B. Cl.  
in Bb  
mp

Bsn. I, II  
f

Cbsn.  
f

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. II  
in C  
mp

Tpt. III  
in Bb

Tbn. I, II  
mp

B. Tbn.

Tba.

Timp.  
mf

Perc. I  
ppp

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.  
senza sord.  
pp

Vc.

Cb.

849

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Ve.

Cb.

*ppp* cresc.

*pp*

senza sord.

*pp* cresc.  
senza sord.

*pp* cresc.

853

Fl. I, Picc. *p* *mf* gliss.

Fl. II, III *p* *mf* gliss.

Ob. I, II *ff* *f* *mf* *mp* *p* *pp*

Eng. Hn. in F *ppp*

Cl. I, II in A *fff* *ppp*

B. Cl. in Bb *fff* *pp*

Bsn. I, II *pp*

Cbsn. *pp*

Hn. I, III in F *pp*

Hn. II, IV in F *pp*

Tpt. I, Picc. in A

Tpt. II in C

Tpt. III in Bb

Tbn. I, II

B. Tbn.

Tba. *mf*

Timp. *mf*

Perc. I

Perc. II (S. Cym.) To S. Cym. *ppp*

Perc. II (Glock.) *ppp*

Hp.

Pno.

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. *p* *cresc.* *div.*

Cb. *mf* *div.*

856 **113**

Fl. I, Picc. *fff*

Fl. II, III *fff*

Ob. I, II *fff* II.

Eng. Hn. in F *f* *fff*

Cl. I, II in A *f* *fff*

B. Cl. in B $\flat$  *f* *fff*

Bsn. I, II *f* *fff*

Cbsn. *mf*

Hn. I, III in F *mf*

Hn. II, IV in F *mf*

Tbn. I, II *fp* *cresc.*

B. Tbn.

Tba. *mp*

Timp. *mf*

Perc. I *mp* *cresc.*

Perc. II (S. Cym.) *f*

Hp. *f* *gliss.*

Pno. *p* *gliss.*

Vln. I *p* *pp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.* *unis.*

Vc. *mp* *cresc.* *unis.*

Cb. *mp* *cresc.*



Musical score for woodwinds, brass, and percussion. The score is written for three systems. The first system includes Fl. II, III; Ob. I, II; Eng. Hn. in F; Cl. I, II in A; B. Cl. in Bb; Bsn. I, II; Cbsn.; Hn. I, III in F; Hn. II, IV in F; Tpt. I Picc. in A; Tpt. II in C; Tpt. III in Bb; Tbn. I, II; B. Tbn.; Tba.; Timp.; Perc. I; and Perc. II (S. Cym.). The second system includes Hp. and Pno. The score features various dynamics such as *pp*, *p*, *mf*, *f*, *ff*, and *ppp*, along with markings like *cresc.*, *div.*, *unis.*, and *gliss.*. A rehearsal mark '114' is present at the beginning of the first system, and a measure number '859' is at the start of the Flute part.

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written for three systems. It features dynamics such as *mf*, *p*, and *ff*, along with markings like *div.* and *unis.*. A rehearsal mark '114' is present at the beginning of the first system.

862 115

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(S. Cym.)

Hp.

Pno.

(8)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*fff*

*f*

*mf*

*mf*

*mf*

*fp*

*mfpp*

*cresc.*

*p*

*8va*

864

Fl. I  
Picc.

Fl. II, III

Ob. I, II  
*ff*

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Perc. I

Perc. II  
(S. Cym.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*fp*

*fp*

*fp*



872 **117** moderatissimo (♩ = 72)

Fl. I Picc. *pp*

Ob. I, II *pp*

Cl. I, II in A *pp* I.

Bsn. I, II *pp* II.

879 **118**

Fl. I Picc.

Fl. II, III *a2*

Ob. I, II *n* *p*

Cl. I, II in A *p*

Bsn. I, II *p*

Hn. I, III in F *n* *p* III.

Tpt. II in C *n* *p*

Tbn. I, II *n* *p* II.

885

Fl. II, III

Ob. I, II

Cl. I, II in A

Bsn. I, II

Hn. I, III in F *n*

Hn. II, IV in F *n*

Tpt. II in C *n*

Tpt. III in Bb *n*

Tbn. I, II *n*

Vln. I *n*

Vln. II *n*

891 **119**

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*n*

*a2*

*div. a 2*

*1*

*2*

897

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To C Tpt.

a2

IV. Geppetto's surrogate son

905 solo **allegro** (♩ = 156)

Pno. *f*



910 Perc. I **120** *f*

Pno. *f* *gliss.*

Vln. I *f* *marcato*

Vln. II *f* *marcato*

Vla. *f* *marcato*

Vc. *f* *marcato*

Cb. *f* *marcato*



915 Perc. I

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.





925 122

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Chim.)

Pno.

Vln. I 122

Vln. II

Vla.

Vc.

Cb.

931

Fl. I, Picc. *ff*

Fl. II, III *ff*

Ob. I, II *ff*

Eng. Hn. in F *ff*

Cl. I, II in A *ff*

B. Cl. in Bb *ff*

Bsn. I, II *ff*

Cbsn. *ff*

Hn. I, III in F *ff*

Hn. II, IV in F *ff*

Tpt. I, II in C *ff*

Tpt. III in Bb *ff*

Tbn. I, II *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ffpp* damp drum

Perc. I *mf*

Perc. II (Chim.) *mf* To Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

938 123

Fl. II, III *legato, secco* II. *mf*

Eng. Hn. in F *legato, secco* *mf*

Cl. I, II in A *legato, secco* *p* *mf*

B. Cl. in Bb *legato, secco* *mp* *mf*

Bsn. I, II *legato, secco* I. *mp*

Perc. I

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *mf*

Cb. *mf*



944

Fl. II, III

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

9/16

Fl. I, Picc. *mf*

Fl. II, III *mf*

Ob. I, II *mf*

Eng. Hn. in F *f*

Cl. I, II in A *f* a2

B. Cl. in Bb *f*

Bsn. I, II *f* II.

Cbsn. *f*

Hn. I, III in F *p* a2

Hn. II, IV in F *p* a2

Tbn. I, II *mp* a2

B. Tbn. *mp*

Perc. I *p* let ring *mp*

Perc. II (Glock.) *mf* To Chim.

Pno. *mf*

Vln. I *f* **124** *mf*

Vln. II *f* *mf*

Vla. *ff* *ff* *mf*

Vc. *ff*

Cb. *ff*

125

955

Fl. I, I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

*mf*

*p*

*mf*

*mp*

*mf*

*mp*

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

*a2*

Perc. I

Perc. II  
(Chim.)

*mp*

125

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mf*



967  
Fl. I  
Picc.  
Fl. II, III  
Ob. I, II  
Eng. Hn.  
in F  
Cl. I, II  
in A  
B. Cl.  
in Bb  
Bsn. I, II  
Cbsn.  
Hn. I, III  
in F  
Hn. II, IV  
in F  
Tpt. I, II  
in C  
Tpt. III  
in Bb  
Tbn. I, II  
B. Tbn.  
Tba.  
Timp.  
Perc. I  
Perc. II  
(Chim.)  
Pno.

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





This page contains the musical score for measures 980 through 127. The instruments and their parts are as follows:

- Fl. I, Picc.**: Flute I, Piccolo. Starts at measure 980 with *ff*.
- Fl. II, III**: Flute II, Flute III. Starts at measure 980 with *p*.
- Ob. I, II**: Oboe I, Oboe II. Starts at measure 980 with *ff*.
- Eng. Hn. in F**: English Horn in F. Starts at measure 980 with *ff*.
- Cl. I, II in A**: Clarinet I, Clarinet II in A. Starts at measure 980 with *ff*.
- B. Cl. in Bb**: Bass Clarinet in Bb. Starts at measure 980 with *ff*.
- Bsn. I, II**: Bassoon I, Bassoon II. Starts at measure 980 with *ff*.
- Cbsn.**: Contrabassoon. Starts at measure 980 with *ff*.
- Hn. I, III in F**: Horn I, Horn III in F. Starts at measure 980 with *ff*. Includes markings *a2* and *a2+*.
- Hn. II, IV in F**: Horn II, Horn IV in F. Starts at measure 980 with *ff*. Includes markings *a2* and *a2+*.
- Tpt. I, II in C**: Trumpet I, Trumpet II in C. Starts at measure 980 with *ff*.
- Tpt. III in Bb**: Trumpet III in Bb. Starts at measure 980 with *ff*.
- Tbn. I, II**: Trombone I, Trombone II. Starts at measure 980 with *ff*. Includes marking *a2*.
- B. Tbn.**: Baritone Trombone. Starts at measure 980 with *ff*.
- Tba.**: Tuba. Starts at measure 980 with *ff*.
- Timp.**: Timpani. Starts at measure 980 with *ff*.
- Perc. I**: Percussion I. Starts at measure 980 with *f*.
- Perc. II (Chim.)**: Percussion II (Chimes). Starts at measure 980 with *f*.
- Hp.**: Harp. No part is shown.
- Pno.**: Piano. Starts at measure 980 with *f*.
- Vln. I**: Violin I. Starts at measure 980 with *p*.
- Vln. II**: Violin II. Starts at measure 980 with *ff*.
- Vla.**: Viola. Starts at measure 980 with *ff*. Includes marking *unis.*
- Vc.**: Violoncello. Starts at measure 980 with *fff*.
- Cb.**: Contrabass. Starts at measure 980 with *fff*.

988 128

Fl. I, I Picc.

Fl. II, III *a2* *I.* *mf*

Ob. I, II

Eng. Hn. in F

Cl. I, II in A *mf*

B. Cl. in Bb

Bsn. I, II *a2* *ff* *mp*

Cbsn. *mp*

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C *mf*

Tpt. III in Bb *mf*

Tbn. I, II

B. Tbn.

Tba.

Timp. *ffp* *ffp* *ff*

Perc. I

Perc. II (Chim.)

Hp. *f*

Pno.

Vln. I 128

Vln. II

Vla.

Vc.

Cb.

994

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

div.

999 **129**

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Hp.

Pno.

Vln. I  
unis.

Vln. II

Vla.

Vc.

Cb.

*f*, *ff*, *pp*, *ffpp*, *mp cresc.*, *ppp*, *fff*

1004

FL. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mp*

*gliss.*

1008 **130**

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ffp* *ff* *sf*

**130**

1014

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 1014 through 1017. The score is for a full orchestra and strings. The woodwind section includes Flutes I, II, and III; Piccolo; Oboes I and II; English Horn in F; Clarinets I and II in A; Bass Clarinet in B-flat; Bassoons I and II; and Contrabassoon. The brass section includes Horns I, II, III, and IV in F; Trumpets I, II, and III in C; Trombones I and II; Baritone Trombone; and Tuba. The percussion section includes Timpani and Percussion I. The piano part is shown in grand staff notation. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as notes, rests, and dynamic markings.





1025

Fl. I, I  
Picc.

Fl. II, III  
III

Ob. I, II  
a2

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp. damp drum  
ff

Perc. I  
f

Perc. II  
(Glock.)  
To Glock.  
p

Perc. II  
(Chim.)  
f

Pno.  
ppp

Vln. I  
mf

Vln. II  
mf

Vla.  
mf

Vc.  
mf

Cb.  
mf



1045

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ffp cresc.*

*tr*

*f*

*mf*

*f*

1052

Fl. I, I Picc. *mf* *ff* *ffp* *ff*

Fl. II, III *mf* *ff* *ff* *ffp* *ff*

Ob. I, II *ff* *ff* *ffp* *ff*

Eng. Hn. in F *ff* *ff* *ffp* *ff*

Cl. I, II in A *ff* *ff* *ffp* *ff*

B. Cl. in Bb *ff* *ff* *ffp* *ff*

Bsn. I, II *f* *ff* *ffp* *ff*

Cbsn. *ff* *a2* *ffp* *ff*

Hn. I, III in F *f* *a2* *ff* *ff*

Hn. II, IV in F *f* *a2* *ff* *ff*

Tpt. I, II in C *fp* *f* *ff* *a2* *ff*

Tpt. III in Bb *fp* *a2* *f* *ff* *ff*

Tbn. I, II *fp* *f* *ff* *ff*

B. Tbn. *f* *ff* *ff* *ff*

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

Timp. *f* *fp* *ff* *ff*

Pno. *mf* *ff* *ff* *ff*

Vln. I *ff* *ffp* *ff*

Vln. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Cb. *ff* *ff* *ff*

1058

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

135

*ff*, *ffmp*, *f*, *ff*, *f*, *ff*, *fff*, *fff*, *f*, *fp*, *f*, *f*, *fff*, *fff*

1065

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

*f* *p* *mp*

*fff* *fff*

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I  
Picc. in A

Tpt. II  
in C

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

*mf* *mf*

*f* *mf*

*fff*

Timp.

Perc. I

Pno.

*ff*

(8)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mp* *mf*

*fff* *fff*

1072 137

Fl. I *p*

Fl. II, III *mp*

Ob. I, II *n*

Eng. Hn. in F *n*

Cl. I, II in A *mp*

B. Cl. in Bb *mf*

Bsn. I, II *mf*

Cbsn. *mf*

Hn. I, III in F *p*

Hn. II, IV in F *p*

Tpt. I, II in C *p*

Tpt. III in Bb *p*

Tbn. I, II *p* II. *mf*

B. Tbn. *p* *mf*

Tba. *mf*

Perc. I *p* *ppp*

Hp.

Pno. *p*

Vln. I *p* 137

Vln. II *p*

Vla. *f* *fff* *f*

Vc. *mf*

Cb. *mf*



1081

138

Fl. I, Picc. *mf*

Fl. II, III *mf*

Ob. I, II *mf*

Eng. Hn. in F *mf*

Cl. I, II in A *mf*

B. Cl. in Bb *mp*

Bsn. I, II

Cbsn.

Hn. I, III in F *mf* a2

Hn. II, IV in F *mf* a2

Tpt. I, II in C

Tpt. III in Bb

Tbn. I, II *f*

B. Tbn. *f*

Tba. *f*

Perc. I *p* *pp* *mfpp*

Hp. *f* *cresc.*

Pno. *mf* *f*

138

Vln. I *mp*

Vln. II *mp*

Vla. *ff* *mp*

Vc. *f* *ff*

Cb. *ff*

Musical score for orchestra and piano, measures 1087-1100. The score is arranged in systems for various instruments:

- Flutes:** Fl. I, Picc., Fl. II, III
- Oboes:** Ob. I, II
- Eng. Hn. in F**
- Clarinets:** Cl. I, II in A; B. Cl. in Bb
- Horns:** Hn. I, III in F; Hn. II, IV in F (marked *a2*)
- Trombones:** Tpt. I, II in C; Tpt. III in Bb; Tbn. I, II (marked *ff*); B. Tbn. (marked *ff*); Tba. (marked *ff*)
- Percussion:** Perc. I (marked *mfpp* and *mf*)
- Piano:** Hp. (marked *mfpp* and *mf*); Pno.
- Strings:** Vln. I, Vln. II, Vla., Vc., Cb.

Measure 1087 is marked with *mfpp*. Measure 1088 is marked with *mf*. Measure 1089 is marked with *ff*. Measure 1090 is marked with *ff*. Measure 1091 is marked with *ff*. Measure 1092 is marked with *ff*. Measure 1093 is marked with *ff*. Measure 1094 is marked with *ff*. Measure 1095 is marked with *ff*. Measure 1096 is marked with *ff*. Measure 1097 is marked with *ff*. Measure 1098 is marked with *ff*. Measure 1099 is marked with *ff*. Measure 1100 is marked with *ff*.

1091

Fl. I Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in Bb

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Hp.

Pno.

Reo

*f*

*f*

*f*

*f*

*f*

*ff*

*ff*

*fff*

*fff*

*fff*

*mp*

*mp*

*fff*

*pp*

*mp*

*f*

*fff*

*fff*

*fff*

*mf*

*fff*

*mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*fff*

*fff*

*fff*

*mf*

*fff*

*mf*

1097

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(S. Cym.)

Hp.

Pno.

Detailed description: This page contains the musical score for measures 1097 through 140. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes I, II, and III; Oboes I and II; English Horn in F; Clarinets I and II in A; Bass Clarinet in Bb; Bassoon I and II; and Contrabassoon. The brass section includes Horns I, II, III, and IV in F; Trumpets I, II, and III in C and Bb; Trombones I and II; Baritone Trombone; and Tuba. The percussion section includes Timpani, Percussion I, and Percussion II (Small Cymbal). The keyboard section includes Harp and Piano. The score includes various dynamics such as *mf*, *f*, *p*, *mp*, *ff*, and *ffp*, as well as articulation marks like *n* and *a2*. A box containing the number '140' is placed above the Flute I staff at the end of the page.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page contains the musical score for measures 140 through 195. The score is arranged in a standard orchestral format with five staves for the string section: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *f* and *mf*. A box containing the number '140' is placed above the Violin I staff at the beginning of the page.

1105 141

Fl. I, II  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I  
*ppp* let ring *mf* *fff*

Perc. II  
(S. Cym.) *ppp* let ring *mf* *ppp*

Hp.

Pno.

141

Vln. I

Vln. II

Vla.

Vc.

Cb.

1113

Fl. I, I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Timp.

Perc. I

Perc. II  
(S. Cym.)

Hp.

Pno.

*p*, *mp*, *ff*, *f*, *mf*, *ppp*, *f*, *gliss.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*, *f*, *fp*, *mf*, *ff*

1119

Fl. I, I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Timp.

Perc. I

Perc. II  
(S. Cym.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*  
a2

*mp*

*fp* *mp* *ff* *f* *fp* *mp*

*mf* *ff* *f* *mf*

*fp* *mf* *ff* *f* *fp* *mf*

*mf* *ff* *mf* *a2*

*mf* *ff* *mf*

*fp* *ff* *ffp* *ffp*

*fp* *ff* *ffp* *ffp*

*f* damp drum

*mf* *ppp* *mf* *ppp*

*mf* *ff* *fp* *mf*

*fp* *mf* *ff* *fp* *mf*

*fp* *mf* *ff* *fp* *mf*

*fp* *mf* *ff* *fp* *mf*

143

1125

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

Timp.

Perc. I

Perc. II  
(S. Cym.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*, *pp*, *ppp*, *mf*, *mp*, *ff*, *fff*, *marcato*, *div.*



Fl. I, II  
Picc.

Fl. II, III

Ob. I, II  
a2  
ff

Eng. Hn.  
in F  
ff

Cl. I, II  
in A  
I.  
ff

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Tpt. I, II  
in C  
ff

Tpt. III  
in Bb

Tbn. I, II  
ff

Timp.

Perc. I

Perc. II  
(S. Cym.)

Hp.

Pno.  
mp

Reo

Vln. I

Vln. II  
unis.  
ff

Vla.

Vc.

Cb.





1151

Fl. I  
Picc. *ffp* — *ff* *pp*

Fl. II, III *ffp* — *ff* *f* *pp*

Ob. I, II *ffp* — *ff* *pp*

Eng. Hn.  
in F *fff* *ffp* — *ff* *pp*

Cl. I, II  
in A *fff* *pp*

B. Cl.  
in B♭ *fff* *pp*

Bsn. I, II *fff* *ff* *a2*

Cbsn. *fff* *ff*

Hn. I, III  
in F *ffp* — *ff* *a2*

Hn. II, IV  
in F *fff* *ff* *IV.* *ff*

Tpt. I, II  
in C *ffp* — *ff* *a2*

Tpt. III  
in B♭ *ffp* — *ff* *a2*

Tbn. I, II *ffp* — *ff* *a2*

B. Tbn. *ffp* — *ff* *a2*

Tba. *fff* *ff*

Perc. II  
(S. Cym.) *f* To Glock.

Pno.

Vln. I *fff* *pp*

Vln. II *ffp* — *ff* *pp*

Vla. *fff* *ff* *pp*

Vc. *fff* *ff*

Cb. *fff* *ff*

148

1157

Fl. I, I Picc. *f*

Fl. II, III *f*

Ob. I, II *a2 f*

Eng. Hn. in F *f*

Cl. I, II in A *a2 ff*

B. Cl. in Bb *ff*

Bsn. I, II *f*

Cbsn. *f*

Hn. I, III in F

Hn. II, IV in F *IV. ff*

Tpt. I, II in C *II.*

Tpt. III in Bb

Tbn. I, II *f*

B. Tbn. *f*

Tba. *f*

Perc. II (S. Cym.)

Pno.

148

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

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

Vla. *f*

Vc. *f*

Cb. *f*

1163

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*, *mf*, *f*, *ff*, *ffp*, *div. a 2*

1169

Fl. I, II  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

*mp*

*mf*

*ff*

To Jaw.

tutti

*f*

*ff*

*ff*

*ff*

1175 **150**

Fl. I, I Picc.

Fl. II, III

Ob. I, II *f*

Eng. Hn. in F *f*

Cl. I, II in A *a2*

B. Cl. in B $\flat$

Bsn. I, II *fff*

Cbsn. *fff*

Hn. I, III in F

Hn. II, IV in F *a2*

Tpt. I, II in C II.

Tpt. III in B $\flat$

Tbn. I, II *a2*

B. Tbn.

Tba.

Timp. *ppp*

Perc. I *ppp*

Perc. II (Jaw.)

Pno. *mf*

Vln. I *div. a 2*

Vln. II *ff tutti*

Vla.

Vc.

Cb.





1187

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1192 **152**

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Pno.

**152**

Vln. I

Vln. II

Vla.

Vc.

Cb.



1202 153

Fl. II, III *legato, secco* II. *mf*

Eng. Hn. in F *legato, secco* *mf*

Cl. I, II in A *legato, secco* *p* *mf*

B. Cl. in Bb *legato, secco* *mp*

Bsn. I, II *legato, secco* I. *mf* *mp*

Perc. I

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *mf*

Cb. *mf*



1208

Fl. II, III

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

154

12/13

Fl. I Picc. *mf*

Fl. II, III *f* *mf*

Ob. I, II *mf*

Eng. Hn. in F *f*

Cl. I, II in A *f* a2

B. Cl. in Bb *f*

Bsn. I, II *f* II.

Cbsn. *f*

Hn. I, III in F a2 *p*

Hn. II, IV in F a2 *p*

Tbn. I, II a2 *mp*

B. Tbn. *mp*

Perc. I *p* *mp*

Perc. II (Glock.) To Chim. *mf*

Pno. *mf*

154

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *ff* *mf*

Vc. *ff*

Cb. *ff*

12/19 155

Fl. I  
Picc.

Fl. II, III  
II.  
*mf*

Ob. I, II

Eng. Hn.  
in F  
*p*

Cl. I, II  
in A  
*mf*  
*mp*

B. Cl.  
in B $\flat$   
*mf*

Bsn. I, II  
I.  
*mp*

Cbsn.

Hn. I, III  
in F  
+

Hn. II, IV  
in F  
+

Tbn. I, II  
a2

B. Tbn.

Perc. I  
*mp*

Perc. II  
(Glock.)

Pno.

155

Vln. I

Vln. II

Vla.  
*f*

Vc.  
*mf*

Cb.  
*mf*

1225

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Chim.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*p*

*mp*  
let ring

*mf*

*f*

*f*

*f*

*f*

*f*

II.



156

The musical score is arranged in systems for various instruments. The top system includes Fl. I Picc., Fl. II, III, Ob. I, II, Eng. Hn. in F, Cl. I, II in A, B. Cl. in Bb, Bsn. I, II, Cbsn., Hn. I, III in F, Hn. II, IV in F, Tpt. I, II in C, Tpt. III in Bb, Tbn. I, II, B. Tbn., Tba., Timp., Perc. I, Perc. II (Chim.), and Pno. The bottom system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score features dynamic markings such as *mp*, *mf*, *f*, and *ff*, along with performance instructions like *div.* and *rit.*. A rehearsal mark '156' is placed above the Fl. I staff. The page number '217' is in the top right corner.



1244 157

Fl. I, II Picc. *ff*

Fl. II, III *p* *ff*

Ob. I, II *ff* *p* *ff* I.

Eng. Hn. in F *ff* *p* *ff*

Cl. I, II in A *p* *ff* II.

B. Cl. in Bb *ff* *p* *ff*

Bsn. I, II *ff* *ff* I.

Cbsn. *ff* *ff*

Hn. I, III in F *ff* *a2*

Hn. II, IV in F *ff* *a2*

Tpt. I, II in C *ff*

Tpt. III in Bb *ff*

Tbn. I, II *ff* *a2*

B. Tbn. *ff* *ff*

Tba. *ff*

Timp. *ff*

Perc. I *f* *ff* *f*

Perc. II (Chim.) *f* *ff*

Pno.

Vln. I *p* *ff*

Vln. II *ff*

Vla. *ff* unis.

Vc. *fff* *ff*

Cb. *fff* *ff*

157

1252

Fl. I

Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in Bb

Tbn. I, II

B. Tbn.

Timp.

Perc. I

Perc. II (Chim.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*ff*

*mp*

*ffp*

*ff*

To Glock.

*f*

158

1258

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II  
a2

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Timp.

Perc. I

Perc. II  
(Chim.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

PPP

1263 **159**

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Hp.

Pno.

Vln. I unis.

Vln. II

Vla.

Vc.

Cb.

*f*, *ff*, *pp*, *fff*, *mp*, *molto cresc.*



160

1275

Fl. I  
Picc. *mp*

Fl. II, III *mp*

Ob. I, II *mp*

Eng. Hn. in F *mp*

Cl. I, II in A *mp*

B. Cl. in Bb *mp* *mf*

Bsn. I, II *mp* *mf*

Cbsn. *mp*

Hn. I, III in F *f* *a2*

Hn. II, IV in F *f* *II*

Tbn. I, II *mf* *a2*

B. Tbn. *mf*

Tba. *f*

Timp. *ffpp*

Perc. I

Perc. II (Glock.) *p* *molto cresc.*

Hp. *p* *molto cresc.*

Pno. *f* *su*

160

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *ff*







1289 162

Fl. I, Picc.

Fl. II, III

Ob. I, II

Eng. Hn. in F

Cl. I, II in A

B. Cl. in Bb

Bsn. I, II

Cbsn.

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C

Tpt. III in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II (Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ffmp*

*ffmp*

*fff*

*f*

*fff*

*ff*

162

1294

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I Picc. *ff*

Fl. II, III

Ob. I, II *ff*

Eng. Hn. in F *ff*

Cl. I, II in A *ff*

B. Cl. in Bb *ff*

Bsn. I, II *ff*

Cbsn. *ff*

Hn. I, III in F

Hn. II, IV in F

Tpt. I, II in C *ff*

Tpt. III in Bb *a2*

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II (Glock.)

Hp. *fff*

Pno.

Vln. I **163**

Vln. II

Vla.

Vc.

Cb.

1306

Fl. I  
Picc.

Fl. II, III  
a2

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A  
f

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C  
ff

Tpt. III  
in Bb  
ff

Tbn. I, II  
f

B. Tbn.  
f

Tba.  
f

Timp.

Perc. I

Perc. II  
(Glock.)

Hp.

Pno.  
f

Vln. I

Vln. II

Vla.

Vc.

Cb.  
f

a2

ff

ff

ff

1310

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II  
*ff*

Cbsn.  
*ff*

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Pno.  
*fff*

164

Vln. I

div. a 2  
*fff*

Vln. II

Vla.

Vc.

Cb.

1316 **165**

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Glock.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**165**





1330

Fl. I  
Picc.  
*ff*

Fl. II, III  
*ff*

Ob. I, II  
*fff*

Eng. Hn.  
in F  
*fff*

Cl. I, II  
in A  
*fff*

B. Cl.  
in Bb  
*fff*

Bsn. I, II  
*fff*

Cbsn.  
*fff*

Hn. I, III  
in F  
*fff*

Hn. II, IV  
in F  
*fff*

Tpt. I, II  
in C  
*fff*

Tpt. III  
in Bb  
*fff*

Tbn. I, II  
*fff*

B. Tbn.  
*fff*

Tba.  
*fff*

Timp.  
*fff*

Perc. I  
*fff*

Perc. II  
(Glock.)  
*f*  
To Chim.

Hp.  
*f*  
gliss.

Pno.  
*ff*  
8va

Vln. I  
*fff*

Vln. II  
*fff*

Vla.  
*fff*

Vc.  
*fff*

Cb.  
*fff*

**167**  
1334

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Chim.)

Hp.

Pno.

Detailed description: This block contains the musical score for measures 167 through 170 for the woodwind and percussion sections. The instruments listed on the left are Flute I (Piccolo), Flutes II and III, Oboes I and II, English Horn (in F), Clarinets I and II (in A), Bass Clarinet (in B-flat), Bassoons I and II, Contrabassoon, Horns I, III (in F) and II, IV (in F), Trumpets I and II (in C) and III (in B-flat), Trombones I and II, Baritone Trombone, Tuba, Timpani, Percussion I, Percussion II (Chimes), Harp, and Piano. The score features various dynamics including *fff* and *ff*, and includes performance markings such as *III*, *a2*, and *div.* for the harp. The piano part shows a complex rhythmic pattern with many sixteenth notes.

**167**  
div. a 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 167 through 170 for the string section. The instruments listed on the left are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a *fff* dynamic and includes performance markings such as *div.* and *a 2*. The violin parts have a complex rhythmic pattern with many sixteenth notes, while the viola, cello, and contrabass parts have a more steady, rhythmic accompaniment.

1340

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in Bb

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in Bb

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I  
*ppp*

Perc. II  
(Chim.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



1350 **169**

Fl. I Picc. *p* *f* *fff* *a2*

Fl. II, III *p* *fff* *a2*

Ob. I, II *fff*

Eng. Hn. in F *fff*

Cl. I, II in A *fff* *a2*

B. Cl. in B $\flat$  *p* *f* *fff*

Bsn. I, II *fff*

Cbsn. *fff*

Hn. I, III in F *fff*

Hn. II, IV in F *fff*

Tpt. I, II in C *fff* *a2*

Tpt. III in B $\flat$  *fff*

Tbn. I, II *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *pp* *fff*

Perc. I *ppp* *fff*

Perc. II (Chim.) *ppp* *fff*

Hp.

Pno. *fff*

**169**

Vln. I

Vln. II

Vla.

Vc.

Cb.

1356

Fl. I  
Picc.

Fl. II, III

Ob. I, II

Eng. Hn.  
in F

Cl. I, II  
in A

B. Cl.  
in B $\flat$

Bsn. I, II

Cbsn.

Hn. I, III  
in F

Hn. II, IV  
in F

Tpt. I, II  
in C

Tpt. III  
in B $\flat$

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II  
(Chim.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*