

RITUAL AND SACRIFICE

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A Thesis

presented to

the Faculty of the Graduate School  
at the University of Missouri-Columbia

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In Partial Fulfillment

of the Requirements for the Degree

Master of Music

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by

Daniel Fitzpatrick

Dr. Carolina Heredia, Thesis Supervisor

MAY 2022

The undersigned, appointed by the dean of the Graduate School, have examined the thesis entitled

RITUAL AND SACRIFICE

presented by Daniel Fitzpatrick,

a candidate for the degree of master of music composition,

and hereby certify that, in their opinion, it is worthy of acceptance.

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Professor Stefan Freund

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Professor Carolina Heredia

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Professor Tim Langen

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## TABLE OF CONTENTS

ACKNOWLEDGEMENTS .....	ii
ABSTRACT .....	iv
RITUAL AND SACRIFICE	
1. PROGRAM NOTES, COMPOSER'S BIO .....	v
2. INSTRUMENTATION .....	vi
3. PERFORMANCE NOTES .....	vii
4. SCORE.....	1

# RITUAL AND SACRIFICE

Daniel Fitzpatrick

Dr. Carolina Heredia, Thesis Supervisor

## ABSTRACT

*Ritual and Sacrifice* is an orchestral work that was composed for the St. Louis Symphony Orchestra. While the title provokes vivid and troubling imagery, the piece is metaphorical and focuses on the thoughts one might have when faced with troubling times. Often to overcome our struggles we commit to regimented practices to regain our strength and maintain ourselves. These “rituals” are represented in the beginning of *Ritual and Sacrifice* with a solemn musical introduction featuring a dark yet rising musical motive that is first introduced by the harp and piano. Keeping true to the rituals required of us becomes difficult as time goes on, and the path ahead may no longer be certain. Following the introduction of *Ritual and Sacrifice* I emulate these tense feelings of uncertainty by having two subsections that both get gradually louder and more dissonant. However, the musical conflict eventually grows to a breaking point, and composure is regained with a ritualistic timpani entrance. The music becomes more melodic and lyrical at this point, and while it begins solemnly, it becomes a section full of peace and hope. This hopeful section represents moments where we are reassured in life and have faith that our endeavors are not in vain. Throughout the middle section of *Ritual and Sacrifice*, I explore the momentary peace, growing internal turmoil, and absolute confusion resulting from running away from our problems. Ultimately, the thoughts that plague us will not go away on their own, and eventually sacrifice is required to move on to the serenity we so desire and need.

**Daniel Fitzpatrick (b. 1995)**  
***Ritual and Sacrifice* (2022)**  
**for orchestra**

## **Program Notes**

The title *Ritual and Sacrifice* provokes vivid and troubling imagery. Rather than being about literal ritual and sacrifice, the piece is abstract and focuses on the thoughts one might have when faced with troubling times. Often to overcome our struggles we must commit every day to regimented practices to regain our strength and maintain ourselves. These “rituals” are represented in the beginning of *Ritual and Sacrifice* with a solemn musical introduction featuring a dark yet rising musical motive that is first introduced by the harp and piano. Keeping true to the rituals required of us becomes difficult as time goes on, and the path ahead may no longer be certain. Following the introduction of *Ritual and Sacrifice* I emulate these tense feelings of uncertainty by having two subsections that both get gradually louder and more dissonant. The first of these begins with a lyrical woodwind entrance with fanfare-esque brass and harmonies that evoke a feeling of hope. This initially optimistic subsection continually gains sound and tension until it is punctuated by the string section percussively striking their strings with the wood of their bow (also known as *col legno battuto*). At this moment the second subsection begins with chaos and a multitude of clashing sounds to portray a panic attack. However, the conflict eventually grows to a breaking point, and composure is regained with a ritualistic timpani entrance. The music becomes much more melodic and lyrical at this point, and while it begins solemnly, it becomes a section full of peace and hope. This hopeful section represents moments where we are reassured in life and have faith that our endeavors are not in vain. However, sometimes our own efforts become inadequate and a sacrifice is necessary. When this time comes in *Ritual and Sacrifice* the character of the music becomes tortured and rather than moving on, the section ends lacking resolution. Instead of working through our difficult times, we often just run away from our problems leaving us with unresolved conflict. Throughout the middle section of *Ritual and Sacrifice*, I explore the momentary peace, growing internal turmoil, and absolute confusion resulting from a refusal to work through our problems. Ultimately, the thoughts that plague us will not go away on their own, and eventually we must perform the necessary sacrifice to move on to the serenity we so desire and need.

## **Composer’s Bio**

**Daniel Fitzpatrick** (b. 1995) is a composer with an exceedingly diverse musical background. Having played banjo since the age of seven, bluegrass and folk music have considerable significance in his life as a composer and performer. He has been featured as a banjo soloist and composer in various concerts and recitals at the University of Missouri, Southeast Missouri University, and East Central College. His banjo concertino *Ancient Echoes* (2020) was showcased at the 2020 Mizzou International Composers Festival in which he performed banjo alongside the Mizzou New Music Ensemble. Banjo virtuoso Tony Trischka has described the

piece as “totally impressive.” Daniel has also had the honor to be featured in a collaborative recital with artist Najjar Abdul-Mussawwir’s *Reconstructed* exhibition at Southeast Missouri State University. During this event, Daniel premiered his piece *Premonition* (2017) and performed traditional bluegrass music as well as works by Béla Fleck and Tony Trischka. As a banjo player and composer, Daniel is always working on writing and arranging music to reinvent the instrument. For example, his piece *Perplexion* (2019) fuses the styles of bluegrass, rag, jazz, and contemporary classical music. Furthermore, Daniel has arranged and performed Sergei Rachmaninoff’s *Prelude in C# minor* Op. 3, No. 2 on the banjo, considerably expanding what audiences think of an often type-casted instrument. In addition to being a banjo player, Daniel also plays piano, guitar, and mandolin. Currently he is the pianist of the New Music Ensemble at the University of Missouri, where he is studying for his master’s in music composition with Dr. Carolina Heredia. His past composition professors include Dr. Stefan Freund, Dr. Robert Fruehwald, and Dr. Joseph Tyldesley. Daniel’s interests in writing music are seemingly limitless as he has explored many different folk traditions in his compositions along with the genres of dubstep, glitch, pop, and modern classical music. Rather than being defined by one particular genre of music, Daniel’s compositions are characterized by the seamless integration of many musical influences.

## **Instrumentation**

**Flutes 1 & 2**

**Oboes 1 & 2**

**Clarinet 1 in Bb**

**Clarinet 2 in Bb / Bass Clarinet**

**Bassoon**

**Contrabassoon**

**Horns 1 & 2 in F**

**Trumpets 1 & 2 in C**

**Tenor Trombone**

**Bass Trombone**

**Timpani (32”, 28”, 25”)**

**Percussion 1** (Bass Drum, Suspended Cymbal, Vibraslap)

**Percussion 2** (Crotales, Tam-tam, Tubular Bells, Woodblock)

**Harp**

**Piano**

**Violin I**

**Violin II**

**Violas**

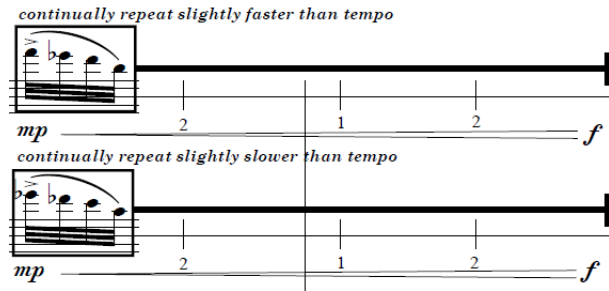
**Celli**

**Doublebasses**

# Performance Notes

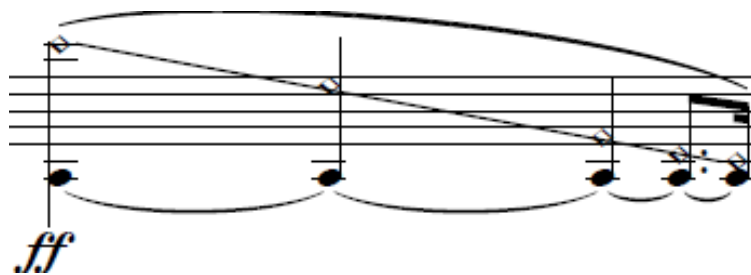


**L.V. notation:** Throughout the entirety of the score and parts, l.v. notation is used to indicate the given note resonates until it fades to silence.



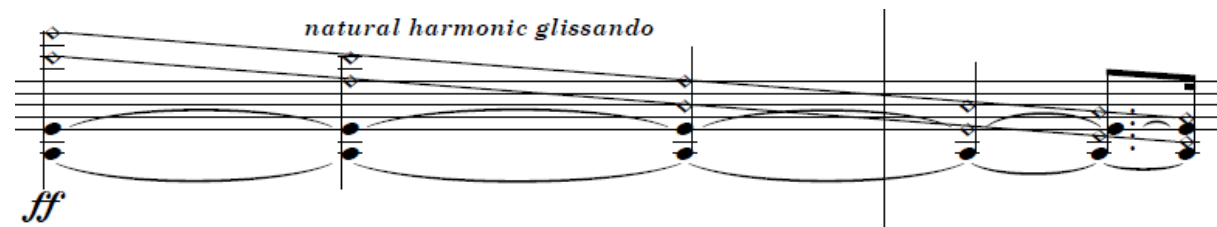
**Aleatoric cells (m.40–41, m. 42, m.205–6, m. 207):** The boxed in notes indicate for the musician to continually repeat a short pattern either slightly faster or slower than the notated subdivision at tempo. The numbers below the staff indicates the beats within the measures for these passages.

## Cello:



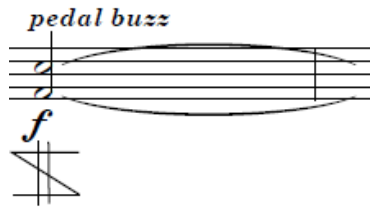
**Natural harmonic glissandi (m. 255 shown to the left, m. 258–9 shown below):** The notation in m. 255 indicates for the celli to bow the C string while lightly touching the string and sliding between the pitches given by the diamond-shaped note heads in order to gradually shift

through all the natural harmonics of the string. The concept is the same in m. 258–9, however both the C and G strings are bowed while lightly touching the strings and sliding a perfect 5<sup>th</sup> creating a natural harmonic glissando on both strings simultaneously.





# Harp



**Pedal buzz (m. 38 et al):** The notation shown to the left indicates for the harpist to shift the pedals of the given notes in between positions in order for the plucked metal strings to vibrate against the pedal discs creating a distorted, buzzing sound.

*Please notify the composer of any performances*

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# Ritual and Sacrifice

Written for the St. Louis Symphony Orchestra

Daniel Fitzpatrick (2022)

Larghetto, Solemn ♩ = 60

The score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Contrabassoon) and brass section (Horns, Trumpets, Trombones) are currently silent. The percussion section (Timpani, Percussion 1, Percussion 2) has a rhythmic pattern starting in measure 1, with dynamics *mf* and *mp*. Percussion 1 includes Bass Drum, Suspended Cymbal, and Vibrastap. Percussion 2 includes Crotales, Tam-tam, Tubular Bells, and Woodblock. The Harp and Piano have sustained chords with a *mf* dynamic. The string section (Violin I, Violin II, Viola, Cello, Double Bass) is also silent.

1 2 3 4 5

6 Flute

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1. 2.

Cl. 1.

B. Cl. *mp* *p* *mf*

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

6

Timp.

Perc. 1 *mf*

Perc. 2 *f* *as an echo* *f* *mp* *mf*

Hp. *f*

Pno. *f*

6 *pizz.* *col legno battuto*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla.

Ve. *pizz.* *f* *col legno battuto*

D.B. *pizz.* *mf*

*mf* 6 *f* 7 *f* 8 *mf* 9

This musical score page covers measures 10 through 13. The orchestration includes:

- Flutes (Fl. 1 & 2):** Flute 1 has a melodic line starting at measure 10 with dynamics *mp* and *mf*. Flute 2 has a rhythmic accompaniment with dynamics *mp* and *mf*.
- Clarinets (Cl. 1 & 2):** Clarinet 1 has a melodic line starting at measure 12 with dynamics *p* and *mf*. Clarinet 2 has a rhythmic accompaniment with dynamic *mf*.
- Woodwinds:** Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns (Hn. 1 & 2), Trumpets (Tpt. 1 & 2), Trombones (T. Tbn., B. Tbn.), and Timpani (Timp.) are present but mostly silent or playing sustained notes.
- Strings:** Violins I & II, Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) are active. Violins I and II have dynamics *f* and *mf*. Viola has dynamics *mf* and *f*. Violoncello and Double Bass have dynamics *mf* and *f*. Performance techniques include *col legno battuto* and *pizz.*
- Percussion:** Percussion 1 includes Bass drum and Tubular bells. Percussion 2 includes Suspended Cymbal and Bowed. Dynamics range from *p* to *mf*.
- Piano (Pno):** Provides harmonic support with sustained chords.

Measure 10 starts with a rehearsal mark. Measure 12 features a 6-measure rest for Flute 1 and Clarinet 1, indicated by a large '6' and the text 'pause c. 6 seconds'. Measure 13 ends with a double bar line and a fermata over the final notes.

A Ominous

14

Fl. 1 *f* *mf* *mp*

Fl. 2 *f* *mf* *mp*

Ob. 1. 2 *f* *mf* *mp*

Cl. 1 *mp* *mf* *mp* *mp*

B. Cl. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *mp* *mf*

C. Bn. *mp* *mf* *mp* *mf*

Hn. 1. 2

Tpt. 1. 2 *straight mute* *mf* *mp*

T. Tbn.

B. Tbn.

Timp. 14 6 4 7 8 *f* *mp*

Perc. 1 *Bass drum* *f* *mp* *Suspended Cymbal* *Bowed* *p* *mf*

Perc. 2 *Tubular bells* *f* *mf* *f* *mf*

Hp. *f* *mf* *mp*

Pno. *f* *mf*

Vln. I 14 6 4 7 8 *(col legno battuto)* *mf* *f* *mf*

Vln. II *(col legno battuto)* *mf* *f* *mf*

Vla. *(col legno battuto)* *f* *mf*

Vc. *(pizz.)* *mp* *f* *mf*

D.B. *(pizz.)* *mf* *f* *mf*

14 15 16 17 18

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

B. Cl.

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(straight mute)

(col legno battuto)

(pizz.)

Suspended Cymbal Bowed

Tubular bells

as an echo

remove mute

19 20 21 22 23

6 **B** Hopeful

24

Fl. 1

Fl. 2

Ob. 1. 2

Cl. 1

B. Cl.

Bsn.

C. Bn.

Hn. 1. 2

Tpt. 1. 2

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

24 25 26 27

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

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

*mp* *mf* *sfz* *mf*

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

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

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

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

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

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

*f*

Tubular bells

*f*

*arco* *mf* *arco* *mf*

*mp* *(col legno battuto)* *mp* *(col legno battuto)*

*f* *pizz.* *f* *pizz.*



28

Fl. 1 *mf* 3 *f* 3 *ff*

Fl. 2 *mf* 3 *f* 3 *ff*

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

Cl. 1 *f* 3 *ff*

B. Cl. *f* 3 *ff* *to B<sub>3</sub> Clarinet*

Bsn. *f* *ff*

C. Bn. *f* *ff*

Hn. 1. 2 *fp* *fp* *f* 3 *fp* *ff*

Tpt. 1. 2 *f* 6 *fp* *ff*

T. Tbn. *f* 3 6 *fp* *ff*

B. Tbn. *f* 3 6 *fp* *ff*

Timp. 28 3 4 3 6 2

Perc. 1

Perc. 2 Tubular bells *ff*

Hp.

Pno.

Vln. I 28 3 4 3 6 2 *ff*

Vln. II *f* 3 *ff*

Vla. *f* 3 *ff*

Vc. *f* *arco* *ff*

D.B. *f* *arco* *ff*

8 **C** Unsettling

32

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Ve.

D.B.

32

33

34

35

*col legno battuto*

*f*

*arco sul pont.*

*mp*

*mf*

*col legno battuto*

*f*

*mp*

*col legno battuto*

*f*

*col legno battuto*

*f*

*pizz.*

*ff*

*pedal buzz*

*ff*

*ff*

continually repeat slightly faster than tempo

36

Fl. 1 *f* *mp* *f*

Fl. 2 *f* *mp* *f*

Ob. 1. 2.

Cl. 1 *mp* *f* *mf*

Cl. 2 *mp* *f* *mf*

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2. *mf* *f* *mf* *f*

T. Tbn.

B. Tbn.

36

Timp.

Perc. 1

Perc. 2 *ff* *ff*

Hp. *pedal buzz* *f*

Pno. *f* *mf*

36

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

Vln. II *(sul pont.)*

Vla. *(col legno battuto)*

Vc. *(col legno battuto)*

D.B. *(pizz.)* *f* *col legno battuto*

36 37 38 39 40

41

Fl. 1 *f* *mf* *mf* *mf*

Fl. 2 *f* *mf* *mf* *mf*

Ob. 1, 2

Cl. 1 *mp* *mf* *ff*

Cl. 2 *mp* *mf* *ff*

Bsn.

C. Bn.

Hn. 1, 2 *p*

Tpt. 1, 2 *p*

T. Tbn.

B. Tbn.

Timp. *f* *ff*

Perc. 1

Perc. 2 *ff* (Tubular bells)

Hp. *mf* *mf*

Pno. *f* *mf* *ff*

Vln. I *mf* (sul pont.) *ff*

Vln. II *mf* *ff*

Via. *sul pont.* *ff*

Vc. *mf* (col legno battuto) *arco* *ff*

D.B. *pizz.* *arco* *ff*

continually repeat slightly slower than tempo

continually repeat slightly faster than tempo

continually repeat slightly slower than tempo

continually repeat slightly faster than tempo

continually repeat slightly slower than tempo

continually repeat slightly faster than tempo

continually repeat slightly slower than tempo

continually repeat slightly faster than tempo

42

**D** Reverent  
A tempo

43 *molto rit.* ..... c. 4s

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1. 2.

Cl. 1 *mp*

Cl. 2

Bsn. *p*

C. Bn.

Hn. 1. 2. *ff*

Tpt. 1. 2. *ff*

T. Tbn.

B. Tbn.

Timp. *f* *p* *mp*

Perc. 1 Bass drum *f* *p*

Perc. 2 Tubular bells *ff*

Hp.

Pno. *ff*

8<sup>va</sup> *ff*

Vln. I

Vln. II

Vla.

Vc. *jeté 3* *3*

D.B. *pizz.* *mf*

43 44 45 46

11

47

Fl. 1 3/4 5/4 3/4 4/4 3/4

Fl. 2 4/4 4/4 4/4 4/4 4/4

Ob. 1. 2. *mp* *p* *mp*

Cl. 1 *p* *p* *mp*

Cl. 2 3/4 5/4 3/4 4/4 3/4 *p* *mp*

Bsn. 4/4 4/4 4/4 4/4 4/4 *p* *mp*

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

47

47 5/4 3/4 4/4 3/4

Timp.

Perc. 1

Perc. 2 *mf* *mf* *Crotales*

Hp.

Pno.

47

47 5/4 3/4 4/4 3/4

Vln. I

Vln. II

Vla.

47 3 *pizz.* *arco jeté 3*

Vc.

47 3 *pizz.* *arco jeté 3*

D.B.

47 48 49 50 51 52

This page of a musical score covers measures 53 through 58. The instruments included are Flutes 1 and 2, Oboe 1 and 2, Clarinets 1 and 2, Bassoon, Contrabassoon, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Timpani, Percussion 1 and 2, Harp, Piano, Violins 1 and 2, Viola, Violoncello (Cello), and Double Bass (D.B.).

Measure 53 is marked with a *mp* dynamic. Measures 54 and 55 feature a *mf* dynamic. Measure 56 returns to *mp*. Measure 57 is marked *mf*. Measure 58 is marked *mf* and includes a *ppizz.* (pizzicato) instruction for the Double Bass. The score includes various musical notations such as slurs, ties, and dynamic markings.

53

54

55

56

57

58

E Serene

59

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

59

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

59

Vln. I

Vln. II

Vla.

Vc.

D.B.

59 60 61 62 63 64



F Longingly

This musical score page, numbered 15, is titled "F Longingly". It covers measures 65 through 69. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, 2):** Flute 1 is in 3/4 time, and Flute 2 is in 4/4 time. Both play melodic lines with triplets and dynamic markings of *f*.
- Oboes (Ob. 1, 2):** Play harmonic accompaniment with dynamic markings of *f*.
- Clarinets (Cl. 1, 2):** Clarinet 1 is in 3/4 time, and Clarinet 2 is in 4/4 time. Both play melodic lines with dynamic markings of *f*.
- Bassoons (Bsn.):** Play melodic lines with dynamic markings of *f*.
- Contrabassoon (C. Bn.):** Play melodic lines with dynamic markings of *f*.
- Horns (Hn. 1, 2):** Horn 1 is marked *(a2)*. Both play melodic lines with dynamic markings of *f*.
- Trumpets (Tpt. 1, 2):** Play harmonic accompaniment with dynamic markings of *mf* and *f*.
- Trombones (T. Tbn., B. Tbn.):** Play melodic lines with dynamic markings of *f*.
- Timpani (Timp.):** Play rhythmic accompaniment with dynamic markings of *f*.
- Percussion (Perc. 1, 2):** No specific notation is provided.
- Harp (Hp.):** Play harmonic accompaniment.
- Piano (Pno.):** Play harmonic accompaniment.
- Violins (Vln. I, II):** Violin I is in 3/4 time, and Violin II is in 4/4 time. Both play melodic lines with dynamic markings of *f*.
- Viola (Vla.):** Play melodic lines with dynamic markings of *f*.
- Violoncello (Vc.):** Play melodic lines with dynamic markings of *f*.
- Double Bass (D.B.):** Play melodic lines with dynamic markings of *f*.

Measure numbers 65, 66, 67, 68, and 69 are indicated at the bottom of the page. The dynamic marking *f* is prominently displayed at the end of measure 69.

This page of a musical score contains measures 70, 71, and 72 for a full orchestra. The instruments listed on the left are Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn., C. Bn., Hn. 1 & 2, Tpt. 1 & 2, T. Tbn., B. Tbn., Timp., Perc. 1 & 2, Hp., Pno., Vln. I & II, Vla., Vc., and D.B. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measure 70 begins with a 4/4 time signature. At the start of measure 71, the time signature changes to 3/4. At the start of measure 72, it changes to 4/4. The dynamic marking *mf* (mezzo-forte) is indicated for many of the woodwind and brass parts. The strings play a rhythmic accompaniment of eighth notes, with some parts featuring sixteenth-note patterns. The woodwinds and brass play melodic lines, often with slurs and accents. The percussion parts are mostly rests, with some activity in the timpani and snare drums. The piano and harp parts are also mostly rests.

73 17

Fl. 1 *f* 3

Fl. 2 *f* 3

Ob. 1, 2 *f* 3

Cl. 1 *f* 3

Cl. 2 *f* 3

Bsn. *f*

C. Bn. *f*

Hn. 1, 2 *f* (a2) 3 6

Tpt. 1, 2 *f* 3 6

T. Tbn. *f*

B. Tbn. *f*

Timp. *f* 3

Perc. 1

Perc. 2 Tubular bells *f*

Hp.

Pno.

Vln. I 3

Vln. II 3 9 6 6

Vla. 3 6

Vc. *pizz.* *arco* 3 *pizz.* *arco* 3 *pizz.* *arco* 3

D.B. *pizz.* *arco* 3 *pizz.* *arco* 3

73 74 75



81

Fl. 1 *tr* *mf* *f* *flz.* *ff*

Fl. 2 *tr* *mf* *f* *flz.* *ff*

Ob. 1. 2. *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Bsn. *mf* *f* *ff*

C. Bn. *mf* *f* *ff*

Hn. 1. 2. *f* *ff*

Tpt. 1. 2. *tutti 3* *ff*

T. Tbn. *ff*

B. Tbn. *ff*

Timp. 81 2 4 3 5 4

Perc. 1 4 4 4 4 4

Perc. 2

Hp.

Pno.

Vln. I *(Sob)* *(sul pont.)* *ord.* *ff*

Vln. II *(sul pont.)* *ord.* *ff*

Vla. *(sul pont.)* *ord.* *ff*

Vc. *(pizz.)* *arco* *ff*

D.B. *(pizz.)* *arco* *ff*

81 82 83 84 85 86

This musical score is for the section 'With Dread and Desperation' (marked 'H'). It spans measures 87 to 90. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, 2):** Part of the woodwind section, playing in 4/4 time with a *flz.* (flautissimo) dynamic.
- Oboes (Ob. 1, 2):** Part of the woodwind section.
- Clarinets (Cl. 1, 2):** Part of the woodwind section.
- Bassoon (Bsn.):** Part of the woodwind section.
- Cor Anglais (C. Bn.):** Part of the woodwind section.
- Horns (Hn. 1, 2):** Part of the brass section.
- Trumpets (Tpt. 1, 2):** Part of the brass section.
- Trombones (T. Tbn., B. Tbn.):** Part of the brass section.
- Timpani (Timp.):** Part of the percussion section.
- Percussion (Perc. 1, 2):** Part of the percussion section.
- Harp (Hp.):** Part of the strings section.
- Piano (Pno.):** Part of the strings section.
- Violins (Vln. I, Vln. II):** Part of the string section.
- Viola (Vla.):** Part of the string section.
- Violoncello (Vc.):** Part of the string section.
- Double Bass (D.B.):** Part of the string section.

Key features of the score include:

- Tempo/Character:** *c. 6s* (crescendo, 6 seconds).
- Dynamic:** *f* (forte).
- Rehearsal Mark:** A dashed line with the number 88 above it indicates a rehearsal mark.
- Measure Numbers:** 87, 88, 89, and 90 are clearly marked at the bottom of the page.

I Melancholic, ♩ = c.70  
*rubato*

91 5 3 4 3  
Fl. 1 4 4 4 4  
Fl. 2 4 4 4 4  
Ob. 1. 2. 4 4 4 4  
Cl. 1 4 4 4 4  
Cl. 2 5 3 4 3  
Bsn. 4 4 4 4  
C. Bn. 4 4 4 4  
Hn. 1. 2. 4 4 4 4  
Tpt. 1. 2. 4 4 4 4  
T. Tbn. 4 4 4 4  
B. Tbn. 4 4 4 4  
Timp. 5 3 4 3  
Perc. 1 4 4 4 4  
Perc. 2 4 4 4 4  
Hp. 4 4 4 4  
Pno. 4 4 4 4  
Vln. I 5 3 4 3  
Vln. II 4 4 4 4  
Vla. 4 4 4 4  
Vc. 4 4 4 4  
D.B. 4 4 4 4

*solo*  
*mf*  
*3*  
*3*  
*2 violins*  
*mp*  
Crotales  
*mf*

91 92 93 94 95

96

Fl. 1 3

Fl. 2 4

Ob. 1. 2.

Cl. 1

Cl. 2 3

Bsn. 4

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp. 3

Perc. 1 4

Perc. 2 *Crotales* *mf* *f* *mp*

Hp.

Pno.

Vln. I 3 *f* *mf*

Vln. II 4

Vla.

Vc.

D.B.







112 113 114 115 116 117

118

Fl. 1. 2. *mp* *mf* *f* *mf*

Ob. 1. 2. *f* *mf*

Cl. 1. 2. *mp* *mf* *f*

Bsn. *f*

C. Bn. *f*

Hn. 1. 2. *mp* *mf* *f*

Tpt. 1. 2. *mp* *mf* *f* *tutti* *tpt. 1*

T. Tbn. *f*

B. Tbn. *f*

118

Timp. *f*

Perc. 1. 2. *f*

Hp. *mp* *mf* *f*

Pno. *mp*

118

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

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

Vla. *f*

Vc. *f*

D.B. *f*

122

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1. 2.

Cl. 1 *mf*<sup>3</sup>

Cl. 2 *mf*<sup>3</sup> *p*

Bsn. *p*

C. Bn.

Hn. 1. 2. *mf*<sup>3</sup> *p*

Tpt. 1. 2. *mf* *p*

T. Tbn. *p* *mp* *mf*

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

Timp. 122 *mp* *mf*

Perc. 1

Perc. 2

Hp. *p* *mp* *mf* *p*

Pno. *mf* *mp*

Vln. I 122 *mp* *p* *mf*

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

Vla. *p* *mf*

Vc. *arco* *mp* *mf*

D.B. *pizz.* *mf*

122 123 124 125 126 127 128



(3+2+2)

133

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

133

134

135

136

This page of a musical score contains measures 137 through 140. The instruments listed are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Contrabass, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Timpani, Percussion 1 & 2, Harp, Piano, Violin 1 & 2, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings range from *mf* to *ff*. Performance instructions include *tutti* and *pizz.* (pizzicato). The time signature changes from 3/4 to 4/4 and back to 3/4. Measure numbers 137, 138, 139, and 140 are indicated at the bottom of the page.



Fl. 1  
 Fl. 2  
 Ob. 1, 2  
 Cl. 1  
 Cl. 2  
 Bsn.  
 C. Bn.  
 Hn. 1, 2  
 Tpt. 1, 2  
 T. Tbn.  
 B. Tbn.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Hp.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

141  
 142  
 143  
 144  
 145  
 146

*mf*  
*p*  
*f*  
*pizz.*  
*arco*

5/4, 8/4, 3/4, 4/4, 5/8, 3/4, 4/4

147

Fl. 1. 4 3 4 3 4 3

Fl. 2. 4 4 4 4 4 4

Ob. 1. 2. - - - - -

Cl. 1. 4 3 4 3 4 3

B. Cl. 4 4 4 4 4 4

Cl. 2. 4 3 4 3 4 3

Bsn. 4 4 4 4 4 4

C. Bn. - - - - -

Hn. 1. 2. - - - - -

Tpt. 1. 2. - - - - -

T. Tbn. - - - - -

B. Tbn. - - - - -

147

Timp. 4 3 4 3 4 3

Perc. 1. 4 4 4 4 4 4

Perc. 2. - - - - -

Hp. *mp* - - - - -

Pno. - - - - -

Vln. I. 147 4 3 4 3 4 3 *mf* *p*

Vln. II. 4 4 4 4 4 4 *mf* *p*

Vla. *mf* *pizz.* *arco* *p*

Vc. *pizz.* *arco* 3 3 *pizz.*

D.B. *pizz.*

147 148 149 150 151

152 M

Fl. 1 *p*

Fl. 2 *p*

Ob. 1. 2.

Cl. 1 *p*

B. Cl. *p*

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn. *f* *mf*

B. Tbn. *f* *mf*

Timp. 152 *p*

Perc. 1 *p* *mf* *mp*  
 Suspended Cymbal Bowed  
 Bass drum

Perc. 2 *mf*  
 Tubular bells

Hp.

Pno. *p*

Vln. I 152 *f*

Vln. II *f*

Vla. *f*

Vc. *pizz.* *arco* *f*

D.B. *pizz.* *f*

152 153 154 155 156

Musical score for measures 157-160. The score is arranged in a system with multiple staves. The top section includes Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The middle section includes Horns 1 and 2 (Hn. 1, 2), Trumpets 1 and 2 (Tpt. 1, 2), Trombones 1 and 2 (T. Tbn., B. Tbn.), and Timpani (Timp.). The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The piano section includes Harp (Hp.) and Piano (Pno.). The bottom section includes Violins 1 and 2 (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 157-160 are marked with dynamic levels: *mp*, *mf*, *f*, and *pizz.*. The score includes various musical notations such as slurs, accents, and articulation marks. The percussion part includes a woodblock and bass drum. The string parts include arco and pizzicato markings. The woodwind and brass parts include tutti markings and specific instrument assignments (tpt. 1, tpt. 2).

Measure numbers 157, 158, 159, and 160 are indicated at the bottom of the score.



164

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Woodblock

Bass drum

*mf*

*f*

*mf*

*f*

*mp*

*f*

*f*

*ff*

*mf*

*f*

*mp*

*f*

*f*

*mf*

*ff*

*f*

*f*

*mf*

*ff*

*f*

164

165

166

167



172

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

172

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

172

Vln. I

Vln. II

Vla.

Vc.

D.B.

*a2*

*mp*

*p*

*mp*

*p*

*to Bass Clarinet*

*mp*

*p*

*mp*

*p*

*f*

*mf*

*mp*

*mp*

*mp*



176 3 4

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

B. Cl.

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*mp*

*mf*

*mf*

*mp*

*mp*

*pizz.*

*mf*



188

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*col legno battuto*

*p*

*mf*

*pizz.*

*pedal buzz*

3

188 189 190 191 192

193

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

193

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

193 (col legno battuto)

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/4

2/4

2/4

2/4

3

*f*

*mf*

*f*

*mf*

*mp*

*mf*

*mf*

*mf*

(pizz.)

193

194

195

196





rit.

continually repeat slightly slower than tempo

continually repeat slightly faster than tempo

206

Fl. 1. *f* *mf* *ff*

Fl. 2. *f* *mf* *ff*

Ob. 1. 2.

Cl. 1. *mp* *mf* *ff*

Cl. 2. *mp* *mf* *ff*

Bsn.

C. Bn.

Hn. 1. 2. *p*

Tpt. 1. 2. *p* *f*

T. Tbn.

B. Tbn.

206

Timp. *f* *ff*

Perc. 1.

Perc. 2. Tubular bells *ff*

Hp. *mf* *ff*

Pno. *f* *mf* *ff*

Vln. I. *mf* (sul pont.) *ff*

Vln. II. *mf* (sul pont.) *ff*

Vla. *mf* (sul pont.) *ff*

Vc. (col legno battuto) *arco* *ff*

D.B. *pizz.* *arco* *ff*

207

46 **P** Reverent  
A tempo

208

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Ve.

D.B.

*mp*

*p*

*mp*

*ff*

*ff*

*f*

*mf pizz.*

*mf*

208

209

210

211

Detailed description: This page of a musical score covers measures 208 to 211. The score is for a full orchestra and includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, Cor Anglais, Horns 1 and 2, Trumpets 1 and 2, Tenor Trombone, Bass Trombone, Timpani, Percussion 1 and 2, Harp, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is 'A tempo' and the mood is 'Reverent'. Measure 208 begins with a dynamic of *mp*. Measures 209 and 210 feature various dynamics including *p*, *mp*, *ff*, *f*, and *mf pizz.*. Measure 211 ends with a dynamic of *mf*. The score includes numerous musical notations such as rests, notes, slurs, and articulation marks like 'jeté' and 'pizz.'. Above the first five staves, the numbers 4, 3, 5, and 3 are written, likely indicating fingerings or bowings. The page number 46 is in the top left corner.



212 3 4 3

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pizz.*

*arco jeté 3*

*(pizz.)*

*p*

*mp*

212 213 214 215 216

217

Fl. 1 *mp* *mf* *mp*

Fl. 2 *mp* *mf* *mp*

Ob. 1. 2 *mp* *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Bsn. *mf*

C. Bn.

Hn. 1. 2 *mp* *a<sup>2</sup>*

Tpt. 1. 2

T. Tbn. *mp*

B. Tbn. *mp*

217

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

217

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. (*pizz.*) *mf* *arco*

217 218 219 220 *f* 221 *mf*



R Longingly

227

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2. (a2)

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

227

228

229

230

231

232

Fl. 1

Fl. 2

Ob. 1. 2

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2

Tpt. 1. 2

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

232

233

234

235

236

237



241

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1

Cl. 2

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Ve.

D.B.

*tr<sup>b</sup>*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*tpt. 1*

*tutti 3*

*f*

*3*

*3*

241

*(S<sup>tr</sup>)*

241 (*sul pont.*)

*ord.*

*(sul pont.)*

*ord.*

*(sul pont.)*

*ord.*

*(pizz.)*

*arco*

*(pizz.)*

*arco*

241 242 243 244 245 246





250

Fl. 1

Fl. 2

Ob. 1. 2.

Cl. 1.

Cl. 2.

Bsn.

C. Bn.

Hn. 1. 2.

Tpt. 1. 2.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

*f*

*mf*

*ff*

*f*

Bass drum

Crotales

252

Fl. 1 *f*

Fl. 2 *f*

Ob. 1. 2. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

C. Bn. *f*

Hn. 1. 2. *f*

Tpt. 1. 2. *f*

T. Tbn. *f*

B. Tbn. *f*

252

Timp.

Perc. 1 *ff* Vibra-slap

Perc. 2 *ff* Tam-tam

Hp.

Pno. *f*

252

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

252 253 254

255

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1, 2 *ff* *f*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Bsn. *f*

C. Bn. *f*

Hn. 1, 2 *ff* *f*

Tpt. 1, 2 *ff*

T. Tbn. *f*

B. Tbn. *f*

Timp. 255 *ff*

Perc. 1 Bass drum *ff*

Perc. 2 Crotales *ff*

Hp.

Pno. *ff* *f*

Vln. I 255 *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f* natural harmonic glissando

D.B. *ff* *f*

255 256 257

258

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. 1. 2 *ff*

Tpt. 1. 2

T. Tbn. *ff*

B. Tbn. *ff*

Timp. 258

Perc. 1 *ff* Bass drum

Perc. 2 *ff* Crotales

Hp. *ff*

Pno. *ff*

Vln. I 258 *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* natural harmonic glissando

D.B. *ff*

*c. 2s*

This page contains a musical score for measures 262 through 265. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1
- Fl. 2
- Ob. 1. 2
- Cl. 1
- Cl. 2
- Bsn.
- C. Bn.
- Hn. 1. 2
- Tpt. 1. 2
- T. Tbn.
- B. Tbn.
- Timp.
- Perc. 1 (Bass drum)
- Perc. 2
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score features several key elements:

- Measures 262-263:** Most instruments are in 4/4 time. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass section (Bsn., C. Bn., Tpt., T. Tbn., B. Tbn.) plays a similar pattern. The percussion section (Timp., Perc. 1) plays a pattern of eighth notes. The piano part (Pno.) plays a pattern of eighth notes.
- Measure 264:** The time signature changes to 6/4. The woodwinds and strings play a pattern of eighth notes. The brass section plays a pattern of eighth notes. The percussion section plays a pattern of eighth notes. The piano part plays a pattern of eighth notes.
- Measure 265:** The time signature changes to 3/4. The woodwinds and strings play a pattern of eighth notes. The brass section plays a pattern of eighth notes. The percussion section plays a pattern of eighth notes. The piano part plays a pattern of eighth notes.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score also includes various musical notations such as slurs, ties, and articulation marks.



