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## The Seven Chambers of Prince Prospero

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## THE SEVEN CHAMBERS OF PRINCE PROSPERO

ELLIOT BUTLER

135 Pages

*The Seven Chambers of Prince Prospero* is a multi-movement programmatic work inspired by Edgar Allan Poe's *The Masque of the Red Death*. In Poe's short story, Prince Prospero throws a lavish masquerade within his castle while the world outside suffers a deadly plague referred to as the "Red Death." In Prospero's castle exist seven peculiar chambers, each one a different color, in which partygoers mingle and celebrate life in the face of death. In this piece, each of the seven rooms are depicted with short character pieces, concluding with a musical interpretation of the dramatic narrative described in Poe's short story.

KEYWORDS: Composition; Edgar Allan Poe; Chamber Orchestra; Character Pieces; Orchestral Suite.

THE SEVEN CHAMBERS OF PRINCE PROSPERO

ELLIOT BUTLER

A Thesis Submitted in Partial  
Fulfillment of the Requirements  
for the Degree of

MASTER OF MUSIC

School of Music

ILLINOIS STATE UNIVERSITY

2023

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THE SEVEN CHAMBERS OF PRINCE PROSPERO

ELLIOT BUTLER

COMMITTEE MEMBERS:

Carl Schimmel, Chair

Martha Horst

Glenn Block

## ACKNOWLEDGMENTS

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E.B.

## CONTENTS

	Page
ACKNOWLEDGMENTS	i
PRELUDE	1
I. THE BLUE CHAMBER	6
INTERLUDE 1	34
II. THE PURPLE CHAMBER	35
INTERLUDE 2	44
III. THE GREEN CHAMBER	45
INTERLUDE 3	57
IV. THE ORANGE CHAMBER	58
INTERLUDE 4	69
V. THE WHITE CHAMBER	70
INTERLUDE 5	84
VI. THE VIOLET CHAMBER	85
VII. THE BLACK CHAMBER	116

# Prelude

*"without was the Red Death"*

Transposed Score

Elliot Butler

Dark,  $\text{♩} = 40$   
Start on English Horn

Oboe/  
English Horn

E♭ Clarinet/  
B♭ Clarinet/  
Bass Clarinet

B♭ Trumpet/  
Flugelhorn

Timpani

Chimes

Analog Metronome

Tam-Tam

Violin I

Violin II

Viola

Violoncello

Contrabass

*initiate metronome at 60bpm*

*solos*

*ppp < pp*

*ppp < pp*

6

E. Hn.      B♭ Cl.      Flghn.      Timp.      Cme.      Metro.      Tam.      Vln. I      Vln. II      Vla.      Vc.      Cb.

*p p p < pp*      *ppp < pp*      *ppp < p*      *ppp*      *ppp < pp*      *ppp*

*tutti div.*      *tutti div.*      *ppp < pp*      *ppp*

*ppp*

11

E. Hn. *ppp*

Bb Cl. *p* *pp* *p* *mp*

Flghn. *p* *ppp*

Timp. *p* *ppp*

Cme. *mf*

Metro.

Tam. *pp* *mp*

Vln. I *pp*

Vln. II *p*

Vla. *pp* *solo* *p* *mf* *p*

Vc. *pp* *solo* *p* *mf* *p*

Cb. *pp* *p* *mf* *p*

16

E. Hn.

B♭ Cl. *pp* *mp* > *ppp*

Flghn. *p*

Timp. *p*

Cme. *#o* > *#o* > *#o* *mp*

Metro. :| :| :| :| :|

Tam :| :| :| :| :|

Vln. I *tutti*  
*div.* *sfp* *sfp* *ppp*

Vln. II

Vla.

Vc. > *ppp* *p* > *pp*

Cb. > *ppp* > *ppp* *pp*

21

E. Hn. (To Oboe)

B♭ Cl. (To E♭ Clarinet)

Flghn. (To Trumpet)

Timp.

Cme.

Metro.

Tam.

Vln. I

Vln. II (tutti 3)

Vla. (tutti 3)

Vc.

Cb.

# I. The Blue Chamber

*Buffoons*

Elliot Butler

With phony grandeur,  $\text{♩} = 90$

accel. - - - - With humor,  $\text{♩} = 132$

Oboe

Clarinet in Eb

Trumpet in Bb

Timpani

Xylophone

Bass Drum

Snare Drum

Violin I

Violin II

Viola

Violoncello

Contrabass

6

Ob.

Cl. in Eb

Tpt. in B<sub>b</sub>

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla. *div.*  
*p* — *mf* — *p*

Vc. *p* — *mf* — *p*

Cb. *p* — *mf* — *p*

12

Ob. -

Ct. in Eb -

Tpt. in Bb -

Tim. -

xyl. -

BD -

SD -

Vln. I - (unis.) gliss. fpp ff

Vln. II - (unis.) gliss. fp ff

Vla. - f

Vc. - ff f

Cb. - f

18

Ob.

Cl. in Eb

Tpt. in B<sub>b</sub>

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

xyl.

BD

SD

Vln. I

Vln. II

Vcl.

Cb.

Vla.

10

30 (sempre  $\text{\textit{d} = \textit{d}}$ )

Ob. 

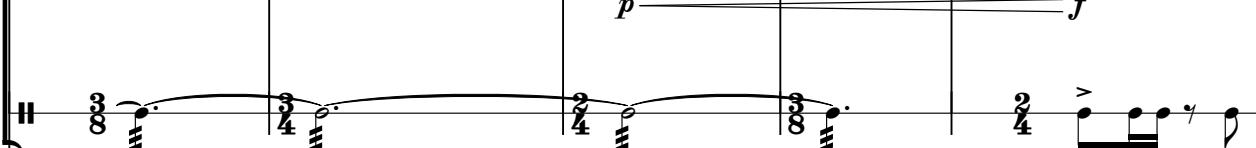
Cl. in Eb 

Tpt. in Bb 

Timp. 

Xyl. 

BD 

SD 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

35

Ob.

Cl. in Eb

Tpt. in Bb

Tim.

xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mp* — *fp* <

*fp* <

*ff*

*mp* — *f*

*ff*

*f*

*ff*

*ff*

*ff*

*unis.*

*div.*

*mp*

*ff arco*

*ff*

*arco*

*mp*

40

Ob. -

Cl. in E $\flat$  -  $ff$   $fp$   $ff$   $fp$   $ff$

Tpt. in B $\flat$  -  $ff$   $fp$   $ff$   $fp$   $ff$

Timp. -

Xyl. -

BD -

SD  $p$   $mf$   $p$   $mf$   $p$   $mf$

Vln. I -  $ff$  *div.*  $ff$  *div.*

Vln. II -  $ff$

Vla. -  $ff$

Vc. - *gliss.* *gliss.*  $ff$

Cb. -  $f$

44

rit.

$\text{♩} = 72$

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

50  $\text{♩} = 132$   
 Ob.  
 Cl. in Eb  
 Tpt. in Bb  
 Timp.  
 Xyl.  
 BD  
 SD  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Dynamics and performance instructions:  
 - **Cl. in Eb:** ff (fortissimo)  
 - **Tpt. in Bb:** ffff (ffffissimo), ff (fortissimo)  
 - **Timp.:** pp (pianissimo), f (forte)  
 - **Xyl.:** ff (fortissimo)  
 - **BD:** pp (pianissimo), f (forte)  
 - **SD:** pp (pianissimo), f (forte)  
 - **Vln. I:** div. (divisi), p (pianissimo)  
 - **Vln. II:** -  
 - **Vla.:** p (pianissimo)  
 - **Vc.:** pizz. (pizzicato), p (pianissimo)  
 - **Cb.:** -  
 - **Other:** Various grace notes, slurs, and dynamic markings like > and ^ throughout.

sweetly

56

Ob. *mp* *mf* *mp* *mf*

Cl. in Eb

Tpt. in Bb

Timp.

xyl. *f* *mp* *f*

BD

SD

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

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

Vln. II

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb.

62

Ob. *mp*

Cl. in Eb

Tpt. in Bb

Timp.

Xyl. *mp* *f* *mp*

BD

SD

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

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

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Cb.

67

Ob.

Cl. in E♭

Tpt. in B♭

Timp.

xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Ob. *f*

Cl. in Eb

Tpt. in Bb *ff*

Timp.

Xyl. *mp* — *f*

BD *ff*

SD

Vln. I *unis.* *ff* — *pp* *div.*

Vln. II *ff* — *p* *div.*

Vla. *pp*

Vcl. *pp* *ff* *arco* — *pp* *pizz.*

Cb. *ff* — *pp*

*sweetly* *mp*

78

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*ff*

*fp*

*ff*

*fp*

*ff*

*fp*

*ff*

*fp*

*f*

*p*

*ff*

*ff*

*ff*

*p*

*unis.*

*ff*

*p*

*mp*

*ff*

*p*

*mp*

*ff*

*p*

*arco*

*ff*

*p*

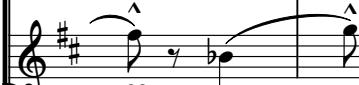
*ff*

*p*

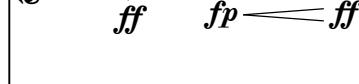
83

To English Horn (2 + 3)

Ob. 

Cl. in Eb   
*ff* *fp* — *ff*

Tpt. in B♭   
*ff* *fp* — *ff*

Timp. 

Xyl. 

BD   
*f*

SD   
*p* — *mf* — *p* — *mf* — *fp* — *f*

Vln. I   
*ff*  
*gliss.* 

Vln. II   
*ff*  
*gliss.* 

Vla.   
*ff*

Vc.   
*ff*

Cb.   
*ff*

88       $\text{♩} = 112$       rit. - - - - -       $\text{♩} = 50$        $\text{♩} = 112$

E. Hn.      Cl.      Tpt. in B<sub>b</sub>      Tim.      Xyl.      BD      SD

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

Measures 88-100 details:  
 - Measure 88: E. Hn. (rest), Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest), Vln. I (rest), Vln. II (rest), Vla. (rest), Vc. (rest), Cb. (rest).  
 - Measure 89: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 90: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 91: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 92: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 93: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 94: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 95: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 96: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 97: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 98: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 99: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).  
 - Measure 100: Cl. (rest), Tpt. in B<sub>b</sub> (rest), Tim. (rest), Xyl. (rest), BD (rest), SD (rest).

94

E. Hn.

Cl.

Tpt. in B♭

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

E. Hn.

Cl. *p*

Tpt. in B♭

Tim.

xyl.

BD

SD

Vln. I

Vln. II *pp*

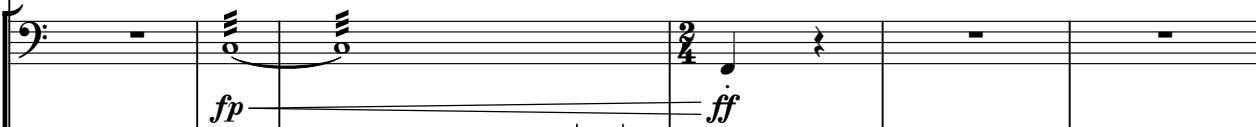
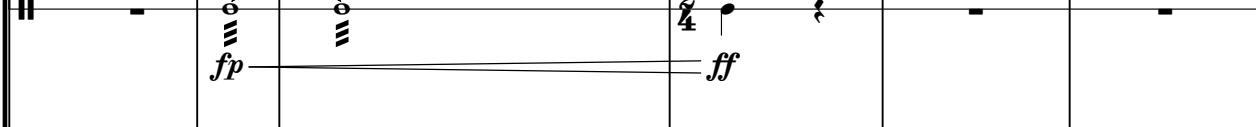
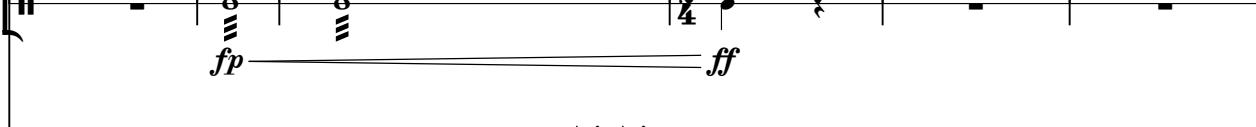
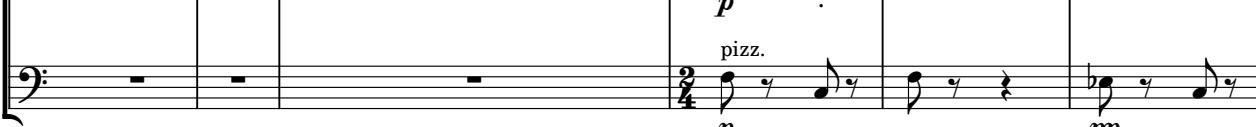
Vla. *ppp*

Vc. *ppp*

Cb.

rit.

106       $\text{♩} = 72$       Obtrusive,  $\text{♩} = 132$

E. Hn. 
  
 Cl. 
  
 Tpt. in B♭ 
  
 Timp. 
  
 Xyl. 
  
  
 BD 
  
 SD 
  
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 Cb. 

112

E. Hn. *sweetly*

Cl.

Tpt. in B♭ *with mute sweetly*

Tim.

Xyl.

BD

SD

Vln. I *pp*

Vln. II *p*

Vla. *pp*

Vc. *pp*

Cb. *mp*

This musical score page contains ten staves of music. The top five staves include parts for E. Hn., Cl., Tpt. in B♭, Tim., and Xyl. The bottom five staves include parts for BD, SD, Vln. I, Vln. II, Vla., Vc., and Cb. The score begins with measures 1-3 where various instruments play sustained notes or simple patterns. Measures 4-5 show more complex rhythmic patterns, particularly for the brass and woodwind sections. Measures 6-7 feature eighth-note patterns across multiple staves. Measures 8-9 conclude the section with sustained notes and final dynamics. Measure numbers 112 and 113 are indicated above the staves.

118

E. Hn.  $\text{G}^{\#}$  6  $\text{mf}$   $\text{mp}$   $f$

Cl.  $\text{G}^{\#}$  8  $\text{mf}$   $p$   $mp$

Tpt. in B $\flat$   $\text{G}^{\#}$  6  $\text{mf}$   $mp$   $f$

Tim.  $\text{G}$  8  $\text{G}$  4  $\text{G}$  8  $\text{G}$  4

Xyl.  $\text{G}$  8  $f$   $mp$   $f$

BD  $\text{H}$  8  $\text{H}$  4  $\text{H}$  8  $\text{H}$  4

SD  $\text{H}$  8  $\text{H}$  4  $\text{H}$  8  $\text{H}$  4

Vln. I  $\text{G}$  8  $\text{G}$  4  $\text{G}$  8  $\text{G}$  4  $\text{G}$  8  $\text{G}$  4

Vln. II  $\text{G}$  8  $\text{G}$  4  $\text{G}$  8  $\text{G}$  4  $\text{G}$  8  $\text{G}$  4

Vla.  $\text{B}^{\flat}$  8  $\text{B}^{\flat}$  4  $\text{B}^{\flat}$  8  $\text{B}^{\flat}$  4  $\text{B}^{\flat}$  8  $\text{B}^{\flat}$  4

Vc.  $\text{G}$  8  $\text{G}$  4  $\text{G}$  8  $\text{G}$  4  $\text{G}$  8  $\text{G}$  4

Cb.  $\text{G}$  8  $\text{G}$  4  $\text{G}$  8  $\text{G}$  4  $\text{G}$  8  $\text{G}$  4

123

E. Hn. 2/4 | 3/8 | 2/4 | 2/4 | 3/8  
 Cl. pp | mp | mf | 3/8  
 Tpt. in Bb 2/4 | 3/8 | 2/4 | 2/4 | 3/8  
 Tim. 2/4 | 3/8 | 2/4 | - | - | 3/8  
 Xyl. mp | mf | 3/8  
 BD 2/4 | - | 3/8 | 2/4 | - | - | 3/8  
 SD 2/4 | - | 3/8 | 2/4 | - | - | 3/8  
 Vln. I 2/4 | - | 3/8 | 2/4 | - | - | 3/8  
 Vln. II 2/4 | - | 3/8 | 2/4 | - | - | 3/8  
 Vla. 2/4 | - | 3/8 | 2/4 | - | - | 3/8  
 Vc. 2/4 | - | 3/8 | 2/4 | - | - | 3/8  
 Cb. mp | pp | mp | 3/8 | 2/4 | 2/4 | 2/4 | 3/8

128 molto rit.  $\text{J} = 66$   
 E. Hn.  $\text{fff}$   
 Cl.  $\text{ff}$   
 Tpt. in B $\flat$   $\text{mf}$   $\text{ff}$   
 Tim.  $\text{ppp}$   
 Xyl.  $\text{ff}$   
 BD  $\text{ppp}$   
 SD  $\text{ppp}$   
 Vln. I *unis.* *div.* *f*  
 Vln. II *unis.* *div.* *f*  
 Vla. *div.* *unis.* *div.* *f*  
 Vc. *div.* *arco unis.* *div.* *f*  
 Cb. *f*

133 *accel.*  
 E. Hn.  
 Cl.  
 Tpt. in B<sub>b</sub>  
 Timp.  
 xylo.  
 BD  
 SD  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

The musical score page 133 features ten staves of music. The top five staves include E. Hn., Cl., Tpt. in B<sub>b</sub>, Timp., and xylo. The Timp. staff has a dynamic of ff. The bottom five staves include BD, SD, Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I and Vln. II staves have dynamics of tr, mp, unis., fp, ff, and gliss. The Vla. staff has a dynamic of ff. The Vc. staff has dynamics of ff and pizz. The Cb. staff has a dynamic of ff. The entire section starts with an acceleration (accel.) indicated by a dashed line above the staves.

139 (accel.)  $\text{♩} = 132$   
 E. Hn.  
 Cl.  
 Tpt. in B♭  
 Timp.  
 Xyl.  
 BD  
 SD  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

The musical score page 139 features ten staves of music for various instruments. The first five staves (E. Hn., Cl., Tpt. in B♭, Timp., Xyl.) are in common time (indicated by '8'). The last five staves (BD, SD, Vln. I, Vln. II, Vla., Vc., Cb.) are in 6/8 time. Measure 139 begins with an acceleration (marked 'accel.') indicated by a dashed line above the staff. The tempo is set at  $\text{♩} = 132$ . The instrumentation includes woodwind instruments (E. Hn., Cl., Tpt. in B♭), brass instruments (Timp., Xyl.), percussion (BD, SD), strings (Vln. I, Vln. II, Vla., Vc.), and bassoon (Cb.). Dynamics such as *ff*, *mf*, and *p* are used throughout. Special markings include 'gliss.' and 'gtiss.' (glissando) on the violin staves.

144

E. Hn. (2 + 3) (2 + 3) (2 + 3)

Cl.

Tpt. in B♭

Timp. ff p

xyl.

BD ff p

SD ff p

Vln. I tr. fff

Vln. II tr. fff

Vla. unis. fff

Vc. fff arco

Cb. fff

This musical score page contains six systems of music, each with multiple staves. The instruments listed are E. Hn., Cl., Tpt. in B♭, Timp., xyl., BD, SD, Vln. I, Vln. II, Vla., Vc., and Cb. The first system includes dynamics fff and performance instructions (2 + 3). The second system includes dynamics fff. The third system includes dynamics ff and p. The fourth system includes dynamics ff and p. The fifth system includes dynamics fff. The sixth system includes dynamics fff. Measure numbers 144 are present at the top of each system.

150

This musical score page shows ten staves of music for an orchestra and band. The instruments are arranged vertically from top to bottom: English Horn (E. Hn.), Clarinet (Cl.), Trumpet in B♭ (Tpt. in B♭), Timpani (Timp.), Xylophone (Xyl.), Bass Drum (BD), Snare Drum (SD), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The time signature is 2/4 throughout. Measure 150 begins with sustained notes on the first two beats. On the third beat, the Timp., Xyl., BD, SD, Vln. I, Vln. II, Vla., Vc., and Cb. play eighth-note patterns. The Xyl. has a dynamic of *fff*. The SD has a dynamic of *fff* and a "rim shot" instruction. The Vln. I, Vln. II, Vla., Vc., and Cb. play eighth-note patterns with dynamics of > > >. Measures 151 and 152 show similar patterns, with the Vln. I, Vln. II, Vla., Vc., and Cb. continuing their eighth-note patterns.

E. Hn.  $\frac{2}{4}$

Cl.  $\frac{2}{4}$

Tpt. in B♭  $\frac{2}{4}$

Timp.  $\frac{2}{4}$

Xyl.  $\frac{2}{4}$

BD  $\frac{2}{4}$

SD  $\frac{2}{4}$

Vln. I  $\frac{2}{4}$

Vln. II  $\frac{2}{4}$

Vla.  $\frac{2}{4}$

Vc.  $\frac{2}{4}$

Cb.  $\frac{2}{4}$

*fff*

*fff*

*rim shot*

*fff*

> > >

> > >

> > >

> > >

> > >

# Interlude 1

7pm

Elliot Butler

*J = 58*

Chimes

Analog Metronome

Tam-Tam

*ff*

*initiate metronome at 58bpm*

*mp*

*4*

Cme.

Metro.

Tam

*7*

Cme.

Metro.

Tam

*10*

Cme.

Metro.

Tam

# II. The Purple Chamber

*Poets*

Elliot Butler

Nostalgic,  $\text{♩} = 72$

English Horn

Clarinet in B♭

Violin I  
with mute solo

Violin II  
with mute solo

Violin III  
with mute solo

Viola  
pizz.  
solo

Violoncello  
mp  
pizz.

Contrabass  
mp

E. Hn.  
Cl. in B♭

Vln. I  
pp

Vln. II  
pp

Vla.  
pp

Vc.

Cb.

15

E. Hn. *rit.* *a tempo*

Cl. in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

E. Hn. *rit.* *a tempo* *accel.*

Cl. in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

26 (accel.) rit. Triumphant,  $\text{♩} = 60$

E. Hn. fff // a tempo p

Cl. in B♭ fff pp

Vln. I ff // without mute

Vln. II ff pp without mute solo

Vla. ff pp without mute solo

Vc. ff pp p solo

Cb. ff pp p

(rit.)  $\text{♩} = 72$

E. Hn. ppp

Cl. in B♭ mf

Vln. I solo p

Vln. II

Vla.

Vc. pizz. pp

Cb. mp

37 **Cheerful, ♩ = 80**

E. Hn.

Cl. in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

Darker

44

E. Hn.

Cl. in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. - - - a tempo

51 rit. - - - - - **Tempo I** accel. - - - - -

E. Hn. - - - - - *p* - - - - -

Cl. in B $\flat$  - - - - - *p* - - - - -

Vln. I - - - - - *sul pont.* - - - - - *div.* - - - - -

Vln. II - - - - - *p* - - - - - *pp* - - - - - *sul pont.* - - - - - *div.* - - - - -

Vla. - - - - - *p* - - - - - *pp* - - - - - *sul pont.* - - - - - *div.* - - - - -

Vc. - - - - - *p* - - - - - *pp* - - - - - *div.* - - - - -

Cb. - - - - - *pp* - - - - - *arcu* - - - - -

(accel.) - - - - - rit. - - - - - **Tragic,  $\downarrow = 60$**  - - - - -

E. Hn. - - - - - *fff* - - - - - *ppp* - - - - -

Cl. in B $\flat$  - - - - - *fff* - - - - - *ppp* - - - - -

Vln. I - - - - - *normal* - - - - - *ff* - - - - - *mp* - - - - -

Vln. II - - - - - *normal* - - - - - *ff* - - - - - *mp* - - - - -

Vla. - - - - - *normal* - - - - - *fff* - - - - - *mp* - - - - -

Vc. - - - - - > - - - - - *ff* - - - - - *mp* - - - - -

Cb. - - - - - > - - - - - *ff* - - - - - *mp* - - - - -

62

With grief,  $\text{♩} = 56$

E. Hn.  $\frac{3}{4}$  -  $\frac{4}{4}$   $\frac{3}{4}$  *pp*

Cl. in B♭  $\frac{3}{4}$  -  $\frac{4}{4}$   $\frac{3}{4}$  *sul pont.*  
*solo*

Vln. I  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *p*  $\frac{4}{4}$   $\frac{3}{4}$   $\geq pp$

Vln. II  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *sul pont.*  
*solo*

Vla.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *p*  $\frac{4}{4}$   $\frac{3}{4}$   $\geq pp$

Vc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *p*  $\frac{4}{4}$   $\frac{3}{4}$   $\geq pp$

Cb.  $\frac{3}{4}$  -  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

68

Tempo I

E. Hn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *ppp*  $\frac{4}{4}$   $\frac{3}{4}$  *mp*

Cl. in B♭  $\frac{3}{4}$  -  $\frac{4}{4}$   $\frac{3}{4}$  -  $\frac{4}{4}$   $\frac{3}{4}$  -

Vln. I  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *pp* *normal with mute*  $\frac{4}{4}$   $\frac{3}{4}$  *p*  $\frac{4}{4}$   $\frac{3}{4}$  *pp*

Vln. II  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *pp* *normal with mute*  $\frac{4}{4}$   $\frac{3}{4}$  *p*  $\frac{4}{4}$   $\frac{3}{4}$  *pp*

Vla.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *pp*  $\frac{4}{4}$   $\frac{3}{4}$  *p*  $\frac{4}{4}$   $\frac{3}{4}$  *pp*

Vc.  $\frac{3}{4}$  *pizz.*  $\frac{4}{4}$   $\frac{3}{4}$  *p*  $\frac{4}{4}$   $\frac{3}{4}$  *mp*  $\frac{4}{4}$   $\frac{3}{4}$  *pizz.*  $\frac{4}{4}$   $\frac{3}{4}$  *p*  $\frac{4}{4}$   $\frac{3}{4}$  *p*

Cb.  $\frac{3}{4}$  -  $\frac{4}{4}$   $\frac{3}{4}$  -  $\frac{4}{4}$   $\frac{3}{4}$  -  $\frac{4}{4}$   $\frac{3}{4}$  *mp*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

74

E. Hn. *mf* *mp* *mf* *mp*

Cl. in Bb

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

Vln. II *p* *pp* *p* *pp*

Vla. *p* *pp* *p* *pp*

Vc. *#p* *p* *p* *b*  
C. b

Cb. *#p* *p* *p* *b*  
C. b

80

E. Hn. *f* rit. *a tempo*

Cl. in Bb

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *mp* *p*

Cb. *p*

86 rit. - - - - Thoughtful,  $\text{♩} = 66$

E. Hn.  $\text{♩} \text{ ♯}$   
Cl. in B♭  $\text{♩} \text{ ♯}$   
Vln. I  $\text{♩} \text{ ♯}$   
Vln. II  $\text{♩} \text{ ♯}$   
Vla.  $\text{♩} \text{ ♯}$   
Vc.  $\text{♩} \text{ ♯}$   
Cb.  $\text{♩} \text{ ♯}$

pp  
mf  
pp  
pp  
arco  
pp  
pp

92

E. Hn.  $\text{♩} \text{ ♯}$   
Cl. in B♭  $\text{♩} \text{ ♯}$   
Vln. I  $\text{♩} \text{ ♯}$   
Vln. II  $\text{♩} \text{ ♯}$   
Vla.  $\text{♩} \text{ ♯}$   
Vc.  $\text{♩} \text{ ♯}$   
Cb.  $\text{♩} \text{ ♯}$

ff  
ppp  
mf  
mf  
mf  
mf  
p

98

E. Hn. *mp*

Cl. in B♭

Vln. I *with mute*  
*ppp*

Vln. II *with mute*  
*ppp*

Vla. *ppp*

Vc. *ppp*

Cb.

This section shows six staves of musical notation. The first staff (E. Hn.) has a dynamic of *mp*. The second staff (Cl. in B♭) has a dynamic of *ppp*. The third staff (Vln. I) has dynamics of *ppp* followed by *p* with a 'with mute' instruction. The fourth staff (Vln. II) has dynamics of *ppp* followed by *p* with a 'with mute' instruction. The fifth staff (Vla.) has a dynamic of *ppp*. The sixth staff (Vc.) has a dynamic of *ppp*. The Cb. staff is empty. Measure 103 begins with a ritardando (rit.) and a tempo marking of *Peaceful, ♩ = 50*.

103

E. Hn. *p*

Cl. in B♭ *p*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *p* *arco*

*ppp*

*p*

*pizz.*

*p*

*pizz.*

*p*

This section shows six staves of musical notation. The first staff (E. Hn.) has a dynamic of *p*. The second staff (Cl. in B♭) has a dynamic of *p*. The third staff (Vln. I) has a dynamic of *ppp*. The fourth staff (Vln. II) has a dynamic of *ppp*. The fifth staff (Vla.) has a dynamic of *ppp*. The sixth staff (Vc.) has a dynamic of *ppp*. The Cb. staff has dynamics of *p* followed by *arco*, then *ppp*. Measures 104-105 show dynamics of *p* followed by *pizz.*. Measures 106-107 show dynamics of *p* followed by *pizz.*. Measures 108-109 show dynamics of *p* followed by *pizz.*.

# Interlude 2

8pm

Elliot Butler

*J = 60*

Chimes  
Vibraphone  
Analog Metronome  
Tam-Tam

*ff*  
*mp*  
*initiate metronome at 60bpm*  
*mp*

Cme.  
Vib.  
Metro.  
Tam

T

Cme.  
Vib.  
Metro.  
Tam

7

Cme.  
Vib.  
Metro.  
Tam

10

Cme.  
Vib.  
Metro.  
Tam

This musical score for 'Interlude 2' is composed by Elliot Butler. It features eight staves across four systems. The instruments include Chimes, Vibraphone, Analog Metronome, Tam-Tam, Cme. (Cymbal), Vib., Metro. (Metronome), and Tam. The score begins with a dynamic of *ff* and ends with a dynamic of *mp*. A metronome instruction indicates to 'initiate metronome at 60bpm'. The music consists primarily of sustained notes with grace marks, creating a minimalist and rhythmic texture.

# III. The Green Chamber

Ballet Dancers

Elliot Butler

Slow but cheerful,  $\text{♩} = 60$

English Horn

Bass Clarinet

Glockenspiel

Vibraphone

Violin I

Violin II

Viola

Violoncello

Contrabass

pizz.  
div.

mf

p

mp

sweetly

pizz.  
div.

mf

p

mp

sweetly

pizz.  
div.

mf

p

mp

pizz.

mf

p

mp

pizz.

mf

p

mp

pizz.

mf

p

mp

7  
 E. Hn.  
 B. Cl.  
 Glock.  
 Vib.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

The musical score page 7 consists of nine staves. The first two staves are empty. The third staff (Glock.) starts with a dynamic *p* and continues with *mp*. The fourth staff (Vib.) starts with a dynamic *p* and continues with *mp*. The fifth staff (Vln. I) starts with *mf* and continues with *mp*. The sixth staff (Vln. II) starts with *mf* and continues with *mp*. The seventh staff (Vla.) starts with *mf* and continues with *mp*. The eighth staff (Vc.) starts with *mf* and continues with *mp*. The ninth staff (Cb.) starts with *mf* and continues with *mp*.

12 rit. - - - - a tempo

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I arco solo

Vln. II

Vla.

Vc.

Cb.

*p* — *fp* — *ppp*

*p* — *ppp*

*mp*

*mf*

17 rit. - - - - a tempo rit. - - - - a tempo

E. Hn.

B. Cl. *pp* *mp* *ppp*

Glock.

Vib. *mf* *p*

Vln. I *pizz.*  
*tutti*  
*div.* *pp* *mp* *pp* *arco*  
*unis.*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *arco*

Vc. *p* *pp*

Cb. *p*

22 Picking up slightly,  $\text{♩} = 72$

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I

*with some rubato*  
 $\text{mp}$        $p$        $mp$        $mf$        $mp$        $mf$

*arco unis.*  
*with some rubato*  
 $\text{mp}$        $p$        $mp$        $mf$        $mp$        $mf$

Vln. II

Vla.

$p$

Vc.

*div.*  
 $p$

*unis.*  
 $mp$

Cb.

$mp$

26

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I

*f* 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II

*f* 3 3 3 3 3 3 3 3 3 3 3 3

Vla.

*mf*

*div.*

Vc.

*mf*

Cb.

*f*

arco

This musical score page contains six staves of music. The top four staves (E. Hn., B. Cl., Glock., Vib.) have no notes and are mostly rests. The bottom two staves (Vln. I and Vln. II) begin with sixteenth-note patterns marked 'f' and grouped by threes. These patterns continue across the page. The Vln. I staff has a dynamic change to 'fp' at the end of the first section. The Vln. II staff has a dynamic change to 'fp' at the end of the second section. The Vla. staff begins with a sustained note marked 'mf', followed by a dynamic change to 'f'. The Vc. staff begins with a sustained note marked 'mf', followed by a dynamic change to 'f'. The Cb. staff begins with a dynamic 'f' and ends with a dynamic 'fp' followed by an 'arco' instruction.

Grand,  $\text{♩} = 60$

29    *molto rit.*    *ff*

E. Hn.    *ff*

B. Cl.    *ff*

Glock.

Vib.    *ff*

Vln. I    *ff*

Vln. II    *ff*

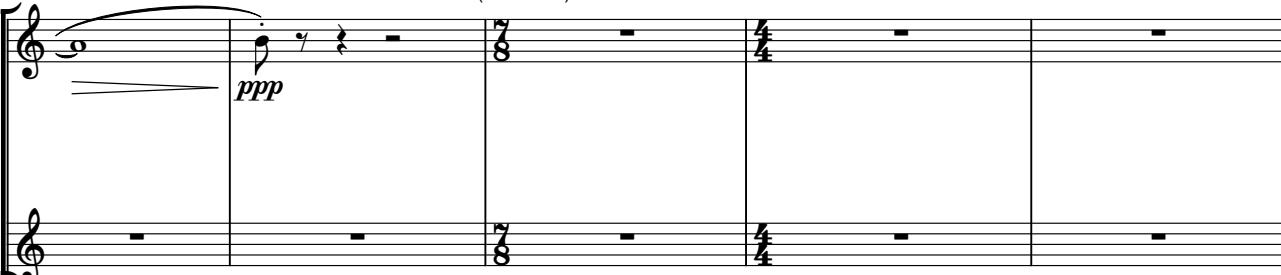
Vla.    *ff*

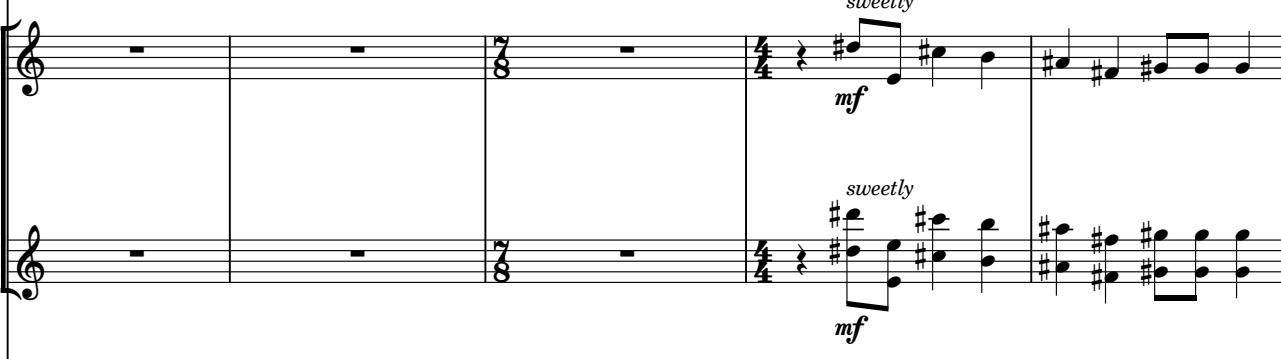
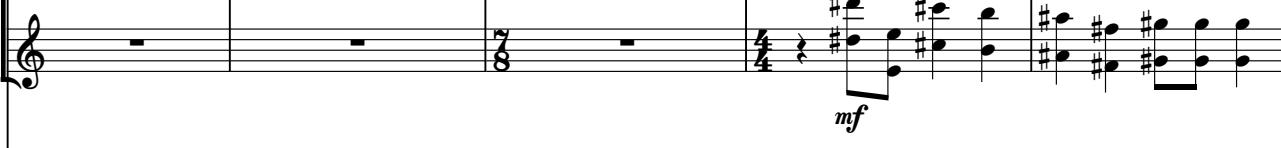
Vc.    *ff*

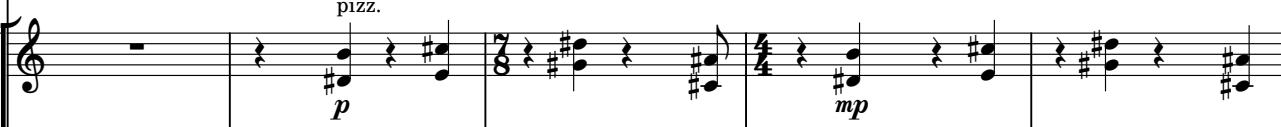
Cb.    *ff*

33     $\text{J} = 54$   
 E. Hn.                                      rit.  
  
 B. Cl.                                       $\text{pp}$   
  
 Glock.                                       $\text{ff}$   
  
 Vib.                                         $\text{ff}$      $\text{pp}$   
  
 Vln. I                                       $\text{pp}$   
  
 Vln. II                                       $\text{pp}$   
  
 Vla.                                         $\text{pp}$   
  
 Vc.                                         $\text{pp}$   
  
 Cb.                                         $\text{pp}$

38 **Tempo I** ( $\text{♩} = 60$ ) **(sempre ♩ = ♩)**  
 $(2 + 2 + 3)$

E. Hn. 
  
 B. Cl. 

Glock. 
  
 Vib. 

Vln. I 
  
 Vln. II 
  
 Vla. 

Vc. 
  
 Cb. 

43

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. - - - -

49 a tempo (2 + 2 + 3)

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I arco solo

Vln. II

Vla.

Vc.

Cb.

53      rit. - - - - winding down,  $\text{♩} = 46$  rit al fine. - - - -

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Interlude 3

9pm

Elliot Butler

*d = 63*

Chimes *ff*

Analog Metronome *initiate metronome at 63bpm*

Tam-Tam *mp*

Solo Violin I *p* *pizz.*

Solo Violin II *pp* *pizz.*

Solo Viola *mp*

Solo Violoncello *mp*

This system contains six staves. The top staff is for Chimes, featuring sustained notes with grace notes. The second staff is for the Analog Metronome, showing a continuous series of eighth-note ticks. The third staff is for Tam-Tam, with sustained notes and dynamic markings. The fourth staff is for Solo Violin I, with pizzicato strokes indicated by small dots above the notes. The fifth staff is for Solo Violin II, also with pizzicato strokes. The bottom two staves are for Solo Viola and Solo Violoncello respectively, both playing sustained notes with dynamics.

Cme. 7

Metro.

Tam

Vln. I

Vln. II

Vla.

Vc. *ppp < f*

*ppp < f*

This system contains seven staves. The top three staves are for Cme. (Cymbal), Metro. (Metronome), and Tam (Tam-Tam). The bottom four staves are for Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The Vln. I and Vln. II staves show eighth-note patterns. The Vla. and Vc. staves show sustained notes with grace notes. The final measure for the Vc. staff includes dynamic markings *ppp < f*.

# IV. The Orange Chamber

*Court Musicians*

Elliot Butler

Playful,  $\text{♩} = 132$       (sempre  $\text{♩} = \text{♩}$ )      (3 + 2 + 2)

Solo Violin I

Solo Violin II: pizz.  $mp$

Solo Viola:  $p$

Solo Violoncello:  $mp$

5 arco

Vln. I: arco  $p$   $mf$

Vln. II:  $p$

Vla.:  $p$

Vc.:  $p$

Vln. I:  $p$   $mf$

Vln. II

Vla.

Vc.

13

Vln. I      Vln. II      Vla.      Vc.

*arco*

*f*

*sfz*

*p*

*mp*

*sfz*

*mp*

*sfz*

*mp*

*sfz*

*mp*

17

Vln. I      Vln. II      Vla.      Vc.

*fp*

*p*

*mp*

*pp*

*pizz.*

*pp*

*arco*

*(3 + 2 + 2)*

21

Vln. I      Vln. II      Vla.      Vc.

*pp*

*pp*

*p*

*pizz.*

*mf*

*mf*

25

Vln. I

Vln. II

Vla.

Vc.

29

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I

Vln. II

Vla.

Vc.

rit. - - - - a tempo

*mf*

*p*

*p*

*p*

*mf*

*mp*

*mp*

42

Vln. I

Vln. II

Vla.

Vc.

47

Vln. I

Vln. II

Vla.

Vc.

*fp*

*fp*

*f*

*mf*

*mf*

*mp*

*mp*

*f*

51

Vln. I

Vln. II

Vla.

Vc.

55

Vln. I

Vln. II

Vla.

Vc.

59

Vln. I

Vln. II

Vla.

Vc.

63

Vln. I

Vln. II

Vla.

Vc.

*sub. p*

*sub. p*

*sub. p*

*sub. p*

67

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

71

Vln. I

Vln. II

Vla.

Vc.

*molto rit.*

pizz.

*p*

pizz.

*p*

pizz.

*p*

arco

arco

*pp*

76 a tempo ( $\text{♩} = 132$ )

Vln. I

Vln. II arco  $mp$

Vla.  $p$

Vc.  $mp$

80 (3 + 2 + 2)

Vln. I

Vln. II

Vla.

Vc.

83

Vln. I

Vln. II

Vla.

Vc.

86

Vln. I pizz. *mp* pizz.

Vln. II *mp*

Vla. *ff*

Vc. *mp*

*f* arco *f* *sfpp* *ff*

90

Vln. I arco *f* *mp*

Vln. II arco *f* *mp*

Vla. *ff*

Vc. *mp*

94

Vln. I *pp* rit. *a tempo* *p* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mp*

Vc. *pp* *mp*

98

Vln. I  
Vln. II  
Vla.  
Vc.

102

Vln. I  
Vln. II  
Vla.  
Vc.

106

Vln. I  
Vln. II  
Vla.  
Vc.

110

Vln. I rit. with rubato *pizz.*

Vln. II *ff* *mp*

Vla. *ff* *pizz.*

Vc. *ff* *pizz.*

*pizz.*

*Tempo I*

115 (3 + 2 + 2) with quiet energy

Vln. I -

Vln. II *p*

Vla. *p* *sfp* *f*

Vc. *p* *sfp*

119

Vln. I *p*

Vln. II

Vla.

Vc.

123

Vln. I      *=mf*      (3 + 2)      *pp*

Vln. II      *f*

Vla.      *f*

Vc.      *f*

To Interlude 4

127 Suddenly slower,  $\text{♩} = 120$

Vln. I      *p*      *ricochet*  
sfz      ff > pp  
arco

Vln. II      sfz      mp      sfz  
sfz      arco pizz.  
sfz mf

Vla.      sfz      mp      arco  
sfz      pizz.

Vc.      sfz      mp      arco  
sfz      pizz.      ff

# Interlude 4

10pm

Elliot Butler

*J = 69*

Clarinet in B<sub>b</sub>

Chimes

Vibraphone

Analog Metronome

Tam-Tam

Solo Violin I

Solo Violin II

Solo Viola

Solo Violoncello

Cl. in B<sub>b</sub>

Cme.

Vib.

Metro.

Tam

*initiate metronome at 69bpm*

*ff with bow*

*p*

*sfp arco ricochet ff = pp*

*sfp arco pizz.*

*sfp arco mf pizz.*

*p*

*pp*

*p*

*pp*

*p*

# V. The White Chamber

*a Meditation*

Elliot Butler

Sweetly,  $\text{♩} = 72$

The musical score consists of six staves of music. The top staff is for the Oboe, followed by the Bb Clarinet, Flugelhorn, Vibraphone, Violin I, Violin II, Viola, Violoncello, and Contrabass at the bottom. The music is in common time, with a tempo of  $\text{♩} = 72$ . The instrumentation includes woodwind instruments (Oboe, Bb Clarinet, Flugelhorn), brass (Vibraphone), strings (Violin I, Violin II, Viola, Violoncello), and bass (Contrabass). The score is marked "Sweetly" and includes dynamic markings such as  $p$ ,  $pp$ ,  $mp$ ,  $mf$ , and  $b \text{—}$  (with bow). The score also features various rhythmic patterns, including eighth and sixteenth note figures, and rests.

Oboe

Bb Clarinet

Flugelhorn

Vibraphone

Violin I

Violin II

Viola

Violoncello

Contrabass

$b \text{—}$  (with bow)

$mp$

*tutti div.*

$pp$   $p$

$pp$   $p$   $pp$

$pp$   $p$   $pp$

*tutti*

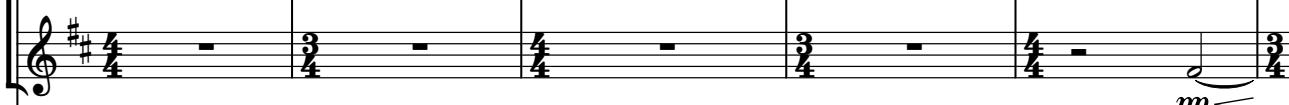
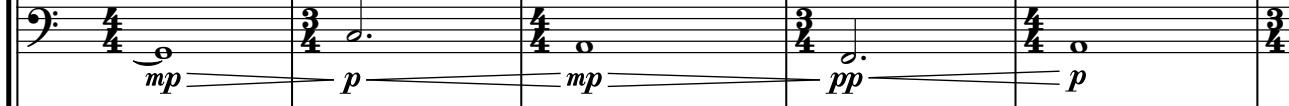
$p$   $mp$   $p$   $mp$   $pp$   $p$

*pizz.*

$p$

Ob. 7  $\frac{5}{4}$   $\flat$   
 B♭ Cl.  $\frac{5}{4}$   $\sharp$   
 Flghn.  $\frac{5}{4}$   $\sharp$   
 Vib.  
 Vln. I solo  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

12      *poco rit.*      *a tempo*

Ob.      
  
 B♭ Cl.      
  
 Flghn.      
  
 Vib.      
  
 Vln. I      
  
 Vln. II      
  
 Vla.      
  
 Vc.      
  
 Cb.      

*pp* <

17

Ob. 3

B♭ Cl.  $\# \frac{3}{4}$   $\underline{\underline{mp}}$   $\underline{\underline{mf}}$   $\underline{\underline{mp}}$

Flghn.  $\# \frac{3}{4}$

Vib.  $\frac{3}{4}$

Vln. I  $\frac{3}{4}$  (solo)  $p$

Vln. II  $\frac{3}{4}$   $\underline{\underline{pp}}$

Vla.  $\frac{3}{4}$   $\underline{\underline{pp}}$

Vc.  $\frac{3}{4}$   $d.$

Cb.  $\frac{3}{4}$   $p$

23

Ob. *p* < *mp* —

B♭ Cl. *mf* —

*p* — *mf*

*mp* —

Flghn. —

Vib. — *p* —

Vln. I *tutti* *mf* — *pp* —

Vln. II *mf* — *pp* *solo*

Vla. *mf* — *pp* *solo*

Vc. *mf* — *p* *solo*

Cb. *mf* —

29

Ob. - | 2 - | 3  $\gamma$   $\text{mf}$  |  $f$  | 2

B♭ Cl.  $mf$  |  $mp$  | 3 |  $b\ddot{o}$  | 2

Flghn. - | 2 - | 3 - | - | 2

Vib. - | 2 - | 3 - |  $b\ddot{o}$  | 2

Vln. I  $\text{pp} \xrightarrow{\text{p}}$  |  $\text{pp} \xrightarrow{\text{p}}$  |  $\text{pp} \xrightarrow{\text{mp}}$  | 2

Vln. II *tutti div.* |  $b\ddot{o}$  |  $b\ddot{o}$  |  $b\ddot{o}$  |  $mf$  | 2

Vla.  $b\ddot{o}$  | 2 - | 3  $\text{pizz.}$  |  $p$  |  $mf$  | 2

Vc.  $b\ddot{o}$  | 2  $f$  | 3  $b\ddot{o}$  |  $mf$  | - | 2

Cb. - | 2 | 3 | - | - | 2

34

Ob.

B♭ Cl.

Flghn.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* — *mf*

*pp*

*f*

*mp*

*p* — *mf*

*pp* — *mp*

*p* — *mf*

*mf*  
arco  
tutti  
*div.*

*pp* — *mp*

*f*

*mf*

*pp*

*f*

*mf*

*pp*

*f*

39 rit. a tempo  
 Ob. 3 4 4 3 4 3 4 3  
 B♭ Cl. 3 4 4 3 4 3 4 3  
 Flghn. 3 4 4 3 4 3 4 3  
 Vib. 3 4 4 3 4 3 4 3  
 Vln. I 3 f 4 fp < ff 4 solo ppp pp  
 Vln. II 3 f 4 fp < ff 4 solo ppp pp  
 Vla. 3 f 4 fp < ff 3 4 3 4 3  
 Vc. 3 f 4 fp < ff 3 4 3 4 3  
 Cb. 3 arco 4 f 4 fp < ff 3 4 3 4 3

45 rit. - - - - - **Tempo I**

Ob.

B♭ Cl. *mf* *p* *mp* *ppp*

Flghn.

Vib.

Vln. I *ppp*

Vln. II *ppp* *pp* *tutti* *div.* *pp* *p*

Vla. *solo* *ppp* *pp* *ppp* *pp* *p*

Vc. *p* *mp*

Cb.

51

Ob.  $\begin{array}{cccccc} \frac{3}{4} & - & \frac{5}{4} & - & \frac{2}{4} & - \\ mp & pp & mf & & & \end{array}$  rit.  $\begin{array}{cc} \frac{2}{4} & \frac{2}{4} \\ & p \end{array}$   $\begin{array}{c} ppp \\ \hline \end{array}$

B♭ Cl.  $\begin{array}{cccccc} \frac{3}{4} & - & \frac{5}{4} & - & \frac{2}{4} & - \\ & & \frac{3}{4} & - & \frac{5}{4} & \# \frac{2}{4} \\ & & & & mp & ppp \end{array}$

Flghn.  $\begin{array}{cccccc} \frac{3}{4} & - & \frac{5}{4} & - & \frac{2}{4} & - \\ & & \frac{3}{4} & - & \frac{5}{4} & - \end{array}$

Vib.  $\begin{array}{cccccc} \frac{3}{4} & - & \frac{5}{4} & - & \frac{2}{4} & - \\ & & \frac{3}{4} & - & \frac{5}{4} & - \end{array}$

Vln. I  $\begin{array}{cccccc} \frac{3}{4} & - & \frac{5}{4} & - & \frac{2}{4} & \text{(solo)} \\ & & \frac{3}{4} & - & \frac{2}{4} & \# \frac{3}{4} \\ pp & & & & mp & \end{array}$

Vln. II  $\begin{array}{cccccc} \frac{3}{4} & \frac{5}{4} & \frac{2}{4} & \frac{3}{4} & \frac{5}{4} & \frac{2}{4} \\ \frac{5}{4} & \frac{2}{4} & \frac{3}{4} & \frac{5}{4} & \frac{2}{4} & \frac{3}{4} \\ pp & p & pp & pp & p & ppp \end{array}$

Vla.  $\begin{array}{cccccc} \frac{3}{4} & \frac{5}{4} & \frac{2}{4} \# \frac{3}{4} & \frac{3}{4} & \frac{5}{4} & \frac{2}{4} \\ \frac{5}{4} & \frac{2}{4} \# \frac{3}{4} & \frac{2}{4} \# \frac{3}{4} & \frac{5}{4} & \frac{2}{4} \# \frac{3}{4} & \frac{2}{4} \# \frac{3}{4} \\ pp & p & pp & pp & p & ppp \end{array}$

Vc.  $\begin{array}{cccccc} \frac{3}{4} & \frac{5}{4} & \frac{2}{4} \# \frac{3}{4} & \frac{3}{4} & \frac{5}{4} & \frac{2}{4} \\ \frac{5}{4} & \frac{2}{4} \# \frac{3}{4} & \frac{2}{4} \# \frac{3}{4} & \frac{5}{4} & \frac{2}{4} \# \frac{3}{4} & \frac{2}{4} \# \frac{3}{4} \\ p & mp & pp & p & mp & ppp \end{array}$

Cb.  $\begin{array}{cccccc} \frac{3}{4} & \frac{5}{4} & \frac{2}{4} & \frac{3}{4} & \frac{5}{4} & \frac{2}{4} \\ \frac{5}{4} & \frac{2}{4} & - & \frac{3}{4} & \frac{5}{4} & \frac{2}{4} \\ p & & & & & \end{array}$

pizz.

56 Faster,  $\text{♩} = 88$

Ob.

B♭ Cl.

Flghn.

Vib.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

61

Ob.

B♭ Cl. *mf* *pp*

Flghn.

Vib.

Vln. I *mp* *tutti* *pp*

Vln. II *mp* *tutti* *div.* *pp*

Vla. *mp* *tutti* *div.* *pp*

Vc. *solo* *mp* *tutti* *pp*

Cb.

Ob. rit.  
 B♭ Cl.  
 Flghn.  
 Vib.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

67

ff  
 ff  
 mf  
 f  
 pp  
 pp

Slightly slower,  $\text{♩} = 66$  Tempo I,  $\text{♩} = 72$

73

Ob.

B♭ Cl.

Flghn.

Vib.

Vln. I

Vln. II

Vla.

Vc.

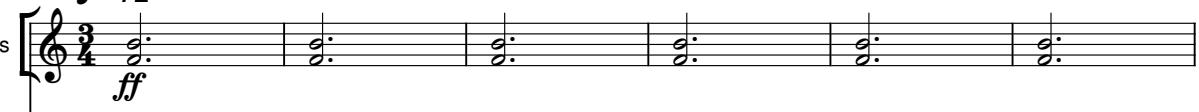
Cb.

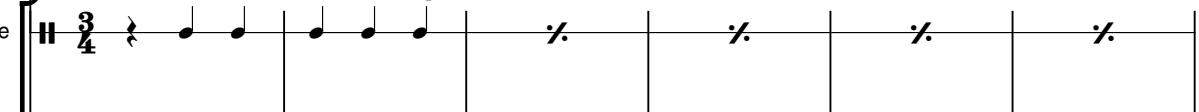
# Interlude 5

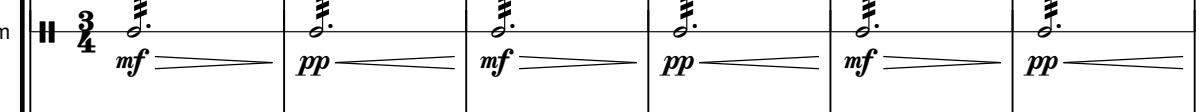
11pm

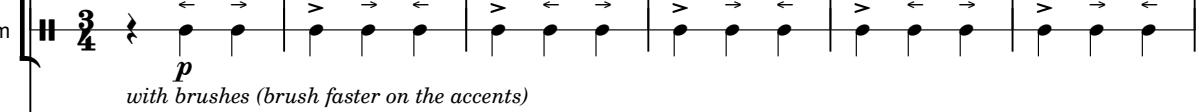
Elliot Butler

*J = 72*

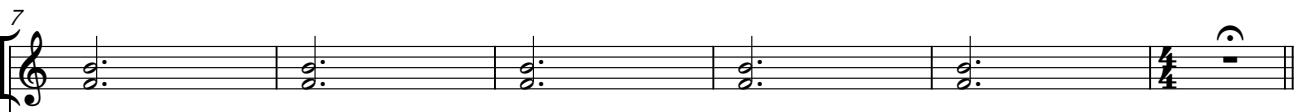
Chimes 

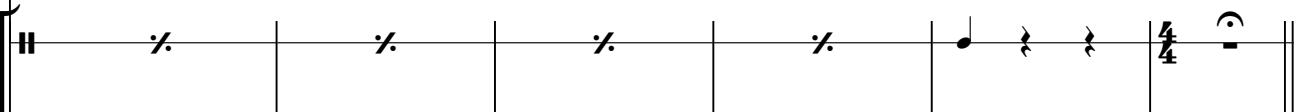
Analog Metronome  *initiate metronome at 72bpm*

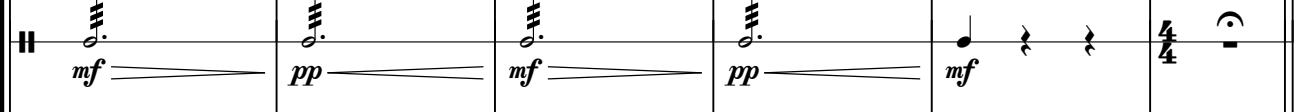
Bass Drum 

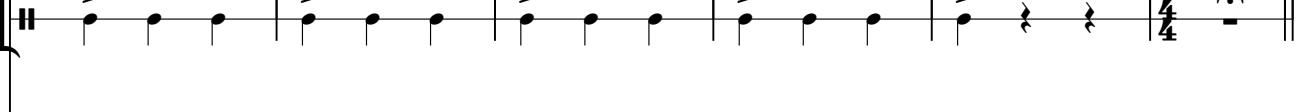
Snare Drum  *with brushes (brush faster on the accents)*

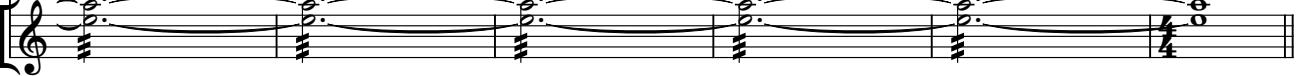
Violin I 

Cme. 

Metro. 

BD 

SD 

Vln. I 

# VI. The Violet Chamber

Wine

Elliot Butler

Sweetly,  $\text{♩} = 120$

The musical score consists of two sections. The first section, "Sweetly,  $\text{♩} = 120$ ", features six staves at the top: Oboe, Clarinet in B $\flat$ , Trumpet in B $\flat$ , Timpani, Bass Drum, and Snare Drum. All instruments play eighth-note patterns. The second section begins with Violin I playing eighth-note patterns with dynamic *pp*. Violin II, Viola, and Violoncello enter with eighth-note patterns. The Contra bass joins with a single eighth note. Dynamics include *tutti* and *p*.

Oboe

Clarinet in B $\flat$

Trumpet in B $\flat$

Timpani

Bass Drum

Snare Drum

Cymbal

Violin I

Violin II

Viola

Violoncello

Contra bass

(div.)

*pp*

*tutti*

*p*

*tutti*

*p*

*tutti*

*p*

*solo*

*p*

*p*

8

Ob.

Cl. in B<sub>b</sub>

Tpt. in B<sub>b</sub>

Tim.

BD

SD

Cym.

Vln. I

Vln. II

mp

ppp

Vla.

mp

ppp

Vc.

mp

ppp

Cb.

mp

ppp

14      *accel.*

Ob.      *pp*

Ci. in B<sub>b</sub>      *mp*

Tpt. in B<sub>b</sub>

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.      *p*  
pizz.

Cb.      *p*  
pizz.

arco  
*div.*

*pp* — *mp* — *pp*

*pp* — *mp* — *pp*

*pp* — *mp* — *pp*

20 (accel.) - - - - - // Regally,  $\text{J.} = 60$

Ob. 
  
 Cl. in B $\flat$    
*== ppp*
  
 Tpt. in B $\flat$ 
  
 Tim. 
  
 BD 
  
 SD 
  
 Cym.

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

27

Ob.

Cl. in B♭

Tpt. in B♭ *with mute*

Tim.

BD

SD

Cym.

Vln. I *(div.)*

Vln. II *unis.*

Vla.

Vc.

Cb.

*mf*

*ff*

*f*

*f*

*f*

*unis.*

*mf*

*div.*

*mp*

*f*

*div.*

*mp*

*f*

*f*

*f*

32

Ob.

Cl. in B<sub>b</sub>

Tpt. in B<sub>b</sub>

Tim.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*ff*

*ff*

*mp*

*f*

*unis.*

*div.*

*mp*

*f*

*mp*

*f*

38

Ob. *mf*

Cl. in B<sub>b</sub> *mf*

Tpt. in B<sub>b</sub> *mp*

Timp.

BD

SD

Cym.

Vln. I *mp*

Vln. II *mp* *div.*

Vla. *mp*

Vc. *mp*

Cb. *mp* *arco*

a tempo

43

Ob. *ff* *mf* *f*

Cl. in B<sub>b</sub> *ff* *mf* *ff*

Tpt. in B<sub>b</sub> *f* *mf*

Timp.

BD

SD

Cym.

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

Vln. II *f* *unis.* *div.*

Vla. *f*

Vc.

Cb. *f* *pizz.*

48

Ob.

Cl. in B<sub>b</sub>

Tpt. in B<sub>b</sub>

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

Ob.

Cl. in B<sub>b</sub>

Tpt. in B<sub>b</sub>

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp  
unis.

mp

mp

60

The musical score consists of two systems of staves. The top system includes woodwind instruments (Oboe, Clarinet in B-flat, Trombone in B-flat, Timpani), brass instruments (Bass Drum, Snare Drum, Cymbals), and a section for strings. The Oboe and Clarinet play eighth-note patterns marked *mp*. The Trombone remains silent. The Timpani plays eighth notes. The Bass Drum has eighth-note patterns marked *mf*. The Snare Drum and Cymbals play eighth-note patterns. The bottom system includes Violin I, Violin II, Viola, Cello, and Double Bass. Violin I plays eighth-note patterns marked *pizz.* and *unis.*, followed by *mp*. Violin II, Viola, and Cello play eighth-note patterns marked *unis.*, *pp*, *pizz.*, *mp*, and *pizz.* The Double Bass plays eighth-note patterns marked *pizz.*

Ob. Cl. in B<sub>b</sub> Tpt. in B<sub>b</sub> Timp. BD SD Cym.

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

65

Ob. *f* *p* *mp* *f*

Cl. in B<sub>b</sub> *f* *p* *mp* *f*

Tpt. in B<sub>b</sub> *f* *p* *f*

Tim. -

BD - *mf* -

SD *mp* > > > > > > > *mp* > > > > > >

Cym. -

Vln. I arco *div.* *f* arco *div.* *p* *mp* pizz. unis. arco *div.* *f* arco *div.* -

Vln. II arco *div.* *f* arco *div.* *p* *mp* pizz. unis. arco *div.* *f* arco *div.* -

Vla. *f* arco *div.* - *mp* pizz. unis. *f* arco *div.* -

Vc. *f* arco *div.* - *pp* *mp* *f* arco -

Cb. *f* *pp* *f*

Ob. *mp* rit. - - - a tempo  
 Cl. in B♭ *mp* f  
 Tpt. in B♭ *mp*  
 Timp.  
 BD *mf*  
 SD *mp*  
 Cym.  
 Vln. I pizz. unis. *mp* pizz. unis. *f* arco div.  
 Vln. II *mp* *f* arco div.  
 Vla. pizz. unis. *mp* *f*  
 Vc. *mp* *f*  
 Cb. *mp* *f*

Tempo I  
*be intentionally sloppy*

77

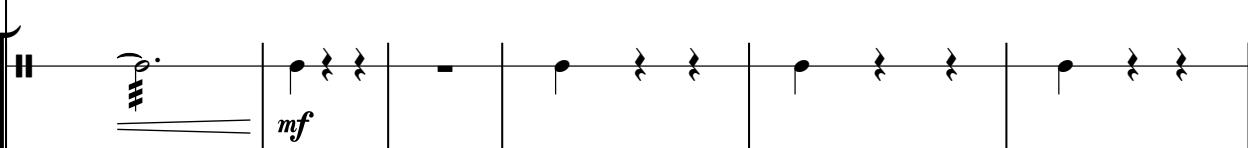
rit.

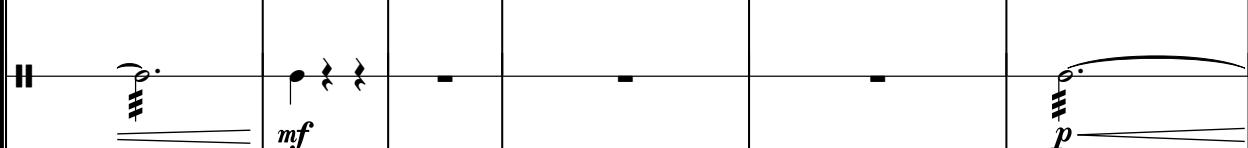
Ob. 

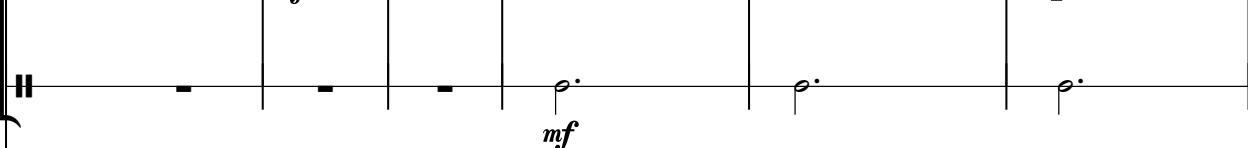
Cl. in B♭ 

Tpt. in B♭ 

Tim. 

BD 

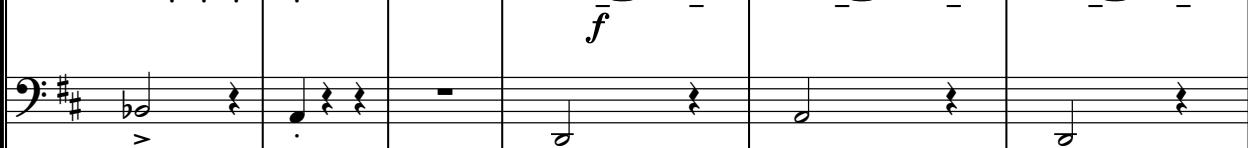
SD 

Cym. 

Vln. I 

Vln. II 

Vla. 

Vc. 

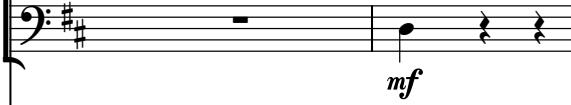
Cb. 

83

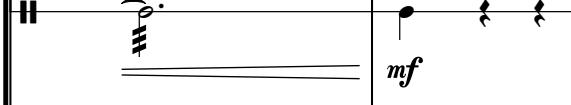
Ob. 

Ci. in B<sub>b</sub> 

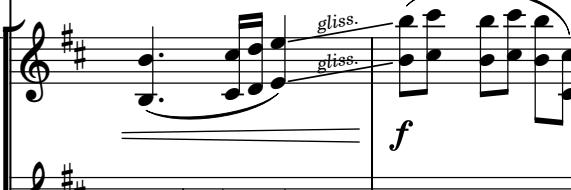
Tpt. in B<sub>b</sub> 

Timp. 

BD 

SD 

Cym. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

88

Ob. *ff*

Cl. in B<sub>b</sub> *ff*

Tpt. in B<sub>b</sub> *mf*

Tim.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*molto rit.*

This musical score page contains six systems of music. The top system features woodwind instruments: Oboe, Clarinet in B<sub>b</sub>, and Trumpet in B<sub>b</sub>. The Oboe and Clarinet play eighth-note patterns with dynamic *ff*. The Trumpet plays eighth-note patterns with dynamic *mf*. The second system consists of three pairs of timpani. The third system includes Bass Drum, Snare Drum, and Cymbals, each with a continuous series of short vertical strokes. The fourth system features string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. Violin I has a melodic line with slurs and grace notes, including two glissandos indicated by 'gliss.' above the staff. The other strings provide harmonic support with sustained notes and rhythmic patterns.

(molto rit.) - - - - -  
 Ob.  
 Cl. in B♭  
 Tpt. in B♭  
 Tim.  
 BD  
 SD  
 Cym.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

*a tempo*  
 rit.  
 fp  
 f  
 >  
 f  
 gliss.  
 gliss.  
 ppp  
 ff  
 ff  
 >  
 ff  
 >  
 f  
 >  
 ff  
 f  
 >

100 (rit.) - - - - - Slower Waltz Tempo,  $\text{♩} = 48$

Ob. 
  
 Cl. in B $\flat$ 
  
 Tpt. in B $\flat$ 
  
 Timp. 
  
 BD 
  
 SD 
  
 Cym.

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

105                    *molto rit.* - - -      *a tempo*      *molto rit.* - - -

Ob.  
 Cl. in B<sub>b</sub>  
 Tpt. in B<sub>b</sub>  
 Timp.  
 BD  
 SD  
 Cym.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

110 **a tempo**  
 Ob.  
 Cl. in B<sub>b</sub>  
 Tpt. in B<sub>b</sub>  
 Tim.  
 BD  
 SD  
 Cym.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

rit.

Measures 110-114: Sustained notes (Ob., Cl. in B<sub>b</sub>, Tpt. in B<sub>b</sub>, Tim., BD, SD, Cym.)  
 Measure 115: Rhythmic pattern (Vln. I, Vln. II, Vla., Vc., Cb.)  
 Measure 116: Rhythmic pattern (Vln. I, Vln. II, Vla., Vc., Cb.)  
 Measure 117: Rhythmic pattern (Vln. I, Vln. II, Vla., Vc., Cb.)  
 Measure 118: Rhythmic pattern (Vln. I, Vln. II, Vla., Vc., Cb.)  
 Measure 119: Sustained notes (Ob., Cl. in B<sub>b</sub>, Tpt. in B<sub>b</sub>, Tim., BD, SD, Cym.)  
 Measure 120: Sustained notes (Ob., Cl. in B<sub>b</sub>, Tpt. in B<sub>b</sub>, Tim., BD, SD, Cym.)  
 Measure 121: Sustained notes (Ob., Cl. in B<sub>b</sub>, Tpt. in B<sub>b</sub>, Tim., BD, SD, Cym.)  
 Measure 122: Sustained notes (Ob., Cl. in B<sub>b</sub>, Tpt. in B<sub>b</sub>, Tim., BD, SD, Cym.)

**f**

115                    *a tempo*

Ob.

Ci. in B<sub>b</sub>

Tpt. in B<sub>b</sub>

Tim.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.                    pizz.

Cb.                    *gliss.*

120

rit. - - - - -

Ob.

Cl. in B<sub>b</sub>

Tpt. in B<sub>b</sub>

Tim.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

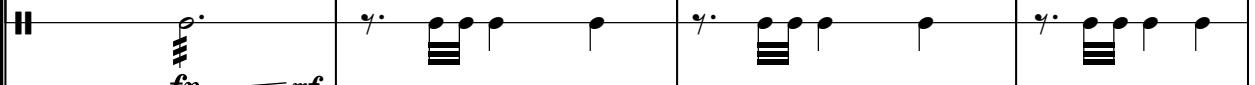
Cb.

This musical score page shows a section for woodwind instruments (Oboe, Clarinet in B<sub>b</sub>, Trumpet in B<sub>b</sub>, Timpani) and percussion (Bass Drum, Snare Drum, Cymbals). The strings (Violin I, Violin II, Viola, Cello) play eighth-note patterns with grace notes and slurs. The double bass provides harmonic support with sustained notes. The tempo is marked 120. A 'rit.' instruction indicates a gradual slowing down. Measure numbers 106 are present at the bottom of the page.

124 (rit.) - - - - -  $\text{♩} = 108$   
 Ob.  
 Cl. in B $\flat$   
 Tpt. in B $\flat$   
 Timp.  
 BD  
 SD  
 Cym.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

129 rit.  
 Ob. *A tad slower*,  $\text{d.} = 44$   
 Cl. in B $\flat$  *ff*  
 Tpt. in B $\flat$  *ff*  
 Tim. *gliss.*  
 BD *ppp < ff*  
 SD *mf*  
 Cym. *mf*  
 Vln. I *tutti*  
 Vln. II *gliss.*  
 Vla. *gliss.*  
 Vc. *gliss.*  
 Cb. *gliss.*  
*ppp < ff*  
*arco*  
*f*

133 a tempo rit.

Ob. 
  
 Cl. in B<sub>b</sub> 
  
 Tpt. in B<sub>b</sub> 
  
 Timp. 
  
 BD 
  
 SD 
  
*fp* *mf* 
  
 Cym. 

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

137      *a tempo*

Ob.      *f*

Cl. in B<sub>b</sub>      *f*

Tpt. in B<sub>b</sub>

Tim.

BD

SD      *fp* — *mf*

Cym.

Vln. I

Vln. II      *gliss.*

Vla.      *gliss.*

Vc.

Cb.

141 gliss. rit.  
 Ob. gliss. a tempo  
 Cl. in B<sub>b</sub> mp  
 Tpt. in B<sub>b</sub>  
 Timp.  
 BD  
 SD fp mf  
 Cym.  
 Vln. I gliss.  
 Vln. II gliss.  
 Vla. pizz. mp (3)  
 Vc. pizz. mp  
 Cb.

Totally sloshed,  $\text{d.} = 48$

145

Ob.

Cl. in Bb

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

149

Ob.

Cl. in B<sub>b</sub>

Tpt. in B<sub>b</sub>

Tim.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*rit.*

*gliss.*

*mf*

*>*

*>*

*>*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*f*

*div.*

*f*

*mp*

*gliss.*

*gliss.*

*mp*

*gliss.*

*gliss.*

*mp*

*mp*

*f*

*mp*

153 d. = 40  
 Ob. gliss.  
 Cl. in B<sub>b</sub> ff  
 Tpt. in B<sub>b</sub> To Flugelhorn  
 Timp. >  
 BD  
 SD ff  
 Cym.  
 Vln. I gliss. gliss. gliss.  
 Vln. II ff  
 Vla. ff  
 Vc. gliss. gliss. gliss.  
 Cb. ff arco

158

Ob.

Cl. in B<sub>b</sub>

Flghn.

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

# VII. The Black Chamber

*Narrative and Postlude*

Elliot Butler

Dark,  $\text{♩} = 72$

The musical score consists of ten staves of music. The instruments are:

- Oboe: Starts with a dynamic of ***ff***.
- B $\flat$  Clarinet: Starts with a dynamic of ***ff***, followed by a dynamic of ***p***.
- Flugelhorn: Remains silent throughout the shown section.
- Timpani: Plays eighth-note patterns at a dynamic of ***fp***.
- Chimes: Plays eighth-note patterns at a dynamic of ***fff***.
- Analog Metronome: Shows a series of quarter notes with a tempo marking of  $\text{♩} = 72$ . A note above the staff reads "initiate metronome at 72bpm".
- Tam-Tam: Plays eighth-note patterns with dynamics of ***fff*** and ***mf***, and a performance instruction "non div." with a sharp symbol (#).
- Violin I: Starts with a dynamic of ***ff***, followed by ***pp***, ***mp***, and ***pp***. Includes a performance instruction "non div.".
- Violin II: Starts with a dynamic of ***ff***, followed by ***pp***, ***mp***, and ***pp***. Includes a performance instruction "non div.".
- Viola: Remains silent throughout the shown section.
- Violoncello: Starts with a dynamic of ***ff***, followed by a dynamic of ***p***. Includes a performance instruction "solo".
- Contrabass: Starts with a dynamic of ***ff***, followed by a dynamic of ***ppp***.

7

Ob.      Bb Cl.      Flghn.      Timp.      Cme.

Metro.      Tam.

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

Flute (Ob.): Dynamics *ppp* < *p*, *ppp* < *mp*. Articulation: slurs.

B♭ Clarinet (Bb Cl.): Dynamics *p*.

Flute (Flghn.): Dynamics *mf*, *ppp*.

Timpani (Timp.): Dynamics *mp*, *ppp*, *mp*.

Cymbals (Cme.): Dynamics *ppp*.

Metallophone (Metro.): Percussion marks: X.

Tam-tam (Tam.): Dynamics *mp*.

Violin I (Vln. I): Dynamics *ppp* < *p*, *pizz.*, *mf*, *ppp* < *p*, *arco*.

Violin II (Vln. II): Dynamics *ppp* < *p*, *pizz.*, *mf*, *ppp* < *p*, *arco*.

Cello (Vla.): Dynamics *ppp* < *p*, *mf*, *ppp* < *p*, *arco*.

Bassoon (Vc.): Dynamics *ppp*, *tutti*, *ppp* < *p*, *div.*

Cello (Cb.): Dynamics *pp*, *ppp*.

*To Xylophone*

13

Ob. *mf* *>p*

B♭ Cl.

Flghn. *mf*

Timp. *mf* *ppp*

Xyl.

Metro.

Tam. *ppp*

Vln. I

Vln. II

Vla.

Vc. *mp* *p*

Cb. *p* *mp* *#o* *#o* *p*

*ppp < p*

18

Ob.

B♭ Cl. *pp* *mf* *f*

Flghn. *pp* *mf* *f*

Timp.

Xyl.

Metro.

Tam.

Vln. I

Vln. II *p* *<mf* *mf* *p*

Vla. *p* *<mf* *mf* *p*

Vc. *ff* *ff* *ff* *ff* *#ff*

Cb. *ff* *ff* *ff* *ff* *#ff*

23

Ob. *fff*

B♭ Cl. *fff*

Flghn. *fff* *sfp* *pp*

Timp. *sfp* *fff*

Xyl.

Metro.

Tam. *ff* *fff* *let ring*

Vln. I *fff*

Vln. II *fff* *pp* *unis.*

Vla. *fff*

Vc. *fff*

Cb. *fff*

29 Twice as fast,  $\text{♩} = 144$ 

Musical score for orchestra and band, page 29. The score consists of ten staves:

- Ob.**: Oboe, treble clef, no notes.
- B♭ Cl.**: Bassoon, treble clef, no notes.
- Flghn.**: Flugelhorn, treble clef, dynamic ***fff***, measure 3: dynamic ***ff***.
- Timp.**: Timpani, bass clef, dynamics ***f*** and ***fp***.
- Xyl.**: Xylophone, treble clef, no notes.
- Metro.**: Metronome, two vertical dashes per measure.
- BD**: Bass Drum, two vertical dashes per measure, dynamic **To Bass Drum**.
- Vln. I**: Violin I, treble clef, dynamic ***pp***, instruction ***unis.***.
- Vln. II**: Violin II, treble clef, dynamic ***p***.
- Vla.**: Cello, bass clef, dynamic ***p***, instruction ***unis.***.
- Vc.**: Double Bass, bass clef, dynamic ***pp***, instruction ***unis.***.
- Cb.**: Bassoon, bass clef, dynamic ***p***.

32

Ob.

B♭ Cl. *f*

Flghn.

Tim. *f* *pp*

Xyl. *f*

Metro.

BD *ppp*

Vln. I *ff*

*normal*  
*div.*

Vln. II *f*

Vla. *ff*

Vc. *ff*

Cb. *ff*

35

Ob.

B♭ Cl.

Flghn.

Timp.

Xyl.

Metro.

BD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*gliss.*

*mf*

*pp*

*div.*

*f*

*mf*

*div.*

*f*

37

Ob.

B♭ Cl.

Flghn.

Tim.

Xyl.

Metro.

BD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*To Chimes*

*ff*

*3*

*ppp*

*p*

*f*

*Metronome*

*BD*

*Vln. I*

*Vln. II*

*Vla.*

*Vc.*

*Cb.*

40

Ob. *fff*

B♭ Cl.

Flghn.

Timp. *gliss.* *f* *p*

Cme. *f*

Metro.

BD *p*

Vln. I *fff*

Vln. II *f*

Vla.

Vc. *unis.*

Cb.

43

Ob. *f*

B♭ Cl. *ff*

Flghn. *3* > o > *3 ff*

Timp. gliss.

Cme. #o *f*

Metro. :x: :x: :x:

BD *mp*

Vln. I *ppp* *f* *unis.*

Vln. II > > >

Vla. *div.*

Vc. *ff*

Cb.

46

Ob.

B♭ Cl.

Flghn.

Timp.

Cme.

Metro.

BD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*p*

*f*

*gliss.*

*p*

*mf*

*unis.*

*ppp*

*ff*

*f*

*ff*

*mf*

*ff*

49

Ob.

B♭ Cl.

Flghn.

Timp.

Cme.

Metro.

BD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*p*

*gliss.*

*div.*

*f*

*mf*

52

accel.

Ob.

B♭ Cl. *pp* *f* *mf*

Flghn.

Timp. *mp* *ff* *gliss.* *mp*

Cme.

Metro. *(metronome does not accelerate)*

BD *ff*

Vln. I *pp* *f* *mf*

Vln. II *mf*

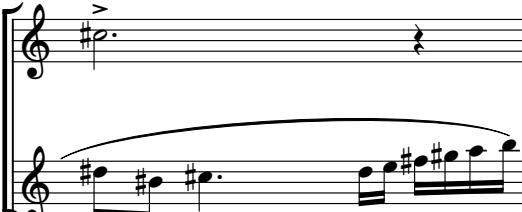
Vla.

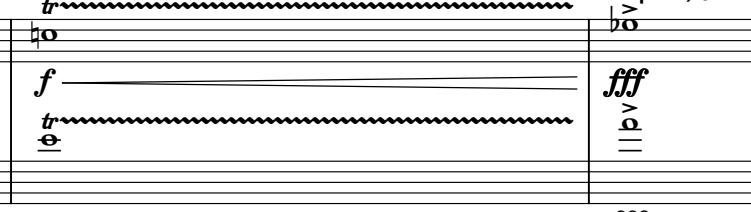
Vc. *pp* *ff*

Cb.

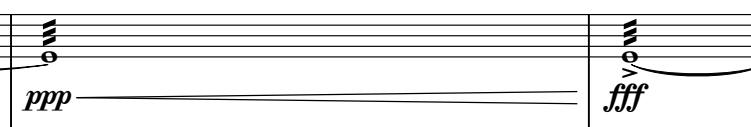
55

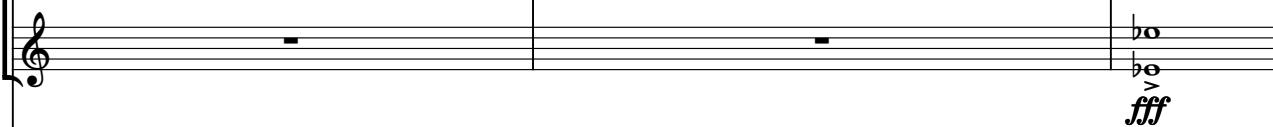
Tempo I, ♩ = 72

Ob. 

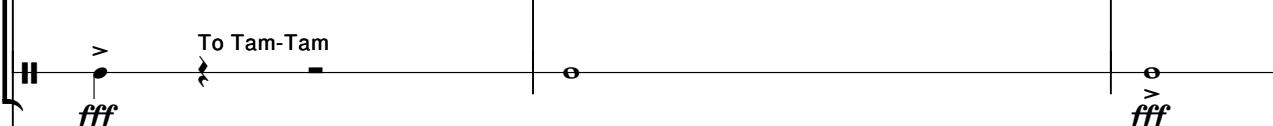
B♭ Cl. 

Flghn. 

Timp. 

Cme. 

Metro. 

BD 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

To Tam-Tam

gliss.

div.

58

Ob. B♭ Cl. Flghn. Timp. Cme. Metro. Tam. Vln. I Vln. II Vla. Vc. Cb.

molto rit. - - - - -

*ffff*

*ffff*

*ffff* *mp* =

*gliss.* *sfp* *fff*

(metronome does not slow down)

*ffff*

*gliss.* *ffff* *ppp*

*ffff* *ffff* *ppp*

*ffff* *ffff* *ppp*

*ffff* *ffff* *ppp*

63 Dying out, ♩ = 72

Ob.

B♭ Cl.

Flghn. *pp*

Timp. *p* *ppp < pp*

Cme.

Metro.

Tam *p* *p*

Vln. I *sul tasto*

Vln. II *sul tasto*

Vla. *solo* *ppp < pp*

Vc.

Cb. *ppp < pp*

68

Ob. - *ppp* < *p*

B♭ Cl. - *ppp* < *p*

Flghn. -

Timp. - *ppp*

Cme. -

Metro. - :|: :|: :|: :|:

Tam. - :|: :|: :|: :|:

Vln. I - *p* *ppp* *p* *ppp* *p* *solo*

Vln. II - *ppp* *p* *ppp* *p* *ppp* *tutti* *div.*

Vla. - *ppp* < *pp*  
*tutti* *div.*

Vc. - *ppp*

Cb. - *ppp*

73

Ob.

B♭ Cl.

Flghn.

Timp.

Cme.

Metro.

Tam

Vln. I

solo

Vln. II

Vla.

Vc.

Cb.

79 rit. al fine

**Ob.**  
**B♭ Cl.**  
**Flghn.**  
**Timp.**  
**Cme.**  
**Metro.**  
**Tam.**  
**Vln. I**  
**Vln. II**  
**Vla.**  
**Vc.**  
**Cb.**

*take the metronome off-stage to achieve decrescendo*  
*let ring until silent*

*p* *choke sound*  
*ppp* *mp*  
*p*

*pizz.* *pizz.*  
*pp* *ppp*  
*pp* *mp*