

Abandonment

For Trumpet and Orchestra

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Abstract

Abandonment is a 15 minute musical composition for solo trumpet and orchestra programmatically depictive of a protagonist's metaphysical journey through the continent of Abandonment—an archipelago located on Canadian illustrator James Turner's *Map of Humanity*. The music brings forth the ideas and symbolic associations of abandonment, expressed as a spiritual, transformational heroic journey. The Hero—the solo trumpet anthropomorphized—experiences the archetypal monomythic quest of separation, struggle, and return from and towards the Lost Object—a process analogous to the psychological model of the five stages of grief: denial, anger, bargaining, depression, and acceptance. These stages give their names to the five movements of *Abandonment*. Drawing further inspiration from mythological, anthropological, and psychological sources, *Abandonment's* musical discourse—the transformations and permutations of an initial twelve-tone row source—depicts a neo-mythical, deeply symbolic musical narrative of loss and reclamation.

Abandonment est une composition musicale du quinze minutes pour trompette soloe et orchestre qui dépeint, selon une programme, un voyage métaphysique à travers le continent d'Abandon—un archipel situé sur la *Map of Humanity* (Carte de l'Humanité) par l'illustrateur canadien James Turner. La musique évoque et interprète les idées et les associations symbolique de l'abandon, exprimée comme un voyage héroïque de transformation spirituel. Le héros—la trompette soloe anthropomorphisée—éprouve la quête héroïque archétypal de la séparation, de la lutte, et du retour, de et vers l'Objet Perdu-- un processus analogue au modèle psychologique des cinq étapes de la peine: démenti, colère, négociation, dépression, et acceptation. Ces étapes donnent leurs noms aux cinq mouvements de l'*Abandonment*. Encore inspiré par des sources mythologiques, anthropologiques, et psychologiques, le discours musical de l'*Abandonment*—les transformations et les permutations d'une première ligne dodécaphonique source--dépeint-- dépeint un récit musical de la perte et une récupération néo--mythiques et profondément symboliques.

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Comparative Mythology and Musical Application

Abandonment's musical soundscape consciously appropriates specific mythic symbols and archetypes discussed in comparative mythology, illustrating them with correlative and evocative metaphorical sonorities. Comparative mythology is a branch of the humanities closely related to semiotics and cultural anthropology, devoted to the unification of mythic tropes—*mythologems*—shared across disparate cultures. The field examines the archetypes unifying humanity's myriad folktales, fables, and traditional epics and their correspondence to contemporary philosophical and psychological theories. Of favored interest among comparative mythographers are the potential connections between myth, the subconscious mind and aesthetics—by analyzing the particulars of localization, one can find congruence in the creative sources, aspirations, and inspirations of human culture.

Artists, for millennia, drew from the symbols of myth. Since the commencement of comparative mythological research as a distinct field—James Frazer's *The Golden Bough: A Study in Magic and Religion* (1890), Joseph Campbell's *The Hero with a Thousand Faces* (1949), and Claude Lévi-Strauss's *La Pensée Sauvage* (1962) being prominent texts—contemporary composers have written music not merely retelling mythic stories, but have drawn inspiration from root mythic archetypes, mythic forms, and ritual—the physical embodiment of myth.¹

Musicologist Eero Tarasti, who has written voluminously on mythical subjects in Western music, writes “Myth [...] manifests itself in music in such varied forms of conscious and subconscious construction that in many cases the composer maybe presumes to have attempted the reconstruction of some ancient myth or an aspect of it with a musical sign system. [...] At times, again, one may feel in music an intrinsic relationship with the primal mythical worldview whose atmosphere and mentality may emerge from the stream of music.”² *Abandonment*

¹ Victoria Adamenco, *Neo-Mythologism in Music: From Scriabin and Schoenberg to Schnittke and Crumb* (Hillsdale, New York: Pendragon Press, 2007), 96

² Eero Tarasti, *Myth and Music: A Semiotic Approach to the Aesthetics of Myth in Music, especially that of Wagner, Sibelius and Stravinsky* (The Hague: Moulton Publishers, 1979), 38

is *neo-mythical*, in that it validates mythic signifiers in a modern musical environment. In a sense, this is a paradox, but such a paradox can have strong aesthetic affect—in the same way comparative mythology often seeks to find modern relevance for culturally-abandoned myths to the modern human condition, neo-mythical artworks illustrate universal mythic abstractions to evoke in the beholder not only a sense of cultural universalism, but an impression of primeval imagination.³

The Hero, the Grief Process, and Dramatic Form

The dramatic narrative of *Abandonment* chronicles a heroic quest, outlined in Joseph Campbell's *monomyth theory* that promotes a structural consistency between heroic mythic stories found across global cultures. In the monomyth:

“A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man”⁴

Epic heroic journeys involve the more serious of themes and the most profound of human matters: the relationship between life and death, the fundamental mythic polarity—for all life is born (borne) into an adventure, initiated, and returned to the earth—succumbing to the Universal Will, or Fate. *Abandonment* adopts this template for its five movements, with the solo trumpet embodying the role of the Hero.

I. Denial	II. Anger	III. Bargaining	IV. Depression	V. Acceptance
Separation; Call to Adventure	Struggle with the Threshold Guardian	Meeting with Temptation	Atonement	Apotheosis

Fig. 1: Movements of *Abandonment* and Appropriated Mythologems

³ An invaluable resource regarding neo-mythical applications in modern music can be found in Victoria Ademenko's *Neo-Mythology in Music*, cited previously.

⁴ Joseph Campbell, *The Hero with a Thousand Faces* (Princeton: Princeton University Press, 2004), 28

The movement titles are inspired by thematic correlations between the elements of the monomyth theory and American psychologist Elisabeth Kübler-Ross' book *On Death and Dying* (1969). The book describes the emotional progress of people faced with tragic life circumstances—originally terminal illness, but any tragic loss—through denial, anger, bargaining, depression, and acceptance. The music of *Denial* reflects the Hero's initial separation from comfort and wholeness; *Anger*—the battle with the Threshold Guardian; *Bargaining*—begging for divine assistance and repose; *Depression*—the long dark night of the soul—involves the final, most difficult challenge for the Hero to overcome his incorrigible sorrows, leading to *Acceptance*—either a tragic acceptance of one's Fate, or, more metaphysically, a self-realization that the tragedy is not as bad as originally feared—"What was real in the world?"⁵. The conclusion of *Abandonment* is intentionally ambiguous regarding which type of acceptance might be implied.

In myth, the stages of a Hero's Journey—*Abandonment's* journey—can be read as metaphors for the desire to regain that which has been taken away or denied from the Hero, be it love, health, power, or wisdom. In *A Dictionary of Symbols*, J.E. Cirlot links loss to the core of abandonment's essence:

"The symbolism of abandonment has a similar range of reference to that of the 'lost object', and they are both parallel to the symbolism of death and resurrection. To feel abandonment is, essentially, to feel forsaken by the 'god within us', that is, to lose sight of the eternal light in the human spirit. This imparts to the individual's existence a sense of estrangement, to which the labyrinth theme is also related."⁶

On the spiritual symbolism of the Journey, Cirlot writes:

⁵ David Holbrook, *Gustav Mahler and the Courage to Be* (London: Vision Press, Ltd. , 1975), 50

⁶ J.E. Cirlot, *A Dictionary of Symbols*, tran. Jack Sage (London: Routledge & Kegan Paul Ltd., 1971), 1

“The journey is never merely a passage through space, but rather an expression of the urgent desire for discovery and change that underlies the actual movement and experience of travelling. Hence, to study, to inquire, to seek or to live with intensity through new and profound experiences are all modes of travelling or, to put it another way, spiritual and symbolic equivalents of the journey. Heroes are always travellers, in that they are **restless**. Travelling, Jung observes, is an image of aspiration, of an unsatisfied longing that never finds its goal, seek where it may.”

Abandonment’s driving musical conflict is the struggle between the Hero’s Will—“Apollonian,”⁷ fervent belief in his own independence and order—over the Universal Will—“Dionysian”, mercurial, and uncontrollable Fate—to regain that Lost Object. Nietzsche’s terms share a similar sentiment with Schopenhauer’s *The World as Will and Representation*: “As on a raging sea where, limitless in all directions, roaring mountains of water rise and fall, a boatman [the Hero] sits in his skiff with trust in the fragile craft, so in the midst of a world of torments [Universal Will], the individual calmly sits, supported and trusting, upon the *principium individuationis*.”⁸ The music plays on this opposition, evoking the ebbing and flowing of chaos and order in the Hero’s struggle to regain the Lost Object and wholeness—the God within us.

The Map of Humanity’s Programmatic Influence

Toronto-based artist James Turner’s *Map of Humanity* is replete with a realistic topography of mountains, lakes, cities, and deserts, compiling historical, mythical, and literary locations in a new geographic arrangement inspired by Sigmund Freud’s trinity of the human subconscious: the superego (self-critical conscience), ego (sense of self-importance), and id (animal instinct). The *Map of Humanity*, being a map of symbolic associations, invites symbolic interpretations.

⁷ Friedrich Nietzsche, “The Birth of Tragedy from the Spirit of Music” (1876), cited by Joseph Campbell in *The Masks of God: Creative Mythologies* (New York: Viking Press, 1968), 334

⁸ Arthur Schopenhauer, “Man as Will and Representation” (1818), cited by Joseph Campbell, *ibid* 336

From James Turner's introduction to the map:

*"Maps organize information. They pinpoint geographic locations relative to each other. The Map of Humanity [...] organizes the locations on the basis of moral, emotional, and cultural significance. [...] We have constructed a world made up of our own actions and beliefs, as much as the one formed by the land we live on. The map of humanity is formed by our thoughts, our feelings, our dreams, and our nightmares."*⁹

In *Abandonment* I specifically intended to evoke the atmosphere of its namesake portion of the world. The continent of Abandonment—located in the Oceanus Crisium, west of Hedonism by the Straights of Hopelessness and Loss and the Gulf of Election Promises—is settled by a ring of coastal communities surrounding the Exopotamia Desert.¹⁰ Teotihuacan, Ankhor Wat, Cripple Creek and Black Hawk¹¹—these sites, and more, bridge intervening centuries and stories to evoke for the beholder the sentiment of loss. The ghostly nature of these communities is reflected in the music—especially the *Wasteland* portion of *Denial*, and in *Depression* (m. 19 in the clarinets)—through faint wisps of melodic material, although substantial units, that remain relegated to the background. The artistic symbolism of the ocean of crisis and the arid desert and their traversal is drawn upon, which, especially in Romantic art, evoke the “one place of punishment for those rejected by the good city because they are evil, and the place of purgation for those who reject the evil city because they desire to become good,”¹² and the desert as “an image of modern civilization in which innocence and the individual are alike destroyed.”¹³ Undulating figures (i.e. *Denial's* first violins, m. 46; *Anger's* low strings, m. 11) throughout the composition signify the oceanic and sand dune waves both wild and calm.

⁹ James Turner, “Map of Humanity,” (San Jose: SLG Publishing, 2006)

< <http://www.jtillustration.com/maps.html>. > (last accessed August 2012).

¹⁰ Exopotamie (Fr): *exo* “outside” and *potamos* “river” is the setting for French author Boris Vian’s surrealist novel “*L’Automne à Pékin*” (1947);

¹¹ Ankhor Wat and Teotihuacan: ancient cyclopean cities of prominence in Cambodia and Mexico; Cripple Creek, Colorado: 1890s gold rush turned ghost town; Black Hawk: alluding to two American Black Hawk helicopters downed over Mogadishu, Somalia, in 1993.

¹² W.H. Auden, *The Enchafed Flood: or, the Romantic Iconography of the Sea* (New York: Random House, 1950), 15.

¹³ *Ibid*, 26

Three-Dimensions, the Fantastical, and the Labyrinth

Crucial to the listening experience of *Abandonment* is the factor of multiple textures simultaneously being performed in different instrumental groupings along a spectrum of mutual concordance and disassociation—a characteristic most recognizable in the music of Charles Ives (*Three Places in New England, Symphony No.4*). The musical adventure occurs in a strange, labyrinthine world—a dizzying maze of many paths—signifying the “unconscious, and also error and remoteness from the fount of life” and to solve its riddle brings initiation into “sanctity, immortality, and absolute reality.”¹⁴

In his analyses, Tarasti adopts semiotic terminology, especially the *seme*—the smallest unit of meaning in linguistics (i.e. wet)—and *isotopy*—the plastic repetition of a seme (i.e. water, fluid, sweat, tears)—to define abstract “musico-aesthetic stylistic devices” capable of evoking mythic qualities—the “Magical”, “Balladic,” the “Pastoral”, among others.¹⁵ *Abandonment*’s twists and turns evoke his “Fantastic” seme: “In fantastic narration one may be directly transferred from, let us say, a sacred isotopy, to a grotesque one and further to a tragic, fabulous, ironic etc. It is this sudden and astonishing transition from one mood or atmosphere to another, frequently oscillating from one opposition to another, which also in musical discourse generates the fantastic, adventurous, strange, and unreal mood characteristic of the fantastic category.”¹⁶

The multiplicity of competing and forking layers contributes a special sense of cognitive depth, as if one is not only hearing music in the direct vicinity, but, depending on the dynamic level of the material, complimentary musical performances both near and far away, for “fog and mist mean doubt and self-delusion, a clear day knowing where one is going or exactly what one has done.”¹⁷ The amount and strength of the juxtaposed layers reflects the shifting intensities of focus in the Hero and the clarity of what lays before him.

¹⁴ Cirlot, 274

¹⁵ Tarasti, 72

¹⁶ *ibid*, 112

¹⁷ Auden, 77

II: Musical Material

Binary Oppositions

All of *Abandonment*'s structural elements provoke binary oppositions. According to Lévi-Strauss's theories on this subject: "Mythical thought always progresses from the awareness of oppositions toward their resolution. [...] Two opposite terms with no intermediary always tend to be replaced by two equivalent terms which admit of a third one as a mediator."¹⁸ According to musicologist Victoria Adamenko, this becomes musically expressed in juxtapositions of discrete and indiscrete musical elements: "regular and irregular, sound and silence; dynamic and static; high and low [...] binary opposites frequently come to the foreground of musical thought."¹⁹ Binary applications in *Abandonment* can be found in the striking portrayal of musical oppositions in the intervallic relationships, the uses of the twelve-tone row, the orchestration, and the temporal form.

Intervallic Considerations

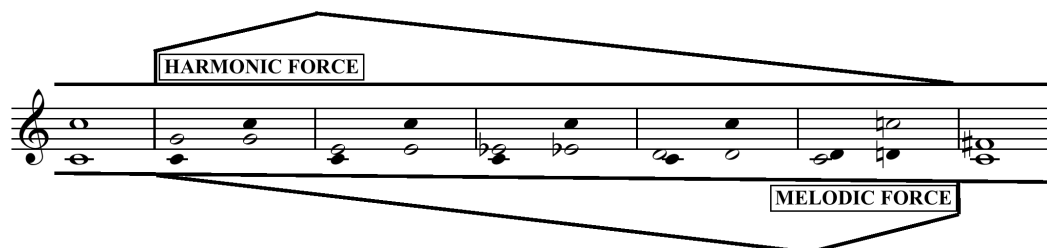


Fig. 2: Hindemith's Spectrum of Interval Forces (Black notes = interval root; the peaks represent not the strongest interval, but the "most beautiful" intervals²⁰)

¹⁸ Adamenko, 28

¹⁹ Ibid, 29

²⁰ Paul Hindemith, *Craft of Musical Composition: Book 1: Theoretical Part*, Fourth Edition, trans. by Arthur Mendel (New York: Associated Music Publishers, Inc, 1945), 88

The intervals of *Abandonment*'s melodic and harmonic axes were guided by my studies and personal application of Paul Hindemith's *Craft of Musical Composition* (1942), especially his consonant-to-dissonant spectrum, or "value-order" of intervals as factors of musical energy, or "force."²¹ This system's conceptual simplicity and boundless flexibility—a system of "bare structures"²² devoid of scalar restrictions—is best suited to evoking *Abandonment*'s intended sense of the primeval, of implying tonal progressivity without Common Practice conventions. Chordal relationships—both vertically and melodically—are defined purely by the combined strength of their intervals (with orchestral and rhythmic elements considered). The repetition of a common root among chords in a passage signifies its centrality—a tonal center.

The *harmonic force*, or force of stability, involves a hierarchy of intervals within a single chord, of which the strongest intervals (octaves and perfect fifths) emphasize a particular root pitch. The *melodic force*, or force of instability, are those intervallic roots that conflict with the harmonic force.



Fig. 3: Examples of chords and their roots as per Hindemith (roots in black)

For example, in Fig. 3, the emphasized root pitches of the above chords are the roots of the intervals with the greatest harmonic force—Perfect 5th, Perfect 4th, and octave with perfect fifth. The instability of the first chord, wrought by the major and minor second, minor sixth, and tritone provoke a strong need for motion (melodic force). The second chord lacks a tritone, so it is slightly more harmonically stable. The final chord is the most harmonically stable with its octave, perfect fifth, and major third. Hindemith considers major and minor thirds to be color gradations of the same thing: "[The minor third] is a clouding of the major triad [...] They are the high and low, the strong and weak, the light and dark, the bright and dull forms of the same sound."²³

²¹ Hindemith, 87

²² Ademenko, 28

²³ Hindemith, 78

The Twelve-Tone Matrix

	I ₀	I ₅	I ₁	I ₆	I ₃	I ₈	I ₄	I ₁₁	I ₉	I ₇	I ₁₀	I ₂	
P ₀	0	5	1	6	3	8	4	11	9	7	10	2	R ₀
P ₇	7	0	8	1	10	3	11	6	4	2	5	9	R ₇
P ₁₁	11	4	0	5	2	7	3	10	8	6	9	1	R ₁₁
P ₆	6	11	7	0	9	2	10	5	3	1	4	8	R ₆
P ₉	9	2	10	3	0	5	1	8	6	4	7	11	R ₉
P ₄	4	9	5	10	7	0	8	3	1	11	2	6	R ₄
P ₈	8	1	9	2	11	4	0	7	5	3	6	10	R ₈
P ₁	1	6	2	7	4	9	5	0	10	8	11	3	R ₁
P ₃	3	8	4	9	6	11	7	2	0	10	1	5	R ₃
P ₅	5	10	6	11	8	1	9	4	2	0	3	7	R ₅
P ₂	2	7	3	8	5	10	6	1	11	9	0	4	R ₂
P ₁₀	10	3	11	4	1	6	2	9	7	5	8	0	R ₁₀
	RI ₀	RI ₅	RI ₁	RI ₆	RI ₃	RI ₈	RI ₄	RI ₁₁	RI ₉	RI ₇	RI ₁₀	RI ₂	

Fig. 4: The Twelve Tone Matrix

Whenever expressed solely as melody, the prime row becomes the *Superman* leitmotif. Although the solo trumpet literally *is* the hero of *Abandonment*, the occurrence of the Superman leitmotif evokes the Hero's self-significance—the Hero's individual principle:



Fig. 5: The Superman leitmotif (Prime Row)

Although the interval-*class* order in the Superman leitmotif stays constant—and usually so does the literal contour above—the rhythm varies. Its intervallic design presumes to evoke spiritual struggle: The first three notes were inspired by the opening of Aaron Copland's *Fanfare for the Common Man*, but

here there is a striking minor-sixth leap rather than his strong perfect fifth. In the first eight notes of the theme, the alternation of perfect intervals and sixths evoke a strong harmonic force while their stepwise ascending sequence carries strong melodic power. The eighth, ninth, and tenth notes move in energetic seventh and second intervals, but lack harmonic stability and direction. The last trichord is harmonically stable, darkly minor, and melodically neutral. The pathos of the theme was further inspired by Charles Ives' trumpet melody from *The Unanswered Question* (1906), programmatically demanding the answer to "the perennial question of existence."²⁴ When the Superman leitmotif either partially or fully occurs within the orchestra external to the solo trumpet, this signifies invocation of the hero from an outside, different perspective—the environment speaking to him.

The Universal Will—the Hero's foil—is programmatically represented by the free application of abstract trichordal sets of the row, each with unique interval vectors and energies. They are the most consequential sets of *Abandonment*, occurring in many permutations, and will be referenced using Allan Forte's number system:



Fig. 6: Trichordal sets and their Forte Numbers

Set **3-4** contains a bright major third and minor second—an energy dichotomy; **3-7** contains a minor third and a slightly dissonant major second—a lesser dichotomy than 3-4; set **3-9** is a quartal trichord—it is strong, with confident but not excessive melodic energy in the major second; set **3-11**, whether the minor or major third is used, is both harmonically and melodic stable. When

²⁴ Matthew McDonald, "Silent Narration?" *Elements of Narrative in Charles Ives' The Unanswered Question*. *19th Century Music* 20, no. 2 (Spring 2004): 273

combining either horizontally or vertically with one another, a vast gamut of harmonic—and evocative—expressions are obtainable. The only exceptions to these four sets are rare occurrences of set **3-5** (016 and 056)—which is very similar to 3-4—even rarer instances of **3-2** (013 and 034), and coloristic, gestural, stepwise figurations. The supreme programmatic and mythic irony is that the abstract harmonies of the Universal Will and the literal theme of the Hero come from the same source²⁵.

The Row's Influence on Rhythm and Proportions

The numerical values, measured in semitones, of the row's interval classes are interpreted throughout *Abandonment* as four recurring proportional ratios—**5:4:5**, **3:5:4**, **5:2:2**, and **3:4:2**—to inspire elements of the five movements' rhythm and formal durations.

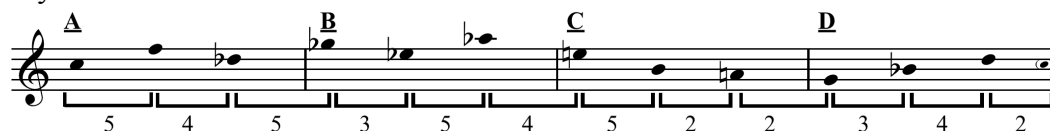


Fig. 7: Interval Classes of the Row

The total duration of *Abandonment* is not in itself related to any of the ratios, but they influence the internal durations of the individual movements. Regarding the entire composition's proportions, the halfway point occurs right before *Depression*.

I. Denial	II. Anger	III. Bargaining	IV. Depression	V. Acceptance
3'00''	2'00''	2'30''	4'20''	3'10''

Fig 8: Movement Durations

²⁵ An introductory survey of the mythic trope of the Universal Being who bifurcates into two entities can be found in Joseph Campbell's *The Masks of God: Oriental Mythology* (New York: Viking Penguin Inc., 1962), 9-13.

Orchestration:

Abandonment is scored for solo B-flat trumpet and a medium-sized orchestra: double woodwinds (two flutes, doubling on piccolos; two oboes, two B♭ clarinets, two bassoons), a quartet of saxophones integrated within the woodwind section (soprano, alto, tenor, baritone), four horns in F, two orchestral trumpets in C, two trombones, bass trombone, tuba, timpani, percussion (3 players), and fifty strings (14,12,10,8,6).

I hesitate to call *Abandonment* a concerto in the traditional sense of a soloist plainly leading the masses. An appropriate analogy exists with the relationship between a principal actor and a chorus in Classical Greek drama, of which the latter serves as commentator, expositor, and secondary character in its own right.²⁶ The solo trumpet stands for the individual across from—neither against nor with—the community.

Specific orchestrational decisions function with immediate dramaturgical purposes universal to *Abandonment*. The differences between the timbre of C and B-flat trumpets is, granted, slight, but the latter is slightly darker and rounder in tone, carrying connotations of outdoor music in marching bands and jazz ensembles. The C trumpets are the preferred trumpets in modern orchestras, so the subtle difference between the two furthers the fundamental separation and disunion between the soloist and ensemble.

The orchestral trumpets, when muted, signify the Hero's private apprehensiveness and self-doubt. The percussion's lion's roar and wind chimes are musical timbres directly signifying primitivism through magical, shamanistic associations. Bowed crotales produce a clear, sine-like timbre signifying the Hero's supernatural, ethereal protection—an aegis. String *divisi*, where melodic figures traverse different desk groupings, invoke a subtle element of geographical spaciousness. The conductor is encouraged to experiment in the physical placement of string sections, though they should never be too far apart to the point of distraction. If the stage is deep, the strings should have extra space between each desk.

²⁶ This tripartite role was promoted by Aristotle, in *Poetics*, Book XIII

The addition of saxophones strikes one as peculiar. Usually foreign to the classical orchestra, but common in studio orchestras and wind ensembles, their adoption in *Abandonment* is intended to provoke a feeling of imperfect assimilation—subtle enough to not overwhelm with blatant stylistic pluralism, but conspicuous enough to provoke genre tension in the listener.

III: Sectional Analysis

I: Denial

1) The Rupture (mm. 1-13, c. 36 seconds)

A large, aggressive fanfare depicts the Universal Will's theft of the Lost Object—the *causus belli* or heralding crisis calling the Hero to adventure. In contrast with the rest of *Abandonment*, the fanfare uses classical twelve-tone technique. For the opening three measures, all sounding instruments play through three row forms: P11 (B), P4 (E), and P (C). Their starting pitches outline the first three notes of Row P11. The first piccolo, second flute, violins and strings play through Row P11 and then Row P. While the rest of the brass approach their rows linearly, the horns rotate through Row P in tetrachords, adding the next pitch in series and subtracting the first note of the previous tetrachord:

Fig. 9: Reduction of Horns (mm. 1 - 13)

In the pickup beat before m. 11, the trombones and tuba similarly rotate hexachords from Row P4, and at the pickup to m. 12 do so again with Row P11 sharing the same melodic row as the trumpets.

M. 5 and m. 9, the solo trumpet's introduction subtly outlines within its contour the Superman leitmotif (P11)—the solo trumpet, amidst the pauses of the fanfare, sets out to declare itself, but can only do so indecisively. In m. 5 and m. 6, faint fragments of the row and the inverted row's first notes occur in the soft

strings, saxophones (P), and clarinets, otherwise leaving the solo trumpet at a distance. After the return of the fanfare in m. 7 and m. 8, the solo trumpet develops its earlier passage, with flourishing row fragments in the strings and woodwinds. The climactic hurricane of full rows in the orchestral brass and broken fragments elsewhere hoists the Hero into the torrent—the solo trumpet blasting the first nine notes of the Superman leitmotif with powerful doublings in three octaves by the oboes, clarinets, violas, cellos, and contrabasses.

2) Wasteland (mm. 14-59, c. 144 seconds)

Wasteland juxtaposes two parallel groupings: additive melodies fluidly progressing through most of the orchestra, versus the low strings' near-subliminal development of a full twelve-tone aggregate cluster on R11. This evokes “the polarities of the human condition: [...] active and passive, positive and negative, all surrounding the *central axis of equilibrium*.”²⁷ There are three temporal divisions, their durations corresponding to the ratio of 5:4:5—“*Mysteriously*, quarter note equals fifty” from m. 14 through m. 28, and then again from m. 43 through to the end, linked by a passage marked “*Tempestuously*, quarter note equals 72.”

The entrances of seven solo cellos and five contrabasses outline R11, each instrument sliding from the previous note of the row into the next. Their entrances, timed to the nearest half-second,²⁸ correspond to the intervallic ratios of the *prime* form of the row, not the retrograde—thus while the pitches move backwards, their interval-classes translated as relative durations read forwards. Also, the amount of entrances per tempo section corresponds to ratio 3:5:4. Each section's ratios only apply to within their section's duration:

²⁷ Adamenko, 33

²⁸ Although nearly impossible in an actual performance, the timings from the score represent the ideal. Generally speaking, the composer understands the sheer difficulty inherent in coordinating the specifically detailed metronome markings. For the sake of a successful performance, modest liberties may be taken with regards to tempo.

	Mysteriously (52'')			Tempestuously (41.5'')					Mysteriously (52'')			
New P.C. (R11)	1	9	6	8	10	3	7	2	5	0	4	11
Interval-class ratios (P)	5:	:4:	:5	3:	:5:	:4:	:5:	:2	2:	:3:	:4:	:2
Dur. between new P.C.	18.5	15	18.5	6.5	11	9	11	4.5	9.5	14	19	9.5
M. # (after gliss.)	13	19	24	30	32	36	39	44	46	48	52	57

Fig. 10: Temporal divisions of *Wasteland*

Rhythmically and dynamically, each of the solo cellos and contrabasses fluctuate in terms of prominence within their texture—sometimes backing out entirely—as the initial drone grows into the final dense cluster. The development of these instruments connotes two mythological concepts: The retrograde, as the reverse of the Superman leitmotif, symbolizes the potential Hero’s initial refusal of the call to adventure. Campbell writes: “Often in actual life, and not infrequently in the myths of popular tales, we encounter the dull case of the call unanswered; for it is always possible to turn the ear to other interests [...] His flowering world becomes a wasteland of dry stones and his life feels meaningless—even though, like King Minos, he may through titanic effort succeed in building an empire of renown.”²⁹ The second, more literal, evocation is the World Tree mythologem: “Its consistence, growth, proliferation, generative and regenerative processes [...] stands for inexhaustible life, and is therefore equivalent to a symbol of immortality [...] the concept of ‘life without death’ stands, ontologically speaking, for ‘absolute reality’ and, consequently, the tree becomes a symbol of this absolute reality, that is, of the centre of the world.”³⁰

The steadfast branching of this tree inspires the parallel melodic development elsewhere. The changes in timbre of the orchestra’s main melodic lines—with *Hauptstimme* markings on the score—correspond to the entrances of the cluster’s accumulating pitches by having the first note for each *Hauptstimme* line be the same as the new solo low string instrument’s pitch-class.

- 1) Solo trumpet (m. 13): The first half of the melody has a similar shape to the instrument’s premiere in the fanfare. The melodic figure of *fast repeated*

²⁹ Campbell, *Hero with a Thousand Faces*, 54

³⁰ Cirlot, 347

- 2) The solo violin (m. 19) varies the previous trumpet line in fervid rhythms, its full Superman leitmotif quickly spanning two and a half octaves.
- 3) The first flute (m. 24) introduces the second most important leitmotif of *Abandonment*, structurally a combination of sets 5-4 [6,7,11] and 5-7 [6,9,11]. The broad spacing and choice of sets intend to evoke homesickness and awe before a wide, unsettlingly still, expanse. It is the *Sehnsucht* leitmotif³¹:



M. 27 through m. 29—alongside the trumpet, violin, and apprehensive muted orchestral trumpets continuing their earlier materials—dramatically depicts a sudden whirlwind of energy, culminating in an ascending major second.

- ³¹ The German word *sehnsucht*, loosely translated as “intense yearning”, better expresses the intended emotion. Goethe’s poem “Nur wer die Sehnsucht kennt” “Only he who knows what yearning is”) from *Wilhelm Meister’s Apprenticeship* (1796) was appropriate inspiration for the leitmotif’s title.

evocative of hunting horns or a distant noble ceremony. The solo trumpet humbly carries on, while the first violins echo softly the Superman leitmotif.

- 6) The oboes & flutes (m. 36) break up the brief repose with insistent squalls emphasizing set 3-4.
- 7) The oboes, (m. 39) passing their melody between one another, incorporate fragments of the Superman leitmotif in a fast, mercurial flourish, almost irreverent regarding the proper set classes—concluding about-face with the Thoughtfulness leitmotif.
- 8) The violas (m. 44) perform a reminiscent variant of the solo trumpet melody of m. 13.
- 9) The woodwinds—all softly doubled by the violas—dovetail and shift colors along a melody which at first derives from the first three notes of the Superman leitmotif, but grows more obscure. The first violins also undulate the first trichordal set of the row in an ascending sequence, their cycles tagged with quick glissando “sighs,” while the second violins softly perform natural harmonics rhythmically organized in 3:4:2 proportions.
- 10) A solo horn (m. 48) imbeds the opening of the Superman leitmotif in its figure. The violas bring out the Sehnsucht leitmotif. The violins and winds continue with their shimmering, atmospheric, misty textures.
- 11) With the low string cluster suddenly pulling back to reveal a surprisingly stable 5-11 chord [8,1,4], the return of the solo trumpet (m. 52) after a conspicuous absence evokes the fastest material yet for the instrument. Echoed by the orchestral trumpets and horns, it stands in striking contrast to the comparatively calm surroundings—the regular pulsations of the first violins; a non-obtrusive lyrical countermelody in the oboe initiated by set 5-11 [7,10,2]; a continuation of the viola melody; but especially the Sehnsucht leitmotif in the tuba. This counterpoint climaxes right before the full twelve-tone aggregate in the low strings breaks forth.
- 12) The solo trumpet (m. 57) leads the brass instruments into a strong, forceful, modal cadence. The strong incongruity of textural extremes between the brass and low strings—and the intermediary textures in the woodwinds and violins

(quoting the first three pitches of the Superman leitmotif)—thus presages the violence of *Anger*.

II: Anger

In the previous movement, the Hero began his journey and crossed the threshold of adventure. *Anger* depicts his initiatory battle with the Threshold Guardian: “Such custodians bound the world in the four directions—also up and down—standing for the limits of the hero’s present sphere, or life horizon. Beyond them is darkness, the unknown, and danger.”³² Within *Anger*, there are four temporal sections defined by the musical binaries they especially emphasize. The first three sections’ durations share **5:4:5** proportional durations between one another; the last section, purposefully alienated from those preceding, lasts approximately 18-20 seconds.

Triple vs. Duple	Soft vs. Loud	Slow vs. Fast	Uniformity vs. Variety
Mm. 1-10 (c. 35’)	mm. 11-19 (c. 28’)	Mm. 20-36 (c. 35’)	Mm. 37-41 (c. 18’)

Fig. 12: Sections of Anger

Three overlapping layers—streams—of repeating proportional patterns form a skeletal rhythmic framework underlying *Anger*, reflected in literal accents, instrumental/thematic entries, and other formal elements. Internally, the distance between accents within each stream correspond to the proportions **3:5:4**, **3:4:2**, and **5:2:2**. The rate of repetition for each proportional stream continuously vary relative to one another, rarely synchronizing, giving *Anger* a shifting polyrhythmic element.³³ No particular rhythmic series literally depicts the Hero or his foe; they are interchangeable, emphasizing the basic state of violent conflict. The Superman leitmotif is used sparingly, replaced by the *Wrath* leitmotif:



Fig. 13: The *Wrath* Leitmotif

³² Campbell, *Hero With a Thousand Faces*, 71

The chart below and on the following page maps out the events of the proportional streams. The percentages signify how long each series is relative to one another vertically. The top line represents the **3:4:2** stream, the middle line the **3:5:4** stream, and the lowest line the **5:2:2** stream:

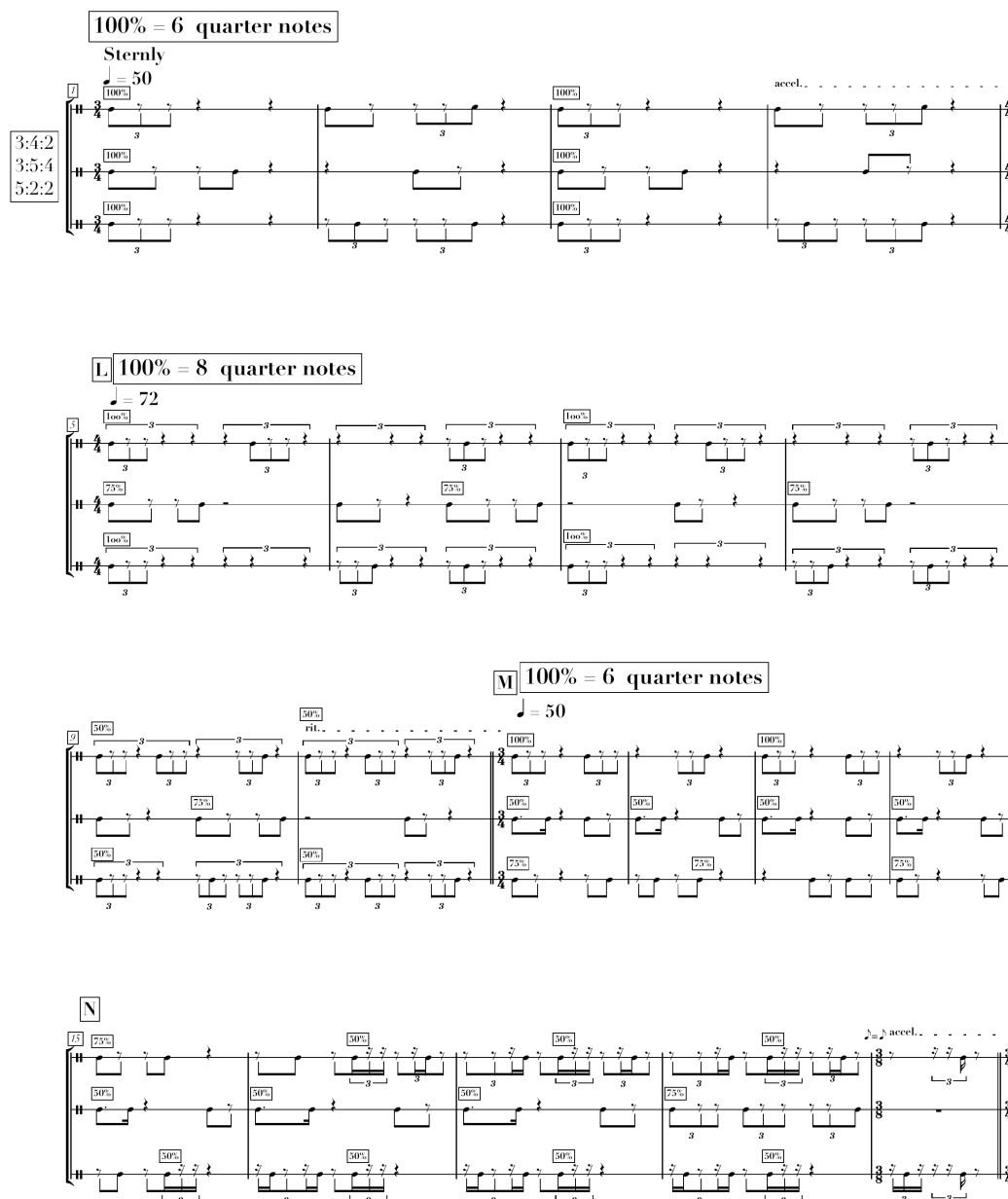


Fig. 14a: Reduction of Underlying Rhythmic Streams in *Anger* (continued on following page)

With growing intensity

O ♩ = 66

3:4:2
3:5:4
5:2:2

60%
100%
80% "ratio slightly off; 5:2 really 8:3"

P

accel. ♩ = 100

60%
100%
80%
60%

PAUSE

Violently

♩ = 132

100%
80%
60%
60%

100% = 7 and 1/2 quarter notes

Heavily

Q ♩ = 80

rit. 80%
60%
100%
40%
40%

5 minor durational changes for neatness

100%
50%
40%
50%
40%

The musical score is divided into five systems. The first system, marked 'With growing intensity', features a tempo of ♩ = 66 and a 3:4:2, 3:5:4, 5:2:2 time signature. It includes three staves with rhythmic patterns and dynamic markings of 60%, 100%, and 80%. A note indicates that the 80% ratio is slightly off, being closer to 8:3 than 5:2. The second system, marked 'P' and 'accel.', has a tempo of ♩ = 100 and includes a 'PAUSE' section. The third system, marked 'Violently', has a tempo of ♩ = 132. The fourth system, marked 'Heavily' and 'Q', has a tempo of ♩ = 80 and includes a 'rit.' section with a note about '5 minor durational changes for neatness'. The fifth system continues the rhythmic patterns with various dynamic markings.

Fig. 14b: Reduction of Underlying Rhythmic Streams in *Anger* (continued from previous page)

1) Mm. 1-10:

3:4:2	100%	100%	100%	100%	50%	50
3:5:4	100%	100%	75%	75%	75%	75%
5:2:2	100%	100%	100%	100%	100%	

Fig. 15: Relative proportions of rhythmic series. 100% = 6 Beats (Mm. 1-4); 8 beats (Mm. 5-10)

For the first four measures, the proportional series are of equal length. The Wrath leitmotif arises in the horns and trombones, harmonically emphasizing set 3-4; Set 3-9 is the second most prominent source for harmonic sonorities. The leitmotif develops in the next two measures in the horns, orchestral trumpets, and woodwinds. Triplet figures dominate early on, but a duple-centric counter theme presents in the lower registers of the orchestra (m. 5). Their thematic development and shifts in attention from foreground to background are further agitated by auxiliary and dramatic orchestral figures in both triple and duple rhythms, especially the scratch notes in the violins (m. 2), angular percussive shots in the low strings and trombones (m. 9-10) versus the more lyrical contour of the horns and high woodwind triplet flourishes. The solo trumpet (m. 5) performs short fragmented variations of the Wrath leitmotif, struggling to find identity in its melodic ascent.

2) Mm. 11-19:

3:4:2	100%	100%	75%	50%	50%	50%
3:5:4	50%	50%	50%	50%	50%	75%
5:2:2	75%	75%	75%	50%	50%	50%

Fig. 16: Relative proportions of rhythmic series. 100% = 6 Beats

The conflict between duple and triple patterns continues, but now it is uncertain and trepidatious. Here, a more pronounced conflict exists between extremes of orchestral density and dynamic volume. The first three measures of murmuring woodwinds and low strings incorporates a distorted Sehnsucht

leitmotif in the first flute, and a soft, repetitive, figure in the soprano saxophone—a variation of the Wrath leitmotif—which furiously explodes in the horns and trombones. What follows—broad crescendos and sudden drops in volume in the percussion (the chokes of the bamboo chimes have a tick-tock clock-like aural quality), concurrent string glissandi and violent pizzicatos, and the wave-like “growly” melody in the baritone saxophone—strikingly contrast one another in a vibrant state of unpredictability. The solo trumpet continues another ascending variation of the Wrath leitmotif (m. 14) with internally unpredictable, nervous rhythms, followed by a sequence of set 5-4 and 5-9 [2,3,7], [0,4,5], [6,7,11], [10,0,5] and [9,10,2] and a high dramatic trill.

3) Mm. 20-36:

3:4:2	60%	60%	60%	60%	60%	60%	100%	100%	100%	100%	80%
3:5:4	100%	100%	100%	100%	80%	80%	80%	80%	60%	60%	
5:2:2	80%	80%	80%	80%	60%	60%	60%	60%	60%	60%	100%

Fig. 17: Relative Proportions of Rhythmic Series. 100% = 6 Beats

The opening tempo, 66-beats-per-minute, accelerates to 100-beats-per-minute (m. 28), and climaxes at 132 beats-per-minute (m. 32). This section’s drama pairs irregular and regular internal pulsations with an intensely foreboding orchestral crescendo.

a. Mm. 20-27: For each rhythmic cycle of **3:5:4** in this passage, the first measure presents a short declamatory figure and the second measure an accented block chord—the first two instances performed jointly on the solo trumpet and two-thirds of the violins. On the third cycle, the piccolo carries the figure (m. 26). M. 23’s block chord in the horns and trombones loosely interprets the Sehnsucht leitmotif, and more literally the Wrath leitmotif in the oboes and clarinets. The Wrath leitmotif’s variations in the upper woodwinds transcend the rhythmic streams’ organization.

The **3:4:2** stream, up to the second half of the first beat of M. 27, expresses itself in an ostinato $3\frac{3}{5}$ beats long—60% of six full beats--firstly in the violas, then adding one-third of the violins, tenor saxophone, baritone

saxophone, and bassoons, accenting their highest pitch, pc 6 (F-sharp), every six [4,6,11], eight [11,1,4,6], and four notes [11,1,6] within the quintuplets. The **5:2:2** stream here is 80% the duration of six full beats, but I wanted to have a triplet pulse rather than another quintuplet stream, so in this case I changed the series' ratio into **8:3:3** (still 80% of six beats), expressed in strong cello and double-bass pizzicatos. However, partway through m. 26, this stream reverts back to **5:2:2** to smoothly transition to 60% of six full beats. Also at m. 26, the **3:4:2** stream now starts to emphasize pc 5 in the first violins as well as pc 6 in the violas.

- b. **Mm. 27-31:** The **3:4:2** stream elongates to the full duration of six beats, metrically subdividing into triplets. In this passage, **5:2:2** and **3:5:4** are both expressed as quintuplets, respectively 60% and 80% the length of this passage's **3:4:2**. The solo and orchestral trumpets, from m. 26 through 30, combine special effects—trumpet flutter-tongue “growls”, half-valved glissandi “horse neighs”—with a violent, near-triumphant hybrid of the *Wrath* and *Sehnsucht* leitmotifs. The blend of equally incessant triplets and quintuplets, coupled with the progressive thickening of orchestral timbres and harmonies—the cyclonic 3-11 vertical sonorities in the saxophones at m. 30—depicts an unwavering, obdurate procession of power.
- c. **Mm. 32-36:** *Anger* climaxes. The strings triumphantly echo the concluding major second of the trumpet twice, in m. 34 and m. 35 with violently rough harmonies in the brass; there is cadential stability in the main melody, but not in the harmonies. Quoting Gustav Mahler, I share the same sentiment in this passage:

“My intention was to show a struggle in which victory is furthest from the protagonist just when he believes it closest—this is the essence of every spiritual struggle—for it is by no means so simple to become or to be a hero.”³⁴

³⁴ James Buhler, “Breakthrough as Critique of Form: The Finale of Mahler’s First Symphony,” *19th-Century Music* 20, no. 2 (Autumn 1996): 126

4) Mm. 37-41:

3:4:2	100%			100%			100%	
3:5:4	40%	40%	40%	40%	40%	40%	40%	40%
5:2:2	40%	40%	40%	40%	40%	40%	40%	40%

Fig. 18: Relative Proportions of rhythmic series. 100% = 7 ½ Beats (unevenness of chart is intentional)

The concluding section of *Anger* depicts the Hero desperately seeking calmness and resolve for the final charge upon the Guardian.

Fully depicting the might of the Guardian in the trombones, saxophones, bass drum, and contrabasses, the **3:4:2** stream in this passage irrationally repeats every seven-and-a-half beats. Marked by strong attacks and crescendos, every measure—not cycle—harmonically moves through permutations of the four trichordal sets: 3-4 [0,1,4], [4,11,0]; 3-7 [3,6,8], [2,5,7]; 3-9 [9,11,4], [7,9,2] and finally—for the duration of two measures—3-11 [7,10,2], [9,11,3]. The metric incompatibility between the **3:4:2** rhythmic series and the others embodies Tarasti’s “*demonic*” seme: “Goethe defined the demonic ultimately as everything which is individual and separates one from the others; hence the demonic was seen [by the Romantics] as opposed to all order and reason.”³⁵

Series **5:2:2** and **3:5:4**, rationally cycling every three beats, follow a repetitive, chant-like pattern. In the violins, violas, and cellos, the streams begin in perfect octaves and unisons, adding intervals to further their harmonic dissonance and grittiness. The first violins follow Row P5 for the beginning pitch of the first four cycles, but afterwards simply maintain the interval distances of fifths and octaves. Right before m. 39, half of the violas suddenly break away from their rhythmic pattern to imitate a shrill scream by bowing the highest possible note on the instrument. A second breakaway occurs in the last measures of the second violin—a lilting, dizzying figure stretching across the highest range of the orchestra—concluding on the last two notes of Row P.

³⁵ Tarasti, 111

Independent of the rhythmic streams, the woodwinds perform fast fragmented motifs inspired by the Wrath leitmotif, but the horns—utilizing “*cuivre*,” brassy technique—brings the full Wrath leitmotif to the fore. *Anger* ends with a complete representation of strong dichotomies with such extreme Expressionistic energy that finally, for the first time in *Abandonment*, the solo trumpet and its unmuted orchestral counterparts melodically unite to present the Superman leitmotif in a dynamo fanfare on Row P4, but they end three notes shy of a full aggregate, once the orchestral, mythic environment becomes too much, dynamically, to bare.

III: Bargaining

Kübler-Ross writes: “If God has decided to take us from this earth and he did not respond to my angry pleas, he may be more favorable if I ask nicely.”³⁶ After *Anger*’s violence, *Bargaining* depicts the weary pleas of the Hero answered by a tempting offer. In return for respite from the Universal Will, the Hero must stray from his quest, but to do so would forever separate him from the Lost Object—he must submit to the profane over the sacred.³⁷ The unsettled formal structure of *Bargaining*—free from the temporal governance of pre-planned ratios (though the numerators of this movement’s time signatures take from 3:5:4)—is appropriate for the general atmosphere of unsureness.

One way *Bargaining* depicts the uncertainty of seduction through music is its culling of musical sound icons from what many would immediately recognize to be an unnatural pairing: avant-garde sonoristic textures and arguably kitsch sentimentality. Behind-the-bridge bowings and tappings, diatonic harmonies and pretty melodies, air-noises through the horns and the breathy saxophones appropriated from film noire evoke “vistas of blissful angst and unholy pilgrimage.”³⁸

³⁶ Elisabeth Kübler-Ross, *On Death and Dying* (New York: Macmillan, 1969), 71

³⁷ Campbell, *Hero with a Thousand Faces*, 112

³⁸ Tony D’Ambra, “What is Film Noire?” Filmnoire.net < <http://filmsnoir.net/film-noir-“no-law-says-you-got-to-be-happy”> > (accessed August 2012)

After the opening timpani roll, the pitchless air blown through the low brass literally signifies exhaustion. The *Seduction* leitmotif is introduced in m. 3 by the homophonic clarinets and bassoons, vertically harmonized by trichordal set 3-4, then in m. 6 on set 3-7:



Fig. 19: The *Seduction* leitmotif

Up to m. 21, this leitmotif repeatedly develops with subtle harmonic and rhythmic variations. Aside from the incomplete Superman (m.5) and Sehnsucht (m.7) leitmotifs lightly quoted in the low strings and first flute, the Seduction leitmotif's intervening material—solo timpani or bass drum rolls, arpeggiated behind-the-bridge bowing in the violins and viola—carry unearthly, underhanded connotations.

M. 11 through m. 20 depict the near succumbing of the Hero to temptation. The solo trumpet blithely ornaments the Seduction leitmotif while the strings, in broad *divisi*, provide a descending texture to connote a magical, dream-like entrapment of the Hero—the strings' choice of melodic intervals subtly evoke blues arpeggios. The transition into m. 21 through m. 27 appropriates the piccolo—an usual instrument for such a purpose—to lyrically develop the Seduction leitmotif under simple, near-diatonic string harmonies. This non-threatening, calm pastoral oasis hides an insidious tapping in the violas and cellos that gradually grows more pronounced by the end of this passage.

In m. 28, the solo trumpet recollects the first four notes of the Superman leitmotif, and in revulsion pummels the preceding sweetness with a quick violent crescendo, followed by another fatigued sigh in the brass and low Sehnsucht occurrences in the cellos and contrabasses. At m. 33 through m. 45, a repeating melodic figure with a similarly contoured opening to the Sehnsucht leitmotif moves through the four trichordal sets of the row and their inversions: 3-4 (mm. 33-35), 3-7 (mm. 36-38), 3-9 (mm. 39-40), and 3-11 (mm. 41-43).

Alongside the final cycle featured in the flutes, oboes, and bassoons, the solo trumpet plays—in *full*—the Superman leitmotif against soft ascending figures in the trombones and solo string instruments with sudden accents in the orchestral trumpets, depicting the Hero ultimately rediscovering his sense of purpose, leaving “the fair features of the world to search the darkness for a higher kingdom [...] The seeker of the life beyond life must press beyond her, surpass the temptations of her call, and soar to the immaculate ether beyond.”³⁹

IV: Depression

The Hero faces his final challenge: depression. Kübler-Ross’s commentary on this penultimate stage of grief—“His numbness or stoicism, his anger and rage will soon be replaced with a sense of great loss”⁴⁰—is expressed in the music’s adapted mythologem of the Night-Sea Crossing: “This expression, frequent in works of symbology, originates in the ancient notion of the sun, in its nightly course through the lower abyss where it suffers death (which is sometimes conceived as a real death followed by resurrection, and at other times as purely figurative).”⁴¹ The music depicts the process of atoning for the initial sin of separation of the Hero and the Lost Object by evoking this metaphor of death and rebirth. *Depression* divides into three sections of about 80 to 90 seconds each:

	Descent		Underworld	Catharsis
Ratios used	3:4:2	3:5:4	5:2:2	3:4:2
M. #	1-12	13-18	19-36	37-64

Fig. 20: Sections of *Depression*

The musical expression of mythic tragedy, Tarasti writes, most clearly expresses in sharp contrasts of musical ideas;⁴² in *Depression*, this takes form in how the intervallic ratios inspire a singular rhythmic stream that pulsates between foreground and background textures. The first section—Descent—uses ratios

³⁹ Campbell, *Hero with a Thousand Faces*, 112

⁴⁰ Kübler-Ross, 75

⁴¹ Cirlot, 228

⁴² Tarasti, 129

3:4:2 and **3:5:4**. The Underworld section uses ratio **5:2:2**. Lastly, the Catharsis section—the Hero’s emotional release—uses ratio **3:4:2**. The first two sections are doleful, with the second section more actively melancholic. The third section intends to evoke a sardonic disposition—the Hero laughing into the tragic abyss. The chart below portrays the rhythmic uses of the ratios and their locations in the orchestration:

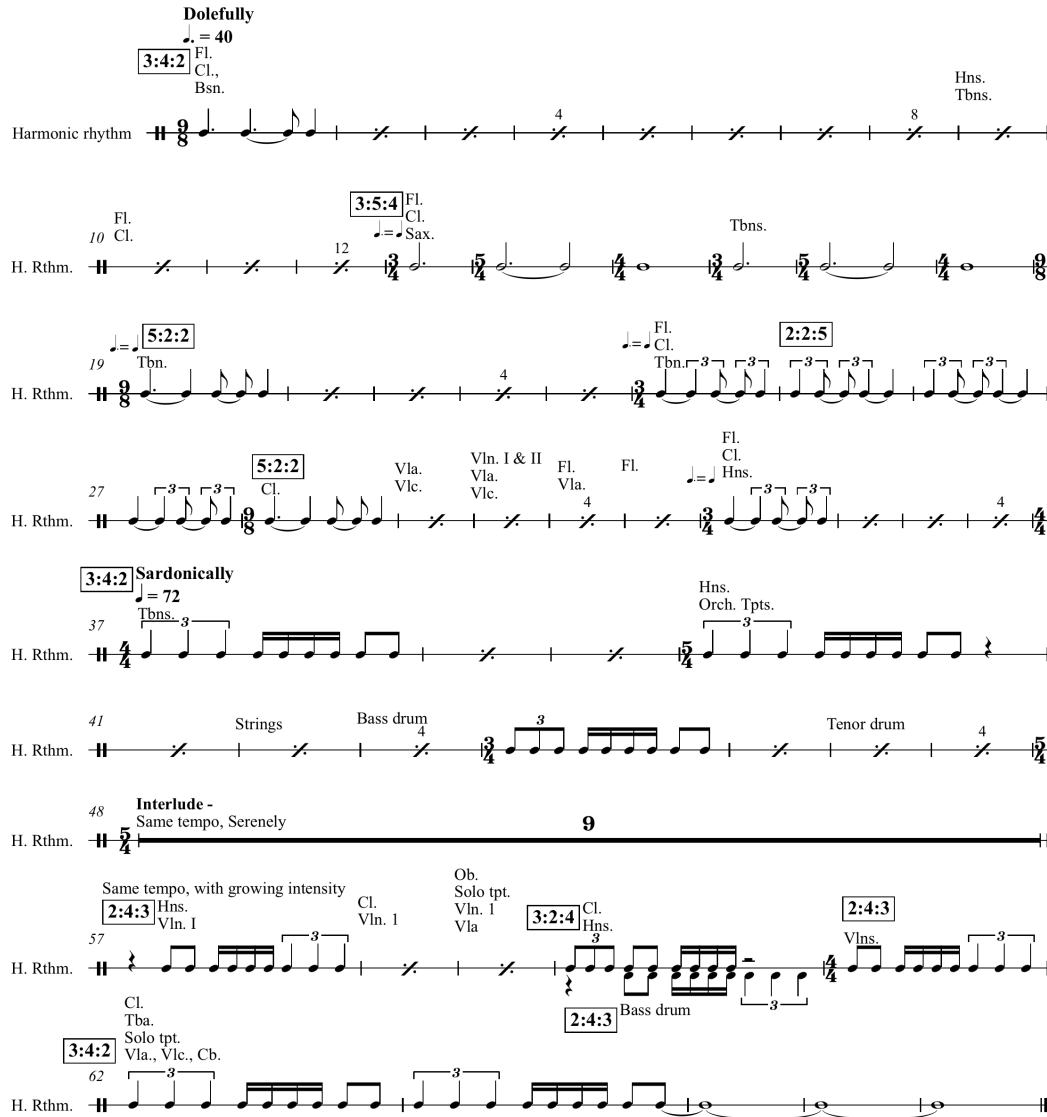


Fig. 21: Ratio Utilizations for *Depression*’s Rhythmic Pulse

1) Descent (m. 1-18)

The first section begins very softly, with the flutes at their lowest possible pitches. The tone qualities of the flutes and clarinets at that range and dynamic are very pure. Further, the alternation between flutes and bassoons—a rare instance of the two instruments sharing the same octave, rarer still the sharing of a melodic line—highlights their misplacement along the normal instrumental symbolic hierarchy—the celestial flutes do not naturally belong among the chthonic. The very soft, slow lilting repetition of sets 3-4 [0,1,5] and 3-11 [0,3,7] evoke a gentle and pensive intensity focusing on the flow of time, and the sea as “the place of purgatorial suffering.”⁴³ The transferal of the harmonic pattern to the horns and muted trombones (m. 90) depict a growing sense of noble reverence. A solo oboe comes through with a premonition of the chorale theme central to *Acceptance* (cross-reference to Fig. 17)—plaintively yearning, floating above the harmonic waves, ambiguously and imperfectly repeated in m. 11 through m. 13.

From m. 9 until m. 28, the solo trumpet, ordinarily unmuted, utilizes a harmon mute. Because orchestral trumpets, when muted in *Abandonment*, create a timbral quality denoting the Hero’s private apprehensiveness, the solo trumpet’s muting overtly professes pessimism. The timbre of the harmon mute alludes to somber jazz music and stylized forms of the blues expressed in contemporary classical adagios.⁴⁴ The solo trumpet’s first entrance, after all, is the *Sehnsucht* leitmotif, with augmentation of its intervals (minor seconds becoming major seconds; major seconds becoming minor thirds) slightly decreasing its ordinarily strong melodic force. M. 14 through m. 17, the Hero, as the solo trumpet, manages to perform through the entire Superman leitmotif, doubled by the aegis, or “magical sacrament,”⁴⁵ of the bowed crotals.

⁴³ Auden, 12

⁴⁴ Miles Davis’s *Porgy and Bess* album (Columbia Records, 1958) and *Kind of Blue* (Columbia Records, 1959), use the harmon mute literally for the blues. Stylistic quotations of the blues are found in Kent Kennan’s *Sonata for Trumpet* (1958, revised 1985), second movement, and David Amram’s *Travels for Trumpet and Orchestra* (1985), blues and variations.

⁴⁵ Campbell, *Hero with a Thousand Faces*, 118

2) Underworld (Mm. 19-36)

When *Depression*'s second section begins at m. 19, the solo trumpet's melody—a loose variation on the Sehnsucht leitmotif—echoes in the first violins (m. 20, m. 23), while the clarinets softly cycle through the prime form of the row P8 and P9. The pulse of **5:2:2** carries in the trombones, the low strings, and then the upper woodwinds.

The Greek myth of Orpheus's rescue mission into the underworld, whose magical lyre made the Furies and “the very ghosts shed tears,”⁴⁶ finds direct allusion in the second section's string writing with soft rhythmic figures in the violins shifting between pizzicato and *quasi guitar* strumming—techniques which actually begin earlier at m. 14. From m. 18, the *col legno* timbre—on the wood of the bow—in the second violins contributes a primitive fragile timbre resembling a musical bow.⁴⁷ By m. 25, all of the strings return to normal bowing. The transfer from bowing to non-bowing throughout this passage depicts the transformative capabilities of Orpheus' lyre, and is the only instance in *Abandonment* where a specific myth, not mythologem, is referred.

M. 28 through m. 32, the solo trumpet's short phrases of irregular rhythmic material paired with ascending perfect fifths depict a stumbling motion downwards, and a regaining of balance. The sparseness of the orchestration enhances the sense of the Hero's aloneness. The Superman leitmotif (Row P4) faintly comes in m. 31 in the clarinets, concluding as faint background only in the violins, (mm. 33-35). M. 33 through m. 36 evokes a persistent solicitation and rebuttal between the solo trumpet and orchestra, with the latter's descending melodic figures growing more numerous and intense, thus concluding the second section of *Depression*.

⁴⁶ Thomas Bulfinch, *Bulfinch's Mythology*, Modern Library Paperback Edition (New York: Random House, Inc., 2004). 174

⁴⁷ Any primitive instrument resembling an archery bow, such as a Brazilian *berimbau*.

3) Catharsis (M. 37-46)

The third section of *Depression* manifests sardonic humor through the employment of extreme polar binaries of musical material intendant on clashing in a rude, vulgar manner. The appropriateness of this behavior for the situation is expressed by W.H. Auden: "There is, however a particular religious form of the comic in which suffering is involved, i.e., a man may laugh at suffering on condition that 1) it is he who suffers, 2) he knows that, ironically, this suffering is really a sign that he is in the truth, that he who suffers is really blest."⁴⁸ M. 37 through m. 39, the solo trumpet's animated bugle-call fuses with a cry of lamentation, both echoed by the first clarinet and first flute. The orchestral trumpets—still muted—continue with their fast, dissonant, restless figures. At m. 40, the solo trumpet imperfectly reprises the contour of the Sehnsucht leitmotif—echoed irreverently by the first violins' glissandos between the intervals. With the solo trumpet, the clarinets (m. 41, Row P2), pizzicato strings (m. 42, Rows 7; m. 44, Row 5; pickup to m. 45, Row 4), and bass trombone (m. 46, Row P7) lampoon the Superman leitmotif in syncopated, jazzy rhythms. Their building up of lamentation, pep, and ominous drumming culminates in a harmonically awkward crest at m. 47—awkward, because pc 0,1 and 2 have equal interpret legitimacy as tonal arrivals.

M. 48 through m. 56, a brief interlude returns elements of *Depression's* opening; the solo trumpet and solo violin reprise the opening harmonies that were originally in the flutes and clarinet (m. 1), while those instruments instead render a variation of the Sehnsucht leitmotif. The crotales contribute an eerie reinforcement, continuing their symbolic role as a divine, magical aegis for the Hero. Here, the sardonicism comes to a halt, and the Hero clears his mind with the pensive near-stillness.

In the last eight measures of *Depression* are the final throes of the Hero's melancholy. The horns, in unison, perform a noble passage inspired by the first four notes of the Superman leitmotif, with the violins and upper woodwinds melodically responding with the third trichord of the row. The flutes and clarinets

⁴⁸ Auden, 130

echo the horns, and the jittery trumpets metamorphose from unstable minor-seconds into strong perfect fifths, accompanied by swift punctuations of sets 3-7 [4,6,9] and 3-9 [7,9,2] in the horns and saxophones. By m. 58, the solo trumpet ascends with a reprisal of *Anger's* Wrath motif, supported by the Superman leitmotif partially performed on the tuba, uncompromisingly leading to *Depression's* apogee—the Hero rising, “communicating an exhilaration of the [Heroic] will's affirmation of life in its being and becoming, here and now.”⁴⁹

Beginning at m. 60, the hefty descending melodic figure featuring set 3-4 in the low strings and tuba, and the final high note of the solo trumpet, with the return of gently primitive bamboo chimes over the strings' stillness, calmly concludes the movement. Cleansed and reborn, the Hero is ready for his apotheosis, and reunion with the Lost Object.

V: Acceptance

The progress of the music seeks to evoke final communion between Dionysian chaos and Apollonian order, dividing into three sections corresponding proportionally to **3:5:4**

Prelude (Chaos emphasized)	Chorale (Order emphasized)	Euphoria (Chaos & Order)
Mm. 1-11 (36'')	Mm. 12-22 (60'')	Mm.23-33 (40'')

Fig. 22: Sections of *Acceptance*

Prelude (Mm. 1-11):

The sustaining trombones that open the movement with arpeggiating 3-4 inversions—[2,6,7], [4,8,9], and [3,7,8]—were loosely inspired by the church fanfares of Gabrielli (*Symphoniae Sacrae* [1615]). This small leitmotif—the *Angel* leitmotif—regularly occurs with varied rhythms in *Acceptance*:



Fig. 23: Full *Angel* Leitmotif

⁴⁹ Schopenhauer, cited in Campbell, *The Masks of God*. Vol. IV: Creative Mythology (New York: Viking Press, 1968), 355

The improvisatory ambience of the prelude evokes primordial chaos in a state of metamorphosis. The flutes and oboes repeat the Angel leitmotif with undulating, wave-like clusters in the strings. The *Nebenstimme* (secondary prominent voice) line in the alto sax, first clarinet, first horn and first bassoon perform variations of this leitmotif, and so does the first horn at m. 9. The solo trumpet, amid the growing orchestra, carries a reserved line under the gentle aegis of the crotales. An accumulative process of perfect-fourths and fifths, blurring the sense of pitch centricity—the perfect-interval roots on pc 7, 5, 10, 2, 1 and 8—concludes on a single perfect fifth at m. 11 between pc 2 and 9—a point of bona fide tonal clarity, marked by the ascending major second of the Sehnsucht leitmotif’s conclusion in the high woodwinds and second violins.

Chorale (mm. 12-22): After a measure-long segue, the four-voice chorale comprises two parallel prime-form rows at a time and dovetails from instrument to instrument amid rustling figures elsewhere. The solo trumpet, during its ascent, shares the uncertain rhythmic characteristic of the rustling figures, but partially follows I7 (third beat of m. 16) before breaking apart. The steady ascending contour and harmonic organization of the chorale stands out from the prelude’s environment of unpredictable, Impressionistic tonality—balance and concord arise.

Fig. 24: Chorale Reduction, Mm. 13-22

Euphoria (Mm. 23-50) The concluding measures of *Acceptance* depict an exciting frenzy of layers of both fluid and strict row interpretations in equal amounts. The passage harmonically traverses from harmonically emphasizing pc 7, 0, and 5 as points of tonal gravity; full permutations of the row juxtaposed to allusions of traditional tonality work together to evoke this unity of opposites.

After variations of the Sehnsucht leitmotif and the chorale theme in the horns (m. 25) and saxophones (m. 26), the strings quickly play through segments of the Superman leitmotif and Angel leitmotif (m. 28-29). M. 30, the horns—with bells up—trumpets, and trombones blast a block chord blending 3-9—[2,4,9] and [0,2,7]—and 3-11—[0,3,7] and [10,2,5]—followed by a rendition of the full Angel leitmotif in the trombones (m. 31). The solo trumpet at m. 26 partially performs the Superman leitmotif but doubles the first violins at m. 30.

M. 32 through m. 33, the trombones, trumpets, and horns treat Row P7 as a fanfare, as the flutes and oboes also flourish through the row. The violins and clarinets make quick swooping figures on the first four notes of Row P. On the second beat of M. 35, the trumpets go through most of Row P7 with the trombones partially presenting Row P9 two beats later. Together with the saxophones, second violins, and violas accenting the four trichordal sets with harmonic roots on pc 0—[7,8,0], [7,9,0], [0,2,7], [0,4,7]—this strengthens the passages' burgeoning tonality—pc 0 and 7 are the strongest, most repeated roots in this passage; their stability alludes to traditional tonality by referring to the dominant and subdominant degrees of an F major harmony (pc 5), which itself arrives at m. 37 with the trumpets and trombones cutting their rows short.

M. 34 through m. 36, the bass trombone, tuba, cellos, contrabass, and bassoons broadly play through Row P8, and pc 8 is emphasized by the solo trumpet—this transposition of the row, contradicting the parallel quasi-tonal development, can also be interpreted, with pc 7 and 0, as a composing-out of the first trichord of Row P7. The solo trumpet then triumphantly soars over the orchestra, moving from high F (m. 37) to B-flat (m. 38), finishing with the Thoughtfulness leitmotif's distinctive descending perfect fourth back to F—the heroic acme. This change of character of the Thoughtfulness leitmotif—from

Denial's original gentleness to *Acceptance's* energy—epitomizes the heroic transformation. M. 40 through m. 41, the stability of pc 5 juxtaposes with pc 10 and 3, unsettling pc 5's otherwise cadential arrival.

Immediately after (m. 42), the central pitch throughout this passage is pc 7. The Superman leitmotif in the solo trumpet, however, inverts on Row I5 (m. 43), amidst the final—and very loud—variation of the Thoughtfulness figure in the brass (m. 44), but in m. 45 outlines a G minor chord [7,10,2] in a stable, though not acoustically brilliant—according to Hindemith's theory—descent, while the orchestra fades away with faint wisps of the original Superman leitmotif in the flutes and horns, with the strings sustaining pc 0,4, and 11—the three pitches that began *Abandonment*.

In the concluding three measures, a foreboding string cluster—though emphasizing pc 11—and bass drum surround the solo trumpet, itself calling forth a variation of the Superman leitmotif for the last time on Row P11—a final flourish, or brief cadenza—thus presenting perfect dichotomies of speed versus stillness, tonal clusters versus melody, growing to the loudest possible volume, bringing about mutual annihilation, “to just the unexpected abatement of the orchestra and the feeling of humble yet sublime astonishment caused by it.”⁵⁰ Such annihilation becomes sublime; the Hero has become “free of all fear.”⁵¹ There is only void at the end of the journey through *Abandonment*.

⁵⁰ Tarasti, 127

⁵¹ *Prajna-Paramita-Hridaa Sutra*, cited by Campbell, *Hero with a Thousand Faces*, 138.

Conclusion

As a research project, *Abandonment* is an experiment on conveying mythic significance into a non-vocal musical composition. The formal relationships are instigated—invented—by an external narrative, the program's convincing legitimacy relying on a sense of real inner consistency of musical material—primarily the row, the leitmotifs, and orchestrational choices. Successful storytelling inspires an audience's imagination through vivid descriptions and rhetorical devices—the conveyance of suspension of belief. A word-less story—*Abandonment*—is a reminder of an epoch of human development predating verbal language itself, a celebration of music's inherent abstract and inspiring nature, reflecting our creative ability to find constellations between the stars.

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Abandonment For Trumpet And Orchestra

By Benjamin Sajo (2012)

Schulich School of Music
McGill University
Montréal, Canada

November, 2012

Part II: Musical Score

A thesis submitted to the Faculty of Graduate Studies in partial fulfillment of the degree
of Masters of Music

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Score is in Concert Pitch

- Piccolos sound one octave higher than written
- Contrabasses sound one octave lower than written

Instrumentation:

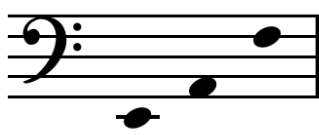
2 Flutes, both doubling Piccolos
2 Oboes
2 Clarinets in B $\flat$
2 Bassoons

4 Saxophones

- Soprano
- Alto
- Tenor
- Bass

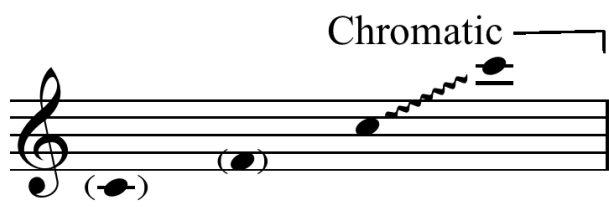
4 Horns in F
2 Trumpets in C
2 Trombones
Bass trombone
Tuba

Timpani (min. 3):



Percussion:

- Player I: Tenor Drum, Lion’s Roar, Glass wind chimes
- Player II: Bass drum, Crotales:



- Player III: Bamboo wind chimes, Sizzle cymbal

Solo Trumpet in B $\flat$

Strings

- Violin I (7 desks)
- Violin II (6 desks)
- Viola (5 desks)
- Violoncello (4 desks)
- Contrabass (3 desks)

Score is in Concert Pitch

Dedicated to Wayne Irschick

Abandonment for Trumpet and Orchestra

By Benjamin Sajo
(2012)

I. Denial - "Fanfare"

Aggressively
♩ = 80

4/4

Flute 1 on Piccolo

Piccolo 1 switch to Flute 1

Flutes 1,2

Oboes 1,2

Clarinets 1,2 in Bb

Bassoons 1,2

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horns 1,2,3,4 in F

Trumpet 1,2 in C

Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion 1
(Tenor drum,
Lion's roar,
Glass wind chimes)

Percussion 2
(Bass drum,
crotales)

Percussion 3
(Bamboo wind chimes,
sizzle cymbal)

Solo Trumpet in Bb

Violin I

Violin II

Viola

Violoncello

Contrabass

A

B

[illegible]

8

Fl.

Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

1°

p

3

f

3

$a\ 2$

f

3

$a\ 2$

p

3

ff

3

p

3

f

3

p

3

ff

3

mp

3

ff

3

ff

3

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

P. 1

P. 2

P. 3

Solo Tpt.

3

f

3

f

3

f

fp

3

f

fp

3

f

fp

f

f

mp

f

$choke$

f

6

f

3

ff

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

div. a 3

mf

3

ord.

div. a 3

mf

3

div a. 2

mf

3

div. a 2

mf

3

f

f

f

f

unis.

fp

3

ff

unis.

fp

3

ff

fp

3

ff

3

C

"The Wasteland"

Mysteriously

14

4

♩ = 50

Solo Tpt.

subito **mf** broadly

3

3

3

3

3

4

14

4

♩ = 50

Mysteriously

Cb. 1

pp

3

3

3

3

3

3

4

All cello and contrabass parts are to be played solo, up till *Anger*

Cb. 2

pp

gliss.

gliss.

3

3

=

D

19

3

4

harmon mutes,
no stems
1°

Tpt.

pp

3

2°

pp

2

4

19

3

4

solo

6

3

3

3

3

3

3

3

Solo Tpt.

mf

f

p

5

mf

2

4

19

3

4

mf

f

p

6

3

3

3

3

3

3

3

Vln. 1

mf

f

p

6

3

3

3

3

3

3

3

Vc. 1

pp

6

3

3

3

3

3

3

3

Cb. 1

3

3

3

3

3

3

3

Cb. 2

3

3

3

3

3

3

3

22

2

4

Tpt.

22

2

4

Solo Tpt.

22

2

4

Vln. I

22

2

4

Vc. I

22

2

4

Cb. I

22

2

4

Cb. II

24

3

4

Fl.

24

3

4

Tpt.

24

3

4

P. 3

24

3

4

Solo Tpt.

24

3

4

Vln. I

24

3

4

Vc. I

24

3

4

Cb. I

24

3

4

Cb. II

27

Fl.

33

Fl.



Hn.



Timp.

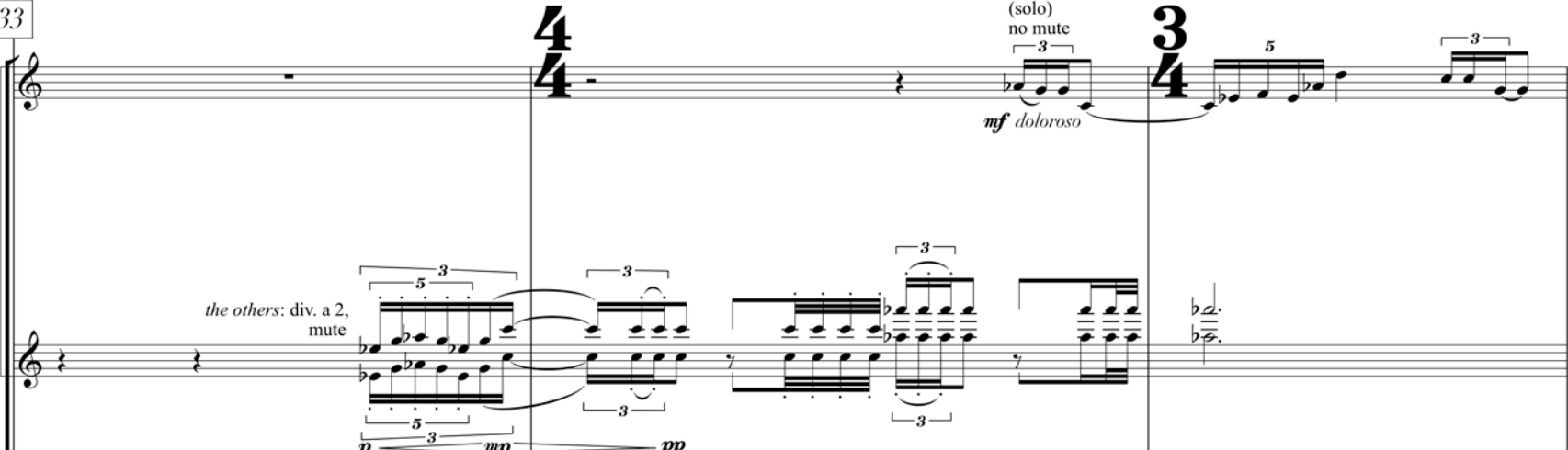


Solo Tpt.



33

Vln. I



Vc. 1



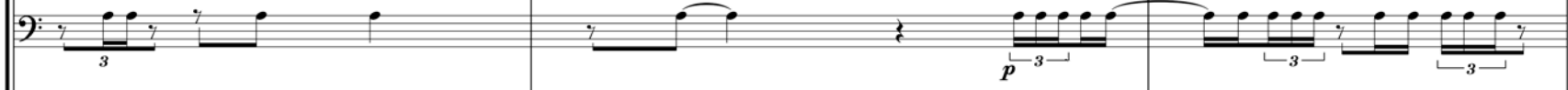
Vc. 2



Cb. 1



Cb. 2



Cb. 3



Cb. 4



G

36

H
a 2

Fl.

H
a 2

Ob.

1,3

Hn.

Tpt.

Solo Tpt.

5
4

36

Vln. I

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

Cb. 3

Cb. 4

the others:
unis.

5
4

38

54

34

34

24

Fl.

3

3

3

3

3

f

mf

3

Ob.

3

3

3

mf

3

3

3

H

mf

3

3

H

3

3

mf

3

Hn.

+

mp

3

1°

p

f

Tpt.

mp

3

3

pp

Timp.

mf

P. 2

54

34

34

24

Bass drum.

p

3

3

pp

3

Solo Tpt.

54

34

34

24

38

54

34

34

24

(solo con't)

mf

3

3

senza dim.

tutti

Vln. I

mf

3

5

mf

p

mf

p

Vln. II

unis.

f

3

p

Vc. 1

pizz.

3

p

Vc. 2

mf

pizz.

3

p

Vc. 3

gliss.

gliss.

mf

pizz.

3

p

Cb. 1

3

3

pizz.

3

p

mf

Cb. 2

3

3

pizz.

3

p

mf

3

Cb. 3

3

3

p

mf

Cb. 4

3

3

p

mf

42 2/4 rit. 4/4

Fl. (mf) p

Ob. (mf) p

Timp. (mf) pp

Vln. I 4/4

Vln. II

Vla. H V mp 6 6 ff 3 p

Vc. 1 arco p f 3 3

Vc. 2 arco p f 3 3

Vc. 3 arco p 3 3

Vc. 4 arco p gliss. f

Vc. 5 f gliss.

Cb. 1 (mf) p f 3 3

Cb. 2 (mf) p f 3 3

Cb. 3 (mf) p f 3 3

Cb. 4 (mf) p f 3 3

46 Mysteriously $\text{♩} = 50$

Fl. 4/4 $\text{♩} = 50$ p mf f

Ob. p mf f p

Cl. p mf p mf

Bsn. p mf p mf p f

46 Mysteriously $\text{♩} = 50$

Vln. I pp 3 f

Vln. II pp 3 f

Vla. ppp 3 mp

Vc. 1 pp 3 mf

Vc. 2 pp

Vc. 3 pp 3 mf

Vc. 4 p 3 3

Vc. 5 p $gliss.$ 3

Vc. 6 p $gliss.$ 3

Cb. 1 pp 3 mf f

Cb. 2 mf 3 f

Cb. 3 mf 3

Cb. 4 mf 3 f

24

53

Ob.

Bsn.

Hn.

Tpt.

Tba.

P. 2

Solo Tpt.

53

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 7

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Cb. 5

This page of the musical score is for measures 56 through 59. It features a variety of instruments and their parts, including woodwinds, brass, percussion, and strings. The score is written in 3/4 and 2/4 time signatures, with a key signature of one sharp (F#). The dynamics range from *ffp* (fortissimissimo piano) to *ff* (fortissimo). The tempo changes from 3/4 to 2/4 and back to 3/4. The score includes many articulation marks, such as accents, slurs, and breath marks. The woodwinds and brass parts are highly melodic and rhythmic, while the strings provide a steady accompaniment. The percussion includes bamboo chimes and timpani. The solo trumpet part is marked *ff* and *grandly*. The violin and viola parts are marked *f* and *p*. The cello and double bass parts are marked *mf* and *f*. The score is a complex and detailed work, typical of a symphony.

II. Anger

Attacca

Sternly

♩ = 50

1 **3** $\text{H} = 50$
1,3

Hn.

H 2,4

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Sternly
 $\text{♩} = 50$

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

Fl.

Ob.

Cl.

Bsn.

Ten. Sax.

Hn.

Tpt.

Tbn.

B.Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

4
4

4
4

5 $\text{♩} = 72$

Fl. $\text{a } 2$

Ob.

Cl.

Bsn.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

P. 1 $\text{♩} = 72$ Tenor drum

P. 2 Bass drum with rute

Solo Tpt.

5 $\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 **3** $\text{♩} = 50$
4

Fl. *pp* *f senza dim.*

Ob.

Cl. *mp* *senza cresc.*

Bsn. *pp* *a 2*

Sop. Sax. *mp* *N* *mf*

Alto Sax. *pp*

Tpt.

B. Tbn. *p*

Tba. *pp*

P. I. *pp* Tenor drum

Solo Tpt. *mp severely* lip bend

11 **3** $\text{♩} = 50$
4

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *subito p* *mf*

Vc. *p* *f* *p*

Cb. *p* *f* *p* *div. a 2, ord.*

[illegible]

[illegible]

O

20

3/4 ♩ = 66

With growing intensity

Ten. Sax.

Bari. Sax.

Timp.

Solo Tpt.

With growing intensity

20

3/4 ♩ = 66

With growing intensity

desks 1,2,3

Vln. I
(div. a 3)

desks 4,5

Vln. II
(div. a 3)

desks 1,2
arco

desks 3,4
arco

desks 6,7
arco

Vla.

arco,
at the tip

Vc.

non divisi,
pizz.

Cb.

pizz.

Musical score for measures 20-22, featuring Tenor Saxophone, Baritone Saxophone, Timpani, Solo Trumpet, Violins I & II (divided a 3), Viola, Violoncello, and Contrabass. The score includes dynamic markings (mf, f, p, fp), articulation (accents, slurs), and performance instructions (With growing intensity, desks 1,2,3, desks 4,5, desks 6,7 arco, arco, at the tip, non divisi, pizz.).

23

Piccolo 1.

Picc.

Ob.

Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tbn.

B. Tbn.

Timp.

P. 2

Woodwind and Percussion section score for measures 23-25. The Piccolo 1 part begins in measure 24 with a triplet of eighth notes (F4, G4, A4) marked *f*. The Oboe, Clarinet, and Bassoon parts feature a melodic line starting in measure 23, marked *f*, with a half note (H) in measure 24 and a triplet of eighth notes in measure 25. The Saxophone section (Soprano, Alto, Tenor, Baritone) plays a rhythmic pattern of eighth notes in measure 23, marked *f*, and continues in measure 25 with a melodic line marked *mp*. The Horns (Horn 1 and 2) play a melodic line in measure 23, marked *ff*, and continue in measure 25 with a melodic line marked *mf*. The Trombone and Euphonium parts play a rhythmic pattern of eighth notes in measure 23, marked *ff*, and continue in measure 25 with a melodic line marked *mp*. The Timpani part plays a rhythmic pattern of eighth notes in measure 23, marked *mf*, and continues in measure 25 with a melodic line marked *p*. The Percussion 2 part plays a rhythmic pattern of eighth notes in measure 23, marked *p*, and continues in measure 25 with a melodic line marked *p*.

23

(ord.)

Vln. I

Vln. II

Vla.

Ve.

Cb.

String section score for measures 23-25. The Violin I and Violin II parts feature a melodic line starting in measure 23, marked *p*, and continue in measure 25 with a melodic line marked *p*. The Viola part plays a rhythmic pattern of eighth notes in measure 23, marked *mf*, and continues in measure 25 with a melodic line marked *mf*. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes in measure 23, marked *mf*, and continue in measure 25 with a melodic line marked *mf*. The Violin I and Violin II parts also feature a melodic line starting in measure 23, marked *mf*, and continue in measure 25 with a melodic line marked *mf*. The Viola part plays a rhythmic pattern of eighth notes in measure 23, marked *mf*, and continues in measure 25 with a melodic line marked *mf*. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes in measure 23, marked *mf*, and continue in measure 25 with a melodic line marked *mf*. The Violin I and Violin II parts also feature a melodic line starting in measure 23, marked *mf*, and continue in measure 25 with a melodic line marked *mf*. The Viola part plays a rhythmic pattern of eighth notes in measure 23, marked *mf*, and continues in measure 25 with a melodic line marked *mf*. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes in measure 23, marked *mf*, and continue in measure 25 with a melodic line marked *mf*.

[illegible]

Violently
♩ = 132
a 2

Picc.
ff 5 5 5

Ob.
ff

Cl.
ff 5 5 5

Bsn.
a 2
ff 5 5 5

Sop. Sax.
fp ff

Alto Sax.
fp ff

Ten. Sax.
ff

Bari. Sax.
ff

Hn.
ff

Tpt.
ff

Tbn.
ff

B. Tbn.
ff

Tba.
ff

Timp.
ff mf

Violently
♩ = 132
Tenor drum

P. 1
ff

Bass drum

P. 2
ff

Violently
♩ = 132

Solo Tpt.
ff

Violently
♩ = 132

Vln. I
ff 5 5 5

Vln. II
ff 5 5 5

Vla.
ff 3 3 3

Vc.
ff 3 3 3

Cb.
ff 3 3 3

H¹ pont.
b¹ 3 5

H² pont.
b² 3 5

H³
b³ 3 5

H⁴
b⁴ 3 5

H⁵
b⁵ 3 5

Q

Heavily

$\text{♩} = 80$

5
4

35

rit.

Picc.

Ob.

Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

5
4

rit.

P. 1

P. 2

35

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Picc.

Ob.

Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

P. 1
Tenor drum, rim shots

P. 2
Bass drum

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

[illegible]

Wearily
♩ = 60

Both piccolos switch to flutes

III. Bargaining

1°

The score for 'III. Bargaining' is written for three staves. The first staff begins with a 4/4 time signature and a tempo of 60 beats per minute. It includes a performance instruction: 'Both piccolos switch to flutes'. The music is marked with dynamics such as *p*, *mf*, *pp*, and *f*. There are slurs and accents throughout. The second staff has a 3/4 time signature. The third staff has a 5/4 time signature. The score includes performance instructions like 'Air noise' and 'breathy, sultry jazz tone till end of Bargaining (lightly ornament if desired)'. The score ends with a 3/4 time signature.

R

accel.

7

4

4

3

4

Fl.

3

mf

p

mf

mf

3

Flute 1 To Picc. 1

Flute 2 stays

Cl.

pp

3

Bsn.

mf

pp

3

Alto Sax.

breathy, sultry jazz tone till end of Bargaining
(lightly ornament if desired)

mf

pp

3

Timp.

p

pp

mf

3

3

3

P. 2

4

4

Bass drum

pp

3

4

7

4

4

3

4

Vln. I

Bow behind bridge

mf

pp

3

5

3

Vln. II

Bow behind bridge

pp

mf

pp

3

5

3

Vla.

ord.

ppp

mf

5

Vc.

arco

ord.

ppp

Cb.

arco

ord.

ppp

11

3 ♩ = 120

	Gradual increase of passion
--	--------------------------------

1

3 ♩ = 120

Gradual increase
of passion

11

2 of pass 120

[illegible]

21

1°
molto cantabile

Picc.

p 3 3 *f* 3 3 3

Hn.

2.

p *amoroso* *mp* *p*

21

unis.
ord.

Vln. I

p *amoroso*

unis.
ord.

Vln. II

p *amoroso*

unis.
ord.

Vla.

p *amoroso*

div. a 2

tap body
with fingertips

mp

unis.
ord.

Vc.

p *amoroso*

div. a 2

ord.

Cb.

p *amoroso*

tap body
with fingertips

mp

24

Picc.

Musical staff for Piccolo (Picc.). It begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *mp*. The staff continues with a repeat sign and then a whole rest.

Picc. 1 to Fl. 1

Musical staff for Piccolo 1 to Flute 1. It begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *mp*. The staff continues with a repeat sign and then a whole rest.

24

Fl.

Musical staff for Flute (Fl.). It begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *mp*. The staff continues with a repeat sign and then a whole rest.

Cl.

Musical staff for Clarinet (Cl.). It begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *ppp*. The staff continues with a repeat sign and then a whole rest.

Bsn.

Musical staff for Bassoon (Bsn.). It begins with a bass clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *ppp*. The staff continues with a repeat sign and then a whole rest.

Hn.

Musical staff for Horn (Hn.). It begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *pp*. The staff continues with a repeat sign and then a whole rest.

24

Vln. I

Musical staff for Violin I (Vln. I). It begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *mp*. The staff continues with a repeat sign and then a whole rest.

Vla.

Musical staff for Viola (Vla.). It begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *pp*. The staff continues with a repeat sign and then a whole rest.

Vc.

Musical staff for Violoncello (Vc.). It begins with a bass clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *pp*. The staff continues with a repeat sign and then a whole rest.

Cb.

Musical staff for Contrabass (Cb.). It begins with a bass clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *pp*. The staff continues with a repeat sign and then a whole rest.

(div. a 3)

Musical staff for Divisi a 3 (div. a 3). It begins with a bass clef and a key signature of one flat. The first measure contains a triplet of eighth notes (Bb, C, D) marked *pp*. The staff continues with a repeat sign and then a whole rest.

V

[illegible]

39

4

[illegible]

43

43

IV. Depression

IV. Depression

1 **9** Dolefully ♩. = 40

Fl.

Cl.

Bsn.

[illegible]

X

7

Fl.

Ob.

Cl.

Hn.

Tbn.

B. Tbn.

P. 2

Solo Tpt.

Vln. I

Vln. II

3
4

[illegible]

[illegible]

22

Fl.

a 2

p

mf

p

Ob.

p

mf

p

mf

p

Cl.

p

mf

p

Bsn.

mp

mf

p

Sop. Sax.

(p)

mf

p

Tbn.

pp

mf

B. Tbn.

pp

mf

Tba.

mf

22

Vln. I
(div. a 3)

Desks 1,2,3

p < fp

mf

p

mf

Vln. II

Desks 4,5

p < fp

mf

p

mf

Vln. II

Desks 6,7

p < fp

mf

p

mf

Vla.

quasi guitar

p

mf

Vc.

pizz.

p

mf

Cb.

pizz.

mf

25

Fl.

Ob.

Cl.

Bsn.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

B. Tbn.

Tba.

Solo Tpt.

25

Vln. I

Vln. II

Vc.

Cb.

Vln. I

Vln. II

Vc.

Cb.

Vln. I

Vln. II

Vc.

Cb.

Vln. I

Vln. II

Vc.

Cb.

29

Fl.

Cl.

Tpt.

Solo Tpt.

34

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

34

CC

33

$\text{♩} = \text{♩}$

3/4

accel.

4/4

Fl. $\overset{a\ 2}{\text{3}} \text{mf} \text{---} \text{p}$

Ob. $\text{3} \text{mf} \text{---} \text{p}$

Cl. $\text{3} \text{mf} \text{---} \text{p}$

Bsn. mf $\overset{a\ 2}{f}$

Hn. $\text{mf} > \text{pp}$ $\text{mf} \text{---} \text{pp}$ f $\text{2,4} \text{ (b)}$

Tbn. $\text{open } a\ 2 \text{ 3 } f$

$\text{♩} = \text{♩}$

3/4

accel.

4/4

Solo Tpt. mf 3

$\text{♩} = \text{♩}$

3/4

accel.

4/4

Vln. I pp $\text{unis. normal vibrato pont. 3 } p < \text{mf}$ $\text{p} \text{---} \text{mf}$

Vln. II pp $\text{unis. normal vibrato pont. } p \text{---} f$

Vla. $\text{mf} < f$ normal vibrato 3

Vc. f 3

DD

Sardonically

37

4/4 ♩ = 72

5/4

Fl.

Cl.

f

f

Tpt.

p

mf

3

3

3

Tbn.

p

3

3

mf

ff

B. Tbn.

open

p

3

mf

ff

Sardonically

4/4 ♩ = 72

5/4

Solo Tpt.

f with immense pathos

ff

3

3

3

Sardonically

37

4/4 ♩ = 72

5/4

Vln. I

p < *f* > *p*

ff

mf

ff

6

3

3

Vln. II

mf

senza cresc.

ff

3

Vla.

mf

Vc.

p < *ff*

> p

40

5

4

Fl.

Ob.

Cl.

Hn.

Tpt.

Solo Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

ff

p

f

mp

ff

f

p

mp

ff

div. a 2 ord.

mp

unis. pizz. 3 non divisi.

mp

div. a 2

pont.

mp

f

div. a 3

mp

pizz.

mf

3

3

3

f

pont.

mp

6

div. a 2

pont.

mp

f

unis.

6

6

6

f

pizz.

mf

3

3

3

f

unis.

6

f

42

Fl.

Ob.

Cl.

Hn.

Tpt.

P. 2

Solo Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bass drum

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

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430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

4

[illegible]

FF

48

Same tempo,
Serenely

Serenely

Cl.

Timp.

Perc. 2

Solo Tpt.

48

Vln. I

Vln. II

Vla.

Vc.

Same tempo,
Serenely

Same tempo,
Serenely

Same tempo,
Serenely

Same tempo,
Serenely

*Crotales
bow*

*solo
ord.*

*the others
pizz.*

*div. a 2
arco*

*gradually add intense pressure to bow;
end in scratch*

*gradually add intense pressure
to the bow; end in scratch.*

*gradually add intense pressure to the bow;
end in scratch*

solo

53

53

Cl.

pp

3

3

5

mp

pp

Timp.

3

3

Perc. 2

54

Solo Tpt.

3

3

mf

p

53

Vln. I

3

3

on the tip

5

5

5

5

pp

Vla.

solo 3

p

Vc.

3

54

GG

57 Same tempo,
5 With growing intensity

Fl. *p* *mf* *p* *mf*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p* *mf*

Hn. *mf* 1,2,3,4 3

Tpt. *p* *mf* 6 3 3

Tba. *p*

57 Same tempo,
5 With growing intensity

Solo Tpt. *mf* 6 5 3 *mp* 3 3

57 Same tempo,
5 With growing intensity

Vln. I *mf* *pp* *mf* *pp* tutti ord. div a 2 tasto 3 3

Vln. II *mp* *f* *p* *f* *pp* 6 6 6 6 6 6 6

Vla. *p* *f* *p* *f* *mp* tutti div. a 5 arco unis. 3 3 3 3 non. div. V V V

Vc. *p* *f* *p* *f* *mp* tutti div. a 4 arco unis. 3 3 3 3 non. div. V V V

Cb. *f* *pp* *mf* *pp* *mf* 3 6 6 6

HHH

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings, articulation, and tempo changes like "accel." and "senza cresc.".

Instruments and Staves:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Alto Sax.
- Hn. (Horn)
- Tpt. (Trumpet)
- Tba. (Trombone)
- P. 2 (Percussion 2)
- Solo Tpt. (Solo Trumpet)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)

Key Musical Elements:

- Tempo/Style Changes:** "accel." (accelerando) appears multiple times. "senza cresc." (senza crescendo) is marked in the Percussion 2 part.
- Dynamic Markings:** *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *fp* (fortissimo-piano), *sfz* (sforzando).
- Articulation and Phrasing:** Slurs, accents, and breath marks are used throughout.
- Performance Instructions:** "Crotales bow" for Percussion 2, "cup mutes" for Trumpets, "Desk 1" for Viola, and "the others: div. a 4" for Cello.
- Rehearsal Marks:** Numbered 3, 4, and 5, indicating specific sections of the music.

[illegible]

15

34

44

54

Fl.

Ob.

Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Solo Tpt.

15

34

44

54

Vln. I

Vln. II

Vla.

Vc.

This page contains measures 66 through 87 of a musical score. The instrumentation includes woodwinds (Flute, Oboe, Clarinet, Bassoon), saxophones (Soprano, Tenor, Baritone), brass (Horn, Trumpet, Trombone), percussion (Percussion 1, Solo Trumpet), strings (Violin I & II, Viola, Cello, Double Bass), and glass wind chimes. The key signature has one flat (B-flat major or D minor). The time signature changes from 5/4 to 3/4 at measure 80. The score is characterized by intricate rhythmic figures, often involving triplets and sixteenth notes, and a wide range of dynamics from fortissimo (ff) to pianissimo (pp).

[illegible]

42

Fl. *ff* *mp*

Ob. *ff* *mp*

Cl. *p* *fff* *mf* *ff*

Bsn. *p* *ff* *p* *fff*

Hn. *p* *ff* *p* *fff* *mf*

Tpt. *a 2* *ff* *a 2* *fff* *mf*

Tbn. *fff* *mf*

B.Tbn. *fp* *ff* *p* *fff* *mf*

Tba. *f* *fff* *mf*

Timp. *f* *fff*

P. 2 Bass drum *f* *mf*

P. 3 *f* *p* *f*

Solo Tpt. *fff* *mf*

42

Vln. I (div. a 3) *ff* *fp* *fff* *mf*

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

Vla. *mf* *ff*

Vc. *ff* *ff*

Cb. (div. a 3) *ff*

3/4 4/4

45

4/4

Fl.

ff

5

mp

Ob.

ff

p

Cl.

p

3

f

p

Bsn.

p

Ten. Sax.

p

Bari. Sax.

p

Hn.

3

p

Tbn.

1°

p

mf

p

Perc. 1

4/4

Glass wind chimes

p

Solo Tpt.

4/4

fff

mf

p

45

4/4

Vln. I

mp

(ord.)

pp

Vln. II

mp

p senza cresc.

mf

pp

Vla.

p

(ord.)

p

Vc.

p

3

f

senza dim..

the others:

div. a 2

mp

Cb.

p

f

p

48

Fl.

Ob.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Solo Tpt.

a 2

p

a 2

p

a 2

pp

pp

pp

pp

pp

p

mf

p

1°

p

mf

p

straight mute

mf

p

5
4

rit.

5
4

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

mf

pp

mf

pp

pp

3

3

3

ff

3

3

3

ff

Sul I.
Highest pitch possible

pp

pont.

unis.
ord.

3

3

ff

5
4

rit.

5
4

76

PP

51

4

♩ = 60

P. 2

Bass drum

ppp

ffff

gradually and dramatically increase speed

Solo Tpt.

4

♩ = 60

f

5

5

6

6

6

6

fp

ffff

51

4

♩ = 60

Vln. I

ffp

ord.

ffff

Vln. II

ord. div. a 3

fp

ffff

Vla.

ord. div. a 4

ff

p

ffff

Vc.

div. a 4

ff

p

ffff

Cb.

ff

p

ffff

Benjamin Sajo
Signed Nov 13, 2012
Peace River, Alberta
Canada
"Here lies the Body
of the World"