

**Max Charles Davies**

The Way Of Things

FOR ORCHESTRA



# Max Charles Davies

## The Way Of Things

Orchestra:

Piccolo  
2 Flutes  
2 Oboes  
2 Clarinets in Bb  
2 Bassoons

4 Horns in F  
2 Trumpets in Bb  
2 Tenor Trombones  
Bass Trombone  
Tuba

Timpani

Percussion – 2 players  
Player 1 – Anvil & Clash Cymbals (or Suspended Cymbal)  
Player 2 – Whip & Bass Drum\* (with snare sticks and rutes)

Strings  
(ideal 14.12.10.8.6)

Duration: c. 12 minutes

TRANSPOSED SCORE

\*For the faster sections to be played with snare sticks, a floor tom could be substituted if desired

- I. A Community Grows
- II. Battle
- III. Cooperation – Peace – Breakdown...
- IV. War – Rebuilding
- V. Chug
- VI. Will things ever change?

Commissioned by the Aldworth Philharmonic Orchestra, Reading  
First performance: 21<sup>st</sup> January 2017, Aldworth Philharmonic Orchestra conducted  
by Andrew Taylor, Town Hall, Reading

## Notes for Performance

All movements are played without a break, **except for between movements II and III** where there is a break.

All the tempi in the piece are linked.

**Fast** is q=162.

**Moderately** is half of this at q=81.

**Slow** is a third of the tempo of **Fast** at q=54

Where appropriate, metric modulations are noted in the score.

## Programme Note

This work turned into a commentary on human nature. Part of the brief was to write a piece of music somehow linked to Reading, Berkshire, and I quickly researched the history of the town. Being a lover of the narrative form, I cherry-picked episodes from Reading's timeline that I could translate compositionally and orchestrally, and gave them corresponding titles. These were: the initial settlement of Reading; the first battle of Reading; the construction of the Abbey and growth of the town; the second battle of Reading; the ironworks and (later) railway; modern life.

It dawned on me that this sequence of events – peaceful coexistence to growing tensions to battles and wars to changes to temporary reconciliation seems – at least to me – to be the endless cycle of the way things are, and can be translated onto almost any given situation, big or small, internal or external. So, the piece became a commentary on *The Way Of Things*, in terms of how we interact with ourselves and our environments.

The titles of the movements are self-explanatory and the music is evocative of the atmospheres the titles suggest. The most crucial point of the work is some way through movement III, where for one moment the entire orchestra comes together and is totally united by the same melody. This is short lived, however, as different characters, schemes, agendas and ideas gradually bubble up to the surface, causing disagreement and tension.

Running all the way through the work is an unheard cyclic melody, derived from the pitches of 'READING, BERKSHIRE.' Being circular, the cycle can literally go on forever... The piece cannot, however, and at the end, as new tensions emerge, and after a moment of rare silence, the final passage of music can either be heard as argumentative or cooperative – negative or positive – another battle or reconciliation... You decide!

Max Charles Davies  
[www.maxcharlesdavies.com](http://www.maxcharlesdavies.com)

*for the APO, with gratitude and affection*

# The Way Of Things

for orchestra

TRANSPOSED SCORE

I - A community grows

Max Charles Davies  
(2016)

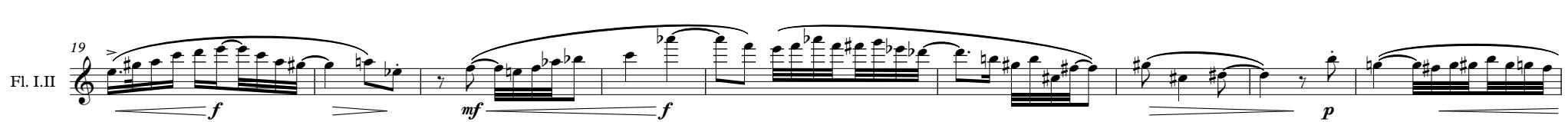
**Moderately**  $\text{♩} = 81$

Musical score for orchestra, section I. The score consists of two systems of music. The first system starts with a solo for Flute II, marked *mf espres.*, followed by a series of entries from other instruments: Oboe II, Clarinet II in B♭, Bassoon II, Horn II in F, Horn III/IV in F, Trumpet II in B♭, Tenor Trombone II, Bass Trombone, Tuba, Timpani, Percussion I, and Percussion II. The second system begins with a solo for Violin I, followed by Violin II, Viola, Violoncello, and Double Bass. The music is written in 2/4 time, with various dynamics and performance instructions like *SOLO, quasi cadenza*, *mf espres.*, *f*, *ff*, and trills.

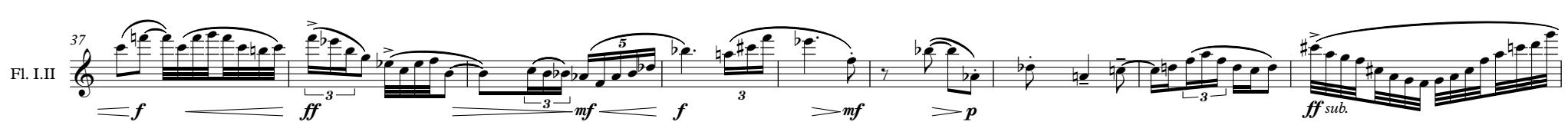
**Moderately**  $\text{♩} = 81$

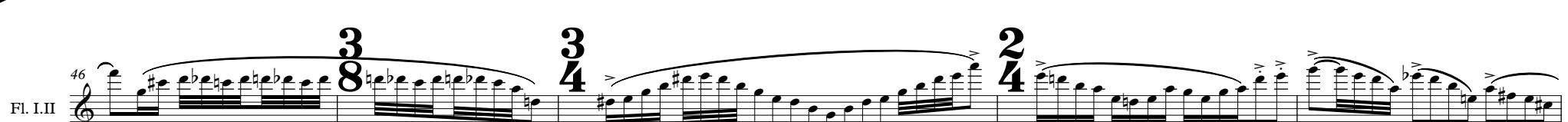
Continuation of the musical score for orchestra. The score continues from the previous system, featuring the same instrumentation and time signature. The instruments play sustained notes or simple patterns, creating a harmonic foundation for the solo parts. The solo parts for Violin I, Violin II, Viola, Violoncello, and Double Bass are clearly defined against the background of the orchestra.

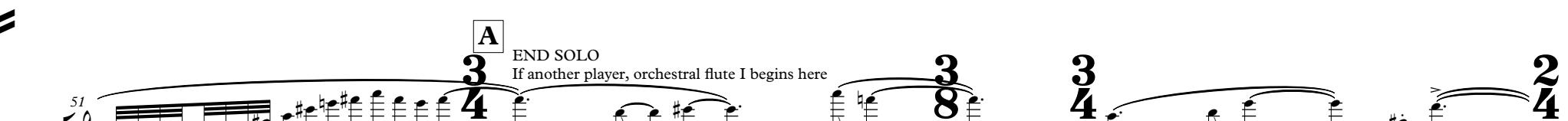
Fl. I.II 10 

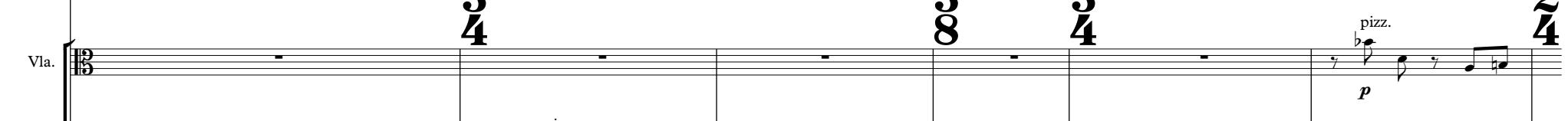
Fl. I.II 19 

Fl. I.II 28 

Fl. I.II 37 

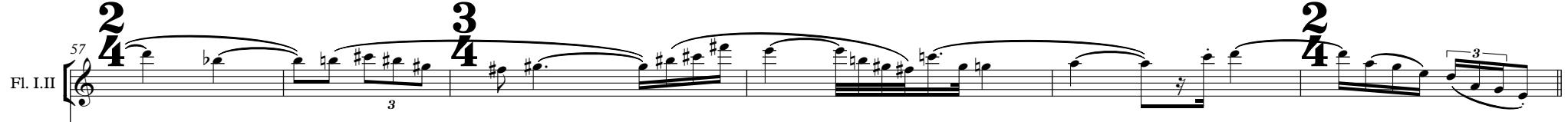
Fl. I.II 46 

A  
Fl. I.II 51   
END SOLO  
If another player, orchestral flute I begins here

Vla. 51 

Vc. 51 

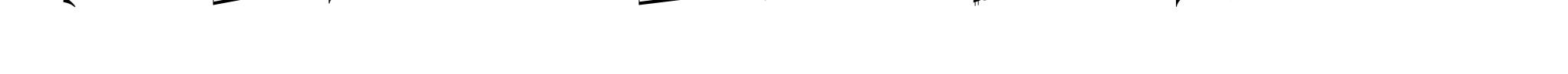
Db. 51 

Fl. I.II 57 

Vln. I 57 

Vln. II 57 

Vla. 57 

Vc. 57 

Db. 57 

**B**

63

**3** **4** **2** **3** **3** **8** **2**

Picc. -

Fl. I.II 2. *mf*  $\overbrace{\text{3}}$

Ob. I.II *mf*  $\overbrace{\text{1.}}$  *mf*  $\overbrace{\text{2}}$

Vln. I **B** **3** **4** **2** **3** **3** **2**

Vln. II **mf**

Vla. **mf**

Vc. **mf**

D. b. **mf**

=

**2** **3** **4** **2**

Picc. -

Fl. I.II

Ob. I.II

Cl. I.II 1. *mf*

Bsn. I.II -

Vln. I **2** **3** **4** **2**

Vln. II

Vla.

Vc.

D. b.

74

**2** **3** **C** **2** **3** **2**

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tba.

**2** **3** **C** **2** **3** **2**

Timp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

**2** **3** **C** **2** **3** **2**

Vln. I

Vln. II

Vla.

Vc.

D. b.

80

Picc.

**3** **4**

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

**D**

**2** **4**

**3** **4**

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

con sord. (harmon)

f with a jazzy inflection

B. Tbn.

con sord. (harmon)

f with a jazzy inflection

Tba.

**OSSIA (Fixed pitches)**

Tim.

Vln. I

Vln. II

Vla.

Vc.

D. b.

85

**3** **4** **3** **8** **2** **4** **E** **3** **4**

Picc. Fl. I.II Ob. I.II Cl. I.II Bsn. I.II

Hn. I.II Hn. III.IV Tpt. I.II Tbn. I.II B. Tbn. Tba.

Tim. Perc. I Perc. II

**Anvil** **Whip**

Vln. I Vln. II Vla. Vc. Db.

ff poco furioso

arco (measured)

ff poco furioso

arco (measured)

ff poco furioso

arco (measured)

ff

## II - Battle

Fast (double speed)  $\bullet = 162$

4  
4

3  
4

1 4 4

Picc. *ff*

Fl. I.II *ff*

Ob. I.II *ff*

Cl. I.II *ff*

Bsn. I.II *ff*

Hn. I.II *ff* flz. *p sub.* *ff* flz. *p sub.* *ff*

In. III.IV *ff* flz. *p sub.* *ff* flz. *p sub.* *ff*

Tpt. I.II *ff* senza sord. *ff* *ff*

Tbn. I.II *ff* *ff* senza sord. *ff* *fff* *p ff*

B. Tbn. *ff* *ff* senza sord. *ff* *fff* *p ff* flz.

Tba. *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Fast (double speed) ♩ = 162

4

3

Musical score for strings and double bass. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Db. Each staff begins with a dynamic of ***fff***. The first measure ends with a forte dynamic (***fff***) and a fermata. The second measure ends with a forte dynamic (***fff***) and a fermata. Measures 3 through 7 are identical, each ending with a forte dynamic (***fff***) and a fermata.

8

Hn. I.II  
Hn. III.IV  
Tpt. I.II  
Tbn. I.II  
B. Tbn.  
Tba.

**4** **3** **2** **3** **4**

*ff* *ff* *ff* *ff* *p sub.* *ff* *ff* *f*  
*ff* *ff* *ff* *ff* *p sub.* *ff* *f* *f*  
*ff* *ff* *ff* *ff* *p sub.* *ff* *f* *f*

=

15

A

Hn. I.II  
Hn. III.IV  
Tpt. I.II  
Tbn. I.II  
B. Tbn.  
Tba.  
Timp.  
Perc. I  
Perc. II

**3** **4** **3**

*ff* *p sub.* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

**A**

*p sub.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*p sub.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*p* *f* *ff* *ff* *ff* *ff* *ff* *ff*  
*p* *f* *ff* *ff* *ff* *ff* *ff* *ff*  
*p* *f* *ff* *ff* *ff* *ff* *ff* *ff*

22 **B**

**2 4** **4 4**

Picc.

Fl. I.II

Ob. I.II (trill) *fff*

Cl. I.II (trill) *fff*

Bsn. I.II (trill) *fff*

Hn. I.II flz. *p sub.* *ff*

Hn. III.IV flz. *p sub.* *ff*

Tpt. I.II

Tbn. I.II flz. *p sub.* *ff*

B. Tbn.

Tba. flz. *p sub.* *ff*

Timp.

Perc. I

Perc. II

(trill)

*fff*

*to cymbals*

28

**C**

**3**

**4**

**4**

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Tim.

Perc. I

Perc. II

**C**

**3**

**4**

**4**

Vln. I

Vln. II

Vla.

Vc.

Db.

*fff furioso*

*fff furioso*

*fff furioso*

*fff furioso*

34

**D**

**2** **4** **4** **3** **4** **E**

Picc.

Fl. II.

Ob. II.

Cl. II.

Bsn. I. II.

Hn. I. II.

Hn. III. IV.

Tpt. I. II.

Tbn. I. II.

B. Tbn.

Tba.

Tim.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

D.

40

**4**

Hn. I.II  
Hn. III.IV  
Tpt. I.II  
Tbn. I.II  
B. Tbn.  
Tba.

flz.

**3**  
**4**

Timp.

Perc. I

Perc. II

**4**  
**4**

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

**3**  
**4**

## III - Cooperation - Peace - Breakdown...

**Slow**  $\text{♩} = 54$   
 $(\leftarrow \text{♩.} = \text{♩} \rightarrow)$

**2** **3** **4**

**2** **4** **4**

**A**

**p dolce**

**p dolce**

**p dolce**

**mf**

**Slow**  $\text{♩} = 54$   
 $(\leftarrow \text{♩.} = \text{♩} \rightarrow)$

**2** **3** **4**

**Vln. I** **Vln. II** **Vla.** **Vc.** **D. B.**

**con sord.** **con sord.** **con sord.** **con sord.** **-**

**A**

**f**

**f**

**f**

**f**

**pizz.**

**arco**

**f**

14

Picc.

Fl. I. II

Ob. I. II

Cl. I. II

Bsn. I. II

**B**

*mf dolce*

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

This musical score page shows six staves of music for an orchestra. The instruments are arranged vertically from top to bottom: Horn I.II, Horn III.IV, Trumpet I.II, Trombone I.II, Bass Trombone, and Double Bass. The music is divided into measures by vertical bar lines. Measure 1 starts with Horn I.II and Horn III.IV playing eighth-note patterns. Measure 2 begins with a dynamic *mf*. Measures 3 and 4 continue with eighth-note patterns, with measure 4 ending with a dynamic *mf*. Measures 5 and 6 show the Trumpet I.II and Trombone I.II taking turns with eighth-note patterns, with measure 6 ending with a dynamic *mf*. Measures 7 and 8 feature the Bass Trombone and Double Bass respectively, with the Double Bass ending with a dynamic *p*. Measure 9 concludes with a dynamic *p*.

Musical score for strings and double bass, section B. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Db. The music features eighth-note patterns with grace notes, dynamic markings of *f* and *mf*, and a section labeled 'B' in a box.

16

Picc. - *mf*

Fl. I.II - *mf* *mf* *p sub.*

Ob. I.II *f* *mf* *mf* *p* *p*

Cl. I.II *pp*

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

Hn. I.II - *p*

Hn. III.IV - *p*

Tpt. I.II *mf* *pp* *mp* *p* *senza sord.*

Tbn. I.II *pp*

Tba. *pp*

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

Vln. II *f* *mf* *f* *p* *mf*

Vla. *f* *mf* *f* *p* *mf*

Vc. *f* *mf* *f* *p* *mf*

D. *f* *pizz.* *p* *mf*

21

Picc. -

Fl. I.II -

Ob. I.II -

Cl. I.II -

Bsn. I.II -

Hn. I.II -

Hn. III.IV -

Tpt. I.II -

Tbn. I.II -

B. Tbn. -

Tba. -

Vln. I arco *pp* - senza sord.

Vln. II arco *pp* - senza sord.

Vla. arco *pp* - senza sord.

Vc. arco *pp* - senza sord.

D. b. -

26

**C**

*f*

**3 4**

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

*f*

*mf*

*f*

Hn. III.IV

*f*

*mf*

*f*

*mf sub., dolce*

Tpt. I.II

*p*

*mf*

*f*

Tbn. I.II

*mf*

*f*

B. Tbn.

*mf*

*f*

Tba.

*mf*

*mf*

*f*

**C**

*f*

*ff*

*pizz.*

*ff*

**3 4**

Vln. I

*pizz.*

*ff*

*pizz.*

*ff*

*ff*

*ff*

*ff*

Vln. II

*f*

*ff*

*pizz.*

*ff*

*ff*

*ff*

*ff*

Vla.

*pizz.*

*arco*

*f*

*ff*

*pizz.*

*ff*

*ff*

*ff*

Vc.

*pizz.*

*arco*

*f*

*ff*

*pizz.*

*ff*

*ff*

*ff*

D. B.

*mf*

*ff*

*p*

31

**3** **4** **D**

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

**3** **8** **3** **4** **D**

Vln. I

Vln. II

Vla.

Vc.

Db.

**E**

37

**4** **2** **4**

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

**E**

**4** **2** **4**

Vln. I

Vln. II

Vla.

Vc.

Db.

43

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Db.

47

F

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Db.

50

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Perc. II

*accel.*

**G**

*senza sord.*

*f*

*f*

*f*

*f*

*f*

*f*

*pp*

*Bass drum (still snare sticks)*

*accel.*

**G**

Vln. I

Vln. II

Vla.

Vc.

D. b.

Musical score for strings and double bass in 3/4 time. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Db. The strings play eighth-note patterns with grace notes, while the double bass provides harmonic support with sustained notes. Measure numbers 1 through 10 are indicated above the staves. The key signature changes frequently, and dynamic markings like *ff* (fortissimo) are present.

58

**3**

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Tim.

Perc. I

Perc. II

**4**

Vln. I

Vln. II

Vla.

Vc.

D. b.

62

**2** **4**

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II flz.

Hn. III.IV flz.

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Timp. fff

Perc. I

Perc. II ff

**2** **4**

Vln. I fff *vigoroso*

Vln. II fff *vigoroso*

Vla. fff *vigoroso*

Vc. fff *vigoroso*

D. b

## IV - War - Rebuilding

**Fast** ♩ = 162

picc. *fff*

Fl. I.II *fff*

Ob. I.II *fff*

Cl. I.II *fff*

Bsn. I.II *fff*

Hn. I.II *fff*

Hn. III.IV *fff*

Tpt. I.II *fff*

Tbn. I.II *fff*

B. Tbn. *fff*

Tba. *fff*

Timp.

Perc. I *fff*

Perc. II *fff*

**Fast** ♩ = 162

Vln. I

Vln. II

Vla.

Vc.

D. b.

7

A

(trill)

(trill)

(trill)

Vln. I

Vln. II

Vla.

Vc.

D. b.

12

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

**B**

some flz. and trills

Detailed description: This page contains two systems of musical notation. The first system (measures 12-13) includes parts for Picc., Fl. I.II, Ob. I.II, Cl. I.II, Bsn. I.II, Hn. I.II, Hn. III.IV, Tpt. I.II, Tbn. I.II, B. Tbn., and Tba. The second system (measures 13-14) includes parts for Vln. I, Vln. II, Vla., Vc., and Db. Various dynamics and performance instructions like 'pizz.' are present.

Vln. I

Vln. II

Vla.

Vc.

Db.

**B**

pizz.

Detailed description: This page continues the musical score from the previous page. It features two systems of notation. The first system (measures 13-14) includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The second system (measures 14-15) includes parts for Vln. I, Vln. II, Vla., Vc., and Db. Various dynamics and performance instructions like 'pizz.' are present.

Musical score for orchestra and piano, page 18-29. The score includes parts for Picc., Fl. I.II, Ob. I.II, Cl. I.II, Bsn. I.II, Hn. I.II, In. III.IV, Tpt. I.II, Tbn. I.II, B. Tbn., Tba., Timp., Perc. I, Perc. II, Vln. I, Vln. II, Vla., Vc., and Db. The score features various musical markings such as dynamic changes (e.g., *p*, *fff*, *flz.*, *gliss.*, *rall.*, *arco*), articulation marks, and performance instructions like *trill.* and *slur*. The score is divided into measures 18 through 29, with measure 29 ending with a double bar line.

Musical score for orchestra and brass section, page 25. The score includes parts for Picc., Fl. I. II, Ob. I. II, Cl. I. II, Bsn. I. II, Hn. I. II, Hn. III. IV, Tpt. I. II, Tbn. I. II, B. Tbn., Tba., Timp., Perc. I, Perc. II, Vln. I, Vln. II, Vla., Vc., and Db. The score features a complex arrangement of woodwind and brass parts, with dynamic markings such as *f*, *mf*, *mp*, *ff*, and *ff espr.* The brass section (Tpt. I. II, Tbn. I. II, B. Tbn., Tba.) is prominent in the lower half of the page, while the woodwinds (Picc., Fl. I. II, Ob. I. II, Cl. I. II, Bsn. I. II) and timpani (Timp.) are in the upper half. Percussion (Perc. I, Perc. II) provides rhythmic support. The score is set against a background of vertical bar lines, suggesting a specific performance technique or visual cue.

2

## Moderately $\bullet = 81$

Musical score for Bassoon II, Trombone II, and Bass Trombone. The score consists of three staves: Bassoon II (Bsn. II), Trombone II (Tbn. II), and Bass Trombone (B. Tbn.). The key signature changes from  $\frac{4}{4}$  to  $\frac{3}{4}$  at measure 35. Measure 35 starts with a dynamic *p*, followed by a measure of  $\frac{4}{4}$  with a dynamic *pp*. Measure 36 starts with a measure of  $\frac{3}{4}$  with a dynamic *pp*. Measures 35-36 are labeled 'D'. Measures 37-38 are labeled 'E'. Measures 39-40 are labeled 'F'.

**Moderately** ♩ = 81

Musical score for strings (Vla., Vc., Db.) showing measures 11-12. The score consists of three staves. Measure 11 starts with a 4/4 time signature, followed by a 3/4 time signature. Measure 12 begins with a 3/4 time signature. The vocal line (Vcl) enters in measure 12 with the word "E". The violins play eighth-note patterns, while the cello and double bass provide harmonic support. Dynamics include *p* (piano) and *pizz.* (pizzicato). Measure 12 concludes with a 4/4 time signature.

42

**4**

**3** **F**

**4** **G**

**3** **4**

**2** **4**

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Timp.

**4**

**3** **F**

**4** **G**

**3** **4**

**2** **4**

Vln. I

Vln. II

Vla.

Vc.

D. b.

## V - Chug

**2 Lo stesso Tempo ♩ = 81**

**3**

**OSSIA (Fixed pitches)**

**Tim.**

**Perc. I**

**Perc. II**

**2 Lo stesso Tempo ♩ = 81****3**

**2****A**

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

This page contains two systems of musical notation. The top system, labeled 'A', consists of ten staves for Picc., Fl. I.II, Ob. I.II, Cl. I.II, Bsn. I.II, Hn. I.II, Hn. III.IV, Tpt. I.II, Tbn. I.II, B. Tbn., Tba., Timp., Perc. I, and Perc. II. The bottom system, also labeled 'A', consists of five staves for Vln. I, Vln. II, Vla., Vc., and Db. The music is in common time (indicated by '2' over '4') and includes various dynamic markings like '6' and '3'. Measures 7 through 12 are shown, with measure 7 starting with a forte dynamic and measure 12 ending with a forte dynamic.

**2****A**

Vln. I

Vln. II

Vla.

Vc.

Db.

This page continues the musical score from the previous page. It features a single system of five staves for the string section: Vln. I, Vln. II, Vla., Vc., and Db. The music is in common time (indicated by '2' over '4') and includes eighth-note patterns. Measures 7 through 12 are shown, with measure 7 starting with a forte dynamic and measure 12 ending with a forte dynamic.

14

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

21

**B**

con sord.

**B**

27

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

**C**

solo

*mf dolce*

This section starts with woodwind entries (Piccolo, Flute II, Oboe II, Clarinet II, Bassoon II) in 6/8 time. Measure 27 ends with a forte dynamic. Measure 28 begins with a solo section for the bassoon, marked *mf dolce*, continuing the 6/8 time signature.

Timp.

*To Timp.*

*p*

The Timpani part consists of eighth-note patterns. The Percussion part includes two instruments: Percussion I (x marks) and Percussion II (vertical strokes). Both parts play eighth-note patterns. A dynamic *p* is indicated for both.

Perc. I

*p*

Perc. II

*p*

*To Whip*

Percussion I continues its eighth-note pattern. Percussion II has a dynamic *p*. A box labeled *To Whip* is placed above the staff.

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

D. b.

*f*

**C**

con sord.

*mf*

con sord.

*mf*

con sord.

*mf*

con sord.

*mf*

arco

*p*

arco

*p*

arco

*p*

arco

*p*

String instruments (Violin I, Violin II, Viola, Cello) play eighth-note patterns in 3/4 time. Double Bass (D. b.) plays eighth-note patterns in 2/4 time. Measures 33-34 show them transitioning to arco playing, with dynamics *mf* and *p*.

## VI - Will things ever change?

**Lo stesso tempo** ♩ = 81

**4** 1 Picc. Fl. I.II Ob. I.II Cl. I.II Bsn. I.II Hn. I.II Hn. III.IV Tpt. I.II Tbn. I.II B. Tbn. Tba. Timp. Perc. I Perc. II

**3** 4 688

OSSIA (Fixed Pitches)

**4** Lo stesso tempo ♩ = 81

Vln. I      senza sord.      pizz.      *mf*      *f*      *f*

Vln. II     senza sord.      pizz.      *mf*      *f*      *f*

Vla.        senza sord.      pizz.      *mf*      *f*      *f*

Vc.        senza sord.      pizz.      *mf*      *f*      *f*

Db.                       *mf*      *f*

**3** arco      arco      arco      arco      arco

98

**A Slow ♩ = 54**

**98**

Picc. *f*

Fl. I.II

Ob. I.II *f*

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II *f* *mf*

Tbn. I.II

B. Tbn.

Tba.

Tim.

Perc. I *mf* *f* [To Bass Drum (rute)]

Perc. II

**4 (←♩.=♩→)**

**4**

*ff* *ff* *ff*

*p lontano* *p lontano*

**A Slow ♩ = 54**

**98**

Vln. I pizz. arco

Vln. II pizz. arco

Vla. pizz.

Vc. pizz.

D. b. pizz.

**4 (←♩.=♩→)**

**4**

*mp sub.* *mp sub.*

10

Fl. I.II

Cl. I.II

Bsn. I.II

Tbn. I.II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

D. b.

*mp*

*mf < f*   *mf 3 f*   *mf < f*   *mf < f*

*mf < f*   *mf 3 f*   *mf < f*   *mf < f*

*mf < f*   *mf 3 f*   *mf < f*   *mf < f*

*mf < f*   *mf 3 f*   *mf < f*   *mf < f*

*mf < f*   *mf 3 f*   *mf < f*   *mf < f*

*mf < f*   *mf 3 f*   *mf < f*   *mf < f*

*f*   *mf*

*mp*   *mf*

*f*   *ff*   *f < ff*   *f ff*   *f < ff*   *f ff*

*f*   *ff*   *f < ff*   *f ff*   *f < ff*   *f ff*

*f*   *ff*   *f < ff*   *f ff*   *f < ff*   *f ff*

*f*   *ff*   *f < ff*   *f ff*   *f < ff*   *f ff*

16

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Tim.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

D. B.

**2**

**3**

**4**

**2**

**3**

**4**

**B** Fast  $\text{♩} = 162$

21 3/4 G.P. 2/4 (←  $\text{♩}^3$  → =  $\text{♩}$ )

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

fff  
fff  
fff  
fff sub.  
fff sub.

5 8 3/4

G.P.

Hn. I.II flz.  $\text{♩}^3$  p ff flz.  $\text{♩}^3$  p ff flz.  $\text{♩}^3$  p ff

Hn. III.IV flz.  $\text{♩}^3$  p ff flz.  $\text{♩}^3$  p ff flz.  $\text{♩}^3$  p ff

Tpt. I.II ff

Tbn. I.II senza sord. fff

B. Tbn. senza sord. fff

Tba. senza sord. fff

Tim. G.P. f pp p f

Perc. I take snare sticks p ff

Perc. II p f

**B** Fast  $\text{♩} = 162$

3/4 G.P. 2/4 (←  $\text{♩}^3$  → =  $\text{♩}$ )

Vln. I

Vln. II

Vla.

Vc.

D. b. ff

5 8 3/4