

**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 mutes)

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 ♩ = 81

2/4

Piccolo

Flute I,II

Oboe I,II

Clarinet I,II in B $\flat$

Bassoon I,II

Horn I,II in F

Horn III,IV in F

Trumpet I,II in B $\flat$

Tenor Trombone I,II

Bass Trombone

Tuba

Timpani

Percussion I

Percussion II

SOLO, quasi cadenza

*mf espr.*

3

*f* 3

5

6

*ff* 3

*tr*

Moderately ♩ = 81

2/4

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl. I, II *mf* *f* *mf*

Fl. I, II *f* *mf* *f* *p*

Fl. I, II *f* *mf* *f* *ff* *mf*

Fl. I, II *f* *ff* *mf* *f* *mf* *p* *ff sub.*

Fl. I, II *p sub.* *ff sub.* *fff*

Fl. I, II *mf*

**A** END SOLO  
If another player, orchestral flute I begins here

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

Fl. I, II

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla.

Vc.

Db.

**B**

63

Picc.

Fl. I, II

Ob. I, II

3/4 2/4 3/4 3/8 2/4

*mf*

**B**

Vln. I

Vln. II

Vla.

Vc.

Db.

3/4 2/4 3/4 3/8 2/4

*mf*



69

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

2/4 3/4 2/4

*mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

2/4 3/4 2/4

74 **2/4** **3/8** **2/4** **3/4** **2/4**

Picc. 

Fl. I, II 

Ob. I, II 

Cl. I, II 

Bsn. I, II 

Hn. I, II   
*p* *<* *sf* *p* *<* *sf* *p* *<* *sf* *p*

Hn. III, IV   
*p* *<* *sf* *p* *<* *sf* *p* *<* *sf* *p*

Tpt. I, II   
*f* with a jazzy inflection  
 con sord. (harmon)

Tba.   
*p* *<* *sf*

Timp. 

Vln. I   
**2/4** **3/8** **2/4** **3/4** **2/4**  
*f*

Vln. II   
*f*

Vla.   
*f*

Vc.   
*f*

Db.   
*f*



3/4

2/4

3/4

D

80

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.

OSSIA (Fixed pitches)

Timp.

3/4

2/4

3/4

D

Vln. I

Vln. II

Vla.

Vc.

Db.

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.

Timp.

Perc. I

Perc. II

**3/4**

**3/8**

**2/4**

**E**

**3/4**

Vln. I

Vln. II

Vla.

Vc.

Db.

II - Battle

Fast (double speed) ♩ = 162

4/4

3/4

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*

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

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

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

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

Tba. *ff* *ff* *senza sord.* *ff* *fff* *p* *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Fast (double speed) ♩ = 162

4/4

3/4

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*



2<sup>B</sup>  
4 4

22

Picc. *fff* (trill)

Fl. I.II *fff* (trill)

Ob. I.II *fff* (trill)

Cl. I.II *fff* (trill)

Bsn. I.II *fff* (trill)

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

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

Tpt. I.II *flz.*

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

B. Tbn. *flz.* *p sub.* *ff*

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

Timp.

Perc. I *to cymbals*

Perc. II

28 **C** **3/4** **4/4**

Picc. *v.*

Fl. I, II *v.*

Ob. I, II *v.*

Cl. I, II *v.*

Bsn. I, II *v.*

Hn. I, II *v.* *gliss.* *gliss.*

Hn. III, IV *v.* *gliss.* *gliss.*

Tpt. I, II *v.* *flz.*

Tbn. I, II *v.* *flz.*

B. Tbn. *v.* *flz.*

Tba. *v.* *flz.*

Timp.

Perc. I *clash cymbals* *fff* *f*

Perc. II

**C** **3/4** **4/4**

Vln. I *fff furioso*

Vln. II *fff furioso*

Vla. *fff furioso*

Vc. *fff furioso*

Db. *fff*

34 **D** **2/4** **4/4** **3/4** **E**

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.

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

Timp.

Perc. I

Perc. II

**D** **2/4** **4/4** **3/4** **E**

Vln. I

Vln. II

Vla.

Vc.

Db.

4/4

3/4

40

Hn. I,II

Hn. III,IV

Tpt. I,II

Tbn. I,II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

*gliss.*

*f*

*flz.*

*f*

*f*

*p*

4/4

3/4

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mf*

*pp*

*f*

*mf*

*pp*

*f*

*mf*

*pp*

*f*

*mf*

*pp*





**B**

10

Picc. *p* *f* *p* *f*

Fl. I.II *p* *f*

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

Cl. I.II *p* *mf* *p* (2.) *p* *f* *mf dolce*

Bsn. I.II *mf dolce*

Hn. I.II *mf* *mf* *mf dolce*

Hn. III.IV *mf* *mf* *mf dolce*

Tpt. I.II *mf* *mf* con sord. (straight) *mf dolce*

Tbn. I.II *f dolce* *p*

B. Tbn. *p*

Tba. *p*

**B**

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

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

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

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

Db.

16

Picc. *mf* *mf* *p*

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

Vln. II *f* *mf* *pizz.* *arco* *p* *pizz.* *mf*

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

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

Db. *f* *pizz.* *p* *mf*

21

Picc. *p*

Fl. I, II *mp*

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

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

Bsn. I, II *f*

Hn. I, II *mf*

Hn. III, IV *mf*

Tpt. I, II *mp*, *f*

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

B. Tbn. *mf*, *p*

Tba. *mf*

Vln. I arco *pp*, *f*, *pizz.*, senza sord.

Vln. II arco *pp*, *f*, *pizz.*, senza sord.

Vla. arco *pp*, *f*, senza sord.

Vc. arco *pp*, *f*, senza sord.

Db. arco *f*, *pizz.*

3/4

C

26

Picc. *f*

Fl. I, II *mf* — *f* *mf* — *pp*

Ob. I, II *mf* — *f* *mf* — *pp*

Cl. I, II *mf* — *f* *mf* — *pp* *pp*

Bsn. I, II *mf* — *f* *mf* — *pp* *p* — *f*

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*

3/4

C

Vln. I *f* *ff* *mf* — *ff* *pizz.* *arco* *p sub.*

Vln. II *f* *ff* *mf* — *ff* *pizz.* *arco* *p sub.*

Vla. *mf* *f* *ff* *mf* — *ff* *pizz.* *arco* *p sub.*

Vc. *mf* *f* *ff* *mf* — *ff* *pizz.* *arco* *p sub.*

Db. *mf* *ff* *p*

31 **3** **3** **4**<sup>D</sup>

Picc. *f* *p* *f*

Fl. I, II *f* *p* *f*

Ob. I, II *f* *p* *f*

Cl. I, II *f* *p* *f*

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

Hn. I, II *f*

Hn. III, IV *f*

Tpt. I, II *p* *f*

Tbn. I, II *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Db. *f* arco *p* pizz. *f*

**E** **4/4** **2/4** **4/4**

Picc. *mf* *f*

Fl. I, II *f*

Ob. I, II *mf* *f*

Cl. I, II *mf* *f*

Bsn. I, II *f*

Hn. I, II *mf*

Hn. III, IV *mf*

Tpt. I, II *mp* *f* con sord. (straight)

Tbn. I, II

B. Tbn.

Tba. *mf* *f*

**E** **4/4** **2/4** **4/4**

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

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

Vla. *mf* *f sub.* *mf* *f* *ff*

Vc. *mf* *f sub.* *mf* *f* *ff*

Db. arco *mf* *f sub.*

43

Picc. *mf* *mp* *f*

Fl. I, II *mf* *pp* *mp* *f*

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

Cl. I, II *mf* *p* *mp* *f*

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

Hn. I, II *ff* *f* *fz* *p*

Hn. III, IV *ff* *f* *fz* *p*

Tpt. I, II *f*

Tbn. I, II *mf* *f*

B. Tbn. *f*

Tba.

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

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

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

Db.



F

Picc. *mf* *ff* *f*

Fl. I, II *mf* *ff* *f*

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

Cl. I, II *mf* *ff* *f*

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

Hn. I, II *f* *fz* *mf*

Hn. III, IV *f* *fz* *mf*

Tpt. I, II *f* *p* *f*

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

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

Tba. *mf* *f*

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

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

Vla. *mf* *ff* *f*

Vc. *mf* *ff* *f*

Db.



53

Picc. *ff f ff f ff f ff*

Fl. I.II *ff f ff f ff f ff*

Ob. I.II *ff f ff f ff*

Cl. I.II *ff f ff f ff f ff*

Bsn. I.II *ff f ff f ff*

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

Perc. I [Anvil] *p mf*

Perc. II *mf f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

58 **3/4** **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.

Timp.

Perc. I

Perc. II

**3/4** **4/4**

Vln. I

Vln. II

Vla.

Vc.

Db.

62

Picc.

Fl. I.II

Ob. I.II

Cl. I.II

Bsn. I.II

2/4

4/4

Hn. I.II

Hn. III.IV

Tpt. I.II

Tbn. I.II

B. Tbn.

Tba.

flz.

*ff*

*v.*

Timp.

Perc. I

Perc. II

*ff*

*f*

Vln. I

Vln. II

Vla.

Vc.

Db.

2/4

4/4

*fff* *vigoroso*

*fff*

# IV - War - Rebuilding

Fast ♩ = 162

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), Clarinet I and II (Cl. I, II), Bassoon I and II (Bsn. I, II), Horn I and II (Hn. I, II), Horn III and IV (Hn. III, IV), Trumpet I and II (Tpt. I, II), Trombone I and II (Tbn. I, II), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes two sets of Percussion I (Perc. I) and Percussion II (Perc. II). The woodwind parts are marked *fff* (fortissimo) and feature complex rhythmic patterns with many beamed notes. The percussion parts include a steady drum pattern on Perc. II and a more complex, syncopated pattern on Perc. I. The score is divided into six measures.

Fast ♩ = 162

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings are playing a complex, rhythmic pattern with many beamed notes, consistent with the "Fast" tempo of 162 beats per minute. The score is divided into six measures.

Picc. **A**

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II *aliss.*

Hn. III, IV *aliss.*

Tpt. I, II

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Vln. I (trill) **A**

Vln. II (trill)

Vla. (trill)

Vc. (trill)

Db.

**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

Vln. I

Vln. II

Vla.

Vc.

Db.

flz.

some flz. and trills

*p* *fff*

*pizz.*



18 C rall. . . . . 29

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.

The score is written for a full symphony orchestra. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, II, III, and IV, Trumpets I and II, Trombones I, II, Bass Trombone, and Tuba. The percussion section includes Timpani, Percussion I, and Percussion II. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics (p, fff), articulation (flz., gliss.), and performance instructions (rall., arco). A section marker 'C' is present at measure 28.

25

Picc. *f* *mf* *mp*  
 Fl. I, II *f* *mf* *mp*  
 Ob. I, II *f* *mf* *mp*  
 Cl. I, II *f* *mf* *mp*  
 Bsn. I, II *f* *mf* *mp*  
 Hn. I, II *f*  
 Hn. III, IV *f*  
 Tpt. I, II *ff espr.* *f*  
 Tbn. I, II *f*  
 B. Tbn. *f*  
 Tba. *f*  
 Timp. *f*  
 Perc. I *mp* *p*  
 Perc. II *f*  
 Vln. I *ff* *f*  
 Vln. II *ff* *f*  
 Vla. *ff* *f*  
 Vc. *ff* *f*  
 Db. *ff* *f*

30

Hn. I,II *mf* *mp*

Hn. III,IV *mf* *mp*

Tpt. I,II *mf* *mf*

Tbn. I,II *mf* *p* con sord. (straight)

B. Tbn. *mf* *p* con sord. (straight)

Tba. *mf* *p* con sord. (straight)

Timp. *mf* *mp* *p*

Perc. II *mf* *p* *pp*

2/4 4/4

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

2/4 4/4

35

Bsn. I,II *pp* *pp* *E*

Tbn. I,II *pp*

B. Tbn. *pp*

Moderately ♩ = 81

4/4 3/4 4/4

Vla. *p* pizz. *E*

Vc. *p* pizz.

Db. *p* pizz.

Moderately ♩ = 81

4/4 3/4 4/4

42 **4/4** **3/4**<sup>F</sup> **4/4**<sup>G</sup> **3/4** **2/4**

Picc. *f*

Fl. I, II *f*

Ob. I, II *f*

Cl. I, II *f*

Bsn. I, II *mp* *mf*

Hn. I, II *p* *mp* *mf*

Hn. III, IV *p* *mp* *mf*

Tpt. I, II *f*

Tbn. I, II *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *f*

Timp. *f*

**4/4** **3/4**<sup>F</sup> **4/4**<sup>G</sup> **3/4** **2/4**

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

Vln. II *mf* *f* *pizz.*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Db. *mp* *mf* *f*

2/4 Lo stesso Tempo ♩ = 81

3/4

Pic. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

Cl. I, II *ff*

Bsn. I, II *ff*

Hn. I, II *ff*

Hn. III, IV *ff*

Tpt. I, II *ff*

Tbn. I, II *ff*

B. Tbn. *ff*

Tba. *ff*

OSSIA (Fixed pitches)

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

2/4 Lo stesso Tempo ♩ = 81

3/4

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

2/4

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

2/4

A

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 35, contains the following parts and their primary musical features:

- Picc.:** Piccolo, playing sixteenth-note patterns with sixteenth rests, marked with a '6' and a 'v'.
- Fl. I, II:** Flutes I and II, playing sixteenth-note patterns with sixteenth rests, marked with a '6' and a 'v'.
- Ob. I, II:** Oboes I and II, playing sixteenth-note patterns with sixteenth rests, marked with a '6' and a 'v'.
- Cl. I, II:** Clarinets I and II, playing sixteenth-note patterns with sixteenth rests, marked with a '6' and a 'v'.
- Bsn. I, II:** Bassoons I and II, playing sixteenth-note patterns with sixteenth rests, marked with a '6' and a 'v'.
- Hn. I, II, III, IV:** Horns I, II, III, and IV, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.
- Tpt. I, II:** Trumpets I and II, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.
- Tbn. I, II:** Trombones I and II, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.
- B. Tbn.:** Baritone Trombone, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.
- Tba.:** Tuba, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.
- Timp.:** Timpani, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.
- Perc. I, II:** Percussion I and II, playing rhythmic patterns with 'x' marks.
- Vln. I, II:** Violins I and II, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.
- Vla.:** Viola, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.
- Vc.:** Violoncello, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.
- Db.:** Double Bass, playing eighth-note patterns with triplets, marked with a '3' and a 'v'.

**B**

21

Picc. *f* 6

Fl. I.II *f* 6

Ob. I.II *f* 6

Cl. I.II *f* 6

Bsn. I.II *f* 6

Hn. I.II 3

Hn. III.IV 3

Tbn. I.II

B. Tbn.

Tba. *con sord.*

Timp. *f* *mf* 3

Perc. I *f*

Perc. II *f* *mf*

Vln. I **B** 3

Vln. II 3

Vla. 3

Vc. 3

Db. 3



27 Picc. *mf dolce* solo

Fl. I, II *mf*

Ob. I, II *mf*

Cl. I, II *mf*

Bsn. I, II

Timp. *p* To Timp.

Perc. I *p*

Perc. II *p* To Whip

Vln. I *f* *mf* con sord. arco *p*

Vln. II *f* *mf* con sord. arco *p*

Vla. *f* *mf* con sord. arco *p*

Vc. *f* *mf* con sord. arco *p*

Db. *f* *mf*

# VI - Will things ever change?

Lo stesso tempo ♩ = 81

**4/4** **3/4** **8/8**

Picc. *f*

Fl. I, II *mf* *f*

Ob. I, II *mf*

Cl. I, II *mf* *f*

Bsn. I, II *p* *mf* *f*

Hn. I, II *mf*

Hn. III, IV *mf*

Tpt. I, II *mf*

Tbn. I, II *mf* *f*

B. Tbn. *mf* *f*

Tba. (con sord.) *mf* *f*

Timp. *f* *f*

Perc. I

Perc. II Whip *f*

Lo stesso tempo ♩ = 81

**4/4** **3/4** **8/8**

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

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

Vla. senza sord. *mf* *f* arco

Vc. senza sord. *mf* *f* arco

Db. *mf* *f* arco

OSSIA (Fixed Pitches)

A Slow ♩ = 54

4/4 (← ♩ = ♩ →)

6

Picc. *f*

Fl. I, II

Ob. I, II *f*

Cl. I, II *f*

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I, II *f* *mf* *ff*

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I *mf* *f* *p lontano*

Perc. II *p lontano*

To Bass Drum (rute)

Bass Drum with switch beater (rute)

A Slow ♩ = 54

4/4 (← ♩ = ♩ →)

Vln. I *pizz.* *arco* *mp sub.*

Vln. II *pizz.* *arco* *mp sub.*

Vla. *pizz.*

Vc. *pizz.*

Db. *pizz.*





**B** Fast ♩ = 162

**2**/**4** (← ♩<sup>3</sup> = ♩ →)

21 **3**/**4** G.P. **156** **3**/**4**

Picc. *fff*

Fl. I,II *fff*

Ob. I,II *fff*

Cl. I,II *fff sub.*

Bsn. I,II *fff sub.*

G.P.

Hn. I,II *flz. p ff*

Hn. III,IV *flz. p ff*

Tpt. I,II *ff*

Tbn. I,II *senza sord. fff*

B. Tbn. *senza sord. fff*

Tba. *senza sord. fff*

G.P.

Timp. *f pp*

Perc. I *take snare sticks p ff*

Perc. II *p f*

**B** Fast ♩ = 162

**3**/**4** G.P. **2**/**4** (← ♩<sup>3</sup> = ♩ →)

**157** **3**/**4**

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*