

1. Prelude  
and  
This world is not conclusion

Andante moderato ♩ = 72

A

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in Bb 1  
Clarinet in Bb 2  
Bassoon 1  
Bassoon 2  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in Bb 1  
Trumpet in Bb 2  
Trumpet in Bb 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba  
Timpani  
Drum Kit  
Cymbals

Andante moderato ♩ = 72

A

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

6

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

Ob. 1 *mf* *mp*

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

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

Bsn. 1 *mp* *mp*

Bsn. 2 *mp*

Hn. 1 *mp* *mf*

Hn. 2 *mp*

Hn. 3 *mp* *mf* *mp*

Hn. 4 *mp*

Tpt. 1 *mp* *mf* *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

**B**

12

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Kit  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp*  
*p*  
*mf*  
*mp*  
*p*  
*mp*  
*mp*  
*p*  
*mp*  
*mp*  
*p*  
*mp*  
*mp*  
*p*  
*mp*  
*mp*  
*p*  
*mp*  
*mp*  
*pizz.*  
*mp*  
*pizz.*  
*mp*

18 C

Fl. 1 *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Bsn. 1 *mp*

Bsn. 2 *p* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

Tpt. 1 *mf* *mp* *mf*

Tpt. 2 *mf*

Tpt. 3 *p* *mp*

Tbn. 1 *p* *mp*

Tbn. 2 *p mp* *mp*

B. Tbn. *p* *mp*

Tba. *p* *mp*

Kit *p* *mp*

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

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

Vla. *div.* *p* *mp* *mf* *mp* *mf*

Vc. *arco* *p* *mp* *mf* *mp* *mf*

Cb. *arco* *p* *mp* *mf* *mp* *mf*

C



36

Fl. 1  
Fl. 2  
Ob. 1  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp* *mf* *mp* *p*  
*mp* *mf* *mp* *p*  
*mf*  
*mp* *mf* *mp* *p* *mp*  
*mp* *mf* *mp* *p* *mp*  
*mp* *mf* *p* *mp*  
*mp* *mf*  
*mp* *mf* *p*  
*p*  
*p* *mp* *p*  
*p* *mp* *p*  
*p* *mp* *p*  
*p*



E

48

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

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

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

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

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

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

Bsn. 1 *mp* *mf* *mp* *mf*

Bsn. 2 *mp* *mf* *mp* *mf*

Hn. 1 *mp* *mf* *mp* *mf*

Hn. 2 *mp* *mf* *mp* *mf*

Hn. 3 *mp* *mf* *mp* *mf*

Hn. 4 *mp* *mf* *mp* *mf*

Tpt. 1 *mp* *mf* *f*

Tpt. 2 *mp* *mf* *f*

Tpt. 3 *mp* *mf* *mp* *mf*

Tbn. 1 *mp* *mf* *mp* *mf*

Tbn. 2 *mp* *mf* *mp* *mf*

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

Tba. *mp* *mf* *mp* *mf*

Kit *mp* *mf*

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

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

Vla. *mp* *mf* *mp* *mf* *div.*

Vc. *mp* *mf* *mp* *pizz.* *arco* *mf*

Cb. *mp* *mf* *mp* *pizz.* *arco* *mf*

E



54

Musical score for measures 54-59. The score includes parts for Tbn. 1, Tbn. 2, B. Tbn., Tba., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score is divided into two systems. The first system contains measures 54-58, and the second system contains measures 59-60. Dynamic markings include *mp* (mezzo-piano) and *f* (forte).

**Measure 54:** Tbn. 1, 2, B. Tbn., and Tba. are silent. Vln. I and II play eighth-note patterns. Vla. plays a sixteenth-note pattern. Vc. and Cb. play eighth-note patterns.

**Measure 55:** Similar to measure 54.

**Measure 56:** Similar to measure 54.

**Measure 57:** Similar to measure 54.

**Measure 58:** Similar to measure 54.

**Measure 59:** Tbn. 1, 2, B. Tbn., and Tba. play a half note chord. Vln. I and II play a half note chord. Vla. plays a half note chord. Vc. and Cb. play a half note chord. Dynamic markings: *f* and *mp*.

**Measure 60:** Tbn. 1, 2, B. Tbn., and Tba. play a half note chord. Vln. I and II play a half note chord. Vla. plays a half note chord. Vc. and Cb. play a half note chord. Dynamic markings: *f* and *mp*.

60

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

Fl. 2 *mp* *mf*

Ob. 1 *mp*

Ob. 2 *mp* *mf*

Cl. 1 *mp*

Cl. 2 *mp* *mf*

Bsn. 1 *mp*

Bsn. 2 *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Hn. 4 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mp* *mf*

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

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

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

66 **F**

Fl. 1 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf* *mp*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp*

Tpt. 3 *mp* *mf* *mp*

Tbn. 1 *mp* *mf* *mp* *mf*

Tbn. 2 *mp* *mf* *mp* *mf* *mp*

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

Tba. *mp* *mf*

Timp. *mp*

**F**

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

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

Vla. *mf* *mp* *mf* *f* *mf*

Vc. *mf* *mp* *mf* *f*

Cb. *mp* *mf* *f*

72

Cl. 1 *mp* *mf*

Cl. 2 *mf* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mf*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Hn. 3 *mf* *mf*

Hn. 4 *mf* *mf*

Tpt. 1 *mf* *mf*

Tpt. 2 *mf* *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

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

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

Vla. *f* *mp* *mf*

Vc. *f* *pizz* *mp*

Cb. *mp* *pizz* *mp*

77

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

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Kit

Vln. I **G**

Vln. II

Vla. *arco*

Vc. *mf*

82

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Kit

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mp*

*arco*

*mp*

87

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 2

B. Tbn.

Tba.

Timp.

Kit

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*





98 **H**

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *f* *mf*

Hn. 4 *f* *mf*

Tpt. 1 *mf* *mp* *mf* *mp*

Tpt. 2 *mf* *mp* *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tba. *f*

**H**

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

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

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*



116

Fl. 1  
Cl. 1  
Bsn. 1  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp*  
*mp*  
*mp*  
*p* *mp* *mf*  
*p* *mp* *mf*  
*p* *mp* *mf*  
*p* *mp* *mf*  
*mp* *mf*  
*mp* *mf*  
*mp* *mf*  
*p* *mp* *mf*  
*mp* *p*  
*mp* *p*  
*mp* *p*  
*mp* *p*

123

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Hn. 2  
Hn. 4  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

J  
J



137

The musical score consists of ten staves. The top four staves are for Horns 1, 2, 3, and 4. The fifth staff is for Trombone (Tba.). The next three staves are for Violins I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello (Vc.). The bottom staff is for Contrabass (Cb.). The music is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The dynamic marking *mf* (mezzo-forte) is present in the second measure of each staff. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Horns 1 and 3 parts have melodic lines, while the other instruments provide harmonic support and rhythmic texture.

143

**K**

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tba. *f*

**K**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

148

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

154

Fl. 1 *mf* *mp* 3

Fl. 2 *mf* *mp* 3

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

B. Tbn. *mf* *mp*

Tba. *mp*

Vln. I *mf* *mp* 3

Vln. II *mf* *mp* 3

Vla. *div.* *mp* *mp*

Vc. *pizz.* *mp* *arco* *mp*

Cb. *pizz.* *mp* *arco* *mp*

Detailed description: This is a page of a musical score for a symphony orchestra, page 154. The score is written for a full orchestra, including woodwinds, brass, strings, and percussion. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two clarinets (Cl. 1 and Cl. 2), two bassoons (Bsn. 1 and Bsn. 2), four horns (Hn. 1-4), three trumpets (Tpt. 1-3), two trombones (Tbn. 1 and Tbn. 2), a baritone trombone (B. Tbn.), and a tuba (Tba.). The string section includes two violins (Vln. I and Vln. II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The percussion section includes a tuba. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The music is divided into four measures. The first measure shows the woodwinds and strings entering with various rhythmic patterns. The second measure continues the woodwind and string parts, with some dynamics changes. The third and fourth measures show the woodwinds and strings playing more complex rhythmic patterns, with some dynamics changes. The overall mood is dynamic and rhythmic.



158

This musical score page, numbered 158, contains parts for various instruments. The woodwind section includes two Flutes (Fl. 1, 2), two Oboes (Ob. 1, 2), two Clarinets (Cl. 1, 2), two Bassoons (Bsn. 1, 2), four Horns (Hn. 1-4), three Trumpets (Tpt. 1-3), two Tenors (Tbn. 1, 2), and a Bass Trombone (B. Tbn.). The brass section includes a Trombone (Tbn.) and a Bass Trombone (B. Tbn.). The string section includes Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins with a *mf* dynamic for the woodwinds and strings. The woodwinds and strings play a melodic line with some rests. The brass section enters with a rhythmic pattern, with dynamics ranging from *p* to *mp*. The Viola part includes a *div.* (divisi) instruction. The score is written in a key signature of three flats and a common time signature.

**L**

Andante ♩ = 72

165

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

Cl. 2 *mp* *p* *mp*

Bsn. 1 *mp* *p* *mp*

Bsn. 2 *mp* *p* *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mf* *mp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tbn. 1 *pp*

B. Tbn. *pp*

Tba. *pp*

S. *p* *mp*  
This world is not con-clu-sion. A spe-cies stands be-yond. In-

A. *p* *mp*  
This world is not con-clu-sion. A spe-cies stands be-yond. In-

T. *p* *mp*  
This world is not con-clu-sion. A spe-cies stands be-yond. In-

B. *p* *mp*  
This world is not con-clu-sion. A spe-cies stands be-yond. In-

**L**

Andante ♩ = 72

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

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

Vla. *mf* *mp* *pp* *p* *mp*

Vc. *mf* *mp* *pp* *p* *mp*

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



187 **M**

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

Cl. 2 *p* *mp* *mf* *mf*

Bsn. 1 *mp* *mf* *mf*

Bsn. 2 *p* *mp* *mf* *mf*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Tbn. 1 *p*

Tbn. 2 *p* *mp* *p*

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

Tba. *mp* *mf*

S. *mf* *mp* *mf* *mf*

A. *mp* *mf* *mf* *mf*

T. *mf* *mp* *mf* *mf*

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

ga-ci-ty must go— To gain it men have borne Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown—

ga-ci-ty must go— To guess it puz-zles scho- lars— Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown—

ga-ci-ty must go— To gain it men have borne Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown— Faith slips and laughs and

ga-ci-ty must go— **M** To guess it puz-zles scho- lars— Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown— Faith slips and laughs and

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

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

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

Vc. *p* *pp* *p* *mp*

Cb. *p* *pp* *p* *mp*



201

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Kit  
Cym.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

ges-ture from the pul- pit—Strong hal-le-lu-jahs roll—  
Nar - co-tics can-not still the tooth That nib-bles at the soul—

ges-ture from the pul- pit—Strong hal-le-lu-jahs roll—  
Nar - co-tics can-not still the tooth That nib-bles at the soul—

ges-ture from the pul- pit—Strong hal-le-lu-jahs roll—  
Nar - co-tics can-not still the tooth That nib-bles at the soul—

ges-ture from the pul- pit—Strong hal-le-lu-jahs roll—  
Nar - co-tics can-not still the tooth That nib-bles at the soul—

N

Andante moderato ♩. = 72

208

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba. *mp*

N

Andante moderato ♩. = 72

Vln. I *mp* *p*

Vln. II *mp* *mp*

Vla. *mp* *mf* *div.*

Vc. *mp*

Cb. *mp*





219 **meno mosso** ♩ = 60 **rit.** ♩ = 52

The musical score consists of five staves for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'meno mosso' with a quarter note equal to 60 beats per minute. A 'rit.' (ritardando) marking is placed above the first three measures. The final measure is marked with a quarter note equal to 52 beats per minute. Dynamics include *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). Performance markings include 'div.' (divisi) for the Viola in the first measure and 'V' (vibrato) markings for the Violins and Viola in the fourth measure. The score is written in a system with five staves.