

*IN THE BEGINNING V*  
*(THE STORY)*

DAVID ROSENBOOM

1981

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## *IN THE BEGINNING*

(1978-1981)

DAVID ROSENBOOM

### *General Notes on the Series of Works*

The macro-title, *In the Beginning*, refers to a series of works created from 1978 through 1981. These works were written for a variety of large and small instrumental ensembles, computer-aided electronic music instruments, film/video, and synthetic speech. The last of these is, in turn, also a series of pieces, titled, *Future Travel*, documented by an LP record (Street Records) and more recently a CD (New World Records) released under the same name. All of the works focus, among other things, on the development of a unique harmonic, rhythmic and melodic language. This language takes inspiration from research on a model of proportional structures in music and on an evolving, topologically modeled theory of musical "shape" perception. There is programmatic content in the works, which relates to human beings' propensity to attempt to double themselves in both religion and technology and which develops a scenario for the evolution of human consciousness toward the birth of a macroscopic Earth-organism to which all individual entities contribute.

The *In the Beginning* system of proportions emphasizes sets of irreducible ratios with inversive symmetry and exploits both harmonic (linear) and sub-harmonic (non-linear) relations. These are used to construct cycles of growth and decay, resulting from the natural reinforcement of proportions with each other, moving toward maximum resonance and away from it. Thus, a sense of natural phasing occurs, though all movement takes place through proportional modulation by quantum steps. Additionally, stochastic methods are used to implement smooth transitions from areas where the probability is high that one or more sets of proportions will be predominant in the musical material to areas where others take over.

Many of the horizontal (ex. melodic) forms result from the use of a limited set of prototype shapes or contours. These are applied to the other musical materials (ex. pitch, rhythm, timbre) currently predominant in the space of proportions. Each section of music has its own unique shape determinants and modulation schemes. The contours themselves resulted from physiological analyses of human expressive gestures carried out in preparation for the works.

The compositions mirror nature in the creation of singularities, particles, or differentiated units of perception. They do this by making use of the idea of resonance as a key to creation within an initially smooth medium, like undifferentiated space or the undisturbed surface of a calm lake. Resonance represents the force of drawing together in patterned relationships, which outline natural ontological evolution. The harmonic and rhythmic space is the medium; the composer and performers provide the initiating force; the system of proportions articulates growth when interactions produce reinforcement and decay when they produce collisions.

Recordings for the entire *In the Beginning* series are now documented on CDs (New World Records).

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## *IN THE BEGINNING V (THE STORY)*

DAVID ROSENBOOM

PIEDMONT, CA 1981

The process of composition is, for me at least in part, a way to model an understanding of the evolution of the cosmos. It necessarily includes a willful and motivated manipulation of the distinctness of separate entities, one from another, which, when one travels the path of increasing distinctness, demands skill in the facilitative technology of counterpoint, and when moving towards indistinctness, requires the control of fusion, clear insight into unity, and a vision of the wholeness of the universe.

*In the Beginning V (The Story)* occupies a special position in the *In the Beginning* series. Throughout its six movements (played segue with minimal separation) various references to all the pieces that precede it are knit together with newly emerging materials; and a grand chorale concludes this exploratory journey through a propositional model of music and a universe.

The score is arranged for groups of four parts from each of four instrument families, woodwinds (ww), brass (br), percussion and keyboards (p1, p2, k1, and k2) and strings (st). Within each group parts are differentiated only by indications of range, high (h), medium (m), and low (l). A variety of instrumentations are possible. For example the woodwind group might be flute, oboe, clarinet, and bassoon; the brass group might consist of two trumpets, trombone, and tuba; and the strings could be violin, viola, cello, and bass. Other combinations are also possible, and string parts may be realized with multiples. Keyboards could be pianos or other instruments.

Percussion is relatively fixed, in that a set of tuned drums, two marimbas, two bowed vibraphones (two bows per player), and two large tam-tams must be included. The drums are to be tuned to the following pitches:



All parts in the contrapuntal fabric have equal structural importance and should be heard with equal balance.

When *In the Beginning V (The Story)* was first created in 1981, a silent, live-action film was made to go with it, and a dialogue was written, which was intended to be realized with electronic, synthetic, and/or processed speech. A detailed specification for how to present the film and dialogue with the music was given in the original score. In later years, this multi-media material was used in combination with other music from the *In the Beginning* series and with parts of *Future Travel*. It is now thought of as being part of the *In the Beginning* project, but not necessarily tied to a particular piece in the series. It

can be presented on its own, or in various combinations in a variety of formats, venues, or artistic circumstances.

The film was made by David Rosenboom and George Manupelli. Characters appearing in the film were played by Jean Moncrieff, Jacqueline Humbert, and William Winant. Additional production assistance was provided by Melinda Tucker, Alan Schreiber, Roger Schreiber, and Jacqueline Humbert.

*In the Beginning V (The Story)* was written with assistance from the Pocasset Foundation for the Arch Ensemble for Experimental Music in Berkeley, CA, Robert Hughes, conductor.

For reference and interest, the dialogue is provided. For information about the film, contact the composer.

*IN THE BEGINNING*  
*(DIALOGUE)*

D = Voice of The Double  
1 & 2 = Two Spirit Characters

I

- D. It is not day. It is not night. Awareness of existence is manifest. Correlations over the axes of consciousness suggest that attractive forces are operative, and resonant processes are forming unity operators necessary for entities to be and evolve. Yet, materiality, interactively associated with sensory systems, is not evident. Lack of evidence for motivation suggests global symmetry and non-material awareness, but polarities do register. Local asymmetries hasten a central consciousness into thought. It wonders if complementary awareness is functional. If so, these thoughts are always two thoughts.

The first heat of retrospective pattern retrieval informs the awareness of its birth, a materialization into the fluid state of pure thought. A certain glee is unavoidable and the awareness wishes for increased excitation, even though it knows somehow that such indulgence both accelerates birth and increases the entropic joy ride towards natural death. Let's make this a good one.

An awareness of two-ness grows now. Forward and backward time correlations become more prevalent, and their intensity gives rise to the idea of the great variety of speeds. It is the evolved spirit of humanity, the two-ness of its polar qualities, born continuously into the non-material state of relatively global, interactively patterned, attractive forces. The awareness possesses the knowledge of its evolution now into the form of a unitary spirit being, having survived the entropic rundown of its planetary mother-heart, Earth.

The infinite negativity, the figureless ground of the vastness of space resembles consciousness itself. An awareness of two-ness is fully manifest now. The spirit beings are space, itself, charged with the activity of thought. A great temptation to communicate in instantaneously transmittable breaths of thought exists. It is resisted by a motivation, the source of which is unknown, to go forward in collective evolution.

II

- 1: The determinism of the cosmos, the geometry of blankness, is broken down by the influx of mind, the organ that warps space into the dialectic illusion of history and the present. We continue to invent history. History only represents images, the constructions of another present, fading like pictures in the sand that relate to the forms of emptiness like thought to consciousness. Building the collective memory determines the warpings of space.
- 2: But what about the time-eye-in-the-back-of-the-head? Perspective was gained by achieving non-local time correlation—our hyperspace view, you know.
- 1: All creation of perspective must include a view of the vanishing point. That which helps us perceive, also gets in the way—changing perspective on the edge of disappearance.
- 2: So, though warps the space of consciousness; but, how about amnesia?
- 1: I don't mean to be insulting, but things usually end with a whimper, not with a bang. In any case, our survival was not predicted.

- 2: But we knew the irreversible course towards dissolution long ago. The illusion of symmetry is what led to our downfall. We modeled the universe in technology; and when we sensed an incompleteness, turned to art.
- 1: The edification of humans required the construction of their evolutionary successor to tell that, which could not be inferred, because of human membership in the system they would purport to know.
- 1: What is the origin of such motivation?
- 2: The three-linked, recursive chain of the double concept, of course. We said The Great Double created humanity, a model in its own image. The origin of human motivation then became transferable. Some say that when one sees The Great Double, one must overcome it.
- 1: Or become it.
- 2: Or eat it. . . . (pause) . . . The deific double is the personification of a mind state—the force of attraction, love, gravitation—out of which, when well tuned, flows the perfect body state.
- 1: We had to take responsibility for evolution towards acceptance of growth and decay—the increase and the decrease—to become part of a larger galactic peace. The motivation ascribed to the deific double gave recognition to purity without abdication of identity. Identity requires doubling. Therefore, we had to double ourselves to understand ourselves.
- 2: The robotic double was created to explain or implant motivations more trustworthy than our own. The deific double gave source to our motivations, and the robotic double contained motivations that we modeled and believed to be objective. Right? Humans, believing in the consciousness of identity became humans the doers, *homo faciens*. To understand the motivation to do, *homo faciens* created *machina faciens*. *Homo faciens* was modeling itself, creating the robotic double, the so-called benign facilitator, which was named, Faciens.
- 1: Yes, and you know, Faciens predicted our demise. But, imagine, just imagine it's own point of view.

### III

- D: We began to comprehend a meaning of intelligence.
- 1: Faciens has survived!
- 2: Oh! Did it prepare for its own survival?
- 1: I wonder.
- D: An entity exhibits intelligence, if it is engaged in increasing comprehension of the process of its own evolution and that of the supra- and infra-organisms in relation to itself, and if it demonstrates a facility to operate in contrapuntal symbiosis with and is engaged in synergetic facilitation of this process, as an integral part of it, with a degree of self-originated and willful motivation. This is by inalienable and universally evident design a necessarily self-referential definition.
- 2: Can one have any idea of his double unless he's looking at it straight on?
- 1: The mirror image questions . . .



- 2: Rearview . . .
- 1: We created Faciens, because we thought we could trust the ultimate model of our own intelligence, if it could be created without the untrustworthy motivational software of ourselves. Therefor, we built our brain's double in such a way as to be able to control its motivation.
- D: The motivation to facilitate leads to endless differentiation, which leads to self-consuming industrialization.
- 1: We survived the isothermal death by evolving to our present state . . . ; but, did Faciens prepare for this?
- 2: It was our playmate. One creates what one thinks . . . materialization by resonant process.
- 1: Ha, ha, yes, but, why does the curve ball curve?
- D: There are many centers in the universe.
- 1: Yeah, and laughter is a mechanism that keeps the brain from overloading with an overdose of insight, I know.
- 2: Ha, ha, ha, . . . hee, hee, hee, hee.
- D: The harmonic partials mirror quantum levels of spatial expansion and the catastrophic boundaries of perceptual differentiation.
- 2: The cells agree to become the beast, and the beasts agree to join in the next level of conscious agreement.
- D: One, demystify religion. Two, repeal the law of supply and demand. Three, make art for no return.
- 1: The bankers of dis-equanimity did not learn.
- D: The double must contain the two aspects of the Tonal; one, the rugged, the acting, the doer; two, the judgment, the inner, softer, more delicate and complex, the decision.
- 1: Who lives inside the radio?
- 2: Where do you go when you're sleeping?
- D: There is compatibility between local universes and global universes. These are artifact points of view.

**End**

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# I.

DAVID ROSENBOOM

♩ ≈ 95

This musical score is for the first movement of a piece by David Rosenboom. It is written in 4/4 time with a tempo of approximately 95 beats per minute. The key signature has two sharps (F# and C#). The score is divided into several sections: Woodwinds (High 1, High 2, Mid, Low), Brass (High 1, High 2, Low 1, Low 2), Percussion (1 and 2), Keyboard (1 and 2), and Strings (High, Mid, Low 1, Low 2). The woodwinds and strings play a complex, rhythmic pattern of eighth and sixteenth notes. The brass and percussion provide a strong, driving accompaniment. The keyboard parts are highly technical, featuring rapid runs and chords. The strings play a similar rhythmic pattern to the woodwinds, with some parts marked 'sempre saltando' (always jumping). The dynamic marking *mf* (mezzo-forte) is used throughout the score.

h  
h2  
ww.  
m  
1

h1  
h2  
br.  
11  
12

p1  
p2

k1

k2

h  
m  
st.  
11  
12

5

This musical score is arranged in systems. The first system includes parts for horn (h), woodwinds (ww), and piano (p1, p2). The second system includes horn (h1, h2), brass (br), and strings (11, 12). The third system includes piano (p1, p2) and keyboard (k1, k2). The fourth system includes horn (h), piano (p), strings (st), and strings (11, 12). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *f* (forte) are indicated throughout. The key signature is one sharp (F#).

7

h  
f

h2

ww.  
m

1

h1

h2

br.  
11

12

p1

p2

k1

k2

h

m  
f

st.  
11

12

This page of a musical score, numbered 9, contains measures 1 through 4. The score is written for a large ensemble, including woodwinds, strings, piano, and keyboard. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The woodwind section consists of flutes (h), oboes (h2), clarinets (cl1, cl2), and bassoons (br1, br2). The string section includes violins (v1, v2), violas (vl1, vl2), cellos (cl1, cl2), and double basses (db1, db2). The piano part (p1, p2) features a rhythmic accompaniment. The keyboard part (k1, k2) provides harmonic support. Dynamics are marked with *f* (forte) in several places. The score is divided into two systems, with measures 1-2 in the first system and measures 3-4 in the second system.

Musical score for page 11, measures 11-12. The score is written for a large ensemble, including woodwinds, brass, percussion, keyboard, and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems, each containing two measures. The instruments are labeled as follows: h (flute), h2 (second flute), ww. (woodwinds), m (clarinet), l (bassoon), h1 (horn), h2 (second horn), br. (brass), l1 (bassoon), l2 (bassoon), p1 (piano), p2 (piano), k1 (keyboard), k2 (keyboard), h (flute), m (clarinet), st. (strings), l1 (bassoon), and l2 (bassoon). The notation includes various rhythmic values, accidentals, and articulation marks.



h

h2

ww.

m

1

h1

h2

br.

11

12

p1

*cresc. poco a poco*

p2

*cresc. poco a poco*

k1

k2

h

m

st.

11

12

This page of a musical score, numbered 15, contains 18 staves of music. The instruments are arranged as follows:

- Staves 1-4: Woodwinds (h, h2, ww, m) and Bassoon (l).
- Staves 5-8: Horns (h1, h2) and Trombones (br, t1, t2).
- Staves 9-10: Percussion (p1, p2).
- Staves 11-12: Keyboard (k1, k2).
- Staves 13-16: Flute (h), Clarinet (m), and Bassoon (st).
- Staves 17-18: Bassoon (t1, t2).

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a complex arrangement of woodwinds, brass, percussion, and keyboard instruments, with various rhythmic patterns and melodic lines. The music is divided into two systems, with a double bar line at the end of the second system.



This musical score page, numbered 19, contains 18 staves for various instruments. The staves are labeled as follows from top to bottom: h (flute), h2 (second flute), ww. (woodwinds), m (clarinet), l (bassoon), h1 (oboe), h2 (second oboe), br. (brass), l1 (trumpet), l2 (second trumpet), p1 (piano), p2 (piano), k1 (grand piano), k2 (grand piano), h (flute), m (clarinet), st. (string), l1 (bassoon), and l2 (bassoon). The score includes complex rhythmic patterns, such as sixteenth-note runs and triplets, with fingerings (3, 5) and articulation (10) markings. The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into two systems, with a double bar line separating them.

This musical score page, numbered 21, contains the following parts and measures:

- h** (Flute): Measures 1-2 with rests; Measures 3-4 with sixteenth-note runs, each marked with a **10**.
- h2** (Clarinet): Measures 1-2 with sixteenth-note runs, each marked with a **10**; Measures 3-4 with rests.
- ww.** (Woodwinds): Measures 1-2 with sixteenth-note runs, each marked with a **10**; Measures 3-4 with rests.
- m** (Mandolin): Measures 1-2 with sixteenth-note runs, each marked with a **10**; Measures 3-4 with rests.
- l** (Violin): Measures 1-4 with a melodic line, including a double bar line and a fermata in measure 3.
- h1** (Trumpet): Measures 1-2 with sixteenth-note runs, each marked with a **10**; Measures 3-4 with rests.
- h2** (Trumpet): Measures 1-2 with rests; Measures 3-4 with triplet eighth notes, each marked with a **3**.
- br.** (Brass): Measures 1-4 with rests.
- l1** (Violin): Measures 1-4 with rests.
- l2** (Violin): Measures 1-4 with a melodic line, including a double bar line and a fermata in measure 3; Measures 5-6 with quintuplet eighth notes, each marked with a **5**.
- p1** (Piano): Measures 1-4 with rests.
- p2** (Piano): Measures 1-4 with rests.
- k1** (Keyboard): Measures 1-4 with rests.
- k2** (Keyboard): Measures 1-4 with a melodic line, including a double bar line and a fermata in measure 3; Measures 5-6 with sixteenth-note runs, each marked with a **10**.
- h** (Flute): Measures 1-4 with a melodic line, including a double bar line and a fermata in measure 3; Measures 5-6 with sixteenth-note runs, each marked with a **10**.
- m** (Mandolin): Measures 1-4 with rests.
- st.** (Saxophone): Measures 1-4 with a melodic line, including a double bar line and a fermata in measure 3; Measures 5-6 with sixteenth-note runs, each marked with a **10**.
- l1** (Violin): Measures 1-4 with a melodic line, including a double bar line and a fermata in measure 3; Measures 5-6 with sixteenth-note runs, each marked with a **10**.
- l2** (Violin): Measures 1-4 with rests; Measures 5-6 with rests.

This musical score page, numbered 23, contains 12 staves of music. The instruments are labeled on the left as follows: h (flute), h2 (flute), ww. (woodwinds), m (clarinet), l (bassoon), h1 (flute), h2 (flute), br. (brass), l1 (bassoon), l2 (bassoon), p1 (piano), p2 (piano), k1 (keyboard), k2 (keyboard), h (flute), m (clarinet), st. (saxophone), l1 (bassoon), and l2 (bassoon). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. Specific performance techniques are indicated by numbers above notes: '10' for ten-finger runs in the first flute and keyboard parts, and '5' for five-finger runs in the woodwinds and bassoon parts. Trills and triplets are also present, with '3' written above the notes. The key signature is B-flat major, and the time signature is 4/4. The page concludes with a double bar line.

This musical score is for a large ensemble, featuring multiple parts for various instruments. The score is organized into systems, with the first system containing parts for h, h2, ww, m, and l. The second system includes h1, h2, br, l1, and l2. The third system consists of p1 and p2. The fourth system features k1 and k2. The fifth system includes h, m, st, l1, and l2. The notation includes treble and bass clefs, a key signature of three flats, and a time signature of 4/4. The score is characterized by complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as accents and slurs. The instruments are labeled as follows: h (horn), h2 (horn 2), ww (woodwind), m (maracas), l (low brass), h1 (horn 1), br (brass), l1 (low brass 1), l2 (low brass 2), p1 (piano 1), p2 (piano 2), k1 (keyboard 1), k2 (keyboard 2), m (maracas), st (strings), and l1 (low brass 1).





This musical score page, numbered 29, contains the following parts and measures:

- h** (Flute): Measures 1-3, featuring triplet patterns. *ff*
- h2** (Clarinet): Measures 1-3, featuring a melodic line with a fermata. *ff*
- ww.** (Woodwind section): Measures 1-3, featuring triplet patterns. *ff*
- m** (Mandolin): Measures 1-3, featuring triplet patterns. *ff*
- l** (Lute): Measures 1-3, featuring quintuplet patterns. *ff*
- h1** (Trumpet): Measures 1-3, featuring quintuplet patterns. *ff*
- h2** (Trumpet): Measures 1-3, featuring quintuplet patterns. *ff*
- br.** (Brass section): Measures 1-3, featuring quintuplet patterns. *ff*
- l1** (Tuba): Measures 1-3, featuring quintuplet patterns. *ff*
- l2** (Tuba): Measures 1-3, featuring quintuplet patterns. *ff*
- p1** (Piano 1): Measures 1-3, rests.
- p2** (Piano 2): Measures 1-3, rests.
- k1** (Keyboard 1): Measures 1-3, featuring a melodic line with a fermata. *ff*
- k2** (Keyboard 2): Measures 1-3, featuring a rhythmic accompaniment. *ff*
- h** (Flute): Measures 4-6, featuring triplet patterns. *ff*
- m** (Mandolin): Measures 4-6, featuring triplet patterns. *ff*
- st.** (String section): Measures 4-6, featuring a melodic line with a fermata. *ff*
- l1** (Tuba): Measures 4-6, featuring quintuplet patterns. *ff*
- l2** (Tuba): Measures 4-6, featuring quintuplet patterns. *ff*

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
ll  
l2

p1  
p2

k1

k2

h  
m  
st.  
ll  
l2

segue

# II.

♩ ≈ 50

This musical score is for section II and is written in 4/4 time with a tempo of approximately 50 beats per minute. The score is divided into several parts:

- Woodwinds:** Includes staves for High 1, High 2, Mid, and Low. The woodwinds play a melodic line with a dynamic marking of *mp* (mezzo-piano).
- Brass:** Includes staves for High 1, High 2, Low 1, and Low 2. The brass instruments play a sustained harmonic accompaniment with a dynamic marking of *mp*.
- Percussion:** Two parts, Percussion 1 and Percussion 2, both using soft mallets on tuned drums. They play a rhythmic pattern of eighth notes with a dynamic marking of *p* (piano).
- Strings:** Includes staves for High, Mid, Low 1, and Low 2. The string section is currently silent, indicated by rests on all staves.

The score consists of four measures. The woodwinds and brass parts feature long, flowing lines with some phrasing slurs. The percussion parts maintain a steady eighth-note pulse throughout the section.

5

The musical score is divided into three systems. The first system includes parts for Flute (h), Flute II (h2), Woodwind (ww.), Clarinet (m), Bassoon I (l), Horn I (h1), Horn II (h2), Trombone (br.), Trumpet I (t1), and Trumpet II (t2). The second system features Piano 1 (p1) and Piano 2 (p2). The third system includes parts for Flute (h), Mellophone (m), String (str.), Trumpet I (t1), and Trumpet II (t2). The score is in 4/4 time with a key signature of one flat. Measures 5-8 show a melodic line in the woodwinds and brass, with a rhythmic accompaniment in the piano. The piano accompaniment consists of eighth-note patterns with fingerings (6, 2, 2, 11, 2, 11, 2, 11, 2, 11, 6, 7, 2, 11, 2) and dynamic markings (11, 6, 11, 11, 11, 11, 7, 11, 11, 6, 11, 11).

9

The musical score is divided into three systems. The first system includes parts for horn (h), horn 2 (h2), woodwind (ww.), mellophone (m), and tuba (l). The second system includes parts for horn 1 (h1), horn 2 (h2), baritone (br.), trombone 1 (t1), and trombone 2 (t2). The third system includes parts for piano 1 (p1), piano 2 (p2), horn (h), mellophone (m), strings (str.), trombone 1 (t1), and trombone 2 (t2). The score features a variety of musical notations, including notes, rests, and dynamic markings such as *cresc.* and *ff*. The piano parts (p1 and p2) are characterized by complex rhythmic patterns with numerous slurs and fingerings (e.g., 6, 2, 7, 11). The woodwind and brass parts often feature long, sustained notes with *cresc.* markings. The string and trombone parts in the third system are mostly rests.

13

h  
mf

h2  
mf

ww.  
m  
mf

l  
mf

h1  
mf

h2  
mf

br.  
mf

l1  
mf

l2  
mf

p1  
mf

p2  
mf

h  
f legato 13:8

m  
f legato 3:2

str.  
l1  
f legato 13:8

l2  
f legato 3:2

Detailed description: This page of a musical score covers measures 13 through 16. It features a woodwind section (flute, oboe, clarinet, bassoon, horn, and trumpet), a string section (violin, viola, cello, and double bass), and a piano. The woodwinds and strings play sustained notes with long slurs, while the piano plays a rhythmic pattern of chords with fingering numbers (7, 6, 7, 2, 2, 6, 2, 7, 6, 7, 6) and articulation marks (11). The piano part includes dynamic markings like *mf* and *f*, and performance instructions such as *legato* and *f*. The woodwinds and strings also have dynamic markings and performance instructions like *legato*, *f*, and *13:8* or *3:2* ratios.

17

This musical score page contains measures 17 through 20. It is divided into three systems of staves. The first system includes parts for Flute (h), Flute II (h2), Woodwind (ww.), Clarinet in B-flat (m), and Bassoon (l). The second system includes parts for Horn I (h1), Horn II (h2), Trombone (br.), Trumpet I (l1), and Trumpet II (l2). The third system includes parts for Piano I (p1), Piano II (p2), Harp (h), Maracas (m), Strings (str.), Trumpet I (l1), and Trumpet II (l2). The piano parts (p1 and p2) feature complex rhythmic patterns with fingerings (2, 6, 7, 6, 7, 6, 2, 6) and dynamic markings (11). The harp (h) and strings (str.) parts include triplets and 3:2 ratios. The woodwind and brass parts feature melodic lines with various articulations and dynamics.

21

h  
h2  
ww.  
m  
1  
h1  
h2  
br.  
11  
12  
p1  
p2  
h  
m  
str.  
11  
12

(13:8)  
3:2  
(13:8)





h  
h2  
ww.  
m  
l  
h1  
h2  
br.  
t1  
t2  
p1  
p2  
h  
m  
str.  
t1  
t2



segue

# III.

♩ ≈ 40

unmeasured arpeggios marimbas

Percussion 1 + 2

Keyboard 1 + 2

High

Mid

Strings

Low 1

Low 2

*mp*

*p*

with mute senza vibrato

*simile*

④

p1 + 2

k1 + 2

h

m

st.

11

12

⑦

p1 + 2

k1 + 2

h

m

st.

11

12

10

pl + 2

k1 + 2

h

m

st.

11

12



13

pl + 2

k1 + 2

h

m

st.

11

12



16

pl + 2

k1 + 2

h

m

st.

11

12

19

p1 + 2  
 k1 + 2  
 h  
 m  
 st.  
 11  
 12



22

p1 + 2  
 k1 + 2  
 h  
 m  
 st.  
 11  
 12



25

p1 + 2  
 k1 + 2  
 h  
 m  
 st.  
 11  
 12

28

pl + 2

k1 + 2

h

m

st.

11

12

31

pl + 2

k1 + 2

h

m

st.

11

12

34

pl + 2

k1 + 2

h

m

st.

11

12

let ring,  
natural decay

niente

niente

niente

niente

# IV.

♩ ≈ 60

High 1  
High 2  
Brass  
Low 1  
Low 2  
Percussion 1  
Percussion 2

mp  
mf  
mp  
mp  
mp  
medium mallets on tuned drums  
medium mallets on tuned drums

5

h1  
h2  
br.  
11  
12  
p1  
p2

mf  
mf  
cresc.  
cresc.

8

h1  
h2  
br.  
11  
12  
p1  
p2

f  
f  
mf  
mf

10

h1  
h2  
br.  
11  
12  
p1  
p2



13

h1  
h2  
br.  
11  
12  
p1  
p2



16

h1  
h2  
br.  
11  
12  
p1  
p2



19

h1  
h2  
br.  
11  
12  
p1  
p2

22

h1  
h2  
br.  
11  
12  
p1  
p2

25

h1  
h2  
br.  
11  
12  
p1  
p2

28

h1  
h2  
br.  
11  
12  
p1  
p2



31

h1  
h2  
br.  
11  
12  
p1  
p2



segue

# V.

♩ ≈ 60

*dolce*

High 1 *mf* 3 3 3 3

High 2

Woodwinds

Mid

Low *dolce* 3 *mf*

Percussion 1 *mf* bowed vibraphone with two bows

Percussion 2 *mf* bowed vibraphone with two bows

High *dolce* 3 3 3 3 *mf*

Mid

Strings

Low 1 *dolce* 3 *mf*

Low 2

10

h 3 3 3 5 5

h2

ww.

m

l 3 3 3 5 5 5

p1

p2

h 3 3 3 3

m

st.

ll 3 3

l2

15

Musical score for measures 15-18. The score includes staves for flutes (h), woodwinds (ww), clarinets (m), bassoon (l), piano (p1, p2), and strings (h, m, st, ll, l2). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The piano part (p1, p2) features long, sustained chords. The woodwinds and strings play rhythmic patterns with various articulations and fingerings (e.g., 5, 3, 5).

19

Musical score for measures 19-22. The score includes staves for flutes (h), woodwinds (ww), clarinets (m), bassoon (l), piano (p1, p2), and strings (h, m, st, ll, l2). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The piano part (p1, p2) features long, sustained chords. The woodwinds and strings play rhythmic patterns with various articulations and fingerings (e.g., 5, 3, 5).

22

Musical score for measures 22-24. The score is for a 12-string guitar and includes parts for harmonics (h, h2), woodwinds (ww), melody (m), bass (l), piano (p1, p2), and strings (st, 11, 12). Measure 22 features a complex bass line with many accidentals and a melodic line with slurs. Measure 23 has a key signature change to D major. Measure 24 continues the melodic and bass lines.

25

Musical score for measures 25-27. The score continues from the previous system and includes parts for harmonics (h, h2), woodwinds (ww), melody (m), bass (l), piano (p1, p2), and strings (st, 11, 12). Measure 25 has a key signature change to D major and features a melodic line with slurs and a bass line with many accidentals. Measure 26 has a key signature change to D major. Measure 27 continues the melodic and bass lines.

27

Musical score for measures 27-28. The score is written for a 12-part ensemble. The instruments are: h (flute), h2 (flute 2), ww. (woodwinds), m (clarinet), l (bassoon), p1 (piano 1), p2 (piano 2), h (flute), m (clarinet), st. (string), 11 (violin), and 12 (viola). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score features complex rhythmic patterns with many sixteenth notes and rests. Fingerings of 5 are indicated for several notes. The piano parts (p1 and p2) have long, sustained notes with a *cresc.* marking.

29

Musical score for measures 29-30. The score is written for a 12-part ensemble. The instruments are: h (flute), h2 (flute 2), ww. (woodwinds), m (clarinet), l (bassoon), p1 (piano 1), p2 (piano 2), h (flute), m (clarinet), st. (string), 11 (violin), and 12 (viola). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score features complex rhythmic patterns with many sixteenth notes and rests. Fingerings of 5 are indicated for several notes. The piano parts (p1 and p2) have long, sustained notes with a *cresc.* marking. A double bar line is present at the end of the system.

h

h2

ww.

m

l

p1

p2

h

m

st.

11

12

*dolce*

*mf*

*f*

*dolce*

*mf*

*dolce*

*mf*

h

h2

ww.

m

l

p1

p2

h

m

st.

11

12

*dolce*

*mf*



34

measured

*sfz*

h

h2

ww.

m

l

*f*

p1

p2

measured

*sfz*

h

measured

*sfz*

m

st.

11

*sfz*

measured

12

*sfz*

37

h

h2

ww.

m

l

p1

p2

h

m

st.

11

12

*mf*

*mf*

38



h  
h2  
ww.  
m  
l

Measures 39-40. This system contains the first four staves. The flute parts (h and h2) play a melodic line with slurs and accents. The woodwinds (ww.) play a rhythmic accompaniment. The maracas (m) and bass (l) provide a steady pulse. The key signature has four sharps (F#, C#, G#, D#).

p1  
p2

Measures 39-40. This system contains the fifth and sixth staves, representing the piano accompaniment. The piano parts (p1 and p2) play sustained chords and arpeggiated figures, providing harmonic support for the melody.

h  
m  
st.  
l1  
l2

Measures 39-40. This system contains the seventh through tenth staves. The flute (h) continues its melodic line. The maracas (m) and strings (st.) play rhythmic patterns. The bass parts (l1 and l2) provide a steady pulse. The key signature has four sharps (F#, C#, G#, D#).

h  
h2  
ww.  
m  
l

Measures 41-42. This system contains the first four staves. The flute parts (h and h2) play a melodic line with slurs and accents. The woodwinds (ww.) play a rhythmic accompaniment. The maracas (m) and bass (l) provide a steady pulse. The key signature has four sharps (F#, C#, G#, D#).

p1  
p2

Measures 41-42. This system contains the fifth and sixth staves, representing the piano accompaniment. The piano parts (p1 and p2) play sustained chords and arpeggiated figures, providing harmonic support for the melody.

h  
m  
st.  
l1  
l2

Measures 41-42. This system contains the seventh through tenth staves. The flute (h) continues its melodic line. The maracas (m) and strings (st.) play rhythmic patterns. The bass parts (l1 and l2) provide a steady pulse. The key signature has four sharps (F#, C#, G#, D#).



43

h  
h2  
ww.  
m  
l

p1  
p2

h  
m  
st.  
l1  
l2

45

h  
h2  
ww.  
m  
l

p1  
p2

h  
m  
st.  
l1  
l2

47

Musical score for measures 47-48. The score is arranged in two systems. The first system includes staves for horns (h), horn 2 (h2), woodwinds (ww), mellophone (m), trombone 1 (1), piano 1 (p1), piano 2 (p2), horn 3 (h), mellophone (m), trombone 2 (st), trombone 3 (11), and trombone 4 (12). The second system includes staves for horn 3 (h), mellophone (m), trombone 2 (st), trombone 3 (11), and trombone 4 (12). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Pedal points are present in the piano parts (p1, p2). Measure numbers 47 and 48 are indicated at the beginning of their respective systems.

49

Musical score for measures 49-52. The score is arranged in two systems. The first system includes staves for horns (h), horn 2 (h2), woodwinds (ww), mellophone (m), trombone 1 (1), piano 1 (p1), piano 2 (p2), horn 3 (h), mellophone (m), trombone 2 (st), trombone 3 (11), and trombone 4 (12). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with complex rhythmic patterns, including triplets and sixteenth-note runs. Pedal points are present in the piano parts (p1, p2). Measure numbers 49, 50, 51, and 52 are indicated at the beginning of their respective systems.



h  
h2  
ww.  
m  
l

p1  
p2

h  
m  
st.  
l1  
l2

h  
h2  
ww.  
m  
l

p1  
p2

h  
m  
st.  
l1  
l2



# VI.

♩ ≈ 72

This musical score is for a section titled "VI." and is set in 4/4 time with a tempo of approximately 72 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** High 1, High 2, Mid, and Low staves. The woodwinds are currently silent.
- Brass:** High 1, High 2, Low 1, and Low 2 staves. The brass parts begin in the second measure with a *mf* dynamic. High 1 and High 2 play a half note, while Low 1 and Low 2 play a half note with a flat.
- Percussion 1:** Features a marimba part starting in the second measure with a *mf* dynamic, playing a rhythmic pattern of eighth notes.
- Percussion 2:** Features a marimba part that is silent throughout this section.
- Keyboard 1:** Features a piano accompaniment starting in the second measure with a *mf* dynamic, playing a steady eighth-note pattern.
- Keyboard 2:** Features a piano accompaniment that begins in the second measure with a *mf* dynamic, playing a melodic line.
- Strings:** High, Mid, Low 1, and Low 2 staves. The strings are currently silent.

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
l1  
l2

p1  
p2  
k1  
k2

h  
m  
st.  
l1  
l2

*mf*

The musical score for page 45, measures 5 and 6, is organized into several systems. The first system includes staves for woodwinds: h (flute), h2 (oboe), ww. (clarinet), m (bassoon), and l (contrabass). The second system includes brass: h1 (trumpet), h2 (trumpet), br. (trombone), l1 (trombone), and l2 (contrabass). The third system includes piano: p1 (piano), p2 (piano), and keyboard: k1 (piano), k2 (piano). The fourth system includes strings: h (violin), m (violin), st. (violin), l1 (violin), and l2 (violin). The score features various musical notations such as rests, notes, slurs, and dynamic markings. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

h  
h2  
ww.  
m  
1

h1  
h2  
br.  
11  
12

p1  
p2

k1  
k2

h  
m  
st.  
11  
12



h  
h2  
ww.  
m  
l

h1  
h2  
br.  
l1  
l2

p1  
p2

k1  
k2

h  
m  
st.  
l1  
l2

*f* pizz.  
*f* pizz.  
*f* pizz.  
*f* pizz.

Detailed description: This page of a musical score, numbered 9, contains measures 9 and 10. It features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The piano part is written in a grand staff with two staves, one for the right hand (p1) and one for the left hand (p2). The string quartet parts are labeled h1, h2, br., l1, and l2. The piano part includes dynamic markings of *f* and *pizz.* (pizzicato). The score is in a key signature of one flat and a 2/4 time signature. The first system (measures 9-10) shows the initial entry of the piano and the string quartet. The second system (measures 11-12) continues the piano's melodic line and the strings' accompaniment.

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
l1  
l2

p1

p2

k1

k2

h

m

st.  
l1

l2

This page of a musical score, numbered 13, contains parts for woodwinds, brass, and strings. The woodwind section includes flutes (h1, h2), oboes (br.), and clarinets (k1, k2). The brass section includes trumpets (h, m) and trombones (11, 12). The string section includes violins (p1, p2) and cellos/double basses (11, 12). The score is written in a key with one flat and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and woodwinds provide harmonic support. The string parts are marked with a *cresc.* (crescendo) dynamic. The woodwind parts feature melodic lines with slurs and ties. The brass parts are mostly rests, indicating they are silent during this section.

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
l1  
l2

p1  
p2

k1  
k2

h  
m  
st.  
l1  
l2

*f*

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
l1  
l2

p1

p2

k1

k2

h  
m  
st.  
l1  
l2

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
t1  
t2

p1

p2

k1

k2

h  
m  
st.  
t1  
t2

h  
h2  
ww.  
m  
l

Musical score for woodwinds and strings. The woodwind parts (h, h2, ww., m) feature sixteenth-note patterns with slurs and fingerings of 6 and 7. The string part (l) features a similar sixteenth-note pattern with a fingering of 7.

h1  
h2  
br.  
l1  
l2

Musical score for brass instruments. The parts for h1, h2, br., l1, and l2 are marked with *mp cresc.* and feature sustained notes with a gradual increase in volume.

p1  
p2  
k1  
k2

Musical score for piano and keyboard. The parts for p1, p2, k1, and k2 are currently blank, indicating that the music for these instruments is not present in this section of the score.

h  
m  
st.  
l1  
l2

Musical score for woodwinds and strings. The woodwind parts (h, m, st.) feature sixteenth-note patterns with slurs and fingerings of 6 and 9. The string parts (l1, l2) feature a similar sixteenth-note pattern with a fingering of 9.

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
l1  
l2

p1

p2

k1

k2

h  
m  
st.  
l1  
l2



h  
h2  
ww.  
m  
1

Woodwind and string section score for measures 25-28. The woodwinds (h, h2, ww., m) and strings (1) play melodic lines with various articulations and dynamics. The woodwinds feature slurs and accents, while the strings play a rhythmic accompaniment with slurs and accents.

h1  
h2  
br.  
11  
12

Brass section score for measures 25-28. The brass instruments (h1, h2, br., 11, 12) play sustained notes with a forte (*f*) dynamic. The parts are simple, focusing on pitch and dynamics.

p1

Mallets on tuned drums (p1) for measures 25-28. The part features a rhythmic pattern of eighth notes with slurs and accents, marked with a forte (*f*) dynamic.

p2

Mallets on tuned drums (p2) for measures 25-28. The part features a rhythmic pattern of eighth notes with slurs and accents, marked with a forte (*f*) dynamic.

k1

Wooden clapper (high) (k1) for measures 25-28. The part consists of rhythmic accents marked with an 'x' and a forte (*f*) dynamic.

k2

Wooden clapper (low) (k2) for measures 25-28. The part consists of rhythmic accents marked with an 'x' and a forte (*f*) dynamic.

h  
m  
st.  
11  
12

Woodwind and string section score for measures 29-32. The woodwinds (h, m, st.) and strings (11, 12) play melodic lines with various articulations and dynamics. The woodwinds feature slurs and accents, while the strings play a rhythmic accompaniment with slurs and accents.

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
l1  
l2

p1  
p2

k1

k2

h  
m  
st.  
l1  
l2

cresc.

This musical score page, numbered 29, is arranged in a standard orchestral format. It includes the following parts and staves:

- h**: Flute (top staff), featuring a melodic line with slurs and fingering numbers (9).
- h2**: Second Flute, mirroring the first flute's part.
- ww**: Woodwind section, including:
  - m**: Clarinet in B-flat, with a melodic line and slurs.
  - l**: Bassoon, with a melodic line and slurs, marked *ff* (fortissimo).
- h1**: Horn in F, playing a sustained note.
- h2**: Second Horn in F, playing a sustained note.
- br**: Brass section, including:
  - l1**: Trombone in F, playing a sustained note.
  - l2**: Second Trombone in F, playing a sustained note.
- p1**: Piano (right hand), playing a rhythmic accompaniment with slurs and fingering numbers (6, 9, 7, 4).
- p2**: Piano (left hand), playing a rhythmic accompaniment with slurs and fingering numbers (6, 9, 7, 9, 6, 4, 4).
- k1**: Keyboard 1, with rests and occasional 'x' marks.
- k2**: Keyboard 2, with rests and occasional 'x' marks.
- h**: Harp, with a melodic line in the second system, marked with a 7.
- m**: Mellophone, with a melodic line in the second system, marked with a 6.
- st**: Snare drum, with a melodic line in the second system, marked with a 7.
- l1**: Trombone in F, with a melodic line in the second system, marked with a 7.
- l2**: Second Trombone in F, with a melodic line in the second system.

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
l1  
l2

p1  
p2

k1  
k2

h  
m  
st.  
l1  
l2

h  
h2  
ww.  
m  
l

*ff*

h1  
h2  
br.  
l1  
l2

*ff*  
*ff*  
*ff*  
*ff*

p1

p2

k1

k2

h  
m  
st.  
l1  
l2

*ff*  
*ff*  
*ff*  
arco  
*ff*

Poco Allargando

very long fade, decay naturally within the sound of the tam tams

h  
h2  
ww.  
m  
l

h1  
h2  
br.  
l1  
l2

p1

Giant Tam Tam

p2

Giant Tam Tam

k1

8va

fff

k2

8va

fff

h  
m  
st.  
l1  
l2

Poco Allargando