

THE ELEMENTS: PERIOD 2, FOR LARGE ORCHESTRA

by

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A DISSERTATION

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Doctor of Philosophy

June 2013

DISSERTATION APPROVAL PAGE

Student: Alexander E. LaFollett

Title: The Elements: Period 2, for Large Orchestra

This dissertation has been accepted and approved in partial fulfillment of the requirements for the Doctor of Philosophy degree in the School of Music and Dance by:

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Original approval signatures are on file with the University of Oregon Graduate School.

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DISSERTATION ABSTRACT

Alexander E. LaFollett

Doctor of Philosophy

School of Music and Dance

June 2013

Title: *The Elements: Period 2, for Large Orchestra*

The Elements: Period 2, for Large Orchestra is a 44-minute-long cycle of eight orchestral "tone images", each one based upon an individual element from the second period of the Periodic Table of Elements: Lithium, Beryllium, Boron, Carbon, Nitrogen, Oxygen, Fluorine, and Neon. These tone images are inspired by the physical and chemical properties, uses, etymologies, interactions with biologic systems, and cultural associations of each element. They are intended for performance either individually or together as a set, possibly in combination with the *Hydrogen* and *Helium* pieces composed for my master's thesis (Central Washington University, 2006).

Rather than taking a serialized approach, where various musical parameters are predetermined by raw data about each element, I sought to use the elements' properties and associations mostly as creative inspiration, more in line with traditional notions of programmatic orchestral music, such as tone poems and programmatic symphonies. Paralleling the fact that my dissertation is inspired by the building blocks of all chemical matter, I have used my personal musical building blocks—my system of over 400 heptatonic modes—in composing these pieces.

CURRICULUM VITAE

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INSTRUMENTATION

3 Flutes (*Flute 3* doubling Piccolo)

2 Oboes

English Horn

3 Clarinets in B-flat (*Clarinet 3* doubling *Bass Clarinet in B-flat* and *Clarinet in E-flat*)

3 Bassoons (*Bassoon 3* doubling *Contrabassoon*)

4 Horns

3 Trumpets in C

3 Trombones (2 Tenor, 1 Bass)

Euphonium

Tuba

Timpani

Percussion (4 players):

Snare Drum

Tambourine

Tam-tam

Bass Drum

Glockenspiel

Tubular Bells

Claves

Vibraphone

Triangle

Xylophone

Crotales

Celesta

Harp

Strings

SCORE IN CONCERT PITCH

LITHIUM

ELEMENT NO. 3

Alexander LaFollett (b. 1985)
Opus 43 (2013)

(MODE 145 - CYNTHIAN)
Metallic, extremely volatile $\text{♩} = 132$

A

Piccolo

Flutes 1
2

Oboes 1
2

English Horn

Clarinets in B \flat 1
2

Bass Clarinet
in B \flat

Bassoons 1
2

Contrabassoon

Horns in F
1
2
3
4

Trumpets in C
1
2
3

Tenor Trombones 1
2

Bass Trombone

Tuba

Timpani

Snare Drum

Tambourine

Tam-tam

Bass Drum

Celesta

Harp

Violin 1

Violin 2

Viola

Violoncello

Contrabass

13

Picc. *ff* *sub. mf* *ff* *mp* *f*

Fl. 1 *f* *ff* *sub. mf* *ff* *mp* *f*

Fl. 2 *f* *ff* *sub. mf* *ff* *mp* *f*

Ob. 1 *f* *ff* *sub. mf* *ff* *mp* *f*

Ob. 2 *f* *ff* *sub. mf* *ff* *mp* *f*

Eng. Hn. *f* *ff* *sub. mf* *ff* *sub. mp* *f*

Cl. 1 *f* *ff* *sub. mf* *ff* *mp* *f*

Cl. 2 *f* *ff* *sub. mf* *ff* *mp* *f*

B. Cl. *f* *ff* *sub. mf* *ff* *mp* *f*

Bsn. 1 *f* *ff* *sub. mf* *ff* *sub. mp* *f*

Bsn. 2 *f* *ff* *sub. mf* *ff* *sub. mp* *f*

Cbsn. *f* *ff* *sub. mf* *ff* *sub. mp* *f*

Hn. 1 *ff* *sub. mf* *f* *mp* *mf*

Hn. 2 *ff* *sub. mf* *f* *mp* *mf*

Hn. 3 *ff* *sub. mf* *f* *mp* *mf*

Hn. 4 *ff* *sub. mf* *f* *mp* *mf*

Tpt. 1 *ff* *sub. mf* *f* *mp* *mf*

Tpt. 2 *ff* *sub. mf* *f* *mp* *mf*

Tpt. 3 *ff* *sub. mf* *f* *mp* *mf*

T. Tbn. 1 *ff* *sub. mf* *f* *mp* *mf*

T. Tbn. 2 *ff* *sub. mf* *f* *mp* *mf*

Tbn. *ff* *sub. mf* *f* *mp* *mf*

Tuba. *ff* *sub. mf* *f* *mp* *mf*

Timp. *ff* *sub. mf* *f* *sub. mp* *mf*

S. D. *f* *ff*

Tamb. *f* *ff*

T.-t. *f* *sub. mp*

B. D. *mf* *f* *ff* *sub. mp*

Cel.

Hp.

Vln. 1 *ff* *sub. mf* *ff* *sub. mp* *f*

Vln. 2 *ff* *sub. mf* *ff* *sub. mp* *f*

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

Ve. *ff* *sub. mf* *ff* *sub. mp* *f*

Cb. *ff* *sub. mf* *ff* *sub. mp* *f*

24 **B** **C**

Picc. *mf* *f* *ff* *f* *ff* *ff* flz. - *ff* flz. - *naturale*

Fl. 1 2 *mf* *f* *ff* *f* *ff* *ff* *ff*

Ob. 1 2 *mf* *f* *ff* *f* *ff* *ff* *ff*

Eng. Hn. *mf* *f* *ff* *f* *ff* *ff* *ff*

Cl. 1 2 *mf* *f* *ff* *f* *ff* *ff* *ff*

B. Cl. *mf* *f* *ff* *f* *ff* *ff* *ff*

Bsn. 1 2 *mf* *f* *ff* *f* *ff* *ff* *ff*

Cbsn. *mf* *f* *ff* *f* *ff* *ff* *ff*

Hn. 1 2 *f* *ff* *f* *ff* *ff* *ff* *ff*

3 4 *f* *ff* *f* *ff* *ff* *ff* *ff*

Tpt. 1 2 *f* *ff* *f* *ff* *ff* *ff* *ff*

3 *f* *ff* *f* *ff* *ff* *ff* *ff*

T. Tbn. 1 2 *f* *ff* *f* *ff* *ff* *ff* *ff*

B. Tbn. *f* *ff* *f* *ff* *ff* *ff* *ff*

Tba. *f* *ff* *f* *ff* *ff* *ff* *ff*

Timp. *f* *ff* *f* *ff* *ff* *ff* *ff*

S. D. *ff*

Tamb. *ff*

T.-t. *f* *ff*

B. D. *f* *ff*

Cel. *f* *ff*

Hp. *f* *ff*

Vln. 1 *mf* *f* *ff* *f* *ff* *ff* *ff*

Vln. 2 *mf* *f* *ff* *f* *ff* *ff* *ff*

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

Ve. *mf* *f* *ff* *f* *ff* *ff* *ff*

Cb. *mf* *f* *ff* *f* *ff* *ff* *ff*

B **C**

34

Picc. *mf* *p* *mp* *p*

Fl. 1 2 *mf*

Ob. 1 2 *mf*

Eng. Hn. *mf* *p*

Cl. 1 2 *mf* *p* *mf* *pp* *p* *mp*

B. Cl. *mf* *mp* *p* *mf* *pp* *p* *mp*

Bsn. 1 2 *mf* *mp*

Cbsn. *mf* *mp*

Hn. 1 2 *mf*

3 4 *mf*

Tpt. 1 2 *mf*

3 *mf*

T. Tbn. 1 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

S. D.

Tamb.

T.-t.

B. D.

Cel. *mf* *p* *mf*

Hp.

Vln. 1 *mf* *p* *mf* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp*

Vln. 2 *mf* *p* *mf* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp*

Vla. *mf* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp*

Ve. *mf* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp*

Cb. *mf* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp* *sub.* *pp* *mp*

pizz. *p*

D

poco sul pont.

48 **E**

Picc. *f*

Fl. 1 2 *mp* *mf* *p* *f* *a 2 naturale*

Ob. 1 2 *mp* *mf* *f*

Eng. Hn. *mp*

Cl. 1 2 *f*

B. Cl. *f*

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3 *mf*

T. Tbn. 1 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *f* *f*

S. D.

Tamb.

T.-t. *mf*

B. D. *mf* *mf*

Cel.

Hp.

Vln. 1 *sub. pp* *mp* *mf* *mp* *mf* *f* *modo ord.*

Vln. 2 *sub. pp* *mp* *mf* *mp* *mf* *f* *modo ord.*

Vla. *sub. pp* *mp* *mf* *mp* *mf* *f* *modo ord.*

Ve. *sub. pp* *mp* *mf* *mp* *mf* *f* *modo ord.*

Cb. *mp* *mp* *mf* *f* *arco*

61 **F** Seething $\text{♩} = 112$

Picc.
Fl. 1
2
Ob. 1
2
Eng. Hn.
Cl. 1
2
B. Cl.
Bsn. 1
2
Cbsn.
Hn. 1
2
3
4
Tpt. 1
2
3
T. Tbn. 1
2
B. Tbn.
Tba.
Timp.
S. D.
Tamb.
T.-t.
B. D.
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

75 **G** *otherworldly*

Picc. *p* *mp* *p* *mp* *mf* *mp*

Fl. 1 2

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

T. Tbn 1 2

B. Tbn.

Tba.

Timp.

S. D. *pp* *pp* *pp*

Tamb. *pp* *p*

T.-t. *pp* brush scrape *p*

B. D. *pp*

Cel. *mf* *bubbling*

Hp. *p* *mp* *bubbling* *mp*

Vln. 1 *p* *mp* *p* *mp* *mf* *mp*

Vln. 2 *mp* *pizz. bubbling*

Vla. *mp* *pizz. bubbling*

Ve. *p* *mp* *div. a 2*

Cb. *p* *mp* *div. a 2*

89 **H**

Picc. *mf* *mp* *mf* *f* *mf* *f* *mf*

Fl. 1 2 *mp* *mf* *mf* *f*

Ob. 1 2 *mp*

Eng. Hn. *mp* *mf*

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 *distant* *pp*

Hn. 3 4 *pp*

Tpt. 1 2 *distant* *pp* *mf*

Tpt. 3

T. Tbn 1 2

B. Tbn.

Tba.

Timp.

S. D.

Tamb. *p*

T.-t. brush scrape *mp*

B. D. *pp* *p*

Cel. *mf* *f*

Hp. *mf* *mf*

Vln. 1 **H** *mf* *mp* *mf* *f* *mf* *f* *mf*

Vln. 2 *mf* *mf*

Vla. *mf* *mf*

Ve. *mf*

Cb. *mf*

I
98

The image displays a page of a musical score, numbered 98, featuring a variety of orchestral instruments. The score is organized into systems, with each instrument's part on a separate staff. The instruments included are Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (Eng. Hn.), Clarinet 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 and 2 (Hn. 1, 2), Trumpet 1, 2, and 3 (Tpt. 1, 2, 3), Trombone 1 and 2 (T. Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Tambourine (Tamb.), Tom-tom (T.-t.), Bass Drum (B. D.), Cymbal (Cyl.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Ve.), and Contrabass (Cb.). The score begins with a first ending bracket labeled 'I' at measure 98. The time signature is 4/4. Dynamics such as *f*, *mf*, *ff*, and *mp* are indicated throughout. Performance markings include *arco* for the strings and *tr* for the clarinets. The page concludes at measure 101.

107 **J** Swelling, with intensity $\text{♩} = 120$

Picc.

Fl. 1
2

Ob. 1
2
sub.
mp

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2
3
4

Tpt. 1
2
3

T. Tbn 1
2

B. Tbn.

Tba.

Timp.

S. D.

Tamb.

T.-t.

B. D.

Cel.

Hp.

Vln. 1
sub.
mp

Vln. 2
sub.
mp

Vla.
sub.
mp

Ve.

Cb.

arco sul pont.
mf

naturale
p

naturale
mf

naturale
mf

naturale
mf

116

Picc.
Fl. 1
2
Ob. 1
2
Eng. Hn.
Cl. 1
2
B. Cl.
Bsn. 1
2
Cbsn.
Hn. 1
2
3
4
Tpt. 1
2
3
T. Tbn 1
2
B. Tbn.
Tba.
Timp.
S. D.
Tamb.
T.-t.
B. D.
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

124 **K** Metallic, extremely volatile $\text{♩} = 132$ **L** Seething $\text{♩} = 112$

Picc. ff f ff f

Fl. 1 2 ff ff f ff

Ob. 1 2 ff ff f ff

Eng. Hn. ff ff f ff

Cl. 1 2 ff ff f ff

B. Cl. ff ff f ff

Bsn. 1 2 ff ff f ff

Cbsn. ff ff f ff

Hn. 1 2 3 4 f f f f

Tpt. 1 2 3 f f f f

T. Tbn 1 2 f f f f

B. Tbn. f f f f

Tba. f f f f

Timp. mp f mf

S. D. mf mf $mp \rightarrow f$ mf

Tamb. mf mf $mp \rightarrow f$ mf

T.-t. mf mf

B. D. $mp \rightarrow f$ f $sub. mp$ f

Cel. mp f mp mf

Hp.

K Metallic, extremely volatile $\text{♩} = 132$ **L** Seething $\text{♩} = 112$

Vln. 1 f $sub. mp$ f ff f ff

Vln. 2 f $sub. mp$ f ff f ff

Vla. f $sub. mp$ f ff f ff

Ve. f $sub. mp$ f ff f ff

Cb. f $sub. mp$ f ff f ff

M Metallic, extremely volatile $\text{♩} = 132$

N

Musical score for measures 139-148. The score is for a full orchestra and includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1, 2, 3, & 4, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Snare Drum, Tambourine, Tom-tom, Bass Drum, and Cymbals. The score is in 3/4 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *mf* to *ff*. The woodwinds and brass sections play intricate melodic lines, while the percussion provides a driving, rhythmic accompaniment. The score is marked with 'M' and 'N' at the beginning of the system.

M Metallic, extremely volatile $\text{♩} = 132$

N

Musical score for measures 149-158. The score is for a full orchestra and includes parts for Violin 1 & 2, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *f* to *ff*. The strings play a driving, rhythmic accompaniment, while the woodwinds play intricate melodic lines. The score is marked with 'M' and 'N' at the beginning of the system.

149

Picc. *ff* *flz.* *ff* *naturale* *f* *ff*

Fl. 1 *ff* *f* *ff* *ff* *flz.* *naturale* *f* *ff*

Ob. 1 *ff* *f* *ff* *ff* *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1 *ff* *f* *ff* *ff* *a2* *f* *ff*

Bsn. 2 *ff* *f* *ff* *ff* *f* *ff*

Cbsn. *f* *ff*

Hn. 1 *ff* *f* *ff* *f* *f* *ff*

Hn. 2 *ff* *f* *ff* *f* *f* *ff*

Hn. 3 *ff* *f* *ff* *f* *f* *ff*

Hn. 4 *ff* *f* *ff* *f* *f* *ff*

Tpt. 1 *ff* *f* *ff* *f* *f* *ff*

Tpt. 2 *ff* *f* *ff* *f* *f* *ff*

Tpt. 3 *ff* *f* *ff* *f* *f* *ff*

T. Tbn. 1 *ff* *f* *ff* *f* *f* *ff*

T. Tbn. 2 *ff* *f* *ff* *f* *f* *ff*

Tbn. *ff* *f* *ff* *f* *f* *ff*

Timp. *ff* *f* *ff* *f* *f* *ff*

S. D. *ff* *mf* *f*

Tamb. *ff* *mf* *f*

T.-t. *f*

B. D. *f* *ff* *f*

Cel. *f* *ff*

Hp. *f* *ff*

Vln. 1 *ff* *f* *ff* *ff* *f* *ff*

Vln. 2 *ff* *f* *ff* *ff* *f* *ff*

Vla. *ff* *f* *ff* *ff* *f* *ff*

Ve. *ff* *f* *ff* *ff* *f* *ff*

Cb. *ff* *f* *ff* *ff* *f* *ff*

BERYLLIUM

ELEMENT NO. 4

Opus 44 (2013)

(♩ + ♩)
(MODE 1 - DORIAN)
Stark, crystalline ♩ = 80

Piccolo
Flutes 1 2
Oboes 1 2
English Horn
Clarinets in B \flat 1 2
Bass Clarinet in B \flat
Bassoons 1 2 3
Horns in F 1 2 3 4
Trumpets in C 1 2
Tenor Trombones 1 2
Bass Trombone
Timpani
Glockenspiel
Tubular Bells
Celesta
Harp
Violin I
Violin II
Viola
Violoncello div. a 3
Contrabass div. a 3

clear, airy
thick, heavy
freely
div. a 2
sub.

p *mf* *f* *mp*

8

(♩ + ♩) (♩ + ♩) **A** (♩ + ♩ + ♩)

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

Fl. 1 2 *p* *f* *p* *f* *p*

Ob. 1 2 *p* *f* *p* *f* *p*

Eng. Hn. *p* *mf* *p* *f* *p*

Cl. 1 2 *p* *mf* *p* *f* *p* *mf* *sub. p* *mf*

B. Cl. *p* *p* *p*

1 2 Bsn. *p* *mf* *sub. p* *f* *p*

3 *p* *mf* *sub. p* *f* *p*

1 2 Hn. *p* *mf* *sub. p* *f* *p*

3 4 *p* *mf* *sub. p* *f* *p*

Tpt. 1 2 *p* *mf* *sub. p* *f* *p*

T. Tbn. 1 2 *p* *mf* *sub. p* *f* *p*

B. Tbn. *p* *mf* *sub. p* *f* *p*

Timp. *dull, brittle* *p*

Glock. *mp* *mf* *p*

Tub. Bells *dull, brittle* *p*

Cel. *sub. mf* *p* *sub. mf* *p* *sub. mf* *p* *f*

Hp. *sub. mf* *p* *sub. mf* *p* *sub. mf* *p* *f* *p*

Vln. I *mp* *mp* *mp* *f* *unison* *p* *p* *mf* *p* *mf* *div a 2*

Vln. II *mp* *mp* *mp* *f* *unison* *p* *p* *mf* *p* *mf* *div a 2*

Vla. *mp* *mf* *p* *f* *unison* *p* *p* *mf* *p* *mf*

Vc. div. a 3 *mp* *mf* *mp* *f* *unison* *p* *p* *mf* *p* *mf*

2.3. *unison* *p* *mf*

Cb. div. a 3 *mp* *mf* *mp* *f* *unison* *p* *p* *mf* *p* *mf*

19 (d + d) (d + d) (d + d) **B**(d + d) (d + d)

Picc. *Fl. 1 2* *Ob. 1 2* *Eng. Hn.* *Cl. 1 2* *B. Cl.* *Bsn. 1 2 3* *Hn. 1 2 3 4* *Tpt. 1 2* *T. Tbn. 1 2* *B. Tbn.* *Timp.* *Glock.* *Tub. Bells* *Cel.* *Hp.* *Vln. I* *Vln. II* *Vla.* *Vc.* *Cb.*

sub. p *p* *mf* *p* *p* *mp* *mf* *f* *mf* *f* *mf* *p* *unison* *unison* *unison* *unison* *unison*

26

C (♩ + ♩) (♩ + ♩) (♩ + ♩ + ♩) (♩ + ♩)

Picc. *pp*
 Fl. 1 2 *f* *pp*
 Ob. 1 2 *f*
 Eng. Hn. *p* *pp*
 Cl. 1 2
 B. Cl.
 Bsn. 1 2 3
 Hn. 1 2 3 4 *p* *pp*
 Tpt. 1 2
 T. Tbn. 1 2
 B. Tbn.
 Timp.
 Glock. *p* *mp*
 Tub. Bells
 Cel. *mf*
 Hp. *mf* *f* *p*
 Vln. I *f* *p* *pp*
 Vln. II *f* *p* *pp*
 Vla. *f* *p* *pp*
 Vc. *f* *p* *p* *pp*
 Ch. *f* *p* *p* *p*

36 **D** (♩. + ♩ + ♩)

Picc. *mp* *p*

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *mp*

Cl. 2

B. Cl.

Bsn. 1 *mp* *f*

Bsn. 2

Bsn. 3 *mp* *f*

Hn. 1 *distant* *pp* *p*

Hn. 2 *distant* *pp* *p*

Hn. 3 *distant* *pp* *p*

Hn. 4 *distant* *pp* *p*

Tpt. 1 *pp* *mf*

Tpt. 2 *pp* *mf*

T. Tbn. 1 *pp* *mf*

T. Tbn. 2 *pp* *mf*

T. Tbn. 3 *pp* *mf*

B. Tbn.

Timp. *distant* *pp*

Glock.

Tub. Bells *distant* *p*

Cel.

Hp. *mp*

Vln. I *mp* **D** (♩. + ♩ + ♩)

Vln. II *mp*

Vla. *mp*

Vc. div. a 3 *distant* *pp* *mp* *f*

Ch. *distant* *pp* *mp* *f*

42 (♩. + ♩)

E (♩. + ♩ + ♩)

Picc. *f*

Fl. 1 2 *f*

Ob. 1 2 *f*

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2 3 *mf*

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

Tpt. 1 2 *mp* *mf*

T. Tbn. 1 2 *mf*

B. Tbn.

Timp.

Glock. *mf* *mp*

Tub. Bells *f*

Cel.

Hp.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. div. a 3 *mf* *mf*

unison 2, 3

div a 2

Ch. *mf*

46

(♩ + ♩ + ♩)

F(♩ + ♩)

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

1
2
Bsn.

3

1
2
Hn.

3
4

Tpt. 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Glock.

Tub. Bells

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc. div. a 3

Ch.

mp

pp

mf

p

tr

unison
2, 3.

51 (♩ + ♩) (♩. + ♩)

Picc.

Fl. 1 2 *a 2* *f* *mf*

Ob. 1 2 *mf* *f* *sub. p* *mf*

Eng. Hn.

Cl. 1 2 *mf* *p* *f*

B. Cl. *f* *sub. pp* *mf*

Bsn. 1 2 3 *f* *sub. pp* *mf*

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

Tpt. 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Glock.

Tub. Bells

Cel.

Hp.

Vln. I (♩ + ♩) (♩. + ♩) *mf* *p* *f* *f*

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

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

Vc. *mf* *p* *f* *p* *div. a 2* *unison*

Ch. *mf* *p* *f* *p*

G

58

Picc. *pp* (d + d) (d + d + d) (d + d) (d + d)

Fl. 1 2 *pp* 2. *p* 1. *f* *mf* *a2*

Ob. 1 2 *mp* *f* *a2* *mf*

Eng. Hn. *mf* *3*

Cl. 1 2 *mp* *f* *1.* *2.*

B. Cl.

Bsn. 1 2 3

Hn. 1 2 3 4

Tpt. 1 2

T. Tbn. 1 2

B. Tbn.

Timp.

Glock. *pp*

Tub. Bells

Cel.

Hp.

Vln. I *pp* (d + d) (d + d + d) (d + d) (d + d) *p* *mf* *sf*

Vln. II *pp* *p* *mf* *sf*

Vla. *p* *mf* *sf*

Vc. *mf* *sf*

Ch. *sf*

68 H

Picc. 5/4

Fl. 1 2 5/4

Ob. 1 2 5/4

Eng. Hn. *f* *mf* 5/4

Cl. 1 2 5/4

B. Cl. *p* *mf* *p* 5/4

Bsn. 1 2 3 5/4

Hn. 1 2 3 4 *mp* *mf* *p* 5/4

Tpt. 1 2 5/4

T. Tbn. 1 2 5/4

B. Tbn. 5/4

Timp. 5/4

Glock. *p* *p* 5/4

Tub. Bells 5/4

Cel. *mf* *f* *mf* 5/4

Harp. *mp* *mf* *p* 5/4

Vln. I *f* *mp* *p* *mf* *p* H 5/4

Vln. II *f* *mp* *p* *mf* *p* 5/4

Vla. *f* *mp* *p* *mf* 5/4

Vc. *f* *mp* *p* *mf* *p* 5/4

Cb. *f* *mp* 5/4

Dynamic markings: *f*, *mf*, *p*, *mp*

Performance instructions: *div. a 2*, *unison*

75 (♩ + ♩) (♩ + ♩) I

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2
3

Hn. 1
2
3
4

Tpt. 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Glock.

Tub. Bells

Cel.

Hp.

Vln. I (♩ + ♩) (♩ + ♩) I

Vln. II

Vla.

Vc.

Ch.

82

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2
3

Hn. 1
2
3
4

Tpt. 1
2

T. Tbn. 1
2

B. Tbn.

Timp.

Glock.

Tub. Bells

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *mp* *p* *mf* *sub. pp* *f*

mf *mf* *p* *p* *mf* *sub. pp* *f*

mf *pp* *mf* *sub. pp*

mf *pp* *mf* *sub. pp*

p *mf* *mf* *p* *p* *mf* *sub. pp*

J Slackening ♩ = 66

92

Picc. *clear, airy*
p *mf*

Fl. 1 2 *clear, airy*
p *mf* *pp*

Ob. 1 2 *clear, airy*
p *mf*

Eng. Hn. *clear, airy*
p *mf*

Cl. 1 2 *clear, airy*
p *mf* *pp*

B. Cl. *thick, heavy*
mf

Bsn. 1 2 *thick, heavy*
mf *p* *mf*

3 *thick, heavy*
mf *p* *mf*

Hn. 1 2
3 4

Tpt. 1 2

T. Tbn. 1 2 *thick, heavy*
mf

B. Tbn. *thick, heavy*
mf

Timp.

Glock. *p*

Tub. Bells

Cel.

Hp.

J Slackening ♩ = 66

Vln. I div. a 2 *p* *mf* *p* *pp*

Vln. II div. a 2 *p* *mf* *p* *pp*

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

Vc. div. a 3 *thick, heavy*
mf *p* *mf* *p* *pp*

3. *thick, heavy*
mf *p* *mf* *p* *pp*

1. *thick, heavy*
mf *p* *mf* *p* *pp*

2. *thick, heavy*
mf *p* *mf* *p* *pp*

3. *thick, heavy*
mf *p* *mf* *p* *pp*

Ch. div. a 3 *thick, heavy*
mf *p* *mf* *p* *pp*

3. *thick, heavy*
mf *p* *mf* *p* *pp*

BORON

ELEMENT NO. 5

Opus 45 (2013)

(♩ + ♩)
(MODE 121 - SALASSIAN)
Off-kilter ♩ = 164

(♩) (♩ + ♩)

Piccolo

Flutes 1
2

Oboes 1
2

English Horn

Clarinets in B \flat 1
2

Bass Clarinet
in B \flat

Bassoons 1
2

Contrabassoon

Horns in F
1
2
3
4

Trumpets in C
1
2
3

Tenor Trombones 1
2

Bass Trombone

Tuba

Timpani

Claves
Tam-tam

Violin I

Violin II

Viola

Violoncello

Contrabass

p *mf* *p* *mf* *f* *a 2* *f* *p* *mf* *pizz.* *div. a 2* *pizz.* *p* *mf* *p* *mf* *p* *mf*

13 **A** (d) (d + d)

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

Eng. Hn. *f*

Cl. 1

B. Cl.

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

Cbsn. *p* *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *st. mute 1.* *mp* *p* *mp* *mf* *p*

Tpt. 2

Tpt. 3

T. Tbn. 1 *sub. mp*

B. Tbn.

Tba. *f*

Timp. *sub. p* *pp*

Clv. *p* *pp* *mf* *sub. pp*

Vln. I **A** (d) (d + d)

Vln. II

Vla. *p* *pp* *mf* *sub. p*

Vc. *p* *pp* *mf* *sub. p*

Cb. *p* *pp* *mf* *sub. p*

26 **B** (♩ + ♩.) (♩ + ♩.) **C** (♩) (♩ + ♩)

Picc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Ob. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Ob. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Eng. Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cl. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cl. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B. Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Bsn. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Bsn. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cbsn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Hn. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Hn. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Hn. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Hn. 4 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tpt. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tpt. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tpt. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

T. Tbn. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

T. Tbn. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B. Tbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tba. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Timp. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Clv. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. I **B** (♩ + ♩.) (♩ + ♩.) **C** (♩) (♩ + ♩)

Vln. II $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

mp *mf* *f* *p* *mf* *pp* *mf* *p* *mf* *pp* *mf* *p* *mf* *pp* *mf* *p*

38

Picc. *f* *mf* *f* *mf* *f* *f*

Fl. 1 2 *f*

Ob. 1 2 *f*

Eng. Hn.

Cl. 1 2 *mp* *p*

B. Cl. *mp* *p*

Bsn. 1 2 *f* *mp* *f* *mf* *f* *mf* *f*

Cbsn. *mp* *p* *mp*

Hn. 1 2 3 4

Tpt. 1 2 3

T. Tbn. 1 2 *f*

B. Tbn.

Tba. *f*

Timp. *f* *sub. mp*

Clv. *mp* *p* *p* *mf*

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

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

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

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

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

D

(d)

51 (♩ + ♩)

Picc. *ff* *mf* *mp* *p* *f* *sub. mp*

Fl. 1 2

Ob. 1 2 *ff* *mf* *mp* *p* *f* *sub. mp*

Eng. Hn.

Cl. 1 2 *mp*

B. Cl.

Bsn. 1 2 *ff*

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3 *ff* *mf*

T. Tbn. 1 2

B. Tbn.

Tba.

Timp.

Clv. *f* *mf*

Vln. I (♩ + ♩) *mf* *p* *f* *sub. mp*

Vln. II *mf* *p* *f* *sub. < mf* *p*

Vla. *f* *mp* *pp* *mf* *sub. < mf* *p* *arco*

Vc. *f* *mp* *pp* *mf* *arco unison* *mf*

Cb. *f* *mp* *pp* *mf*

E

(♩ + ♩) (♩ + ♩)

[F] (♩) (♩ + ♩) (♩) (♩ + ♩) (♩)

62

Picc. *ff* *ff*

Fl. 1 2 *ff* *f* *mf* *p* *mf* *p*

Ob. 1 2 *ff*

Eng. Hn.

Cl. 1 2 *ff* *ff* *sub. p* *mf* *p* *sub. ff* *a 2*

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

Bsn. 1 2 *f* *p*

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

T. Tbn. 1 2

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

Tba. *f* *mf*

Timp. *mp* *f* *f*

Clv. *mp* *p* Tam-tam

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

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

Vla. *ff* *ff*

Vc. *sub. ff*

Cb.

73

(♩ + ♩) **G**(♩.) (♩ + ♩) (♩. + ♩. + ♩.) **H**(♩ + ♩)

Picc. *f*

Fl. 1 2 *p* *mf* *mp* *mf* *mp*

Ob. 1 2 *f*

Eng. Hn.

Cl. 1 2 *f*

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 *f* *p*

Hn. 3 4 *f* *p*

Tpt. 1 2 3

T. Tbn. 1 2

B. Tbn.

Tba.

Timp. *ff* *mp* *f*

T.-t.

Vln. I (♩ + ♩) **G**(♩.) (♩ + ♩) (♩. + ♩. + ♩.) **H**(♩ + ♩) *ff* *mp* *mf* *mp* *sul pont.*

Vln. II *ff* *mp* *mf* *mp* *sul pont.*

Vla. *ff* *pizz.* *p* *mf* *mp* *mf* *mp* *pizz.*

Vc. *pp* *pizz.* *p* *pizz.*

Cb. *pp* *p*

85

Picc. (♩) $(\text{♩} + \text{♩})$ $\boxed{\text{I}} (\text{♩} + \text{♩})$

Fl. 1 *mf* *p* *f* *p*

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

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. *mp* *f*

Tpt. 1 2 3

T. Tbn. 1 2

B. Tbn.

Tba.

Timp. *mp* *mf*

T.-t.

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

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

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

Vc. *mf* *f* *sub. pp*

Cb. *mf* *f* *sub. pp*

naturale *sul pont.*

sub. *f* *p*

96 J

Picc. *ff*

Fl. 1 2 *mf* *ff*

Ob. 1 2 *mp* *f* *ff*

Eng. Hn. *ff*

Cl. 1 2 *ff*

B. Cl. *ff* *f*

Bsn. 1 2 *ff*

Cbsn. *ff*

Hn. 1 2 *mf* *f* *mf*

3 4 *mf*

Tpt. 1 2 *mf* *f* *mf* *open*

3 *mf*

T. Tbn. 1 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

T.-t.

Vln. I *f* *ff* *f* *naturale* J

Vln. II *f* *ff* *f* *naturale*

Vla. *mf* *f* *ff* *f* *arco*

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

Cb. *mf* *sub. ff* *f* *arco*

107

$\text{K}(\text{♩} + \text{♩})(\text{♩} + \text{♩} + \text{♩})(\text{♩} + \text{♩})(\text{♩} + \text{♩})(\text{♩} + \text{♩} + \text{♩})(\text{♩} + \text{♩})(\text{♩} + \text{♩})$

Picc. *ff* *f* *ff* *f*

Fl. 1 2 *ff* *f* *ff* *f*

Ob. 1 2 *ff* *f* *ff* *f*

Eng. Hn. *ff* *f* *ff* *f*

Cl. 1 2 *ff* *f* *ff* *f*

B. Cl. *ff* *sub. mf* *f* *ff* *f*

Bsn. 1 2 *ff* *a 2* *f* *ff* *f*

Cbsn. *f* *ff* *f*

Hn. 1 2 *f* *sub. mp* *f* *ff* *mf*

3 4 *f* *sub. mp* *f* *ff* *mf*

Tpt. 1 2 *f* *sub. mp* *f* *ff* *mf*

3 *f* *sub. mp* *f* *ff* *mf*

T. Tbn. 1 2 *f* *sub. mp* *f* *ff* *mf*

B. Tbn. *f* *sub. mp* *f* *ff* *mf*

Tba. *mf* *mp* *f* *ff* *mf*

Timp. *f* *mp* *mf* *f* *mf*

T.-t. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{4}{4}$

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

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

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

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

Cb. *ff* *sub. mf* *f* *ff* *f* *arco*

(♩ + ♩)
(♩ + ♩)
(♩ + ♩)

L Introspective $\text{♩} = 60$

119

Picc. *ff* *pp* *mp* *pp*
 Fl. 1 2 *ff* *pp* *mp* *pp*
 Ob. 1 2 *ff*
 Eng. Hn. *ff* *mp* *mf* *mp* *f*
 Cl. 1 2 *ff* *ff* *pp* *mp* *pp*
 B. Cl. *ff* *p*
 Bsn. 1 2 *ff*
 Cbsn. *ff* *p* *pp* *p*
 Hn. 1 2 *ff*
 3 4 *ff*
 Tpt. 1 2 *ff*
 3 *ff*
 T. Tbn. 1 2 *ff*
 B. Tbn. *ff*
 Tba. *ff*
 Timp. *ff*
 T.-t. *ff* l.v.
 Vln. I *ff* *pp* *mp* *pp*
 Vln. II *ff* *pp* *mp* *pp*
 Vla. *ff* *pp* *mp* *pp*
 Vc. *ff*
 Cb. *ff*

(♩ + ♩)
(♩ + ♩)
(♩ + ♩)

L Introspective $\text{♩} = 60$

125 **M** Mysterious $\text{♩} = 132$

Picc. *mp* *pp*

Fl. 1 2 *mp* *pp*

Ob. 1 2 *mp* *f* *mf* *p* *mf* *sub. p*

Eng. Hn. *mf* *mp* *f* *pp*

Cl. 1 2 *mp* *pp* *p* *mf* *pp*

B. Cl. *pp*

Bsn. 1 2

Cbsn. *pp*

Hn. 1 2 3 4

Tpt. 1 2 3

T. Tbn. 1 2

B. Tbn.

Tba.

Timp.

T.-t.

M Mysterious $\text{♩} = 132$

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

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

Vla. *mp* *pp* *p*

Vc. *pizz.* *mf* *pp* *p* *naturale* *p*

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

133 (♩ + ♩ + ♩.) (♩ + ♩) (♩ + ♩ + ♩.)

Picc. *mf* *mf*

Fl. 1 2 *mf* *mp* *naturale* *f* *sub. mp* *f* *flz. -* *flz. -*

Ob. 1 2 *mf* *mp* *f* *mp* *f*

Eng. Hn. *mp* *f*

Cl. 1 2 *mp* *f*

B. Cl. *mf* *f*

Bsn. 1 2 *mf* *f*

Cbsn. *mf* *f*

Hn. 1 2 *mp* *f*

3 4 *p* *mp* *mp* *f*

Tpt. 1 2 *mp* *mf* *mf* *f*

3 *mp* *mf* *mf* *f*

T. Tbn. 1 2 *st. mute* *p* *1.* *p* *2.* *mp* *mf* *f*

B. Tbn. *st. mute* *p* *p* *mp* *mf* *f*

Tba. *mf* *f*

Timp. *p* *f*

T.-t.

Vln. I (♩ + ♩ + ♩.) (♩ + ♩) (♩ + ♩ + ♩.) *mp* *mp* *mf* *mp* *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *mf*

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

141 **N** Triumphant $\text{♩} = 144$ *rit.* Mysterious $\text{♩} = 132$

Picc. $\text{♩} = 144$ $\text{♩} = 132$

Fl. 1 2 *mf* *f* *pp* *mp* *mp* flz. -1 naturale

Ob. 1 2 *mf* *f* *p* *p* *mp* *mp*

Eng. Hn. *p* *mp* *mp*

Cl. 1 2 *pp* *mp* *mp*

B. Cl. *pp* *mp* *mp*

Bsn. 1 2 *pp* *mp* *mp*

Cbsn. *pp*

Hn. 1 2 *mp* *mf* *mp* *mf* *p*

3 4 *mp* *mf* *mp* *mf* *p*

Tpt. a 2 *mf* *f* *mf* *f* *p*

3 *f* *mf* *f* *p*

T. Tbn. 1 2 *mf* *mf* *p* open

B. Tbn. *mf* *mf* *p* open

Tbn. *mp* *mp* *pp*

Timp. *mp* *pp*

T.-t. $\text{♩} = 144$ $\text{♩} = 132$

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

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

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *pp*

149 **O** (♩. + ♩.) **Triumphant** ♩ = 144

Picc. *f*

Fl. 1 2 *mf* *f*

Ob. 1 2 *mf* *f*

Eng. Hn. *mf* *f*

Cl. 1 2 *f*

B. Cl. *f*

Bsn. 1 2 *f*

Cbsn. *f*

Hn. 1 2 *p* *mp* *mf*

Hn. 3 4 *p* *mp* *mf*

Tpt. 1 2 *mp* *mf* *f*

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

T. Tbn. 1 2 *p* *mp* *mf*

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

Tba. *p* *mp* *mf*

Timp. *mp* *f*

T.-t.

Vln. I (♩. + ♩.) **O** **Triumphant** ♩ = 144 *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mp* *mf*

Cb. *mp* *mf*

155

$(\text{d} + \text{d})$ $(\text{d} + \text{d})$ $(\text{d} + \text{d} + \text{d})$ $(\text{d} + \text{d})$

rit. **P** Intense $\text{♩} = 100$

Picc. *ff* *f* *ff*

Fl. 1 2 *ff* *f* *ff*

Ob. 1 2 *ff* *f* *ff*

Eng. Hn. *ff* *f* *ff*

Cl. 1 2 *ff* *f* *ff*

B. Cl. *f* *f* *ff*

Bsn. 1 2 *f* *f* *ff*

Cbsn. *f* *f* *ff*

Hn. 1 2 *f* *f* *ff*

3 4 *f* *f* *ff*

Tpt. 1 2 *ff* *f* *ff*

3 *ff* *f* *ff*

T. Tbn. 1 2 *f* *f* *ff*

B. Tbn. *f* *f* *ff*

Tba. *f* *f* *ff*

Timp. *ff* *mf* *f* *ff*

T.-t. *ff* l.v.

Vln. I $(\text{d} + \text{d})$ $(\text{d} + \text{d})$ $(\text{d} + \text{d} + \text{d})$ $(\text{d} + \text{d})$

rit. **P** Intense $\text{♩} = 100$ *ff* *f* *ff*

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

Vla. *ff* *f* *ff*

Vc. *f* *f* *ff*

Cb. *f* *f* *ff*

28

Picc. *mf*

Fl. 1
2 *f* *mf*

Ob. 1
2 *f*

Eng. Hn.

Cl. 1
2 *f*

B. Cl. *mf* *f*

Bsn. 1
2 *f*

Cbsn. *mf* *f*

Hn. 1
2 *mp* *mf* *f* *a 2*

Hn. 3
4 *mp* *mf* *f* *a 2*

Tpt. 1
2 *mf* *f*

Tpt. 3 *mf* *f*

T. Tbn. 1
2 *f*

B. Tbn. *mf*

Euph. *f* *mp* *mf*

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

Timp. *f*

T.-t. *f*

B. D. *f*

Vib.

Cel. *mf* *f*

Hp.

Vln. I *f* *naturale* *D* *div. a 2* *p*

Vln. II *f* *naturale* *div. a 2* *pp*

Vla. *f* *naturale* *div. a 2* *pp*

Vc. *div. a 2* *unison* *f* *p* *div. a 2* *pp*

div. a 2 *pp*

Cb. *mp* *f* *p* *pp* *div. a 2* *pp*

36 **E** Faint, spectral $\text{♩} = 72$ (♩) $(\text{♩} + \text{♩})$ Menacing $\text{♩} = 60$ (♩)

Picc. p mf

Fl. 1 pp mp naturale mf

Ob. 1 mf

Eng. Hn. mf

Cl. 1 mp f p

B. Cl. mf

Bsn. 1 mf

Bsn. 2 mf

Cbsn. mf

Hn. 1 mf

Hn. 2 mf

Hn. 3 mf

Hn. 4 mf

Tpt. 1 mf

Tpt. 2 mf

Tpt. 3 mf

T. Tbn. 1 mf

T. Tbn. 2 mf

B. Tbn. mf

Euph. mf

Tba. mf

Timp. mf

T.-t. mf

B. D. mf

Vib. *motor off* mp *motor on* mp f mf f

Cel. mf mp f

Hp. mp f

Vln. I *unison sul pont.* mf pp *sub.* mf *naturale* mp f *naturale* p **Menacing** $\text{♩} = 60$ (♩)

Vln. II mf *unison sul pont.* pp *sub.* mf *naturale* mp f *naturale* p

Vla. mf *unison sul pont.* pp *sub.* mf

Vc. *sub.* mf *unison sul pont.* pp mf *naturale* p *sub.* mf p

Cb. *div. a 2* mf p *unison naturale* mf f p f

48 F $(\text{♩} + \text{♩})$ Slightly agitated $\text{♩} = 72$ $(\text{♩} + \text{♩})$

Picc. $\text{♩} = 72$

Fl. 1 $\text{♩} = 72$

Fl. 2 $\text{♩} = 72$

Ob. 1 $\text{♩} = 72$

Ob. 2 $\text{♩} = 72$

Eng. Hn. $\text{♩} = 72$

Cl. 1 $\text{♩} = 72$

Cl. 2 $\text{♩} = 72$

B. Cl. $\text{♩} = 72$

Bsn. 1 $\text{♩} = 72$

Bsn. 2 $\text{♩} = 72$

Cbsn. $\text{♩} = 72$

Hn. 1 $\text{♩} = 72$

Hn. 2 $\text{♩} = 72$

Hn. 3 $\text{♩} = 72$

Hn. 4 $\text{♩} = 72$

Tpt. 1 $\text{♩} = 72$

Tpt. 2 $\text{♩} = 72$

Tpt. 3 $\text{♩} = 72$

T. Tbn. 1 $\text{♩} = 72$

T. Tbn. 2 $\text{♩} = 72$

B. Tbn. $\text{♩} = 72$

Euph. $\text{♩} = 72$

Tba. $\text{♩} = 72$

Timp. $\text{♩} = 72$

T.-t. $\text{♩} = 72$

B. D. $\text{♩} = 72$

Vib. $\text{♩} = 72$

Cel. $\text{♩} = 72$

Harp. $\text{♩} = 72$

Vln. I $\text{♩} = 72$

Vln. II $\text{♩} = 72$

Vla. $\text{♩} = 72$

Vcl. $\text{♩} = 72$

sub. $\text{♩} = 72$

Cb. $\text{♩} = 72$

58 **G** (♩ + ♩) (♩ + ♩) (♩ + ♩) (♩ + ♩) **H** Sparkling ♩ = 63

Picc. 6/4 4/4 5/4 4/4 6/4 2/4

Fl. 1 2 6/4 4/4 5/4 4/4 6/4 2/4

Ob. 1 2 *mf* *f* 6/4 4/4 6/4 2/4

Eng. Hn. 6/4 4/4 5/4 4/4 6/4 2/4

Cl. 1 2 6/4 4/4 5/4 4/4 6/4 2/4

B. Cl. 6/4 4/4 5/4 4/4 6/4 2/4

Bsn. 1 2 6/4 4/4 5/4 4/4 6/4 2/4

Cbsn. 6/4 4/4 5/4 4/4 6/4 2/4

Hn. 1 2 6/4 4/4 5/4 4/4 6/4 2/4

3 4 6/4 4/4 5/4 4/4 6/4 2/4

Tpt. 1 2 6/4 4/4 5/4 4/4 6/4 2/4

3 6/4 4/4 5/4 4/4 6/4 2/4

T. Tbn. 1 6/4 4/4 5/4 4/4 6/4 2/4

2 6/4 4/4 5/4 4/4 6/4 2/4

B. Tbn. 6/4 4/4 5/4 4/4 6/4 2/4

Euph. 6/4 4/4 5/4 4/4 6/4 2/4

Tba. 6/4 4/4 5/4 4/4 6/4 2/4

Timp. *mf* 6/4 4/4 5/4 4/4 6/4 2/4

T.-t. 6/4 4/4 5/4 4/4 6/4 2/4

B. D. *pp* 6/4 4/4 5/4 4/4 6/4 2/4

Vib. 6/4 4/4 5/4 4/4 6/4 2/4 *mf*

Cel. 6/4 4/4 5/4 4/4 6/4 2/4 *f*

Hp. 6/4 4/4 5/4 4/4 6/4 2/4 *mf*

Vln. I **G** (♩ + ♩) (♩ + ♩) (♩ + ♩) (♩ + ♩) **H** Sparkling ♩ = 63 *mp* *f* *mf* *f* *p* *f* *pp* *p* *naturale (non-div.)*

Vln. II *mp* *f* *mf* *f* *p* *f* *pp* *p* *naturale (non-div.)*

Vla. *mp* *f* *mp* *mf* *arco* *slight overpressure* *f* *pp* *p* *naturale (non-div.)*

Vcl. *mp* *f* *mp* *mf* *arco* *slight overpressure* *mp* *f* *pp* *p* *naturale (non-div.)*

Cb. *mf* *p* *f* *pp* *slight overpressure* *f* *pp* *p* *naturale (non-div.)*

70 (♩) (♩. + ♩.)

Picc. *f* *mp* *mf*

Fl. 1 2 *mf* *f* *mp* *f* *mp*

Ob. 1 2 *mf* *f*

Eng. Hn. *f* *mp* *f* *mp*

Cl. 1 2 *mp* *f* *mp*

B. Cl. *f* *mp* *f* *mp*

Bsn. 1 2 *f* *mp* *f* *mp*

Cbsn. *f* *mp* *f* *mp*

Hn. 1 2 3 4

Tpt. 1 2 3

T. Tbn. 1 2

B. Tbn. *f* *mp* *f* *mp*

Euph. *f* *mp* *f* *mp*

Tba. *f* *mp* *f* *mp*

Timp. *f* *mp* *f* *mp*

T.-t. *f* *mp* *f* *mp*

B. D. *f* *mp* *f* *mp*

Vib. *mf* *f* *mf*

Cel. *f* *mp* *f* *mp*

Hp. *f* *mp* *f* *mp*

Vln. I (♩) (♩. + ♩.) *mf* *div. a 2* *mp* *non-div.*

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

Vla. *mp* *mf* *mp*

Vc. *pizz. div. a 2* *mp* *mf* *arco naturale (non-div.)* *mp*

Cb. *unison pizz.* *mp*

I

78 (♩ + ♩) (♩ + ♩)

Picc. *f*

Fl. 1 *mp* *f*

Ob. 1 *mf* *f*

Eng. Hn.

Cl. 1 *f* *ff*

B. Cl.

Bsn. 1 *mf* *f* *mf* *f*

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

T. Tbn. 1 2

B. Tbn.

Euph.

Tba.

Timp.

T.-l.

B. D.

Vib. *f*

Cel. *ff* *mf*

Hp.

Vln. I (♩ + ♩) *f* *mf*

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

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

Vcl. *f* *pizz. div. a 2 mp* *f*

Cb. *f*

84 **J** rit. ♩ = 54

Picc. *mp*

Fl. 1 *mf* a. 2 *pp*

Ob. 1 2

Eng. Hn.

Cl. 1 2 *mf* *mp*

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

T. Tbn. 1 2

B. Tbn.

Euph.

Tba.

Timp.

T.-t.

B. D.

Vib. *mf* *p*

Cel. *f* *p*

Hp. *mf* *p*

Vln. I **J** (non-div.) *mp* *pp* rit. ♩ = 54

Vln. II (non-div.) *mp* *pp* *pp*

Vla. (non-div.) *mp* *pp*

Vc. arco (non-div.) *mp* *pp* *pp*

Cb. arco *mp* *pp*

NITROGEN

ELEMENT NO. 7

Opus 47 (2013)

(♩ + ♩ + ♩)
(MODE 1 - DORIAN)
Lyrical, flowing ♩ = 60

(♩ + ♩ + ♩) **A** (♩ + ♩ + ♩)

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8

(d + d) (d + d + d.)

1 2
Fl. *p mp mf mp f mf f*

3
Ob. 1 2 *p mp mp f mf*

Eng. Hn.

Cl. 1 2 *1. p f mf*

B. Cl. *p mp p mf*

Bsn. 1 2 3

Hn. 1 2 3 4 *p mp*

Tpt. 1 2 3

Hp.

Vln. I div. a 2 *mp sub. f mf f*

Vln. II *unison p mp sub. f mf unison*

Vla. *unison p mp sub. f mf unison*

Vc. *div. a 2 p mp sub. f mf unison*

Cb. *sub. f mf f*

14 $(\text{d.} + \text{d} + \text{d})$ **B** Rhapsodic $\text{♩} = 92$ $(\text{d} + \text{d.})$ $(\text{o} + \text{o})$ $(\text{d} + \text{d.})$

Fl. 1 2 mp pp

Fl. 3

Ob. 1 2

Eng. Hn. mp mf mp f mp

Cl. 1 2

B. Cl.

Bsn. 1 2 3

Hn. 1 2 3 4

Tpt. 1 2 3

Hp.

Vln. I unison mp pp p mp

Vln. II p mp

Vla. mp mf mp f mp

Vc. mp p mp

Cb. mp pp p p mp

21 (d. + d + d) (d + d.) (o + o) [C](d + d.) (d + d + d.) (d + d.)

1 2

Fl.

3

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2 3

Hn. 1 2 3 4

Tpt. 1 2 3

Hp.

Vln. I

Vln. II

Vla.

Vc. div. a 2

Cb.

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

Detailed description of the musical score: The score is for page 56 and consists of 11 systems of staves. The first system includes rhythmic patterns: (d. + d + d), (d + d.), (o + o), [C](d + d.), (d + d + d.), and (d + d.). The instruments are: Flute (1, 2, 3), Oboe (1, 2), English Horn, Clarinet (1, 2), Bass Clarinet, Bassoon (1, 2, 3), Horn (1, 2, 3, 4), Trumpet (1, 2, 3), Harp, Violin I, Violin II, Viola, Violoncello (div. a 2), and Contrabass. Dynamic markings include *p*, *mf*, *mp*, and *f*. A first ending bracket is present above the Clarinet 1 staff. The Harp part begins in the fifth measure with a *mp* dynamic. The score concludes with a double bar line at the end of the eleventh system.

(♩ + ♩) (♩. + ♩ + ♩)
D Slightly slower ♩ = 80

28

1 2
Fl.

3
Eng. Hn.

Ob. 1
2

Cl. 1
2

B. Cl.

Bsn. 1
2
3

Hn. 1
2
3
4

Tpt. 1
2
3

Hp.

Vln. I

Vln. II

Vla.

Vc. div. a 2

Cb.

mf *mp*
mf *mp*
mp *f* *p*
mf *p* *mf* *mp*
p *mf* *mp*
mp *mf*
mp *mf*
pp
pp
mp *f* *p*
mp *f* *p*
mf
f *p*

3
 3
 unison
 pizz.

(♩ + ♩) (♩. + ♩ + ♩)

E Rhapsodic ♩ = 92

38

1 2

Fl.

3

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

1 2

Bsn.

3

1 2

Hn.

3 4

1 2

Tpt.

3

Hp.

(♩ + ♩) (♩. + ♩ + ♩)

E Rhapsodic ♩ = 92

unison pizz.

Vln. I

unison pizz.

Vln. II

pizz.

Vla.

arco

Vc. div. a 2

arco

Cb.

arco sweeping

f

arco sweeping

f

arco

p

arco

p

p

(♩ + ♩ + ♩.)
F Floating, lyrical ♩ = 60

(♩. + ♩) (♩.)

45

1 2
Fl.

3
Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

1 2
Bsn.

3

1 2
Hn.

3 4

1 2
Tpt.

3

Hp.

Vln. I

Vln. II

Vla.

Vc. div. a 2

Cb.

52 (♩ + ♩ + ♩.) G

1. 2.

Fl. 1 2

3

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2 3

Hn. 1 2 3 4

Tpt. 1 2 3

Hp.

Vln. I

Vln. II

Vla. 1 2

Vc. div. a 2

Cb.

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

58 $(\underline{\underline{d}} + \underline{\underline{d}})$ $(\underline{\underline{d}} + \underline{\underline{d}})$ **H** Noble ♩ = 108

1 2 Fl. *f* *ff*

3 Ob. 1 2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1 2 *f* *ff*

B. Cl. *f* *ff*

1 2 Bsn. *f* *ff*

3

1 2 Hn. *f* *mf* *mp*

3 4 *mf* *mp* *p*

1 2 Tpt. *f* *mf* *mp*

3

Hp. *f* *mf* *mp*

$(\underline{\underline{d}} + \underline{\underline{d}})$ $(\underline{\underline{d}} + \underline{\underline{d}})$ **H** Noble ♩ = 108

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

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

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

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

Cb. *f* *ff* *f* *mf* *p*

(♩. + ♩ + ♩) rit. (♩ + ♩ + ♩)

I Frozen ♩ = 60

66

1 2
Fl.

3
Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

1 2
Bsn.

3

1.

1 2
Hn.

3 4

1 2
Tpt.

3

Hp.

(♩. + ♩ + ♩) rit. (♩ + ♩ + ♩)

I Frozen ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

72 rit. ♩ = 40

1 2
Fl. *f* — *mf* sub. *ff* *f* — *mp*

3
Ob. 1 2 *mf* sub. *ff* — *mf* *mp* — *f* — *mp*

Eng. Hn. *mf* sub. *ff* — *mf* *f* — *mp*

Cl. 1 2 *mf* *ff* *mp* — *mf* — *mp*

B. Cl. *mf* *ff* *mf* — *f* *mf* — *f*

1 2
Bsn. *f* — *mf* *mp* — *mf*

1 2
Hn. *mf* — *p*

3 4

1 2
Tpt. *f* — *mp*

3

Hp. *f*

rit. ♩ = 40

Vln. I div. a 2 *f* — *mf* — *ff* — *mf* *f* — *mp*

Vln. II div. a 2 *f* — *mf* — *ff* — *mf* *mp* — *f* — *mp*

Vla. *f* — *mf* — *ff* — *mf* *mf* — *f* *mf* — *f* — *mp*

Vc. *f* — *mf* — *ff* *mp* — *mf* *mp* — *f* — *mp*

Cb. *f* — *mf* — *ff* *mp* — *mf* *f* — *mp*

div. a 2 unison

OXYGEN

ELEMENT NO. 8

Opus 48 (2013)

(MODE 14 - THRACIAN)
Airy, with motion ♩ = 144

A

Piccolo

Flutes 1
2

Oboes 1
2

English Horn

Clarinets in B \flat 1
2

Bass Clarinet
in B \flat

Bassoons
1
2
3

Horns in F
1
2
3
4

Trumpets in C
1
2
3

Tenor Trombones 1
2

Bass Trombone

Timpani

Triangle

Xylophone

Vibraphone

Celesta

Harp

(MODE 14 - THRACIAN)
Airy, with motion ♩ = 144

Violin I

Violin II

Viola

Violoncello

Contrabass

14

Picc. *f* *p*

Fl. 1 *f* *p* *p* *mf*

Fl. 2 *f* *p* *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *f* *p* *p* *mf*

Hn. 2 *f* *p* *p* *mf*

Hn. 3 *f* *p* *p* *mf*

Hn. 4 *f* *p* *p* *mf*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

T. Tbn. 1 *p* *mp* *f*

T. Tbn. 2 *p* *mp* *f*

B. Tbn. *f*

Timp. *mp* *f*

Tri.

Xyl.

Vib.

Cel.

Hp. *mf* *f*

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

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

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

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

Cb. *mf* *f* *p* arco *mf*

26 **B**

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

Eng. Hn. *f* *p*

Cl. 1 *mp* *mf* *mp* *f* *p*

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

B. Cl. *f* *p*

Bsn. 1 *p* *mp* *p* *sub. f* *mf* *p*

Bsn. 2 *p* *mp* *p* *sub. f* *mf* *p*

Bsn. 3 *p* *mp* *p* *sub. f* *mf* *p*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Timp. *f* *sub. p* *f*

Tri. *p*

Xyl.

Vib.

Cel.

Hp. *p* *sub. f* *mf*

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

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

Vla. *mp* *f* *pizz. p* *sub. f* *mf*

Vc. *mp* *f* *pizz. p* *sub. f* *mf*

Cb. *mp* *f* *pizz. p* *sub. f* *mf*

40 **C** **D**

Picc. *f*

Fl. 1
2 *p* *mp* *p* *p* *mp* *mp*

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

1
2
3 *pp* *pp*

1
2
3

Hn.

1
2
3
4

Tpt.

1
2
3

T. Tbn. 1
2

B. Tbn.

Timp. *pp* *pp* *p*

Tri.

Xyl.

Vib.

Cel. *f*

Hp. *pp* *p* *mp* *sub.* *f*

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

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

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

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

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

E

52

Picc. *mp* *p*

Fl. 1 2

Ob. 1 2

Eng. Hn.

Cl. 1 2 *mf* *f*

B. Cl. *mf* *f*

Bsn. 1 2 3 *mf* *f* *p*

Hn. 1 2 3 4 *mp* *sub. pp*

Tpt. 1 2 3

T. Tbn. 1 2 *pp* *mp* *sub. pp*

B. Tbn. *pp* *mp* *sub. pp*

Timp.

Tri. *mf*

Xyl. *f* *mf* *p* *mp*

Vib. *mp* *mf*

Cel. *mp* *sub. f* *mf* *mp* *mf*

Hp. *mp* *sub. f* *mf*

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

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

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

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

Cb. *mp* *mf* *f* *p* *mp* *p*

E

68 **F** Tentatively triumphant ♩ = 126

Picc. Fl. 1 2 Ob. 1 2 Eng. Hn. Cl. 1 2 B. Cl. Bsn. 1 2 3 Hn. 1 2 3 4 Tpt. 1 2 3 T. Tbn. 1 2 B. Tbn. Timp. Tri. Xyl. Vib. Cel. Hp.

Detailed description: This section of the score covers measures 68 to 70. It features a variety of woodwind and percussion instruments. The woodwinds include Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon (1, 2, 3), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Tenor Trombones (1, 2), Bass Trombone, Timpani, Triangle, Xylophone, Vibraphone, Cymbals, and Harp. The score includes dynamic markings such as *p*, *mp*, *mf*, and *f*. The tempo is marked as ♩ = 126. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The woodwinds have melodic lines with some triplets and slurs. The percussion instruments provide rhythmic accompaniment.

F Tentatively triumphant ♩ = 126

Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This section of the score covers measures 71 to 73. It features the string section: Violins I and II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *p*, *mp*, *mf*, and *f*. The tempo is marked as ♩ = 126. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The strings play a rhythmic accompaniment with some melodic lines, including triplets and slurs.

83 rit. ♩ = 112 **G** Airy, jovial ♩ = 138

Picc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. 1 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ 1. naturale *mp* *f*

Ob. 1 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ 1. *f* *mf*

Eng. Hn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *f*

Cl. 1 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

B. Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *f*

Bsn. 1 2 3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf* *p* *p* *mf* *mf*

Hn. 1 2 3 4 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mp* *pp* *pp*

Tpt. 1 2 3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

T. Tbn. 1 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

B. Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Timp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Tri. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *p*

Xyl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vib. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cel. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf*

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *pp* *mf* *p*

rit. ♩ = 112 **G** Airy, jovial ♩ = 138

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *f* *p* *mp* *f* *mf* *mp* *naturale*

Vln. II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf* *p* *p* *mf* *p* *naturale*

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf* *p* *p* *mf* *p* *naturale*

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf* *p* *p* *mf* *p* *naturale*

Cb. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *pizz.* *p* *mf* *p*

96 H

Picc. *p* *mp* *p*

Fl. 1 *(naturale)* *p* *mp* *p*

Fl. 2 *p* *mp* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Eng. Hn. *f* *p*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *p*

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Timp.

Tri.

Xyl.

Vib.

Cel. *f*

Hp.

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

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

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

110 **I** **J**

Picc. *f*

Fl. 1
2 *f*

Ob. 1
2 *f* *ff* *p* *mp* *p*

Eng. Hn. *f* *ff*

Cl. 1
2 *mp*

B. Cl.

1
2
3 *f*

Bsn.

1
2
3

Hn. 1
2
3
4

Tpt. 1
2
3

T. Tbn. 1
2

B. Tbn.

Timp. *mf* *f*

Tri.

Xyl.

Vib.

Cel. *mp* *mp*

Hp.

Vln. I *f* *ff* *p* *mp* *p* *mp*

Vln. II *f* *ff* *p* *mp* *p*

Vla. *f* *ff* *p* *mp* *p*

Vc. *f* *ff* *p* *mp* *p*

Cb. *f* *ff* *p* *mp* *p* *arco* *arco*

122 **K** rit. **L** Placid ♩ = 100

Picc. Fl. 1 2 Ob. 1 2 Eng. Hn. Cl. 1 2 B. Cl. Bsn. 1 2 3 Hn. 1 2 3 4 Tpt. 1 2 3 T. Tbn. 1 2 B. Tbn. Timp. Tri. Xyl. Vib. Cel. Hp. Vln. I Vln. II Vla. Vc. Cb.

135

M

Picc. *mf* *f* *mf* *mp* *mf* *mp*

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2
3

Hn. 1
2
3
4

Tpt. 1
2
3

T. Tbn. 1
2

B. Tbn.

Timp.

Tri.

Xyl.

Vib.

Cel.

Hp. *mf* *mf* *mp* *mf*

M

Vln. I *sub. f* *sub. p* *sub. mf* *mp* *mf* *sub. p* *mp* *p* *mp*

Vln. II *sub. f* *sub. p* *sub. mf* *mp* *mf* *sub. p* *mp* *p*

Vla. *sub. f* *sub. p* *sub. mf* *mp* *mf* *sub. p* *mp* *p*

Vc. *sub. f* *sub. p* *sub. mf* *mp* *mf* *sub. p* *mp* *p*

Cb. *sub. f* *sub. p* *sub. mf* *mp* *mf* *sub. p* *mp* *p*

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Eng. Hn.
 Cl. 1
 2
 B. Cl.
 1
 2
 3
 Hn.
 3
 4
 Tpt.
 1
 2
 3
 T. Tbn. 1
 2
 B. Tbn.
 Timp.
 Tri.
 Xyl.
 Vib.
 Cel.
 Hp.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

173 **P**

Picc. *ff* *mf* *ff*

Fl. 1 *ff* *mf* *ff*

Fl. 2 *ff* *mf* *ff*

Ob. 1 *ff* *mf* *ff*

Ob. 2 *ff* *mf* *ff*

Eng. Hn. *mf* *ff*

Cl. 1 *mf* *mf* *ff*

Cl. 2 *mf* *mf* *ff*

B. Cl. *mf* *mf* *ff*

1 *tr* *tr* *ff* *mf* *ff*

2 *ff* *mf* *ff*

3 *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

1 *f* *f* *mp* *f*

2 *f* *f* *mp* *f*

3 *f* *f* *mp* *f*

4 *f* *f* *mp* *f*

Hn. *f* *f* *mp* *f*

1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

Tpt. *mp* *f*

1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

T. Tbn. 1 *mp* *f*

2 *mp* *f*

B. Tbn. *mp* *f*

Timp. *f* *f*

Tri. $\frac{2}{4}$ $\frac{3}{4}$

Xyl. *mf* *f*

Vib. *ff* *mf* *f*

motor off

Cel. $\frac{2}{4}$ $\frac{3}{4}$

Hp. *ff* *mf* *f*

P

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

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

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

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

div. a 2

Cb. *f* *ff* *mf* *ff*

185 **Q** **R**

Picc. *p*

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl. *p*

Bsn. 1
2
3 *mf* *pp* sub. *mp*

Hn. 1
2
3
4 *mp* *pp*

Tpt. 1
2
3

T. Tbn. 1
2 *p* *mp* *pp*

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

Timp.

Tri. *mf*

Xyl. *p* *p* *f* *mp*

Vib. motor on *mf* *f*

Cel. *mf* *f*

Hp.

Vln. I **Q** **R** *p* *mp* *p* *mf* *mp* *mf*

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

Vla. *p* *mf*

Vc. *p* *mp* *p* *mf* *pp* div. a 2 sub. *mp*

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

207

Picc. *p* naturale *p* *mp* flz. naturale *mp*

Fl. 1 *p* *p* flz. naturale *mp*

Ob. 1 *mp*

Eng. Hn. *mp*

Cl. 1 *a²* *mp* *p* *mf* *f*

B. Cl.

1 *mp*

2 *mp*

3 *mp*

Bsn.

1

2

3

Hn.

1

2

3

4

Tpt.

1

2

3

T. Tbn. 1

2

B. Tbn.

Timp.

Tri.

Xyl.

Vib. *motor off* *mp* *p*

Cel.

Hp. *mp* *p*

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

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

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

Vc.

Cb.

T

220

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

1
2
3

Bsn.

1
2
3

Hn.

1
2
3
4

Tpt.

1
2
3

T. Tbn. 1
2

B. Tbn.

Timp.

Tri.

Xyl.

Vib.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.

pizz.

arco

sul pont.

pizz.

FLUORINE

ELEMENT NO. 9

Opus 49 (2013)

(♩. + ♩. + ♩.)
(MODE 153 - KYTHERAN)
Caustic ♩ = 88

Piccolo
Flutes 1
2
Oboes 1
2
English Horn
Clarinets in B \flat 1
2
Bass Clarinet
in B \flat
Bassoons 1
2
Contrabassoon
Horns in F 1
2
3
4
Trumpets in C 1
2
3
Tenor Trombones 1
2
Bass Trombone
Tuba
Timpani
Tam-tam
Bass Drum
Vibraphone
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

pp *f* *pp* *mp* *mf*
f *pp* *mp* *mf*
p *mf*
f *pp* *mp* *mf*
pp *pp* *mp* *mf*
f *p*
f *mp*
mf *f* *mp*
mf *f* *mp*
mf *mp*
mf *f*
mf *mp*
p *sub.* *mf*
pp *mp* *mf*
pp *mp* *mf*
div. a 2 *mp* *mp*

15

Picc. *f* *mf* (♩. + ♩. + ♩.) (♩. + ♩. + ♩.) (♩. + ♩. + ♩.)

Fl. 1 2 *f* *mf*

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2 *mf* *f*

Cbsn. *mf* *f*

Hn. 1 2 *mf* *p*

3 4 *mp* *mf* *p* sub. *mf* *f*

Tpt. 1 2 sub. *mf* *f*

3 *mf* *f*

T. Tbn. 1 2 *mp* *mf* *f* sub. *mp*

B. Tbn. *mp* *mf* *f* sub. *mp*

Tba. *mp* *mf* *f* sub. *p* *mp*

Timp. *mf* *p*

T.-t.

B. D. *mf* *p*

Vib. *f* *mf*

Hp.

Vln. I (♩. + ♩. + ♩.) (♩. + ♩. + ♩.) (♩. + ♩. + ♩.) unison *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

Cb. *mp*

24

B (♩. + ♩. + ♩.)

Picc. *mf* *ff* *mf* *mp*

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

Fl. 2

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

Ob. 2

Eng. Hn. *f* *mp*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *aggressively* *f*

Bsn. 2

Cbsn. *aggressively* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

T. Tbn. 1 *aggressively* *mf*

T. Tbn. 2

B. Tbn. *aggressively* *mf*

Tba. *aggressively* *mf*

Timp. *mf* *f* *mf* *p*

T.-t.

B. D. *mf* *mf*

Vib.

Hp.

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

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

Vla. *f* *ff*

Vc. *aggressively* *f* *ff*

Cb. *aggressively* *f*

B (♩. + ♩. + ♩.)

(♩. + ♩. + ♩.)

(♩. + ♩. + ♩.)

30

(♩. + ♩ + ♩) [C] (♩. + ♩.) (♩. + ♩ + ♩)

Picc. *ff* *mf* *ff* *f* *ff*

Fl. 1 2 *ff* *mf* *ff* *f* *ff*

Ob. 1 2 *f* *mf* *ff* *f* *ff*

Eng. Hn. *f* *ff* *f* *ff*

Cl. 1 2

B. Cl.

Bsn. 1 2 *f* *mp* *mf* *p*

Cbsn.

1 2

Hn.

3 4

1 2

Tpt.

3

T. Tbn. 1 2

B. Tbn.

Tba.

Timp. *mf*

T.-t.

B. D.

Vib.

Hp.

(♩. + ♩ + ♩) [C] (♩. + ♩.) (♩. + ♩ + ♩)

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

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

Vla. *ff* *mf* *ff* *f* *ff* *sub. mf* *f* *mp* *mf* *p*

Vc. *ff* *mf* *ff* *f* *ff* *sub. mf* *f* *mp* *mf* *p*

Cb. *mf* *f* *mp* *mf* *p*

39 $(\text{♩} + \text{♩} + \text{♩})$ **D** $(\text{♩} + \text{♩} + \text{♩})$

Picc. $\frac{3}{4}$ $\frac{7}{8}$

Fl. 1 $\frac{3}{4}$ $\frac{7}{8}$

2 $\frac{3}{4}$ $\frac{7}{8}$

Ob. 1 $\frac{3}{4}$ $\frac{7}{8}$

2 $\frac{3}{4}$ $\frac{7}{8}$

Eng. Hn. $\frac{3}{4}$ $\frac{7}{8}$ *mf* *p*

Cl. 1 $\frac{3}{4}$ $\frac{7}{8}$ *p*

2 $\frac{3}{4}$ $\frac{7}{8}$

B. Cl. $\frac{3}{4}$ $\frac{7}{8}$ *mf* *p*

Bsn. 1 $\frac{3}{4}$ $\frac{7}{8}$ *sub. f* *mp* *sub. f* *ff* *sub. mf* *p*

2 $\frac{3}{4}$ $\frac{7}{8}$

Cbsn. $\frac{3}{4}$ $\frac{7}{8}$

1 $\frac{3}{4}$ $\frac{7}{8}$

2 $\frac{3}{4}$ $\frac{7}{8}$

Hn. $\frac{3}{4}$ $\frac{7}{8}$

3 $\frac{3}{4}$ $\frac{7}{8}$

4 $\frac{3}{4}$ $\frac{7}{8}$

1 $\frac{3}{4}$ $\frac{7}{8}$

2 $\frac{3}{4}$ $\frac{7}{8}$

Tpt. $\frac{3}{4}$ $\frac{7}{8}$

3 $\frac{3}{4}$ $\frac{7}{8}$

T. Tbn. 1 $\frac{3}{4}$ $\frac{7}{8}$

2 $\frac{3}{4}$ $\frac{7}{8}$

B. Tbn. $\frac{3}{4}$ $\frac{7}{8}$

Tba. $\frac{3}{4}$ $\frac{7}{8}$

Timp. $\frac{3}{4}$ $\frac{7}{8}$

T.-t. $\frac{3}{4}$ $\frac{7}{8}$

B. D. $\frac{3}{4}$ $\frac{7}{8}$

Vib. $\frac{3}{4}$ $\frac{7}{8}$

Hp. $\frac{3}{4}$ $\frac{7}{8}$

$(\text{♩} + \text{♩} + \text{♩})$ **D** $(\text{♩} + \text{♩} + \text{♩})$

Vln. I *sub. f* *mp* *sub. f* *ff*

Vln. II *sub. f* *mp* *sub. f* *ff*

Vla. *sub. f* *mp* *sub. f* *ff*

Vc. *sub. f* *mp* *sub. f* *ff*

Cb. *sub. f* *mp* *sub. f* *ff*

47 (♩. + ♩.) E (♩. + ♩. + ♩.)

Picc. *f*

Fl. 1 2 *mf* *f*

Ob. 1 2 *p* *f*

Eng. Hn. *f*

Cl. 1 2 *f* *mf* *f*

B. Cl. *f*

Bsn. 1 2 *f*

Cbsn.

Hn. 1 2 *mp* *p*

3 4 *p*

Tpt. 1 2 *mf* *mp*

3

T. Tbn. 1 2 *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

Timp. *mf*

T.-t. *p*

B. D. *mf*

Vib. *f*

Hp.

Vln. I (♩. + ♩.) E (♩. + ♩. + ♩.) *f*

Vln. II *f*

Vla.

Vc.

Cb.

54

Picc. *mp* *mf*

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

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

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Eng. Hn.

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

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

B. Cl.

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

T. Tbn. 1 *p* *f*

T. Tbn. 2 *p* *f*

T. Tbn. 3 *p* *f*

Tba. *p* *f*

Timp. *p*

T.-t. *mf*

B. D. *p*

Vib. *p* *mp* *f*

Hp.

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

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

Vla.

Vc.

Cb.

61 **F** (♩. + ♩. + ♩.)

Picc. *ff* *mf* *ff* *mp*

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

Ob. 1 *mf* *ff* *mf* *ff*

Eng. Hn.

Cl. 1 *mp* *f* *mp*

B. Cl. *mp* *f*

Bsn. 1 *f*

Cbsn.

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

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

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

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

Tpt. 1 *f* *mp* *f* *mp* *ff* *mp*

Tpt. 2 *f* *mp* *f* *mp* *ff* *mp*

Tpt. 3 *f* *mp* *f* *mp* *ff* *mp*

T. Tbn. 1 *mp* *mf* *mp* *mf* *mp* *p* *mf*

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

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

Timp.

T.-t.

B. D.

Vib.

Hp.

F (♩. + ♩. + ♩.)

Vln. I

Vln. II

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb.

H 84

(♩. + ♩. + ♩.) (♩. + ♩. + ♩.)

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

1
2
Hn.

3
4

1
2
Tpt.

3

T. Tbn. 1
2

B. Tbn.

Tba.

Timp.

T.-t.

B. D.

Vib.
p *mf* *mp*

Hp.

H (♩. + ♩. + ♩.) (♩. + ♩. + ♩.)

Vln. I
p *mp* *p*

Vln. II
p *mp* *p*

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

Vc.
mp *p* naturale

Cb.
mp *p*

Detailed description: This page of a musical score, page 94, features a large section of woodwinds and brass instruments. The woodwinds include Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section consists of Horns 1-4, Trumpets 1-3, Tenor Trombones 1-2, Baritone Trombone, and Tuba. Percussion includes Timpani, Tom-toms, and Bass Drum. The string section includes Violin I and II, Viola, Violoncello (marked 'naturale'), and Contrabass. The Vibraphone part features a rhythmic pattern of eighth notes with dynamic markings *p*, *mf*, and *mp*. The woodwinds and brass parts are mostly silent, with some notes appearing in the second and third measures. The string parts have melodic lines with dynamic markings *p* and *mp*. A rehearsal mark 'H' is present at the top and bottom of the page.

96 (♩. + ♩. + ♩.) I

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2
3
4

Tpt. 1
2
3

T. Tbn. 1
2

B. Tbn.

Tba.

Timp.

T.-t.

B. D.

Vib.

Hp.

Vln. I (f, mf, f, ff, f)

Vln. II (f, mf, f, ff, f)

Vla. (f, mf, f, ff, f, mp)

Vc. (f, div. a 2, f, mp)

Cb. (f, mp)

105

Picc. *mf* *fff* *mf*

Fl. 1 *mf* *fff* *mf* a 2

Fl. 2

Ob. 1 *mf* *fff* *f* *mf*

Ob. 2

Eng. Hn. *mf* *fff* *f*

Cl. 1 *mf* *fff* *f*

Cl. 2

B. Cl. *mf* *fff* *f*

Bsn. 1 *mf* *fff*

Bsn. 2

Cbsn. *mf* *fff*

Hn. 1 *mf* *ff* *mf*

Hn. 2

Hn. 3 *mf* *ff* *mf*

Hn. 4

Tpt. 1 *f* *ff* *f*

Tpt. 2

Tpt. 3

T. Tbn. 1 *mp* *ff*

T. Tbn. 2

B. Tbn. *mp* *ff*

Tba. *mp* *ff*

Timp. *f* *fff* *mf*

T.-t.

B. D.

Vib. *f* *fff* *mf* motor off Lv.

Hp.

Vln. I *f* *fff* *mf*

Vln. II *f* *fff* *mf*

Vla. *f* *fff* *mf*

Vc. *f* *fff* *mf* unison

Cb. *f* *fff* *mf*

NEON

ELEMENT NO. 10

Opus 50 (2013)

(♩ + ♩)
(MODE 296 - ZACYNTHIAN)
Deliriously, with a warm glow ♩ = 66

Flutes 1 2 3
Oboes 1 2
English Horn
Clarinet in E \flat
Clarinets in B \flat 1 2
Bassoons 1 2 3
Horns in F 1 2 3 4
Trumpets in C 1 2 3
Tenor Trombone 1 2
Timpani
Crotales
Celesta
Harp
Violin 1
Violin 2
Viola
Violoncello
Contrabass

(♩ + ♩)
(MODE 296 - ZACYNTHIAN)
Deliriously, with a warm glow ♩ = 66
con sordino

6

1 2 Fl. *mp > pp* *mp > pp* *mp* *pp* *mp* *pp*

3

Ob. 1 2 *mp* *f > mf* *f* *mp*

Eng. Hn. *p* *mp* *f > mf* *f* *mp*

E♭ Cl.

Cl. 1 2

1 2 Bsn. 3

1 2 Hn. 3 4

1 2 Tpt. 3 *mf*

T. Tbn. 1 2

Timp.

Crot. *mf* *f*

Cel. *f*

Hp. *f*

Vln. 1 *pp* *mp > pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln. 2 *pp* *mp > pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. *mp*

Vc. *p* *mf*

Cb. *p* *mf*

sul pont.

C (MODE 61 - DELPHIAN)
Distant, gleaming ♩ = 76

25

1
2
Fl.

3
Ob. 1
2

Eng. Hn.

E♭ Cl.

Cl. 1
2

1
2
Bsn.

3

1
2
Hn.

3
4

1
2
Tpt.

3

T. Tbn. 1
2

Timp.

Crot.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C (MODE 61 - DELPHIAN)
Distant, gleaming ♩ = 76

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

D (MODE 296 - ZACYNTHIAN)
Tempo I ♩ = 66

35

1
2
Fl.

3
Ob. 1
2

Eng. Hn.

E♭ Cl.

Cl. 1
2

Bsn. 1
2
3

1
2
Hn.

3
4

1
2
Tpt.

3

T. Tbn. 1
2

Timp.

Crot.

Cel.

Hp.

D (MODE 296 - ZACYNTHIAN)
Tempo I ♩ = 66

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

F (MODE 249 - MEDIAN)
Distant, gleaming ♩ = 76

49

1 2
Fl.

3
Ob. 1
2
Eng. Hn.
E♭ Cl.
Cl. 1
2
Bsn. 1
2
3
Hn. 1
2
3
4
Tpt. 1
2
3
T. Tbn. 1
2
Timp.
Crot.
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

The score is for a full orchestra. The woodwind section includes Flute (1, 2), Oboe (1, 2), English Horn, E-flat Clarinet, Clarinet (1, 2), Bassoon (1, 2, 3), Horn (1, 2, 3, 4), Trumpet (1, 2, 3), and Trombone (1, 2). The percussion section includes Timpani, Cymbal, and Celesta. The string section includes Harp, Violin (1, 2), Viola, Violoncello, and Contrabass. The score begins at measure 49. The Oboe 1 part has a first ending bracketed over measures 50-52. The Celesta part has a first ending bracketed over measures 50-52. The Violin 1 part has a first ending bracketed over measures 50-52. The Violin 2 part has a first ending bracketed over measures 50-52. The Viola part has a first ending bracketed over measures 50-52. The Violoncello part has a first ending bracketed over measures 50-52. The Contrabass part has a first ending bracketed over measures 50-52. The score includes dynamic markings such as p, mp, and pp, and a tempo marking of ♩ = 76.

(MODE 61 - DELPHIAN)
Hurried ♩ = 120

G Decadent ♩ = 88

57

1 Fl. 2

3

Ob. 1 2

Eng. Hn. *f* *mf*

E♭ Cl.

Cl. 1 2

1 2 Bsn. 3

1 2 Hn. 3 4 *mp* *mf* *mp* *sub. f* *sub. p* *mp*

1 2 Tpt. 3 *f* *f*

1 2 T. Tbn. *f*

Timp.

Crot.

Cel.

Hp. *mp* *mf*

(MODE 61 - DELPHIAN)
Hurried ♩ = 120

G Decadent ♩ = 88

Vln. 1 *mf* *sub. p* *mp > p* *p* *mp*

Vln. 2 *mp* *p* *mp > p* *p* *mp*

Vla. *mp* *p* *mp > p* *p* *mp*

Vc. *mp* *p* *mp > p* *p* *mp*

Cb. *p* *mp* *p* *mp > p* *p* *mp*

I (MODE 296 - ZACYNTHIAN)
Glowing, serene ♩ = 52

73

1 2 Fl. *f* *ff* *f* *mp*

3 Ob. 1 2 *ff* *f*

Eng. Hn. *f* *f*

E♭ Cl. *f* *ff* *f*

Cl. 1 2 *f* *ff* *f*

1 2 Bsn. *f* *f*

3 *f*

1 2 Hn. *f* *f*

3 4 *f*

1 2 Tpt. *ff* *f*

3 *mf*

T. Tbn. 1 2 *mf* *mf*

Timp. *f*

Crot.

Cel. *ff* 6 6 6 6

Hp.

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *f*

Vc. *f*

Cb. *f*

76 J

1 2 Fl. *pp* *mp* *pp* *mp* *pp* *mf* *p* *f* *p* *mf* *p*

3 Ob. 1 2 *pp* *p* *p* *mf* *p* *f* *p* *mf* *p*

Eng. Hn. *p*

E♭ Cl.

Cl. 1 2

1 2 Bsn. 3

1 2 Hn. 3 4

1 2 Tpt. 3

T. Tbn. 1 2

Timp.

Crot. *mf* *mp*

Cel. *f* *mp* *p*

Hp.

J

Vln. 1

Vln. 2 *div. a 2* *p* *mf* *p* *f* *p* *mf* *p*

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

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

Cb.

84 $(\text{♩} + \text{♩}.)$ **K** $(\text{♩} + \text{♩})$

1 2 Fl. $\text{mf} \text{ } p \text{ } \text{f} \text{ } mp \text{ } \text{f} \text{ } pp$

3 Ob. 1 2 $\text{mf} \text{ } p \text{ } \text{f} \text{ } mp \text{ } \text{f} \text{ } pp$

Eng. Hn. mp *sub.* f

E♭ Cl. $p \text{ } \text{mf} \text{ } p \text{ } \text{f} \text{ } mp \text{ } \text{f} \text{ } pp$

Cl. 1 2 $p \text{ } \text{mf} \text{ } p \text{ } \text{f} \text{ } mp \text{ } \text{f} \text{ } pp$

1 2 Bsn. $p \text{ } \text{mf} \text{ } p \text{ } \text{f} \text{ } mp \text{ } \text{f} \text{ } pp$

3 p p mp *sub.* f pp

1 2 Hn. $pp \text{ } mp \text{ } pp \text{ } \text{mf} \text{ } p \text{ } \text{mf} \text{ } pp \text{ } \text{pp}$

3 4 pp pp p *sub.* mf pp ppp

1 2 Tpt. $pp \text{ } \text{mf} \text{ } p \text{ } \text{mf} \text{ } pp$

3 pp p mf pp

T. Tbn. 1 2

Timp.

Crot. mf

Cel.

Hp.

Vln. 1 *div. a 2* $p \text{ } \text{f} \text{ } p \text{ } \text{f} \text{ } p \text{ } \text{f} \text{ } pp \text{ } ppp$

Vln. 2 *unison* $\text{f} \text{ } p \text{ } \text{f} \text{ } p \text{ } \text{f} \text{ } pp \text{ } ppp$

Vla. $\text{f} \text{ } p \text{ } \text{f} \text{ } p \text{ } \text{f} \text{ } pp$

Vc. $\text{f} \text{ } p \text{ } \text{f} \text{ } p \text{ } \text{f} \text{ } pp$

Cb. f pp

96

Fl. 1 2

Fl. 3

Ob. 1 2

Eng. Hn.

E♭ Cl.

Cl. 1 2

Bsn. 1 2 3

Hn. 1 2 3 4

Tpt. 1 2 3

T. Tbn. 1 2

Timp.

Crot.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

ppp

mp

p

ppp

ppp

p

pp

ppp

p

pp

p

(♩ + ♩.)

(♩ + ♩)