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Title

Orchestral Equations

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Orchestral Equations

May Lyon

Transposed Score

1. Tiny Steps Lively ♩ = 150

The score is arranged in systems for various instruments. The woodwind section includes Flute 1, Flute 2/Piccolo, Oboe, English Horn, Clarinet in B♭ (1 and 2), Bassoon, and Contrabassoon. The brass section includes Horn in F (1 and 2) and Trumpet in B♭ (1 and 2). The percussion section includes Timpani, Suspended Cymbal, Triangle, Temple Blocks, Wood Blocks, and Bass Drum. The vibraphone part includes the instruction "No pedal. No motor." and dynamic markings of *mp* and *pp*. The harp part includes a dynamic marking of *p*. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The string parts include dynamic markings of *pp* and *p*, and a "Solo" instruction for Violin I.

1

2

3

4

5

6

7

Fl.

Picc.

Ob.

E. Hn.

1
Cl. B \flat

2

Bsn.

C. Bn.

1
Hn. F

2

1
Tpt. B \flat

2

Timp.

Perc.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf

pp

p

pp

mf

pp

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

Solo

pizz.

Solo

pizz.

pp

mp

mp

mp

Fl. *p* *mf* Solo

Picc. *p* *mf* *mf*

Ob. *p* *mf*

E. Hn. *p* *mf*

1 *pp* *mf*

2 *pp* *mf*

Cl. B \flat

Bsn.

C. Bn.

1 *Con sord.* *ppp* *p* *pp*

2 *Con sord.* *ppp* *p* *pp*

Hn. F

1

2

Tpt. B \flat

1

2

Timp.

Perc. *T. Bl.* *mp* *p* *mf* *W. Bl.*

Vib. *mf*

Hp. \oplus *f* *S^{no}*

Vln. I *pp* *p* Solo

Vln. II *pp* *p* Solo

Vla. *p* Solo

Vic.

Cb.

A

Fl.

Picc.

Ob.

E. Hn.

1

2

Cl. B \flat

Bsn.

C. Bn.

1

2

Hn. F

1

2

Tpt. B \flat

Timp.

Perc.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp

mf

Ped.

pp

pp

p

pp

pp

pp

Solo *pp*

A

A

The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Hn.), Clarinets (Cl. B♭) in two parts, Bassoon (Bsn.), and Contrabassoon (C. Bn.). The brass section includes Horns (Hn. F) in two parts and Trumpets (Tpt. B♭) in two parts. The percussion section includes Timpans (Timp.), Percussion (Perc.), and Vibraphone (Vib.). The string section includes Harp (Hp.), Violins (Vln. I and II), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.).

Key performance markings include:

- Perc.:** T. Bl. (T. Bl.) at measure 32, *mf* dynamic.
- Hp.:** *p* dynamic at measure 33, *p* dynamic at measure 36.
- Vln. I:** *p* dynamic at measure 32, *mf* dynamic at measure 34, *p* dynamic at measure 37. Includes marking "Desks 1 and 2" at measure 36.
- Vln. II:** *p* dynamic at measure 32, *mf* dynamic at measure 34, *p* dynamic at measure 37. Includes marking "Desks 1 and 2" at measure 36.
- Vla.:** *mf* dynamic at measure 34, *p* dynamic at measure 37. Includes marking "Desks 1 and 2" at measure 36.
- Vic.:** *mf* dynamic at measure 34, *p* dynamic at measure 35.
- Cb.:** Solo *pizz.* at measure 34, *p* dynamic at measure 35, Tutti *arco* at measure 36.

Fl. *p* *mf*

Picc. *p* *mf* Solo

Ob. *p* *mf*

E. Hn. *p* *mf*

1 *p* *mf*

2 *p* *mf*

Cl. B \flat

Bsn. *p* *mf* *pp*

C. Bn.

1 *pp* *mf* Con sord.

2 *pp* *mf* Con sord.

1 *pp* *mf* Con sord.

2 *pp* *mf* Con sord.

Tpt. B \flat

Timp.

Perc. T. Bl. *mf* W. Bl. *pp* *mf*

Perc.

Vib. *p* *mf*

Hp. *f*

Vln. I *pp* Solo *p*

Vln. II *pp* Solo *p*

Vla. Solo *p*

Vic. *p* arco

Cb.

Fl.

Picc. *Solo*
p *mf*

Ob.

E. Hn.

1
2
Cl. B \flat

Bsn.

C. Bn.

1
2
Hn. F

1
2
Tpt. B \flat

Timp.

Perc. *W. Bl.*
mf

Vib.

Hp. *mf* \oplus *p*

Vln. I

Vln. II

Vla.

Vic. *Desk 1*
mf *pp*

Cb. *mf* *pp*

Fl. *p* *mf*

Picc. *mf*

Ob. *p* *mf*

E. Hn. *p* *mf*

1 *pp* *mp*

2 *pp* *mp*

Bsn. *p* *mf*

C. Bn. *p* *mf*

Hn. F

1

2

Tpt. B \flat

1

2

Timp.

Perc.

Vib. *trb*

Hp. \oplus \oplus

Vln. I Desks 1 and 2 *pp* *mf* Tutti

Vln. II Desks 1 and 2 *pp* *mf* Tutti

Vla. Desks 1 and 2 *pp* *mf* Tutti

Vic. *pp* *mf* Tutti pizz.

Cb. *p* *mf* Tutti pizz.

B

Fl.

Picc.

Ob.

E. Hn.

1
2
Cl. B \flat

Bsn.

C. Bn.

1
2
Hn. F

1
2
Tpt. B \flat

Timp.

Perc. [Bs. Dr.]

Vib.

Hp.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Picc.

Ob.

E. Hn.

1
2
Cl. B \flat

Bsn.

C. Bn.

1
2
Hn. F

1
2
Tpt. B \flat

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp

mf *p subito*

mp

pp Senza sord. *f*

mp Senza sord.

fp Senza sord.

fp Senza sord.

mp

T. Bl. Trgl. W. Bl. *mf* *f*

mf

f

f *mp* *ff*

Tutti arco *f* *ff*

Tutti arco *f* *ff*

arco *f* *mp* *ff*

arco *f* *mp* *f*

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

62 63 64 65 66 67

Fl.

Picc.

Ob. *f* *mp*

E. Hn. *mp*

1 *p*

2 *f* *p*

Bsn. *p*

C. Bn. *p*

1

2 *f*

1 *f*

2 *f*

Timp. D - Eb

Perc.

Perc.

Vib.

Harp. *p* *mf*

Vln. I *p* Div.

Vln. II *p*

Vla. *mf* *p* pizz.

Vc. *mf* *p* pizz.

Cb. *p* pizz.

68 69 70 71 72 73

Fl.

Picc. *mp* *f* *mp* *fizz.* *pp*

Ob. *mf* *p*

E. Hn. *mf* *p*

Cl. B \flat 1

Cl. B \flat 2

Bsn.

C. Bn.

Hn. F 1

Hn. F 2

Tpt. B \flat 1

Tpt. B \flat 2

Timp.

Perc.

Perc.

Vib. *p*

Hp.

Vln. I *Solo* *mp* *f* *mp* *pp*

Vln. II

Vla.

Vc.

Cb.

Fl.

Picc.

Ob.

E. Hn.

1

2

Cl. B♭

Bsn.

C. Bn.

1

2

Hn. F

1

2

Tpt. B♭

Timp.

Perc.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

mp

pp

arco

pizz.

Tutti

W. Bl.

T. Bl.

Ped.

Fl.

Picc.

Ob.

E. Hn.

1

2

Cl. B \flat

Bsn.

C. Bn.

1

2

Hn. F

1

2

Tpt. B \flat

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

[D-E]

[T. Bl.] [W. Bl.]

f *mp* *f* *p*

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

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

mp *arco* *ff* *pp* *mp*

86 87 88 89 90 91

C

Fl. *f* *p*

Picc. *f*

Ob.

E. Hn.

1
2
Cl. B \flat

Bsn. *pp*

C. Bn. *pp*

1
2
Hn. F

1
2
Tpt. B \flat *mp* *mp*

Timp. *mf* [G - A]

Perc. [W. Bl.] *f* [T. Bl.]

Vib. *f*

Hp. *f* *p*

Vln. I *f* *mp*

Vln. II *mp*

Vla. *f* *p*

Vc. *f* *mp*

Cb. *f* *mp*

C

Fl. *mp*

Picc.

Ob. *f* *pp*

E. Hn. *f* *pp*

1 *f*

2 *mp*

Bsn. *f* *p*

C. Bn. *f* *pp*

1 *f* *p*

2 *f* *p*

1 *f* *pp*

2 *f* *p*

Timp.

Perc.

Vib. *f* *mp*

Hp. *mp*

Vln. I *p* *pizz.*

Vln. II

Vla.

Vc.

Cb. *p* *mf*

98 99 100 101 102 103

Fl. *p* *mp*

Picc. *p*

Ob. *mp* *pp*

E. Hn. *mp* *pp*

1 *mp*

2 *p* *mp*

Bsn. *mp* *pp*

C. Bn. *mp* *pp*

1 *pp* *mp* *pp*

2 *p* *mp* *pp*

1 *pp* *mp* *pp*

2 *mp* *pp*

Timp. *pp* [A-C]

Perc. *pp* *mp* [T. Bl.]

Vib. *p* *mp*

Harp. *pp* *mp*

Vln. I *p*

Vln. II

Vla.

Vc. *pp* Solo slow vib. increase vib.

Cb. *p* *pp*

104 105 106 107 108 109

Fl. *p*

Picc.

Ob. *p*

E. Hn. *mp*

1 *p*

2 *p*

Cl. B \flat

Bsn.

C. Bn.

1

2 *mf*

Hn. F

1 *mp*

2 *p*

Tpt. B \flat

Timp. [E-F]

Perc.

Vib. *p*

Hp. *p* *pp*

Vln. I

Vln. II

Vla.

Vc. *mf* *pp*

fast vib. ord. vib.

Cb.

110

111

112

113

114

115

Fl. *mp*

Picc. *mp*

Ob. *mp*

E. Hn. *f* *p* *mp*

1 *mp*

2 *mp*

Cl. B₁

Cl. B₂

Bsn. *f* *p* *p*

C. Bn. *f* *pp*

1 *f* *p*

2 *f* *mp*

Hn. F₁

Hn. F₂

1 *f* *p*

2 *f* *p*

Tpt. B₁

Tpt. B₂

Timp.

Perc.

Perc.

Vib. *f* *p* *mp*

Hp. *mf* *f* *p*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *pp* *mf* **Tutti**

Cb. *pp* *mf*

This page of the musical score, titled "Orchestral Equations", covers measures 122 through 127. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Hn.), Clarinet in B-flat (Cl. Bb), Bassoon (Bsn.), Contrabass (C. Bn.), Horn in F (Hn. F), Trumpet in B-flat (Tpt. Bb), Timpani (Timp.), Percussion (Perc.), Vibraphone (Vib.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of musical notations, including dynamics such as *p*, *mf*, and *pp*, and performance instructions like "Con sord." (Con sordato). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The bottom of the page is marked with measure numbers 122, 123, 124, 125, 126, and 127.

The score is arranged in a standard orchestral layout. The top section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Hn.), Clarinet in Bb (Cl. Bb) with two parts, Bassoon (Bsn.), and Contrabassoon (C. Bn.). The middle section includes Horns in F (Hn. F) with two parts, Trumpets in Bb (Tpt. Bb) with two parts, and Timpani (Timp.). The bottom section includes Percussion (Perc.) with a Tom Tom (T. Bl.), Vibraphone (Vib.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Flute: Melodic line with dynamics *pp* at the end.
- Piccolo: Melodic line with dynamics *pp* at the end.
- Horn F: Sustained notes with dynamics *mp*, *p*, and *ppp*.
- Trumpets Bb: Melodic lines with dynamics *mp* and *pp*.
- Vibraphone: Sustained notes with dynamics *pp* and pedal markings.
- Harp: Sustained notes with dynamics *pp*.
- Violin I: Solo pizzicato marking at the end.

The musical score for 'Orchestral Equations' on page 23 covers measures 135 through 140. The instrumentation includes:

- Flute (Fl.)
- Piccolo (Picc.)
- Oboe (Ob.)
- English Horn (E. Hn.)
- Clarinets (1 and 2) in Bb (Cl. Bb)
- Bassoon (Bsn.)
- Contrabassoon (C. Bn.)
- Horns (1 and 2) in F (Hn. F)
- Trumpets (1 and 2) in Bb (Tpt. Bb)
- Timpani (Timp.)
- Percussion (Perc.) with a Suspension Cymbal (Susp. Cymb.)
- Vibraphone (Vib.)
- Harp (Hp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

Measure 135 shows the Flute and Piccolo with melodic lines. The Percussion part features a suspension cymbal with a *pp* dynamic marking. The Harp part has a *S^{pp}* marking. The rest of the instruments are mostly silent or have rests.

Fl. $\frac{2}{4}$ G.P.

Picc. $\frac{2}{4}$ G.P. *pp*

Ob. $\frac{2}{4}$ G.P.

E. Hn. $\frac{2}{4}$ G.P.

1 $\frac{2}{4}$ G.P.

2 $\frac{2}{4}$ G.P.

Cl. B \flat

Bsn. $\frac{2}{4}$ G.P.

C. Bn. $\frac{2}{4}$ G.P.

1 $\frac{2}{4}$ G.P.

2 $\frac{2}{4}$ G.P.

Hn. F

1 $\frac{2}{4}$ G.P.

2 $\frac{2}{4}$ G.P.

Tpt. B \flat

1 $\frac{2}{4}$ G.P.

2 $\frac{2}{4}$ G.P.

Timp. $\frac{2}{4}$ G.P.

Perc. $\frac{2}{4}$ G.P.

Vib. $\frac{2}{4}$ G.P.

Hp. $\frac{2}{4}$ G.P.

Vln. I $\frac{2}{4}$ G.P.

Vln. II $\frac{2}{4}$ G.P.

Vla. $\frac{2}{4}$ G.P.

Vc. $\frac{2}{4}$ G.P.

Cb. $\frac{2}{4}$ G.P. 146-147

2. Time, Turing & Taniyama

Delicately, gaining strength ♩ = 65

1 Fl. *pp* Flute

2 Fl. *pp*

Ob. *p* *mp*

E. Hn. Solo 149 - 181 *pp* *mf* *pp*

1 Cl. B \flat

2 Cl. B \flat

Bsn.

C. Bn.

1 Hn. F

2 Hn. F

1 Tpt. B \flat

2 Tpt. B \flat

Timp.

Perc.

Perc.

Vib. bow *p* Ped.

Hp. *p*

Delicately, gaining strength ♩ = 65

Tutti sul tasto arco

Vln. I *pp* *ppp* *pp*

Vln. II sul tasto *pp* *ppp* *pp*

Vla. sul tasto *pp* *ppp* *pp*

Vc.

Cb. Senza sord.

1 Fl. *p* *pp*

2 Fl. *pp*

Ob. *p*

E. Hn. *p* *mp* *mf* *p*

1 Cl. B \flat *pp* *mp* *mp*³

2 Cl. B \flat *p* *mp* *pp* *mp* *pp*

Bsn.

C. Bn.

1 Hn. F *p* *mp* *pp* *Con sord.*

2 Hn. F

1 Tpt. B \flat

2 Tpt. B \flat

Timp.

Perc.

Perc.

Vib. *mp* *pp* *mp* *p* *mp* *mallets* *tr \flat* *mp*

Hp. *mp* *pp* *mp* *p*

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

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

Vla. *mp* *pp* *mp*

Vc. *sul tasto* *mp* *p*

Cb.

1
Fl. *mp* *p* *pp*

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

Ob. *mf* *p*

E. Hn. *f* *p*

1
Cl. B \flat *pp* *p* *pp*

2
Cl. B \flat *p* *pp*

Bsn. *p* *pp*

C. Bn. *mp* *pp*

Hn. F

1

2

Tpt. B \flat

1

2

Timp. *mf* *p* *pp*

Perc. *Susp. Cymb.* *mf*

Vib. *Ped.*

Hp. *mf* *mp* *pp*

Vln. I *pp* *mf* *pp* *Unis.* *pp*

Vln. II *pp* *mf* *pp* *Unis.* *pp*

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

Vc. *mf* *p*

Cb. *pp* *mp* *pp*

160 161 162 163 164 165

1
Fl.

2
Fl.

Ob.

E. Hn.

1
Cl. B \flat

2
Cl. B \flat

Bsn.

C. Bn.

1
Hn. F

2
Hn. F

1
Tpt. B \flat

2
Tpt. B \flat

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

ppp

T. Bl.

pp

mp

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

172 173 174 175 176 177

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

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

Ob. *pp* *mf*

E. Hn. *pp* *mf* *f*

1 Cl. B \flat *pp* *p* *f*

2 Cl. B \flat *p* *f*

Bsn. *f*

C. Bn. *f*

1 Hn. F *f*

2 Hn. F *f*

1 Tpt. B \flat *pp* *mp* *f* *Senza sord.*

2 Tpt. B \flat *pp* *f* *Senza sord.*

Timp. *f* [C - Db]

Perc. *pp*

Vib. *p* *f* Ped.

Hp. *f*

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

Vln. II *f*

Vla. *mf* *pp* *mf* *f*

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

Cb. *f*

1
Fl. 1 *f* *mp*

2
Fl. 2 *f*

Ob. *f* *mp* *trb*

E. Hn. *mp* *mf*

1
Cl. B \flat *f* *mp* *p*

2
Cl. B \flat *f* *mp* *p*

Bsn. *mp* *f* *p subito*

C. Bn. *mp* *f* *p*

1
Hn. F *mp* *p*

2
Hn. F *mp* *p*

1
Tpt. B \flat *mp* *mp*

2
Tpt. B \flat *mp* *mp*

Timp. *mp* *mf* [F-D]

Perc. *p* *mf* *p* *mf* *mf* [Susp. Cymb.] [Soft mallets]

Vib. *Ped.*

Hp. *mf* *mf*

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

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

Vla. *mp* *f* *pp*

Vc. *mp* *f* *pp*

Cb. *mp* *f* *pp*

184 185 186 187 188 189

E

E

1 Fl.

Picc.

Ob.

E. Hn.

1 Cl. B \flat

2 Cl. B \flat

Bsn.

C. Bn.

1 Hn. F

2 Hn. F

1 Tpt. B \flat

2 Tpt. B \flat

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *ff* *poco dim.*

Trgl. Bs. Dr.

Eb - D Db - C

190 191 192 193 194 195

1
Fl.

Picc.

Ob.

E. Hn.

1
Cl. B \flat

2

Bsn.

C. Bn.

1
Hn. F

2

1
Tpt. B \flat

2

Timp.

Perc.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

196 197 198 199 200 201

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

C - G D - G \flat

Bs. Dr. Susp. Cymb.

Ped.

3 3 3

1 Fl. *p* *mf* *pp*

Picc. *p* *mf* *p*

Ob. *p*

E. Hn. *p*

1 Cl. B \flat *p* *p*

2 *p* *mf*

Bsn. *p* *pp*

C. Bn. *pp*

1 Hn. F *p*

2 *p*

1 Tpt. B \flat *p* *pp*

2 *p* *pp*

Timp. *p* [G-C]

Perc. *p* Susp. Cymb. brush Scrape with brush
Circle brush around cymbal near edge

Vib. *mp* *pp*

Harp. *p* *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

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

Cb. *p* *mp* *pp*

F ♩ = 90 *poco rit.*

1 Fl. *rit.* *p* *mp* *pp*

Picc.

Ob.

E. Hn. *mp* *ppp*

1 Cl. B♭ *pp* *ppp* *p* *ppp* *p*

2 Cl. B♭ *pp* *ppp* *p* *ppp* *p*

Bsn.

C. Bn.

1 Hn. F *pp* *p* *ppp* *p* *ppp*

2 Hn. F *pp* *p* *ppp* *p* *ppp*

1 Tpt. B♭

2 Tpt. B♭

Timp.

Perc.

Perc.

Vib. *bow* *p* *Ped.*

Hp. *mp*

F ♩ = 90 *poco rit.*

Vln. I *rit.* *mp* *pp* *dim.* *Solo* *p* *mf* *p* *f*

Vln. II *pp*

Vla. *rit.* *mp* *pp*

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

Cb.

1 Fl. 1

2 Fl. 2

Ob.

E. Hn.

1 Cl. Bb

2 Cl. Bb

Bsn.

C. Bn.

1 Hn. F

2 Hn. F

1 Tpt. Bb

2 Tpt. Bb

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

pp

f

p subito

ppp

mp

p

pp

Solo

215 216 217 218 219 220

3. Wiles Lively ♩ = 150

Orchestral Equations

Musical score for woodwinds, brass, and percussion. The score is in 3/4 time and includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Hn.), Clarinet in B-flat (Cl. Bb) 1 and 2, Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn in F (Hn. F) 1 and 2, Trumpet in B-flat (Tpt. Bb) 1 and 2, Timpani (Timp.), Percussion (Perc.), and Vibraphone (Vib.). The woodwinds and brass are mostly silent, with some activity in the Bassoon and Contrabassoon. The Timpani part features a melodic line with dynamics *p* and *pp*, and includes performance markings **Gb - D** and **C - A**. The Percussion part includes a **Bs. Dr.** (Bass Drum) part with dynamics *pp* and *p*. The Vibraphone part has a *p* dynamic marking.

3. Lively ♩ = 150

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings are mostly silent, with some activity in the Violoncello and Contrabass. The Violoncello part has a **Tutti** marking and a *pizz.* (pizzicato) dynamic marking. The Contrabass part has a **Tutti** marking and a *pizz.* dynamic marking. The score is numbered 221 through 227 at the bottom.

221

222

223

224

225

226

227

Fl.

Picc.

Ob.

E. Hn.

1

Cl. B \flat

2

Bsn.

C. Bn.

1

Hn. F

2

1

Tpt. B \flat

2

Timp.

Perc.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

f

pp

mf

pp

p

pizz.

p

pp

p

pp

p

T. Bl.

W. Bl.

mallets

228

229

230

231

232

233

This page of the musical score, titled "Orchestral Equations", covers measures 234 through 239. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Piccobello (Picc.):** Remains silent throughout the measures.
- Oboe (Ob.):** Remains silent throughout the measures.
- English Horn (E. Hn.):** Remains silent throughout the measures.
- Clarinets (Cl. B♭):** Two parts (1 and 2). Part 1 has a melodic line starting in measure 235 with dynamics *pp*, *mp*, and *pp*. Part 2 is silent.
- Bassoon (Bsn.):** Part 1 has a melodic line starting in measure 235 with dynamics *p* and *mf*. Part 2 is silent.
- Contrabassoon (C. Bn.):** Part 1 has a melodic line starting in measure 235 with dynamic *p*. Part 2 is silent.
- Horn in F (Hn. F):** Two parts (1 and 2) are silent throughout the measures.
- Trumpets in B♭ (Tpt. B♭):** Two parts (1 and 2) are silent throughout the measures.
- Timpani (Timp.):** Remains silent throughout the measures.
- Drum (Perc.):** Part 1 has a rhythmic pattern starting in measure 235 with dynamic *mf*. Part 2 is silent.
- Vibraphone (Vib.):** Part 1 has a melodic line starting in measure 239 with dynamic *pp*. Part 2 is silent.
- Harp (Hp.):** Part 1 has a melodic line starting in measure 235 with dynamic *p*. Part 2 has a melodic line starting in measure 239 with dynamic *pp*.
- Violin I (Vln. I):** Part 1 has a melodic line starting in measure 234 with dynamic *mp* and *pizz.* Part 2 is silent.
- Violin II (Vln. II):** Part 1 has a melodic line starting in measure 234 with dynamic *mf*. Part 2 is silent.
- Viola (Vla.):** Part 1 has a melodic line starting in measure 234 with dynamic *mf*. Part 2 is silent.
- Violoncello (Vc.):** Part 1 has a melodic line starting in measure 234 with dynamics *mf*, *f*, and *p*. Part 2 is silent.
- Double Bass (Cb.):** Part 1 has a melodic line starting in measure 234 with dynamics *f*, *p*, and *arco*. Part 2 has a melodic line starting in measure 239 with dynamic *pp* and *pizz.*

Measure numbers 234, 235, 236, 237, 238, and 239 are indicated at the bottom of the page.

Fl. *mf* *p* flz.

Picc. *mf* *p* flz.

Ob. *p*

E. Hn. *mf* *p* *mf*

1 *mf* *p*

2 *mf* *p*

Bsn.

C. Bn.

Hn. F

1

2

Tpt. Bb

1

2

Timp.

Perc. *mf* *p* *mf* [T. Bl.] [Trgl.]

Vib. *mf*

Hp. *mf* *p*

Vln. I *mf* *p* arco

Vln. II *p*

Vla. *p* arco *pp*

Vc. *arco*

Cb. *pp*

This page of the musical score, titled "Orchestral Equations", covers measures 246 through 251. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Hn.), Clarinet in B-flat (Cl. Bb), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The brass section includes Horns in F (Hn. F), Trumpets in B-flat (Tpt. Bb), and Timpani (Timp.). The percussion section includes Percussion (Perc.) and Vibraphone (Vib.). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Flute (Fl.):** Measures 248-251 feature a melodic line with dynamics *mp*, *f*, *mp*, and *pp*. A *fz.* (fizz) effect is indicated above the staff in measure 250.
- Oboe (Ob.):** Mirrors the flute's melodic line in measures 248-251 with dynamics *mp*, *f*, *mp*, and *pp*.
- English Horn (E. Hn.):** Plays a melodic line in measure 246 with a *p* dynamic.
- Vibraphone (Vib.):** Plays a melodic line in measure 246 with a *p* dynamic.
- Harp (Hp.):** Provides harmonic support in measures 248-251 with a *p* dynamic.
- Violin I (Vln. I):** Features a melodic line in measures 246-251 with a *p* dynamic.
- Violin II (Vln. II):** Features a melodic line in measures 246-251 with a *p* dynamic. The instruction *arco* is present in measure 246.
- Viola (Vla.):** Features a melodic line in measures 246-251 with a *p* dynamic.

G

Fl.

Picc.

Ob.

E. Hn.

1

2

Cl. B \flat

Bsn.

C. Bn.

Detailed description: This system contains the woodwind parts. The Flute and Piccolo staves are mostly empty. The Oboe part has a few notes in the final measure, marked *p*. The English Horn part has notes in the final measure, marked *p*. The Clarinet B-flat parts (1 and 2) have melodic lines starting in measure 252, marked *mf*, and ending in measure 254, marked *pp*. The Bassoon and Contrabassoon parts are empty.

G

1

2

Hn. F

1

2

Tpt. B \flat

Timp.

Detailed description: This system contains the brass and percussion parts. The Horns in F (1 and 2) and Trumpets in B-flat (1 and 2) staves are empty. The Timpani staff is also empty.

Perc.

Vib.

Hp.

Detailed description: This system contains the harp and vibraphone parts. The Vibraphone part has a melodic line starting in measure 252, marked *mf*, and ending in measure 254, marked *pp*. The Harp part has notes in the final measure, marked *pp*.

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains the string parts. The Violin I part has a melodic line starting in measure 252, marked *mf*, and ending in measure 254, marked *pp*. The Violin II part has notes in the final measure, marked *mp*. The Viola part has notes in the final measure, marked *mp*. The Violoncello part has notes in the final measure, marked *mp*. The Contrabass part has notes in the final measure, marked *pp*.

This page of the orchestral score for "Orchestral Equations" covers measures 258 through 263. The score is arranged in a standard orchestral layout with the following parts and staves:

- Flute (Fl.):** Measures 258-260 feature a melodic line starting with a *mf* dynamic and ending with a *p* dynamic. Measures 261-263 are marked *flz.* (flautissimo) and *p*.
- Piccolo (Picc.):** Mirrors the flute part in measures 258-260, then rests in measures 261-263.
- Oboe (Ob.):** Features a long, sustained melodic line across measures 258-260, then rests.
- English Horn (E. Hn.):** Measures 258-260 have a melodic line with *mf* and *p* dynamics. Measures 261-263 are marked *mf* and *p*.
- Clarinets (Cl. B♭):** Two staves (1 and 2) play a rhythmic pattern in measures 258-260, then rest.
- Bassoon (Bsn.):** Rests throughout the entire passage.
- Contrabassoon (C. Bn.):** Rests throughout the entire passage.
- Horn (Hn. F):** Two staves (1 and 2) are silent throughout.
- Trumpets (Tpt. B♭):** Two staves (1 and 2) are silent throughout.
- Timpani (Timp.):** Rests throughout the entire passage.
- Percussion (Perc.):** Features a melodic line with *mf*, *p*, and *mf* dynamics. Includes markings for *T. Bl.* (Tom Tom) and *Trgl.* (Triangle).
- Vibraphone (Vib.):** Measures 258-260 are silent. Measures 261-263 feature a melodic line with *mf* and *p* dynamics.
- Harpsichord (Hp.):** Features a rhythmic accompaniment in measures 258-260, then rests.
- Violin I (Vln. I):** Measures 258-260 are silent. Measures 261-263 feature a melodic line with *p* dynamic and *arco* marking.
- Violin II (Vln. II):** Measures 258-260 are silent. Measures 261-263 feature a melodic line with *p* dynamic and *arco* marking.
- Viola (Vla.):** Measures 258-260 are silent. Measures 261-263 feature a melodic line with *p* dynamic and *arco* marking.
- Violoncello (Vc.):** Measures 258-260 are silent. Measures 261-263 feature a melodic line with *pp* dynamic and *arco* marking.
- Double Bass (Cb.):** Measures 258-260 feature a melodic line with *pp* dynamic and *arco* marking. Measures 261-263 are silent.

flz. (H)

Fl. *mp* *f* *mp* *pp*

Picc.

Ob. *mp* *f* *mp* *pp*

E. Hn.

1 *mf*

2 *mf*

Cl. B \flat

Bsn.

C. Bn.

1

2

Hn. F

1

2

Tpt. B \flat

1

2

Timp.

Perc.

Perc.

Vib. *p*

Hp. *p*

Vln. I *p* arco (H)

Vln. II *p*

Vla. *p*

Vc.

Cb.

This page of the orchestral score for "Orchestral Equations" covers measures 270 through 275. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Hn.), Clarinet in B-flat (Cl. Bb) with two parts, Bassoon (Bsn.), and Contrabassoon (C. Bn.). The brass section consists of Horns in F (Hn. F) with two parts, Trumpets in B-flat (Tpt. Bb) with two parts, and Timpani (Timp.). The percussion section includes Vibraphone (Vib.), Harp (Hp.), and various Percussion (Perc.) instruments, with specific instructions for a suspended cymbal and soft mallets. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of dynamics, including *mp*, *f*, *p*, *mf*, *pp*, and *ppp*, along with crescendos and decrescendos. Performance instructions such as *arco* and *Susp. Cymb. Soft mallets* are also present. Measure numbers 270, 271, 272, 273, 274, and 275 are clearly marked at the bottom of the page.

Fl. *mf* *fz.*

Picc. *p*

Ob.

E. Hn.

1 *mf* *fz.*

2 *mf* *fz.*

Bsn. *pp*

C. Bn. *pp*

Hn. F 1 *p* *mf* *pp*

2 *mf* *pp*

Tpt. B \flat 1 *p* *mf* *pp*

2 *p* *mf* *pp*

Timp. *mf*

Perc.

Vib. *mf* Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb. *pp*

This page of the musical score, titled "Orchestral Equations", covers measures 282 through 287. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Enters in measure 285 with a *mf* dynamic.
- Piccolo (Picc.):** Enters in measure 282 with a *mf* dynamic, then transitions to *pp* in measure 283.
- Oboe (Ob.):** Enters in measure 282 with a *mf* dynamic, then transitions to *pp* in measure 283.
- English Horn (E. Hn.):** Enters in measure 282 with a *mf* dynamic, then transitions to *pp* in measure 283, and returns to *mf* in measure 286.
- Clarinets (Cl. B♭):** Two parts, 1 and 2, both enter in measure 282 with a *mf* dynamic, then transition to *pp* in measure 283.
- Bassoon (Bsn.):** Enters in measure 282 with a *mf* dynamic, then transitions to *pp* in measure 283, and returns to *mf* in measure 286.
- Contrabassoon (C. Bn.):** Enters in measure 286 with a *mf* dynamic.
- Horn in F (Hn. F):** Two parts, 1 and 2, are present but have no notation on this page.
- Trumpets in B♭ (Tpt. B♭):** Two parts, 1 and 2, enter in measure 282 with a *mf* dynamic, then transition to *pp* in measure 283.
- Timpani (Timp.):** No notation on this page.
- Drum (Perc.):** Features wood block (W. Bl.) and tom-tom (T. Bl.) in measures 282 and 283, with dynamics *mf* and *p*.
- Vibraphone (Vib.):** Enters in measure 285 with a *mf* dynamic.
- Harp (Hp.):** Plays throughout with a *pp* dynamic.
- Violins (Vln. I, Vln. II):** Violin I has a melodic line starting in measure 282. Violin II has a similar line.
- Viola (Vla.):** Enters in measure 282 with a *pizz.* (pizzicato) marking, playing *mf* in measure 282 and *pp* in measure 283.
- Violoncello (Vc.):** Enters in measure 282 with a *pizz.* marking, playing *pp* in measure 282 and *mf* in measure 283.
- Double Bass (Cb.):** Enters in measure 282 with a *pizz.* marking, playing *p* in measure 282 and *mf* in measure 283.

Measure numbers 282, 283, 284, 285, 286, and 287 are indicated at the bottom of the page.

Fl. *p* *f*

Picc. *p* *f*

Ob. *p* *f*

E. Hn. *pp* *p* *fp* Solo

Cl. Bb 1 *mp* *f*

Cl. Bb 2 *mp* *f*

Bsn. *pp* *mf*

C. Bn. *pp* *p* *mf* *f*

Hn. F 1 *pp* *f*

Hn. F 2 *pp* *f*

Tpt. Bb 1 *pp* *f*

Tpt. Bb 2 *pp* *f*

Timp. *p* *f*

Perc. *p* *f* T. Bl. Trgl. W. Bl.

Vib.

Hp. *mf* *pp* *mf* *pp* *f*

Vln. I *pp* *f*

Vln. II *f*

Vla. *mf* *pp* *mf* *pp* *mf* *pp* *f*

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

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

288 289 290 291 292

J ♩ = 65

rit.

Fl.

Picc.

Ob.

E. Hn.

1

2

Cl. B \flat

Bsn.

C. Bn.

1

2

Hn. F

1

2

Tpt. B \flat

Timp.

Perc.

Vib.

Hp.

J ♩ = 65

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.