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Title

Icarus

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Author

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2020

Score

Eric Delgado

Icarus

for orchestra

2017

Icarus (duration – about 14:00)

I. Prelude (3:45)

II. Lift (3:15)

III. Floating freely (3:30)

IV. I flew too close to the sun and saw Truth (3:30)

Performance Notes

The entire work should be played without breaks between sections (*attacca*). Bar numbers and rehearsal letters continue in sequence across sections.

Accidentals apply through the bar but not across different octaves.

This is a transposed score.

Piece Completed: 12 November 2017

Instrumentation:

Piccolo

2 Flutes

3 Oboes (3. doubles English horn)

3 Clarinets in Bb (3. doubles Bass Clarinet in Bb)

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Timpani

2 Percussionists

- 1: Snare Drum, Triangle, Crotales, Vibraphone, Bongos

- 2: Xylophone, Suspended Cymbal, Bass Drum, Tam-tam,

Wood Blocks (2)

Harp

Strings

Program Notes

In Ancient Greek mythology, Icarus is a young man who escapes island imprisonment with his father Daedalus by flying away using wings made of feathers and wax. Despite being warned, he ascends higher and higher, approaching the barrier between human and divine realms. Under the sun's heat, his wings melt and Icarus drops to his death in the ocean below. My orchestral work was not created with a visual narrative in mind but rather an emotional one. Each section of *Icarus* expresses moods and thoughts the boy must have had in his experience from miraculous rise to meteoric fall. It is split into four movements that are performed without breaks in between.

Icarus

for orchestra
(2017)

Eric Delgado

I. Prelude

Uneasy ♩=72

This page contains the orchestral score for the first movement, "I. Prelude," of the piece "Icarus" by Eric Delgado. The score is in 3/4 time and features a tempo of 72 beats per minute. The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system includes the woodwind section (Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet in B-flat 1 & 2, Bass Clarinet in B-flat, Bassoon 1 & 2, and Contrabassoon), the brass section (Horn in F 1-4, Trumpet in C 1.2.3, Trombone 1.2.3, and Tuba), and the percussion section (Timpani, Snare Drum, and Xylophone). The second system includes the string section (Violin I, Violin II, Viola, Violoncello, and Double Bass). The woodwinds and strings play a complex, rhythmic pattern of eighth and sixteenth notes, often in groups of five or three. The brass section provides harmonic support with sustained chords and occasional melodic lines. The percussion section features a steady snare drum pattern and xylophone accompaniment. The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte), as well as articulation marks like accents and slurs. The overall mood is "Uneasy," as indicated by the tempo marking.

6 rit. Yearning ♩=66

Picc. *p* *mp* *p*

Fl. 1.2. *a2* *p* *p* 3 3 3 3

Ob. 1.2. *mf* 3 3 3 3 *p* 3 3 3 3

Cor A. *p* *mp* *p*

Cl. 1.2. 1. 5 *p* *p* 3 *mp* *f*

B. Cl. 3 *p*

Bsn. 1.2. *mf* 3 3 3 3 *p* 3 3

Cbsn. *mf* 3 *p*

Hn. 1-4 *p* *p* *mp* 3 *mp*

C Tpt. 1.2.3. *p* *mp* *p* muted 1.

Tbn. 1.2.3.

Tba.

Timp. *p*

S. D. Triangle *p*

Xyl.

Hp. *mf* D#CB - EFGAb

Vln. I rit. Yearning ♩=66 *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

Vla. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. slow gliss. *pp* *pp* *pp* *pp* *pp* *pp* *ff*

Db. *pp* *pp* *pp* *pp* *pp* *pp* *ff*

A

Picc. *f* *mp* *p*

Fl. 1.2. *mp* *p* *pp* *p*

Ob. 1.2. *mp* *p* *pp* *p*

Cor A. *f* *mp* *p*

Cl. 1.2. *mp* *pp* *p*

B. Cl. *p*

Bsn. 1.2. *p* *f* *p* *mp*

Cbsn.

Hn. 1-4

C Tpt. 1.2.3. *f* *mp*

Tbn. 1.2.3. I. flz., muted *pp* slow gliss
II. *pp* slow gliss flz., muted

Tba.

Timp. *pp*

Tri. mute triangle with hand *mp* dry To Crotales

Xyl. soft yarn mallets *p*

Hp. DC#B - EF#GA *mp*

A

Vln. I *p*

Vln. II *p*

Vla. pizz. *p* *f* *p* *mp* pizz.

Vc. *p* *f*

Db. *p* *f* *pp*

22

Picc. *mp* 5

Fl. 1.2. *mp* 5

Ob. 1.2. *mp* a2 5

Cor A.

Cl. 1.2. *mp* 5

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1-4

C Tpt. 1.2.3. 1. senza sord.

Tbn. 1.2.3. 1.2. senza sord.

Tba.

Timp. 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Tri.

Xyl.

Hp.

Vln. I *p* *mp* *p* *mf* *mp* 5

Vln. II *p* *mp* *p* *mf* *mp* 5

Vla. *p* *mp* *p* *mf* *mf* 5

Vc. *p* *mp* *p* *mf* *mf* 5

Db. 5 5 5 5 5 5 5 5 5 5 5 5 5 5

28 Uneasy ♩=72

Picc. *ff* 3 3

Fl. 1.2. *ff* 5 5

Ob. 1.2. *ff* 3 5 3

Cor A. *ff*

Cl. 1.2. *ff* 5 5

B. Cl. *ff* 3 3

Bsn. 1.2. *ff* 3 3

Cbsn. *ff* 3 3

Hn. 1-4 *ff* 5 3 3

C Tpt. 1.2.3. *ff* 1. 3 3 3

Tbn. 1.2.3. *ff* 1.2. 3 3

Tba. *ff* 3 3

Timp. *ff* 3 3

Tri.

Xyl. *ff* hard mallets 3 3 3

Hp.

Uneasy ♩=72

Vln. I *f* *ff* 5 5

Vln. II *f* *ff* 5 5

Vla. *ff* div. 5 5

Vc. *ff* 3 3 3

Db. *ff* 3 3

33 **B**

Picc. *3 3 3 3 3 3*

Fl. 1.2. *5 5*

Ob. 1.2. *5 5 3 3*

Cor A.

Cl. 1.2. *5 5*

B. Cl. *3 3*

Bsn. 1.2. *3 3*

Cbsn. *3 3*

Hn. 1-4 *3 3*

C Tpt. 1.2.3. *1.2. 3 3 3 3 3 3 3*

Tbn. 1.2.3. *1.2. 3 3*

Tba. *3*

Timp. *3* **ff** *5* C to Bb Eb to D

Tri.

Xyl. *3 3 3 3 3 3 3* To Bass Drum

Hp. *3 3* **ff** *3* *mp* *mf*

Vln. I *5 5* wide vib. **B**

Vln. II *5 5* wide vib.

Vla. *5 5* unis. wide vib.

Vc. *3 3 3* *p* *mp* *mf* *3*

Db. *3* *p* *mp* *mf* *3*

39

Picc. Fl. 1.2. Ob. 1.2. Cor A. Cl. 1.2. B. Cl. Bsn. 1.2. Cbsn. Hn. 1-4 C Tpt. 1.2.3. Tbn. 1.2.3. Tba. Timp. Tri. Xyl. Hp. Vln. I Vln. II Vla. Vc. Db.

2. *p* 5 1. *p* 5 *f* wide vib. *p*

p 3 C# to C 3 *pizz.* *p* 5 *f* *p* *f* *p* *f*

43

Picc.

Fl. 1.2.

Ob. 1.2.

Cor A.

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1-4

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Tri.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

46

Picc. -

Fl. 1.2. -

Ob. 1.2. -

Cor A. *ff* 5 5 5 5 5 5 5 5 *p*

Cl. 1.2. *ff* 5 5 5 5 5 5 5 5 *p*

B. Cl. *ff* 5 5 5 5 5 5 5 5 *p* To Cl. 3

Bsn. 1.2. *f* 3

Cbsn. *f* 3

Hn. 1-4 *ff* 5 5 5 5 5 5 5 5 *p*

C Tpt. 1.2.3. -

Tbn. 1.2.3. *f* 3

Tba. *f* 3

Timp. *f* 3

Tri. -

Xyl. -

Hp. -

C

Vln. I *ff* arco 3 *p*

Vln. II arco 3 *p*

Vla. 3 *p*

Vc. 3 *p*

Db. *p*

51

Picc. -

Fl. 1.2. -

Ob. 1.2. -

Cor A. -

Cl. 1.2. *mf* *f* *p*

Cl. 3. -

Bsn. 1.2. *f* *mf* *f* *p*

Cbsn. *f* *mf* *f* *p*

Hn. 1-4 -

C Tpt. 1.2.3. -

Tbn. 1.2.3. *f* *mf*

Tba. *f* *mf*

Timp. *f* *mf* *f*

Tri. -

Xyl. -

Hp. -

Vln. I *mf* *f* *p* wide vib.

Vln. II *mf* *f* *p* wide vib.

Vla. *mf* *f* *p* wide vib.

Vc. *mf*

Db. *mf*

64

Picc. *ff* $\hat{\Delta}$

Fl. 1.2. *ff* $\hat{\Delta}$ a2

Ob. 1.2. *ff* $\hat{\Delta}$ a2

Cor A.

Cl. 1.2. *ff* $\hat{\Delta}$

Cl. 3

Bsn. 1.2.

Cbsn.

Hn. 1-4 *f* $\hat{\Delta}$ a2 *ff*

C Tpt. 1.2.3. *ff* 1.2.

Tbn. 1.2.3.

Tba.

Timp.

Crot. *f* arco l.v. To Vibraphone

B. D. To Suspended Cymbal

Hp.

Vln. I *ff* 3 3

Vln. II *ff* 3 3

Vla. *ff*

Vc. *ff*

Db.

accel.  attacca

69

Picc.

Fl. 1.2.

Ob. 1.2.

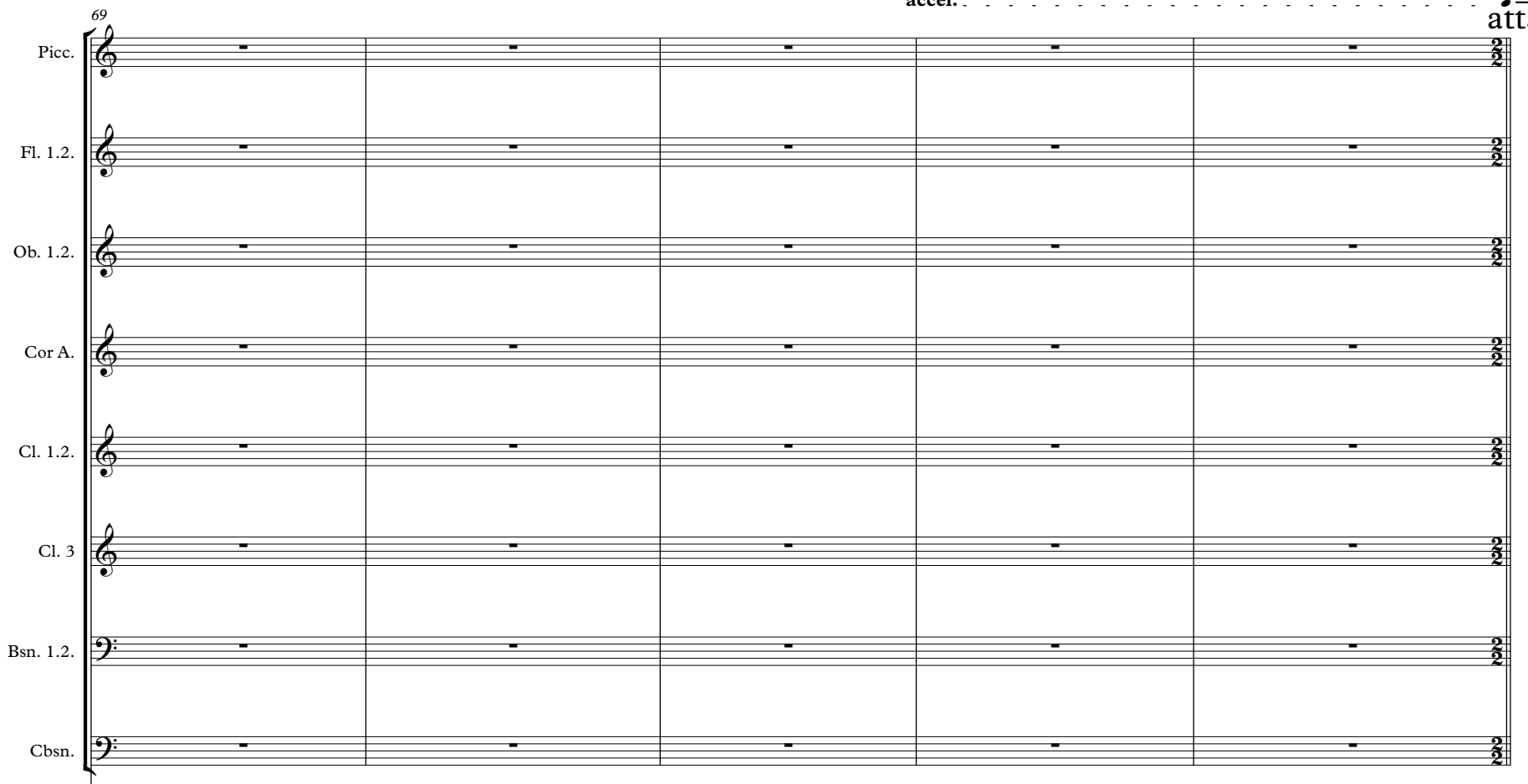
Cor A.

Cl. 1.2.

Cl. 3

Bsn. 1.2.

Cbsn.

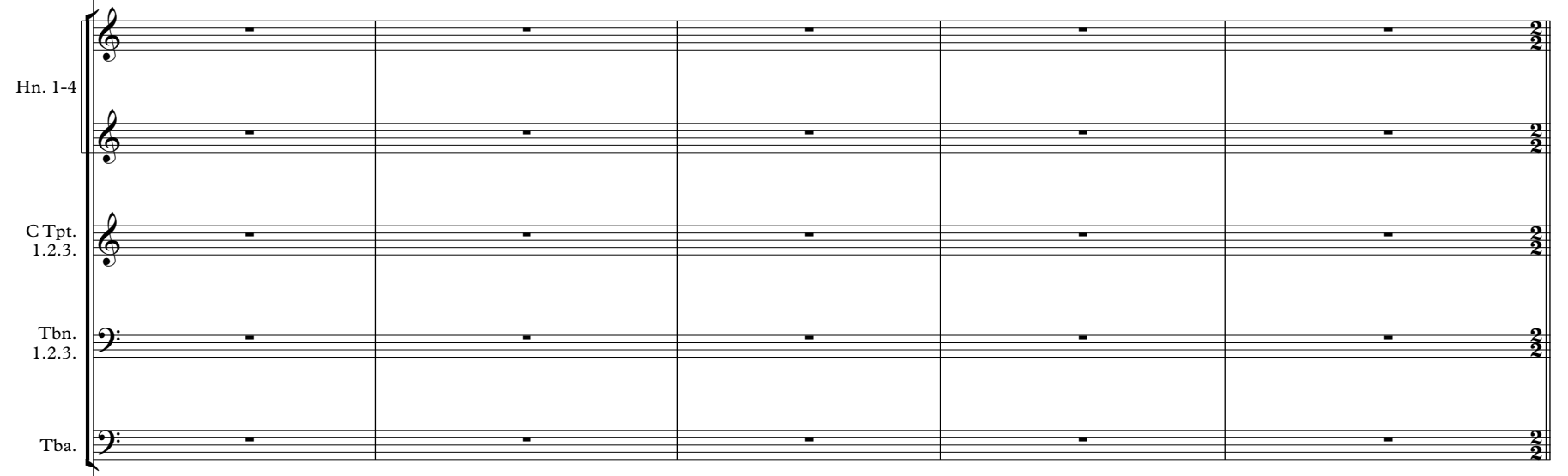


Hn. 1-4

C Tpt. 1.2.3.

Tbn. 1.2.3.

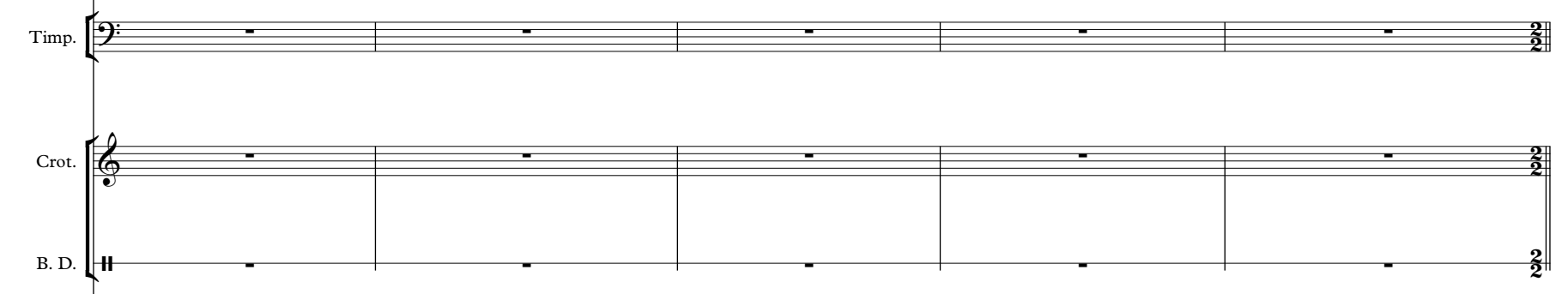
Tba.



Timp.


Crot.

B. D.



Hp.



accel.  attacca

Vln. I

Vln. II

Vla.

Vc.

Db.



attacca

II. Lift

74 **Optimistically** ♩=100

Piccolo

Flute 1.2

Oboe 1.2

Cor Anglais

Clarinet in B♭ 1.2

Clarinet in B♭ 3

Bassoon 1.2

Contrabassoon

Horn in F 1-4

Trumpet in C 1.2.3

Trombone 1.2.3

Tuba

Timpani G, B♭, D

Vibraphone

Suspended Cymbal

Harp DCB - EF#GA

Optimistically ♩=100

Violin I *pp* *mf* *pp* *mp*

Violin II *pp* *mf* *pp* *mp*

Viola

Violoncello

Double Bass

E

82

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

Vib.

Sus. Cym.

Hp.

E

Vln. I

Vln. II

Vla.

Vc.

Db.

91

Picc. *ppp* *pp*

Fl. 1.2 *ppp* *pp* a2 3 3

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

Vib. *pp* motor off

Sus. Cym.

Hp. *pp*

Vln. I *p*

Vln. II

Vla. *pp*

Vc.

Db. *pp*

This page of a musical score, numbered 17, features a variety of instruments. The Piccolo (Picc.) part begins at measure 100 with a melodic line. The Flutes (Fl. 1.2) play a triplet-based melody. The Oboe (Ob. 1.2) has a first ending (1.) starting at measure 5, moving from piano (p) to mezzo-piano (mp). The Clarinet in B-flat (Cl. 1.2) plays a triplet-based accompaniment, starting at piano-pianissimo (pp) and moving to piano (p). The Clarinet in C (Cl. 3) and Bassoon (Bsn. 1.2) have parts starting at pp and p respectively. The Horns (Hn. 1-4), Trumpets (Tpt. 1.2.3), Trombones (Tbn. 1.2.3), and Tuba (Tba.) are currently silent. The Timpani (Timp.) part is also silent. The Vibraphone (Vib.) part features a melodic line that ends with the instruction "To Snare Drum". The Suspended Cymbal (Sus. Cym.) is silent. The Harp (Hp.) plays a complex, multi-voiced texture. The Violin I (Vln. I) part has a melodic line that reaches mezzo-piano (mp) dynamics. The Violin II (Vln. II) part plays a triplet-based accompaniment, starting at pp and moving to p. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts provide harmonic support with various rhythmic patterns and dynamics.

115

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

Vib.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

p

Snare Drum
snare, off

129

Picc. *pp*

Fl. 1.2 *pp* a2 3 3 3 3

Ob. 1.2

C. A. *pp*

Cl. 1.2

Cl. 3

Bsn. 1.2 3 3 3 3

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp. *pp*

Vln. I *pp*

Vln. II *pp* 3 3 3 3

Vla. *pp*

Vc. *pp*

Db.

G

136

Picc. *p*

Fl. 1.2 *p*

Ob. 1.2 *f* *ff* 1. solo 7

C. A. *f*

Cl. 1.2 *f*

Cl. 3 *f*

Bsn. 1.2 *f*

Cbsn. *f*

Hn. 1-4 *f*

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

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

S. D.

Sus. Cym.

Hp. *f* *p* *cresc.* *mf* *cresc.*

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

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

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

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

Db. *f* *p* *cresc.* *mf* *cresc.*

B to B \flat

144

Picc.

Fl. 1. 2

Ob. 1. 2

C. A.

Cl. 1. 2

Cl. 3

Bsn. 1. 2

Cbsn.

Hn. 1-4

Tpt. 1. 2. 3

Tbn. 1. 2. 3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

H

153

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

H

Vln. I

Vln. II

Vla.

Vc.

Db.

160

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

B \flat to B
G to G \sharp

I

166

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

I

Vln. I

Vln. II

Vla.

Vc.

Db.

172

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

p

mp

3.

J

178

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

J

Vln. I

Vln. II

Vla.

Vc.

Db.

196 **accel.**

Picc. *mp*

Fl. 1.2 *mp*

Ob. 1.2

C. A.

Cl. 1.2 *f* a2 3 3 3 3 3 3

Cl. 3 *f* 3 3 3 3 3 3

Bsn. 1.2 *f* a2

Cbsn. *f*

Hn. 1-4

Tpt. 1.2.3 *f* 3

Tbn. 1.2.3 *f*

Tba. *f*

Timp. *f*

S. D. *f* 5

Sus. Cym. *f* 5

Hp.

Vln. I *f* 5 **accel.** 5

Vln. II *f* 5

Vla. *f* 5

Vc. *f* 3 3 3 3

Db. *f*

200

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

Take Off! ♩=120

204

Picc. *f* *mf* *p*

Fl. 1.2 *f* *mf* *p*

Ob. 1.2 *f* *p* *mf* *p*

C. A. *p* *mf*

Cl. 1.2 *ff* *p*

Cl. 3 *ff*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. 1-4 *ff*

Tpt. 1.2.3 *ff*

Tbn. 1.2.3 *ff*

Tba. *ff* *p* *f* *mp* *f*

Timp. *ff* G to F#

S. D. *ff* To Bongos

Sus. Cym. *ff* l.v. To Bass Drum

Hp. *mp* DC#B - EF#G#A

Take Off! ♩=120

Vln. I *ff* *p* con sord.

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *p*

K

217

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

K

Vln. I

Vln. II

Vla.

Vc.

Db.

229

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.

L

250

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

G# to G
B to Bb

L

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.

attacca

261

Picc. *p*

Fl. 1.2 *mp* *ppp*

Ob. 1.2

C. A.

Cl. 1.2 1. 3 *pp* 3 3

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

attacca

attacca

III. Floating freely

Gently ♩=120

M

272

Piccolo *pp* *ppp*

Flute 1.2

Oboe 1.2

Oboe 3

Clarinet in Bb 1.2 *ppp*

Bass Clarinet in Bb

Bassoon 1.2

Contrabassoon

Horn in F 1-4

Trumpet in C 1.2.3.

Trombone 1.2.3.

Tuba

Timpani F#, Bb=A#, D

Bongos *ppp* muted dry and distant

Bass Drum *pp*

Harp DC#Bb - EF#GA *f* let ring like a bell

Gently ♩=120

M

Violin I

Violin II

Viola

Violoncello

Double Bass

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) and brass (Horn, Trumpet, Trombone, Tuba). The middle section includes percussion (Timpani, Bongos, Bass Drum) and Harp. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Gently' at 120 beats per minute. The score is divided into two systems, each starting with a 'Gently' marking and a tempo of 120. A 'M' marking is present in both systems. The Piccolo part has dynamics of *pp* and *ppp*. The Clarinet in Bb part has a dynamic of *ppp*. The Bongos part has a dynamic of *ppp* and is marked 'muted dry and distant'. The Bass Drum part has a dynamic of *pp*. The Harp part has a dynamic of *f* and is marked 'let ring like a bell'. The strings are marked 'Gently' at 120.

283

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

C Tpt.

Tbn.

Tba.

Timp.

Bongos

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pp

Solo ord., arco

p

5

mp

Detailed description: This page of a musical score, numbered 283, covers measures 283 through 292. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1, 2, and 3, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets in C, Trombones, Tubas, Timpani, Bongos, Bass Drum, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a common time signature. The woodwind and brass sections are mostly silent, indicated by horizontal lines. The percussion section features a rhythmic pattern on the Bongos and Bass Drum. The Harp part has two entries, one in measure 284 marked *mp* and another in measure 292 marked *p*. The Violin I part has a solo section starting in measure 284, marked *pp* and *Solo ord., arco*, with a five-fingered passage in measure 292 marked *mp*. The strings (Viola, Violoncello, Double Bass) are also silent.

N

292

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

C Tpt.

Tbn.

Tba.

Timp.

Bongos

B. D.

Hp.
près de table
E to E \flat
F \sharp to F

Vln. I
(solo)
p *mp* *p*

Vln. II

Vla.

Vc.

Db.

300

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

C Tpt.

Tbn.

Tba.

Timp.

Bongos

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

Solo ord, arco *p* *mp* *p* *mp* *mf* *p* *mf*

Solo ord, arco *p* *mp* *p* *mp* *mf* *p* *mf*

Solo ord, arco *mf* *f* *mf*

O

314

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

C Tpt.

Tbn.

Tba.

Timp.

Bongos

B. D.

Hp.

O

Vln. I

Vln. II

Vla.

Vc.

Db.

331

Picc.

Fl. 1.2 *fp* *pp* *mf*

Ob. 1.2 *fp* *pp* *mf*

Ob. 3

Cl. 1.2 *fp*

B. Cl.

Bsn. 1.2 *fp* *ff* *p* a2

Cbsn.

Hn. 1-4 muted *pp*

C Tpt.

Tbn.

Tba.

Timp.

Bongos

B. D. *p*

Hp. *ord.* *ff*

Vln. I *f* *ff* first stand divisi

Vln. II *f* *ff* first stand divisi

Vla. *f* first stand divisi

Vc. *f* first stand divisi

Db. *ff* *f*

340

Picc. 

Fl. 1.2 

Ob. 1.2 

Ob. 3 

Cl. 1.2 

B. Cl. 

Bsn. 1.2 

Cbsn. 

Hn. 1-4 
muted
pp

C Tpt. 

Tbn. 

Tba. 

Timp. 

Bongos 
mp

B. D. 
mp

Hp. 

Vln. I 
mf

Vln. II 
mf

Vla. 
ff *mf*

Vc. 
ff *mf*

Db. 

P

Picc. *mf*

Fl. 1.2

Ob. 1.2 *mf*

Ob. 3 *mf*

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4 *mp*

C Tpt.

Tbn.

Tba.

expressive
f

expressive
senza sord.
1. *f*

Timp.

Bongos *f* To Snare Drum

B. D. *f* To Tam-Tam

Hp.

P unis. (first stand) pizz.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db.

354

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

C Tpt.

Tbn.

Tba.

Timp.

Bongos

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

ff

f

ff

ff

ff

arco tutti (all section)

arco tutti (all section)

p

p

Q

361

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

C Tpt.

Tbn.

Tba.

Timp.

Bongos

B. D.

Hp.

Q

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti (all section)

arco

mf

ff

f

371

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

C Tpt.

Tbn.

Tba.

Timp.

Bongos

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

R

378

Picc. *p* 3

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2 *p*

Cbsn. *p*

Hn. 1-4

C Tpt.

Tbn.

Tba.

Timp.

S. D.

B. D.

Hp.

R

Vln. I *p* 3

Vln. II *p*

Vla. *p* 3 *mf* 3 *p* 3

Vc. *p*

Db. *p*

384

Picc. *f* *ff*

Fl. 1.2 *f* *ff*

Ob. 1.2 *f*

Ob. 3 *f*

Cl. 1.2 *f*

B. Cl.

Bsn. 1.2 *f* a2 *f*

Cbsn. *f*

Hn. 1-4 *f*

C Tpt.

Tbn.

Tba.

Timp. *ff*

S. D. *ff*

B. D.

Hp.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

S accel.

Picc.
Fl. 1.2
Ob. 1.2
Ob. 3
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1-4
C Tpt.
Tbn.
Tba.
Timp.
S. D.
B. D.
Hp.

S accel.

Vln. I
Vln. II
Vla.
Vc.
Db.

attacca

attacca

IV. I flew too close to the sun and saw Truth

T

401 **Stumbling** ♩=144

Piccolo
Flute 1.2
Oboe 1.2
Oboe 3
Clarinet in B \flat 1.2
Bass Clarinet in B \flat
Bassoon 1.2
Contrabassoon
Horn in F 1-4
Trumpet in C 1.2.3
Trombone 1.2.3
Tuba
Timpani (F \sharp , A \sharp , D; A \sharp to A)
Snare Drum
Tam-tam
Harp (DC \sharp B \flat - E \flat FGA)

T

Stumbling ♩=144

Violin I
Violin II
Viola
Violoncello
Double Bass

421

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

T.-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

f

f

ff

mf

f

mf

mf

mf

f

f

mf

f

U

432

Picc. *f* *p*

Fl. 1.2 *f* *p*

Ob. 1.2 *p*

Ob. 3

Cl. 1.2 *f* *mp* *p*

B. Cl.

Bsn. 1.2 *f* *p*

Cbsn.

Hn. 1-4 *f* *p*

Tpt. 1.2.3 *f*

Tbn. 1.2.3 *f*

Tba.

Timp. *p*

S. D.

T.-t.

Hp. *f* *p*

U

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* pizz.

Db. *f* *p* pizz.

V

441

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

T. t.

Hp.

V

Vln. I

Vln. II

Vla.

Vc.

Db.

W

452

Picc. *ff* 3 3 3 3

Fl. 1.2 *ff* 3 3 3 3

Ob. 1.2 *ff* a2 3 3 3 3

Ob. 3 *ff* 3 3 3 3

Cl. 1.2 3 3 3 3

B. Cl. 3 3 3 3

Bsn. 1.2 3 3 3 3

Cbsn. 5

Hn. 1-4 1. *fp* *ff*

3. *fp* *ff*

Tpt. 1.2.3 *fp* *fp* *ff*

Tbn. 1.2.3 *fp* *ff*

Tba. 5 *fp* *ff*

Timp. *ff* 5 *p* *ff* 5 *fp*

S. D. *ff* (as loud as strings)
Wood Blocks (2)
high-low

T.-t. *ff* 5 5 5

Hp.

W

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. 3 3 3 3

Vc. 3 3 3 3

Db. *ff* 5

X

X

470

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

W.B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

molto rit. Cold and distant ♩=60

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Oboe 3 (Ob. 3), Clarinet 1 & 2 (Cl. 1.2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1.2), Contrabassoon (Cbsn.), Horns 1-4 (Hn. 1-4), Trumpets 1, 2, & 3 (Tpt. 1.2.3), Trombones 1, 2, & 3 (Tbn. 1.2.3), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), and Wood Block (W.B.). The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'molto rit.' and the metronome marking is ♩=60. The score starts at measure 479. Dynamics include *fff*, *pp*, and *mp*. Performance instructions include *con sord.* and *Sul II*. The woodwinds play a melodic line with triplets and slurs, while the percussion provides a steady accompaniment.

molto rit. Cold and distant ♩=60

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'molto rit.' and the metronome marking is ♩=60. Dynamics include *fff* and *pp*. Performance instructions include *con sord.* and *Sul II*. The strings play a rhythmic accompaniment with slurs and triplets. The Double Bass part includes a *Sul II* instruction.

487

Picc. *p*

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

W.B.

Hp.

Vln. I *delicate con sord.*
p mp pp ppp p

Vln. II *Sul I. II*
I II I II *sim.*

Vla.

Vc. *5*

Db.

Detailed description: This page of a musical score, numbered 61, covers measures 487 to 492. The score is arranged in a standard orchestral format. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1.2), Oboes 1, 2, and 3 (Ob. 1.2, Ob. 3), Clarinets 1 and 2 (Cl. 1.2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1.2), and Contrabassoon (Cbsn.). The brass section consists of Horns 1-4 (Hn. 1-4), Trumpets 1, 2, and 3 (Tpt. 1.2.3), Trombones 1, 2, and 3 (Tbn. 1.2.3), and Tubas (Tba.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), and Wood Blocks (W.B.). The keyboard section features the Harp (Hp.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 487 features a Piccolo part starting with a *p* dynamic, followed by triplet figures. Measures 488-492 show a complex texture with various dynamics (*p*, *mp*, *pp*, *ppp*) and articulations like *delicate con sord.* and *sim.* in the strings. The Viola and Violoncello parts feature prominent quintuplets (marked with '5').

Y

494

Picc.

Fl. 1.2

Ob. 1.2

Ob. 3

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. 1.2.3

Tbn. 1.2.3

Tba.

Timp.

S. D.

W.B.

Hp.

Y

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

ppp

div.

niente

pizz.

arco

bow on tailpiece

ppp *niente*