

Lewis Krauthamer

# Chamber Symphony

For 19-piece orchestra and mezzo-soprano

Ca. 35 minutes

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Third printing: 1/29/23

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## Instrumentation

Flute 1 (double Piccolo)  
Flute 2 (double Alto Flute)  
Oboe (double English Horn)  
B $\flat$  Clarinet  
Bassoon  
Contrabassoon  
Horn in F

Perc. 1: Tom Drums (high, med., low), Bass Drum, Very deep Bass Drum, Wind effect

Perc. 2: Susp. Cym. (high, med., low), Bongos (high, low), Snare Drum, Field Drum, Tam-tam (large), Thunder Tube

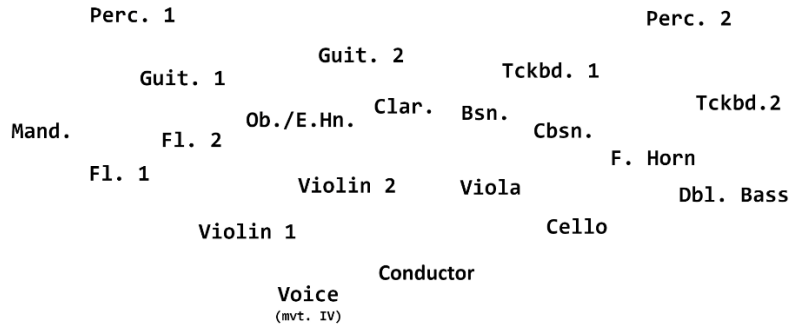
Trickeyboard 1  
Trickeyboard 2  
Mandolin  
Guitar 1 (Classical double Steel Guitar)  
Guitar 2 (Classical)

} Amplified  
(sent through a mixer run by audio engineer/s)

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass  
Mezzo-soprano soloist (mvt. IV)

Score in C

# Suggested seating plan (flexible)



## Sixth-tone microtonality

This piece is written in a sixth-tone microtonal scale. A sixth-tone is one-third of a half-step, or 33.3 cents. Since there are three pitches to every 12-TET chromatic pitch, a total of 36 tones to the octave are produced. In this scale, we not only have (for example) G-naturals and G-sharps, but also two tones in-between: a “sharp G natural” and a “flat G-sharp.” Notation: traditional accidentals are used, and up/down arrows attached to those accidentals indicate tones pitched a sixth-tone sharp (33.3 cents higher) or a sixth-tone flat (33.3 cents lower).

Sixth-tones: the span of a half-step from low to high

"G natural"    "sharp G natural"    "flat G sharp"    "G sharp"

(G<sub>4</sub>)    (G<sub>4</sub> +33.3 cents)    (G<sub>4</sub> -33.3 cents)

All accidentals, microtonal and conventional, apply to the note immediately following, and to any reiteration of that note within the same measure.

## Percussion key

Percussion mallets:         

Soft beater    Hard beater    Brush

Perc. 1

Bass Drum

Wind (mvt. III) \*

Very deep Bass Drum

Toms (low, med., high)

Perc. 2

Snare Drum

Suspended cymbals (low, med., high)

Thunder Tube (mvt. II)

Field Drum

Bongos (low/high)

Large Tam-tam

\* Wind (mvt. III): A recording or other means by which to mimic the natural sound of leaves blowing in the wind. The sound should not be ominous (low) or spooky (whistly) – but rather a neutral, perhaps calming presence. Pre-recorded, synthesized, or other acoustic solution (e.g. ocean drum) may be used.

# Trickeyboard

A trickeyboard is a three-tier keyboard setup tuned as to accommodate sixth-tone microtonality. Many affordable, commercially available keyboards may be set up this way. The upper keyboard is tuned 33.3 cents sharp (A 448.6 Hz), the middle is unaltered (A 440 Hz) and the lower is tuned 33.3 cents flat (A 432.6 Hz). A single sustain pedal is then connected to all three keyboards using two TRS “Y” cables. Similarly, the audio output is joined into one signal using TRS “Y” cables, then fed through either a volume pedal controlled by the performer or fed directly to the mixer (primary control of the dynamics is then given to one or more audio engineers). Keep in mind, use of a volume pedal would then place *two* pedals at the keyboardist’s charge (in addition to the sustain) – which may prove exceptionally “tricky.” Thus, performers may prefer to send keyboard signals directly to a mixer, ceding control of volume to audio engineer(s).



Two trickeyboards are called for in this piece (two players on three keyboards each = total 6 keyboards). Alternate microtonal keyboard setups capable of producing the desired pitch/dynamic content are welcome.

Keyboard settings: Primary criteria for selecting sound bank voices are: 1. a non-intrusive timbre blending well with the ensemble, 2. Organ-like ADSR (full sustain without decay). Beyond this, settings are left to performers’ discretion.

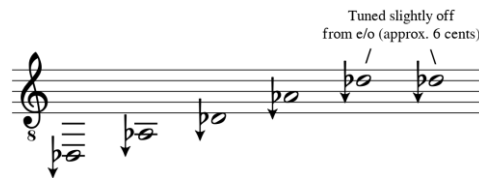
# Mandolin and Guitars

Mandolin and guitars are to be amplified only for the sake of audibility; care should be taken to preserve these instruments’ warm, natural, “acoustic” sound. Audio engineer(s) may assist in achieving desired dynamics as well as general balance with the ensemble.

Mandolin and Guitars 1 and 2 are tuned conventionally – microtonal passages are achieved through the use of a metal or glass slide. Guitar 1 doubles on Steel Guitar, a separate instrument to be tuned unconventionally (see below).

Steel Guitar is defined here as either a pedal steel, lap steel or other steel string instrument played horizontally with a slide. Strings may be plucked with the fingers and/or with a plectrum/fingerpicks. At times, the guitarist is asked to strike the string with a medium hard mallet (dulcimer mallet is ideal).

Tuning for the Steel Guitar in mvt. I:



Following movement I, string 6 of the Steel Guitar must be tuned up to a D natural.



Following movement II, string 6 must be tuned down to a C natural (used in both movements III and IV).



Despite the unconventional tuning, the Steel Guitar part is written as sounding.

## Audio engineer(s)

One or two audio engineers (ideally, two) are responsible for overseeing/adjusting volume levels of amplified instruments (trickeyboards, mandolin, guitars and possibly part of percussion 1 in mvt. 3) through the course of a performance. Audio engineers must coordinate with musicians and conductor to ensure proper dynamic levels are achieved. This will likely involve real-time manual adjustments to faders on one or more mixers through the course of a performance. A short-score/part is provided for audio engineers highlighting amplified instruments' dynamics. Important: if volume pedals are not used by trickeyboardists (see above), primary control of keyboard dynamics is then given to audio engineers. Guitars and mandolin will also likely require assistance to achieve desired dynamics, since their dynamic range may be limited compared to the rest of the ensemble.

## Composer's Note

I began this piece in July, 2017, originally projecting two-movements for smaller ensemble. Through time, the piece grew in duration and ensemble size, eventually taking the form of a symphony. The broad narrative trajectory of the four movements may be summed up as follows: private/inward unrest (I. Fugue), outward eruption/upheaval (II. Storm), transcendence in disembodied spirit (III. Nocturne), and finally, transcendence in selfless love (IV. Aria). In this last movement, the storm has passed, the wind has subsided – dawn is yet to come. The words are taken from a traditional Salvadoran lullaby:

### Text and translation (mvt. IV)

Dormite, niñoito,  
no llores chiquito,  
Vendrán angelitos,  
las sombras de *la* noche.  
*Dormite, niñoito,*

Sleep, little child,  
don't cry, little boy,  
Little angels will come,  
the shadows of *the* night.  
*Sleep, little child,*

Rayitos de luna,  
rayitos de plata,  
Alumbran a mi niño,  
que está en la cuna.

Rays of the moon,  
rays of silver,  
Illuminate my child,  
who's in the cradle.

Rayitos del sol,  
[E] cielo azul,  
Dejan de dormir,  
[y] empiezan a vivir.

Rays of the sun,  
[the] blue sky,  
They sleep no longer,  
[and] they begin to live.

Dormite, niñoito,  
con ojos diamantes,  
Estrellas brillantes,  
florido el cielo.

Sleep, little child,  
with diamond eyes,  
Shining stars,  
blossom of heaven.

As heard on Smithsonian Folkways' "Lullabies of the World," © 2004/1963 (Folkways Records)

English translation by the composer

*Italicized* portions added by the composer; [bracketed] portions omitted by the composer.

# Chamber Symphony

## I. Fugue

Lewis Krauthamer

**Slow**  
♩ = 50

2 3 4 5 6 7 8

Flute

Alto Flute

Oboe  
*pp*

B♭ Clarinet  
*ppp*

Bassoon

Contrabassoon

Horn in F

Percussion 1

Percussion 2  
S.D. (muffled) *ppp*

Trickeyboard 1  
*pp*

Trickeyboard 2  
*pp*

Mandolin

Guitar 1  
Steel. *pp*

Guitar 2  
*pp*

Violin 1

Violin 2

Viola  
non vib. *pp*

Violoncello

Contrabass

9 10 11 12 13 14 15 16

A. Fl. *mf* solo *mf*

Ob. *pp*

B♭ Cl. *p*

Bsn. *pp* *p*

F Hn. *pppp* *pp*

Perc. 2

Tkbd. 1 *pp* *p*

Tkbd. 2

Guit. 1 *p*

Guit. 2 *p*

Vla. (non vib.) *pp*

Vc. non vib. *pp* *p*



17 18 19 20 21 22 23

A. Fl. *pp*

B♭ Cl. *pp*

Bsn.

F Hn.

Perc. 2

Tkbd. 1 *p*

Tkbd. 2 *pp*

Guit. 1 *pp*

Guit. 2 *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. (non vib.) *p*

Vc. (non vib.) *p*

Cb. *pp*

Don't drag

Now flowing

24 25 26 27 28 29 30 31

A. Fl.

B♭ Cl. *project*  
*mp*

Bsn. *project*  
*mp*

Cbsn. *pp*

F Hn. *pp*

Perc. 1 Very deep B.D. ∩  
*ppp*

Tkbd. 1 *mp* *p*

Tkbd. 2 *p*

Guit. 1 *p*

Guit. 2 *p*

Vla.

Vc.

Cb. trem.  
*ppp*

Pressing forward...

Now broad

rit.

tempo I

32 33 34 35 36 37 38

Fl.

A. Fl. *3* *3* *3* *esp.!!!* *mp*

Ob. *molto* *f*

B♭ Cl. *3* *3* *3* *esp.!!!* *mp* *f*

Bsn. *3* *3* *3* *esp.!!!* *p* *f*

Cbsn. *molto* *pp* *mf*

F Hn. *3* *p* *mp*

Perc. 1 *mp*

Perc. 2 S.D. (muffled)

Tkbd. 1 *mp*

Tkbd. 2 *mp*

Guit. 1 *mp*

Guit. 2 *mp* *p*

Vln. 1 *warm (non dim.)* *f esp.* *3*

Vln. 2 *warm (non dim.)* *f esp.* *3*

Vla. *warm (non dim.)* *f esp.* *3*

Vc. *pp* *mf*

Cb. *mp*

39 40 41 42 43 44 45 46 47

Fl. *pp*

A. Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

F Hn. *p but project*

Perc. 2 *ppp*

Tkbd. 1 *pp*

Tkbd. 2 *pp*

Guit. 1 *pp*

Guit. 2 *pp*

Cb. *p* *pp*

# Fugue 1. Moderate.

♩ = 80

48 49 50 51 52 53 54

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Perc. 2 Maintain previous rate.

Tkbd. 1 *mp*

Tkbd. 2 *mp*



55 56 57 58 59 60 61 62

Fl.

Ob.

B♭ Cl.

Perc. 2 Med. cym. Low cym. *pp*

Tkbd. 1

Tkbd. 2

63 64 65 66 67 68

Fl. *p* *mp*

A. Fl. *p*

Ob. *mp*

B♭ Cl. *p*

Bsn. *mp*

Perc. 1 High tom *ppp* *p* Med. tom *p*

Perc. 2 S.D. *ppp* *p* High bongo *ppp* *p* Low bongo *ppp*

Tkbd. 1 *p*

Tkbd. 2 *mp*

Guit. 1 Classical *mp*

Vln. 1 *p*

Vla. *mf*

Vc. *mp*

Cb. *mp*

69 70 71 72 73 74

Fl. *mf*

A. Fl. *mp*

Ob. *p*

B♭ Cl. *mp*

Bsn. *pp* *mp* *pp* *mp*

F Hn.

Perc. 1 Med. tom *p* *pp*

Perc. 2 S.D. 7 7 *ppp* *p* *ppp* High cym. *pp* *pp* Low tom

Tkbd. 1 *mp*

Tkbd. 2

Guit. 1

Vln. 1 *mp*

Vln. 2 *p* *p*

Vla.

Vc. *mp* *V* *V*

Cb. *mp* *mp*

75 76 77 78 79

Fl. *mf*

Ob. *mp*

B♭ Cl. *mf*

Bsn. *mp*

Cbsn. *mf*

F Hn.

Perc. 1 *p* B.D. *mp* High tom

Perc. 2 *pp* Med. cym. S.D. *p* High bongo *mp*

Tkbd. 1 *mf*

Tkbd. 2 *mf*

Guit. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



80 81 82 83 84

Fl. *mf* *mf*

A. Fl. *mf*

Ob. *mf*

B♭ Cl. *mf* *mf*

Bsn. *mf* *f*

Cbsn. *cresc.* *f*

F Hn. *mf*

Perc. 1 *pp* *mp* Med. tom

Perc. 2 Low bongo *p* High bongo *mp*

Tkbd. 2 *f*

Guit. 1 *mf*

Guit. 2 *cresc.* *f*

Vln. 2 *mf*

Vla. *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

85 86 87 88

Fl. *mf* 5 6 6 7 3 6

A. Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Cbsn. *f*

Perc. 1 *ppp* *mp* 5 5 5 High tom

Perc. 2 *ppp* *mf* High bongo 6 6 Low bongo 6 7 7 *mp* 3

Tkbd. 1 *f*

Tkbd. 2

Mdn. *f*

Guit. 2 *f*

Vln. 1 *mf* 6 7 3 6

Vln. 2 *mf* 5 6

Vla.

Vc. *f*

Cb. *f*

89 90 91 92 93

Fl. *f*

A. Fl. *f*

Ob.

B♭ Cl.

Bsn. *f*

Cbsn.

F Hn. *f*

Perc. 1 Med. tom *f*

Perc. 2 Low cym. *pp* *f* High cym. *p*

Tkbd. 1

Tkbd. 2 *f*

Mdn.

Guit. 1 *f*

Guit. 2

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Suddenly slightly slower

Musical score for Chamber Symphony (I), measures 94-98. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), French Horn (F Hn.), Percussion 2 (Perc. 2), Trumpet 1 (Tkbd. 1), Trumpet 2 (Tkbd. 2), Mellophone (Mdn.), Guitar 1 (Guit. 1), Guitar 2 (Guit. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 94: Flute has a melodic line with slurs. Oboe and Bass Clarinet play sixteenth-note patterns with slurs and accents. Bassoon has a single note. Percussion 2 has a rhythmic pattern. Trumpets 1 and 2 play chords. Mellophone has a chord. Guitars 1 and 2 have chords. Violins 1 and 2 play sixteenth-note patterns with slurs and accents. Viola and Violoncello play chords. Contrabass has a single note.

Measure 95: Flute has a rest. Oboe and Bass Clarinet continue their sixteenth-note patterns. Bassoon has a single note. Percussion 2 has a rhythmic pattern. Trumpets 1 and 2 play chords. Mellophone has a chord. Guitars 1 and 2 have chords. Violins 1 and 2 continue their sixteenth-note patterns. Viola and Violoncello play chords. Contrabass has a single note.

Measure 96: Flute has a rest. Oboe and Bass Clarinet continue their sixteenth-note patterns. Bassoon has a single note. Percussion 2 has a rhythmic pattern. Trumpets 1 and 2 play chords. Mellophone has a chord. Guitars 1 and 2 have chords. Violins 1 and 2 continue their sixteenth-note patterns. Viola and Violoncello play chords. Contrabass has a single note.

Measure 97: Flute has a melodic line with slurs and a dynamic marking of *f*. Oboe and Bass Clarinet have rests. Bassoon has a single note. Percussion 2 has a rhythmic pattern. Trumpets 1 and 2 play chords. Mellophone has a chord. Guitars 1 and 2 have chords. Violins 1 and 2 have rests. Viola and Violoncello play chords. Contrabass has a single note.

Measure 98: Flute has a melodic line with slurs and a dynamic marking of *f*. Oboe and Bass Clarinet have rests. Bassoon has a single note. Percussion 2 has a rhythmic pattern. Trumpets 1 and 2 play chords. Mellophone has a chord. Guitars 1 and 2 have chords. Violins 1 and 2 have rests. Viola and Violoncello play chords. Contrabass has a single note.

Performance instructions: "put down slide" is written above the Guitar 1 staff in measure 95. "Bend (no slide)" is written above the Guitar 1 staff in measure 98. Dynamic markings include *f* (forte) and *pp* (pianissimo).

99 100 101 102 103 104 105 106 107

Fl. *p dolce* *mp*

A. Fl. *mp* *p*

Ob. *p dolce* *mp*

B♭ Cl. *mp*

Bsn. *p* *mp*

F Hn.

Tkbd. 1 *mp*

Tkbd. 2 *pp*

Guit. 1 *pp*

Guit. 2 *pp*

Vla. *pp*

Vc. *pp*

# Holding back

108 109 110 111 112 113 114 115 116

Fl. *pp* *p*

A. Fl. *pp*

Ob. *pp* *p*

B♭ Cl. *pp* *p*

Bsn. *pp* *p*

F Hn. *pp* *pp*

Perc. 1 High tom *ppp*

Tkbd. 1 *pp* *pp sempre* *p*

Tkbd. 2 *pp sempre* *p*

Guit. 1 *pp*

Guit. 2 *pp*

Vla. *pp sempre*

Vc. *pp sempre*

② ↗ (bend)  
③  
④

**Fugue 2. Recover speed.  
(slightly faster than Fugue 1)**

**Holding back still...**

$\text{♩} = 84$

117 118 119 120 121 122 123 124 125

126 127 128 129 130 131 132 133

134 135 136 137 138 139 140

Fl.

A. Fl.

Ob.

B♭ Cl.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2

Mdn.

Guit. 1

Guit. 2

Vln. 2

Vla.

Vc.

*mp*

*mf*

*ppp*

*pp* — *mp*

High tom ↓

S.D. ↓

trem.



141 142 143 144 145

Fl. *mp*

A. Fl.

Ob. *mp* *f*

B♭ Cl.

Bsn. *f*

Cbsn. *f*

F Hn. *mf*

Perc. 1 Med. tom Low tom 3

Perc. 2 High bongo 6 6 Low bongo 5 5 *pp* *mp* *ppp* *p* High bongo 5 Low bongo 6

Tkbd. 1 *f*

Tkbd. 2 *mf*

Mdn. *mp*

Vln. 2

Vla. *f*

Vc. *mf* *norm.*

Cb. *f*

146 147 148

Fl. *f* 6 6 6 5

A. Fl. 5 6

Ob. 3 *f* 5 6

B♭ Cl.

Bsn.

Cbsn.

F Hn.

Perc. 1 3 3 *f*

Perc. 2 6 6 *f* High cym. *ppp* *ff*

Tkbd. 1

Tkbd. 2

Mdn.

Vln. 1 *f* 6 6 6 5

Vln. 2

Vla. 5 6 *f* 3 5 6

Vc.

Cb.

149 150 151 152 153

Fl. *f* 5 6 6 3

A. Fl. *f*

Ob. *f*

B♭ Cl. *mf* *f* 5

Bsn. *mf*

Cbsn.

F Hn. *f*

Perc. 1 Low tom *mp* Med. tom *ppp*

Perc. 2 S.D. (snare off) *mp*

Tkbd. 1 *f*

Tkbd. 2 *f*

Guit. 1 *f*

Guit. 2 *f*

Vln. 1 *f* 5 6 6 3

Vln. 2 *f* 5

Vla. 6

Vc. *f*

Cb. *f*

154 155 156 157

Fl. *f* 5 6

A. Fl. *mf*

Ob. *mf*

B♭ Cl. 6 5 *mf*

Bsn. *f* 5 5 3

F Hn.

Perc. 1 *mp* *ppp* *mf* B.D.

Perc. 2 *pp* F.D. (snares off)

Tkbd. 1

Tkbd. 2

Guit. 1

Guit. 2

Vln. 1 *f* 5 6 V

Vln. 2 6 5 *f* V 5 5 3

Vc.

Cb.



Fl. 163 164 165 166 167  
 A. Fl.  
 Ob.  
 B♭ Cl.  
 Bsn.  
 Cbsn.  
 F Hn.  
 Perc. 2 Med. cym. mp  
 Tkbd. 1  
 Tkbd. 2 f  
 Mdn.  
 Guit. 1  
 Guit. 2  
 Vla.  
 Vc.  
 Cb. f

168 169 170 171

Fl. *f* 6 6 6 6 6 6 3

A. Fl. *f*

Ob. *f*

B♭ Cl.

Bsn.

Cbsn.

F Hn.

Perc. 2

Tkbd. 1

Tkbd. 2

Mdn.

Vln. 2 *f*

Vc.

Cb.

172 173 174 175

Fl. *f* 5 6 6 6

A. Fl.

Ob.

B♭ Cl. *f*

F Hn. *mp*

Perc. 1 Med. tom *mp*

Tkbd. 1 *f*

Tkbd. 2 *f*

Guit. 1 *f*

Guit. 2 *f*

Vln. 1 *f* 5 6 6 6

Vln. 2

Vc. *f*

Cb. *f*



176 177 178

B♭ Cl.

Bsn.

Cbsn.

F Hn.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2

Guit. 1

Guit. 2

Vln. 2

Vla.

Vc.

Cb.

*f* 5 6 6 3 5 5

*f* 5 6 5

High tom

*mp* *ppp*

High bongo

Low bongo

*ppp* *mf* *ppp*

*mf*

179 180 181

A. Fl.

Ob.

B♭ Cl.

Bsn.

Cbsn.

F Hn.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2

Guit. 1

Guit. 2

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

*mp*

*p*

*ppp*

Low tom

High cym.

5 6 6 6 5 5

182 183 184

Fl. *f* 6 6 5

A. Fl. *f* 5 5 5

Ob. *mf*

B♭ Cl. *cresc.*

Bsn. *cresc.*

Cbsn.

F Hn. *cresc.*

Perc. 1 *p*

Perc. 2 *p*

Tkbd. 1

Tkbd. 2

Vln. 1 *f* 6 6 5

Vln. 2 *f* 5 5 5

Vla.

Vc.

Cb.

Slow. As opening.

♩ = 50

185 186 187 188 189 190 191

A. Fl. *f*

Ob. *f*

B♭ Cl. *f* *p* *mp*

Bsn. *f* *mf* but strong

F Hn. *f*

Perc. 1 B.D. *pp* *f*

Perc. 2 S.D. (muffled) *p*

Tkbd. 1 *mf* but strong

Tkbd. 2 *mf* but strong

Guit. 1 Steel. *mf*

Guit. 2 *mf*

Vla. *mf* but strong

Vc. *mf* but strong

Cb. *mf* but strong

Pushing forward...

192 193 194 195 196 197 198

A. Fl. *f* *esp.!*

Ob. *f* *esp.!*

B♭ Cl. *p*

Bsn. *mf* *ppp* *p*

Cbsn. *ppp* *p*

F Hn. *pp*

Perc. 2

Tkibd. 1 *ff* *p*

Tkibd. 2 *p*

Guit. 1

Guit. 2 *resonant* *p* *pp* *p*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *mf* *p* *f* *esp.!*

Vc.

Cb.

199 200 201 202 203 204 rit. 205

Fl. *f* *esp.!*

A. Fl. *f*

Ob. *f*

Bb Cl. *p*

Bsn. *ppp*

Cbsn.

F Hn.

Perc. 2

Tkbd. 1

Tkbd. 2

Guit. 1

Guit. 2 *p*

Vln. 1

Vln. 2

Vla. *f* *p*

Vc. *f*

Cb. *ff* *ppp* non vib.

**A tempo, measured (don't drag)**

**riten...**

**a tempo**

206 207 208 209 210 211

B♭ Cl.

Perc. 2

Tkbd. 1

Tkbd. 2

Guit. 1

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*p*

**Fugue 3. Slightly faster than Fugue 2.**

♩ = 88

212 213 214 215 216 (maintain prev. rate) 217 218 219

Perc. 2

Tkbd. 1

Tkbd. 2

Vla.

Vc.

Cb.

*mp*

*pp*

220 221 222 223 224

A. Fl. *mp*

Vla. *mp* *pizz.* *arco*

Vc. *pizz.* *arco*

225 226 227 228 229 230

A. Fl.

Perc. 1 Med. tom *pppp* *pp*

Perc. 2 High cym. *p*

Vla. *arco* *mp*

Vc. *mp*

231 232 233 234 235

A. Fl.

Bsn. *mp*

Perc. 1 High tom *pp*

Perc. 2 S.D. *pp* *pp* *pp*

Vla.

Vc.



236 237 238 239 240

Fl. *mp*

A. Fl. *mp*

Ob. *p*

B♭ Cl. *mp*

Bsn. *mp* *mp*

Perc. 1 *pp*

Perc. 2 Med. cym.

Tkbd. 2 *mp*

Mdn.

Guit. 1 *f* Steel. *f*

Guit. 2 *f*

Vla. *mp*

Vc. *mp*

Detailed description of the musical score: The score is for measures 236 to 240 of Chamber Symphony (I). It features ten staves. The Flute (Fl.) part begins in measure 238 with a melody marked *mp*. The Alto Flute (A. Fl.) has a melodic line in measure 237 marked *mp*. The Oboe (Ob.) part starts in measure 238 with a melody marked *p*. The Bassoon (Bsn.) part has a rhythmic accompaniment in measure 237 marked *mp*, and another in measure 240 marked *mp*. The Percussion 1 (Perc. 1) part features triplet and quintuplet patterns in measures 236 and 239, marked *pp*. Percussion 2 (Perc. 2) has a snare drum pattern in measure 238 and a cymbal (Med. cym.) in measure 240. The Keyboard (Tkbd. 2) part has a bass line in measure 238 marked *mp*. The Mandolin (Mdn.), Guitar 1 (Guit. 1), and Guitar 2 (Guit. 2) parts are silent until measure 240, where they play chords marked *f*. The Mandolin part also includes a 'Steel.' (steel drum) effect. The Viola (Vla.) part has a melodic line in measure 239 marked *mp*. The Violoncello (Vc.) part has a bass line in measure 238 marked *mp*. The time signature changes from 3/4 to 4/4 at the end of measure 240.

This musical score page covers measures 241 to 245 of a piece. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 241-243 feature a melodic line with slurs and accents. Measure 244 is a whole rest, and measure 245 is also a whole rest.
- Ob. (Oboe):** Similar to the flute, it has a melodic line in measures 241-243 and rests in 244 and 245.
- B♭ Cl. (B-flat Clarinet):** Measures 241-243 have a melodic line with slurs. Measures 244 and 245 are whole rests.
- Bsn. (Bassoon):** Measures 241-243 have a melodic line. Measure 244 has an accent and *mf* dynamic. Measure 245 has an accent and *mf* dynamic.
- Perc. 1 (Percussion 1):** Measures 241-243 have rhythmic patterns, including a triplet in measure 242 and a quintuplet in measure 243. Measure 244 has a *p* dynamic. Measure 245 has a triplet.
- Perc. 2 (Percussion 2):** Labeled "Low bongo" in measures 241 and 245, and "Med. cym." in measure 243. Measure 244 has a *p* dynamic.
- Tkbd. 1 (Tomb Tom 1):** Measures 241-243 are whole rests. Measure 244 has an accent and *mf* dynamic. Measure 245 has an accent and *mf* dynamic.
- Tkbd. 2 (Tomb Tom 2):** Measures 241-243 have a melodic line. Measure 244 has an accent and *mf* dynamic. Measure 245 has an accent and *mf* dynamic.
- Mdn. (Mandolin):** Measures 241-243 are whole rests. Measure 244 has a *f* dynamic.
- Guit. 1 (Guitar 1):** Measures 241-243 are whole rests. Measure 244 has a *f* dynamic.
- Guit. 2 (Guitar 2):** Measures 241-243 are whole rests. Measure 244 has a *f* dynamic.
- Vla. (Viola):** Measures 241-243 have a melodic line. Measure 244 has an accent and *mf* dynamic. Measure 245 has an accent and *mf* dynamic.
- Vc. (Violin):** Measures 241-243 have a melodic line. Measure 244 has an accent and *mf* dynamic. Measure 245 has an accent and *mf* dynamic.
- Cb. (Cello):** Measures 241-243 are whole rests. Measure 244 has an accent and *mf* dynamic. Measure 245 has an accent and *mf* dynamic.

246 247 248 249

Fl. *f*

A. Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Cbsn. *f* *f esp.!*

F Hn. *mp*

Perc. 1 Med. tom *mp*

Perc. 2 Med. cym. *pp* *mf* *ppp*

Tkbd. 1

Tkbd. 2 *f* Classical.

Guit. 1 *f*

Guit. 2 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f* *f esp.!*

Musical score for Chamber Symphony (I), measures 250-253. The score includes parts for Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Cello (Cbsn.), French Horn (F Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Two Keyboards (Tkbd. 1, Tkbd. 2), Mandolin (Mdn.), Two Guitars (Guit. 1, Guit. 2), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 250: Fl. (rest), A. Fl. (quarter notes), Ob. (quarter notes), B♭ Cl. (quarter notes), Bsn. (quarter notes), Cbsn. (quarter notes), F Hn. (quarter notes), Perc. 1 (rest), Perc. 2 (High bongo 5, Low bongo 5), Tkbd. 1 (rest), Tkbd. 2 (quarter notes), Mdn. (rest), Guit. 1 (quarter notes), Guit. 2 (quarter notes), Vln. 2 (quarter notes), Vla. (quarter notes), Vc. (quarter notes), Cb. (quarter notes).

Measure 251: Fl. (rest), A. Fl. (quarter notes), Ob. (quarter notes), B♭ Cl. (quarter notes), Bsn. (quarter notes), Cbsn. (quarter notes), F Hn. (quarter notes), Perc. 1 (rest), Perc. 2 (High bongo 5, Low bongo 5), Tkbd. 1 (rest), Tkbd. 2 (quarter notes), Mdn. (quarter notes), Guit. 1 (quarter notes), Guit. 2 (quarter notes), Vln. 2 (quarter notes), Vla. (quarter notes), Vc. (quarter notes), Cb. (quarter notes).

Measure 252: Fl. (rest), A. Fl. (quarter notes), Ob. (quarter notes), B♭ Cl. (quarter notes), Bsn. (quarter notes), Cbsn. (quarter notes), F Hn. (quarter notes), Perc. 1 (rest), Perc. 2 (High bongo 5, Low bongo 5), Tkbd. 1 (quarter notes), Tkbd. 2 (quarter notes), Mdn. (quarter notes), Guit. 1 (quarter notes), Guit. 2 (quarter notes), Vln. 2 (quarter notes), Vla. (quarter notes), Vc. (quarter notes), Cb. (quarter notes).

Measure 253: Fl. (rest), A. Fl. (quarter notes), Ob. (quarter notes), B♭ Cl. (quarter notes), Bsn. (quarter notes), Cbsn. (quarter notes), F Hn. (quarter notes), Perc. 1 (Low tom), Perc. 2 (rest), Tkbd. 1 (quarter notes), Tkbd. 2 (quarter notes), Mdn. (quarter notes), Guit. 1 (quarter notes), Guit. 2 (quarter notes), Vln. 2 (quarter notes), Vla. (quarter notes), Vc. (quarter notes), Cb. (quarter notes).

Dynamic markings: *f esp.!* (Fl., Ob., B♭ Cl.), *mf* (Cbsn.), *p* (Perc. 2), *mp* (Perc. 2), *f* (Tkbd. 1, Tkbd. 2, Mdn., Guit. 1, Vln. 2, Vla., Vc., Cb.), *mp* (Perc. 1), *f* (Low tom).

254 255 256 257

Fl. *mf* 6 5

A. Fl. *mf* *mp*

Ob. *mf* 5 6 6 5 *mp*

B♭ Cl.

Cbsn. *f*

F Hn. *mp*

Perc. 1 High tom *p*

Perc. 2 Low cym. *p* High bongo *p*

Tkbd. 1 *f*

Tkbd. 2

Mdn.

Vln. 1 *mf* 5 6 6 5 *mp*

Vln. 2 *mf* 6 5

Vla. *f*

Vc. *mf*

Cb. *f*

poco rit.

258 259 260 261 262 263

Fl. *mp*

A. Fl. solo... *mf*

Ob.

B♭ Cl. *mp*

Bsn. *mp* *p*

Cbsn. *mp* *p*

F Hn. *p*

Perc. 1 Med. tom Low tom *pp*

Perc. 2

Tkbd. 1 *dim.*

Tkbd. 2 *dim.*

Guit. 1 *f*

Guit. 2 *f*

Vln. 1

Vln. 2 *mp*

Vla. *dim.*

Vc. *dim.*

Cb. *mf* *dim.*

**A bit slower**

264 265 266 267 268 269 270

A. Fl. *pp* *p* *mp* *mp*

F Hn. solo... *pp* *mp*

Perc. 1

Tkbbd. 1 *(dim.) - pp*

Tkbbd. 2 *(dim.) - pp*

Vla. *pp*

Vc. *(dim.) - pp*

Cb. *(dim.) - pp*

A bit slower; measured

Tempo della prima fuga

$\text{♩} = 80$

271 272 273 274 275

A. Fl.

B♭ Cl. *mp*

Bsn. *mp*

F Hn.

Perc. 1 High tom *pp*

Perc. 2 Low bongo *pp* S.D. 6 5

Tkbd. 1 *mp*

Tkbd. 2 *mp*

Guit. 2 *mp*

Vla. *mp*

Vc. *mp*



(non rit.)

Break

276 277 278

B♭ Cl.

Bsn.

Perc. 1

Perc. 2

Tkibd. 1

Tkibd. 2

Guit. 2

Vla.

Vc.

3

6 6

High bongo

High cym.

Low bongo

5:3

*p*

*ppp*

*pp*

*pizz.*

# II. Storm

**Broad**

$\text{♩} = 56$

2

3

4

5

6

\* Perc. 1 & 2: Soft beaters may be used through the duration of this movement. What is needed is largeness of sound.  
Medium-soft may be used intermittently for rhythmic definition, at the performers' discretion.

Low cym.

ppp

ppp

mf

pp

solo

mf

mf

ppp

ppp

ppp



a tempo

Musical score for Chamber Symphony (II), measures 13-20. The score is arranged in a system with 13 measures. The instruments and their parts are:

- A. Fl.**: Measures 13-14 have rests. Measure 15 has a whole note. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- Eng. Hn.**: Measures 13-14 have rests. Measure 15 has a whole note. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- B♭ Cl.**: Measures 13-14 have rests. Measure 15 has a whole note. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- Bsn.**: Measures 13-14 have rests. Measure 15 has a whole note. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- Cbsn.**: Measures 13-14 have rests. Measure 15 has a whole note, *pp*. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- F Hn.**: Measures 13-14 have rests. Measure 15 has a whole note, *ppp*. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- Perc. 1**: Measures 13-14 have rests. Measure 15 has a whole note, *ppp*. Measures 16-19 have rests. Measure 20 has a whole note, *ppp*.
- Perc. 2**: Measures 13-14 have rests. Measure 15 has a whole note, *ppp*. Measures 16-19 have rests. Measure 20 has a whole note, *ppp*.
- Tkbd. 1**: Measures 13-14 have rests. Measure 15 has a whole note, *pp*. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- Tkbd. 2**: Measures 13-14 have rests. Measure 15 has a whole note, *pp*. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- Guit. 1**: Measures 13-14 have rests. Measure 15 has a whole note, *pp*. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- Guit. 2**: Measures 13-14 have rests. Measure 15 has a whole note, *pp*. Measures 16-19 have rests. Measure 20 has a whole note, *pp*.
- Vln. 2**: Measures 13-14 have rests. Measure 15 has a whole note, *ppp*. Measures 16-19 have rests. Measure 20 has a whole note, *ppp*.
- Vla.**: Measures 13-14 have rests. Measure 15 has a whole note, *ppp*. Measures 16-19 have rests. Measure 20 has a whole note, *ppp*.
- Vc.**: Measures 13-14 have rests. Measure 15 has a whole note, *ppp*. Measures 16-19 have rests. Measure 20 has a whole note, *ppp*.
- Cb.**: Measures 13-14 have rests. Measure 15 has a whole note, *ppp*. Measures 16-19 have rests. Measure 20 has a whole note, *ppp*.

Measure 15 includes the following percussion markings: Low tom, Med. tom, B.D., T.t., High cym., Med. cym., Low cym., T.t.





33 34 35 36 37

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *f*

Cbsn. *f*

Perc. 1 Very deep B.D. *mf* Low tom *mp*

Perc. 2 *pp* Thunder tube *mf*

Tkbd. 1 *mf*

Tkbd. 2 *mf*

Mdn. *f*

Guit. 1 *f*

Guit. 2

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *f*

Cb. *f*

38 39 40 41 42

Ob.

B♭ Cl.

Bsn.

Cbsn.

F Hn.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2

Mdn.

Guit. 1

Guit. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Med. tom

Thunder tube

solo

*mf*

*f*

*mp*

*f* sempre

*f* sempre

*f* sempre

*f*

*f*



Moderately fast

♩ = 122

43 44 45 46

B♭ Cl. *mp*

Perc. 1 Low tom *mp*

Perc. 2 High cym. Med. cym. Low cym. *p*

Guit. 1 *mf*

Guit. 2 *mf*

Vln. 2 *mp*

Vc. *mf* pizz. arco

47 48 49 50 51

B♭ Cl. B.D.

Perc. 1 Med. tom *mp sempre* Very deep B.D.

Perc. 2 Low cym. *p*

Guit. 1

Guit. 2

Vln. 1 *mp*

Vla. *mp*

Vc. *ff* pizz. arco

Cb. *ff* pizz.

52 53 54 55 56 57 58

Fl. 1 *pp*

Fl. 2 *pp*

Ob. E. Hn. *pp*

B♭ Cl. *pp*

Bsn. *p*

Cbsn. *p*

Perc. 1 B.D. *pp*

Perc. 2 T.t. T.t. Low cym. *pp*

Tkbd. 2 *p*

Vln. 1

Vc. *p*

Cb. *p*

59 60 61 62

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

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

E. Hn. *mf*

B♭ Cl. *mf* *p* *mf*

Bsn. *mf*

Cbsn. *mf*

F Hn. *mf*

Perc. 1 *mf* B.D.

Perc. 2 *mp* *pp* *mf* F.D. (snare off) *pp* *mf*

Tkbd. 2 *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf* arco

Cb. *mf* arco

63 64 65 66 67

Fl. 1 *p* *ff* *p* *f*

Fl. 2 *p* *ff* *p* *f*

E. Hn. *p* *ff* *p* *f*

B♭ Cl. *p* *ff* *p* *f*

Bsn. *ff*

Cbsn. *ff*

Perc. 1 Very deep B.D. *mp*

Tkbd. 2 *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

68 69 70 71 72 73

Fl. 1 *p* — *ff* — *pp*

Fl. 2 *p* — *ff* — *pp*

E. Hn. *p* — *ff* — *pp*

B♭ Cl. *p* — *ff* — *pp*

Bsn. *ff dim. poco a poco* — *pp*

Cbsn. *fff* — *f* — *pp*

F Hn. *mf dim. poco a poco* — *pp*

Perc. 1 Bass drums *mp sempre*

Tkbd. 1 *p* — *ff* — *pp*

Tkbd. 2 *ff dim. poco a poco* — *pp*

Vln. 1 *mf dim. poco a poco* — *pp*

Vln. 2 *mf dim. poco a poco* — *pp*

Vla. *ff dim. poco a poco* — *pp*

Vc. *ff dim. poco a poco* — *pp*  
pizz.

Cb. *fff* — *f* — *pp*

**Fast**  
♩ = 180

74 75 76 77 78 79

Fl. 1

Alto Flute  
(stagger breathing with Cl.)

A. Fl.

E. Hn.

B♭ Cl.  
(stagger breathing with A. Fl.)

Bsn.

High cym.

Perc. 2

Tkbd. 2

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

80 81 82 83 84

A. Fl.

B♭ Cl.

Bsn.

Cbsn.

Perc. 1

Perc. 2

Tkbd. 2

Vln. 1

Vln. 2

Vla.

*pp*

*pp*

*pp*

*pp*

Very deep B.D.

*p*

*pp*

*pp*

*pp*

85 86 87 88 89 90 91 92

Fl. 1

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

Cbsn.

Perc. 1

Perc. 2

Tkbd. 2

Vla.

Vc.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

Very deep B.D.

Moderate and steady

♩ = 96

93 94 95 96 97 98

A. Fl. *pp* C Fl.

E. Hn. *pp*

B♭ Cl. *pp*

Bsn.

Cbsn.

F Hn. *pp*

Perc. 1 B.D.

Perc. 2 Bongos *mp*

Tkbd. 2

Guit. 1 *f*

Guit. 2 *f*

Vln. 1 *pp*

Vln. 2 *pp* *p*

Vla. *mp*

Vc. *f* pizz.



99 100 101 102 103 104

Fl. 2

E. Hn.

B♭ Cl.

Bsn.

F Hn.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2

Guit. 1

Guit. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

*p*

*mp*

*f*

Toms

B.D.

Low cym.

*p*

*f*

arco

*p*

pizz.

*f*

105 106 107 108 109

Fl. 2

B♭ Cl.

Bsn.

F Hn.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2

Guit. 1

Guit. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Toms (med./high)

(low)

T.t.

*p*

*f*

*mp*

*pizz.*

110 111 112 113 114

Fl. 1 *mp*

Fl. 2

E. Hn. *mp* Ob.

B♭ Cl.

Bsn. *mp*

F Hn.

Perc. 1 B.D. *p*

Perc. 2 Bongos *mp*

Guit. 1 *f*

Guit. 2 *f*

Vln. 1 *mp*

Vln. 2

Vla.

Vc. *mp* arco

Cb. *f* (pizz.)

115 116 117 118 119

Fl. 1 *f*

Fl. 2 *mf*

Ob.

B♭ Cl. *mf* *p*

Bsn.

F Hn.

Perc. 1 Toms *p* B.D.

Perc. 2 Low cym. *mp*

Tkbd. 1 *mp*

Tkbd. 2 *mp*

Guit. 1

Guit. 2

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vc.

Cb. *arco* *mf*

120 121 122 123 124 125

Fl. 1  
Fl. 2  
Ob.  
B♭ Cl.  
Bsn.  
F Hn.  
Perc. 1  
Perc. 2  
Tkbd. 1  
Tkbd. 2  
Guit. 1  
Guit. 2  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*mf*, *f*, *pp*, *p*, *f*, *p*, *mp*, *p*, *mp*, *mp*, *p*, *mf*, *f*, *f*, *f*, *fff*, *pizz.*

This musical score page covers measures 120 through 125. The instrumentation includes Flute 1 and 2, Oboe, B-flat Clarinet, Bassoon, French Horn, Percussion 1 and 2, Keyboard 1 and 2, Guitar 1 and 2, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score features various time signatures (3/4, 2/8, 3/8, 3/2, 2/4) and dynamic markings such as *mf*, *f*, *pp*, *p*, *mp*, and *fff*. A *pizz.* (pizzicato) instruction is present for the Contrabass in measure 124. Percussion 2 includes a Tom-tom (T.t.) drum. The score is written for a chamber ensemble and shows a progression of dynamics and rhythmic patterns across the measures.

**Suddenly faster**

♩ = 160

126 127 128 129

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Cbsn.

F Hn.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Very deep B.D.

*pp*

*mp*

*pp*

*pp*

*ff*

*mp*

*fff*

*arco*

*ff*

130 131 132 133

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

Fl. 2 *mp* *p*

Ob. *pp*

B♭ Cl. *pp* *mp* *pp*

Bsn. *mf* *ff*

Cbsn.

Perc. 1

Tkbd. 2

Vc. *f* *ff*

Cb.

**Faster**

♩ = 180

134 135 136 137

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

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

Ob. *pp* *mp* *p*

B♭ Cl. *ff*

Bsn.

Cbsn.

F Hn. *p* *mp*

Perc. 1

Perc. 2 Med. cym. *p*

Tkbd. 2 (30) \*

Vln. 1 *f*

Vln. 2 *f*

Vla. *ff* *f*

Vc. *f*

Cb. *f*



138 139 140 141 142 143

Fl. 2

Ob. E. Hn. *mf*

B♭ Cl. *p* *f*

Bsn. *ff*

F Hn. *p* *f*

Perc. 1 Very deep B.D. *mp*

Perc. 2

Tkbd. 1 *mf*

Vln. 1

Vln. 2

Vla.

Vc. *f*

144 145 146 147 148 149

Fl. 1 *ff* *p* *ff*

Fl. 2 *p* *ff*  
Alto Flute

E. Hn. *ff*

B♭ Cl. *p* *ff*

Bsn. *p* *f*

F Hn. *p* *f*

Perc. 1 *mp*

Perc. 2

Tkbd. 1

Vln. 1

Vln. 2

Vla.

Vc.



155 156 157 158 159

Fl. 1

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

Cbsn.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2  
(*scd.*)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

3

2

2

2

2

2

2

2

160 161 162 163 164 165

Fl. 1

A. Fl.

B♭ Cl.

Bsn.

Cbsn.

Perc. 1

Perc. 2

Tkbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*sfz*

*sfz*

2

2

2

2

2

2

3

(*scd.*)

Tempo I

♩ = 56

166 167 168 169 170 171

Fl. 1 *ff*

A. Fl. *p* *molto* *fff*

E. Hn. *p* *molto* *fff*

B♭ Cl. *ff*

Bsn. *fff*

Cbsn. *fff*

F Hn.

Perc. 1 *fff*

Perc. 2 T.t. *mf*

Tkbd. 1 *ff*

Tkbd. 2 *fff*

Guit. 1 *ff*

Guit. 2 *ff*

Vln. 1

Vln. 2

Vla.

Vc. *fff*

Cb. *fff*

**Slightly faster**

Musical score for Chamber Symphony (II), measures 172-176. The score is for a chamber ensemble and includes the following instruments and parts:

- Fl. 1:** Flute 1, measures 172-176. *ff* (fortissimo).
- A. Fl.:** Alto Flute, measures 172-176. *ff*.
- E. Hn.:** E-flat Horn, measures 172-176. *ff*.
- B♭ Cl.:** B-flat Clarinet, measures 172-176. *ff*.
- Bsn.:** Bassoon, measures 172-176. *ff*.
- Cbsn.:** Contrabassoon, measures 172-176. *f*.
- F Hn.:** F Horn, measures 172-176. *f*.
- Perc. 1:** Percussion 1, measures 172-176. Includes "Very deep B.D." (Bass Drum) and *p* (piano).
- Perc. 2:** Percussion 2, measures 172-176. Includes "Thunder tube" and *ff* (fortissimo).
- Tkbd. 1:** Keyboard 1, measures 172-176. *fff* (fortississimo).
- Tkbd. 2:** Keyboard 2, measures 172-176. *fff*.
- Mdn.:** Mallets, measures 172-176. *ff*.
- Guit. 1:** Guitar 1, measures 172-176. *p sub.* (piano) and *ff*.
- Guit. 2:** Guitar 2, measures 172-176. *p sub.* and *ff*.
- Vln. 1:** Violin 1, measures 172-176. *p sub.* and *ff*.
- Vln. 2:** Violin 2, measures 172-176. *p sub.* and *ff*.
- Vla.:** Viola, measures 172-176. *p sub.* and *ff*.
- Vc.:** Violoncello, measures 172-176. *ff*.
- Cb.:** Contrabasso, measures 172-176. *ff*.

Measure numbers 172, 173, 174, 175, and 176 are indicated above the staves. A tempo marking "Slightly faster" is present at the top. A metronome marking of  $\text{♩} = 60$  is shown above measure 174. Dynamic markings include *ff*, *f*, *p*, *fff*, and *p sub.*. Performance instructions include "(cresc./dim. ad lib)" for Percussion 2 and "Very deep B.D." for Percussion 1.

177 178 179 180 181

Fl. 1

A. Fl.

E. Hn.

B $\flat$  Cl.

Bsn.

Cbsn.

F Hn.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2

Mdn.

Guit. 1

Guit. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.D.

*p* *f* *p* *f* *p*

Strings 2, 3, 4



# Imperceptibly slowing down

182 183 184 185 186

Fl. 1

A. Fl.

E. Hn.

B $\flat$  Cl.

Bsn.

Cbsn.

F Hn.

Perc. 1

Perc. 2

Tkbd. 1

Tkbd. 2

(Strings 2, 3, 4)

Mdn.

Guit. 1

Guit. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*f*

Very deep B.D.

*f*

*p*

*f*

*f*

*p*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

187 188 189 190 191

Fl. 1  
A. Fl.  
E. Hn.  
B $\flat$  Cl.  
Bsn.  
Cbsn.  
F Hn.  
Perc. 1  
Perc. 2  
Tkbd. 1  
Tkbd. 2  
Guit. 1  
Guit. 2  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

Low cym.  
*mf*  
*pp*  $\triangle$  *p*  
T.t.  
*pp*  $\triangle$  *mf*  
*pp*  $\triangle$  *mp*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

192 193 194 195 196

Fl. 1

A. Fl.

E. Hn.

B $\flat$  Cl.

Bsn.

Cbsn.

F Hn.

Perc. 2

Low cym.

*pp* *mf*

Tkbd. 1

Tkbd. 2

Guit. 1

Guit. 2

Vln. 1

Vln. 2

Cb.

riten.

Recover a bit

rit.

197 198 199 200 201 202

E. Hn. *pp* *mp* *p*

B♭ Cl. *pp* *mp* *p*

Bsn. *pp* *mp* *p*

Cbsn. *mp* *p*

Med. tom

Perc. 1 *ppp* *mp* *ppp* *p*

Tkbd. 1 *mp* *p* *mf* *pp*

Tkbd. 2 *ppp* *p*

Guit. 1 *p*

Guit. 2 *p* *ppp*

Vln. 1 *pp* *mp*

Vln. 2 *mp* *pp*

Vla. *mp* *pp*

Vc. *pp* *mp*

Cb. *pp* *mp*

# Very broad

$\text{♩} = 34$

203 204 205 206

Fl. 1

A. Fl.

C Fl.

E. Hn.

B $\flat$  Cl.

Bsn.

Cbsn.

F Hn.

Perc. 1  
*pppp*  
Very deep B.D.

Perc. 2  
*pppp*  
T.t.

Tkibd. 1  
*p*

Tkibd. 2

Guit. 1  
steel.  
*mp*

Vln. 1  
*pp*

Vln. 2  
*pp*

Vla.  
*pp*

Vc.  
*pp*  
0

Cb.  
*pp*  
0

The image shows a page of a musical score for 'Very broad', measures 203-206. The score includes staves for Flute 1 and Alto Flute, Clarinet in F major, Bassoon, Contrabassoon, Flute in F major, Percussion 1 and 2, Keyboard 1 and 2, Guitar 1, Violin 1 and 2, Viola, Violoncello, and Double Bass. It features dynamic markings like pppp, pp, and mp, and performance instructions like 'Very broad' and 'Very deep B.D.'. There are also some fingerings and trills indicated.

Short break

207 208 209 210 211

B♭ Cl. *p*

Bsn. *pp* *mp* *pp* *pp* *ppp*

Cbsn. *pp* *pp* *ppp*

F Hn.

Perc. 1 *poco*

Perc. 2 *poco*

Tkbd. 1 *ppppp* *pp* *ppp*

Tkbd. 2 *mp*

Guit. 1 *mp*

Guit. 2 *p* *mp*

Vln. 2 *pp*

Vla. *mp* *pp* *pp*

Vc. *pizz.* *arco* *pp*

Cb. *pizz.* *arco* *pp*

# III. Nocturne

Flowing

$\text{♩} = 69$

Musical score for the first six instruments. The Piccolo part has a measure starting at measure 8. The Flute part includes a 'solo' marking and 'pp' dynamics. The Oboe part features a 'pp' dynamic and a triplet. The Bb Clarinet part has a 'pp' dynamic and a triplet. The Bassoon part has a 'pp' dynamic. The Contrabassoon part is silent.

As a general rule, mvt. III should be played as quietly as possible. A mute may be employed through the entirety of the movement, or confined to the indicated passages (at the performer's discretion).

Musical score for the Horn in F, Percussion 1, and Percussion 2. The Horn in F part is silent. Percussion 1 is marked 'Wind' and 'pp'. Percussion 2 is marked 'High cym.' and 'ppp'.

Musical score for Trickeyboard 1 and Trickeyboard 2. Both parts are silent.

Musical score for the Mandolin, Guitar 1, and Guitar 2. All parts are silent.

\* All strings: molto legato; poco vib.; con sord.

Musical score for the string section. Violin 1 and Violin 2 parts include 'pp' dynamics and triplets. The Viola part includes a 'pp sempre' dynamic and a triplet. The Violoncello and Contrabass parts are silent.

8 8 9 10 solo 11 12 13 14

Picc. *pp*

Fl.

Ob. *ppp*

B♭ Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

Perc. 1

Perc. 2 Med. cym.

Tkbd. 2 *pp*

Vln. 1 *V*

Vln. 2 *V*

Vla. *V*

Vc. *pp*

Cb. *pp*

(All strings: molto legato; poco vib.; con sord.)



poco rit. a tempo

15 8 16 3 3 17 18 19 20 21

Picc. Fl. Ob. Bb Cl. Bsn. Perc. 1 Perc. 2 Tkbd. 2 Mdn. Guit. 1 Guit. 2 Vla. Vc. Cb.

pp pp pp pp pp pp pp pp pp ppp Wind pp

Med. tom

Steel.

pizz.

22 8 23 24 25 26 27 28

Picc. *ppp*

Fl. *ppp*

Bsn. *pp*

Perc. 1 High tom *ppp*

Tkbd. 2

Mdn. *pp* *pp*

Guit. 1 *pp*

Guit. 2 *pp*

Vla. *pp* *pp*

# Holding back slightly

29 8 30 31 32 33 34

Picc. *ppp*

Fl. *ppp* *ppp*

Ob. *ppp* *pp*

B♭ Cl. *ppp*

Bsn. *ppp*

F Hn. *ppp* mute

Perc. 1

Tkbd. 2 *pp*

Mdn. *p*

Guit. 2 *p* bell-like

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

**a tempo**

35 36 37 38 39 40 41

B♭ Cl. *pp*

Bsn. *pp*

F Hn. *pp*

Perc. 2 High cym. Med. cym. *ppp*

Tkbd. 2 *pp*

Guit. 2 *pp*

Vla. *pp* solo

Vc. *pp* solo

42 43 44 45 46 47

Fl. *pp* *pp*

Ob. *pp* *pp*

B♭ Cl. *pp*

F Hn.

Perc. 1 Med. tom *ppp*

Perc. 2 Tam-tam

Tkbd. 2

Mdn. *p* *p* *pp* *mp*

Guit. 1 *pp* *pp*

Guit. 2 *pppp* *pp* *pp* *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pizz.* *pp* *arco* *pp*

Musical score for Chamber Symphony (III), measures 48-52. The score is written for a chamber ensemble and includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- F Hn. (French Horn)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Tkbd. 2 (Trombone 2)
- Guit. 1 (Guitar 1)
- Guit. 2 (Guitar 2)
- Vla. (Viola)
- Vc. (Violin)
- Cb. (Cello)

Key features of the score include:

- Measures 48-49: Flute and Oboe parts with melodic lines.
- Measure 50: Bassoon and Bass Clarinet parts with a *pp* dynamic marking.
- Measure 51: Percussion 1 part with a *pp* dynamic marking and a *Wind* instruction.
- Measure 52: Percussion 2 part with a *pp* dynamic marking.
- Measures 50-52: Trombone 2, Guitar 1, Guitar 2, Viola, Violin, and Cello parts with various rhythmic and melodic patterns.

**Don't drag**

**poco rit.**

**Slightly slower**

$\text{♩} = 63$

53 8 54 55 56 57 58 59

Picc. *ppp*

Ob. *ppp*

Bb Cl. *ppp*

Bsn. *ppp*

Cbsn. *ppp*

F Hn. *ppp*

Perc. 1 Low tom

Tkbd. 1 *pp*

Tkbd. 2 *ppp*

Mdn. *pp*

Guit. 1 *pp*

Guit. 2 *pp*

Vla. *pp*

Vc. *ppp*

Cb. *ppp*

# Holding back

60 61 62 63 64 65

Fl. *ppp* *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*

Cbsn. *ppp* (cresc./descresc. solo)

F Hn. (mute) *ppp* Take out mute.

Perc. 1

Perc. 2 Tam-tam *ppp*

Tkbd. 1 *p*

Tkbd. 2 *p*

Mdn. *p*

Guit. 1 med. hard mallet *p*

Guit. 2 *p*

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. pizz. *p* *ppp*

Cb. *pp*



Still slightly slower than tempo I.

♩ = 60

66 8 67 68 69 70 71 72 73

Picc. *pp*

Fl. *ppp*

Ob. *ppp* *ppp*

B♭ Cl. *ppp*

Perc. 1 Wind *ppp*

Perc. 2 Med. cym. *ppp*

Tkbd. 1 *ppp* *ppp*

Vln. 1 *ppp ma esp.*

Vln. 2

Vla.

Vc. Take off mute.

Cb. Take off mute.

74 <sup>s</sup> 75 76 77 78 79 80 81

Picc. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Fl. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Ob. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Bb Cl. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Perc. 1 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Perc. 2 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Tkibd. 1 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Tkibd. 2 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln. 1 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln. 2 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

*sempre ppp!!*

*High cym.*

*solo*

**poco rit.**

**Slow**

**(Attacca)**

82 s 83 84 85 86 87 88

Picc. *ppp*

Fl. *ppp* *riten.*

Ob. *ppp* *ppp* *riten.*

B♭ Cl. *ppp*

Bsn. *ppp*

Perc. 1

Perc. 2

Tkbd. 1 *ppp* *ppp*

Tkbd. 2 *ppp* *riten.*

Vln. 1 *ppp* *riten.* Bow body of instrument.

Vln. 2 *ppp* Bow body of instrument.

Vla. *ppp* Bow body of instrument.

# IV. Aria

**Slow**

$\text{♩} = 42$  **Molto legato e espressivo**

**Very slow**

$\text{♩} = 34$

Alto Flute

English Horn

B♭ Clarinet

Bassoon

Contrabassoon

Horn in F

Percussion

Trickeyboard 1

Trickeyboard 2

Guitar 1

Guitar 2

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Mezzo-soprano

Take off mute.

Take off mute.

Take off mute.

solo

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*pp*

Dor - mi - te ni - ñi - to,

6 7 8 9 10 11

A. Fl. *ppp sempre*

B♭ Cl. *ppp sempre*

Bsn. *ppp sempre*

Tkbd. 1 *ppp sempre*

Tkbd. 2 *ppp sempre*

Vln. 1 *ppp sempre*

Vln. 2 *ppp sempre*

Vla. *ppp sempre*

Vc. *ppp sempre*

Mzs.  
 dor - mi - te ni - ñi - to; no llo - res chi - qui - to, no llo - res chi - qui - to.

Now flowing (but not fast)

poco rit. a tempo

♩ = 60

12 13 14 15 16 17 18

A. Fl. *p*

B♭ Cl. *p*

Bsn. *pp*

Tkbd. 1 *mp*

Tkbd. 2 *p*

Guit. 1 Classical. *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

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

Mzs. *più f*

Ven-drán an-ge - li - tos las sombras de la no-che.

# Broader

♩ = 46

rit.

19 20 21 22 23 24 25

A. Fl. *pp*

B♭ Cl. *pp*

Bsn. *p* *p* *pp* *ppp*

Cbsn. *pp*

F Hn. solo *p*

Tkbd. 2 *pp* *pp*

Guit. 1 *pp*

Guit. 2 with slide (steady tone) *p* Put down slide.

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *pp* *ppp*

Vla. *pp* *pp* *ppp*

Vc. *pp* *pp* solo *pp*

Cb. *pp*

Mzs. *pp (as before)*  
Dormi - te ni - ñi - to.

Very slow

Pressing forward...

Now moderately slow

$\text{♩} = 50$

26 27 28 29 30 31

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

E. Hn. *pp* *bring out* *mp* *mp* *mf*

B♭ Cl. *pp* *bring out* *mp* *p* *mp* *mf* *p*

Bsn. *p* *bring out* *mp* *p* *mf* *p*

Cbsn. *ppp*

F Hn. *p* *mp* *mp*

Tkbd. 1 *p*

Tkbd. 2 *p*

Guit. 2 *mf*

Vln. 2

Vla. solo *esp.* *f* (project as much as poss.) *mf*

Vc. *mp*

Cb. *mp*





**Slightly slower**

**(non rit.)**

**a tempo**

38 39 40 41 42 43 44

A. Fl. *p* *p*

B♭ Cl. *sub. pp* *pp*

Bsn. *pp* *pp* *pp*

Cbsn. *ppp*

F Hn. *pp*

Perc. *ppp*

Tkibd. 1

Tkibd. 2

Guit. 1 (with mallet) *pp*

Guit. 2 *pp* 5:4 *pp*

Vla. *esp. sub. pp* *solo.* *pp*

Vc. *sub. pp* *pp*

Cb. *sub. pp* *pp*

Mzs. 3  
a - lumbran a mi ni - ño que'está en la cu - na.

**Extremely slow.**

Senza mosso; con cuore e con infinita delicatezza!

♩ = 30

**Moving a bit more (still slow)**

♩ = 46

**poco accel.**

45 46 47 48 49 50

A. Fl. *ppp*

E. Hn.

B♭ Cl. *ppp*

Bsn. *ppp*

Cbsn. *pppp*

Perc.

Tkbd. 1 *ppp*

Guit. 1 Classical.

Guit. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

pressing forward

51 52 53 54 55

A. Fl. *pp* *cresc.* *mp*

E. Hn. *pp* *cresc.* *mp*

B♭ Cl. *pp* *cresc.*

Bsn. *pp* *cresc.*

Cbsn. *ppp* *cresc.*

F Hn. *p cresc.* *mp*

Perc. Very deep B.D. *ppp*

Tkbd. 1 *pp* *cresc.*

Guit. 1 *pp* *mf*

Guit. 2 *mf*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

Cb. *pp* *cresc.*

Mzs. *pp* *esp!*

Ra - yi - tos del sol, cie - lo a - zul, de - jan de dor - mir, em - pie - zan a vi -

# Flowing

♩ = 60

56 57 58 59 60 61

A. Fl. *mf*

E. Hn. *pp* *mf*

B♭ Cl. *(cresc.)* *mf* *mp* solo.

Bsn. *(cresc.)* *mf* *mp*

Cbsn. *(cresc.)* *mp* *p*

F Hn. *pp*

Perc. *mp*

Tkbd. 1 *(cresc.)* *mf* *mp*

Tkbd. 2 *mf*

Guit. 1 *mf*

Guit. 2 *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *(cresc.)* *mf* *mp* solo.

Vc. *(cresc.)* *mf* *mf*

Cb. *(cresc.)* *mf* *mp*

Mzs. *(cresc.)* *mf* *mp*

vir

# Imperceptibly slowing down

62 63 64 65 66 67 68

B♭ Cl. *dim.* *pp* *ppp*

Bsn. *dim.*

Cbsn. *dim.*

Tkibd. 1 *dim.*

Guit. 1 *dim.* *pp*

Guit. 2 *dim.* *pp*

Vla. *dim.*

Vc. *dim.* *p*

Cb. *dim.*

**A bit slower**

**rit.**

69 70 71 72 73

A. Fl. *pp*

E. Hn. *pp*

B♭ Cl. *pp* *ppp* *pp*

Bsn. *pp* *ppp* *pp*

Cbsn. *ppp* *ppp*

F Hn. *pp* *pp*

Tkbd. 1 *pp*

Tkbd. 2 *pp*

Guit. 1 *pp* *pp*

Guit. 2 *pp* *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

# As in opening

$\text{♩} = 34$

74 75 76 77 78

A. Fl. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*

Tkbd. 1 *ppp*

Tkbd. 2 *ppp*

Guit. 1

Guit. 2

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb.

Mzs. *pp*

Dor - mi - te ni - ñi - to, dor - mi - te ni - ñi - to;



**Imperceptibly faster**

**Poco rit.**

79 80 81 82 83

A. Fl. *ppp*

E. Hn. *ppp*

B♭ Cl.

Bsn.

Tkibd. 1

Tkibd. 2 *pp*

Vln. 1

Vln. 2 *pp*

Vla.

Vc. *pp*

Cb. *pp*

Mzs. *pp*

con o - jos dia - man - tes, es - tre - llas bri - llan - tes, flo - ri - do el cie - lo...

# Slow, heartfelt

84 85 86 87 88 89

B♭ Cl. *ppp* *p*

Bsn. *ppp* *p* *ppp*

Cbsn. *ppp* *p* *ppp*

F Hn. *ppp*

Tkibd. 1 *pp* *p* *ppp*

Tkibd. 2 *pp*

Guit. 1 *p* *pp* *pp*

Guit. 2 with slide (steady tone) *p* Put down slide. *p* *pp* *pp*

Vln. 1 solo (cantabile) *pp* *mp*

Vln. 2 *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp*

Vc. *ppp* *p* *ppp*

Cb. *pp* *p* *ppp*