

1. Prelude
and
This world is not conclusion

Andante moderato $\text{♩} = 72$

A

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Drum Kit

Cymbals

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

A

Andante moderato $\text{♩} = 72$

mf

mp

p

p

mp

p

div.

pizz.

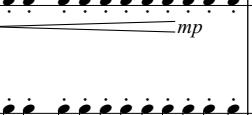
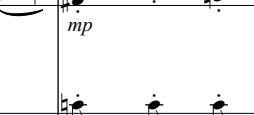
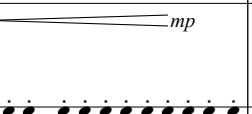
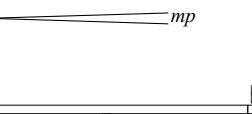
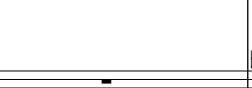
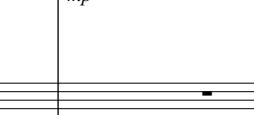
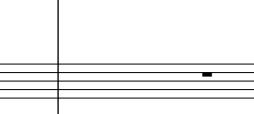
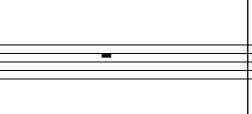
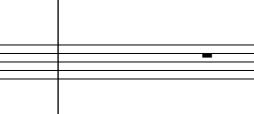
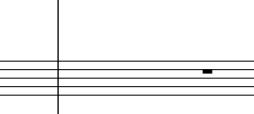
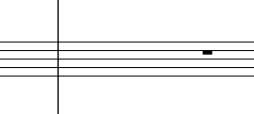
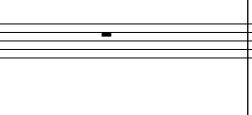
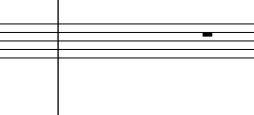
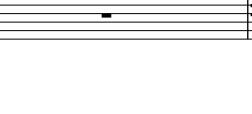
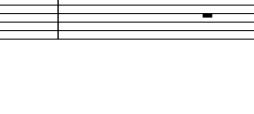
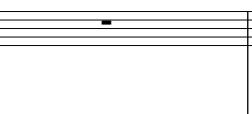
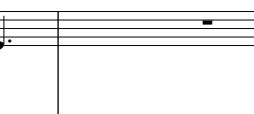
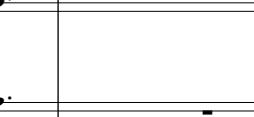
arco

pizz.

arco

mp

mp

Fl. 1		
Ob. 1		
Cl. 1		
Cl. 2		
Bsn. 1		
Bsn. 2		
Hn. 1		
Hn. 2		
Hn. 3		
Hn. 4		
Tpt. 1		
Tpt. 2		
Tpt. 3		
Tbn. 1		
Tbn. 2		
B. Tbn.		
Tba.		
Vln. I		
Vln. II		
Vla.		
Vc.		
Cb.		

12

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Kit

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

18

C

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Kit

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

24

Fl. 1
Ob. 1
Bsn. 1
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

f *div.* *mf* *mp* *mf*

f *mf* *mp* *mf*

f *mf* *mp* *mf*

f *mf* *mp* *mf*

D

Fl. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

mf

mf

f *mf*

f *mf*

f *mf*

f *mf*

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

mp

mp

mp

mp

mf

mf

mf

mf

mf

mf

D

Vln. I
Vln. II
Vla.
Vc.

f

f

f

f

36

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music for a full orchestra. The top section includes parts for Flute 1, Flute 2, Oboe 1, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and four Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4). The middle section includes parts for three Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), two Trombones (Tbn. 1, Tbn. 2), Bass Trombone (B. Tbn.), and Double Bass (Tba.). The bottom section includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of six measures of music, with dynamics such as *mp*, *mf*, *p*, and *mf* indicated above the notes. Measure 1 shows woodwind entries. Measures 2-3 show brass entries. Measures 4-5 show woodwind entries. Measure 6 concludes the section.

42

This musical score page contains eight systems of music, each with multiple staves for different instruments. The instruments are grouped into two main sections: woodwinds and brass/strings.

Woodwind Section (Top):

- Flute 1:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*.
- Flute 2:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*.
- Oboe 1:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*.
- Oboe 2:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*.
- Clarinet 1:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*.
- Clarinet 2:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*.
- Bassoon 1:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mf*, *mp*, *mf*.
- Bassoon 2:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*.

Brass/String Section (Bottom):

- Horn 1:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*, *mp*, *mf*.
- Horn 2:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*, *mp*, *mf*.
- Horn 3:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*, *mp*, *mf*.
- Horn 4:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*, *mp*, *mf*.
- Trombone 1:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*, *mp*, *mf*.
- Trombone 2:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*, *mp*, *mf*.
- Trombone 3:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mp*, *mf*, *mp*, *mf*.
- Tuba:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mf*, *mp*, *mf*.
- Double Bass:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *p*, *mf*, *mp*, *mf*.
- Cello:** Starts with a rest, then begins a six-measure melodic line starting at measure 42. Dynamics: *mf*, *mp*, *mf*.
- Double Bass (Continuation):** Continues from the previous system, ending with a dynamic of *mf*.

54

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page shows measures 54 through 58. The top five staves (Tbn. 1, Tbn. 2, B. Tbn., Tba., Vln. I) are mostly silent, indicated by dashes on the staff. The bottom four staves (Vln. II, Vla., Vc., Cb.) play eighth-note patterns. Measure 54 starts with eighth-note pairs in each instrument. Measures 55-57 show more complex patterns involving sixteenth-note figures and grace notes. Measure 58 concludes with a dynamic of *f* and *mp*, followed by a fermata over the bassoon staff.

60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

Fl. 1 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp*

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

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp*

F

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

72

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

B. Tbn.

Tba.

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

f

mp

mf

f

mp

mf

f

mp

pizz

mf

mp

pizz

mf

77

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Kit

G

Vln. I

Vln. II

Vla.

Vc.

82

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Kit

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 2

B. Tbn.

Tba.

Tim.

Kit

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim.

Kit

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

H

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains ten staves of musical notation. The top section (measures 98-107) features woodwind and brass instruments. The bottom section (measures 107-116) features the strings. Measure 98 begins with a dynamic of *mf*. Measures 101-102 show a transition with *mp* dynamics. Measures 105-106 show another transition with *mf* dynamics. Measures 109-110 show a final transition with *mp* dynamics. Measures 113-114 show a final transition with *mf* dynamics. Measures 117-118 show a final transition with *mp* dynamics. Measures 121-122 show a final transition with *mf* dynamics.



116

Fl. 1
Cl. 1
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Vln. I
Vln. II
Vla.
Vc.
Cb.

J

123

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Hn. 2
Hn. 4
Vln. I
Vln. II
Vla.
Vc.
Cb.

J

Musical score for orchestra, page 128. The score includes parts for Flute 1, Flute 2, Oboe 1, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trumpet 1, Trumpet 2, Trombone 1, Bass Trombone, and Tuba. The instrumentation is as follows:

- Flute 1:** Playing eighth-note patterns.
- Flute 2:** Playing eighth-note patterns.
- Oboe 1:** Playing eighth-note patterns.
- Clarinet 1:** Playing eighth-note patterns.
- Clarinet 2:** Playing eighth-note patterns.
- Bassoon 1:** Playing eighth-note patterns.
- Bassoon 2:** Playing eighth-note patterns.
- Trumpet 1:** Playing eighth-note patterns.
- Trumpet 2:** Playing eighth-note patterns.
- Trombone 1:** Playing eighth-note patterns.
- Bass Trombone:** Playing eighth-note patterns.
- Tuba:** Playing eighth-note patterns.

The score is in common time, with key signatures ranging from B-flat major to E major. Measure 128 begins with a dynamic of *p*.



133

Hn. 1
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
B. Tbn.
Tba.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mp* *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
mf *mp* *mf*
mp *div.* *p* *mp*
mp *pizz.* *pizz.* *arco*
mp *pizz.* *p* *mp*
mp *pizz.* *arco*

137

A musical score for orchestra, page 21, measure 137. The score consists of two systems of staves. The top system includes parts for Hn. 1, Hn. 2, Hn. 3, Hn. 4, and Tba. The bottom system includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The music is in common time, with a key signature of four flats. Measure 137 begins with Hn. 1 playing eighth-note pairs, followed by Hn. 2, Hn. 3, Hn. 4, and Tba. The dynamics are marked *mf*. The second system begins with Vln. I playing sixteenth-note patterns, followed by Vln. II, Vla., Vc., and Cb. The dynamics are marked *mf*.

22

143

K

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

148

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

154

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

3

mf

mp

mp

mp

mf

mp

mp

mp

mf

mp

div.

imp.

pizz.

mp

arco

mp

pizz.

mp

arco

mp

158

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

LAndante $\text{♩} = 72$

165

Cl. 1 *mp* *p* *mp*
 Cl. 2 *mp* *p* *mp*
 Bsn. 1 *mp* *p* *mp*
 Bsn. 2 *mp* *p* *mp*

Hn. 1 *mf* *mp*
 Hn. 2 *mf* *mp*
 Hn. 3 *mf* *mp*
 Hn. 4 *mf* *mp*
 Tpt. 2 *pp*
 Tpt. 3 *pp*
 Tbn. 1 *pp*
 B. Tbn. *pp*
 Tba. *pp*

S. *p* *mp*
 A. *p* *mp*
 T. *p* *mp*
 B. *p* *mp*

This world is not con-clu-sion. A spe-cies stands be-yond. In-

Vln. I *mf* *mp* *pp* *p* *mp*
 Vln. II *mf* *mp* *pp* *p* *mp*
 Vla. *mf* *mp* *pp* *p* *mp*
 Vc. *mf* *mp* *pp* *p* *mp*
 Cb. *mf* *mp* *pp* *p* *mp*

173

Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

vis - i - ble as mus - ic — But pos - i - tive as sound — in - vis - i - ble as mus - ic — But

vis - i - ble as mus - ic — But pos - i - tive as sound — This world is not con - clu - sion. A spe - cies stands be - yond —

vis - i - ble as mus - ic — But pos - i - tive as sound — in - vis - i - ble as mus - ic — But

vis - i - ble as mus - ic — But pos - i - tive as sound — This world is not con - clu - sion. A spe - cies stands be - yond —

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

180

Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pos-i-tive as sound — It be - ckons, and it baf - fles — Phi - lo-so-phy don't know — And through a rid - dle at the last — Sa -

It be - ckons, and it baf - fles — Phi - lo-so-phy don't know — And through a rid - dle at the last — Sa -

It be - ckons, and it baf - fles — Phi - lo-so-phy don't know — And through a rid - dle at the last — Sa -

it be - ckons, and it baf - fles — Phi - lo-so-phy don't know — And through a rid - dle at the last — Sa -

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

M

187

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ga-ci-ty must go— To gain it men have borne Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown—
ga-ci-ty must go— To guess it puz-zles scho- lars— Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown—
ga-ci-ty must go— To gain it men have borne Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown— Faith slips and laughs and
ga-ci-ty must go— To guess it puz-zles scho- lars— Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown— Faith slips and laughs and

M

To gain it men have borne Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown—
To guess it puz-zles scho- lars— Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown—
To gain it men have borne Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown—
To guess it puz-zles scho- lars— Con - tempt of gen-er-a-tions And cru-ci-fic-tion shown—

194

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Blu-shes if a-ny see— Plucks at a twig.— at a twig.— plucks at a twig of ev-i- dence— And asks a vane the way— Much
ral- lies— Blu-shes if a-ny see— Plucks at a twig, plucks at a twig of ev-i- dence— And asks a vane the way— Much
ral- lies— Blu-shes if a-ny see— Plucks at a, plucks at a twig of ev-i- dence— And asks a vane the way— Much

201

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Kit

Cym.

S.

ges-ture from the pul-pit—Strong hal-le-lu-jahs roll—

Nar-co-tics can-not still the tooth That nib-bles at the soul—

A.

ges-ture from the pul-pit—Strong hal-le-lu-jahs roll—

Nar-co-tics can-not still the tooth That nib-bles at the soul—

T.

ges-ture from the pul-pit—Strong hal-le-lu-jahs roll—

Nar-co-tics can-not still the tooth That nib-bles at the soul—

B.

ges-ture from the pul-pit—Strong hal-le-lu-jahs roll—

Nar-co-tics can-not still the tooth That nib-bles at the soul—

Vln. I

Vln. II

Vla.

Vc.

Cb.

219 **meno mosso** $\text{♩} = 60$

Vln. I mp

Vln. II mp *div.* p

Vla. mp

Vc. p

Cb. mp

rit.

$\text{♩} = 52$