

Tyler Boyle

Allison & Victoria

Symphony No. 1 in E



Special Thanks to

My family, as encouraging and supportive as they could possibly be given the circumstances. My mother in particular, she's the only other musically minded person in my immediate family. Her first chair clarinet experience came in handy in writing realistic music for symphonic band.

My colleagues, they've respected me, appreciated my art, and my horrid jokes. Especially this symphony's namesake, since they've inspired this entire work.

The listener, and performers of this work. This music means nothing without people to appreciate this work.

INSTRUMENTATION

String Section (3 of each)

Violin 1 & 2

Viola

Cello

Double Bass with Low C extension

Woodwind Section (2 of each)

Piccolo, Concert, & Alto Flutes

Oboe

English Horn

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Contrabassoon

Brass Ensemble (1 of each)

Horn in F

Trumpet in Bb

Auxillary Trumpeter; Piccolo and Cornet in Bb

Tenor Trombone

Bass Trombone

Tuba

Piano, Harp

Percussion

Timpani (five drum set with foot pedals)

Side Drum

Cymbals

Triangle

Marimba

Tubular Bells

Crotales

A Word On Instrumentation

I've provided suggestions and substitutions in order to clarify upon possible variables.

If a piccolo trumpet is not available, then the preferred texture can still be accomplished using an oboe or a standard trumpet in Bb playing all piccolo trumpet parts one octave down to avoid unintended and shocking melodic leaps. Similarly, if the orchestra's string bass lacks a low C extension, playing the same note an octave higher is just fine. The same can be applied to the bass clarinet and its low C/concert Bb. A bassoon could play those notes fine too.

This symphony's intended for a smaller symphonic band or orchestra, such as a pit or chamber orchestra. An intended venue could be a local church or a smaller house such as the likes of the Flager Auditorium in Palm Coast, Florida. Instrumentation can be multiplied to fit the need for a bigger sound if the venue is large enough. For example, using more Floridian references, the Saint Augustine Amphitheatre or Bob Carr Theater could be more suited for a larger orchestra. An idea could be 6 of each stringed instrument, 3 or 4 of each woodwind, 2 of each brass horn, and possibly two of each percussion instrument.

In addition to terms of size and substitution, if in case certain instruments are not accessible, a higher quality synthesizer could be suitable. Say, a timpani part where the orchestra lacks enough drums to perform certain passages or the aforementioned piccolo trumpet. In the fourth movement, if tubular bells are inaccessible, then the marimba would still achieve a desired sound. Ah, the infinite world of possibilities that is music.

The Meaning

A few paragraphs for the conductor or bandmaster. It would certainly help to know what was intended intention for this music. Here, I'll provide my goal expression in composing this four movement orchestral suite.

As the title of this opus states, this symphony is dedicated to two ladies in my life, whom have captured my fascination and, unfortunately, are the subject of my obsession. As an outlet and form of artistic expression, this symphony encompasses each phase of this sort of love.

The first movement represents the arrival or realisation. When I first kissed Victoria, I felt and heard the exact tutti eruption from the aptly named "Spark Ignited". It's gleeful and cheery. Newton's Law applies of course, for every action there's an equal and opposite reaction. The finale to the first movement represents a lullaby, then possible frustration that comes with developing feelings or urges that can't be fulfilled.

The second movement represents the melancholy and possible beginnings of mild depression that may or may not come with established love for those you simply can't have, the finale represents how it feels to finally overcome such love... typically.

The third movement represents the frustrations that come with envy of how they, Allison and Victoria, seem to be less than cordial with me at times than they are with other people. They've done no wrong, but it did frustrate me and made me feel less than worthy... of what exactly I can't specify. I almost lost my ambition in life for three months as result of this envy.

The fourth movement represents a wavering, but then finally understanding the onset of mild depression; acknowledging that it's okay to love and to not be loved back. With that knowledge, I was able to re-establish my ambition in life by understanding this and reaffirm that nobody in life whom've accomplished anything worth while in life did so by giving up over an obstacle so manageable.

Misguided love was made manageable for me by first, understanding why these feelings arouse to begin with; the same primal urges most the human race experience really. Once that was acknowledged, it was made apparent that it's simply an individual issue that can be controlled. I seeked therapy through meditation and new satisfying hobbies. I re-established my love for classical music by composing and playing clarinet.

Appendix

During the prelude of the second movement, the music calls for a special piano playing technique. The concept is to play a chromatic cluster chord by pressing roughly 12 tones using either the hand or forearms. Root notes have been provided as a guide to where these chromatic cluster chords should be found.

As seen in the graphic, the chords are notated using a special item box with a note flag to notate rhythm. Really, this should be interpreted as a guide, not a specific instruction. Since this is atonal and intended to be unsettling the pianist is more than welcome to improvise upon this concept

The image displays a musical score for a piece titled "Moderato" with a tempo marking of "15^{mf}". The score is written on two staves. The upper staff contains a melodic line with a note flag and a box containing a cluster of notes. The lower staff contains a bass line with three specific notes labeled "D1", "A1", and "D2", each with a box containing a cluster of notes. A vertical green line is drawn through the score, passing through the "A1" note and its corresponding cluster. The clusters are represented by groups of small squares, with the "D1" cluster in orange and the "A1" and "D2" clusters in grey. The background of the score is a light yellow color.

1st Movement
Spark Ignited

A

Allegro

B

Piccolo

Flute

Alto Flute in G

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Contrabassoon

Horn in F

Trumpet in Bb

Piccolo Trumpet in Bb

Tenor Trombone in Bb

Bass Trombone in Bb

Tuba

Timpani

Percussion

Cymbals

Triangle

Marimba

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

mf

p

mp

3

mf

p

obnoxiously inhale. It should be audible.

three mallet tech.

8^{va}

mp

p

arco

pizz

pp

tune the lowest string down.

12

C poco un rit.

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

Fl.

A. Fl.

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

B. Cl.

Bsn. *mp* *p* *f* normale tutti *ff*

Cbsn. *ff*

Hn. *mf* *mf*

Tpt. *f* *f*

P. Tpt. *pp* *mp* *p* *mf* 3

Tbn. *mf*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc.

Cym. *p*

Tri. *p*

Mar. *mp*

Hp. *f*

Pno. *ff* *8va*

Vln. I *poco.* *pppp* *ppp* *pppp* *p* *ppp* *mf* **C** poco un rit.

Vln. II *poco.* *ppp* *p* *ppp* *mf*

Vla. *mf*

Vc. *mf*

Cb. arco *f*

D

21

Picc. *ff* *f*

Fl. *ff*

A. Fl.

Cl. *ff* *f*

B. Cl. *f*

Bsn. *f* *mf*

Cbsn.

Hn. *fff* *f*

Tpt. *fff* *f*

P. Tpt. *fff* *f*

Tbn. *fff* *f* *pp* *ppp*

B. Tbn. *fff* *f* *pp* *ppp*

Tba. *fff* *f* *p* *ppp*

Timp. *fff* *f*

Perc. *p*

Cym. *f* *p*

Tri. *f* *ff* *mf* *f* *mp* *sfz*

Mar. *ff* *f* *f* four mallet tech.

Hp. *fff* *f*

Pno. *fff* *f*

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

Vln. II *fff* *f* *p*

Vla. *fff* *f*

Vc. *fff* *f*

Cb. *fff* *f* *pp*

E

31

Picc. *mf* *p*

Fl. *mp* *mf* *mp*

A. Fl.

Cl.

B. Cl.

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

Cbsn.

Hn.

Tpt.

P. Tpt.

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

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

Tba. *p* *pp* *mp* *p*

Timp.

Perc.

Cym.

Tri.

Mar. *mp* *mf*

Hp.

Pno.

Vln. I *E*

Vln. II

Vla.

Vc.

Cb. *p* *pp* *p* *pp*

38

Picc. *mf* *mp* *f*

Fl. *mp* *mf* *mp* *f*

A. Fl.

Cl. *f*

B. Cl. *mf* *f*

Bsn. *f*

Cbsn. *ff*

Hn. *f* *fff* *ff*

Tpt. *ff* *fff*

P. Tpt. *ff* *fff*

Tbn. *f*

B. Tbn. *f* *fff*

Tba. *ff*

Timp. *fff* *ff*

Perc. *mp* *mf* *p*

Cym. *mp* *p* *f* *pp*

Tri. *mf*

Mar. *f* *mf* two mallet tech.

Hp. *mp* *f* *fff*

Pno. *fff* *> ff* *fff* *> fff* *fff*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mp* *f* *ff*

Vc. *f* *ff*

Cb. *mp* *f* *ff* *martele*

F *arco*

rit. Andante

molto accel.

G Allegro

44

Picc. *ff* *mp* *p*

Fl. *ff* *mf* *mp*

A. Fl.

Cl. *ff* *f* *pp*

B. Cl. *f* *f* *pp*

Bsn. *ff* *f* *pp*

Cbsn.

Hn. *fff* *f* *ppp*

Tpt. *fff* *ppp*

P. Tpt.

Tbn. *fff* *ppp*

B. Tbn. *fff* *ppp*

Tba. *fff* *ppp*

Timp. *fff* *fff* *f* *fff*

Perc. *ff* *f*

Cym. *f* *mf* *ff* *f* *mf* *ff*

Tri. *fff* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff*

Mar. *ff* *f* *fff*

Hp. *fff*

Pno. *fff* *gliss.* *black key gliss.* *fff*

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

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

Vla. *ff* *f* *p*

Vc. *ff* *f* *ppp*

Cb. *ff* *fff* *arpeggio* *pizz* *arco* *mf* *pp* *ppp*

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53

Picc. *mf* *pp* *mp* *mf*

Fl. *mp* *f*

A. Fl. *pp*

Cl. *mp* *p* *poco.* *espressivo* *pp* *p* *pp* *p* *pp*

B. Cl. *mp* *mf*

Bsn. *p* *pp* *p*

Cbsn. *mp* *pp* *p*

Hn. *p*

Tpt. *p*

P. Tpt. *pp* *p*

Tbn. *pp* *p*

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

Tba. *pp* *p*

Timp.

Perc.

Cym. *ppp* *pp*

Tri. *pp* *ppp* *pp*

Mar. *pp* *semplice*

Hp. *p* *let ring* *let ring*

Pno. *ppp* *pp*

rit. **H** Andante Moderato

Vln. I *pppp* *pp* *pp* *ppp* *pp* *p*

Vln. II *pppp* *pp* *pp* *ppp* *pp* *pp*

Vla. *pppp* *pp* *p* *ppp* *p* *pp*

Vc. *pppp* *pp* *pp* *ppp* *pp* *pp*

Cb. *pizz* *arco* *pp* *ppp* *p* *p* *ppp* *p* *pp*

66

Picc. *pp*

Fl. *pp*

A. Fl. *pp*

Cl. *mp* *pp*

B. Cl. *pp* *p*

Bsn. *pp*

Cbsn. *pp*

Hn. *pp* *ppp*

Tpt. *pp* *ppp*

P. Tpt. *ppp*

Tbn. *pp* *ppp*

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

Tba. *pp* *ppp*

Timp.

Perc.

Cym.

Tri. *ppp* *p*

Mar.

Hp.

Pno. *p* *pp*

Vln. I *p* *ppp*

Vln. II *p* *pp*

Vla. *p martele* *normale*

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

Cb. *pizz* *pp* *mp* *p* *f* *mp* *mp*

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Allison & Victoria

Symphony No. 1 in E

B

semplice

6

Picc. *mf*

Fl.

A. Fl.

Ob.

C. A.

Cl.

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

Bsn. *pp* *mp* *pp*

Cbsn. *mp* *pp*

Hn. *ppp* *mf* *f*

Tpt. *ppp* *mf* *f*

P. Tpt.

Tbn. *ppp* *mf* *f*

B. Tbn.

Tba. *ppp* *mf* *f*

Timp. *pppp p* *mf* *mp < f*

Perc.

Cym. *p* *mp*

Tri. *ff*

Crot.

Tub. B.

Mar. *ppp* *pp* *ppp < f* *f* *mp*

Hp.

Pno. *mf p* *f* *ff* *mp*

Vln. I *mp pp* *mf* *mf* *ppp*

Vln. II *pizz* *mp pp* *mf* *f* *ppp*

Vla. *ppp* *p* *f* *ppp*

Vc. *ppp* *p* *f* *ppp*

Cb. *p* *p* *f* *ppp*

arpeggiate entire stave at bar 7 beat 3

B

12

C **D** rubato A tempo

Picc. *mp* *f*

Fl. solo; just this bar *p < mp p < mp* *mp*

A. Fl. *p* *mp*

Ob. *p* *mp*

C. A.

Cl.

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

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

Cbsn.

Hn. *p* *ppp* *mp* *p* *ppp* *pp* *ppp*

Tpt. *p* *ppp* *p* *pp* *p* *pp*

P. Tpt.

Tbn. *p* *ppp* *mp* *p* *ppp* *pp*

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

Tba. *p* *ppp* *mp* *p* *ppp* *pp* *ppp*

Timp. *pppp* *pp* *pppp* *p* *pp* *mf*

Perc.

Cym. *mf* *p* *pp*

Tri.

Crot.

Tub. B.

Mar. two mallet tech.

Hp. *p* *mf* *mf* *mp* *mf* *let ring.* *mf*

Pno. *p* *pp* *ppp* *mp* *p* *fff* *mf* *ff* *p*

Vln. I *mp* **C** **D** rubato A tempo

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

1st Movement
Tonight's Lullaby

Andante

This musical score is for the first movement of 'Tonight's Lullaby', marked 'Andante'. It is a full orchestral score with the following instruments and parts:

- Woodwinds:** Piccolo, Flute, Alto Flute in G, Oboe, English Horn, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Contrabassoon.
- Brass:** Horn in F, Trumpet in Bb, Piccolo Trumpet in Bb, Tenor Trombone in Bb, Bass Trombone in Bb, Tuba.
- Percussion:** Timpani, Percussion, Cymbals, Triangle, Marimba.
- Keyboard:** Harp, Piano.
- Strings:** Violin I, Violin II, Viola, Violoncello, Contrabass.

The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Andante'. The score includes various dynamic markings such as *pp*, *p*, *mp*, *mf*, and *pppp*. Performance instructions like 'sul tasto' and 'let ring' are present. The score is divided into systems, with the string section and harp/piano parts starting at the bottom of the page.

Picc. *mp* *f* *mp* *f* *mf* *ff* *mf* *ff* *mp* *f* *mf* *mp-f*
 Fl. *mf* *f* *ff* *mp-f*
 A. Fl. -
 Ob. -
 Eng. Hn. -
 Cl. *mf* *mp*
 B. Cl. *p* *ff*
 Bsn. normale *mf* *f*
 Cbsn. *f* *ff*
 Hn. *mp* *mf*
 Tpt. *p* *pp* *mf* *mp*
 P. Tpt. *mf* *mp* *f*
 Tbn. *p* *f*
 B. Tbn. *mf* *mp* *mf*
 Tba. *mf* *mp* *ff*
 Timp. -
 Perc. -
 Cym. *mf* *f*
 Tri. *mf* *mp* *ff*
 Mar. *ff*
 Hp. *p* *mf* *mp* *f* *mf*
 Pno. *pp* *f*
 Vln. I normale *p* *pp* *mf*
 Vln. II pizz *pp* *ppp* *mf*
 Vla. normale *pp* *ppp* *f*
 Vc. normale *p* *pp* *f*
 Cb. normale *ppp* *p* *pp* *f*

Picc. -

Fl. - *mf*

A. Fl. -

Ob. -

Eng. Hn. -

Cl. -

B. Cl. *f* *p*

Bsn. *p* *ff* *p*

Cbsn. *mf* *p* *f*

Hn. -

Tpt. -

P. Tpt. -

Tbn. -

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

Tba. -

Timp. -

Perc. -

Cym. *mp*

Tri. *pp* *ff* *ppp* *f*

Mar. -

Hp. *p* *mp* *mf* *ff*

Pno. *p* *mp* *mf* *ff*

Vln. I *p* *ppp* *p* *p*

Vln. II *p* *ppp* *p* *p* *pp*

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

Vc. *p* *ppp* *p* *p* *mp* *p*

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

sul tasto

arco

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Cym.

Tri.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Second Movement
Interlude

Andante **A**

B

Piccolo

Flute *expressivo solo ad lib.*
mf *sfz* *f* *mp*

Alto Flute

Oboe

English Horn

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

Horn in F

Trumpet in B \flat

Piccolo Trumpet

Tenor Trombone in B \flat

Bass Trombone in B \flat

Tuba

Timpani

Side Drum

Cymbals

Triangle

Marimba

Harp

Piano

Andante **A**

B

Violin I

Violin II

Viola

Violoncello

Contrabass

17

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Tri.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

p

f

mf

tr

gliss.

semplice

C

D

23

Picc. *mf* *pp* bend down from C

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Tri.

Mar.

Hp. *ff* *mf*

Pno.

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *pppp*

Cb. *pppp*

D

41

F **G**

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

Fl. *f* *mf*

A. Fl. *p*

Ob. *mp* *f* *mf* *f* *ff* *f* *mp*

Eng. Hn. *mf* *ff* *mf* *p*

Cl. *pp* *f* *pp*

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

Bsn. *mp* *f* *mf* *f* *mf* *ff*

Cbsn. *mp*

Hn. *mp* *f* *mf*

Tpt. *mf* *mp* *p*

P. Tpt. *mp* *f* *p* *pp*

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

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

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

Timp.

S. D.

Cym. *mp* *p* *f* *mp*

Tri. *mf* *ff* *fff* *f*

Mar.

Hp. *mf* *f* *ff*

Pno. *mf* *f* *ff* *mp* *pp* *f* *pp* *p*

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

Vln. II *mp* *ff* *mf* *p* *mp* *ppp*

Vla. *mp* *mp* *f* *p* *mp* *ppp*

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

Cb. *p* *f* *ff* *mp* *p* *mp* *pp*

tutti

semplice

martele

normale

1. 2.

51 **H** **I**

Picc. *mf*

Fl. *sfz*

A. Fl. *p*

Ob. *pp* *semplice* *mf* *f*

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

Cl. *pp* *mf* *f* *mp* *f* *mf* *mp*

B. Cl. *p* *mp* *f* *mf* *mf*

Bsn. *pp* *mf* *mf*

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

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

Tpt. *p* *mf* *f* *mf* *f* *mf*

P. Tpt. *pp* *mp* *mf* *mp*

Tbn. *p* *mp* *f* *mp*

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

Tba. *p* *mf* *f*

Timp. *p* *fff*

S. D.

Cym. *mf* *ff* *f* *fff*

Tri. *mf* *f* *ff* *fff* *f* *fff*

Mar. *f* *ff*

Hp. *mp* *fff* *let ring*

Pno. *mf* *fff*

Vln. I **H** **I** *p* *mf* *ff* *pppp*

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

Vla. *p* *mf* *ff* *pppp*

Vc. *mp* *mf* *ff* *pppp* *pizz* *arco*

Cb. *p* *mf* *ff* *pppp*

57

Picc.
 Fl.
 A. Fl.
 Ob.
 Eng. Hn.
 Cl.
 B. Cl.
 Bsn.
 Cbsn.

Hn.
 Tpt.
 P. Tpt.
 Tbn.
 B. Tbn.
 Tba.
 Timp.

S. D.
 Cym.
 Tri.

Mar.

Hp.

Pno.

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

K

L

70

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

Fl. *f* *expressivo*

A. Fl. *p* *expressivo*

Ob.

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

Cl. *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *mp*

Hn. *p* *pp* *mp* *expressivo*

Tpt. *mp*

P. Tpt. *p* *pp* *mp* *expressivo*

Tbn. *mf* *f*

B. Tbn. *mf*

Tba. *mp*

Timp.

S. D.

Cym.

Tri. *ff*

Mar.

Hp. *f* *fff* *f* *8va* *8va* *8va* *8va*

Pno. *f* *fff* *mf* *mp* *mf* *mp* *f* *8va* *8va* *8va* *8va*

Vln. I *mp* *K* *L*

Vln. II *mp*

Vla. *p* *expressivo*

Vc. *pp* *martele*

Cb. *pp* *mp* *p* *pp* *martele*

83

Instrumentation and Dynamics:

- Picc.**: *p*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *pp*, *p*
- Fl.**: *mf*, *espressivo*
- A. Fl.**: *p*, *espressivo*
- Eng. Hn.**: *p*, *pp*, *semplice*, *p*, *pp*
- Cl.**: *mf*, *pp*
- B. Cl.**: *pp*
- Bsn.**: *pp*
- Cbsn.**: *p*
- Hn.**: *p*, *pp*, *ppp*, *semplice*, *p*, *pp*
- Tpt.**: *pp*, *ppp*, *p*, *pp*
- P. Tpt.**: *p*
- Tbn.**: *mp*, *mp*, *f*, *p*
- B. Tbn.**: *mp*
- Tba.**: *solo*, *marcato*, *fff*, *ff*
- Tri.**: *f*
- Hp.**: *f*, *mp*, *f*
- Pno.**: *mf*, *p*, *pp*, *p*, *pp*, *mp*, *p*
- Vln. I**: *pp*
- Vln. II**: *pp*
- Vla.**: *mp*, *ppp*, *semplice*, *p*
- Vc.**: *normale*, *f*, *pp*, *pppp*, *martele*, *normale*, *f*, *p*
- Cb.**: *f*, *pp*, *pppp*, *pp*, *ppp*, *pppp*, *martele*, *normale*, *mf*, *ppp*

M

N

93

Picc. *mf* *f* *ff* 3

Fl. *pp* *mf* *pp* *f* *mf* 3

A. Fl.

Ob. *pp* *f* *mf* *ff* 3

Eng. Hn. *pp* *f* *mf* *ff* 3

Cl. *pp* *f* *mf* *ff* 3

B. Cl. *mp* *p* *ff* solo ad. lib. 3

Bsn. *f* *mf* *ff* 3

Cbsn. *pp* *f* *mf* *ff* 3

Hn. *p* *fff* 3

Tpt. *pppp* *ff* *fff* 3

P. Tpt. *pp* *ff* *ff* 3

Tbn. *pp* *f* *mf* *fff* lip trill 3

B. Tbn. *p* *fff* 3

Tba. *pp* *ff* *fff* tutti normale 3

Timp. *mp* *fff* 3

S. D. *pppp* *ff* 3

Cym. *pppp* *ff* 3

Tri. *pp* *fff* 3

Mar. *pppp* *f* 3

Hp. *pppp* *f* *ff* 3

Pno. *pp* *mf* *fff* 3

Vln. I *p* *ff* *mf* 3

Vln. II *pppp* *fff* *mf* 3

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

Vc. *pp* *ff* *mf* strum pizz 3

Cb. *pp* *ff* *mf* 3

M N

110

P

Q

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

Fl. *f* *mf* *mp* *mf* *mp* *mf* *mp*

A. Fl. *mp* *f*

Ob. *mp*

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

Cl. *mp* *p* *mp*

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

Bsn. *mp* *p* *mp* *mf* *mp* *mp* *p* *mp*

Cbsn.

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

Tpt.

P. Tpt.

Tbn. *mp* *p* *mf* *lip trill* *ff*

B. Tbn. *mp* *f* *lip trill*

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

Timp. *mp* *pp* *mp* *mf*

S. D.

Cym. *mf* *mp* *p* *pp* *mp*

Tri.

Mar. *mp*

Hp. *f*

Pno. *f* *ff* *fff*

P

Q

Vln. I *mp* *mf*

Vln. II *mp*

Vla. *f*

Vc. *arco* *mf*

Cb. *f*

R

breath in place of a D note if needed

rit. . . . Adagio $\text{♩} = 76$

119

Picc. *mp*

Fl. *f* *mf*

A. Fl. *f*

Ob. *mf*

Eng. Hn.

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn.

Hn. *mf* *p* *mp*

Tpt. *mf* *p* *mp*

P. Tpt.

Tbn. *f* *mf* *p* *mp*

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

Tba. *f*

Timp. *mp*

S. D.

Cym. *pp* *< p*

Tri. *mf*

Mar.

Hp. *mf*

Pno. *mf* *f* *mf*

R

rit. . . . Adagio $\text{♩} = 76$

Vln. I *mp*

Vln. II *mf* *mp*

Vla. *f* *mp*

Vc. *f*

Cb. *mp*

S

T

128

Picc. *mf* *f*

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

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

Ob. *pp* *p* *f*

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

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *mp* *f* *mp*

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba. *ff* *ff* *ff*

Timp. *f* *f* *ff*

S. D.

Cym.

Tri. *f*

Mar.

Hp. *mf* *ff* *f* *ff*

Pno. *f* *ffff*

Vln. I *mf* *f*

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

Vla. *p* *pp* *p* *ff*

Vc. *p* *mp* *ff*

Cb. *ff*

molto accel. Andante Moderato to Moderato ♩ = 95, 119

U

rit. breath in place of a D note if needed

Adagietto ♩ = 73

137

Picc. *mp* *ff*

Fl. *f* *ff*

A. Fl. *mp* *sfz*

Ob. *mf* *ff*

Eng. Hn. *ff*

Cl. *ff* *ff*

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

Bsn. *ff* *mf* *ff*

Cbsn. *f* *ff*

Hn. *ff* *ff*

Tpt. *fff*

P. Tpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff* *f* *fff*

Timp. *mf* *mp* *fff*

S. D. *ff*

Cym. *mp* *fff*

Tri. *fff*

Mar. *f*

Hp. *fff*

Pno. *mf* *f* *mf* *f* *fff*

Vln. I *mp* *mf* *fff*

Vln. II *mf* *fff*

Vla. *mp* *mf* *fff*

Vc. *fff* *mp* *fff*

Cb. *mp* *mf* *fff*

rit. Adagietto ♩ = 73

U

Allison & Victoria

Second Movement

Second Movement
Prelude

Andante **A**

Woodwinds: Piccolo, Flute, Alto Flute, Oboe, English Horn, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Contrabassoon.

Brass: Horn in F, Trumpet in Bb, Piccolo Trumpet, Tenor Trombone in Bb, Bass Trombone in Bb, Tuba.

Percussion: Timpani, Side Drum, Cymbals, Triangle.

Keyboard: Marimba, Harp, Piano.

Strings: Violin I, Violin II, Viola, Violoncello, Contrabass.

Dynamic markings: *mf*, *f*, *pp*, *mp*, *ppp*, *pppp*, *fff*, *ff*, *p*, *ff*.

Performance instructions: *rit.*, *rit. ass.*, *rit. ass. rit.*

8

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Tri.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

begin tuning to B Minor/Dmajor

hit the bass strings

Root A6

D1 A1 D2 D2 D3 C#3 A0

pizz

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Second Movement
Amnesia, Love & Anguish

4

17 **Andante** **C**

Picc. Fl. A. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. P. Tpt. Tbn. B. Tbn. Tba. Timp. S. D. Cym. Tri. Mar. Hp. Pno. Vln. I Vln. II Vla. Vc. Cb.

mp pp mp p pp mp mf

ppp

To Brush Mallets

pppp ppp ppp

pp pppp

Andante **C**

pp arco pp mp p

D

41

Picc. *pp* *mf* *f* *p*

Fl. *mf* *f*

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

Ob. *p* *mf* *sfz*

Eng. Hn.

Cl.

B. Cl. *pp* *p* *f*

Bsn. *mp*

Cbsn. *mf* *mp* *ff*

Hn. *mf* *mp*

Tpt. *mf* *mp* *f*

P. Tpt. *f* *ff* *f*

Tbn. *mf* *mp* *f*

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

Tba. *mf* *mp* *f*

Timp. *pp p* *pp* *pppp* *f*

S. D. *pppp* *mf*

Cym. *pp* *ppp* *f*

Tri. *ppp* *f*

Mar.

Hp. *pp* *p* *mf*

Pno. *mp* *f* *fff*

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

Vln. II *p* *mf*

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

Vc. *mf* *mp* *mp*

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

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E

50

Picc. *mf* *p* solo *expressivo* *mf*

Fl. *ff* *mf*

A. Fl. *f* *mf* *p*

Ob. *ff* *pm* *mf* *mp* feels like 12/8

Eng. Hn. *mf* *mp* feels like 12/8

Cl. *f* *mf* *mp* feels like 12/8

B. Cl. *f* *mf* *f* feels like 12/8

Bsn. *mf* *f*

Cbsn. *pp* *f* *pp*

Hn. *f* *ppp* *p* *mf* *p*

Tpt. *ppp* *p* *mf* *p*

P. Tpt. *ff* *pp*

Tbn. *ppp* *p* *mf* *p*

B. Tbn. *ppp* *p* *mf* *p*

Tba. *ppp* *p* *mf* *p*

Timp. *ff* *p*

S. D. *p* *fff*

Cym. *pp* *ff* *pp* *p* *pppp*

Tri. *pp* *pppp*

Mar. *fff* *ff* *mp*

Hp. *mf* *mp* *mf* *ff* *p* gliss. gliss. gliss. gliss.

Pno. *fff* *ff* *mp* *mp* *mp*

Vln. I *ff* *p* *mp* *ppp* *pp* *expressivo*

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

Vla. *f* *p* *ppp*

Vc. *f* *pp* *p* *ppp*

Cb. *f* *pp* *p* *ppp* *mp*

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71

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

Fl. *mf* *sfz* *mf* *ff*

A. Fl. *p* *mf* *mp* *ff* *blow up overtones*

Ob. *mp* *ff* *marcato* *mf* *sfz*

Eng. Hn. *ff*

Cl.

B. Cl. *ff* *sfz*

Bsn. *ff*

Cbsn. *mp* *ff* *sfz* *ff*

Hn. *fff* *mf*

Tpt. *fff*

P. Tpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *ff*

S. D.

Cym. *ff* *sfz* *f*

Tri. *fff* *mf* *pp*

Mar. *gliss.* *fff*

Hp. *C#* *fff* *f* *Bb* *ff* *B# C#*

Pno. *gliss.* *gliss.* *gliss.*

Vln. I *fff* *mf*

Vln. II *fff* *mf* *ff*

Vla.

Vc. *fff* *f* *ff*

Cb. *fff* *ff* *fff*

G

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77 **H** **I**

Picc. *f* *f* *sfz* *mp*

Fl. *f* *f* *sfz* *mp*

A. Fl. normale *f* *mf* *pp* *mf* *mp* normale

Ob. *ff* *mp* normale

Eng. Hn.

Cl.

B. Cl. *ff*

Bsn.

Cbsn.

Hn. *fff* *p* *mf*

Tpt. *p* *mf*

P. Tpt. *f*

Tbn. *fff* *p* *mf*

B. Tbn. *p* *mf*

Tba. *p* *f*

Timp. *fff*

S. D.

Cym. *fff* *p* *mp* *pp sfz* *mf* *p* *mf* *p* *mp*

Tri. *fff* *mp* *mp* *pp sfz* *mf*

Mar. *fff* *mf* *pp sfz* *mf*

Hp. *mf* *p* *mp* *p sfz* *mf*

Pno. ^(tr)

Vln. I *fff* *mf* *p* *mp* *pp sfz* *mf* *f* arco **I**

Vln. II *fff* *mp* *mp* *pp sfz* *mf* *f*

Vla. *mf* *p* *pp sfz* *mf* *f*

Vc. *fff* *p* *f*

Cb. *ff* *mf* *fff*

Tyler Boyle

Allison & Victoria

Third Movement

Third Movement
Prelude

Tyler Boyle

Largo **A** **Andante**

Instrument parts include:
Piccolo
Flute
Alto Flute
Oboe
English Horn
Clarinet in B \flat
Bass Clarinet in B \flat
Bassoon
Contrabassoon
Horn in F
Trumpet in B \flat
Piccolo Trumpet
Tenor Trombone
Bass Trombone
Tuba
Timpani
Side Drum
Cymbals
Triangle
Marimba
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

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23 Coda

F

Picc. *mf* *mp* *mf*

Fl. *f*

A. Fl.

Ob.

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

Cl. *pp* *f* *mp*

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

Bsn. *pp* *f* *mp*

Cbsn. *mf* *f* *mf*

Hn. *f* *p* *mp* *mf*

Tpt. *f* *p* *mp* *mf*

P. Tpt.

Tbn. *f* *p* *p* *mf*

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

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

Timp.

S. D.

Cym. *pp* *mp* *p*

Tri. *p*

Mar. *To Croc.* *Crotales* *p* *mf* *p*

Hp. *ppp* *mf* *p*

Pno. *f* *pp* *f* *mp*

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

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

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

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

Db. *f* *p* *mp* *p* *mf*

G

Picc. *f* *ff* *ff*
 Fl. *ff*
 A. Fl.
 Ob. *ff*
 Eng. Hn. *ff*
 Cl. *ff*
 B. Cl. *mp* *ff*
 Bsn. *ff*
 Cbsn. *f* *ff*
 Hn. *mp* *mf* *ff*
 Tpt. *f* *mp* *mf* *ff*
 P. Tpt. *mp* *ff* To Cor.
 Tbn. *f* *mp* *mf* *ff*
 B. Tbn. *f* *mp* *mf* *ff*
 Tba. *mp* *mf* *ff*
 Timp. *ff* *mf* *f* *mf*
 S. D.
 Cym. *mf* *mp* *ff* *f*
 Tri. *mf* *mp* *f*
 Crotales *mf* *mp* *mf* *ff*
 Hp.
 Pno.
 Vln. I *mf* *mp* *mf*
 Vln. II *f* *mp* *mf*
 Vla. *mf* *mp* *mf*
 Vc. *mp* *mf*
 Db. *mp* *mf*

38 **H** **I**

Picc. *4/4*

Fl. *4/4*

A. Fl. *4/4*

Ob. *4/4*

Eng. Hn. *4/4*

Cl. *4/4* *mp*

B. Cl. *4/4* *mp* *mp*

Bsn. *4/4*

Cbsn. *4/4* *pp*

Hn. *4/4* *p* *pp* *ppp* *pp*

Tpt. *4/4* *pp* *pp* *ppp* *pp*

Cor. *4/4* *p* *mf* *ppp* *pp* *ppp* *pp* *To P. Tpt.* *Piccolo Trumpet* *pp*

Tbn. *4/4* *p* *pp* *pp* *ppp* *mp* *p*

B. Tbn. *4/4* *pp* *ppp*

Tba. *4/4* *pp* *ppp*

Timp. *4/4*

S. D. *4/4*

Cym. *4/4*

Tri. *4/4*

Crot. *4/4* *mp*

Hp. *4/4*

Pno. *4/4*

Vln. I **H** **I** *4/4*

Vln. II *4/4*

Vla. *4/4*

Vc. *4/4*

Db. *4/4*

48

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Tri.

Crot.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

p

ppp

ppp

p

repeat this pattern for entire fermata

Third Movement
Trust in Despair

A **Moderato** **B**

Piccolo

Flute

Alto Flute

Oboe

English Horn

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

Horn in F

Trumpet in B \flat

Piccolo Trumpet

Tenor Trombone

Bass Trombone

Tuba

Timpani

Side Drum

Cymbals

Triangle

Marimba

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

gliss.

gliss.

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

ppp *pppp* *pp* *pp* *mp* *p* *mp* *mp* *mp*

ppp *pp* *mp* *p* *arco* *strum* *pizz*

mp *mp* *mp*

16

C **D**

Picc. *pp* *p*

Fl. *p* *f* *p* *f* *ff* *mf*

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

Ob.

Eng. Hn.

Cl. *mp* *pp* *div*

B. Cl. *p* *mf* *p* *mf* *mf* *p* *f* *mp* *mf* *mp*

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Tri. *pp* *p* *pp*

Mar.

Hp. *p* *mp* *p* *mp* *D[♯] D[♯] E[♯]G[♯] B[♯] E[♯]G[♯] B[♯]* *mf* *p*

Pno.

Vln. I *ppp* *pp* *ppp* *pp* **C** **D**

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

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

Vc. *pp* *p* *pp* *p* *ppp* *mp* *p* *pp*

Db. *pp* *p* *f* *pp*

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27

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

Fl. *ff* *mp* *mf* *f* *p*

A. Fl. *mf* *p* *f* *f*

Ob.

Eng. Hn.

Cl. *mp* *p* *mp* *mf* *f* *div.* *mp* *pp*

B. Cl. *f* *mp* *p* *f* *mf* *mp* *p*

Bsn. *mf* *f* *mf*

Cbsn. *mf*

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Tri.

Mar.

Hp. *D: D: mf mp* *D:* *F:* *mf* *B:* *B: mp* *p* *F#*

Pno.

Vln. I *pppp* *pp* *f* *p* *f* *mf*

Vln. II *f* *p* *pp*

Vla. *f* *p*

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

Db. *f* *p* *mp* *p*

39

E **F** **G**

Picc. *mf* *pp* *f* *mp* *f* *mf* *ff*

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

A. Fl. *f* *bend down* *p*

Ob.

Eng. Hn.

Cl. *ff* *div.* *f*

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

Bsn. *f* *mf*

Cbsn. *f*

Hn. *mp*

Tpt. *mp*

P. Tpt. *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

S. D.

Cym.

Tri. *ppp* *mf* *mp* *pp*

Mar. *p*

Hp. *G² mf* *mp* *G²* *mf* *p*

Pno.

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

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

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

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

Db. *f* *mp* *p* *pp* *pp* *mp*

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rit. Andantino **H**

50

Picc. *f*

Fl. *f*

A. Fl. *f* *mp*

Ob.

Eng. Hn.

Cl.

B. Cl. *f* *p* *ff* *mf* *p* *pp*

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Tri. *mp* *pp*

Mar. *mp*

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

Pno.

Vln. I *f* *mp* *ppp* *pp* *p* *pppp* *ppp*

Vln. II *f* *pppp*

Vla. *mf* *pppp*

Vc. *f* *p* *ff* *pppp*

Db. *f* *p* *ff* *mf* *p* *ppp*

rit. Andantino **H**

Moderato

A

B

Piccolo

Flute *blow up overtones* *pp*

Alto Flute *pp*

Oboe *pp*

English Horn *mp* *p* *pp*

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon *p* *pp* *p* *f*

Contrabassoon *pp*

Horn in F

Trumpet in B \flat

Piccolo Trumpet *p*

Tenor Trombone

Bass Trombone

Tuba

Timpani

Side Drum

Cymbals

Triangle

Marimba

Harp

Piano *pp* *p*

Moderato

A

B

Violin I *pizz* *p* *pp* *p* *mp* *arco*

Violin II *pp* *ppp*

Viola *pppp* *pp* *ppp* *pp* *mp* *pp*

Violoncello *pppp* *pp* *ppp*

Double Bass *pppp* *pp* *ppp*

34 D

Picc. *p* *mf* *p*

Fl. *mp* *p*

A. Fl. *p*

Ob. *mf* *pp*

Eng. Hn. *pp*

Cl.

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

Bsn. *mf* *f* *mp* *f* *mp* *f* *ff* *p*

Cbsn. *mf* *pp* *f* *mp*

Hn.

Tpt.

P. Tpt.

Tbn.

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

Tba.

Timp.

S. D. *pppp* *ppp*

Cym.

Tri.

Crot. *p* *mp* *pp* *p* *mp* *pp* *mp* *mf*

Hp. *p* *pp* *D[♯]* *mp* *ppp*

Pno. *mp* *mf* *8^{va}*

Vln. I *mp* *mp* *mf* *pp* *arco*

Vln. II *ppp* *p*

Vla. *ppp* *p* *pp*

Vc. *mf* *pp* *p* *ppp* *p* *mf* *pp* *mf*

Db. *ppp* *mf* *pp* *f* *pp*

48 **E** **F**

Picc. *mf* *mp*

Fl. *pp* *mf*

A. Fl.

Ob. *mp* *gliss.* *ff*

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

Cl.

B. Cl. *mp* *ff*

Bsn. *p* *mf*

Cbsn. *p* *mp* *ff*

Hn. *mp* *fff*

Tpt. *mp* *fff*

P. Tpt. *mp* *f*

Tbn. *mp* *ff* *fff*

B. Tbn. *mp* *fff*

Tba. *mp* *f*

Timp.

S. D. *ppp* *ff*

Cym.

Tri.

Crot. *mp* *f*

Hp. *p* *f*

Pno. *p* *pp* *ff*

Vln. I **E** **F** *ppp* *f*

Vln. II *ppp* *f*

Vla. *ppp* *f*

Vc. *ppp* *f*

Db. *f* *ff*

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G

59

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Tri.

Crot.

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

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H

69

Picc. *f*

Fl. *ff*

A. Fl.

Ob. *mf* *gliss.* *ff* *glissandi*

Eng. Hn. *mf* Arpeggios of A and Ab Major Chords

Cl. *f* *div.*

B. Cl.

Bsn. *f*

Cbsn. *ff*

Hn. *fff*

Tpt. *f* *fff*

P. Tpt. *f* *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *ff*

Timp. *fff*

S. D. Side Drum *f* *ff* *fff*

Cym. *ff* *fff* *f* *mp*

Tri. *mf* *fff*

Crot. To Mar. Marimba *fff*

Hp.

Pno. *fff*

Vln. I *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff* *fff*

Vc. *fff*

Db. *fff*

H

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I

76

Picc. *p*

Fl. *mp*

A. Fl.

Ob. *ff* *f* *pp* *expressivo solo*

Eng. Hn. *f* *pp*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *fff*

Perc. *f*

Cym. *p*

Tri. *mp* *mf*

Mar.

Hp.

Pno.

I

Vln. I *p*

Vln. II *p*

Vla. *fff* *p*

Vc. *fff* *p*

Db. *fff* *p* *mf* *p*

87

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Cym.

Tri.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

tutti

mf

pp

mp

mp

mf

mp

mp

p

p

mp

pp

mp

p

p

8va

98

Picc. Fl. A. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. P. Tpt. Tbn. B. Tbn. Tba. Timp. Perc. Cym. Tri. Mar. Hp. Pno. Vln. I Vln. II Vla. Vc. Db.

K

105

Picc.

Fl.

A. Fl.

Ob. normale

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Cym.

Tri.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

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Fourth Movement

Finale

A

Allegro

Piccolo

Flute

Alto Flute

Oboe

English Horn

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

Horn in F

Trumpet in B \flat

Piccolo Trumpet

Tenor Trombone

Bass Trombone

Tuba

Timpani

Percussion

Cymbals

Triangle

Tubular Bells

Crotales

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

p

mf

mp

f

8^{va}

8^{va} play in glissando fashion

8^{va}

A

Allegro

11 rit. **B** Adagio **C** semplice **D**

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

Fl.

A. Fl. *mf*

Ob.

Eng. Hn. solo *p* *mp* *tutti*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Cym. *ppp*

Tri. *pp*

Tub. B. *pp*

Crot. *p* *ppp* *pp* *p* *pp*

Hp. *p*

Pno. *mp* *f* *p*

Vln. I rit. **B** Adagio **C** **D** *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp* *mp* *p*

Vc. *ppp* *expressivo p* *mf* *p* *p*

Db. *ppp* *mp* *p* *p*

27

quarter triplet feel

E **F**

Picc. *mp* *mf* *f*

Fl. *f* *mp* *mf* *f*

A. Fl. *p* *mf* *p* *mf* *f* *mp* *p* *expressivo*

Ob. *pp* *f* *p* *mp* *semplice*

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

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

B. Cl. *mp* *p* *mf* *f* *p* *mf*

Bsn. *mp* *p* *mf* *f* *p* *mf*

Cbsn. *pp* *mf* *mf* *ff*

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

Tpt. *ppp* *mf* *f* *mp*

P. Tpt. *ppp* *mp* *f* *sfz*

Tbn. *ppp* *mp* *f* *mp*

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

Tba. *ppp* *mf* *f*

Timp. *pppp* *mf* *ff*

Perc. *pppp* *pp* *ppp* *pp* *pppp* *mf* *ff*

Cym. *pppp* *p* *pp* *pppp* *mp* *p* *f*

Tri. *p*

Tub. B. *mf* *p*

Crot. *mp* *ff*

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

Pno. *mf* *mp* *pp* *mp* *mf* *f* *p* *mf* *ff* *f*

Vln. I *mp* *p* *mf* *pp* *p* *mp* *expressivo*

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

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

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

Db. *pp* *mf* *pp* *f* *expressivo*

35 **G**

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

Fl. *ff* *mp* *mf* *f* *mp*

A. Fl. *mf* *ff* *f* *mp* *f* *mp*

Ob. *mf* *p* *ff* *p* *mp* *mf* *mp f* *3*

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

Cl. *mp* *p* *ff* *mp* *f* *mp*

B. Cl. *mp* *p* *ff* *mp* *f* *mp*

Bsn. *mp* *p* *ff* *mp* *f* *mp*

Cbsn. *mf* *ff* *mf* *mp* *ff*

Hn. *mp* *f*

Tpt. *mf* *p* *pp* *mp* *ff*

P. Tpt. *mp* *ff* *expressivo*

Tbn. *pp* *ff*

B. Tbn. *pp* *ff* *expressivo*

Tba. *pp* *ff* *expressivo*

Timp. *f* *ff*

Perc. *p* *ff* *f*

Cym. *p* *pp* *ff* *mp*

Tri. *p*

Tub. B. *mf* *ff* *f*

Crot. *ff* *f*

Hp.

Pno. *f* *mf* *mp* *fff* *fff* *black key gliss.*

Vln. I *f* *p* *ff* *ppp* **G** **H**

Vln. II *mf*

Vla. *mf* *p* *ff* *ppp*

Vc. *ff* *mf* *ff* *ppp*

Db. *mf* *p* *ff* *ppp*

43 *expressivo* **I** *tr* *v* 5

Picc. *ff* *mf* *semplice*

Fl. *p* *f* *ff* *f* *mf* *mp*

A. Fl. *mp* *f* *p*

Ob. *mp* *fff* *semplice* *ppp* *f* *expressivo*

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

Cl.

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

Bsn. *f* *ff* *semplice* *f*

Cbsn. *f* *ff* *semplice* *ff*

Hn. *f* *fff* *semplice* *f*

Tpt. *fff* *mf* *pp* *mp*

P. Tpt. *fff* *semplice* *mp*

Tbn. *f* *fff* *semplice* *p*

B. Tbn. *f* *fff* *semplice* *p*

Tba. *f* *fff* *semplice* *mp*

Timp.

Perc. *fff* *expressivo*

Cym.

Tri. *fff* *semplice* *mp*

Tub. B. *fff* *semplice* *ff*

Crot. *fff* *semplice* *arpeggiate ad. lib.*

Hp.

Pno. *fff* *expressivo* *semplice* *ff*

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

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

Vla. *f* *fff* *semplice* *pp*

Vc. *f* *fff* *p* *f*

Db. *pizz* *f* *fff* *semplice* *p* *ff*

53 *semplice* **J** **K**

Picc. *mf* *mp* *mf*

Fl. *f* *f* *mf*

A. Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

Eng. Hn. *mf* *mf* *mf*

Cl.

B. Cl. *pp* *mp*

Bsn. *pp* *mp*

Cbsn. *p* *mp*

Hn. *f*

Tpt. *f*

P. Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *pppp* *fff*

Perc. *f*

Cym. *f* *mp*

Tri. *f*

Tub. B. *f*

Crot. *f*

Hp. *triplenet feel*

Pno. *fff* *mf* *ff*

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

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

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

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

Db. *f* *fff*

expressivo

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62 **L** *mp* *mf* *expressivo* **M**

Picc. *mp* *mf* *expressivo*

Fl. *mp* *ff* *expressivo*

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

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

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

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

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

Bsn. *f* *mp* *f* *f* *mp*

Cbsn. *p* *ff* *ff* *ff* *mp*

Hn. *ff* *ff* *ff* *ff* *mp*

Tpt. *ff* *ff* *ff* *ff* *mp*

P. Tpt. *ff* *ff* *ff* *ff* *mp*

Tbn. *ff* *ff* *ff* *ff* *mp*

B. Tbn. *ff* *ff* *ff* *ff* *mp*

Tba. *ff* *ff* *ff* *ff* *mp*

Timp. *ff* *ff* *ff* *ff* *mp*

Perc. *ff* *ff* *ff* *ff* *mp*

Cym. *ff* *ff* *ff* *ff* *mp*

Tri. *ff* *ff* *ff* *ff* *mp*

Tub. B. *ff* *ff* *ff* *ff* *mp*

Crot. *ff* *ff* *ff* *ff* *mp*

Hp. *ff* *ff* *ff* *ff* *mp*

Pno. *ff* *ff* *ff* *ff* *mp*

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

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

Vla. *ff* *ff* *ff* *ff* *mp*

Vc. *ff* *ff* *ff* *ff* *mp*

Db. *ff* *ff* *ff* *ff* *mp*

ff *ff* *ff* *ff* *mp*

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N

semplice

O Allegro

Picc. *mp* *mf*

Fl. *f*

A. Fl. *mf* *p*

Ob. *f* *p*

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

Cl.

B. Cl. *ff* *p*

Bsn. *p*

Cbsn. *f* *ff* *pp*

Hn. *pp*

Tpt. *pp*

P. Tpt. *pp*

Tbn. *pp*

B. Tbn. *p*

Tba. *p*

Timp. *ff*

Perc.

Cym.

Tri. *mf*

Tub. B.

Crot.

Hp. normale *let ring*

Pno. *fff*

N

O Allegro

Vln. I *accent every first stroke on this tremolo* normale *f* *mp* *pppp* *mp* *pp*

Vln. II *martele* *accent every first stroke on this tremolo* normale *mf* *mp* *pp* *mf* *p*

Vla. *martele* *accent every first stroke on this tremolo* normale *mf* *mp* *f*

Vc. *martele* *accent every first stroke on this tremolo* normale *mf* *ppp* *p*

Db. *martele* normale *f* *mf*

79

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

The Brass may breath at the end of each bar together.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Cym.

Tri.

Tub. B.

Crot.

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of the musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horn (Hn.), Trumpet (Tpt.), Percussion Trumpet (P. Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion (Perc.), Cymbal (Cym.), Triangle (Tri.), and Tubular Bell (Tub. B.).
- Other Instruments:** Crotales (Crot.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score includes various dynamic markings and performance instructions:

- Woodwinds:** Picc., Fl., A. Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., and Cbsn. parts feature dynamics such as *mf*, *ff*, *mp*, *pp*, and *f*.
- Brass:** Hn., Tpt., P. Tpt., Tbn., B. Tbn., and Tba. parts feature dynamics such as *mp*, *p*, *ff*, *f*, *mf*, and *p*.
- Percussion:** Timp., Perc., Cym., Tri., and Tub. B. parts feature dynamics such as *mp*, *<mf*, *pp*, *ff*, *ppp*, *mf*, *p*, *mf*, and *p*.
- Other Instruments:** Crot., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Db. parts feature dynamics such as *f*, *mp*, *f*, *mp*, *mf*, *fff*, *mp*, *ff*, and *pp*.

Section markers 'Q' are located at the top right and bottom right of the page.

Picc. Fl. A. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. P. Tpt. Tbn. B. Tbn. Tba. Timp. Perc. Cym. Tri. Tub. B. Croc. Hp. Pno. Vln. I Vln. II Vla. Vc. Db.

The musical score for page 102, rehearsal mark R, is arranged in a standard orchestral format. The instruments are listed on the left side of the page. The score includes various dynamics such as *p*, *mp*, *f*, *ff*, and *pp*. The score is divided into measures, with a rehearsal mark 'R' appearing in the upper right corner. The instruments include Piccolo, Flute, Alto Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Percussion, Cymbal, Triangle, Tubular Bells, Crotales, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Picc.
 Fl.
 A. Fl.
 Ob.
 Eng. Hn.
 Cl.
 B. Cl.
 Bsn.
 Cbsn.
 Hn.
 Tpt.
 P. Tpt.
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc.
 Cym.
 Tri.
 Tub. B.
 Croc.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

pp *mf* *p* *ff*
pp *ff* *ff* *ff* *ff* *mf* *ff*
pp *f* *f* *mf* *f* *p* *f*
pp *mf* *p* *f*
mf *f* *mp* *fff* *f*
mf *f* *mp* *fff* *f*
f *fff* *fff* *f*
mf *f* *mf* *f* *mp* *fff* *mf*
pppp *f* *fff* *fff* *mf*
pppp *p* *fff* *mf*
fff *f* *mf* *f* *mp* *fff* *mf*
mf *fff* *f* *mf* *fff* *mp*
mp *let ring* *fff* *f* *ff*
pp *pp* *fff* *pp* *fff* *f*
f *mf* *ppp* *fff* *f*
p *mp* *pp* *p* *pppp* *fff* *f*
pp *fff* *fff* *f*

The Ebmin Chord in the Harp's Right Hand

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122

Musical score for orchestral instruments. The score includes parts for Picc., Fl., A. Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn., Hn., Tpt., P. Tpt., Tbn., B. Tbn., Tba., Timp., Perc., Cym., Tri., Tub. B., Croc., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The score features various dynamics such as *ff*, *pp*, *mf*, *p*, *mp*, *f*, and *pppp*. A section marked 'U' is indicated at the top and bottom of the page.

V

136

Picc.
 Fl.
 A. Fl.
 Ob.
 Eng. Hn.
 Cl.
 B. Cl.
 Bsn.
 Cbsn.

Hn.
 Tpt.
 P. Tpt.
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc.
 Cym.
 Tri.
 Tub. B.
 Cro.

Hp.
 Pno.

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

W

146

Picc.
 Fl.
 A. Fl.
 Ob.
 Eng. Hn.
 Cl.
 B. Cl.
 Bsn.
 Cbsn.
 Hn.
 Tpt.
 P. Tpt.
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc.
 Cym.
 Tri.
 Tub. B.
 Croc.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score for a full orchestra, measures 146-150. The score includes parts for woodwinds, brass, percussion, and strings. A 'W' rehearsal mark is present at the beginning of measure 146. Dynamics range from pppp to fff.

155

Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Cym.

Tri.

Tub. B.

Crot.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

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164

Picc. Fl. A. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. P. Tpt. Tbn. B. Tbn. Tba. Timp. Perc. Cym. Tri. Tub. B. Croc. Hp. Pno. Vln. I Vln. II Vla. Vc. Db.

Dynamic markings: *ppp*, *ff*, *mf*, *f*, *mp*, *p*, *fff*.

Articulation: accents (>), slurs, breath marks (v), and performance instructions like "let ring".

Allison & Victoria

Fourth Movement

Fourth Movement

Interlude

Tyler Boyle

Andante **A**

Piccolo **B** *f*

Flute *mp*

Alto Flute *p*

Oboe *f*

English Horn *ff*

Clarinet in B \flat *f* div.

Bass Clarinet in B \flat *ff*

Bassoon *f* *ff*

Contrabassoon *f* *ff*

Horn in F *f*

Trumpet in B \flat *ff*

Piccolo Trumpet *f*

Tenor Trombone *ff*

Bass Trombone *ff*

Tuba *ff* *fff*

Timpani *fff*

Percussion

Cymbals

Triangle

Tubular Bells *fff*

Marimba *ff*

Harp *fff* *expressivo*

Piano *ff* *fff*

Andante sul tasto **A** *ppp* *p* *pp* *ad. lib. these three bars* *pp* *sul tasto* *ppp* *sul tasto* *pp* **B** *fff* *fff* *fff* *ffff*

Violin I *portato* *ppp* *p* *pp* *ad. lib. these three bars* *pp* *sul tasto* *ppp* *sul tasto* *pp* *normale* *fff* *fff* *fff* *ffff*

Violin II *ppp* *sul tasto* *pp* *fff* *fff* *fff* *ffff*

Viola *pp* *fff* *fff* *fff* *ffff*

Violoncello *fff* *fff* *fff* *ffff*

Double Bass *fff* *fff* *fff* *ffff*

C

19

Picc. Fl. A. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. P. Tpt. Tbn. B. Tbn. Tba. Timp. Perc. Cym. Tri. Tub. B. Mar. Hp. Pno. Vln. I Vln. II Vla. Vc. Db.

The score is for a symphony orchestra. It features a variety of instruments including Piccolo, Flute, Alto Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Percussion, Trombone, Tuba, Maracas, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked with rehearsal mark 'C' and includes dynamic markings such as *ff*, *mf*, *mp*, *f*, *p*, and *ff*. The piano part is particularly detailed with articulation and phrasing. The string parts also show dynamics and phrasing.

30

D

E

Picc. Fl. A. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn.

Hn. Tpt. P. Tpt. Tbn. B. Tbn. Tba.

Timp. Perc. Cym. Tri. Tub. B.

Mar.

Hp.

Pno. *p mp p mf mp pp*

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

D E

foot barely pressing the pedal here; lingering effect

Fourth Movement
Journey Through a New World (Fantasy)

A Moderato accel.

Piccolo
Flute
Alto Flute
Oboe
English Horn
Clarinet in B \flat
Bass Clarinet in B \flat
Bassoon
Contrabassoon
Horn in F
Trumpet in B \flat
Piccolo Trumpet
Tenor Trombone
Bass Trombone
Tuba
Timpani
Percussion
Cymbals
Triangle
Tubular Bells
Marimba
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

A Moderato accel.

B **C** *Allegro* **D**

Picc. Fl. A. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. P. Tpt. Tbn. B. Tbn. Tba. Timp. Perc. Cym. Tri. Tub. B. Mar. Hp. Pno. Vln. I Vln. II Vla. Vc. Db.

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

mp *mp* *ff* *mp*

mf *mp* *ff* *mp*

mf *mp* *ff* *mp*

ppp *p* *p* *mf* *mf* *p*

feels like spiccato

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E **F** **G**

18 1. 2. 1. 2.

Picc. Fl. A. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. P. Tpt. Tbn. B. Tbn. Tba. Timp. Perc. Cym. Tri. Tub. B. Mar. Hp. Pno. Vln. I Vln. II Vla. Vc. Db.

mf *p* *mf* *p* *mp* *mf* *p* *ff* *mp* *ff*

pp *mf* *ff* *p* *f* *ff* *mf* *fff* *ff* *ff*

pp *mf* *meno* *pp* *f* *ff* *mf* *legato* *mp* *normale* *f* *3* *3* *f*

pp *mf* *meno* *pp* *f* *ff* *mf* *legato* *mp* *normale* *f* *3* *3* *f*

pp *mf* *meno* *pp* *f* *ff* *mf* *legato* *mp* *normale* *f* *3* *3* *f*

pp *mf* *meno* *pp* *f* *ff* *mf* *legato* *mp* *normale* *f* *3* *3* *f*

ppp *ff* *f*

27 **rit.** **H** dolce e con affetto **I** molto accel. Moderato 104bpm, then Allegro 136bpm

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

Fl. *mf* *p* *f* *mf* *f* *mf* *ff* *mf*

A. Fl. *p* *mp* *p* *sfz*

Ob.

Eng. Hn.

Cl.

B. Cl. *p* *ff*

Bsn. *mp* *mf* *p*

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Cym.

Tri. *mf*

Tub. B.

Mar. *p* *ff* *ff* *mf* *fff* *ff*

Crotales
To Crot.
Moderato 104bpm, then Allegro 136bpm

Hp. *p* *ff*

Pno. *mp* *mf* *p* *f* *ff* *mf* *fff* *ff*

Andantino: 1st Repeat is 98bpm, then 2nd is 79bpm

Moderato 104bpm, then Allegro 136bpm

rit. **H** **I** molto accel. Moderato 104bpm, then Allegro 136bpm

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

Vln. II *mp*

Vla. *p*

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

Db. *mf* *p*

The musical score is organized into systems. The top system includes Piccolo (Picc.), Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The B. Cl. part features dynamic markings: mp, mf, p, f, ff, mf, ff, and ff. The middle system includes Horn (Hn.), Trumpet (Tpt.), Piano Trumpet (P. Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The bottom system includes Timpani (Timp.), Percussion (Perc.), Cymbals (Cym.), Triangle (Tri.), and Tubas (Tub. B.). The piano part (Pno.) is shown in grand staff notation with dynamic markings: fff, p, fff, f, fff, and fff. The string section (Vln. I, Vln. II, Vla., Vc., and Db.) has dynamic markings: mp, p, mf, and mp. The score includes rehearsal marks J and K, and a tempo change to Andantino 106bpm. A performance instruction reads: "Accent more the bass line, not so much the chords." The score ends with a double bar line.

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Picc.

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

P. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Cym.

Tri.

Tub. B.

Crot.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

ff

f

fff

mp

f

ff

mf

pizz

f

ff

mf

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56

The musical score is arranged in a standard orchestral layout. The woodwind section (Picc., Fl., A. Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn.) and brass section (Hn., Tpt., P. Tpt., Tbn., B. Tbn., Tba.) are positioned at the top. The percussion section (Perc., Cym., Tri., Tub. B.) follows. The keyboard section (Crotonal, Hp., Pno.) is placed below the percussion. The string section (Vln. I, Vln. II, Vla., Vc., Db.) is at the bottom. The score includes various musical notations such as dynamics (mp, mf, f), articulations (sautille, normale, arco), and performance instructions (white key gliss, gliss). The piano part features a complex texture with multiple layers of chords and arpeggios, including a section marked '8va'.