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Two Violin Concerti: A Study in Non-duality

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Thesis submitted to City, University of London
in partial fulfilment of the degree of Doctor of Philosophy

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Abstract

This dissertation examines two works that I composed within a three-year period (2018 - 2021) through the lens of non-duality. The two works, *Violin Concerto No. 1* and *Violin Concerto No. 2: with might and main*, are sizeable at approximately twenty-seven and twenty-five minutes in duration, respectively, and both were composed during a very productive period. Non-dualistic thinking is a core precept of Buddhist philosophy which offers a path towards seeing the interconnectivity and interdependence of all phenomena. Examining these two concerti from a non-dualistic perspective offers insight into issues of culture and identity, as well as the creative processes that are shaped by them.

A central aim of this dissertation is to study how lived experiences and knowledge, steeped in two seemingly disparate musical cultures, those of the Arab Near East and Western concert music, arise from a series of causes and conditions, and influence the creation of these two concerti. The emphasis is not on hybridity, which tends to cast both sides in a light of ‘otherness’, but on recognizing a holistic view of these two musical traditions and the resultant two concerti. In pursuing this study, the central topic that emerged was that a non-dualistic way of experiencing these two traditions reveals a connectivity between them that allows for a musical expression that sees and hears them as one. Though an analysis of each work will be provided, the analytical focus will be on ideas and practices that connect directly to non-dualistic thinking, and not a ‘bar-by-bar’ analysis of each concerto.

1 Introduction

كُلُّ فَنٍّ لَا يَفِيدُ عِلْمًا، لَا يُعَوِّلُ عَلَيْهِ

Every art that does not benefit knowledge is unreliable.

This aphorism from the Arab Sufi mystic and philosopher, Ibn al-‘Arabī (1165 – 1240), comes to us, in his typically abstruse language, from his *Risālet Lā Yu‘awalu ‘Alayhi* (*The treatise on that which is unreliable*). Beneficial knowledge, in Ibn al-‘Arabī’s view, is only that which leads to understanding God and “which profits man at his final homecoming, which is the return to God” (Chittick: 128). Any other knowledge is, therefore, “beneath human dignity to devote oneself to” (ibid). The *usefulness* of certain types of knowledge is under scrutiny. Yet, I would turn Ibn al-‘Arabī’s statement around and propose that *All knowledge that does not benefit art is unreliable*. As a composer, I question the purpose of seeking knowledge if it is of no benefit to artistic expression. Certainly, few would refute the importance of mundane knowledge (‘the frying pan is hot. Use an oven mitt to pick it up’). I also do not refute the pleasure of learning, or learning as a remedy to depression, such as what Merlin prescribed to a young Arthur in T.H. White’s *The Once and Future King*; “*The best thing for being sad... is to learn something... Learn why the world wags and what wags it*” (White: 183).

Yet, time is doled out to each of us in a limited quantity: life will stop, eventually. I cannot imagine undertaking such a time intensive project as writing a dissertation at this stage in my career unless it is to benefit my art in some tangible way. Beyond this goal, a study of this kind affords one the forum to consider certain subjects more deeply than would otherwise be possible.

The invocation of Ibn al-‘Arabī is not to simply set him up as a ‘straw man’ that would make for easy target practice. On the contrary, Ibn al-‘Arabī’s preoccupation with non-duality provides a good point of departure for this study. Islamic scholar Rom Landau tells us that the “one single consideration [that] preoccupied Ibn al-‘Arabī more than any other... was the necessity for proving the non-duality of everything concerning God and His universe” (23).

My interest in non-duality, however, is not rooted in Islamic thought. It is inspired by Buddhist thought and practice as developed by the historical Buddha, and subsequently expanded by Nagarjuna (second century CE). I am neither a practicing Buddhist nor a Muslim. My religious upbringing began through baptism, and the initiation into the Greek Orthodox church in Syria, and then later continued, confusingly, with the attendance of mass at Catholic churches in Syria and the northeastern United States. This is a reflection of my parents’ mixed Christian upbringings and their relative indifference to the role of religion in our lives. As a result, I’ve become an agnostic and less tethered to firmly held beliefs typical of Christianity.

However, Buddhism has been a constant, though intermittent, source of light in my life since my years of undergraduate study. My first encounter with Buddhism was through John Coltrane’s albums *A Love Supreme* and *Om*. Captivated by his music, I read about his interest in meditation, Hinduism and Buddhism. This led to my reading books on Zen Buddhism, but I found them difficult to grasp. Nonetheless, I continued my attempts at regular meditation practices, and returned to more books on Buddhism. After the death of my father in 2009, I joined a Buddhist study and meditation group in Providence, Rhode Island.

I found that experience tremendously helpful and enriching, but I was eventually put off by the schisms between different schools of Buddhism. How naïve I was to think that the Buddhist religion was above this. My skepticism of organized religions only deepened.

As such, my relationship with Buddhism has been one of deep interest but at one that has been at arm's length. Despite this, I've returned to one particular aspect of Buddhism, that of non-duality, as a framework for this dissertation. I've chosen this framework because I feel that non-dualistic thinking is the truest, and most sincere way to frame these two violin concerti. A non-dualistic framework is a non-oppositional frame work. It does not pit 'this' against 'that'. A non-dualistic framework negates arguments of 'purity' and 'impurity' that are often at the heart of studies framed in hybridity. Returning to Ibn al-ʿArabī's sensitivity to the value of knowledge, I feel that embracing the philosophy, or the *experience*, of non-duality as practiced in Buddhism is not only apt for this study, but also for the practice of my art, and for living. My hope is that the benefits of writing this dissertation will reverberate for years to come.

I've chosen these two violin concerti because, as a pair, they lend themselves well to this type of study. While the similarities of their concerto form provide a level playing field, the contrasting qualities offer interesting aspects for comparative study. Both works also represent some of my strongest writing from the pre- and post-pandemic periods, even though they were composed within less than three years of each other. Both are substantial works; the first concerto is twenty-seven minutes in duration and the second is twenty-five minutes. Though both works require virtuosic abilities from the soloists, and in some cases

the ensembles, the focus of this study is not virtuosity. The focus of this work is the non-dual essence of both works. This is tied up in the slippery notion of identity, which I will limit to the fact that I was born in Damascus, Syria to an American mother and a Syrian father and I later moved to the United States with my family. On a personal level, grappling with this fact was a struggle for many years. This struggle was eventually reflected in my music making, though never in an auto-biographical way. I am not one who is prone to ‘navel gazing’ and I will endeavor, as much as possible, to avoid doing so in this study.

Rather, my compositions, or artistic activities, have tried to raise awareness of issues that I care about. Such issues include the refugee crisis in the Mediterranean (*Clarinet Concerto: Adrift on the Wine-dark Sea* – 2017, *Strange Sea* for Orchestra – 2022), injustice and speaking truth to power (*Ramal* for orchestra – 2014, *Rage Against the Tyrant(s)* for choir and string orchestra – 2017, and *Turn To The World: A Whitman Cantata* for choir and orchestra - 2019), and reflections on war (*Ice, Wind, War and Spring* for choir and orchestra - 2020). Since the beginning of the Syrian civil war in 2011, the vast majority of my works have reflected on that conflict and its devastating wake. The decay of democracy in the United States, and the light being shone on some of its long festering institutions, have also become issues for musical reflection, as is the case in my second violin concerto. That said, both these violin concerti *are*, and *are not* abstract works. They are abstract in that there is no overt or unifying programmatic theme that ties either of them together. At the same time, they are not abstract because both concerti reflect on, and react to, aspects of the world that we live in. To use Buddhist terminology, these works reflect on the ever-changing causes and conditions that shape our lives. The second concerto does so with more emphasis as it seeks

to express the anguish that arises when we crave for the world to be something other than it is.

Through this non-dualistic lens, I hope to present the concepts, and their practical application in the practice of composition, that have shaped these concerti. The struggle to find a balance between ‘Arab’ and ‘Western’ musical languages, idioms, gestures and intimations, is at the heart of my musical pursuits. However, I recognize that even this struggle is, paradoxically, framed in a dualistic language. To embrace non-duality awakens one to the reality that the ‘Arab’ and ‘Western’ elements are themselves ever-changing and inconstant. As such, the balance point in between them is likewise ever-changing and inconstant. This view, I feel, is summed up in the body of my music as a whole and, in many ways, in these two concerti as a sample of that whole.

The purpose of this study, then, is to shed some light on this struggle and the process of overcoming it; though *accepting* this struggle is more in line with Buddhist practices. On the surface, the primary purpose of reviewing these concerti through this framework is to take stock of what approaches I used in the past that were successful in producing a satisfying musical result, so that this codified knowledge may be applied to future compositions. This would not be so much an act of verbatim replication, but an act of rejuvenation.

Additionally, a non-dualistic framework offers a holistic view. In applying non-dualism to the concept of time, for example, a person viewing its “nature” would not see a series of disconnected but sequential moments, rather this person would “view it in its entirety... a person with non-dual knowledge sees the whole of time and not simply its parts. Such a

person comes to recognize that the present moment is entirely interrelated to the past and the future, which makes time a dependent set of relations and not something in its own right” (Olson: 166). Likewise, each work that has come before these two concerti, and whatever will come after, are ‘a dependent set of relations.’ Perhaps, having such a broad view of my creative output thus far may prove beneficial to future creative efforts.

A secondary purpose for this study, albeit one that is humbly offered, may be to show a possible path to other composers or artists, regardless of cultural or ethnic backgrounds, who have also struggled with the push-and-pull of dualistic thinking. Embracing non-dualism does not mean cutting off connections with one’s culture. On the contrary, Buddhist monk Thich Nhat Hanh emphasizes that to “preserve your ...roots... is the way to continue the Buddha’s spirit,” and that being cut off from one’s roots will only lead to unhappiness (Hanh 2004: 2)¹.

Finally, this study is not meant as a rationale for these two concerti. As music, they work. They will either *speak* to the listener for themselves, or they won’t. These two concerti have been performed and ‘successfully’ received by the musicians for whom they were composed. Of limited concern in this study, is the reception of these works by critics. Though there was some interest in the local press of Berlin and Dallas, I will not include any such references. In my concluding remarks I will recap and assess the main points of this study while also looking ahead to next steps in the creative process.

¹ Page two refers to the second page of the book ‘Teachings on Love’ in volume titled ‘The Thich Nhat Hanh Collection’ published in 2004

For the transliteration of Arabic words into English I have followed the Hans Wehr transliteration system. All words that refer to Buddhist practices are assumed to be in Sanskrit, unless otherwise indicated. Sanskrit transliteration follows the International Alphabet of Sanskrit Transliteration (IAST) system.

2 Research Context

In this chapter, I will give a broad overview of the precepts that laid the philosophical foundation for non-dualistic thought in Buddhism. Because it is beyond the scope of this study to compare the many schools of non-dualistic Buddhist thought, I will focus primarily on the precepts common to Mahāyāna Buddhism and its offshoot, Zen Buddhism. The many nuances of each of these precepts have been analyzed in many treatises and books for hundreds of years. For the purposes of this study, I will focus on the most salient points of these teachings as they relate to my own work and thought processes.

2.1 Defining Non-duality in Buddhism

What is ‘non-duality’? In simplest terms, non-duality can be defined as ‘not *only* this and not *only* that’. The Vietnamese Buddhist monk, Thich Nhat Hanh, writes that non-duality, “means ‘not two’, but ‘not two’ also means ‘not one’... because if there is one, there are two. If you want to avoid two, you have to avoid one also” (Hanh 1987: 39). These two glimpses of non-duality open the door to understanding some of the core concepts of Buddhism. One of the Buddha’s earliest concepts, and one that is common to all forms of Buddhism, is the theory of *dependent arising*, which states that nothing exists, or comes into being, of its own accord and nothing is independent of other things.

An everyday example of dependent arising might be a piece of fruit, a pear for example, that we might enjoy for breakfast. This pear that is sitting on a plate on our table, how did it arrive there? It came from the supermarket. How did it get there? On a truck from wholesale produce distributor. And before that? It was picked by a farm hand from a tree on a farm.

And before that? It was a seed that was planted by a farmer many years ago, and it grew from water that was dropped from rain clouds, whose water originated from the cosmos billions of years ago, and so on. The pear is always somewhere, and always part of its environment. Most of the time, we rarely consider this level of connectivity in our day-to-day activities. We often categorize things into two essential and finite categories: “The duality of ‘it is’ and ‘it is not’” (Batchelor 2000: 11). Being and non-being. Buddhism, however, shows that all things inter-exist: “By ‘itself’, a thing is nothing” writes Peter Harvey, “it is what it is only in relation to other things, and they are what they are in relation to it and yet other things” (Harvey: 118). This means that the pear and its environment are inseparable: the subject and object field are inseparable. This is the precept of *dependent arising*, which opens one path towards understanding non-duality.

The Buddha’s teaching of non-duality builds on the precept of *dependent arising* by stating that not only do all phenomena depend on their environment, they are also *empty* of any *svabhāva*, which is a Sanskrit word that is often translated as ‘essence’ or ‘intrinsic nature’. This is the precept of ‘no-self’, which offers another way to understand non-duality.

Returning to the example of the pear, we might ask ‘what is a pear?’ Is it the skin? The stem? The ripe sweet flesh that we eat, or the unripe bitter flesh that we avoid eating? Is it the seed, or the trunk and branches of the pear tree, or its leaves and roots that converted the sun and rain to nourishment? etc. We cannot point to any one single thing in this list that defines the essence of the ‘pear’ because the pear is a conceptual construct that is the aggregate of all of these things. This is the precept of ‘no-self’ which states that “everything is empty of intrinsic nature, and essenceless... there is no ontological foundation” (Garfield 2015: 18).

Additionally, the pear is ever changing. From seed, to sprout, to sapling, to tree to leaf, to bud, to fruit, and to rot and decay. It is impermanent. This is the precept of *impermanence*. With the exception of *nirvana* Buddhism emphasizes that, “change and impermanence are fundamental features of everything” (Harvey: 57). All phenomena are in a fluid state, in constant flux and ever changing due to causes and conditions, which are themselves ever changing. We are born, we age and then die. Mountains rise and crumble. Material goods can be lost or stolen. Gasses in space form stars and then, eventually, implode, etc. These three precepts — *dependent arising*, ‘no-self’, and *impermanence* — mutually support the overarching and foundational Buddhist teaching of *sūnyatā*, or *emptiness*, which is central to Mahāyāna Buddhism. Emptiness is, then, “not a thing” (Olsen: 167). To posit that things are empty, “means that they lack inherent existence or essence” (ibid). This in turn means that “without particular essences there are no substantial differences” between things and that “everything is radically relative and nothing exists in its own right” (ibid). To understand *emptiness*, then, is to embrace non-dualistic views.

Because of the centrality of *sūnyatā* in Mahāyāna Buddhism, this school of Buddhism has been accused of embracing nihilism. However, the Buddha awakened to a path in between the extremes of the non-existence of nihilism and the permanence of essentialism; the non-dualistic path of the Middle Way. The Buddha explained that “for one who... perceives how the things of the world arise and pass away, for him, there is no ‘it is’ and no ‘it is not.’ ‘Everything exists’ is simply one extreme... and ‘nothing exists’ is the other extreme. The Tathagata [enlightened one] relies on neither of these two extremes; he teaches the dharma as a Middle Way” (Batchelor 2000: 11).

However, following the path of the Middle Way requires accepting, even embracing, uncertainty. “To dwell in emptiness”, Stephen Batchelor tells us, “Means living with the ambiguous and non-dualistic nature of life” (Batchelor 2000: 10). Furthermore, the Middle Way “expands the experience of emptiness into a sensibility that resists any attempt to pin things down to ‘this’ or ‘that’” (ibid: 11). The path of the Middle Way, which is “grounded in insight into the emptiness of self” (ibid) provides the foundation for a non-dualistic view and knowledge that is experiential, not conceptual.

It was Nagarjuna, the second century CE south Indian philosopher and the most important thinker in Buddhism after the historical Buddha, who further developed the philosophy of the Middle Way. It was through Nagarjuna’s philosophies that the Mahāyāna (‘great vehicle’)² school of Buddhism continued to grow from its earlier origins by making awakening available to anyone who sought it out. Referred to as “the poet of emptiness” (Batchelor 2000: 7), Nagarjuna expounded a Middle Way through the extremes of nihilism (nothing exists) and eternalism (an ever-existing soul). Nagarjuna refined the Buddha’s concept to “include the capacity not to succumb to the lure of any form of dualism” (Batchelor 2000: 9). Nagarjuna’s *Mulamadhyamakakarika* (*Fundamental Verses on the Middle Way*) expresses his central philosophy of the Middle Way through poetry. Nagarjuna’s verses describe a Middle Way that ascends above the “realm of language and concepts” and implicitly frame it as a means of “rising above clinging to either existence or nonexistence” (Olson: 165). Considering the precept of dependent arising, or the interrelatedness of all phenomena, Nagarjuna writes:

² This was a significant departure from the Hīnayāna (‘small vehicle’) school which was transmissive to *Nirvana* (awakening) to only a select few.

*Neither from itself nor from another,
Nor from both,
Nor without a cause,
Does anything whatever, anywhere arise* (Garfield 1995: 3)

Here, Nagarjuna expounds the “emptiness of self” but expands this “experience” of emptiness as one that eschews dualistic thinking (Batchelor 2000: 11). On the precept of *impermanence*, Nagarjuna writes:

*If a thing itself transformed,
Milk itself would become yoghurt.
But what other than milk
Could become the entity that is yoghurt?* (Garfield 2015: 41)

In these lines, Nagarjuna reminds us that all phenomena are in a constant state of change. “Nothing possesses its own power of being,” writes Dale Wright, “everything comes into being and changes through time, dependent on the force of other things” (Wright: 101). Here, non-duality as defined by impermanence. On the concept of ‘no-self’ Nagarjuna tells us that by letting go of dualistic thinking can we achieve true freedom:

*What is inside is me,
What is outside is mine —
When these thoughts end,
Compulsion stops,
Repetition ceases,
Freedom dawns.* (Batchelor 2000: 114)

Yet *emptiness* has profound consequences far beyond its conceptual significance. Its consequences are soteriological; that of freedom from *dukkha* (a Sanskrit word that is often translated as ‘suffering’ or ‘anguish’ and whose etymology describes a ‘wheel that is out of kilter’). *Emptiness* is, in Nagarjuna’s view, not a concept but a call to action, and a strategy for living (Batchelor 2000: 68) to follow the path outlined in the fourth of the Buddha’s Four

Noble Truths³. *Emptiness*, then, is about a *connectivity* that is *seen, felt, or experienced* only when we let go of the illusion of independent existence. Things exist only in their connections to other things because *emptiness* “emphasizes the interconnectedness of all phenomena... everything is both caused and conditioned” (Olson: 46). It is therefore through *sūnyatā* and its three precepts of *dependent arising, impermanence* and ‘no-self’, that a non-dualistic view can be established.

2.2 Examining a body of work and a life narrative through the prism of non-duality

So, how does all of this connect with these two violin concerti, or my life and body of work? A dualistic view may provide the following personal narrative: *I was born and raised in Damascus, Syria to an American mother and Syrian father. As such, my hyphenated identity, Syrian-American or Arab-American, was defined and fixed by the happenstance of my parentage and the place of my birth. At the age of thirteen, my family and I moved to the United States, which is where I’ve lived most of my life. The move to America was difficult, and painful on many emotional levels, as it felt like an uprooting. I struggled to fit in. When music entered into my life two years later, it provided an escape from these struggles, and outlet to express my feelings about them. On both a personal and a musical level, I worked for many years to find a way to reconcile the two identities on either side of the hyphen. Though I did study music privately and at the undergraduate level, I have had no ‘formal’ training in composition or as an ‘ūd player. A self-taught composer, I absorbed, over many years of study, elements of Near Eastern Arab music (maqām and Iqā‘ etc.) as well as elements of Western art music, and I have since adapted them to my own personal expressive*

³ 1). Suffering is ever present in life 2) The causes of suffering are craving, ignorance and delusion 3) Understanding that suffering can end 4) Awakening to the path that leads to the end of suffering.

needs. In doing so, I've created an individual voice that is a hybrid of these two musical languages and identities. These two violin concerti offer an example of my efforts to bring two disparate musical styles together.

This abridged narrative, though accurate and unembellished, is problematic on a number of levels. It is, to begin with, from a dualistic perspective, which immediately fixates on 'this' and 'that' as separate entities. This dualism immediately sets up a conflict of identities, and eventually of musical styles, which inevitably leads to what the Buddha defined as *dukkha* (suffering). Certainly, for many years my personal and musical experience was that of struggle and inner conflict. The 'I' in the above narrative implies a certain separation from its surroundings. The theme of 'not fitting in' also heightens this sense of separateness. The view in this narrative also ignores the many causes and conditions that have shaped and guided 'my' experience. In reality, 'self-taught' might mean the lack of a formal education but it does not mean having been devoid of any teachers. On the contrary, a non-dualistic perspective shows the case to be otherwise. Considering this more carefully, keeping the precept of *dependent arising* in mind, it is clear that there were innumerable people (musicians and non-musicians, composers whose scores I studied, authors whose books I read, etc.) and experiences that have provided me with a very thorough and dynamic education.

The above narrative also suggests adventitious origins of the 'individual voice' this 'I' has created. This, in turn, implies a 'pure' and 'impure' duality, which is the problematic viewpoint of hybridity. Bhabha frames hybridity as a process that takes place in the spaces

in-between identities representing “a difference ‘within’, a subject that inhabits the rim of an ‘in-between’ reality” (Bhabha: 12). From a Buddhist perspective, this is the separation of the subject and object field. Furthermore, this in-betweenness “becomes a means for challenging the notion of ‘pure’ and ‘bounded’ identity” (Baldacchino: 56). Once the notion of purity is put forward then its polar opposite is inevitable, namely, that there is now something ‘impure’. This kind of dualistic conception leads to endless contradictions and questions. One such question that arises is this; which of the two elements is pure and which is impure? Did Arab music elements corrupt the Western ones? or vice versa? Such contradictions are the “dichotomizing [tendencies] of the mind” that prevent us from experiencing the true nature of situations (Loy: 5).

It is precisely such contradictions, whether self-imposed or imposed by others, that I experienced on a personal and an artistic level for many years. Because these contradictions caused confusion and suffering, I have chosen to abandon the frame of hybridity, in both personal and artistic ways, as well as in this study. I have outgrown the notion of hybridity because I’ve come to see it for the dualistic trap that it is. Not only has this realization had significant artistic ramifications, but it has also opened my eyes, and continues to do so, to other ways of engaging with the world. Specifically, by the letting go of dualities. The eighth century CE Zen philosopher, Hui Hai, called this practice *Dānapāramitā*, meaning “perfect or transcendental generosity” (ibid), and defined it as the, “relinquishment... of the dualism of opposites. It means total relinquishment of ideas as to the dual nature of good and bad, being and non-being, love and aversion, void and not void, concentration and distraction, pure and impure. By giving all of them up, we attain to a state in which all opposites are seen as void” (ibid).

By relinquishing this duality, we may see the above personal narrative through a non-dualistic perspective, which would cut through the illusory mist obscuring its true nature. Such a perspective, based on the teachings of *sūnyatā*, sees the ‘I’ in this narrative as *empty* of intrinsic identity, because this ‘I’ is not separate from its environment. As the ‘I’ came into being these causes and conditions shaped its experience. The ‘no-self’ precept explains that “A ‘person’ is a collection of rapidly changing and interacting mental and physical processes, with character patterns re-occurring over some time. Only partial control can be exercised over these processes... impermanent, they cannot be permanent Self. They cannot be an autonomous ‘I’” (Harvey: 60).

So, if there is ‘no-self’, no ‘I’, and everything is empty of intrinsic identity, what is left? Perhaps, one way of describing this is that each of us is made up of a stream, or a flow of experience. This stream of experience moves constantly, along a “causal continuum” (Garfield 2015: 41). Though it is something that is ungraspable, it is, in the Buddhist view, Reality. This is a difficult lesson to accept because we often continue to grasp onto some concept of self in order to explain our experience in a tangible way. However, we must resist this clinging in order to see reality.

Zen priest, Steve Hagen, puts it this way, “The Truth is that we don’t need such an explanation, [because] that’s all the self is: an explanation of experience” (Hagen: 127). ‘I’, ‘me’, ‘myself’ etc. are simply a set of “conventional labels” used to denote the five factors⁴ as defined by the Buddha that make up a person (Harvey: 59). Hagen uses the oft cited

⁴ See Harvey 55 – 57.

metaphor of ‘self’, that of the cork floating down a stream. Yet even this example continues to cling to a notion of self, embodied in the cork, which is unchanging. However, in reality, there is only the stream. “The Buddha *saw*” Hagen tells us, “There is no particular thing that is having an experience. There is experience, but no experiencer” (Hagen: 128). “Reality” Hagen explains, is “simply *thus*” (ibid: 127). The teaching of *sūnyatā* shows us that even digging to the very bottom of things, we find that there is only *tathatā*, or “thusness”, which is equal to its emptiness, or, “its very as-it-is-ness” (Harvey: 124). No further conceptual framing is needed to add to or subtract from its actual and real state, “it is simply ‘thus’” (ibid).

Accepting ‘thusness’ as a state of Reality is difficult. But it does not mean completely rejecting commonsense, and the dualities that are unavoidable in daily life. On the contrary, Stephen Batchelor points out that “emptiness does not entail abandoning the dualities of thought and language, but learning to live with them more lightly” (Batchelor 2000: 70). In terms of musical expression, the ambiguous nature of a non-dualistic perspective can be a catalyst for dramatic moments filled with climactic tension. In discussing his motivations for his *Arc* for piano and orchestra, Tōru Takemitsu describes the non-duality that exists in his internalized connections to ancient Japanese musical traditions and his embrace of European modernism. Takemitsu writes, “The old and new exist within me with equal weight. There is, however, no passive surrender. In the process of creation the stable balance of the two gives way to an active, strong exchange between them; otherwise, they would be insignificant” (Takemitsu: 96). The tension that can exist in non-dualistic ambiguity can then be exploited for expressive purposes.

In my own music, I recognize that the stream of my experience has shaped many aspects of my life and, in turn, my musical inclinations and choices. Finding the right balance, or a middle way, along the stream of my experience has taken time. Following the path of the Middle Way does not imply that my life and music exist exactly at a *midpoint* between my two heritages. Rather, this balance is fluid and often shifting. It seems that to accept this flux, to live with it, is to follow the Middle Way.

As such, the balance between my two heritages exists in me not so much with the ‘equal weight’ that Takemitsu describes. Rather there exists in me a continuum of shifting emphasis. This is evident in many of my works that do emphasize one heritage over the other. Whatever common thread, some might call this a ‘voice’, that flows through my music is not an indication of a permanent phenomenon, or self. Rather, it is something that might be described as a “character trait” which, in the Buddhist view, is caused by “repeated occurrence[s] of certain *cittas*, or ‘mind sets’” (Harvey: 60).

In my music, the dualities of musical style or language are not abandoned, but often set the stage for an inter-play, or inter-being. Often, this inter-play is subconscious, simply because the musical vocabulary is familiar and within easy grasp. In the case of my two violin concerti, it may seem that one musical language is emphasized over the other: The first violin concerto has more overt Arab musical gestures, while the second has fewer of them and embeds those that are there more deeply. However, as will be shown, this interplay of musical languages is much more nuanced than this oversimplification.

My relationship with these musical styles is, likewise, shifting; alternately ebbing away from or flowing towards one or the other during different periods of my life. To begin with, each of these musical styles offers vast stylistic varieties within their own boundaries — yet even these boundaries are nothing but constructs of the mind. *Maqām* and the musical styles centered around it are numerous, as is the case with the catch-all term of ‘Western concert music’, which might more accurately be described as ‘contemporary Western concert music’. However, I have generally avoided using the latter term because I’m not certain where my work fits in this latter category. I am not overly concerned with being novel or on the cutting edge of contemporary music. Nonetheless, the Buddhist precept of impermanence demonstrates that not only is each of these styles in a state of flux and constant change, but so is my perception of them. Whether I’ve moved away from a certain composer’s work, or a certain repertoire, or have returned to one or the other after a long absence, there will inevitably be a change in my hearing of them. This is because my stream of experience has, or the ‘I’, changed since first encountering this music.

An example of this is the gradual shift in my interest and relationship with *maqām* and its associated repertoire. It began with what might be described as the core repertoire of the Arab Near East. This is the repertoire that represents, for many, the apogee of art music from the region. My interest began with the predominantly Islamic, though secular, strophic songs of the Muwashshahāt repertoire from Syria and Egypt. These songs are based on Arabo-Andalusian poetry, also called Muwashshahāt, that was established in Spain in the tenth century. In common performance practice these songs form a suite, called *Waṣla*, when paired with other song genres such as the Qaṣīda, the Dawr, and the Mawwāl. This body of music was created in a period from the about the mid-nineteenth century into the early

nineteen-twenties, bookending the end of the Ottoman era and the beginning of al-Nahḍa, or the Arab Age of Enlightenment.

From this period rose the songs of the so called ‘Golden Age’ of Arab song (roughly the nineteen-twenties to the nineteen-seventies), and the instrumental and folk repertoires associated with this era. Much of the repertoire described falls under the category of a musical genre called *ṭarab* (a word that roughly translates to ‘ecstasy’ but is specific to a feeling aroused by *ṭarab* music). I performed, recorded, transcribed and taught this music for many years. But because I have lived and worked in and around sizeable American cities (Los Angeles and Boston), I was also exposed to and performed Armenian music with Armenians, Moroccan music with Moroccans, Turkish music with Turks, as well as Early Music with renowned performers of that genre. Each of these experiences expanded my views on *maqām*, and through the latter, centuries old connections between ‘East’ and ‘West’ were brought to light in ways that I hadn’t conceived of before.

As my interest in composition grew and became central to my professional and artistic goals, I gradually became more interested in the music of the Greek and Syrian Orthodox churches. Though there are many *maqām*-like elements in this body of sacred music, it is not, technically speaking, *maqām*. However, as I return to a particular repertoire that I’ve not listened to for some time, either to perform on the ‘ūd or to listen to a recording, I hear something new in it. This is because ‘I’ have changed, and the ‘it’ (the repertoire) and ‘I’ have a “relational” existence (Harvey: 125).

Likewise, my relationship with ‘Western’ music changed over time. It began early in my musical awareness, well before I began exploring the music of the Arab Near East. Beginning with the American genres of blues, and the guitar-based rock of Jimi Hendrix, my interests quickly shifted to the more harmonically complex world of jazz. I studied jazz improvisation, harmony and ear training with the late and truly great pedagogue, Charlie Banacos, for approximately five years, during and after my undergraduate studies. Ultimately, though I began to move away from jazz. The so-called *Great American Song Book* no longer spoke to me, and I realized that jazz was not the expressive medium for me.

It was through the medium of film music (Goldsmith, Williams, Herrmann and others) that I was introduced to the universe of orchestral color. This became a sound that I was completely captivated by and still preoccupies my thoughts and excites my imagination. As studies in ear training and harmony became more intensive during my time with Charlie Banacos, I sought out varied and more intricate sonic colors to explore. I read numerous monographs on orchestration in addition to studying as many scores as I could find in my local library. A brief period of private study with the Boston-based composer Michael Gandolfi was helpful and inspiring, but not in-depth enough to have much impact.

During this period, I also studied a number of books on counterpoint and harmony and did the utmost to give myself the foundations of a ‘formal’ composition education. Each of these authors, Piston, Adler, Forsyth, Fux and so many others were my teachers. The first concert composers whose music I was drawn to included Ravel, Rimsky-Korsakov, Tchaikovsky and especially Britten. Less so, the music of Brahms, Beethoven and Schubert. Later on, the

music of Messiaen, Debussy, Takemitsu, Lutoslawski, Ligeti, Corigliano and Knussen became staple listening for me as I gradually transitioned away from the world of jazz.

However, some composers required many years to finally appreciate. Mozart, for example, was a composer that I resisted for years. My first encounter with European classical music was at a concert in America was a fully staged production of *Così fan tutte*. As a teenager who had never encountered opera before, I found it incomprehensible and I strongly recoiled from it. My aversion to Mozart was further entrenched during undergraduate studies, when a professor of music history insisted that ‘nothing good was composed after Mozart’s time’. This antipathy to Mozart’s music lasted for years because I was fixated on the notion of pushing against the establishment that set Mozart and his music on such a high and unreachable plinth.

Yet, as my stream of experience changed over time, and the grip of my fixation loosened, I became open to Mozart’s music. Just as the Buddha had insisted that the path of the Middle Way could only be followed through one’s own *experience*, rather than through dogmatic *beliefs*, I also had to experience Mozart’s music on my own terms. When this openness to his music finally came, I found myself receiving a tremendous gift during a rehearsal of the Mozart piano concerto in Buenos Aires, as will be explained in the section on the provenance of my first violin concerto.

The struggle to find a Middle Way in musical expression during this time was mirrored by a similar struggle with identity. In the decidedly dualistic personal narrative that I gave earlier,

my identity was fixed at birth: both cultural and national. We may think that such an antiquated mindset is behind us but, in my experience, it is not. I have encountered, and continue to encounter, this mind set of externally imposed ‘identity politics’ in all facets of my professional and personal life. “Is not identity something that you are born with?” asks Capt. Jack Aubrey in Patrick O’Brien’s novel *Master and Commander* (O’Brien: 249). The insightful Dr. Maturin gives what is arguably a Buddhist reply: “The identity I am thinking of is something that hovers between a man and the rest of the world: a mid-point between his view of himself and theirs of him – for each, of course, affects the other continually. A reciprocal fluxion, sir.” (ibid). As I struggled to define my identity during my first years in America, I found that I struggled with this ‘reciprocal fluxion.’ I was too American for my Syrian relatives and too generically ‘foreign’ for my American school mates, most of whom displayed an ignorance of the world outside of their country: a result of the decidedly dualistic and individualistic American ethos.

As music became integral to my life in America, I first used it to try and fit in by playing guitar in rock and blues bands, thereby suppressing one side of my identity. This is a common tendency for immigrants. As Amin Maalouf tells us, the immigrant’s “first reflex is not to flaunt one’s difference but to try and to pass unnoticed... to be taken for ‘natives’” (Maalouf 2005: 33). As I grew more accustomed to living in America and as I eased the clampdown of my Syrian identity, I began to look back to that heritage for musical inspiration. So much so, that my musical interests set aside all that I had been learning about music up to that point in order to focus solely on the music of the Arab Near East. I gradually put down my electric guitar and began teaching myself the ‘ūd and its repertoire.

In this act, I invoked what Maalouf describes as a ‘vertical heritage’. Explaining this type of heritage Maalouf writes: “Each one of us has two heritages, a ‘vertical’ one that comes to us from our ancestors, our religious community and our popular traditions, and a ‘horizontal’ one transmitted to us by our contemporaries and by the age we live in... the latter is more influential of the two,” however “the inheritance we invoke most frequently is the ‘vertical’ one” (86). The invocation of my ‘vertical heritage’ was the continuation of a dualistic view, which now meant the suppression of my American heritage. Eventually, I realized that in order to stop the *dukkha*, or suffering and anguish, caused by dualistic perspectives, I had to embrace the uncertainty of existing with ‘reciprocal fluxion’ in order to find some kind of balance. There had to be some version of ‘me’ that I could live with.

Though the Buddhist precept of ‘no-self’ emphasizes the emptiness of all phenomena, Nagarjuna does not deny that there is something called ‘me.’ “Rather than denying self,” Batchelor writes, “Nagarjuna points to its essential ambiguity. He recognizes that for a notion of self to be intelligible, it must provide a sense of constancy amidst change” (Batchelor 2000: 65). This ‘constancy amidst change’, even if it is ultimately impermanent, at least gives some sort of relational point of reference for a person’s place in the world. Some might call this a deep-seated faith; others might refer to it as a strong sense of identity. It is not a topic that I had really considered before writing this dissertation, but I now realize that this view, or sentiment, is at the heart of the second movement of the first violin concerto. However, it is in the clinging of one extreme or another that gives rise to suffering and anguish. Nagarjuna writes:

*“I am me, I will never not be” —
The longing for eternity.
“I used to be, I am not any more” —
The cult of annihilation.
The sage avoids being and nothingness. (Batchelor 2000: 107)*

2.3 Summarizing non-duality through the precept of *relative* and *Ultimate Truth*

Nagarjuna describes two types of truth: relative and Ultimate. Relative truth describes mundane facts, such as the fact that a triangle has three sides or that a lemon is often yellow and acidic. Ultimate truth is “direct perception... that no separate, individualized things exist as such. There’s nothing to be experienced but this seamless, thoroughgoing relativity and flux” (Hagen: 143). Ultimate truth must be *seen*. It cannot be conceptualized. The inability, or unwillingness, to *see* the ultimate truth causes one to miss a holistic experience. To prove his point, Hagen gives the example of a concave line:



Hagen tells us that we perceive this shape as a concave line because he labeled it as such (ibid). This is clinging to *smavṛti-satya* (relative truth). However, to see that a convex line is contained within the concave line (flip this page upside down) is to see *pāramāṛthā-satya* (Ultimate Truth). “We ignore wholeness”, explains Hagen, “because we’re so fixed on our object... but we ignore the fact that whatever our object is not is present as well” (Hagen: 144).

The significance of this teaching may be applied to the macro view of my two concerti. The *prima facie* differences between the two concerti are significant enough to make the

observation that the first concerto sounds more Arabic than the second, and the second sounds more ‘Western’ than the first. However, this is based on a *smavṛti-satya* view. The *pāramārthā-satya* view is that, in terms of the two musical styles/identities, ‘whatever stylistic element that is *not* in each concerto is present as well’. Though this may seem to be a round-about way to explain something very simple, it is, the key to freedom from duality. Just as the Buddha used *upāya* (skillful means) to adopt the language and framework of his audience to deliver a customized message they would be capable of understanding; I am also free to do the same in my own composing. The simplicity of this is only now apparent after many years of struggle to find my place between these two significant musical traditions.

Having come to both musical traditions relatively late in life, and not having had a ‘formal’ education in either tradition engendered in me an imposter syndrome. However, after years of study, trial and error, I now see that fixating on either tradition, as a means of ‘fitting in’ somewhere, is nothing more than a fixation. One that can only lead to more *dukkha*, or suffering. Relinquishing this fixation, however, should not be mistaken as a shirking of the deep learning, and discipline required to understand and to strive for mastery of elements in both musical styles. Rather, this relinquishment frees one to be able to embrace each musical tradition more fully. The solution, as I see it, is to dwell in the emptiness of non-duality, and to live with all its ambiguities. Perhaps it is in this space, or on this path, where my ‘self’, in all its reciprocal fluxion can find the truth. Although this search for truth may or may not yield a *unique* expressive voice, I hope that what will emerge is a *sincere* voice. “Emptiness”, after all, “is a metaphor for authenticity” (Batchelor 2000: 9).

3 Methods and Materials

3.1 Contextualizing the two violin concerti

The first and second violin concerti were composed, respectively, between April 2018 and over multiple periods between November of 2019 through December of 2020, with edits and proofing continuing into February, 2021. Both concerti came about after years of composing works that sought to find an artistic Middle Way. Both concerti represent a significant leap forward in my composing. Both concerti were commissioned by organizations with prominence in the classical music world, which meant a certain amount of expectation and pressure.

The first violin concerto, though co-commissioned with the Pierre Boulez Saal in Berlin, was the third commission that I have received from the Daniel Barenboim Stiftung: the first being *Ramal* for orchestra (2013), and the second was *Tesserae* for brass quintet (2015). Because of this, I felt that there was a certain affirmation of, or trust in, the quality of my work.

Nonetheless, I pushed myself to produce something that surpassed my past work. It was composed for violinist Michael Barenboim and was premiered by him on March 6, 2019 at the Pierre Boulez Saal in Berlin with Lahav Shani conducting the Boulez Ensemble. The second violin concerto was commissioned by the Dallas Symphony Orchestra for that orchestra's principal second violinist, Angela Fuller-Heyde. It was premiered on May 13, 2021 with Angie Fuller-Heyde as soloist with the Dallas Symphony Orchestra conducted by Gemma New.

While the first concerto was composed relatively quickly and with a certain confidence, the second concerto was born of great doubt, and required great effort to complete. The first concerto was composed during a time of prolific composing, and when there seemed to be significant interest in my work⁵. The second concerto was composed during the pandemic lockdown over three periods of time, with gaps in between each, and its premiere date had been postponed twice due to issues surrounding the pandemic. All these factors played an important role in shaping these works.

With this context in mind, what elements in these two concerti may be identified as non-dualistic? Can using analytical tools identify any one element as being inherently non-dualistic? Can the parsing out of individual compositional techniques at the micro level, such as the use of *maqām* or set theory, or ‘rotations’ etc., clearly demonstrate non-duality functioning on the macro level? A possible answer lies in the account of King Menander and the Buddhist monk, Nagasena. An ancient Indo-Greek king of Bactria who ruled between 160 and 130 BC, Menander asked the monk Nagasena to explain the concept of ‘no-self’. Nagasena asked Menander how he, the king, had traveled to his hermitage. ‘By chariot’, replied the king. Nagasena then asked, ‘What is a chariot? Is it the wheels? Is it the axles, the reigns, the seat, the frame etc.?’ When the king replied, ‘no’, to each question, Nagasena proclaimed, ‘there is no chariot!’, because a chariot is only a “constructed notion” (Olson: 63). As such, no single part of the chariot is the chariot itself. Rather, it is the aggregate of all the individual parts that comprise the constructed concept of a ‘chariot’.

⁵ Between 2018 and 2020 I was the composer-in-residence with the Grand Teton Music Festival, the Grant Park Music Festival in Chicago and the Württembergische Philharmonie Reutlingen, receiving commissions from each. Performances during that period included those by the BBC Symphony Orchestra, the New York Philharmonic, the Minnesota Orchestra and others.

Similarly, any single compositional device that I might point to may, or may not be identifiable as ‘non-dualistic’. Rather, it is only in the coming together of the aggregates of each concerto, as well as viewing the two concerti in comparative context, that a sense of ‘non-duality’ may be felt and heard. That said, the analysis that follows will attempt to focus in on the micro level, while always keeping an eye on the macro as a way to maintain a holistic reference point.

3.2 Tools for analysis

“Supremacy to melody! The noblest element of music, may melody be the principal aim of our investigations.” Olivier Messiaen (31).

“I confess that I don’t know how I composed nahj al-burda — as God is my witness to what I’m saying — I heard a voice, or a call inside of me and I imitated what I heard on my ‘ūd... for I did not compose it but it’s melody was the way I heard the heavenly voice inside of me.” Rīyād al-Sunbātī (Ṭawīl: 9).

Whether conceived through analytical processes (Messiaen), received through divine inspiration (al-Sunbātī), or simply stumbled upon by being in the right place at the right time, as will be shown, a through-line in both my concertos is that melody is the primary driver. In the first concerto, as will be demonstrated, melody dictates not only the harmonic language but the formal structure as well. Though melody was of equal importance in the second concerto, the harmonic materials came first in that work. Melodic elements were derived from the harmonic structures. In terms of conceptual approaches to the two works, this is the most significant distinction between the two works.

Despite the distinction in the origins of melody in these two concerti, the process of working with melodic elements was similar in both works. Once a melodic idea is in hand, I begin an

analysis of its intervallic structure. This analysis has, over time, become a non-dualistic process. For example, let's consider the following three pitches: C, D $\flat$, E $\flat$. In my hearing/understanding of them, these pitches are '*not only*' an 0, 1, 3 tri-chord, they are also '*not only*' the first three notes of the *kurd* tetrachord in *maqām Hījāzkar Kurd*. Paraphrasing Max Eastman, the American painter John Sloan wrote, "The scientist describes water as H₂O; the poet goes further and says 'it is wet' (Sloan: 189). While this is akin to how I see, hear and feel the two views of these three pitches, I don't mean to imply that one is without feeling while the other is. Rather both views are two sides of the same coin. For me, both are necessary to understand the expressive potential of these three tones.

To give a more concrete example, I offer fragments of two musical works that I have great admiration for. In Figure 3-1 can be seen the trichord 0, 1, 3 (F $\sharp$, G, A) voiced in the muted brass at bar 3. In Figure 3-2 is the same trichord, transposed to C (E $\flat$, D $\flat$, C), in melodic form, on the upbeat of beat 8 into beat 9.

Figure 3-1 The opening bars of the second movement of Britten's *Symphony for Cello and Orchestra* (Britten: 43).

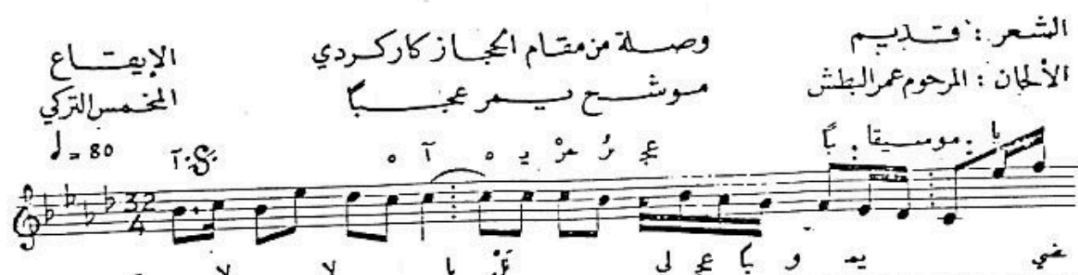


Figure 3-2 The opening bar of Omar al-Batsh's strophic song, 'Yammuru Ujuban' (Darwīsh: 136).

On one hand, there is the still simultaneity of Britten's brass chord, and on the other is the descending movement into the cadence of al-Batsh's song. Both are relevant: the distant muted brass is as affective to me as is al-Batsh's setting of a text that describes the stinging rejection that the poet feels as his beloved walks by, haughtily, but offers no greetings. Just as Hagen explained the concept of relative and ultimate truths (*smavṛti-satya* and *pāramārthā-satya*) using a concave line, I find a similarity with my hearing of this 0, 1, 3 'chord'. Both the harmonic and melodic possibilities are contained in this chord. More importantly, I also hear both *musical styles* as being contained in this chord.

In describing his interest in the ancient Japanese court music of *gagaku*, Takemitsu sees a source of peripheral inspiration. His interest lies more in the allusive possibilities of *gagaku* rather than in the literal ones. He writes that, "The revival and reinstatement of *gagaku*... would be anachronistic in this modern world. And I myself have no particular desire to promote such a revival. I do, however, want to give serious thought to some of those things that *gagaku* suggests to contemporary music" (Takemitsu: 8). Likewise, my interest lies in what certain elements of Arab and Western music have to *suggest* to my music. What these suggestions are, I will try to illustrate in the following pages. However, there is a limit to

what can be put into words. Writing about this affective process one acknowledges the risk, as Nagarjuna did by writing poetry, of “plunging into the treacherous sea of words” (Batchelor 1997: 4).

The primary melodic and harmonic resources that I have used for several years now is the so-called *rotations* technique. My first introduction to the basic technique of rotations was through the music and improvisations of the saxophonist John Coltrane; specifically, his use of the technique in the seminal nineteen-sixty album, *Giant Steps*. Coltrane’s well documented interest in Nicolas Slonimsky’s *Thesaurus of Scales and Melodic Patterns* also led me to that same book, as well as others, such as Oliver Nelson’s *Patterns for Improvisation*, and the series of *Inside Improvisation* books by saxophonist Jerry Bergonzi. An example of John Coltrane’s permutations of a tetrachord would be the permutations on the numbers 1, 2, 3, 4. The numbers do not represent a specific pitch set, but can represent any group of four pitches. The permutation of four notes, which leads to twenty-four distinct permutations follow a pattern such as:

1234 – 2341 – 3412 – 4123 etc.

Years after my interest in jazz had waned and my focus on composition had become all consuming, I was introduced to the music of Oliver Knussen, specifically his *Flourish with Fireworks* Op. 22, and his use of the technique of rotations in that work and many others prior to it. Though this technique is associated with late period Stravinsky⁶, it was Ernst Krenek who first used rotated hexachords in his *Lamentatio Jeremiae Prophetae*, Op. 93 (1941- 42). Krenek’s goal was to “integrate certain technical principles of the twelve-tone

⁶ Stravinsky referred to rotated chords as ‘verticals’.

technique with those of ancient modality” (Krenek 1949: 91). Though his compositional aesthetic was that of the twelve-tone technique, Krenek continuously refers to varied forms of these rotations as “modal”, or “diatonic modes” etc. (ibid). An example of Rotations can be seen in Figure 4-6. The left-hand column in this figure shows the seven possible sequential permutations of the seven-note chord (1234567 – 2345671 – 3456712 etc.). In the next column, each rotation is transposed to the initial pitch, which in this case is G. Other processes follow and will be explained in detail in Chapter 4. Suffice it to say that this first column is labeled ‘Modal’, because all rotations are transposed to the same initial pitch⁷.

Perhaps I too heard a ‘modality’ in Knussen’s brilliantly orchestrated Op. 22, and perhaps my deepening interest in Arab music resonated with it. So, I began a years-long exploration of this technique, with the focus on finding commonalities with the melodic language and gestures of *maqām*. Though this study will focus primarily on the creation of the two violin concertos, I will also look at a broader time period to show how my thoughts and practices in melodic writing has evolved. In order to demonstrate this evolution, some key concepts of *maqām* will need to be defined and contextualized in their traditional usages. Following this, I will discuss my personal interpretation of these concepts in my own work.

3.3 Concepts of Maqām

The Arabic word *maqām* may be translated as ‘a place or a position where something sits, or exists’. Its root is the verb *qāma*, which means ‘to lie or to be located’. As Marcus explains its etymology, “It is from the meaning of 'position' or 'place' that the word has come to be

⁷ Krenek refers to what I call ‘Modal’ rotations as “chromatic modes” (Krenek: 91).

used in the realm of music” (Marcus 1989: 326). An archaic definition of *maqām* referred to “the place or platform on which the performers used to stand”, but it eventually came to refer to the music that was being performed on the stand (ibid). So, the word *maqām* can refer to a genre of music, a “technique of improvisation unique to Arabian art music” (Touma 1999: 38) as well as a system of modes on which this music based. For the purpose of this study, I will refer to *maqām* in the context of the latter.

To begin with, *maqām* theory is based on the construction of larger modal patterns through the stacking of smaller segments. These segments are most often tetrachords, but can also be tri-, penta- and, less commonly, hexachords. Each is known as a *jins* (pl. *ajnās*), meaning ‘category, species, class’ etc. There has long been a precedent for tetrachordal theory in Arab music with numerous treatises dating back to the ninth century. Touma has speculated that the Arab tetrachordal theory was influenced by that of the ancient Greeks (Touma 1999:17). Regardless of its origins, this theoretical basis has persisted well into the twenty-first century. As Marcus notes, “According to middle-period and present-day theory [nineteen thirties to present], tetrachords are the building blocks with which the Arab *maqāmat* [pl. *maqām*] are constructed... tetrachords are featured in theoretical presentations of the individual *maqāmat*: for each mode a scale is given, then the scale is analyzed for its constituent tetrachordal units” (Marcus 1989: 271 - 274).

However, this traditional definition of *maqām*, the stacking of *ajnās* to create larger structures, is monochromatic and lacking in dynamism. It presents “the scale as an abstract entity” (Farraj, Abu Shumays 2019: 324). Over years of study I’ve come to the conclusion

that any given *maqām* is not *only* defined by the two static tetrachords that produce a diatonic scale. It is also defined by its potential to modulate to related *maqāmāt* or tetrachords. This potentiality, and its execution is the called *sayr*. As Farraj and Abu Shumays explain, “the overall *sayr* for a *maqam* can be expressed in terms of a pathway among various *ajnās*...the overarching *maqam* shapes the *ajnās* within it, just as the constituent *ajnās* shape the *maqam* as a whole” (332). What Farraj and Abu Shumays are describing is, in essence, a non-dualistic way of seeing and hearing *maqām*.

However, this contingent relationship is not always readily apparent in notated examples of *maqām*. Often such notations display a given *maqām* as a static entity. This kind of notated representation obscures the potential dynamism of a given *maqām*. A typical notated representation of the *maqām bayyātī* can be seen in Figure 3-3. Here the author has not included any kind of analysis of the tetrachordal components but has, at least, indicated the possibility of a variation in the descending structure⁸.



Figure 3-3 The *maqām bayyātī* as presented in *al-Jibaqqi* (86)

⁸ This is not an insignificant detail as some *maqāmāt* vary in ascending and descending forms and phrases.

All of the previous examples are limited because they are theoretical and somewhat removed from a specific performance of the *maqām* in question, be it a composed song or an improvisation. Nonetheless, each of these different approaches were formative in my approach to understanding, analyzing and expressing in notation a given *maqām*. Figure 3-6 is based on my analysis of an improvisation on the ‘ūd by the Egyptian composer, Rīyād al-Sunbātī (1906 – 1981) on *maqām bayyātī*. In my notation, I limited the overall tessitura of the example to the range on which al-Sunbātī performed. Secondly, I did not strictly adhere to tetrachordal structures, but notated the precise range that al-Sunbātī used of the primary and secondary *maqāmāt*. Lastly, by layering each modulation vertically, I was able to give a visual representation of the important pivot note, or *ghammāz*. This verticalization is not meant to convey simultaneities, rather it is meant to display the *maqām* as a dynamic entity with many possibilities.

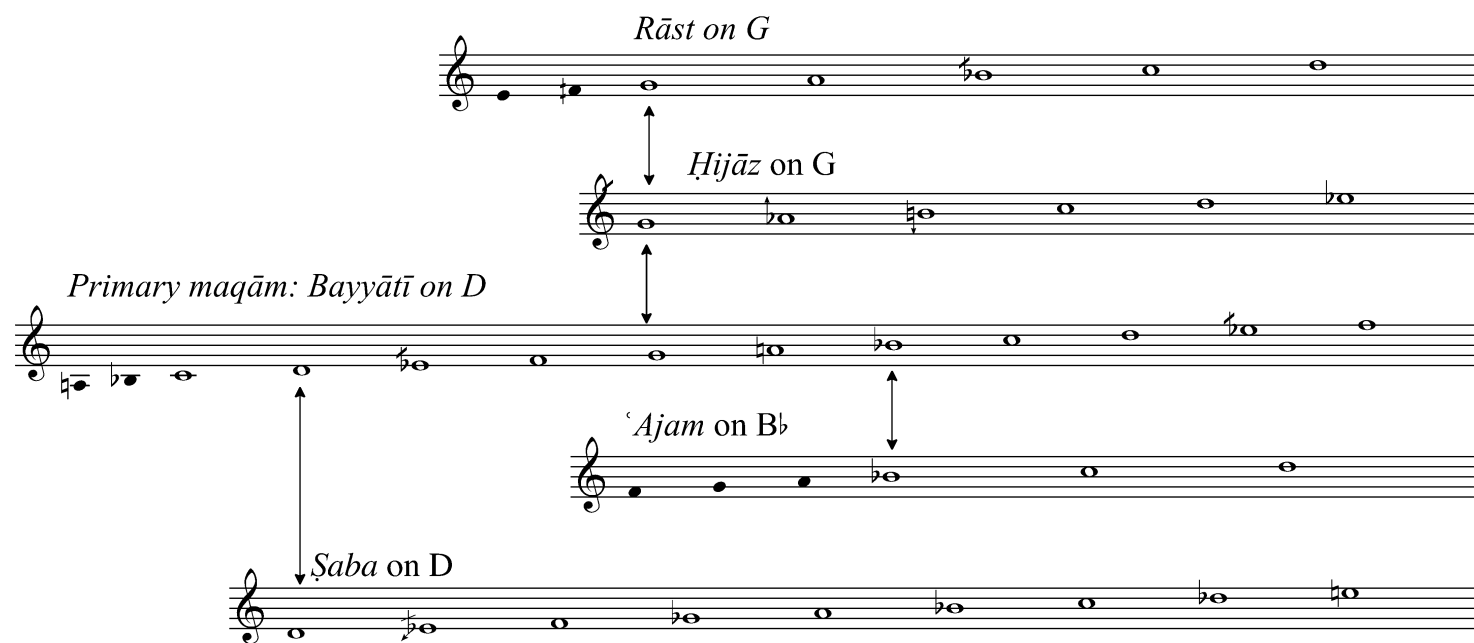


Figure 3-6 My presentation of maqām Bayyātī in the analysis of Rīyād al-Sunbātī's oud improvisation (Roustom: 108).

Comparing the graphic representation in Figure 3-6 with that in Figure 4-3, where I present the ‘Mozart scale’, a clear connection can be made as to how visual representations of *maqām* greatly aided my conception of the melodic and, subsequently, the harmonic structure of my Violin Concerto No. 1. Both *sayr* and the importance of visual representation of *maqām* are discussed in further detail in the following pages.

3.4 Concepts of Sayr

Sayr is an Arabic word that means, ‘course’, which, in the practice of *maqām*, can be described as a “modal path” (Racy 2003: 246). *Sayr* is the “expected and habitual melodic behavior of a *maqām*,” and it is also the “body of traditions, aesthetics and conventions” that musicians in the *maqām* tradition use in improvisation and composition (Farraj, Abu Shumays 2019: 314 – 315). *Sayr* guides the movement of a melodic line in a satisfying way. It also serves as a framework for smooth and emotionally affective modulations to related *maqāmāt* (pl. of *maqām*), and for the concluding return to the starting *maqām*. It is only through the “reenactment of a *maqām*’s familiar character” that the performer/composer can induce *ṭarab*, or musical ecstasy, in the listener (ibid).

The concept of a modal or melodic path being assigned to each *maqām* dates back to documented treatises from the fifteenth century (see Touma 1975). However, *sayr* has not been codified or standardized in a systematic way in Arab music of the twentieth century (see Marcus 1989). The reasons for this include disparate regional styles, as well as changing practices over time (Farraj, Abu Shumays 2019: 314 – 315, also see Marcus 1989).

Additionally, practitioners of *sayr* and some Arab music theorists have resisted codification. This resistance has even been encouraged by some theorists. In his 1949 treatise, *The Philosophy of Eastern Music*, the Syrian music theorist Michael Allah Wirdi states that he and some of his colleagues prefer not to “lean in the direction of codification” but prefer to “swim in the ocean of art that has no boundaries to it, guided by creativity and the quest for beauty” (Allah Wirdi 1949: 389 – 390). That said, there are accepted practices of *sayr* that are very much alive in the oral tradition. These guide not only the formulation of a melodic line within a given *maqām* but also within other interrelated *maqāmāt*. It is not within the scope of this study to document these practices in detail but I will share some broad concepts of *sayr* that have been influential and fundamental to my compositional process in general, and to pitch organization in particular.

The dynamic nature of *maqām*, as expressed through *sayr*, can be found in its modulations, or *intiqālāt* (pl. of *intiqāl*). With the exception of simpler folk song styles, most *maqām* performances modulate, and it has been shown that modulation has played a “major role in Arab music performance” as far back as the medieval period (Marcus 1989: 755). There are several methods of modulation, but one key method is that of the pivot note, or the *ghammāz*. During ethnomusicologist Scott Marcus’s field work in Cairo in the nineteen-eighties, he observed that practitioners of *maqām* thought of individual *maqāmāt* as being interrelated. Marcus describes this interrelatedness as existing in “a state in which they ‘overlap each other’ (that is, they are *mutadākhilah*)” (Marcus 1992: 190). During the field work of G. A. Villoteau in Cairo during 1798 – 1801, Villoteau described the “interlinking” of tetrachords as way to make a “transition” from one mode to the next (Villoteau: 126 – 127). My own research on the ‘ūd improvisations of the renowned Egyptian composer and ‘ūd player Riyad

al-Sunbātī (1906 – 1981), has shown that any given *maqām*’s richness and color, and potential expressivity, lies not only in its own interval structures, and the emotive weight that they carry, but also in its complex relationships with other linked *maqāmāt* (see Roustom). In al-Sunbātī’s improvisations the common tone, or the *ghammāz*, is a vital connection between the ‘home’ *maqām* and its ‘neighbors’.

Innovation and tradition are intrinsically linked together as Edward Shils points out that “change as well as persistence are gripped by the past” and that “all novelty is a modification of what has existed previously” (Shils: 1). If my work is in any way ‘innovative’, the novelty is in simply seeing and recognizing the correlatives between certain *maqām* practices, or thought processes, and techniques such as ‘rotations’ and, subsequently, elements of Elliott Carter’s combinatorial approach. The ‘rotations’ technique, I feel, allows for a strong sense of tonal coherence, much like *maqām*.

What I believe is evident in my Violin Concerto No. 1 is the evolution of my conceptualization of *sayr*. What the concepts of *sayr* have suggested to me have, inevitably, changed over time. This change maybe described as transitioning from literal recreations of *sayr* to more vague gestures that allude to *sayr*. This gradual change can be traced from an early work of mine titled *Buḥūr* (2007/08), for clarinet and string trio, where the melodic movements, especially the *qaflāt* (end of phrase cadences), are rooted in traditional practice of *maqām* (see Figure 3-7). The structural features of that early work hew closely to those of *turāth* (Arabic for ‘tradition’ or ‘heritage’). Each of the three movements of *Buḥūr* are based on different *maqāmāt*, and each relies on the traditional arc form: where a central tonality is

established at the outset and explored fully, followed by modulations to related *ajnās*, then closing by a return to the central tonality/*maqām*. In *Buḥūr* the *sayr* is quite traditional. Clarinetist, Kinan Azmeh, who gave the premiere of *Buḥūr* and subsequently performed it many times, wrote that "Roustom's use of *maqām* is melodic and can be easily identified in his score" (Azmeh: 65) and that the second movement "clearly shows the influence on Roustom of Riyad al-Sunbātī's *taqasim*. Roustom's modulations in this movement are nearly identical to al-Sunbātī's solo oud *taqasim* in Bayat" (ibid: 61).

•
•
•
•

♩ = 144

14 (♩) maintains same tempo except where indicated otherwise

Figure 3-7 Excerpt from the clarinet part of *Buḥūr* (2008) displays traditional *maqām* phrasing and cadences.

However, my thinking about traditional uses of *sayr* has evolved since the composing of *Buḥūr*. Since that time, I've composed a number of works whose intents and goals have shied away from *sayr* completely, while in other works *sayr* has provided the framework for conception and execution. A third category of compositions are those in which I strove to find 'the Middle Way' between these two extremes of traditional *sayr* and the non-*sayr*. This

third category of compositions should not be mistaken as the only example of ‘non-duality.’ On the contrary, I believe that ‘non-duality’ exists in all three approaches. After all, any of these works were wrought by the same hands and display the ‘not only this and not only that’-ness, or *tathatā*, that I am attempting to express through music.

In my Violin Concerto No. 1, the processes of *sayr*, or at least their essences, have been superimposed on a different tonal language. The framework is still there but the melodic and harmonic vocabulary has changed somewhat. Though this vocabulary has moved further away from *turāth* (Ar. ‘tradition’ or ‘heritage’) it has not become completely unmoored from it. In my second violin concerto, these processes have become even more intrinsic and concealed. In this work, only the traces of *sayr*’s essence are left behind. Yet, in a recent work for violin and percussion, titled *Gnizo*, a return to *sayr* and a traditional *turāth* based language is clearly heard. Nonetheless, following are details of the core concepts of *sayr* I have internalized and re-interpreted.

3.5 Core Concepts of Sayr and what they suggest to my music

3.5.1 Qarār

According to *sayr* conventions, the *qarār*, which is the tonic of the root tetrachord, is of the utmost importance. Though it isn’t always the first note in a given melody, the *qarār* is the note that is always resolved to in cadences. This defining characteristic is evident in some of the many meanings of the Arabic word *qarār*; ‘state of tranquility, stabilization, steadiness, calm etc.’ In my interpretation of *qarār*, I see and hear it as the first note of each set of

rotations. As detailed by Anderson, Oliver Knussen's 'rotations' are transposed "onto the same initial pitch... so that we obtain a transposing sequence of circular melodic statements of the initial cell each revolving around the same initial pitch" (Anderson 2002: 2). This is the same practice that Krenek established decades before. Of the two types of transpositions that Krenek devised for rotations it is interesting to note that he refers to this type of transposition as "modal" (Krenek 1949: 91).

3.5.2 Jawāb

The second most important note in the conventions of *sayr* is the *jawāb* (meaning 'reply' or 'answer'). The *jawāb* is the upper tonic of a given *maqām*. The *jawāb* can either repeat the same tetrachord on the *qarār* or it can introduce a new one. In either case, it becomes a significant point of departure or arrival in a melody or an improvisation. In order to grasp the significance of the *jawāb*, one must understand that the overall tessitura of a given *maqām* is often fixed, and its range is often limited to that of octave and a fifth, sometimes two octaves. The reason for this is that the human voice as well as the traditional instruments on which *maqām* is performed, such as the 'ūd (a short necked and fretless lute) or the *nāy* (an end blown reed flute) or the *qanān* (a zither), have limited registers. Early Arab music theorists based their research on the limited ranges of these instruments. The tenth century theorist al-Farābī, for instance, theoretically divided the octave into twenty-five intervals. al-Farābī's calculations were based on measurements taken from the "lute as well as the flute" (Touma 1996: 19).

The idea of fixed registers also applies to individual pitches. The treble clef middle C (C3), for example, is given a unique name, *rāst*. Its upper octave (C4), on the other hand, is given another unique name; *kurdān*. The C5 above that would have yet another name. Typically, the third octave is the limit, both theoretical and practical. To add to the complexity of this system, the pitch *rast* was not always equivalent to a Western C3, as it has changed from typical practice during Ottoman times to where it is now (Touma 1996: 18). Additionally, it is important to understand that unlike Western tempered scales, *maqāmāt* are not transposed to twelve keys. In practical and theoretical terms, there is a limit to the number of possible transpositions of many *maqāmāt*. The range limitations of the human voice and instruments play a role here as well. Often, a *maqām* with a tonic on one pitch may have a different name than a *maqām* with a similar structure but whose tonic has been transposed to another pitch. Therefore, the limitations of register, of upper and lower tonics (*qarār* and *jawāb*), are a significant feature of *maqām* theory and the practices of *sayr*. This limitation, however, imbues each pitch with more affective potential.

The significance of the *jawāb* is even more pronounced in *maqāmāt* whose *sayr* begins in the upper octave and descends to the *qarār*. In such instances the tetrachord, or *jins*, built off the *jawāb* might have a different structure than the *jins* built on the *qarār*. This concept of *jawāb* and *qarār*, as well as the idea of a fixed register for a scale structure, have suggested ideas that strongly influenced the melodic and harmonic structure of Violin Concerto No. 1.

3.5.3 Jins

The *jins* (meaning ‘genus’ or ‘type’) is the word used to describe the smaller units of *maqām* structures. The segmentation of larger *maqām* structures into smaller units, *ajnās* (pl. of *jins*), such as trichords, tetrachords, penta- and hexachords, has suggested to me a pitch manipulation technique that I call the ‘mosaic’ technique, and which I will explain in detail further on. In more recent works, I have found some parallels to some of Elliott Carter’s methods of pitch organization. Though Carter numbers his tri-, tetra-, penta- hexachords, etc., I often refer to similar chords to their *jins* names whenever there is a parallel⁹.

3.5.4 Ghammāz

The *ghammāz* is the pivot tone that allows for modulation from one tetrachord to another. It can be thought of as a ‘common tone’. Its usage in *maqām* has changed over time (see Marcus 1989 and 1992), but it is generally accepted that it is a “note of frequent melodic emphasis, as well as the most frequent starting point for a modulation” (Farraj, Abu Shumays: 321). As an example of the use of the *ghammāz* we return to Figure 3-6. Here one can see that al-Subāṭī relied on the pitches D, G and B $\flat$ as *ghammāzāt* (pl. of *ghammāz*) in his improvisation.

In studying Oliver Knussen’s use of rotations, I saw parallels with the concept of the *ghammāz*. Knussen’s use of “common tone progressions” (Anderson 2003: 30), allowed for the “interplay of common tones” (Anderson 2002: 12). Additionally, Anderson points out the intentional use, by Knussen, of “an overlap of pitches” as a means of modulation from the

⁹ An example of this can be seen in the connection between the Britten and al- Baṭsh excerpts presented earlier.

prime to inversion forms of pitch content (Anderson 2003: 27). I also found a similar connection to Elliott Carter's pre-compositional processes that emphasized a reliance on common tones as a means of creating chains of long harmonic progressions. In Carter's words, this linking process could "keep going forever" (Hopkins: 30). The reliance on common tone progressions is nothing new, but making a connection with concepts of the *ghammāz* and *sayr* opened to me new melodic possibilities.

3.5.5 Jumla

The *jumla*, or phrase (pl. *jumal*) is the basic melodic unit of an improvisation or a melody in *maqām*. Its structure is guided by *sayr* and all the conventions and practices that are associated with that practice. My years of study and performance of *maqām*, as well as my study of jazz and concert music, have shaped my melodic inclinations. In the years between the composition of *Buḥūr* and Violin Concerto No. 1, my melodic vocabulary has changed. However, the essential melodic gestures, as established by *sayr* can still be found in both works. The clearest evidence of this can be heard in the second movement, titled *Hymn*, of my Violin Concerto No. 1. Even here, though, there is an evolution in my approach to *maqām*. In *Hymn*, I've moved away from the Islamic influence of traditional and classical Arab music from the Near East. Instead, I've moved closer to phrase structures and cadences of the church modes of the Syriac tradition. To the uninitiated ear, the sounds of Syriac Church chanting and traditional *maqām* performance may sound very similar. However, as Jarour notes, the musical sounds of Syriac Chant "are reminiscent of Arab music, but it is a musical practice that does not fully submit to *maqām* theory" (Jarour: 46). Though my understanding of Syriac hymnody and its performance is still at a nascent stage, repeated listening to, and the transcribing of recordings of hymns from the Syriac church have made a

strong impression on my approach to shaping a *jumla*, and this is evident in the second movement of my first concerto.

3.5.6 Qafla

The *qafla* (pl. *qaflāt*) is the cadence at the end of a given *jumla*, or phrase. In traditional practice of *maqām* there is typically an element of cliché involved with performing a *qafla*. This often involves a balancing act on the part of the performer to find something new in well-known, tried and true musical gestures. This is what Racy describes as “a merger between the familiar and the novel” (Racy 2000: 304). Such ‘familiar’ practices can be described as coming from the *tradition*, or *turāth*, of *sayr* and they have long held value for those practitioners. Returning to the observations of Edward Shils, such practices are “...the recurrence in approximately identical form of structures of conduct and patterns of belief over several generations of membership or over a long time within single societies” (Shils 1971: 2). Such practices are called by Shils “mechanisms of persistence” (1). Often times, these ‘mechanisms’ rely on cliché, or what Racy calls “expected surprises,” especially in the practice of *qaflāt* (Racy 2003: 313). These cadences are a critical part of *maqām* performance and Virginia Danielson stresses that a performer who failed “to conclude the phrase effectively ruined the performance” (Danielson 1997: 150). Racy further describes *qaflāt* as “emotive microstructures” (Racy 2003: 106) and often uses the term ‘pattern’ to describe their melodic path.

Qaflāt can vary in their styles and level of complexities. It is up to the individual performer to find the right balance between the familiar and the unexpected, as well as the simple and the

florid. In essence, a *qafla* is a balance between an expected phrase and a personal innovation on such phrases. My inclination in personalizing the *qafla* has evolved over time, but has also been influenced by the style in which I am composing. If I choose to embrace the cliché of the *qafla* then I will do so emphatically in a given work and will hew closely to convention. However, as my interest in Syriac church hymnody has grown, my use of *qafla*-like melodic cadences has veered towards the essential and has eschewed overly ornate cadential phrases. Echoing Takemitsu, essentiality, or as few notes as possible, is what Syriac has *suggested* to me. Again, the *Hymn* movement of my Violin Concerto No. 1 offers a good example of this practice.

3.6 Visual representation of maqām structures

Farraj and Abu Shumays, Marcus and many others, have decried the gap between the theory and practice of *maqām*. This is a concern that I share as well. One such glaring gap exists in the visual representation of *maqām* structures. As noted earlier, a Euro-centric analytical approach has been imposed on the notation of *maqām* structures. The result is that the *maqām* structure is reduced to a mere diatonic and static scale, which further reduces the *maqām* to an “abstract entity” (Farraj, Abu Shumays: 324). Examples of this kind of abstraction have already been shown in Figures 3-3, 3-4 and 3-5.

Though *maqām* performance is largely an oral and aural tradition, some form of visual representation of *maqām* structures has been in use for centuries by Arab theorists. Western notation, though offering “a pale representation” (Danielson 1993: 276), has been in use since the late seventeenth century when the Moldovan prince, statesman and Ottoman hostage,

Demitrius Cantemir, notated in Western notation many Ottoman musical works (see Danielson 1993). To say that Western style notation is anathema to *maqām* performance and pedagogy, as I've heard from many performers of *maqām* over the years, is a little disingenuous. Nonetheless, significant problems persist with the notation of *maqām* compositions as well as representations of *maqām* structures.

My detailed transcriptions and analysis of al-Sunbātī's improvisations (see Roustom 2006) have forced me to re-conceive of notated *maqām* representations in a number of different ways. To begin with, one must recognize that a *maqām* structure is not a diatonic scale; it is a series of tetrachords that are linked together in a variety of ways. Secondly, the notation of the *maqām* should be conceived in a manner that represents the tessitura of a specific melody, be it improvised or composed, as well as the range of the instrument(s) on which it is performed. Lastly, the notation of the *maqām* structure should aim to be more multi-dimensional rather than a scalar structure. The notation in Figure 3-6 offers one possibility.

This move away from the theoretical to the practical visual representations of *maqām* deeply influenced my conception of the 'Mozart scale' in my Violin Concerto No. 1. Conceiving of a larger structure in terms of *ajnās* (tri-, tetra- and pentachords etc.) helped not only to provide melodic and harmonic materials, but to also delineate the structure of the three movements of my Violin Concerto No. 1.

In summary, I've striven to incorporate into my music what the above elements have *suggested* to me. This suggestiveness has, naturally, changed over time. However, from the time that I composed *Buḥur* (2007), which is based on more literal evocations of *maqām*,

until the time that I composed my Violin Concerto No. 1 (2018), a work that is more abstract in its use of *maqām*, certain ‘character traits’ have endured. The finger print of *maqām* and aspects of *sayr* can still be discerned. This is not only applicable to my personal approaches to composition but it has also been verified by initiated listeners who have heard my work.

Perhaps a moment that is representative of this verification was an exchange that took place after the premiere of my *Buḥur* for clarinet and string trio at the Damascus Opera House in 2008. The renowned Syrian composer and conductor, Nouri Iskandar (1938 -), who is a recognized authority on the Syriac Church and folk music, approached me after that concert. He shook my hand warmly and said, “your music is very close to our hearts.”¹⁰ Likewise, during a recent discussion with Palestinian ‘ūd player, Bakr Khleyfi, the March 2019 premiere of my first violin concerto came up. Mr. Khleyfi, who was in the audience at that premiere in Berlin, commented on the second movement’s *maqām*-like melodic outline and its *sayr*. He said that when he heard the second movement, he realized that the composer who had composed it had “drunk from *maqām* thirstily.”¹¹

The point is that for some “initiated listeners” who have already internalized a “cognitive musical grammar... through prior musical enculturation” (Racy 2003: 213), there is a familiar resonance in both my *Buḥur* and my Violin Concerto No. 1. For these listeners, there is perhaps a freshness of new congruities that is exciting. This is something that, on

¹⁰ Personal conversation in March, 2008 in Damascus, Syria.

¹¹ Personal conversation via Zoom on October 14, 2021.

some level, I value and appreciate. However, for some initiated listeners, any step away from *turāth* (tradition) is a perceived betrayal of my heritage.

To conclude this section, it is important to note that the elements *maqām* and contemporary Western concert music compositional techniques that I’ve integrated into a personal language are not only flexible, but they are also fluid. Just as any reoccurring traits of ‘*me*’ are only “*cittas*, or ‘mind sets’” (Harvey: 60), so it is with any reoccurring use of all of the above elements. This is because all things are, ultimately, essenceless. Traits of both musical elements are there but certain aspects of my compositional approaching change from one composition to the next, or even within a single composition. In describing Takemitsu’s *November Steps*, Everett writes that Takemitsu’s “mode of synthesis” of traditional Japanese music and contemporary orchestral music is “best described as syncretic” (Everett: 148). As these two cultural elements are “juxtaposed” Takemitsu avoids “transforming them into new, hybrid entity” (ibid).

I cannot say whether what I’ve created with these two violin concerti is either ‘new’ or a ‘hybrid’. That is something for each listener to decide. I also cannot say that I am *concerned* with either ‘novelty’ or ‘hybridity.’ Rather, my overriding concern is to express whatever it is am I expressing with *sincerity*. I can, however, say that my process is not, or is no longer, *syncretic*. This is because I do not *see and hear* the elements of *maqām* and contemporary Western concert music as inherently dualistic. The precept of *sūnyatā*, or *emptiness*, states that not only are all phenomena interdependent but that they are also *empty* of any *svabahāva*, (‘essence’ or ‘intrinsic nature’), and that all phenomena are *impermanent*.

Likewise, my process is one that no longer sees and hears any difference between these musical elements and recognizes that they are changing constantly. Though this has taken some time to *see*, there is no longer anything special about it to me. It is an everyday experience. “Enlightenment” writes David Loy, “does not involve some other, nonsensuous realm... the transcendental is nothing other than the ‘empty’ nature of *this* world” (Loy: 191). Though I don’t claim that achieving this musical non-duality as akin to achieving ‘enlightenment’, I do, however, resonate with the everyday-ness of the experience.

4 Violin Concerto No. 1

4.1 Provenance: A Rehearsal in Buenos Aires

During the summer of 2014 I accepted an invitation to travel with the West-Eastern Divan Orchestra¹² (WEDO) while that group was touring with several programs. One of these programs featured two newly commissioned works, one of which was my *Ramal* for orchestra. The tour, which included performances at the Lucerne and Salzburg festivals, along with a performance at the BBC Proms, began with an extended run of concerts at the Teatro Colón in Buenos Aires. While in that city, I attended a WEDO rehearsal of the Mozart Piano Concerto No. 27 in B $\flat$ major K. 595. At a certain point during the rehearsal of the first movement, conductor and pianist Daniel Barenboim stopped the orchestra to make a correction. He asked that only the first violins play a particular passage in that first movement. What emerged was a descending unison line with a surprising intervallic structure. Containing two augmented seconds, the Mozart line produced a scalar pattern not unlike the Arab *maqām Hijazkar* (see Figure 4-1), which typically has a descending *sayr*.

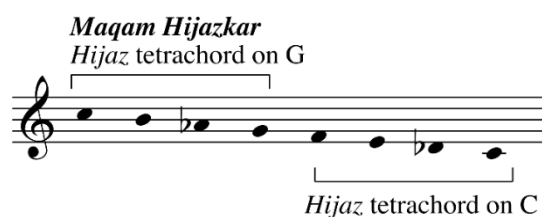


Figure 4-1 *Maqām Hijazkar* with a 'qarār', or tonic, on C.

¹² The West-Eastern Divan Orchestra was co-founded in 1999 by Daniel Barenboim and the late Edward Said with the aim of creating dialogue between Arab and Israeli musicians. During the 2014 tour several violinists in the orchestra were from the Arab world.

Several Arab violinists in the orchestra also heard in this passage a *maqām*-like structure and began improvising short phrases in the Arab style, creating a spontaneous mist of heterophony that dissipated as quickly as it appeared. It was a striking moment, and one that I knew would inspire a musical work at some point in the future.

When in the autumn of 2017 I received an offer for a commission from the Pierre Boulez Saal and Barenboim Stiftung to compose a work for violin and chamber orchestra, I recalled that moment at the darkened Teatro Colón and wondered if that might provide inspiration. So, I decided to study the first movement of K. 595 as a potential source for musical material. Upon closer examination of the score, I found the phrase in question at bars 140 to 142¹³ of the first movement (see Figure 4-2).

140 Solo

Piano

Violin I

Violin II

Viola

Violoncello
Double Bass

Bb: V6 v6 V7/ii V7/V vii°7/iii iii vii°7/ii

mf p

mf p

mf p

mf p

Figure 4-2 Mozart Piano Concerto No. 27 K. 595 bars 140 to 141

¹³ The bar numbers given here are those of Edition Eulenberg No. 775.

The passage that caught my ear during the 2014 rehearsal is in the first violins, boxed in the Figure 4-2. Beginning with a sweeping major sixth leap from C to A, this ascending gesture is followed by a descending stepwise scalar figure, which is harmonized with a series of secondary dominants that ultimately resolve to an authentic cadence in B $\flat$ at bar 143.

However, if this passage is viewed through the lens of *maqām*, stripped of the harmonic accompaniment and *heard* solely as a melodic line, it could be analyzed as a series of *maqām* fragments, or *ajnās*: a trichord of Ajam on F, followed by a pentachord of Kurd on C, followed by a tetrachord of Hijaz on G, followed by a second Hijaz tetrachord on C and ultimately, by Saba Zamzam hexachord on A (see Figure 4-3).

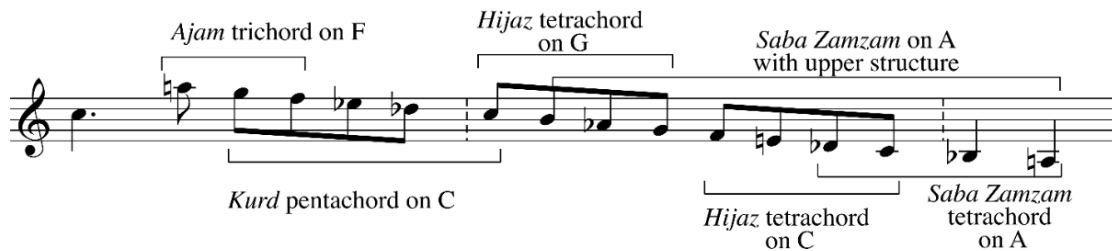


Figure 4-3 A *maqām* like interpretation of the Mozart passage.

My analysis of the ‘Mozart scale’ in Figure 4-3 is based on a hybrid of the Arab and Turkish systems. In the latter, pentachordal analysis is more common than it is in Arab music theory¹⁴. The addition of the hexachordal analysis, which is not part of traditional *maqām* analysis, is my own and is derived from my studies of the music of Knussen and Carter, as

¹⁴ Historical analytical methods, established early on by Ya’qub Ibn Ishaq al-Kindi (805 – 873), “claim that all *ajnās* are tetrachords” (Farraj, Abu Shumays: 200). However, in Arab music, the second *jins* can begin on either the third or fourth scale degree. In some cases, such as *maqām Nakrīz* (C, D, E $\flat$, F $\sharp$, G, A, B $\flat$, C, D $\flat$ etc.) the second *jins* begins on the fifth scale degree.

well as the techniques of Krenek. Ultimately, my analysis or, more importantly, my *hearing* of these bars in Mozart's K. 595, guided my early conceptions of what the melodic possibilities could be, and how they might influence the harmonic elements. I also want to note the primarily *melodic* origins of this concerto. This is the most salient difference between it and the second violin concerto, whose origins are primarily harmonic. In the analysis that follows, rather than providing a bar-by-bar analysis of each movement, I will point out certain passages that embody the non-dualistic approach that is at the heart of this study.

4.2 Analysis: Movement I. Fragments

4.2.1 Melodic Resources

Since I had already settled on a traditional three movement concerto (moderate, slow, fast), I decided to divide the 'Mozart scale' into three segments, each of which would provide pitch materials for each of the three movements. Taking into consideration the open strings of the violin, I then transposed the 'Mozart scale' to an idiomatic¹⁵ starting pitch, and then made the following subdivisions for each movement (see Figure 4-4). Note that I retained the opening leap of a major sixth from the original K. 595 excerpt. This particular gesture, as will be explained, became an important part of the main melodic motif in the opening movement. I was able to maintain this structure throughout each movement.

¹⁵ My primary concern was finding a starting pitch that would provide the most resonance for both the violin and the orchestra.



Figure 4-4 Melodic resources for each movement derived from the 'Mozart scale' of his Piano Concerto in Bb K. 595, movement I, bars 140 to 141.

The primary pitch manipulation techniques used in this concerto are the so called 'rotations' technique, as well as a personally developed technique that I call 'mosaics'¹⁶. The rotations used in this first movement are of two types: *modal* and *transposed*. The *modal* type maintains the same starting pitch for each rotation. The *transposed* type uses a transposition scheme based on the inversion of the primary rotation (see Figure 4-6). This transposition scheme is based on the interval content of the prime rotation.

The prime set of seven pitches in the exposition of the first movement can be seen in Figure 4-5. To these seven pitches a B natural is added, borrowed from the middle segment of the 'Mozart scale' excerpt (see Figure 4-4). After improvising at the piano with the various chordal voicings that could be extracted from the initial octatonic scale, I decided that the B would be relegated to harmonic functions only. This B, and its relative transpositions in each rotation, should not be heard in any melodic lines. This resulted in an octatonic scale that, when varied through the rotations process (see Figure 4-6), yields eight distinct rotations.

¹⁶ The 'mosaic' technique uses smaller sets of intervals as the source for developing additional melodic and harmonic materials. This will be explained in detail during the analysis of the *misterioso* section of the first movement.



Figure 4-5 Movement 1 primary pitch set. Bracketed note was excluded from melodic lines

The choice to exclude the B from melodic uses was purely based on personal preference for added harmonic tension that was not available in the initial seven pitches. Additionally, leaving it out of melodic lines would maintain the general shape and gesture of the first part of the ‘Mozart scale’. The ordering of the initial octatonic scale was also carefully chosen so as to feature the sweep of the ascending major sixth interval, so prominent in the Mozart passage from which it was taken.

	First Rotation - Re-ordering	'Modal' Series on G tonic	Transposed Series
A			
B			
C			
D			
E			
F			
G			
H			

Figure 4-6 Rotations of the seven-note pitch set, with added note in brackets, used in Movement I

Since the *modal* rotation series produced too many redundant pitches, especially in rotations A to F, I decided to use the *transposed* series for the opening of the first movement. A re-ordering of the prime *transposed* series to produce a melodic line produced the following contour (Figure 4-7):



Figure 4-7 Melodic contour of the primary theme in movement I.

The melodic contour in figure 14 provides a mold from which all of the following rotations are cast. For example, rotation **B** produces the following melodic contour (see Figure 4-8):

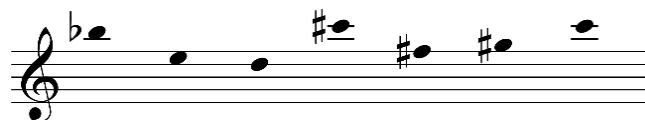


Figure 4-8 Melodic contour on rotation B.

This process continues until each rotation has been treated similarly, producing eight melodic contours, which are then hewed into the beginnings of melodies (see Figure 4-9).



Figure 4-9 Excerpt from my original sketches showing melodic beginnings created from contours. Each rotation is labeled accordingly.

Figure 4-10 shows the opening bars of the solo violin part. In bars 17 to 20, the melodic contour is now given rhythmic shape to produce the primary theme. At bar 21 can be seen the upper portion of the ‘Mozart scale’, with the prominent upwards leap of a major sixth. Here, I conceived of bar 21 as the *qafla*, or cadence, of the opening phrase. This *qafla* does not return until bar 178, where it is first heard in the solo violin and then, subsequently, in the flute and clarinet.



Figure 4-10 The solo violin part presenting the primary theme at bars 18 – 21.

In my hearing of it, the consistent intervallic contour of each melodic unit, though constantly being transposed, provides the ‘modal’ qualities that Krennek describes. As the rotations alter the basic melodic pattern, and as the initial melodic ordering changes, the variety of melodies that are produced is multiplied. The initial scale becomes fragmented, and wheels around in a kaleidoscopic manner, constantly re-ordering the initial materials. This consistency of melodic contours, which carry *maqām*-like gestures, embodies one of the core concept of *Sayr*; ‘expected and habitual melodic behavior’ of the modal path (Farraj, Abu Shumays 2019: 314) see also (Marcus 1989: 705) and (Racy 2003: 97).

4.2.2 Rhythmic Resources

A central rhythmic idea in this movement is the 9/8 metric cycle, or *iqā'*, known as *al-Aqṣāq* (see Figure 4-11)¹⁷. The *Aqṣāq* is subdivided as 2 + 2 + 2 + 3. In traditional practice, the *Dum* represents a low tone on a drum¹⁸, produced by striking the drum head away from the frame, and the *Tek* represents the high tone, produced by striking the drum head close to the frame. The rests are referred to as *Es*, and these are often embellished according to the style of music being performed. The aural approach to learning the *al-Aqṣāq* requires memorizing the pattern as follows: *Dum/Es/Tek/Es/Dum/Es/Tek/Es/Tek*.



Figure 4-11 The *Aqṣāq* metric cycle in one of its most common forms.

The word *Aqṣāq*, which is of Turkish origins, means ‘limping.’ This meter is also known as *al-Aṣraj*, which is an Arabic word that has similar connotations as the Turkish word (D’Erlanger Vol. 6: 37). There are several variations of *al-Aqṣāq*, at least one of which is also in 9/8, and including one in 10/8, called *Aqṣāq Sama’ī* that is most often associated with the *Muwashshahāt*¹⁹ repertoire (al-Khula‘i: 77; D’Erlanger Vol. 6: 38). Confusingly, some texts use the name *Aqṣāq Sama’ī* to refer to a variant of the 9/8 metric cycle (al-Ḥelou 1965: 179). Though some sources state that the use of the 9/8 *al-Aqṣāq* in the *Muwashshahāt* repertoire is

¹⁷ In Figure 4-11 I have used a notation that is based on a hybrid of traditional and Western notations, which is a quite common approach in many twentieth and twenty-first century Arab music theory books.

¹⁸ Traditionally, this would include the *dumbek*, the *riqq* (a tambourine type hand drum), and the *daff* (a frame drum).

¹⁹ *Muwashshahāt* is a genre of strophic songs from the Near East that is based on a genre of Andalusian poetry of the same name.

“very common” (Farraj, Abu Shumays 2019: 117), I have found this to be not the case. A quick survey of the 115 *Muwashshaḥāt* listed in Selim al-Ḥelou’s anthology of *Muwashshaḥāt* found only eight songs based on the *al-Aqṣāq*, compared to eighteen based on the more common 6/8 *Yuruk* meter or even eleven songs based on the 13/4 meter called *al-Muraba*’.

Another example of the foreignness *al-Aqṣāq*, at least to the Arab ear, is its use in the opening credits music to the 1945 Egyptian film, *Salāma*, which stars Umm Kulthūm. In setting the tone for the entire film, this underscore to the opening credits supports the plotline’s historical setting: that of the court of the Caliph Harun al-Rashid (763/766 – 809 C.E.). When I asked ethnomusicologist Dr. Virginia Danielson, who is a recognized authority on the life and music of Umm Kulthūm, about the use of *al-Aqṣāq* in the opening credits music, her response was:

“It seems to me the point was to use a slightly ‘foreign’ but distinctly ‘Middle Eastern’ sound to evoke ‘long ago’ and the court of Harun, which was after all decidedly cosmopolitan and musically sophisticated.”²⁰

I have also recently learned that the *al-Aqṣāq* has been adopted as far east China, via the Silk Road, where its etymology remains valid. Rachel Harris, in her writing on Chinese Uyghur pop music, notes that songs from this tradition “often employ the *aqsaq* or ‘limping’ rhythms” (Harris 2005: 630). Additionally, as a performer I have found that this particular 9/8 meter is more often associated with Ottoman court music, typically slow and stately, as well as Anatolian folk music, in faster and livelier tempi. This rhythm, or some variant of it,

²⁰ In a personal communication.

also exists in the Balkans, Armenia, among the Tuaregs in North Africa, the Basques as well as in Switzerland (Fracile 2003: 198). At least in Anatolian music, and in the opening credits music of the film *Salāma*, the tempi for *al-Aqṣāq* are considerably faster than those heard in the *Muwashshaḥāt* repertoire. The tempo range for *al-Aqṣāq* in the *Muwashshaḥāt* repertoire is from 132 to 168 to the eighth note. So, tempo, as well as the ornamentation style of the percussion part, are also an indicator of ‘foreignness’ to the Near Eastern Arab ear. The tempo of the first movement of my concerto, at least the sections where the *al-Aqṣāq* is heard clearly, is ♩ = 116 - 126. My tempo is more in line with the tempi of non-Near Eastern Arab uses of *al-Aqṣāq*.

In addition to the 9/8 *al-Aqṣāq*, there is to be found among the many meters used in Near Eastern Arab music a 9/4 meter known as *Aḡir Aqṣāq* (see 4-12).



Figure 4-12 The *Aḡir Aqṣāq* metric cycle.

This version is more often used in slower tempi, though not all sources agree on what that tempo might be: D'Erlanger gives a tempo of 84 to the quarter note (D'Erlanger Vol. 6, 2001: 37), Farraj and Abu Shumays give no tempo indication (Farraj, Abu Shumays 2019: 117) and Rechberger gives a suspect tempo of 120 to the quarter note (Rechberger 2005: 59). Like the *al-Aqṣāq*, the *Aḡir Aqṣāq* is used infrequently in Arab music. In searching through three anthologies of *Muwashshaḥāt* (strophic songs) I found only one instance of the *Aḡir*

Aqṣāq metric cycle (see D'Erlanger Vol. 6: 245). Nonetheless, the structure of the *Āgīr Aqṣāq* is very similar to that of *al-Aqṣāq*. Both feature the alternating *Dum/Es/Tek* accents, as well as the defining ninth beat, which imbues this metric cycle with its 'limping' quality. To my ears, this ninth beat has always felt additive and surprising. But this feeling has always been a joyful one.

In the first movement of my Violin Concerto No. 1, I used both the 9/8 *al-Aqṣāq* and the 9/4 *Āgīr Aqṣāq* in extrinsic and intrinsic ways. By extrinsic I mean that the 9/8 *al-Aqṣāq* is 'on the surface', easily audible and clearly seen in the score. An example of this is the solo violin part at bar 22 of movement 1. By intrinsic I mean that the 9/8 *al-Aqṣāq* is, at first glance, not apparent. In such instances, it becomes more of a structural framework on which the passage in question is built. Additionally, pragmatic decisions also influenced the intrinsic treatment of these metric cycles. For example, though the *Āgīr Aqṣāq* is traditionally notated in 9/4, in my concerto it never appears as a 9/4 bar. The reasons for this are two. Firstly, there is the potential ungainliness of conducting a 9/4 bar. Secondly, I was interested in exploring what the 9/4 *suggested*, to echo Takemitsu, and what sort of play that might offer. What follows are some examples of the methods that I employed to explore these possibilities.

In this movement, the 9/4 *Āgīr Aqṣāq* is often divided into bars of 5/4 + 4/4, or 4/4 + 3/4 + 2/4. At times the *Dum* and *Tek* structure within these multi-bar phrases is maintained, and at times this structure is left out. What remains is the temporal profile, or footprint, of a nine-beat phrase. The 'emptiness' created by excluding these accents makes room for something else. An example of an 'empty' *al-Aqṣāq* can be seen in bars 24 to 29. Here the two nine-

beat structures follow each other. The first structure, bars 24-26, is divided into $4/4 + 3/4 + 2/4$. The second, bars 27-29, uses a retrograde of the same structure; $2/4 + 3/4 + 4/4$. Another example of *al-Aqṣāq* in retrograde, this time with the *Dum* and *Tek* structure, can be seen in bars 65-68 (see double bass and piano, left hand).

The *al-Aqṣāq* is at times expanded to larger rhythmic units, whereby each *Dum*, *Es* and *Tek* become half notes. This results in four bars of $4/4$ followed by one bar of $2/4$. In bars 7-11 there is a ‘half note’ version of *al-Aqṣāq*, followed by the same in bars 12-16. Other methods include polymetric superimposition of fives and fours. An example of this is in bars 110 and 111: a $4/4$ bar followed by a $5/4$. In this passage, the $4/4$ bar is overlayed with a five-over-four phrase in the violins and violas, and the following $5/4$ bar is overlayed with a four-over-five phrase, also in the strings.

In some instances, as in the **In tempo** section beginning at bar 53, the two meters, $9/4$ and $9/8$ are juxtaposed. In this section the $9/4$ *Ağır Aqṣāq* is heard in the left hand of the piano, cello and double bass as a $9/4$, requiring 3 bars of $3/4$ to complete a cycle. Simultaneously, the brass and strings are playing a $9/8$ *al-Aqṣāq*. In three bars of $3/4$ two cycles of the $9/8$ *al-Aqṣāq* are completed.

The ‘limping’ feel of the *al-Aqṣāq* becomes a central characteristic in the varied moods of the entire first movement: from the exclamatory sections to the more subdued moments in the *misterioso* section. In ‘hiding’ the nine-beat cycle, I am also embracing a non-dualistic approach through the ‘it-is-and-it-isn’t’-ness of the *al-Aqṣāq*.

Finally, a significant reason that I chose to use *al-Aqṣāq* in a more ‘foreign’ form is a nod to Mozart’s well documented interest in Turkish/Ottoman music. There is clear precedent to *al-Aqṣāq*’s non-Arabness, if used in the right context. This ‘foreign’ but distinctly ‘Middle Eastern’ sound, to recall Danielson’s comments, has been employed by Arab composers before me. Additionally, my choice to use *al-Aqṣāq* is, in a personal way, an offering to Mozart, a composer whose music I’ve had a fraught relationship with. I also imagine that *al-Aqṣāq*’s liveliness may have appealed to Mozart. Lastly, the choice to use *al-Aqṣāq*, and a Moroccan/North African rhythm at the end of this concerto, is to show the wide variety of musical styles that exist in the Arab world. It is a small way to show that the Arab world is not, to borrow Edward Said’s term, *monocultural*.

4.2.3 Heterophony as an expression of non-dualism

There are three instances of heterophony in the opening movement of this concerto. The opening of the first movement begins with a flourish, not unlike what Scott Marcus called the “spontaneous heterophony” heard in old Egyptian recordings from the nineteen-twenties, and which was part of the performance practice of the small ensemble known as the *takht* (Marcus 2007: 100). A.J. Racy elaborates on this characterization by describing it as an “overlapping” heterophony, where an accompanimental part “ ‘echoes’ the leading part at a slightly delayed pace, or in a rather ‘out of sync’ fashion” (Racy 2003: 80).

It was this very spontaneity that I heard at the Teatro Colón rehearsal and which I tried to emulate with this opening gesture. The general contour of the woodwind and brass flourish in bar 1 of the opening movement mirrors the contour of the ‘Mozart scale,’ beginning with the ascending major sixth and followed by the stepwise descending line. Here, the ‘Mozart scale’ is heard in its entirety, but in a loose and asynchronous manner. The ‘spontaneous heterophony’, recalling the rehearsal in Buenos Aires, follows at bar 3, where the strings are given some freedom to interpret the written phrases and are instructed to play in the ‘*sharqi*’ (Near Eastern) style. Specific instructions are given in the score and parts as to how to interpret this directive ²¹. Each of these phrases begins at the *jawāb* of this *maqām* fragment, which is in *maqām ḥijāzkār* transposed to G. Descending from the *jawāb* to the *qarār* the phrase cadences to the latter with a traditional *qafla*. The cello line opens with a *ūd*-like gesture, with the repeated sounding of the open strings.

²¹ See page 2 of the full score of Violin Concerto No. 1.

Offering a contrast to this opening gesture is the metered entrance at bar 5, and the homophonic opening ritornello entrance of the winds and muted brass at bar 7. From bars 5 to 16 the winds move in unison, foreshadowing the coming solo violin line. The coordination required is in contrast with the looseness of the strings.

The second instance of heterophony is at bar 216 and is heard, again, in the strings. In this passage, the violins, violas and cello have even more freedom to interpret the *maqām ḥijāzkār* figure introduced at the outset of this movement. This texture is juxtaposed over the metered texture of the remainder of the orchestra, minus the first horn. With the horn in the foreground, the background texture is a blend of loose and timed movement. This texture was suggested to me by the function of the *takht*, the traditional Arab ensemble. Salwa El-Shawan has described the typical behavior of the pre-nineteen thirties *takht* performers in this way; “all *takht* instrumentalists, except the *riqq* [tambourine], accompanied the solo vocalist by doubling his/her performance of the *laḥn* [composition/melody], or by providing an ornamented version of it, a technique known as *tarjamah* (literally, translation)” (El-Shawan: 273).

In my interpretation of this practice, I’ve removed the central role of the ‘singer’ who is typically the focal point. In these closing bars of this movement, as opposed to the opening gesture, there is no unified ‘echoing’ of the ‘Mozart scale’. Rather, there are three distinct layers: the first is the solo horn, the second violins, viola and cello, and the third is the remainder of the orchestra. Each section is, in a sense, individually recalling the memory of what has come before. This is an act of intrinsic recall, as opposed to the opening bar, which

is an act of extrinsic recall. Ultimately, this section leads to the third and final instance of heterophony at the last bar of this movement. Here, the ‘out of sync’ fashion is the final utterance of the upper portion of the ‘Mozart scale’. A final memory recalled, even as it is falling apart. This deterioration is expressed through each of the woodwind, brass and piano’s individual *tarjamah* of the phrase.

The presence of heterophony in this movement clearly alludes to Arab stylistic practices, especially in bowed string instrument performance. Not only does its use imbue this movement with a distinct character, or even a linguistic *dialect*, it also *compliments* (rather than contrasts) those passages that are homophonic or polyphonic in nature. My hope is that its use here does not feel forced in any way and that its presence here is merely an expression of my stream of experience. The two are presented in a seemingly side-by-side manner, but the illusion of duality is eventually dispelled, or *diffused*, their true non-dual nature is revealed.

4.2.4 ‘Mosaics’: a non-dualistic expression of Ghammāz and Rotations

Recalling the definition of the *ghammāz* given earlier, it is ‘note of frequent melodic emphasis, as well as the most frequent starting point for a modulation’. It should be noted that ‘modulation’ in Arab music, does not have the same meaning as it does in Western music. In Arab music, modulation occurs when a melody or improvisation changes focus, or emphasis, from one *jins* in a *maqām* to another related *jins*. There are no tectonic shifts in tonal centers in traditional *maqām* performance. For instance, one does not begin on a *maqām* based on C and proceeds to modulate to one based on F#. Rather, the movement from one *jins*

to the next is often more subtle. To an uninitiated ear, such modulations may seem understated. Nonetheless, they are modulations as defined by traditional *maqām* practice. Indeed, modulations are critical to *maqām* composition and improvisation (see Marcus 1992). One method for modulation in *maqām* is the use of the *ghammāz*. Its use as a pivot note suggested to me a similarity with the *rotations* technique. In exploring these links I eventually adapted concepts of the *ghammāz* with those of rotations and discovered a technique that I call ‘mosaics’.

I refer to this technique as such because it brings to mind the many beautiful wood boxes, and furniture that I grew up seeing in Damascus. At home or elsewhere. This type of wood work was decorated with highly ornate designs that were produced from a very limited number of geometric matrices: triangles, squares, octagons etc. Inlaid within each of these larger geometric matrices were smaller ones, typically made of real or faux mother-of-pearl as well as a variety of woods such as olive, walnut, cherry, lemon, eucalyptus and others. The patterns repeat, and interlock. In doing so, they seem to permutate, producing the effect of motion within a static design. Looking closely at the less expensive mosaic wood work, which is of a lower quality of workmanship, one can see that the small geometric shapes are often askew, and not quite as precise in their placement. However, I’ve always found something very compelling about these imperfections. I’ve found them to be very human and, when looking closely at the lopsided shapes, I’ve often thought of the person who created these mosaic boxes or tables. My musical ‘mosaics’ were inspired by these designs and their execution. Both the precise and the misaligned. The use of ‘mosaics’ in the development section of the first movement follows.

The melodic and harmonic materials in the development section are based on the second segment of the ‘Mozart scale’ (see Figure 4-13).

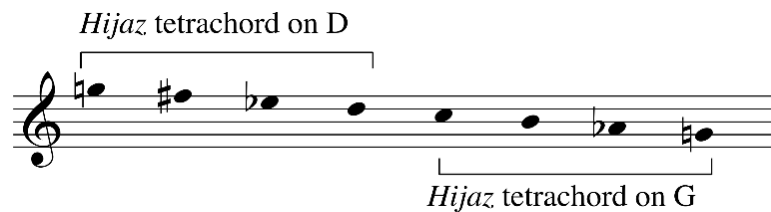


Figure 4-13 Melodic and harmonic materials for bars 94 to 154, movement 1.

The *maqām hijāz* is comprised of two *hijāz* tetrachords: one on D, and the second on G. The first step in the ‘mosaic’ technique is to break these larger structures into smaller ones. Specifically, into dyads. In order to add variety and avoid a stepwise motion, these dyads alternated between seconds and thirds (see Figure 4.14 row **A**). Second, these dyads are cycled through a round of permutations (i.e. 1, 2, 3, 4, 5, 6, 7/ 2, 3, 4, 5, 6, 7, 1/ etc.) This type of permutation closely resembles John Coltrane’s ‘Giant Steps’ permutations. The result of this process is seven melodic outlines: **A** through **G** (see Figure 4-14).

Movement I bars 94 - 154

The figure displays seven staves of music, labeled A through G, each containing a sequence of notes with interval structures indicated by brackets and labels above them. The intervals are as follows:

- Staff A:** M7, M3, M7, M6, M7, M3, M7
- Staff B:** M3, M7, M6, M7, M3, M7, M7
- Staff C:** M7, M6, M7, M3, M7, M7, M3
- Staff D:** M6, M7, M3, M7, M7, M3, M7
- Staff E:** M7, M3, M7, M7, M3, M7, M6
- Staff F:** M3, M7, M7, M3, M7, M6, M7
- Staff G:** M7, M7, M3, M7, M6, M7, M3

Figure 4-14 Permutations of interval structures, a technique called 'mosaics'.

This series of 'mosaics' in Figure 4-14 are all based on a G tonic. This tonicization is what I consider to be the use of the *ghammāz* principle. This G becomes, 'a note of frequent melodic emphasis, as well as the most frequent starting point for a modulation'. At the same time, the general practice of *rotations* is maintained. The 'mosaics' offer a contrast of flexibility to the somewhat rigid system of *rotations*.

All of the harmonic and melodic textures in the development section are weaved from this series of ‘mosaics’. Bars 94 – 99 correspond to permutation **A**, 100 – 103 to **B**, 104 – 107 to **C**, 108 – 113 to **D**, 114 – 120 to **E**, 130 – 133 to **F**, and 134 – 147 to **G**.

At bars 120 – 121 an inversion of permutation **E** is used for added harmonic density and to slow the forward harmonic motion (see Figure 4-15).

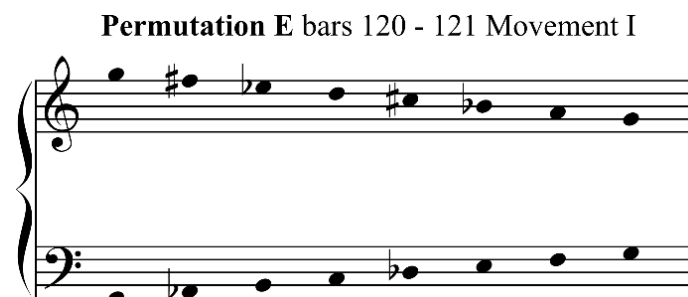


Figure 4-15

Another example of ‘mosaics’ can be heard in the Misterioso section (bars 156 to 176). Here, a four-note melodic motif provides the basis for melodic and harmonic textures. This motif is comprised of the pitches G, C, B $\flat$, F $\sharp$, which result in the 0,1,4,6 all-interval tetrachord. In this section, the above four note motif is cycled through a *rotation* series producing four melodic lines: **A**, **B**, **C**, **D** (see Figure 4-16). The interval content of each these is analyzed. For example, **A** in Figure 4-16 contains a perfect fifth, a major second, a minor sixth and minor second (labeled P5/M2/m6/m2). To the right of **A**, under the words ‘counter melody?’, can be seen the ‘mosaics’ weaved from this interval content.

This interval content can also produce a complimentary pentachord. Continuing to the right of **B** in Figure 4-16 can be seen the pentachord melodic contour: G, A, F, E, B. From this pentachord, another one may be weaved (B, C#, A, G#, D#) and another, and so on ad infinitum.

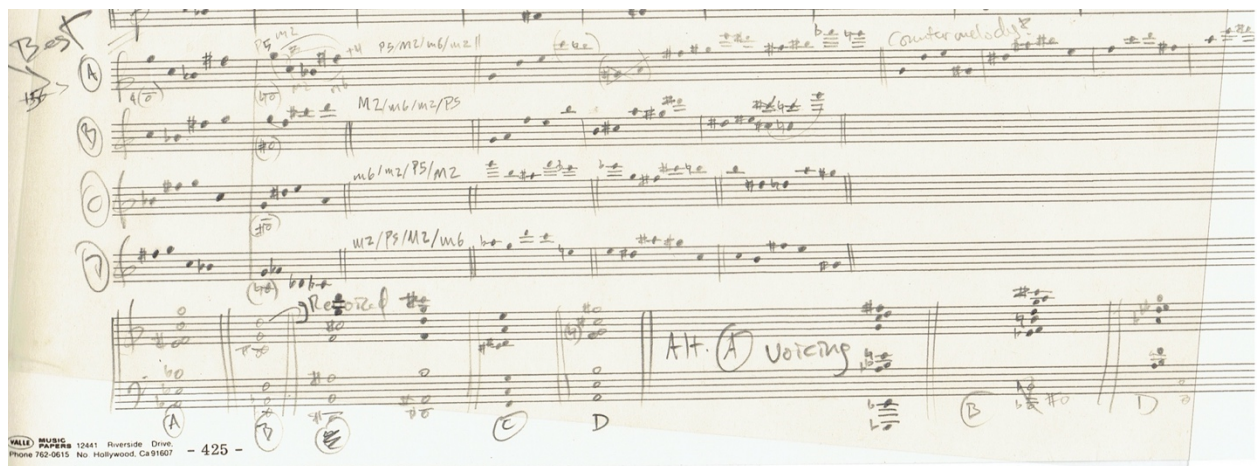


Figure 4-16 Pre-compositional sketches for the melodic and harmonic elements of bars 155 – 176 in movement I.

The Misterioso section is rhythmically grounded by an ostinato figure in the piano, which is doubled by alternating combinations of flute, oboe, and clarinet, beginning at bar 156. This ostinato figure is based on *rotations* of the four-note motif of G, C, Bb, F#. The four *rotations*, **A** through **B** in the second column, can be seen on the left-hand side of the pre-compositional sketch in Figure 4-16. These rotations are clearly heard in the ostinato line. The solo violin line in this same section is based on the tetra- and pentachords that were created from each of the original four note *rotations*. Further compliments to each of the original four note rotations were created for a harmonic background, which is seen in the grand staff at the bottom of Figure 4-16.

Returning to the full score, rotation **A** is clearly visible/audible in bars 156 – 164.

Subsequently rotation **B** is used in bars 165 – 168, **C** in bars 169 – 172, and **D** in bars 173 – 176. At bar 161, the previously evenly flowing ostinato is given a slightly disorienting added eighth note, by change meter from 4/4 to 9/8, thereby recalling the *al-Aqṣāq*. Because the interval structure between the prime tetrachord and its complimentary pentachord is very similar, the thematic relationship of the solo violin line can be easily understood as having a close relation to the prime tetrachord. More importantly, though, this connection is also clearly *audible*.

4.3 Movement II. Hymn: Provenance

Of the three movements in this work, only the second movement has any programmatic intimations. Like the first movement, the second movement's emotional core is drawn from a personal memory, but it is also layered with meaning influenced by current events that warped this memory. As a young boy, my father would take my mother, my siblings and I to visit the ancient town of Saydnaya, which is located some thirty kilometers north of Damascus, and is home to the Our Lady of Saydnaya Patriarchal Monastery, which is believed to have been built around the mid-sixth century A.D. My most lasting memories of those visits were those that recall the sense of stillness and safety that I felt upon entering the chapel which, having been built of stone, was always cooler than the outside air temperature, and was dimly lit by candles or weak light bulbs. The walls were adorned with numerous icons in the Byzantine style, some of which were quite old. However, five years into the Syrian civil war that began in March of 2011, an article by the Guardian described a military prison near Saydnaya as a “hellish torture house” (Oliver). Amnesty International has described the Saydnaya Military Prison as, “the final destination for both peaceful opponents

of the authorities as well as military personnel suspected of opposing the regime” (“About Saydnaya”). My memory of the chapel was irrevocably altered and, now, inseparably bound with the harsh reality not so far away from this venerated site of pilgrimage.

4.3.1 Analysis: Movement II. Hymn

At the time of composing the second movement, my interest in Syrian Orthodox chant had already become significant. The melodic styles of the Syrian Church, called *qinto*, are classified under a larger group called *oktoechos* (a set of eight modes). The singing practices of these modes follow a “simple melodic formulae which, by virtue of historical developments, have begun to relate to the Arabic notion of *maqām*, without adopting all of its aspects” (Poché: 3). What the singing style of *qinto* has suggested to me is a simplicity in execution that relies on ornamentation very minimally. This is in contrast to traditional Near Eastern *maqām* performance where ornamentation (Ar. *zakhrafah*) “is not optional” (Farraj, Abu Shumays: 76). A.J. Racy notes the “quintessential” role of ornaments in the elicitation of *ṭarab* (ecstasy from listening) in *maqām* performance (Racy 2003: 87). Touma goes further by stating that in *maqām* performance, certain types of ornaments are not to be heard as such. Rather, they are “components of tone levels or tonal areas surrounding a tonal center” (Touma 1996: 100). In other words, a particular *maqām*’s performance would not be complete, or correct, without such ornaments.

What I heard in these hymns, sung in the Syriac language, was a melodic structure that was paired down to the essential. Ornaments were very rare, and consistently simple. Yet, when they did appear, they were striking. Each gesture, or turn of phrase, carried more weight and

import. This is the sensibility which I tried to infuse into the melodic writing of this movement.

Structurally, I returned to the Mozart K. 595 for inspiration and mirrored Mozart's second movement form, which is: A – B – Cadenza - A'. The formal plan for my second movement is as follows:

|| A: 1 – 39 || B: 40 – 59 || Cadenza: 60 – 117 || A': 120 – 137 || Coda: 138 – 139 ||

As far as harmonic and melodic materials, this movement is based on the following rotations and 'mosaics' (see Figure 4-17).

	Transposed Series	Rotations re-ordered into 'Mosaics' of fifths
A		
B		
C		
D		
E		
F		
G		

Figure 4-17 Rotations and 'mosaics' used in movement 2.

The first rotation (A in the left column) is based on the second fragment of the 'Mozart scale'. The 'mosaics' in the right column are simply a re-ordering of the scalar figures into groups of fifths through a trial-and-error process. The pitches in the column on the right are used as harmonic background to the melody created from the pitches in the left-hand column.

The A section of this second movement features long legato melodies in the solo violin, which is accompanied by two bowed vibraphones. With the arco vibraphones, I hoped to allude to the acoustic reflections of the stone chapel in Saydnaya. There was also a solemnity about the chapel, still potent in my memory, that I tried to express in the A section.

Beginning at the *jawāb* and descending to the *qarār*, the cadence points of the solo violin melody are on D, and G. Though the *maqām*-like structure of the two *hijāz* tetrachords (G, F#, Eb, D followed by C, B, Ab, G) are expressed here, the *tarjamah* (or interpretation) is in the spare style of Syriac hymnody (see Figure 4-18).

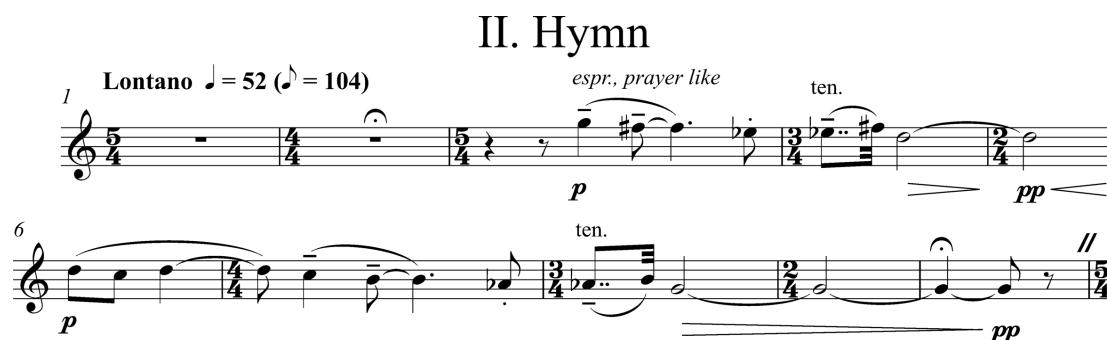


Figure 4-18 The solo violin's Syriac hymn like melody of movement II.

While the solo violin's melody is predominantly step-wise in motion, the arco vibraphones outline the perfect fifth 'mosaic' compliments to each of the violin's phrases. Bars 1 – 10 are based on rotation **A** and its compliments, 11 – 17 correspond to rotation **B**, 18 – 22 to rotation **C**, 23 – 26 to **D**, and 27 – 29 to rotation **E**. The *colla parte* phrase at bar 29 is based on rotation **E** and leads into rotation **F** at the end of 31, until bar 35 where rotation **G** is heard prominently in the winds, percussion and piano, while the solo violin maintains a pulsing high F throughout. Special attention was paid to the shape of the entire section, which peaks at the high F in bar 34.

In the B section, the emotional core is based on the idea of 'faith'. Though not necessarily religious, this 'faith' could be a deeply held belief, or even a memory, that helps one navigate

the unfixed nature of the world around us. These memories and beliefs are also what define our sense of self. The essence of what I am trying to convey here is analogous to what Stephen Batchelor calls “the sense of constancy amidst change” as he describes how memories and deeply held beliefs ground us: “The passage of life would make no sense if it could not be referred to an unchanging point of reference called ‘me’” (Batchelor 2000: 65). It is this ‘constancy’ of the relatively steady rhythmic subdivisions in the solo violin, set against the rhythmic volatility of the orchestra, that provides the dramatic tension for the B section.

The B section begins at bar 40, with the *animato* marking. As far as melodic materials, the cycle of ‘mosaics’ in Figure 4-17 begins again from rotation A. As in the A section, the solo violin’s line is based on the pitches in the right-hand column, and the orchestra’s pitches are derived from the left-hand column. The ‘constancy amidst change’ is seen, and heard, in the solo violin’s predominantly quarter note-based phrases, set against the orchestra’s intricate rhythmic texture. Between bars 40 and 53 there are seven phrases, each lasting two bars and each based on one of the rotations in Figure 4-17. The rhythmic scheme of the orchestral texture is based on two formulas:

- 1). Dissimilar rhythmic subdivisions + similar groupings.
- 2). Similar rhythmic subdivisions + dissimilar groupings.

In Figure 4-19, each of the wood winds are assigned the intervals of the ‘mosaic’ in sixteenth note phrases. However, each is given different rhythmic groupings. The bassoon is assigned a grouping of seven, which means the low C and G are part of a group of seven sixteenth notes. The next interval of G to D cannot be played until the seven sixteenths have been counted.

The clarinet is treated with groups of five, the oboe with groups of four, and the flute with groups of 3. This scheme continues until bar 50, when the second formula is used (see Figure 4-20).

39

Tempo primo, animato ♩ = 52

Fl.

Ob.

Cl.

Bsn.

with Vln. 1
[Groups of 3]

with Vln. 2
[Groups of 4]

with Viola
[Groups of 5]

with Contrabass
[Groups of 7]

p *mf* *p* *mf* *mf* *mf*

Figure 4-19 Rhythmic formula of 'Similar rhythmic subdivisions + dissimilar groupings.

50

Fl. *f marc. e cresc.* [Groups of 4] *sf sf*

Ob. *f marc. e cresc.* [Groups of 4] *sf sf*

Cl. *f marc. e cresc.* [Groups of 4] *sf sf*

Bsn. *f marc. e cresc.* [Groups of 4] *sf sf*

3/4

Figure 4-20 Rhythmic formula of 'Dissimilar rhythmic subdivisions + similar groupings.

Orchestration for these passages is worked out for each segment so as to give a strong secco attack throughout. The overall effect at the outset, at bar 40, is of an ascending, ‘bubbling’ of sound that might be described as a ‘composed heterophony’, since there is little freedom of interpretation for the performers in these passages. Such a texture is akin to Racy’s second category of heterophony, which he calls a “simultaneous type” (Racy 2003: 80). In this type of heterophony “ensemble members produce slightly varied renditions of the same musical material at the same time” (ibid). In my interpretation of ‘simultaneous heterophony’ I built in a looseness that I think is only possible through precise notation. While this may seem paradoxical, I cannot think of another way to achieve this effect without precise notation. Here, I am reminded of Takemitsu’s observation on the difference between the aspirations of a notated score and the actual results: “The notation of the score is a boundless symbol of the will toward precision, but it is not a recording of the results” (Takemitsu: 46). This type of imprecision is what I expected in these passages.

The cadenza, which is based on more elaborate interpretation of the ‘mosaic’ of the primary set of melodic materials, and affords the soloist “a private place... from which he or she can address the audience more directly, perhaps more intimately, rather than working with and through the orchestra” (Kerman 1999: 76). This cadenza is that, but it is also virtuosic. When I asked soloist Michael Barenboim if I should change any passages to make them easier to play, his reply was, “No. Sometimes it sounds better if it is hard to play.”²²

²² From a personal communication.

The melodic and harmonic materials of the cadenza also return to the beginning of the rotation series. Here, however, the groupings of perfect fifth dyads are interpreted more openly and the added intervals between each dyad becomes a feature in the cadenza (see Figure 4-21).

**Rotations re-ordered into 'Mosaics' of fifths,
with middle intervals.**

The figure displays seven staves, labeled A through G, each containing a sequence of notes. The notes are grouped into pairs by brackets, representing perfect fifth dyads. The middle notes of these dyads are the focus of the rotation series. The staves are arranged vertically, and the notes are written in a standard musical notation with a treble clef and a key signature of one flat (B-flat).

Figure 4-21 Cadenza rotation series, using the middle notes of the 'mosaic' groupings of perfect fifths.

In Figure 4-22, the solo violin phrase at bar 60 corresponds to 'mosaic' **A**, bar 61 to 'mosaic' **B** and so on. Additionally, the transition from one rotation to the next can be seamless. An example of this is in bar 64 of figure 25, where the high D comes from the end of 'mosaic' **C** and the following F is from the beginning of 'mosaic' **D**.

54 **rubato**

pppp subliminal **molto**

Cadenza: liberamente, senza misura
[Take tempo from Tpt.]

60 *ff marc.* *sffp < ff* *sffp < ff*

62 *sffp < fff* **Meno mosso**
f pesante ma meno agitato

64 *sffp < f* *pp* *f* *sf* *sf* *l.h. pizz.*

arco, throw the bow

66 7 7 7

67 *sf pp* *f marc.* *sf pp* *f marc.*

69 *sf pp* *f marc.* *sf* *pp < f* *pizz.* *arco*

Figure 4-22 The opening bars of the solo violin cadenza.

The remainder of the cadenza uses similar techniques throughout, with some variation and free interpretation in places.

The percussion instruments used in this movement are comprised of not only bowed vibraphone and crotales, but also of a bell tree, triangles, struck crotales and suspended finger cymbals, and bell plates (bar 39 at the end of the B section). These resonating metallic percussion instruments are meant to evoke the percussion instruments used during services of Eastern rite churches. Such percussion instruments include the single and double *nāqūs* bells, which are used for calling people to prayer, and the *ṣunūj*, which are the double suspended cymbals. The latter are similar finger cymbals in shape, but have a high and defined pitch (Hage: 14).

4.4 Movement III. Rondo & Round

The third movement, as the title alludes, is based on a rondo form, of sorts. It is a form that Kerman describes as “tired”, and one that “no twentieth-century composer could use innocently” (Kerman 1999: 35). Perhaps a twenty-first century composer might be allowed this risk, if the right energy and perspective are infused into this form. I attempted to infuse freshness by evoking the spirit of an old Egyptian instrumental genre called the *taḥmila*, which “depicts a kind of musical contest between the *takht* ensemble and its individual instrumentalists” (Touma 1999: 105). Structurally, the *taḥmila* consists of a tutti ritornello, played in unison, which is then followed by an improvised solo by one of the members of the ensemble. Eventually, each member of the ensemble has had an opportunity to improvise at some point in the “question and answer play [that] emerges between the soloist and the ensemble” (ibid: 106). Another feature of this genre is its modulations, which occur from one solo section to the next, and guided by the *sayr* of the *maqām* on which the *taḥmila* is based.

The form of this third movement is a structural manifestation of non-duality in that this movement ‘is and isn’t’ a rondo while it ‘is and isn’t’ a *tahmila*. The term ‘round’ in the title of this movement refers to the brief episode of a round at letter F. The formal structure of this movement is as follows:

|| A: 1 – 13 || B: 14 – 25 || A’: 26 – 42 || B’: 43 – 56 || A’’: 57 – 70 || B’’: 71 – 91 || A’’’: 92 – 97 ||
 C: 98 – 128 || A’’’: 129 – 134 || D: 135 – 152 || E: 153 – 188 || A’’’’: 189 – 210 || F (Round): 211 – 226 || A’’’’: 227 – 238 || Coda: 239 – 243 ||

Conceptually, the structure of this movement is based on the alternating repetition of two themes, A and B. However, with each repetition of the A theme, it contracts. The final iteration of the A theme, at bar 235, is pared down to the very essential melodic idea on which all previous variations are based. Conversely, with each repetition of the B theme, it expands. Beginning with a three-note rotation at the first B theme, each successive repetition of the B theme adds another pitch to the rotation series until there are nine notes in each rotation (at bar 152). It should be pointed out that sections C, D and E are part of this expansion process, increasing respectively from six, to seven and to nine-note rotations. An eight-note rotation section had been written, then excised as it felt too redundant at that point in the form. I have labeled them as sections other than B’’’ etc. because their treatments are removed far enough from the B theme that I felt it was a warranted analysis.

Both A and B themes are based on the same octatonic scale, which is the third segmentation of the ‘Mozart scale’ (see Figure 4-3). However, the A theme is always descending from the *jawāb*, the upper F#, to the *qarār*, the lowest E. The A theme is in ternary form: The first part

is a short energetic repetition of the pitch E, which is the *qarār* or lower tonic of the descending scale. It is always heard in the horns doubled with percussion. Examples of this can be seen in bar 1, bars 26 – 27, 57 – 58, 92 -93 and elsewhere. The second part of the A theme is a descending melodic figure (see Figure 4-23). In these opening bars are seen the longest version of the A theme. The third part is a flourish in the wood winds and piano that is varied at every repeat (see bars 12 – 13 for example).

III. Rondo & Round

Energico ♩ = 132 - 144

The musical score for Theme A of movement III, in the flute at bar 2, is presented in three staves. The first staff (measures 1-4) is in 4/4 time and features a descending melodic line with dynamics *p* and *mf*. The second staff (measures 5-8) is in 5/8 time and continues the descending melodic line with dynamics *p* and *mf*. The third staff (measures 9-12) is in 3/4 time and concludes the theme with a flourish, featuring dynamics *p* and *f*. The tempo is marked 'Energico' with a quarter note equal to 132-144 beats per minute. The score includes various time signature changes and dynamic markings.

Figure 4-23 Theme A of movement III, in the flute at bar 2.

The B theme is in a binary form. In sections B, B', and B'' the first part of the B theme has its melodic and harmonic elements drawn from the Modal rotations. The second part of the B theme uses the Transposed rotations (see Figures 4-24 and 4-25 for the complete cycle of rotations for theme B). In the repeated instances of the B theme, a soloist from the orchestra (horn, trumpet and trombone) is featured in the first part. Replying to each of these brass

solos is the solo violin, with the remainder of the orchestra accompanying. At section C (bar 98) the solo violin, along with the entire string section come to the fore with vigorous rhythmic activity, and drawing melodies from the six-note Transposed rotations **A – C**. At bar 109 the wood winds, trumpet and piano play a unison line based on the six-note Transposed rotation **D**, continuing with rotation **E** at bar 114, and **F** at 118. The transition from six-note rotation **F** back to the A theme takes place at bar 123 through the use of common tones, or the *ghammāz*, in the trichord of G, D#, E which changes to G, E and F. The latter triad smoothly transitions to the following section at bar 129, **Tempo primo** ♩ = 132 - 144.

	3 Note Series		4 Note Series		5 Note Series		6 Note Series	
	Modal	Transposed	Modal	Transposed	Modal	Transposed	Modal	Transposed
A								
B								
C								
D								
E								
F								

Figure 4-24 Rotations series 3 to 6 used in theme B of movement 3.

	7 Note Series		8 Note Series		9 Note Series	
	Modal	Transposed	Modal	Transposed	Modal	Transposed
A						
B						
C						
D						
E						
F						
G						
H						
I						

Figure 4-25 Rotations series 7 to 9 used in theme B of movement 3.

Section D begins at bar 135 and uses the seven-note Modal rotation **A** followed by rotation **B** at bar 138, **C** at 140, **D** at 142, **E** at 144, **F** at 145, and **G** at 148. At bar 152 the nine-note Transposed rotation series begins, as does a series of metric modulations that create an expansive *Rallentando*. At bar 161 the sixteenth note in the previous bar now equals a sixteenth note quintuplet, reducing the quarter note tempo to ♩ = **ca. 115**. At bar 165 the sixteenth note quintuplet now equals a sixteenth note sextuplet, again reducing the tempo to ♩ = **ca. 95**. This is followed by two more modulations that eventually bring the new tempo down to ♩ = **ca. 72** at bar 173. This in turn returns to the central pitch of E, which is undulated in a triple meter by the solo violin and leading to the fully reduced theme A, heard in the flute and solo violin (see Figure 4-26).

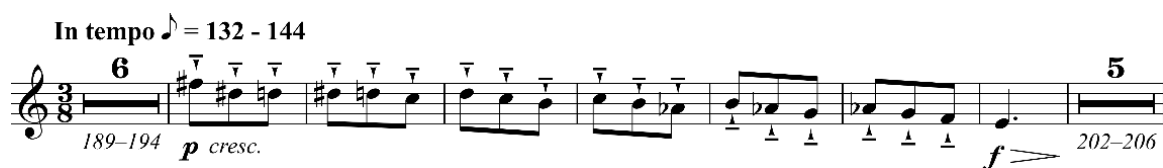


Figure 4-26 The flute part at bar 195 with the fully reduced theme A phrase.

The reduction of the theme A to a triple meter sets the stage for the rhythmic drive of the finale. The main metric cycle here is an energetic Moroccan folk rhythm that has several interlocking layers. Its rhythmic polyphony distinguishes it from the monophonic cycles of Near Eastern Arab art music, such as *al-Aqṣāq*. The solo violin initiates each entrance of one layer of percussion. For example, the first such initiation is at bar 203, with the metal pipe. The full four parts of the percussion layers are active by bar 211, which is also when the solo violin begins the ‘round’. Subsequent entrances of the round begin at 216 with the flute, then the oboe at 219 and the clarinet at the end of that bar. The remainder of the orchestra are outlining parts of the four-layer percussion part. The solo violin at bar 217 returns to the

descending theme A, using double stops to add some heft to it is rhythmic phrase. The entrance of the trumpet at 226 signals the ‘double time’ feel of the Moroccan 6/8 meter, leading to an energetic finish to the movement.

4.5 Concluding thoughts on Violin Concerto No. 1

In seeing and hearing the potential of traditional *maqām* or *iqā‘* elements beyond their traditional uses, and as foundational and structural frameworks for larger phrases, I am stepping beyond the boundaries of tradition and expressing my ‘stream of experience’. Just as Nagarjuna writes that “Seeing reveals the seer/Tasting the taster/Feeling the feeler” (Batchelor 2000: 96), the act of ‘hearing’ in varied ways the many musical elements discussed in this chapter, also reveals the ‘hearer’. More importantly, these acts of interplay between the extrinsic and intrinsic, the hidden and the revealed, express a life affirming process. This is similar to a seed that ‘disappears’ into the ground, only to reveal its fruit at a later time. The two are interconnected and cannot be separated: the seed is the fruit and the fruit is the seed. Nagarjuna urges us to notice this life affirming process by asking, “Isn’t the appearance/And disappearance/Of seeds and fruits/The flow of life itself?” (ibid: 119). This process of playing ‘hide-and-seek’ is one example of non-dualism in this concerto.

Yet, all of this has to be understood as, first and foremost, a process of *perception*. The *conception* of all of this is secondary. The conception can only take place after the *right* perception; namely that which is non-dualistic and no longer sees a difference or a distinction between Arab and contemporary Western concert musical elements, or traditional and non-traditional. In other words, one has to *hear* the potential of non-duality. Japanese Zen

master, Yasutani Hakuun, in private interviews with Western students discussed non-duality in the context of hearing:

There is a line a famous Zen master wrote at the time he became enlightened which reads: ‘When I heard the temple bell ring, suddenly there was no bell and no I, just sound.’ In other words, he no longer was aware of a distinction between himself, the bell, the sound, and the universe (Loy 1988: 66).

Likewise, I have found that, at some point along my creative path, I ceased making, or being aware of, a *distinction* between a tetrachord, for instance, as being exclusively Western or exclusively rooted in *maqām*. The melodic and harmonic possibilities are expanded when seeing and hearing them, to echo Thich Nhat Hanh, as ‘not two’ but also ‘not one’.

5 Violin Concerto No. 2 *with might and main*

5.1 Provenance

Composed for violinist Angela Fuller-Heyde, my second violin concerto was commissioned by the Dallas Symphony Orchestra and premiered on May 13th, 2021. Angie, as she is known, is the principal second violinist of the DSO. I first met her in the summer of 2016 at the Grand Teton Music Festival in Wyoming. At that time the GTMF Orchestra was giving the American premiere of my *Ramal* for orchestra and Angie was the principal of the first violins. Her warm and full tone came to the fore during the short violin solo in the middle of that work. When I was invited back to the GTMF in 2018, I brought with me a new string quartet²³. Angie was again in the first violin chair for this premiere. In this large work, which posed challenges to each member of the quartet, Angie's exceptional playing made a strong impression on me. It was later that year that Angie approached me about composing a violin concerto for her. I accepted her offer with enthusiasm. Angie's application for funding for the concerto to the Dallas Symphony Orchestra's Principal Chair Endowment Program was successful. This initiated the process in earnest.

I note this history because it is fundamental to my conception of this work. Instead of composing a concerto for an itinerant virtuoso soloist, who would only spend a few days with an orchestra before the performance, I was now confronted with the challenge of creating a concerto for a soloist who was a member of the orchestra that would premiere this work. The idea of a dialogue between soloist and orchestra took on a new dimension. It became a

²³ *String Quartet No. 1: Shades of Night.*

dialogue between ‘Angie and her colleagues.’ (I would later learn that the Angie was married to the principal horn player in the DSO). This became one of the more dominant conceptual ideas of this concerto. One that also influenced the structure of the cadenza in the second movement.

On the poetic level, my second violin concerto is a darker and much less optimistic work than my first. My first concerto is very much an outwardly expressive work. It celebrates the two musical languages (Arab & Western) and the interplay between them. The first concerto presents one style, then the next, and then the play in the ‘hide-and-seek’ spirit. Its non-dualism is, perhaps, more gradual. It revels in the illusion of differences. However, my second concerto is very much an inward-looking work. There is not to be found, as in the first concerto, an interplay between ‘this’ and ‘that’. In a way, the second concerto’s non-dualism is more immediate and more constant. In the second concerto the two languages are more *fused*, while the illusion of distinction between them is far more *diffused*. The emotion is also less varied than the emotions of the first concerto. There is an intensity to the second concerto that pervades throughout: intense grief, intense frustration, and intense doubt. In order to understand the poetic/emotional aspects of my second concerto, I will contextualize the circumstances which shaped its creation.

I began working on this concerto in mid-November of 2019. Earlier that autumn I suffered a very painful back injury, which required a cessation of all professional activities, and travel for about three months. This included a medical leave from teaching responsibilities at my university, and the slow physical rehabilitation through regular physical therapy treatments.

Up until that point, the 2018 – 2019 season had been a very fruitful one. There were world-premieres of three large works, as well as regional premieres and performances with/at BBC Symphony Orchestra, the New York Philharmonic, the Minnesota Orchestra, the Grant Park Music Festival in Chicago, Carnegie Hall, as well as in Boston, Berlin, Reutlingen, Tallin and a number of other cities. This back injury was a sobering reminder of how fragile each of us is, and how tenuous our lives truly are. It was a reminder of the ever-present *dukkha*, ot. ‘anguish’. It is the anguish that arises when we “witness ourselves hovering between birth and death” (Batchelor 1997: 22). “All conditions are impermanent; all conditions are *dukkha*; all phenomena are selfless” the Buddha has said (ibid: 120).

This fragility, however, was felt beyond my own condition. This was also the third year of the destructive and deeply divisive Trump administration in the United States. It was a time (and remains so) when the frailty of Democracy, as practiced (or feigned) in America, was becoming alarmingly apparent. Finally, it was the time of the onset of the COVID-19 pandemic. A time of existential crises brought on by the global lockdowns and the paralyzing uncertainty surrounding the realities, and falsehoods, of the COVID-19 virus. As the world shutdown, and concert cancellations increased with a feverish rapidity, I was engulfed by a deep doubt about the value and usefulness of art music. Artists and musicians were deemed, non-essential. (Perhaps Ibn al-‘Arabī was right). Added to all this, the murders of George Floyd, Ahmaud Aubrey, Breonna Taylor and too many other people of color at the hands of American police officers, and the heightened media coverage of their stories, was also deeply affecting. Especially the case of George Floyd, which revived a difficult childhood memory. On a Sunday afternoon, many years ago in Damascus, my mother was walking home with my brothers and me after we attended a church service. All of us, except our youngest brother,

were either trailing behind or walking alongside my mother and my baby brother's stroller. Suddenly, a drab olive-green Range Rover, the vehicle used exclusively by the *mukhābarāt* (Syrian intelligence services), screeched to a halt on the sidewalk, nearly plowing into us. Out of the car doors, which were thrown open, emerged two thuggish men. Moving to the rear of the vehicle, without paying attention to any of us, they proceeded to roughly drag out of the rear seat a bound and blindfolded man. They then proceeded to drag their prisoner up the stairs of a residential building, whose entrance was immediately near the carelessly parked Range Rover. As the prostrate prisoner was pulled up those stairs, I noticed that his feet were unshod. I imagined that he was taken from his home so quickly and uncompassionately that this prisoner wasn't even granted the time to put on a pair of sandals. The image of this prisoner's bare feet is seared into my memory. It was only years later that I learned that the *mukhābarāt* kept 'offices' in residential buildings throughout Damascus, as a warning to all. We, and everyone else who was witness to this brutality, continued walking. We kept our shock and horror to ourselves.

As this and other childhood memories resurfaced, and with them the memories of the anxieties caused by living under an authoritarian regime, my doubt in American governmental institutions increased. Obviously, for many minorities in America this anxiety has been ever present since this nation's founding. One last factor that contributed to the mood of this second concerto was the Syrian civil war, which was entering its ninth year. All hope of any kind of moderate opposition had been utterly crushed. The regime had survived and would remain.

All these factors were deeply influential on the motivations that shaped the structure and the mood of my second violin concerto. Perhaps the most dominant of all these motivations was the one to hide, or towards the intrinsic. Absent from this concerto are any overt expressions of *maqām*. What elements of *sayr* remain, have been reduced down to their conceptual essences. The use of Arab rhythmic cycles, or '*iqā'*', is minimal and confined only to the last movement. It can be said that the musical language is completely 'Western.' Up until now, I've not really thought about why this is. Perhaps it is because many of the extra-musical concerns of this concerto deal with issues in America. Perhaps because this was my first commission from a leading American orchestra. Perhaps because, on some level, I was concerned about being categorized as a 'world-music' composer. Whatever the motivations behind the 'why' might be, I don't feel that they are that important.

What is important is that the conceptual ground of the 'Middle Way' that I've staked in this study, does not imply a fixed location at the halfway point between identities and their stylistic representations. Rather, the non-duality of the 'Middle Way' is a mindset that encourages the imagination of "self-creation," while rejecting "the static self" (Batchelor 1997: 104). As Batchelor writes, "instead of thinking of ourselves as a fixed nugget in a shifting current of mental and physical processes, we might consider ourselves as a narrative that transforms these processes into an unfolding story" (ibid). As with any narrative that *unfolds*, there is an inherent contingency with its past state of being *folded*. So it is with my second violin concerto. It is a work that can be said to have *folded* inwardly.

The sub-title, *with might and main*, which was suggested by a friend, is a tautological phrase which means ‘with great vigor’ or ‘with as much force as possible.’ One example of the use of this phrase that I found was, ‘They shouted with might and main but nobody came to rescue them.’ In my second concerto the dialectic between soloist and orchestra is that of the communal expressions of grief, anger, or frustration. Also present, in contrast to these expressions, are the moments when the orchestra subsumes the solo violin in gestures that are no longer empathetic. They are antagonistic and hostile.

Though rhythms in the first movement at times lilt, there is little joy in such gestures. In the third movement, the use of one traditional Arab metric cycle, the 6/8 *Yuruk Samā‘i*, is prominent but it is stripped of any ornament. It has been altered in much less playful ways than the *al-Aqṣāq* was in my first concerto. In my second concerto the *Yuruk Samā‘i* is eventually broken in half. Its use is also no longer purely as a propulsive mechanism. As I will demonstrate later, the use of *iqā‘* here has become a metaphor for larger emotional statements. The analysis that I will provide below will present each movement in the order that it was composed, as I believe this can shed some light on the evolution of the conception of my second violin concerto.

5.2 Analysis: Movement II. Sospirato

The second movement was composed first. I began working on it in late November of 2019. As this was my first attempt at composing after my back injury, I began with slow music. At that time, I had little physical or emotional energy to compose. In need of a structural concept

in order to begin composing, I repurposed the formal plan of the second movement of my first violin concerto:

|| A: 1 – 42 || B: 43 – 55 || Cadenza: 56 – 100 || A': 101 - 114 || Coda 115 – 126 ||
(*attacca* to movement III) ||

Perhaps this willingness to self-plagiarize was a failure of imagination, or perhaps it was a reflection of the enervation that I felt at that time. Regardless, I came to rely on this formal plan and, at the very least, it initiated the important first step of the composition process: putting *something* down on paper.

At some point in the conception of this movement, as well as after conversations with Angie, about what a cadenza might be like, it became clear that hyper-virtuosity was not what was called for. I returned to the concept of a concerto written for a soloist who is a regular member of the orchestra that will premiere it. The notion of collegiality, or tension between colleagues, came to mind. This concept greatly influenced the structure of the cadenza where the soloist transitions from a moment of solitude to a series of dialogues, trios, with the woodwind section. Eventually, the dialogue expands to include the full orchestra.

Another concept that came to mind was that of an orchestra's section member who is accustomed to sacrificing individuality in order to merge and disappear within a greater sound but is now called upon to appear very much in the foreground, now as a soloist. This last concept brings to mind these verses by Nagarjuna:

*When you disappear,
You do not appear or fail to appear.
When you appear,
You neither disappear nor fail to disappear* (Batchelor 2000: 118).

This concept became a reoccurring characteristic of this concerto; the soloist ‘disappears’ into the strings to create a unified sound, or is engulfed by the orchestra at structurally dramatic moments, or emerges from a crashing sound wave as an individual again. All the time though, the soloist is there. Her presence is felt, and certainly she is *seen* while in the concert hall.

The melodic DNA of this concerto is derived from a cell made up of three intervals: a minor second, a minor sixth and a perfect fifth. In its prime form, this triad is an 0, 1, 4 chord, with a Forte number of 3-3. In Elliott Carter’s system it produces a type 11 triad (Hopkins 2002: 23). However, my interest in the 0, 1, 4 triad was less in its set theory possibilities and more in its intervallic content, from which I was able to build a series of four-note chords through various inversions and permutations using the ‘mosaic’ technique (see Figure 5-1). These permutations were then ordered into a harmonic progression, out of which the melodic elements were created. Of the first concerto, it can be said that the harmony was the *underside* of the melody. In the second, however, the reverse is the case. In both concerti melody and harmony are contained within each other, much like the concave/convex line shown in Chapter 2.

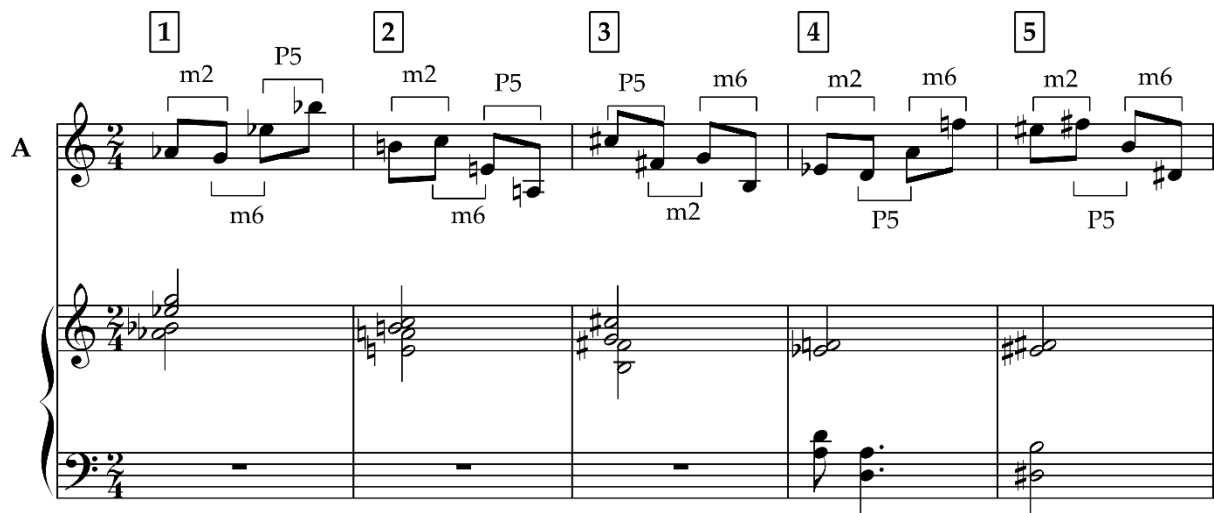


Figure 5-1 Melodic and harmonic materials for the second movement of Violin Concerto No. 2.

From this primary harmonic progression, four more progressions were made through permutations of the chord order (A: 1, 2, 3, 4, 5/B: 2, 3, 4, 5, 1 etc.). Subsequently, each of these permutations was transposed to another tonal center.

A rhythmic framework was conceptualized around the concept of ‘constancy amidst change.’ Like the second movement of my first concerto, this concept was used to create a background texture for the soloist. However, the interpretation of this concept in the second concerto was less ‘agonistic’ and more supportive; perhaps even more empathetic. With a greater number of rests, this rhythmic concept offered more space for the *sighing* of the soloist.

The implementation of this concept into a rhythmic framework might be described as a temporal oblique motion between two rhythmic gestures. One of these gestures is steadfast, always accenting beat two of a 4/4 bar. The second rhythmic gesture ebbs and flows from and to the first, but it is always accompanied by a crescendo. This rhythmic movement towards

and away from, combined with the harmonic colors, and melodic elements, as well as the constantly varying orchestration is expressing what Nagarjuna might have called “shifting anguish” (Batchelor 2000: 125).



Figure 5-2 The rhythmic concept for the second movement of *Violin Concerto No. 2*, expressing a ‘shifting anguish’.

Each of the five rhythmic phrases in Figure 5-2 corresponds to one of the harmonies in Figure 5-1. The resulting texture is what a colleague and mentor of mine described as ‘two-chord music.’ Bookending this movement, this ‘two-chord music’ returns after the cadenza and attempts to rise to a more optimistic climax by bars 113 – 114. It is as if the orchestra is urging the soloist towards a less dejected temperament. However, the coda at bar 115, which is a return of the material from bar 27, marks the failure of this effort. Here again, as heard earlier at bar 27, the solo violin expresses itself through pale, and brittle high harmonics.

5.3 Analysis Movement III. Ritmico

5.3.1 Rhythmic Resources

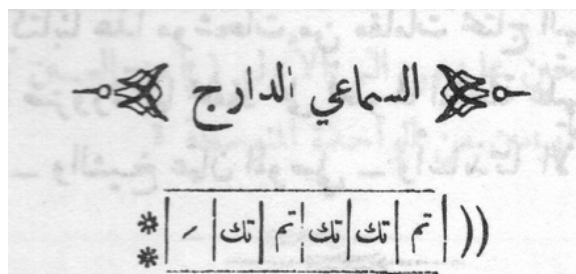


Figure 5-3 Al-Samā' al-Dārij metric cycle, more commonly known as Yūruk Samā'ī, notated using old Arab notation in al-Khula'i's *The book of Eastern Music* (al-Khula'i: 73).

The 6/8 *Yūruk Samā'ī* metric cycle, or '*iqā'*', in Figure 5-3, derives its name from the Turkish *usūl* (metric cycle) of the same name, though it is sometimes spelled *Yūruk Semai*. The word *Yūruk* is derived from the Turkish word *Yürük*, which means 'walking' (Farraj, Abu Shumays: 116). This '*iqā'*' is quite common in the *Muwashshahāt* repertoire, and can also be heard in some Turkish folk music (ibid). The word *Samā'ī* is derived from the root word *Samā'*, which means 'audition' or 'listening.' *Samā'* also has mystical connotations associated with varied Sufi traditions and practices. D'Erlanger notes this connection between the *Yūruk Samā'ī* '*iqā'*' and Sufi rituals (D'Erlanger: 34), and Racy writes that *Samā'* has the "power" to bring about a "religious ecstasy that is musically induced" (Racy 2003: 50).

The basic skeleton of the *Yūruk Samā'ī* can be seen in the first bar of Figure 5-4, while a very common variation is in the following bar.

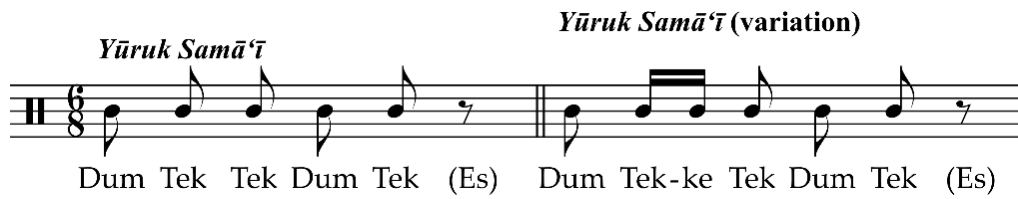


Figure 5-4 *Yūruk Samā'ī* in standard and varied forms.

In the third movement of this concerto, I relied on the varied form exclusively. The reader may recall the numerous variations that I used on the 9/8 *al-Aqṣāq* in the first movement of my first concerto. In that work, the *al-Aqṣāq*, though obscured at times, always remained intact. However, in this second concerto the *Yūruk Samā'ī* meter is varied in more drastic ways. To begin with, the basic *Yūruk Samā'ī* pattern is extended into a six-bar phrase. The first two bars quote it verbatim and the second two obscure the characteristic empty sixth beat, or the *Es* (Figure 5-5). Unlike the *al-Aqṣāq* in the first concerto, which was primarily used as a background texture, or an underlying rhythmic framework, the *Yūruk Samā'ī* in this concerto is used as a distinctly foreground and recurring theme. In the subsequent recurrences the *Yūruk Samā'ī* becomes a structural column that frames the theme and variations form on which this movement is based.



III.



Figure 5-5 The timpani led transition from movement 2 to 3 features the *Yūruk Samā ʿī* inspired phrase.

Figure 5-5 shows the use of the *Yūruk Samā ʿī* in the timpani at the transition from the second to the third movement. With only a soft cymbal accompanying the timpani, the *Yūruk Samā ʿī* has a very prominent place at the outset of this movement. These refrain like reoccurrences of the *Yūruk Samā ʿī* are at bar 30 in the timpani, bar 40 in the harp, bar 93 in the timpani, bar 113 at a fortissimo dynamic in the timpani and percussion, and finally at 307 to the end in the violin, timpani and percussion.

One element that has always attracted me to the *Yūruk Samā ʿī* is the *Es*, or the rest, on beat six. This ‘emptiness’ is what gives this meter a special quality; one that can be heard *and* felt. The emptiness at the end of the *Yūruk Samā ʿī* is the opposite of the 9/8 *al-Aqṣāq*. In the latter, the ninth beat feels as if it has been ‘added.’ This is what gives *al-Aqṣāq* its ‘limping’ quality. In the *Yūruk Samā ʿī*, however, there is a feeling of absence in its last beat. It is interesting to note that in al-Khulāʿī’s observations on the *Yūruk Samā ʿī*, he decries how often it is misinterpreted in performance. He writes, “rarely do I hear [this rhythm] from singers or

instrumentalists in this art performed with correct melodies — at times they enter at the very beginning — and at other times from the end” (al-Khula‘i: 73). The *Es*, or the emptiness, at the end of the *Yūruk Samā’ī* seems to have thrown off some musicians in al- Khula‘ī’s time. There is something elusive about it, despite its apparent simplicity. Perhaps a metaphorical line may be drawn from the Turkish etymology of Yürük, that of walking, to the third poem in Nagarjuna’s *Verses from the Center*, which is a meditation on the experience of walking:

*Walking does not start
In steps taken or to come
Or in the act itself.
Where does it begin?* (Batchelor 2000: 84).

In this poem, “Nagarjuna’s meditations on the emptiness of common experiences like walking serve as the foundation for his exploration of specific themes of the Buddhist path” (Batchelor 2000: 76), which in this case is the theme of contingency. “Yet...” as Batchelor clarifies, “contingency as an abstract principle does not interest him [Nagarjuna]; it is only significant when revealed as felt, concrete experience...” (ibid). Just as the walker is *contingent* on the movement of the feet, so it is with the *Yūruk Samā’ī*. If there was no *Es* at the end of the *Yūruk Samā’ī*, the down beat of the meter would be even more opaque, as the two phrases would be: Dum Tek Tek | Dum Tek Tek. In which case, it could be heard as a repeating 3/8 meter. However, it is the *emptiness*, or the *Es*, which defines the *Yūruk Samā’ī*.

To merge al- Khula‘ī’s observations on the performance of the *Yūruk Samā’ī* and Nagarjuna’s reflections, the ‘walking’ begins after the emptiness, but it also ends at that same emptiness:

*I do not walk between
The step taken
And the one I'm yet to take,
Which both are motionless*
(Batchelor 2000: 85).

The *Es* at the end of the *Yūruk Samā'ī* is the moment between the 'step taken' and the one 'yet to be taken.' From a performative aspect the *Es* has to be *felt*, rather than counted. Often, performers unfamiliar with the subtleties of interpreting the *Yūruk Samā'ī* can rush to beat one. However, if done properly the *Yūruk Samā'ī* will be heard to be "more ecstatic and sweeter" (al-Khula'ī: 73). Or, as Racy writes, it can generate an "enticing sense of motion" (Racy 2003: 116). I don't want to exaggerate the complexity of performing the *Yūruk Samā'ī*, but I only want to point out that it can be, for the performer in traditional settings who accompanies melodic instruments and sung poetry, more complex than meets the eye.

My interpretation of the *Yūruk Samā'ī* in its 'pure' and varied forms in the third movement of this concerto, is a play on the above themes. It is also a play on the elusive nature of the search for 'emptiness'. As Batchelor writes, "To follow the track of emptiness is to discern the living contours of contingency as they unfold from moment to moment. The trick is to *stumble*²⁴ across one of these pathways in the first place. No matter how much you have thought about emptiness, the living experience of it may have passed you by" (Batchelor 2000: 74 – 75).

²⁴ Italics are my own.

Figure 5.6 The solo violin in the final bars of movement 2

think those last breaths of an old friend and past music colleague, like millions of others, who breathed his last breaths on a ventilator as COVID ended his life. Here the emptiness of the *Es* is stark.

The final iteration of the complete *Yūruk Samā ī* phrase, at bar 113, is in the timpani and percussion. It is exclamatory and stentorian, and it sets the stage for the more frenetic pace and mood of the following section, which begins at bar 118. The rhythmic aspect of this section is noteworthy. Here the *Yūruk Samā ī* has been broken apart. The first section, Dum – Tek – Tek has been discarded. Only the second half remains; Dum – Tek – Es. This half of the *Yūruk Samā ī*, with its characteristic ‘empty’ sixth beat, was then used to create an eight-bar phrase in 3/4 (Figure 5-7).



Figure 5-7 The 8-bar rhythmic theme from the $q = 132 - 144$ section of movement 3.

This empty beat takes on a both a musical and poetic significance. Firstly, it gives the bar of 3/4 a feeling of instability by accentuating the hemiola. Secondly, the poetic significance may be connected to Nagarjuna’s search for the elusive ‘emptiness’ of the Middle Way. This elusiveness is also a reflection on the time during which this music was composed; the pandemic lockdown of 2020, as the numbers of world-wide infections and deaths from COVID-19 continued to spread and climb at alarming rates. This eight-bar rhythmic phrase,

and the instability which it expresses, takes on different roles throughout the movement. It shifts from being an accompanimental figuration, from which the soloist scurries away, to becoming the soloist's primary mode of expression.

With all this in mind, what emerges is the a conceptual contrast between the first and second concerto. In the first concerto, the philosophical underpinning of 'constancy amidst change' is central to that work's second movement. In the second concerto, the philosophical underpinning is 'the constancy of change.' The recognition of the precept of impermanence is expressed through the *Yūruk Samā 'ī*'s evolution throughout this movement.

5.3.2 Melodic and Harmonic Resources

As with the second movement, the third movement's harmonic and melodic materials are built from the foundational intervallic cell of a minor second, a minor sixth and a perfect fifth. Three types of four-note chords were created from this intervallic cell using the 'mosaic' technique (Figure 5-8).

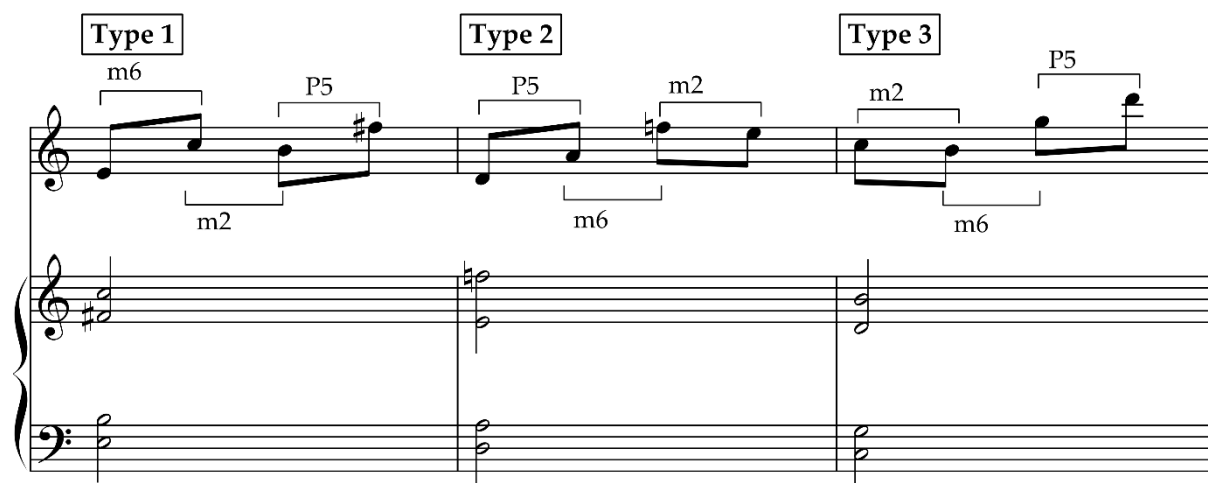


Figure 5-8 The three types of chords used in movement 3.

Each of these chords was then transposed to produce a twelve-chord progression (Figure 5-9).

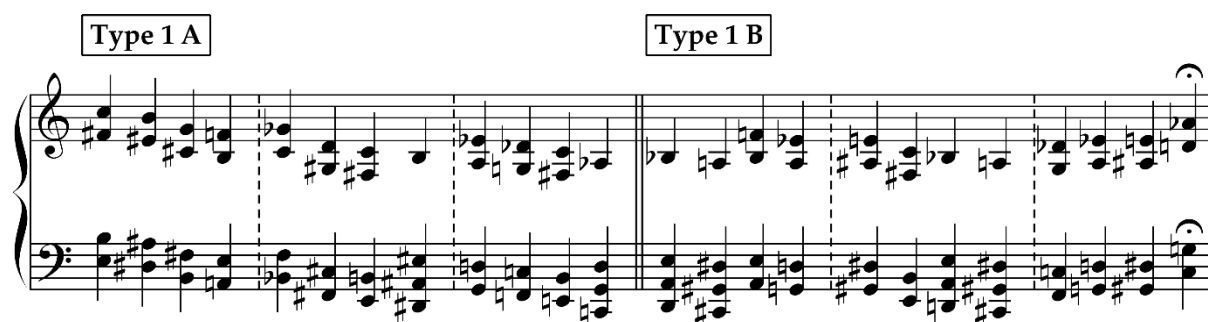


Figure 5-9 Harmonic progression built from the type 1 chord.

Careful consideration was given to the concave shape of the descending and ascending progressions. This harmonic progression, and its descending/ascending shape, suggested an open variation form. The principal melodic gesture, first heard in the winds at bar 6 (Figure 5-10), was derived from the horizontal movement of the top note of the progression in Figure 5-9.

Figure 5-10 The piano reduction of bars 6 through 21 of movement 3.

The added emphasis on the independent movement of horizontal lines in the secondary and tertiary layers dispels the potential monotony of the parallel movement of the harmonic progression, whose chords have a similar structure. A prominent example of this is in the bass line in the bassoons, seen in the left hand of the piano reduction in Figure 5-10.

At times, the density of such inner lines creates opaque and lattice like textures. An example of this can be heard in the strings at bar 69 at the **Più andante** (see Figure 5-11).

69 Più andante ♩. = 72

Vln. Solo *mp* calmo ed espr.

Vln. I *pp* dolce ed espressivo

Vln. II *pp* dolce ed espressivo

Vla. div. *pp* dolce ed espressivo

Vc. div. *pp* dolce ed espressivo

Db. *pp* dolce ed espressivo

Figure 5-11 Bar 69 from movement 3.

In the ♩ = 132 – 144 section (bar 118), the solo violin's frenetic theme spreads, contagion-like, through the orchestra. This section is agitated throughout and the relationship between the soloist and orchestra is agonistic and accusatory. To borrow a medical term that has entered into our everyday vocabulary, the solo violin's introduction of the theme at bar 119 is the *vector* from which this idea is spread. The melodic and harmonic materials are based on a series of four tri-chords (Figure 5-12).



Figure 5-12 Tri-chords the form the melodic material for the 'vector' theme.

The resulting passage in the solo violin is seen in Figure 5-13. Once the rapidly moving sixteenth note figuration has spread into the strings, first into the violas at bar 123, the violin attempts to assuage the building rage in the orchestra with an *espressivo* line. This is the secondary theme of this section, and is heard at bar 127.



Figure 5-13 The solo violin line as a 'vector' for the primary material in the mid-section.

The orchestra rejects any such overtures from the soloist, with rapid and densely harmonized interjections from the woodwinds, beginning at bar 143. The rhythmic theme, from Figure 5-8, which up until now had only been heard in the orchestra, is now taken up by the solo violin beginning at bar 174. Throughout this section, the search for the ‘emptiness’ is elusive and, ultimately unfruitful. A Middle Way is never found. This manic feeling and the agonistic dialectic between soloist and orchestra continues until the coda at bar 276, where the sense of urgency is lifted. The mood from here to the end, discussed previously, leads to the final *Es*; the end of the work, and the end of a life. The mood throughout the final bars is that of grief. The orchestra and soloist finally find unity in sorrow.

5.4 Analysis Movement I. *Agitato con moto*

The first movement was composed after the completion of the third movement, during the summer of 2020. Though I had initially considered leaving this concerto as a two-movement work, mostly because my creative energy had been low for some time, I ultimately decided that a short and impactful first movement was needed to balance this work out. As with the second and third movements, the first movement has at its emotional core a pessimistic mood: one that is reflective of the mood surrounding life during a pandemic. This movement offers another example of the intrinsic/hidden aspect of non-duality in my writing. As is the case with the second movement, here there are no signs of *maqām* or *iqā’*. This aspect of my writing, of my non-duality, has been diffused altogether. If any of it is there, it is instinctual and arises out of habit; a character trait, or *citta*, that might be referred to as ‘my voice.’

As with the second and third movements, the harmonic materials in this movement are also based on the m2/m6/P5 interval pattern (see Figure 5-14).

Figure 5-14 Movement 1 mosaics in the upper staff and added compliments below.

As had been done in past violin concerti, the transposition scheme for my ‘mosaics’ are based on the open strings of the violin. This allowed for ample use of open string sonorities in the restless opening bars of the solo violin’s part (Figure 5-15).

13

mf

in fuori

[Tpts. + Trbs. con sord.] 13 x

mp

mf marc.

15

poco f

mp cresc.

8 x

5 x

3 x

mf

p

mp

5 x

17

poco f cresc.

f

mp

p

8 x

13 x

Figure 5-15 Bars 13 – 18 from movement I.

These same ‘mosaics’ are echoed in a muted brass chorale at bar 14. Here the rhythmic framework is based on a contraction and expansion of a Fibonacci ratio series. A similar scheme returns at bars 90 – 95 in the unmuted brass when this same theme returns. The perfect fifth interval in this brass chorale gives a restrained sense of optimism, and the

removal of the mutes in the recapitulation of this motif at bar 90 heightens this feeling.

However, in both instances any sense of positivity is subsequently dashed.

In these passages, there exists between the solo and the brass a reciprocity. But it is one that is at arm's length, and does not involve the exchange of direct melodic motifs. Rather, the solo's agitated restlessness is empathetically reflected in the muted brass, who share a similar harmonic language but don't, and cannot, echo the figurations of the violins. It is not until bar 18 when the string sections enters, do we hear a direct echoing of the solo's restless figurations. Here the string section interrupts the dialogue between the solo and muted brass, as if saying, 'enough already!' This interruption forces the solo out of the middle register and up to a high C#. The string sections are the agents of change in this passage. They offer reciprocity to the solo, but it is agonistic.

This movement opens with an agitated, but almost lilting ‘triplet’ figure (Figure 5-16).

Agitato con moto ♩ = 108

The image shows the opening of a musical movement. The top staff is for Violin Solo, and the bottom staff is for Piano (Orchestral reduction). The tempo is marked 'Agitato con moto' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The time signature is 3/4. The piano part features a 'ff brillante' section with triplet markings and a 'Sost.' section with a dashed line.

Figure 5-16 Opening rhythmic motif of movement 1.

Though I’ve described this opening figure as a ‘triplet’ figure, it is clearly written as sixteenth notes in Figure 5-16: Each accented dyad in the piano reduction’s right hand is the beginning of a group of three sixteenths. However, I have always *heard* this figuration as a triplet. One reason that the ‘triplet’ is obscured here, because the opening tempo begins at ♩ = 108 in order to give the right feel to the restless solo violin at the **Inquieto** ♩ = ca. 54 in bar 6.

In the first two appearances of the ‘triplet’ figure, at bar 1 and at bar 49, the sixteenth note notation is used thereby obscuring, the true nature of this figure. The revelation occurs at bar 96 (see Figure 5-17) and is achieved using a tempo modulation. The triplets at bar 96 are equal in duration to the dotted sixteenths in the opening bars. At least, this is the case in pure

mathematical terms. When I explained this to conductor Gemma New during rehearsals with the Dallas Symphony, she replied with an exasperated sigh. Given the minimal rehearsal time available from union orchestras, Maestra New's reaction is understandable. Perhaps such nuance should remain hidden in the domain of the creative process.

96 $\leftarrow \text{♩} = \text{♩} \rightarrow = 72$

Fl. 1 **2** *ff brillante* **3** **4** **5**

Fl. 2 *ff brillante*

Ob. 1 *ff brillante*

Ob. 2 *ff brillante*

Cl. 1 *ff brillante*

Cl. 2 *ff brillante*

Bsn. 1 *ff*

Cbsn. *ff*

Figure 5-17 Bar 96 of movement I, the 'triplet' figure is revealed.

Throughout this movement, there is a pervasive sense of scurrying away from the inevitable. This philosophy recognizes ‘the constancy of change’, or impermanence. However, our nature is often to avoid it and to yearn for the world to be other than what it is. Ultimately, this is the cause of much of our anguish, or *dukkha*. “Flight” from the inevitable, writes Batchelor, “is a reluctance to face change and the anguish it implies” (Batchelor 1997: 25). “Anguish”, in turn arises from “craving for life to be other than it is” (ibid). This ‘flight’ is expressed in the scurrying passages, heard in the strings during each of the first and second appearances of the opening ‘triplet’ motif.

During the last appearance of this motif the scurrying figure is initiated by the solo violin and then it is picked up by the strings until the end. In the final iteration of this figure, the scurrying away from has now been transformed into a chase. The solo violin, beginning at bar 197, uses double stops to outline the central harmony of this movement. The woodwind and muted trumpets provide color and support to the solo. Conversely, the *scorrendo* strings contrast the sustained double stops of the solo and its partners.

The rhythmic structure of this closing passage is based on reductions of the Fibonacci series; 13 – 8 – 5 – 3 – 2. This series provides a durational structure for the solo’s series of five double stops in bars 107 – 111. The strings fill out these bars with the scurrying figures, until the emphatic arrival of the tutti B minor chord at the end of bar 111. The reoccurring B minor chord is inescapable, and continues to chip away at the duration of the solo’s double stops. Time is running out. The solo’s last gasp at bar 123 turns from sustain to a scurrying

figure that is diffused into the winds, harp and percussion until the final B minor *fff*, which consumes all.

In the closing bars of this movement, the particularity of the orchestra is that of the *scorrendo agitato*, or the scurrying figure. The relationship between solo and orchestra is diffused because of the simultaneous presence of reciprocity and polarity. Reciprocity is present through the shared harmonic language. The polarity is in the contrasting textures: stasis vs. movement. But even this diffused relationship between solo and orchestra is shattered by the repeating B minor tutti accents.

Another way to consider all of these dimensions is through contingency. Though all three elements, sustain, scurrying and tutti accents, seem to be at odds with each other, they are also contingent upon one another. In this passage, the B minor tutti seems inevitable. However, its occurrence is contingent on the duration of the solo's double stops. The scurrying of the strings is also contingent on this durational framework. The resulting connectivity from all the interactions between solo and orchestra is reflected in the opening lines of Nagarjuna's poem, *Contingency*:

*Blocked by confusion,
I forge a destiny through impulsive acts.
Consciously I enter situations
Where personality unfolds
And world impacts on a sensitive soul* (Batchelor 2000: 131).

Nagarjuna further explains that 'personality' ultimately leads to the suffering and anguish of clinging, which is "to insist on being someone" (ibid). Conversely, "not to cling is to be free

to be no one” and that the contingency that Nagarjuna describes is summed up in the closing lines: “Stop this and that will not happen: Anguish will end” (ibid: 132). Yet, the emotion that I am expressing in this coda is the suffering and anguish *caused* by the unwillingness to see, or accept, this contingency. Composed during the locked-down summer of 2020, this movement expresses my personal *clinging* to a world that has passed away. The temperament of this movement expresses the resulting confusion and anguish.

Yet this movement is not completely devoid of *Lila*, a Sanskrit word meaning “divine play” (Nachmanovitch: 1), though in its mundane incarnation. Reflecting on Alan Watts’ metaphor of “hide and seek” (12) as a form of divine play, and the ‘folding and unfolding’ of the cosmos as its manifestation, the solo violin does likewise appear and disappear within the texture of the orchestra. It was Bach’s violin concerto in E Major that I had in mind when writing the passage at bars 74 – 87. The textures here are Bach-like, with the soloist, Angie, rejoining her colleagues in the Dallas Symphony Orchestra’s string sections for these few bars as section player. Though not as polyphonic as Bach, the particularity of these bars can be said to have the *texture* of Bach. The play, or *Lila*, of rejoining the string section in empathetic reciprocity, continues when the solo emerges, or unfolds, out of a haze of sonorities to rest alone, briefly, at bar 88 on a high A#. All that remains of this reciprocal activity is the memory of it, which is in the form of the decaying resonances still reverberating in the hall.

5.5 Concluding thoughts on Violin Concerto No. 2

Viewing this second concerto from a distance, there is at play, to borrow a term from Joseph Kerman, the *diffusion* of dualities (Kerman: 25). In describing the nature of dialogue between soloist and orchestra, Kerman offers two terms: *polarity* and *reciprocity*. The first, which describes the typical setting of “the orchestra plays one thing, the solo plays something else” (ibid), sets up “a potential for confrontation” (ibid: 24). Reciprocity, on the other hand, refers to “the art of conversation and relationship” (ibid: 95). However, Kerman defines *diffusion* as the blurring of the lines between these two modes. Thereby concealing the distinction between polarity and reciprocity. Diffusion, Kerman writes, is “a whittling away of duality into textures that amount to complex unity” (Kerman: 89). In this second concerto, perhaps more so than in the first concerto, there are several instances of *diffusion* of polarity and reciprocity that do indeed produce ‘complex unities.’ Examples of this include bars 74 – 88 in the first movement, when the solo violin becomes one with the entire section. Additionally, from bars 107 to the end of that first movement, the solo violin gradually cedes ground to and is ultimately engulfed by the orchestra. Further examples of this type of diffusion can be found throughout the third movement as well. Here the duality that is ‘whittled away’ is that of soloist and orchestra.

However, there is a second duality that is diffused. This may be said to be that of identity: Syrian/Arab and American/Western etc., and their associated musical languages and heritages. In my first concerto the terms *polarity* and *reciprocity* are modes of interaction between the dualities of identity: the 9/8 *al-Aqṣāq* is on the surface (extrinsic) and then it is hidden (intrinsic). Signifiers of distinctly Arab musical gestures (heterophony, Moroccan folk

rhythms etc.) are set against Western formal structures, and compositional practices. The dualities are presented in contrasting relief as ‘two’ and then are set against each other in *reciprocal* and *polarized* manners. Gradually, however, the ‘two’ ultimately become ‘not two’ and ‘not one’. Because the *diffusion* of the two modes of *polarity* and *reciprocity*, and hence the two identities, is *gradual* in the first concerto, the ultimate feeling of non-duality is, perhaps, only discernable from the whole.

However, the second concerto is not at all overt in its presentation of identities/musical languages in contrast. Unlike the first concerto there is no, ‘here is the first language, here is the second, now let’s mix them up’ approach. In my second concerto the prime mode of achieving non-duality is *diffusion*, and it is present from the outset. What instances there are of the modes of *polarity* and *reciprocity* are limited to textural interpretations between soloist and orchestra. In my second concerto, I no longer felt the urge, or the need, to present the dualities of musical/personal identity in relief and then gradually diffuse them. In my second concerto the ‘complex unities’ are present in both the treatment of soloist and orchestra, and in the the musical language that shaped this work.

6 Conclusion

The two concerti discussed in the previous chapters are representative works of two distinct periods in my creative output. The dividing line that separates them, which falls across their timeline like a bludgeon, is that of pre- and post-pandemic. If I have doubts about the second concerto, it is perhaps because this concerto is a reflection of the time in which it was composed. The causes and conditions which surrounded its creation shaped every aspect of it. It is also likely that not enough time has passed since its premiere for me to see it in perspective. Of course, shifting causes and conditions will also influence how I see it. The first concerto, on the other hand, is a work that, looking back, I feel confident about. I cannot say why, but this is the case.

Documenting the creative process behind both these concerti through the framework of non-duality can only ever give a partial, or incomplete, overview of this process. This is true of both non-duality, as a way of experiencing the world, and the creative act of composing these works. From this backward-looking vantage point both non-dual thinking and the act of composing now seem even more enigmatic. In this context, I am not equating the creative act of composing with only technical processes (formal design, pitch organization, voice leading, orchestration etc.). I am referring to its deeper and more ineffable elements. Any attempt to describe both the creative process and non-dualistic experience is fraught with the danger of slipping on the icy dualism of language.

So, where can non-duality be glimpsed, or ‘stumbled upon’ (to recall Batchelor’s metaphor)? “Nondual thinking,” (and *experience*, I might add) is glimpsed in “what is normally expressed by the term *creativity*” (Loy:156). Nondual thinking is “the source of the creative process, which does not ‘explain’ creativity but rather explains why creativity is so essentially mysterious” (ibid). This is something that I believe that all practitioners of some creative art, or craft, experience at some point. The example of Rīyād al-Sunbātī’s mystical reception of his song *nahj al-burda* is strikingly similar to how Stravinsky described the process of composing *Rite of Spring*: “I heard, and I wrote what I heard. I am the vessel through which the *Rite of Spring* passed.” (Loy: 153). Though each composer’s experience was rationalized as a “spiritual experience” according to their “religious convictions”, David Loy believes that what they experienced was nondual thinking (163). Though I agree with Loy on this point, we part ways when he defines this type of nondual thinking as “genius” (Loy: 161). To erect the barrier of genius is to dissuade others from seeking out nondualism as a path towards liberation from the anguish of life (*dukkha*).

The realm of ‘genius’ is exclusive. After all, Nagarjuna’s furthering of Mahayana Buddhism was a means to open this path to *anyone* who chose to follow it. What is required is the *resolve* “to be awake” (Hagen: 149). “When we actually *see* what’s happening,” writes Hagen, “when we see the natural order of things – how things are interconnected, and how events unfold – we’ll cease to act in defiance of Reality” (ibid: 148). To see and to recognize our place in the world is a step towards non-dualistic experience by recognizing it when we stumble across it. To limit such experiences’ availability to genius is to exclude the vast majority of us from this process and, in a way, to negate our efforts by only focusing on the *results* of the creative process. The act of creativity is as important, perhaps even more so,

than the result. There is value in this experience and lived knowledge. “The great artist”, wrote American painter John Sloan (1871 – 1951), “is the bloom on a plant, which is the art of the period. There may be more than one bloom. All the rest of us are the roots, shoots and branches of that plant or falling petals from the flower. The work we are doing today is a preparation for the great artists who are to come” (Sloan: 192). In acknowledging this, we also recognize that while every person’s ‘stream of experience’ may be unique to each of us, we are also all part of a much larger ‘stream’.

*Since death alone is certain and the time of death uncertain,
what should I do? (Batchelor 1997: 29).*

The above question is an adaptation of a traditional Tibetan contemplation on mortality (ibid: 121). “By meditating on death,” Batchelor observes, “we paradoxically become conscious of life” (ibid: 32). This meditation is not a morbid exercise. Rather, it produces a heightening of awareness of the impermanence of all things. It is also a call to action. So, what shall *I* do next?

Since completing my second violin concerto, I have completed several other works, for orchestra, choir, chamber works, as well as a chamber opera with dancers. These works explored two stylistic paths that, on the surface, move in opposite directions. *Strange Sea* for orchestra, which was commissioned by the Malmö Symphony Orchestra and is scheduled to be premiered in the autumn of 2022, is a work that is inspired by poems written by the Swedish poet Edith Södergran, and Palestinian-Syrian-Swedish poet Ghayath Almadhoun. This work recognizes the history of Malmö as a haven for several waves of refugees since the

end of World War II. It also considers the perilous journey by sea that many refugees take. Södergran's poem warns of the 'the sea, the narrow, narrow sea that's most dangerous to look at' and a 'saga' which 'can even happen to you'. Almadhoun, more directly, describes the Mediterranean as a 'predator' that feeds on refugees. In composing this work, I explored aspects of Elliott Carter's pitch organization. One aspect of Carter's 'combinatorial art' is the use of common tones within larger chordal structures as a means of modulation via smaller structures. For instance, a hexachord of one type may be said to have modulated to a hexachord of another type through one, two or more common tones. This approach recalls the *maqām* technique of the *ghammāz*. Because I perceive some of these smaller structures, either three-four or five-note chords, as *maqām*-like, the non-duality here exists in the pre-compositional realm. *Strange Sea* was the result of this approach, which produced a harmonically and polyphonically dense work. At the same time, this work explored texture in a way that was new to me. My concern with texture was specific to the sonic possibilities of three large gongs using devices such as Egong wands and various sizes of Super Rub mallets. (Such mallets elicited low or high overtones, depending on the size of the contact area between the mallet and the surface of the gong). Other purely coloristic/textural percussion instruments included the Waterphone. All in all, the pre-compositional work was exceedingly time intensive and it is doubtful if I will continue to compose with these techniques without some modification.

Chamber works such as *Gnizo* for violin and percussion, and *Breviary* for solo cello, hew closer to the Syriac hymnody tradition. In these works, the first of which was composed for an online streaming concert, the emphasis was on achieving a contemplative state, such as that possible through communal singing. These works, which have little concern with

harmony, are decidedly diatonic, albeit reliant on *maqām*-like structures that feature micro-tonal inflections. In these works, I also explored the formal structure of Syriac hymnody as a means for achieving a contemplative state. The performer is encouraged to *play the form* as much as they play the notes. Complex pitch manipulation processes were, for the most part, set aside.

A more recent work, *Sostenere* for violin and string orchestra, sought to find a middle way between the two approaches described above. This work emphasizes stillness through the use of long tones, while also exploring the myriad melodic and harmonic possibilities of a hexachord and its complimentary inversion. This is a work that I will conduct at the premiere, which is a new direction for me. Learning conducting has been a true joy and it has been very beneficial in seeing my works in a different light. The barrier between the performer and the composer is also a dualistic illusion that needs to be dispelled. My hope is that learning and practicing conducting will make my compositional process a more holistic one. Conducting is also one answer to the question, ‘what shall I do?’ I am eager to return to live music making and this will be one way that I will do so.

Looking ahead, I have committed to composing a thirty-minute song cycle for mezzo-soprano and orchestra. The theme for this work is ‘Love, loss and wine as an antidote to both’. Commissioned in memory of his late wife, by a widower who is also a vintner, this work will be premiered in the summer of 2023 at an American festival. Non-dualistic thinking will be central to the creation of this work, regardless of the musical style or compositional approach.

From the macro view, non-duality not only permeates each of the works mentioned above, but all of them taken as a whole. Perhaps pointing to specific techniques of manipulating pitch, rhythm or formal structure might seem a little too obsessive, or fixated, on the goal of attaching labels. In the end, efforts to affix labels are fated to fail because, as has been demonstrated, the nature of all things, in truth, is essence-less. All there is to be found is flux and fluidity. It is simply, ‘thus.’

What things are, or are not, define each other. For instance, Mahāyāna Buddhism allows “no duality between... silence and sound” (Loy: 67). As David Loy writes, “from one perspective we may say that noise (or sound) is how the silence manifests itself; from another perspective, that silence is the ‘underside’ of the sound, revealing that the sound has no ‘self-essence’” (ibid). Similarly, the above list of recent compositions, taken as a group written within a short period of time, evince non-duality. The rigorous pitch organization of *Strange Sea* is the ‘underside’ of the meditative and decidedly diatonic chamber works, *Gnizo* and *Bervinary*. Or, vice versa. “What is important,” Loy writes, “is that the same nondual experience can lend itself to both interpretations” (ibid). Finally, I have resolved myself to following the path of non-duality, by seeking it in every aspect of my life. Not just in the creative process. The creative process, then, becomes a conduit for non-duality which, in turn, permeates all aspects of living. “Awakening”, writes Batchelor, “is the purpose that unfolds all purposes. Whatever we do is meaningful to the extent that it leads to awakening, meaningless to the extent that it leads away from it” (Batchelor: 42). Looking back at Ibn al-‘Arabī’s aphorism, *every art that does not benefit knowledge is unreliable*, I now see that he was right.

Violin Concerto No. 1

For Violin Solo and Chamber Orchestra

Kareem Roustom

I. Fragments

Intrada ♩ = 58 - 63

Flute *ff*

Oboe *ff*

B♭ Clarinet *ff*

Bassoon *ff*

Horn in F 1 *fz*

Horn in F 2 *fz*

Trumpet in C *f*

Trombone *sfz*

Percussion I
Sm. Susp. Cym.
(mallets)

Percussion II *choke* Lg. Susp. Cym.

Piano *ff ben marcato*

Violin Solo

Intrada ♩ = 58 - 63

Violin I *ff* *gliss.* *Sul A* *gliss.* *pizz.* *ff*

Violin II *ff* *gliss.* *Sul A* *gliss.* *pizz.* *ff*

Viola *ff* *pizz., ben marcato* *ff*

Violoncello *ff* *pizz., ben marcato* *ff*

Contrabass

3 **rubato**

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

rubato

Asynchronous *

arco; espressivo "sharqi"***

Vln. 1

mf

Asynchronous *

arco; espressivo "sharqi"***

Vln. 2

mf

Asynchronous *

arco; espressivo "sharqi"***

Vla.

mf

Asynchronous *

arco; espressivo "sharqi"***

Vlc.

p **mf**

Cb.

4/4

4/4

pppp

lift gradually *

** Sharqi means "eastern" or "Arab" style. If the player has a working knowledge of this style then he/she should interpret this phrase freely even as far as only using the pitches as a guide. Otherwise, it is recommended not to rush through this phrase and to use a slower and slightly wider vibrato, slower trills, and molto portamento. Adding half step diatonic trills where comfortable is also an option. Pitches with the dashed accent can also be performed by pushing the neck of the string instrument into the bow.

* Entrances and tempi could be free and independent of each other. Once the phrase is completed, hold the last 'G' until all others have completed their phrases, then coordinate the down beat at bar 5.

5 (♩ = ♩) ♩ = 116 - 126

Fl. **4/4**

Ob.

Cl.

Bsn.

Hn. 1 con sord.

Hn. 2 con sord.

C Tpt.

Tbn. con sord.

Perc. I

Perc. II Tam-Tam (beaters)

Pno. *p ma marc.* *mp* *p*

Vln. Solo

(♩ = ♩) ♩ = 116 - 126

Vln. 1 ord., sul tasto *pp*

Vln. 2 ord., sul tasto *pp* 5.4

Vla. ord., sul tasto *pp* 3

Vlc. sul tasto *pp*

Cb. pizz. *pp*

9

Fl. *p* *pp* *mf* *p* *4*

Ob. *p* *pp* *mf* *p* *4*

Cl. *p* *pp* *mf* *p* *4*

Bsn. *p* *pp* *mf* *p* *4*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

C Tpt.

Tbn. *pp* *mf*

Perc. I

Perc. II

Pno. *mp* *p*

Vln. Solo

Vln. 1 *p* *4*

Vln. 2 *p* *4*

Vla. *p* *4*

Vlc. *p*

Cb.

Fl. *mf* *p* *f* *smfpp* *mf* *espressivo* *non dim.* **2/4**

Ob. *mf* *p* *f* *smfpp* *mf* *p*

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

Bsn. *mf* *p* *f* *smfpp* *mf* *p*

Hn. 1 *smfpp* *mp* *mf* *p*

Hn. 2 *smfpp* *mp* *mf* *p*

C Tpt. *smfpp* *mp* *mf* *p*

Tbn. *smfpp* *mp* *mf* *p*

Perc. I

Perc. II

Pno. *mf* *(p)* *mf*

Vln. Solo

Vln. 1 **2/4**

Vln. 2

Vla. *3* *3* *3*

Vlc. *3* *3* *3*

Cb.

16

Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Ob. *mp* *pp* *pp*

Cl. *mp* *pp* *pp*

Bsn. *mp* *pp*

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

C Tpt.

Tbn. *mp* *pp*

Perc. I *Crotales* *p*

Perc. II

Pno. *p leggiero*

Vln. Solo *espr.* *p* *mf* *p* *mf*

Vln. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vlc. *pizz.* *mf*

Cb. *arco* *pp*

21

Fl. **4/4** **9** **4/4**
 Ob. *f cresc.* *sf mf*
 Cl. *f cresc.* *sf mf*
 Bsn. *p*
 Hn. 1
 Hn. 2
 C Tpt.
 Tbn.
 Perc. I
 Perc. II
 Pno. *smf*
 Vln. Solo *p* *f* *6* *sf* *pizz.* *marc.* *arco* *sf* *mp* *5*
 Vln. 1 **4/4** **9** **4/4** *smf*
 Vln. 2 *smf*
 Vla. *smf*
 Vlc. *smf* *arco, ord.* *p* *3*
 Cb. *smf sub.* *p* *3*

Above the staff: □ □ □ △ △ □ □ □

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Ob.
 Cl.
 Bsn. *sfzp* *pp*
 Hn. 1
 Hn. 2
 C Tpt.
 Tbn. *con sord.* *p ma marc.*
 Perc. I
 Perc. II
 Pno. *p*
 Vln. Solo *sfzp* *f* *p* *pizz.* *f*
 Vln. 1 *pizz.* *p* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Vln. 2 *pizz.* *p*
 Vla. *pizz.* *p ma marc.*
 Vlc. *sfzp* *pp*
 Cb. *sfzp* *pp*

29

Colla parte

In tempo

Fl. $\frac{4}{4}$ 3 sf $\frac{3}{4}$

Ob. 3 sf

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn. mp

Perc. I

Perc. II

Pno. p $< mf$ p $< mf$ p

Vln. Solo arco 5

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ arco, ord. p f p f p

Vln. 2 arco, ord. p f p f p

Vla. arco, ord. p f p f p

Vlc. p f p f p

Cb. mp p

33

Colla parte

In tempo

Fl. *mf* *sf*

Ob. *mf* *sf*

Cl. *mf* *sf*

Bsn. *mf* *f*

Hn. 1 (con sord.) *smfp* *fp* *sf*

Hn. 2 (con sord.) *smfp* *fp* *sf* *mf* *mf pesante*

C Tpt. con sord. *smfp* *fp* *sf*

Tbn. (con sord.) *smfp* *fp* *sf* *mf pesante*

Perc. I

Perc. II

Pno. *f sub.* *p* *mf pesante* *Ped. ad lib.*

Vln. Solo *p* *f* *sf* *f pesante*

Colla parte

In tempo

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *mf pesante*

Vlc. *f* *mf pesante*

Cb. *f* *mf pesante*

Fl. $\frac{3}{4}$ $\frac{2}{4}$ *mf* *p* *mf* *sf*

Ob. *mf* *p* *mf* *sf*

Cl. *mf* *p* *mf* *sf*

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

Hn. 1 *mf* *smf sub.* *fp* *fp*

Hn. 2 *fp* *fp*

C Tpt. *mf* *smf sub.* *fp* *fp*

Tbn. *fp* *fp*

Perc. I

Perc. II

Pno. *sf*

Vln. Solo *sfp* *f* *sfp* *sf*

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ *f* *pizz.*

Vln. 2 *f* *pizz.*

Vla. *f* *mf* *fp* *molto*

Vlc. *f* *mf* *fp* *molto*

Cb. *f* *mf* *fp* *molto*

43

Colla parte

In tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Colla parte

In tempo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Colla parte

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Bsn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Hn. 1 senza sord. *espr.* p mp p mp

Hn. 2 senza sord. p mp

C Tpt. senza sord. p mp

Tbn. p mp

Perc. I

Perc. II

Pno.

Vln. Solo p *molto* f *cresc.*

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ p f p sf

Vln. 2 p f p sf

Vla. pizz. p f p sf

Vlc.

Cb.

53

In tempo

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

Ob. *mf* *mf* *mf* *p*

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

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

Hn. 1 *p* *mf* *p* *mf* *p* *mf* *f sub. p*

Hn. 2 *p* *mf* *p* *mf* *p* *mf* *f sub. p*

C Tpt. *p* *mf* *p* *mf* *p* *mf* *f sub. p*

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

Perc. I

Perc. II

Pno. *mf* *loco* *loco* *loco* *loco* *loco* *loco*

Vln. Solo *appass. sf* *p* *molto*

In tempo

Vln. 1 *arco* *mf marc.* *f* *mf* *f* *mf* *sf*

Vln. 2 *arco* *mf marc.* *f* *mf* *f* *mf* *sf*

Vla. *arco* *mf marc.* *f* *mf* *f* *mf* *sf*

Vlc. *f* *mf* *f* *mf* *f* *mf* *sf*

Cb. *f* *mf* *f* *mf* *f* *mf* *sf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *f* *p* *f*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

C Tpt. *f*

Tbn. *f* *mf*

Perc. I

Perc. II

Pno. *f* *f*

Vln. Solo *f* *sfz*

Vln. 1 *mf* *f* *mf* *meno f*

Vln. 2 *mf* *f* *mf* *meno f*

Vla. *mf* *f* *mf* *meno f*

Vlc. *mf* *f* *mf* *meno f*

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

Fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf* *mf* *mf* 3

Hn. 1 *mf* *mf* *mf*

Hn. 2 *mf* *mf* *mf*

C Tpt.

Tbn.

Perc. I

Perc. II

Pno. *mf ben marc.*

Vln. Solo 3 3 3 *sf* *f cresc.* *thrown bow* 6

Vln. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf* *mf* *mf* 3

Cb. *mf*

68

(♩ = ♩) ♩. = 76 - 84

Fl. $\frac{5}{4}$ $\frac{6}{8}$

Ob. f mp

Cl. f mp tr

Bsn. mf f mp sub. tr

Hn. 1 p mp p mp

Hn. 2 p mp p mp

C Tpt. p mp p mp

Tbn. fz

Perc. I Temple Blocks & Snare Drum (snares on, snare sticks) pp smf

Perc. II Sm. Susp. Cym. (sn. stick) mf

Pno. fz

Vln. Solo ff

(♩ = ♩) ♩. = 76 - 84

Vln. 1 $\frac{5}{4}$ $\frac{6}{8}$ f sf

Vln. 2 f sf

Vla. f sf

Vlc. mf f sf

Cb. sf

Fl. *mp* *f* *poco*

Ob. *f* *poco*

Cl. *mp* *f* *poco*

Bsn. *mp*

Hn. 1 *p* *mp* *p* *mf*

Hn. 2 *p* *mp* *p* *mf*

C Tpt. *p* *mp* *p* *mf*

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Fl. *mp* 4

Ob. *mp* 4

Cl. *mp* 4

Bsn. 4

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

C Tpt. *p* *mp*

Tbn. *p* *sf*

Perc. I *p* *mf*

Perc. II *p* *mf*

Pno.

Vln. Solo

Vln. 1 *p* *sf*

Vln. 2 *p* *sf*

Vla. *p* *sf*

Vlc. *p* *sf*

Cb. *p* *sf*

Fl. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Ob. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Cl. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Bsn. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Hn. 1 $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Hn. 2 $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

C Tpt. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Tbn. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. I $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. II $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Pno. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. Solo $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

pp *mf* *sf* *rim shot* *To Cbsn.* *To Crotales* *sf* *mp* *3* *sf* *teneramente* *sf* *p*

Vln. 1 $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. 2 $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Vla. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Vlc. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Cb. $\frac{9}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

mp *sf* *pp* *sf* *pp sub.* *pp* *sf* *pp sub.*

Fl. **5/4** **4/4**

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I **Crotales**
pp *leggiere* $\underline{5}$ $\underline{5}$ $\underline{5}$

Perc. II **Lg. Susp. Cym.**
(sft. mlts.)
pp

Pno. *pp* *leggiere*

Vln. Solo

Vln. 1 **5/4** **4/4** *espr.*

Vln. 2 *espr.*

Vla. *espr.*

Vlc. *espr.*

Cb.

81

L'istesso tempo

Fl. **3/4** *fp* *fp* *fp* **4/4**

Ob. *fp* *fp* *fp* *fp*

Cl. *f* *fp* *f* *fp*

Bsn.

Hn. 1 *p < fz* *p < fz* *p < fz*

Hn. 2 *fz* *fz* *fz*

C Tpt. *mf* *fz* *fz* *fp*

Tbn. *f* *fz* *f* *fz* *f* *fz* *fz*

Perc. I ϕ To Bass Drum

Perc. II To Tam-Tam

Pno. *f marc.* *tenuto*

Vln. Solo

L'istesso tempo

Vln. 1 *mp* **3/4** *ppp* *ord.* *p* *p* **4/4**

Vln. 2 *mp* *ppp* *ord.* *p* *p*

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

Vlc. *mp* *ppp* *pizz.* *f*

Cb. *fp* *fp* *p sub.*

Fl. *tr. (b♭)* *f* *ff*

Ob. *tr. (b♭)* *f* *ff*

Cl. *tr. (b♭)* *f* *ff*

Cbsn. *Contrabassoon* *Solo* *ffp* *molto*

Hn. 1 *f* *fz* *ff*

Hn. 2 *f* *fz* *f* *fz*

C Tpt. *ff* take St. mute

Tbn. *fz* *f* *sub.*

Perc. I *Bass Drum* (beaters) *mf-pp*

Perc. II *Tam-Tam* (beater) *pp*

Pno. *ff* *ff*

Vln. Solo

Vln. 1 *fp* *f* *ff*

Vln. 2 *fp* *f* *ff*

Vla. *fp* *f* *ff* *pizz.* *sf*

Vlc. *cresc.* *pizz.* *ff* *sf* *arco* *mp* *molto*

Cb. *f cresc.* *ff* *sf* *arco* *mp* *molto*

87

Tempo primo ♩ = 126

Fl. *fz* *fz* *sempre simile*

Ob. *fz* *fz* *sempre simile*

Cl. *fz* *fz* *sempre simile*

Cbsn. *ff pesante*

Hn. 1 *f* *fz* *sempre simile*

Hn. 2 *f* *fz* *sempre simile*

C Tpt. *fz* *fz* *fz* *sempre simile*

Tbn. *fz* *fz* *fz* *sempre simile*

Perc. I *f*

Perc. II *f*

Pno. *ff con forza*

Vln. Solo

Tempo primo ♩ = 126

Vln. 1 *ff con forza*

Vln. 2 *ff con forza*

Vla. *arco* *ff con forza*

Vlc. *ff con forza*

Cb. *ff pesante*

90

Fl.

Ob.

Cl.

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

3/4

f *p* *fz* *p*

8^{va}

93

frullato

Fl. *sffp* *sf*

Ob. *sffp* *sf*

Cl. *sffp* *sf*

Cbsn. *sffp* *sf*

Hn. 1 *sfp* *sf*

Hn. 2 *sfp* *sf*

C Tpt. *sfp* *sf*

Tbn. *sfp* *sf*

Perc. I *p* *f* *no accent*

Perc. II *p* *f* *no accent*

Pno. *sff* *sff* *loco*

Vln. Solo *f*

Vln. 1 *sffp* *sf* *col legno* *mf sub.*

Vln. 2 *sffp* *sf* *col legno* *mf sub.*

Vla. *sffp* *sf* *mf sub.*

Vlc. *sffp* *sf* *mf sub.*

Cb. *sffp* *sf* *mf sub.*

2/4

Fl. $\frac{2}{4}$ f $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$

Ob. f

Cl. f

Cbsn.

Hn. 1 sf

Hn. 2

C Tpt. (con sord.) f

Tbn.

Perc. I

Perc. II

Pno. $f marc.$ Reb

Vln. Solo *Ossia* fp

Vln. 1 $\frac{2}{4}$ $\frac{9}{8}$ *pizz.* sf $\frac{3}{4}$ $\frac{9}{8}$

Vln. 2

Vla. f

Vlc. f $mf sub.$

Cb. *ord.* f *col legno* $mf sub.$

165

Fl. f 9 $5/4$

Ob. f mp sub.

Cl. f mp sub.

Cbsn.

Hn. 1 mp sub.

Hn. 2 mp sub.

C Tpt. f

Tbn.

Perc. I

Perc. II

Pno. f f mf

Vln. Solo p f mf

Vln. 1 pp $molto$ sf 9 $5/4$

Vln. 2 pp $molto$ sf

Vla. pp $molto$ sf $espr.$ p mp

Vlc. pp $molto$ sf $espr.$ p mp

Cb. $espr.$ p mp

Fl. $\frac{5}{4}$ f $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Ob. f f

Cl. f fp f

Cbsn. f p

Hn. 1 f p f mp sub.

Hn. 2 f p f mp sub.

C Tpt. f mp sub.

Tbn. f mp sub.

Perc. I

Perc. II

Pno. $Reo.$

Vln. Solo f

Vln. 1 $pizz.$ f $ben marc.$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ f

Vln. 2 $pizz.$ f $ben marc.$ f

Vla. $pizz.$ f $ben marc.$ f

Vlc. f p f $pizz.$

Cb. f p f $pizz.$

Fl. $\frac{4}{4}$ $\frac{3}{4}$ p *leggiere* mf

Ob. p *leggiere* mf

Cl. p *leggiere* mf

Cbsn. f

Hn. 1 f

Hn. 2 f

C Tpt.

Tbn. f

Perc. I

Perc. II

Pno. mf Reo

Vln. Solo f

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pizz. f arco, col legno mf ord. $p < mf$

Vln. 2 pizz. f arco, col legno mf ord. $p < mf$

Vla. pizz. f arco, col legno mf ord. $p < mf$

Vlc. f

Cb. f

117

120

Fl. *mf fp sf mf fp sf*

Ob. *mf fp sf mf fp sf*

Cl. *mf fp sf mf fp sf*

Cbsn. *p fp sf p fp sf*

Hn. 1 *con sord. mf fp sf mf fp sf*

Hn. 2 *con sord. mf fp sf mf fp sf*

C Tpt. *con sord. pp mf sf pp mf sf*

Tbn. *con sord. mf fp sf mf fp sf*

Perc. I

Perc. II *Accent Gongs (mallets) pp f pp f f*

Pno. *f sf*

Vln. Solo

Vln. I *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *arco pp*

Cb. *arco pp*

123

Colla parte**Colla parte**

Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is divided into three measures. The first measure is in 5/4 time, the second in 3/4, and the third in 4/4. The key signature has one flat (B-flat). The first measure contains complex rhythmic patterns with triplets and sixteenth notes. The second measure contains simpler rhythmic patterns. The third measure contains rests. Dynamics include *ff*, *ffp*, and *sfz*.

A tempo, meno mosso ♩ = 108

127

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
fp *pp*

Ob. *fp* *pp*

Cl. *fp* *pp*

Cbsn. *sf* *pp*

Hn. 1 senza sord. *fp* *pp*

Hn. 2 senza sord. *fp* *pp*

C Tpt. senza sord. *fp* *pp*

Tbn. senza sord. *fp* *pp*

Perc. I

Perc. II Lg. Susp. Cym.
(Triangle beater) *mf*

Pno. *f*

Vln. Solo *sf* *f* *mf*

A tempo, meno mosso ♩ = 108

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
f *fp* *pp*

Vln. 2 *f* *fp* *pp*

Vla. *f* *fp* *pp*

Vlc. *f* *fp* *pp*

Cb. *f* *fp* *pp*

Fl. **4/4**

Ob. *pp* *fz*

Cl. *pp* *fz*

Cbsn. *pp* *fz*

Hn. 1 *pp* *fz*

Hn. 2 *pp* *fz*

C Tpt. *mf* *sf*

Tbn. *pp* *fz*

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1 *smfp* *fz*

Vln. 2 *smfp* *fz*

Vla. *smfp* *fz*

Vlc. *smfp* *fz*

Cb. *smfp* *fz*

ten.

sul pont.

3/4 **2/4**

134 **accel.** $\text{♩} = 126$

Fl. pp fz fz

Ob. pp fz fz

Cl. pp fz

Cbsn. $\text{f pesante e ruvido}$

Hn. 1 mf

Hn. 2 mf

C Tpt. fz

Tbn.

Perc. I **B. D.** ppp secco mf pesante

Perc. II **Rattle** **Floor Tom (mallets)** coperto mf

Pno. mf pesante

Vln. Solo f cresc. $\text{con delirio marcatisimo}$ ff

accel. $\text{♩} = 126$

Vln. 1 ord. f pesante

Vln. 2 ord. f pesante

Vla. ord. f pesante

Vlc. ord. f pesante

Cb. ord. f pesante

137

Fl. **6/4** **5/4** **4/4**

Ob.

Cl.

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1 **6/4** **5/4** **4/4**

Vln. 2

Vla.

Vlc.

Cb.

Fl. **4/4** **3/4** **5/4**

Ob.

Cl.

Cbsn. *sf*

Hn. 1 *sf*

Hn. 2 *sf*

C Tpt.

Tbn.

Perc. I *sf*

Perc. II *sf* *throw Rattle on Fl. Tom head*

Pno. *sf*

Vln. Solo *Ossia* *sf*

Vln. 1 **4/4** **3/4** **5/4** *sf*

Vln. 2 *sf*

Vla. *sf*

Vlc. *sf*

Cb. *sf*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cbsn. *ff*

Hn. 1 *f marcattissimo*

Hn. 2 *f marcattissimo*

C Tpt. *f marcattissimo*

Tbn. *f marcattissimo*

Perc. I

Perc. II

Pno. *ff*

Vln. Solo

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

(♩ = ♩) ♩ = ca. 84

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

sff

pp

pizz.

sff

Fl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Ob. p *espr.*

Cl.

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I p

Perc. II p

Pno. p trio

Vln. Solo

Vln. 1 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ p *sub.* $\gg pp$

Vln. 2 p *sub.* $\gg pp$ *ten.*

Vla. p *sub.* $\gg pp$ *ten.*

Vlc. p *sub.* $\gg pp$

Cb.

154

Misterioso ♩ = 96

Fl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *pp*

Ob. *mf* *pp* *pp*

Cl. *pp*

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II Tam-Tam (Tri. beater) *ppp* *mf* (Tam-Tam beaters) *ppp* *p*

Pno. *p*

Vln. Solo *pppp*

Misterioso ♩ = 96

Vln. 1 $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mf* sul pont. ord. *p*

Vln. 2 *mf* Sul D sul pont. ord. *p*

Vla. *mf* Sul D sul pont. ord. *p*

Vlc. *mf* sul pont. ord. *p*

Cb. arco *p*

159

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cbsn.

Hn. 1

Hn. 2

C Tpt. *con sord.*

Tbn. *ppp*

Perc. I

Perc. II

Pno. *(p)*

Vln. Solo *p* *mf*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

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

9

□ □ □ △

Fl. *pp* *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp* *pp*

Bsn. *pp* *mp* *ppp*

Hn. 1 con sord. *pp* *mf*

Hn. 2 con sord. *pp* *mf*

C Tpt. *mf* *pp* *mf*

Tbn. con sord. *pp* *mf*

Perc. I

Perc. II

Pno. *mf* *p*

Vln. Solo *f* *p* *f* *mf*

Vln. 1 *mf* *smf* *ppp*

Vln. 2 *mf* *smf* *ppp*

Vla. *mf* *smf* *ppp*

Vlc. *mf* *smf* *ppp*

Cb. (pizz.) *p* *mf* *arco* *pp*

Fl. *p* *p*

Ob. *p*

Cl. *p* *p*

Bsn.

Hn. 1 (con sord.) *mf* *pp* *ppp* via sord.

Hn. 2 (con sord.) *mf* *pp* *ppp* via sord.

C Tpt. *pp* *p* *pp* *p* *pp* *p*

Tbn. (con sord.) *mf* *pp* *ppp* via sord.

Perc. I

Perc. II

Pno. (D₂)

Vln. Solo *f* *pp* *f* *port.* *port.*

Vln. 1 *p* *smf* *pp*

Vln. 2 *p* *smf* *pp* Sul D

Vla. *p* *smf* *pp* Sul C

Vlc. *p* *smf* *pp*

Cb. *p* *smf* *pp* non dim.

Fl. *f* *mp*

Ob. *p* *f* *mp*

Cl. *pp* *p* *f* *mp*

Bsn. *mf* *p*

Hn. 1 senza sord. *mf non troppo* *p*

Hn. 2 senza sord. *mf non troppo* *p*

C Tpt. (con sord.) *mf* *pp* *mf* *pp*

Tbn. senza sord. *mf non troppo* *p*

Perc. I

Perc. II

Pno. *f sub.* *mf* *p*

(Vcllo)

(Ossia)

Vln. Solo *p* *f* *pp* *ff*

Vln. 1 *p* *f* *p* *mp*

Vln. 2 *p* *f* *p* *mp*

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

Vlc. *p* *f* *p*

Cb. *f* *p* *pp*

176

(♩. = ♩) ♩ = 116 - 126

Fl. *f* *molto* *mf smfpp*

Ob. *f* *molto* *mf smfpp*

Cl. *f* *molto* *mf smfpp*

Bsn. *p*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. *mf* *molto* via sord.

Tbn. *mf*

Perc. I

Perc. II

Pno. *ff* *f*

Vln. Solo *p* *f* *subito animato*

Vln. 1 *f* *molto* *p*

Vln. 2 *f* *molto* *p*

Vla. *f* *molto*

Vlc. *p*

Cb. *ppp* *p*

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Solo; espress.

f

mf

pp

fp

mf senza sord.

loco

tr

sf

f

ff

pizz.

arco, sul pont.

p

f

sf

arco

p

sf

arco, sul pont.

p

f

sf

arco, sul pont.

p

f

sf

arco

fp

3/4

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf*

Ob. *mf*

Cl. *mf*

Bsn. *f* *pp* *f*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

C Tpt. *pp* *mf*

Tbn. *pp* *mf*

Perc. I

Perc. II

Pno. *f* *mf* *f*

Vln. Solo *f* *sf*

Vln. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vlc. *ord.* *f* *sul pont.* *p* *f*

Cb. *f* *p* *f*

Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Bsn. *pp* *f*
 Hn. 1
 Hn. 2
 C Tpt.
 Tbn.
 Perc. I
 Perc. II
 Pno. *mf*
 Vln. Solo *f* *sf* *ff*
 Vln. 1 *p* *f* *ord.* *f* *p*
 Vln. 2 *p* *f* *ord.* *f* *p*
 Vla. *p* *f* *ord.* *f* *p*
 Vlc. *p* *f* *ord.* *f*
 Cb. *p* *f* *f*

The score is for page 189 of a musical work. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn 1, Horn 2, Cornet/Trombone, Tuba), two percussion parts, Piano, Violin Solo, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into four measures. The first measure is in 4/4 time, the second is in 3/4 time, and the third and fourth are in 4/4 time. The woodwinds and strings play a melodic line, while the piano and solo violin provide harmonic support. The bassoon has a prominent role in the second measure, playing a triplet of eighth notes. The strings play a rhythmic pattern of eighth notes. The score includes various dynamics (p, mf, f, sf, ff, pp) and articulation marks (accents, slurs).

[illegible]

Fl. *ff* **6/4** **5/4** **3/4**

Ob. *ff*

Cl. *ff*

Bsn. *ff* *molto*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *f* *sf* *f*

Tbn. [Pedal tone IV] *f poss.* *molto*

Perc. I

Perc. II

Pno. *sf*

Vln. Solo

Vln. 1 **6/4** **5/4** **3/4**

Vln. 2

Vla.

Vlc. *ff*

Cb. *ff* *molto*

201

Subito calmo ♩ = 84

Fl. *ff* *p* *pp*

Ob. *ff*

Cl. *ff*

Bsn.

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Tbn. *p*

Perc. I (B. D.) (beaters) *ppp* *pp*

Perc. II

Pno. *ff* *p ma marc.* *p*

Vln. Solo *mf* *5* *smf - ppp*

Subito calmo ♩ = 84

Vln. 1 *p sub.* *pp*

Vln. 2 *p sub.* *pp*

Vla. *p sub.* *pp*

Vlc. *p sub.* *pp*

Cb. *p*

Fl. *pp* *mf* *pp* *mf* *2/4* *4/4*

Ob. *pp* *mf* *pp* *mf*

Cl. *pp* *mf* *pp* *mf*

Bsn. *pp* *mf* *pp* *mf*

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II *pp* *Tam-Tam* (beater)

Pno.

Vln. Solo *f* *mfpp* *f* *mf*

Vln. 1 *pp* *f* *pp* *f* *espress.* *3* *p* *4/4*

Vln. 2 *pp* *f* *pp* *f*

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

Vlc. *espress.* *p*

Cb.

Violin I: 4/4, 5/4, 4/4, 5/4. Dynamics: *mf*, *p*, *f*, *pp*, *f*.

Violin II: *espress.*, *p*, *mf*, *p*, *f*, *pp*, *sf*.

Viola: *espress.*, *p*, *mf*, *p*, *f*, *sf*.

Violoncello: *mf*, *sf*.

Contrabass: *mf*, *sf*.

Fl. $\frac{5}{4}$ p pp mf $\frac{4}{4}$ $\frac{5}{4}$

Ob. p pp mf

Cl. p pp mf

Bsn. p pp mf

Hn. 1

Hn. 2 mf

C Tpt.

Tbn. mf pp

Perc. I To Crotales Crotales pp

Perc. II To Accent Gongs mp

Pno. (p)

Vln. Solo p mp $pppp$

Vln. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. 2

Vla.

Vlc.

Cb. mf pp

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. 1 *Solo, espr.*
pp *mf* *p* *mf sub.*

Hn. 2 *ppp*

C Tpt.

Tbn.

Perc. I

Perc. II *pp*
Accent Gongs (wood on rim) (mallet head) (wood on rim)

Pno.

Vln. Solo

Vln. 1 *sul pont., flautando espressivo "sharqi" improvisation**
p

Vln. 2 *sul pont., flautando espressivo "sharqi" improvisation**
p

Vla. *sul pont., flautando espressivo "sharqi" improvisation**
p

Vlc. *sul pont., flautando espressivo "sharqi" improvisation**
p

Cb.

* Improvise in quasi Arabic style *short* phrases, based on small sections of the pitches, taking frequent pauses between phrases.

Solo, *espress.*

p *f*

(mallet head) (wood on rim) (mallet head)

pp

[s] [d] [d]

[illegible]

Fl. **4/4** **2/4** *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

C Tpt. *mf* *p*

Tbn. *mf* *p*

Perc. I (Crot.) *p dim.* *pp* *mf* *p*

Perc. II *non cresc.* *mp sub.*

Pno. *mf* *p*

Vln. Solo *ff* *p dim.* *pp*

Vln. 1 **4/4** **2/4** (pizz.) *sf*

Vln. 2 (pizz.) *sf*

Vla. pizz. *ppp* *sf*

Vlc. pizz. *ppp* *sf*

Cb. *sf*

II. Hymn

Lontano ♩ = 52 (♩ = 104)

1

Vibraphone (bow)
arco

Percussion I

Percussion II

Violin Solo

espr., prayer like

ten.

p *mp* *p* *mp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

p *pp*

6

Perc. I

Perc. II

Vln. Solo

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

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

p *ten.* *pp*

(mallet)
Ped

(mallet)
Ped

11

Perc. I

Perc. II

Vln. Solo

p *mp* *p* *mp* *p* *mp* *p* *mp*

p *mp* *p* *mp* *p* *mp* *p*

p *pp* *p*

15

Perc. I

Perc. II

Vln. Solo

p *f* *p* *f* *molto*

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

ten. *pp* *mf sub.* *pp sub.*

* Harmonics sound two octaves higher than written.

202

27

Perc. I $\frac{6}{4}$ p f p f p f p f $\frac{3}{4}$

Perc. II p f p f p f p f

Pno. f

Vln. Solo p mf f p mf f p sf pizz.

Vln. 1 $\frac{6}{4}$ f $\frac{3}{4}$

Vln. 2 f

Vla. f

Vlc. f

Cb. pizz. f

29

Colla parte

In tempo

Perc. I $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. II $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno.

Vln. Solo arco mf $sf-p$ f

Colla parte

In tempo

Vln. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. 2

Vla.

Vlc.

Cb.

32 accel.

Perc. I *p cresc.* *f* *tutta forza* *molto*

Perc. II *p cresc.* *f* *tutta forza* *molto*

Pno. *loco* *p cresc.* *f*

Vln. Solo *sf*

33 accel.

Vln. 1 *(pizz.) marc.* *p cresc.* *f*

Vln. 2 *(pizz.) marc.* *p cresc.* *f*

Vla. *(pizz.) marc.* *p cresc.* *f*

Vlc. *(pizz.) marc.* *p cresc.* *f*

35 A tempo primo ritardando

Fl. *p* *mp* *p* *mp*

Ob. *p* *mp* *p* *mp*

Cl. *p* *mp* *p* *mp*

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

Perc. I *p* *mf* *p* *mf* *p*

Perc. II *p* *mf* *p* *mf* *p*

Pno. *pp*

Vln. Solo *cold, quasi harmonic* *pp* *ord.* *espressivo*

39 **Tempo primo, animato** ♩ = 52

Fl. **3/4** **4/4** **3/4** **4/4**
p *mf* *with Vln. 1 [Groups of 3]*

Ob. *with Vln. 2 [Groups of 4]*
p *mf*

Cl. *with Viola [Groups of 5]*
p *mf*

Bsn. *with Contrabass [Groups of 7]*
p *mf*

Hn. 1

Hn. 2

C Tpt.

Tbn. *with Violoncello [Groups of 6]*
con sord. *p* *mf*

Perc. I *Bell Tree + Rotosound/Bell Plate (mallet)*
p *smf*

Perc. II *Rotosound/Bell Plate (mallet)*
smf

Pno. *sf* *p leggiero e secco* *loco* *cresc.* *mf*

Vln. Solo *smfp* *mf* *espress.*

Tempo primo, animato ♩ = 52

Vln. 1 **3/4** **4/4** **3/4** **4/4**
(pizz.) sf *p* *mf* *with Flute [Groups of 3]*

Vln. 2 *(pizz.) sf* *p* *mf* *with Oboe [Groups of 4]*

Vla. *(pizz.) sf* *p* *mf* *with Clarinet [Groups of 5]*

Vlc. *(pizz.) sf* *p* *mf* *with Trombone [Groups of 6]*

Cb. *(pizz.) p* *mf* *with Bassoon [Groups of 7]*

42

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ [Groups of 3] p smf

Ob. [Groups of 4] p smf

Cl. [Groups of 5] p mf

Bsn. [Groups of 7] p mf

Hn. 1

Hn. 2

C Tpt.

Tbn. [Groups of 6] p mf

Perc. I

Perc. II

Pno. p smf

Vln. Solo mf $sub.$ f sf $molto$

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ [Groups of 3] p smf

Vln. 2 [Groups of 4] p smf

Vla. [Groups of 5] p mf

Vlc. [Groups of 6] p mf

Cb. [Groups of 7] p mf

207

Fl. *4/4* *p cresc.* *[Groups of 3]* *sf sf* *4/4*

Ob. *[Groups of 4]* *p cresc.* *sf sf*

Cl. *[Groups of 5]* *p cresc.* *sf sf*

Bsn. *[Groups of 7]* *p cresc.* *sf sf*

Hn. 1 *p* *p sub.* *p sub.* *mp sub.* *sf*

Hn. 2 *p* *p sub.* *p sub.* *mp sub.* *sf*

C Tpt. *con sord.* *pp* *mp* *sf*

Tbn. *[Groups of 6]* *p* *cresc.* *sf sf*

Perc. I

Perc. II

Pno. *p cresc.* *f* *sf sf*

Vln. Solo *f cresc.* *sf sf*

Vln. 1 *4/4* *p cresc.* *[Groups of 3]* *sf sf* *4/4*

Vln. 2 *[Groups of 4]* *p cresc.* *sf sf*

Vla. *[Groups of 5]* *p cresc.* *sf sf*

Vlc. *[Groups of 6]* *p cresc.* *sf sf*

Cb. *[Groups of 7]* *p cresc.* *sf sf*

48

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

[Groups of 4]

f *cresc.* *sf sf*

[Groups of 5]

f *cresc.* *sf sf*

[Groups of 6]

f *cresc.* *sf sf*

[Groups of 8]

f pesante *cresc.* *sf sf*

[Groups of 7]

f *cresc.* *sf sf*

[Groups of 4]

Vibr. *mf pesante e cresc.* *sf*

[Groups of 5]

Vibr. *mf pesante e cresc.* *sf sf*

f pesante *cresc.* *sf sf sf sf*

ff appass.

[Groups of 4]

f pesante e cresc. *sf sf*

[Groups of 5]

f pesante *cresc.* *sf sf*

[Groups of 6]

f pesante *cresc.* *sf sf*

[Groups of 7]

f pesante *cresc.* *sf sf*

[Groups of 8]

f pesante *cresc.* *sf sf*

50

[Groups of 4]

f marc. e cresc.

sf sf

3/4

Fl.

[Groups of 4]

f marc. e cresc.

sf sf

Ob.

[Groups of 4]

f marc. e cresc.

sf sf

Cl.

[Groups of 4]

f marc. e cresc.

sf sf

Bsn.

[Groups of 4]

f marc. e cresc.

sf sf

Hn. 1

fz *p* *fz* *p* *sf sf* *p* *sf*

Hn. 2

fz *p* *fz* *p* *sf sf* *p* *sf*

(con sord.)

C Tpt.

fz *p* *f* *fp* *sf sf* *p* *sf*

[Groups of 4]

f marc. e cresc.

sf sf

Tbn.

[Groups of 4]

f marc. e cresc.

sf sf

Perc. I

[Groups of 4]

f marc. e cresc.

sf sf

Perc. II

[Groups of 4]

f marc. e cresc.

sf sf

Pno.

f marc. e cresc.

sf sf

sf sf

loco

Vln. Solo

sf

[Groups of 4]

f marc. e cresc.

sf sf

3/4

Vln. 1

[Groups of 4]

f marc. e cresc.

sf sf

Vln. 2

[Groups of 4]

f marc. e cresc.

sf sf

Vla.

[Groups of 4]

f marc. e cresc.

sf sf

Vlc.

[Groups of 4]

f marc. e cresc.

sf sf

Cb.

[Groups of 4]

f marc. e cresc.

sf sf

52

[Groups of 3]

Fl. *f cresc.* *sf sf*

Ob. *f cresc.* *sf sf*

Cl. *f cresc.* *sf sf*

Bsn. *f cresc.* *sf sf*

Hn. 1 *fp* *mf* *f*

Hn. 2 *fp* *mf* *f*

C Tpt. *fp* *mf* *sfpp* Solo

Tbn. *fp* *mf* *f*

Perc. I *f cresc.* *sf sf*

Perc. II *f cresc.* *sf sf*

Pno. *f cresc.* *sf sf*

Vln. Solo *ff cresc.* *loco* *fff*

Vln. 1 *f cresc.* *sf sf*

Vln. 2 *f cresc.* *sf sf*

Vla. *f cresc.* *sf sf*

Vlc. *f cresc.* *sf sf*

Cb. *f cresc.* *sf sf*

54 **rubato**
Senza sord.
ff ben marc. cresc. *sfpp* *ff*

Via sord.

C Tpt.

Bell Tree + Rotosound/Bell Plate
(hrd. malts.)

Perc. I

Rotosound/Bell Plate (hrd. malts.)

Perc. II

Vln. Solo

57

C Tpt.

ff cresc. *sfpp* *f* *ff*

Perc. I

ppp *ff* Rotate *

Perc. II

ppp *ff* Rotate *

Vln. Solo

pppp subliminal *molto*

Cadenza: liberamente, senza misura

[Take tempo from Tpt.]

60

Vln. Solo

ff marc. *sfpp < ff* *sfpp < ff* *sfpp < ff*

Meno mosso

63

Vln. Solo

f pesante ma meno agitato *sfpp* *f*

65

Vln. Solo

pp *f* *sf* arco, throw the bow
l.h. pizz.

67

Vln. Solo

sf pp f marc. *sf pp f marc.* *sf pp f marc.*

70

Vln. Solo

pizz. arco *sf pp f* *f pesante*

72

Vln. Solo

pp sub. *f* *p* *mf* *fz* *mf* *fz* *mf*
l.h. pizz. arco s.p. ord. l.h. pizz. arco s.p. ord. l.h. pizz.

* Let sound fade naturally and mute gradually, not suddenly.

[illegible]

108 **accel.**

Vln. Solo *mf cresc.* *f* *cresc.* *ff*

112 **Presto** (♩ = ca. 144) *meno pesante*

Vln. Solo *f dim.*

115 **rit.**

Vln. Solo *p dim.* *pp dim.*

118 **A tempo primo** ♩ = 48 (♩ = 96)

Perc. I *Crotales* *pp*

Vln. Solo *flautando* *ppp* *p*

Vln. 1 *arco* *pp*

Vln. 2 *arco* *pp*

A tempo primo ♩ = 48 (♩ = 96)

120

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

C Tpt. *con sord.* *Solo, espr.* *p* *mp*

Tbn. *espr.* *(con sord.)* *mp*

Perc. I *l. v.*

Vln. Solo *mf* *ordinare*

Vln. 1 *p*

Vln. 2 *p* *pp*

Vla. *arco* *pp* *p*

Vlc. *arco* *pp* *p*

Fl. *pp* *p*

Ob. *pp*

Cl. *pp*

Bsn. *p* *pp*

Hn. 1 con sord. *pp*

Hn. 2 con sord. *pp*

C Tpt. *p* *mf*

Tbn. *pp*

Perc. I (Crot.) *L. v.*

Perc. II

Pno.

Vln. Solo

Vln. 1 *pp*

Vln. 2 *(pp)*

Vla. *pp*

Vlc. *pp*

Cb.

124

Fl. $\frac{4}{4}$ *pp* $\frac{3}{4}$ $\frac{2}{4}$

Ob.

Cl. *(pp)*

Bsn. *(pp)*

Hn. 1

Hn. 2

C Tpt. *ten.*

Tbn.

Perc. I

Perc. II *Vibr.* *f* *l. v.* *p*

Pno.

Vln. Solo *f* *mf*

Vln. 1 $\frac{4}{4}$ *p* $\frac{3}{4}$ $\frac{2}{4}$

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb.

Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$

Ob. pp mf ppp

Cl. mf pp mf ppp

Bsn. mf pp mf ppp

Hn. 1 pp mf ppp

Hn. 2 pp mf ppp

C Tpt. pp

Tbn. (con sord.) pp mf ppp

Perc. I (Crot.) mp f sf

Perc. II (Vibr.) mp p sf

Pno.

Vln. Solo f fpp

Vln. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$

Vln. 2

Vla. mf ppp

Vlc. mf ppp

Cb. arco pp mf ppp

Bell Tree + Triangles (Crot.)

Finger Cyms. + Triangles

129

Vln. Solo

6/4

p *mf*

5/4



130

Fl.

5/4

pp *p*

3/4

ppp *pp* *p*

2/4

Ob.

pp *p*

ppp *pp* *p*

Cl.

pp *p*

pp *p*

Bsn.

pp *p* *ppp*

Hn. 1

Hn. 2

(con sord.)

pp

(Solo)

p *mf*

C Tpt.

(con sord.)

espr.

mp

Tbn.

Perc. I

Perc. II

Vibr.

p

f. v.

Pno.

Vln. Solo

p *f*

Vln. 1

5/4

pp *p*

3/4

pp *p*

2/4

Vln. 2

pp *p* *pp*

Vla.

pp *p*

Vlc.

pp *p*

Cb.

Fl. **2/4**

Ob. *ppp*

Cl. *ppp*

Bsn. *pp*

Hn. 1 (con sord.) *pp* *p*

Hn. 2 *p* *ppp*

C Tpt. *p* *mf*

Tbn. *pp*

Perc. I (Crot.) *p* *L. v.*

Perc. II (Rca.)

Pno.

Vln. Solo *f* *mf*

Vln. 1 **2/4** *pp*

Vln. 2 *(pp)*

Vla. *pp*

Vlc. *pp*

Cb.

4/4

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. 1 *ppp*

Hn. 2 *pp*

C Tpt. *più f* *ten.*

Tbn.

Perc. I

Perc. II *L. v.*

Pno.

Vln. Solo *f* *mf* *f*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p*

Vlc. *p*

Cb. *p*

Time signatures: 4/4, 3/4, 2/4

Fl. *mf* *sub.*

Ob. *mf* *sub.*

Cl. *mf* *sub.*

Bsn. *mf* *sub.*

Hn. 1 *mf* *sub.*

Hn. 2 *mf* *sub.*

C Tpt. *mf* *sub.*

Tbn. *mf* *sub.*

Perc. I *mf*

Perc. II *mf*

(Cdo) *mf*

Pno. *mf*

Vln. Solo *sf* *f*

Vln. 1 *mf* *sub.*

Vln. 2 *mf* *sub.*

Vla. *mf* *sub.*

Vlc. *mf* *sub.*

Cb. *mf* *sub.*

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

Fl. *ppp* *p* *mf* *fz - p < f* *ppp*

Ob. *ppp* *p* *fz - p < f* *ppp*

Cl. *ppp* *p sub.* *fz - p < f* *ppp*

Bsn. *p sub.* *fz - p < f* *ppp*

Hn. 1 *ppp* *p* *fz - p < f* *ppp* via sord.

Hn. 2 *ppp* *p* *fz - p < f* *ppp* via sord.

C Tpt. *ppp* *fz - p < f* *ppp*

Tbn. *ppp* *p* *fz - p < f* *ppp* via sord.

Perc. I

Perc. II

Pno. *p* *mf* *fz*

Vln. Solo *sf* *f* *ff* *p sub.* senza vib.

Vln. 1 *ppp* *4/4*

Vln. 2 *ppp*

Vla. *ppp*

Vlc. *ppp*

Cb. *ppp*

III. Rondo & Round

Energico ♩ = 132 - 144

Energico ♩ = 132 - 144

Flute

Oboe

B♭ Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in C

Trombone

Percussion I

Percussion II

Piano

Violin Solo

Energico ♩ = 132 - 144

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Fl. p mf

Ob. p mf

Cl.

Bsn.

Hn. 1 p mf

Hn. 2 p mf

C Tpt.

Tbn.

Perc. I

Perc. II p mf

Pno.

Vln. Solo

Vln. 1 p mf

Vln. 2 p mf

Vla.

Vlc. sf

Cb. sf

9

Fl. $\frac{3}{4}$ p mf $\frac{5}{8}$ p mf $\frac{4}{4}$ p f $\frac{5}{4}$ ff

Ob. p mf p mf p f ff

Cl. f ff

Bsn. f sf ff

Hn. 1 p mf p f

Hn. 2 p mf p f

C Tpt. mf

Tbn. senza sord. sf ff

Perc. I S. D. snares on pp Fl. Tom (aperto) sf

Perc. II p mf Susp. Cym. p mf

Pno. sf ff

Vln. Solo sf

Vln. 1 $\frac{3}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ ord. ff

Vln. 2 ff

Vla. ff

Vlc. mf sf arco sf ff

Cb. mf sf arco sf ff

13

Fl. $\frac{4}{4}$ *ffp* *ff* $\frac{5}{4}$

Ob. *ffp* *ff*

Cl. *ffp* *ff*

Bsn. *ff*

Hn. 1

Hn. 2

C Tpt. *f*

Tbn. *ff*

Perc. I T. Blks. *f*

Perc. II

Pno. *ff*

Vln. Solo arco *f* *p* *f* *p* *f*

Vln. 1 $\frac{4}{4}$ *p* *ff* $\frac{5}{4}$

Vln. 2 *p* *ff*

Vla. *p* *ff*

Vlc. *ff* *pizz.* *mf*

Cb. *ff*

227

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *p* *f*

Ob. *p* *mf*

Cl. *p* *mf* *p* *sf*

Bsn. *mf* *p* *sf*

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno. *mf* *mf* *ten.* *p*

Vln. Solo *espr.* *mf cresc.* *f*

Vln. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *pizz.* *p* *cresc.* *sf*

Vln. 2 *pizz.* *mf* *p* *cresc.* *sf*

Vla. *p* *cresc.* *sf*

Vlc. *mf* *sf*

Cb. *pizz.* *p* *sf*

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
 Ob.
 Cl.
 Bsn.
 Hn. 1
 Hn. 2
 C Tpt.
 Tbn. *con sord.*
 Perc. I *T. Blks.*
 Perc. II *Ribbon Crashers*
 Pno.
 Vln. Solo
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

p *mf* *p* *mf* *p* *mf*
p leggiero
p *f* *p*
pp *mf*
p *mf* *p*
f
pp *f ben marc.*
f *f* *f* *f*
p *f* *p*

Fl. p mf p mf p mf p mf p mf Δ $\square$

Ob. p mf p mf p mf p mf p mf Δ $\square$

Cl. p mf p mf p mf p mf p mf Δ $\square$

Bsn. p mf p mf p mf p mf p mf Δ $\square$

Hn. 1 p mf p mf p mf p mf p mf Δ $\square$

Hn. 2 p mf p mf p mf p mf p mf Δ $\square$

C Tpt. p mf p mf p mf p mf p mf Δ $\square$

Tbn. f p f p f p f p f p Δ $\square$

Perc. I f p f p f p f p f p Δ $\square$

Perc. II f p f p f p f p f p Δ $\square$

Pno. f p f p f p f p f p Δ $\square$

Vln. Solo f p f p f p f p f p Δ $\square$

Vln. 1 f p f p f p f p f p Δ $\square$

Vln. 2 f p f p f p f p f p Δ $\square$

Vla. f p f p f p f p f p Δ $\square$

Vlc. f p f p f p f p f p Δ $\square$

Cb. f p f p f p f p f p Δ $\square$

34

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

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

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

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

232

Fl. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Ob. sfp ff

Cl. sfp ff

Bsn. sf sfp ff f mp

Hn. 1 ff

Hn. 2 ff

C Tpt. ff via sord.

Tbn. ff

Perc. I Chime sf ϕ

Perc. II sf

Pno. sf f mp

Vln. Solo arco pp p f

Vln. 1 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ p ff

Vln. 2 p ff

Vla. p ff pizz. f mp

Vlc. ff p ff

Cb. ff

Fl.

Ob.

Cl.

Bsn.

Hn. 1 *espr.*
pp *mf*

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo *pp cold* *espr.* *cold*

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf*

Vlc. *pizz.* *mf* *arco* *pp* *p*

Cb. *pizz.* *mf* *arco* *pp* *p*

4/4

40

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

5/4

3/4

pp

senza sord. espr.

p *mp*

espr. *cold* *espr.*

pp *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp*

51

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

4/4

p

mf

ten.

mf

p

take St. mute

mf

(espr.)

f sub.

pizz.

f

pizz.

f

f

pizz.

f

pizz.

p

p

pp

sf

p

pp

sf

55

Fl. *p* *mf* *frullato* *pp* *mf* *5/4* *3/4* *2/4* *3/4*

Ob. *mf* *pp sub.* *mf*

Cl. *p* *mf* *pp* *mf*

Bsn. *pp* *mf*

Hn. 1 *mf* *pp sub.* *mf* *p*

Hn. 2 *mf* *pp sub.* *mf* *p*

C Tpt.

Tbn. *p* *smf* *via sord.*

Perc. I *pp* *T. Blks.*

Perc. II *pp* *Ribbon Crashers*

Pno. *f*

Vln. Solo *pp*

Vln. 1 *arco* *mf* *f* *5/4* *3/4* *2/4* *3/4*

Vln. 2 *arco* *mf* *f*

Vla. *arco* *mf* *f*

Vlc. *arco* *mf* *f* *pizz.* *p*

Cb. *smf*

Fl. $\frac{3}{4}$ p mf $\frac{3}{8}$ p mf $\frac{3}{4}$ p mf $\frac{3}{8}$ p mf $\frac{2}{4}$

Ob. p mf p mf p mf p mf

Cl. p *leggiere*

Bsn. p *leggiere*

Hn. 1 f p f p f

Hn. 2 f p f p f

C Tpt. *con sord. (St. mute)* p mf p mf p mf p mf

Tbn.

Perc. I f p mf p mf

Perc. II f p mf p mf

Pno. f

Vln. Solo *(arco)* f *pesante e ben marc.* *simile*

Vln. 1 *col legno* f $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Vln. 2 *col legno* f

Vla. *col legno* f

Vlc. sf *arco, espr.* p mf p mf

Cb. *arco, espr.* p mf p mf

Fl. p mf p mf p mf p mf

Ob. p mf p mf p mf p mf

Cl. p mf p mf p mf p mf

Bsn. p mf p mf p mf p mf

Hn. 1 mf f p f p

Hn. 2 mf f p f p

C Tpt. p mf p mf p mf p mf

Tbn. p mf p mf p mf p mf

Perc. I p mf p mf p

Perc. II p mf p mf p

Pno. p mf p mf p

Vln. Solo p mf p mf p

Vln. 1 p mf p mf p

Vln. 2 p mf p mf p

Vla. p mf p mf p

Vlc. p mf p mf p

Cb. p mf p mf p

Fl. $p < mf$ p mf ff

Ob. $p < mf$ p mf ff

Cl. f ff

Bsn. f fff p f ff

Hn. 1 f mf fz fz fz fz ff

Hn. 2 f mf fz fz fz fz ff

C Tpt. $p < mf$ p mf fp f ff via sord.

Tbn. p sf p Solo, espr.

Perc. I mf p f

Perc. II mf p f Sm. Susp. Cym. secco

Pno. ff 1/2 Ped.

Vln. Solo ff

Vln. 1 ff ord.

Vln. 2 ff ord.

Vla. ff ord.

Vlc. p fff p f ff

Cb. p fff p f ff

71

Tbn. *mf*

Vln. Solo *p* *f sub.* *pizz.* *arco* *p* *f sub.* *pizz.*

Vln. 1 *p < mp* *3/4*

Vln. 2 *p < mp* *3/4*

Vla. *p < mp* *3/4*

Vlc. *p < mp* *3/4*

Cb. *espr.* *p* *mp* *p < mp*

75

Tbn. *mf sub.* *3/4* *4/4* *3/4* *4/4* *3/4*

Vln. Solo *arco* *p* *f sub.* *pizz.* *arco* *p* *f sub.* *pizz.*

Vln. 1 *p* *mp* *3/4* *4/4* *f* *3/4*

Vln. 2 *p* *mp* *3/4* *4/4* *f* *3/4*

Vla. *p* *mp* *3/4* *4/4* *f* *3/4*

Vlc. *p* *mp* *3/4* *4/4* *f* *3/4*

Cb. *p* *mp* *3/4* *4/4* *f* *3/4*

79

rallentando

Tbn. *più f* *3/4* *5/4* *3/4* [pedal tones] *p* *molto* *4/4*

Perc. II *Susp. Cym.* *pp*

Vln. Solo *arco* *p* *mf* *p*

rallentando

Vln. 1 *3/4* *5/4* *3/4* *4/4* *pp* *molto*

Vln. 2 *pp* *molto*

Vla. *pp* *molto*

Vlc. *pp* *molto*

Cb. *mf* *p* *molto*

Fl. *mf* *f* *6* *2/4* *5/4* *3/4*

Ob. *pp*

Cl.

Bsn. *p* *mp* *mf*

Hn. 1

Hn. 2

C Tpt. *mp* *f* senza sord.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo *fp*

Vln. 1 *4/4* *2/4* *5/4* *3/4*

Vln. 2

Vla.

Vlc.

Cb. *p* *mp* *mf*

Fl. $\frac{3}{4}$ p f $\frac{2}{4}$ $\frac{7}{8}$

Ob. p f

Cl. p f

Bsn. p f

Hn. 1 pp f p

Hn. 2 pp f p

C Tpt. take Harmon mute

Tbn. take Harmon mute f

Perc. I (S. D. + Floor Tom) mf T. Blks. pp

Perc. II Ribbon Crashers pp

Pno.

Vln. Solo f ffz sf sub.

Vln. 1 arco p f $\frac{2}{4}$ $\frac{7}{8}$

Vln. 2 arco p f

Vla. arco p f

Vlc. arco p f pizz. p

Cb. p f

94

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

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

Cl. *p leggiero*

Bsn. *p leggiero*

Hn. 1 *f* *p* *f* *p* *f*

Hn. 2 *f* *p* *f* *p* *f*

C Tpt. *con sord. (Harmon mute)* *mf* *molto* *fz* *mf* *molto* *fz* *mf* *fz* *mf* *fz* *mf* *fz*

Tbn. *con sord. (Harmon mute)* *mf* *molto* *fz* *mf* *molto* *fz* *mf* *fz* *mf* *fz* *mf* *fz*

Perc. I *S. D.* *To Vibr.* *f*

Perc. II *mf* *p* *mf* *p* *mf* *p*

Pno. *f*

Vln. Solo *f pesante e ben marc.* *simile*

Vln. 1 *col legno* *f*

Vln. 2 *col legno* *f*

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

Vlc. *f* *p* *mf* *p* *mf* *p*

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

Fl. *mf < f* *mf < f* *sf* *p*

Ob. *mf < f* *mf < f* *sf* *p*

Cl. *sf* *p*

Bsn. *sf* *p*

Hn. 1 *f* *mf* *sf*

Hn. 2 *f* *mf* *sf*

C Tpt. *mf < fz* *mf < fz* *sfz* to St. mute

Tbn. *mf < fz* *mf < fz* *sfz* to St. mute

Perc. I *sf* *Vibr.*

Perc. II *mf* *p* *p sub.* *Susp. Cym.*

Pno. *sf*

Vln. Solo *sf*

Vln. 1 *sf* *ord.* *p* *f*

Vln. 2 *sf* *ord.* *p* *f*

Vla. *mf* *molto* *f* *p* *f*

Vlc. *mf* *molto* *f* *p* *f*

Cb. *mf* *molto* *f* *f*

Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
f marcatisissimo fz p

Ob. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
f marcatisissimo fz p

Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
f marcatisissimo fz p

Bsn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
f marcatisissimo fz p

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
sf

Perc. II

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
ff marcatisissimo ffz

Vln. Solo $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
fz ff f

Vln. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
fz ff f p f

Vln. 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
fz ff f p f

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
fz ff f p f

Vlc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
fz ff f p f

Cb. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
fz ff f f 3

Fl. f $\bar{5}$ fz p

Ob. f $\bar{5}$ fz p

Cl. f $\bar{5}$ fz p

Bsn. f $\bar{5}$ fz p

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I fz

Perc. II

Pno. f $\bar{5}$ fz

Vln. Solo fz ff $\bar{5}$ f

Vln. 1 fz ff $\bar{5}$ f p f

Vln. 2 fz ff f p f

Vla. fz ff f p f

Vlc. fz ff f p f

Cb. fz ff p f

Fl. *f* 5 4:6² 4:3² 3

Ob. *f* 5 4:6² 4:3² 3

Cl. *f* 5 4:6² 4:3² 3

Bsn. *fz* *p* *fz* *f*

Hn. 1 *fz* *p*

Hn. 2 *fz* *fz*

C Tpt. con sord. (St. mute) *f* 4:6² 4:3² *f* *fz* *fz*

Tbn. *fp* *fp* *fp* *pp*

Perc. I *sf* *sf* *f*

Perc. II

Pno. *f* 5 4:6² 4:3² 3

Vln. Solo *fz* *fp* *fp* *fp* *pp* *molto* sul pont.

Vln. 1 *fz* *fp* *fp* *fp* *pp* *molto* sul pont.

Vln. 2 *fz* *fp* *fp* *fp* *pp* *molto* sul pont.

Vla. *fz* *fp* *fp* *fp* *pp* *molto* sul pont.

Vlc. *fz* *fp* *fp* *fp* *pp* *molto* sul pont.

Cb. *fz* *fp* *fp* *fp* *pp* *molto* sul pont.

Fl. *4:6^b* *4:3^b* *3*

Ob. *4:6^b* *4:3^b* *3*

Cl. *4:6^b* *4:3^b* *3*

Bsn. *fz* *p* *fz* *fz* *f*

Hn. 1 *fz* *pp*

Hn. 2 *fz*

C Tpt. *ffp* *ff* *ffp* *ff* *3*

Tbn. *fp* *fp* *fp* *pp*

Perc. I *B. D.* *ppp*

Perc. II

Pno. *4:6^b* *4:3^b* *3* *Ad.*

Vln. Solo *ord.* *fp* *fp* *fp* *pp* *sul pont.* *molto*

Vln. 1 *ord.* *fp* *fp* *fp* *pp* *sul pont.* *molto*

Vln. 2 *ord.* *fp* *fp* *fp* *pp* *sul pont.* *molto*

Vla. *ord.* *fp* *fp* *fp* *pp* *sul pont.* *molto*

Vlc. *ord.* *fp* *fp* *fp* *pp* *sul pont.* *molto*

Cb. *ord.* *fp* *fp* *fp* *pp* *sul pont.* *molto*

118

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

(B. D.)

Tam-Tam
(wood on rim)

Triangles

pizz.

ord.

2/4

122

Calmando

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ p

Ob. p

Cl. p

Bsn. p

Hn. 1 pp

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II mf pp

Pno. p

Vln. Solo mf p pp

Calmando

Vln. 1 mf ppp

Vln. 2 mf ppp

Vla. mf ppp

Vlc. pp p pp

Cb. pp p pp

Sm. Susp. Cym. (tri. beater)

Lg. Susp. Cym. (mallet)

arco

tr

tr

tr

sul pont.

sul pont.

sul pont.

Tempo primo ♩ = 132 - 144

129

Fl. *sf p* *f* *5/8* *5/4*

Ob. *sf p* *f*

Cl. *sf p* *f*

Bsn. *sf p* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

C Tpt. senza sord. *sf* *f*

Tbn. senza sord. *sf* *f*

Perc. I [S.D.] *p* *f* *mf*

Perc. II [Ribbon Crashers] *p* *f* *mf*

Pno. *sf* *f*

Vln. Solo pizz. *sf* arco *ff pesante e ben marc.*

Tempo primo ♩ = 132 - 144

Vln. 1 pizz. *sf* arco, col legno *f* *5/8* *5/4*

Vln. 2 pizz. *sf* arco, col legno *f*

Vla. pizz. *sf* arco, col legno *f*

Vlc. *sf p* *f*

Cb. *sf p* *f*

Fl. *ff* *sfzp* *ff* 6

Ob. *ff* *sfzp* *ff* 6

Cl. *ff* *sfzp* *ff* 6

Bsn. *f* *ff* *sfzp* *ff* 6

Hn. 1 *f* *sfzp* *ff*

Hn. 2 *f* *sfzp* *ff*

C Tpt. *mf* *f*

Tbn. *f* *ff* *sfzp*

Perc. I To Vibr. *f* Vibr. *f*

Perc. II Metal Pipe *f* *p* *f* Triangles *f*

Pno. *f* *ff* *ff* *f*

Vln. Solo *ff* *pp*

Vln. 1 ord. *ff* *sf* *p* *ff*

Vln. 2 ord. *ff* *sf* *p* *ff*

Vla. ord. *ff* *sf* *p* *ff*

Vlc. *f* *ff* *sf* *p* *ff*

Cb. *f* *ff* *sf* *p* *ff*

Fl. *mf poco leggiero* *mf* *f*

Ob. *mf poco leggiero* *mf* *f*

Cl. *mf poco leggiero* *mf* *f*

Bsn. *f* *mf* *f*

Hn. 1 *mf poco leggiero* *mf* *mf* *mf* *mf*

Hn. 2 *mf poco leggiero* *mf* *mf* *mf* *mf*

C Tpt. *mf poco leggiero* *mf* *mf* *mf* *mf*

Tbn. *mf poco leggiero* *mf* *mf* *mf*

Perc. I *secco* *simile* *mf poco leggiero*

Perc. II

Pno. *secco* *simile* *f* *mf poco leggiero*

Vln. Solo *ff appass.*

Vln. 1 *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vlc. *mf* *f*

Cb. *pizz.* *f* *mf* *f*

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

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

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

Bsn. *f* *f* *f*

Hn. 1 *mf* *mf* *mf* *mf* *mf*

Hn. 2 *mf* *mf* *mf* *mf* *mf*

C Tpt. *mf* *mf* *mf* *mf* *mf*

Tbn. *mf* *mf* *mf* *mf* *mf*

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1 *ff* *espr.* *arco*

Vln. 2 *ff* *espr.* *arco*

Vla. *ff* *espr.* *arco*

Vlc. *ff* *espr.*

Cb. *f* *f* *f*

Fl. *mf* *p* *mf* *mfpp* *mf* *mfpp* *mf* *mfpp* *mf*

Ob. *mf* *p* *mf* *mfpp* *mf* *mfpp* *mf* *mfpp* *mf*

Cl. *mf* *p* *mf* *mfpp* *mf* *mfpp* *mf* *mfpp* *mf*

Bsn. *mf* *f*

Hn. 1 *p* *mf* *mfpp* *mf* *mfpp* *mf* *mfpp* *mf*

Hn. 2 *p* *mf* *mfpp* *mf* *mfpp* *mf* *mfpp* *mf*

C Tpt. *p* *mf* *mfpp* *mf* *mfpp* *mf* *mfpp* *mf*

Tbn. *mfpp* *mf* *mfpp* *mf*

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb. *mf* *f*

Fl. *mf* *mf* *f* *fp* **2**/**4** *molto*

Ob. *mf* *mf* *f* *fp* *molto*

Cl. *mf* *mf* *f* *fp* *molto*

Bsn. *mf*

Hn. 1 *mf* *mf* *fp*

Hn. 2 *mf* *mf* *fp*

C Tpt. *mf* *mf* *fp*

Tbn. *fp*

Perc. I *f* *Reo*

Perc. II *p* **Tam-Tam**
(wood stick on rim)

Pno. *f* *Reo*

Vln. Solo *ff* *ff*

Vln. 1 *ff* *ff* **2**/**4**

Vln. 2 *ff* *ff*

Vla. *ff* *ff*

Vlc. *ff* *ff*

Cb. *mf*

Fl. *pp cresc.* *mf* *p* *f*

Ob. *pp cresc.* *mf* *p* *f*

Cl. *pp cresc.* *mf* *p* *f*

Bsn. *sf* *pp cresc.* *mf* *p* *f*

Hn. 1 con sord. *p* *f*

Hn. 2 con sord. *p* *f*

C Tpt. con sord., *espr.* *p* *f*

Tbn. con sord. *p* *f*

Perc. I *l. v.* *sf*

Perc. II *sf*

Pno. *sfpp* *f*

Vln. Solo *sf* *ff*

Vln. 1 *pp cresc.* *mf* *fp* *f*

Vln. 2 *pp cresc.* *mf* *fp* *f*

Vla. *pp cresc.* *mf* *fp* *f*

Vlc. *pp cresc.* *mf* *fp* *f*

Cb. *sf* *p* *fp* *f*

Fl. *pp cresc.* *mf* *p* *f*

Ob. *pp cresc.* *mf* *p* *f*

Cl. *pp cresc.* *mf* *p* *f*

Bsn. *pp cresc.* *mf* *p* *f*

Hn. 1 *mf* *pp* *p* *f*

Hn. 2 *mf* *pp* *p* *f*

C Tpt. *mfpp* *pp* *p* *f*

Tbn. *p* *f*

Perc. I

Perc. II

Pno. *pp* *f*

Vln. Solo *ff* *pp*

Vln. 1 *pp cresc.* *mf* *fp* *f*

Vln. 2 *pp cresc.* *mf* *fp* *f*

Vla. *pp cresc.* *mf* *fp* *f*

Vlc. *pp cresc.* *mf* *fp* *f*

Cb. *p* *fp* *f*

161 $\text{♩} = \text{♩} \text{ } \text{♩} = \text{ca. 115}$

Fl. *pp cresc.* *mf* *p*

Ob. *pp cresc.* *mf* *p*

Cl. *pp cresc.* *mf* *p*

Bsn. *pp cresc.* *mf* *fp*

Hn. 1 *mf* *pp* *fp*

Hn. 2 *mf* *pp* *fp*

C Tpt. *mf* *pp* *espr. p*

Tbn. *p* *fp*

Perc. I

Perc. II

Pno. *pp* *f* *mf* *p*

Vln. Solo *loco ff*

$\text{♩} = \text{♩} \text{ } \text{♩} = \text{ca. 115}$

Vln. 1 *pp cresc.* *mf* *fp*

Vln. 2 *pp cresc.* *mf* *fp*

Vla. *pp cresc.* *mf* *fp*

Vlc. *pp cresc.* *mf* *fp*

Cb. *p* *fp*

164

$\text{♩} = \text{♩} \text{ } \text{♩} = \text{ca. } 95$

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

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

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

Bsn. *f* *pp* *mf* *pp*

Hn. 1 *f* *mfpp* *pp*

Hn. 2 *f* *mfpp* *pp*

C Tpt. *f* *mf* *pp*

Tbn. *f* *mfpp* *pp*

Perc. I

Perc. II

Pno. *pp*

Vln. Solo *f*

$\text{♩} = \text{♩} \text{ } \text{♩} = \text{ca. } 95$

Vln. 1 *f* *pp* *f*

Vln. 2 *f* *pp* *f*

Vla. *f* *pp* *f*

Vlc. *f* *pp* *f*

Cb. *f*

170

Fl. *pp* *p* **3/4** **4/4**

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp* *p*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt. *pp* *p* *mf* *p* *mf* (*espr.*)

Tbn. *pp*

Perc. I

Perc. II *ppp* Tam-Tam (mallet)

Pno. *mp*

Vln. Solo

Vln. 1 *mp* **3/4** **4/4**

Vln. 2 *mp*

Vla. *mp* *molto*

Vlc. *mp* *molto*

Cb. *mp* *molto*

173

 $\text{♩} = \text{♩} = \text{ca. } 72$

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
pp *pp* *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. I (Vib.) *pp* *L.v.*

Perc. II *mp*

Pno. *mp*

Vln. Solo *p* *mf* *ppp*

$\text{♩} = \text{♩} = \text{ca. } 72$

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
pp *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

Cb. *mp sub.* *pp*

sul tasto

Fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. mf ppp

Cl.

Bsn. p

Hn. 1 (con sord.) pp

Hn. 2 (con sord.) pp

C Tpt. (con sord.) pp

Tbn. (con sord.) pp

Perc. I ϕ to Chime

Perc. II

Pno. p

Vln. Solo ppp mf pp mf sub. f

Vln. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. 2

Vla.

Vlc.

Cb. p

267

189

In tempo ♩ = 132 - 144

(Lg. Susp. Cym.)

Perc. II *pp*

Vln. Solo *pp* *ma ritmico* *simile* *mp* (l.h. pizz.)

Vln. 1 *ppp* *pp* *simile*

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

Vla. *ppp*

Vlc. *ppp*

Cb. *ppp*

195

Fl. *p cresc.*

Vln. Solo *cresc.*

Vln. 1

Vln. 2

201

Fl. *f*

Bsn. *p*

Perc. I

Perc. II *p* Metal Pipe (mallets)

Vln. Solo *f* *mf* *f* pizz.

Vln. 1

Vln. 2 *p sub.*

Vla. *p*

207

Cl. *pp* *p* *p*

Bsn.

Perc. I *p*

Perc. II *p*

Vln. Solo *arco* *f* *ruvido* *tr* *leggiere*

Vln. 1 *ppp*

Vln. 2 *pizz.*

Vla.

Vlc.

Cb.

S. D. + Fl. Tom + B. D.
(sn. stick & B. D. beater)
on rim

Ribbon Crashers

211

Cl. *I* *II*

Bsn.

Perc. I

Perc. II

Vln. Solo *espr.* *mf* *f*

Vln. 1 *col legno* *mp*

Vln. 2 *arco, col legno* *mp*

Vla. *col legno* *mp*

Vlc. *col legno* *mp*

Cb. *col legno* *mp*

* Use alternate fingerings for concert "E".

Fl. *mf* *f*

Ob. *f*

Cl. *f*

Bsn. *mf* *sf* *mf* *sf* *simile*

Hn. 1 *senza sord.* *mf* *f* *mf* *f* *simile*

Hn. 2 *senza sord.* *mf* *f* *mf* *f* *simile*

C Tpt. **senza sord.* *mf*

Tbn. **senza sord.* *mf*

Perc. I *mf*

Perc. II *mf*

Pno. *mf pesante*

Vln. Solo *f sub.*

Vln. 1 *pizz.* *f ben marc.*

Vln. 2 *pizz.* *f ben marc.*

Vla. *ord. (off the string)* *f ben marc.*

Vlc. *snap pizz.* *f ben marc.*

Cb. *pizz.* *f ben marc.*

* Mute and unmute bell with hand.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

simile

simile

224

$(\text{♩} = \text{♩}) \text{♩} = 88 - 96$

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

(arco)

ff

$(\text{♩} = \text{♩}) \text{♩} = 88 - 96$

arco

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf

235

← ♩ = ♩ → ♩ = 132 - 144

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Tbn. *f* *ff*

Perc. I *sf*

Perc. II *sf*

Pno. *sf*

Vln. Solo *ff p*

← ♩ = ♩ → ♩ = 132 - 144

Vln. 1 *ff p*

Vln. 2 *ff p*

Vla. *ff p*

Vlc. *arco* *ff p*

Cb. *arco* *ff p*

276

Violin Concerto No. 2

For Violin Solo and Orchestra

I.

Agitato con moto ♩ = 108

Tune low strings C#, D

3

Fl. 1 *5/4* *3* *ff* *3/4* *4/4* *pp*

Fl. 2 *3* *ff* *pp*

Ob. 1 *3* *ff* *pp*

Ob. 2 *3* *ff*

Cl. 1 *6* *ff* *pp*

Cl. 2 *6* *ff*

Bsn. 1 *3* *ff* *p*

Cbsn. *3* *ff* *p*

Hn. 1 *3*

Hn. 2 *6*

Hn. 3 *3*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp. *3* *f*

Xyl. *f*

Hp. *ff*

Vln. Solo

Vln. I div. *5/4* *3* *arco* *f* *p* *4/4* *p*

Vln. II div. *arco* *f* *p* *pp*

Vla. div. *arco* *f* *p* *pp*

Vc. div. *f* *p* *pp*

Db. div. *3* *ff* *p* *pp*

← ♩ = ♩ →

6 Inquieto ♩ = ca. 54

Fl. 1 **2**/**4** *mp* **3**/**4** **5**/**4**

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2

Bsn. 1 *p*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. *p* Accent Gongs

Hp. *p* D₄

Vln. Solo *p*

← ♩ = ♩ →

Inquieto ♩ = ca. 54

Vln. I div. *pp* **2**/**4** **3**/**4** **5**/**4**

Vln. II div. *pp*

Vla. div.

Vc. div.

Db. div. *p* pizz. *p* ma poco marc.

10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I div.

Vln. II div.

Vla. div.

Vlc.

Db. div.

5/4

4/4

quasi rubato, freely

pp

quasi rubato, freely

pp

poco in fuori, espressivo

mp

ppp

Tam-tam w/beaters

pp <

mf

p

C#

5/4

4/4

12

Ob. 1

Ob. 2

Cl. 2

Hp.

Vln. Solo

Vlc.

Db. div.

pp

in fuori

mp

pp

p espr.

mp

mp

arco

p espr.

mp

3
4

3
4

14

Ob. 1

Ob. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Hp.

Vln. Solo

Vlc.

Db. div.

mf marc.

mf marc.

(con sord.)
lontano

pp

mf

p

mp

f

mf

poco f

mp cresc.

pp

ppp

pp

ppp

pp

ppp

2
4

3
4

17

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *f*

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2 *con sord.*

Hn. 3 *a 2*

C Tpt. 1 *mp* *pp* *mf*

C Tpt. 2 *mp* *pp* *mf*

Tbn. 1 *mp* *pp* *mf*

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo *più cresc.* *f* *f*

Vln. I div. *p* *f*

Vln. II *unis.* *p* *f*

Vla. *unis.* *p* *f*

Vlc. *p* *f*

Db.

4

20

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I div.

Vln. II

Vla.

Vlc.

Db.

Colla parte

f

ff

sf

pp

p

unis.

loco

f dolce

23

Calmo, l'istesso tempo

Colla parte

Fl. 1 *mf* *Solo* *mf*

Fl. 2 *mf*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *mf*

Cl. 2 *p*

Bsn. 1 *p*

Cbsn. *p* con sord.

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Timp.

Perc. [Tam-tam] Scrape w/wire brush *p*

Hp. *mf p.d.l.t.* E $\flat$ D $\sharp$

Vln. Solo *mf* *semplice*

Calmo, l'istesso tempo **Colla parte**

Vln. I div. *pp* *tranquillo*

Vln. II div. *pp* *tranquillo*

Vla. div. *pp* *tranquillo*

Vc. div. *pp* *tranquillo*

Db. *pp* *tranquillo*

26 **Tempo** **Colla parte**

Fl. 1 *ppp* **5/4** **3/4**

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1 (con sord.) *p*

Hn. 2 (con sord.) *p*

Hn. 3 (con sord.) *p*

C Tpt. 1 (con sord.) *p*

C Tpt. 2 (con sord.) *p*

Tbn. 1 (con sord.) *p*

Tbn. 2 (con sord.) *p*

Timp. *pp* *p*

Perc.

Hp. *D²* *G²*

Vln. Solo *mf* *poco più f*

Tempo **Colla parte**

Vln. I div. *pp* **5/4** **3/4**

Vln. II div. *pp*

Vla. div. *pp*

Vc. div. *pp*

Db. div. *pp*

29 **Agitato** ♩ = 72

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *sf*

Cbsn. *sf*

Hn. 1 *smf*

Hn. 2

Hn. 3

C Tpt. 1 (con sord.) *p* *mf*

C Tpt. 2 (con sord.) *p* *mf*

Tbn. 1 (con sord.) *sf* *p* *f*

Tbn. 2 *sf* *p* *f*

Timb.

Perc. *p < f* *naturale* *p.d.l.t.* *naturale* *p* *mp*

Hp. *mf cresc.* *E♭* *A♭* *sf* *mf*

Vln. Solo *f appassion.* *fp* *f*

Agitato ♩ = 72

Vln. I div. *pizz.* *f ben marc.* *arco* *mf espressivo*

Vln. II div. *pizz.* *f ben marc.* *arco* *mf espressivo*

Vla. div. *pizz.* *f ben marc.* *arco* *p* *smfp*

Vlc. *pizz., unis.* *f ben marc.* *arco* *smfp*

Db. *pizz., unis.* *f ben marc.* *f marc.*

2/4

4/4

Fl. 1 *mf* *sf*

Fl. 2 *mf* *sf*

Ob. 1 *mf* *sf*

Ob. 2 *mf* *sf*

Cl. 1 *mf* *sf*

Cl. 2 *mf* *sf*

Bsn. 1 *mf*

Cbsn. *mf*

Hn. 1 *mp* *espressivo*

Hn. 2 *a 2* *sf*

Hn. 3 *sf*

C Tpt. 1 *sf*

C Tpt. 2 *sf*

Tbn. 1 *sf*

Tbn. 2 *sf*

Perc. Temple Blocks *p* *f*

Hp. *mf* *sf*

Vln. Solo *fp* *f*

Vln. I div. *f* *sf > pp*

Vln. II div. *sf > pp*

Vla. div. *sf > pp* *mf*

Vc. div. *arco* *sf* *mf*

Db. div. *pizz.* *sf* *arco* *mf*

Fl. 1 $\frac{4}{4}$ $\frac{2}{4}$ *p* *f*

Fl. 2

Ob. 1

Ob. 2 *p* *f*

Cl. 1 *p* *f*

Cl. 2

Bsn. 1 *p* *f*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc. [China Cymbal] w/blastix *pp* *p* *pp* *p sub.* *pp* *p sub.*

Hp. *f* *C#*

Vln. Solo *meno f dolce*

Vln. I div. $\frac{4}{4}$ $\frac{2}{4}$ *mp leggiero* *mf p* *mf p* *mf p*

Vln. II div. *mp leggiero* *mf p* *mf p* *mf p*

Vla. div. *meno f leggiero* *p* *p* *p*

Vc. div. *meno f leggiero* *p* *p* *p*

Db.

42

Perc. *pp* *Strike Edge* *p* *Colla parte* *2/4*

Vln. Solo *p* *mf* *Colla parte* *2/4*

Vln. I div. *pp* *p sub.* *f* *ppp* *Colla parte* *2/4*

Vln. II div. *pp* *p sub.* *f* *ppp* *Colla parte* *2/4*

Vla. div. *pp* *p sub.* *f* *ppp* *Colla parte* *2/4*

Vlc. *f* *ppp* *Colla parte* *2/4*

46

Fl. 1 *Tempo* *frullato* *pp* *f* *3/4*

Fl. 2 *pp* *f* *3/4*

Ob. 1 *f* *3/4*

Ob. 2 *pp* *f* *3/4*

Cl. 1 *f* *3/4*

Cl. 2 *f* *3/4*

Bsn. 1 *f ben marc.* *3/4*

Vln. Solo *f* *3/4*

Vln. I div. *Tempo* *2/4* *3/4*

Vln. II div. *2/4* *3/4*

Vla. div. *pizz.* *f* *pizz.* *f* *3/4*

Vlc. *f ben marc.* *3/4*

49

Tempo primo ♩ = ca. 108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Xylophone

Perc.

Hp.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

[illegible]

Fl. 1 $\frac{2}{4}$ $\frac{3}{4}$ *mf* *p* *mf* *p*

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

Ob. 1 *mf* *p* *mf* *p*

Ob. 2 *mf* *p* *mf* *p*

Cl. 1 *mf* *p* *mf* *p*

Cl. 2 *mf* *p* *mf* *p*

Bsn. 1 *mf* *p* *mf* *p*

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

Hn. 1 *p* con sord. 2. con sord. *p*

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. *p*

Hp. *p* *mf*

Vln. Solo *pp* *mf molto espr.*

Vln. I div. $\frac{2}{4}$ $\frac{3}{4}$ *mf* *pizz.* *mf* *p*

Vln. II div. *p* *mf* *p*

Vla. div. *pizz.* *p* *mf* *p*

Vc. div.

Db.

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

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

Ob. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ob. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cbsn.

Hn. 1 *mf* *p*

Hn. 2 *p* *con sord.* *p*

Hn. 3 *p*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp. *mf* *B $\flat$* *B $\natural$* *D $\flat$* *mf*

Vln. Solo *f*

Vln. I div. *mf* *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vlc.

Db.

295

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

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

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Cl. 1 *mf sub.* *p* *mf* *mf sub.* *p*

Cl. 2 *mf sub.* *p* *mf* *mf sub.* *p*

Bsn. 1 *mf sub.* *p* *mf* *mf sub.* *p*

Cbsn.

Hn. 1 *mf*

Hn. 2 *p*

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp. *mf* *mf* *p*

Vln. Solo *sf* *mf* *sf*

Vln. I div. *p* *mf* *p*

Vln. II *p* *mf* *p* *mf* *p*

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

Vlc. *p sub.* *mf*

Db. div. *un. arco* *p sub.* *mf*

Fl. 1 *mf* *p* *mf* *p* *mf* *p* **4/4**

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

Ob. 1 *mf* *p* *mf* *p* *mf* *p*

Ob. 2 *mf* *p* *mf* *p* *mf* *p*

Cl. 1 *mf* *p* *mf* *p* *mf* *p*

Cl. 2 *mf* *p* *mf* *p* *mf* *p*

Bsn. 1 *mf* *p* *mf* *p* *mf* *p*

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

Hn. 1 *p* *mf* *p* *mf* *p* *mf* *p*

Hn. 2 *mf* *p* *mf* *p* *mf* *p*

Hn. 3 *mf* *p* *mf* *p* *mf* *p*

C Tpt. 1 *mf* *p* *mf* *p* *mf* *p*

C Tpt. 2 *mf* *p* *mf* *p* *mf* *p*

Tbn. 1 *mf* *p* *mf* *p* *mf* *p*

Tbn. 2 *mf* *p* *mf* *p* *mf* *p*

Timp. *mf* *p* *mf* *p* *mf* *p*

Perc. *mf* *p* *mf* *p* *mf* *p*

Hp. *mf* *p* *mf* *p* *mf* *p* *F* *F#*

Vln. Solo *p* *f*

Vln. I div. *molto* *arco* *molto*

Vln. II *molto* *arco* *molto*

Vla. *molto* *arco* *molto*

Vlc. *molto* *arco* *molto*

Db. *molto* *arco* *molto*

74 Subito ♩ = 72

Fl. 1 *sf*

Fl. 2 *sf*

Ob. 1 *sf*

Ob. 2 *sf*

Cl. 1 *sf*

Cl. 2 *sf*

Bsn. 1 *sf*

Cbsn. *sf*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Hn. 3 (con sord.) *pp* *f*

C Tpt. 1 (con sord.) *pp* *f*

C Tpt. 2 (con sord.) *pp* *f*

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Timp.

Perc. *pp* *mf* *φ*

Hp. *sf* *f p.d.l.t.*

Vln. Solo *sf appass.*

Subito ♩ = 72

Vln. I div. *sf appass.*

Vln. II *sf appass.*

Vla. *sf appass.*

Vlc. *f*

Db. *f*

77 Subito $\text{♩} = 80$

Vln. Solo f

Vln. I f unis.

Vln. II f

Vla. f

Vlc.

Db.

80 Subito $\text{♩} = 92$

Vln. Solo f sub. lh. pizz.

Vln. I f sub. lh. pizz.

Vln. II f sub. lh. pizz.

Vla. f sub. lh. pizz.

Vlc. f

Db. f

82 Subito $\text{♩} = 100$ accel. $\text{♩} = 108$

Vln. Solo arco

Vln. I arco

Vln. II arco

Vla. arco

Vlc.

Db.

← ♩ = ♩ →
Maestoso ♩ = 54

86

Fl. 1 *f* *ff* no accent

Fl. 2 *f* *ff* no accent

Ob. 1 *f* *ff* no accent

Ob. 2 *f* *ff* no accent

Cl. 1 *f* *ff* no accent

Cl. 2 *f* *ff* no accent

Bsn. 1 *f* *ff* no accent

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. Glockenspiel *mf* *f*

Hp. *f* *ff*

Vln. Solo *molto* *ffp dolce*

← ♩ = ♩ →
Maestoso ♩ = 54

Vln. I div. *molto cresc.* *ff*

Vln. II *molto cresc.* *ff*

Vla. *molto cresc.*

Vlc. *f*

Db. *f*

301

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2
Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1
Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vlc.

Db.

f

mf sub.

p

più f. cresc.

94

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vlc.

Db.

2/4

2/4

96 $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 72$

Fl. 1 *ff brillante*

Fl. 2 *ff brillante*

Ob. 1 *ff brillante*

Ob. 2 *ff brillante*

Cl. 1 *ff brillante*

Cl. 2 *ff brillante*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

C Tpt. 1 *f brillante*

C Tpt. 2 *f brillante*

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *f*

Xyl. *ff brillante*

Hp. *ff brillante*

C \ B

Temple Blocks

mf

loco

loco

F#

$\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 72$

Vln. I div. *ff marcatisissimo*

Vln. II div. *ff marcatisissimo*

Vla. div. *ff marcatisissimo*

Vlc. *ff*

Db. *ff*

pizz.

arco

unis. pizz.

marcatisissimo

marcatisissimo

← ♩ = ♩ →
 99 Scorrendo agitato ♩ = 144

Bsn. I
sf

Cbsn.
sf
secco

Timp.
ff

Perc.
 Accent Gongs
mp *f*

Vln. Solo
f

← ♩ = ♩ →
 Scorrendo agitato ♩ = 144

Vln. I div.
p sub.

Vln. II div.
p sub.

Vla. div.
p sub.

Vlc.
p sub.

Db.
p sub.

104

Vln. Solo

Vln. I div.
pp

Vln. II div.
pp

Vla. div.

Vc. div.
 arco
pp

Db.
pp

Fl. 1
Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2
Hn. 3

Hn. 3

C Tpt. 1
C Tpt. 2

C Tpt. 2

Tbn. 1
Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo
f molto agitato

Vln. I
div.
pp non cresc.

Vln. II
div.
pp non cresc.

Vla.
div.
pp non cresc.

Vc.
div.
pp non cresc.

Db.
div.

111

Fl. 1
Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2
Hn. 3

C Tpt. 1
C Tpt. 2

Tbn. 1
Tbn. 2

Timp.

Perc.
[Brake Drum] (hard plastic or aluminum
Glockenspiel mallets)

Hp.

Vln. Solo

Vln. I
div.

Vln. II
div.

Vla.
div.

Vc.
div.

Db.
div.

2/4

51

[illegible]

123

Fl. 1
Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2
Hn. 3

C Tpt. 1
C Tpt. 2

Tbn. 1
Tbn. 2

Timp.

Perc.
Glockenspiel

Brake Drum

Hp.

Vln. Solo

Vln. I
div.

Vln. II
div.

Vla.
div.

Vc.
div.

Db.
div.

II.

1 Sospiroso ♩ = 66 ca.

Flute 1 (Flute)

Flute 2 (Piccolo)

Oboe 1 Solo; cantabile ed espr.

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1 Contrabassoon

Violin Solo

5

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Vln. Solo

5/4

4/4

cantabile

ppp

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

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

Ob. 1 *pp* *mf* *p < mf*

Ob. 2 *mf* *p < mf* *p < mf*

Cl. 1 *p < mf* *p < mf* *p < mf*

Cl. 2 *p < mf* *p < mf* *p < mf*

Bsn. 1 *p < mf*

Cbsn. *p < mf*

Hn. 1 *p < mf*

Hn. 2 *p < mf*

Hn. 3 *p < mf*

C Tpt. 1 *con sord.* *p < mf* *p*

C Tpt. 2 *con sord.* *p < mf* *p*

Tbn. 1 *con sord.* *p < mf* *p*

Tbn. 2 *p < mf* *p*

Timp.

Perc.

Hp. *p* *mf* *A² p B² mf*

Vln. Solo (V) *mf* *p* *mf* *p*

Vln. I *pizz., unis.* *p*

Vln. II *pizz., unis.* *p* *f*

Vla. *pizz., unis.* *p* *f*

Vlc. *pizz., unis.* *p* *f*

Db.

Fl. 1 *p* *f* **5/4** **4/4**

Fl. 2 *p* *f*

Ob. 1 *p* *mf*

Ob. 2

Cl. 1 *p* *mf* *p* *mf* *p*

Cl. 2 *p* *mf* *p* *mf* *p*

Bsn. 1 *p* *mf* *p*

Cbsn. *p* *mf* *p*

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1

Tbn. 2 *mf*

Timp.

Perc.

Hp. *p* *mf* *p* *mf*

Vln. Solo *mf* *p* *mf* *5* *3* *3*

Vln. I **5/4** *arco* *mf* *pp* **4/4**

Vln. II *arco* *mf* *pp*

Vla. *arco* *mf* *pp*

Vlc. *arco* *mf* *p* *mf* *pp*

Db. *arco, unis.* *mf* *p* *mf* *pp*

16

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vlc.

Db.

3/4

2/4

4/4

Solo

mf espr., pesante

pesante

p

mf

pesante

p

mf

Tam-tam w/wire brushes

p

Bass Drum w/beaters

pp

p

Sul G.

p

mf sub.

fp

sul pont., div.

mf

pp

pizz.

mf sub.

sul pont.

p

mf

pp

pizz.

mf sub.

pizz., div.

mf

sul pont.

p

mf

pp

pizz.

mf sub.

pizz., div.

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vlc.

Db.

5
4

3
4

p < *mf*

p — *f*

p — *sf*

pp < *p*

pp — *p*

p — *sf*

fp — *f*

fp — *f*

sf — *f marc.*

pizz.
f

unis.
f

unis.
f

arco ord.
sf

arco ord.
sf

arco, div.
sf

23 Colla parte

con bravura

Vln. Solo *3* *ff* *pizz.* *arco teneramente* *p* *f* **Tempo**

Vln. I **Colla parte** *pp* *poco agitato* *f* **Tempo** *div.*

Vln. II *pp* *poco agitato* *f*

Vla. *pp* *poco agitato* *f*

Vlc. *pp* *poco agitato* *f*

Db. *pp* *poco agitato* *f* *snap pizz., unis.*

26

Hp. *non arp.* *p* **5/4**

Vln. Solo *p* *dolorosamente*

Vln. I *pp* *< f* *pp* *mf* *3* *pp* *mp* **5/4**

Vln. II *pp* *< f* *pp* *mf* *div.* *unis.* *div.* *pp* *mp* *unis.*

Vla. *pp* *< f* *pp* *mf* *pp* *mp*

Vlc. *pp* *< f* *pp* *mf* *pp* *mp*

Db. *f* *pp* *arco* *mf* *pp* *mp*

30

(harmonics sound 8va higher than written)

Hp. **5/4** *G#* **4/4**

Vln. Solo *mf* *p* *(*)*

Vln. I *pp* *mf* *pp* *div.* *dolce* *pp* *p* **4/4**

Vln. II *pp* *mf* *pp* *dolce* *pp* *p*

Vla. *pp* *mf* *pp* *dolce* *div.* *pp* *p*

Vlc. *pp* *mf* *pp* *dolce* *pp* *p*

Db. *pp* *mf* *pp* *pp* *p*

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

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

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1

Cl. 2

Bsn. 1 *p* *f* *p* *f* *p* *f* *p* *mf*

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

Hn. 1 *p* *mf* con sord.

Hn. 2 *p* *mf* con sord.

Hn. 3 *p* *mf*

C Tpt. 1 (con sord.) *f* *p* *f* *p* *f* *p* *f* *p* *mf*

C Tpt. 2 (con sord.) *f* *p* *f* *p* *f* *p* *f* *p* *mf*

Tbn. 1 (con sord.) *f* *p* *f* *p* *f* *p* *f* *p* *mf*

Tbn. 2 *f* *p* *f* *p* *f* *p* *f* *p* *mf*

Timp.

Perc.

Hp. *f* *p* *mf*

Vln. Solo *f*

Vln. I *f* *pizz.* *div.* *mf* *p sub.* arco, div. a 3

Vln. II *f* *pizz.* *mf* *p sub.* arco, div.

Vla. *mf* *espressivo e legatiss.* *pizz.* *arco* *mf* *p sub.*

Vlc. *f* *pizz.* *arco* *mf* *p sub.*

Db. *f* *pizz.* *arco, div.* *mf* *p sub.*

Fl. 1 *p < f* *mf < f*

Fl. 2 *p < f* *mf < f*

Ob. 1 *p < f* *mf < f*

Ob. 2 *p < f* *mf < f*

Cl. 1 *p* *mf* *p* *mf* *< f*

Cl. 2 *p* *mf* *p* *mf* *< f*

Bsn. 1 *mf < f*

Cbsn. *mf < f*

Hn. 1 *p* *mf* *p < f* *mf < f*

Hn. 2 *p* *mf* *p < f* *mf < f*

Hn. 3 *p* *mf* *p < f* *mf < f*

C Tpt. 1 *p* *mf* *p < f* *mf < f*

C Tpt. 2 *p* *mf* *p < f* *mf < f*

Tbn. 1 *p* *mf* *p < f* *mf < f*

Tbn. 2 *p* *mf* *p < f* *mf < f*

Timp.

Perc.

Hp.

Vln. Solo *sf*

Vln. I *unis. pesante* *p* *mf > p* *mf* *p* *mf* *p*

Vln. II *unis. pesante* *p* *mf > p* *mf* *p* *mf* *p*

Vla. *pesante* *p* *mf > p* *mf* *p* *mf* *p*

Vc. div. *pesante* *p* *mf > p* *mf* *p* *mf* *f* *ruvido*

Db. div. *pesante* *p* *mf > p* *mf* *p* *mf* *f* *ruvido*

ruvido *3*

[illegible]

42

Meno mosso ♩ = 60

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

Fl. 2 *p* *f* *pp*

Ob. 1 *p* *f* *pp*

Ob. 2 *p* *f* *pp*

Cl. 1 *p* *f* *pp*

Cl. 2 *p* *f* *pp*

Bsn. 1 *sf* *p* *f* *pp* Solo *ff*

Cbsn. *sf* *p* *f* *pp* Solo *ff*

Tbn. 1 a2, senza sord.

Tbn. 2 *f* *fz*

Timp. *pp* *ff*

Perc. (B.D.) *pp* *f*

Hp.

Vln. Solo *p* *ff* *loco*

Meno mosso ♩ = 60

Vln. I *p* *f* *pp* sul pont. *ord.*

Vln. I div. *p* *f* *pp* sul pont. *ord.*

Vln. II *p* *f* *pp* sul pont. *ord.*

Vln. II div. *p* *f* *pp* sul pont. *ord.*

Vla. *p* *f* *pp* sul pont. *ord.*

Vla. div. *p* *f* *pp* sul pont. *ord.*

Vc. *sf*

Vc. div. *sf*

Db. *sf* sul pont. *f*

Db. div. *sf* sul pont. *f*

44

Bsn. I
 Cbsn.
 Timp.
 Perc.
 Vln. Solo
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Db. div.

46

Bsn. I
 Cbsn.
 Timp.
 Perc.
 Vln. Solo
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Db. div.

Colla parte
 dead stroke
 (B.D.)
 to Tam-t.
 l.h. pizz.
 p sub.
 Colla parte

* If needed, place breath here.

49

Tempo

Fl. 1 *f* *ben marcato* *ff*

Fl. 2 *f* *ben marcato* *ff*

Ob. 1 *f* *ben marcato* *ff*

Ob. 2 *f* *ben marcato* *ff*

Cl. 1 *f* *ben marcato* *ff*

Cl. 2 *f* *ben marcato* *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1 *senza sord.* *fz* *ff* *sff*

Hn. 2 *senza sord.* *fz* *ff* *sff*

Hn. 3 *senza sord.* *fz* *ff* *sff*

C Tpt. 1 *senza sord.* *f*

C Tpt. 2 *senza sord.* *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp. *f*

Perc.

Hp. *f* *ben marcato* *ff* Bb Eb

Vln. Solo

Vln. I *Tempo* *unis., pizz.* *f* *ben marcato* *ff* *pizz.*

Vln. II *f* *ben marcato* *ff* *pizz.*

Vla. *fp* *ff*

Vlc. *fp* *ff*

Db. div. *ord. 1* *ff marc.* *ord. 2* *ff marc.*

Fl. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Fl. 2 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Ob. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Ob. 2 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Cl. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Cl. 2 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Bsn. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Cbsn. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ take Bassoon

Hn. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Hn. 2 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Hn. 3 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

C Tpt. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

C Tpt. 2 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Tbn. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Tbn. 2 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Timp. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ sf sub.

Perc. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ Tam-tam w/beaters pp p

Hp. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vln. Solo $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vln. I $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ p arco pp molto tranquillo

div. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ mp arco pp

Vln. II $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ p arco pp molto tranquillo

div. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ p arco pp molto tranquillo

Vla. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ p arco pp molto tranquillo

div. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ p arco pp molto tranquillo

Vc. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ p div. pp molto tranquillo

div. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ p pp molto tranquillo

Db. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ p sub. pp molto tranquillo

div. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ p sub. pp molto tranquillo

56 Cadenza, senza misura e liberamente

Vln. Solo *mf semplice*

59

Vln. Solo *sf* *p* *f* *pp* *p* *simile*

65

Vln. Solo *mf*

68

Vln. Solo *p*

70

Fl. 1 *A tempo* $\text{♩} = 58$ *f* *espr.*

Fl. 2 *f*

Vln. Solo *sf* *fp*

72

Fl. 1 *2/4* *3/4* *5/4*

Fl. 2

Ob. 1 *f con bravura*

Ob. 2 *f con bravura*

Vln. Solo *mf* *f* *f* *p* *f sub.* *pp*

76 Colla parte, senza misura

Ob. 1 *p*

Ob. 2

Vln. Solo *mf* *a piacere* *off the string* *cresc.* *fp*

79 **Tempo** (♩ = 58)

Cl. 1 *Soli* *mf* *fp* *fp* *mf*

Cl. 2 *mf* *fp* *fp* *mf*

Vln. Solo *pp* *pizz.* *arco, espr.* *mf* *mf sub.*

81

Cl. 1 *fp* *fp* *fp* *f* *f* *mf* *pp*

Cl. 2 *fp* *fp* *fp* *f* *f* *mf* *pp*

Vln. Solo *pp* *pizz.* *sf* *sf* *mf* *mf* *f* *mf* *pp*

84 **Colla parte, senza misura**

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Vln. Solo *dolce* *pp* *p* *f* *ff* *ruvido* *veloce, con bravura*

87 **Tempo**

Bsn. 1 *Soli* *mf espressivo* *mf*

Bsn. 2 *mf espressivo*

Vln. Solo *sffp* *pp* *mf*

90 **Colla parte, senza misura**

Bsn. 1 *sf* *p* *take Contrabassoon*

Bsn. 2 *sf* *p*

Vln. Solo *sffp* *f* *p* *sul tasto*

93

Vln. Solo *dim.* *pp* *mf* *ord., smorzando*

97 **Tempo, più mosso** ♩ = 60 - 66 ca.

Vln. Solo *sul tasto* *p* *ppp mormorando* *ord.* *espr.* *p*

Vlc. *Solo (1 Cello)* *Tempo, più mosso* ♩ = 60 - 66 ca. *Tutti soli, cantabile e molto espressivo* *ppp* *p sub.*



101

Fl. 1 *p < mf* *pp* *mp* *pp* *mp*

Fl. 2 *p < mf* *pp* *mp* *pp* *mp*

Ob. 1 *p < mf* *pp* *mp* *pp* *mp*

Ob. 2 *p < mf* *pp* *mp* *pp* *mp*

Cl. 1 *p < mf* *pp* *mp* *pp* *mp*

Cl. 2 *p < mf* *pp* *mp* *pp* *mp*

Bsn. 1 *p < mf* *pp* *mp* *pp* *mp*

Contrabassoon *p < mf* *pp* *mp* *pp* *mp*

Cbsn. *p < mf* *pp* *mp* *pp* *mp*

Hn. 1 *con sord.* *mp* *3*

Hn. 2 *con sord.* *mp* *3*

Hn. 3 *con sord.* *mp* *3*

C Tpt. 1 *con sord.* *mp* *3*

C Tpt. 2 *con sord.* *mp* *3*

Tbn. 1 *con sord.* *mp* *3*

Tbn. 2 *con sord.* *mp* *3*

Vln. Solo *pp* *mf* *p* *mf sub.*

Vlc. *mf*

104

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

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

Ob. 1 *pp* *mp* *pp* *mp*

Ob. 2 *pp* *mp* *pp* *mp*

Cl. 1 *pp* *mp* *pp* *mp*

Cl. 2 *pp* *mp* *pp* *mp*

Bsn. 1 *pp* *mp* *pp* *mp*

Cbsn. *pp* *mp* *pp* *mp*

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo *p* *leggiere* *f*

Vln. I *f* *mf*

Vln. II

Vla.

Vlc.

Db.

5
4

5
4

Fl. 1 *p* $\rightarrow$ *f* *p* $\rightarrow$ *mf* *p* $\rightarrow$ *mf*

Fl. 2 *p* $\rightarrow$ *f* *p* $\rightarrow$ *mf* *p* $\rightarrow$ *mf*

Ob. 1 *p* $\rightarrow$ *f* *p* $\rightarrow$ *mf* *p* $\rightarrow$ *mf*

Ob. 2 *p* $\rightarrow$ *f* *p* $\rightarrow$ *mf* *p* $\rightarrow$ *mf*

Cl. 1 *p* $\rightarrow$ *f* *p* $\rightarrow$ *mf* *p* $\rightarrow$ *mf*

Cl. 2 *p* $\rightarrow$ *f* *p* $\rightarrow$ *mf* *p* $\rightarrow$ *mf*

Bsn. 1 *p* $\rightarrow$ *f* *p* $\rightarrow$ *mf* *p* $\rightarrow$ *mf*

Cbsn. *p* $\rightarrow$ *f* *p* $\rightarrow$ *mf* *p* $\rightarrow$ *mf*

Hn. 1 (con sord.) *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

Hn. 2 (con sord.) *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

Hn. 3 (con sord.) *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

C Tpt. 1 (con sord.) *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

C Tpt. 2 (con sord.) *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

Tbn. 1 (con sord.) *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

Tbn. 2 (con sord.) *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

Timp. *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

Perc. *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

Hp. *mf* $\rightarrow$ *p* $\rightarrow$ *mf*

Vln. Solo *f*_{sub.} *f*_{sub.} *f*_{sub.} *p*

Vln. I *f*_{sub.} *f*_{sub.} *f*_{sub.} *p*

Vln. II *f*_{sub.} *f*_{sub.} *f*_{sub.} *p*

Vla. *f*_{sub.} *f*_{sub.} *f*_{sub.} *p*

Vlc. *f*_{sub.} *f*_{sub.} *f*_{sub.} *p*

Db. *f*_{sub.} *f*_{sub.} *f*_{sub.} *p*

cantabile, molto espress.

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

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

Ob. 1 *p* *f* *mf* *f*

Ob. 2 *p* *f* *mf* *f*

Cl. 1 *p* *f* *mf* *f*

Cl. 2 *p* *f* *mf* *f*

Bsn. 1 *p* *f* *mf* *f*

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

Hn. 1 *p* *f* *mf* *f*

Hn. 2
Hn. 3 *p* *f* *mf* *f*

C Tpt. 1 *p* *f* *mf* *f*

C Tpt. 2 *p* *f* *mf* *f*

Tbn. 1
Tbn. 2 *p* *f* *mf* *f*

Timp.

Perc.

Hp. *f* *D#* *f*

Vln. Solo *f* *sub.* *sf* *ben marcato* *pizz., unis.* *f* *spicc.*

Vln. I *f* *pizz., unis.* *f*

Vln. II *f* *f*

Vla. *più f*

Vlc. *più f*

Db. *unis.* *p* *f* *mf* *f*

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

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

Ob. 1 *p* *f* *p* *f*

Ob. 2 *p* *f* *p* *f*

Cl. 1 *p* *f* *p* *f*

Cl. 2 *p* *f* *p* *f*

Bsn. 1 *p* *f* *p* *f*

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

Hn. 1 *f* *p* *mf*

Hn. 2 *f* *p* *mf*

Hn. 3 *f* *p* *mf*

C Tpt. 1 *f* *p* *mf*

C Tpt. 2 *f* *p* *mf*

Tbn. 1 *f* *p* *mf*

Tbn. 2 *f* *p* *mf*

Timp.

Perc.

Hp. *f*

Vln. Solo *fp* *sf* *3* *f* *molto espress.*

Vln. I *f* *arco; molto espress.*

Vln. II *f* *arco; molto espress.*

Vla. *sfp* *f*

Vlc. *sfp* *f*

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

113 Meno mosso ♩ = 54

Fl. 1 *p* *f* *sf*

Fl. 2 *p* *f* *sf*

Ob. 1 *p* *f* *sf*

Ob. 2 *p* *f* *sf*

Cl. 1 *p* *f* *sf*

Cl. 2 *p* *f* *sf*

Bsn. 1 *p* *f* *sf*

Cbsn. *p* *f* *sf* take Bassoon

Hn. 1 *p* *f* *mf* *sf* *f* *sf* via sord. senza sord.

Hn. 2 *p* *f* *mf* *sf* *f* *sf* via sord. senza sord.

Hn. 3 *p* *f* *mf* *sf* *f* *sf* via sord. senza sord.

C Tpt. 1 *p* *f* *mf* *sf* *f* *sf* via sord. senza sord.

C Tpt. 2 *p* *f* *mf* *sf* *f* *sf* via sord. senza sord.

Tbn. 1 *p* *f* *mf* *sf* *f* *sf* via sord. senza sord.

Tbn. 2 *p* *f* *mf* *sf* *f* *sf* via sord. senza sord.

Timp. *p* *sf* *p* *sf*

Perc.

Hp.

Vln. Solo *sf* *p sub.*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vlc. *sf*

Db. *p* *f* *f* *sf* *f* *sf* non div. non div.

3
4

Meno mosso ♩ = 54

116

Fl. 1 *p leggiero* *pp*

Fl. 2 *p leggiero* *pp*
poco in fuori (bring out slightly)

Ob. 1 *p leggiero* *pp*

Ob. 2 *p leggiero* *pp*

Cl. 1 *p leggiero* *pp*

Cl. 2 *p leggiero* *pp*

Bsn. 1 *p leggiero* *pp*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. Triangle *p*
Crotales [w/harp] *p*

Hp. *mp*

Vln. Solo *dolorosamente* *pp* *p*

Vln. I *div., espress.* *ppp* *p* 3

Vln. II *div., espress.* *ppp* *p* 3

Vla. *espress.* *ppp* *p* 3

Vlc. *espress.* *ppp* *p* 3

Db. *espress.* *ppp* *p* 3

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

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

Ob. 1 *p* *pp* *p* *pp* *poco in fuori*

Ob. 2 *p* *pp* *p* *pp*

Cl. 1 *p* *pp* *p* *pp*

Cl. 2 *p* *pp* *p* *pp*

Bsn. 1 *p* *pp* *p* *pp*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp. *G²*

Vln. Solo *pp* *p*

Vln. I *pp* *mp* *ppp* *ppp* *p* *3*

Vln. II *pp* *mp* *ppp* *ppp* *p* *3*

Vla. *pp* *mp* *ppp* *ppp* *p* *3*

Vlc. *pp* *mp* *ppp* *ppp* *p* *3*

Db. *ppp* *p*

123

attacca

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Bsn. 1 *p* *pp*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp. *F#* *E* *coperti* *pp* *ppp*

Perc. (Crot.) ϕ

Hp. *piu p*

Vln. Solo *dim. poco a poco* *pppp*

attacca

Vln. I *pp* *p* *mp sub.* *p*

Vln. II *pp* *p* *mp sub.* *p*

Vla. *div.* *pp* *p* *mp sub.* *p*

Vlc. *pp* *p* *mp sub.* *p*

Db. *pp* *p* *mp sub.* *p*

III.

1 Ritmico ♩ = 88

Flute 1 *mf cantabile*

Flute 2 (Piccolo) *mf cantabile*

Oboe 1

Oboe 2

Clarinet in B♭ 1 *mf cantabile*

Clarinet in B♭ 2 *mf cantabile*

Bassoon 1 *mf*

Bassoon 2 *mf*

Timpani *mp* *p*

Percussion *p* *Suspended Cymbals w/soft mallets*

Harp *mf pesante*

Double Bass *arco* *mf pesante*

Ritmico ♩ = 88

7

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hp. *B♭*

Db.

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Hp.

Vln. Solo

Vlc.

Db.

p

f

mf

f cantabile

mf pesante

pizz.

arco

mf

G $\sharp$

D $\sharp$

C $\sharp$



20

Bsn. 1

Bsn. 2

Hp.

Vln. Solo

Db.

A $\flat$

27

Fl. 1 *p* *f*

Fl. 2 *p* *f* take Piccolo

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bsn. 1

Bsn. 2

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *p* *mf*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp. Solo, coperti *p*

Perc.

Hp. C₃

Vln. Solo *f* *p* *f* *cold* *espressivo*

Vln. I

Vln. II

Vla.

Vlc. *p* *mf*

Db. *div.* *mf*

[illegible]

51

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
cantabile

Cl. 2
cantabile

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo
appassionato

Vln. I

Vln. II

Vla.

Vc. div.
(pizz.)

Db.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vlc.

Db.

poco sfz

f marc. p.d.l.t.

+++|+++

G♭

f cantabile

unis., arco, ord.

mp cantabile

portamento

unis., arco, ord.

mp cantabile

arco

mp cantabile

unis.

mp cantabile

pizz.

poco sfz

simile

più f e agitato

cresc.

343

69 Più andante ♩ = 72

Vln. Solo *mp* calmo ed espr.

Vln. I *pp* dolce ed espressivo

Vln. II *pp* dolce ed espressivo

Vla. div. *pp* dolce ed espressivo

Vc. div. *pp* dolce ed espressivo

Db. *pp* dolce ed espressivo

[illegible]

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

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

Ob. 1 *p* *p* *mf* *p* *p*

Ob. 2 *p* *p* *mf* *p* *p*

Cl. 1 *p* *p* *mf* *p* *p*

Cl. 2 *p* *p* *mf* *p* *p*

Bsn. 1

Bsn. 2

Hn. 1 *p lontano, espr.*

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp. *non arp.* *mf* *F₄* *D₄*

Vln. Solo *f semplice* *0* *4* *4*

Vln. I

Vln. II

Vla.

Vc. div. *mf molto espr.* *mf molto espr.*

Db. *mf molto espr.*

Fl. 1 *mf* *p* *mf* *mf sub. cresc.* *f*

Fl. 2 *mf* *p* *mf* *mf sub. cresc.* *f*

Ob. 1 *mf* *p* *mf* *mf sub. cresc.* *f*

Ob. 2 *mf* *p* *mf* *mf sub. cresc.* *f*

Cl. 1 *mf* *p* *mf* *mf sub. cresc.* *f*

Cl. 2 *mf* *p* *mf* *mf sub. cresc.* *f*

Bsn. 1 *mf* *f* *mf*

Cbsn. *mf* *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Hn. 3 *mf* *f* *mf*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp. *f* *G#*

Vln. Solo *sf appass.*

Vln. I

Vln. II

Vla. *unis.* *f* *mf*

Vc. div. *f* *mf*

Db. *f* *mf*

A tempo primo ♩. = 88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. div.

Db.

take Piccolo

sf

rfz

a 2

mf

aperto

sf

p

f

sfz

pp

f

sfz

f

sf

sf

sf

A tempo primo ♩ = 88

Fl. 1 *mf cresc.* *f* *ffz* *p*

Picc. *mf cresc.* *f* *ffz* *p*

Ob. 1 *mf cresc.* *f* *ffz* *p*

Ob. 2 *mf cresc.* *f* *ffz* *p*

Cl. 1 *mf cresc.* *f* *ffz* *p*

Cl. 2 *mf cresc.* *f* *ffz* *p*

Bsn. 1 *mf cresc.* *f* *ffz* *p*

Cbsn. *f* *ffz* *p*

Hn. 1 *p* *f* *fp* *f* *p* *ffz* *p*

Hn. 2 *p* *f* *fp* *f* *p* *ffz* *p*

Hn. 3 *p* *f* *fp* *f* *p* *ffz* *p*

C Tpt. 1 *p* *fp* *f* *p* *fz* *p*

C Tpt. 2 *p* *fp* *f* *p* *fz* *p*

Tbn. 1 *p* *fp* *f* *p* *fz* *p*

Tbn. 2 *p* *fp* *f* *p* *fz* *p*

Timp. *f* *p*

Perc.

Hp.

Vln. Solo

Vln. I *mf cresc.* *f* *ffz* *p* *div. a 3*

Vln. II *mf cresc.* *f* *ffz* *p* *div.*

Vla. *mf cresc.* *f* *ffz* *p* *div.*

Vlc. *mf cresc.* *f* *ffz* *p* *arco*

Db. *mf cresc.* *f* *ffz* *p* *arco*

105

Fl. 1 *mf* *ff*

Picc. *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Bsn. 1 *f* *ff*

Cbsn. *f* *ff marc.*

Hn. 1 *ff* *p* *ff* *brassy!* *fz* *< fz* *fz*

Hn. 2 *ff* *p* *ff* *brassy!* *fz* *< fz* *fz*

Hn. 3 *ff* *p* *ff* *brassy!* *fz* *< fz* *fz*

C Tpt. 1 *fz* *p* *f* *brassy!* *fz* *< fz* *fz*

C Tpt. 2 *fz* *p* *f* *brassy!* *fz* *< fz* *fz*

Tbn. 1 *fz* *p* *f* *brassy!* *fz* *< fz* *fz*

Tbn. 2 *fz* *p* *f* *brassy!* *fz* *< fz* *fz*

Timp. *sf* *mf* *f*

Perc. *f* *Cow Bells + Temple Blocks w/mallets*

Hp.

Vln. Solo

Vln. I *mf* *molto* *ff* *unis.*

Vln. II *mf* *molto* *ff* *unis.*

Vla. *mf* *molto* *ff* *unis.*

Vlc. *ff* *ff*

Db. *ff* *ff*

115

♩ = 132 - 144

Ob. 1

Ob. 2

Hn. 2
Hn. 3

Timp.

Perc.

Hp.

Vln. Solo

Vla.

p semplice

smf

ffp

ff

f

secco

mf marcato

f

loco

f

2
4

3
4

(2 mallets,
over & under)

+++|++

F#



121

Ob. 1

Ob. 2

Hn. 2
Hn. 3

Timp.

Perc.

Hp.

Vln. Solo

Vla.

smf

Bb

Gb

p mormorando

0

126

131

352



353

143

Fl. 1 *ff* molto agitato

Fl. 2 *ff* molto agitato

Ob. 1 *ff* molto agitato

Ob. 2 *ff* molto agitato

Cl. 1 *ff* molto agitato

Cl. 2 *ff* molto agitato

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1 *poco sfz*

C Tpt. 2 *poco sfz*

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I *f*

Vln. II *f*

Vla. *f* div.

Vlc. *f* div.

Db. *f* arco, div. *mf*

p sub. *f* molto

unis.

p sub. *f* molto

unis.

p sub. *f* molto

unis.

p sub. *f* molto

146

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff molto agitato*

Bsn. 2 *ff molto agitato*

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1 *f no accent*

C Tpt. 2 *f no accent*

Tbn. 1 con sord.

Tbn. 2 *fz*

Timp.

Perc.

Hp.

Vln. Solo *f* *dim.*

Vln. I *div. sf* *unis, pizz. mf*

Vln. II *div. sf* *unis, pizz. mf*

Vla. *pizz. mf*

Vlc. *div. sf* *unis, pizz. mf*

Db. *unis. sf*

2/4 *3/4* *2/4* *3/4*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vlc.

Db.

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

f ben marc. *meno f*

f ben marc. *meno f*

(con sord.)

p *sfz*

(con sord.)

p *sfz*

(con sord.)

p *sfz*

[Snare Drum]
(drum sticks, snares on)

pp *mf*

appass.
f

155

Hn. 1
 Hn. 2
 Hn. 3
 Timp.
 Perc.
 Vln. Solo

Snare + Temple Blocks

p *mf* *p* *poco*

159

Hn. 1
 Hn. 2
 Hn. 3
 Timp.
 Perc.
 Vln. Solo

p *mf* *mf* *p*

163

Hn. 1
 Hn. 2
 Hn. 3
 Timp.
 Perc.
 Vln. Solo

cresc. *cresc.* *p* *mf* *p* *poco*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vlc.

Db.

f marc.

f marc.

f marc.

f marc.

f marc.

f marc.

f marc. e cresc.

f marc. e cresc.

f

f

senza sord.

f con bravura

fz cresc.

senza sord.

f con bravura

fz cresc.

p

f

mf

p

f

sf

sf

arco 3

f appass. e cresc.

arco 3

f appass. e cresc.

arco

f appass. e cresc.

arco

f marc. e cresc.

f marc. e cresc.

[illegible]

177

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

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

Ob. 1 *f* *ff* *p*

Ob. 2 *ff* *p*

Cl. 1 *f cresc.* *ff* *mf cresc.*

Cl. 2 *f* *ff* *p*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

C Tpt. 1 *f* *p* *mf*

C Tpt. 2 *f* *p* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *f*

Perc.

Hp. C#

Vln. Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

Db. *ff*

363

[illegible]

197 Alternate fingerings...

Fl. 1 *mf* *f* *ff* *sff molto agitato*

Fl. 2 *mf* *f* *ff* *sff molto agitato*

Ob. 1 *mf* *f* *ff* *sff molto agitato*

Ob. 2 *mf* *f* *ff* *sff molto agitato*

Cl. 1 *mf* *f* *ff* *sff molto agitato*

Cl. 2 *mf* *f* *ff* *sff molto agitato*

Bsn. 1 *ff* *p* *ff molto agitato*

Bsn. 2 *ff* *p* *ff molto agitato*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Timp. *f* *mf cresc.* *sf* *G^b / G[#]*

Perc. *f* *mf cresc.* *sf* *To Chimes*

Hp. *mf cresc.* *f cresc.* *sf*

Vln. Solo

Vln. I div. *p* *sul pont.* *sff mf sub.* *sul pont.*

Vln. II div. *p* *sff mf sub.* *sul pont.*

Vla. div. *p* *sff mf sub.* *sul pont.*

Vc. div. *p* *sff mf sub.* *sul pont.*

Db. *sf* *un.* *p*

203 G.P. A tempo

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f* *p* *ff*

Hn. 2 *f* *p* *ff*

Hn. 3 *f* *p* *ff*

C Tpt. 1 *f* *p* *ff*

C Tpt. 2 *f* *p* *ff*

Tbn. 1 *f* *p* *ff*

Tbn. 2 *f* *p* *ff*

Timp. *pp* *f*

Perc. *ff* (Chimes)

Hp.

Vln. Solo

Vln. I *ff* *sub.* *ff* *pizz.*

Vln. II *ff* *sub.* *ff* *pizz.*

Vla. *ff* *sub.* *p*

Vlc. *ff* *pizz.*

Db. *ff* *div.* *ff* *pizz., unis.*

p leggiero

2/4 *3/4*

367

Fl. 1 *mf* *f* *mf* *f*

Fl. 2 *mf* *f* *mf* *f*

Ob. 1 *mf* *f* *mf* *f*

Ob. 2 *mf* *f* *mf* *f*

Cl. 1 *mf* *f* *mf* *f*

Cl. 2 *mf* *f* *mf* *f*

Bsn. 1 *mf* *f* *marcatissimo* *f*

Bsn. 2 *mf* *f* *marcatissimo* *f*

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp. *p* *2:3* *2:3*

Perc. *p* *Floor Toms*

Hp.

Vln. Solo *f molto agitato* *ff* *f* *4*

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

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

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

Vlc. *mf* *f* *mf* *f*

Db. *mf* *f* *marcatissimo* *f*

Fl. 1 *ff* *f* *sfz* *f*

Fl. 2 *ff* *f* *sfz* *f*

Ob. 1 *ff* *f* *sfz* *f*

Ob. 2 *ff* *f* *sfz* *f*

Cl. 1 *ff* *f* *sfz* *f*

Cl. 2 *ff* *ben marc.* *f* *sfz* *f*

Bsn. 1 *ff* *ben marc.* *f* *sfz* *f*

Bsn. 2 *ff* *ben marc.* *f* *sfz* *f*

Hn. 1 *ff* *fp* *f* *f* *molto*

Hn. 2 *ffp* *ff* *f* *f* *molto*

Hn. 3 *ffp* *ff* *f* *f* *molto*

C Tpt. 1 *fp* *fp* *fp* *f* *sfz*

C Tpt. 2 *fp* *fp* *fp* *f* *sfz*

Tbn. 1 *f* *ben marc.* *fp* *f* *sfz* *mf*

Tbn. 2 *f* *ben marc.* *fp* *f* *sfz* *mf*

Timp. *f* *B♭ / C♯*

Perc. *f*

Hp. *ff* *D♯* *B♯* *p.d.l.t.* *sf*

Vln. Solo *loco* *ff con fuoco* *8va* *4*

Vln. I *ff* *pizz.* *arco, div.* *div. a 3* *8va*

Vln. II *ff* *pizz.* *arco* *div. a 3* *8va*

Vla. *ff* *f* *div. a 3* *div. a 2*

Vlc. *ff* *f* *mf* *sfz* *f*

Db. *ff* *f* *mf* *sfz* *f*

370

Fl. 1 *mf poco leggiero* tenuto *f*

Fl. 2 *mf poco leggiero* tenuto *f*

Ob. 1 *mf poco leggiero* tenuto *f*

Ob. 2 *mf poco leggiero* tenuto *f*

Cl. 1 *mf poco leggiero* tenuto *f*

Cl. 2 *mf poco leggiero* tenuto *f*

Bsn. 1 *f* *p* *smf* *mf* *smf* *p* *mf*

Bsn. 2 *f* *p* *smf* *mf* *smf* *p* *mf*

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1 *mp espr.*

Tbn. 2 *mp espr.*

Timp. *mf* *p*

Perc.

Hp. *mf* *f*

Vln. Solo *III* *II* *III* *dolce* *poco dim.*

Vln. I div. *pp* *smf* *p* *p* *smf* *p*

Vln. II div. *pp* *smf* *p* *p* *smf* *p*

Vla. div. *pp* *smf* *p* *p* *smf* *p*

Vlc. *f* *p* *smf* *p* *smf* *p*

Db. *f* *p* *smf* *p* *smf* *p*

241 rit. $\text{♩} = 72 \text{ ca.}$

Bsn. 1 *pp*

Bsn. 2 *pp*

Perc. [Susp. Cym. w/mallets] *pp* *p*

Hp. *f* *Sola* $\frac{8^{va}}{3}$ *loco* *p.d.l.t.* *poco dim.* *mf*

Vln. Solo *pp*

Vln. I div. *f appassion.* *p* *pp*

Vln. II div. *f appassion.* *p* *pp*

Vla. div. *f appassion.* *p* *pp*

Vlc. *f appassion.* *p* *pp*

Db. *pp* *div. a 3* *pp* *pp* *pp* *pp*

A tempo $\text{♩} = 132$

248 Rototom (ad lib.) w/wood end of mallet w/mallet head w/wood

Timp. *pp*

Perc. (Susp. Cym.) w/ drum stick Bell *pp*

Hp. *p (p.d.l.t.)*

Vln. Solo *pizz.* *p ma ben marc.* *0*

A tempo $\text{♩} = 132$

Vln. I div. *outside desks 1 - 3* *pp* *inside desks 1 - 3* *pp*

Vlc. *unis., pizz.* *p*

373

260

Fl. 1 *p sub.* *frullato* *mf* (*mf*)

Fl. 2 *p sub.* *frullato* *mf* (*mf*)

Ob. 1 *p sub.* *mf* (*mf*)

Ob. 2 *p* *mf* (*mf*)

Cl. 1 *p* *mf* (*mf*)

Cl. 2 *p* *mf* (*mf*)

Bsn. 1 *pp* *p* *p*

Bsn. 2 *pp* *p* *p*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *p* *mf*

C Tpt. 1 *p* *mf* *smfp* *mf* *p*

C Tpt. 2 *p* *mf* *smfp* *mf* *p*

Tbn. 1 *p*

Tbn. 2 *mf*

Timp. w/wood w/mallet head w/wood

Perc.

Hp. *mf*

Vln. Solo *arco* *mf* *leggero* *f poco pesante*

Vln. I *unis.* *p sub.* *mf*

Vln. II *p sub.* *mf*

Vla. div. *pizz.* *p* *arco*

Vlc. *pizz.* *p* *arco* *mf*

Db. div. *pp* *p* *pp*

Fl. 1 *frullato* *f* *mf* *p* *smf* *frullato* *p* *mf*

Fl. 2 *frullato* *f* *mf* *p* *smf* *frullato* *p* *mf*

Ob. 1 *f* *mf* *p* *smf* *p* *mf*

Ob. 2 *f* *mf* *p* *smf* *p* *mf*

Cl. 1 *f* *mf* *p* *smf* *p* *mf*

Cl. 2 *f* *mf* *p* *smf* *p* *mf*

Bsn. 1 *mf* *p* *smfp*

Bsn. 2 *mf* *p* *smfp*

Hn. 1 *mf* *p* *smf* *mf*

Hn. 2 *mf* *p* *smf* *mf*

Hn. 3 *mf* *p* *smf* *mf*

C Tpt. 1 *mf* *smfp* *mf* *p* *smf* *mf* *smfp* *mf*

C Tpt. 2 *mf* *smfp* *mf* *p* *smf* *mf* *smfp* *mf*

Tbn. 1 *mf* *p* *smf* *mf*

Tbn. 2 *mf* *p* *smf* *mf*

Timp. *w/mallet head* *mf* *w/wood* *w/mallet head*

Perc. *naturale* *smfpp*

Hp.

Vln. Solo *più f*

Vln. I *p* *mf* *div.* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. div. *mf* *mf*

Vlc. *mf* *marcato* *mf*

Db. div. *mf* *p* *mf*

Avvivando.

272

Subito tranquillo ♩. = 58

Avvivando.

Subito tranquillo ♩. = 58

Avvivando.

Subito tranquillo ♩. = 58

377

282

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Hp.

Vln. Solo

Vln. I div.

Vln. II div.

Vla. div.

Vlc.

Db.

mf

p

poco sf

mp

sf

poco

meno f

[illegible]

291

Hn. 1
p soavemente

Hn. 2
Hn. 3
p soavemente

Tbn. 1
Tbn. 2
(mp)

Hp.
p C# Bb Eb F#

Vln. Solo
=mf *p*

Db.
div.
pizz. *p*
arco *pp*



296

Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
p *mf* *mf* *molto*

Hn. 1
Hn. 2
Hn. 3

Tbn. 1
Tbn. 2

Hp.
F# Ab Db C#

Vln. Solo
molto

Db.
div.

381

306 **Tempo primo** ♩ = 84

Bsn. 1

Bsn. 2

Timp.

Perc.

Vln. Solo

Vln. I

Vln. II

Vla.

Vlc.

Db.

p

p

p *ma marc.*

Floor Toms & Cow Bells

p *ma marc.*

col legno

mf sub. non dim.

col legno

mf sub. non dim.

Tempo primo ♩ = 84

pp *ppp*

pp *ppp*

div.

p

div.

pp *dim. poco a poco*

p

pp *dim. poco a poco*



312

Bsn. 1

Bsn. 2

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vlc.

Db.

più p

più p

ppp

ppp

(dim.)

(dim.)

May 31, 2020
In memory of George Floyd,
Ahmaud Arbery, Breonna Taylor
and far too many others.

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