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AMALGAM

for orchestra

by

Tim Clay

B.M., University of Alabama, 2017

A Thesis

Submitted to the Faculty of the
School of Music of the University of Louisville in
Partial Fulfillment of the Requirements

for the Degree of

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, KY

May 2019

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A Thesis approved on
May 1, 2019

By the following Thesis Committee

Thesis Director – Marc Satterwhite

Krzysztof Wołek

Kimcherie Lloyd

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To Professor Kimcherie Lloyd, for helping me flap my arms in a more musical way.

To my cat Sam, for gracing me with his occasional presence and loud purring.

ABOUT THE WORK

According to the Internet, the word “amalgam” can mean one of two things. It can refer to either “an alloy of mercury with another metal, especially one used for dental fillings” or “a mixture or blend.” While using a musical work as dental filling is an interesting idea, this work falls under the latter definition. This amalgam consists of elements evoking rock, metal, hip-hop, pop, Mozart, and a little bit of Bach. Other influences may have leaked into the piece, but this listing contains the items that were at the front of my mind during the composition process.

During my childhood, music-making consisted of listening and singing along to the rock albums my parents had. These albums were from Bon Jovi, Prince, Guns N’ Roses, Boston, and Chicago, to name a few. I began listening to jazz, metal, rap, pop, and the Classical repertoire, particularly Bach and Mozart, midway through high school.

Mozart’s *Requiem* especially resonated with me during this time and continues to do so today. This piece quotes and reworks some of the material from the “*Kyrie/Cum sanctis*” and “*Introit*” movements of the *Requiem* in addition to bits of a Bach sarabande. These reworked materials are juxtaposed and intermingled with a melodic motive first heard in the piano. These ideas and other melodic ideas develop throughout the work through contrapuntal and rhythmic transformations.

Tim Clay
Louisville, KY

Instrumentation

Piccolo (not doubling)

2 Flutes

2 Oboes

English Horn in F (not doubling)

2 Clarinets in B \flat

Bass Clarinet in B \flat (not doubling)

2 Bassoons

Contrabassoon (not doubling)

4 Horns in F

3 Trumpets in C (straight and plunger mutes)

2 Trombones (straight and plunger mutes)

Bass Trombone (straight and plunger mutes)

Tuba

Timpani (timpani and Superball mallets; C2–C3, middle C = C4)

32” drum beginning on C2 & 29” drum beginning on F2

3 Percussion players

Percussion 1: Crotales (hard mallets and bow, G4–C6), 5 Woodblocks of different pitch low to high, Anvil (low or medium pitch preferred), Bass drum (*shared*)

Percussion 2: Xylophone, Bass drum (*shared*), 4 Floor toms of different pitch low to high (snare sticks and medium mallets)

Percussion 3: Tam-tam, Suspended cymbal (felt mallets, snare sticks, and bow), Snare drum, Hi-hat cymbals with foot pedal

Piano

16-18 Violin 1 (also calls for 2- and 4-part divisi)

16 Violin 2 (also calls for 2- and 4-part divisi)

12 Viola (also calls for 2- and 4-part divisi)

12 Violoncello (also calls for 2- and 4-part divisi)

8 Double Bass (also calls for 2- and 4-part divisi)

Duration: ca. 15’–15’30

PERFORMANCE NOTES

All notated tremolos are unmeasured.

Trills last for full duration of their respective notes.

Bisbig. preceding a trill indicates a timbral trill on a particular pitch.

Solid lines connecting two notes are always *glissandi* that begin immediately after the rhythmic values they succeed and are continuous.

Any sudden dynamic changes are *subito*.

Arrows are used to indicate changes between playing techniques (i.e., ord. → m.s.p.).

Abbreviations for string techniques:

ord. – ordinario

s.p. – sul ponticello

m.s.p. – molto sul ponticello

s.t. – sul tasto

o.p. – overpressured

Overpressured playing in the strings should be such that there is distortion in the sound and discernible pitch.



Used for bass drum playing, crosshairs in the stem indicate to damp while striking.

For the hi-hat in Percussion 3, the '+' symbol means completely closed. All notes are struck. Foot pedal simply opens and closes the hi-hat.

Tremolos in brass parts indicate flutter-tonguing, notated also with 'flz.' at first appearances.



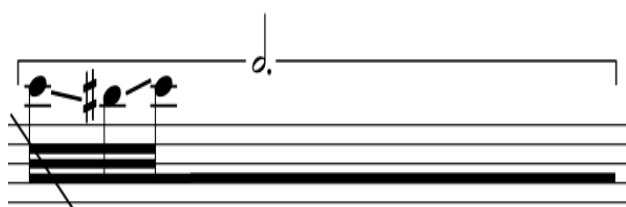
Crescendo from nothing.



Decrescendo to nothing.



Feathered beaming like this indicates a figure that is to be played repeatedly during the beam's duration, beginning at a slow speed and accelerating to as fast as possible.



Given to trombones, mm. 181: Repeat the figure as fast as possible for three beats.

Other extended techniques are indicated in the score at their appearances.

Unpitched Percussion Legend & Positioning Notes

Percussion 1:



Spaces left to right: Bass drum, Anvil
Lines: 5 Wood blocks (low to high)

*Bass drum should be close to both player 1 and 2 since they share it.

Percussion 2:



Left to right: Bass drum, 4 Toms (low to high)

Percussion 3:



Left to right: Tam-tam, Snare drum rimshot, Snare drum (ord.), Suspended cymbal, Hi-hat (open), Hi-hat (closed)

**Have the Snare drum, Suspended cymbal, and Hi-hat as close together as possible, as if part of a drum set.

AMALGAM

for orchestra

Transposed Score

Tim Clay

Spacious ♩ = 56

The score is a transposed score for orchestra, featuring the following instruments and parts:

- Piccolo**: Rest.
- Flute 1**: Melodic line with dynamics *p* and *mf*.
- Flute 2**: Rest.
- Oboe 1**: Melodic line with dynamics *p* and *mf*.
- Oboe 2**: Rest.
- English Horn**: Melodic line with dynamics *p*.
- Clarinet in Bb 1**: Melodic line with dynamics *p* and *mf*.
- Clarinet in Bb 2**: Melodic line with dynamics *mf*.
- Bass Clarinet in Bb**: Melodic line with dynamics *mf*.
- Bassoon 1**: Melodic line with dynamics *mf*.
- Bassoon 2**: Rest.
- Contrabassoon**: Rest.
- Horn in F 1**: Melodic line with dynamics *p*, ending with "stopped".
- Horn in F 2**: Melodic line with dynamics *p*, ending with "stopped".
- Horn in F 3**: Melodic line with dynamics *p*, ending with "stopped".
- Horn in F 4**: Melodic line with dynamics *p*, ending with "stopped".
- Trumpet in C 1**: Rest.
- Trumpet in C 2**: Rest.
- Trumpet in C 3**: Rest.
- Trombone 1**: Rest.
- Trombone 2**: Rest.
- Bass Trombone**: Rest.
- Tuba**: Rest.
- Timpani**: Rhythmic pattern with dynamics *mf* and *f*, ending with "take Superball mallet".
- Percussion 1**: Wood Blocks with dynamics *mf*.
- Percussion 2**: B.D. with dynamics *p*, ending with "To Crot.".
- Percussion 3**: Sus. cym. with "take bow" and "bowed" markings, ending with dynamics *f*.
- Piano**: Accompanying figures with dynamics *p* and *pp*, and "Ped." markings.
- Violin I**: Sustained notes with dynamics *pp*.
- Violin II**: Sustained notes with dynamics *pp*.
- Viola**: Sustained notes with dynamics *pp*.
- Violoncello**: Sustained notes with dynamics *pp*.
- Double Bass**: Sustained notes with dynamics *pp*.

Spacious ♩ = 56

9

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

pp

s.p.

damp

11

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 *mf*

Eng. Hn. *mf*

Cl. 1 -

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 -

Cbsn. *p*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 -

C Tpt. 2 -

C Tpt. 3 -

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Tba. -

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *pp*

Perc. 3 *pp* *mf* *pp*

Pno. *legato* *detached*

Vln. I *ppp*

Vln. II *ppp*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. -

Rubbing w/ Superball mallet in slow circular motion, going in and out of discernible pitch

Crot. Lv. *pp*

* Ped. (s.p.) *m.s.p.*

(Ped.)

A Moderato ♩ = 112

16

Picc. *mf* *f*

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

Fl. 2 *mf* *f*

Ob. 1 *p* *mf* *f*

Ob. 2 *mf* *f*

Eng. Hn. *p*

Cl. 1 *p* *mf* *f*

Cl. 2 *mf* *f*

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

Bsn. 1 *p*

Bsn. 2 *mf* *f*

Cbsn. *p*

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

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf* *f*

C Tpt. 2 *mf* *f*

C Tpt. 3 *p*

Tbn. 1

Tbn. 2

B. Tbn. *p*

Tba. *p*

Timp. *f* take timp. mallets

Perc. 1

Perc. 2 To Xyl. Xyl. *ff*

Perc. 3 damp To B.D. *mf* *pp* *mf*

Pno. *ff*

(Ped.) *

A Moderato ♩ = 112

Vln. I *p* *mf* *mf*

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

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mp*

Db. *p* *mf* *mp*

26

Picc. *p* *mf* 3 5

Fl. 1 *p* *p*

Fl. 2 *p*

Ob. 1 *p* 3 5

Ob. 2 *p*

Eng. Hn. *p*

Cl. 1 *p* 3 5

Cl. 2 *p*

B. Cl. *p* *p*

Bsn. 1 *f* 3 5

Bsn. 2 *f* 3 5

Cbsn.

Hn. 1 *p* *f* stopped

Hn. 2 *p* *f* stopped

Hn. 3 *p* *f* stopped

Hn. 4 *p* *f* stopped

C Tpt. 1

C Tpt. 2 *f* 3 5

C Tpt. 3 *mf* 3 5

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *ff* *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 (W.D.) *p* *f*

Perc. 2

Perc. 3 B.D. *pp* *f* To Tam-tam

Pno. *ff* *g^{tr}* Ped. *

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *p* *mf*

B

32

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

p

f espress.

mf

f

p

mf

f

f espress.

ff

f

p

f espress.

open

open

open

open

Tam-tam

To Crot.

8^{va} Ped.

*Ped.

B

38

Picc. *tr*

Fl. 1 *ff* *tr*

Fl. 2 *ff* *tr*

Ob. 1 *ff* *tr*

Ob. 2 *tr*

Eng. Hn. *ff* *tr*

Cl. 1 *ff* *tr*

Cl. 2 *ff* *tr*

B. Cl. *ff* *tr*

Bsn. 1 *ff* *tr*

Bsn. 2 *ff* *tr*

Cbsn. *ff* *tr*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *mp* *f*

C Tpt. 2 *mp* *ff*

C Tpt. 3 *f* *mp* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *mf* *ff*

Perc. 1

Perc. 2 *damp*

Perc. 3 *f*

Pno. *tr* *f* *tr* *f*

(Ped.) *f* *ff*

Vln. I non-div. *f* *ff*

Vln. II non-div. *f* *ff*

Vla. non-div. *f* *ff*

Vc. non-div. *f* *ff*

Db. *f* *ff*



45 Poco piu mosso ♩ = 126

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1 (Crotchet bowed), Percussion 2 (To Toms), and Percussion 3 (To S.D.). The woodwinds and strings play a melodic line with triplets and slurs, while the brass and percussion provide a rhythmic accompaniment with triplets and slurs. Dynamics range from *mf* to *f*.



Poco piu mosso ♩ = 126

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello (ord.), and Double Bass (ord.). The strings play a melodic line with triplets and slurs. Dynamics range from *f* to *mf*.

52

Picc. *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *mf*

Eng. Hn.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

Hn. 1

Hn. 2

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Tba. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3 *mp* *f*

Pno.

Vln. I

Vln. II

Vla. *f*

Vc.

Db. *f* o.p. ord.

59

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

D

66

Picc. *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4

C Tpt. 1 *mp* *f* *ff* muted out

C Tpt. 2 *mp* *f* *ff* muted out

C Tpt. 3 *mp* *f* *ff* muted out

Tbn. 1 *mp* *ff*

Tbn. 2 *mp* *ff*

B. Tbn. *mp* *ff*

Tba.

Timp. *f*

Perc. 1 bowed *mf* damp

Perc. 2 Toms *f*

Perc. 3 S.D./Sus. cym. *f* *ff* damp

Pno.

D

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *ff* o.p.

This page of a musical score features the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Other:** Piano (Pno.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score includes various dynamic markings such as *f*, *mf*, *ff*, and *mp*. Performance instructions include "take mallets", "damp", "To B.D.", "B.D.", "To Tam-tam", "div. o.p.", "unis. ord.", and "ord.". Rehearsal marks **E** and **F** are placed at the top and bottom of the page, respectively.

80

Picc. *ff sempre* 3

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

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

Ob. 1 *f* *ff* *f*

Ob. 2 *f* *ff* *f*

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

Cl. 1 *mf* 3

Cl. 2 *mf* 3

B. Cl. *f*

Bsn. 1 *mf* 3

Bsn. 2 *f* 3

Cbsn. *f* 3

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *ff* 3

C Tpt. 2 *ff* 3

C Tpt. 3 *ff* 3

Tbn. 1 *sfz* *ff* *sfz* *ff*

Tbn. 2 *sfz* *ff* *sfz* *ff*

B. Tbn. *sfz* *ff* *sfz* *ff*

Tba. *sfz* *ff* *sfz* *ff*

Timp.

Perc. 1

Perc. 2

Perc. 3 Tam-tam *p* *ff* *p* *ff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

84

Picc. *ff* *f* *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff* *f* *ff*

Ob. 2 *ff* *f*

Eng. Hn. *ff* *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *ff*

Bsn. 1 *f*

Bsn. 2 *ff*

Cbsn. *ff* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf* *fff*

C Tpt. 2 *mf* *fff*

C Tpt. 3 *mf* *fff*

Tbn. 1 *sfz* *ff*

Tbn. 2 *sfz* *ff*

B. Tbn. *sfz* *ff*

Tba. *sfz* *ff*

Timp.

Perc. 1

Perc. 2

Perc. 3 *p* *ff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

G

In your face $\text{♩} = 94$ \rightarrow

Picc. *ff* *sim.*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *ff*

Bsn. 2 *f*

Cbsn. *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

C Tpt. 1 *f* *ff*

C Tpt. 2 *f* *ff*

C Tpt. 3 *f* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f* *ff*

Perc. 1 *ff* damp after each note if possible *sim.*

Perc. 2 *ff* damp

Perc. 3 *ff*

Pno. *ff* *sim.*

Vln. I *ff* *tr* *div.* *tr* *tr*

Vln. II *ff* *tr* *div.* *tr* *tr*

Vla. *ff*

Vc. *ff*

Db. *ff*

G

In your face $\text{♩} = 94$ \rightarrow

93

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

To W.D.

To Toms

To S.D./Sus. cym.

damp

damp

H

I

Moderato ♩ = 112

112

Picc. *p*

Fl. 1 *p*

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2 *p*

Cbsn. *p*

Hn. 1 *p*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba.

Timp.

Perc. 1 To Croc. Croc. *pp sempre* senza l.v.

Perc. 2 To Xyl. Xyl. *pp sempre* To Toms

Perc. 3 To S.D./Hi-hat

Pno. *p sempre*

Vln. I

Vln. II

Vla.

Vc.

Db.

I

Moderato ♩ = 112

122 **J**

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *p* *mf*

Ob. 1 *mf* *mf*

Ob. 2 *p* *mf*

Eng. Hn. *p* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 muted *mp*

C Tpt. 2 muted *mp*

C Tpt. 3

Tbn. 1 *sfp* *mf* flz. *p* *f*

Tbn. 2 *sfp* *mf* flz. *p* *f*

B. Tbn. *sfp* *mf* mute out open *sfp*

Tba.

Timp. *pp*

Perc. 1 *mf* To Anvil

Perc. 2 *f*

Perc. 3 S.D./Hi-hat *p* *f*

Pno. *ff* *loco* *p* *ff* *loco*

Vln. I *div.* *p*

Vln. II *div.* *p*

Vla. *div.* *p*

Vc. *div.* *p*

Db. *p*

130

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

C Tpt. 1 *mf* mute out

C Tpt. 2 *mf* mute out

C Tpt. 3 *mf*

Tbn. 1 *f* flz. *ff* mute out open *f* *f* *p* *f*

Tbn. 2 *f* flz. *ff* mute out open *f* *f* *p* *f*

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

Tba. *f* *f* *p* *f*

Timp. *f* *f* *p* *f*

Perc. 1

Perc. 2 *mp* *f*

Perc. 3 Add Sus. cym. *mp*

Pno.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db. *p*

136

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *f*

Cl. 1

Cl. 2 *tr* *fp* — *ff*

B. Cl. *f* *tr* *fp* — *ff*

Bsn. 1 *f* *tr* *fp* — *ff*

Bsn. 2 *f* *tr* *fp* — *ff*

Cbsn. *f* *tr* *fp* — *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *open* *p* *tr* *f*

C Tpt. 2 *open* *p* *f*

C Tpt. 3 *open* *p* *f*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p* *f*

Perc. 1 *f* Anvil To W.D.

Perc. 2

Perc. 3 *f*

Pno. *f*

Vln. I *f* *unis.*

Vln. II *f* *tris.*

Vla. *f*

Vc. *f* *unis.*

Db. *f*

143

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

W.D. To Crot.

take medium mallets

mf

ff

f

150

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Eng. Hn. *mf*

Cl. 1 *mf* *f*

Cl. 2 *mf*

B. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba.

Timp. *f*

Perc. 1 *f* Crot.

Perc. 2 w/ medium mallets *f*

Perc. 3 *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

155

ff

f

tr

f

To W.B.

s.p.

ff

s.p.

ff

molto rit. Jagged ♩ = 56

165

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *p*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *f*

Tba. *mf*

Timp. *mf*

Perc. 1 To B.D.

Perc. 2 B.D. (damp while striking) *f*

Perc. 3

Pno. *fff*

molto rit. Jagged ♩ = 56

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Db. *p*

173

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f, *p*, *mf*, *ff*, *pizz.*, *arco*, *m.s.p.*, *stopped*, *open*, *bisbig.*, *tr.*, *3*, *To Toms*

Sudden burst ♩ = 132

K

Mysterious ♩ = 56

179

Picc. *fff* *tr*

Fl. 1 *fff* *tr*

Fl. 2 *fff* *tr*

Ob. 1 *fff* *tr*

Ob. 2 *fff* *tr*

Eng. Hn. *fff* *tr* *mf*

Cl. 1 *fff* *tr*

Cl. 2 *fff* *tr*

B. Cl. *fff* *tr*

Bsn. 1 *fff* *tr* *3*

Bsn. 2 *fff* *tr* *3*

Cbsn. *fff* *tr* *3* *open*

Hn. 1 *fff* *tr* *open*

Hn. 2 *fff* *tr* *open*

Hn. 3 *fff* *tr*

Hn. 4 *fff* *tr*

C Tpt. 1 *fff* *tr* *3* *straight mute in*

C Tpt. 2 *fff* *tr*

C Tpt. 3 *fff* *tr* *f > p f > p < f > p < f*

Tbn. 1 *fff* *tr* *(gliss. back and forth)*

Tbn. 2 *fff* *tr* *(gliss. back and forth)*

B. Tbn. *fff* *tr* *(gliss. back and forth)*

Tba. *fff* *tr* *3*

Timp. *fff* *tr* *3*

Perc. 1 *fff* *tr* *W.B.* *To Croc.*

Perc. 2 *fff* *tr* *Toms*

Perc. 3 *fff* *tr* *3*

Pno. *fff* *tr*

Vln. I *m.s.p.* *p* *f* *div. a 2* *o.p.*

Vln. II *p* *f* *div. a 2* *o.p.*

Vla. *fff* *tr* *o.p.* *unis. ord.* *p*

Vc. *fff* *tr* *o.p.* *div. a 2*

Db. *fff* *tr* *arco, o.p.* *div. a 2*

Sudden burst ♩ = 132

K Mysterious ♩ = 56

184

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

muted

mf

p

f

mf

p

f

mf

f

ff

f

f

mf

straight mute in

muted

f

p

f

p

f

p

f

f

p

f

ff

f

f

f

div. a 4

div. a 4

div. a 4

div. a 4

190

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

p

mf

stopped

straight mute in

Ped.

p

f

mf

p

mf

p

f

5

3

L

192

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

mf

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

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

sim.

sim.

*L**

M
200

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
M
Vln. I
Vln. II
Vla.
Vc.
Db.

204

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mf

p

p

mf

N

208

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *f*

Hn. 1 *mf* open

Hn. 2 *mf* open

Hn. 3 *mf* open

Hn. 4 *mf* open

C Tpt. 1 *mf*

C Tpt. 2 *mf* open

C Tpt. 3 *f* open

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

N

211

Picc. *ff* *mf*

Fl. 1 *ff* *mf* *f*

Fl. 2 *ff* *mf* *f* *mf*

Ob. 1 *fp* *f*

Ob. 2 *fp* *f*

Eng. Hn. *fp* *f*

Cl. 1 *fp*

Cl. 2 *fp* *mf*

B. Cl. *mf* *mf*

Bsn. 1 *mf*

Bsn. 2 *fp*

Cbsn. *mf*

Hn. 1 *ff* *f* stopped

Hn. 2 *ff* *f* stopped

Hn. 3 *ff* *f* stopped

Hn. 4 *ff* *f* stopped

C Tpt. 1 *fp*

C Tpt. 2 *fp*

C Tpt. 3 *ff*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *mf* *p*

B. Tbn. *ff* *mf* *p*

Tba. *ff* *mf* *p*

Timp. *p*

Perc. 1 *p*

Perc. 2

Perc. 3

60 Pno. *ff* *f* *ff* Ped. *f*

Vln. I *sfmf* *div.*

Vln. II *sfmf* *div.*

Vla. *sfmf* *div.*

Vc. *sfmf* *div.*

Db. *mf* *sfmf*

O

217 *accel.*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

To Anvil

mf

mf

mf *sempre*

mf *sempre*

accel.

unis.

mf *sempre*

mf *sempre*

221

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

P Energetic ♩ = 112 - 120

225

f sempre

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

P Energetic ♩ = 112 - 120

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

Anvil

Xyl.

mf

pizz.

f

pizz.

f

Q

232

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

This section of the score covers measures 232 to 236. It features woodwind and brass parts. The Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon all have active parts. The woodwinds play a complex rhythmic pattern of eighth and sixteenth notes. The brass instruments are mostly silent in this section.

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

This section covers measures 237 to 241. It features horn, trumpet, and trombone parts. Horns 1-4 play a melodic line starting in measure 237, marked *fp* and *f*, with the instruction "open" above the notes. Trumpets 1-3 and Trombones 1-2 play a similar melodic line, marked *f* and *ff*. The Trombone 3 and Tuba parts are also present. The Timpani part is mostly silent.

Perc. 1
Perc. 2
Perc. 3

This section covers measures 237 to 241. It features three percussion parts. Percussion 1 and 2 play a rhythmic pattern of eighth notes. Percussion 3 is mostly silent.

Pno.

This section covers measures 237 to 241. The piano part is mostly silent.

Q

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

This section covers measures 237 to 241. It features string parts. Violins I and II, Viola, Violoncello, and Double Bass all have active parts. The strings play a rhythmic pattern of eighth notes.

237

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

R

242

Picc. *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn. *f sempre*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *f*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *f*
Sus. cym.
Use tip of stick on edge
mf

Pno. *fff*

Vln. I

Vln. II

Vla.

Vc. *f*

Db. *f*

R

247

The image displays a page of a musical score, numbered 247 at the top left. It contains staves for various instruments and voice parts. The instruments listed on the left are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hn.
- Cl. 1
- Cl. 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- C Tpt. 1
- C Tpt. 2
- C Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score features various musical notations, including notes, rests, and dynamics. The dynamic marking *mf sempre* appears in the Horn, Trumpet, and Trombone staves. Percussion parts include triplet figures and other rhythmic patterns. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) show triplet patterns in the lower register. The overall layout is a standard orchestral score with multiple staves per instrument.

S

252

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

S

Vln. I

Vln. II

Vla.

Vc.

Db.

258

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Pno. Vln. I Vln. II Vla. Vc. Db.

Detailed description of the musical score: This page contains measures 258 through 263 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section consists of Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, and Tuba. The percussion section features three different percussion parts (Perc. 1, 2, 3), Timpani, and Piano. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings play melodic and harmonic lines, while the brass and percussion provide rhythmic support. The score includes various musical notations such as slurs, accents, and trills.

T

264

Picc. -

Fl. 1 -

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. -

Hn. 1 *f*

Hn. 2 *fp*

Hn. 3 *mf*

Hn. 4 *fp*

C Tpt. 1 *fp*

C Tpt. 2 *fp*

C Tpt. 3 *fp*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff* *mf*

Tba. *ff*

Timp. *f*

Perc. 1 -

Perc. 2 *f*

Perc. 3 crash, l.v. add Hi-hat

Pno. *ff*

T

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. -

Vc. *f*

Db. *f*

U

This page of a musical score, numbered 47, contains measures 271 through 320. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon), brass (Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba), percussion (Tympani, Percussion 1-3), and piano. The second system includes strings (Violins I & II, Viola, Violoncello, and Double Bass). The score features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamics such as *f* (forte) and *arco* are indicated. A section marker 'U' is placed above the first measure of the second system. The key signature has one flat, and the time signature is 4/4.

V

277

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

arco

To Toms

V

284

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

W

Solemnly ♩ = 88

289

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

take Superball mallet

W Solemnly ♩ = 88

294 **Cavernous** ♩ = 48

Score for **Cavernous**, tempo ♩ = 48. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Superball mallet, Timp., Perc. 1, Perc. 2, Perc. 3, Pno., Vln. I, Vln. II, Vla., Vc., and Db.

Dynamic markings include *mp*, *mf*, *p*, *ff*, *ppp*, *s.p.*, *pizz.*, *div. o.p.*, and *mp*.

Performance instructions include "Superball mallet, as before", "bowed", "any pitches within given range in random order, damped w/ l.h., frenetic rhythms ad lib.", and "behind the bridge, open strings in random order, frenetic rhythms ad lib."

X

Djent ♩ = 112

302

Picc. *f* 3 3 3 3 3 3 3 3

Fl. 1 *f* 3 3 3 3

Fl. 2 *f* 3 3 3 3

Ob. 1 *f* 3 3 3 3

Ob. 2 *f* 3

Eng. Hn.

Cl. 1 *f* 3 3

Cl. 2

B. Cl.

Bsn. 1 *mf* 3 3 3 3 3 3 3 3

Bsn. 2 *mf* 3 3 3 3 3 3 3 3

Cbsn. *f* 3 3 3 3 3 3 3 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *f* 3 3 3 3 3 3 3 3

Timp. take timp. mallets *fff*

Perc. 1 B.D. (crosshair-stem = damp while striking) *ff*

Perc. 2 Toms *ff*

Perc. 3 take snare sticks *ff* crash

Pno. *f*

Vln. I *f* ord. *mf*

Vln. II *f* arco *mf*

Vla. *f* ord. *mf*

Vc. *f* 3 3 3 3 3 3 3 3

Db. *f* ord. 3 3 3 3 3 3 3 3

309

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score is a page from a symphony, numbered 309. It features a full orchestral ensemble. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), and Contrabassoon. The brass section consists of Horns (1-4), Trumpets (1-3), Trombones (1-2), Tuba, and Timpani. The percussion section includes three different percussion parts. The keyboard section has Piano. The string section includes Violins (I and II), Viola, Violoncello, and Double Bass. The score is written in a complex rhythmic style with many triplets and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The key signature has one sharp (F#) and the time signature is 3/4. The page number 309 is located at the top left of the score.

Y

This page of a musical score, numbered 54, features a variety of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The brass section consists of Horn 1-4, Trumpet 1-3, Trombone 1-3, and Tuba. The percussion section includes Timpani, Percussion 1-3, and Piano. The string section includes Violin 1 and 2, Viola, Violoncello, and Double Bass. The score is marked with a 'Y' in a box at the top and bottom. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include *tr* (trill), *ord.* (order), and *o.p.* (order of performance). The score contains complex rhythmic patterns, including triplets and sixteenth-note runs, and features several trills and slurs across the woodwind and brass parts.

320

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *f*

Tba. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno. *f*

Vln. I

Vln. II

Vla.

Vc. *f*

Db. *f*

326

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Eng. Hn. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

B. Cl. *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Cbsn. *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3 *fff*

Hn. 4 *fff*

C Tpt. 1 *fff*

C Tpt. 2 *fff*

C Tpt. 3 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

Pno. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

rit.

Z

End of the line ♩ = 48

333

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(l.v.)

To Tam-tam

Ped.

f

p

6th Ped.

End of the line ♩ = 48

AA

ord. -----

pp

ord. -----

pp

ord. -----

pp

ord. -----

pp

ord. -----

pp

ord. -----

pp

340

Picc. *p* *ff*

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

Eng. Hn. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

B. Cl. *p* *ff*

Bsn. 1 *p* *ff*

Bsn. 2 *p* *ff*

Cbsn. *p* *ff*

Hn. 1 *p* *ff*

Hn. 2 *p* *ff*

Hn. 3 *p* *ff*

Hn. 4 *p* *ff*

C Tpt. 1 *p* *ff*

C Tpt. 2 *p* *ff*

C Tpt. 3 *p* *ff*

Tbn. 1 *p* *ff*

Tbn. 2 *p* *ff*

B. Tbn. *p* *ff*

Tba. *p* *ff*

Timp. *p* *ff*

Perc. 1 *pp* *ff* damp

Perc. 2 *f* Tam-tam *ff* damp

Perc. 3 *pp* *ff*

Pno. *ff*

Vln. I *ff* o.p.

Vln. II *ff* o.p.

Vla. *ff* o.p.

Vc. *ff* o.p.

Db. *ff* o.p.

CURRICULUM VITAE

TIM CLAY

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EDUCATION

- 2017 – 2019 M.M., University of Louisville
Degree Concentration: Music Composition
- 2013 – 2017 B.M., University of Alabama
Degree Concentration: Music Composition

EXPERIENCE

- 2017 – 2019 Graduate Teaching Assistant, Music Theory
University of Louisville
- 2017 – 2019 Collegiate Chorale, Tenor
University of Louisville
- 2015 – 2017 Music Theory Tutor
University of Alabama
- 2015 – 2017 Choir Tenor
Northport First United Methodist Church

PERFORMANCES & HONORS

- 2019 Attending the Sewanee Summer Music Festival as a composition fellow
June 15 – July 14, University of the South, Sewanee, TN
- common ground** for two guitars
Kupiński Duo
March 7, Comstock Hall, University of Louisville
- 2018 **vocalise** for electronics and improvised vocals
Tim Clay, electronics and vocals
April 22, Speed Art Museum, Louisville, KY
- Logos**
Noal McLimore, bass trombone
April 19, Comstock Hall, University of Louisville
- for a lease** for chamber orchestra
Orchestra Enigmatic
March 27, Comstock Hall, University of Louisville
- Ragetage, an étude in anger**
Parker Ramsey, harp
March 23, Comstock Hall, University of Louisville
- 2017 **incurvatus in se**, fixed media
October 27, Bird Hall, University of Louisville
- a glimpse of something passed**
Sean Neukom, viola
Ryan Ash, cello
July 1, Lenny Boy Brewing Co., Charlotte, NC
**Composed for Charlotte New Music Festival*
- simul justus et peccator**
Lenora Legatt, violin
Paul Bowman, guitar
June 23, Steinway Piano Gallery, Charlotte, NC
**Composed for Charlotte New Music Festival*

Attended the Charlotte New Music Festival as composer and intern
June 22 – July 1, UNC-Charlotte, NC

Something lurks beneath the dark

David Mach, pianist

April 17, Concert Hall, University of Alabama

Wasserwellen

UA Trombone Choir

Tim Clay, guest conductor

April 11, Concert Hall, University of Alabama

2016

Reconciliation

Iwona Glinka, flutist

November 6, Athens, Greece

**Recorded on Global Music Award Silver-winner album "One Minute"*

It is well (Arrangement)

Cody Whitfield, trombone

April 3, Mason Hall, Jacksonville State University

2015

Festive Intrada

Andrew Stadler, trumpet

April 10, Concert Hall, University of Alabama

DISCOGRAPHY

2017

Glinka, B. Iwona. "Reconciliation for solo flute". Comp. Tim Clay. *One Minute*. March 2017. Compact Disc. Sarton Records.

PRESENTATIONS

2018

"The Use of Chorus in Saariaho's *L'amour de loin*." The University of Louisville. December 3. Opera Analysis Lecture.

Presentations on the coding software "ChucK." University of Louisville. March–April. Advanced Topics in Computer Music.

2015

"Text Setting with Black Notes." The University of Alabama, Tuscaloosa. February 19. Renaissance Counterpoint Lecture.

"Two-Voice Texture with White Notes: Consonant Harmonic Intervals." The University of Alabama, Tuscaloosa. February 19. Renaissance Counterpoint Lecture.

SEMINARS

2019

Joël Bons, composer

Michael Morgan (Oakland Symphony), conductor

Ermir Bejo, composer

Louis Goldstein (Wake Forest University), pianist

2018

Amy Williams (University of Pittsburgh), composer

Bent Sørensen, composer

Kupiński Duo, guitar

George Marriner Maull (Discovery Orchestra), conductor

2017

Marc Satterwhite (University of Louisville), composer

David Dzubay (Indiana University), composer

Krzysztof Wołek (University of Louisville), composer

Giancarlo Guerrero (Nashville Symphony), conductor

2016

Michael Kallstrom (Western Kentucky University), composer

Christopher Theofanidis (Yale University), composer

Peter Burkholder (Indiana University), musicologist

Frank Samarotto (Indiana University), theorist

Kofi Agawu (Princeton University), theorist

Harald Krebs (Eastman School of Music), theorist

Ken Ueno (University of California-Berkeley), composer

Øystein Baadsvik, tubist

2015 Peter Ellefson (Indiana University), trombonist
Brent Phillips (Baylor University), trombonist
Gerry Pagano (St. Louis Symphony), trombonist
Craig Mulcahy (National Symphony Orchestra), trombonist

2013 Joseph Alessi (New York Philharmonic), trombonist

CONFERENCES

2016 SCI Student National Conference (Ball State University)

2017 SCI Region IV Conference (UNC-Greensboro)

TEACHERS

2018 – 2019 Kimcherie Lloyd (University of Louisville), conductor

2017 – 2019 Marc Satterwhite (University of Louisville), composer

2017 – 2018 Krzysztof Wolek (University of Louisville), composer

2014 – 2017 Amir Zaheri (University of Alabama), composer

2015 – 2017 Tanya Gille (University of Alabama), pianist

2015, 2017 C.P. First (University of Alabama), composer

2013 – 2015 Jonathan Whitaker (University of Alabama), trombonist

PROFESSIONAL AFFILIATIONS

2016 – Present Society of Composers International
ASCAP

REFERENCES

Marc Satterwhite
Professor of Composition and Music Theory
Director of the Grawemeyer Award for Music Composition
University of Louisville
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Assistant Professor of Composition
University of Louisville
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Amir Zaheri
Assistant Director of the School of Music for Student Affairs
Director of Undergraduate Studies
Assistant Professor of Composition
Director of the UA Contemporary Music Ensemble
University of Alabama
amir.zaheri@ua.edu

Joanna Biermann
Associate Professor of Musicology
University of Alabama
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Associate Professor of Music Theory
Associate Director of Graduate Studies
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trobinson@ua.edu