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***Walk the Earth* for large symphony orchestra**

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***Walk the Earth* for large symphony orchestra**

**by**

**Brandon Scott Rumsey, B. Mus.**

**Thesis**

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in Partial Fulfillment

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## **Dedication**

This work is dedicated to Mr. Gary W. Ferrington of Eugene, Oregon, a dear friend and advocate of many young composers, with gratitude.

## Abstract

### ***Walk the Earth* for large symphony orchestra**

Brandon Scott Rumsey, M.Music

The University of Texas at Austin, 2014

Supervisor: Dan Welcher

*Walk the Earth* is about the unexpected discoveries one may find when taking the road less traveled. My music is often autobiographical, drawing from a deep interest in connections between the natural world and human experience, and this piece is an anthem to the detours that have steered my life in unforeseeable, yet exciting, directions. *Walk the Earth* opens with two contrasting ideas: a declamatory fanfare followed by a passage of kaleidoscopic orchestral texture. These two ideas pervade the work, sometimes converging and sometimes at odds. From the beginning, the fanfare motive is a spark that gradually spreads through each new section, and at the piece's final peak, bursts into an energetic frenzy. I set out to compose an overture that can act as an ecstatic concert opener, but rather than ending with a grandiose flourish, *Walk the Earth* closes with a pensive mantra composed of ticking pizzicato strings and swaying harmonies. The title is adapted from a line from Quentin Tarantino's 1994 masterpiece, Pulp Fiction. Jules Winfield, a gangster with deep-rooted spiritual hindrances, decides to give up a life of crime for a peripatetic, righteous life. When Vincent Vega, his skeptical partner, questions this decision, Jules explains that he will simply “meet people” and “get into adventures.” The performance time of this work is approximately 9 minutes and 30 seconds.

## Table of Contents

Instrumentation.....	1
Transposed Score.....	2

## INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B-flat

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

4 Percussion

Player 1: Xylophone, Tubular Bells (w/Perc. 2), Crotales (w/Perc. 3), 3 Triangles (s,m,l), Suspended Cymbal

Player 2: Marimba (w/Perc. 4), Glockenspiel, Tubular Bells (w/Perc. 1), Suspended Cymbal, Wind Chimes

Player 3: Vibraphone, Crotales (w/Perc. 1), Snare Drum, Suspended Cymbal

Player 4: Marimba (w/Perc. 2), Bass Drum, Crash Cymbals, Large Triangle, Tam-Tam, Whip

Harp

Piano (doubling Celesta)

Strings

Duration: 9.5 minutes

# WALK THE EARTH

for large symphony orchestra

Brandon Scott Rumsey (b. 1987)

With a sense of adventure  $\text{♩} = 63$

This page contains the musical score for the first system of 'Walk the Earth'. The score is for a large symphony orchestra and is transposed. It begins with the tempo and mood instruction 'With a sense of adventure' and a tempo marking of  $\text{♩} = 63$ . The score is divided into two systems of staves. The first system includes:

- Piccolo
- Flute 1 and 2
- Oboe 1 and 2
- English Horn
- B♭ Clarinet 1 and 2
- Bass Clarinet
- Bassoon 1-2
- Contrabassoon
- Horn 1-2 and 3-4
- CTrumpet 1 and 2
- Trombone 1-2
- Bass Trombone
- Tuba
- Timpani
- Percussion: Xylophone, Glockenspiel, and Vibraphone
- Harp
- Piano/Celesta

The second system includes:

- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

The score features various dynamics such as *ff*, *f*, *ffp*, *p*, *pp*, *ppp*, *mf*, *mp*, and *ppz.* (pizzicato). Performance instructions include 'pp smoothly' for oboes and 'quasi pizz.' for bassoon and contrabassoon. The string section includes markings for 'Div.' (divisi), 'unis.' (unison), 'arco', and 'pizz.'. The score is marked with measure numbers 1 through 5 at the bottom of the page.



6  
Picc. *ff* *ff* *p* *f* *mp* *pp*  
1  
Fl. *f* *ff* *f* *ff* *p* *pp* *p*  
2  
Ob. *f* *ff* *f* *ff* *p* *pp* *p*  
E. Hn. *f* *ff* *f* *ff* *p* *pp* *p*  
1  
Cl. *f* *ff* *f* *ff* *f* *pp* *p* *pp*  
2  
B. Cl. *f* *ff* *f* *ff* *f* *pp* *p* *pp*  
1  
Bsn. *f* *ff* *f* *ff* *f* *pp* *p* *pp*  
2  
Chsn. *f* *ff* *f* *ff* *f* *pp* *p* *pp*  
1-2  
Hn. *ff* *mp* *f* *mp*  
3-4  
Tpt. *f* *ff* *f* *ff* *f* *pp* *p* *pp*  
1  
Tbn. *ff* *f* *p*  
2  
B. Tbn. *ff* *f* *p*  
Tbn. *ff* *f* *p*  
Timp. *ff* *f* *p*  
Perc. *Xylophone* *Glockenspiel* *Vibraphone* *Bass Drum* *Tubular Bells*  
1  
2  
3  
4  
Hp. *ff* *mf*  
Pno./Cel. *ff* *mp*  
Vln. I *ff* *Div.* *unis.* *mp arco* *mf*  
Vln. II *pizz.* *ff* *Div.* *arco* *mp arco* *mf*  
Vla. *pizz.* *arco* *ff* *pp* *Div.* *arco* *pp* *mf*  
Vlc. *arco* *ff* *pp* *mf*  
D.B. *ff* *pp* *p*

6 7 8 9 10

Angular, with fury  $\text{♩} = 69$ 

11

Picc. 1 *mp* *mf* *ff* ***ff marcato*** ***sf*** ***ff marcato***

Fl. 1 *mp* *mf* *ff* ***ff marcato*** ***sf*** ***ff marcato***

Fl. 2 *mp* *mf* *ff* ***ff marcato*** ***sf*** ***ff marcato***

Ob. 1 *mp* *mf* *ff* ***ff marcato*** ***sf*** ***ff marcato***

Ob. 2 *mp* *mf* *ff* ***ff marcato*** ***sf*** ***ff marcato***

Cl. 1 *mp* *pp* *mf* *pp* ***ff marcato*** ***sf*** ***ff marcato***

Cl. 2 *mp* *pp* *mf* *pp* ***ff marcato*** ***sf*** ***ff marcato***

B. Cl. *mp* *pp* *mf* *pp* ***ff marcato*** ***sf*** ***ff marcato***

Bsn. 1 *p* *mf* *f* ***ff marcato*** ***sf*** ***ff marcato***

Bsn. 2 *p* *mf* *f* ***ff marcato*** ***sf*** ***ff marcato***

Cbsn. *quasi pizz.* *p* *pp* ***ff marcato*** ***sf*** ***ff marcato***

H. 1-2 *f* ***ff*** ***ff marcato***

H. 3-4 *f* ***ff*** ***ff marcato***

Tpt. 1 *f* ***ff marcato*** ***sf***

Tpt. 2 *f* ***ff marcato*** ***sf***

Tpt. 3 *f* ***ff marcato*** ***sf***

Tpt. 4 *f* ***ff marcato*** ***sf***

Tbn. 1 ***ff marcato*** ***sf***

Tbn. 2 ***ff marcato*** ***sf***

B. Tbn. ***ff marcato*** ***sf***

Timp. ***ff marcato*** ***sf***

Perc. 1 [G. Triangle] *mf* ***ff marcato***

Perc. 2 *mf* ***ff marcato***

Perc. 3 *mf* ***ff marcato***

Perc. 4 [Bass Drum] *mf* ***ff marcato***

Hp. *mf* ***ff marcato***

Pno./Cel. *mf* ***ff marcato***

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

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

Vla. *pp* *f* *p* *f* *pp* ***ff marcato*** ***sf*** ***ff marcato*** ***unis.***

Vcl. *p* *mf* *f* *pp* ***ff marcato*** ***sf*** ***ff marcato*** ***unis.***

D.B. *mf* ***ff marcato*** ***sf*** ***ff marcato*** ***arco***

11 12 13 14

Fragile  $\text{♩} = 66$

15  
16  
17  
18  
19  
20  
21

22

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

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

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

Ob. 1 *p* *pp* *p* *pp* *mf*

Ob. 2 *p* *pp* *p* *pp* *mf*

E. Hn. *mf*

Cl. 1 *pp* *pp* *p* *pp* *mf*

Cl. 2 *pp* *pp* *p* *pp* *mf*

Bsn. 1 *mf* *mp* *p* *mf*

Bsn. 2 *mf* *mp* *p* *mf*

Cbsn. *mf* *mp* *p* *mf*

Hn. 1-2 *p* *mf* *p* *mf*

Hn. 3-4 *mf* *f* *p* *mf*

Timp. *mf* *mp* *f*

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

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

Vla. *f*

Vlc. *f*

D.B. *mf* *mp* *p* *mf*

22 23 24 25 26

27

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mf* *mp* *p*

Ob. 2 *mf* *mp* *p*

E. Hn. *f* *mf*

Cl. 1 *mf* *p* *mp* *pp*

Cl. 2 *mf* *mp* *pp*

B. Cl. *mf* *ppp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

Cbsn. *f* *p* *pp*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. 1 *mf* *f* *ff*

Tpt. 2 *mf* *f* *ff*

Trbn. 1-2 *mp* *mf* *f* *ff*

Tbn. *f* *ff* *mp*

Timp. *mf* *mp*

Perc. 2 *mf* *f* *mp* *f* *Marimba*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *pizz.*

Vcl. *f* *ff* *pizz.*

D.B. *f* *ff*

27 28 29 30

31

1 Fl. 2 Fl. 1 Ob. 2 Ob. E. Ha. Cl. 1 1 Cbsn. 2 Tba. Timp. Perc. 2 Hp. Vln. I Vln. II Vla. Vlc. D.B.

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

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

*mp* *f* *mp* *f* *mp* *f* *mp* *f*

*mf* *f* *mp* *f* *mp* *f* *mp* *f*

*f* *f* *f* *f*

arco pizz. arco pizz. arco pizz. arco pizz.

31 32 33 34

poco accel. . . . .

Musical score for orchestra, measures 35-38. The score is arranged in systems for various instruments:

- Picc.** Piccolo
- Fl.** Flute 1 and 2
- Ob.** Oboe 1 and 2
- E. Hn.** English Horn
- Cl.** Clarinet 1 and 2
- B. Cl.** Bass Clarinet
- Bsn.** Bassoon 1 and 2
- Cbsn.** Contrabassoon
- Tba.** Trombone
- Timp.** Timpani
- Perc.** Percussion (Mtrk, Bass Drum)
- Hp.** Harp
- Vln. I** Violin I
- Vln. II** Violin II
- Vla.** Viola
- Vlc.** Violoncello
- D.B.** Double Bass

Measures 35-38 are marked with a tempo change to *poco accel.* and include dynamic markings such as *f*, *ff*, *p*, *mf*, *mp*, and *ff*. The score includes various musical notations such as slurs, accents, and articulation marks. The bottom of the page features measure numbers 35, 36, 37, and 38 in boxes.

a tempo ♩ = 112

39

Picc. *ff* *f*

Fl. 1 *ff* *f*

2 *f*

Ob. 1 *f*

2 *f*

Cl. 1 *ff* *f*

2 *f*

Chsn. *ff*

Hr. 1-2 *ff*

3-4 *ff*

Tpt. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Tbn. 1-2 *ff*

B.Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 Tubular Bells *f*

2 Glockenspiel *f*

3 Crotales *f*

4 *f*

Suspended Cymbal *f*

Vibraphone *f*

Suspended Cymbal *f*

Hp. *ff*

Pno./Cel. *ff*

a tempo ♩ = 112

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

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

Vla. *f* *mf*

Vlc. *f* *mf*

D.B. *ff* *mf*

39 40 41 42 43 44 45



rit. ----- A slow dance ♩ = 96

Musical score for orchestral instruments. The score is divided into two systems, both marked "rit." and "A slow dance ♩ = 96".

**System 1 (Measures 46-51):**

- Flutes (Fl.):** 1 and 2 parts. Measures 46-47: *ff* (flute 1), *f* (flute 2). Measures 48-51: *mf*.
- Oboes (Ob.):** 1 and 2 parts. Measures 46-47: *ff* (oboe 1), *f* (oboe 2). Measures 48-51: *mf*.
- Clarinets (Cl.):** 1 and 2 parts. Measures 46-47: *ff* (clarinet 1), *f* (clarinet 2). Measures 48-51: *mf*.
- Bass Clarinet (B. Cl.):** 1 part. Measures 48-51: *mf*.
- Bassoon 1 (Bsn. 1):** 1 part. Measures 48-51: *p*.
- Chorus (Chsn.):** 1 part. Measures 48-51: *p*.
- Horns (Hn.):** 1-2 and 3-4 parts. Measures 46-47: *p*. Measures 48-51: *p*.
- Trumpets (Tpt.):** 1-2 and 3 parts. Measures 46-47: *p*. Measures 48-51: *p*.
- Trombones (Tbn.):** 1-2 and 3 parts. Measures 46-47: *p*. Measures 48-51: *p*.
- Timpani (Timp.):** 1 part. Measures 48-51: *mp*.
- Percussion 3 (Perc. 3):** 1 part. Measures 48-51: *mp*.
- Piano/Cello (Pho./Cel.):** 1 part. Measures 48-51: *p*.

**System 2 (Measures 46-51):**

- Violin I (Vln. I):** 1 part. Measures 46-47: *mp*. Measures 48-51: *mf*, *unis.*
- Violin II (Vln. II):** 1 part. Measures 46-47: *mp*. Measures 48-51: *mf*, *unis.*
- Viola (Vla.):** 1 part. Measures 48-51: *mf*.
- Viola (Vlc.):** 1 part. Measures 48-51: *p*.
- Double Bass (D.B.):** 1 part. Measures 48-51: *pizz.*, *p*.

46

47

48

49

50

51

52

1 Fl. 1 *p*

2 Fl. 2 *p*

Ob. 1 *mf*

E. Hn. *f* *p*

Cl. 1 *mf* *mf*

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

Bsn. 2 *mp* *mf* *p*

Cbsn. *p* *mp* *mf* *p*

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

Tpt. 1 *f* *p*

Tbn. 1 *mf*

Timp. *mp* *p* *mp*

Perc. 1 *p* (Lg. Triangle)

4 *p* (Bass Drum)

Hp. *mf*

Pno./Cel. *mp* *mf* *8va-----*

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

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

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

Vlc. *mf* *mf*

D.B. *secco* *p* *mp* *mf*

52 53 54 55 56

accel. ----- Gaining strength ♩ = 108

57 58 59 60 61 62 63

poco accel. -----

Musical score for orchestra, measures 64-70. The score is arranged in systems for various instruments. The top system includes Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), English Horn (E. Hn.), Clarinets (Cl. 1 and 2), Bass Clarinet (B. Cl.), Bassoon 1-2 (Bsn. 1-2), and Contrabassoon (Cbsn.). The middle system includes Horns (Hn. 1-2 and 3-4), Trumpets (Tpt. 1 and 2), Trombones (Tbn. 1-2, B. Tbn., and Tba.). The bottom system includes Percussion (Perc. 2, 3, and 4), Violins (Vln. I and II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score features various dynamics such as *f*, *mp*, and *p*, and includes performance markings like *poco accel.* and *ff*. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure numbers 64 through 70 are indicated at the bottom of the page.

♩ = 116      Flickering, slightly more agitated ♩ = 60

Picc. *ff* *ff* *ff* *pp* *pp* *pp*

Fl. 1 *ff* *ff* *ff* *pp* *pp* *pp*

Fl. 2 *ff* *ff* *ff* *pp* *pp* *pp*

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

E. Hn. *ff* *ff* *ff* *pp* *pp* *pp*

Cl. 1 *ff* *ff* *ff* *pp* *pp* *pp*

Cl. 2 *ff* *ff* *ff* *pp* *pp* *pp*

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

Bsn. 1 *ff* *ff* *ff* *mf* *mf* *mf*

Bsn. 2 *ff* *ff* *ff* *mf* *mf* *mf*

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

Tpt. 1-2 *mp* *f* *f*

Tpt. 3 *mp* *f* *f*

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

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

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

Tba. *ff* *ff* *ff*

Perc. 2 Glockenspiel *p* *p* *p*

Perc. 3 Vibraphone *p* *p* *p*

Perc. 4 Marimba *f* *f* *f*

Hp. *mp* *mp* *mp*

Pno./Cel. *mf* *mf* *mf*

Cel. *mf* *mf* *mf*

♩ = 116      Flickering, slightly more agitated ♩ = 60

Vln. I *ff* *ff* *ff* *ffp* *ffp* *ffp* *ffp* *ffp*

Vln. II *ff* *ff* *ff* *ffp* *ffp* *ffp* *ffp* *ffp*

Vla. *ff* *ff* *ff* *pizz.* *pizz.* *pizz.* *pizz.*

Vcl. *ff* *ff* *ff* *pizz.* *pizz.* *pizz.* *pizz.*

D.B. *ff* *ff* *ff* *f* *f* *f* *f*

71      72      73      74      75      76

77

Picc. 1

Fl. 2

Ob. 1

CL. 1

B. CL. 2

Ban. 1

Chbn. 2

1

2

3

Perc. 2

3

4

Hp.

Pno./Cel.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

82

Picc. 1

Fl. 2

1

Cl. 1

2

B. Cl. 1

Bsn. 1

2

Cbsn.

1

Tpt. 2

3

Tbn. 1 - 2

1

2

3

Perc.

(Clock)

(Vib)

(Trk)

Hp.

Pho./Cel.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

82

83

84

85

86

87

Picc. *ff*  
 Fl. 1 *ff*  
 Fl. 2 *ff*  
 Ob. 1 *ff*  
 Ob. 2 *ff*  
 E. Fla. *ff*  
 Cl. 1 *ff*  
 Cl. 2 *ff*  
 B. Cl. *ff*  
 Bsn. 1-2 *ff*  
 Cbsn. *ff*  
 Tpt. 1 *ff*  
 Tpt. 2 *ff*  
 Tpt. 3 *ff*  
 Tbn. 1-2 *ff*  
 B. Tbn. *ff*  
 Tbn. *ff*  
 Perc. 3 *ff*  
 Perc. 4 *ff*  
 Hp. *mf*  
 Pno./Cel. *mp*, *pp*, *mf*, *ff*, *mp*, *p*, *ff*  
 Vln. I *ff*, *uniss.*, *p*, *f*, *mf*, *p*, *ff*  
 Vln. II *ff*, *uniss.*, *mf*, *mp*, *mf*, *p*, *ff*, *mf*  
 Vla. *ff*, *p*, *mf*, *mf*, *arco*, *f*  
 Vlc. *ff*, *f*  
 D.B. *ff*

87 88 89 90 91 92 93 94 95 96 97 98



poco rit. ----- ♩ = 112

99

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

Cl.

2

B. Cl.

1

2

Perc.

(Xylo.)

1

(Vib.)

3

Harp.

Pno./Cel.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

99

100

101

102

103

104

105

106

107

108

Heroic  $\text{♩} = 60$

Picc. 109  $ff^3$   $p$   $ff^3$   $p$

Fl. 1  $ff^3$   $p$   $ff^3$   $p$

Fl. 2  $ff^3$   $p$   $ff^3$   $p$

Ob. 1  $ff^3$   $p$   $ff^3$   $pp$

Ob. 2  $ff^3$   $p$   $ff^3$   $p$

E. Hn.  $ff$   $p$   $ff$

Cl. 1  $ff^3$   $p$   $ff^3$   $p$

Cl. 2  $ff^3$   $p$   $ff^3$   $p$

B. Cl.  $ff$   $p$   $ff^3$   $p$

Bsn. 1  $ff^3$   $p$   $ff^3$   $p$

Bsn. 2  $ff^3$   $p$   $ff^3$   $p$

Cbsn.  $ff$   $mp$

Tbn. 1  $ff$

B. Tbn.  $ff$

Tba.  $ff$

Perc. 1 Xylophone  $p$

Perc. 2 Glockenspiel  $p$

Harp  $mf$   $ff$   $mf$  *arco poco a poco*

Pho. / Cel.  $f$   $Celesta$

Vln. I  $ff$   $ff$   $ff$   $ff$   $Div.$   $p$   $Div.$

Vln. II  $ff$   $ff$   $ff$   $ff$   $unis.$   $mf$   $unis.$

Vla.  $ff$   $mf$   $arco$   $mf$

Vlc.  $ff$   $mf$   $arco$   $mf$

D.B.  $ff$   $mf$   $arco$   $mf$

109

110

111

112

113

114

115

Picc. 1

Fl. 2

Ob. 1 2

Cl. 1 2

Bsn. 1-2

Chsn.

Hr. 1-2 3-4

Tpt. 1 2 3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

1 Sxylophone

2 (Glock.)

3 Snare Drum

4 Crash Cymbals

Hp.

Pno./Cel.

Vln. I unis.

Vln. II *f*

Vla. *f*

Vcl. Div. unis.

D.B.

115 116 117 118 119 120

121

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn. 1  
 Bsn. 2  
 Chsn.  
 Hn. 1-2  
 Hn. 3-4  
 Tpt. 1  
 Tpt. 2  
 B. Tbn. 1  
 B. Tbn. 2  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2 (Tubular Bells)  
 Perc. 3 (Vibraphone)  
 Perc. 4  
 Hp.  
 Pno./Cel.  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 D.B.

121 122 123 124 125

126

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

B. Cl.

Bsn. 1 - 2

Cbsn.

1 - 2

Hn.

3 - 4

1

Tpt.

2 - 3

Tbn. 1 - 2

B. Tbn.

Tba.

Timp.

(Chm.)

(Vib.)

Perc. 3

4

Tam-Tam

Hp.

Pno./Cel.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

126

127

128

129

130

131

132

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

Cl.

2

B. Cl.

1

Bsn.

2

Cbsn.

1-2

Hn.

3-4

1

Tpt.

2-3

1

B. Tbn.

Tbn.

Timp.

2

Perc.

3

4

Hp.

Pno./Ccl.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

133

134

135

136

24

137 Lunga  $\text{♩} = 50$

1 Cl. *p* *pp* *mf*

2 Cl. *p* *pp* *mf*

1 Bsn. *ff* *mf* *ff* *soli* *f*

2 Bsn. *ff* *mf* *ff* *soli* *f*

Cbsn. *ff* *mf* *p* *ff* *mf*

1 Hn. *ff* *p*

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

3 Hn. *ff* *p*

4 Hn. *mf* *f* *p*

1 Tpt. *mf*

2 Tpt. *mf*

Tbn. 1 *p* *f* *p*

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

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

Timp. *mp*

1 Perc. 3 Suspended Cymbal *pp*

4 Perc. 4 Vibraphone *f* *f* *Bass Drum* *ppp*

Hp. *mf* *Glin. ad lib.*

Pho./Cel. Celesta *f* *mf*

Vln. I *pp* *mf molto cresc.*

Vln. II *pp* *mf molto cresc.*

Vla. *p* *ff* *f* *pp* *unis.* *mf molto cresc.*

Vcl. *p* *ff* *f* *pp* *mf molto cresc.*

D.B. *p* *ff* *f* *pp*

Lunga  $\text{♩} = 50$

137

138

139

140

141

142

143

With the weight of the world

Musical score for measures 144-147. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), and Piano/Celesta (Pno./Cel.). The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings such as *fff*, *f*, *mf*, and *mp*. The Percussion part includes instructions for Suspended Cymbal. The Harp part features a tremolo effect. The Piano/Celesta part includes a Celesta instruction. The score is divided into four measures, with measure numbers 144, 145, 146, and 147 indicated at the bottom of the page.

With the weight of the world

Musical score for measures 144-147, featuring string instruments. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings such as *fff*, *f*, *mf*, and *mp*. The Violin I and II parts are marked *arco*. The Double Bass part includes the instruction *Sp<sup>o</sup> ad. lib.*. The score is divided into four measures, with measure numbers 144, 145, 146, and 147 indicated at the bottom of the page.

144

145

146

147



holding back -----

148

Picc. *mf* *p* *ff* *pp*

1 Fl. *mf* *p* *ff* *pp*

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

1 Ob. *f*

2 Ob. *f*

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

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

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

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

Ban. 1 *p* *f* *mf* *pp*

Cbss. *pp*

1-2 Hn. *mp* *p*

3-4 Hn. *mp* *p*

1 Perc. [SM/L Triangles] *p* *pp* *ppp*

2 Perc. [Wind Chimes] *mf gently*

4 Perc. [R.D.] *mp* *p*

Harp. *mf* *mp*

Pno./Cel. *ff* *relaxing* *mf* *p*

holding back -----

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

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

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

Vlc. *p* *pp*

D.B. *mp* *p* *pp*

148 149 150 151 152 153 154

Mantra, gliding along ♩ = 58

155

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn. solo  
Cl. 1  
B. Cl.  
Bsn. 1-2  
Tpt. 1  
Tpt. 2  
Tbn. 1-2  
Timp.  
Hp.  
Pno./Cel.

Mantra, gliding along ♩ = 58

Vln. I  
Vln. II  
Vla.  
Vlc.  
D.B.

155 156 157 158 159 160 161 162

163

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

E. Ho.

Cl. 1

Bsn. 1 - 2

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

163 164 165 166 167 168 169

170

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

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

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

2 Ob. 2 *p* *f* *p*

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

2 Cl. 2 *p*

1 Cbsn. 1 *pp* *mf*

2 Cbsn. 2 *pp* *mf*

Timp. *p*

1 Perc. 1 [S/M/L Triangles] *p*

2 Perc. 2 [Tubular Bells] *mp* *roll on head of cymbal with soft mallets*

3 Perc. 3 [Vibraphone] *mp* *f* *mp* *mf*

Harp (Hp.) *f* *mf*

Vln. I *f* *pp* *unis.*

Vln. II *f* *pp* *unis. arco*

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

Vcl. *mf* *p* *mf* *p*

D.B. *mf* *p* *f* *p*

170 171 172 173 174 175 176 177 178

179

Picc. *f* *mp* *f* *mp* *<f* *p*  
 Fl. 1 *pp* *mp* *pp*  
 Fl. 2 *pp* *mp* *pp*  
 B. Cl. *f* *mp* *f* *mp* *f* *p*  
 Bsn. 1 *f* *p* *f* *p* *p* *mf* *p* *mf*  
 Cbsn. *f* *p* *f* *p* *p* *mf* *p* *mf*  
 Timp. *p*  
 Perc. 2 *p*  
 Bass Drum *p*  
 Hp.  
 Vln. I *mf* *p* *mf*  
 Vln. II *mf* *p* *mf*  
 Vla. *mf* *p* *mf*  
 Vlc. *mf* *p* *mf*  
 D.B. *mf*

179 180 181 182 183 184 185 186 187 188

Gently swaying ♩ = 72

189

Cl. 1  
Cl. 2  
E. Hn.  
B. Cl.  
Bsn. 1  
Bsn. 2  
Chsn.  
Hn. 1-2  
Hn. 3-4  
Tbn. 1-2  
B. Tbn.  
Tbn.  
Timp.  
Perc. 2 [Marimba]  
Perc. 3 [Vibraphone]  
Perc. 4 [Bass Drum]  
Hp.

Gently swaying ♩ = 72

Vln. I  
Vln. II  
Vla.  
Vcl.  
D.B.

189 190 191 192 193 194 195 196 197 198

rubato

199

Fl. 1 *pp*

Fl. 2 *pp*

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

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

Bsn. 1 *pp*

Bsn. 2 *pp*

Chsn. *pp* *mp* *pp*

Hn. 1-2 *pp* *mp* *pp*

Hn. 3-4 *pp* *mp* *pp*

Tbn. 1-2 *pp* *mp* *pp*

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

Tba. *pp* *mp* *pp*

Timp. *p*

Perc. 2 (Mrk.) *p*

Perc. 3 (Vik.) *mp* *pp* *arco* *mf* *p*

Perc. 4 (B.D.) *p* *pp*

Harp. *mp*

Pno./Cel. *f* *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *mp* *p* *pp*

Vcl. *mp* *p* *Dvc.* *unis.* *pp*

D.B. *pp* *mf* *pp* *pizz.* *p*

199 200 201 202 203 204 205 206 207 208 209

April 20, 2014  
 9.5 minutes  
 Austin, Texas