

ANTUMBRA
CONCERTO FOR CLASSICAL GUITAR AND CHAMBER ORCHESTRA

A THESIS IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by
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ANTUMBRA

CONCERTO FOR CLASSICAL GUITAR AND CHAMBER ORCHESTRA

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ABSTRACT

Antumbra (ænt - UHM - bruh) is a concerto for classical guitar and chamber orchestra with programmatic elements based on the toils of self-discovery. The Latin word ‘*antumbra*’ (‘*ant-*’: “before”; ‘*umbra*’: “shadow”) describes a state where the subject is in situated in both light and shadow, more specifically being in the shadow of an object but still seeing the obstructed source of light behind it, as in a partial eclipse. Notably, the obstructing object is *smaller* than the source of light it obstructs. In the piece, this schematic is symbolic of the obstacles one is met with on the path to enlightenment.

Each of the three movements represents a phase on a journey of self-discovery, following the spirit of the mind through three stages of evolution. In the first movement, the spirit drifts into the shadow and struggles to fight its way out; in the second movement, the spirit is able to acknowledge the shadow and now points itself towards the light; and in the third movement, the spirit is fully in the light and is free. The three movements have been given the names *Elevation*, *Meditation*, and *Celebration*.

Antumbra employs a post-tonal approach to the tonic-dominant harmonic scheme by contrasting non-tonal pitch collections with traditional Western modes. For instance, the piece uses ‘modes of limited transposition,’ such as the octatonic and whole-tone scales,

whose spiraling nature is reflective of the psychological sensations of depression, mesmerization, and hysteria. These modes are counter-balanced with the more resonant major and minor pentatonic modes, which symbolize peace and stability in the work.

This concerto for classical guitar and chamber orchestra employs every performer in the ensemble as both soloist and accompanist at different times throughout the piece. The multifaceted use of an instrument is especially present in the classical guitar part, which features the performer in melodic, accompanimental, and self-accompanimental roles.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory, have examined a thesis titled “Antumbra - Concerto for Classical Guitar and Chamber Orchestra” presented by Patrick Owen-Leary, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Paul Rudy, DMA, Committee Chair
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ANTUMBRA

Concerto for Classical Guitar and Chamber Orchestra

Patrick Owen-Leary

(2021)

ANTUMBRA (2021)

Duration: approx. 23 minutes

Instrumentation:

2 Flutes (2nd db. Picc.)

2 Oboes

2 Clarinets (2nd db. Bass Cl.)

2 Bassoons (2nd with bell extension)

Horn in F

Trumpet in B-flat (straight mute, harmon mute) (db. Piccolo Trumpet in B-flat)

Trombone

Timpani

Percussion (Tam-tam, Temple Blocks, Snare Drum, Crash Cymbals, Wind Chimes)

Harp

4 Violins

2 Violas

2 Cellos

Contrabass

Program Note:

Antumbra is a piece based on the toils of self-discovery. The Latin word ‘*antumbra*’ (‘*ant-*’: “before”; ‘*umbra*’: “shadow”) describes a state where the subject is in situated in both light and shadow, more specifically being in the shadow of an object but still seeing the obstructed source of light behind it, as in a partial eclipse. Notably, the obstructing object is *smaller* than the source of light it obstructs. In the piece, this schematic is symbolic of the obstacles one is met with on the path to enlightenment. Each of the three movements represents a phase on a journey of self-discovery, following the spirit of the mind through three stages of evolution. In the first movement, the spirit drifts into the shadow and struggles to fight its way out; in the second movement, the spirit is able to acknowledge the shadow and now points itself towards the light; and in the third movement, the spirit is fully in the light and is free. The three movements have been given the names *Elevation*, *Meditation*, and *Celebration*.

NOTE TO READER:

This document is for academic study purposes only. If you wish to perform this piece, please seek out a newer, published version. DO NOT PERFORM THIS VERSION OF THE PIECE.

Performance Notes

Various character markings are given in the score throughout the piece. Lowercase markings with an ellipsis, such as ‘patiently...’, or ‘almost peaceful...’ are used to denote transitional

material where the character is fluid and evolving, whereas uppercase markings, such as ‘With great force’ or ‘Dark, stormy,’ are meant to indicate the specific atmosphere at that particular moment in the piece.

The opening of the second movement uses a notational scheme that is designed to free the performers from strict rhythmic adherence in favor of a more relaxed, durational approach to timekeeping:

The image shows a page of a musical score for the opening of the second movement. It includes parts for Solo Gtr., Vln. 1-4, Vla. 1-2, Vc. 1-2, and S. Bass. The Solo Gtr. part starts with a '2' above the staff and a 'p at ease' marking. The string parts (Vln. 1-4, Vla. 1-2, Vc. 1-2, S. Bass) are marked with 'ppp', 'pp', 'p', and 'al niente' throughout the passage. The notation features long, flowing lines with notes of varying durations, illustrating a durational approach to timekeeping.

This system has four phrases, each begun with a white square note, indicating the longest note duration. Each phrase can fit two white circle notes (2nd longest) and any number of black beamed notes (shortest).

The graphic below shows the hierarchy of durations:

The graphic shows a musical staff with a treble clef. Above the staff, a double-headed arrow points from 'longest' on the left to 'shortest' on the right. Below the staff, four notes are shown: a white square note (longest), a white circle note (2nd longest), and two black beamed notes (shortest). This illustrates the hierarchy of durations used in the score.

In general, the durations get longer towards the middle of the phrase. The lines converge at the beginnings of phrases and then weave independently of one another throughout the middles of the phrases, leading back to convergence at the beginning of the next phrase.

Mordents are to be played as quick upward trills with the first note of the figure on the beat:

The diagram shows two musical examples. The first example shows a treble clef staff with a sequence of notes: a quarter note with a mordent, followed by two eighth notes, and then a quarter note. The second example shows the same sequence of notes, but with the first note of the figure (the quarter note with the mordent) being played as a quick upward trill, indicated by a small upward-pointing arrow above the note.

‘Piano-plus’ dynamics are to indicate that the performer should play at a low volume with high intensity, to support other players simultaneously playing at a higher dynamic or with the intention to increase volume (crescendo).

mp+**, **p+**, **pp+

Mvt. I - Elevation

Patrick Owen-Leary

♩ = 72, patiently...

(2+3)

Musical score for woodwinds and strings. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon 1, Bassoon 2, Horn in F, Trumpet in Bb, Trombone, Timpani, Percussion, and Harp. The key signature is one flat (Bb) and the time signature is 5/4. The tempo is marked as ♩ = 72, patiently... with a (2+3) grouping. Dynamics include pp, p, and fp. A triplet of eighth notes is marked with a '3' and a bracket.

allow all other strings to vibrate sympathetically

Solo Classical Guitar part. The tempo is marked as ♩ = 72, patiently... with a (2+3) grouping. The key signature is one flat (Bb) and the time signature is 5/4. Dynamics include p. The score includes a triplet of eighth notes and a retune instruction: retune ② - Bb n.h.Xii. A circled '1' is above the first measure.

♩ = 72, patiently...

(2+3)

Musical score for strings. The score includes parts for Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The key signature is one flat (Bb) and the time signature is 5/4. The tempo is marked as ♩ = 72, patiently... with a (2+3) grouping.

accel. poco a poco

Fl. 1 *p* *mf* *p* *mp* *p* *mp*

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

Ob. 1 *pp* *p* *p* *mp*

Ob. 2 *p* *mp*

Cl. 1 *p* *mp*

Cl. 2 *pp* *mp*

Bsn. 1 *mp* *p*

Bsn. 2 *p*

Hn.

Tpt.

Tbn. *p* *mp*

Timp.

Perc.

Hp.

Solo Gtr. *mp* *mp*

accel. poco a poco

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

a tempo ♩ = 72

Fl. 1 *f* *molto* *p*

Fl. 2 *f* *al niente* *f* land together w. guitar

Ob. 1 *f* *al niente* *f* SOLO:

Ob. 2 *f* *al niente* *f*

Cl. 1 *f* *al niente*

Cl. 2 *f* *al niente*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. *mf*

Tpt.

Tbn.

Timp.

Perc. *(mp)*

Hp.

Solo Gtr. *f* land together w. oboe

a tempo ♩ = 72

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

A ♩ = 76, restless...

(2+3)

Fl. 1
Ob. 1
Cl. 1
Cl. 2
Solo Gtr.

Measures 18 and 19. Flute 1 is silent. Oboe 1 plays a melodic line starting with a piano (*p*) dynamic and reaching a forte (*f*) dynamic. Clarinets 1 and 2 play a rhythmic accompaniment with dynamics ranging from *pp* to *p*. The guitar part features a complex rhythmic pattern with fingerings 5, 6, and 5.

Ob. 1
Cl. 1
Cl. 2
Bsn. 2
Solo Gtr.

Measures 20 and 21. Oboe 1 continues its melodic line with dynamics *p*, *f*, and *p*. Clarinets 1 and 2, and Bassoon 2 play accompaniment with dynamics *pp* and *p*. The guitar part continues with dynamics *mf*, *mp*, and *f*.

Ob. 1
Cl. 1
Cl. 2
Bsn. 2
Hn.
Solo Gtr.

Measures 22 and 23. Oboe 1 is silent. Clarinets 1 and 2, Bassoon 2, and Horn play accompaniment with dynamics *pp* and *p*. The guitar part continues with dynamics *mp* and *p*.

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn.
Solo Gtr.

Measures 24 and 25. Oboe 1 and Oboe 2 play melodic lines with dynamics *mf* and *p*. Clarinets 1 and 2, and Horn play accompaniment with dynamics *mf* and *p*. The guitar part continues with dynamics *mf* and *p*.

This musical score is for an orchestra and a solo guitar. The score is divided into two pages, 28 and 29, which are shown side-by-side. The instruments are arranged as follows from top to bottom: Flute 1 and 2 (Fl. 1, Fl. 2), Oboe 1 and 2 (Ob. 1, Ob. 2), Clarinet 1 and 2 (Cl. 1, Cl. 2), Bassoon 1 and 2 (Bsn. 1, Bsn. 2), Horn, Trumpet, Trombone, Timpani, Percussion, Harp, and Solo Guitar. The Solo Guitar part features complex rhythmic patterns with fingerings (7, 6, 7) and a dynamic marking of *mf*. The string section (Violins 1-4, Violas 1-2, Violas, Violas, Violas, Violas, Cellos 1-2, and Contrabass) is marked *mf* and includes the instruction "al niente" with a fermata. The woodwinds and brass have various melodic and harmonic parts, with some woodwinds marked *mf*. The score is in 4/4 time.

Fl. 1 *mf* *f*
 Fl. 2 (Picc.) *mf* *f*
 Ob. 1 *mf* *f*
 Ob. 2 *mf* *f*
 Cl. 1 *mp* *f*
 Cl. 2 *mp* *f*
 Bsn. 1 *mf* *f*
 Bsn. 2 *mf* *f*
 Hn. *f*
 Tpt. *f*
 Tbn. *f*
 Timp. *f*
 Perc. *f*
 Hp. *f*
 Solo Gtr. *f*
 Vln. 1 *fp* *al niente*
 Vln. 2 *fp* *al niente*
 Vln. 3 *fp* *al niente*
 Vln. 4 *fp* *al niente*
 Vla. 1 *fp* *al niente*
 Vla. 2 *fp* *al niente*
 Vc. 1 *fp* *al niente*
 Vc. 2 *fp* *al niente*
 Cb. *fp* *al niente*

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp.

Solo Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mf *ff*

mp+ cresc.

mp+ cresc.

mp+ cresc.

mp+ cresc.

$\text{♩} = 102, \text{frightful...}$

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.

$\text{♩} = 102, \text{frightful...}$

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

FL. 1

FL. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp.

Solo Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

C ♩ = 92, dream-like... **D**

Musical score for woodwinds and strings. The Flute 1 part features a melodic line with a *ppp* dynamic. The Piccolo part has a rhythmic accompaniment of eighth notes, also marked *ppp*. Other instruments (Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., Timp., Perc., Hp.) are currently silent.

Solo Gtr. part featuring a tremolo accompaniment. The notation includes a *p* dynamic and the instruction *ppp accompanimental*. The accompaniment is a sixteenth-note tremolo pattern.

C ♩ = 92, dream-like...

Musical score for strings. The Violin 1 part has a melodic line with a *ppp* dynamic. The Violin 2 part has a melodic line with a *ppp* dynamic. The Violin 3 part has a melodic line with a *ppp* dynamic. The Violin 4 part has a melodic line with a *ppp* dynamic. The Viola 1 part has a melodic line with a *ppp* dynamic. The Viola 2 part has a melodic line with a *ppp* dynamic. The Violoncello 1 part has a melodic line with a *ppp* dynamic. The Violoncello 2 part has a melodic line with a *ppp* dynamic. The Contrabass part has a melodic line with a *ppp* dynamic.

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

mp 3
p
mf dramatic 3
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

p
mp
mp

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

54 55 56

20

Detailed description: This is a page of a musical score for an orchestra and solo guitar. The score is divided into three measures, numbered 54, 55, and 56 at the bottom. The instruments listed on the left are: Fl. 1, Fl. 2 (Piccolo), Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., Timp., Perc., Hp., Solo Gtr., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The Solo Gtr. part features a complex rhythmic pattern of sixteenth notes with a '6' (sixteenth) marking under each group. The string parts (Vln. 1-4, Vla. 1-2, Vc. 1-2, Cb.) are mostly sustained notes with long horizontal lines indicating they are held. The woodwind and brass parts have various rhythmic figures, including eighth and sixteenth notes, and some triplets. The Fl. 1 part has a trill-like figure in measure 56. The Fl. 2 part has a triplet of eighth notes in measure 55. The Tpt. part has a triplet of eighth notes in measure 55. The Cb. part is mostly silent.

E

Fl. 1 *mf*

Fl. 2 (Picc.) *mf*

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf*

Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hr.

Tpt. *mf dramatic*

Tbn. *mf dramatic*

Timp. *mp*

Perc.

Hp.

Solo Gtr.

E

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1 *mf dramatic*

Vla. 2 *mf dramatic*

Vc. 1 *mf dramatic*

Vc. 2 *mf dramatic*

Cb. *mf*

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

60 61 62

with growing intensity...

Musical score for woodwinds and strings. The score includes parts for Flute 1, Flute 2 (Piccolo), Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn, Trumpet, Trombone, Timpani, Percussion, and Harp. The woodwind parts feature various articulations such as slurs, accents, and triplets. Dynamic markings include *f* (forte). The harp part is marked with *6* (sixteenth notes).

Solo Gtr. part featuring a rhythmic pattern of sixteenth notes, marked with *6* (sixteenth notes). The pattern is repeated across the measure with varying dynamics and articulation.

with growing intensity...

Musical score for strings. The score includes parts for Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The string parts are characterized by long, sustained notes with dynamic markings including *f* (forte).

Fl. 1 *ff* *loco*

Fl. 2 (Picc.)

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff-pp*
to B. Cl.

Cl. 2 *ff-pp*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. *ff*

Tpt. *ff* str. mute *f*

Tbn. *ff* str. mute *ff*

Timp.

Perc.

Hp.

Solo Gtr. *ff* sustain dynamic
hard bow pressure

Vln. 1 *ff*
hard bow pressure

Vln. 2 *ff*
hard bow pressure

Vln. 3 *ff*
hard bow pressure

Vln. 4 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp.

Solo Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

molto

ord.

molto

6

p

F With great force

FL. 1
 FL. 2 (Picc.)
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn.
 Tpt.
 Tbn.
 Timp.
 Perc.
 Hp.
 Solo Gtr.

F With great force

Vln. 1
 Vln. 2
 Vln. 3
 Vln. 4
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb.

Fl. 1
 Fl. 2 (Picc.)
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn.
 Tpt.
 Tbn.
 Timp.
 Perc.
 Hp.
 Solo Gtr.
 Vin. 1
 Vin. 2
 Vin. 3
 Vin. 4
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb.

Musical score for page 23, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, Timpani, Percussion, Harp, Solo Guitar, Violins, Violas, and Cellos. The score includes dynamic markings such as *mf*, *f*, *ff*, *mp*, and *f*, and articulation markings like accents and slurs. The Solo Gtr. part features a prominent rhythmic pattern with triplets and sixteenth notes. The strings (Violins, Violas, Cellos) play a steady accompaniment with triplets and sixteenth notes.

subsiding...

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.

Solo Gtr.

subsiding...

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

mp+
f rhythmic
pp
pp

78 79 80

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

f *sub. mp*
mp
mp

81 82 83

30

Detailed description: This is a page of a musical score, likely page 30 of a larger work, as indicated by the page number at the bottom. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are Fl. 1, Fl. 2 (Piccolo), Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., Timp., Perc., Hp., Solo Gr., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The Solo Gr. part is particularly prominent, featuring complex sixteenth-note patterns and sixteenth-note chords, with some measures marked with a '6' indicating a sixteenth-note figure. The woodwinds (Cl. 1 and Cl. 2) have dynamic markings of *f* and *sub. mp*. The brass instruments (Bsn. 1 and Bsn. 2) have dynamic markings of *mp*. The strings (Vln. 1, Vln. 2, Vln. 3, Vln. 4) are playing a rhythmic accompaniment, with Vln. 1 and Vln. 2 featuring sixteenth-note patterns. The page is divided into three measures, with measure numbers 81, 82, and 83 indicated at the bottom. The page number 30 is centered at the bottom.

molto accel.

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp.

Solo Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mf driving

mp

mf

p

mp

mp

mp

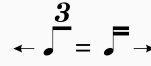
To B. Cl.

arco

mp

arco

mp



(3+2)

(♩ = 132) → ♩ = 88

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2
Bass Clarinet in B \flat

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Solo Gtr.

(3+2)

(♩ = 132) → ♩ = 88

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Bright and explosive ♩ = 88

poco accel. (♩ = 92) rit. 29

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc. (Tam-Tam)
Hp.
Solo Gtr.
Vin. 1
Vin. 2
Vin. 3
Vin. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

89 90 91 92 93 94

G ♩ = 66, building...

Fierce ♩ = 76

Musical score for woodwinds and strings, measures 95-98. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 (B. Cl.), Bassoon 1 & 2, Horn, Trumpet, Trombone, Timpani, Percussion, Harp, and Solo Guitar. The Solo Guitar part features a 'riten.' marking and a 'mp+' dynamic. The woodwind parts include dynamics like *pp*, *f*, and *mf*. The Solo Guitar part has a 'riten.' marking and a 'mp+' dynamic.

G ♩ = 66, building...

Fierce ♩ = 76

Musical score for strings, measures 95-98. The score includes parts for Violin 1-4, Viola 1-2, Violoncello 1-2, and Contrabass. The string parts include dynamics like *pp*, *f*, and *pp*. The Violoncello 1 part has a 'pizz.' marking. The Contrabass part has a 'pizz.' marking.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2 (B. Cl.) *mf* Clarinet in B \flat

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp.

Solo Gtr.

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. 1 *mf*

Vla. 2 *mf* pizz.

Vc. 1 *mf* pizz.

Vc. 2 *mf* pizz.

Cb. *mf*

p *mp* *pp* *mf* *pp* *arco* *pizz.*

99 100 101 102

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns, Trumpets, and Trombones. The brass section includes Timpani and Percussion. The string section includes Harp, Violins 1, 2, 3, and 4, Violas 1 and 2, Violas, Cellos, and Double Basses. A Solo Guitar part is also present. The score spans measures 103 to 106. Dynamics include *pp*, *p*, *mp*, *fp*, and *str. mute*. The tempo marking is *molto*. The Solo Guitar part includes the instruction "fade to strings".

This musical score page contains measures 107 through 110. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Solo Guitar (Solo Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.).

Measure 107: Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1, Horn, Trumpet, and Trombone all begin with a dynamic of *f*. The Solo Guitar starts with *f*. The Viola 1 and Viola 2 parts begin with *mf*. The Violoncello 1 and Violoncello 2 parts begin with *mf*. The Contrabass part begins with *mf*.

Measure 108: Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1, Horn, Trumpet, and Trombone remain at *f*. The Solo Guitar continues with *f*. The Viola 1 and Viola 2 parts remain at *mf*. The Violoncello 1 and Violoncello 2 parts remain at *mf*. The Contrabass part remains at *mf*.

Measure 109: Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1, Horn, Trumpet, and Trombone remain at *f*. The Solo Guitar continues with *f*. The Viola 1 and Viola 2 parts remain at *mf*. The Violoncello 1 and Violoncello 2 parts remain at *mf*. The Contrabass part remains at *mf*.

Measure 110: Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1, Horn, Trumpet, and Trombone remain at *f*. The Solo Guitar continues with *f*. The Viola 1 and Viola 2 parts remain at *mf*. The Violoncello 1 and Violoncello 2 parts remain at *mf*. The Contrabass part remains at *mf*.

107

108

109

110

rising...

Musical score for woodwinds and brass instruments. The instruments listed are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., and Timp. The score includes dynamic markings such as *f*, *mp*, and *mf*. The woodwinds and brass parts feature complex rhythmic patterns and melodic lines. The Timp. part has a *mf* marking. The Perc. and Hp. parts are mostly silent.

Solo Gtr. part. The guitar part features a complex, rhythmic melody with many accidentals and slurs. It includes a *mf* marking.

rising...

Musical score for string instruments. The instruments listed are Vin. 1, Vin. 2, Vin. 3, Vin. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score includes dynamic markings such as *p*, *mf*, and *mp*. The strings play a complex, rhythmic pattern. The Vla. 1 and Vla. 2 parts include *pizz.* and *arco* markings. The Vc. 1 and Vc. 2 parts include *arco* markings.

soaring...

Fl. 1 *f* *vibrant*

Fl. 2 *f* *vibrant*

Ob. 1

Ob. 2

Cl. 1 *f* *mf*

Cl. 2 *f* *f*

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp. *mf*

Perc.

Hp.

Solo Gtr. *piú f*

Vln. 1 *f* *vibrant*

Vln. 2 *f* *vibrant*

Vln. 3 *f* *vibrant*

Vln. 4

Vla. 1

Vla. 2

Vc. 1 *piú f*

Vc. 2

Cb.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

ppp
ppp
f
f
ff
ff
pp
f
f
ppp
ff
p
mf energized
p
mp
p
mp
p
mp
mf energized
p
mp
p
mp

121 122 123 124

This musical score page covers measures 125 to 128. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., Timp., Perc., Hp., Solo Gtr., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score features dynamic markings such as *pp*, *fp*, *f*, *ff*, and *p*. The Solo Gtr. part includes an *ord.* (order) marking and a *f* dynamic. The strings (Vln. 1-4, Vla. 1-2, Vc. 1-2, Cb.) are marked *molto* and *p*. The woodwinds and brass parts have various dynamics and articulations. The percussion and harp parts are mostly silent. The page number 38 is at the top left. The measure numbers 125, 126, 127, and 128 are printed at the bottom of the score.

This musical score page contains the following parts and dynamics:

- Fl. 1:** *mf* to *ff*
- Fl. 2:** *mp* to *ff*
- Ob. 1:** *mp* to *ff*
- Ob. 2:** *p* to *ff*
- Cl. 1:** *p* to *ff*
- Cl. 2:** *f*
- Bsn. 1:** *ff*
- Bsn. 2:** *ff*
- Hn.:** *ff*
- Tpt.:** *ff* to *mp*
- Tbn.:** *ff*
- Timp.:** *mf*
- Perc.:** (empty staff)
- Hp.:** (empty staff)
- Solo Gtr.:** *mf*
- Vln. 1-4:** *pp* to *ff*
- Vla. 1-2:** *pp* to *ff*
- Vc. 1-2:** *pp* to *ff*
- Cb.:** *ff*

129

130

131

132

H

FL. 1 *mp+*

FL. 2 *mp+*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* *mp rippling*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. *mp+* *f*

Tpt. *f*

Tbn. *mp+* *f*

Timp. *mp+* *f*

Perc.

Hp.

Solo Gtr. *mp* *f* *poco*

H

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

Ob. 1 *f*

Cl. 1

Cl. 2 *mp rippling*

Solo Gtr. *mf textural*

136 137 138 139

Double bar line

Ob. 1 *p* *f*

Cl. 1

Cl. 2

Solo Gtr.

140 141 142 143

Double bar line

Ob. 1

Cl. 1

Cl. 2

Solo Gtr.

144 145 146

Double bar line

Ob. 1 *> p* *pp*

Cl. 1

Cl. 2

Solo Gtr.

147 148 149

Musical score for orchestra and solo guitar, measures 150-153. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn, Trumpet, Trombone, Timpani, Percussion, Harp, Solo Guitar, Violin 1-4, Viola 1-2, Violoncello 1-2, and Contrabass. The Solo Guitar part features a complex rhythmic pattern with sixteenth notes and triplets, marked with dynamics *ff* and *p*, and includes a section marked "(p) light and textural". The orchestral parts are mostly silent, with some woodwinds and strings playing in the later measures. The Solo Guitar part has a dynamic of *ff* at the beginning and *p* later on. The strings have a dynamic of *ff* and a marking *n* at the end of the page.

150

151

152

153

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

mp
mf (p)
p
mf
mf
mf
n
p
p
p

154 155 156

This musical score page covers measures 160 to 163. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Solo Guitar (Solo Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.).

Measures 160 and 161 feature a melodic line in the flutes and clarinets, marked *mp*. The Solo Guitar part in measure 160 has a *mp* dynamic and includes a triplet. Measures 162 and 163 show a dynamic shift to *p* for the strings and woodwinds, while the Solo Guitar continues with a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

160

161
49

162

163

poco rall. ♩ = 66, settling in

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

164

165

166

167

J

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp.

Solo Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

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

ppp

f *al niente*

mp rippling

mf rigid

p *mf* rigid

p *p* *p* *p*

168

169

170

171

This page contains a musical score for measures 176 through 179. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., Timp., Perc., Hp., Solo Gtr., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score is written in a multi-measure rest format for measures 176 and 177, and in a standard staff format for measures 178 and 179. Dynamics include *pp*, *mp*, *f*, *mf*, and *p*. The Solo Gtr. part features a complex rhythmic pattern. The strings play a steady accompaniment. The woodwinds and brass have melodic lines, with the Tpt. part including a sixteenth-note run marked *mf* and *al niente*. The page number 53 is centered at the bottom.

176

177

178

179

This page contains a musical score for measures 180 through 183. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., Timp., Perc., Hp., Solo Gtr., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The Solo Gtr. part features a complex rhythmic pattern of eighth and sixteenth notes. The string sections (Vlns, Vlas, Vcs, Cb) play a steady eighth-note accompaniment. The woodwinds and brasses have melodic lines with dynamic markings such as *mf* and *p*. The percussion and harp parts are mostly silent or have minimal activity.

180

181

182

183

almost peaceful...

Fl. 1
mf

Fl. 2
mf

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp.

Solo Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

The image shows a musical score for a symphony orchestra. The instruments listed on the left are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., Timp., Perc., Hp., Solo Gtr., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score is divided into measures by vertical bar lines. The first two measures are marked with a dynamic of *mf* (mezzo-forte). The first measure contains a long horizontal line with a slur above it, and the second measure contains a similar line with a slur above it. The rest of the score is empty.

molto accel.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

193

194

195

196

197

K PSYCHOTIC ♩ = 84

FL. 1 *sf*

FL. 2 *sf*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. *f*

Tpt. *mf*

Tbn. *f*

Timp. *f*

Perc. *f*

Hp.

Solo Gtr. *ff*

short, tight mordents

K PSYCHOTIC ♩ = 84

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *sf*

Vc. 2 *ff* pizz. arco

Cb. *ff* pizz. arco

198 199 200 201 202 203 204 205 206 207 208

This page of a musical score covers measures 209 to 217. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns, Trumpets, Trombones, Timpani, Percussion, Harp, and Solo Guitar. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *p* (piano) are used throughout. Performance instructions like *arco* and *pizz.* (pizzicato) are present for the strings and guitar. A section for Clarinet 1 is marked *To B. Cl.* starting at measure 211. The Solo Guitar part includes various articulations and dynamics. The bottom of the page shows measure numbers 209 through 217.

209 210 211 212 213 214 215 216 217

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

w. guitar
Bass Clarinet in Bb
w. guitar

al niente
ff
p

mf

mf

mf

228 229 230 231 232 233 234

Fl. 1 *f* *sub. ff*

Fl. 2 *sub. ff*

Ob. 1 *sub. ff*

Ob. 2 *sub. ff*

Cl. 1 *w. guitar* *f* *sub. ff*

B. Cl. *sub. ff*
To Cl.

Bsn. 1 *w. guitar* *f* *sub. ff*

Bsn. 2 *f* *sub. ff*

Hn. *stopped* *sub. ff*

Tpt. *pp str. mute* *f* *sub. ff*

Tbn. *pp str. mute* *f* *sub. ff*

Timp. *pp* *f* *sub. ff*

Perc. Temple Blocks *sub. ff*

Solo Gtr. *ag. open (1)-e, (2)-B \flat , and (3)-G* *ff* *sub. ff* *snap pizz.*

Vln. 1 *f* *sub. ff* *snap pizz.*

Vln. 2 *f* *sub. ff* *snap pizz.*

Vln. 3 *f* *sub. ff* *snap pizz.*

Vln. 4 *f* *sub. ff* *snap pizz.*

Vla. 1 *sub. ff* *snap pizz.*

Vla. 2 *sub. ff* *snap pizz.*

Vc. 1 *ff* *snap pizz.*

Vc. 2 *ff* *snap pizz.*

Cb. *ff* *snap pizz.*

L with blissful insanity...

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2 (with Piccolo), Oboe 1 & 2, Clarinet 1, Bass Clarinet, Bassoon 1 & 2, Horn, Trumpet, Trombone, and Timpani. The percussion section includes Snare Drum and Harp. The Solo Guitar part is marked *ff*. The score is in 4/4 time and features a key signature of two flats. The woodwinds and brass parts are marked *mf* (mezzo-forte). The Solo Guitar part is marked *ff* (fortissimo). The Snare Drum part is marked *f* (forte). The Harp part is marked *f* (forte). The Solo Guitar part is marked *ff* (fortissimo). The woodwinds and brass parts are marked *mf* (mezzo-forte). The Solo Guitar part is marked *ff* (fortissimo). The Snare Drum part is marked *f* (forte). The Harp part is marked *f* (forte).

L with blissful insanity...

Musical score for strings. The score includes parts for Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The strings are marked *mf* (mezzo-forte). The Violin 1, Violin 2, Violin 3, and Violin 4 parts are marked *mf* (mezzo-forte). The Viola 1 and Viola 2 parts are marked *mf* (mezzo-forte). The Violoncello 1 and Violoncello 2 parts are marked *mf* (mezzo-forte). The Contrabass part is marked *mf* (mezzo-forte). The Violin 1, Violin 2, Violin 3, and Violin 4 parts are marked *mf* (mezzo-forte). The Viola 1 and Viola 2 parts are marked *mf* (mezzo-forte). The Violoncello 1 and Violoncello 2 parts are marked *mf* (mezzo-forte). The Contrabass part is marked *mf* (mezzo-forte). The Violin 1, Violin 2, Violin 3, and Violin 4 parts are marked *mf* (mezzo-forte). The Viola 1 and Viola 2 parts are marked *mf* (mezzo-forte). The Violoncello 1 and Violoncello 2 parts are marked *mf* (mezzo-forte). The Contrabass part is marked *mf* (mezzo-forte).

243 244 245 246 247 248 249 250

This page contains a musical score for measures 251 through 258. The instruments listed on the left are: Fl. 1, Fl. 2/Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., Timp., Perc., Hp., Solo Gtr., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. Dynamic markings include *f*, *ff*, *p*, and *f*. The Solo Gtr. part is written in a higher register and includes some double bar lines and slurs. The woodwinds and strings play sustained or moving lines, while the brass instruments provide harmonic support with occasional accents. The percussion and timpani parts are more rhythmic, with the timpani playing a steady pattern of eighth notes.

251 252 253 254 255 256 257 258

M

with terror...

Musical score for woodwinds and percussion, measures 259-263. The score includes parts for Flute 1 and 2/Picc., Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn, Trumpet, Trombone, Timpani, Percussion, and Harp. The Solo Guitar part is also shown. Dynamics include *mf*, *f*, *ff*, and *sub. p*. The Solo Gtr. part features a complex rhythmic pattern with *ff* dynamics.

M

with terror...

Musical score for strings, measures 259-263. The score includes parts for Violin 1-4, Viola 1-2, Violoncello 1-2, and Contrabass. Dynamics include *p*, *f*, and *ff*. Performance techniques such as *snap pizz.* and *arco* are indicated. The strings play a sustained, dramatic accompaniment.

259

260

261

262

263

FL. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Via. 1
Via. 2
Vc. 1
Vc. 2
Cb.

upper register strings,
both hands in octaves,
fast strumming back and forth

fp *f* *fp* *f*
f *fp* *f* *mf* *f*
f *fp* *f* *mf* *f*
f *fp* *f* *mf* *f*

rit.

Fl. 1
 Fl. 2/Picc.
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn.
 Tpt.
 Tbn.
 Timp.
 Perc.

upper register strings, both hands in octaves,
fast strumming back and forth

Hp.

Solo Gtr.

rit.

Vln. 1
 Vln. 2
 Vln. 3
 Vln. 4
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb.

271

272

273

274

275

N Quivering ♩. = 88

Fl. 1

Fl. 2/Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp.

Solo Gtr.

N Quivering ♩. = 88

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

against open (2)-B \flat string *sempre*

Solo Gtr. *f* wailing, loosely

Vln. 1 steady, no metric accent, on the string

Vln. 2 *ff* *spiccato* *p* energetic steady, no metric accent, on the string

280 281 282 283 284



Solo Gtr.

Vln. 1

Vln. 2

285 286 287 288 289



ag. open (1)-e + (2)-B \flat ag. open (1)-e, (2)-B \flat , and (3)-G

Solo Gtr.

Vln. 1 transition to tremolo

Vln. 2 transition to tremolo

290 291 292 293



Solo Gtr. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

294 295 296 297 298 299 300

WITH NIGHTMARISH ENERGY, ♩ = 66-78

acc. rit. accel.

Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Solo Gtr.

WITH NIGHTMARISH ENERGY, ♩ = 66-78

acc. rit. accel.

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

molto rall. poco a poco a tempo ♩. = 66

Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Solo Gtr.

retune ① - D, ② - Xii
check with n.hs.: ③ - VII

molto rall. poco a poco a tempo ♩. = 66

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

al niente
al niente

307 308 309 310 311 312 313 to Cadenza

CADENZA

♩ = 66 rubato, fleeting, with a sense of urgency...

2 - B♭
6 - D

accel. **rall.**

Solo Classical Guitar

Contrabass

mf *fp* *mf* *p*

1 2

♩ = 66 rubato

accel.

Solo Gtr.

Cb.

mf *fp*

3 4

3 4

3

with longing...

drifting away...

n.h.: Xii

n.hs.: Xii VII Xii

Xii V Xii V

Xii V

Solo Gtr.

Vin. 1

Vin. 2

Vla. 1

Vc. 1

Cb.

mp *poco f, dim.* *pp*

p *mf* *p* *al n.*

p *mf* *p* *al n.*

p *mf* *p* *al n.*

p *mf* *p* *al n.*

p *mf* *p* *al n.*

4 5 6 7 8 9 10 11

molto sul tasto, rest stroke

Solo Gtr.

mf *pp* **attaca mvt. II**

73

Mvt. II - Meditation

Welcoming $\text{♩} = \text{ca. } 6'' \text{ or longer}$

Solo Gtr. *mp warm*

Cb. *p*

1 2 3 4



Solo Gtr. *p*

Vln. 1 *pp* *pppp* *pp* *al niente* *pp* *p* *al niente*

Vln. 2 *pp* *pppp* *pp* *al niente* *pp* *p* *al niente*

Vln. 3 *pp* *pppp* *pp* *al niente* *pp* *p* *al niente*

Vln. 4 *pp* *al niente* *pp* *al niente* *pp* *p* *al niente*

Vla. 1 *pp* *al niente* *pp* *al niente* *pp* *p* *al niente*

Vla. 2 *pp* *al niente* *pp* *al niente* *pp* *p* *al niente*

Vc. 1 *pp* *al niente* *pp* *al niente* *pp* *p* *al niente*

Vc. 2 *pp* *al niente* *pp* *al niente* *pp* *p* *al niente*

Cb. *pp* *al niente* *pp* *al niente* *pp* *p* *al niente*

with ease... 4 4 4 4

5 6 7 8



4 Balancing $\text{♩} = 54$ **accel.**

Solo Gtr. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *pp* *p*

Vc. 1 *pp* *p*

9 10 11 12 13

(♩ = 66) **rit.** (♩ = 54) **accel.**

Cl. 1
Cl. 2

Solo Gtr.

Vln. 1
Vln. 2
Vla. 1
Vc. 1

14 15 16 17 18



(♩ = 66) **3 molto rit.** (♩ = 40) **6**

Cl. 1
Cl. 2

Solo Gtr.

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1

19 20 21

To B. Cl.

al niente

pp

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

p
p
p
mf
p
p
mp
p
p
open
p
p
mp
pp
p
mp
pp
arco
p
mp
pp
pizz
mf
pizz
mf
pizz
mf
pizz
mf

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (B. Cl.) *mp+* Clarinet in Bb

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp. *mp+*

Solo Gtr. *mp+* campan.

Vln. 1 *pp* *molto*

Vln. 2 *pp* *molto*

Vln. 3 *pp* *molto*

Vln. 4 *pp* *molto*

Vla. 1 *pp* *molto*

Vla. 2 *pp* *molto*

Vc. 1 *pp* *molto*

Vc. 2

Cb.

molto rit.

The musical score is arranged in systems for various instruments. The top system includes Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The middle system includes Timpani (Timp.), Percussion (Perc.), and Harp (Hp.). The bottom system includes Solo Guitar (Solo Gtr.) and the string section (Violins 1-4, Violas 1-2, Violas 1-2, Violoncellos 1-2, and Contrabass).

Measure 43: Fl. 1 and Fl. 2 play a melodic line. Cl. 1 and Cl. 2 play a rhythmic pattern. Bsn. 1, Bsn. 2, Hn., and Tpt. play a sustained note. Solo Gtr. has a chord. The string section plays a sustained note.

Measure 44: Fl. 1 and Fl. 2 continue. Cl. 1 and Cl. 2 continue. Bsn. 1, Bsn. 2, Hn., and Tpt. play a sustained note. Solo Gtr. has a chord. The string section plays a sustained note.

Measure 45: Fl. 1 and Fl. 2 continue. Cl. 1 and Cl. 2 continue. Bsn. 1, Bsn. 2, Hn., and Tpt. play a sustained note. Solo Gtr. has a chord. The string section plays a sustained note.

Measure 46: Fl. 1 and Fl. 2 continue. Cl. 1 and Cl. 2 continue. Bsn. 1, Bsn. 2, Hn., and Tpt. play a sustained note. Solo Gtr. has a chord. The string section plays a sustained note.

Dynamic markings: *p* (piano) and *mf* (mezzo-forte) are used throughout. The tempo marking **molto rit.** is present at the top and bottom of the page.

CADENZELLA

Tempo II, with resolve...

retune² - B¹
n.hs.Xii

Solo Gtr. **6** **8**

p *mf* *pp* *p*

47

$\frac{6}{8}$ ♩ = 44, flowing...

Cl. 1 *mp* *mf* *mp*

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

Bsn. 1 *p* *p*

Bsn. 2 *p*

Solo Gtr. *mp* *mp* *mp* *mp*

sul tasto

48 **49** **50** **51**

accel.

Cl. 1 *mf* *mp* *mf* *mp* *mf* *mp*

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

Bsn. 1 *p* *p*

Bsn. 2 *p*

Solo Gtr. *mp* *mp* *mp* *mp*

accel.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vln. 3 *mp* *p*

Vln. 4 *mp* *p*

Vla. 1 *mp arco* *p*

Vla. 2 *mp arco* *p*

Vc. 1 *p arco* *p*

Vc. 2 *p arco* *p*

Cb. *p*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

f *al niente*
fp
mp *textural*

60 61 62 63

84

Detailed description: This is a page of a musical score, page 12, containing measures 60 through 63. The score is for a large orchestra and a solo guitar. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn, Trumpet, Trombone, Timpani, Percussion, Harp, Solo Guitar, Violin 1-4, Viola 1-2, Violoncello 1-2, and Contrabass. The Solo Guitar part is marked *mp* *textural* and features a complex, rhythmic pattern. The woodwinds and brass parts have various dynamics and articulations, including *f* (forte), *fp* (fortissimo piano), and *al niente* (fading to nothing). The strings play sustained notes with long bows. The page number 12 is at the top left, and the measure numbers 60, 61, 62, and 63 are at the bottom. A large page number 84 is centered at the bottom.

D with adventurous spirit...

Musical score for orchestra and solo guitar, measures 64-68. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn, Trumpet, Trombone, Timpani, Percussion, Harp, and Solo Guitar. The Solo Guitar part is marked *mf*. The woodwinds and strings are marked with various dynamics including *f*, *fp*, *al niente*, *ppp*, and *p*. The Solo Guitar part features a complex rhythmic pattern with many accidentals. The woodwinds and strings play sustained notes with some melodic movement. The Solo Guitar part is marked *mf*. The woodwinds and strings are marked with various dynamics including *f*, *fp*, *al niente*, *ppp*, and *p*. The Solo Guitar part features a complex rhythmic pattern with many accidentals.

64 65 66 67 68

accel.

Fl. 1 *f* pointilistic texture (fl., picc., cl., tpt.) 4 4 4 4 5

Fl. 2 Piccolo *f* pointilistic texture (fl., picc., cl., tpt.) 5:6

Cl. 1 *f* pointilistic texture (fl., picc., cl., tpt.) *f*

Cl. 2 *f*

Bsn. 1

Bsn. 2

Hn. *mf*

Tpt. *mf* pointilistic texture (fl., picc., cl., tpt.) 2

Tbn. *mf* 2

Timp. *ppp* *mf*

Perc. Wind Chimes gentle ruffling in the background

Harp *ppp* *mf* 4 4 4 4 4 4 4 4 4 4

Solo Gtr. =al niente

accel.

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1

Vc. 2

Cb.

(♩ = 72)

3
2

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc (W.Ch.)

Hp.

Solo Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

74 75 87 76 77 78

E $\text{♩} = 60$, suddenly calm...

3
2

Fl. 1
f *al niente* *f* *al niente*

Fl. 2 (Picc.)
f *al niente* *f* *al niente*

Ob. 1

Ob. 2

Cl. 1
f *al niente* *f* *al niente*

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc (W.Ch.)

Harp (Hp.)
f *f*

Solo Gtr.
mp

E $\text{♩} = 60$, suddenly calm...

3
2

Vln. 1
f *al niente* *p*

Vln. 2
f *al niente* *p*

Vln. 3
f *al niente*

Vln. 4
f *al niente*

Vla. 1
f *al niente*

Vla. 2
f *al niente*

Vc. 1
f *al niente* *pp*

Vc. 2
f *al niente*

Cb.
f *al niente*

79 80 81 82 83

poco rall. mute if still ringing

Harp (Hp.) *mf* *l.v.*

Solo Gtr.

Vln. 1 **poco rall.** *al niente*

Vla. 1 *al niente*

Vc. 1 *al niente*

84 85 86 87

$\text{♩} = 54$

Bsn. 1 *mp*

Solo Gtr. *mf*

Vla. 1 *mp*

$\text{♩} = 54$

4/2

88 89 90 91

Ob. 1 *mp*

Bsn. 1 *mp*

Solo Gtr.

Vla. 1

6/4

6/4

92 93 94

F Wistfully

Ob. 1 *p*

Cl. 1 *p*

Cl. 2 *p*

Solo Gtr. *mp* rich with thumb flesh

F Wistfully

Vc. 1 *p*

95 96 97 98

Ob. 1
Cl. 1
Cl. 2
Solo Gtr.
Vc. 1

99 100 101 102

3/4 3/4



with ease...

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Hn.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

103 104 105 106 107

3/4 6/4

pp *mp rich*
pp *mp rich*
pp *mp rich*
mp rich
mp rich
mp rich
mp round
mf round
mf rich
pp *mp rich*
pp *mp rich*
pp *mp rich*
mp rich
pp *mp rich*
mf rich
mp rich
mp rich

with ease...

Musical score for orchestra and solo guitar, measures 108-111. The score includes parts for Fl. 1, Fl. 2 (Picc.), Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Hn., Solo Gtr., Vln. 1-4, Vla. 1-2, Vc. 1-2, and Cb. The score is divided into four measures: 108, 109, 110, and 111. Dynamics include *f*, *PPP*, and *p*. The instruction "al niente" is present at the end of measures 109 and 110 for several instruments. The Solo Gtr. part features a complex rhythmic pattern in measure 108.

attaca mvt. III

Mvt. III - Celebration

Quasi cadenza ♩ = 76, building up steam...

4 accel. poco a poco

4

Flute 1
Flute 2/Piccolo
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F
Trumpet in B♭
Trombone
Timpani
Percussion
Harp
Solo Classical Guitar

Quasi cadenza ♩ = 76, building up steam...

4 accel. poco a poco

Violin 1
Violin 2
Violin 3
Violin 4
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Contrabass

1

2

3

4

5
16

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

slow rasgueado, accel to abinico

mf
mp+
tr
5
3
mf
molto
ff

5 6 7

Jubilant, festive ♩ = 96, ♪ = 192

(5/16 to be grouped as 2+3 by default)

3

5/16 (3+2) 5/16 (3+2) 5/16

Fl. 1 *ff* *mf* w. guitar

Fl. 2 (Picc.) *ff* *mf* *f*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 (B. Cl.) *ff* *mf* *f*

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

Bsn. 2 *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Solo Gtr. *ff* *mf*

Jubilant, festive ♩ = 96, ♪ = 192

(5/16 to be grouped as 2+3 by default)

5/16 (3+2) 5/16 pizz. (3+2) 5/16

Vln. 1 *mp* pizz.

Vln. 2 *mp* pizz.

Vln. 3 *mp* pizz.

Vln. 4 *mp* pizz.

Vla. 1 *mp* pizz.

Vla. 2 *mp* pizz.

Vc. 1 *mf*

Vc. 2 *mf* *f*

Cb. *mf* *f*

8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

(3+2) 5 16

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (B. Cl.)

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Solo Gr.

(3+2) 5 16

arco

spiccato

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mp *mf*

mp

(mf) *sub. p* *mp* *p*

arco

off the string, resonant

(mf) *sub. p* *mp* *p*

arco

off the string, resonant

(mf) *sub. p* *mp* *p*

arco

off the string, resonant

(mf) *sub. p* *mp* *p*

arco

off the string, resonant

(mf) *sub. p* *mp* *p*

mf *pizz.* *mf* *pizz.*

mf

24 25 26 27 28 29 30 31 32 33 34

A

5 Playful

1 6
4 16

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (B. Cl.)

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Solo Gtr.

5 Playful

1 6
4 16

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

7
2
4

2
4

1 5 16

Fl. 1 *f*

Fl. 2 (Picc.) *f*

Ob. 1 *f*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 (B. Cl.) *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. *1*

Tpt. *1*

Tbn. *1*

Timp. *1*

Solo Gtr. *f*

2
4

1 5 16

2
4

Vln. 1 *1*

Vln. 2 *1*

Vln. 3 *1*

Vln. 4 *1*

Vla. 1 *arco* *1*

Vla. 2 *1*

Vc. 1 *1*

Vc. 2 *1*

Cb. *1*

Musical score for orchestra and solo guitar, measures 74-82. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn, Trumpet, Trombone, Timpani, Solo Guitar, Violin 1-4, Viola 1-2, Violoncello 1-2, and Contrabass. The score features dynamic markings such as *f*, *sub. mf*, *mf*, *f*, *sf*, and *ff*, and includes rehearsal marks 6/16, 5/16, and 6/16.

74 75 76 77 78 79 80 81 82

Fl. 1 5
16

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (B. Cl.)

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Solo Gr.

Vln. 1 5
16

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

83 84 85 86 87 88 89

B with darkness looming...

5
16 accel.

Musical score for woodwinds and strings, measures 89-97. The score includes parts for Fl. 1, Fl. 2 (Picc.), Ob. 1, Ob. 2, Cl. 1, Cl. 2 (B. Cl.), Bsn. 1, Bsn. 2, Hn., Tpt., Tbn., Timp., Hp., and Solo Gtr. The woodwinds play a melodic line with various dynamics including *f*, *mf*, *mp*, and *pp*. The strings play a rhythmic accompaniment. Performance instructions include *al niente*, *mf* echo, *mp* echo, and *harmon mute, full stem in*. A dynamic change to *pp* occurs at measure 94.

B with darkness looming...

5
16 accel.

Musical score for strings, measures 90-97. The score includes parts for Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The strings play a rhythmic accompaniment with dynamics ranging from *ffp* to *pp*. A dynamic change to *pp* occurs at measure 94.

90 91 92 93 94 95 96 97

2/4

Fl. 1 *mp*

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (B. Cl.) *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn.

Tpt.

Tbn.

Timp. *pp* *freely plucking these pitches in both hands, atmospheric, imitating gestures in pice., ob., etc., sn., both, open rhythms; non accenti*

Hp. *p* *molto*

Solo Gtr.

Vln. 1 *molto*

Vln. 2 *molto*

Vln. 3 *molto*

Vln. 4 *molto*

Vla. 1 *molto*

Vla. 2 *molto*

Vc. 1 *molto*

Vc. 2 *molto*

Cb. *molto*

98 99 100 101 102 103 104

2/4

Dark, stormy ♩ = 76

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns, Trumpets, Trombones, and Timpani) and Percussion (Tam-tam). The bottom section includes strings (Violins 1-4, Violas 1 & 2, Violas 1 & 2, Violas 1 & 2, Cellos, and Double Basses) and Solo Guitar. The score is divided into measures 105, 106, 107, 108, and 109. The tempo is marked as ♩ = 76. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4 between measures 105 and 106. Dynamics range from *pp* to *fff*. Performance instructions include *al niente*, *half-pedal buzz*, and *CUT*. The Solo Guitar part features complex rhythmic patterns with fingerings like 5-3 and 4.

105

106

107

108

109

rit. (♩ = 66)

2
4

4
4

Fl. 1 *pp*

Fl. 2 (Picc.)

Ob. 1

Ob. 2 *tr*

Cl. 1 *al n.*

Cl. 2 (B. Cl.) *ff al n.*

Bsn. 1 *al niente*

Bsn. 2 *al niente*

Hn. *pp* *ff al niente* *p*

Tpt. *pp* *ff al niente* *p*

Tbn. *pp* *ff al niente* *p*

Timp.

Solo Gtr.

rit. (♩ = 66)

2
4

4
4

Vln. 1 *al niente*

Vln. 2 *al niente*

Vln. 3 *tr* *al niente*

Vln. 4 *tr* *al niente*

Vla. 1 *tr* *al niente*

Vla. 2 *tr* *al niente*

Vc. 1 *al niente* 4

Vc. 2 *al niente* 5:3

Cb. *al niente*

p

4
4

Fl. 1

Fl. 2 (Picc.)

Ob. 1
mp — *al niente*

Ob. 2
mp — *al niente*

Cl. 1
f — *al niente* — *f*

Cl. 2 (B. Cl.)

Bsn. 1
ff

Bsn. 2
ff

Hn.
ff — *al niente*

Tpt.
ff — *f distant* (5) (5) (5) (5)

Tbn.
ff — *al niente*

Timp.
ff

Perc. (Tam-tam)
ff

Hp.

Solo Gtr.
4
4

Vln. 1
fp

Vln. 2
pp

Vln. 3
ff — *al niente*

Vln. 4
ff — *al niente*

Vla. 1
ff — *pp*

Vla. 2
ff — *pp*

Vc. 1
ff

Vc. 2
ff

Cb.
ff

113

114

115

116

♩ = 72, with repose...

C
2/4

Fl. 1 *mp* *pp*

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2 (B. Cl.) *mp*

Bsn. 1 *mp*

Bsn. 2

Hn. *mp* blend w clarinets

Tpt. *al niente*

Tbn.

Timp. *mp* *p* *pp* *ppp*

Solo Gtr. *mf* string-(3), sul tasto

♩ = 72, with repose...

C
2/4

Vln. 1 *mp* arco, sul G

Vln. 2 *mp* arco, sul G

Vln. 3 *mp* arco, sul G

Vln. 4

Vla. 1

Vla. 2

Vc. 1 *pp* *mp* arco

Vc. 2 *pp* *mf* pizz.

Cb. *pp* *mf* pizz.

117 118 119 120 121 122 123 124

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

125 126 127 128 129 130 131 132 133

poco accel. 4
4

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (B. Cl.)

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Solo Gtr.

poco accel. ord. 4
4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

a tempo ♩ = 76

19

4

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.

a tempo ♩ = 76

4

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

143

144

145

146

147

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

3 accel.
4

3 accel.
4

arco

arco

arco

arco

arco

(♩ = 92) ²¹
5
16

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (B. Cl.)

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Solo Gtr.

w. bell extension

To Picc. Tpt.

(♩ = 92) ⁵
16

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

D Tempo III, with excitement...

5/16 (3+2) 2/4

Fl. 1 *ff*

Fl. 2 (Picc.) *ff* 5

Ob. 1

Ob. 2 *f*

Cl. 1

Cl. 2 (B. Cl.) To Cl.

Bsn. 1

Bsn. 2

Hn.

Tpt. *f* Piccolo Trumpet in B \flat

Tbn.

SOLO:
Timp. *ff* *mf* *f*

Solo Gr.

D Tempo III, with excitement...

5/16 (3+2) 2/4

Vln. 1 *ff* 5 *arco*

Vln. 2 *ff* *arco*

Vln. 3 *ff* *arco*

Vln. 4 *ff* *arco*

Vla. 1 *ff* *arco*

Vla. 2 *ff* *arco*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

3/4 12/16

f

arco

161 162 163 164 165 166

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Perc. (Tam-tam)
Hp.
Solo Gr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

167 168 169 170

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (B. Cl.)

Bsn. 1

Bsn. 2

Hn.

Picc. Tpt.

Tbn.

Timp.

Perc. (Tam-tam)

Hp.

Solo Gr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

4/4

12/16

arco

mf

2
4

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (B. Cl.)

Bsn. 1

Bsn. 2

Hn.

Picc. Tpt.

Tbn.

Timp.

Hp.

Solo Gr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Clarinet in B \flat

f

fp

arco

2
4

175

176

177

178

179

180

2/4 5/4

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Hp.
Solo Gr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

184 185 186 187 188

119

Detailed description: This is a page of a musical score for an orchestra and solo guitar. The score is divided into measures 184, 185, 186, 187, and 188. The instruments listed on the left are Fl. 1, Fl. 2 (Picc.), Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Picc. Tpt., Tbn., Timp., Hp., Solo Gr., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score features various musical notations including notes, rests, and dynamic markings such as *f* and *arco*. Time signatures of 2/4 and 5/4 are indicated above the first and fifth measures respectively. The Solo Gr. part is written in a single staff with a complex rhythmic pattern. The string parts (Vln. 1-4, Vla. 1-2, Vc. 1-2, Cb.) show a mix of sustained notes and rhythmic patterns. The woodwind and brass parts have more complex melodic lines with many notes and rests.

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

The image shows a page of a musical score for orchestra and solo guitar, covering measures 189 and 190. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2 (Picc.), Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn., Picc. Tpt., Tbn., Timp., Hp., Solo Gtr., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and accents. The Solo Gtr. part features a complex rhythmic pattern. The page is numbered 189 and 190 at the bottom.

5
16

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Picc. Tpt.

Tbn.

Timp.

Hp.

Solo Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

choke

SOLO:

mp cheeky

rasg. all fingers

5
16

191

192

193 194 195

196

VITA

Patrick Owen-Leary was born on May 5th, 1997 in Chicago, Illinois. At age 11, he began taking guitar lessons at the Old Town School of Folk Music. Shortly thereafter, Owen-Leary enrolled in the Chicago High School for the Arts, where he received conservatory style training in music with an emphasis in classical guitar. As a high-school student, he took part in Access Contemporary Music (ACM)'s summer composition workshops in 2011 and 2012 as well as the Baldwin Wallace University's Conservatory Summer Intensive (CSI) program in 2014.

In 2015, he went on to pursue his B.M. at Baldwin Wallace University in Cleveland, Ohio, graduating in May of 2019 with a double-major in Classical Guitar Performance and Music Composition. During his time at Baldwin Wallace University, Owen-Leary performed as a soloist with BW's Symphony Orchestra and also played guitar in multiple productions of BW's highly-acclaimed musical theatre department.

In 2019, he began his M.M. in Music Composition at UMKC. Since moving to Kansas City, Owen-Leary has been an affiliate of Kansas City Young Audiences (KCYA) and is the co-founder of new music group Crossroads Contemporary Ensemble (CCE). Owen-Leary will continue his career in music after graduation, seeking avenues in songwriting and video-game scoring.