



Passing Through Three Points

A Suite for Orchestra

by

Ian L Mitchell

front cover art:

'Passing through'

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Passing Through Three Points

A Suite for Orchestra

(2013)

1. Passing Through Streets
2. Passing Through the Geodesic
3. Passing Through the Origin

Dur: 23 mins 41 secs

Instrumentation

Piccolo
1st Flute
2nd Flute
1st Oboe
2nd Oboe
Cor Anglais
1st Clarinet in B \flat
2nd Clarinet in B \flat
Bass Clarinet in B \flat
1st Bassoon
2nd Bassoon
Contrabassoon

1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in B \flat
2nd Trumpet in B \flat
3rd Trumpet in B \flat
1st Trombone
2nd Trombone
Bass Trombone
Tuba

Timpani

Crotales
Cymbals/Tambourine
Tam-tam/Triangle
Bass Drum/Woodblock

1st Harp
2nd Harp

1st Violins x 14
2nd Violins x 12
Violas x 10
Violoncello x 8
Double Basses x 8

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1. Passing Through Streets
2. Passing Through the Geodesic
3. Passing Through the Origins

Passing Through Streets is the rough derivative of the Spanish word Passacaglia; I did not want to use the term Passacaglia as the title of the movement because the piece is not a strict Passacaglia. The odd numbered playings of the melody (the complete tone row) are strict repetitions, however the even numbered playings are as close as I can get them within the constrictions of half of the tone row. This makes for a constantly varying melodic language.

Passing Through the Geodesic is a Scherzo in essence. In mathematical terms the Geodesic is the shortest line between two points on a sphere; this scherzo is the fast movement which links the two outer slow movements.

Passing Through the Origin uses Isorhythmic phrases to form its structure. Each of the three tone rows used in this movement has its own rhythmic row with the respective augmentations, diminutions and retrograde permutations. Mathematically, a line which passes through zero at 45 degrees on a graph is said to be passing through zero. This movement places equal importance on rhythmic possibilities (the x axis of the graph) and pitch (the y axis of the graph).

Passing Through Three Points

1. Passing through Streets

Ian L Mitchell

Andante $\downarrow = 60$

Piccolo
1st Flute
2nd Flute
1st Oboe
2nd Oboe
Cor Anglais
1st Clarinet in B \flat
2nd Clarinet in B \flat
Bass Clarinet in B \flat
1st Bassoon
2nd Bassoon
Contrabassoon
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in B \flat
2nd Trumpet in B \flat
3rd Trumpet in B \flat
1st Trombone
2nd Trombone
Bass Trombone
Tuba

Andante $\downarrow = 60$

Timpani
Crotales
Snare Drum
Cymbals
Tambourine
Tam-tam
Triangle
Bass Drum
Woodblock
1st Harp
2nd Harp

Andante $\downarrow = 60$

1st Violin
2nd Violin
Viola
Violoncello
Contrabass

Più mosso ($\downarrow = 72$)

1

This page from a musical score displays a dense arrangement of instruments across multiple staves. The top section includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Crot., S. D., Cym., T-t., B. D., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The music features various dynamics such as *mf*, *pp*, *PPP*, *p*, *mp*, and *ppp*. The tempo is indicated as *Più mosso (♩ = 72)*. The bottom section shows staves for Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vc., and Cb. with specific markings like *mf*, *pp*, *PPP*, *p*, *mp*, *pizz.*, *unis.*, *divisi*, *arco*, and *pi.*

This is a detailed musical score page from a large-scale composition. The page features a grid of 28 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left side of the page include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Crot., S. D., Cym., T.-t., B. D., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vcl., and Cb. The music is divided into measures, with measure numbers 2 and 3 clearly marked. Dynamic instructions like pp, ppp, mf, f, and tr. are placed above the staves. Some staves contain specific note heads, while others show rests. The score is written on five-line staff paper.

Più mosso (♩ = 84)

Fl. 1 *mp* *f* *mp* *mf* *dolce* *f*
Fl. 2 *mp* *f* *pp* *pp* *mf dolce* *f*
Ob. 1 *mp* *f* *pp* *pp* *mf* *f*
Ob. 2 *mp* *f* *pp* *pp* *mf dolce* *f*
C. A. *f* *p* *pp* *mf* *f* *f*
Cl. 1 *f* *p* *mp* *f* *f* *f*
Cl. 2 *f* *p* *mp* *f* *p* *pp* *pp*
B. Cl. *f* *p* *pp* *mf* *f* *f* *pp*
Bsn. 1 *f* *p* *pp* *mf* *f* *f* *pp* *mf* *f* *p*
Bsn. 2 *f* *p* *mp* *f* *pp* *p*
Cbsn. *f* *p* *pp*
Hn. 1 *mf* *f* *p* *pp* *mp*
Hn. 2 *p* *mf* *f* *p* *pp* *mp*
Hn. 3 *f* *p* *pp* *mf*
Hn. 4
Tpt. 1 *p* *mf* *f* *p* *pp*
Tpt. 2
Tpt. 3
Tbn. 1 *f* *p* *pp* *mf* *p*
Tbn. 2 *f* *p* *pp* *mf* *p*
B. Tbn. *f* *p* *pp* *mf* *p*
Tba. *f* *p* *pp* *mf* *f* *p*
Timp. *pp* *mf*
Crot.
S. D.
Cym.
T.-t.
B. D. *f* *p*
Hp. 1 *mp* *f* *mf* *f* *pp*
Hp. 2 *mp* *f* *mf* *f* *pp*
Vln. I *p* *ppp* *f* *espress.* *mf* *f*
Vln. II *p* *ppp* *f* *espress.* *mf* *f*
Vla. *pizz.* *f* *mf* *f* *arco*
Vcl. *mf* *pizz.* *f* *arco*
Cb. *mf*

6

7

6

7

Poco agitato $\text{♩} = 96$

Poco agitato $\text{♩} = 96$

8
9

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Crot.
S. D.
Cym.
T.-t.
B. D.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vcl.
Cb.

10 Più Agitato $\text{♩} = 108$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Crot.

S. D.

Cym.

T-t.

B. D.

Hp. 1
D:C:B: E:F#G:A:
gloss.

Hp. 2
D:C:B: E:B#F#G:A:
gloss.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10 Più Agitato $\text{♩} = 108$

tr.....

tr.....

Più Agitato $\text{♩} = 108$

12

Picc. *mp cantabile*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. *mp cantabile*

Cl. 1 *mp cantabile*

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *ppp*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *p*

Crot.

S. D.

Cym.

T-t.

B. D. *p*

Hp. 1

Hp. 2

Vln. I *con sord.*

Vln. II *con sord.*

Vla. *con sord.*

Vc. *con sord.*

Cb. *p*

12

pp *divisi*

pp *divisi*

pp

pp

pp

pp

D=C#B=EFG#A#

D=C#B=EFG#A#

con sord.

divisi

2. Passing through the Geodesic

12

Allegro Vivace $\text{♩} = 138$

Piccolo
1st Flute
2nd Flute
1st Oboe
2nd Oboe
Cor Anglais
1st Clarinet in B \flat
2nd Clarinet in B \flat
Bass Clarinet in B \flat
1st Bassoon
2nd Bassoon
Contrabassoon

This section shows the woodwind and brass sections playing eighth-note patterns. The woodwinds include Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns, Trumpets, Trombones, and Tuba. Dynamics range from ff to pp.

14

1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in B \flat
2nd Trumpet in B \flat
3rd Trumpet in B \flat
1st Trombone
2nd Trombone
Bass Trombone
Tuba

The brass section continues their eighth-note patterns. The brass instruments include Horns, Trumpets, Trombones, and Tuba. The dynamics transition from ff to pp.

Allegro Vivace $\text{♩} = 138$

Timpani
Crotales
Snare Drum
Cymbals
Triangle
Tam-tam
Tambourine
Triangle
Bass Drum
Woodblock
1st Harp
2nd Harp

The percussion section includes Timpani, Crotales, Snare Drum, Cymbals, Triangle, Tam-tam, Tambourine, Triangle, Bass Drum, and Woodblock. The harps play sustained notes. The harp parts are labeled with fingerings like D \sharp C \flat , E \flat F \sharp G \flat A \sharp .

14

1st Violin
2nd Violin
Viola
Violoncello
Contrabass

The strings play eighth-note patterns. The instruments include 1st Violin, 2nd Violin, Viola, Violoncello, and Contrabass. The dynamics are varied, including pppp, ff, and mp.

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

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

Fl. 2 *mp* *f*

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

Ob. 2 *f* *ff*

C. A.

Cl. 1 *f* *ff* *mp* *mf*

Cl. 2 *mp* *mf*

B. Cl.

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

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

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

Hn. 1 *mp* *f* *ff* *mf* *mp*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

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

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

B. Tbn.

Tba.

Timpani

Crot. *p* *mp* *f*

S. D.

Tamb. *f*

T.-t.

B. D.

D=G=B=E=F#G=A

Hp. 1 *p* *f* *F#-F#* *f*

Hp. 2 *p* *f* *F#, C#* *f*

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

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

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

Vc. *mp* *p* *f* *ff* *mp* *mf*

Cb. *mp* *p* *f* *ff* *mp* *mf*

The page is numbered 16. The top half of the page contains a dense arrangement of musical staves for various instruments. The instruments listed include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Crot., S. D., Cym., T-t., B. D., and Tambourine. The music consists of multiple staves, each with a different instrument's name above it. The dynamics and articulations are indicated by various symbols like *p*, *mf*, *f*, *pp*, and *mf*. The bottom half of the page features a section for Double Bassoon (H. P.) with harmonic notation. The notes are labeled with musical names like D \sharp C \sharp B \flat , E \flat F \sharp G \sharp A \natural , C \natural , G \flat , G \natural , D \sharp C \sharp B \flat , E \flat F \sharp G \sharp A \natural , C \natural , G \flat , C \sharp , G \natural , A \natural , F \natural , and G \flat . The page concludes with another section for the orchestra, featuring Violin I, Violin II, Viola, Cello, and Double Bass.

This page from a musical score for orchestra and percussion (percussion part shown on the right) illustrates a dense and rhythmic section of the composition. The instrumentation includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Crot., S. D., Tamb., T.t., B. D., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vc., and Cb.

The score is marked with dynamic changes such as **ff**, **f**, **p**, and **pp**. Performance techniques include **gliss.**, **slur**, and **tr.**. Specific notes and chords are labeled, such as **D \sharp C \sharp B \flat E \flat F \sharp G \sharp A \sharp** and **B \sharp , F \sharp B D \flat** .

The page number **17** is visible in the top right corner.

18

Picc. *mp* *mf* *f*

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *mf* *f*

Ob. 1 *mp* *mf* *f*

Ob. 2 *mp* *mf* *f*

C. A. *mp* *mf* *f*

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

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

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

Bsn. 1 *mp* *mf* *f*

Bsn. 2 *mp* *mf* *f*

Cbsn. *mp* *mf* *f*

Hn. 1 *mp* *mf* *f*

Hn. 2 *mp* *mf* *f*

Hn. 3 *mp* *mf* *f*

Hn. 4 *mp* *mf* *f*

Tpt. 1 *mp* *mf* *f*

Tpt. 2 *mp* *mf* *f*

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

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

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

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

Tba. *mp* *mf* *f*

Timp. *mp* *mf* *f*

Crot.

S. D. *mp* *mf* *f*

Tamb. *mp* *mf* *f*

Tri. *mf* *f* *ff*

B. D. *mp* *mf* *f*

Hp. 1 *mp* *mf* *f* *ff* *gloss*

Hp. 2 *mp* *mf* *f* *ff* *gloss*

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

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

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

18

Cymbals *f*

Tam-tam *f*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Crot.

S. D.

Cymbals

T-t.

B. D.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

20 L'istesso Tempo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Crot.

S. D.

Tamb.

T-t.

B. D.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

L'istesso Tempo

20 L'istesso Tempo

Musical score page 21, featuring a dense arrangement for orchestra and percussion. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Crot., S. D., Tamb., T.-t. (Bass Drum), B. D., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vcl., and Cb. The score consists of two systems of music. The first system (measures 1-10) features woodwind entries with dynamic markings like *mp*, *f*, *mf*, and *p*. The second system (measures 11-20) includes brass entries with dynamic markings like *pp*, *f*, *mf*, and *p*. Percussion instruments play prominent roles, particularly Timpani, Triangle, Tam-tam, and Bass Drum. The score concludes with a final section for strings (Vln. I, Vln. II, Vla., Vcl., Cb.) with dynamic markings like *pp*, *f*, *mf*, and *p*.

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

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

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

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

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

C. A. *f* *mf*

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

Cl. 2 *f* *mp* *p* *mp* *f* *mf*

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

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

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

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

Hn. 1 *f* *mp* *f* *f* *f* *mf*

Hn. 2 *f* *mp* *f* *f* *f* *mf*

Hn. 3 *f* *p* *f* *f*

Hn. 4 *f* *p* *f* *f* *f* *mf* senza sord.

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

Tpt. 2 *f* *f* *f* *f* *f* *mf* senza sord.

Tpt. 3 *f* *f* *f* *f* *f* *ff* senza sord.

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

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

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

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

Timpani *f* *p* *f*

Crot. *f* *f* *f* *f*

S. D. *f* *mp* *p* *mp* *f* *mp* *f*

Tamb. *f* *mp* *f* *mp* *f* *mp* *f*

T.-t. *mf* *f* *mf* *f* *mf* *f*

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

Hp. 1 *f* *D2C3B2 E3F3G#A3* *f* *f* *ff*

Hp. 2 *f* *G3, D3* *f* *D3C3B2 E3F3G#A3* *f* *ff*

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

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

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

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

Cb. *f* *mp* *p* *mp* *f* *mf*

This page contains two staves of a musical score. The top staff begins at measure 22 and ends at measure 23. The bottom staff begins at measure 22 and ends at measure 23. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timpani, Crot., S. D., Tamb., T-t., B. D., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vc., and Cb. Various dynamics such as ff, f, and ff f are indicated throughout the score. Measure 22 features a dynamic ff f for the brass section. Measure 23 features a dynamic ff f for the brass section.

This image shows a single page from a complex musical score, likely for an orchestra or large band. The page is filled with numerous staves, each representing a different instrument. The instruments include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Crot., S. D., Cym., T-t., B. D., Hp. 1, Hp. 2, Vln. I, Vln. II, Vla., Vcl., and Cb. The music is written in a dense, rhythmic style with many sixteenth-note patterns. Dynamic markings such as ff (fortissimo), f (forte), and ff (fortissimo) are frequently used. The score also includes several technical markings like (b), (h), and (B). In the lower half of the page, there are two systems of woodwind parts (Hp. 1 and Hp. 2) with specific pitch notations: D=C=B=E=F=G#A# and D=C=B=E=F=G#A#. The page is numbered 80 on the left side.

Picc. *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Fl. 1 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Fl. 2 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Ob. 1 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Ob. 2 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

C. A.

Cl. 1 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Cl. 2 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

B. Cl.

Bsn. 1 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Bsn. 2 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Cbsn.

Hn. 1 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Hn. 2 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Hn. 3 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Hn. 4 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Tpt. 1 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Tpt. 2 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Tpt. 3 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Tbn. 1 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Tbn. 2 *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

B. Tbn.

Tba. *mp* — *mf* — *mf* — *f* — *f* — *ff* — *ff* — *ff*

Timp. *p* — *mp* — *mf* — *f* — *ff*

L'istesso Tempo $\text{♩} = 138$

Crot.

S. D.

Cym.

T.-t.

B. D. *p* — *mp* — *mf* — *f* — *ff* — *f*

Hp. 1 *mf* — *E \sharp G \sharp B \sharp F \sharp* — *D \sharp C \flat B \flat E \flat F \sharp G \flat A \sharp* — *G \sharp , B \flat* — *f* — *ff* — *G \sharp* — *D \sharp C \flat B \flat E \flat F \sharp G \flat A \sharp* — *ff*

(8) *mf* — *G \flat B \flat D \sharp* — *D \flat C \flat B \flat E \flat F \sharp G \flat A \sharp* — *D \flat , C \flat , E \flat , F \flat , G \sharp* — *f* — *ff* — *F \sharp , G \flat , C \flat* — *D \flat C \flat B \flat E \flat F \sharp G \flat A \sharp* — *ff*

Hp. 2 *mf* — *E \flat G \flat B \flat F \flat* — *D \flat C \flat B \flat E \flat F \sharp G \flat A \sharp* — *D \flat , C \flat , E \flat , F \flat , G \sharp* — *f* — *ff* — *F \sharp , G \flat , C \flat* — *D \flat C \flat B \flat E \flat F \sharp G \flat A \sharp* — *ff*

L'istesso Tempo $\text{♩} = 138$

Vln. I *mf* — *f* — *ff* — *ff* — *ff* — *ff*

Vln. II *mf* — *f* — *ff* — *ff* — *ff* — *ff*

Vla. *mf* — *f* — *ff* — *ff* — *ff* — *ff*

Vc. *mf* — *f* — *ff* — *ff* — *ff* — *ff*

Cb. *mp* — *mf* — *f* — *f* — *ff* — *ff*

24

L'istesso Tempo $\text{♩} = 138$

Picc. *fff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

C. A.

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn.

Tba.

Timp.

Crot.

S. D. *ff*

Cym. *ff*

T.-t. *mp* *f*

B. D.

Hp. 1 *ff* F#

Hp. 2 *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb.

26

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim.

Crot.

S. D.

Cym.

T.t.

B. D.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

(tr.)

D \flat , F \sharp

A \flat , D \flat , C \sharp , B \flat , E \flat , F \sharp , G \sharp , A \flat

pizz.

pizz. pizz.

26

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

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

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

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

Ob. 2 *ff* *mp* *mf* *f* *ff* *ff* *ff*

C. A. *ff* *mp* *mf* *f* *ff* *ff* *ff*

Cl. 1 *ff* *mp* *mf* *f* *ff* *ff* *ff*

Cl. 2 *ff* *mp* *mf* *f* *ff* *ff* *ff*

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

Bsn. 1 *p* *ff* *ff* *ff* *ff* *ff* *ff*

Bsn. 2 *p* *ff* *ff* *ff* *ff* *ff* *ff*

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

Hn. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 3 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 4 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. 3 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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

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

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

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

Timpani *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Crot. *mp* *f* *f*

S. D. *f* *f* *f*

Tamb. *f* *f* *f*

T.-t. *f* *f* *f*

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

Hp. 1 *p* *f* *F#*

Hp. 2 *p* *f* *F#, C#*

Vln. I *p* *pizz.* *ff* *ff* *ff* *ff* *ff* *ff*

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

Vla. *p* *f* *ff* *ff* *ff* *ff* *ff* *ff*

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

Cb. *p* *f* *ff* *ff* *ff* *ff* *ff* *ff*

3. Passing through the Origin

33

Adagio $\text{J} = 42$

28

Piccolo
1st Flute
2nd Flute
1st Oboe
2nd Oboe
Cor Anglais
1st Clarinet in B \flat
2nd Clarinet in B \flat
Bass Clarinet in B \flat
1st Bassoon
2nd Bassoon
Contrabassoon

1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in B \flat
2nd Trumpet in B \flat
3rd Trumpet in B \flat
1st Trombone
2nd Trombone
Bass Trombone
Tuba

Adagio $\text{J} = 42$

Timpani

Crotale
Snare Drum
Cymbals
Tambourine
Tam-tam
Triangle
Bass Drum
Woodblock

1st Harp (D \sharp , E \flat , G \natural)
2nd Harp (D \sharp , E \flat , G \natural)

Adagio $\text{J} = 42$

1st Violin
2nd Violin
Viola
Violoncello
Contrabass

28

29

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Crot.

S. D.

Cym.

T.-t.

B. D.

Hp. 1

D#C#B# E#F#G#A#

f

p

b#c#

Hp. 2

D#C#B# E#F#G#A#

f

p

b#c#

Vln. I

Vln. II

Vla.

Vc.

Cb.

I.V.
pizz.

mf

29

p

Più mosso ($\text{J} = 54$)

30

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

31

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Crot.

S. D.

Cym.

T-t.

B. D.

Più mosso ($\text{J} = 54$)

Hp. 1

Hp. 2

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Più mosso ($\text{J} = 54$)

32

 p mf

33

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Crot.

S. D.

Cym.

T.-t.

B. D.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

34 Più mosso ($\text{♩} = 66$)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim.

Crot.

S. D.

Cym.

T-t.

B. D.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

35

34 Più mosso ($\text{♩} = 66$)

35 *f*

Più mosso ($\text{♩} = 72$)

36

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

This section shows the woodwind and brass sections. Measures 36 and 37 feature sustained notes and rhythmic patterns. Dynamics include *mp*, *f*, *mf*, and *p*. Measure 37 includes dynamic markings *mf*, *mp*, and *mf*.

Più mosso ($\text{♩} = 72$)

Timp.

Crot.

S. D.

Cym.

T-t.

B. D.

Hp. 1

Hp. 2

This section shows the percussion and brass sections. Measures 36 and 37 feature sustained notes and rhythmic patterns. Dynamics include *f* and *mf*. Measure 37 includes dynamic markings *f*, *mf*, and *f*.

36

Più mosso ($\text{♩} = 72$)

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

This section shows the string section. Measures 36 and 37 feature sustained notes and rhythmic patterns. Dynamics include *mf*, *f*, *mf*, *f*, *ff*, and *mf*. Measure 37 includes dynamic markings *mf*, *f*, *ff*, *mf*, *ff*, and *f*.

36

Più mosso ($\text{♩} = 72$)

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

This section shows the string section. Measures 36 and 37 feature sustained notes and rhythmic patterns. Dynamics include *mf*, *f*, *mf*, *f*, *ff*, and *mf*. Measure 37 includes dynamic markings *mf*, *f*, *ff*, *mf*, *ff*, and *f*.

Picc.

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *f*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2

B. Tbn. *f*

Tba.

Timp.

Crot.

S. D.

mf

Cym.

T-t.

B. D.

mf

Hp. 1

Hp. 2

Vln. I *f*

Vln. II *ff sempre*

Vla.

Vc.

Cb.

mf

più f

38

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Crot.

S. D.

Cym.

T. t.

B. D.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

39 *Meno mosso* $\text{♩} = 56$

38

39 *Meno mosso* $\text{♩} = 56$

42 Più mosso ($\text{♩} = 54$)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Crot.

S. D.

Cym.

T.-t.

B. D.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Più mosso $\text{♩} = 60$

43

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 C. A. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn.

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

Tim. Crot. S. D. Cym. T-t. B. D.

Hp. 1 Hp. 2

44

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

Più mosso $\text{♩} = 68$

45

poco accel.

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *f* senza sord.

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

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *f* senza sord.

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *f*

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

Tim. *p* *mf* *mp* *f*

Crot.

S. D. *mf*

Cym.

T. t. *mf*

B. D. *mf*

Hp. 1

Hp. 2

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *p* *mf* *mp* *f*

Più mosso $\text{♩} = 68$ 45 poco accel.

Più mosso $\text{♩} = 74$

46

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 C. A. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. Crot. S. D. Cym. T.t. B. D. Hp. 1 Hp. 2 Vln. I Vln. II Vla. Vc. Cb.

47

Più mosso $\text{♩} = 80$

Più mosso $\text{♩} = 74$

Più mosso $\text{♩} = 80$

Meno mosso $\text{♩} = 54$

49

49

Meno mosso $\text{♩} = 54$

50

Tempo primo $\text{♩} = 42$

50

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1 *mp < mf > mp*
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1 *mp — —*
Hn. 2 *mp < mf*
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

51

Meno mosso $\text{♩} = 38$

Timp.
Crot.
S. D.
Cym.
T.-t.
B. D.

Hp. 1
p
D \sharp C \sharp B \flat E \flat F \sharp G \sharp A \flat
8va

Hp. 2
p
D \sharp C \sharp B \flat E \flat F \sharp G \sharp A \flat

Tempo primo $\text{♩} = 42$

50 con sord.

Vln. I *pp*
con sord.
Vln. II *pp*
con sord.
Vla. *pp*
con sord.
Vc. *pp*
Cb. *pp*

51

Meno mosso $\text{♩} = 38$

p

poco rall.

Meno mosso $\downarrow = 32$

52

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1 $p < mp - p$
Cl. 2
B. Cl.
Bsn. 1 $mp - mf - p - pp - pp$
Bsn. 2
Cbsn.

Hn. 1 pp
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 $pp - ppp$
Tbn. 2 $pp - ppp$
B. Tbn. $pp - ppp$
Tba.
Timp.
poco rall. Meno mosso $\downarrow = 32$

Crot.
S. D.
Cym.
T. t.
B. D.

Hp. 1 $p - pp - pp$
Hp. 2 $pp - pp - pp$
poco rall. Meno mosso $\downarrow = 32$

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

52

ppp
ppp
ppp
ppp
ppp

53 Meno mosso $\text{♩} = 28$ Meno mosso $\text{♩} = 24$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

pp

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Meno mosso $\text{♩} = 28$

Meno mosso $\text{♩} = 24$

Tim.

Crot.

S. D.

Cym.

T-t.

B. D.

Meno mosso $\text{♩} = 28$

Meno mosso $\text{♩} = 24$

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

53 Meno mosso $\text{♩} = 28$

Meno mosso $\text{♩} = 24$

pp

pp

pp

pp

pp

pp

niente

niente