

## II. GREAT EXPECTATIONS

$\bullet = 90$

Flute

Oboe

Clarinet

Horn 1 2

Horn 3 4

Trombone

Bass Trombone

Percussion 1 Glockenspiel *mf poco marcato*

Percussion 2 Small Cymbal soft mallets *pp* *mf*

Violin I *pp* *mf* *pp* *mf* *pp*  
div. in 10

Violin II *pp* *mf* *pp* *mf* *pp*  
div. in 8

Viola *f*

Cello *pp* *mf* *pp* *mf* *pp*

Dynamic markings: *f*, *mf*, *pp*, *mf poco marcato*, *f*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *f*, *pp*, *mf*, *pp*, *mf*, *pp*.

Performance instructions: *div. in 10*, *div. in 8*, *mf poco marcato*, *Small Cymbal soft mallets*.

Other markings: *mf*, *f*, *pp*, *mf*, *pp*, *mf*, *pp*, *f*, *pp*, *mf*, *pp*.



♩ = 135

11 16

fl.2 muta in pic.

cl.2 muta in b.cl.

bsn.2 muta in c.bsn

Hn. *ff* *p*

Tpt. *ff*

Tbn. *ff* *p*

B. Tbn. *ff* *p*

Tba. *ff* *p*

Timp. *ff* *f* *mf*

Perc. 2 Medium Cymbal *p* *ff*

Perc. 3 Crash Cymbal *ff*

Vin.I *ff* *f* *pp*

Vin.II *ff* *f* *pp*

Vla. *ff* *mf*

Vic. *ff* *mf*

D.B. *ff* *mf*

div. in 10 *mf*

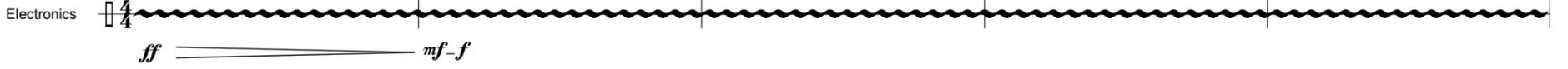
div. in 8 *mf*

# IV. PRIDE

♩ = 96

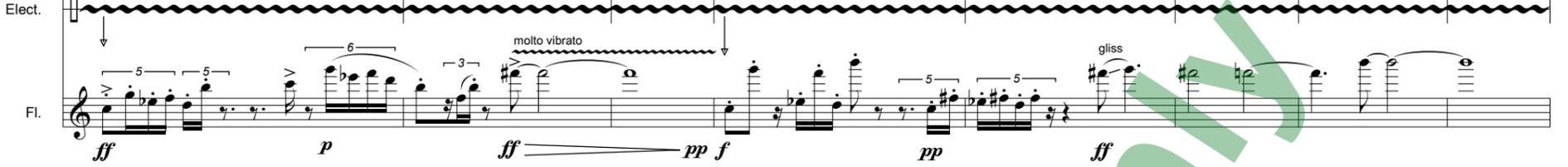
Track 3 (Set the initial volume of track 3 as loud as possible but so that the flute still remains audible throughout the movement - except towards the end of bar 111.)

10"

Electronics 

6 20" 30"

Elect. 

Fl. 

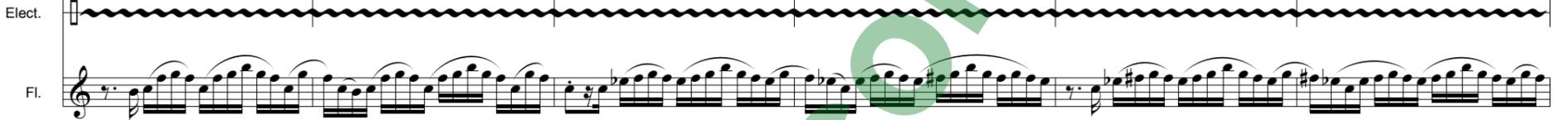
14 40" 50"

Elect. 

Fl. 

23 1'

Elect. 

Fl. 

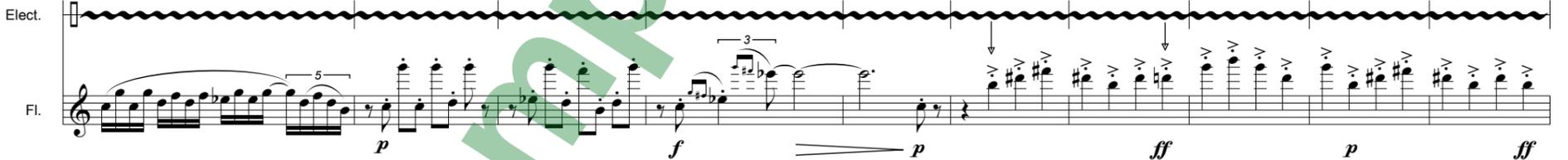
29 1' 10" 1' 20"

Elect. 

Fl. 

37 1' 30" 1' 40" 1' 50"

Elect. 

Fl. 

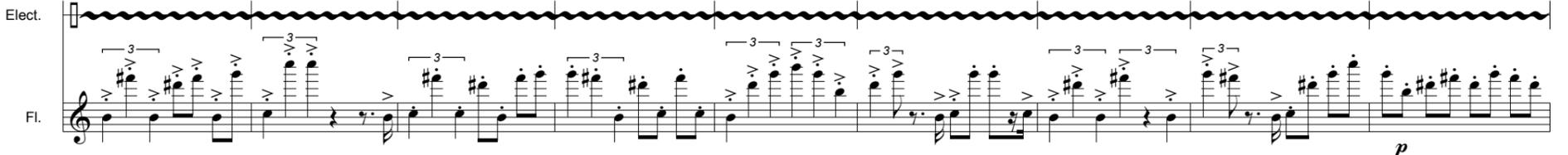
47 2' 2' 10"

Elect. 

Fl. 

56 2' 20" 2' 30"

Elect. 

Fl. 

# VII. COVETOUSNESS

♩ = 72

Track 6 (Set the initial volume of track 6 as loud as possible but so that the horn remains clearly audible throughout the movement except towards the end of bar 59.)

10"

Electronics

Horn

9

30"

50"

Elect.

Hn.

vibrato fast → slow

17

1' 10"

half-valve glissandi

vibrato fast → slow

vibrato fast → slow

vibrato wide → narrow

vibrato fast → slow

27

1' 30"

sord.

32

1' 50"

36

2' 10"

senza sord.

45

2' 30"

2' 50"

53

3' 10"

(duration: 3' 27")

# X. ANGER

$\bullet = 48$

Track 9 (Set the initial volume of track 9 as loud as possible but so that the contrabassoon remains clearly audible throughout the movement.)

Electronics

Contrabassoon

7 30"

Elect.

C. Bsn.

12 1' 10"

Elect.

C. Bsn.

17 1' 30"

Elect.

C. Bsn.

24 2' 10"

Elect.

C. Bsn.

28 2' 30"

Elect.

C. Bsn.

34 2' 50"

Elect.

C. Bsn.

43 3' 10"

Elect.

C. Bsn.

52 3' 30"

Elect.

C. Bsn.

61 3' 50"

Elect.

C. Bsn.

69 4' 10"

Elect.

C. Bsn.

81 4' 30"

Elect.

101 5' 10"

Elect.

121 5' 50"

Elect.

$\bullet = 120$

37

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INTO THE ABYSS



6

Fl. fl.2 muta in pic. *f*

Ob. E.hn muta in ob.2 *f*

E. Hn. *f*

Cl. cl.2 muta in b.cl. *f*

C. Bsn. *f*

Tbn. sord. *f*

Tba. (sord.) *f*

Timp. *f*

Perc. 1 Glockenspiel *mf*

Perc. 2 Tam Tam *mf*

Hp. *f*

Vln. I + Vln. II *mf*

Vla. solo *mf agitato*, *f*, *mf*, *ff*, tutti *f*

Vlc. *f*

D.B. *f*

10

Pic.

Fl.

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn.

Tbn. senza sord. *mf*

B. Tbn. senza sord.

Tba. *mf*

Timp. *p*

Perc. 2 Tam Tam *f*

Hp. *ff*

Vin. I + Vin. II s.p.

Vln. I tutti *f*

Vln. II tutti *f*

Vla. *mf*

Vic. *mf*

D.B. *mf*

# XIV. ROAD TO REDEMPTION

♩ = 90

6

The score is for a full orchestra and includes the following parts and markings:

- Piccolo:** *pic. muta in fl.2*, *ffz*
- Flute:** *ffz*
- Oboe:** *ob.2 muta in E.hn*, *ffz*
- Clarinet:** *ffz*
- Bass Clarinet:** *ff*
- Bassoon:** *ff*, *a2*, *bsn.2 muta in c.bsn*, *mf*
- Horn:** *ffz*, *ff*, *mf*, *a2*
- Trumpet:** *ffz*, *senza sord.*, *ff*, *sord.*, *a2*, *ff agitato*
- Trombone:** *ffz*, *p*, *ff*, *p*
- Bass Trombone:** *ffz*, *p*, *ff*, *p*
- Tuba:** *ffz*, *p*, *ff*, *p*, *sord.*, *ff agitato*
- Timpani:** *ff*, *Glockenspiel*
- Percussion 1:** *ff*
- Percussion 2:** *ff*, *Bass Drum*, *Snare Drum rim shot*, *Tam-Tam*, *Medium Cymbal*, *p*, *ff*
- Violin I da leggi:** *ffz > p*, *ff*, *pp*, *s.p.*, *pZt*, *MV*
- Violin II da leggi:** *ffz > p*, *ff*, *pp*, *s.p.*, *pZt*, *MV*
- Viola:** *ffz > p*, *ff*, *pp*, *s.p.*, *pZt*, *MV*
- Cello:** *ffz > p*, *ff*, *pp*, *s.p. 1/4*, *mf*
- Double Bass:** *ffz > p*, *ff*, *mf*, *s.p. 1/4*

10 *presto agitato: improvise* 15

Fl. *f* *mf* *f*

Ob. *f* *mf*

E. Hn. *f* *mf*

Cl. *f* *f*

B. Cl. *f*

Bsn. *f*

C. Bsn. *f*

2 Hn. *f*

3 4 Tpt. *sfz* *p* *ff* *p* *ff* *mp*

Tbn. *sfz* *p* *ff* *p* *ff* *mp*

B. Tbn. *sfz* *p* *ff* *p* *ff* *mp*

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

Timp. *ff* *p* *ff*

Perc. 2 Small Cymbal soft mallets *p* *f*

Perc. 3 Triangle *ff*

Hp. *f marcato*

Vln. I *f* *nat.* *presto agitato: improvise*

Vln. II *f* *nat.* *presto agitato: improvise*

Vla. *f* *nat.* *presto agitato: improvise*

Vic. *f* *nat.* *presto agitato: improvise*

D.B. *f* *nat.* *presto agitato: improvise*

*Sample Score Only*

17

Fl. 1. *ff* *mp*

Ob. *ff* *mp*

E. Hn. *ff*

Cl. *ff* *mp*

B. Cl. *f > p* *ff* *pp*

Bsn. *f > p* *ff* *pp*

C. Bsn. *f > p* *ff* *pp*

Hn. *mp* *ff* *pp*

Tpt. *ff*

Tbn. *mp* *ff* *pp*

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

Tba. *ff* *pp*

Timp. *p* *ff* *p* *mf*

Perc. 1 Glockenspiel *ff*

Hp. *f marcato* *ff* *ff*

Vln. I + Vln. II *sord.* *p*

fl.2 muta in pic. 1. *mp*

8<sup>va</sup>

8<sup>va</sup>

82

*p*

Pic. *mf marcato*

Fl. *f*

Ob. *f*

E. Hn. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

C. Bsn. *f*

Tpt. *f*

B. Tbn. *sord.*

Tba. *sord.*

Timp. *f*

Perc. 2 Tam-Tam *mp*

Hp. *mf*

Vin. I + Vin. II

Vic. *sord.*

D.B. *f*

*ff* *mp*

*ff* *pp*

27  $\bullet = 45$

Pic. *mp* *p* *mp* *p*

Fl. *p* *mp* *p*

E. Hn. solo *espr.* *mp* *p*

Cl. *mp* *p*

B. Cl. *mp*

Bsn. *mp*

C. Bsn. *mp*

Tpt. solo *espr.* *mp* *p*

Timp. *mp poco marcato*

Perc. 2 Tam-Tam *mp poco marcato*

Perc. 3 Triangle *mp poco marcato*

Vin. I + Vin. II *pp*

Via. sord. s.p. *pp*

Vlc. s.p. *pp*



