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CULTIVATION OF PERSONALITY:I.  
FESTER, II. INVICTUS, III. STRING THEORY,  
IV. THIS TOO, SHALL PASS

Issac Trujillo

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**CULTIVATION OF PERSONALITY:  
*I. FESTER, II. INVICTUS, III. STRING THEORY, IV. THIS TOO,  
SHALL PASS***

by

**ISSAC P. TRUJILLO**

**BACHELOR OF MUSIC EDUCATION, NEW MEXICO STATE  
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THESIS

Submitted in Partial Fulfillment of the  
Requirements for the Degree of

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Albuquerque, New Mexico

**July, 2013**

**Cultivation of Personality:  
I. Fester, II. Invictus, II. String Theory, IV. This Too, Shall Pass**

by

**Issac Trujillo**

**B.M.E., New Mexico State University, 2009**

**M.Mu., Music, University of New Mexico, 2013**

**ABSTRACT**

My composition portfolio includes four different pieces of music which reflect my study at the University of New Mexico. The first piece, *Fester*, is a piece for electric trombone and fixed media. The focus is placed on the harmonics which can be manipulated when a trombone is played through two effects pedals. The second piece entitled *Invictus* is composed for a male vocal ensemble with a vibraphone accompaniment. This piece is based on the poem of the same name by William Ernest Henley. There are three movements which make up the piece. The first movement contains the poem in its full form with the *Invictus* motive used extensively. The second movement starts to transform the motive as well as add non singing whisper lines. The third movement has little tonal lines outside of the vibraphone and focuses on rhythm and dynamics. *String Theory* is the third piece in the portfolio. This piece is in three movements. It is a string sextet broken into two trios. The music is intended to mimic sound waves and create a stereo effect of sound between the two trios. The final piece, *This Too, Shall Pass*, is a one movement composition for a high school or college symphonic band.

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LEGEND

\* Trombone should be played through a silent brass mute, connected to performers choice of distortion and wah pedal connected to the audio system.

\*\* For audio track contact IssacTrujillo@gmail.com

⊕ Indicates Wah pedal is on and should be used (performer choose the intensity of the effect).

⊖ Indicates Wah pedal is off

# Fester

I. Trujillo

Audio Track

With distortion pedal on

Trombone w/  
Distortion &  
Wah Pedals\*

Audio Track\*\*

Tbn.

Audio

Tbn.

Audio

Musical notation for measures 1-6. The top staff is for Trombone w/ Distortion & Wah Pedals\*, and the bottom two staves are for Audio Track\*\*. The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *f* and *p*. A ⊕ symbol is present above the first measure of the 2/4 section.

Musical notation for measures 7-11. The top staff is for Trombone (Tbn.) and the bottom two staves are for Audio. The time signature changes from 2/4 to 4/4 and back to 2/4. Dynamics include *f*, *mf*, and *p*. ⊕ symbols are present above measures 7, 8, and 9.

Musical notation for measures 12-15. The top staff is for Trombone (Tbn.) and the bottom two staves are for Audio. The time signature changes from 2/4 to 4/4 and back to 2/4. Dynamics include *p* and *mp*. A ⊖ symbol is present above measure 13.

Fester

17  $\oplus$  Audio Track

Tbn.  $\ominus$

Audio

17  $p$

17  $p$

17  $p$

22 *Improvise notes, follow rhythm*

Tbn.  $\ominus$

Audio

22  $f$

22  $p$

22  $p$

26 Audio Track  $\oplus$

Tbn.  $\ominus$

Audio

26  $mp$

26  $f$

26  $mf$

26  $mp$

26  $p$

26  $f$

26  $mf$

26  $mp$

26  $fp$

Fester

This musical score consists of three systems, each with a Tbn. (Tuba) part and an Audio part. The Tbn. parts are written in bass clef, and the Audio parts are in grand staff (bass and treble clefs). Measure numbers 30, 35, and 40 are indicated at the start of each system. The score includes dynamic markings such as *f*, *p*, *mp*, and *mf*, as well as performance instructions like 'Audio Track' and '⊕'. The Audio part of the first system features a complex rhythmic pattern with a forte (*f*) dynamic. The second system shows a change in tempo to 3/4 time, with dynamics ranging from piano (*p*) to forte (*f*). The third system returns to 4/4 time, with dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*).

30 Audio Track ⊕

Tbn. *f*

30

Audio *f* *p* *p*

35 ⊕ ⊕

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

35

Audio *f* *p* *f*

40 Audio Track ⊕

Tbn. *mp* *mf*

40

Audio *mf* *mf*



Fester

47  $\ominus$

Tbn.

47 *f*

Audio

*mf* *f* *f*

54

Tbn.

*mp*

54

Audio

*mp* *mp*

60

Tbn.

*p*

60

Audio

*mf* *mf*

Detailed description: This musical score consists of three systems, each with a Tbn. (Tuba) part and an Audio part. The first system (measures 47-53) features a Tbn. part with a  $\ominus$  symbol above measure 47 and dynamics *f* starting in measure 50. The Audio part has dynamics *mf* and *f*. The second system (measures 54-59) shows the Tbn. part with a *mp* dynamic and a crescendo hairpin. The Audio part also has a *mp* dynamic. The third system (measures 60-65) features the Tbn. part with a *p* dynamic and a crescendo hairpin. The Audio part has a *mf* dynamic. The Audio part is written in a grand staff with a bass clef and an 8-measure rest in the left hand.

Fester

67 *Improvise notes, follow rhythm*

Tbn. *f*

Audio *p* *mf* 3

74 *p* *mf*

Tbn. *f*

Audio 3 *p*

81 *p*

Tbn.

Audio *mf* 3

Fester

89 Audio Track

Tbn.

89

Audio

*f*

*f*

94

Tbn.

94

Audio

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

*p* *mp* *mf* *f* *ff*

99

Tbn.

99

Audio

*ff* *fff*

*ff* *fff* *mp* *p*

Fester

108 Audio Track

Tbn. *mp* *mf*

Audio *p*

113

Tbn. *p* *p*

Audio *mf* *p*

119

Tbn. *f* *mf*

Audio *p* *mf*

Fester

Turn off distortion pedal

This musical score is divided into three systems, each featuring a Tbn. (Tuba) line and an Audio (piano) line. The first system (measures 126-133) shows the Tbn. line starting with a *p* dynamic and a  $\oplus$  symbol above the staff. The Audio line consists of two staves, with the upper staff starting at measure 126 and the lower staff at measure 128. The second system (measures 134-139) features a Tbn. line with dynamics *f*, *mp*, *f*, *fff*, and *f*. The Audio line includes triplets and dynamics *p*, *f*, *f*, and *mp*. The third system (measures 140-140) shows a Tbn. line with a triplet and a *p* dynamic. The Audio line has dynamics *pp* and *pp*. A  $\ominus$  symbol is located above the Tbn. staff in the first system, and a  $\oplus$  symbol is located above the Tbn. staff in the second system.

# Invictus

Issac Trujillo

Lyrics by William Ernest Henley

♩. = 80

I

Musical score for the first system of 'Invictus'. It features five vocal parts: Tenor, Baritone 1, Baritone 2, Bass 1, and Bass 2. The music is in 9/8 time and begins with a tempo marking of ♩. = 80. The lyrics are: 'In vic tus In vic'. The dynamics range from *ppp* to *f* and *fp*. The system concludes with a double bar line and the number 12.

Musical score for the second system of 'Invictus'. It features five vocal parts: Tenor (T), Baritone 1 (Bar 1), Baritone 2 (Bar 2), Bass 1 (B 1), and Bass 2 (B 2). The music is in 12/8 time and begins with a tempo marking of ♩ = ♩ (sempre). The lyrics are: 'tus Out of the night that co-vers me Black as the pit from In vic tus In In vic yus In'. The dynamics range from *f* to *pp*. The system concludes with a double bar line and the number 7.

Invictus

9  
T  
8  
*pp* *f* *pp*  $\text{<}$   
tus I think what-e-ver gods may be In  
Bar 1  
*pp* *f*  
pole to pole Oh for my  
9  
Bar 2  
*pp* *pp*  $\text{<}$   
tus In  
B 1  
*pp*  
vic Oh  
B 2  
*pp*  
vic Oh  
13  
T  
8  
*mf*  
vic tus un-con-quer-a-ble soul  
Bar 1  
*mf*  
5:3 un-con-quer-a-ble soul Soul Soul  
13  
Bar 2  
*mf*  
vic tus Soul Soul  
B 1  
*pp*  
In vic tus  
B 2  
*pp*  
In vic tus

Invictus

18

T

8

Bar 1

*ff* *f*

soul \_\_\_\_\_ I have not winc-ed nor cried a -

Bar 2

18 *ff* *pp*

Soul \_\_\_\_\_ In \_\_\_\_\_ vic \_\_\_\_\_ tus \_\_\_\_\_

B 1

*pp*

In \_\_\_\_\_ vic \_\_\_\_\_ tus \_\_\_\_\_

B 2

*ff* *f*

Soul \_\_\_\_\_ In the fell clutch of cir-cum-stance

21

T

8

Un-der the blud-geo-ning of chance my head is bloo-dy but un-bowed

Bar 1

loud \_\_\_\_\_

Bar 2

21

B 1

*pp*

In \_\_\_\_\_ vic \_\_\_\_\_ tus \_\_\_\_\_

B 2

*pp*

In \_\_\_\_\_ vic \_\_\_\_\_ tus \_\_\_\_\_



Invictus

26 *pp* *p*

T In vic tus Oh

Bar 1 *pp* *p*

In vic tus Oh

Bar 2 *mf* *mf*

Bloo - dy but, In vic tus

B 1 *mf*

Bloo - dy but un - bowed

B 2 *mf*

In vic tus

30 *f*

T Be - yond this place of wrath and tears

Bar 1 *f*

Looms but the hor - ror of the

Bar 2 *pp*

Oh In vic

B 1

In vic

B 2 *pp*

Oh

Invictus

35 *pp*  
T In vic tus Oh \_\_\_\_\_  
Bar 1 shade \_\_\_\_\_ *pp* In vic tus oh \_\_\_\_\_  
Bar 2 *f* tus. And yet the men-ace of the years finds and shall find me — Un-a - fraid *f*  
B 1 *pp* tus In vic tus Oh \_\_\_\_\_  
B 2 \_\_\_\_\_ *f* Un-a - fraid

39 *pp* *mf*  
T Un - a - fraid In vic tus \_\_\_\_\_  
Bar 1 *pp* *mf* *subito pp*  
Un - a - fraid. In vic tus \_\_\_\_\_ Oh \_\_\_\_\_  
Bar 2 *mp*  
B 1 *pp* *mf*  
Un - a In vic tus \_\_\_\_\_  
B 2 *mp* *mf* *subito pp*  
In vic tus \_\_\_\_\_ Oh \_\_\_\_\_

Invictus

47 *f* *p*

T 8 It mat - ters not how straight the gate Oh \_\_\_\_\_

Bar 1 \_\_\_\_\_ *p* Oh \_\_\_\_\_

Bar 2 *p* *f* Oh \_\_\_\_\_ How charg - ed with pun - ish - ments the scroll

B 1 \_\_\_\_\_

B 2 \_\_\_\_\_

49 *f* *pp*

T 8 I am the cap - tain of Fate \_\_\_\_\_ Soul \_\_\_\_\_

Bar 1 *p* Oh \_\_\_\_\_

Bar 2 *f* I am the cap - ain of my soul \_\_\_\_\_

B 1 *pp* *p* Scroll. Oh \_\_\_\_\_

B 2 *pp* *p* Scroll. Oh \_\_\_\_\_

Invictus

52 *f* *pp* *mf* *p*

T  
8  
Cap-tain of my soul In vic tus In vic

Bar 1  
*pp* *f* *p*  
Oh Cap-tain of my soul In vic tus

Bar 2  
52 *pp* *f* *mf*  
Cap-tain of my soul In vic tus

B 1  
*pp* *f* *p*  
Oh Cap-tain of my soul In vic tus

B 2  
*pp* *mf* *p*  
Oh In vic tus In vic

♩ = 60

57 *p*

T  
8  
tus In vic tus.

Bar 1  
*mf*  
In vic tus

Bar 2  
57 *mf* *subito pp*  
In vic tus Oh

B 1  
*mf*  
In vic tus

B 2  
*mf* *subito pp*  
tus In vic tus Oh

# Invictus

## II

Issac Trujillo

Lyrics by William Ernest Henley

$\text{♩} = 60$  ( $\text{♪} = 120$ )

**Tenor**  
Oh \_\_\_\_\_ Oh \_\_\_\_\_ I am the \_\_\_\_\_

**Baritone 1**  
Oh oh soul \_\_\_\_\_ Oh soul,

**Baritone 2**  
Oh oh oh oh oh oh

**Bass 1**  
Oh oh oh oh oh oh

**Bass 2**  
Oh oh soul \_\_\_\_\_ Oh soul,

*p* *p* *f* *p* *ff Sub.*

Invictus

5 *f*  
T ma-ster of \_\_\_\_\_ pun-ish-ments the \_\_\_\_\_ In - vic - tus

Bar 1 *p* *f* *p* *f* *p*  
oh soul, oh soul, In - tus Oh oh

Bar 2 5  
B 1 *p*  
Oh oh

B 2 *p* *f* *p* *f*  
oh soul, oh soul, in - vic - tus.

9 *p* \_\_\_\_\_ *mf*  
T Oh un - a - fraid oh oh oh un - a - fraid. Oh oh oh

Bar 1  
Oh oh oh

Bar 2 9 *p*  
In - vic - tus.

B 1 *ff* *f*  
WRATH Tears Hor-ror. Men - ace \_\_\_\_\_ wrath.

B 2  
In - vic - tus.

Invictus

14 *f* (Loud whisper) *f* (Loud whisper)

T  
8  
Cir - cum - stance Cir - cum - stance

Bar 1 *f* (Loud whisper) *f* *p*  
Cir - cum - stance I have not cried \_\_\_\_\_ Cir - cum - stance

Bar 2 14 *f* (Loud whisper)  
Cir - cum - stance

B 1 *p* *p* (Soft whisper) *p*  
Oh oh \_\_\_\_\_ oh. In - vic - tus oh

B 2 *p* *p* (Soft whisper) *p*  
Oh \_\_\_\_\_ oh \_\_\_\_\_ oh. In - vic - tus Oh \_\_\_\_\_

19 *p* (Soft whisper)

T  
8  
In - vic - tus

Bar 1 *p* *mf*  
Oh oh black night.

Bar 2 19 *f* *p*  
My head is bloo - dy oh \_\_\_\_\_ oh.

B 1

B 2 *p* (Soft whisper) *f*  
In - vic - tus Out of the night \_\_\_\_\_

# Invictus

24

T *p* *f*  
Oh \_\_\_\_\_ Pole to \_\_\_\_\_ pole \_\_\_\_\_

Bar 1 *p* *mf* *Sub.* *p*  
Oh black night. Oh

Bar 2 *f* *p*  
Oh \_\_\_\_\_ un - con - quer - a - ble soul \_\_\_\_\_

B 1 *f* *p* *f* *p*  
I thank gods \_\_\_\_\_ Oh \_\_\_\_\_ Pole to \_\_\_\_\_ pole Oh \_\_\_\_\_

B 2 \_\_\_\_\_  
Oh \_\_\_\_\_

29 (3+2+2+2) *fff* (Loud Yell)

T *fff* (Loud Yell)  
In - vic - tus \_\_\_\_\_ In - vic - tus. Me - nace Soul!

Bar 1 *mf* *fff* (Loud Yell)  
In tus In - vic - tus. Soul!

Bar 2 *mf* *f* *fff* (Loud Yell)  
vic In - vic - tus. Oh Soul!

B 1 *fff* (Loud Yell) *fff* (Loud Yell)  
In tus Hor - ror WRATH! Soul!

B 2 *fff* (Loud Yell) *f* *fff* (Loud Yell)  
vic Hor - ror WRATH! Oh oh \_\_\_\_\_ oh Soul!



# Invictus

34 *p*  
T  
8  
Oh soul In - vic - tus

Bar 1

34 *f*  
Bar 2  
I am the cap - tain of my soul

B 1  
*p*  
Oh soul

B 2  
*f*  
I am the cap - tain of my soul

36 *f* *p* *f*  
T  
8  
Cap - tain of my soul. In - vic - tus.

Bar 1  
*p* *f*  
In tus.

36 *f* *p*  
Bar 2  
Cap - tain of my soul.

B 1  
*pp* *p* *f*  
Oh In - vic - tus.

B 2  
*pp* *p* *f*  
Oh In tus.

Score

# Invictus

♩ = 80 (♩ = 160)

## III

Issac Trujillo

*Buzz like a bee*  
*p* *f* *p*

Tenor

Ssss \_\_\_\_\_ Sss \_\_\_\_\_ Ssss \_\_\_\_\_

Baritone 1

*Buzz like a bee*  
*p* *f* *p* *mp*

Sss \_\_\_\_\_ Sss \_\_\_\_\_ Sss \_\_\_\_\_ Ou \_\_\_\_\_

Baritone 2

*Buzz like a bee*  
*p* *f* *p* *mp*

Sss \_\_\_\_\_ Sss \_\_\_\_\_ Sss \_\_\_\_\_ Sss \_\_\_\_\_ Sss \_\_\_\_\_ Sss \_\_\_\_\_ Ou \_\_\_\_\_

Bass 1

*Buzz like a bee*  
*p* *f* *p* *f*

Sss \_\_\_\_\_ Sss \_\_\_\_\_ Co -

Bass 2

*Buzz like a bee*  
*p* *f* *p* *mp*

Sss \_\_\_\_\_ Sss \_\_\_\_\_ Ou \_\_\_\_\_

Vibraphone

*p* *ff* *p*  
Ped.

©2012

Invictus

7

T

Sss

Sss

*mp*

B 1

Po Ga Ou

B 2

*ff*

Ou

CO! CO! CO! Sss

B 1

ver Blah Sss

B 2

*f*

Ou VA! VA! VA!

Vib.

*p*

*ped.*

*ped.*

13

T

*mp*

Ou Po Ga

B 1

Ou Sss Sir (r) Sss

B 2

Sss Sir (r)

B 1

Sss Sss Sir (r)

B 2

Sss Sss Sir (r) Sss

Vib.

*mf*

*rit.*

# Invictus

♩=70 (♩=140)

18 *f*

T  
8  
Wi na sir no wi na no — ie — Laou — no ie

B 1  
— sir — In —

B 2  
*f* *p*  
un — Vic —

B 1  
*f* *p*  
gee —

B 2  
*f* *p*

Vib.  
18  
*pp* *f* *f* *fff*  
Sss — Sss — Tus — (s)  
Red. —

Detailed description: This is a musical score for the piece 'Invictus'. It features six staves: a vocal line for Tenor (T), two vocal lines for Baritone 1 (B 1) and Baritone 2 (B 2), and a vibraphone (Vib.) part. The score begins at measure 18. The vocal parts have lyrics in French: 'Wi na sir no wi na no — ie — Laou — no ie'. The vibraphone part includes dynamic markings such as *pp*, *f*, and *fff*, and includes the instruction 'Red.' (Reduction). The music is written in 3/4 and 2/4 time signatures, with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Invictus

*rit.* -----

24

*Hiss like a snake*

T *p*  
Sss \_\_\_\_\_ Sss \_\_\_\_\_ Sir Ssss \_\_\_\_\_

B 1 *f* *mp*  
Hee\_\_ no hee na ell\_\_\_\_ der no gee Ou \_\_\_\_\_

B 2 *mp* *mp*  
Hee no hee \_\_\_\_\_ Ou \_\_\_\_\_

B 1 *p* *f*  
ell \_\_\_\_\_ *mp* Co -

B 2

Vib. *mf* *f*  
Ou \_\_\_\_\_

28

T *mp*  
Ou \_\_\_\_\_

B 1 *mp*  
Ou \_\_\_\_\_

B 2 *f* whispered  
Ou \_\_\_\_\_ CO! CO! CO! Sss \_\_\_\_\_

B 1 *ff* *mp* gurgles/grumbles  
ver Blah \_\_\_\_\_ Mmm \_\_\_\_\_ Mmm \_\_\_\_\_

B 2 *f* whispered  
Ou \_\_\_\_\_ VA! VA! VA! Sss \_\_\_\_\_

$\text{♩} = 60$

Invictus

34 (♩ = ♪)

T  
8  
Sss

B 1  
gurgle/grumble  
Mmm Mmm Mmm Mmm  
whispered  
ho sh

B 2  
Sss Sss Sss  
whispered  
Wra loo

B 1  
Mmm Mmm Sss Sir Sss

B 2  
Ahh Ahh

41

T  
8  
hiss  
Sss Sss Sir Sss

B 1  
ho wra loo ror mee ho yee ho tea ho

B 2  
mee yon ho sh sh sh

B 1  
Sss yee wra tea mee

B 2  
yee wra tea ror

Invictus

47

T  
8 Sss Sss So maa scrow

B 1  
loo

B 2  
yon

B 1  
loo Mmm Mmm

B 2  
loo yon Mamaa ma fa maa fa maa fa maa Nish fa ca maa

54

T  
8 ma co maa fa So maa scrow So maa scrow

B 1  
ma co maa fa so ca Nish So maa scrow So maa scrow

B 2  
so ca Nish So maa scrow

B 1  
ma co maa fa So maa scrow So maa scrow

B 2  
so ca Nish So maa scrow

Invictus

61

T  
ma co maa fa so ca Nish ma co maa fa

B 1  
ma co maa fa so ca Nish so ca Nish

B 2  
ma co maa fa so ca Nish So maa scrow

B 1  
so ca Nish ca Nish

B 2  
ma co maa fa so ca Nish ma co maa fa

66

T  
So maa scrow so ca Nish shhh

B 1  
so ca Nish So maa scrow so ca Nish sh so

B 2  
so ca Nish so ca Nish shh

B 1  
so ca Nish So maa scrow so ca Nish sh so

B 2  
So maa scrow so ca Nish shh



Invictus

71

*fp* *pp* *p*

T  
shh So ca Nish Shh ma co maa fa Ssss  
gurgle/grumble *mp* *f*

B 1  
ca Nish Mmm ma co maa fa *f*

B 2  
shh So ca Nish Shh ma

B 1  
ca Nish Mmm ma co maa fa

B 2  
shh So ca Nish Shh ma co maa fa

76

*f* *p* *pppp*

T  
Ssss Ssss Ssss

B 1  
*f* *p* *mp* *pppp*  
Sss Sss Sss Sss Sss Sss

B 2  
co maa fa Sss Sss Sss Sss  
*ffff* *p* *mp* *pppp*

B 1  
ma co maa fa Sss Co - ver Sss  
*ffff* *f* *p* *f* *pppp*

B 2  
ma co maa fa Sss  
*p* *mp* *pppp*

# String Theory

## I. In Waves

I. Trujillo

Score

♩ = 120

Violin 1: Treble clef, 4/4 time. Starts with rests, then pizzicato triplet eighth notes at the end, marked *pp*.

Viola 1: Alto clef, 4/4 time. Starts with rests, then *Slow Vibrato* and *pp* notes.

Cello 1: Bass clef, 4/4 time. Starts with rests, then *Slow Vibrato* and *pp* notes, transitioning to *fp* later. Includes the instruction "imperceptible bow changes".

Violin 2: Treble clef, 4/4 time. Starts with rests, then pizzicato triplet eighth notes at the end, marked *pp*.

Viola 2: Alto clef, 4/4 time. Starts with rests, then *Slow Vibrato* and *pp* notes.

Cello 2: Bass clef, 4/4 time. Starts with rests, then *Slow Vibrato* and *pp* notes, transitioning to *fp* later. Includes the instruction "imperceptible bow changes".

Vln. 1: Treble clef, 4/4 time. Starts with *arco* and *Slow Vibrato* notes, then pizzicato triplet eighth notes at the end, marked *p*. Includes the instruction "Do not bounce bow".

Vla. 1: Alto clef, 4/4 time. Starts with pizzicato triplet eighth notes, marked *mf*, then *arco* notes, then *Sul Ponticello* notes, marked *pp*.

Vlc. 1: Bass clef, 4/4 time. Starts with *arco* notes, then *pp* notes.

Vln. 2: Treble clef, 4/4 time. Starts with *arco* notes, then pizzicato triplet eighth notes at the end, marked *p*. Includes the instruction "Do not bounce bow".

Vla. 2: Alto clef, 4/4 time. Starts with pizzicato triplet eighth notes, marked *pp*, then *arco* notes, then *Sul Ponticello* notes, marked *pp*.

Vlc. 2: Bass clef, 4/4 time. Starts with *arco* notes, then *pp* notes.

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*pp*

String Theory

14

Musical score for measures 14-18. The score is for a string quartet with Violin 1 (Vln. 1), Viola 1 (Vla. 1), Violoncello 1 (Vlc. 1), Violin 2 (Vln. 2), Viola 2 (Vla. 2), and Violoncello 2 (Vlc. 2). Measures 14-18 show a rhythmic pattern of eighth notes with triplets in the violin parts. The dynamics are *p* for the violins and *pp* for the violas. The cellos play a sustained bass line with dynamics *f* and *pp*.

19

Musical score for measures 19-23. The score continues with the same string quartet. Measures 19-23 show a continuation of the rhythmic pattern. The dynamics are *p* for the violins, *pp* for the violas, and *f* and *pp* for the cellos. In measure 23, the violins play a whole note with a sharp sign (#) and the dynamic *pp*, labeled "Ordinario". The violas also play a whole note with a sharp sign (#) and the dynamic *p*, labeled "Ordinario".

String Theory

24

Vln. 1  
Vla. 1  
Vlc. 1  
Vln. 2  
Vla. 2  
Vlc. 2

*f* *pp*  
*pp* *f* *pp*  
*pp* *pp* *f* *mf*  
*f* *subito p*  
*mf* *f* *pp*  
*f* *pp* *f* *mf*

31

Vln. 1  
Vla. 1  
Vlc. 1  
Vln. 2  
Vla. 2  
Vlc. 2

*p* *f* *p* *pizz.* *mp*  
*p* *p* *p* *p*  
*f* *subito p* *pizz.* *mp*  
*p* *mp*

String Theory

38

String Theory score for measures 38-44. The score is for a string quartet (Violin 1, Viola 1, Violoncello 1, Violin 2, Viola 2, Violoncello 2). Measures 38-44 show a sequence of pizzicato (pizz.) and forte (f) dynamics. The first violin (Vln. 1) and second violin (Vln. 2) play a rhythmic pattern of eighth notes. The first viola (Vla. 1) and second viola (Vla. 2) play a similar pattern. The first and second violoncellos (Vlc. 1 and Vlc. 2) play a sustained bass line with a long note in measure 39 and 40, and a half note in measure 41 and 42.

45

String Theory score for measures 45-49. The score continues with various dynamics and articulations. Measures 45-49 show a sequence of forte (ff), mezzo-forte (mf), and piano (mp) dynamics. The first violin (Vln. 1) and second violin (Vln. 2) play a rhythmic pattern of eighth notes. The first viola (Vla. 1) and second viola (Vla. 2) play a similar pattern. The first and second violoncellos (Vlc. 1 and Vlc. 2) play a sustained bass line with a long note in measure 46 and 47, and a half note in measure 48 and 49.

String Theory

pizz.

51

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

*mf*

*f*

*f*

*mp*

*pp*

*pp*

pizz.

*f*

*pp*

57

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

*f*

arco

*f*

pizz.

arco

*p*

*mp*

arco

*f*

pizz.

*f*

*mp*

String Theory

pizz.

65

Musical score for measures 65-70. The score is for a string quartet with parts for Violin 1 (Vln. 1), Viola 1 (Vla. 1), Violoncello 1 (Vlc. 1), Violin 2 (Vln. 2), Viola 2 (Vla. 2), and Violoncello 2 (Vlc. 2). The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *mf*, *f*, *pp*, and *p*. Performance instructions include *arco* and *pizz.*

71

Musical score for measures 71-76. The score continues with the same string quartet parts. The time signature changes to 3/4. Dynamics include *mf*, *f*, *pp*, *p*, and *mf*. Performance instructions include *arco*, *pizz.*, and *Sul Ponticello*.

String Theory

78

Vln. 1 *f*

Vla. 1 *p* *f* *fp*

Vlc. 1 *p* *mf* *f* *fp*

Vln. 2 *mf* arco 3 3

Vla. 2 *p* *mf* *f* *p*

Vlc. 2 *p* *mf* *f* *p* Ordinario

85

Vln. 1 *p* 3 3 *mf* 3 3 3 3 3 3 3 3

Vla. 1 *p*

Vlc. 1 *p*

Vln. 2 *p* 3 3 3 3 3 3 3 3

Vla. 2 *p*

Vlc. 2 *p*



String Theory

89

Vln. 1  
*mp* *p*

Vla. 1  
*f* *f* *pp*

Vlc. 1  
*p* *fp* *p*

Vln. 2  
*p* *f*

Vla. 2  
*mp* *pp*

Vlc. 2  
*fp*

94

Vln. 1  
*p* *pp* *pizz.* *mf* *f* *ff* *p sub.*

Vln. 2  
*pp*

Vlc. 1  
*mf* *p*

Vlc. 2  
*ppp*

# String Theory

## II: Ascension

I. Trujillo

♩ = c. 80

*no vibrato*

Violin 1: *ppp* *no vibrato*

Viola 1: *lento vibrato*, *pp*

Cello 1: *lento vibrato*, *fingered on C3*, *imperceptible bow changes*, *pp*, *mp*

Violin 2: *no vibrato*, *pp*, *f*

Viola 2: *lento vibrato*, *pp*

Cello 2: *molto legato sempre*, *imperceptible bow changes*, *pp*

Vln. 1: *mf*, *pp*, *arco*

Vla. 1: *pizz.*, *mf*

Vln. 2: *pp*, *f*, *pp*, *mf*, *arco*

Vla. 2: *pizz.*, *f*

Vlc. 2: *molto legato sempre*, *pp*, *mf*

String Theory

2

12

Musical score for measures 2-12. The score is for a string quartet with parts for Violin 1 (Vln. 1), Viola 1 (Vla. 1), Violoncello 1 (Vlc. 1), Violin 2 (Vln. 2), Viola 2 (Vla. 2), and Violoncello 2 (Vlc. 2). The key signature has one sharp (F#) and the time signature is 3/4. The score includes dynamic markings: *ppp*, *f*, *mf*, and *mp*. The Vln. 1 part features a melodic line with dynamics *ppp*, *f*, and *mf*. The Vln. 2 part has a melodic line with dynamics *f* and *ppp*. The Vlc. 1 part has a melodic line with dynamics *f* and *ppp*. The Vlc. 2 part has a bass line with dynamics *ppp* and *mp*. The Vln. 1 and Vln. 2 parts are marked with a hairpin crescendo and decrescendo.

Musical score for measures 17-21. The score is for a string quartet with parts for Violin 1 (Vln. 1), Viola 1 (Vla. 1), Violoncello 1 (Vlc. 1), Violin 2 (Vln. 2), Viola 2 (Vla. 2), and Violoncello 2 (Vlc. 2). The key signature has one sharp (F#) and the time signature is 3/4. The score includes dynamic markings: *pp*, *mf*, *ppp*, and *mp*. The Vln. 1 part features a melodic line with dynamics *pp* and *mf*. The Vln. 2 part has a melodic line with dynamics *mf* and *f*. The Vlc. 1 part has a melodic line with dynamics *pp* and *mp*. The Vlc. 2 part has a bass line with dynamics *ppp* and *mp*. The Vln. 1 and Vln. 2 parts are marked with a hairpin crescendo and decrescendo. The Vlc. 1 and Vlc. 2 parts are marked with the instruction *molto legato sempre*.

22

Vln. 1 *f* *f*

Vla. 1

Vlc. 1 *ppp* *mp*

Vln. 2 *f*

Vla. 2

Vlc. 2 *ppp* *mp* *pp* *mp*

28

Vln. 1 *ppp* *mp* *ppp* *mp*

Vla. 1 *mf* *f*

Vlc. 1 *mp* *ppp* *vibrato rapido*

Vln. 2 *ppp* *mf* *ppp*

Vla. 2 *f* *f*

Vlc. 2 *pp* *mp*

String Theory

4

33

Vln. 1 *ppp* *p* *p*

Vla. 1 *mp* *p*

Vlc. 1 *p*

Vln. 2 *<mp* *p*

Vla. 2 *mf*

Vlc. 2 *p*

38

Vln. 1 *f* *mp* *pp*

Vla. 1 *mp* *mf*

Vlc. 1 *p* *mf* *p* *molto legato sempre*

Vln. 2 *mf* *pp*

Vla. 2 *mf*

Vlc. 2 *p* *f* *p* *molto legato sempre*

String Theory

Slowly Fade Out

43

Musical score for measures 43-46. The score is for a string quartet with two violins (Vln. 1, 2), two violas (Vla. 1, 2), and two violas (Vlc. 1, 2). The key signature has one sharp (F#). Measure 43 starts with Vln. 1 at *mf*. Vln. 2 starts with *<mf*. Vln. 1 and Vln. 2 have a crescendo from *mf* to *f*. Vla. 1 starts with *f*. Vlc. 1 and Vlc. 2 have a decrescendo from *pp* to *p*. The section ends with a *pp* decrescendo.

47

Musical score for measures 47-50. The score is for a string quartet with two violins (Vln. 1, 2), two violas (Vla. 1, 2), and two violas (Vlc. 1, 2). The key signature has one sharp (F#). Measure 47 starts with Vln. 1 at *ppp*. Vln. 1 has a decrescendo to *ppp*. Vla. 1 starts with *pp*. Vlc. 1 starts with *p*. Vln. 2 starts with *mf*. Vln. 2 has a crescendo from *mf* to *f*, then a decrescendo to *p*. Vla. 2 starts with *pp*. Vlc. 2 starts with *pp*. Vlc. 2 has a decrescendo from *pp* to *pp*. Vln. 2 has an *8va-* marking. The section ends with a *pp* decrescendo.

# String Theory

## III. Reflection

I. Trujillo

Score

♩ = 160

Violin 1

Viola 1

Cello 1

Violin 2

Viola 2

Cello 2

9

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

*ff*

*pp*

*ff*

*p*

String Theory

17

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

*pizz.*

*p*

*pp*

*pizz.*

*p*

*pp*

*p*

*p*

*pp*

*ppp*

*p*

*ppp*

25

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

*pizz.*

*p*

*ppp*

*arco*

*p*

*arco*

*Fast Vibrato*

*f*

*pizz.*

*p*

*pp*

*p*

*pp*

*arco*

*Fast Vibrato*

*p*

*arco*

*p*

*ppp*

*ppp*

*ppp*



String Theory

33

Vln. 1 *arco*  
*f* *p*

Vla. 1 *p*

Vcl. 1 *p* *pp* *p*

Vln. 2 *Sul D portamento*  
*mf* *fff* *mf*

Vla. 2 *arco portamento* *Sul C*  
*mf* *fff* *mf* *p*

Vcl. 2 *p*

40

Vln. 1 *mf*

Vla. 1 *p*

Vcl. 1 *p*

Vln. 2 *p*

Vla. 2 *p*

Vcl. 2 *p*

String Theory

48 *Fast Vibrato*

Vln. 1 *p* *p*

Vla. 1

Vlc. 1 *arco portamento* *Sul C* *pizz.*  
*pp* *mf* *pp* *p*

Vln. 2 *mf*

Vla. 2

Vlc. 2

56 *arco*

Vln. 1 *pp* *f* *arco mp*

Vla. 1 *mf*

Vlc. 1 *arco f*

Vln. 2 *p* *pp* *arco mp*

Vla. 2 *mf*

Vlc. 2 *arco f*

String Theory

*rit.*

64

Vln. 1: *pizz.* *f* *arco* *mp*

Vla. 1: *p* *mp* *mf*

Vcl. 1: *pizz.* *p* *f* *arco*

Vln. 2: *pizz.* *mp* *mf* *f* *pizz.* *mp*

Vla. 2: *pizz.* *mf* *f* *arco*

Vcl. 2: *pizz.* *p* *f* *arco*

----- *p* ----- I ♩ = 120 ----- *f*

72

Vln. 1: *pizz.* *p* *mp* *mf*

Vla. 1: *arco* *p* *pp* *pp*

Vcl. 1: *pizz.* *p* *arco* *pp* *mf* *pp*

Vln. 2: *arco* *p* *mp* *pp* *mf* *pp*

Vla. 2: *p* *pizz.* *p* *arco* *pp*

Vcl. 2: *pizz.* *p* *arco* *pp* *pp*

*p* *pp* *pp*

String Theory

(♩=100)

(♩=80)

♩ = 120

80

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

*pizz.*

*molto rit.*

*f* > *pp*   *f* > *pp*   *f* > *pp*

*pppp*   *f*   *pp*   *f*   *pp*   *f*   *pp*

*pppp*   *f*   *f*   *f*   *pp*

*mp*

*arco*  
*Fast Vibrato*

*arco*

86

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

*mp*   *mf*

*pp*   *pppp*

*pizz.*

*arco*

*pp*   *pppp*

String Theory

91

arco

Vln. 1

pizz.

*fp*

*pp*

Vla. 1

*mf*<sup>3</sup>

*mp*

Vlc. 1

arco

*f*

Vln. 2

arco

*fp*

*pp*

Vla. 2

*mf*<sup>3</sup>

*mp*

Vlc. 2

arco

*f*

*poco rit.* ----- *f*

98

Vln. 1

Vla. 1

*f*

*ff*

Vlc. 1

Vln. 2

Vla. 2

*f*

*ff*

Vlc. 2

*ff*

String Theory

*rit.*

♩ = 88

104 ♩ = 100

Musical score for measures 104-111. The score is in 2/4 time and includes parts for Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, and Violoncello 2. The tempo is marked as 100 beats per minute. The dynamics range from *pp* to *f*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *Fast Vibrato*. Measure 104 features a triplet in Vln. 1 and Vln. 2. Measure 111 ends with a *pizz.* instruction in Vlc. 2.

Musical score for measures 112-119. The score is in 3/4 time and includes parts for Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, and Violoncello 2. The tempo is marked as 88 beats per minute. The dynamics range from *pp* to *f*. Performance instructions include *arco* (arco) and *pizz.* (pizzicato). Measure 112 features a triplet in Vln. 1 and Vln. 2. Measure 119 ends with a triplet in Vlc. 2.

String Theory

*molto accel.*

♩ = 160

Musical score for measures 120-127. The score is for a string quartet with parts for Violin 1 (Vln. 1), Viola 1 (Vla. 1), Violoncello 1 (Vlc. 1), Violin 2 (Vln. 2), Viola 2 (Vla. 2), and Violoncello 2 (Vlc. 2). The music is in 3/4 time and features a tempo change to *molto accel.* at measure 120. The key signature has one sharp (F#). The score includes various dynamics such as *p*, *f*, *mp*, and *pp*, as well as articulation marks like *pizz.* and *arco*. Measure 120 starts with a *pizz.* instruction. Measures 121-122 feature a triplet of eighth notes in the Viola 1 and Viola 2 parts, with dynamics *f* and *p* respectively. Measures 123-124 show a change to *arco* playing. Measure 125 has a *pizz.* instruction. Measure 126 has a *pizz.* instruction. Measure 127 has a *pizz.* instruction.

Musical score for measures 128-135. The score continues from the previous system. Measures 128-131 feature a *pp* dynamic. Measures 132-133 feature a *pp* dynamic. Measures 134-135 feature a *mp* dynamic. The score includes various dynamics such as *p*, *f*, *pp*, and *mp*, as well as articulation marks like *pizz.* and *arco*. Measure 128 starts with a *pizz.* instruction. Measures 129-131 feature a triplet of eighth notes in the Violoncello 1 part, with dynamics *p*, *f*, and *f* respectively. Measures 132-133 feature a *pp* dynamic. Measures 134-135 feature a *pp* dynamic. Measure 134 has a *pizz.* instruction. Measure 135 has a *pizz.* instruction.

String Theory

136

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

mp

f

mf

ff

pizz.

p

3

f

ff

pizz.

f

3

arco

f

fff

mf

144

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

p

Fast Vibrato

ppp

ff

p

ppp

mf

fff

mf

ff

p

ppp

pp

mf

fff

mf

arco

f



String Theory

152

Score for measures 152-157. The score is for a string quartet with parts for Violin 1, Viola 1, Violoncello 1, Violin 2, Viola 2, and Violoncello 2. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score includes dynamic markings such as *mf*, *f*, and *fff*, and performance instructions like *Fast Vibrato*, *arco*, and *pizz.*. The first violin part has rests in measures 152-154 and enters in measure 155. The first viola part has rests in measures 152-154 and enters in measure 155. The first violoncello part has rests in measures 152-154 and enters in measure 155. The second violin part has rests in measures 152-154 and enters in measure 155. The second viola part has rests in measures 152-154 and enters in measure 155. The second violoncello part has rests in measures 152-154 and enters in measure 155.

158

Score for measures 158-163. The score is for a string quartet with parts for Violin 1, Viola 1, Violoncello 1, Violin 2, Viola 2, and Violoncello 2. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score includes dynamic markings such as *mp*, *f*, *p*, *fff*, and *mf*, and performance instructions like *pizz.*, *portamento arco*, and *mf*. The first violin part has rests in measures 158-160 and enters in measure 161. The first viola part has rests in measures 158-160 and enters in measure 161. The first violoncello part has rests in measures 158-160 and enters in measure 161. The second violin part has rests in measures 158-160 and enters in measure 161. The second viola part has rests in measures 158-160 and enters in measure 161. The second violoncello part has rests in measures 158-160 and enters in measure 161.

String Theory

165

Musical score for measures 165-170. The score is for a string quartet with parts for Violin 1 (Vln. 1), Viola 1 (Vla. 1), Violoncello 1 (Vcl. 1), Violin 2 (Vln. 2), Viola 2 (Vla. 2), and Violoncello 2 (Vcl. 2). The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various dynamics such as *f*, *mf*, *fff*, and *mp*, along with performance instructions like "arco", "portamento", "Slide down neck", and "pizz.". The first system shows Vln. 1 with a *fff* dynamic, Vln. 2 with a *mf* dynamic, and Vcl. 1 with a *f* dynamic. The second system shows Vcl. 1 with a *fff* dynamic and Vcl. 2 with a *f* dynamic. The third system shows Vln. 2 with a *fff* dynamic and Vcl. 2 with a *fff* dynamic. The fourth system shows Vln. 1 with a *fff* dynamic and Vcl. 2 with a *fff* dynamic. The fifth system shows Vln. 1 with a *fff* dynamic and Vcl. 2 with a *fff* dynamic. The sixth system shows Vln. 1 with a *fff* dynamic and Vcl. 2 with a *fff* dynamic.

171

Musical score for measures 171-176. The score continues from the previous system. The first system shows Vln. 1 with a *fff* dynamic. The second system shows Vln. 1 with a *fff* dynamic and Vcl. 1 with a *fff* dynamic. The third system shows Vln. 1 with a *fff* dynamic and Vcl. 1 with a *fff* dynamic. The fourth system shows Vln. 1 with a *fff* dynamic and Vcl. 1 with a *fff* dynamic. The fifth system shows Vln. 1 with a *fff* dynamic and Vcl. 1 with a *fff* dynamic. The sixth system shows Vln. 1 with a *fff* dynamic and Vcl. 1 with a *fff* dynamic.

# This Too Shall Pass

Score in C

Issac Trujillo

$\text{♩} = 90$

Flute

Oboe

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Bassoon 1

Bassoon 2

Horn in F 1

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trombone

Bass Trombone

Euphonium

Tuba

Timpani

Marimba

©2013

# This Too Shall Pass

9

Picc. *p* *f* *pp* *f* *pp*

Fl.

Ob.

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

T. Sx. *ff*

B. Sx. *mf* *p* *pp* *f*

Hn. 2 *f*

B♭ Tpt. 1 *mf* *mp* *pp*

B♭ Tpt. 2 *mf* *mp* *pp*

Tbn. *ff* *pp* *f*

Euph. *fp* *mp* *f* *p*

Tuba *mp* *f* *p*

Timp. *ff* *fp* *ff*

Drm. High Tom, Mid Tom, Low Tom *ff* *mf*

Mrb. *mf* *p*

Detailed description: This is a page of a musical score for the piece 'This Too Shall Pass'. It features 15 staves for various instruments: Piccolo, Flute, Oboe, Bass Clarinet, Tenor Saxophone, Bass Saxophone, Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Euphonium, Tuba, Timpani, Drums (High Tom, Mid Tom, Low Tom), and Mallets. The score includes dynamic markings such as *p*, *f*, *pp*, *mp*, *mf*, *ff*, and *fp*, along with articulation marks like accents and slurs. The music is written in 3/4 time and includes some triplet markings. The page number '9' is located at the top left of the first staff.

# This Too Shall Pass

21

Fl. *mp* *p*

B. Cl.

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

Hn. 2 *mp*

B♭ Tpt. 1 *f* *p*

B♭ Tpt. 2 *f*

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

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

Euph. *f*

Tuba *mp* *p*

Cy. *p* closed Hi-Hat open Hi-Hat *p*

Drum. *p*

Mrb. *mp*

Detailed description: This is a page of a musical score for the piece 'This Too Shall Pass'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed are Flute (Fl.), Bass Clarinet (B. Cl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones (Tbn., B. Tbn.), Euphonium (Euph.), Tuba, Cymbals (Cy.), Drums (Drum.), and Maracas (Mrb.). The score begins at measure 21. The Flute part features a melodic line with dynamic markings of mezzo-piano (mp) and piano (p). The Horns and Trombones play supporting parts with dynamics ranging from mezzo-forte (mf) to forte (f). The Trumpets play a rhythmic pattern with dynamics of forte (f) and piano (p). The Percussion section includes closed and open hi-hats, cymbals, and maracas, all marked piano (p). The Maracas part concludes with a mezzo-piano (mp) dynamic. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

# This Too Shall Pass

29

Picc. *pp* *f* *pp*

Fl. *pp* *f* *pp*

B♭ Cl. 1 *f*

B♭ Cl. 2 *mf*

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

A. Sx. *f* *pp*

T. Sx. *mf* *pp*

B. Sx. *mp* *f* *mp*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

B♭ Tpt. 1 *p* *mf*

B♭ Tpt. 2 *p* *mf*

Tbn. *f* *pp*

B. Tbn. *f* *pp*

Euph. *p* *mf*

Tuba *p* *mf*

29

Timp. *f* *mf* *p*

Cy. *ff* Bass Drum *mf* *p* *f* *subito p* *p*

Hi-Hat foot pedal

Drum. *f* *subito p* *p* *f* *p*

Mrb. *p* *mf* *p* *f* *p*

# This Too Shall Pass

This musical score is for the piece "This Too Shall Pass". It is written for a large ensemble and includes the following parts:

- Picc.
- Fl.
- Ob.
- B. Cl. 1
- B. Cl. 2
- B. Cl.
- A. Sx.
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- B. Tpt. 1
- B. Tpt. 2
- Euph.
- Timp.
- Cy.
- Drm.
- Mrb.

The score is divided into two systems. The first system covers measures 37 through 44, and the second system covers measures 45 through 52. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various dynamic markings such as *pp*, *p*, *f*, *mf*, and *mp*, as well as articulation marks like accents and slurs. The Mridangam part features complex rhythmic patterns with triplets and a *Sare* (drum roll) effect.

# This Too Shall Pass

45 *accel.*  $\text{♩} = 110$

45 *mf* *p* *ff* *p*

45 *f* *fp* *ff* *f*

45 *mf* *f* *mp* *p* *f*

45 *mf* *f* *p* *p*

45 *mf* *mf* *f*

45 *f* *p*

45 *p* *f* *p* *f*

45 *p* *f* *mp* *ff*

45 *p* *f* *p* *f* *p*

45 *p* *f* *p* *f* *p*

45 *f* *ppp*

45 *p* *f*



# This Too Shall Pass

53

Picc. *f*

Fl. *f*

Ob. *f*

B. Cl. 1 *f*

B. Cl. 2 *mf*

B. Cl. *pp*

A. Sx. *mf*

T. Sx. *f* *p* *pp*

B. Sx. *pp* *f*

Bsn. 1 *f* *p*

Bsn. 2 *pp*

Hn. 1 *mf* *mf* *pp*

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

B. Tpt. 1 *f* *p* *f*

Tbn. *pp*

B. Tbn. *pp*

Euph. *pp*

Tuba *pp* *f* *p*

Timp. *p* *f* *f*

Cy. *p*

Drm. *p* Snare (rim)

# This Too Shall Pass

61

Picc. *p* *f*

Fl. *p* *mf* *ff* *p*

Ob. *p* *f*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

A. Sax. *f* *p*

B. Sax. *f* *p*

Bsn. 1 *mf*

Bsn. 2 *p*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

B♭ Tpt. 1 *f* *p*

B♭ Tpt. 2 *f* *p*

Tbn. *f*

B. Tbn. *f*

Euph. *f* *p*

Timp. *pp* *f*

Cy. *f*

Dm. *f*

# This Too Shall Pass

69

Picc. *mf* *p*

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

Ob. *p* *f* *p* *p* *f* *mp*

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

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

A. Sx. *f* *p* *mf*

T. Sx. *f* *p* *p* *f* *mp*

B. Sx. *f* *p* *pp* *p* *f* *mp*

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

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

Hn. 1 *f* *p* *mp* *f*

Hn. 2 *f* *p* *mp* *f*

B♭ Tpt. 1 *f* *p* *f* *mp*

B♭ Tpt. 2 *f* *p* *mp* *f*

Tbn. *f* *p* *f* *mp*

B. Tbn. *f* *p*

Euph. *f* *p*

Tuba *f* *p* *mp* *pp* *p* *f* *mp*

69

Timp. *f* *fff*

Cy. 69

Drm. 69

# This Too Shall Pass

77

Picc. *ppp* *mp* *ppp* *p* *f* *p*

Fl. *ppp* *mp* *ppp* *mf* *mp* *p*

Ob. *p* *f* *p*

B. Cl. 1 *p* *f* *p*

B. Cl. 2 *p* *f* *p*

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

A. Sx. *p* *f* *mp* *p* *f* *mp*

B. Sx. *p* *f* *mp* *p* *f* *mp*

Hn. 1 *p* *p*

Hn. 2 *p* *f* *mp* *p* *f* *mp* *f*

B. Tpt. 1 *p* *f* *mp* *p* *f* *mp* *f*

B. Tpt. 2 *p* *mf* *mf* *p* *f* *mp* *f*

Tbn. *mp*

B. Tbn. *mp*

Euph. *mp* *p* *f*

Tuba *mp* *f* *mf*

# This Too Shall Pass

87

Picc. *p*

Fl. *p*

Ob. *mf* *f* *p*

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

B. Cl. 2 *f* *p* *ppp* *p* *p*

B. Cl. *f* *fp* *p*

A. Sx. *p* *f* *mf* *p*

T. Sx. *p* *p*

B. Sx. *f* *fp* *p*

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

Bsn. 2 *mf* *mp*

Hn. 1 *f* *p* *mp* *f* *p* *f*

Hn. 2 *p* *mp*

B. Tpt. 1 *f* *p* *mp*

B. Tpt. 2 *p*

Tbn. *f* *p*

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

Euph. *p* *p* *f* *p* *mf* *f* *p*

Tuba *f* *p* *mf* *p*

Timp. *mf* *ff* *mf* *fp* *ff* *mf*

Cy. *p*

Mrb. *mf* *mp* *f* *p* *f*

# This Too Shall Pass

97

Picc. *f* *pp* *mf* *f* *ff*

Fl. *p* *pp* *mf* *f* *p* *ff*

Ob. *pp* *ff*

B♭ Cl. 1 *p* *mf* *p* *f* *ff*

B♭ Cl. 2 *p* *mf* *ff*

B. Cl. *p* *ff*

A. Sx. *p* *f* *p* *ff*

T. Sx. *p* *p* *f* *ff*

B. Sx. *f* *p* *ff*

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

Bsn. 2 *p* *ff*

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

Hn. 2 *f* *ff*

B♭ Tpt. 1 *f* *p* *pp* *f* *pp* *p* *pp* *f* *ff*

B♭ Tpt. 2 *p* *f* *f* *p* *pp* *ff*

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

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

Euph. *p* *p* *f* *ff* *p* *mf* *ff*

Tuba *p* *pp* *f* *f* *p* *ff*

Timp. *mf* *pp* *f* *p* *fz* *p* *f*

Cy. *ff*

Drm. *p* *f* *p* *mf* *f* *f* *floor Tom* *f*

Mrb. *p* *p* *f* *mf* *ff*

# This Too Shall Pass

108

Fl. *mf* *mp* *p*

Ob. *mf*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *mp* *mf* *f*

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

A. Sx. *p*

B. Sx. *f* *p*

Bsn. 1 *mf*

Bsn. 2 *mf*

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

Hn. 2 *mp* *mp* *mp*

B♭ Tpt. 1 *f* *p* *mp*

B♭ Tpt. 2 *f* *mp* *f*

Tbn. *f* *p* *mf*

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

Euph. *mf*

Tuba *f* *mp*

108

Timp. *fp* *fp* *ff* *fp*

108

Cy. *f*

108

Mrb. *f* *p* *f* *mp* *f* *p* *f*

# This Too Shall Pass

1208

The musical score is for the piece "This Too Shall Pass" and is marked with the number 1208. It is written for a large orchestra and includes the following instruments: Piccolo, Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Tenor Saxophone, Bass Saxophone, Bassoon 1, Bassoon 2, Horn 2, B♭ Trumpet 2, Trombone, Bass Trombone, Euphonium, and Tuba. The score is in 3/4 time and begins with a key signature of one flat (B♭). The Piccolo and Flute parts feature intricate triplet patterns starting at measure 1208. The Oboe, Clarinets, Bassoon, and Saxophone parts provide harmonic support with various dynamics such as *mf*, *f*, *p*, *pp*, and *mp*. The Trombone, Euphonium, and Tuba parts also contribute to the overall texture with their respective dynamics.



# This Too Shall Pass

1298

The musical score is arranged in 13 staves, each representing a different instrument. The Piccolo (Picc.) staff is at the top, followed by Flute (Fl.), Oboe (Ob.), Clarinet 1 (B. Cl. 1), Clarinet 2 (B. Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Euphonium (Euph.) at the bottom. The score includes various dynamic markings such as *mf*, *f*, *p*, *pp*, and *mp*, along with hairpins indicating crescendos and decrescendos. The Piccolo part features a melodic line with a decrescendo from *f* to *p* and a *pp* section. The Flute part has a *pp* section. The Clarinet 1 part has a *f* section followed by a decrescendo to *p*. The Clarinet 2 part has a *p* section followed by a crescendo to *f* and then a decrescendo to *p*. The Alto Saxophone part has a *f* section followed by a decrescendo to *p*. The Tenor Saxophone part has a *f* section followed by a decrescendo to *p*. The Bass Saxophone part has a *mf* section followed by a decrescendo to *p*. The Bassoon 1 and 2 parts have a *mf* section followed by a decrescendo to *p*. The Horn 1 part has a *f* section followed by a decrescendo to *p*. The Horn 2 part has a *f* section followed by a decrescendo to *p*. The Euphonium part has a *mf* section followed by a decrescendo to *p*.

# This Too Shall Pass

137 *rit.*  $\text{♩} = 55$

The musical score is arranged in 17 staves, each representing a different instrument. The instruments are: Picc., Fl., Ob., B♭ Cl. 1, B♭ Cl. 2, A. Sx., T. Sx., B. Sx., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Euph., and Mrb. The score begins at measure 137 with a *rit.* (ritardando) instruction and a tempo marking of  $\text{♩} = 55$ . The music is in 3/4 time. The Piccolo, Flute, Oboe, and A. Saxophone parts feature a melodic line with dynamic markings of *pp*, *mp*, and *pp*. The Clarinet 1 part starts with *mf* and has dynamics of *f* and *p*. The Saxophone parts (T. Sx. and B. Sx.) have dynamics of *f* and *p*. The Bassoon parts (Bsn. 1 and Bsn. 2) have dynamics of *f* and *p*. The Horn parts (Hn. 1 and Hn. 2) have dynamics of *f* and *mf*. The Trumpet parts (B♭ Tpt. 1 and B♭ Tpt. 2) have dynamics of *pp*, *mp*, and *pp*. The Euphonium part has dynamics of *f* and *p*. The Trombone part has dynamics of *p* and *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

# This Too Shall Pass

143

Picc. *mp* *f* *ff*

Ob. *f* *mp* *f*

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

A. Sx. *mf*

T. Sx. *p* *f* *pp*

B. Sx. *> p* *p* *f*

Hn. 1 *p* *f* *pp*

Hn. 2

B<sup>b</sup>-Tpt. 2 *pp* *pp*

Tbn. *p* *f* *mf*

B. Tbn. *p* *f*

Euph. *mf* *p* *f*

Tuba *f* *p*

145

Timp. *fp* *fp*

145

Mrb. *p* *p*

Detailed description: This is a page of a musical score for the piece 'This Too Shall Pass'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), B<sup>b</sup>-Trumpet 2 (B<sup>b</sup>-Tpt. 2), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Maracas (Mrb.). The score is divided into measures, with a 3/4 time signature and a key signature of one flat. Dynamic markings such as *mp*, *f*, *ff*, *pp*, *p*, *mf*, and *fp* are used throughout to indicate volume. There are also crescendo and decrescendo hairpins. The score includes measure numbers 143, 145, and 145. A wavy line above the Piccolo staff at the beginning indicates a tremolo effect.

# This Too Shall Pass

accel.  ♩ = 90

153

Picc. *p* *f* *pp* *f* *pp*

Ob. *mp*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p*

B. Cl. *mf* *pp* *pp* *f*

B. Sx. *pp* *f*

Hn. 1 *mf* *mp* *pp*

Hn. 2 *f*

B♭ Tpt. 2 *mf* *mp* *pp*

Tbn. *mf* *ff* *pp* *f*

Euph. *mp* *f*

Tuba *fp* *mp* *f*

153

Timp. *ff* *fp* *ff*

# This Too Shall Pass

168

Picc. *p* *f* *p*

Fl. *mp*

Ob. *mp*

B. Cl. 1 *mf* *p*

B. Cl. 2 *mf* *ff*

B. Cl. *mp* *f*

B. Sx. *p* *mf* *p*

Bsn. 1 *pp* *mf* *pp*

Bsn. 2 *pp* *mf* *pp*

Tbn. *f*

Euph. *p*

Tuba *f*

161

Timp. *fp* *ff* *mf* *ff*

161

Cy. *p* *f*

Drm. *ff* *mf* *p*

161

Mrb. *f*

# This Too Shall Pass

rit. -----  $\text{♩} = 55$

accel. -----  $\text{♩} = 90$

168

Picc. *f*

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

Ob. *mf* *mf* *mf* *mf* *mf*

B♭ Cl. 1 *mp* *mf* *mf* *mf* *mf*

B♭ Cl. 2 *mf* *mf* *mf* *mf* *mp*

B. Cl. *mp*

A. Sax. *mp* *f* *p*

T. Sax. *p*

B. Sax. *p*

Bsn. 2 *f* *p* *p*

Hn. 1 *mf* *mf* *mf* *mf* *mf*

Hn. 2 *mf* *mf* *mf* *mf* *mf*

169

B♭ Tpt. 1 *p* *mf* *p*

B♭ Tpt. 2 *p* *mf* *p* *mf*

B. Tbn. *mp* *mp*

Euph. *mp*

Tuba *p* *p*

169

Timp. *pp* *f*

Cy. *f* *f*

Drm. *f* *pp* *f* *f*

Mrb. *pp* *pp* *f* *pp*

# This Too Shall Pass

173

Picc. *p*

Fl. *mf* *pp*

Ob. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2

B. Cl. *f* *p*

A. Sx. *mp* *f* *p* *pp*

T. Sx. *f*

B. Sx. *f* *p*

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

Bsn. 2 *p* *f* *p*

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

Hn. 2

177

B♭ Tpt. 1 *p* *mf* *p* *pp*

B♭ Tpt. 2 *p* *mf* *p* *f*

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

B. Tbn. *f* *p*

Euph. *f*

Tuba *p* *f* *p*

177

Timp. *pp* *f* *pp*

177

Cy. *pp*

Drum. *pp*

177

Mrb. *pp* *f* *pp*