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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
UNIVERSITY
MASTER OF MUSIC, UNIVERSITY OF NEW MEXICO**

THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of

Master of Music

The University of New Mexico
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 Trombone part (top staff) starts with a rest in 4/4, then a half note G2 in 2/4, and continues in 4/4. The Audio Track (bottom two staves) shows a piano accompaniment with dynamics *p*, *f*, and *p*. A ⊕ symbol is above the Trombone staff at measure 5.

Musical notation for measures 7-11. The Trombone part (top staff) has dynamics *f*, *mf*, and *f*. The Audio Track (bottom two staves) has dynamics *f* and *p*. ⊕ symbols are above the Trombone staff at measures 7, 9, and 11.

Musical notation for measures 12-15. The Trombone part (top staff) has dynamics *p* and *f*. The Audio Track (bottom two staves) has dynamics *p* and *mp*. A ⊖ symbol is above the Trombone staff at measure 13.

Fester

17 \oplus Audio Track

Tbn. \ominus

Audio

17 *p*

17 *p*

8 *p*

22 *Improvise notes, follow rhythm*

Tbn. \ominus

Audio

22 *f*

22 *p*

8 *p*

26 Audio Track \oplus

Tbn. \ominus

Audio

26 *f*

26 *mf*

26 *mp*

26 *p*

8 *f*

8 *mf*

8 *mp*

8 *fp*

Fester

30 ⊕

Tbn. Audio Track

30

Audio

35 ⊕ ⊕

Tbn. Audio Track

35

Audio

40 ⊕ Audio Track ⊕

Tbn.

40

Audio

Detailed description of the musical score: The score is for a tuba (Tbn.) and an audio track. It consists of three systems of music, each with a Tbn. staff and an Audio staff. The first system covers measures 30-34. The Tbn. staff starts with a whole note G2, followed by a half note G2, and then a half note G2. The Audio staff has a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* and *p*. The second system covers measures 35-39. At measure 35, the time signature changes to 3/4. The Tbn. staff has a half note G2, followed by a half note G2, and then a half note G2. The Audio staff continues with a complex rhythmic pattern. Dynamics include *p*, *f*, and *f*. The third system covers measures 40-44. The Tbn. staff has a half note G2, followed by a half note G2, and then a half note G2. The Audio staff continues with a complex rhythmic pattern. Dynamics include *mp* and *mf*. The word 'Audio Track' appears above the Tbn. staff in the first and second systems, and above the Audio staff in the third system. There are circled plus signs (⊕) at the end of each system.

Fester

67 *Improvise notes, follow rhythm*

Tbn. *f*

Audio *p* *mf* 3

74 *p* *mf*

Tbn. *f*

Audio 3 3 3 3 *p*

81 *p*

Tbn.

Audio *mf* 3 3 3 3

Fester

89 Audio Track

Tbn.

89

Audio

8

94

Tbn.

94

Audio

8

99

Tbn.

99

Audio

8

f

p *mp* *mf* *f*

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

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

126

Tbn.

Audio

p

p

134

Tbn.

Audio

f

mp

f

fff

f

140

Tbn.

Audio

p

pp

pp

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 quarter note = 80. The lyrics are: 'In vic tus In vic'. 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 begins with a tempo marking of quarter note = *sempre* and a dynamic marking of *f*. 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 system concludes with a double bar line and the number 7.

Invictus

9 *pp* *f* *pp* >

T $\frac{7}{8}$ tus I think what - e - ver gods may be In

Bar 1 *pp* *f*
 pole to pole Oh for my

Bar 2 *pp* *pp* >
 tus In

B 1 *pp*
 vic Oh

B 2 *pp*
 vic Oh

13 *mf*

T $\frac{6}{8}$ vic tus un-con-quer-a-ble soul

Bar 1 *mf*
 un-con-quer-a-ble soul Soul Soul

Bar 2 *mf*
 vic tus Soul Soul

B 1 *pp*
 In vic tus

B 2 *pp*
 In vic tus

Invictus

18

T

Bar 1

Bar 2

B 1

B 2

soul _____ I have not winc-ed nor cried a -

Soul _____ In _____ vic _____ tus _____

In _____ vic _____ tus _____

Soul _____ In the fell clutch of cir-cum-stance

21

T

Bar 1

Bar 2

B 1

B 2

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

loud _____

In _____ vic _____ tus _____

In _____ vic _____ tus _____

Invictus

26 *pp* *p*

T In vic tus Oh

Bar 1 *pp* *p*

Bar 2 *mf* *mf*

Blo - dy but, In vic tus

B 1 *mf*

Blo - 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.

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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.

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*
— Sss — Sss — Tus — (s)

Vib.
18
pp — *f*
f
Red. — *f* — *fff*

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.

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.

Vln. 1: Treble clef, 4/4 time. Starts with *arco* and *Slow Vibrato*, then pizzicato triplet eighth notes at the end, marked *p*. 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* and *pp* notes.

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

Vln. 2: Treble clef, 4/4 time. Starts with *arco* notes, then pizzicato triplet eighth notes at the end, marked *p*. 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* and *pp* notes.

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

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pp

String Theory

14

Score for measures 14-18. The system includes Vln. 1, Vla. 1, Vlc. 1, Vln. 2, Vla. 2, and Vlc. 2. Vln. 1 and Vln. 2 play a rhythmic pattern of eighth notes with triplets. Vla. 1 and Vla. 2 play sustained notes. Vlc. 1 and Vlc. 2 play sustained notes with dynamic markings *f* and *pp*.

19

Score for measures 19-23. The system includes Vln. 1, Vla. 1, Vlc. 1, Vln. 2, Vla. 2, and Vlc. 2. Vln. 1 and Vln. 2 play a rhythmic pattern of eighth notes with triplets. Vla. 1 and Vla. 2 play sustained notes. Vlc. 1 and Vlc. 2 play sustained notes with dynamic markings *f* and *pp*. The word "Ordinario" is written below the Vln. 1 and Vln. 2 staves in measure 23.

String Theory

24

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

f *pp*

pp *f* *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

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

p

String Theory

38

Vln. 1 pizz. *f* pizz. *mf*

Vla. 1 pizz. *f* pizz. *mf*

Vcl. 1 *f* *mf*

Vln. 2 pizz. *f* pizz. *mf*

Vla. 2 pizz. *f* pizz. *mf*

Vcl. 2 *f* *mf*

45

Vln. 1 arco *ff* arco *mf* arco *mf*

Vla. 1 pizz. *ff* arco *mp* pizz. *f* pizz. *f*

Vcl. 1 arco *mp* arco *mp*

Vln. 2 pizz. *ff* arco *mf* arco *mf* arco *mf*

Vla. 2 pizz. *ff* arco *mp* pizz. *f* pizz. *f*

Vcl. 2 pizz. *ff* arco *mp* arco *mp*

String Theory

pizz.

51

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

mf *f* *pp* *f* *pp*

pizz.

57

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

f *arco* *pizz.* *arco* *p*

f *f* *mp* *mp*

String Theory

pizz.

65

Vln. 1 *mf*

Vla. 1

Vcl. 1

Vln. 2 *arco* *mf*

Vla. 2 *arco* *f*

Vcl. 2

ppp *pizz.*

71

Vln. 1 *arco* *mf* *f*

Vla. 1 *mp*

Vcl. 1 *pp*

Vln. 2 *arco* *p* *f* *pizz.* *mf*

Vla. 2 *pizz.* *mf*

Vcl. 2 *ppp* *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

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

Vla. 1 *p*

Vlc. 1 *p*

Vla. 2 *p*

Vlc. 2 *p*

String Theory

89

Score for measures 89-93. The system includes 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). Vln. 1 starts with a triplet of eighth notes at *mp*, followed by a half note at *p*. Vla. 1 has a half note at *f* that decays to *pp*. Vlc. 1 has a half note at *p* that decays to *fp*. Vln. 2 has a half note at *p* that decays to *f*. Vla. 2 has a half note at *mp* that decays to *pp*. Vlc. 2 has a half note at *fp* that decays to *p*.

94

Score for measures 94-98. The system includes 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). Vln. 1 starts with a half note at *p*, followed by a half note at *pp* with a *pizz.* marking, then a half note at *mf*, a half note at *f*, a half note at *ff*, and a half note at *p sub.*. Vln. 2 has a half note at *pp*. Vlc. 1 has a half note at *mf* that decays to *p*. Vla. 2 has a half note at *mf* that decays to *p*. Vlc. 2 has a half note at *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 has a crescendo from *ppp* to *f* and then a decrescendo to *mf*. The Vln. 2 part has a *f* dynamic. The Vlc. 2 part has a *mp* dynamic. The Vlc. 1 part has a *f* dynamic. The Vla. 1 part has a *mf* dynamic. The Vla. 2 part has a *ppp* dynamic.

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*, *mp*, *mf*, and *f*. The Vln. 1 part has a crescendo from *pp* to *mf*. The Vln. 2 part has a *mf* dynamic. The Vlc. 2 part has a *ppp* dynamic. The Vlc. 1 part has a *pp* dynamic. The Vla. 1 part has a *ppp* dynamic. The Vlc. 2 part has a *mp* dynamic. The Vln. 1 part has a *molto legato sempre* marking. The Vlc. 1 part has a *molto legato sempre* marking. The Vlc. 2 part has a *ppp* dynamic. The Vln. 2 part has a *f* dynamic.

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

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*

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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

pp

pizz.

p

ppp

p

ppp

ppp

String Theory

33

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

arco

f

p

p

pp

p

Sul D portamento

mf

fff

mf

arco portamento

Sul C

mf

fff

mf

p

p

40

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

mf

p

p

String Theory

48 *Fast Vibrato*

Vln. 1 *p* *p*

Vla. 1

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

Vln. 2 *mf*

Vla. 2

Vcl. 2

56 *arco*

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

Vla. 1 *mf*

Vcl. 1 *arco* *f*

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

Vla. 2 *mf*

Vcl. 2 *arco* *f*

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*

f > *pp* *f* > *f* > *pp* *mp*

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

f *f* *f* *pp*

arco
Fast Vibrato

arco

86

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

mp *mf*

pp *pppp*

pizz.

pp *pppp*

String Theory

91

arco

Vln. 1

pizz.

fp

pp

Vla. 1

*mf*³

mp

Vlc. 1

arco

f

Vln. 2

arco

fp

pp

Vla. 2

*mf*³

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, Viola 1, Violoncello 1, Violin 2, Viola 2, and Violoncello 2. The tempo is marked as 100 beats per minute. The dynamics range from *pp* to *f*. Performance instructions include *pizz.* (pizzicato), *Fast Vibrato*, and *arco* (arco). 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, Viola 1, Violoncello 1, Violin 2, Viola 2, and Violoncello 2. The tempo is marked as 88 beats per minute. The dynamics range from *mf* to *pp*. Performance instructions include *arco* (arco). 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

120

Violin 1 (Vln. 1): Treble clef, playing a melodic line with dynamics *p* and *mp*.
Viola 1 (Vla. 1): Bass clef, playing a triplet of eighth notes with dynamics *f* and *p*.
Violoncello 1 (Vlc. 1): Bass clef, playing a melodic line with dynamics *p* and *mp*.
Violin 2 (Vln. 2): Treble clef, playing a melodic line with dynamics *p* and *mp*.
Viola 2 (Vla. 2): Bass clef, playing a triplet of eighth notes with dynamics *p* and *f*.
Violoncello 2 (Vlc. 2): Bass clef, playing a melodic line with dynamics *p* and *mp*.
Performance markings include *pizz.* and *arco*.

128

Violin 1 (Vln. 1): Treble clef, playing a melodic line with dynamics *pp* and *mp*.
Viola 1 (Vla. 1): Bass clef, playing a rhythmic pattern with dynamics *pp* and *mp*.
Violoncello 1 (Vlc. 1): Bass clef, playing a triplet of eighth notes with dynamics *p*, *f*, and *f*.
Violin 2 (Vln. 2): Treble clef, playing a melodic line with dynamics *pp* and *p*.
Viola 2 (Vla. 2): Bass clef, playing a melodic line with dynamics *pp* and *p*.
Violoncello 2 (Vlc. 2): Bass clef, playing a rhythmic pattern with dynamics *p* and *mp*.
Performance markings include *pizz.* and *arco*.

String Theory

136

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

136

pizz.

p *3* *f* *ff*

arco *mp* *f*

arco *mf* *ff*

pizz. *f* *3*

arco *f* *fff*

mf

144

Vln. 1

Vla. 1

Vcl. 1

Vln. 2

Vla. 2

Vcl. 2

144

p *Fast Vibrato* *ppp*

ff *p* *ppp*

mf *fff* *mf*

ff *p* *ppp*

pp *mf* *fff* *mf*

arco *f*

String Theory

152

Musical score for measures 152-157. 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 flat (B-flat major or E-flat 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 system (measures 152-154) shows Vln. 1 and Vla. 1 with a melodic line starting in measure 154, and Vlc. 1 with a sustained note. The second system (measures 155-157) shows Vln. 2 and Vlc. 2 with a melodic line starting in measure 155, and Vln. 1 and Vla. 1 with a melodic line starting in measure 156.

158

Musical score for measures 158-163. The score continues from the previous system. The key signature has one flat. The time signature is 4/4. The score includes dynamic markings such as *mp*, *p*, *fff*, and *f*, and performance instructions like *pizz.*, *portamento arco*, and *mf*. The first system (measures 158-160) shows Vln. 1 with a melodic line starting in measure 158, and Vln. 2 and Vlc. 2 with a melodic line starting in measure 159. The second system (measures 161-163) shows Vln. 1 and Vla. 1 with a melodic line starting in measure 161, and Vln. 2 and Vlc. 2 with a melodic line starting in measure 162.

String Theory

165

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

f

mf < *fff*

fff > *mf*

fff > *mp*

mf — *fff*

fff

f

fff > *mf*

fff

arco portamento

arco

arco portamento

Slide down neck

pizz.

171

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

fff

fff > *mf*

mf — *fff*

fff

mf < *fff*

fff > *mf*

arco

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 phrasing slurs and accents. The music is written in a 3/4 time signature. 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*), and includes trills. The Horns and Trumpets have various rhythmic and melodic parts with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The Trombones and Euphonium provide harmonic support with dynamics from mezzo-forte (*mf*) to forte (*f*). The Tuba and Cymbals play a steady, rhythmic pattern, with the cymbals using both closed and open hi-hat sounds. The Drums play a simple pattern with a dynamic of piano (*p*). The Maracas play a rhythmic pattern with a dynamic of mezzo-piano (*mp*). The score is written in 2/4 time and includes various dynamic markings and articulations throughout.

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*

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

45 *accel.* $\text{♩} = 110$

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

Fl. *f* *mp* *f*

Ob. *f* *fp* *ff*

B♭ Cl. 1 *mf* *f* *mp* *p* *f*

B♭ Cl. 2 *mf* *f* *p* *p*

B. Cl. *f*

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

T. Sx. *f* *p*

B. Sx. *f*

Bsn. 1 *p*

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

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

Hn. 2 *p*

B♭ Tpt. 1 *p* *p* *f*

B♭ Tpt. 2 *f* *p*

Tbn. *f* *p*

Euph. *f*

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

Timp. *f*

Cy. *ppp*

Mrb. *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*

53

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* *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*

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* *mp* *p*

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

This Too Shall Pass

97

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

108

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

This Too Shall Pass

1208

Picc. *p* 3

Fl. *mf* 3

Ob. *mf* *f* *p* *f* *p* *f* *p* *f*

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

B. Cl. 2 *mp*

B. Cl. *f* *mp*

T. Sx. *pp*

B. Sx. *mp*

Bsn. 1 *mf* *pp*

Bsn. 2 *mp*

Hn. 2

B. Tpt. 2

Tbn. *pp*

B. Tbn. *pp*

Euph. *mf* *f*

Tuba *mp*

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 begins with a measure of rests for all instruments. The Piccolo and Flute parts start with a melodic line, with dynamics ranging from *mf* to *pp*. The Clarinet 1 part has a prominent *f* dynamic. The Saxophone and Bassoon parts have various dynamics, including *f*, *mf*, and *mp*. The Horn and Euphonium parts provide a harmonic foundation with dynamics like *f* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Instrument parts and dynamics:

- Picc.: *mf*, *f*, *p*, *pp*
- Fl.: *pp*
- Ob.:
- B. Cl. 1: *f*, *p*, *mf*, *mf*, *mf*, *mf*, *mf*
- B. Cl. 2: *p*, *mf*, *f*, *mf*, *p*
- A. Sx.: *f*, *p*
- T. Sx.: *f*, *mf*, *mp*, *p*, *p*
- B. Sx.: *mf*, *f*, *f*, *p*
- Bsn. 1: *mf*, *f*, *f*, *p*
- Bsn. 2: *mf*, *f*, *f*, *p*
- Hn. 1: *f*
- Hn. 2: *f*
- Euph.: *mf*, *f*, *f*, *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 Clarinet 2 part starts with *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^b-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-flat Trumpet 2 (B^b-Tpt. 2), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Mallets (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 a rehearsal mark '143' at the beginning and '145' in two places. The music features various melodic lines, some with slurs and accents, and some with rests.

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*

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*

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*