

A N I M A L

F O R S E X T E T

MONO-CELLULAR

FUNGAL

REPTILIAN

AMPHIBIAN

AVIAN

NEAR-EXTINCTION

SUBTERRANEAN

MAMMALIAN

HUMANOID

FINAL EXTINCTION

NATHAN LINCOLN de CUSATIS

FULL SCORE

Commission by: BALANCE CAMPAIGN

Duration: 17'

Instrumentation:

Flute /Alto Flute/ Piccolo

Clarinet in B-flat

Violin

Violoncello

Piano

Percussion:

Vibraphone (with 2 bass bows)/ Glockenspiel / 2 Bongos / 2 woodblocks (high and low) / 2 cowbells (high and low) / pedal kick / sus cymb / triangle / tambourine / claves

About this piece:

ANIMAL traces the evolutionary development of an imaginary living organism, starting from a single pulsating de-tuned unison blip (mono-cellular) through a constantly shifting tableau of increasingly fantastical fungi, amphibious reptiles, birds and mammals. At one point the species is on the verge of extinction when it has to "start over" at the half-way point from the detuned blip of a mono-cellular creature. It survives as a subterranean offshoot and finally morphs into its final humanoid manifestation with the original motive transformed into the giant stomping footsteps of an intelligent being walking upright. But just as the music starts to soar into the highest register of the ensemble, the humanoid suddenly transforms into a grotesque monstrosity in a final furious march that leads to its own extinction.

Please list the title in the concert program like this:

ANIMAL

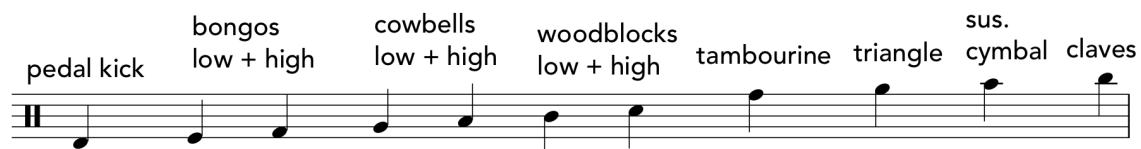
mono-cellular – fungal – reptilian – amphibian – avian – near extinction – subterranean – mammalian – humanoid – final extinction

Performance note:

Accidentals with arrows indicate playing a quarter-step sharp (arrow up) or flat (arrow down):



Percussion key:



*commissioned by Balance Campaign

ANIMAL

for sextet

Nathan Lincoln de Cusatis

2019

transposed score

MONO-CELLULAR

Pointillistic and mysterious ♩ = 120

Musical score for measures 1-5. The score is for a sextet and includes parts for Alto Flute, Clarinet in B♭, Percussion, Violin, Violoncello, and Piano. The time signature is 4/4. The Alto Flute part has a dynamic of *mp*. The Percussion part is marked "Vib. (dead stroke)" and "pizz." with a dynamic of *mp*. The Violin part is marked "pizz." with a dynamic of *p*. The Violoncello part is marked "pizz." with a dynamic of *p*. The Piano part is marked "pizz." with a dynamic of *p*. A performance instruction for the Violoncello part reads: "*Inside piano, on F#3 string find harmonic node with left hand to produce 8va higher. The notated F# is the sounding pitch. Dampen string with l.h. to keep notes staccato."

Musical score for measures 6-10. The score is for a sextet and includes parts for A. Fl., Cl., Vib., Vln., Vc., and Pno. The time signature is 4/4. The A. Fl. part has a dynamic of *p* and *mf*. The Cl. part has a dynamic of *p*. The Vib. part has a dynamic of *p*. The Vln. part has a dynamic of *p* and *mf*. The Vc. part has a dynamic of *p*. The Pno. part has a dynamic of *p*. A double bar line is present at the beginning of measure 6.

11

A. Fl. *p < mf* *p*

Cl. *< mf* *p*

Vib.

Vln.

Vc.

Pno.

16 **A** FUNGAL

A. Fl. *mp*

Cl. *mp*

Vib. (pitch bend) *mp*

Vln. *mf*

Vc. *mp*

Pno. *norm.* *mp*

21

A. Fl.

Cl.

Vib.

Vln.

Vc.

Pno.

p *mf* *mp*

27

A. Fl.

Cl.

Vib.

Vln.

Vc.

Pno.

reverse mallets

pp

mf

pp

mf

arco

pizz.

(norm. mallets, pitch bend)

32

A. Fl.

Cl.

Vib. *reverse mallets* *norm. mallets*
p *mf* *p*

Vln. *arco* *pizz.* *arco* *pizz.*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.*

Pno.



B Coalescing....

37

A. Fl.

Cl.

Vib. *(norm.)*
p *mf* *pp* *p*

Vln. *arco sul pont* *pizz.* *arco, sul pont* *pizz.*

Vc. *mf*

Pno.

42

A. Fl.

Cl.

Vib.

Vln.

Vc.

Pno.

p *p* *mp* *pp*

p *mf* *pp*

mf *pp* *p* *mf*

arco, sul pont. pizz.



47

A. Fl.

Cl.

Vib.

Vln.

Vc.

Pno.

mp *mf* *p* *mf* *pp*

p *mf* *pp* *p* *mf* *p*

pp *p* *mf* *pp*

arco sp pizz. arco, sp pizz.

52

A. Fl.

Cl.

Vib.

Vln.

Vc.

Pno.

p *mf* *pp* *mp* *mf*

mf *pp* *p* *mf*

p *mf* *pp*

57

A. Fl.

Cl.

Vib.

Vln.

Vc.

Pno.

p *mf* *pp*

pp *p*

p *mf* *pp*

p *arco*

62

A. Fl.

Cl.

Vib.

Vln.

Vc.

Pno.

mf *p* *f*

fp *f*

f *p* *f*

f

f

espress.

8^{va}



67

A. Fl.

Cl.

Vib.

Vln.

Vc.

Pno.

pp *mf* *f*

pp

pp *p* *mf* *pp*

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

pp *mf* *p* *mf*

arco

8^{va}

C REPTILLIAN

73

A. Fl. *mp* *pp*

Cl. *mp*

Vib. *p* *mp* *pp*
slippery

Vln. *p* *mp* *ppp* *ppp* *mp*

Vc. *pp* *p* *mp* *pp* *p*

Pno. *pp* *mp*

78

A. Fl. *pp* *mp*

Cl. *pp* *mp*

Vib. *p* *mp* *pp*
to wbs, trngl

Vln. *mp* *pp* *p* *mp* *pp*

Vc. *mp* *pp* *p* *mp* *pp*

Pno. *pp* *mp*

D

83

A. Fl. *pp* *mp*

Cl.

Vib. (2 wood blocks, med. mallet) (triangle w/ beater) *mp* *p*

Vln. *mf* *mp* *ppp*

Vc. *mp*

Pno. *mp* *8^{va}* *8^{vb}*

88

A. Fl.

Cl. *mp* *mf*

Perc. *mp* *p* *mp* *p* *mp* *pizz.*

Vln. *mp*

Vc.

Pno. *8^{va}* *8^{vb}*

93

A. Fl. *mf* *mp* *mf* *pp*

Cl. *ppp* *pp* *mf* *pp* *p*

Perc. *p* *mp* *mp* *p*

Vln. *pp* *mp* *arco*

Vc. *mp*

Pno. *mp*

8^{va} *mp*

8^{vb}

99

A. Fl. *mp*

Cl. *mp* *mf*

Perc. *mp* *p* *mp* *p* *mp*

Vln. *mf*

Vc. (II)

Pno. (8) *mp* 8^{va} 8^{vb}

104 To Fl. E

A. Fl. *To Fl.*

Cl. *pp mp high cowbell*

Perc. *p mp*

Vln. *pp pizz.*

Vc.

Pno. *8va*

109 Flute

A. Fl. *pp p*

Cl. *mf*

Perc. *mf*

Vln. *pp p arco. ord. mf pizz.*

Vc. *mp mf*

Pno. *mf*

114

Fl. *pp* *f*

Cl. *f* *p* *mf* *p*

Perc. *p* *mf* *low cowbell* *kick f*

Vln. *f* *p* *mf* *p* *arco*

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

Pno. *f*



F Clunky...

120

Fl. *f*

Cl. *f* *p* *f*

Perc.

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

Vc.

Pno.

125

Fl. *ff ff p*

Cl. *ff ff*

Perc. sus cymb. (choke)

Vln. *pp ff ff*

Vc. *ff ff*

Pno. *ff f mf*

ped.



G AMPHIBIAN

130

Fl. *ff p ff*

Cl. *p ff p ff*

Perc. 2 bongos (hard mallets) *p f*

Vln. *p mp*

Vc. *p mp*

Pno. *mp p*

134

Fl. *p* *ff*

Cl. *pp* *ff*

Perc. *p* *f* *p < mf*

Vln.

Vc.

Pno.

137

Fl. *pp* *ff*

Cl. *ff*

Perc. *p* *f* *p < mf* *p* *f*

Vln. *mf*

Vc. *mf*

Pno. *ff* *pp*

f *8^{vb}*

140

Fl. *pp* *ff*

Cl. *pp* *mf*

Perc.

Vln. *f* *mf*

Vc. *f*

Pno. *ff* *pp*

(8)-----

143

Fl. *pp* *mp*

Cl. *f* *mf* *mp*

Perc.

Vln. *f* *mf* *fp*

Vc. *ff* *fp*

Pno. *ff*

16

146

H Fluid...

Fl.

Cl.

Perc.

Vln.

Vc.

Pno.

p

f

pp

ff

149

(wood blocks)

(always short)

Fl.

Cl.

Perc.

Vln.

Vc.

Pno.

pp

f

pp

ff

pp

152

Fl. Cl. Perc. Vln. Vc. Pno.

p *pp* *pp* *ff* *fp*

15 16 12 16

Detailed description: This block contains the musical score for measures 152 through 166. It features six staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts have melodic lines with many sharps and flats. The Percussion part has a rhythmic pattern of eighth notes. The Violin part has a simple melodic line. The Viola part has a rhythmic pattern of eighth notes. The Piano part has a complex texture with many chords and moving lines. Dynamics include *p*, *pp*, *ff*, and *fp*. There are repeat signs at the end of measures 15, 16, 12, and 16.

155

AVIAN

Fl. Cl. Perc. Vln. Vc. Pno.

To Glock.

f *mp* *f* *pizz.* *mf* *f* *arco* *fp*

12 16

Detailed description: This block contains the musical score for measures 155 through 166, starting with a double bar line and a first ending bracket labeled 'AVIAN'. The Flute part has a melodic line starting with a *f* dynamic. The Clarinet part has a rhythmic pattern. The Percussion part has a *f* dynamic and includes the instruction 'To Glock.'. The Violin part has a melodic line with *f* and *arco* markings. The Viola part has a rhythmic pattern with *pizz.* markings. The Piano part has a complex texture with *mf* and *f* dynamics. Dynamics include *f*, *mp*, *pizz.*, *mf*, *f*, and *arco*. There are repeat signs at the end of measures 12 and 16.

159

Fl. *f* *fp* *f*

Cl. *f* *fp* *f*

Perc.

Vln. *f* *f* *fp* *f* *f*

Vc. *f* *fp* *f*

Pno.



163

Fl.

Cl.

Perc.

Vln. *f*

Vc. *f* *pizz.*

Pno.

166

Fl. *mf* *mp*

Cl. *f* *mf*

Perc.

Vln. *fp* *f* *mf*

Vc. *mf* *mp* arco

Pno. *mf* *mp*

170

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

Cl. *p* *mf* *p* *mp*

Perc. Glockenspiel *mp*

Vln. *p* *p* *mp*

Vc. *p* *p* *mp*

Pno. *mp* *mp*

175

Fl. *p*

Cl. *p*

Glock.

Vln.

Vc. *mf*

Pno. *mf*

(8)

8va



180 To Picc.

Fl.

Cl. *p* \leftarrow *mf*

Glock.

Vln. *p* \leftarrow *mf*

Vc. *mp* \leftarrow *mf* *mp*

Pno. *mp* \leftarrow *mf* *mp*

185 Piccolo

Fl. *mf*

Cl. *p* \leftarrow *mf* *p* \leftarrow *f*

Glock. *mf* *mf*

Vln. *p* \leftarrow *mf* *mf* $>$ *mf* $>$

Vc. *mp* \leftarrow *mf* *mp* \leftarrow *mf* *p* \leftarrow *f* *p* \leftarrow *f*

Pno. *mp* \leftarrow *mf* *mf* *p* *f*

190

Picc. *mf*

Cl. *<mf* *p*

Glock. *mf* *mf*

Vln. *mf* $>$ *mf* $>$ *p*

Vc. *p* \leftarrow *f* *<mf* *mf* $>$ *p* \leftarrow *f*

Pno. *p* \leftarrow *f* *p* \leftarrow *f*

195

Picc. *mf*

Cl. *f* *mp*

Glock. *mf* dead stroke

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

Vc. *f* *mf*

Pno. *mf*

199

Picc. *f*

Cl. *f*

Glock. *f*

Vln. *f*

Vc. *f* pizz.

Pno. *f*

9/16 12/16

203

Picc. *To Fl.*

Cl.

Glock. *to tambourine*

Vln.

Vc. *arco*
mf

Pno.

207

Fl. *Flute*
mp

Cl.

Perc. *(thumb roll)*
tamb.
p

Vln. *mf*

Vc.

Pno. *fp*

211 \flat

Fl. f mp f fp

Cl. f mp f fp

Perc. f p f

Vln. mf mf

Vc. mf mf

Pno. f fp fp

215

Fl. f mf

Cl. f mf

Perc. f

Vln. f f f

Vc. f

Pno. f

K

219

Fl. *ff*

Cl. *ff*

Perc. *p* *f*

Vln. *v*

Vc. *v*

Pno. *v*



suddenly wimpy

re-energized....

wimpy again....

super-charged...

222

Fl. *p* *mp* *pp* *p* *mf* *pp* *f*

Cl. *p* *mp* *pp* *p* *mf* *pp* *f*

Perc. *f* *p*

Vln. *f*

Vc. *f*

Pno. *f*

Shimmering....

226

Fl. *ff*

Cl. *ff* *p* *mf*

Perc. *ff* to glockenspiel

Vln. *ff* *f* *mp* *f*

Vc. *ff* *f* *mp* *f*

Pno. *ff* *p*

230

Fl. *p* *mf*

Cl. *f* *mp* *f*

Glock.

Vln. *pp* *mp*

Vc. *mp* *f* *mp*

Pno. *mf* *p*

234 27

Fl. *pp* *mp*

Cl. *mp*

Glock. glock. *mp*

Vln.

Vc.

Pno.

238

Fl. *mf* *f*

Cl. *mf* *f*

Glock. *mf* *f*

Vln. *f*

Vc.

Pno. *mp*

($\text{♩} = \text{♩}$)
($\text{♩} = \text{♩}$)

241

Fl. *f*

Cl. *f*

Glock.

Vln.

Vc. *f*

Pno. *f*

244

Fl. *p*

Cl. *mp* *mf*

Glock. *mf*

Vln.

Vc. *pp*

Pno. *mf*

ff

mf

rit.

(♩ = 60) 29

248

Fl. *mp* 3 3 3 3 3

Cl. *mp* 3 3 3 3

Glock. *p* To Vib.

Vln. *mp* 3 3 3 3 3 *pp*

Vc. *pp*

Pno. (8) (loco) *mp* 3 3 3 *pp*

8^{vb} *mp*

NEAR EXTINCTION

(♩ = 120)

253

Fl. *pp* To A. Fl.

Cl. *pp mp*

Glock. *mp* pizz.

Vln. *mp* pizz.

Vc. *mp*

Pno. *mp*

(8)-----|

Alto Flute

M SUBTERRANEAN

260

A. Fl. *mp* *pp*

Cl. *pp*

Vib. *pp* reverse mallets

Vln. *pp*

Vc. *pp*

Pno. *pp*



266

A. Fl. *p* *p* *pp* *p* *p* *p*

Cl. *p* *p* *pp* *p* *p* *p*

Vib. *p*

Vln.

Vc.

Pno.

272

A. Fl. *p p p mp p > pp*

Cl. *p p p mp p > pp*

Vib.

Vln.

Vc.

Pno.

278

A. Fl. *mp p p mp > pp*

Cl. *mp p p mp > pp*

Vib.

Vln.

Vc.

Pno.

283

A. Fl. *f* *mf* *pp*

Cl. *f* *mf* *pp*
(mallets norm.)

Vib. *f* *mf*

Vln. *mf* *fp* *pp*
arco sp

Vc. *mf* *fp* *pp*
arco

Pno. *f* *mf*

N

287

A. Fl. *mf* *pp*

Cl. *mf* *pp*

Vib.

Vln. *fp* *pp* *fp*
norm. sp ord.

Vc. *fp* *pp* *fp*
sp norm. ord.

Pno. *mf*

291

A. Fl. *mf* *pp* *f*

Cl. *mf* *pp* *f*

Vib. *mf*

Vln. *sp* *pp* *ord.* *fp*

Vc. *sp* *pp* *ord.* *fp*

Pno. *mf* *mf* *mf*



295

A. Fl. *pp* *f*

Cl. *pp* *f*

Vib. *mf* *mf*

Vln. *sp* *pp* *ord.* *fp*

Vc. *sp* *pp* *ord.* *fp*

Pno. *mf*

○ (♩ = 40) to Flute

Flute

299 rit.

A. Fl. *mp* *mf* *p* *fp*

Cl. *mp* *mf* *fp*

Vib. to 2 bass bows bowed *mp* *mf*

Vln. *mf* *p* *fp*

Vc. *mf* *p* *fp*

Pno. *mp*

305

Fl. *mf* *p* *pp* *fp*

Cl. *fp* *mf* *p* *pp*

Vib. *mp* *mp* *mf* *mp*

Vln. *p* *fp*

Vc. *p* *fp*

Pno.

309

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

Cl. *fp* *mf* *pp* *pp* *f*

Vib. *mp* *mf* *mp*

Vln. *fp*

Vc. *fp*

Pno.



313

Fl. *p* *f* *pp*

Cl. *pp* *f* *pp*

Vib. *mp*

Vln. *fp* *fp* non vib.

Vc. *fp* *fp* III.

Pno.

317

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Vib. *mf* *p* *mf*

Vln. *fp*

Vc. *fp* *fp*

Pno. *p*



P MAMMALIAN

(♩ = 120)

322

Fl.

Cl. *p*

Vib. *p* *ord.*

Vln. *ord.*

Vc. *ord.*

Pno.

to claves

328

Fl.

Cl.

Vib. (claves)
pp ————— *mp*

Vln.

Vc.

Pno.



333

Fl.

Cl.

Perc. *p* ————— *pp* ————— *mp*

Vln.

Vc.

Pno.

337 **Q** Light and agile...

Fl. *p* *mp* *p*

Cl.

Perc. (wbs, cbs, bngs) *pp* *p* *mp*

Vln.

Vc.

Pno. *8va*

341

Fl. *mp* *p*

Cl.

Perc. *p* *mp*

Vln.

Vc.

Pno. *8va*

344

Fl. *p* *mp*

Cl. *mp* *p* *mp*

Perc. *p* *mp* *p* *mp*

Vln. *mp*

Vc.

Pno. *8va*

348

Fl. *mp* *mp*

Cl. *mp* *mp*

Perc.

Vln. *mp* *mf*

Vc. *pizz* *mp* *mf*

Pno. *mp* *mf* *mp* *mf*

353

Fl. *pp* *f*

Cl. *pp* *f*

Perc. *mf* *f* *mf*

Vln. *mf* *f* arco

Vc. *mf* *f* *f*

Pno. *mf* *f* *mf*



357

R

Fl. *mf*

Cl. *mf*

Perc. *f* *mf*

Vln. *mf*

Vc. *mf*

Pno. *f* *mf*

361

Fl. *mp*

Cl. *mp*

Perc.

Vln. *mp*

Vc. *mp*

Pno. *p*



S $\text{♩} = \text{♩}$
(♩. = 120)

365

Fl. *p*

Cl. *p*, *pp*, *p*

Perc. *pp*, *p*

Vln. *p*, *p*, *pp*, *p*

Vc. *p*, *pp*, *p*

Pno. *pp*, *p*

370

Fl.

Cl.

Perc.

Vln. arco pizz.

Vc.

Pno.

377

Fl.

Cl.

Perc.

Vln. pizz. arco mp

Vc.

Pno.

384

Fl.

Cl.

Perc. To Glock. Glockenspiel

Vln.

Vc.

Pno.

mf mp

mf mp

mf mp

mf mp

arco p mf

mf p mf

390

Fl.

Cl.

Glock.

Vln.

Vc.

Pno.

mf mp

mf mp

mf

mf mp

p f mf

mf

mf

mf

8^{va}

396

Fl. *mf*

Cl. *mf*

Glock. *mp* *f*

Vln. *mp* *f* *fp*

Vc. *mp* *fp*

Pno. *mp* *f* *p* *mf*

8^{vb} *p* *f* *mf*

403

Fl. *p* *f* *fp*

Cl. *fp*

Glock. *fp*

Vln. *fp* *fp*

Vc. *fp* *fp*

Pno. *p* *f* *mp*

410 45

Fl. *f* *fp* *ff*

Cl. *fp* *fp* *fp*

Glock. (to cymb) sus cymb. *pp*

Vln. *fp* *ff*

Vc. *fp* *ff*

Pno. *fp* *ff*

U HUMANOID

416

Fl. (squeaky)

Cl. (squeaky)

Perc. (kick + wbs, cbs, bngs. hard mallets) *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

423

Musical score for measures 423-427. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.). The piano part (Pno.) is written in grand staff. The music is in 3/4 time and features a complex rhythmic pattern with many rests and accents. The key signature has one sharp (F#).



428

Musical score for measures 428-432. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The piano part (Pno.) is written in grand staff. The music continues with a complex rhythmic pattern. A solo section for the Percussion instrument begins in measure 431, marked with *mf* (mezzo-forte). The key signature has one sharp (F#).

432

Fl.
Cl.
Perc.
Vln.
Vc.
Pno.

f *mf* *f* *mf*

Detailed description: This system of musical notation covers measures 432, 433, and 434. It includes staves for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Percussion part features a rhythmic pattern of eighth notes with dynamic markings of *f* and *mf*. The Piano part has a bass line with a few notes in measures 432 and 434. The Flute and Clarinet parts have rests in measures 432 and 433, with notes in measure 434. The Violin and Violoncello parts have rests throughout.



435

Fl.
Cl.
Perc.
Vln.
Vc.
Pno.

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

Detailed description: This system of musical notation covers measures 435, 436, and 437. It includes staves for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Percussion part continues with a rhythmic pattern of eighth notes, with dynamic markings of *f*, *mf*, *mf*, *f*, and *p*. The Piano part has a bass line with notes in measures 435, 436, and 437. The Flute and Clarinet parts have notes in measures 435 and 436, and rests in measure 437. The Violin and Violoncello parts have rests throughout.

438

Fl.

Cl.

Perc.

Vln.

Vc.

Pno.



441 **V**

Fl.

Cl.

Perc.

Vln.

Vc.

Pno.

445

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Perc.

Vln. *fp* *fp* *fp*

Vc. *fp* *fp*

Pno. *mf*

8^{vb}

Measures 445-448. Flute and Clarinet play a melodic line with dynamics *p*, *f*, and *p*. Violin and Viola play a rhythmic accompaniment with dynamics *fp*. Piano plays a sustained chord with dynamics *mf*. Percussion is silent.



449

Fl. *p* *f*

Cl. *p* *f*

Perc.

Vln. *fp* *fp* *fp* *f*

Vc. *fp* *fp* *f*

Pno.

Measures 449-452. Flute and Clarinet play a melodic line with dynamics *p* and *f*. Violin and Viola play a rhythmic accompaniment with dynamics *fp* and *f*. Piano is silent.

W

50

451

Fl. *p* *f*

Cl. *p* *f*

Perc.

Vln. *fp* *fp* *fp* *f* *fp*

Vc. *fp* *fp* *f*

Pno. *p*

8^{va}

W

51

454

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

Cl. *p* *mp* *p* *p* *mp* *p*

Perc.

Vln.

Vc.

Pno.

457

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

Cl. *mf* *p* *mf* *p* *mf*

Perc. glockenspiel *p*

Vln.

Vc.

Pno.

460

Fl. *p* *mf* *p* *mp* *pp* *p* *pp* to piccolo

Cl. *p* *p* *mf* *p* *mp* *pp* *p* *pp*

Glock.

Vln.

Vc. *mp*

Pno.

X

463

Fl.

Cl.

Glock.

Vln.

Vc.

Pno.

mf

mp

mf

mp

467 Picc.

Picc.

Cl.

Glock.

Vln.

Vc.

Pno.

mf

mp

mp

mf

mp

p

mp

mf

mp

8va

472 53

Picc. *f*

Cl. *f* *f*

Glock. *f*

Vln. *f*

Vc. *f*

Pno. *f*

Sparkling...

477

Picc. *ff* *mf*

Cl. *ff* *mf*

Glock. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

54

482

Picc.

Cl.

Glock.

Vln.

Vc.

Pno.

ff

f

f

f

(8)

487

Picc.

Cl.

Glock.

Vln.

Vc.

Pno.

mf

mp

mf

p

mf

493 rit. $(\text{♩} = 70)$ 55

Picc. *mp* *p*

Cl. *mp* *p*

Glock. (to kick + wbs, cbs, bngs)

Vln. *mp* *p*

Vc. *p*

Pno. *p* *8^{vb}*

|| **Z** A Tempo $(\text{♩} = 90)$

502

Picc. *> pp*

Cl. *pp* *p* *p* *mp*

Glock.

Vln. *pp*

Vc. *pp*

Pno. *pp* *p* *mp* *8^{vb}*

56

509

Picc. *mp* *mf* *f*

Cl. *mf* *f*

Glock.

Vln.

Vc.

Pno.

(8)

513

AA Demented march...

Picc. *f*

Cl. *f*

Glock. kick + wbs, cbs, bngs, hard sticks) *f*

Vln. *ff*

Vc. *ff*

Pno. *f*

(8)

8^{ub}

518

Picc.

Cl.

Perc.

Vln.

Vc.

Pno.

f

p

p

f

8^{va}

8^{va}



521

Picc.

Cl.

Perc.

Vln.

Vc.

Pno.

f

f

(8)

8^{va}

523

Picc. *f*

Cl.

Perc.

Vln.

Vc.

Pno. *f*

(8)-----
8^{bb}-----
8^{bb}-----



526

Picc. **BB** Swirling....

Cl.

Perc.

Vln.

Vc.

Pno. *p*

8^{bb}-----
8^{bb}-----

529

Picc. *mp* *mp*

Cl. *mp* *mp*

Perc.

Vln. *p* *mp* *mp*

Vc. *p* *mp* *mp*

Pno. *mp* *p* *mp*

533

Picc. *mf* *mp*

Cl. *mf* *mp*

Perc.

Vln. *mf* *mp* *f*

Vc. *mf* *mp* *f*

Pno. *mp* *mf* *f*

60

536

Picc. *f* *f* *ff*

Cl. *f* *f* *ff*

Perc.

Vln. *f* *ff*

Vc. *f* *ff*

Pno. *ff*

539

Picc. *p*

Cl. *mp*

Perc.

Vln. *p*

Vc. *mp*

Pno. *p*

543

Picc. *ff*

Cl. *ff*

Perc. *ff*

Vln. *mf* *ff*

Vc. *f* *ff*

Pno. *ff*



547

Picc.

Cl.

Perc.

Vln.

Vc.

Pno.

551

Musical score for measures 551-553. The score is in 3/4 time and features six staves: Piccolo (Picc.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Piccolo and Clarinet parts have melodic lines with accents and breath marks. The Percussion part has a rhythmic pattern of eighth notes. The Violin part has a triplet of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Piano part has a complex accompaniment with chords and eighth notes.



554

Musical score for measures 554-556. The score continues with the same six staves: Piccolo (Picc.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Piccolo and Clarinet parts have melodic lines with accents and breath marks. The Percussion part has a rhythmic pattern of eighth notes. The Violin part has a triplet of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Piano part has a complex accompaniment with chords and eighth notes.

557

Picc. *3 3 3 3 3 3*

Cl. *3 3 3 3 3 3*

Perc.

Vln. *3 3 3 3 3 3*

Vc. *3 3 3 3 3 3*

Pno.



DD Final Extinction

559

Picc.

Cl. *3 3 3 3 3 3*

Perc.

Vln. *3 3 3 3 3 3*

Vc. *3 3 3 3 3 3*

Pno.

564

Picc.

Cl.

Perc.

Vln.

Vc.

Pno.



567

Picc.

Cl.

Perc.

Vln.

Vc.

Pno.

570

Picc. *fff*

Cl. *fff*

Perc. *p* *fff*

Vln. *fff*

Vc. *fff*

Pno. *fff*

Detailed description: This page of a musical score, numbered 65, contains measures 570 through 573. The score is for a full orchestra. The Piccolo part (Picc.) is in the treble clef, playing a melodic line with accents and a dynamic marking of *fff* starting in measure 572. The Clarinet part (Cl.) is in the treble clef, playing a rhythmic accompaniment of eighth notes with a dynamic marking of *fff* starting in measure 572. The Percussion part (Perc.) is in the snare drum clef, playing a steady eighth-note pattern with a dynamic marking of *p* and *fff* markings. The Violin part (Vln.) is in the treble clef, playing a melodic line with a dynamic marking of *fff* starting in measure 572. The Viola part (Vc.) is in the bass clef, playing a rhythmic accompaniment of eighth notes with a dynamic marking of *fff* starting in measure 572. The Piano part (Pno.) is in grand staff, playing a rhythmic accompaniment of eighth notes with a dynamic marking of *fff* starting in measure 572. The key signature has one flat (B-flat) and the time signature is 2/2.