

# **Portfolio of Compositions:**

## **Pitch-Class Set Theory in Music and Mathematics**

### **Volume II: Scores**

Thesis submitted in accordance with the requirements of the  
University of Liverpool for the degree of Doctor in Philosophy

Michael James McNeilis

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## Scores

From Zero

In Equal Measure

Unequal Measures

Space Ripple

Three Minds Fractured

One to Another

One to Another (*Octet Arrangement*)

Aggregation

Aggregation (*Finale Excerpt Arrangement*)

In Three Elements

# **From Zero**

**for solo flute**

(2011-2016)

ca. 3'45

Michael McNeilis

# From Zero

(for solo flute)

Michael McNeilis

*dashed slurs indicate phrase marks*

♩=50 *dolce con rubato*

Flute

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

6

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

*rit.* . . . . ♩=40

13

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

19

*ff* *sfz* *f*

*8va* . . . . .

**A**

*rit.* . . . . . ♩=44

♩=58 *espressivo*

24

*p* *ppp* *pp* *p* *pp*

30

*p* 6 *mp* 6 *p* 6 *mp* 3

♩=63

33

*mf* 6 *ppp* 3 *pp* 3 *p* 3 *mp* 6 *pp* 3

36

*p* 3 *mp* 3 *mf* 3 *pp* 3 *p* 3 *mp* 3

39

6 *mf* 3 *p* 3 *mp* 3 *mf* 3 *f* 3 *p* 3

♩=58 rit. ♩=48

42

*mp* 3 *mf* 3 *mp* 3 *mf* 3 *f* 3

**B**

♩=54 dolce con rubato

46 *mp* *p* *mf* *mp*

51 *f* *mf* *ff* *sfz*

♩=50

56 *mf* *f* *pp*

♩=60    ♩=50

62 *ff* *mf*

♩=60    ♩=50

66 *p* *pp* *ppp*

rit.    ♩=40

# **In Equal Measure**

**for solo piano**

**(2011-2016)**

**Michael McNeilis**

# **In Equal Measure**

**for solo piano**

**(2011-2016)**

**Movement One: ca. 5'30**

**Movement Two: ca. 3'45**

**Total: ca. 9'15**



# In Equal Measure

(for solo piano)

## Movement One

Michael McNeilis

$\text{♩} = 56$  *meccanico, moto perpetuo*  
8<sup>va</sup>

*ppp*

*pp*

*poco rit.*  $\text{♩} = 56$  *poco accel.*

$\text{♩} = 58$

*poco accel.*

*mp*

*p*

*mp*

*poco rit.*  $\text{♩} = 54$   $\text{♩} = 60$  *poco accel.*

*mf*

*f*

*mf*

7

13

poco accel. . . . . ♩=66

(8)

19

*f*

*mf*

*f*

poco rit. ♩=60 poco accel. . . . . ♩=69

24

*fff*

*ff*

*ff*

poco accel. . . . . ♩=72

*fff*

*f*

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

**A** *espressivo con piu rubato* ♩=66

29

*f*

*mp*

Musical score system 1, measures 36-66. The system is divided into two parts by a double bar line. The first part (measures 36-63) features a piano with dynamics *mf*, *f*, and *ff*. The second part (measures 64-66) features dynamics *mp*, *p*, *mf*, and *ff*. A tempo marking of quarter note = 60 is present at the beginning and end of the system.

Musical score system 2, measures 42-66. The system is divided into two parts by a double bar line. The first part (measures 42-60) includes markings for *rall.*, *accel.*, and *ff*. The second part (measures 61-66) includes markings for *p*, *mf*, and *ff*. A tempo marking of quarter note = 60 is present at the beginning and end of the system.

Musical score system 3, measures 48-66. The system is divided into two parts by a double bar line. The first part (measures 48-63) features dynamics *mp*, *p*, *mf*, *f*, and *ff*. The second part (measures 64-66) features dynamics *mp*, *p*, *mf*, and *ff*. A tempo marking of quarter note = 60 is present at the beginning and end of the system.

**B**

accel. . . . . ♩=72

rall. . . . . ♩=50

meccanico, moto perpetuo

♩=69

*p* *mf* *ff* *f* *fff*

55



poco rit. . . . .

*ff* *f*

60



(3+4) poco rit. . . . . ♩=63

*mf* *f*

64

poco rit. . . . .  
 8<sup>va</sup>-----|

69

*mf*

*mp*

||

$\text{♩} = 60$  (6+7) . . . . . (7+6) . . . . .  $\text{♩} = 58$

poco rit. . . . .

74

*p*

*mp*

*p*

||

poco rit. . . . .  
 8<sup>va</sup>-----|

$\text{♩} = 56$  . . . . . (6+5) . . . . . (5+6) . . . . . (3+2) . . . . . (2+3) . . . . .  $\text{♩} = 50$

poco rit. . . . .

81

*pp*

*ppp*

# In Equal Measure

(for solo piano)

## Movement Two

Michael McNeilis

*espressivo con rubato*

$\text{♩}=76$

*pp* *mf* *p* *ppp* *f* *mp* *ff* *fff* *mf*

*sostenuto pedal*

$\text{♩}=80$

*ppp* *p* *mp* *p* *mp* *f*

*sostenuto pedal*

*rall.*

$\text{♩}=80$   $\text{♩}=76$   $\text{♩}=80$

*ppp* *p* *mp* *p* *mp* *f* *fff* *mp* *pp* *mf* *mp* *mp*

*sostenuto pedal*

$\text{♩}=80$   $\text{♩}=80$

*fff* *mf* *mp* *mp* *mp*

*sostenuto pedal*

♩=84 <sup>8<sup>va</sup></sup> . . . . . ♩=76 ♩=84 <sup>8<sup>va</sup></sup> . . . . . rall. . . . . ♩=76 ♩=84 <sup>8<sup>va</sup></sup> . . . . .

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

sostenuto pedal sostenuto pedal

**A**

rit. . . . . ♩=76 dolce poco rit. . . . . ♩=76 . . . . . accel. . . . .

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

sostenuto pedal

**B**

♩=80 . . . . . rit. . . . . ♩=76 poco rit. . . . . ♩=76

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

sostenuto pedal

**B**

poco rit. ♩=76

rit. . . . . ♩=60

♩=66 *moto perpetuo*

41

pp ppp mp p ppp mp p p

48



rit. . . . . ♩=58

49

mp mf p mp f

52



♩=69

53

p mp mp f mp

60



8<sup>va</sup> rit.  $\text{♩} = 60$   $\text{♩} = 72$

57

*mf*

*f*

*ff*

*mp*

*mf*



8<sup>va</sup>

60

*f*

*mf*

*f*

*ff*

*f*

*mf*



8<sup>va</sup> rit.  $\text{♩} = 63$

63

*f*

*ff*

*f*

# **Unequal Measures**

**for string quartet**

(2012-2016)

Michael McNeilis

# Unequal Measures

for string quartet

(2012-2016)

Movement One: ca. 6'05

Movement Two: ca. 4'25

Total: ca. 10'30

Instrumentation:

violin x 2  
viola  
violoncello

# Unequal Measures

(for string quartet)

Movement One

Michael McNeilis

♩=96 *con brio*

Violin 1  
Violin 2  
Viola  
Violoncello

*mp*  
*mf*  
*mp*  
*mp*

sul tasto  
sul tasto

Measures 1-5 of the score. Violin 1 and Violoncello play a rhythmic pattern of eighth notes with triplets. Violin 2 and Viola play a similar pattern with triplets. Dynamics range from *mf* to *mp*. Performance instructions include *sul tasto* for the Viola and Violoncello.

Vln. 1  
Vln. 2  
Vla.  
Vc.

poco accel. . . . . Tempo primo

*p*  
pizz.  
ord.  
*p*  
pizz.  
ord.  
*p*

Measures 6-9. The tempo changes from *poco accel.* to *Tempo primo*. Violin 1 and Violoncello continue with the eighth-note triplet pattern. Violin 2 and Viola play a similar pattern. Dynamics range from *p* to *mp*. Performance instructions include *pizz. ord.* for the Viola and Violoncello.

Vln. 1  
Vln. 2  
Vla.  
Vc.

poco accel. . . . . Tempo primo

*mp*  
*mf*  
*mp*  
*mp*

arco  
sul tasto  
ord.  
arco  
sul tasto  
ord.

Measures 10-13. The tempo changes from *poco accel.* to *Tempo primo*. Violin 1 and Violoncello continue with the eighth-note triplet pattern. Violin 2 and Viola play a similar pattern. Dynamics range from *mp* to *mf*. Performance instructions include *arco sul tasto* for the Violin 2 and Viola, and *ord.* for the Viola and Violoncello.

poco accel. . . . . Tempo primo

Musical score for measures 14-18. The score is for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score features a 'poco accel.' marking followed by 'Tempo primo'. The dynamics are marked as *mp* and *mf*. The Vln. 1 part has a complex rhythmic pattern with many triplets. The Vln. 2 part has a simpler pattern with triplets. The Vla. and Vc. parts are marked 'sul tasto' and have a more melodic line.

poco accel. . . . . Tempo primo

Musical score for measures 19-22. The score is for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats. The time signature is 3/4. The score features a 'poco accel.' marking followed by 'Tempo primo'. The dynamics are marked as *p* and *mp*. The Vln. 1 part has a complex rhythmic pattern with many triplets. The Vln. 2 part has a simpler pattern with triplets. The Vla. and Vc. parts are marked 'pizz. ord.' and 'arco sul tasto'. The Vln. 1 part has a complex rhythmic pattern with many triplets.

poco accel. . . . . Tempo primo

Musical score for measures 23-26. The score is for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats. The time signature is 3/4. The score features a 'poco accel.' marking followed by 'Tempo primo'. The dynamics are marked as *mf* and *mp*. The Vln. 1 part has a complex rhythmic pattern with many triplets. The Vln. 2 part has a simpler pattern with triplets. The Vla. and Vc. parts are marked 'sul tasto' and have a more melodic line.

poco accel. . . . . Tempo primo

Musical score for measures 28-32. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 28 starts with a dynamic of *mf* and includes the instruction "ord.". Measures 29-30 have a dynamic of *mp* and include the instruction "sul tasto". Measure 31 has a dynamic of *p* and includes the instruction "pizz. ord.". Measure 32 has a dynamic of *p* and includes the instruction "pizz. ord.". The music features extensive triplet patterns in all parts.



**A**

poco rit. . . . . Tempo primo *energetico*

Musical score for measures 33-37. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has two flats. Measure 33 starts with a dynamic of *mp*. Measure 34 has a dynamic of *p*. Measure 35 has a dynamic of *p*. Measure 36 has a dynamic of *p*. Measure 37 has a dynamic of *p*. The music features triplet patterns in all parts.



Musical score for measures 38-42. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has two flats. Measure 38 starts with a dynamic of *mp*. Measure 39 has a dynamic of *mf*. Measure 40 has a dynamic of *mf*. Measure 41 has a dynamic of *mf*. Measure 42 has a dynamic of *mf*. The music features triplet patterns in all parts.

43

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

arco

**B**

*con fuoco*

48

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*mp*

53

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

58

Vln. 1  
Vln. 2  
Vla.  
Vc.

*mp*

This system contains measures 58 through 62. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The Violin 1 part has a melodic line with triplets and slurs. The Violin 2 part has a similar melodic line with triplets. The Viola part has a rhythmic accompaniment with triplets. The Violoncello part has a complex rhythmic accompaniment with many triplets. A dynamic marking of *mp* is present under the Violin 2 staff.

63

Vln. 1  
Vln. 2  
Vla.  
Vc.

*mf*

This system contains measures 63 through 67. It features the same four staves as the previous system. The Violin 1 part continues with a melodic line. The Violin 2 part has a similar melodic line. The Viola part has a rhythmic accompaniment. The Violoncello part has a complex rhythmic accompaniment. A dynamic marking of *mf* is present under the Violin 2 staff.

68

**C**

*espressivo*  
sul tasto

Vln. 1  
Vln. 2  
Vla.  
Vc.

*mp*  
*f* *mp* *f* *mp* *f* *mp*

This system contains measures 68 through 72. It features the same four staves. A section marker 'C' is placed above the first measure. The instruction *espressivo* and *sul tasto* is written above the Violin 1 staff. The Violin 1 part has a melodic line with triplets. The Violin 2 part has a similar melodic line. The Viola part has a rhythmic accompaniment. The Violoncello part has a complex rhythmic accompaniment. Dynamic markings *mp*, *f*, and *mp* are present throughout the system.



73

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

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

78

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

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

83

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

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

**D**

*con brio*

88

Vln. 1 *mf* *f* *ff* *fff* *mf* *f* *ord.* *sul tasto*

Vln. 2 *mf* *f* *ff* *fff* *mf* *f* *col legno ord.* *arco*

Vla. *mf* *f* *ff* *fff* *f* *mf* *ord.*

Vc. *mf* *f* *ff* *fff* *f* *mf* *sul tasto*

**poco accel.** **Tempo primo** **poco accel.**

93

Vln. 1 *mf* *ord.* *sul tasto*

Vln. 2 *mf* *col legno* *arco* *p* *mf*

Vla. *mp* *mf*

Vc. *p* *mf* *ord.* *sul tasto*

**Tempo primo** **poco accel.**

98

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

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

Vla. *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

**Tempo primo** **poco accel.** . . . . .

103

Vln. 1 *mf* *3*

Vln. 2 *arco* *f* *3* *col legno* *mf* *3*

Vla. *f* *3* *mf* *3*

Vc. *f* *ord.* *3* *sul tasto* *mf* *3*

**Tempo primo** **poco accel.** . . . . . **E** **Tempo primo energetico**

108

Vln. 1 *f* *3* *ff* *ord.* *p* *3*

Vln. 2 *f* *3* *ff* *arco* *mp* *3* *p* *3*

Vla. *f* *3* *ff* *mp* *3* *p* *3*

Vc. *f* *3* *ff* *mp* *3* *pizz.* *ord.* *3* *p* *3*

113

Vln. 1 *mp* *3* *mf* *3*

Vln. 2 *mp* *3*

Vla. *mp* *3* *f* *3* *tr* *3*

Vc. *mp* *3*

**F**

*con fuoco*

117

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*pizz.*

121

Vln. 1

Vln. 2

Vla.

Vc.

*arco*

*pizz.*

125

Vln. 1

Vln. 2

Vla.

Vc.

*arco*

*f*

*mf*

*f*

*pizz.*

*f*

arco

rit.

129

Vln. 1

Vln. 2

Vla.

Vc.

*mf* *mp* *p*

**G**

**Tempo primo** *espressivo*

132

Vln. 1

Vln. 2

Vla.

Vc.

*mp* *mf* *mp*

sul tasto

arco sul tasto

rit.

138

Vln. 1

Vln. 2

Vla.

Vc.

*mf* *mp* *mf* *f* *ff* *fff*

*mf* *mp* *mf* *f* *ff* *fff*

*mf* *mp* *mf* *f* *ff* *fff*

*mf* *mp* *mf* *f* *ff* *fff*

$\text{♩} = 72$

# Unequal Measures

(for string quartet)

Movement Two

Michael McNeilis

$\text{♩} = 96$  *arcano perpetuo con rubato*

Violin 1

Violin 2

Viola

Violoncello

*pp* *p* *pp* *ppp* *pp*

poco sul pont.

*p*

poco sul pont.

**A**

Vln. 1

Vln. 2

Vla.

Vc.

16

poco sul pont.

*mf*

*mp*

poco sul pont.

*mp*

*p*

*mp*

**B**

Vln. 1

Vln. 2

Vla.

Vc.

27

poco sul tasto

*f*

poco sul tasto

*mf*

*ff*

poco sul tasto

*f*

poco sul tasto

*f*

pizz. ord.

*f*

37

Vln. 1

Vln. 2

Vla.

Vc.

*fff*

*col legno*

*arco poco sul tasto*

*fff*

45

Vln. 1

Vln. 2

Vla.

Vc.

*ff*

*fff*

*arco poco sul tasto*

*fff*

*ord. pizz.*

51

Vln. 1

Vln. 2

Vla.

Vc.

*fff*

*col legno*

*arco*

*rit.*

*8va*

*f*

*ord.*

*fff*

*ord.*

*f*

*pizz. ord.*

*f*

**C**

**Tempo primo**

**D**

Musical score for measures 59-71. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. Measure 59 is marked with a circled 8. Dynamics include *mf* (measures 59-61), *pizz.* (measure 60), *arco* (measure 61), and *mp* (measures 62-71). Performance instructions include *poco sul pont.* (measures 62-71) and *>mp* (measure 71). A double bar line is present at the end of measure 71.

Musical score for measures 72-80. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. Dynamics include *p* (measures 72-80). Performance instructions include *poco sul pont.* (measures 72-80). A double bar line is present at the end of measure 80.

Musical score for measures 81-90. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. Measure 81 is marked with a circled 81. Dynamics include *pp* (measures 81-82), *ppp* (measures 83-90), and *pp* (measures 89-90). Performance instructions include *rit.* (measures 81-90) and *♩=72* (measures 81-90). A double bar line is present at the end of measure 90.



# **Space Ripple**

**for solo electric guitar and tape**

**(2013-2016)**

**ca. 8'15**

**Michael McNeilis**

## Performance Key

Cue = Time (in seconds) that the performer waits before playing the next guitar phrase: +4 means to wait 4 seconds, for example

Guitar = Live guitar part notation

GS = Guitar Support – Rolling crescendo immediately before a guitar phrase, or a downbeat emphasis towards the end of a phrase

MOT = Motif – The main recurring motif with heavy reverb and other effects

ARP = Arpeggiator – Arpeggiator of set 5-Z17 played to signal the start of each section

CS3 = Cells of Size 3 – Low frequency two-note gesture and swelling e-bow


CS4 = Cells of Size 4 – Low frequency pitch bend swelling, high frequency e-bow and chordal delays

CS5 = Cells of Size 5 – Glissando, repeated natural guitar notes and high frequency piercing notes

HAR = Harmony – Sustained pad-like chord provided by sets 4-14, 4-19 and 5-Z17

The performer is to follow timecode displayed in the accompanying software and use cue points highlighted in darker shading in the score. For example, the below passage indicates that the guitarist should perform the guitar phrase 6 seconds after the guitar support sound is played.

**Cue** +6

**Guitar** 

**Guitar Support** GS

**Motif** MOT

Accidentals are naturalised after each guitar phrase

# Space Ripple

Michael McNeilis

♩=76 *Fingerpicked softly throughout*

*Concrete audio dynamics: pp < p*

<b>Cue</b>	+6	+2	+2	+2								
<b>Guitar</b>												
<b>Guitar Support</b>	GS	GS	GS	GS								
<b>Motif</b>	MOT	MOT										
<b>Arpegg.</b>	ARP											
<b>Cell Size 3</b>			CS3									
<b>Cell Size 4</b>	CS4			CS4								
<b>Cell Size 5</b>			CS5	CS5								
<b>Extra Harmony</b>	HAR	HAR	HAR	H								
<b>Time</b>	0'00	0'05	0'10	0'15	0'20	0'25	0'30	0'35	0'40	0'45	0'50	0'55

Concrete audio dynamics: *p* < *mp*

**Cue** +5 +7 +4

**Guitar**

**Guitar Support** GS GS GS GS GS

**Motif** MOT

**Arpegg.**

**Cell Size 3** CS3 CS3


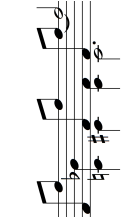

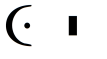
**Cell Size 4** CS4 CS4

**Cell Size 5** CS5 CS5

**Extra Harmony** HAR HAR HAR HAR HAR

**Time** 1'00 1'05 1'10 1'15 1'20 1'25 1'30 1'35 1'40 1'45 1'50 1'55

Cue +6 +2 +4 +2

Guitar    

Guitar Support GS GS GS GS

Motif MOT MOT

Arpegg. ARP – Section 2 Begins




Cell Size 3 CS3

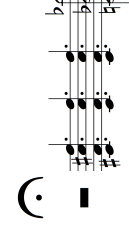
Cell Size 4 CS4 CS4

Cell Size 5 CS5 CS5

Harmony HAR HAR HAR HAR

Time 2'00 2'05 2'10 2'15 2'20 2'25 2'30 2'35 2'40 2'45 2'50 2'55

Cue +3  +4  +4 

Guitar  GS GS GS GS

Guitar Support GS GS GS GS

Motif MOT

Arpegg.

Cell Size 3 CS3 CS3

Cell Size 4 CS4 CS4 CS4

Cell Size 5 CS5 CS5 CS5

Harmony HAR HAR HAR HAR

Time 3'00 3'05 3'10 3'15 3'20 3'25 3'30 3'35 3'40 3'45 3'50 3'55

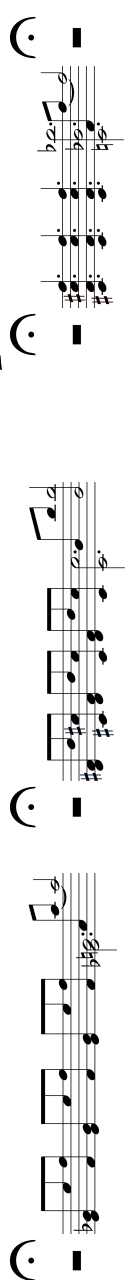
Cue	+6	+4	+5									
Guitar												
Guitar Support	GS	GS	GS									
Motif	MOT											
Arpegg.	ARP – Section 3 Begins											
Cell Size 3	CS3	CS3										
Cell Size 4	CS4	CS4	CS4									
Cell Size 5		CS5	CS5									
Harmony	HAR	HAR										
Time	4'00	4'05	4'10	4'15	4'20	4'25	4'30	4'35	4'40	4'45	4'50	4'55

Concrete audio dynamics: *ff* < *fff*

<b>Cue</b>												
<b>Guitar</b>												
<b>Guitar Support</b>	GS	GS	GS									
<b>Motif</b>	MOT											
<b>Arpegg.</b>												
<b>Cell Size</b>	CS3											
<b>3</b>												
<b>Cell Size</b>	CS4											
<b>4</b>												
<b>Cell Size</b>	CS5											
<b>5</b>												
<b>Harmony</b>	HAR	HAR	HAR									
<b>Time</b>	5'00	5'05	5'10	5'15	5'20	5'25	5'30	5'35	5'40	5'45	5'50	5'55



**Cue** +6 +3 +4 +4

**Guitar** 

**Guitar Support** GS GS GS

**Motif** MOT MOT MOT

**Arpegg.** ARP – Section 4 Begins

**Cell Size 3** CS3 CS3


**Cell Size 4** CS4 CS4

**Cell Size 5** CS5 CS5

**Harmony** HAR HAR HAR

**Time** 6'00 6'05 6'10 6'15 6'20 6'25 6'30 6'35 6'40 6'45 6'50 6'55

**Cue** +6 +3 +4

**Guitar** 

**Guitar Support** GS GS GS GS

**Motif** MOT MOT

**Arpegg.**

**Cell Size 3** CS3 CS3

**Cell Size 4** CS4 CS4

**Cell Size 5** CS5 CS5

**Harmony** HAR HAR HAR

**Time** 7'00 7'05 7'10 7'15 7'20 7'25 7'30 7'35 7'40 7'45 7'50 7'55

Cue

Guitar

Guitar  
Support

Motif **MOT**

Arpegg.

Cell Size **CS3**  
3

Cell Size  
4

Cell Size  
5

Harmony **HAR**



# **Three Minds Fractured**

**for brass sextet**

(2013-2016)

**Score in C**

Michael McNeilis

# **Three Minds Fractured**

**for brass sextet**

(2013-2016)

ca. 8'25

**Score in C**

Instrumentation:

trumpet in B $\flat$  x 2  
tenor trombone x 2  
tuba x 2

# Three Minds Fractured

(for brass sextet)

Michael McNeilis

$\text{♩} = 44$  *espressivo accel.*

Musical score for the first system of 'Three Minds Fractured'. The score is for a brass sextet and consists of six staves: Trumpet in B♭ 1, Trumpet in B♭ 2, Tenor Trombone 1, Tenor Trombone 2, Tuba 1, and Tuba 2. The music is in 4/4 time and begins with a tempo of quarter note = 44, marked *espressivo accel.*. The first staff (Trumpet in B♭ 1) has a melodic line with dynamics *pp*, *p*, *pp*, *pp*, *p*, *pp*, and *p* leading to *mp*. The second staff (Trumpet in B♭ 2) has a melodic line with dynamics *p*, *pp*, *p*, *pp*, and *mp*. The other four staves (Tenor Trombone 1, Tenor Trombone 2, Tuba 1, and Tuba 2) are mostly silent, with rests. A (4+3) triplet is indicated above the first staff in the fourth measure.



Musical score for the second system of 'Three Minds Fractured'. The score continues from the first system and consists of six staves: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba. 1, and Tba. 2. The tempo is now quarter note = 60. The first staff (Tpt. 1) has a melodic line with dynamics *p*, *p*, *mp*, *p*, *mp*, *mf*, and *mp*. The second staff (Tpt. 2) has a melodic line with dynamics *p*, *mp*, *p*, *mf*, and *mp*. The third staff (Tbn. 1) is silent with rests. The fourth staff (Tbn. 2) has a rhythmic pattern with dynamics *mp* and *p*. The fifth and sixth staves (Tba. 1 and Tba. 2) are silent with rests. A (4+3) triplet is indicated above the first staff in the fourth measure.

(4+3) (4+3)

11

Tpt. 1 *mf mp mf f mf*

Tpt. 2 *mf mp f mf*

Tbn. 1 *mp p mf mp*

Tbn. 2 *mp p mf mp*

Tba. 1 *mf mp*

Tba. 2 *mp p mf mp*



15 rit.

Tpt. 1 *f mf ff f*

Tpt. 2 *f mf ff f*

Tbn. 1 *mf mp f mf*

Tbn. 2 *mf mp f mf*

Tba. 1 *mf mp f mf*

Tba. 2 *mf mp f ff f mf*

**A**

♩=40    ♩=60 *grandioso*

19

Tpt. 1 *mf mp f mp fff f sfz*

Tpt. 2 *mf mp f mp fff f*

Tbn. 1 *mp p f mp fff f*

Tbn. 2 *mp p f mp fff f mp*

Tba. 1 *mp p f mp fff f*

Tba. 2 *mp p f mp fff sfz mp f mp*

26

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

Tpt. 2 *mp f mf f*

Tbn. 1 *mp f mf f*

Tbn. 2 *f mp mf f*

Tba. 1 *mp f mf f*

Tba. 2 *sfz mp f mp mf sfz mf f*



33

Tpt. 1 *fff* *f* *sfz* *mp* *f* *mp* *mf* *p* *pp*

Tpt. 2 *fff* *f* *mp* *p* *pp*

Tbn. 1 *fff* *f* *mp* *p* *pp*

Tbn. 2 *fff* *f* *mp* *p* *pp*

Tba. 1 *fff mp* *f* *mp* *p* *pp*

Tba. 2 *fff mp* *f* *mp* *sfz* *mp* *p* *pp*



**B**

$\text{♩} = 80$  *animato*

40

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mp*

Tbn. 2 *p* *mp*

Tba. 1 *mp* *mf*

Tba. 2 *p* *mf*

46

Musical score for measures 46-49. The score is arranged in six staves: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba. 1, and Tba. 2. The key signature has two flats (B-flat and E-flat). Measure 46 starts with a treble clef and a key signature change to one flat (B-flat). Dynamics include *f*, *sfz*, *f*, and *p*. Measure 47 has dynamics *f*, *ff*, and *f*. Measure 48 has dynamics *f*, *mp*, and *f*. Measure 49 has dynamics *mp* and *p*. The Tbn. 1 and Tbn. 2 parts include a *trmn* (trumpet) marking in measure 48.



50

Musical score for measures 50-53. The score is arranged in six staves: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba. 1, and Tba. 2. The key signature has one flat (B-flat). Measure 50 starts with a treble clef and a key signature change to one flat. Dynamics include *mf*, *f*, *mp*, and *f*. Measure 51 has dynamics *mp*, *sfz*, and *mp*. Measure 52 has dynamics *mf*, *f*, and *f*. Measure 53 has dynamics *mf*, *f*, and *f*. The Tbn. 1 and Tbn. 2 parts include a *trmn* (trumpet) marking in measure 51.

54

Tpt. 1 *ff* *fff* *ff* *mf* *f*

Tpt. 2 *ff* *mf* *f*

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

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

Tba. 1 *ff* *mf* *f*

Tba. 2 *ff* *mf* *f*



**C**

$\text{♩} = 60$  *doloroso*

58 (2+2+1)

Tpt. 1 *ff* *fff* *sfz p*

Tpt. 2 *ff* *fff* *sfz p*

Tbn. 1 *ff* *fff*

Tbn. 2 *ff* *fff*

Tba. 1 *ff* *fff* *mp* *sfz mp*

Tba. 2 *ff* *fff*

(3+2) ♩=56 ♩=60

64

Musical score for measures 64-71. The score is for six instruments: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba. 1, and Tba. 2. The time signature changes from 4/4 to 2/4, 3/4, 5/8, 2/4, 3/4, 2/4, and 4/4. Dynamics include mp, mf, sfz, and f. There are triplets in measures 66 and 68.



(3+2) ♩=56

72

Musical score for measures 72-79. The score is for six instruments: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba. 1, and Tba. 2. The time signature changes from 2/4 to 3/4, 4/4, 2/4, 5/8, 2/4, 3/4, and 2/4. Dynamics include sfz, mf, f, and ff. There are triplets in measures 74 and 76.

**D**

♩=60 rit. . . . . ♩=50 ♩=69 (2+2+3) animato (2+3)

80

Musical score for measures 80-86. The score is for six instruments: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba. 1, and Tba. 2. The time signature changes from 3/4 to 2/4 to 3/4 to 7/8 to 5/8 to 7/8. Dynamics include *mf*, *f*, *p*, and *mp*. A double bar line with repeat dots is at the end of measure 86.



(2+2+3) (2+3)

87

Musical score for measures 87-90. The score is for six instruments: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba. 1, and Tba. 2. The time signature is 7/8. Dynamics include *mp*, *p*, *mf*, and *f*.

(2+2+3) (2+3)

92

Tpt. 1 *mf*

Tpt. 2 *mp* *f*

Tbn. 1 *p* *mf* *mp*

Tbn. 2 *p* *mf* *mp*

Tba. 1 *mp* *mf*

Tba. 2 *mp* *mf*



95

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *mf*

Tbn. 2 *f* *mf*

Tba. 1 *f*

Tba. 2 *f* *mf*

13 16

(4+4+5) (4+5) (3+3+3+3)

98

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

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



rit. . . . . ♩=40

102

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

*f* *ff* *fff* *mp* *f* *mf* *f* *ff* *mf* *f* *fff* *mf* *f* *fff* *mf* *f* *fff*

**E**

*grandioso*

♩=100      ♩=92      ♩=100      ♩=92      ♩=100      (2+3)

105

Tpt. 1: *f > p*, *sffz*, *mp > ppp*, *f*

Tpt. 2: *f > p*, *ff*, *mp > ppp*, *mf*

Tbn. 1: *> p*, *f*, *mp > ppp*, *mp*

Tbn. 2: *> p*, *mf*, *mp > ppp*, *p*

Tba. 1: *f > p*, *mp*, *> ppp*, *pp*

Tba. 2: *f > p*, *mp > ppp*, *p*, *con sord.*



(4+3)

(4+3) ♩=92

113

Tpt. 1: *p < f*, *sfz sfz sfz sfz*, *mf*, *sffz*

Tpt. 2: *mp*, *p < f*, *f*

Tbn. 1: *p < f*, *mf*

Tbn. 2: *p < f*, *mp*

Tba. 1: *p < f*, *mp*, *mf*, *p*, *mp*

Tba. 2: *senza sord.*, *mp*, *p < f*, *pp*



♩=100 (2+3) (4+3)

124

Tpt. 1 *f* *mf < fff*

Tpt. 2 *mf* *mf < fff* *f*

Tbn. 1 *f* *mf < fff* *f*

Tbn. 2 *mf* *mf < fff* *f*

Tba. 1 *f* *mf < fff*

Tba. 2 *con sord.* *mf* *senza sord.* *mf < fff* *con sord.* *f*



(2+3) rit. . . . ♩=92 ♩=100 ♩=92

132

Tpt. 1 *f > mp* *f* *mp < fff* *fffz*

Tpt. 2 *mf* *mp < fff* *ff*

Tbn. 1 *mp* *mf* *mp* *< fff* *f*

Tbn. 2 *mf* *p* *mp < fff* *mf*

Tba. 1 *con sord.* *f > mp* *senza sord.* *pp* *mp < fff* *mp*

Tba. 2 *senza sord.* *mf > p* *mf* *mp* *ppp* *mp < fff* *p*

**F**

♩=100    ♩=60 *energetico*

Musical score for measures 140-143. The score is for six instruments: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba. 1, and Tba. 2. The key signature changes from 3/4 to 4/4 at measure 141. Dynamics include *f*, *fff*, *p*, *mp*, and *p*. The Tba. 1 part features a melodic line with slurs and accents.



Musical score for measures 144-146. The score continues for the same six instruments. The key signature changes to 3/4 at measure 145. Dynamics include *mf*, *f*, *mp*, and *f*. The Tpt. 1 part has a complex rhythmic pattern with slurs and accents. The Tba. 1 part has a melodic line with slurs and accents.

rit. . . . . ♩=50

147

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

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



**G**

♩=60 *teneramente con rubato*

150

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

*p* *mp* *p* *mp* *tr*

*p* *mp* *p* *mp* *tr*

*p* *pp* *p*

*p* *pp* *p*

*p* *mp*

*p* *mp*



166

$\text{♩} = 72$  (3+3+3) rit.  $\text{♩} = 40$

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

*fff* *fff* *f* *sfz* *fff* *fff* *sfz* *sfz*

**One to Another**  
**for large ensemble**

(2014-2016)

**Score in C**

Michael McNeilis

# **One to Another**

## **for large ensemble**

(2014-2016)

Movement One: ca. 4'25  
Movement Two: ca. 5'00  
Movement Three: ca. 4'50  
Total: ca. 14'15

### **Score in C**

Instrumentation:

flute  
oboe  
clarinet in B $\flat$   
bassoon  
French horn in F  
trumpet in B $\flat$   
tuba  
timpani (3 – tuned to C, F# and G)  
violin x 2  
viola  
violoncello  
contrabass

# One to Another

(for large ensemble)

## Movement One

Michael McNeilis

$\text{♩} = 112$  *animato*

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Tuba

Timpani

$\text{♩} = 112$  *animato*

Violin 1

Violin 2

Viola

Violoncello

Contrabass



7

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

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

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

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

Timp. *mf* *f* *ff* *f* *ff*

Vln. 1

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score, numbered 2, contains measures 7 through 11. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The percussion section includes Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a time signature that changes from 3/4 to 4/4 and back to 3/4. Dynamics are indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The Flute part begins with a melodic line in measure 7. The Oboe and Clarinet parts have rests until measure 9, then enter with their respective parts. The Bassoon part has a low, sustained line. The Horns play a rhythmic pattern with varying dynamics. The Trumpets and Trombones play a similar rhythmic pattern. The Timpani part features a series of rhythmic hits with increasing intensity. The Violin 2, Viola, Violoncello, and Contrabass parts play a consistent rhythmic accompaniment. The Violin 1 part has a rest until measure 9, then enters with a melodic line.

**A**

13 *mf* *dolce* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Bsn. *pp*

Hn. *ff* *f* *ff* *pp*

Tpt. *ff* *f* *ff* *pp*

Tba. *ff* *f* *ff* *pp*

Timp. *fff* *ff* *fff*

**A** *pizz.* *dolce* *arco* *p*

Vln. 1 *mf* *pizz.* *arco* *p*

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

Vla. *mf* *pizz.* *arco* *p*

Vc. *mf* *pizz.* *arco* *p*

Cb. *mf* *pizz.* *arco* *p*

21

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp* *mp*

Hn. *p* *pp* *p*

Tpt. *p* *pp* *p*

Tba. *p* *pp* *p*

Timp. *pp* *p* *mp*

Vln. 1 *mp* *p* *mp*

Vln. 2 *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Cb. *mp* *p* *mp*

31 *grandioso* *accel.*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp* *p*

Tpt. *mp* *p*

Tba. *mp* *p*

Timp. *mf* *f* *mf*

Vln. 1 *mf* *f* *accel.*

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

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

Detailed description: This page of a musical score, numbered 31, features a *grandioso* tempo and includes an *accel.* (accelerando) marking. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is mostly silent, with some entries in the latter half of the page. The brass section (Horn, Trumpet, Trombone) plays rhythmic patterns, with dynamics ranging from *mp* to *p*. The timpani part has a rhythmic pattern with dynamics *mf*, *f*, and *mf*. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) is active throughout, with dynamics *mf*, *f*, and *mf*. The Violin 1 part includes an *accel.* marking. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

**B**

39  $\text{♩} = 116$  *animato*

Fl. *p mp*

Ob.

Cl. *mp p mp*

Bsn.

Hn.

Tpt. *mp*

Tba.

Timp. *mp mf mp mf f*

Detailed description: This block contains the musical score for measures 39 through 44. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), and Timpani (Timp.). The tempo is marked as *animato* with a metronome marking of 116. The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics include *p*, *mp*, *mf*, and *f*. The Flute part has a melodic line with slurs and accents. The Clarinet and Timpani parts have rhythmic patterns. The Timp. part has a series of notes with increasing dynamics.

**B**

$\text{♩} = 116$  *animato*

Vln. 1 *mf mp mf mp mf f*

Vln. 2 *mp mf mp mf f*

Vla. *mp mf mp mf f*

Vc. *mp mf mp mf f*

Cb. *mp mf mp mf f*

Detailed description: This block contains the musical score for measures 39 through 44 for the string section. It features staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked as *animato* with a metronome marking of 116. The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics include *mf*, *mp*, *mf*, and *f*. The string parts are mostly rhythmic, with some melodic lines in the violins. The Cb. part has a bass line with slurs and accents.

46

Fl. *mf*

Ob. *mp* *mf*

Cl. *mf*

Bsn. *mp* *mf*

Hn. *p*

Tpt. *pp* *p* *mp*

Tba. *p* *mp*

Timp. *mf* *f* *ff* *f* *ff*

Vln. 1 (8) *mf* *f* *ff* *f* *ff*

Vln. 2 *mf* *f* *ff* *f* *ff*

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

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

Cb. *mf* *f* *ff* *f* *ff*

Detailed description: This page of a musical score covers measures 46 through 50. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The percussion section includes Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features a variety of dynamics and articulations. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The dynamic markings range from *pp* (pianissimo) to *ff* (fortissimo). The string section is marked with a forte dynamic (*f*) and includes a section marked (8) for the first violin.

C

Musical score for the first section, starting at measure 52. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), and Tympani (Timp.). The score is in 3/4 time and features a key signature of one flat. The Flute part begins with a forte (*f*) dynamic and a *dolce* marking, transitioning to *pp* in the final measure. The Oboe, Clarinet, and Bassoon parts also start with *f* and end with *pp*. The Horn, Trumpet, and Trombone parts start with *mp* and end with *mf*. The Tympani part features a dynamic range from *fff* to *ff* and *fff*.

C

Musical score for the second section, starting at measure 58. The instruments are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features a key signature of one flat. The Violin 1 and 2 parts begin with a forte (*fff*) dynamic and a *pizz.* marking, transitioning to *ff* and *fff* dynamics, and ending with *pp* and a *dolce* marking. The Viola, Violoncello, and Contrabass parts also start with *fff* and end with *pp*.

59

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

Ob. *mp* *p* *pp* *mp* *p*

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

Bsn. *mp* *p* *pp* *mp* *p*

Hn. *ppp*

Tpt. *pp* *ppp*

Tba. *pp* *ppp*

Timp. *pp* *mp* *pp* *pp* *mp*

Vln. 1 arco *ppp* *p* *pp* *ppp* *p*

Vln. 2 arco *ppp* *p* *pp* *ppp* *p*

Vla. arco *ppp* *p* *pp* *ppp* *p*

Vc. arco *ppp* *p* *pp* *ppp* *p*

Cb. arco *ppp* *p* *pp* *ppp* *p*



68 *grandioso* *accel.*

Fl. *p* *mf* *f*

Ob. *mf* *f* *mf*

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

Bsn. *mf* *f* *mf*

Hn. *pp* *mp* *p*

Tpt. *pp* *p* *mp* *p*

Tba. *pp* *p* *mp* *p*

Timp. *pp* *mf* *f* *mf*

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp*

**D**

76  $\text{♩} = 120$  *animato*

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

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

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

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

Hn. *pp* *ppp* *pp*

Tpt. *ppp* *pp*

Tba. *pp*

Timp. *mp* *mf* *mp* *mf* *f*

**D**

$\text{♩} = 120$  *animato*

Vln. 1

Vln. 2 *pp*

Vla.

Vc.

Cb.

83

Fl. *mf* *f* *ff* *f* *ff*

Ob. *mf* *f* *ff* *f* *ff*

Cl. *mf* *f* *ff* *f* *ff*

Bsn. *mf* *f* *ff* *f* *ff*

Hn. *p* *mp*

Tpt. *p* *mp*

Tba. *p* *mp*

Timp. *mf* *f* *ff* *f* *ff*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score, numbered 83, features ten staves for various instruments. The top four staves (Flute, Oboe, Clarinet, Bassoon) are in treble clef, while the next three (Horn, Trumpet, Trombone) are in bass clef. The bottom three staves (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) are in their respective clefs. The score is divided into six measures, with time signatures changing from 4/4 to 3/4 and back to 4/4. Dynamic markings such as *mf*, *f*, *ff*, *p*, and *mp* are placed below the notes. The Flute, Oboe, Clarinet, and Bassoon parts show a crescendo from *mf* to *ff* in the first two measures, followed by a slight decrease and then a final crescendo. The Horn, Trumpet, and Trombone parts are generally softer, starting with *p* and *mp*. The Timpani part has a similar crescendo pattern. The string parts (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) are mostly in the lower register and play a steady, rhythmic accompaniment, often starting with *p*.

**E**

89 *giocoso*

Fl. *fff* *ff* *fff*

Ob. *fff* *ff* *fff*

Cl. *fff* *ff* *fff*

Bsn. *fff* *ff* *fff*

Hn. *p*

Tpt. *p*

Tba. *p*

Timp. *fff* *ff* *fff*

**E**

*giocoso*

Vln. 1 *mp* *pizz.*

Vln. 2 *mp* *pizz.*

Vla. *mp* *pizz.*

Vc. *mp* *pizz.*

Cb. *mp* *pizz.*

95 (4+3)

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *mp* *p*

Tpt. *mp* *p*

Tba. *mp* *p*

Timp.

Vln. 1 *arco* *pp* *p* *pp*

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

Vla. *arco* *pp* *p* *pp*

Vc. *arco* *pp* *p* *pp*

Cb. *arco* *pp* *p* *pp*

Detailed description: This page of a musical score covers measures 95 to 98. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn, Trumpet, Trombone), a percussion section (Timpani), and a string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The score is in 4/4 time with a key signature of one flat. Measure 95 is marked with a '(4+3)' triplet. Dynamics include piano (*p*), mezzo-piano (*mp*), and pianissimo (*pp*). The string section is marked 'arco' (arco). The woodwinds and brass play melodic lines, while the strings provide harmonic support. The percussion section is currently silent.

102 (2+3) *grandioso*

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), and Timpani (Timp.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Tempo and Dynamics:** The tempo is marked *grandioso*. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).
- Rehearsal Markings:** A rehearsal mark (2+3) is placed above the first measure of the second system.
- Time Signatures:** The score features complex time signature changes, including 8/8, 4/4, 2/4, and 4/4.
- Instrumentation:** The score is for a full orchestra, with specific parts for each instrument.

110

Fl. *f* *ff* *f* *mf* *accel.*

Ob. *f* *ff* *f* *mf*

Cl. *f* *ff* *f* *mf*

Bsn. *f* *ff* *f* *mf*

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

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

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

Timp. *f* *ff* *f* *mf*

*8<sup>va</sup>* *accel.*

Vln. 1 *f* *ff* *f* *mf*

Vln. 2 *f* *ff* *f* *mf*

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

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

Cb. *f* *ff* *f* *mf*

**F**

$\text{♩} = 126$  animato accel.

117

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

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

Tpt. *mf* *mp* *mf* *mp*

Tba. *mf* *mp* *mf* *mp*

Timp. *f* *mf* *f*

**F**

$\text{♩} = 126$  animato accel.

(8)

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*



123

Fl. *ff* *fff* *ff*

Ob. *ff* *fff* *ff*

Cl. *ff* *fff* *ff*

Bsn. *ff* *fff* *ff*

Hn. *mf*

Tpt. *mf*

Tba. *mf*

Timp. *ff* *f* *ff* *fff* *ff*

Vln. 1 *ff* *f* *ff* *f*

Vln. 2 *ff* *f* *ff* *f*

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

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

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

(8)

129

Fl. *fff* *ff* *fff* *ff*

Ob. *fff* *ff* *fff* *ff*

Cl. *fff* *ff* *fff* *ff*

Bsn. *fff* *ff* *fff* *ff*

Hn. *f* *ff* *f*

Tpt. *f* *ff* *f*

Tba. *f* *ff* *f*

Timp. *fff* *ff* *fff* *ff*

(8)

Vln. 1 *ff* *fff* *ff*

Vln. 2 *ff* *fff* *ff*

Vla. *ff* *fff* *ff*

Vc. *ff* *fff* *ff*

Cb. *ff* *fff* *ff*

133 (8)  $\text{♩} = 132$  rit.  $\text{♩} = 126$

Fl. *fff* *ff* *f*

Ob. *fff* *ff* *f*

Cl. *fff* *ff* *f*

Bsn. *fff* *ff* *f*

Hn. *ff*

Tpt. *ff*

Tba. *ff*

Timp. *fff* *ff* *f* *mf* *mp*

-----  $\text{♩} = 132$  rit.  $\text{♩} = 126$

(8) pizz.

Vln. 1 *fff* *ff* *f* *mf* *mp*

Vln. 2 *fff* *ff* *f* *mf* *mp*

Vla. *fff* *ff* *f* *mf* *mp*

Vc. *fff* *ff* *f* *mf* *mp*

Cb. *fff* *ff* *f* *mf* *mp*

Detailed description: This page of a musical score contains measures 133 through 137. The top system (measures 133-135) is marked with a tempo of quarter note = 132 and a 'rit.' (ritardando) instruction. It features woodwind parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone, along with a Timpani part. The bottom system (measures 136-137) is marked with a tempo of quarter note = 126. It features string parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The strings are marked 'pizz.' (pizzicato). Dynamics range from fortissimo (fff) to mezzo-piano (mp). The score includes various musical notations such as slurs, accents, and dynamic markings.

# One to Another

(for large ensemble)

## Movement Two

Michael McNeilis

The score is for a large ensemble and is divided into two systems. The first system includes Flute, Oboe, Clarinet in B $\flat$ , Bassoon, Horn in F, Trumpet in B $\flat$ , and Tuba. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features a complex rhythmic structure with frequent changes in meter: 4/4, 3/4, 5/4, 3/4, 4/4, 3/4, and 5/4. The tempo is marked with quarter notes and metronome markings: 63 (dolce), 58, 63, and 58. Dynamics include *mp*, *mf*, *p*, *mp > pp*, and *p*. The Flute part has a melodic line with slurs and accents. The Oboe, Clarinet, and Bassoon parts have sustained notes and slurs. The Violoncello part has a melodic line with slurs and accents. The other instruments are mostly silent or have sustained notes.

Flute:  $\text{♩} = 63$  *dolce*,  $\text{♩} = 58$ ,  $\text{♩} = 63$ ,  $\text{♩} = 58$ . Dynamics: *mp*, *mf*, *p*, *mp*, *mf*.

Oboe: Dynamics: *p*, *mp > pp*, *p*.

Clarinet in B $\flat$ : Dynamics: *p*, *mp > pp*, *p*.

Bassoon: Dynamics: *p*, *mp > pp*, *p*.

Horn in F: Rest.

Trumpet in B $\flat$ : Rest.

Tuba: Rest.

Timpani: Rest.

Violin 1: Rest.

Violin 2: Rest.

Viola: Rest.

Violoncello: Dynamics: *mp > pp*, *p*.

Contrabass: Rest.

7

♩=63

Fl. *p* *mp*

Ob. *mp* *pp* *p*

Cl. *mp* *pp* *p*

Bsn. *mp* *pp* *p*

Hn. *p* *ppp*

Tpt. *p* *ppp*

Tba. *p* *ppp*

Timp.

Vln. 1

Vln. 2

Vla. *p*

Vc. *mp* *pp* *p*

Cb. *p* *ppp*

♩=63

**A**

♩=66 *giocoso*      ♩=60

Fl. *mf* *f* *mf*

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

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

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

Hn. *p* *mp* *mf* *p*

Tpt. *p* *mp* *mf* *p*

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

Timp. *pp*

**A**

♩=66 *giocoso*      ♩=60

Vln. 1

Vln. 2

Vla. *mp* *mf* *f*

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

Cb. *mp* *mf*

14  $\text{♩} = 66$   $\text{♩} = 60$   $\text{♩} = 66$

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

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

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *mp* *pp* *p*

Tpt. *mp* *pp* *p*

Tba. *mp* *pp* *p*

Timp. *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

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

Cb. *mp*

**B**  
*grandioso*

19  $\text{♩} = 60$   $\text{♩} = 69$   $\text{♩} = 63$   $\text{♩} = 69$   $\text{♩} = 63$

Fl. *f*

Ob.

Cl.

Bsn.

Hn. *mf* *f* *ff* *<fff*

Tpt. *mf* *f* *ff* *<fff*

Tba. *mp* *pp* *mf* *f* *ff* *<fff*

Timp. *pp*

**B**  
*grandioso*

$\text{♩} = 60$   $\text{♩} = 69$   $\text{♩} = 63$   $\text{♩} = 69$   $\text{♩} = 63$

Vln. 1

Vln. 2

Vla. *f* *<ff*

Vc. *f* *f* *<ff*

Cb. *f* *<ff*



28 ♩=69 ♩=63 ♩=69 ♩=63

Fl. *ff < fff* *fff <*

Ob. *ff < fff* *fff <*

Cl. *f* *ff < fff* *f* *ff* *fff <*

Bsn. *ff < fff* *fff <*

Hn. *mf* *f* *< ff* *mf* *f* *ff < fff*

Tpt. *mf* *f* *< ff* *mf* *f* *ff < fff*

Tba. *mf* *f* *< ff* *mf* *f* *ff < fff*

Timp. *ff* *< fff* *<*

Vln. 1 ♩=69 ♩=63 ♩=69 ♩=63 *f < ff* *f* *< fff*

Vln. 2 *f < ff* *ff < fff*

Vla. *f < ff* *ff < fff*

Vc. *f* *ff < fff* *f* *ff* *fff <*

Cb. *fff <*

C

37 *maestoso*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tba.

Timp.

C

*maestoso*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

42

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *ppp* *mp*

Bsn. *ppp* *mp*

Hn.

Tpt.

Tba.

Timp. *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *ff*

Vc. *mf*

Cb. *f*

Detailed description: This page of a musical score covers measures 42 through 45. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth-note triplets. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) play a steady eighth-note accompaniment. The percussion section (Timpani) has a single entry in measure 45. The score includes dynamic markings such as *pp*, *ppp*, *mp*, *mf*, and *ff*, along with articulation marks like accents and slurs. The time signature changes from 3/4 to 4/4 between measures 43 and 44.

46

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *ppp* *p*

Tpt. *pp* *p*

Tba. *ppp* *p*

Timp. *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *fff*

Vc. *f*

Cb. *ff*

Detailed description: This page of a musical score covers measures 46 through 49. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line in measure 46, marked *mf*. The brass section (Horn, Trumpet, Trombone) plays a rhythmic pattern of eighth-note triplets, starting in measure 47 and marked *ppp* and *p*. The timpani plays a similar triplet pattern, marked *mf* and *f*. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) plays a dense texture of eighth-note triplets, marked *f* and *fff*. The score is divided into four measures, with a change in time signature from 3/4 to 4/4 between measures 47 and 48.

50

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tba.

Timp.

*mf* *f* *mf* *f* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit. . . . . ♩=50

**D**

53  $\text{♩} = 69$  *grandioso*  $\text{♩} = 63$   $\text{♩} = 69$  (2+3) (5+2)  $\text{♩} = 63$

Fl. *f* *ff* *fff > f* *f* *ff > mf*

Ob. *fff > f* *ff > mf*

Cl. *fff > f* *ff > mf*

Bsn. *f* *ff* *fff > f* *ff > mf*

Hn. *f* *ff > mf* *f* *> mp*

Tpt. *f* *ff > mf* *f* *> mp*

Tba. *f* *ff > mf* *f* *> mp*

Timp. *ff* *fff > f* *ff* *> mf*

**D**

$\text{♩} = 69$  *grandioso*  $\text{♩} = 63$   $\text{♩} = 69$  (2+3) (5+2)  $\text{♩} = 63$

Vln. 1 *ff > mf* *f* *f > mp*

Vln. 2 *ff > mf* *f* *f > mp*

Vla. *f* *ff > mf* *f* *f > mp*

Vc. *ff* *fff > f* *ff > mf*

Cb. *f* *ff* *fff > f* *ff > mf*

61  $\text{♩} = 69$  (2+3) (5+2)  $\text{♩} = 63$   $\text{♩} = 69$  (4+3)  $\text{♩} = 63$

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

Ob. *mf* *> p*

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

Bsn. *mf* *> p*

Hn.

Tpt.

Tba. *mf*

Timp.

Vln. 1 *mf* *f* *> mp* *mf*

Vln. 2 *mf* *f* *> mp* *mf*

Vla. *mf* *f* *> mp* *mf*

Vc. *f* *> mp*

Cb.

**E**

70

*♩=66 giocoso*      *♩=60*      *♩=66*      *♩=60*      *♩=66*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f* *p*

Bsn. *mf* *f* *p*

Hn.

Tpt.

Tba. *mp* *mf* *pp*

Timp. *p* *mp*

**E**

*♩=66 giocoso*      *♩=60*      *♩=66*      *♩=60*      *♩=66*

Vln. 1 *mp* *mf* *pp*

Vln. 2 *mp* *mf* *pp*

Vla. *mp* *mf* *pp*

Vc. *mp*

Cb.



**F**

76      ♩=60      ♩=63 dolce      ♩=58

Fl. *mf* *p* *mp > pp*

Ob. *mf* *p* *mp > pp*

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

Bsn. *mp* *mf* *pp* *p* *mp > pp*

Hn. *p* *p > ppp*

Tpt.

Tba. *p* *mp* *p > ppp*

Timp. *p*

**F**

♩=60      ♩=63 dolce      ♩=58

Vln. 1 *p* *mp* *pp*

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

Vla. *p* *mp* *pp* *p > ppp*

Vc. *p* *mp* *pp* *p > ppp*

Cb. *pp* *p > ppp*

82  $\text{♩} = 63$   $\text{♩} = 58$   $\text{♩} = 63$

Fl. *p* *mp > pp*

Ob. *p* *mp* *pp*

Cl. *mp* *mf* *p*

Bsn. *p* *mp* *pp*

Hn. *pp* *p* *ppp*

Tpt.

Tba. *pp* *p* *ppp*

Timp.

Vln. 1  $\text{♩} = 63$   $\text{♩} = 58$   $\text{♩} = 63$  *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *p > ppp*

Vc. *p* *ppp*

Cb. *p* *ppp*

Detailed description: This page of a musical score contains measures 82 through 85. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features dynamic markings such as *p*, *mp*, *mf*, *pp*, and *ppp*. Measure 82 has a tempo of 63, measure 83 has a tempo of 58, and measure 85 has a tempo of 63. The woodwinds and strings play melodic lines with various dynamics and articulations, while the brass instruments (Tpt. and Tba.) are mostly silent. The strings provide a harmonic foundation with sustained notes and dynamic swells.

87 rit. . . . . ♩=50

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

Ob. *p* *mp* *mf* *p*

Cl. *mp* *mf* *p*

Bsn. *p* *mp* *mf* *p*

Hn. *pp* *p* *mp* *pp*

Tpt.

Tba. *pp* *p* *mp* *pp*

Timp.

Vln. 1

Vln. 2

Vla.

Vc. *pp* *p* *ppp*

Cb. *p* *ppp*

Detailed description: This page of a musical score covers measures 87, 88, 89, and 90. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) have parts with dynamic markings of *p*, *mp*, *mf*, and *p* across the measures. The Horn part has dynamics of *pp*, *p*, *mp*, and *pp*. The Trombone part has dynamics of *pp*, *p*, *mp*, and *pp*. The Violoncello (Vc.) and Contrabass (Cb.) parts have dynamics of *pp*, *p*, and *ppp*. The strings (Violins 1 and 2, Viola) are mostly silent. A 'rit.' (ritardando) marking is present at the beginning of measure 89, and a tempo marking of ♩=50 is shown at the end of measure 89. The key signature has one flat (B-flat major or E-flat minor) and the time signature is 4/4.

# One to Another

(for large ensemble)

## Movement Three

Michael McNeilis

*♩=72 doloroso e eroico perpetuo* *♩=69* *♩=72*

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Tuba

Timpani

Violin 1

Violin 2

Viola

Violoncello

Contrabass

*mp* *p* *mp* *p* *mp*

*ppp* *pp* *p* *pp* *ppp*

*ppp* *p* *pp* *pp* *ppp*

*ppp* *pp* *ppp*

*ppp* *pp* *ppp*

*ppp* *pp* *ppp*

*ppp* *pp* *ppp*

*p* *mp* *p* *mp* *p*

A

♩=76

9

Fl. *mp < f*

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

Cl. *p* *mp < f* *mf* *mp*

Bsn. *p* *mp* *< f* *mp*

Hn. *p* *pp* *p < mf*

Tpt. *pp* *p < mf*

Tba. *pp* *p < mf*

Timp. *p* *mp < f*

Detailed description: This block contains the musical notation for the woodwind and percussion sections. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), and Timpani (Timp.). The music is in 6/4 time and begins at measure 9. The woodwinds play sustained notes with dynamic markings such as *p*, *mp*, *mf*, and *f*. The percussion part includes timpani rolls and sustained notes.

A

♩=76

Vln. 1 *mp < f* *p* *mp*

Vln. 2 *p* *mp < f* *p* *mp*

Vla. *p* *mp < f* *p* *mp*

Vc. *p* *mp < f* *p* *mp*

Cb. *mp* *< f* *mp* *mf*

Detailed description: This block contains the musical notation for the string section, including Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play sustained notes with dynamic markings such as *p*, *mp*, *mf*, and *f*. The music is in 6/4 time and begins at measure 9.

18  $\text{♩} = 72$   $\text{♩} = 76$

Fl.  $\text{♩} = 72$   $\text{♩} = 76$

Ob. *p* *mp* *mf* *mp* *mf* *mp*

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

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

Hn. *pp* *mp* *p* *pp* *mp* *p*

Tpt. *pp* *p* *mp* *p* *pp* *mp* *p*

Tba. *pp* *p* *pp* *p*

Timp. *mp*

Vln. 1  $\text{♩} = 72$   $\text{♩} = 76$  *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

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

Cb. *mp* *mf* *mp* *mf*

Detailed description: This page of a musical score covers measures 18 through 23. It features woodwind and string parts. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The strings include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 6/4 time and consists of six measures. The first measure (18) has a tempo of 72. The second measure (19) has a tempo of 76. The woodwinds play various melodic lines with dynamic markings such as *p*, *mp*, *mf*, and *f*. The strings provide harmonic support with sustained notes and some rhythmic patterns. The Flute part is mostly rests. The Oboe, Clarinet, Bassoon, Horn, and Trumpet parts have more active lines. The Trombone part is mostly sustained notes. The Timp. part has a few notes in the final measure. The Violin and Viola parts are mostly sustained notes. The Violoncello part has some rhythmic patterns. The Contrabass part has a steady line.

**B**

♩=80

Musical score for woodwinds and percussion. The score is in 5/4 time and consists of six measures. The instruments and their dynamics are:

- Fl.**:  $mf < ff$ ,  $f$
- Ob.**:  $mf < ff$ ,  $f$ ,  $mf$
- Cl.**:  $mf < ff$ ,  $mp$ ,  $mf$
- Bsn.**:  $< ff$ ,  $mp$ ,  $mf$ ,  $f$ ,  $mf$
- Hn.**:  $mp < f$ ,  $p$ ,  $mf$ ,  $mp$
- Tpt.**:  $mp < f$ ,  $p$ ,  $mf$ ,  $mp$
- Tba.**:  $mp < f$ ,  $p$ ,  $mp$
- Timp.**:  $mf < f$ ,  $mf$

**B**

♩=80

Musical score for strings and double bass. The score is in 5/4 time and consists of six measures. The instruments and their dynamics are:

- Vln. 1**:  $mf < ff$ ,  $mp$ ,  $mf$ , (3+3+2)
- Vln. 2**:  $mf < ff$ ,  $mp$ ,  $mf$
- Vla.**:  $mf < ff$ ,  $mp$ ,  $mf$
- Vc.**:  $mf < ff$ ,  $mf$ ,  $f$ ,  $mf$
- Cb.**:  $< ff$ ,  $f$ ,  $mf$

33  $\text{♩} = 76$   $\text{♩} = 80$

Fl.  $f$

Ob.  $mp$   $f$   $mf$

Cl.  $f$   $mf$   $f$   $mf$

Bsn.  $mp$   $mf$   $f$   $mf$   $f$

Hn.  $p$   $mf$   $mp$

Tpt.  $p$   $mf$   $mp$

Tba.  $p$   $mp$

Timp.  $mf$

Vln. 1  $\text{♩} = 76$  (2+2+2+2)  $(3+3+2)$   $\text{♩} = 80$  (2+2+2+2)  $mp$

Vln. 2  $mp$

Vla.  $mp$

Vc.  $f$   $mf$

Cb.  $f$   $mf$

Detailed description: This page of a musical score contains measures 33 through 37. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Timpani) and a string section (Violin I, Violin II, Viola, Violoncello, and Contrabass). The score is written in 6/4 time and includes dynamic markings such as *mp*, *f*, *mf*, and *p*. Measure 33 is marked with a tempo of  $\text{♩} = 76$ . Measures 34-35 are marked with a tempo of  $\text{♩} = 80$ . Measure 36 is marked with a tempo of  $\text{♩} = 76$  and a pattern of (2+2+2+2). Measure 37 is marked with a tempo of  $\text{♩} = 80$  and a pattern of (2+2+2+2). The woodwinds play melodic lines with various dynamics, while the strings provide harmonic support with sustained chords and rhythmic patterns.



39

Fl. *f* *<ff* *<fff*

Ob. *f* *mf* *f <ff* *<fff*

Cl. *f* *mf* *f <ff* *<fff*

Bsn. *mf* *f* *mf* *f <ff* *<fff*

Hn. *mf* *mp* *mf <f* *<ff*

Tpt. *mf* *mp* *mf <f* *<ff*

Tba. *mp* *mf <f* *<ff*

Timp. *mf* *f <ff* *<fff*

Vln. 1 *mf* (3+3+2) *f <ff* *<fff*

Vln. 2 *mf* *f <ff* *<fff*

Vla. *mf* *f <ff* *<fff*

Vc. *f* *mf* *f <ff* *<fff*

Cb. *f* *mf* *f <ff* *<fff*

Detailed description: This page of a musical score covers measures 39 to 44. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) play melodic and harmonic lines with dynamic markings ranging from *mf* to *fff*. The percussion section includes Timpani. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) provides a rhythmic and harmonic foundation, with the Violin 1 part featuring a triplet of eighth notes in measure 40. The score is written in 4/4 time and includes various articulations such as accents and slurs.

C

48  $\text{♩} = 84$

Fl. *mf* *f* *fff* *f* *ff*

Ob. *mf* *f* *ff* *f*

Cl. *f* *ff* *f*

Bsn. *ff* *f* *ff*

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

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

Tba. *mp* *mf*

Timp. *mf* *f*

C

$\text{♩} = 84$  (2+2+2+2) (3+3+2) (2+2+2+2)

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *f* *ff*

Cb. *f* *ff*

54

♩=80

Fl. *mf* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *mf* *f*

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

Tpt. *mp* *mf*

Tba. *f* *mp* *mf*

Timp. *ff* *mf* *f*

Vln. 1 (3+3+2) *ff* *mf* (2+2+2) *f* (3+3+2)

Vln. 2 *ff* *mf* *f*

Vla. *ff* *mf* *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 54 to 57. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and percussion (Timpani) parts are clearly defined. The strings (Violins 1 & 2, Viola, Violoncello, and Contrabass) provide a rhythmic and harmonic foundation. The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also performance instructions like *mf mp* for the Horns. The tempo is marked as quarter note = 80. The score is divided into four measures, with a key signature change from 6/4 to 4/4 between measures 55 and 56. Various articulations and phrasing slurs are used throughout the piece.

59

♩=84  
8<sup>va</sup>

Fl. *fff* *f* *ff* *mf*

Ob. *ff* *f* *ff* *mf*

Cl. *ff* *f* *ff* *ff*

Bsn. *ff*

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

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

Tba. *f* *mp*

Timp. *ff* *mf*

Vln. 1 (2+2+2) (3+3+2) ♩=84 (2+2+2) *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *f*

Cb. *ff* *f*

65

Fl. *f* *fff* *f* *ff*

Ob. *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff*

Bsn. *f* *ff*

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

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

Tba. *mf* *f*

Timp. *f* *fff* *ff*

(3+3+2) (2+2+2+2) (3+3+2)

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *ff*

Cb. *ff*

D

70  $\text{♩} = 88$

Fl.  $<fff</math>  $f$$

Ob.  $<fff</math>  $f$   $ff$$

Cl.  $<fff</math>  $f$   $ff$$

Bsn.  $<fff</math>  $f$   $ff$$

Hn.  $<fff</math>  $ff <fff</math>  $mf$   $f$$$

Tpt.  $<fff</math>  $ff <fff</math>  $mf$   $f$$$

Tba.  $<ff</math>  $<fff</math>  $mf$   $f$$$

Timp.  $<fff</math>  $f$   $ff$$

D

$\text{♩} = 88 (3+3+2)$

Vln. 1  $<fff</math>  $f$   $ff$$

Vln. 2  $<fff</math>  $f$   $ff$$

Vla.  $<fff</math>  $f$   $ff$$

Vc.  $<fff</math>  $f$   $ff$$

Cb.  $<fff</math>  $f$   $ff$$

78

Fl. *f*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f*

Tpt. *mf* *f*

Tba. *mf* *f*

Timp. *f* *ff*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Detailed description: This page of a musical score covers measures 78 through 81. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The percussion section includes Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one sharp (F#) and a common time signature. Dynamics range from mezzo-forte (mf) to fortissimo (ff). The woodwinds and strings play sustained notes with various articulations, while the percussion provides a rhythmic accompaniment. The overall texture is dense and powerful, particularly in the later measures.

83

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f*

Tpt. *mf* *f*

Tba. *mf* *f*

Timp. *f* *ff*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Detailed description: This page of a musical score covers measures 83 to 86. The key signature has one sharp (F#) and the time signature is 6/4. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Tuba) are marked with dynamic changes from *f* to *ff* at measure 84. The strings (Violins, Viola, Violoncello, and Contrabass) maintain a consistent *f* dynamic throughout. The Timpani part features a rhythmic pattern that intensifies from *f* to *ff* at measure 84. The score includes various musical notations such as slurs, accents, and dynamic markings.



rit. . . . . ♩=66

87

Fl. *fff* > *f* > *mp* > *f* > *fff*

Ob. *fff* > *f* > *mp* > *f* > *fff*

Cl. *fff* > *f* > *mp* > *f* > *fff*

Bsn. *fff* > *f* > *mp* > *f* > *fff*

Hn. *ff* > *mf* > *p* > *ff* < *fff*

Tpt. *ff* > *mf* > *p* > *ff* < *fff*

Tba. *ff* > *mf* > *p* > *ff* < *fff*

Timp. *fff* > *f* > *mp* > *fff*

Vln. 1 *fff* > *f* > *mp* > *fff*

Vln. 2 *fff* > *f* > *mp* > *fff*

Vla. *fff* > *f* > *mp* > *fff*

Vc. *fff* > *f* > *mp* > *fff*

Cb. *fff* > *f* > *mp* > *fff*

rit. . . . . ♩=66

**Appendix E**

**One to Another  
(Octet Arrangement)**

**for small ensemble**

(2015)

**Score in C**

Michael McNeilis

# **One to Another (Octet Arrangement)**

**for small ensemble**

(2015)

ca. 4'45

## **Score in C**

Instrumentation:

flute  
oboe  
clarinet in B $\flat$   
bassoon  
French horn in F  
trumpet in B $\flat$   
trombone  
contrabass

# One to Another

(Octet Arrangement)

Michael McNeilis

$\text{♩} = 120$  *animato*

Musical score for measures 1-6. The score is for an octet and includes parts for Flute, Oboe, Clarinet in B $\flat$ , Bassoon, Horn in F, Trumpet in B $\flat$ , Trombone, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked  $\text{♩} = 120$  and *animato*. The score shows a variety of dynamics including *p*, *mp*, and *mf*. The time signature changes from 4/4 to 3/4 in measure 4 and back to 4/4 in measure 5. The Horn in F, Trumpet in B $\flat$ , and Trombone parts have melodic lines with dynamics *p*, *mp*, and *mf*. The Contrabass part has a bass line with dynamics *p* and *mf*.

Musical score for measures 7-11. The score continues with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is *animato*. The score shows a variety of dynamics including *mp*, *f*, and *mf*. The time signature changes from 4/4 to 3/4 in measure 7 and back to 4/4 in measure 8. The Flute part has a melodic line with dynamics *mp* and *f*. The Oboe part has a melodic line with dynamics *mp* and *f*. The Clarinet part has a melodic line with dynamics *mp* and *f*. The Bassoon part has a melodic line with dynamics *mp* and *f*. The Horn part has a melodic line with dynamics *mp*, *mf*, *f*, *mf*, and *f*. The Trumpet part has a melodic line with dynamics *mp*, *mf*, *f*, *mf*, and *f*. The Trombone part has a melodic line with dynamics *mp*, *mf*, *f*, *mf*, and *f*. The Contrabass part has a bass line with dynamics *mp* and *f*.

A

13

*mf* *mf* *mf* *mf* *pp* *pp* *pp*

*ff* *f* *ff* *ff* *ff* *ff* *ff*

*mf*

*dolce*



20

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

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

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

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

*ppp* *p* *ppp* *p*

*ppp* *p* *pp* *ppp* *p*

*ppp* *p* *ppp* *p*

*ppp* *p* *ppp* *p*

29 *grandioso* *accel.*

Fl. *p* *mf* *f*

Ob. *mf* *f* *mf*

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

Bsn. *mf* *f* *mf*

Hn. *pp* *mp* *p*

Tpt. *pp* *p* *mp* *p*

Tbn. *pp* *p* *mp* *p*

Cb. *pp* *mp*

**B**

37 *animato*  $\text{♩} = 126$

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

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

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

Bsn. *mp* *mf* *mp* *mf*

Hn. -

Tpt. -

Tbn. -

Cb. -

42

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

Hn. *p* *mp*

Tpt. *p* *mp*

Tbn. *p* *mp*

Cb.

Measures 42-45 are in 4/4 time. Measure 42 has a 2-measure rest for the Flute. Dynamics include *f*, *mf*, and *f* for woodwinds, and *p* and *mp* for brass. A double bar line is present at the end of measure 45.

46

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Bsn. *ff* *f* *ff*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Cb. *mp* *mf*

Measures 46-50 are in 4/4 time. Measure 46 has a 3-measure rest for the Flute. Dynamics include *ff*, *f*, and *mp*. A double bar line is present at the end of measure 50.

51 *rit.*  $\text{♩} = 69$  *grandioso*

Fl. *fff* *ff* *fff*

Ob. *fff* *ff* *fff*

Cl. *fff* *ff* *fff*

Bsn. *fff* *ff* *fff*

Hn. *fff* *ff* *fff*

Tpt. *fff* *ff* *fff*

Tbn. *fff* *ff* *fff*

Cb. *fff* *ff* *fff*



55 *Meno mosso* *A tempo*

Fl. *f*

Ob.

Cl.

Bsn.

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mp* *pp* *mf* *f*

Cb.



61 **Meno mosso** **A tempo** **Meno mosso**

Fl. *ff* *< fff* *mf* *f* *< fff*

Ob. *ff* *< fff* *mf* *f* *< fff*

Cl. *ff* *< fff* *mf* *f* *< fff*

Bsn. *ff* *< fff* *mf* *f* *< fff*

Hn. *ff* *< fff* *mf* *f* *< fff*

Tpt. *ff* *< fff* *mf* *f* *< fff*

Tbn. *ff* *< fff* *mf* *f* *< fff*

Cb. *ff* *< fff* *mf* *f* *< fff*

68 **A tempo** **Meno mosso** **D**  $\text{♩} = 84$  **doloroso e eroico**

Fl. *f* *ff* *fff* *< mp*

Ob. *fff* *< mp*

Cl. *fff* *< mp*

Bsn. *fff* *< f*

Hn. *mf* *f* *ff* *< fff* *mp p*

Tpt. *mf* *f* *ff* *< fff* *p*

Tbn. *mf* *f* *ff* *< fff* *p*

Cb. *f* *ff* *fff* *< mf*

74 *8va*

Fl. *mf* *ff* *mf* *f*

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

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

Bsn. *mf* *f*

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

Tpt. *mp* *mf* *mp* *mf*

Tbn. *mp* *mf*

Cb. *f*

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

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bsn. *mp* *mf* *f*

Hn. *mp* *p* *mp* *mf* *mp*

Tpt. *p* *mp* *mf* *mp* *mf*

Tbn. *p* *mp*

Cb. *mf* *f*

85

Fl. *mp* *mf*

Ob. *f* *mp* *mf*

Cl. *f* *mf*

Bsn. *mf*

Hn. *mf* *mp* *p* *mp*

Tpt. *p* *mp*

Tbn. *mf* *p* *mp*

Cb. *mf*



91

Fl. *ff* *mf* *f*

Ob. *f* *mf* *f*

Cl. *f* *mf* *f*

Bsn. *f*

Hn. *mf* *mp* *mf*

Tpt. *mf* *mp* *mf* *mf*

Tbn. *mf*

Cb. *f*

95 (8) rit. =60

Fl. *fff* *mp* *f* *fff*

Ob. *fff* *mp* *f* *fff*

Cl. *fff* *mp* *f* *fff*

Bsn. *fff* *mp* *f* *fff*

Hn. *ff* *fff* *ff* *fff*

Tpt. *ff* *fff* *ff* *fff*

Tbn. *ff* *fff* *ff* *fff*

Cb. *fff* *mp* *fff*

Detailed description: This is a page of a musical score for a woodwind and brass ensemble, starting at measure 95. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Contrabass (Cb.). The music is in 6/4 time and features a series of half-note chords. The dynamics are marked as *fff* (fortississimo), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). A 'rit.' (ritardando) marking is present at the top, and a tempo of 60 is indicated. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The woodwinds (Fl., Ob., Cl., Bsn.) have melodic lines with dynamic changes, while the brass instruments (Hn., Tpt., Tbn., Cb.) provide harmonic support with sustained notes.

# **Aggregation**

## **for large ensemble**

(2016-2017)

**Score in C**

Michael McNeilis

# **Aggregation**

## **for large ensemble**

(2016-2017)

ca. 8'20

### **Score in C**

#### Instrumentation:

piccolo  
flute  
oboe  
clarinet in B $\flat$   
bassoon  
French horn in F  
trumpet in B $\flat$   
tenor trombone  
tuba  
timpani (2 – tuned to C and G)  
suspended cymbal (percussion player 1)  
snare drum (percussion player 2)  
bass drum (percussion player 3)  
violin x 2  
viola  
violoncello  
contrabass

# Aggregation

(for large ensemble)

Michael McNeilis

*♩=92 animato* **4/4** **2/4** *♩=96 poco rit.* **4/4**

Piccolo

Flute *mp*

Oboe

Clarinet in B♭ *ppp*

Bassoon *pp*

Horn in F *pp*

Trumpet in B♭ *pp* *mp*

Tenor Trombone *pp*

Tuba *pp*

Timpani *pp*

*♩=92 animato* **4/4** **2/4** *♩=96 poco rit.* **4/4**

Suspended Cymbal

Snare Drum [snare off]

Bass Drum

Violin 1

Violin 2 *ppp* *pp*

Viola *pp*

Violoncello

Contrabass *pp*

2

$\text{♩} = 92$

$\text{♩} = 96$  poco rit.

Picc.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Fl.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Ob.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Cl.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Bsn.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Hn.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Tpt.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Tbn.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Tba.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Timp.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Cym.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

S. D.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

B. D.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Vln. 1  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Vln. 2  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Vla.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Vc.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

Cb.  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{8}$  (3+2)

*mp*, *p*, *pp*, *mf*, *mute*, *[snare on]*



♩=88 poco accel. . . . . ♩=92 . . . . . ♩=96 poco rit. . . . . ♩=88 poco accel. . . . .

9  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Picc. *mp* *mf* *mp*

Fl. *mp* *mf* *mp*

Ob. *p* *mp*

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

Bsn. *pp* *p* *mp*

Hn. *pp* *p* *mp* *mf*

Tpt. *mp*

Tbn. *pp* *p* *mp* *mf*

Tba. *p* *mp* *p*

Timp. *pp* *p* *mp*

♩=88 poco accel. . . . . ♩=92 . . . . . ♩=96 poco rit. . . . . ♩=88 poco accel. . . . .

$\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Cym. *mp* slide *mp* *mp* mute

S. D. *mp*

B. D. *mp*

Vln. 1 *mp*

Vln. 2 *ppp* *p* *mp*

Vla. *p* *mp* *p*

Vc. *p* *mp*

Cb. *pp* *p* *mp*

14

Picc.  $\frac{2}{4}$   $\frac{4}{4}$  *mp mf*

Fl. *mp mf*

Ob. *mp mf mp*

Cl. *mp mf*

Bsn. *mp mf*

Hn. *f mp mf p mp*

Tpt. *mf f mp mf*

Tbn. *mp mf*

Tba. *mp mf*

Timp. *p mp mf mp*

♩=92      ♩=96 poco rit.      ♩=88 poco accel.      ♩=92

Cym. *mf* slide nat.  $\frac{2}{4}$   $\frac{4}{4}$  *mf* mute *f* slide

S. D. *mf* *f*

B. D. *mf*

Vln. 1 *mp mf f ff*

Vln. 2 *mf f ff*

Vla. *mp mf f ff*

Vc. *p mp mf mp*

Cb. *p mp mf mp*

A

♩=96 poco rit.

♩=92

♩=96 poco rit.

19

Picc. *mf* *f* *mf*

Fl. *mf* *f ff* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

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

Tpt. *mf* *f* *mp* *mf* *ff*

Tbn. *mf* *f* *mf*

Tba. *mf* *f* *mf*

Timp. *mf* *f* *mf*

A

♩=96 poco rit.

♩=92

♩=96 poco rit.

Cym. *f* *mf*

S. D. *f* [snare off]

B. D. *f* *mf*

Vln. 1 *f* *mf* *mp*

Vln. 2 *f* *mf* *mp*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *mf* *f* *mf*

6

$\text{♩} = 92$

$\text{♩} = 96$  poco rit.

24  $\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Picc.  $f$   $mf$

Fl.  $f$   $mf$

Ob.  $f$   $mf$   $mp$

Cl.  $f$   $mf$   $f$   $mf$

Bsn.  $f$   $mf$   $f$   $mf$

Hn.  $f$   $mf$   $mp$

Tpt.  $f$   $mf$   $mp$   $p$

Tbn.  $f$   $mf$   $mp$

Tba.  $f$   $mf$   $mp$

Timp.  $f$   $mf$   $mp$

$\text{♩} = 92$

$\text{♩} = 96$  poco rit.

$\frac{5}{8}$  (3+2)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Cym.  $f$

S. D. [snare on]  $mf$   $mp$

B. D.  $f$

Vln. 1  $f$   $fff$   $f$   $mf$   $mp$

Vln. 2  $f$   $mf$   $mp$

Vla.  $f$   $mf$   $mp$

Vc.  $f$   $mf$   $mp$   $p$

Cb.  $f$   $mf$   $mp$

**B**

*♩*=92

*♩*=96

**7/8**  
(3+4)

(4+3)

**4/4**

Picc. *mf*

Fl. *mf*

Ob. *f*

Cl. *ff*

Bsn. *p*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Tba. *pp*

Timp. *p* *mp*

**B**

*♩*=92

*♩*=96

**7/8**  
(3+4)

(4+3)

**4/4**

Cym.

S. D. *p*

B. D. *p* *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *pp* *p*

Cb. *p* *pizz.* *arco* *mp*

8

$\text{♩} = 92$   
 $\frac{7}{8}$  (3+4)

(4+3)

$\text{♩} = 96$

$\frac{4}{4}$

$\frac{3}{4}$  poco rit. . . . .

Picc.  $\text{mp}$

Fl.  $\text{mp}$

Ob.  $\text{mp}$

Cl.  $p$

Bsn.  $\text{mp}$   $p$

Hn.  $ff$   $f$   $ff$

Tpt.  $f$   $ff$   $f$   $ff$

Tbn.  $mf$   $f$   $ff$   $f$   $ff$

Tba.  $ff$

Timp.  $mf$

$\text{♩} = 92$   
 $\frac{7}{8}$  (3+4)

(4+3) nat.

$\text{♩} = 96$

$\frac{4}{4}$

$\frac{3}{4}$  poco rit. . . . .

Cym.  $\text{mp}$   $f$   $\text{mute}$

S. D.  $f$

B. D.  $f$   $mf$   $f$

Vln. 1

Vln. 2  $\text{mp}$   $mf$

Vla.  $\text{mp}$   $mf$

Vc.  $\text{mp}$   $mf$

Cb. pizz. arco  $mf$

*♩=92*  
38  $\frac{7}{8}$  (3+4)

*f* *fff* *ff*

*♩=96*  $\frac{4}{4}$

*ff* *fff* *ff*

*ff* *fff*

*mf* *fff* *fff*

*mf*

*mf*

*mf*

*mf*

*f*

*♩=92*  $\frac{7}{8}$  (3+4)

*nat.*  $\frac{4}{4}$  *mf* *ff*

*♩=96*  $\frac{4}{4}$

*ff* *fff* *fff* *mute*

*mf* *f* *ff* *fff*

*mf* *ff* *f* *ff* *fff*

*mf*

*mf* *f* *f*

*pizz.* *arco* *f*

*poco rit.* *♩=92*

$\text{♩} = 96$

rit.

$\text{♩} = 88$

$\text{♩} = 92$

poco accel.

42  $\frac{3}{4}$   $\frac{4}{4}$

Picc.  $ff$   $fff$   $f$

Fl.  $mf$   $ff$   $fff$

Ob.  $mf$   $ff$   $fff$

Cl.  $mf$   $ff$   $fff$

Bsn.  $mf$   $fff$

Hn.  $fff$   $ff$   $fff$   $f$

Tpt.  $fff$   $ff$   $fff$

Tbn.  $ff$   $fff$

Tba.  $fff$

Timp.  $f$   $ff$

$\text{♩} = 96$

rit.

$\text{♩} = 88$

$\text{♩} = 92$

poco accel.

$\frac{3}{4}$   $\frac{4}{4}$

Cym. nat.  $ff$  mute  $fff$  nat.  $f$  mute  $f$

S. D.  $ff$   $fff$   $f$

B. D.  $f$   $ff$   $fff$   $f$   $ff$

Vln. 1  $fff$   $f$   $ff$

Vln. 2  $fff$   $f$   $ff$

Vla.  $ff$

Vc.  $mf$   $f$

Cb.  $ff$



rit.

♩=96

46  $\frac{7}{8}$  (4+3)  $\frac{4}{4}$

Picc. *fff* *f* *mp* *f* *fff*

Fl. *fff* *f* *mp* *f* *fff*

Ob. *fff* *f* *mp* *f* *fff*

Cl. *fff* *f* *mp* *f* *fff*

Bsn. *fff* *f* *mp* *f* *fff*

Hrn. *ff* *fff* *f* *mp* *f* *fff*

Tpt. *f* *fff* *f* *mp* *f* *fff*

Tbn. *ff* *fff* *f* *mp* *f* *fff*

Tba. *ff* *fff* *f* *mp* *f* *fff*

Timp. *fff* *f* *mp* *f* *fff*

rit.

♩=96

$\frac{7}{8}$  (4+3)  $\frac{4}{4}$

Cym. *fff* *f* *mp* *f* *fff*

S. D. *ff* *fff* *f* *mp* *f* *fff*

B. D. *fff* *f* *mp* *f* *fff*

Vln. 1 *fff* *f* *mp* *f* *fff*

Vln. 2 *fff* *f* *mp* *f* *fff*

Vla. *fff* *f* *mp* *f* *fff*

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

Cb. *fff* *f* *mp* *f* *fff*



$\text{♩} = 72$  *espressivo*

$\frac{5}{8}$  (3+2)

$\frac{4}{4}$

50

Picc.

Fl.

Ob.

Cl.

Bsn. *pp* *p*

Hn.

Tpt.

Tbn. *pp* *p*

Tba. *ppp* *pp*

Timp.



$\text{♩} = 72$  *espressivo*

$\frac{5}{8}$  (3+2)

$\frac{4}{4}$

Cym. *ppp* *pp* *nat.* *slide* *pp* *p*

S. D. [snare off]

B. D. *ppp* *pp* *p* *pp* *p*

Vln. 1 *p* *pp* *p*

Vln. 2

Vla. *ppp* *pp* *p* *pizz.*

Vc. *ppp* *pp* *p* *pizz.*

Cb. *pp* *p*

56

*con fuoco*

8/8 (3+2) 4/4 3/4 4/4

Picc. *mf*

Fl. *f* *mf*

Ob. *mp* *mf*

Cl. *p* *mp*

Bsn. *mp* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mp* *mf*

Tba.

Timp. *mf*

Cym. 8/8 (3+2) 4/4 3/4 4/4

S. D. [snare on] *mf*

B. D. *mp* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp*

Vla. *mp* *arco* *mf*

Vc. *mf*

Cb. *mp* *mf*

5/4 (2+2+1) D 4/4

61 Picc. *f* *ff* *fff*

Fl. *f* *ff* *fff*

Ob. *f* *ff* *fff*

Cl. *f* *ff* *fff*

Bsn. *mf*

Hn. *f* *ff* *fff*

Tpt. *f* *ff* *fff*

Tbn. *f* *ff* *fff*

Tba. *f* *ff* *fff*

Timp. *f* *ff* *fff*

Cym. *f* *ff* *fff* D 4/4 nat. l.v.

S. D. *f* *ff* *fff*

B. D. *f* *ff* *fff*

Vln. 1 *f* *ff* *fff*

Vln. 2 *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Cb. *f* *ff* *fff*

65

**3/4** **4/4**

Picc. **3/4** **4/4**

Fl. **3/4** **4/4**

Ob. **3/4** **4/4**

Cl. **3/4** **4/4**

Bsn. **3/4** **4/4**

Hn. **3/4** **4/4**

Tpt. *fff* **3/4** **4/4**

Tbn. *fff* **3/4** **4/4**

Tba. **3/4** **4/4**

Timp. **3/4** **4/4**

Cym. **3/4** *l.v.* *fff* **4/4**

S. D. **3/4** **4/4**

B. D. **3/4** **4/4**

Vln. 1 **3/4** **4/4**

Vln. 2 **3/4** **4/4**

Vla. **3/4** **4/4**

Vc. **3/4** **4/4**

Cb. **3/4** **4/4**

68

Picc. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn.

Hn. *ff* *f*

Tpt. *ff* *f*

Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *ff* *f* *ff* *mf*

Cym. slide *ff* *f* mute *f* slide

S. D. *ff* *f*

B. D. *ff* *f*

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

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

3/8 4/4

**E**  
*espressivo*

**2**  
**4**

**4**  
**4**

72

Picc. *mf* *mp*

Fl. *f* *mf* *mp*

Ob. *mf*

Cl. *mf* *mp*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf* *mp*

Tba.

Timp. *mf* *p*

**E**  
*espressivo*

Cym. **2**  
**4** **4**  
**4** *mp* nat. slide

S. D. [snare off] *mf*

B. D. *mf* *mp*

Vln. 1 *mf* *mp*

Vln. 2 *mp*

Vla. *mf* *mp*

Vc. *mf*

Cb. *mf* *mp*

76

Picc.  $\frac{8}{8}$  (3+2)  $\frac{7}{8}$  (3+4)  $\frac{4}{4}$

Fl.

Ob. *p*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba. *pp*

Timp.

Cym.  $\frac{8}{8}$  (3+2)  $\frac{7}{8}$  (3+4)  $\frac{4}{4}$  nat. *ppp*

S. D.

B. D. *p pp* *ppp*

Vln. 1 *p*

Vln. 2

Vla. *pp*

Vc. *p pp ppp*

Cb. *p pp*





F

$\text{♩} = 72$  *cantando*

*poco accel.* . . . . .

84

Picc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Bsn.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Hn.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tpt.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tbn.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tba.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Timp.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

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

F

$\text{♩} = 72$  *cantando*

*poco accel.* . . . . .

Cym.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *slide*

S. D.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

B. D.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *col legno*

Vla.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cb.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

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

♩=76

poco accel.

89

**2/4** **4/4** **3/4** **4/4** **2/4**

Picc. *f*

Fl. *f*

Ob. *f* *ff*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Timp. *mp*

**2/4** **4/4** **3/4** **4/4** **2/4**

Cym. *p* *mp* *mp* *nat.* *slide* *nat.*

S. D. *mp*

B. D. *p* *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

♩=80

94

Picc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *ff*

Fl. *ff*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Cym.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *mf* slide

S. D. *mf*

B. D. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

G

poco rit. . . . .

97  $\frac{7}{8}$  (4+3)  $\frac{4}{4}$   $\frac{3}{4}$

Picc. *fff* *ff*

Fl. *fff* *ff* *tr*

Ob. *fff* *ff*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *f* *mf*

G

poco rit. . . . .

$\frac{7}{8}$  (4+3) nat. l.v.  $\frac{4}{4}$  l.v.  $\frac{3}{4}$  slide

Cym. *p* *f* *mf*

S. D. *f* *mf*

B. D. *p* *f* *mf*

Vln. 1 *col legno* *f* *arco* *col legno* *mf*

Vln. 2 *arco* *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*



104  $\text{♩} = 72$

Picc.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *rit.*

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *pp* *ppp*

Bsn. *pp* *ppp* *pp*

Hn. *pp* *ppp*

Tpt. *pp* *ppp*

Tbn. *pp* *ppp*

Tba. *pp* *ppp*

Timp. *pp* *ppp*

$\text{♩} = 72$

Cym.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  *nat. l.v.*  $\frac{3}{4}$  *slide*  $\frac{4}{4}$  *ppp*

S. D. *pp* *ppp*

B. D. *pp* *ppp*

Vln. 1 *arco* *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *ppp*

H

♩=60 rit. . . . ♩=50 ♩=76 *grandioso*

109

Picc.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cl.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Bsn.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Hn.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tpt.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tbn.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tba.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Timp.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

H

♩=60 rit. . . . ♩=50 ♩=76 *grandioso*

Cym.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

S. D.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  [snare off]

B. D.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 1  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 2  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *col legno*

Vla.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vc.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cb.  $\frac{3}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$



♩=80

116

4/4

5/4 (2+2+1)

♩=84

4/4

Picc. *p* *mp* *pp* *p*

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

Ob. *p*

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

Bsn. *pp* *p* *mp* *p* *mp*

Hn. *p* *ppp* *p* *mp* *p*

Tpt. *ppp* *p* *ppp* *p* *mp* *p*

Tbn. *p* *ppp* *p* *mp* *p*

Tba. *p* *ppp* *p* *mp* *p*

Timp. *pp* *p* *mp* *p* *mp*

♩=80

♩=84

4/4

5/4 (2+2+1)

4/4

nat.

pp < mp

pp

p

mp

pp

arco

mp

pp

p

mp

p

mp

Cym.

S. D.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

120

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

Fl. *f* *mf*

Ob. *mp* *mf* *mp*

Cl. *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf mp* *mf* *mp mf* *mp* *p*

Tpt. *mf mp* *mf* *mp mf* *mp* *p*

Tbn. *mf mp* *mf* *mp mf* *mp* *p*

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

Timp. *mf* *f* *mf*

Cym. *mp* *f* *mp* *f*

S. D. [snare on]

B. D.

Vln. 1 *f* *mf*

Vln. 2 *mp*

Vla.

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

2/4

123  $\frac{4}{4}$

Picc.  $\frac{4}{4}$  *mf* *f*

Fl. *mp* *mf* *f*

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

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

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

Hn. *mp* *p* *mp* *mf* *mp* *mf* *mp* *mf*

Tpt. *mp* *p* *mp* *mf* *mp* *mf* *mp* *mf*

Tbn. *mp* *p* *mp* *mf* *mp* *mf* *mp* *mf*

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

Timp. *mp* *mf* *f*

♩=88  $\frac{4}{4}$

Cym. *mp* *f*

S. D. *mp*

B. D. *mp*

Vln. 1 *mp* *mf* *f* *mf*

Vln. 2

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

126 **3/4** **4/4** **3/4**

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

Fl. *mf* *f* *ff*

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

Cl. *f* *ff*

Bsn. *mf* *f* *mf* *f* *ff* *fff* *ff*

Hn. *mp* *p* *mp* *mf* *f* *mf* *f* *ff* *f*

Tpt. *mp* *p* *mp* *mf* *f* *mf* *f* *ff* *f*

Tbn. *mp* *p* *mp* *mf* *f* *mf* *f* *ff* *f*

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

Timp. *mf* *f* *ff*

Cym. **3/4** **4/4** **3/4** *mp* *f* *ff* slide nat. slide

S. D. *f* *ff*

B. D. *f* *ff*

Vln. 1 *f* *ff*

Vln. 2 *mp* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

129  $\frac{4}{4}$

Picc. *fff* *ff* *f*

Fl. *fff* *ff* *f* *mf*

Ob. *ff* *fff* *ff* *f* *mf* *mp* *f* *mp*

Cl. *fff* *ff* *f* *mf*

Bsn. *fff* *ff* *f* *ff* *f* *mf* *ff* *mf*

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

Tpt. *ff* *f* *ff* *f* *mf* *mp*

Tbn. *ff* *f* *ff* *f* *mf* *mp*

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

Timp. *fff* *ff* *f* *mf*

Cym.  $\frac{4}{4}$  *fff* *ff* *f* *mf* nat. slide nat.

S. D. *fff* *ff* *f* *mf*

B. D. *fff* *ff* *f* *mf*

Vln. 1 *fff* *ff* *f* *mf*

Vln. 2 *fff* *ff* *f* *mf*

Vla. *fff* *ff* *f* *mf*

Vc. *fff* *ff* *f* *mf*

Cb. *fff* *ff* *f* *mf*

129  $\frac{4}{4}$  *fff* *ff* *f* *mf*

I

♩=84 *eroico*

♩=76

131

Picc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*mf* *mp* *f*

Fl. *mp* *f*

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

Cl. *mp* *f*

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

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Tba. *p* *f* *pp*

Timp. *mp* *f*

I

♩=84 *eroico*

♩=76

Cym.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*mp* *f* slide nat.

S. D. *mp* *f* [snare off]

B. D. *mp* *f*

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

Vln. 2 *mp* *pp* arco

Vla. *mp* *f* *pp*

Vc. *mp* *f* *pp*

Cb. *mp* *pp* arco



143

Picc. *pp*

Fl. *p mp p mp p*

Ob. *pp p pp p*

Cl. *p mp mp mp p*

Bsn. *pp p pp p*

Hn. *p sfz sfz sfz sfz*

Tpt. *sfz sfz sfz sfz*

Tbn. *mp*

Tba. *mp*

Timp. *mp*

Cym.

S. D. [snare on] *p*

B. D.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



150

Picc.  $\frac{3}{4}$   $\frac{4}{4}$

Fl. *mp*  $\text{mf}$  *mp*  $\text{mf}$  *mp*  $\text{mf}$

Ob. *p*  $\text{mp}$  *p*  $\text{mp}$

Cl. *mp*  $\text{mf}$  *mp*  $\text{mf}$  *mp*  $\text{mf}$

Bsn. *p*  $\text{mp}$  *p*  $\text{mp}$

Hn. *mp*  $\text{pp}$  *mp*  $\text{pp}$  *mp*  $\text{mf}$

Tpt. *mp*  $\text{pp}$  *mp*  $\text{pp}$  *mp*  $\text{mf}$

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Cym.  $\frac{3}{4}$   $\frac{4}{4}$

S. D. *mp* *mf*

B. D.  $\frac{3}{4}$   $\frac{4}{4}$

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

158

Picc. *mf* *f*

Fl. *f*

Ob. *mf* *f*

Cl. *f*

Bsn. *mf*

Hn. *sfz* *mf*

Tpt. *sfz* *mf*

Tbn. *sfz* *mf*

Tba. *sfz* *mf*

Timp. *f*

Cym.  $\frac{3}{4}$   $\frac{4}{4}$

S. D. *f*

B. D. *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

$\frac{3}{4}$   $\frac{4}{4}$

166

**3/4** **4/4**

Picc. *f* *mf* *f*

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

Hn. *f* *sfz* *f* *sfz* *f*

Tpt. *f* *sfz* *f* *sfz* *f*

Tbn. *f* *sfz* *f* *sfz* *f*

Tba. *f* *sfz* *f* *sfz* *f*

Timp.

**K**

**3/4** **4/4**

Cym. *f* slide nat. *mf* *f* l.v.

S. D.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

172  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

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

Fl. *mf* *f* *ff* *f* *ff* *f*

Ob. *mf* *f* *ff* *f* *ff* *f*

Cl. *mf* *f* *ff* *f* *ff* *f*

Bsn. *mf* *f* *ff* *f* *ff* *f*

Hrn. *sfz* *f* *sfz* *f* *ff* *f* *ff*

Tpt. *sfz* *f* *sfz* *f* *ff* *f* *ff*

Tbn. *sfz* *f* *sfz* *f* *ff* *f* *ff*

Tba. *sfz* *f* *sfz* *f* *ff* *f* *ff*

Timp. *ff*

Cym.  $\frac{3}{4}$   $\frac{4}{4}$  *mf* *f* *ff* *fff* *ff*

S. D. *ff*

B. D. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

slide nat. slide nat. slide nat.

178

Picc. *f* *ff* *f*

Fl. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

Bsn. *ff* *f* *ff* *f*

Hn. *f* *ff* *f* *ff*

Tpt. *f* *ff* *f* *ff*

Tbn. *f* *ff* *f* *ff*

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

Timp. *ff*

Cym. slide nat. *fff* *ff* *fff*

S. D. *fff*

B. D. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

3/4 4/4 3/4 4/4

rit.

♩=72

182

Picc. *fff* *fffz* *p* *fff*

Fl. *fff* *fffz* *p* *fff*

Ob. *fff* *fffz* *p* *fff*

Cl. *fff* *fffz* *p* *fff*

Bsn. *fff* *fffz* *p* *fff*

Hn. *fff* *fffz* *p* *fff*

Tpt. *fff* *fffz* *p* *fff*

Tbn. *fff* *fffz* *p* *fff*

Tba. *fff* *fffz* *p* *fff*

Timp. *fffz* *p* *fff*

rit.

♩=72

Cym. slide nat. slide nat. *fffz* *p* *fff* mute

S. D. *fffz* *p* *fff*

B. D. *fffz* *p* *fff*

Vln. 1 *fffz* *p* *fff*

Vln. 2 *fffz* *p* *fff*

Vla. *fffz* *p* *fff*

Vc. *fffz* *p* *fff*

Cb. *fffz* *p* *fff*

**Appendix F**

**Aggregation  
(Finale Excerpt Arrangement)**

**for small orchestra**

(2017)

**Score in C**

Michael McNeilis

# **Aggregation**

## **(Finale Excerpt Arrangement)**

**for small orchestra**

(2017)

ca. 1'00

**Score in C**

Instrumentation:

flute  
oboe  
clarinet in B $\flat$   
bassoon  
4 French horns in F  
2 trumpets in B $\flat$   
tenor trombone  
bass trombone  
6 violins 1  
4 violins 2  
4 violas  
4 violoncellos  
1 contrabass





6

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *sfz* *mf* *sfz* *mf* *sfz* *mf* *f*

Tpt. *sfz* *mf* *sfz* *mf* *sfz* *mf* *f*

Tbn. *sfz* *f* *sfz* *f* *sfz* *f* *ff*

B. Tbn. *sfz* *f* *sfz* *f* *sfz* *f* *ff*

Vln. 1 *f* *3*

Vln. 2 *f* *3*

Vla. *f* *3*

Vc. *f* *3*

Cb. *ff* *3*

div. unis. div. unis. div. unis.

11

Fl. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

Bsn. *ff* *f* *ff* *f*

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

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

Tbn. *f* *ff* *f* *ff*

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

Vln. 1 *div.* *unis.* *div.* *unis.*

Vln. 2 *div.* *unis.* *div.* *unis.*

Vla. *div.* *unis.* *div.* *unis.*

Vc. *div.* *unis.* *div.* *unis.*

Cb. *div.* *unis.* *div.* *unis.*

15

Fl. *ff* *f* *fff* rit.

Ob. *ff* *f* *fff*

Cl. *ff* *f* *fff*

Bsn. *ff* *f* *fff*

Hn. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

Tbn. *f* *ff* *fff*

B. Tbn. *f* *ff* *fff*

Vln. 1 *ff* div. unis. div.

Vln. 2 *ff* div. unis. div.

Vla. *ff* div. unis. div.

Vc. *ff* div. unis. div.

Cb. *fff*

18

Fl. *fffz* *p* — *fff*

Ob. *fffz* *p* — *fff*

Cl. *fffz* *p* — *fff*

Bsn. *fffz* *p* — *fff*

Hn. *ffz* *pp* — *ff*

Tpt. *ffz* *pp* — *ff*

Tbn. *ff* *fffz* *p* — *fff*

B. Tbn. *fffz* *p* — *fff*

Vln. 1 *ffz* *pp* — *ff*

Vln. 2 *ffz* *pp* — *ff*  
*unis. div.*

Vla. *ffz* *pp* — *ff*  
*unis. div.*

Vc. *ffz* *pp* — *ff*  
*unis. div.*

Cb. *fffz* *p* — *fff*

**Appendix G**

# **In Three Elements**

**for mixed quartet**

**(2016)**

**Score in C**

**Michael McNeilis**

# **In Three Elements**

**for mixed quartet**

**(2016)**

**ca. 4'10**

**Score in C**

**Instrumentation:**

violin  
clarinet in B $\flat$   
cello  
piano

# In Three Elements

(for mixed quartet)

Michael McNeillis

$\text{♩} = 76$  *espressivo con rubato*

Musical score for measures 76-80, featuring Violin, Clarinet in Bb, Violoncello, and Piano. The score is in 4/4 time and includes dynamic markings such as *pp*, *mf*, *p*, *ppp*, *f*, and *ff*. The piano part includes a section marked with an asterisk (\*).



$\text{♩} = 80$   $\text{♩} = 84$

Musical score for measures 81-85, featuring Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The score is in 4/4 time and includes dynamic markings such as *p*, *mp*, *pp*, *mf*, and *ff*. The piano part includes a section marked with an asterisk (\*).





**B**rit.  $\text{♩} = 60$  *doloroso*

(3+2) 3

24

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

Cl. *mp* *sfz* *mp* *f*

Vc. *p* *sfz* *mp* *f*

Pno. *p* *mp*

**C** $\text{♩} = 60$  $\text{♩} = 56$ 

34

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

Cl. *mp* *sfz* *mp* *f*

Vc. *p* *sfz* *mp* *f*

Pno. *p* *mf*



♩=80

5

56

Vln. Cl. Vc. Pno.



**E**

(4+3)

poco rit.

♩=76

60

Vln. Cl. Vc. Pno.

