

# In Search of Strategy

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≡ CHRIS ≡ ROE

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# In Search of Strategy

by Chris Roe

Split into six continuous movements, this dramatic piece contrasts moments of tranquility with cacophony, freedom with oppression, and organisation with chaos! Taking inspiration from Sun Tzu's ancient manual on strategy, 'The Art of War', I started to imagine the orchestra as a sort of army trying to follow Sun Tzu's sage advice, e.g. 'Ultimate excellence lies...in defeating the enemy without ever fighting', but falling into a maelstrom or chaos and mutiny at every turn.

Sun Tzu's 'five fundamentals' of 'The Way', 'Heaven', 'Earth', 'Command' and 'Discipline' became important musical characters in the piece and loosely form five of the six main sections. After battling not only within themselves, but also with the 'offstage' orchestra, the piece reaches an ethereal, transcendent epilogue with the music rising ever higher and higher.

To add an extra dimension to this piece, I'm excited to be working with the CCSO's Artist in Residence, Lesley Fotherby, whose artwork is going to be projected above the orchestra during the performance. Lesley has been busy creating abstract watercolour sketches based on early rehearsals of the music, which in turn have been up on my wall as inspiration while completing the piece.



## In Search of Strategy

**1. The Way**  
*"To be of one mind  
With their rulers"*

Chris Roe

**Slow march ( $\text{♩} = 58$ )**

TAPE

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 3 in F

Horn 2 in F

Horn 4 in F

Trumpet 1 in B $\flat$

Trumpet 1 in B $\flat$

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Vibraphone

Glockenspiel

Snare Drum

Tam-tam

Bass Drum

Harp

**Slow march ( $\text{♩} = 58$ )**

Violin I

Violin II

Viola

Violoncello

Double Bass

**1. The Way**  
*"To be of one mind  
With their rulers"*

**Slow march ( $\text{♩} = 58$ )**

**[ 1st desk only ]** **col legno batt.**

**gradually start joining in,  
from front to back desk**

**div.**

**[ 1st desk only ]** **gradually start joining in,  
col legno batt.**

**div.**

**TUTTI**

**(bowed) l.v. semper**

**p**

**p**

**(brushes)**

**pp**

**f**

**pp**

**f**

**pp**

**f**

**EFGGA<sub>1</sub>  
B<sub>2</sub>C<sub>3</sub>D<sub>4</sub>**

**l.v. semper**

**p**

**o**

**o**

**gradually start joining in,  
from front to back desk**

**div.**

**[ 1st desk only ]** **gradually start joining in,  
col legno batt.**

**div.**

**TUTTI**

**pp**

**f**

**pp**

**f**

3

**A**

TAPE

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

**B**

**A**

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

**B**

**A**

Timp.

Vib.

Glock.

S. D.

T.-t.

B. D.

Hp.

**B**

**A**

Vln. I

Vln. II

Vla.

Vc.

Db.

**B**

15

Vibraphone (bowed)

**C**

TAPE

Fl. 1 (b) *mp* (b) *mf* (b) *tr* \* To Picc.

Fl. 2 (b) *mp* (b) *mf* (b) *tr* \* *p*

A. Fl. (b) *mp* (b) *mf* (b) *tr* \* *p*

Ob. 1 (b) *mp* (b) *mf* (b) *tr* \* *f* *p*

Ob. 2 (b) *mp* (b) *mf* (b) *tr* \* *f* *p*

Cl. 1 5 (b) *tr* \* *p* *p* *mf* (b) *fp* *f* *p sub.* (b) *tr* \* *mp* *pp*

Cl. 2 (b) *tr* \* *fp* *f* *p sub.* (b) *tr* \* *mp* *pp*

B. Cl. (b) *p* *mf* (b) *tr* \* *f* *mp*

Bsn. 1 (b) *mp* (b) *tr* \* *f* *mp*

Bsn. 2 (b) *mp*

Hn. 1 + *p* *f*

Hn. 3 (b) *p* *f*

Hn. 2 (b) *p* *f*

Hn. 4 + *p* *f*

Tpt. 1 (b) *p* *f*

Tpt. 2 (b) *p* *f*

Tbn. 1 *mf* *mp* *f*

Tbn. 2 *mf* *mp* *f*

Tbn. 3 *mf* *mp* *f*

Tba. (b) *p* *mp* *f*

Tim. (b) *p* *f*

To Mar.

T. Bl. (b) *p* *f*

Susp. Cym. *f*

DAMP

S. D. 5 (b) *mf*

To Tamb. (scrape back and forth)

T.-t. 3 3 (b) *f*

To Tom-toms

B. D. 3 3 (b) *f*

E $\flat$ P G $\flat$ A $\flat$  B $\flat$ C D $\flat$  bisigl. *fp* E $\flat$  *fp* *gliss.*

Hp. (b) *arco* *v*

**C**

Vln. I *ff*

Vln. II *ff*

If needed, repeat until **C**

Vla. *ff* *ppp sub.*

SOLO sul C *gliss.*

Vc. *ff*

col legno batt.

Vb. *ff*

If needed, repeat until **C**

Db. *ff*

*arco* *v* *div.*

*pizz.* *mf* *p*

col legno batt.

20

TAPE

Picc.

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

[Marimba]

T. Bl.

Susp. Cym.

S. D.

T.-t.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

Start to move out of sync with conductor's beat as individuals..

Start to move out of sync with conductor's beat as individuals..

arco.

If needed, repeat until D

molto

If needed, repeat until D

molto

ff

molto

molto

molto

If needed, repeat until D

ff

**D** 26 **E** 6

TAPE **5**

Tape (2) **4**

**p**

Start to move out of sync with conductor's beat as individuals...

Picc.

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

To Cbsn.

Bsn. 2

Contrabassoon

**D** **E**

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

**D** **E**

Timp.

To T. Bl. [Temple Blocks]

Mar.

f To S. D.

Susp. Cym.

Tamb.

Perc.

B. D.

If needed, repeat until ad lib.

**E**

DAMP

If needed, repeat until **E**

**E**

ERGAT BCDI

Play notes in order in free rhythm

I.v.

Cymbals

ff

**f**

Start to move out of sync with conductor's beat...

**D**

unis. pizz. Play notes in order in free rhythm

If needed, repeat until **E**

**E**

div.

arco

sim.

fff

Vln. I

Vln. II

Vla.

Vc.

Db.

If needed, repeat until **E**

If needed, repeat until **E**

**E**

div.

arco

sim.

fff

**E**

div.

arco

sim.

fff

**E**

div.

arco

sim.

fff

**2. Heaven**  
*"Ying and Yang,  
 Cold and Hot,  
 The cycle of seasons"*

**F** 35

TAPE

Picc. *p* *pp* *mp* *mf* *pp* *fp* *fp fp*

Fl. 2 *p* *pp* *mp* *mf* *pp* *fp* *fp*

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

Ob. 1 *p* *pp* *mp* *mf* *pp* *fp* *fp*

Ob. 2 *p* *pp* *mp* *mf* *pp* *fp* *fp*

Cl. 1 *p* *pp* *mp* *mf* *pp* *fp* *fp*

Cl. 2 *p* *pp* *mp* *mf* *pp* *fp* *fp*

B. Cl. *p* *pp* *mp* *mf* *pp* *fp* *fp ff*

Bsn. 1 *p* *pp* *mp* *mf* *pp*

Cbsn. *p* *pp* *mp* *mf* *pp*

**F** 3 4 4 5 4 4 2 4 4

Hn. 1 *p* *mp* *p* *p* *mf* *pp* *p* *molto*

Hn. 3 *p* *mp* *p* *p* *mf* *pp* *p* *molto*

Hn. 2 *p* *pp* *mp* *p* *p* *mf* *pp*

Hn. 4 *p* *pp* *mp* *p* *p* *mf* *pp*

Tpt. 1 *p* *mp* *p* *p* *mf* *pp*

Tpt. 2 *p* *mf* *pp*

Tbn. 1 *p* *mf* *pp* *gliss.*

Tbn. 2 *p* *mf* *pp* *gliss.*

Tbn. 3 *p* *mf* *pp*

Tba. *p* *mf* *pp*

**F** 3 4 4 5 4 4 2 4 4

Timp. *p* *mf* *pp* *gliss.* *p* *Vibrphone* *l.v. sempre* *p* *To T. Bl.*

To Mar. *p* *mf* *pp* *To Vib.* *p* *To T. Bl.*

T. Bl. *p* *mf* *pp* *To Vib.* *p* *To T. Bl.*

S. D. *p* *mf* *pp* *(brushes) 3* *To Glock.* *p* *To S. D.*

Cym. *p* *mf* *pp* *To Tamb.* *p* *To Cym.*

T-t. *p* *mf* *pp*

B. D. *p* *mf* *pp*

**F** *sul pont.* *p* *l.v. sempre* *3 mp* *pp* *p* *D: sf* *p* *gliss.* *mp* *f* *molto*

Vln. I *pp* *mp* *pp* *p* *mf* *pp* *sul pont.* *pizz. unis.* *arco* *2 4* *molto*

Vln. II *pp* *mp* *pp* *p* *mf* *pp* *div.* *sul pont.* *pizz. unis.* *arco* *molto*

Vla. *arco* *p* *mp* *pp* *ord.* *p* *mf* *pp* *pizz. unis.* *arco* *molto*

Vc. *p* *mf* *pp* *sul pont.* *ord.* *p* *mf* *pp* *pizz. unis.* *arco* *(highest note poss.)* *arco sul E* *molto*

Db. *p* *mf* *pp* *sul pont.* *ord.* *p* *mf* *pp* *p* *pizz.* *molto*

44

TAPE

Vibraphone (bowed)

Picc.

Fl. 2

A. Fl.

Ob. 1

To C. A.

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

SOLO

*p* express.

Temp. Blocks

Vib.

Glock.

Cymb. To Tamb.

(scrape with triangle beater)

T-t.

B. D.

Hp.

EFGA<sup>b</sup>

mp

Marimba

Snare Drum (brushes)

3

4

3

4

4

3

4

4

Vln. I

Different rhythm to other parts

[ 1st desk only ]

ff

div.

p sub.

Different rhythm to other parts

[ 1st desk only ]

Vln. II

Different rhythm to other parts

[ 1st desk only ]

ff

div.

p sub.

Vla.

Different rhythm to other parts

[ 1st desk only ]

ff

div.

p sub.

Vc.

Different rhythm to other parts

[ 1st desk only ]

ff

div.

p sub.

Db.

ff

3

4

[ + 2nd desk ]

9

**G**

TAPE

Picc.

Fl. 2

A. Fl.

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Tim. 1

Mar.

S. D.

Cym.

T-t.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

2  
4

4  
4

**G**

(b)

p

mp

p

mp

(b)

tr.

p

sf

mp

p

mp

mp

p

sf

mp

p

mp

mp

p

p

(b)

tr.

SOLO senza sord.

p

(b)

mp

(b)

mp

(b)

mp

(b)

mp

(b)

mp

(b)

mp

p

gliss.

mp

gliss.

mp

gliss.

p

TPT. 1 solo

pp

cresc.

To Vib.

cresc.

Tambourine

mp

mf

gloss.

f

Eb

gloss.

[+ 3rd desk]

(p)

[+ 3rd desk]

(p)

[+ 3rd desk]

(p)

[+ 3rd desk]

pizz.

div.

gloss.

[+ 3rd desk]

TUTTI

3

5

6

mf

**G**

[+ 3rd desk]

(p)

[+ 3rd desk]

(p)

[+ 3rd desk]

(p)

[+ 3rd desk]

pizz.

div.

gloss.

2  
4

4  
4

55 **4** Solo Violin **ff** c. 12" 10

TAPE *mp* espress.

Picc. *p*

Fl. 2 *mf*

A. Fl. *mf*

Ob. 1 *mf*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Cbsn. *mf*

**H** Repeat note ad lib. in 3's, 4's etc.

Hn. 1 *mf*

Hn. 3 *mf*

Hn. 2 *mf*

Hn. 4 *mf*

Tpt. 1 + 5 con sord. (wah) *p* *mf*

Tpt. 2 + 5 con sord. (wah) *p* *mf*

Tbn. 1 # + 5 con sord. (wah) *p* 5 *mf*

Tbn. 2 # + 5 con sord. (wah) *p* *mf*

Tbn. 3 # + 5 con sord. (wah) *p* *mf*

Tba. *p*

**H** Repeat note ad lib. in 3's, 4's etc.

Tim. **ff**

Vib. (bowed) *p* *mp* Susp. Cymb. To S. D. To Cym. *mf*

S. D. *p* To S.D. *mf*

Tamb.

T-t. *p*

B. D. *p*

**H** Snare Drum Cymbals

Hp. *mp* cresc. gliss. ff

**H** Repeat note ad lib. in 3's, 4's etc.

Vln. I (solo) SOLO *p* espress. *mp*

Vln. I *p* sub. *mf*

Vln. II *p* sub. unis. *mf*

Vla. *p* sub. *mp* espress. unis. *v*

Vc. *p* sub. *mp* espress. *v*

Db. arco 5 *v* *mf* *p* sub. *v* *v* *mf*

**H** Repeat note ad lib. in 3's, 4's etc.

**3. Earth**  
 "Height and depth,  
 Distance and proximity,  
 Ease and danger"

11

62 [Bass Drum] TAPE

Poco più mosso ( $\text{♩}=69$ ) 5/4

Picc.  $p$  (timbral)  $p$  sub. (timbral)  $mp$

Fl. 2  $p$  (timbral)  $mp$

A. Fl.

Ob. 1  $p$   $mp$   $p$   $p$  (timbral)  $p$   $pp$

C. A.

Cl. 1  $p$   $mp$   $pp$

Cl. 2  $mp$   $pp$

B. Cl.

Bsn. 1  $pp$   $mp$   $pp$

Cbsn.  $pp$  sub.  $mp$   $pp$

Hn. 1 SOLO  $p$  espress.

Hn. 3  $pp$

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1 senza sord.  $p$

Tbn. 2 senza sord.  $p$

Tbn. 3 senza sord.  $p$

Tba.  $pp$   $p$

Hn. 1 Poco più mosso ( $\text{♩}=69$ ) 5/4

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1 senza sord.  $p$

Tbn. 2 senza sord.  $p$

Tbn. 3 senza sord.  $p$

Tba.  $pp$   $p$

Tim. 5/4

Vib. To Vib. (bowed)  $p$  ord.  $p$   $3$   $mp$

To Susp. Cym. S. D. Cym. T-t. B. D.  $p$   $mf$

Hp.  $mp$  5/4

Vln. I  $pp$  sul pont.  $G\sharp$  (pp)

Vln. II unis.  $p$  espress.  $mp$   $p$   $p$   $pp$  dolce

Vla. unis.  $p$   $p$   $p$   $p$   $pp$  dolce

Vc. (solo) SOLO  $p$  espress.  $p$   $p$   $p$   $mp$

Vc. unis.  $p$   $p$   $p$   $p$   $p$

Db. unis.  $pp$  sub.  $mp$   $pp$   $p$

5/4

67 **J** **5** **4**

TAPE

Picc.

Fl. 2

A. Fl.

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

**J** **5** **4**

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

**J** **5** **4**

Timp.

Vib.

Cym.

Cym.

T-t.

B. D.

**J** **5** **4**

Hp.

Vln. I

Vln. II

Vla.

Vc. (solo)

Vc.

Db.

**4. Command**  
*"Wisdom, Integrity  
 Compassion, Courage,  
 Severity"*

71

c.8" ↓ c.12" ↓ Vibraphone (bowed) K Più mosso ( $\text{♩}=80$ ) 3 4

TAPE

Picc. pp (b)

Fl. 2 pp (b)

A. Fl. pp

Ob. 1 pp

C. A. (b) pp

Cl. 1 pp (b)

Cl. 2 pp

B. Cl. pp

Bsn. 1 pp

Cbsn. pp

Hn. 1 pp

Hn. 3 pp

Hn. 2 pp

Hn. 4 pp

Tpt. 1 pp mp p

Tpt. 2 pp mp p

Tbn. 1 pp mp p

Tbn. 2 pp mp p

Tbn. 3 pp mp p

Tba. pp

Tim. pp mp p

Vib. pp

Glock. pp

S. D.

T.-t. pp mf

B. D.

Hp. pp gliss ad lib.

Play scale in your own time,  
 skipping to next bar on conductor's downbeat

Vln. I pp

Play scale in your own time,  
 skipping to next bar on conductor's downbeat

Vln. II pp

Play scale in your own time,  
 skipping to next bar on conductor's downbeat

Vla. pp

Vc. pp arco

D. B. pp

K Più mosso ( $\text{♩}=80$ ) 3 4

8va. div. tr. fp fp fp fp fp fp fp fp fp

To Toms

3 4

76 **3**  
TAPE

Picc.

Fl. 2

A. Fl.

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

This section shows the woodwind and brass sections. Picc., Fl. 2, A. Fl., Ob. 1, C. A., Cl. 1, and Cl. 2 play eighth-note patterns. Bsn. 1 and Cbsn. are silent. Measure 77 starts with a dynamic of 3.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Vib.

Glock.

S. D.

T-t.

B. D.

This section shows the brass and percussion sections. Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Vib., Glock., S. D., T-t., and B. D. are silent. Measures 78-79 start with a dynamic of 3.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

This section shows the strings and brass sections. Hp. is silent. Vln. I, Vln. II, Vla., Vc., and Db. play eighth-note patterns. Measures 80-81 start with a dynamic of 3.

Musical score for orchestra and piano, measures 1-4. The score includes parts for Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, and Tba. Measure 1: Hn. 1 (fp), Hn. 3 (fp), Hn. 2 (fp), Hn. 4 (fp). Measure 2: Hn. 1 (mf-f), Hn. 3 (mf-f), Hn. 2 (mf-f), Hn. 4 (mf-f). Measure 3: Tpt. 1 (mf-f), Tpt. 2 (mf-f). Measure 4: Tbn. 1 (mf-f), Tbn. 2 (mf-f), Tbn. 3 (mf-f), Tba (mf-f).

Musical score for orchestra and band, page 10, measures 11-12. The score includes parts for Timpani, Vibraphone, Glockenspiel, Snare Drum, and Toms. The Timpani and Vibraphone play eighth-note patterns. The Glockenspiel has sustained notes. The Snare Drum plays sixteenth-note patterns. The Toms are silent. Dynamic markings include **f**, **ff**, **p sub.**, and **fp**.

85 16  
Tape 2  
4 4  
4 4  
3 M 2  
4 4

Picc. *sf*  
 Fl. 2 *sf*  
 A. Fl. 3  
 Ob. 1 *sf*  
 C. A. *sf*  
 Cl. 1 3  
 Cl. 2 *p*  
 B. Cl. *p*  
 Bsn. 1 3  
 Cbsn. *p*  
Bassoon  
*mf*  
*p*

4 4  
4 4  
3 M 2  
4 4

Hn. 1 *p*  
 Hn. 3 *p*  
 Hn. 2 *p*  
 Hn. 4 *p*  
 Tpt. 1 *p*  
 Tpt. 2 *p*  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 Tba. *p*  
*mf*  
*p*

4 4  
3 M 2  
4 4

Timp. *p* sub.  
 Mar. *fp*  
 Glock. *sf*  
 S. D. *p*  
 Toms *mf*  
 B. D. *f*  
 B. D. *mp*  
 Hp. *gliss.*  
*mf*  
*mp*  
*f*

4 4  
3 M 2  
4 4

Vln. I *fp*  
 Vln. II *p* sub.  
 Vla. *p* sub.  
 Vc. *mp*  
 Db. *ff*  
*molto*  
*pizz.*  
*f*

Vibraphone To Mar.  
 Susp. Cymb. *mf*  
*mp*  
*f*

17

**TAPE**

Picc. **ff**

Fl. 2 **ff**

A. Fl. **ff**

Ob. 1 **ff** To Ob.

C. A. **ff**

Cl. 1 **ff** **(5) tr.....** **mf** **3**

Cl. 2 **ff** **(5) tr.....** **f ff**

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

Bsn. 1 **ff** **fp** **(5) tr.....** **ff** **mf** **3**

Bsn. 2 **ff** **fp** **ff**

Hn. 1 **2** **3** **+ fp ff**

Hn. 3 **fp ff**

Hn. 2 **fp ff**

Hn. 4 **fp ff**

Tpt. 1 **fp ff senza sord. f**

Tpt. 2 **f senza sord. f**

Tbn. 1 **f**

Tbn. 2 **f**

Tbn. 3 **f**

Tba. **f**

Timp. **mf** **f f** **fp** **To T. Bl.** **Marimba**

Vib. **DAMP** **ff**

Cym. **ff**

S. D. **ff**

Toms **ff** **To T.t.**

B. D. **ff**

Hp. **DAMP** **ff**

Vln. I **2** **3** **v (5) f fp**

Vln. II **v (5) fp**

Vla. **v (5) fp**

Vc. **fp** **ff arco**

Db. **ff arco**

97

N

TAPE

Picc.

Fl. 2

A. Fl.

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

*cascading*

*Continue ad lib. varying length of pause*

*mf*

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*p*

*p*

*p*

*p*

*p*

*fp*

*fp*

*fp*

*fp*

Tim. *f*

Mar.

Cym.

S. D.

To S. D.

Toms

B. D. *mp f mp*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*Repeat ad lib. varying length of pause*

*Repeat ad lib. varying length of pause*

*col. D. Bass + Timp.*

*col. Vcl. + Timp.*

103

TAPE

Picc.

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

Cym.

S. D.

T.t.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Temple Blocks

Tam-tam

20

**O** 106 Strings gliss.  
TAPE

**P** Agitato ( $\text{♩}=88$ )

Picc.

Fl. 2 To Fl.

A. Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

**O**

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

**O**

Tim.  $\text{mf} \text{ 3 } \text{ ff }$

T. Bl.  $\text{f} \text{ 3 } \text{ ff }$

Cym.

S. D.

T.-t.

B. D.

Hp.

**O** div.

Vln. I  $\text{ff}$  div.

Vln. II  $\text{ff}$  arco div.

Vla.  $\text{ff}$

Vc.

Db.

← ♫ = ♪ → Tempo I (♩=56)

Q

5

4

2

4

R

115 TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

T. Bl.

S. D.

S. D.

T.-t.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

col legno

*SOLO*

*p*

*SOLO*

*mp* — *p*

*f*

*mf* — *ff*

*p* *espress.*

*p* — *f*

*SOLO* *senza sord.*

*p* *espress.* — *mp*

*pp*

*pp*

*pp*

*pp*

*pp* *SOLO*

*mp*

*p* *espress.* — *mp*

*fp* — *ff*

To Vib.

*Vibraphone* *SOLO*

*p* — *mp*

Glockenspiel *SOLO*

*mp*

*Cymbals*

To S. D.

*triangle beater*

*fp* — *ppp*

*pp* — *mp*

*EPIGAS* *SOLO*

*mf* — *F#*

*gradually tilt bow*

*p sub.* *gradually tilt bow*

*col legno batt.*

*div.*

*arco* *gloss.*

*pp* — *p* — *pp*

*pp* — *p*

*pp* — *gliss.*

*pp* — *gliss.*

*pizz.*

*pp*

*arco*

*sul pont.*

*ff*

*p* — *mp* — *p*

*ff*

*p* — *mp* — *p*

*ff*

*p*

*mp* — *gliss.*

*p*

*pp*

*arco*

rit. 125 22  
**T** S Tempo I (♩=56) 2 4  
4

TAPE  
 Picc.  
 Fl. 2  
 Fl. 3  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn. 1  
 Bsn. 2

rit. 3 S Tempo I (♩=56) 2 4  
 Hn. 1  
 Hn. 3  
 Hn. 2  
 Hn. 4  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Tba.  
SOLO  
p espress.  
mf  
p

rit. 3 S Tempo I (♩=56) 2 4  
 Timp.  
 Vib.  
 Glock.  
 3. Cym.  
 T.-t.  
 B. D.  
To Perc.  
mf  
p

rit. 3 S Tempo I (♩=56) 2 4  
 Hp.  
 Vln. I  
 sul pont.  
 Vln. II  
 sul pont.  
 Vla.  
 sul pont.  
 Vc.  
 sul pont.  
 Db.

♩ = 56

23

T 4

TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

133

accel.

3

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

T 4

accel.

Timp.

Vib.

Glock.

3. Cym.

T-t.

B. D.

T 4

accel.

mp

To S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

EPIFANIA  
B-C-D#

gloss.

T 4

accel.

pp 3 3

cresc. poco a poco 3 3

pp

cresc. poco a poco

pp

cresc. poco a poco

pp

cresc. poco a poco

**U**

138 -

TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

This section of the musical score features ten staves for woodwind and brass instruments. The instruments include Picc., Fl. 2, Fl. 3, Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, and Bsn. 2. The music consists of six measures. Measure 1: Picc. and Fl. 2 play eighth-note pairs. Measure 2: Fl. 3 and Ob. 1 play eighth-note pairs. Measure 3: Ob. 2 and Cl. 1 play eighth-note pairs. Measure 4: Cl. 2 and B. Cl. play eighth-note pairs. Measure 5: Bsn. 1 and Bsn. 2 play eighth-note pairs. Measure 6: All instruments play eighth-note pairs.

**U**

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1 *con sord. (straight)* *mf*

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

This section of the musical score features six staves for brass and tuba instruments. The instruments include Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, and Tba. The music consists of six measures. Measures 1-3: Hn. 1, Hn. 3, Hn. 2, and Hn. 4 remain silent. Measure 4: Tpt. 1 plays eighth-note pairs *con sord. (straight)*. Measure 5: Tpt. 2 plays eighth-note pairs *mf*. Measures 6-7: Tpt. 1 and Tpt. 2 play eighth-note pairs *mf*.

**U**

Tim. *p*

Vib. *To Mar.*

Glock.

3. Cym.

T.-t.

B. D.

This section of the musical score features five staves for percussion instruments. The instruments include Tim., Vib., Glock., 3. Cym., T.-t., and B. D. The music consists of six measures. Measures 1-3: Tim. plays eighth-note pairs *p*. Measures 4-5: Vib. and Glock. play eighth-note pairs *To Mar.*. Measure 6: Snare Drum plays eighth-note pairs *mf*.

**U**

Vln. I

Vln. II

Vla.

Vc.

Db.

This section of the musical score features five staves for string and double bass instruments. The instruments include Vln. I, Vln. II, Vla., Vc., and Db. The music consists of six measures. Measures 1-3: Vln. I, Vln. II, Vla., and Vc. play eighth-note pairs. Measure 4: Vln. I, Vln. II, Vla., and Vc. play eighth-note pairs. Measure 5: Vln. I, Vln. II, Vla., and Vc. play eighth-note pairs. Measure 6: Vln. I, Vln. II, Vla., and Vc. play eighth-note pairs. The instruction "continue pattern of notes in free rhythm" is written above the staff.

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Tim.

Vib.

S. D.

3. Cym.

T.-t.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

5. Discipline  
"Organisation,  
Chain of command" **W**

**V** Agitato ( $\sim=88$ ) **3** **2** **3** **4** **4** **3**

**TAPE**

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

**V** Agitato ( $\sim=88$ ) **3** **2** **3** **4** **4** **3**

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

**V** Agitato ( $\sim=88$ ) **3** **2** **3** **4** **4** **3**

Timp.

Mar.

Xylophone

S. D.

T.-t.

B. D.

Hp.

**V** Agitato ( $\sim=88$ ) **3** **2** **3** **4** **4** **3**

Vln. I

Vln. II

Vla.

Vc.

Db.

27

**X**

155

TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

**X**

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1 con sord. (wah) *p* *mf* *p* *mf* *p* *f*

Tpt. 2 con sord. (wah) *p* *mf* *p* *f*

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

**X**

Tim. *ff*

T. Bl. *SOLO* *mp* *f*

Xyl. *f* *DAMP*

S. D. *f* *To Cym.*

Toms *ff*

B. D. *fp* *mf* *ff* *mf*

Hp. *mf* *ff* *gliss.*

Vln. I *fp* *div.* *gliss. ad lib. between two pitches* *ff* *f* *pizz.* *marco* *div.* *ff* *ff*

Vln. II *fp* *div.* *gliss. ad lib. between two pitches* *ff* *f* *pizz.* *marco* *ff* *ff*

Vla. *fp* *div.* *gliss. ad lib. between two pitches* *ff* *f* *pizz.* *marco* *ff* *ff*

Vc. *fp* *molto* *pizz.* *arco* *f* *ff* *ff* *f* *espress.*

Db.

166 **4** **4** **3** **5**  $\Delta$   $\square$  **3** **Y**

TAPE Picc. Fl. 2 Fl. 3 Ob. 1 Ob. 2 Cl. 1 Cl. 2 B. Cl. Bsn. 1 To Cbsn. Bsn. 2 **2** **4** **4** **3** **5**  $\Delta$   $\square$  **3** **Y**

Hn. 1 Hn. 3 Hn. 2 Hn. 4 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3 Tba. **2** **4** **4** **3** **5**  $\Delta$   $\square$  **3** **DAMP** **DAMP** **Y**

Timp. T. Bl. Xyl. S. D. To T.-t. Tombs B. D. Hp. Vln. I Vln. II Vla. Vc. Db.

28

piccolo  
flute 2  
flute 3  
oboe 1  
oboe 2  
clarinet 1  
clarinet 2  
bassoon  
bassoon 2  
harp  
horn 1  
horn 3  
horn 2  
horn 4  
trumpet 1  
trumpet 2  
tuba 1  
tuba 2  
tuba 3  
tuba  
timpani  
timpani  
xylophone  
sabord  
toms  
bongo drums  
harp  
violin 1  
violin 2  
viola  
cello  
double bass

ff  
f  
mp  
mf  
pp  
frantically triple-stopping  
gliss.  
Tam-tam  
ff  
Cymbals  
p  
ff  
guitar  
ff  
gliss.  
ff  
frantically triple-stopping  
ff  
frantically triple-stopping  
ff  
frantically triple-stopping  
ff  
ff  
gliss.  
ff

175 *accel.*

TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

*accel.*

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

*accel.*

Timp.

T. Bl.

Xyl.

Cym.

T.-t. DAMP

B. D.

Hp.

*accel.*

Vln. I

Vln. II

Vla.

Vc.

Db.

c.20"

Chaotic echo

180 TAPE

Picc. Fl. 2 Fl. 3 Ob. 1 Ob. 2 Cl. 1 Cl. 2 B. Cl. Bsn. 1 Cbsn.

Hn. 1 Hn. 3 Hn. 2 Hn. 4 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3 Tba. Timp.

T. Bl. Xyl. Cym. T-t. B. D. Hp.

Vln. I Vln. II Vla. Vc. Db.

=

**Z** Elegiac (♩=50)

**SOLO** con sord.

Vln. II (solo) **ppp**

con sord. **SOLO**

Vla. (solo) **ppp**

con sord. **SOLO**

Vc. (solo) **ppp**

con sord.

SOLO

p *espress.*

3

p *espress.*

3

con sord.

**SOLO**

*espress.*

3

ppp

191

Vln. I (solo) [ Front half of desks only ] con sord. [ SOLO ] [ + Back half of desks ] (con sord.) ppp

Vln. I ppp [ + Back half of desks ] (con sord.) unis. ppp

Vln. II (solo) p express. [ Front half of desks only ] con sord. [ + Back half of desks ] (con sord.) p express. ppp

Vln. II ppp [ + Back half of desks ] (con sord.) p express. ppp

Vla. (solo) p express. ppp

Vla. [ Front half of desks only ] con sord. [ + Back half of desks ] (con sord.) ppp

Vc. (solo) p express. ppp

Vc. [ Front half of desks only ] con sord. [ + Back half of desks ] (con sord.) ppp

Vc. ppp

**AA**

=

200

Picc. Fl. 2 Fl. 3 Ob. 2 Cl. 1 Cl. 2 B. Cl. Bsn. 1 Cbsn.

**BB** rit. Flute [ Cor Anglais ] Bassoon

ppp molto legato ppp molto legato

Vln. I (solo) unis. p express. [ SOLO ] [ SOLO ]

Vln. I ppp

Vln. II (solo) [ SOLO ]

Vln. II

Vla. (solo) unis.

Vla.

Vc. (solo)

Vc. p express.

Db.

**BB** rit.

Vln. I (solo)

Vln. I ppp

Vln. II (solo)

Vln. II

Vla. (solo)

Vla. unis.

Vc. (solo)

Vc. F Gb

Vc. p express.

Db.

**CC** A tempo ( $\text{♩}=50$ )

210 32

TAPE

Fl.

Fl. 2

Fl. 3

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

**CC** A tempo ( $\text{♩}=50$ )

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

**CC** A tempo ( $\text{♩}=50$ )

Timp.

T. Bl.

Xyl.

Cym.

T.-t.

B. D.

Hp.

**CC** A tempo ( $\text{♩}=50$ )

Vln. I (solo)

Vln. I

[SOLO]

Vln. II (solo)

Vln. II

Vla. (solo)

Vla.

Vc. (solo)

Vc.

Vc.

D. b.