

BURDEN

ERIC SHANFIELD

BURDEN

Eric Shanfield | ENS.2024.2

2.1.24-3.10.24 | 35'

Piccolo	4 Horns in F	Timpani	Strings
2 Flutes	2 Trumpets in Bb	Harp	
Oboe	Tenor Trombone	Piano	
English Horn in F	Bass Trombone		
2 Clarinets in Bb			
Soprano Saxophone in Bb			
2 Bassoons			

- Score is *transposed*.
- Trumpets in Bb are preferred for timbre and fidelity to Stravinsky’s *Orpheus*.
- Timpani requires drums I, II x 2, III (tuning is noted). Mallet selection is at the discretion of the performer/conductor.
- Harp pedaling is left to the performer. Enharmonic notation is used where necessary. Harmonics sound *8va*.
- String complement: 6.5.4.3.2 (min.)—8.8.6.6.4 (max.)
- Dynamics are absolute: all instrumental dynamics are treated as equal, so that for instance a trumpet *forte* should sound equally to a viola *forte*, with instruments constantly emerging from and subsiding into the orchestral texture. The frequent *crescendo* and *decrescendo* hairpins are therefore musically significant and should be exaggerated.
- Only two dynamics are generally used, *piano* and *forte*, where the first is quieter and the second is loud. When the occasional *pianissimo* or *fortissimo* occurs this indicates an exceptionally loud or soft gesture, while the rare *mezzo* dynamic should be felt as building to or receding from *piano* or *forte*. All dynamics are therefore relative.
- Rhythms must be precise. Where the meter changes a forceful downbeat should be felt at every strong beat, and where musical ideas cut across that pulse, whether even or uneven, a clear syncopation is consequently created.
- Be sure to carefully select and maintain the initial tempo of each act, as all scenes relate to one another by metric modulation, each act forming an arch where the tempo of scenes 1 and 5, and 2 and 4 are identical, with the third scene providing a metrical fulcrum. Act II is just slightly faster than its predecessor, and at its conclusion the tempo eases back to the opening tempo of Act I.
- Strings should carefully note *staccato* markings, which not only indicate note length; where these are present the figure is off the string, where absent on the string.
- This work was envisioned in performance alongside Igor Stravinsky’s *Orpheus*. The two pieces share instrumentation (*Burden* adds soprano sax and piano), and are approximately the same length (*Orpheus* c. 30 mins., *Burden* c. 35 mins).

Burden

Burden is a ballet inspired by the work of artist Chris Burden (1946-2015), whose influential and prolific career includes several of the best-known works of art created in recent years, from his infamous *Shoot* to the (overly) familiar *Urban Light* installed outside LACMA. I patterned this piece after Stravinsky's *Orpheus*, whose translucent neoclassical textures I greatly admire, and with which it might be paired. Using the same small orchestra (with the addition of piano and saxophone), I imagine this similarly-scaled thirty-five minute composition serving as impetus for choreography, although like *Orpheus* it may equally be performed as a concert work.

Act I depicts Burden's notoriously confrontational early performance pieces. These works, with their idiosyncratic American individualism and significant element of danger, are represented in the first act by a somewhat austere, if busy neoclassicism. We begin with *747*, in which Burden repeatedly fired a revolver at a 747 taking off from LAX, a slow, hieratic introduction gradually giving way to driving motion like a jumbo jet rising stertorously into the air. *Five Day Locker Piece* was his master's thesis, involving enclosing himself in a locker for five days, represented by a confined confusion of interlocking motives, while *Trans-Fixed*—among his best-known performances, revealing Burden crucified to the hood of a Volkswagen Beetle—is somewhat less clotted, though no less jagged. *The Speed of Light Machine* reconstructs a nineteenth century experiment in muted strings and translucent textures, and Act I concludes with piercing chords over a luminous chorale representing perhaps Burden's most famous performance, 1971's *Shoot*, in which he was shot.

Act II then moves to Burden's later oeuvre, which largely focuses on huge, complex sculptural assemblages. I found in this work a close analogue to my own procedure, where similar (musical) objects are gathered together, apparently repeating, yet never quite the same, the presence of so many small yet distinct figures in such proximity paradoxically highlighting the differences between them.

Urban Light attempts to reclaim Burden's most recognized work from the banality of Instagram fame, imagining its gathered multitude of lightbulbs densely flickering in the Los Angeles darkness. *All the Submarines of the United States of America* floats a variety of streamlined musical hulls on an ocean of strings, and as *Porsche With Meteorite* balances a dense space rock with a bright yellow speedster, the slower music of this central panel is more hieroglyphic and knapped. The enormous whirring contraption of *Metropolis II* with its miniature freeways filled with tiny speeding cars forms a kinetic scherzo, and in *Ode to Santos Dumont* the ballet's rickety structure struggles to take flight, as all the preceding music is gathered together only to fragment into shards.

Like many of my recent works, *Burden* features musical *objets trouvés*, found musical objects, recognizable points from which the music departs and returns, like fixed elements in an ever-changing landscape. Using Stravinsky's later ballets as my primary source, I incorporate several ideas inspired by *Orpheus* and *Agon*, although none of these objects are taken literally from Stravinsky—they resemble and signify rather than directly represent.

Burden belongs to a series of pieces featuring a kind of musical cubism where tiny jagged figures are pulled and pushed into constantly changing configurations, sliced apart and juxtaposed, continually rotated as if “seen” from different angles, a vivid kaleidoscope of varied perspectives like Stravinsky thrown into a wood chipper. Like Burden's artwork, in this ballet these tiny colorful building blocks are taxonomized and assembled into a carefully stratified, yet musically abundant architecture.

Choreography

When performed as a ballet the choreographer should find appropriate analogues in movement to Burden's artwork, both conceptually and aesthetically (although, in distinction to Burden's practice, no actual danger must be involved). Act I, corresponding to his earlier, conceptual pieces, might focus largely on individual dancers, with Act II subsequently featuring bigger groupings.

For instance, choreography could begin in 747 with a pas de deux representing Burden with his pistol and his photographer; the following *Five Day Locker Piece* featuring the soloist ("Burden") enacting increasingly frantic confined motion as if enclosed in an invisible space. *Trans-Fixed* could include the corps as "onlookers" to a dance involving a soloist and a group representing the Beetle, giving way to *The Speed of Light Machine* featuring the entire corps in frantic motion like photons. Finally, *Shoot* could involve a series of falling gestures, or perhaps more focused movements spotlighting the dancers' arms (Burden was shot in the shoulder).

Likewise, the second act might start—in contradistinction to the first—with a performance by the full corps de ballet. This evocation of *Urban Light* is succeeded by *All the Submarines of the United States of America*, with interlocking groups of dancers gliding across the stage like undersea vessels in fluid, yet slightly erratic array. *Porsche With Meteorite* I imagine as a gray and yellow pas-de-deux, where a "dense" soloist (the "meteorite") acts with and against another "soloist" comprised of a unison grouping (the "Porsche")—or vice versa—or perhaps the two might over time continuously change "densities" (number of dancers). *Metropolis II*, mirroring its first act counterpart, is a scherzo featuring the full company in wild array, followed by an airy *Ode to Santos Dumont* including a variety of lifts and falls—some dancers could even be suspended from wires!

The correspondences need not be so exact, of course, and I don't think reproductions of Burden's actual work in photographs or videos ought in any case be included. (For copyright purposes, before making these decisions it may be best to consult with Chris Burden's estate and his representatives at Gagosian.) These are simply some of the images I had in mind while composing, and choreographers need not feel constrained by these suggestions.



747 (1973)



Five Day Locker Piece
University of California, Irvine: April 26-30, 1971
I was locked in locker number 5 for five consecutive days and did not leave the locker during this time. The locker measured two feet high, two feet wide, and three feet deep. I stopped eating several days prior to entry. The locker directly above me contained five gallons of bottled water; the locker below me contained an empty five gallon bottle.

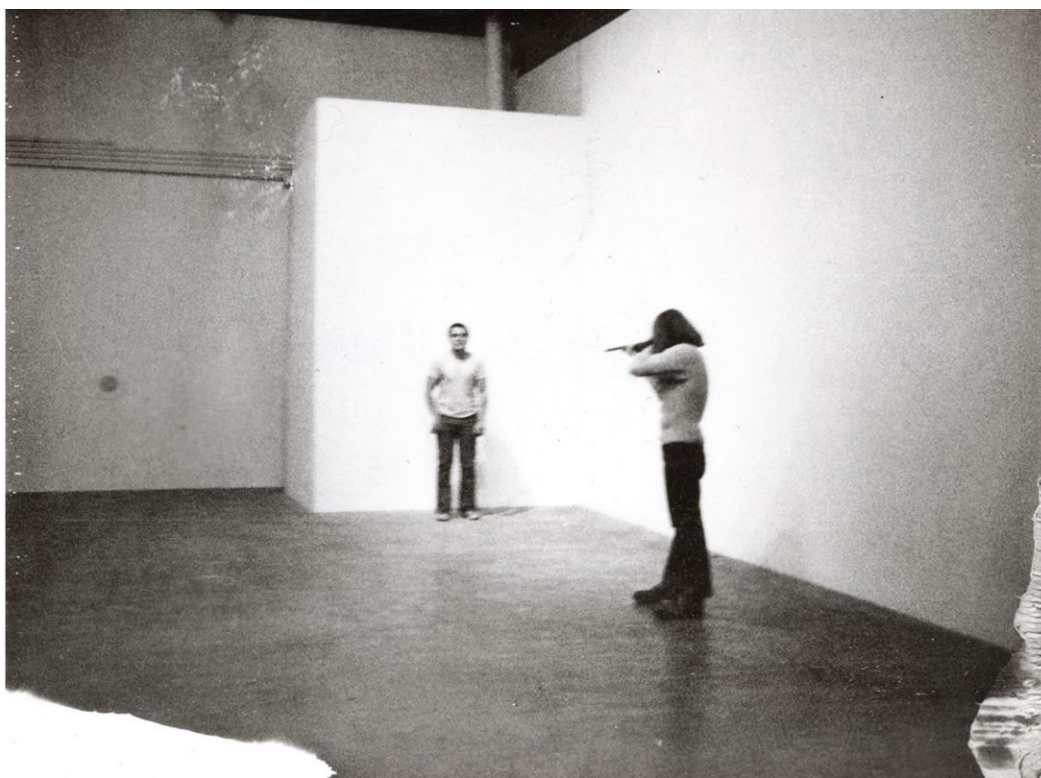
Five Day Locker Piece (1971)



Trans-Fixed (1974)



The Speed of Light Machine (1983)



Shoot (1971)



Urban Light (2011)



All the Submarines of the United States of America (1987)



Porsche With Meteorite (2013)



Metropolis II (2011)



Ode to Santos Dumont (2015)

BURDEN
ACT I

Eric Shanfield

1. 747
♩ = 69

Piccolo

Flute 1, 2

Oboe

English Horn

Clarinet 1, 2 in B♭

Soprano Saxophone

Bassoon 1, 2

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in B♭

Tenor Trombone

Bass Trombone

Timpani

Harp

Piano

1. 747
♩ = 69

Violin I

Violin II

Viola

Violoncello

Contrabass

①

①

Eric Shanfield

2

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

III=D $\sharp$

slightly more

non div.

non div.

This page of the musical score is for a symphony, featuring a large ensemble of instruments. The score is written in 4/4 time and includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, percussion and harp in the middle, and strings in the lower staves. The score is divided into two systems, with the first system ending at measure 6 and the second system starting at measure 7. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations, including notes, rests, and dynamic markings, as well as a rehearsal mark 6 at the beginning of the first system and 7 at the beginning of the second system.

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

Picc.

$\sharp$
f
f
f
f
f
f

Fl. 1

$\sharp$
f
f
f
f
f
f

Fl. 2

$\sharp$
f
f
f
f
f
f

Ob.

$\sharp$
f
f
f
f
f
f

Eng. Hn.

$\sharp$
f
f
f
f
f
f

Cl. 1, 2

2.

$\sharp$
f
f
f
f
f
f

Sop. Sax.

$\sharp$
f
f
f
f
f
f

Bsn. 1, 2

$\sharp$
f
f
f
f
f
f

Hn. 1, 2

$\sharp$
f
f
f
f
f
f

Hn. 3, 4

$\sharp$
f
f
f
f
f
f

Tpt. 1, 2

T. Tbn.

$\sharp$
f
f
f
f
f
f

B. Tbn.

$\sharp$
f
f
f
f
f
f

Timp.

$\sharp$
f
f
f
f
f
f

Hp.

$\sharp$
f
f
f
f
f
f

Pno.

$\sharp$
f
f
f
f
f
f

Vln. I

$\sharp$
f
f
f
f
f
f

Vln. II

$\sharp$
f
f
f
f
f
f

Vla.

$\sharp$
f
f
f
f
f
f

Vc.

$\sharp$
f
f
f
f
f
f

Cb.

Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

Eng. Hn. *f*

Cl. 1, 2

Sop. Sax. *f*

Bsn. 1, 2 *p*

Hn. 1, 2 *f*

Hn. 3, 4 (3.) *f*

Tpt. 1, 2

T. Tbn. *f*

B. Tbn. *f*

Timp. II/2=Ab *f*

Hp. *f*

Pno. *f*

Vln. I (11) CURTAIN UP *f* (12) *f*

Vln. II *f*

Vla. *f*

Vc. *f* *p*

Cb. *f* *p*

13

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 2/4 time and includes dynamic markings such as *f* (forte), *p* (piano), and *sim.* (simulazione). The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, strings in the lower staves, and harp and piano in the middle. The score includes a variety of musical notation, including notes, rests, and articulation marks. The page is numbered 15 in the center.

16

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

17

II/I=A $\flat$, III=E $\flat$

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 2/4 time and includes dynamic markings such as *f*, *p*, and *fp*. The page number 18 is visible in the center. The score is a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 2/4 time and includes dynamic markings such as *f*, *p*, and *fp*. The page number 18 is visible in the center.

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is organized into systems, with measures 19 and 20 clearly marked at the top of the first and last systems respectively.

Instruments and Staves:

- Woodwinds:** Picc. (Piccolo), Fl. 1, 2 (Flutes), Ob. (Oboe), Eng. Hn. (English Horn), Cl. 1, 2 (Clarinets), Sop. Sax. (Soprano Saxophone), Bsn. 1, 2 (Bassoons).
- Brass:** Hn. 1, 2 (Horns), Hn. 3, 4 (Horns), Tpt. 1, 2 (Trumpets), T. Tbn. (Trombone), B. Tbn. (Bass Trombone).
- Percussion:** Timp. (Timpani).
- String Instruments:** Hp. (Harp), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabass).

Measure 19:

- The Piccolo, Flutes, Oboe, English Horn, and Clarinets play a melodic line, often marked with *f* (forte) and *p* (piano) dynamics.
- The Soprano Saxophone and Bassoons play a rhythmic pattern, often marked with *f* and *p*.
- The Horns, Trumpets, Trombones, and Bass Trombone are mostly silent in this measure.
- The Timpani plays a rhythmic pattern, often marked with *f*.
- The Harp and Piano play a rhythmic pattern, often marked with *f* and *p*.
- The Violin I, Violin II, Viola, Violoncello, and Contrabass play a rhythmic pattern, often marked with *f* and *p*.

Measure 20:

- The Piccolo, Flutes, Oboe, English Horn, and Clarinets play a melodic line, often marked with *f* and *p*.
- The Soprano Saxophone and Bassoons play a rhythmic pattern, often marked with *f* and *p*.
- The Horns, Trumpets, Trombones, and Bass Trombone are mostly silent in this measure.
- The Timpani plays a rhythmic pattern, often marked with *f*.
- The Harp and Piano play a rhythmic pattern, often marked with *f* and *p*.
- The Violin I, Violin II, Viola, Violoncello, and Contrabass play a rhythmic pattern, often marked with *f* and *p*.

23

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

24

2. FIVE DAY LOCKER PIECE

$\text{♩} = \text{♩} = 92$

23

Vln. I

24

2. FIVE DAY LOCKER PIECE

$\text{♩} = \text{♩} = 92$

25

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pizz.) arco pizz.

26

Picc.
f

Fl. 1, 2
f

Ob.
f

Eng. Hn.
f

Cl. 1, 2
f

Sop. Sax.

Bsn. 1, 2
f
p

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2
fp
p
f

T. Tbn.
fp
f

B. Tbn.
fp
f

Timp.
f
p
f

Hp.
f

Pno.
f

27

p
f

fp
p
f

fp
p
f

fp
p
f

p
f

p
f

p
f

26

Vln. I
f
p

Vln. II
f
p

Vla.
f
pizz.
f

Vc.
f
pizz.
f

Cb.
f
(pizz.)
arco
p
f

27

f
p

f
p

f
arco
f

f
arco
f

f
pizz.

f
p

f
p

f
p

f
p

[illegible]

26

36 37 38

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

I=E♭, III=D♭

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pizz.)

39

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

I=E♭, II/1=G♯, III=D♭

Timp.

Hp

Pno.

39

Vln. I

Vln. II

Vla.

Vc.

arco

Cb.

40

27

This page of a musical score contains the following elements:

- Instrumentation:** Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb.
- Measure Numbers:** 41 and 42 are indicated at the top of the page.
- Dynamic Markings:** *f* (forte), *p* (piano), and crescendo/decrescendo hairpins are used throughout.
- Articulation:** Slurs, accents (>), and breath marks (flz.) are present.
- Key Signature:** Two flats (B-flat and E-flat).
- Time Signature:** The score alternates between 2/4 and 4/4 time.
- Complex Figures:** The Violin I and II parts feature intricate sixteenth-note patterns with triplets and sextuplets.
- Rehearsal Markers:** Circled numbers 41 and 42 mark specific measures in the Violin I and II parts.

43

Picc. *f*

Fl. 1, 2 *f* 1.

Ob.

Eng. Hn.

Cl. 1, 2 *f* 3 *p*

Sop. Sax.

Bsn. 1, 2 *f* 3 *p*

Hn. 1, 2 *f* 3 *p* senza sord.

Hn. 3, 4 *f* 3 *p* senza sord.

Tpt. 1, 2 *f* 3

T. Tbn. (norm.) *f*

B. Tbn. (norm.) *f*

Timp. *f* 3

Hp. *p* *f*

Pno. *f* 3 *p*

44

Vln. I *f* *p* 3 *f* *p* 3 *f* *p* 3

Vln. II *f* *p* *f* *p* 3 *f* *p* *f* *p* 3 *f* *p* 3

Vla. *p* *f* 6 3 3 3 *f*

Vc. *p* *f*

Cb. *f* 3 *f* 3 *f*

45

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

47

Picc. *f* *3* *3* *3* *p* *3* *f* *3* *3* *p* *3* *f* *3* *3* *p* *3*

Fl. 1, 2 -

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

Eng. Hn. - *f* *p*

Cl. 1, 2 *f* *p* *f* *p* *f* *p* 1. *p*

Sop. Sax. *f* *p* *f* *p* *f* *p*

Bsn. 1, 2 - *f* *p*

Hn. 1, 2 *f* *3* -

Hn. 3, 4 *f* *3* -

Tpt. 1, 2 -

T. Tbn. - *f* *p*

B. Tbn. - *f* *p*

Timp. - *f*

Hp. *f* *p* *f* *p* *f* *p*

Pno. *f* *3* *3* *p* *3* *f* *3* *3* *p* *f* *3* *3* *p* *3*

47

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. - *f* *p* *f* *p*

Vc. - *f* *p* *f* *p*

Cb. - *f* pizz.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a standard musical notation with treble and bass clefs, key signatures, and time signatures. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. A rehearsal mark (49) is visible at the top of the page. The score includes various musical notations such as slurs, accents, and articulation marks.

50 51

Picc. *f* *p*

Fl. 1, 2

Ob. *f* *p*

Eng. Hn. *f* *p*

Cl. 1, 2 *f* *p* 1.

Sop. Sax. *f* *p*

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p* 3.

Tpt. 1, 2

T. Tbn. *f* *p*

B. Tbn. *f* *p*

Timp.

Hp. *f* *p*

Pno. *f* *p*

Vln. I 50 51 *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* pizz.

52

Picc. *f* *3* *3* *3* *p* *f* *3* *3* *3* *p* *f* *3* *3* *3* *p*

Fl. 1, 2 *f* *3* *3* *3* *p* *f* *3* *3* *3* *p*

Ob. *f*

Eng. Hn. *p*

Cl. 1, 2 *f* *3* *3* *3* *p* *f* *3* *3* *3* *p*

Sop. Sax. *f* *3* *3* *3* *p* *f* *3* *3* *3* *p*

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *f* *p* *f* *p* *f* *p*

Hn. 3, 4 *f* *p* *f* *p* *f* *p*

Tpt. 1, 2 *f* *p*

T. Tbn. *f* *p*

B. Tbn. *f* *p*

Timp. *p* *f* *p* *p*

Hp. *f* *3* *3* *3* *p* *f* *3* *3* *3* *p* *f* *3* *3* *3* *p* *f*

Pno. *f* *p* *f* *p* *f* *p*

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. *p* *f* *p* *f* *p*

Vc. *p* *f* *p*

Cb. *f* *p* *f* *f*

arco

[illegible]

The image displays a page of a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a full orchestra and solo voices. The instrumentation includes Piccolo, Flute 1 & 2, Oboe, English Horn, Clarinet 1 & 2, Soprano Saxophone, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone, Bass Trombone, Timpani, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and consists of 55 measures. The key signature is one flat (B-flat major/D minor). The tempo is marked 'Allegretto'. The score is divided into measures 1-8, 9-16, 17-24, 25-32, 33-40, and 41-48. The music features a variety of dynamics, including fortissimo (f), piano (p), and mezzo-forte (mf). The score is written for a full orchestra and solo voices.

This page of the musical score is for measures 56 through 60. It features a large ensemble of instruments, including woodwinds, brass, strings, and keyboard instruments. The notation is complex, with many beamed sixteenth and thirty-second notes, particularly in the string and woodwind sections. Dynamic markings like *f* (forte) and *p* (piano) are used throughout to indicate volume changes. The score is written in 2/4 time, and the key signature has one sharp (F#).

The image displays a page of a musical score, likely for a symphony, featuring a variety of instruments. The score is divided into two systems, with measures 58 and 59 marked. The instruments listed include Piccolo, Flutes 1 & 2, Oboe, English Horn, Clarinet 1 & 2, Soprano Saxophone, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Harp, Piano, Violins I, Violins II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features various dynamics such as *p*, *f*, and *cresc.* The notation includes notes, rests, and articulation marks.

60

Picc.

61

Fl. 1, 2

p *f* *p*

Ob.

p *f* *p* *f*

Eng. Hn.

Cl. 1, 2

p *f* *p* *f* *p* *f*

Sop. Sax.

p *f* *p* *f*

Bsn. 1, 2

Hn. 1, 2

p *f* *p*

Hn. 3, 4

Tpt. 1, 2

con sord.
fp *p* *fp* *p* *f*

T. Tbn.

f *fp* *p* *fp* *p*

B. Tbn.

f *fp* *p* *fp* *p*

Timp.

f

Hp.

Pno.

60

Vln. I

f *p cresc.*

Vln. II

f *p* *f* *p* *f*

Vla.

p *f* *p* *f* *p* *f*

Vc.

p *f* *p* *f* *f*

Cb.

p cresc. *f*

[illegible]

64

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 3/4 time and includes dynamic markings such as *f* (forte) and *p* (piano). The instruments listed on the left include Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures, with some measures containing rests. The page number 66 is visible at the top center.

67

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Sop. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

I = E♭, II/1 = A♭, III = F♭

pizz.

68

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(1.)

senza sord.

senza sord.

senza sord.

(pizz.)

3. TRANS-FIXED

♩ = 69 (♩ = 69 / ♩ = 138)

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

Fl. 1, 2 *f* *p* *f* *p* *f* *p* *f*

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2 1. *f*

Hn. 1, 2 *f* *p* *f* *p* *f* *p* *f*

Hn. 3, 4 *f* *p* *f* *p* *f* *p* *f*

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp. *f*

Hp. *f* *p* *f* *p* *f* *p* *f*

Pno. *f* *p* *f* *p* *f* *p* *f*

3. TRANS-FIXED

♩ = 69 (♩ = 69 / ♩ = 138)

Vln. I

Vln. II *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f* *p* *f* *sim.*

Vc. *f* *p* *f* *p* *f* *p* *f* *sim.*

Cb. *f* *arco*

46

71

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim.

on the string

sim.

0

A# Bb

Picc. *f* *f*
 Fl. 1, 2 *f* *f*
 Ob. *p*
 Eng. Hn. *p*
 Cl. 1, 2 *p*
 Sop. Sax. *f* *f*
 Bsn. 1, 2 *f* *f*
 Hn. 1, 2 *f* *f*
 Hn. 3, 4 *f* *f*
 Tpt. 1 *f* *f*
 Tpt. 2 *f* *f*
 T. Tbn. *f* *f*
 B. Tbn. *f* *f*
 Timp. *f* *f*
 Hp. *f* *p* *f*
 Pno. *f* *p* *f*
 Vln. I *f* *pp!* *f* *p* *f*
 Vln. II *f* *pp!* *f* *p* *f* *p*
 Vla. *f* *f* *f* *f*
 Vc. *f* *f* *f* *f*
 Cb. *f* *f* *f* *f*

[illegible]

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is divided into measures 78 and 79, with dynamic markings like *f* (forte) and *p* (piano) and articulation like accents and slurs.

The instruments listed on the left include:

- Picc.
- Fl. 1, 2
- Ob.
- Eng. Hn.
- Cl. 1, 2
- Sop. Sax.
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- T. Tbn.
- B. Tbn.
- Timp.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is written in 2/4 time. Measure 78 shows a complex arrangement of notes and rests across the staves. Measure 79 continues the musical theme, with some staves showing a change in dynamics or articulation. The bottom of the page shows the beginning of measure 78 for the string section.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 3/4. The instruments listed on the left include Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like accents and slurs. Measure numbers 80, 81, and 82 are indicated at the top of the page. The score is a page from a larger work, as indicated by the page number 51 in the top right corner.

83

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

83

sim.

sim.

sim.

sim.

[illegible]

[illegible]

[illegible]

90

91

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

90

91

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page from a musical score, likely for a symphony. The page is numbered 92 and 93. It features multiple staves for various instruments, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboe (Ob.), English Horn (Eng. Hn.), Clarinets (Cl. 1, 2), Saxophones (Sop. Sax.), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, Hn. 3, 4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, B. Tbn.), Timpani (Timp.), Harp (Hp.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation like accents and slurs. The page is numbered 92 and 93.

949596

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

949596

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

(100)

99

100

101 102 61

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

[illegible]

106 4. THE SPEED OF LIGHT MACHINE

♩. = ♩ = 92

107

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

4. THE SPEED OF LIGHT MACHINE

106 ♩. = ♩ = 92

107

Vln. I

Vln. II

Vla.

Vc.

Cb.

(109)

109

108

109

This page of the musical score contains the following staves and parts:

- Picc.** (Piccolo): Melodic lines with dynamic markings *f* and *p*.
- Fl. 1, 2** (Flutes 1 and 2): Rests throughout the page.
- Ob.** (Oboe): Melodic lines with dynamic markings *f* and *p*.
- Eng. Hn.** (English Horn): Melodic lines with dynamic markings *f* and *p*.
- Cl. 1, 2** (Clarinet 1 and 2): Rhythmic patterns with dynamic markings *f* and *p*.
- Sop. Sax.** (Soprano Saxophone): Melodic lines with dynamic markings *f* and *p*.
- Bsn. 1, 2** (Bassoon 1 and 2): Melodic lines with dynamic markings *p* and *f*.
- Hn. 1, 2** (Horn 1 and 2): Rests throughout the page.
- Hn. 3, 4** (Horn 3 and 4): Rests throughout the page.
- Tpt. 1, 2** (Trumpet 1 and 2): Rests throughout the page.
- T. Tbn.** (Trombone): Rests throughout the page.
- B. Tbn.** (Tuba): Rests throughout the page.
- Timp.** (Timpani): Rests throughout the page.
- Hp.** (Harp): Rests throughout the page.
- Pno.** (Piano): Complex accompaniment with dynamic markings *p* and *f*.
- Vln. I** (Violin I): Melodic lines with dynamic markings *f* and *p*.
- Vln. II** (Violin II): Melodic lines with dynamic markings *f* and *p*.
- Vla.** (Viola): Melodic lines with dynamic markings *f* and *p*.
- Vc.** (Violoncello): Melodic lines with dynamic markings *p* and *f*.
- Cb.** (Contrabass): Melodic lines with dynamic markings *p* and *f*.

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

musical score with staves and notation

The image displays a page from a musical score, likely for a symphony, featuring various instruments. The score is written in 3/4 time and includes dynamic markings such as *p* (piano) and *f* (forte). The instruments listed on the left include Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, Tpt. 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures, with some measures containing multiple staves for different instruments. The page number 118 is visible in the bottom left corner, and the page number 119 is visible in the bottom right corner. The score includes various musical notations, including notes, rests, and dynamic markings.

120 121

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

122

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 4/4 time and includes dynamic markings like *f* (forte), *p* (piano), and *a2* (second octave). The instruments listed on the left include Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures, with some measures containing rests and others containing musical notation. The page number 123 is visible in the center.

[illegible]

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *p*

Fl. 1, 2 *p* non vib.

Fl. 1

Fl. 2

Ob. *f*

Eng. Hn. *f*

Cl. 1, 2 *f*

Sop. Sax. *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

T. Tbn. *f*

B. Tbn. *f*

Timp. *f* III=Eb

Hp. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

130 non vib.

131

Picc.

Fl. 1, 2 non vib.

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1

Hn. 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

130

131

Vln. I

Vln. II

Vla.

Vc. (pizz.)

Cb.

This is a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 2/4 time and includes dynamic markings like *p*, *f*, and *p sempre*.

The instruments listed on the left are:

- Picc.
- Fl. 1, 2
- Ob.
- Eng. Hn.
- Cl. 1, 2
- Sop. Sax.
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- T. Tbn.
- B. Tbn.
- Timp.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is divided into measures, with some measures containing multiple staves for different instruments. The page number 134 is visible in the top right corner.

135

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580

[illegible]

Picc. *f* *3* *3* *p*

Fl. 1, 2 *f* *3* *3* *p*

Ob. *p*

Eng. Hn.

Cl. 1 *p*

Cl. 2

Sop. Sax.

Bsn. 1, 2 *a2* *f* *p* *f* *p*

Hn. 1 *p* *3* *f* *3* *p* *3* *f* *3* *p* *3*

Hn. 2 *f* *3* *p* *3* *f* *3* *p* *3* *f* *3* *p* *3*

Hn. 3, 4 *f* *p* *f* *p*

Tpt. 1, 2 *p* *f* *p*

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

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

Timp. *f*

Hp.

Pno. *f* *p* *f* *p* *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *p*

Vc. *f* *p*

Cb. *f* *p*

Picc. *f*

Fl. 1, 2 *f* non vib.

Ob. *f* non vib.

Eng. Hn. *f* non vib.

Cl. 1, 2 *fp* *f* *fp* *f*

Sop. Sax. *p* *f* *p* *f*

Bsn. 1, 2 *fp* *f* *fp* *f*

Hn. 1, 2 *f* *p* *f* *p*

Hn. 3, 4 *f* *p* *f* *p*

Tpt. 1, 2 *f*

T. Tbn. *f* *p*

B. Tbn. *f* *p*

Timp. *p* III=D#

Hp.

Pno. *f*

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p cresc.*

Vc.

Cb.

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

(141)

142

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144

145

89

This is a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 2/4 time and includes dynamic markings like *f*, *p*, and *ff*.

The instruments listed on the left are:

- Picc.
- Fl. 1, 2
- Ob.
- Eng. Hn.
- Cl. 1, 2
- Sop. Sax.
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- T. Tbn.
- B. Tbn.
- Timp.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is divided into measures, with some measures containing multiple staves for different instruments. The page number 146 is visible at the top center.

147 $\text{♩} = \text{♩} = 92$ CURTAIN FALLS

Picc. ff

Fl. 1, 2 ff

Ob. ff

Eng. Hn. ff

Cl. 1, 2 ff

Sop. Sax. ff

Bsn. 1, 2 ff

Hn. 1, 2 f

Hn. 3, 4 f

Tpt. 1, 2 ff

T. Tbn. ff

B. Tbn. ff

Timp. ff

Hp. ff

Pno. p f

Vln. I ff

Vln. II f

Vla. f p

Vc. ff

Cb. ff

[illegible][illegible]

BURDEN
ACT II

Eric Shanfield

[illegible]

BURDEN - ACT II

② CURTAIN RISES

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

③

Picc.

7/8

4/4

7/8

Fl. 1, 2

7/8

4/4

7/8

Ob.

7/8

4/4

7/8

Eng. Hn.

7/8

4/4

7/8

Cl. 1, 2

p

f

7/8

4/4

7/8

Sop. Sax.

p

f

7/8

4/4

7/8

Bsn. 1, 2

p

f

p

7/8

4/4

7/8

Hn. 1, 2

7/8

4/4

7/8

Hn. 3, 4

7/8

4/4

7/8

Tpt. 1, 2

7/8

4/4

7/8

T. Tbn.

7/8

4/4

7/8

B. Tbn.

7/8

4/4

7/8

Timp.

7/8

4/4

7/8

Hp.

f

p

f

p

f

p

f

p

f

p

7/8

4/4

7/8

Pno.

p

f

p

f

p

f

p

f

p

f

7/8

4/4

7/8

Vln. I

③

p

f

p

6

f

p

p

p

f

p

p

f

p

7/8

4/4

7/8

Vln. II

f

p

f

p

f

p

f

p

f

p

f

p

7/8

4/4

7/8

Vla.

f

p

f

p

f

p

f

p

f

p

f

p

7/8

4/4

7/8

Vc.

p

f

p

f

p

f

p

f

p

f

p

f

7/8

4/4

7/8

Cb.

7/8

4/4

7/8

The musical score is written for a large orchestra and includes the following parts:

- Picc.**: Piccolo
- Fl. 1, 2**: Flute 1 and 2
- Ob.**: Oboe
- Eng. Hn.**: English Horn
- Cl. 1, 2**: Clarinet 1 and 2
- Sop. Sax.**: Soprano Saxophone
- Bsn. 1, 2**: Bassoon 1 and 2
- Hn. 1, 2**: Horn 1 and 2
- Hn. 3, 4**: Horn 3 and 4
- Tpt. 1, 2**: Trumpet 1 and 2
- T. Tbn.**: Tenor Trombone
- B. Tbn.**: Baritone Trombone
- Timp.**: Timpani
- Hp.**: Harp
- Pno.**: Piano
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Cello
- Cb.**: Double Bass

The score is divided into measures, with some measures containing multiple staves for different instruments. The tempo/mood is indicated as "Burden - Act II".

⑥ CURTAIN UP

The image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 2/4 time and includes dynamic markings like *f* (forte) and *p* (piano). The instruments listed on the left are Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures, with some measures containing rests and others containing notes. The bottom of the page features a section titled "⑥ CURTAIN UP" with a key signature change to one sharp (F#) and a tempo change to "mod." (moderato). The instruments Vln. I, Vln. II, Vla., Vc., and Cb. are active in this section, while the others are mostly at rest.

⑦

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. (pizz.)

8

Picc. *f* *3* *3* *p*

Fl. 1, 2 *f* *3* *3* *p*

Ob. *f* *p*

Eng. Hn. *f* *p*

Cl. 1, 2 *f* *p*

Sop. Sax.

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p*

Tpt. 1, 2

T. Tbn. *f* *p*

B. Tbn. *f* *p*

Timp. *f* *p*

Hp. *f* *p*

Pno. *f* *p*

8

Vln. I *p* *3* *6* *f* *6* *3* *p*

Vln. II *f* *3* *p*

Vla. *f* *p*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

9

Picc. *f* 3 *p*

Fl. 1, 2 *f* 3 *p*

Ob. *f* *p*

Eng. Hn. *f* *p*

Cl. 1, 2 *f* *p*

Sop. Sax.

Bsn. 1, 2 *f* *p* *f*

Hn. 1, 2 *f* *p* *f*

Hn. 3, 4 *f* *p* *f* *p* *f* *p*

Tpt. 1, 2

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

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

Timp. *f* *p* *f*

Hp. *f* *p* *f* *p* *f* *p*

Pno. *f* *p* *f* *p* *f* *p*

9

Vln. I *p* 3 6 *f* 6 3 *p* *p* 3 6 *f* 6 3 *p*

Vln. II *f* 3 *p* *f* 3 *p* *f* 3 *p*

Vla. *f* *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *f*

Cb. *p* *f* *p* *f* *p* *f* arco

[illegible]

BURDEN - ACT II

Measures 11-14 of the score. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, English Horn, Clarinet 1 & 2, Soprano Saxophone, Bassoon 1, Bassoon 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombone 1, Trombone 2, Timpani, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics (f, p, mf) and articulations (accents, slurs, triplets).

Picc. *p* *f* *p*

Fl. 1, 2 *p* *f* *p*

Ob. *p* *f* *p*

Eng. Hn. *p* *f*

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

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

Sop. Sax. *p* *f* *p*

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

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

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2

T. Tbn. *f*

B. Tbn.

Timp. *f* *p* *f*

Hp. *p* *f* *p*

Pno. *p* *f* *p* *f*

Vln. I *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f*

Vla. *p* *f*

Vc. *f* *p* *f* *p* *f* *pizz.*

Cb. *f* *p* *f*

13

BURDEN - ACT II

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Sop. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

arco sul pont.

pizz.

14

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

15

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *p* *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. *p* *f*

Eng. Hn. *p* *f*

Cl. 1 *f*

Cl. 2 *f*

Sop. Sax. *p* *f*

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

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

Hn. 1, 2 *p* *f* *p*

Hn. 3, 4 *p* *f* *p*

Tpt. 1 *p* *f* con sord. (harmon - stem in)

Tpt. 2 *p* *f* con sord. (harmon - stem in)

T. Tbn. *p* *f*

B. Tbn. *p* *f*

Timp. *p* *f*

Hp. *p* *f*

Pno. *p* *f*

Vln. I *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. *f* *p*

Vc. *p* *f*

Cb. *p* *f*

BURDEN - ACT II

Measures 17-18

Instrumentation: Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb.

Key Signature: 4/4, 3/4, 4/4

Dynamic Markings: *ppp*, *p*, *damp*, *una corda* (to 19)

Performance Notes: The score includes various performance instructions such as "con sord. (or stopped to 20)" for the Horns 3 & 4, "con sord." for the Trombones, and "damp" for the Harp. The Piano part features a "una corda" instruction starting at measure 19.

Picc.
 Fl. 1, 2
 Ob.
 Eng. Hn.
 Cl. 1, 2
 Sop. Sax.
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 T. Tbn.
 B. Tbn.
 Timp.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

19

This is a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings (p, f, mf, norm.). A rehearsal mark (20) is present at the top center. The page is numbered 20 in the top right corner.

Picc. *f* *3* *3* *3* *p*

Fl. 1. *p* *3* *3* *3* *f* *3* *3* *3* *p*

Fl. 2. *p* *f* *p*

Ob. *f* *3* *3* *p* *p* *f*

Eng. Hn. *f* *p*

Cl. 1, 2 *f* *3* *3* *p* *p* *f*

Sop. Sax. *f* *p*

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

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

Hn. 1, 2 *p* *f* *f* *p* *f* *p*

Hn. 3, 4

Tpt. 1, 2 *f* *p*

T. Tbn. *senza sord.* *p* *f* *p*

B. Tbn. *senza sord.* *f* *p*

Timp. *mf* *p* *p* *fp* *f* *p*

Hp. *p* *f* *p* *p* *f*

Pno. *p* *f* *p* *p* *mute with finger* *p* *f*

Vln. I. *f* *p* *f* *5* *p* *unis.* *f* *5* *p* *f* *3* *3* *p*

Vln. II. *f* *0* *unis.* *f* *p* *p* *f* *p* *f* *3* *3* *3* *p*

Vla. *p* *3* *3* *3* *f* *3* *3* *3* *p* *f* *5* *p* *pizz.* *p* *f*

Vc. *p* *3* *3* *3* *div.* *f* *3* *3* *3* *unis.* *f* *p* *pizz.* *p* *f*

Cb. *f* *p* *pizz.* *p* *f*

This image shows a page from a musical score, likely for a symphony. The score is written in 4/4 time and includes dynamic markings such as *f* (forte) and *p* (piano). The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob., Eng. Hn., Cl. 1, Cl. 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures, with some measures containing triplets and other complex rhythmic figures. The page number 22 is visible in the center.

This page of the musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Eng. Hn., Cl. 1, Cl. 2, Sop. Sax., Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, Hn. 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 4/4 time and includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The score is divided into four measures, each with a different time signature: 4/4, 2/4, 4/4, and 3/4. The first measure is in 4/4 time, the second in 2/4, the third in 4/4, and the fourth in 3/4. The score includes various musical notations, including notes, rests, and dynamic markings. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the front and the brass and percussion in the back. The score is written in a clear and legible style, with a focus on the musical notation and the instruments it is for.

[illegible]

This is a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings (e.g., *f*, *ff*, *p*) and articulation (e.g., accents, slurs). A rehearsal mark (24) is present at the beginning of the page.

The instruments listed on the left side of the score are:

- Picc.
- Fl. 1, 2
- Ob.
- Eng. Hn.
- Cl. 1, 2
- Sop. Sax.
- Bsn. 1
- Bsn. 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- T. Tbn.
- B. Tbn.
- Timp.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. The page number 24 is circled at the top left.

25. $\text{♩} = \text{♩} = 64$ ($\text{♩} = 128$)

The musical score is written for Harp (Hp.) and Piano (Pno.) in 2/2 time. The Harp part features a melodic line in the right hand and a bass line in the left hand, with dynamics *p* and *f*. The Piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics *f* and *p*. The score is divided into two systems, each containing six measures. The first system shows the Harp and Piano playing together, with the Harp having a melodic line and the Piano having a bass line. The second system shows the Harp and Piano playing together, with the Harp having a melodic line and the Piano having a bass line.

②5) $\text{♩} = \text{♪} = 64$ ($\text{♩} = 128$)

Violin (Vla.) and Viola (Vc.) parts are shown in 3/2 time. The Violin part starts with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The Viola part starts with a whole rest, followed by a half note G3, a half note A3, and a half note B3. The Cello (Cb.) part starts with a whole rest, followed by a half note G2, a half note A2, and a half note B2. The score includes dynamic markings *p* and *f*, and a crescendo hairpin. The instruction "senza sord." (without mutes) is present above the Violin and Viola staves. The instruction "senza sord. arco" (without mutes, bow) is present above the Cello staff.

This page of a musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes 1 and 2)
- Ob.** (Oboe)
- Eng. Hn.** (English Horn)
- Cl. 1, 2** (Clarinets 1 and 2)
- Sop. Sax.** (Soprano Saxophone)
- Bsn. 1, 2** (Bassoons 1 and 2)
- Hn. 1** (Horn 1)
- Hn. 2** (Horn 2)
- Hn. 3, 4** (Horns 3 and 4)
- Tpt. 1, 2** (Trumpets 1 and 2)
- T. Tbn.** (Trombone)
- B. Tbn.** (Tuba)
- Timp.** (Timpani)
- Hp.** (Harp)
- Pno.** (Piano)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score includes various musical notations such as notes, rests, and dynamic markings (*p* for piano, *f* for forte). It also features articulation like *con sord.* (con sordina) for muffled sounds. A rehearsal mark **26** is present above the Violin I staff.

BURDEN - ACT II

Measures 27-32. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, English Horn, Clarinets 1 & 2, Saxophone, Bassoons 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1-3, Timpani, Harp, Piano, Violins I & II, Viola, Violoncello, and Contrabass. The score features various dynamics (p, f), articulations (accents, slurs), and performance instructions like 'div.' (divisi).

This page of a musical score contains the following staves and musical details:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes 1 and 2, rests throughout.
- Ob.**: Oboe, rests throughout.
- Eng. Hn.**: English Horn, rests throughout.
- Cl. 1, 2**: Clarinets 1 and 2, rests throughout.
- Sop. Sax.**: Soprano Saxophone, notes in measures 1-2 with dynamics *p* and *f*.
- Bsn. 1, 2**: Bassoons 1 and 2, notes in measure 4 with dynamics *p*, *f*, and a *s* (sordando) marking.
- Hn. 1**: Horn 1, notes in measures 3-4 with dynamics *p* and *f*.
- Hn. 2**: Horn 2, notes in measures 3-4 with dynamics *p* and *f*.
- Hn. 3, 4**: Horns 3 and 4, rests throughout.
- Tpt. 1, 2**: Trumpets 1 and 2, notes in measures 5-6 with dynamics *f* and *p*, and a *con sord.* (con sordando) marking.
- T. Tbn.**: Trombone 1, notes in measures 1-6 with dynamics *f* and *p*.
- B. Tbn.**: Trombone 2, notes in measures 4-6 with dynamics *p* and *f*.
- Timp.**: Timpani, rests throughout.
- Hp.**: Harp, notes in measures 3-4 with dynamics *p* and *f*.
- Pno.**: Piano, notes in measures 1-6 with dynamics *f* and *p*.
- Vln. I**: Violin I, notes in measures 1-4 with dynamics *p* and *f*, and a circled measure number **28** in measure 5.
- Vln. II**: Violin II, notes in measures 1-4 with dynamics *p* and *f*, and notes in measure 5 with dynamic *p*.
- Vla.**: Viola, notes in measures 1-2 with dynamics *p* and *f*, and notes in measure 6 with dynamic *p*.
- Vc.**: Violoncello, notes in measures 1-3 with dynamics *p* and *f*.
- Cb.**: Contrabass, notes in measure 2 with dynamics *p* and *f*.

29

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

musical score for Burden - Act II, page 119, measures 29-32

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 3/4 time and includes dynamic markings such as *f* (forte), *p* (piano), and *unis.* (unison).

The instruments listed on the left side of the score are:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Eng. Hn.
- Cl. 1, 2
- Sop. Sax.
- Bsn. 1
- Bsn. 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- T. Tbn.
- B. Tbn.
- Timp.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is divided into measures by vertical bar lines. The first measure is marked with a circled number 30. The second measure is marked with a circled number 31. The third measure is marked with a circled number 32. The fourth measure is marked with a circled number 33. The fifth measure is marked with a circled number 34. The sixth measure is marked with a circled number 35. The seventh measure is marked with a circled number 36. The eighth measure is marked with a circled number 37. The ninth measure is marked with a circled number 38. The tenth measure is marked with a circled number 39. The eleventh measure is marked with a circled number 40. The twelfth measure is marked with a circled number 41. The thirteenth measure is marked with a circled number 42. The fourteenth measure is marked with a circled number 43. The fifteenth measure is marked with a circled number 44. The sixteenth measure is marked with a circled number 45. The seventeenth measure is marked with a circled number 46. The eighteenth measure is marked with a circled number 47. The nineteenth measure is marked with a circled number 48. The twentieth measure is marked with a circled number 49. The twenty-first measure is marked with a circled number 50. The twenty-second measure is marked with a circled number 51. The twenty-third measure is marked with a circled number 52. The twenty-fourth measure is marked with a circled number 53. The twenty-fifth measure is marked with a circled number 54. The twenty-sixth measure is marked with a circled number 55. The twenty-seventh measure is marked with a circled number 56. The twenty-eighth measure is marked with a circled number 57. The twenty-ninth measure is marked with a circled number 58. The thirtieth measure is marked with a circled number 59. The thirty-first measure is marked with a circled number 60. The thirty-second measure is marked with a circled number 61. The thirty-third measure is marked with a circled number 62. The thirty-fourth measure is marked with a circled number 63. The thirty-fifth measure is marked with a circled number 64. The thirty-sixth measure is marked with a circled number 65. The thirty-seventh measure is marked with a circled number 66. The thirty-eighth measure is marked with a circled number 67. The thirty-ninth measure is marked with a circled number 68. The fortieth measure is marked with a circled number 69. The forty-first measure is marked with a circled number 70. The forty-second measure is marked with a circled number 71. The forty-third measure is marked with a circled number 72. The forty-fourth measure is marked with a circled number 73. The forty-fifth measure is marked with a circled number 74. The forty-sixth measure is marked with a circled number 75. The forty-seventh measure is marked with a circled number 76. The forty-eighth measure is marked with a circled number 77. The forty-ninth measure is marked with a circled number 78. The fiftieth measure is marked with a circled number 79. The fifty-first measure is marked with a circled number 80. The fifty-second measure is marked with a circled number 81. The fifty-third measure is marked with a circled number 82. The fifty-fourth measure is marked with a circled number 83. The fifty-fifth measure is marked with a circled number 84. The fifty-sixth measure is marked with a circled number 85. The fifty-seventh measure is marked with a circled number 86. The fifty-eighth measure is marked with a circled number 87. The fifty-ninth measure is marked with a circled number 88. The sixtieth measure is marked with a circled number 89. The sixty-first measure is marked with a circled number 90. The sixty-second measure is marked with a circled number 91. The sixty-third measure is marked with a circled number 92. The sixty-fourth measure is marked with a circled number 93. The sixty-fifth measure is marked with a circled number 94. The sixty-sixth measure is marked with a circled number 95. The sixty-seventh measure is marked with a circled number 96. The sixty-eighth measure is marked with a circled number 97. The sixty-ninth measure is marked with a circled number 98. The seventieth measure is marked with a circled number 99. The seventy-first measure is marked with a circled number 100. The seventy-second measure is marked with a circled number 101. The seventy-third measure is marked with a circled number 102. The seventy-fourth measure is marked with a circled number 103. The seventy-fifth measure is marked with a circled number 104. The seventy-sixth measure is marked with a circled number 105. The seventy-seventh measure is marked with a circled number 106. The seventy-eighth measure is marked with a circled number 107. The seventy-ninth measure is marked with a circled number 108. The eightieth measure is marked with a circled number 109. The eighty-first measure is marked with a circled number 110. The eighty-second measure is marked with a circled number 111. The eighty-third measure is marked with a circled number 112. The eighty-fourth measure is marked with a circled number 113. The eighty-fifth measure is marked with a circled number 114. The eighty-sixth measure is marked with a circled number 115. The eighty-seventh measure is marked with a circled number 116. The eighty-eighth measure is marked with a circled number 117. The eighty-ninth measure is marked with a circled number 118. The ninetieth measure is marked with a circled number 119. The hundredth measure is marked with a circled number 120.

31

Picc. *f*

Fl. 1 *f*

Fl. 2 *f* *p* 3 3

Ob. *p* *f* *p* 3 3

Eng. Hn. *p* *f* *p* 3 3

Cl. 1, 2 *p* *f* *p* 3 3

Sop. Sax. *f* *p*

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

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

Hn. 1, 2 (1.)

Hn. 3, 4

Tpt. 1, 2 *f* senza sord.

T. Tbn. *f* senza sord.

B. Tbn. *f* senza sord.

I=E $\flat$, II/1=A $\flat$, II/2=B $\flat$, III=F $\sharp$

Timp. *f*

Hp. *p* 3 3 3

Pno. *f* *p* *f* *p* *f*

Vln. I 31 *f* 3 *p* *f*

Vln. II off the string *f* *p* 6 6 6

Vla. *f* *p* *f* *p* 6 6 6

Vc. *p* 3 3 3 *f* *p* 3 3 3 *f* *p* 3 3 3 *f* *p* 3 3 3 *f* *p* 3 3 3 *f*

Cb. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

32

Picc. *f* *3*

Fl. 1. *f* *3*

Fl. 2. *f*

Ob. *f* *p* *f*

Eng. Hn. *f* *p* *f*

Cl. 1, 2 *f* *p* *f*

Sop. Sax. *f* *p* *f*

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4 *p* *f* con sord.

Tpt. 1, 2 *f* *p* *f*

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

B. Tbn. *f* *f*

Timp. *f* *f*

Hp. *f* *p* *f*

Pno. *p* *f*

Vln. I 32 *f* *3* *p* *f*

Vln. II *f* *p* *f* *3* *p* *f*

Vla. *f* *p* *f* (non stacc.) *p*

Vc. *p* *p* *f* *f* *p* (non stacc.) *p*

Cb. *f* *p* *f* (non stacc.) *p*

33

Picc. *f* 3

Fl. 1 *f* 3

Fl. 2 *f* 3

Ob. *f* 3

Eng. Hn. *f*

Cl. 1, 2 *p* 3 *f*

Sop. Sax.

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f* *p* senza sord. *fp* *f*

Tpt. 1, 2 *f* 3

T. Tbn. *p* *f* 3

B. Tbn. *p* *f* 3

Timp. *f* 3 *fp* *f*

Hp. *p* 3 *f*

Pno. *p* *f* 3

33

Vln. I *p* *f* 3

Vln. II *p* *f* 3

Vla. *f* 3

Vc. *f* 3

Cb. *f* 3

34

[illegible]

37

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

I=E $\flat$

(l.v.)

(touch-5 harm.)

flaut.

flaut.

p

mf

f

mf *espress.*

BURDEN - ACT II

Measures 39-40.

Instrumentation: Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb.

Key Features:

- Measures 39-40:** The score is divided into two systems, each containing measures 39 and 40.
- Violin I (Vln. I):** Features a melodic line with dynamics *p* and *f*, and a *pizz.* instruction in measure 40.
- Violin II (Vln. II):** Features a melodic line with dynamics *p* and *f*.
- Viola (Vla.):** Features a melodic line with dynamics *p* and *f*, and a *pizz.* instruction in measure 40.
- Violoncello (Vc.):** Features a melodic line with dynamics *p* and *f*, and a *pizz.* instruction in measure 40.
- Contrabass (Cb.):** Features a melodic line with dynamics *p* and *f*, and a *pizz.* instruction in measure 40.
- Flutes 1 & 2 (Fl. 1, 2):** Features a melodic line with dynamics *f* and *p*.
- Clarinet 1 & 2 (Cl. 1, 2):** Features a melodic line with dynamics *p* and *f*.
- Soprano Saxophone (Sop. Sax.):** Features a melodic line with dynamics *f* and *p*.
- Bassoon 1 & 2 (Bsn. 1, 2):** Features a melodic line with dynamics *f* and *p*.
- Horn 1 & 2 (Hn. 1, 2):** Features a melodic line with dynamics *f* and *p*.
- Horn 3 & 4 (Hn. 3, 4):** Features a melodic line with dynamics *p* and *f*.
- Trumpets 1 & 2 (Tpt. 1, 2):** Features a melodic line with dynamics *f* and *p*.
- Trombone 1 & 2 (T. Tbn., B. Tbn.):** Features a melodic line with dynamics *p* and *f*.
- Timpani (Timp.):** Features a melodic line with dynamics *p* and *f*.
- Harp (Hp.):** Features a melodic line with dynamics *p* and *f*.
- Piano (Pno.):** Features a melodic line with dynamics *p* and *f*.

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

Fl. 1, 2 *f* *p* *f* *p* *f* *p*

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

Eng. Hn. *p* *f* *p* *f* *p* *f*

Cl. 1, 2 *f* *p* *p* *f* *p* *f*

Sop. Sax. *f* *p* *p* *p* *f* *p*

Bsn. 1, 2

Hn. 1, 2 *f* *p* *f* *p* *f* *p*

Hn. 3, 4 *f* *p* *f* *p* *f* *p*

Tpt. 1, 2 *f* *p* *p* *f* *p* *f*

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

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

Timp. *f* *p* *f* *p* *f* *p*

Hp. *f* *p* *f* *p* *f* *p*

Pno. *p* *f* *p* *f* *p* *f*

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *f*

Cb. *p* *f* *p* *f* *p* *f*

[illegible]

BURDEN - ACT II

(43)

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. Solo

p

f

unis.

f

p

f

p

f

p

f

1. (Soli with Pno.)

p

f

Soli (with Tpt.)

cresc.

cresc.

p

f

arco

p

44

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

p

f

fp

norm.

3. (norm.)

(+4. norm.)

II/I = Ab

unis. norm.

3

This page of the musical score, numbered 45, contains the following instruments and parts:

- Picc.** (Piccolo): Flute 1 and Flute 2 parts.
- Fl. 1** and **Fl. 2** (Flutes).
- Ob.** (Oboe).
- Eng. Hn.** (English Horn).
- Cl. 1** and **Cl. 2** (Clarinets).
- Sop. Sax.** (Soprano Saxophone).
- Bsn. 1, 2** (Bassoons).
- Hn. 1, 2** and **Hn. 3, 4** (Horns).
- Tpt. 1, 2** (Trumpets).
- T. Tbn.** and **B. Tbn.** (Trombones).
- Timp.** (Timpani).
- Hp.** (Harp).
- Pno.** (Piano).
- Vln. I** and **Vln. II** (Violins).
- Vla.** (Viola).
- Vc.** (Violoncello).
- Cb.** (Contrabass).

The score is written in 2/2 time and includes various dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo piano). It also features articulation marks like accents and slurs, as well as performance instructions like *bisbigl.* (bisbigliando) and *div.* (divisi).

[illegible]

BURDEN - ACT II

47 48

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2. slight swell

slight swell

slight swell

II/1=G $\sharp$, II/2=B $\flat$

(off the string come sopra)

(off the string come sopra)

f *f*

f *f* *f* *f*

f *f* *f* *f*

BURDEN - ACT II

49 50 51

Picc. *f* ³

Fl. 1, 2 *f* ³

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

Eng. Hn. *p* *f* *p* *f*

Cl. 1, 2

Sop. Sax. *p* *f* *p* *f*

Bsn. 1, 2 *p* *f* *p* ² ² ² *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp. *p sub.* *f*

Hp. *p* *f* *p* *f*

Pno.

Vln. I 49 50 51 *p sub.* *f*

Vln. II *p sub.* *f*

Vla. *f* ³ *p* *f* *f* ³ *p* ² ² *f* *f* ³ *p* ² ² ² *f*

Vc. *f* ³ *p* *f* *f* ³ *p* ² ² *f* *f* ³ *p* ² ² ² *f*

Cb. *p* *f* *p* ² ² ² *f*

[illegible]

[illegible]

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 2/4 time and includes dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando). The instruments and their parts are as follows:

- Picc.** (Piccolo): Plays a melodic line with triplets and dynamic markings *f* and *p*.
- Fl. 1, 2** (Flutes): Play a melodic line with triplets and dynamic markings *f* and *p*.
- Ob.** (Oboe): Plays a melodic line with triplets and dynamic markings *f* and *p*.
- Eng. Hn.** (English Horn): Remains silent throughout the page.
- Cl. 1, 2** (Clarinets): Play a melodic line with triplets and dynamic markings *f* and *p*.
- Sop. Sax.** (Soprano Saxophone): Plays a melodic line with dynamic markings *p* and *f*.
- Bsn. 1, 2** (Bassoons): Play a rhythmic line with dynamic markings *p* and *f*.
- Hn. 1, 2** (Horns): Remains silent throughout the page.
- Hn. 3, 4** (Horns): Remains silent throughout the page.
- Tpt. 1, 2** (Trumpets): Play a melodic line with dynamic markings *f* and *p*.
- T. Tbn.** (Tenor Trombone): Plays a melodic line with dynamic markings *f* and *p*.
- B. Tbn.** (Baritone Trombone): Plays a melodic line with dynamic markings *f* and *p*.
- Timp.** (Timpani): Plays a rhythmic line with dynamic markings *f* and *p*.
- Hp.** (Harp): Plays a melodic line with dynamic markings *p* and *f*.
- Pno.** (Piano): Plays a rhythmic line with dynamic markings *p* and *f*.
- Vln. I** (Violin I): Plays a melodic line with dynamic markings *p* and *f*.
- Vln. II** (Violin II): Plays a melodic line with dynamic markings *f* and *p*.
- Vla.** (Viola): Plays a melodic line with dynamic markings *f* and *p*.
- Vc.** (Violoncello): Plays a melodic line with dynamic markings *p* and *f*.
- Cb.** (Contrabass): Plays a melodic line with dynamic markings *p* and *f*.

3. PORSCHE WITH METEORITE

♩. = ♩. = c.85

BURDEN - ACT II

139

57

58

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

57

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

59

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

norm.

slight swell

p

mp

p

63

poco rit.

BURDEN - ACT II

64

meno mosso

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

63

poco rit.

64

meno mosso

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

66 a tempo (♩ = c. 85)

67

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

65

66 a tempo (♩ = c. 85)

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

69

70

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Woodwind and Percussion section score for measures 68-70. The score includes parts for Piccolo, Flute 1 & 2, Oboe, English Horn, Clarinet 1 & 2, Soprano Saxophone, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Tenor Trombone, Bass Trombone, Timpani, Harp, and Piano. The music features various dynamics (p, mf, f) and articulations (accents, slurs) across the measures.

68

69

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

String section score for measures 68-70. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features various dynamics (mf, p, f) and articulations (accents, slurs) across the measures.

[illegible]

73

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Fl. 1, 2

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

76

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes 1 and 2)
- Ob.** (Oboe)
- Eng. Hn.** (English Horn)
- Cl. 1, 2** (Clarinets 1 and 2)
- Sop. Sax.** (Soprano Saxophone)
- Bsn. 1, 2** (Bassoons 1 and 2)
- Hn. 1, 2** (Horns 1 and 2)
- Hn. 3, 4** (Horns 3 and 4)
- Tpt. 1, 2** (Trumpets 1 and 2)
- T. Tbn.** (Trombone 1)
- B. Tbn.** (Trombone 2)
- Timp.** (Timpani)
- Hp.** (Harp)
- Pno.** (Piano)
- Vln. I** (Violins I)
- Vln. II** (Violins II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is divided into two systems, 77 and 78. System 77 includes measures 77-80, and System 78 includes measures 81-84. The music features a variety of dynamics, including *p* (piano), *f* (forte), and *norm.* (normal). The instrumentation is typical of a late 19th or early 20th-century symphony orchestra.

[illegible]

81

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

BURDEN - ACT II

83 84

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(norm.) slight swell

con sord. slight swell

II/2=B $\flat$

(touch 5)

pizz.

85

BURDEN - ACT II

Picc.

f p

FL. 1, 2

p f

Ob.

Eng. Hn.

Cl. 1

p f

Cl. 2

f p

Sop. Sax.

Bsn. 1

f p

Bsn. 2

f p

Hn. 1, 2

slightly more
p mf

Hn. 3, 4

p slightly more
p mf

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

f p

Pno.

p f

86

Vln. I

Vln. II

Vla.

Vc.

f > p

Cb.

(pizz.)
f p

[illegible]

88

BURDEN - ACT II

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

89 4. METROPOLIS II

♩ = ♩. = 128

BURDEN - ACT II

155

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Reo.

4. METROPOLIS II

89 ♩ = ♩. = 128

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

[illegible]

Picc.
 Fl. 1, 2
 Ob.
 Eng. Hn.
 Cl. 1, 2
 Sop. Sax.
 Bsn. 1, 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1, 2
 T. Tbn.
 B. Tbn.
 Timp.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

58

BURDEN - ACT II

93

94

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

BURDEN - ACT II

95

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

95

1=F#3, II/2=C#3

Red.

96

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

96

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

[illegible]

[illegible]

102

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 4/4 time and includes dynamic markings such as *p* (piano) and *f* (forte). The page number 103 is circled in the top left corner. The score is divided into four measures, each with a different time signature: 4/4, 2/4, 4/4, and 3/4. The instruments are arranged in a standard orchestral layout, with woodwinds and strings in the front and brass and percussion in the back.

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

Fl. 1, 2 *p* *f* *p* *f* *p* *f*

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

Eng. Hn. *f* *p* *f* *p*

Cl. 1, 2 *f* *p* *f* *p*

Sop. Sax. *p* *f* *p* *f*

Bsn. 1, 2 *p* *f* *p* *f*

Hn. 1, 2 *f* *p* *f* *p*

Hn. 3, 4 *f* *p* *f* *p*

Tpt. 1, 2 *f* *p* *f* *p*

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

B. Tbn.

Timp. *f* *I=D[♯]*

Hp.

Pno.

Vln. I *f* *3* *p* *f* *3* *p*

Vln. II *f* *3* *p* *f* *3* *p*

Vla. *f* *3* *p* *f* *3* *p*

Vc. *f* *3* *p* *f* *3* *p*

Cb. *pizz.* *f*

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

105

This page of the musical score covers measures 106 through 109. The instrumentation includes a wide range of orchestral instruments. The woodwinds (Flutes, Oboe, English Horn, Clarinet, Soprano Saxophone, Bassoon) and brass (Horns, Trumpets, Trombones) sections have active parts, often featuring slurs and dynamic markings. The strings (Violins, Viola, Violoncello, Contrabass) provide a harmonic foundation, with Violin I and II having prominent melodic lines. The percussion (Timpani, Harp, Piano) supports the overall texture. The score is written in a standard musical notation with a key signature of one sharp and a 4/4 time signature.

BURDEN - ACT II

107

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

107

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

sf

con sord.

f sub.

arco

BURDEN - ACT II

Measures 108-109. The score is in 4/4 time. The key signature has one sharp (F#).

Measures 108-109:

- Picc.**: Measure 108: Rest. Measure 109: f (quarter note), p (quarter note).
- Fl. 1, 2**: Measure 108: f (quarter note), p (quarter note). Measure 109: f (quarter note), p (quarter note).
- Ob.**: Measure 108: f (quarter note), p (quarter note). Measure 109: f (quarter note), p (quarter note).
- Eng. Hn.**: Measure 108: f (quarter note), p (quarter note). Measure 109: f (quarter note), p (quarter note).
- Cl. 1, 2**: Measure 108: p (quarter note), f (quarter note). Measure 109: f (quarter note), p (quarter note).
- Sop. Sax.**: Measure 108: p (quarter note), f (quarter note). Measure 109: f (quarter note), p (quarter note).
- Bsn. 1, 2**: Measure 108: Rest. Measure 109: f (quarter note), p (quarter note).
- Hn. 1, 2**: Measure 108: f (quarter note), p (quarter note), f (quarter note). Measure 109: fp (quarter note), f (quarter note), p (quarter note), f (quarter note).
- Hn. 3, 4**: Measure 108: f (quarter note). Measure 109: p (quarter note), f (quarter note).
- Tpt. 1, 2**: Measure 108: p (quarter note), f (quarter note). Measure 109: f (quarter note), p (quarter note).
- T. Tbn.**: Measure 108: Rest. Measure 109: p (quarter note), f (quarter note).
- B. Tbn.**: Measure 108: Rest. Measure 109: Rest.
- Timp.**: Measure 108: Rest. Measure 109: Rest.
- Hp.**: Measure 108: f (quarter note), p (quarter note). Measure 109: p (quarter note), f (quarter note).
- Pno.**: Measure 108: f (quarter note), p (quarter note). Measure 109: f (quarter note), p (quarter note).
- Vln. I**: Measure 108: f (quarter note), p (quarter note). Measure 109: f (quarter note), p (quarter note).
- Vln. II**: Measure 108: f (quarter note), p (quarter note). Measure 109: f (quarter note), p (quarter note).
- Vla.**: Measure 108: Rest. Measure 109: fp (quarter note), f (quarter note).
- Vc.**: Measure 108: Rest. Measure 109: f (quarter note), p (quarter note).
- Cb.**: Measure 108: Rest. Measure 109: f (quarter note), p (quarter note).

110

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. *p* *f* *p*

Eng. Hn. *p* *f* *p*

Cl. 1, 2 *f* *p*

Sop. Sax. *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *fp* *f*

Hn. 1, 2 *fp* *f* *fp*

Hn. 3, 4 *p* (con sord.) *f* *p*

Tpt. 1, 2 *p* *f* *p* *f*

T. Tbn. *p* *f* *fp* *f* *p* *f*

B. Tbn. *fp* *f*

Timp. *f* *p* *f* II/1=G♭, II/2=C♯

Hp *f* *p*

Pno. *f* *p* *f* *p*

Vln. I *f* *sub* *f* *sub*

Vln. II *f* *sub* *f* *sub*

Vla. *fp* *f* *fp* *f*

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

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

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. *f* *p*

Eng. Hn. *f* *p*

Cl. 1, 2 *f* *p*

Sop. Sax. *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *fp* *f* *fp*

Hn. 1, 2 *f* *fp* *f*

Hn. 3, 4 *f* *p* *f*

Tpt. 1, 2 *p* *f* *p*

T. Tbn. *fp* *f* *p* *f* *fp*

B. Tbn. *fp* *f* *fp*

Timp. *f* *p* *f* *p* *f* *p*

Hp. *f* *p* *f*

Pno. *f* *p* *f*

Vln. I *3*

Vln. II *3*

Vla. *fp*

Vc. *3*

Cb. *3*

[illegible]

Picc. *f* *3*

Fl. 1, 2 *f* *3*

Ob. *f* *3* *f* *p*

Eng. Hn. *f* *p*

Cl. 1 *f* *p* *f sub.*

Cl. 2 *f* *p* *f sub.*

Sop. Sax. *f*

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *fp* *f* *p* *f*

Hn. 3, 4 *p* *f* senza sord.

Tpt. 1, 2 *f* *p* *f*

T. Tbn. *f* *3* *p* *f*

B. Tbn. *f* *3*

Timp.

Hp. *p* *f* *p*

Pno. *p* *f*

Vln. I *f* *3* *p* *f*

Vln. II *f* *3* *p* *f*

Vla. *p*

Vc. *f* *3* *p* *f*

Cb. *f* *3* *p* *f*

114

BURDEN - ACT II

175

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

BURDEN - ACT II

115

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. Quasi Solo to 118

11/2=A $\frac{1}{2}$

div. a4 (non vib.)

[illegible]

[illegible]

121

Picc. *f*

Fl. 1 *f* *p* *mf* *5* *p*

Fl. 2 *f* *p* *mf* *5* *p*

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

Eng. Hn. *mf* *p* *mf*

Cl. 1 *f* *mf* *p* *p* *mf* *5* *p*

Cl. 2 *f* *mf* *p* *p* *mf* *5* *p*

Sop. Sax. *f* *p* *mf* *mf* *p*

Bsn. 1, 2 *mf* *p*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

T. Tbn. *p* con sord.

B. Tbn. *p* con sord.

Timp. *f*

Hp. *p*

Pno. *f* *p*

Vln. I *mf* *p* *mf* *3* *p*

Vln. II *f* *p* *3* *mf*

Vla. *pizz.* *mf* *3* *p*

Vc. *pizz.* *mf* *3* *p*

Cb. *mf* *p* *mf* *3* *p*

This page of the musical score covers measures 124 and 125. The instrumentation includes a wide range of orchestral instruments. The score is written in 4/4 time and features a variety of musical notations, including dynamics (p, mf, cresc.), articulation (accents, slurs), and performance instructions like (pizz.).

Measure 124: The Oboe and English Horn play a melodic line starting with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section with a quintuplet. The Clarinet 2 and Saxophone parts also have melodic lines. The Bassoon 1 and Bassoon 2 parts have rhythmic patterns. The Horn 1, 2 part has a melodic line starting with *mf*. The Trombone 1, 2, and 3 parts have rhythmic patterns. The Timpani part has a single note. The Harp part has a rhythmic pattern. The Piano part has a melodic line. The Violin I part has a melodic line starting with *mf*. The Violin II part has a rhythmic pattern. The Viola part has a melodic line. The Violoncello and Contrabass parts have rhythmic patterns.

Measure 125: The Oboe and English Horn parts continue their melodic lines. The Clarinet 2 and Saxophone parts have melodic lines. The Bassoon 1 and Bassoon 2 parts have rhythmic patterns. The Horn 1, 2 part has a melodic line. The Trombone 1, 2, and 3 parts have rhythmic patterns. The Timpani part has a single note. The Harp part has a rhythmic pattern. The Piano part has a melodic line. The Violin I part has a melodic line starting with *mf*. The Violin II part has a rhythmic pattern. The Viola part has a melodic line. The Violoncello and Contrabass parts have rhythmic patterns.

BURDEN - ACT II

Measures 130-131

Instrumentation: Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, Cl. 2, Sop. Sax., Bsn. 1, 2, Hn. 1, Hn. 2, Hn. 3, 4, Tpt. 1, Tpt. 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb.

Key Signature: One flat (B-flat major/D minor)

Measure 130:

- Picc.: Rest
- Fl. 1, 2: f (whole note), p (half note), f (half note), p (half note)
- Ob.: Rest
- Eng. Hn.: Rest
- Cl. 1: f (whole note), p (half note), f (half note), p (half note)
- Cl. 2: f (whole note), p (half note), f (half note), p (half note)
- Sop. Sax.: Rest
- Bsn. 1, 2: Rest
- Hn. 1: p (quarter note), f (quarter note), p (quarter note), f (quarter note)
- Hn. 2: p (quarter note), f (quarter note), p (quarter note), f (quarter note)
- Hn. 3, 4: Rest
- Tpt. 1: p (quarter note), f (quarter note), p (quarter note), f (quarter note)
- Tpt. 2: p (quarter note), f (quarter note), p (quarter note), f (quarter note)
- T. Tbn.: Rest
- B. Tbn.: Rest
- Timp.: I=E♭, II/2=B♭; mf (under ens.), p (half note), mf (half note)
- Hp.: f (whole note), p (half note), f (half note)
- Pno.: f (whole note), p (half note), f (half note)

Measure 131:

- Picc.: Rest
- Fl. 1, 2: f (whole note), p (half note), f (half note), p (half note)
- Ob.: Rest
- Eng. Hn.: Rest
- Cl. 1: f (whole note), p (half note), f (half note), p (half note)
- Cl. 2: f (whole note), p (half note), f (half note), p (half note)
- Sop. Sax.: p (quarter note), mf (quarter note), p (quarter note), mf (quarter note)
- Bsn. 1, 2: Rest
- Hn. 1: p (quarter note), f (quarter note), p (quarter note), f (quarter note)
- Hn. 2: p (quarter note), f (quarter note), p (quarter note), f (quarter note)
- Hn. 3, 4: Rest
- Tpt. 1: p (quarter note), f (quarter note), p (quarter note), f (quarter note)
- Tpt. 2: p (quarter note), f (quarter note), p (quarter note), f (quarter note)
- T. Tbn.: Rest
- B. Tbn.: Rest
- Timp.: Rest
- Hp.: f (whole note), p (half note), f (half note)
- Pno.: f (whole note), p (half note), f (half note)

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the Piccolo at the top and the Contrabass at the bottom. The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulations (arco, 3). A rehearsal mark '132' is present above the Violin I staff.

The instruments listed on the left are:

- Picc.
- Fl. 1, 2
- Ob.
- Eng. Hn.
- Cl. 1, 2
- Sop. Sax.
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- T. Tbn.
- B. Tbn.
- Timp.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulations (arco, 3). A rehearsal mark '132' is present above the Violin I staff.

BURDEN - ACT II

Measures 133-137

Instrumentation: Picc., Fl. 1, Fl. 2, Ob., Eng. Hn., Cl. 1, 2, Sop. Sax., Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb.

Key Features:

- Measures 133-134:** Picc. and Fl. 1, 2 play a melodic line with dynamics *f* and *p*. Ob. and Eng. Hn. play a melodic line with dynamics *f* and *p*. Cl. 1, 2 play a melodic line with dynamics *p* and *f*. Sop. Sax. plays a melodic line with dynamics *p* and *f*. Bsn. 1 and 2 play a melodic line with dynamics *f* and *p*. Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., and Timp. are silent.
- Measure 135:** Picc. and Fl. 1, 2 play a melodic line with dynamics *f* and *p*. Ob. and Eng. Hn. play a melodic line with dynamics *f* and *p*. Cl. 1, 2 play a melodic line with dynamics *p* and *f*. Sop. Sax. plays a melodic line with dynamics *p* and *f*. Bsn. 1 and 2 play a melodic line with dynamics *f* and *p*. Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., and Timp. are silent.
- Measure 136:** Picc. and Fl. 1, 2 play a melodic line with dynamics *f* and *p*. Ob. and Eng. Hn. play a melodic line with dynamics *f* and *p*. Cl. 1, 2 play a melodic line with dynamics *p* and *f*. Sop. Sax. plays a melodic line with dynamics *p* and *f*. Bsn. 1 and 2 play a melodic line with dynamics *f* and *p*. Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., and Timp. are silent.
- Measure 137:** Picc. and Fl. 1, 2 play a melodic line with dynamics *f* and *p*. Ob. and Eng. Hn. play a melodic line with dynamics *f* and *p*. Cl. 1, 2 play a melodic line with dynamics *p* and *f*. Sop. Sax. plays a melodic line with dynamics *p* and *f*. Bsn. 1 and 2 play a melodic line with dynamics *f* and *p*. Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, T. Tbn., B. Tbn., and Timp. are silent.

This page of the musical score covers measures 133 through 137. The instrumentation includes a wide range of woodwinds, brass, strings, and percussion. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic contrasts between fortissimo (f) and piano (p) passages. A rehearsal mark '135' is present in measure 135. The Violin I part features a 'div.' (divisi) instruction in measures 133 and 137, and a 'unis.' (unison) instruction in measure 135. The Viola part has a 'sim.' (sordina) instruction in measure 133. The Violoncello part has a 'pizz.' (pizzicato) instruction in measure 133. The Contrabass part has a 'sim.' (sordina) instruction in measure 133 and a 'fp' (forzando) instruction in measure 135.

136

Picc. f $\overset{3}{\text{trill}}$ p

Fl. 1 f $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ p

Fl. 2 f $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ p

Ob. p

Eng. Hn. p

Cl. 1, 2 p $\overset{3}{\text{trill}}$ f p

Sop. Sax. p f

Bsn. 1, 2 (2.) p f $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ p

Hn. 1, 2 p

Hn. 3, 4 (norm.) p

Tpt. 1 f $\overset{3}{\text{trill}}$ p

Tpt. 2 f $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ p

T. Tbn. p

B. Tbn. p

Timp. II/1 = A $\sharp$ p

Hp. p

Pno. p f

137

136

Vln. I unis. flaut. non vib. p *sempre*

Vln. II flaut. non vib. p *sempre*

Vla. flaut. non vib. p *sempre*

Vc. arco flaut. non vib. p *sempre*

Cb. (arco norm.) p

137

[illegible]

BURDEN - ACT II 191

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

con sord.

con sord.

senza sord.

senza sord.

norm.

sim.

pizz.

Musical score for measures 140-141. The score is written for a large orchestra and includes the following instruments: Piccolo, Flutes (1, 2), Oboe, English Horn, Clarinets (1, 2), Saxophones (Soprano, Alto), Bassoons (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2), Trombones (Tenor, Bass), Timpani, Harp, Piano, Violins (I, II), Viola, Violoncello, and Contrabass.

The score is in 4/4 time. Measure 140 features a variety of dynamics including *p* (piano), *f* (forte), and *ff* (fortissimo). Measure 141 continues with similar dynamics and includes articulation marks such as accents and slurs. The Violin I part in measure 141 includes a section marked "6" (sexta).

[illegible]

[illegible]

144 CURTAIN FALLS

♩ = 69

145

Picc.

Fl. 1, 2

mf

decresc.

morendo

p

Ob.

mf

decresc.

morendo

p

Eng. Hn.

mf

decresc.

morendo

p

Cl. 1, 2

mf

decresc.

morendo

p

Sop. Sax.

mf

decresc.

morendo

p

Bsn. 1, 2

mf

decresc.

morendo

p

Hn. 1, 2

mf

p

mf

p

Hn. 3

mf

p

mf

p

Hn. 4

mf

p

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

mf

decresc.

I=Er

p

Hp.

p

mf

p

Pno.

mf

p

mf

144 CURTAIN FALLS

♩ = 69

145

Vln. I

mf

Vln. II

mf

p

mf

Vla.

mf

p

mf

p

mp

Vc.

mf

decresc.

p

Cb.

mf

decresc.

p

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

Sop. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Hp.

Pno.

II/2=B $\flat$

mp

mf

p

morendo

3.

pp

8 $\flat$

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

morendo

pizz.

mp

pp

mf

p

8 $\flat$