

Ramblings;
An FTD Journey
for orchestra
"Frontotemporal Degeneration"



By
Bernhard Metzger

For non-commercial use only. May not be performed or copied without the express permission of the composer

Premiere Concert May 4 & 5, 2024
Grace Episcopal Church, Newton, MA

The New Philharmonia Orchestra
Jorge Soto, Principal Conductor

Table of Contents

Score in C

I. Discovery -Time 2'22" -Page 7

Lamentoso ♩ = 60
freely, not conducted

Oboe *mp*

Viola *mp* *unis.* *ff* *unis.* *first stand only/divisi*

8 **Lamentoso** ♩ = 60

Ob. *ffz* *tutti*

Vla. *pp*

1 2 3 4 5 6 7 15 16

II. Descent into Loss and Uncertainty -Time 2'40" -Page 14

Moderato ♩ = 108

Trumpet in B♭ 1 *p* *mp* *mp*

Trombone 1.2 *p* *mp* *p* *mp*

Bass Trombone *p* *mp* *p* *mp*

Tuba *p* *mp* *p* *mp*

1 2 3 4 5

III. Ogni vita ha bisogno di un piccolo scherzo (every life needs a little joke) -Time 0'47" -Page 28

Con fuoco ♩ = 160

Horn in F 1.3 *mf* *f*

Horn in F 2.4 *mf* *f*

Trumpet in B♭ 1.2 *mf* *f*

Trombone 1.2 *mf* *f*

1 2

IV. Disappearance into Death -Time 4'39" -Page 31

Andante(sadly) ♩ = 80

Trombone 1.2 *mp* *mp*

Tuba *mp*

Viola *Soli* *mf* *f* *mf* *f* *mf* *f*

1 2 3 4 5 6

Ramblings
an FTD "Frontotemporal Degeneration" Journey
for Orchestra
in 4 movements

In memory of Karen Zander, RN,BSN,MSN,PHD,CMAC,FAAN.

Dedicated to

- Katie Brandt, & Brad Dickerson who continue to help those who suffer and also to search for a cure
- All those who have made and those who continue to make "the journey"
- Jonathan Bass who recorded the original piano version and whose support gave me the inspiration to continue to compose
- David Stevens, my theory teacher, whose original guidance led me to write the piano piece.

I. Discovery - Andante (kind of)

II. Descent into Loss and Uncertainty - con fuoco - mostly just confusion

III. Ogni vita ha bisogno di un piccolo scherzo (every life needs a little joke) - Scherzo

IV. Disappearance into Death - Andante, Grave, Con fuoco - just plain bad stuff

This piece in four movements attempts to show the emotions associated with the FTD journey. For most of us it starts out with a vague awareness that something is just not right. It may be as innocuous as repeatedly listening the same song, or as in my wife's case playing up to 50 Words with Friends games. The search may start to indicate what is wrong. On average this can take 3-4 years as FTD is frequently misdiagnosed as other mental health issues. Many medical professionals have little awareness of this disease and may be confused by the fact that dementia in a 30 year old is not a normal consideration. The first movement portrays this part of the journey, ending in the diagnosis, which is a death sentence. Karen's theme is first introduced in the opening bars of the piece. The 2nd themem, Augmented 6 chords represents the disease.

The second movement portrays the middle part of the journey as the FTD sufferer continues to decline. This period can be particularly difficult for the partner/caregiver as their loved one engages in strange or illogical behaviors. Things can go from crazy to normal and back.

I put the third, scherzo, movement in as an after thought. This journey would be impossible without some humor... so here it is. However, even here, the unresolved German Aug 6 chord and Karen's theme show up. In the midst of joy, there is still sadness

The final, somewhat calmer movement speaks to the final stages of the disease. The patient becomes non-verbal, may lose the ability to walk or eat without help. Finally, at the end, as the brain continues to disintegrate, it loses its ability to run the body and death takes over. Karen's theme reappears, after the death knell,, to signify that love conquers all and that in the end, it is the spirit of the person that remains and the memory of the disease fades

You will experience many long silences which may make you uncomfortable or anxious. That has been done on purpose.

**Words that describe this piece:
Anger, Confusion, Frustration, and Sadness.**

Please help fight this disease by contributing to research for a cure at:
www.theaftd.org or www.ftdboston.org

What is FTD?

FTD is also frequently referred to as frontotemporal dementia, frontotemporal lobar degeneration (FTLD), or Pick's disease.

FTD is the most common form of dementia for people under age 60.

It represents a group of brain disorders caused by degeneration of the frontal and/or temporal lobes of the brain. Each disorder can be identified according to the symptoms that appear first and most prominently, whether in behavior (behavioral variant FTD), changes in the ability to speak and understand language (primary progressive aphasia) or in movement (corticobasal syndrome, progressive supranuclear palsy). The clinical syndrome where FTD and ALS occur in the same person is referred to as ALS-Frontotemporal Spectrum Disorder (ALS-FTSD).

Although age of onset ranges from 21 to 80, the majority of FTD cases occur between 45 and 64. Therefore, FTD has a substantially greater impact on work, family, and the economic burden faced by families than Alzheimer's. It is less common and still far less known. FTD's estimated U.S. prevalence is around 60,000 cases and many in the medical community remain unfamiliar with it. FTD is frequently misdiagnosed as Alzheimer's, depression, Parkinson's disease, or a psychiatric condition. On average, it currently takes 3.6 years to get an accurate diagnosis.

The progression of symptoms – in behavior, language, and/or movement – varies by individual, but FTD brings an inevitable decline in functioning. The length of progression varies from 2 to over 20 years.

As the disease progresses, those affected may experience increasing difficulty in planning or organizing activities. They may behave inappropriately in social or work settings, and have trouble communicating with others, or relating to loved ones.

Over time, FTD predisposes an individual to physical complications such as pneumonia, infection, or injury from a fall. Average life expectancy is 7 to 13 years after the start of symptoms.

There is no cure for FTD. Unfortunately, no current treatments slow or stop the progression of the disease.

Who was Karen Zander?

Karen Zander, RN, MS, CMAC, FAAN, PhD Hon. was my one true love and wife of nearly 44 years, mother of my two wonderful girls and was the prior owner and one of the original founders of The Center for Case Management. Her pioneering work with clinical case management and The CareMap(r) systems began at The New England Medical Center Hospital in Boston and is internationally recognized. She authored many articles and authored and co-authored many books. Her work touched hundreds of hospitals and had a major impact on nursing as it is currently practiced.

Even after becoming paralyzed in 2007 (unrelated to dementia), she continued to travel the world with her family, make plenty of time for friends, and worked passionately in healthcare until selling her company in 2018. The beauty and joy that this world had to offer was never lost on her and she never took it for granted. She also understood the pains of this life for both humans and animals and made charitable giving a large priority. Her commitment to giving continues posthumously, as her brain has been donated to Massachusetts General Hospital Dept. of Neurology, FTD to further the study of this terrible disease in search for a cure. It will be used in many studies worldwide.

She felt deeply connected to the people and the world around her and often said that it was her relationships with others that made her happiest. If you knew Karen, you could truly feel this. She gave everyone the love and acceptance they might need.

Karen was diagnosed with FTD in March of 2018 and died from its insidious effects on Aug 30, 2020.

"Ramblings, an FTD Journey" is my way of handling the grief this disease created for me as it does so for many others. It is, at times, an angry piece, at times disjoint and strange. Make it yours as you can.

Performance Notes

Instrumentation

2 Flutes (1 doubling Piccolo)
2 Oboes
2 Clarinets in Bb
2 Bassoons
4 Horns in F
2 Trumpets in C
2 Trombones

1 Bass Trombone
1 Tuba
1 Timpani
1 Percussion (Large Gong, triangle, bass drum,
crash cymbals, Chimes (1 in F#))
Strings (Violin, Viola, Cello, 2 basses)

Performance Notes

Words that describe this piece: Anger, Confusion, Frustration, and Sadness. All Parts: only page turns they have are after I, II. There are two musical themes in the piece. The first, in bars 1-4, played by the oboe in mvt I represents the person diagnosed with FTD, in my case, my wife Karen. You will find this theme sprinkled throughout. Snippets of it appear at the end of each movement to indicate, that in the end, the memory of the patient is what remains. There are a number of delayed entrances, these are important to bring out.

The second theme, introduced in bar 5 by the timpani and viola, shows up in two forms, a French Augmented 6 in C and German augmented 6, also in C. Generally the sequence will be French up and German Down. This chord represents the disease itself. In general usage this chord resolves to the dominant, but as FTD allows little resolution, so this chord does not resolve in the piece, leaving one hanging.

MVT I

The oboe introduction should not be conducted and played freely. The time signature is a suggestion only but clearly this is the introduction of the first important theme.

There is also a rhythmic theme that appears in the first movement as what seems to be a 5:4. However, if you look closely, you will see that the notes in the bass should be played as though they are written in 2:2 time with a constant meter. The melodic theme, is the 6 note series of the two augmented 6ths which takes 5 measures to complete a full cycle. On top of this is the 5:4, first with the theme in 5, then the base in 5. This should create 6 against 5 against 4 against 2 against and if you don't get dizzy, it's not correct. The result of all this, is to create an off balance effect which one experiences during the 2-3 years it can take to get a diagnosis;

There are a number of empty measures. these are for tension. Also note that you will find a number of notes that appear to be mistakes. They are not. FTD creates cognitive decision making issues, these mistakes represent those issues.

MVT II.

At mm12 The forth beat is delayed by 1/16ths on purpose to create and out of rhythm feeling.

At mm 31 the horns have a Bmaj 7 but the bass trombone has a B-flat. This just sounds wrong mixing a b-flat aug 7th with the bfmajor. It is supposed to sound wrong.

72 - 73 - this represents everything falling apart

At mm 73 - bass drum just needs to be a little behind the beat

MVT III

This is basically to lighten the mood. the next movement starts at the end of this movement.

MVT IV

At the end of the last movement, there is an obvious reference to the Moonlight Sonata which was the first piece of music Karen heard me play. I continued to play it for her up to the end,. There is also a reference to the first Prelude from the Well-tempered clavier. I put it in as a remembrance to the time Karen played a piece which i recognized but realized there was something wrong with it. It turned out that she had transposed it up a fifth, something she did not know how to do. That was FTD.

The build up to the fortississimo at mm 101 should start at 87 and build subtly so that the audience is barely aware of the build up. The oboe at the end doesn't need to be conducted. just cut off the chimes and bring in the timpani sometime after the final G is sounded in the oboe. mm 101-105 are tied in the winds/brass, I just want a continuous sound, players should breath when they need, just at different times.

Wait a really a long time at the end. You may want to consider asking the violins/violas to keep their instruments up after their last note as to not distract from the calming sounds.

Approximate playing times:

mvt I - 2'22"

mvt II - 2'40"

mvt III - 0'47"

mvt IV - 4'39"

this hold should be
uncomfortably long 17

Fl 1.
FL 2(Pic)

Ob.

Cl. in Bb 1.2

Bsn 1
2

Hn in F 1
3

Hn in F 2
4

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1.2

B. Tbn.

Tba

Vln I

Vln II

Vla

Vc.

10 11 12 13 14 15 16 17 18

10 11 12 13 14 15 16 17 18

p *mp* *pp* *f*

p *pp* *f*

p *pp* *f*

p *pp*

pp *tutti* *pp*

Soli *pp*

Fl 1.
FL 2(Picc)

Ob.

Cl. in Bb 1.2

Bsn 1
2

Hn in F 1
3

Hn in F 2
4

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

19 20 21 22 23 24

19 20 21 22 23 24

19 20 21 22 23 24

Detailed description of the musical score: The score is for measures 19 through 24. It features a variety of instruments including woodwinds, brass, percussion, and strings. The woodwinds (Flute 1, Oboe, Clarinet in Bb, Bassoon) and brass (Horn in F, Trumpet in Bb, Trombone) sections have active parts with various dynamics and articulations. The strings (Violins I and II, Viola, Violoncello) provide harmonic support. The percussion (Timpani) has a rhythmic pattern in measure 19. The score includes first and second endings for several instruments, such as the Clarinet in Bb and Horn in F. Dynamics are marked with *f*, *ff*, *mf*, *mp*, and *pp*. There are also markings for *a 2* (second octave) and *soli* (solo) for the Trumpets in Bb.

This musical score page covers measures 25 through 33. The instruments and their parts are as follows:

- Ob.**: Starts in measure 32 with a *mp* dynamic.
- Cl. in Bb 1.2**: Features a rhythmic pattern of eighth notes with rests, starting in measure 25. Dynamics include *mp* and *calmly*.
- Bsn 1.2**: Features a rhythmic pattern of eighth notes with rests, starting in measure 25. Dynamics include *pp*, *calmly*, and *a2*.
- Hn in F 1**: Features a melodic line starting in measure 25. Dynamics include *a2*.
- Hn in F 2.4**: Features a melodic line starting in measure 25. Dynamics include *a2*.
- Hn in F 3**: Features a melodic line starting in measure 25.
- Tpt in Bb 1**: Features a melodic line starting in measure 25. Dynamics include *mf*.
- Tpt in Bb 2**: Features a melodic line starting in measure 25. Dynamics include *mf*.
- Tbn. 1.2**: Features a melodic line starting in measure 29. Dynamics include *mp* and *mf*.
- B. Tbn.**: Features a melodic line starting in measure 25. Dynamics include *mf*.
- Tba**: Features a melodic line starting in measure 32. Dynamics include *mp* and *mf*.
- Vln I**: Features a melodic line starting in measure 28.
- Vln II**: Features a melodic line starting in measure 28.
- Vla**: Features a melodic line starting in measure 25.
- Vc.**: Features a melodic line starting in measure 25.
- D. B.**: Features a melodic line starting in measure 25. Dynamics include *pp*.

34

Ob. GP \wedge *ff*

Cl. in Bb 1 2 ^{a 2} GP \wedge *ff*

Bsn 1 2 ^{1.} *mp* ^{2.} GP \wedge ^{a 2} *ff*

Hn in F 1 34 35 36 37 GP \wedge *ff*

Hn in F 2 4 ^{2.} GP \wedge *ff*

Hn in F 3 GP \wedge *ff*

Tpt in Bb 1 GP \wedge *ff*

Tpt in Bb 2 GP \wedge *ff*

Tbn. 1 GP \wedge *ff*

Tbn. 2 GP \wedge *ff*

B. Tbn. GP \wedge *ff*

Tba GP \wedge *ff*

Chim. GP *mf*

Vln I 34 35 36 37 GP \wedge *ff*

Vln II GP \wedge *ff*

Vla *mp* GP \wedge *ff*

Vc. *mp* GP \wedge *ff*

D. B. *mp* GP \wedge *ff*

34 35 36 37

38 **Con brio** ♩ = 120

Fl 1. *mp* — *ff*
Picc. *mp* — *ff*

Ob. *mp* — *ff*

Cl. in Bb 1.2 *mp* — *ff*

Bsn 1.2 *mp* — *ff*

Tpt in Bb 1 *mf* — *ff*

Tpt in Bb 2 *mf* — *ff*

Tbn. 1 *mf* — *ff*

Tbn. 2 *mf* — *ff*

B. Tbn. *mf* — *ff*

Tba *mf* — *ff*

Timp. *mf* — *ff*

Chim. *mf* — *ff*

Vln I *mf* — *ff*

Vln II *mf* — *ff*

Vla *mf* — *ff*

Vc. *mf* — *ff*

D. B. *mf* — *ff*

38 39 40 41 42

43 slight pause before next movement

Fl 1. *f* *ff*

FL 2(Picc) *f* *ff*

Ob. *f* *ff*

Cl. in B \flat 1.2 *ffz* ^{a 2}

Bsn 1 *ffz* ^{1.}

2 *ffz* ^{2.}

Hn in F 1.3 43 44 45 46 *ffz*

Hn in F 2.4 *ffz*

Tpt in B \flat 1 *ffz*

Tpt in B \flat 2 *ffz*

Tbn. 2 *ffz*

B. Tbn. *ffz*

Tba *ffz*

Timp. *ffz*

Tri. To Tri. 43 44 45 46 *ffz*

Vln I *f* *ff* *ffz*

Vln II *f* *ff* *ffz*

Vla *f* *ff* *ffz*

Vc. *f* *ff* *ffz*

D. B. *f* *ff* *ffz*

43 44 45 46

2. II. Descent into Loss and Uncertainty

Moderato ♩ = 108

The score is for a 4/4 time piece in G major, marked Moderato (♩ = 108). It features a full orchestral ensemble. The woodwinds (Flute 1, Flute 2/Picc., Oboe, Clarinet in Bb 1.2, Bassoon 1.2) are mostly silent. The brass section (Horn in F 1.3, Horn in F 2.4, Trumpet in Bb 1.2, Trombone 1.2, Bass Trombone, Tuba) plays a melodic line starting in measure 1, marked *p* and *mp*, with dynamics increasing to *sfz* by measure 11. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are mostly silent, with the Viola playing a sustained chord marked *mf* and *f*. The Timpani and Large Gong are also silent. The score is divided into 11 measures.

Con fuoco ♩ = 160

12 13 14 15 16 17

*The delayed 4th note should sound like a late entrance

Ob. *f*

Cl. in B♭ 1.2 *f* a 2

Bsn 1.2 *f* a 2

Hn in F 1 3 *f*

Hn in F 2 4 *f* 2.

Tpt in B♭ 1 2 *f* a 2

Tbn. 1 2 *f* 1.

B. Tbn. *f*

Tba *f*

Vln I *mf* pizz.

Vln II *mf* pizz.

Vla *mf* pizz.

Vc. *mf* pizz.

D. B. *mf* pizz.

12 13 14 15 16 17

20

22

The musical score is arranged in systems. The first system includes Flutes 1 and 2 (Piccolo), Oboe, Clarinet in Bb 1.2, and Bassoon 1.2. The second system includes Horns in F 1.3 and 2.4, Trumpet in Bb 1.2, Trombone 1.2, Baritone Trombone, and Tuba. The third system includes Violin I and II, Viola, Violoncello, and Double Bass. Dynamics such as *pp*, *ff*, and *mp* are indicated throughout. Measure numbers 18, 19, 20, 21, 22, and 23 are marked above the staves.

Fl 1.

FL 2(Picc)

Ob.

Cl. in B \flat 1
2

Bsn 1
2

Hn in F 1.3

Hn in F 2
4

Tpt in B \flat 1
2

Tba

L. G.

Vln I

Vln II

Vla

Vc.

D. B.

24 25 26 27 28 29

mp *mp* *mp* *mp* *mp*

ff *ff* *ff* *ff* *ff* *ff*

To Cl. Cym.

mf

pizz. *ff* *ff* *ff* *ff* *ff*

24 25 26 27 28 *ff* 29

Ob.

Cl. in Bb 1.2

Bsn 1
2

Hn in F 1.3

Hn in F 2.4

Cl. Cym.

Timp.

Vln I

Vln II

Vc.

D. B.

37 38 39 40 41 42

mf

mf

f

ff

CONCERT b-natural

sim

37 38 39 40 41 42

Detailed description: This page of a musical score covers measures 37 to 42. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Bsn), Horn in F (Hn in F), and Clarinet in C (Cl. Cym.). The brass section includes Horn in F (Hn in F) and Double Bass (D. B.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln I), Violin II (Vln II), Violoncello (Vc.), and Double Bass (D. B.). The score features various dynamics such as *mf* (mezzo-forte) and *ff* (fortissimo), and includes performance markings like *sim* (sordini) and *f* (forte). A specific instruction for the Clarinet in C part reads "CONCERT b-natural". Measure numbers 37 through 42 are indicated at the top and bottom of the score.

48

FL 2(Picc)

Ob.

Cl. in Bb 1.2

Bsn 1
2

Hn in F 1
3

Hn in F 2
4

Tbn. 1
2

B. Tbn.

Tba

Timp.

Cl. Cym.

Vln I

Vln II

Vla

Vc.

D. B.

43 44 45 46 47 48

f

p

a2

1.

2.

3.

4.

mp — *ff*

mp — *ff*

mp — *ff*

f

f

p

p

f

p

u.h.

43 44 45 46 47 48

Fl 1.1
Ob.
Cl. in Bb 1.2
Bsn 1.2
Hn in F 1.3
Hn in F 2.4
Tpt in Bb 1.2
Tbn. 1.2
B. Tbn.
Tba
Timp.
Cl. Cym.
Vln I
Vln II
Vla
Vc.
D. B.

61 62 63 64 65 66

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

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

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

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

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

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

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

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

Fl 1.1, Ob., Cl. in Bb 1.2, Bsn 1.2, Hn in F 1.3, Hn in F 2.4, Tpt in Bb 1.2, Tbn 1.2, B. Tbn., Tba, Timp., Cl. Cym., Solo Vln I, gli altri Vln I, Vln II, Vla, Vc., D. B.

67 68 69 70 71

f, *ff*, *fff*, *mp*

To Chim. To B. Dr.

Solo arco

gli altri

67 68 69 70 71

FL 2(Picc) *ff* ³ ₃ 86 Long pause before next movement

Ob. *ff* ³ ₃ *mp*

Cl. in Bb 1.2 *ff* ³ ₃

Bsn 1.2 *ff* ³ ₃

Hn in F 1.3 82 83 84 85 86 87 88 *ff* *mp*

Hn in F 2.4 *ff* *mp*

Tpt in Bb 1.2 *ff* *mp*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Tba *ff*

Timp. *f* ³ ₃ *ff*

L. G. L. G. *mf* *ff*

Vln I 82 83 84 85 86 87 88 *p* *molto* *ff* *fff* *ff*

Vln II *p* *molto* *ff* *fff* *ff*

Vla *p* *molto* *ff* *sfz*

Vc. *p* *molto* *ff* *sfz*

D. B. *p* *molto* ³ ₃ *ff*

3. III. Ogni vita ha bisogno di un piccolo scherzo (every life needs a little joke)

Con fuoco ♩ = 160

1 2 3 4 5 6

Horn in F 1.3
Horn in F 2.4
Trumpet in Bb 1 2
Trombone 1 2
Bass Trombone
Tuba
Timpani F#, Ab, C, D
Bass Drum B. Dr.
Violin I
Viola
Double Bass

1 2 3 4 5 6



7 8 9 10 11 12

Andante ♩ = 80

Hn in F 1.3
Hn in F 2.4
Tpt in Bb 1 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
Timp.
B. Dr.

7 8 9 10 11 12

Con fuoco ♩ = 160 **rall.**..... **slow down as though ending** **17** **Tempo I**

13 14 15 16 17 18

rit...... **21** **accel.**..... **molto accel.**..... **Presto** ♩ = 172

19 20 21 22 23 24

26 **Prestissimo** ♩ = 200 **fff**

25 26 27

28 29 30 31

Hn in F 1.3
mf attacca

Hn in F 2/4
mf attacca

Tpt in Bb 1.2
ppp attacca

Tbn. 1.2
ppp attacca

B. Tbn.
ppp *pp* attacca

Tba
ppp *pp* attacca

Timp.
ppp *pp* attacca

28 *sffz* 29 30 31

Vln I
u.h (free bowing) *ppp* *pp* attacca

Vla
u.h (free bowing) *ppp* *pp* attacca

D. B.
free bowing *ppp* *pp* attacca

28 29 30 31

4. IV. Disappearance into Death

9

Andante(sadly) (♩ = 80)

The musical score is arranged in systems for various instruments. The top system includes Flute 1, Flute 2/Piccolo, Oboe, Clarinet in Bb 1.2, and Bassoon 1.2. The middle system includes Horn in F 1.3, Horn in F 2.4, Trumpet in Bb 1.2, Trombone 1.2, Bass Trombone, and Tuba. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and includes dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, and *mp sub.*. A *Soli* marking is present for the Viola part. The piece concludes with a *FINAL* marking.

FL 1. *pp* > *mp* *mp*
 FL 2(Picc) *pp* > *ppp* *mp*
 Ob. *pp* *ppp* *mp*
 Cl. in Bb 1.2 *pp* *ppp* *mp*
 Bsn 1.2 *pp* *ppp* *mp*
 Hn in F 1/3 12 13 14 15 16 17 18 19 20 21 22 *ppp* *mp*
 Hn in F 2/4 *ppp* *mp*
 Tpt in Bb 1.2 *ppp*
 Tbn. 1/2 *ppp* *mp*
 B. Tbn. *ppp*
 Tba *ppp*
 Vln I 12 13 14 15 16 17 18 19 20 21 22 *pp* > *ppp* *mp*
 Vln II *pp* > *ppp* *pp*
 Vla *pp* > *ppp* *pp*
 Vc. *pp* > *ppp* *pp*
 D. B. *pp* > *ppp*

30

This musical score page covers measures 23 through 32. The instruments and their parts are as follows:

- Flute 1 (Fl 1.):** Melodic line with dynamics *mf*, *mp < mf*, *mp < mf*, and *mp*.
- Flute 2 (Piccolo) (Fl 2(Picc)):** Melodic line with dynamics *mf*, *mp < mf*, *mp < mf*, and *mp*. Includes the instruction "To FL 2" and "FLUTE".
- Oboe (Ob.):** Melodic line with dynamics *mf*, *mp < mf*, *mp < mf*, and *mp*.
- Clarinet in Bb 1 (Cl. in Bb 1):** Melodic line with dynamics *mf*, *mp < mf*, *mp < mf*, and *mp*.
- Clarinet in Bb 2 (Cl. in Bb 2):** Melodic line with dynamics *mp < mf*, *mp < mf*, and *mp*.
- Bassoon 1 & 2 (Bsn 1 2):** Melodic line with dynamics *mf*, *mp < mf*, *mp < mf*, and *mp*. Includes first and second endings.
- Horn in F 1, 3 (Hn in F 1.3):** Melodic line with dynamics *mp < mf* and *mp < mf*.
- Horn in F 2, 4 (Hn in F 2 4):** Melodic line with dynamics *mp < mf*.
- Trombone 1 & 2 (Tbn. 1 2):** Melodic line with dynamics *mp < mf* and *mp < mf*.
- Baritone Trombone (B. Tbn.):** Melodic line with dynamics *mp < mf* and *mp < mf*.
- Tuba (Tba):** Melodic line with dynamics *mf*.
- Violin I (Vln I):** Melodic line with dynamics *mp* and *mf*.
- Violin II (Vln II):** Melodic line with dynamics *mp* and *mf*.
- Viola (Vla):** Melodic line with dynamics *mp* and *mf*.
- Violoncello (Vc.):** Melodic line with dynamics *mp* and *mf*.
- Double Bass (D. B.):** Melodic line with dynamics *mp* and *mf*.

Measure numbers 23 through 32 are indicated above the staves. The score concludes with a *mf* dynamic marking at the end of measure 32.

37

Musical score for orchestra, measures 33-42. The score includes parts for Flute 1 and 2 (Piccolo), Oboe, Clarinet in Bb (1 and 2), Bassoon 1 and 2, Horn in F (1, 2, 3, 4), Trumpet in Bb, Trombone, Tuba, Violin I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and features various dynamics such as *pp*, *mp*, and *mf*. Measure numbers 33 through 42 are indicated below the staves. A box containing the number 37 is located at the top of the page.

46

Musical score for measures 43-49. The score includes parts for Flute 1 and 2 (Piccolo), Oboe, Horns in F (1st and 2nd), Trumpet in Bb (1st and 2nd), Trombone (1st and 2nd), Tuba, Violin I and II, Viola, Violoncello, and Double Bass. Measure numbers 43, 44, 45, 46, 47, 48, and 49 are indicated below the staves. Dynamics include *pp*, *ff*, and *p*. Performance markings include accents (>), first endings (1.), and slurs.

54

Fl 1. *mp* *ff*

FL 2(Picc.) *ff*

Ob. *mp* *ff*

Cl. in B \flat $\frac{1}{2}$ *ff* 4:3 4:3

Bsn 1 2 *mf* *ff* a 2

Hn in F 1.3 50 51 52 53 54 a 2 55 *ff*

Hn in F 2.4 a 2 4 *ff*

Tpt in B \flat $\frac{1}{2}$ *ff* a 2 4

Vln I 50 51 52 53 54 55

Vln II *ppp* *ff*

Vla *ppp* *ff*

Vc.

D. B. *ff* 50 51 52 53 54 55

58 The Last Struggle

65

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ob. (Oboe): *pp*
- Cl. in Bb 1/2 (Clarinet in B-flat): *pp*
- Hn in F 1.3 (Horn in F): *p*, *mp*, *mf > mp*
- Hn in F 2.4 (Horn in F): *p*, *mp*, *mf > mp*
- Tpt in Bb 1.2 (Trumpet in B-flat): *mp*, *mf > mp*
- Tbn. 1/2 (Tenor Trombone): *mp*, *mf > mp*
- B. Tbn. (Baritone Trombone): *mp*, *mf > mp*
- Tba (Tuba): *mp*, *mf > mp*
- Vln I (Violin I): *pp*, *p*
- Vln II (Violin II): *pp*, *p*
- Vla (Viola): *pp*, *p*
- Vc. (Violoncello): *pp*, *p*
- D. B. (Double Bass): *p*

The score spans measures 56 to 66. Measure numbers are indicated below the staves. Dynamics include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance markings include accents and breath marks (a 2). The key signature has one sharp (F#) and the time signature is 2/2.

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1, 2

Hn in F 1, 3

Hn in F 2, 4

Tbn. 1, 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

67 68 69 70 71 72 73 74 75 76 77 78 79 80

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

tip tremelo

tip/tremelo

tip tremelo

pp

pp

92 101

Fl 1. *mf* *ffff*

FL 2(Picc) *ffff*

Cl. in Bb 1 *mf* *ffff*

Cl. in Bb 2 *mf* *ffff*

Bsn 1 2 *pp* *mf* *ffff*

Hn in F 1 3 *pppp* *ff* *ffff*

Hn in F 2 4 *pppp* *ff* *ffff*

Tpt in Bb 1.2 *pppp* *ff* *ffff*

Tbn. 1 2 *ff* *ffff*

B. Tbn. *ff* *ffff*

Tba *ff* *ffff*

Timp. *p* *fff* *ffff*

B. Dr. *ff* *ffff*

Vln I *ffff*

Vln II *p* *f* *ffff*

Vla *p* *f* *ffff*

Vc. vib. *p* *f* *ffff*

D. B. *p* *f* *ffff*

91 92 93 94 95 96 97 98 99 100 101

17.2.188 (FINAL)

107 117 don't move
wait 10 sec

Fl 1. *poco rubato, like the beginning*

Ob. *mp*
1. *pp* *ppp* *play as long as you can*

Bsn 1 2 *soft mallet. let ring*

Timp. *mp* *this is a death knell*

Chim. *mf*

107 108 109 110 111 112 113 114 115 116 117 118 119 120