

A. Fl. *ten.*

C. A. *ten.*

B. Cl. *ten.* *p* *5* *6* *ten.* *5* *6* *ten.*

Cbsn. *p*

Hn. *fff* *p*

Flug. *fff* *p*

B. Tbn. *fff* *p*

Tba. *fff* *p*

B. D. *p* *ff* *pp*

T.-t. *p* *ff* *l.v.* *To Cym.*

De. *f* *1* *end* *all*

Vln. 1 *ten.* *6*

Vln. 2 *ten.* *6*

Vla. 1 *ten.* *5* *6* *6* *ten.*

Vla. 2 *ten.* *5* *6* *6* *ten.*

Vc. 1 *ten.* *5* *6* *6* *ten.* *p* *5* *6*

Vc. 2 *ten.* *5* *6* *6* *ten.* *p* *5* *6*

Db. *p*

A. Fl. *ff* *ten.*

C. A. *ff* *ten.*

B. Cl. *ten.* *5* *6* *6* *ff* *ten.*

Cbsn.

Hn. *ff*

Flug. *ff*

B. Tbn. *ff*

Tba. *ff*

B. D. *f* *p*

T.-t. Cymbals *pp* *f* To Vib. l.v.

De. *cresc.* *3* *3* *RR*

Life, like a temp - est snaps the branch of a rot - ten tree.

Vln. 1 *p* *f* *ff* *ten.*

Vln. 2 *p* *f* *ff* *ten.*

Vla. 1 *p* *f* *ff* *ten.*

Vla. 2 *p* *f* *ff* *ten.*

Vc. 1 *f* *ff*

Vc. 2 *ff* *ff*

Db.

poco accel.

730

A. Fl. *ten.*

C. A. *ten.*

B. Cl. *ten.*

Cbsn. *p*

Hn. *3*

Flug. *3*

B. Tbn. *3*

Tba. *3* *pp*

B. D. *ff* *pp* To Glock.

Accord. *p* *ten.* *ten.* *5* *6* *6* *6*

Cel. *Piano* *p* *5* *6* *6* *6* *8^{va}* To Cel.

Hp. *p* *5* *6* *6* *8^{va}* *B₁*

De. *f* I am the end of all

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1 *mp* *5* *6* *6*

Vc. 2 *mp* *5* *6* *6*

Db. *mp*

123

Cbsn.

B. D. Glockenspiel hard rubber mallets

Cym. Vibraphone hard rubber mallets

Accord.

Pno. Celesta

Hp. $C\sharp D_1$ $G\sharp A_1$ $E_2 F\sharp$

De. things, the end of the fi - re and ice,

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

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

Vla. 1 *mp* *mf* *f* ten.

Vla. 2 *mp* *mf* *f* ten.

Vc. 1 ten.

Vc. 2 ten.

Db.

A. Fl. *ff* *ten.*

C. A. *ff* *ten.*

B. Cl. *ff* *ten.*

Cbsn. *ff* *mp*

Hn. *p* *ff* *pp*

Flug. *p* *ff* *pp*

B. Tbn. *p* *ff* *pp*

Tba. *p* *ff* *pp*

Glock. To B. D. Bass Drum *f* *pp*

Vib. To Cym. Cymbals *f* *p* *f* *l.v.*

Accord. *mp* *poco a poco cresc.*

Cel. *f*

De. *ten.* *ten.* *ten.*

e - ven the end of des - truction. I cre -

Vln. 1 *f* *ff* *mp* *poco a poco cresc.*

Vln. 2 *ff* *mp* *poco a poco cresc.*

Vla. 1 *ff* *mp* *poco a poco cresc.*

Vla. 2 *ff* *mp* *poco a poco cresc.*

Vc. 1 *f* *ff* *mp* *ten.*

Vc. 2 *f* *ff* *mp* *ten.*

Db. *ff* *mp* *poco a poco cresc.*

A. Fl. *mp* *ten.*

C. A. *mp* *ten.*

B. Cl. *mp* *f* *ten.*

Cbsn.

B. D. To Glock.

Cym. To Vib.

Accord.

De. ate non - ex - - is - tence; I am the pa - ra - dox;

Vln. 1 *ten.*

Vln. 2 *ten.*

Vla. 1 *ten.*

Vla. 2 *ten.*

Vc. 1 *poco a poco cresc.* *ten.*

Vc. 2 *ten.*

Db. *ff*

745

ten. ten.

A. Fl.

C. A.

B. Cl.

Cbsn.

Tba.

con sord.

Accord.

De.

mine is the waste land,

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

f *ff* *ten.* *gliss.* *molto sostenuto e lento*

Agitato (♩=75)

748

A. Fl. *ff* ten.

C. A. *ff* ten.

B. Cl. *ff* ten.

Cbsn. *ff*

Tba. *f*

B. D. Glockenspiel soft rubber mallets *f* *pp* 3

Cym. Vibraphone soft rubber mallets *f* *pp* 3

Accord.

Cel. *f* *pp* 3

Agitato (♩=75)

De. now, here, al - ways in - bet -

Vln. 1 ten.

Vln. 2 ten.

Vla. 1 ten.

Vla. 2 ten.

Vc. 1 ten.

Vc. 2 ten.

Db.

TT

UU

751

A. Fl. *p* *ff*

C. A. *p* *ff*

B. Cl. *p* *ff*

Cbsn. *p* *f*
molto

Hn. stopped mute

Flug. harmon mute, stem in *mf molto agitato*

B. Tbn. harmon mute, stem in flattert. *mf molto agitato*

Tba. *p* *ff* *mf molto agitato*

Glock. *p* *f*

Vib. *p* *f*

Accord. *p* *f*

Cel. *p* *f*

TT

UU

Li. *f*

De. *p* *f*
ween, when the dust moves no more. I am feared most. Death is

Vln. 1 *p* *ff*

Vln. 2 *p* *ff*

Vla.1 *p* *f* *mf molto agitato*

Vla.2 *p* *ff*

Vc.1 *p* *f* *mf molto agitato*

Vc.2 *p* *f* *mf molto agitato*

Db. *p* *f*

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Accord.

Li.

Vla.1

Vc.1

Vc.2

Db.

noth - ing more than un - time - ly in - com - ple - tion. The fear of Death is

VV

762

A. Fl. *mf* *ten.* *p molto agitato*

C. A. *mf* *ten.* *p molto agitato*

B. Cl. *mf* *ten.* *p molto agitato*

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Accord.

VV

Li.

fear of the un - fi - nished; Life that ne - ver comes in cir - cle, when flames and snow have

Vln. 1 *p* *mf* *ten.* *p* slide between notes

Vln. 2 *p* *mf* *ten.* *p* slide between notes

Vla. 1 *p* *mf* *ten.* *p* slide between notes

Vla. 2 *p* *mf* *ten.* *p* slide between notes

Vc. 1

Vc. 2

Db.

768

ten. ten.

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

C. A. *mf*

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

Cbsn. *sf*

Hn.

Flug.

B. Tbn.

Tba. 4

Glock.

Vib. *p* *mf*

Accord. *sf* *f*

Cel. *p* *mf*

Li. *f*

thun - dered, watch - ing the slopes on fi - re, floods a - mong the moun - tains. When all has been

Vln. 1 *f* *gliss.*

Vln. 2 *f* *gliss.*

Vla. 1 *p* *mf* ten.

Vla. 2 *f* *p* *mf* ten.

Vc. 1 *p* *mf* ten.

Vc. 2 *p* *mf* ten.

Db. *sf*

Cbsn.

Tba. *con sord.* *mp*

Glock. *p*

Vib. *p*

Accord.

Cel.

Li. *fro - zen, not the end, but the cir - cle, for - cing a burnt hand to spin it, be -* *cresc.*

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p* *gliss.*

Vc. 1 *p* *gliss.*

Vc. 2 *p* *gliss.* *sul D*

Db.

A. Fl. *f*

C. A. *f*

B. Cl. *f*

Cbsn. *f*

Hn. *mp* *ff* *poco f* *f*

Flug. *mp* *ff* *poco f* *f*

B. Tbn. *mp* *ff* *poco f* *f*

Tba. *f* *f*

Glock. *To Timp.* *f*

Vib. *To Tom-t.* *f*

Accord. *f* *f*

Cel. *f*

Li. *ff* **WW** *ff* *ff*

De. *ff* *ff*

comes fear be - yound en - ding. Death ends Life and fear a - like. Life ends

Vln. 1 *gliss.* *f*

Vln. 2 *gliss.* *f*

Vla. 1 *gliss.* *f*

Vla. 2 *gliss.* *mp* *f*

Vc. 1 *mp* *f*

Vc. 2 *mp* *f*

Db. *f* *f*

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Li.

De.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

790 **XX**

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

XX

Li.

De.

dread - ed more. Out of fear_ of

Death's con - - clu - sion is feared most.

Vln. 1

Vln. 2

Vla.1

Vla.2

Vc.1

Vc.2

Db.

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Li.

De.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

Life's ex - e - cu - tion. Noth - ing is feared on - ly

Noth - ing is feared more than noth - ing.

YY

Exact relation, do not realign tempo further. Very vilont

797

A. Fl. *ff* *sim.*

C. A. *ff* *sim.*

B. Cl. *ff* *sim.*

Cbsn. *ff* *sim.*

Hn. *ff* flutterzünge

Flug. *ff* flutterzünge

B. Tbn. *ff* gliss.

Tba. *ff* flutterzünge

Timp. *p* *ff*

Tom-t. *p* *ff*

Accord. *ff*

YY

Exact relation, do not realign tempo further. Very vilont

Li. when there is e-very-thing to loose. *Their duel becomes more chaotic, more terrible.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *ff* *sim.*

Vla. 2 *ff* *sim.*

Vc. 1 *ff*

Vc. 2 *ff*

Db. *fff*

802

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Timp.

Tom-t.

Accord.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

The musical score is arranged in a standard orchestral format. The woodwind section (A. Fl., C. A., B. Cl., Cbsn., Hn., Flug., B. Tbn., Tba.) and string section (Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Db.) are in the upper staves, while the percussion section (Timp., Tom-t.) and Accordion are in the lower staves. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* to *fff*. The woodwinds and strings play intricate melodic lines, while the percussion provides a steady, rhythmic accompaniment. The accordion plays a simple harmonic accompaniment.

807

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Timp.

Tom-t.

Accord.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

Conduct last bar in 1 for a coherent tempo transition

Exact relation. Cantabile e profondo, * Note ma sempre agitato molto!

814

ZZ

A. Fl. *f* *mf*

C. A. *f*

B. Cl. *f* *mf*

Cbsn. *f* *mf*

Hn. *p* *ff* *3* *p* *fp*

Flug. *p* *ff* *3* *p* *fp*

B. Tbn. *p* *ff* *3* *p* *fp*

Tba. *p* *ff* *3* *p* *fp*

Timp. *p* *f* To Glock.

Tom-t. *p* *f* To Vib.

Accord. *fff*

Cel.

Hp. *fff* *gliss.* *gliss.* *A#* *D#* *fff* *gliss.* *gliss.* *+++++* *fff* *gliss.* *gliss.*

ZZ

Hum. *ff* *(h)* *3*

An end - less chase, a trail - ing fear that keeps hid - den.

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. 1 *f* *mf*

Vla. 2 *f* *mf*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

Db. *f*

141

But now the Human leaves the safety of the shadows, and moves among Life and Death as if untouchable, even oblivious.

Exact relation. Cantabile e profondo, ma sempre agitato molto!

* Note for the conductor: Do not allow any holding of tempo from here on up to EEE. Any slow down or decrease in energy and tension destroys the logic of the work!

AAA

827

A. Fl. *mf*

C. A.

B. Cl.

Cbsn.

Hn. *p* gestopft

Flug. *p* harmon mute, stem in

B. Tbn. *p* harmon mute, stem in

Tba. *p* senza sord.

AAA

Hum

De.

Move-ments that on - ly move in the cor - ner of the mind,

The bar - ren de - sert where

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

BBB

827

A. Fl. *ff* *f*

C. A. *ff* *f*

B. Cl. *ff* *f*

Cbsn. *fff*

Hn. *ff*

Flug. *ff*

B. Tbn. *ff*

Tba. *fff* *f*

Timp. Glockenspiel *f* *ff*

Tom-t. Vibraphone rubber mallets *f* *legato*

Accord. *ff*

Cel. *f* *ff* To Pno.

Hp. *ff* gliss. gliss.

BBB

Hum. *fff* Run - ning from sha dows while lur - king in sha - dows;

Li. The fro - zen pain, the burn of ice.

De. all sen - ses fade.

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. 1 *ff* *f*

Vla. 2 *ff* *f*

Vc. 1 *ff* *f*

Vc. 2 *ff* *f*

Db. *fff*

A. Fl. *p*

C. A. *mf* *pp*

B. Cl. *mf*

Cbsn. *mf* *p*

Hn.

Flug.

B. Tbn. *p*

Tba. *mf*

Vib. *mf*

Accord. *f* *legato* *p*

Hum. *ff* *mf*

De. *mf*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db. *ff*

move - ments... on - ly move in the cor - ner ⁴ of my mind.

No things and

837

A. Fl. *5* *6*

C. A. *5* *6*

B. Cl. *5* *6*

Cbsn.

Hn. *3* *poco f*

Flug. *poco f*

B. Tbn. *poco f*

Tba.

Hum. *ff*

Li. *f* The pa - ra - dox, won - der - ful and ter - ri - fy - ing.

De. all things com - bined.

Vln. 1 *6* *5* *6*

Vln. 2 *5* *6* *6*

Vla. 1 *6* *5* *6*

Vla. 2 *6* *5* *6*

Vc. 1 *5* *6* *6*

Vc. 2 *6* *5* *6*

Db.

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Glock.

Vib.

offen

senza sord.

senza sord.

mf

f

To B. D.

Bass Drum

To Cym.

Tam-tam

mf

Hum

De.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

sad, long waste, al - ways trapped, al - ways hun - ted, and ne - ver seen

Noth - ing is

f

cresc.

f

arco, ord

p

pp

mf

f

847

A. Fl.

C. A.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Accord.

Hum

Li.

De.

That _____ what I know best, was

Noth - ing and noth - ing, be - comes all.

won - der and ter - ror.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

A. Fl.
 C. A.
 B. Cl.
 Cbsn.

Hn.
 Flug.
 B. Tbn.
 Tba.

Accord.

Hum.
 Li.
 De.

ne - ver known to me.
 Eve - ry - thing is ter - ri - fy - ing, if feared.
 But noth - ing is more ter - ri - fy - ing

Vln. 1
 Vln. 2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Db.

A. Fl. *fff*

C. A. *fff*

B. Cl. *fff*

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

T.-t. *p*

Accord.

Li. *fff*
Noth - ing is more ter - ri - fy - ing than Life.

De. *fff*
Noth - ing is more ter - ri - fy - ing than Death.

Vln. 1

Vln. 2

Vla.1

Vla.2

Vc.1

Vc.2

Db.

EEE *Note for the conductor

861

A. Fl.

C. A.

B. Cl.

Cbsn.

fff

Hn.

Flug.

B. Tbn.

Tba.

ff

B. D.

T.-t.

Cymbals

damp

f

Accord.

fff

Cel.

Piano

ff

8va

l.v.

Red

EEE

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

fff

tenuto sempre

* Note for the Conductor: Some degree of grip on the tempo would allow brass players to perform precisely the passage from EEE up to the end of scene 4. This shouldn't be however perceived as a slow down. Precision and high quality of sound should be sought after in the brass, sound should be as profound as possible, though some metal on the top would also contribute well, as long as it doesn't become shallow.

869

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Cym.

T.-t.

Accord.

Pno.

Vln. 1.

Vln. 2.

Vla.1.

Vla.2.

Vc.1.

Vc.2.

Db.

damp

To B. D.

p

f

ff

8va

Red

Red

869

FFF

878

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

Cym.

T-t.

Accord.

Pno.

Hp.

FFF

Vln. 1

Vln. 2

Vla.1

Vla.2

Vc.1

Vc.2

Db.

profoundest sound possible!

884

A. Fl. C. A. B. Cl. Cbsn. Hn. Flug. B. Tbn. Tba. B. D. Cym. Accord. Vln. 1 Vln. 2 Vla. 1 Vla. 2 Vc. 1 Vc. 2 Db.

To T.-t. Tam-tam

pp *pp*

Detailed description: This page of a musical score covers measures 884, 885, and 886. The score is for a full orchestra. Measures 884 and 885 are in 4/4 time, while measure 886 is in 3/4 time. The woodwind section (A. Fl., C. A., B. Cl., Cbsn., Hn., Flug., B. Tbn., Tba.) features complex melodic lines with sixteenth-note runs and triplets. The brass section (B. D., Cym., Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Db.) provides harmonic support with sustained notes and rhythmic patterns. The percussion section (B. D., Cym.) includes a tam-tam in measure 886. The string section (Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Db.) plays a consistent rhythmic accompaniment. Dynamics include *pp* (pianissimo) for the tam-tam and various articulations like accents and slurs.

887

A. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Flug.

B. Tbn.

Tba.

T.-t.

Cym.

Accord.

Pno.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

fff

fff

fff

gliss.

gliss.

damp.

BLACKOUT !!!

To B. D.

To T.-t.

*All light and shadows disappear.
Only darkness remains;
the duel has ended.*