

Music by  
Bjørn Morten Christophersen

Lyrics based on  
**Charles Darwin:**  
***On the Origin of Species***  
adapted by  
Bjørn Morten Christophersen

# THE LAPSE OF TIME

for  
Soprano, Baryton, Choir,  
Chamber Orchestra, Organ and Electronics

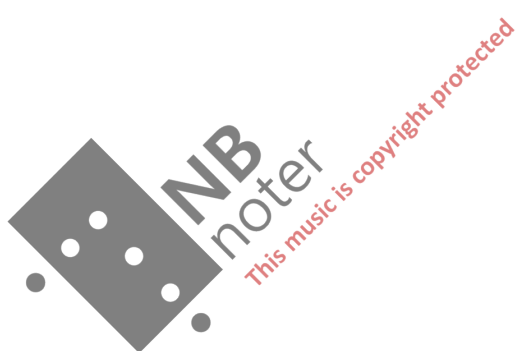
Commissioned by  
Ensemble Dali and Eirik Sørborg  
with support from  
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**FULL SCORE**



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## THE LAPSE OF TIME

### PART I: WATCH THE SEA AT WORK

Watch the sea at work  
grinding down old rocks  
making fresh sediment

Extremely slow

The lapse of time  
the monuments around us

Long lines of inland cliffs formed  
great valleys excavated  
by the slow action  
of the coastal waves

The lapse of time  
the monuments around us

From the first dawn of life  
all organic beings  
resemble each other  
in descending degrees  
classed in groups under groups

For species have changed  
and are still slowly changing  
successive slight favourable variations  
a slowly changing drama  
One species given birth to other

They all fall into one  
grand natural system

The lapse of time  
the monuments around us

### PART II: STRUGGLE FOR LIFE

Struggle for life  
Struggle for existence

Innumerable beings  
on the face of this earth  
struggle with each other  
in the race for life

Severe competition  
through the course  
of thousands of generations

The lapse of time  
the monuments around us

Every single organic being is  
striving to increase in numbers  
yet, all cannot do so  
for the world would not hold them

Let the strongest live and the weakest die

### INTERLUDE 1: MISTLETOE

Mistletoe struggles  
with other fruit-bearing plants  
to tempt birds

As the mistletoe is disseminated by birds  
its existence depends on birds  
it struggles with other fruit-bearing plants  
to tempt birds

Some species may be now increasing in numbers  
yet all cannot do so  
for the world would not hold them

Even slow-breeding man  
there will not be room for his progeny

### PART III: CHANGE

Evolve! Change!  
to beauty and infinite complexity  
Remarkable fact!  
beauty and infinite complexity

The lapse of time  
the monuments around us

Natural selection  
is daily and hourly scrutinising  
silently and insensibly working  
throughout the world

We see nothing of these  
slow changes in progress  
until the hand of time has marked  
the long lapse of ages

A grain in the balance  
determines  
which shall live  
and which shall die

For those which do not change  
will become extinct

#### **PART IV: EXTINCTION**

Like the branching of a great tree  
from a single stem  
extinction  
widening the intervals  
extinction  
widening the gaps  
between species

All living species  
connected  
with parent-species now extinct  
connected  
with more ancient species

Inconceivably great number  
of intermediate and transitional links  
between living and extinct  
Such have lived upon this earth

This wonderful relationship  
between the dead and the living

#### **INTERLUDE 2: BONES**

Bones!

-in the wing of the bat  
-in the flipper of the seal  
-fin of a porpoise  
-in the fore leg of the horse  
-in the arm of the monkey  
-in the hand of a man  
inherited from a common progenitor

Blind animals in caves:  
the eye is gone!  
Convert a swim bladder into a lung  
Remarkable fact!

Natural selection is daily and hourly working  
throughout the world

#### **PART V: NATURA NON FACIT SALTUM (NATURE MAKES NO LEAP)**

During the vast periods of time  
before Silurian age and the present day  
the world swarmed with living creatures

What an infinite number of generations  
which the mind cannot grasp  
must have succeeded each other  
in the long roll of years

Slight successive favourable variations  
only by very short and slow steps  
a slowly changing drama

”Natura non facit saltum”

The lapse of time  
the monuments around us

The mind cannot grasp  
a hundred million years  
it cannot perceive the effects  
of slight variations  
through an infinite number of generations

For the lapse of time  
has been so great  
as to be utterly inappreciable  
by the human intellect

Extremely slow  
The lapse of time  
the monuments around us

#### **EPILOGUE**

Look! Watch! Admire!  
the truly wonderful power  
of natural selection  
around us!

Look! Watch! Admire!  
the sea at work  
the flipper of a seal  
the fin of a porpoise  
the mistletoe, the birds  
the remarkable fact  
Around us!

All species cannot increase  
for the world would not hold them  
even man, there will  
not be room for his progeny

Look! Watch!  
Admire us!  
the human mind!  
the intellect!

Look! Watch! Admire!  
the wonderful struggle for life  
the hand of time  
the beauty and infinite complexity  
the monuments of which we see  
around us

Around us!

based on  
Charles Darwin: *On the Origin of Species* (1859)  
adapted by  
Bjørn Morten Christophersen

## ORCHESTRA

1 Flute

1 Oboe (doubling on English Horn)

1 Clarinet A (doubling on Bass Clarinet in Bb)

1 Bassoon

2 Horns in F

2 Trumpets in C

2 Trombones

1 Tuba

Percussion 1: Timpani, Snare Drum, Claves, Tam-tam, Cymbals a 2, Suspended cymbals (Sizzle, Medium, Large), Slide Whistle, Vibraphone, Bass Drum\*, Djembe\*

Percussion 2: Suspended cymbals (Medium, Large), Crotales (arco), Glockenspiel, Xylophone, Marimba, Bass Drum\*, Djembe\*

Piano

Organ

Soprano solo

Baryton solo

Choir (SSAATTBB)

Strings (4-3-2-2-1)

Electronics

\*Shared between percussionists

## PERFORMANCE NOTES

Consonants in parentheses should not be pronounced

Whisper (or voiceless consonants)

Spoken

Cluster with middle E as the highest note, all voices slides *up* to that note

"Glottis tremolo" (like bleating) with mouth closed

The image shows five musical staves illustrating performance techniques. The first staff shows a note with 'Wa(tch)' written below it, where the 'a' is in parentheses. The second staff shows notes with 'x' marks above them, labeled 'Watch the sea'. The third staff shows notes with 'x' marks above them, labeled 'Watch the sea'. The fourth staff shows a cluster of notes with a diamond shape around them, labeled 'Watch the sea'. The fifth staff shows a single note with a diamond shape around it, labeled 'm'. A large watermark 'NBNoter' and 'This music is copyright protected' is overlaid on the staves.

## INSTRUCTIONS FOR THE ELECTRONICS

As the score indicates, a number of passages should be recorded live during the performance and then played back at specific places. An overhead microphone setup should be suitable. But one must make sure that the microphones pick up the very soft strings at the beginning of the work. The loudspeakers should not be visible. They should be hidden behind the audience, and not pointed directly at them. A preferable position could be on the gallery pointing against stonewalls (and placed a few meters from them). The playback is intended to sound quite blurred and reverbed and represent a memory of the past. When the recorded passage contains clear rhythm, delay effects may be used to disrupt that clarity. The musical notation in the electronics part is only for guidance, and the timing is approximate.

In a few passages the pianist is instructed to depress the sustain pedal without playing so the piano strings are set to vibration by other instruments. This effect might need to be amplified by close-up miking of the piano and played through the same hidden loudspeakers.

Durata: Approx. 60 minutes

# THE LAPSE OF TIME

## PART I

### WATCH THE SEA AT WORK

CHARLES DARWIN  
ADAPTED BY B.M. CHRISTOPHERSEN

B. MORTEN CHRISTOPHERSEN (2013)

**Lunga** **Largo**  $\text{♩} = \text{ca } 50$

Flute

Oboe

Clarinet in A  
Cl. (A)

Bassoon

2 Horns in F  
1. mute

2 Trumpets in C

2 Trombones  
Harmon mute

Tuba  
Solo

Percussion 1  
Tam-tam  
mp

Percussion 2  
Crotales, arco  
mf

Piano  
mp

Organ  
Swell 8'

Soprano Solo

Soprano

Alto

Tenor

Bass

**Lunga** **Largo**  $\text{♩} = \text{ca } 50$

Violin I  
con sord. Harmonics: Alternate slowlv and individuallv

Violin II  
con sord. Harmonics: Alternate slowly and individually.

Viola  
con sord. Harmonics: Alternate slowly and individually.

Violoncello  
con sord.

Contrabass  
pizz. ritmico

Electronics  
mf [REC.] p [STOP]

11 **A**

Fl. *pp* *f* *p*

Ob. *pp* *f* *p*

Cl. (A) *pp* *f* *p*

Bsn. *pp* *f* *p*

2 Hns. (F) *f* *pp* *f* a 2 mute

2 Tpts. (C) *pp* *f* a 2 +0-0+0+0->

2 Tbns. *f* *pp* *f* *mf* *mp* *pp* *f* a 2

Tba. *p* *pp* *f*

T-t. *mp* *mp* Large susp. cymb. Mallets Medium susp cymb, Sizzle cymbal

Crot. *p* Bass Drum Brushes

Pno. *mp*

Org. *p*

S. *pp* *f* *pp* Individual slides: "w-a-w-a-"  
Wa a(tch) W tch W

A. *pp* *f* *pp* Individual slides: "w-a-w-a-"  
W a(tch) W Wa tch W  
Cluster: Individual pitches with middle E as the highest, then gliss. to unison E

T. *pp* *f* *pp* Individual slides: "w-a-w-a-"  
W a(tch) W Wa tch W  
Cluster: Individual pitches with middle E as the highest, then gliss. to unison E

B. *pp* Individual slides: "w-a-w-a-"  
Wa tch W

Vln. I *f* *pp* *mp* *pp*

Vln. II *f* *pp* *mp* *pp*

Vla. *f* *pp* *mp* *pp*

Vc. *f* *mp* *pp* *f*

Cb. *mp* *pp* *f*

**A**



**B** L'istesso tempo ♩ = ca 100

23

Fl. *p* *cresc.* *ff* *pp* *p*

Ob. *p* *cresc.* *ff* *pp* *p*

Cl. (A) *p* *cresc.* *ff* *pp* *p*

Bsn. *p* *cresc.* *ff* *mp* *p*

2 Hns. (F) 2. open *p* 1. open *p* *cresc.* *ff* *pp* *p*

2 Tpts. (C) *p* *cresc.* *ff* *pp* *p*

2 Tbns. *p* *cresc.* *ff* *pp* *p*

Tba. *p* *cresc.* *ff* *pp* *p*

T. T. Large *mf* Sizzle *p* Medium *ff* Tam-tam *mp*

B. D. Bass Drum Beater *mp*

Pno. *ff* *p*

Org. Positiv 8' 4' 2' *mf* Great *ff* *p*

S. *f* *ff* *p*  
a(tch) Watch! Wa

A. *f* *ff* *p*  
a(tch) Watch! Wa

T. *f* *ff* *p*  
a(tch) Watch! Wa

B. *f* *ff* *p*  
a(tch) Watch! Wa

Vln. I *cresc.* *f* *ff* *pp* *senza sord.*

Vln. II *cresc.* *f* *ff* *pp* *senza sord.*

Vla. *cresc.* *f* *ff* *pp* *senza sord.*

Ve. *cresc.* *f* *ff* *pp* *senza sord.*

Cb. *cresc.* *f* *ff* *pp* *senza sord.*

**B** L'istesso tempo ♩ = ca 100

33

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

Ob. *p* *f* *mp*

Cl. (A) *p* *f* *p* *mp*

Bsn. *f* *sempre mp*

2 Hns. (F) *p* *mf* *p* 1.

2 Tpts. (C) *f* *fp* *mf* *p*

2 Tbns. *f* *mf* *p* *mp* *mf* *mp* *p* solo  $\overset{+}{\circ}$   $\overset{+}{\circ}$   $\overset{+}{\circ}$   $\overset{+}{\circ}$

Tba. *f*

T-t. *mp* Large

B. D. *p* *pp*

Pno. *pizz* *f* *sempre mp*

Org. *p*

S. *f* *p* *fp* *f* *pp*  
the s sea Wa - a(tch) Wa - tch the

A. *f* *fp* *f* *pp*  
the sea Wa - a(tch) Wa - tch the

T. *f* *fp* *f* *pp*  
a - the sea Wa - a(tch) Wa - tch the

B. *f* *p* *fp* *f* *pp*  
the s sea Wa - a(tch) Wa - tch the

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

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

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

Vc. *pizz* *ff* *f* *arco* *f* *p*

Cb. *pizz* *f* *sempre mp*

43 C

Fl. *f mp p*

Ob. *f mp p*

Cl. (A) *f mp p*

Bsn. *f mp*

2 Hns. (F) *mp*

2 Tpts. (C) *p f mp*

2 Tbns. *p f p*

Tba. *p*

T.-t. Sizzle Medium Large: Trgl. beater *p f*

B. D. Brushes *f p*

Pno. *f mp*

Org.

S. *f > p f p f p*  
sea a - t s Watch the sea at work

A. *f > p f p f p*  
sea a - t Watch the sea at work

T. *f > p f p f p*  
sea a - t Watch the sea at work

B. *f > p f p f p*  
sea a - t sea Watch the sea at work

C


Vln. I *f fp f mp*

Vln. II *f fp f mp*

Vla. *f fp f mp*

Vc. *f fp f mp*

Cb. *f mp*



54

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

Ob. *p* *f* *ff*

Cl. (A) *f* *ff* *p*

Bsn. *f*

2 Hns. (F) *mp* *f* *p* *f* *a 2*

2 Tpts. (C) *p* *f* *f* Flut. *f*

2 Tbns. *p* *f* Flut. *f*

Tba. *p* *f*

T.-t. Sizzle, mallets *f* Tam-tam *mp*

B. D. *f*

Pno. *f*

Org. *mf* *mp* Positiv 8' 4' 2'

S. Watch the sea\_ Watch\_ the sea grin- ding down old rock - s *f*

A. Watch the sea grin - ding down\_ old old rock - s *f*

T. grin ding grin - ding grin - ding\_ grin - ding down old rock - s *f*

B. grin - ding grin - ding down\_ old old rock - s *f*

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

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

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

Cb. *f*

64

Fl. *fp* **D** *p*

Ob. *p* *pp*

Cl. (A) *fp* *pp*

Bsn. *p*

2 Hns. (F) *p*

2 Tpts. (C)

2 Tbns.

Tba.

T.-T. *p* *pp* *pp*

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

Pno. *p* *pp* *pp*

Org. *p* *pp* *pp*

S. *pp* *pp* *pp*

A. *pp* *pp* *pp*

T. *pp* *pp* *pp*

B. *pp* *pp* *pp*

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

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

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

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

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

Vibraphone, arco (motor on) *p*

Marimba *p*

Swell 8'

S1:m *pp* aing m aing

S2:m aing m

grin - ding down

**D** (I) (III)

*sul pont.* *ord.* *pizz.* *arco, sul pont.*



73

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Vib.

Mar.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mp*

*pp*

*p*

*mp*

*p*

*mp*

*pizz.* arco, sul pont.

ma - aing m - aing ma - king *mp* grin

aing m - aing m - ma - i - ng m - a - king fresh grin - ding

ma - - king fresh se - di - ment grin - ding down old

ma - - king fresh se - di - ment grin - ding down old

old rocks ma king fresh grind - ing down old rocks ma - king fresh se - di - ment grin ding

(II) (I)

(IV) (III)

80

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Vib.

Mar.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mp* *mf* *sub. p* *p* *arco, sul pont.* *pizz.*

*mute* *1. straight mute* *Straight mute*

ding n - di - ng down m - a - king gr - in - ding  
down m - a - king gr - in - ding

rocks ex - treme - ly slow ex - treme ly slow ma - king fresh grin - ding down  
rocks ex - treme - ly slow ex - treme ly slow ma - king fresh grin - ding down

down old rocks ma - king fresh se - di ment old rocks fresh se -



**E**

87 *allargando* *f* *In tempo*

Fl. *f* *p*

Ob. *f*

Cl. (A) *f* *p*

Bsn. *f* *p*

2 Hns. (F) *Open* *p* *f*

2 Tpts. (C) *Straight mute* *p* *f*

2 Tbns. *Straight mute* *p* *f*

Tba. *p* *f* *mute* *Solo* *mp* *pp* *p*

Vib. *p*

Mar. *f*

Pno. *f*

Org. *Positiv 8' 4' 2'* *mf* *Great* *Celeste* *pp*

S. *f*  
ma - king fresh

A. *f*  
old ma-king fresh, ma-king fresh

T. *f* *pp*  
old ma-king fresh, ma-king fresh ex - trem - ly

B. *f* *pp*  
di - ment ma-king fresh ma-king fresh s - low ex

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

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

Vla. *f* *ppp* *p*

Vc. *pizz.* *arco, sul pont.* *f* *ord.* *pp* *p*

Cb. *f* *pp* *p*

**E** *In tempo*



94

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Vib.

Mar.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mute

Large susp. cymb.

*pp* *mp* *p* *mf* *ff* *fff*

1. *p* *mf* *fff*

2. *pp* *mp* *p* *pp* 1. *p* *fff*

*pp* *pp* *f* sec.

*pp* *mf* *f*

*pp* *mf* *fff*

*p* *mf* *fff*

*p* *mf* *fff*

*p* *mf* *fff*

*p* *mf* *fff*

*pp* *p* *mf* *fff*

*pp* *p* *mf* *fff*

*pp* *p* *mf* *fff*

*pp* *p* *mf* *fff*

Watch the sea the sea at work the lapse of

Watch the sea the sea at work the lapse of

e - x ex - treme - ly slow the sea at work the lapse of

slow e - x ex - treme - ly slow Watch the lapse of time

*mp* *f* *fff*

*mp* *f* *fff*

*p* *fff*

*p* *fff*

*pp* *p* *fff*

**F**  
103 L'istesso tempo (Sostenuto)

Fl. *pp*

Ob. *pp*

Cl. (A) *pp*

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Vib. *pp*

S.Cym.

Pno.

Org. Gedackt 8' *pp*

S. *pp* The lapse of time The lapse of time *sempre pp*

A. *pp* The lapse The lapse of time *sempre pp*  
The lapse of time

T. *pp* *sempre pp*  
The lapse of time

B. *pp* *sempre pp*  
of time

L'istesso tempo (Sostenuto)

**F**

Vln. I *p* *pp* individual bowing

Vln. II *p* *pp* individual bowing (div.)

Vla. *p* *pp* individual bowing

Vc. *pp*

Cb. *pp*

El. **REC.** *pp*

113

G

$\text{♩} = \text{ca } 72$

Fl. *To Eng. Hn.*

Ob. *English Horn*

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

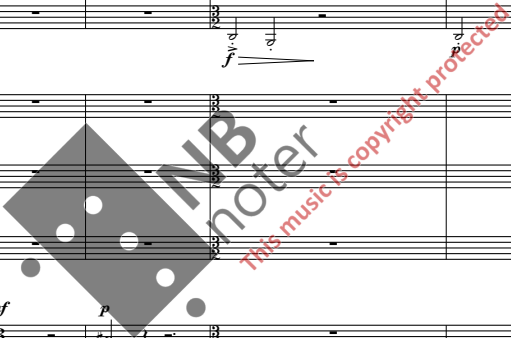
Tba.

Vib. *Tam-tam*

S.Cym.

Pno.

Org.



S. *mf p*  
The mo - nu - ments a - round us

A. *mf p pp portamento*  
The mo - nu - ments a - round us m

T. *mf p*  
The mo - nu - ments a - round us

B. *mf p*  
The mo - nu - ments a - round us

G

$\text{♩} = \text{ca } 72$

Vln. I

Vln. II

Vla.

Vcl.

Cb.

El.

121

Fl. *ppp*

Eng. Hn. *pp*

Cl. (A) *ppp*

Bsn.

2 Hns. (F) *pp* 1.

2 Tpts. (C)

2 Tbns.

Tba.

T.-t.

S.Cym.

Pno.

Org. *pp* 8' + 4' Ornament: Should not dominate

S. *pp* portamento Long lines

A. *pp* Long

T.

B.

Vln. I *pp*

Vln. II *pp*

Vla. *pp* (tr)

Vc. *pp*

Cb.

126

Fl.

Eng. Hn.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

T.-t.

S.Cym.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. straight mute  
*pp*

of in - land cliffs formed

lines of in - land

*pp*  
Long

*pp*



137

Fl. *mp* *mf*

Eng. Hn. *mf*

Cl. (A) *mf*

Bsn. *mp* *f*

2 Hns. (F) *mp* *p* *mp* *f*

2 Tpts. (C) *p* *mp* *f*

2 Tbns. *mp* *f*

Tba. *p*

T.-t. Timpani *mf*

S.Cym.

Pno.

Org. *mp* *Positiv* *f*

S. *mp* *f*  
 in - land cliffs great val - leys ex - ca - va ted by the slow

A. *mp* *f*  
 va - ted Long lines formed by the by the slow

T. *f*  
 and great val - leys ex - ca - va - ted by by the slow

B. *mp* *f*  
 ex - ca - va - - - - ted Great val - leys formed by the slow

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *f*

Vc. *mp* *f*

Cb. *mp* *f*

H

H

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145

Fl. *f*

Ob. *f*

Cl. (A) *f*

Bsn.

2 Hns. (F) *f*

2 Tpts. (C) *mf*, *f*

2 Tbns. *f*

Tba. *f*

Timp. *f*, *mf*

S.Cym.

Pno. *f*

Org.

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

ac - - - tion of the co - - - -

ac - - - tion of the co - - - -

ac - - - tion of the co - - - -

ac - - - tion of the co - - - -



150

I

FL. *ff* *mp*

Ob. *ff* *mp*

Cl. (A) *ff* *mp*

Bsn. *ff* *mp*

2 Hns. (F) *ff* *mp*

2 Tpts. (C) *ff* *mp*

2 Tbns. *ff*

Tba. *ff*

Timp.

S.Cym. Large susp. cymb. *p* *f*

Pno. *ff* *mp*

Org. *ff* Swell *p*

S. *f* *mp*  
stal waves The The

A. *f* *mp*  
stal waves The The

T. *f*  
stal waves The

B. *f*  
stal waves

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

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156

Sostenuto

FL. *pp* *ppp*

Ob. *ppp*

Cl. (A) *mp* *p* *ppp* To B. Cl.

Bsn. *pp* *ppp*

2 Hns. (F) *p* *ppp*

2 Tpts. (C) *pp*

2 Tbns. *pp*

Tba.

Timp.

S.Cym. *mp*

Pno. *pp* *ppp*

Org.

S. *pp* *p* *mp* *p*  
 lapse of time. The mo - nu - ments a - round us

A. *mp* *pp* *p* *mp* *p*  
 lapse of time. The mo - nu - ments a - round us

T. *mp* *pp* *p* *mp* *p*  
 lapse of time. The mo - nu - ments a - round us

B. *mp* *pp* *p* *mp* *p*  
 of time. The mo - nu - ments a - round us

Vln. I *mf* *pp*

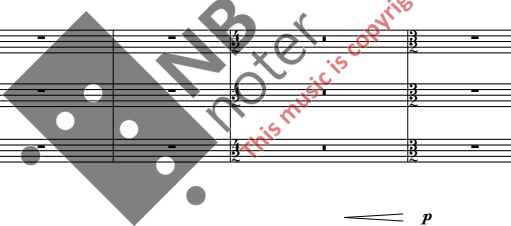
Vln. II *mf* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

*pp*



**J**  
165 *Giocoso* ♩ = ca 72

Flut. *pp*

Ob. *p* *pp*

B. Cl. Bass Clarinet in B♭ *p*

Bsn. *p* *pp*

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Vib. Vibraphone Motor on *p*

Mar. Marimba *p* *mp*

Pno. *mp* *ppp* *p*

Org. *pp*

S. Solo *pp* *p*

S1 *p* dawn of life

S. *p* S2 From From the the the first dawn of life

A. *p* A From From the the the first dawn of life

T. dawn of life life

B.

**J**  
*Giocoso* ♩ = ca 72

Vln. I *p* *mp* *pizz.* *arco* *p*

Vln. II *p* *mp* *pizz.* *arco* *p*

Vla. *p* *pizz.* *p*

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

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

174

Fl.

Ob. *p dolce*

B. Cl.

Bsn.

2 Hns. (F) *ppp*

2 Tpts. (C)

2 Tbns.

Tba.

Vib. Slide Whistle *mp* Vibraphone, arco. Motor on. *p*

Mar. *p*

Pno. *Str.*

Org.

S. all or-gan - nic be-ings be be-ings be be-ings be be-ings re-semb-le, each ot-her in de-scen-ding de-gree de-scen-ding

A. all or-gan - nic be-ings be-ings, be - ings de-scen-ding de-gree de-scen-ding

T. *p* be-ings be-ings be-ings be - ings de-scen-ding de -

B. *p* or - ga - nic re - sem - ble de-scen-ding de -

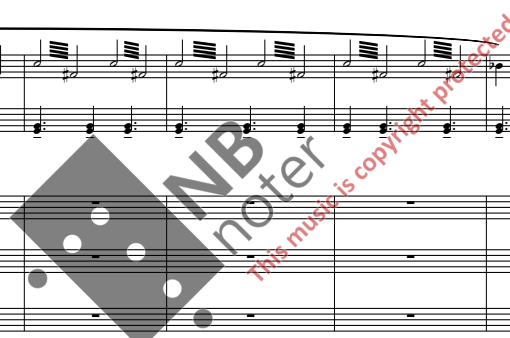
Vln. I *pizz.* *arco*

Vln. II *arco*

Vla. *pizz.*

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

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



183

rit.

Fl.

Ob.

B. Cl.

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Vib.

Mar.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*p*

*fp*

*p*

*arco*

*arco*

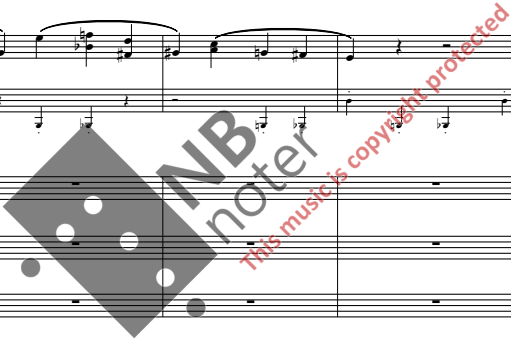
de-gree un-der groups un-der un-der groups un-der groups un-der groups un-der groups de-scen-ding de-gree de-scen-ding de-gree

de-gree classed in groups, groups un-der groups, groups un-der groups un-der groups un-der groups de-scen-ding de-gree de-scen-ding de-gree

scen - ding de - scen - ding, in groups un-der groups un-der groups un-der groups un-der groups un-der groups un-der groups

scen - ding de - scen - ding, in groups un-der groups un-der groups un-der groups un-der groups un-der groups un-der groups

*rit.*



**K**

190 *Tempo ad lib. (recit.)*

Fl.

Ob.

B. Cl.

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Vib.

Mar.

Pno.

Soprano Solo  
*mp*  
For spe-cies have changed and are still, still slow - ly chang - ing, suc - ces - sive slight, slight fa - vor - able va - ri - a tions a slow - ly chang - ing dra - - - ma

Org.  
*p*

S. Solo  
*mp*  
For spe-cies have changed and are still, still slow - ly chang - ing, suc - ces - sive slight, slight fa - vor - able va - ri - a tions a slow - ly chang - ing dra - - - ma

S.

A.

T.

B.

**K**

*Tempo ad lib. (recit.)*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**stringendo** **molto rit.** L ♩ = ca 100 **stringendo**

198 Flut. *p*

Ob. *p*

B. Cl. Solo *mp*

Bsn. *p*

2 Hns. (F) 1. *p* a 2.

2 Tpts. (C)

2 Tbns.

Tba.

Vib. Motor off, mallets *p*

Mar.

Pno.

Org. *p*

S. Solo *pp*

S. *p sotto voce*  
one spe - cies gi - ven birth to o - ther

A. *p sotto voce*  
one spe - cies gi - ven birth

T. They all

B. They all

**stringendo** **molto rit.** L ♩ = ca 100 **stringendo**

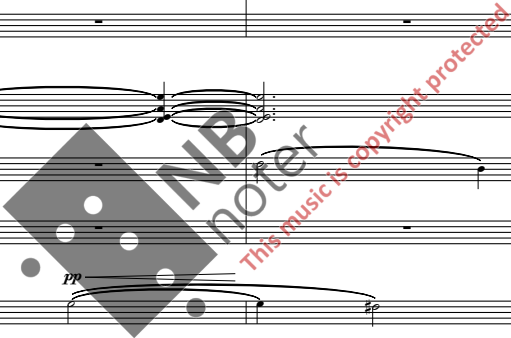
Vln. I *p* sul pont. div. ord.

Vln. II *p* sul pont. div. ord.

Vla. *p* arco, sul pont. ord.

Vc. *pizz.* *p* arco, sul pont. ord.

Cb. *pizz.* *p* arco



204 Allargando

Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *f*

2 Hns. (F) *f*

2 Tpts. (C) *f* open

2 Tbns. *f* open

Tba. *f*

Medium Suspended Cymbal *p*

Mar. *f*

Pno. *f*

Org. *f* Positiv

S. *f* They all fall in - to one one

A. *f* They all fall in - to one one

T. *f* fall in - to one one

B. *f* fall in - to one one

Vln. I *f* gliss.

Vln. II *f* gliss.

Vla. *f*

Vc. *f*

Cb. *f*

Allargando



207

Fl. *ff*

Ob. *ff*

B. Cl. *ff*

Bsn. *ff*

2 Hns. (F) *ff*

2 Tpts. (C) *ff*

2 Tbns. *ff*

Tba. *ff*

Cym. *ff*

Mar. *ff*

Pno. *ff*

Org. *ff*

S. *ff*  
grand na - - - tu - ral

A. *ff*  
grand na - - - tu - ral

T. *ff*  
grand na - - - tu - ral

B. *ff*  
grand na - - - tu - ral

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

**NB**  
noter  
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This page contains a musical score for measures 210 through 213. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- 2 Horns (F) (2 Hns. (F))
- 2 Trumpets (C) (2 Tpts. (C))
- 2 Trombones (2 Tbns.)
- Tuba (Tba.)
- Tam-tam (T.-t.)
- Musical Maracas (Mar.)
- Piano (Pno.)
- Organ (Org.)
- Soprano (S.)
- Alto (A.)
- Tenor (T.)
- Bass (B.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score includes various musical notations such as dynamics (e.g., *f*, *p*, *mf*), articulation (accents, slurs), and performance instructions like *gliss.* and *tr.*. The vocal soloists (S., A., T., B.) have lyrics: "sys - tem The lapse of". A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

215

Fl. *f* *ff*

Ob. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

2 Hns. (F) *p* *f* *ff*

2 Tpts. (C) *f* *ff*

2 Tbns. *p* *f* *ff*

Tba. *ff*

Vibraphone, mallets, motor off  
*p* *f* *ff*

Large susp. cymb. *p* *f* *ff* sec.

Pno. *f* *ff*

Org. *f* *ff*

S. *f* *ff*  
time. The mo - nu - ments a - round us

A. *f* *ff*  
time. The mo - nu - ments a - round us

T. *f* *ff*  
time. The mo - nu - ments a - round us

B. *f* *ff*  
time. The mo - nu - ments a - round us

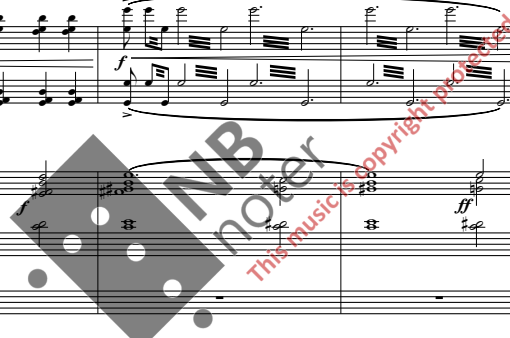
Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*



# PART II STRUGGLE FOR EXISTENCE

CHARLES DARWIN  
ADAPTED BY B.M. CHRISTOPHERSEN

B. MORTEN CHRISTOPHERSEN

♩ = ca 116

Flute

Oboe

Bass Clarinet in B $\flat$

Bassoon

2 Horns in F

2 Trumpets in C

2 Trombones

Tuba

Percussion 1  
Bass drum

Percussion 2  
Djembe (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

Piano  
Knock on the piano Sustain pedal pressed down.  
The ressonating piano strings may be amplified

Organ

Soprano Solo

Baritone Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola


Violoncello

Contrabass

Electronics

REC.

STOP



13

FL.

Ob.

B. Cl.

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

B. D.

Djembe

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mf* *p* *ppp* *n* *p* *pp*

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

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**A**  
25

FL.

Ob.

B. Cl.

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

B. D.

Djembe

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

1. 2.

(1) (2) (3) (4) (5) (6) (7) (8) (9)

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

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

*p*

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34

Fl.

Ob.

B. Cl.

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

B. D.

Djembe

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*fp* *pp* *mf*

*f*

*pp* *f*

*pp*

*f* *fff*

(10) (11) (12) (1) (2) (3) (4) (5)

(s).....| (s).....|

Slide between different vowels to create upper partials

*pp* *ff* *p*

(str)u g - g! (str)u

*sub. pp* *sub. pp*

**B**

42

Fl.

Ob.

B. Cl.

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Clav. S.D.

Djembe

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*p*

*ppp*

*mf*

*ppp*

*mf*

*f*

*ff*

*pp*

*pp*

*pp*

*pp*

*pizz.*

*p*

mute

Bucket mute

(6) (7) (8) (9) (10) (11) (12)

8<sup>th</sup> 8<sup>th</sup>

(c)jo m-

e(x)

(li)fe

(str)u

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**B**



53

C

FL.

Ob.

B. Cl. *To CLA*

Bsn. *mp* *fp*

2 Hns. (F) *ppp* *f* *fp* *p* *pp* *p* *simile*

2 Tpts. (C)

2 Tbns. *ppp* *f* *fp* *p* *pp* *p* *simile*

Tba.

Clav. S.D. *fp* Claves *simile*  
SD. Brushes *simile*

Djembe *fp*

Pno. *mp* *fp* *fp*

Org.

S. *f*  
- (pe) (ti - (tio) n\_ life li fe

A. *f*  
- i - (st)e n(ce)\_ life li fe

T. *f*  
\_ life\_ life\_ li fe

B. *p* *f*  
\_ g - g! li - fe

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *pizz.* *mp*

Cb. *mp*

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63

FL. *p* *mp*

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

B. Cl. Clarinet in A *p* *mp*

Bsn. *p* *mp*  
1. open *mp*

2 Hns. (F) *p* *mp*  
Straight mute

2 Tpts. (C) *p* *mp*

2 Tbns. *mp* *f* *mp* *f*

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

Clv. S.D.

Djembe (2) (3) (4) (5) (6)

Pno. *mp*

Org.

S. *p* *mp*  
com pe - ti - tion life

A. *p* *p*  
e - xi - fence life

T. *p* *p*  
li - fe li

B. *p* *p* *mf* *p* *f*  
strug - gle stru - g - g(le)

Vln. I *p* *mp*  
div.

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*



**D**  
73

Blow air, no tone

*p sf*

Blow air, no tone

*p sf*

Blow air, no tone

*p sf*

*p sf*

2. *p pp*

*p pp*

(7) (8) (9) (10)

*f*

*p sf*

*f*

*p sf*

Half-whispering

*p sf*

*pp* *f*

strug - gle strug - gle, strug - gle, s - trug - - - gle

**D**

*sempre pp*

*sempre pp*

*sempre pp*

*f*

*f*

82 E

Fl. *ff*

Ob. *ff* *p* *ff*

Cl. (A) *ff* *p* *ff*

Bsn. *ff*

2 Hns. (F) 1. open *ff* *p* mute *ppp*

2 Tpts. (C) *ff*

2 Tbns. *ff* *p* *ppp*

Tba. *ff*

Clv. S.D. *ff* *p*

Djembe 7 *ff* *p* (2) (3)

Pno. *ff* *p* *p* *f* *ppp* *f*

Org.

S. *ff* *p* *f* *ff*  
life s - t t t

A. *ff* *p* *f* *ff*  
life f s - t t t

T. *ff* *p* *f* *ff* *ff*  
life f s - t s - t

B. *ff* *f* *ff* *ff*  
li - fe s - t s - t

E

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*



91

Fl. *ff* *pp* *f*

Ob. *pp* *f*

Cl. (A) *pp* *f*

Bsn. *pp* *f*

2 Hns. (F) *f* *pp* *p*

2 Tpts. (C) *f* *mp* *pp* *f*

2 Tbns. *f* *pp* *f*

Tba.

S.Cym. Medium s.cymb., mallets *p*

Djembe *pp* (2) (3)

Pno. (S).....! (S).....! \*

Org.

S. *p* *p* *mp* *p* strug -

A. *p* *mp* *p* strug -

T. s - t s - t

B. *p* strug -

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc.

Cb.

97

FL.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbn.

Tba.

S.Cym.

Djembe

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

a 2 open

open

open

(4) (5) (6) (7) (8)

strug - gle

g(le)

gle

strug - gle

g(le)

e - x - i - s - te - n - ce\_ e - x - i - s - te - n - ce\_

e - x - i - s - te - n - ce\_ e - x - i - s - te - n - ce\_

x - s - s - x - s - s

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107 F

Fl. *sub. ff*

Ob. *sub. ff*

Cl. (A) *sub. ff*

Bsn. *p* *f* *f*

2 Hns. (F) *ff* *f* *f* *a 2* *a 2*

2 Tpts. (C) *ff*

2 Tbns. *fp* *ff* *f* *2.* *1.* *2.*

Tba. *fp* *ff* *f*

Timpani *p* *ff* *p* *Medium s.cymb. (timpani mallets)*

Djembe *fp* *ff* *f* *p* *f* *fp*

Pno. *fp* *ff* *f*

Org.

S. *ff* *ff* *f* *p* *fp*  
life \_\_\_\_\_ s - t

A. *sub. ff* *ff* *f* *p* *fp*  
life \_\_\_\_\_ s - t

T. *ff* *ff* *ff* *f* *sfz*  
life \_\_\_\_\_ s - - t s - - t

B. *sub. ff* *ff* *ff*  
life \_\_\_\_\_ s - - - t s - - t

Vln. I *sub. ff* F

Vln. II *sub. ff*

Vla. *div.* *sub. ff*

Vc. *fp* *ff* *f*

Cb. *fp* *ff* *f*

117

FL.  
Ob.  
Cl. (A)  
Bsn.  
2 Hns. (F)  
2 Tpts. (C)  
2 Tbps.  
Tba.  
S.Cym.  
Djembe  
Pno.  
Org.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Via.  
Vc.  
Cb.

ff  
ff  
ff  
ff  
ff  
ff  
a 2  
a 2  
Large susp. cymb. arco  
p  
f  
f  
Gedakt 8'  
pp  
f  
f  
pp  
pp  
f  
f  
ff  
ff  
ff  
ff



122

Fl. *ff* *mp*

Ob. *ff*

Cl. (A) *ff* *mp*

Bsn. *ff* *mp*

2 Hns. (F) *f*

2 Tpts. (C)

2 Tbns. *pp* *p*  
a 2  
blow air, no tone

Tba. *pp* *p*  
blow air, no tone

S.Cym.

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

Pno. *mf* *mp*

Org.

S.

A.

T.

B.

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

**G** Adagio

129

FL.

Ob.

Cl. (A)

Bsn.

2 Hns. (F) *pp*  
blow air, no tone  
a 2

2 Tpts. (C) *pp*  
a 2 blow air, no tone

2 Tbns. *pp*

Tba. *pp*

S. Cym. arco Mallet *p*

Djembe Susp. cymb. (med.) *p* *p*

Pno. *ppp*

Org. *p*

S. *p* speech  
Strug - gle for life strug - gle for ex -

A. *p* speech  
Strug - gle for life strug - gle for ex -

T. *p* speech  
Strug - gle for life strug - gle for ex -

B. *ppp* *pp*  
s f

**G** Adagio con sord. div. *p* *pp*

Vln. I con sord. div.

Vln. II con sord. div.

Vla. *p* div. con sord.

Vc. arco, con sord. *p*

Cb.

137

FL. *p* *pp* *pp*

Ob.

Cl. (A) *p* *pp* *pp*

Bsn. *p* *pp*

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

S.Cym. arco *p*

Cym.

Pno. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* (2) (3) (4) (5)

Org.

S. *pp* i - - - stence life

A. *pp* i - - - stence life *p* be - ings

T. *pp* i - - - stence life Recitativo: *p* in-num-er-ab-le bei-ngs

B. *ppp* s *pp* f

Vln. I *p* *f* *pp* unis. (2) (3) (4)

Vln. II *p* *f* *pp* (2) (3) (4)

Vla.

Vc.

Cb.

H

accel.

144

FL. *f*

Ob. *f*

Cl. (A) *f*

Bsn. *p*

2 Hns. (F) *p* *mp* *p*

2 Tpts. (C) *p*

2 Tbns. *p* *mp*

Tba. *pp dolce*

S.Cym. *p*

Cym. Djembe *p*

Pno. (8) (6) (7) (8) (9) *cresc.*

Org. *p* *Positiv mp*

S. half-whispering *f*  
li - - - - - fe

A. half-whispering *f*  
be - - - - - ings li - - - - - fe

T. *p* *mp*  
on the face of this earth strug- gle with each-o- ther in the race for life

B. *p* half-whispering *f*  
this earth li - - - - - fe

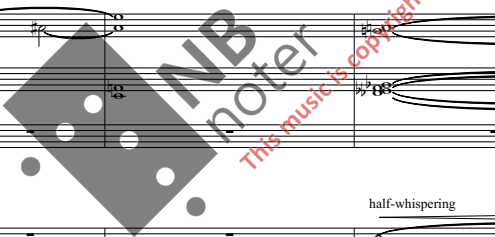
Vln. I (5) (6) (7) (8) *p cresc.* *accel.*

Vln. II (5) (6) (7) *p cresc.* *accel.*

Vla. *p cresc.* *senza sord.*

Vc. *p* *p cresc.* *senza sord.*

Cb. *p* *p*



I Moderato

150

Fl. *p* *ff* *ff* *fp*

Ob. *p* *ff* *ff* *fp*

Cl. (A) *p* *ff* *ff* *fp*

Bsn. *ff* *ff*

2 Hns. (F) *p* *ff* *ff* *fp*

2 Tpts. (C) *ff* *ff* *fp*

2 Tbns. *p* *ff* *ff*

Tba. *p* *ff* *ff*

Djembe *ff* *sub. p* *ff*

Djembe *ff* *sub. p* *ff*

Pno. *ff* *ff*

Org. *mp* *f*

S. *p* *ff* *ff* *sempre marcato*  
life se - vere com - pe -

A. *p* *ff* *ff* *sempre marcato*  
life se - vere com - pe -

T. *p* *ff* *ff* *sempre marcato*  
life se - vere com - pe -

B. *p* *ff* *ff* *sempre marcato*  
life se - vere com - pe -

Vln. I *ff* *ff* *senza sord.*

Vln. II *ff* *ff* *senza sord.*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

155

FL. *ff*

Ob. *ff*

Cl. (A) *ff*

Bsn.

2 Hns. (F) *ff* *fp*

2 Tpts. (C) *ff* *fp*

2 Tbns.

Tba.

B. D.

Djembe *f*

Pno.

Org. (2) (3) (4) (5) (6)

S. *ff*  
ti - tion through thou sands, thou - sands of ge - ne - ra - - tions se - vere com -

A. *ff*  
ti - tion through thou sands, thou - sands of ge - ne - ra - - tions se - vere com -

T. *ff*  
ti - tion through thou sands, thou - sands of ge - ne - ra - - tions se - vere com - pe -

B. *ff*  
ti - tion through thou sands, thou - sands of ge - ne - ra - - tions se - vere com - pe -

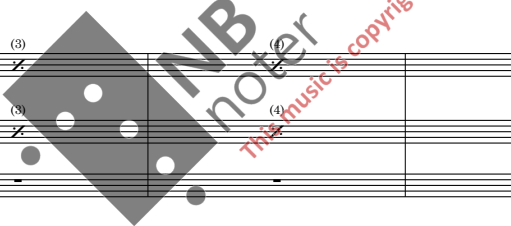
Vln. I (2) (3) (4) (5) (6)

Vln. II (2) (3) (4) (5) (6)

Vla. (2) (3) (4) (5) (6)

Vc. (2) (3) (4) (5) (6)

Cb.



160

FL. - - - - -

Ob. - - - - -

Cl. (A) - - - - -

Bsn. - - - - -

2 Hns. (F) *ff* - - - - - *fp*

2 Tpts. (C) *ff* - - - - - *fp*

2 Tbns. - - - - -

Tba. - - - - - *ff*

B. D. - - - - -

Djembe - - - - -

Pno. - - - - -

Org. (7) (8) (9) (10)

S. - pe - ti - tion through thou - sands, thou - sands of ge - ne - ra - tions

A. - pe - ti - tion through thou - sands, thou - sands of ge - ne - ra - tions se - vere *ff*

T. ti - tion through thou sands, thou - sands of ge - ne - ra - tions se vere com - *ff*

B. ti - tion through thou sands, thou - sands of ge - ne - ra - tions se - *ff*

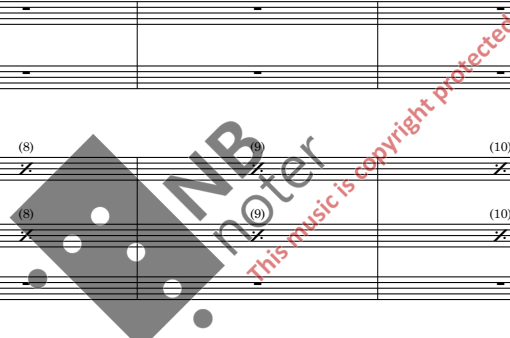
Vln. I (7) (8) (9) (10)

Vln. II (7) (8) (9) (10)

Vla. (7) (8) (9) (10)

Vc. (7) (8) (9) (10)

Cb. - - - - -



J

165

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Bsn. *ff*

2 Hns. (F) *ff*

2 Tpts. (C) *ff* *fp* *ff*

2 Tbns. *ff*

Tba. *fp* *ff*

B. D.

Djembe

Susp. Cymb. *p* *ff* sec.

Pno. *ff*

Org.

S. *ff*  
se vere com - pe - ti - tion through thou - sands, thou - sands of ge - ne - ra - tions.

A.  
com - pe - ti - tion through thou - sands, thou - sands of ge - ne - ra - tions

T.  
- pe - ti - tion through thou - sands, thou - sands of ge - ne - ra - tions

B.  
vere com - pe - ti - tion through thou - sands, thou - sands of ge - ne - ra - tions

Vln. I

Vln. II (2) (3) (4) (5)

Vla. (2) (3) (4) (5)

Vc. (3) (3) (3) (3) (3) (3) (3) (3)

Cb. (3) (3) (3) (3) (3) (3) (3) (3)

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181

Rit.

// a tempo

Flute  
Flut.

FL. *pp* *ff*

Ob. *pp* *ff*

Cl. (A) *pp* *ff*

Bsn. *pp* *ff*

2 Hns. (F) *pp* *ff*

2 Tpts. (C) *ff*

2 Tbns. *ff*

Tba. *ff*

B. D.

Cym. *pp*

Pno. *ff*

Org.

S. Solo  
time The mo - nu - ments a - round us

Bar. Solo  
time The mo - nu - ments a - round us

S. *pp*  
m

A.  
of ge - ne - ra tions Th - ou sands, of ge - ne - ra - tions

T.  
of ge - ne - ra tions Th - ou sands, of ge - ne - ra - tions

B. *pp*  
m

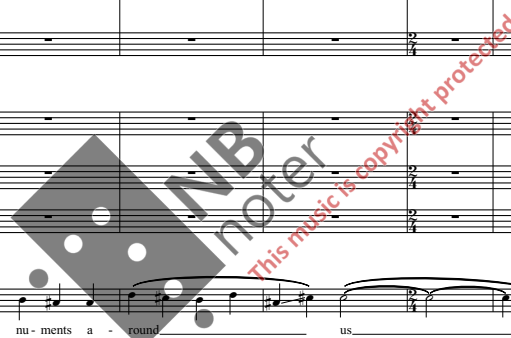
Vln. I (11) *ppp* *ff*

Vln. II *ppp* *ff*

Vla. *ppp* *ff*

Vc. *ff*

Cb. *pp* *ff*



**L**  
191  $\text{♩} = 132$

Fl. *f*

Ob. *f*

Cl. (A) *f*

Bsn. *f*

2 Hns. (F) *f*

2 Tpts. (C) *f*

2 Tbns. *f*

Tba. *f*

Vib. *p* *mp*

B. D. *f*

Pno. *p* *mp*

Org.

S.

A.

T.

B.

**L**  
 $\text{♩} = 132$

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *f*

**M**  
203

FL. *ff*

Ob. *ff*

Cl. (A) *ff*

Bsn. *ff*

2 Hns. (F) *ff*

2 Tpts. (C) *ff*

2 Tbns. *ff*

Tba. *ff*

Vib.

Djembe (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) *ff*

Pno. *f* *f* *mp* *f* *mp* *f*

Org.

S. *f*  
Ev-ery sin - gle or - ga - nic\_\_\_ be - - ing,\_\_\_ or -

A. *f*  
Ev-ery sin - gle or - ga - nic\_\_\_ be - - ing,\_\_\_ or -

T. *f*  
Ev-ery sin - gle or - ga - nic\_\_\_ be - - ing,\_\_\_ or -

B. *f*  
Ev-ery sin - gle or - ga - nic\_\_\_ be - - ing,\_\_\_ or -

**M**

Vln. I *mf* *f*

Vln. II *mf* *f* div.

Vla. *mf* *f*

Vc. *mf* *fp* *f*

Cb. *ff*

**N**  
215

FL. *f*

Ob. *f*

Cl. (A) *f*

Bsn. *f*

2 Hns. (F) *f*

2 Tpts. (C) *ff*

2 Tbns. *f*

Tba. *f*

S.Cym. *f* Susp.cymb. medium, sticks. *mf* Mallets

Djembe (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) *f*

Pno.

Org.

S. *ff* *f* ga - nic be - ing is stri - ving to in - crease in num - bers

A. *ff* *f* ga - nic be - ing is stri - ving to in - crease in num - bers

T. *ff* *f* ga - nic be - ing is stri - ving to in - crease in num - bers

B. *ff* *f* ga - nic be - ing is stri - ving to in - crease in num - bers

Vln. I *ff* *f* *ff* *div.*

Vln. II *ff* *f* *ff* *div.*

Vla. *ff* *f* *ff*

Ve. *p* *f* *mf* *f*

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

225

O

FL.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

S.Cym. Lv. *f* *ff* Sticks

Djembe (11) (12) (1) (2) (3) (4) (5) (6) *ff*

Pno. *ff* *ff* *ff*

Org. *f* *ff*

S. *f* *ff*  
Ev - ery sin - gle or - ga - - - nic be - - - ing

A. *f* *ff*  
Ev - ery sin - gle or - ga - - - nic be - - - ing

T. *f* *ff*  
Ev - ery sin - gle or - ga - - - nic be - - - ing

B. *f* *ff*  
Ev - ery sin - gle or - ga - - - nic be - - - ing


Vln. I O *ff*

Vln. II *ff*

Vla.

Vc.

Cb.



233

Allargando

**P**  
Tempo I ♩ = 132

FL. *ff* *f*

Ob. *ff* *f*

Cl. (A) *ff* *f*

Bsn. *f*

2 Hns. (F) *ff* *f*

2 Tpts. (C) *ff* *f*

2 Tbns. *f*

Tba. *f*

S.Cym. *f* Mallets *f* Timpani *f*

Djembe (7) (8) (9) (10) *ff* *ff* Glockenspiel *ff*

Pno. *ff* *ff*

Org. Great (incl. mixture) *ff* *ff*

S. is\_ stri - ving\_ stri - ving to in - - crease

A. is\_ stri - ving\_ stri - ving to in - - crease

T. is\_ stri - ving\_ stri - ving to in - - crease

B. is\_ stri - ving\_ stri - ving to in - - crease

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

241

Fl. *ff* *fp* *ff*

Ob. *ff* *fp* *ff*

Cl. (A) *ff* *fp* *ff*

Bsn. *ff* *fp* *ff*

2 Hns. (F) *ff* *fp* *ff*

2 Tpts. (C) *ff* *fp* *ff*

2 Tbns. *ff* *fp* *ff*

Tba. *ff* *fp* *ff*

Timp. *ff* *fp* *ff*

Glock.

Pno. (s)

Org.

S. *ff*  
yet all, yet yet all can - not do so for the world would not hold them,

A. *ff*  
yet all, yet yet all can - not do so for the world would not hold them,

T. *ff*  
yet all, yet yet all can - not do so for the world would not hold them,

B. *ff*  
yet all, yet yet all can - not do so for the world would not hold them,

Vln. I *ff* *fp* *ff*

Vln. II *ff* *fp* *ff*

Vla. *ff* *fp* *ff*

Vc. *ff* *fp* *ff*

Cb. *ff* *fp* *ff*



249

Q Adagio

FL. *fp* *fff*

Ob. *pp*

Cl. (A) *pp*

Bsn. *fp* *fff*

2 Hns. (F) *fp* *fff*

2 Tpts. (C) *fp* *fff*

2 Tbns. *fp* *fff*

Tba. *fp* *fff*

Timp. *fp* *fff*

Glock. *fp* *fff*

Pno. *fp* *fff* *p* *8va* *p* *Solo sm*

Org. *ff* *pp* *Ct*

S. Solo *p* *Sopran solo*  
Let the strong - est live

Bar. Solo *p* *Baryton solo*  
Let the strong - est live

S. *p* *Whisper*  
for the world would not hold them  
Let the strong - est live

A. *p* *Whisper*  
for the world would not hold them  
Let the strong - est live

T. *p* *Whisper*  
for the world would not hold them  
Let the strong - est live

B. *p* *Whisper*  
for the world would not hold them  
Let the strong - est live

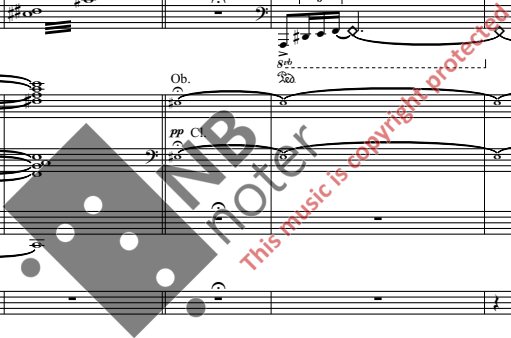
Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*



257

This page contains a musical score for measures 257 through 260. The score is for a full orchestra and voices. The instruments and parts are listed on the left side of the page: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn.), 2 Horns in F (2 Hns. (F)), 2 Trumpets in C (2 Tpts. (C)), 2 Trombones (2 Tbns.), Tuba (Tba.), Timpani (Timp.), Glockenspiel (Glock.), Piano (Pno.), Organ (Org.), Soprano Solo (S. Solo), Baritone Solo (Bar. Solo), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 257. The Flute part has a *pp* dynamic. The Clarinet in A part has a *pp* dynamic. The Bassoon part has a *pp* dynamic, which changes to *mf* and then *p*. The 2 Horns in F part has a *pp* dynamic. The 2 Trumpets in C part has a *sempre pp* dynamic. The 2 Trombones part has a *pp* dynamic, which changes to *mf*. The Tuba part has a *pp* dynamic. The Timpani part has a *pp* dynamic, which changes to *mp*. The Glockenspiel part has a *pp* dynamic. The Piano part has a *pp* dynamic. The Organ part has a *pp* dynamic. The Soprano Solo part has the lyrics "and the weak - est die". The Baritone Solo part has the lyrics "and the weak - est die". The Soprano, Alto, Tenor, and Bass parts have the lyrics "and the weak - est die". The Violin I and Violin II parts have a *pp* dynamic. The Viola part has a *pp* dynamic. The Violoncello part has a *pp* dynamic, which changes to *mf* and then *pp*. The Contrabass part has a *pp* dynamic, which changes to *mf* and then *pp*.

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...a couple of minutes...

# INTERLUDE I: MISTLETOE

CHARLES DARWIN  
ADAPTED BY B.M.CHIRSTOPHERSEN

B.MORTEN CHRISTOPHERSEN

Canon alla terza  
Andante espressivo ♩ = ca 76

Soprano Solo

Baritone Solo

Soprano 1

Soprano 2

Alto 1

Alto 2

S. Solo

Bar. Solo

S. 1

S. 2

A. 1

A. 2

S. Solo

Bar. Solo

S. 1

S. 2

A. 1

A. 2

Mi - stle - toe strug - gles with o - ther fruit -  
 Mi - stle - toe strug - gles with o - ther fruit - bear ing plants to tempt\_ birds. As it is des - si - me - na - ted by birds its ex - ist - ence de - pends on  
 - bear - ing plants to tempt\_ birds. As it is des - si - me - na - ted by birds its ex - ist - ence de - pends on birds it strug gles with o - ther  
 birds it strug - gles with o - ther fruit - bear - ing plants\_\_ to tempt birds.  
 M - mi - stle - toe strug gles  
 mi - stle - toe\_\_ tempt birds M - mi - stle - toe  
 M - mi - stle toe strug - gles to  
 Mi - stle - toe strug - gles to tempt\_\_ it strug - gles to  
 fruit - bear - ing plants\_\_ to tempt birds. tempt\_\_ tempt birds\_\_ p *falsetto*  
 to tempt\_\_ M - mi - stle - toe\_\_ strug - gles\_\_ to tempt birds  
 gles to tempt\_\_ birds  
 to tempt, to tempt strug - gles to tempt\_\_ birds  
 tempt birds tempt birds\_\_  
 tempt\_\_ birds Mi - stle - toe strug - gles with o - ther fruit - bear ing plants to tempt\_\_ birds.  
 tempt\_\_ birds. M - mi - stle - toe\_\_ tempt\_\_ birds\_\_ to tempt birds.

34 **Sostenuto** ♩ = ca 60

S. Solo *p* *con bocca chiusa* can-not do world would not

Bar. Solo

S. 1 *fp fp p* *con bocca chiusa* do so for the world would not

S. 2 *fp fp p* *con bocca chiusa* *sempre con b. ch.* for the world would not

A. 1 *fp fp p* *con bocca chiusa* *sempre con b. ch.* for the world would not

A. 2 *fp fp p* Some, some, some spe-cies in crease yet all can-not do so for the world would not

45 **Tempo I** ♩ = ca 76

S. Solo *p* hold them E-ven man

Bar. Solo E-ven man

S. 1 *p* hold them *f* All spe-cies tend to in-crease yet all can-not do so the world *p*

S. 2 *p* hold them *f* All spe-cies tend to in-crease yet all can-not do so the world *p*

A. 1 *p* hold them *f* All spe-cies tend to in-crease yet all can-not do so the world *p*

A. 2 *p* hold them *f* All spe-cies tend to in-crease yet all can-not do so the world *p*

59 **Poco meno mosso** *mp* *p* *rit.*

S. Solo there would be no rom for his pro-ge-no E-ven man the world would not hold him.

Bar. Solo there would be no rom for his pro-ge-no E-ven man the world would not hold him.

S. 1 *p* would not hold them the world would not hold them

S. 2 *p* would not hold them the world would not hold them

A. 1 *p* would not hold them the world would not hold them

A. 2 *p* would not hold them the world would not hold them

### PART III CHANGE

CHARLES DARWIN/  
B.MORTEN CHRISTOPHERSEN

B.MORTEN CHRISTOPHERSEN

**Sostenuto**  $\text{♩} = 100$

The score is for Part III, titled "CHANGE". It is marked "Sostenuto" with a tempo of  $\text{♩} = 100$ . The instruments and parts include:

- Flute**: *p* to *f*
- Oboe**: *p* to *f*
- Clarinet in A**: *pp* to *f*
- Bassoon**: *pp* to *f*, *mp*
- 2 Horns in F**: *pp* to *f*, *pp*; includes "Mute" and "Cup mute" markings.
- 2 Trumpets in C**: *pp* to *f*, *mf*, *pp*; includes "Cup mute" marking.
- 2 Trombones**: *pp* to *f*, *mf*, *pp*
- Tuba**: *pp* to *f*, *mf*, *pp*
- Percussion 1**: *f*; includes "arco" and "Vibraphone" markings.
- Percussion 2**: *mp*, *sf*, *sf*, *sf*, *sf*, *sf*; includes "Marimba, solo deciso" marking.
- Piano**: *pp* to *f*
- Baritone Solo**: *f* to *p*
- Soprano**: *f* to *p*; lyrics: "Chan - - - ge"
- Alto**: *f* to *p*; lyrics: "Chan - - - ge"
- Tenor**: *f* to *p*; lyrics: "Chan - - - ge"
- Bass**: *f* to *p*; lyrics: "Chan - - - ge"
- Violin I**: *pp* to *f*, *pp*; includes "con sord." marking.
- Violin II**: *pp* to *f*, *pp*; includes "con sord." marking.
- Viola**: *pp* to *f*, *pp*; includes "con sord." marking.
- Violoncello**: *pp* to *f*, *mp*, *pizz.*, *arco*, *pp*; includes "con sord." marking.
- Contrabass**: *pp* to *f*, *mp*, *pizz.*
- Electronics**: *f*, *n*

PLAY: Part I, Bar 1

11

Fl. *p* *mf* *pp*

Ob. *pp*

Cl. (A) *mf* *pp* *pp*

Bsn. *pp*

2 Hn. (F) *mf* *pp*

2 Tpt. (C) *pp* *f*

2 Tbn. *pp* *f*

Tba. *f*

Vib. *arco* *p*

Mar. *sf* *p*

Pno. *deciso* *p* *f*

Bar. Solo

S. *p* *f*  
E - - - - - volve

A. *p* *f*  
E - - - - - volve

T. *p* *f*  
E - - - - - volve

B. *p* *f*  
E - - - - - volve

Vln. I *mf* *pp*

Vln. II *mf* *pp* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp* *pp*

Cb. *pp* *arco* *pp*

EL *n* *f*

PLAY: Part I, Bar 1

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**A**

$\text{♩} = \text{♩} (= 150)$  **Vivace**

Fl. *mp*

Ob.

Cl. (A) *mf* *mp*

Bsn. *mp*

2 Hn. (F) *mf*

2 Tpt. (C)

2 Tbn.

Tba.

Vib. S.D. Brushes *pp* *mp* *sf* *sf* *sf* *sf* *sf*

Mar. *pp* *mp* *sf* *sf* *sf* *sf* *sf*

Pno. *mp* *sf* *sf* *sf*

S. *p* *m*

A. *mp*  
Change

T. *p* *m*

B.

Vln. I *mp* *div.*

Vln. II *mf* *p* *mp*

Vla. *mp* *sf* *sf* *sf* *sf* *sf*

Vc. *mf* *mp*  
senza sord.

Cb. *mf*

El.



29

Fl. *mp*

Ob. *mp*

Cl. (A) *mp*

Bsn.

2 Hn. (F) 1. Open *p*

2 Tpt. (C)

2 Tbn.

Tba.

S.D. *sf*

Mar. *sf*

Pno. *sw*

S. *mp*  
Change to beau - - - ty and

A. to beau - - - ty and in - - - fi - nite com - plex - - - i -

T. *mp*  
Change to beau - -

B.

Vln. I unis., senza sord. *mp*

Vln. II *mp* *mp*

Vla. *mp*

Vc.

Cb.

37

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. (A) *mf*

Bsn. *mp*

2 Hn. (F) *mf* a 2 Open

2 Tpt. (C) 1. Straight mute *mf*

2 Tbn. 1. Straight mute *mp*

Tba.

S.D. *sf* *mf*

Mar. *sf* *mf*

Pno. *mf*

S. in - fi - nite com - plex - i - ty

A. ty Change to the beau - ty and in - fi - nite

T. - ty and in - fi - nite and in - fi -

B. *mp* Change to beau - ty and

Vln. I *senza sord.*

Vln. II *senza sord.*

Vla.

Vc.

Cb. *mp*

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53 **B**  $\text{♩} = \text{♩}$

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Bsn. *ff*

2 Hn. (F) *ff* *ffp* *ff* *p*

2 Tpt. (C) *ff* *ffp* *ff*

2 Tbn. *ff*

Tba. *f*

Cym. *ff* *lv.*

Mar. *ff*

Pno. *ff*

S. *ff*  
- ca - - - ble fact!

A. *ff*  
- ca - - - ble fact!

T. *ff*  
mar - ca - ble fact!

B. *ff*  
mar - ca - ble fact!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

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61

Fl.

mf

To Eng. Hn.

Ob.

Cl. (A)

mf

pp

Bsn.

f

mp

p

2 Hn. (F)

mf

2 Tpt. (C)

2 Tbn.

1.

mf

pp

Tba.

Cym.

Mar.

Pno.

f

mp

S.

f

mp

Na - tu - ral se - lec - tion is day - ly and hour - ly

A.

f

mp

Na - tu - ral se - lec - tion is day - ly and hour - ly

T.

f

mp

Na - tu - ral se - lec - tion is day - ly and hour - ly

B.

f

mp

Na - tu - ral se - lec - tion is day - ly and hour - ly

Vln. I

mp

Vln. II

Vla.

mp

Vc.

mp

p

Cb.

f

mp

pizz

p

**C**

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn. (F)

2 Tpt. (C)

2 Tbn.

Tba.

Cym.

Mar.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p legato*

*mp*

Straight mute

*p*

individual pitches (i.p.)

scru - ti - ni - sing

*p*

Na - - - tu - - -

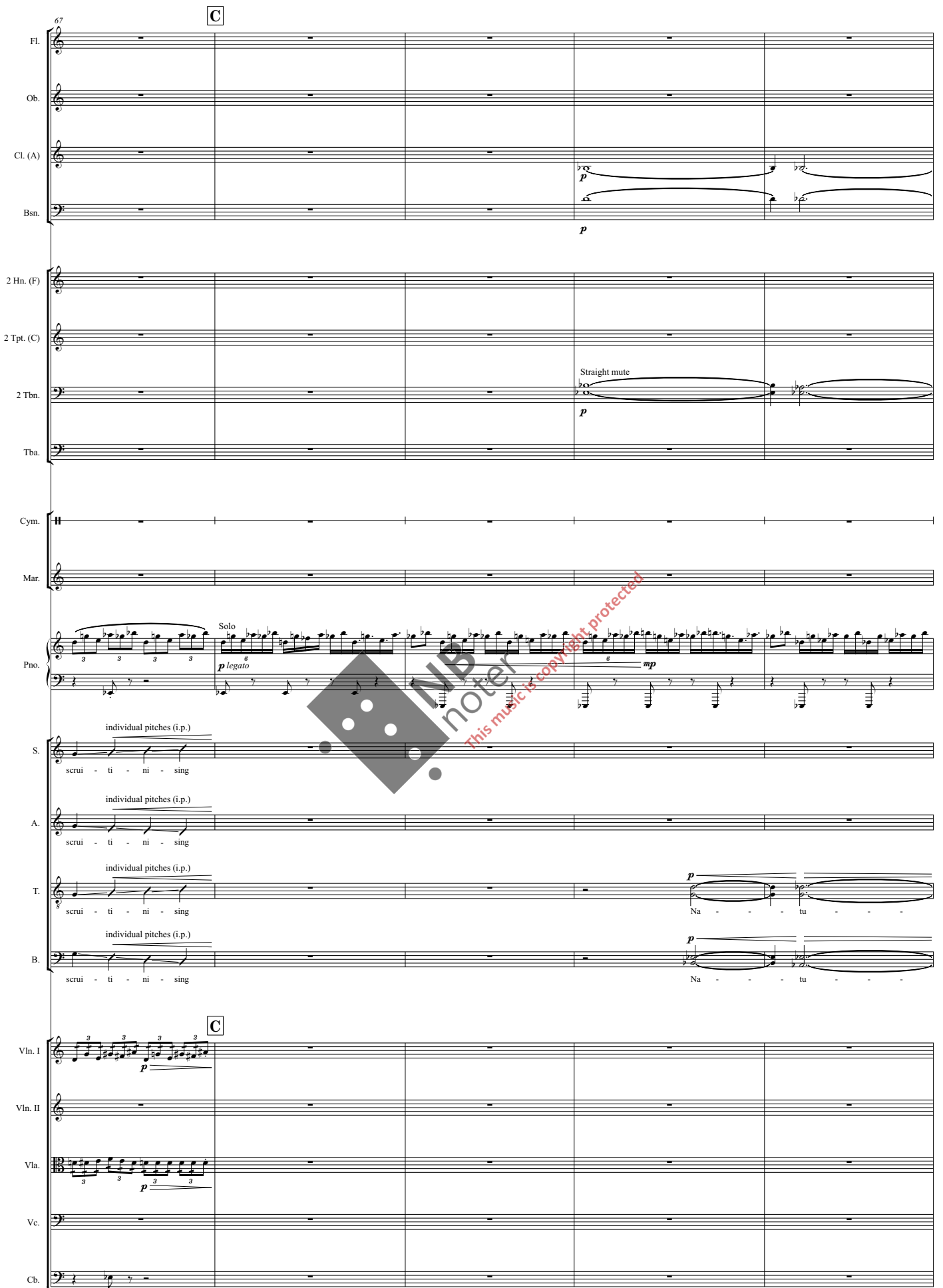
*p*

Na - - - tu - - -

*p*

*p*

*p*





79

Fl. *p*

English Horn *p*

Cl. (A) *pp*

Bsn.

2 Hn. (F)

2 Tpt. (C)

2 Tbn.

Tba.

Cym.

Mar. *pp*

Pno. *pp*

S. *pp*  
i. p. si - len - tly in - sen - si - bly si - lent - ly in - sen - si - bly wor - king through - out the world

A. *pp* *sotto voce*  
si - len - tly in - sen - si - bly s - si - len - tly wor - king through - out the world

T. *pp* *sotto voce*  
si - len - tly in - sen - si - bly s - si - len - tly wor - king through - out the world

B. *pp* *sotto voce*  
- - - si - len - tly in - sen - si - bly through - out the world

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *pp* pizz.

Cb. *pp* pizz.

To Ob. *pp*

*pp* arco

*pp* arco

87

Pno. **D**

Vc. **D**

Cb.

**PLAY: Part I, Letter F**

Str. *pp*

The lapse of time The lapse of time *p*

The mo - nu - ments a - round us *mf* *p*

The mo - nu - ments a - round us



**E** Sostenuto  $\text{♩} = 100$

Fl. *f* *p*  
Ob. *f*  
Cl. (A) *f*  
Bsn. *f* *mp*  
2 Hn. (F) *f*  
2 Tpt. (C)  
2 Tbn.  
Tba.

T-t. *mf*  
Crot. *f* *mp* *sf* *sf* *p* *sf* *sf*  
Pno. *f* *mp* *sf* *sf*  
Marimba *deciso*

S. *P* We see no - thing We see  
A. *P* We see no - thing We see  
T. Whisper *P* We see no - thing We see  
B. Whisper *P* We see no - thing We see

**E** senza sord.

Vln. I *f* *p*  
Vln. II *f* *p*  
Vla. *f* *p*  
Vc. *f* *p*  
Cb. *f* *pizz.* *mp*

PLAY: Part I, Bar 1

PLAY: Part I, Bar 1

El. *f*

111

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn. (F)

2 Tpt. (C)

2 Tbn.

Tba.

T-t.

Mar.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

El.

*mf*

*p*

*mf*

*f*

*pp*

1. Open

*pp*

1. Open

*pp*

(Open)

*sf*

*p*

*mf*

*f*

no - thing of these slow chang - es in prog - ress un - til the

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

arco

119

Fl. *ff* *f*

Ob. *ff* *f*

Cl. (A) *ff* *f*

Bsn. *ff* *mf*

2 Hn. (F) *ff*

2 Tpt. (C) *ff*

2 Tbn. *ff*

Tba. *ff*

T-t. S. Cymb., mallets *p* *ff* l.v.

Mar. *f* *ff* *p*

Pno. *f* *ff* *p*

S. hand of time has marked the long

A. hand of time has marked the long

T. hand of time has marked the long

B. hand of time has marked the long

Vln. I *ff*

Vln. II *ff*

Vla. (div.) *ff*

Vc. *ff*

Cb. *ff* *mf*



F

♩ = ♩ (= 150) Vivace

126

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn. (F)

2 Tpt. (C)

2 Tbn.

Tba.

a 2

a 2 Straight mute

ff

Cym.

Mar.

Pno.

S.D. Brushes/Mult rods

p

f

f

f



S.

A.

T.

B.

lapse of a - ges

lapse of a - ges

lapse of a - ges

lapse of a - ges

F

♩ = ♩ (= 150) Vivace

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

sf

sf

134

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Bsn. *f*

2 Hn. (F) *f*

2 Tpt. (C) *fp* *f* 1. Straight mute *f* 2. Straight mute *f*

2 Tbn. *f* *f*

Tba. *f*

S. D. *sf sf sf sf sf*

Mar. *sf sf sf sf sf sf sf sf sf*

Pno. *f*

S.

A.

T.

B.

Vln. I *sf sf sf sf f*

Vln. II *sf sf sf sf sf sf sf sf sf*

Vla. *sf sf sf sf sf sf sf sf sf*

Vc. *f* pizz. *f*

Cb. pizz. *f* *f*

Musical score for orchestra and choir, measures 141-148. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn.), Horns (2 Hn. (F)), Trumpets (2 Tpt. (C)), Trombones (2 Tbn.), Tuba (Tba.), Snare Drum (S. D.), Maracas (Mar.), Piano (Pno.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 141-148. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn.), Horns (2 Hn. (F)), Trumpets (2 Tpt. (C)), Trombones (2 Tbn.), Tuba (Tba.), Snare Drum (S. D.), Maracas (Mar.), Piano (Pno.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key markings include *ff* (fortissimo) and *f* (forte). The score features various musical notations such as slurs, accents, and dynamic markings. A watermark "NB noter This music is copyright protected" is visible across the score.

149

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn. (F)

2 Tpt. (C)

2 Tbn.

Tba.

S. D.

Mar.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

a 2

1. Open

2. Open

a 2 Open

arco

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157

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn. (F)

2 Tpt. (C)

2 Tbn.

Tba.

S. D.

Mar.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*arco*

*ff*

Sticks

*p* *f* *p* *ff*

*sm*

*sempre ff*

*sempre ff*

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NB noter



Musical score for orchestra and strings, measures 165-170. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn.), Horns (2 Hn. (F)), Trumpets (2 Tpt. (C)), Trombones (2 Tbn.), Tuba (Tba.), Timpani (Timp.), Maracas (Mar.), Piano (Pno.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 165 is marked with a rehearsal sign 'G' and contains various dynamics such as *ff*, *f*, *mp*, and *p*. The score features complex rhythmic patterns and melodic lines across all instruments. A large watermark 'NB noter' is visible across the center of the page, along with the text 'This music is copyright protected'.

175

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn. (F)

2 Tpt. (C)

2 Tbn.

Tba.

Timp.

Xyl.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*mp*

*p*

*f half whispering*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

1.

Su<sup>er</sup>

Su<sup>er</sup>

(6.)

A grain \_\_\_\_\_ in the ba - - lance, a

A grain \_\_\_\_\_ in the ba - - lance, a

A grain \_\_\_\_\_ in the ba - - lance, a

A grain \_\_\_\_\_ in the ba - - lance, a

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*


*mf*

*mf*

*mf*

*mf*

*mf*



185

Fl. *p* rit. . . . .

Ob.

Cl. (A) *mp*

Bsn.

2 Hn. (F)

2 Tpt. (C)

2 Tbn.

Tba.

Timp.

Xyl. *p*

Pno. *p*

S.  
grain de - ter - mines which shall live.

A.  
grain de - ter - mines which shall live.

T.  
grain de - ter - mines which shall live.

B.  
grain de - ter - mines which shall live.

Vln. I rit. . . . .

Vln. II *mp* pizz. arco *p*

Vla. *mp* pizz. arco *p*

Vc. *mp* pizz. arco *p*

Cb. *mp* pizz. *p*

194 **Andante (tempo ad lib.)** **attacca**

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn. (F)

2 Tpt. (C)

2 Tbn.

Tba.

Tam-tam, l.v.  
*mp*

Xyl.

Pno.  
*p*  
mi.d.

Bar. Solo  
*p*  
Baryton Solo, Tempo ad lib.  
For those who do not change will be - come ex - tinct

S.  
*mf p energico*  
and which shall die

A.  
*mf p energico*  
and which shall die

T.  
*mf p*  
and which shall die

B.  
*mf p*  
and which shall die

**Andante (tempo ad lib.)** **attacca**

Vln. I

Vln. II

Vla.  
*pp*

Vc.  
*pp*

Cb.

# PART IV EXTINCTION

CHARLES DARWIN  
& M. CHRISTOPHERSEN

B. MORTEN CHRISTOPHERSEN

Lento, fragile  $\text{♩} = \text{ca } 72$

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

- Flute
- English Horn (E.H.)
- Clarinet in A
- Bassoon
- 2 Horns in F
- 2 Trumpets in C
- 2 Trombones
- Tuba
- Percussion 1
- Percussion 2
- Piano
- Organ
- Soprano Solo
- Soprano
- Alto
- Tenor
- Bass
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass
- Electronics

Key performance instructions and markings include:

- Flute:** *mf* (mezzo-forte) with triplet and quintuplet markings, ending with *p* (piano).
- English Horn:** *p* (piano) and *mf* markings.
- Clarinet in A:** *p* (piano) marking.
- 2 Horns in F:** *pp* (pianissimo) marking with instruction "a 2 Blow air, no tone".
- 2 Trumpets in C:** *pp* (pianissimo) marking with instruction "a 2 Blow air, no tone".
- 2 Trombones:** *pp* (pianissimo) marking with instruction "a 2 Blow air, no tone".
- Tuba:** *pp* (pianissimo) marking with instruction "Blow air, no tone".
- Piano:** *p* (piano) marking, *Solo* instruction, and *gr* (grace notes) marking.
- Soprano Solo:** Instruction: "The breathing should be audible, yet a background effect. It should sound as natural as possible, and the rhythmic relationship to the orchestra can be flexible, it does not have to be accurate."
- Violin I & II:** *mf* (mezzo-forte) marking with *sul tasto* instruction.

A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

11

Fl.

Eng. Hn.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

Vib.

Mar.

Pno.

Org.

S. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electr.

*mf* *p* *mf* *p* *mf*

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

Breath in out in out in

Breath in out in out in

Breath in out in out in

Breath in out in out in

*mf* *p* *mf* *p* *mf*

*mf* *p* *mf*

**NB** noter

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**A**  
Thema

21 Blow air, no tone

Fl.

Eng. Hn.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

Vib.

Mar.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Blow air, no tone

Blow air, no tone

Blow air, no tone

*f*

*pp*

*mf*

Mute

Vibraphone, Motor off

Susp. Cymbal, mallets

Vibraphone

*p*

*H*

*p*

*pp*

out

in

out

in

out

in

out

in

ord.

Thema

sul tasto

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*p*

*mp*

*mp*

*mp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

*mp*

31

Fl. Solo *p espr.*

Eng. Hn. Solo *pp* Blow air, no tone

Cl. (A) Solo *p espr.* Solo *p* Solo *pp*

Bsn. *p espr.*

2 Hn. *pp* *p* *pp-* *p*

2 Tpt. (C) *pp* *mp*

2 Tbn. *pp* *mp*

Tba. *pp* *mp*

Vib. Susp. Cymb. *pp* Vibraphone

Mar. *pp*

Pno.

Org.

S. out in out *pp* *mp*

A. out in out *pp* *mp*

T. out in out *pp* *mp*

B. out in out *pp* *mp*

Vln. I *pp* *p* *pp* *p*

Vln. II *pp* *p* *pp* *p*

Vla. sul tasto arco *p*

Vec. sul tasto arco *p*

Cb. pizz. *mp* arco sul tasto *p*





Var. I  
**B**

41

Fl. *mp* *pp*

Eng. Hn. *pp*

Cl. (A) *p*

Bsn. *p* Solo

2 Hn. *pp* a 2 Open

2 Tpt. (C)

2 Tbn. *pp* a 2

Tba. *pp*

Vib. *p* Susp. Cymbal *p* Vibraphone

Mar. *p*

Pno.

Org.

S. *p* 3 Sopranos  
Like the branch - - ing of a great tree

A. *p* 3 Altos  
Like the branch - - ing of a great tree

T. *pp* out

B. *pp* out

**B**  
Var. I

Vln. I *p*

Vln. II *p*

Vla. *p* ord. *p espr.*

Vc. *mp* ord. *p espr.*

Cb. *mp*

49

Fl.

Eng. Hn.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

Vib.

Mar.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

1. Cup mute

*p*

Both cup mute

*p*

*p*

*pp*

Susp. Cymb. Mallets

*pp*

from a sing - le ste - m\_ ex - tin - ction, ex - tin - ction

from a sing - le ste - m\_ ex - tin - ction, ex - tin - ction

in out

*pp*

in out

*pp*

sul tasto

sempre *p*

sul tasto

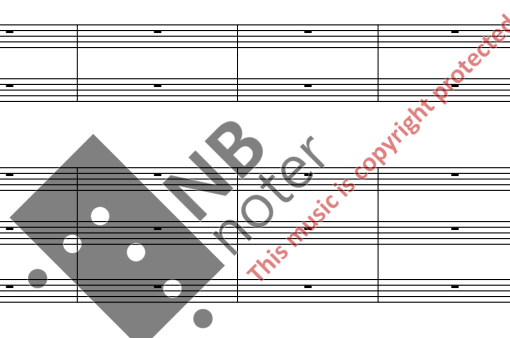
sempre *p*

*p* *mf*

*p* *mf*

sul ponticello

*p*



58 C Var. II

Fl.

Eng. Hn.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

Cym. Motor on Vibraphone

Mar.

Pno.

Org.

S. *p* widen - - - ing the in - ter - vals Like the branch - - - ing

A. *p* widen - - - ing the in - ter - vals Like the branch - - - ing

T. in out in *pp* Like the branch - -

B. in out in *pp* Like the branch - -

Vln. I *ord.* *sf* C Var. II *pp*

Vln. II *ord.* *sf* *pp*

Vla.

Vc. *pp* *div.* *pp*

Cb. *pp* *ord.* *pp*

65

Fl.

Eng. Hn.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

Vib.

Mar.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*pp*

1. Cup mute

1.

Both cup

*mf*

of a great tree from a single stem,

of a great tree from a single stem

ing of a great tree from a single stem

ing of a great tree from a single stem m

To Ob.

NB noter  
This music is copyright protected

72

Fl.

Eng. Hn.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

Vib.

Mar.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*a 2*

*p*

*mp*

Susp. Cymb.  
Mallets

*mp*

*p*

*mp*

*p*

*p*

ex - tin - ction, ex - tin - ction wide - ning, wide - ning the in - ter - vals

m ex - tin - ction, ex - tin - ction wide - ning, wide - ning the in - ter - vals

m ex - tin - ction, ex - tin - ction wide - ning, wide - ning the in - ter - vals

ex - tin - ction, ex - tin - ction wide - ning, wide - ning the in - ter - vals

sul pont. ord.

sul pont. ord.

sul pont. ord.

sul pont. ord.



This page contains a musical score for measures 90 through 94. The instruments and parts are as follows:

- Fl.**: Flute, starting at measure 90 with a *mf* dynamic.
- Ob.**: Oboe, starting at measure 90 with a *mf* dynamic.
- Cl. (A)**: Clarinet in A, rests throughout.
- Bsn.**: Bassoon, playing a melodic line.
- 2 Hn.**: Horns, playing sustained chords.
- 2 Tpt. (C)**: Trumpets in C, rests throughout.
- 2 Tbn.**: Trombones, rests throughout. A note at measure 94 is marked "Open" and *mp*.
- Tba.**: Tuba, rests throughout.
- T.-t.**: Timpani, playing a sustained note.
- Crot.**: Crochets, rests throughout.
- Pno.**: Piano, playing a complex accompaniment.
- Org.**: Organ, playing sustained chords.
- S.**: Soprano, rests throughout.
- A.**: Alto, rests throughout.
- T.**: Tenor, rests throughout.
- B.**: Bass, rests throughout.
- Vln. I**: Violin I, playing a melodic line.
- Vln. II**: Violin II, playing a rhythmic accompaniment.
- Vla.**: Viola, playing a rhythmic accompaniment.
- Vc.**: Violoncello, playing a melodic line.
- Cb.**: Contrabass, playing a rhythmic accompaniment.

The score includes various musical notations such as dynamics (*mf*, *mp*), articulation marks, and performance instructions like "Open". A large watermark "NB Inter" is visible across the center of the page.





102

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

T.-t.

Glock.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains a musical score for measures 102 through 105. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn.), 2 Horns (2 Hn.), 2 Trumpets in C (2 Tpt. (C)), 2 Trombones (2 Tbn.), Tuba (Tba.), Timpani (T.-t.), Glockenspiel (Glock.), Piano (Pno.), Organ (Org.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including notes, rests, dynamics (mf), and articulation marks. A large watermark 'NB noter' is present across the center of the page.

108

Fl. *mf* 3 3 3 3 3 3 3 3

Ob. *mf* 3 3 3 3 3 3 3 3

Cl. (A) *mf* 3 3 3 3 3 3 3 3

Bsn.

2 Hn. *mf* a 2

2 Tpt. (C)

2 Tbn. *mf*

Tba. *mf*

T.-t.

Glock. *mp*

Pno. *mf* 3 3 3 3 3 3 3 3

Org.

S.

A. *Tutti*  
*mf*  
All

T. *mf*  
All

B.

Vln. I *mf* sul pont. 3 3 3 3 6 3 6 3 6 3

Vln. II *mf* sul pont. 3 3 3 3 3 3 3 3 3 3 6 3

Vla. *mf* 6 6 6 6 6 6 6 6 6 6 6 6

Vc. *f* *mf*

Cb. *mf*

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114

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

T.-t.

Glock.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

All

*mf*

arco

ord.

Watermark: NB Noter - All music is copyright protected

**E**

118 Var. V

Fl. *f*

Ob. *f*

Cl. (A) *f*

Bsn. *f*

2 Hn. *f*

2 Tpt. (C) *f*

2 Tbn. *f*

Tba. *f*

T-t. Sustained cymb. medium    Sust. cymb. large    T-t    S.cymb.med.

Glock.

Pno. *f*

Org. *f*

S. *f*  
— li - ving spe - ces con - nect - ed with pa-rent-spe - cies, con - nect - ed with

A. *f*  
\_All li - ving spe - ces con - nect - ed with pa-rent-spe - cies, con - nect - ed with

T. *f*  
— All li - ving spe - ces pa-rent-spe - cies, now ex-tinct con - nect - ed with

B. *f*  
All All li - ving spe - ces All pa-rent-spe - cies, now ex-tinct con - nect - ed with

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**E** Var. V ord.

124

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

T-t. S. cymb. large T-t S. cymb. med. S. cymb. large

Glock.

Pno.

Org.

S. *ff* more an - cient spec - ies in - con - cei - - va - ble

A. *ff* more an - cient spec - ies in - con - cei - - va - ble

T. *ff* more an - cient spec - ies in - con - ceive -

B. *ff* more an - cient spec - ies in - con - ceive -

Vln. I

Vln. II

Vla.

Vc.

Cb.



133 **F**

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn. *a 2*

Tba.

T-t. *ff* S.cymb.med. S.cymb.large

Glock.

Pno. *ff*

Org. *ff* Great

S. si - - tio - - nal links be - tween li - - - - ving

A. si - - tio - - nal links be - tween li - - - - ving

T. si - - tio - - nal links be - tween li - ving

B. si - - tio - - nal links be - tween li - ving

Vln. I **F**

Vln. II

Vla. *ff*

Ve.

Cb.

137

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

T-t.

Glock.

Pno.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mp*

Cymbals a 2  
I.v.

Bass Drum

and ex - tinct      Such\_ has lived      u - pon      this earth!

and ex - tinct      Such\_ has lived      u - pon      this earth!

and ex - tinct      Such\_ has lived      u - pon      this earth!

and ex - tinct      Such\_ has lived      u - pon      this earth!



G

rit. . . . . a tempo

143

Fl.

Ob.

Cl. (A)

Bsn.

2 Hn.

2 Tpt. (C)

2 Tbn.

Tba.

Cymbals a 2  
p ————— ff sec.

B. D.

Pno.

Org.

S.  
This won - der ful, This won - der-ful re - la - tion - ship be - tween the dead

A.  
This won - der ful, This won - der-ful re - la - tion - ship be - tween the dead

T.  
This won - der ful

B.  
This won - der ful

rit. . . . . a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

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152

Fl. *p*

Ob. *p*

Cl. (A) *p*

Bsn. *p*

2 Hn. Mute *pp* *p*

2 Tpt. (C) *pp* *p*

2 Tbn. Cup mute *pp* *p*

Tba.

Cym. Timpani *pp*

B. D. Crotales, arco *p*

Pno.

Org. *p*

S. Solo *mp*  
li - - - - - ing Like the  
*Gradually towards ng*

S. *mp*  
and the liv - - - - - ing Like the  
*Gradually towards ng*

A. *mp*  
and the liv - - - - - ing Like the  
*Gradually towards ng*

T.

B.

Vln. I *p* *3*

Vln. II *p*

Vla. *p*

Vc. *p* *3*

Cb. *p*

161 **H**

Cl. (A)

Pno.

S. Solo  
branch - ing of a great tree ex - tin - tion widen - ing the gaps This won - der - ful re - la - tion - ship be - tween the dead

S.  
branch - ing of a great tree ex - tin - tion widen - ing the gaps This won - der - ful re - la - tion - ship be - tween the dead

A.  
branch - ing of a great tree ex - tin - tion widen - ing the gaps This won - der - ful re - la - tion - ship be - tween the dead

171 **I**  
Lento, fragile  $\text{♩} = \text{ca } 72$

Cl. (A)

Pno.

S. Solo  
and the li - - ving

S.  
and the li - - ving

A.  
and the li - - ving

Breath in out out out  
Breath in out  
Breath in out

184 **J**

Cl. (A)

Pno.

S.  
Whisper  
*p*  
All spe - cies can - not in - crease for the world would not hold them

A.  
Whisper  
*p*  
All spe - cies can - not in - crease for the world would not hold them

Electr.  
*p*

Play: Part 2: Bar 1, WITH DELAY EFFECTS

Rit. **STOP**



17

Bar.S. por - poise in the fore leg of the horse in the arm of the

T.1 *p* Bou - ou - ou - ou - ou - ou - one *p* Bou - ou - ou - ou - ou - ou - one

T.2 the same the same

B.1 bones b b bones b b

B.2 bones b b bones b b

21

rit. a tempo

Bar.S. mon - key in the hand of a man in -

T.1 *p* Bou - ou - ou - ou - ou - ou - one *mp* Bones

T.2 *mp* Bones

B.1 falsetto b b b falsetto *mp* Bones

B.2 b b b *pp* Bou - ou - ou - ou - ou - ou - ou - ou - ou - ou - ones

27 ad lib.

senza misura excited

Bar.S. he - ri - ted from a com - mon pro - ge - ni - tor Blind animals in caves the eye is gone! Convert a swim bladder into a lung.

T.1 *ppp* lugubre gliss. gone S - swim lung

T.2 *ppp* lugubre gliss. gone S - swim lung

B.1 *ppp* lugubre gliss. gone S - swim lung

B.2 *ppp* lugubre gliss. gone S - swim lung

38

misura

attacca

Bar.S. Remarkable fact! Natural selection is daily and hourly working throughout the world

T.1 *fp* *pp* Bou - ou -

T.2 *p* *pp* Bou - ou -

B.1 *p* Bones ou - ou - ou - ou - ou - ou - ou - ou - ou - ou - ou -

B.2 *pp* Bones bones

attacca

**PART V**  
**NATURA NON FACIT SALTUM**  
**(NATURE MAKES NO LEAP)**  
**AND**  
**EPILOGUE: LOOK! WATCH! ADMIRE!**

CHARLES DARWIN/  
B.M. CHRISTOPHERSEN

B. MORTEN CHRISTOPHERSEN

*♩* = ca 80

Flute

Oboe

Clarinet in A

Bassoon

2 Horns in F

2 Trumpets in C

2 Trombones

Tuba

Timpani

Percussion 1

Percussion 2

Djembe

Piano

Organ

Soprano Solo

Baritone Solo

Soprano

Alto

Tenor

Bass

bones

bones

*♩* = ca 80

Violin I

Violin II

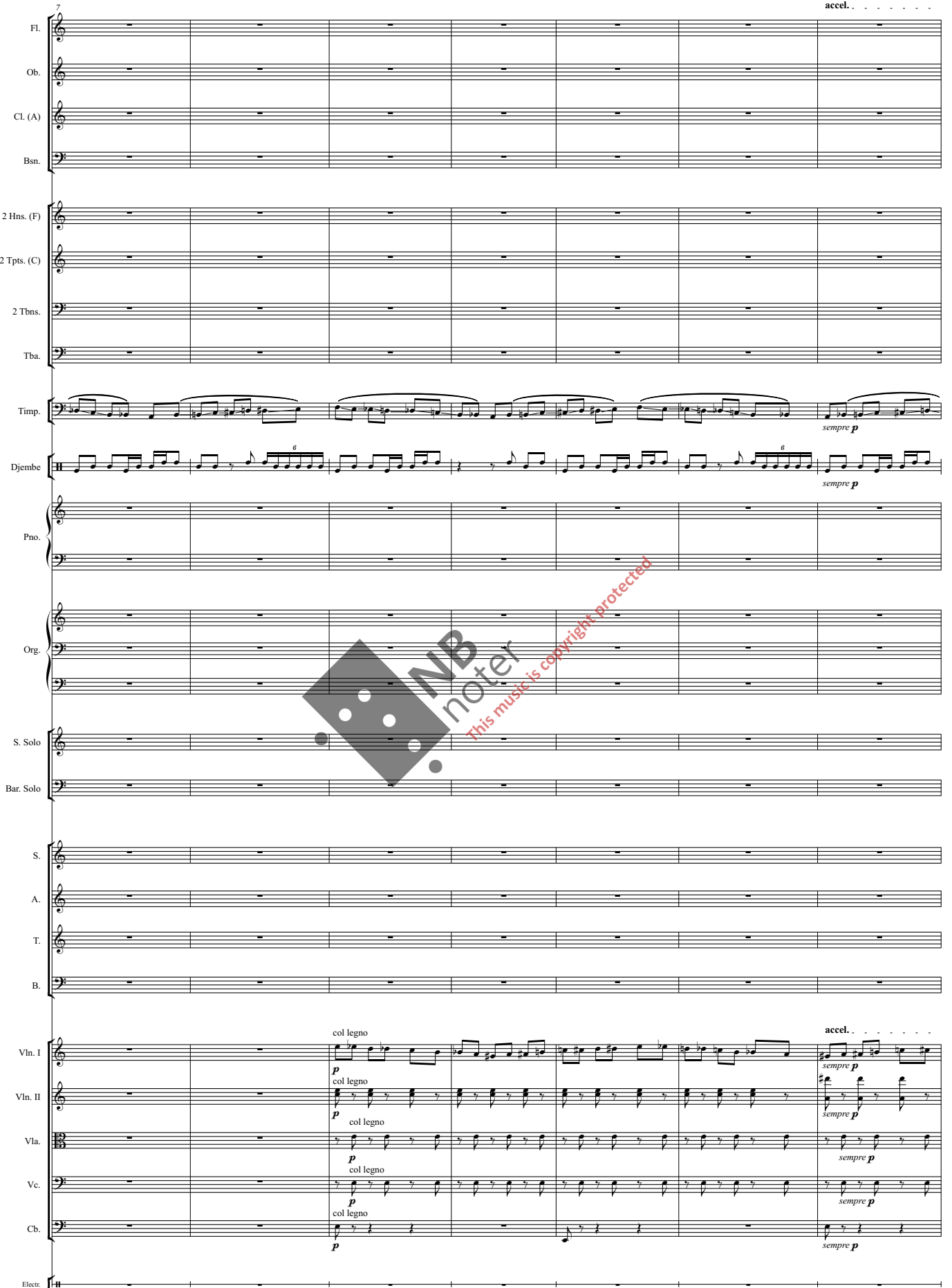
Viola

Violoncello

Contrabass

Electronics

accl. . . . .



This page contains a musical score for a large ensemble, including woodwinds, brass, percussion, strings, and soloists. The score is divided into systems for each instrument group.

- Woodwinds:** Fl., Ob., Cl. (A), Bsn.
- Brass:** 2 Hns. (F), 2 Tpts. (C), 2 Tbn., Tba.
- Percussion:** Timp., Djembe
- Keyboard:** Pno., Org.
- Soloists:** S. Solo, Bar. Solo
- Strings:** S., A., T., B.
- Other:** Vln. I, Vln. II, Vla., Vc., Cb., Electr.

**Performance instructions:**

- sempre p* (sempre piano)
- col legno* (with mallets)
- accl.* (accelerando)
- Dynamic markings: *p*

**Watermark:** NB noter. This music is copyright protected.

**A**

FANFARE: Allegro non troppo ♩ = ca 116

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Djembe

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

*ff*

*sub. ff*

Depress sustain pedal to project overtones from the brass section.  
Piano amplified if necessary.

**A**

FANFARE: Allegro non troppo ♩ = ca 116

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electr.

**REC.**



21

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Djembe

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

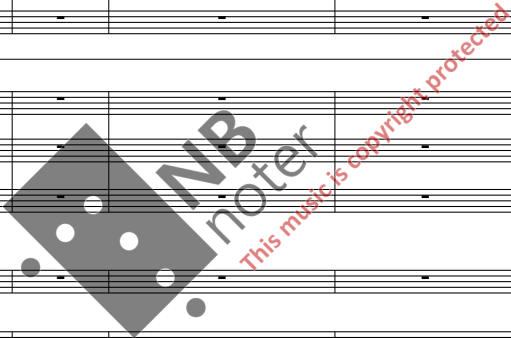
Vla.

Vc.

Cb.

Electr.

**STOP**



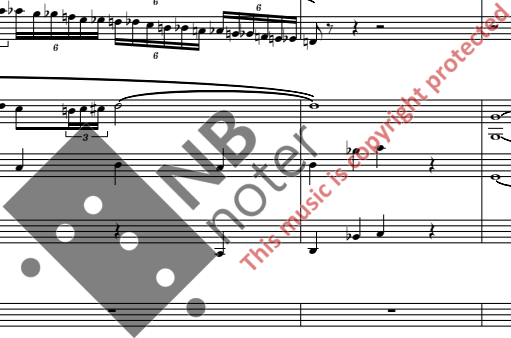
This page of a musical score includes the following parts and markings:

- Fl.** (Flute): Starts at measure 28 with a sixteenth-note pattern, followed by a rest. Re-enters with a *ff* dynamic and triplet markings.
- Ob.** (Oboe): Similar to the flute, with *ff* dynamic and triplet markings.
- Cl. (A)** (Clarinet in A): Similar to the flute, with *ff* dynamic and triplet markings.
- Bsn.** (Bassoon): Similar to the flute, with *ff* dynamic and triplet markings.
- 2 Hns. (F)** (2 Horns in F): Enters in the third measure with a *ff* dynamic.
- 2 Tpts. (C)** (2 Trumpets in C): Enters in the second measure with a triplet of eighth notes.
- 2 Tbns.** (2 Trombones): Enters in the second measure with a triplet of eighth notes.
- Tba.** (Tuba): Enters in the third measure with a *ff* dynamic.
- Timp.** (Timpani): Remains silent throughout this section.
- Djembe**: Plays a rhythmic pattern in the first measure.
- Pno.** (Piano): Remains silent throughout this section.
- Org.** (Organ): Enters in the second measure with a *ff* dynamic, playing a sustained chord.
- S. Solo** (Solo Saxophone): Remains silent throughout this section.
- Bar. Solo** (Solo Baritone Saxophone): Remains silent throughout this section.
- S.** (Soprano): Remains silent throughout this section.
- A.** (Alto): Remains silent throughout this section.
- T.** (Tenor): Remains silent throughout this section.
- B.** (Bass): Remains silent throughout this section.
- Vln. I** (Violin I): Remains silent throughout this section.
- Vln. II** (Violin II): Remains silent throughout this section.
- Vla.** (Viola): Remains silent throughout this section.
- Vc.** (Violoncello): Remains silent throughout this section.
- Cb.** (Contrabasso): Remains silent throughout this section.

A large watermark is present in the center of the page, reading "NB noter" and "this music is copyright protected".

This musical score page, numbered 117, covers measures 34 to 37. It features a large ensemble of instruments and soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn.), and Bass Clarinet (Bc.). The brass section consists of two Horns in F (2 Hns. (F)), two Trumpets in C (2 Tpts. (C)), two Trombones (2 Tbns.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Cymbals (Cym.) with two cymbals and a snare drum (snr.), and a Piano (Pno.). The keyboard section includes Organ (Org.). Solo parts are provided for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score begins at measure 34 with a dynamic marking of *ff*. A section labeled 'B' starts at measure 35. The woodwinds and strings play complex rhythmic patterns with triplets and sixteenth notes. The piano part features dense chordal textures. The organ provides harmonic support. The soloists have rests throughout this section. The score concludes at measure 37 with a final *ff* dynamic marking.





This page of a musical score includes the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn.), 2 Horns in F (2 Hns. (F)), 2 Trumpets in C (2 Tpts. (C)), 2 Trombones (2 Tbns.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Cymbals (Cym.), and Djembe.
- Keyboard:** Piano (Pno.) and Organ (Org.).
- Vocalists:** Soprano Solo (S. Solo), Baritone Solo (Bar. Solo), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings include *ff* (fortissimo) and *gtr* (grace notes). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections.

53

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Bsn. *ff*

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp. *ff*

Djembe *ff*

Pno. *ff*

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

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C

RECITATIVE I, *Meno mosso* ♩ = 110

58

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Djembe

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rit.*

*sempre ff*

*p* *ff*

*ff*

*mp*

*f* 3

Du-ring the vast\_\_\_\_\_

Du-ring the vast\_\_\_\_\_

*ff*

*ff*

*ff*

*ff*

*ff*

C

RECITATIVE I, *Meno mosso* ♩ = 110

66

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Djembe

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

pe - riods of time be - fore, be - fore

*mp*

pe - riods of time be - fore, be - fore

con sord.

*p*

*espr.*

con sord.

*p*

*espr.*

con sord.

*p*

*espr.*

con sord.

*p*

*espr.*

con sord.

*p*

*espr.*

*This music is copyright protected*



74

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Djembe

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. Straigh mute

*p*

Straigh mute

*p*

Glockenspiel

*p*

*p legato*

*mp*

*mp*

be - fore Si - lu - rian age and the

be - fore Si - lu - rian age and the

*p*

pizz.

arco

*p*

80

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Glock.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Org. ped. (Play)

*p*

*mf*

pre - sent day

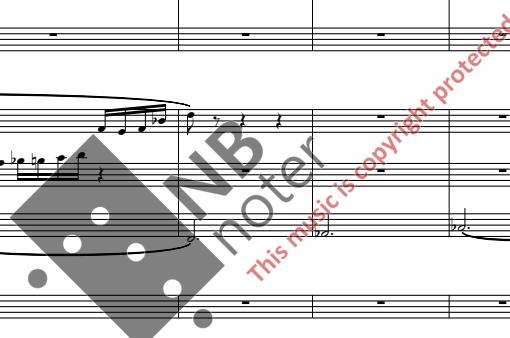
pre - sent day

*p*

*p*

*p*

*p*



The image shows a page of a musical score for orchestra and voices. The page number is 124. The score is for measures 80-89. The instruments listed are Flute, Oboe, Clarinet (A), Bassoon, 2 Horns (F), 2 Trumpets (C), 2 Trombones, Trombone (Tba.), Timpani, Glockenspiel, Piano, Organ, Soprano Solo, Baritone Solo, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Organ part has a 'Play' instruction and a dynamic marking of *p*. The vocal parts (S. Solo and Bar. Solo) have lyrics 'pre - sent day' and a dynamic marking of *mf*. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) have a dynamic marking of *p*. A large watermark 'NB noter This music is copyright protected' is overlaid on the score.

89

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Glock.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*p*

*p*

*arco*

*p*

be - fore Si - lu - rian age the

be - fore Si - lu - rian age the

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94

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Glock.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* Play

*p* Play

*p*

*p*

world swarmed with li - ving crea - - tures

world swarmed with li - ving crea - - tures

*fpp*

*fpp*

*fpp*

*fpp*

*fpp*

101

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Glock.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

NB noter  
This music is copyright protected

**D**

109 *Meno mosso* ♩ = 96

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Glock.

Pno.

Org.

S. Solo

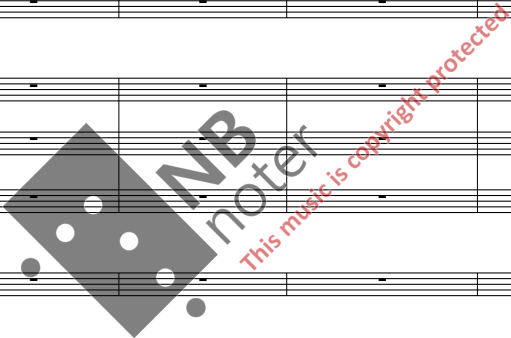
Bar. Solo

S.

A.

T.

B.



**D**

*Meno mosso* ♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Cb.

117 rit. . . . . a tempo

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Glock.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

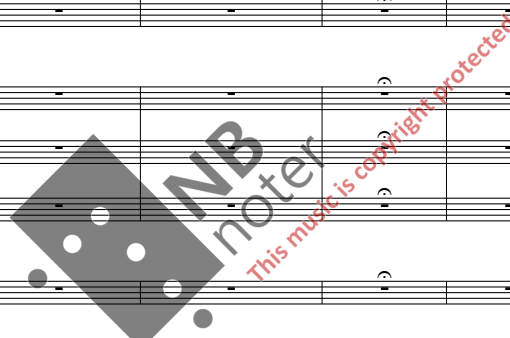
Vln. II

Vla.

Vc.

Cb.

mind can not grasp must have suc - ceed - ed each



125 rit. . . . .

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Glock.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

o - - - - - ther in the long roll - - - - - of years - - - - -

*pp*

*pp*

*pp*

*pp* arco

*pp*



**E**

*AIR* ♩ = 40

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp. *arco*  
Vibraphone *pp* — *p*

Glock.

Pno.

Celeste

Org. *pp*

S. Solo *p*  
Slight, slight suc - ces - sive fa - vora - ble va - ri - a - - - - tions on - - - ly,

Bar. Solo

S.

A.

T.

B.

**E**

*AIR* ♩ = 40

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* — *p*

*pp* — *p*

*pp* — *p*

*pp* — *p*

*pp* — *p*

*pp* — *p*

139

Fl. *p* *mp* *p*

Ob. *p*

Cl. (A) *mp*

Bsn. *mp*

2 Hns. (F) *p* *p*

2 Tpts. (C)

2 Tbns. *p* Open

Tba. *p*

Vib.

Glock.

Pno.

Org. *p* *p*

S. Solo  
on - ly by ve - ry short and slow steps a slow - ly chang - ing

Bar. Solo

S.

A.

T.

B.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

**F**

147

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Vib.

Marimba

Mar.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo

Open

*mf*

*p*

*mp*

dra ma chang - ing dra ma

This page contains a musical score for a symphony orchestra and vocal soloists. The score is divided into two systems, both starting with a section marker 'F'. The first system includes parts for Flute, Oboe, Clarinet (A), Bassoon, Horns (F), Trumpets (C), Trombones, Tuba, Vibraphone, Marimba, Piano, Organ, and vocal soloists (Soprano and Baritone). The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloists have lyrics: 'dra ma chang - ing dra ma'. The score includes various musical notations such as dynamics (*mf*, *p*, *mp*), articulation (accents), and performance instructions like 'Solo' and 'Open'. A large watermark 'NB notef' and the text 'This music is copyright protected' are overlaid on the score.

**G**

155 OSTINATO ♩ = ♩ = ca 120

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Djembe

Djembe *sempre mf*

Mar.

Mar. *sempre mp*

Feel free to make dynamic variations.

Pno.

Pno. *mf p simile*

Feel free to make dynamic variations.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

**G** OSTINATO ♩ = ♩ = ca 120  
col legno, senza sord.

Vln. I *sempre mf*

Vln. II *sempre mf*

Vla. *sempre mf*

Vc. *sempre mf*

Cb. *sempre mf pizz.*

**REC.**

Electr.



163

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Djembe

Mar.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

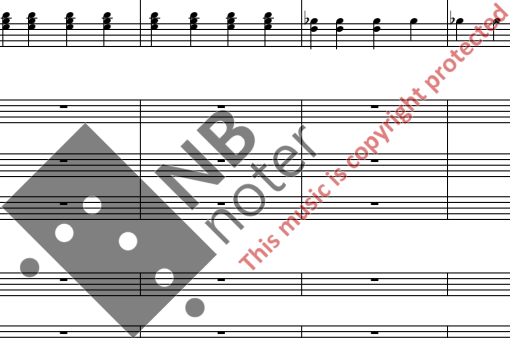
Cb.

Electr.

*mp*

*mp*

*mp*



**H** 171

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Djembe

Mar.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

*p* ex - trem - ly

*p* Slow ex - trem - ly

**H**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electr.

**Watermark:** NB noter This music is copyright protected

179

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Djembe

Mar.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electr.

*p*

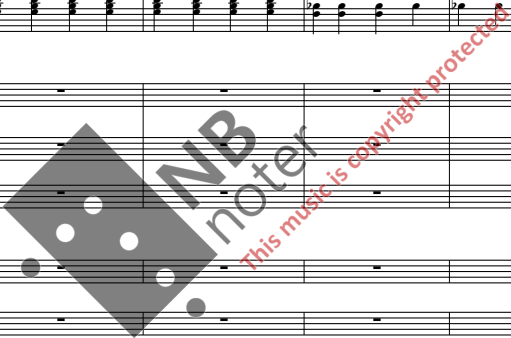
*p*

ex - treme - ly

ex - treme - ly

Slow

Slow



**I**

187

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Djembe

Mar.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

**I**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electr.

*mp*

*mp*

Slow

ex - treme - ly

ex - treme - ly

**STOP**



195

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Djembe

Mar.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*a 2*

*p*

*mf*

*mf*

*mf*

*p*

*mf*

*morendo*

*mf*

*f*

*mp*

*mf*

*f*

*f*

Slow

Slow

ord.

ord.

ord.

ord.

arco

*f*

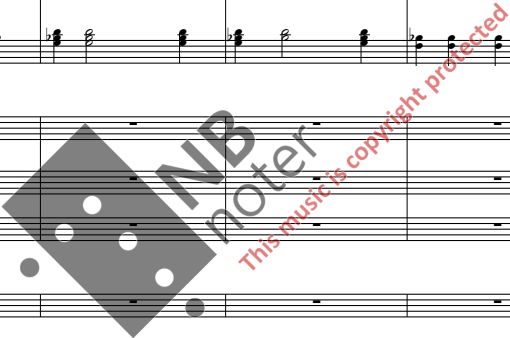
*f*

*f*

*f*

*f*

**J**



202

Fl. *ff* *molto rit.*

Ob. *ff*

Cl. (A) *ff*

Bsn. *ff*

2 Hns. (F) *f* *ff* a 2

2 Tpts. (C) *f* *ff*

2 Tbns. *f* *ff*

Tba. *f* *ff*

Djembe

Mar. Glockenspiel *f*

Pno. *morendo*

Org. 8' 4" (no mixture) *f*

S. Solo

Bar. Solo

S. *ff*  
tu - ra non fa - - - cit sal - - -

A. *ff*  
tu - ra non fa - - - cit sal - - -

T. *ff*  
tu - ra non fa - - - cit sal - - -

B. *ff*  
tu - ra non fa - - - cit sal - - -

Vln. I *ff* *molto rit.*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

211

**K** Allargando  $\downarrow = ca 60$

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timpani

Djembe

Glock.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electr.

*f con calore*

*f*

*p*

*ff*

Swell (warm)

Susp. Cymbal

Approximate indication of playback. Not to be accurately synchronized with orchestra and choir.

**PLAY LETTER A**

*f*

217

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Cym.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

**STOP**

217

*f*

*f*

*ff*

*ff*

*f*

*f*

*ff*

*ff*

*p*

*p*

*p*

the mo - nu - ments a - round us!

the mo - nu - ments, the round us!

the mo - nu - ments a - round us!

the mo - nu - ments a - round us!

I.v.

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223

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Cym.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

PLAY LETTER F

Gradually increase delay

*p*

*pp*

*f*

*mf*

*mp*

*pp*

Djembe

Celeste

Solo (Flute 8')

The mind...

*mf*

Approximate indication of playback. Rhythm not synchronized with orchestra and choir.  
The rhythm should be blurred. If necessary, use effects such as a delay to blur the sound.

*n* \_\_\_\_\_ *mp*

**NB** noter  
This music is copyright protected

**L**

229 RECITATIVE II

Piu mosso  $\text{♩} = \text{ca } 72$

Fl. *p*

Ob.

Cl. (A) *p*

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns. *p*

Tba.

Timp.

Djembe *p* *mf*

Pno. *p*

Org.

S. Solo  
 \_ can-not grasp a hund-red mil-lion years it can-not per-ceive the ef-fects of slight suc-ces-sive fa - vora ble

Bar. Solo

S. *pp* half whispering  
 ex - treme - ly slow The lapse of time

A. *pp* half whispering  
 ex - treme - ly slow The lapse of time

T. *pp* half whispering  
 ex - treme - ly slow The lapse of time

B. *pp* half whispering  
 ex - treme - ly slow The lapse of time

*sempre pp*

**L**

RECITATIVE II

Piu mosso  $\text{♩} = \text{ca } 72$

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

Cb. *p* pizz.

Pno. Gradually increase delay

235

Piu mosso ♩ = ca 84

Fl. *p* *mp*

Ob. *p* *mp*

Cl. (A) *p* *mp*

Bsn. *p* *mp*

2 Hns. (F) *mp*

2 Tpts. (C) *mp*

2 Tbns. *p* *mp* (2.)

Tba. *mp*

Timp.

Djembe *p* *mp*

Pno. *p* *mp*

Org.

S. Solo  
 va-ri-a-tions through an in-fi-nite num-ber of ge-ne-ra-tions for the lapse of time

Bar. Solo

S. *p*  
 The lapse of time The mo-nu-ments a-round us The lapse of

A. *p*  
 The lapse of time The mo-nu-ments a-round us The lapse of

T. *p*  
 The lapse of time the mo-nu-ments a-round us The lapse of

B. *p*  
 The lapse of time The mo-nu-ments a-round us The lapse of

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* arco *pizz.*

Cb. *mp* arco *pizz.*

Pno. **STOP**

243

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Djembe

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sempre p*

*p*

*non cresc.*

has been so great as to be ut ter ly in - ap - pre - cia - ble by the hu - man in - te - lect

time a - round us

time the mo - nu ments a - round us

time has been so great as to be ut ter ly in - ap - pre - cia - ble

time a - round us

arco

*sempre p*

*sempre p*

*sempre p*

*sempre p*

*sempre p*

*sempre p*



**EPILOGUE: Piu mosso**  $\text{♩} = 112$

251

Fl. *sub. fff*

Ob. *sub. fff*

Cl. (A) *sub. fff*

Bsn. *sub. fff*

2 Hns. (F) *sub. fff*

2 Tpts. (C) *sub. fff*

2 Tbns. *sub. fff*

Tba. *sub. fff*

Timp. *sub. ff*

Djembe Cymbals a 2 *ff* l.v.

Pno. *sub. fff*

Org. *sub. fff* Tutta forza

S. Solo

Bar. Solo

S. *sub. fff*  
Look! Watch! Ad - mire! Look! Watch! Ad

A. *sub. fff*  
Look! Watch! Ad - mire! Look! Watch! Ad

T. *sub. fff*  
Look! Watch! Ad - mire! Look! Watch! Ad

B. *sub. fff*  
Look! Watch! Ad - mire! Look! Watch! Ad

**EPILOGUE: Piu mosso**  $\text{♩} = 112$

Vln. I *sub. fff*

Vln. II *sub. fff*

Vla. *sub. fff*

Vc. *sub. fff*

Cb. *sub. fff*

Pno. *sub. fff*  
Approximate indication of playback. Not to be accurately synchronized with orchestra and choir.

PLAY LETTER A

257

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

S.Cym.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

STOP

rit.

pp

pp

pp

pp

pp

pp

pp

Lv.

ff

(s)

Swell

f

f

mf

p

f

mf

mf

mf

pp

pp

pp

pp

pp

pp

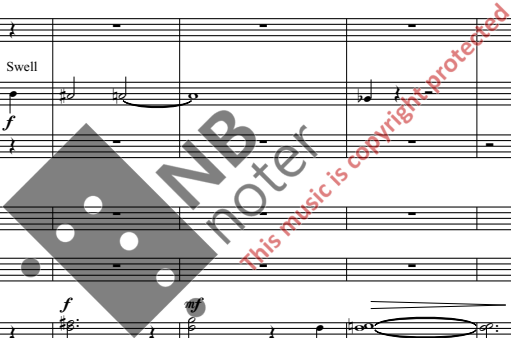
rit.

mire! Look! Watch! Ad mire! Look! Watch! Ad mire!

mire! Look! Watch! Ad mire! Look! Watch! Ad mire!

mire! Look! Watch! Ad mire! Look! Watch! Ad mire!

mire! Look! Watch! Ad mire!



**M**  
Allargando ♩ = 84

266

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

S.Cymb.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mp espr.*

*a 2*

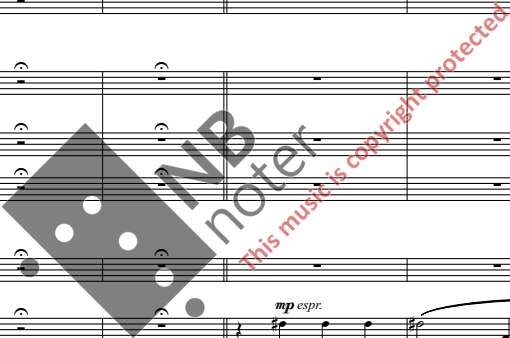
S.Cymb. *p*

The tru - ly won - - - - - der - ful po - wer of

Look! Watch! Ad mire!

Look! Watch! Ad mire!

Allargando ♩ = 84



274

Fl. *mf* *p* *f*

Ob. *p* *f*

Cl. (A) *mf* *p* *f*

Bsn. *mf* *p* *ff*

2 Hns. (F) *mf* *p* *f* *ff*

2 Tpts. (C) *mf* *p* *f* *ff*

2 Tbns. *mf* *p* *f* *ff*

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

Timp. *p* *mf*

S.Cym. *mf*

Pno.

Org. *p* *f*

S. Solo

Bar. Solo

na - tu - ral se - lec - tion

S. *p* *f*  
Look! Watch! Ad mire!

A. *p* *f*  
Look! Watch! Ad mire!

T. *p espr.* *ff*  
The tru - ly won - - - - - der - ful po - wer of na - tu -

B. *p espr.* *ff*  
The tru - ly won - - - - - der - ful po - wer of na - tu -

Vln. I *mf* *p* *f* *ff*

Vln. II *mf* *p* *f* *ff*

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

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

Cb. *p* *f* *ff*

Sostenuto N Allegro con moto ♩ = 126

282

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. (A) *ff* *mf*

Bsn. *ff* *mf*

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp. *ff* *p*

S.Cym. *ff*

Pno.

Org.

S. Solo *p*

Bar. Solo *p*

S.

A.

T. *p*

B. *p*

ral se - lec - - tion a round us

ral se - lec - - tion a round us

Sostenuto N Allegro con moto ♩ = 126

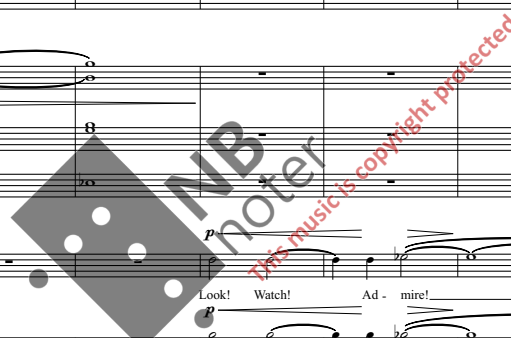
Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf* pizz.

Cb. *mp* *mf* pizz.



292

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

S.Cym.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

Straight mute

*mf*

1. Straight mute

*mf*

*mf*

*p* a 2

*mf*

*mf*

*mf*

*mf*

*mf*

The sea at work, the sea

The sea at work,

*mf* the sea

*arco* *pizz.*

*arco* *pizz.*

302

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

S.Cym.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*f*

*mp*

*mf*

*f*

*f*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

the flip - per of a seal, the fin of a pur - pose the mist - le - toe, the birds: \_\_\_\_\_

at work the flip - per of a seal, the fin of a pur - pose the mist - le - toe, the birds: \_\_\_\_\_

at work

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*







**O** Moderato  $\text{♩} = 116$

317

Fl.  $\text{ff}$

Ob.  $\text{f}$

Cl. (A)  $\text{f}$

Bsn.  $\text{ff}$   $\text{mp}$   $\text{f}$

2 Hns. (F)  $\text{ff}$

2 Tpts. (C)  $\text{ff}$

2 Tbns.  $\text{ff}$

Tba.  $\text{mp}$

Timp.  $\text{ff}$

S.Cym.  $\text{ff}$

Pno.  $\text{f}$   $\text{pizz.}$

Org.  $\text{mf legato}$   $\text{mp}$

S. Solo

Bar. Solo

S. - ka - ble fact a - round us!

A. - ka - ble fact a - round us!

T. - ka - ble fact a - round us!

B. - ka - ble fact a - round us!

**O** Moderato  $\text{♩} = 116$

Vln. I  $\text{f}$   $\text{pizz.}$

Vln. II  $\text{f}$   $\text{pizz.}$

Vla.  $\text{f}$   $\text{pizz.}$

Vc.  $\text{f}$   $\text{pizz.}$

Cb.  $\text{f}$   $\text{pizz.}$

324

Fl. *p*

Ob. *p*

Cl. (A) *p*

Bsn. *p*

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp. Sustained Cymbal, mallets *mf* *p*

B. D.

Pno.

Org. Repeat figure in free tempo. *p legato*

S. Solo *mf*

Bar. Solo *mf*

S.

A.

T.

B.

Vln. I arco *sf* *p* gliss.

Vln. II arco *sf* *p* gliss.

Vla. arco *sf* *p* sul tasto

Vc. *f* *p*

Cb. *f* *p*

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332

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Cym.

Crot. *Crotales, arco*

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mp*

*mp*

*mf*

*mf*

*mf*

crease for the world would not hold

crease for the world would not hold

339 **Andante** ♩ = 96 **Rit.**

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Cym.

Crot. *l.v.*

Pno. *p*

Org.

S. Solo  
them. E - ven if man there would be no rom for his pro - ge - ny

Bar. Solo  
them. E - ven if man there would be no rom for his pro - ge - ny

S.

A.

T.

B.

Vln. I **Andante** ♩ = 96 **Rit.**

Vln. II

Vla.

Vc.

Cb.

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**P** *Con moto* ♩ = 116

348

Fl. *p* *mf* *mp*

Ob. *p* *mp*

Cl. (A) *p* *mp*

Bsn. *p* *mf* *mp*

2 Hns. (F) *p* *mf* *mp*

2 Tpts. (C) *p* *mp*

2 Tbns. *p* *mf* *mp*

Tba. *mp*

Cym. Tam-tam *mf*

Crot.

Pno. *mp*

Org. *p* *mf* Positiv *Swell*

S. Solo

Bar. Solo

S. *p* *mf*

A. *p* *mf*

T. *p* *mf*

B. *p* *mf*

**P** *Con moto* ♩ = 116

ord.

Vln. I *p* *mf* *mp*

Vln. II *pizz.* *arco, ord.* *mf* *mp*

Vla. *pizz.* *mf* *mp*

Vc. *p* *pizz.* *mf* *mp*

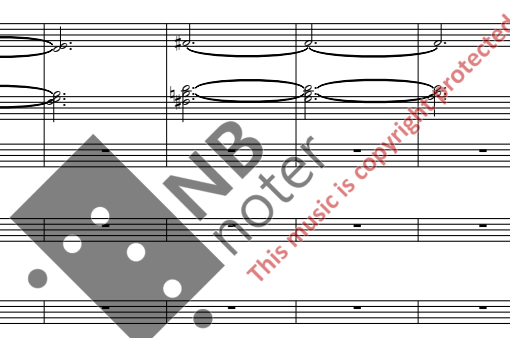
Cb. *p* *pizz.* *mf* *mp*

Look! Watch! Ad - mire! Look! Watch! Ad - mire! Ad -

Look! Watch! Ad - mire! Look! Watch! Ad - mire! Ad -

Look! Watch! Ad - mire! Look! Watch! Ad - mire! Ad -

Look! Watch! Ad - mire! Look! Watch! Ad - mire! Ad -



358

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

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

Cl. (A) *f* *ff* *f* *ff*

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

2 Hns. (F) *f* *ff* *f* *ff*

2 Tpts. (C) *f* *ff* *f* *ff*

2 Tbns. *f* *ff* *f* *ff*

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

T.-l. Timpani *ff* *ff*

Crot. Susp. Cymb. Lv. *ff*

Pno. (8).....

Org. Great *ff* *ff* *ff* *ff*

S. Solo

Bar. Solo

S. *f* *ff* *f* *ff*

A. *f* *ff* *f* *ff*

T. *f* *ff* *f* *ff*

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

Vln. I *f* *ff* *f* *ff*

Vln. II *f* *ff* *f* *ff*

Vla. arco, ord. *f* *ff* *f* *ff*

Vc. arco, ord. *f* *ff* *f* *ff*

Cb. arco, ord. *f* *ff* *f* *ff*

— *f* *ff*

*mire! us the mind the hu - - man mind the*

*mire! us the mind the hu - - man mind the*

*mire! us the mind the hu - - man mind the*

*mire! us the mind the hu - - man mind the*

368 **Q**

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. (A) *mf* *ff*

Bsn. *mf* *ff*

2 Hns. (F) *mf* *ff*

2 Tpts. (C) *ff*

2 Tbns. *ff*

Tba. *ff*

Timp.

Cym.

Pno. *ff*

Org. Positiv *mf* Swell *P* Great *ff*

S. Solo

Bar. Solo

S. in - - tel - lect! *ff* Look!

A. in - - tel - lect! *ff* Look!

T. in - - tel - lect! *ff* Look!

B. in - - tel - lect! *ff* Look!

**Q**


Vln. I *mf* *ff* pizz. arco

Vln. II *mf* *ff* pizz. arco

Vla. *mf* *ff* pizz. arco

Vc. *mf* *ff* pizz. arco

Cb. *mf* *ff* pizz. arco



378

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

Cym.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

a 2

Glockenspiel

Susp. Cymb.

*p*

*ff*

*l.v.*

Watch! Ad - mire! The won - der - ful strug - gle for life, the hand of time

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388

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Cym.

Glock.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timpani

*ff*

Bass Drum

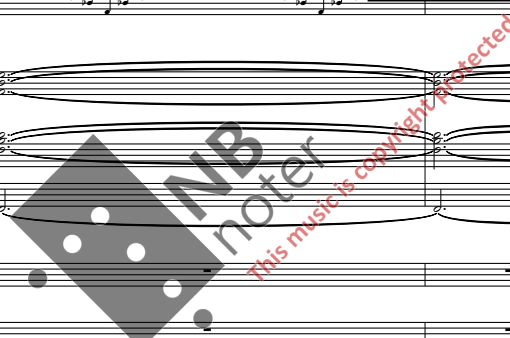
*p*

*sm*

Rhythm ad. lib

Rep.

the beau - ty and in - - - - - fi - - - nite com - plex - i - ty,



396

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Timp.

B. D.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cymbals a 2

Positiv

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*ff*

*ff*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

the mo - - nu - ments a - round us

the mo - - nu - ments a - round us

the mo - - nu - ments a - round us

the mo - - nu - ments a - round us

*V*

*V*

*V*

*V*

*V*

noter

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403 **Allargando**

Fl. *f*

Ob. *f*

Cl. (A) *f*

Bsn. *f*

2 Hns. (F) *f*

2 Tpts. (C) *f*

2 Tbns. *f*

Tba. *f*

Cym. Susp. Cymb. large *pp* *mf* Lv.

B. D. *pp* *mf*

Pno.

Org. *mp*

S. Solo

Bar. Solo

S. *f* a - round us

A. *f* a - round us

T. *f* a - round us

B. *mf* a - round us

**Allargando**

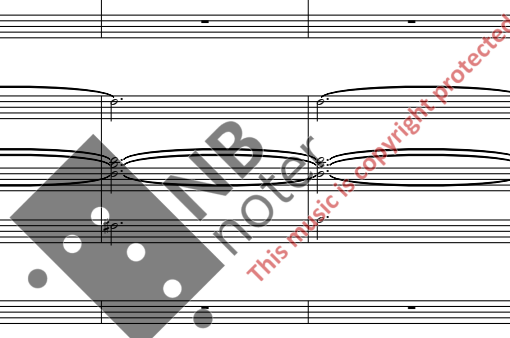
Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



400

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Cym.

B. D.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Crotales, arco

*p*

*mf*

round us a -  
a - round us a -

**PLAY PART I, BAR 1**

*mp*

416

Fl.

Ob.

Cl. (A)

Bsn.

2 Hns. (F)

2 Tpts. (C)

2 Tbns.

Tba.

Cym.

Crot.

Pno.

Org.

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

STOP

PLAY PART I, BAR I

STOP

*mp*

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