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# Original Theme: From Sunset to Dusk

Sean Whytock

♩ = 60

Piano

*p* senza sord.

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

♩ = 75

*p*

Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

Detailed description: This musical score is for the piano piece 'From Sunset to Dusk'. It begins with a tempo of ♩ = 60. The piece is written for piano and starts with a dynamic of *p* (piano) and the instruction 'senza sord.' (without sostenuto). The score consists of two staves: a treble clef staff with a complex, flowing melody and a bass clef staff with a more rhythmic accompaniment. The key signature has two flats (B-flat and E-flat). The piece is divided into measures with various time signatures: 2/4, 3/4, 4/4, and 3/4. Dynamics range from *p* to *mf*. There are several trills and triplets. The score ends with a tempo change to ♩ = 75 and a final dynamic of *p*. Pedal markings are indicated throughout the piece.

# And Dawn to Sunrise

12

accel. . . . . ♩ = 70 accel. . . . . ♩ = 70

Pno.

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

accel. . . . . ♩ = 70 accel. . . . . ♩ = 60

*mf* *mf*

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

Detailed description: This musical score is for the piano piece 'And Dawn to Sunrise', starting at measure 12. It is written for piano and features a dynamic range from *p* (piano) to *mf* (mezzo-forte). The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two flats. The piece is marked with 'accel.' (accelerando) and has tempo markings of ♩ = 70 and ♩ = 60. There are several trills and triplets. Pedal markings are indicated throughout the piece.

18

♩ = 60

Pno.

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

♩ = 70

*p* *mp* *f*

♩ = 130

*f*

Ped. 8<sup>va</sup> . . . . . \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

Detailed description: This musical score is for the piano piece 'And Dawn to Sunrise', starting at measure 18. It is written for piano and features a dynamic range from *p* (piano) to *f* (forte). The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two flats. The piece is marked with 'accel.' and has tempo markings of ♩ = 60, ♩ = 70, and ♩ = 130. There are several trills and triplets. Pedal markings are indicated throughout the piece, including an 8<sup>va</sup> (octave up) pedal.

♩ = 100

26

Pno.

*ff* *f* *ff* *f*

Ped. \* Ped. \*

rall. . . . . ♩ = 50

30

Pno.

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

Ped. \* Ped. \* Ped. \*

8va

8<sup>va</sup>

rit. . . . . ♩ = 60

34

Pno.

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

Ped. \* Ped. \* Ped. \*

# Transformation I

## 1397.

Sean Whytock

$\text{♩} = 130$

Flute  
Oboe  
Tambourine  
Harp  
Solo Violin

16

$\text{♩} = 120$

Fl.  
Ob.  
Tamb.  
Hp.  
Vln.

4 32  $\text{♩} = 130$   $\text{♩} = 120$

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

Ob. *mp* *mf* *f* *mf*

Tamb. *f* *f* *f* *f*

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

Vln. *mf* *f* *mf* *f* *f*

49 *rit.*  $\text{♩} = 90$  *rit.*  $\text{♩} = 110$

Fl. *mp* *p*

Ob. *mp* *p*

Tamb.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Hp. *mp* *p* *mf*

Vln. *mp*

58 *accel.*  $\text{♩} = 120$  *rit.*  $\text{♩} = 60$

Tamb. *mf* *f* *f*

Hp. *mf cresc.* *ff* *mf* *pp*

Vln. *mf cresc.* *ff*

Transformation II  
c. 1721-6.

Sean Whytock

Flute  $\text{♩} = 100$   $f$   $\text{♩} = 150$

Oboe  $f$

Bassoon  $f$   $mp$  *cresc.*  $mf$   $f$   $mp$   $mf$  *cresc.*

Trumpet in Bb  $f$   $mp$  *cresc.*  $mf$

Trombone  $f$   $mp$  *cresc.*  $mf$   $f$

Taiko Drum  $f$   $f$   $mp$   $mf$  *cresc.*

Tambourine  $f$   $mp$   $mf$  *cresc.*

Harpsichord

Violin  $f$   $mp$  *cresc.*  $mf$   $mp$  *pizz. R.H.*  $mf$  *cresc.* *arco*  $mf$  *cresc.*

Violin  $f$   $mp$  *cresc.*  $mf$   $mp$  *pizz. R.H.*  $mf$  *cresc.*

Viola  $f$   $mp$  *cresc.*  $mf$

Violoncello  $f$   $mp$  *cresc.*  $mf$   $f$   $mp$  *pizz. R.H.*  $mf$  *cresc.*

Contrabass  $f$   $mp$  *cresc.*  $mf$   $f$   $mp$   $mf$  *cresc.*



27  $\text{♩} = 140$  rit. . . . .  $\text{♩} = 95$  rit. . . . .

Fl. *mp* *mf* *mp* *mf* *f* *ff*

Ob. *mp* *mf* *mp* *mf* *f* *ff*

Bsn. *mp* *mf* *mp* *mf* *f* *ff*

Tpt. *f* *mf* *f*

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

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

Taiko D. *mp* *mf* *mp* *mf*

Tamb. *f* *mp* *mf* *mp* *mf*

Hpsd.

Vln.  $\text{♩} = 140$  rit. . . . .  $\text{♩} = 95$  rit. . . . .  
*mp* *mf* *mp* *mf* *f* *ff*

Vln. *mp* *mf* *mp* *mf* *f* *ff*

Vla. *mp* *mf* *mp* *mf* *f* *ff*

Vc. *mp* *mf* *mp* *mf* *f* *ff* pizz. R.H. *mf*

Cb. *mp* *mf* *mp* *mf* *f* *ff* *mf* pizz. R.H. *mf*

*pizz. arrache* *arco* *arco*



41  $\text{♩} = 150$

**Bsn.** *mp* *mf cresc.* *f*

**Tpt.** *mf*

**Tbn.** *mf*

**Tbn.** *mf*

**Taiko D.** *mp* *mf cresc.* *f*

**Tamb.** *mp* *mf cresc.* *f* *mf*

**Hpsd.**

**Vln.**  $\text{♩} = 150$  *mp* *mf cresc.* *f* *mp* *mf* arco

**Vln.** *mp* *mf cresc.* *f* *mp*

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

**Vc.** *mp* *mf cresc.* *mf*

**Cb.** *mp* *mf cresc.* *f* *mf* pizz. R.H.

♩ = 140

53

Fl. *f* *f* *f* *mp* *mf* *mp* *mf* *f*

Ob. *f* *f* *f* *mp* *mf* *mp* *mf* *f*

Bsn. *f* *f* *f* *mp* *mf* *mp* *mf* *f*

Tpt. *f cresc.* *f cresc.* *f cresc.* *f cresc.* *f cresc.* *mp* *mf* *f*

Tbn. *f cresc.* *f cresc.* *f cresc.* *f cresc.* *f cresc.* *mp* *mf* *f*

Tbn. *f cresc.* *f cresc.* *f cresc.* *f cresc.* *f cresc.* *mp* *mf* *f*

Taiko D. *f* *f* *mp* *mf* *mp* *mf*

Tamb. *f* *f* *f* *mp* *mf* *mp* *mf*

Hpsd.

Vln. *f* *f* *mp* *mf* *mp* *mf* *f*

Vln. *f* *f* *mp* *mf* *mp* *mf* *f*

Vla. arco *f* *f* *f* *f* *f* *mp* *mf* *mp* *mf* *f*

Vc. *f* *f* *f* *f* *f* *mp* *mf* *mp* *mf* *f*

Cb. *f* *f* *f* *f* *f* *mp* *mf* *mp* *mf* *f*

*pizz. arrache*

*arco*

♩ = 140

66  $\text{♩} = 100$   $\text{♩} = 95$  rit. . . . .

Fl.  $f$   $mp$  cresc.  $mf$   $f$

Ob.  $f$

Bsn.  $f$   $mp$  cresc.  $mf$   $f$

Tpt.  $f$   $mp$  cresc.  $mf$   $mf$   $f$

Tbn.  $f$   $mp$  cresc.  $mf$   $f$   $mf$   $f$

Tbn.  $f$   $mp$  cresc.  $mf$   $f$   $mf$   $f$

Taiko D.  $f$   $f$

Tamb.  $f$

Hpsd.

Vln.  $f$   $mp$  cresc.  $mf$   $f$

Vln.  $f$   $mp$  cresc.  $mf$

Vla.  $f$   $mp$  cresc.  $mf$

Vc.  $f$   $mp$  cresc.  $mf$   $f$   $mf$  pizz. R.H.

Cb. arco  $f$   $mp$  cresc.  $mf$   $f$   $mf$  pizz. R.H.

78  $\text{♩} = 100$

Fl.

Ob.

Bsn.

Tpt.

Tbn.

Tbn.

Taiko D.

Tamb.

Hpsd.

Vln.

Vln.

Vla.

Vc.

Cb.

# Transformation III 1801.

Sean Whytock

$\text{♩} = 130$  rit.  $\text{♩} = 130$

Flute  
Oboe  
Clarinet in A  
Bassoon  
Horn in F  
Trumpet in Bb  
Timpani in C  
Piano  
Violin  
Violin  
Viola  
Violoncello  
Contrabass

*mp*  
*Legato e espressivo*  
*mf*  
*mf*  
*mp*  
*mf*  
*mp*  
*mf*  
*mf*  
*mp*  
*mf*  
*mp*  
*mf*  
*mp*  
*mf*

*rit.*

$\text{♩} = 130$

♩ = 120 accel. . . . . ♩ = 130

♩ = 130

9

Fl. *mf*

Ob. *mf* *p*

Cl. *p* *mp* *mf*

Bsn. *p* *mf* *mf*

Hn. *mf* *f*

Tpt. *mf* *p* *mf*

Timp. *p* *mp* *mf* *f*

Pno. *mf* *p dolce e delicato* *mp* *mf* *f*

Viol. I *f* *div.*

Viol. II *f*

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

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

Cb. *p* *f*

19  $\text{♩} = 130$   $\text{♩} = 130$   $\text{♩} = 130$   $\text{♩} = 140$

Bsn. *mp* *mp* *mp* *mp*

Hn. *mp* *f* *mp* *mp*

Timp. *f* *mp*

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

Vln. *f* *mp* *mp* *mp*

Vla. *mf* *mp* *f* *mf* *mp*

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

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

musical notation details: The score includes various dynamics such as *mp*, *f*, *mf*, and *mp*. It features tempo markings of  $\text{♩} = 130$  and  $\text{♩} = 140$ . Performance instructions include *unis.* (unison), *div.* (divisi), and *f* (fermata). The Pno. part includes figured bass notation:  $\text{♭} \text{E} \text{D}$ ,  $\text{♭} \text{E} \text{D}$ ,  $\text{♭} \text{E} \text{D}$ ,  $\text{♭} \text{E} \text{D}$ ,  $\text{♭} \text{E} \text{D}$ ,  $\text{♭} \text{E} \text{D}$ ,  $\text{♭} \text{E} \text{D}$ ,  $\text{♭} \text{E} \text{D}$ . The Vln., Vla., Vc., and Cb. parts feature triplet markings (3).

30  $\text{♩} = 150$   $\text{♩} = 160$   $\text{♩} = 155$

Ob. *f*

Timp. *f*

Pno. *f* *ff* *mf* *mp*

Vln. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

39  $\text{♩} = 160$

Fl. *mf* *mp*

Timp. *f* *mf* *mf* *mp*

Pno. *f* *mf* *f* *mf*



♩ = 165

♩ = 170

♩ = 175

♩ = 180

♩ = 160

Fl. *f*

Ob. *f*

Timp. *f* *mf*

Pno. *f* *ff* *mf*

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *f* *mf*

The musical score is arranged in a standard orchestral format. The Flute and Oboe parts are in treble clef, while the Timpani, Violoncello, and Contrabass are in bass clef. The Piano part is split into two staves. The strings (Violins, Viola, Violoncello, and Contrabass) are in their respective clefs. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are also performance instructions like *tr* (trill) and *acc.* (accents). The tempo markings at the top indicate a gradual increase from 165 to 180 beats per minute, followed by a decrease to 160.

57 rit. . . . . ♩ = 150

Fl. *mp* *f*

Ob. *mf* *mp* *f*

Timp. *mf*

Pno. *mp* *mp* *f*

Vln. *mp*

Vln. *mp*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

65

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

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

75 rit. . . . . ♩ = 130

♩ = 140

Fl. *mf* *mp*

Ob. *mp*

Cl. *mp* *p*

Bsn. *p*

Tpt. *f* *mf* *mp* *p*

Timp. *f*

Pno. *mp* *f* *ff* *mp* *mf* *mp* *p dolce e delicato*

\*  $\text{Ped}$  \*

Vln. *mp* *mf*

Vln. *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf* *mp*

Cb. *f* *mp* *mf* *mp*



99  $\text{♩} = 150$   $\text{♩} = 160$

Ob. *f*

Bsn. *mp* *mp*

Hn. *mp* *mp*

Timp. *mp* *f* *tr*

Pno. *mp* *mf* *f* *ff* *8va*

Vln. *mp* *mp*

Vln. *mf* *mp*

Vla. *mp*

Vc. *mp* *f* *ff*

Cb. *mp* *mp* *f* *ff*

111  $\text{♩} = 155$   $\text{♩} = 150$   $\text{♩} = 155$   $\text{♩} = 160$

Fl. *mf* *mp*

Timp. *f* *mf* *mf* *mp* *tr*

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



134  $\text{♩} = 150$  rit.  $\text{♩} = 150$

Fl. *mp* *f* *f*

Ob. *mp* *f* *f*

Cl. *f*

Bsn. *f*

Timp. *mf* *f*

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

Vln. I

Vln. II

Vla. *mp* *f*

Vc. *mp* *mp* *f*

Cb. *mp* *mp* *f*

rit. . . . . ♩ = 130

145

Tpt. *f* *ff* *mf*

Timp. *f* *ff*

Pno. *mf* *mf* *mf* *mp* *f* *ff* *mp*

Vln. *mp* *mf*

Vln. *mp* *mf*

Vla. *f* *ff* *mp* *mf*

Vc. *f* *ff* *mp* *mf*

Cb. *f* *ff* *mp* *mf*



Musical score for orchestra and piano, measures 157-164. The score is in 4/4 time with a tempo of ♩ = 70. The instruments and their parts are:

- Fl.**: Flute, measures 157-158 with *mf* dynamics.
- Ob.**: Oboe, measures 158-159 with *mp* dynamics.
- Cl.**: Clarinet, measures 158-164 with dynamics *mf*, *p*, *mp*, and *mf*.
- Bsn.**: Bassoon, measures 158-164 with dynamics *p* and *mf*, including triplets.
- Tpt.**: Trumpet, measures 157-159 with *mp* and *p* dynamics.
- Timp.**: Timpani, rests throughout.
- Pno.**: Piano, measures 157-164 with dynamics *mf*, *mp*, *p*, *mp*, and *mf*. Includes *\* Ped.* markings.
- Vln.**: Violins, measures 157-164 with *mf* dynamics.
- Vla.**: Viola, measures 157-164 with *mf* dynamics.
- Vc.**: Violoncello, measures 157-164 with *mp* and *mf* dynamics.
- Cb.**: Contrabass, measures 157-164 with *mp* and *mf* dynamics.







16  $\text{♩} = 60 \text{ rall.}$  . . . . .  $\text{♩} = 40 \text{ rall.}$  . . . . .  $\text{♩} = 70$  accel. . . . .  $\text{♩} = 75$  rit. . . . .

Fl. *pp* *p*

Cl. *f* *s* *p*

Tpt. *mf* *f*

Vib. *p* *mp* *p* *pp* *f*

Pno. *f* *mp* *p* *mp* *p* *pp* *p* *mf*

Vln. *mp* *p* *mp* *p*

Vln. *mp* *p* *div.* *mp* *p*

Vla. *mp* *p* *div.* *mp*

Vc. arco *mp* *p* *mp*

Cb. arco *mp* *p* *mp*

HC *mf*

25  $\text{♩} = 70$  *accel.*  $\text{♩} = 80$  *rit.*  $\text{♩} = 70$  **Tempo Giusto**  $\text{♩} = 110$

Fl. *mp* *mp* *mf* *f* *mf*

Cl. *mp* *mp*

Tpt. *mp* *mf* *f* *mf* *f*

Mar. *mp* *mp* *f* *mf* *f* *mf*

Vib. *mp* *mp* *f* *mf* *f* *mf*

Hp. *mp cresc.* *mp cresc.* *mf cresc.* *mf cresc.*

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

Vln. *mp* *mp* *mf* *mf*

Vln. unis. *mp*

Vla.

Vc.

Cb.



44 *accel.*  $\text{♩} = 70$

Fl. *p* *mf* *mp* *mp*

Cl. *p* *mf*

Tpt. *mp* *mf* *mf*

Tbn. *mp* *mp* *mf* *mf*

Tbn. *mp* *mp* *mf* *mf*

Mar. *mf*

Vib. *p*

Harp. *mp cresc.* *a* *mp cresc.* *a* *mf cresc.* *a* *mf cresc.* *a*

Pno. *p* *mf* *mp* *mp* *mf* *mf* *mp*

Vln. *mp* *mf*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

Cb. *pizz. R.H.* *mp*

HC *mf*





# Transformation V: 1981

Composed by Sean Whytock  
rit. . . . .

♩ = 130

Solo Violoncello

Vibraphone

*mp* (using cord mallets & pedal) *mp* *mp* *mf* *mp* *mf*

*legato e espressivo*

11

Vc.

Vib.

*f* *legato e espressivo* *mf* *f* *mf* *f* *mp*

*f* *mf* *mp* *mf* *f* *mp*

*arco*

23

Vc.

Vib.

*mf* *p* *mf* *mf* *mf* *f* *f*

*mf* *p* *mf* *mf* *mf* *f*

*arco* *accel.*

(using violoncello bows & pedal)

36

Vc.

Vib.

*mp* *mp* *mf* *f* *mf* *mp* *mp* *mf*

*mp* *mp* *mf* *f* *mf* *mp* *mp* *mf*

*rit.* *mf* *f* *mf* *mp* *mp* *mf* *mp*

(using violoncello bows & pedal)

44

Vc.

Vib.

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

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

*rit.* *pizz. R.H. arco* *rit.*

(using cord mallets & pedal) (using violoncello bows & pedal)

*p* *pp*



15 rit. . . . . ♩ = 105 rit. . . . .

The musical score is arranged in two systems. The first system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as dynamics (mf, f), articulations (pizz. arrache, arco), and a tempo marking of 105. A double bar line with a repeat sign is present in the Cello/Double Bass staff of the second system.

### Conclusion

26 . . . . .  $\text{♩} = 105$  rit. . . . .  $\text{♩} = 80$   $\text{♩} = 60$  rit. . . . .  $\text{♩} = 50$

The score is arranged in five systems. The first system contains five staves: strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, and Clarinets), and piano. The second system contains five staves: strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, and Clarinets), and piano. The third system contains five staves: strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, and Clarinets), and piano. The fourth system contains five staves: strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, and Clarinets), and piano. The fifth system contains five staves: strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, and Clarinets), and piano. The score includes various dynamics such as *mf*, *ff*, *p*, *mp*, and *pp*, and features like *rit.* and *tr.* (trills). The tempo markings are  $\text{♩} = 105$ ,  $\text{♩} = 80$ ,  $\text{♩} = 60$ , and  $\text{♩} = 50$ . The key signature is one flat (B-flat major or D minor).