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A Metaphor for Power

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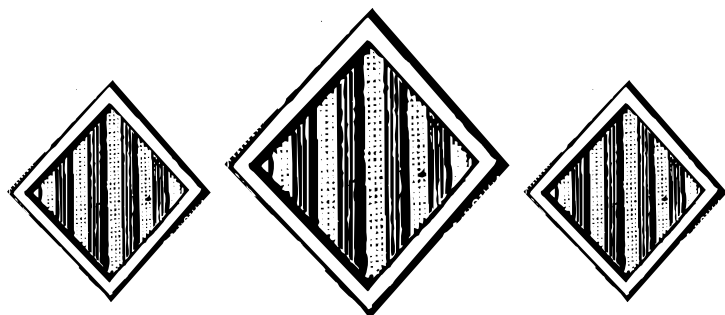
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IVÁN ENRIQUE
RODRÍGUEZ



A METAPHOR
FOR
POWER



“As a nation we seem to have lost all enthusiasm for racial integration. A culture of individualism has led people to focus more on individual outcomes and less on the components of each community. We have settled into a reality that is separate and unequal, and we seem not too alarmed about that.”

—David Brooks

**The New York Times, “*The Quiet Death of Racial Progress*”
(July 12, 2018)**

Durata ca. 12 min.

Instrumentation

3 Flutes (3rd doubles Piccolo)
3 Oboes (3rd doubles English Horn)
3 Clarinets in B_♭ (3rd doubles Bass Clarinet)
3 Bassoons (3rd doubles Contrabassoon)

4 Horn in F
3 Trumpet in C
3 Trombones
1 Tuba

Timpani

Percussion 1

Crash Cymbals
Suspended Cymbal
Tam-Tam
Vibraphone

Percussion 2

Marimba
Snare Drum
Mahler Hammer (Optional)

Percussion 3

Bass Drum
Glockenspiel
Tubular Bells

Harp

Piano

Violin I

Violin II

Viola

Cello

Contrabass

*All Horns, Trumpets and Trombones require Straight Mutes

*All Trombones require Bucket Mutes

*Trumpet and Trombone 1 require Harmon Mutes

*Trumpet 1 requires Cup Mute

*“We hold these **TRUTHS to be SELF-EVIDENT**, that **all men are created EQUAL**, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.”*

This is how the Preamble to the Declaration of Independence reads...

In our present-day (year 2018), this sentence invites us, and certainly myself, to think about our experience in this nation, The United States of America. It is unquestionably evident that the present-day of the Usonian experience is governed by a perceivable, and unceasingly growing inequality. From the abysmal separation of social classes, to the renaissance of the historical but silenced racial discrimination. “*A Metaphor for Power*,” a title chosen from a James Baldwin quote, is a musical essay that attempts to address the present turbulence of ideologies, dreams and hard-hitting realities. The piece unfolds as an expedition through an expanse of troublesome experiences visited by fleeting and unsuccessful moments of hope. Through this journey of struggle, emotional sufferings and survival, the narrative is interrupted with ideological symbolisms that, in the aftermath of the affair, may have taken different meanings. As a Latino composer from Puerto Rico – and United States citizen by birth – this musical essay takes a more vivid significance as many of the unpleasant events have been part of my direct and personal Usonian experience.

A Metaphor for Power

Iván Enrique Rodríguez

Forjudged ♩ = 126

Flute 1
Flute 2
Piccolo
Oboe 1
Oboe 2
Oboe 3
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bassoon 1
Bassoon 2
Bassoon 3
Horn in F 1 & 3
Horn in F 2 & 4
Trumpet in C 1 & 2
Trumpet in C 3
Trombone 1 & 2
Bass Trombone
Tuba
Timpani
Percussion 1
Cymbals & Tam-Tam
Percussion 2
Snare Drum
Percussion 3
Bass Drum
Harp
Piano
Violin I
Violin II
Viola
Cello
Contrabass

1 2 3 4 5 6

7

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 3

Bsn. 1

Hn. 1 & 3

Hn. 2

C Tpt. 1

Pno.

Vln. I

Vln. II

Vla.

7

8

9

10

mp

p

n

mf

Harmon Mute
No Stem

11

Fl. 1 *mp* *mf* 6 3

Fl. 2 *mp* *mf*

Picc. *mp* 3 3

Ob. 1 *mf* 6 3 3 3

Ob. 2 *mp* 3

Ob. 3 *mp*

B♭ Cl. 1 *mf* 6 3

B♭ Cl. 2 *p* *mf* *mp*

B♭ Cl. 3 *n*

Bsn. 1 & 2 1. *mp* 2.

Bsn. 3 *mp* 3

Hn. 1 & 3 *mp* 3.

Hn. 2 *mf* 3

C Tpt. 1 *mf* 3

Tbn. 1 *mf*

Hp. *A# mp* *C♯* *mf* 3 3 3 3

Pno. *mf* 3 3 3 3

Vln. I *mf* *p* *mf* 6 3

Vln. II 3 3 3 3

Vla. *arco* 3

Vc. *mp* 3

A

11 12 13 14

B

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p*

Ob. 2 *p*

E. Hn. *p* *mp*

B \flat Cl. 1 *p*

B \flat Cl. 2 *p*

B. Cl. *pp* *n* *pp*

Bsn. 1 & 2 *p* *n* *n* *pp*

Hn. 1 & 3 *mp* *n* *pp* *pp*

Hn. 2 *pp* *pp*

Hn. 4 *p* *pp*

C Tpt. 1 *pp* *Senza sord.*

Perc. 1 Vib. *mp*

Perc. 2 Mrb. *n* *sfz* *pp*

Perc. 3 Glk. *p*

Harp *p* *E \flat G \sharp*

Piano *pp* *p*

Vln. I *Unis.* *pp*

Vln. II *Unis.* *pp*

Vla. *p* *pp* *pp*

Vc. *Div.* *n* *pizz.* *n* *pp*

Cb. *Div.* *n* *pizz.* *p*

21 22 23 24 25 26

Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1 & 2
 B. Cl.
 Bsn. 1 & 2
 Bsn. 3
 Hn. 1 & 3
 Hn. 2 & 4
 C Tpt. 1 & 2
 C Tpt. 3
 Tbn. 1 & 2
 Perc. 1 Vib.
 Perc. 2 Mrb.
 Perc. 3 T.B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

27
 28
 29
 30
 31

pp, *p*, *mp*, *n*, *Senza sord.*, *Straight Mute*, *Unis.*

D

Ob. 1 *mp* *mf*

Hn. 1 *mp*

Hn. 2 *p*

C Tpt. 2 *p* *mp*

Tbn. 1 & 2 *p*

B. Tbn. Tuba *p* *n*

Pno.

Vln. I *mp* *n*

Vln. II *p*

Vla. *p* *mp* *p*

Vc. *mp* *p*

Cb. *p*

45 46 47 48

E The Pretense ♩ = 100

rit.

Ob. 1 *n*

Hn. 1 & 3 *mf* *n*

Hn. 2 & 4 *mf* *n*

C Tpt. 1 & 2 *mf* *n*

Tbn. 1 & 2 *n*

B. Tbn. Tuba *mf* *n*

Perc. 1 Vib. *pp*

Hp. *pp* *legato*

Pno. *pp*

49 50 51 52 53 54 55 56

E The Pretense ♩ = 100

rit.

Vln. I *f* *pp* *n*

Vln. II *f* *n*

Vla. *f* *n*

Vc. *f* *n*

Cb. *f* *n*

49 50 51 52 53 54 55 56

72

Fl. 1

Fl. 2

Picc.

Ob. 1 & 2

Ob. 3

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Hn. 1 & 3

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

74

75

76 a.2. **H**

Fl. 1 & 2 *mf* *mp*

Picc. *p* Muta Fl.

Ob. 1 & 2 *mf* *mp*

Ob. 3 *mf* *p*

B♭ Cl. 1 & 2 *f* *mf* *p*

B♭ Cl. 3 *p* Muta B.Cl.

Bsn. 1 & 2 *f* *p*

C. Bn. *mp* *mf* Muta C.Bn.

Hn. 1 & 3 *f* *mf* *p*

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

Hn. 4 *p* *mf* *p*

C Tpt. 1 & 2 *f* *mf* *f* *p* *pp* *n*

C Tpt. 3 *mp* *mf* *p*

Tbn. 1 & 2 *mf* *p*

B. Tbn. Tuba *mp* *mf*

76 Timp. *n* *mp* *n*

76 Perc. 1 Vib. *mp* Suspended Cymbal

76 Hp. *mp* *mf* *mp* ++++++

76 Pno. *mf* *mp*

76 Vln. I *mf* *p*

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

Vla. *mf* *p*

Vc. *f*

Cb. *mf*

76 77 78 79 80

This page of the musical score, titled "A Metaphor for Power", covers measures 81 through 87. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor) and the time signature is 5/4. The score includes parts for Flutes (Fl. 1 & 2, Fl. 3), Oboes (Ob. 1 & 2, Ob. 3), Clarinets (B♭ Cl. 1 & 2, B. Cl.), Bassoons (Bsn. 1 & 2), Horns (Hn. 1 & 3, Hn. 2 & 4), Trumpets (C Tpt. 1 & 2, C Tpt. 3), Trombone (Tbn. 1), Percussion (Perc. 1: Cym & T.T., Perc. 2: Mrb., Perc. 3: T.B.), Harp (Hp.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), and Violoncello (Vc.). The score features a variety of musical notations, including triplets, sixteenth-note runs, and dynamic markings such as *pp*, *mp*, *p*, *mf*, and *ppp*. Performance instructions like "a 2.", "1.", and "2." are present, along with specific articulation marks. The bottom of the page is marked with measure numbers 81, 82, 83, 84, 85, 86, and 87.

poco allarg. *a tempo*

Fl. 1 *pp* *mp* *p* *f* *mf* *f*

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

Fl. 3 *pp* *mp* *f* *f* *Muta Picc.*

Ob. 1 *pp* *mp* *f* *mf* *f*

Ob. 2 *mp* *p* *mf* *mf* *f*

Ob. 3 *mp* *mf* *mf* *f*

B♭ Cl. 1 *pp* *mp* *f*

B♭ Cl. 2 *mp* *mf* *f*

B. Cl. *molto dim.* *mf*

Bsn. 1 & 2 *p* *pp* *mf* *f*

C. Bn. *p* *mf*

Hn. 1 & 3 *p* *f*

Hn. 2 & 4 *f* *mf*

C Tpt. 1 & 2 *mp* *n* *mf*

C Tpt. 3 *mp* *mf*

Tbn. 1 & 2 *mf*

B. Tbn. Tuba *p* *mf*

Timp. *mf* *f*

Perc. 1 Vib. *n* *mf* *Suspended Cymbal*

Perc. 3 T.B. *n*

Hp. *f* *sfz*

Pno. *f* *sfz*

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *molto dim.* *f*

Cb. *mf*

92 93 94 95

molto rit.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1 & 2

C Tpt. 3

Tbn. 1 & 2

B. Tbn. Tuba

Timp.

Perc. 1 Cym & T.T.

Perc. 2 Mrb.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

96

97

98

106 a 2.

Fl. 1 & 2

Ob. 1 & 2

Ob. 3

B \flat Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1

Hn. 3

Hn. 2 & 4

C Tpt. 1 & 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. Tuba

Timp.

Perc. 1 Cym & T.T.

Perc. 2 Mrb.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

n

f

ppp

poco f

Snare Drum

106 107 108 109 110

molto allarg. **K** *a tempo* *molto allarg.*

Fl. 1 & 2
 Picc.
 Ob. 1 & 2
 Ob. 3
 B♭ Cl. 1 & 2
 B. Cl.
 Bsn. 1 & 2
 C. Bn.
 Hn. 1
 Hn. 3
 Hn. 2 & 4
 C Tpt. 1 & 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn. Tuba
 Timp.
 Perc. 1 Cym & T.T.
 Perc. 2 S.Dr.
 Perc. 3 B.Dr.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

111 112 113 114 115 116 117 118

a tempo

Fl. 1 & 2 *pp* *f* *n* *mp* *pp*

Picc. *pp* *f* *p* *n* *p*

Ob. 1 *pp* *f* *n*

Ob. 2 *pp* *f* *n*

Ob. 3 *pp* *f* *n*

B♭ Cl. 1 *pp* *f* *n* *pp*

B♭ Cl. 2 *pp* *f* *n* *p*

B. Cl. *n* *f* *n*

Bsn. 1 & 2 *n* *poco f* *n*

C. Bn. *n*

Hn. 1 *f* *n*

Hn. 3 *f* *n*

Hn. 2 *f* *n*

C Tpt. 1 & 2 *f* *n*

C Tpt. 3 *più f* *n*

Tbn. 1 *f* *n*

B. Tbn. Tuba *f* *n* B. Tbn.

Timp. *n* *pp*

Perc. 1 Cym & T.T. *più f* *pp* Tam-Tam

Perc. 2 S.Dr. *f* *n*

Perc. 3 B.Dr. *n* *pp*

Hp. *pp* *mp*

Pno. *pp* *pp*

Vln. I *a tempo* *Unis.* *n* *ppp*

Vln. II *Unis.* *n* *ppp*

Vc. *n* *pizz.* *pp* *pp*

Cb. *n* *pizz.* *pp* *pp*

119 120 121 122 123 124 125 126 127

This page of the musical score, titled "A Metaphor for Power", covers measures 134 through 139. The score is arranged for a large orchestra and chamber ensemble. The instruments and their parts are as follows:

- Flutes (Fl. 1 & 2):** Part 134 starts with a *mp* dynamic and includes a first ending marked "a. 2.".
- Piccobello (Picc.):** Part 134 starts with a *mp* dynamic.
- Oboes (Ob. 1 & 2):** Part 134 starts with a *pp* dynamic and includes a first ending marked "a. 2.".
- English Horn (E. Hn.):** Part 134 starts with a *pp* dynamic.
- Bass Clarinets (B. Cl. 1 & 2):** Part 134 starts with a *pp* dynamic.
- Bass Clarinet (B. Cl.):** Part 134 starts with a *pp* dynamic.
- Bassoon (Bsn. 1 & 2):** Part 134 starts with a *pp* dynamic and includes a first ending marked "a. 2.".
- Contrabassoon (C. Bn.):** Part 134 starts with a *pp* dynamic.
- Horn 1 & 3 (Hn. 1 & 3):** Part 134 starts with a *p* dynamic.
- Horn 2 & 4 (Hn. 2 & 4):** Part 134 starts with a *p* dynamic.
- Trumpets (C Tpt. 1 & 2, C Tpt. 3):** Part 134 starts with a *pp* dynamic.
- Trombones (Tbn. 1 & 2, B. Tbn. Tuba):** Part 134 starts with a *p* dynamic.
- Timpani (Timp.):** Part 134 starts with a *mf* dynamic.
- Snare Drum (Perc. 1 Vib.):** Part 134 starts with a *mp* dynamic.
- Harpsichord (Hp.):** Part 134 starts with a *p* dynamic.
- Piano (Pno.):** Part 134 starts with a *mp* dynamic.
- Violin I (Vln. I):** Part 134 starts with a *pp* dynamic and includes a "Solo" section.
- Violin II (Vln. II):** Part 134 starts with a *pp* dynamic and includes an "Altri" section.
- Viola (Vla.):** Part 134 starts with a *p* dynamic.
- Violoncello (Vc.):** Part 134 starts with a *mf* dynamic and includes a "Div." section.
- Double Bass (Cb.):** Part 134 starts with a *mf* dynamic and includes a "Div." section.

The score features various musical notations including triplets, first endings, and dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

145

Fl. 1

Picc.

Ob. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

C. Bn.

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn. Tuba

Perc. 1 Vib.

Perc. 2 S.Dr. Marimba

Perc. 3 B.Dr. Tubular Bells

Hp.

Pno.

Vln. I Div.

Vln. II Div.

Vla. Div. Solo

Vc.

Cb.

145 146 147 148 149

n, *p*, *pp*, *mf*, *Solo*

This page of the musical score, titled "A Metaphor for Power", covers measures 150 through 157. It features a large ensemble of instruments including woodwinds, brass, percussion, strings, and piano. The score is divided into two systems. The first system (measures 150-156) includes parts for Flute 1, Piccolo, Oboe 1 and 2, English Horn, Bass Clarinet 1 and 2, Bassoon 1, Horns 1 and 2, Horns 2 & 4, Trumpet 1, Trombone 1, Percussion 1 (Vibraphone), Percussion 2 (Maracas), Percussion 3 (Tambourine), Harp, and Piano. The second system (measures 150-157) includes parts for Violin I and II, Viola, Violoncello, and Contrabass. The score contains various musical notations such as triplets, dynamics (p, pp, mf, mp, n, tutti), articulation (accents), and performance instructions like "Straight Mute" and "Harmon Mute w/Stem". A rehearsal mark "O" is placed above measure 156. Measure numbers 150, 151, 152, 153, 154, 155, 156, and 157 are printed at the bottom of the page.

A Metaphor for Power

p Religious $\text{♩} = 56$ *poco rit.* *poco allarg. a tempo* *poco allarg.*

Spoken, do not synchronize
Murmur

"Let rocks their silence break..."

f *mp* *f* *mp*

rit. *pizz.* *poco allarg. a tempo* *poco allarg.*

p *mp* *f* *mp*

158 159 160 161 162 163 164 165 166 167 168 169 170

a tempo **Q** Poco più mosso $\text{♩} = 66$

Fl. 1 & 2 *a 2.* *n*

Picc. *n*

Ob. 1 & 2 *a 2.* *n*

E. Hn. *n*

Bs. Cl. 1 & 2 *n*

B. Cl. *n*

Bsn. 1 & 2 *n*

C. Bn. *n*

Hn. 1 *n*

C Tpt. 1 & 2 *a 2.* *n*

C Tpt. 3 *n*

Tbn. 1 & 2 *n* Senza sord

B. Tbn. Tuba *n* Senza sord

Perc. 1 Vib. *n*

Perc. 2 Mrb. *n*

Perc. 3 T.B. *pp* Glockenspiel

Hp. *pp* *n*

Pno. *pp* *n*

a tempo **Q** Poco più mosso $\text{♩} = 66$

Vln. I *p* *poco sfz* *pp* arco

Vln. II *p* *poco sfz* *pp* arco

Vla. *p* *poco sfz* *pp* arco

Vc. *p* *poco sfz* *pp* arco

Cb. *p* *poco sfz* *pp* arco

Slow gliss.

Unis.

171 172 173 174 175 176 177 178 179

R

180 181 182 183 184 185 186

This page of a musical score, titled "A Metaphor for Power", contains measures 193 through 200. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *f*. A rehearsal mark "S" is placed above the woodwind and string staves at measure 196. The percussion part includes a snare drum (T.B.) with a forte (*f*) dynamic. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) features a prominent melodic line starting at measure 196, marked with a forte (*f*) dynamic. The woodwind section includes Flutes (Fl. 1 & 2), Piccolo (Picc.), Oboes (Ob. 1 & 2), English Horn (E. Hn.), Bass Clarinets (B♭ Cl. 1 & 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1 & 2), and Contrabassoon (C. Bn.). The brass section includes Horns (Hn. 1 & 3, Hn. 2 & 4), Trumpets (C Tpt. 1 & 2), Trombones (Tbn. 1 & 2), and Tuba (B. Tbn.). The percussion section includes Timpani (Timp.) and Snare Drum (Perc. 3 T.B.). The score is marked with measure numbers 193, 194, 195, 196, 197, 198, 199, and 200 at the bottom.

201

Fl. 1 & 2

Picc.

Ob. 1 & 2

E. Hn.

B. Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn. Tuba

Perc. 1 Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

n

T

Spoken, do not synchronize
Murmur
"Let rocks their silence break..."

201 202 203 204 205 206 207 208

209

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

B. Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1

C Tpt. 1

Perc. 1 Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

n

U

Spoken, do not synchronize
Murmur
"Let rocks their silence break..."

mf

n

209 210 211 212 213 214 215 216 217 218 219 220

A Metaphor for Power

221 *poco allarg.* V The Lie ♩ = 126 *rit.* *a tempo*

Fl. 1 & 2

Picc.

Ob. 1 & 2

Ob. 3

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1 & 2

C Tpt. 3

Tbn. 1 & 2

B. Tbn. Tuba

Timp.

Perc. 1 Vib.

Perc. 2 Mrb.

Perc. 3 T.B.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Spoken, do not synchronize

"Let freedom ring!"

mf *n* *f* *mp poco a poco cresc.* *f* *ff*

227 228 229 230 231 232

molto rit.

233 **W**

Fl. 1 & 2 *f* Screaming

Picc. *ff*

Ob. 1 & 2 *f*

Ob. 3 *f*

B♭ Cl. 1 & 2 *f* Muta Bb.Cl.

B. Cl. *f*

Bsn. 1 & 2 *ff* Screaming

Bsn. 3 *ff* Screaming

Hn. 1 *f* "Let freedom ring!" *ff* Screaming

Hn. 3 *f*

Hn. 2 & 4 *f* "Let freedom ring!" *ff* Screaming

C Tpt. 1 & 2 *f*

C Tpt. 3 *f*

Tbn. 1 & 2 *ff* Screaming

B. Tbn. Tuba *ff*

Timp. *ff* *più ff* (Louder than screaming voices)

Perc. 1 Vib. *n* *ff* *più ff* (Louder than screaming voices)

Perc. 2 S.Dr. *ff* *più ff* (Louder than screaming voices)

Hp. *ff*

Pno. *ff* Screaming

Vln. I *p* *f* *f* *ff* "Let freedom ring!" *ff* Screaming

Vln. II *mf* *p* *f* *f* *ff* "Let freedom ring!" *ff* Screaming

Vla. *mf* *p* *f* *f* *ff* "Let freedom ring!" *ff* Screaming

Vc. *ff* Screaming

Cb. *ff* Screaming

Unis. (Continue) Spoken, do not synchronize Screaming *molto rit.*

233 234 235 236 237 238 239 240 241 242

X a tempo

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Picc. *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Ob. 3 *f* *ff*

B♭ Cl. 1 & 2 *f* *ff*

B♭ Cl. 3 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

C. Bn. *f* *ff*
Muta C. Bn.

Hn. 1 & 3 *f* *ff*

Hn. 2 & 4 *f* *ff*

C Tpt. 1 & 2 *f* *ff*

C Tpt. 3 *f* *ff*

Tbn. 1 & 2 *f* *ff*

B. Tbn. Tuba *f* *ff*

Timp. *sf* *ff*

Perc. 1 Cym & T.T. *ff*

Perc. 2 S.Dr. *sf* *ff* *n*

Perc. 3 B.Dr. *piu ff* *ff* *p*

Hp. *ff*

Pno. *ff*

X a tempo

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

243 244 245 246 247

This page contains the musical score for measures 248 through 253 of the piece "A Metaphor for Power". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Flute 1 & 2, Piccolo, Oboe 1 & 2, Oboe 3, Bassoon 1 & 2, Contrabassoon, Horn 1 & 3, Horn 2 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 2 (Snare Drum), Percussion 3 (Bass Drum), Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass.

The score features a variety of musical notations, including triplets, sixteenth-note runs, and dynamic markings such as *f*, *ff*, *sfz*, and *sf*. Performance instructions like *a. 2.* and *1.* are also present. The bottom of the page includes measure numbers 248, 249, 250, 251, 252, and 253, each enclosed in a small box.

254

Y

a 2.

Fl. 1 & 2

Ob. 1 & 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1 & 2

C. Bn.

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 1 & 2

C Tpt. 3

Tbn. 1 & 2

B. Tbn.

Timp.

Perc. 1
Cym & T.T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

254 255 256 257 258 259 260 261

Musical score for measures 262-266, featuring Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Violins, Viola, and Cello.

Measures 262-266 include dynamics such as *p*, *mp*, *mfp*, and *mf*. Performance markings include *a2* and *n*. The score is divided into systems for Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2, Ob. 3), Clarinets (B♭-Cl. 1, B♭-Cl. 2, B♭-Cl. 3), Bassoons (Bsn. 1 & 2), Horns (Hn. 1 & 3, Hn. 2 & 4), Trumpets (C Tpt. 1 & 2, C Tpt. 3), Trombones (Tbn. 1 & 2), Violins (Vln. I, Vln. II), Viola (Via.), and Cello (Cb.).

Musical score for measures 267-271, featuring Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Harp, Piano, Violins, Viola, and Cello.

Measures 267-271 include dynamics such as *mf*, *p*, *cresc.*, and *mf*. Performance markings include *Z* and *a2*. The score is divided into systems for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2, Ob. 3), Clarinets (B♭-Cl. 1, B♭-Cl. 2, B♭-Cl. 3), Bassoons (Bsn. 1 & 2), Horns (Hn. 1 & 3, Hn. 2 & 4), Trumpets (C Tpt. 1 & 2), Trombones (Tbn. 1 & 2), Timpani (Timp.), Harp (Hp.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Via.), and Cello (Cb.).

272 *molto rit.*

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1 & 2

C Tpt. 3

Tbn. 1 & 2

B. Tbn. Tuba

272

Timp.

Perc. 2 S.Dr.

Perc. 3 B.Dr.

272 *molto rit.*

Vln. I

Vln. II

Vla.

Vc. Div.

Vc. Div.

Cb.

272 273 274 275

AA Grandioso $\text{♩} = 58$

allarg.

FL. 1 & 2

Picc.

Ob. 1 & 2

Ob. 3

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

C. Bn.

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1 & 2

C Tpt. 3

Tbn. 1 & 2

B. Tbn. Tuba

Timp.

Perc. 1 Cym & T.T.

Perc. 2 S.Dr.

Perc. 3 B.Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

276

277

278

279

280

281

282

283

a tempo *molto rit.*

284 a 2.

Fl. 1 & 2

Picc.

Ob. 1 & 2

Ob. 3

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2 a 2.

C. Bn.

Hn. 1 & 3 a 2.

Hn. 2 & 4 a 2.

C Tpt. 1 & 2 a 2.

C Tpt. 3

Tbn. 1 & 2

B. Tbn. Tuba

284

Timp. *sf*

284

Perc. 1 Cym & T.T. *più ff*

Perc. 2 S.Dr.

Perc. 3 B.Dr. *sf*

284

Pno. *a tempo* *rit.*

284

Vln. I

Vln. II

Vla.

Vc.

Cb.

BB *a tempo* *molto rit.*

Fl. 1 & 2 *fff* *più. fff*

Picc. *fff* *più. fff*

Ob. 1 *fff* *più. fff*

Ob. 2 *fff* *più. fff*

Ob. 3 *fff* *più. fff*

B♭ Cl. 1 & 2 *fff* *più. fff*

B♭ Cl. 3 *fff* *più. fff*

Bsn. 1 *fff* *più. fff*

Bsn. 2 *fff* *più. fff*

C. Bn. *fff* *più. fff*

Hn. 1 & 3 *fff* *più. fff* *n*

Hn. 2 & 4 *fff* *più. fff* *n*

C Tpt. 1 & 2 *fff* *fff* *p* *pp* *n* *pp* *n*

C Tpt. 3 *fff* *più. fff* *n*

Tbn. 1 & 2 *fff* *più. fff* *n*

B. Tbn. Tuba *fff* *più. fff*

288 Timp. *fff* *più. fff* *ppp*

Perc. 1 Cym & T.T. *fff* *fff* *p*

Perc. 2 Mahler Hammer *fff* *n* *più. fff*

Perc. 3 B. Dr. *fff* *più. fff* *p*

288 Pno. *fff* *pp*

BB *a tempo* *molto rit.*

Vln. I *fff* *più. fff* *pp* *Con sord.* *n*

Vln. II *fff* *più. fff* *pp* *Con sord. sul pont.* *n* *p* *ppp* *poco a poco ord. - ord.*

Vla. *fff* *più. fff* *pp* *Con sord. sul pont.* *n* *p* *ppp* *poco a poco ord. - ord.*

Vc. *fff* *più. fff* *pp* *Con sord. sul pont.* *n* *p* *ppp* *pizz.*

Cb. *fff* *più. fff* *pp* *Con sord. sul pont.* *n* *p* *ppp* *pizz.*

288 289 290 291 292 293 294 295 296 297