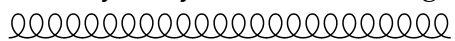


Cory Brodack

# Nodus Tollens

for orchestra

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# Nodus Tollens

for orchestra

Commissioned by the Metropolitan Orchestra of St. Louis  
Wendy Lea, conductor and music director

## Instrumentation

2 Flutes

2 Oboes

2 Clarinets in A

2 Bassoons

4 Horns in F

3 Trumpets in C

3 Trombones (2 Tenor/1 Bass)

Tuba

Timpani (4 drums)

Strings

Approximate Duration.....13'00"

# Program Note

**noun.** the realization that the plot of your life doesn't make sense to you anymore—that although you thought you were following the arc of the story, you keep finding yourself immersed in passages you don't understand, that don't even seem to belong in the same genre - which requires you to go back and reread the chapters you had originally skimmed to get to the good parts, only to learn that all along you were supposed to choose your own adventure.

John Koenig, *The Dictionary of Obscure Sorrows*

The composition of *Nodus Tollens* was motivated by John Koenig's online work, *The Dictionary of Obscure Sorrows*. Our socioeconomic and political climate is deeply divisive and partisan today, and suffers immensely from criminal injustice and strife. One can simply go online or turn on a television and learn of countless stories of death, war, hunger, natural disaster, and any amount of unending turmoil. The continued self-imposed ignorance and lack of desperately needed change will eventually lead to disastrous consequences. We are all in the same car barreling down the highway at breakneck speeds, and it will only take one small bump to end in a fiery demise. If we cannot grasp onto what is important and work towards a common good, we will bury ourselves in the graves we have already begun to dig.

*Nodus Tollens* alternates between tense anger and frustration and introspective moments of clarity. It represents my confusion and struggle to find where my life's path is taking me. This struggle may define others' moments of insecurity as they progress through their lives. The work begins with a solo cello playing over a slowly growing background of rumbling low strings, icy harmonics, and winds echoing the cello's ideas. The cello's beginning melodic fragments comprise every piece of the ever-shifting foreground and background of the piece. The rhythmic conversation of two against three is also used as a quasi anchor, to which sections constantly return before new sections occur. Bits and fragments of ideas float intangibly past the listener, seemingly important at the moment, but appear after the fact to not be important at all. We may be meaningless creations of a dead world, but that does not take away from the importance of self-discovery, and documenting and cataloging our journey.

## Performance Notes

**Phrasing** - Dashed slurs in the cello solo indicate separate phrases. These groupings should be played as uninterrupted and cantabile as possible. Later in the piece, the same phrasings should be applied to all repetitions of the melodic fragments, regardless of instrument or tempo and style.

**Breathing** - Long notes played by wind instruments may be interrupted as necessary for short breaths (stagger breathing). These pauses should be as natural as possible and should not be forced or stilted.


**Indefinite Rhythms** - Horn glissandi notated with feathered beaming should proceed from slower notes to faster and faster ones.

Notes without stems are to be played without strict rhythm, but relatively quick succession. The overall effect is an atmospheric wash of stilted repeated notes, played out of time.




## Symbols and Abbreviations


flt. flutter tongue  
norm./ord. normal, standard playing and timbre


 wide, rapid vibrato fluctuations (should not be even or disciplined)


*n* niente (nothing - begin and end as silent as possible)

senza misura/non sync. This indication should signify that players do not play in time, and make conscious attempt not to synchronize with other players. Overall effect should be very atmospheric.

||:  repeat figure enclosed by repeats until indicated

For Oboe:  harmonic tone

For Strings:  Highest possible notes (indefinite)

For Horn:  stopped tone

pizz. quasi guitare con plectro

Strings should strum instrument with plastic plectrum. Choice of plectrum is left to the performer's discretion.

Transposed

# Nodus Tollens

Cory Brodack

$\frac{3}{4}$  ♩ = c. 48

2 Flutes I II  
2 Oboes I II  
2 Clarinets in A I II  
2 Bassoons I II

$\frac{3}{4}$  ♩ = c. 48

4 Horns in F I II III IV  
3 Trumpets in C I II III  
2 Trombones I II  
Bass Trombone  
Tuba

roll cym. on timp. gliss pedal ad lib.

$\frac{3}{4}$  *pp* ♩ = c. 48

Timpani  
Violin I  
Violin II  
Violas  
Cellos  
Contrabasses

Violin II: *pp*

Violin II: *pp*

Violas: *pp*

Cellos: con sord. div. (gli altri) *p espress.* solo (senza sord.) *p*

Contrabasses: con sord. non div. *pp* con sord. non div. *pp*

7

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

Fl. II

Ob. I *sf* *mp*

Ob. II *p*

Cl. I *p* *mp* *mf*

Cl. II

Bsn. I

Bsn. II

Hn. I *pp* *con sord.*

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tuba

Timp. *cresc. poco a poco*

Vln. I *pp* *cresc. poco a poco* *harm.* *transition one player at a time*

Vln. II *pp* *cresc. poco a poco* *harm.* *transition one player at a time*

Vla. *cresc. poco a poco* *harm.* *transition one player at a time*

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

Cb. *cresc. poco a poco*

\*begin tremolo very slowly, senza misura, non synch. - accel. poco a poco

Nodus Tollens

*incalzando* **4/4** *allargando* **3/2** 4" - 5" **4/4**

Fl. I *f* *pp*

Fl. II *pp*

Ob. I *mf* *mp* *mf > p*

Ob. II *pp*

Cl. I *mp* *p*

Cl. II *pp*

Bsn. I

Bsn. II *pp*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I *mp* *harmon mute stem out*

Tpt. II

Tpt. III

Tbn. I *con sord. pp*

Tbn. II *pp*

B. Tbn. *con sord. pp*

Tuba

Timp. *mf* *pp* *f* *remove cymbal, tune to A*

*incalzando* **4/4** *allargando* **3/2** 4" - 5" **4/4**

Vln. I *ord. senza vibrato* *poco vibrato...* *widen/intensify vib.* *mf* *\*\**

Vln. II *ord. senza vibrato* *poco vibrato...* *widen/intensify vib.* *mf* *\*\**

Vla. *ord. senza vibrato* *poco vibrato...* *widen/intensify vib.* *mf* *\*\**

Vc. *f* *ff* *sul G*

Cb. *mf*

\*\*wide, uncontrollable vibrato

Nodus Tollens

4  $\frac{4}{4}$   $\text{♩} = \text{c. } 40$  solo

5  $\frac{5}{4}$

3  $\frac{3}{4}$

4  $\frac{4}{4}$

Fl. I *mp*

Fl. II

Ob. I *mp*

Ob. II

Cl. I *mp*

Cl. II

Bsn. I *mp*

Bsn. II

Hn. I *pp* con sord.

Hn. II *pp* con sord.

Hn. III *pp*

Hn. IV *pp*

Tpt. I (harmon) *pp* harmon mute stem out

Tpt. II *pp*

Tpt. III *pp*

Tbn. I senza sord.

Tbn. II

B. Tbn.

Tuba

Timp. *pp*

19  $\frac{4}{4}$   $\text{♩} = \text{c. } 40$

5  $\frac{5}{4}$  solo (senza sord.)

3  $\frac{3}{4}$

4  $\frac{4}{4}$

Vln. I con sord. *pp* *mp* *mf* (gli altri) div. ord.

Vln. II con sord. *pp* *mp* *mf* *p* tutti div. ord.

Vla. con sord. *pp* *mp* *mf* *p* ord.

Vc. *mp* unis. *n* *p* *p*

Cb. *p*



4/4 *incalzando* *a tempo*

Fl. I *mp* *p* *p*

Fl. II *mp* *p* *p*

Ob. I *mp* *p*

Ob. II *mp* *p*

Cl. I *mp* *solo* *mf*

Cl. II *p*

Bsn. I *mp* *mf*

Bsn. II *mp* *mf*

Hn. I *p* *p*

Hn. II *p* *p*

Hn. III *p* *p*

Hn. IV *p* *p*

Tpt. I *p*

Tpt. II *p*

Tpt. III *p*

Tbn. I *senza sord.*

Tbn. II *p*

B. Tbn. *p*

Tuba *p*

Timp. *p* *mp* *pp* *mp*

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

Vln. II *n* *p*

Vla. *2 soli* *n* *mf* *tutti div.* *n* *p*

Vc. *div. sul tasto* *n* *p*

Cb. *n* *p*



35  $\frac{12}{8}$  ♩ = ♩.

Fl. I II  
Ob. I II  
Cl. I II  
Bsn. I II

35  $\frac{12}{8}$  ♩ = ♩.

Hn. I II III IV  
Tpt. I II III  
Tbn. I II  
B. Tbn.  
Tuba

35  $\frac{12}{8}$  ♩ = ♩.

Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score is arranged in two systems. The first system (measures 40-9) includes Flute (I, II), Oboe (I, II), Clarinet (I, II), Bassoon (I, II), Horn (I, II, III, IV), Trumpet (I, II, III), Trombone (I, II), Bass Trombone, Tuba, and Timpani. The second system (measures 40-9) includes Violin (I, II), Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp*, *p*, *pp*, and *cresc. poco a poco*, along with performance instructions like *solo senza sord.*, *legato*, *norm.*, and *senza vibrato*. Measure numbers 40 and 9 are indicated at the start of the systems.

\*Articulate rhythm while glissing to destination pitch

*incalzando*

45

norm. *mp* *mf* *sfz*

flt. norm. *mf* *p* *mf* *sfz*

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

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

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

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

Cl. I *f* *f*

Cl. II *f* *f*

Bsn. I *p* *mp* *sfz* *f*

Bsn. II *p* *mp* *sfz* *f*

45

*f*

senza sord. *mf* *f* *2*

senza sord. *mf* *f* *2*

Tbn. I *mf* *p* *f* *2*

Tbn. II *mf* *p* *f* *2*

B. Tbn. *mf* *p* *f* *2*

Tuba *p* *f* *2*

45

*incalzando*

tutti div. *p* *mp* *f* *mp*

*n* *p* *mp* *f* *mp*

tutti div. *p* *mp* *f* *mp*

*n* *p* *mp* *f* *mp*

Vla. *n* *gli altri div.* *p* *tutti div.* *mp* *mf*

*p* *mp* *mf*

Vc. *gli altri div.* *n* *tutti div.* *mp* *f*

*p* *mp* *f*

Cb. *mp* *sfz* *f*

*mp* *sfz* *f*

This page of the musical score, titled "Nodus Tollens", contains the parts for various instruments from measure 48 to the end of the page. The instruments and their parts are as follows:

- Flutes (Fl.):** Flute I and II. Flute I starts with a *fl.* marking and dynamic *mf*, then *f*, and *mf*. Flute II starts with *mf*. Both have a *norm.* marking and a *ff* dynamic. They play a melodic line with a *2* fingering.
- Oboes (Ob.):** Oboe I and II. Both start with *ff* dynamics.
- Clarinets (Cl.):** Clarinet I and II. Clarinet I starts with *mf* and *f*, then *mf* and *ff*. Clarinet II starts with *mf* and *ff*. Both have a *2* fingering.
- Bassoons (Bsn.):** Bassoon I and II. Bassoon I starts with *mp* and *ff*. Bassoon II starts with *mp* and *ff*.
- Horns (Hn.):** Horn I, II, III, and IV. Horns I and II start with *f* and *pesante*, then *f*. Horns III and IV start with *f* and *pesante*, then *f*. They play a rhythmic pattern.
- Trumpets (Tpt.):** Trumpet I, II, and III. Trumpet I starts with *mp* and *ff*. Trumpets II and III start with *mp* and *ff*. They play a rhythmic pattern.
- Trombones (Tbn.):** Trombone I and II. Trombone I starts with *mp* and *ff*. Trombone II starts with *mp* and *ff*.
- Bass Trombone (B. Tbn.):** Bass Trombone. Starts with *mp* and *ff*.
- Tuba:** Tuba. Starts with *mp* and *ff*.
- Timpani (Timp.):** Timpani. Starts with *ff* and *fp cresc.*
- Violins (Vln.):** Violin I and II. Both start with *ff* dynamics.
- Viola (Vla.):** Viola. Starts with *f* and *pesante*, then *ff*.
- Violoncello (Vc.):** Violoncello. Starts with *mp* and *ff*.
- Contrabass (Cb.):** Contrabass. Starts with *mp* and *ff*.

The score includes various dynamic markings such as *mf*, *f*, *ff*, *mp*, *fp*, and *p*, along with performance instructions like *cresc.*, *fl.*, *norm.*, *pesante*, and *senza sord.*. Measure numbers 48, 49, and 50 are indicated at the beginning of their respective staves.

12  
8

58  $\frac{4}{4}$  ♩ = c. 60

56

Fl. I *pp* *n* *p espress.*

Fl. II *pp* *n* *p espress.*

Ob. I *pp* *n*

Ob. II *pp* *n*

Cl. I *pp* *n* *pp* *n*

Cl. II *pp* *n* *pp* *n*

Bsn. I *pp* *n* *pp* *n*

Bsn. II *pp* *n* *pp* *n*

Hn. I *pp* *n* *con sord. p espress.*

Hn. II *pp* *n*

Hn. III *pp* *n*

Hn. IV *pp* *n*

Tpt. I *pp* *n*

Tpt. II *pp* *n*

Tpt. III *pp* *n*

Tbn. I *pp* *n*

Tbn. II *pp* *n*

B. Tbn. *pp* *n*

Tuba *pp* *n*

Timp. *mp* *pp* *roll cym. on timp. gliss pedal ad lib.*

Vln. I *pp* *n*

Vln. II *pp* *n*

Vla. *pp* *n* *4 soli sul tasto pp*

Vc. *mp espress.* *solo* *4 soli div. sul tasto pp*

Cb. *pp* *n* *2 soli sul tasto pp*

56  $\frac{4}{4}$  ♩ = c. 60



Musical score for Nodus Tollens, page 13, measures 63-70. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Flutes (Fl.):** I and II. Both parts have melodic lines starting at measure 63, with dynamics *p* and *espress.* indicated.
- Oboes (Ob.):** I and II. Both parts have melodic lines starting at measure 63, with dynamics *p* and *espress.* indicated.
- Clarinets (Cl.):** I and II. Both parts are silent (indicated by a flat line).
- Bassoons (Bsn.):** I and II. Both parts have melodic lines starting at measure 63, with dynamics *p* and *espress.* indicated.
- Horn (Hn.):** I and II. Both parts have melodic lines starting at measure 63, with dynamics *p* and *espress.* indicated.
- Trumpets (Tpt.):** I, II, and III. All parts are silent.
- Trombones (Tbn.):** I and II. Both parts are silent.
- Bass Trombone (B. Tbn.):** Part is silent.
- Tuba:** Part is silent.
- Timpani (Timp.):** Part features a series of four notes with a long slur, starting at measure 63, with a dynamic marking *mf*.
- Violins (Vln.):** I and II. Both parts are silent.
- Viola (Vla.):** Part has a melodic line starting at measure 63, with dynamics *n* and *mf* indicated.
- Violoncello (Vc.):** Part has a melodic line starting at measure 63, with dynamics *n* and *mf* indicated, and includes triplets.
- Contrabass (Cb.):** Part has a melodic line starting at measure 63, with dynamics *n* and *mf* indicated.





**4/4** poco a poco accel.

83

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Ob. II *mp*

Cl. I *mp*

Cl. II *mp*

Bsn. I *mp*

Bsn. II *mp*

**4/4** poco a poco accel.

Hn. I *f*

Hn. II *f*

Hn. III *f*

Hn. IV *f*

Tpt. I *mf*

Tpt. II *mf*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

**4/4** cresc. poco a poco poco a poco accel.

Vln. I *ff*

Vln. II *f* *cresc.*

Vla. *f* *cresc.*

Vc. *ff*

Cb. *ff*



89  $\frac{3}{2}$   $\text{♩} = \text{c. } 52$

$\frac{4}{4}$

Fl. I *f* *ff* *senza vibrato* *poco vibrato*

Fl. II *f* *ff* *senza vibrato* *poco vibrato*

Ob. I *f* *ff* *senza vibrato* *poco vibrato*

Ob. II *f* *ff* *harsh, reedy* *poco vibrato*

Cl. I *f* *ff* *harsh, reedy*

Cl. II *f* *ff* *harsh, reedy*

Bsn. I *f* *ff* *harsh, reedy*

Bsn. II *f* *ff* *harsh, reedy*

Hn. I *f* *ff* *mf cresc.*

Hn. II *f* *ff* *mf cresc.*

Hn. III *f* *ff* *mf cresc.*

Hn. IV *f* *ff* *mf cresc.*

Tpt. I *f* *ff* *mf* *flt.*

Tpt. II *f* *ff* *mf* *flt.*

Tpt. III *f* *ff* *mf*

Tbn. I *f* *ff* *mf cresc.*

Tbn. II *f* *ff* *mf cresc.*

B. Tbn. *f* *ff* *mf cresc.*

Tuba *f* *ff* *mf cresc.*

Timp. *f* *ff* *f*

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

Vln. II *f* *ff* *mf* *sul G* *mf* *sul G* *mf* *sul C* *mf* *sul C*

Vla. *f* *ff* *mf* *sul C* *mf* *sul C*

Vc. *f* *ff* *mf*

Cb. *f* *ff* *mf*

div. *mf* *mf*

\*senza misura, atmospheric harmonic gliss.

Nodus Tollens

4/4 3/4 4/4

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
Tpt. I  
Tpt. II  
Tpt. III  
Tbn. I  
Tbn. II  
B. Tbn.  
Tuba  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*cresc.*  
*mf cresc.*  
*f*  
*norm.*  
*pizz. quasi guitare con plettro*  
*mf*  
*div.*

\*wide, uncontrollable vibrato





103 *senza misura, non sync.*

Fl. I *sfz molto agitato e rapido senza misura, non sync.*

Fl. II *sfz molto agitato e rapido repeat as fast as possible*

Ob. I *ff molto agitato e rapido dim. repeat as fast as possible*

Ob. II *ff molto agitato e rapido dim. repeat as fast as possible*

Cl. I *ff molto agitato e rapido dim. repeat as fast as possible*

Cl. II *ff molto agitato e rapido dim. repeat as fast as possible*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *sfz*

Hn. II *sfz*

Hn. III *sfz*

Hn. IV *sfz*

Tpt. I *sfz*

Tpt. II *sfz*

Tpt. III *sfz*

Tbn. I *sfz*

Tbn. II *sfz*

B. Tbn. *sfz*

Tuba *sfz*

Timp. *sfz*

Vln. I *ffz*

Vln. II *ffz*

Vla. *ffz*

Vc. *sfz*

Cb. *sfz*

*dim.*

*p*

*f* *cresc. poco a poco*

*mf*

107

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza misura, non sync.

*p* accel. e cresc. ...

senza misura, non sync.

*p* accel. e cresc. ...

*sfz* molto agitato e rapido senza misura, non sync.

*sfz* molto agitato e rapido

a2 rip (accel.)

*f* *mf*

*f* harsh, raspy cresc. poco a poco

*f* harsh, raspy cresc. poco a poco

*f* harsh, raspy cresc. poco a poco

*f* *mf* cresc. poco a poco

div. a4

*mf* cresc. poco a poco



This page of the musical score, titled "Nodus Tollens", covers measures 115 through 118. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl.):** First and second flutes, both playing melodic lines with triplets and slurs.
- Oboes (Ob.):** First and second oboes, which are silent in this section.
- Clarinets (Cl.):** First and second clarinets, which are silent in this section.
- Bassoons (Bsn.):** First and second bassoons, playing a steady accompaniment of quarter notes.
- Horns (Hn.):** First, second, third, and fourth horns. The first and second horns play a melodic line, while the third and fourth horns play a sustained chord with a dynamic marking of *mf*.
- Trumpets (Tpt.):** First, second, and third trumpets. The first and second trumpets play a melodic line with a dynamic marking of *mf*, while the third trumpet is silent.
- Trombones (Tbn.):** First and second trombones, playing a steady accompaniment of quarter notes.
- Bass Trombone (B. Tbn.):** Bass trombone, playing a steady accompaniment of quarter notes.
- Tuba:** Tuba, playing a steady accompaniment of quarter notes.
- Timpani (Timp.):** Timpani, playing a steady accompaniment of quarter notes.
- Violins (Vln.):** Violin I and Violin II, both playing a complex melodic line with many triplets and sixteenth notes.
- Viola (Vla.):** Viola, playing a complex melodic line with many sixteenth notes.
- Violoncello (Vc.):** Violoncello, playing a melodic line that begins with a dynamic marking of *f* and a *cresc. poco a poco* instruction.
- Double Bass (Cb.):** Double bass, playing a steady accompaniment of quarter notes.

Nodus Tollens

Fl. I, II  
Ob. I, II  
Cl. I, II  
Bsn. I, II

Hn. I, II, III, IV  
Tpt. I, II, III  
Tbn. I, II  
B. Tbn.  
Tuba  
Timp.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

\*cross strings ad lib. non sync.

Nodus Tollens

26

123  $\frac{4}{4}$  ♯ = c. 80

Fl. I *ff* *dim.* *mp* *dim.* *rit.*

Fl. II *ff* *dim.* *mp* *dim.* *rit.*

Ob. I *ff* *dim.* *mp* *dim.* *rit.*

Ob. II *ff* *dim.* *mp* *dim.* *rit.*

Cl. I *ff* *dim.* *mp* *dim.* *rit.*

Cl. II *ff* *dim.* *mp* *dim.* *rit.*

Bsn. I *ff* *dim.* *mp* *dim.* *rit.*

Bsn. II *ff* *dim.* *mp* *dim.* *rit.*

Hn. I *mp* *rit.*

Hn. II *mp* *rit.*

Hn. III *mp* *rit.*

Hn. IV *mp* *rit.*

Tpt. I *dim.* *pp*

Tpt. II *dim.* *pp*

Tpt. III *dim.* *pp*

Tbn. I *ff* *f* *mf*

Tbn. II *ff* *f* *mf*

B. Tbn. *ff* *f* *mf*

Tuba *ff* *f* *mf*

Timp. *ff* *f* *mf*

123  $\frac{4}{4}$  ♯ = c. 80

Vln. I *ff* *dim.* *rit. tremolo* *mp* *non trem.*

Vln. II *ff* *dim.* *rit. tremolo* *mp* *non trem.*

Vln. III *ff* *dim.* *rit. tremolo* *mp* *non trem.*

Vln. IV *ff* *dim.* *rit. tremolo* *mp* *non trem.*

Vln. V *ff* *dim.* *rit. tremolo* *pp*

Vln. VI *ff* *dim.* *rit. tremolo* *pp*

Vln. VII *ff* *dim.* *rit. tremolo* *pp*

Vln. VIII *ff* *dim.* *rit. tremolo* *pp*

Vla. *ff* *dim.* *rit. tremolo* *pp*

Vc. *ff* *dim.* *rit. tremolo* *pp*

Cb. *f* *dim.* *rit. tremolo* *pp*

129 ♩ = c. 40

This page of the musical score covers measures 127 to 131. It features a full orchestral ensemble. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) plays sustained notes, with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The brass section (Horns, Trumpets, Trombones, and Tuba) provides harmonic support with triplets and sustained notes, marked with *p*. The percussion section (Timpani) is mostly silent. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth notes with triplets, marked with *mp*. The Viola and Cello parts include the instruction "unis. arco" (unison arco). A "solo" marking appears for the Horn II part in measure 131. The tempo is indicated as ♩ = c. 40.

132

3/4 5/4 3/4 4/4

Fl. I *p* (brighter tone)

Fl. II *p*

Ob. I *p*

Ob. II

Cl. I *mp*

Cl. II

Bsn. I *mp* a2

Bsn. II *mf*

Hn. I *p* 3

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I *p*

Tbn. II

B. Tbn. *p*

Tuba

Timp. 132

3/4 5/4 3/4 4/4

Vln. I *n* *p*

Vln. II *n* *p*

Vln. III *n* *p*

Vln. IV *n* *p*

Vla. *mf*

Vc. *p* *mp* *mf* div. a2

Cb. *p*







5/4 12/8 ♩ = ♩

150

Fl. I *mp* *p cresc.*

Fl. II *pp* *mp cresc.*

Ob. I *mp*

Cl. I *pp* *mp*

Cl. II

Bsn. I *pp*

Bsn. II

5/4 12/8 ♩ = ♩

Hn. I *pp* (con sord.) *senza sord.*

Hn. II *pp* (con sord.)

Hn. III

Hn. IV

Tpt. I *pp*

Tpt. II *pp*

Tpt. III

Tbn. I *pp* con sord.

Tbn. II *pp* con sord.

B. Tbn.

Tuba *p*

Timp. *pp*

5/4 12/8 ♩ = ♩

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *div.* *pp*

Cb. *non div.* *n* *pp*

*n* *pp*

This page of the musical score, titled "Nodus Tollens" and numbered 32, contains the staves for woodwinds, brass, and strings. The score is divided into two systems, each starting at measure 156. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I-IV, Trumpets I-III, Trombones I-III, Baritone Trombone, and Tuba. The brass section includes Trumpets I-III, Trombones I-III, Baritone Trombone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp*, *cresc.*, *mf*, *f*, *pp*, and *con sord.*. There are also performance markings like *tr* (trills) and *a2* (second octave). The woodwind parts have a complex melodic line with many slurs and ties. The brass parts are mostly sustained notes with some harmonic textures. The string parts provide a rhythmic and harmonic foundation with various textures and dynamics.

160

Fl. I *pp cresc. poco a poco* *f* *pp*

Fl. II *f* *pp*

Ob. I *pp cresc. poco a poco* *f* *pp*

Ob. II *f* *pp*

Cl. I *pp cresc. poco a poco* *f* *pp*

Cl. II *f* *pp*

Bsn. I *pp cresc. poco a poco* *f* *pp*

Bsn. II *pp cresc. poco a poco* *f* *pp*

Hn. I *f* *pp*

Hn. II *f* *pp*

Hn. III *f* *pp*

Hn. IV *f* *pp*

Tpt. I *pp cresc. poco a poco* (harmon) *f*

Tpt. II *pp cresc. poco a poco* *f*

Tbn. I 1. (con sord.) *pp cresc. poco a poco* *f* (con sord.)

Tbn. II *pp cresc. poco a poco* *f* (con sord.)

B. Tbn. *f* (con sord.)

Tuba *f* (con sord.)

Timp. *f*

Vln. I *pp cresc. poco a poco* *ff* *p*

Vln. II *pp cresc. poco a poco* *ff* *ff* *p*

Vla. *cresc.* *ff*

Vc. *pp cresc. poco a poco* *f* *p*

Cb. *cresc. poco a poco* *f* *p*



169 —2" - 3"— G.P.

Fl. I, II: *pp*

Ob. I, II: *p*

Cl. I, II: *pp*

Bsn. I, II: *mp*

Hn. I, II, III, IV: *pp* con sord.

Tpt. I, II, III: *pp* (harmon) *p*

Tbn. I, II: *pp* (con sord.)

B. Tbn.: *pp* (con sord.)

Tuba: *pp* senza sord.

Timp.: *p*

Vln. I, II: *n* *mp* sul tasto

Vla.: *p* sul tasto *cresc.*

Vc.: *mp* solo *p* sul tasto (gli altri)

Cb.: *p* sul tasto

12/8

175

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*fp*

*mp*

*mf*

*n*

*p cresc.*

solo senza sord.

div. sul tasto

tutti div.

12/8



180

Fl. I *p*

Fl. II *p*

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tuba

180

Timp. *f p n*

180

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

*pp icy* *morendo*

*pp icy* *morendo*

