

# University of Cincinnati

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I, Wenbin Lyu, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Composition.

It is entitled:

**Turbulent Mind - concerto for piano and orchestra**

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44350

# **Turbulent Mind**

concerto for piano and orchestra

A dissertation submitted to the

Graduate School

of the University of Cincinnati

in partial fulfillment of the

requirements for the degree of

**Doctor of Musical Arts**

in the Division of Composition, Musicology, and Theory

of the College-Conservatory of Music

by

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May 2020

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June 2017

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## Abstract

*Turbulent Mind* is a four-movement concerto for piano and orchestra. It was commissioned by the CCM Concert Orchestra and premiered by them at the Cincinnati College-Conservatory in April 2022, with Michael Delfin, piano soloist, and Brett Scott, conductor. I started to write this piece during the most threatening time of COVID-19 in 2020, when I had just moved from Boston to Cincinnati. However, a monotonous lifestyle under the pandemic could not stop my spiritual world, and that's how I decided to write this piece, in which I used music to express my turbulent mind.

The four movements are written chronologically from the beginning of the pandemic till the Russian invasion of Ukraine, expressing what I witnessed and felt. The first movement, *Predictable Pattern*, introduces the pitch set [0157] and the pitch center "E," which runs through the entire concerto. The second movement, *Turbulent Mind*, is a fast-paced scherzo that serves to highlight the pianist's virtuosity. I enjoy the explosive timbre produced by striking the piano's lowest register. This movement was written mostly at the Tanglewood Music Center in 2021. Prior to leaving for Tanglewood, I had already lived in my tiny apartment without any social life for a year, and upon arriving at Tanglewood I couldn't stop working on this movement even though I was now freed from my four walls. The third movement, *Back to Normal* is quiet and lyrical. While composing this movement, I experienced a wealth of complex emotions. My sorrow and happiness are directly reflected in the piano's melodic material in this movement. I composed the last movement, titled *Air Raid Siren*, after hearing the tragic news of the war in Ukraine. It features glissandi in many different instruments to imitate the sirens I heard in the many devastating videos of the war in Ukraine. I hope to send my blessing to the people who are suffering from the war and emphasize the importance of world peace.

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## Table of Contents

Score Title Page	i	
Program Notes	ii	
Instrumentation	iii	
Dedication	iv	
Full Score - <i>Turbulent Mind</i>		1 - 81

Wenbin Lyu

**Turbulent Mind**  
concerto for piano and orchestra

full score

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wenbinlyu.com

# Program Note

*Turbulent Mind* is a four-movement concerto for piano and orchestra. It was commissioned by the CCM Concert Orchestra and premiered by them at the Cincinnati College-Conservatory in April 2022, with Michael Delfin as piano soloist and Brett Scott as conductor. I started to write this piece during the most threatening time of the COVID-19 pandemic in 2020, just after moving from Boston to Cincinnati. However, despite the monotonous lifestyle imposed by the pandemic, I refused to let it stifle my creative spirit. That's how I came to write this piece, in which I used music to express my turbulent mind.

The four movements are written chronologically from the beginning of the pandemic to the Russian invasion of Ukraine, expressing what I witnessed and felt. The first movement, *Predictable Pattern*, introduces the pitch set [0157] and the pitch center "E," which runs throughout the entire concerto.

The second movement, *Turbulent Mind*, is a fast-paced scherzo that showcases the pianist's virtuosity. I particularly enjoy the explosive timbre produced by striking the piano's lowest register. I composed most of this movement at the Tanglewood Music Center in 2021. Prior to leaving for Tanglewood, I had already spent a year living in my tiny apartment without any social life, and upon arriving at Tanglewood, I found myself unable to stop working on this movement, even though I was finally freed from my four walls.

The third movement, *Back to Normal*, is quiet and lyrical. While composing this movement, I experienced a wealth of complex emotions. My sorrow and happiness are directly reflected in the piano's melodic material in this movement.

I composed the last movement, titled *Air Raid Siren*, after hearing the tragic news of the war in Ukraine. It features glissandi in many different instruments to imitate the sirens I heard in the many devastating videos of the war in Ukraine. My hope is to send my blessings to the people who are suffering from the war and emphasize the importance of world peace.

– Wenbin Lyu  
March 1, 2022

I. Predictable Pattern	1
II. Turbulent Mind	11
III. Back to Normal	38
IV. Air Raid Siren	54

# Instrumentation

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Harp

Piano

Strings (min. 6/6/4/4/2)

premiered on April 21, 2022, at Cincinnati College-Conservatory, Cincinnati, OH;  
performed by Michael Delfin, piano, and the CCM Concert Orchestra;  
Brett Scott, conductor

duration: ca. 18 minutes



*dedicated to my dear mentor Michael Gandolfi*

score in C

commissioned by CCM Concert Orchestra

# Turbulent Mind

concerto for piano and orchestra

Wenbin Lyu

## I. Predictable Pattern

Playful; ♩ = 126

Piccolo

Flute 1.2

Oboe 1.2

Clarinet 1.2 in Bb

Bassoon 1.2

Contrabassoon

Horn 1.2 in F

Horn 3.4 in F

Trumpet 1.2 in C

Trombone 1.2

Bass Trombone

Tuba

Timpani

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

\* hold the pedal halfway between two pedal positions before playing the string, to produce an immediate buzz

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12

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sf*

*p*

*f*

*8va*

*8ba*

*p* *f*

*p* *f*

*p* *f*

16 *solo* **A**

Picc. *p* *3*

Fl. 1.2 *ord.* *f*

Ob. 1.2 *f*

Cl. 1.2 *f* *p*

Bsn. 1.2 *a2*

Cbsn. *v*

Hn. 1.2 *a2* *f*

Hn. 3.4 *a2* *f*

Tpt. 1.2 in C *v2* *f*

Tbn. 1.2 *a2* *f*

B. Tbn. *v*

Tba. *f*

Timp.

Hp. *f*

Pno. *p* *8va* *f* *8ba* *p* *mp*

Vln. I *ord.* *pp*

Vln. II *ord.*

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

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

Cb. *v*









36

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p* *sf* *f* *p* *f* *p* *f* *p*

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

8ba



46

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

spring effect solo pizz. *sf*

tutti *sf* pizz. *sf*

*p* *f* *p* *f* *fff*

*pp* *pp* *pp* *pp* *pp*

div. unis. *sf* *sf* *sf* *sf* *sf*

8<sup>ba</sup> 8<sup>ba</sup> 8<sup>ba</sup> 8<sup>ba</sup> 8<sup>ba</sup>

a2 a2 a2 a2 a2

# II. Turbulent Mind

Fast and bold; ♩ = 152

**Piccolo**  
*f*

**Flute 1.2**  
*f*

**Oboe 1.2**  
*f*

**Clarinet 1.2 in Bb**  
1.  
*p*

**Bassoon 1.2**  
*f*

**Contrabassoon**  
*f*

**Horn 1.2 in F**  
*f*

**Horn 3.4 in F**  
*f*

**Trumpet 1.2 in C**  
con sord.  
*f*

**Trombone 1.2**  
*f*

**Bass Trombone**  
*f*

**Tuba**  
*f*

**Timpani**  
hard  
*f*

**Harp**  
*f*

**Piano**  
*f*  
8ba.

**Violin I**  
*f*  
*p* — *f*

**Violin II**  
*f*  
*p* — *f*

**Viola**  
*f*  
*p* — *f*

**Violoncello**  
*f*

**Contrabass**  
*f*

*mf*

Picc. *mf* *f*

Fl. 1.2 *mf* *f*

Ob. 1.2 *mf* *f*

Cl. 1.2 *mf* *f*

Bsn. 1.2 *p* *f*

Cbsn. *p*

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C *f-p* *f*

Tbn. 1.2 *p*

B. Tbn.

Tba.

Timp. *mf*

Hp.

Pno. *ff* *mf* *f*

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

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

Vla. *pizz.* *div. arco*

Vc. *sf* *f* *arco*

Cb. *p*



24

Picc.  
 Fl. 1.2  
 Ob. 1.2  
 Cl. 1.2  
 Bsn. 1.2  
 Cbsn.  
 Hn. 1.2  
 Hn. 3.4  
 Tpt. 1.2 in C  
 Tbn. 1.2  
 B. Tbn.  
 Tba.  
 Timp. (lower E to G)  
 Hp.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Dynamics: *f*, *p*, *ff*  
 Performance instructions: *a2 flt.*, *ord.*  
 Key signature change box:  
 Eb F# G# Ab  
 D# C# Bb

**B**

32

Picc. *a2* *fit.* *v.* *p* *ord.* *p* *ff*

Fl. 1.2 *p* *ff*

Ob. 1.2 *a2* *f*

Cl. 1.2 *a2* *f* 1. *pp*

Bsn. 1.2 *f* *p* *sf* *sf* *sf*

Cbsn. *f* *p* *sf* *sf* *sf*

Hn. 1.2 *a2*

Hn. 3.4 *a2*

Tpt. 1.2 in C *a2* *f* *ff*

Tbn. 1.2 *sf* *sf* *sf*

B. Tbn. *sf* *sf* *sf*

Tba. *sf* *sf* *sf*

Timp. *p* *f* (B to C)

Hp. *8va* *2.* *fff*

Pno. *8va* *f* *p* *sf* *sf* *sf* *ff* *8va*

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

Vln. II *f* *p* *f* *p* *f* *div. pizz.*

Vla. *f* *fff*

Vc. *pizz.* *sf*

Cb. *pizz.* *sf*



Picc. *mf* *p*

Fl. 1.2 *mf* *p*

Ob. 1.2 *mf* *p*

Cl. 1.2 *p*

Bsn. 1.2 *p* a2

Cbsn. *p*

Hn. 1.2 *p*

Hn. 3.4 *p*

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn. *p*

Tba. *p*

Timp. *soft* *p*

Hp.

Pno. *p* 8va 8va

Vln. I *mf*

Vln. II *mf*

Vla. *p* unis. arco

Vc. *p* arco

Cb. *p* arco

C

45

Picc. *ff* *ft.* *ord.*

Fl. 1.2 *ff* *f* *ft.* *ord.* *a2*

Ob. 1.2 *ff* *f* *b* *a2*

Cl. 1.2 *ff* *f* *b* *a2*

Bsn. 1.2 *ff* *f*

Cbsn. *ff* *f*

Hn. 1.2 *ff* *f* *p*

Hn. 3.4 *ff* *f*

Tpt. 1.2 in C *ff* *f* *senza sord.*

Tbn. 1.2 *ff* *f* *gliss.*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *ff* *f*

Hp. *ff* *f* *sf* *(no need to be accurate)* *8va* *8ba*

Pno. *ff* *8ba* *3* *8ba*

Vln. I *ff* *f* *div.* *8va*

Vln. II *ff* *f* *div.* *8va* *unis.*

Vla. *ff* *f* *b* *unis.*

Vc. *ff* *f*

Cb. *ff* *f*





**E**

73

Picc.   
 Fl. 1.2   
 Ob. 1.2   
 Cl. 1.2   
 Bsn. 1.2   
 Cbsn.   
 Hn. 1.2   
 Hn. 3.4   
 Tpt. 1.2 in C   
 Tbn. 1.2   
 B. Tbn.   
 Tba.   
 Timp.   
 Hp.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Musical score for 'Turbulent Mind' starting at rehearsal mark E. The score includes parts for Piccolo, Flutes 1.2, Oboes 1.2, Clarinets 1.2, Bassoons 1.2, Contrabassoon, Horns 1.2 and 3.4, Trumpets 1.2 in C, Trombones 1.2, Baritone Trombone, Tuba, Timpani, Harp, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *pp*, *p*, *f*, and *ppp*. The Piano part includes a section marked with a circled 8 and a dashed line, with notes marked with accents. The Violin I part includes a section marked 'exaggerated vib. solo \*' with notes marked with accents. The Contrabass part includes a section marked 'pizz.' with notes marked with accents.

\*move the finger up and down to achieve a very wide and exaggerated vibrato effect

**F**

83

Picc. *p* *ff*

Fl. 1.2 *p* *ff*

Ob. 1.2

Cl. 1.2 *a2* *p* *ff*

Bsn. 1.2 *p* *ff*

Cbsn. *p* *ff*

Hn. 1.2

Hn. 3.4 *sf* *pp*

Tpt. 1.2 in C 1. *con sord.* *p* *ff*

Tbn. 1.2 1. *p* *ff*

B. Tbn. *very brassy* *fff*

Tba. *p* *ff*

Timp. *p* *f-mp*

Hp.

Pno. *fff* *8ba*

Vln. I *f* *pp*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *arco*

92

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *ff*

(G to E)

*ffp* *8va*

102

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti  
pizz.

*f*  
pizz.

*f*

div.

*p* — *f*  
div.

*p* — *f*

*f*



110

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ffp*

*ff*

*p*

*f*

*arco*

*unis.*

G

118

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*p*

*f*

*ffp*

*8va*

*8va*

*3*

*3*



132

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *f* *ff*

8va







162

Picc. *mf* *f*

Fl. 1.2 *mf* *f*

Ob. 1.2 *mf* *f*

Cl. 1.2 *mf* *f* *mf*

Bsn. 1.2 *f*

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C *f-p* *f* (senza sord.)

Tbn. 1.2

B. Tbn.

Tba.

Timp. *mf* *p*

Hp.

Pno. *ff* *mf* *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p* div. arco

Vc. *f* *p* arco div.

Cb.





179

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*pp*

div.

div.

188

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

unis.

196

This page of a musical score, titled "Turbulent Mind" and numbered 35, contains measures 196 through 205. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1.2), Oboe 1 and 2 (Ob. 1.2), Clarinet 1 and 2 (Cl. 1.2), Bassoon 1 and 2 (Bsn. 1.2), and Contrabassoon (Cbsn.). The brass section includes Horn 1 and 2 (Hn. 1.2), Horn 3 and 4 (Hn. 3.4), Trumpet 1 and 2 in C (Tpt. 1.2 in C), Trombone 1 and 2 (Tbn. 1.2), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Harp (Hp.), and Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 196 features a Piccolo part with a whole note G5. Flute 1 and 2, Oboe 1 and 2, and Clarinet 1 and 2 all play a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, ending with a quarter rest. Dynamics include *pp* for the woodwinds and *p* for the Oboe and Clarinet. The strings play a sustained harmonic with a half note G2 in the Cb., a half note D2 in the Vc., a half note E2 in the Vla., and a half note F2 in the Vln. II. The Vln. I part has a half note G2. The Viola part has a half note G2. The Violoncello part has a half note D2. The Contrabass part has a half note G2. The strings are marked *unis.* (unison).

Measures 197-205 show the continuation of these parts. The woodwinds continue their melodic line, with dynamics of *pp* and *p*. The strings continue their sustained harmonic, with the Vln. I part having a half note G2 and the Vln. II part having a half note F2. The Viola part has a half note G2. The Violoncello part has a half note D2. The Contrabass part has a half note G2. The strings are marked *unis.* (unison).

Turbulent Mind

**L**

206

as quiet as possible

solo

*pp*

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

solo

8<sup>va</sup>

*pp*

Pno.

8<sup>va</sup>

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

sul C

con sord.

solo

*mp*

*ppp*

sul G

con sord.

solo

*mp*

*ppp*

217

Picc. *ppp* 3

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno. *ppp* 3

Vln. I *ppp*

Vln. II

Vla. *mp* *ppp* *sul D*

Vc. *mp* *ppp*

Cb. *ppp*

### III. Back to Normal

Freely; ♩ = 66

Piano

Pno.

Pno.

Pno.





13

Picc. *pp* < *p* > *pp*

Fl. 1.2

Ob. 1.2

Cl. 1.2 *p* 6 *pp* *p* *pp*

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp. solo *p*

Pno.

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

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

Vla. *pp*

Vc.

Cb. *pizz.* *p*

**B** Magnificent; ♩ = 92

16

This page of a musical score, titled "Turbulent Mind" and numbered 41, contains section B, "Magnificent," with a tempo of ♩ = 92. The score is for a full orchestra and piano. The key signature has one sharp (F#) and the time signature is 3/4. The score begins at measure 16. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests.
- Fl. 1.2**: Flute 1 and 2, rests.
- Ob. 1.2**: Oboe 1 and 2, rests.
- Cl. 1.2**: Clarinet 1 and 2, play a melodic line starting in measure 16 with a forte (*f*) dynamic and a second octave (*a2*) marking.
- Bsn. 1.2**: Bassoon 1 and 2, play a melodic line starting in measure 16 with a fortissimo-piano (*fp*) dynamic and a second octave (*a2*) marking.
- Cbsn.**: Contrabassoon, play a melodic line starting in measure 16 with a fortissimo-piano (*fp*) dynamic.
- Hn. 1.2**: Horn 1 and 2, rests.
- Hn. 3.4**: Horn 3 and 4, rests.
- Tpt. 1.2 in C**: Trumpet 1 and 2 in C, rests.
- Tbn. 1.2**: Trombone 1 and 2, play a melodic line starting in measure 16 with a forte (*f*) dynamic and a second octave (*a2*) marking.
- B. Tbn.**: Baritone Trombone, play a melodic line starting in measure 16 with a fortissimo-piano (*fp*) dynamic.
- Tba.**: Tuba, play a melodic line starting in measure 16 with a fortissimo-piano (*fp*) dynamic.
- Timp.**: Timpani, play a rhythmic pattern starting in measure 16 with dynamics *pp* < *f* and *pp* < *f*. A "soft" marking is present above the staff.
- Hp.**: Harp, play a chordal accompaniment.
- Pno.**: Piano, play a complex rhythmic pattern starting in measure 16, including a triplet of eighth notes in measure 18.
- Vln. I**: Violin I, rests.
- Vln. II**: Violin II, rests.
- Vla.**: Viola, play a melodic line starting in measure 16 with a forte (*f*) dynamic and "senza sord." (without mutes) marking.
- Vc.**: Violoncello, play a melodic line starting in measure 16 with a forte (*f*) dynamic and "senza sord." marking.
- Cb.**: Contrabass, play a melodic line starting in measure 16 with a fortissimo-piano (*fp*) dynamic and "arco" (arco) marking.

22

Picc. *f*

Fl. 1.2 *f* *a2*

Ob. 1.2 *f*

Cl. 1.2 *fp* 3 3 3 *fp* 3 3 3

Bsn. 1.2 *fp* 3 3 3 *fp* 3 3 3

Cbsn. *fp* *fp*

Hn. 1.2 1. *fp* 3 3 3 *fp* 3 3 3

Hn. 3.4 3. *fp* 3 3 3 *fp* 3 3 3

Tpt. 1.2 in C *f* *a2*

Tbn. 1.2 *fp* 3 3 3 *fp* 3 3 3

B. Tbn. *fp* *fp*

Tba. *fp* *fp*

Timp. *pp* *f* *pp* *f* *pp*

Hp.

Pno.

Vln. I *f* *senza sord.* *unis. senza sord.*

Vln. II *f* *senza sord.*

Vla. *f*

Vc. *fp* 3 3 3 *fp* 3 3 3

Cb. *fp* *fp*



Freely; ♩ = 66

33

Pno. *mp*

35

Pno. *sub p*

37

Pno. *mf* *p*

39

Pno. *mf* *p* *mf*

8va

**C** Twinkling; ♩ = 112

41

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *f* *pp*

*pp* *pp* *pp* *pp*

div. gliss. unis.

div. gliss. unis.

div. gliss. unis.

div. gliss. unis.

8<sup>va</sup>







54

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

mp

pp

unis.

f

pp

3

6

7



62 D

Picc. *f*

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C *mf* soli ord.

Tbn. 1.2

B. Tbn.

Tba.

Timp. *pp* *f* *p*

Hp.

Pno. *f* *pp* *f* *ff* *p* echoing

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

Vln. II *mp* *pp* *f* *div.* *unis.* *pizz.*

Vla. *mp* *pp* *f* *div.* *p*

Vc. *mp* *pp* *f* *echoing pizz.* *3* *3* *pp*

Cb. *mp* *pp* *f* *pizz.*

67

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*ff*

*f*

*pp*



**E** Peaceful; ♩ = 66

78

Pno. *mp*  
non rubato

Vln. I solo *p*

Vln. II solo *p*

Vla. solo *p*

Vc. solo *p*

*sub p* *pp*

82

Pno. *mf*

*p* *mf*

*8va*

85

Pno. *p*

*8va* *8va*

**rit.**.....

*pp* *ppp*

# IV. Air Raid Siren

Aggressive; ♩ = 126

This musical score is for the piece "IV. Air Raid Siren" and is marked "Aggressive; ♩ = 126". The score is written for a full orchestra and includes the following instruments and parts:

- Piccolo:** Starts with a forte (*f*) dynamic, playing a rhythmic pattern.
- Flute 1.2:** Plays a melodic line with dynamics ranging from *f* to *mf*.
- Oboe 1.2:** Features a long, sustained note in the first measure, followed by a melodic line with dynamics from *fp* to *f*.
- Clarinet 1.2 in Bb:** Plays a rhythmic accompaniment with dynamics from *f* to *p*.
- Bassoon 1.2:** Plays a rhythmic accompaniment with dynamics from *f* to *p*.
- Contrabassoon:** Provides a low-frequency accompaniment with dynamics from *f* to *fp*.
- Horn 1.2 in F:** and **Horn 3.4 in F:** Both play a melodic line with dynamics from *f* to *fp*.
- Trumpet 1.2 in C:** and **Trombone 1.2:** Both play a rhythmic accompaniment with dynamics from *f* to *fp*.
- Bass Trombone:** and **Tuba:** Both play a rhythmic accompaniment with dynamics from *f* to *fp*.
- Timpani:** Plays a rhythmic pattern with a *hard* dynamic marking.
- Harp:** Provides a harmonic accompaniment with dynamics from *f* to *ff*.
- Piano:** Features a complex accompaniment with dynamics from *ff* to *fp*, including an 8va<sup>1</sup> marking.
- Violin I:** and **Violin II:** Both play a melodic line with dynamics from *f* to *mf*.
- Viola:** Plays a melodic line with dynamics from *f* to *p*.
- Violoncello:** and **Contrabass:** Both play a rhythmic accompaniment with dynamics from *f* to *fp*.







14

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fit.

*sf sf sf sf*

*fff* 3

ord.

*p* 6

*f*

play the mouthpiece \*

play the mouthpiece

play the mouthpiece  
a2

*p* *f*

*p* *f*

*p* *f*

*f* 3 3

*pizz.*

*sf*

*p* *f*

\* take off the mouth piece and play directly to imitate a siren effect; no specific pitch is needed

19 **B**

Picc. *f*

Fl. 1.2 *f*

Ob. 1.2 *f*

Cl. 1.2 *p* *f* *p* *f* *p*

Bsn. 1.2 *f*

Cbsn.

Hn. 1.2 *ff*

Hn. 3.4 *ff*

Tpt. 1.2 in C *ff*

Tbn. 1.2

B. Tbn.

Tba.

Timp. *p* *f*

Hp.

Pno. *ff* *8va* *8ba* *8ba* *8ba*

Vln. I *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc. *p* *f*

Cb. *p* *f*

23

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

f

ord.

f

5

6

6

8va

8va

8va

arco

p

f

pizz.

pizz.

sul pont. div.

p

fp

sul pont. div.

p

fp



30

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*p* *f*

*p* *f*

*p* *f*

*p* *f*



38

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*fff*

*8va*

*non div.*



41 E

Picc. *ff* *p* *f*

Fl. 1.2 *ff* *p*

Ob. 1.2 *ff* play the reeds \*  
a2

Cl. 1.2 *ff* *p*

Bsn. 1.2 *ff* play the reeds  
a2

Cbsn. *p*

Hn. 1.2 *p*

Hn. 3.4 *p*

Tpt. 1.2 in C *p*

Tbn. 1.2

B. Tbn.

Tba. *p*

Timp. *f*

Hp.

Pno. *f* *8va*

Vln. I

Vln. II

Vla. *f* sul pont.

Vc. *f* sul pont.

Cb. *p*

\* take off the reeds and play directly on the most comfortable octave





**F**

52 Siren; ♩ = 100

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2  
play the mouthpiece  
a2  
fff

Hn. 3.4  
play the mouthpiece  
a2  
fff

Tpt. 1.2 in C  
play the mouthpiece  
a2  
fff

Tbn. 1.2  
play the mouthpiece  
a2  
fff

B. Tbn.  
play the mouthpiece  
fff

Tba.  
play the mouthpiece  
fff

Timp.  
mp

Hp.

Pno.  
v  
8ba

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

Musical score for measures 60-66. The score includes parts for Horns 1.2, Horns 3.4, Trumpets 1.2 in C, Trombones 1.2, Baritone Trombone, and Timpani. The piano part is present but contains no notation for these measures.

Freely; ♩ = 100

67

Musical score for measures 67-73. The timpani part (Timp.) has a *fff* dynamic marking. The piano part (Pno.) is marked *rubato* and features complex textures with many notes marked with *v* (accents) and *8ba* (octave below) markings.

74

Musical score for measures 74-76. The piano part (Pno.) features sixteenth-note patterns with *6* (sixteenth notes) markings and *8ba* (octave below) markings.

77

Musical score for measures 77-80. The piano part (Pno.) features sixteenth-note patterns with *6* (sixteenth notes) markings and *8ba* (octave below) markings. Dynamics range from *p* to *f*.

81

Musical score for measures 81-83. The piano part (Pno.) features triplet patterns with *3* (triplet) markings and *f* (forte) dynamics. The score ends with *fff* (fortississimo) dynamics.

rit.

84

Musical score for measures 84-86. The piano part (Pno.) features triplet patterns with *3* (triplet) markings and *8ba* (octave below) markings. The score concludes with *fff* (fortississimo) dynamics.

**G**

89 Postwar; ♩ = 100

The musical score is arranged in a standard orchestral format with the following parts and their specific markings:

- Picc.**: Piccolo, rests throughout.
- Fl. 1.2**: Flutes 1 and 2, rests throughout.
- Ob. 1.2**: Oboes 1 and 2, rests throughout.
- Cl. 1.2**: Clarinets 1 and 2, rests throughout.
- Bsn. 1.2**: Bassoons 1 and 2, rests throughout.
- Cbsn.**: Contrabassoon, rests throughout.
- Hn. 1.2**: Horns 1 and 2, rests throughout.
- Hn. 3.4**: Horns 3 and 4, rests throughout.
- Tpt. 1.2 in C**: Trumpets 1 and 2 in C, rests throughout.
- Tbn. 1.2**: Trombones 1 and 2, rests throughout.
- B. Tbn.**: Baritone Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics: *p* → *pp*, *mp* → *pp*, *mf* → *pp*.
- Hp.**: Harp, playing chords with dynamics: *sf*.
- Pno.**: Piano, playing a complex texture with dynamics: *p cresc.*, *sf*, *sf*, *f cresc.*, *sf*, *sf*. Includes *8ba* markings.
- Vln. I**: Violins I, rests throughout.
- Vln. II**: Violins II, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabass, playing a rhythmic pattern with dynamics: *pizz.*, *p*, *mp*, *mf*, *f*.

97

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2  
ord.  
*f*

Cbsn.

Hn. 1.2  
ord.  
*p*

Hn. 3.4  
ord. 3.  
*p*

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba.  
ord.  
*f*

Timp.  
*f*

Hp.

Pno.  
*ff*

Vln. I

Vln. II

Vla.

Vc.  
*f*

Cb.

5 7 5 7

6 6 6 6

8<sup>va</sup>

vcln

vcln

vcln

vcln

8<sup>ba</sup>

100 **rit.**

Picc. *f*

Fl. 1.2 *f* a2

Ob. 1.2 *f* ord. a2

Cl. 1.2 *f*

Bsn. 1.2 *f*

Cbsn. *f*

Hn. 1.2 *f* a2

Hn. 3.4 *f* a2

Tpt. 1.2 in C *f* fit.

Tbn. 1.2 *f* ord. a2

B. Tbn. *f*

Tba. *f*

Timp. *f*

Hp.

Pno. *fff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* arco



106 **Tempo I; ♩ = 126**

Picc. *ff* *ft.*  
 Fl. 1.2 *ff* *ft.*  
 Ob. 1.2 *ff*  
 Cl. 1.2 *ff*  
 Bsn. 1.2 *ff*  
 Cbsn. *ff*  
 Hn. 1.2 *ff*  
 Hn. 3.4 *ff*  
 Tpt. 1.2 in C *ff*  
 Tbn. 1.2 *ff*  
 B. Tbn. *ff*  
 Tba. *ff*  
 Timp. *ff*  
 Hp.  
 Pno. *ff*  
 Vln. I *ff* *p* *f* *p* *f* *p*  
 Vln. II *ff* *p* *f* *p* *f* *p*  
 Vla. *ff* *p* *f* *p* *f* *p*  
 Vc. *ff* *p* *f* *p* *f* *p*  
 Cb. *ff* *p* *f* *p* *f* *p*

110

Musical score for 'Turbulent Mind' page 73, measures 110-113. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2 in C, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, Harp, Piano, Violins I & II, Viola, Violoncello, and Contrabass.

Measures 110-113 are shown. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2 in C, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, Harp, Piano, Violins I & II, Viola, Violoncello, and Contrabass.

Key markings include *p*, *f*, *sf*, *ff*, *ord.*, *div.*, and *b<sub>2</sub>*. The time signature is 3/4.

I

114

Picc.

Fl. 1.2 *ord.*

Ob. 1.2 *a2* *f*

Cl. 1.2 *f*

Bsn. 1.2 *a2* *f*

Cbsn. *f*

Hn. 1.2 *a2* *f*

Hn. 3.4 *a2* *f*

Tpt. 1.2 in C *f*

Tbn. 1.2 *a2* *f*

B. Tbn.

Tba.

Timp. *solo hard*  
*p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Hp.

Pno. *fff*

Vln. I *unis.* *f*

Vln. II *unis.* *f*

Vla. *unis.* *f*

Vc. *unis.* *f*

Cb. *f*

120

This page of the musical score, titled "Turbulent Mind" and numbered 75, covers measures 120 through 123. The score is arranged for a full orchestra and includes the following parts:

- Picc.**: Piccolo flute, starting with a forte (*f*) dynamic.
- Fl. 1.2**: First and second flutes, playing a melodic line with dynamics ranging from *f* to *mf*.
- Ob. 1.2**: First and second oboes, playing a melodic line with dynamics ranging from *fp* to *f*.
- Cl. 1.2**: First and second clarinets, playing a melodic line with dynamics ranging from *f* to *p*.
- Bsn. 1.2**: First and second bassoons, playing a melodic line with dynamics ranging from *f* to *p*.
- Cbsn.**: Contrabassoon, playing a melodic line with dynamics ranging from *f* to *fp*.
- Hn. 1.2**: First and second horns, playing a melodic line with dynamics ranging from *f* to *fp*.
- Hn. 3.4**: Third and fourth horns, playing a melodic line with dynamics ranging from *f* to *fp*.
- Tpt. 1.2 in C**: First and second trumpets in C, playing a melodic line with dynamics ranging from *f* to *fp*.
- Tbn. 1.2**: First and second trombones, playing a melodic line with dynamics ranging from *f* to *fp*.
- B. Tbn.**: Baritone trombone, playing a melodic line with dynamics ranging from *f* to *fp*.
- Tba.**: Tuba, playing a melodic line with dynamics ranging from *f* to *fp*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics ranging from *f* to *fp*.
- Hp.**: Harp, playing a rhythmic pattern with dynamics ranging from *f* to *fp*.
- Pno.**: Piano, playing a complex rhythmic pattern with dynamics ranging from *f* to *ff*.
- Vln. I**: Violin I, playing a melodic line with dynamics ranging from *f* to *mf*.
- Vln. II**: Violin II, playing a melodic line with dynamics ranging from *f* to *mf*.
- Vla.**: Viola, playing a melodic line with dynamics ranging from *f* to *p*.
- Vc.**: Violoncello, playing a melodic line with dynamics ranging from *f* to *p*.
- Cb.**: Contrabass, playing a melodic line with dynamics ranging from *f* to *fp*.

The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *fp* (fortissimo piano), and *ff* (fortissimo). It also includes performance markings like *tr* (trill), *a2* (second octave), *8va* (eightva), and *8ba* (eightba). The tempo is marked as 120.



130

Picc. *f*

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn. *p* *fp* *fp* *fp* *f*

Hn. 1.2 *p*

Hn. 3.4 *p*

Tpt. 1.2 in C

Tbn. 1.2

B. Tbn.

Tba. *p* *fp* *fp* *fp* *f*

Timp.

Hp.

Pno. *f* *8va* *8ba*

Vln. I

Vln. II

Vla.

Vc.

Cb. *p* *fp* *fp* *fp* *f*



**K**

138

**Picc.** *ft.* *p* *f* *p* *f* *p* *f* *p* *f*

**Fl. 1.2** *ft.* *p* *f* *p* *f* *p* *f* *p* *f*

**Ob. 1.2**

**Cl. 1.2**

**Bsn. 1.2**

**Cbsn.**

**Hn. 1.2** *a2* *p* *f* *p* *f* *p* *f* *p* *f*

**Hn. 3.4**

**Tpt. 1.2 in C** *p* *f* *p* *f* *p* *f* *p* *f*

**Tbn. 1.2**

**B. Tbn.**

**Tba.** *p* *f* *p* *f* *p* *f* *p* *f*

**Timp.** *solo* *p* *ff*

**Hp.**

**Pno.** *glissandi with approximate notes* *8va* *8va* *8va* *8va* *fff*

**Vln. I** *arco* *p* *f* *p* *f* *p* *f* *p* *f*

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

**Vla.** *arco* *p* *f* *p* *f* *p* *f* *p* *f*

**Vc.** *arco* *p* *f* *p* *f* *p* *f* *p* *f*

**Cb.** *arco* *p* *f* *p* *f* *p* *f* *p* *f*





148

**Picc.**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Fl. 1.2**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Ob. 1.2**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Cl. 1.2**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Bsn. 1.2**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Cbsn.**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Hn. 1.2**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Hn. 3.4**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Tpt. 1.2 in C**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Tbn. 1.2**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**B. Tbn.**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Tba.**  
*fp* *ff* *fff* *fff<sup>p</sup>* *fff*

**Timp.**  
*ff* *p* *ff* *fff*

**Hp.**  
*fff*

**Pno.**  
*fff*

**Vln. I**  
non div. *fp* *ff* *fff* pizz.

**Vln. II**  
non div. *fp* *ff* *fff* pizz.

**Vla.**  
non div. *fp* *ff* *fff* pizz.

**Vc.**  
*fp* *ff* *fff* pizz.

**Cb.**  
*fp* *ff* *fff* pizz.