THE HERO’S JOURNEY
a Depiction of Archetypal Protagonists
Based on the Work of Joseph Campbell

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A Thesis
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MASTER OF MUSIC

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ABSTRACT

Elainie Lillios, Advisor

The Hero’s Journey is a nineteen-minute work consisting of four movements scored for a small chamber orchestra of fifteen performers. The title of the piece references the work of American mythologist Joseph Campbell (1904-87), who believed the mythological and religious narratives of all societies could be condensed into a singular generic narrative, the monomyth, which he described as the “Hero’s Journey.”¹ For the purposes of this work, I have identified ubiquitous archetypal protagonists – the wide-eyed but hesitant Innocent, the vindictive and brooding Avenger, the cunning and mischievous Rogue, and the far-seeing and selfless Giver – based upon their association with particular phases of the journey and how their attempts to reconcile the ‘light’ and ‘dark’ elements of their subconscious determine their motives and methods.

The work opens with a prologue in which is presented the titular “Hero’s Journey” motive with its broad, lyrical leaps followed by a meandering, rhythmically active yet hesitant “Innocent” theme. The second movement resembles a rondo form as the disjunct, highly symmetrical “Avenger” and the sinister, chromatic “Darkness Within” themes battle for control. In the third movement, the “Darkness” returns in dense, low-pitched clusters subtly but steadily overtaken by the leaping lines and bounding rhythms of the swashbuckling “Rogue”. In the fourth movement, the “Giver” motive with its flowing, mystical lines contends with and transcends the “Darkness”.

The harmonic, melodic and rhythmic languages of this work are all driven by the portrayal of each archetype. For example, melodic materials reflect the trepidation of the “Innocent” through short, meandering lines or the drive of the “Avenger” through repeated assertion of a central pitch. Harmonic intervals broaden to portray the world of possibilities in the “Hero’s Journey” and collapse to portray the clinging, suffocating “Darkness Within”. And while bounding dotted and triplet rhythms depict the energetic “Rogue”, free, chantlike lines portray the mystical, transcendent visions of the “Giver”. While many harmonic structures have diatonically centric connotations, the tritone serves as a vital structural interval throughout and chromaticism is prevalent horizontally and vertically.

instrumentation

flute/alto flute/piccolo
oboe/English horn
clarinet in Bb/bass clarinet
bassoon/contrabassoon
horn in F
trumpet in Bb/trumpet in C
bass trombone
tuba
piano
violin
viola
cello
contrabass

percussion:
vibrphone
bass marimba
orchestra bells
bass drum
snare drum
triangle
wind chimes
rain stick
brake drum (anvil)
tam-tam
gong
crash cymbals
suspended cymbals
(18", 14", 9", malleted and bowed)
In hindsight, I can trace my fascination with mythology much further back than my fascination with music. I learned to read at the age of three and at five was issued my first Cleveland Public Library card. My mother was an early-elementary teacher and my father was a minister, so it’s not surprise that I was steeped in really good storytelling from early on. We had one fuzzy analog-tuner TV set and no cable, the Internet was years away from being accessible to the public, and even if I hadn’t been able to read the apostle Paul’s words about the real world being full of evil, I wanted me running around and playing in unattended. It was kindness of a perfect storm of circumstances which conspired to create a scrappy little nerdy kid with Coke-bottle glasses but a great love for literature and mythology, and the desire to be the one to see that this man. I took on everything from Homer to Tolkien and never looked back. And even though most of my reading time these days is given over to composition department listeners’ emails and the journal articles assigned in ethnomusicology seminar, I’m happy to say I’ve kept my love for good mythology is something I’ve never lost.

So when the time came to plan a thesis composition capping off my master’s degree, I was certain I wanted to do something with some sort of mythological subject. Unexpectedly much of my initial thrust was to focus on the categories themselves, on this “Modern Prometheus”, then might I, like Jung back in the 19th century, be able to channel my energies into understanding the patterns underlying the myths of a culture. I had already written a poem and set it to music on a concept which everyone starts out—a blank slate, usually unaware of his or her full identity or potential. The archetypes are your first words. Once I had done that, the actual compositional task would be depicting each archetype in terms of a few basic characteristics and providing an example or two of the things that are possible with each. I settled on four of what I considered more or less ‘good’ protagonists.

Although I have sworn to uphold the law and fight crime, unresolved anger at the murder of his parents drives Bruce Wayne to construct a persona that is dark, violent, and terrifying. The entire premise of the Batmovement is that the hero is a hero is different from the last. Rather than charge headlong into open battle with evil, the Rogue takes another, less direct approach. Distinctly characteristic of many Western folk heroes from Robin Hood to the white-stoneheded gunfighters of the west, the Rogue is not about destruction of the status quo. Rather, the Rogue is about stealing and hitting and-run with evil to take it head-on. While the Avenger frequently represents good by upholding the law and establishing order, the Rogue can usually be found where order is in fact an evil, an unjust status quo which disregards freedom and individuality in favor of a tyrannical monism. Besides the aforementioned Robin Hood, another good example is the outlaw smuggler Han Solo from the *Star Wars* saga. While (initially) self-seeking and antagonistic, and a figure for whom law and order are dead—very high priorities, Han’s willingness to aid our heroes in resisting the evil Galactic Empire moves him to become a hero in his own right, brawling long odds and accomplishing great deeds for the sake of good. As the third movement progresses, the lively, elusive Rogue begins to take on an even more dramatic perspective. It is here that the Rogue gathers a following, and ultimately clashes with the mechanistic representation of the *Darkness Within*, emerging victorious by virtue of brains, not brawn, and nimble dexterity rather than sheer brute force.

For in his condition it was for him a sacrifice to perish on the Bridge (in the Mines of Moria) in defence of his companions, little or more than for a mortal Man or Hobbit, since he had a greater inner power than they; but also more… for all he could know at that moment he was the only person who could direct the resistance to Sauron successfully, and all his mission was vain. He was handing over to the Authority that ordained theâ€”the Giver’s triumph over evil often supersedes even death, whether by a physical return from beyond or simply by living on in his or her teachings and the actions of followers, the Giver transcends the mortal plane and bestows some sort of boon or favor upon humanity. This is dramatically illustrated in the climax of the fourth movement, after which the work concludes by returning to the mysterious, ethereal aura of the ‘prologue’. Here at the end, the solo trumpet re-states the titular motive which represents the *Hero’s Journey*, reminding the listener that that each of our archetypal protagonists in their piece, each of us is on our own journey— to discover our identity and purpose, and to resolve the conflicts within ourselves and in the world around us.

To sum all of this up, I am immensely satisfied with this piece not only because it represents the payoff from months and months of hard work and the completion of a hard-earned degree, but because it is in many ways a representation of my own journey as a composer. As I had no formal instruction in composition until my junior year at BGSU, I spent the last two years in graduate school sprinting to ‘catch up’ with the level of mastery demonstrated by my peers. While I certainly am not claiming to have ‘arrived’ and am continually looking ahead to new challenges and new ideas, the experience of writing this piece has been a milestone and testament to all the things I have learned thus far. And if I am permitted to make so bold an assertion, to me it’s a darn good piece of music. I hope that you are able, either as a performer, a listener, or even just a curious musician flipping through this score, to find some enjoyment from this work. Thanks for taking the time to read some of my thoughts on it.

*Composers’ Notes*
program notes

Every culture has its myths and legends. Whether in the form of Sumerian epics chiseled into clay tablets, Greek poems of gods and heroes, Victorian novels of intrigue by gaslight, or big-screen summer blockbusters full of larger-than-life superheroes, human beings have from the dawn of history sought to distill their impressions of the human experience and the deeper meaning beyond it into compelling stories featuring protagonists to whom we try to relate ourselves. According to American mythologist Joseph Campbell (1904-87), the various myths and tales of every society are variations on one central, fundamental narrative—the monomyth. The essential form of this is what Campbell referred to as the “Hero’s Journey”, wherein a protagonist sets out on a series of trials and tasks to accomplish some sort of quest and then returns to bestow some sort of gift or favor upon his or her people. As much of Campbell’s work was rooted in the writings of 19th century psychoanalyst Carl Jung, there is a great deal of emphasis upon archetypes—stock characters which represent particular facets of human nature or aspects of the human experience. This prompted me to define four different archetypal protagonists recurrent throughout mythology and then depict each of them musically. The result is The Hero’s Journey, a four-movement, twenty-minute work for an ensemble of fifteen instrumentalists. Each movement seeks to represent the character of one of these protagonists. The first is the Innocent, an uninitiated blank slate of an individual who is just now, in Campbell’s words, “crossing the threshold” into a larger world much like the boy David first catching a glimpse of the giant Goliath or Dorothy realizing she’s not in Kansas anymore. In contrast, the powerful but brooding Avenger walks the line between good and evil as an internal conflict between good intentions and seething wrath pits them against the Darkness Within in a manner not unlike Achilles at the gates of Troy—or for that matter, Batman on the rooftops of Gotham City. A different approach is taken by the mischievous, swashbuckling Rogue, who creeps from the shadows just out of sight of an oppressive regime and uses cunning and dexterity rather than brute force to make hit-and-run attacks on evil like an array of Western folk heroes from Robin Hood to Han Solo. But perhaps the most unusual approach is that of the mystical Giver who, with one foot in this world and one in a world beyond, overcomes the darkness by emptying force and sacrificing himself or herself for the sake of others and ultimately transcends the mortal plane to impart gifts from the hereafter to all of humanity. However different these four archetypal protagonists may be, they are all fixed in the collective consciousness of societies across borders and throughout time, and any of them could potentially represent any of us, for the monomyth is the story of humanity itself, and however mundane our own lives may sometimes seem, The Hero’s Journey is one that in some form or another each one of us must take.

acknowledgements

As my master’s thesis, The Hero’s Journey is by far the largest in scale and deepest in complexity of any of my works to date, and could never have been realized without the assistance of a number of important individuals. Many thanks to my thesis committee at Bowling Green State University, Dr. Burton Beerman and my advisor, Dr. Elainie Lillios; this piece would not have materialized without their reliable advice, constructive criticism, and considerable patience throughout the process. Other faculty members who contributed valuable suggestions and much-needed moral support include Drs. Mikel Kuehn, Jacqueline Leclair, Megan Fergusson, Alan Smith, Roger Schupp, Eftychia Papanikolaou and William Mathis as well as Kurt Doles of the Mid-American Center for Contemporary Music. My fellow student composers were an invaluable lifeline during the compositional and editing process; thanks in particular to Kristopher Martenn, Stefanie Acevedo, Dan Trimte, Mihai Popean, Ben Taylor, Sally Williams and Rex Maze for their support and assistance. Also crucial to the process of composing this piece was the input of many BGSU student performers, most notably conductors Conrad Chu and Katherine Kilburn; price-less instrumental ‘tech support’ was provided by flautist Hayley Boyse, obboist Rena Vacha, clarinetist Amanda van Wechel, bassist Magdalena Kress, cornist Brian Seeber, and percussionists Olman Piedra and Ellery Trafford.

My understanding of Joseph Campbell’s writings was greatly facilitated by my aunt, Dr. Beth Patrick Trippel of Olivet Nazarene University; her insight into the communicative aspects of music as rhetoric and the convergence of literature, mythology, communications and the arts informed much of my initial conception of this thesis. It was during my undergraduate years at Olivet that my own journey as a composer began under the instruction of Dr. Karen Ball, who has continued to lend advice and encouragement ever since. Some copies of this score feature a frontispiece painted in watercolors by my brother Joshua A. Smith, who is not only an exceptional painter and photographer but a talented musician in his own right who shares my fascination with history and mythology. My ability to persevere through the long and often difficult creation of The Hero’s Journey (and quite possibly my continued mental and emotional stability in general) can be attributed in no small part to my mother, Linda Smith, without whose continued affirmation (and reassuring phone calls, and home-cooked meals, and gas money) I would have thrown in the towel long ago. And most importantly, this piece would be utterly impossible without the aid of our Creator and the Author of the human story, from whom are derived all my intellectual and artistic faculties in the first place.

The Hero’s Journey is dedicated to the memory of my father, the Rev. Marvin J. Smith (1946-2006).

Software: All engraving for this piece was done using Finale™ 2010 by MakeMusic, Inc.® Cover and insert materials were designed with Microsoft Publisher™ 2003. Additional text materials were typed in Microsoft Word™ 2003. Engraved pages were exported and all materials were compiled for printing using Adobe Acrobat™ 9.0 Professional Edition.

Typography: The typesetting for the cover and insert pages and much of the text elements in the score employs the ‘Musec’ family of fonts designed by Jos Buivenga (www.exlibris.com). This versatile slab-serif font family combines modernist stylishness with exceptional clarity and legibility across all weights and sizes and is thus equally suitable for titles and for body text. Titles are set in Museo Sans 500 bold, subtitles in Museo 700, and plain text in Museo 300 (numbers indicating weight). In the score, most text blocks are similarly set in Museo 300 while tempo markings are set in Museo 500 bold and dynamics in Museo 500 bold oblique. Finer print, particularly around brackets, is set in the Trebuchet MS font from Microsoft for added clarity at smaller sizes. Some markings in the score substitute alternate fonts for the Maestro and Engraver defaults used by Finale™: these include the Toccata and Fughetta typefaces by Blake Hodgetts and the Accidentals font by Matthew Hindson. Thesis Edition title, abstract, and bibliography pages are engraved in the Times New Roman font.
**notation legend**

- ♯ 1/4 sharp
- ♭ 1/4 flat
- ♯ 3/4 sharp
- ♭ 3/4 flat
- glissando shorthand, used with smaller pitch intervals and/or closely-spaced noteheads

**wind techniques**

- air ~~~~~ air only, no tone
- flż. ~~~~~ flutter tongue

**string techniques**

- fingernail pizzicato
- snap (Bartók) pizzicato
- scratch tone

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**unpitched percussion notation legend**

<table>
<thead>
<tr>
<th>Bass drum</th>
<th>Brake drum / anvil</th>
<th>Snare drum</th>
<th>Rain stick</th>
<th>Wind chimes</th>
<th>Triangle</th>
<th>Tam-tam</th>
<th>Gong</th>
<th>18&quot; susp cym</th>
<th>14&quot; susp cym</th>
<th>9&quot; susp cym</th>
<th>Crash cym</th>
<th>Bowed (any inst)</th>
</tr>
</thead>
</table>

**concerning percussion**

The selection of cymbals should be based primarily upon their pitch relative to one another. This is primarily determined by a cymbal’s thickness and not its diameter, but for the purposes of this score low, medium, and high are represented by 18", 14" and 9" respectively. When selecting a gong, be sure to choose one with a distinct enough pitch presence to differentiate it from the diffuse ‘bloom’ of the tam-tam and a somewhat higher ‘center’ pitch than that of the tam-tam. There is a great deal of bowing (of both pitched and unpitched percussion) throughout the piece, so be sure there is a bass bow available to each player. As the acoustic envelopes of cymbals vary widely, changes in bowing over extended passages are left to the player’s discretion; similarly, inversion and attitude of the rain stick is left to the discretion of the player to account for variations in the sizes and consequent durational envelopes of different rain sticks. Whether a brake drum or anvil is used, drape it with a light fabric (perhaps a t-shirt) to dampen its sustain as much as possible without adversely affecting its attack. For pitched percussion, only general guidelines for mallet selection (e.g. ‘soft’, ‘hard’) are printed; the player should decide which specific mallets best fit the indicated dynamics and articulations. Generally speaking, most pitched percussion can be found in the Percussion I part while most unpitched percussion (at least passages concurrent with passages of pitched percussion) can be found in the Percussion II part, however there are several important exceptions to this which may require particular ‘vigilance’ when both players are in transition between instruments! Feel free to adjust the stage layout as needed when space is limited or if transitions are problematic.

**suggested staging** (diagram not to scale)

(circle the stage front)

- Vibes
- Marimba
- Bells
- Crash cym, brake drum, rain stick, triangle, wind chimes

(stage front)
for dad.
the hero's journey

1. prologue/the innocent

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone (Bass Tbn.)

Tuba

Percussion I

(Vibraphone)

Percussion II

Violin

Viola

Violoncello

Contrabass

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone (Bass Tbn.)

Tuba

Percussion I

(Vibraphone)

Percussion II

Violin

Viola

Violoncello

Contrabass

phil smith
A

FL

Ob.

Bb Cl.

Bn.

Hn.

Bb Tpt.

B. Tbn.

Tuba

Perc. I

Perc. II

Pno.

Vln.

Vla.

Vlc.

Cb.

26 27 28 29 30 31 32 33 34 35
slight but continuous accel ...

building in energy...
Marcato, quicker \( \frac{d}{4}=100 \)

- Fl.
- Ob.
- B♭ Cl.
- Bsn.
- Hn.
- B♭ Tpt.
- B. Tbn.
- Tuba
- Perc. I
- Perc. II
- Pno.
- Vln.
- Vla.
- Vlc.
- Cb.

Ped.
Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

B. Tbn.

Tuba

Perc. I

Perc. II

Pno.


hesitant

mp

p

mp

mp

ped.

arco

96 97 98 99 100 101
2. the avenger

Driving \( \frac{4}{4} = 220 \)

Alto Flute

English Horn

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Trombone

(Tuba)

Tuba

Percussion I

(Bass Marimba)

Percussion II

(Bass Drum)

Piano

Violin

Viola

Cello

Contrabass
C

Slower, contemplative  \( \frac{4}{4} = 88 \)

Fl.
E. Hn.
B. Cl.
Bsn.

\[ \sum_{i=1}^{n} \text{E. Hn.} \]

\[ \sum_{i=1}^{n} \text{Vln.} \]

\[ \sum_{i=1}^{n} \text{Via.} \]

\[ \sum_{i=1}^{n} \text{Perc I} \]

\[ \sum_{i=1}^{n} \text{Fl.} \]

\[ \sum_{i=1}^{n} \text{E. Hn.} \]

\[ \sum_{i=1}^{n} \text{B. Cl.} \]

\[ \sum_{i=1}^{n} \text{Bsn.} \]

\[ \sum_{i=1}^{n} \text{Perc I} \]
Freely, con rubato

D Tempo I \( \frac{\dot{}}{=} 220 \)
much slower, introspective \( \bowtie = 66 \)
freely, con moto $\text{ } \mathbf{= 100}$
Tempo I, sempre accel. $\boxed{\frac{3}{4}} = 220$

- FL
- E. Hn.
- B. Cl.
- Bsn.
- Hn.
- C Tpt.
- B. Tbn.
- Tuba
- Perc I
- Perc II
- Pno.
- Vln.
- Vla.
- Vlc.
- Cb.
G violently! $\cdot = 240$

- **FL**
- **E. Hn.**
- **B. Cl.**
- **Bsn.**
- **Vla.**
- **Cb.**
- **Pno.**
- **Tub.**
- **Perc I**
- **Perc II**
- **Pr.**
- **Vln.**
- **Vla.**
- **Vic.**
- **Cb.**

- Violin, Viola, Cello, and Double Bass play in unison witheringly! \

- The quarter note is very short. \

- Violent shifting.

- The cymbal is vigorously shaken.

- Very short quarter notes.

- Very short quarter notes.

- Very short quarter notes.

- Very short quarter notes.
\textbf{H} \textit{prestissimo!!} \( \frac{\text{f}}{\text{f}} = 132+ \)
false endings - freeze & hold @↑!
3. the rogue

Plodding $\dot{\text{.}} = 72$

- Flute (Piccolo)
- Oboe
- Clarinet in B♭
- Bassoon
- Horn in F
- Trumpet in C
- Trombone (Bass Tbn.)
- Tuba
- Percussion I (bass marimba)
- Percussion II
- Piano
- Violin
- Viola
- Cello
- Contrabass

- Plodding
- distant
- $pp$
- distant
- $p$
- $p$
- $p$

- 1
- 2
- 3
- 4
- 5
- 6
slight accel. \( \frac{\text{d}}{\text{d}} = 76 \)
moving closer $\frac{3}{4} = 80$
disjunct, elusive \( \cdot = 92 \)

forceful, pesante \( \cdot = 88 \)
energetic! $\dot{\textit{q}} = 96$
con moto $\frac{\text{b}}{\text{t}} = 100$

Fl.

Ob.

B-Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Pno.

Vln.

Vla.

Vlc.

Cb.
D  \( \text{driving} \quad \frac{\text{d}}{\text{s}} = 120 \quad (\frac{\text{d}}{\text{s}}=\frac{1}{4}) \)

Fl.

Ob.

B- Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Pno.

Vln.

Vla.

Vlc.

Cb.
Bombastic $\frac{\text{bass}}{\text{flute}} = 132$

Fl.

Ob.

B-Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Pno.

Vln.

Vla.

Vlc.

Cb.

Flute

Oboe

Bass Clarinet

Bassoon

Horn

Cornet

Tuba

Percussion I

Percussion II

Piano

Violin

Viola

Violoncello

Contrabass
Filled with urgency \( \dot{=} 144+ \)
Exuberant! \( \text{j.} = 132 \)
4. the giver

Mystical, chantlike  \( \mathcal{J} = 72 \)

- Flute
- English Horn
- Clarinet in B\(_b\)
- Bassoon
- Horn in F
- Trumpet in C
- Trombone (Bass Tbn.)
- Tuba
- Percussion I (Vibraphone)
- Percussion II
- Piano
- Violin
- Viola
- Cello
- Contrabass

\[ \text{Mystical, chantlike} \quad \mathcal{J} = 72 \]
C \( \text{J} = 80 \)

- Fl.
- E. Hn.
- B♭ Cl.
- Bsn.
- Hn.
- C Tpt.
- B. Tbn.
- Tuba
- Perc. I
- Perc. II
- Pno.
- Vln.
- Vla.
- Vlc.
- Cb.

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sinister \( \frac{3}{4} = 80 \)

steady \( \frac{3}{4} = 72 \)
E \textbf{violent!!} \quad \underline{j = 100}
ominous \( \frac{d}{=} 80 \quad a \) tempo
pompous  $J = 72$

remote, ethereal  $J = 66$  agitated, anxious  $J = 80$
gradually coalescing \( \mathbf{j} = 72 \)
Triumphant $j = 76$

- FL
- E. Hn.
- Bb Cl.
- Bsn.
- Hn.
- C Tpt.
- B. Tbn.
- Tuba
- Perc. I
- Perc. II
- Pno.
nebulous $\frac{d}{4} = 90$