

David S. Carter

NEVER PAST

for chamber orchestra

2013

Never Past
ORCHESTRA

2 Flutes (2nd Flute doubles on piccolo)
2 Oboes
2 Clarinets in Bb (2nd Clarinet doubles on bass clarinet with C extension and on Eb clarinet)
2 Bassoons

2 Trumpets in Bb
2 Horns in F
2 Trombones (both with F triggers)
1 Bass Trombone

2 Percussionists:

Player 1: ride cymbal (can share with Player 2), suspended cymbal, wood blocks (medium and low)

Player 2: ride cymbal (can share with Player 1), slit drum (2 pitches: high and medium), vibraphone

Piano

6 First Violins
6 Second Violins
5 Violas
5 Cellos
2 Contrabasses (Player 1 with C extension)

All instruments are notated at sounding pitch (in C). Contrabasses, including the notation of sounding pitches with harmonics, sound one octave lower. Piccolo sounds one octave higher.

Enclosed numbers accompanying string instrument entrances indicate which player is meant to play. For example, the individual violists are numbered 1, 2, 3, 4, and 5. All string players begin the piece with their bows down for easier pizzicato playing; they pick them up at Rehearsal J.

All dynamic changes without hairpins are *subito* unless otherwise indicated.

The natural harmonics notation for the lower partials indicates the string, the tablature for the placement of the left hand (the diamond notehead), and the resultant sounding pitch (reduced note size). String indications refer only to the note to which they are immediately attached. The tablature designation shows the approximate location of the relevant node closest to the nut; the performer may use a different node on the same string if it will better obtain the designated sounding pitch. Notation for natural harmonics partials beyond the fifth includes the sounding pitch only. Where natural harmonics are designated natural harmonics are preferred, but the performer may substitute an artificial harmonic if he or she has difficulty eliciting the particular natural harmonic indicated.

Approximate Duration: 9 minutes, 45 seconds

Never Past was inspired by a print by Mexican artist Demián Flores Cortés (from his 2005 *Defensa Personal* series) depicting a stylized contemporary businessman wrestling with a half-jaguar, half-man deity from pre-Columbian mythology. Cortés in his art explores the interaction of cultural past and present, and shows that the past is never really past: we exist always on the verge of escaping history (personal and collective), but never actually move beyond it.

-David S. Carter

Never Past

for chamber orchestra

David S. Carter

• = 88

Flute 1

Piccolo

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Bass Trombone

Percussion 1

Percussion 2

Piano

I Violin

II Violin

Viola

Cello

Contrabass 1

Contrabass 2

pizz.
(put down bow)
pp *mp* *pp* *mp* *p* *mf* *p* *mp*

Sempre molto esp.

*Dotted lines in the contrabass parts are phrasing indications.

9 A

Cb. 1 (pizz.) *f* *mp* *f* *mp*

Cb. 2 (pizz.) *mf* *mp* *mf*

Sempre molto espr.
pizz. (put down bow)

15

Cb. 1 (pizz.) *mf* *mf* *f* *mp* *f*

Cb. 2 (pizz.) *mf* *f* *mp*

20 B

Poco più mosso
♩ = 92

Cb. 1 (pizz.) *f* *ff* *mf* *mp* *mf* *p*

Cb. 2 (pizz.) *mf* *mp* *mf*

25

Bb Cl. 1 *ppp* *pp* *pp* *p* *pp* *pp* *ppp*

Cb. 1 (pizz.) *mp* *mf* *mp* *f* *p* *mp* *p* *mp* *f* *p* *mf*

Cb. 2 (pizz.) *mf* *mf* *p* *f* *p* *mf*

33 C

Bb Cl. 1 *p* *mf* *mp* *f* *mp*

Cb. 1 (pizz.) *p* *mf* *p* *mf* *p* *mp* *f* *p*

Cb. 2 (pizz.) *pp* *mp* *p*

38

Bb Cl. 1

Bb Cl. 2

Cb. 1 (pizz.)

Cb. 2 (pizz.)

44

Bb Cl. 1

Bb Cl. 2

Cb. 1 (pizz.)

Cb. 2 (pizz.)

D

49

Bb Cl. 1

Bb Cl. 2

Cb. 1 (pizz.)

54

Bb Cl. 1

Bb Cl. 2

Cb. 1 (pizz.)

Cb. 2 (pizz.)

E

59

Bb Cl. 1

Bb Cl. 2

Vla. 1

Vla. 2

Vc.

Cb. 1 (pizz.)

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

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

Solo 1 (put down bow) pizz. *p* *pp*

1.2 (pizz.) *p* *pp*

3.4 (put down bow) pizz. *p* *pp*

Solo 1 (put down bow) pizz. *mf* *p*

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

mf *pp*



64

Bb Cl. 1

Bb Cl. 2

I Vln.

Vla. 1,2 (pizz.)

Vla. 3,4 (pizz.)

Vc.

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

f *mp* *p*

(put down bow) pizz. 1.2 *mp* *pp* *mp* *pp*

3.5 (pizz.) *p* *pp* *mp* *pp* *mp*

1.2 (pizz.) *p* *mp* *pp*

F
Più mosso
♩ = 108

68

Fl. 1

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

To Eb clarinet

F
Più mosso
♩ = 108

I Vln. 1,2 (pizz.)

I Vln.

Vla. 1,2 (pizz.)

Vla. 3-5 (pizz.)

Vc. 1,2 (pizz.)

Vc.

(put down bow) pizz. 3

(put down bow) pizz. 4

72

Fl. 1

Ob. 1

Bb Cl. 1

1

Bsn.

2

I Vln. 1,2 (pizz.)

II Vln.

II Vln.

Vla. 1,2 (pizz.)

Vla.

Vc. 1,2 (pizz.)

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

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

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

mp *pp* *mf* *mf*

p *mp* *pp* *mf*

p *mf* *pp* *mf*

mf *mp* *mf* *p*

1-3 (pizz.)

(put down bow) 1-3 pizz.

1-3 *mp* *mf* *mp* *mf* *f* *mp* *mf*

(put down bow) 4 pizz.

1-4 (pizz.)

3,4 (pizz.)

1-3 *p* *mp* *p* *mp* *p* *mp* *mf* *p*

Musical score for "Never Past" page 7, measures 76-79. The score includes parts for Flute 1, Piccolo, Oboe 2, Bass Clarinet 1, Bassoon 1 & 2, Violin 1-3 (pizz.), Viola 1-3 (pizz.), and Violoncello 1-2 (pizz.). A rehearsal mark 'G' is present above measures 76 and 77. The score features various dynamics such as *f*, *mp*, *ff*, *p*, *pp*, and *mf*, along with articulation marks like accents and slurs. The Flute 1 part has a dynamic change from *f* to *mp* at measure 76. The Piccolo part has a dynamic change from *ff* to *mf* at measure 77. The Bass Clarinet 1 part has a dynamic change from *pp* to *f* at measure 77. The Bassoon 1 part has a dynamic change from *mp* to *pp* at measure 77. The Violin 1-3 part has a dynamic change from *p* to *pp* at measure 77. The Viola 1-3 part has a dynamic change from *p* to *pp* at measure 77. The Violoncello 1-2 part has a dynamic change from *mf* to *f* at measure 77. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

80

Fl. 1

Picc.

Bb Cl. 1

Eb Cl.

1

Bsn. 2

I Vln. 1-3 (pizz.)

II Vln.

Vla. 1-3 (pizz.)

Vla.

Vc.

Vc.

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

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

mf *pp*

mp *mp* *mp* *mp*

mf *pp* *mp*

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

f

Increasingly agitated

Increasingly agitated

Agitato

E♭ CLARINET

mf *f* *p*

mp *mp* *mp*

mp *mf* *pp* *mp*

f

mp *mf* *pp* *mp*

f

84

Fl. 1

Picc.

Ob. 2

Bb Cl. 1

Eb Cl.

1

Bsn.

2

Perc. 2

I Vln. 1-3 (pizz.)

II Vln. 1-3 (pizz.)

II Vln.

Vla. 1-3 (pizz.)

Vla.

Vc. 1,2 (pizz.)

Vc. 3,4 (pizz.)

Cb. 2 (pizz.)

SLIT DRUM
(two pitches)
loudest possible mallets*

1-5 (pizz.)

4-6 (pizz.)

4-5 (pizz.)

3-5 (pizz.)

3,4 (pizz.)

f *mf* *p* *mp* *f* *ff* *fff* *pp*

H

88 To flute

Picc. *fff* *mf* *f* *mf* *mp*

FLUTE

1 *f* *p*

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

Bb Cl. 1 *f* *p* *f* *mf* *f* *p*

1 *f* *ff* *f* *mf* *f*

Bsn. 2 *f* *p* *f* *f*

Tpt. 1 *p* ord. *f*

StrDr. *f* *mp* *mf* *mp* *p* *f*

H

1,2 (pizz.) *f* *p* *f* *mp* *mf* *f*

3,4 (pizz.) *f* *p* *mf* *p* *f* *mf* *p* *mp*

5,6 (pizz.) *f* *f*

II Vln. 1-3 (pizz.) *ff* *p* *f*

5,6 (pizz.) 4-6 (pizz.) 5,6 (pizz.) 4-6 (pizz.) *f* *f* *f* *f*

Vla. 1-3 (pizz.) *f* *ff* *p* *f* *p* *mp*

Vla. 4-5 (pizz.) *f* *f*

Vc. 1,2 (pizz.) *f* *p* *f*

Vc. 3,4 (pizz.) *f* *p* *f* *mf* *f* *mp*

5 (pizz.) *f* *f*

Cb. 2 (pizz.) *f* *p* *f*

92

1 Fl. 1 *mf* *f* *f* *mf*

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

1 Ob. 1 *mf* *f* *mp* *p*

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

1 Bb Cl. 1 *ff* *f* *ff* *p* *mp*

2 Bb CLARINET 2 *f* *mp* *f* *mf* *ff*

1 Bsn. 1 *ff* *p* *f*

2 Bsn. 2 *ff* *p*

1 Tpt. 1 *f* *p* *f* *p* *f* *Progressively more intense*

2 Tpt. 2 *p* *f* *mp* *mp* *f*

Slit Dr. *mf* *f* *mp* *mf* *f*

I Vln. 1,2 (pizz.) *mf* *f*

I Vln. 3-4 (pizz.) *mf* *f* *mp* *p*

I Vln. 5,6 (pizz.) *f*

II Vln. 1-3 (pizz.) *p* *mf* *f* *p* *mp*

II Vln. 4-6 (pizz.) *f*

Vla. 1-3 (pizz.) *f* *ff* *p* *mp*

Vla. 4-5 (pizz.) *f*

Vc. 1,2 (pizz.) *ff* *p* *f*

Vc. 3,4 (pizz.) *p* *ff* *f* *mp* *f* *ff*

Vc. 5 (pizz.) *f* *f*

Cb. 2 (pizz.) *ff* *p* *f*

I

96

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

Fl. 2 *f* *mp* *f* *mp* *f* *mp* *f*

Ob. 1 *mf* *p* *mf*

Ob. 2 *pp* *p* *mp* *f* *p*

Bb Cl. 1 *f* *ff* *mp* *f* *mp* *f*

Bb Cl. 2 *f* *ff* *p* *ff* *p* *ff*

Bsn. 1 *ff* *mp* *f*

Bsn. 2 *f* *ff* *pp* *mp* *f*

Tpt. 1 *p* *ff* *p* *mp* *ff* *mf* *ff*

Tpt. 2 *p* *ff* *p* *f* *ff* *p* *mp* *ff*

WOOD BLOCKS snare sticks

W. Bl. *mf* *f* *f*

Slit Dr. *mp* *ff* *p* *ff* *mf* *p* *mp* *ff* *p* *ff*

I

I Vln. 1,2 (pizz.) *mp* *mf* *p* *mf*

I Vln. 3,4 (pizz.) *mf* *p* *mf* *p* *mp*

I Vln. 5,6 (pizz.) *f*

II Vln. 1-3 (pizz.) *pp* *mp* *f* *p* *mp* *mf*

II Vln. 4-6 (pizz.)

Vla. 1-3 (pizz.) *mp* *f*

Vla. 4-5 (pizz.) *f*

Vc. 1,2 (pizz.) *ff* *pp* *f* *ff* *p*

Vc. 3,4 (pizz.) *mp* *f* *mp* *f*

Vc. 5 (pizz.) *f*

Cb. 1 (pizz.) *f*

Cb. 2 (pizz.) *ff* *pp* *f* *ff* *p*

100

Fl. 1 *f* *ff* *mp*

Fl. 2 *mf* *f* *ff*

Ob. 1 *p* *mf* *f*

Ob. 2 *f* *mf* *f* *ff*

Bb Cl. 1 *mf* *ff* *mf* *f*

Bb Cl. 2 *f* *ff*

Bsn. 1 *ff* *p* *f* *ff*

Bsn. 2 *ff* *f*

Tpt. 1 *mf* *mp* *ff* *mf* *ff* *mf* *ff* *f* *ff*

Tpt. 2 *mf* *ff* *p* *ff* *p* *ff* *p* *f* *ff* *mf* *ff*

2 W. Bl. *f* *mp* *ff* *ff* *mf* *ff* *mf* *ff* *f* *ff*

Slit Dr. *f* *mp* *ff* *ff* *mf* *ff* *mf* *ff* *f* *ff*

I Vln. 1,2 (pizz.) *f* *ff* *mf* *ff*

I Vln. 3,4 (pizz.) *mf* *f*

I Vln. 5,6 (pizz.) *ff*

II Vln. 1-3 (pizz.) *p* *f* *f*

II Vln. 4-6 (pizz.) *ff*

Vla. 1-3 (pizz.) *mf* *ff* *mf* *f*

Vla. 4-5 (pizz.) *ff*

Vc. 1,2 (pizz.) *f* *ff*

Vc. 3,4 (pizz.) *ff* *p* *f* *ff*

Vc. 5 (pizz.) *f* *ff*

Cb. 1 (pizz.) *f* *ff*

Cb. 2 (pizz.) *f* *ff*

J

Never Past

Furiously ♩ = 120

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Snare Drum (Sn. Dr.), and Piano (Pno.). The second system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Snare Drum (Sn. Dr.), and Piano (Pno.). The score is marked "Furiously" with a tempo of ♩ = 120. Dynamics include *ff*, *p*, *f*, *mf*, *pp*, *mp*, and *fz*. Performance instructions include "senza sord.", "SUSP. CYMBAL", "RIDE CYMBAL", and "PIANO".

J**Furiously** ♩ = 120

Musical score for string instruments. The score is divided into two systems. The first system includes Violins I & II (Vln. I, 2 and Vln. 3-4), Violas I & II (Vla. 1-3 and Vla. 4-5), Cellos I, 3, 4 (Vc. 1, 2 and Vc. 3, 4), and Double Basses (Vc. 5). The second system includes Violins I & II (Vln. I, 2 and Vln. 3-4), Violas I & II (Vla. 1-3 and Vla. 4-5), Cellos I, 3, 4 (Vc. 1, 2 and Vc. 3, 4), and Double Basses (Vc. 5). The score is marked "Furiously" with a tempo of ♩ = 120. Dynamics include *mp*, *pp*, *mp*, *ppp*, *mp*, *pp*, *f*, and *mf*. Performance instructions include "pick up bow", "arco", "poco sul pont.", "reduced vibr.", "TUTTI", and "non vib.". A rehearsal mark "1.2.5.6" is present at the beginning of the first system, and another "1.3" is present in the middle of the first system.

108

Fl. 1 *fff* *p* *f* *pp* *f*

Fl. 2 *p* *ff* *p* *mp*

Ob. 1 *f* *p*

Bb Cl. 1 *mf* *pp* *f* *p*

Bb Cl. 2 *pp* *fff* *p* *ff* *p* *mf*

Bsn. 1 *pp* *mf* *pp*

Bsn. 2 *mf* *pp* *mf*

Hn. 1 *pp* *p* *pp*

Hn. 2 *p* *pp*

Tbn. 1 *mp* *ppp*

Tbn. 2 *mp* *pp* *ppp*

Bs. Tbn. *f* *pp* *p* *pp*

Susp. Cymb. *f*

Pno. *fff* *ff* *f*

I Vln. 1-3 (pont.) *ppp* *mp* *pp* *ppp* *mp* *pp*

I Vln. 4-6 (pont.) *ppp* *mp* *pp* *ppp* *mp*

II Vln. 1-3 (pont.) *ppp* *mp* *pp* *ppp* *mp*

II Vln. 4-6 (pont.) *pp* *ppp* *mp* *pp*

Vla. *pp*

medium yarn on edge l.v.

K

This musical score page, numbered 16, is titled "Never Past" and contains a rehearsal mark "K" in a box at the top center. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Piano (Pno.), Violins I (I Vln. 1-3 (pont.)), Violins I (I Vln. 4-6 (pont.)), Violins II (II Vln. 1-3 (pont.)), Violins II (II Vln. 4-6 (pont.)), and Viola (Vla.). The score is divided into three measures. The first measure begins with a dynamic of *p* and features a 9:8 ratio. The second measure includes dynamics such as *mf*, *pp*, *ff*, *p*, *f*, and *ppp*, with a 7:4 ratio. The third measure continues with dynamics like *mf*, *pp*, *mp*, *pp*, *ppp*, *p*, and *mp*. The score includes various musical notations such as slurs, ties, and dynamic markings. A second rehearsal mark "K" is located at the bottom center of the page.

114

1 Fl. *ppp* *mf* *p* *mp*

2 Fl. *f* *p* *mp* *pp*

1 Ob. *p* *mf* *p*

2 Ob. *f* *p*

1 Bb Cl. *pp* *mf* *pp* *p*

2 Bb Cl. *mf* *pp* *mp* *pp*

1 Bsn. *mf* *pp*

2 Bsn. *mf* *pp*

1 Hn. *p* *mf* *p*

2 Hn. *pp* *mf* *pp* *ppp*

1 Tbn. *mf* *ppp*

2 Tbn. *pp* *mf* *ppp*

Bs. Tbn. *ppp*

Pno. *mp*

I Vln. 1-3 (pont.) *pp* *pppp* *pp* *pppp* *pp*

I Vln. 4-6 (pont.) *ppp* *mp* *pp* *ppp* *pp*

II Vln. 1-3 (pont.) *mp* *pp* *pppp* *p* *pp*

II Vln. 4-6 (pont.) *pp* *ppp* *p*

Vla. *ppp*

117

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

Fl. 2 *mp* *pp* *f* *mp* *mf* *p*

Ob. 1 *mf*

Bb Cl. 1 *ppp* *mf* *pp*

Bb Cl. 2 *p* *ppp* *mp*

Bsn. 1 *p* *ppp* *mf*

Hn. 1 *pp* *ppp* *p*

Hn. 2 *p* *pp* *pp*

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p* *pp*

Bs. Tbn. *pp* *p* *pp*

Pno. *f* *mf* *mp*

I Vln. 1-3 (pont.) *ppp* *mp* *pp*

I Vln. 4-6 (pont.) *pp* *ppp* *mp* *pp* *ppp* *p*

II Vln. 1-3 (pont.) *ppp* *p* *pp*

II Vln. 4-6 (pont.) *ppp* *p*

120

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Bs. Tbn.
Perc. 1
Pno.
I Vln. 1-3 (pont.)
I Vln. 4-6 (pont.)
II Vln. 1-3 (pont.)
II Vln. 4-6 (pont.)

Dynamics: *p*, *mf*, *mp*, *pp*, *ppp*, *f*

Articulation: *acc.*, *sl.*, *tr.*

Perc. 1: RIDE CYMBAL
yarn on edge

L

With renewed intensity

124

Fl. 1: *ff* (9.8), *p* (9.8), *mp*, *pp*

Fl. 2: *ff*, *p*, *mp*, *pp*

Ob. 1: *ff* (9.8), *mp* (9.8), *mf* (9.8), *p* (9.8)

Ob. 2: *mf* (9.8), *p* (9.8), *mf* (7.4)

Bb Cl. 1: *mf*, *ppp*, *p*

Bb Cl. 2: *p* (7.4), *ppp* (7.4), *mf*, *pp*

Bsn. 1: *pp*, *p*, *pp*, *mp*

Bsn. 2: *pp*

Hn. 1: *f*, *mp*, *pp* (3)

Hn. 2: *mp*, *p* (3), *ppp*

Tbn. 1: *ppp*, *p*

Tbn. 2: *mp*, *p*, *ppp*

Bs. Tbn.: *mp*, *p*, *ppp*

Susp. Cymb.: Lv.

Pno.: *ff*, *f*, *mf*, *mp*

L

With renewed intensity

(With Flute 2)

I Vln. 1-3 (pont.): *mp*, *pp*, *ppp*, *p*, *pp*

I Vln. 4-6 (pont.): *mp*, *pp*, *ppp*, *pp*

II Vln. 1-3 (pont.): *mp*, *pp*, *ppp*, *p*

II Vln. 4-6 (pont.): *p*, *pp*

127

Fl. 1 *f* 9:8 *p* 9:8 *mf* 9:8

Fl. 2 *mf* 9:8 *p* 9:8

Ob. 1 *mp* *p* *mf* 9:8 *p*

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

Bb Cl. 1 *ppp* 7:4 *mf* *pp*

Bb Cl. 2 *mp* 7:4 *ppp* To bass clarinet

Bsn. 1 *pp* *p* *pp* *p*

Bsn. 2 *p* 7:4 *pp*

Hn. 1 *ppp* *mp* *pp*

Hn. 2 *pp*

Tbn. 1 *pp* *ppp* *mp* *pp*

Tbn. 2 *pp* *mp* *ppp*

Bs. Tbn. *pp* *mp* *pp*

Vibr. **VIBRAPHONE** Hard mallet *mp* *mf* *mf* *pp* Attacks simultaneous with corresponding wind attack l.v. *mf* l.v. *pp*

Pno. *f* *mf* *mp*

I Vln. 1-3 (pont.) *ppp* *mp* *pp* *ppp* *p*

I Vln. 4-6 (pont.) *ppp* *p* *pp*

II Vln. 1-3 (pont.) *pp* *ppp* *p*

II Vln. 4-6 (pont.) *ppp* *p*

130

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

Fl. 2 *mp* *pp* *mp* *pp* *mp*

Ob. 1 *mp* *p*

Ob. 2 *pp*

Bb Cl. 1 *mp* *ppp* *mp* *pp* *p*

Bsn. 1 *ppp* *p* *pp* *p* *pp*

Bsn. 2 *pp* *p* *pp* *mp* *pp* *p*

Hn. 1 *p* *mf* *ppp*

Hn. 2 *p* *pp* *mf*

Tbn. 1 *ppp*

Tbn. 2 *p* *mf* *mp*

Bs. Tbn. *ppp* *pp* *p* *mf* *ppp*

Vibr. *mp* *l.v.* *l.v.* *l.v.*

Pno. *xco* *3* ***

I Vln. 1-3 (pont.) *pp* *p* *pp* *ppp*

I Vln. 4-6 (pont.) *ppp* *pp* *ppp*

II Vln. 1-3 (pont.) *pp* *ppp*

M

133

Fl. 1: *ppp*, *mp*

Fl. 2: *ppp*, *mf*, *pp*

Ob. 1: *mf*, *p*, *mf*

Ob. 2: *mf*, *pp*

Bb Cl. 1: *pp*, *mp*, *p*, *ppp*, *mp*, *ppp*

Bs. Cl.: *mp* (BASS CLARINET)

Bsn. 1: *p*, *pp*

Bsn. 2: *pp*, *p*

Hn. 2: *ppp*, *p*, *pp*

Tbn. 1: *p*, *pp*

Tbn. 2: *ppp*, *p*, *pp*

Bs. Tbn.: *p*, *pp*

Vibr.: *mf* (l.v.), *mp* (l.v.)

I Vln. 1-3 (pont.): *p*, *pp*, *ppp*

I Vln. 4-6 (pont.): *p*, *pp*

* M

136

Fl. 1 *pp* *mp* *pp*

Fl. 2 *mp* *pp*

Ob. 1 *p* *mp* *pp*

Ob. 2 *mp* *p*

Bb Cl. 1 *mp* *ppp* *mp*

Bs. Cl. *ppp* *p* *ppp* *p* *pp* *p*

Bsn. 1 *mp* *pp* *p* *pp*

Bsn. 2 *pp* *p* *pp* *p*

Hn. 2 *p* *ppp*

Tbn. 1 *ppp* *mp* *ppp*

Tbn. 2 *ppp* *p* *mp* *pp*

Bs. Tbn. *p* *mp* *ppp*

Vibr. *mp* *mp*

I Vln. 1-3 (pont.) *p* *pp* *ppp*

I Vln. 4-6 (pont.) *ppp*

140

N

1 Fl. *mp* *pp*

2 Fl. *mp* *pp*

Ob. 2 *mf* *p*

Bb Cl. 1 *pp* *mf* *ppp*

Bs. Cl. *pp* *p* *ppp*

1 Bsn. *p* *pp*

2 Bsn. *pp* *mp* *pp*

Tbn. 2 *ppp*

Vibr. *mp* *mf* *mp*

I Vln. *ppp* *pp*

TUTTI
ord.

144

Fl. 1 *mp* *pp* *mf*

Fl. 2 *mp* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mp* *p*

Bb Cl. 1 *mp* *pp* *p* *pp* *p* *ppp* *p*

Bs. Cl. *pp* *p* *pp* *mp* *pp*

Bsn. 1 *pp* *p* *pp* *p* *pp*

Bsn. 2 *pp* *p* *pp* *mp* *pp*

Vibr. *mf* *mp* *mf*

I Vln. *ppp*

II Vln. *ppp* *pp*

TUTTI ord.

148

Fl. 1 *pp* *mp* *ppp*

Fl. 2 *p* *ppp* *mf*

Ob. 1 *mp* *pp*

Bb Cl. 1 *pp* *p* *pp* *p* *ppp* *p*

Bs. Cl. *p* *pp* *p* *pp* *p* *pp* *p*

Bsn. 1 *p* *pp* *p* *pp*

Bsn. 2 *mp* *pp* *mp* *pp* *mp* *pp*

Vibr. *mp* *mf*

* *sc* * *sc*

I Vln. *pp*

II Vln.

Vla. *pp*

Detailed description: This page of a musical score, titled 'Never Past', contains measures 148 through 151. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes (1 and 2), Oboe 1, Bb Clarinet 1, Bass Clarinet, Bassoon 1 and 2, and Vibraphone. The string section includes Violin I, Violin II, and Viola. The score features a variety of dynamic markings such as *pp*, *mp*, *ppp*, *p*, *mf*, and *pp*. There are also performance instructions like *sc* (sordano) and *l.v.* (lacrime). The music includes complex rhythmic patterns with triplets and slurs, and some measures contain rests. The page number '148' is written at the beginning of the first staff.

152

O

• = 76
Winds dying away

Fl. 1 *mp* *pp* *p*

Fl. 2 *pp* *mp* *pp*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

Bb Cl. 1 *pp* *p* *ppp* *p* *pp*

Bs. Cl. *ppp* *p* *pp*

Bsn. 1 *p* *pp* *p*

Bsn. 2 *p* *pp* *pp* *p*

Vibr. *mp* *pp*

I Vln. *p*

II Vln. *p*

Vla. *p*

* X_{60}

Never Past

155

Fl.

Bb Cl. I

Bsn. 1

Bsn. 2

Vibr.

I Vln.

II Vln.

Vla.

Vc.

Cb.

Cb.
 Ossia
 arco
 sul G

Harmonic attacks with light accents *at fine*

TUTTI arco

TUTTI arco sul D⁶ sul G

ppp, *p*, *pp*, *ppp*, *mp*, *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, *ppp*

161

Bb Cl. I

Bs. Cl.

I Vln.

II Vln.

Vla.

Vc.

Cb. Ossia

Cb.

(8^{va})

sul D

sul G

sul G

sul D

P

As if gradually awakening

ppp *p* *ppp* *p* *ppp* *pp*

Q

♩ = 60

Soloists in foreground

mp *p* *pp*

172

Bb Cl. I

Bs. Cl.

Bsn. 1

I Vln. (tutti)

I Vln.

II Vln.

Vla.

Vc.

Cb. Ossia

Cb.

(8^{va})

sul G

sul D

sul G

sul G

sul A

ppp *p* *pp* *ppp* *p*

ppp *p* *ppp*

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

ppp *pp*

ppp *pp*

ppp *pp*

ppp *pp*

ppp *pp*

ppp *pp*

ppp *pp*

1-3

4-6

181

R

Fl. 1

Ob. 1

Bb Cl. 1

Bsn. 1

mp

ppp *mf* *p*

Building in Intensity

TUTTI

R

I Vln. 1-3

I Vln. 4-6

II Vln.

Vla.

Cello Ossia

Vc.

Cb.

p *ppp* *pp*

sul D

sul G

sul D

sul G

sul D

sul G

sul A

sul C

sul G

sul G

sul A

p *ppp* *pp* *pp*

ord. sul D

Cb. Ossia

p

S

188

Very intense

Fl. 1: *pp* *f* *ppp*

Fl. 2: *mf* *pp* *p* *f* *pp* *p > pp*

Ob. 2: *mp* *pp*

Bb Cl. 1: *pp* *mp* *ppp*

Bs. Cl.: *mp* *ppp*



S

I Vln.: *mp* *p*

II Vln.: *mp* *p*

Vla.: *mp* *p* *molto s.t.* *ord. sul C* *sul C* *molto s.t.*

Vc. Ossia: *mp* *p*

Vc.: *mp* *p*

Cb. Ossia: *mp* *p*

Cb.: *mp* *p*

Articulation: *mp* *p*



194

T

Bb Cl. I *p*

Bs. Cl. *pp* *mp > pp* *p* *ppp*

Bsn. I *pp* *mp > ppp*

T

I Vln. (tutti) *pp* 1-3

I Vln. 4-6 *pp*

II Vln. *pp* sul G sul G

Vla. ord. *pp*

Vc. Ossia sul D *pp* sul A

Vc. *pp* sul G sul A

Cb. Ossia *pp*

Cb. (8^{va}) *pp* sul A sul A sul G

