

Bad Math(2016)
for orchestra
Brendon Randall-Myers

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Bad Math

Brendon Randall-Myers

Score in C

Instrumentation

2 flutes, 1 piccolo

3 oboes

2 clarinets in Bb, 1 bass clarinet in Bb

2 bassoons, 1 contrabassoon

3 trumpets

4 horns in F

2 trombones, 1 bass trombone

1 tuba

timpani

3 percussion

- player 1: drum set (kick, floor tom, snare, hi-hat, crash cymbal)

player 2: xylophone, wood block, snare drum, bass drum

player 3: vibraphone -

harp

piano

strings

Duration: ca. 6'30"

Program Note

Bad Math is about numbers.

I wrote the piece during the summer and fall of 2016, while a U.S. presidential election was under way that would put Donald Trump in the White House. Throughout the fall, I learned about all sorts of imaginary numbers: the rise and fall of various polls, the immense groupthink oscillations of the stock market, cycles of debt and credit. I saw that lies were more useful than truth.

The piece is built on a single 4-bar rhythmic pattern, over which a bevy of smaller patterns are superimposed. The patterns are dressed up in colorful ways so they dazzle and distract you, but you should never forget what they can hide.

Bad Math

for orchestra

Brendon Randall-Myers

sharp and groovy, $\text{J}=134$

The musical score consists of 21 staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Piccolo, Flute, Oboe, Clarinet in B \flat , Bass Clarinet in B \flat , Bassoon, Contrabassoon, Horn in F, Trumpet in C, Trombone, Bass Trombone, Tuba, Timpani, Drum Set, Percussion - sn. b.d., Xylophone, Vibraphone, Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is in 4/4 time. The first six staves (Piccolo through Bassoon) play eighth-note patterns. The Contrabassoon and Horn in F staves are silent. The next five staves (Trumpet in C through Tuba) are also silent. The Timpani staff begins with eighth-note patterns at mp . The Drum Set and Percussion staves follow with eighth-note patterns at mf . The Xylophone, Vibraphone, and Harp staves are silent. The Piano staff begins with eighth-note patterns at mf . The Violin 1, Violin 2, Viola, and Violoncello staves are silent. The Double Bass staff begins with eighth-note patterns at f . A dynamic instruction "balance just under bass/winds hard mallets" is placed above the Tuba staff.

5

Picc.

Fl. *mf*

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page contains 21 staves, each representing a different instrument. The instruments are listed on the left side of the page. The score is in 2/4 time. Measures 5 through 10 are shown. The Flute and Bassoon parts contain eighth-note patterns, while most other parts are mostly rests or silent.

10

(11)

Picc.

Fl.

Ob.

Cl. *mf*

B. Cl.

Bsn.

Cbsn. *mf*

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

15

Picc. *mf* *pp*

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2 *pp*

Vla.

Vc.

Db.

(20)

Picc. *ff*

Fl. *ff* (mf)

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt. *ff*

Tbn.

B. Tbn.

Tba.

Timp. accents on hi-hat only - make it feel like its own voice

Dr. *mf*

Perc. *ff*

Xyl.

Vib.

Hp.

Pno. *ff* *mf*

Vln. 1

Vln. 2 *arco*

Vla. *ff* *pizz*

Vc. *ff*

Db.

Bad Math

6

A page of musical notation for orchestra and piano, labeled "Bad Math". The page is numbered 6 at the top left. The score consists of two systems of music, each with 12 measures. The instrumentation includes Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. Measure 1: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 2: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 3: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 4: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 5: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 6: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 7: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 8: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 9: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 10: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 11: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db. Measure 12: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db.

Bad Math

28

Picc.

Fl. *mf*

Ob. *p*

Cl. *mf* *f*

B. Cl.

Bsn.

Cbsn.

Hn. *pp* *mf* *pp*

C Tpt. *pp*

Tbn. *pp* *mf*

B. Tbn.

Tba.

Tim. *mf*

Dr. *f*

Perc. *f*

Xyl.

Vib. *f*

Hp.

Pno.

Vln. 1 *pp* *mf*

Vln. 2 *pizz* *pp* *mf* *f*

Vla.

Vc.

Db.

Bad Math

8

32

Picc.

Fl. *p*

f *mp* *f*

Ob.

Cl. *f* *mf*

B. Cl.

Bsn.

Cbsn.

Hn. *mf* *pp*

p *mf* *pp* *mp*

C Tpt. *f* *mp* *pp* *mp*

Tbn. *p* *p* *mf* *ff*

B. Tbn.

Tba.

Tim. *ff*

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1 *f* *p* *f*

Vln. 2 *mf* *p* *mf*

Vla.

Vc.

Db.

(36)

Picc.

Fl. *ff*

Ob.

Cl. *f* *p*

B. Cl. *ff*

Bsn.

Cbsn. *ff*

Hn.

C Tpt.

Tbn. *f*

B. Tbn. *f*

Tba.

Tim.

Dr. *f*

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1 *pizz*

Vln. 2 *arco*

Vla.

Vc.

Db.

Bad Math

10

40

Picc.

Fl. *f*

Ob. *p* *mf* *pp* *mf* *f*

Cl. *mp* *mf* *f*

B. Cl. *mf*

Bsn.

Cbsn.

Hn. *pp* *mf* *p* *f*

C Tpt. *pp* *p* *f*

Tbn. *p*

B. Tbn. *p*

Tba.

Timp. *mf* *ff*

Dr.

Perc.

Xyl.

Vib. *f*

Hp. *f*

Pno.

Vln. 1 *arco* *div.* *pp* *pp* *mf*

Vln. 2 *f*

Vla.

Vc. *pp* *mf* *f*

Db.

A page of musical notation for orchestra and piano, labeled "Bad Math". The score consists of two systems of music. The instrumentation includes Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. The music features various rhythmic patterns, dynamic markings like *f*, *ff*, and *div.*, and performance instructions such as *v.* and *v.*

44

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bad Math

11

48

12

A detailed musical score page showing a complex arrangement of instruments. The top section includes Picc., Fl., Ob., Cl., B. Cl., Bsn., and Cbsn. The middle section includes Hn., C Tpt., Tbn., 3. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., and Pno. The bottom section includes Vln. 1, Vln. 2, Vla., Vc., and Db. The score features dynamic markings like ff, f, mp, p, and pp, along with performance instructions such as sul pont. and various rhythmic patterns indicated by vertical stems and dots.

A page from a musical score for orchestra and percussion. The page is numbered 56 at the top left. The score includes parts for Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr. (drums), Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. Various dynamics such as *p*, *ff*, *f*, *mf*, *pp*, and *fade in kick drum* are indicated throughout the score. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Bad Math

15

60

15

Picc. *p*—*f*

Fl. *p*—*f*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba.

Tim. *ff*

Dr. *ff*

Perc.

Xyl. *f*

Vib. *f*

Hp.

Pno. *ff*

Vln. 1 *p*—*f*

Vln. 2 *f*

Vla. *f*

Vc. *arco* *f*

Db.

64

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

68

68

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bad Math

17

Bad Math

18

72

Picc. f $p-f$ $p-f$ $p-f$ $p-f$ $p-f$ $p-f$ ff

Fl. f $p-f$ $p-f$ $p-f$ $p-f$ $p-f$ $p-f$ ff

Ob. v v p f ff v

Cl. mf ff v

B. Cl. v

Bsn. v

Cbsn. v

Hn. mp f ff v

C Tpt. p mp f f v

Tbn. fp mp f v

B. Tbn. v

Tba. v

Timp. v ff

Dr. x x x x x x x x

Perc. v

Xyl. v

Vib. v

Hp. v

Pno. v

Vln. 1 f $p-f$ $p-f$ $p-f$ $p-f$ $p-f$ $p-f$ ff

Vln. 2 v v v v v v v ff

Vla. v v v v v v v ff

Vc. v v v v v v v ff

D. B. v v v v v v v ff

non div. v

non div. v

non div. v

non div. v

arco v

76 a little faster, $\text{♩} = 138$
fist-pumping arena math

Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.

Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.

Timp.
Dr.
Perc.
Xyl.
Vib.
Hp.

Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

20

This page of musical notation, numbered 20, is titled "Bad Math". It features a full orchestra and piano score. The instrumentation includes Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. The score consists of ten staves of music. The first five staves (Picc., Fl., Ob., Cl., B. Cl.) show melodic lines with various dynamics, including *ff*. The next five staves (Bsn., Cbsn., Hn., C Tpt., Tbn.) feature rhythmic patterns with markings like "rip". The final five staves (B. Tbn., Tba., Timp., Dr., Perc.) show more rhythmic complexity. The piano part (Pno.) has a dynamic marking of *f* followed by *ff*. The strings (Vln. 1, Vln. 2, Vla., Vc., Db.) play sustained notes or simple harmonic patterns. The page concludes with a dynamic marking of *v*.

84

Bad Math

21

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

simile

simile

simile

88

A page from a musical score featuring two systems of music. The top system includes staves for Picc., Fl., Ob., Cl., B. Cl., Bsn., and Cbsn. The bottom system includes staves for Hn., C Tpt., Tbn., Bass Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. Measure 88 begins with a dynamic of **f**. The woodwind section (Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn.) plays eighth-note patterns. The brass section (Hn., C Tpt., Tbn., Bass Tbn., Tba.) enters with eighth-note patterns. The timpani (Timp.) and drums (Dr.) provide rhythmic support. The percussion (Perc., Xyl., Vib., Hp.) and piano (Pno.) add harmonic depth. The strings (Vln. 1, Vln. 2, Vla., Vc., Db.) play sustained notes. The score concludes with a dynamic of **ff**.

92

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

(8)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bad Math

23

Bad Math

24

96

Picc. Fl. Ob. Cl. B. Cl. Bsn. Cbsn. Hn. C Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Perc. Xyl. Vib. Hp. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

mf

simile

pizz

mf

simile

mf

Bad Math

25

100

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz

mf

pizz

f

mp

pp

p

mp

Bad Math

26

A detailed musical score page for orchestra and piano. The page is numbered 104 at the top left. The instrumentation includes Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. Various dynamics are indicated throughout the score, including *p*, *pp*, *f*, *ff*, *arco*, and *gliss.*. The score is written on multiple systems of five-line staves, with some instruments like the piano and strings having two staves each. The music consists of measures of notes and rests, with some measures featuring sustained notes or sustained chords.

108

108

Picc.

Fl. *f*

Ob. *mf* *ff* *ff*

Cl. *mp* *ff* *ff*

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt. *f*

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl. *f*

Vib.

Hp.

Pno.

Vln. 1 *f*

Vln. 2

Vla.

Vc.

Db.

112

Picc.

Fl.

Ob. *mf* $\overbrace{5}$ *ff*

Cl. *mp* $\overbrace{3}$ *ff*

B. Cl.

Bsn.

Cbsn. *f*

Hn.

C Tpt. *mf*

Tbn.

B. Tbn.

Tba.

Tim. *ff*

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

116

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

simile

simile

simile

simile

120

Picc.

Fl.

Ob.

Cl. *p*

B. Cl.

Bsn. *p*

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2 *pp*

Vla.

Vc.

Db.

lyrical long division

124

124

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf expressive, lots of pedal

pizz

132

132

Picc.

Fl. p

Ob.

Cl. p p f p f p

B. Cl. p

Bsn. p f p

Cbsn.

Hn.

C Tpt. pp pp mf pp mf pp

Tbn.

B. Tbn.

Tba.

Tim.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1 pp

Vln. 2 p f p pp

Vla.

Vc. pp pp mf pp f pp p

Db.

140

33

Bad Math

34

148

Musical score page 148. The score includes parts for Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Xyl., Vib., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. The score features sustained notes with dynamics such as *p*, *pp*, *mf*, and *mp*. The Vibraphone and Piano sections have rhythmic patterns. The Violin section includes markings like *Sul A* and *molto sul pont*.

Bad Math

35

35

156

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Cbsn. - - - - -

Hn. - - - - -

C Tpt. - - - - -

Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Dr. - - - - -

Perc. - - - - -

Xyl. - - - - -

Vib. - - - - -

Hp. - - - - -

Pno. - - - - -

Vln. 1 - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

D. B. - - - - -

167 revenge of the nerds
 tempo primo, $\text{♩} = 134$

167 revenge of the nerds
 tempo primo, $\text{♩} = 134$

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

171

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

175

175

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

179

Picc. *f* *p-f* *p-f* *p-f* *p-f* *p-f* *ff*

Fl. *f* *p-f* *p-f* *p-f* *p-f* *p-f* *ff*

Ob. *v.* *p* *f* *ff*

Cl. *mf* *ff*

B. Cl.

Bsn.

Cbsn.

Hn. *mp* *f* *ff*

mp *f* *ff*

C Tpt. *p* *f* *f*

Tbn. *fp* *mp* *f*

B. Tbn. *p*

Tba.

Timp.

Dr. *xv* *ff*

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1 *f* *p-f* *p-f* *p-f* *p-f* *ff*

Vln. 2 *v.* *non div.* *ff*

Vla. *v.* *non div.* *ff*

Vc. *v.* *non div.* *ff*

Db. *ff*

183 $\text{♩} = 138$

183 $\text{♩} = 138$

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

187

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

(8)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bad Math

42
191

Picc.

Fl. *mf*

Ob.

Cl.

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *v*

Dr. *x*

Perc.

Xyl.

Vib.

Hp. *v*

Pno.

Vln. 1 *simile* *pizz*

Vln. 2 *simile*

Vla.

Vc. *pizz* *mf*

Db. *mf*

195

Picc. *pp* *f*

Fl. *ff*

Ob.

Cl. *ff*

B. Cl. *p* *pp* *ff*

Bsn. *pp* *ff*

Cbsn. *pp* *mf* *pp*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *pp* *f* *ff*

Tim. *p* *ff*

Dr. *f*

Perc.

Xyl. *pp* *f*

Vib. *ff*

Hp.

Pno. *ff*

Vln. 1 *pizz* *arco* *gliss.*

Vln. 2 *p* *ff*

Vla. *ff* *ff*

Vc. *ff*

Db. *ff*

199

199

Picc.

Fl.

Ob. *mf* $\overbrace{3}$ *ff*

Cl. *mp* $\overbrace{3}$ *ff*

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt. *f*

Tbn.

B. Tbn.

Tba.

Tim.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1 *f*

Vln. 2

Vla.

Vc.

Db.

203

Picc.

Fl.

Ob. *mf* *ff*

Cl. *mp* *ff*

B. Cl.

Bsn.

Cbsn. *fff*

Hn.

C Tpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *ff* *fff*

Dr. *fff*

Perc.

Xyl.

Vib. *fff*

Hp. *fff*

Pno. *fff*

Vln. 1

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

207

207

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl. *fff*

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

simile

Vla.

Vc.

simile

Db.

211

48

215

Picc.

Fl.

Ob.

Cl. *ppp*

B. Cl. *ppp*

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xyl.

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.