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# **THE THIRD TRUTH**

A Master's Thesis

Presented to

The Graduate College of

Missouri State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

By

John Paul Chapman

May 2020

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# **THE THIRD TRUTH**

Music

Missouri State University, May 2020

Master of Music

John Paul Chapman

## **ABSTRACT**

This composition, scored for a full symphonic orchestra, is based on the theory of truth discussed by Bertrand Russell. Objective truth, he states, must satisfy three criteria. The first element of truth is to acknowledge that it has an opposite. The second element of truth is a property of belief, statement, and perception. The third requisite is to acknowledge that truth consists in coherence. The introduction to this composition invokes the confluence of the three elements by utilizing discordant harmonies. In the next two movements, a theme is developed for each element. The First Truth, representing conflict, possesses a dark character that culminates in an accelerated intensity. The Second Truth invokes the warm inner beauty of a person's own cherished beliefs. The final movement, The Third Truth, juxtaposes these themes to illustrate the confluence of both principles, suggesting that the commonalities of the human race serve to illuminate a truth that can be shared by all.

**KEYWORDS:** music, orchestra, symphonic, instrumental, composition

# **THE THIRD TRUTH**

By

John Paul Chapman

A Master's Thesis  
Submitted to the Graduate College  
Of Missouri State University  
In Partial Fulfillment of the Requirements  
For the Degree of Master of Music

May 2020

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In the interest of academic freedom and the principle of free speech, approval of this thesis indicates the format is acceptable and meets the academic criteria for the discipline as determined by the faculty that constitute the thesis committee. The content and views expressed in this thesis are those of the student-scholar and are not endorsed by Missouri State University, its Graduate College, or its employees.

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## OVERVIEW

Human conflicts are rooted in diverging viewpoints. Perspectives are based on belief structures, which are usually influenced by life experiences and further developed among like-minded peers. However, in his book *The Concept of Truth*, Richard Campbell points out “...a debate requires a common understanding of the topic under debate, and there must be significant overlaps in how they understand the central terms used to frame their arguments. While disputants might not even agree on the appropriate ways to name and describe the topic of their dispute, at very least they must each identify the other side as talking about much the same.”<sup>1</sup>

In *The Problems of Philosophy*, Bertrand Russell states “There are three points to observe in the attempt to discover the nature of truth...

- (1) Our theory of truth must be such as to admit of its opposite, falsehood.
- (2) ...truth and falsehood are properties of beliefs and statements: hence a world of mere matter, since it would contain no beliefs or statements, would also contain no truth or falsehood.
- (3) The third of the above requisites leads us to adopt the view ... that truth consists in some form between belief and fact.”<sup>2</sup>

This composition is based on Russell’s theory. The Introduction incorporates 3/4 time and narration to establish the premise. Harmonies are staggered in succession to illustrate the three points, and a theme is introduced that will reoccur later in the piece.

In the next movement, The First Truth, a theme is established to symbolize conflict and opposition. This movement has a rigid and dark character, with strident rhythms in a brisk 4/4 meter and neoclassical flavors. The intense nature of this music builds and accelerates to the end.

The theme created for The Second Truth depicts the personal nature of one's beliefs and possesses a deeply emotional character. It is the only movement written in a major key. Solo voices are used to convey the individual's internal belief structure.

The final movement, The Third Truth, depicts a clash of these elements while reintroducing the Introduction theme. The meters and rhythms depict groupings in 3, such as 9/8 and 3/4 + 3/8. The conflicted nature of the movement gradually gives way to a joyous resolution, as the narrator explains that there is unity that binds us together to realize "our truth". Following this transition, the themes for the First and Second Truths are placed on top of each other to symbolize that the third element of truth lies somewhere between the first two. The piece concludes with a final *crescendo* that is emotional and uplifting.

All narration segments are pre-recorded as sound files that will be made available upon request. It is recommended for live performance to utilize a sampling machine such as a Roland SP-404, connected to stereo speakers placed on opposite ends of the stage. A live narrator may be used instead, if desired.

## **Introduction**

The piece begins with a pre-recorded electronic sample of overlapping conversations. This sample fades in and lasts approximately 15 seconds before fading out. The listener should be able to surmise that the nature of the discussions are all driven by conflict and hearsay. As the conversations fade out, soloists introduce the introduction melody in altered form. The original melody is shown in Figure 1 below.



Figure 1. Introduction theme, m.77-81

A solo trumpet plays the first two bars of this melody in D minor, sustaining the last pitch. An oboe takes over the next part of the melody, transposing it to G minor. A bassoon soloist then restates a variation of the first part of the theme, this time in B-flat minor, under which a pedal A rises in the basses.


Letter A introduces a brisk harp and vibraphone *ostinato*, over which syncopated pizzicato strings complete the palette. The narrator states “There are three sides to every story: your truth, my truth, and the Third Truth”. The three elements placed in coordination with this text include horns, high woodwinds, and trumpet. The section concludes with a *crescendo* in B-Flat Major.

At letter B, percussion and strings invoke a higher level of rhythmic intensity, moving between A and B-Flat chords. Horns invoke a new melody, then pass on to trumpets and oboe. A B diminished chord in measures 66-67 leads to a transition on a C chord, further building to A Major at measure 74. A timpani roll leads into letter C, where the unaltered Introduction Theme is stated by horns and violas. *Forte-piano* staggered entrances by high brass and woodwinds cut through in measures 81-82, followed by G Major chords by harp, glockenspiel, and vibraphone.

Some developmental conversation occurs in the strings at letter D, moving from B-flat minor to D minor, G minor, C-sharp minor, then F, over which mallets and harp lay down fully-diminished arpeggi. At letter E, a three-note motive is passed around in aggressive fashion

## The First Truth

Violin



The violin staff is in 4/4 time. It begins with a whole rest. The melody starts on the second line (G4), moves to the first space (A4), then to the first line (F#4), and continues with a half note on the first space (A4). The second measure contains a half note on the first line (F#4), followed by a half note on the first space (A4), and a half note on the second line (G4). The third measure contains a half note on the second line (G4), followed by a half note on the first space (A4), and a half note on the first line (F#4). The fourth measure contains a half note on the first line (F#4), followed by a half note on the first space (A4), and a half note on the second line (G4). The piece ends with a double bar line.

Clarinet

The tonality travels around before settling on a G fully-diminished 7<sup>th</sup> chord, which serves as a subdominant cadence, resolving to D minor at letter A. Woodwinds and strings establish the new tempo. At measure 25, a syncopated section occurs on a V-I relationship to D minor, leading to letter B. The main theme for *The First Truth* is shown in Figure 4.



4

The narrator states “The First Truth exists in opposition to yours”. At measure 38, the theme is placed in G minor, amid unstable harmonic traveling. A brief stopping point occurs at measure 46 on a D Major fermata, setting up a V-I cadence to G minor at letter C. As the theme resumes, a secondary melody in the cello section moves the harmonic progression further away.

At measure 53, a solo trumpet melody moves from C-sharp minor to C major, followed by more development in the horns and woodwinds. Viola and harp take a secondary melody into D major before the full ensemble establishes E major at letter D in a slower tempo. The I-iv progression transitions to iv-I in F minor concluding with a *crescendo*.

As the tonality moves to G Major, letter E features a solo oboe and horn restating the Introduction Theme. Strings move around the circle of fifths to settle in B-Flat major, followed by a statement of *sub-theme a* over a moving bass line. A C minor chord with non-harmonic tones transitions into G minor for the final push.

At letter F, a quicker tempo is initiated over a driving harp and timpani ostinato. The theme and motives in are now in development while weaving in and out of 3/4 syncopation. Tonic moves from G to B-flat, A, and E-flat. A transitional section occurs at measure 119, building up to a G-flat major chord that crescendos into G minor, keeping the B-flat as a common tone.

The tempo continues to increase at letter G as the chords move between G-minor and E-flat minor. A final *crescendo* leads into letter H, featuring unison syncopated accents over triplets in the strings. Measure 145 moves through E-flat, A-flat, D-flat, and G-flat before ending on G minor, where the horns state a fragment of the main theme one last time.

## The Second Truth

The movement opens in the key of A Major. As shown in Figure 5, the theme for the Second Truth portrays a relatively higher level of emotional content.



Figure 5. Second Truth theme, m.7-10

Clarinets and bassoon open with the first measure of the theme, followed by a *fermata* chord on D and a harp *glissando*. The trumpets and horns continue with the rest of the theme, ending with a *fermata* on the dominant chord. The narrator states “The Second Truth is created by you. This truth is formed around your beliefs.”

At letter A, the strings introduce the full theme under a stable harmonic progression. Tuba and bass trombone are added at the end of the phrase to move to letter B, where part of the theme is developed in G Major. At measure 19, a conversation occurs between solo flute and oboe. Melodic treatment occurs over a similar progression at measure 23. The horns restate the opening of the theme at measure 27 over C-sharp minor and a dominant over that pedal tone. The second measure of the theme is stated by strings and high woodwinds at measure 29, leading to a *crescendo* over second inversion E major, to A major, G major, and finally to F major triads, which becomes the subdominant in the key of C major.

A solo bassoon takes a turn with the theme in the new key at letter C. Meters are mixed to elongate certain sub-phrases. Cello is added to the melody as the underlying harmonies thicken. In the following phrase, high woodwinds take part of the theme, with which a solo trumpet

continues. At measure 43, the basses play a G over an F chord in the strings and low brass. Harp and vibraphone return to A as a tonic, incorporating B and D but no C-sharp.

At letter D, a trombone restates the introduction theme in a Major key, with harmonic support from horns and trumpets. At measure 33, flute, oboe and clarinet respond with a rhythmically-altered version of this theme in F-sharp minor. The darkest point of the movement occurs at measure 57, with stepwise eighth notes traveling downward. A half rest at the end of the section provides a moment of silence before the next section.

At letter E, a solo flute provides a lighter melody over the a similar progression used at letter B (subdominant chord with secondary dominant interchanges). The textures thin out with primary use of harp and vibraphone as the narrator states “In your eyes, this truth is pure and beautiful.” The oboe soloist provides a melody that has even greater harmonic range at letter F. The key of F-sharp minor moves briefly outside into non-harmonic chords (B major and G major) before setting up a final transition. Measure 74, moves from F-sharp minor to C-sharp major seventh (1<sup>st</sup> inversion), then A major (2<sup>nd</sup> inversion), which serves as a dominant to D major. The ensuing *crescendo* also includes the seventh to help stabilize the transition.

The full theme is produced in full voicing at letter G, creating the emotional high point for this movement. Cascading stepwise tones are provided by mallets and harp. At measure 82, unison horns play the theme over B minor followed by G minor (1<sup>st</sup> inversion – E added) to provide tension on a *forte-piano crescendo*. Resolution occurs at measure 86 by the bassoons and horns as the movement ends on a D major *fermata*.

## The Third Truth

The final movement opens with the overlap of 3 chords: D in open 5ths, A major, and F major, as shown in Figure 6.

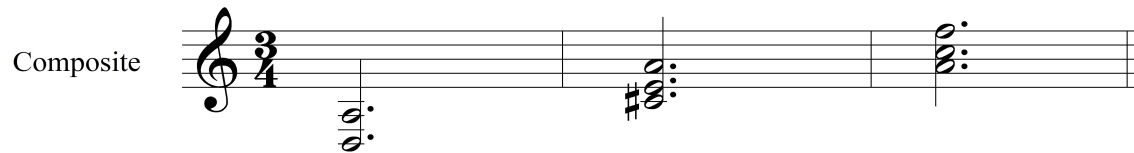


Figure 6. Third Truth harmonies, m.1-12

The entrances are accented in *forte-piano* and grouped from low to high voices. The intended effect here is to depict the three elements of truth, as the dynamics taper down to *mezzo forte*.

At letter A, the cellos state the Introduction Theme in B-flat minor. The horns provide a variation of the theme in D minor (the tonic moved up a major third). A further variation is given by the strings as tonic is shifted up another major third to F-sharp minor. Harmonic traveling resolves to F, which serves as a lowered scale degree 2 before setting into e minor.

The meter changes to 9/8 at letter B. Beginning at measure 37, the phrasing is generally structured into three measures at a time as the meter moves in and out of 6/8. Figure 7 illustrates the melody used.

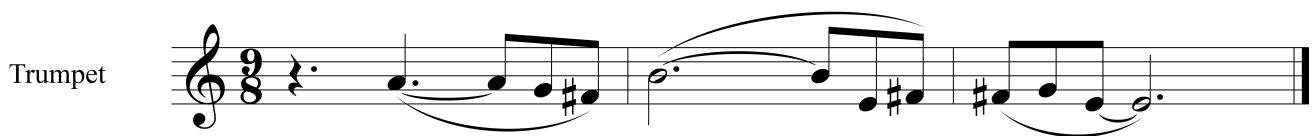


Figure 7. Third Truth melody, m.37-39

Tonic moves from E minor down a major 3<sup>rd</sup> to C major in the 6/8 measures. At letter C, this melody moves to B-flat minor and G-sharp minor. The harmonic cycle restarts at letter D



with greater frequency. The major third progression, coupled with the consecutive phrase a whole step lower, creates a tritone relationship that allows the sequence to start over.

The intensity of this section starts to build beginning at measure 67. This time the G-flat is used as a fully-diminished ensemble chord, which resolves to F. At letter E the material returns to a similar idea used at the beginning of this movement. The three staggered chords are used as *sforzando-piano* entrances by the whole ensemble.

A new meter and tempo is established at letter F. Each measure contains three beats in 3/4 and 3/8, or “threes within threes”. This time the harmonic cycle moves downward in minor thirds (A-flat, F, D, and B). At letter G a solo trumpet plays a smooth melody over this progression, now in 3/4. Syncopated woodwinds and strings create the background. At measure 94, trombone and cello state a melody over the minor third progression (this time E, D-flat, B-flat, G). The response is given by violins and trumpets at measure 100, over a traveling progression that does not resolve.

The complex meter returns at letter H, as well as the harmonic progression in minor thirds. Horns play a melody on top of these textures at measure 111. Letter I contains mixed meters (three measures in 2/4, one measure in 3/4), moving eighth notes in upper woodwinds and strings, and *sforzando* entrances by brass and low voices. The tension deflates as the progression works its way down to F.

Letter J marks the beginning of the end. A bassoon reintroduces the First Truth theme in a slow tempo. At measure 139, horns state the Second Truth Theme. A fading timpani rhythm on B-Flat creates a moment of pause. The narrator states “Real truth is discovered in a unity of belief and fact.” The momentum begins to pick up at letter K, as an *accelerando* occurs under a moving chord progression that resolves into E-flat major.

A fast 3/4 section takes place at letter L. The harp and vibraphone return to material reminiscent of the introduction as the trumpets and horns play accented dotted quarter notes in an uplifting tonality. Strings follow with a similar phrase at measure 167. The winds and strings fade out at measure 173 and the percussion take the rest of the phrase. The narrator explains that the heart, blood, and love within represent the unifying truth for all of humanity. “This is the Third Truth. This is OUR truth.”

At letter M, a B-flat crescendo moves into E-flat major. The themes for the First and Second Truths are played simultaneously, as shown in Figure 8.



Figure 8. Thematic juxtaposition, m.188-191.

The moment is majestic and joyous. The contrasting elements of the two themes are brought together to illustrate a positive resolution. Following this, letter N provides a final moment of introspection, as the ensemble rests on the tonic chord.

The composer keeps faith that the human race, given the perspective that there is more in common than not, could find ways to resolve conflict by understanding both sides of an argument.

## References

1. Campbell, Richard. *The Concept of Truth*. Palgrave Macmillan, 2011.
2. Russell, Bertrand. *The Problems of Philosophy*. Oxford University Press, 1912.

(Transposed)

## FULL SCORE

### Introduction

John Paul Chapman

[gossip, chatter, rumors] - ~10 sec. before m.1

A

♩ = 120      2      3      4      5      6      7      8      9      10      11      12      ♩ = 160      14

Flute 1-2

Oboe 1-2

Clarinet in A 1-2

Bass Clarinet

Bassoon 1-2

Horn in F 1-2

Horn in F 3-4

Trumpet in C 1-2

Trombone 1-2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

[gossip, chatter, rumors] - ~10 sec. before m.1

A

♩ = 120      2      3      4      5      6      7      8      9      10      11      12      ♩ = 160      14

Violin 1

Violin 2

Viola

Cello

Double Bass

Introduction

"There are 3 sides to every story." "Your truth..."

15 16 17 18 19 20 21 22 23 24

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.1-2

Hn.3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pc.1

Pc.2

Pc.3

Hp.

Vln.1

Vln.2

Vla.

Vc.

D.B.

*mf*

*mf*

C<sup>4</sup>

## Introduction

"My truth..."

25 *mf* *a2* 26 27 28 29 30 31 32

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.1-2

Hn.3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pc.1

Pc.2

Pc.3

Hp.

"My truth..."

25 26 27 28 29 30 31 32

Vln.1

Vln.2

Vla.

Vcl.

D.B.

The musical score is arranged in two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon), brass (Horn 1-2, Horn 3-4, Trumpet, Trombone, Baritone Trombone, Tuba), percussion (Timpani, Percussion 1, 2, 3), and harp. The second system includes strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass). The score spans measures 25 to 32. Measures 25-28 feature a melodic line in the woodwinds with a *mf* dynamic and an *a2* marking. Measures 29-32 show a more complex texture with multiple instruments playing. The harp part features a continuous arpeggiated pattern. The string section enters in measure 25 with a simple rhythmic pattern.

## Introduction

Fl. 33 34 35 36 37 38 39 40 41 42 43 44 45

Ob.

Cl.

B. Cl.

Bsn. *a2* *mp* *mf* *ff*

Hn.1-2 *mp* *mf* *ff*

Hn.3-4 *mp* *mf* *ff*

Tpt. *mp* *mf* *ff*

Tbn. *mp* *mf* *ff*

B. Tbn. *mp* *mf* *ff*

Tuba *mp* *mf* *ff*

Timp.

Pc.1

Pc.2

Pc.3

Hp. *B<sub>7</sub>*

Vln.1 33 34 35 36 37 38 39 40 41 42 43 44 45

Vln.2 *arco* *div.* *mf* *ff*

Vla. *arco* *div.* *mp* *mf* *ff*

Vc. *mp* *mf* *ff*

D.B. *mp* *mf* *ff*

"and the Third Truth."

## Introduction

**B**

47 48 49 50 51 52 53

Fl. *mp* *a2* *f* *mf*

Ob. *mp* *a2* *f* *mf*

Cl. *mp* *a2* *f* *mf*

B. Cl. *f*

Bsn. *f*

Hn.1-2

Hn.3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp. *f* *crot.* *glock.* *mp*

Pc.1 *f* *vib.* *3* *3*

Pc.2 *mid tom* *ride cym* *ride [bell]* *3* *3*

Pc.3 *floor tom* *E♭* *C♯*

Hp. *f*

**B**

47 48 49 50 51 52 53

Vln.1 *mf* *f* *mf*

Vln.2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *f* *mf* *f* *pizz.*

D.B. *f*



## Introduction

54 55 56 57 58 59 60

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

Bsn.

Hn.1-2 *mf*

Hn.3-4 *mf*

Tpt.

Tbn. *mp*

B. Tbn. *mp*

Tuba *mp*

Timp. *f*  
tri (open/closed)

Pc.1

Pc.2 BD *mf*

Pc.3 *mf*

Hp. *mp*

Vln.1 *f* *punta d'arco* *mp*

Vln.2 *mp* *punta d'arco*

Vla.

Vc. *f* *arco* *div.* *mp*

D.B. *f* *mp*

## Introduction

61 62 63 64 65 66 67

Fl. *mf* 1. *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *f*

Bsn. *f*

Hn.1-2 *f*

Hn.3-4 *f*

Tpt. *mf* *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Pc.1 *f* glock. *f*

Pc.2 *f*

Pc.3 *f*

Hp. *f* B $\flat$  A $\flat$

Vln.1 *f* *div*

Vln.2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

## Introduction

**"One is as strong as the other."**

**"Different truths lead us to reality."**

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, Timpani (Timp.), and Percussion (Pc. 1, 2, 3). The bottom section includes Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is divided into measures, with measure numbers 68, 69, 70, 71, 72, and 73 indicated. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *a2* (second octave). The text "One is as strong as the other." appears above measures 68-71, and "Different truths lead us to reality." appears above measure 73.

The percussion section includes a snare drum (BD), a crash cymbal (sus (crash)), and a tom-tom (mf). The harp part includes a D-sharp (D#) and a B-sharp (B#).

## Introduction

[illegible]

## Introduction

## Introduction

91 92 93 94 95 96 97

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.1-2

Hn.3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pc.1

Pc.2

Pc.3

Hp.

Vln.1

Vln.2

Vla.

Vc.

D.B.

*mp*

*mf*

*div*

## Introduction

[illegible]

## Introduction

106 107 108 109 110 111 112 *rit.*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.1-2 *mf*

Hn.3-4 *mf*

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pc.1 *p*

Pc.2

Pc.3 *p*

Hp.

Vln.1 *mf* *div.*

Vln.2 *mf* *div.*

Vla.

Vc.

D.B.



## Introduction

[young man] "My truth."  $\text{♩} = 140$  [young lady] "My truth." [narrator] "The Third Truth."

113 114 115 116 117 rit. 118 119

Fl. *fp*

Ob. *fp*

Cl. *fp*

B. Cl. *mf*

Bsn. *mf*

Hn.1-2 *fp*

Hn.3-4 *fp*

Tpt. *fp*

Tbn. *fp*

B. Tbn. *fp*

Tuba *mf*

Timp.

Pc.1 *mf*

Pc.2 *mf*

Pc.3 *f*

Hp. *mf*

Vln.1 *fp*

Vln.2 *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

tam-tam *mp*

[young man] "My truth."  $\text{♩} = 140$  [young lady] "My truth." [narrator] "The Third Truth."

113 114 115 116 117 rit. 118 119

## Introduction

120 121 122 123 124 125 126

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn.1-2 *mf* *ff*

Hn.3-4 *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

B. Tbn. *mf* *ff*

Tuba *mf* *ff*

Timp. *mf* *ff*

Pc.1 *f* *mp* *ff*

Pc.2 *f* *mp* *ff*

Pc.3 *f* *mp* *ff*

Hp. *f* *mf* *ff*

Vln.1 *mf* *ff*

Vln.2 *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

D.B. *mf* *ff*

Detailed description: This page contains a musical score for an orchestral introduction, measures 120 through 126. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, strings, and harp. Measures 120-123 feature a sustained harmonic texture with various instruments playing chords. Measures 124-126 show a dynamic shift to fortissimo (ff) for most instruments, with some percussion parts playing more active rhythms. The harp part in measure 126 features a descending scale. The percussion section includes three parts (Pc.1, Pc.2, Pc.3) with varying dynamics (f, mp, ff). The woodwinds and brass sections are marked with mf and ff. The strings and harp also have dynamic markings.

(Transposed)

27

## The First Truth

[illegible]

"The First Truth exists in opposition to yours."

**A** ♩ = 128

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *f*

Bsn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Pc. 1 *f*

Pc. 2 *f*

Pc. 3 *f* ride cym *mf*

Hp. *f*

Vln. 1 *f* *div* *mf*

Vln. 2 *f* *div* *mf*

Vla. *f* *div* *mf*

Vc. *f*

D.B. *f*

19 20 21 22 23 24

8/4 8/4 8/4 8/4 8/4 8/4

25 26 27 28 29 30 31 32

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

Ob. *f* *f* *f* *f* *f* *f* *mf*

Cl. *f* *f* *f* *f* *f* *f*

B. Cl. *f* *f* *f* *f* *f* *f*

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

Hn.1-2 *f* *f* *f* *f* *f* *f*

Hn.3-4 *f* *f* *f* *f* *f* *f*

Tpt. *f* *f* *f* *f* *f* *f*

Tbn. *f* *f* *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f* *f* *f*

Tuba *f* *f* *f* *f* *f* *f*

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

Pc.1 [choke] *f* *f* *f* *f* *f* *f*

Pc.2 *f* *f* *f* *f* *f* *f*

Pc.3 *f* *f* *f* *f* *f* *f*

Hp. *f* *f* *f* *f* *f* *f*

Vln.1 *f* *f* *f* *f* *f* *f* *mp* *div*

Vln.2 *f* *f* *f* *f* *f* *f* *mp*

Vla. *f* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f* *f*

D.B. *f* *f* *f* *f* *f* *f*

B

## The First Truth

[illegible]

**"You cannot see or fully understand  
this version of the truth."**

32



**C**  $\text{♩} = 128$

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

B. Cl. *mf*

Bsn. *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf*  $D \downarrow C^\sharp$   $C^\sharp \downarrow C^\flat$   $C^\flat \downarrow B^\flat$

Pc. 1 *mf*

Pc. 2 *mp*

Pc. 3 *mf*

Hp. *mp*  $D\flat, A\flat, B\flat, F\flat$

**C**  $\text{♩} = 128$

Vln. 1 *mf* *div.*

Vln. 2 *mf* *div.*

Vla. *mf*

Vc. *mf*

D.B. *mf*

## The First Truth

[illegible]

*rit.*

61 62 63 64 65 66 2.

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. 1. *mf* 2. *mp*

B. Cl. *mp*

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pc. 1

Pc. 2 *mf* sus cym

Pc. 3 *p* BD

Hp. *p* *mf* B $\flat$  E $\flat$

*rit.*

61 62 63 64 65 66

Vln. 1 *mf* *mf*

Vln. 2 *mf*

Vla. *mf*

Vc.

D.B.

The First Truth

**D**  $\text{♩} = 90$

Fl. *f* 68 69 70 71 72 73 *rit.* 74 *ff*

Ob. *f* 68 69 70 71 72 73 *ff* 74 *ff*

Cl. *f* 68 69 70 71 72 73 *ff* 74 *ff*

B. Cl. *f* 68 69 70 71 72 73 *ff* 74 *ff*

Bsn. *ff* 68 69 70 71 72 73 *f* 74 *ff*

Hn. 1-2 *f* 68 69 70 71 72 73 74 *ff*

Hn. 3-4 *f* 68 69 70 71 72 73 74 *ff*

Tpt. *f* 68 69 70 71 72 73 74 *ff*

Tbn. *f* 68 69 70 71 72 73 74 *ff*

B. Tbn. *f* 68 69 70 71 72 73 74 *ff*

Tuba *f* 68 69 70 71 72 73 74 *ff*

Timp. *f* 68 *mp* 69 *f* 70 *mp* 71 *f* 72 *mp* 73 *f* 74 *ff*

Pc. 1 *f* 68 69 70 71 72 73 74 *ff*

Pc. 2 *f* 68 69 70 71 72 73 74 *p* *ff*

Pc. 3 *f* 68 69 70 71 72 73 74 *p* *ff*

Hp. *f* 68 69 70 71 72 73 74 *ff*

**D**  $\text{♩} = 90$

Vln. 1 *f* 68 69 70 71 72 73 *rit.* 74 *ff*

Vln. 2 *f* 68 69 70 71 72 73 *ff* 74 *ff*

Vla. *f* 68 69 70 71 72 73 *ff* 74 *ff*

Vc. *ff* 68 69 70 71 72 73 *f* 74 *ff*

D.B. *f* 68 69 70 71 72 73 74 *ff*

The First Truth

**E**  $\text{♩} = 80$

76 77 78 79 80 81 82 83

Fl.

Ob. *solo*  
*mf*

Cl.

B. Cl.

Bsn.

Hn.1-2 *solo*  
*mf*

Hn.3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pc.1

Pc.2 [choke]

Pc.3

Hp. *A<sub>3</sub>, B<sub>3</sub>, E<sub>3</sub>*  
*mp*  
*fp*

**E**  $\text{♩} = 80$

76 77 78 79 80 81 82 83

Vln.1 *fp*

Vln.2 *fp*

Vla. *fp* *div.* *fp*

Vc. *fp* *div.* *fp*

D.B. *fp* *fp*

## The First Truth

[illegible]

The First Truth

**F**  $\text{♩} = 136$

95 96 97 98 99 100 101

Fl. *mf* 2.

Ob. *mf* 2.

Cl. *mf* 2.

B. Cl. *mp* 2.

Bsn. *mp* 2.

Hn.1-2 *mf*

Hn.3-4 *mf*

Tpt.

Tbn. *mf*

B. Tbn. *mf*

Tuba *mp*

Timp. *mf*

Pc.1 *mp* crotales

Pc.2 *mf* BD

Pc.3

Hp. *mf*

Vln.1 *mp* *p* *mf*

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

Vla. *p*

Vc. *mf* *p*

D.B. *mf* *p*

## The First Truth

[illegible]



110 111 112 113 114 115 116

Fl. *mf* 2.

Ob. *mf* 2.

Cl. *mf*

B. Cl. *mf*

Bsn. *mf* 2.

Hn.1-2

Hn.3-4

Tpt. *mf* 2.

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. low G ↓ E♭

Pc.1 *mf*

Pc.2

Pc.3 *mf* G♯

Hp.

Vln.1

Vln.2

Vla.

Vc.

D.B.

1.

117 118 119 120 121 122 123 124

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl.

B. Cl.

Bsn. *mp* 2.

Hn.1-2 *mp*

Hn.3-4 *mp*

Tpt. *mp*

Tbn.

B. Tbn. *mp*

Tuba *mp*

Timp. *tri*

Pc.1

Pc.2 *mp*

Pc.3 *mp*

Hp. *D<sub>5</sub>*

Vln.1

Vln.2

Vla. *div*

Vc. *div* *mp*

D.B. *mp*

A  $\uparrow$  B $\flat$  C  $\uparrow$  D E $\flat$   $\uparrow$  G

The First Truth

*rit.*

G ♭ = 136

125 126 127 128 129 130 131 132 133 134

Fl. *mp* *cresc.* *f*

Ob. *mp* *cresc.* *f*

Cl. *mp* *cresc.* *f*

B. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn.1-2 *cresc.* *f*

Hn.3-4 *cresc.* *f*

Tpt. *f*

Tbn. *cresc.* *f*

B. Tbn. *cresc.* *f*

Tuba *cresc.* *f*

Timp. *mp* *f* *p*

Pc.1 *mp* *f*

Pc.2 *p* *f*

Pc.3 *mp* *f*

Hp. *mp* *cresc.* *f* D<sub>5</sub> G<sub>5</sub>

Vln.1 *mp* *f* *div.*

Vln.2 *mp* *f*

Vla. *mp* *cresc.* *f*

Vc. *cresc.* *f*

D.B. *cresc.* *f*

The First Truth

♩ = 144

135 136 137 138 139 140

♩ = 152

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

B. Cl. *cresc.*

Bsn. *f* *cresc.* 2.

Hn.1-2 *cresc.*

Hn.3-4 *cresc.*

Tpt. *cresc.*

Tbn. *cresc.*

B. Tbn. *cresc.*

Tuba *cresc.*

Timp. *f* *p* *f* *cresc.* *ff* >>>>

Pc.1

Pc.2

Pc.3 *cresc.*

Hp. *cresc.*

Vln.1 *f*

Vln.2 *f*

Vla. *div.*

Vc. *cresc.*

D.B. *cresc.*

**H** *rit* 141 142 143 144 145 146 147 148 149 150

Fl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bsn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn.1-2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn.3-4 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tbn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tuba *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pc.1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pc.2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pc.3 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hp. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

**H** *rit* 141 142 143 144 145 146 147 148 149 150

Vln.1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vln.2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

D.B. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

# The Second Truth

**"The Second Truth is created by you." freely a tempo** **"This truth is formed around your beliefs." A**

$\text{♩} = 70$

Flute 1-2 *mp*

Oboe 1-2 *mp*

Clarinet in A 1-2 *mf*

Bass Clarinet *mf*

Bassoon 1-2 *mf*

Horn in F 1-2 *mf*

Horn in F 3-4 *mf*

Trumpet in C 1-2 *mf*

Trombone 1-2

Bass Trombone

Tuba

Timpani *mp* D-A-B-D

Percussion 1 *mf* crotales

Percussion 2 *mf*

Percussion 3 *p* *mp* sus. cym. windchimes tri. *mf*

Harp *mf* *mp* *mf*

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Cello *mf*

Double Bass *mf*

## The Second Truth

The Second Truth

16 17 18 19 20 21

Fl. *mf* 1. 3 3

Ob.

Cl. *p* *mp*

B. Cl. *p*

Bsn. *p*

Hn.1-2 *mp*

Hn.3-4 *mp*

Tpt. 1. *mp* *mf* 3 *p*

Tbn. *mp*

B. Tbn. *p*

Tuba *mp* *p*

Timp. *mp*

Perc.1

Perc.2

Perc.3 windchimes

Hp. B $\sharp$ , D $\sharp$  B $\flat$ , D $\flat$

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vc. *mp* *p*

D.B. *mp* *p*



## The Second Truth

This page of the musical score covers measures 22 through 26. The instrumentation includes a full symphony orchestra. The key signature is D major. The score is characterized by its dense orchestration, particularly in the woodwinds and percussion sections. Key features include:

- Woodwinds:** The Oboe and Clarinet parts are highly active, featuring complex rhythmic patterns and triplets. The Bass Clarinet and Bassoon provide harmonic support with sustained notes and dynamic markings like *mp* and *p*.
- Brass:** The Horns, Trumpets, and Trombones play sustained harmonic roles, with dynamic markings ranging from *mp* to *p*. The Tuba and Bass Trombone parts are also present.
- Percussion:** The Timpani and three Percussion parts are integral to the score. Percussion 1 includes glockenspiel, Percussion 2 uses suspended cymbals with a stick, and Percussion 3 uses mallets. The Harp provides a continuous arpeggiated texture.
- Strings:** The Violins, Viola, Cello, and Double Bass provide a solid harmonic foundation, with dynamic markings like *mp* and *p* indicating their volume levels.

The Second Truth

27 28 29 30 31 32 33

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Cl. *mp* *mf* *p*

B. Cl. *p* *mf* *p*

Bsn. *mf*

Hn.1-2 *mf* *mp*

Hn.3-4 *mf* *mp*

Tpt. *mp* *mf* *p*

Tbn. *mf* *mf* *p*

B. Tbn. *mf* *mf* *p*

Tuba *p* *mf* *p*

Timp. low D[F] A[G] *mp* *mf* *p*

Perc.1 *mf* *mp*

Perc.2 *mf* *mp*

Perc.3 *mp* *p* *mp* *p* *mf*

Hp. *p*

Vln.1 *mp* *mf*

Vln.2 *mf*

Vla. *mp* *mf*

Vc. *p* *mp* *mf* *p*

D.B. *mp* *mf* *p*

3 3 3 D# D#

div

bass drum (soft beaters)

crot.

The Second Truth

Score for "The Second Truth" (Measures 34-40).

**Fl.** (Flute): Measure 34 (C), 35, 36, 37, 38, 39, 40 (*mf*).

**Ob.** (Oboe): Measure 34, 35, 36, 37, 38, 39, 40 (*mf*).

**Cl.** (Clarinet): Measure 34, 35, 36, 37 (*mp*), 38 (*mf*), 39, 40 (*mf*).

**B. Cl.** (Bass Clarinet): Measure 34, 35, 36, 37, 38, 39, 40 (*mp*).

**Bsn.** (Bassoon): Measure 34 (*mf*), 35, 36, 37, 38, 39, 40 (*mp*).

**Hn. 1-2** (Horn 1-2): Measure 34 (*p*), 35 (*p*), 36, 37, 38 (*mf*), 39, 40.

**Hn. 3-4** (Horn 3-4): Measure 34 (*p*), 35 (*p*), 36, 37, 38 (*mf*), 39, 40.

**Tpt.** (Trumpet): Measure 34, 35, 36, 37, 38, 39, 40.

**Tbn.** (Tenor Trombone): Measure 34, 35, 36, 37, 38, 39, 40 (*mp*).

**B. Tbn.** (Baritone Trombone): Measure 34, 35, 36, 37, 38, 39, 40 (*mp*).

**Tuba**: Measure 34, 35, 36, 37, 38, 39, 40 (*mf*).

**Timp.** (Timpani): Measure 34, 35, 36 (F1D), 37 (*p*), 38 (*mp*), 39, 40.

**Perc. 1** (Percussion 1): Measure 34, 35 (glock., *mp*), 36 (crot.), 37, 38, 39, 40.

**Perc. 2** (Percussion 2): Measure 34, 35, 36, 37, 38, 39, 40.

**Perc. 3** (Percussion 3): Measure 34, 35 (w/stick, *mp*), 36, 37, 38 (w/mallets, *p* to *mp*), 39, 40.

**Hp.** (Harp): Measure 34, 35, 36, 37, 38, 39, 40 (*mf*).

**Vln. 1** (Violin 1): Measure 34 (C), 35 (*mp* to *p*), 36, 37, 38, 39, 40.

**Vln. 2** (Violin 2): Measure 34, 35 (*mp* to *p*), 36, 37, 38, 39, 40.

**Vla.** (Viola): Measure 34, 35 (*mp* to *p*), 36, 37, 38, 39, 40.

**Vc.** (Violoncello): Measure 34, 35 (div), 36, 37, 38 (*mf*), 39, 40 (*mp*).

**D.B.** (Double Bass): Measure 34, 35, 36, 37, 38 (*mf*), 39, 40 (*mp*).

## The Second Truth

The Second Truth

49 50 51 52 53 54 55 56 57

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *p* *mp*

Bsn. *p* *mp*

Hn.1-2 *p*

Hn.3-4 *p*

Tpt. *p*

Tbn. *p*

B. Tbn. *p* *mp*

Tuba *p* *mp*

Timp.

Perc.1

Perc.2 *pp*

Perc.3 *p*

Hp.

Vln.1 *mp*

Vln.2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *p* *mp*

*div.*

## The Second Truth

**"In your eyes, this truth is pure and beautiful."**

$\bullet = 70$

55

$$= 60$$

56



The Second Truth

77 **G**  $\text{♩} = 70$

Fl. *p* *ff* *fp*

Ob. *ff* *fp*

Cl. *ff* *fp*

B. Cl. *ff* *fp*

Bsn. *ff* *fp*

Hn.1-2 *ff* *fp*

Hn.3-4 *ff* *fp*

Tpt. *ff* *fp*

Tbn. *ff* *fp*

B. Tbn. *ff* *fp*

Tuba *ff* *fp*

Timp. *ff* *mp* *ff* *fp*

Perc.1 *f* *glock.*

Perc.2 *ff*

Perc.3 *p* *ff* *mp* *f*

Hp. *ff*

78 79 80 81 82  $\text{♩} = 60$  83

Vln.1 *ff* *fp*

Vln.2 *ff* *fp*

Vla. *ff* *fp*

Vc. *ff* *fp*

D.B. *ff* *fp*

**G**  $\text{♩} = 70$   $\text{♩} = 60$

## The Second Truth

84 85 86 87 88 89

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*rit.*

*mp*

*f*

(Transposed)

## The Third Truth

Flute 1-2  
 Oboe 1-2  
 Clarinet in A 1-2  
 Bass Clarinet  
 Bassoon 1-2  
 Horn in F 1-2  
 Horn in F 3-4  
 Trumpet in C 1-2  
 Trombone 1-2  
 Bass Trombone  
 Tuba  
 Timpani  
 Percussion 1  
 Percussion 2  
 Percussion 3  
 Harp  
 Violin 1  
 Violin 2  
 Viola  
 Cello  
 Double Bass

Your truth.  
 My truth.  
 The Third Truth.

### The Third Truth

**A** ♩ = 100

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

B. Tbn.

Tuba

High D ↑ E Low D ↑ E

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

**A** ♩ = 100

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

The Third Truth

26 27 28 29 30 31 32 33 34 35 36

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.1-2

Hn.3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Vln.1

Vln.2

Vla.

Vc.

D.B.

### The Third Truth

37 38 39 40 41 42 43 44

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.1-2

Hn.3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Vln.1

Vln.2

Vla.

Vc.

D.B.

*mp*

*mf*

*p*

*tri.*

*tom*

*SD (snares off)*

*2.*

45 46 47 48 49 50 51

Fl. *mf*

Ob. *mf*

Cl. *mp*

B. Cl. *mp*

Bsn. *mf*

Hn. 1-2 1. *mp*

Hn. 3-4 1. *mp*

Tpt.

Tbn. *mp*

B. Tbn.

Tuba

Timp. *mp* *mf* *mp*

Perc. 1 glock.

Perc. 2 *p*

Perc. 3 *mp*

Hp.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* *mf* *mp*

D.B. *mp* *mf* *mp*

Low E ↑ G<sub>5</sub>

C

52 53 54 55 56 57

Fl. *mf*

Ob. *mf*

Cl. *mp*

B. Cl.

Bsn. *mf* *mp*

Hn. 1-2 *mf* *mp*

Hn. 3-4 *mf* *mp*

Tpt. *mf* *mp*

Tbn. *mp*

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 BD *mf*

Perc. 3 *mf*

Hp.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*



D

58 59 60 61 62 63

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

B. Cl.

Bsn.

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt. *mf* 2. *mf*

Tbn.

B. Tbn. *mf*

Tuba *mf*

Timp. *mf* C ↓ B $\flat$  B $\flat$  ↓ A $\flat$

Perc. 1 *p* *mf*

Perc. 2 *mf*

Perc. 3 *mp* tom

Hp.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

D

64 65 66 67 68 69

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

Bsn.

Hn.1-2

Hn.3-4

Tpt. *f*

Tbn.

B. Tbn.

Tuba

Timp. High E ↑ G<sub>s</sub> Low G<sub>s</sub> ↓ F

Perc.1

Perc.2 BD *mf* sus cym (mallets) *p* *mf*

Perc.3 SD (snare on) *mf* *mp*

Hp.

Vln.1 *mf* *div*

Vln.2 *mf*

Vla. *f*

Vc. *mf*

D.B. *mf*

70 71 72 73 74

Fl. *mp* *cresc.* *ff*

Ob. *mp* *cresc.* *ff*

Cl. *mp* *cresc.* *ff*

B. Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

Hn.1-2 *mf* *cresc.* *ff*

Hn.3-4 *mf* *cresc.* *ff*

Tpt. *mf* *cresc.* *ff*

Tbn. *cresc.* *ff*

B. Tbn. *cresc.* *ff*

Tuba *cresc.* *ff*

Timp. *p*

Perc.1

Perc.2 BD *p*

Perc.3 *mf* *p* sus cym (mallets)

Hp.

Vln.1 *mp* *cresc.* *ff*

Vln.2 *mp* *cresc.* *ff*

Vla. *mf* *cresc.* *ff*

Vc. *cresc.* *ff*

D.B. *cresc.* *ff*

*rit.*

*div.*

E ♩ = 40      F ♩ = 150

Fl. *sfz* *p* *mf*

Ob. *sfz* *p* *mf*

Cl. *sfz* *p* *mf*

B. Cl. *sfz* *p* *mfz*

Bsn. *sfz* *p* *mfz*

Hn. 1-2 *sfz* *p* *mfz*

Hn. 3-4 *sfz* *p* *mfz*

Tpt. *sfz* *p* *mfz*

Tbn. *sfz* *p* *mfz*

B. Tbn. *sfz* *p* *mfz*

Tuba *sfz* *p* *mfz*

Timp. *sfz* *p* *mfz*

Perc. 1 *ff* *p* *ff* *p* *mf*

Perc. 2 *ff* *p* *ff* *p* *mf* *mf* *sus cym w/stick*

Perc. 3 *ff* *p* *ff* *p* *mf* *mf*

Hp. *mf*

Vln. 1 *sfz* *p* *mfz*

Vln. 2 *sfz* *p* *mfz*

Vla. *div.* *sfz* *p* *mfz* *pizz.*

Vc. *sfz* *p* *mfz* *mf*

D.B. *sfz* *p* *mfz*

A<sup>b</sup> - B - D - F      A<sup>b</sup>      F<sup>♯</sup>      D<sup>♯</sup>

[illegible]

### The Third Truth

[illegible]

The Third Truth

Fl.  
 Ob.  
 Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1-2  
 Hn. 3-4  
 Tpt.  
 Tbn.  
 B. Tbn.  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 D.B.

Measures 97-105. The score includes woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon), brass (Horn 1-2, Horn 3-4, Trumpet, Trombone, Baritone Trombone, Tuba), percussion (Timpani, Percussion 1, 2, 3), harp, and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass).

Key markings include *mf* (mezzo-forte) and *crash*. The harp part includes chord markings: B<sub>5</sub>, F<sub>5</sub>, and G<sub>5</sub>.

106 **H**

Fl. *f* 2. *f* 108 109 110

Ob. *f* 2. *f* 108 109 110

Cl. *f* 2. *f* 108 109 110

B. Cl. *f* 108 109 110

Bsn. *f* 108 109 110

Hn. 1-2 *f* 107 108 109 110

Hn. 3-4 *f* 107 108 109 110

Tpt. *f* 107 108 109 110

Tbn. *f* 107 108 109 110

B. Tbn. *f* 107 108 109 110

Tuba *f* 107 108 109 110

Timp. *f* 107 108 109 110

Perc. 1 *f* 107 108 109 110

Perc. 2 *f* BD 107 108 109 110

Perc. 3 *f* sus cym (crash) 107 108 109 110

Hp. *f* 107 108 109 110

Vln. 1 *f* 108 109 110

Vln. 2 *f* 108 109 110

Vla. *f* 108 109 110

Vc. *f* 108 109 110

D.B. *f* 108 109 110



Fl. 111 112 113 114 115 116 117  
 Ob. 111 112 113 114 115 116 117  
 Cl. 111 112 113 114 115 116 117  
 B. Cl. 111 112 113 114 115 116 117  
 Bsn. 111 112 113 114 115 116 117  
 Hn. 1-2 111 112 113 114 115 116 117  
 Hn. 3-4 111 112 113 114 115 116 117  
 Tpt. 111 112 113 114 115 116 117  
 Tbn. 111 112 113 114 115 116 117  
 B. Tbn. 111 112 113 114 115 116 117  
 Tuba 111 112 113 114 115 116 117  
 Timp. 111 112 113 114 115 116 117  
 Perc. 1 111 112 113 114 115 116 117  
 Perc. 2 111 112 113 114 115 116 117  
 Perc. 3 111 112 113 114 115 116 117  
 Hp. 111 112 113 114 115 116 117  
 Vln. 1 111 112 113 114 115 116 117  
 Vln. 2 111 112 113 114 115 116 117  
 Vla. 111 112 113 114 115 116 117  
 Vc. 111 112 113 114 115 116 117  
 D.B. 111 112 113 114 115 116 117

Musical score for "The Third Truth" showing measures 111-117. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon), brass (Horn 1-2, Horn 3-4, Trumpet, Trombone, Baritone Trombone, Tuba), percussion (Timpani, Percussion 1, 2, 3), harp, and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass). The score features various dynamics (ff, sf, mp, f) and articulations (accents, slurs). A first ending bracket is present at measure 115.

118 119 120 121 122 123 124 125

Fl. *rit.*

Ob. *sfz*

Cl. *sfz*

B. Cl. *sfz*

Bsn. *sfz*

Hn. 1-2 *sfz*

Hn. 3-4 *sfz*

Tpt. *sfz*

Tbn. *sfz*

B. Tbn. *sfz*

Tuba *sfz*

Timp. *sfz* 119 B | A, A<sup>b</sup> | F

Perc. 1 *sfz*

Perc. 2 *sim.*

Perc. 3 *ff* *sfz* *ff* *sfz*

Hp. *sfz*

Vln. 1 *sfz* *rit.*

Vln. 2 *sfz*

Vla. *sfz*

Vc. *sfz*

D.B. *sfz*

75

The Third Truth

$\text{♩} = 70$

135 136 137 138 139 140 141 142

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *p* *mp*

Bsn. *p* *mp* *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt. *p* *mp*

Tbn. *p* *mf*

B. Tbn. *p* *mf*

Tuba *p* *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp. *mp* *mf*

*G<sub>b</sub>* *D<sub>b</sub> G<sub>b</sub>*

$\text{♩} = 70$

135 136 137 138 139 140 141 142

Vln. 1

Vln. 2

Vla.

Vc. *mf*

D.B. *mp* *mf*

### The Third Truth

"No one is lying."

"Real truth is discovered in unity of belief and fact."

K

♩ = 100    ♩ = 110    ♩ = 120    ♩ = 130    ♩ = 140

143 144 145 146 147 148 149 150 151 152 153 154 155 156 2.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*mp* *mf* *mp* *mp* *dim.* *p* *pp* *mp* *mf* *cresc.* *mp* *cresc.* *mp* *cresc.*

windchimes

BD

F ↑ A<sup>b</sup>

The Third Truth

**"Unity."**

♩ = 150

157 158 159 160 161 162 163 164

Fl. *mf* *subito p* *ff*

Ob. *mf* *subito p* *ff*

Cl. *mf* *subito p* *ff*

B. Cl. *subito p* *ff*

Bsn. *subito p* *ff*

Hn. 1-2 *mf* *subito p* *ff* *fp* *ff*

Hn. 3-4 *subito p* *ff* *fp* *ff*

Tpt. *subito p* *ff* *fp* *ff*

Tbn. *subito p* *ff*

B. Tbn. *subito p* *ff*

Tuba *subito p* *ff*

Timp. *subito p* *p* *ff*

Perc. 1 *p* *ff*

Perc. 2 *ff*

Perc. 3 *p* *ff* *mp* *f*

Hp. *ff*

Vln. 1 *subito p* *ff*

Vln. 2 *subito p* *ff*

Vla. *subito p* *ff*

Vc. *subito p* *ff*

D.B. *subito p* *ff*

♩ = 160

**"Unity."**

157 158 159 160 161 162 163 164

### The Third Truth

**"The blood that flows through us."**

**"The heart inside us."**

This musical score is for a symphonic work, divided into two sections: "The blood that flows through us." (measures 165-172) and "The heart inside us." (measures 173-176). The score is written for a large orchestra and includes vocal parts.

**Instrumentation and Parts:**

- Flutes (Fl.):** Measures 165-172 and 173-176.
- Oboes (Ob.):** Measures 165-172 and 173-176.
- Clarinets (Cl.):** Measures 165-172 and 173-176.
- Bass Clarinet (B. Cl.):** Measures 165-172 and 173-176.
- Bassoon (Bsn.):** Measures 165-172 and 173-176.
- Horn 1-2 (Hn. 1-2):** Measures 165-172 and 173-176.
- Horn 3-4 (Hn. 3-4):** Measures 165-172 and 173-176.
- Trumpets (Tpt.):** Measures 165-172 and 173-176.
- Trumpets (Tbn.):** Measures 165-172 and 173-176.
- Bass Trumpets (B. Tbn.):** Measures 165-172 and 173-176.
- Tuba:** Measures 165-172 and 173-176.
- Timpani (Timp.):** Measures 165-172 and 173-176.
- Snare Drum (Perc. 1):** Measures 165-172 and 173-176.
- Tom-Tom (Perc. 2):** Measures 165-172 and 173-176.
- Cymbals (Perc. 3):** Measures 165-172 and 173-176.
- Harpsichord (Hp.):** Measures 165-172 and 173-176.
- Violins 1 (Vln. 1):** Measures 165-172 and 173-176.
- Violins 2 (Vln. 2):** Measures 165-172 and 173-176.
- Viola (Vla.):** Measures 165-172 and 173-176.
- Violoncello (Vc.):** Measures 165-172 and 173-176.
- Double Bass (D.B.):** Measures 165-172 and 173-176.

**Key Features:**

- Measures 165-172:** The first section, "The blood that flows through us," features a complex rhythmic pattern in the woodwinds and strings, with a prominent bass line in the double bass and cello.
- Measures 173-176:** The second section, "The heart inside us," features a more melodic and harmonic texture, with the strings playing a sustained, flowing line and the woodwinds providing harmonic support.

The Third Truth

"The love within." "This is the Third Truth." "This is OUR truth."

*rit.*

177 178 179 180 181 182 183 184 185

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

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



### The Third Truth

### The Third Truth

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

192 193 194 195 196 197

$\text{♩} = 80$

[illegible]

The Third Truth

$\text{♩} = 60$

206 207 208 209 210

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

B. Cl. *cresc.* *mp* *mf*

Bsn. *p* *mp* *cresc.* *mp* *mf*

Hn. 1-2 *p* *mp* *cresc.* *mp* *mf*

Hn. 3-4 *p* *mp* *cresc.* *mp* *mf*

Tpt. *p* *mp* *cresc.* *mp* *mf*

Tbn. *p* *mp* *cresc.* *mp* *mf*

B. Tbn. *p* *mp* *cresc.* *mp* *mf*

Tuba *p* *mp* *cresc.* *mp* *mf*

Timp. *p* *mf*

Perc. 1

Perc. 2

Perc. 3

Hp. *mf*

Vln. 1 *p* *cresc.* *mf*

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

Vla. *p* *mp* *cresc.* *mf*

Vc. *p* *mp* *cresc.* *mf*

D.B. *mp* *cresc.* *mf*