

ANDREW DAVID PERKINS

# UNIFIED FIELD THEORY

FOR LARGE CONCERT BAND

Grade 2.5





## PROGRAM NOTE

*Commissioned by the Michigan School Band & Orchestra Association,  
District IV, for the 2024 Middle School Honor Bands.*

Albert Einstein's 1915 general theory of relativity holds that what we perceive as the force of gravity arises from the curvature of space and time. The scientist proposed that objects such as the sun and the Earth change this geometry, creating wells of attraction that pull celestial bodies toward each other. Einstein's theory is the best description of how gravity works, providing a unified description of gravity as a geometric property of space and time or four-dimensional spacetime.

Quantum Mechanics grew out of the tremendous progress that physicists like Einstein made in the early 20th century toward understanding the microscopic world around us, and how it differed from the macroscopic world. They designed experiments that allowed them to witness the basic ingredients of the universe – such as electrons and photons – behaving in deeply surprising ways. Their discoveries transformed society and birthed a new scientific field: Quantum Physics. Computers chips, lasers, GPS – in short, modernity – all rest on the bedrock of this field.

These two theories, however, do not cooperate, they in fact contradict each other when their mathematic principals are applied to each other. Einstein coined the term "Unified Field Theory," which describes any attempt to reconcile General Relativity (gravity) with Quantum Mechanics (sub-atomic motion). He spent the latter part of his life searching for such a unified field theory, but was unsuccessful. The search for a Unified Field Theory is the 'holy grail' of physics, and scientists continue to design and test new experiments to this end. Through these experiments, physicists have made light appear to move simultaneously forward and backward in time. By splitting a photon using a special optical crystal, independent teams of physicists have achieved what they describe as a "quantum time flip," in which a photon exists in both forward and backward time states. The new technique could help scientists improve quantum computing and understand quantum gravity, a giant leap towards a unified theory of everything.

UNIFIED FIELD THEORY is a unique work for concert band; performed "forward," the music represents Einstein's theory of General Relativity, and performed "backward," it elicits the sub-atomic dynamism of Quantum Mechanics. Finally, when the piece is performed both forward and backward simultaneously, the juxtaposition of the music evokes a "quantum superposition," which enables minuscule particles (photons, neutrons, quarks; pitches, rhythms, phrases) to exist in many different states, or different versions of themselves, all at once.

## PERFORMANCE NOTES

This unique piece of music can be performed several ways. A very large concert band, with multiple players on each instrument can perform the piece by dividing the ensemble into two sub-groups, each capable of performing one of the "directions" by themselves. In this instance, the full ensemble could perform each movement together, or separately by the sub-groups, and then both movements simultaneously. The instrumentation and minimum players for this setup would require: 2 piccolos, 4 flutes, 2 oboes (opt.), 2 bassoons (opt.), 4 clarinets, 2 bass clarinets, 4 alto saxes, 2 tenor saxes, 2 bari saxes, 4 trumpets, 2 horns, 4 trombones, 2 euphoniums, 2 tubas, 7 percussionists.

Another option is for programs that have two bands of equal ability and instrumentation (as is sometimes the case with freshman ensembles), or a large ensemble that rehearses in two separate class periods. Each ensemble only has to prepare one "direction" of the piece, although learning the retrograde will reinforce skills.

The percussion parts are written as palindromes, although not explicitly. (This is why only 7 percussionists are required, not 14.) Percussion instruments that have a fixed decay are written as rolls or crescendos in the retrograde. Adjustments to dynamics at the discretion of the director are encouraged with all percussion parts.

The Percussion 5 & 6 parts can be performed on a single Xylophone, or the P6 part can be performed on a separate Xylophone, or Marimba. Be sure to match the brightness of the mallet selection, so that the chords formed between P5 & P6 are balanced.

Regardless of the the ensemble(s), the order of performances should be "General Relativity" first, "Quantum Mechanics" second, and "Unified Field Theory" last, which is both movements simultaneously. Alternatively, the piece could be performed simply as "Unified Field Theory," as a standalone piece. If listed in a program, avoid "movement" numbers, and simply list as:

GENERAL RELATIVITY  
QUANTUM MECHANICS  
UNIFIED FIELD THEORY

## BIOGRAPHICAL NOTE

Composer, conductor, multi-instrumentalist, & GRAMMY® nominated music educator Andrew David Perkins (b.1978) holds an advanced specialist certificate in orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. Finalist for The National Band Association Revelli Award, Merrill Jones Award, and The Ravel International Composition Prize, his music has been featured at ABA Conventions, CBNDA National and Regional Conferences, TMEA, The Midwest Clinic, The Western International Band Clinic, and at numerous all-state concerts and state conferences. Mr. Perkins is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest, and the 2021 American Prize in Wind Band Composition. His concert band suite "TUEBOR" was selected as the winner of the 2023 American Bandmasters Association Sousa/Ostwald Composition Contest.

Mr. Perkins has had the pleasure of receiving commissions from a number of organizations including The Royal Academy of Music London, Le Conservatoire de Limonest, The Assembly Saxophone Quartet, The Michigan School Band and Orchestra Association, Michigan State University, The University of San Diego, Purdue University Fort Wayne, The University of South Carolina, Wright State University, Sienna Heights University, Albion College, The University of Wisconsin Stevens Point, Bowling Green State University, The Flint Youth Symphony Orchestra, and The Pegasus Wind Symphony. His music is published through APOLLO STUDIOS Music Publishing (ASCAP) and he resides in Michigan with his family.



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## INSTRUMENTATION

Full Score

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Horn

Trombone 1

Trombone 2

Euphonium T.C.

Euphonium

Tuba

Timpani

Percussion 1 - Triangle, Bass Drum

Percussion 2 - 2 Woodblocks (High, Low)

Percussion 3 - Orchestral Chimes

Percussion 4 - Suspended Cymbal, Tam-tam

Percussion 5 - Xylophone (shared w/P6), Crash Pair

Percussion 6 - Xylophone (shared w/P5), Wind Chimes

*(The purchase of this set of score & parts includes a license to reproduce the parts per your ensemble needs. Scores may be photocopied for use by adjudicators and clinicians.)*



# UNIFIED FIELD THEORY

(GENERAL RELATIVITY)

ANDREW DAVID PERKINS (ASCAP)

**4/4** ♩ = 144+

**7**

The score is arranged in systems for various instruments and percussion. The woodwind section includes Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, and Bass Clarinet. The saxophone section includes Alto Sax 1 & 2, Tenor Sax, and Baritone Sax. The brass section includes Trumpet 1/2, Horn in F, Trombone 1 & 2, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1 (Triangle, Bass Drum), Percussion 2 (Wood Blocks), Percussion 3 (Orch. Chimes), Percussion 4 (Sus. Cymbal, Tam-tam), Percussion 5 (Xylophone, Orchestra Bells), and Percussion 6 (Xylophone, Crotales).

Dynamic markings include *p*, *mp*, *mf*, *pp*, and *f*. Performance instructions include "Triangle To B. D.", "Bass Drum >", "Sus. Cym swish w/coin", and "To T.-t.". The score is in 4/4 time with a tempo of 144+.



Picc. *mf*  
 Fl. 1 *mf*  
 Fl. 2 *mf*  
 Ob. *mf*  
 Bsn. *pp* *f* *p* *f*  
 Cl. 1 *mf*  
 Cl. 2 *mp* *mf*  
 B. Cl. *pp* *f* *p* *f*  
 Alto 1 *mf*  
 Alto 2 *mp* *mf*  
 Ten. Sax. *pp* *f* *p* *f*  
 Bari. Sax. *pp* *f* *p* *f*  
 Tpt. 1/2 Div. *pp* *mp*  
 Hn. *f* *p* *f*  
 Tbn. 1 *pp* *f* *p* *f*  
 Tbn. 2 *pp* *f* *p* *f*  
 Euph. *pp* *f* *p* *f*  
 Tba. *pp* *f* *p* *f*  
 Timp. *pp* *f* *f*  
 B. D. *f*  
 W.B. *mf*  
 Chim. *f*  
 Cym. Tam-tam *f*  
 Xyl. *mf*  
 Xyl. *mf*

22

27

This musical score is for a full orchestra, spanning measures 21 to 29. The instruments are arranged in the following order from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- B. Cl.
- Alto 1
- Alto 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1/2
- Hn.
- Tbn. 1
- Tbn. 2
- Euph.
- Tba.
- Timp.
- B. D.
- W.B.
- Chim.
- T.-t.
- Xyl.
- Xyl.

Key features of the score include:

- Measure 21:** The Piccolo, Flutes 1 and 2, Oboe, Clarinet 1, and Alto 1 parts begin with a *mf* dynamic. The Bassoon and Bass Clarinet parts also start with *mf*. The Trombones 1 and 2, Euphonium, and Tuba parts are marked *mf*. The Bass Drum (B. D.) and Wood Block (W.B.) parts are marked *f*. The Xylophone (Xyl.) parts are marked *f*.
- Measure 27:** The Piccolo, Flutes 1 and 2, Oboe, Clarinet 1, and Alto 1 parts continue with a *mf* dynamic. The Bassoon and Bass Clarinet parts are marked *f*. The Trombone 1 part is marked *f*. The Trombone 2, Euphonium, and Tuba parts are marked *mf*. The Bass Drum (B. D.) and Wood Block (W.B.) parts are marked *f*. The Xylophone (Xyl.) parts are marked *mf*.
- Measure 28:** The Piccolo, Flutes 1 and 2, Oboe, Clarinet 1, and Alto 1 parts continue with a *mf* dynamic. The Bassoon and Bass Clarinet parts are marked *f*. The Trombone 1 part is marked *f*. The Trombone 2, Euphonium, and Tuba parts are marked *mf*. The Bass Drum (B. D.) and Wood Block (W.B.) parts are marked *f*. The Xylophone (Xyl.) parts are marked *mf*.
- Measure 29:** The Piccolo, Flutes 1 and 2, Oboe, Clarinet 1, and Alto 1 parts continue with a *mf* dynamic. The Bassoon and Bass Clarinet parts are marked *f*. The Trombone 1 part is marked *f*. The Trombone 2, Euphonium, and Tuba parts are marked *mf*. The Bass Drum (B. D.) and Wood Block (W.B.) parts are marked *f*. The Xylophone (Xyl.) parts are marked *mf*.

Additional markings include *mf* (mezzo-forte) and *f* (forte) throughout the score. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophones 1 and 2 (Alto 1, Alto 2), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpets 1 and 2 (Tpt. 1/2), Horns (Hn.), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Bass Drum (B. D.), Wood Block (W.B.), Chimes (Chim.), Triangle (T.-t.), and Xylophone (Xyl.). The string section (Xyl. at the bottom) is indicated by a double bar line and a dynamic marking of *mp*.

Measure numbers 30, 31, 32, 33, 34, 35, 36, 37, 38, and 39 are marked at the bottom of the score. A section change is indicated by a double bar line at measure 32. Dynamics such as *f*, *mp*, and *p* are used throughout the score.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophones 1 and 2 (Alto 1, Alto 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpets 1 and 2 (Tpt. 1/2), Horns (Hn.), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Wood Block (W.B.), Chimes (Chim.), Cymbals (Cym.), and Xylophone (Xyl.).

The score is divided into two main sections: measures 40-47 and measure 48. Measure 48 is marked with a box containing the number 48. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include "to Tam-tam", "To Crash Cym.", and "To Xyl.".

At the bottom of the page, there are measure numbers 40 through 51, with a *f* dynamic marking below measure 45. The page number 5 is located in the top right corner.

56

61

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2, Horns, Trombones 1 and 2, Euphonium, Tuba, Timpani, Bass Drum, Wood Blocks, Chimes, Cymbals, and Xylophone. The score is divided into measures 53 through 61. Dynamics are indicated throughout, with *mf* (mezzo-forte) and *f* (forte) being prominent. Performance instructions such as *a2* and *To T.-t.* are present. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

This musical score page covers measures 62 through 70. The instrumentation includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1/2, Horns, Trombones 1 and 2, Euphonium, Tuba, Timpani, Bass Drum, Wood Blocks, Chimes, Cymbals, and Xylophones. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features a variety of dynamics including *mf*, *f*, *pp*, and *p*. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic support. A 'Tam-tam' effect is indicated in measure 70.

71

78

Picc. *mf* *p* *mf*  
 Fl. 1 *mf* *p* *f* *mf*  
 Fl. 2 *mf* *p* *f*  
 Ob. *mf* *p* *f* *p*  
 Bsn. *f* *p* *mf* *pp*  
 Cl. 1 *mf* *p* *f* *mp*  
 Cl. 2 *mf* *p* *f* *mp*  
 B. Cl. *f* *p* *mf* *p*  
 Alto 1 *mf* *p* *mf*  
 Alto 2 *mf* *p* *mf*  
 Ten. Sax. *mf* *p* *mf* *pp*  
 Bari. Sax. *mf* *p* *mf* *pp*  
 Tpt. 1/2 *p* *mf* *f* *pp*  
 Hn. *p* *f* *pp*  
 Tbn. 1 *p* *f* *pp*  
 Tbn. 2 *mf* *p* *f*  
 Euph. *f* *p* *f* *pp*  
 Tba. *mf* *p* *f*  
 Timp. *f* *p* *f*  
 B. D. *mf* *mf*  
 W.B. *mf* *mp*  
 Chim. *mf*  
 T.-t. *mf* *To Cym.*  
 Xyl. *mf* *mp*  
 Xyl. *mf* *mp*

86

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto 1

Alto 2

Ten. Sax.

Bari. Sax.

Tpt. 1/2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

B. D.

W.B.

Chim.

T.-t.

Xyl.

Xyl.

*mp*

*p*

*p*

*p*

*f*

To Tri.

Triangle

*p*

*p*

Sus. Cymbal Swish

*p*

81 82 83 84 85 86 87 88 89 90 91



(QUANTUM MECHANICS)

-86

The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.**: Piccolo
- Fl. 1**: Flute 1 (starts with *p*, changes to *mp* at measure 98, and *mf* at measure 101)
- Fl. 2**: Flute 2 (starts with *p* at measure 98)
- Ob.**: Oboe (starts with *p* at measure 103)
- Bsn.**: Bassoon (starts with *pp* at measure 103)
- Cl. 1**: Clarinet 1 (starts with *p*, changes to *mp* at measure 96)
- Cl. 2**: Clarinet 2 (starts with *mp* at measure 98)
- B. Cl.**: Bass Clarinet (starts with *p* at measure 103)
- Alto 1**: Alto Saxophone 1 (starts with *p*, changes to *mp* at measure 96)
- Alto 2**: Alto Saxophone 2 (starts with *mp* at measure 98, changes to *pp* at measure 103)
- Ten. Sax.**: Tenor Saxophone (starts with *pp* at measure 103)
- Bari. Sax.**: Baritone Saxophone (starts with *pp* at measure 103)
- Tpt. 1/2**: Trumpets (starts with *pp* at measure 103)
- Hn.**: Horns (starts with *pp* at measure 103)
- Tbn. 1**: Trombone 1 (starts with *pp* at measure 103)
- Tbn. 2**: Trombone 2 (starts with *pp* at measure 103)
- Euph.**: Euphonium (starts with *pp* at measure 103)
- Tba.**: Tuba (starts with *pp* at measure 103)
- Timp.**: Timpani (starts with *pp* at measure 103)
- Tri.**: Triangle (starts with *p*, changes to *f* at measure 97)
- W.B.**: Woodblock (starts with *pp*, changes to *p* at measure 98)
- Chim.**: Chimes (starts with *p*)
- Cym.**: Cymbals (starts with *p*, includes instruction "Sus. Cym swish w/coin" and "To T.-t.")
- Xyl.**: Xylophone (starts with *p*, changes to *mp* at measure 98)

Measure numbers 92 through 104 are indicated at the bottom of the page.

-78

Picc. *mf* *p* *mf*  
 Fl. 1 *f* *mf*  
 Fl. 2 *mf* *mf*  
 Ob. *f* *mf*  
 Bsn. *mf* *p* *f* *f*  
 Cl. 1 *f* *mf*  
 Cl. 2 *f* *p* *mf* *f*  
 B. Cl. *mf* *p* *f* *mf*  
 Alto 1 *mf* *mf* *p*  
 Alto 2 *mf* *mf* *p*  
 Ten. Sax. *mf* *mf* *f*  
 Bari. Sax. *mf* *mf* *f*  
 Tpt. 1/2 *f* *mf* *p* *mf*  
 Hn. *f* *mf* *f*  
 Tbn. 1 *f* *mf* *f*  
 Tbn. 2 *f* *p* *f* *mf*  
 Euph. *f* *p* *f* *mf*  
 Tba. *f* *p* *f* *mf*  
 Timp. *f* *f*  
 B. D. *f* *mf*  
 W.B. *mf* *f*  
 Chim. *f*  
 Cym. Tam-tam To Sus. Cym. *f*  
 Xyl. *mf* *f*  
 Xyl. *mf* *f*



Picc. *mf* *ff* *mf*  
 Fl. 1 *mf* *f* *ff* *f*  
 Fl. 2 *mf* *f* *ff* *f*  
 Ob. *f* *ff* *f*  
 Bsn. *mf* *f* *ff* *f*  
 Cl. 1 *mf* *f* *ff* *f*  
 Cl. 2 *mf* *f* *ff* *f*  
 B. Cl. *mf* *mf* *f* *ff* *f*  
 Alto 1 *mf* *f* *ff* *f*  
 Alto 2 *mf* *f* *ff* *f*  
 Ten. Sax. *mf* *f* *ff* *f*  
 Bari. Sax. *mf* *f* *ff* *f*  
 Tpt. 1/2 *mf* *f* *ff* *f*  
 Hn. *mf* *f* *ff* *f*  
 Tbn. 1 *mf* *f* *ff* *f*  
 Tbn. 2 *mf* *f* *ff* *f*  
 Euph. *mf* *f* *ff* *f*  
 Tba. *mf* *f* *ff* *f*  
 Timp. *p* *f* *ff* *f*  
 B. D. *p* *pp* *ff*  
 W.B. *ff* *f*  
 Chim. *f* *mf* *f*  
 Cym. *p* *mf* *pp* *ff* *f*  
 Xyl. *pp* *To Xyl.*  
 Xyl. *pp* *To Xyl.*

129 130 131 132 133 134 135 136 137 138 139 140 141  
*pp* *f*

to Tam-tam Tam-tam To Sus. Cym.  
 To Crash Cym. To Xyl.

Picc. *f*  
 Fl. 1 *mf*  
 Fl. 2 *mf*  
 Ob. *f*  
 Bsn. *mf* *f*  
 Cl. 1 *mf* *f*  
 Cl. 2 *mf*  
 B. Cl. *mf* *f*  
 Alto 1 *mf*  
 Alto 2 *mf* *f*  
 Ten. Sax. *mf* *f*  
 Bari. Sax. *p* *f*  
 Tpt. 1/2 *mf* *f* *a2*  
 Hn. *mf* *f*  
 Tbn. 1 *mf* *f*  
 Tbn. 2 *mf* *f*  
 Euph. *mf* *f*  
 Tba. *mf* *f*  
 Timp. *pvc*  
 B. D. *pp* *p* *f* *p*  
 W.B. *f*  
 Chim. *v*  
 T.-t. *p* *f* *p* *Cymbals*  
 Cym. *pp* *p*  
 Xyl. *pp* *p*

Picc. *f*  
 Fl. 1 *mf*  
 Fl. 2 *mf*  
 Ob. *mf*  
 Bsn. *f*  
 Cl. 1 *mf*  
 Cl. 2 *mf*  
 B. Cl. *mf*  
 Alto 1 *mf*  
 Alto 2 *mf*  
 Ten. Sax. *f*  
 Bari. Sax. *f*  
 Tpt. 1/2 *p* *mf*  
 Hn. *f*  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Euph. *f*  
 Tba. *f*  
 Timp. *mf*  
 B. D. *mf*  
 W.B. *f*  
 Chim. *mf*  
 Cym. *mf* To I.t.  
 Xyl. *mp* *mf*  
 Xyl. *mp* *mf*

152 *mp* 153 154 155 156 157 *mf* 158 159 160

Picc. *mf*  
 Fl. 1 *mf*  
 Fl. 2 *mf*  
 Ob. *mf*  
 Bsn. *f* *p* *f*  
 Cl. 1 *mf*  
 Cl. 2 *mf*  
 B. Cl. *p* *f*  
 Alto 1 *mf*  
 Alto 2 *mf* *mp*  
 Ten. Sax. *f* *p* *f*  
 Bari. Sax. *f* *p* *f*  
 Tpt. 1/2 *mp*  
 Hn. *p* *f*  
 Tbn. 1 *f* *p* *f*  
 Tbn. 2 *p* *f*  
 Euph. *p* *f*  
 Tba. *p* *f*  
 Timp. *f* *p* *f*  
 B. D. *mf* *mf*  
 W.B. *mf* *mp*  
 Chim. *p* *mf*  
 Cym. *p* *mf*  
 Xyl. *mf* *mp*  
 Xyl. *mf* *mp*

Picc.   
 Fl. 1   
 Fl. 2   
 Ob.   
 Bsn. *pp*   
 Cl. 1   
 Cl. 2 *mp* *p*   
 B. Cl. *pp*   
 Alto 1   
 Alto 2 *p*   
 Ten. Sax. *pp*   
 Bari. Sax. *pp*   
 Tpt. 1/2 *pp*   
 Hn.   
 Tbn. 1 *pp*   
 Tbn. 2 *pp*   
 Euph. *pp*   
 Tba. *pp*   
 Timp.   
 B. D.   
 W.B.   
 Chim.   
 Cym.   
 Xyl.   
 Xyl.

171

172

173

174

175



-7

Picc. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. *mf* *mp*

Bsn.

Cl. 1 *mp* *p*

Cl. 2 *pp*

B. Cl.

Alto 1

Alto 2 *pp*

Ten. Sax.

Bari. Sax.

Tpt. 1/2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

B. D. *f* *p* To Tri. Triangle

W.B. *p*

Chim. *p*

Cym. Sus. Cymbal Swish

Xyl. *p*

Xyl.

176 177 178 179 180 181 182

# UNIFIED FIELD THEORY

## (GENERAL RELATIVITY)

**4/4** ♩ = 144+ 7

Piccolo  
Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet 1  
Clarinet 2  
Bass Clarinet  
Alto Sax 1  
Alto Sax 2  
Tenor Sax  
Baritone Sax  
Trumpet 1/2  
Horn in F  
Trombone 1  
Trombone 2  
Euphonium  
Tuba  
Timpani  
Percussion 1 Triangle To B. D. Bass Drum  
Percussion 2 Wood Blocks High, Low  
Percussion 3 Orch. Chimes  
Percussion 4 Sus. Cym swish w/coin To T-1.  
Percussion 5 Xylophone Orchestra Bells  
Percussion 6 Xylophone (shared) Crotales

## (QUANTUM MECHANICS)

Piccolo  
Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet 1  
Clarinet 2  
Bass Clarinet  
Alto Sax 1  
Alto Sax 2  
Tenor Sax  
Baritone Sax  
Trumpet 1/2  
Horn in F  
Trombone 1  
Trombone 2  
Euphonium  
Tuba

The score is a full orchestral arrangement for measures 15 through 26. It includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- B. Cl.
- Alto 1
- Alto 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1/2
- Hn.
- Tbn. 1
- Tbn. 2
- Euph.
- Tba.
- Timp.
- B. D.
- W.B.
- Chim.
- Cym.
- Xyl.
- Xyl.

The score contains various musical notations including notes, rests, dynamics (mf, f, p), and articulation marks. A 'Tam-tam' section is indicated between measures 20 and 21, with the instruction 'To Sus. Cym.' following.

27

32

37

The score is a full orchestral arrangement for measures 27 through 37. It features a variety of instruments including woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, Horns, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Timpani, Bass Drum (B.D.), Snare Drum (W.B.), Cymbals (Chim., T.-t., Sus. Cymbal), and Xylophone (Xyl.). The score is written in 4/4 time with a key signature of two flats. Dynamics are indicated throughout, ranging from piano (p) to fortissimo (f). The page is numbered 3 at the top right and contains measure numbers 27, 32, and 37.

4

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto 1

Alto 2

Ten. Sax.

Bari. Sax.

Tpt. 1/2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

B. D.

W.B.

Chim.

Cym.

Xyl.

Xyl.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1/2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

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41 42 43 44 45 46 47 48 49 50 51 52 53 54 55

56

61

66

The score is a full orchestral arrangement for measures 56 through 67. It features a variety of instruments including woodwinds, brass, and percussion. The notation includes notes, rests, and dynamic markings such as *f*, *mf*, and *pp*. There are also articulation marks and some specific performance instructions like "To T.-1." for the cymbals. The page is divided into systems, with measure numbers 56, 61, and 66 indicated at the top of the first, fourth, and seventh systems respectively.

Picc. *mf* *p* *mf*  
 Fl. 1 *mf* *p* *f*  
 Fl. 2 *mf* *p* *f*  
 Ob. *mf* *p* *f*  
 Bsn. *f* *p* *mf*  
 Cl. 1 *mf* *p* *f*  
 Cl. 2 *mf* *p* *f*  
 B. Cl. *f* *p* *mf*  
 Alto 1 *pp* *mf* *p* *mf*  
 Alto 2 *pp* *mf* *p* *mf*  
 Ten. Sax. *mf* *mf* *p* *mf*  
 Bari. Sax. *mf* *mf* *p* *mf*  
 Tpt. 1/2 *mf* *p* *mf* *f*  
 Hn. *mf* *p* *f*  
 Tbn. 1 *mf* *p* *f*  
 Tbn. 2 *mf* *p* *f*  
 Euph. *f* *p* *f*  
 Tba. *mf* *p* *f*  
 Timp. *f* *p* *f*  
 B. D. *mf* *mf* *mp*  
 W. B. *mf* *mf* *mp*  
 Chim. *mf* *mf* *mp*  
 Cym. *p* *mf* *mp*  
 Xyl. *mf* *mf* *mp*  
 Xyl. *mf* *mf* *mp*  
 Picc. *mf* *mf* *mf*  
 Fl. 1 *mf* *mf* *mf*  
 Fl. 2 *mf* *mf* *mf*  
 Ob. *mf* *mf* *mf*  
 Bsn. *f* *p* *f*  
 Cl. 1 *mf* *mf* *mf*  
 Cl. 2 *mf* *mf* *mf*  
 B. Cl. *mf* *mf* *mf*  
 Alto Sax. 1 *mf* *mf* *mf*  
 Alto Sax. 2 *mf* *mf* *mf*  
 Ten. Sax. *f* *p* *f*  
 Bari. Sax. *f* *p* *f*  
 Tpt. 1/2 *mp* *mp* *f*  
 Hn. *mf* *mf* *f*  
 Tbn. 1 *f* *p* *f*  
 Tbn. 2 *f* *p* *f*  
 Euph. *f* *p* *f*  
 Tba. *f* *p* *f*

Picc.  
 Fl. 1  
 Fl. 2  
 Ob.  
 Bsn.  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Alto 1  
 Alto 2  
 Ten. Sax.  
 Bari. Sax.  
 Tpt. 1/2  
 Hn.  
 Tbn. 1  
 Tbn. 2  
 Euph.  
 Tba.  
 Timp.  
 B. D.  
 W.B.  
 Chim.  
 T.-.  
 Xyl.  
 Xyl.  
 Picc.  
 Fl. 1  
 Fl. 2  
 Ob.  
 Bsn.  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Alto Sax. 1  
 Alto Sax. 2  
 Ten. Sax.  
 Bari. Sax.  
 Tpt. 1/2  
 Hn.  
 Tbn. 1  
 Tbn. 2  
 Euph.  
 Tba.

Musical score for page 86, featuring various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Bells, Wood Blocks, Chimes, Triangle, Suspended Cymbal, and Xylophone. The score includes dynamic markings such as *mf*, *mp*, *p*, and *pp*, and performance instructions like "To Tri." and "Triangle".