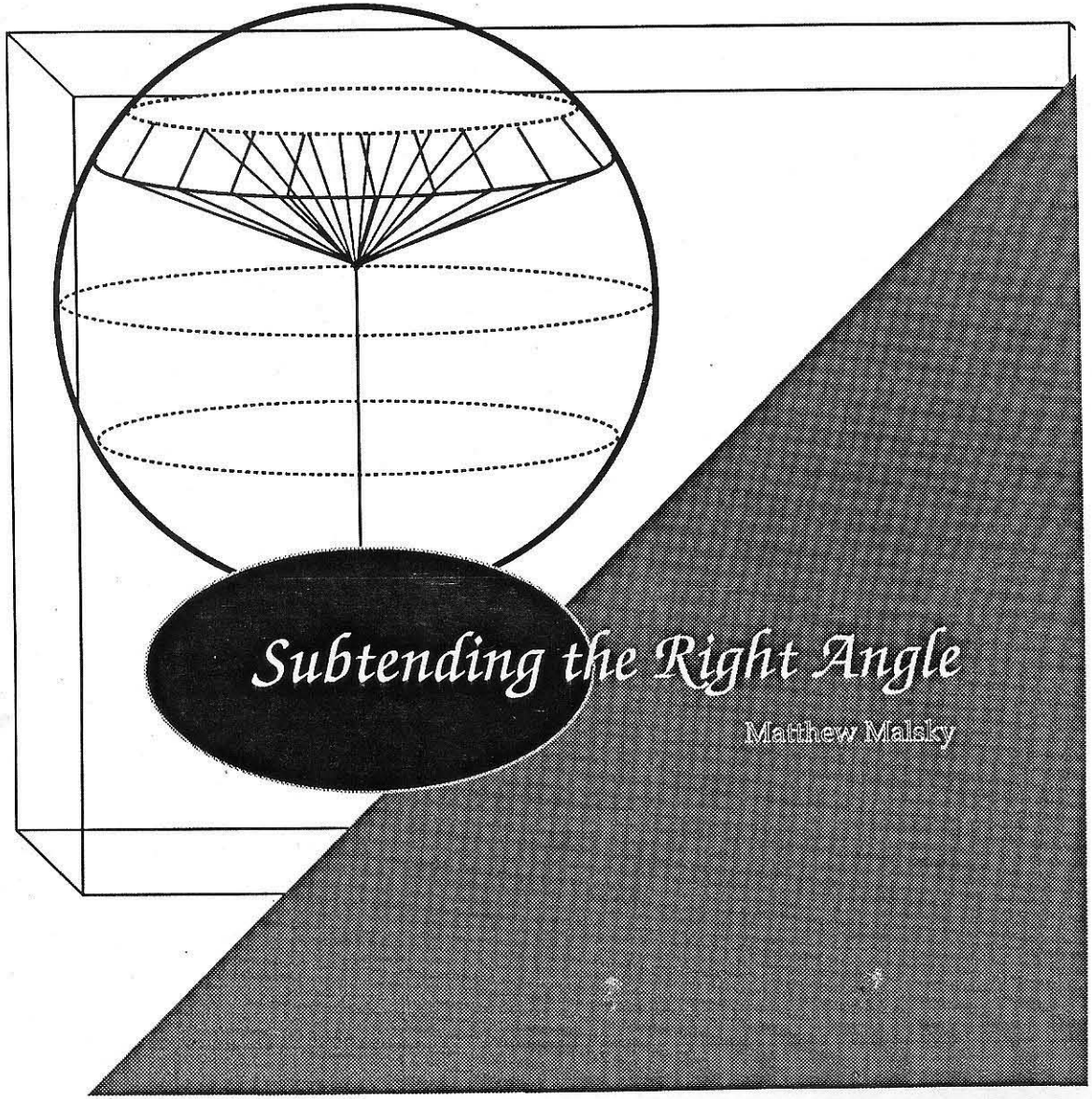
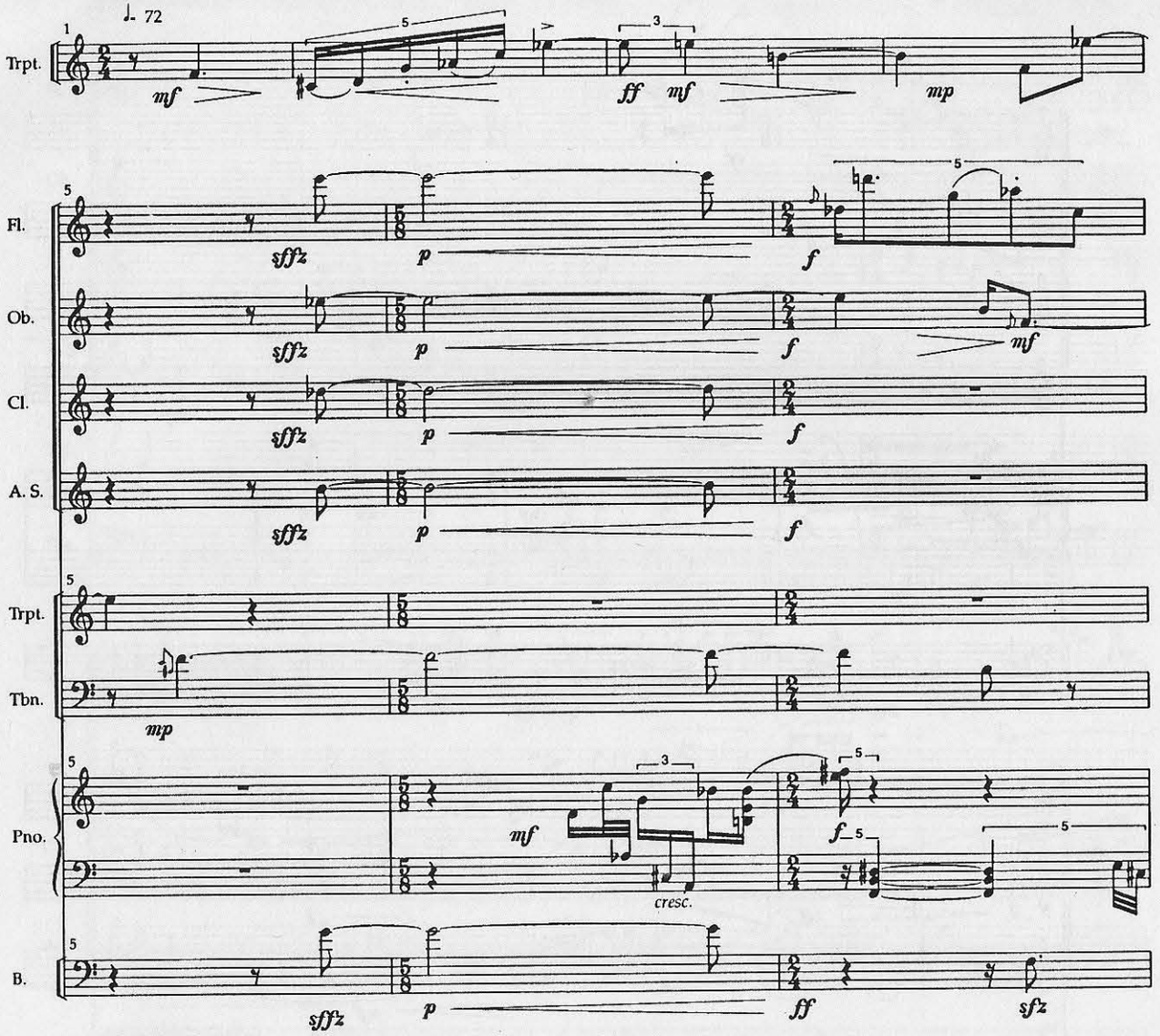
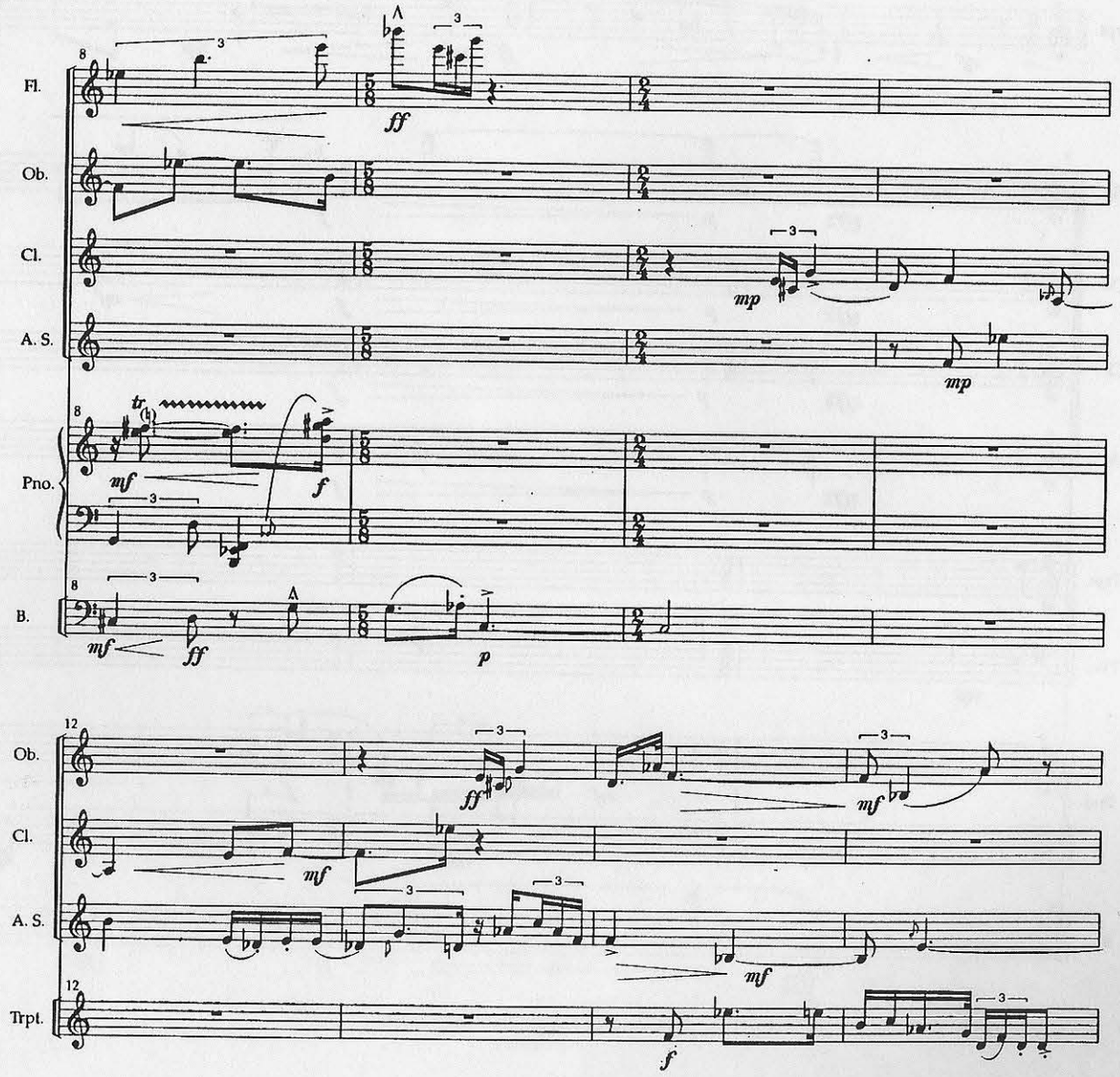


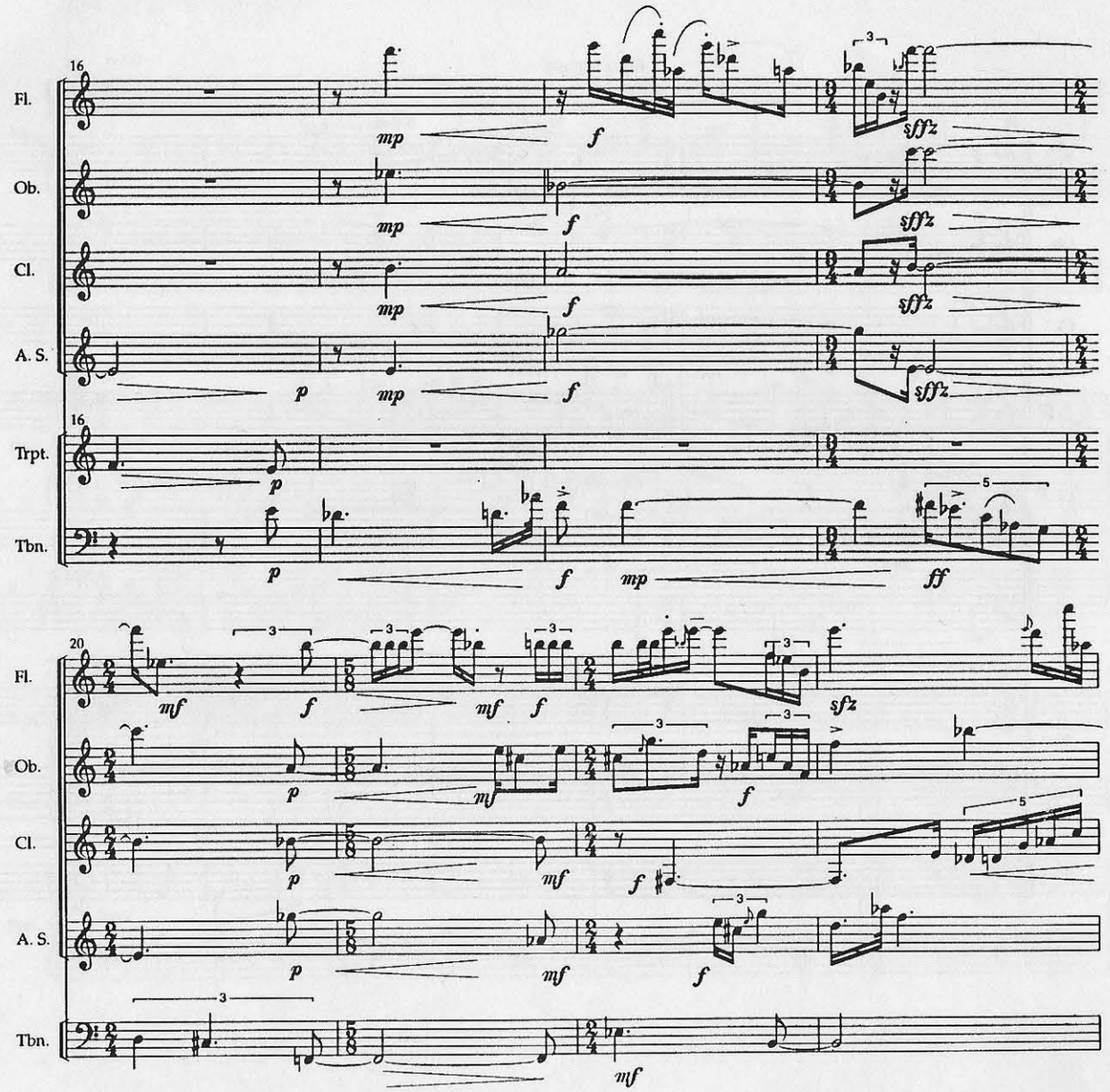
Subtending the Right Angle

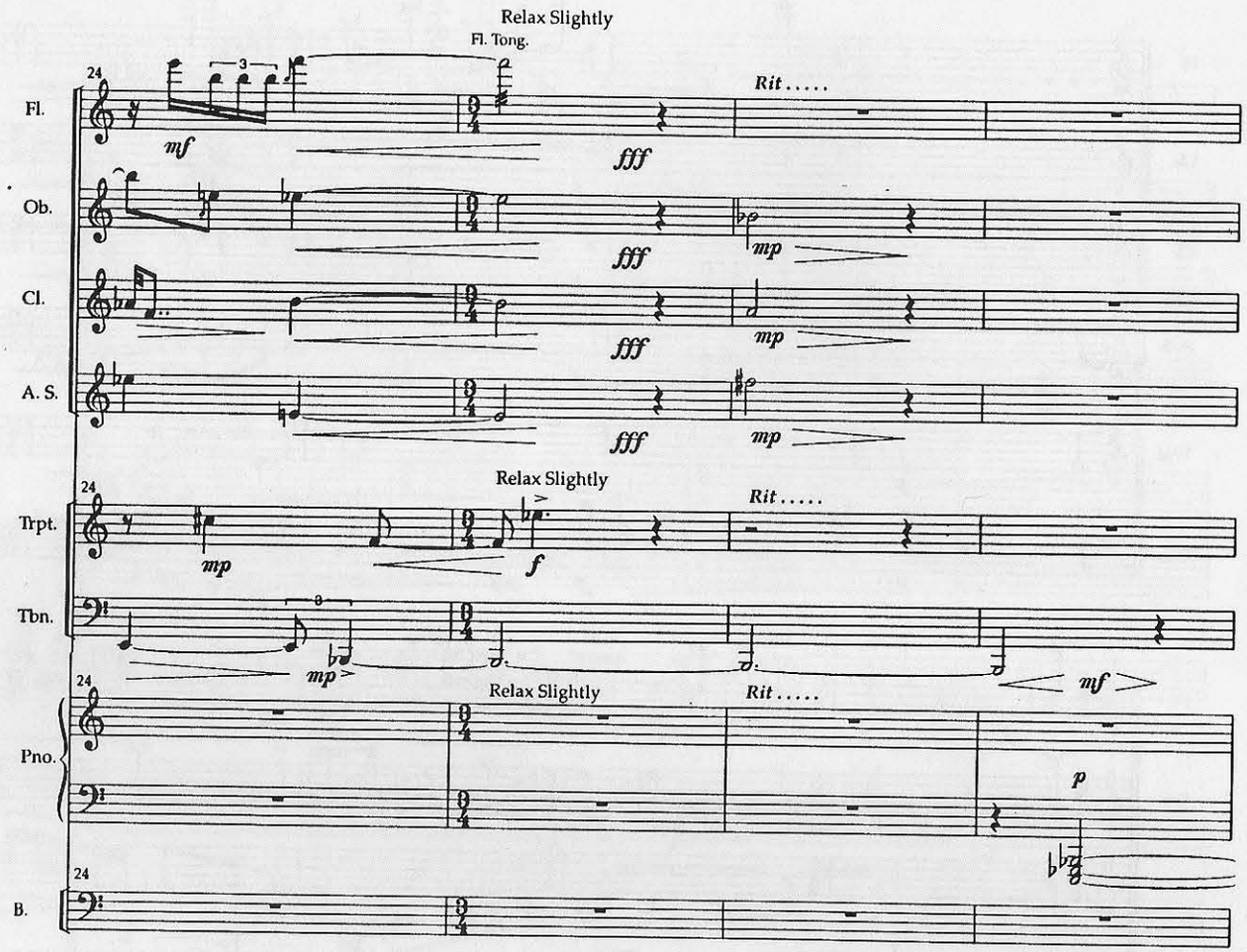
Matthew Malsky

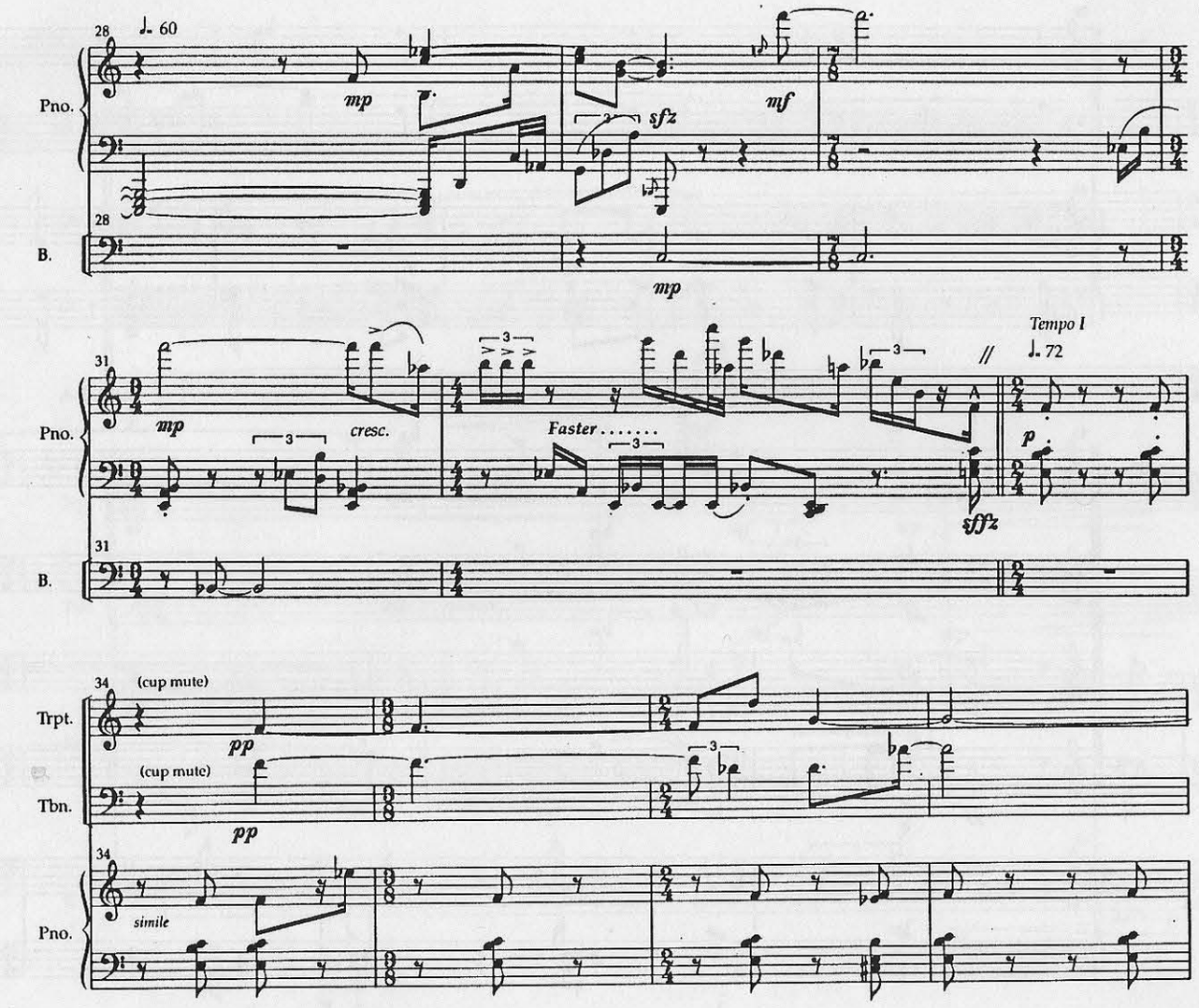


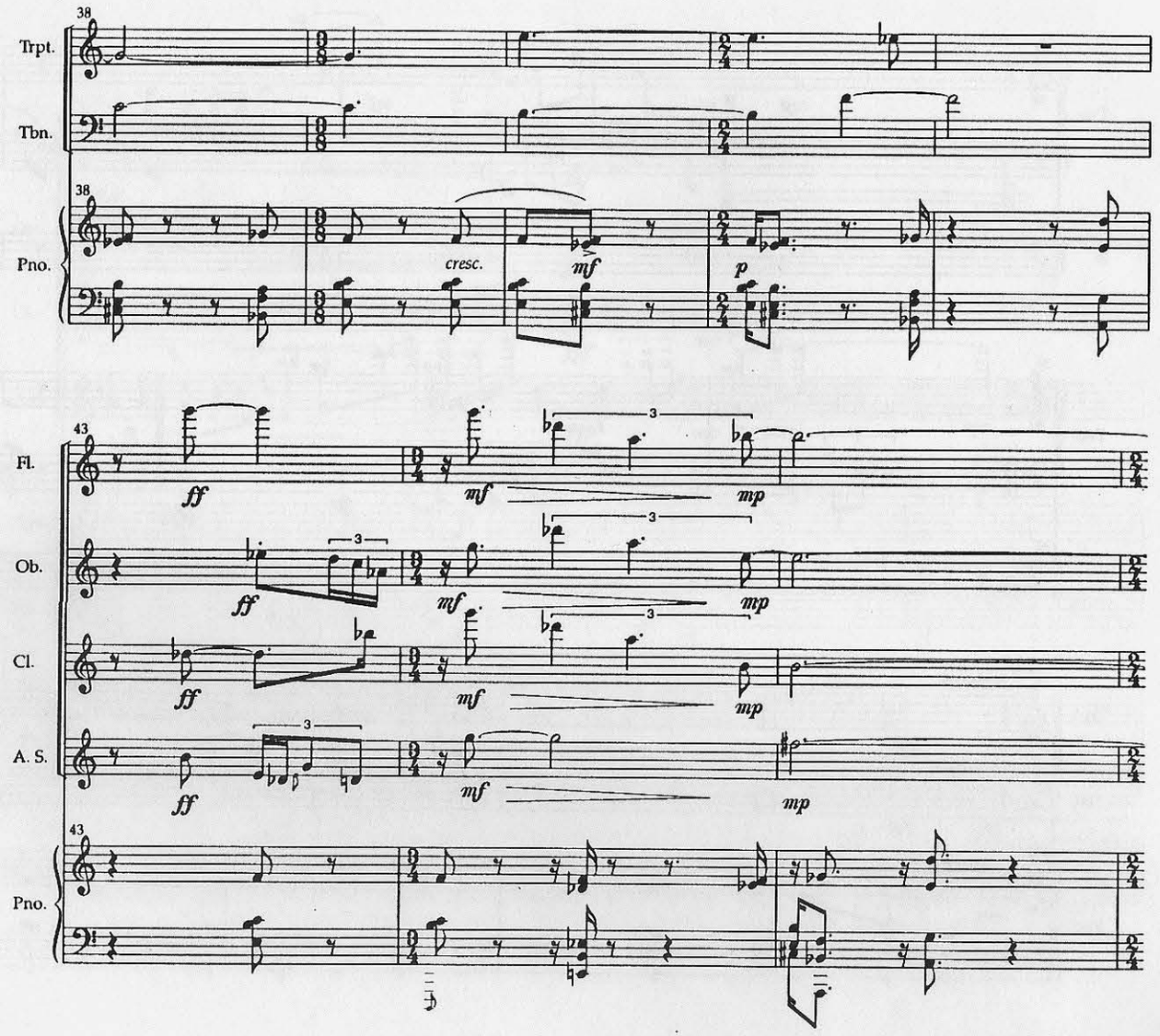
Flash in the Pan Music Matthew Malsky

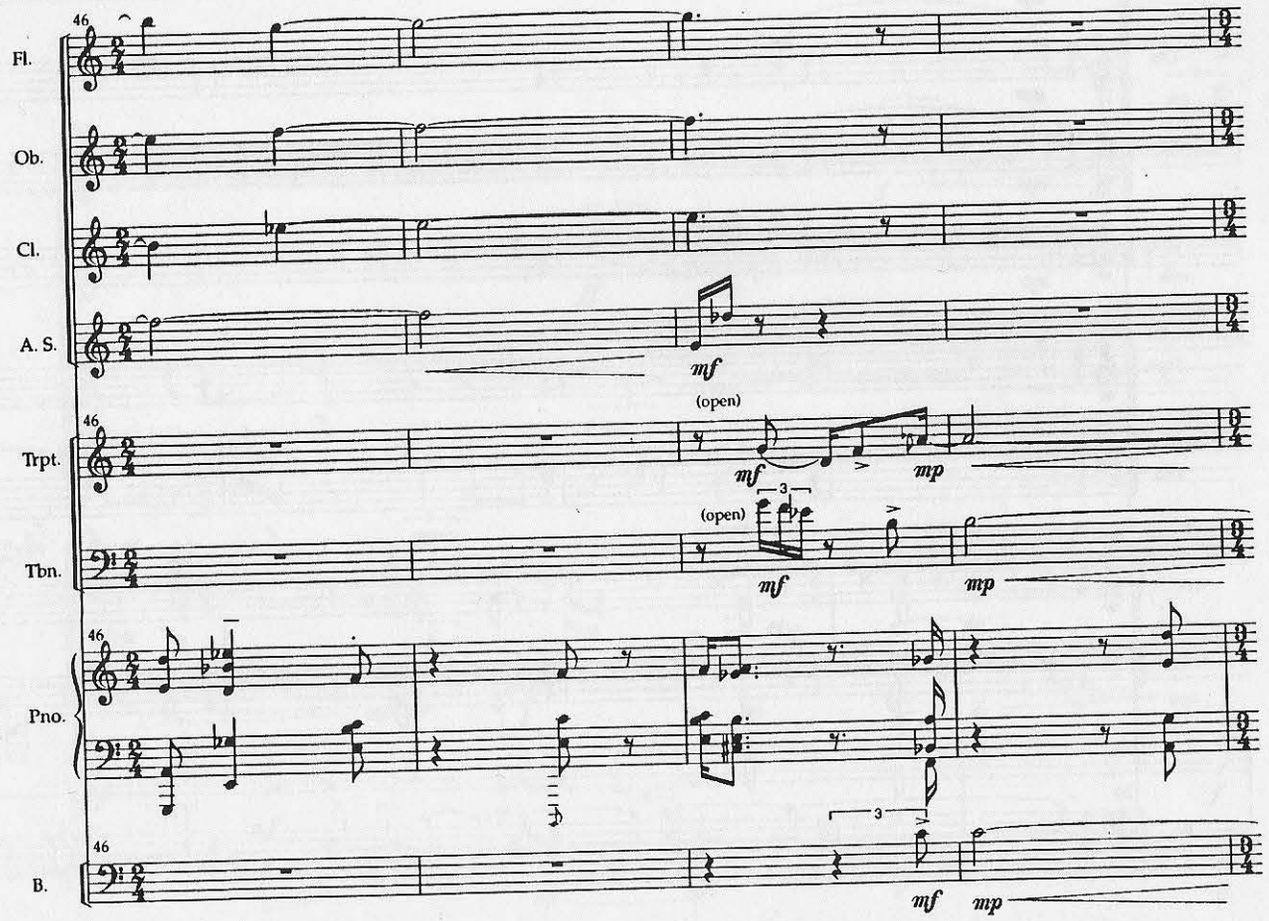

Fl.
Ob.
Cl.
A. S.
Pno.
B.
Ob.
Cl.
A. S.
Trpt.

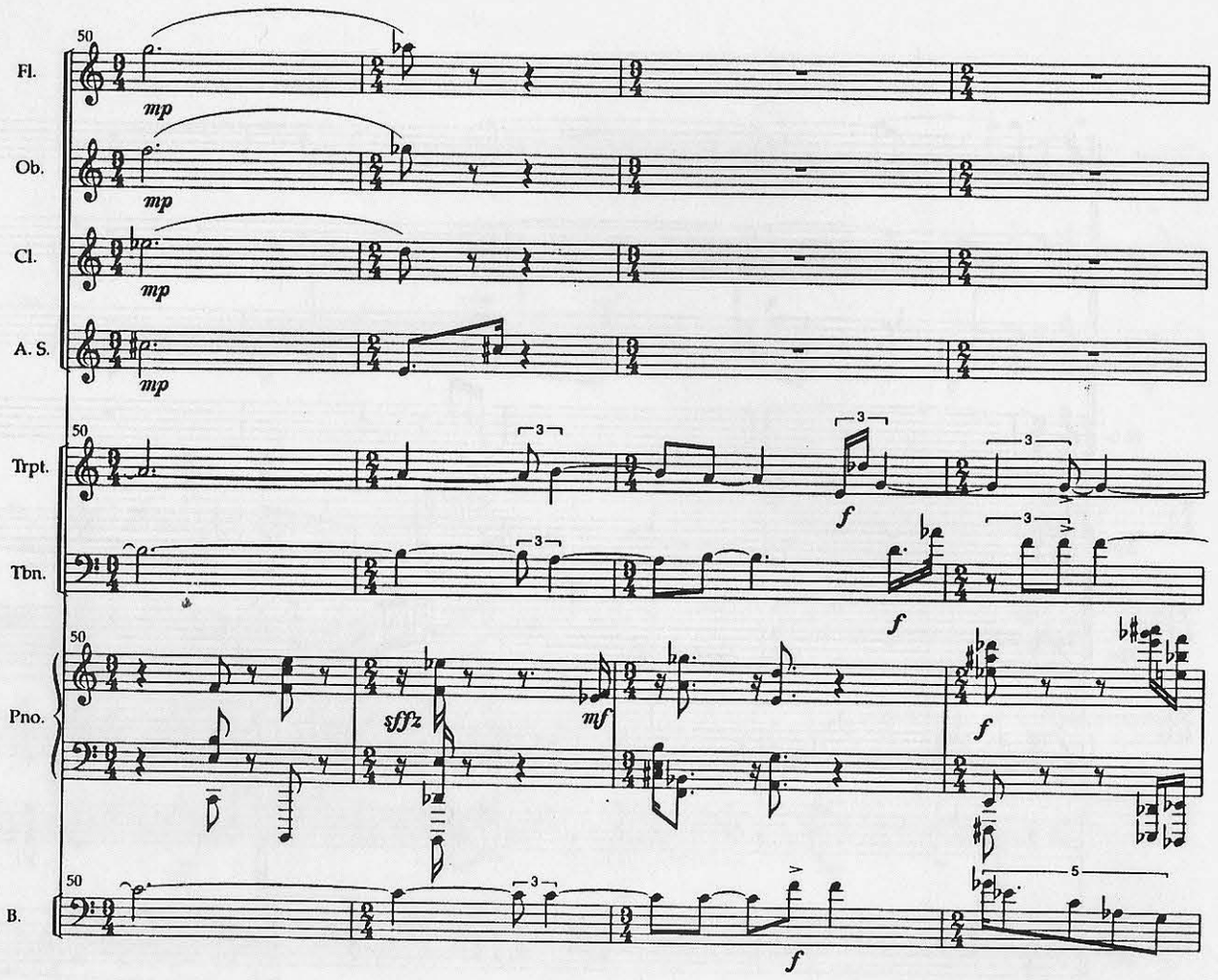

16
Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
mp
f
sffz
p
ff
20
mf
sfz

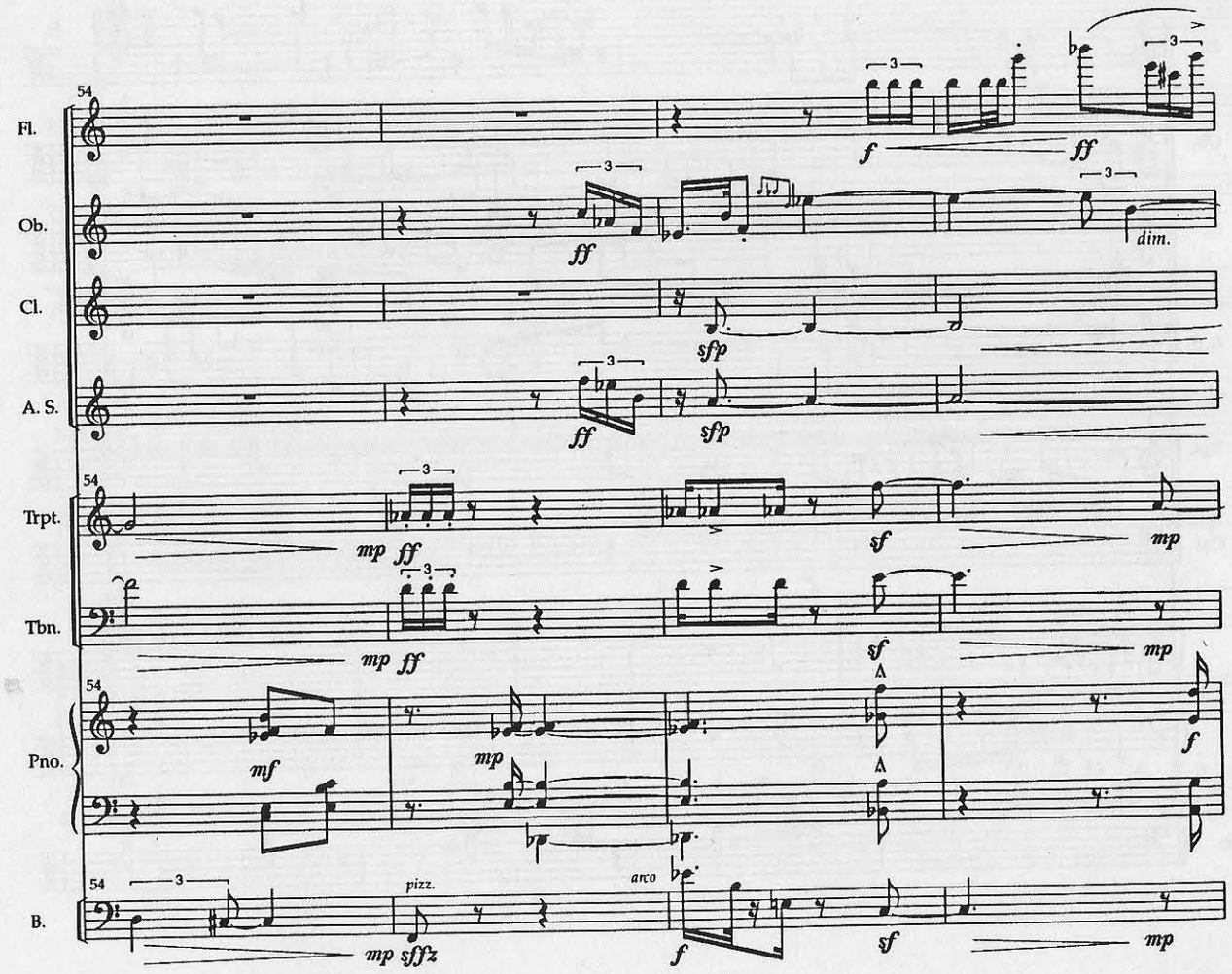

Relax Slightly
Fl. Tong.
Rit.....
Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
24
mf
fff
mp
f
p

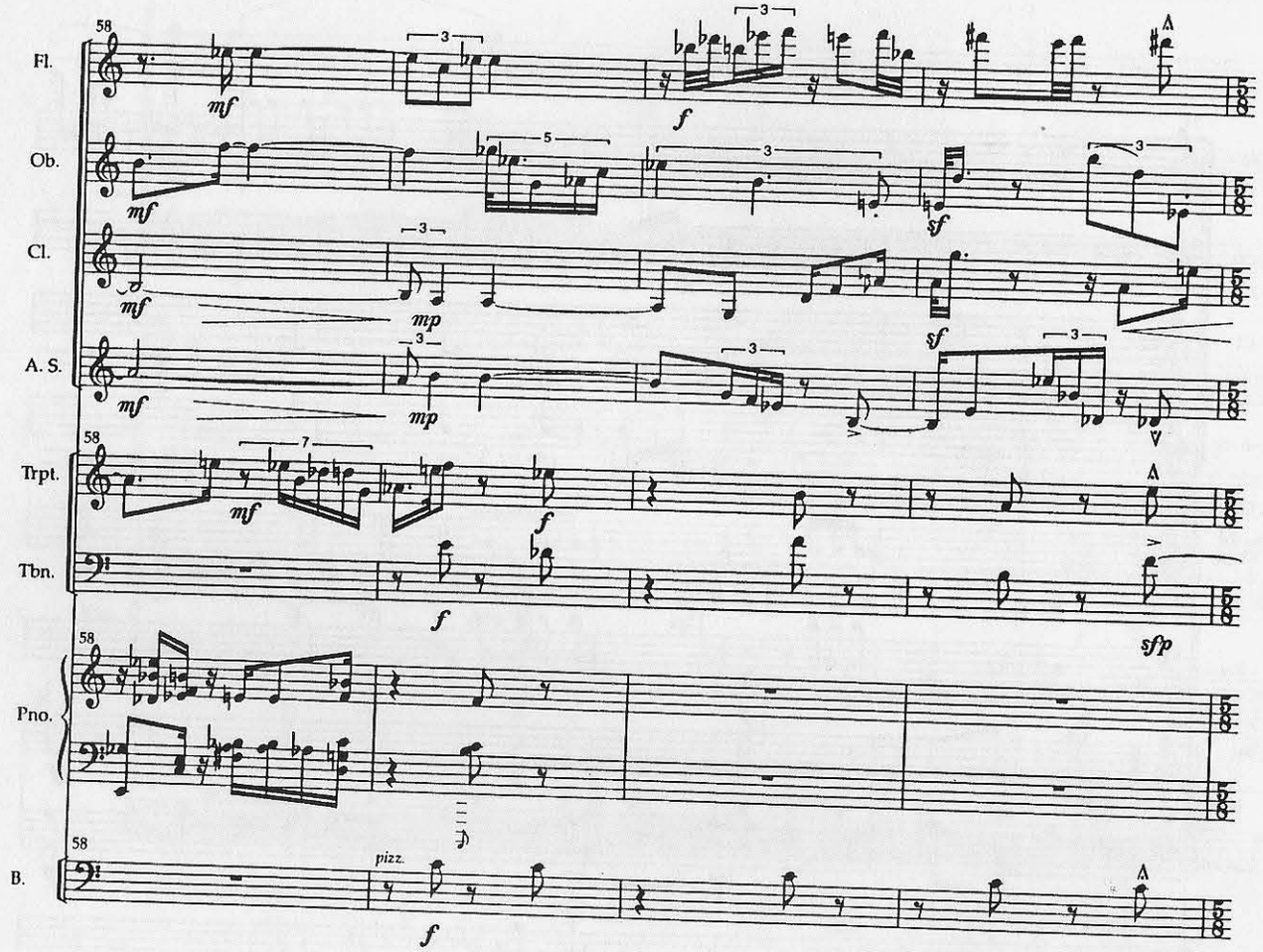

28
♩. 60
Pno.
mp
sfz
mf
B.
mp
31
mp
cresc.
Faster .....
sffz
Tempo I
♩. 72
p
Trpt.
(cup mute)
pp
Tbn.
(cup mute)
pp
34
simile

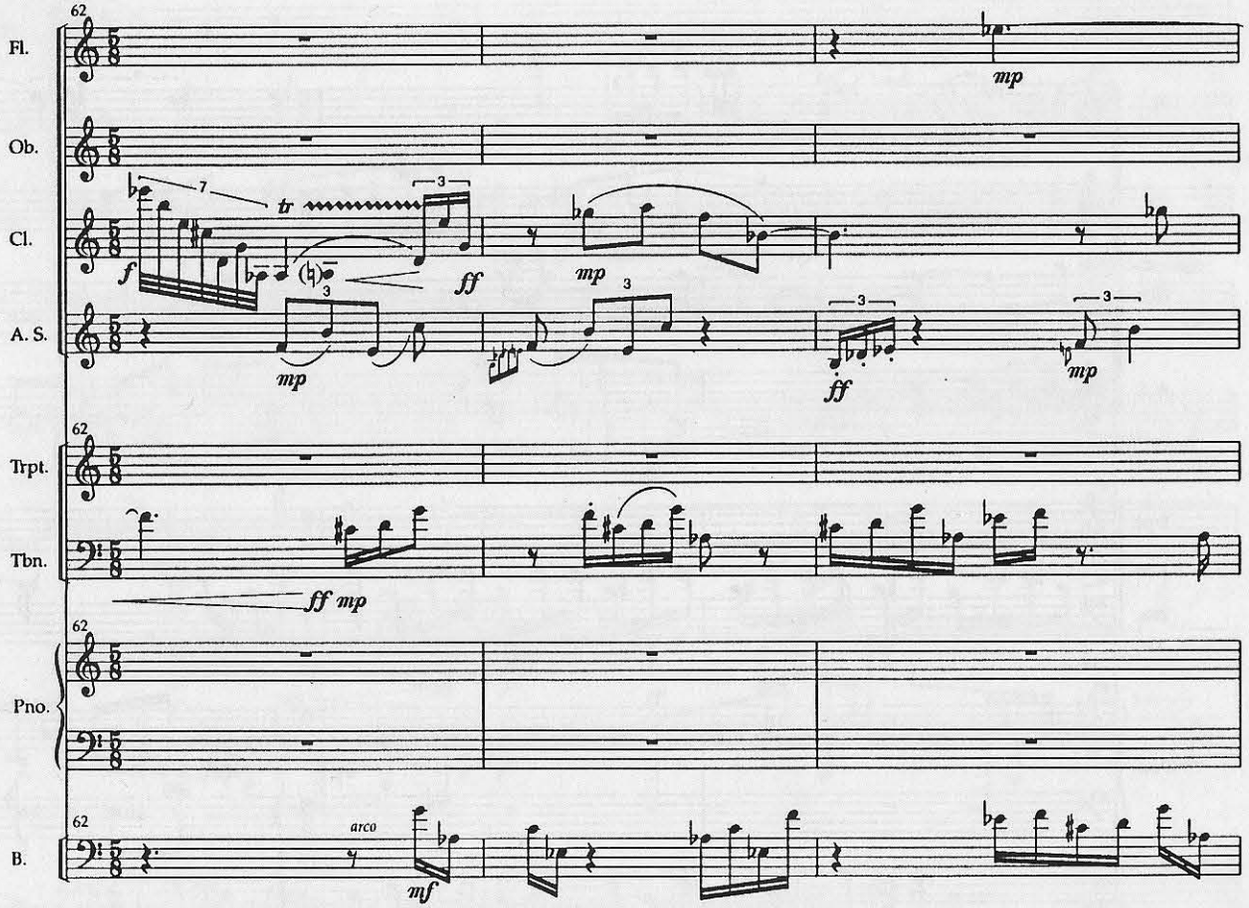

38
Trpt.
Tbn.
Pno.
cresc.
mf
p
43
Fl.
Ob.
Cl.
A. S.
Pno.
ff
mf
mp
3

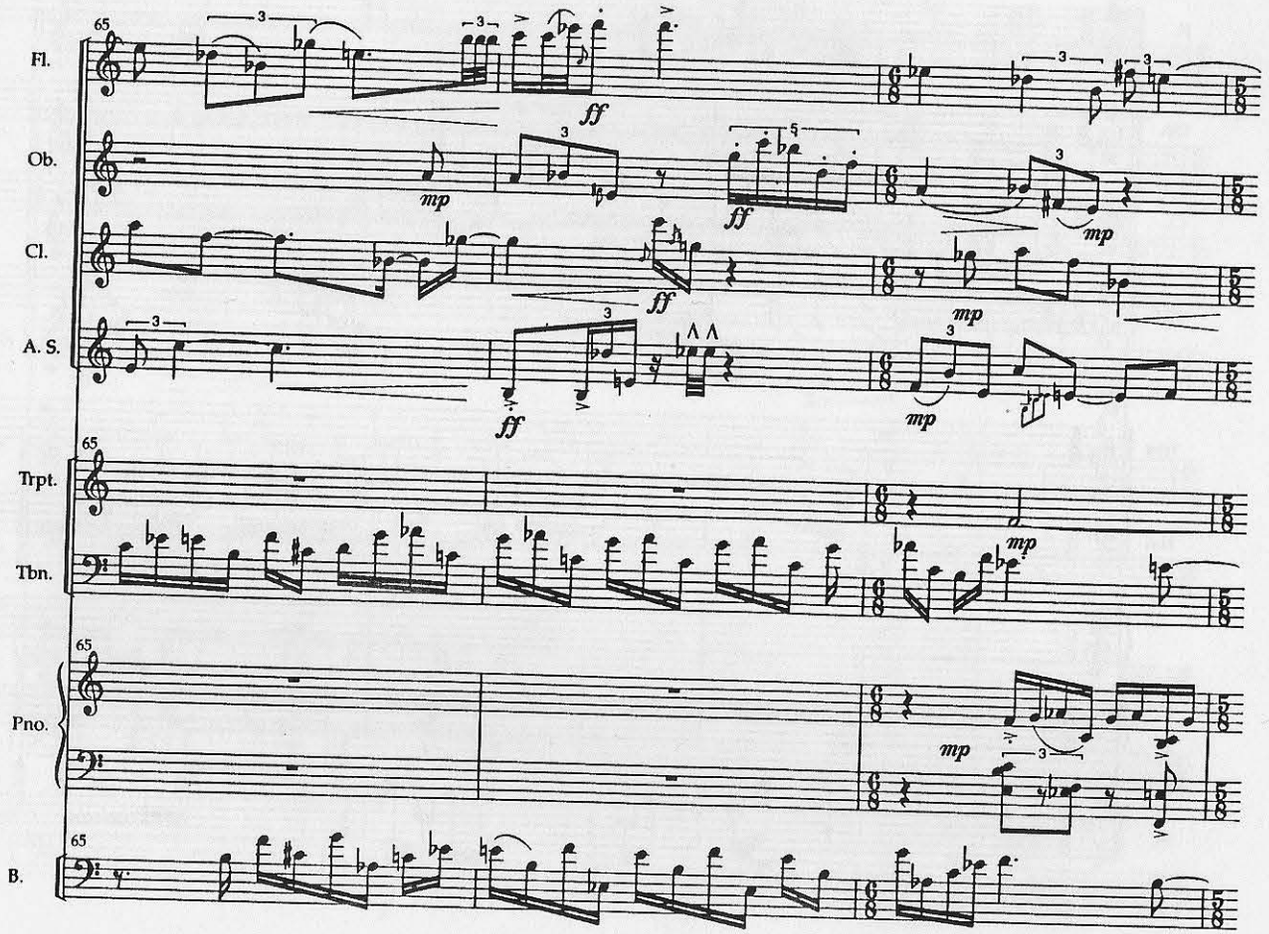

46
Fl.
Ob.
Cl.
A. S.
mf
(open)
Trpt.
mf
mp
(open)
Tbn.
mf
mp
Pno.
B.
mf
mp

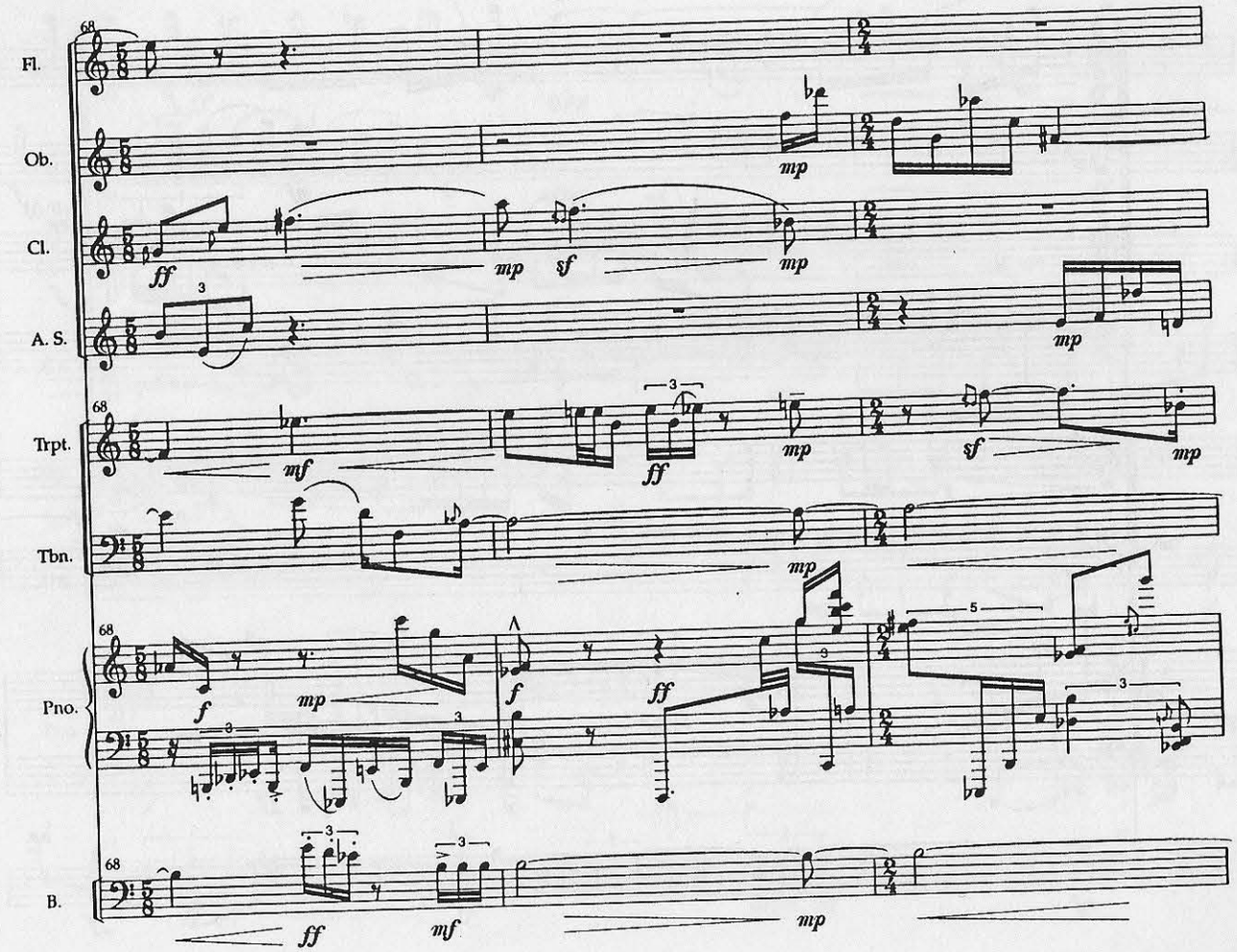

50
Fl.
mp
Ob.
mp
Cl.
mp
A. S.
mp
50
Trpt.
3
f
Tbn.
3
f
50
Pno.
sffz
mf
f
50
B.
3
f
5

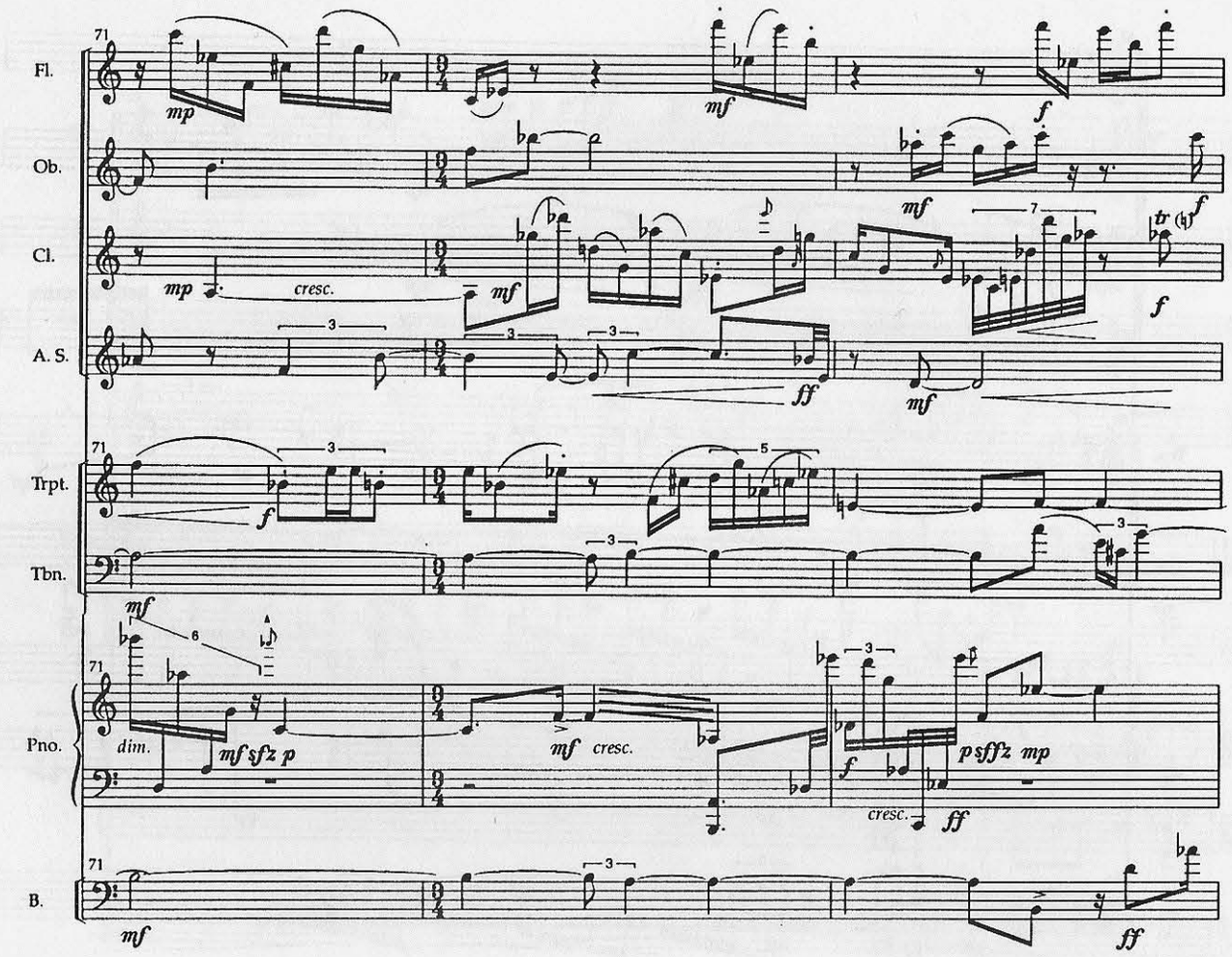

54
Fl.
f
ff
Ob.
ff
dim.
Cl.
sfp
A. S.
ff
sfp
54
Trpt.
mp ff
sf
mp
Tbn.
mp ff
sf
mp
54
Pno.
mf
mp
A
A
f
54
B.
mp sffz
pizz.
arco
f
sf
mp

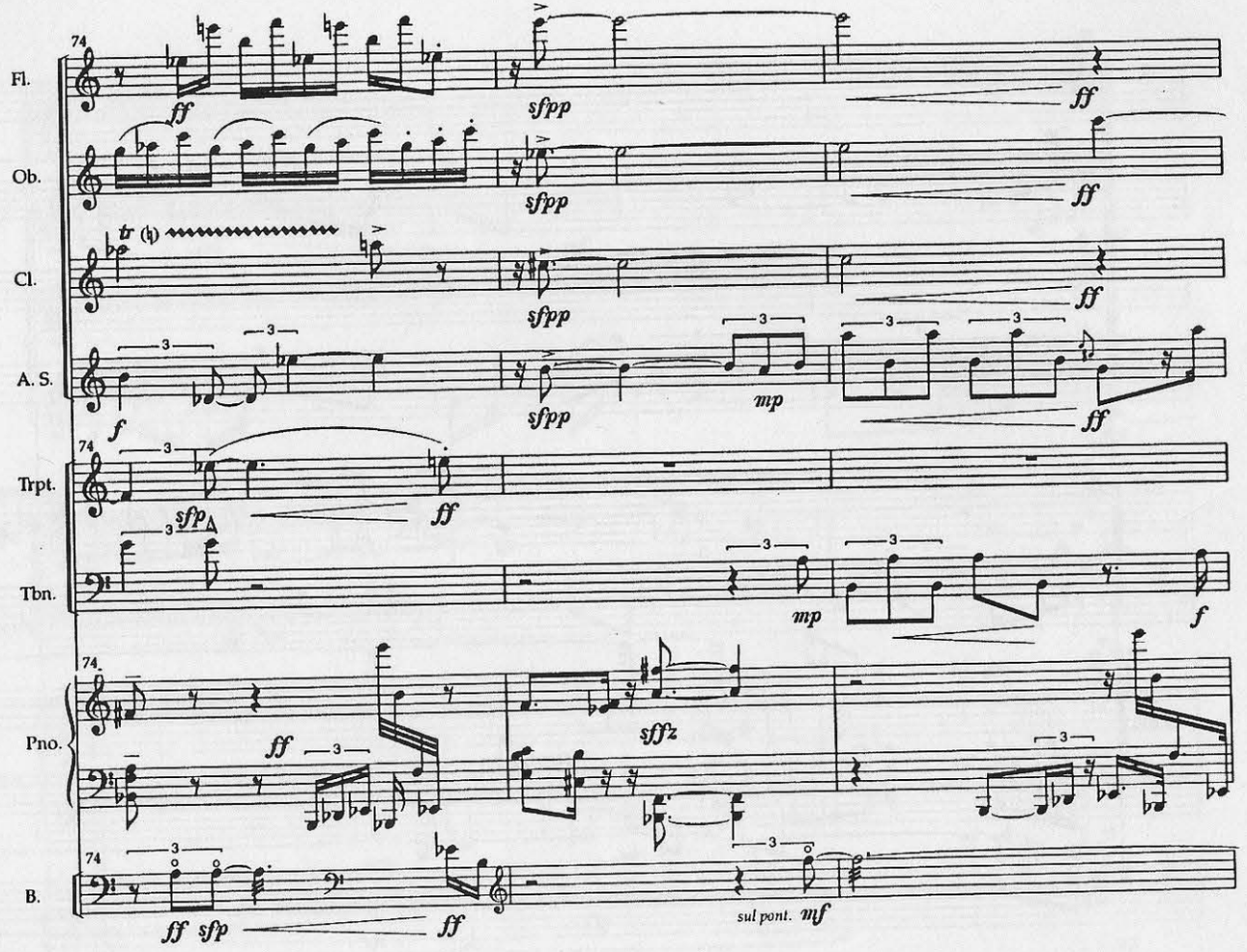

58
Fl.
mf
f
Ob.
mf
sf
Cl.
mf
mp
sf
A. S.
mf
mp
sf
58
Trpt.
mf
f
Tbn.
f
sfp
58
Pno.
58
B.
pizz.
f

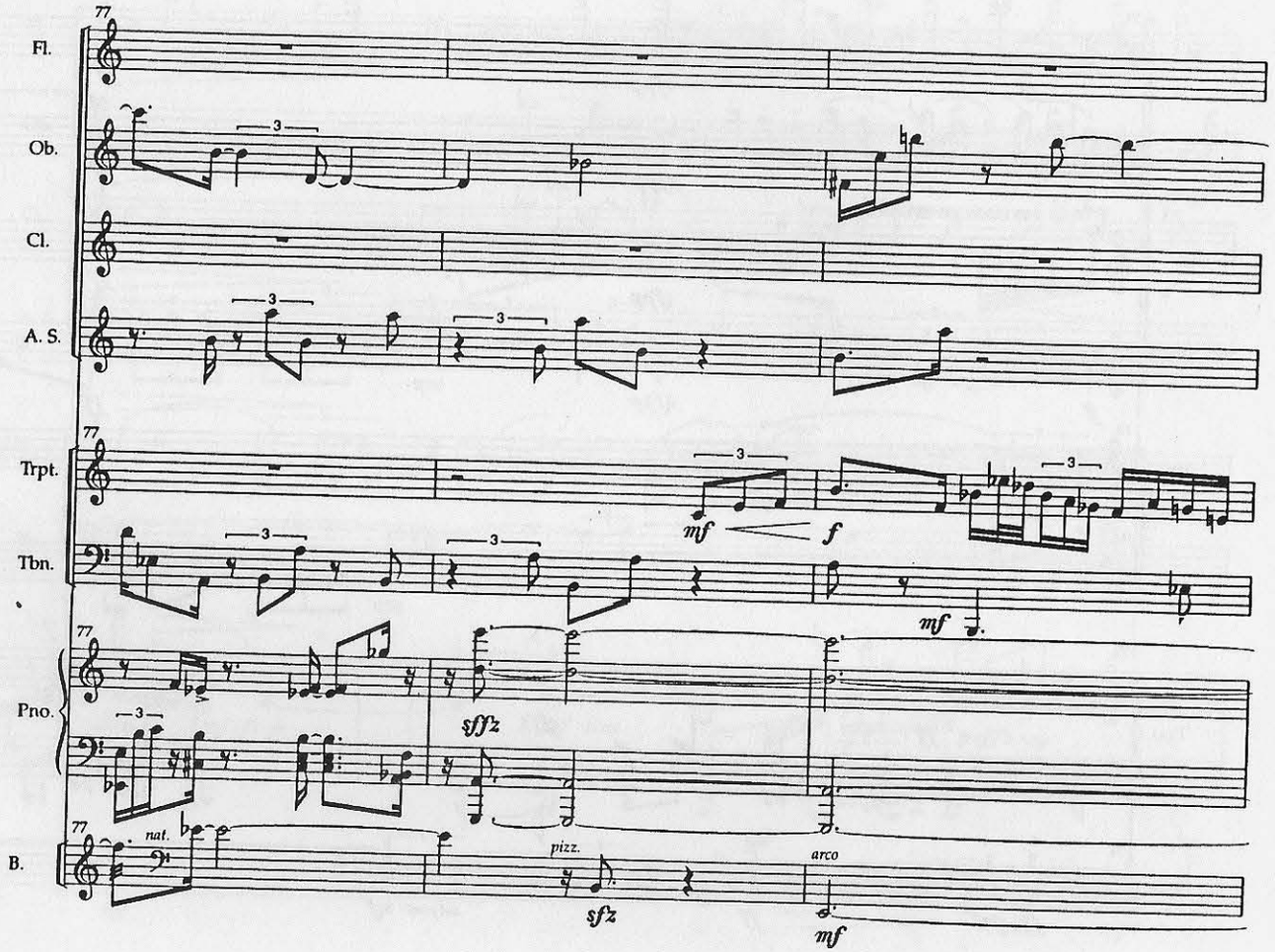

62
Fl.
mp
Ob.
Cl.
7
tr
3
f
ff
mp
A. S.
mp
3
ff
mp
Trpt.
Tbn.
ff mp
Pno.
B.
arco
mf

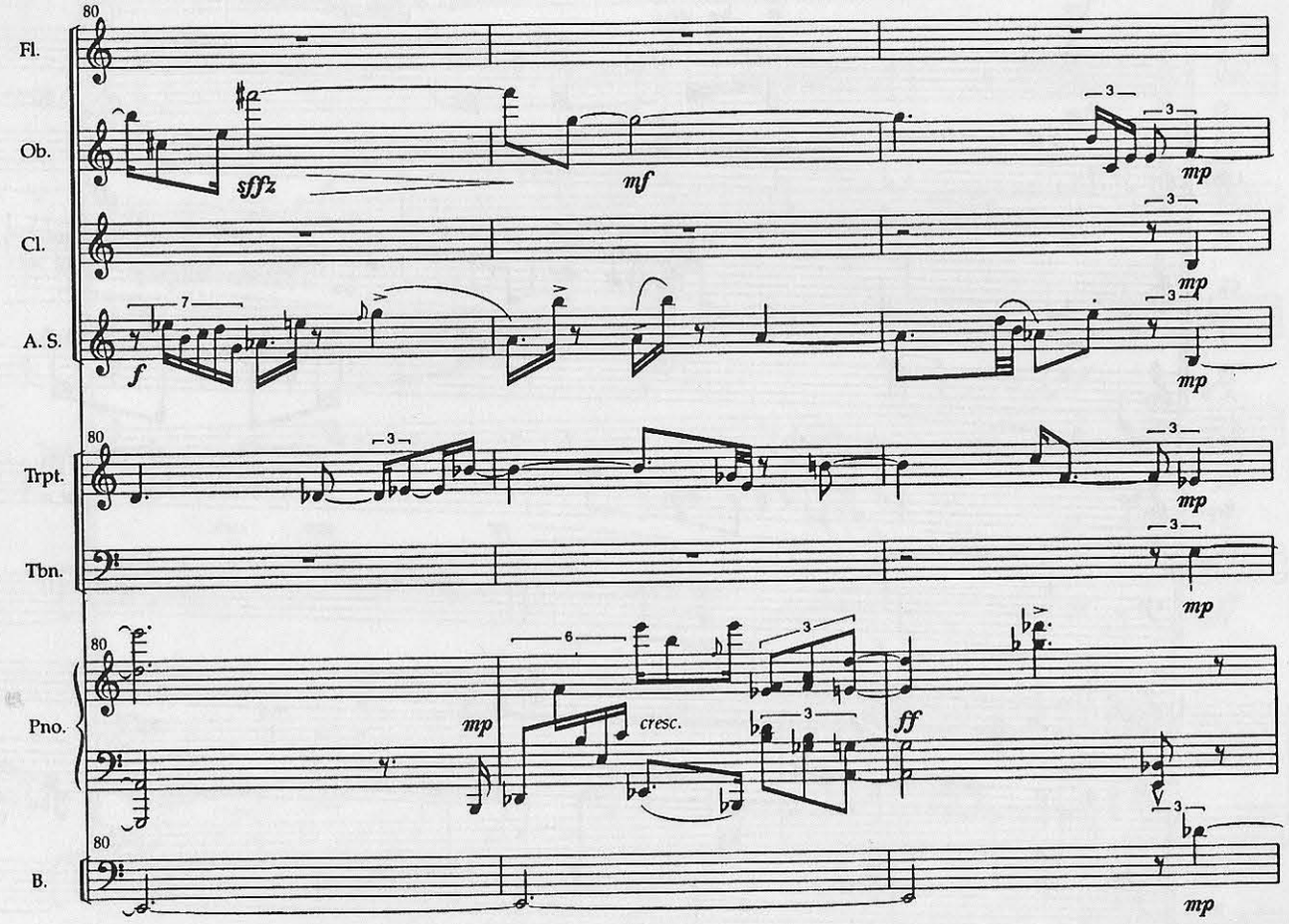

65
Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
ff
mp

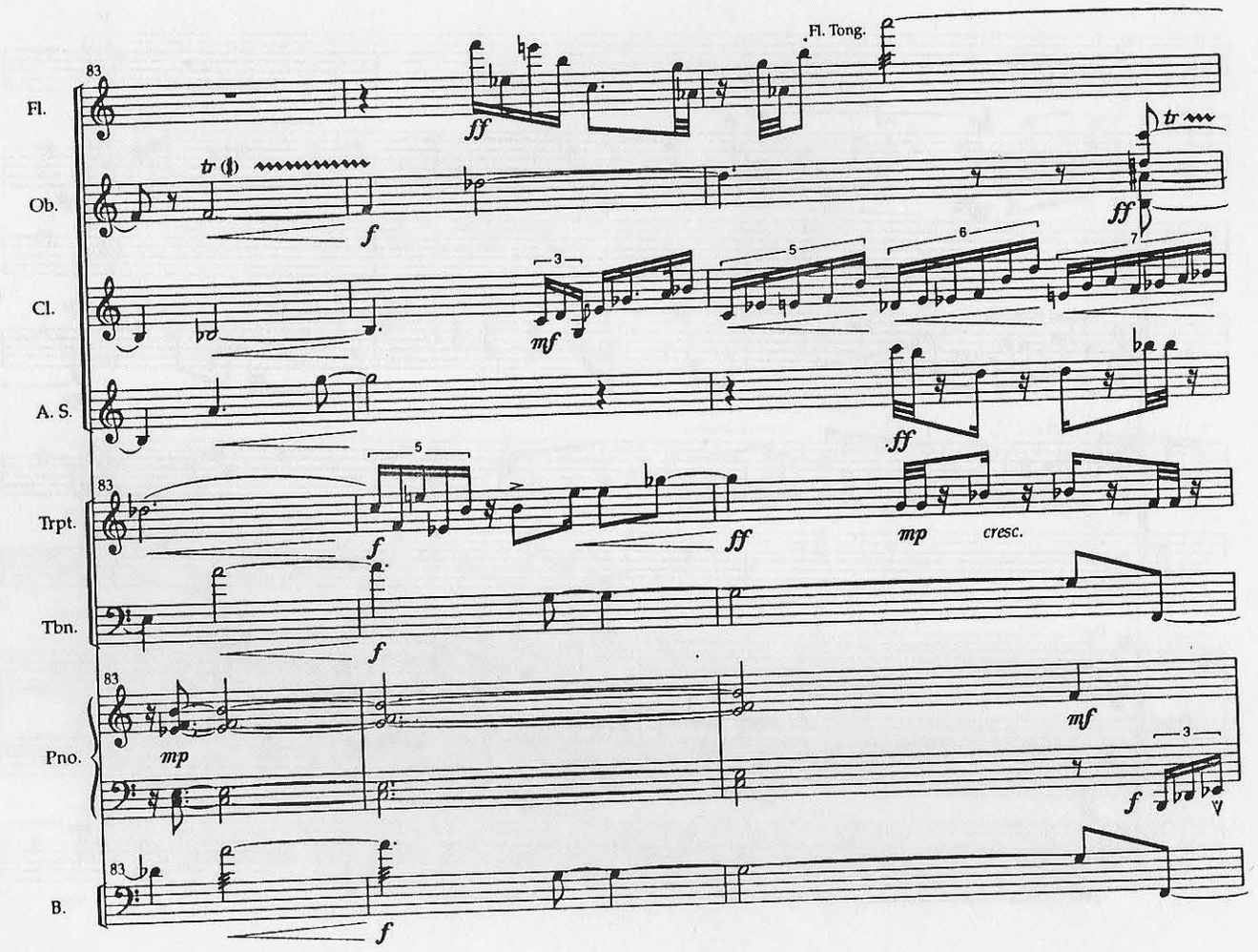

68
Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
ff
mp
sf
mf
f

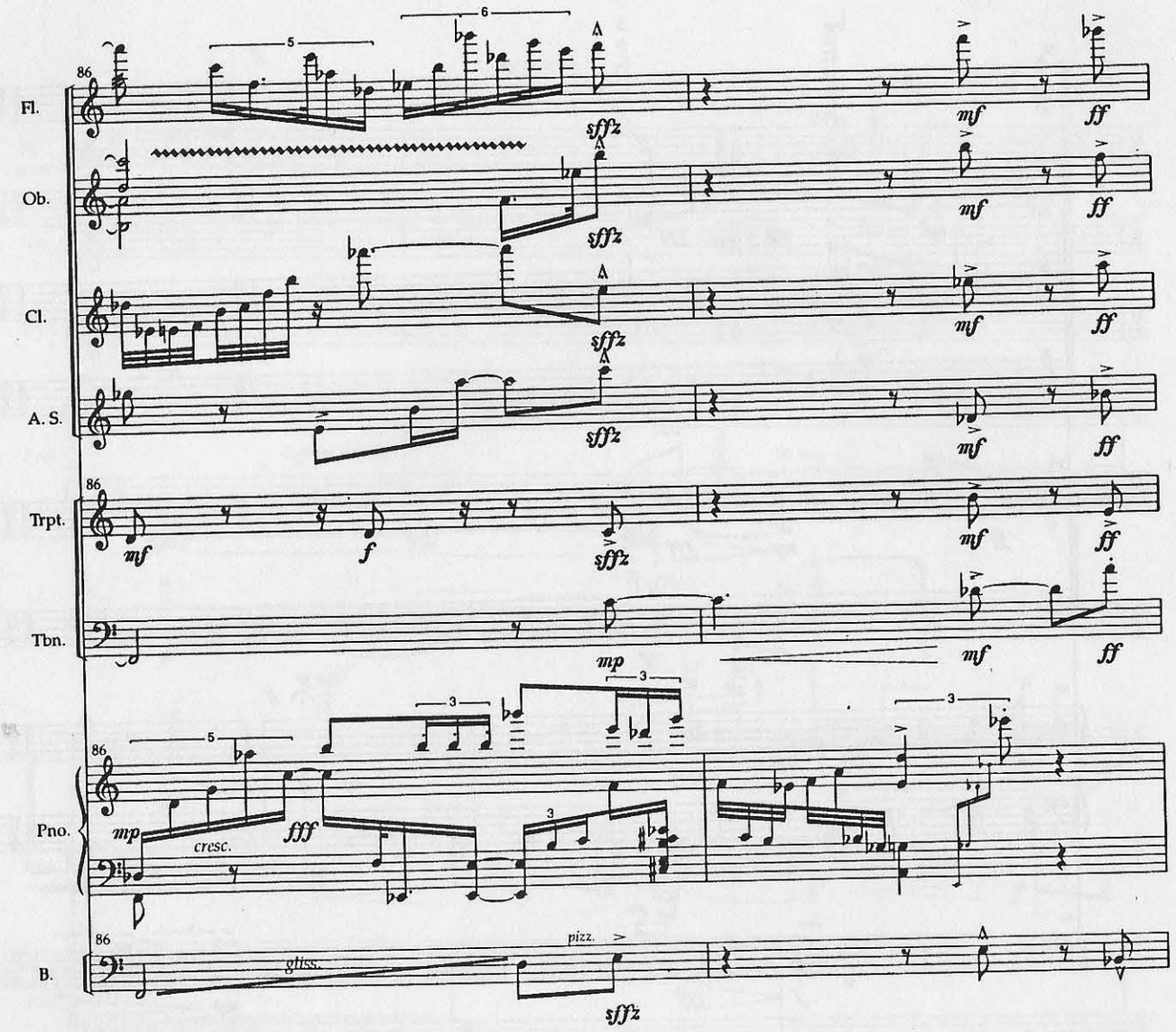

Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
71
mp
mf
f
cresc.
ff
tr
dim.
sfz
p
sffz
mp

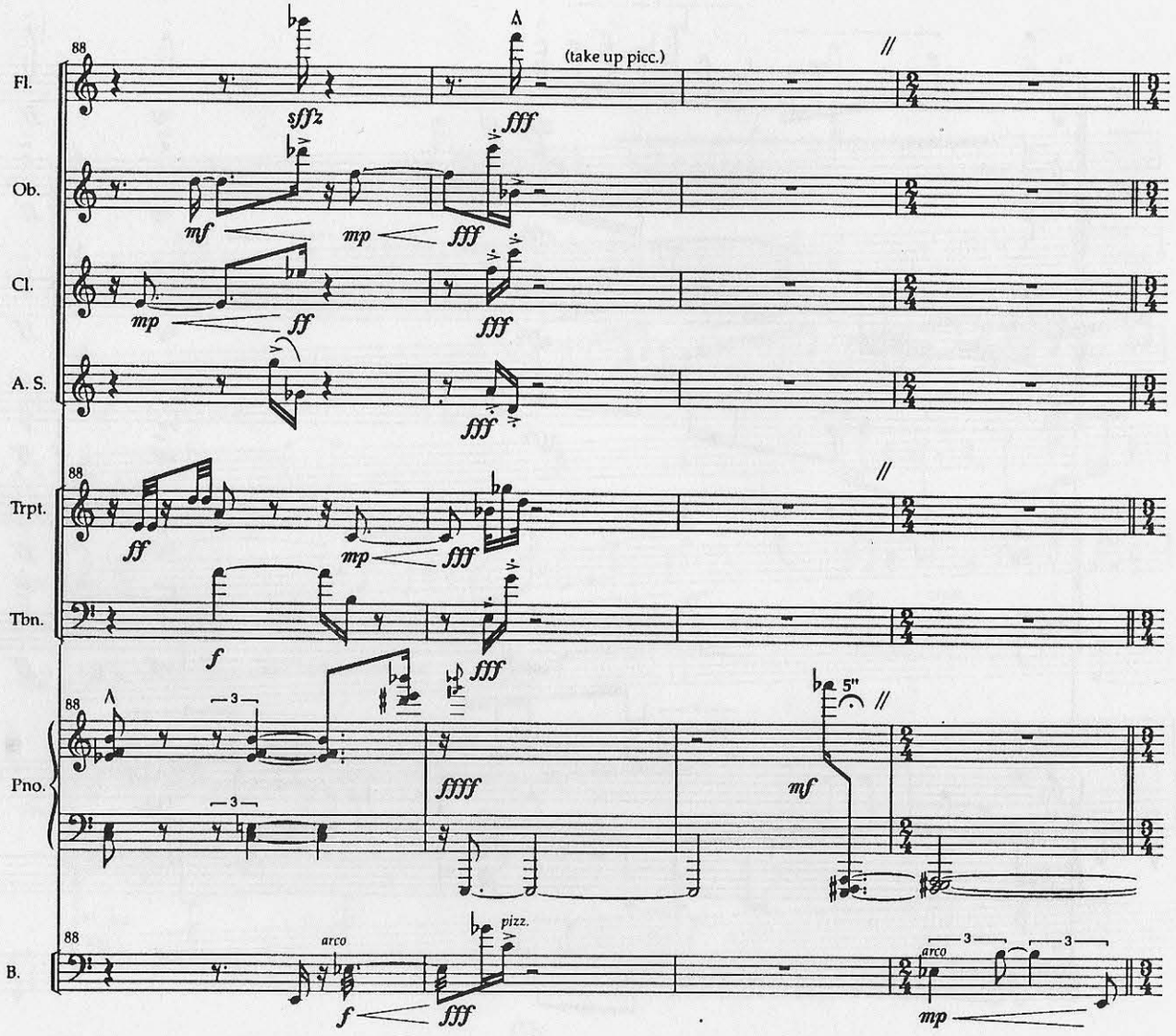

74
Fl.
ff
sfpp
ff
Ob.
sfpp
ff
Cl.
tr
sfpp
ff
A. S.
f
sfpp
mp
ff
Trpt.
sfp
ff
Tbn.
mp
f
Pno.
ff
sffz
B.
ff sfp
ff
sul pont. mf

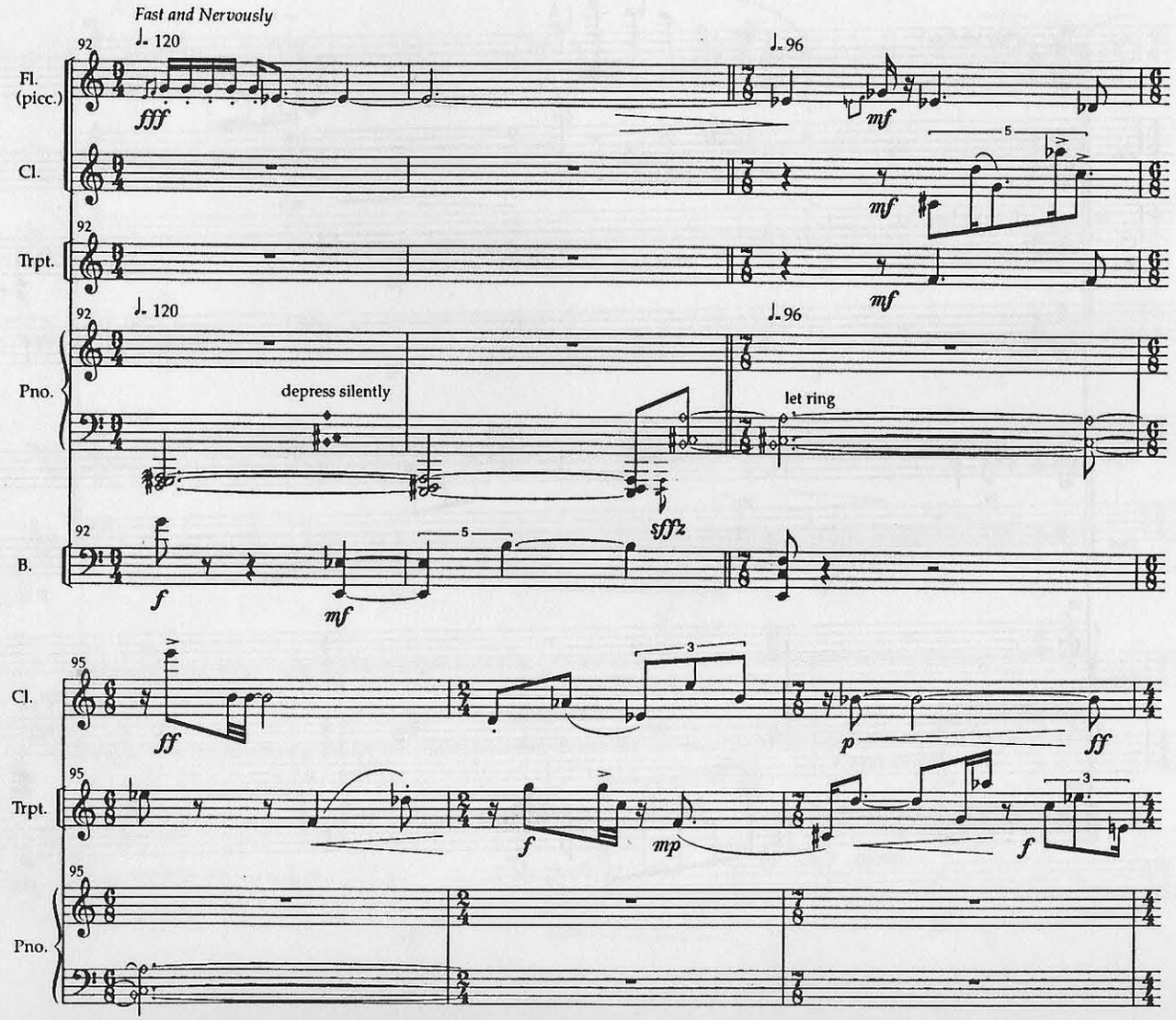

77
Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
3
mf
f
sffz
nat.
pizz.
arco
sfz
mf

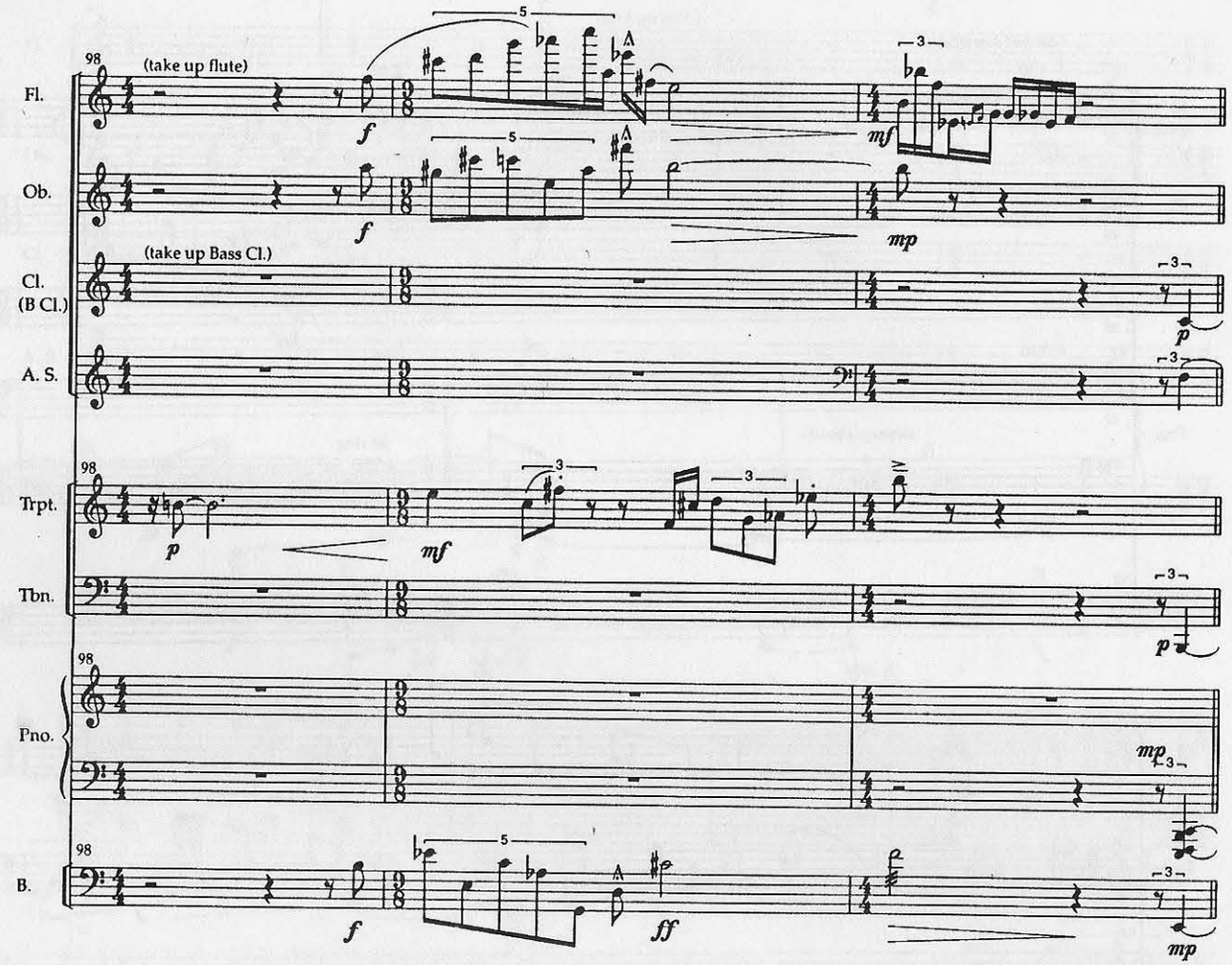

80
Fl.
Ob.
sffz
mf
mp
Cl.
mp
A. S.
f
mp
Trpt.
mp
Tbn.
mp
Pno.
mp
cresc.
ff
B.
mp


Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
Fl. Tong.
ff
f
mf
mp
cresc.
tr


Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
86
sffz
mf
ff
f
mp
fff
cresc.
gliss.
pizz.


Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
88
(take up picc.)
sffz
fff
mf
mp
ff
f
ffff
5"
arco
pizz.


Fast and Nervously
♩= 120
92
Fl. (picc.)
fff
♩= 96
mf
Cl.
mf
5
Trpt.
mf
Pno.
depress silently
let ring
sffz
B.
f
mf
95
Cl.
ff
3
p
ff
Trpt.
f
mp
f
3
Pno.


98
(take up flute)
Fl.
Ob.
(take up Bass Cl.)
Cl.
(B Cl.)
A. S.
Trpt.
Tbn.
Pno.
B.
f
mf
mp
p
ff

Chorale I

Serenely and Calmly

♩. 80

101

Fl.

Ob.

Cl. (B Cl.)

A. S.

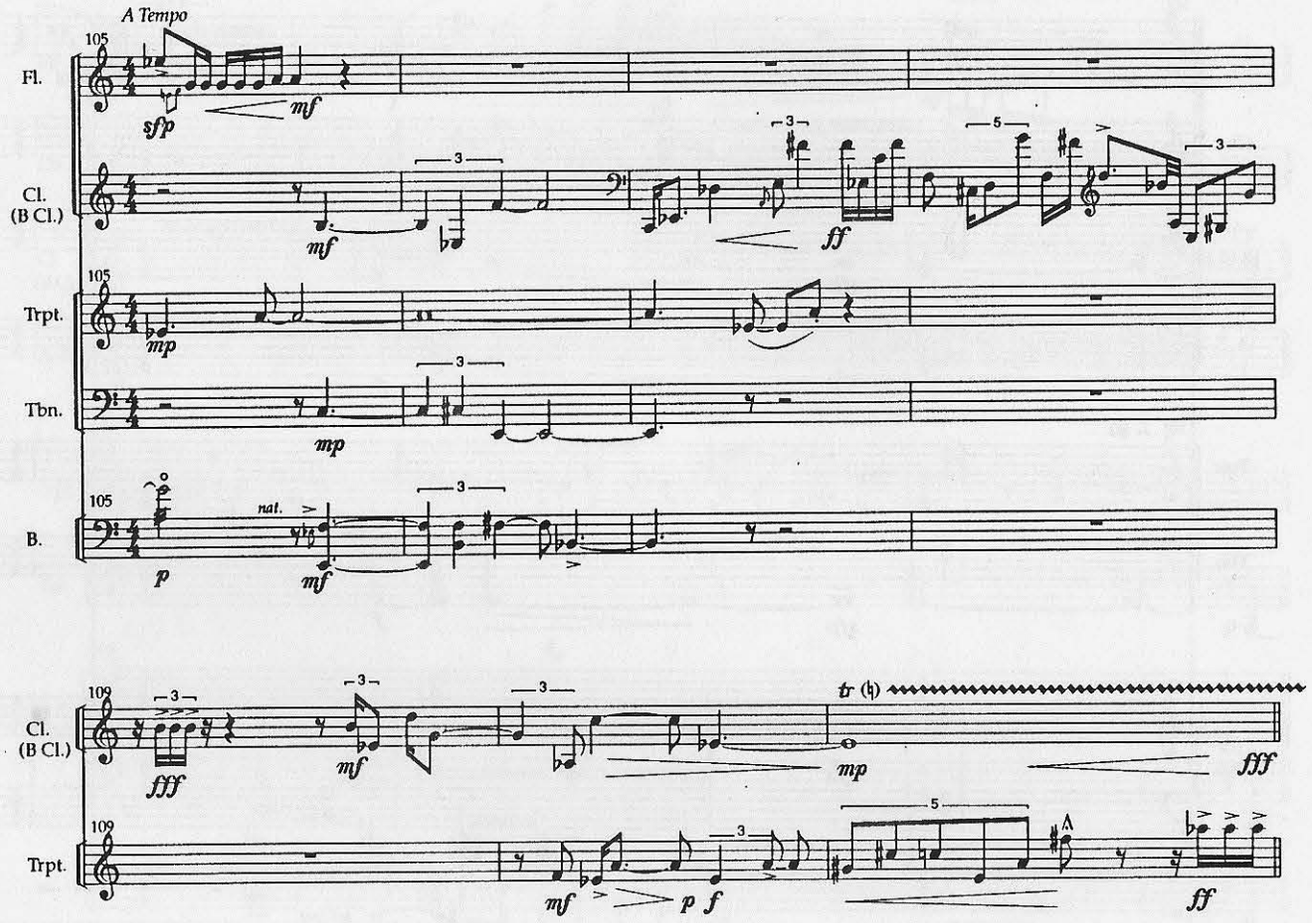
Trpt.

Tbn.

Pno.

B.

mf *f* *sfp* *sfz* *mp* *sul pont.* *sffz*


A Tempo
105
Fl.
sfp
mf
Cl.
(B Cl.)
mf
ff
Trpt.
mp
Tbn.
mp
B.
p
nat.
mf
109
Cl.
(B Cl.)
fff
mf
mp
tr (♮)
fff
Trpt.
mf
p
f
ff

Chorale II

Serenely and Calmly

♩. 80

112

Fl.

Cl. (B Cl.)

A. S.

Tbn.

B.

p *mf* *f* *pp* *pizz.*

A Tempo

Rit . . . . .

Cl. (B Cl.)

A. S.

B.

116

arco

sffz *p* *mp* *f* *ff*

119 ♩. 72

Fl.

Ob.

mp

Cl.

A. S.

3

119 ♩. 72

Trpt.

Tbn.

3

f

mp

119 ♩. 72

Pno.

p

mf

3

119 *pizz.*

B.

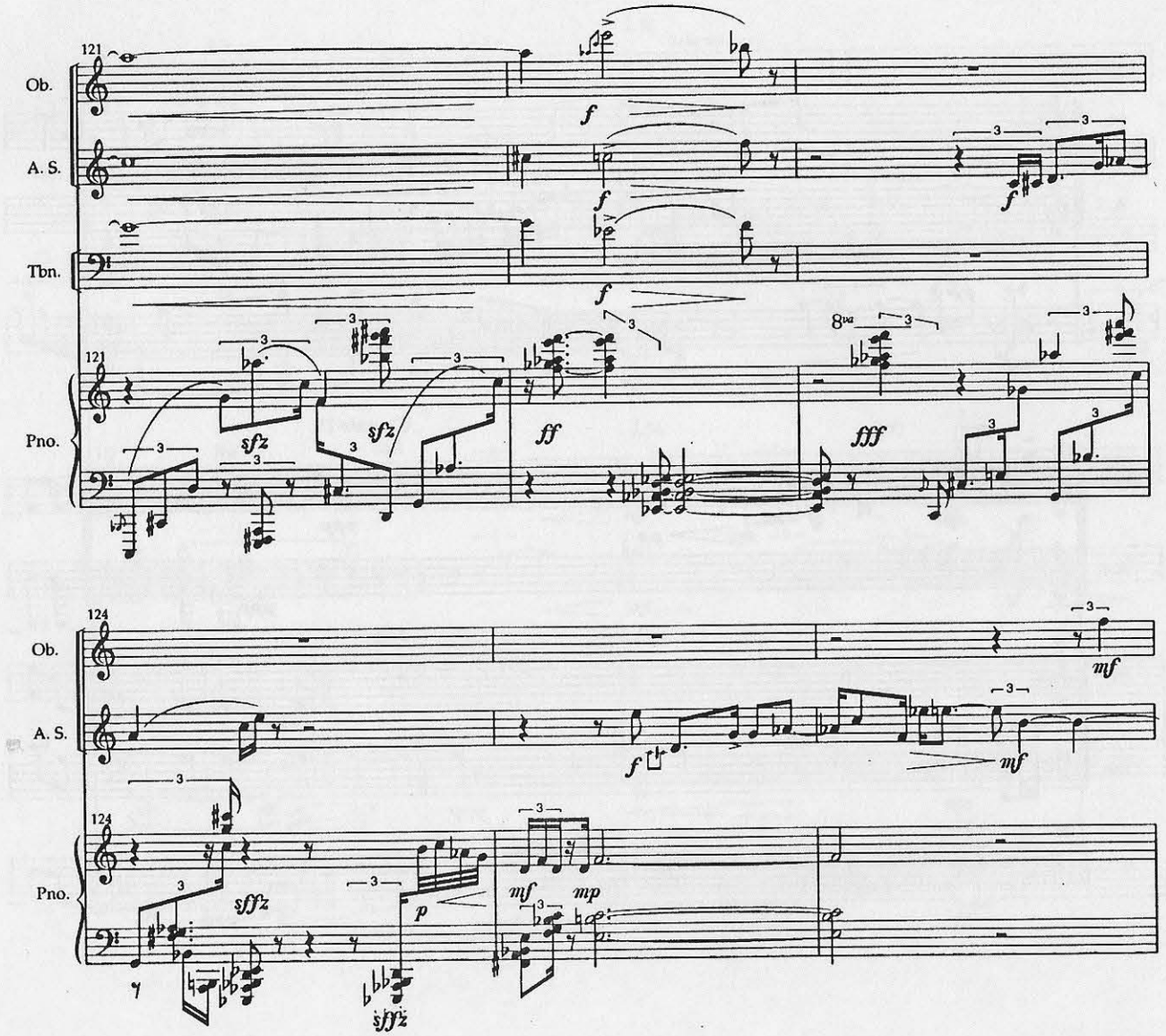
mp

(strum)

arco

sfz

mp


121
Ob.
A. S.
Tbn.
Pno.
f
sfz
ff
fff
8va
124
mf
sffz
p
mp

127

Ob.

A. S.

Tbn.

mp mf

mp ff

mf mp f ff

gl.

130

Ob.

A. S.

Trpt.

Tbn.

B.

Chorale III

♩.68

mp sf mp pp ppp

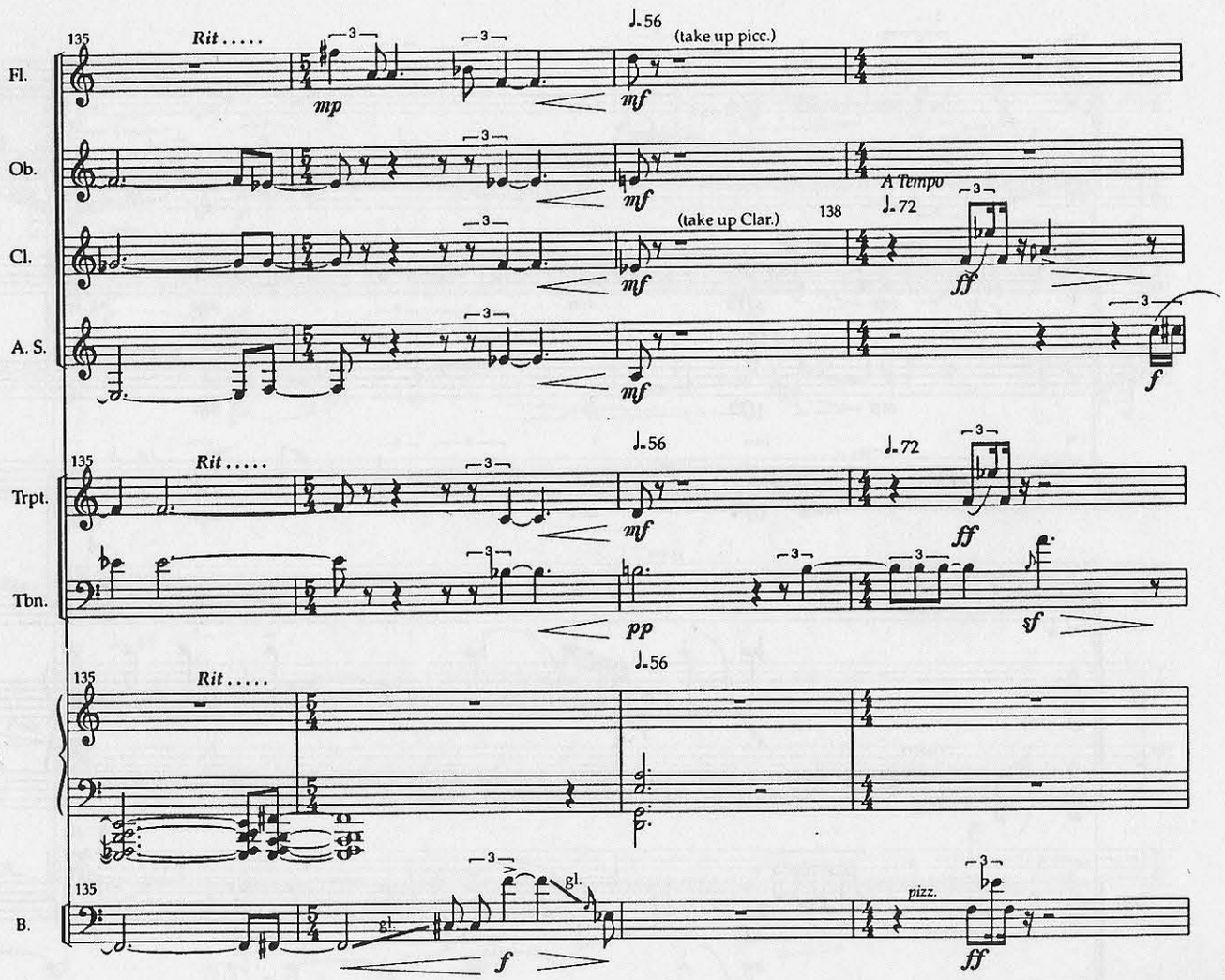
ppp

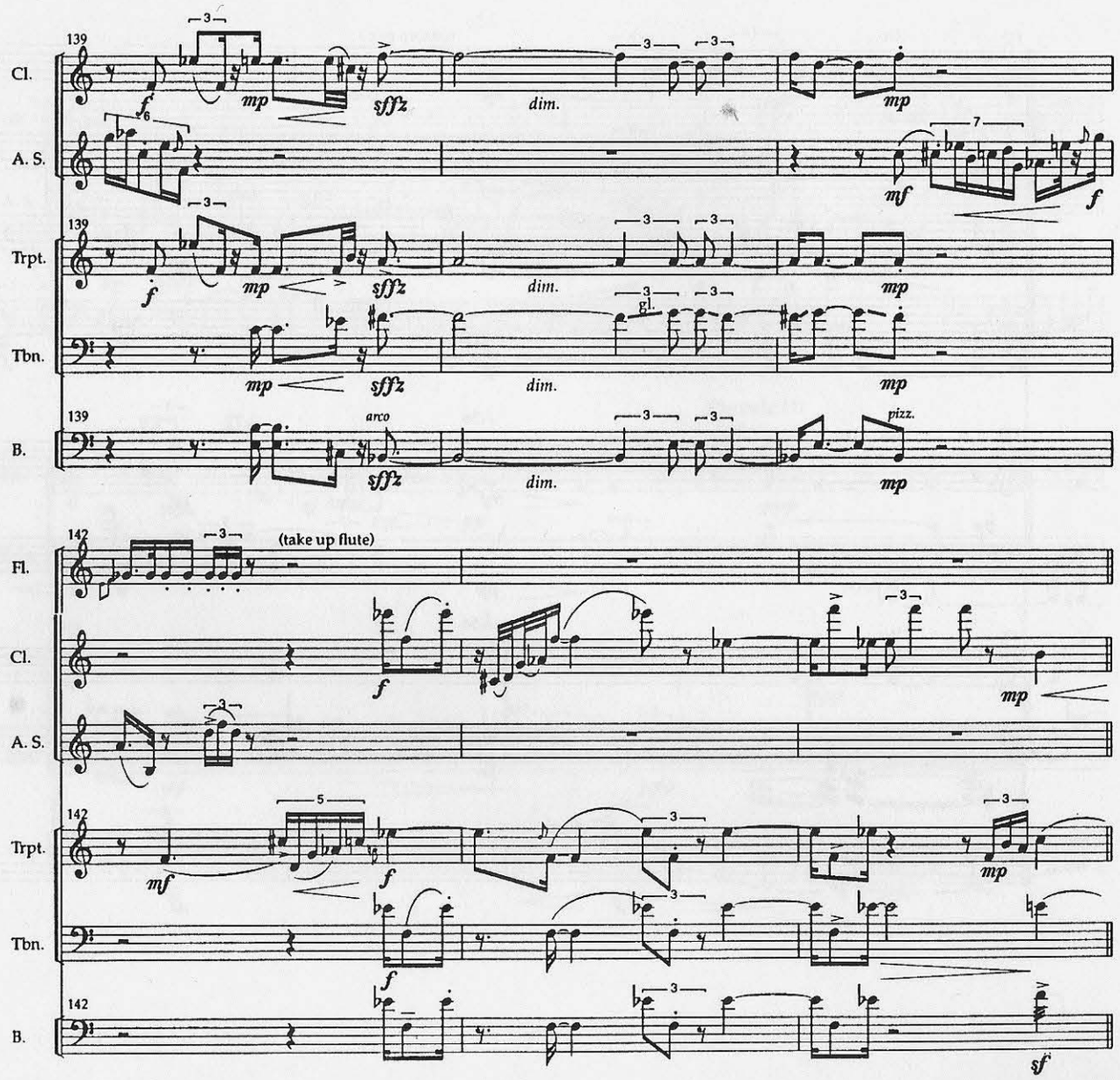
ppp

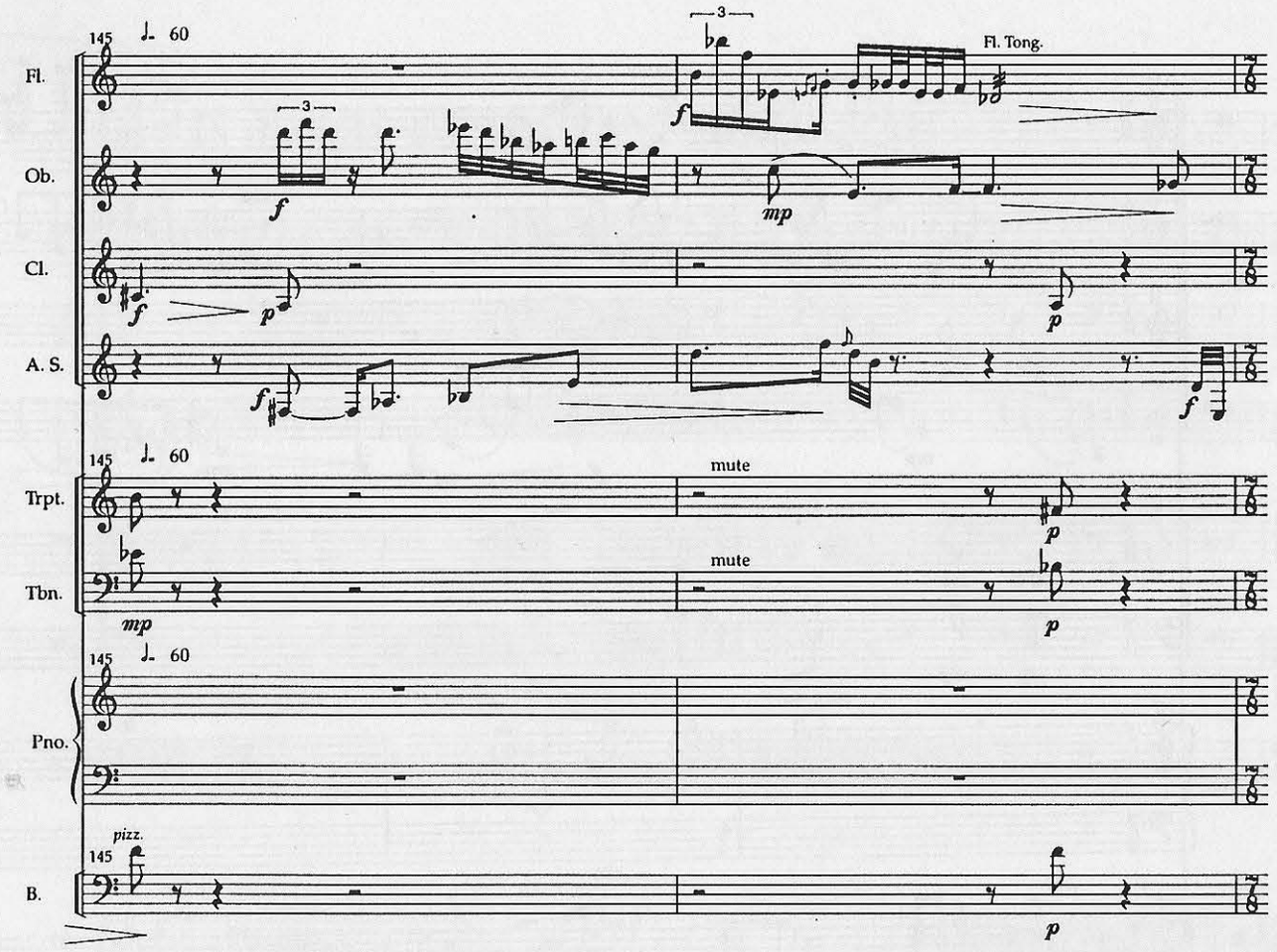
Rit.....

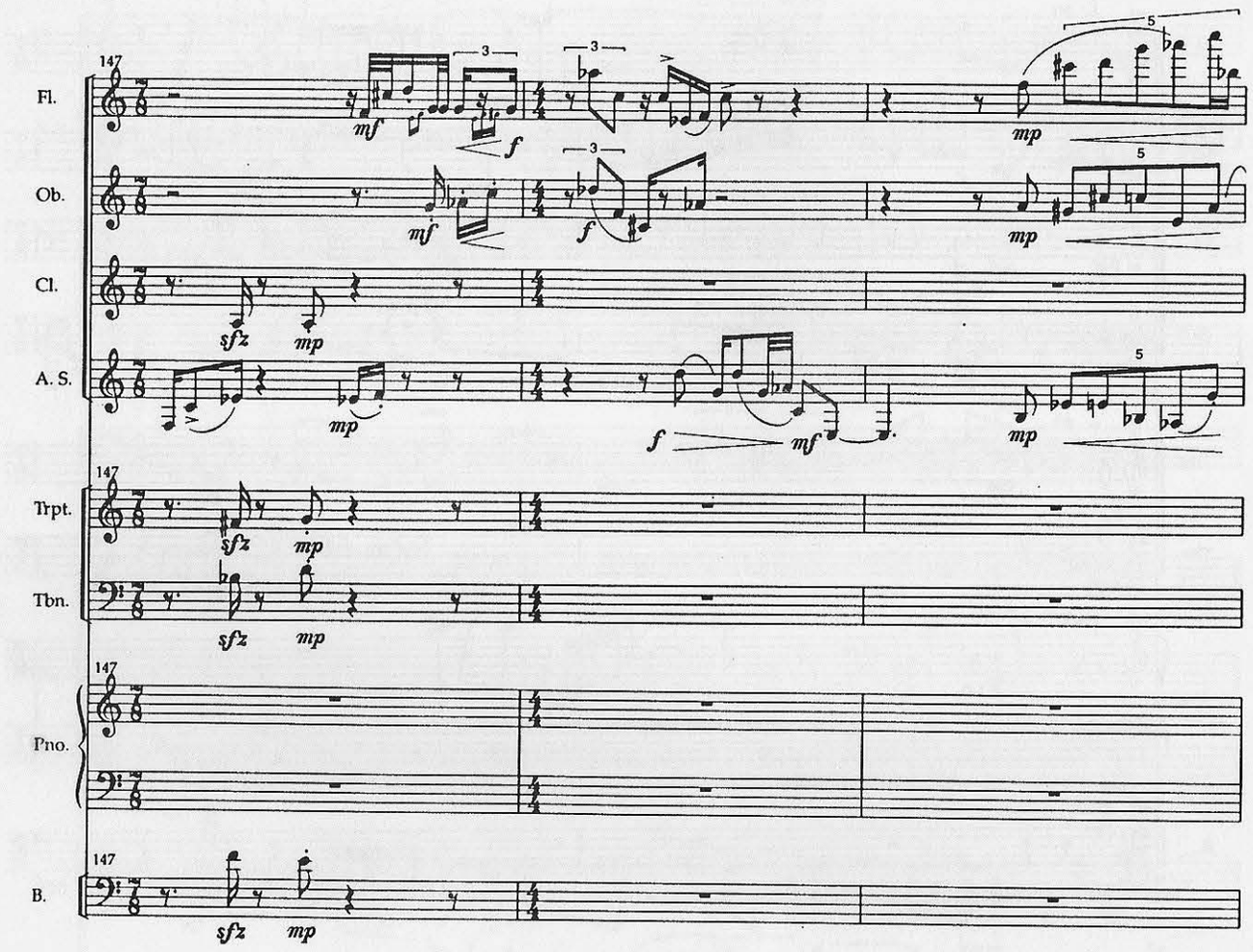
mp ppp

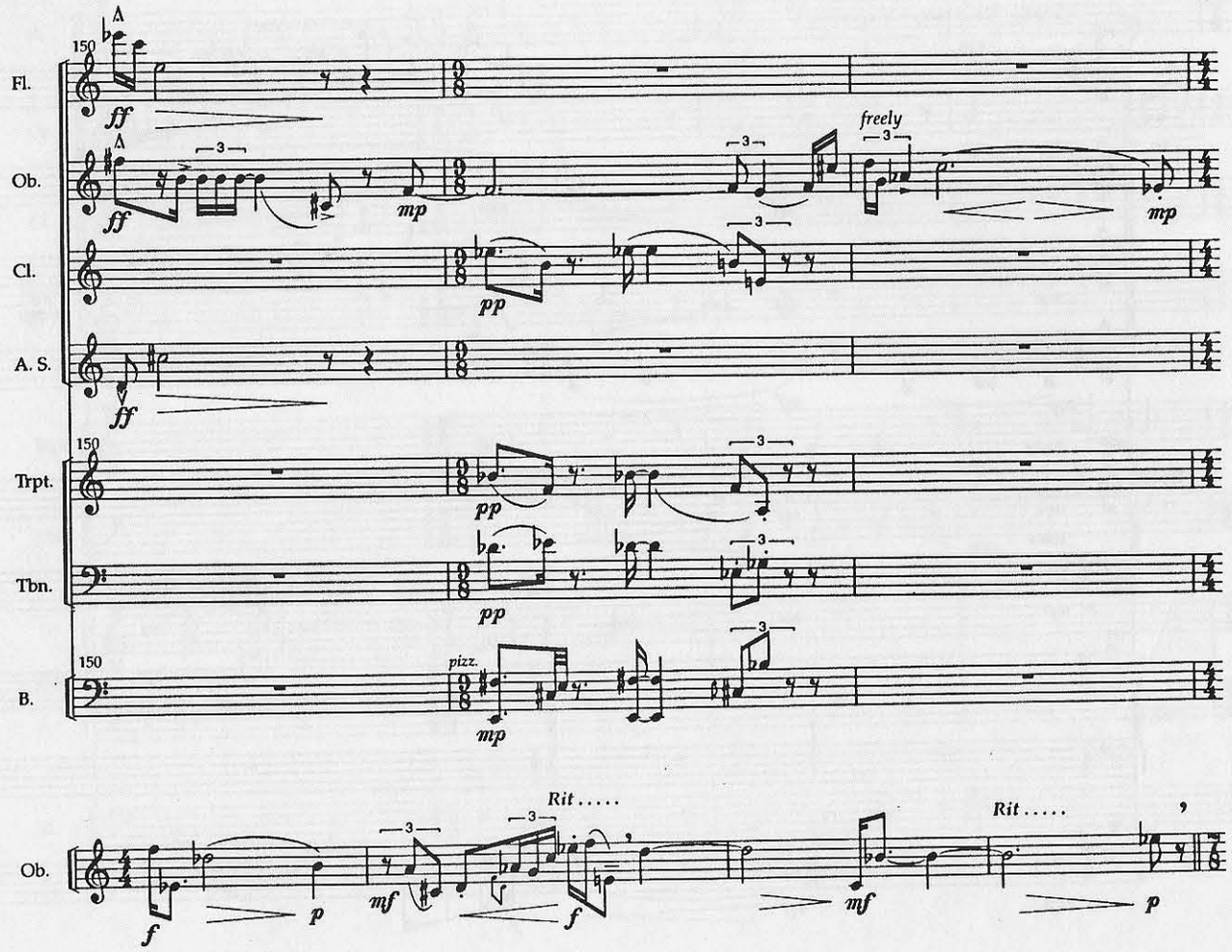
ppp


135
Rit.....
Fl.
mp
mf
♩.56
(take up picc.)
Ob.
mf
Cl.
mf
(take up Clar.)
138
A Tempo
♩.72
ff
A. S.
mf
f
Trpt.
mf
ff
Tbn.
pp
sf
B.
gl.
f
pizz.
ff


139
Cl.
A. S.
Trpt.
Tbn.
B.
f
mp
sffz
dim.
mf
arco
pizz.
gl.
142
Fl.
(take up flute)
sf


145
♩ 60
Fl.
Fl. Tong.
Ob.
Cl.
A. S.
Trpt.
mute
Tbn.
mute
Pno.
pizz.
B.


147
Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
mf
f
mp
sfz
3
5


A
150
Fl.
ff
Ob.
ff
mp
freely
mp
Cl.
pp
A. S.
ff
150
Trpt.
pp
Tbn.
pp
150
pizz.
B.
mp
Ob.
f
p
mf
Rit.....
f
mf
Rit.....
p

Chorale IVa

Calmly (take tempo from oboe)

157

Fl.

Ob.

Cl.

A. S.

♩. 60

mute

Trpt.

Tbn.

Pno.

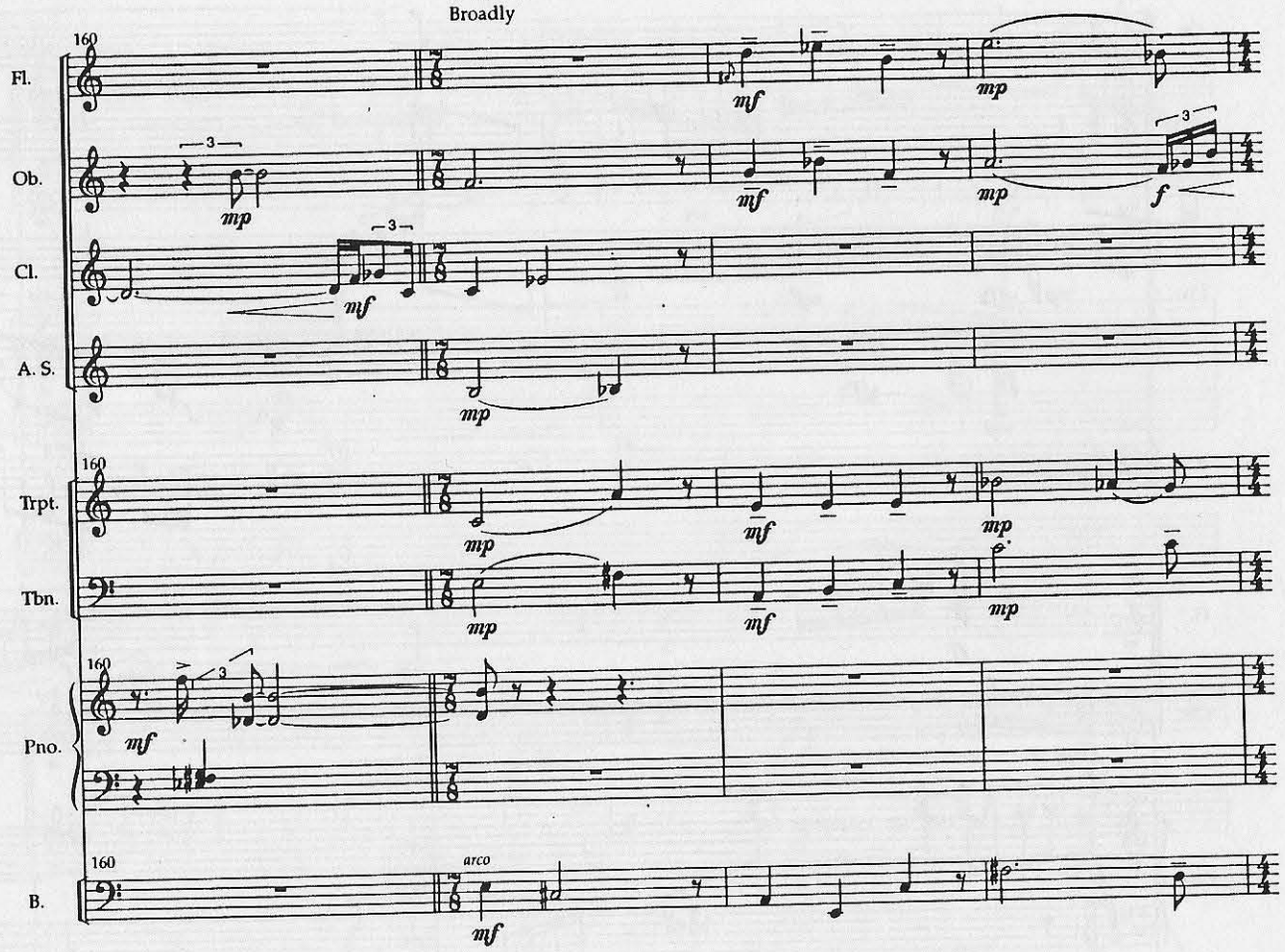
arco

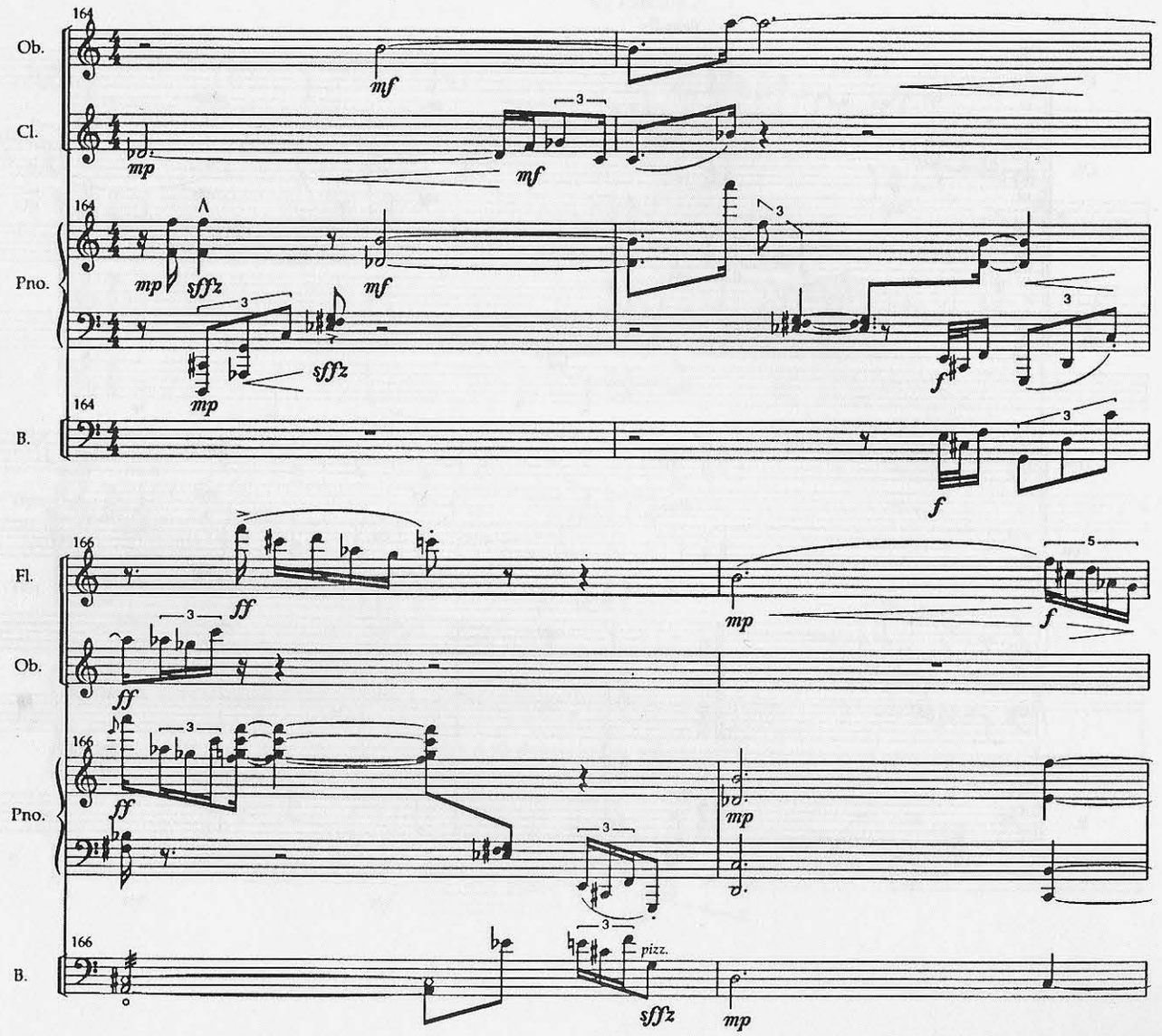
pizz.

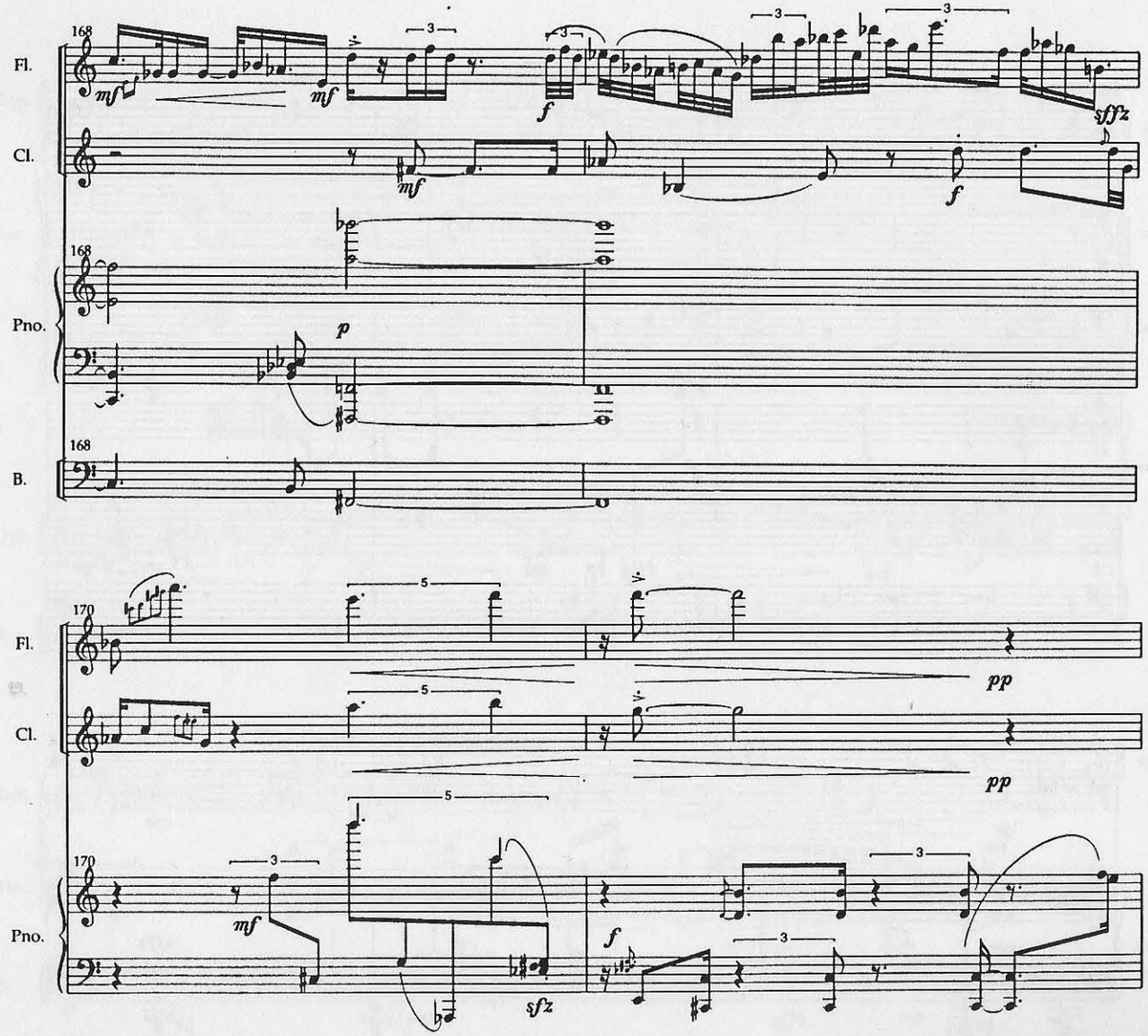
B.

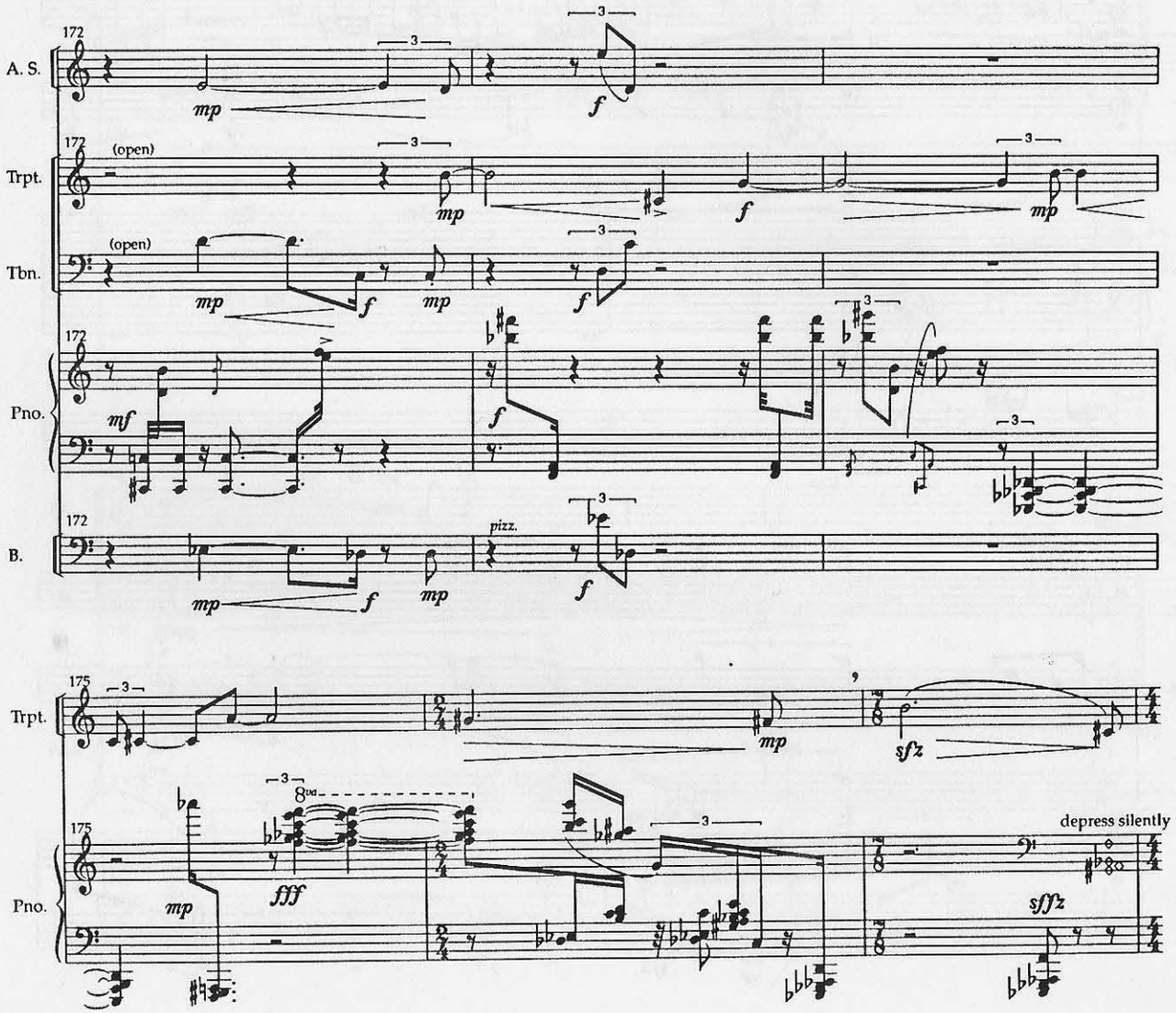
Chorale IVb

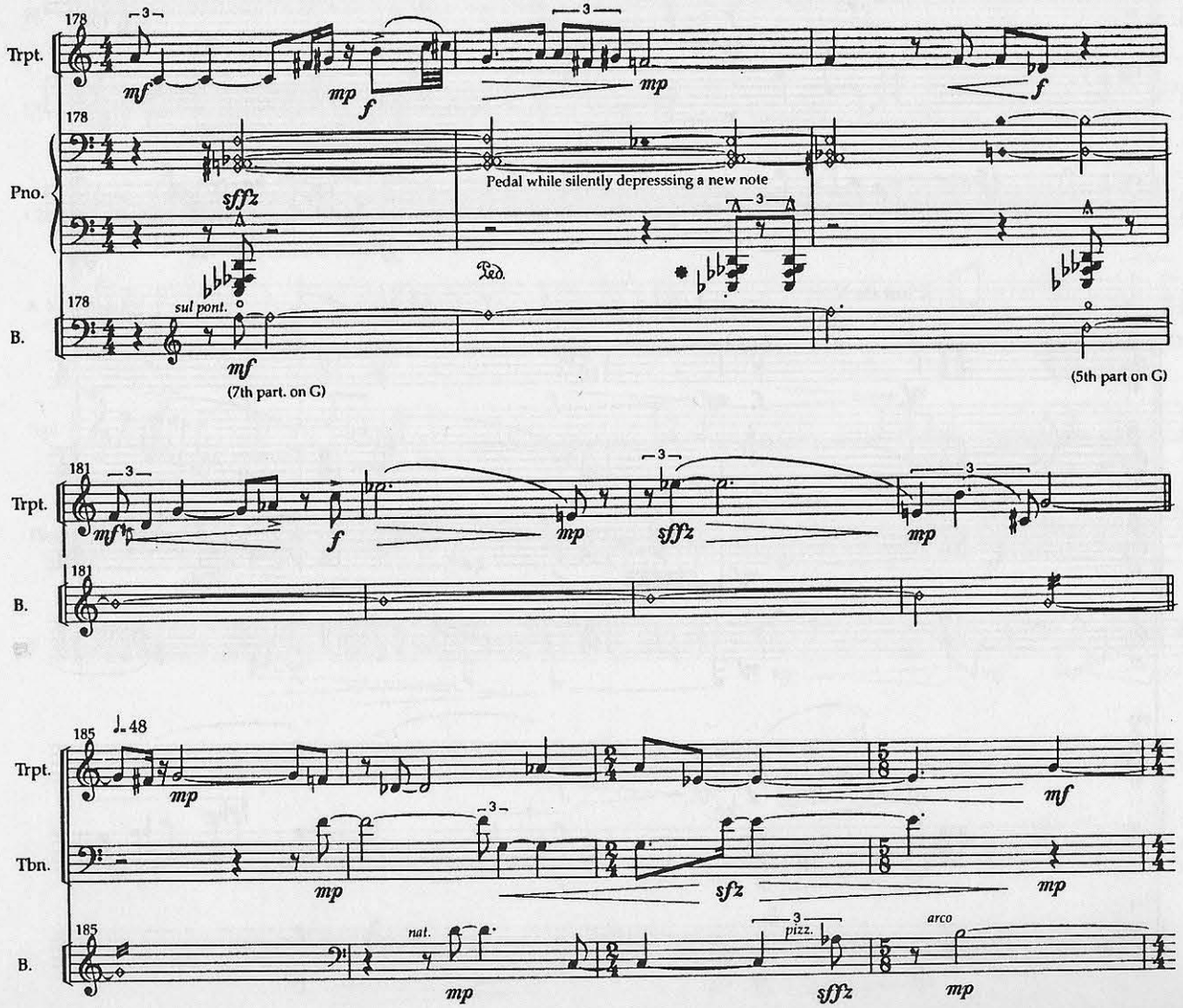
Broadly

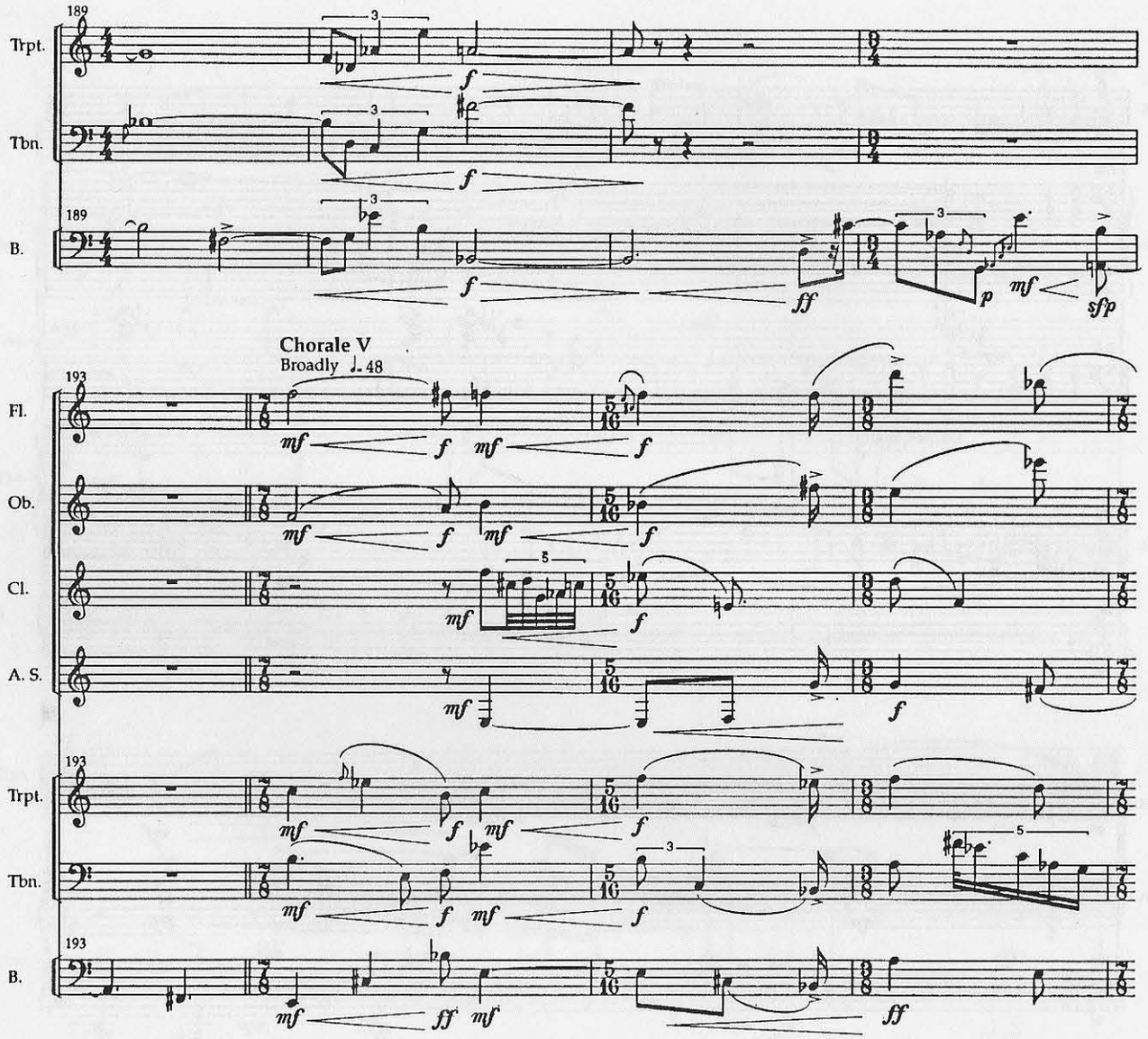


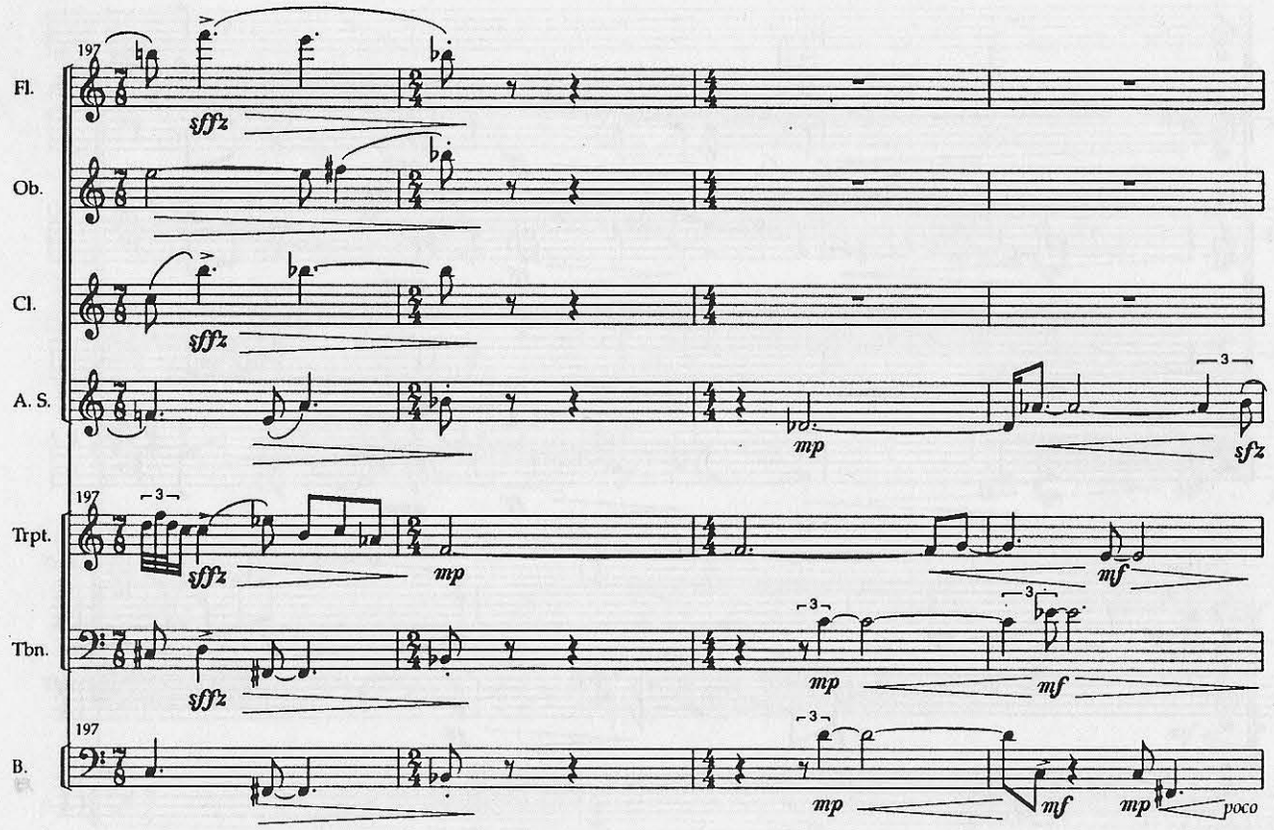

164
Ob.
mf
Cl.
mp
mf
Pno.
mp
sffz
mf
sffz
mp
f
B.
f
166
Fl.
ff
mp
f
Ob.
ff
Pno.
ff
mp
B.
pizz.
sffz
mp

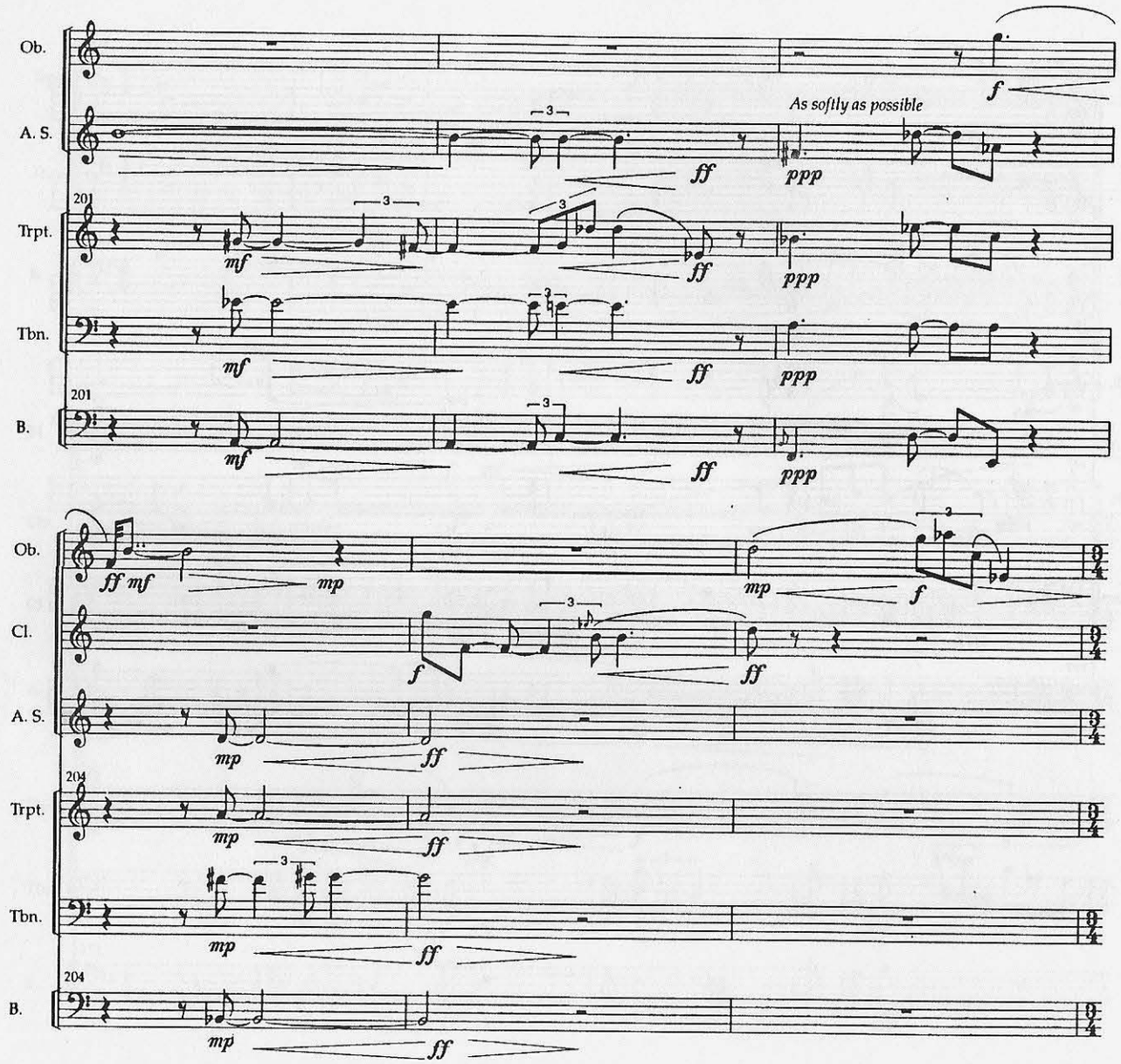

168
Fl.
mf
mf
f
sffz
Cl.
mf
f
168
Pno.
p
168
B.
170
Fl.
pp
Cl.
pp
170
Pno.
mf
sfz
f

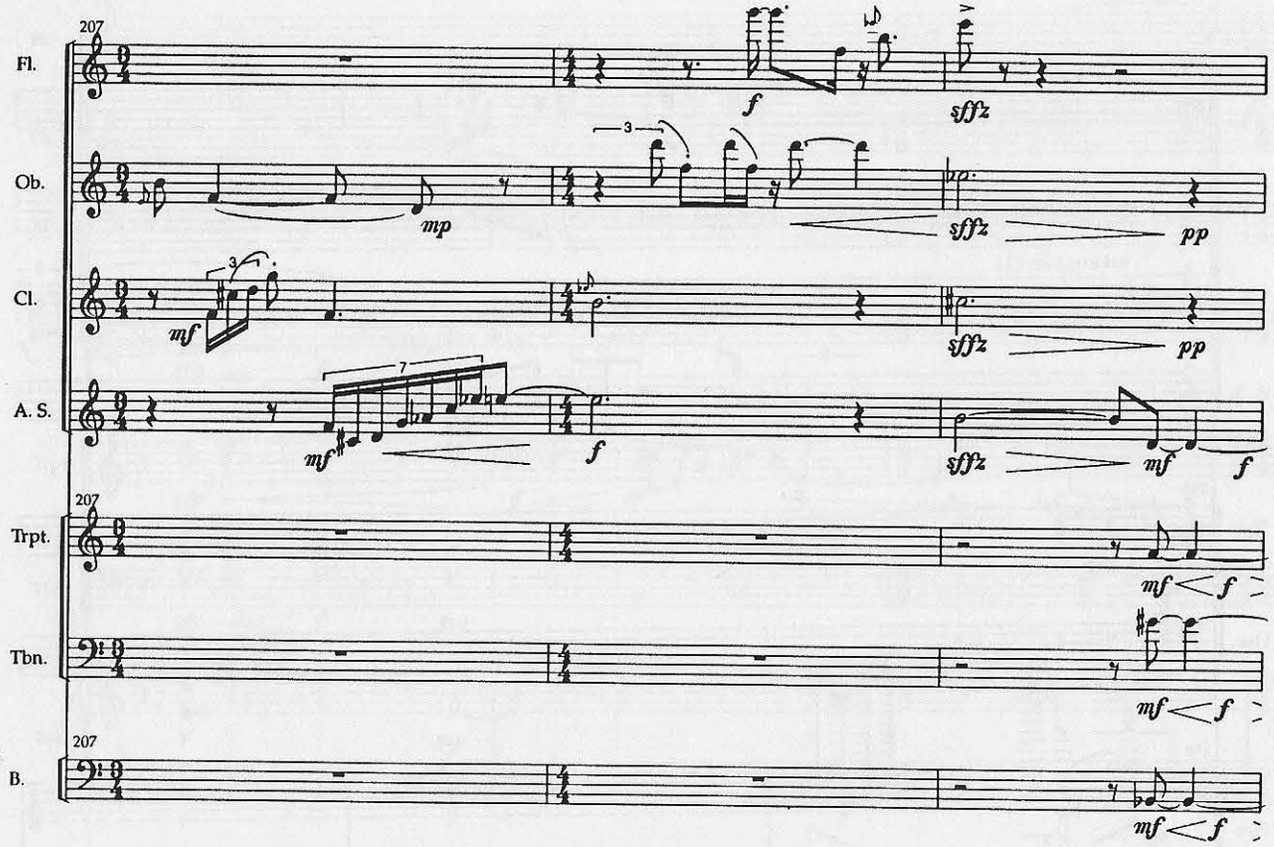

172
A. S.
mp
f
Trpt.
(open)
mp
f
mp
Tbn.
(open)
mp
f
mp
f
Pno.
mf
f
B.
mp
f
mp
pizz.
f
175
Trpt.
mp
sfz
Pno.
mp
fff
8va
sffz
depress silently

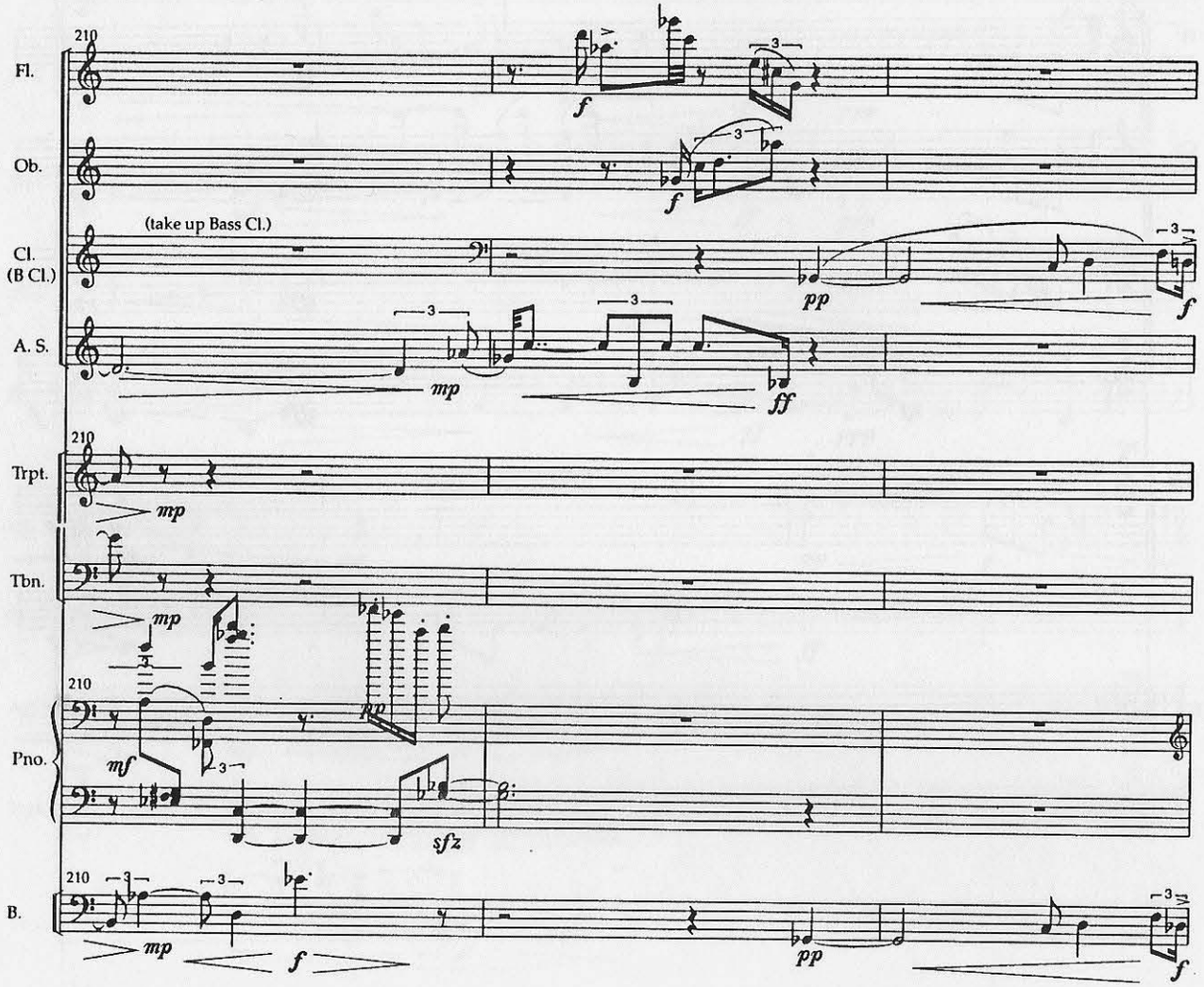

178
Trpt.
mf
mp
f
mp
f
178
Pno.
sffz
Pedal while silently depresssing a new note
Ped.
178
B.
sul pont.
mf
(7th part. on G)
(5th part on G)
181
Trpt.
mf
f
mp
sffz
mp
181
B.
185
♩= 48
Trpt.
mp
mf
Tbn.
mp
sfz
mp
185
B.
nat.
mp
pizz.
sffz
arco
mp

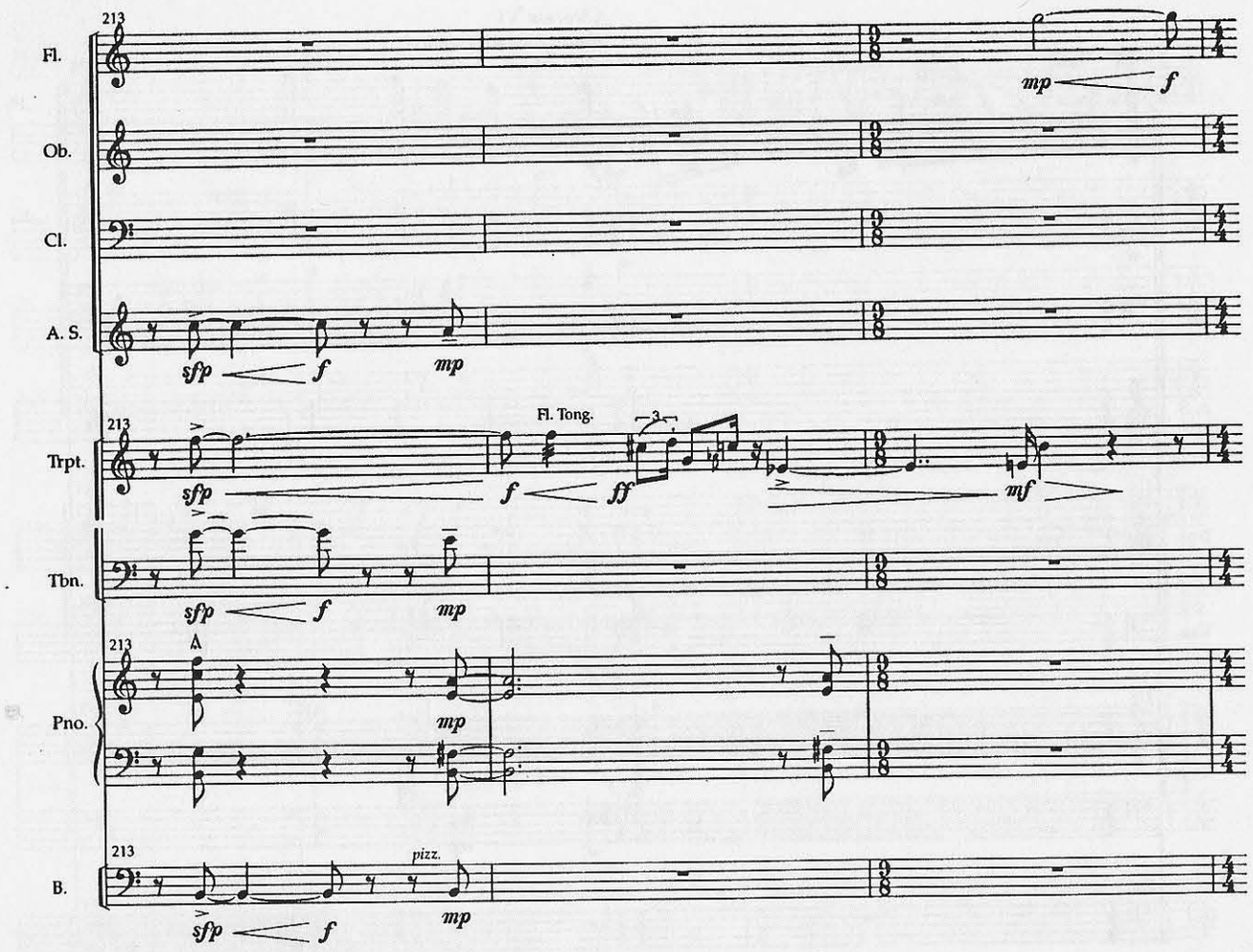

189
Trpt.
Tbn.
B.
Chorale V
Broadly ♩= 48
193
Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
B.


197
Fl.
sffz
Ob.
Cl.
sffz
A. S.
mp
sfz
197
Trpt.
sffz
mp
mf
Tbn.
sffz
mp
mf
197
B.
mp
mf
mp
poco


Ob.
A. S.
As softly as possible
Trpt.
Tbn.
B.
Ob.
Cl.
A. S.
Trpt.
Tbn.
B.

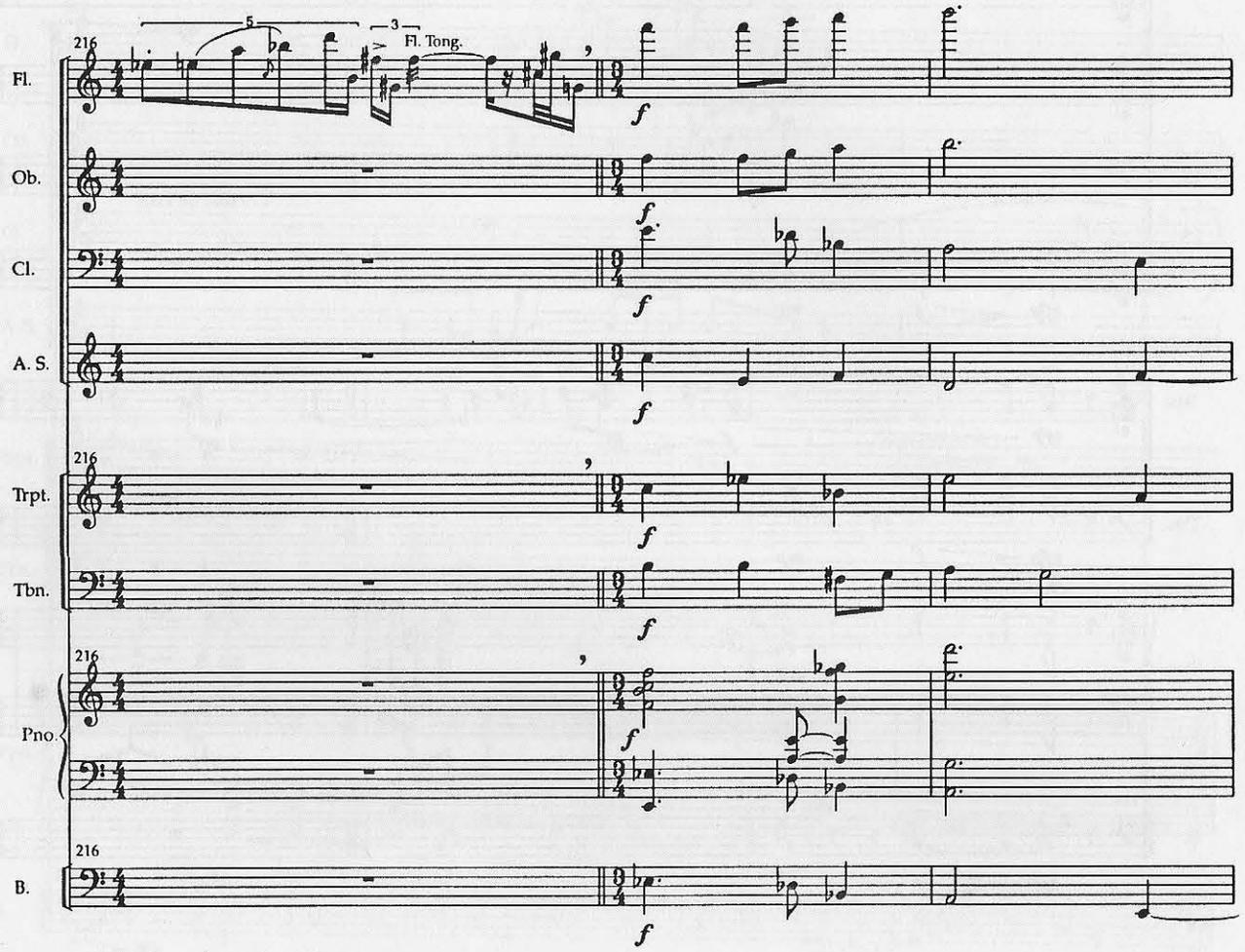

207
Fl.
f
sffz
Ob.
mp
sffz
pp
Cl.
mf
sffz
pp
A. S.
mf
f
sffz
mf
f
207
Trpt.
mf < f
Tbn.
mf < f
207
B.
mf < f

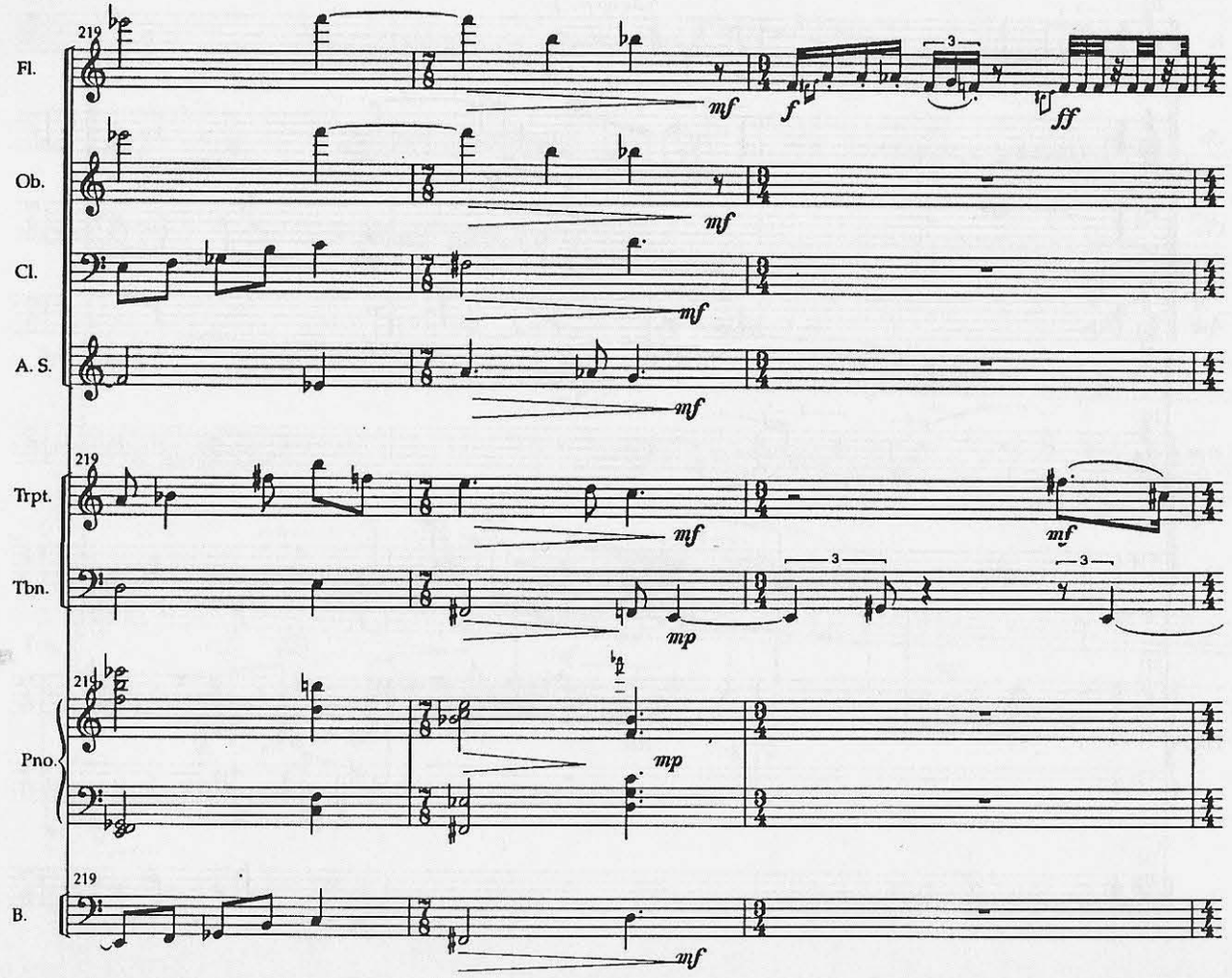

210
Fl.
Ob.
(take up Bass Cl.)
Cl.
(B Cl.)
A. S.
Trpt.
Tbn.
Pno.
B.
f
pp
mp
ff
mf
sfz

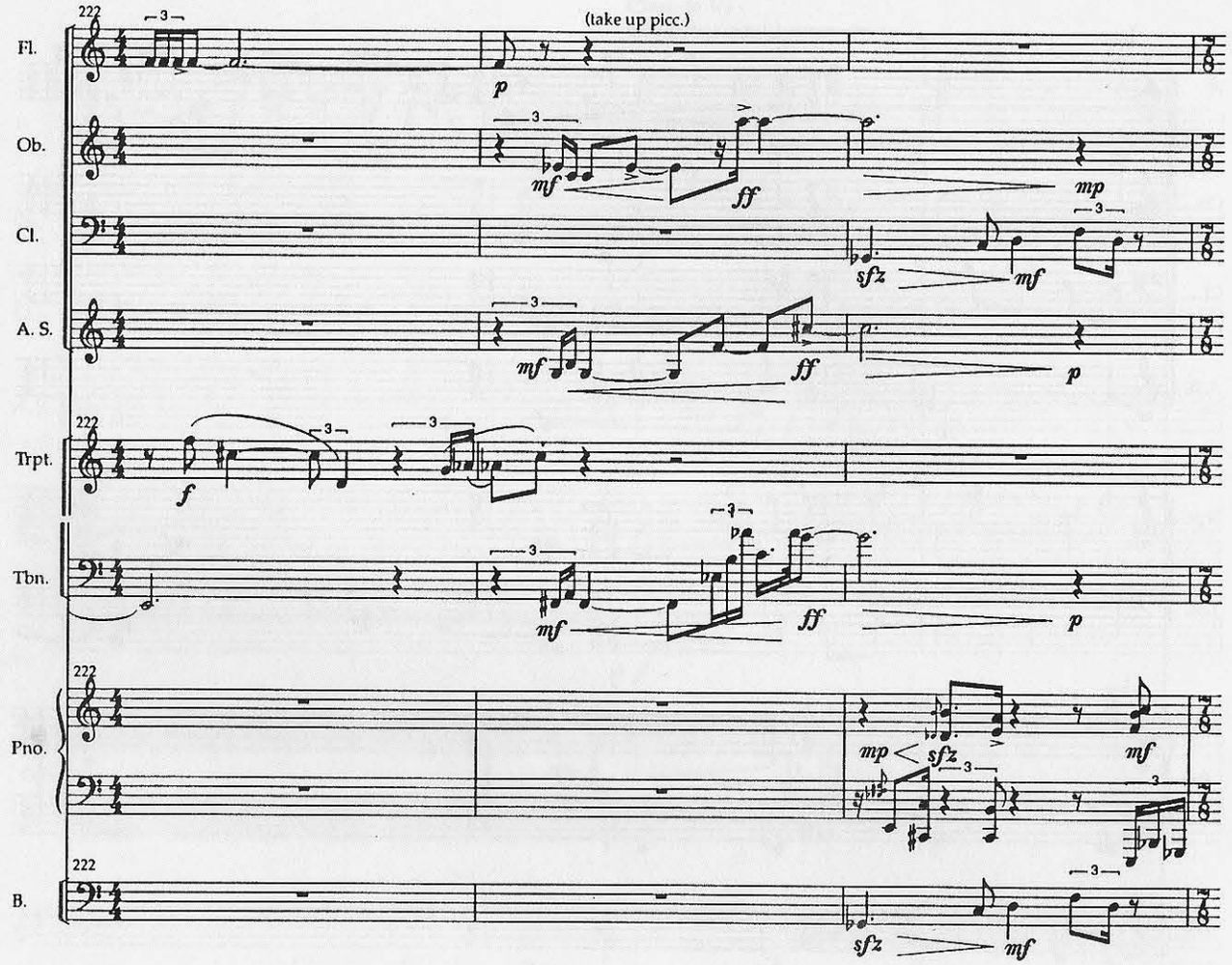

213
Fl.
mp
f
Ob.
Cl.
A. S.
sfp
f
mp
213
Trpt.
Fl. Tong.
3
sfp
f
ff
mf
Tbn.
sfp
f
mp
213
A
Pno.
mp
213
B.
pizz.
sfp
f
mp

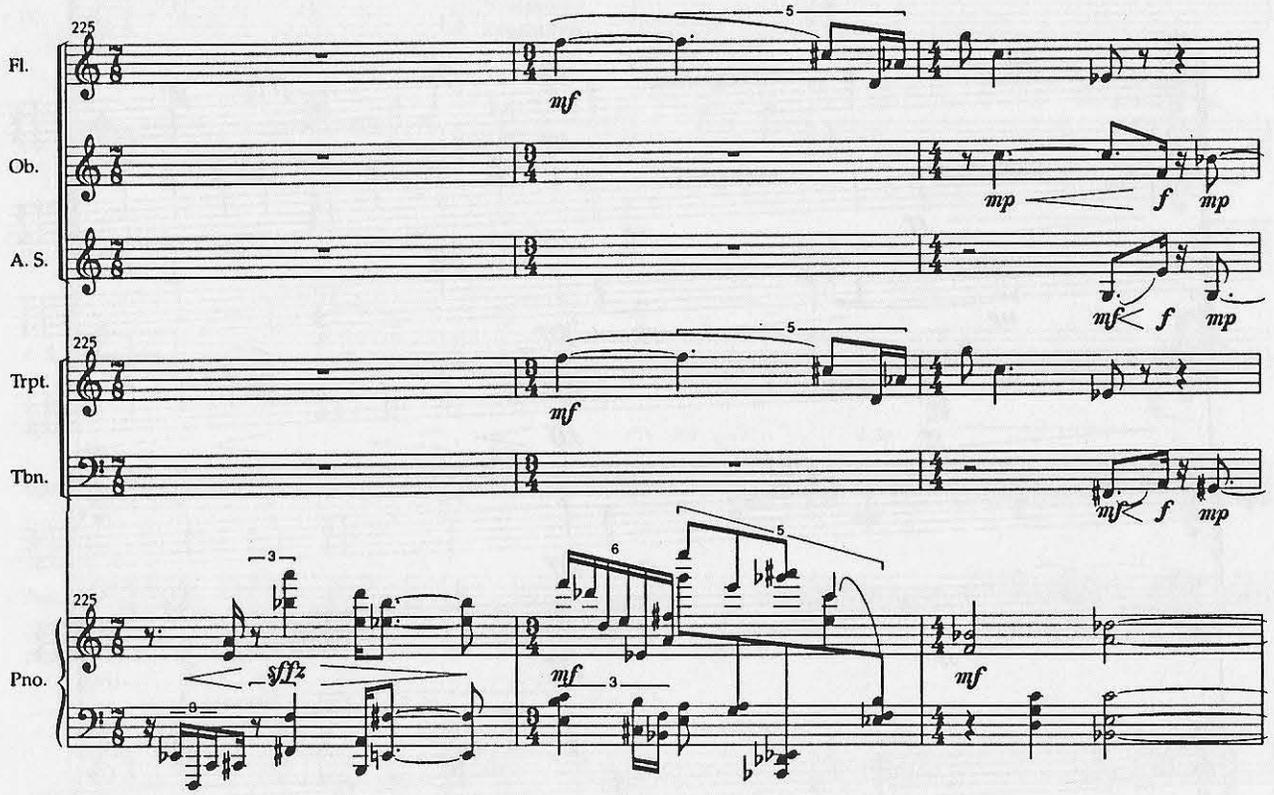
Chorale VI

Broadly but with motion




219
Fl.
Ob.
Cl.
A. S.
Trpt.
Tbn.
Pno.
B.
mf
f
ff
mp


222
Fl.
(take up picc.)
p
Ob.
mf
ff
mp
Cl.
sfz
mf
A. S.
mf
ff
p
Trpt.
f
Tbn.
mf
ff
p
Pno.
mp
sfz
mf
B.
sfz
mf


225
Fl.
Ob.
A. S.
Trpt.
Tbn.
Pno.
mf
mp
f
sffz

Chorale VII

Very freely

228

Fl.

Ob.

Cl.

A. S.

Trpt.

Tbn.

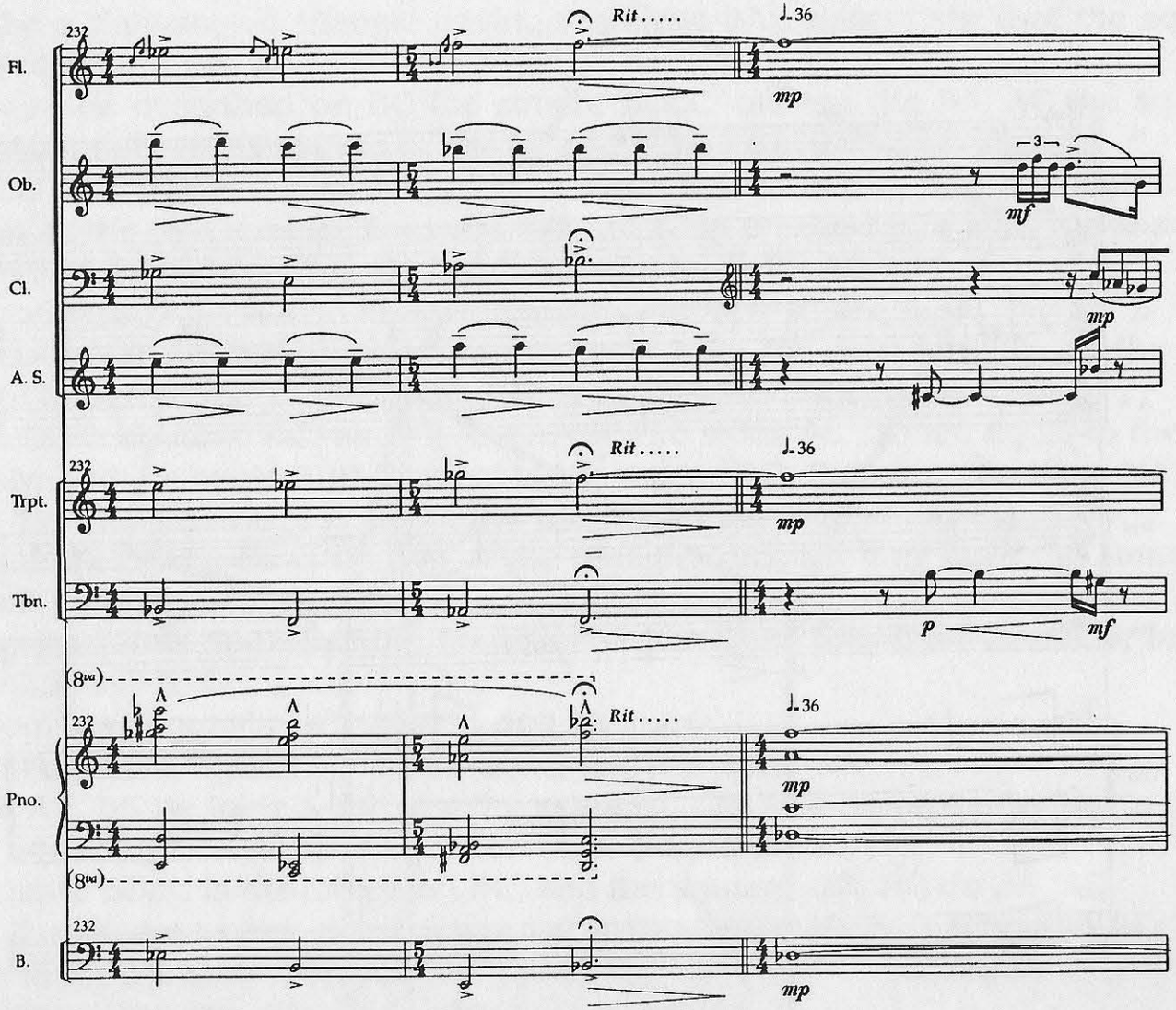
Pno.

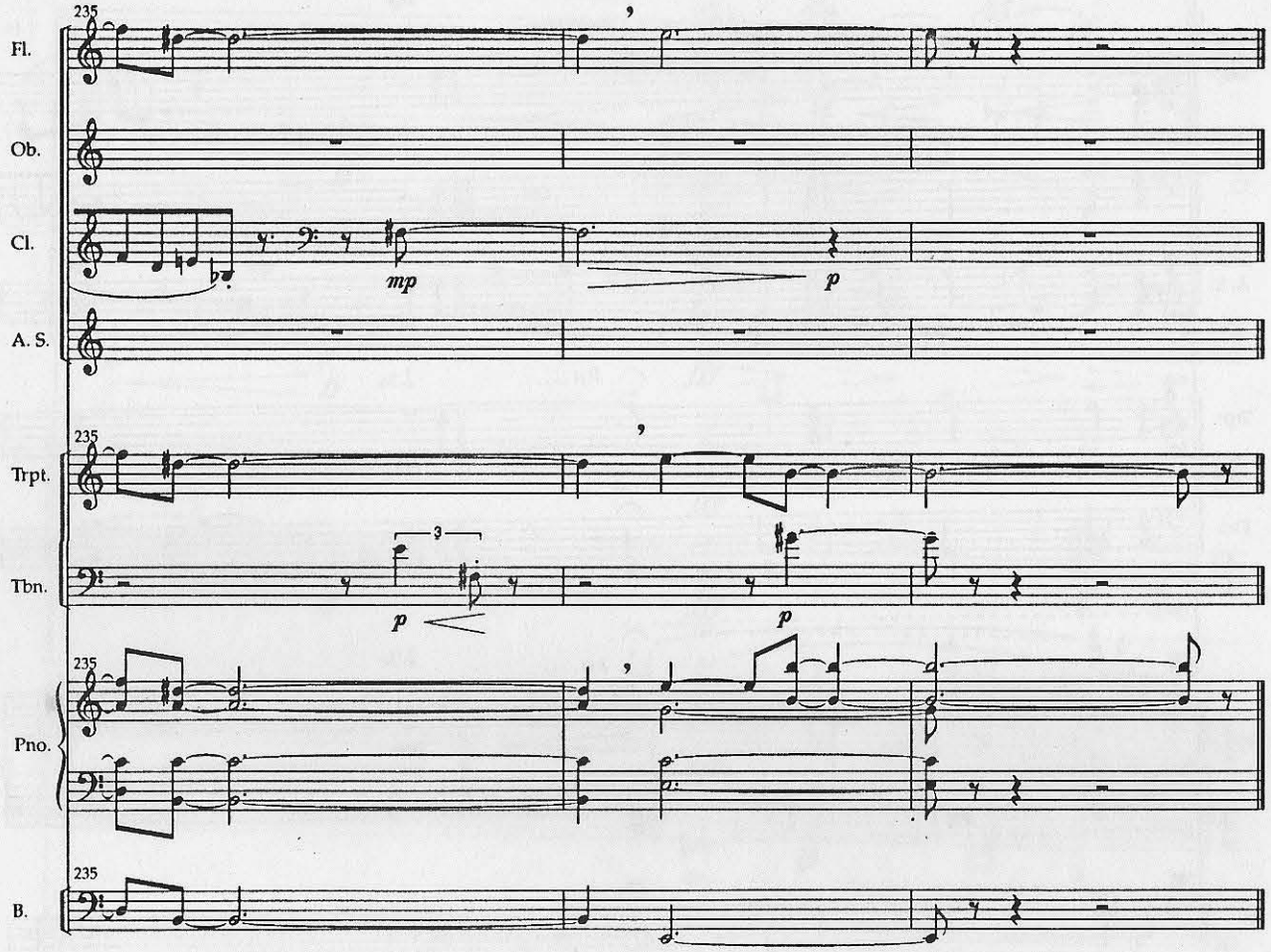
B.

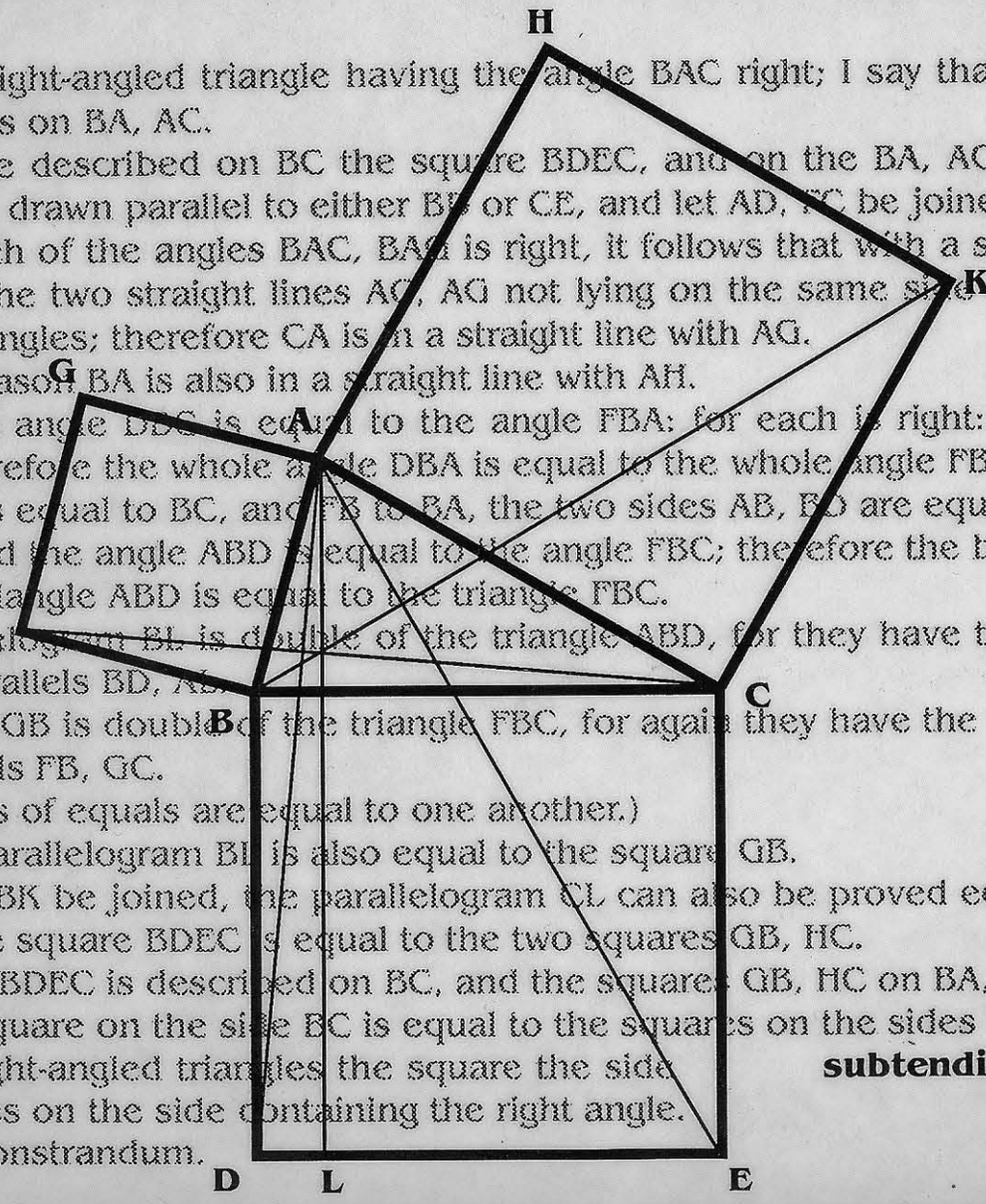
ff *fff* *mp* *pp* *Rit.....* 3 8va

Coda

Very slow and calmly; with soft interjections




235
Fl.
Ob.
Cl.
mp
p
A. S.
235
Trpt.
Tbn.
3
p
p
235
Pno.
235
B.



Let ABC be a right-angled triangle having the angle BAC right; I say that the square on BC is equal to the squares on BA, AC.

For let there be described on BC the square BDEC, and on the BA, AC the squares GB, HC; through A let AL be drawn parallel to either BD or CE, and let AD, FC be joined.

Then, since each of the angles BAC, BAG is right, it follows that with a straight line BA, and at the point A on it, the two straight lines AC, AG not lying on the same side make adjacent angles equal to two right angles; therefore CA is in a straight line with AG.

For the same reason BA is also in a straight line with AH.

And, since the angle DBC is equal to the angle FBA; for each is right: let the angle ABC be added to each; therefore the whole angle DBA is equal to the whole angle FBC.

And, since DB is equal to BC, and FB to BA, the two sides AB, BD are equal to the two sides FB, BC respectively; and the angle ABD is equal to the angle FBC; therefore the base AD is equal to the base FC, and the triangle ABD is equal to the triangle FBC.

Now the parallelogram BL is double of the triangle ABD, for they have the same base BD and are in the same parallels BD, AL.

And the square GB is double of the triangle FBC, for again they have the same base FB and are in the same parallels FB, GC.

(But the doubles of equals are equal to one another.)

Therefore the parallelogram BL is also equal to the square GB.

Similarly if AE, BK be joined, the parallelogram CL can also be proved equal to the square HC; therefore the whole square BDEC is equal to the two squares GB, HC.

And the square BDEC is described on BC, and the squares GB, HC on BA, AC.

Therefore the square on the side BC is equal to the squares on the sides BA, AC.

Therefore in right-angled triangles the square the side **subtending the right angle** is equal to the squares on the side containing the right angle.

Quod erat demonstrandum.