

# Contemplating a Tangled Bank

## CHARLES DARWIN

$\text{♩} = 120c.$

1 *ff* 3

Tpt. 2 1 *con sord.* *ff*

3 1 *con sord.* *ff* 4 5

Timp. *ff*

1 *ff* 1 4

2 *ff* 4 3 1

Vn.1 soli 3 *ff* 5 2 3

4 *ff* 2 3 5

5 *ff* 2 4 3

in measures 1 to 28 (trumpets) and measures 1 to 9 (solo violins) players should enter on the specified beat of the measure and play their material as close to  $\text{♩} = 120$  as possible — in places where this proves impossible, players may shorten the length of intervening rests to ensure enough time to place the next entry correctly

This page of a musical score features the following parts and markings:

- Ob. 1:** Treble clef, starting with a *ff* dynamic. Includes fingerings 4, 5, 3, and 6.
- Ob. 2:** Treble clef, starting with a *ff* dynamic. Includes fingerings 6, 5, 3, and 5.
- 3:** Treble clef, starting with a *ff* dynamic. Includes fingerings 5 and 3.
- Tpt. 1:** Treble clef, includes fingerings 1, 3, and 5.
- Tpt. 2:** Treble clef, includes fingerings 2 and 4.
- 3:** Treble clef, includes fingering 4.
- Timp.:** Bass clef, includes a *f* dynamic.
- Vn. 1 soli:** Treble clef, includes fingerings 1, 5, 2, 1, 3, 3, 5, and 4.
- 2:** Treble clef, includes fingerings 3 and 2.
- 3:** Treble clef, includes fingerings 2 and 1.
- 4:** Treble clef, includes fingerings 1 and 3.
- 5:** Treble clef, includes fingerings 3 and 5.
- 6:** Treble clef, includes fingerings 4 and 4.

This musical score page features six systems of staves. The first system includes three staves for woodwinds: Flute 1 (labeled '1'), Oboe 2 (labeled 'Ob. 2'), and Clarinet 3 (labeled '3'). The second system includes three staves for trumpets: Trumpet 1 (labeled '1'), Trumpet 2 (labeled 'Tpt. 2'), and Trumpet 3 (labeled '3'). The third system includes six staves for the Violin I section (labeled 'Vn. 1 soli'), numbered 1 through 6. The score is written in treble clef with a key signature of one sharp (F#). It contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes, and breath marks are shown as downward-pointing triangles above notes. The piece concludes with a final measure on each staff.

38

1 8

Ob.2

3

1 5

Tpt.2

3

Org.

Vn.1 soli

2

3

Vn.2 soli

3

4

*ff*

*ff*

*ff*

Detailed description: This page of a musical score covers measures 38 and 39. It features a woodwind section with Flute 1 (1), Oboe 2 (Ob.2), and Trumpet 2 (Tpt.2). The strings consist of Violin 1 (Vn.1) and Violin 2 (Vn.2), with the latter playing a *ff* (fortissimo) accompaniment. An Organ part is also present, playing a *ff* accompaniment. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings (1-5) and articulation marks (down-bow or breath marks) are indicated throughout. Measure numbers 8, 3, 6, 5, 3, 1, 5, 3, 5, 3, 4, and 3 are placed above specific notes in the respective staves.

10

1

Ob. 2

3

1

Tpt. 2

3

Org.

3

4

Vn. 2 soli

5

6

*ff*

*ff*

Detailed description: This page of a musical score covers measures 10 and 11. It features a woodwind section with three Oboe parts (labeled 1, 2, 3), a Brass section with two Trumpet parts (labeled 1, 3), an Organ part, and a String section with six Violin parts (labeled 3, 4, 5, 6). The woodwinds and strings play complex rhythmic patterns with various articulations and fingerings. The organ provides a steady accompaniment. The string parts include dynamic markings such as *ff* (fortissimo) in measures 10 and 11. The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature.

12

1

Ob.2

3

1

Tpt.2

3

Org.

1

2

Vn.2 soli

3

4

5

6

*ff*

*ff*

Detailed description: This page of a musical score covers measures 12 through 15. It features a woodwind section with Oboe 2 and Trumpet 2, an Organ, and a string section with Violin 2 (soli). The woodwinds play melodic lines with various ornaments (5, 6, 3) and rests. The Organ provides a rhythmic accompaniment. The Violin 2 section consists of six staves, with the first two playing a *ff* dynamic melodic line and the remaining four playing a steady eighth-note accompaniment. The score is written in a key with one sharp (F#) and a common time signature.









20

3

3

5

1

3

2

3

5

Vn.1 div.

Va. div.

1

2

Vc. soli

3

4

*ff*

Detailed description: This page of a musical score covers measures 20, 21, and 22. The score is divided into several parts: Tpt. 2 (Trumpet 2), Vn. 1 div. (Violin 1 divided), Va. div. (Viola divided), and Vc. soli (Violoncello soli). The Tpt. 2 part has three staves (1, 2, 3). The Vn. 1 div. part has two staves. The Va. div. part has two staves. The Vc. soli part has four staves (1, 2, 3, 4). The music is in 3/4 time and features complex rhythmic patterns with triplets and quintuplets. Measure 20 starts with a measure rest in the Tpt. 2 part, followed by a triplet of eighth notes. Measure 21 continues with similar patterns. Measure 22 features a quintuplet of eighth notes. The dynamic marking *ff* (fortissimo) is present at the bottom left of the page.

22 (40)

1 *mp* *f* *mp*

Ob. 2 *mp* *f* *mp*

3 *mp* *f* *mp*

Bn. *mp* *f* *mp*

1 2 6 3 3

Tpt. 2 5 3 3 6 3 *mp*

3 3 6 *mp*

Vn. 1 div.

Va. div.

1.2 arco *mf*

Vc. soli 3 arco *mf*

4 arco *mf*

24

1 *mp*

Ob. 2 *mp*

3 *mp*

Bn. *mp*

Detailed description: This system contains the first four staves of the woodwind section for measures 24 and 25. The first staff (1) is marked *mp*. The second staff (Ob. 2) is marked *mp*. The third staff (3) is marked *mp*. The fourth staff (Bn.) is marked *mp*. All staves show rhythmic patterns with eighth and sixteenth notes.

1 *mp*

3 *mf*

3 *mf*

3 *mf*

4 *mf*

Tpt. 2

3

Detailed description: This system contains the fifth and sixth staves of the woodwind section for measures 24 and 25. The fifth staff (Tpt. 2) has a first ending bracket with a '3' above it, marked *mp*. The sixth staff (3) has a first ending bracket with a '3' above it, marked *mf*. The seventh staff (3) has a first ending bracket with a '3' above it, marked *mf*. The eighth staff (4) has a first ending bracket with a '4' above it, marked *mf*. There are also some notes in the fifth and sixth staves.

Va. div. *mf*

Vc. div. *mf*

Detailed description: This system contains the ninth and tenth staves of the woodwind section for measures 24 and 25. The ninth staff (Va. div.) is marked *mf*. The tenth staff (Vc. div.) is marked *mf*. Both staves show rhythmic patterns with eighth and sixteenth notes.



26

1 *f*

Ob. 2 *f*

3 *f*

Bn. *f*

*f* *mp* *f* *mp* *ff* *ff* *ff*

Detailed description: This system contains the first four staves of the woodwind section for measures 26, 27, and 28. The first staff (1) is marked *f*. The second staff (Ob. 2) is marked *f*. The third staff (3) is marked *f*. The fourth staff (Bn.) is marked *f*. The dynamic markings *f*, *mp*, *f*, *mp*, *ff*, *ff*, and *ff* are placed below the staves. The time signature changes from 2/4 to 4/4 at the end of measure 28.

1 *f*

3 *f*

1 *f*

3 *f*

Tpt. 2

3

Detailed description: This system contains the fifth and sixth staves of the woodwind section for measures 26, 27, and 28. The fifth staff (Tpt. 2) has a first ending bracket with a '3' above it, marked *f*. The sixth staff (3) has a first ending bracket with a '3' above it, marked *f*. The seventh staff (1) has a first ending bracket with a '1' above it, marked *f*. The eighth staff (3) has a first ending bracket with a '3' above it, marked *f*. The time signature changes from 2/4 to 4/4 at the end of measure 28.

41

29

Ob.1

*ff*

6

UNIS.

*f*

Vn.2

*f*

Va.

*f*

UNIS.

Vc.

*f*



31

1

Ob.2

*f*

3

6

3

6

3

3

Org.

*ff*

3

3

Vn.1

UNIS.

*ff*

3

Vn.2

Va.

Vc.

33

Bn. *f sempre*

Org. *f sempre*

Timp. *f sempre*

Ch. 1 & 2  
S A T B

*f* It is in-terest-ing to con-tem-plate a tan-gled bank,  
It is in-terest-ing to con-tem-plate a tan-gled bank,

Vn.1 *f sempre*

Vn.2 *f sempre*

Va. *f sempre*

Vc. *f sempre*

Cb. *f sempre*  
UNIS.

Bn.

Org.

Timp.

S A T B

clothed with plants of ma-ny kinds, with birds—sing-ing on the bush-es, with  
clothed with plants of ma-ny kinds, with birds—sing-ing on the bush-es, with  
clothed with plants of ma-ny kinds, with birds—sing-ing on the bush-es, with  
clothed with plants of ma-ny kinds, with birds—sing-ing on the bush-es, with

Vn.1

Vn.2

Va.

Vc.

Cb.

45 (43)

Bn.

Org.

Timp.

59

S  
A  
T  
B

va - rious in - sects flitt - ing a - bout, and with worms crawl - ing on damp earth,

Vn.1

Vn.2

Va.

Vc.

Cb.

52 (44)

1

Ob. 2

3

Bn.

*p*

con sord.

1

Tpt. 2

3

*p*

Org.

Timp.

60

S

A

and to re - - flect that these e - lab - or - ly con - struct - ed

Ch. 1 & 2

T

and to re - - flect that these e - - lab - or - ate - ly con -

B

and to re - - - flect that these e - - - lab - or - ate - ly con -

Vn. 1

Vn. 2

Va.

Ve.

Cb.



55

1

Ob. 2

3

Bn.

1

Tpt. 2

3

S

A

Ch. 1 & 2

T

B

Vn. 1

Vn. 2

Va.

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

forms, so diff - erent from each o - ther, and de - pen - dent on each o - ther

- struct - ed forms, so diff - erent from each o - ther, and de

- struct - ed forms, so diff - erent from each o - ther, and de

58

1

Ob. 2

3

Bn.

1

Tpt. 2

3

S

A

Ch. 1 & 2

T

B

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

in so com - plex a man - ner, have been pro -

pen - dent on each o - ther in so com - plex a man - ner,

pen - dent on each o - ther in so com - plex a man - ner,

(45)

61

1

Ob. 2

3

Bn.

1

Tpt. 2

3

S

A

T

B

- duced by laws act - ing a - round us.

have been pro - duced by laws act - ing a round us.

have been pro - duced by laws act - ing a round us.

64

1

Ob. 2

3

Bn.

1

Tpt. 2

3

S

A

Ch. 1 & 2

T

B

to English Horn

These

These

These

DIV.

*fp*

DIV.

*ff*

*fp*

*ff*

46

68 reeds

Org. *f*

Ch. 1 & 2

S A  
laws, ta - ken in the lar - gest sense,

T B  
laws, ta - ken in the lar - gest sense,

73

Org.

S A  
be - ing Growth with Re - pro - duc - tion; In - he - ri - tance;

T B  
be - ing Growth with Re - pro - duc - tion; In - he - ri - tance;

47

78

Org.

S A  
Va - ri - a - bi - li - ty from the in - di - rect and

T B  
Va - ri - a - bi - li - ty from the in - di - rect and

82

Org.

S A  
di - rect ac - tion of the con - di - tions of life; a Ra -

T B  
di - rect ac - tion of the con - di - tions of life; a

63

86

Org.

S  
- tio of In-crease so high as to lead to a Strug- gle for Life, and as a

A  
- tio of In-crease so high as to lead to a Strug- gle for Life, and as a

T  
Ra - tio of In-crease so high as to lead to a Strug- gle for Life, and as a

B  
Ra - tio of In-crease so high as to lead to a Strug- gle for Life, and as a

48

90

Org.

S  
con - se - quence to Nat - ural Se - lec - - - tion, en - tail - ing

A  
con - se - quence to Nat - ural Se - lec - - - tion, en - tail - ing

T  
con - se - quence to Nat - ural Se - lec - - - tion, en - tail - ing

B  
con - se - quence to Nat - ural Se - lec - - - tion, en - tail - ing

Ch.  
1 & 2

94

Org.

S  
Di - ver - gence of Cha - rac - ter and the Ex - tinc - tion of

A  
Di - ver - gence of Cha - rac - ter and the Ex - tinc - tion of

T  
Di - ver - gence of Cha - rac - ter and the Ex - tinc - tion of

B  
Di - ver - gence of Cha - rac - ter and the Ex - tinc - tion of



106

S ca - pa - ble of con - ceiv - - - ing, name - ly, the pro - duc - tion of the

A ca - pa - ble of con - ceiv - - - ing, name - ly, the pro - duc - tion of the

T ca - pa - ble of con - ceiv - - - ing, name - ly, the pro - duc - tion of the

B ca - pa - ble of con - ceiv - - - ing, name - ly, the pro - duc - tion of the

Vn.1 div.

Vn.2 div.

(50)

110

Bn. *mp*

Org. *mp*

Timp. *mp*

S high - er an - i - mals, di - rect - ly fol - lows.

A high - er an - i - mals, di - rect - ly fol - lows.

T high - er an - i - mals, di - rect - ly fol - lows.

B high - er an - i - mals, di - rect - ly fol - lows.

Vn.1 div.

Vn.2 div.

Ch. div. *mp* (arco)

114

Ob.1.2 *p*

E.Hn. *p*

Bn.

Tpt.1 *p* senza sord. 3:2 3:2

Org.

Timp.

Vn.1 div. 3 3

Vn.2 div. 3 3

1 *p*

2 *p*

3 *p*

4 *p*

1 *p*

2 *p*

3 *p*

4 *p*

Va. soli

Vc. soli

Ch. div.

118

Ob. 1 & 2 *p*

E.Hn. *p*

Bn.

Tpt. 1 *p*

Org.

Timp.

Ch. 1 & 2

S A *mp*

T B *mp*

There is

1

2

3

4

Va. soli

1

2

3

4

Vc. soli

Ch. div.

*cresc. poco a poco*



51

121

Ob.1.2 *cresc. poco a poco*

E.Hn. *cresc. poco a poco*

Tpt.1

Org. *cresc. poco a poco*

Ch. 1 & 2  
S A *cresc. poco a poco*  
T B *cresc. poco a poco*

1 *cresc. poco a poco*

2 *cresc. poco a poco*

3 *cresc. poco a poco*

4 *cresc. poco a poco*

1 *cresc. poco a poco*

2 *cresc. poco a poco*

3 *cresc. poco a poco*

4 *cresc. poco a poco*

grand - eur in this view of life, with its  
grand - eur in this view of life, with its





130

Ob.1.2 *mf* *cresc.*

E.Hn. *mf* *cresc.*

Bn. *poco f*

1 *mp* *poco mf* *cresc.*

Tpt.2 *mp* *poco mf* *cresc.*

3 *mp* *poco mf* *cresc.*

Org.

Timp.

Ch. 1 & 2

S *mf* *cresc.*  
and that, whilst this plan - et has gone cy - cling on acc - ord - ing to the

A *mf* *cresc.*  
and that, whilst this plan - et has gone cy - cling on acc -

Vn.1 div. *mf*

Vn.2 div. *mf*

1 *mf*

2 *mf*

Va. soli *mf*

3 *mf*

4 *mf*

Vc. div.

Ch. div. *fp* *f* *f* *arco*

52

134

Ob.1.2

E.Hn.

Bn.

1.2

Tpt.

3

Org.

Timp.

69

Ch.  
1 & 2

S  
A

fixed law of gra - vi - ty, from so

- ord - ing to the fixed law of gra - vi - ty, from so

*f*

*f*

1

2

3

4

Va.  
soli

Vc.

Cb.  
DIV.

138

Ob.1.2 *f* *cresc.*

E.Hn. *f* *cresc.*

Bn. *f* *ff*

1.2 *f*

Tpt. 3 *f*

Org. *f*

Timp. *f* *ff*

S *cresc.*

A

Ch. 1 & 2

T *cresc.*

B

Vc. (DIV.)

Cb.

146 (53)

Ob. 1.2 *ff*

E.Hn. *ff*

Bn.

1.2 *ff*

Tpt. 3 *ff*

Org. *ff* *dim.*

Timp.

S *ff*  
been, and are be - ing e - volved.

A *ff*  
been, and are be - ing e - volved.

Ch. 1 & 2 *ff*

T *ff*  
been, and are be - ing e - volved.

B *ff*  
been, and are be - ing e - volved.

Vc. *ff* *dim.*  
(DIV.)

Cb. *ff* *dim.*

54

Musical score for measures 155-167. The score includes parts for Oboe 1 and 2, English Horn, Organ, Timpani, Violoncello, and Contrabass. The Oboe parts feature complex rhythmic patterns with slurs and fingerings (5, 3, 6, 6, 5, 3, 5). The English Horn part has slurs and fingerings (5, 5). The Organ part is mostly silent with some low-frequency accompaniment. The Timpani part has a steady rhythmic pattern with dynamics *ff* and *mf*. The Violoncello and Contrabass parts are marked (DIV.) and play low-frequency accompaniment.



Musical score for measures 158-170. The score includes parts for Oboe 1 and 2, English Horn, Trumpets 1, 2, and 3, Organ, Timpani, Violoncello, and Contrabass. The Oboe parts feature complex rhythmic patterns with slurs and fingerings (5, 3, 6, 6, 5, 3, 5). The English Horn part has slurs and fingerings (5, 5). The Trumpet parts are marked "con sord." and feature triplets with dynamics *mp* and *f*. The Organ part has dynamics *p* and *f*. The Timpani part has dynamics *p* and *f*. The Violoncello and Contrabass parts are marked *p* and (DIV.).



161 (55)

1 Ob. *p* 5 3

2 Ob. *p* 6 5 6 5 3

E.Hn. *p* 5 5

1 Tpt.2 *pp* 3 5 *mf*

3 Tpt.2 *pp* 3 3 *mf*

Org. *pp*

Timp.

Vn.1 div. *p* *p*

Vn.2 div. *p* *p*

1 Vc. soli *f* *pizz.* *p* *f*

2 Vc. soli *f* *pizz.* *p* *f*

3 Vc. soli *f* *pizz.* *p* *f*

4 Vc. soli *f* *pizz.* *p* *f*

Ch. (DIV.) *f* *pp*

Detailed description: This page of a musical score covers measures 161, 162, and 163. The score is for a full orchestra. The woodwind section includes Oboe 1 and 2, and English Horn, all playing a melodic line with slurs and fingerings (5, 3, 6, 5, 3). The brass section features Trumpet 2 with triplets and dynamics ranging from *pp* to *mf*. The Organ provides a soft accompaniment (*pp*). The string section consists of Violin 1 and 2 (divided), Violoncello (4 parts), and Contrabass. The strings play a rhythmic pattern of eighth notes, with the cellos and double basses using pizzicato. Dynamics for the strings range from *p* to *f*. The percussion section includes Timpani, which is mostly silent.



168 56

Org.

1

2

Vc. soli

3

4

Cb. div.



174

Ob. 1.2

E.Hn.

Bn.

Org.

Timp.

senza sord.

187

*pp < p*      *pp < p*      *pp < p*      *pp < p*

Ch. 1 & 2

S  
A  
T  
B

*p*

end - - - less forms most beau - ti - ful and most won - der -

end - - - less forms most beau - ti - ful and most won - der -

end - - - less forms most beau - ti - ful and most won - der -

end - - - less forms most beau - ti - ful and most won - der -

Vn.1  
Vn.2  
Va.  
Vc.

UNIS.  
*pp*

UNIS.  
*pp*

TUTTI UNIS.  
*pp*

TUTTI UNIS.  
arco  
*pp*

196

1.2  
3  
Tpt.  
Timp.

*pp < p*      *pp < p*      *pp < p*      *pp < p*      *pp < mp >*

*pp < p*      *pp < p*      *pp < p*      *pp < p*      *pp < mp >*

*pp*

Ch. 1 & 2

S  
A  
T  
B

- ful have been, and are be - ing e - - - - volved.

- ful have been, and are be - ing e - - - - volved.

- ful have been, and are be - ing e - - - - volved.

- ful have been, and are be - ing e - - - - volved.

Vn.1  
Vn.2  
Va.  
Vc.

204 (58)

ppp

sul G

sul E

sul G

sul G

sul G

sul D

sul G

sul G

sul D

sul D

sul A

sul G

sul D

sul C

sul G

sul D

sul D

sul C

sul G

sul G

sul G

sul A

sul E

sul E

sul A

sul E

sul D

sul A

sul E

sul A

sul E

sul E

sul D

sul D

sul D

sul E

sul G

sul G

sul D

sul A

ppp

211

sul E

sul E

sul D

sul A

sul C

sul A

sul D

sul C

sul G

sul C

sul G

sul E

sul A

sul E

sul E

sul G

sul E

mf

mf

mf

mf

mf