

# THE DAY AFTER WHICH MANKIND BECAME WISER

2024

Peter Machajdik  
\*1961

makh . eye . deek

♩ = 74

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

1

This is a transposed score for a symphony. The score is written for 22 measures, with a tempo of 74 beats per minute. The instruments are arranged in the following order from top to bottom: Flute 1, Flute 2, Alto Flute, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in C, Trombone 1, Trombone 2, Tuba, Timpani, Percussion 1 (Crotales and Vibraphone), Percussion 2 (Tubular Bells), Percussion 3 (3 Toms (or Rototoms)), Harp, Celesta/Piano, Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, Contrabass I, and Contrabass II. The score includes various musical notations such as dynamics (ppp, pp, mp), articulation (non vib., poco vib.), and performance instructions (Crotales with bow, sul tasto, div., unti.). A rehearsal mark '1' is placed above measure 11. The bottom of the score features a copyright notice for Peter Machajdik, 2024, and contact information.





**PERUSAL SCORE**  
not for performances

59 60 61 63 64 65 66 67 68 70 71

FL. 1  
FL. 2  
A. FL.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt.  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Cel. Pno.  
Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vcl. I  
Vcl. II  
Cb. I  
Cb. II











116 118 119 120 121 122

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C. Tpt.  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Cel. Pno.  
Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vcl. I  
Vcl. II  
Cb. I  
Cb. II

**PERUSAL SCORE**  
not for performances.

Lv. (sempre)

*mf* *mp* *pp* *p* *mf* *ppp* *f* *gliss.*

123 124 125 126 127 128 129

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

Fl. 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

A. Fl. *p* *mf* *mf* *mf* *mf* *mf* *mf*

Ob. 1 *ppp* *p* *mf* *f* *p* *pp* *mf*

Ob. 2 *mf* *ppp* *n* *mf* *p* *pp* *mf*

B. Cl. 1 *ppp* *p* *mf* *f* *mf* *pp* *mf*

B. Cl. 2 *p* *mf* *mf* *mf* *mf* *mf* *mf*

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

Bsn. 1 *pp* *ppp* *ppp* *ppp* *p* *pp* *mf*

Bsn. 2 *pp* *mf* *pp* *ppp* *ppp* *p* *pp*

C. Bn. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn. 1 *mf* *pp* *mf* *mf* *pp* *f* *pp*

Hn. 2 *mp* *pp* *pp* *mf* *p* *pp* *mf*

Hn. 3 *mp* *pp* *pp* *mf* *p* *pp* *mf*

Hn. 4 *mf* *pp* *mf* *mp* *ppp* *f* *ppp*

C. Tpt. *mf* *pp* *pp* *mp* *pp* *ppp* *mp*

Tbn. 1 *mf* *pp* *mf* *p* *pp* *mf* *pp*

Tbn. 2 *pp* *mf* *ppp* *pp* *mf* *pp* *pp*

Tuba *mf* *ppp* *pp* *mf* *ppp* *pp* *pp*

Timp. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc. 1 *mf* *mf* *mf* *mf* *f* *mf* *mf*

Perc. 2 *mf* *mf* *mf* *mf* *f* *mf* *mf*

Perc. 3 *mf* *mf* *mf* *mf* *f* *mf* *mf*

Hp. *sfz* *sfz* *sfz* *sfz* *mf* *mf* *mf*

Cel. Pno. *sfz* *sfz* *sfz* *sfz* *mf* *mf* *mf*

Vln. I *sfz* *sfz* *mp* *mf* *sfz* *sfz* *mf*

Vln. II *gliss.* *mf* *mf* *mf* *mf* *mf* *mf*

Vln. III *sfz* *sfz* *mp* *mf* *sfz* *sfz* *mf*

Vla. I *sfz* *sfz* *mp* *mf* *sfz* *sfz* *mf*

Vla. II *sfz* *sfz* *mp* *mf* *sfz* *sfz* *mf*

Vc. I *sfz* *sfz* *mp* *mf* *sfz* *sfz* *mf*

Vc. II *sfz* *sfz* *mp* *mf* *sfz* *sfz* *mf*

Cb. I *sfz* *sfz* *mp* *mf* *sfz* *sfz* *mf*

Cb. II *sfz* *sfz* *mp* *mf* *sfz* *sfz* *mf*

The image shows a page of a musical score, measures 131 through 140. The score is for a large orchestra and string ensemble. The instruments listed on the left are: Fl. I, Fl. II, A. Fl., Ob. I, Ob. II, B♭ Cl. I, B♭ Cl. II, B. Cl., Bsn. I, Bsn. II, C. Bn., Hn. I, Hn. II, Hn. III, Hn. IV, C. Tpt., Tbn. I, Tbn. II, Tuba, Timp., Perc. I, Perc. II, Perc. III (labeled 'Toms (or Rototoms)'), Hp., Cel. Pno., Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc. I, Vc. II, Cb. I, and Cb. II. The score is in 4/16 time and features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamics range from *ppp* to *sfz*. Performance instructions include 'non vib., pure tone' for woodwinds and 'arco' for strings. A large watermark is overlaid on the bottom half of the page.

PERUSAL SCORE  
not for performances



151

153

154

155

156

157

FL. 1

FL. 2

A. FL.

Ob. 1

Ob. 2

B♭. Cl. 1

B♭. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel. Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

mp

mf

ppp

p

sfz

Lv.

Lv. (sempre)

gliss.

non vib.

pizz.

non vib., pure tone

*[Musical notation for various instruments including woodwinds, brass, strings, and percussion]*

PERUSAL SCORE  
not for performances







179 180 181 182 184

Fl. 1 *p* poco a poco crescendo

Fl. 2 *p* poco a poco crescendo

A. Fl. *f* *p* poco a poco crescendo

Ob. 1 non vib., pure tone *ppp* *pp*

Ob. 2 *f* non vib., pure tone *pp*

B♭ Cl. 1 non vib., pure tone *ppp* *pp*

B♭ Cl. 2 non vib., pure tone *ppp* *pp*

B. Cl. non vib., pure tone *ppp* *pp*

Bsn. 1 non vib., pure tone *ppp* *pp*

Bsn. 2 non vib., pure tone *ppp* *pp*

C. Bn. non vib., pure tone *ppp* *pp*

Hn. 1 non vib., pure tone *ppp* *pp*

Hn. 2 non vib., pure tone *ppp* *pp*

Hn. 3 non vib., pure tone *ppp* *pp*

Hn. 4 non vib., pure tone *ppp* *pp*

C. Tpt. *f* *pp* *p* *ppp* non vib., pure tone *ppp*

Tbn. 1 non vib., pure tone *ppp* *pp*

Tbn. 2 non vib., pure tone *ppp* *pp*

Tuba non vib., pure tone *ppp* *pp*

Timp. *n* *sfz* *p*

Perc. 1 *sfz* *l.v.* *pp*

Perc. 2 *sfz*

Perc. 3 *sfz*

Hp. *p* *sfz*

Cel. Pno. *f* *sfz*

Vln. I *sfz* *pizz.* *arco vib. ord.* *mp* *f*

Vln. II *sfz* *pizz.* *arco* *pp*

Vln. III *sfz* *pizz.* *arco* *pp*

Vla. I *vib. ord.* *p* *sul tasto* *ord.* *mp* *f*

Vla. II *vib. ord.* *pizz.* *arco vib. ord.* *pp*

Vc. I *vib. ord.* *ppp* *vib. ord.* *sfz* *pizz.* *arco* *mp* *f*

Vc. II *ppp* *sfz* *pizz.* *arco* *pp*

Cb. I *ppp* *sfz* *pizz.* *arco* *pp*

Cb. II *ppp* *sfz* *pizz.* *arco* *pp*

PERUSAL SCORE  
not for performances

185 186 187 188 189

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C. Tpt.  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Cel. Pno.  
Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vcl. I  
Vcl. II  
Cb. I  
Cb. II

*pp* *mf* *ppp* *f* *sfz* *pp* *poco cresc.* *non vib., pure tone* *poco a poco crescendo* *sempre sfz* *Lv. (sempre)* *Tom (or Rototom)* *gliss.* *vib. ord.* *arco* *vib. ord.*

PERUSAL SCORE  
not for performances



197 198 199 200 202 203 204

Fl. 1 *f sfz f* *fff* *mp mf*

Fl. 2 *f* *fff* *mp mf*

A. Fl. *f* *fff* *pp mf p mf* *cantabile*

Ob. 1 *f* *pp* *fff* *p* *fff* *mp f* *pp*

Ob. 2 *pp* *fff* *p* *fff* *pp* *mp*

B♭ Cl. 1 *pp* *fff* *p* *fff* *mp f* *pp* *cantabile*

B♭ Cl. 2 *pp* *fff* *p* *fff* *p* *mf* *cantabile*

B. Cl. *pp* *fff* *p* *fff* *ppp mf ppp mp mf*

Bsn. 1 *pp* *fff* *p* *fff* *mp f* *pp* *cantabile*

Bsn. 2 *ppp* *fff* *mp* *mf*

C. Bn. *fff* *ppp* *fff* *ppp mf pp f ppp*

Hn. 1 *fff* *ppp* *fff* *ppp mp ppp ppp mp ppp pp mf ppp*

Hn. 2 *fff* *ppp* *fff* *ppp mp pp mp mp ppp pp mf*

Hn. 3 *fff* *ppp* *fff* *ppp mp ppp pp mp ppp pp*

Hn. 4 *fff* *ppp* *fff* *ppp mp ppp ppp mp ppp ppp mf ppp*

C. Tpt. *fff* *ppp* *fff* *pp mp ppp ppp mp ppp mf*

Tbn. 1 *fff* *ppp* *fff* *ppp mp pp mp ppp pp mp ppp pp*

Tbn. 2 *fff* *ppp* *fff* *pp mp ppp pp mp ppp pp*

Tuba *fff* *ppp* *fff* *pp mp ppp pp mp ppp pp mf*

Timp. *sfz* *n* *fff* *mf*

Perc. 1 *f* *fff* *mf* *mf* *sim.*

Perc. 2 *mf* *fff* *mf* *mf*

Perc. 3 *sfz* *n* *fff* *mf*

Hp. *sfz* *mf* *L.v. (sempre)*

Cel. Pno. *sfz* *mf* *L.v. (sempre)*

Vln. I *mp* *gliss.* *f* *fff* *pp* *gliss.* *f* *fff* *mp f* *cantabile*

Vln. II *mp* *gliss.* *f* *fff* *pp* *gliss.* *f* *fff* *mf* *spicc.*

Vln. III *mp* *gliss.* *f* *fff* *pp* *gliss.* *f* *fff* *mf* *spicc.*

Vla. I *mp* *gliss.* *f* *fff* *pp* *gliss.* *f* *fff* *mf f* *cantabile*

Vla. II *sfz* *mp* *fff* *mp* *fff* *mf*

Vc. I *mp* *gliss.* *f* *fff* *ppp* *gliss.* *f* *fff* *mf*

Vc. II *sfz* *mp* *fff* *pp arco* *gliss.* *f* *fff* *mf*

Cb. I *pp* *fff* *mf*

Cb. II *pp* *fff* *mf*

205 206 207 208 209 210 211

Fl. 1 *f*

Fl. 2 *f*

A. Fl. *p* *p* *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *ppp* *p* *mf* *f* *pp* *pp* *f*

B♭ Cl. 1 *mf* *f* *ff* *pp*

B♭ Cl. 2 *pp* *p* *f* *ff*

B. Cl. *f* *pp* *mf* *f* non vib., pure tone *pp* *ff*

Bsn. 1 *mf* *f* *ff* *mp*

Bsn. 2 non vib., pure tone *pp* *ff*

C. Bn. non vib., pure tone *pp* *ff*

Hn. 1 *pp* *mf* *ppp* *pp* *mf* *ppp* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp*

Hn. 2 *pp* *mf* *pp* *pp* *mf* *pp* *f* *p* *pp* *f* *ff* *pp*

Hn. 3 *mf* *ppp* *pp* *mf* *ppp* *pp* *mf* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *ff* *ppp*

Hn. 4 *pp* *mf* *ppp* *pp* *mf* *ppp* *pp* *f* *ppp* *pp* *f* *pp* *pp* *f* *pp* *ff* *ppp*

C. Tpt. *ppp* *ppp* *mf* *ppp* *ppp* *f* *ppp* *ppp*

Tbn. 1 *pp* *mf* *pp* *mf* *pp* *pp* *mf* *ppp* *pp* *f* *pp* *pp* *f* *pp* *ff* *pp*

Tbn. 2 non vib., pure tone *mf* *ppp* *pp* *mf* *ppp* *pp* *mf* *ppp* *pp* *f* *ppp* *pp* *f* *pp* *pp* *ff*

Tuba non vib., pure tone *ppp* *pp* *mf* *ppp* *pp* *mf* *ppp* *pp* *f* *ppp* *pp* *f* *ppp* *pp* *ff*

Timp.

Perc. 1 *f* *ff*

Perc. 2 *f*

Perc. 3 *f*

Hp. *f* *sfz* *sfz*

Cel. Pno. *f* *sfz* *sfz*

Vln. I *mp* *f* *ff*

Vln. II *f*

Vln. III *f*

Vla. I *mp* *f* *ff*

Vla. II *f*

Vc. I *f*

Vc. II *f*

Cb. I *f*

Cb. II *f*

212 213 215 216 217

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C. Tpt.  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Cel. Pno.  
Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vcl. I  
Vcl. II  
Cb. I  
Cb. II

*ppp*, *p*, *mp*, *f*, *mf*, *ff*, *pp*, *ppp*, *non vib., pure tone*, *hard mallets*, *arco ord.*, *pizz.*, *mf*, *pp*, *fff*

**PERUSAL SCORE  
not for performances**

Woodblock



225 226 227 228 229 231 232

Fl. 1 *f poco a poco crescendo*

Fl. 2 *f poco a poco crescendo*

A. Fl. *f poco a poco crescendo*

Ob. 1 *ppp* *fff* *mf poco a poco crescendo* *pp*

Ob. 2 *ppp* *fff* *mf poco a poco crescendo* *pp*

B♭ Cl. 1 *ppp* *fff* *mf poco a poco crescendo* *pp*

B♭ Cl. 2 *ppp* *fff* *mf poco a poco crescendo* *pp*

B. Cl. *ppp* *fff* *mf poco a poco crescendo* *pp*

Bsn. 1 *ppp* *fff* *mf poco a poco crescendo* *pp*

Bsn. 2 *ppp* *fff* *mf poco a poco crescendo* *pp*

C. Bn. *ppp* *fff* *mf poco a poco crescendo* *pp*

Hn. 1 *ppp* *fff* *mf poco a poco crescendo* *pp*

Hn. 2 *ppp* *fff* *mf poco a poco crescendo* *pp*

Hn. 3 *ppp* *fff* *mf poco a poco crescendo* *pp*

Hn. 4 *ppp* *fff* *mf poco a poco crescendo* *pp*

C Tpt. *ppp* *fff* *mf poco a poco crescendo* *pp*

Tbn. 1 *ppp* *fff* *mf poco a poco crescendo* *pp*

Tbn. 2 *ppp* *fff* *mf poco a poco crescendo* *pp*

Tuba *ppp* *fff* *mf poco a poco crescendo* *pp*

Timp. *sfz* *pp* *pp* *ppp*

Perc. 1 *sfz* *sfz* *sfz* *sfz*

Perc. 2 *sfz* *sfz* *sfz* *sfz*

Perc. *n* *fff* *sfz* *sfz*

Hr. *fff* *fff* *fff* *fff*

Cel. Pno. *sfz* *sfz* *sfz* *sfz*

Vln. I *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vln. II *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vln. III *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vla. I *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vla. II *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vc. I *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vc. II *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Cb. I *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Cb. II *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

PERUSAL SCORE  
not for performances









FL. 1  
FL. 2  
A. Fl.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt.  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Cel. Pno.  
Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vc. I  
Vc. II  
Cb. I  
Cb. II

The score is for a full orchestra. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) and strings (Violins, Violas, Violas, Cellos, and Double Basses) are mostly silent in this section. The percussion section (Percussion 1, 2, 3, and Harp) has some activity. Percussion 1 plays a rhythmic pattern marked *ppp* and *lv. (sempre)*. Percussion 2 plays a similar pattern. Percussion 3 plays *Crotales* with a bow, marked *pp* and *lv.*. The Harp plays a melodic line marked *ppp* and *lv. (sempre)*. The strings play a sustained, slow-moving accompaniment, with many notes marked *sul tasto* (for violins and violas) or *sul pont.* (for cellos and double basses).

PERUSAL SCORE  
not for performances