

*LA PRIMAVERA:*

CONCERTINO FOR ENGLISH HORN AND CHAMBER ORCHESTRA

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*La Primavera: Concertino for English Horn and Chamber Orchestra* is a work in a traditional chamber orchestra instrumentation: single woodwinds (flute, oboe, clarinet, and bassoon), two French horns, trumpet, timpani and strings. A through-composed work of 14 minutes in duration, the *Concertino* is conceptually based on the idea that spring is not the first of the seasons, but rather the last. As a result, all of its motivic materials are organically linked to one another, and function as paired forces that struggle for supremacy. The introduction of the third motive functions as a motivic synthesis, since it contains intrinsic elements of previous motives.

There are several important compositions based on the topic of the seasons among them we find: Vivaldi's *Concerto Grosso Le Quattro Stagioni*, Haydn's oratorio *The Seasons*, and Piazzola's chamber work *Las Estaciones*. While researching this topic, the conceptual dilemma of spring as the last season was considered. This became a turning point in the compositional process strong enough to consider the spring as a singular topic of interest. The analysis of this work through Derrida's Deconstruction theory first came to me while reading Rose Rosengard Subotnick's *Deconstructive Variations: Music and Reason in Western Society*. The Linguistic approach, was inspired in part by Leonard Bernstein's lecture "The Unanswered Question," and Jean J. Nattiez's *Music and Discourse: Toward a Semiology of Music*.

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PART ONE

ANALYSIS

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## CHAPTER 1

### SPRING AS THE LAST SEASON

The topic of “La Primavera,” or Spring in English, carries with it a series of symbolic ideas that sustain the work from philosophical, linguistic and musical perspectives. The idea of creating a symphonic work based on the topic of Spring presents in itself several options regarding the approach to the seasons.

Generally, Spring has been conceived as the first of the seasons, partly because that is the way that social tradition has placed it. Therefore, the world expects to see certain exterior phenomena that somehow indicate that life’s cycle is beginning: a time when the flowers bloom, when the birds start to sing, and when the fields become greener. Many poets, composers, painters and artists have been inspired by this topic. This position of taking Spring as the first season reflects the romantic humanistic model, which holds that the author is the origin of his creation, thus, the starting point of the text, in the same manner that spring presents characteristics that enable some to think of it as the first season. Yet there are other positions or points of departure that can be found in the idea of Spring. For the purpose of this analysis, my approach will be to take Spring as the last season.

From this perspective, we are suddenly confronted with a different metaphor, with a totally different type of season: one in which the importance is not expressed in its external manifestation, but rather in what it represents. Allow me then

to explain some of the important elements that this second approach brings to the surface.

First of all, if the manifestations of this specific season—that is its beauty—is not of its own then, for logical deduction, spring becomes the communicator, the transmitter of a great work, the final carrier of a series of elements that had been composed, arranged, and transformed by past events. Perhaps we can compare this metaphor or idea to that of a musical performer that in his/her moment becomes the transmitter, communicator and re-creator of a work by a given composer. The audience perceives the performer as the carrier and interpreter of musical ideas, which have become internalized by the performer to the extent that the audience does not distinguish the carrier from the creator or composer. To whom does the recognition go—to the performer or to the composer who created the ideas? In a primary level, recognition goes to the performer, but in a most profound level it goes to the creator, the composer exclusively. Yet, it is very difficult to separate the composer from the performer since they live in a symbiotic state, a paired environment, and neither can survive without the other.<sup>1</sup> This position reflects the structuralist model, which holds that any composition or creation has no origin and that the creator merely inhabits pre-existing structures or ideas, which enable him/her to create or re-create new works.

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<sup>1</sup> In *The Margins of Philosophy*, Derrida argues that a crucial feature of written discourse is precisely the author's absence from his text; for given the necessary absence of authors, writing has the ability to generate multiple interpretations (p. 317).

We have to realize first of all, that the conception of life or beauty had to have a beginning, where silence, turmoil and adaptations occurred. Then, perhaps, we can understand that life or beauty does not start in the moment of conception, but rather in the moment of idealization and fecundation, where different elements combine, where the logic and illogic meet, a moment shared by time and space. The past, as genesis of ideas and elements, becomes an important factor, which cannot be ignored or reduced to a single thought. Therefore, all of the past seasons formulate and propose ideas, which organically amalgamate and conjugate themselves in the process of creation. A third conceptual model looks for a center in any given structure—a starting point—and is designed to challenge the hegemony of traditional methods and practices. These thoughts are part of a theory called Deconstruction, and are based on the writings of Jacques Derrida.<sup>2</sup> Derrida also proposes that every system is built on a binary opposition or pair, and that within these systems one part of that binary pair is always more important than the other, one is positive the other is marked negative. Hence, in the binary pair of light and darkness, good and evil, past and present, presence and absence, the first element of each pair is positive the second is taken as negative. The importance to us, as we analyze “La Primavera,” is that each term has meaning only in reference to the other (past is what is not present). Thus, we will understand the deep relations of pairs and how this binary idea affects the development of musical ideas, motives and harmonic relationships.

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<sup>2</sup> Jacques Derrida, *Grammatology*.



## CHAPTER 2

### THE INTRODUCTORY MORPHEME

“La Primavera” starts with a musical morpheme. What is a musical morpheme? The term is borrowed from linguistics and connotes the smallest meaningful linguistic unit, in this case, two notes or phonemes are required to create a musical morpheme since a single note cannot function as a meaningful musical unit.<sup>3</sup> Therefore, this morpheme is formed by two notes, an appoggiatura followed by a whole note. The appoggiatura descends a perfect fifth (from A to D) in the contrabass line. In its lowest range, the contrabass carries a melodic idea that sets the foundation for the coming musical events.

Fig. 1. Introductory musical morpheme



This melodic idea with a horizontal melodic contour, intends to express somehow the pain experienced by nature, especially in the first moments of life, and uncertainty of events that surrounds the beginning of things. In a silent environment, this morpheme becomes a moment in the work where the notion of time and movement are given a lower degree of importance. Only the sound of the oboe will cut the solemnity of this static moment, appearing as a contrasting musical idea that soon will disappear due to disproportional forces of pairs, since the first morpheme overpowers the oboe by means of volume and duration in the contrabass. This introductory

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<sup>3</sup> For more information regarding this subject see Chapter VII

moment is not very long and serves only as a reminder of the past, setting a starting point for the events to come.

### **The First Melodic Idea**

The first musical morpheme is answered by the first complete musical idea, which functions as a complementary element to the first. As this moves forward it will overshadow the first morpheme, reaffirming the position that in binary forces one is always more important than the other. Yet it will be hard to distinguish which of the two will be of greater importance at the end. Therefore we can explore the possibility that the first melodic idea emanated from the first morpheme, and that this morpheme comes at the expense of the first melodic idea. This first complete musical idea is introduced by the celli. It carries the same intervallic relationship as the first but in an inverse manner: an ascending perfect fifth, this time from D to A. This melodic idea extends itself for nine measures in D minor.

Fig. 2. Celli Melodic idea



This second idea is repeated in m. 27. Here the contrasting idea in the oboe is represented by the entrance of the bassoon, followed by the clarinet and oboe in a series of entrances that expands for several measures, producing a complex musical

texture, due to the amalgamation and juxtaposition of musical ideas that resemble a domino effect. This passage is followed by a second entrance of the cello musical idea, this time played by the violas. The violas follow the same melodic pattern as the cello—in this case the violas are accompanied by the cello, as if the amalgamation of forces could achieve the objective of a melodic motive. This section of the work is characterized by contrapuntal entrances of the violas and the cello in a quasi-stretto manner. This passage will cadence at measure 41, returning to the D minor environment as if it had never departed, only appearing as an opposing force that will be lost in its silence. The return to the beginning material closes the first section of the work and serves to establish principles which will serve in later developments: the duality of events, the dichotomies implied, the neutralization of musical ideas by other more important ones.

## CHAPTER 3

### THE GROWTH MOTIVE

As we have established in the first pages, this work is full of symbolism, and of multiple possibilities to interpretations. The first important motive starts in m. 41. This motive, which I have called “The Growth Motive,” is first heard in the violins accompanied by the remaining strings. The tonal center is still D minor and it functions as the culmination of the previous melodic material. In character this motive is somber and is musically emphasized by its placement in the lower register of the strings (from A to F). In this case, A functions as the root of the dominant chord and it leaps to F, the third of the tonic, resolving later to C#, the third of A, the dominant chord.

Fig. 3. The Growth Motive



The leaps that occur in the melody are important since these will be a common trait throughout the work. The next leap that is found in the melodic contour is of a seventh (from A to G), and this time will cadence at m. 49 in the tonic. This tonic nevertheless will become the V4/2 of vii (G minor), again presenting a leap of a

seventh. Though this chord should be written D-A-F#-C (like a V7 chord) when the leap occurs it becomes a suspension to G minor, from which it will descend into ii diminished. This section of the work has as a characteristic that the chord of resolution tends to imply or anticipates the following chord. For example, the ii diminished resolves to V/V or to the IV/ii. This is followed by a series of diminished chords that leads to the melodic climax of this motive in m. 53, this time the leap of an octave. This section of the work cadences at m. 67 in the dominant (A7).

Let us now go back and discuss what the melodic and harmonic implications mean or symbolize. Again we are confronted with a minor mode. Why is that important? To some composers, musicologists, phonologists and linguists, the minor mode reflects the most natural way that humans sing to each other. For example when the child calls for his/her mother, he/she usually sings a minor third. Second, most of the western hemisphere folk tunes are in a minor mode;<sup>4</sup> thus, tunes that belong to the people, those that have been sung through generations, fall into this category. Therefore, the presentation of a minor mode for this motive has to do with its intrinsic value, since it reflects and communicates one of the most primitive phonetical expressions. Third, this motive manifests a sad and introspective element to this work, where frustrations are conveyed by the interpolation of seconds and sixths in the triadic harmonic configurations. I have called this motive the “Growth motive” simply because in this stage of the composition, the initial interval of this motive will be oriented toward growth, reflected in several musical parameters such as harmony,

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<sup>4</sup> For more information look at Leonard Bernstein, *The Unanswered Question*, p. 15.

melody and rhythm. Some of these reflections will be of greater importance as the work progresses.

The first interval that we find in the Growth Motive is a minor sixth, which rapidly establishes the V-i relationship, as well as establishing “D” as the tonal center. The second leap is a minor seventh, from A-G, this time suggesting a V<sub>4</sub>/3 chord. The change in the range of the leaps that occur in the melody are important due to the symbolism. The expansion of the leap from a sixth to a seventh represents the growth that has already occurred within the motive. This is followed by a section of harmonic instability, chromatic changes and a pseudo-climactic apex. Although this is an important melodic and harmonic moment in the motive, the harmonic implication of the first leap is not of a V chord, but rather of iv (G minor). Not until the leap of an octave in m. 55 do we feel the momentary fall to V. This time the climax of the Growth Motive is established by the introduction of the perfect leap in the melodic contour, the leap to the octave. This leap has been used by many composers in order to achieve a sense of perfection, as in Mozart’s D minor piano concerto K466, where the first two notes of his motive are octaves A’s. The leap of an octave closes the intervallic expansion that began in the motive since the first statement with the leap of the major sixth. In this case, in the leap of an octave. the second note functions as a reflection of the first, as though playing through a mirror. The pitches are the same, yet the sound is not—a simile, an image.

In order to further understand the musical implications of this motive, we will explore two musical parameters: color and meter.

## Color

The “Growth Motive” is first introduced in the string section, but this in a rather solemn manner. The motive is played in a lower register, mostly within the staff, and has as the highest point the leap of an octave from D to D. Most of the melody stays within the staff. While violins I and II state this melody, the celli maintain a bass drone, accentuated in the first beat of each measure. In this section color is achieved through the orchestration of the motive in the lower register of the strings, without the use of woodwinds, brass or percussion. We hear just a solemn and warm sound produced by the strings

## Meter

Another important musical parameter is meter. This Growth motive starts in 2/2, yet by the second melodic leap of a seventh, the meter shifts to 3/2 and then back to 2/2.

Although the music seems melodically balanced, there are certain rhythmically important variations, as if “wrong” meters are used. Nevertheless, precisely in these variations, we find the perfect analogy with Growth, since this metaphor symbolizes a series of changes, fluctuations and unbalanced forces. This combination of meters will be even more significant in the following musical events. Next we find a solo section, where the English horn plays the Growth Motive. The solo entrance responds

to formal and symmetrical needs rather than symbolic manifestations. Nevertheless, this second exposition exemplifies Derrida's concept of paired forces.<sup>5</sup>

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<sup>5</sup> For more information regarding the topic of subject versus function, see Kathleen M. Wheeler's *Romanticism, Pragmatism and Deconstruction* (1993) p. 126.



## CHAPTER 4

### THE LIFE MOTIVE

The next section, starting in m. 86, introduces a motive which I have called “The Life Motive.” This motive becomes the counterpart to the previous motive or its complements.

Fig. 4. The Life Motive



Derrida calls this (that is, the introduction of a second force, in this specific case a second motive) paired forces or elements, where a responding force tries to overshadow another, and struggles to establish superiority by means of repetition, sound, color, timbre or instrumental expansion. This phenomena allows us to deduce that every motive, phoneme, morpheme or melodic idea of the past only represents an ambitious effort to establish what is important in the process of becoming, yet only to be overpowered by the following motive.

The singularity of this second motive exemplifies what I have called “the musical manifestation of life” and presents several unique elements.

This motive is constructed in eighth notes, which is already a manifestation of change, since this is the first time in the work that a motive is solely built on eighth notes. The eighth note presents a change in attitude and character. This motive starts

with a leap of a fourth, followed by a lower neighbor tone, then returns to the initial note, resulting in a simple neighbor group consisting of the notes D, C#, D. This group is followed by a melodic leap of a third from D to F then descending to E natural.

The chromatic aspect of this motive is important since it provides a sense of individuality. Historically, chromaticism has connoted difference, from *musica ficta* to various ornamental gestures. Yet in this case, chromaticism reflects the individual life within the motive. A second important element is intervallic formation. Let us recall the intervallic formation of the first motive: it starts on A (dominant of D) and it leaps to F, (the third of D minor chord), establishing in this manner the minor mode. In comparison, the Life Motive starts on A (dominant of D) then it leaps to F, yet it does not establish the modal qualities of this motive. Not until after the neighbor group is played and the leap of the third occurs from D to F.

### **Intervallic Relationship Between the First and Second Motive**

In order to understand the numeric relationships, and having established the intervallic connotation of the first motive, let us proceed with the intervallic numbers as part of a melodic constellation. The first motive presents a constellation of 6-5-4-3, while the “Life Motive” presents a constellation of 4-3-6-5. As we can see from these two sets of numbers, both constellations show the same type of intervallic relationships. In the Growth Motive the first leap is an interval of a sixth, while in the Life Motive the interval of a fourth is placed in the beginning, resolving to the third

of the chord. What we find is a cyclic motion of the constellation that allows for a change in melodic contour and a modal delay.

The reason I am describing the intervallic relationships in both the first and the second motives is that, as I have established since the beginning, all of the motives are organically linked in this composition. Derrida expands this notion in his book *Grammatology*, and discusses how everything is linked to past events. This not only in the esthetic realm but in all areas of thinking such as psychological, philosophical and especially historical, as well as biological.<sup>6</sup>

What becomes of these links is important to us, since the product of this linkage becomes in essence an image, yet totally independent. Thus we have a new motive, derived from the first constellation, yet it is not shaped at all like the first motive. This concept embraces the paradox of a new motive, which holds everything from the past and yet is different, and also reflects the concept of spring as the last season. It would be difficult to conceive life without a time of turmoil, a time where different forces act in different places, a time where intervallic relationships convey to form an audible melodic morpheme, then a melodic idea, and finally a motive. Not alone, not for itself, but as a by-product of the past.

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<sup>6</sup> Vincent Leitch expands this idea in his article *Deconstruction and Pedagogy* found in Atkins and Johnson, pp. 16-26.

## Meter

A second important element is meter. As in the first motive there is a combination of meters; this is an integral characteristic of the work. Again let us return to the first motive, which starts in  $2/2$  then shifts to  $3/2$ . In the Life Motive, the combination of meters is as follows: first, it starts in  $5/8$ , then  $3/4$  with  $6/8$  and finally  $2/4$ . As I have indicated, the Life Motive reflects several elements and characteristics of the previous motive, musical ideas and morpheme, the same way that a child reflects and contains some characteristics of the parents, grandparents, etc. The first meter that is present is  $5/8$ , which superficially does not reflect any of the previous meters. Let us analyze this meter from a different angle. If we add the numerators of the two meters presented in the first motive we can establish some type of similarity. The meters are  $2/2$  and  $3/2$ , the sum of which is 5 in the numerator, this being the numerator of the meter in the second motive. By this operation, we can establish a correlation between the numerators of the first and the second motive, but as in the genetic world, not all of the elements of past events are present in those that follow, only the most important characteristics; that is why there is a change in the denominator from 2 to 8. Now mathematically we could establish that all of the musical meters are related to each other. Yet the importance of highlighting the issue in the work is that it relates to our philosophical concept, that we are part of past events as well as everything in this universe, including meters. Thus we can state that 6 and 8 are multiples of 2, and so on. Therefore, all metrical numerators and denominators used in the second motive are inherited from the first motive one way or another.

## Tempo

The tempo of this motive is faster than the previous one. The tempo is an important factor in these sections, since as the composition evolves so does the tempo. This section of the composition presents a combination of meters and of tempi. The tempo in the first measures is dotted quarter = 108; as we progress in the segment and the notes decrease in value, the tempo seems to get faster. This written *accelerando* will eventually fall into a 6/8 meter that is conducted in one (*alla una*) and *presto*, a segment where the soloist explores virtuosity and control. This is the longest segment of the work and one of the most agitated, both rhythmically and syntactically. In this solo segment the syntactical form of the main motive experiences changes. As indicated above, this motive is mainly in 5/8 meter, yet in this ornamented segment the motive is transformed into 6/8, changing from straight eighth notes to quarter notes with eighth notes and triplets in fast sixteenth notes.

## Orchestration

The second motive or “The Life Motive” is drastically different with regard to orchestration. The beginning of the Life Motive, is played by the English horn with the strings in *pizzicato*. The only change is the 3/4 measures that are marked *con arco*, creating a sense of hemiola between the 5/8 and the 3/4. By m. 96, the orchestra is playing alone in *tutti* and with staccato articulation. In m. 103, violin I plays the Life Motive in a sequential form that will be accompanied by motivic interpolations of the woodwinds. Again at m. 111 the English horn takes the motive for the last time before the *accelerando* in 2/4, while the strings play in chordal homophonic style and

with a strong articulation. The following section in a 2/4 meter is characterized by fast scales in sixteenth notes played by the English horn and fragmented in various instruments, starting with the flute and violin I, then the oboe and the violin II, then the clarinets and bassoon along with the viola. This section is followed by the secondary melodic idea developed from the 6/8 section of this Life Motive, that will bring back the Life Motive in the English horn, but this time ornamented and in 6/8. The orchestration is lighter and utilizes chordal figures at the beginning of each measure, until the return of the secondary melodic idea, this time juxtaposed with fast descending scales by the English horn, ending in a solo melismatic section that will bring back the Growth Motive, this time in F minor.

## CHAPTER 5

### RESTATEMENT OF THE GROWTH MOTIVE

Approached by a fast ascending scale in the violins I and flute, the Growth Motive is reintroduced (m.180), this time with a change in tempo and meter as well as orchestration.

After the initial ascending scale by the violins I, the Growth Motive is heard, played by the flute and violins I and II an octave apart.

A radical change occurs in the lower strings and bassoon, which in the first section of the work played in a quasi drone style. In this restatement the violas, cello and bassoons present a more dynamic line. A walking bass in eighth notes prolongs itself throughout the entire musical phrase. Above all these, the woodwinds play a rhythmic figure in triplets, first in the oboe and clarinet, later in the horns.

#### **Harmonic Design**

The harmonic content is centered around V and I, but makes use of several other harmonic regions as well. In this particular case, bitonality is used to enhance the triadic dimensions of diatonic harmonies. Among other implications, we can expand the idea that bitonality has to do with our primary concept of Deconstruction as Derrida implements it. One of the most notorious connections could be the one associated with dualism, paired dimensions of Deconstruction: in this case, a tonality fights for predominance in a given region. Here the first tonal force, the protagonist, is associated with F minor, while the second force, the antagonist is represented by a

secondary tonal center or vii<sup>7</sup>. Melodically it will appear as if nothing could interfere with the natural way of events; nevertheless, we are soon confronted with the secondary pair or force, a diminished seventh chord that interacts with the first force. By the end of the phrase, we almost imagine that the secondary tonal center will prevail, and as a matter of fact, it does, except that the first tonal center has established its tonal position from the beginning. (See Appendix #1)

### Tempo

The tempo in this section is much faster than that of the initial statement (quarter note = 72). Metered in 4/4, it moves at a faster pace in order to create a sense of continuity with the previous material. What was presented in a combination of 2/3 and 3/2, is now synthesized in a 4/4 meter. In this case the amalgamation of meters is replaced by a vertical juxtaposition of rhythmic figures that go from the melodic motive in quarter notes and half notes to the woodwind triplets, and the lower string walking bass in eighth notes. Here the use of different meters is replaced by the use of different rhythmic values.



## CHAPTER 6

### THE SPRING MOTIVE

Perhaps the most joyous moment in the whole work is the section that contains the third motive, which I have called “The Spring Motive.” This motive reflects a major victory for all of the preceding forces (m.197).

In a straight 6/8 meter, it is the most homogeneous section of the Concertino. This motive rapidly establishes F minor as its tonic. The motive in itself is formed structurally by a series of sequences that start in f minor then in G and finally in Bb minor. This sequential formation functions as a transitional and developmental passage that takes us from F minor to Bb minor.

Fig. 5. The Spring Motive



#### Orchestration

The first measures of this section are lightly orchestrated, giving more importance to the melodic line than to the color of its environment. This motive is introduced by the oboe, and is accompanied by the flute and clarinet playing a series of motivic fragmentations, along with harmonic support in the bassoon, horns and bass. The second time this motive is played, in this instance by the clarinet (m. 205), a second melodic idea is introduced—an ascending scale that starts on Bb and cadences on the tonic (m. 209). Throughout this section, the first statement and the second motivic statement, the tonal

center has been F minor. Yet this tonality only functions as an introductory segment to the real tonal center which will be Bb minor; the harmonic function is that of V-i.

The first exposition of the motive in Bb minor is presented by the horn (m. 213) accompanied by the violas, yet this presentation is still fragmented. Next the English horn plays the Spring Motive (m. 221), accompanied by the celli and when we think that is going to be in its final form, another fragmentation occurs. Not until m. 229, when violins I and II and violas play the motive, do we hear it in its complete version, and in a richer orchestration. This presentation of the Spring Motive will continue, and will be heard in the woodwinds and in the strings. The English horn plays one last time the motive in Bb minor, this time in an ornamented manner which is followed by an enigmatic reiteration of the motive by the strings in C major. This section of the work is characterized by sudden changes in tempo, closing with a series of chordal gestures in 2/4 that will cadence in Bb7, giving rise to the main solo cadenza.

### Harmonic Design

The harmonic configuration of the Spring Motive (see Appendix table #3) presents the simple, straightforward original melodic idea transformed into a complex modulating and harmonically transient motive. Allow me to explain what has occurred in this motive. In the fragmented introductory presentation in F minor, the cadence is in the parallel F major, which becomes the V of Bb minor. Once again the struggle between forces will be evident in the rhythmic, harmonic and modal planes. The next two motivic

presentations are in Bb minor, the original one an ornamented version and the second one a full restatement of the Spring Motive.

There are several harmonic relationships which are commonly found in this section of the work:

1. The use of i to the V
2. The use of the III or vi
3. The optional move to the bvi, or to the bIII.

The ambiguity between major and minor is evident in the resistance to settle on either of these. This motive closes the first long section of the entire Concertino, after which the English horn will introduce its solo cadenza.

## CHAPTER 7

### FORMAL ELEMENTS IN THE CONCERTINO

In the previous chapters, I have discussed mainly how the motivic materials were developed, and how they are interrelated. I have also discussed metrical combinations, symbolism and the conceptual approach to the Concertino. In this chapter I will discuss the historical background of the formal scheme utilized in the Concertino, the placement of the cadenza and why this feature of the Concertino is not pre-composed.

*The New Harvard Dictionary* defines Concertino as follows:

*In the 19<sup>th</sup> and 20<sup>th</sup> centuries, a work in the style of a concerto, but freer in form and on a smaller scale, sometimes for one or few instruments with or without orchestra and usually in a single movement.*<sup>7</sup>

The form of “La Primavera” is through-composed, eclectic in its use of stylistic features and in a single movement. This brief description of the work reveals somehow the extent of filtration that has occurred in this work concerning organic links and one of Derrida’s main ideas, i.e., that we are a by-product of our past, of our present social context as well as the empirical ramifications of our life. It is not by accident, then, that the Concertino “La Primavera” embraces characteristics belonging to several

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<sup>7</sup> Don Michael Randel ed. *The New Harvard Dictionary of Music*. 1999

musical periods. I will explain these characteristics by comparing them, in the light of a given musical period.

“La Primavera” presents a short introduction, followed by the first exposition of the Growth Motive. The idea of an orchestral introduction in a concerto or concertino has its roots in the classical period. This first exposition presented the first theme or motive played by the orchestra. Works by Mozart and the early works of Beethoven will serve as good examples of this formal procedure. This Concertino makes use of a second or double exposition. The first and the second expositions are in the tonic key of D minor.

Another characteristic belonging to the classical period is the use of major and minor motivic presentation. This characteristic can be seen in works as early as Mozart’s D minor piano concerto K. 466 and in Beethoven’s C minor Piano Concerto Op. 37, where the soloist plays the motive in minor key while the orchestra restates it in the major key. In “La Primavera” this occurs in the last solo statement of the Growth Motive after the cadenza, followed by a statement in the orchestra in the original minor mode.

A third characteristic belonging to this period is the placement of the cadenza in the middle of the work, contrary to the early classical tradition which placed the cadenza at the end of the first movement, as in Mozart’s piano concerti. The placement of the cadenza at the end was due in part to the virtuosity of the composers, who in many instances played their own concertos. The shift from end to middle was, according to several musicologists, perhaps due to Beethoven’s deafness: as he became less able to perform and display his virtuosity and improvisatory abilities, he needed to insure that the end of the movement would be secure and according to his compositional standards. He

achieved this by placing the cadenza in the middle, allowing him to finish the movement as desired. At the same time Beethoven solved a formal dilemma that had troubled Mozart as well: by bringing the cadenza to the middle, Beethoven secured a better balance of forces. The cadenza in “La Primavera” is also unique in that it is not pre-composed. This was also a ramification of the same issue explained above. We know that before Beethoven, the performer was supposed to compose his own cadenza; not until the C minor Piano Concerto did Beethoven pre-compose his own cadenza; and this only at the request of his pupils. The last important feature from this period is the one concerning the use of the second Motive after the cadenza, found in the Beethoven Violin Concerto as well as in this concertino

Although this concertino displays romantic features in the elaboration and development of motivic materials, the ideas that are borrowed from this period are limited, and perhaps can only be traced to the creation of a musical work based on a text, a poem or a novel, or to some extent, to a concept. During this period emerged the concept of programmatic music, or music based on a text, idea or in the metaphysical concepts of the composer. For this we can cite works such as Beethoven Symphony No 6 “The Pastoral”, where he develops this idea to a magnificent extent. Another composer of the late romantic period who used similar techniques is Brahms, especially his *Schicksalslied*, where he chose to eliminate the texts from his ending, yet reflected on their meaning in the music. Liszt’s development of the symphonic poem as well as Berlioz’s *idée fixe*, had to do with creating a work that strives to narrow the gap between text and

music. Nevertheless, the greatest number of formal characteristics in this concertino come from the nineteenth century and early twentieth century. Among these characteristic we find the following:

- The idea of creating a single movement solo concerto. We can see this in the works of Spohr as well as Weber's *Konzertstück*
- The division of a work by means other than formal segments. This is found in Weber's *Konzertstück*, where he divides his work by means of changes in tempo.
- This concertino is divided by means of motivic material, as well as changes in meter, and tempo. An abbreviated formal design is as follows:

Fig. 6. Meters and Tempos

Introduction	Growth Motive	Life Motive	Spring Motive
	2/2    3/2	5/8   6/8	6/8    2/4
	Adagio	Allegro con brio	Andante
Cadenza	Life Motive	Spring Motive	Growth Motive
	5/8    6/8	6/8    2/4	4/4
	Presto	Andante	Allegro con brio

## CHAPTER 8

### A LINGUISTIC APPROACH TO THE ANALYSIS OF THE CONCERTINO

Up to this point, I have discussed my work taking into consideration the traditional musical parameters such as the melodic materials, the use of meters, harmonic implications in the motivic material, as well as the symbolism, philosophical concept and ideas borrowed from Derrida's Deconstruction theory.

Chapter 7 presents an analysis of the melodic motives through a linguistic approach. In his 1973 Charles Eliot Norton Lectures at Harvard University, Leonard Bernstein approached the analysis of Mozart Symphony No 40 in G minor based on Chomsky's transformational-generative linguistics. Since then, there have been several works that approach musical analysis in the same manner (Lerdahl and Jackendoff, 1983). Bernstein, however, expanded his analogy between music and linguistics to a risky and ambiguous degree, where language terms and concepts applied to musical phenomena contradict themselves. This linguistic approach to musical analysis will be elaborated from two perspectives: a phonological analysis, which is an analysis of notes or phonemes and morphemes; and a discourse analysis, which will focus on text or music into sentences or phrases. This will allow us to better understand the smaller musical entities, as well as to understand the morphological implications of motives and phrases. In order to proceed in our quest of bringing together these two approaches, the linguistic and the musical, we must establish terminological equivalence.



For this purpose, I will borrow linguistic terminology in order to explain the construction of motives and musical phrases. If the term phoneme in language is considered the smallest unit, then I will propose that a *phoneme* is equivalent to a musical note; then a *morpheme*, being the smallest meaningful unit, will be equivalent to *no less than two notes*. The next challenge is to find a linguistic equivalent to a *motive*. Musically speaking, a motive is a set of notes that conveys a specific musical meaning in its completeness. In this case, motive will find its linguistic equivalent in the *word*, since a word can be formed by several phonemes, one or more morphemes. Still, there is a larger conglomeration of morphemes and words, that combine to constitute a complete idea, and this is called a *sentence*. This linguistic term can be compared to the musical phrase. Thus, our borrowed terminology and its counterpart will be as follows:

Fig. 7. Linguistics and Musical Terminology

<b>LANGUAGE</b>	<b>MUSIC</b>
PHONEME	NOTE
MORPHEME	NO LESS THAN TWO NOTES
WORD	MUSICAL MOTIVE.
SENTENCE	MUSICAL PHRASE

### **Phonological Analysis**

In this particular case, we will study how phonemes combine to form morphemes, and as a result, small musical units.

Let us take into consideration the first motive, the Growth Motive.

Fig. 8. The Phonemes in the The Growth Motive

Morphem:                    A                    B                    C

6                    5 4                    4                    3

This motive is characterized by seven phonemes, which at the same time combine to form five intervals, since there is one phoneme tied to another phoneme, and one repetition of a phoneme. The intervals as a sequence are as follows: 6, 5, 4, 4, 3 (these numbers are determined by counting from the first phoneme). In this case, we are not interested in whether the interval is major or minor, but rather, the combinations of specific intervals. The values of these phonemes are represented numerically as follows:

2, 4, 2, 1, 1, 4, 2.

This corresponds to the following musical values: half note, whole note tied to half note, two quarter notes, a whole note and a half note. One of the goals of any type of analysis is to find a correlation between musical elements that will help to give a better understanding of the work.

Now let us compare this first motive with the second motivic idea:

Fig. 9. The Phonemes in The Life Motive

Morpheme:    A        B        C

4   3   4   6   5

This motive is made up of 6 phonemes, one less than the first motive but with the same number of intervals, 5. The intervals in sequence present the following order:

4, 3, 4, 6, 5

As we can see, this motive reflects a similar structure to the first motive, but in this case the numbers 6 and 5 have been cycled. Additionally, the numbers 4, 4, 3, have been cycled, and are now presented as 4, 3, 4. If we display both motives we will be able to see the intervallic relationships.

The first motive is 6, 5, 4, 4, 3

The second motive is 4, 3, 4, 6, 5

Here the correlation between motives is evident and we can establish and relate this phenomena to our main conceptual idea, that all of the motives in this work are organically linked.

Concerning the value or note duration, the second motive presents the following: a quarter note followed by 5 eight notes, represented numerically as follows:

2, 1, 1, 1, 1, 1

The question is, do we find these note durations in the first motive or are they related at all?

The first motive presents the following durational values:

2, 4, 2, 1, 1, 4, 2

While the second motive presents the following:

2, 1, 1, 1, 1, 1

Now we can establish a comparative process to these two motives, and deduce from it that the second motive carries a fragmented numerical sequence derived from the first. There is also sufficient evidence to conclude that both motives are related by intervallic content as well as durational values.

The third and last motive presents another challenge in order to establish a correlation, and is presented in figure 10.

Fig. 10. The Phonemes in “The Spring Motive”

Morpheme:            A            B            C



2    3 3 2    0    0            7

This motive is comprised of 8 phonemes and three morphemes, with an intervallic structure of 2, 3, 3, 2, 0, 0, 7

From the start, we knew that there were major differences between the last and previous two motives. In a first level of syntax analysis, there is no correlation between the motives. However, I will try to demonstrate that there is a correlation between all of the motives in the work. Let us place the previous motives in order to compare them.

The first motive is:

6, 5, 4, 4, 3

While the second motive is:

4, 3, 4, 6, 5

There is no problem comparing the first two motives, but the comparison between these motives and the third motive is problematic; however let us explore other possible correlations between these motives. First of all, this motive is different because it does not start on an upbeat or anacrusis, which is why there are no large intervals at the beginning of the last motive; thus, there is not a 6 (as in the first motive) or a 4 (as in the second motive). Still, the 2, 3, 3, 2, 7 pattern is apparently unrelated to the 5, 4 or 3, 4 of the previous motives. If, instead of counting from the first note (the leap), we start from the second note and label it 0 then the numeric value will change. The following step is to compare the intervals without the initial value. This process of removing already existing materials from a form is known in linguistics as “truncation” or “subtractive morphology,”<sup>8</sup> where:

**XYZW becomes YZW**

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<sup>8</sup> For more information refer to John. Stonham: *Combinatoriality Morphology*. 1994

The first motive will thus present the following numbers:

Fig. 11. Intervallic content in The Growth Motive

6                    5 4 4                    3

0                    2 3 3                    3

The second motive will be:

Fig. 12. Intervallic content in The Life Motive

4 3 4 6 5

0 7 0 3 2

Now let us compare the first, second and third motives, and see if we can come up with any type of correlation between the parts:

First motive	0, 2, 3, 3, 3	making	6 = 0
Second Motive	0, 7, 0, 3, 2	making	4 = 0
Third motive	2, 2, 3, 2, 7	original form	

Again we find similarities between the motives that support the organic link between them. In the third case, the phonological analysis had to go a step further, in order to resolve our structural dilemma. We can now establish that there are elements that

are shared between all of the motives; furthermore, we can prove by the subtractive morphology method that the last motive is the sum of the previous motives and that it functions as a motivic synthesis for the whole work.

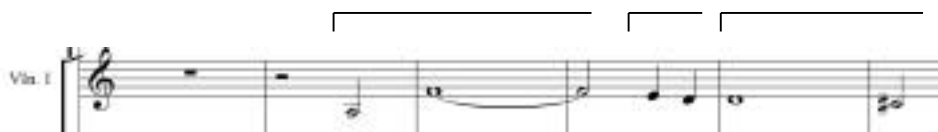
### Musical Morphology

The first question that comes to our mind is what is musical morphology? Or better yet, what is morphology? The second question is easier to answer, since morphology is the study of morphemes, and how they are utilized in the construction of words, phrases and sentences. Now then, what is a morpheme? And what type or relationship is there to musical analysis? We stated in the beginning that a morpheme is the smallest meaningful linguistic unit: in free form as in boy, in bound form as in boyish.

### Morphology of the Growth Motive

The first motive is formed by three morphemes, which are themselves formed of two phonemes each. One of our main goals in this morphological analysis is to find points of convergence between the three motives and if there is any type of symmetry, within the motives and the musical phrases.

Fig. 13. The morphology of the Growth Motive



Upon first encountering this motive, the only thing that we can see is that there is an equal number of phonemes in each of the morphemes and that the word or motive is formed by three morphemes. Nevertheless, if we can take another approach to the morphology of this word and try to find the durational value of each of the morphemes, perhaps we can find some type of symmetry. We have established that the first morpheme is formed by two phonemes, yet we are assuming that the third phoneme is not considered (as the first durational unit is tied to the second), and that its presence is for syntactical rather than for morphological reasons. However, if the phoneme is reconfigured according to durational values, we can say that the first motive or word is as follows: half note, whole note, half note, two quarter notes (combined to equal a half note), whole note and half note. This analytical exercise will give us the following result: 2, 4, 2, 2, 4, 2

As we can see, there is symmetry through a palandromic phoneme configuration. This analytical exercise will give us the following result:

2, 4, 2, 2, 4, 2

Morphology of The Life Motive

The second motive presents the following morpheme configuration:

Fig. 14. The morphology of the The Life Motive





As we established in our definitions, a morpheme is formed by at least two phonemes. The second word is created by a phoneme and two morphemes. The first morpheme is formed by three phonemes, and the second by two. If we follow the approach that we took with the first word, we can resolve the obvious differences between both motives. If we only take the durational value, as in the first case, this “word” will be structured as follows: quarter note, three eighth notes followed by two eighth notes (equivalent to one quarter note). This follows then the same type of palandromic configuration as the first motive and thus they are symmetrical: 1, 3 eighths, 1 or 1, . 5, . 5, . 5, 1 (2, 1, 1, 1, 2)

### The Morphology of the Spring Motive

The last motive presents the following morphological configuration:

Fig. 15. Morphology of The Spring Motive



This motive is formed by three morphemes: the first morpheme has three phonemes, the second three phonemes, and the last one has only two phonemes. If we consider the durational values as in the previous cases, we will get the same results: the first morpheme equals three eighth notes (equivalent to a dotted quarter note), the second

morpheme is the same, and the third morpheme equals two dotted quarter notes. If we place the three morphemes side by side, the result is as follows:

1 (eight note, dotted-eight note, sixteenth note)

1 (three eighth notes)

2 (Dotted quarter notes)

where  $1+1 = 2$  of the first two morphemes and 2 of the third morpheme

As we can see, there is symmetry within the word, since the morpheme's durational weight is balanced between the first, second and third morpheme.

Therefore, in the three motives we have been able to find symmetry. The first and third motives with three morphemes each, and the second with two morphemes. At this higher level, we can establish that there is symmetry between the outer motives and that the second serves as the middle ground between the two.

### **Syntax and Morphology of a Musical Sentence: The Discourse Analysis**

What is musical syntax? Before we find an answer, let us define syntax. It is a system of rules that govern structures or sentence construction. As a consequence, musical syntax has to do with how we construct musical structures or musical phrases. The word syntax comes from the Greek *sun*, which mean "together," and *tassein*, "to put order." So musical syntax has to do with how we put together and order our musical structures, motives (words) and musical phrases (sentences).

A musical "sentence" (the term borrowed again from linguistics) is defined as a *combination of words which completely expresses a thought*. On the other hand a

“phrase” is a *small group of words forming part of a sentence*. We will use both terms, phrase and sentence. The analogy will be created between what in music we call a musical section, which is a combination of motivic ideas that express a complete musical thought, and that of a sentence; the latter part of this concept relates to the location in music of a major cadential point, perhaps a cadence in the dominant. The second analogy is between a musical phrase and a linguistic phrase, which relates to a small group of words (musical motives) forming part of a sentence.

#### The First Sentence

The first sentence is found between mm. 42-67. This is where we find the first major cadence in the dominant. The first step in this analysis is to consider each one of the phrases in accordance with the metrical content; that is, we will consider the number of measures in each of the phrases:

Fig. 16. Metrical Content of First Sentence

Phrase A	$1/2, 1, 2, 3, 1/2 = 4$ m	mm. 42-45
Phrase B	$1/2, 1, 2, 3, 1/2 = 4$ mm	mm. 46-49
Phrase C	$1/2, 1, 2, 1/2 = 3$ mm	mm. 50-52
Phrase D	$1/2, 1, 2, 3 = 3.5$ mm	mm. 52-55
Phrase E	$1/2, 1, 2, 3, 1/2 = 4$ mm	mm. 56-59
Phrase F	$1/2, 1, 2, 3, 1/2 = 4$ mm	mm. 60-63
Phrase G	$1/2, 1, 2, 3, 4 = 4.5$ mm	mm. 63-67

The result of this metrical analysis reflects a lack of consistency in the values, thus, it does not substantiate any symmetry between the phrases. Nevertheless, this analysis does reflect that there is a tendency toward growth between the phrases, which is evident by the end of the sentence. Since my musical ear tells me that these phrases are somehow symmetrical, our goal is to find symmetry by applying another approach to this situation.

Let us consider duration as our second parameter to this analysis, and try to establish some type of symmetry.

Phrase A has phonemes with the following durations: 2, 4, 2, 1, 1, 4, 2, or 16 beats per phrase, where each unit is equal to a quarter note, two units equal to a half note and four units equal to a whole note

Fig. 17. Duration on First Sentence

Phrase B:	2, 4, 2, 1, 1, 4, 2	(16 beats per phrase)
Phrase C:	2, 4, 1, 1, 4, 4	(16 “ “ “ )
Phrase D:	1, 1, 4, 4, 1, 1, 2, 2	(16 “ “ “ )
Phrase E:	1, 1, 4, 2, 1, 1, 4, 2	(16 “ “ “ )
Phrase F:	1, 1, 4, 2, 1, 1, 4, 2	(16 “ “ “ )
Phrase G	1, 1, 4, 2, 1, 1, 4, 2	(16 “ “ “ )

As we can observe, though the length of the phrases are asymmetrical due to the combination of meters used throughout this sentence, the phoneme’s durational values are perfectly symmetrical within each phrase. We can simplify all of this by again changing the parameter from duration to number of syllables within each phrase. This is

possible by creating an analogy to metric pulse; in fact, the next approach will only consider the number of syllables (metric pulsations) per morpheme.

In phrase A the metric pulsation is 1, 2, 1, 1, 2, 1 which is equivalent to 8 syllables or metric pulsations. This is possible if we consider that a half note in a 2/2 meter is equal to one metric pulse, a whole note equals two metric pulses, and two quarter notes equal one metric pulse.

Fig. 18. Metric Pulse of First Sentence

Phrase A	1, 2, 1, 1, 2,	(8 metric pulses)
Phrase B	1, 2, 1, 2, 2	(8 “ “ )
Phrase C	1, 2, 2, 1, 1, 1	(8 “ “ )
Phrase D	1, 2, 1, 1, 2,	(8 “ “ )
Phrase E	1, 2, 1, 1, 2, 1	(8 “ “ )
Phrase F	1, 2, 1, 1, 2, 1	(8 “ “ )

Although the phrase length differs from one another, the metric pulsation is always the same.

In conclusion, we can establish that our first musical sentence is formed by 7 phrases of differing lengths, but that all are symmetrical with regard to beat duration and metric pulsation.

The second sentence or musical phrase containing the Life Motive is found between mm. 86-119. Our first analysis will consider the metrical content, that is, the number of measures in each phrase.

Fig. 19. Metric content of Second Sentence

Phrase A	4 mm.	mm. 86-89
Phrase B	4 1/2 mm.	mm. 90-93
Phrase C	9 mm.	mm. 94-102
Phrase D	4 mm.	mm. 103-106
Phrase E	4 1/2 mm.	mm. 107-110
Phrase F	4 1/2 mm.	mm. 111-114
Phrase G	5 mm	mm. 115-119

This second sentence presents an asymmetrical configuration regarding the number of measures in each phrase. If we go one step further in our analysis and divide this sentence into two periods, the results are favorable in finding some type of symmetry. Let us then consider this sentence in two periods, the first of which will be structured as follows:

First period corresponds to phrases A + B + C =  $4 + 4\frac{1}{2} + 9 = \mathbf{17\frac{1}{2}\text{ mm.}}$

Second period corresponds to D + E + F + G =  $4 + 4\frac{1}{2} + 4\frac{1}{2} + 5 = \mathbf{18\text{ mm.}}$

Therefore, the first and second phrases present a nearly symmetrical formation. Now, how are we to deal with the extra half measure in the second period? Absolutely nothing, since this is consistent with our main conceptual idea, that of growth; thus, we might expect in this specific instance a greater number of measures in one of its periods.

The second step to this syntactical analysis will consider duration as the main parameter. In this second sentence there is an important factor to consider, which is the combination of meters from 5/8 to 6/8 to 3/4 and 2/4. In this particular case, the duration

and the number of syllables within each phrase are the same, since in 5/8, 6/8 or 2/4 there are two metric pulsations, though each of them presents a different number of phonemes as we have already established in the previous analysis. Thus the two analytical steps used in the previous sentence will be fused into one for the second sentence.

Fig. 20. Metric Pulse of Second Sentence

Phrase A	(9 metric pulses)
Phrase B	(9 1/2 “ “ )
Phrase C	(18 “ “ )
Phrase D	(8 1/2 “ “ )
Phrase E	(9 1/2 “ “ )
Phrase F	(9 1/2 “ “ )
Phrase G	(10 “ “ )

The first resumed period presents the following number:

$$9 + 9 \frac{1}{2} + 18 \frac{1}{2} = 37 \text{ metric pulses.}$$

The second resumed period presents the following numbers:

$$8 \frac{1}{2} + 9 \frac{1}{2} + 9 \frac{1}{2} + 10 = 37 \frac{1}{2} \text{ metric pulses.}$$

This result is consistent with our previous analysis, and though not achieved in a strictly numerical sense, symmetry is nonetheless achieved from a conceptual perspective.

The third sentence involves the Spring Motive and presents the most symmetrical configuration of the three sentences. We will divide this sentence into two main sections, each containing 4 phrases. The first analysis will consider only the number of measures in each phrase.

Fig. 21. Number of measures on the Third Sentence

Phrase A	2 mm.	mm. 213-214
Phrase B	2 mm.	mm. 215-216
Phrase C	2 mm.	mm. 217-218
Phrase D	2 mm.	mm. 219-220
Phrase E	2 mm.	mm. 221-222
Phrase F	2 mm.	mm. 223-224
Phrase G	2 mm.	mm. 225-226
Phrase H	2 mm.	mm. 227-228

Thus the number of measures in each phrase is 2.

Concerning the second step of our syntactical analysis, the metric pulsation or syllabic number, the third sentence with its 6/8 meter presents a metric pulsation of 16. The symmetrical aspect is therefore established in most of the elements that we have considered: number of measures, number of phrases and number of syllables, making this third motive the most symmetrical of all.

As a conclusion to this chapter, we can establish some correlation between the three sentences that in some way creates an organic sense of symmetry throughout the work.

For example, the number of metric pulsations in the first motive was rounded up to the number 8. The second sentence presents the same number of phrases as the first one (7), and the third sentence presents 8 phrases. As we can clearly establish from these facts, there are similar elements between the first and third sentences, and similarities



between the second and the first sentences. Taking into consideration these results we can return to Derrida's Deconstruction idea, which states that every element in history functions as the result of past actions: thus an element in any particular case reflects some of the characteristics of previous historical links

## CHAPTER 9

### CONCLUSION

It would be rather naïve to consider that the composer's musical ideas emanate only from his or her intuitive or emotional sense. Even when these musical ideas reflect the traditional romantic approach to composition, a composer must develop strategies that allow him to manipulate, amalgamate, and/or transform his original musical materials into a work of art that somehow reflects his own time. The question then arises: is it possible for a composer to use only his intuition to compose a work of art? The answer has been given by many composers, poets, philosophers, etc., that is not possible to create a work of art by using only the intuitive part of the brain. Why is this not possible? The answer is found in that the emotional and intuitive side of the human intelligence is the seat of rudimentary elements of human behavior.<sup>9</sup> This is the place of our brain which has the fastest response to any external element, thus sometimes arriving at conclusions by mimetic processes since it lacks the rational knowledge to be able to discern and classify specific information, allowing the person to create or transform information. This work, although written in the romantic tradition, explores musical transformations that are possible only through the help of the cognitive side of the brain. From the beginning of this analysis, one of the main goals has been to emphasize the cognitive musical procedures that were employed in the creation, development and organization of composition. The conceptual approach to *Spring* as the last season was in one sense a

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<sup>9</sup> For more information refer to Daniel Goleman *Emotional Intelligence*, 2000.

response to several works of art that have taken Spring as the first season, without considering the possibility of placing this season as the last. Associating this concept with other streams of thought (such as Derrida's Deconstruction theory) helped me to organize my thoughts around an analytical post-structuralist theory, as well as to de-construct the work in order to establish a supporting paradigm that helped me to link the concertino in an organic manner. Furthermore, Deconstruction provided me with a conceptual basis to compose this work as a by-product of my own life as student, composer, conductor and human being. Secondly, the Linguistic approach served to enhance the traditional analytical techniques with the use of new terminology (at least for musicians) and new concepts that allowed me to consider issues that were alien in some degree to the musical lexicon. Among these issues were the analysis of musical particles (from smallest to largest) such as phoneme, morpheme, word and sentence. These provided me with numerous sources of information, allowing us to consider symmetry as a common unifying element; the use of truncation as a compositional tool for creating morphemic combinatoriality, that is, each of the motives presents morphological characteristics that relate to either the first motive, first musical idea and/or the first morpheme. The results of the phonological analysis allow us to conclude that the phonemes and morphemes which are found in the three words convey in musical terms the same type of intervallic content that form submotivic ideas. A direct benefit of this approach is that even a musical novice can understand how this composition is formed and how the smallest particles function in the overall scheme of musical events.

## APPENDIX A

### FORMAL DESIGN

I. Introduction Introductory morpheme and First melodic idea. Meters: 2/2 and 3/2 Adagio in D minor mm. 1-41	II. The Growth Motive Only strings Homophonic Meters: 22/ and 3/2 - mm. 41-67	III. Second Exposition English horn - - D minor mm. 67-82
IV. The Life Motive English horn Strings in pizzicato Meters: 5/8, 3/4, 6/8, 2/4 Allegro con brio D minor mm. 85-178	V. The Growth Motive Tutti Legato Meter: 4/4 Andante in F minor mm. 179-196	VI. The Spring Motive Woodwinds, English horn Melodic, legato Meter 6/8 Allegro in F minor mm. 197-278
VII. CADENZA Ad Libitum mm.278	VIII. The Life Motive Tutti Legato, stacatto 5/8, 3/4, 6/8, 2/4 Allegro con brio F minor mm. 280-363	IX The Spring Motive English horn solo Tutti Meter: 6/8 Ab minor mm. 264-405
X. CODA Fragments of: Life, Growth and Spring Motives Final cadence in A minor mm. 405 to the end		

APPENDIX B

HARMONIC DESIGN : THE GROWTH MOTIVE

Piano

The musical score consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. The first system starts with a piano dynamic marking and includes chord symbols: *f* minor, I, V, and V<sub>4</sub><sup>2</sup>. The second system includes chord symbols: V<sub>7</sub>, I<sup>7</sup>, I<sub>4</sub><sup>2</sup>, IV, and VII<sup>0</sup><sub>4</sub><sup>2</sup>. The third system includes a variety of figured bass notations: i add 6, V<sub>6/5</sub><sup>add 9</sup>, N<sub>7</sub><sup>add 11</sup>, V, V<sub>6/4</sub><sup>add 11</sup>, II<sup>o</sup>, V, V<sub>7</sub><sup>add 9</sup>, N<sub>6</sub><sub>4</sub>, V<sub>6/4</sub><sup>add 11</sup>, V<sub>7</sub><sup>add 9</sup>, and V<sub>7</sub><sup>add 9</sup>.

### HARMONIC DESIGN: THE SPRING MOTIVE

Piano

Measures 1-3 of the Spring Motive. The music is in 6/8 time and B-flat major. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides harmonic support with chords. Roman numerals below the staff indicate the chord progression: i, VI, V, V7.

i VI V V<sub>7</sub>

Measures 4-6 of the Spring Motive. The right hand continues the melodic line. The left hand features a sequence of chords. Roman numerals below the staff indicate the chord progression: i, iv, V<sub>6/5</sub>/iii, III.

i iv V<sub>6/5</sub>/iii III

Measures 7-10 of the Spring Motive. The right hand continues the melodic line. The left hand features a sequence of chords. Roman numerals below the staff indicate the chord progression: V<sub>4/3</sub>/ii, ii, VI, III.

V<sub>4/3</sub>/ii ii VI III

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PART TWO  
COMPOSITION

*LA PRIMAVERA:*

Concertina for English Horn and Chamber Orchestra

by

Efrain Ernesto Esperilla Garcia

## INSTRUMENTATION

English Horn solo

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

2 Horns in F

Trumpet in Bb

Timpani in D Bb A F

Strings

# Concertino for English Horn and Orchestra LA PRIMAVERA

Efrain E.Esperilla

**Adagio**

Musical score for woodwinds and percussion. The score is in 3/2 time and consists of five measures. The instruments listed are Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, Horn in F, B♭ Trumpet, Timpani in D B♭ A F, and English horn. The Oboe part features a melodic line starting in the third measure, marked with a piano (*pp*) dynamic and a five-measure slur. The English horn part has a melodic line starting in the fifth measure, also marked with a piano (*pp*) dynamic. The Piccolo, Flute, B♭ Clarinet, Bassoon, Horn in F, and B♭ Trumpet parts are marked with a flat line, indicating they are silent. The Timpani part is marked with a flat line, indicating it is silent.

**Adagio**

Musical score for strings. The score is in 3/2 time and consists of five measures. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and Violin II parts are marked with a flat line, indicating they are silent. The Viola part is marked with a flat line, indicating it is silent. The Violoncello part is marked with a flat line, indicating it is silent. The Contrabass part has a melodic line starting in the first measure, marked with a piano (*pp*) dynamic and a five-measure slur.

6

Picc.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Timp.

Eng. Hn.

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

5

11

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

16

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

*p* *mp* *pp*

Detailed description: This system of musical notation covers measures 26 through 30. It includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), and English Horn (Eng. Hn.). The Piccolo, Flute, and English Horn parts are silent throughout. The Oboe part begins in measure 27 with a half note G4, marked *mp*. The B♭ Clarinet part begins in measure 27 with a half note F4, marked *p*. The Bassoon part begins in measure 26 with a half note G2, marked *p*. The Horn part begins in measure 27 with a half note G4, marked *p*. The B♭ Trumpet part begins in measure 29 with a half note G3, marked *pp*. The Timpani and English Horn parts are silent throughout.

26

Vln. I Vln. II Vla. Vc. Cb.

*mp*

Detailed description: This system of musical notation covers measures 26 through 30. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and Violin II parts are silent throughout. The Viola part begins in measure 27 with a half note G3, marked *mp*. The Violoncello part begins in measure 26 with a half note G2. The Contrabass part begins in measure 26 with a half note G1.



31

Picc.  
Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
B♭ Tpt.  
Timp.  
Eng. Hn.

Detailed description: This block contains the musical score for woodwind and brass instruments. It consists of nine staves. The Piccolo (Picc.) and Flute (Fl.) parts are mostly silent, indicated by rests. The Oboe (Ob.) part begins with a melodic phrase in the second measure. The B♭ Clarinet (B♭ Cl.) part has a few notes in the second measure. The Bassoon (Bsn.) part has a more complex melodic line starting in the first measure. The Horn (Hn.) part has a few notes in the second measure. The B♭ Trumpet (B♭ Tpt.) part has a few notes in the second and fourth measures. The Timpani (Timp.) and English Horn (Eng. Hn.) parts are silent throughout.

31

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This block contains the musical score for string instruments. It consists of five staves. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) part has a melodic line starting in the second measure. The Violoncello (Vc.) part has a more complex melodic line starting in the first measure. The Contrabass (Cb.) part has a few notes in the first and second measures.

36

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

41

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

This section of the score covers measures 41 to 45. The woodwind parts (Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, Horn, and B♭ Trumpet) are mostly silent, indicated by horizontal lines. The Timpani part has a single note in measure 41, marked with a piano (*p*) dynamic. The English Horn part is also silent.

41

Vln. I Vln. II Vla. Vc. Cb.

This section of the score covers measures 41 to 45. The Violin I and Violin II parts play a melodic line starting with a piano (*p*) dynamic. The Viola part plays a sustained note. The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes, and the Contrabass (Cb.) part has a single note in measure 41, marked with a piano (*p*) dynamic.

46

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

Vln. I Vln. II Vla. Vc. Cb.

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*  
unis.

*mf*

*mp*

*f*

*p*

*p*

60

Picc.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Timp.

Eng. Hn.

60 *div*

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 60, measures 60-64, is as follows:

- Picc., Fl., Ob., B $\flat$  Cl., Bsn., Hn., B $\flat$  Tpt., Timp., Eng. Hn.:** All instruments have whole rests in measures 60, 61, 62, 63, and 64.
- Vln. I:**
  - Measure 60: Whole rest.
  - Measure 61: Quarter notes G $\sharp$ 4, B4, D5.
  - Measure 62: Quarter notes B $\sharp$ 4, D5, E5.
  - Measure 63: Quarter notes G $\flat$ 4, F $\sharp$ 4, E4. Dynamics: *pp*.
  - Measure 64: Quarter notes G $\flat$ 4, F $\sharp$ 4, E4. Dynamics: *p*.
- Vln. II:**
  - Measure 60: Whole note G $\flat$ 4.
  - Measure 61: Quarter notes G $\flat$ 4, B $\flat$ 4.
  - Measure 62: Quarter notes B $\flat$ 4, D $\flat$ 5.
  - Measure 63: Quarter notes G $\flat$ 4, B $\flat$ 4.
  - Measure 64: Whole note G $\flat$ 4.
- Vla.:**
  - Measure 60: Whole note G $\flat$ 4.
  - Measure 61: Quarter notes G $\flat$ 4, B $\flat$ 4.
  - Measure 62: Quarter notes B $\flat$ 4, D $\flat$ 5.
  - Measure 63: Quarter note G $\flat$ 4, then whole rest.
  - Measure 64: Whole note G $\flat$ 4.
- Vc.:**
  - Measure 60: Quarter notes G $\sharp$ 3, A3, B3, C4. Accent (>).
  - Measure 61: Quarter notes G $\sharp$ 3, A3, B3, C4. Accent (>).
  - Measure 62: Quarter notes G $\sharp$ 3, A3, B3, C4. Accent (>).
  - Measure 63: Whole rest.
  - Measure 64: Quarter notes G $\sharp$ 3, A3, B3, C4. Accent (>).
- Cb.:**
  - Measure 60: Whole note G $\flat$ 4.
  - Measure 61: Quarter notes G $\flat$ 4, B $\flat$ 4.
  - Measure 62: Quarter notes B $\flat$ 4, D $\flat$ 5.
  - Measure 63: Quarter note G $\flat$ 4, then whole rest.
  - Measure 64: Whole note G $\flat$ 4.

65

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

65 unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*mp*

*ppp*

*p*

Solo

6

senza crescendo

div

3

3



70

Picc.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Timp.

Eng. Hn.

*p* *mp*

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

*mf*

74

Vln. I Vln. II Vla. Vc. Cb.

*mp* *mp* *mp* *mp* *mp*

78

78

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Picc. *mp*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

B♭ Tpt. *mp*

Timp. *p* *crescendo* *f* *p*

Eng. Hn. *mp* *p*

82

Vln. I *mp* *mf* *crescendo* *div* *f* *p*

Vln. II *mp* *mf* *crescendo* *div* *f* *p*

Vla. *mp* *mf* *crescendo* *div* *f* *p*

Vc. *mf* *crescendo* *unis.* *f* *p*

Cb. *crescendo* *f*

Allegro con brio ♩ = ♩

86

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

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

Detailed description: This block contains the woodwind and percussion parts for measures 86-90. The Piccolo (Picc.) and Flute (Fl.) parts are mostly silent, with the Flute playing a short phrase in measure 87. The Oboe (Ob.) plays a short phrase in measure 87. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts are mostly silent. The Horn (Hn.) part plays a short phrase in measure 87. The B♭ Trumpet (B♭ Tpt.) part is mostly silent. The Timpani (Timp.) part plays a rhythmic pattern in measures 86-90, starting with a *pp* dynamic in measure 86, moving to *mf* in measure 87, and *p* in measure 88. The English Horn (Eng. Hn.) part plays a melodic line in measures 86-90, starting with a *mf* dynamic in measure 86 and *mp* in measure 88.

Allegro con brio ♩ = ♩

86

Vln. I Vln. II Vla. Vc. Cb.

*mf* *mf* *mf* *mf* *mf* *mf* *f* *f* *f* *f* *p* *p* *p* *p* *f* *f* *p* *p* *f* *f* *p* *p*

Detailed description: This block contains the string parts for measures 86-90. The Violin I (Vln. I) part starts with a *mf* dynamic in measure 86, moves to *f* in measure 87, and *p* in measure 88. The Violin II (Vln. II) part starts with a *mf* dynamic in measure 86, moves to *f* in measure 87, and *p* in measure 88. The Viola (Vla.) part starts with a *mf* dynamic in measure 86, moves to *f* in measure 87, and *p* in measure 88. The Violoncello (Vc.) part starts with a *mf* dynamic in measure 86, moves to *f* in measure 87, and *p* in measure 88. The Contrabass (Cb.) part starts with a *mf* dynamic in measure 86, moves to *f* in measure 87, and *p* in measure 88. The parts are marked with *pizz.* (pizzicato) and *arco* (arco) dynamics.

92

Picc. *[Rest]*

Fl. *[Rest]* *p*

Ob. *[Rest]* *p*

B♭ Cl. *[Rest]* *p*

Bsn. *[Rest]* *p*

Hn. *[Rest]* *p* 1.

B♭ Tpt. *[Rest]* *p*

Timp. *[Rest]*

Eng. Hn. *f* *mf*

92

Vln. I *f* *pizz.* *mp* unis. arco

Vln. II *f* *pizz.* *mp*

Vla. *f* *pizz.* *mp*

Vc. *f* *pizz.* *mp*

Cb. *f* *pizz.* *mp*

98

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *mf* *f*

Hn. *f*

B♭ Tpt. *f*

Timp. *mf*

Eng. Hn. *f*

98

Vln. I *f* *div.* *unis.*

Vln. II *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

Cb. *f* *arco*

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf* *p*

Bsn. *mf*

Hn. *mf*

B♭ Tpt. *mf*

Timp. *mf*

Eng. Hn.

Vln. I *p* *mf* *p* *mp*

Vln. II unis. *p* *mf* *p*

Vla. *mf* *p*

Vc. *mf* *div. a 3* *div* *p*

Cb. *mf* *p*



Picc. *p*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn. *mp*

Vln. I *p*

Vln. II *p* div

Vla. *p* unis. div

Vc. *p* unis.

Cb. *p*

115 *accelerando* - - - **Presto** ♩ = 92

Picc. *mf* *p*

Fl. *mf* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

B♭ Tpt. *mf*

Timp.

Eng. Hn. *f* *p*

115 *accelerando* - - - **Presto** ♩ = 92

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

120

Molto Accel.

Picc.   
 Fl. *mf*   
 Ob. *mf*   
 B♭ Cl. *mf*   
 Bsn. *mf*   
 Hn. *mp*   
 B♭ Tpt. *f*   
 Timp.   
 Eng. Hn. *f*   
 Vln. I *f*   
 Vln. II *f*   
 Vla. *f*   
 Vc. *f*   
 Cb. *f*

Performance instructions: *Molto Accel.*, *div*, *unis.*

Presto (alla una)  $\text{♩} = \text{♩} = 76$

125

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

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

Detailed description: This block contains the musical score for woodwinds and percussion. The Piccolo (Picc.) part is mostly silent. The Flute (Fl.) part starts with a melodic line in the second measure, marked *mf*, and continues with rests and notes, ending with a *p* dynamic. The Oboe (Ob.) part has a melodic line starting in the second measure, marked *f*, with accents, and continues with notes, ending with a *p* dynamic. The Bass Clarinet (B♭ Cl.) part has a melodic line starting in the second measure, marked *f*, with accents, and continues with notes, ending with a *f* dynamic. The Bassoon (Bsn.) part is mostly silent, with a *p* dynamic in the fifth measure. The Horn (Hn.) part has a melodic line starting in the second measure, marked *mp*, and continues with notes, ending with a *p* dynamic. The Bass Trombone (B♭ Tpt.) part has a melodic line starting in the second measure, marked *mp*, and continues with notes, ending with a *p* dynamic. The Timpani (Timp.) part has a melodic line starting in the second measure, marked *mf*, and continues with notes. The English Horn (Eng. Hn.) part has a melodic line starting in the second measure, marked *f*, and continues with notes.

125

Presto (alla una)  $\text{♩} = \text{♩} = 76$

Vln. I Vln. II Vla. Vc. Cb.

*mf* *f* *mf* *f* *mp* *f* *f* *f* *f* *mp* *f* *f*

div. a 3 unis. div. a 3 unis. unis.

Detailed description: This block contains the musical score for strings. The Violin I (Vln. I) part starts with a melodic line in the second measure, marked *mf*, and continues with notes, ending with a *mp* dynamic. The Violin II (Vln. II) part starts with a melodic line in the second measure, marked *f*, and continues with notes, ending with a *mp* dynamic. The Viola (Vla.) part starts with a melodic line in the second measure, marked *f*, and continues with notes, ending with a *f* dynamic. The Violoncello (Vc.) part starts with a melodic line in the second measure, marked *f*, and continues with notes, ending with a *f* dynamic. The Contrabass (Cb.) part starts with a melodic line in the second measure, marked *f*, and continues with notes, ending with a *f* dynamic. The score includes dynamic markings (*mf*, *f*, *mp*, *p*) and performance instructions such as *div. a 3* and *unis.*

Musical score for page 131, featuring woodwinds, brass, and strings. The score is arranged in a standard orchestral layout with staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Timpani (Timp.), English Horn (Eng. Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The woodwind section includes Picc., Fl., Ob., B♭ Cl., and Bsn. The brass section includes Hn., B♭ Tpt., and Timp. The string section includes Eng. Hn., Vln. I, Vln. II, Vla., Vc., and Cb.

Key performance markings include *mf* (mezzo-forte) and *mf* (mezzo-forte) for various instruments. The Violin I and II parts include markings for *div.* (divisi) and *unis.* (unison).

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

div

div. a 3

This musical score page covers measures 143 through 148. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl.**: Flute, starts with a forte (*f*) melody in measures 143-145, then rests.
- Ob.**: Oboe, starts with a forte (*f*) melody in measures 143-145, then plays a piano (*p*) accompaniment.
- B♭ Cl.**: Bass Clarinet, starts with a forte (*f*) melody in measures 143-145, then plays a piano (*p*) accompaniment.
- Bsn.**: Bassoon, starts with a forte (*f*) melody in measures 143-145, then plays a piano (*p*) accompaniment.
- Hn.**: Horn, plays chords in measures 143-145, then rests.
- B♭ Tpt.**: Trumpet, plays chords in measures 143-145, then plays a piano (*p*) accompaniment.
- Timp.**: Timpani, plays a single note in measure 144 with a mezzo-forte (*mf*) dynamic.
- Eng. Hn.**: English Horn, has a solo starting in measure 145 with a piano (*p*) dynamic, featuring grace notes and slurs.
- Vln. I & II**: Violins, play a forte (*ff*) accompaniment.
- Vla.**: Viola, plays a forte (*ff*) accompaniment, with a *div* (divisi) marking in measure 145.
- Vc.**: Violoncello, plays a forte (*f*) accompaniment.
- Cb.**: Contrabass, plays a forte (*f*) accompaniment.

Picc.  $\frac{2}{4}$

Fl.  $\frac{2}{4}$

Ob.  $\frac{2}{4}$

B♭ Cl.  $\frac{2}{4}$

Bsn.  $\frac{2}{4}$

Hn.  $\frac{2}{4}$

B♭ Tpt.  $\frac{2}{4}$

Timp.  $\frac{2}{4}$

Eng. Hn.  $\frac{2}{4}$

> *mp* <> << >>

Vln. I  $\frac{2}{4}$

Vln. II  $\frac{2}{4}$

Vla.  $\frac{2}{4}$

Vc.  $\frac{2}{4}$

Cb.  $\frac{2}{4}$

div *mp*

div *mp*

unis. *mp*

*mp*

*mp*



155

Picc. *mf*  
 Fl. *p*  
 Ob. *p*  
 B♭ Cl. *p*  
 Bsn. *p*  
 Hn. *p*  
 B♭ Tpt. *p*  
 Timp.  
 Eng. Hn. *f* *mp*  
 Vln. I *mf* *p*  
 Vln. II *mf* *p* (unis. *mf*, div *p*)  
 Vla. *mf* *p*  
 Vc. *mf* *p* (div *mf*)  
 Cb. *mf* *p*

Meno mosso

160

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

160 *div. a 3*

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Eng. Hn. *f*

Vln. I *div. a 3* *mf* *p*

Vln. II *div. a 3* *mf* *p*

Vla. *mf* *p*

Vc. *unis.* *mp* *p*

Cb. *mp* *p*

*Meno mosso unis.*

166

Picc. - - - - -

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

B♭ Tpt. *p*

Timp. - - - - -

Eng. Hn. *mf*

166 *f* *div* *unis.* *f* *div* A - llar - gan - do

Vln. I *f* *div* *p* *unis.* *f* *div*

Vln. II *f* *div* *p* *unis.* *f* *div*

Vla. *f* *p* *f* *div*

Vc. *f* *p* *f* *div*

Cb. *f* *p* *f* *div*

170  $\bullet = 84$

Picc.  $\frac{3}{4}$   $\frac{2}{4}$

Fl.  $\frac{3}{4}$   $\frac{2}{4}$

Ob.  $\frac{3}{4}$   $\frac{2}{4}$

B $\flat$  Cl.  $\frac{3}{4}$   $\frac{2}{4}$

Bsn.  $\frac{3}{4}$   $\frac{2}{4}$

Hn.  $\frac{3}{4}$   $\frac{2}{4}$

B $\flat$  Tpt.  $\frac{3}{4}$   $\frac{2}{4}$

Timp.  $\frac{3}{4}$   $\frac{2}{4}$  *mp*

Eng. Hn.  $\frac{3}{4}$   $\frac{2}{4}$  *f*

170 *unis.*  $\bullet = 84$

Vln. I  $\frac{3}{4}$   $\frac{2}{4}$

Vln. II  $\frac{3}{4}$   $\frac{2}{4}$

Vla. *unis.*  $\frac{3}{4}$   $\frac{2}{4}$

Vc. *unis.*  $\frac{3}{4}$   $\frac{2}{4}$

Cb.  $\frac{3}{4}$   $\frac{2}{4}$

175

*Molto Rit.*

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

175

*Molto Rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

179 **a tempo** **Andante** ♩ = 72

Picc. —

Fl. *mp*

Ob. *mp* 3

B♭ Cl. *mp* 3

Bsn. *mf*

Hn. *mf*

B♭ Tpt. —

Timp. *mp*

Eng. Hn. *fff* *mf*

179 **a tempo** **Andante** ♩ = 72

Vln. I *mf* 10 *f* molto espressivo

Vln. II *mf* 10 *f* molto espressivo

Vla. *mf*

Vc. *mf*

Cb. —

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 182, 183, and 184. The instruments are arranged in a standard orchestral layout. The Piccolo part is mostly silent. The Flute part has a melodic line with a slur over measures 183-184. The Oboe and Bass Clarinet parts feature triplet patterns. The Bassoon part has a steady eighth-note accompaniment. The Horn part plays chords. The Trumpet part is silent. The Timpani part has a simple rhythmic pattern. The English Horn part has a melodic line with slurs. The Violin I and II parts have melodic lines with slurs. The Viola part has a steady eighth-note accompaniment. The Violoncello part has a steady eighth-note accompaniment. The Contrabass part is silent.

185

Picc. —

Fl. —

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. —

B♭ Tpt. —

Timp. —

Eng. Hn. —

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

Cb. —



Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 

B♭ Tpt. 

Timp. 

Eng. Hn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

This musical score page contains measures 191, 192, and 193. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in all three measures.
- Fl.**: Flute, plays a melodic line with a sixteenth-note triplet in measure 191, followed by a half note in measure 192 and a quarter note in measure 193. Dynamics: *f*.
- Ob.**: Oboe, plays a rhythmic pattern of eighth notes with triplet markings in measures 191 and 192, and eighth notes in measure 193. Dynamics: *f*.
- B♭ Cl.**: Bass Clarinet, plays a rhythmic pattern of eighth notes with triplet markings in measures 191 and 192, and eighth notes in measure 193. Dynamics: *f*.
- Bsn.**: Bassoon, plays a rhythmic pattern of eighth notes with triplet markings in measures 191 and 192, and eighth notes in measure 193. Dynamics: *f*.
- Hn.**: Horn, plays a rhythmic pattern of eighth notes with triplet markings in measures 191 and 192, and eighth notes in measure 193. Dynamics: *f*.
- B♭ Tpt.**: Trumpet, rests in measure 191, then plays a half note in measure 192 and a quarter note in measure 193. Dynamics: *f*.
- Timp.**: Timpani, rests in measures 191 and 192, then plays a single stroke in measure 193. Dynamics: *mf*.
- Eng. Hn.**: English Horn, rests in measure 191, then plays a half note in measure 192 and a quarter note in measure 193. Dynamics: *f*.
- Vln. I** and **Vln. II**: Violins, play a melodic line with a sixteenth-note triplet in measure 191, followed by a half note in measure 192 and a quarter note in measure 193.
- Vla.**: Viola, plays a melodic line with a half note in measure 191, followed by a half note in measure 192 and a quarter note in measure 193.
- Vc.**: Violoncello, plays a rhythmic pattern of eighth notes in measures 191 and 192, and eighth notes in measure 193. Dynamics: *mf* in 191, *f* in 192 and 193.
- Cb.**: Contrabass, plays a rhythmic pattern of eighth notes in measures 191 and 192, and eighth notes in measure 193. Dynamics: *mf* in 191, *f* in 192 and 193.

194

A - llar - gan - do

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

194 A - llar - gan - do

Vln. I

Vln. II

Vla.

Vc.

Cb.

197 **Andante** ♩ = 89

Picc. —

Fl. — *p* — — — *pp*  $\leftarrow$

Ob. *Molto Cantabile*  
*p* — — — *mp* — — — *pp*  $\leftarrow$

B♭ Cl. — — — *p* — — — *pp*  $\leftarrow$

Bsn. — — — *p* — — — *pp*

Hn. — — — *p* — — — *p*

B♭ Tpt. — — — — —

Timp. — — — *pp* — — — *p*

Eng. Hn. — — — — —

197 **Andante** ♩ = 89

Vln. I — — — — —

Vln. II — — — — —

Vla. *p* — — — — —

Vc. *p* — — — — —

Cb. *arco*  
*p* — — — — —

Picc. 

Fl. 

Ob. 

B♭ Cl. 


Bsn. 


Hn. 

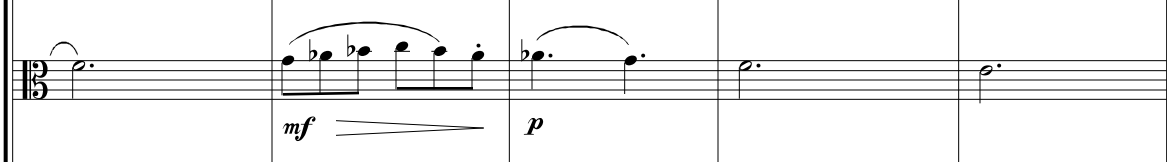
B♭ Tpt. 


Timp. 


Eng. Hn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

207

Picc. *[Rest]*

Fl. *[Rest]* *mf* *p*

Ob. *[Rest]* *p*

B♭ Cl. *mf* *mf* *p*

Bsn. *mp* *p*

Hn. *p*

B♭ Tpt. *[Rest]*

Timp. *[Rest]*

Eng. Hn. *[Rest]*

207

Vln. I *[Rest]* *p*

Vln. II *[Rest]* *p*

Vla. *[Rest]* *mf* *mp*

Vc. *[Rest]* *mp*

Cb. *mp* *p* *mp*

212

Picc. *pp*

Fl. *pp*

Ob. *pp*

B $\flat$  Cl. *pp*

Bsn. *pp*

Hn. *pp* 1. Molto Cantabile *mp* *mf*

B $\flat$  Tpt.

Timp.

Eng. Hn.

212

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description of the musical score: The score is for measures 212-216. The Piccolo, Flute, Oboe, B-flat Clarinet, and Bassoon parts are marked *pp* and play a simple melodic line. The Horn part is marked '1. Molto Cantabile' and starts with *pp*, then moves to *mp* and *mf*. The B-flat Trumpet, Timpani, and English Horn parts are mostly silent. The Violin I and II parts are marked *pp*. The Viola, Violoncello, and Contrabass parts are marked *p*.

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

*p* *mp* *pp* *p*  
*p* *p*  
*mf* *f* *pp*  
*p* *mp*  
 Solo Molto Cantabile  
*mf*

Vln. I Vln. II Vla. Vc. Cb.

*p* *mp* *p* *pp*  
*p* *mp* *p* *pp*  
*p* *mp* *p* *pp*  
*p* *mp* *p* *pp*  
*mp* *p* *pp*



Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

*mp* *p* *mp* *p* *mp*

Vln. I Vln. II Vla. Vc. Cb.

*p* *mp* *p* *mp* *p* *mp* *div* *p* *mp* *p* *mp*

227 **Allegro con brio** ♩ = 89  
TUTTI

Picc. —

Fl. *mp* *mp*

Ob. *mf* *p* *mp*

B♭ Cl. *mp* *mp*

Bsn. *mp*

Hn. 1. *p*

B♭ Tpt. *mp*

Timp. *mp*

Eng. Hn. *f* *p*

227 **Allegro con brio** ♩ = 89  
TUTTI

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *mf* *mf*

Cb. *mf* *p* *mf* pizz.

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 

B♭ Tpt. 

Timp. 

Eng. Hn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

237

*Piu mosso*

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (B♭ Tpt.), and English Horn (Eng. Hn.). The score consists of five measures. The Flute, Oboe, Bass Clarinet, and Bass Trombone parts feature melodic lines with dynamic markings of *f*. The Horn and Bassoon parts provide harmonic support with chords and rhythmic patterns. The Piccolo and English Horn parts are marked with rests.

237

*Piu mosso*

Musical score for string instruments. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score consists of five measures. The Violin I, Violin II, and Viola parts feature melodic lines with dynamic markings of *ff*. The Violoncello and Contrabass parts provide harmonic support with rhythmic patterns and dynamic markings of *f*.

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 

B♭ Tpt. 

Timp. 

Eng. Hn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

247

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

247

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*molto espressivo*

*mf*

3

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

Picc. 

Fl. 

Ob. 

B♭ Cl. 


Bsn. 


Hn. 


B♭ Tpt. 

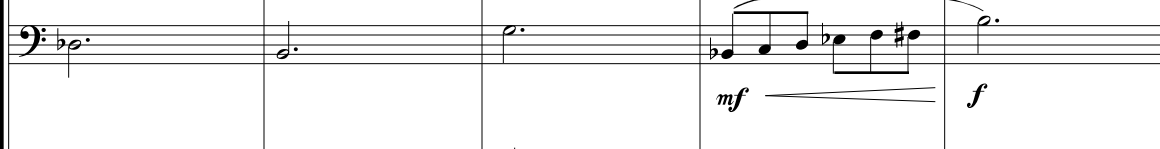
Timp. 


Eng. Hn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

*Piu mosso*

257

Picc. 

Fl.   
*pp*

Ob.   
*mf* *p* *dolce*

B♭ Cl.   
*p* *pp*

Bsn.   
*p* *pp*

Hn.   
*mp* *p* *pp*

B♭ Tpt. 

Timp. 

Eng. Hn.   
*p*

*Piu mosso*

*dolce*

257

Vln. I   
*p*

Vln. II   
*pp*

Vla.   
*pp*

Vc.   
*p* *pp*

Cb.   
*pp*



262 *Meno mosso* *Piu mosso* *Meno mosso*

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

262 *Meno mosso* *Piu mosso* *Meno mosso*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Piu mosso*

267

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 

B♭ Tpt. 

Timp. 

Eng. Hn. 

*Piu mosso*

267

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Picc. *[Rest]*

Fl. *mf* *f* *f*

Ob. *mf* *f* *f*

B♭ Cl. *mf* *f* *f*

Bsn. *mf* *f* *f*

Hn. *mf* *f* *f*

B♭ Tpt. *mf* *f* *f*

Timp. *[Rest]*

Eng. Hn. *[Rest]*

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

Vln. II *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Cb. *f* *ff* *ff*

*div. a 3*

♩ = 120

277

Picc. *fp* *mp*

Fl. *fp* *mp*

Ob. *fp* *mp*

B♭ Cl. *fp* *mp*

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

Hn. *mf*

B♭ Tpt. *mf*

Timp. *fp* *mf*

Eng. Hn. *fp* *mf* *p* *p*

**Cadenza**  
(Ad. Libitum)

7

277

Vln. I *fp* *mf* *p* *p*

Vln. II *fp* *mf* *p* *p*

Vla. *fp* *mf* *p* *p*

Vc. *fp* *mf* *p* *p*

Cb. *fp* *p* *p*

♩ = 120  
unis.

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *p* *f* *mf*

Hn. 1. a2 *mf*

B♭ Tpt. *mf*

Timp. *f*

Eng. Hn.

282

Vln. I *p* *f* *f* *mf*

Vln. II *p* *f* *f*

Vla. *p* *f* *f*

Vc. *p* *f* *f*

Cb. *p* *f* *f*

This musical score covers measures 288 to 292. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (B♭ Tpt.). The percussion section includes Timpani (Timp.) and English Horn (Eng. Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 288-292 are in 3/8 time. The key signature has two flats (B♭ and E♭). The score features dynamic markings of *mf* and *f*. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The Piccolo part is silent throughout.

293 A - llar - gan - do - - - rit. - - - ♩ = 102

Picc.   
Fl.   
Ob. *p*   
B♭ Cl. *mp*   
Bsn. *mp*   
Hn.   
B♭ Tpt.   
Timp.   
Eng. Hn. *mp* *Leggiero*

293 A - llar - gan - do - - - rit. - - - ♩ = 102

Vln. I *pizz.*   
Vln. II *pizz.*   
Vla. *pizz.*   
Vc. *pizz.*   
Cb. *pizz.*

Picc.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Fl.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Ob.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *p*

B♭ Cl.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *mp*  $\triangleleft$  *p*  $\triangleleft$  *p*

Bsn.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *p*

Hn.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *mf*  $\triangleright$

B♭ Tpt.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *mf*  $\triangleright$  *p*

Timp.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *mf* *p*

Eng. Hn.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *mf* *mp* *mf*  $\triangleleft$  *p*  $\triangleleft$  *p*

298

Vln. I  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *arco* *mf* *pizz.* *mp*

Vln. II  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *arco* *mf* *pizz.* *mp*

Vla.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *arco* *mf* *pizz.* *mp*

Vc.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *arco* *mf* *div* *unis. pizz.* *mp*

Cb.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  *arco* *mf* *pizz.* *mp*



Picc. *mf*

Fl. *mf*

Ob. *mp* *mf* *mf*

B♭ Cl. *mp* *mf* *mf*

Bsn. *mp* *mf* *mf*

Hn. *mp* *mf*

B♭ Tpt. *mp*

Timp.

Eng. Hn. *mf*

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

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

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Cb. *f* *mp* *f*

arco

div arco

303

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *mf* *mf*

B♭ Tpt. *mf* *mf*

Timp.

Eng. Hn.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

*f* *mf* *mf* *mf* *mf*

314  $\bullet = 93$

Picc. *mf* *f*

Fl.

Ob. *f*

B♭ Cl. *f*

Bsn.

Hn. *f*

B♭ Tpt. *mf*

Timp.

Eng. Hn. *mf* *f*

Vln. I *f*

Vln. II *f* *div.* *unis.*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 314 to 317. The tempo is marked as quarter note = 93. The score is for a full orchestra. The Piccolo part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Flute part is silent throughout. The Oboe part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Bass Clarinet part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Bassoon part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Horn part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Bass Trombone part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Timpani part (measures 314-317) is silent throughout. The English Horn part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Violin I part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Violin II part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Viola part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Violoncello part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The Contrabass part (measures 314-317) starts with a mezzo-forte (*mf*) dynamic and changes to forte (*f*) in measure 315. The score includes various musical notations such as dynamics, articulation marks, and performance instructions like *div.* and *unis.*

319

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

*mf*

Hn.

B♭ Tpt.

*mp*

Timp.

Eng. Hn.

319

Vln. I

Vln. II

Vla.

Vc. *div*

Cb.

Detailed description of the musical score: The score is for measures 319-322. It includes parts for Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Timpani, English Horn, Violin I, Violin II, Viola, Violoncello (divisi), and Contrabass. The key signature has two flats (B♭ and E♭). The Piccolo part has a whole rest in all four measures. The Flute part has a whole rest in measure 319, followed by a half note B♭ in measure 320, and a half note B♭ in measure 321, with a slur over the last two measures. The Oboe part has a continuous eighth-note pattern with slurs. The B♭ Clarinet part has a whole rest in measure 319, followed by a half note B♭ in measure 320, and a half note B♭ in measure 321, with a slur over the last two measures. The Bassoon part has a continuous eighth-note pattern with slurs. The Horn part has a whole rest in measure 319, followed by a half note B♭ in measure 320, and a half note B♭ in measure 321, with a slur over the last two measures. The B♭ Trumpet part has a whole rest in measure 319, followed by a half note B♭ in measure 320, and a half note B♭ in measure 321, with a slur over the last two measures. The Timpani part has a whole rest in all four measures. The English Horn part has a continuous eighth-note pattern with slurs. The Violin I and II parts have a continuous eighth-note pattern with slurs. The Viola part has a continuous eighth-note pattern with slurs. The Violoncello and Contrabass parts have a whole note chord in measure 319, followed by a whole note chord in measure 320, and a whole note chord in measure 321, with a slur over the last two measures. The dynamic markings are *mf* for the woodwinds and *mp* for the brass.

323 *Meno mosso* ♩ = 78

Picc. —

Fl. *mf* <sup>6</sup> *f* *mf*

Ob. *mf*

B♭ Cl. *mf* <sup>6</sup> *f* *mf* <sup>6</sup> *f* *mf*

Bsn. *mf* <sup>6</sup> *f* *mf* <sup>6</sup> *f* *mf*

Hn. *mp* *mf* *mp* *mf*

B♭ Tpt. *f* *mf* *f*

Timp. —

Eng. Hn. *f* <sup>6</sup> *mf* *f* <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup>

*Meno mosso* ♩ = 78  
div. a 3

323 Vln. I *p* <sup>6</sup> *f* *f* *mf*

Vln. II *p* *mf*

Vla. *p* <sup>6</sup> *f* *p* <sup>6</sup> *f* *mf*

Vc. *p* <sup>6</sup> *f* *p* <sup>6</sup> *f* *mf*

Cb. *p* <sup>6</sup> *f* *p* <sup>6</sup> *f* *mf*

Picc.

Fl. *p* *f*

Ob.

B♭ Cl. *p* *f*

Bsn. *p* *f*

Hn. *p*

B♭ Tpt. *mp* *mf* *f*

Timp. *mf*

Eng. Hn. *p* *f*

327 Vln. I unis. *p* *f* div. a 3

Vln. II *mp* div

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Picc. 

Fl. *p* 

Ob. *p* 

B♭ Cl. *p* 

Bsn. *p* 

Hn. *mp* 

B♭ Tpt. 

Timp. 

Eng. Hn. *mp* *mf* 

Vln. I *mp* *div* 

Vln. II *mp* 

Vla. *mp* 

Vc. *mp* 

Cb. *mp* 

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 

B♭ Tpt. 

Timp. 

Eng. Hn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 



Picc. [Rest]  
 Fl. [Rest] *f* [Triplet]  
 Ob. [Rest] *f* [Triplet]  
 B♭ Cl. [Rest] *f* [Triplet]  
 Bsn. [Rest] *f* [Triplet]  
 Hn. [Rest] *f* [Triplet]  
 B♭ Tpt. [Rest] *f* [Triplet]  
 Timp. [Rest]  
 Eng. Hn. [Sixteenth-note run] [Triplet]  
 Vln. I 339 *mf* [Sixteenth-note run] *f* [Triplet] *div. a 3*  
 Vln. II *f* [Triplet]  
 Vla. *f* [Triplet]  
 Vc. *f* [Triplet]  
 Cb. *f* [Triplet]

344  $\bullet = 92$

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

344  $\bullet = 92$

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 

B♭ Tpt. 

Timp. 

Eng. Hn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

353

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. a 3

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

363 **a tempo** ♩ = 89

Picc. —

Fl. *ff*

Ob. *ff* *p sub.*

B♭ Cl. *ff* *p sub.*

Bsn. *ff*

Hn. *ff* *p sub.*

B♭ Tpt. *ff*

Timp. —

Eng. Hn. *mp* *pp*

363 **a tempo** ♩ = 89

Vln. I *ff* *pp sub.*

Vln. II *ff* *pp sub.*

Vla. *ff* *pp sub.*

Vc. *pp sub.*

Cb. *pp sub.*

367

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

3 *pp* *p* *p* *p*

367

Vln. I Vln. II Vla. Vc. Cb.

*p* *p* *p* *p*

div unis.

372

Picc. *mp* *mf* *molto espressivo*

Fl. *mp* *mf* *molto espressivo*

Ob. *p* *mp*

B♭ Cl. *p*

Bsn. *p*

Hn. *mp*

B♭ Tpt.

Timp.

Eng. Hn. *mp* *mp* *molto espressivo*

Vln. I *mp* *p* *mf* *molto espressivo*

Vln. II *p* *mp*

Vla. *p* *p*

Vc. *p* *p*

Cb. *p* *p*



Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

382

Picc. *mf* *f*

Fl.

Ob. *mp*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp*

B♭ Tpt. *mf* *f*

Timp.

Eng. Hn.

382 Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Detailed description: This page of a musical score covers measures 382 to 385. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and B♭ Trumpet (B♭ Tpt.). The brass section includes English Horn (Eng. Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows a variety of rhythmic patterns and dynamic markings. The Piccolo part starts in measure 382 with a melodic line, marked *mf* and *f*. The Oboe and B♭ Clarinet parts have *mp* markings. The B♭ Trumpet part has *mf* and *f* markings. The strings play a rhythmic accompaniment, with Vln. I and II marked *mf*, *f*, and *ff*, and Vc. and Cb. marked *mf* and *f*. The English Horn part has a melodic line with a *>* marking. The Piccolo part has a melodic line with a *>* marking.

387

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

387

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mf*

*f*

*mf*

*f*

div

div. a 3

div

392

♩ = 89

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

392

♩ = 89

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

397

Vln. I

Vln. II

Vla.

Vc.

Cb.

Presto  $\text{♩} = 72$  (alla una)

402

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

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

Detailed description: This block contains the woodwind and brass staves for measures 402-405. The Piccolo (Picc.) and English Horn (Eng. Hn.) are silent. The Flute (Fl.) starts with a half note G4 (sharp) and rests. The Oboe (Ob.) plays a half note G4 (sharp) and then a sixteenth-note figure. The B♭ Clarinet (B♭ Cl.) plays a half note G4 (sharp) and then a sixteenth-note figure. The Bassoon (Bsn.) plays a half note G4 (sharp) and then a sixteenth-note figure. The Horn (Hn.) plays a half note G4 (sharp) and then a sixteenth-note figure. The B♭ Trumpet (B♭ Tpt.) and Timpani (Timp.) play a half note G4 (flat) and then a sixteenth-note figure. Dynamics include *mf*, *mp*, and *p*.

402

Presto  $\text{♩} = 72$  (alla una)  
div. a 3

Vln. I Vln. II Vla. Vc. Cb.

*mf* *mf* *mf* *mf* *mf* *mf* *pp* *mp* *mf* *pp* *mp* *mf* *pp* *mp* *mf* *pp* *mf*

Detailed description: This block contains the string staves for measures 402-405. The Violin I (Vln. I) and Violin II (Vln. II) parts are marked *mf* and play a sixteenth-note figure. The Viola (Vla.) part is marked *mf* and plays a sixteenth-note figure. The Violoncello (Vc.) part is marked *mf* and plays a sixteenth-note figure. The Contrabass (Cb.) part is marked *mf* and plays a sixteenth-note figure. The strings are divided into three parts (div. a 3). Dynamics include *mf*, *pp*, and *mp*.

Picc.

Fl. *mf*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

Vln. I *f* unis.

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

Picc.   
Fl.   
Ob.   
B♭ Cl.   
Bsn.   
Hn.   
B♭ Tpt.   
Timp.   
Eng. Hn.

413   
Vln. I   
Vln. II   
Vla.   
Vc.   
Cb.

div. a 3



*Meno mosso*

418

Picc.

Fl. *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *mf*

B♭ Tpt. *mf*

Timp.

Eng. Hn. *mf*

418 *f* *mf* *unis.* *Meno mosso*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

423

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

423

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page covers measures 427 through 430. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl.**: Flute, starts with a *f* dynamic, then *mf*. Features a triplet in measure 429 and an 8-measure phrase in measure 430.
- Ob.**: Oboe, starts with a *f* dynamic, then *mf*. Mirrors the flute's melodic line.
- B♭ Cl.**: Bass Clarinet, starts with a *f* dynamic, then *mf*. Mirrors the flute's melodic line.
- Bsn.**: Bassoon, starts with a *f* dynamic, then *mf*. Mirrors the flute's melodic line.
- Hn.**: Horn, starts with a *f* dynamic, then rests.
- B♭ Tpt.**: Trumpet, starts with a *f* dynamic, then rests.
- Timp.**: Timpani, rests throughout.
- Eng. Hn.**: English Horn, rests throughout.
- Vln. I** and **Vln. II**: Violins, start with a *f* dynamic. Measure 427 includes a *div. a 3* marking. Measures 428-430 include *unis.* (unison) markings.
- Vla.**: Viola, starts with a *f* dynamic, then *mf*, then *f*. Mirrors the flute's melodic line.
- Vc.**: Violoncello, starts with a *f* dynamic, then *mf*, then *f*. Mirrors the flute's melodic line.
- Cb.**: Contrabass, starts with a *f* dynamic, then rests.

431 **Allegro con brio** ♩ = 84

Picc. *[Rest]*

Fl. *f*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mp*

Hn. *mf*

B♭ Tpt. *mf*

Timp. *mf*

Eng. Hn. *[Rest]*

431 **Allegro con brio** ♩ = 84

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *mf*

Cb. *mf*

435

Picc.

Fl. *molto espressivo*

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp. *mf* *p*

Eng. Hn. Solo

Vln. I *molto espressivo*

Vln. II *molto espressivo*

Vla. *molto espressivo*

Vc. 3 3 3 3 3

Cb.

439  $\bullet = 72$  **a tempo**

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

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

*molto espressivo*

439  $\bullet = 72$  **Piu mosso** **a tempo**

Vln. I Vln. II Vla. Vc. Cb.

*ppp* *ppp* *ppp* *ppp* *ppp*

443 *Piu mosso*

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Timp. Eng. Hn.

*p* 3 3 *p* *f*

443 *Piu mosso*

Vln. I Vln. II Vla. Vc. Cb.

div

447

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

447

Vln. I

Vln. II

Vla.

Vc.

Cb.



451

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

451

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 451 through 453. The instruments are arranged in two systems. The first system includes Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, and Timpani. The second system includes English Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. A sixteenth-note triplet is indicated with a '6' and a slur in the Flute, B♭ Clarinet, and B♭ Trumpet parts. The Contrabass part features a rhythmic pattern of eighth notes with accents.

Picc.   
 Fl.   
 Ob.   
 B♭ Cl.   
 Bsn.   
 Hn.   
 B♭ Tpt.   
 Timp.   
 Eng. Hn.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

*mf*   
 *mf*   
 *mf*   
 *mf*   
 *mf*   
 *f*   
 *mf*

Detailed description: This page of a musical score covers measures 454, 455, and 456. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and English Horn (Eng. Hn.). The brass section includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and Trombone (Cb.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Timpani (Timp.). The score features various musical notations such as slurs, ties, and dynamic markings. The woodwinds and strings play melodic lines with slurs, while the brass and percussion provide harmonic support. The timpani has a specific rhythmic pattern in measure 456. The dynamic markings range from mezzo-forte (mf) to forte (f).

457

Picc.

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt. *f*

Timp. *mf*

Eng. Hn.

457

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *f*

460  $\bullet = 92$

Picc. *pp* *mf*

Fl. *pp* *mf*

Ob. *pp* *mf*

B♭ Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. *pp* *mp*

B♭ Tpt. *pp*

Timp. *mp*

Eng. Hn. *mf*

460  $\bullet = 92$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

465

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

465

Vln. I

Vln. II

Vla.

Vc.

Cb.

469 *Molto Accel.* - - - - -

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

*f*

469 *Molto Accel.* - - - - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

473

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Eng. Hn.

473

Vln. I

Vln. II

Vla.

Vc.

Cb.