379
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No. 405

SYMPHONY IN THREE MOVEMENTS

DISSERTATION

Presented to the graduate council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the degree of

DOCTOR OF MUSICAL ARTS

by

Park, Ki-Seob, B.M., M.M
Denton, Texas

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Park, Ki-Seob, Symphony in Three Movements. Doctor of Musical Arts (Composition), December, 1994, 153 pp., 4 figures, 10 Tables, 68 Examples.

Symphony in Three movements is an orchestra work scored for two flutes, two oboes, two clarinets in Bb, two bassoons, two horns in F, three trumpets in Bb, three trombones, one tuba, percussion and strings. The percussion consists of timpani, vibraphone, temple block, tom-tom, suspended cymble, bass drum, and gong.

The piece is not based on any non-musical image. The three movements of this work, I.(variation-like) II.(ternary) III.(fantasia-like), are based on the combination of the solemn ceremonial atmosphere of Korean music and early twentieth-century Western music.

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Introduction

Symphony in Three Movements is a work for orchestra and is scored for the following instruments:

- 2 Flutes
- 2 Oboes
- 2 Clarinets in Bb
- 2 Bassoons
- 2 Horns in F
- 3 Trumpets in Bb
- 3 Trombones
- 1 Tuba
- Percussion (4 players):
  - Timpani
  - Vibraphone
  - Xylophone
  - Temple block
  - Tom-tom
  - Suspended cymbal
  - Snare drum
  - Bass drum
  - Gong
- Strings
  - Violin I
  - Violin II
  - Viola
  - Violincello
  - Contrabass

The piece is not based on any non-musical image. The first movement exhibits the characteristic sectional organization of a variation form, while the second movement shows clearly divided ternary form. The third movement is in a fantasia-like style acting as a culmination of the previous two movements. The three movements are designed with certain cyclic implications. The first and the third movements are related by similar materials.

Design

Symphony in Three Movements is almost 22 minutes in length. Each of the movements is approximately the same length.

Movement	Time
I	7:40
II	7:30
III	7:40

Figure 1--Length of movements of the Symphony

First Movement

The first movement is constructed in variation form: theme, variation and coda.

Theme	Six Variations	Coda
♩ =92	♩ =92-120	♩ =92
mm.1-12	mm.13-217	mm.217-219

Figure 2--Design of the First movement

Exclusive of the presentation of the theme and coda, the movement consists of six variations. While the entire movement is continuous, the groupings are clearly delineated by a wide variety of timbral patterns, and by significant alterations in the character of the music.

Internally, the work attempts to achieve unification through diverse means. Most common is the use of motives derived from the main theme throughout the piece. The theme, based on a Korean folk song, serves as the general principle of development in this movement. The instruments produce highly decorated melodic lines. This process begins in the first variation and is completed at the sixth variation. The coda consists of material similar to that of the introduction.

Table 1.

Formal Description of the First Movement

Section	Measures	Description
Introduction	1-12	theme
Variation I	13-37	first half of the theme begins m.13 in horn transition mm.35-37 in percussion
Variation II	38-71	melody based on the first-half of the theme appears four times 1st begins m.41 in bassoon, ends m.46 2nd begins m.46 in bassoon and violin I, ends m.55 3rd begins m.56 in flute and violin I, ends m.60 4th begins m.61 in clarinet, ends m.65
Variation III	72-111	melody based on the first half of the theme appears three times in extended pattern

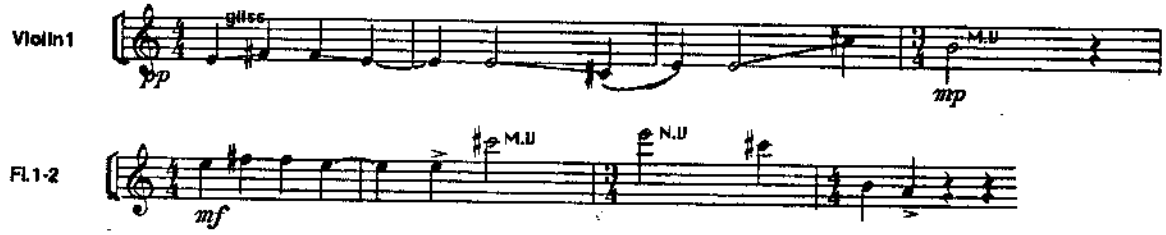
Table 1 -- continued

Section	measures	Description
		1st begins m.72 in bassoon, ends m.79 2nd begins m.80, ends m.97 3rd begins m.98, ends m.107 transition mm.108-111
Variation IV	112-133	first half of the theme appears only m.123 in horn 1st statement begins m.112 in violin I, reaches peak m.125 2nd statement begins m.117 in violin II 3rd statement begins m.119 in viola 4th statement begins m.121 in cello
Variation V	134-190	1st statement begins m.134 in strings,winds and brasses transition in mm.142-145 2nd statement begins m.146 in strings, ends m.153 transition in mm.154-162 3rd statement begins m.163, reaches peak at m.183 transition mm.186-190
Variation VI	191-217	first half of the theme begins m.191 in strings, reaches peak at m.213 peak sustains until m.217
Coda	218-219	theme

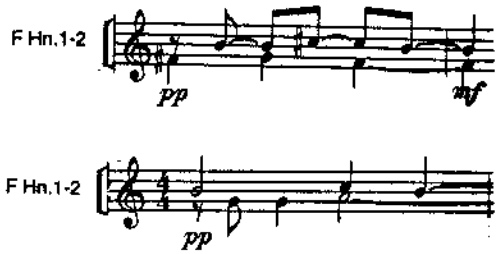
Most of the contiguous main variations are diversed, although they are derived from the main theme, but two variations,III and IV, are paired using similar material

treated slightly differently. The fourth variation uses the same material as that of the third variation, but offers a dynamic contrast. The structure of entrances is a retrograde of the third variation. The fifth variation consists of mainly one figuration in a march-like character. The melodic line of the ostinato pattern is based on the beginning of the main theme.

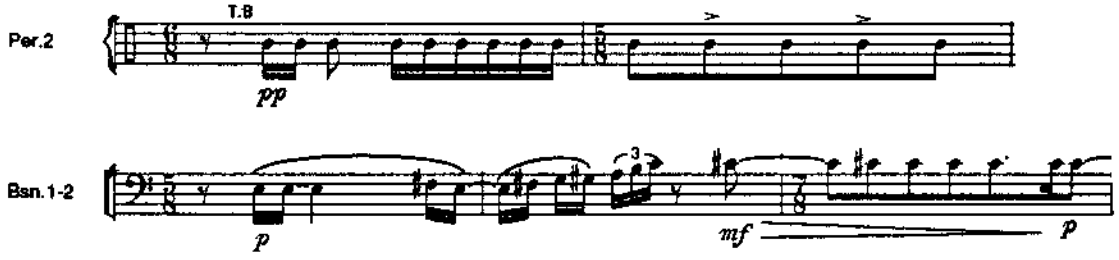
Example 1. First Movement, measures 1-4 of the violin I and 5-8 of the flute, theme.



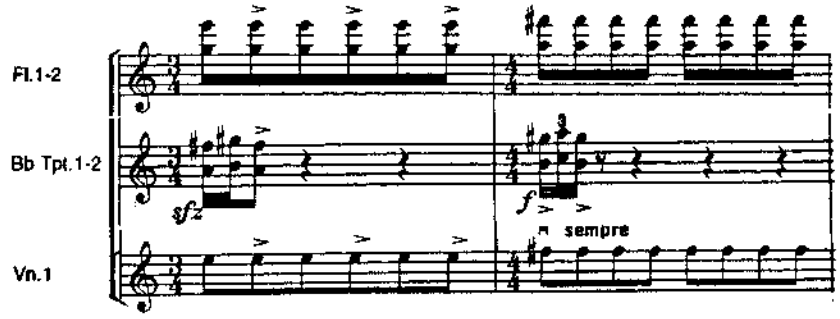
Example 2. First Movement, measures 13 and 22 of the horn, first half of the theme.



Example 3. First Movement, measures 38-39 of temple block, and measure 41-43 of the bassoon, rhythmic variation.



Example 4. First Movement, measures 135-136 of the flute, trumpet, and violin I.



Second Movement

The second movement is constructed in three sections: slow, fast and slow.

Slow	Fast	Slow
♩=60-70	♩=120	♩=60
mm.1-71	mm.72-134	mm.135-186

Figure 3-- Design of the Second Movement

In this ternary form, the first and third sections are closely related, while the fast middle section is in contrasts. Within the slow section the main theme is repeated six times. Generally the style of the theme is kept in the same mood while the instrumentation is varied. The first slow section consists of repetitions of the main theme and is followed by a transition based on the theme of the first movement. The fast section is made up of a series of conversations between strings and other groups.

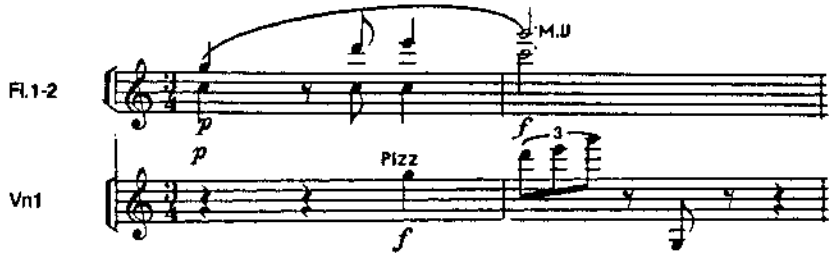
Table 2

Formal Description of the Second Movement

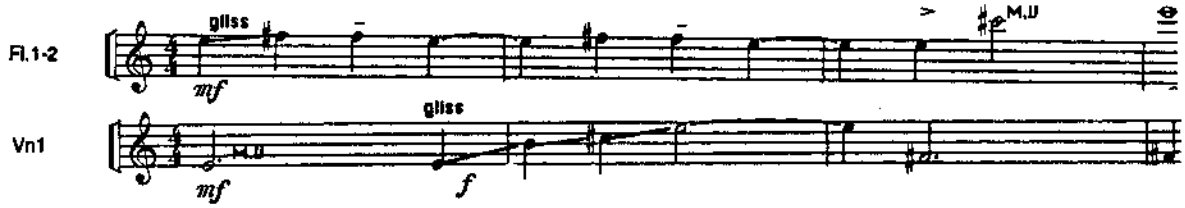
Section	Measures	Description
Slow	1-10	1st statement begins in strings ends in clarinet
	10-21	2nd statement begins in strings clarinet follows in imitation
	22-28	3rd statement begins in strings, brasses, winds, respectably
	28-41	4th statement reaches peak m.37
	42-50	5th statement begins in woodwinds
	51-60	6th statement begins in woodwinds, strings pizzicati and glissandi
	61-71	themes of the first and second movement transition mm.70-71
Fast	72-82	1st statement begins in strings, reaches peak m,76 in horn
	83-105	2nd statement begins by tutti simultaneously
	106-118	3rd flow keeps the theme in same mood
	119-134	4th statement begins m.118 in strings, reaches peak at m.130, declines toward the following slow section
Slow	135-141	1st statement begins in strings
	142-151	2nd statement begins in woodwinds
	152-178	3rd statement begins in strings, imitates in woodwinds
	179-186	coda keeps the mood of the theme of the 1st movement

Example 5. Second Movement, measures 1-4 of the violin I, theme.

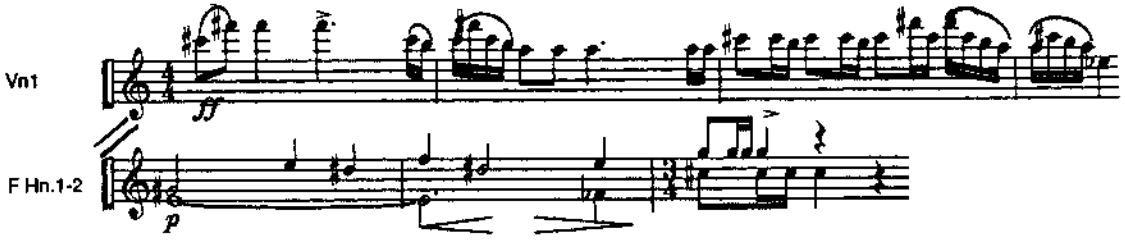
Example 6. Second Movement, measures 51-52 of the flute and violin I, conversation of the theme.



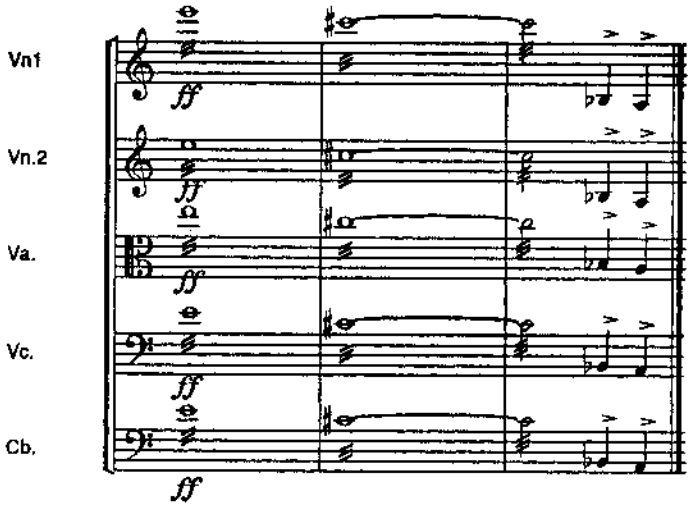
Example 7. Second Movement, measures 65-68 of the flute and violin I, themes of the first and second movement.



Example 8. Second Movement, measures 72-78 of the violin I and horn, theme, answer.



Example 9. Second Movement, measures 184-186 of the strings, fragment of the main theme of the first movement.



Third Movement

The third movement is constructed by combining elements of the first and the second movement. Similar to the first movement, the third movement is made up of three sections: introduction, main body and coda.

Introduction	Main Body	Coda
♩= 96	♩= 96-140	♩= 140
mm.1-10	mm.10-190	mm.191-204

Figure 4--Design of the Third Movement.

Within the main body the theme is repeated eight times. The theme is kept generally intact, but is varied according to the instrumentation. The whole section is framed by the head of the theme, similar to the first movement. But in this movement the theme is much more freely varied in a fantasia-like style. The entries of the main theme and the material of the introduction, the main body, and the coda are illustrated in Table 3.

Table 3

Formal Description of the Third Movement

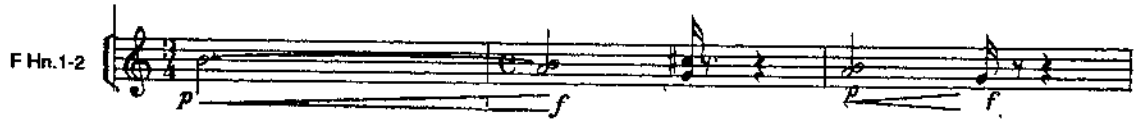
Section	Measures	Description
Introduction	1-4	special chord in strings
	5-7	the chord in woodwinds

Table 3-- continued

Section	Measures	Description
	8-10	first half of the theme
Main Body	10-17	transition
	18-34	1st statement begins in violin I and oboe
	35-62	2nd statement begins in cello
	63-72	3rd statement begins in strings
	73-95	4th statement begins in strings brasses and percussion
	96-116	5th statement begins in strings and percussion fragment of the theme chord of the introduction
	116-139	6th statement begins in bassoon
	140-153	7th statement begins in cello
	153-190	8th statement begins in strings reaches peak at m.190
Coda	191-205	repetition of the special-chord theme of the first movement

Example 10. Third Movement, measures 54-58 of the horn, theme.

Example 11. Third Movement, measures 73-75 of the horn, ostinato.



Tonal Centers

The symphony focuses on a tonal center of E, but moves through various centers from the first to third movement. Although the symphony is tonal in general, the approach to tonal centers is free. The tonal centers as they occur at the beginning and end of each of the three movements are listed in table 4.

Table 4

Principal Tonal Centers of the Symphony

Movement	Tonal Center
First Movement	E
Second Movement	G, A
Third Movement	E

First Movement

Tonal organization in the first movement is built on six consecutive repetitions of the pitch E. This E becomes most important to the overall structure of the symphony because it is not only the point of departure for the movement but the point of repose for the last. In addition to the emphasis of the tonal center E, bi-tonal centers are utilized throughout the movement except for the beginning and the ending sections. The D# of measures 191-217 functions as a leading tone toward the final E.

Table 5

Principal Tonal Centers of the First Movement

Measures	Tonal Center
1	E
72	E/C
90	E/Ab
112	C/G
134	E/A
191	D#
218	E

Second Movement

In the second movement, the tonal centers are primarily organized in terms of an alteration between G and A. Although the movement of the tonal center is governed by the pitch G and other tonal centers, the music ends on the A tonal center. The G# of measures 180-186 is regarded as a leading tone toward the final tonal center of A.

Table 6

Principal Tonal Centers of the Second movement

Measures	Tonal Center
1	G
18	unconfirmed
61	E
72	F#
119	D
135	G
168	G#
180	A

Third Movement

Tonal organization in the third movement is built on five repetitions of the pitch E together with other tonal centers. In addition, the area marked "unconfirmed" at m.116 is tonally ambiguous by the use of sequence. Similar to the first movement, the use of bi- tonal center is illustrated in measures 63-72.

Table 7

Principal Tonal Centers of the Third Movement

Measure	Tonal Center
1	B
18	E
43	G
54	E
63	E/C
73	E
96	B
116	unconfirmed
140	E
191	B
205	E

Musical Elements

In the Symphony in Three Movements, individual musical elements are used for the coherence of this work. Since this work is designed with certain cyclic implications, a number of these elements are common to all three movements.

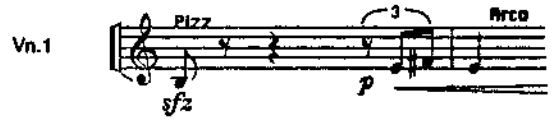
These elements may be classified into eight broad categories: motives, themes, melodies, counterpoint, heterophony, rhythms, ostinato, and sustained passages. Each of the elements is illustrated as follows.

Individual Musical Elements

A. Motives:

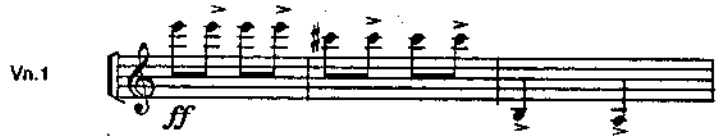
1. The motive based on the first half of the theme.

Example 12. First Movement, measures 13-14 of the violin I. motive utilizing the first half of the theme.

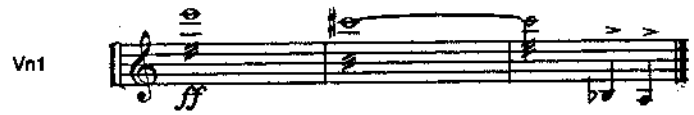


2. The motive based an the tale of the theme.

Example 13. First Movement, measures 183-185 of the violin I, motive utilizing the second half of the theme.



Example 14. Second Movement, measures 184-186 of the violin I, same as example 13 in different mode.



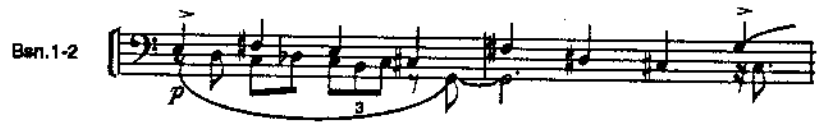
3. The motive as an introductory or transitional element.

Example 15. Third Movement, measures 1-3 of the violin I.

B. Themes:

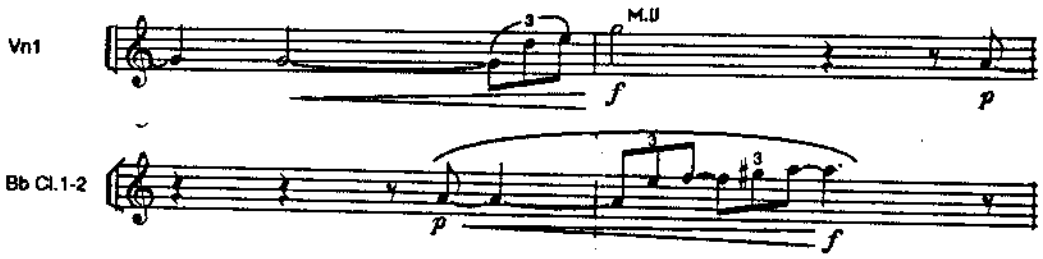
4. "Inherit" theme.

Example 16. First Movement, measures 72-73 of the bassoon.



5. Variation of theme

Example 17. Second Movement, measures 11-12 of the violin I and clarinet, theme and variation.



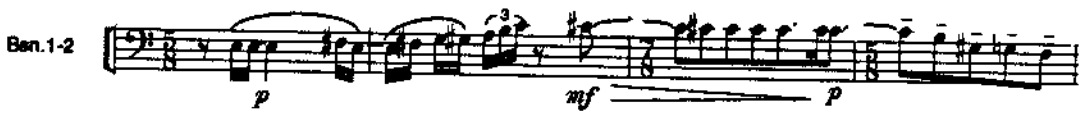
C. Melody:

6. Solo line.

Example 18. Third Movement, measures 116-119 of the bassoon, solo line.

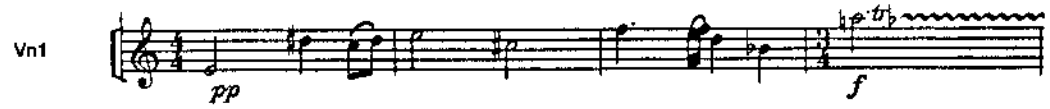
7. Melodic line with ornamentation

Example 19. First Movement, measures 41-44 of the bassoon, melodic line with ornamentation.



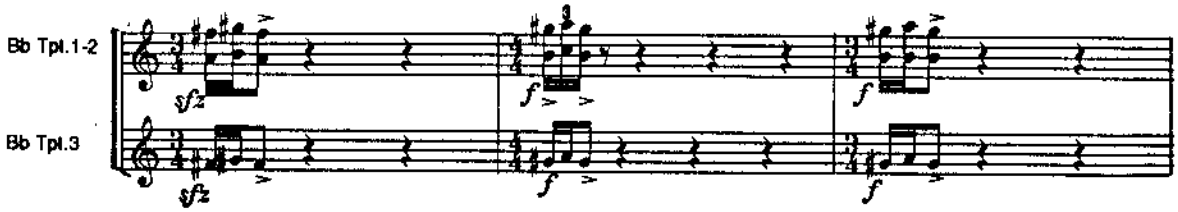
8. Melodic line without ornamentation

Example 20. Second Movement, measures 99-102 of the violin I, melodic line without ornamentation.



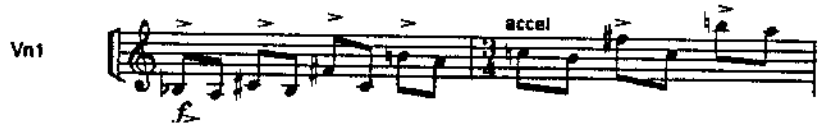
9. Fragment of tune.

Example 21. First Movement, measures 135-137 of the trumpets.



10. Transitional tune

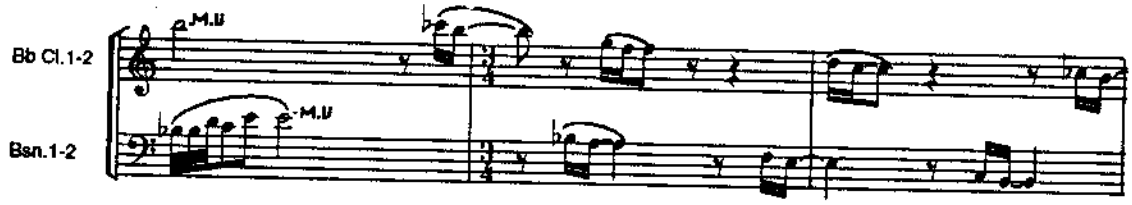
Example 22. Second Movement, measures 70-71 of the violin I.



D. Counterpoint:

11. Imitative counterpoint without ornamentation.

Example 23. Second Movement, measures 145-147 of the clarinet and bassoon, without ornamentation.



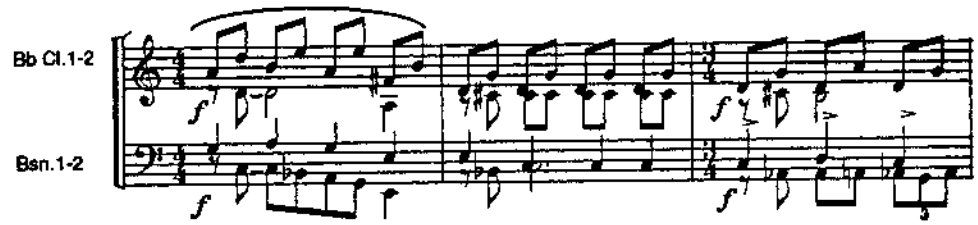
12. Imitative counterpoint with ornamentation.

Example 24. Third movement, measures 22-25 of the clarinet and oboe, with ornamentation.

E. Heterophony:

13.Ornamentation of the original melody keeping the original line.

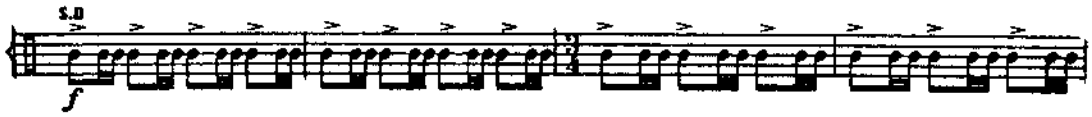
Example 25. First movement, measures 87-89 of the clarinet and bassoon.



F. Rhythm:

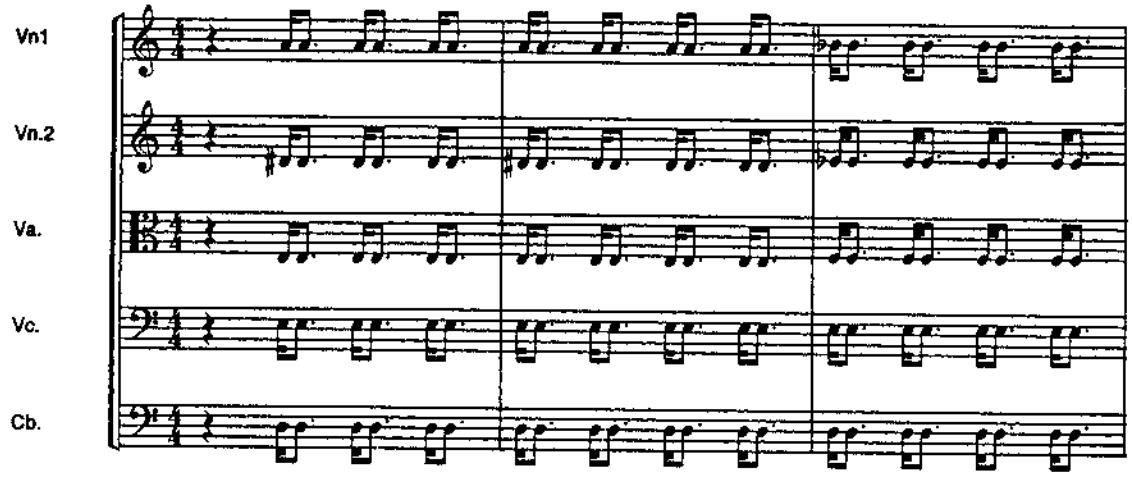
14. Rhythmic Figure

Example 26 Second Movement, measures 106-109 of the snare drum.



15. Rhythmic figure

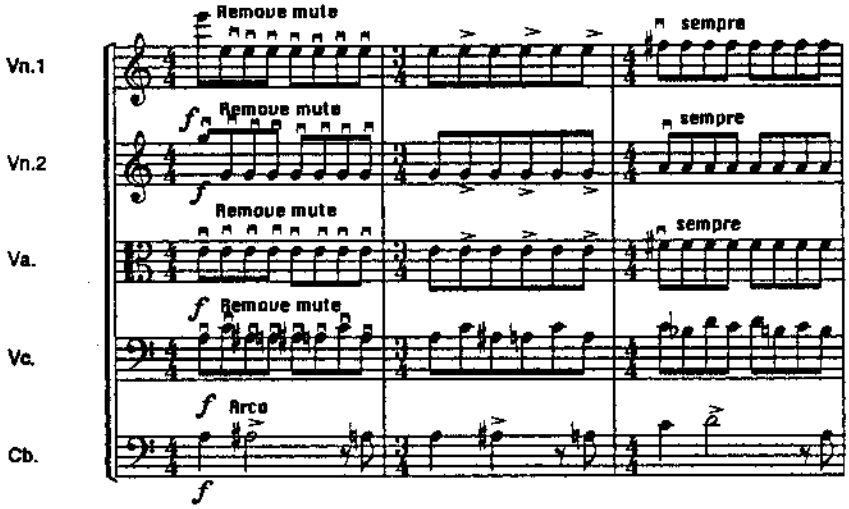
Example 27. Second Movement, measures 110-112 of the strings.



G. Ostinato:

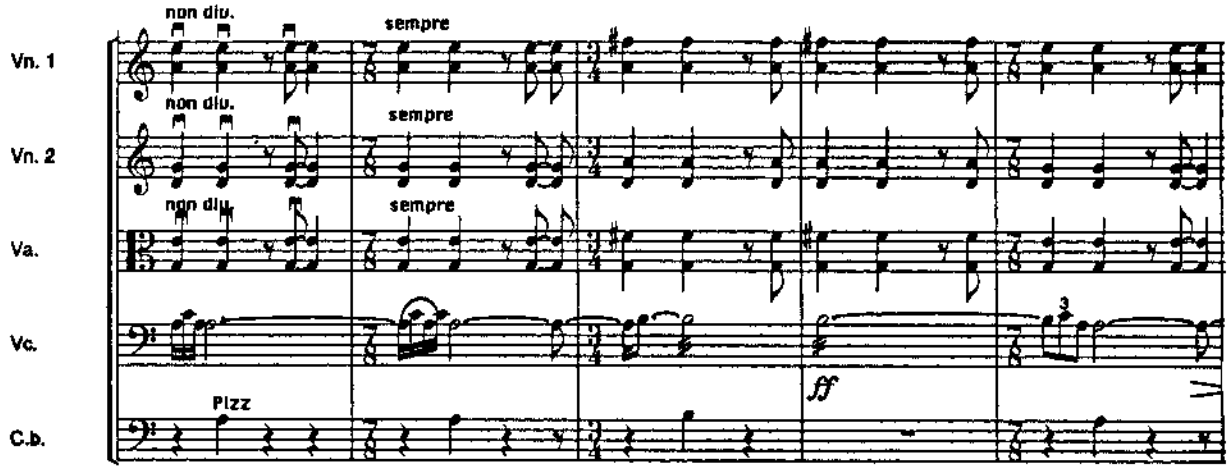
16. Ostinato with a chromatic line

Example 28. First movement, measures 134-136 of the strings.



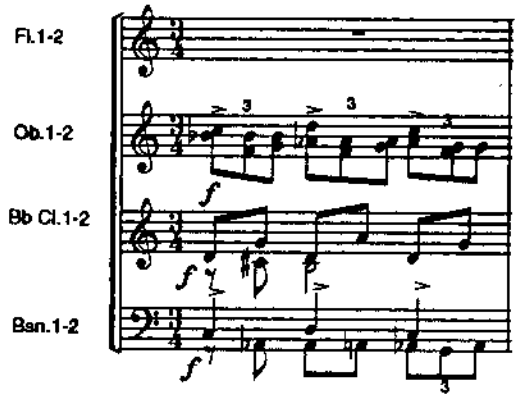
17. Ostinato with a diatonic line

Example 29. Third movement, measures 153-158 of the strings.



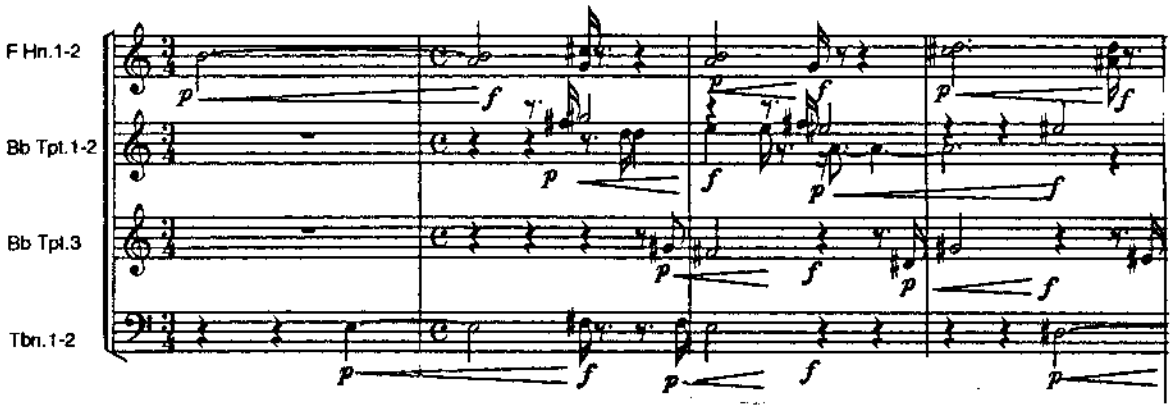
18. Ostinato following heterophony.

Example 30. First Movement, measure 89 of the woodwinds.



19. Ostinato with repetition of the dynamic pattern, p< f.

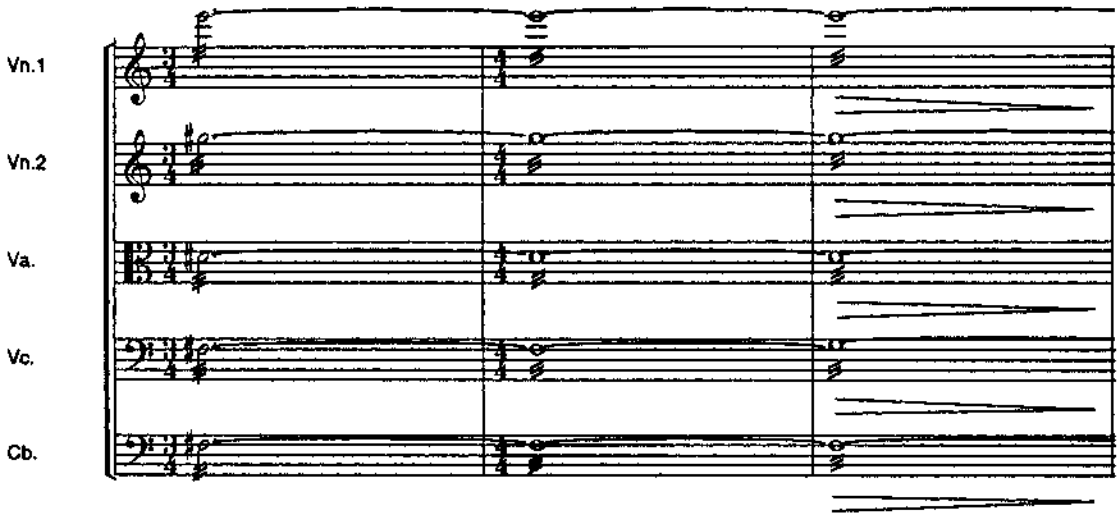
Example 31. Third Movement, measures 73 -76 of the brasses (ostinato continues until m.95).



H <u>Sustained Passages</u>:

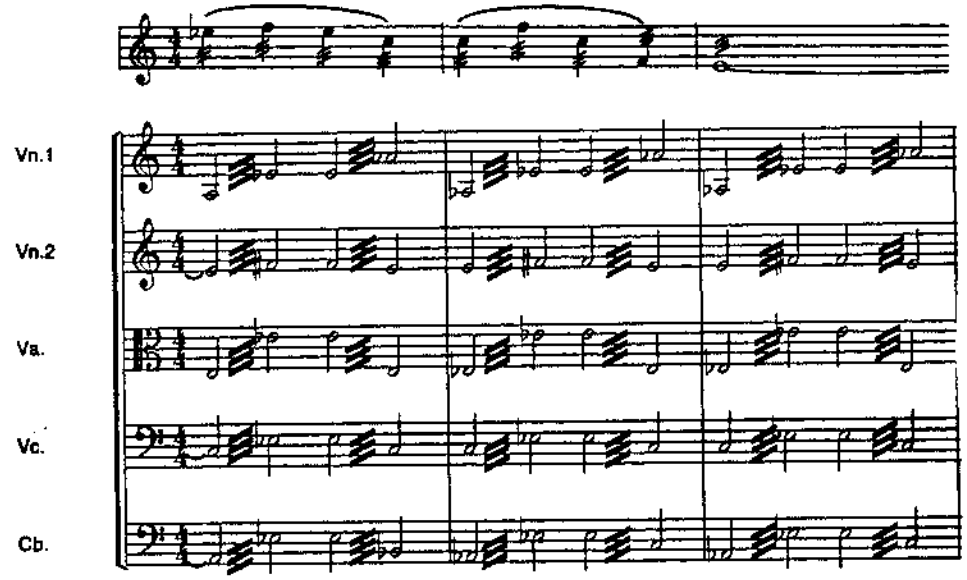
20. Sustained accompanying line

Example 32. First Movement, measures 214-216 of the strings.



21. Sustained homophonic passage with contrapuntal movement.

Example 33. First Movement, measures 104-106 of the strings and xylophone.



Most of the preceding elements are common to all three movements except heterophony and ostinato. Heterophony is used in the first movement while ostinato with repetition of the dynamic pattern (p<f) is featured in the third movement.

First Movement

A number of preceding elements are used throughout the first movement (Example 12,13,16,17,21,25, 28,30,32, and 33): two are in the introduction, seven in the six variations, and one in the coda. This movement contains many of the commonly used rhythmic devices of the twentieth century. These are numerous examples of meter changes,

shifted accents, and syncopation. The heterophony is important because it occurs only once and serves as the central point in the third variation. The elements mainly used in the first movement are illustrated in table 8.

Table 8

Principal Elements of the First Movement

Section	Element	Type
Introduction	theme	inherit
	motive	based on the second half of the theme
variation I	motive	based on the first half of the theme
	counterpoint	with ornamentation
	sustained-passages	percussion
Variation II	motive	first half of the theme
	melody	with ornamentation
Variation III	heterophony	following ostinato
	melody	with ornamentation
	theme	varied
	sustained-passages	contrapuntal
Variation IV	counterpoint	with ornamentation
	motive	based on the first half of the theme
	sustained-passages	percussion
Variation V	ostinato	chromatic bass line
	motive	based on the first half of the theme
	sustained-passages	percussion
Variation VI	theme	varied

Table 8-- continued

Area	Element	Type
	melody	fragment
	sustained-passages	accompanied line
Coda	theme	varied

Second Movement

A number of elements are found throughout the second movement (Example 14,17,20,22,23,26, and 27): six are in the slow sections, and four in the fast section. The second movement is rhythmically the most regular in the symphony. The rhythmic elements and are important because they occur throughout the movement and serve as the central point around which all the phrases are linked. The inherited theme is special in that it is derived in part from the first movement. Table 9 illustrates the main elements of the movement.

Table 9

Principal Elements of the Second Movement

Area	Element	Type
Slow	theme	inherit
	melody	with ornamentation
	sustained-passage	accompanying line

Table 9-- continued

Section	Element	Type
Slow	counterpoint	without ornamentation
	rhythm	
	motive	based on the second half of the theme
Fast	melody	with ornamentation
		without ornamentation
		fragment
	rhythm	
	sustained-passage	accompanying line
	counterpoint	without ornamentation

Third Movement

The third movement consists of introduction, main body and coda. Similar to the first movement, most of the elements are used in the main body (Example 15,18,24,29, and 31): two are in the introduction, five in the main body, and three in the coda. The motive based on the head of the theme is common to all three sections. The rhythmic interest of the movement is created by the frequent use of syncopation and shifted accents. The ostinato (p<f) is important because it occurs only twice in the main body and serves as the climatic point of the movement. Table 10 illustrates the main elements of the movement.

Table 10

Principal Elements of the third Movement

Area	Element	Type
Introduction	motive	based on the first half of the theme
	melody	transitional tune
Main Body	melody	solo with ornamentation
	motive	based on the first half of the theme
	counterpoint	with ornamentation
	ostinato	diatonic with dynamic p<f
	sustained-passage	accompaniment
Coda	motive	based on the first half of the theme
		based on the second half of the theme
	melody	transitional tune
	counterpoint	without ornamentation

Linear Intervals

Many of the intervals found in the work are a result of the linear approach based on Korean folk tunes. Certain intervals derived from the tunes play a primary role in the construction of thematic, motivic, melodic and contrapuntal elements. The intervals which are characteristic of this work are the second (major and minor), and perfect fifth. These intervals are utilized the most often and determine the pitch content by which the majority of musical

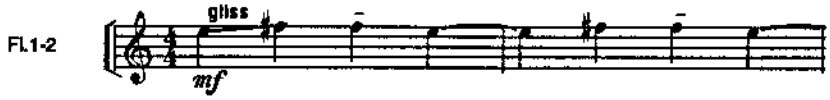
elements are designed. The major and minor third are of secondary importance because they are less often utilized .

Types of Linear Intervals

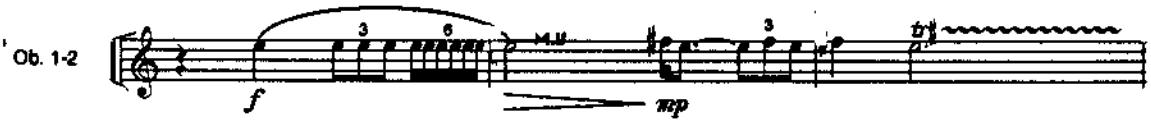
A. Intervals: major 2nd, minor 2nd

Example 34. First Movement, measures 41-43 of the bassoon.

Example 35. Second Movement, measures 65-66 of the flute.

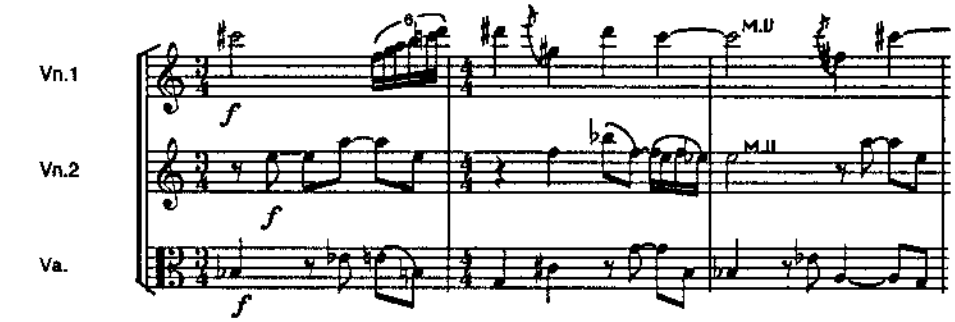


Example 36. Third Movement, measures 47-49 of the oboe.



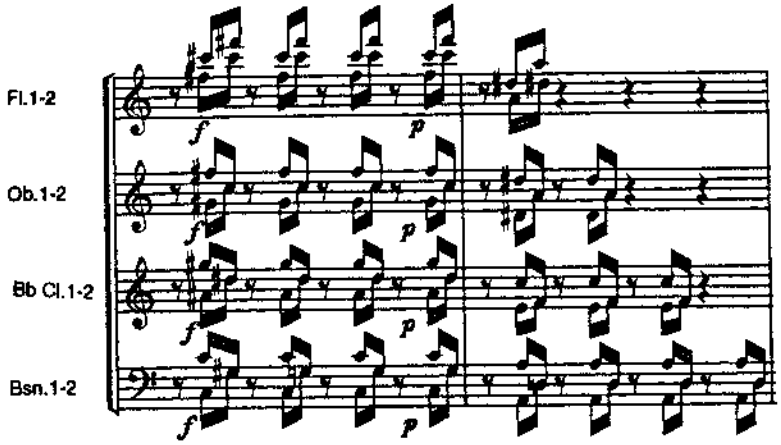
B. Intervals: perfect 4th, perfect 5th

Example 37. First Movement, measures 57-59 of the violins and viola.



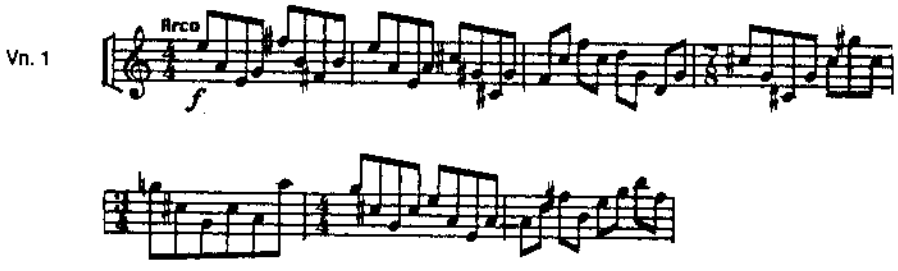
Example 38. First Movement, measures 81-83 of the clarinet.

Example 39. Second Movement, measures 83-84 of the woodwinds.



Example 40. Second Movement, measures 155-156 of the clarinet.

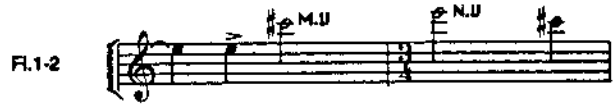
Example 41. Third Movement, measures 73-80 of the violin I.



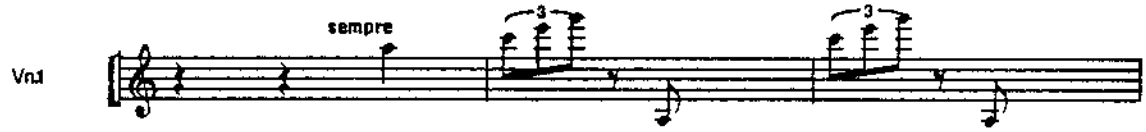
Example 42 Third Movement, measures 196-199 of the violin I.

C. Interval: major 3rd (minor 6th) minor 3rd (major 6th)

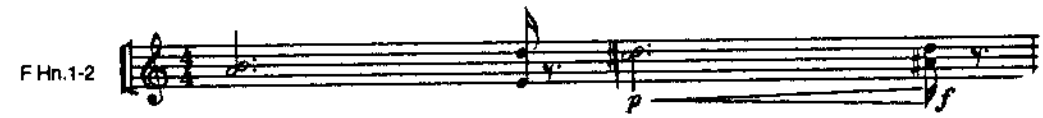
Example 43. First Movement, measures 6-7 of the flutes.



Example 44. Second Movement, measures 53-55 of the violin I.



Example 45. Third movement, measures 86-87 of the horn.



Vertical Sonorities

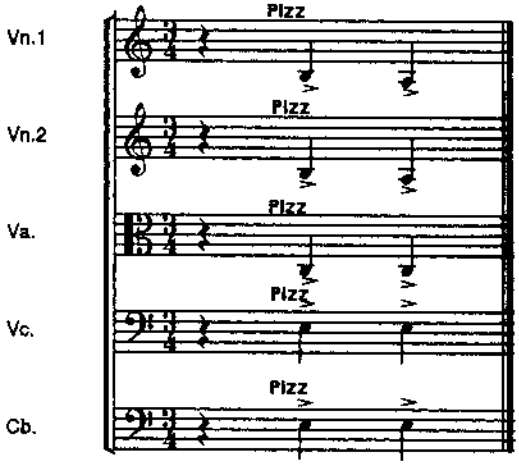
The vertical framework of the symphony is basically quartal and quintal. There was no systematic attempt to control the harmonic direction within the movements. Non-functional relationships predominate in freely diatonic or chromatic sequences. Triad-like chords are also found but are essentially incomplete chords omitting the 5th or 3rd of the chord. In addition, a number of unison passages found in the

symphony are features of Korean music. The cadences, particularly the final cadences of each movement are made of unisons or triad-like chords omitting the 3rd of the chord, another feature of the traditional cadence in Korean music. These sonorities are found in predominant chordal structures of a passage, melodic outlines, passing chordal structures, arpeggiations and accompaniments. Each of the examples is in the following section.

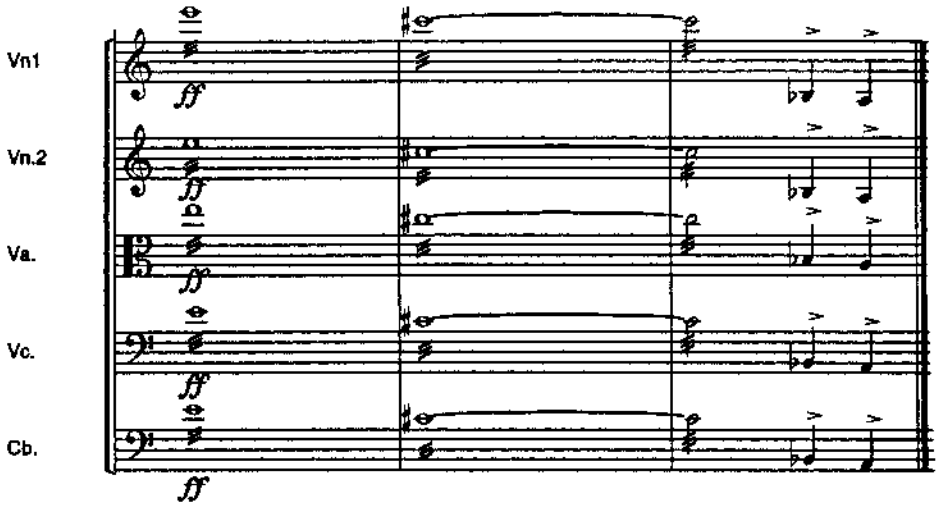
Types of Vertical Sonorities

A. Cadence:

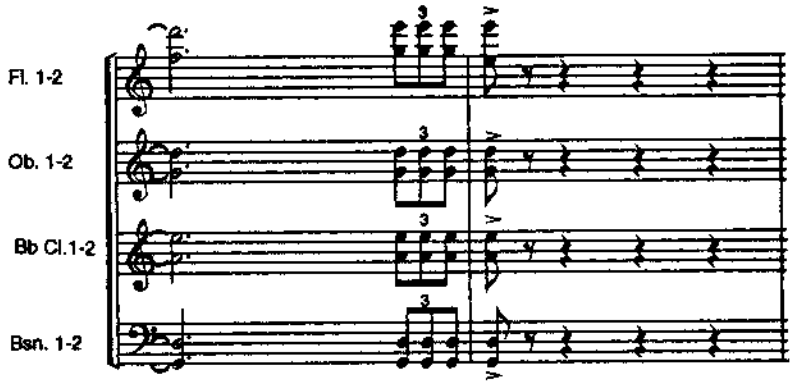
Example 46. First movement, measures 229 of the strings, triad-like chord omitted 3rd.



Example 47. Second Movement, measures 184-186 of the strings, unison.

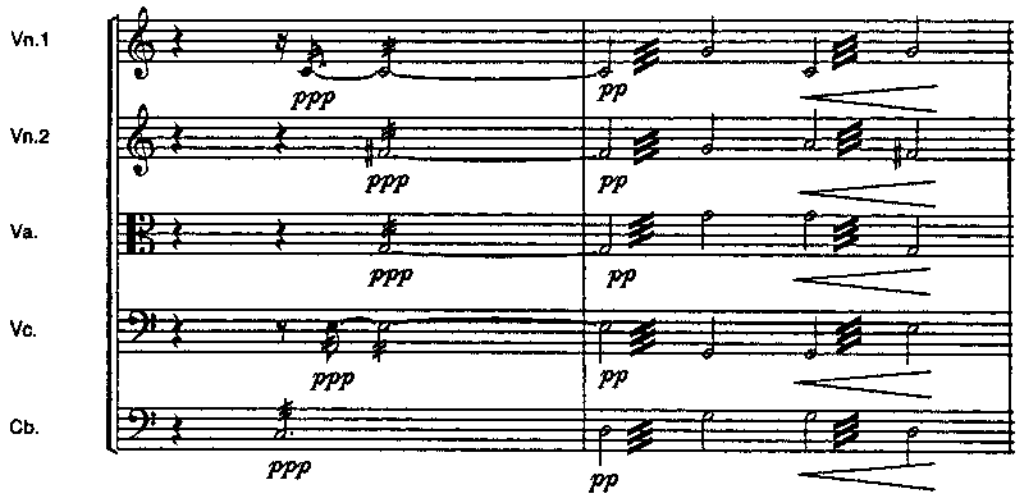


Example 48. Third Movement, measures 152-153 of the woodwinds, quartal.

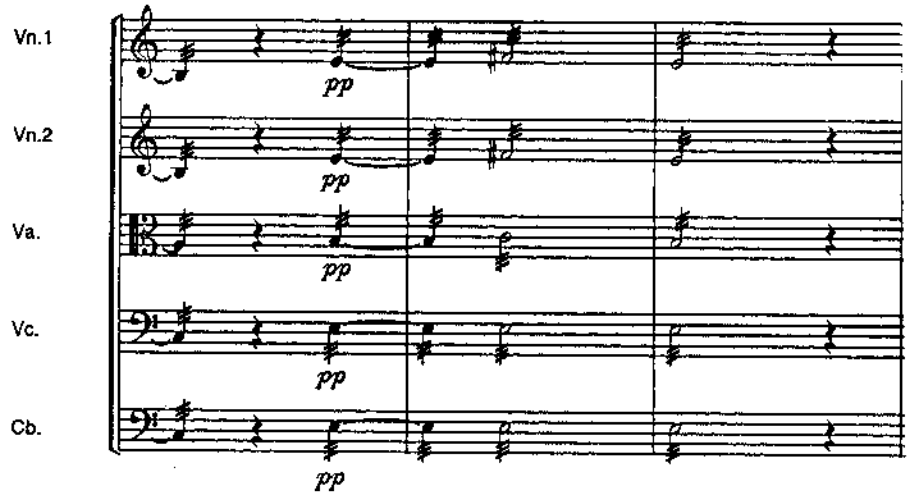


13. Predominant chordal structure of a passage

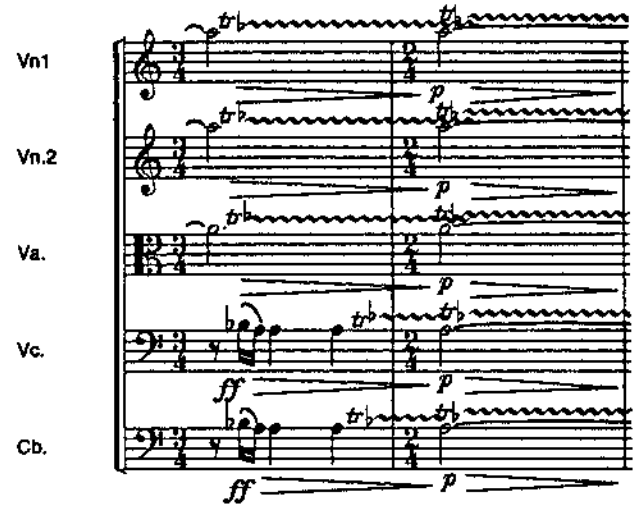
Example 49. First Movement, measures 74-75 of the strings, triad added augmented 4th.



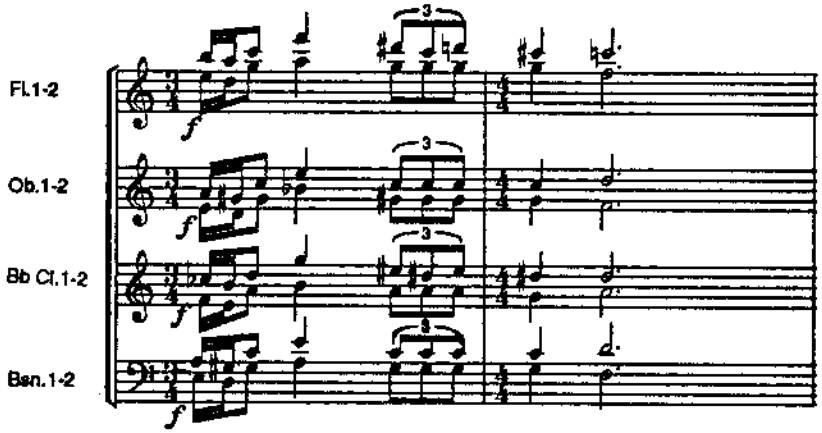
Example 50. First movement, measures 225-227 of the strings, triad-like chord omitted 3rd.



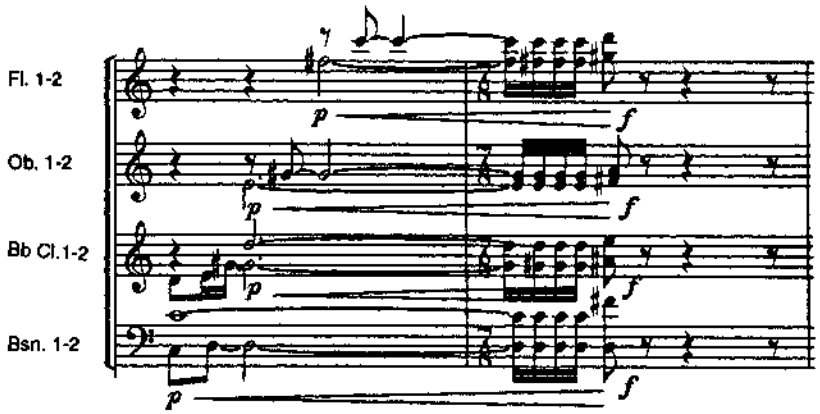
Example 51. Second Movement, measures 5-6 of the strings, unison.



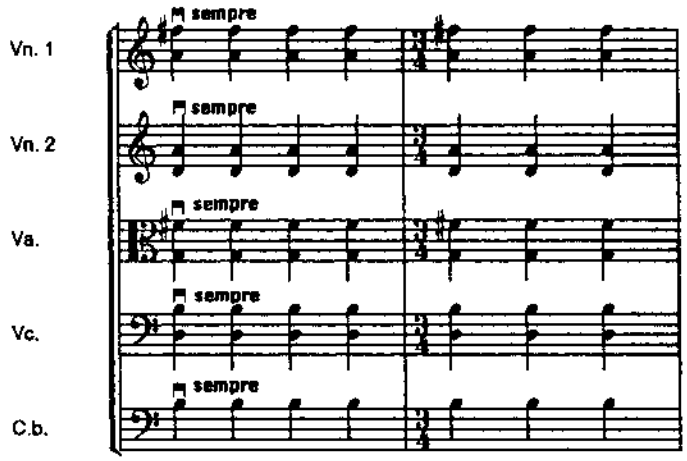
Example 52, Second Movement, measures 165-168 of the woodwinds, chromatic quartal.



Example 53. Third Movement, measures 67-68 of the woodwinds, triad added major 2nd and augmented 4th.



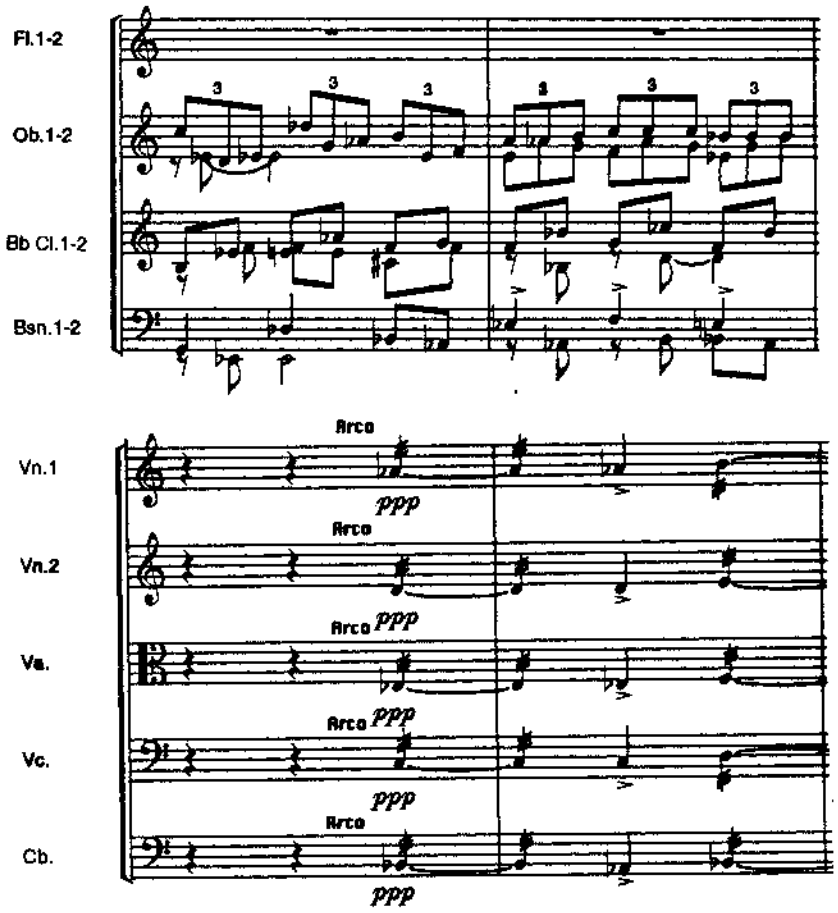
Example 54. Third Movement, measures 176-177 of the strings, 7th chord added minor 6th.



Although this work is essentially tonal, there are occasions when a chord is intentionally obscured. This is

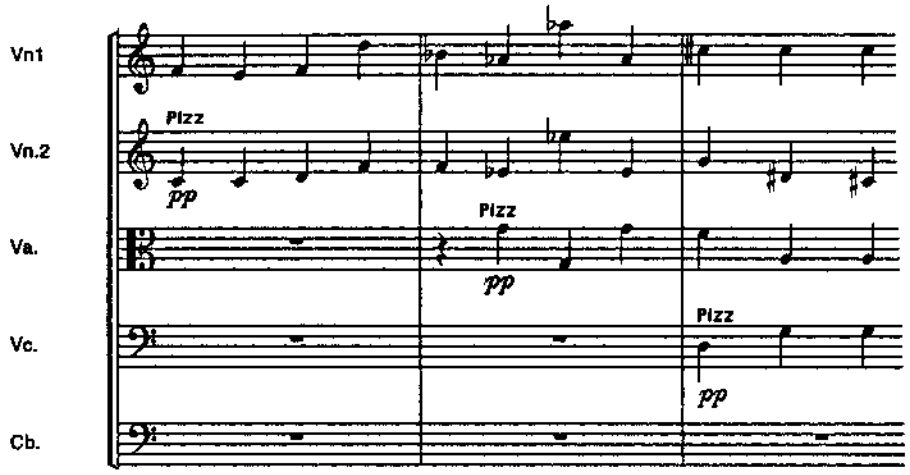
accomplished by the technique of overlapping chords which are unrelated by ordinary tonal standards. These, polychords are used in which two tonal centers are employed simultaneously.

Example 55. First Movement, measures 90-92 of the woodwinds and strings, polychord.



Many of the chords found in the work are a result of contrapuntal considerations. If the movement is primarily contrapuntal in natural, the vertical alignment is a secondary consideration.

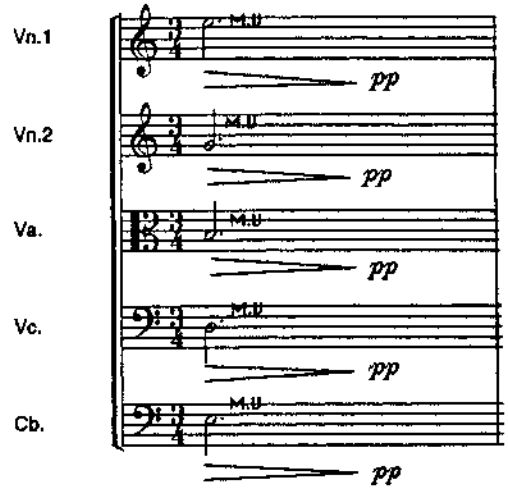
Example 56. Second Movement, measures 121-123 of the strings.



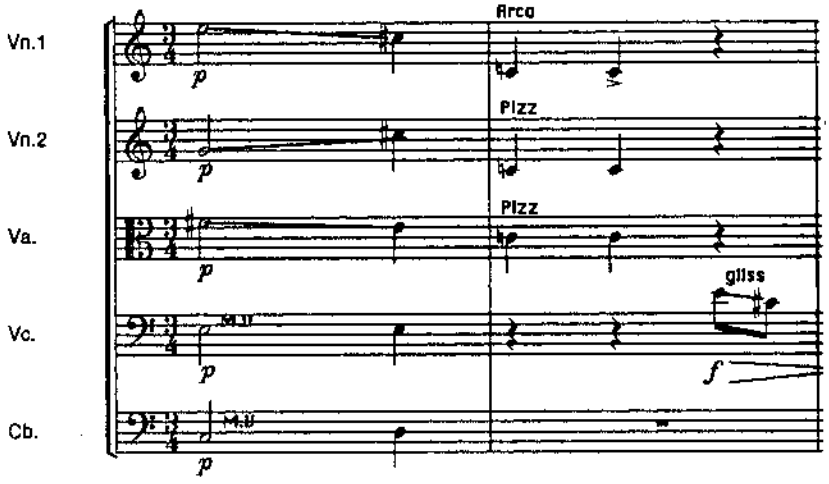
Instrumentation

The instruments are generally treated in a traditional manner. However, instrumental techniques are adapted to create the timbre of Korean sounds. The adaptations include the decoration of single tones in the strings by means of molto vibrato, glissandi, quick bowing on all open strings, tremolo, tremolo glissandi, long trills, and pizzicati. A special type of the pizzicato followed by short glisssandi produces a sound similar to a Korean drum.

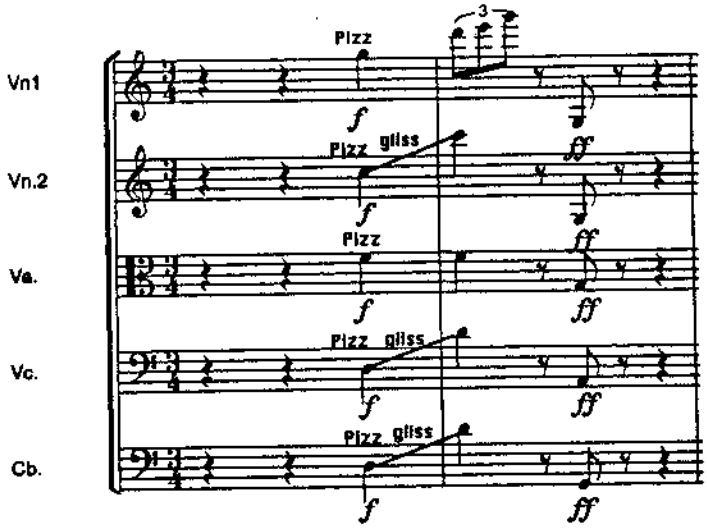
Example 57. First Movement, measure 65 of the strings, molto vibrato.



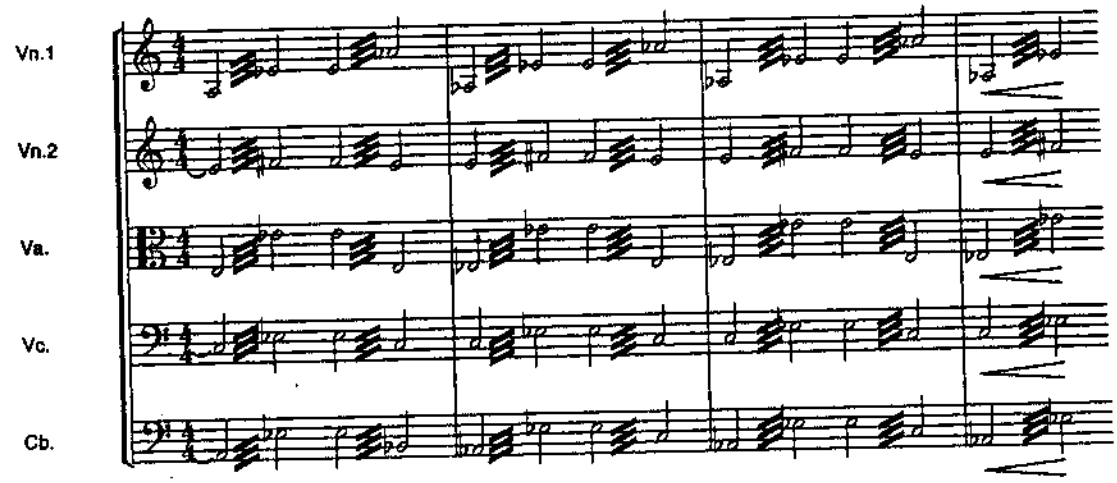
Example 58. First movement, measures 9-10 of the strings, glissandi.



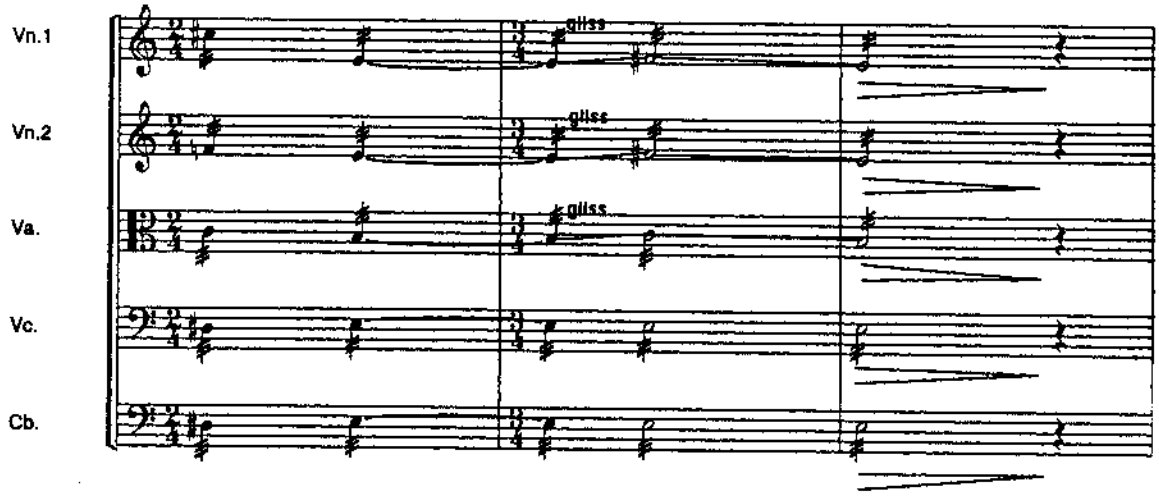
Example 59. Second movement, measures 51-52 of the strings, pizzicato glissandi.



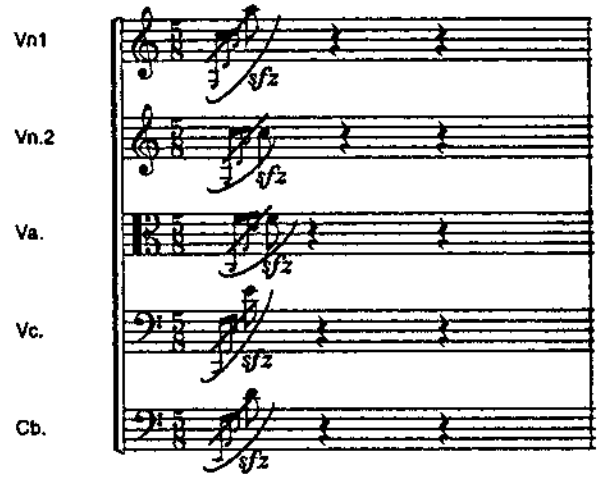
Example 60. First Movement, measures 104-107 of the strings, tremolo.



Example 61. First movement, measures 218-220 of the strings, tremolo glissandi.



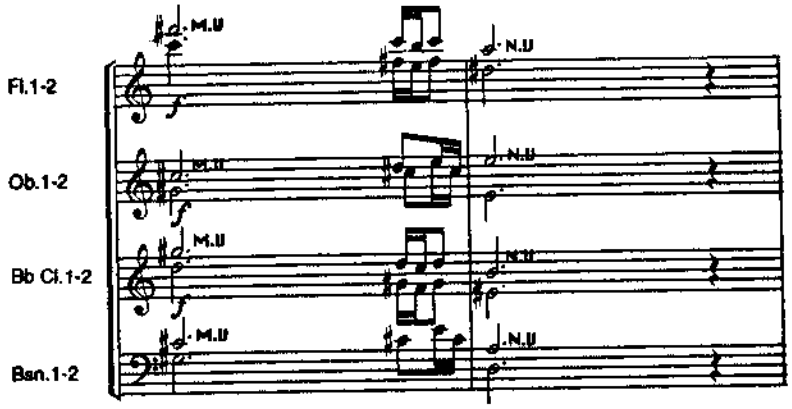
Example 62. Second Movement, measure 42 of the strings, quick bowing on all open strings.



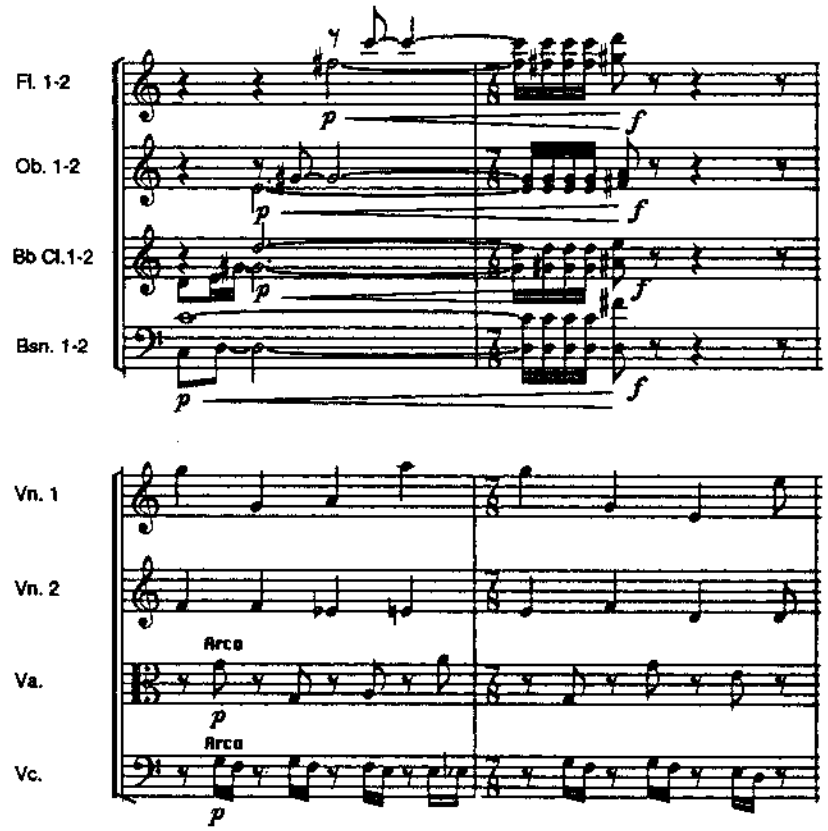
Woodwinds are included to add weight to the string sonorities. Sometimes the instruments double the strings exactly or do so in a highly embellished manner. In certain instances, the instruments provide harmonic support by providing a different harmonic texture from the strings. In addition, the instruments also produced a special type of

glissandi, molto vibrato, non vibrato and long trill imitating a Korean bamboo-like flute.

Example 63. Second Movement measures 106-107 of the woodwinds, molto vibrato, non vibrato.

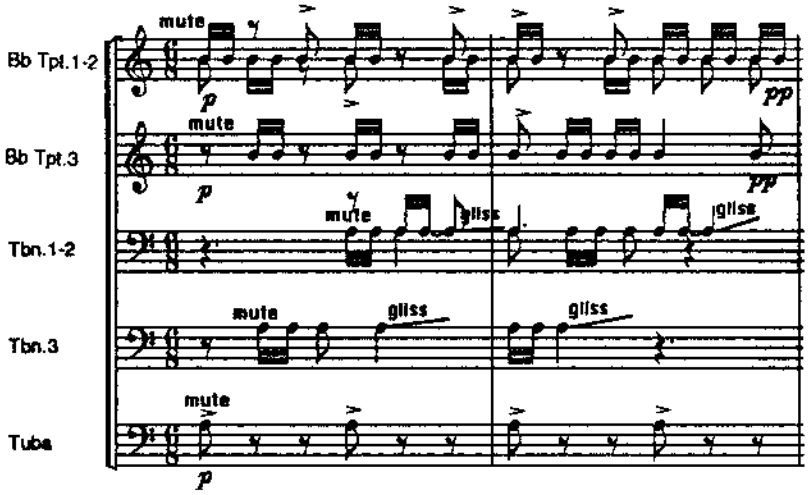


Example 64. Third Movement, measures 67-68 of the woodwinds and strings.



The brass is generally treated in a traditional manner. It supports the strings, giving emphasis to certain pitches by either doubling them at the exact pitch or at the octave, or introducing a pitch prior to its entrance on the other instruments. Glissandi and some use of strong accents are found in the trombones and tuba.

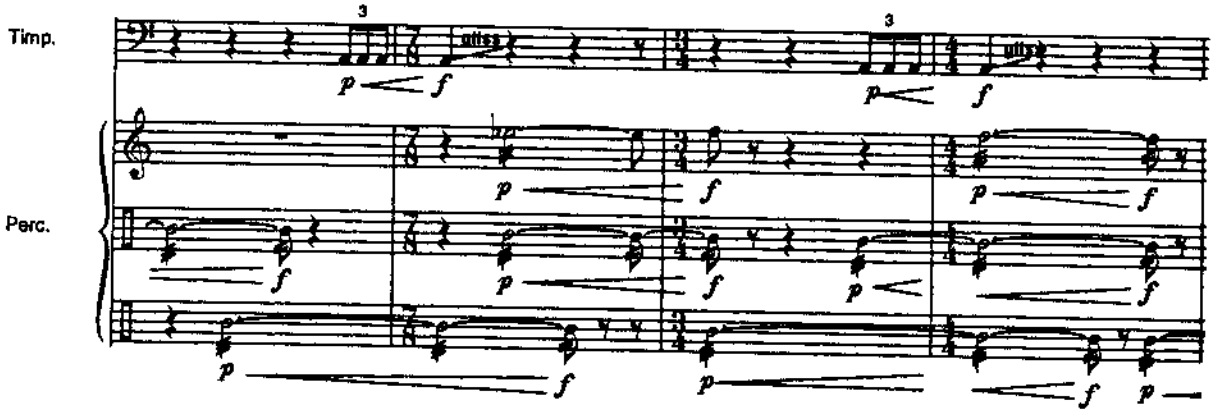
Example 65. Second Movement, measures 48-49 of the brasses.



Percussion instruments were chosen for their unique coloring. The timpani, tom-tom, suspended cymbal, snare drum, bass drum, vibraphone and xylophone were selected. The use of certain percussion instruments such as gong and temple block recall the solemn ceremonial atmosphere of a Buddhist temple. It also includes the use of accelerandos or rallentandos with a simultaneous lengthening or shortening of note values as in the percussion parts of Korean music. The use of glissandi

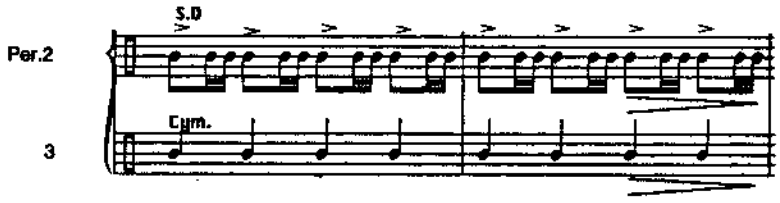
found in the timpani recalls the primitive sound of the Korean small drum.

Example 66. Third Movement, measures 182-185 of the percussion.



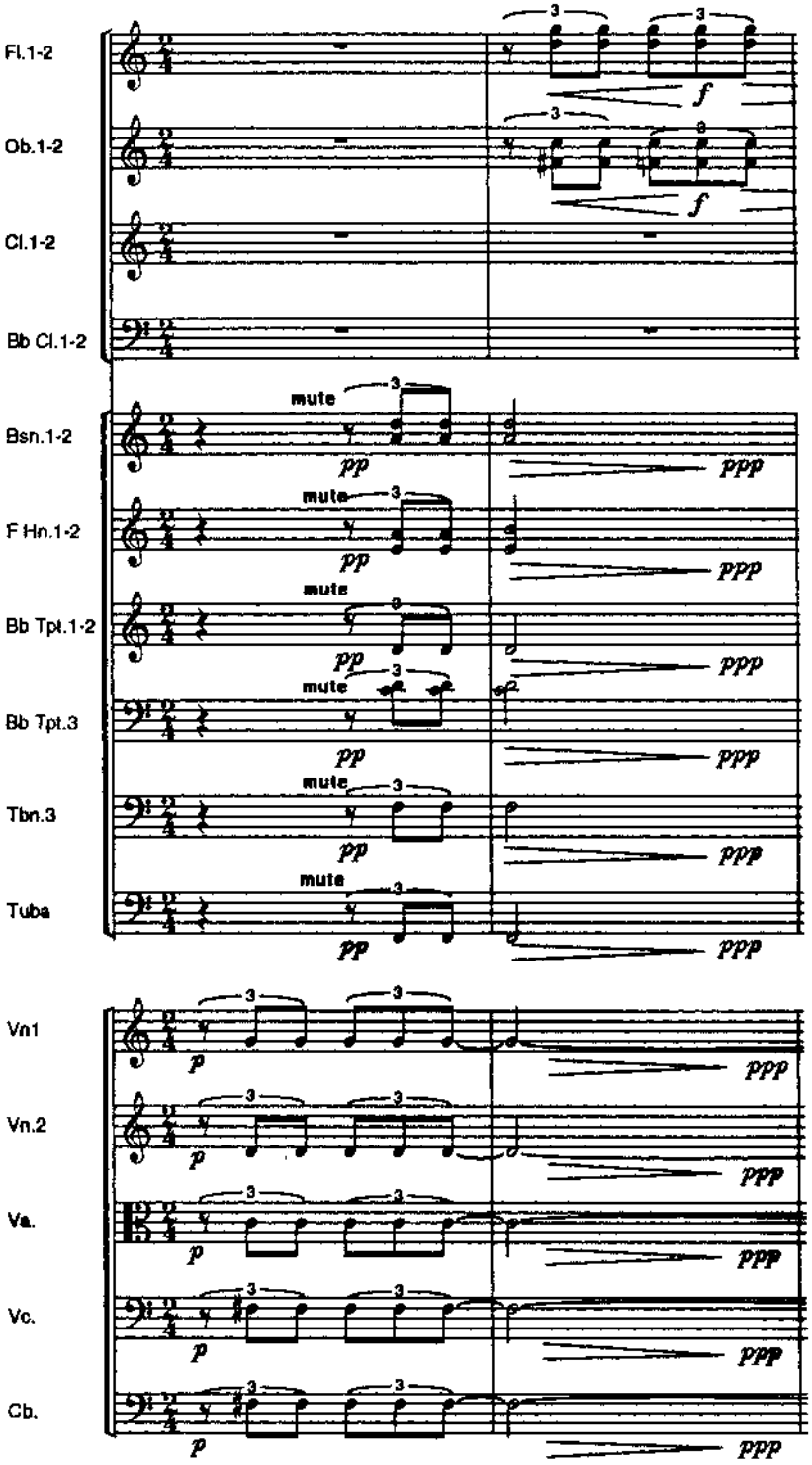
The snare drum and suspended cymbal were chosen for metric and regular phrases in the second movement.

Example 67. Second Movement, measures 83-84 of the cymbal and snare drum.



There are special combinations of instruments in certain instances. A number of passages were based on a slow change in the color of a sound, a type of Klangfarbenmelodie, where strings, woodwinds and brasses exchange a note very slowly with one disappearing as the other becomes prominent.

Example 68. Second Movement, measures 22-23 of the strings brasses and woodwinds.



Example 68 shows a type of special combination. Repeated notes in the strings are followed immediately by the same pitches in the brasses and the woodwinds. The first movement features strings, woodwinds, and certain percussion instruments such as temple block and tom-tom. The introduction and a number of variations feature the structural frame using woodwinds, strings and certain percussion. Various combinations of strings and woodwinds are used throughout the movement. The second movement serves as the midway point where instrumental resources are expanded, especially in the percussion, while the brasses are slightly reduced in the first and third sections. In this movement alternation between solo players and groups occurs, especially at the beginning of the third section. The third movement is based on a wide variety of timbre patterns, including; higher pitches in the strings and lower pitches in the woodwinds; the use of solo passage in the woodwinds; and brasses, especially in the second section, using the repeated dynamic pattern (p<f).

Conclusion

Symphony in Three Movements is a piece in which the overall goal is to combine the solemn ceremonial atmosphere of Korean music with the early twentieth century techniques of western music, generally using traditional elements. The essential musical elements found in the music consist of

motives, themes, melodies, counterpoint, heterophony, rhythm, ostinato, and sustained passages. Vertical sonorities consisting of unison, triads, quartal, and quintal harmonies are combined with triads which omit and add intervals.

The instruments are used in a traditional manner. To get the colorful Korean sounds, special types of timbre manipulation are adopted. The use of Klangfarbenmelodies and ostinato (p<f) by brasses are found throughout the music.

Possibly the most traditional element in the symphony is form. The first movement is a set of variations inspired by the Enigma Variations of Elgar and Don Quixote of Strauss. The second movement is in a traditional ternary form, slow-fast-slow, while the third movement is a fantasia resembling the first movement. All three movements are designed with certain cyclic implications in terms of motives, themes, melodies, and dynamics. This piece has provided the composer an opportunity to reflect the composer's heritage utilizing specifically selected instruments and musical elements. The composition of Korean music in a western style has become an important genre in this composer's output.

SYMPHONY IN THREE MOVEMENTS

PARK, KI-SEOB

Orchestra

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons
2 Horns in F
3 Trumpets in Bb
3 Trombones
1 Tuba
Percussion (4 players)
- Timpani
- Vibraphone
- Xylophone
- Temple block
- Tom-tom
- Suspended cymble
- Snare drum
- Bass drum
- Gong

Strings
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

FIRST MOVEMENT 1

SECOND MOVEMENT 58

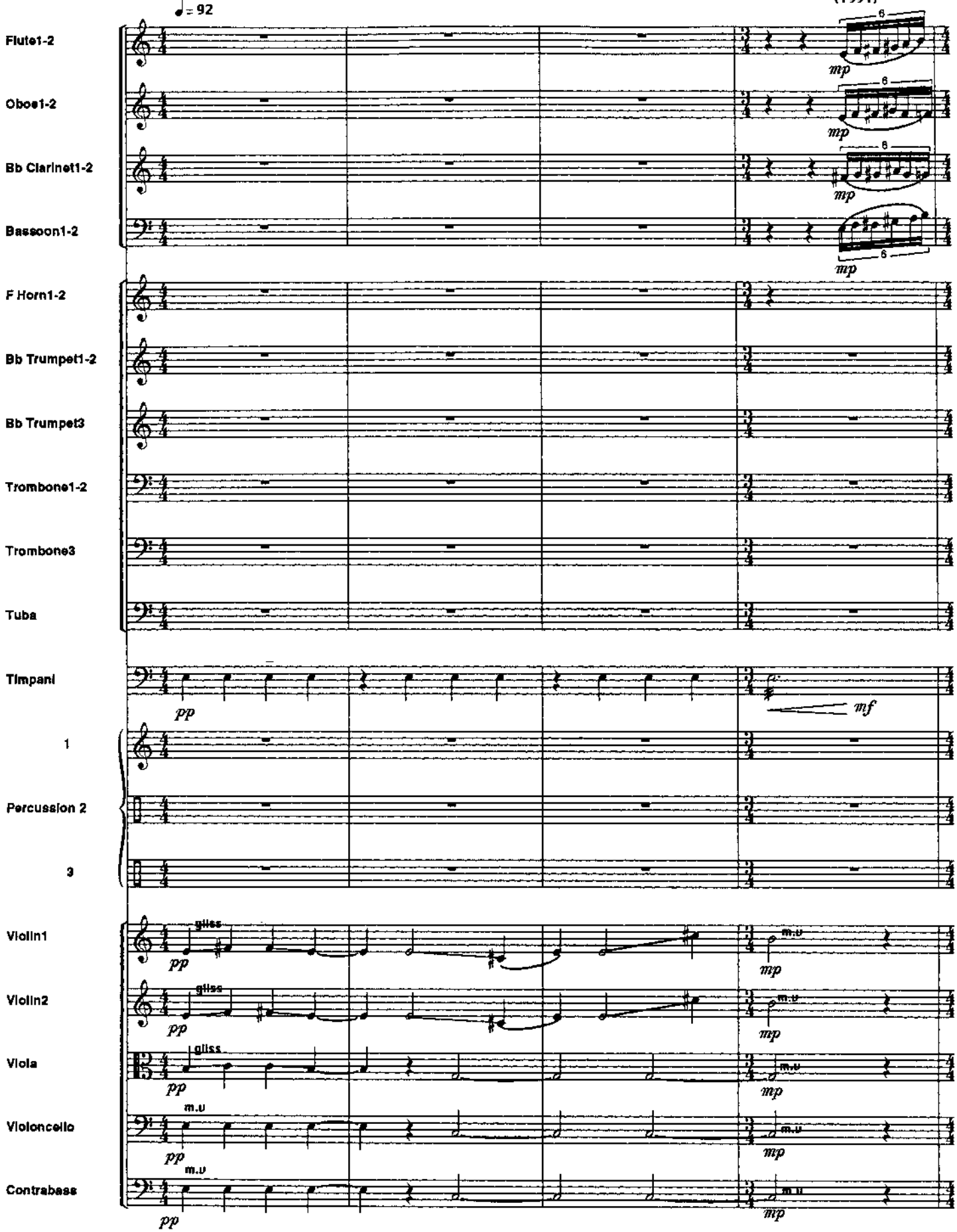
THIRD MOVEMENT 104

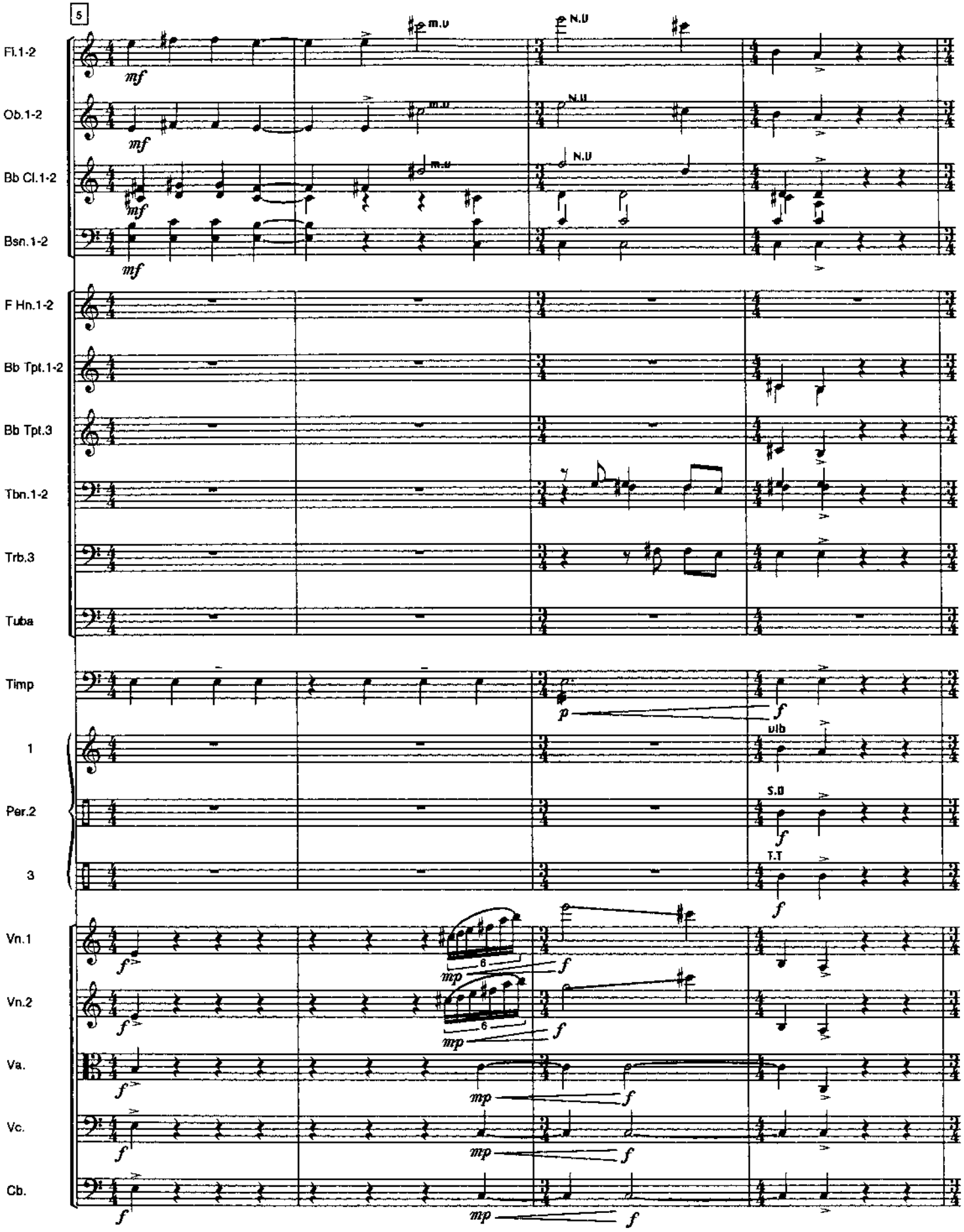
SYMPHONY IN THREE MOVEMENTS

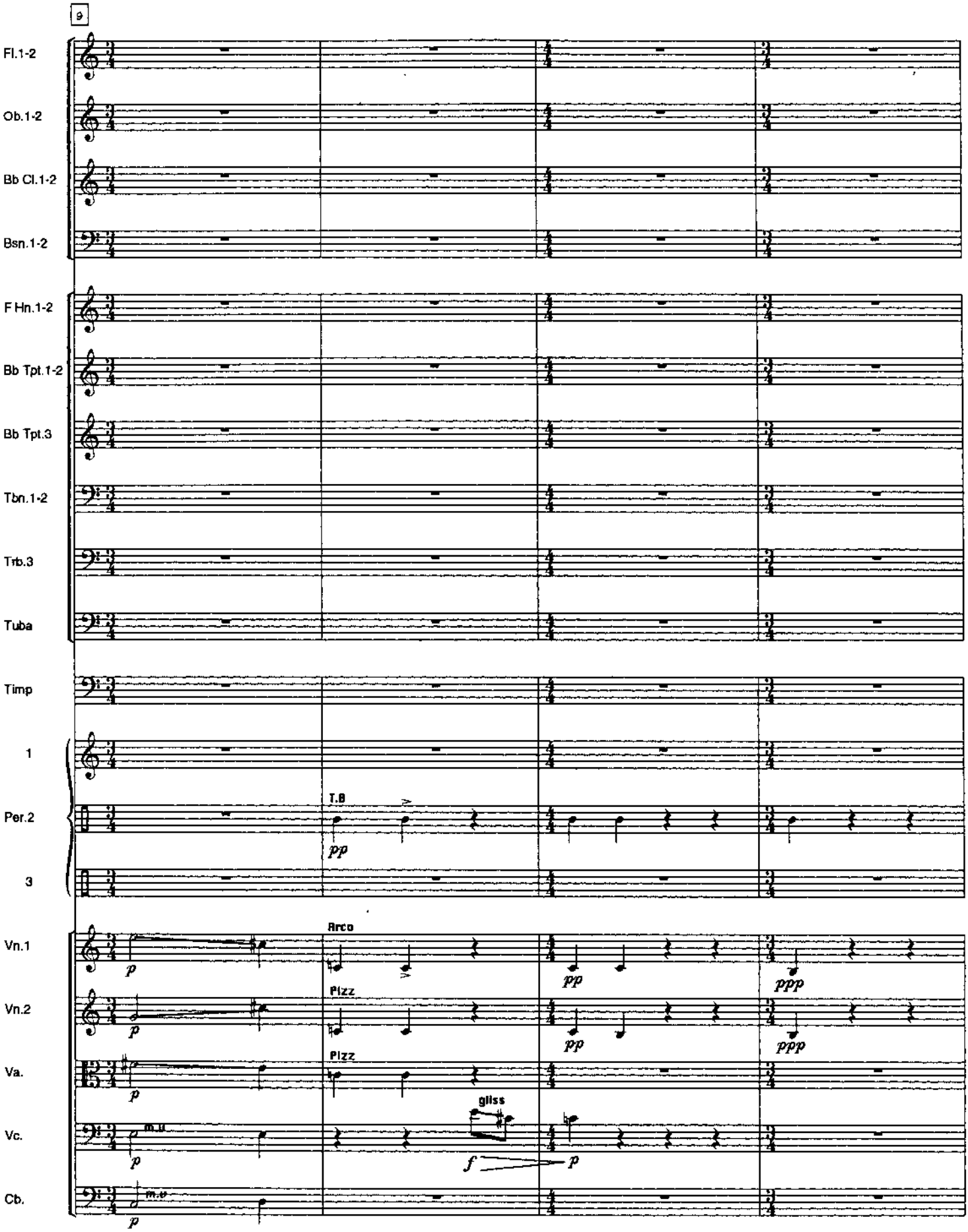
Transposed Score

Park, Ki- Seob
(1994)

♩ = 92




5
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
m.v
N.V
vib
S.D
T.T
mf
mp
f
p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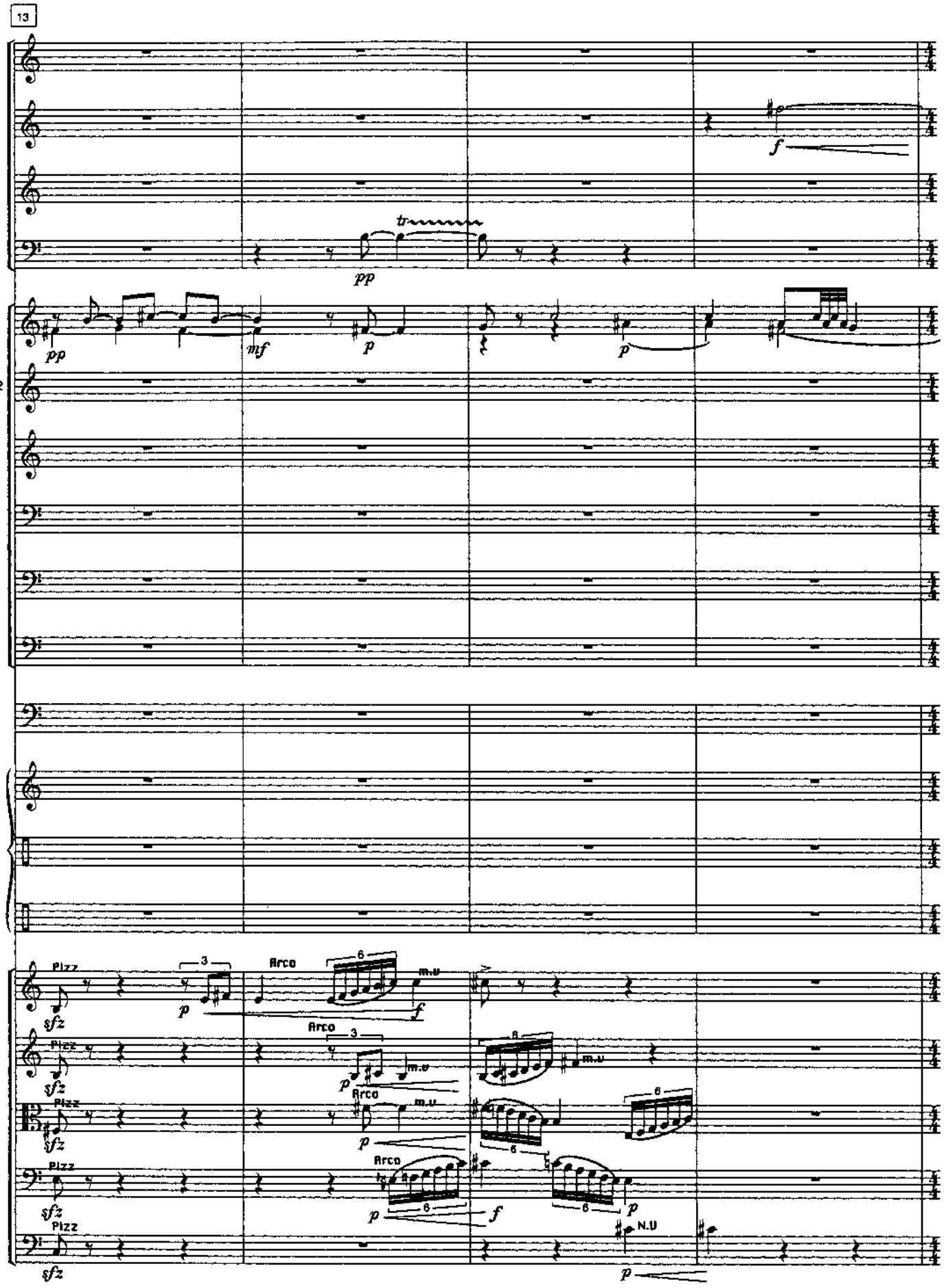
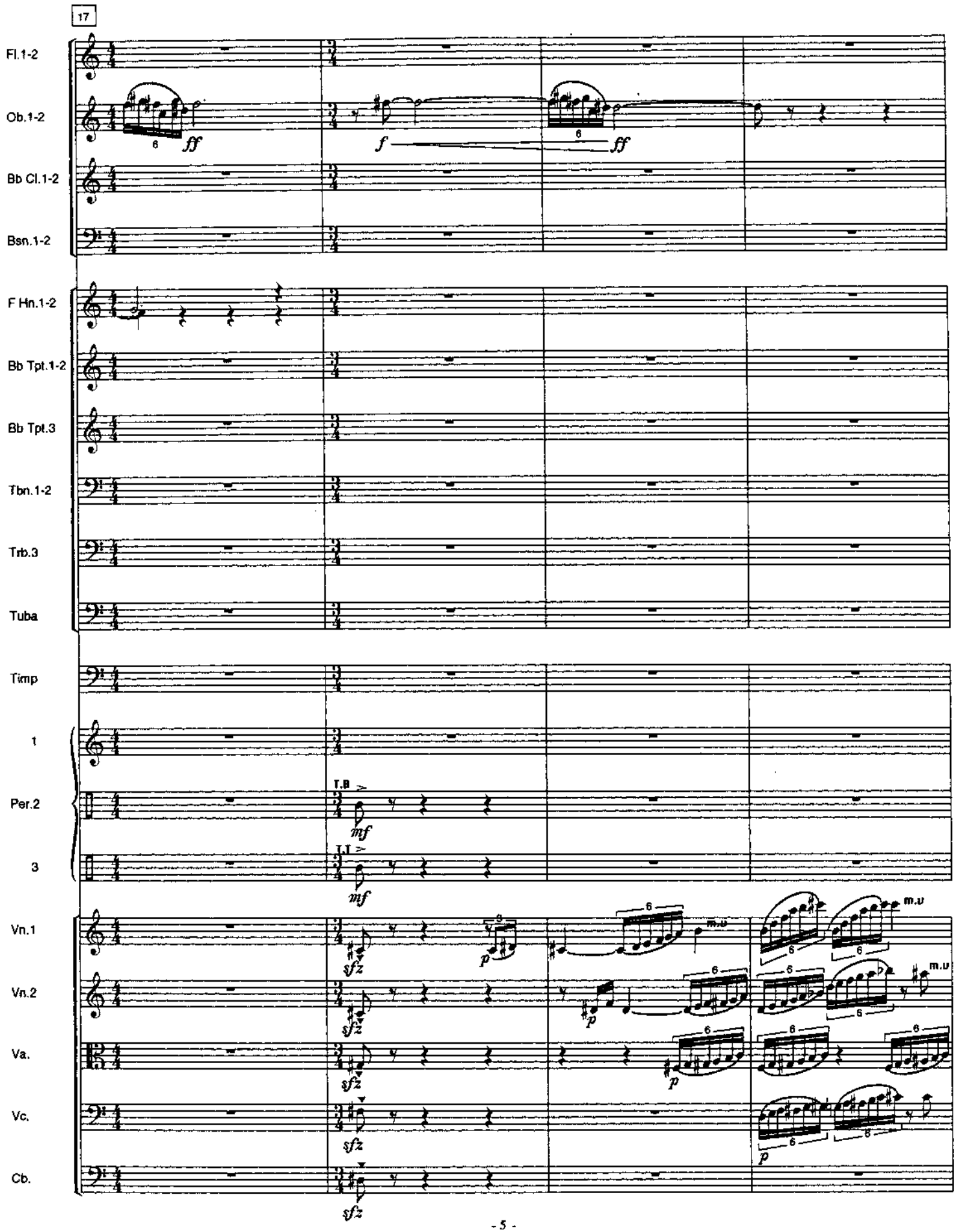
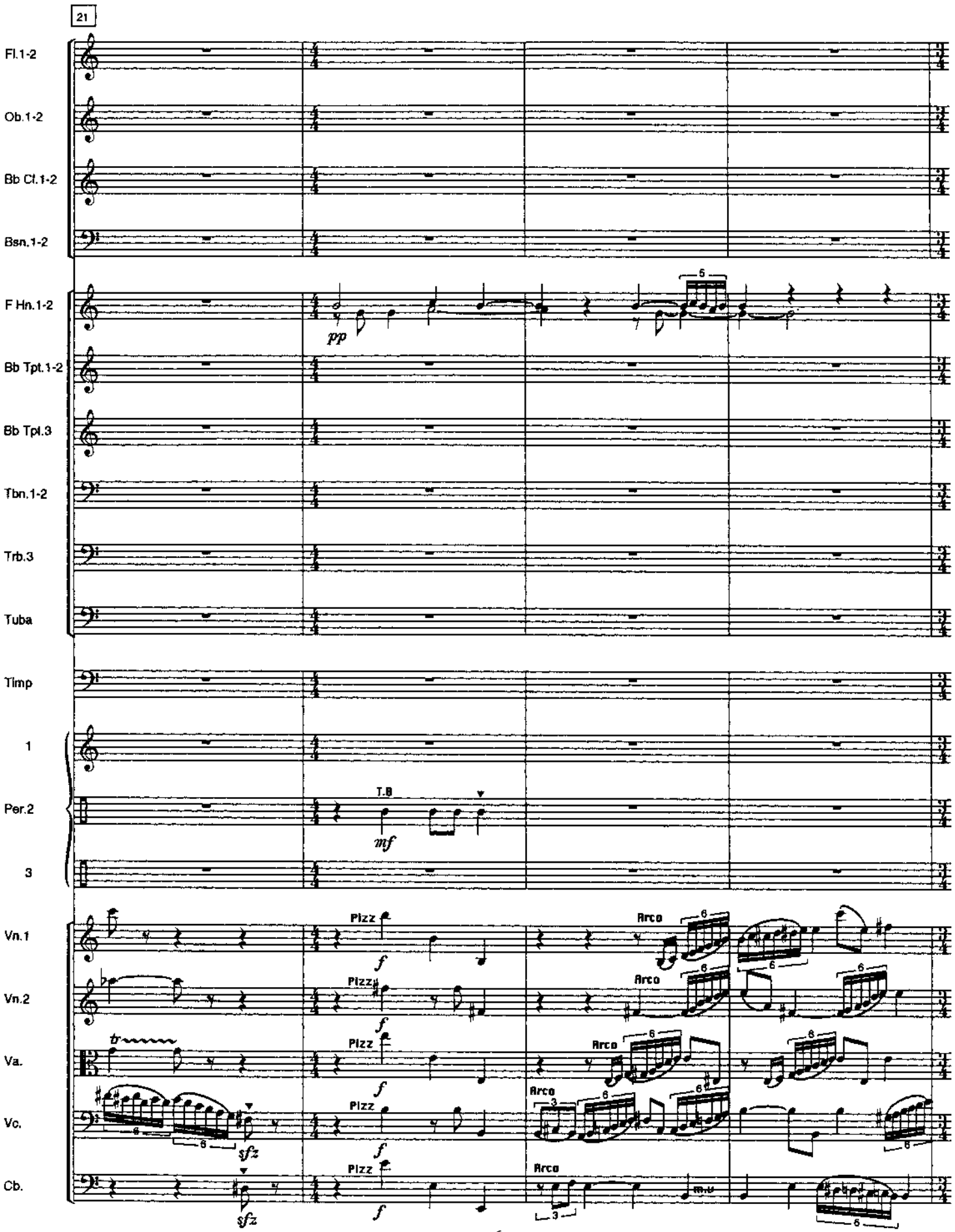
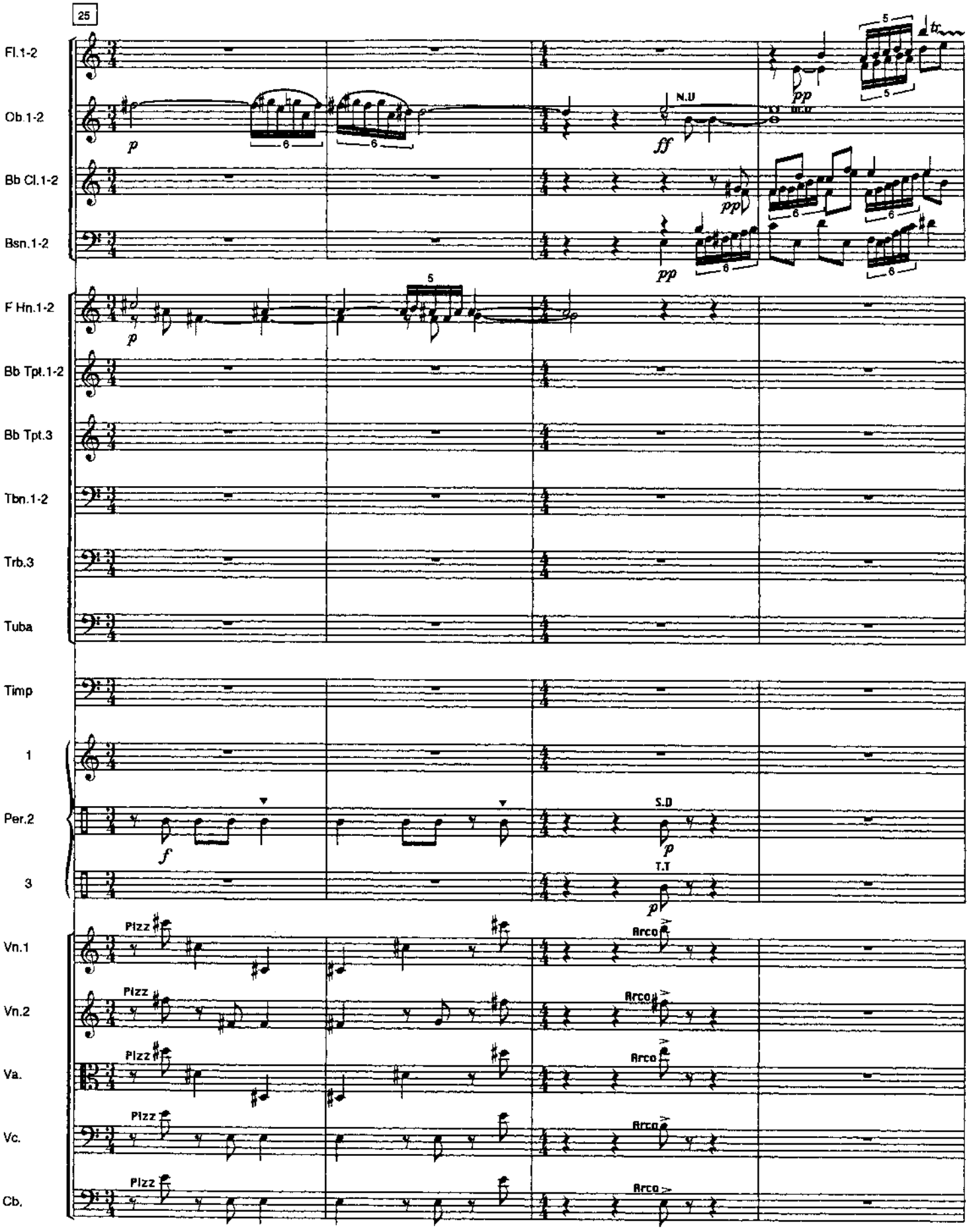
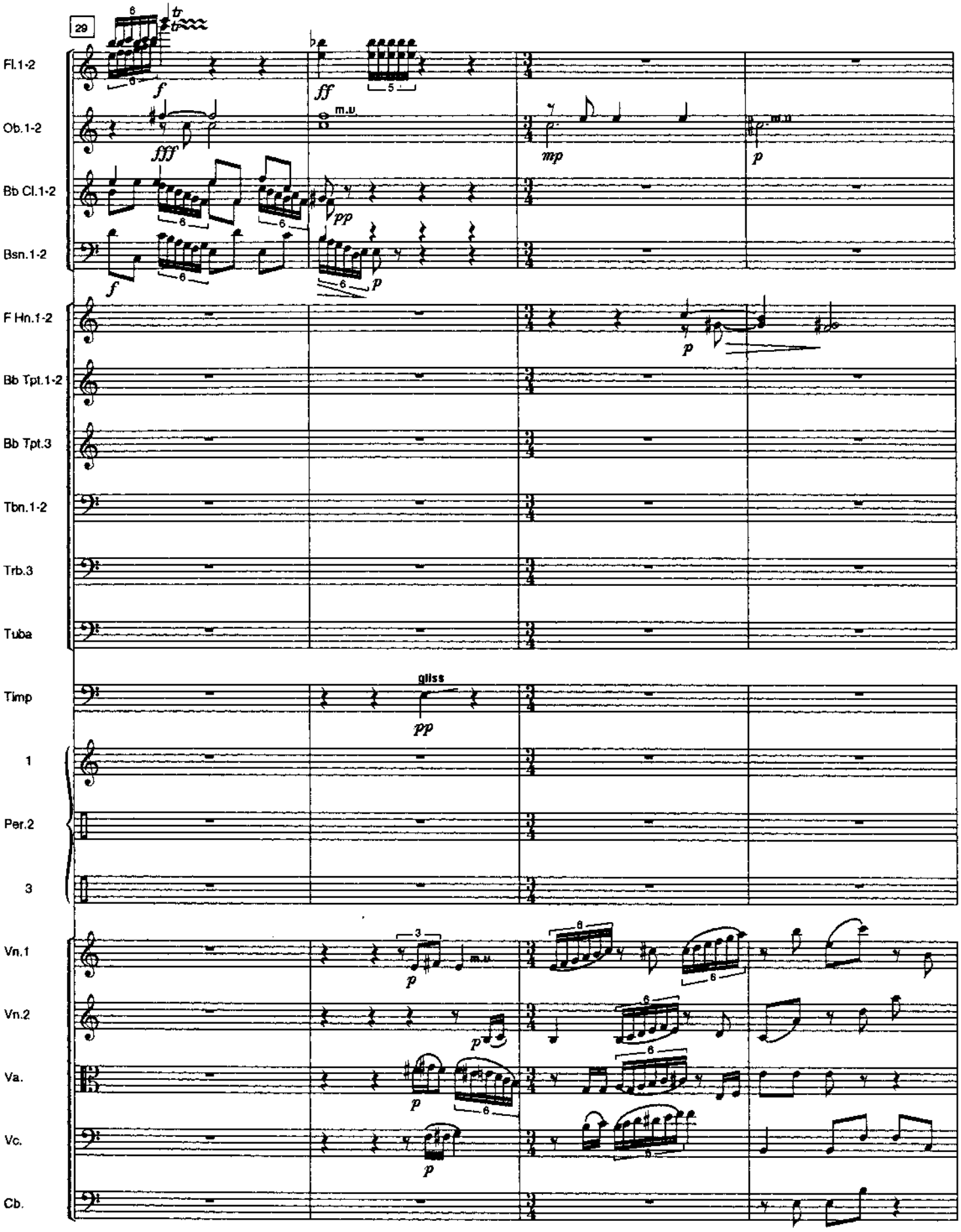
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
T.B
pp
Vn.1
Vn.2
Va.
Vc.
Cb.
Arco
Pizz
Pizz
gliss
m.v
m.v
p
pp
ppp
f

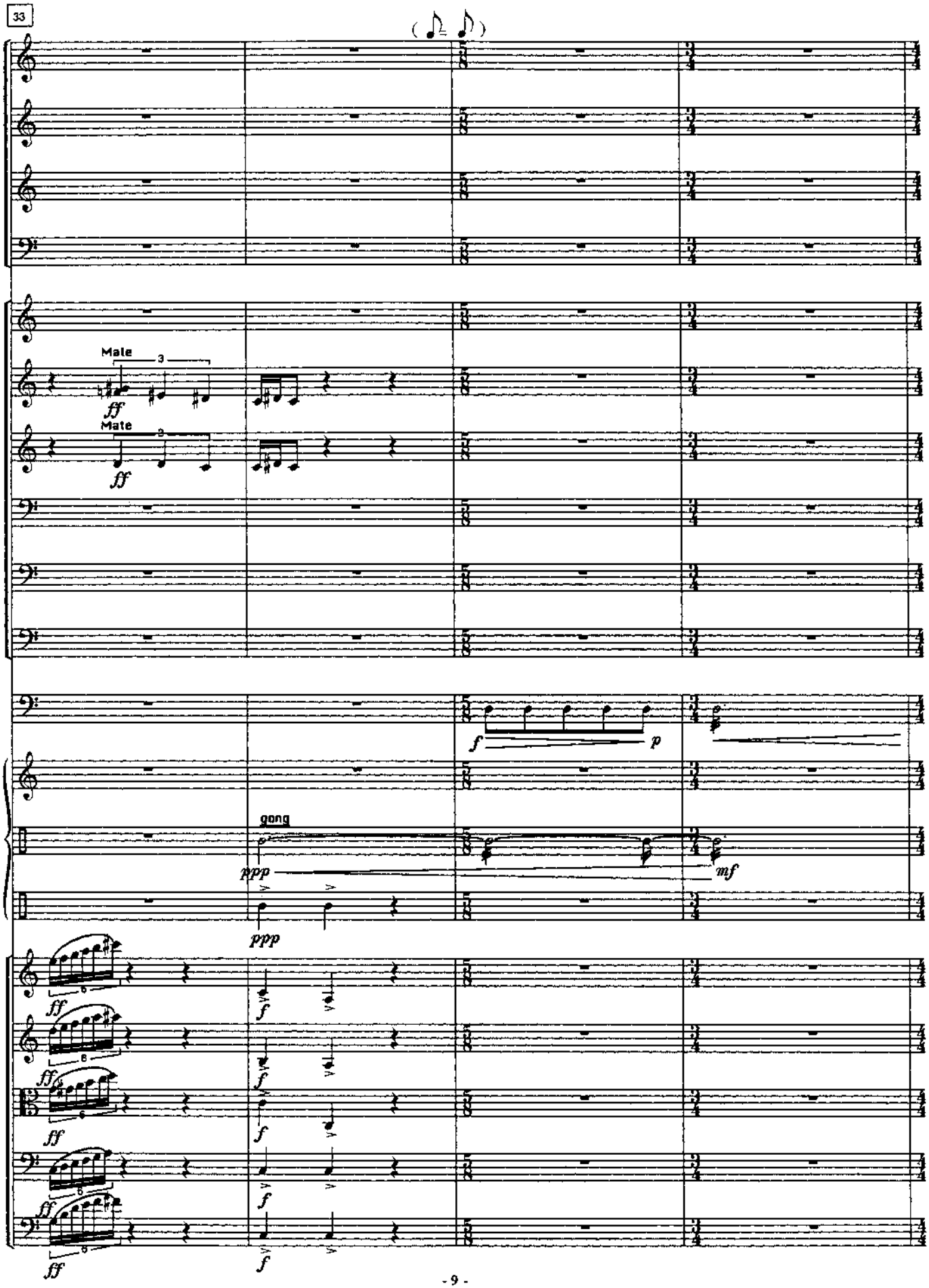

13
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
Pizz
Arco
N.U
m.u

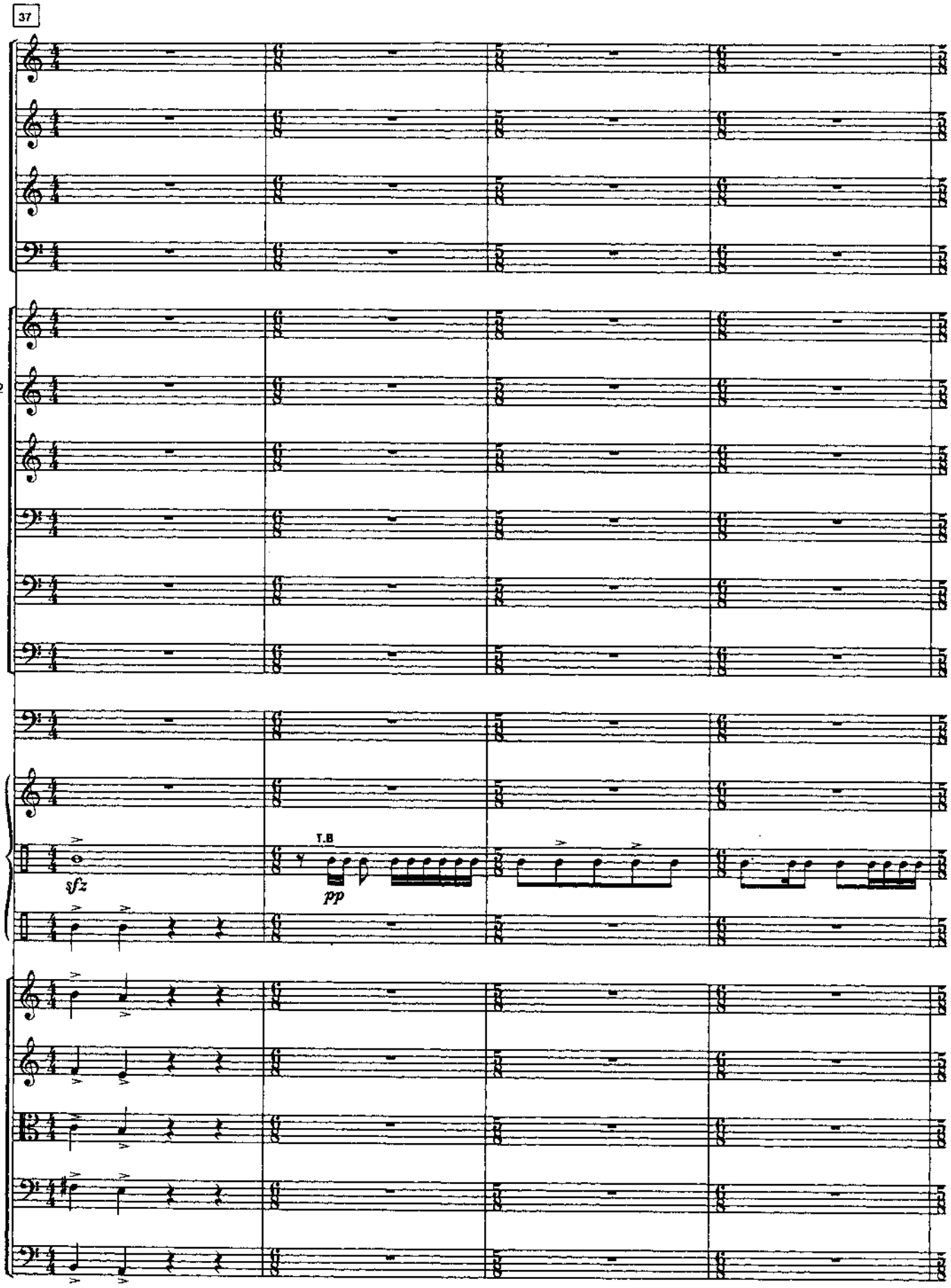

17
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
ff
f
ff
T.B
mf
T.I
mf
sfz
p
m.u
p
p

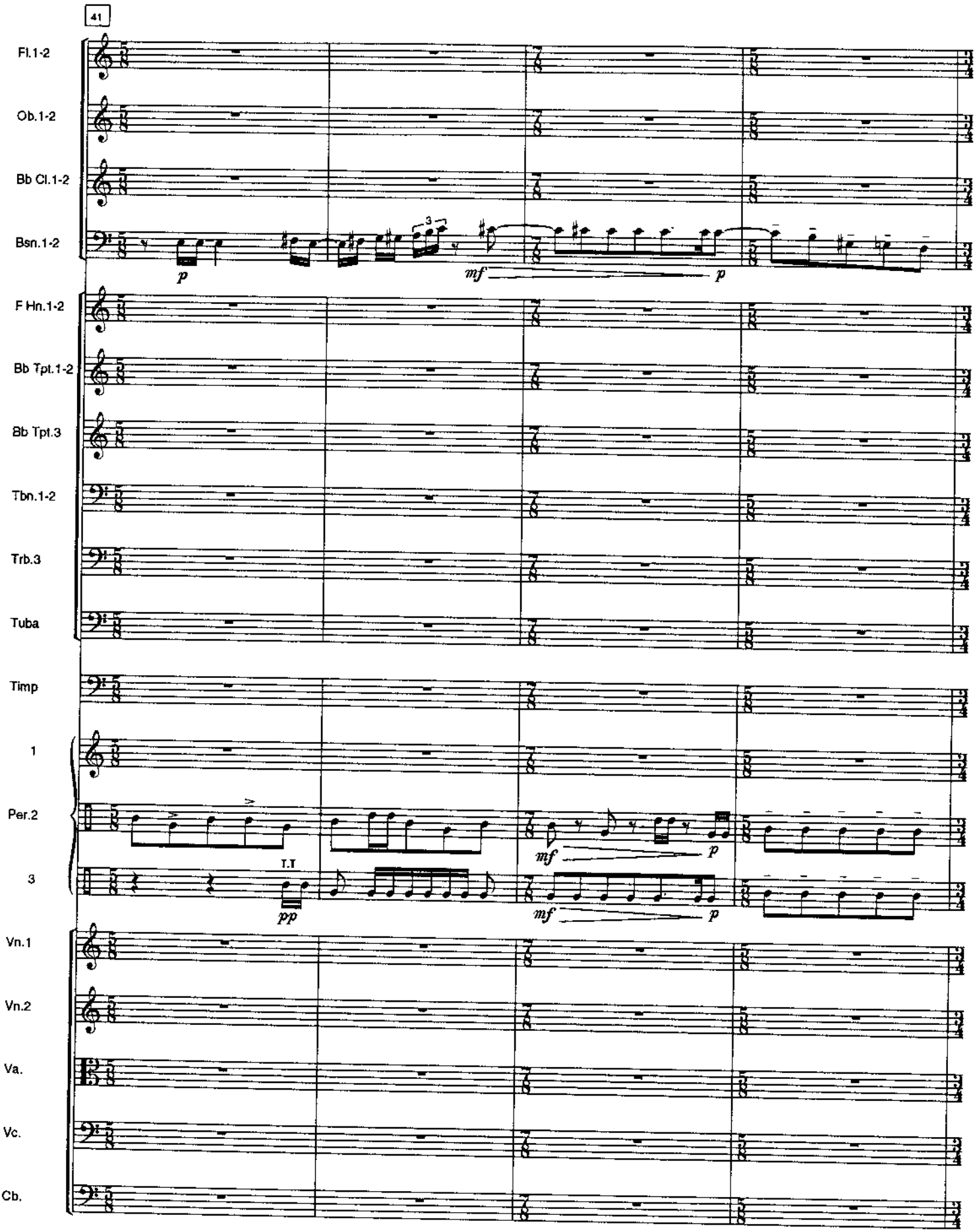

21
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
pp
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
T.B
mf
Vn.1
Vn.2
Va.
Vc.
Cb.
Pizz
f
Arco
tr
sfz
m.v

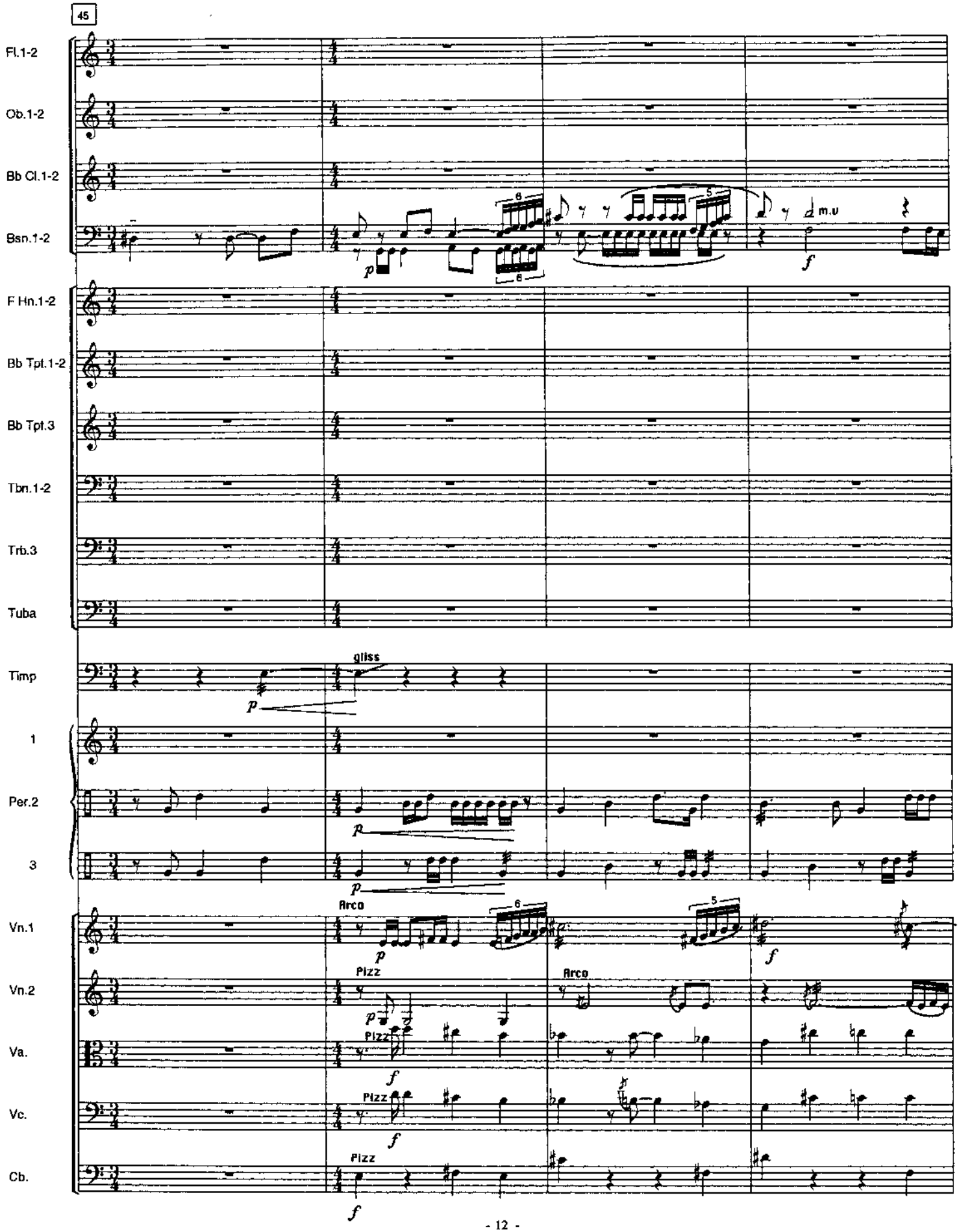

25
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
N.U
S.D
T.T
Pizz
Arco

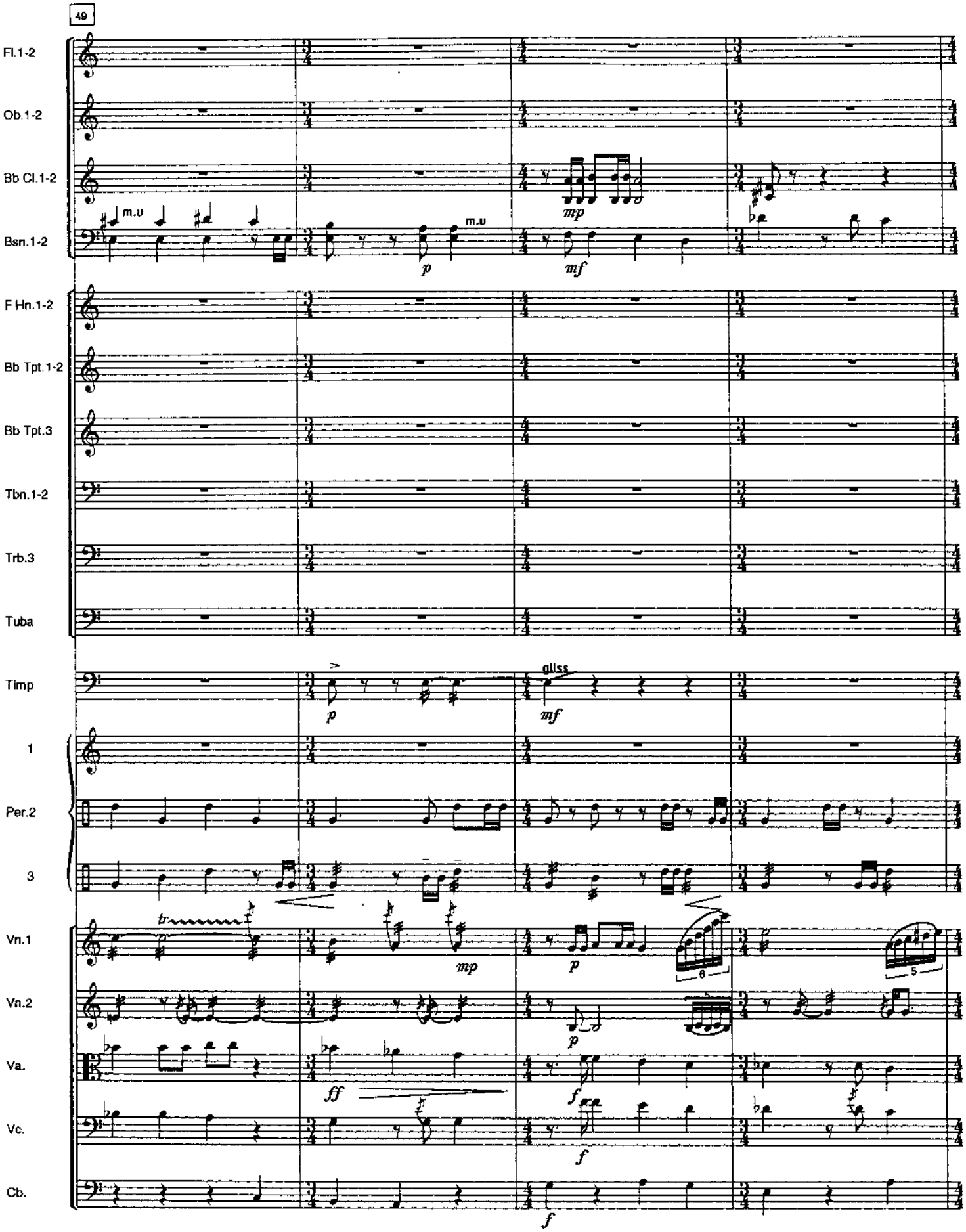

29
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
gliss
m.u

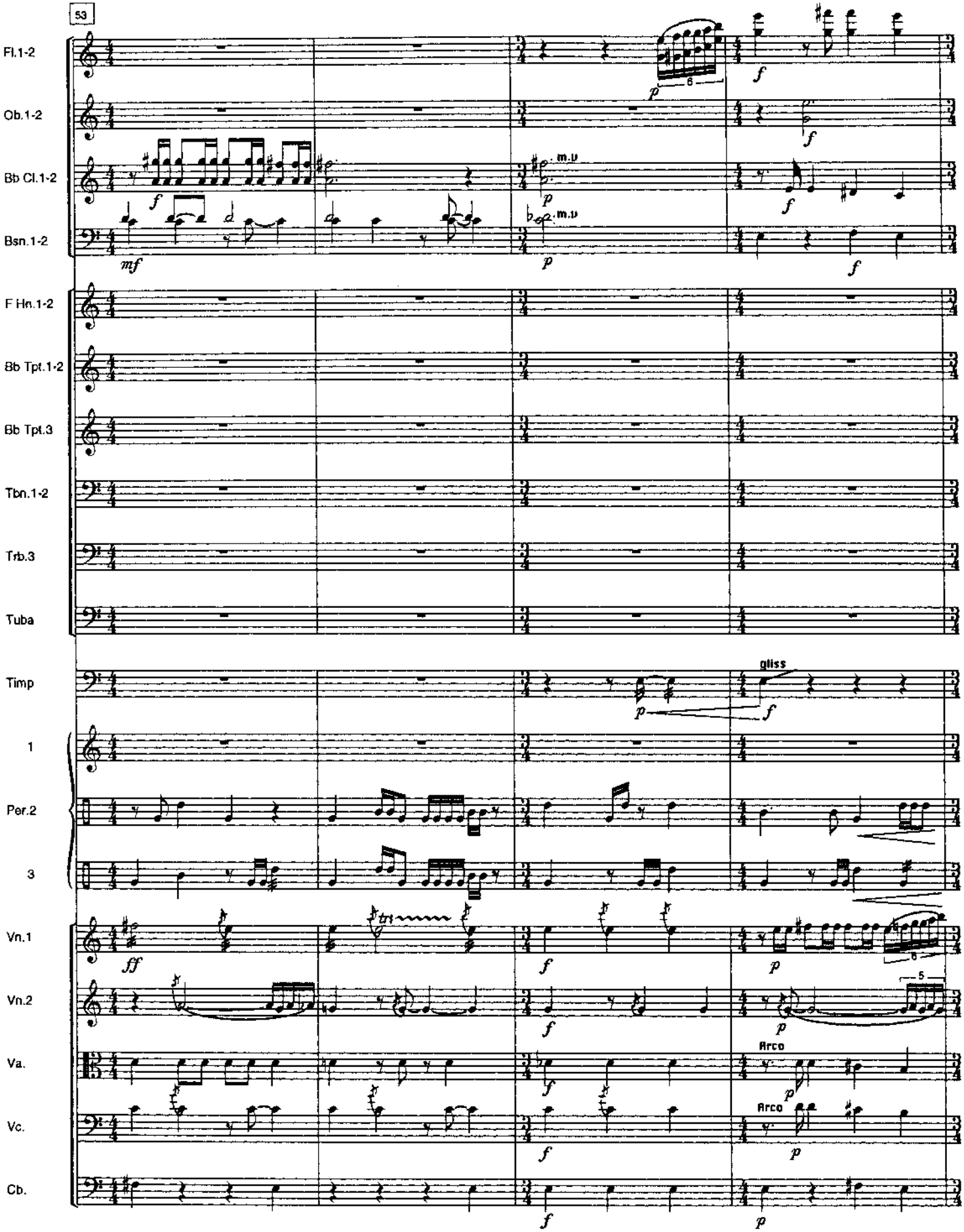

33
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Male
3
ff
Bb Tpt.3
Male
3
ff
Tbn.1-2
Trb.3
Tuba
Timp
f
p
1
Per.2
gong
ppp
mf
3
ppp
Vn.1
ff
f
Vn.2
ff
f
Va.
ff
f
Vc.
ff
f
Cb.
ff
f

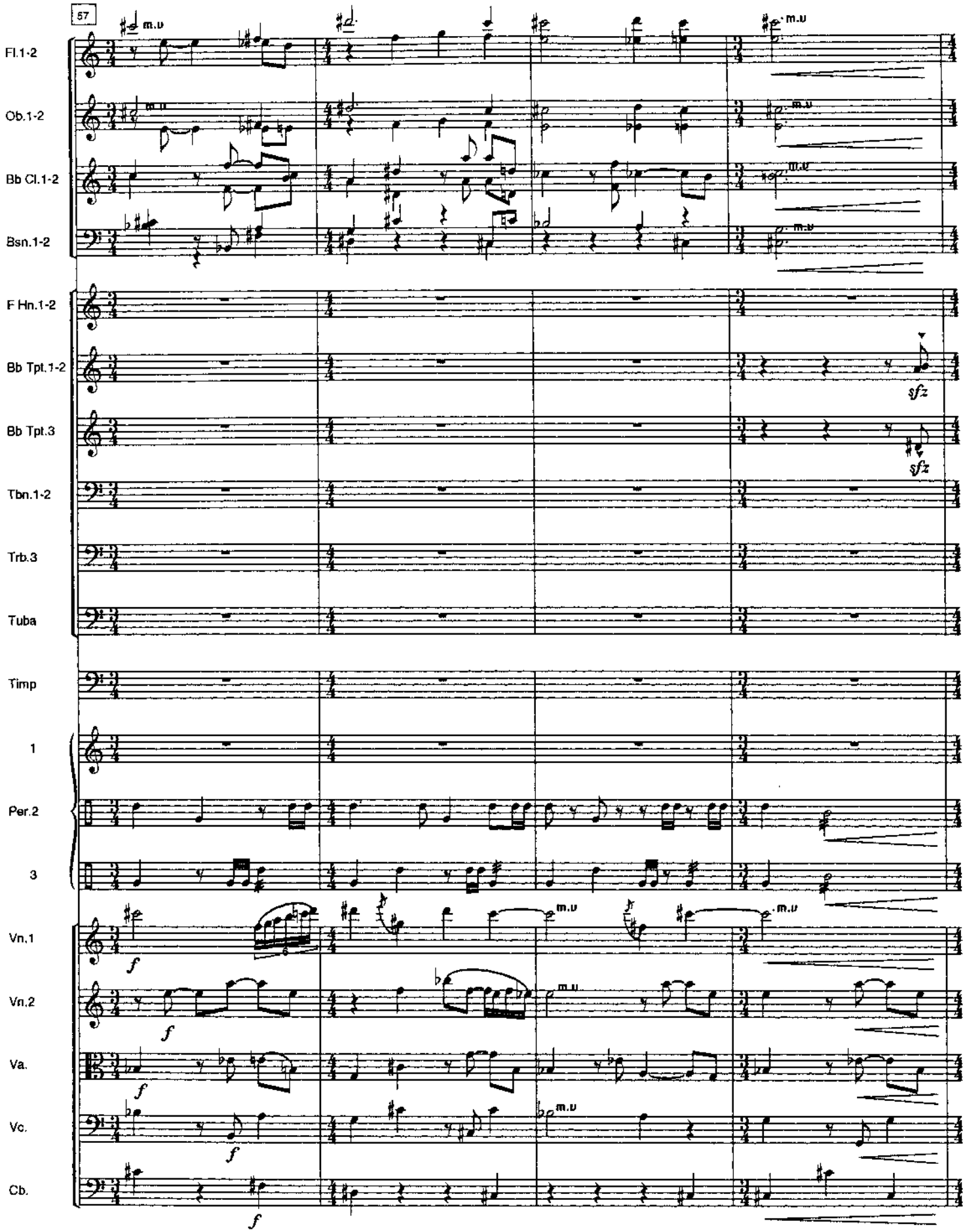

37
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
T.B
sfz
pp

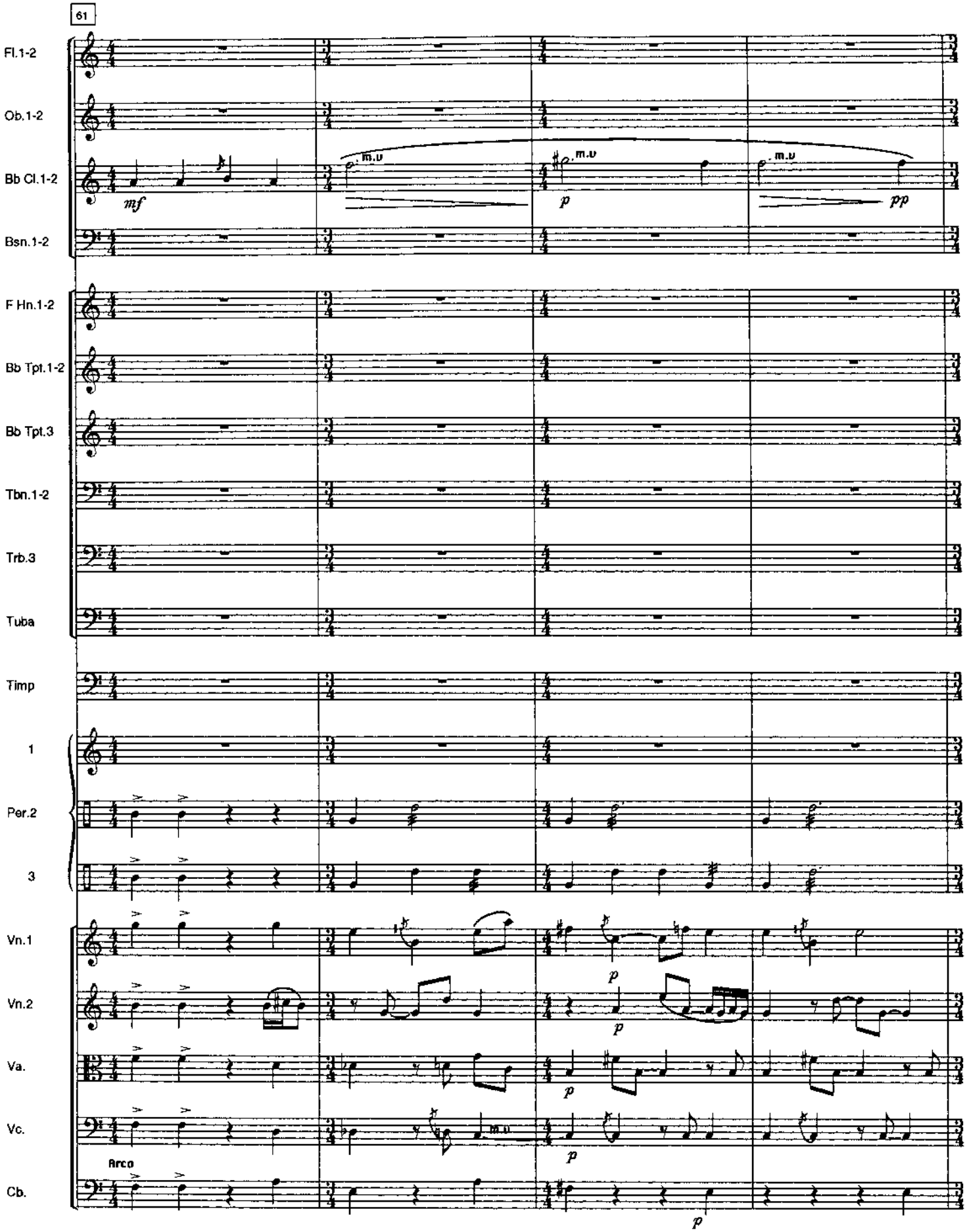

41
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
p
mf
p
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
T.T
pp
mf
p
mf
p
Vn.1
Vn.2
Va.
Vc.
Cb.

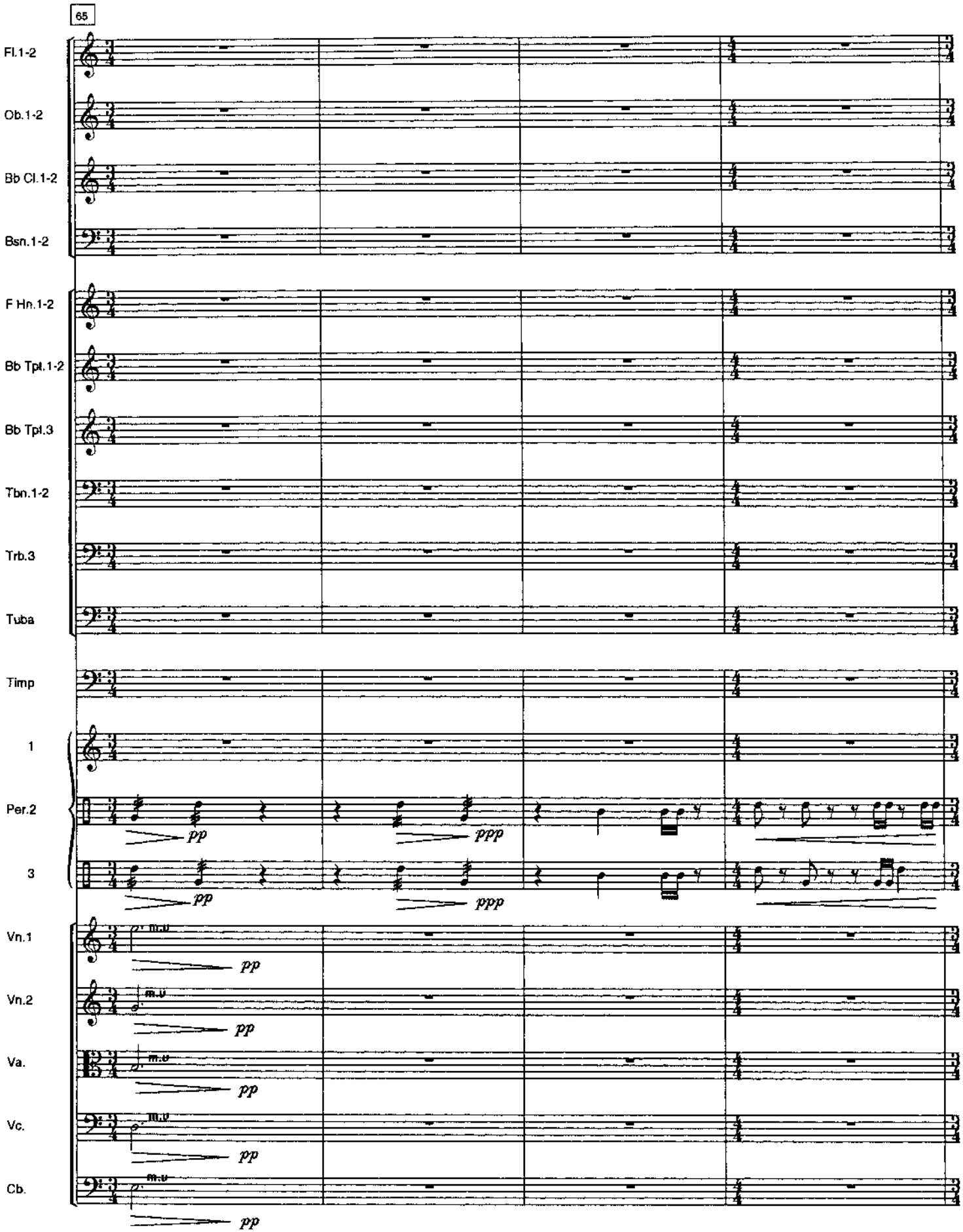

45
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
gliss
Arco
Pizz
m.u

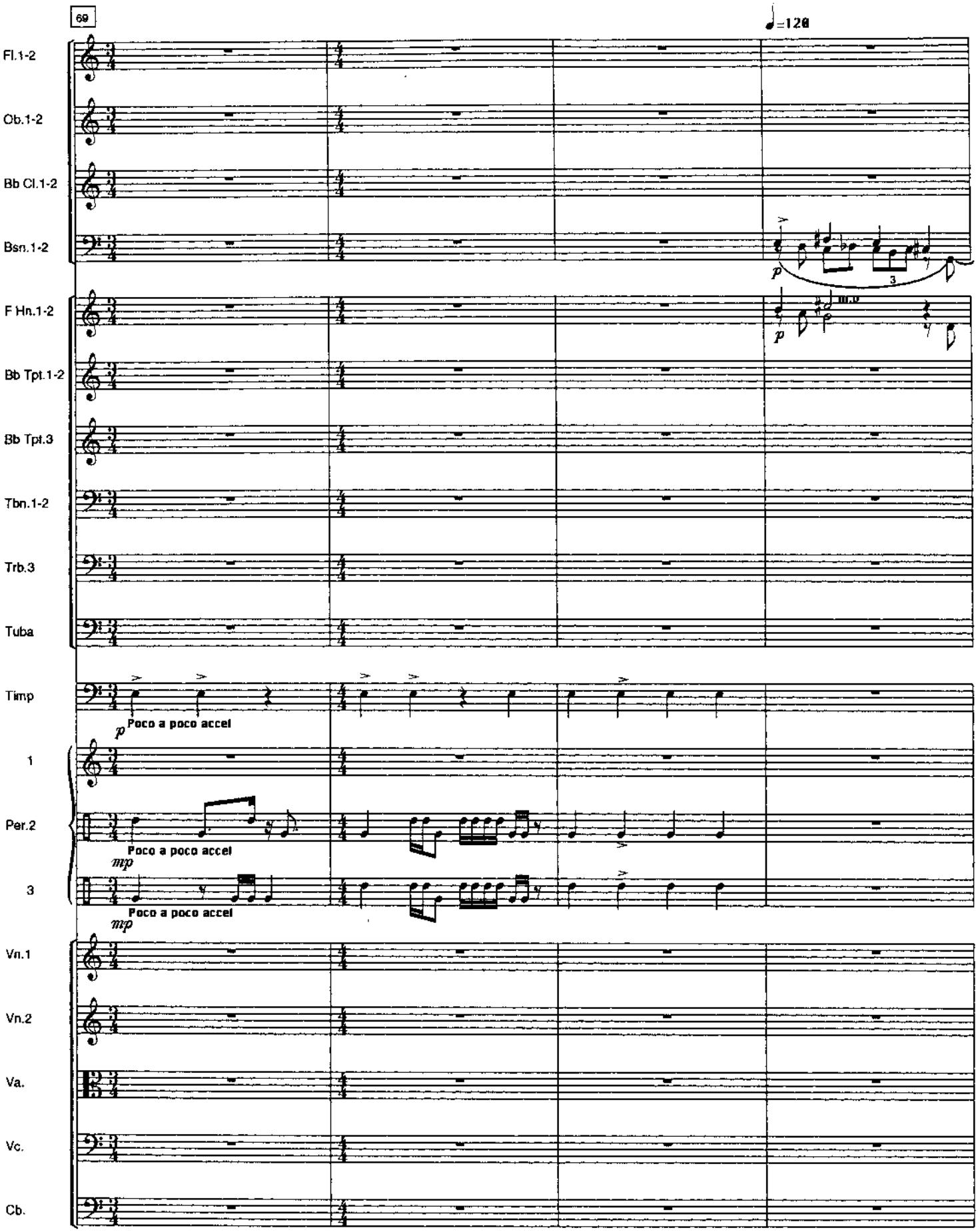

49
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
m.u
m.u
mp
p
mf
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
gliss
p
mf
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
tr
mp
p
6
5
p
ff
f
f
f

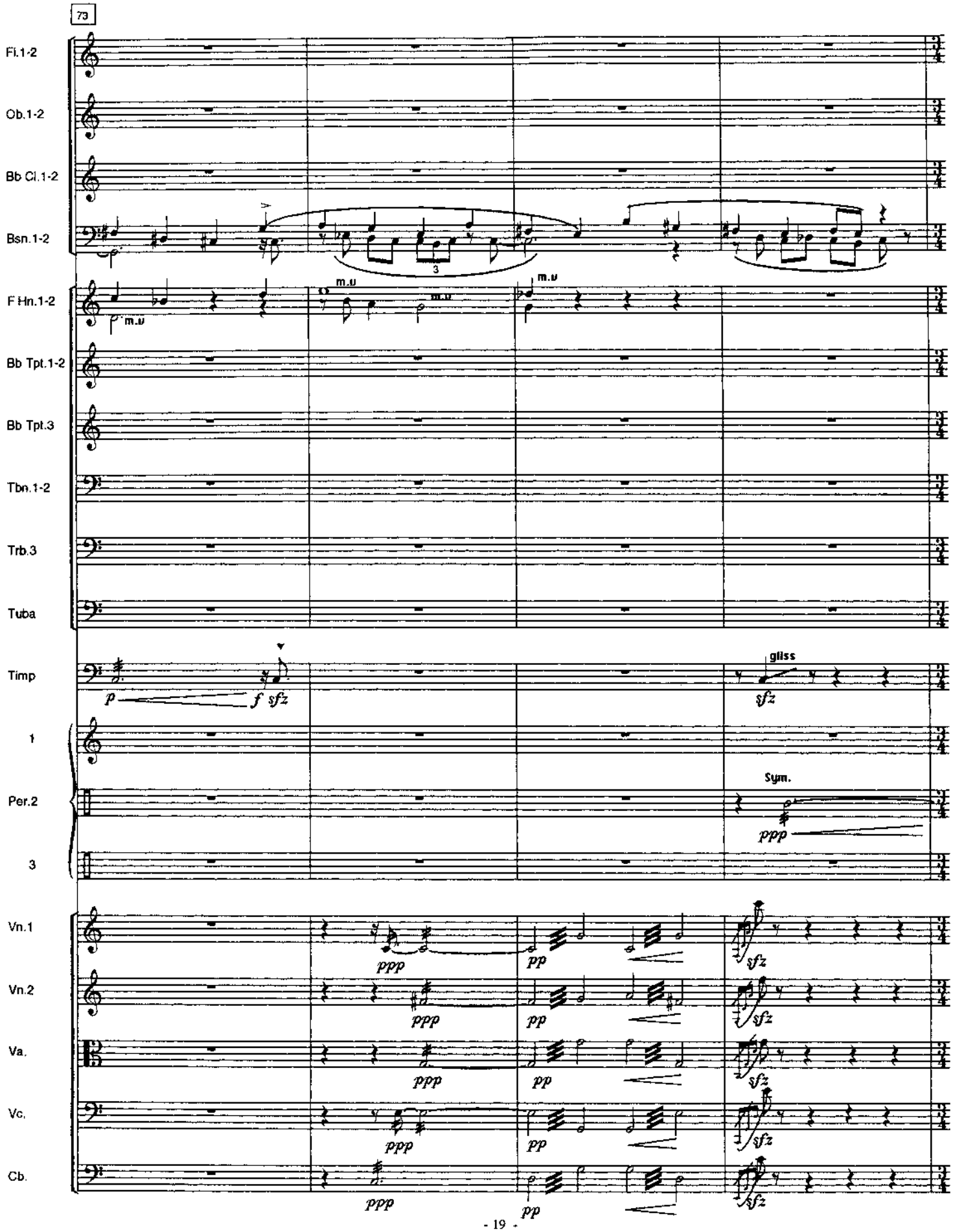

53
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
m.v
gliss
Arco
Arco

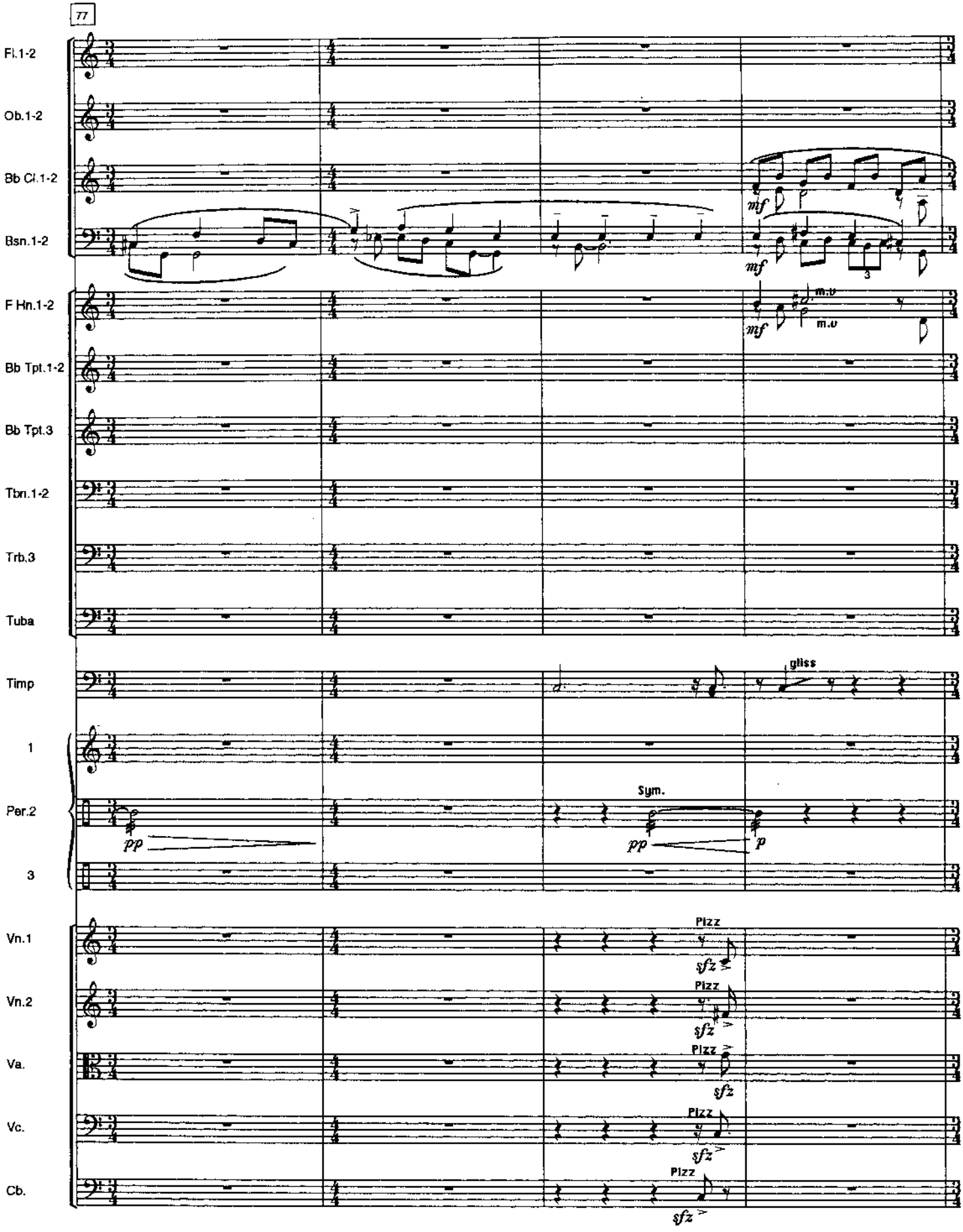

57
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
m.u
sfz
f

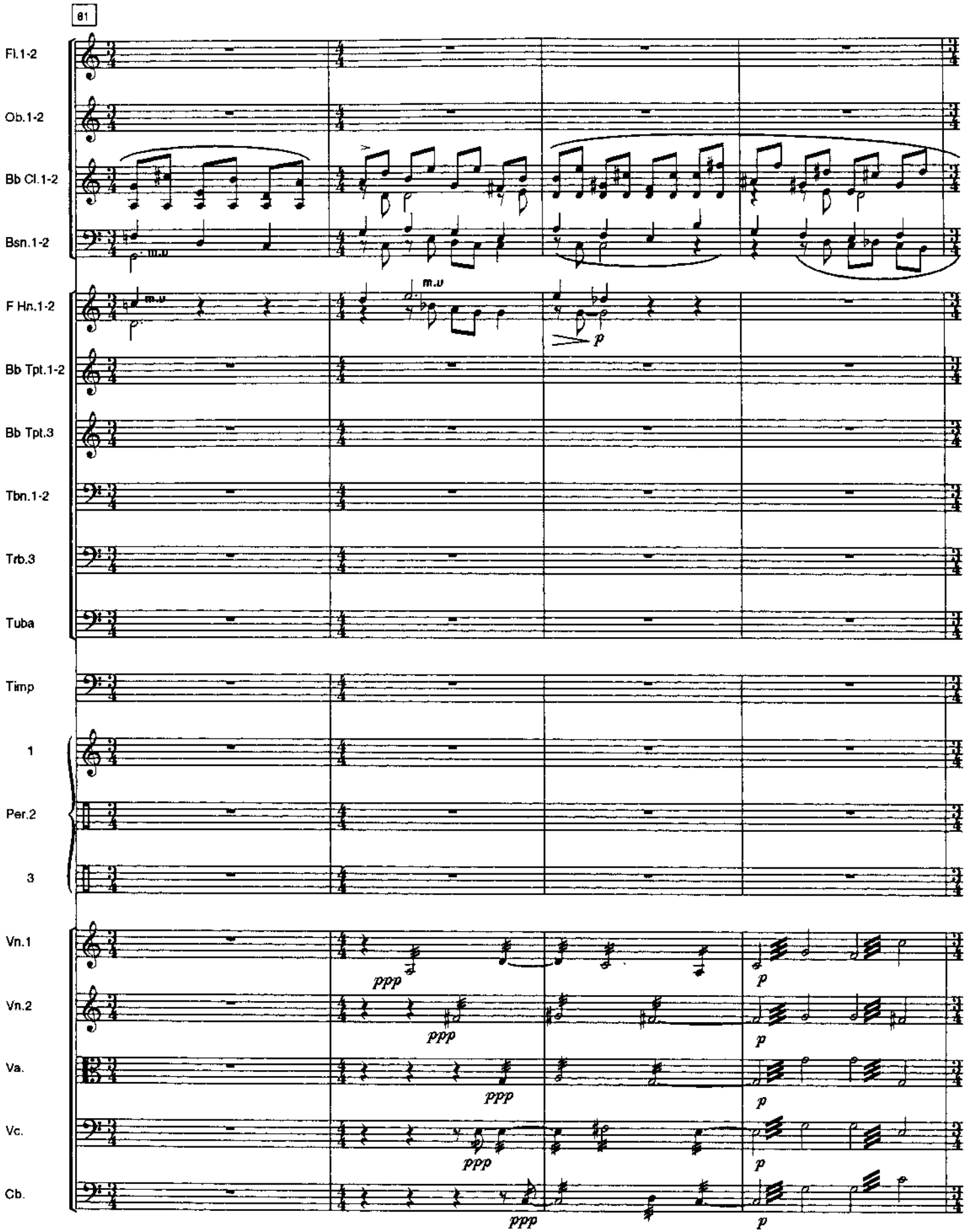

61
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
mf
p
pp
m.u
Arco

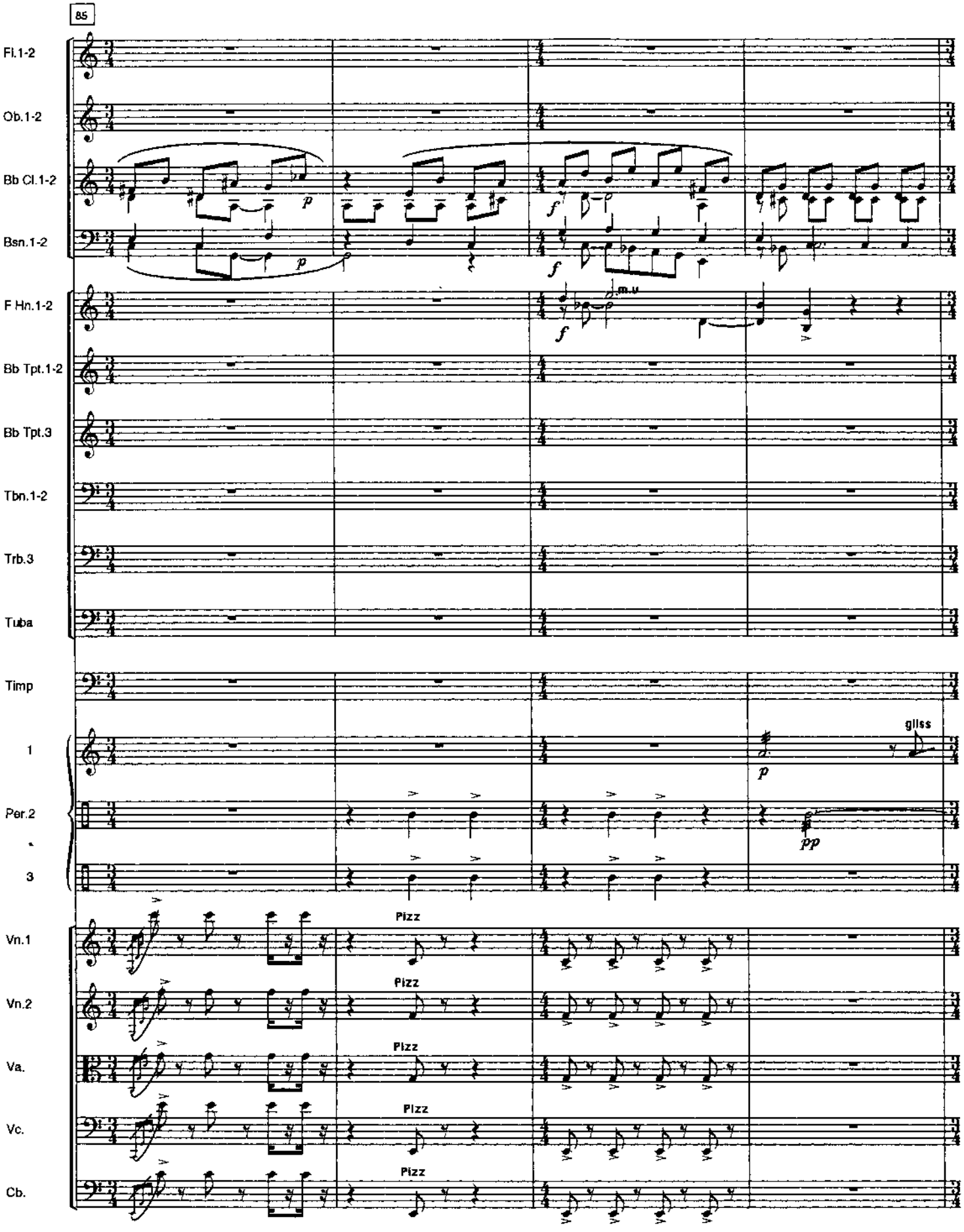

65
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
pp
ppp
m.v

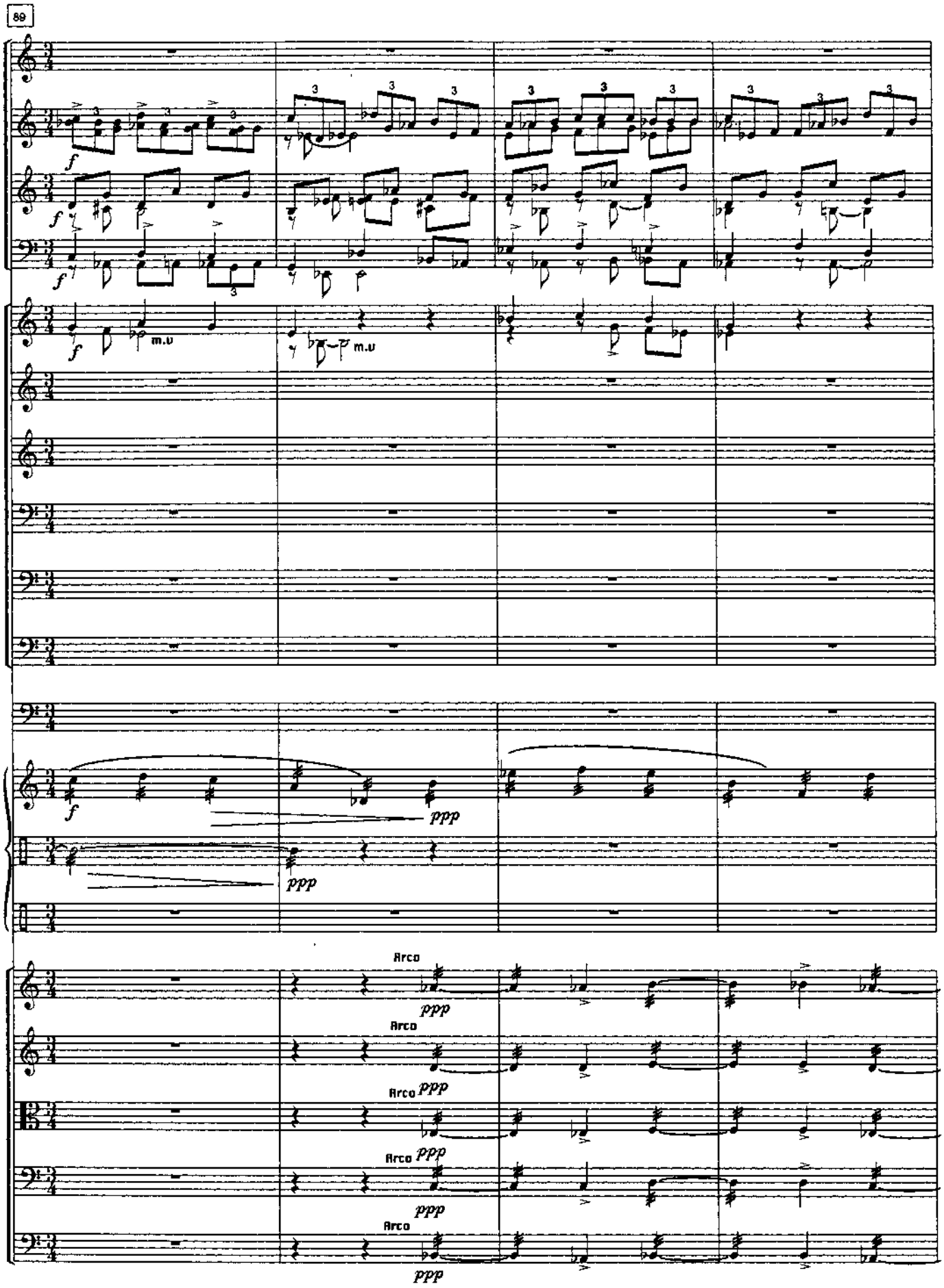

69
♩=120
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
p
Poco a poco accel
mp
Poco a poco accel
mp
Poco a poco accel

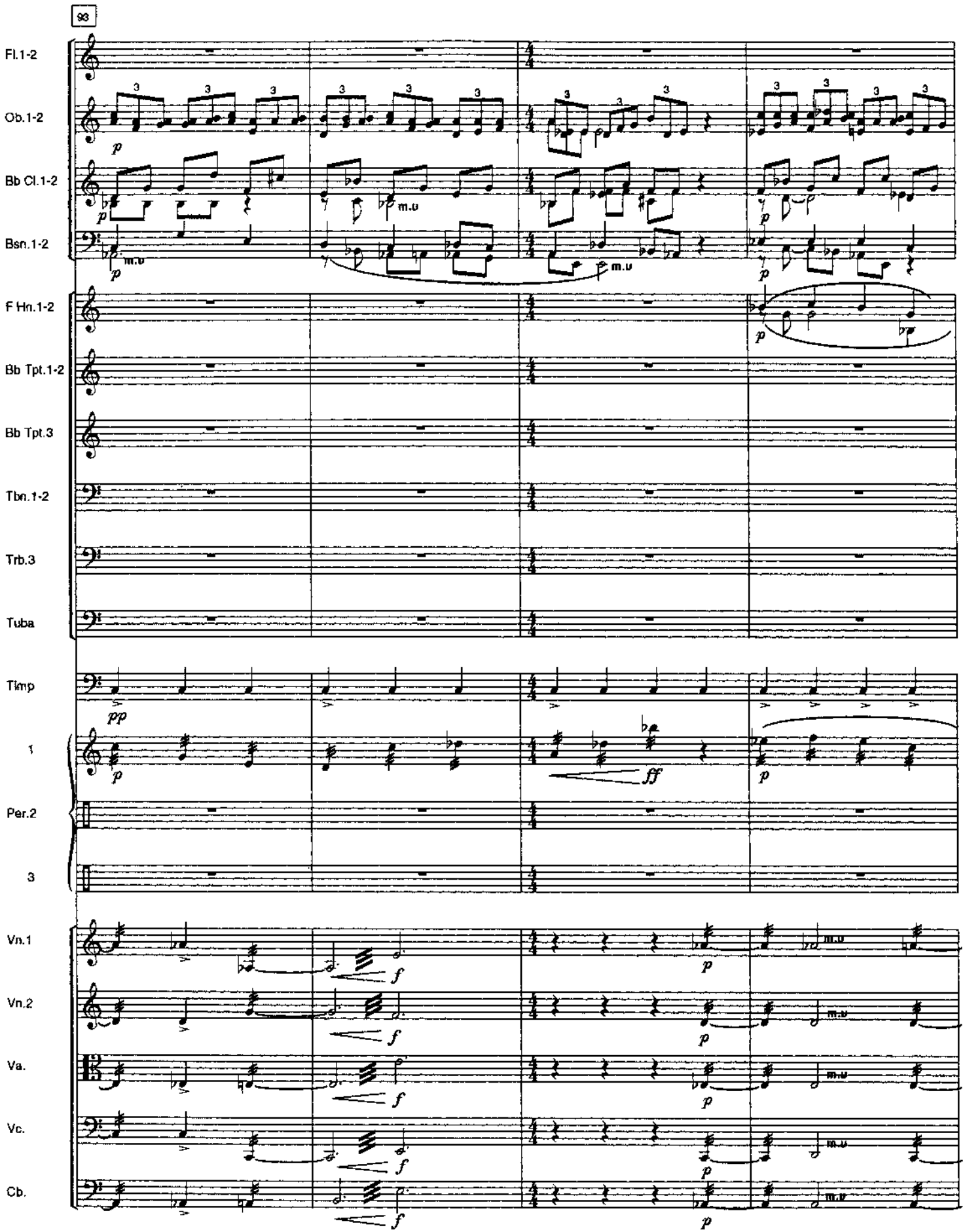

73
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
3
F Hn.1-2
m.u
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
p
f sfz
gliss
sfz
1
Per.2
Sym.
ppp
3
Vn.1
Vn.2
Va.
Vc.
Cb.
ppp
pp
sfz

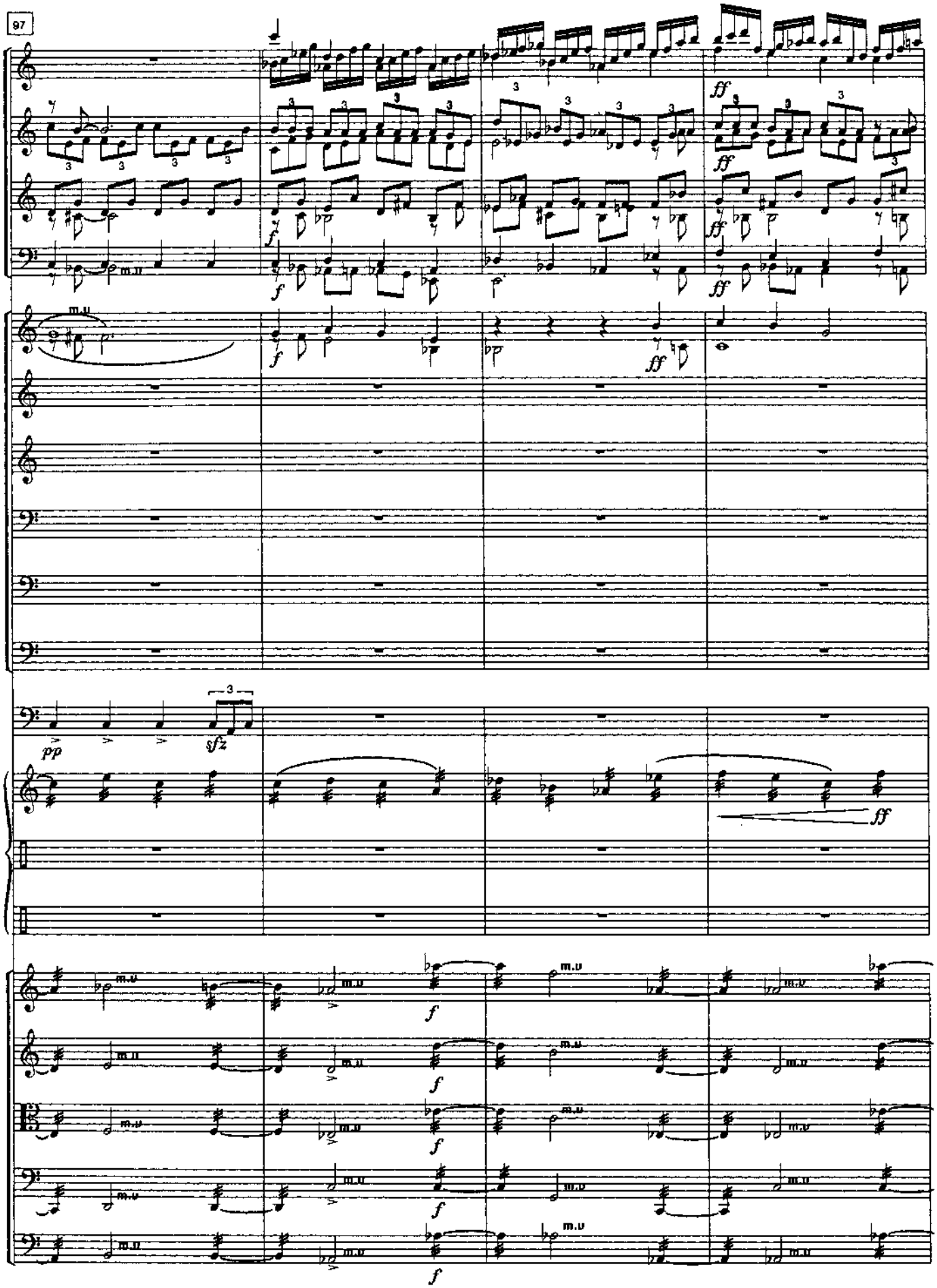

77
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
mf
m.v
gliss
Sym.
pp
p
Pizz
sfz


81
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
m.v
p
ppp


85
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
p
f
m.u
gliss
pp
Pizz


89
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
m.u
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
Arco
ppp


93
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.


97
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
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Per.2
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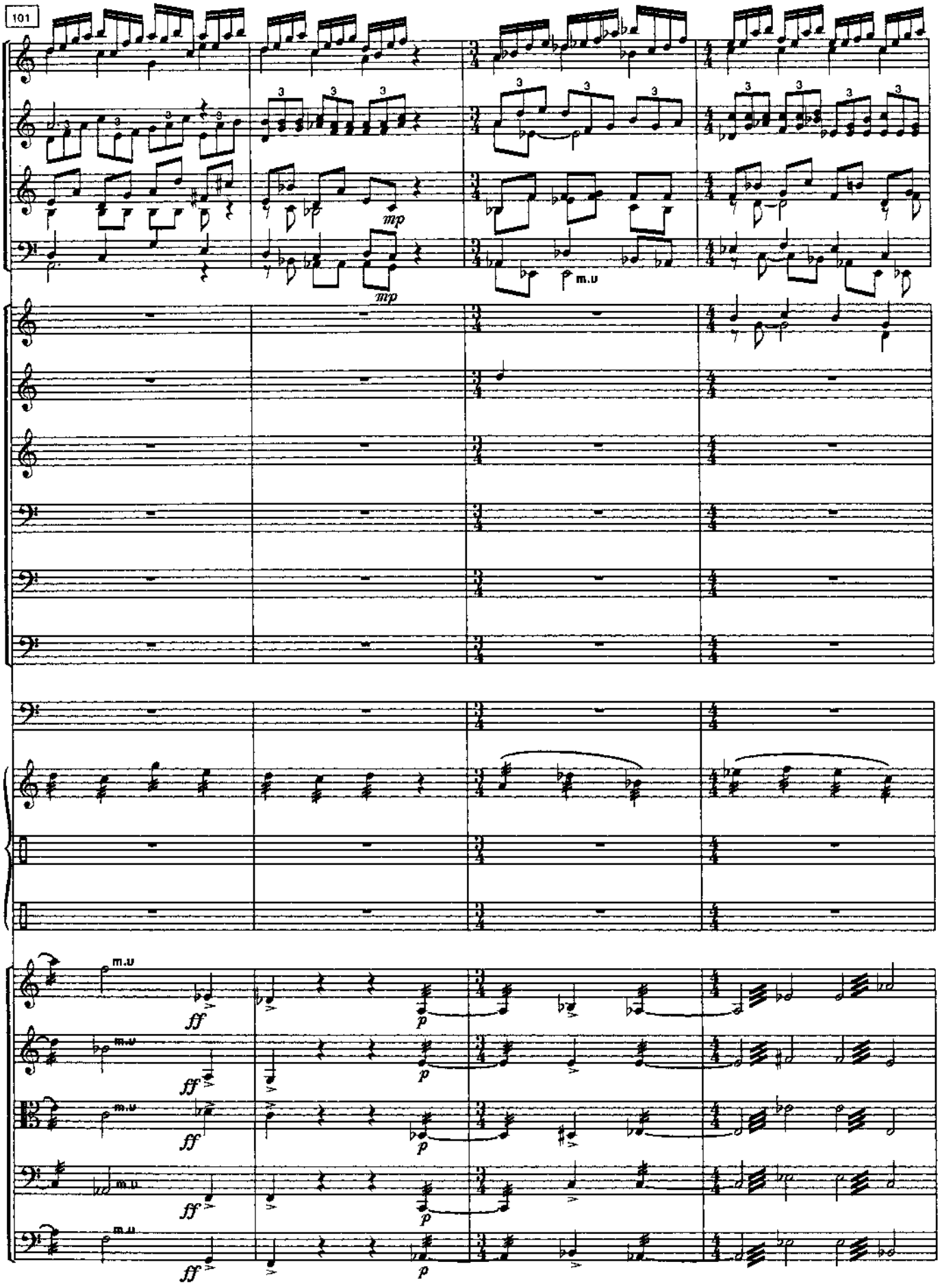
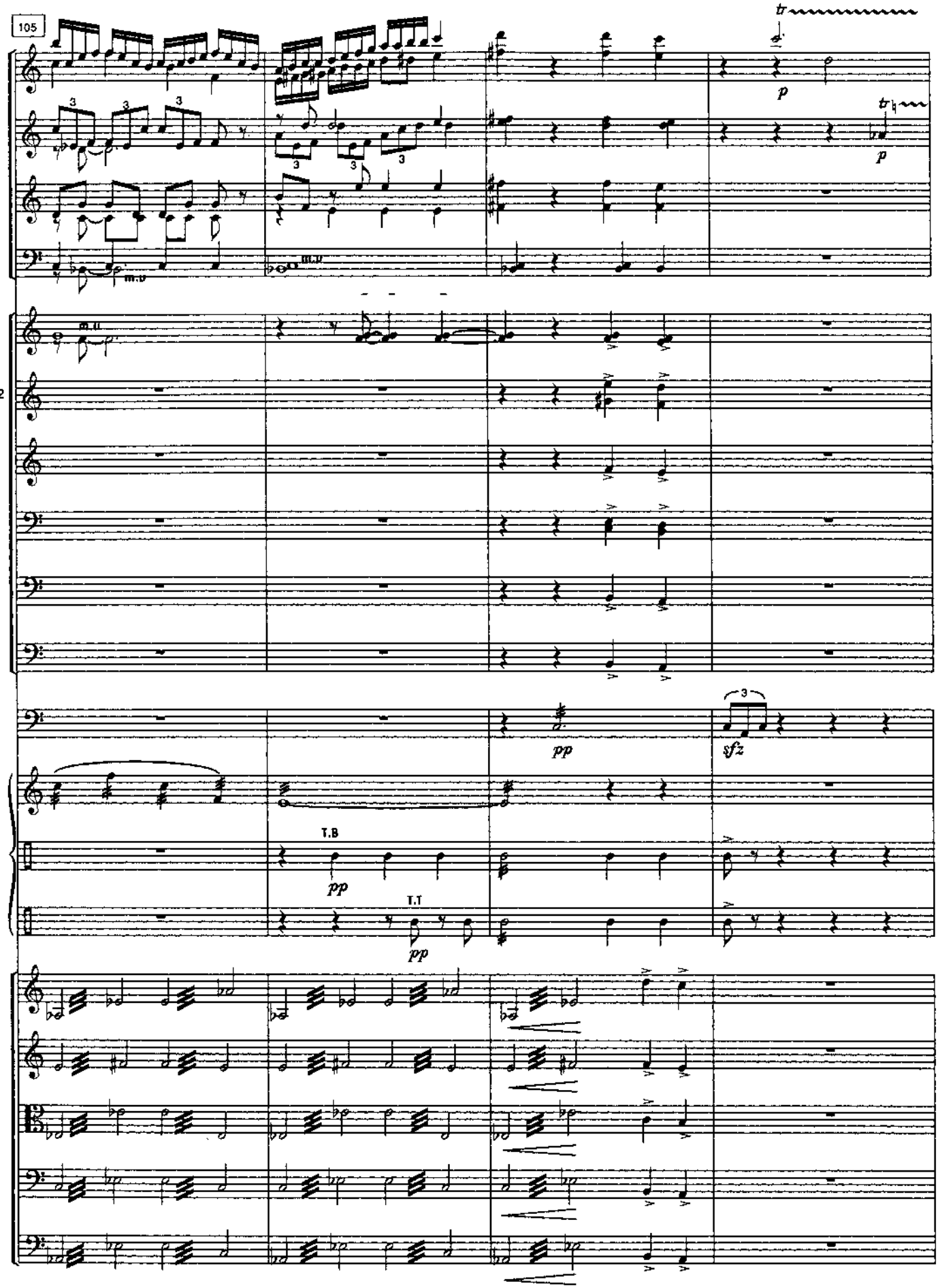
Vn.1
Vn.2
Va.
Vc.
Cb.


101
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
mp
m.u
ff
p


105
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
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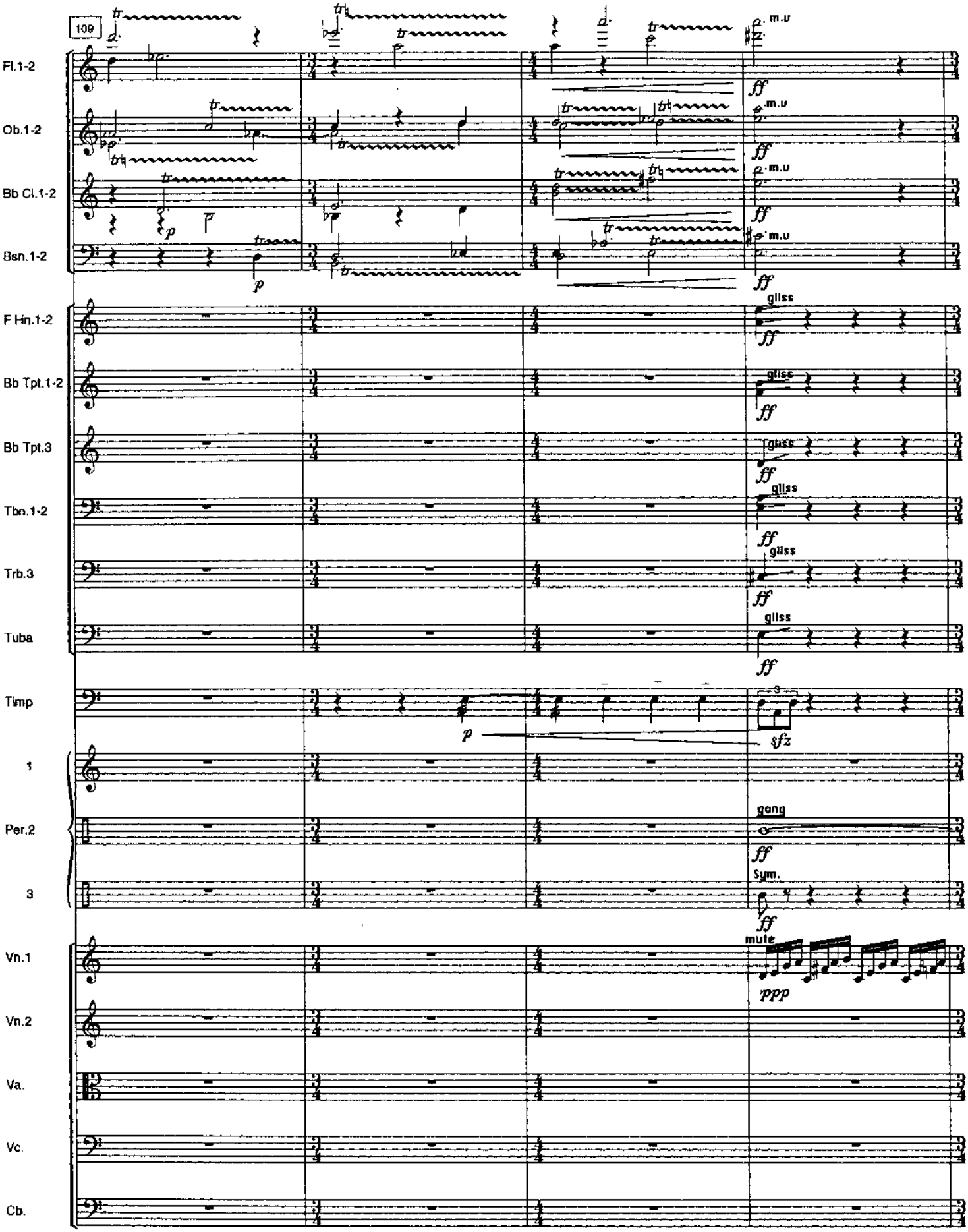
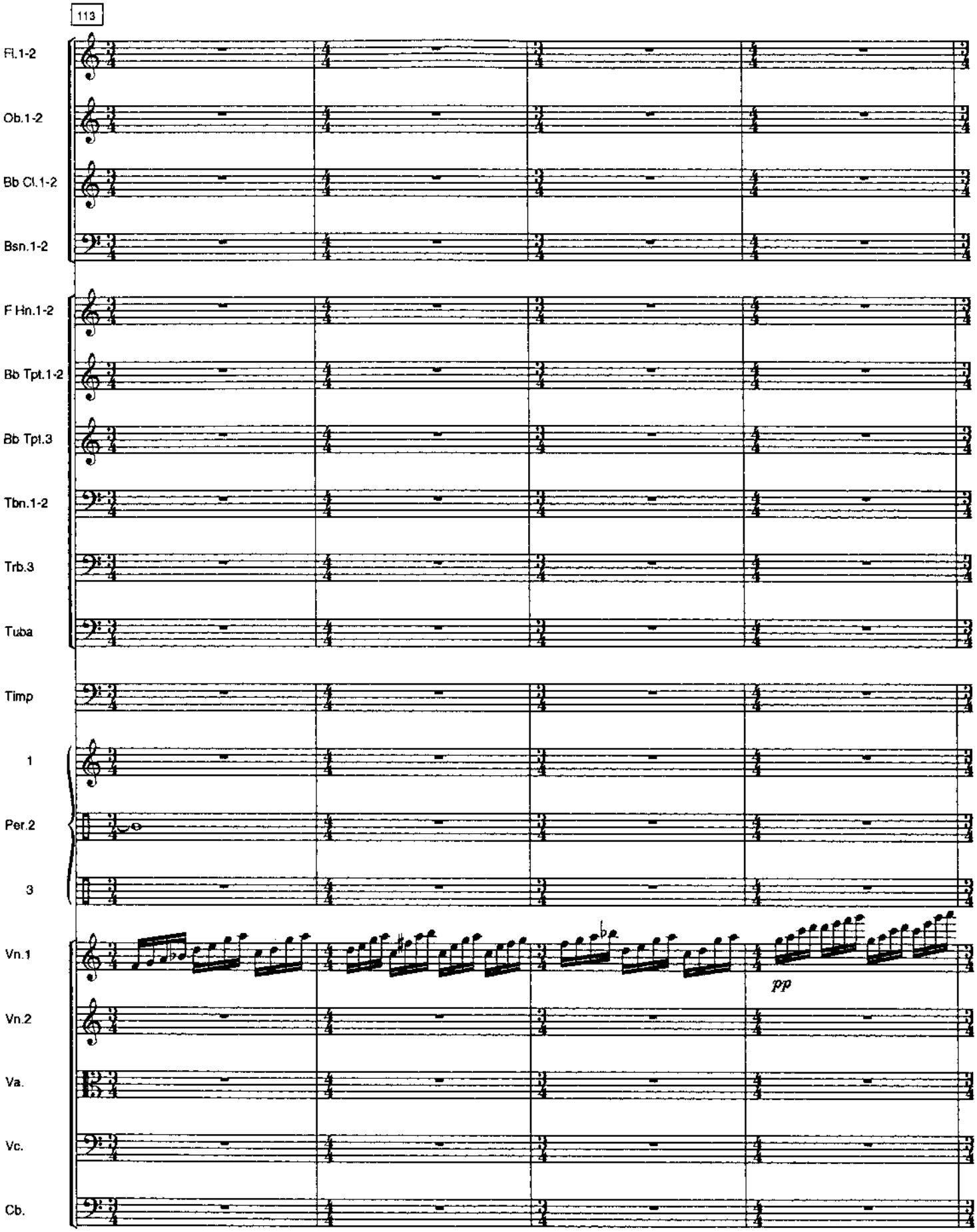
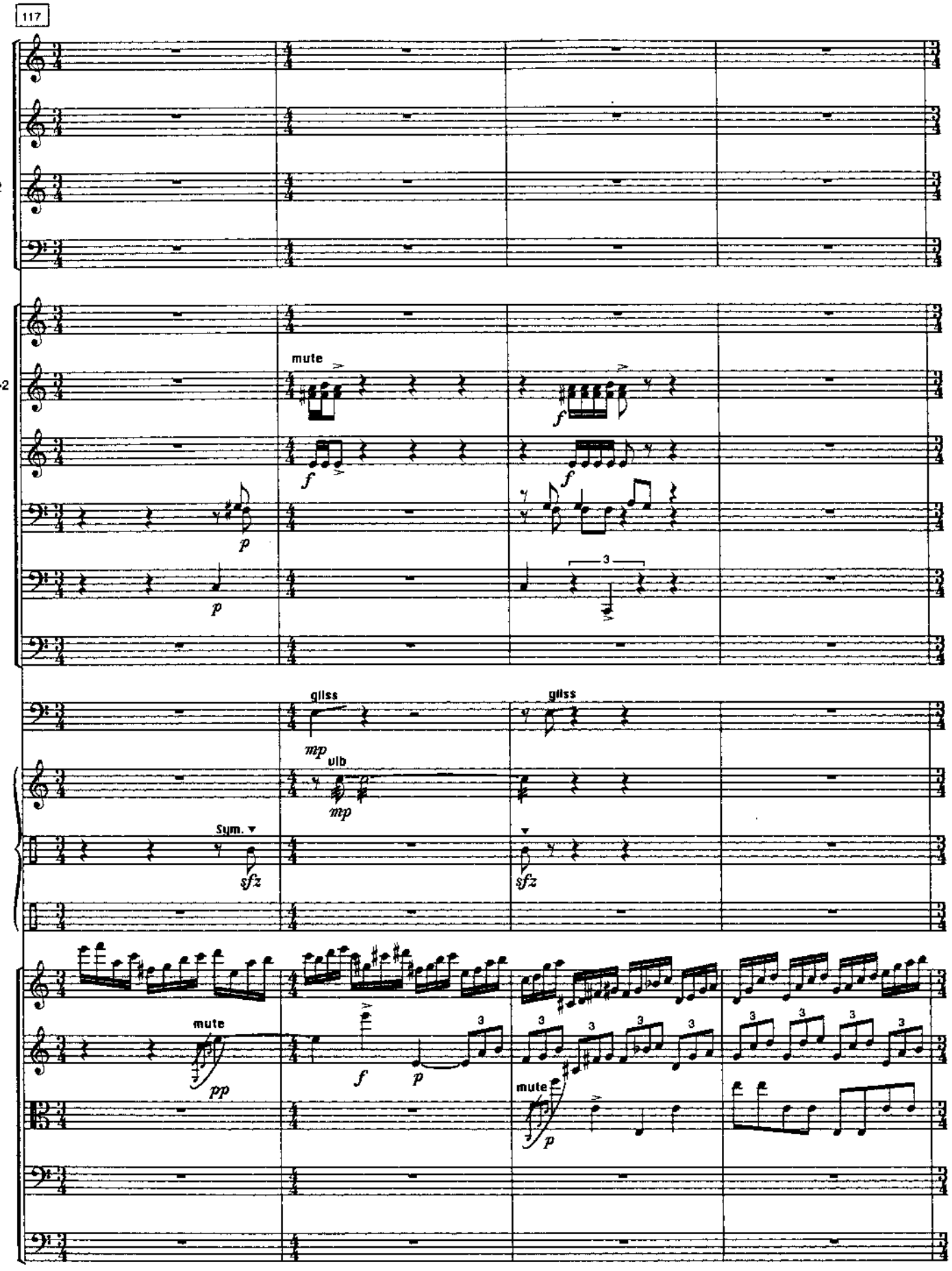
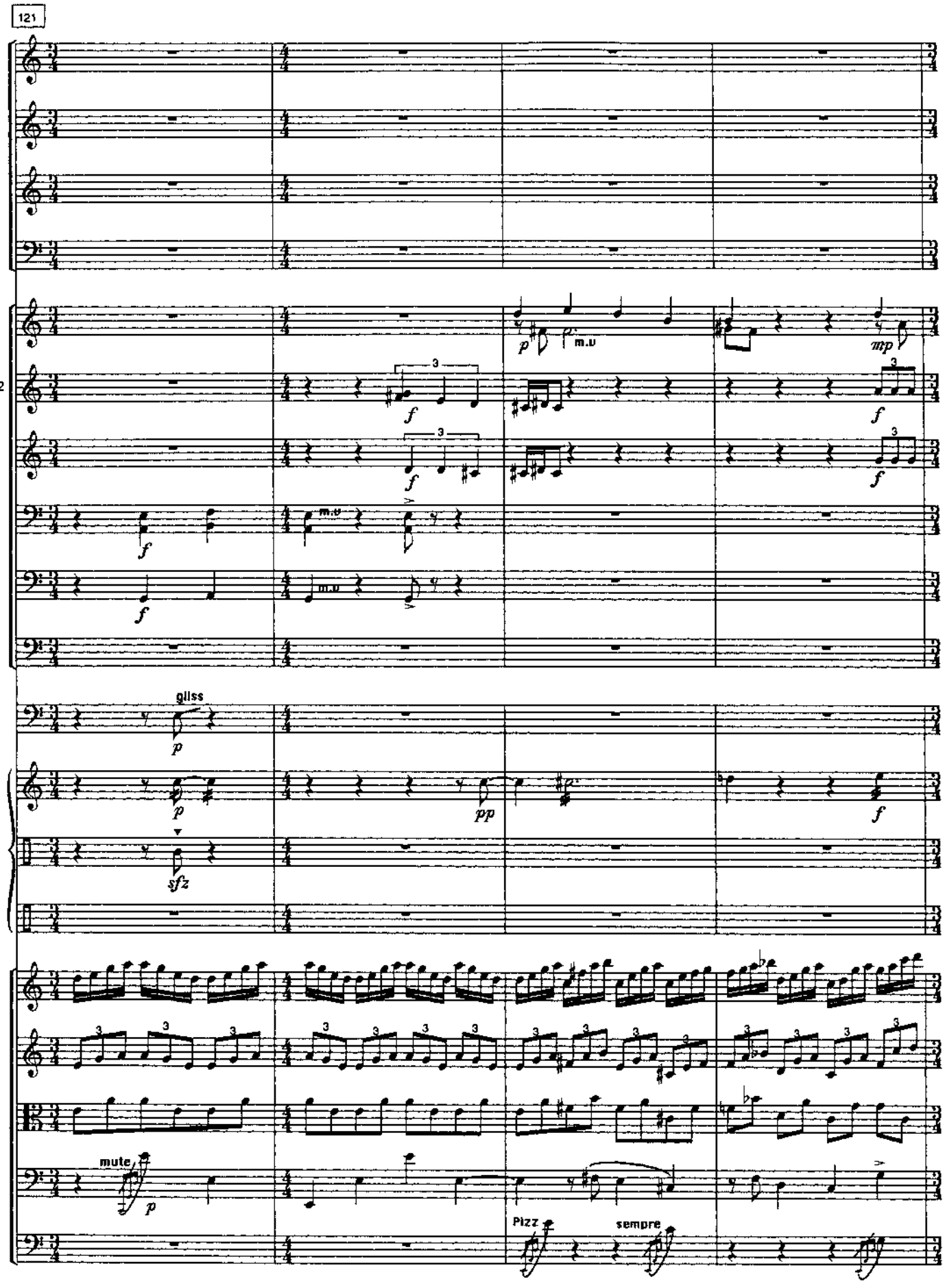
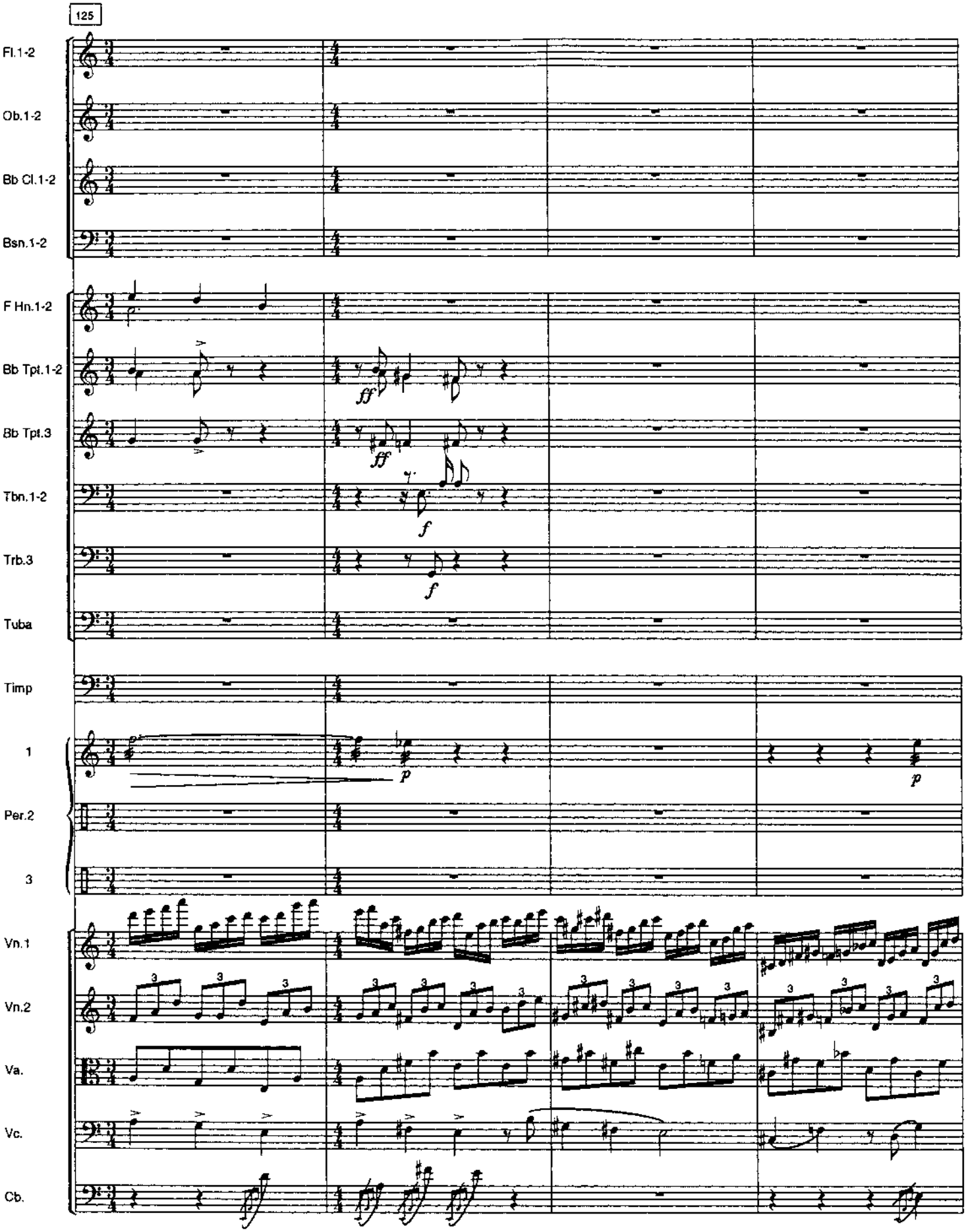
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
T.B
T.T
pp
sfz
p

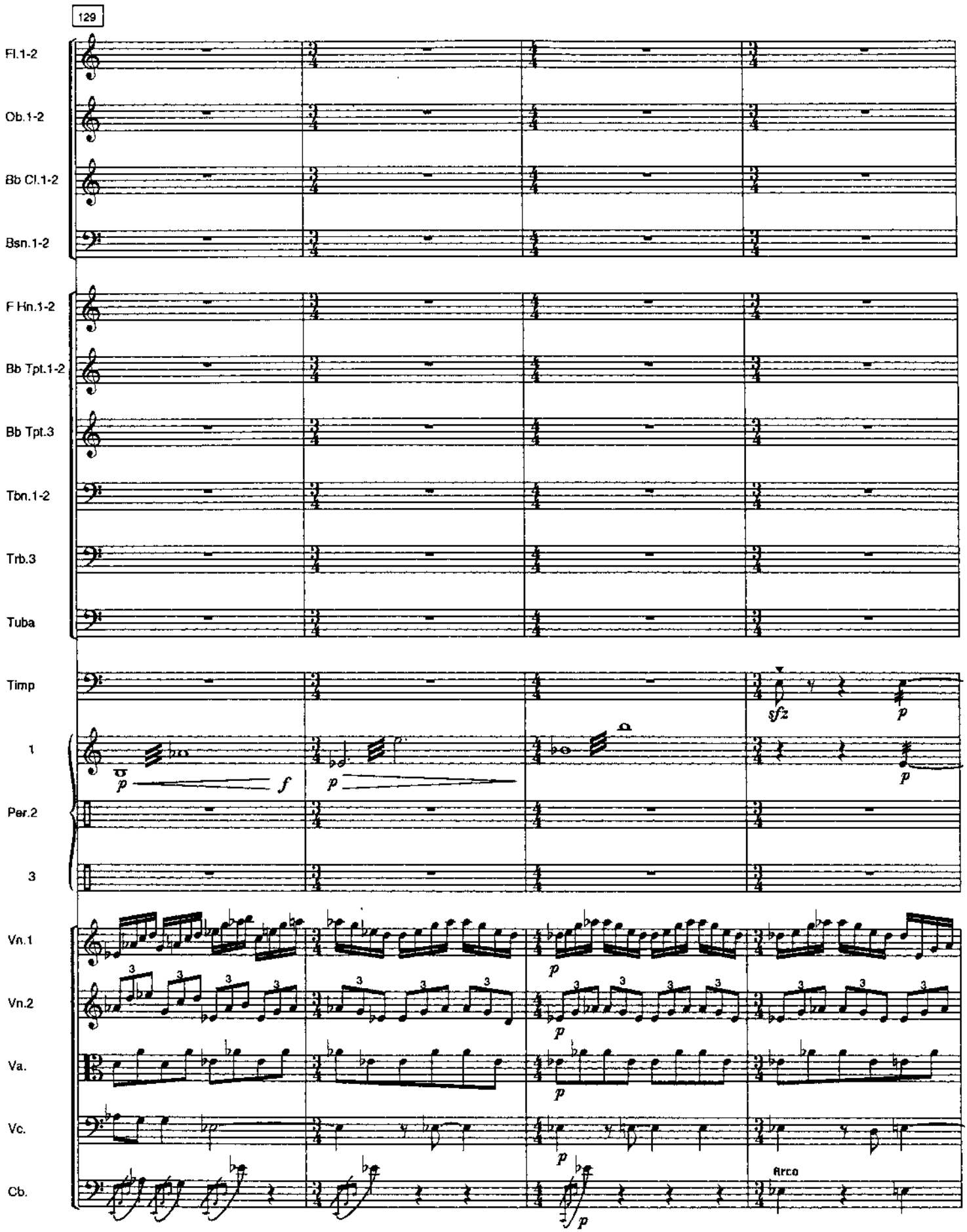

109
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
m.u
gliss
gong
Sym.
mute
ff
p
sfz
ppp

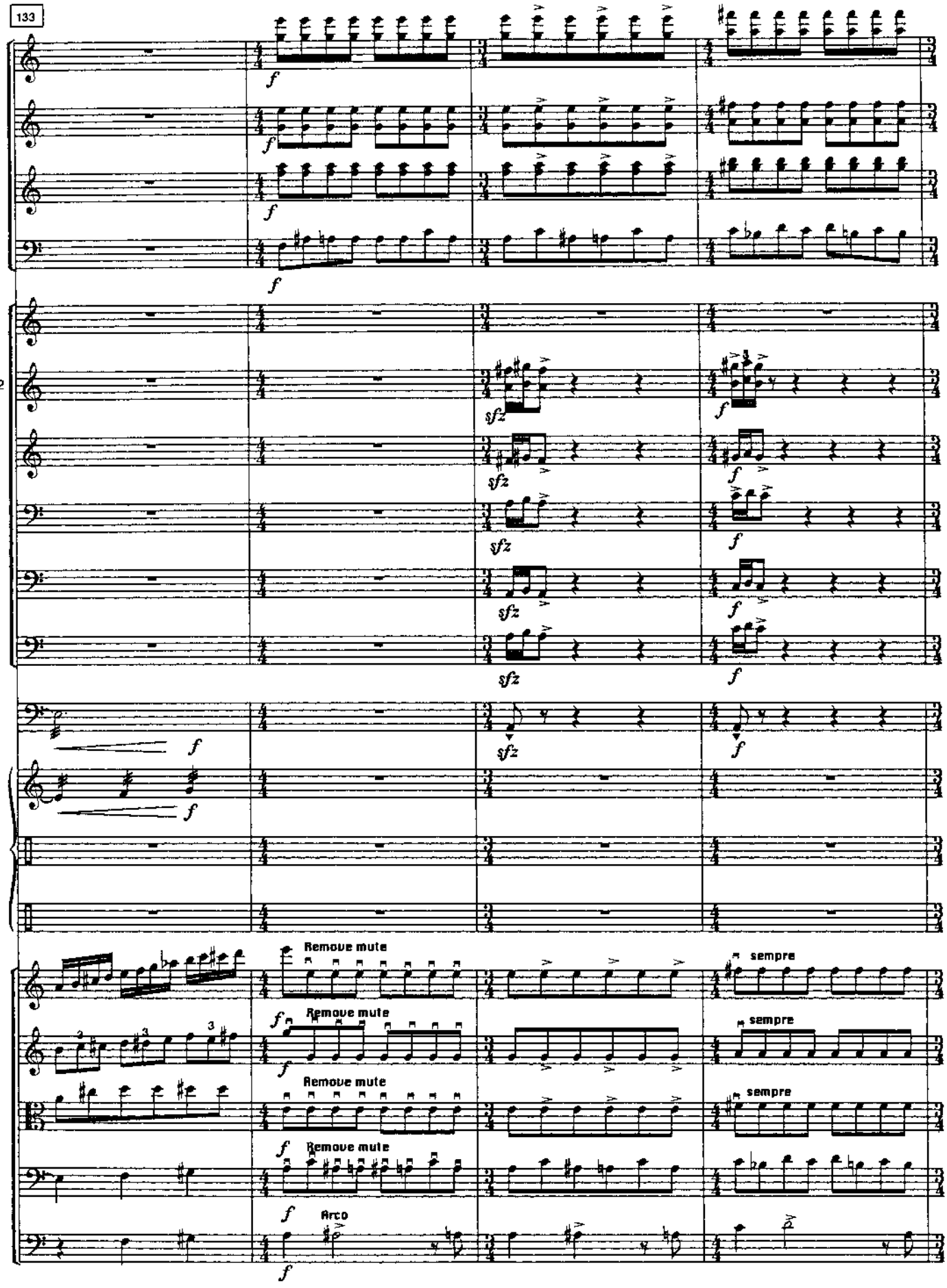

113
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
pp

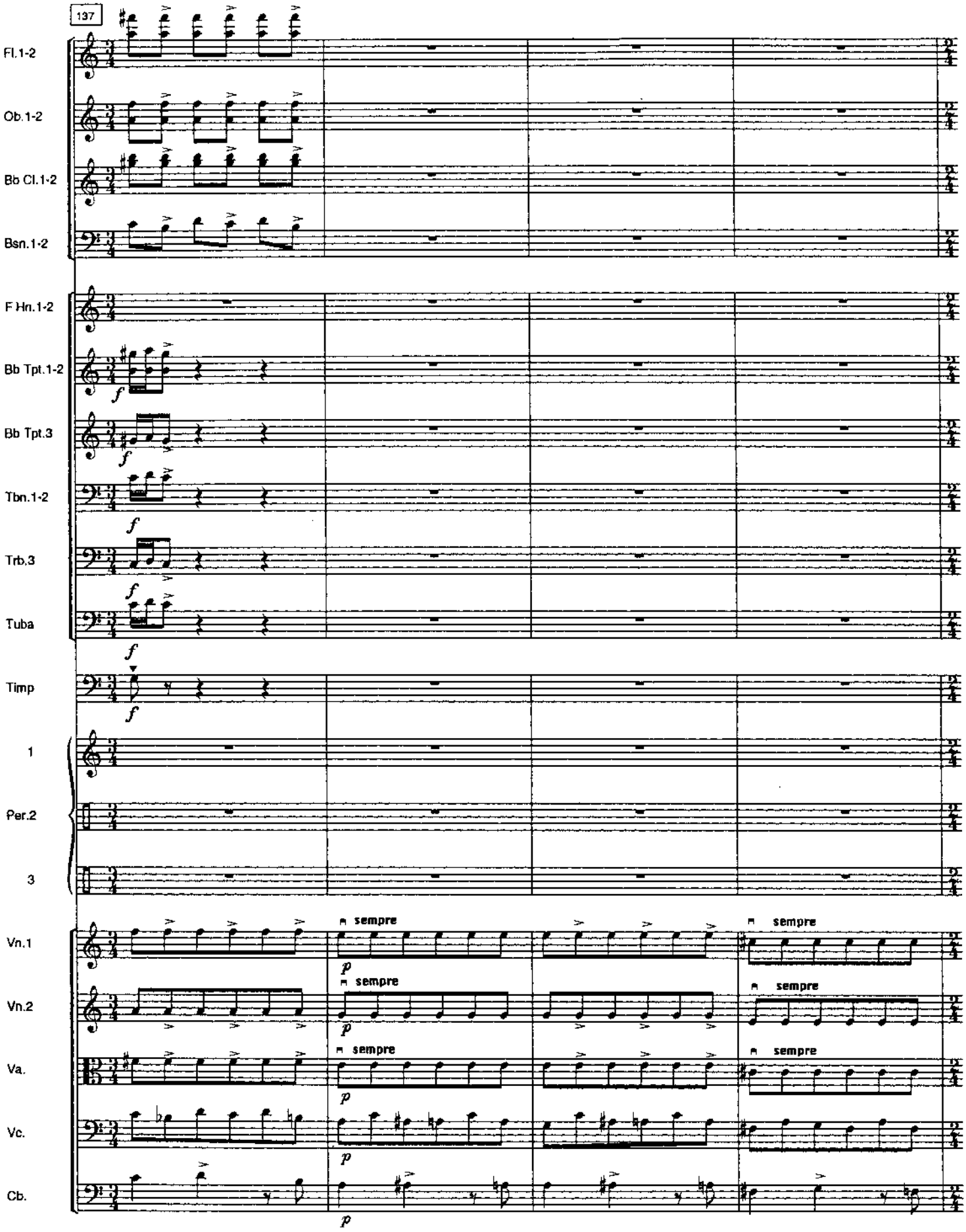

117
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
mute
gliss
ulb
Sym.
mute
mute

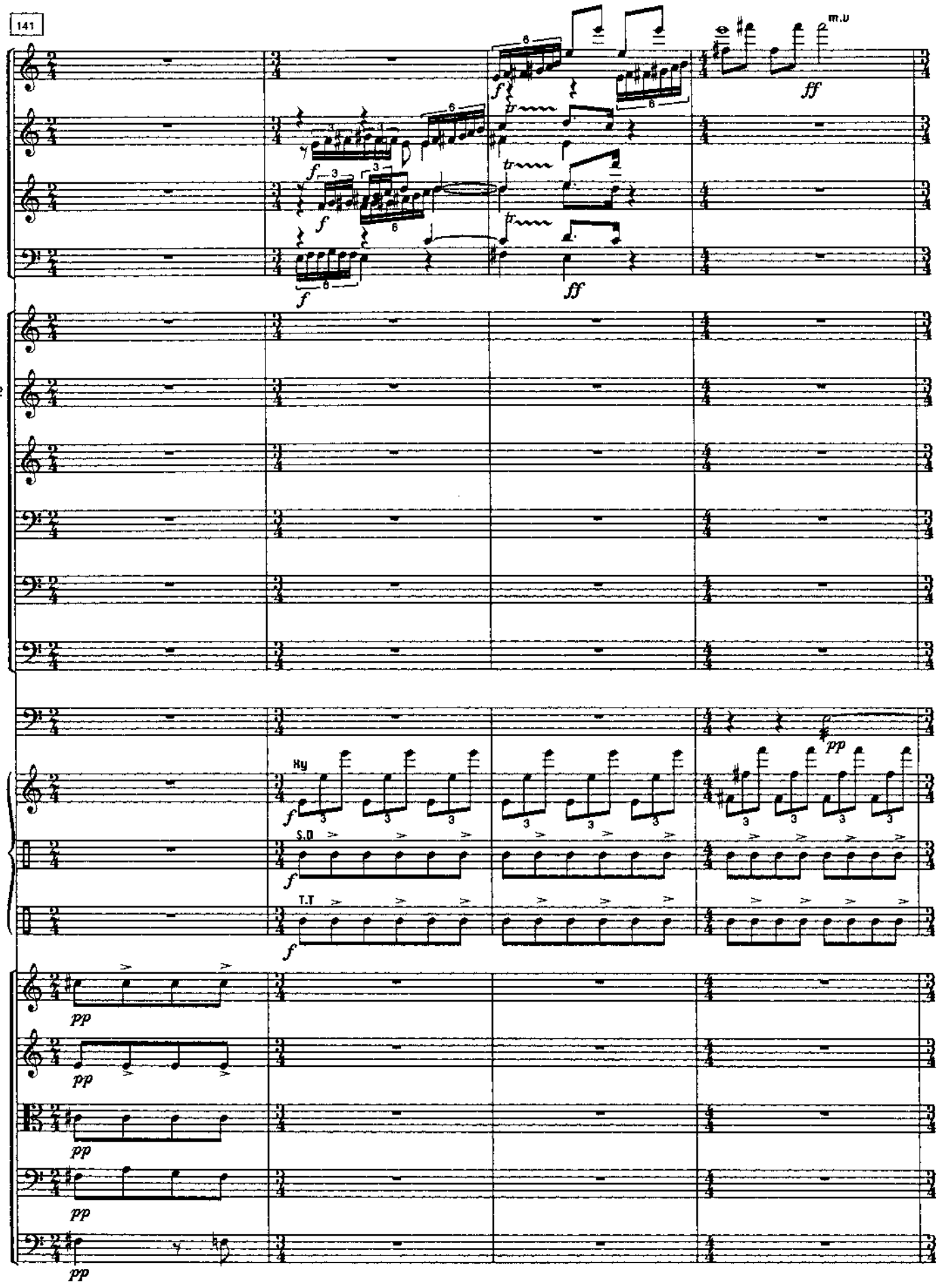

121
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
gliss
m.u
mute
Pizz
sempre


125
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
ff
ff
f
f
p
p


129
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
sfz
p
f
Arco


133
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
Remove mute
sempre
Arco


137
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
sempre
sempre
sempre
sempre
sempre
sempre


141
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
m.u
Ky
S.D
T.T

145
m.v
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
sfz
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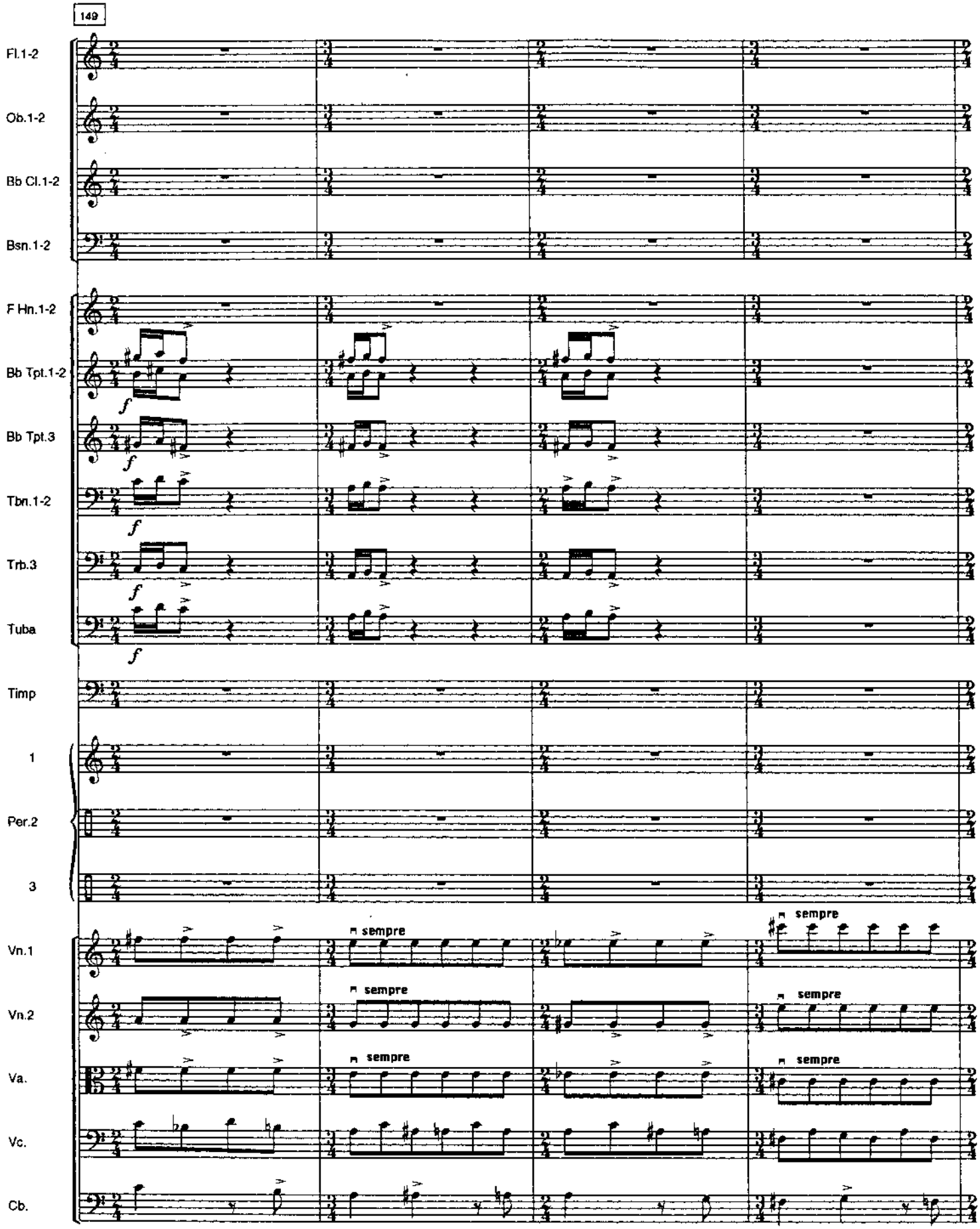
Per.2
3
Vn.1
sempre
Vn.2
sempre
Va.
sempre
Vc.
Cb.


149
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
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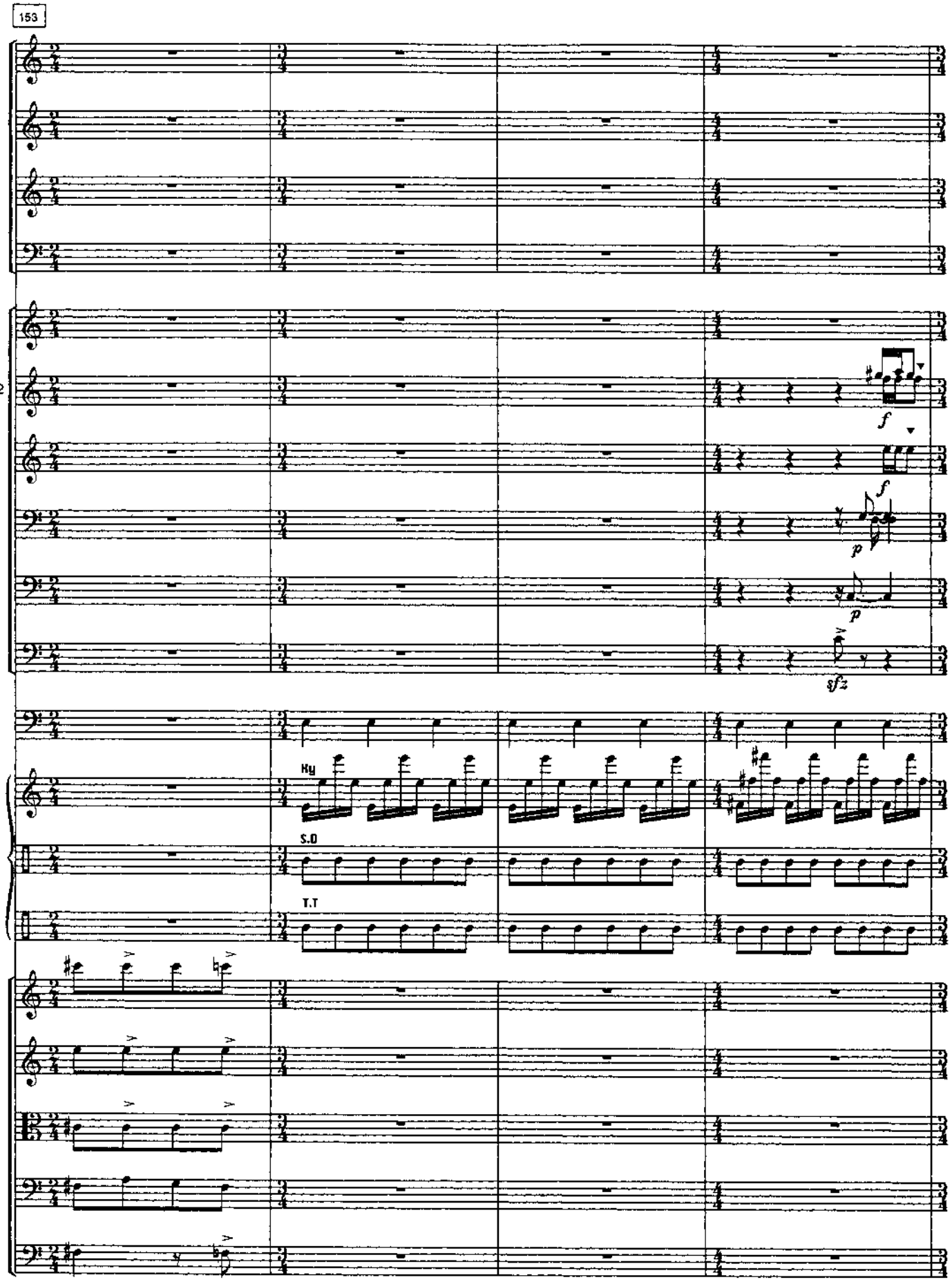
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
f
sempre


153
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
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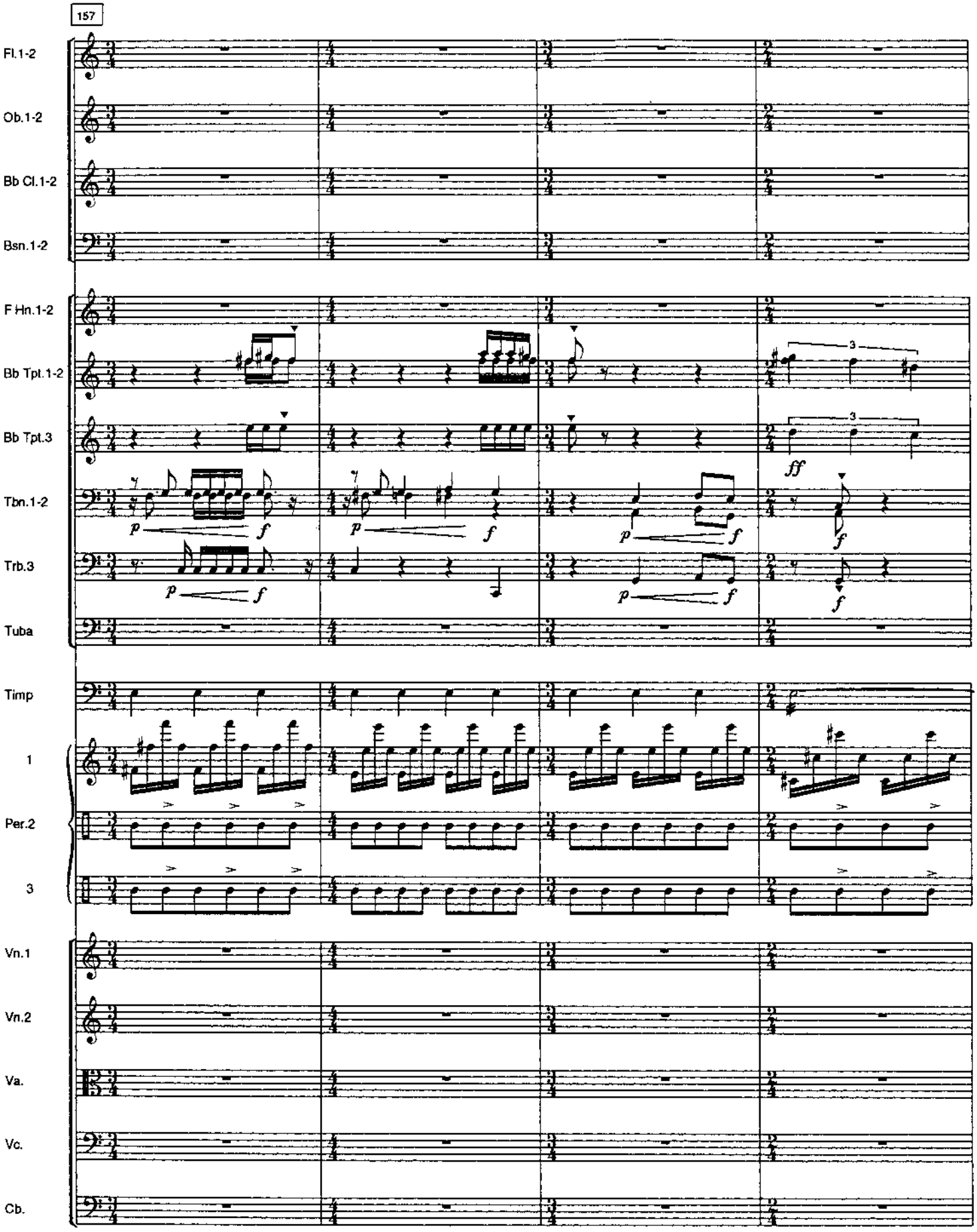
Vn.1
Vn.2
Va.
Vc.
Cb.
Hy
S.D
T.T
f
f
p
p
sfz


157
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
p
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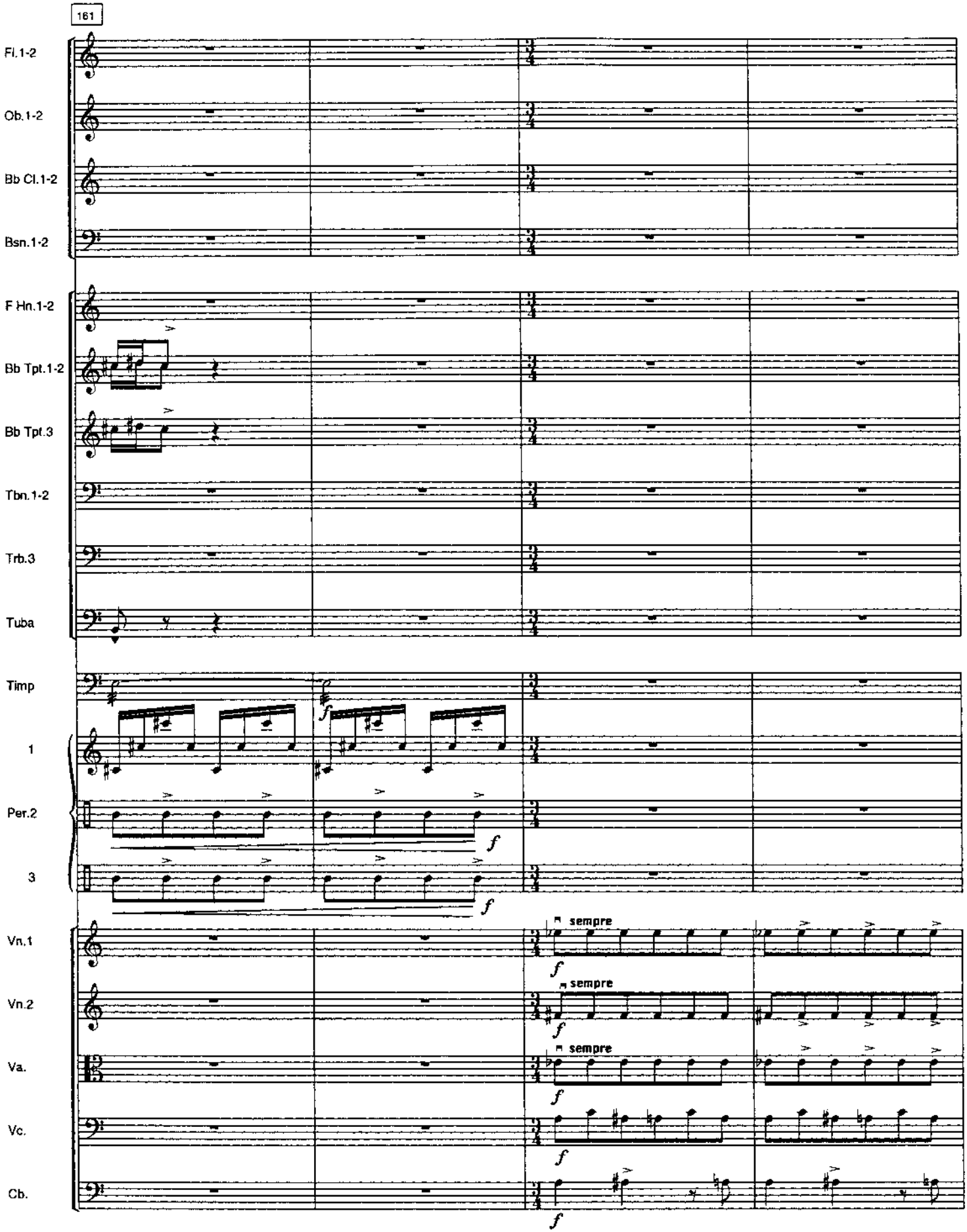
ff
3


161
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
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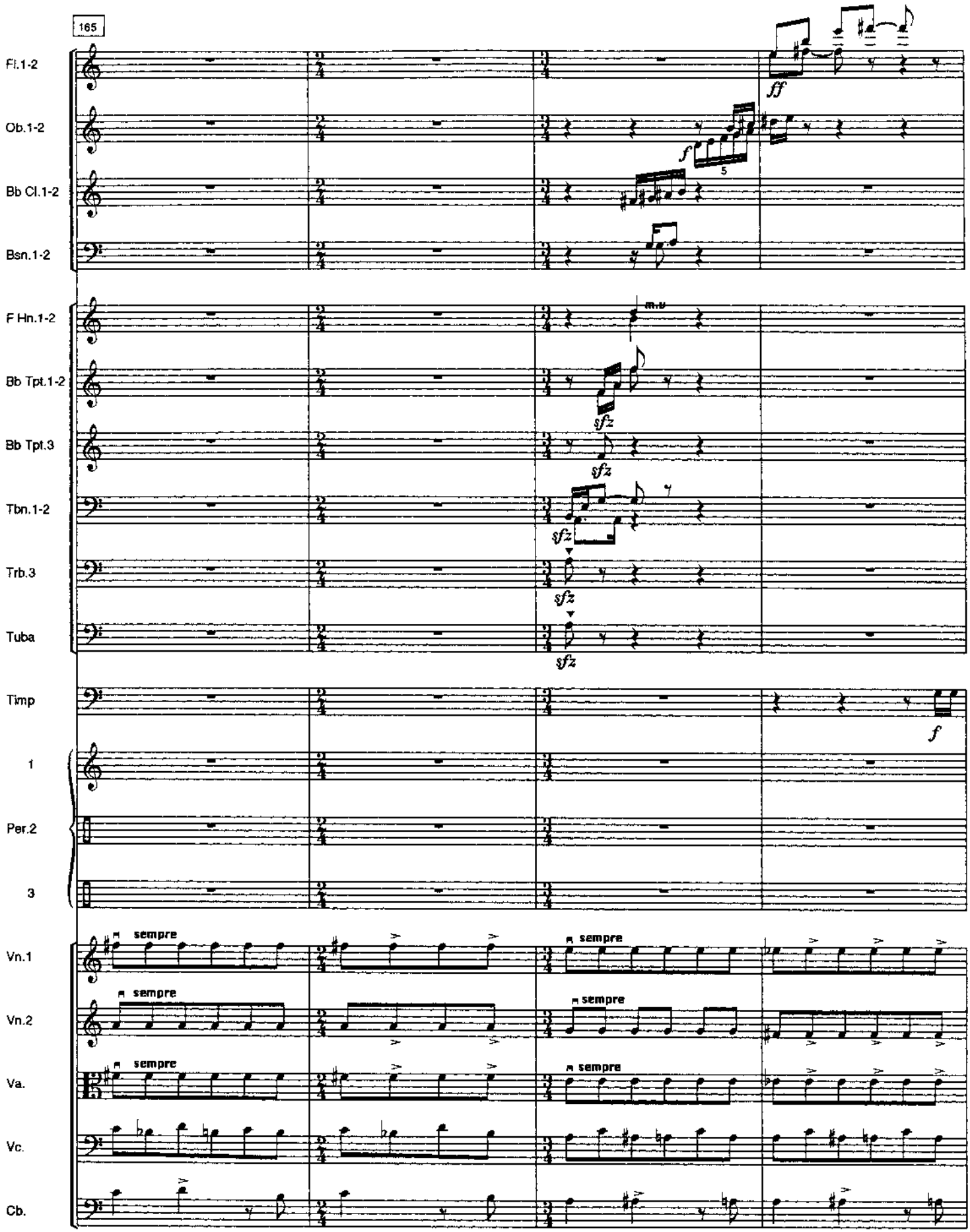
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
sempre
sempre
sempre


165
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
ff
f
sfz
m.s
sempre

169
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
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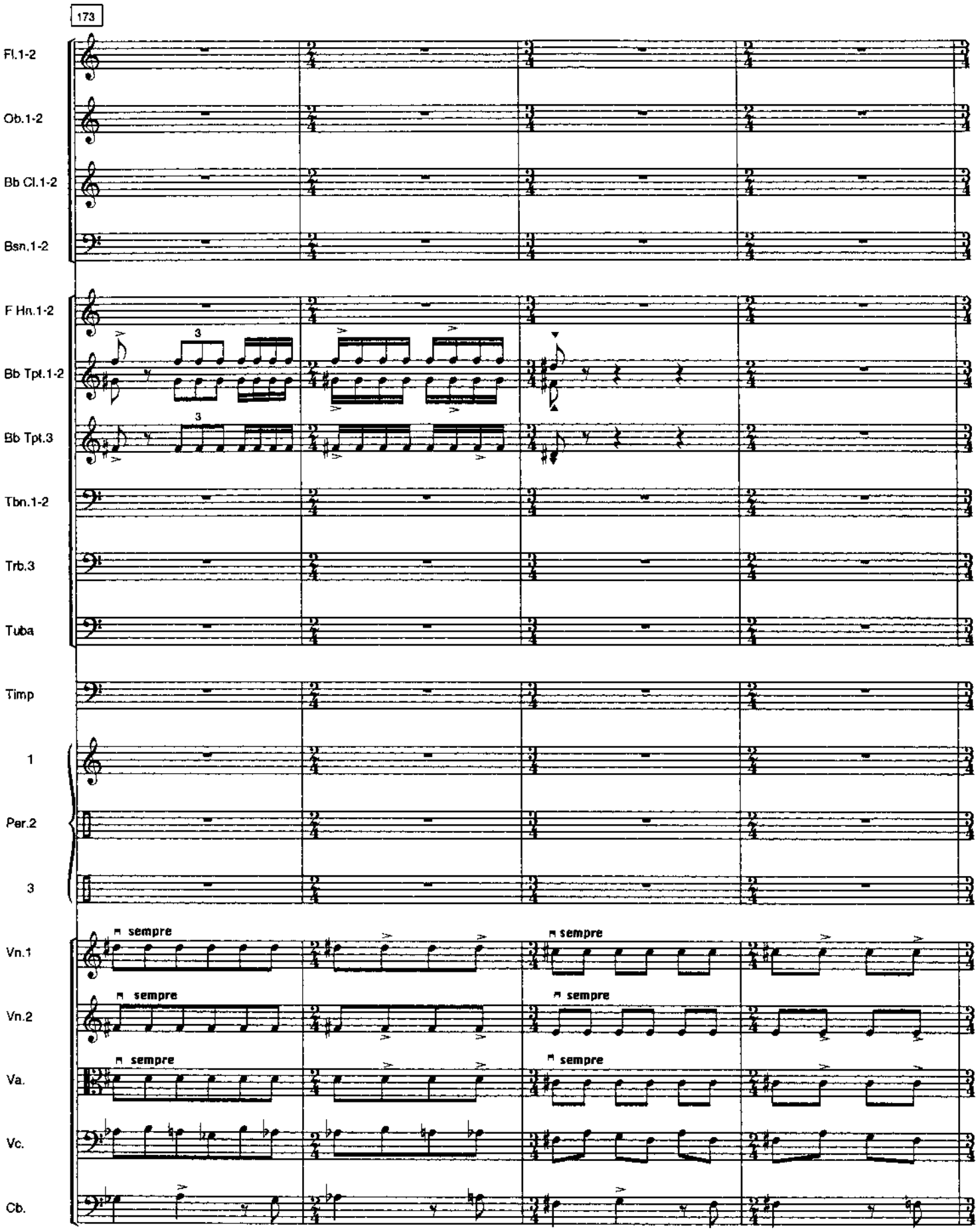
Vn.1
Vn.2
Va.
Vc.
Cb.
p
f
sfz
S.D
T.T
sempre


173
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
sempre
sempre
sempre
sempre
sempre
sempre

177
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
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Vc.
Cb.
sempre
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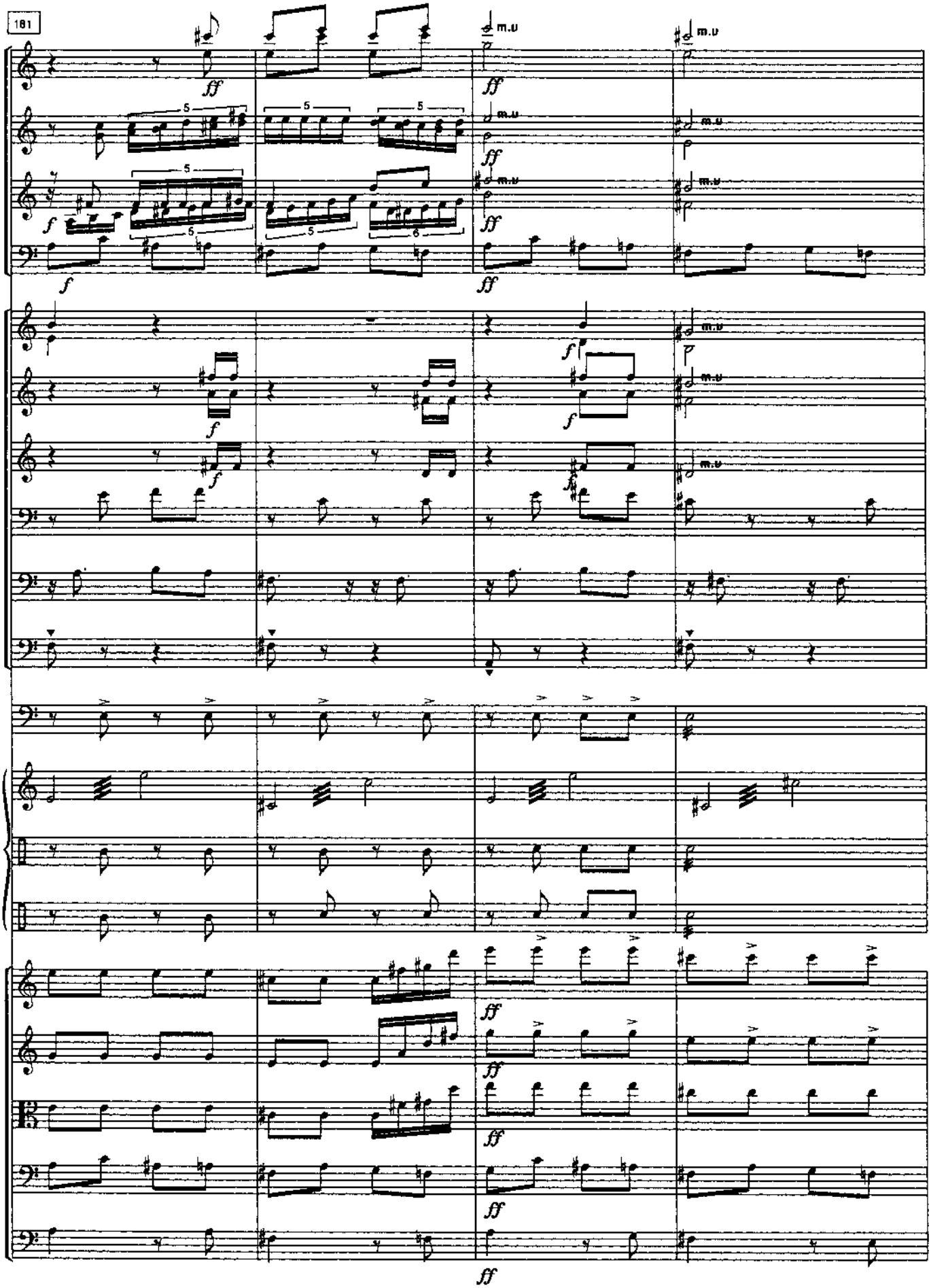
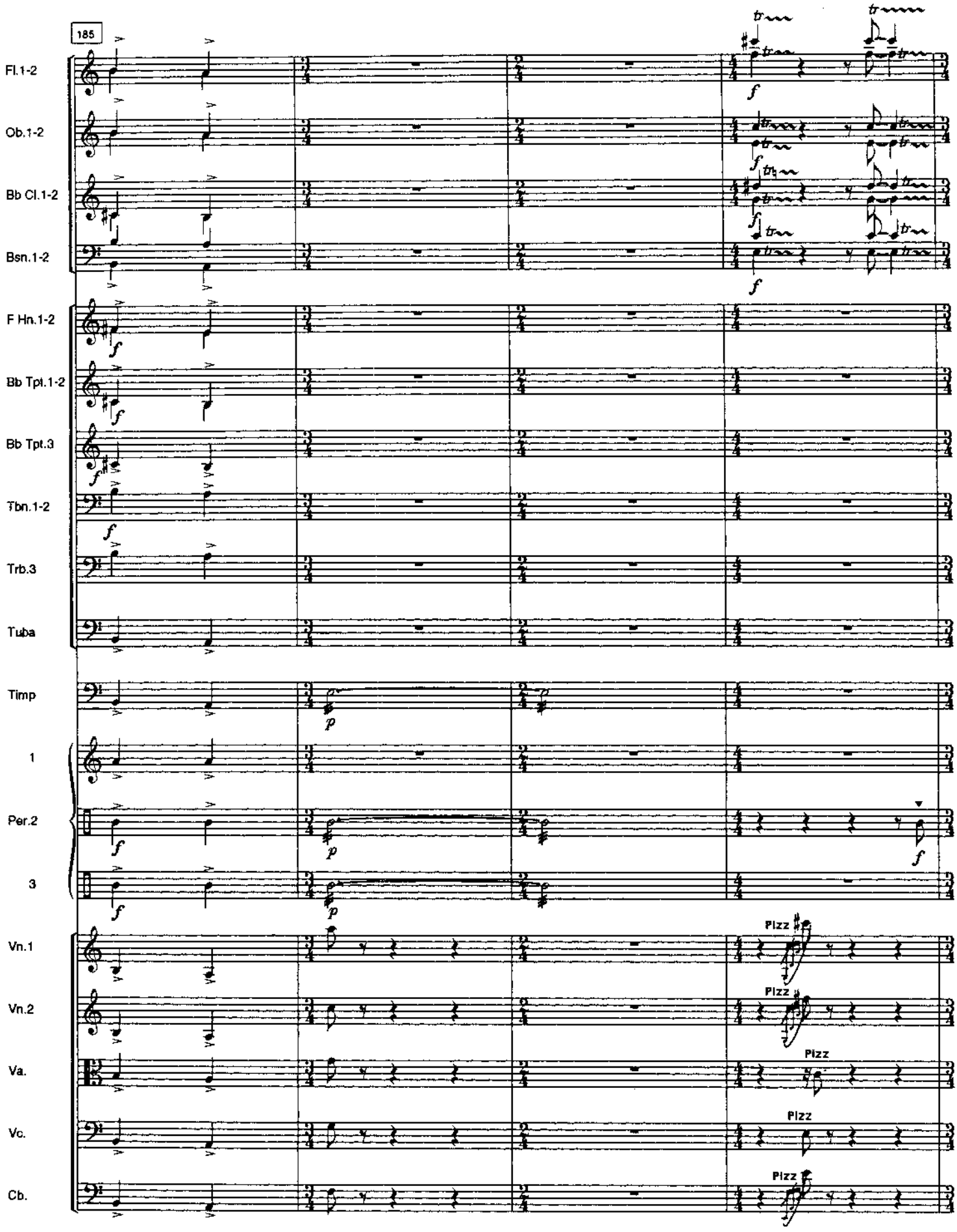
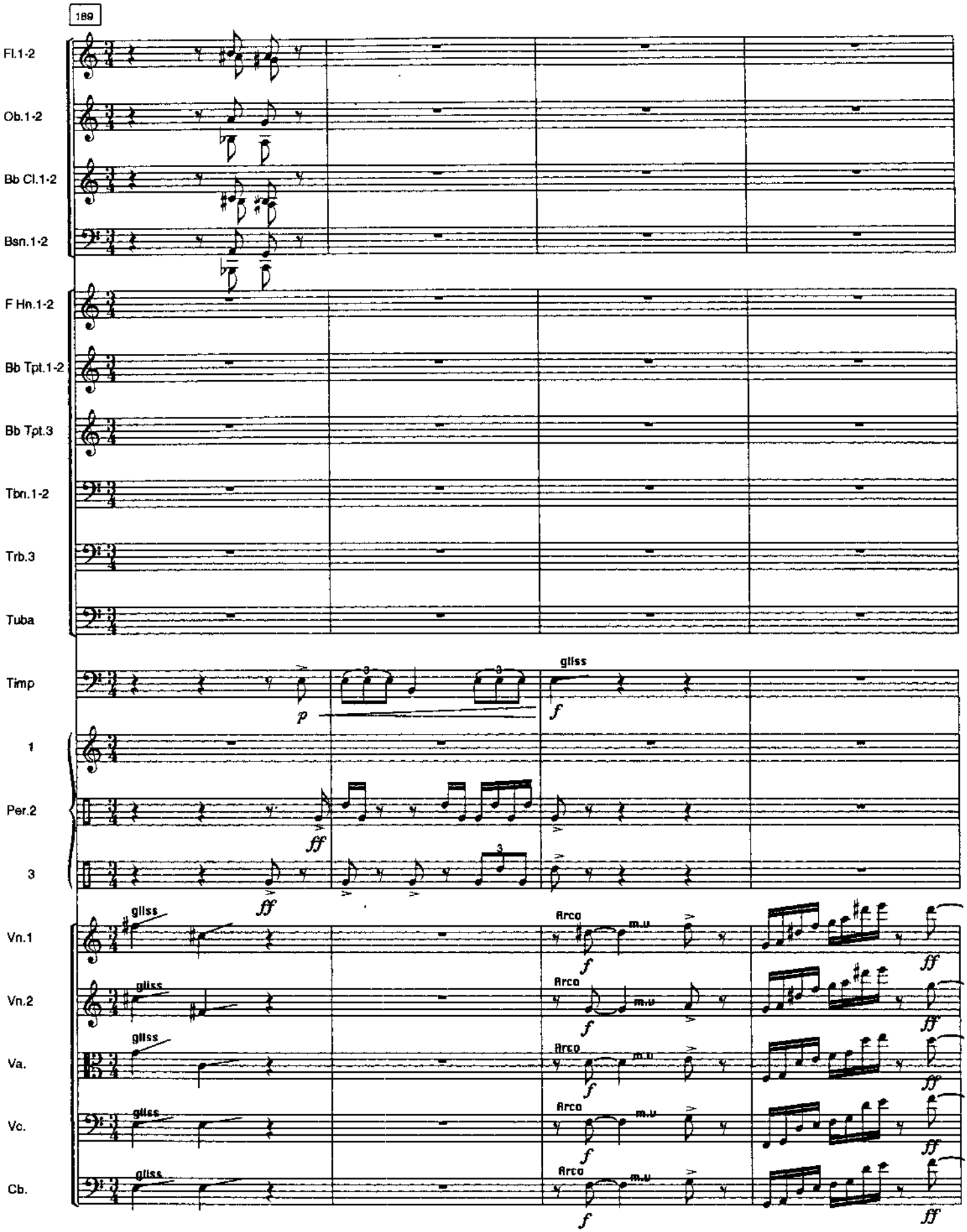
sempre
sempre
S.D
T.T


181
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
m.u
ff
f


185
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
Pizz
Pizz
Pizz
Pizz
Pizz


189
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
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Per.2
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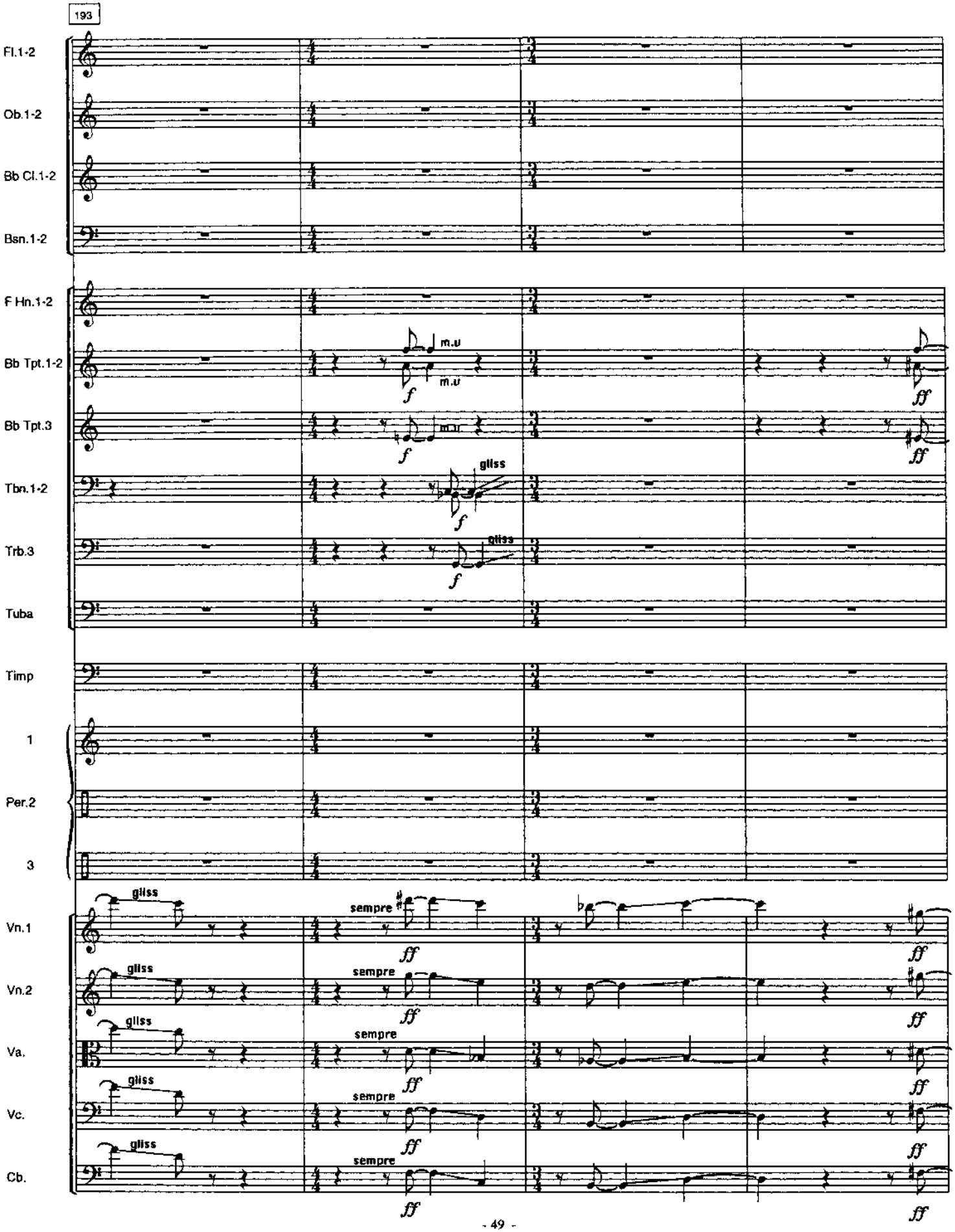
Vn.1
Vn.2
Va.
Vc.
Cb.
gliss
Arco
m.u
p
f
ff


193
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
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Per.2
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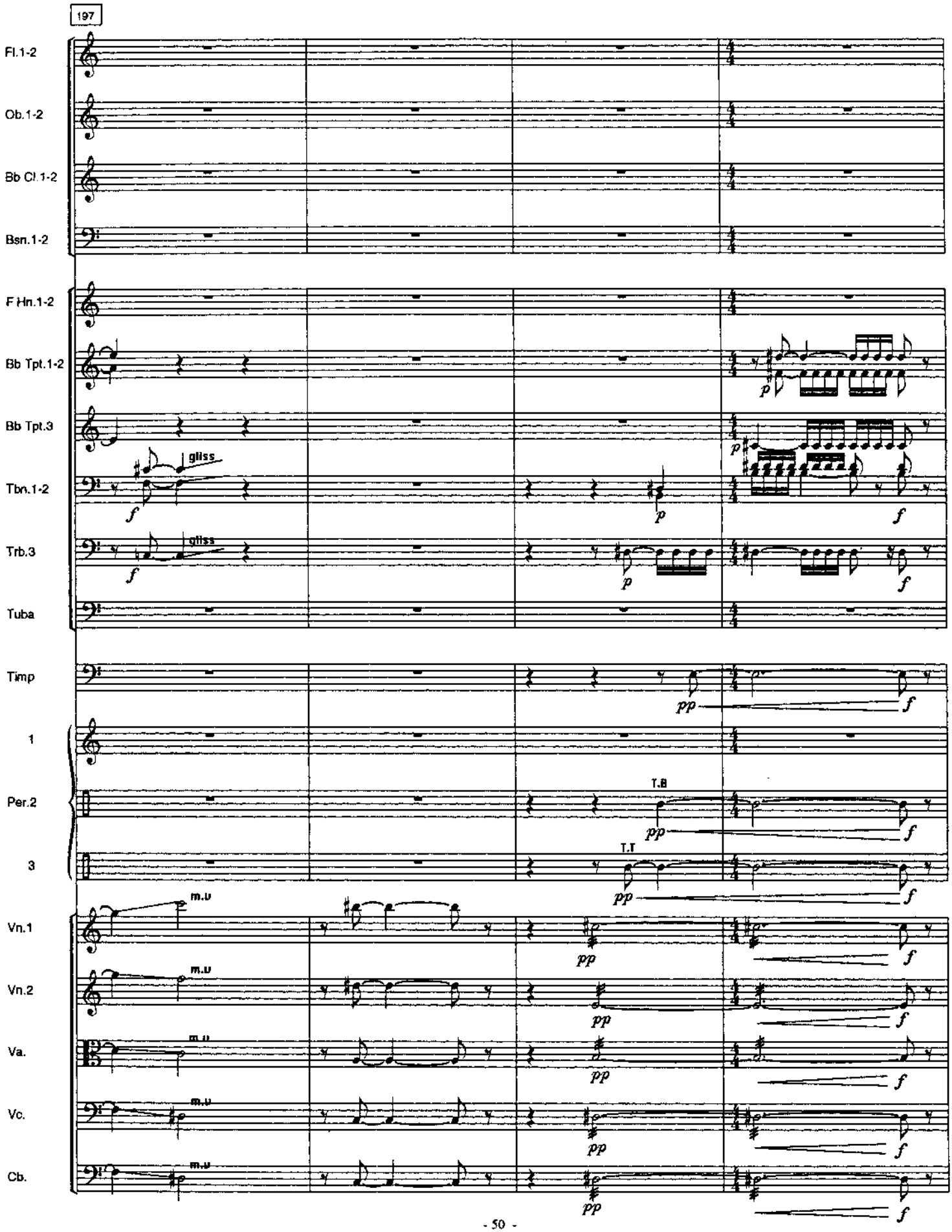
Vn.1
Vn.2
Va.
Vc.
Cb.
m.u
gliss
sempre
f
ff


197
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
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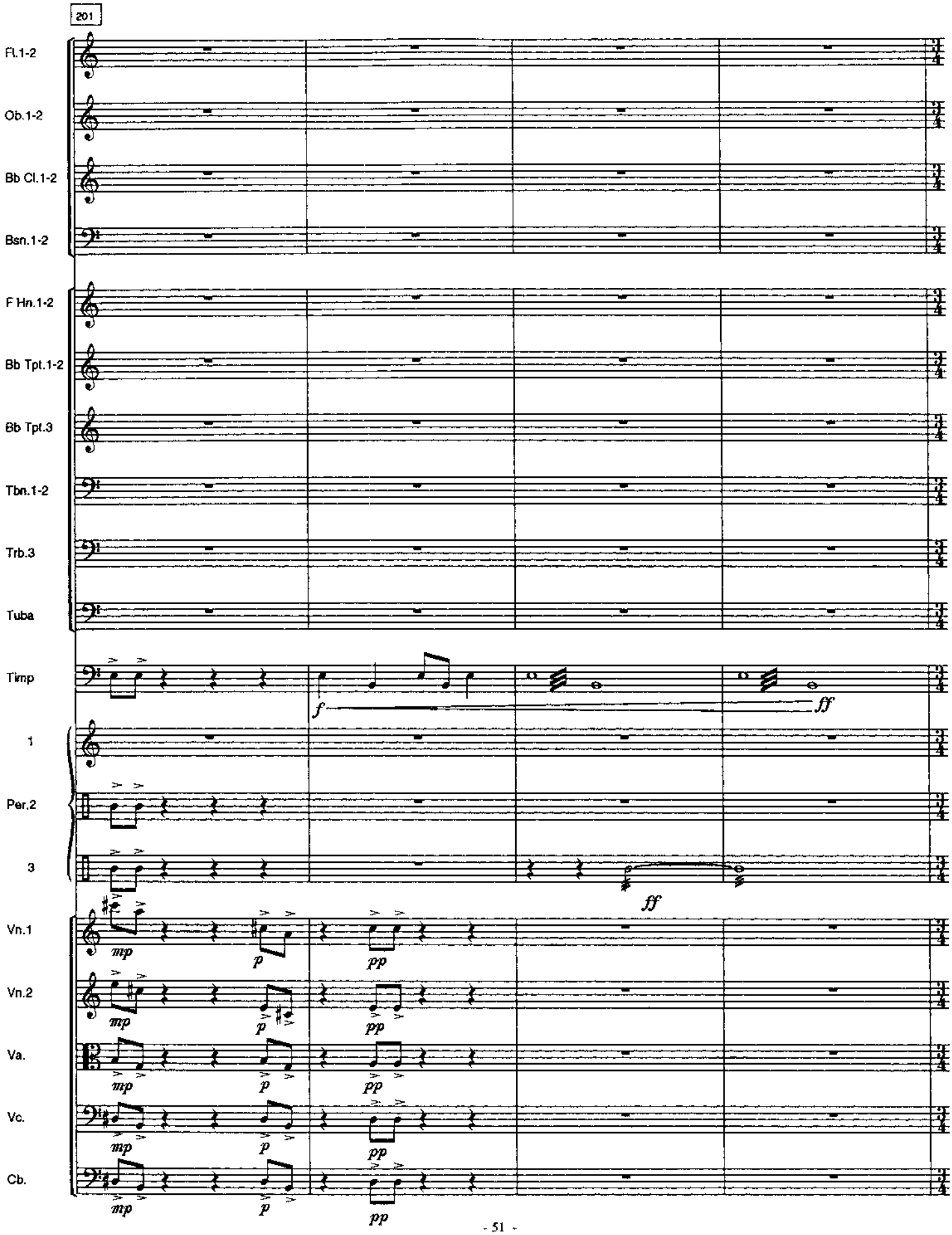
gliss
T.B
T.T
m.u
m.u
m.u
m.u
m.u
p
f
pp


201
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
f
ff
ff
mp
p
pp
mp
p
pp
mp
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pp
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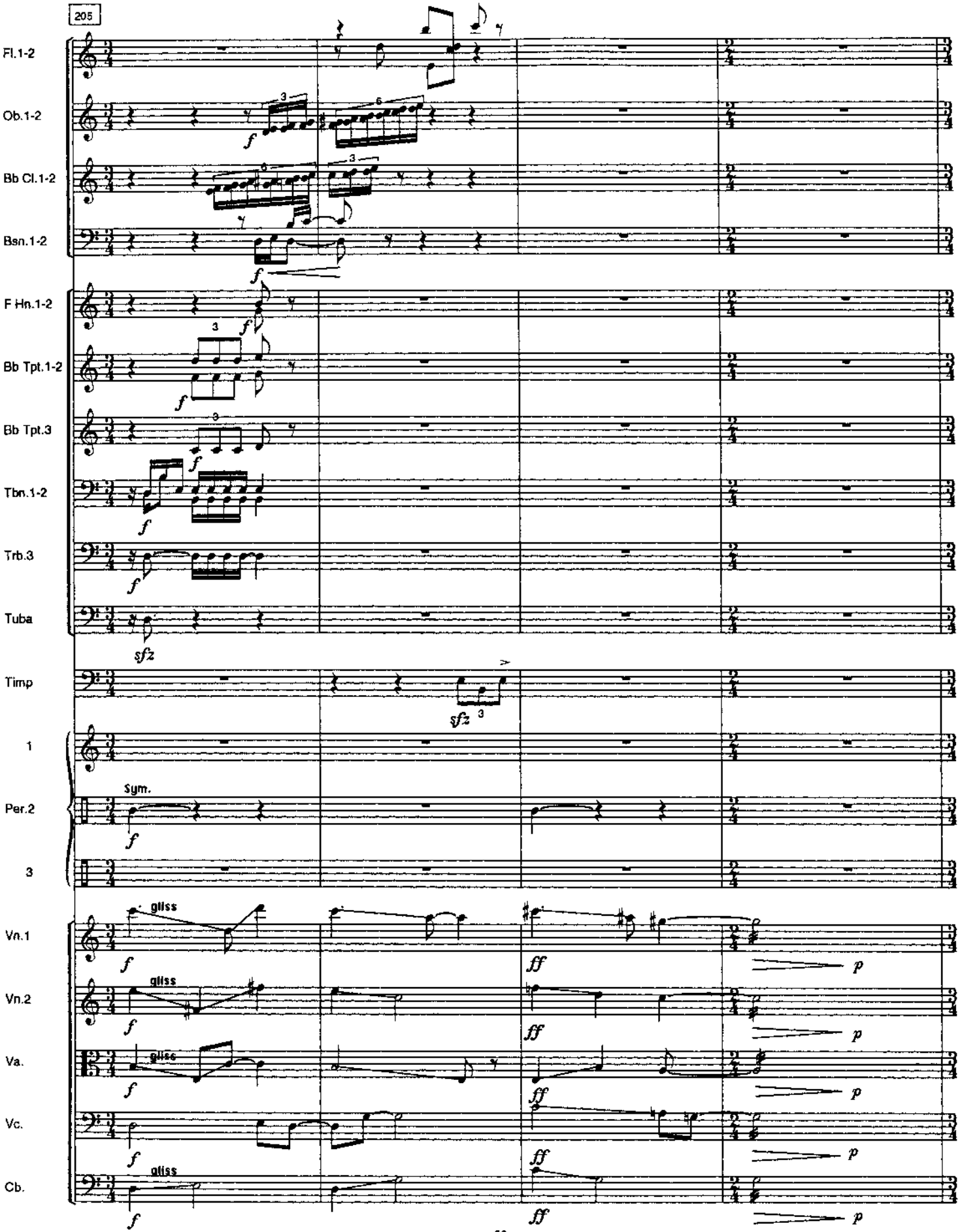
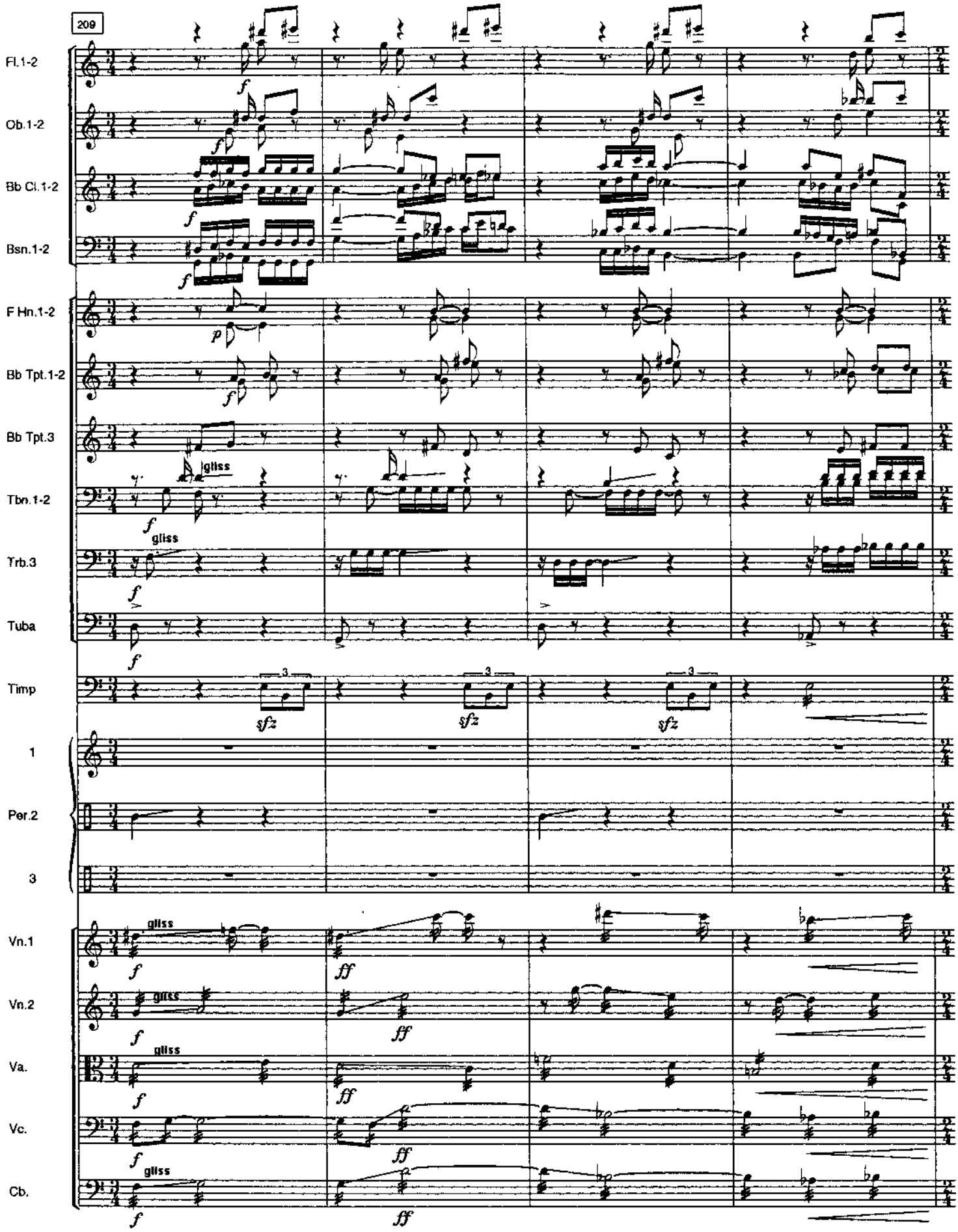
mp
p
pp


205
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Sym.
Vn.1
Vn.2
Va.
Vc.
Cb.
gliss
f
ff
p
sfz


209
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
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Timp
1
Per.2
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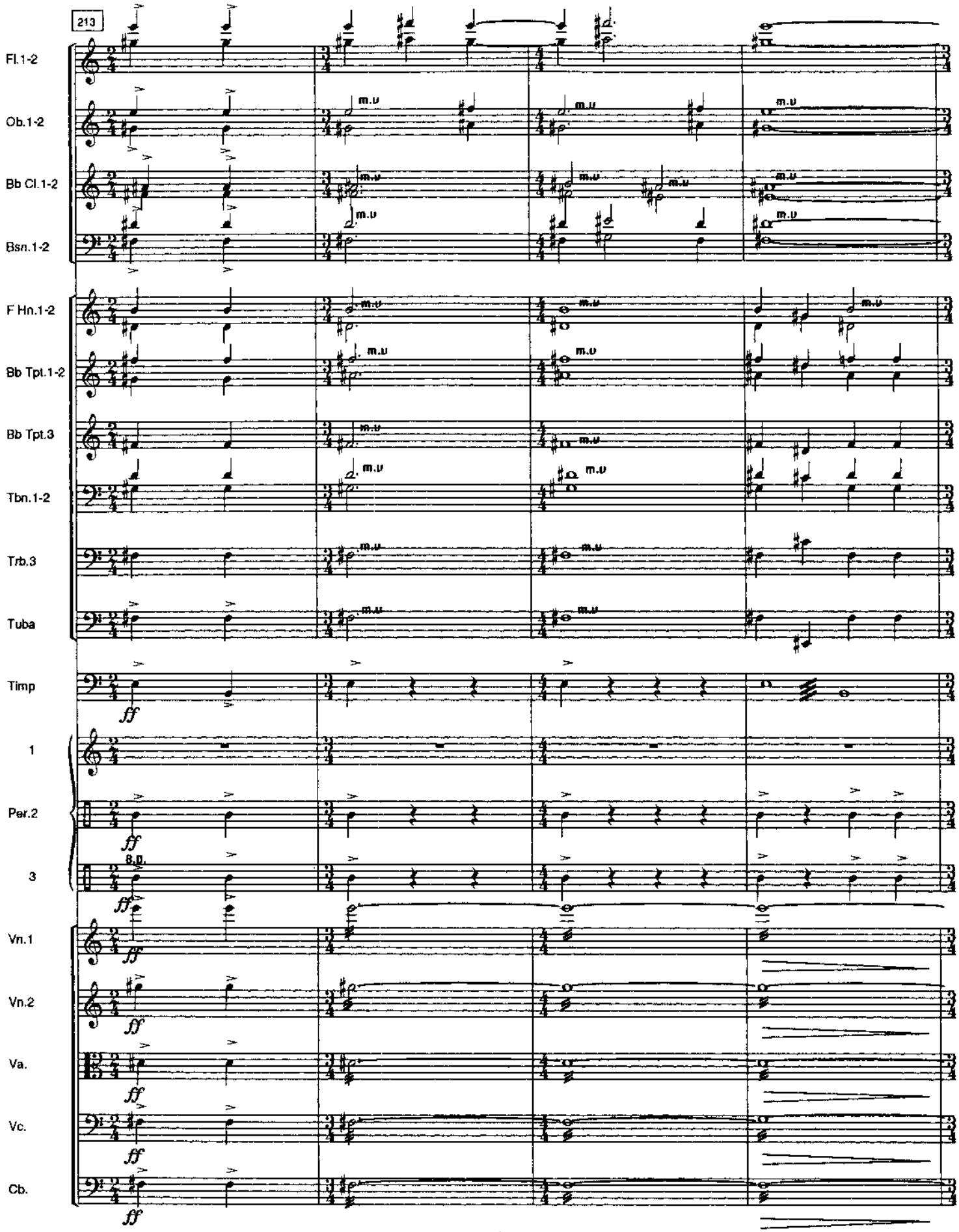
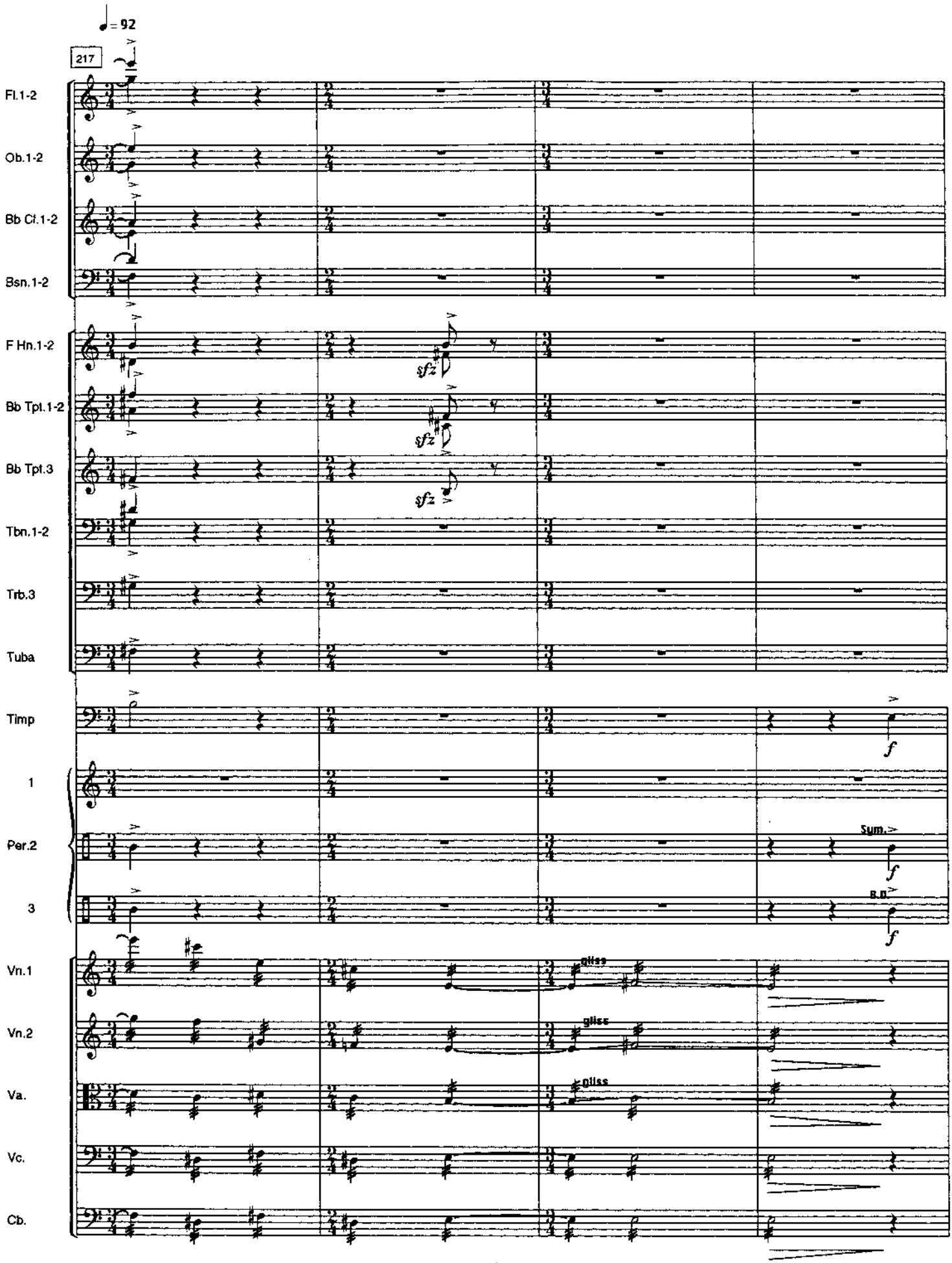
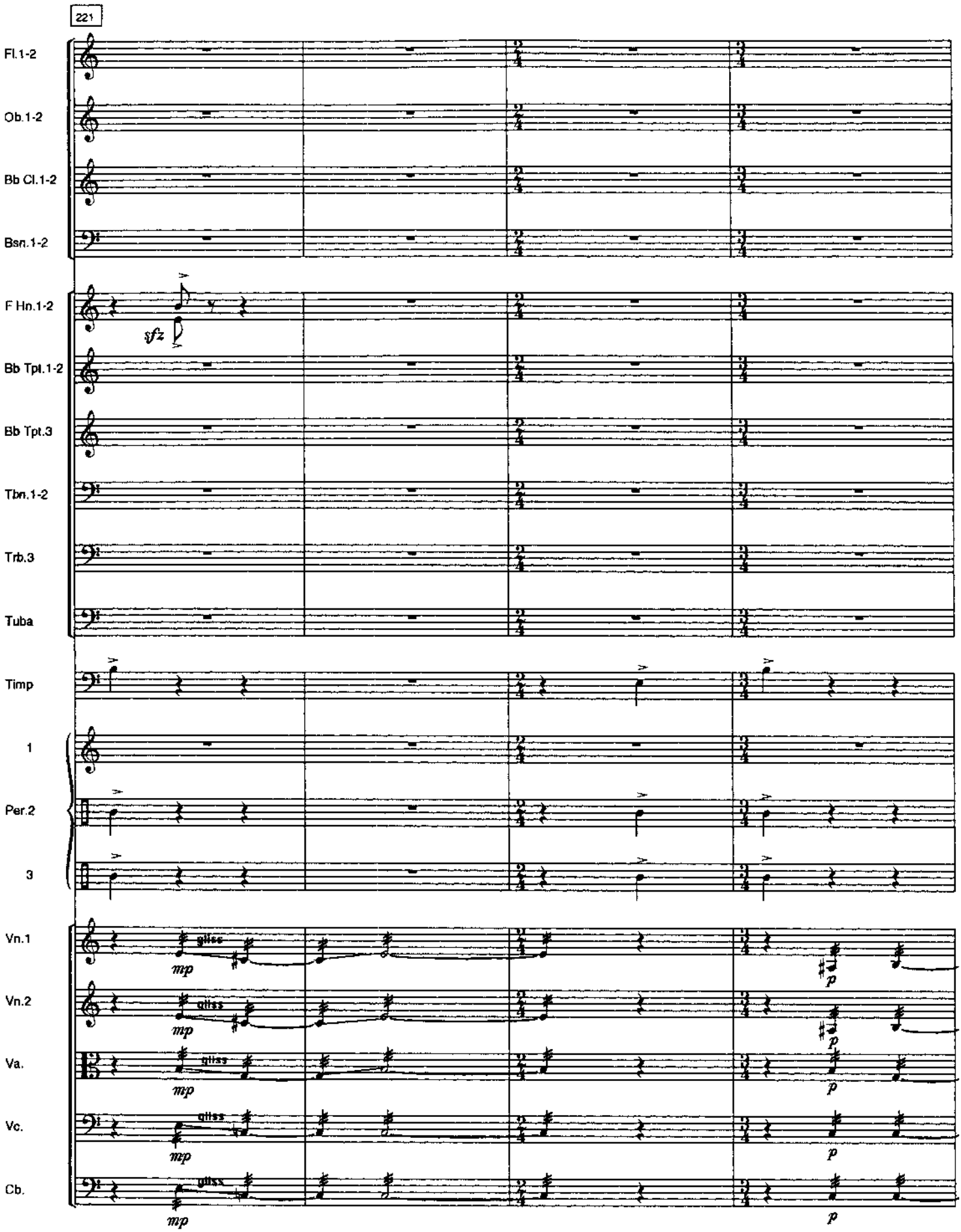
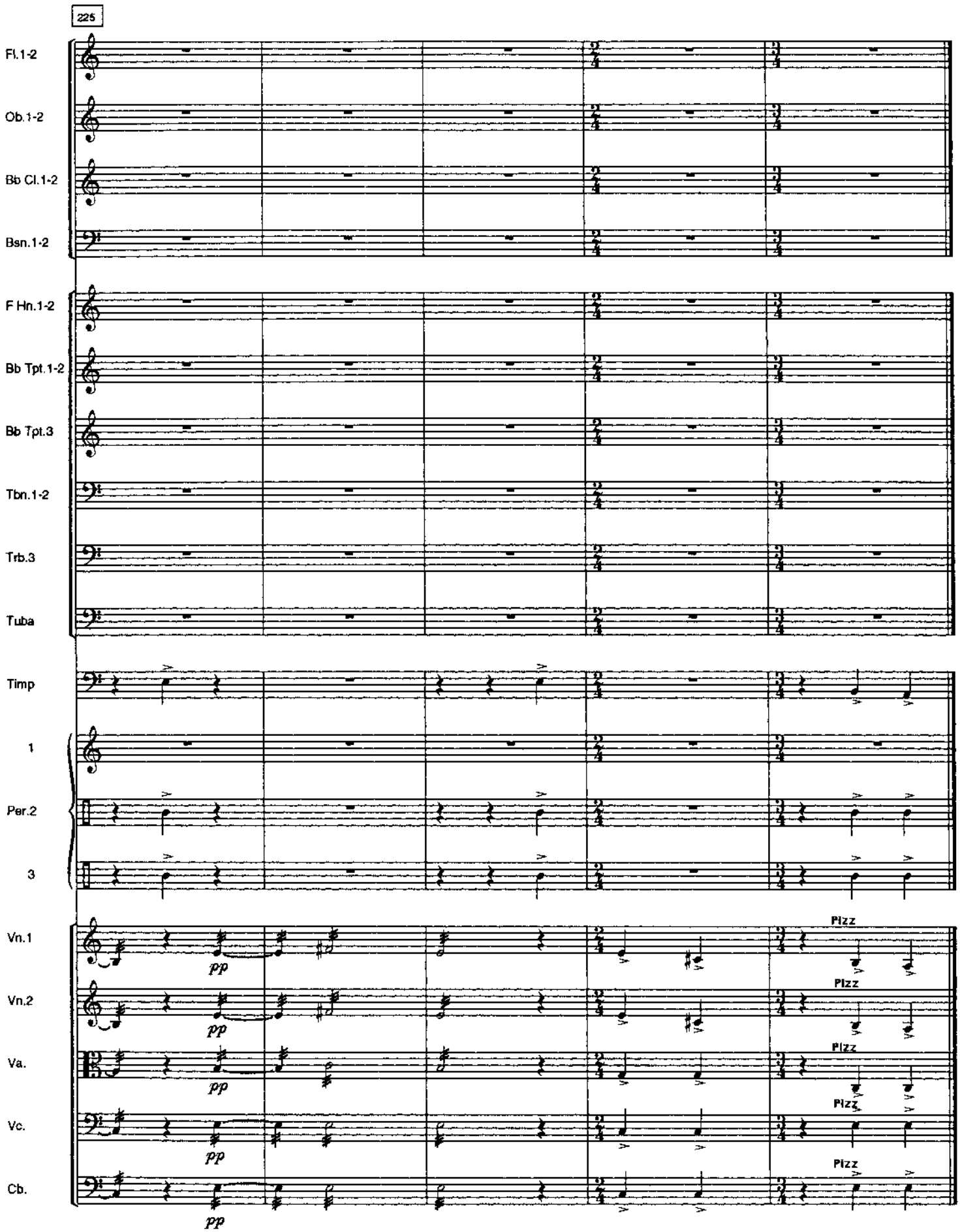
Vn.1
Vn.2
Va.
Vc.
Cb.
gliss
sfz

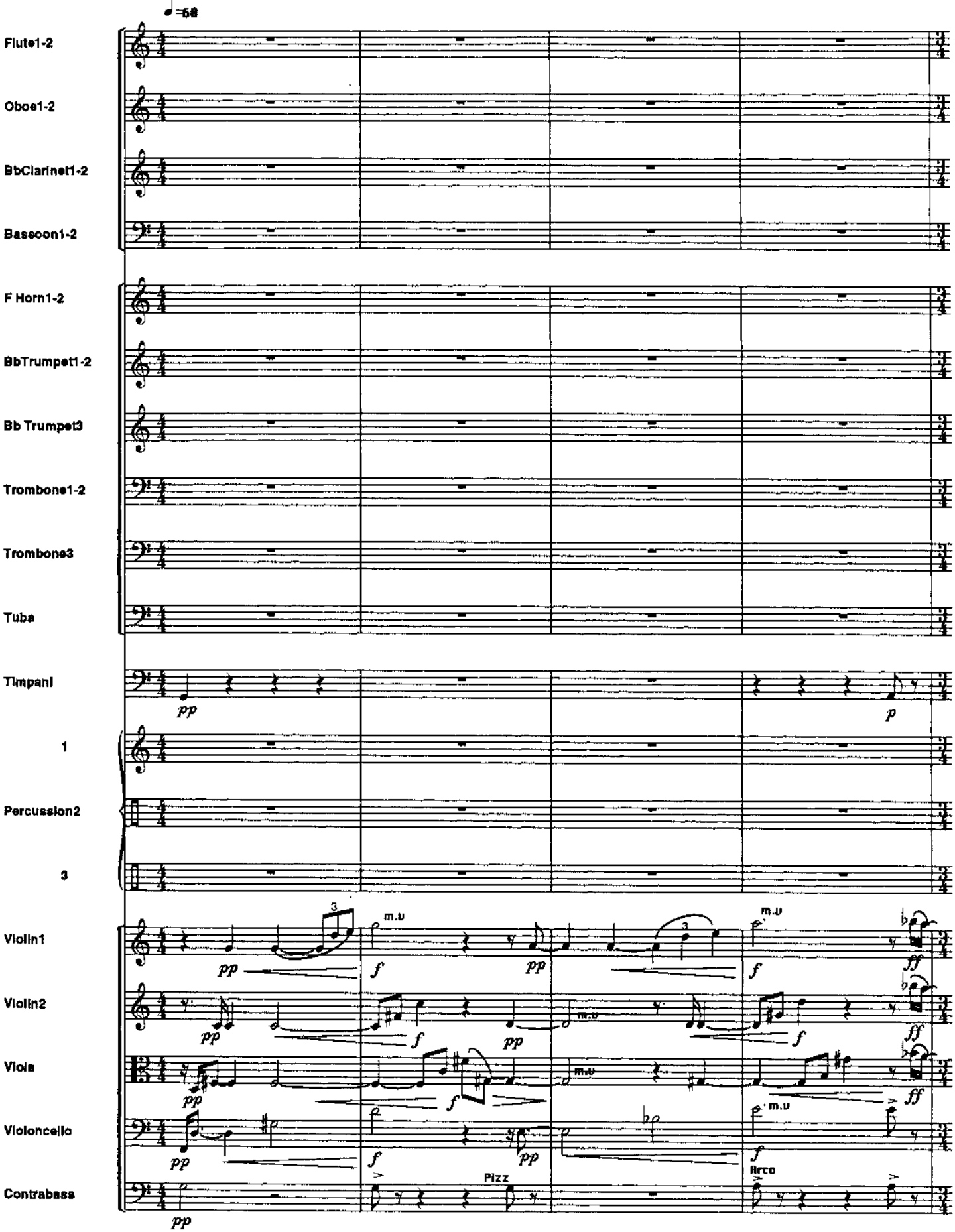

213
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
m.u
ff
8.B.

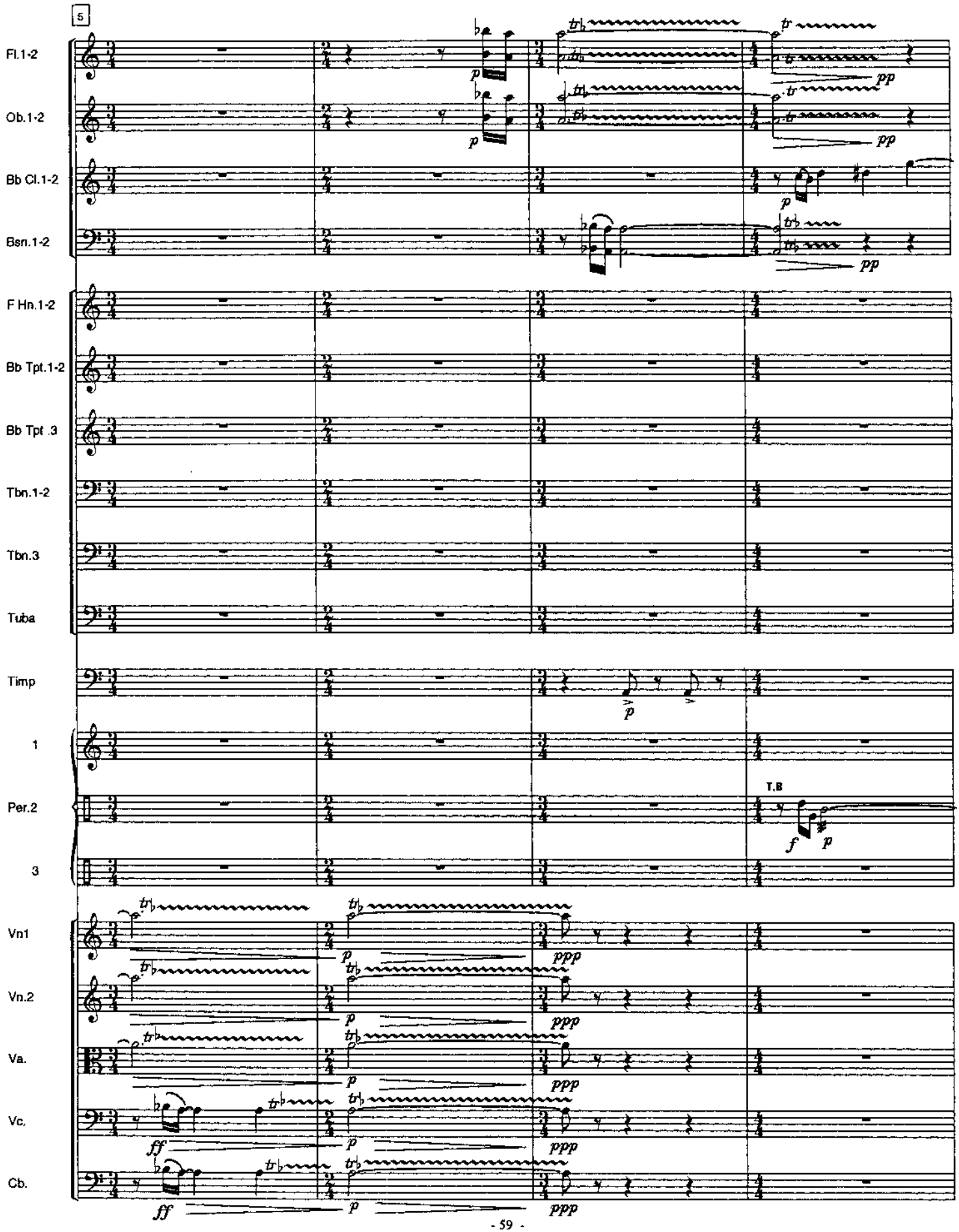

♩= 92
217
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
sfz
sfz
sfz
f
Sym.
f
B.D.
f
gliss
gliss
gliss

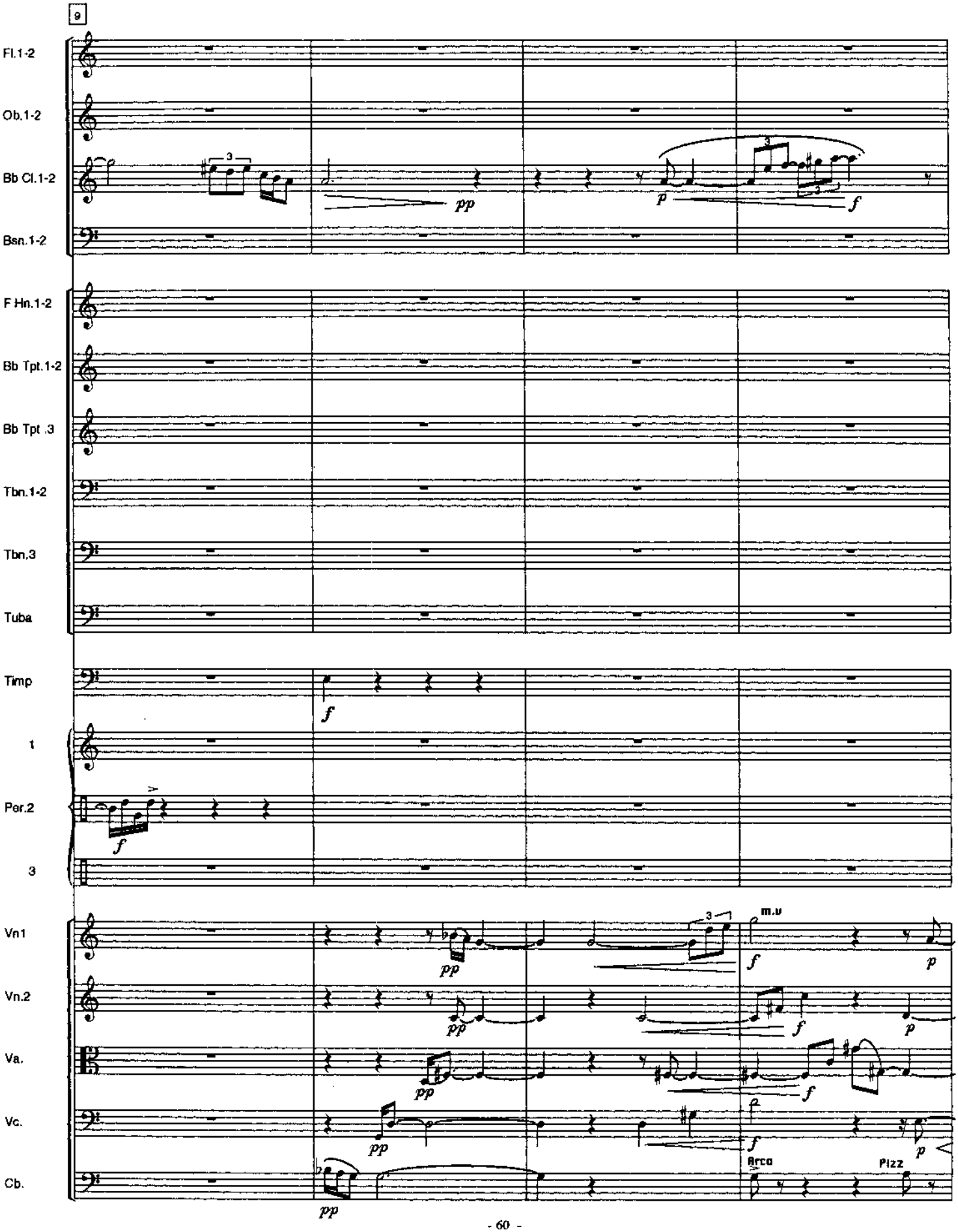

221
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
sfz
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
gliss
mp
p

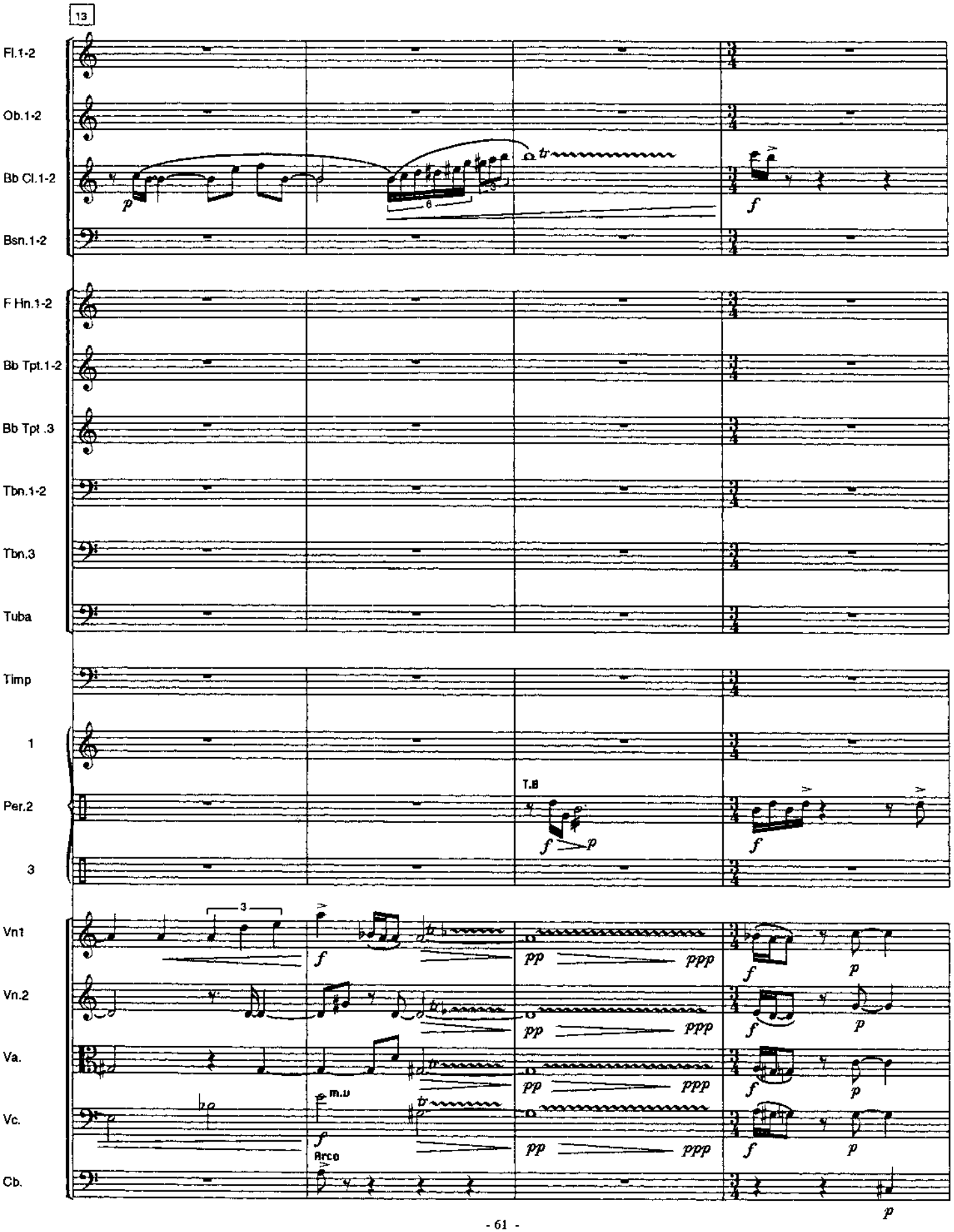

225
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt.3
Tbn.1-2
Trb.3
Tuba
Timp
1
Per.2
3
Vn.1
Vn.2
Va.
Vc.
Cb.
pp
Pizz

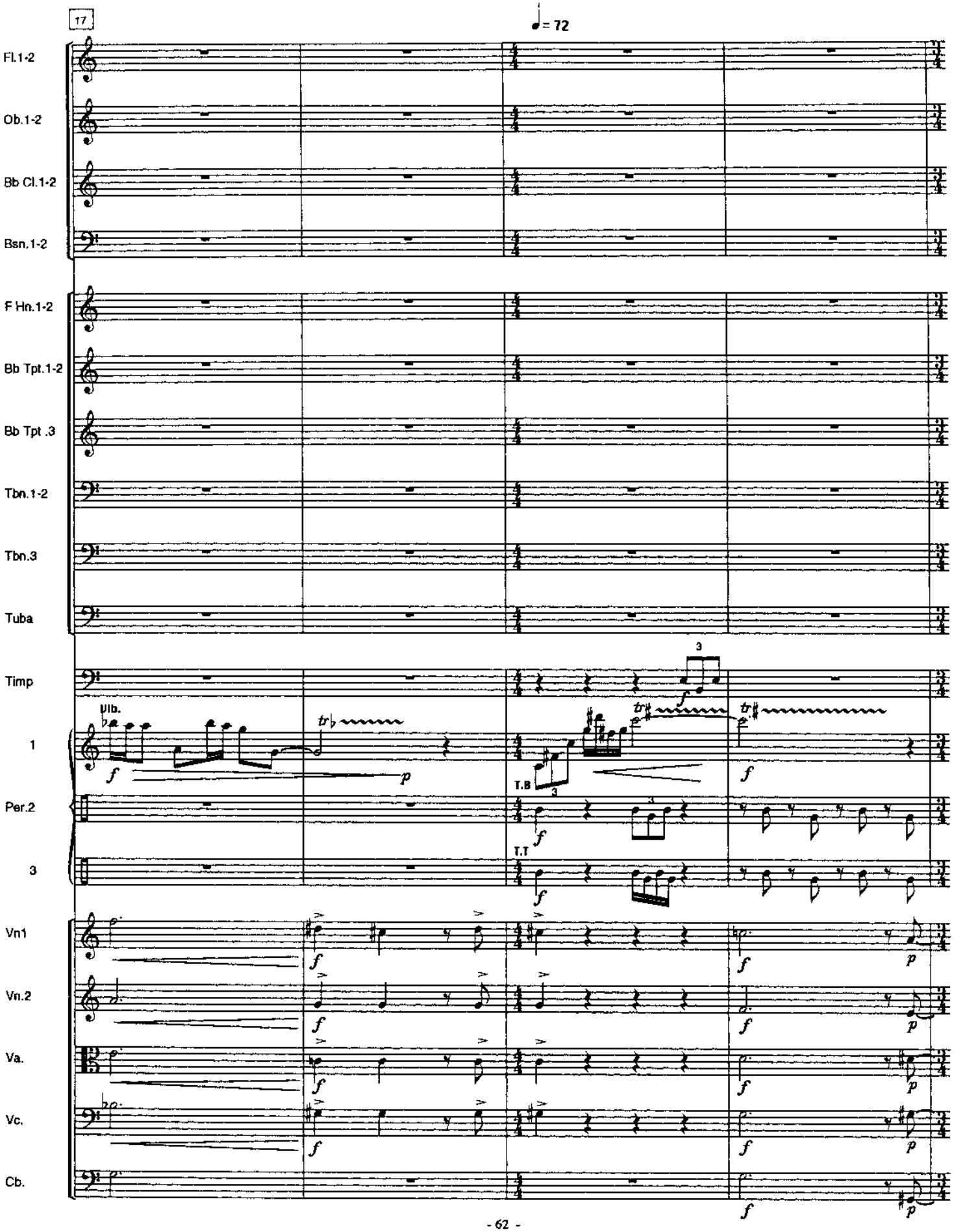
II

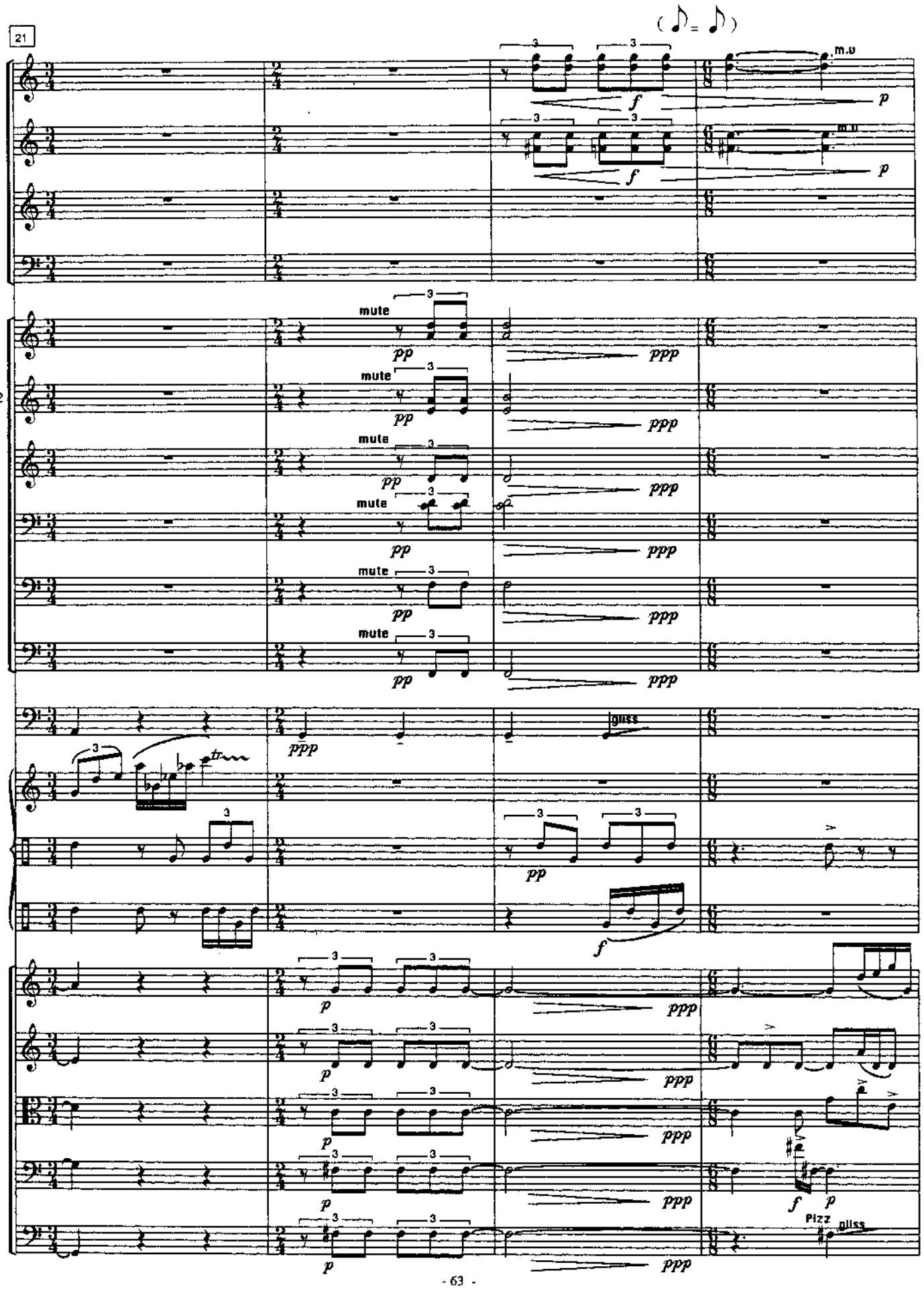

♩=68
Flute1-2
Oboe1-2
BbClarinet1-2
Bassoon1-2
F Horn1-2
BbTrumpet1-2
Bb Trumpet3
Trombone1-2
Trombone3
Tuba
Timpani
1
Percussion2
3
Violin1
Violin2
Viola
Violoncello
Contrabass
pp
p
f
ff
m.u
Pizz
Arco

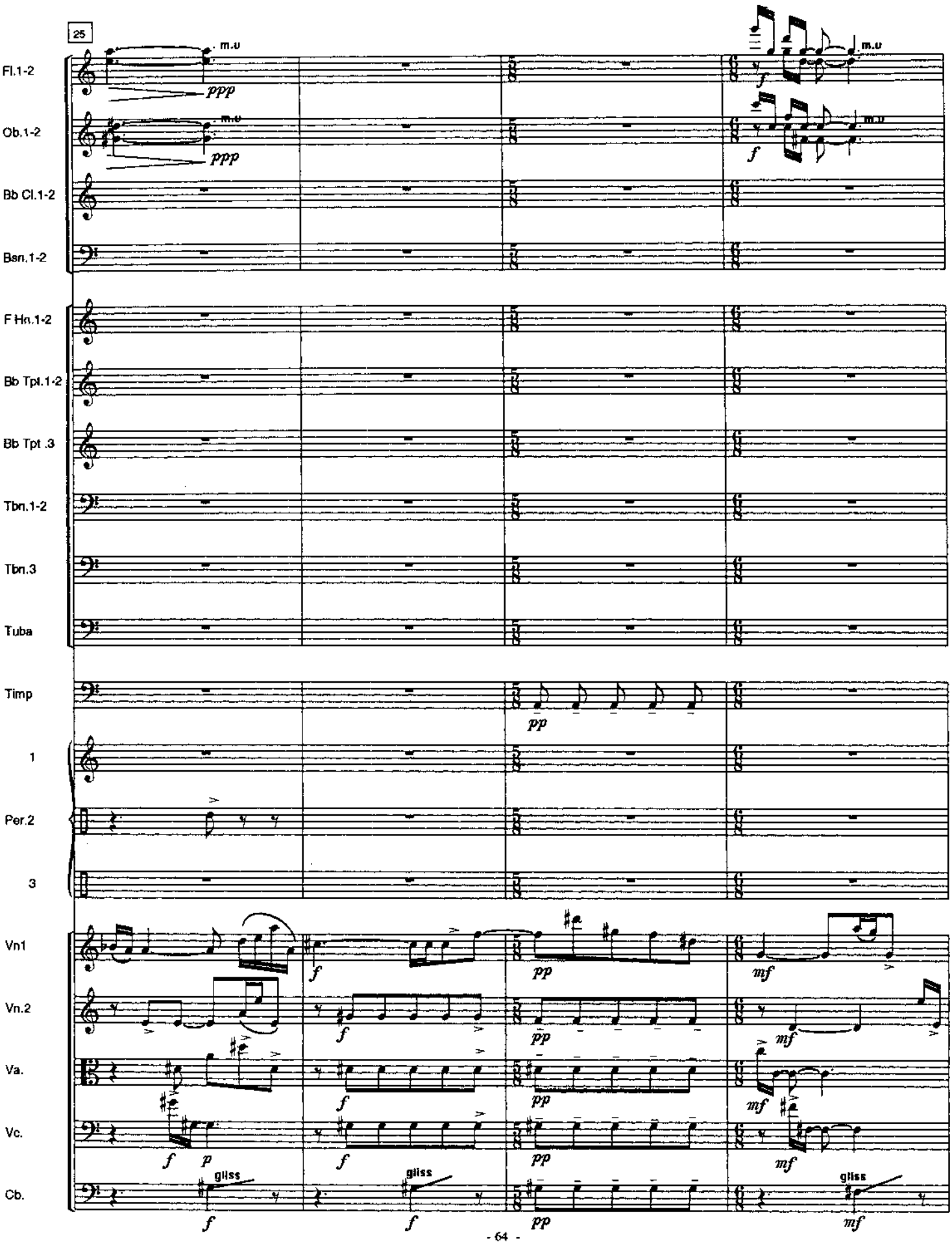

5
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
T.B

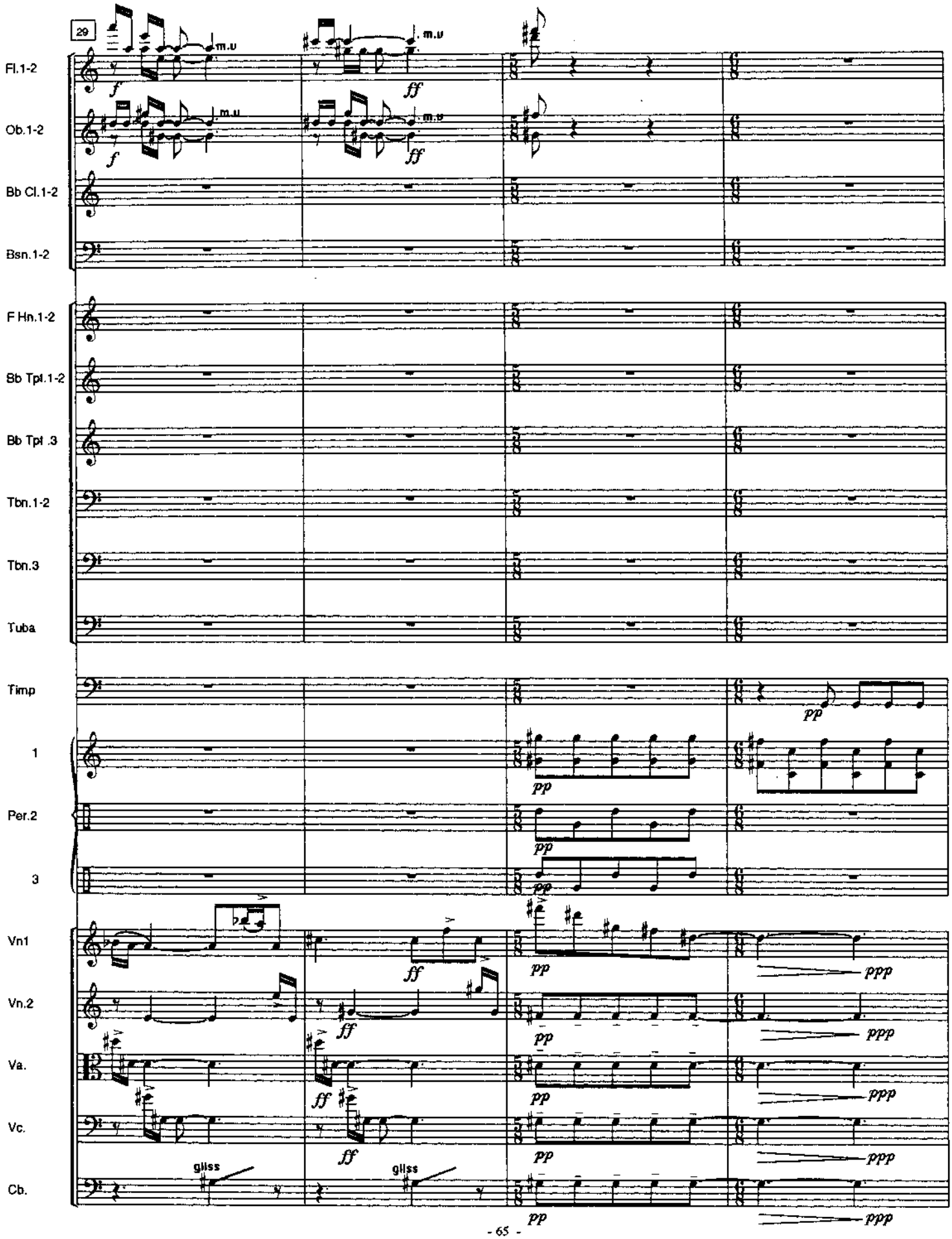

9
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.v
Arco
Pizz

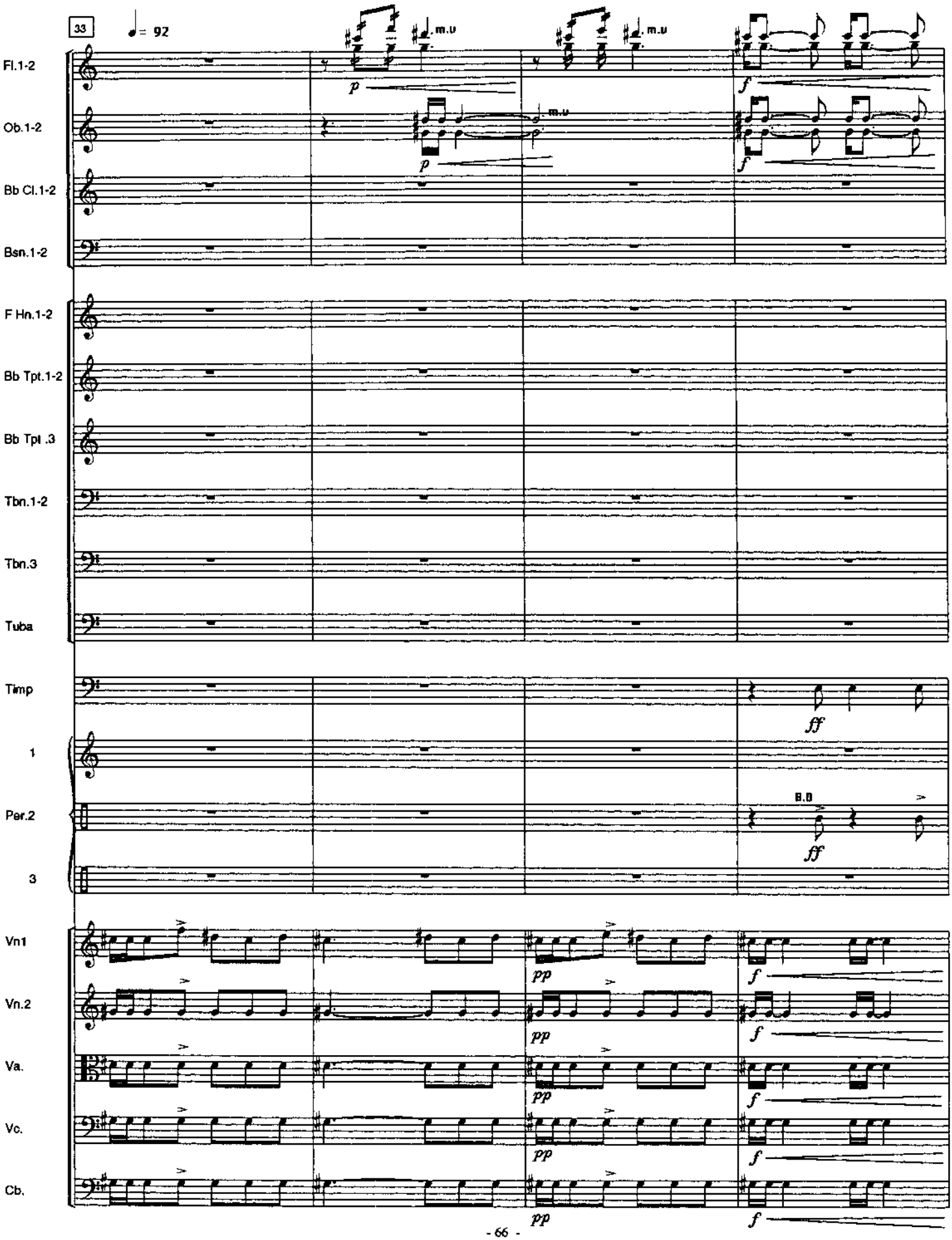

13
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
T.B
m.v
Arco

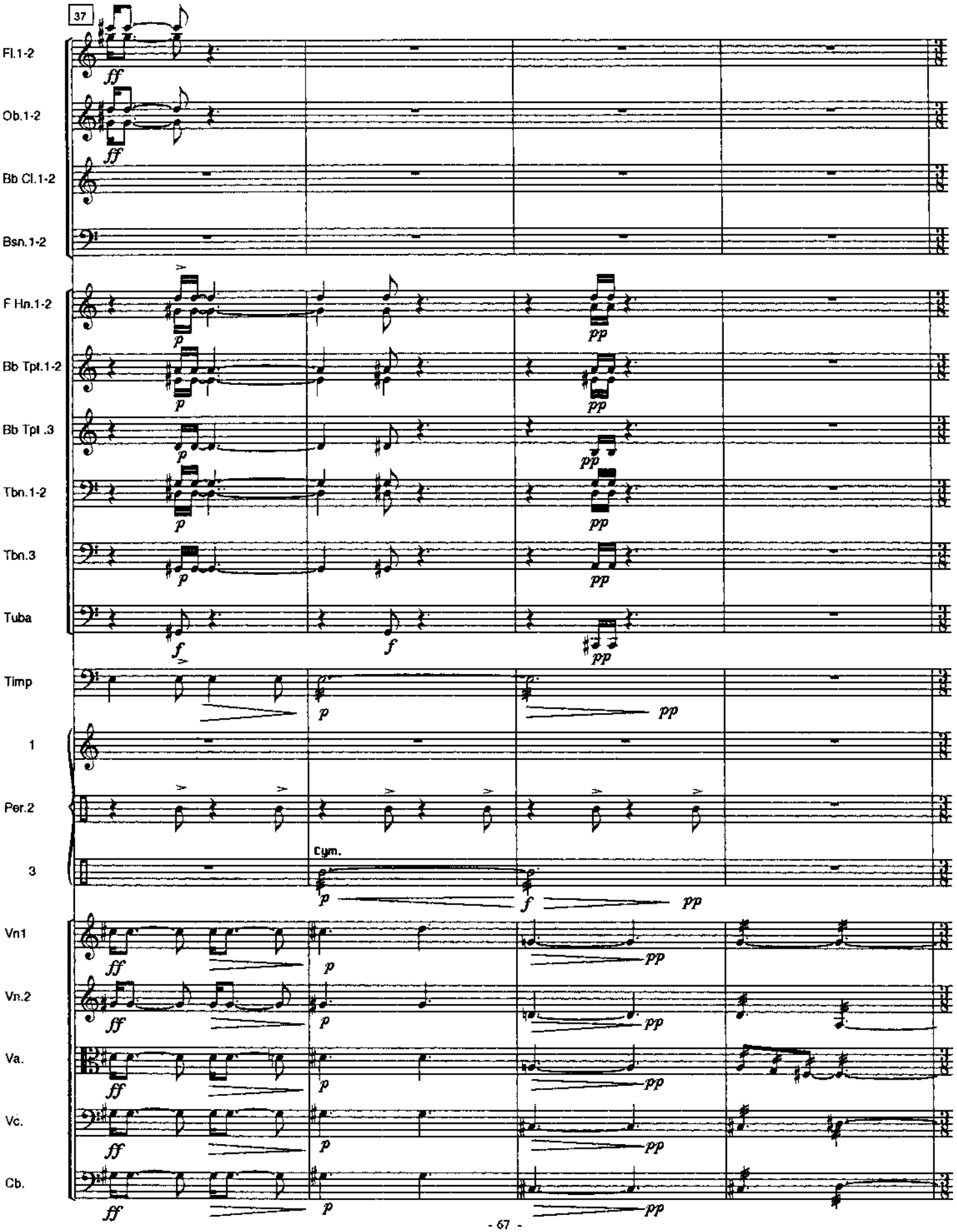

17
♩= 72
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
Vlb.
1
Per.2
3
T.B
T.T
Vn1
Vn.2
Va.
Vc.
Cb.

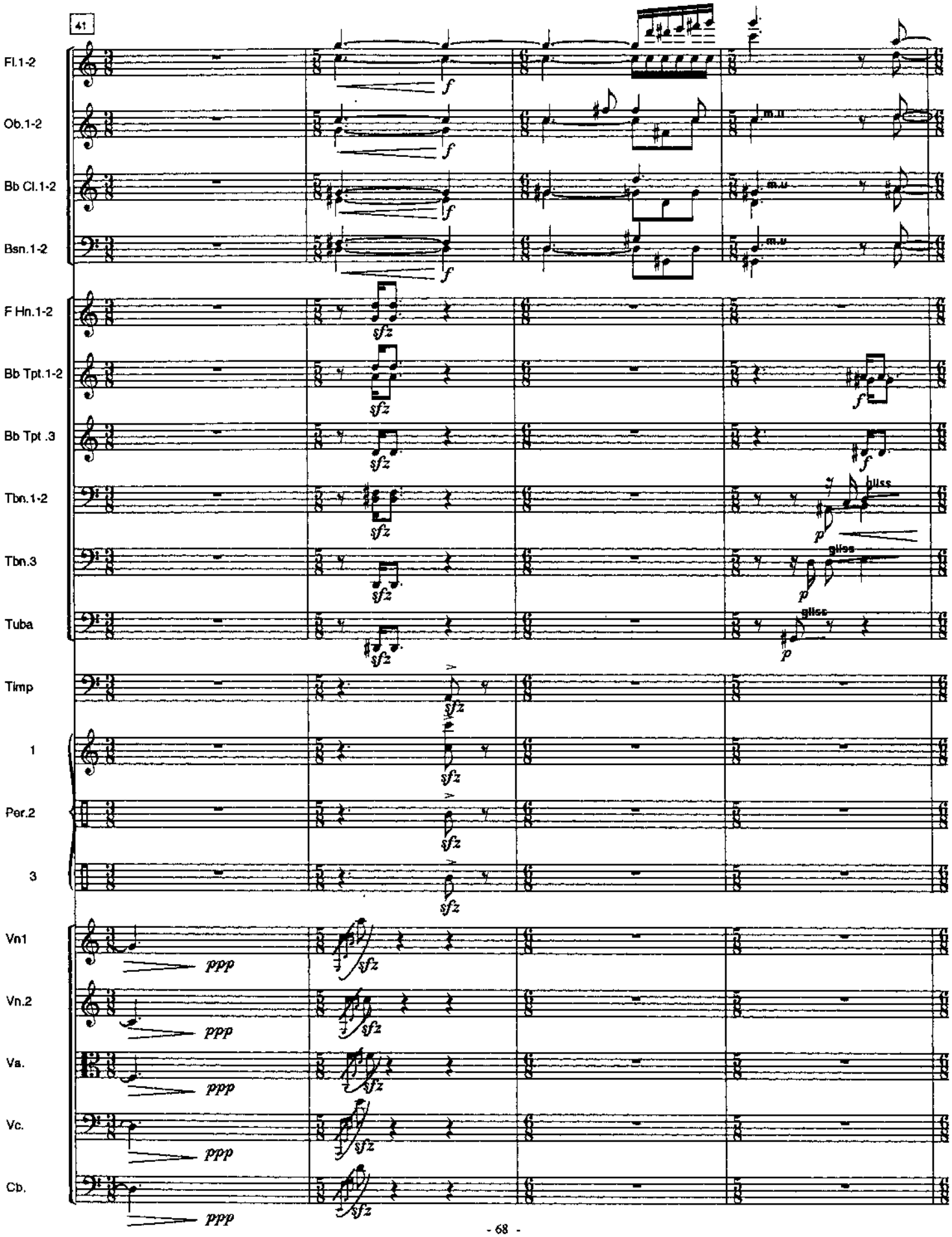

21
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.u
mute
gliss
Pizz

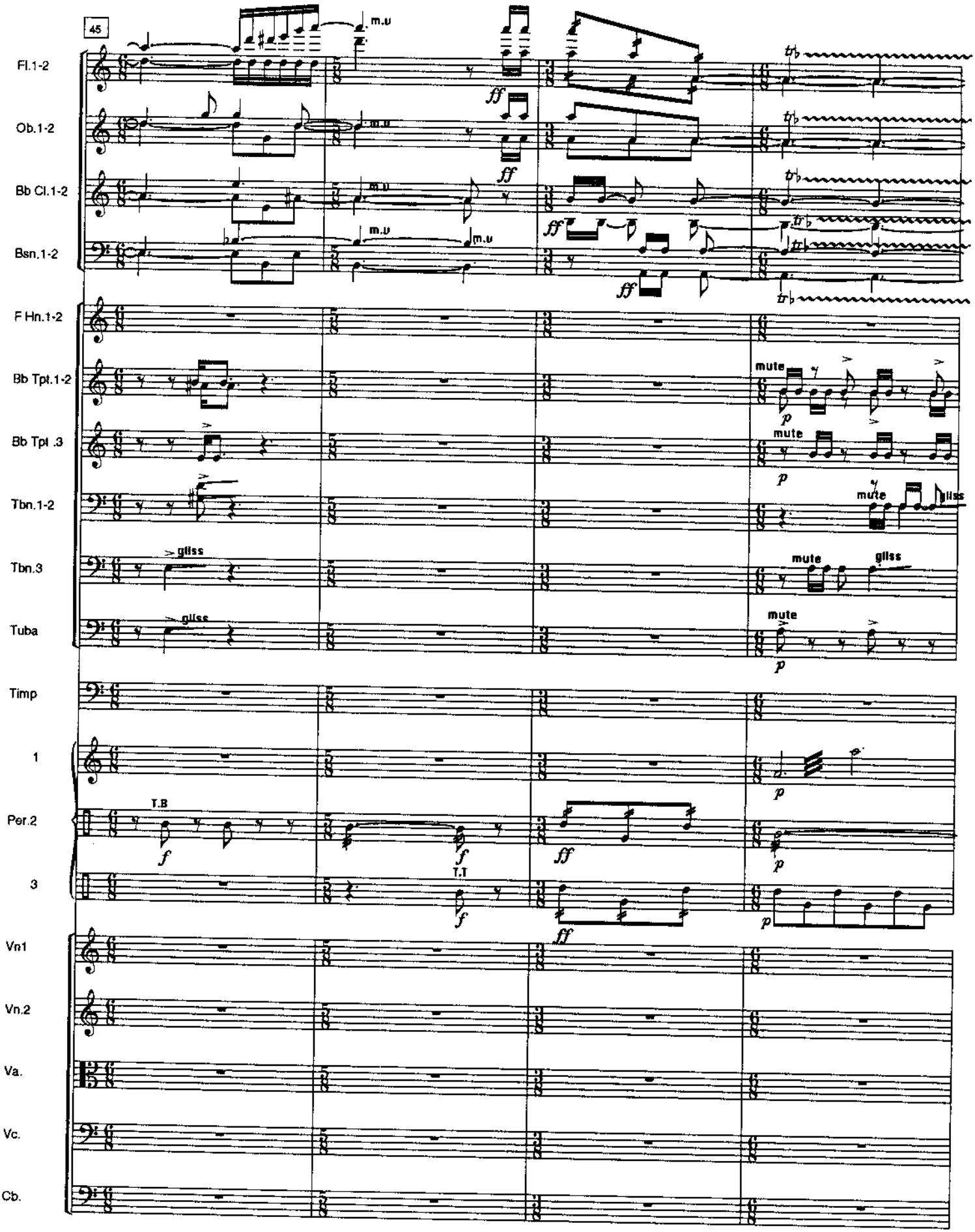

25
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.u
ppp
f
pp
mf
p
gliss

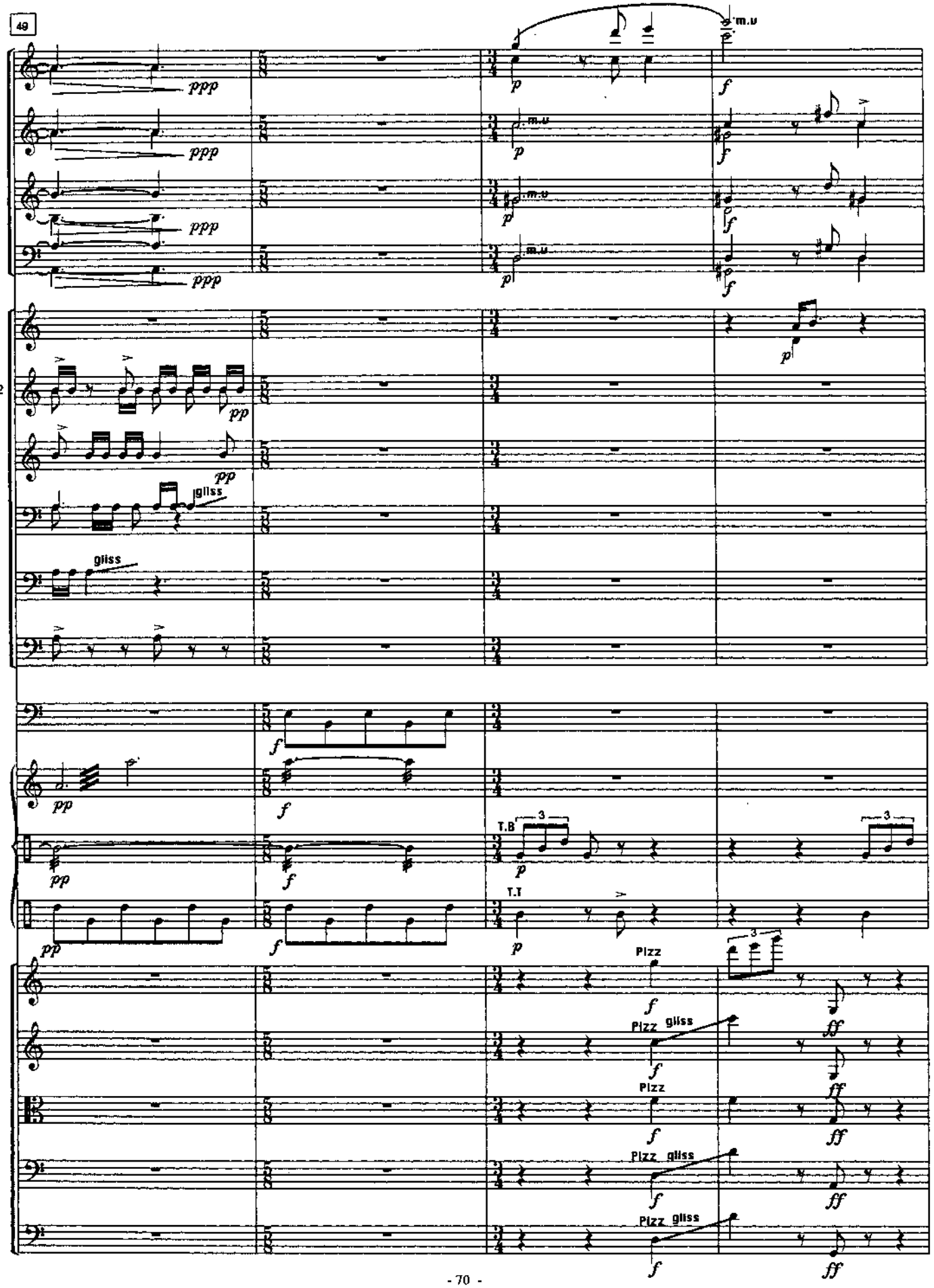

29
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.u
f
ff
pp
ppp
gliss

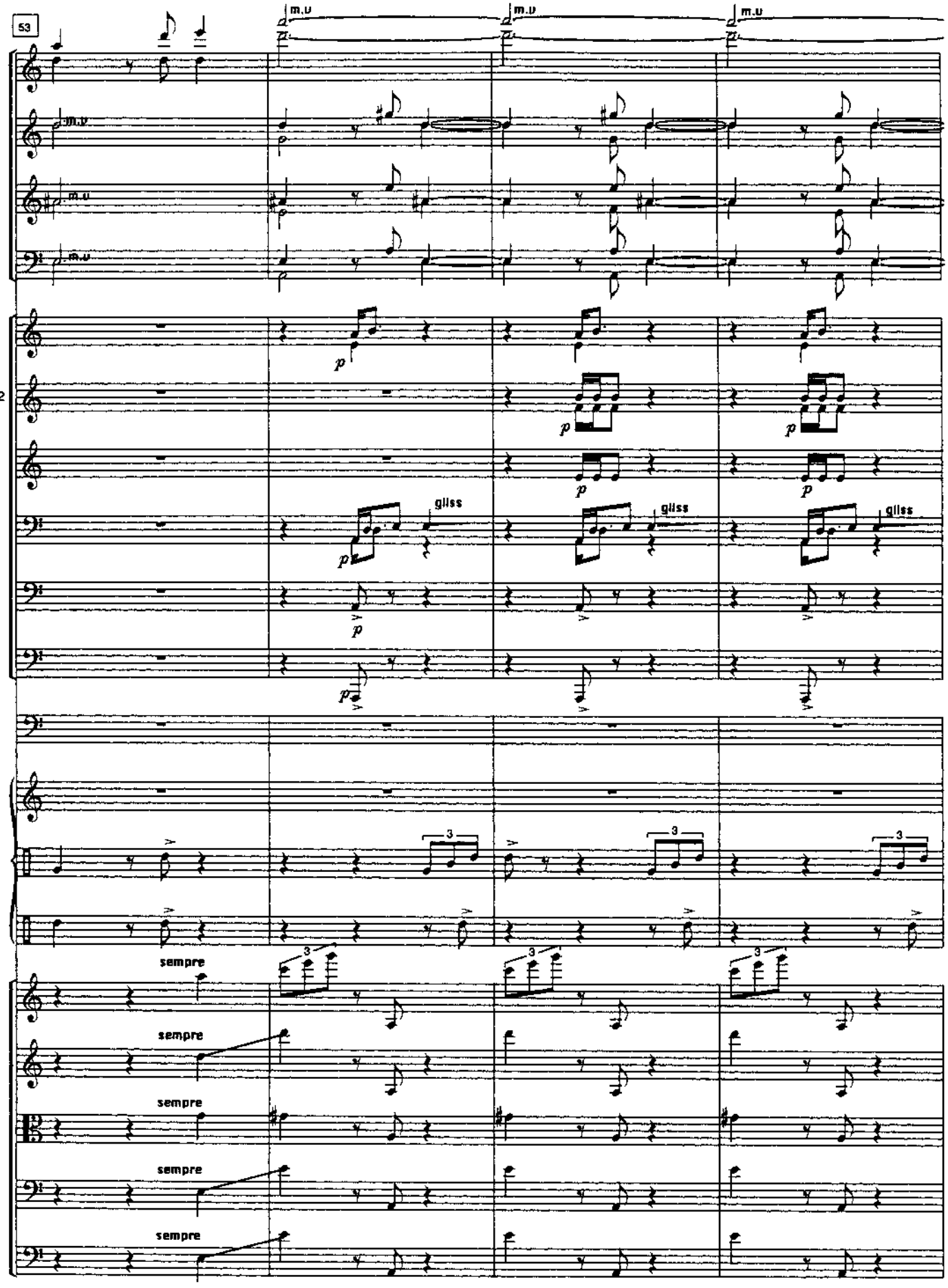

33
♩= 92
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.u
p
f
ff
pp
B.D

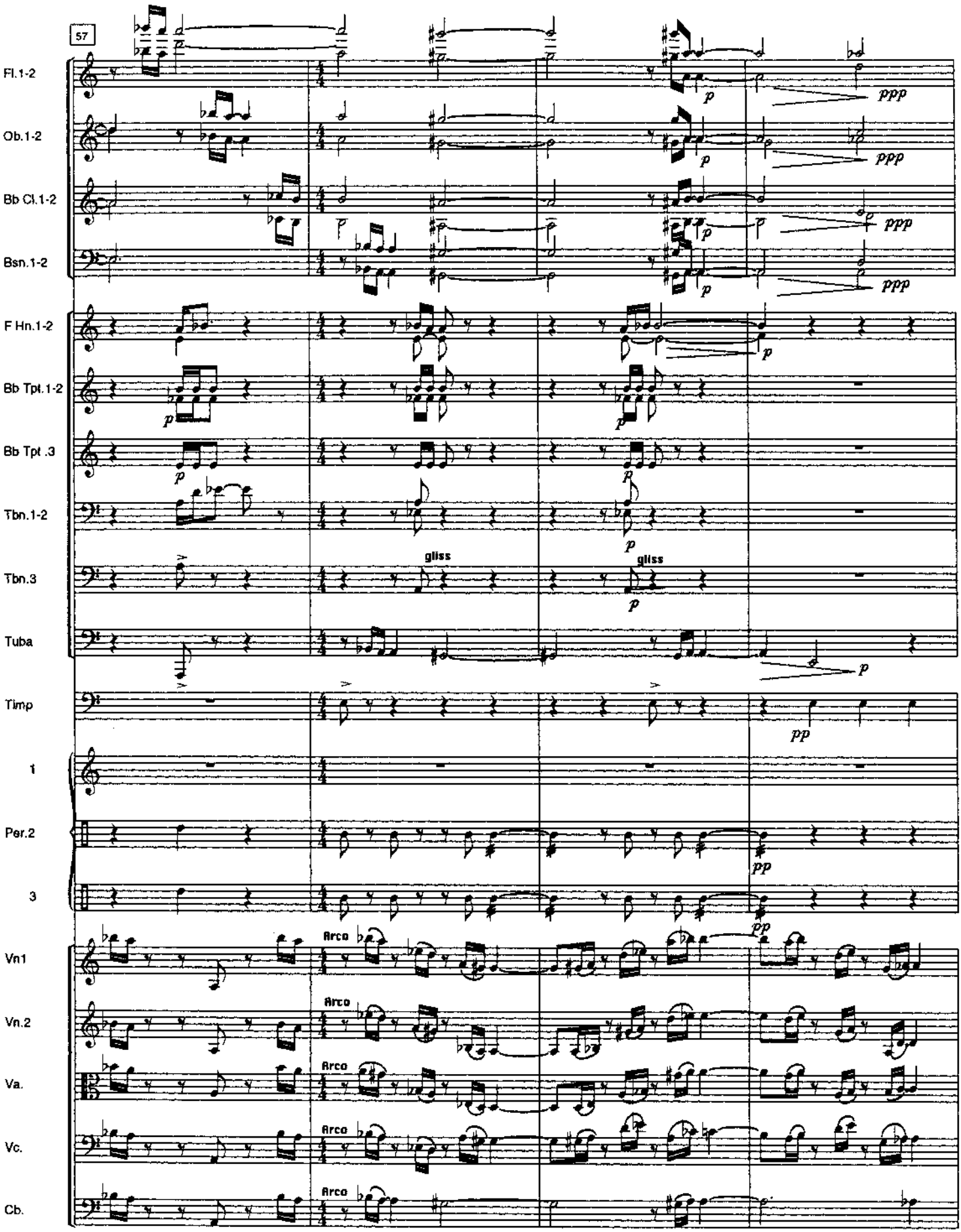

37
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Cym.
Vn1
Vn.2
Va.
Vc.
Cb.

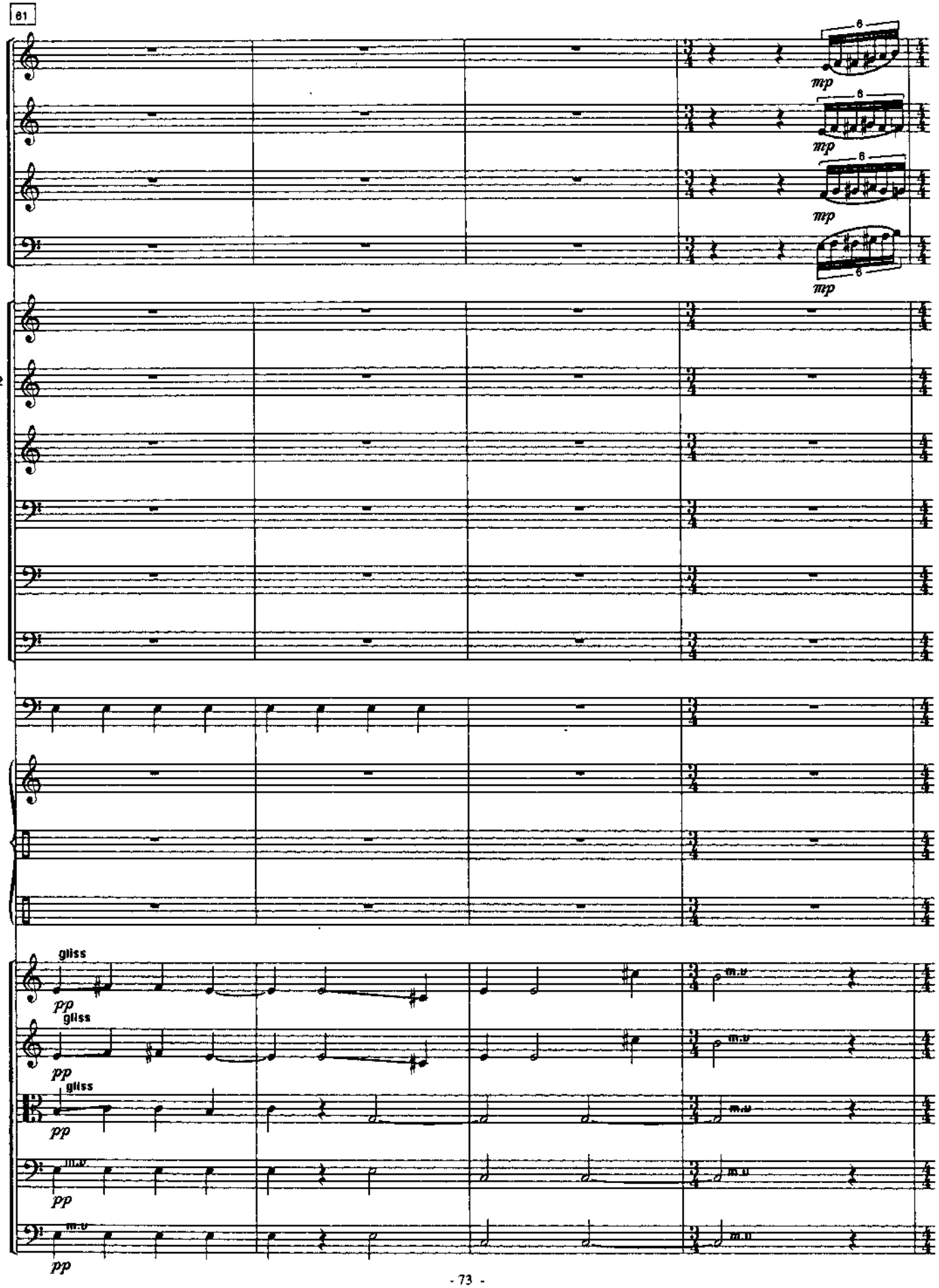

41
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
f
sfz
p
ppp
gliss
m.u

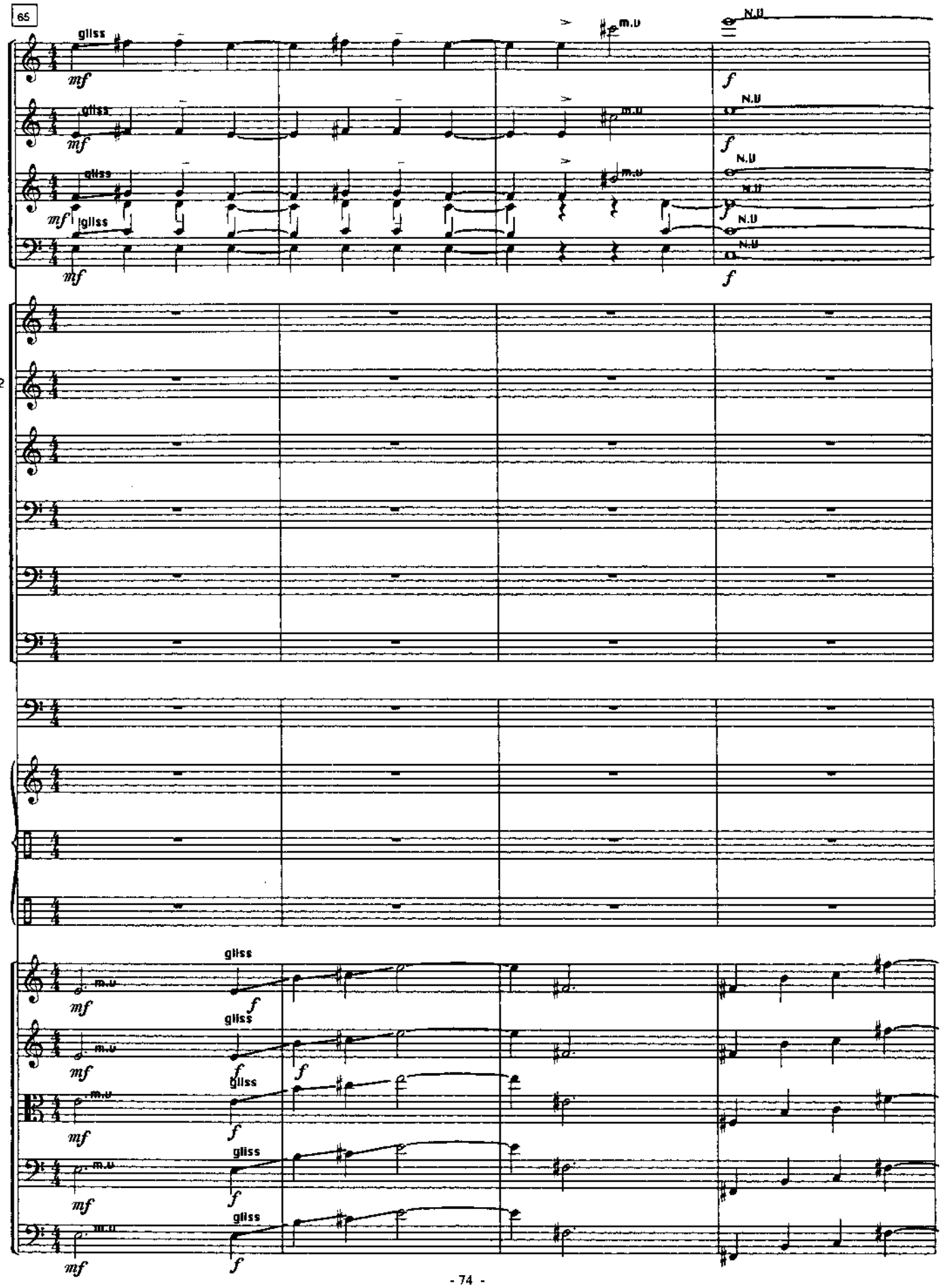

45
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.u
ff
mute
p
gliss
T.B
T.T
f

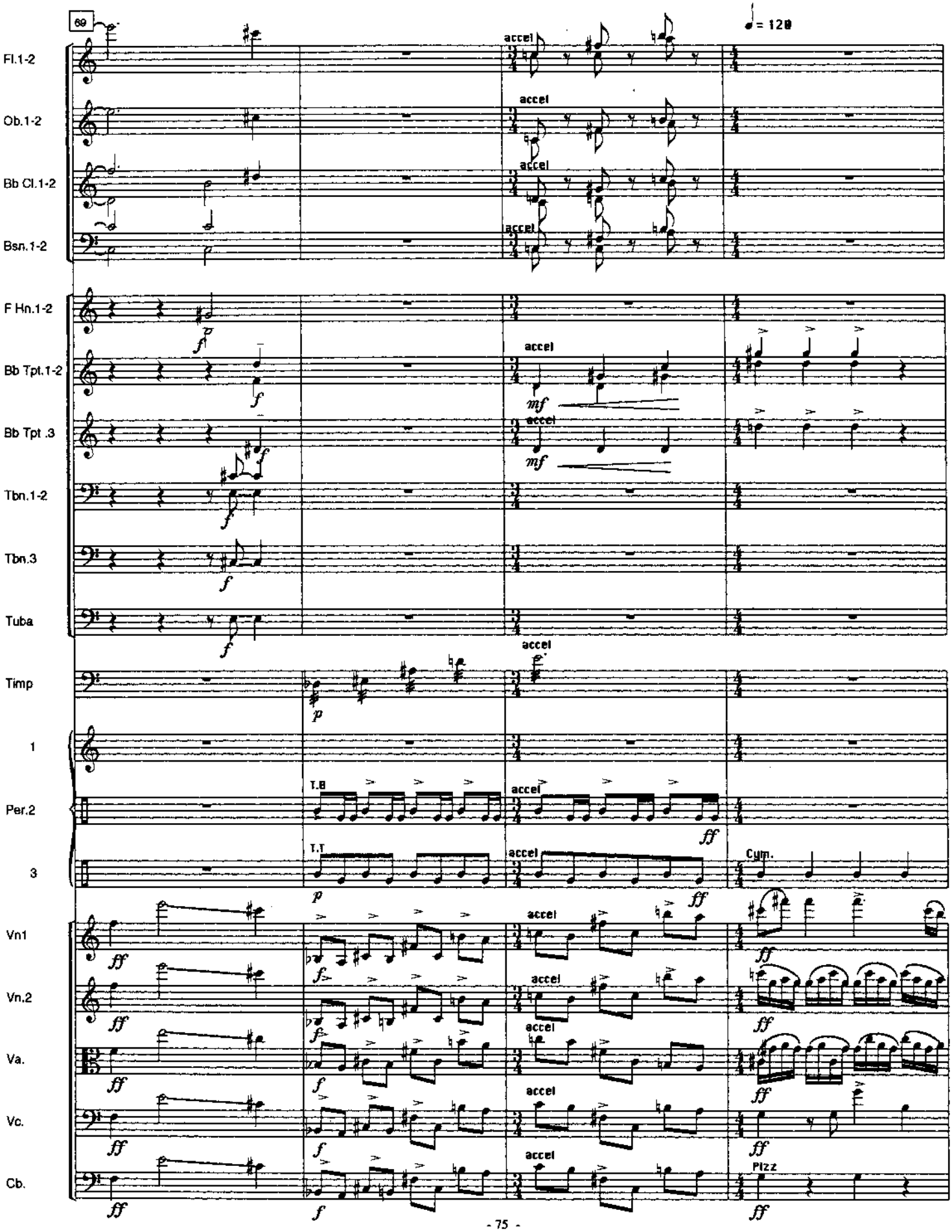

49
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.v
gliss
T.B
T.T
Pizz
Pizz gliss

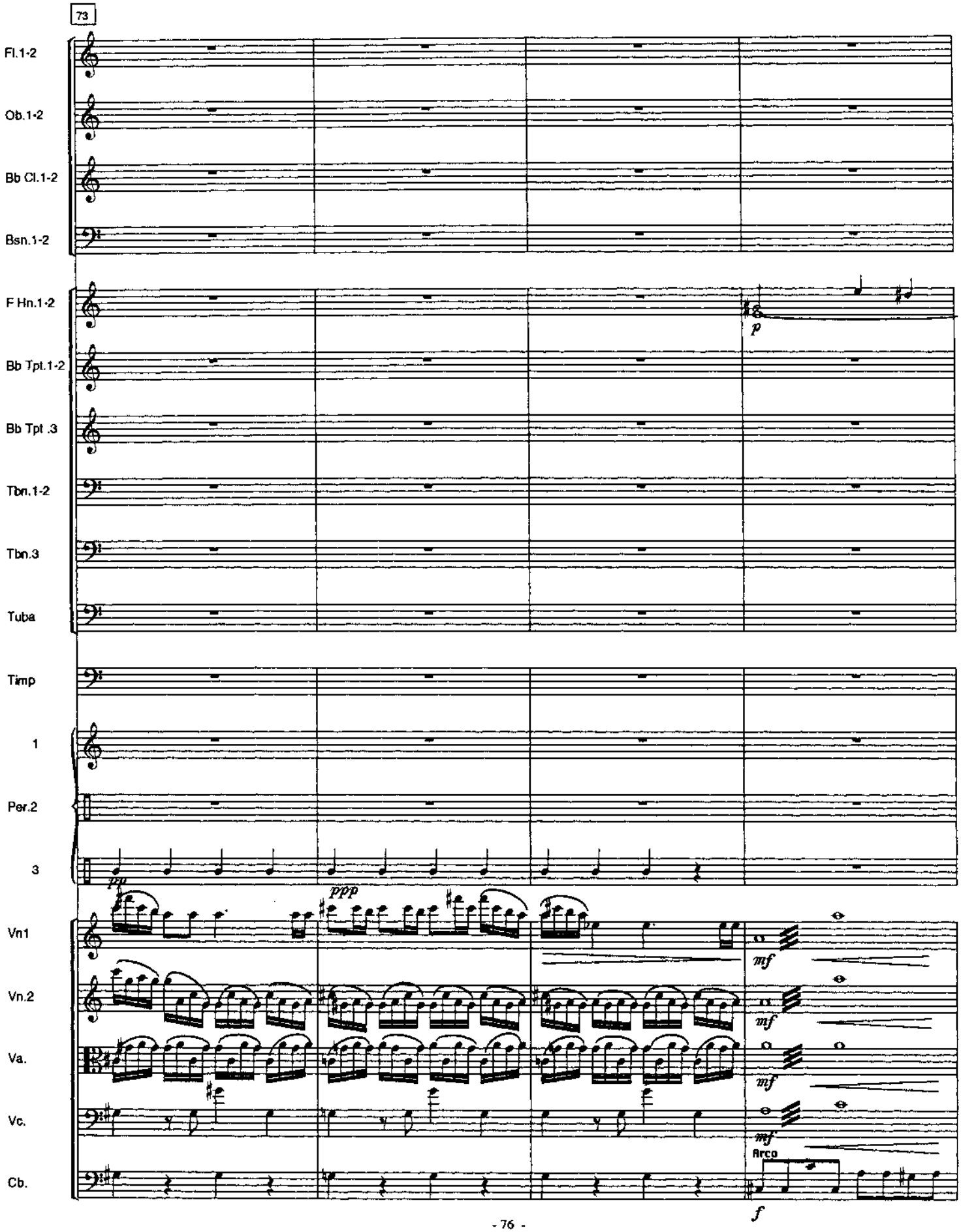

53
m.u
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
gliss
Tbn.3
Tuba
Timp
1
Per.2
3
sempre
Vn1
Vn.2
Va.
Vc.
Cb.

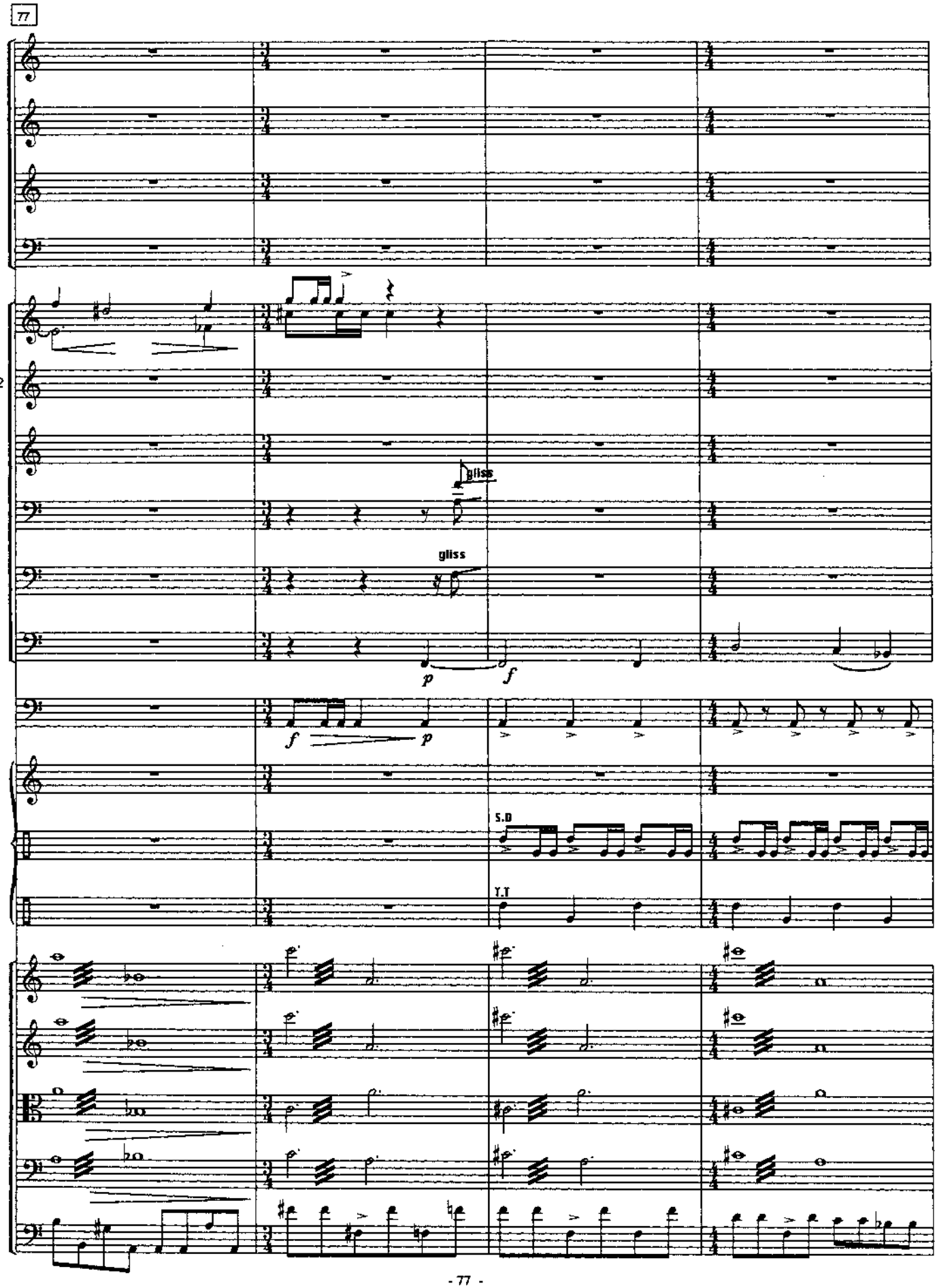

57
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
p
ppp
pp
gliss
Arco

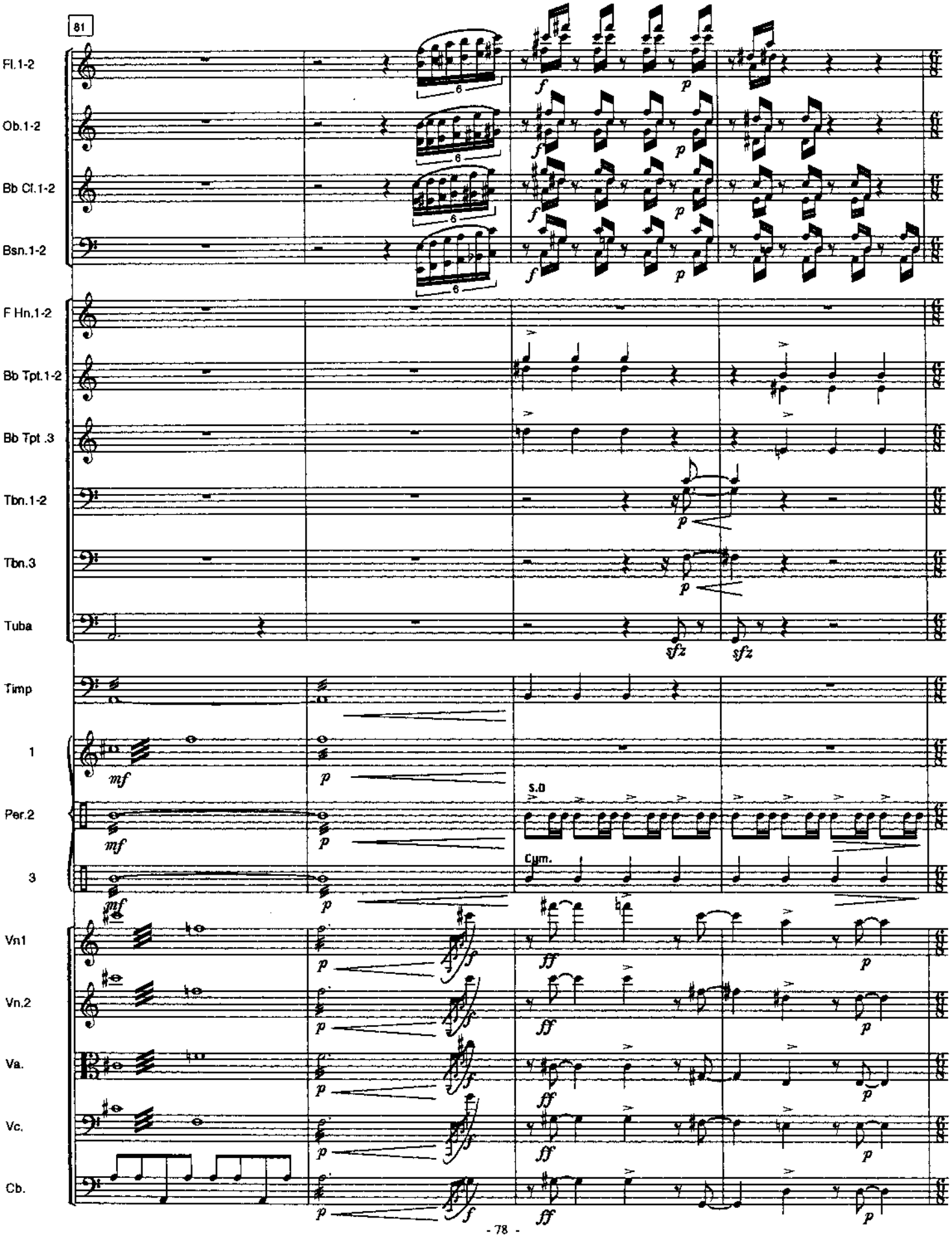

61
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
mp
pp
gliss
m.v

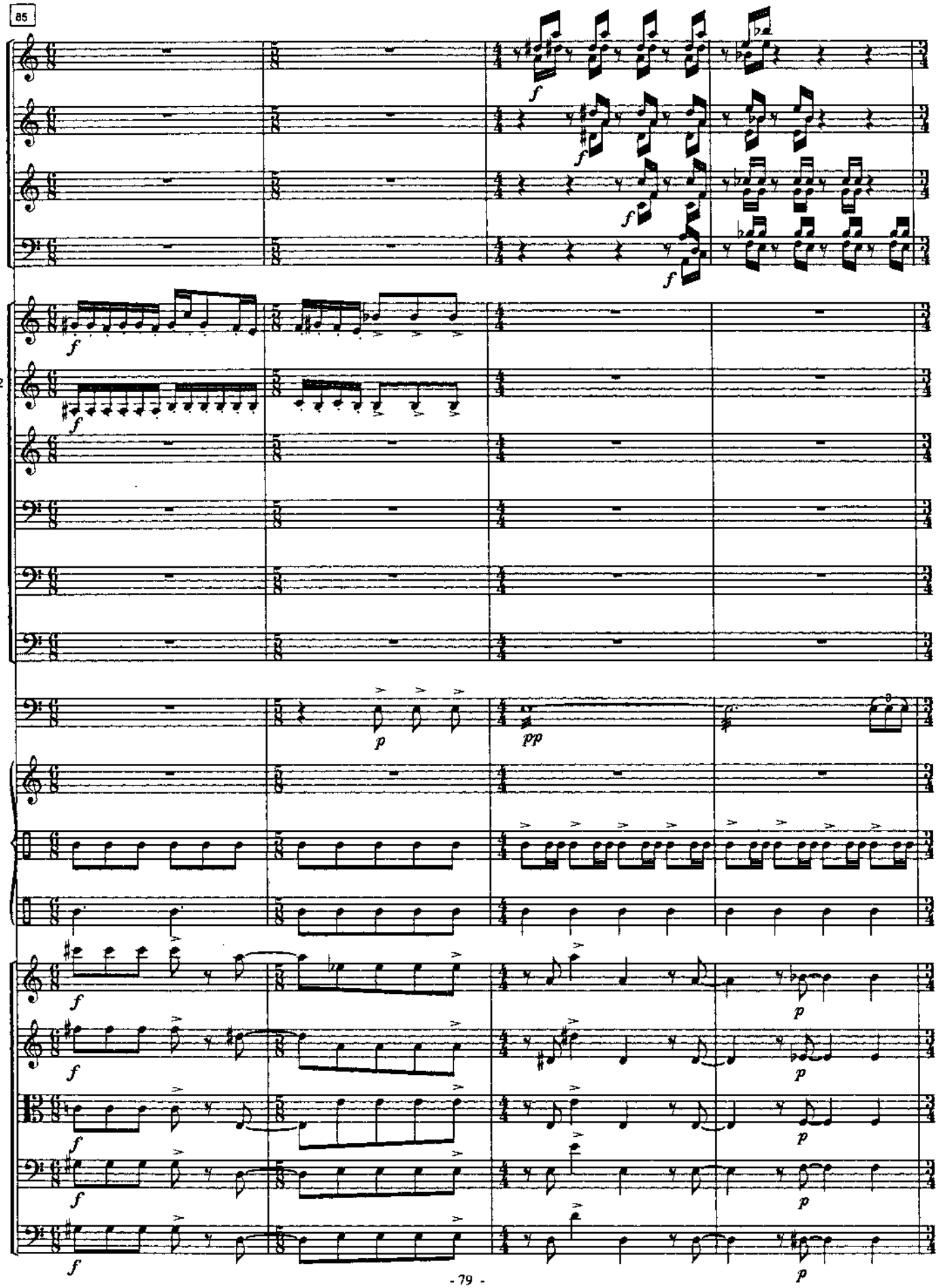

65
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
gliss
m.u
N.U
mf
f

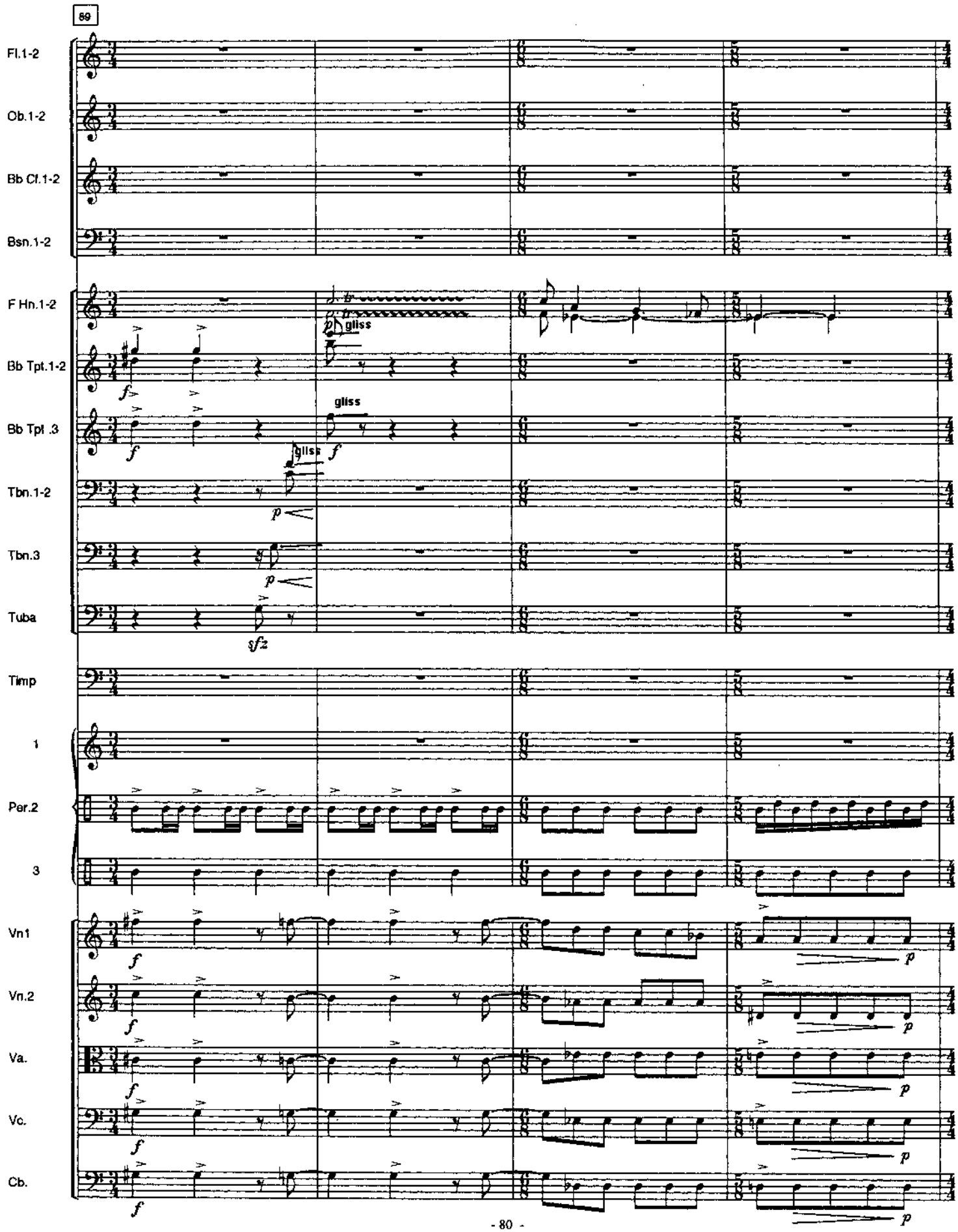

69
♩= 120
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
accel
T.B
T.T
Cym.
Pizz

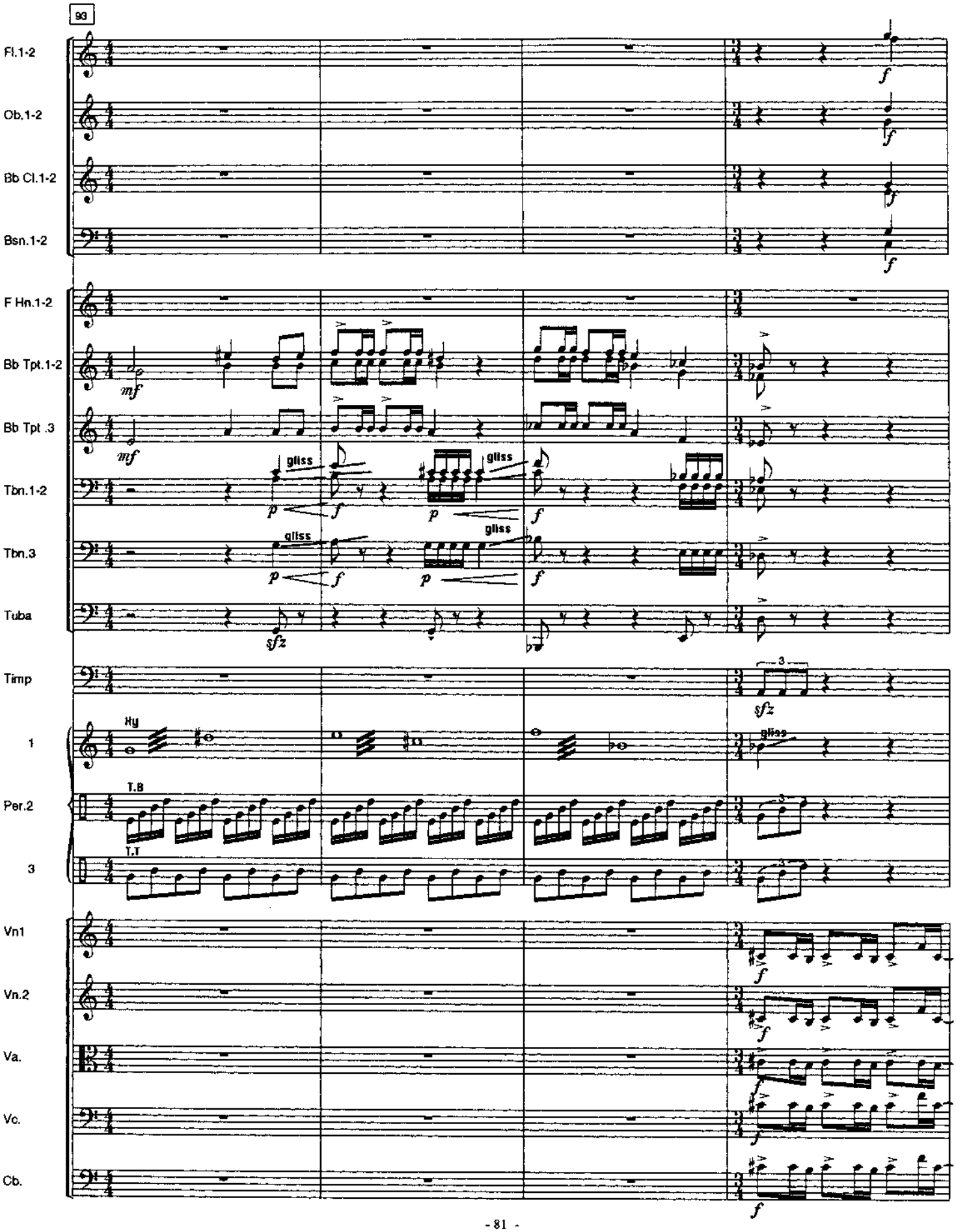

73
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
p
pp
ppp
mf
mf
mf
mf
Arco
f

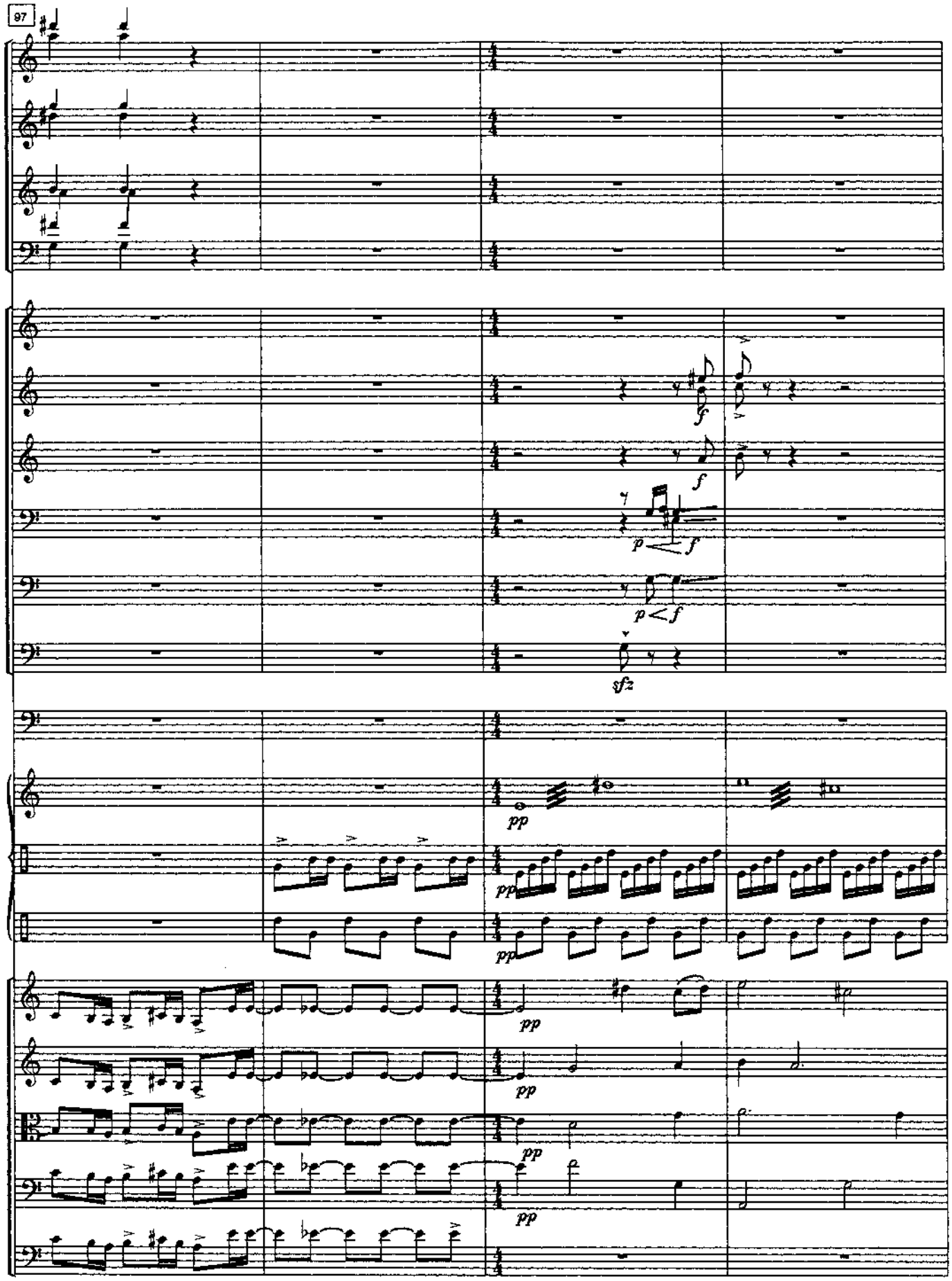

77
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
gliss
gliss
S.D
T.T
p
f
f
p

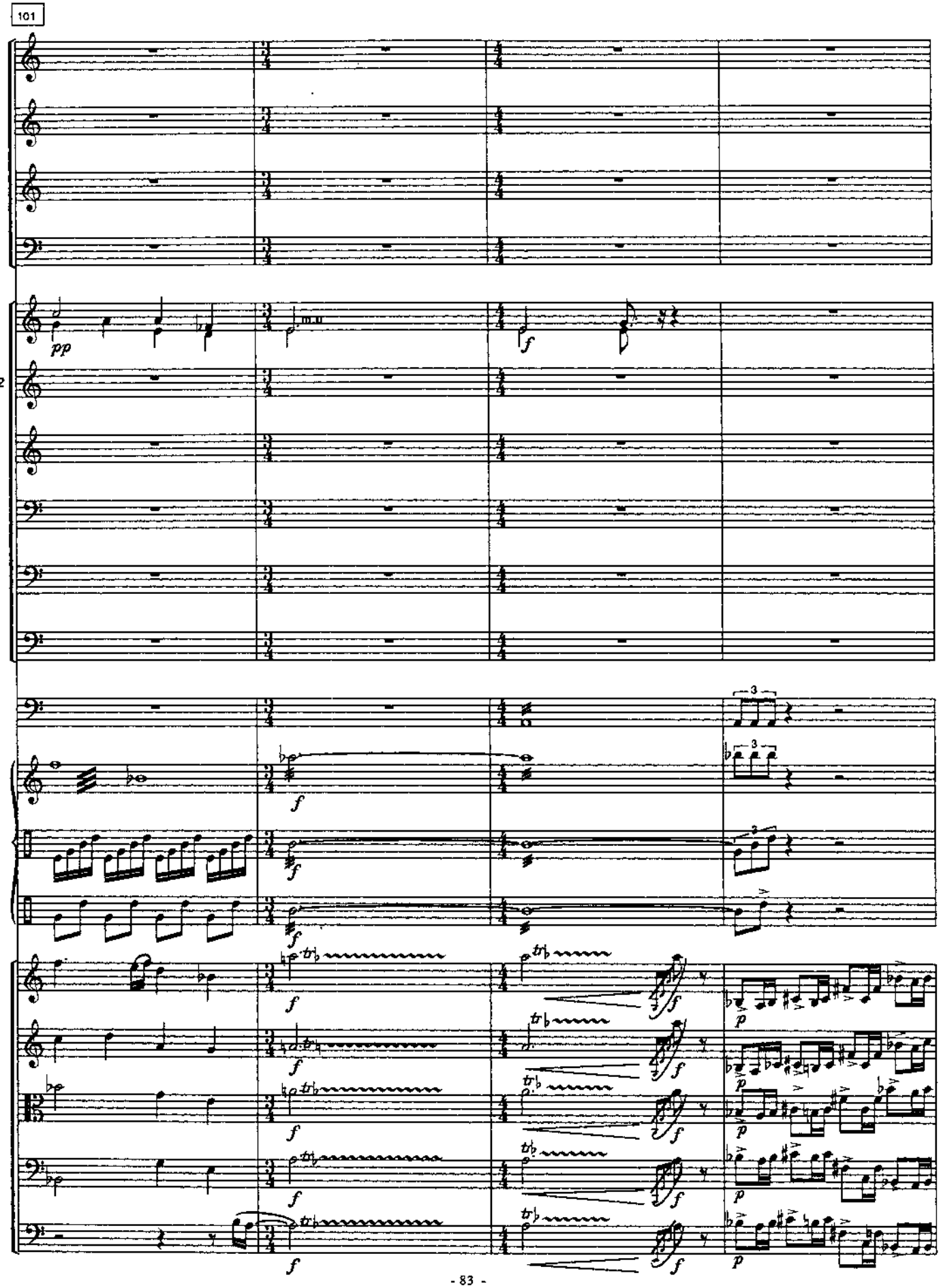

81
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
S.D
Cym.

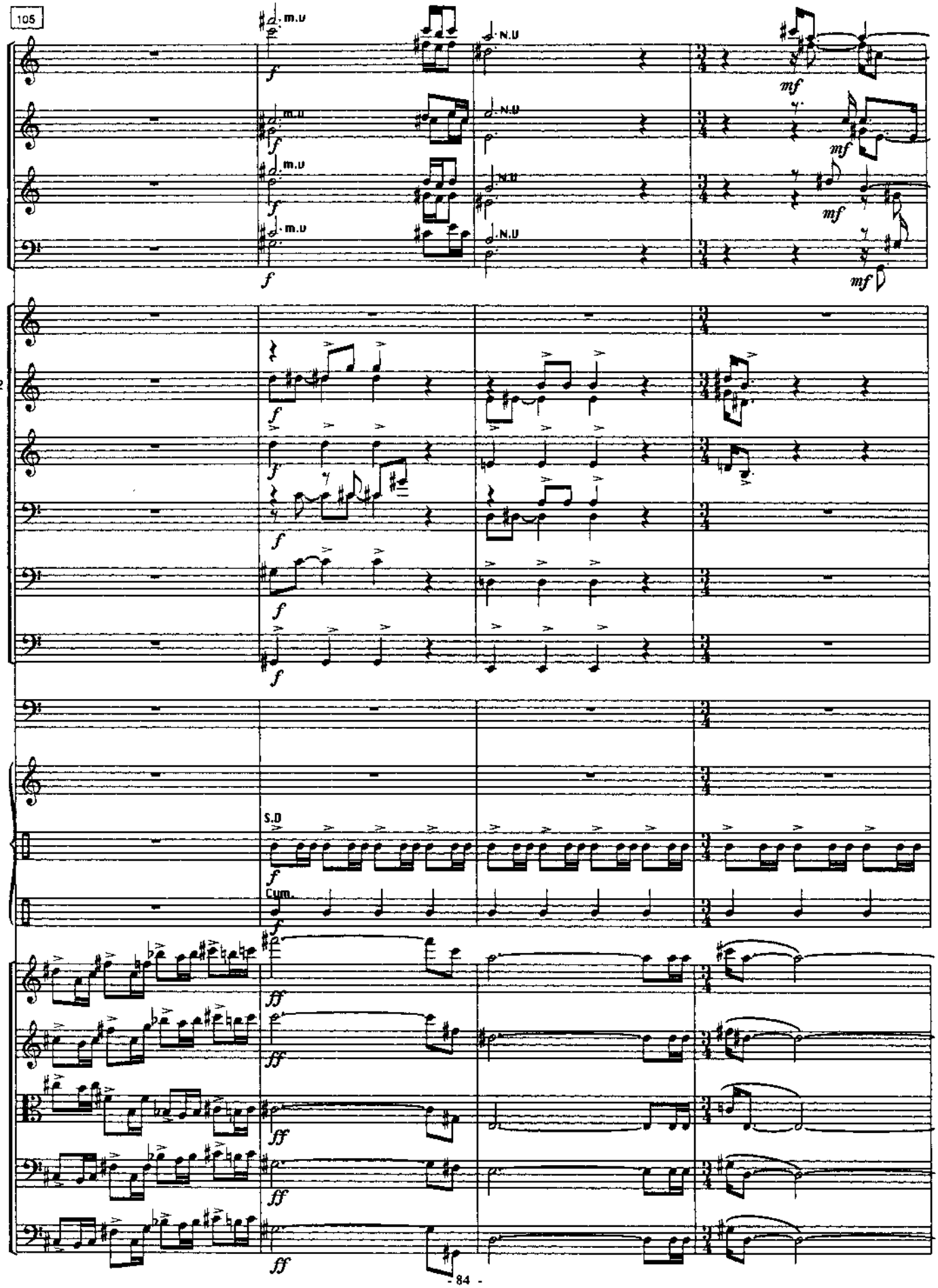

85
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.

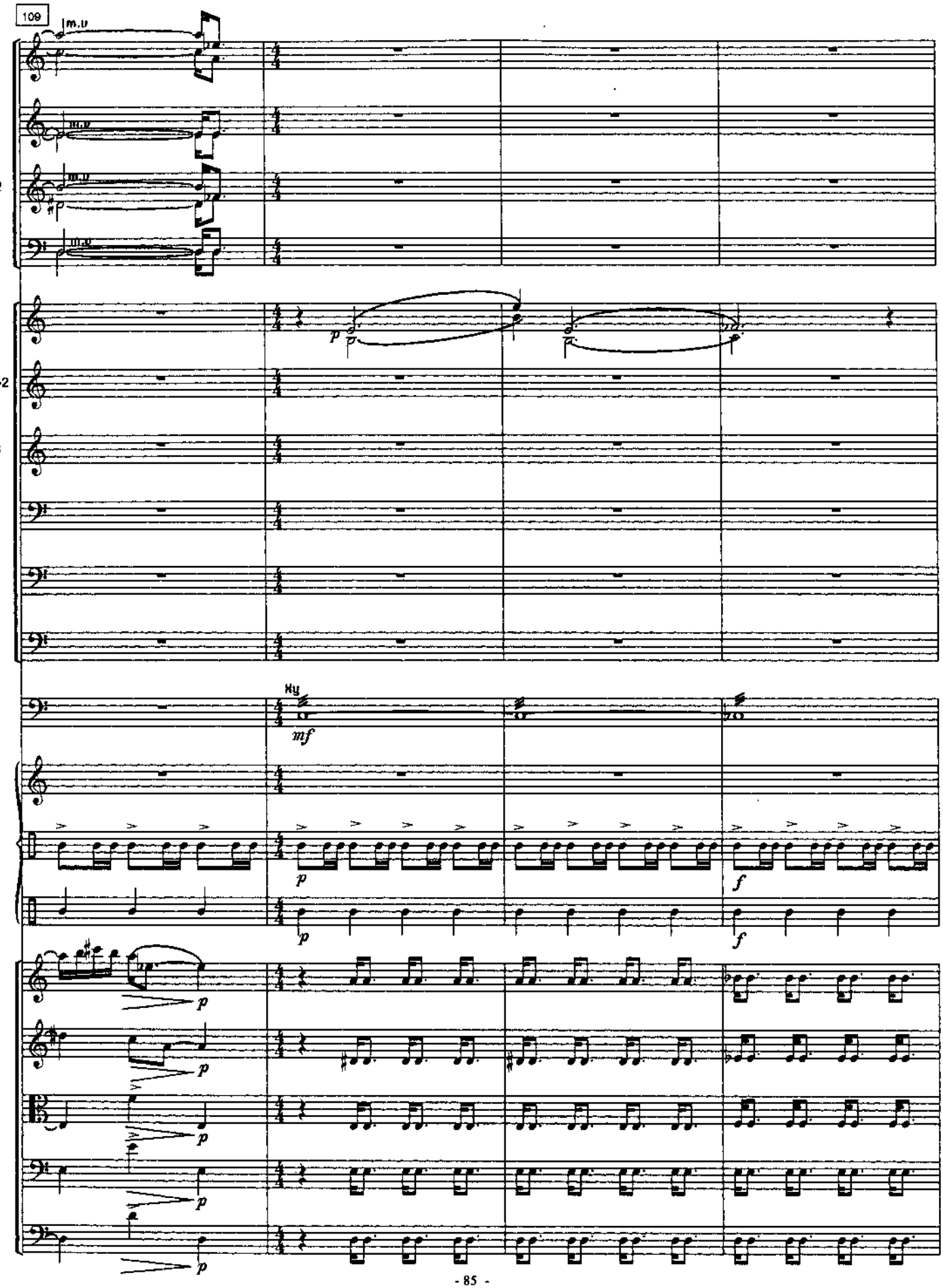

89
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
gliss
gliss
gliss
f
p
sfz

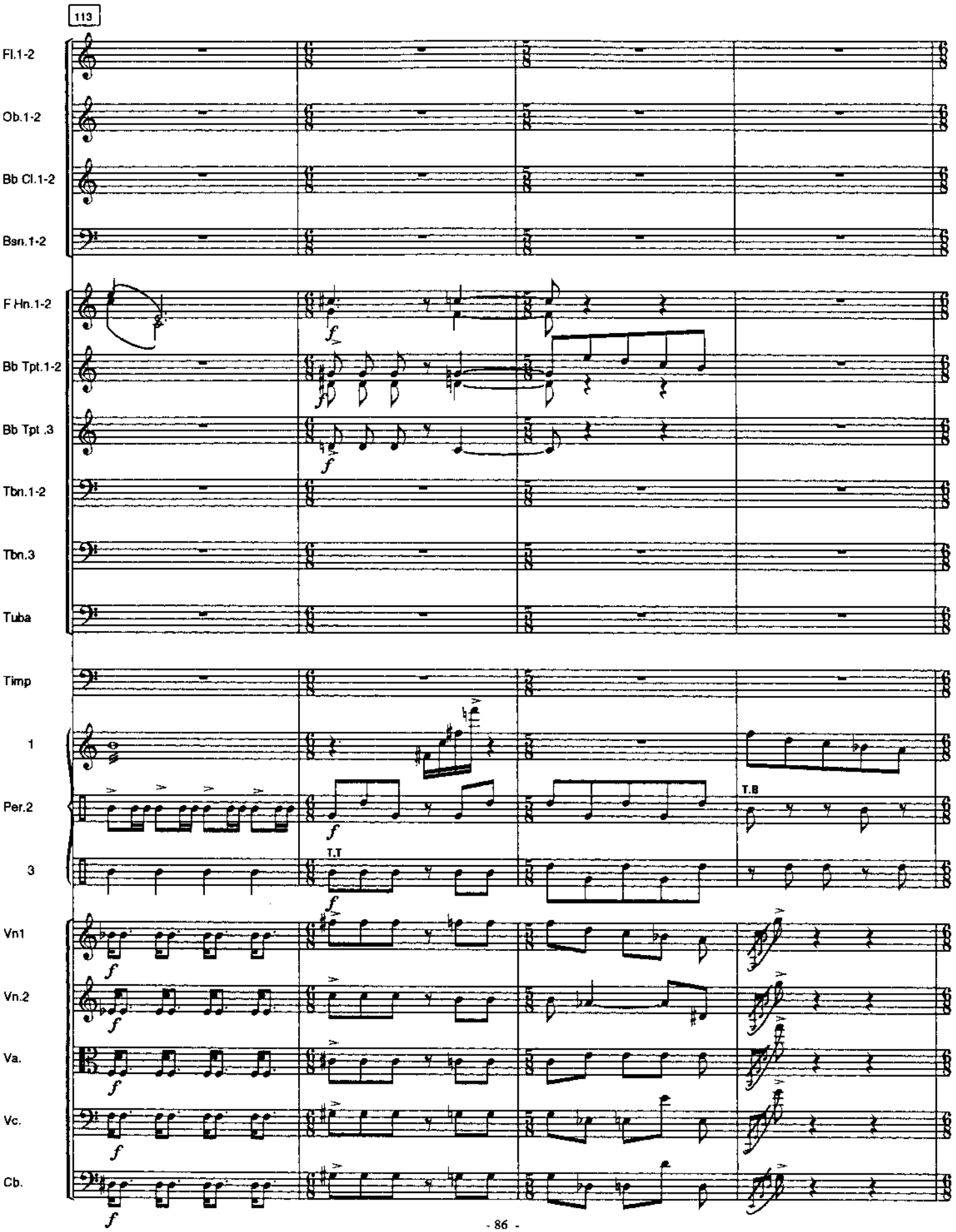

93
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
mf
f
p
sfz
gliss
Hy
T.B
T.T

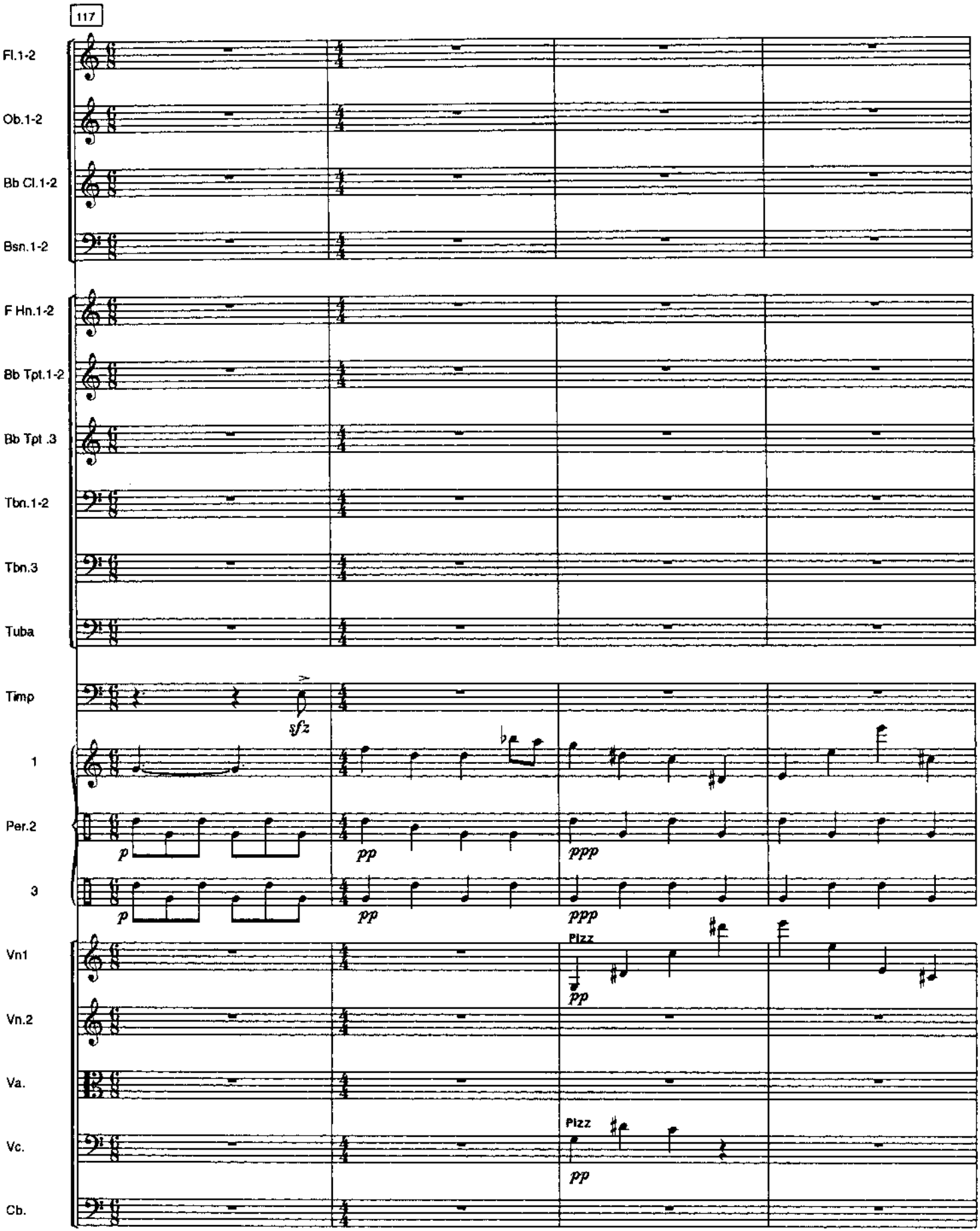

97
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
f
p < f
sfz
pp

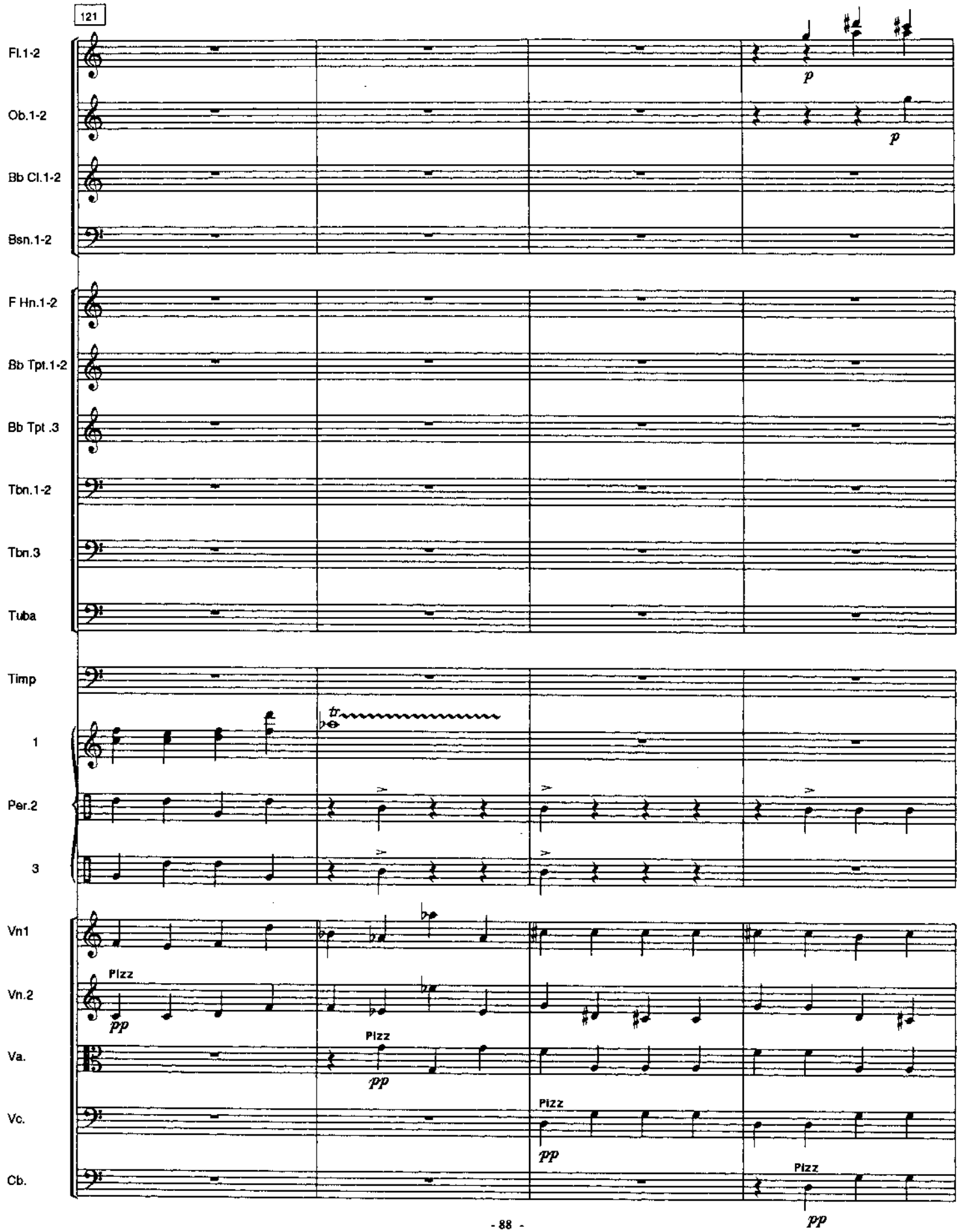

101
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.

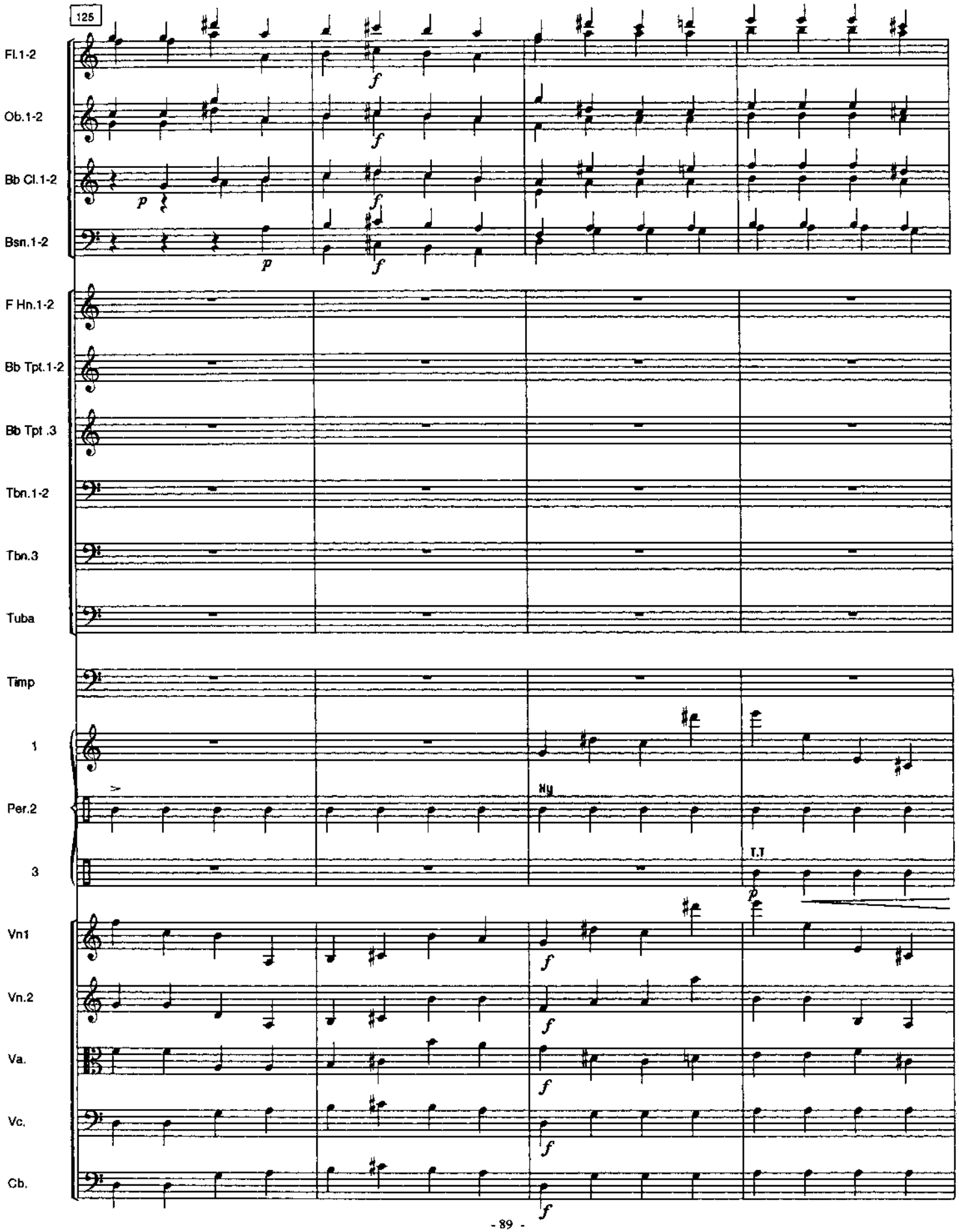

105
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.u
N.U
S.D
Cym.

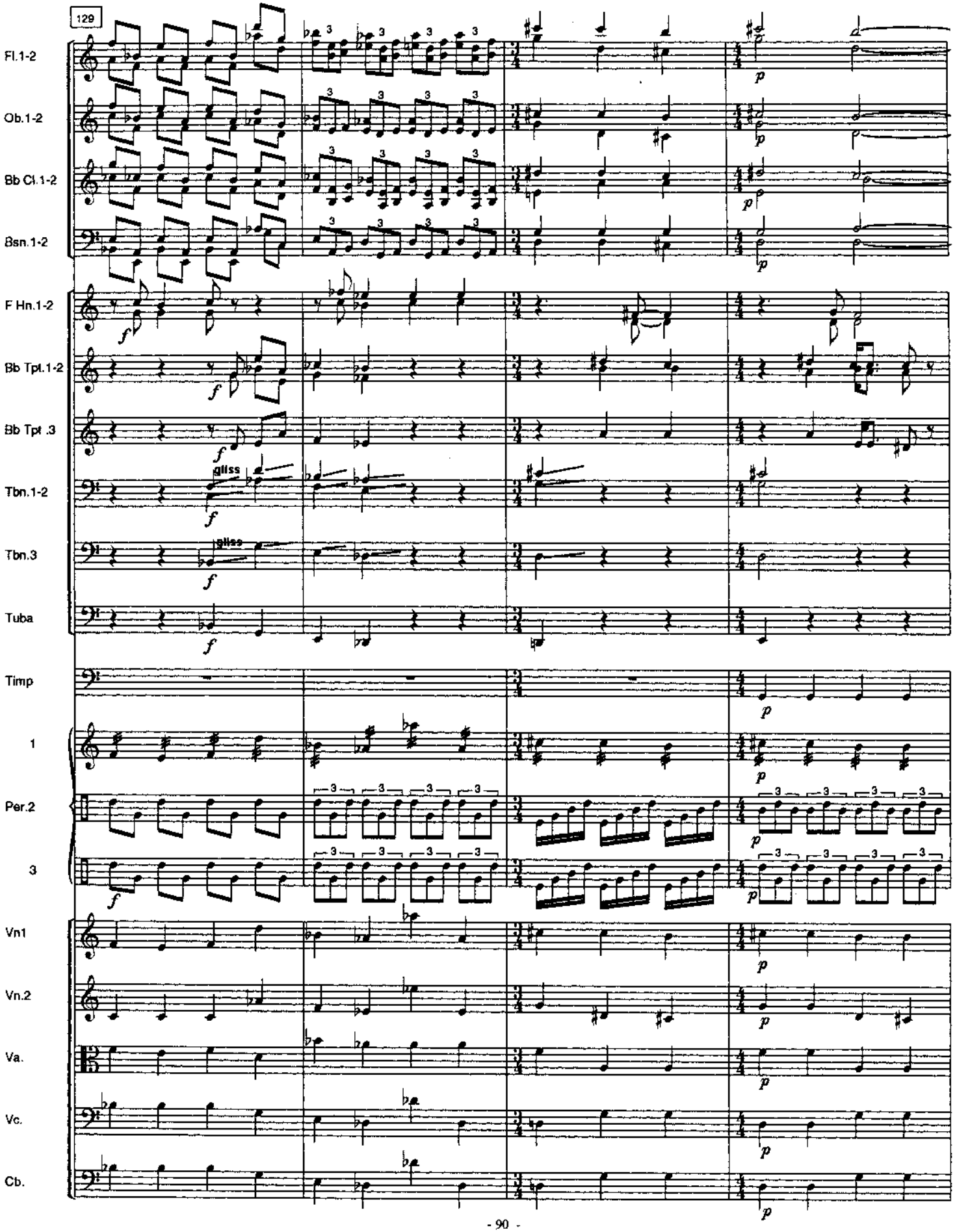

109
m.v
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
Hy
mf
1
Per.2
3
p
f
Vn1
Vn.2
Va.
Vc.
Cb.

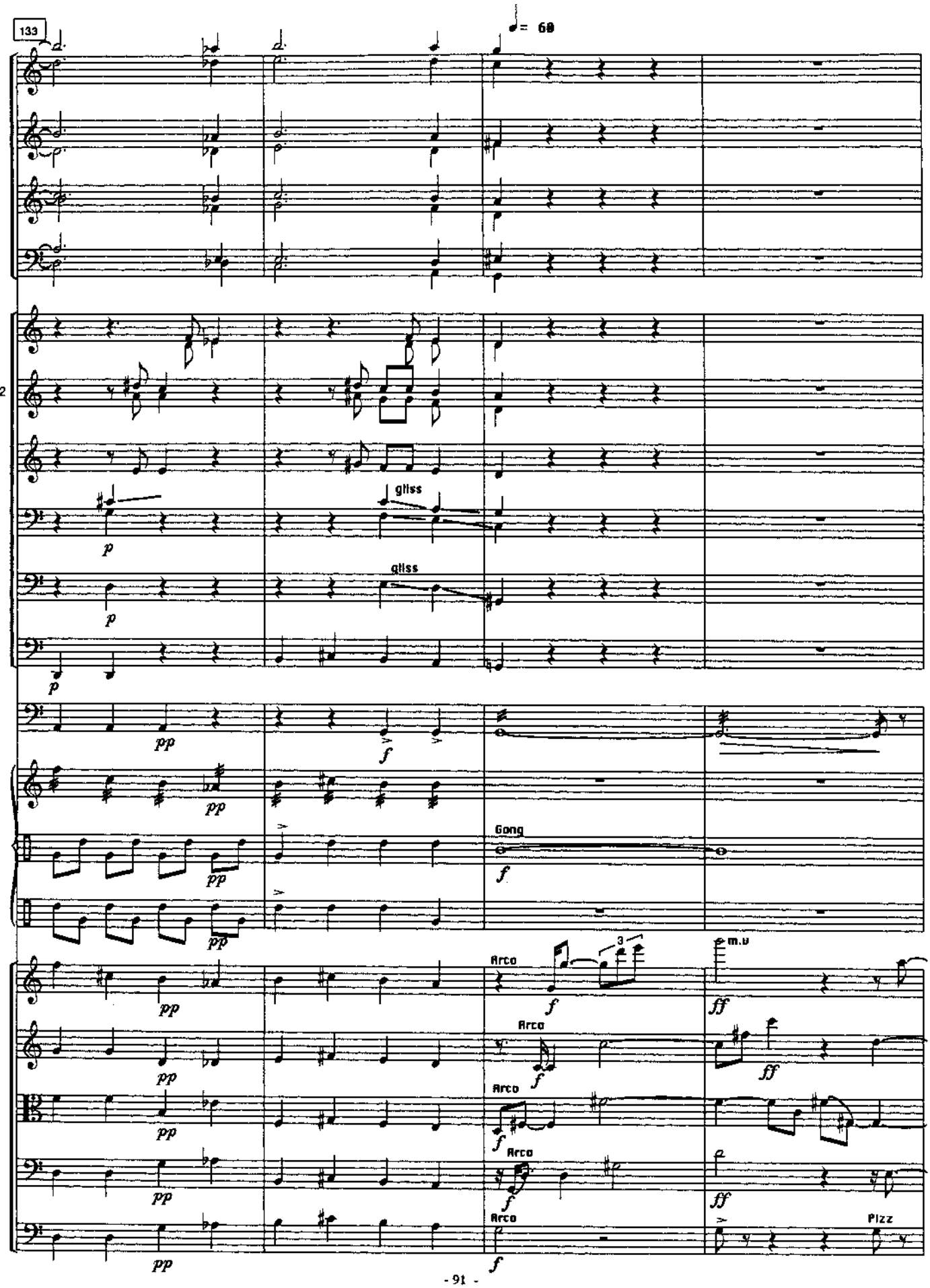

113
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
T.T
T.B
Vn1
Vn.2
Va.
Vc.
Cb.

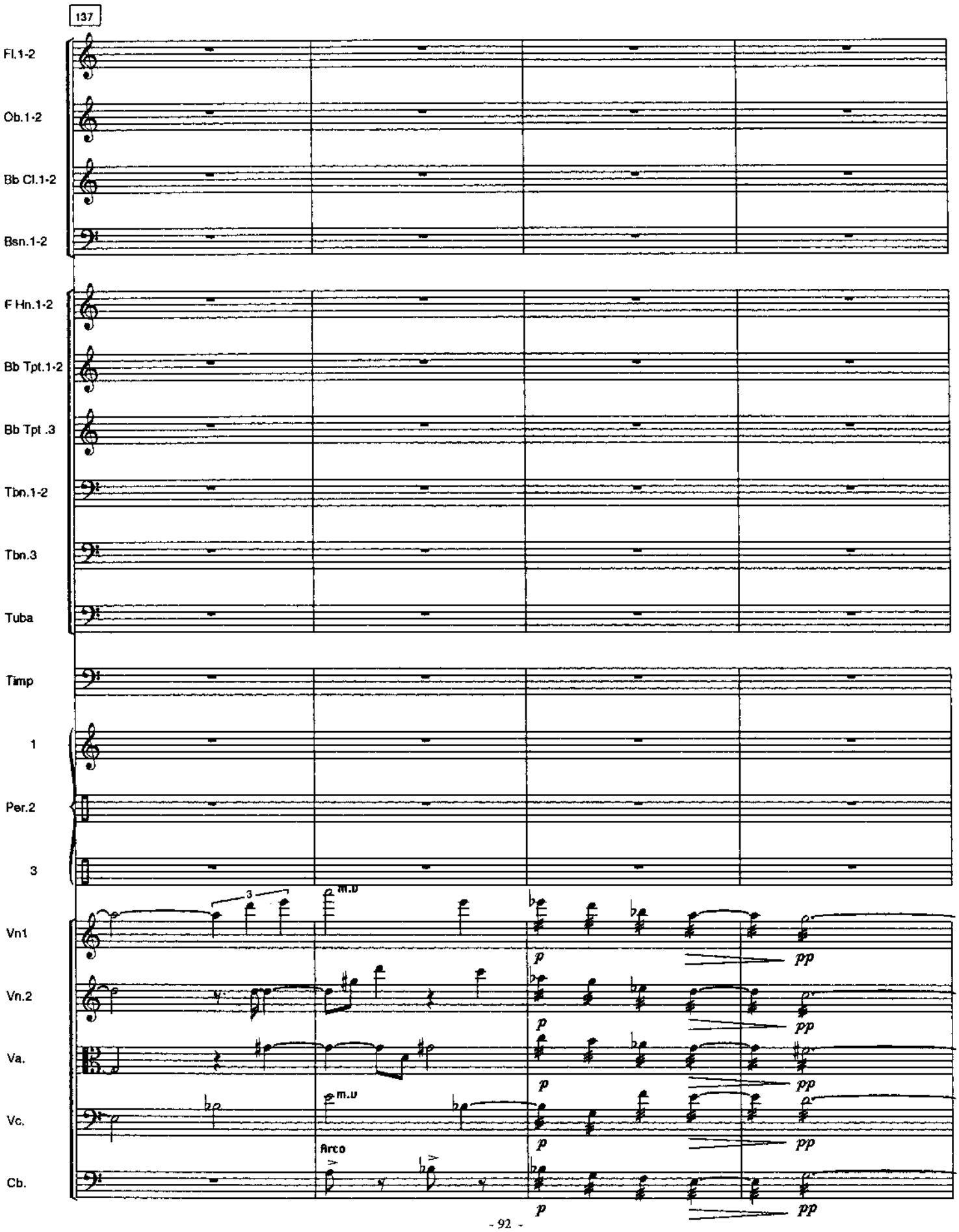

117
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
sfz
1
Per.2
p
pp
ppp
3
p
pp
ppp
Vn1
Pizz
pp
Vn.2
Va.
Vc.
Pizz
pp
Cb.

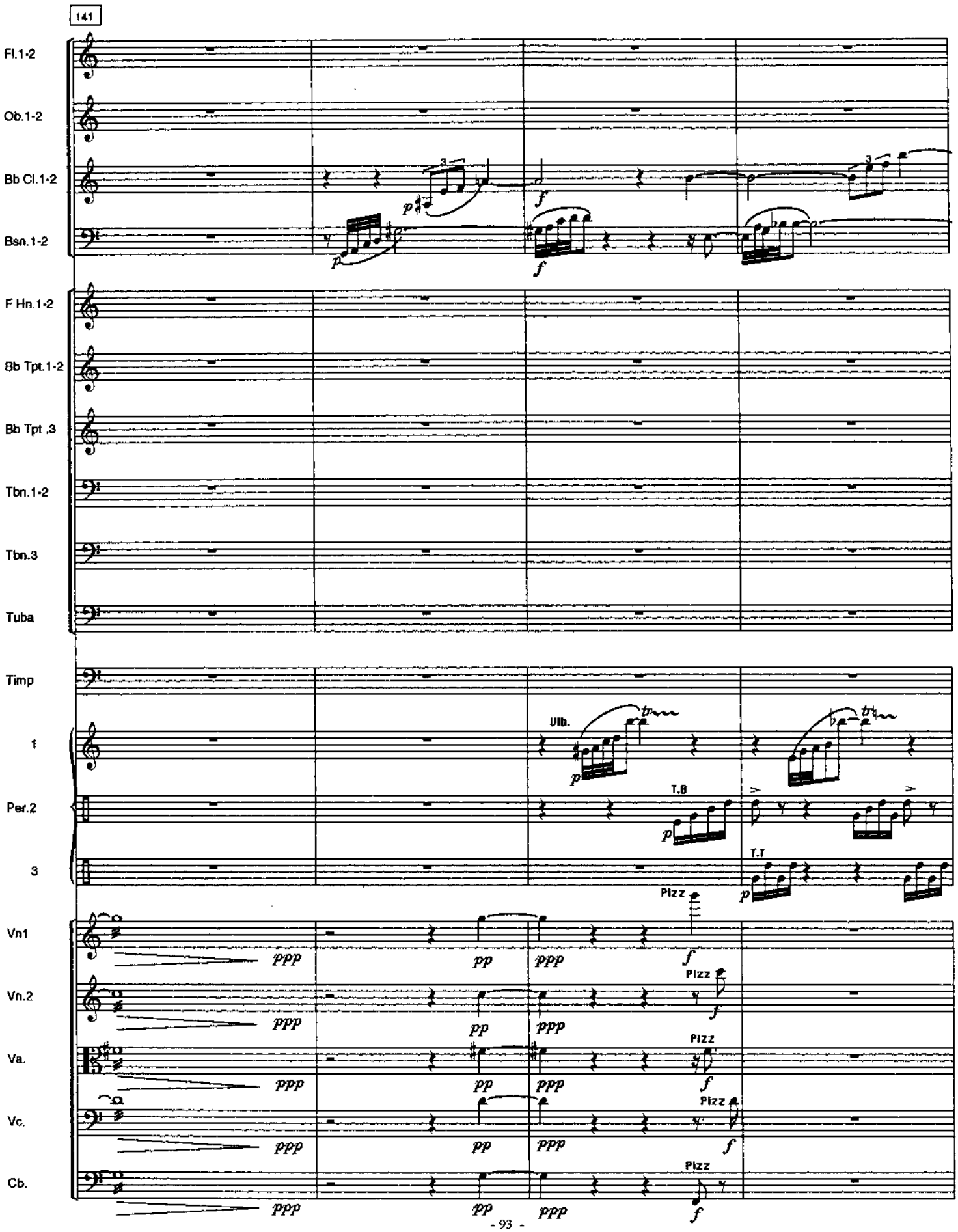

121
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
p
p
tr
Pizz
pp
Pizz
pp
Pizz
pp
Pizz
pp

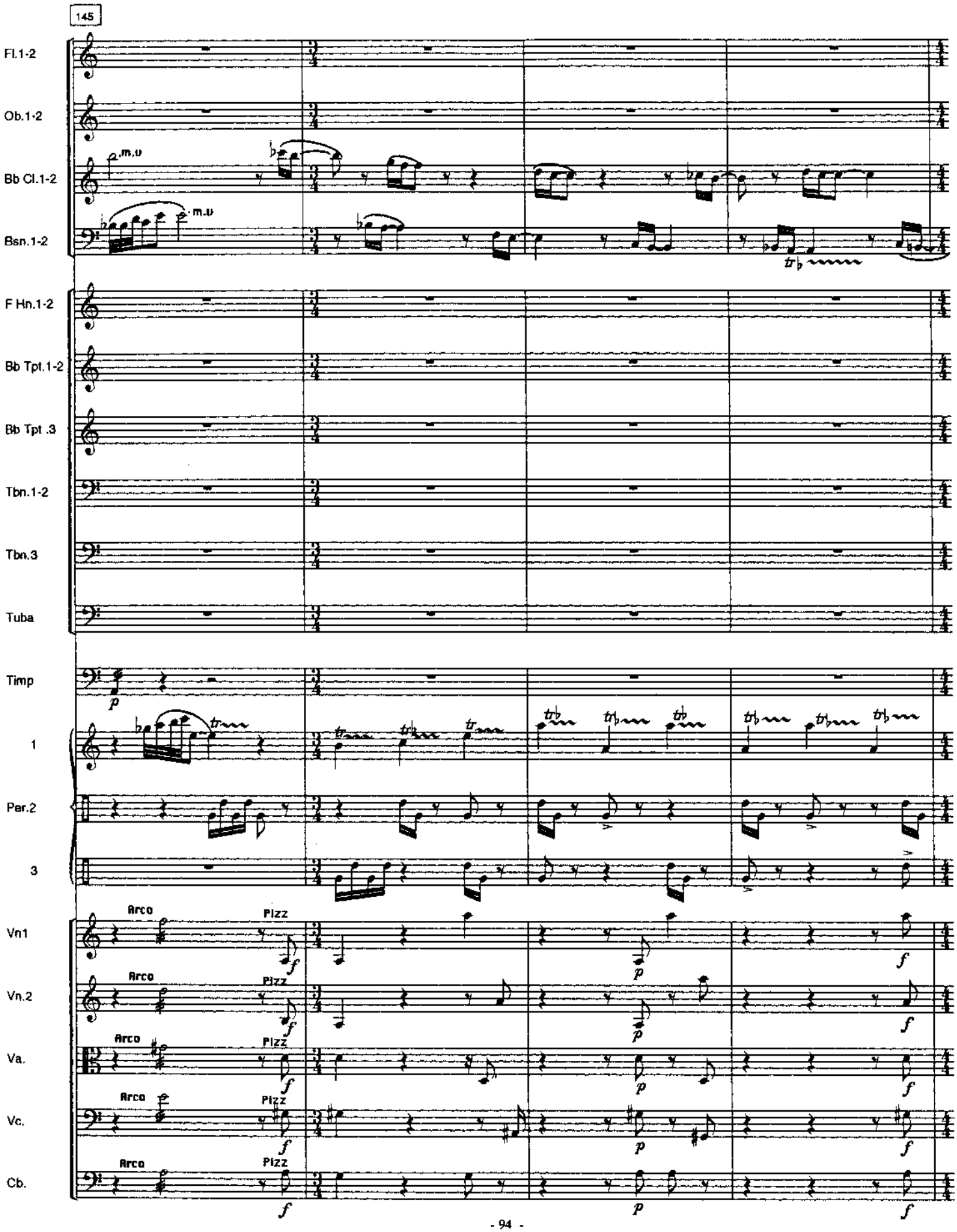

125
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
Hy
T.T

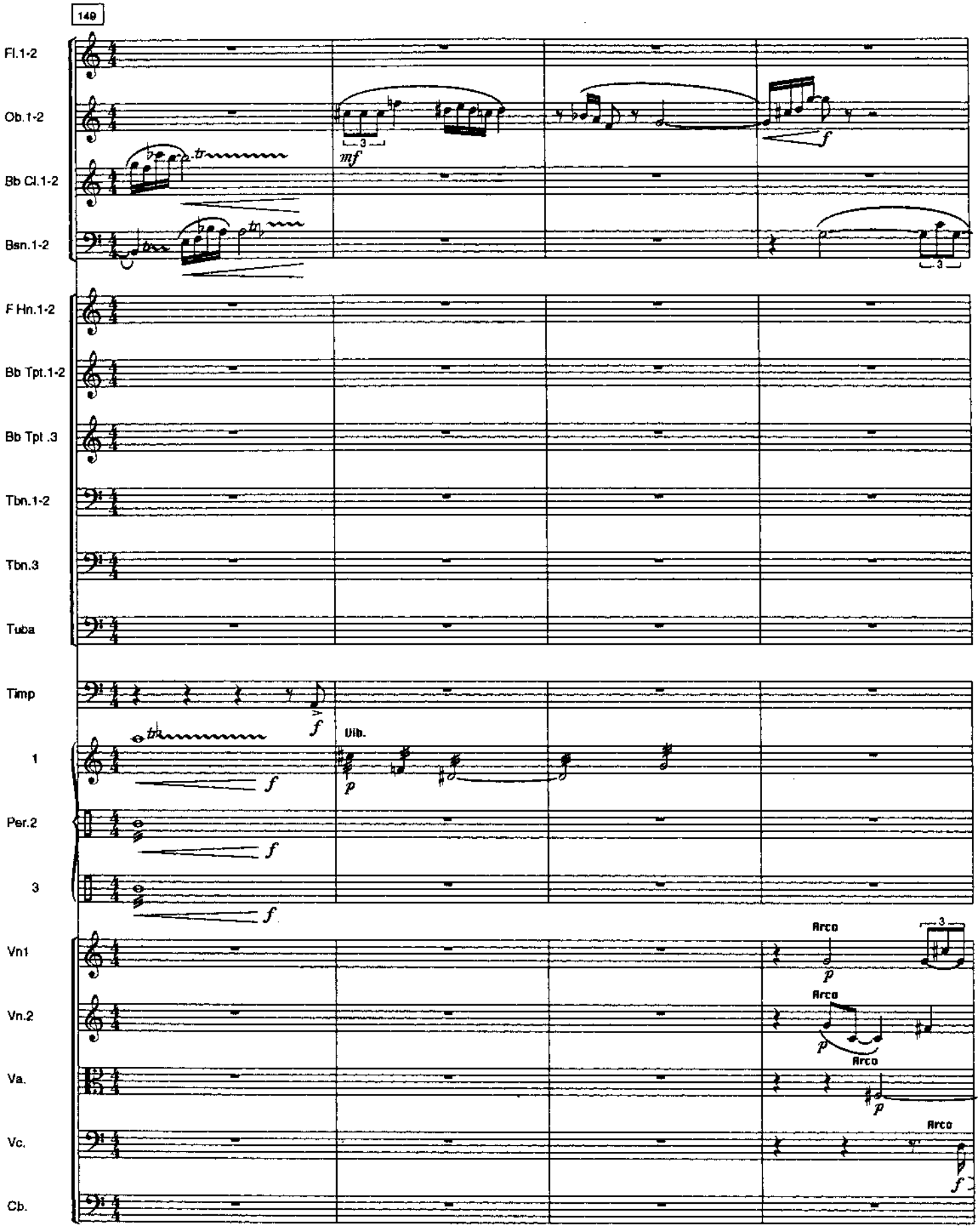

129
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
gliss
gliss

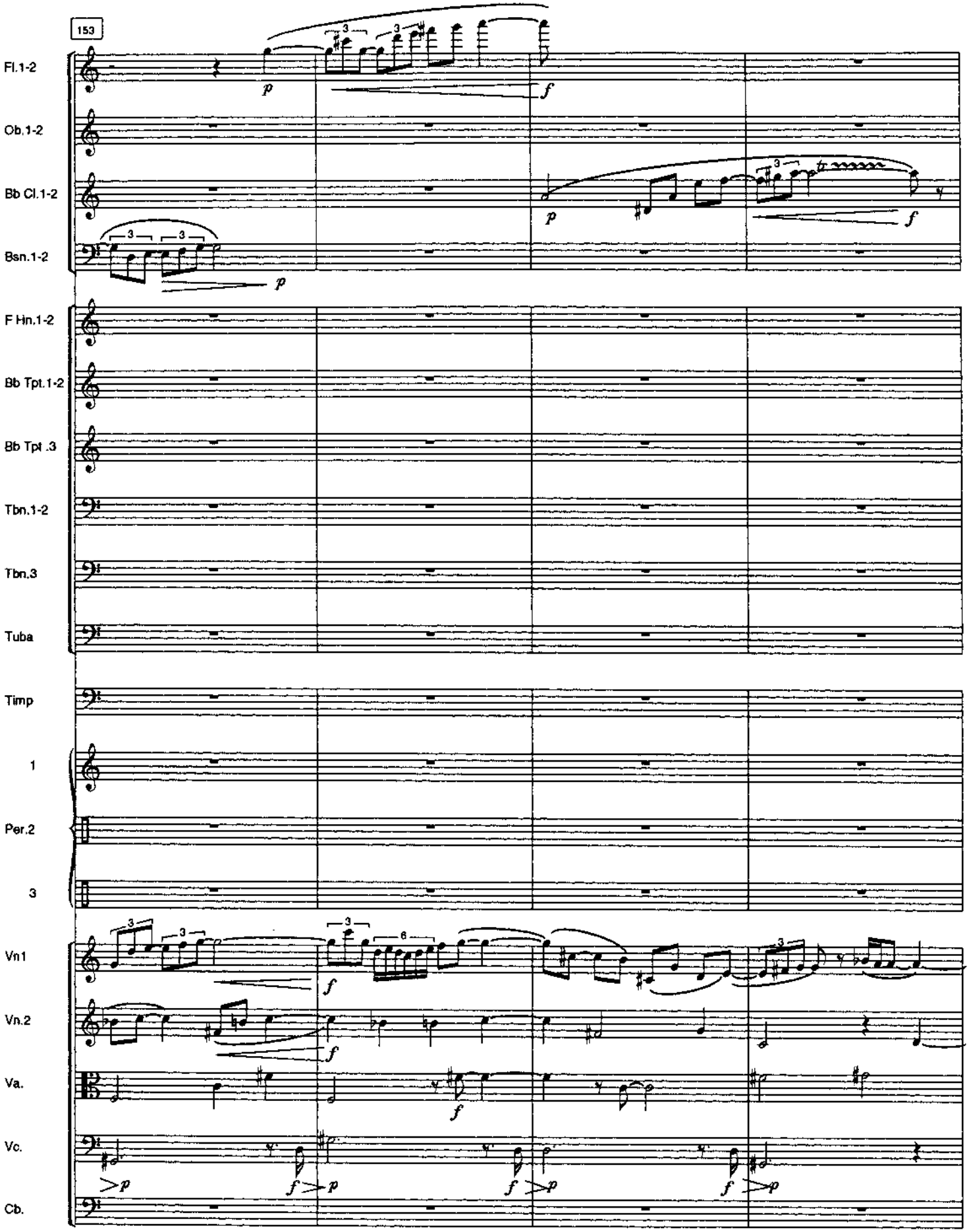

133
♩= 68
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
gliss
gliss
Gong
Arco
m.v
Pizz
pp
p
f
ff

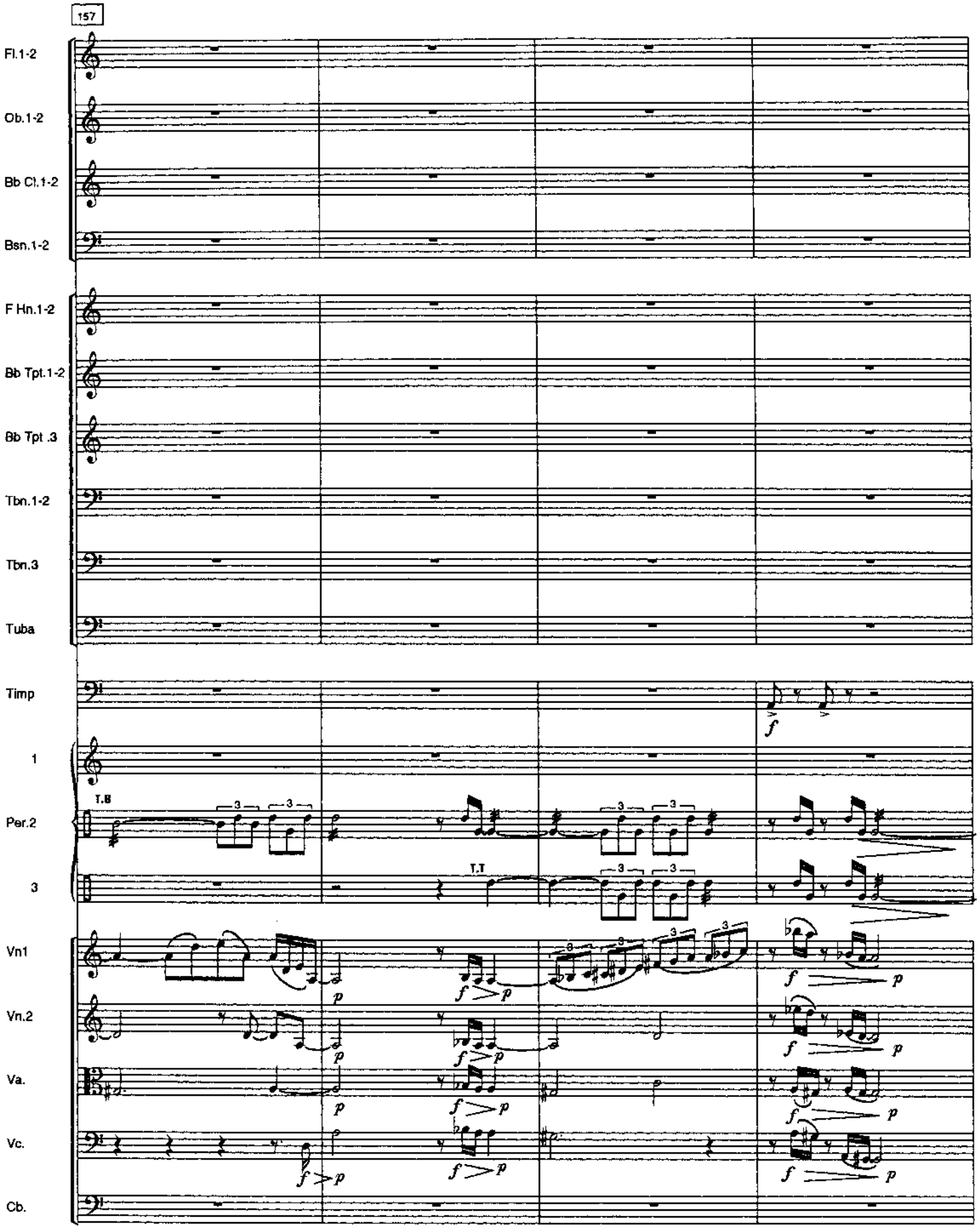

137
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
3
m.u
m.u
arco
p
pp

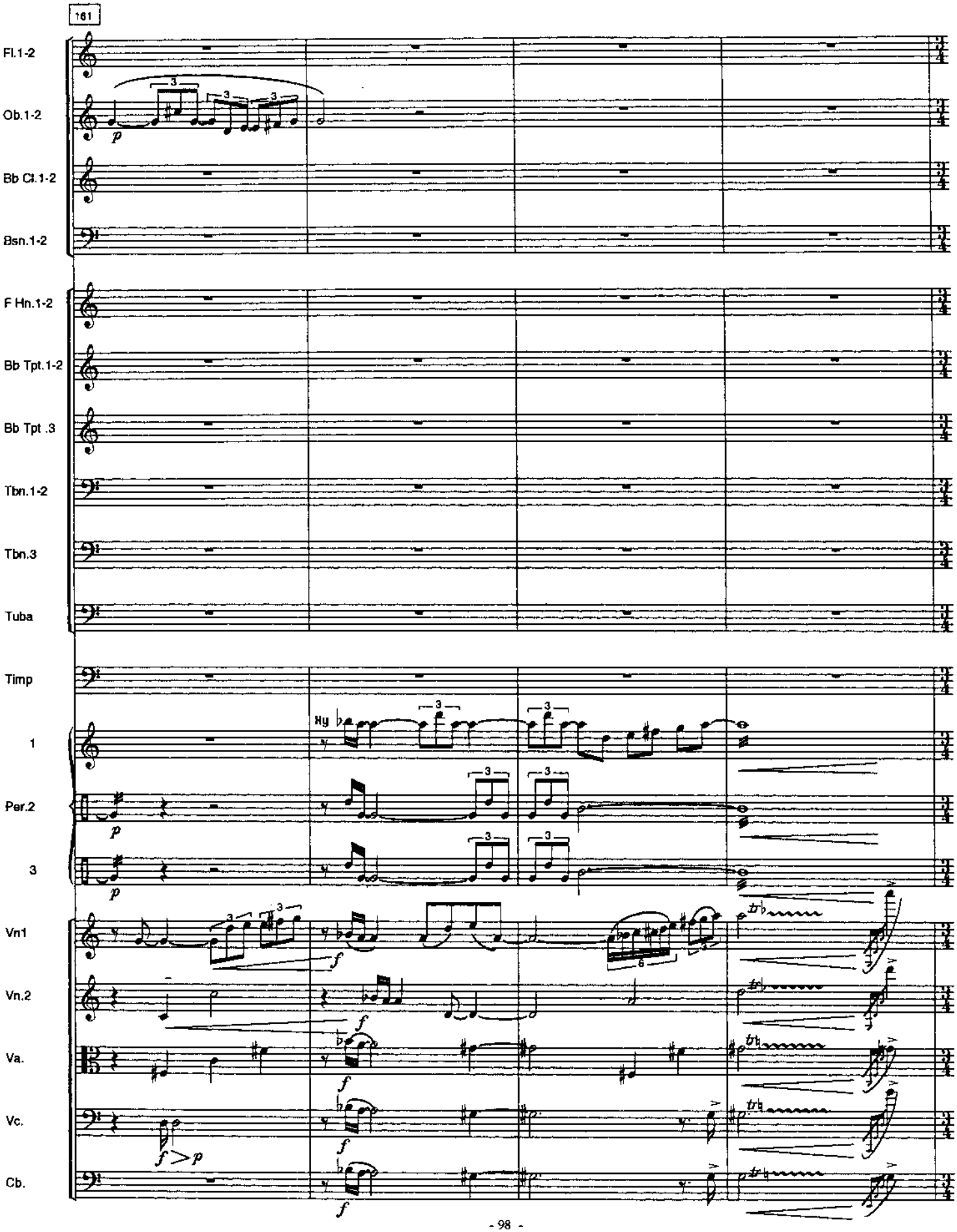

141
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
t
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
Ulb.
T.B
T.T
Pizz
Pizz
Pizz
Pizz
Pizz

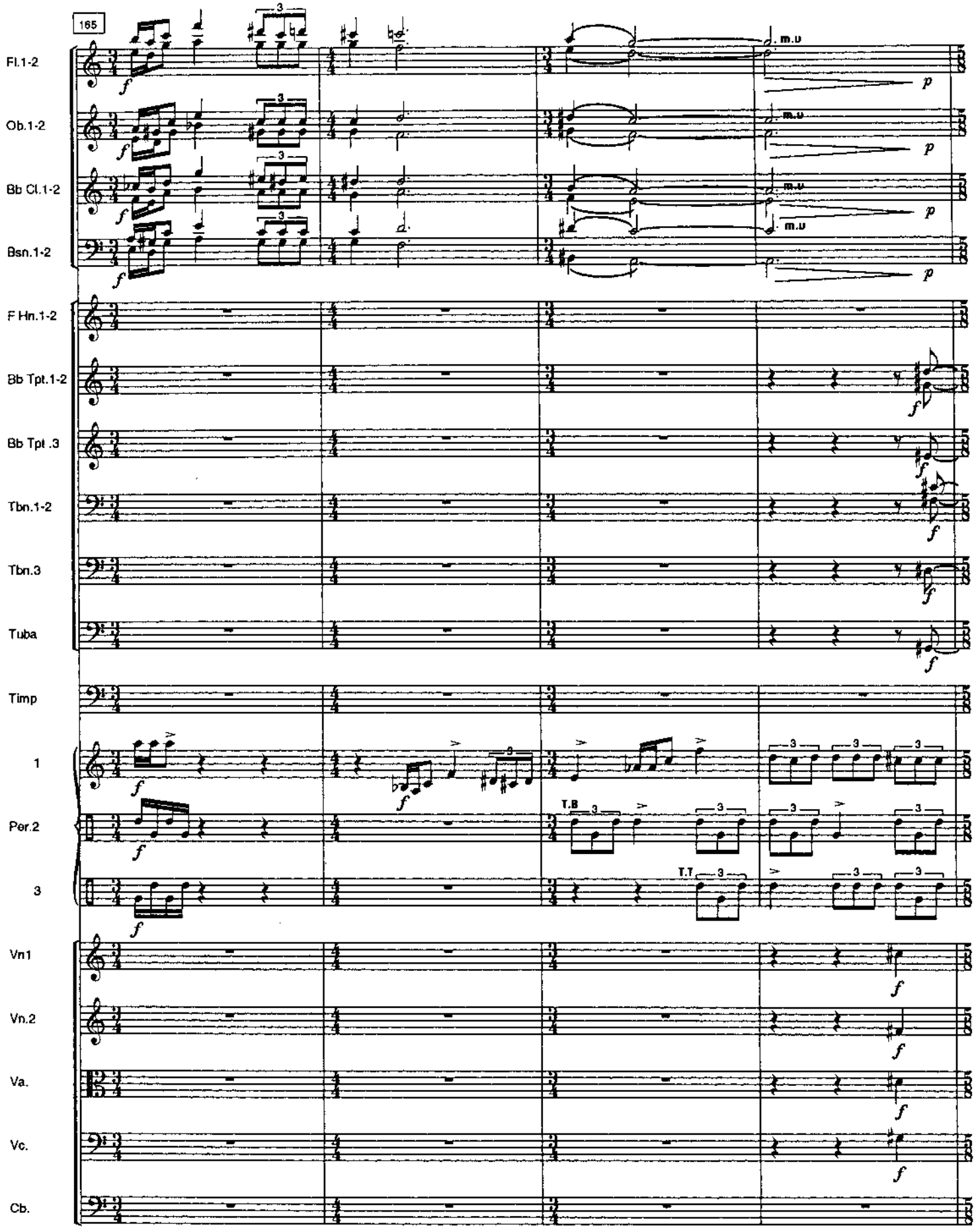

145
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.u
Arco
Pizz
f
p

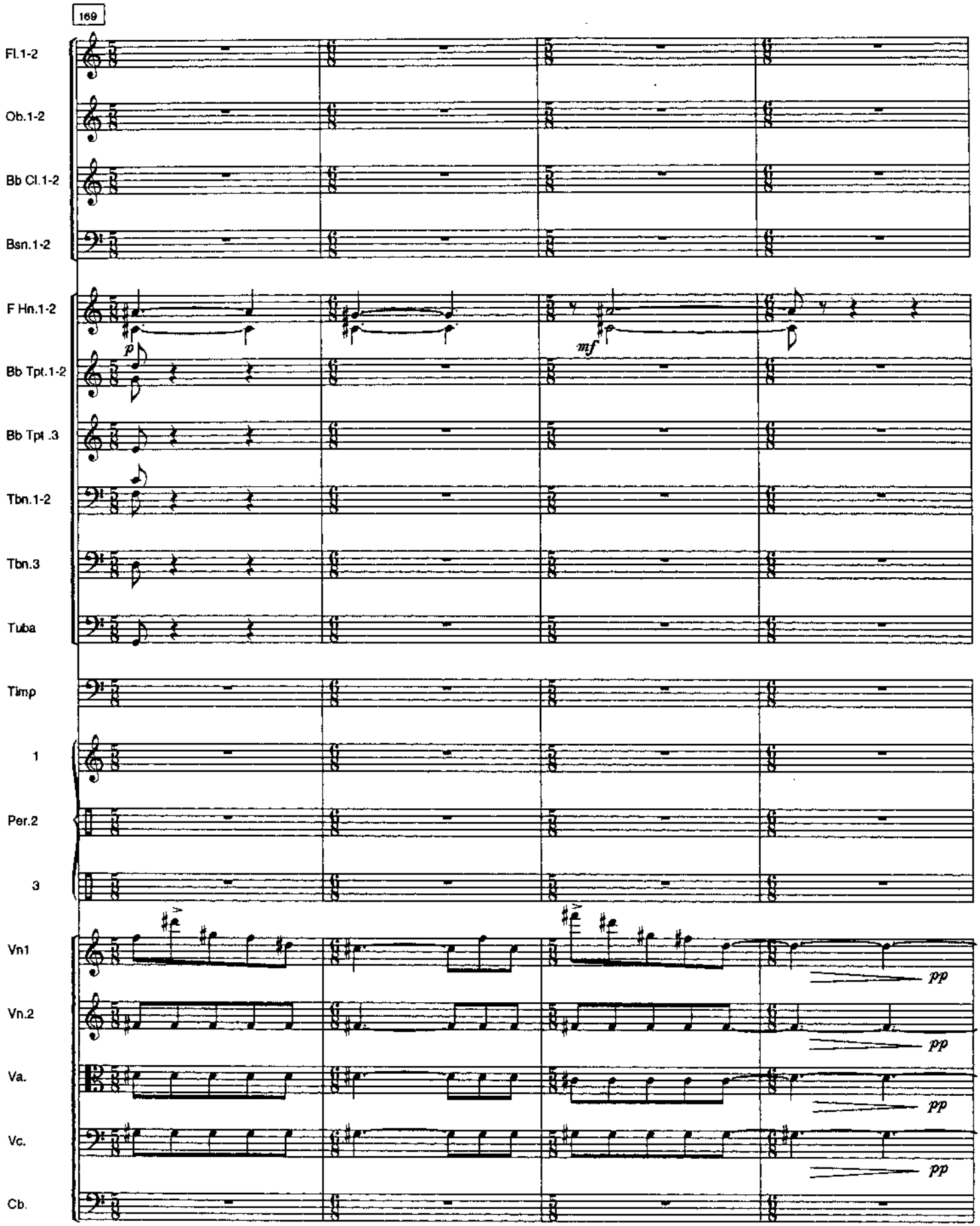

149
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
Vib.
Arco

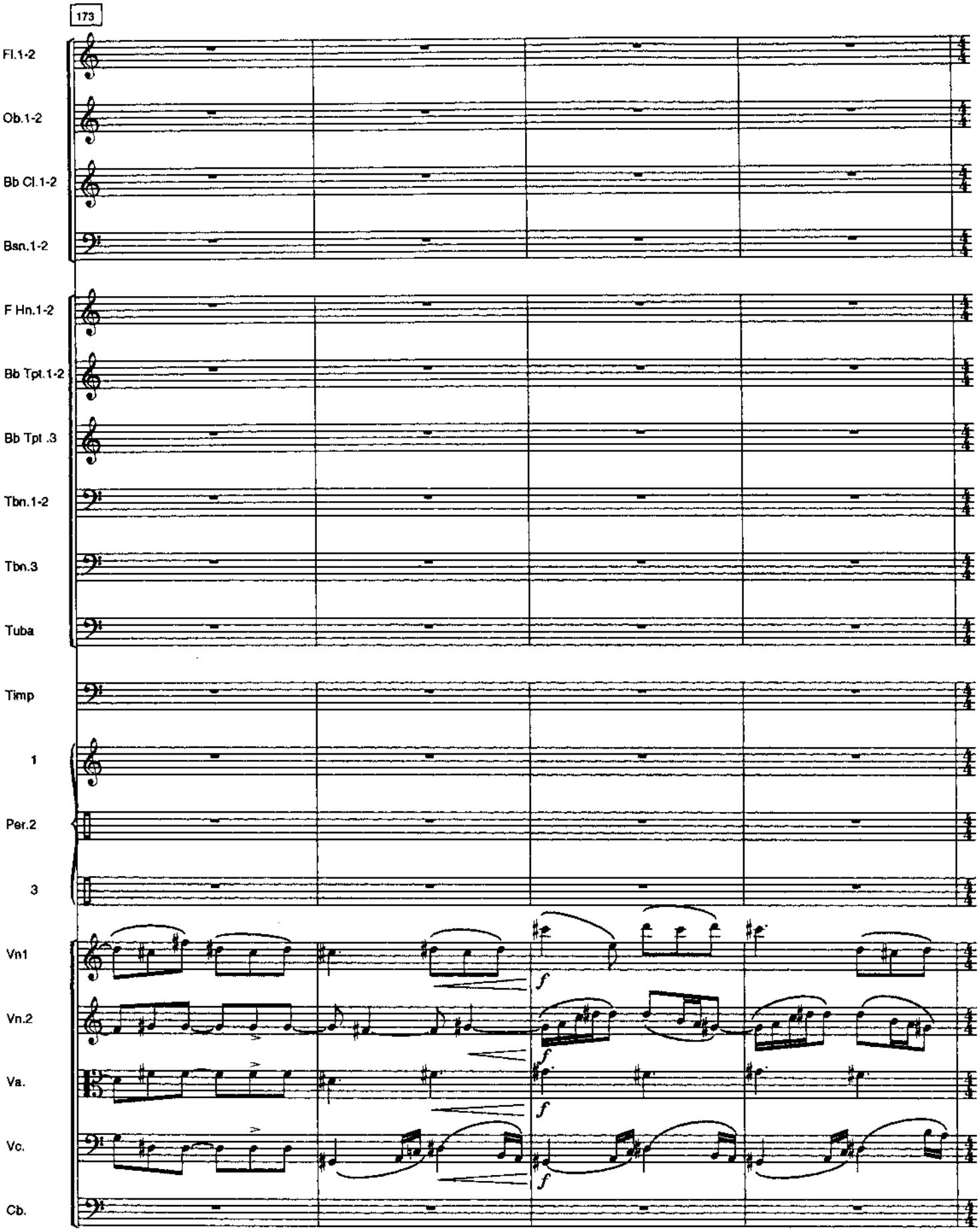

153
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.

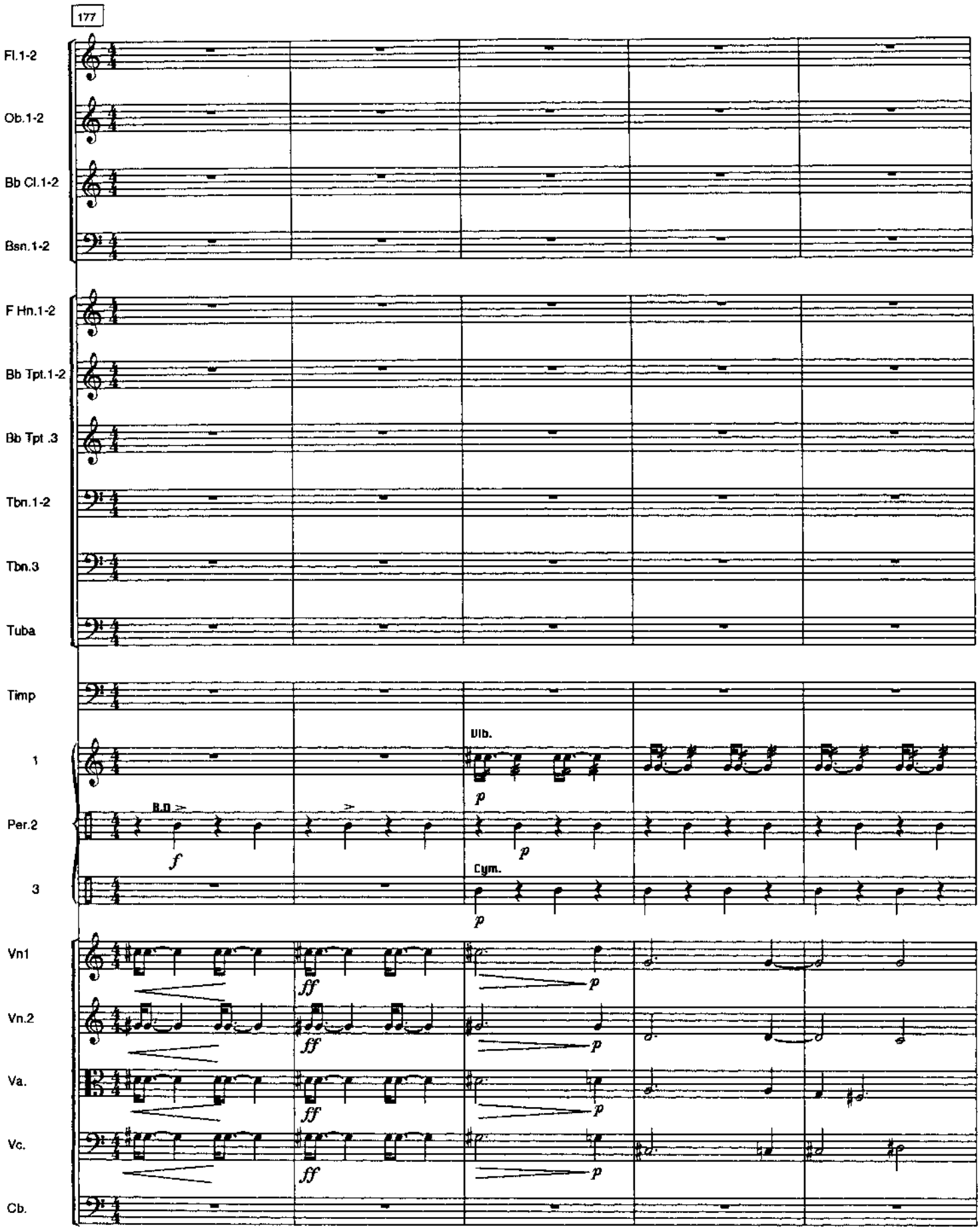

157
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
T.B
T.T

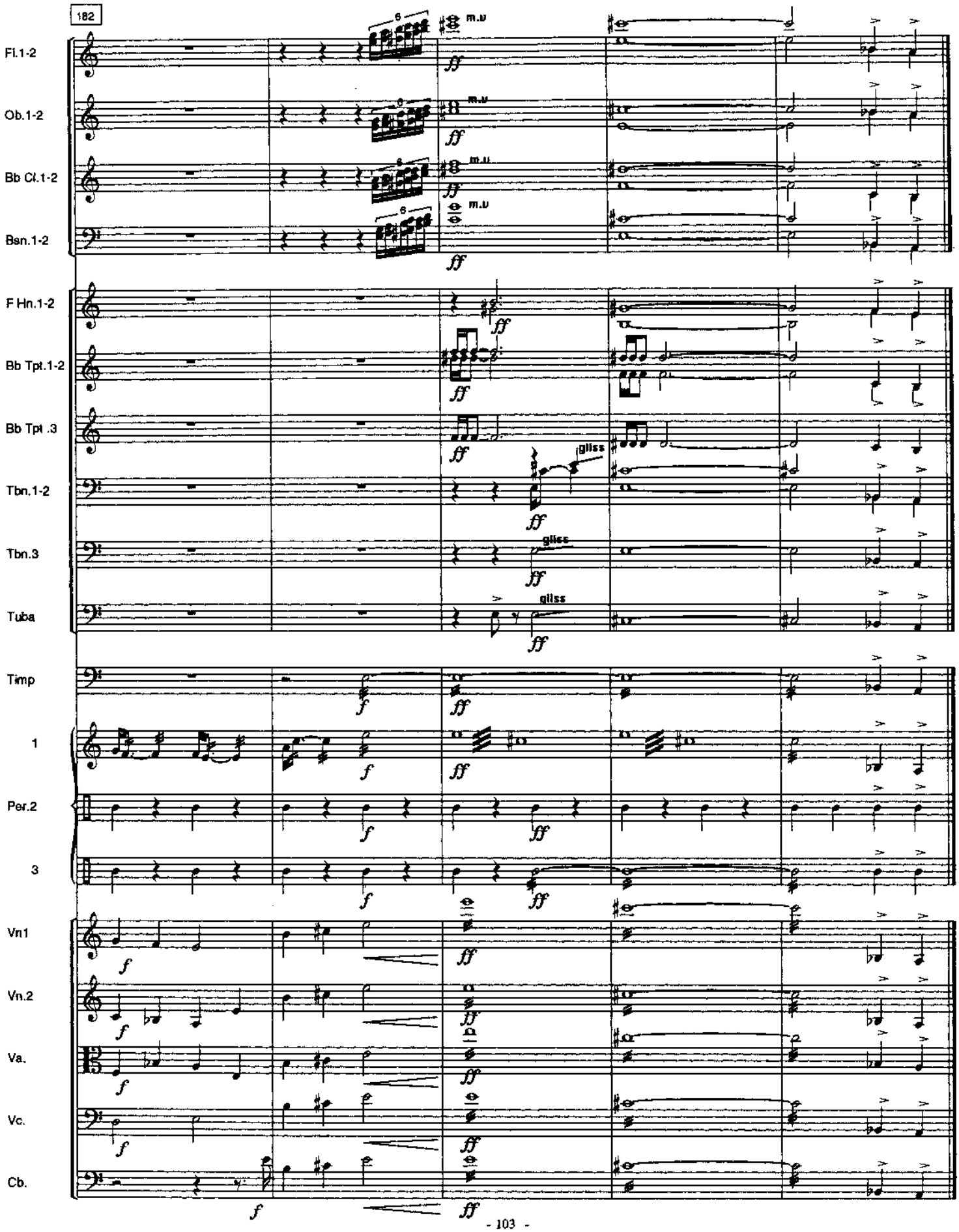

161
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
Hy


165
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.u
T.B
T.T

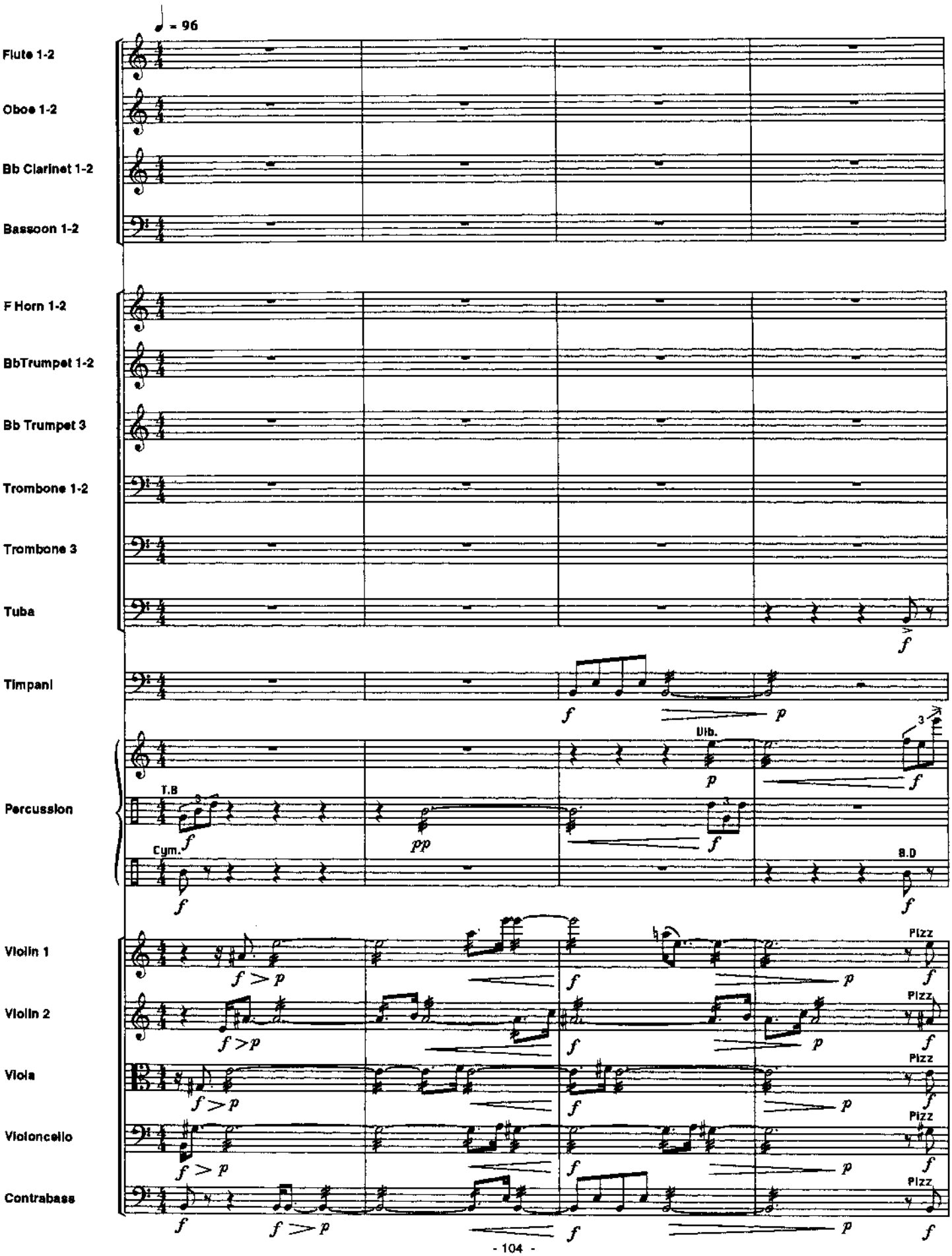

169
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
p
mf
pp
pp
pp
pp

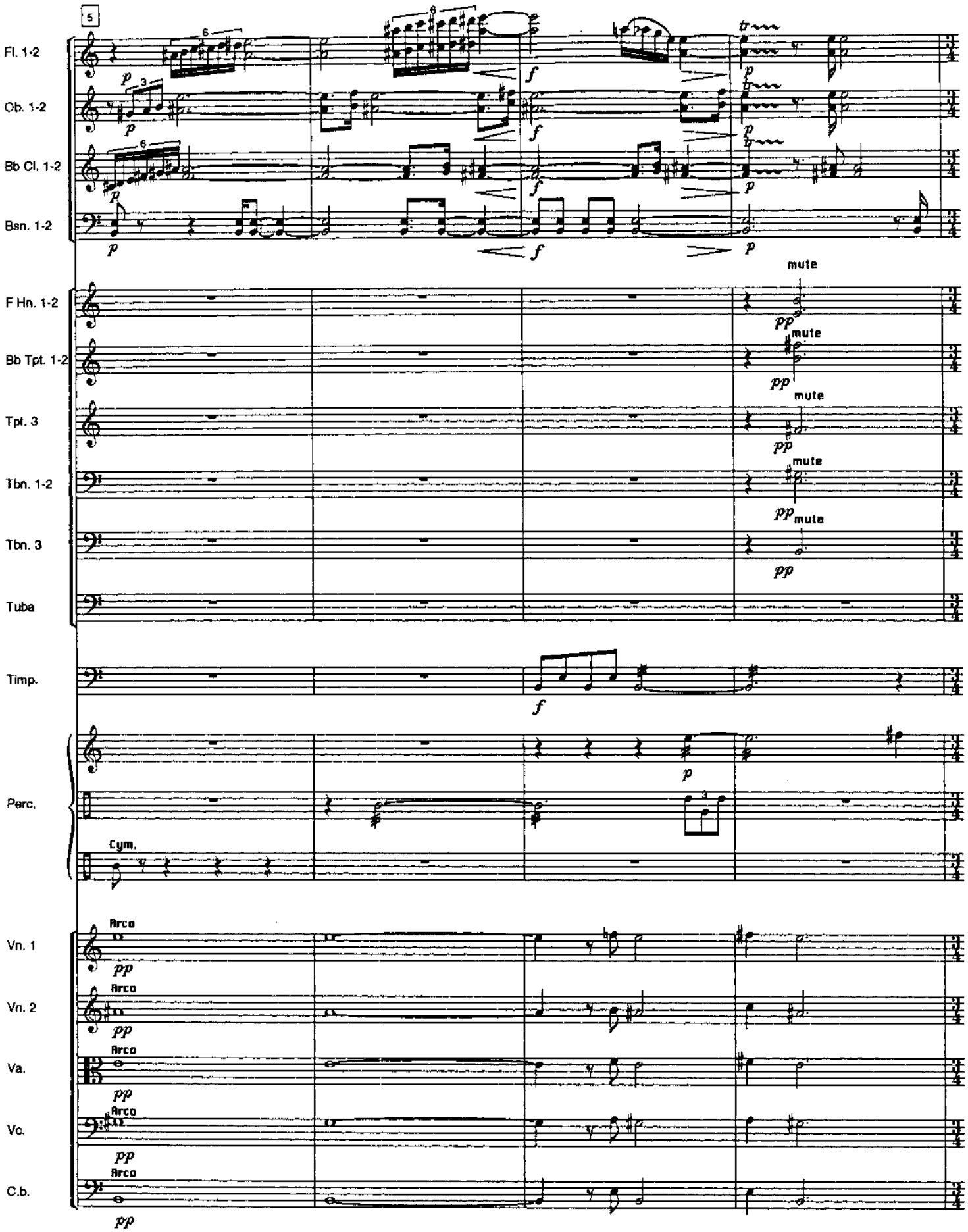

173
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
f
f
f
f

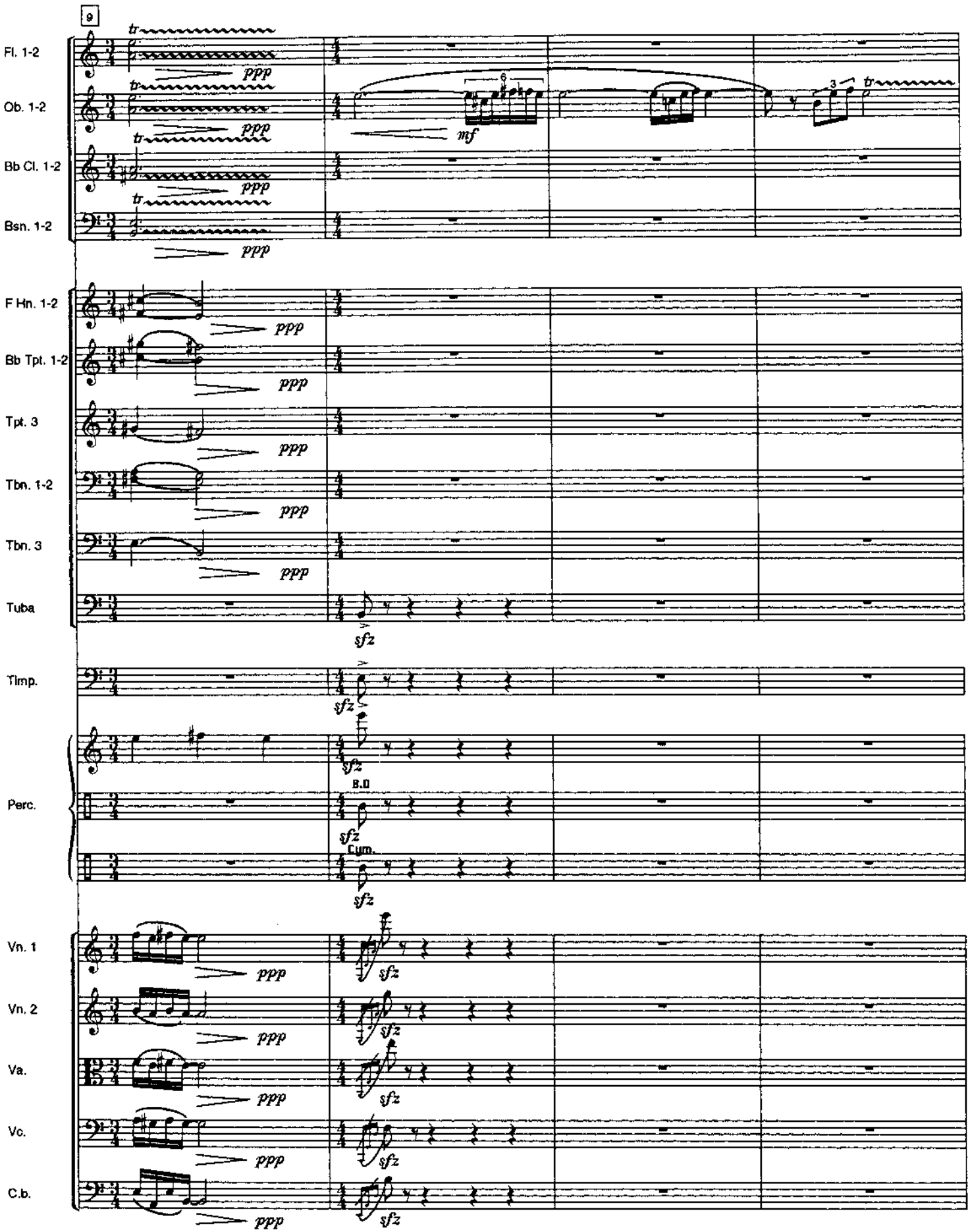

177
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vlb.
B.D.
Cym.
Vn1
Vn.2
Va.
Vc.
Cb.

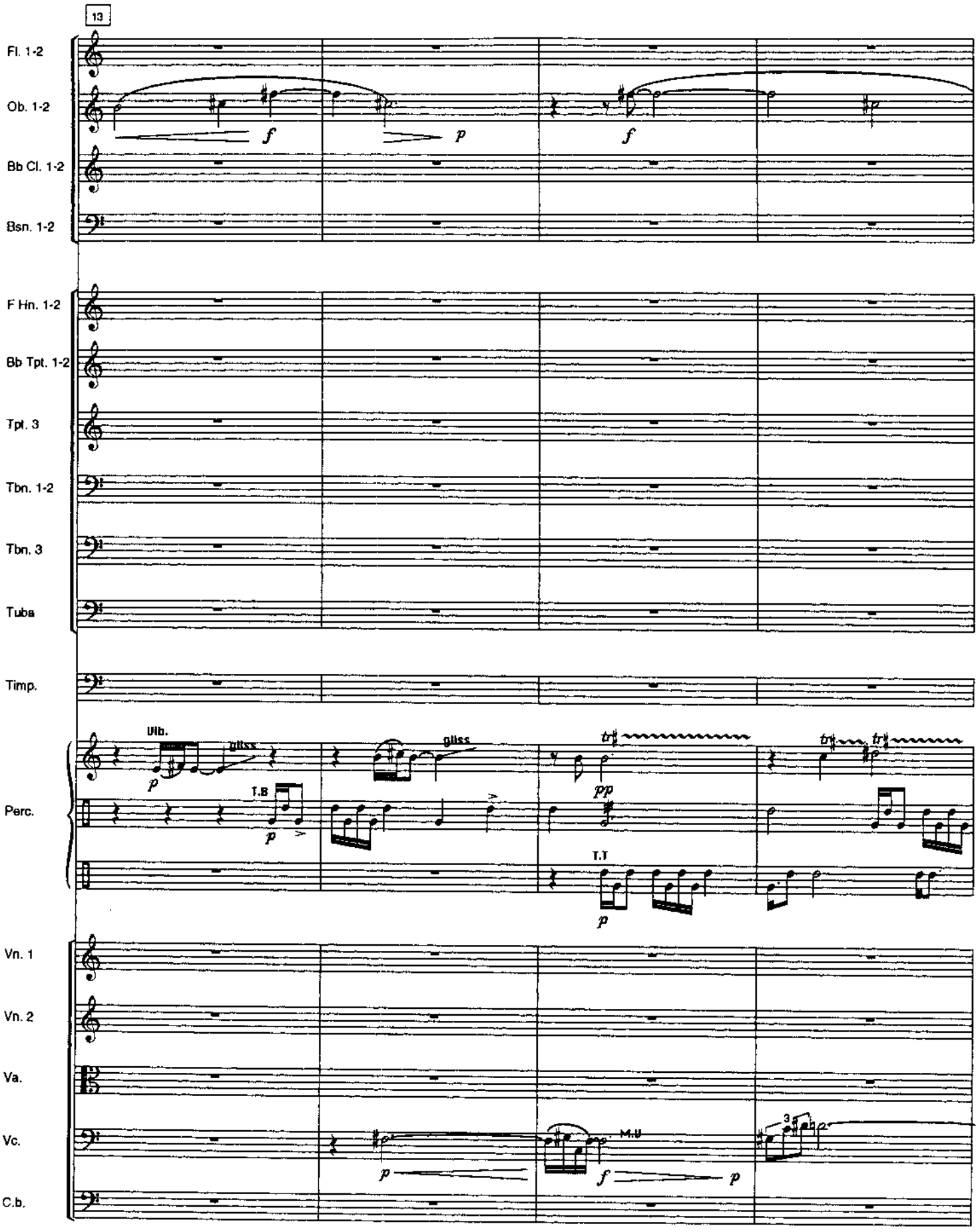

182
Fl.1-2
Ob.1-2
Bb Cl.1-2
Bsn.1-2
F Hn.1-2
Bb Tpt.1-2
Bb Tpt .3
Tbn.1-2
Tbn.3
Tuba
Timp
1
Per.2
3
Vn1
Vn.2
Va.
Vc.
Cb.
m.u
gliss
ff
f

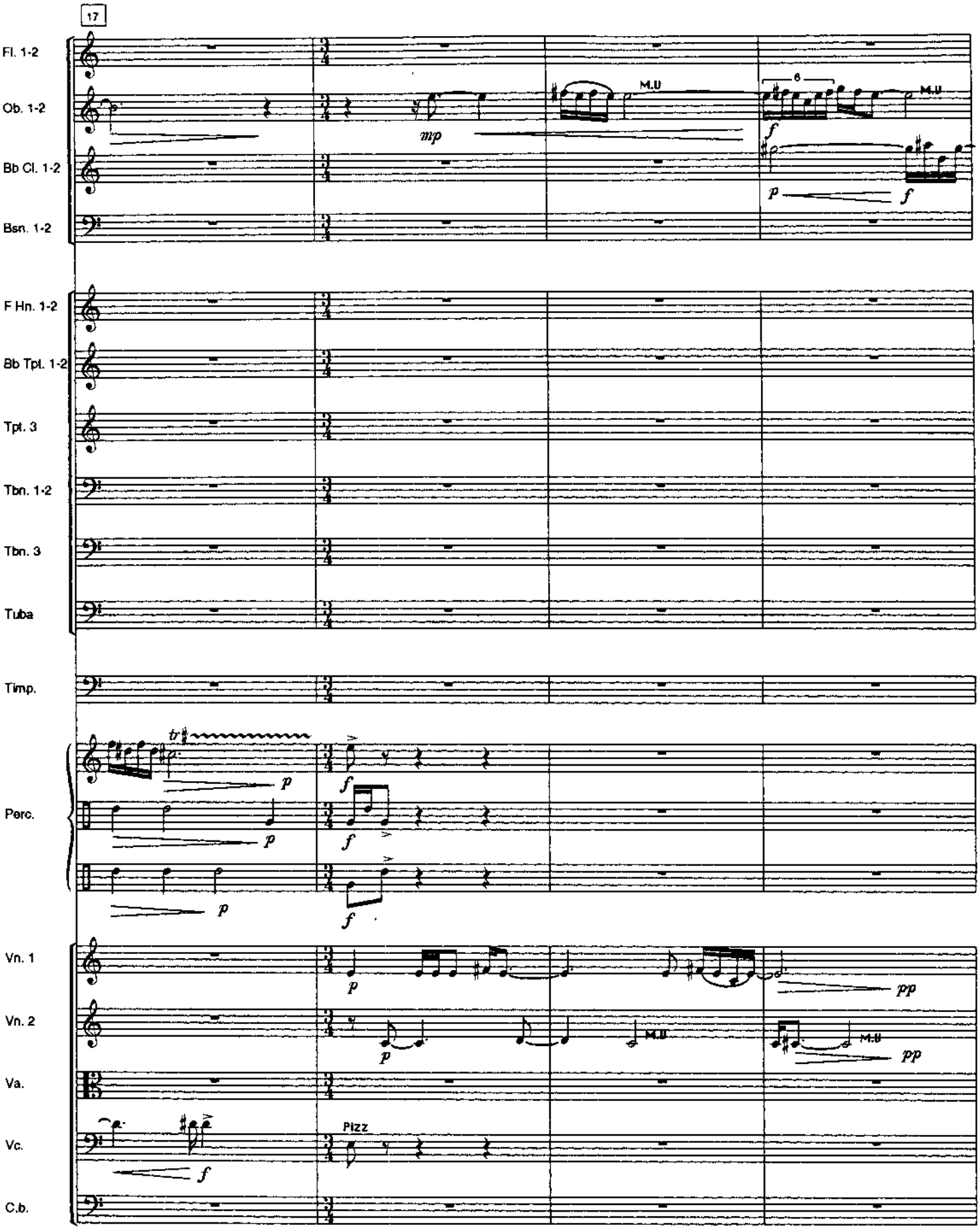
III

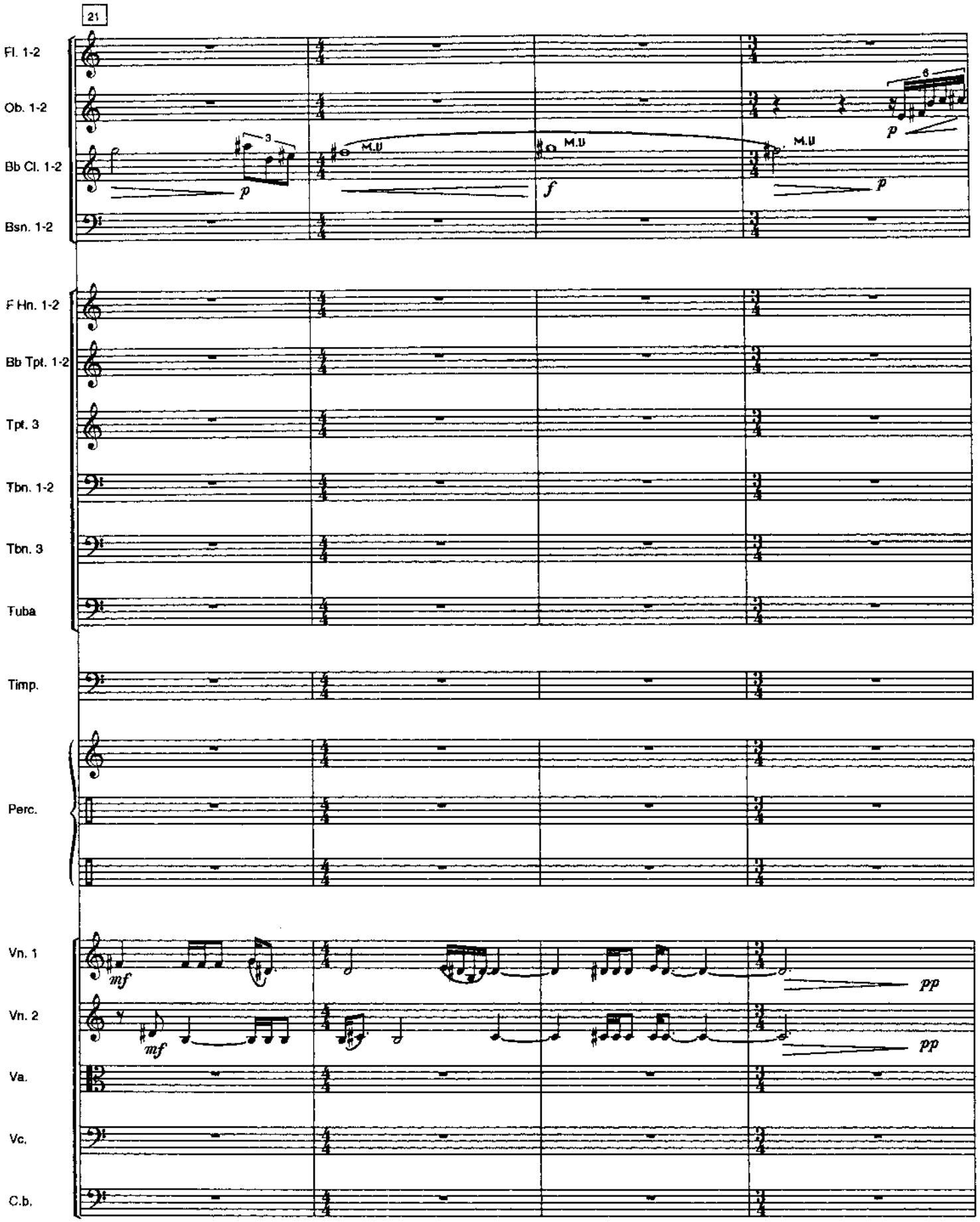

♩ = 96
Flute 1-2
Oboe 1-2
Bb Clarinet 1-2
Bassoon 1-2
F Horn 1-2
BbTrumpet 1-2
Bb Trumpet 3
Trombone 1-2
Trombone 3
Tuba
Timpani
Percussion
T.B
Cym.
Vlb.
S.D
Violin 1
Violin 2
Viola
Violoncello
Contrabass
Pizz

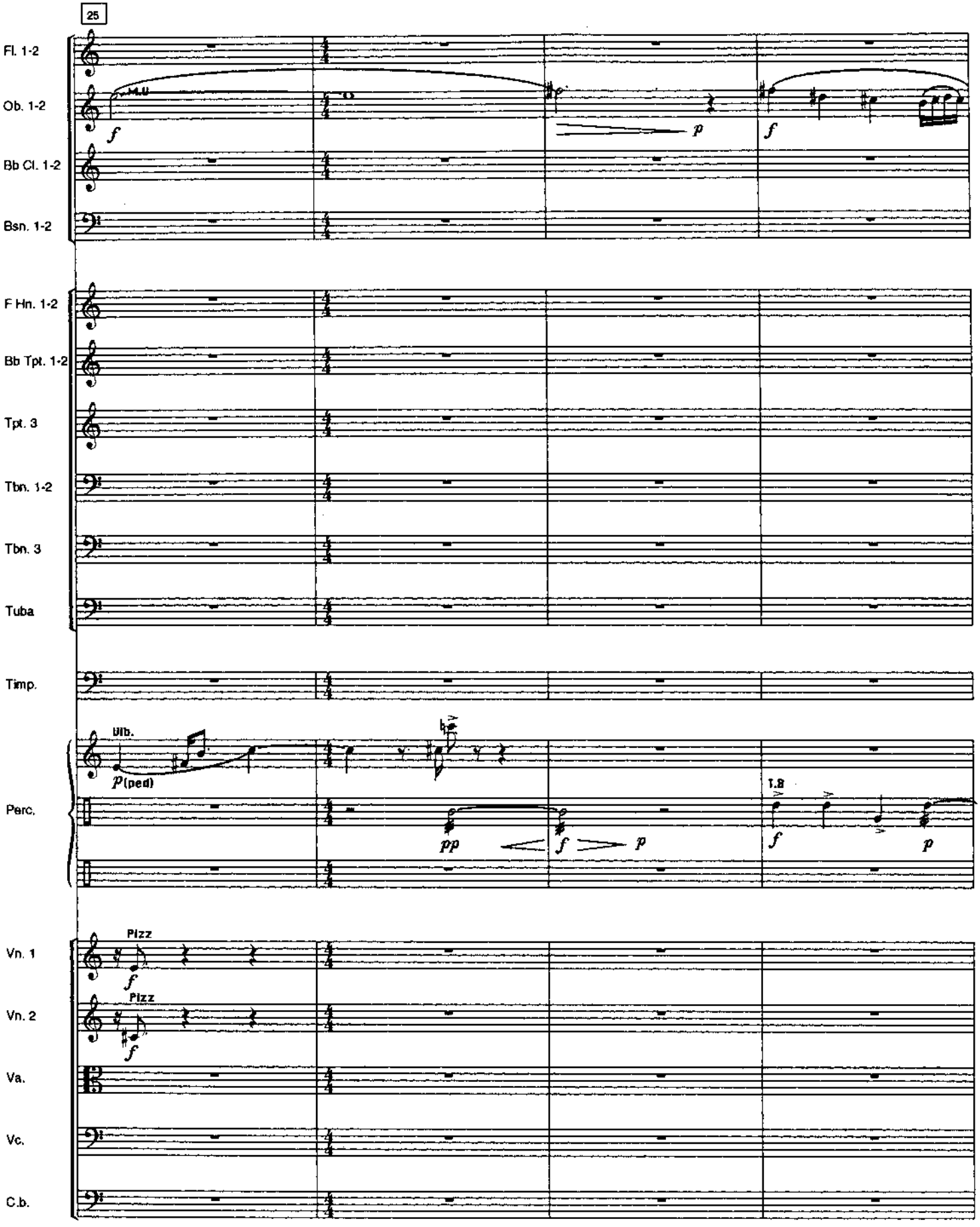

5
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Cym.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
mute
Arco

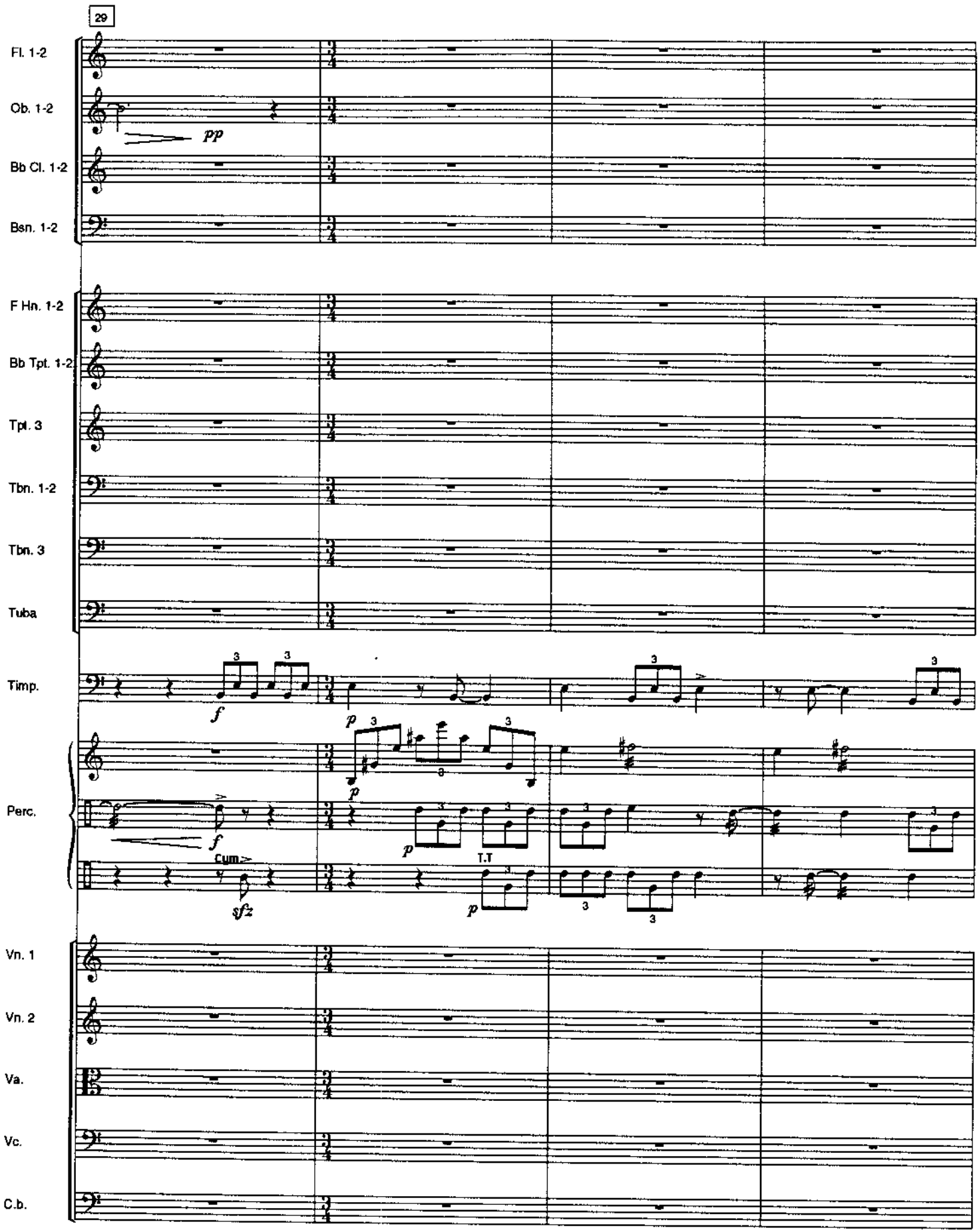

9
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
B.D
Cym.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
ppp
mf
sfz

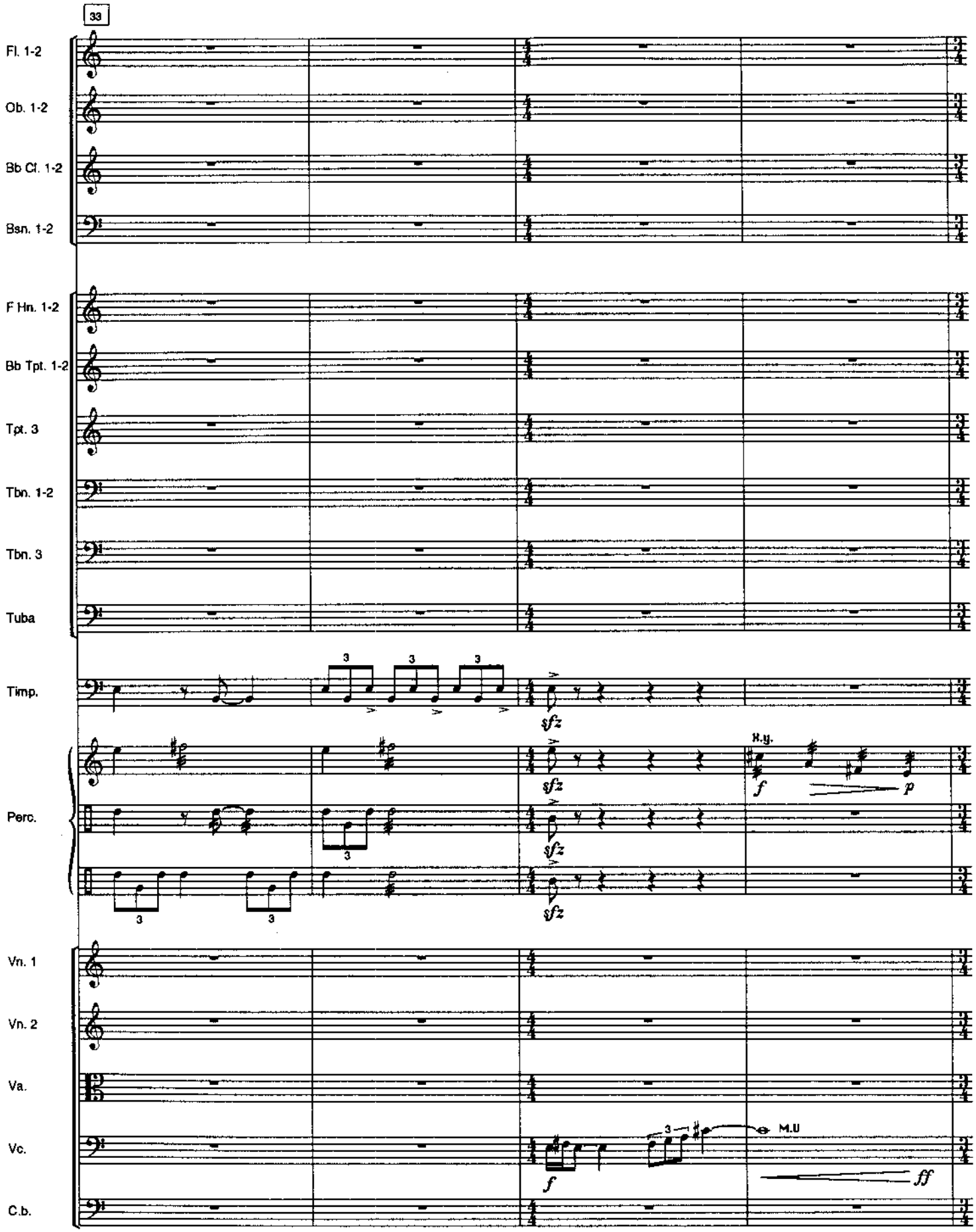

13
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vlib.
gliss
T.B
T.T
Vn. 1
Vn. 2
Va.
Vc.
C.b.
M.V

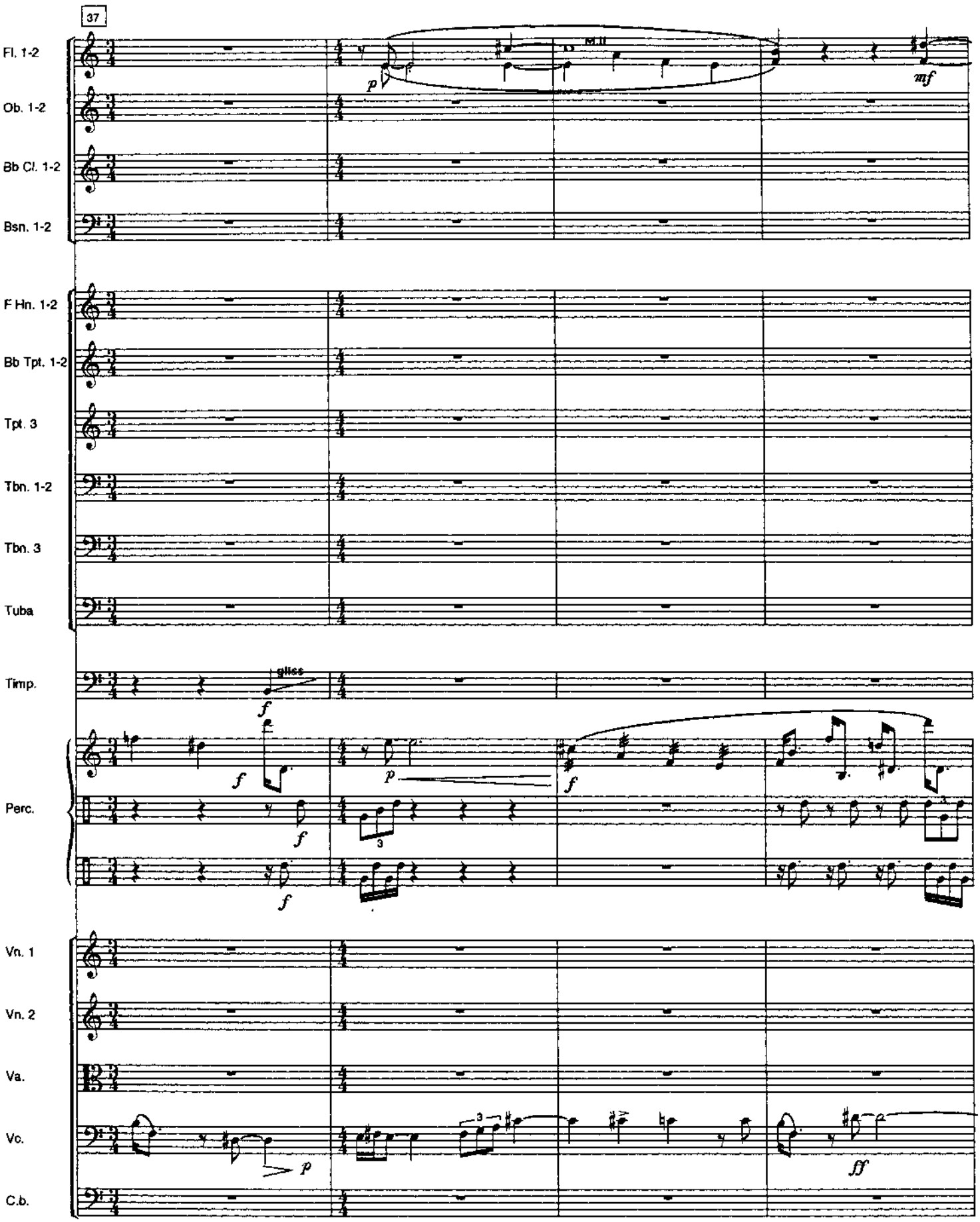

17
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
M.U
Pizz
mp
f
p
pp
tr

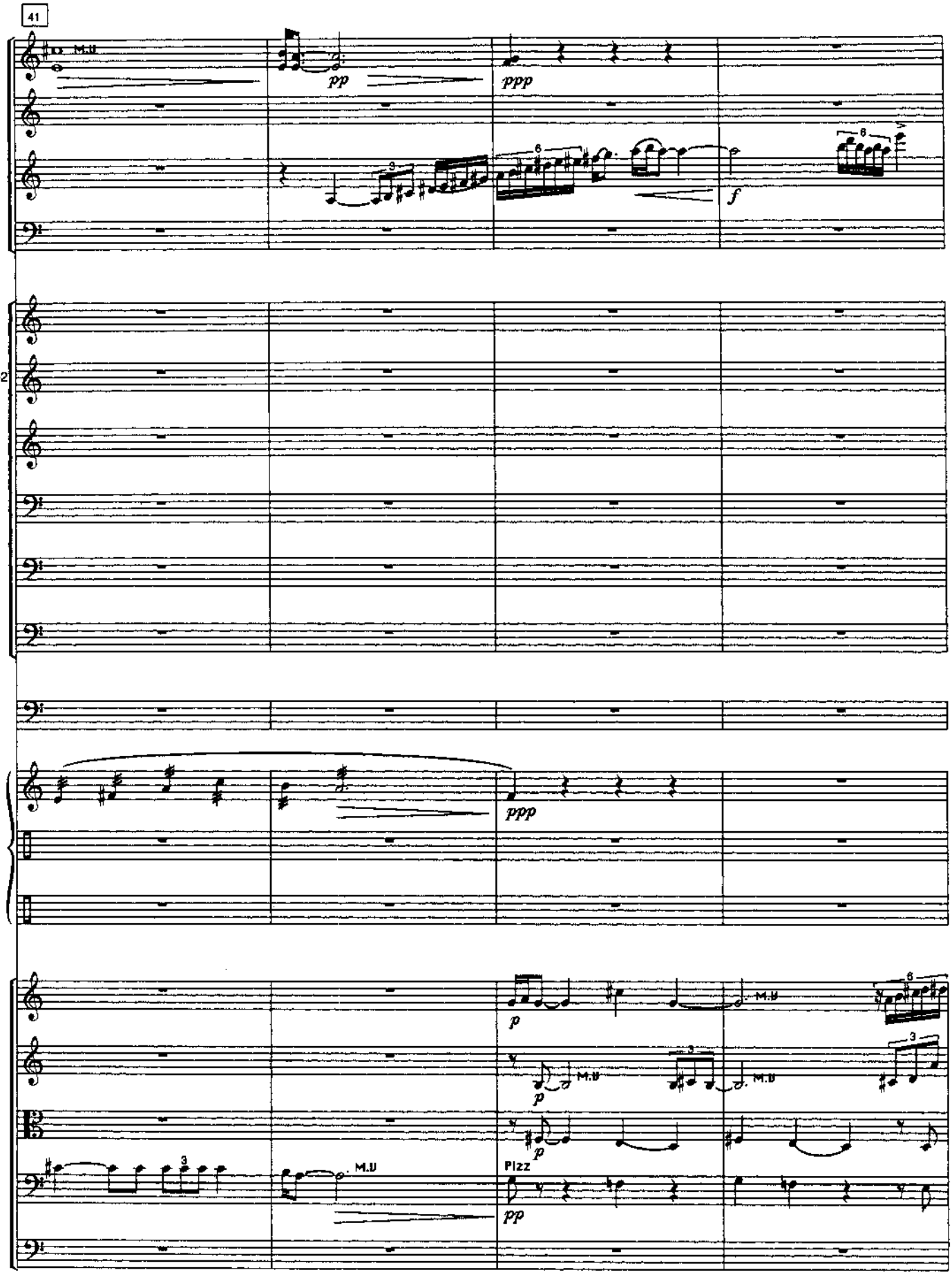

21
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
M.U
M.U
M.U
p
f
p
p
mf
mf
pp
pp

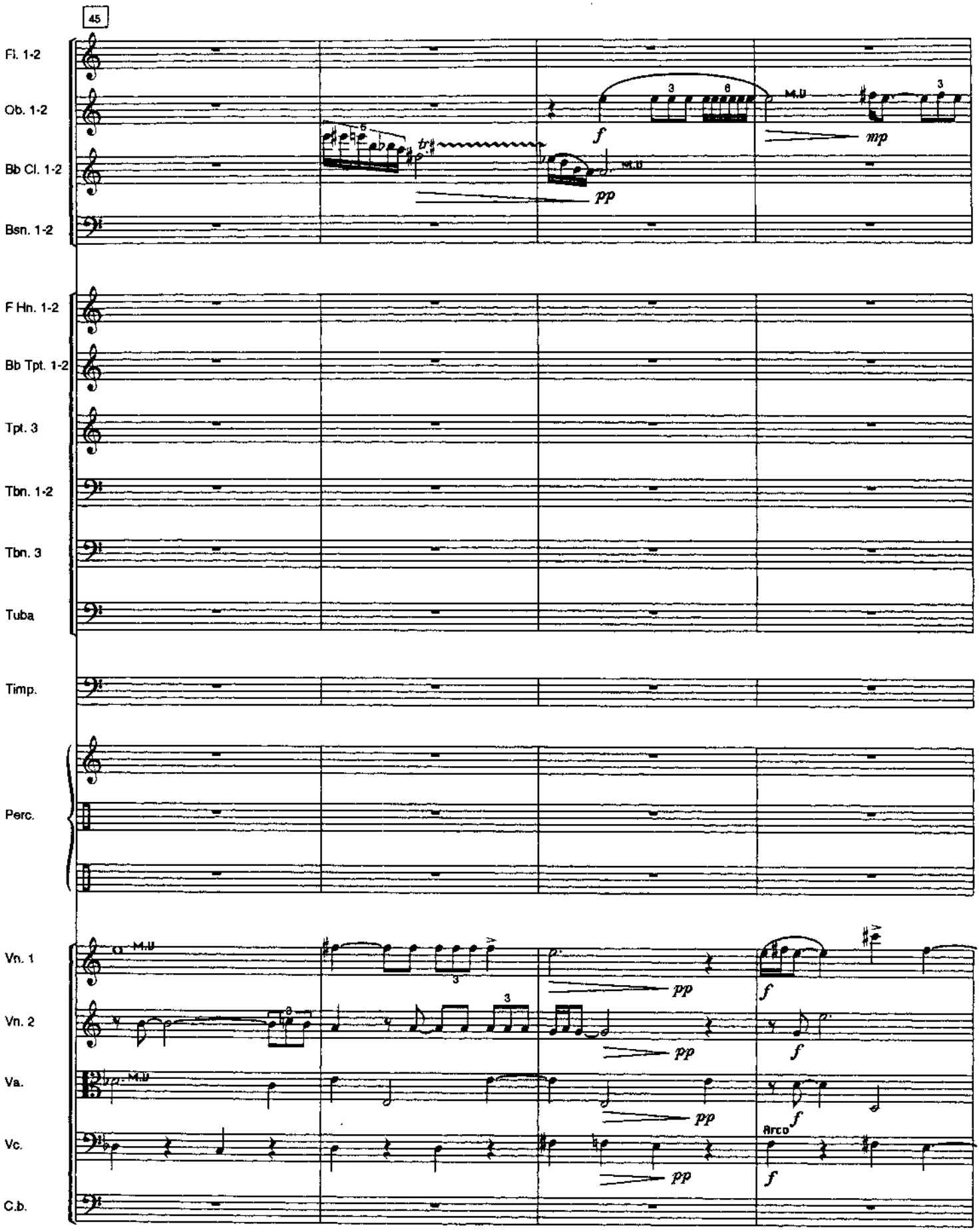

25
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vln. 1
Vln. 2
Va.
Vc.
C.b.
Vlb.
p (ped)
pp
f
p
T.B
Pizz
Pizz

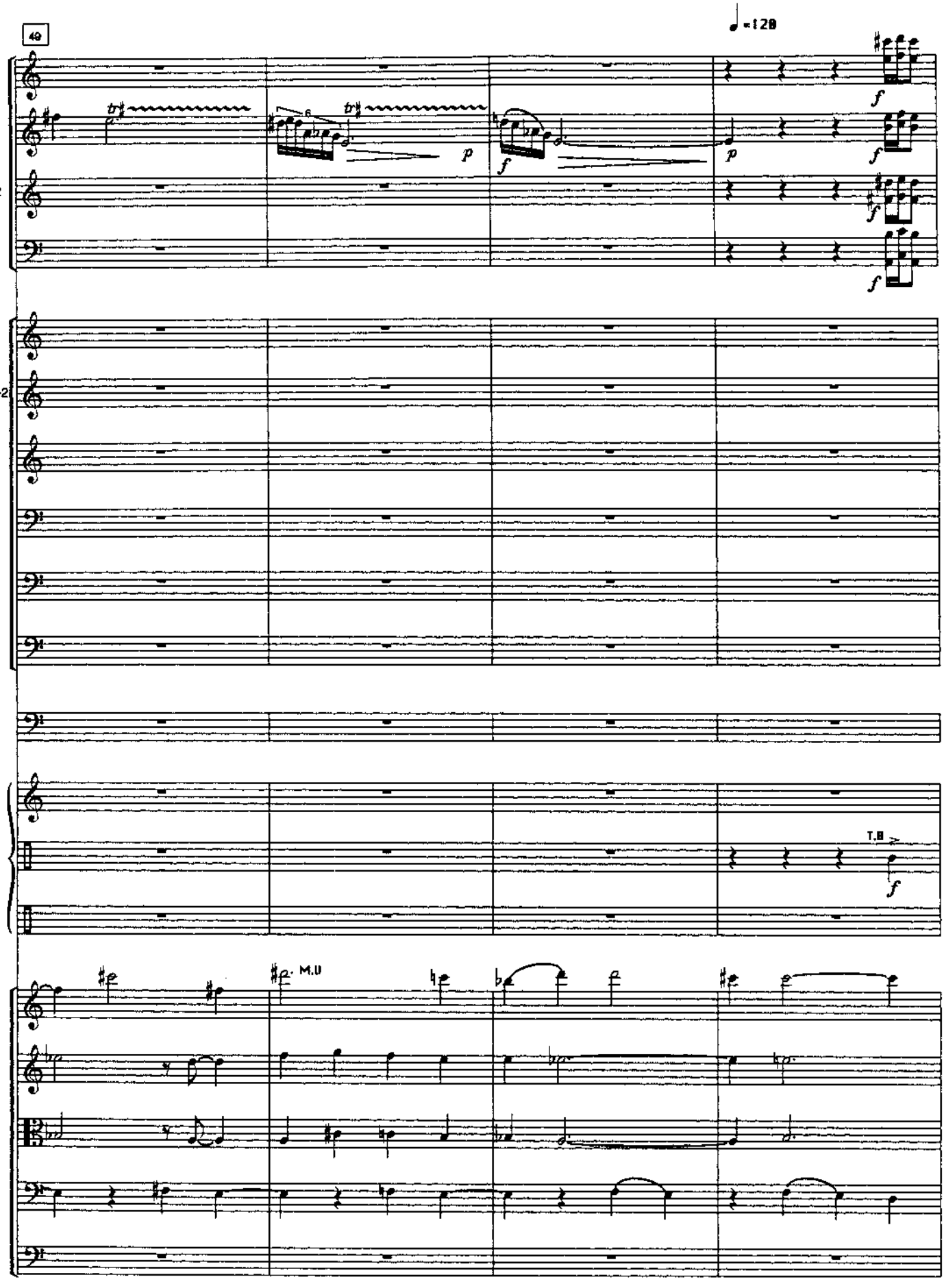

29
Fl. 1-2
Ob. 1-2
pp
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
f
p
Perc.
f
Cym
sfz
T.T
Vn. 1
Vn. 2
Va.
Vc.
C.b.

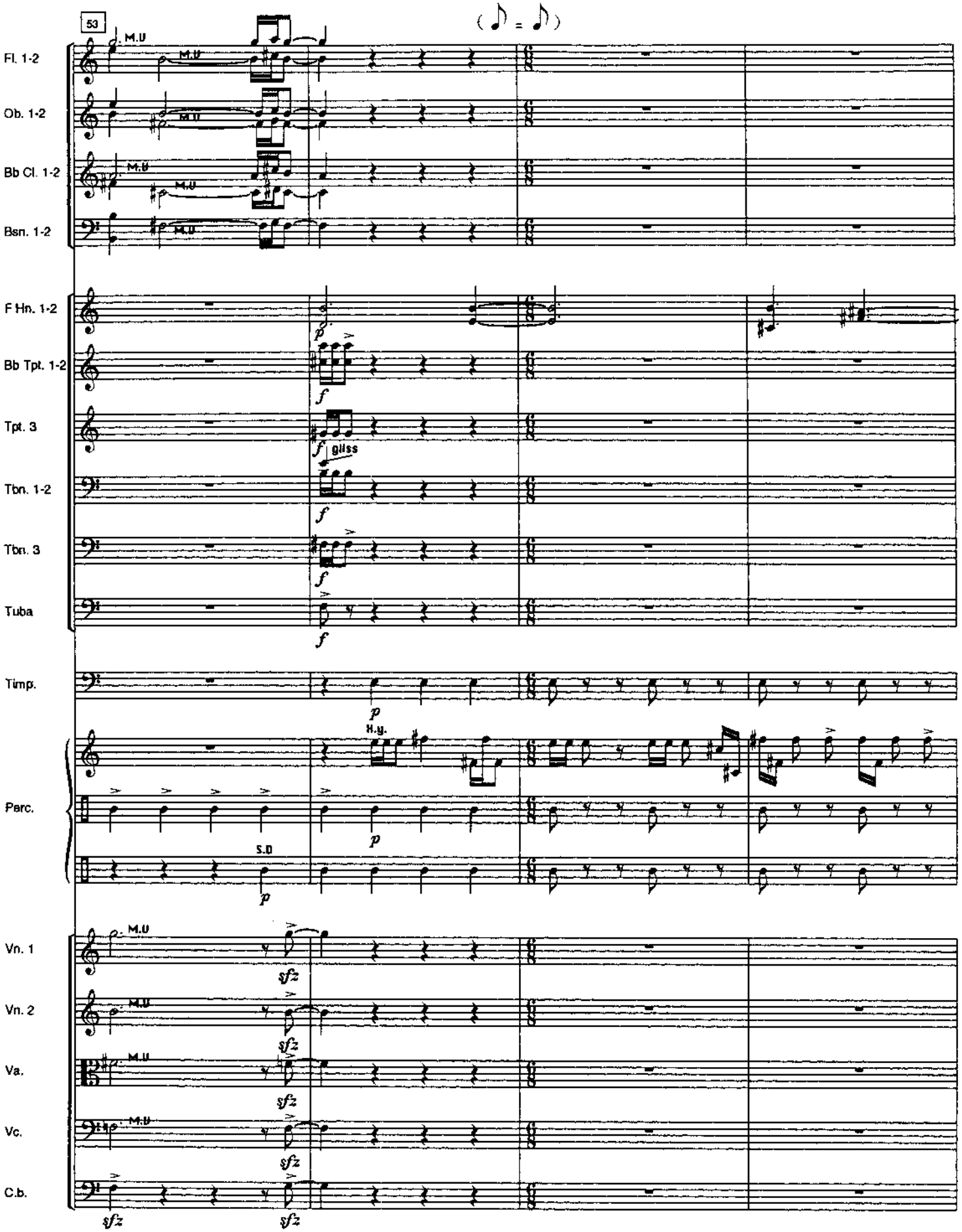

33
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
sfz
H.g.
f
p
M.U
ff

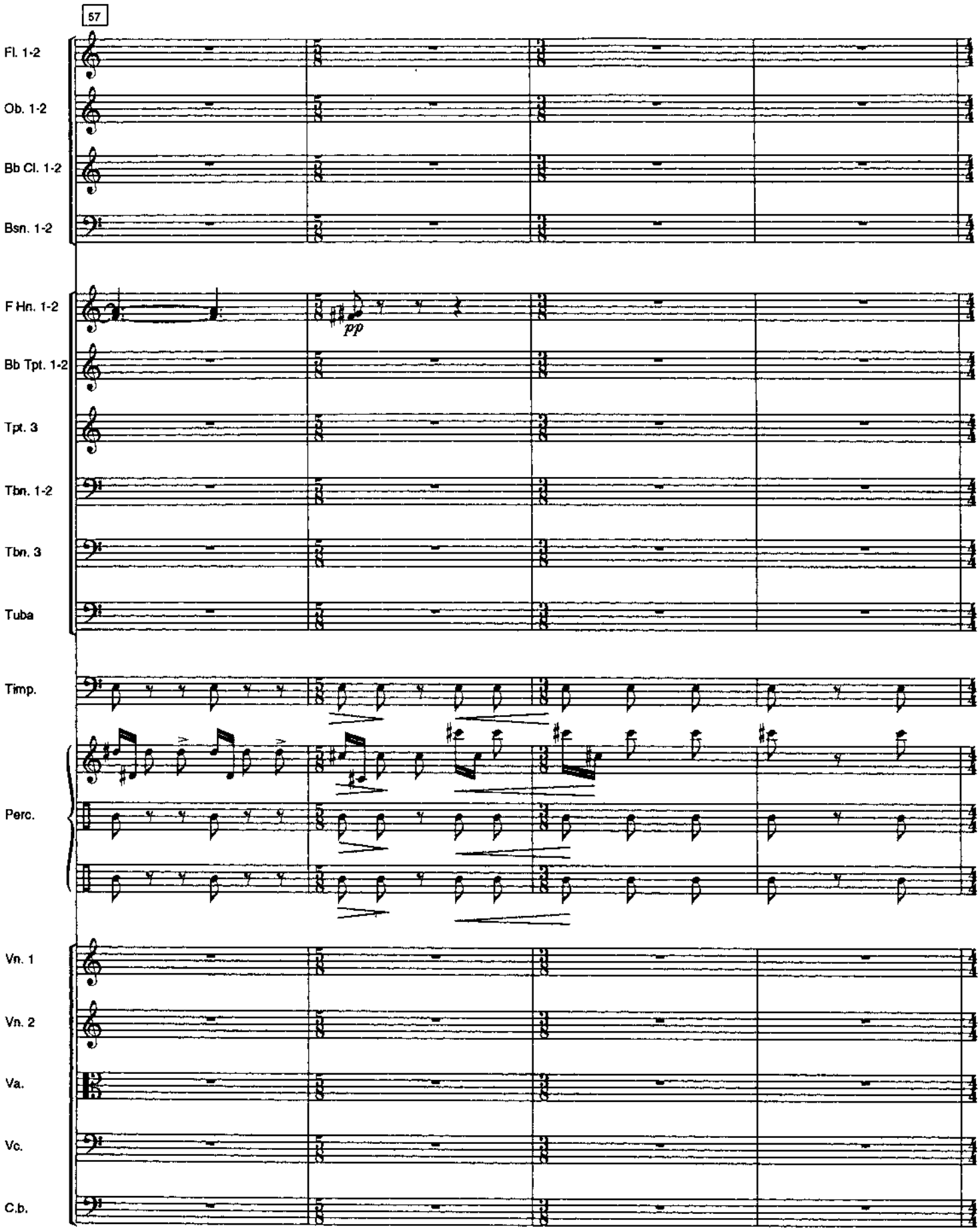

37
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
M.II
p
mf
gliss
f
ff

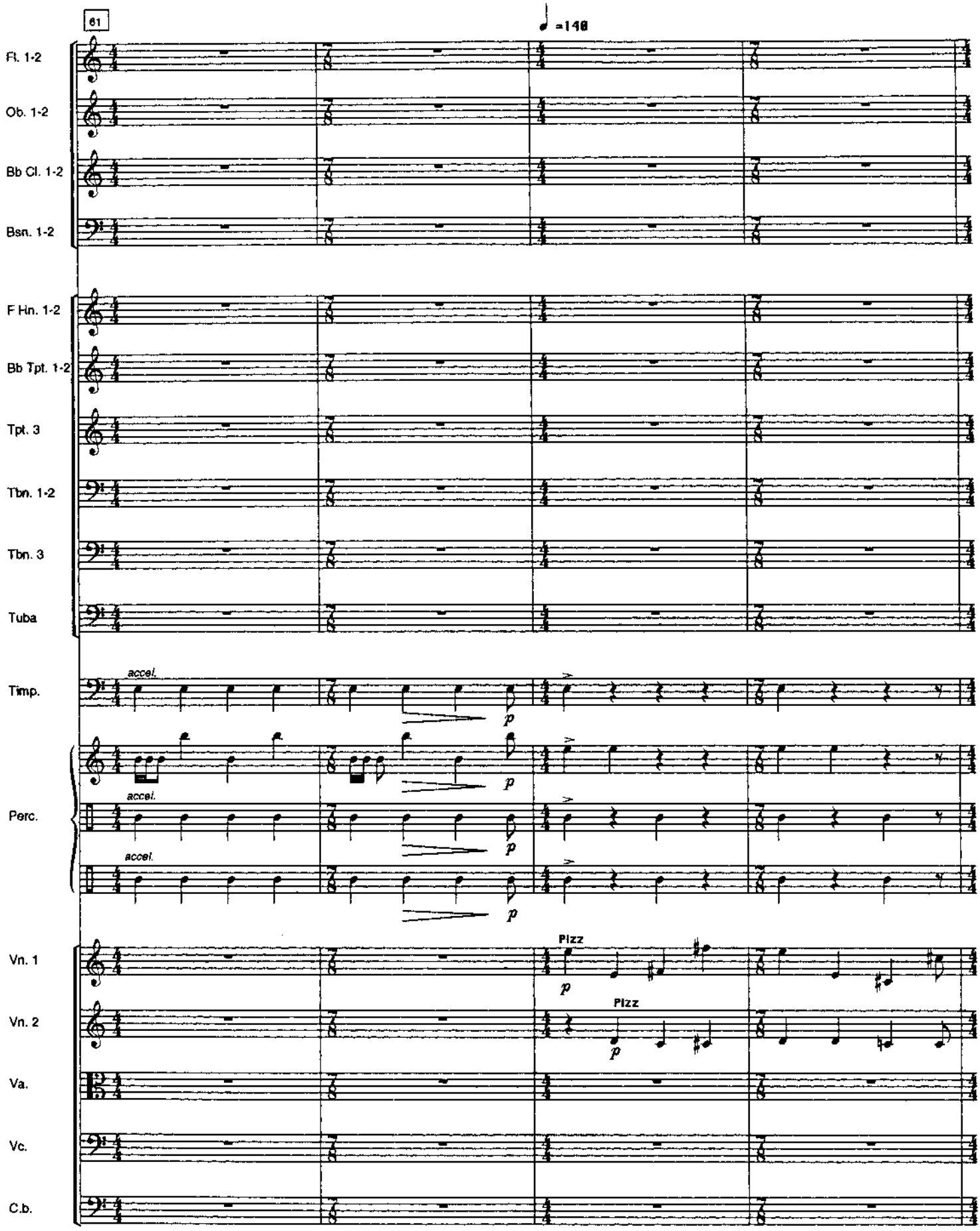

41
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
M.U
pp
ppp
f
p
Pizz

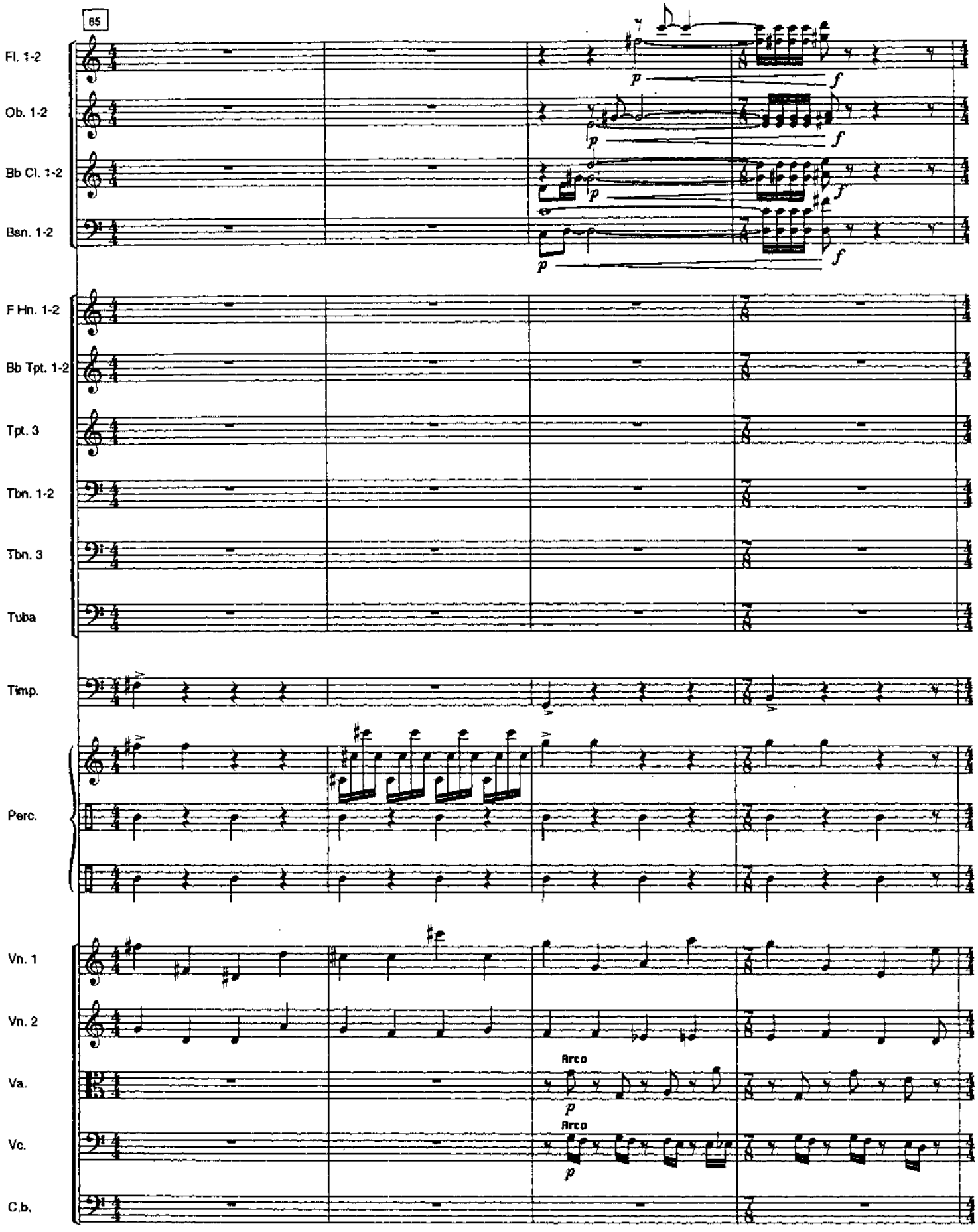

45
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
M.U
tr
f
pp
mp
Arco

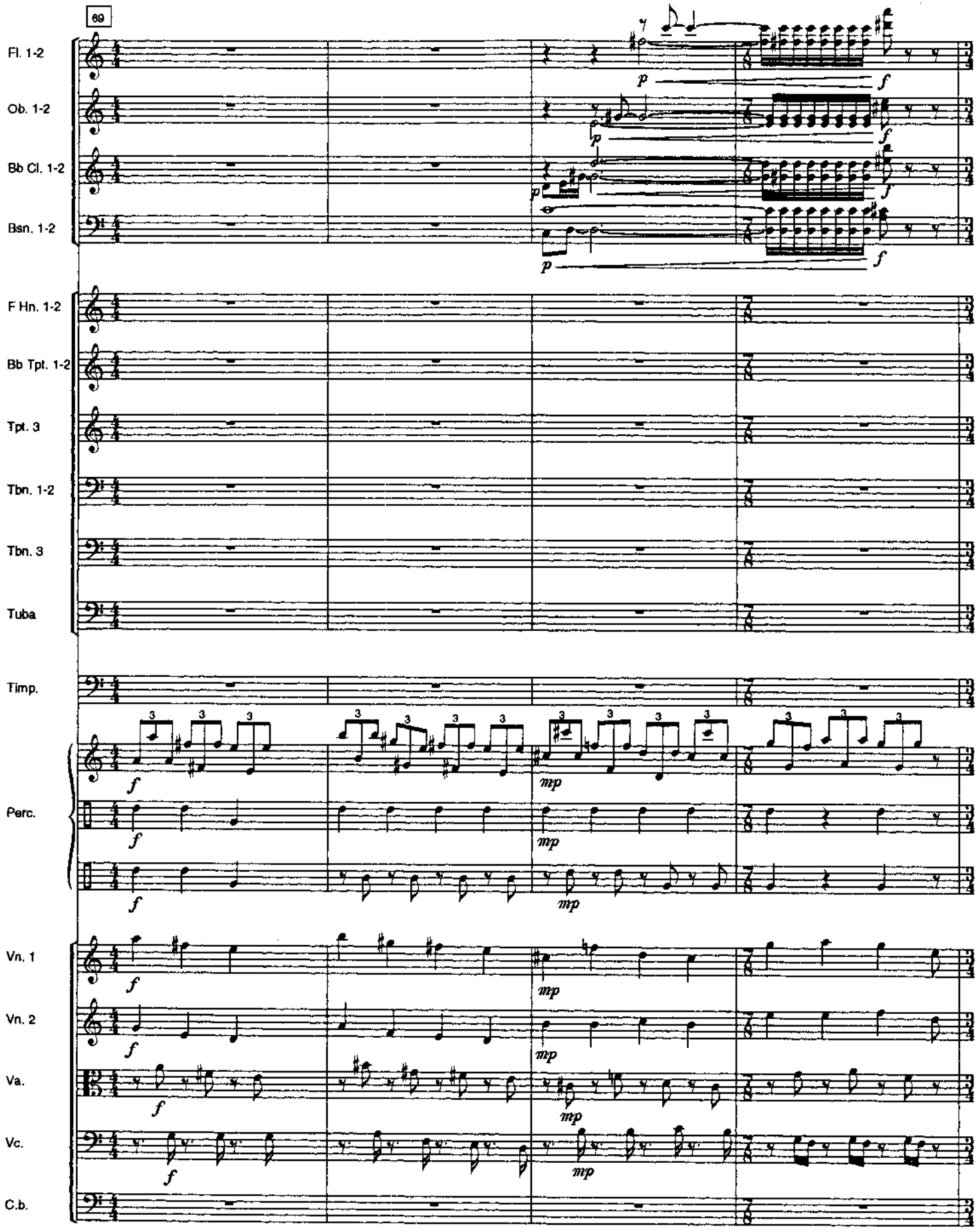

49
♩= 120
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
T.B
M.U
Vn. 1
Vn. 2
Va.
Vc.
C.b.

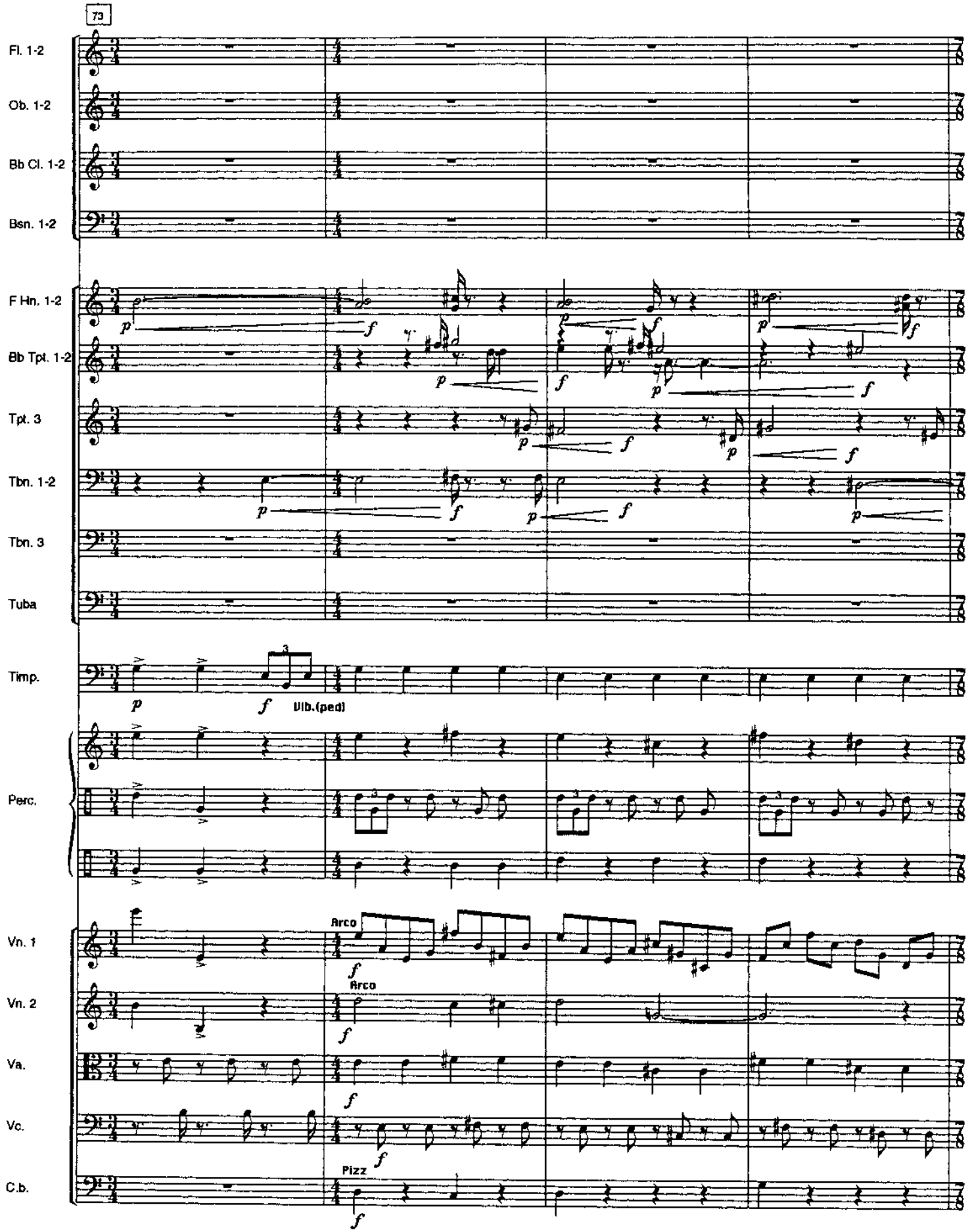

53
(♪ = ♪)
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
M.U
gliss
H.y.
S.D
p
f
sfz

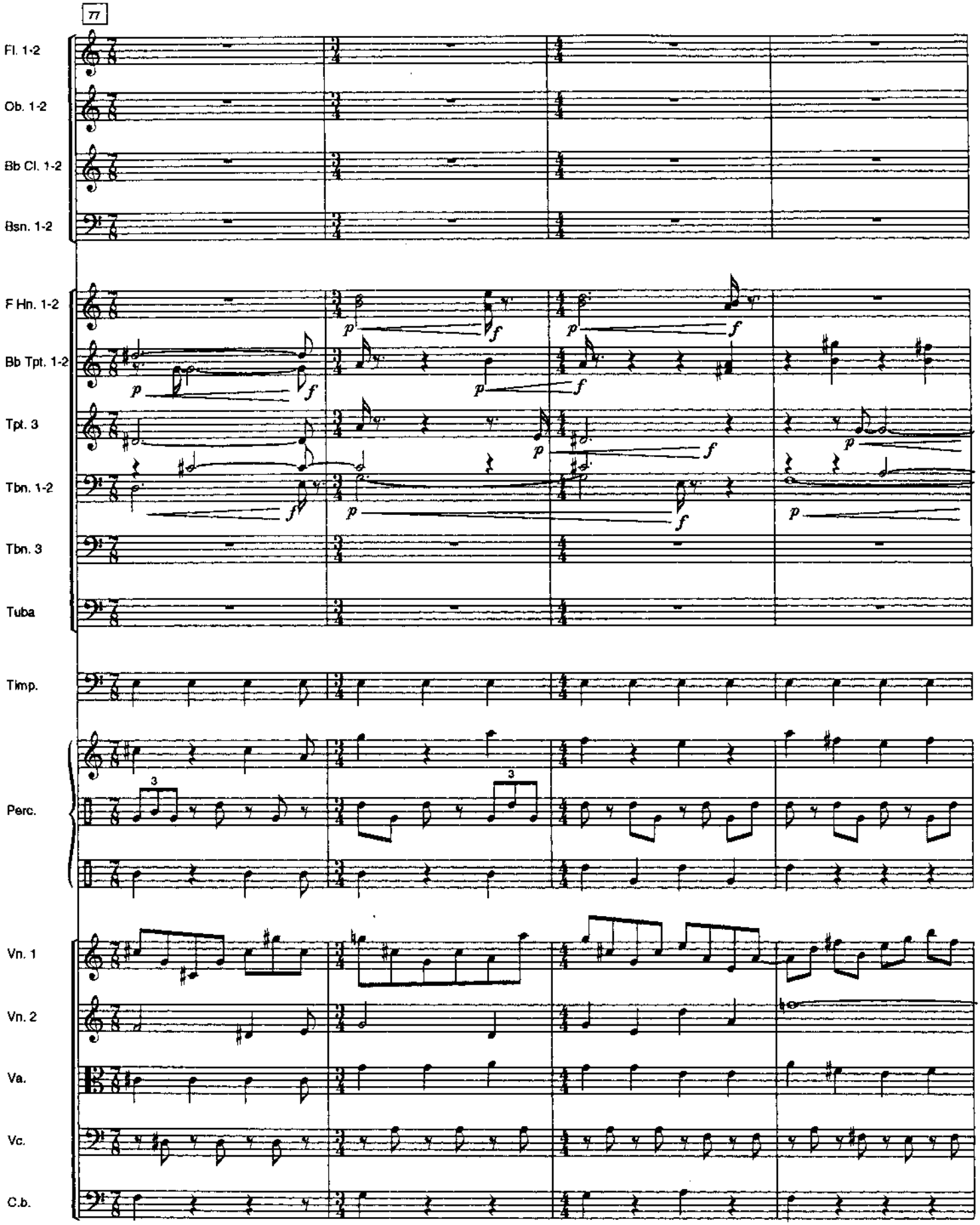

57
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
pp
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

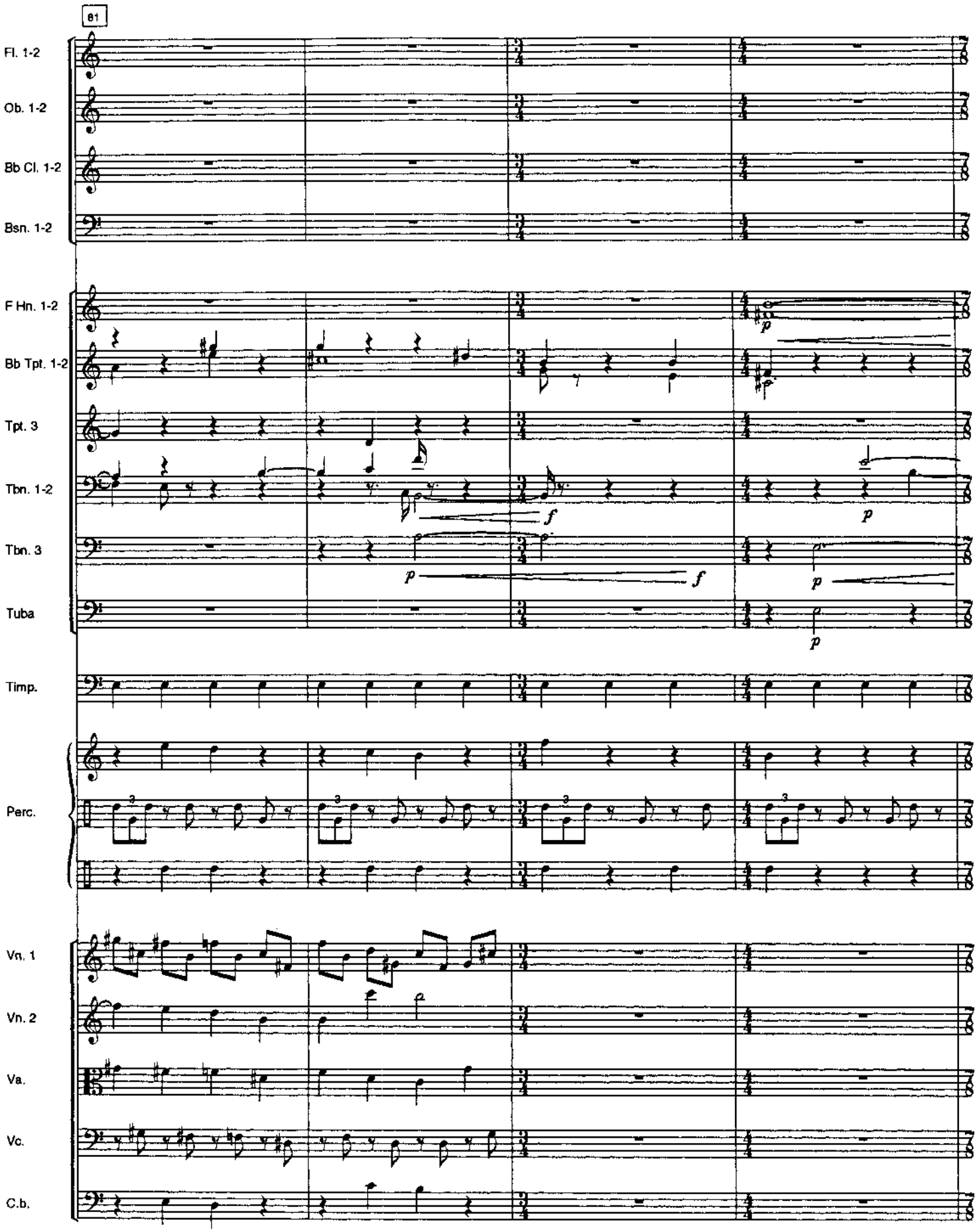

61
♩ =148
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
accel.
accel.
accel.
p
p
p
p
Pizz
p
Pizz
p

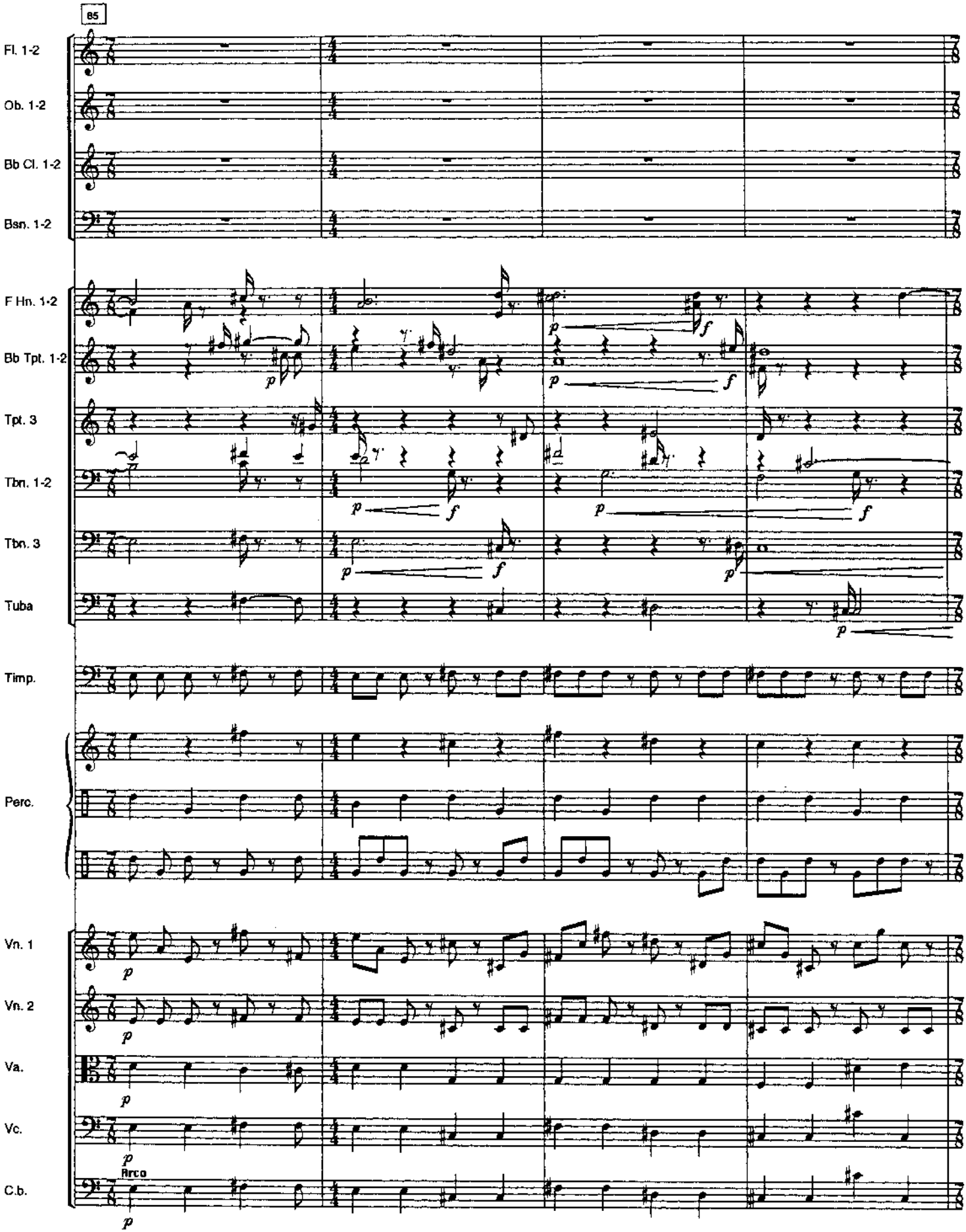

65
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
Arco
Arco

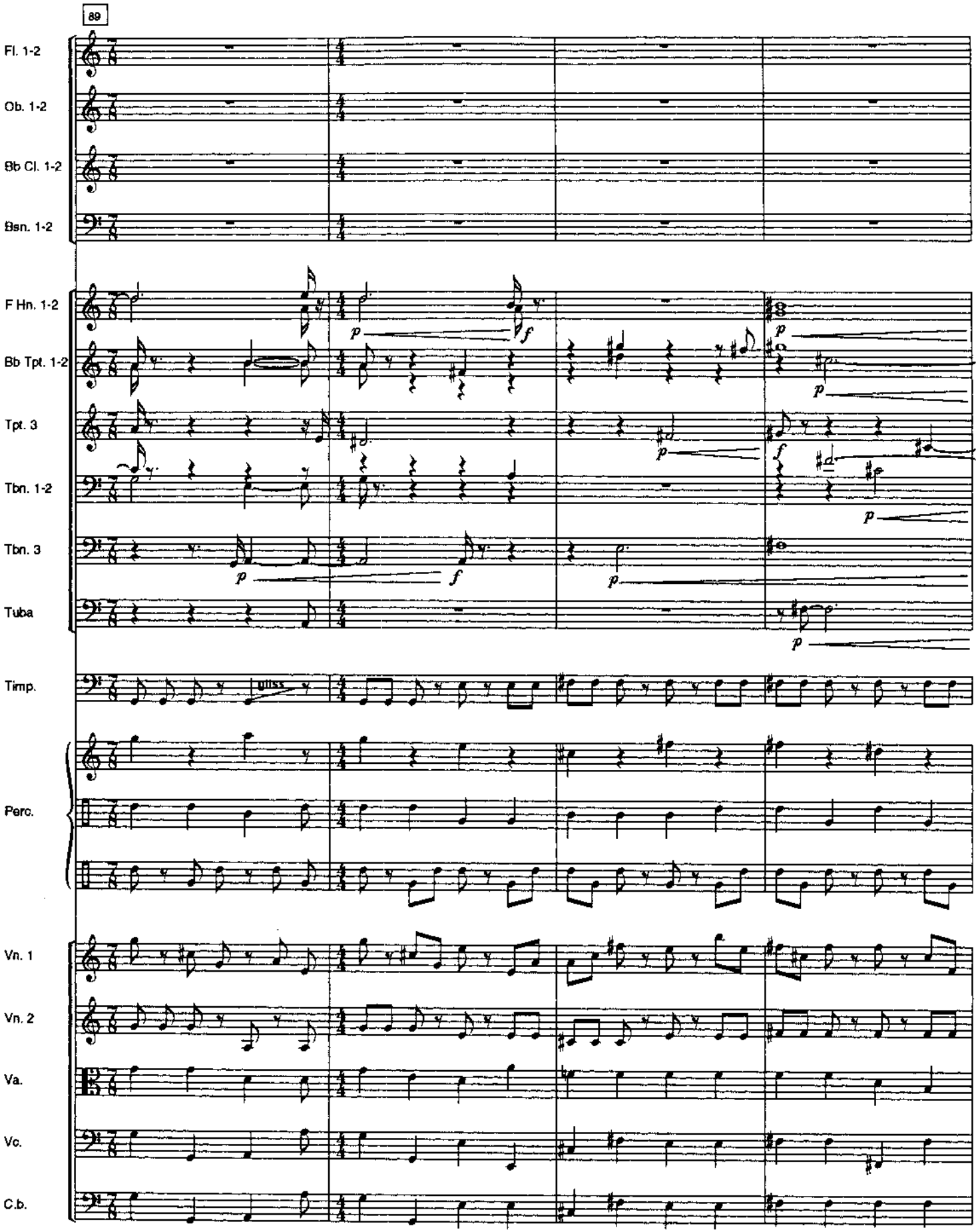

69
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

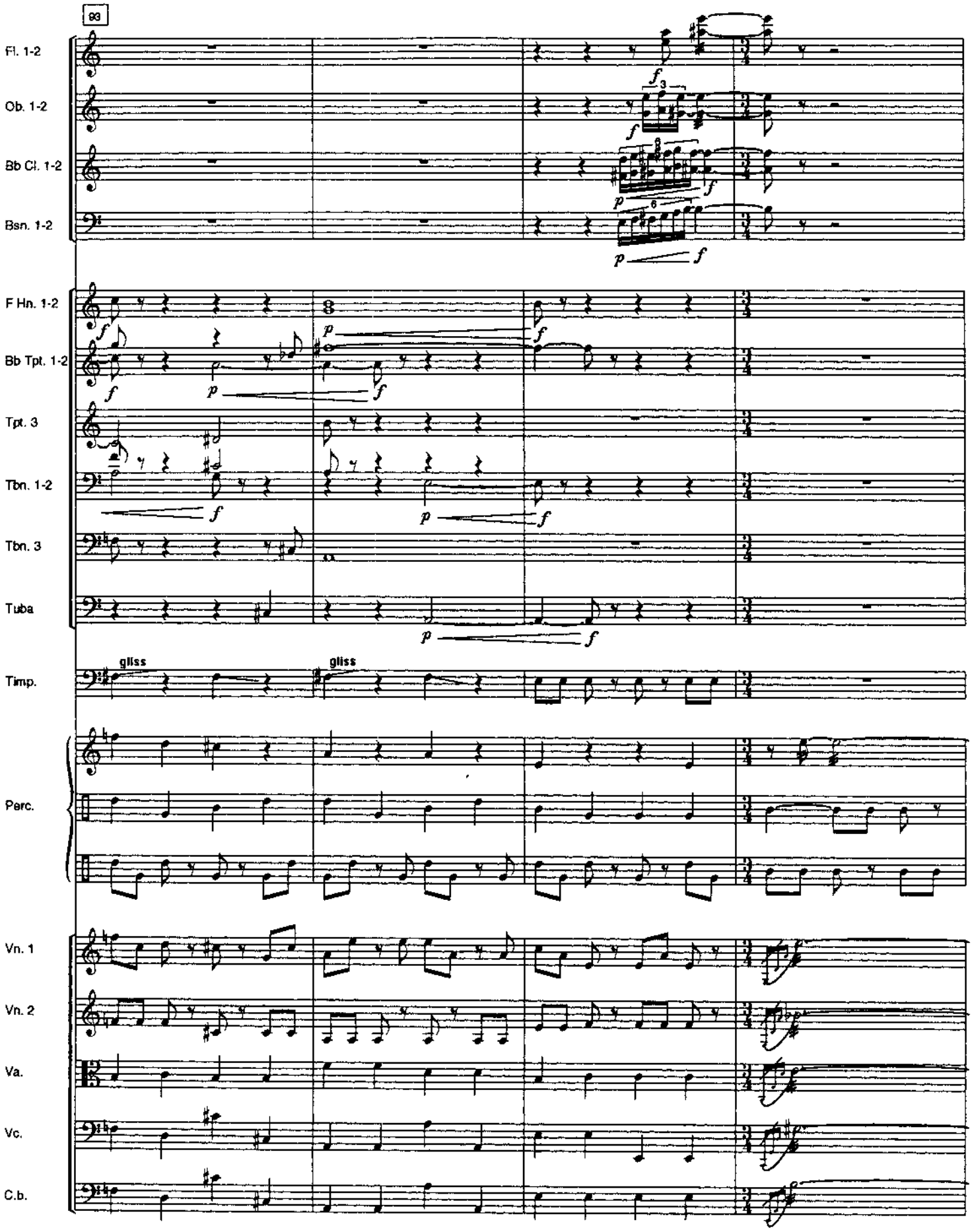

73
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Vib.(ped)
Perc.
Vn. 1
Arco
Vn. 2
Arco
Va.
Vc.
C.b.
Pizz

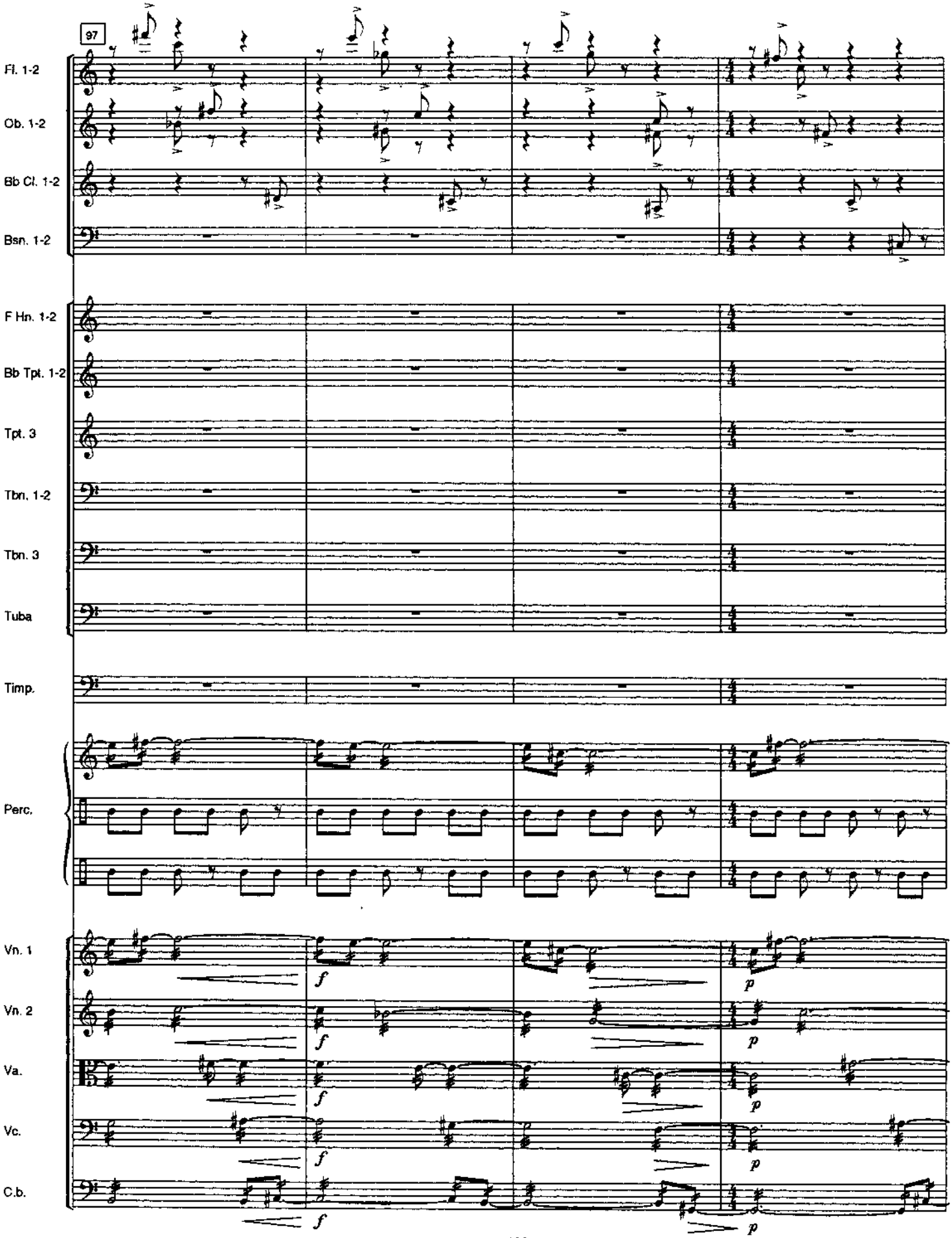

77
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

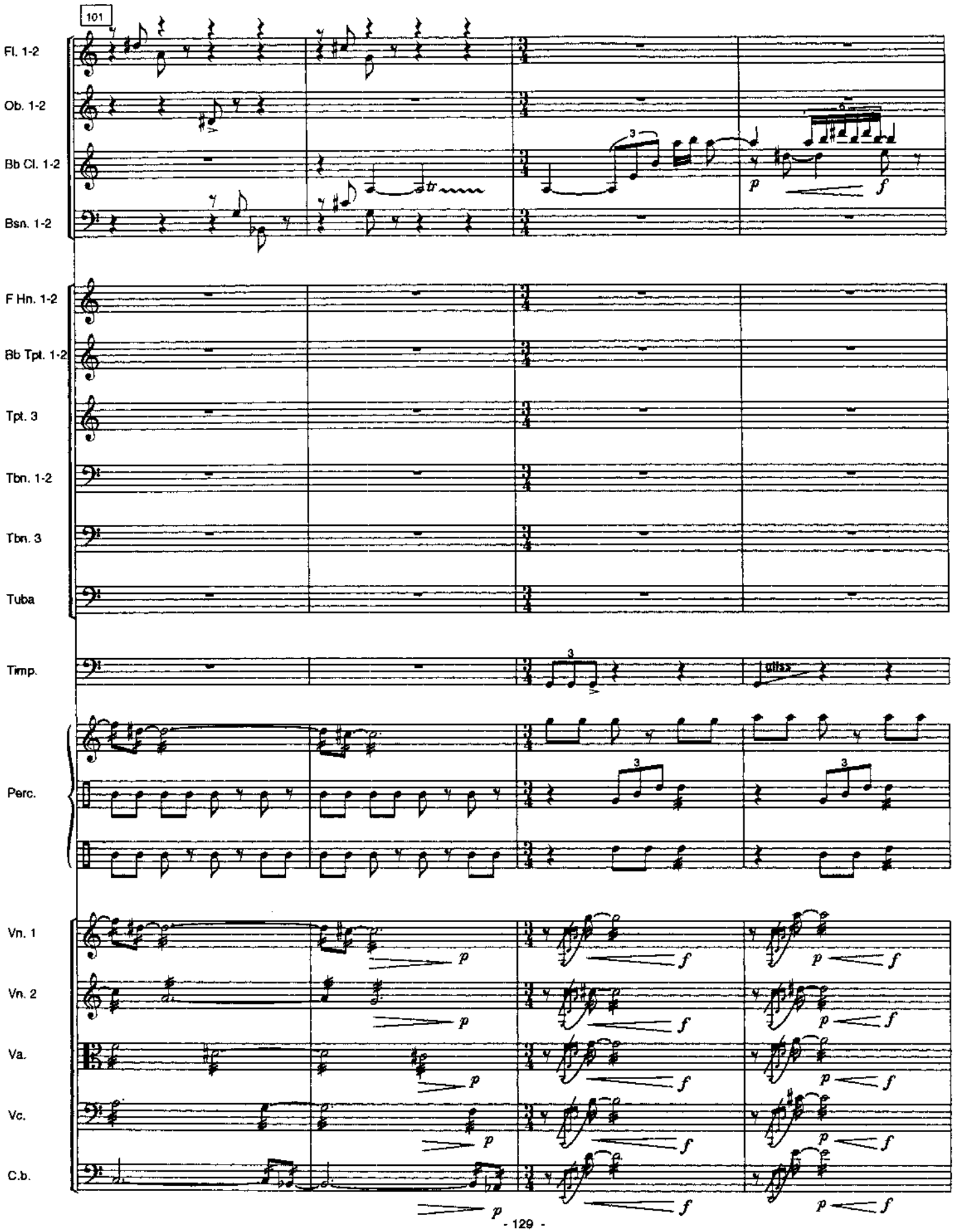

81
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
p
f
p
f
p
p
3
3
3

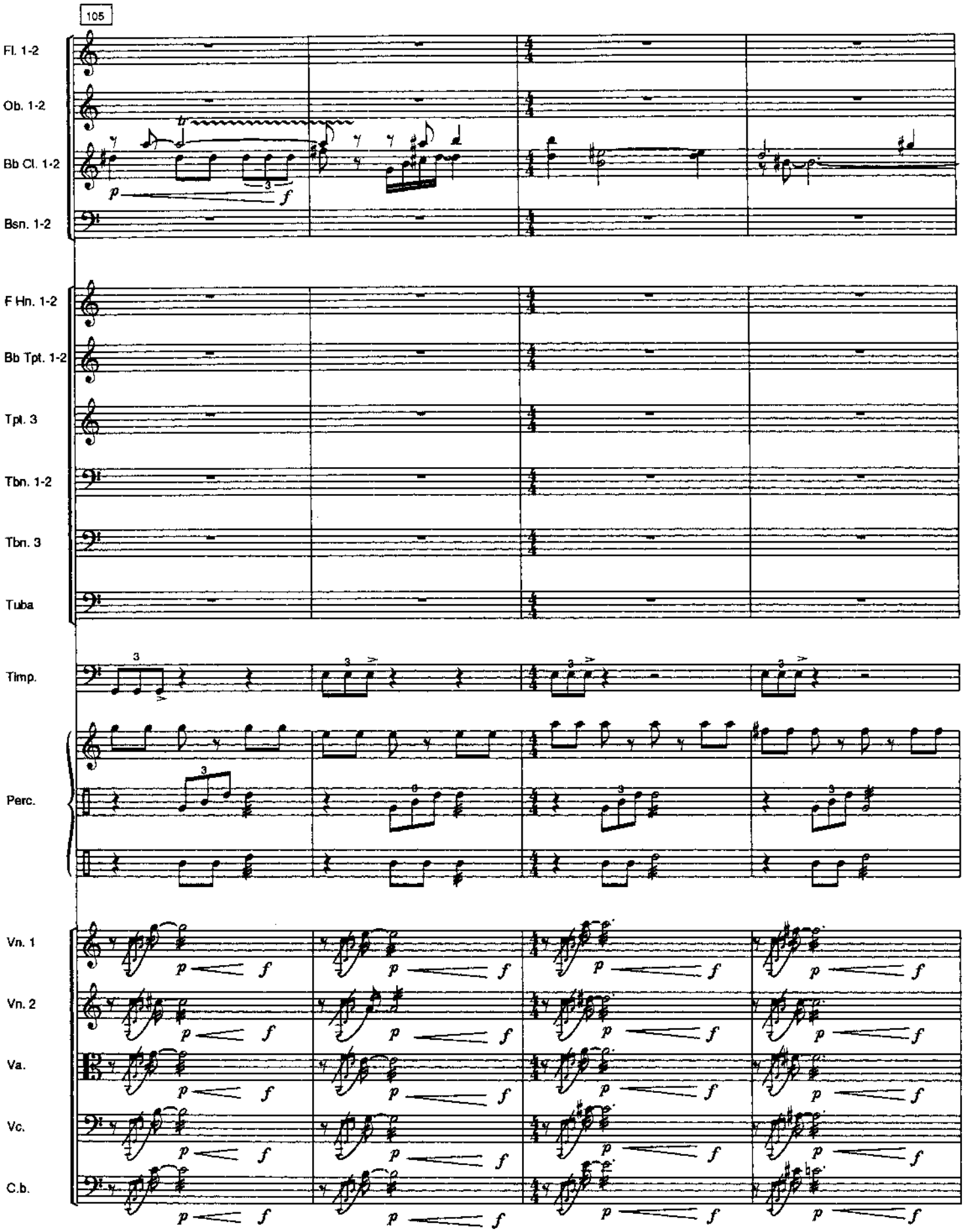

85
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
arco

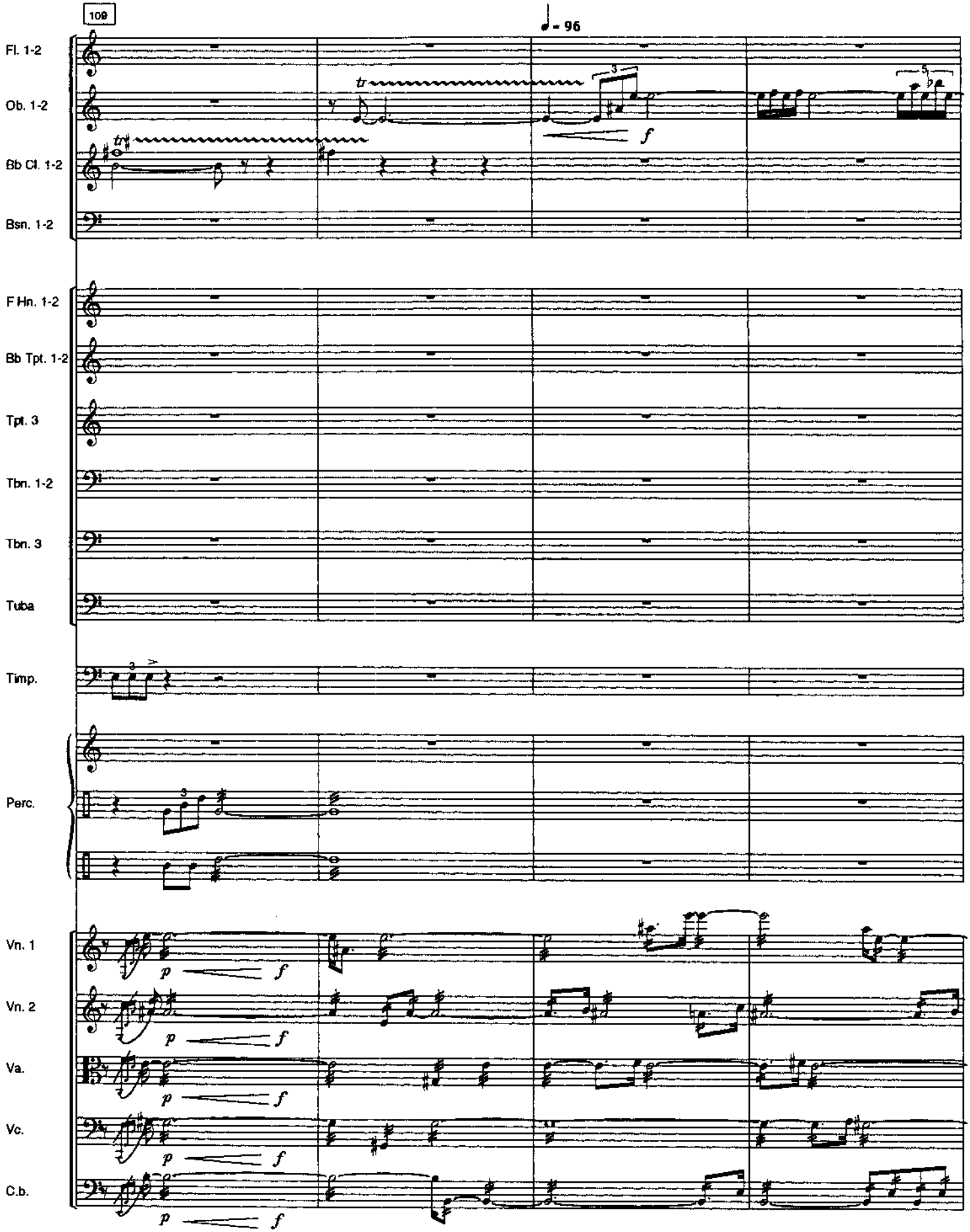

89
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

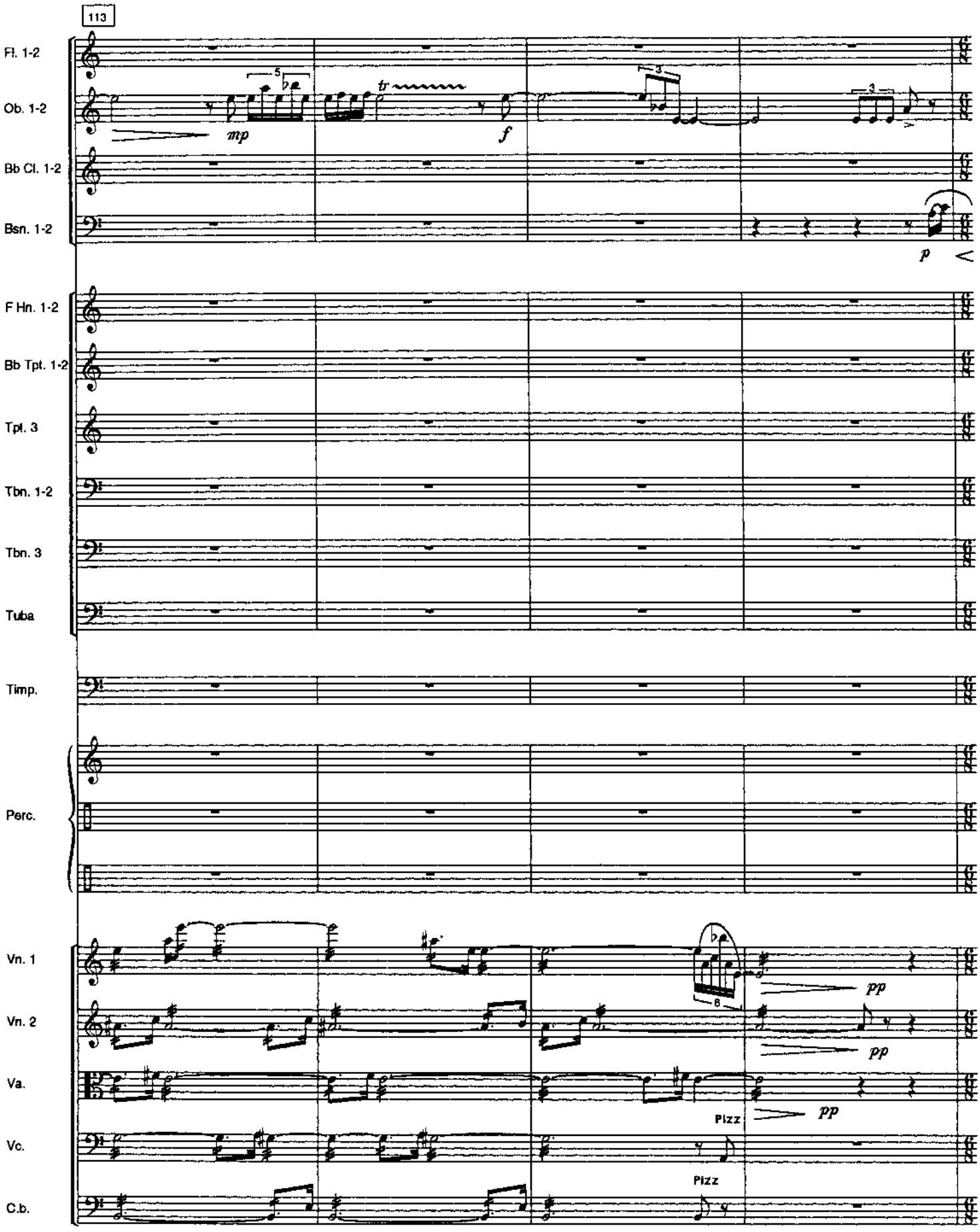

98
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
gliss
gliss
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

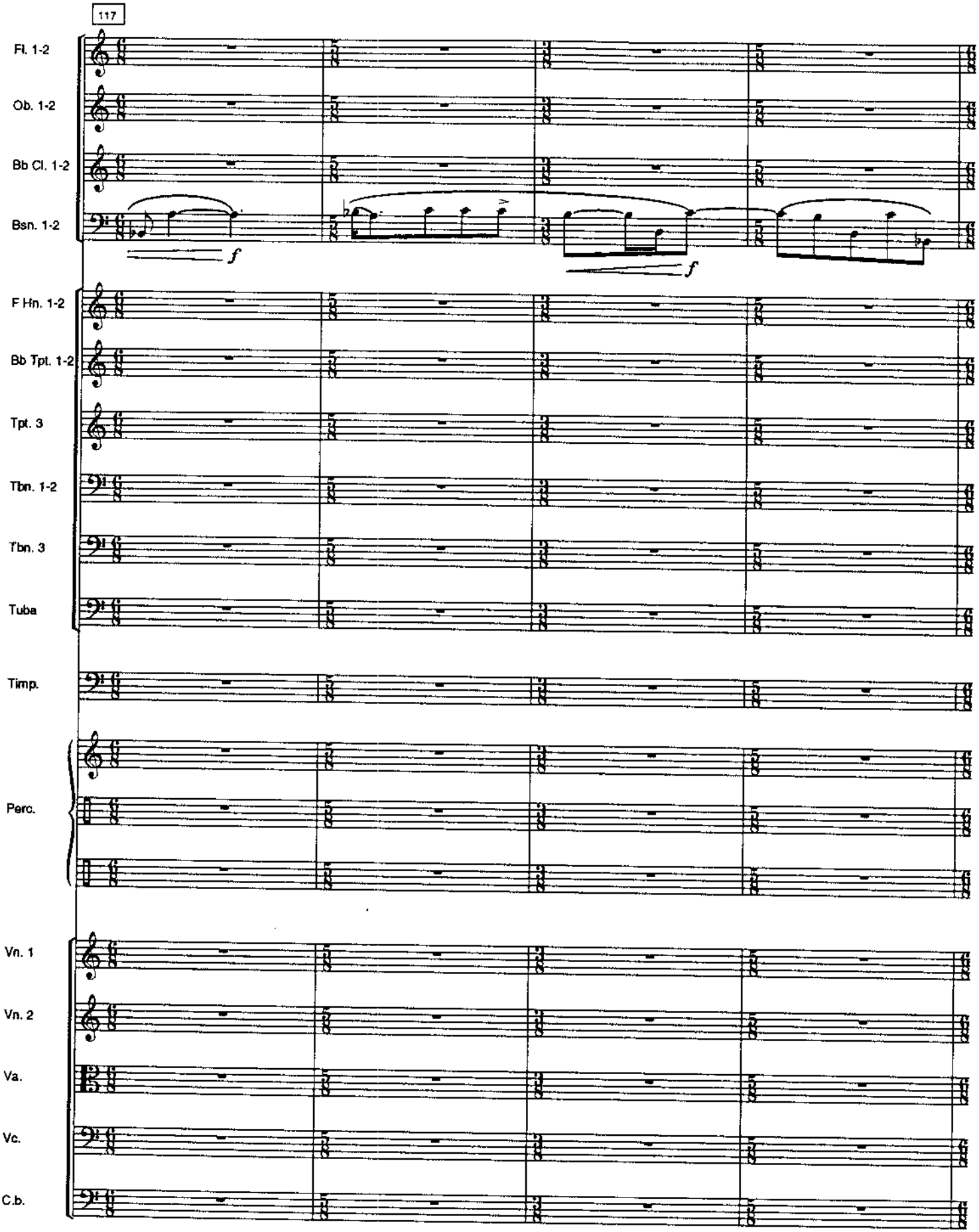

97
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
f
p

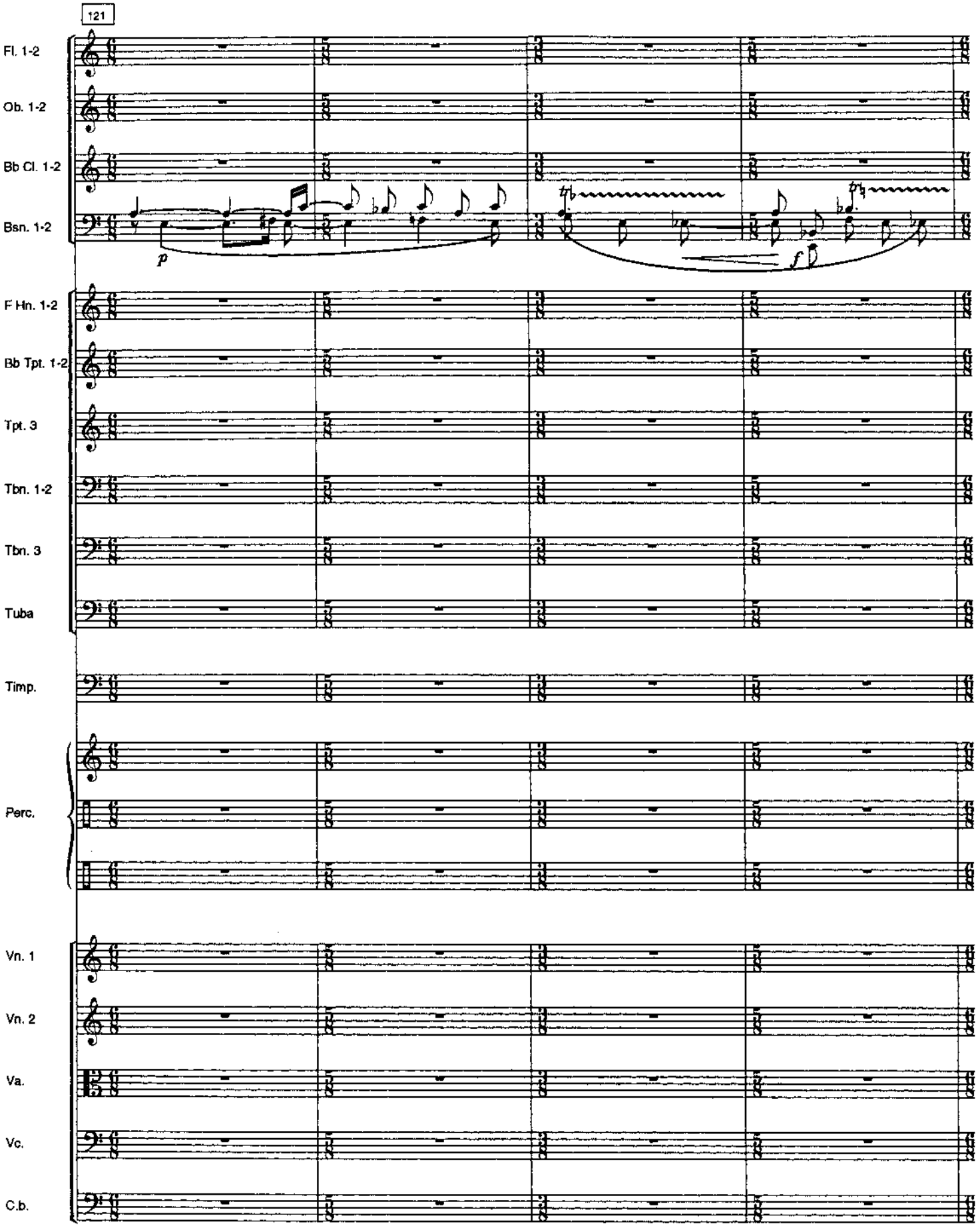

101
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

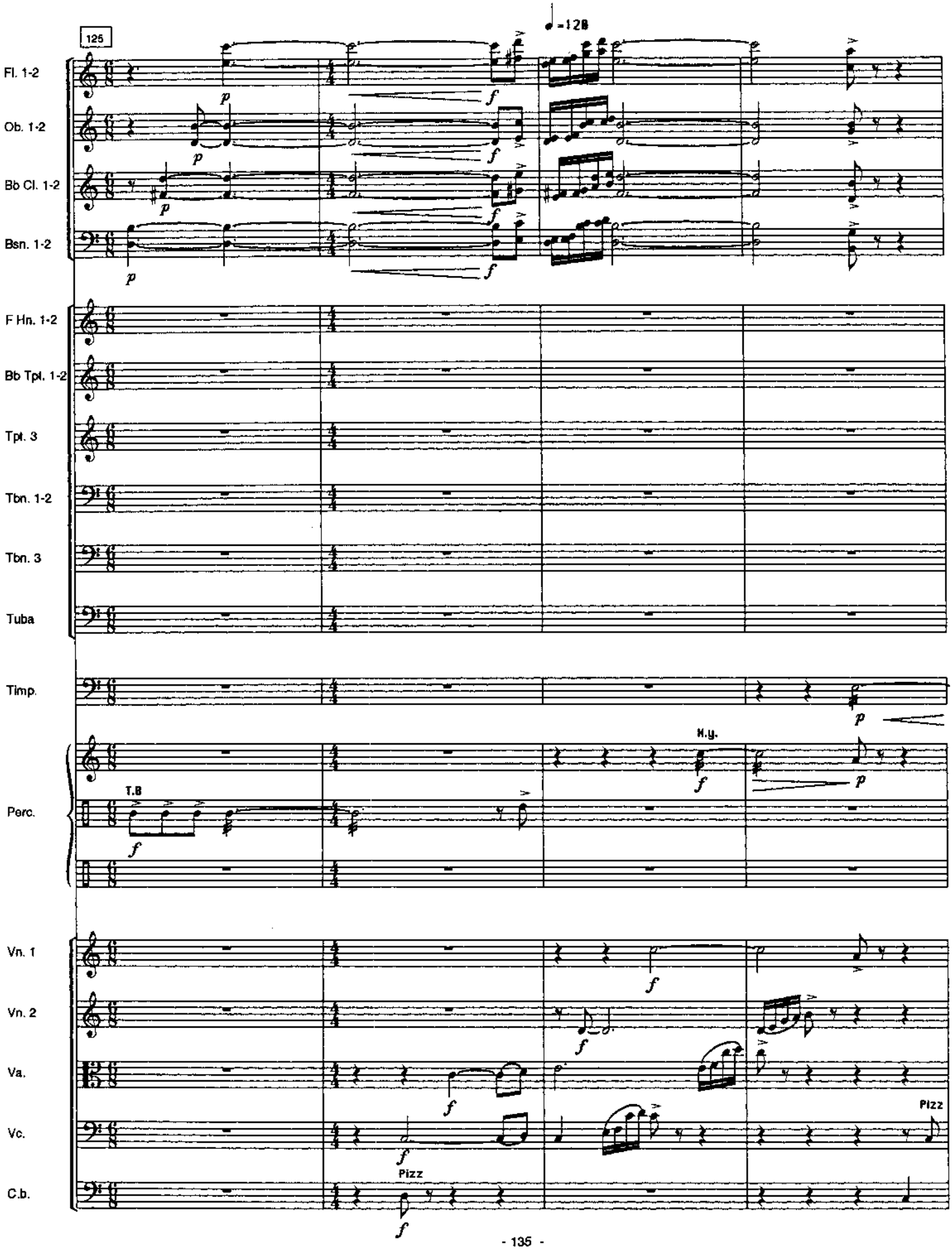

105
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

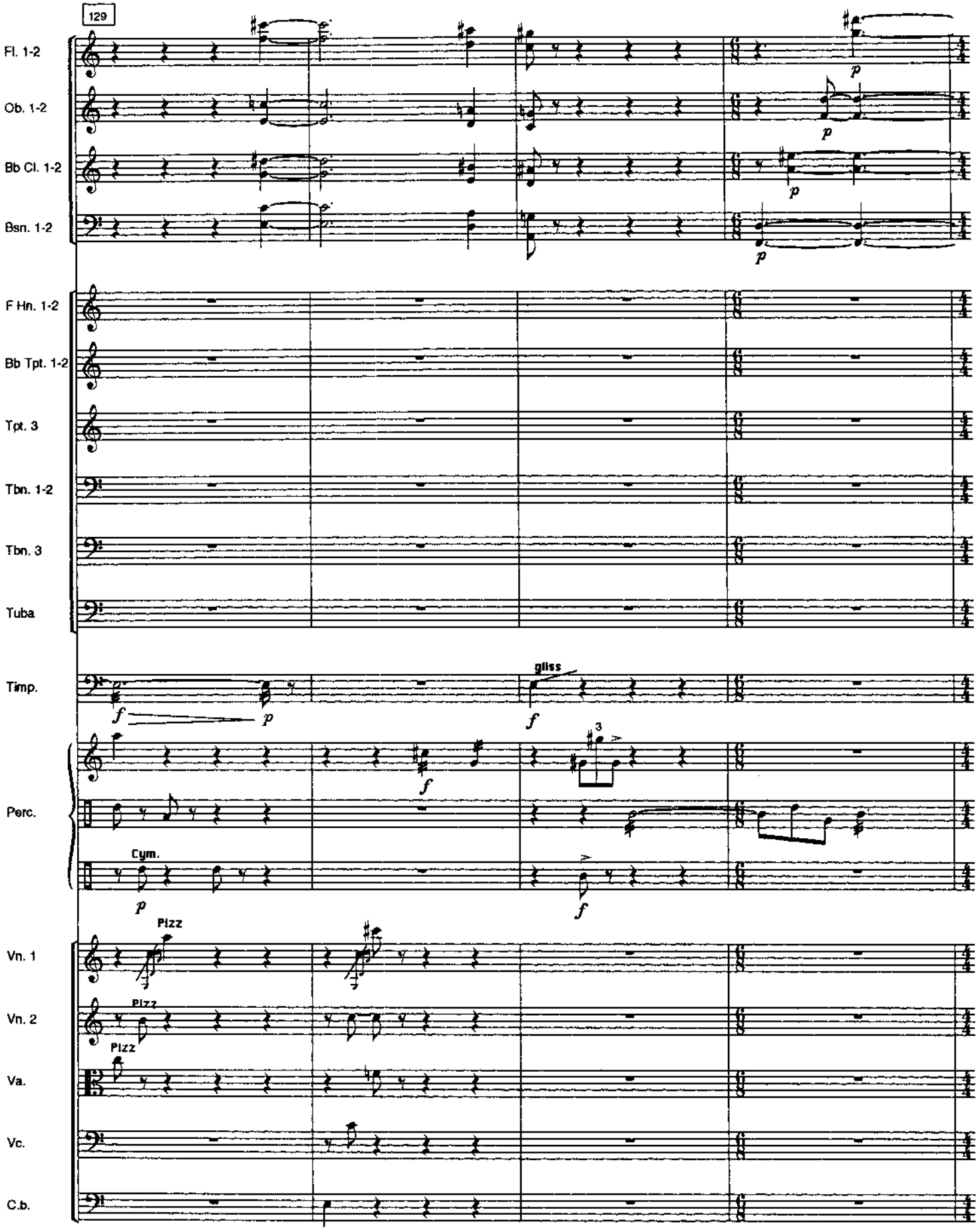

109
♩ = 96
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
tr
f
p

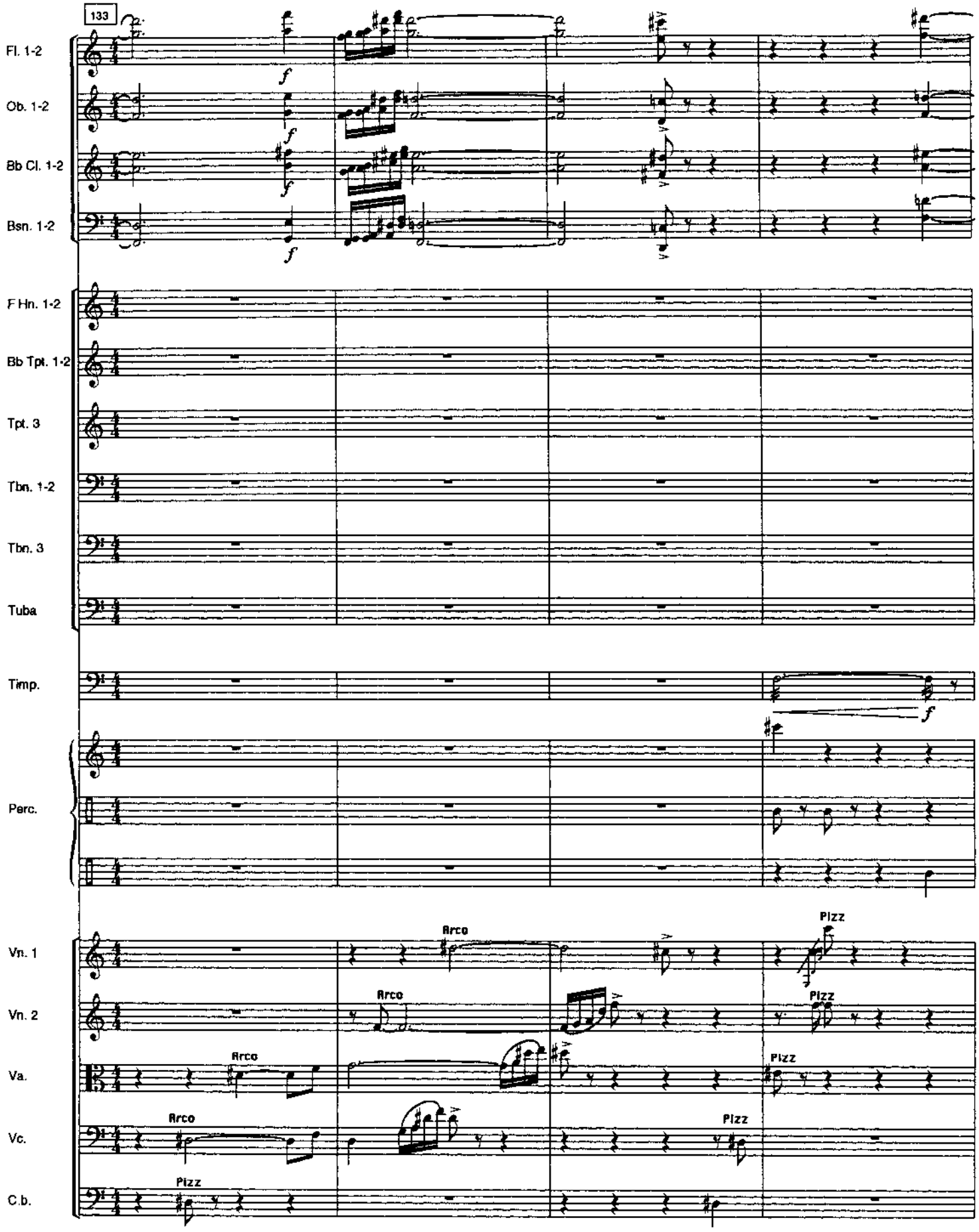

113
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
mp
f
p
pp
pp
pp
Pizz
Pizz

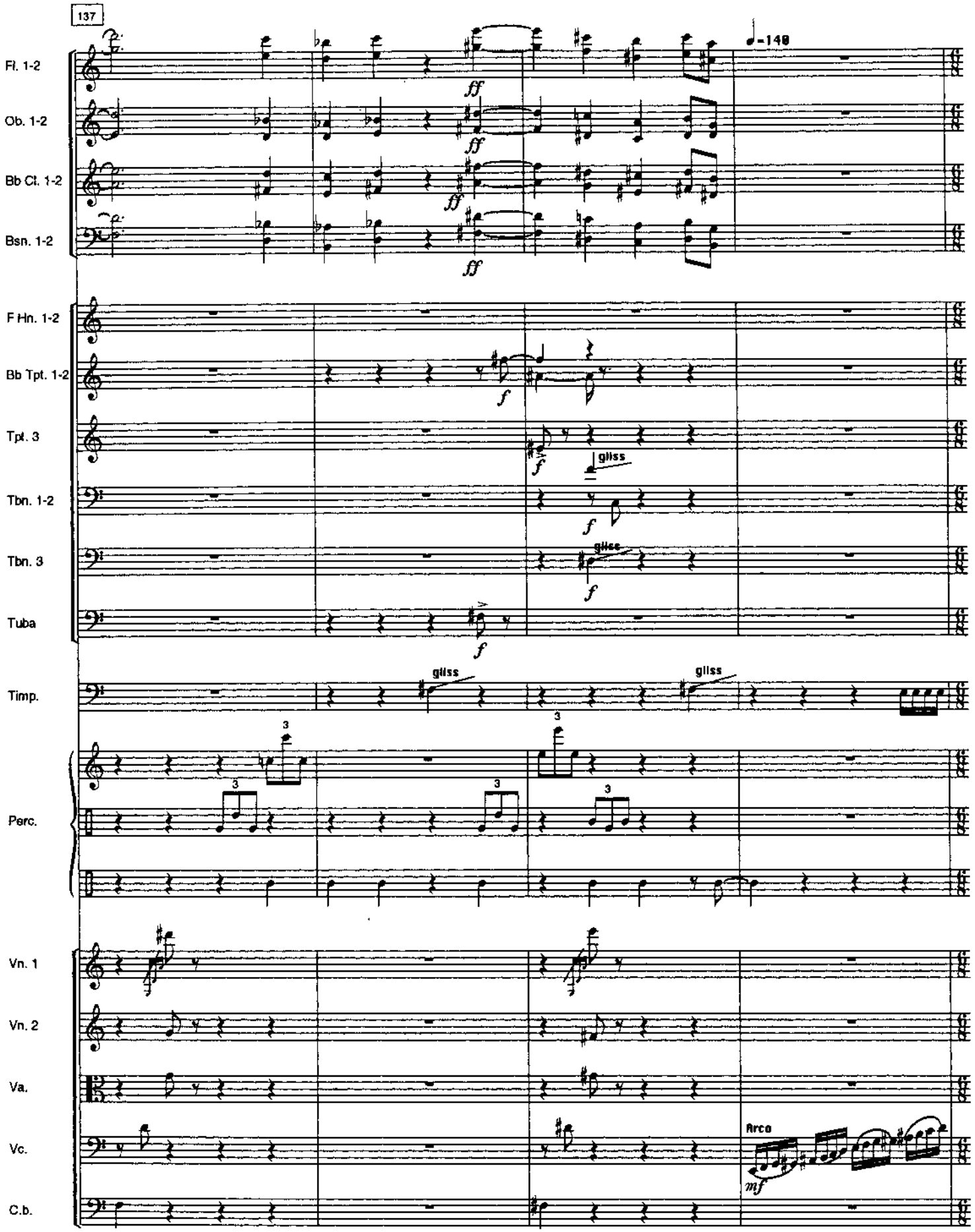

117
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
f
f
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

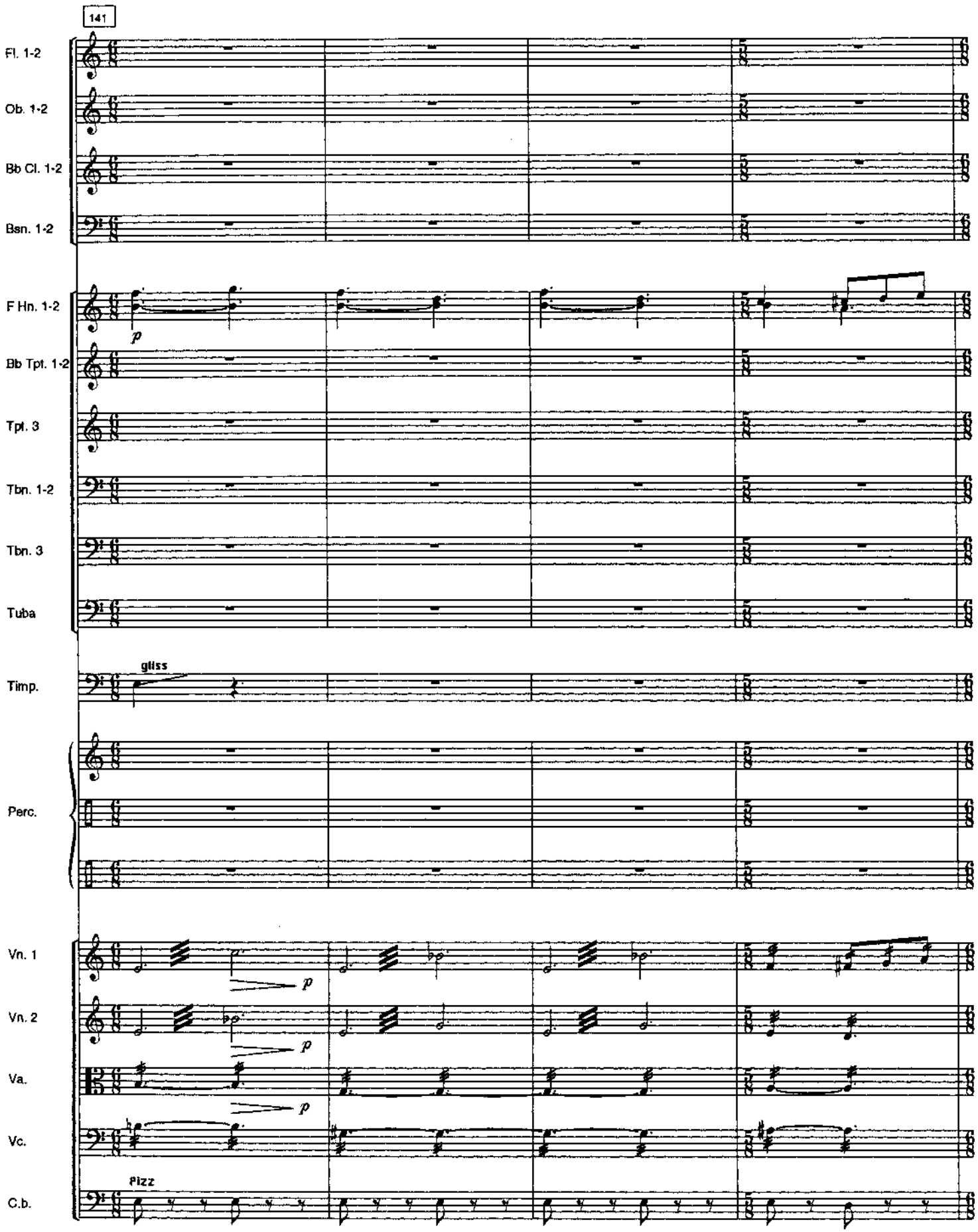

121
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
p
f
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

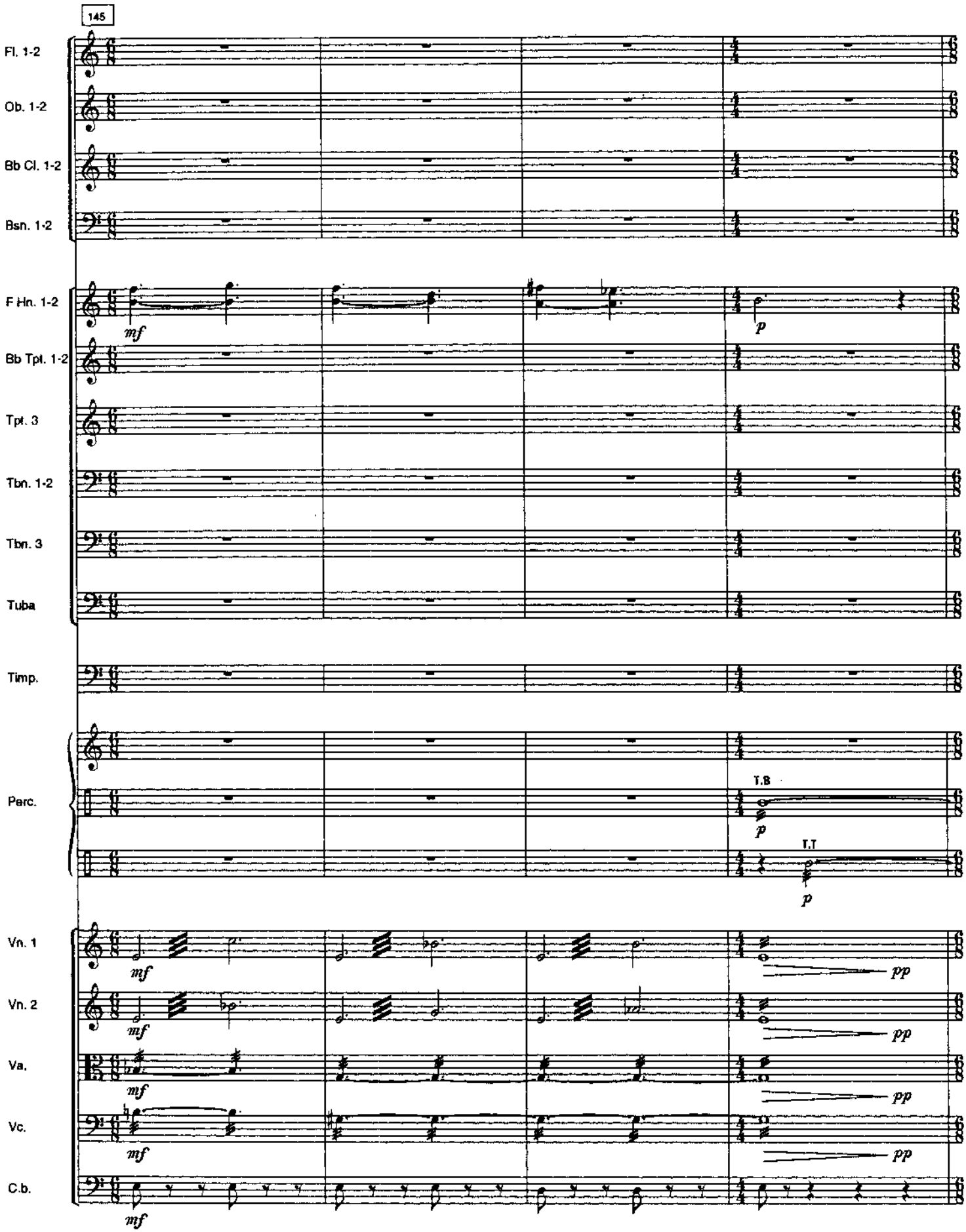

125
♩=128
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
T.B
H.y.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
Pizz
Pizz

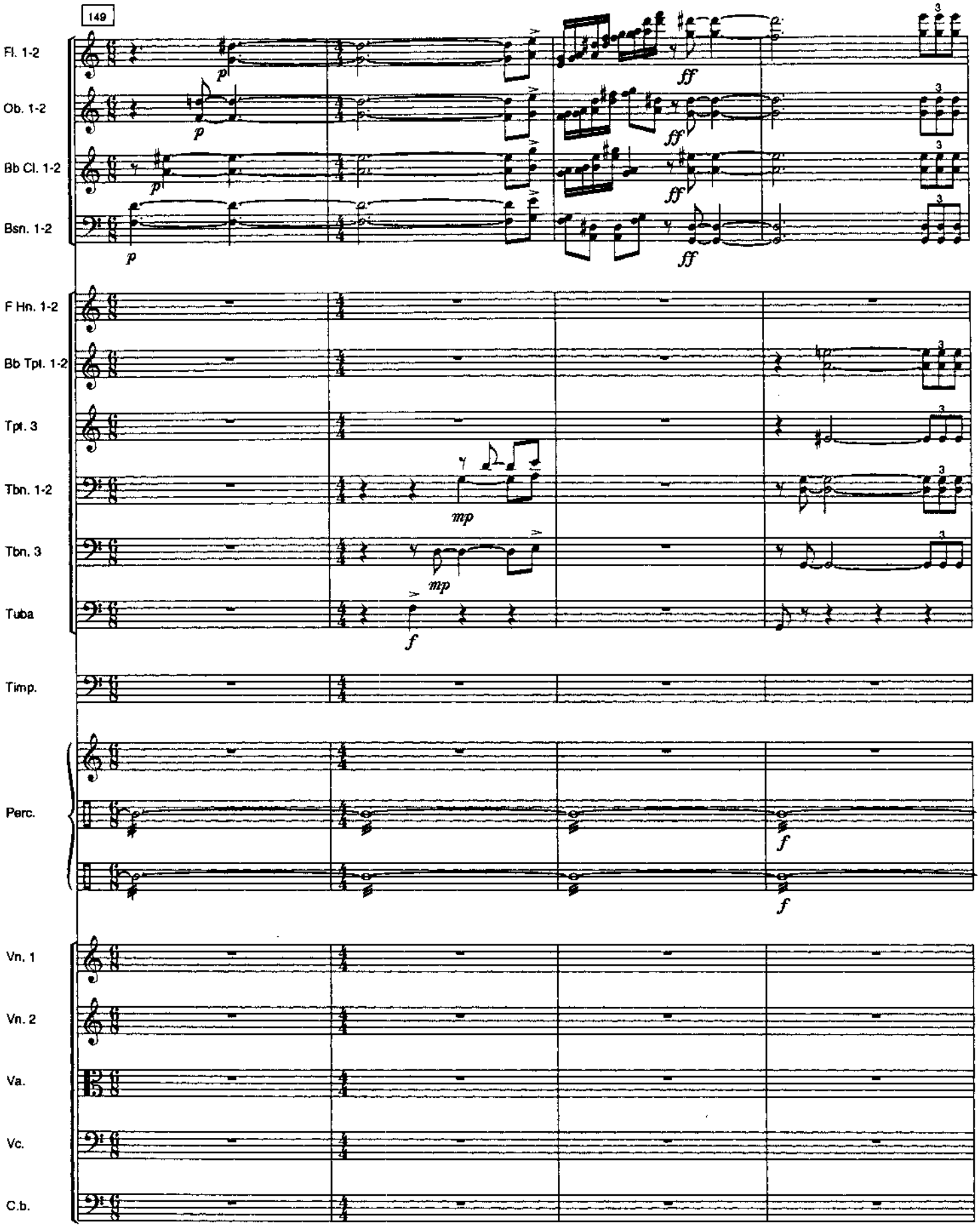

129
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
gliss
Cym.
Pizz
Pizz
Pizz
p
f
3

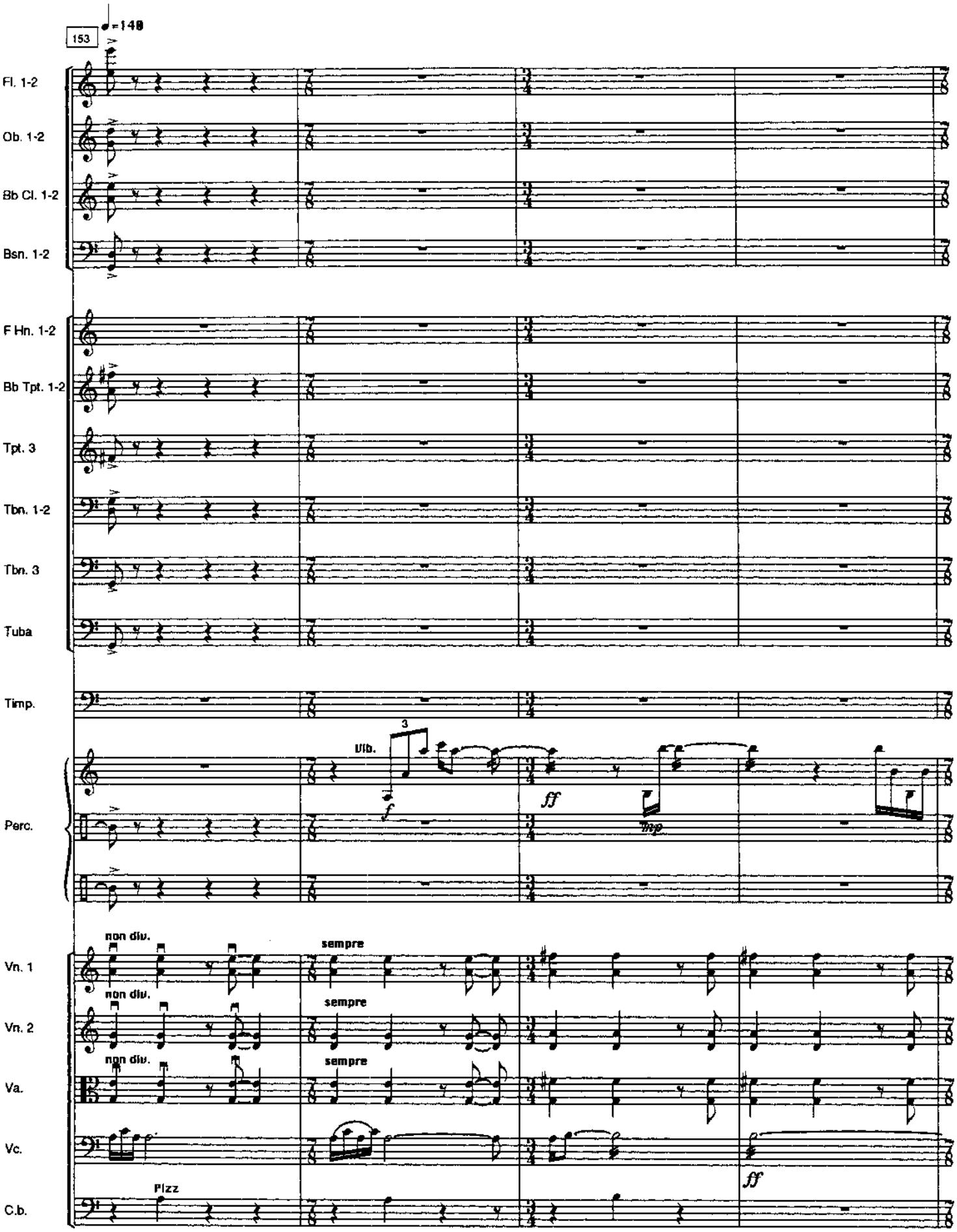

133
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
f
Arco
Pizz

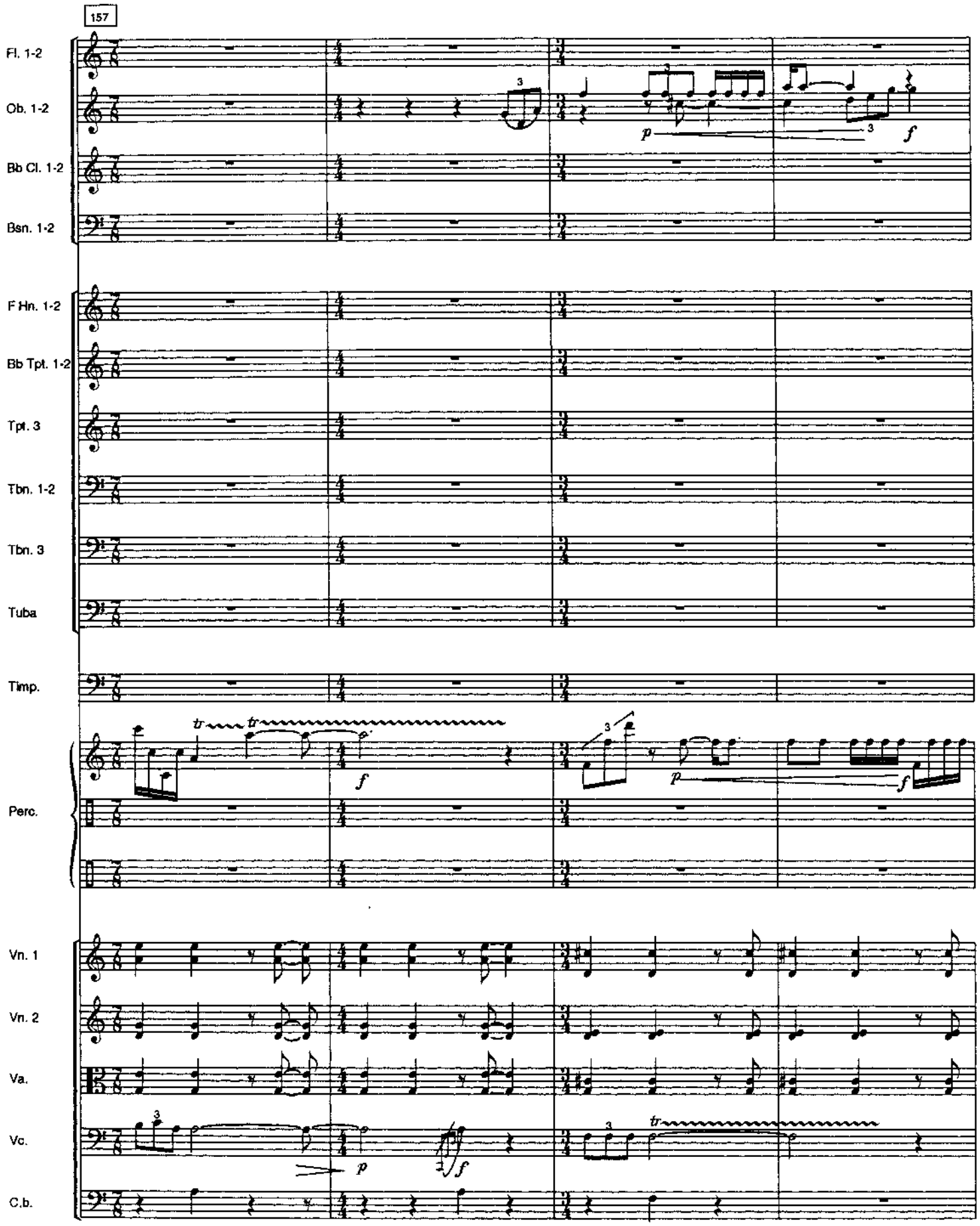

137
♩=148
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
ff
f
gliss
Arco
mf

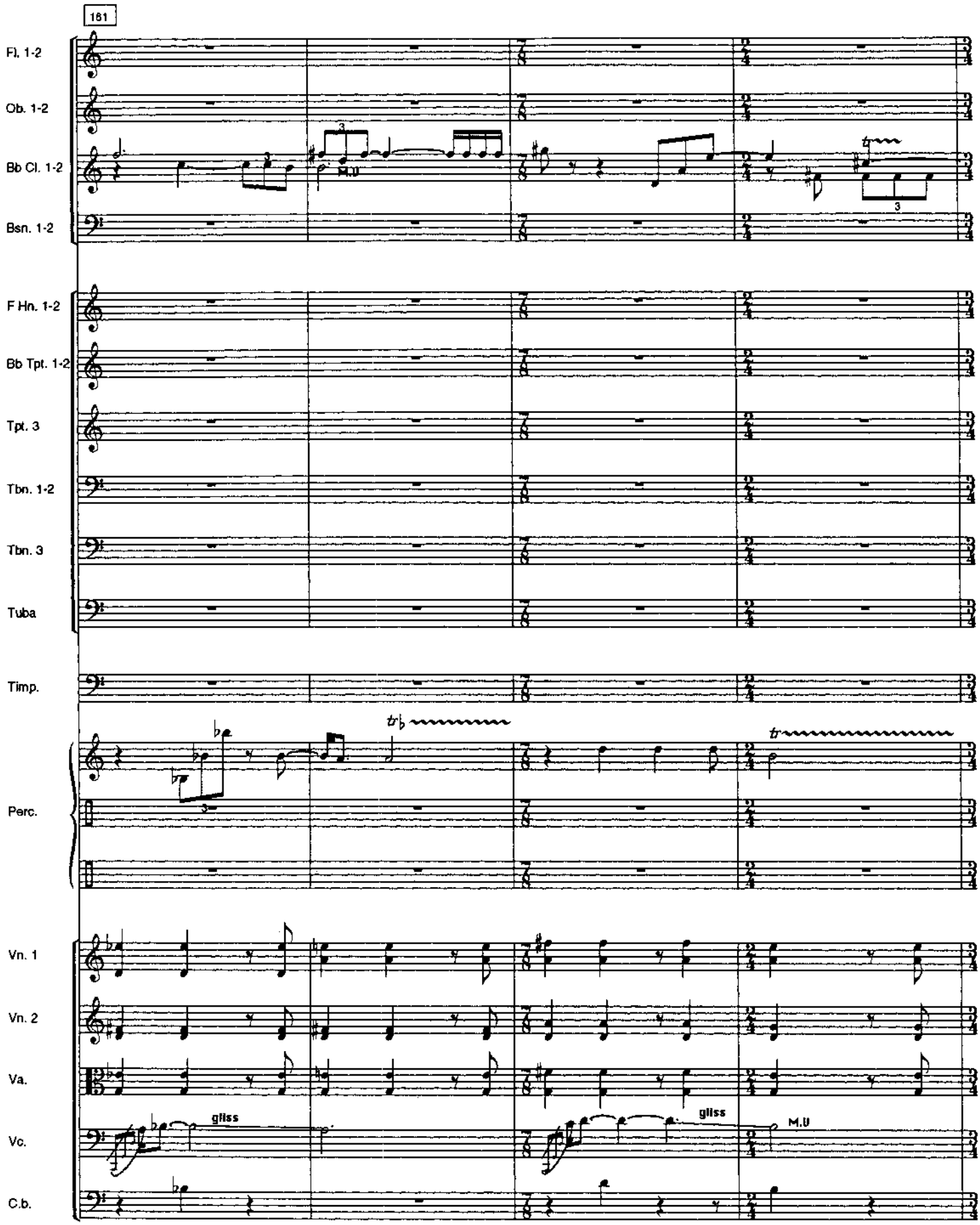

141
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
p
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
gliss
Perc.
Vn. 1
p
Vn. 2
p
Va.
p
Vc.
C.b.
Pizz

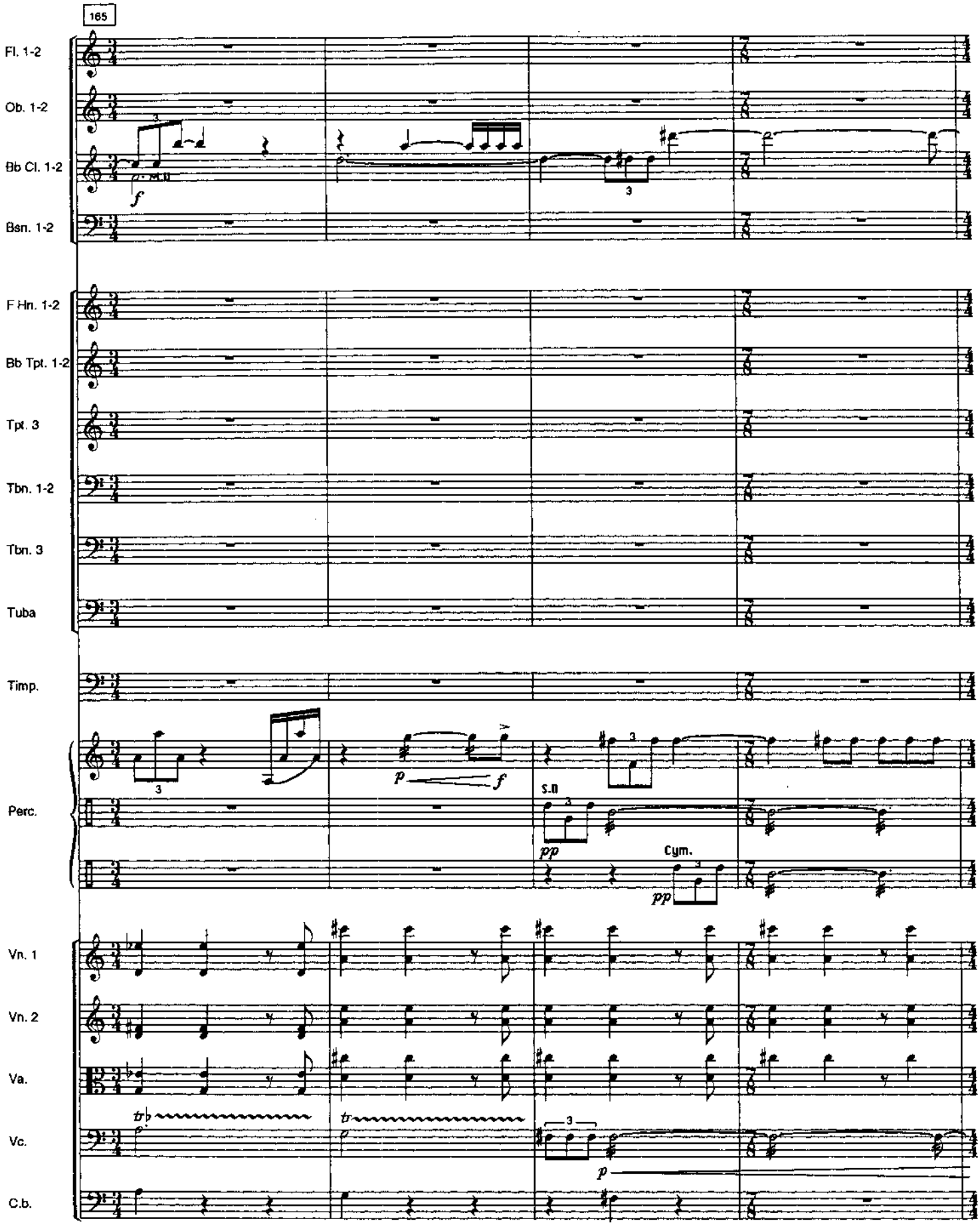

145
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
T.B
T.T
Vn. 1
Vn. 2
Va.
Vc.
C.b.
mf
p
pp

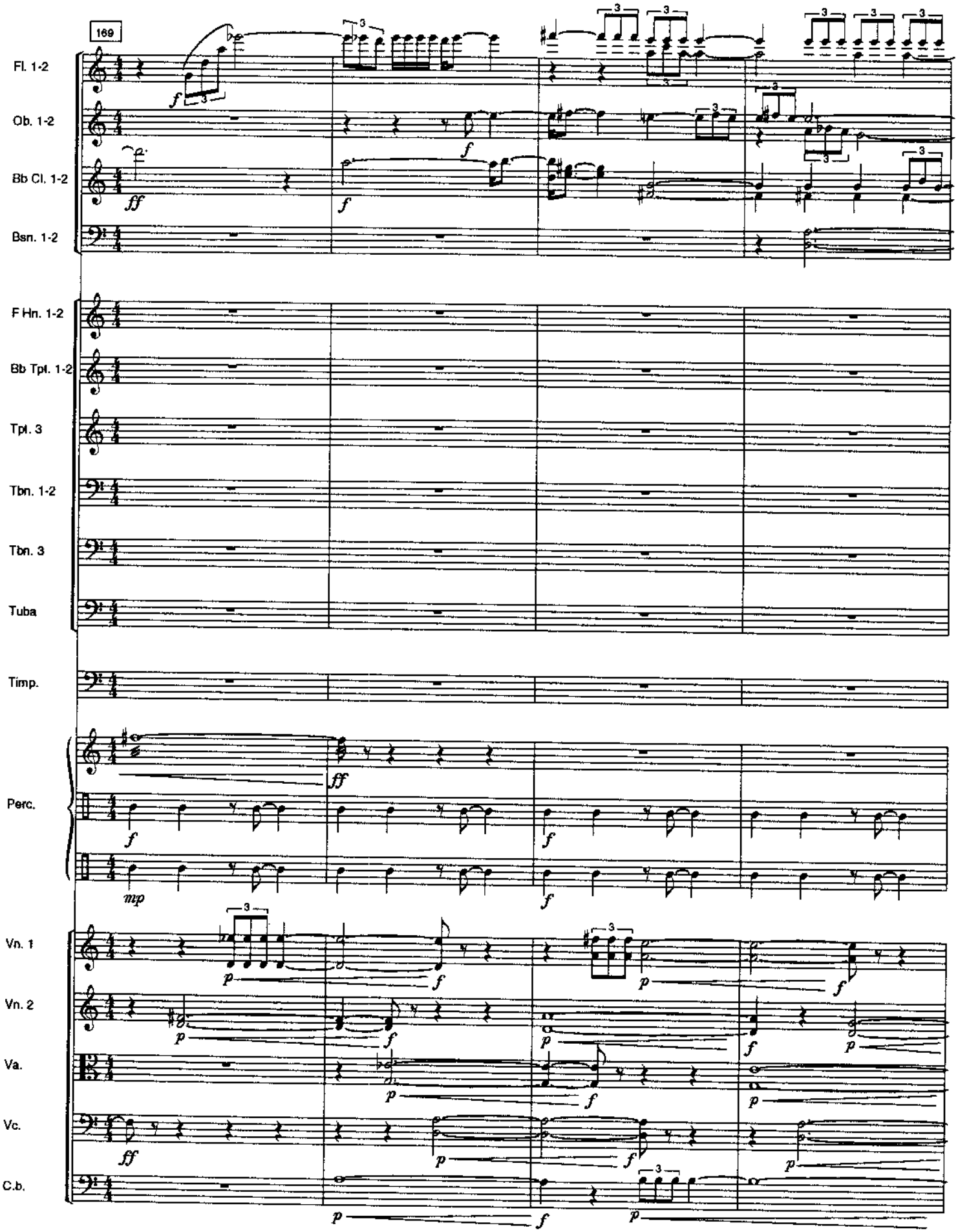

149
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
p
ff
mp
f
3

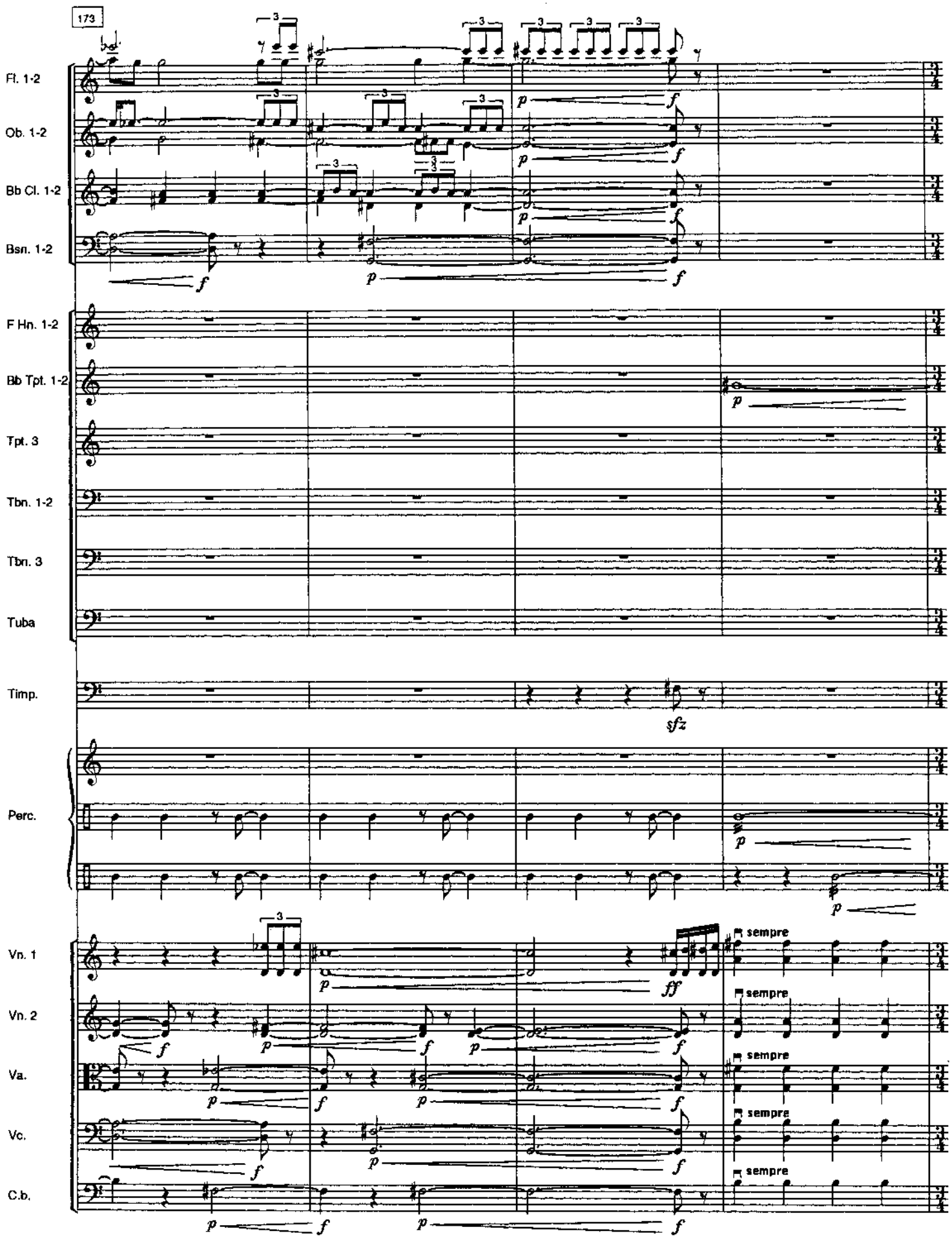

153
♩=148
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vlb.
f
ff
Trp
Vn. 1
Vn. 2
Va.
Vc.
C.b.
non div.
sempre
Pizz
ff

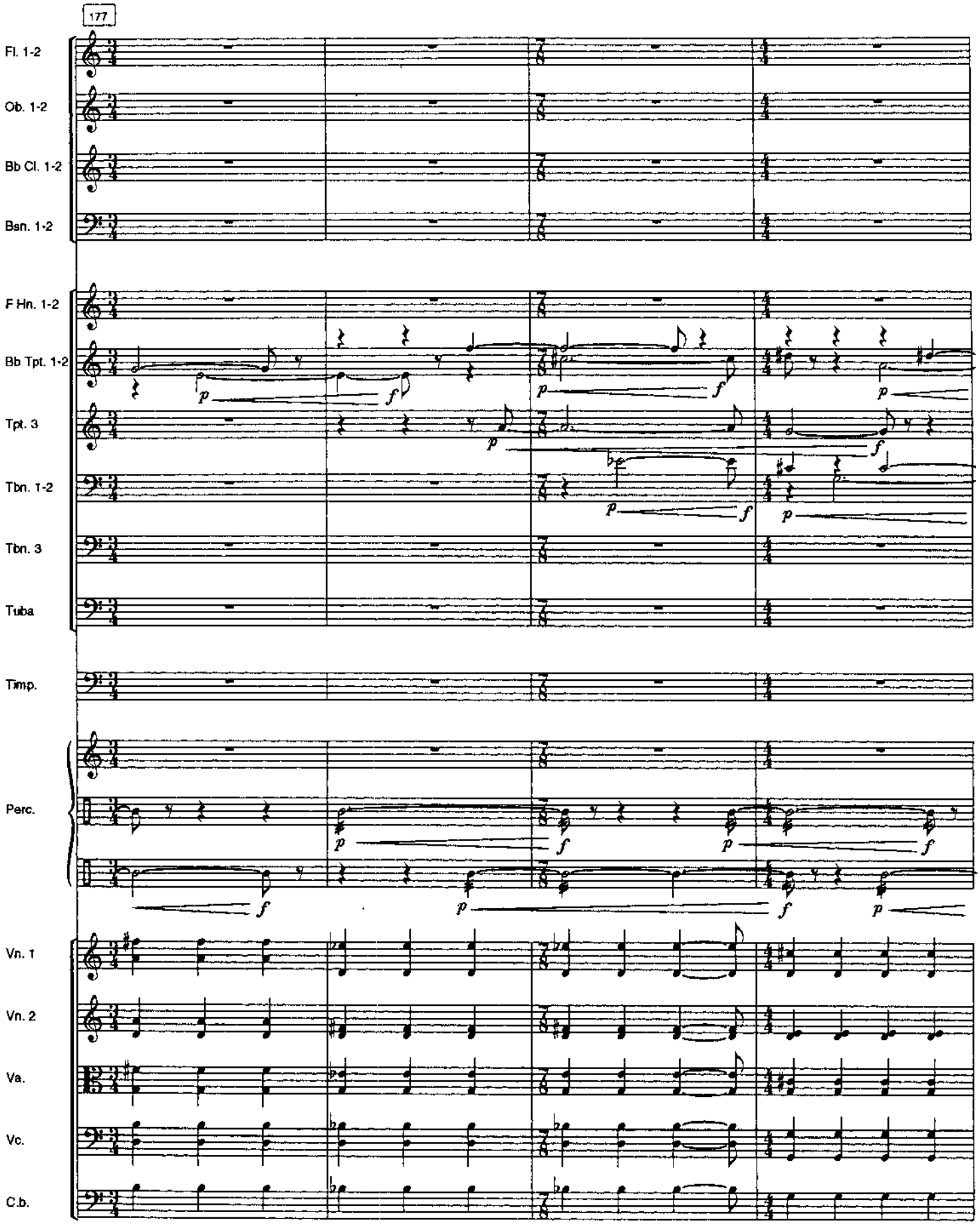

157
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
p
f
tr

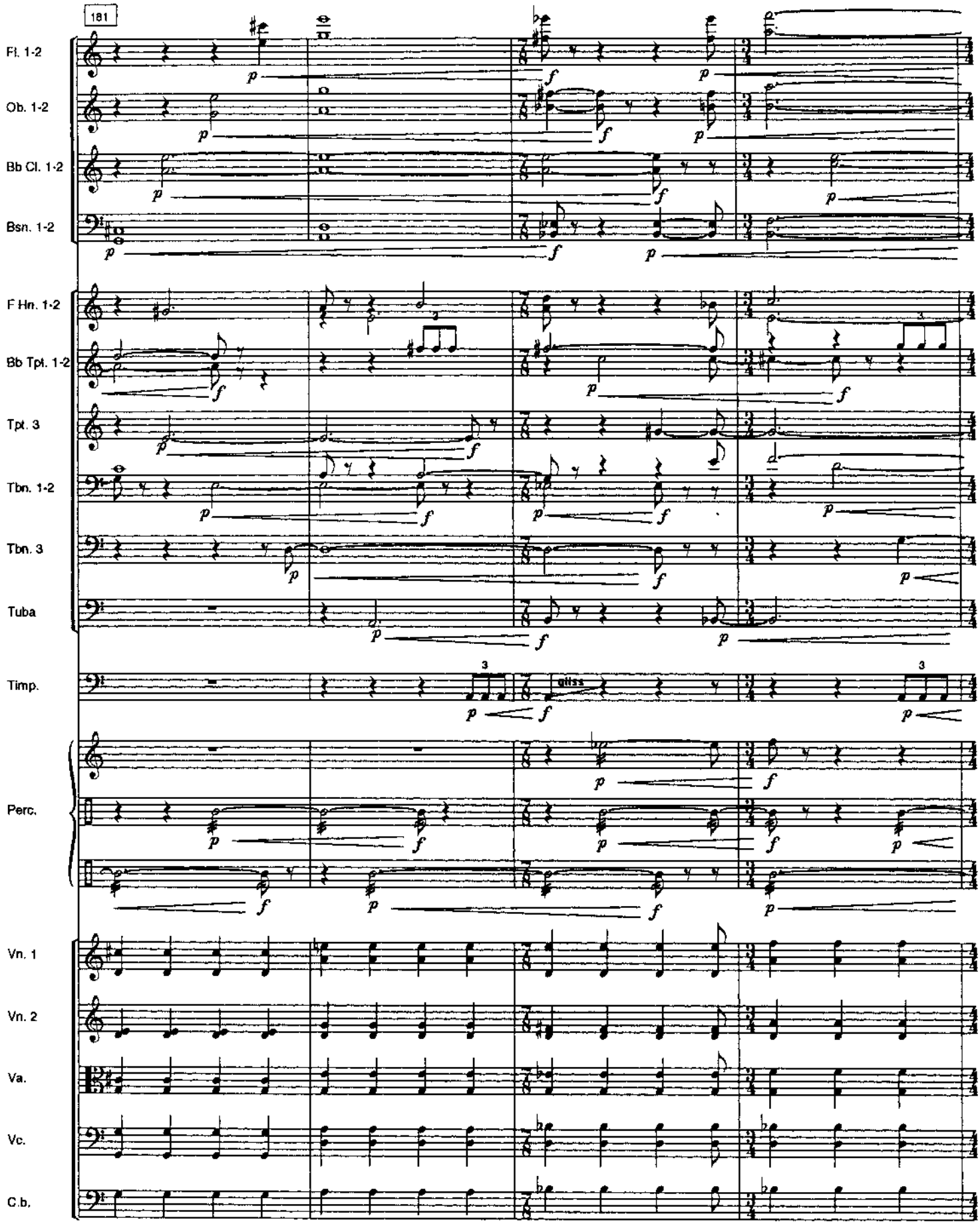

181
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
M.U
gliss
gliss
M.U

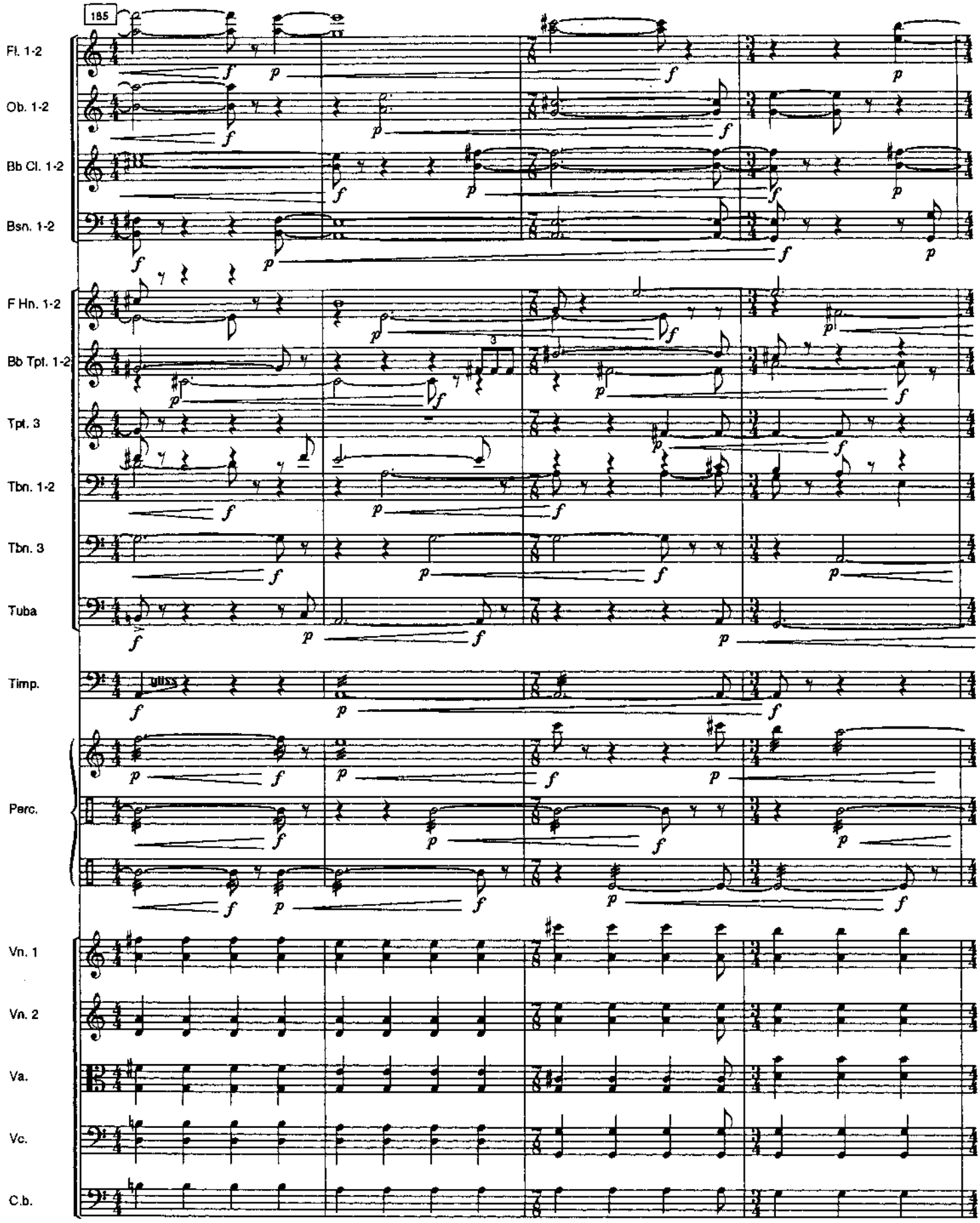

165
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
S.D.
Cym.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

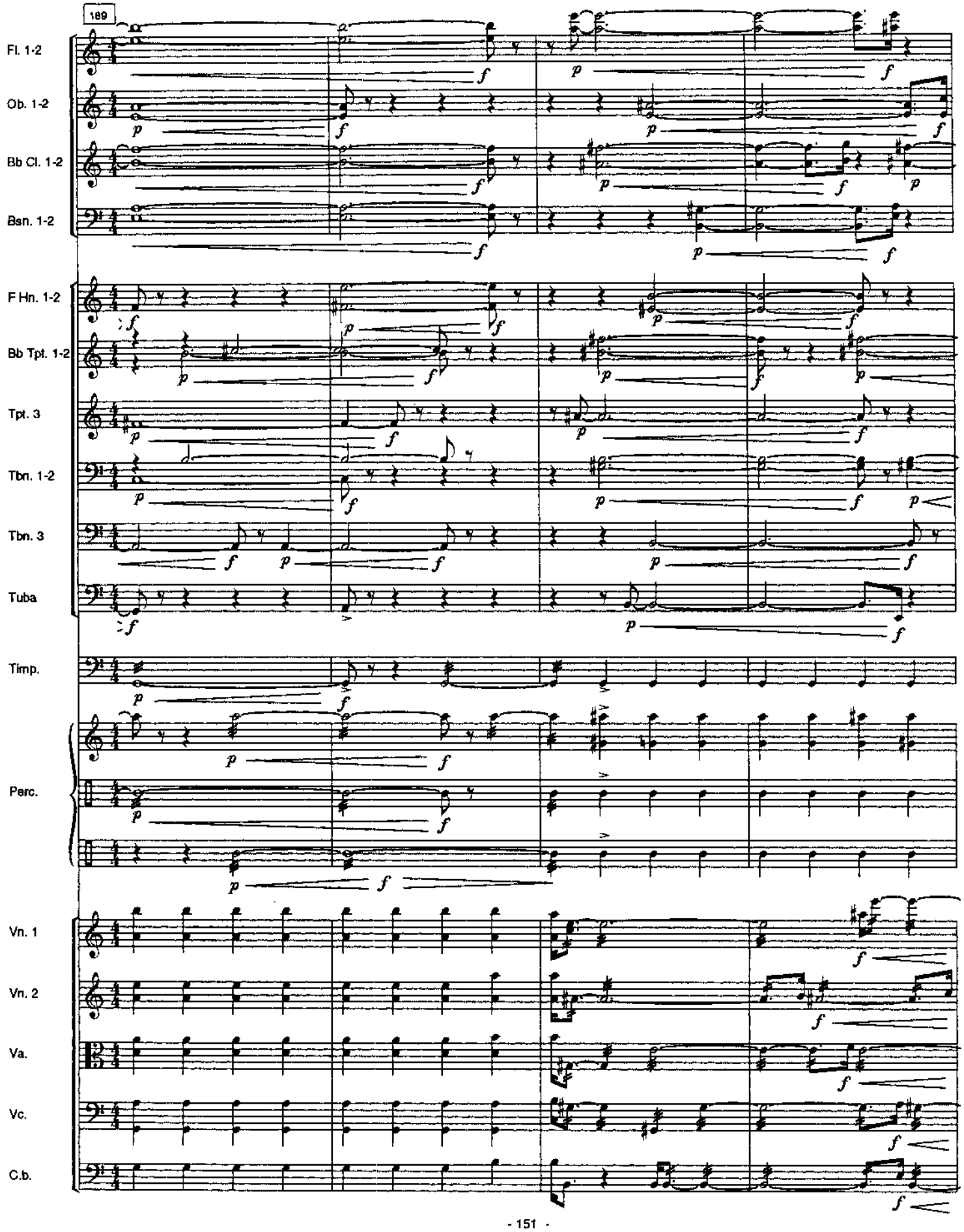

169
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

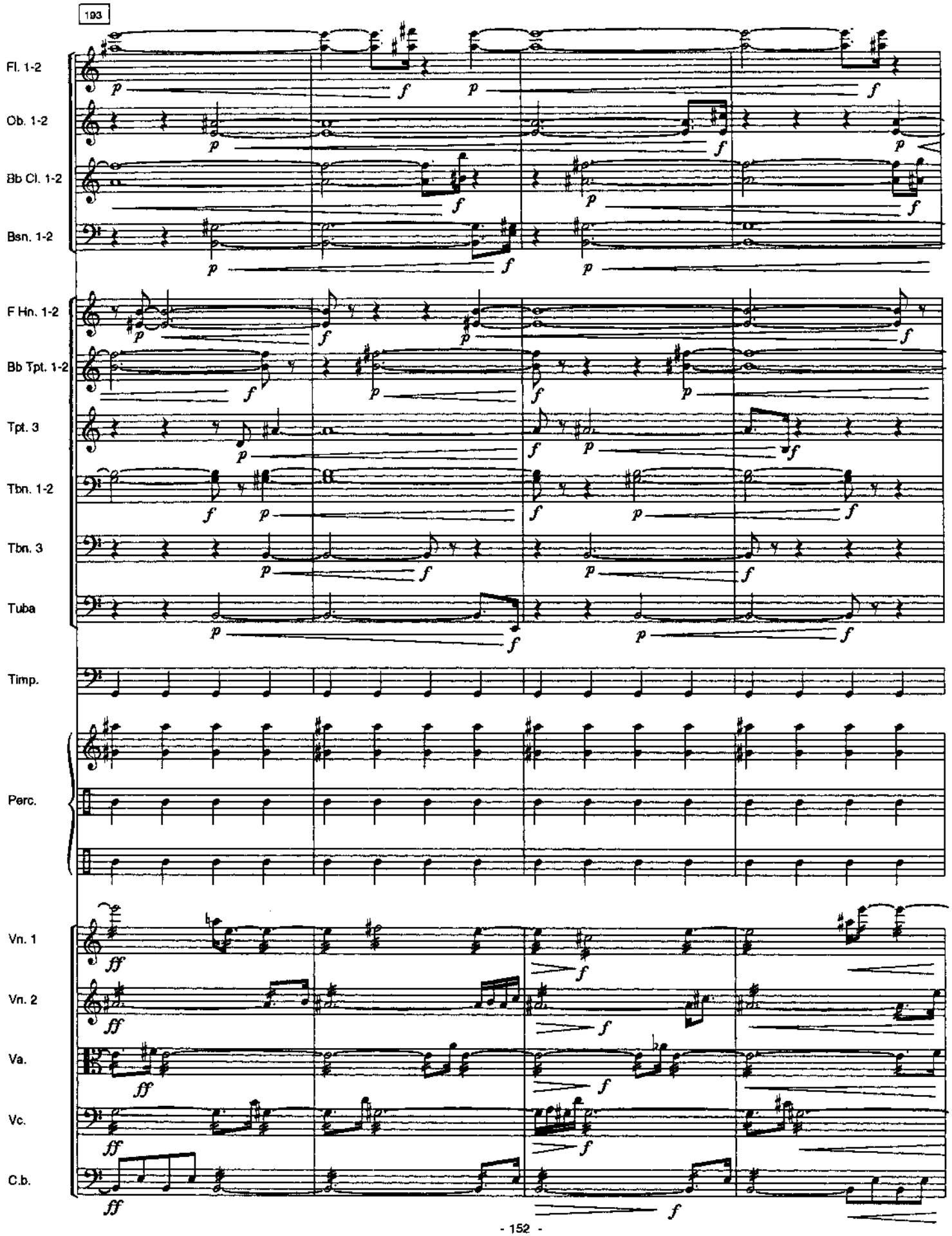

173
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.
sempre

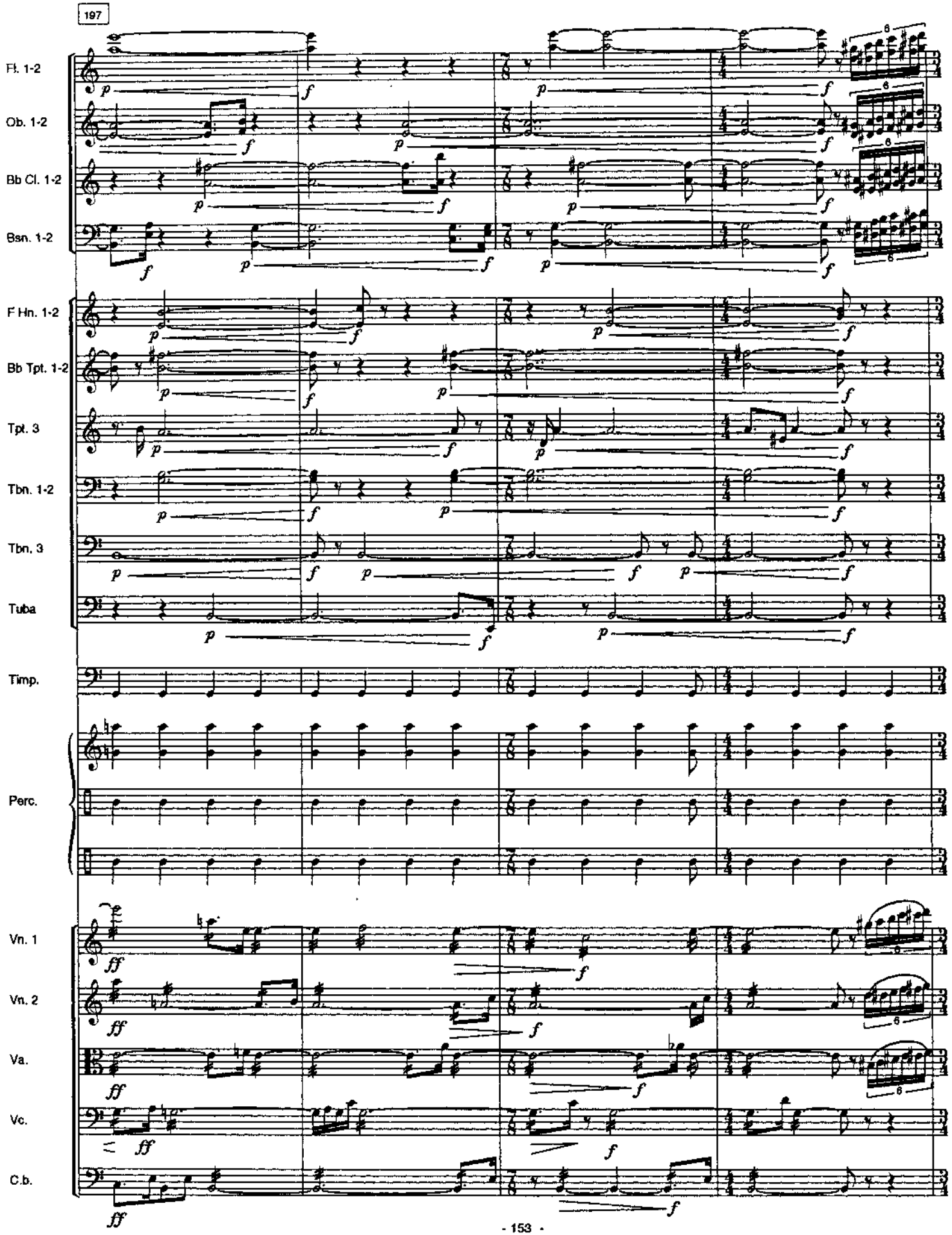

177
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.

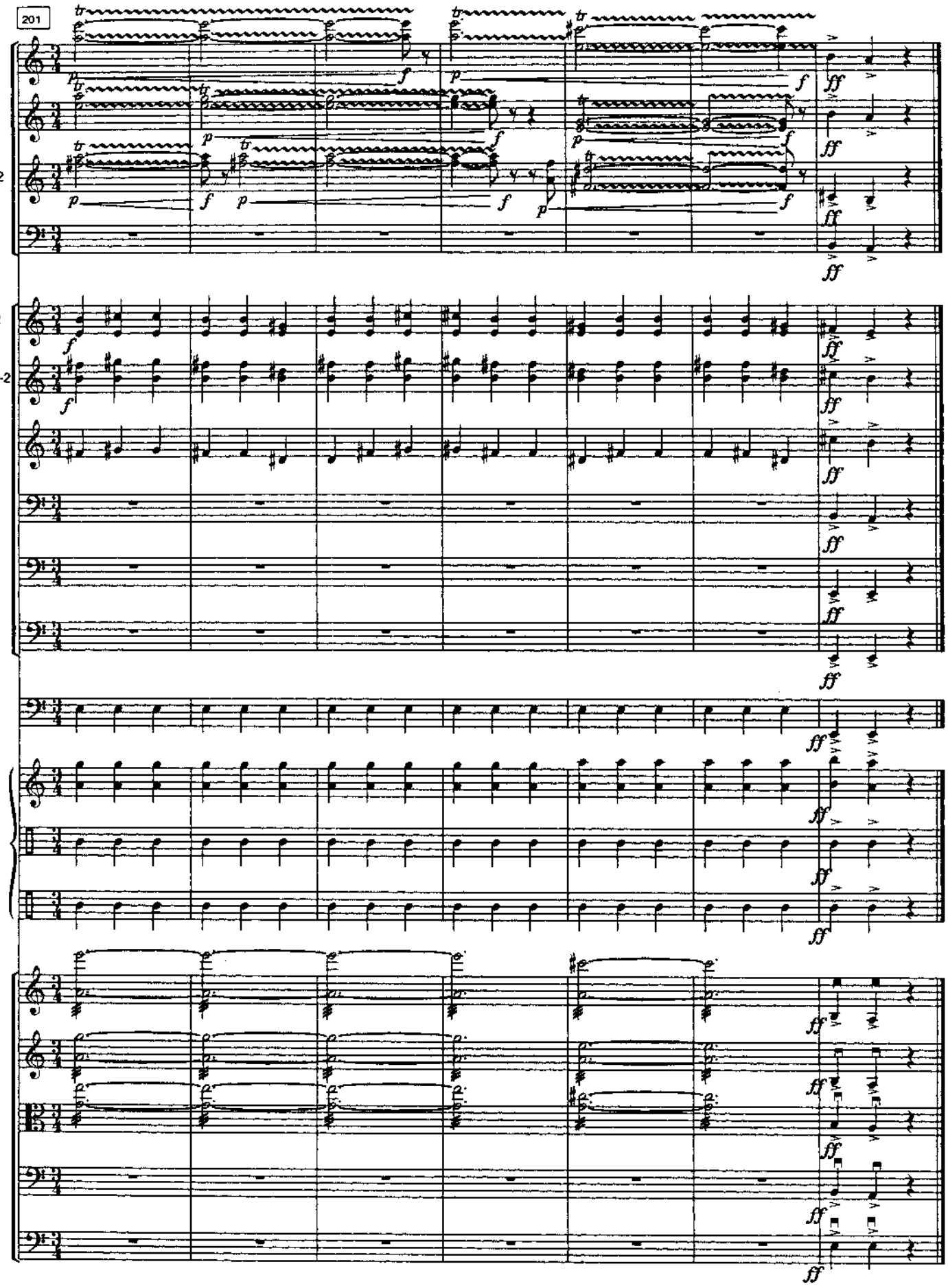

181
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
glissando
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.


185
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.


189
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.


193
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.


197
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.


201
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Bsn. 1-2
F Hn. 1-2
Bb Tpt. 1-2
Tpt. 3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc.
Vn. 1
Vn. 2
Va.
Vc.
C.b.