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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 cymbal, 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.

<u>Movement</u>	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 diversified, 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.

Musical notation for Example 1. The top staff is for Violin I, starting with a *pp* dynamic and a *gliss* marking. The bottom staff is for Flute 1 and 2, starting with a *mf* dynamic. Both staves show the first four measures of the violin I part and the first eight measures of the flute part, with various musical markings such as *gliss*, *mp*, *M.U.*, and *N.U.*.

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

Musical notation for Example 2. The top staff is for Horn 1 and 2, showing measures 13 and 22 with dynamics *pp* and *mf*. The bottom staff is also for Horn 1 and 2, showing measure 22 with a *pp* dynamic.

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

Musical notation for Example 3. The top staff is for Temple block, showing measures 38-39 with a *pp* dynamic and a *T.B.* marking. The bottom staff is for Bassoon 1 and 2, showing measures 41-43 with dynamics *p*, *mf*, and *p*.

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
	61-71	pizzicati and glissandi 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

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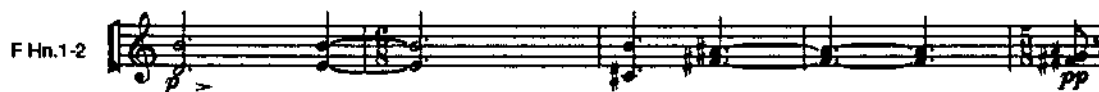
Section	Measures	Description
Introduction	1-4 5-7	special chord in strings the chord in woodwinds

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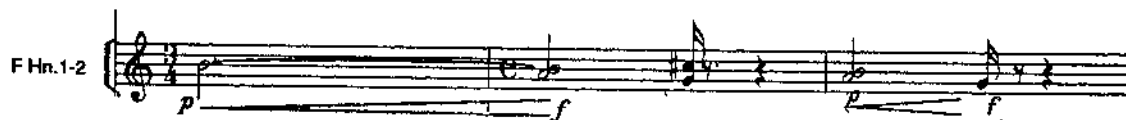
Table 3-- continued

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 on the tail 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:

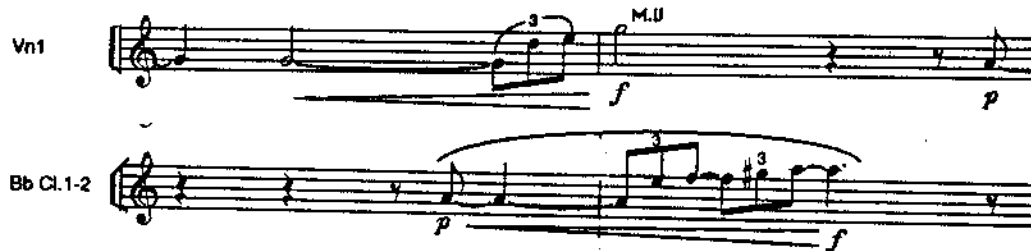
4. "Inherit" theme.

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.

Musical score for Example 24, measures 22-25. The score is for Oboe 1-2 (Ob. 1-2) and Bassoon 1-2 (Bb Cl. 1-2). The oboe part features a melodic line with ornaments (M.U.) and dynamics of *f* and *p*. The bassoon part provides a supporting line with dynamics of *f* and *p*.


E. Heterophony:

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

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


Musical score for Example 25, measures 87-89. The score is for Bassoon 1-2 (Bb Cl. 1-2) and Bassoon 1-2 (Bsn. 1-2). The bassoon part features a melodic line with ornaments and dynamics of *f* and *p*.

F. Rhythm:

14. Rhythmic Figure 

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

Musical score for Example 26, measures 106-109. The score is for Snare Drum (S.D.). The snare drum part features a rhythmic figure consisting of eighth notes, with dynamics of *f*.

15. Rhythmic figure 

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



Musical score for strings (Vn1, Vn2, Va, Vc, Cb) showing a rhythmic figure in measures 110-112. The score is in 4/4 time and features a consistent rhythmic pattern across all parts: a quarter note followed by an eighth note beamed to a sixteenth note, with a dotted quarter note. The key signature has one sharp (F#).

G. Ostinato:

16. Ostinato with a chromatic line

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



Musical score for strings (Vn1, Vn2, Va, Vc, Cb) showing an ostinato with a chromatic line in measures 134-136. The score is in 4/4 time and features a consistent rhythmic pattern across all parts: a quarter note followed by an eighth note beamed to a sixteenth note, with a dotted quarter note. The key signature has one sharp (F#). The score includes dynamic markings (*f*) and performance instructions: "Remove mute" and "sempre". The Cb part is marked "Arca".

17. Ostinato with a diatonic line

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

Musical score for strings (Vn. 1, Vn. 2, Va., Vc., C.b.) showing an ostinato with a diatonic line. The score includes dynamics like "non dir.", "sempre", "Pizz", and "ff".

18. Ostinato following heterophony.

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

Musical score for woodwinds (Fl. 1-2, Ob. 1-2, Bb Cl. 1-2, Bsn. 1-2) showing an ostinato following heterophony. The score includes dynamics like "f" and "ff".

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).

Musical score for brass instruments (F Horns, Bb Trumpets, Trombones) showing an ostinato with a dynamic pattern of  $p$  and  $f$ . The score is in 3/4 time and consists of four staves: F Hn. 1-2, Bb Tpt. 1-2, Bb Tpt. 3, and Tbn. 1-2. The music features a repeating rhythmic pattern of eighth notes with a dynamic pattern of  $p$  and  $f$  alternating every two measures. The first measure of each pair is marked  $p$  and the second is marked  $f$ . The pattern repeats throughout the four measures shown.

H Sustained Passages:

20. Sustained accompanying line

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

Musical score for strings (Violins, Violas, Cellos) showing sustained accompanying lines. The score is in 3/4 time and consists of five staves: Vn. 1, Vn. 2, Va., Vc., and Cb. The music features sustained accompaniment lines for each instrument, with a dynamic pattern of  $p$  and  $f$  alternating every two measures. The first measure of each pair is marked  $p$  and the second is marked  $f$ . The pattern repeats throughout the three measures shown.

21. Sustained homophonic passage with contrapuntal movement.

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

The musical score for Example 33, measures 104-106, is presented in a system of five staves. The top staff is the xylophone part, which features a melodic line with a sustained note. Below it are the string parts: Vn.1 (Violin 1), Vn.2 (Violin 2), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The string parts consist of rhythmic patterns of eighth and sixteenth notes, creating a contrapuntal texture against the xylophone's sustained melody. The score is in 4/4 time and spans three measures.

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 motive	inherit based on the second half of the theme
variation I	motive counterpoint sustained- passages	based on the first half of the theme with ornamentation percussion
Variation II	motive melody	first half of the theme with ornamentation
Variation III	heterophony melody theme sustained- passages	following ostinato with ornamentation varied contrapuntal
Variation IV	counterpoint motive sustained- passages	with ornamentation based on the first half of the theme percussion
Variation V	ostinato motive sustained- passages	chromatic bass line based on the first half of the theme 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 rhythm motive	without ornamentation  based on the second half of the theme
Fast	melody  rhythm sustained- passage counterpoint	with ornamentation without ornamentation fragment  accompanying line 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 ostinato	with ornamentation 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.

Musical notation for Bb Cl. 1-2, measures 81-83. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with a long slur over measures 81 and 82, and a triplet of eighth notes in measure 83. Dynamics include *p* and *f*.

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

Musical notation for woodwinds (Fl. 1-2, Ob. 1-2, Bb Cl. 1-2, Bsn. 1-2), measures 83-84. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It shows four staves with a rhythmic pattern of eighth notes. Dynamics include *f* and *p*.

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

Musical notation for Bb Cl. 1-2, measures 155-156. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a long slur over measures 155 and 156, with a triplet of eighth notes in measure 156. Dynamics include *p* and *f*.

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

Musical notation for Vn. 1, measures 73-80. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with a *Arco* marking and a dynamic of *f*.

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.

The image shows a musical score for five string instruments: Violin 1 (Vn.1), Violin 2 (Vn.2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and features a cadence in measures 229. Each instrument part is marked with 'Pizz' (pizzicato) and shows a chord structure that is a triad-like chord with the third omitted. The notes are: Vn.1 (G4, B4), Vn.2 (G4, B4), Va. (E3, G3), Vc. (G2, B2), and Cb. (G1, B1). The notes are beamed together in pairs for each instrument.

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

Musical score for strings (Vn1, Vn2, Va., Vc., Cb.) in unison, measures 184-186. The score is written for five staves. The first staff (Vn1) has a dynamic marking of *ff* and a fermata over the first measure. The second staff (Vn2) has a dynamic marking of *ff*. The third staff (Va.) has a dynamic marking of *ff*. The fourth staff (Vc.) has a dynamic marking of *ff*. The fifth staff (Cb.) has a dynamic marking of *ff*. The music consists of a single melodic line in unison across all staves. The first measure is marked with a fermata. The second and third measures are marked with *p*. The fourth and fifth measures are marked with *v*.

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

Musical score for woodwinds (Fl. 1-2, Ob. 1-2, Bb Cl. 1-2, Bsn. 1-2) in quartal, measures 152-153. The score is written for four staves. The first staff (Fl. 1-2) has a dynamic marking of *mf*. The second staff (Ob. 1-2) has a dynamic marking of *mf*. The third staff (Bb Cl. 1-2) has a dynamic marking of *mf*. The fourth staff (Bsn. 1-2) has a dynamic marking of *mf*. The music consists of a quartal texture across all staves. The first measure is marked with a fermata. The second and third measures are marked with *v*.



13. Predominant chordal structure of a passage

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

Musical score for Example 49, measures 74-75 of the strings. The score is written for five parts: Vn.1, Vn.2, Va., Vc., and Cb. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is divided into two measures. In measure 74, all parts play a triad (F2, A2, C3) marked *ppp*. In measure 75, the strings play a triad (F2, A2, C3) marked *pp*, with an augmented 4th interval (F2, C3) added, marked *pp*. The score includes dynamic markings *ppp* and *pp*.

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

Musical score for Example 50, measures 225-227 of the strings. The score is written for five parts: Vn.1, Vn.2, Va., Vc., and Cb. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is divided into three measures. In measure 225, all parts play a triad (F2, A2, C3) marked *pp*. In measure 226, the strings play a triad-like chord (F2, A2, C3) marked *pp*, with the 3rd (C3) omitted. In measure 227, the strings play a triad-like chord (F2, A2, C3) marked *pp*, with the 3rd (C3) omitted. The score includes dynamic markings *pp*.

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

Musical score for strings (Vn1, Vn2, Va., Vc., Cb.) in measures 5-6, unison. The score is written in 3/4 time and features a key signature of one flat (B-flat). The first measure (measure 5) is marked *ff* and contains a wavy line indicating a tremolo. The second measure (measure 6) is marked *p* and contains a wavy line indicating a tremolo. The Vc. and Cb. parts have a *ff* dynamic marking in measure 5 and a *p* dynamic marking in measure 6.

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

Musical score for woodwinds (Fl.1-2, Ob.1-2, Bb Cl.1-2, Bas.1-2) in measures 165-168, chromatic quartal. The score is written in 3/4 time and features a key signature of one flat (B-flat). The first measure (measure 165) is marked *f* and contains a chromatic quartal pattern. The second measure (measure 166) is marked *f* and contains a chromatic quartal pattern. The third measure (measure 167) is marked *f* and contains a chromatic quartal pattern. The fourth measure (measure 168) is marked *f* and contains a chromatic quartal pattern. The Fl.1-2, Ob.1-2, and Bb Cl.1-2 parts have a *f* dynamic marking in measure 165 and a *f* dynamic marking in measure 166. The Bas.1-2 part has a *f* dynamic marking in measure 165 and a *f* dynamic marking in measure 166.

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



Musical score for woodwinds (Flute, Oboe, Bb Clarinet, Bassoon) in measures 67-68. The score shows a triad with a major 2nd and augmented 4th interval. Dynamics range from piano (p) to forte (f).

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



Musical score for strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) in measures 176-177. The score shows a 7th chord with a minor 6th interval. The instruction "sempre" is present above each staff.

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.

The image displays a musical score for measures 90-92, divided into two systems. The first system includes woodwinds: Flute 1-2 (Fl. 1-2), Oboe 1-2 (Ob. 1-2), Bassoon 1-2 (Bb Cl. 1-2), and Bassoon 1-2 (Bsn. 1-2). The second system includes strings: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

The woodwind parts (measures 90-92) feature a complex rhythmic pattern with triplets. The string parts (measures 90-92) are marked *Arco* and *PPP* (pianissimo), indicating a soft, bowed texture. The overall texture is characterized by overlapping chords, creating a polychord effect.

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

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

The image shows a musical score for five string instruments: Violin 1 (Vn1), Violin 2 (Vn.2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. In the first measure, Vn1 and Vn.2 play a melodic line, while Va., Vc., and Cb. play a sustained bass line. In the second measure, Vn.2 and Va. play a melodic line, while Vc. and Cb. play a sustained bass line. In the third measure, Vn.2, Va., Vc., and Cb. play a melodic line, while Vn1 plays a sustained bass line. Dynamic markings include *Pizz* (pizzicato) and *pp* (pianissimo).

### 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 *glissandi* produces a sound similar to a Korean drum.

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

Musical score for Example 57, showing five string staves (Vn.1, Vn.2, Va., Vc., Cb.) in 4/4 time. Each staff begins with a dynamic marking of *pp* (pianissimo) and a vibrato line. Above each staff, the letters "M.U." are written. The staves are arranged vertically from top to bottom: Vn.1, Vn.2, Va., Vc., and Cb.

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

Musical score for Example 58, showing five string staves (Vn.1, Vn.2, Va., Vc., Cb.) in 4/4 time. The score is divided into two measures. In the first measure, all staves begin with a dynamic marking of *p* (piano). In the second measure, the upper three staves (Vn.1, Vn.2, Va.) are marked *Arco* and *Pizz* (pizzicato). The Cello (Vc.) and Contrabass (Cb.) staves are marked *gliss* (glissandi) and *f* (forte). The Cello and Contrabass staves also have a dynamic marking of *p* (piano) at the beginning of the first measure.

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

Musical score for Example 59, measures 51-52 of the strings, pizzicato glissandi. The score is for five string parts: Vn1, Vn.2, Va., Vc., and Cb. The music is in 4/4 time. The first measure (measure 51) shows the strings playing a half note chord. The second measure (measure 52) shows a glissando effect, indicated by a diagonal line with a dot at the end, moving from the first measure's chord to a new chord. The dynamics are marked *f* (forte) for the first measure and *ff* (fortissimo) for the second measure. The notation includes 'Pizz' (pizzicato) and 'Pizz gliss' (pizzicato glissando) markings. The Vn1 part has a triplet of eighth notes in the second measure.

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

Musical score for Example 60, measures 104-107 of the strings, tremolo. The score is for five string parts: Vn.1, Vn.2, Va., Vc., and Cb. The music is in 4/4 time. The first measure (measure 104) shows the strings playing a half note chord. The second measure (measure 105) shows a tremolo effect, indicated by a diagonal line with a dot at the end, moving from the first measure's chord to a new chord. The dynamics are marked *p* (piano) for the first measure and *f* (forte) for the second measure. The notation includes 'Tremolo' markings. The Vn.1 and Vn.2 parts have a triplet of eighth notes in the second measure.

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

The image shows a musical score for five string instruments: Violin 1 (Vn.1), Violin 2 (Vn.2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and G major. It covers measures 218, 219, and 220. In measure 218, each instrument plays a half note chord. In measure 219, the notes are sustained with a tremolo effect, and a 'gliss' (glissando) instruction is written above each staff. In measure 220, the notes are sustained with a tremolo effect, and a 'gliss' instruction is written above each staff. The notes in measure 218 are: Vn.1 (G4), Vn.2 (B4), Va. (C5), Vc. (G2), and Cb. (B1).

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

The image shows a musical score for five string instruments: Violin 1 (Vn1), Violin 2 (Vn.2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/8 time and G major. It covers measure 42. Each instrument plays a quarter note chord with a 'sfz' (sforzando) dynamic marking. The notes in measure 42 are: Vn1 (G4), Vn.2 (B4), Va. (C5), Vc. (G2), and Cb. (B1).

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 wood-  
winds, molto vibrato, non vibrato.

Musical score for woodwinds in Example 63, measures 106-107. The score is for Flute 1-2 (Fl. 1-2), Oboe 1-2 (Ob. 1-2), Bass Clarinet 1-2 (Bb Cl. 1-2), and Bassoon 1-2 (Bsn. 1-2). The key signature is one sharp (F#) and the time signature is 4/4. The score shows a melodic line for each instrument, with dynamic markings of *p* and *f*. Above the Flute part, there are handwritten annotations: "M.U" above the first measure, "N.U" above the second measure, and "M.U" above the third measure. The notation includes slurs, accents, and dynamic markings.

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

Musical score for woodwinds and strings in Example 64, measures 67-68. The score is for Flute 1-2 (Fl. 1-2), Oboe 1-2 (Ob. 1-2), Bass Clarinet 1-2 (Bb Cl. 1-2), Bassoon 1-2 (Bsn. 1-2), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The woodwind parts feature complex rhythmic patterns and dynamic markings of *p* and *f*. The string parts are marked *p* and include the instruction "Arco". The notation includes slurs, accents, and dynamic markings.

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.

The musical score for measures 48-49 of the brasses consists of five staves. The top two staves are for Bb Trumpets 1-2 and 3, both in treble clef. The bottom three staves are for Trombones 1-2, 3, and the Tuba, all in bass clef. The music is marked with dynamics such as *p* (piano), *pp* (pianissimo), and *gliss* (glissando). The Tuba part starts with a *p* dynamic and a *mute* instruction. The Trombone 3 part features *gliss* markings. The Trumpet parts include *mute* and *pp* markings.

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 musical score for Example 66 shows the percussion parts for measures 182-185. The top staff is for Timpani (Timp.) and the bottom three staves are for Percussion (Perc.). The Timpani part features two triplet patterns, each marked with a dynamic range from piano (p) to forte (f). The Percussion part consists of three staves, with various rhythmic patterns and dynamic markings (p, f) throughout the measures.

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.

The musical score for Example 67 shows the percussion parts for measures 83-84. The top staff is for Percussion 2 (Per.2) and the bottom staff is for Percussion 3 (Perc.3). The Percussion 2 part features a snare drum (S.D.) pattern with accents (>) and the Percussion 3 part features a cymbal (Cym.) pattern.

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.

The image displays a musical score for measures 22 and 23 of the second movement. The score is organized into three systems of staves. The first system includes Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), Clarinets 1-2 (Cl. 1-2), and Bass Clarinets 1-2 (Bb Cl. 1-2). The second system includes Bassoons 1-2 (Bsn. 1-2), French Horns 1-2 (F Hn. 1-2), Trumpets in B-flat 1-2 (Bb Tpt. 1-2), Trumpet 3 (Bb Tpt. 3), Trombone 3 (Tbn. 3), and Tuba. The third system includes Violin 1 (Vn1), Violin 2 (Vn.2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 22 and 23 are marked with a *f* dynamic. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinets, Bassoons, and French Horns) play a rhythmic pattern of eighth notes, with triplets indicated by a '3' over the notes. The brasses (Trumpets, Trombone, and Tuba) play a similar rhythmic pattern, with some parts marked 'muted' and *pp*. The strings (Violins, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes, with triplets indicated by a '3' over the notes, and are marked *p*. The score also includes dynamic markings such as *ppp* and *pp* for various instruments.

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 cymbal  
    Snare drum  
    Bass drum  
    Gong  
Strings  
    Violin I  
    Violin II  
    Viola  
    Violoncello  
    Contrabass



FIRST MOVEMENT	1
SECOND MOVEMENT	58
THIRD MOVEMENT	104

Transposed Score

# SYMPHONY IN THREE MOVEMENTS

Park, Ki-Seob  
(1994)

♩ = 92

Flute1-2  
Oboe1-2  
Bb Clarinet1-2  
Bassoon1-2  
F Horn1-2  
Bb Trumpet1-2  
Bb Trumpet3  
Trombone1-2  
Trombone3  
Tuba  
Timpani  
1  
Percussion 2  
3  
Violin1  
Violin2  
Viola  
Violoncello  
Contrabass

*pp* *mp* *mf*  
*gliss* *m.u.*

5

Fl.1-2 *mf* *m.u.* *N.U.*

Ob.1-2 *mf* *m.u.* *N.U.*

Bb Cl.1-2 *mf* *m.u.* *N.U.*

Bsn.1-2 *mf*

F Hn.1-2

Bb Tpt.1-2

Bb Tpt.3

Tbn.1-2

Trb.3

Tuba

Timp *p* *f* *vib*

1

Per.2 *S.D.* *f*

3 *T.T.* *f*

Vn.1 *f* *mp* *f* *6*

Vn.2 *f* *mp* *f* *6*

Va. *f* *mp* *f*

Vc. *f* *mp* *f*

Cb. *f* *mp* *f*

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.

This musical score page shows measures 9, 10, 11, and 12. It includes parts for woodwinds, brass, strings, and percussion. The woodwind and brass sections are mostly silent in this passage. The string section starts with a piano (*p*) dynamic in measure 9 and then shifts to arco in measure 10, followed by pizzicato (*pizz*) and various dynamic markings like *pp*, *ppp*, *f*, and *p*. The percussion parts include a T.B. (Tambourin) part starting in measure 10 with a *pp* dynamic.

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*  
*mf*  
*p*  
*f*  
*tr*  
*pp*  
*pizz*  
*sfz*  
*p*  
*Arco*  
*f*  
*Arco*  
*p*  
*Arco*  
*p*  
*Arco*  
*f*  
*p*  
*sfz*  
*pizz*  
*sfz*  
*p*  
*Arco*  
*f*  
*p*  
*N.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

Trb.3

Tuba

Timp

1

Per.2

3

Vn.1

Vn.2

Va.

Vc.

Cb.

This musical score page (17) features a variety of instruments. The woodwind section includes Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, French Horns 1-2, B-flat Trumpets 1-2 and 3, Tenor Trombones 1-2, and Trombone 3. The brass section includes Tubas and Timpani. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The percussion section includes three snare drums. The score is written in 4/4 time and includes dynamic markings such as *ff*, *f*, *mf*, *p*, and *sfz*. It also features articulation like accents and slurs, and performance instructions like *m.u.* (more up-bow/bow). The woodwinds and strings have complex rhythmic patterns, including sixteenth-note runs and slurs. The percussion parts are marked with accents and *mf*. The string parts include *sfz* markings and *m.u.* instructions.

This page of the musical score, numbered 21, contains the following parts and markings:

- Fl. 1-2:** Flute parts, mostly rests.
- Ob. 1-2:** Oboe parts, mostly rests.
- Bb Cl. 1-2:** Bass Clarinet parts, mostly rests.
- Bsn. 1-2:** Bassoon parts, mostly rests.
- F Hn. 1-2:** French Horn parts, featuring a *pp* dynamic and a sixteenth-note figure with a *5* fingering.
- Bb Tpt. 1-2:** Trumpet parts, mostly rests.
- Bb Tpt. 3:** Third Trumpet part, mostly rests.
- Tbn. 1-2:** Trombone parts, mostly rests.
- Trb. 3:** Third Trombone part, mostly rests.
- Tuba:** Tuba part, mostly rests.
- Timp:** Timpani part, mostly rests.
- 1:** First Percussion part, mostly rests.
- Per. 2:** Second Percussion part, featuring a *mf* dynamic and a *T.B.* (Tom Tom) marking.
- 3:** Third Percussion part, mostly rests.
- Vn. 1:** Violin I part, featuring *Pizz f* and *Arco* markings, with sixteenth-note passages.
- Vn. 2:** Violin II part, featuring *Pizz f* and *Arco* markings, with sixteenth-note passages.
- Va.:** Viola part, featuring *Pizz f* and *Arco* markings, with sixteenth-note passages.
- Vc.:** Violoncello part, featuring *Pizz f* and *Arco* markings, with sixteenth-note passages and *sfz* dynamics.
- Cb.:** Contrabass part, featuring *Pizz f* and *Arco* markings, with sixteenth-note passages and *sfz* dynamics.

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.

Musical score for page 25, featuring woodwinds, brass, strings, and percussion. The score is in 3/4 time and includes various dynamics and articulations.

Woodwinds:  
Fl.1-2: Rests.  
Ob.1-2: *p* (measures 1-2), *ff* (measures 3-4), *pp* (measures 5-6). Includes *N.U.* and *pp N.U.* markings.  
Bb Cl.1-2: Rests.  
Bsn.1-2: Rests.  
F Hn.1-2: *p* (measures 1-2), *pp* (measures 3-4). Includes a *5* fingering.  
Bb Tpt.1-2: Rests.  
Bb Tpt.3: Rests.  
Tbn.1-2: Rests.  
Trb.3: Rests.  
Tuba: Rests.

Brass:  
Tbn.1-2: Rests.  
Trb.3: Rests.  
Tuba: Rests.

Strings:  
Vn.1, Vn.2, Va., Vc., Cb.: *Pizz* (measures 1-2), *Arco* (measures 3-4).

Percussion:  
Timp: Rests.  
1: Rests.  
Per.2: *f* (measures 1-2), *p* (measures 3-4). Includes *S.D.* and *T.T.* markings.  
3: Rests.



29

Fl.1-2 *f*

Ob.1-2 *fff* *mp* *p*

Bb Cl.1-2 *pp*

Bsn.1-2 *f* *p*

F Hn.1-2 *p*

Bb Tpt.1-2

Bb Tpt.3

Tbn.1-2

Trb.3

Tuba

Timp *gliss* *pp*

1

Per.2

3

Vn.1 *p*

Vn.2 *p*

Va. *p*

Vc. *p*

Cb.



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.

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*  
*pp*  
T.B.

Detailed description: This page of a musical score, numbered 37, contains 18 staves. The top 17 staves are for woodwinds and brass: Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, French Horns 1-2, B-flat Trumpets 1-2, B-flat Trumpet 3, Trombones 1-2, Trombone 3, and Tuba. The 18th staff is for Timpani. Below these are three percussion staves, with the second and third staves containing a snare drum part. The snare drum part begins with a fortissimo (sfz) dynamic and a series of accents, then transitions to a piano (pp) dynamic with a triplet of eighth notes marked 'T.B.' (Tutti/Basso). The bottom five staves are for strings: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The string parts are mostly sustained notes with accents.

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* *mf* *p*

*pp* *mf* *p*

I.I

Detailed description: This is a page of a musical score, page 41, for a symphony or concert band. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Flutes 1-2, Oboes 1-2, Bass Clarinets 1-2, Bassoons 1-2, French Horns 1-2, Trumpets 1-2 (B-flat), Trumpet 3 (B-flat), Trombones 1-2, Trombone 3, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is written in 3/8 time. The key signature has one sharp (F#). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also markings for *I.I* (first ending) and a triplet of eighth notes. The percussion parts (Per. 2 and 3) have specific rhythmic patterns with accents and dynamic markings.

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*  
*gliss*  
*p*  
*R*  
*p*  
*Arco*  
*p*  
*Pizz*  
*f*  
*Arco*  
*f*  
*f*  
*f*  
*f*  
*f*

6  
5  
6  
5  
6  
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.u.*  
*p*  
*mf*  
*mp*  
*mf*  
*allss*  
*p*  
*mf*  
*tr*  
*mp*  
*p*  
*ff*  
*f*  
*f*

Fl.1-2: Measures 143-146. Measure 145 has a forte (*f*) dynamic. Measure 146 has a piano (*p*) dynamic with a sixteenth-note flourish.

Ob.1-2: Measures 143-146. Measure 145 has a forte (*f*) dynamic. Measure 146 has a piano (*p*) dynamic.

Bb Cl.1-2: Measures 143-146. Measure 143 has a forte (*f*) dynamic. Measure 145 has a mezzo-vibrato (*m.v.*) dynamic. Measure 146 has a forte (*f*) dynamic.

Bsn.1-2: Measures 143-146. Measure 143 has a mezzo-forte (*mf*) dynamic. Measure 145 has a piano (*p*) dynamic. Measure 146 has a forte (*f*) dynamic.

F Hn.1-2: Measures 143-146. Rest.

Bb Tpt.1-2: Measures 143-146. Rest.

Bb Tpt.3: Measures 143-146. Rest.

Tbn.1-2: Measures 143-146. Rest.

Trb.3: Measures 143-146. Rest.

Tuba: Measures 143-146. Rest.

Timp: Measures 143-146. Measure 145 has a piano (*p*) dynamic. Measure 146 has a forte (*f*) dynamic with a glissando (*gliss*).

1: Measures 143-146. Rest.

Per.2: Measures 143-146. Active with rhythmic patterns.

3: Measures 143-146. Active with rhythmic patterns.

Vn.1: Measures 143-146. Measure 143 has a fortissimo (*ff*) dynamic. Measure 145 has a forte (*f*) dynamic. Measure 146 has a piano (*p*) dynamic with a sixteenth-note flourish.

Vn.2: Measures 143-146. Measure 145 has a forte (*f*) dynamic. Measure 146 has a piano (*p*) dynamic.

Va.: Measures 143-146. Measure 145 has a forte (*f*) dynamic. Measure 146 has a piano (*p*) dynamic with the instruction *Arco*.

Vc.: Measures 143-146. Measure 145 has a forte (*f*) dynamic. Measure 146 has a piano (*p*) dynamic with the instruction *Arco*.

Cb.: Measures 143-146. Measure 145 has a forte (*f*) dynamic. Measure 146 has a piano (*p*) dynamic.

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.

Musical score for orchestra, measures 57-60. The score includes parts for woodwinds, brass, strings, and percussion. The key signature is one sharp (F#) and the time signature is 3/4. The woodwinds and strings are active throughout, with dynamic markings such as *m.u.*, *sfz*, and *f*. The percussion parts are mostly rests.



Fl. 1-2

Ob. 1-2

Bb Cl. 1-2  
*mf*

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.  
*Arco*

*mf*

*m.u.*

*p*

*pp*

*p*

*p*

*p*

*p*

*p*

*p*

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*  
*pp*  
*ppp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

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

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.

The musical score for page 73 includes the following parts and markings:

- Fl.1-2, Ob.1-2, Bb Cl.1-2, Bb Tpt.1-2, Bb Tpt.3, Tbn.1-2, Trb.3, Tuba:** These parts are mostly silent, with rests throughout the measures.
- Bsn.1-2:** Features a melodic line with a slur and a triplet of eighth notes in the second measure.
- F Hn.1-2:** Includes dynamic markings *p* and *m.u.* (mezzo-urto).
- Timp:** Shows dynamics *p*, *f*, and *sfz*. A glissando is marked in the third measure.
- Per.2:** Includes a *Sym.* (symphonic) marking and a *PPP* (pianississimo) dynamic in the third measure.
- Vn.1, Vn.2, Va., Vc., Cb.:** The string section plays a rhythmic accompaniment with dynamics *PPP* and *pp*. A *sfz* (sforzando) marking is present in the third measure.

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.

Musical score for page 77. The score includes parts for Flutes (Fl. 1-2), Oboes (Ob. 1-2), Clarinets (Bb Cl. 1-2), Bassoons (Bsn. 1-2), Horns (F Hn. 1-2, Bb Tpt. 1-2, Bb Tpt. 3), Trombones (Tbn. 1-2, Trb. 3), Tuba, Timpani (Timp), Percussion (Per. 1, 2, 3), Violins (Vn. 1, Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mf*, *pp*, *p*, *sfz*, and *gliss*. The percussion parts include *Sym.* (Symphony) and *gliss* (glissando). The string parts are marked with *Pizz* (Pizzicato) and *sfz* (sforzando).

Musical score for page 81, featuring woodwinds, brass, and strings. The score is in 4/4 time and includes the following parts:

- Fl. 1-2
- Ob. 1-2
- Bb Cl. 1-2
- Bsn. 1-2
- F Hr. 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.

Key performance markings include *ppp* (pianissimo) and *p* (piano) in the string section, and *m.u.* (marcato) in the woodwind section. The woodwinds (Bb Cl. 1-2 and Bsn. 1-2) play a melodic line with eighth notes and slurs. The strings play a rhythmic accompaniment with chords and moving lines.

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*  
*mf*  
*p*  
*giles*  
*p*  
*pp*  
*Pizz*

Detailed description: This page of a musical score, numbered 85, contains parts for various instruments. The woodwind section includes Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, and French Horns 1-2. The brass section includes B-flat Trumpets 1-2 and 3, Trombones 1-2, Trumpet 3, and Tuba. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, three snare drums (1, 2, 3), and a triangle (labeled 'giles'). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo) are indicated. The string parts are marked with 'Pizz' (pizzicato). The woodwinds and brass parts have various articulations and slurs. The percussion parts show rhythmic patterns with accents and dynamic markings.

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

F Hn.1-2

Bb Tpl.1-2

Bb Tpl.3

Tbn.1-2

Trb.3

Tuba

Timp

1

Per.2

3

Vn.1

Vn.2

Va.

Vc.

Cb.

*f*

*m.u*

*3*

*Arco*

*PPP*



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.

The musical score for page 98, measures 1-4, is arranged in a standard orchestral format. The woodwind section (Flute 1-2, Oboe 1-2, Bb Clarinet 1-2, Bassoon 1-2, and French Horn 1-2) plays a melodic line consisting of triplets of eighth notes. The brass section (Bb Trumpet 1-2, Bb Trumpet 3, Trombone 1-2, Trombone 3, and Tuba) is mostly silent, with some notes appearing in the French Horn part. The percussion section includes a pair of timpani (Timp) and three percussionists (Per. 1, 2, 3). The strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) provide harmonic support with sustained chords and some melodic movement. Dynamic markings include piano (p), pianissimo (pp), mezzo-urto (m.u.), and fortissimo (ff). The score is written in 4/4 time and features a key signature of one flat.

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.

This page of a musical score (page 97) contains the following parts and markings:

- Fl.1-2:** Flute parts with complex rhythmic patterns and triplets.
- Ob.1-2:** Oboe parts with triplets and dynamic markings like *ff*.
- Bb Cl.1-2:** Bass Clarinet parts with triplets and dynamic markings like *ff*.
- Bsn.1-2:** Bassoon parts with dynamic markings like *f* and *ff*.
- F Hn.1-2:** French Horn parts with dynamic markings like *f*, *pp*, and *ff*.
- Brass:** Bb Tpt.1-2, Bb Tpt.3, Tbn.1-2, Trb.3, and Tuba parts, mostly containing rests.
- Percussion:** Timp (Tympani) with *pp* and *sfz* markings; Per.2 and Per.3 with rests.
- Strings:** Vn.1, Vn.2, Va., Vc., and Cb. parts with dynamic markings like *f* and *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

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

1

Per. 2

3

Vn. 1

Vn. 2

Va.

Vc.

Cb.

*p*

*tr*

*pp*

*sfz*

*pp*

T.B

T.I

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.

*tr*

*p*

*ff*

*m.u.*

*gliss*

*sfz*

*gong*

*Sym.*

*mute*

*ppp*

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.

The musical score for page 113 consists of 18 staves. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Tuba) and the percussion section (Tympani, Snare, and Tom-toms) are currently silent, indicated by whole rests. The string section (Violins, Viola, Violoncello, and Contrabass) is active. Violin 1 plays a melodic line with a *pp* dynamic marking. The other string parts are silent.

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.

musical notation including notes, rests, dynamics (p, f, mp, sfz), articulation (accents, gliss), and performance instructions (mute, Sym. ▽).

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.

This musical score page, numbered 121, contains measures 1 through 4. The instrumentation includes woodwinds (Flutes, Oboes, Clarinets, Bassoon, Horns), brass (Trumpets, Trombones, Tuba), percussion (Timpani, Snare Drum, Tom-toms), and strings (Violins, Viola, Violoncello, Double Bass). The music features various dynamics such as piano (*p*), forte (*f*), mezzo-piano (*mp*), and sforzando (*sfz*). Performance instructions include *gliss*, *mute*, *Pizz*, and *sempre*. The string parts (Vn.1, Vn.2, Va., Vc., Cb.) are highly active, with Vn.1 and Vn.2 playing rapid sixteenth-note passages and triplets. The woodwinds and brass sections have more sparse, punctuated entries.



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.

The musical score for page 125 is arranged in a standard orchestral format. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent. The brass section (Horns, Trumpets, Trombones, Tuba) has a melodic line starting in the second measure, marked with a forte (*f*) dynamic. The percussion section (Percussion 1, 2, 3) provides a rhythmic accompaniment, with Percussion 1 playing a pattern of chords marked with a piano (*p*) dynamic. The string section (Violins, Viola, Violoncello, Contrabass) has a more active role, with Violins 1 and 2 playing a rhythmic pattern of eighth notes, often in triplets, and the lower strings providing harmonic support.

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.

The score is for page 129 and consists of 17 staves. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Tuba) and the brass section (Trumpets, Trombones, and Tuba) are mostly silent, indicated by rests. The percussion section includes a Timpani part with notes and dynamics like *sfz* and *p*, and three snare drum parts (1, 2, 3) with dynamics like *p* and *f*. The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) is active, with Violins 1 and 2 playing a melodic line with triplets, Viola and Cello playing a rhythmic accompaniment, and Contrabass playing a bass line. Dynamics like *p* and *f* are used throughout. The score is in 4/4 time and features a key signature of one flat.

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.

This musical score page contains the following elements:

- Woodwinds:** Flutes (Fl. 1-2), Oboes (Ob. 1-2), Bass Clarinets (Bb Cl. 1-2), Bassoons (Bsn. 1-2), and French Horns (F Hn. 1-2).
- Brass:** Trumpets (Bb Tpt. 1-2, Bb Tpt. 3), Trombones (Tbn. 1-2), Trombone 3 (Trb. 3), and Tuba.
- Percussion:** Timpani (Timp), Snare Drum (1), and Cymbals (Per. 2, 3).
- Strings:** Violins (Vn. 1, Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).
- Performance Markings:**
  - Dynamic markings: *f* (forte), *sfz* (sforzando), and *sempre* (sempre).
  - String instructions: "Remove mute" and "Arco" (arco).

This page of the musical score includes the following parts and their dynamics:

- Fl. 1-2**: Treble clef, 3/4 time, playing a rhythmic pattern with accents.
- Ob. 1-2**: Treble clef, 3/4 time, playing a rhythmic pattern with accents.
- Bb Cl. 1-2**: Treble clef, 3/4 time, playing a rhythmic pattern with accents.
- Bsn. 1-2**: Bass clef, 3/4 time, playing a rhythmic pattern with accents.
- F Hn. 1-2**: Treble clef, 3/4 time, resting.
- Bb Tpt. 1-2**: Treble clef, 3/4 time, playing a rhythmic pattern with accents and *f* dynamic.
- Bb Tpt. 3**: Treble clef, 3/4 time, playing a rhythmic pattern with accents and *f* dynamic.
- Tbn. 1-2**: Bass clef, 3/4 time, playing a rhythmic pattern with accents and *f* dynamic.
- Trb. 3**: Bass clef, 3/4 time, playing a rhythmic pattern with accents and *f* dynamic.
- Tuba**: Bass clef, 3/4 time, playing a rhythmic pattern with accents and *f* dynamic.
- Timp**: Bass clef, 3/4 time, playing a rhythmic pattern with accents and *f* dynamic.
- 1**: Treble clef, 3/4 time, resting.
- Per. 2**: Treble clef, 3/4 time, resting.
- 3**: Treble clef, 3/4 time, resting.
- Vn. 1**: Treble clef, 3/4 time, playing a melodic line with accents and *p* dynamic.
- Vn. 2**: Treble clef, 3/4 time, playing a melodic line with accents and *p* dynamic.
- Va.**: Bass clef, 3/4 time, playing a melodic line with accents and *p* dynamic.
- Vc.**: Bass clef, 3/4 time, playing a melodic line with accents and *p* dynamic.
- Cb.**: Bass clef, 3/4 time, playing a melodic line with accents and *p* dynamic.

This page of a musical score contains measures 141 through 144. The instruments and their parts are as follows:

- Fl. 1-2:** Flute parts with melodic lines and dynamic markings of *f* and *ff*.
- Ob. 1-2:** Oboe parts with melodic lines and dynamic markings of *f* and *ff*.
- Bb Cl. 1-2:** Clarinet parts with melodic lines and dynamic markings of *f* and *ff*.
- Bsn. 1-2:** Bassoon parts with melodic lines and dynamic markings of *f* and *ff*.
- F Hn. 1-2:** Horn parts, mostly rests.
- Bb Tpt. 1-2:** Trumpet parts, mostly rests.
- Bb Tpt. 3:** Trumpet part, mostly rests.
- Tbn. 1-2:** Trombone parts, mostly rests.
- Trb. 3:** Trombone part, mostly rests.
- Tuba:** Tuba part, mostly rests.
- Timp:** Timpani part with rhythmic patterns.
- 1:** Percussion 1 (snare drum) with rhythmic patterns and dynamic markings of *f* and *pp*.
- Per. 2:** Percussion 2 (tom-toms) with rhythmic patterns and dynamic markings of *f*.
- 3:** Percussion 3 (cymbals) with rhythmic patterns and dynamic markings of *f*.
- Vn. 1:** Violin 1 part with a melodic line and dynamic marking of *pp*.
- Vn. 2:** Violin 2 part with a melodic line and dynamic marking of *pp*.
- Va.:** Viola part with a melodic line and dynamic marking of *pp*.
- Vc.:** Violoncello part with a melodic line and dynamic marking of *pp*.
- Cb.:** Contrabass part with a melodic line and dynamic marking of *pp*.

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.

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.

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.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets, Trombones, Tuba) are mostly silent in this section. The percussion section includes Timpani (Timp), three Percussion parts (Per. 1, 2, 3), and a Tuba. The string section (Violins, Viola, Violoncello, Contrabass) has some activity, with Violins 1 and 2 playing a melodic line, Viola and Cello playing a rhythmic accompaniment, and Contrabass playing a low-frequency line. Dynamics include *f* (forte) and *p* (piano). Performance markings include accents (*>*) and slurs. The percussion parts are labeled with 'Hy', 'S.D', and 'T.T'.



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.

The musical score for page 157 is arranged in a standard orchestral format. It features 18 staves, each representing a different instrument or section. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass instruments (Horns, Trumpets, Trombones, Tuba). The middle section includes percussion (Timpani, three Percussionists) and the bottom section includes strings (Violins, Viola, Violoncello, Contrabass). The score is written in 3/4 time and includes various musical notations such as dynamics (p, f, ff), articulation (accents), and phrasing slurs. The key signature has one sharp (F#).

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*

*f*

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*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*f*  
*sempre*  
*sempre*  
*sempre*

*mf*  
*5*  
*7*  
*5*

Musical score for orchestra and strings, measures 165-168. The score is in 3/4 time and features a key signature of two sharps (D major). The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) has a melodic line starting in measure 165, with dynamics ranging from *sfz* to *ff*. The percussion section includes Timpani and three pairs of Percussion instruments. The string section (Violins, Viola, Violoncello, and Contrabasso) plays a rhythmic accompaniment with accents and a *sempre* marking.

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*

*sempre*

Musical score for page 173, featuring woodwinds, brass, and strings. The score is divided into four systems. The first system includes Flutes 1-2, Oboes 1-2, B♭ Clarinets 1-2, and Bassoons 1-2. The second system includes French Horns 1-2, B♭ Trumpets 1-2, B♭ Trumpet 3, Trombones 1-2, Trumpet 3, Tuba, and Timpani. The third system includes Percussion 1, 2, and 3. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features various musical notations such as triplets, accents, and dynamic markings like *sempre*.

Musical score for page 177, featuring various instruments including Flutes (Fl. 1-2), Oboes (Ob. 1-2), Bassoons/Clarinets (Bb Cl. 1-2), Bassoons (Bsn. 1-2), French Horns (F Hn. 1-2), Trombones (Bb Tpt. 1-2, Bb Tpt. 3, Tbn. 1-2), Trumpet (Trb. 3), Tuba, Timpani (Timp), Percussion (1, 2, 3), Violins (Vn. 1, 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Fl. 1-2:** Resting throughout the passage.
- Ob. 1-2:** Resting throughout the passage.
- Bb Cl. 1-2:** Resting throughout the passage.
- Bsn. 1-2:** Resting until measure 3, then playing a short phrase starting with a forte (*f*) dynamic.
- F Hn. 1-2:** Playing a short phrase starting with a piano (*p*) dynamic in measure 2, and another phrase in measure 3.
- Bb Tpt. 1-2:** Playing a short phrase starting with a forte (*f*) dynamic in measure 2.
- Bb Tpt. 3:** Playing a short phrase starting with a forte (*f*) dynamic in measure 2.
- Tbn. 1-2:** Playing a rhythmic pattern starting in measure 2.
- Trb. 3:** Playing a rhythmic pattern starting in measure 2.
- Tuba:** Playing a rhythmic pattern starting in measure 2.
- Timp:** Playing a rhythmic pattern starting in measure 2, with a triplet figure in measure 3.
- Perc. 1:** Playing a rhythmic pattern starting in measure 2, with a triplet figure in measure 3.
- Perc. 2:** Playing a rhythmic pattern starting in measure 2, with a triplet figure in measure 3.
- Perc. 3:** Playing a rhythmic pattern starting in measure 2, with a triplet figure in measure 3.
- Vn. 1, Vn. 2, Va., Vc., Cb.:** Playing a rhythmic pattern throughout the passage, with accents (*acc.*) and breath marks (*sempré*) indicating phrasing.

Fl.1-2 *ff* *ff* *m.u.* *m.u.*

Ob.1-2 *ff* *m.u.* *m.u.*

Bb Cl.1-2 *f* *ff* *m.u.* *m.u.*

Bsn.1-2 *f* *ff*

F Hn.1-2 *f* *f* *m.u.* *m.u.*

Bb Tpt.1-2 *f* *f* *m.u.* *m.u.*

Bb Tpt.3 *f* *m.u.*

Tbn.1-2

Trb.3

Tuba

Timp

1

Per.2

3

Vn.1 *ff*

Vn.2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

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.

*trun*

*f*

*p*

*Pizz*



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  
p  
f  
ff  
gliss  
ff  
Arco  
m.u  
f  
ff

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.

Fl.1-2  
Ob.1-2  
Bb Cl.1-2  
Bsn.1-2  
F Hrn.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  
f  
p  
pp  
f  
m.u  
pp  
f  
pp  
f  
pp  
f  
pp  
f  
pp  
f

I.B  
I.I

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* *p* *pp* *f* *ff*

Detailed description: This page of a musical score, numbered 201, contains 17 staves. The top 10 staves are for woodwinds and brass: Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, French Horns 1-2, B-flat Trumpets 1-2, B-flat Trumpet 3, Trombones 1-2, Trombone 3, and Tuba. The next three staves are for percussion: Timpani, Percussion 1, Percussion 2, and Percussion 3. The bottom four staves are for strings: Violin 1, Violin 2, Viola, and Cello. The score is in 4/4 time. The woodwinds and brass are mostly silent, with some rests. The percussion and strings have active parts. The timpani part features a dynamic progression from *f* to *ff*. The string parts (Vn.1, Vn.2, Va., Vc., Cb.) have a dynamic progression from *mp* to *p* to *pp*. There are various musical notations including notes, rests, and dynamic markings.

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

Sym.

gliss

f

ff

p

gliss

f

ff

p

gliss

f

ff

p

f

gliss

f

ff

p

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*  
*f*  
*f*  
*f*  
*p*  
*f*  
*gliss*  
*f*  
*gliss*  
*f*  
*sfz*  
*3*  
*sfz*  
*3*  
*sfz*  
*gliss*  
*f*  
*ff*  
*f*  
*gliss*  
*f*  
*ff*  
*f*  
*gliss*  
*f*  
*ff*

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.

*ff*

*m.u.*

♩ = 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*

*gliss*

*f*

*Sum. >*

*B.D. >*



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

Detailed description: This page of a musical score, numbered 221, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Tuba) is mostly silent. The percussion section includes Timpani, three snare drums, and three tom-toms. The string section (Violins, Viola, Violoncello, and Contrabass) is active, playing a melodic line with a glissando effect. Dynamics range from *mp* to *p*. A *sfz* marking is present in the French Horn part.

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*  
*pp*  
*pp*  
*pp*  
*pp*  
*Pizz*  
*Pizz*  
*Pizz*  
*Pizz*  
*Pizz*  
*pp*

Detailed description: This page of a musical score, numbered 225, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Tuba) and the percussion section (Timpani, three snare drums) are mostly silent, indicated by whole rests. The string section (Violins, Viola, Violoncello, and Contrabass) is active, playing a rhythmic pattern of eighth notes. The strings are marked with *pp* (pianissimo) and *Pizz* (pizzicato). The score is written in 4/4 time.

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  
Contrabasso

The musical score for page 58 is arranged in a standard orchestral format. It features 15 staves for woodwinds and brass, 3 staves for percussion, and 5 staves for strings. The woodwind section includes Flute 1-2, Oboe 1-2, Bb Clarinet 1-2, Bassoon 1-2, F Horn 1-2, Bb Trumpet 1-2, Bb Trumpet 3, Trombone 1-2, Trombone 3, and Tuba. The percussion section includes Timpani (1), Percussion 2, and Percussion 3. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The score is in 4/4 time and begins with a dynamic marking of *pp*. The woodwinds and brass are mostly silent, with some notes in the later measures. The strings play a melodic line with dynamic markings of *pp*, *f*, *pp*, *f*, and *ff*. The timpani play a rhythmic pattern with dynamic markings of *pp* and *p*. The percussion 2 and 3 staves are mostly silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

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.

*ff* *p* *ppp*

The score is divided into three systems:

- System 1:** Fl.1-2 (Flutes 1-2), Ob.1-2 (Oboes 1-2), Bb Cl.1-2 (Bass Clarinet 1-2), Ben.1-2 (Bassoon 1-2). The Bb Cl.1-2 part features a melodic line with a triplet of eighth notes, followed by a long note, and then a phrase with dynamic markings *pp*, *p*, and *f*.
- System 2:** F Hn.1-2 (French Horns 1-2), Bb Tpt.1-2 (Bass Trombones 1-2), Bb Tpt.3 (Bass Trombone 3), Tbn.1-2 (Tenors 1-2), Tbn.3 (Tenor 3), Tuba. These parts contain rests.
- System 3:** Tamp (Tympani), Perc.1, Perc.2, Perc.3 (Percussion 1-3), Vn.1 (Violin 1), Vn.2 (Violin 2), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabass).
  - Tamp has a single note marked *f*.
  - Perc.1 and Perc.3 have rests.
  - Perc.2 has a rhythmic pattern marked *f*.
  - Vn.1, Vn.2, Va., and Vc. have melodic lines with dynamic markings *pp*, *f*, and *p*.
  - Cb. has a melodic line with dynamic markings *pp*, *f*, *Arco*, *Pizz*, and *p*.

This musical score page (numbered 13) features the following instruments and parts:

- Fl. 1-2:** Flutes 1 and 2, mostly silent.
- Ob. 1-2:** Oboes 1 and 2, mostly silent.
- Bb Cl. 1-2:** Bassoon 1 and 2. Part 1 has a *p* dynamic and a sixteenth-note run. Part 2 has a *f* dynamic and a trill.
- Bsn. 1-2:** Bassoons 1 and 2, mostly silent.
- F Hn. 1-2:** French Horns 1 and 2, mostly silent.
- Bb Tpt. 1-2:** Trumpets 1 and 2, mostly silent.
- Bb Tpt. 3:** Trumpet 3, mostly silent.
- Tbn. 1-2:** Trombones 1 and 2, mostly silent.
- Tbn. 3:** Trombone 3, mostly silent.
- Tuba:** Tuba, mostly silent.
- Timp:** Timpani, mostly silent.
- 1:** Percussion 1, mostly silent.
- Per. 2:** Percussion 2. Includes a trill with *f* and *p* dynamics, and a *f* dynamic trill.
- 3:** Percussion 3, mostly silent.
- Vnt:** Violin 1. Includes a triplet, *f* dynamic, and a dynamic curve from *pp* to *ppp*.
- Vn. 2:** Violin 2. Includes a dynamic curve from *pp* to *ppp*.
- Va.:** Viola. Includes a dynamic curve from *pp* to *ppp*.
- Vc.:** Violoncello. Includes a *p* dynamic, *m.u.* (marcato) marking, *f* dynamic, and *Arco* marking.
- Cb.:** Contrabass. Includes a dynamic curve from *pp* to *ppp*.

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.

(♩ = ♪)

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.



Fl.1-2 *m.u.*  
*ppp*

Ob.1-2 *m.u.*  
*ppp*

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* *gliss*

*f* *gliss*

*pp*

*mf* *gliss*

*f* *pp* *mf*

Fl.1-2 *f* *m.u.* *ff*

Ob.1-2 *f* *m.u.* *ff*

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 *pp*

Per.2 *pp*

3 *pp*

Vn1 *ff* *pp* *ppp*

Vn.2 *ff* *pp* *ppp*

Va. *ff* *pp* *ppp*

Vc. *ff* *pp* *ppp*

Cb. *gliss* *ff* *gliss* *pp* *ppp*

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*

*f*

*m.u.*

*pp*

*f*

*ff*

*B.D.*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*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

Tbn.3

Tuba

Timp

1

Per.2

3

Vn1

Vn.2

Va.

Vc.

Cb.

Musical score for measures 37-40. The score is in 2/4 time and G major. The key signature has one sharp (F#). The dynamics range from fortissimo (ff) to pianissimo (pp). The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin, Viola, Violoncello, Contrabasso) play melodic lines, while the brass (Trumpet, Trombone, Tuba) and percussion (Tympani, Snare, Cymbal) provide harmonic support and rhythmic drive.

Measure 37: Flute and Oboe play a melodic line starting on G5, moving up stepwise to A5, B5, and C6. Clarinet and Bassoon are silent. Horns play a rhythmic pattern of quarter notes: G4, A4, B4, C5. Trumpets and Trombones play a rhythmic pattern of quarter notes: G3, A3, B3, C4. Tuba plays a rhythmic pattern of quarter notes: G2, A2, B2, C3. Snare drum plays a pattern of quarter notes: G4, A4, B4, C5. Cymbal plays a pattern of quarter notes: G4, A4, B4, C5. Violins and Violas play a rhythmic pattern of quarter notes: G4, A4, B4, C5. Violoncello and Contrabasso play a rhythmic pattern of quarter notes: G3, A3, B3, C4.

Measure 38: Flute and Oboe play a melodic line starting on G5, moving up stepwise to A5, B5, and C6. Clarinet and Bassoon are silent. Horns play a rhythmic pattern of quarter notes: G4, A4, B4, C5. Trumpets and Trombones play a rhythmic pattern of quarter notes: G3, A3, B3, C4. Tuba plays a rhythmic pattern of quarter notes: G2, A2, B2, C3. Snare drum plays a pattern of quarter notes: G4, A4, B4, C5. Cymbal plays a pattern of quarter notes: G4, A4, B4, C5. Violins and Violas play a rhythmic pattern of quarter notes: G4, A4, B4, C5. Violoncello and Contrabasso play a rhythmic pattern of quarter notes: G3, A3, B3, C4.

Measure 39: Flute and Oboe play a melodic line starting on G5, moving up stepwise to A5, B5, and C6. Clarinet and Bassoon are silent. Horns play a rhythmic pattern of quarter notes: G4, A4, B4, C5. Trumpets and Trombones play a rhythmic pattern of quarter notes: G3, A3, B3, C4. Tuba plays a rhythmic pattern of quarter notes: G2, A2, B2, C3. Snare drum plays a pattern of quarter notes: G4, A4, B4, C5. Cymbal plays a pattern of quarter notes: G4, A4, B4, C5. Violins and Violas play a rhythmic pattern of quarter notes: G4, A4, B4, C5. Violoncello and Contrabasso play a rhythmic pattern of quarter notes: G3, A3, B3, C4.

Measure 40: Flute and Oboe play a melodic line starting on G5, moving up stepwise to A5, B5, and C6. Clarinet and Bassoon are silent. Horns play a rhythmic pattern of quarter notes: G4, A4, B4, C5. Trumpets and Trombones play a rhythmic pattern of quarter notes: G3, A3, B3, C4. Tuba plays a rhythmic pattern of quarter notes: G2, A2, B2, C3. Snare drum plays a pattern of quarter notes: G4, A4, B4, C5. Cymbal plays a pattern of quarter notes: G4, A4, B4, C5. Violins and Violas play a rhythmic pattern of quarter notes: G4, A4, B4, C5. Violoncello and Contrabasso play a rhythmic pattern of quarter notes: G3, A3, B3, C4.

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.

*ppp*

*sfz*

*f*

*gliss*

*p*

*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

Tbn.3

Tuba

Timp

1

Per.2

3

Vn1

Vn.2

Va.

Vc.

Cb.

This musical score page, numbered 45, contains the following parts and markings:

- Fl.1-2:** Starts with a melodic line, includes a *m.u.* (muted) marking, and ends with a *tr* (trill) marking.
- Ob.1-2:** Features a melodic line with a *ff* (fortissimo) dynamic marking.
- Bb Cl.1-2:** Includes a melodic line with *m.u.* markings and a *ff* dynamic marking.
- Bsn.1-2:** Features a melodic line with *m.u.* markings and a *ff* dynamic marking.
- F Hn.1-2:** Remains silent throughout the page.
- Bb Tpt.1-2:** Includes a melodic line with *mute* and *p* (piano) markings.
- Bb Tpt.3:** Includes a melodic line with *mute* and *p* markings.
- Tbn.1-2:** Includes a melodic line with *mute* and *gliss* (glissando) markings.
- Tbn.3:** Includes a melodic line with *mute* and *gliss* markings.
- Tuba:** Includes a melodic line with *mute* and *p* markings.
- Timp:** Remains silent throughout the page.
- 1:** A single drum line with a *p* marking.
- Per.2:** Includes a melodic line with *f* (forte) and *ff* markings, and a *T.B* (Tambourine) marking.
- 3:** Includes a melodic line with *f* and *ff* markings.
- Vn1, Vn.2, Va., Vc., Cb.:** All string parts are silent throughout the page.

Fl. 1-2 *ppp* *p* *f* *m.u.*

Ob. 1-2 *ppp* *p* *f* *m.u.*

Bb Cl. 1-2 *ppp* *p* *f* *m.u.*

Bsn. 1-2 *ppp* *p* *f* *m.u.*

F Hn. 1-2 *p*

Bb Tpt. 1-2 *pp*

Bb Tpt. 3 *pp*

Tbn. 1-2 *pp* *gliss*

Tbn. 3 *gliss*

Tuba

Timp

1 *pp* *f*

Per. 2 *pp* *f* *T.B.* *3* *p* *T.I.* *3*

3 *pp* *f* *p* *Pizz* *3*

Vn. 1 *f* *Pizz gliss* *ff*

Vn. 2 *f* *Pizz* *ff*

Va. *f* *Pizz gliss* *ff*

Vc. *f* *Pizz gliss* *ff*

Cb. *f* *Pizz gliss* *ff*

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

Tbn.3

Tuba

Timp

1

Per.2

3

Vn1

Vn.2

Va.

Vc.

Cb.

*m.u.*

*p*

*gliss*

*sempre*



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.

This musical score page, numbered 57, contains staves for various instruments. The woodwind section includes Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, French Horns 1-2, B-flat Trumpets 1-2, B-flat Trumpet 3, Tenor Trombones 1-2, Tenor Trombone 3, and Tuba. The percussion section includes Timpani (Timp), three snare drums (Per. 1, 2, 3), and three cymbals (Cb.). The string section consists of Violins 1 and 2 (Vn.1, Vn.2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical notations include dynamics such as *p* (piano), *ppp* (pianississimo), and *pp* (pianissimo). Performance instructions include *gliss* (glissando) for Trombone 3 and *Arco* (arco) for the string section. The score is written in a 4/4 time signature with a key signature of one flat (B-flat).

81

Musical score for orchestral instruments. The score is divided into two systems. The first system includes woodwinds (Flute 1-2, Oboe 1-2, B♭ Clarinet 1-2, Bassoon 1-2), brass (F Horn 1-2, B♭ Trumpet 1-2, B♭ Trumpet 3, Trombone 1-2, Trombone 3, Tuba), and percussion (Tympani, Snare Drum 1, Snare Drum 2, Snare Drum 3). The second system includes strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The woodwinds and strings have musical notation with dynamics like *mp* and *pp*, and articulations like *gliss*. The percussion parts are mostly rests.

es

Fl.1-2  
mf gliss m.u. f N.U.

Ob.1-2  
mf gliss m.u. f N.U.

Bb Cl.1-2  
mf gliss m.u. f N.U.

Bsn.1-2  
mf gliss m.u. f N.U.

F Hrn.1-2

Bb Tpt.1-2

Bb Tpt.3

Tbn.1-2

Tbn.3

Tuba

Timp

1

Per.2

3

Vn1  
mf gliss f

Vn.2  
mf gliss f

Va.  
mf gliss f

Vc.  
mf gliss f

Cb.  
mf gliss f

99 ♩ = 120

Fl.1-2 *accel*

Ob.1-2 *accel*

Bb Cl.1-2 *accel*

Bsn.1-2 *accel*

F Hn.1-2

Bb Tpt.1-2 *accel*

Bb Tpt.3 *mf* *accel*

Tbn.1-2 *mf*

Tbn.3 *f*

Tuba *f*

Timp *p* *accel*

1

Per.2 *T.B.* *accel*

3 *T.T.* *accel* *ff* *Cym.*

Vn1 *ff* *f* *accel* *ff*

Vn.2 *ff* *f* *accel* *ff*

Va. *ff* *f* *accel* *ff*

Vc. *ff* *f* *accel* *ff*

Cb. *ff* *f* *accel* *ff* *Pizz*

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  
Vn. 1  
Vn. 2  
Va.  
Vc.  
Cb.

*pp*  
*ppp*  
*p*  
*mf*  
*mf*  
*mf*  
*mf*  
*f*  
*Arco*

Detailed description: This page of a musical score covers measures 73 through 76. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and percussion. Measures 73-75 are mostly rests for the woodwinds and brass, with some activity in the strings and percussion. In measure 76, the woodwinds and brass begin to play, with a dynamic marking of *p*. The strings continue their rhythmic pattern, with dynamics ranging from *mf* to *f*. The percussion part includes a snare drum line with a dynamic marking of *pp* and a cymbal line with a dynamic marking of *ppp*. The string parts include first and second violins, violas, violas, cellos, and double basses, with various dynamics and articulations. The double bass part includes the instruction *Arco*.

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  
p f  
f p  
5.B  
Y.T

Detailed description: This is a page of a musical score for a symphony orchestra, page 77. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, French Horns 1-2, B-flat Trumpets 1-2 and 3, Trombones 1-2 and 3, and Tuba. The percussion section includes Timpani (1), Percussion 2, and Percussion 3. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various musical notations such as rests, notes, slurs, and dynamic markings like *p* (piano) and *f* (forte). There are also specific performance instructions like 'gliss' (glissando) and '5.B' (5th bell) for the timpani. The key signature has one sharp (F#) and the time signature is 3/4. The page number '77' is in a box at the top left.

Musical score for page 81, featuring woodwinds, brass, strings, and percussion. The score includes parts for Flute 1-2, Oboe 1-2, Bass Clarinet 1-2, Bassoon 1-2, French Horn 1-2, Trumpet 1-2, Trumpet 3, Trombone 1-2, Trombone 3, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *mf*, *p*, *f*, *sfz*, and *ff*. It includes various musical notations like slurs, accents, and articulation marks. The percussion parts are marked with *S.D.* and *Cym.*.

This page of a musical score, numbered 85, contains the following parts and markings:

- Fl. 1-2:** Flute parts with dynamic markings *f* and *pp*.
- Ob. 1-2:** Oboe parts with dynamic markings *f* and *pp*.
- Bb Cl. 1-2:** Bass Clarinet parts with dynamic markings *f* and *pp*.
- Bsn. 1-2:** Bassoon parts with dynamic markings *f* and *pp*.
- F Hrn. 1-2:** French Horn parts with dynamic marking *f*.
- Bb Tpt. 1-2:** Trumpet parts with dynamic marking *f*.
- Bb Tpt. 3:** Third Trumpet part.
- Tbn. 1-2:** Trombone parts.
- Tbn. 3:** Third Trombone part.
- Tuba:** Tuba part.
- Timp 1:** Timpani part with dynamic markings *p* and *pp*.
- Per. 2 & 3:** Percussion parts.
- Vn. 1 & 2:** Violin parts with dynamic markings *f* and *p*.
- Va.:** Viola part with dynamic markings *f* and *p*.
- Vc.:** Violoncello part with dynamic markings *f* and *p*.
- Ob.:** Oboe part with dynamic markings *f* and *p*.



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  
p  
f  
f  
f  
f  
f  
f  
p  
p  
p  
p  
p

$\sqrt{2}$

This musical score page, numbered 93, is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns), brass (Trumpets, Trombones, Tuba), percussion (Tympani, Snare Drum, Tom-toms), and strings (Violins, Viola, Violoncello, Contrabass). The score is divided into four measures. The woodwind and brass sections have various dynamics and articulations, including *mf*, *p*, *f*, *sfz*, and *gliss*. The percussion section features a snare drum part with *sfz* and *gliss* markings, and tom-toms with *T.B* and *T.T* markings. The string section has a dynamic marking of *f* in the final measure. The score is written in 4/4 time and includes various musical notations such as notes, rests, and slurs.

Musical score for orchestra and strings, measures 97-100. The score includes parts for Flutes (Fl. 1-2), Oboes (Ob. 1-2), Clarinets (Bb Cl. 1-2), Bassoons (Bsn. 1-2), Horns (F Hn. 1-2), Trumpets (Bb Tpt. 1-2, Bb Tpt. 3), Trombones (Tbn. 1-2, Tbn. 3), Tuba, Timpani (Timp), Percussion (Per. 1, 2, 3), Violins (Vn. 1, 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 97-100 are shown. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *pp* (pianissimo), *p* (piano), and *sfz* (sforzando).

Measures 97-98: Flutes, Oboes, Clarinets, and Bassoons play chords. Horns, Trumpets, Trombones, and Tuba are silent.

Measure 99: Horns, Trumpets, Trombones, and Tuba enter with a melodic line. Dynamics: *p* to *f* for Horns, *p* to *f* for Trumpets, *p* to *f* for Trombones, and *sfz* for Tuba.

Measure 100: Percussion (1, 2, 3) and strings (Vn. 1, 2, Va., Vc., Cb.) play a rhythmic pattern. Dynamics: *pp* for Percussion and strings.

This musical score page, numbered 101, contains the following parts and details:

- Fl. 1-2:** Flute parts, mostly silent.
- Ob. 1-2:** Oboe parts, mostly silent.
- Bb Cl. 1-2:** Clarinet parts, mostly silent.
- Bsn. 1-2:** Bassoon parts, mostly silent.
- F Hn. 1-2:** French Horn parts, playing a melodic line starting *pp* and moving to *f*.
- Bb Tpt. 1-2:** Trumpet parts, mostly silent.
- Bb Tpt. 3:** Trumpet part, mostly silent.
- Tbn. 1-2:** Trombone parts, mostly silent.
- Tbn. 3:** Trombone part, mostly silent.
- Tuba:** Tuba part, mostly silent.
- Timp:** Timpani part, playing a rhythmic pattern with a triplet.
- 1:** Percussion part 1, playing chords with *f* dynamics.
- Per. 2:** Percussion part 2, playing a rhythmic pattern with *f* dynamics.
- 3:** Percussion part 3, playing a rhythmic pattern with *f* dynamics.
- Vn. 1:** Violin 1 part, playing a melodic line with *f* dynamics and trills.
- Vn. 2:** Violin 2 part, playing a melodic line with *f* dynamics and trills.
- Va.:** Viola part, playing a melodic line with *f* dynamics and trills.
- Vc.:** Violoncello part, playing a melodic line with *f* dynamics and trills.
- Cb.:** Contrabass part, playing a melodic line with *f* dynamics and trills.

105

Fl.1-2     *f*     *mf*

Ob.1-2     *f*     *mf*

Bb Cl.1-2     *f*     *mf*

Bsn.1-2     *f*     *mf*

F Hn.1-2

Bb Tpt.1-2

Bb Tpt.3

Tbn.1-2

Tbn.3

Tuba

Timp

1

Per.2     *f*     *Cum.*

3

Vn1     *ff*

Vn.2     *ff*

Va.     *ff*

Vc.     *ff*

Cb.     *ff*

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

Tbn. 3

Tuba

Timp

1

Per. 2

3

Vn1

Vn. 2

Va.

Vc.

Cb.

Musical score for measures 109-112. The score includes parts for Flute 1-2, Oboe 1-2, Bb Clarinet 1-2, Bassoon 1-2, French Horn 1-2, Bb Trumpet 1-2, Bb Trumpet 3, Trombone 1-2, Trombone 3, Tuba, Timpani 1, Percussion 2 and 3, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 109 is marked with a box containing the number 109 and the instruction *mf*. The woodwinds and strings play a melodic line starting in measure 109. The percussion parts feature a rhythmic pattern of eighth notes. The timpani part has a *mf* dynamic marking. The strings play a rhythmic accompaniment with a *p* dynamic marking.

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.

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.

*sfz*  
*p* *pp* *ppp*  
*ppp* *Pizz* *#F* *F*  
*pp*  
*Pizz* *#F*  
*pp*



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.

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.

Musical score for measures 125-128. The score includes parts for Flute 1-2, Oboe 1-2, Bb Clarinet 1-2, Bassoon 1-2, French Horn 1-2, Bb Trumpet 1-2, Bb Trumpet 3, Trombone 1-2, Trombone 3, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features dynamic markings such as *p* (piano) and *f* (forte). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide harmonic support. The percussion parts include snare drum and cymbal patterns.

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.

This musical score page, numbered 129, contains staves for various instruments. The woodwind section includes Flutes (Fl.1-2), Oboes (Ob.1-2), B-flat Clarinets (Bb Cl.1-2), Bassoons (Bsn.1-2), French Horns (F Hn.1-2), and three parts of Trumpets (Bb Tpt.1-2, Bb Tpt.3) and Trombones (Tbn.1-2, Tbn.3, Tuba). The percussion section includes Timpani (Timp), three parts of a Percussion ensemble (1, Per.2, 3), and three parts of a String ensemble (Vn1, Vn.2, Va., Vc., Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs in the woodwinds and percussion. Dynamic markings such as *f* (forte), *p* (piano), and *gliss* (glissando) are used throughout. The key signature changes from one flat to two flats, and the time signature changes from 3/4 to 4/4. The page concludes with a page number of - 90 -.

133

$\text{♩} = 60$

FL.1-2  
Ob.1-2  
Bb Cl.1-2  
Bsn.1-2  
F Hrn.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.

*pp* *p* *f* *gliss* *pp* *f* *Gong* *Arco* *f* *ff* *pp* *f* *ff* *pp* *f* *pp* *f* *pp* *f* *ff* *Pizz*

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  
Tamp  
1  
Per.2  
3  
Vn1  
Vn.2  
Va.  
Vc.  
Cb.

3  
m.u.  
p  
pp  
p  
pp  
p  
pp  
p  
pp  
p  
pp

Arco

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.

*ppp* *pp* *ppp* *f*  
*ppp* *pp* *ppp* *f*  
*ppp* *pp* *ppp* *f*  
*ppp* *pp* *ppp* *f*  
*ppp* *pp* *ppp* *f*  
*ppp* *pp* *ppp* *f*

*p* *f* *f*  
*pp* *p* *p*  
*Pizz* *Pizz* *Pizz*  
*Uib.* *T.B* *T.I*



This musical score page, numbered 140, contains the following parts and markings:

- Fl. 1-2:** Flute parts, mostly silent.
- Ob. 1-2:** Oboe parts with melodic lines and a *mf* dynamic marking.
- Bb Cl. 1-2:** Clarinet parts with melodic lines.
- Bsn. 1-2:** Bassoon parts with melodic lines.
- F Hn. 1-2:** French Horn parts, mostly silent.
- Bb Tpt. 1-2:** Trumpet parts, mostly silent.
- Bb Tpt. 3:** Third Trumpet part, mostly silent.
- Tbn. 1-2:** Trombone parts, mostly silent.
- Tbn. 3:** Third Trombone part, mostly silent.
- Tuba:** Tuba part, mostly silent.
- Timp:** Timpani part with rhythmic patterns and dynamics *f* and *Uib.*
- 1:** First Snare Drum part with dynamics *f* and *p*.
- Per. 2:** Second Percussion part with dynamics *f*.
- 3:** Third Percussion part with dynamics *f*.
- Vn1:** Violin I part with *Arco* and *p* markings.
- Vn.2:** Violin II part with *Arco* and *p* markings.
- Va.:** Viola part with *Arco* and *p* markings.
- Vc.:** Violoncello part with *Arco* and *f* markings.
- Cb.:** Contrabass part, mostly silent.



Fl.1-2: *p* *f*

Ob.1-2

Bb Cl.1-2: *p* *f*

Bsn.1-2: *p*

F Hn.1-2

Bb Tpt.1-2

Bb Tpt.3

Tbn.1-2

Tbn.3

Tuba

Timp

1

Per.2

3

Vn1: *f*

Vn.2: *f*

Va.: *f*

Vc.: *f* *p*

Cb.: *f* *p*

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.

The score for page 157 includes woodwinds (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba), percussion (Tympani, Percussion 1-3), and strings (Violins, Viola, Violoncello, Contrabass). The woodwinds and brass are mostly silent. The percussion section features a complex rhythmic pattern with triplets and accents. The string section has a melodic line with dynamic markings of *f* and *p*.

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.

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.

This musical score page, numbered 165, contains 18 staves. The top four staves (Fl.1-2, Ob.1-2, Bb Cl.1-2, Bsn.1-2) feature woodwind parts with dynamic markings of *f* and *p*, and a *m.u.* (more up) instruction. The next five staves (F Hn.1-2, Bb Tpt.1-2, Bb Tpt.3, Tbn.1-2, Tbn.3) are for brass instruments, with *f* dynamics appearing in the later measures. The Tuba part also shows *f* dynamics. The percussion section (Timp, 1, Per.2, 3) includes complex rhythmic patterns with triplets and accents. The string section (Vn1, Vn.2, Va., Vc., Cb.) is mostly silent, with *f* dynamics indicated in the final measures.

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*

D

Detailed description: This page of a musical score, numbered 169, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Tuba) and percussion (Tympani, Snare, and Tom-toms) are mostly silent, indicated by rests. The brass section (Horns, Trumpets, Trombones, and Tuba) has some activity, with dynamics like *p* and *mf* and a 'D' marking. The string section (Violins, Viola, Violoncello, and Contrabass) is active, with dynamics like *pp* and accents. The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings.

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  
Vn2  
Va.  
Vc.  
Cb.

This page of a musical score, numbered 173, contains 17 staves. The top 14 staves are for woodwind and brass instruments: Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, French Horns 1-2, B-flat Trumpets 1-2 and 3, Tenors 1-2 and 3, and Tuba. The next three staves are for percussion: Timpani, and three different snare drum parts. The bottom four staves are for strings: Violin 1, Violin 2, Viola, and Cello. The woodwinds and brass are mostly silent, with only a few notes in the first measure. The strings play a melodic line with various articulations and dynamics.

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* *ff* *p* *Uib.* *p* *Cym.* *p*

Detailed description: This page of a musical score, numbered 177, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Tuba) and the percussion section (Tympani, Snare Drum, and Cymbals) are mostly silent, indicated by whole rests. The string section (Violins 1 and 2, Viola, and Cello) is active, playing a rhythmic pattern of eighth notes. The strings start with a forte (*f*) dynamic and reach fortissimo (*ff*) by the second measure. In the third measure, they transition to piano (*p*). The snare drum (Per. 2) has a dynamic marking of *f* in the first measure and *p* in the second. The cymbal (Per. 3) has a dynamic marking of *p* in the second measure. The woodwinds and brass have whole rests throughout the page.

This page of a musical score, numbered 182, features 18 staves for various instruments. The woodwind section includes Flutes 1-2, Oboes 1-2, Clarinets in Bb 1-2, Bassoons 1-2, French Horns 1-2, and three parts of the Trumpet section (Bb 1-2, Bb 3, and Trombones 1-2, 3, and Tuba). The percussion section consists of Timpani, three parts of a Percussion ensemble, and a Cymbal. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a key with one flat and a 4/4 time signature. It features dynamic markings such as *f* (forte) and *ff* (fortissimo), and performance instructions like *m.u.* (more up) and *gliss* (glissando). The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.



III

♩ = 96

Flute 1-2

Oboe 1-2

Bb Clarinet 1-2

Bassoon 1-2

F Horn 1-2

Bb Trumpet 1-2

Bb Trumpet 3

Trombone 1-2

Trombone 3

Tuba

Timpani

Percussion

Violin 1

Violin 2

Viola

Violoncello

Contrabass

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Bb Clarinet, Bassoon) and brass section (F Horn, Bb Trumpet, Trombone, Tuba) are mostly silent, indicated by whole rests. The percussion section includes Timpani, T.B. (Tom Tom), Cym. (Cymbal), and B.D. (Bass Drum). The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) is active, playing a melodic line with dynamic markings of *f* and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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.

*p*, *f*, *p*, *pp*, *mute*, *f*, *p*, *pp*, *mute*, *pp*, *mute*, *pp*, *mute*, *pp*, *mute*, *pp*, *f*, *p*, *pp*, *Arco*, *pp*, *Arco*, *pp*, *Arco*, *pp*, *Arco*, *pp*, *Arco*, *pp*, *Arco*, *pp*

9

Fl. 1-2 *tr*

Ob. 1-2 *tr* *ppp* *mf* *tr*

Bb Cl. 1-2 *tr* *ppp*

Bsn. 1-2 *tr* *ppp*

F Hn. 1-2 *ppp*

Bb Tpt. 1-2 *ppp*

Tpt. 3 *ppp*

Tbn. 1-2 *ppp*

Tbn. 3 *ppp*

Tuba

Timp. *sfz*

Perc. *sfz* *B.D.* *sfz cum.* *sfz*

Vn. 1 *ppp* *sfz*

Vn. 2 *ppp* *sfz*

Va. *ppp* *sfz*

Vc. *ppp* *sfz*

C.b. *ppp* *sfz*

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* *f*

*Uib.* *gliss* *tr* *pp* *tr* *tr*

*p* *T.B* *p* *T.T* *p*

*p* *f* *p* *M.U* *3*

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*  
*M.U.*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*pp*  
*pp*  
*M.U.*  
*pp*  
*Pizz*  
*f*

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.

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*

*f*

*pp*

*f*

*p*

*f*

*p*

*Pizz*

*f*

*Pizz*

*f*

1.B

Detailed description: This is a page of a musical score, page 25. It contains staves for various instruments. The woodwind section includes Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, French Horns 1-2, B-flat Trumpets 1-2, Trumpet 3, Tenor Trombones 1-2, Trombone 3, and Tuba. The percussion section includes Timpani, a snare drum (Perc.), and a cymbal (Cym.). The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Oboe 1-2 part has a long melodic line starting with a forte (*f*) dynamic, moving to piano (*p*) and then back to forte (*f*). The Percussion part features a complex rhythmic pattern with dynamics ranging from pianissimo (*pp*) to forte (*f*) and piano (*p*). The Violin 1 and 2 parts have a pizzicato (*Pizz*) section with a forte (*f*) dynamic. The snare drum part has a section marked '1.B' with a forte (*f*) dynamic.

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.

Perc.

Vn. 1

Vn. 2

Va.

Vc.

C.b.

The musical score for page 29 consists of 17 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Tuba) are mostly silent. The percussion section is active, featuring a snare drum part with triplets and dynamic markings such as *f*, *sfz*, and *p*. The string section (Violins, Viola, Violoncello, Contrabass) is also silent.



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.

Fl. 1-2: *p* *mf*

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* *f*

Perc. *f* *p* *f*

Vn. 1

Vn. 2

Va.

Vc. *p* *ff*

C.b.

Fl. 1-2: *M.U.*, *pp*, *ppp*

Ob. 1-2

Bb Cl. 1-2: *f*

Bsn. 1-2

F Hn. 1-2

Bb Tpt. 1-2

Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc.: *ppp*

Vn. 1: *p*, *M.U.*

Vn. 2: *p*, *M.U.*

Va.: *p*

Vc.: *M.U.*, *Pizz*, *pp*

C.b.

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.

Dynamic markings: *pp*, *f*, *mp*. Performance instructions: *tr*, *M.U.*, *arco*, *arco*.

Rehearsal mark 45 is indicated by a box around the number. The score includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns), brass (Trumpets, Trombones, Tuba, Timpani), and strings (Violins, Viola, Violoncello, Double Bass). The woodwinds and strings have active parts with various dynamics and performance techniques. The brass section is mostly silent.

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.

Musical score for page 49, measures 1-4. The score includes staves for Flutes (Fl. 1-2), Oboes (Ob. 1-2), Clarinets (Bb Cl. 1-2), Bassoons (Bsn. 1-2), Horns (F Hn. 1-2), Trumpets (Bb Tpt. 1-2, Tpt. 3), Trombones (Tbn. 1-2, Tbn. 3), Tuba, Timpani (Timp.), Percussion (Perc.), Violins (Vn. 1, Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.b.). The Oboe part features a prominent melodic line with dynamic markings *p* and *f*. The Percussion part has a 'T.B.' marking. The string parts provide harmonic support.

(♩ = ♩)

53

Fl. 1-2 M.U.

Ob. 1-2 M.U.

Bb Cl. 1-2 M.U.

Bsn. 1-2 M.U.

F Hn. 1-2

Bb Tpt. 1-2 *f*

Tpt. 3 *f* *gliss*

Tbn. 1-2 *f*

Tbn. 3 *f*

Tuba *f*

Timp.

Perc. *p* *H.y.*

S.D. *p*

Vn. 1 M.U. *sfz*

Vn. 2 M.U. *sfz*

Va. M.U. *sfz*

Vc. M.U. *sfz*

C.b. *sfz*

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.

The musical score for page 57 includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, French Horn), brass (Trumpet, Trombone, Tuba), percussion (Tympani, Percussion), and strings (Violin, Viola, Violoncello, Contrabass). The woodwinds and strings are mostly silent, while the percussion and French Horn parts are active. The French Horn part begins with a *pp* dynamic marking. The percussion part features a complex rhythmic pattern with various notes and rests.

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.



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* *f*  
*p* *f*

*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*

Arco  
*p*  
Arco  
*p*

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*  
*f* *mp*  
*f* *mp*  
*f* *mp*  
*f* *mp*

Detailed description: This page of a musical score, numbered 89, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) are active, with dynamic markings ranging from *p* (piano) to *f* (forte). The percussion section includes Timpani and other Percussion instruments, with *f* and *mp* markings. The brass section (Trumpets, Trombones, Tuba) is mostly silent. The score is written in 4/4 time and features complex rhythmic patterns, including triplets in the woodwinds and strings.



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.

The musical score for page 77 is arranged in a standard orchestral format. It begins with a boxed page number '77' at the top left. The score is divided into several systems of staves. The first system includes woodwinds: Flute 1-2, Oboe 1-2, B-flat Clarinet 1-2, and Bassoon 1-2. The second system includes brass: French Horn 1-2, B-flat Trumpet 1-2, Trumpet 3, Trombone 1-2, Trombone 3, and Tuba. The third system includes percussion: Timpani and Percussion. The fourth system includes strings: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is written in 7/8 time and features various dynamics such as *p* (piano) and *f* (forte). The Percussion part includes triplet markings. The string parts provide a rhythmic and harmonic foundation for the orchestral texture.

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.

The musical score for page 61 is arranged in a standard orchestral format. It features 15 staves. The woodwind section includes Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, French Horns 1-2, B-flat Trumpets 1-2, Trumpet 3, Tenor Trombones 1-2, Trombone 3, and Tuba. The percussion section includes Timpani and a Percussionist. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time and contains various musical notations such as rests, notes, and dynamic markings like *f* and *p*.

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.

The musical score for page 85 includes the following instruments and parts:

- Fl. 1-2: Flutes 1 and 2, mostly rests.
- Ob. 1-2: Oboes 1 and 2, mostly rests.
- Bb Cl. 1-2: B-flat Clarinets 1 and 2, mostly rests.
- Bsn. 1-2: Bassoons 1 and 2, mostly rests.
- F Hn. 1-2: French Horns 1 and 2, playing a melodic line with dynamics *p* and *f*.
- Bb Tpt. 1-2: B-flat Trumpets 1 and 2, playing a melodic line with dynamics *p* and *f*.
- Tpt. 3: Trumpet 3, playing a melodic line with dynamics *p* and *f*.
- Tbn. 1-2: Trombones 1 and 2, playing a melodic line with dynamics *p* and *f*.
- Tbn. 3: Trombone 3, playing a melodic line with dynamics *p* and *f*.
- Tuba: Playing a melodic line with dynamics *p* and *f*.
- Timp.: Timpani, playing a rhythmic pattern.
- Perc.: Percussion, playing a rhythmic pattern.
- Vn. 1: Violin 1, playing a melodic line with dynamics *p*.
- Vn. 2: Violin 2, playing a melodic line with dynamics *p*.
- Va.: Viola, playing a melodic line with dynamics *p*.
- Vc.: Violoncello, playing a melodic line with dynamics *p*.
- C.b.: Contrabasso, playing a melodic line with dynamics *p* and *arco*.

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* *p* *p* *p* *bliss*

Detailed description: This page of a musical score, numbered 89, contains 17 staves. The top four staves (Fl. 1-2, Ob. 1-2, Bb Cl. 1-2, Bsn. 1-2) are mostly empty, indicating rests for the woodwinds. The next six staves (F Hn. 1-2, Bb Tpt. 1-2, Tpt. 3, Tbn. 1-2, Tbn. 3, Tuba) contain brass parts with various dynamics such as *p* (piano) and *f* (forte). The Tuba part includes a *p* dynamic. The Timp. (Timpani) part features a *bliss* marking. The Perc. (Percussion) part consists of two staves with rhythmic patterns. The string section (Vn. 1, Vn. 2, Va., Vc., C.b.) is at the bottom, with each instrument playing a melodic line. The score is written in a common time signature (C) and includes various musical notations such as notes, rests, and dynamic markings.

Fl. 1-2  
Ob. 1-2  
Bb Cl. 1-2  
Bsn. 1-2

Musical score for Flutes (Fl. 1-2), Oboes (Ob. 1-2), B-flat Clarinets (Bb Cl. 1-2), and Bassoons (Bsn. 1-2). The Flute part features a melodic line with a forte (f) dynamic. The Oboe part has a melodic line with a forte (f) dynamic and a triplet marking. The Clarinet and Bassoon parts play a rhythmic accompaniment with a piano (p) to forte (f) dynamic range.

F Hn. 1-2  
Bb Tpt. 1-2  
Tpt. 3  
Tbn. 1-2  
Tbn. 3  
Tuba

Musical score for French Horns (F Hn. 1-2), B-flat Trumpets (Bb Tpt. 1-2), Trumpet 3 (Tpt. 3), Tenor Trombones (Tbn. 1-2, Tbn. 3), and Tuba. The Horns and Trumpets play a melodic line with dynamics ranging from piano (p) to forte (f). The Trombones and Tuba play a rhythmic accompaniment with dynamics ranging from piano (p) to forte (f).

Timp.

Timpani (Timp.) part featuring glissando markings over a rhythmic accompaniment.

Perc.

Percussion (Perc.) part featuring a rhythmic accompaniment.

Vn. 1  
Vn. 2  
Va.  
Vc.  
C.b.

Musical score for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.b.). The Violins play a melodic line, while the Viola, Violoncello, and Contrabass provide a harmonic accompaniment.



97

Fl. 1-2

Ob. 1-2

Bb Cl. 1-2

Bsn. 1-2

F Hrn. 1-2

Bb Tpt. 1-2

Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc.

Vn. 1

Vn. 2

Va.

Vc.

C.b.

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.

Musical score for page 101, measures 101-103. The score includes parts for Flutes (Fl. 1-2), Oboes (Ob. 1-2), Clarinets (Bb Cl. 1-2), Bassoons (Bsn. 1-2), Horns (F Hn. 1-2), Trumpets (Bb Tpt. 1-2, Tpt. 3), Trombones (Tbn. 1-2, Tbn. 3), Tuba, Timpani (Timp.), Percussion (Perc.), Violins (Vn. 1, Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.b.). Dynamics include p, f, and sf.

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.

Fl. 1-2  
Ob. 1-2  
Bb Cl. 1-2  
Bsn. 1-2

Woodwind section staves. Flute 1-2 and Oboe 1-2 have melodic lines with trills and triplets. Clarinet 1-2 and Bassoon 1-2 have sustained notes and rests.

F Hn. 1-2  
Bb Tpt. 1-2  
Tpt. 3  
Tbn. 1-2  
Tbn. 3  
Tuba

Brass section staves. French Horns 1-2, Trumpets 1-2, and Trombones 1-2 are mostly silent. Trumpet 3 and Trombone 3 have some activity.

Timp.  
Perc.

Percussion section staves. Timpani has a rhythmic pattern. Percussion includes snare and tom patterns.

Vn. 1  
Vn. 2  
Va.  
Vc.  
C.b.

String section staves. Violins 1 and 2, Viola, Violoncello, and Contrabass all play melodic and harmonic lines with dynamic markings from *p* to *f*.

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*

5  
tr  
3  
p <

6

Detailed description: This page of a musical score covers measures 113 through 116. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) is active in the first four measures. The Oboe part features a dynamic range from mezzo-piano (*mp*) to fortissimo (*f*), including a trill and a triplet. The strings (Violins, Viola, Violoncello, Contrabass) enter in measure 115 with a piano (*pp*) pizzicato accompaniment. The brass section (Trumpets, Trombones, Tuba) remains silent throughout. The percussion section is also silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

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.

The musical score for page 117 is arranged in a standard orchestral format. It features 15 staves. The top section includes woodwinds: Flutes (1-2), Oboes (1-2), B-flat Clarinets (1-2), and Bassoons (1-2). The middle section includes brass: French Horns (1-2), B-flat Trumpets (1-2), Trumpet 3, Trombones (1-2 and 3), and Tuba. Below these are the Timpani and Percussion staves. The bottom section includes strings: Violins (1 and 2), Viola, Violoncello, and Double Bass. The Bassoon part (Bsn. 1-2) contains a melodic line with dynamic markings of *f* (forte) and *mf* (mezzo-forte). The rest of the score shows rests for all other instruments.

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*

*sf*

*ff*

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.

Vn. 1

Vn. 2

Va.

Vc.

C.b.

The musical score consists of 13 staves. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) has active parts with dynamics *p* and *f*. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent. The percussion section includes Timpani and Percussion with dynamics *f* and *p*. The string section (Violins, Viola, Violoncello, Contrabass) has active parts with dynamics *f* and *Pizz* (pizzicato). The score is in 4/4 time with a tempo of 128 beats per minute.



Musical score for orchestral instruments, including Flutes (Fl. 1-2), Oboes (Ob. 1-2), Clarinets (Bb Cl. 1-2), Bassoons (Bsn. 1-2), Horns (F Hn. 1-2, Bb Tpt. 1-2, Tpt. 3, Tbn. 1-2, Tbn. 3, Tuba), Timpani (Timp.), Percussion (Perc.), and Strings (Vn. 1, Vn. 2, Va., Vc., C.b.). The score is in 4/4 time and features various dynamics (p, f) and articulations (Pizz, gliss, Cym.).

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  
Pizz

Detailed description: This page of a musical score, numbered 133, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) has active parts with notes and rests. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent. The string section (Violins, Viola, Violoncello, Contrabass) has parts with 'Arco' and 'Pizz' markings. The percussion section (Timpani, Percussion) has rhythmic notation. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a 4/4 time signature.

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*

*gliss*

*gliss*

*gliss*

*3*

*3*

*3*

*Arco*

*mf*

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*  
*gliss*  
*p*  
*p*  
*pizz*

Detailed description: This page of a musical score, numbered 141, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and brass section (French Horns, Trumpets, Trombones, Tuba) are mostly silent. The Flute 1-2 staff has a few notes in the final measure. The Percussion section includes a Timpani part with a glissando and a snare drum part with a rhythmic pattern. The string section (Violins, Viola, Violoncello, Double Bass) is active, with Violins 1 and 2 playing chords and moving lines, Viola playing chords, and Cello/Double Bass playing a rhythmic pattern. Dynamics include piano (*p*) and pizzicato (*pizz*).

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.

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

T.B.  
*p*  
T.T.  
*p*

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

Detailed description: This page of a musical score, numbered 149, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and brass section (Trumpets, Trombones, Tuba) are active. The woodwinds play melodic lines with dynamics ranging from piano (*p*) to fortissimo (*ff*). The brass section provides harmonic support, with some parts marked mezzo-piano (*mp*) and others fortissimo (*f*). The percussion section (Timpani and Percussion) is also present, with the percussion part marked fortissimo (*f*). The string section (Violins, Viola, Violoncello, Contrabass) is present but has no notation on this page. The score is written in a common time signature and features various musical notations including notes, rests, and dynamic markings.

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.

The musical score for page 153, measures 148-152, is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (French Horns, Trumpets, Trombones, Tuba) play a rhythmic pattern of eighth notes. The percussion section includes a snare drum and a vibraphone. The vibraphone part features a triplet of eighth notes starting in measure 150, with dynamic markings of *f*, *ff*, and *mp*. The string section (Violins, Viola, Violoncello, Contrabass) provides harmonic support, with dynamic markings such as *non div.*, *sempre*, *Pizz*, and *ff*.

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.

The musical score is arranged in systems. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) has a melodic line starting in the second measure with a triplet and dynamic markings *p* and *f*. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent. The percussion section (Timpani, Percussion) has a rhythmic pattern with trills and dynamic markings *f* and *p*. The string section (Violins, Viola, Violoncello, Contrabass) provides harmonic support with various articulations and dynamics.







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.



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  
Tmp.  
Perc.  
Vn. 1  
Vn. 2  
Va.  
Vc.  
C.b.

The musical score for page 177 is arranged in a standard orchestral format. It features woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns), brass (Trumpets, Trombones, Tuba), percussion (Timpani, Percussion), and strings (Violins, Viola, Violoncello, Contrabass). The score is divided into four measures. The woodwinds and brass sections have various dynamics and articulations, including accents and slurs. The percussion section has a rhythmic pattern with dynamic markings. The string section provides harmonic support with sustained notes and some melodic movement.

This page of a musical score, numbered 181, contains the following parts and dynamics:

- Fl. 1-2:** Flutes 1 and 2. Dynamics: *p*, *f*, *p*.
- Ob. 1-2:** Oboes 1 and 2. Dynamics: *p*, *f*, *p*.
- Bb Cl. 1-2:** Clarinets in Bb 1 and 2. Dynamics: *p*, *f*, *p*.
- Bsn. 1-2:** Bassoons 1 and 2. Dynamics: *p*, *f*, *p*.
- F Hr. 1-2:** French Horns 1 and 2. Dynamics: *f*, *p*, *f*.
- Bb Tpt. 1-2:** Trumpets in Bb 1 and 2. Dynamics: *f*, *p*, *f*.
- Tpt. 3:** Trumpet 3. Dynamics: *p*, *f*.
- Tbn. 1-2:** Trombones 1 and 2. Dynamics: *p*, *f*, *p*, *f*.
- Tbn. 3:** Trombone 3. Dynamics: *p*, *f*, *p*.
- Tuba:** Tuba. Dynamics: *p*, *f*, *p*.
- Timp.:** Timpani. Dynamics: *p*, *f*, *p*. Includes triplets and a *ritard.* marking.
- Perc.:** Percussion. Dynamics: *p*, *f*, *p*, *f*, *p*.
- Vn. 1, Vn. 2:** Violins 1 and 2. Dynamics: *f*, *p*, *f*, *p*.
- Va.:** Viola. Dynamics: *f*, *p*, *f*, *p*.
- Vc.:** Violoncello. Dynamics: *f*, *p*, *f*, *p*.
- C.b.:** Contrabasso. Dynamics: *f*, *p*, *f*, *p*.











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.