

SYMPHONY NO. 1

BY

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Symphony no.1

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Program notes

As a three-part form Symphony no.1 has two different ideas. The first idea is a 'swell effect' that is created by textural changes. The effect is occurred by layering different rhythmic patterns. Each instrument plays different rhythms such as repeated quintuplets or sextuplets, always with dramatic crescendo and decrescendos. Dramatic dynamic changes and complex rhythmic layers result in this 'swell effect'. The idea is continuously developed by gradual changes of rhythm and finally reaches the climactic point.

The second idea is much more about linear process. A melodic idea derived from the A section is repeated by different instruments, which is then modified and developed. The repeated melodies from the different instruments are woven together, and eventually they form a complex texture that returns back to the A section.

Instrumentation

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

3 Trombones (2 Tenor, 1 Bass)

Tuba

Timpani

Percussion (2 players):

Vibraphone, 5 Tom-toms, Bass Drum, 4 Wood Blocks, Suspended Cymbal

Harp

Strings

The score is in C.

Symphony No.1

♩ = 96

This page of the musical score for Symphony No. 1 includes the following instruments and parts:

- Woodwinds:** Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon.
- Brass:** Horn in F 1, 2; Horn in F 3, 4; Trumpet in C 1, 2; Trumpet in C 3; Trombone; Bass Trombone; Tuba.
- Percussion:** Timpani, Tomtoms, Percussion 1 (Bass drum), Percussion 2.
- Strings:** Violin I, Violin II, Viola, Violoncello, Double Bass.

The score features various musical notations including dynamics (e.g., *f*, *ff*, *mp*, *p*), articulation (accents, slurs), and performance instructions such as *div.* and *(vib. → molto vib.)*. The woodwind and string parts show complex rhythmic patterns, including triplets and sixteenth-note runs.

Musical score for orchestra and strings, page 2. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B \flat Cl. 1, B \flat Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1,2, Hn. 3,4, C Tpt. 1, 2, C Tpt. 3, Tbn., B. Tbn., Tuba, Timp., Perc. 1 (Tomtoms), Perc. 2, Vln. I, Vln. II, Vla., Vc., and D.B.

The score features a variety of musical notations, including dynamics (e.g., *ff*, *f*, *p*, *fp*), articulation (accents, slurs), and performance instructions (e.g., *div.*, *sim.*). The percussion section includes a Tomtom part with a sixteenth-note triplet. The woodwinds and strings play complex rhythmic patterns, often involving triplets and sixteenth-note runs. The strings play a dense, rhythmic accompaniment with frequent triplets and dynamic swells.

A

12 Picc. *p* < *mf* *p* < *mf* *p* < *mf*

12 Fl. 1 *p* < *mf* *p* < *mf* *p* < *mf*

12 Fl. 2 *p* < *mf* *p* < *mf* *p* < *mf*

Ob. 1 *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf*

12 Ob. 2 *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf*

E. Hn. *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf*

12 B♭ Cl. 1 *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf*

12 B♭ Cl. 2 *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf*

B. Cl. *p* *mf*

Bsn. 1 *p* *mf* *p* < *mf* *p* < *mf*

12 Bsn. 2 *p* *mf* *p* < *mf* *p* < *mf*

C. Bn. *p* *mf*

12 Hn. 1, 2 *mf* *p*

Hn. 3, 4 *mf* *p*

C Tpt. 1, 2 *mf* *p* *p* < *mf* *p* < *mf*

C Tpt. 3 *mf* *p*

Tbn. *mf* *p*

B. Tbn. *mf*

Tuba *mf*

12 Timp. *f*

12 Perc. 1 *f*

Perc. 2 Bass drum *f*

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

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

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

D.B. *p* *mf* *p*

This page contains the musical notation for measures 17 through 20 of an orchestral score. The instruments and parts are arranged as follows:

- Picc.**: Piccolo flute, measures 17-20 with dynamics $mf \rightarrow f$ and articulation marks.
- Fl. 1, 2**: Flutes I and II, measures 17-20 with dynamics $mf \rightarrow f$ and articulation marks.
- Ob. 1, 2**: Oboes I and II, measures 17-20 with dynamics $p \rightarrow f$ and $mf \rightarrow f$.
- E. Hn.**: English horn, measures 17-20 with dynamics $p \rightarrow f$ and $mf \rightarrow f$.
- B♭ Cl. 1, 2**: Bass Clarinets I and II, measures 17-20 with dynamics $p \rightarrow f$ and $mf \rightarrow f$.
- B. Cl.**: Bass Clarinet III, no notation.
- Bsn. 1, 2**: Bassoons I and II, no notation.
- C. Bn.**: Contrabassoon, no notation.
- Hn. 1, 2**: Horns I and II, no notation.
- Hn. 3, 4**: Horns III and IV, no notation.
- C Tpt. 1, 2**: Trumpets C I and II, measures 17-20 with dynamics $p \rightarrow f$.
- C Tpt. 3**: Trumpet C III, no notation.
- Tbn.**: Trombone I, no notation.
- B. Tbn.**: Trombone II, no notation.
- Tuba**: Tuba, no notation.
- Timp.**: Timpani, measures 17-20.
- Perc. 1**: Percussion I, includes Wood blocks and Tomtoms, measures 17-20.
- Perc. 2**: Percussion II, includes Suspended cymbal, measures 17-20 with dynamics $p \rightarrow mp \rightarrow p$.
- Vln. I**: Violins I, measures 17-20 with dynamics f, mp, ff, p, f, p and articulation marks.
- Vln. II**: Violins II, measures 17-20 with dynamics f, p, f, p and articulation marks.
- Vla.**: Viola, measures 17-20 with dynamics p, f, p, f and articulation marks.
- Vc.**: Violoncello, measures 17-20 with dynamics p, f, p, f and articulation marks.
- D.B.**: Double Bass, no notation.

21

Picc. *f* *cresc.* *ff*

Fl. 1 *f* *cresc.* *ff*

Fl. 2 *f* *cresc.* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

E. Hn.

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

B. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1,2 *p* *mf* *p*

Hn. 3,4 *p* *mf* *p*

C Tpt. 1, 2 *p* *f* *p* *mf* *p*

C Tpt. 3 *p*

Tbn. *p*

B. Tbn. *p*

Tuba *p*

21

Timp. *p*

21

Perc. 1 Bass drum *f*

Perc. 2 *p* *mp* *p* *mp* *p* *mf* *p* *f*

21

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *p* *ff* unis.

Vc. *p* *ff* unis.

D.B. *p* *ff*

This page of a musical score covers measures 25 through 28. The instruments and their parts are as follows:

- Picc.**: Measure 25 has a sixteenth-note triplet marked *mp*. Measure 26 has a sixteenth-note triplet marked *f*. Measure 27 has a sixteenth-note triplet marked *mf*.
- Fl. 1**: Measure 25 has a sixteenth-note triplet marked *f*. Measure 26 has a sixteenth-note triplet marked *mf*.
- Fl. 2**: Rests in all measures.
- Ob. 1**: Rests in measures 25-27. Measure 28 has a sixteenth-note triplet marked *mf*.
- Ob. 2**: Rests in all measures.
- E. Hn.**: Rests in measures 25-27. Measure 28 has a sixteenth-note triplet marked *mp*.
- Bsn. 1**: Rests in all measures.
- Bsn. 2**: Measures 25-28 feature a sixteenth-note triplet marked *mp* that tapers to *p*.
- C. Bn.**: Measures 25-28 feature a sixteenth-note triplet marked *mp* that tapers to *p*.
- Hn. 1, 2**: Measures 25-28 feature a sixteenth-note triplet marked *mp* that tapers to *p*.
- Hn. 3, 4**: Measures 25-28 feature a sixteenth-note triplet marked *mp* that tapers to *p*.
- C Tpt. 1, 2**: Measures 25-28 feature a sixteenth-note triplet marked *mp* that tapers to *p*.
- C Tpt. 3**: Measures 25-28 feature a sixteenth-note triplet marked *mp* that tapers to *p*.
- Tbn.**: Measures 25-28 feature a sixteenth-note triplet marked *mp* that tapers to *p*.
- B. Tbn.**: Rests in all measures.
- Tuba**: Measures 25-28 feature a sixteenth-note triplet marked *mp* that tapers to *p*.
- Timp.**: Measures 25-28 feature a sixteenth-note triplet marked *mp* that tapers to *p*. Measure 28 has a triplet marked *pp* that tapers to *p*.
- Perc. 1**: Rests in all measures.
- Perc. 2**: Rests in all measures.
- Vln. I**: Measures 25-28 feature a sixteenth-note triplet marked *p* that tapers to *mp* and then *p*. Measure 28 has a *div.* marking.
- Vln. II**: Measures 25-28 feature a sixteenth-note triplet marked *p* that tapers to *mp* and then *p*. Measure 28 has a *div.* marking.
- Vla.**: Measures 25-28 feature a sixteenth-note triplet marked *p* that tapers to *mp* and then *p*.
- Vc.**: Measures 25-28 feature a sixteenth-note triplet marked *p* that tapers to *mp* and then *p*.
- D.B.**: Measures 25-28 feature a sixteenth-note triplet marked *p* that tapers to *mp* and then *p*.

This page of a musical score, page 7, contains measures 30 through 40. The score is for a full orchestra and is written in 4/4 time. It features multiple staves for various instruments, including woodwinds, brass, strings, and percussion. The music is characterized by dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano), and includes various musical notations like slurs, accents, and articulation marks. The score is divided into three systems, each containing five staves. The first system includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, and English Horn. The second system includes Bass Clarinet 1, Bass Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon. The third system includes Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone, Baritone Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins at measure 30 and ends at measure 40. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *p* to *mf*. The score is written in a standard orchestral format with a clear layout and professional notation.

This page of a musical score covers measures 33 through 36. The score is arranged in systems for various instruments. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.). The brass section includes Horns 1 & 2 (Hn. 1,2), Horns 3 & 4 (Hn. 3,4), Trumpets 1, 2, and 3 (C Tpt. 1, 2, 3), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Wood blocks, Tomtoms, and Suspended cymbal. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mp*, *mf*, *p*, and *f* are used throughout. Performance instructions like *div.* (divisi) and *mf* (mezzo-forte) are also present. The key signature has one sharp (F#) and the time signature is 4/4.

This page contains the musical score for measures 38 through 41 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts and staves:

- Picc.**: Piccolo, measures 38-41.
- Fl. 1** and **Fl. 2**: Flutes, measures 38-41. Dynamics include *mf* and *cresc*.
- Ob. 1** and **Ob. 2**: Oboes, measures 38-41. Dynamics include *mf*.
- E. Hn.**: English Horn, measure 38.
- B♭ Cl. 1** and **B♭ Cl. 2**: Bass Clarinets, measures 38-41. Dynamics include *cresc* and *mf*.
- B. Cl.**: Bass Clarinet, measures 38-41. Dynamics include *f* and *p*.
- Bsn. 1** and **Bsn. 2**: Bassoons, measures 38-41. Dynamics include *f* and *p*.
- C. Bn.**: Contrabassoon, measures 38-41. Dynamics include *f* and *p*.
- Hn. 1,2** and **Hn. 3,4**: Horns, measures 38-41. Dynamics include *mf*, *p*, and *f*. Includes first and second endings.
- C Tpt. 1**, **C Tpt. 2**, and **C Tpt. 3**: Trumpets, measures 38-41. Dynamics include *mp*, *mf*, and *f*.
- Tbn.**, **B. Tbn.**, and **Tuba**: Trombones and Tuba, measures 38-41. Dynamics include *mf* and *f*.
- Timp.**: Timpani, measures 38-41. Dynamics include *mp* and *mf*.
- Perc. 1**: Percussion 1 (Tomtoms), measures 38-41. Dynamics include *mp* and *mf*.
- Perc. 2**: Percussion 2 (Wood blocks, Suspended cymbal), measures 38-41. Dynamics include *mp* and *mf*.
- Vln. I** and **Vln. II**: Violins, measures 38-41. Dynamics include *f*. Includes *div.* (divisi) and *(vib. → molto vib.)* markings.
- Vla.**: Viola, measures 38-41. Dynamics include *f*. Includes *div.* and *(vib. → molto vib.)* markings.
- Vc.**: Violoncello, measures 38-41. Dynamics include *f*. Includes *div.* and *(vib. → molto vib.)* markings.
- D.B.**: Double Bass, measures 38-41. Dynamics include *f*.

Picc. 42

Fl. 1 42

Fl. 2

Ob. 1

Ob. 2 42

E. Hn.

B♭ Cl. 1 42

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2 42

C. Bn.

Hn. 1 42

Hn. 2

Hn. 3,4

C Tpt. 1 42

C Tpt. 2

C Tpt. 3

Tbn.

B. Tbn.

Tuba

Timp. 42

Perc. 1 42 Tomtoms

Perc. 2 42 Suspended cymbal

Vln. I 42 unis. 3

Vln. II

Vla.

Vc.

D.B.

C Mysterious ♩ = 69 -72

45 Picc. *ff* *f*

45 Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

45 Ob. 2 *ff* *p*

E. Hn. *ff* *p*

45 B♭ Cl. 1 *mp* *f* *mp*

B♭ Cl. 2 *mp* *f* *mp*

B. Cl. *ff* *p*

Bsn. 1 *ff* *p*

45 Bsn. 2 *ff* *p*

C. Bn. *ff* *p*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

Hn. 3,4 *f* *pp*

45 C Tpt. 1 *f* *pp*

C Tpt. 2 *f* *pp*

C Tpt. 3 *f* *pp*

Tbn. *f* *p*

B. Tbn. *f* *p*

Tuba *f* *p*

45 Timp. *ff*

45 Perc. 1 *ff*

Perc. 2 *ff*

45 Vln. I *ff* *p* *f* *p* *f* *p* *dim* *p*

Vln. II *ff* *p* *f* *p* *f* *dim* *p*

Vla. *ff* *dim* *p*

45 Vc. *ff* *dim* *p*

D.B. *ff* *mf* *dim* *p*

50 *f*

50 *mf*

50 *mp* *mf*

50 *p* *pp*

50 *p* *pp*

50 *con sord.* *pp* *p*

50 *con sord.* *p*

50

50

50 *pp* *pp* *pp*

50 *pp*

50 *pp*

50 *pp*

Detailed description: This page of a musical score, numbered 12, contains 22 staves of music. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1,2), Horns 3 & 4 (Hn. 3,4), Trumpets 1 & 2 (C Tpt. 1, 2), Trumpet 3 (C Tpt. 3), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, Tympani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 50. The Piccolo part has a sixteenth-note figure marked *f*. Flute 1 has a melodic line with a *mf* dynamic. Oboe 1 has a melodic line with dynamics *mp* and *mf*. Bass Clarinet 1 and 2 play sustained notes with dynamics *p* and *pp*. Horns 1,2 and 3,4 play sustained notes with dynamics *pp* and *p*, marked *con sord.*. Trumpets 1,2 play a note with dynamic *p*, also marked *con sord.*. The string section (Vc. and D.B.) plays a sustained harmonic with *pp* dynamics. The percussion and woodwind staves (Fl. 2, Ob. 2, E. Hn., B. Cl., Bsn., C. Bn., Tbn., B. Tbn., Tuba, Timp., Perc.) are mostly silent, indicated by rests.

55

Picc. *f* *mp*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *p* *mp* *p*

Ob. 2 *p* *mp* *p*

E. Hn. *mf* *p* *mf* *p*

B \flat Cl. 1 *mf* *p* *mf* *p*

B \flat Cl. 2 *mp*

B. Cl. *mp*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,2 *mp* *p*

Hn. 3,4

C Tpt. 1, 2 *p*

C Tpt. 3

Tbn.

B. Tbn.

Tuba

Timp. *pp*

Perc. 1 *mp* *Vibraphone*

Perc. 2 *Xco.* *

Hp. *mp*

Solo vn. *mp*

Vln. I *Gli Altri* unis. *pp* *p*

Vln. II unis. *pp* *p*

Vla. div. *pp* *p*

Vc. div. *p*

D.B. *p*

D

60

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo vn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

pp

espressivo

pp

mp

mf

mf

pp

espressivo

p

pp

mp

pp

p

65

Picc. *p* *mp* 3 6 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 *mp* *p* 3

B♭ Cl. 2 *mp* *p* 3

B. Cl.

Bsn. 1 6 3 *mf* 3

Bsn. 2

C. Bn.

Hn. 1, 2 *p* *mp* *p*

Hn. 3, 4

C Tpt. 1, 2 *mp* 3

C Tpt. 3

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1 *mp* 3

Perc. 2

Vln. I

Vln. II

Vla. *div.* *mp*

Vc. 6 3 1/2 3 5 *mf* *p*

D.B. *mf* *p*

mp

Musical score for page 16, measures 70-75. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horns 1, 2 and 3, 4, Trumpets 1, 2 and 3, Trombone, Tuba, Timpani, Percussion 1 and 2, Violin I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *p*, *mp*, *mf*, and *pp*, along with articulation marks like accents and slurs. A *Tutti* marking appears in the Cello part at measure 74. A *p* dynamic is indicated at the bottom of the page.

This page of a musical score, numbered 17, contains staves for the following instruments: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1,2, Hn. 3,4, C Tpt. 1,2, C Tpt. 3, Tbn., B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into four measures. The Piccolo part begins with a *mp* dynamic and a half note, followed by a *mf* dynamic and a sixteenth-note triplet. Flute 1 enters in the second measure with a *mf* dynamic and a sixteenth-note triplet. Oboe 1 and 2 play a melodic line starting in the first measure. Clarinets 1 and 2 play a melodic line starting in the second measure. Bassoon 1 and 2 play a melodic line starting in the second measure. Horns 1,2 and 3,4 are silent. Trumpets 1,2 and 3 are silent. Trombones and Tuba are silent. Timpani and Percussion 1 and 2 are silent. Violin I and II play a melodic line starting in the first measure, with *mf* dynamics and *div.* markings. Viola and Cello/Double Bass play a melodic line starting in the first measure, with *mf* dynamics and triplet markings.

This page of a musical score covers measures 80 through 83. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones, Tuba, Timpani, Percussion 1 and 2, Violins I and II, Viola, Violoncello, and Double Bass.

Key musical details include:

- Measures 80-81:** Flutes 1 and 2 play a melodic line with sixteenth-note patterns, marked *mf*. Oboes 1 and 2 play a similar melodic line, also marked *mf*. Clarinets 1 and 2 play a rhythmic accompaniment of eighth notes, marked *mf*.
- Measure 82:** Flutes 1 and 2 continue their melodic line with a triplet of sixteenth notes. Oboes 1 and 2 continue their melodic line. Clarinets 1 and 2 continue their accompaniment.
- Measure 83:** Horn 1, 2 plays a triplet of eighth notes, marked *pp* and *senza sord.* Violins I and II play a melodic line with a triplet of sixteenth notes, marked *f* and *unis.* Viola plays a chordal accompaniment with a *cresc.* marking. Violoncello and Double Bass play a rhythmic accompaniment with a *cresc.* marking.

84

Picc. *f* *8va*

Fl. 1 *mp* *mf* *f* *8va*

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

Ob. 1 *mf*

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

C. Bn. *mp*

Hn. 1,2 *p* *pp* *p* *pp*

Hn. 3,4

C Tpt. 3

Tbn.

B. Tbn.

Tuba

84

Timp.

Perc. 1

Perc. 2 *Suspended cymbal* *mf*

Vln. I

Vln. II

Vla. *div.*

Vc. *div.*

88

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn.

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl.

Bsn. 1 *cresc - - -*

Bsn. 2 *cresc - - -*

C. Bn. *cresc - - -*

Hn. 1, 2 *p mp p mf*

Hn. 3, 4

C Tpt. 1, 2 *mp p mf*

C Tpt. 3

Tbn.

B. Tbn.

Tuba

88

Timp. *p mf*

Perc. 1 *Suspended cymbal*

Perc. 2 *p mp p*

Vln. I *cresc - - - f cresc - - -*

Vln. II *cresc - - - cresc - - -*

Vla. *cresc - - -*

Vc. *cresc - - -*

D.B. *cresc - - -*

91 E ♩ = 120

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn.

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

Hn. 1, 2 *mp* *f*

Hn. 3, 4

C Tpt. 1, 2 *p* *mp* *f*

C Tpt. 3

Tbn.

B. Tbn.

Tuba

Timp. *mp* *f*

Perc. 1

Perc. 2 *mp* *p* *f*

Vln. I *f*

Vln. II *f*

Vla. *div.* *ff* *f* *unis.*

Vc. *ff*

D.B. *ff*

95

Picc.

95

Fl. 1

Fl. 2

Ob. 1

95

Ob. 2

E. Hn.

95

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

95

Bsn. 2

C. Bn.

95

Timp.

95

Perc. 1

Perc. 2

95

Vln. I

Vln. II

Vla.

Vc.

D.B.

102 F ♩=72

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tomtoms

mp < *f* > *p*

p < *f* > *p*

mp < *f* > *p*

p < *f* > *p*

p < *f* > *p*

p < *f* > *p*

p < *f* > *p*

p < *f* > *p*

f

p < *mf* > *p*

mf < *p*

fp < *f* > *p*

fp < *f* > *p*

fp < *f* > *p*

fp < *f* > *p*

fp < *f* > *p*

108

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of a musical score covers measures 114 and 115. The score is for a full orchestra and includes the following parts:

- Picc.**: Piccolo, starting with a forte (*f*) dynamic and a crescendo.
- Fl. 1 & 2**: Flutes, starting with a forte (*f*) dynamic and a crescendo.
- Ob. 1 & 2**: Oboes, starting with a crescendo.
- E. Hn.**: English Horn, starting with a crescendo.
- B♭ Cl. 1 & 2**: Bass Clarinets, starting with a crescendo.
- B. Cl.**: Bass Clarinet, starting with a crescendo.
- Bsn. 1 & 2**: Bassoons, starting with a crescendo.
- C. Bn.**: Contrabassoon, starting with a crescendo.
- Hn. 1, 2 & 3, 4**: Horns, starting with a piano (*p*) dynamic and a crescendo.
- C Tpt. 1, 2 & 3**: Trumpets, starting with a piano (*p*) dynamic and a crescendo.
- Tbn. & B. Tbn.**: Trombones, starting with a crescendo.
- Tuba**: Tuba, starting with a crescendo.
- Timp.**: Timpani, starting with a piano (*p*) dynamic and a crescendo.
- Perc. 1**: Percussion 1, playing Tomtoms.
- Perc. 2**: Percussion 2, playing Suspended cymbal with dynamics ranging from *f* to *ff*.
- Vln. I & II**: Violins, starting with a mezzo-piano (*mp*) dynamic and a crescendo.
- Vla.**: Viola, starting with a mezzo-piano (*mp*) dynamic and a crescendo.
- Vc.**: Violoncello, starting with a mezzo-piano (*mp*) dynamic and a crescendo.
- D.B.**: Double Bass, starting with a mezzo-piano (*mp*) dynamic and a crescendo.

The score features various musical notations including triplets, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is 3/4.

G

116

Picc. *ff* *p*

Fl. 1 *ff* *pp* *p*

Fl. 2 *ff* *pp* *p*

Ob. 1 *ff* *pp*

Ob. 2 *ff* *pp*

E. Hn. *ff* *pp*

B♭ Cl. 1 *ff* *pp*

B♭ Cl. 2 *ff* *pp*

B. Cl. *ff* *pp*

Bsn. 1 *ff* *pp*

Bsn. 2 *ff* *pp*

C. Bn. *ff* *pp*

Hn. 1, 2 *f* *pp*

Hn. 3, 4 *f* *pp*

C Tpt. 1, 2 *f* *pp* *con sord.* *pp*

C Tpt. 3 *f* *pp*

Tbn. *f* *pp*

B. Tbn. *f* *pp*

Tuba *f* *pp*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Solo vn. *mp* 3

Vln. I *ff* *dim* *p* *pp*

Vln. II *ff* *dim* *p* *pp*

Vla. *ff* *dim* *p* *pp*

Vc. *ff* *dim* *p* *pp*

D.B. *ff* *dim* *p* *pp*

122

Picc. **122**

Fl. 1 *mp* **122** *p*

Fl. 2 *mp*

Ob. 1 **122**

Ob. 2 **122**

E. Hn.

B♭ Cl. 1 **122** *p* *mp* *p* *mp* *ppp*

B♭ Cl. 2 *p* *mp*

B. Cl.

Bsn. 1 **122**

Bsn. 2 **122**

C. Bn.

Hn. 1,2 **122** *p* *pp* *con sord.*

Hn. 3,4

C Tpt. 1, 2 *p* *pp*

C Tpt. 3

Tbn.

B. Tbn.

Tuba

Timp. **122**

Perc. 1 **122**

Perc. 2 **122**

Hp. **122** *p* *mp*

Solo vn. **122** *p* *pp* *p* *pp*

Vln. I **122** *dim* *ppp*

Vln. II **122** *dim* *ppp*

Vla. **122** *dim* *ppp*

Vc. **122** *dim* *ppp*

D.B. **122** *dim* *ppp* *pp* *p* *pp* *ppp*

ppp pp p pp