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CONCERTO FOR MARIMBA AND ORCHESTRA

by

Scott Blasco

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
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For the incredible patience, support, understanding, and both musical and technical insight from which I have benefited for the past two years, I dedicate this *Concerto for Marimba and Orchestra* to my percussion teacher and friend Judy Moonert.

Scott Blasco

CONCERTO FOR MARIMBA AND ORCHESTRA

Scott Blasco, M.M.

Western Michigan University, 2003

The *Concerto for Marimba and Orchestra* is a three-movement work in the traditional concerto form. The first movement is roughly Sonata-form, the second movement is in essence a set of variations on two mutually derivative melodies over an almost constant rhythmic motive of five eighth-notes, and the third movement is a short through-composed finale based on a quirky, angular melody. The tonal scheme of the concerto is fairly traditional, in that the outer two movements focus on an 'A' tonal center, while the slower middle movement is based on an 'E' tonality. Quintal, extended and added-tone tertian, and mixed cluster-based harmonies are the primary harmonic material of the work. Various eight-tone scales appear prominently in all three movements.

The work scored for a Classical-sized orchestra, with the addition of timpani, two percussionists, and marimba soloist.

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INSTRUMENTATION

Solo Marimba

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

Timpani

Percussion I

Glockenspiel, Maracas, Suspended Cymbal

Percussion II

Field Drum (snare off throughout), Suspended Cymbal,
Suspended Crash Cymbal, Triangle, Woodblock, Gong

Violin I

Violin II

Viola

Cello

Double Bass

Score in C

Duration: c. 17 Minutes

Score in C

I

Scott Blasco

Flute $\text{♩} = 126$
mf

Oboe *a2*
mf

Clarinet in B \flat *mf*

Bassoon *a2*
mf

2 Horns in F

2 Trumpets in C

Timpani *mf*

Percussion I Field drum (snare off)
mf

Percussion 2

Marimba *f*

Violin I $\text{♩} = 126$
(on the string)
mp

Violin II (on the string)
mp

Viola (on the string)
mp

Violoncello pizz.
mf

Double Bass *mf*

4

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains measures 4, 5, and 6 of a piece. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#), and the time signature is 4/4. Measures 4 and 6 feature a woodwind and percussion ensemble playing a rhythmic pattern of eighth notes, while the strings play a continuous sixteenth-note accompaniment. Measure 5 shows a change in the woodwind and percussion parts, with the strings continuing their accompaniment.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

div.

f

The musical score for page 3, measures 7-9, features a complex orchestration. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) are active, while the brass (Horn, Trumpet) and percussion (Timpani, Percussion 1 and 2, Maracas) are mostly silent. The woodwinds and strings play a melodic line, with the woodwinds marked 'a2' and the strings marked 'div.' and 'f'. The percussion instruments play a rhythmic pattern. The score is written in 4/4 time and includes a key signature of one sharp (F#).

10

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Timp. *f*

Perc.1

Perc.2 Glockenspiel *mf*

Mar. *ff* *f*

Vln. I *mp*

Vln. II unis. *mp*

Vla. *mp*

Vc. pizz. *f*

Db. *f* pizz. arco

Detailed description of the musical score: The score is for a 12-measure passage. Measures 10-12 are shown. The key signature has one sharp (F#) and the time signature is 4/4. The instruments and their parts are: Flute (Fl.) plays a quarter note F#4, quarter rest, quarter note F#4, quarter rest in measure 10, and a quarter note F#4, quarter rest, quarter note F#4, quarter rest in measure 12. Oboe (Ob.) plays a quarter note F#4, quarter rest, quarter note F#4, quarter rest in measure 10, and a quarter note F#4, quarter rest, quarter note F#4, quarter rest in measure 12. Clarinet (Cl.) plays a quarter note F#4, quarter rest, quarter note F#4, quarter rest in measure 10, and a quarter note F#4, quarter rest, quarter note F#4, quarter rest in measure 12. Bassoon (Bsn.) plays a quarter note F#4, quarter rest, quarter note F#4, quarter rest in measure 10, and a quarter note F#4, quarter rest, quarter note F#4, quarter rest in measure 12. Horn (Hn.) and Trumpet (Tpt.) are silent. Timpani (Timp.) plays a half note F#4 in measure 10, and a half note F#4 in measure 12. Percussion 1 (Perc.1) plays a half note F#4 in measure 10, and a half note F#4 in measure 12. Percussion 2 (Perc.2) plays a half note F#4 in measure 10, and a half note F#4 in measure 12. Maracas (Mar.) play a half note F#4 in measure 10, and a half note F#4 in measure 12. Violin I (Vln. I) plays a continuous eighth-note pattern in measure 10, and a continuous eighth-note pattern in measure 12. Violin II (Vln. II) plays a continuous eighth-note pattern in measure 10, and a continuous eighth-note pattern in measure 12. Viola (Vla.) plays a continuous eighth-note pattern in measure 10, and a continuous eighth-note pattern in measure 12. Violoncello (Vc.) plays a half note F#4 in measure 10, and a half note F#4 in measure 12. Double Bass (Db.) plays a half note F#4 in measure 10, and a half note F#4 in measure 12.

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

The musical score for page 5, measures 13-15, is as follows:

- Measure 13:** Flute, Oboe, Clarinet, Bassoon, and Double Bass enter with a half-note chord (F#4, C#5, G#4, D#4). Maracas play a rhythmic pattern. Violins I and II, and Viola play a continuous sixteenth-note figure.
- Measure 14:** The woodwinds and double bass continue with the half-note chord. Maracas continue their pattern. Violins I and II, and Viola continue the sixteenth-note figure.
- Measure 15:** The woodwinds and double bass continue with the half-note chord. Maracas continue their pattern. Violins I and II, and Viola continue the sixteenth-note figure. The double bass part is marked *pizz.* (pizzicato).

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

The musical score for measures 16 and 17 features the following details:

- Measure 16:** Flute, Oboe, Clarinet, Bassoon, and Double Bass play a rhythmic pattern of eighth notes. Violin I and Violin II play a continuous sixteenth-note figure. Viola and Violoncello play a continuous eighth-note figure. Maracas play a single note.
- Measure 17:** The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Double Bass play a melodic line starting with a first ending bracket. The Maracas play a continuous sixteenth-note figure. The strings (Violin I, Violin II, Viola, Violoncello) continue their rhythmic patterns. The Double Bass is marked *arco*.

[illegible]

22

Fl. *mp cresc.*

Ob. *mp cresc.*

Cl. *mp cresc.*

Bsn. *I. mp cresc.*

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I *mf f*

Vln. II *mf f*

Vla. *mf f*

Vc.

Db.

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

28

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

pizz.

33

Fl.

Ob.

Cl. *a2*
f

Bsn.
f

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I
mf

Vln. II
mf

Vla.

Vc.

Db.

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Maracas, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a standard musical notation with various notes, rests, and dynamic markings. The page is numbered 35 in the top left corner. The score is divided into two systems, with the first system ending at measure 35 and the second system starting at measure 36. The instruments are arranged in a traditional orchestral layout, with the woodwinds and strings in the front and the brass and percussion in the back. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'. The page is numbered 35 in the top left corner.

37

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. I

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

40

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *f*

Tpt. *mp* *mf* *mp*

Timp.

Perc. 1

Perc. 2

Mar. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Db.

Detailed description of the musical score: The score is for measures 40, 41, and 42. The key signature has one sharp (F#). Measure 40 starts with a 40-measure rehearsal mark. The Flute, Clarinet, and Bassoon parts play a continuous eighth-note pattern with accents. The Oboe part has a single note in measure 40. The Horn part plays a half note. The Trumpet part has a half note in measure 40, followed by a crescendo from *mp* to *mf* in measure 41, and a decrescendo back to *mp* in measure 42. The Timpani part plays a half note in measure 40, followed by a half note in measure 41, and a half note in measure 42. The Percussion 1 and 2 parts are silent. The Maracas part plays a half note in measure 40, followed by a half note in measure 41, and a half note in measure 42. The Violin I, Violin II, and Viola parts play a half note in measure 40, followed by a half note in measure 41, and a half note in measure 42. The Violoncello and Double Bass parts are silent.

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp *mf* *mp*

mp *cresc.*

46 $\text{♩} = 66$

Fl. *mp*

Ob. *non cresc.* 3

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Timp.

Perc.1 *mp*

Perc.2

Mar. *mf*

Vln. I $\text{♩} = 66$ *f*

Vln. II *f*

Vla. *f*

Vc. *pizz.* *mp*

Db. *arco* *mp*

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. I

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

Glock.

II.

Detailed description of the musical score: The score is for measures 49, 50, and 51. Measure 49 starts with a Flute entry (quarter note, eighth notes, quarter note). Oboe and Clarinet enter in measure 50 with a melodic line (quarter notes, eighth notes, quarter notes). Bassoon has a rhythmic pattern (quarter notes, eighth notes). Horn and Trumpet are silent. Timpani is silent. Percussion I has a rhythmic pattern (quarter notes, eighth notes). Percussion II (Glockenspiel) has a melodic line (quarter notes, eighth notes). Maracas have a rhythmic pattern (quarter notes, eighth notes). Violin I and Violin II are silent. Viola is silent. Violoncello and Double Bass have a melodic line (quarter notes, eighth notes). Measure 50 continues the melodic lines for Flute, Oboe, Clarinet, and Bassoon. Measure 51 shows a second ending (II.) for the Flute and Oboe, and a continuation of the melodic lines for the other instruments.

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla. pizz. *mp*

Vc. arco

Db.

mf

Detailed description of the musical score: The score is for measures 52, 53, and 54. The Flute part has a melodic line starting in measure 52. The Oboe and Clarinet parts have similar melodic lines. The Bassoon part has a rhythmic pattern. The Horn and Trumpet parts are silent. The Timpani part has a rhythmic pattern. Percussion 1 has a rhythmic pattern. Percussion 2 is silent. The Maracas part has a triplet pattern. The Violin I and II parts are silent. The Viola part has a pizzicato figure at measure 52. The Violoncello part has an arco entry at measure 54. The Double Bass part is silent. Dynamics include mp and mf.

[illegible]

58

This musical score page contains measures 58 and 59 for a symphony. The instruments are arranged in a standard orchestral layout. Measures 58 and 59 are separated by a double bar line. Measure 58 features a complex texture with woodwinds and strings. Measure 59 continues the themes, with the flute and strings playing prominent roles. The percussion section includes a snare drum and a cymbal.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

62

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. I

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

65

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

pizz.

mp

68

Fl. *mp* 1.

Ob.

Cl. *mp*

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2 *mp* Glock.

Mar. *mp* 4 5 *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

68

69

70

71

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

f

mp

mf

pizz.

arco

unis.

77 Cadenza

Mar. *f* *mp cresc.*

84

Mar. *ff*

87 *fast!*

Mar. *mf*

88

Mar.

89

Mar. *f*

90

Mar. *ff*

91

Mar. *f*

92

Mar.

mf

93

Mar.

f

94

Mar.

ff

95

Mar.

f

96

Mar.

ff

98

Mar.

mp

101

Mar.

mp

104 *accel.*

Mar.

f

107 **Tempo I** (♩ = 120)

Fl.

1. *solo*

Mar.

mp

pp

div.

Vln. I

Vln. II

109

Fl.

Cl.

Bsn.

Mar.

Vln. I

Vln. II

Vc.

112

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. solo

mf

6

115

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

6

3

This musical score page, numbered 32, contains measures 115 through 117. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 115 begins with a Flute part marked *p* and a Clarinet part marked *mf*. The Oboe part features a triplet in measure 117. The Maracas part has a rhythmic pattern marked with a '6' in measures 115 and 117. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are mostly silent, with some initial notation in measure 115.

118

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mp* *f* *mf*

Hn.

Tpt. *f*

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla. *f*

Vc. *mf* pizz.

Db. *mf*

121

Fl. *f* *mf*

Ob. *mf* 6 6 1. *mf* 3

Cl. *f* 3

Bsn. *mf* 1. 3

Hn.

Tpt. 3 3 6 6 3 3

Tim.

Perc. 1

Perc. 2

Mar. *f*

Vln. I unis. *mf* pizz. 3

Vln. II unis. *mf* pizz. 3

Vla. 3 3 6 6 3 3

Vc. 3

Db. 3

124

Fl. *a2*

Ob. *a2*

Cl. *a2*

Bsn. *a2* *3* *mf*

Hn.

Tpt. *6* *3*

Timp.

Perc. 1

Perc. 2 *3* *mp*

Mar.

Vln. I

Vln. II

Vla. *6* *3*

Vc. *3*

Db. *3*

126

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

ff

ff

mp

ff

ff

arco

ff

mp

ff

128

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

Crash cym. (w/stick)

f

f

arco

f

ff

mp

fff

Detailed description of the musical score: The score is for measures 128, 129, and 130. The key signature has one sharp (F#). The time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the trumpet section play a continuous sixteenth-note pattern. The strings (Violins I and II, Viola, Violoncello, Double Bass) also play a sixteenth-note pattern, with the Violoncello and Double Bass parts marked *arco*. The percussion section includes a Crash cymbal (w/stick) and a pair of Maracas. The Crash cymbal has a fortissimo (*f*) dynamic. The Maracas have a fortissimo (*f*) dynamic. The Violoncello and Double Bass parts have dynamics of *mp* and *fff*. The Violin I and II parts have dynamics of *f* and *ff*.

131

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

ff

ff

f

f

f

f

f

f

f

f

Field drum

Detailed description of the musical score: The score is for measures 131, 132, and 133. The Flute (Fl.) and Oboe (Ob.) parts feature rapid sixteenth-note passages, often with grace notes. The Clarinet (Cl.) and Bassoon (Bsn.) parts have a more sparse, rhythmic texture with some sustained notes. The Horn (Hn.) part has a few sustained notes. The Trumpet (Tpt.) part has a rhythmic pattern of eighth and sixteenth notes. The Timpani (Timp.) part has a few sustained notes. The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) parts have a rhythmic pattern of eighth and sixteenth notes. The Maracas (Mar.) part has a rhythmic pattern of eighth and sixteenth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts have a sustained melodic line. The Viola (Vla.) part has a sustained melodic line. The Violoncello (Vc.) and Double Bass (Db.) parts have a sustained melodic line. Dynamics include fortissimo (ff) and forte (f). A 'Field drum' is indicated in measure 132.

137

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

[illegible]

141

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.1

Perc.2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

The musical score for measures 141-143 features a complex orchestral texture. Measures 141 and 142 are characterized by a rhythmic pattern in the woodwinds and percussion, with the strings providing a steady sixteenth-note accompaniment. In measure 143, the woodwinds and percussion parts change, while the string accompaniment continues. The dynamic marking 'mp' (mezzo-piano) is indicated in measure 142.

144

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 144-146 is written for a large orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The percussion section (Timpani, Percussion 1, Percussion 2, Maracas) provides a steady accompaniment. The score is in 2/4 time and features a key signature of one sharp (F#).

147

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2 *mf*

Mar. *mf* *f*

Vln. I *f* *mf*

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

Vla. *f* *mf*

Vc. *f* *pizz.*

Db. *f* *pizz.*

150

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

alco

The musical score for page 45, measures 150-152, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The percussion (Timpani, Percussion 1, Percussion 2, Maracas) provides a steady accompaniment. The double bass part includes an 'alco' (allegro) marking. The score is written in 2/4 time and includes a key signature of one sharp (F#).

153

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

The musical score for page 46, measures 153-155, is written for a large orchestra. The key signature is one sharp (F#) and the time signature is 7/8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 153-155 show a variety of rhythmic patterns and dynamics across the instruments. The Flute, Oboe, Clarinet, and Bassoon parts feature eighth and sixteenth notes. The Horn and Trumpet parts are mostly rests. The Timpani part features a pattern of eighth and sixteenth notes. The Percussion 1 part features a pattern of eighth and sixteenth notes. The Percussion 2 part features a pattern of eighth and sixteenth notes. The Maracas part features a pattern of eighth and sixteenth notes. The Violin I and II parts feature a pattern of eighth and sixteenth notes. The Viola part features a pattern of eighth and sixteenth notes. The Violoncello part features a pattern of eighth and sixteenth notes. The Double Bass part features a pattern of eighth and sixteenth notes, with a 'pizz.' (pizzicato) marking in measure 154 and an 'arco' (arco) marking in measure 155.

156

Fl.

Ob.

Cl. *I.*

Bsn. *I.* *p*

Hn.

Tpt.

Timp.

Perc. I

Perc. 2 *p*

Mar. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *arco* *p*

Db.

Detailed description of the musical score: The score is for measures 156 and 157. Measure 156 features a Clarinet I entry with a first ending bracket and a Bassoon I entry with a first ending bracket. The Maracas part begins with a *mf* dynamic. Measures 157 show a variety of instruments playing, including Flute, Oboe, Clarinet I, Bassoon I, Horn, Trumpet, Timpani, Percussion I, Percussion 2, Maracas, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *p* (piano) for several instruments and *arco* for the Violoncello.

158

Fl.

Ob. *f*

Cl. *f*

Bsn. *p*

Hn. *a2* *f*

Tpt.

Timp.

Perc. 1

Perc. 2

Mar. *f*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *f* *p*

Db. *f*

160

Fl. *f* *p* *I.*

Ob. *f* *p* *I.*

Cl. *mp* *I.*

Bsn. *mp* *I.*

Hn. *f*

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I *<fp*

Vln. II *<fp*

Vla. *<fp*

Vc. *f*

Db. *f*

Detailed description of the musical score: The score is for measures 160, 161, and 162. Measure 160 starts with a forte (*f*) dynamic for the Flute and Oboe, both playing a rapid sixteenth-note pattern. The Clarinet and Bassoon enter in measure 161 with a mezzo-piano (*mp*) dynamic, playing a melodic line. The Horns play a sustained note in measure 160. The Maracas play a rhythmic pattern throughout. The Violins, Viola, and Double Bass play a sustained note in measure 160. The Violoncello plays a sustained note in measure 160. The Trumpets and Timpani are silent. The Percussion 1 and 2 are silent. The Maracas play a rhythmic pattern throughout. The Violins, Viola, and Double Bass play a sustained note in measure 160. The Violoncello plays a sustained note in measure 160. The Trumpets and Timpani are silent. The Percussion 1 and 2 are silent.

[illegible]

166

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc. pizz.

Db. pizz. arco

Detailed description: This page of a musical score covers measures 166, 167, and 168. The key signature has one sharp (F#) and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) plays a rhythmic pattern of eighth notes in measures 166 and 168, while the Horn and Trumpet have sustained notes in measure 167. The percussion section includes a snare drum (Perc. 1) and a tom-tom (Perc. 2) with specific rhythmic patterns. The maracas (Mar.) play a short melodic phrase in measure 167. The string section (Violins I and II, Viola, Violoncello, Double Bass) features a continuous sixteenth-note accompaniment. The Violoncello and Double Bass parts include markings for 'pizz.' (pizzicato) and 'arco' (arco). The measure numbers 166, 167, and 168 are indicated at the top of the first, second, and third systems respectively.

[illegible]

This musical score page contains measures 172 through 175. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), two types of Percussion (Perc. 1 and Perc. 2), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 3/4. Measure numbers 172, 173, 174, and 175 are indicated at the top of their respective staves. Dynamics such as *f*, *mf*, and *ff* are used throughout. Performance markings include articulation marks like accents (^) and breath marks (~). Specific techniques noted include "pizz." (pizzicato) for the cello and double bass, and "arco" for the double bass in measure 175. Fingerings (3, 5) and slurs are present for several melodic lines.

176

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

pizz.

179

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. I

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

mp

p

mf cresc.

mp

mp

mp

pizz.

pizz.

mp

182

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. I

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

f

mp *cresc.*

mp *cresc.*

mp *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

185

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc. I

Perc. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

188

Fl. *f*

Ob. *f*

Cl. *f* *cresc.*

Bsn. *f* *cresc.*

Hn.

Tpt.

Timp. *f* *cresc.*

Perc.1 *mp* *cresc.* *Sus. cymbal*

Perc.2 *mf*

Mar. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *cresc.* *arco*

Db. *f* *cresc.*

190

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Timp. *ff*

Perc.1 *ff*

Perc.2

Mar.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

II

60

♩ = 88

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Timp.

Perc.

Perc.

Mar.

mf

Vln I

p

pizz.

Vln II

p

pizz.

Vla.

Vc.

mp

pizz.

Db.

6

Ob. *1. solo*
mp

Timp. *mp*

Mar. *mp*

Vln I *mp*

Vln II *mp*

Vla. *pizz.* *div.*
mp

Vc. *mp*



10

Ob.

Timp.

Mar. *etc.*

Vln I

Vln II

Vla. *unis.* *div.*

Vc.

13

Ob.

Timp.

Mar.

Vln I

Vln II

Vla

Vc.

cresc.

f

mf

solo arco

mf

solo arco

mf

solo arco

mf

solo arco

mf

17

Timp.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

mp

(8)

pizz.

mp

22 (8)

Mar. *mp*

Vln I *tutti pp* *mp* *poco cresc.*

Vln II *tutti pp* *mp* *poco cresc.*

Vla *tutti pp* *mp* *poco cresc.*

Vc. *tutti pp* *mp* *poco cresc.*

Db. *arco mp* *poco cresc.*

unis.



28

Mar. *pp cresc.*

Vln I *< mf*

Vln II *< mf*

Vla *< mf*

Vc. *< mf*

Db. *< mf*

34 rit.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

pp

pp

pp

pp

pp

pp

35 Slower ($\text{♩} = 76$), molto rubato

Mar.

mp

3

5

7

38

Mar.

mf

mp

mf

5

3

40

Mar.

mp

5

3

6

5

43

Fl. *mf* *l. solo*

Ob. *mp* *l.*

Cl. *p* *mf*

Bsn. *p* *a2* *mf*

Hn. *mp* *l.*

Tpt.

Timp. *mp*

Perc. *mp*

Perc.

Mar. *mf*

Vln I *pizz.* *mp*

Vln II *pizz.* *mp*

Vla. *pizz.* *p* *mp*

Vc. *pizz.* *p* *mp*

Db. *mp*

47

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I.

Vln II.

Vla.

Vc.

Db.

mp

mf

56

9

Mar.

f pesante

mf

9

62

rit.

Tempo I (♩ = 88)

I. solo

If B foot is not available, play parenthetical alternate note (E-natural).

p

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

pizz.

p

pizz.

p

pizz.

mp

67

Fl. *pp* *p*

Ob. *p*

Cl.

Bsn. *p*

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

76

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

80 (tr) tr

Fl.

Ob.

subito *mp*

Cl.

Bsn.

subito *mp*

Hn.

Tpt.

I. *mp*

Timp.

f *mp*

Perc.

Perc.

f

Mar.

f 6 6

Vln I.

Vln II.

Vla.

f

Vc.

f

Db.

f

Detailed description: This is a page of a musical score, page 72, showing measures 80 and 81. The score is for a large orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Percussion (Perc.), Maracas (Mar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). Measure 80 begins with a treble clef and a key signature of one sharp (F#). The Flute part has a trill (tr) on the first note. The Oboe and Bassoon parts have a 'subito mp' marking. The Trumpet part has a first ending bracket (I.) and a 'mp' marking. The Timpani part has a 'f' marking. The Maracas part has a 'f' marking and a sixteenth-note pattern. The Violoncello and Double Bass parts have a 'f' marking. Measure 81 continues the music, with the Oboe and Bassoon parts having a 'subito mp' marking. The Trumpet part has a first ending bracket (I.) and a 'mp' marking. The Timpani part has a 'mp' marking. The Maracas part has a 'f' marking and a sixteenth-note pattern. The Violoncello and Double Bass parts have a 'f' marking.

82

Fl.

Ob.

Bsn

Tpt

Timp.

Mar.

Vin I

6

3

3

3

5

cresc.

84

Fl.

Ob.

Bsn

Tpt

Timp.

Mar.

Vin I

6

7

10

5

85

Fl. *ff*

Ob. *ff*

Cl. *ff* a2

Bsn. *ff* a2

Hn. *ff*

Tpt. *ff*

Timp. *ff*

Perc. *f*

Perc. *f*

Mar. *ff* 6

Vln I *ff*

Vln II *ff*

Vla. *arco* *ff*

Vc. *arco* *ff*

Db. *ff*

[illegible]

94

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

mf

mp

mp

p

p

p

p

p

99

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

p

mp

p

Detailed description: This is a page of a musical score, page 77, starting at measure 99. The score is for a large ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Horn section (Horn, Trumpet) are mostly silent in these measures. The Timpani part has a rhythmic pattern of eighth notes with a dynamic of *p*. The Percussion part is also silent. The Maracas part has a rhythmic pattern of eighth notes with a dynamic of *mp*. The Violin I and Violin II parts are silent. The Viola part is silent. The Violoncello part has a rhythmic pattern of eighth notes with a dynamic of *mp*. The Double Bass part is silent until measure 104, where it has a solo with a dynamic of *p*.

105

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

arco

p

110

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

rit.

arco

p

arco

p

The musical score for measures 110-114 features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The percussion section includes Timpani, Percussion, and Maracas. The score is marked with 'rit.' at the end of measure 114, indicating a ritardando. The dynamics are marked with 'p' (piano) in measures 110 and 111.

115 *Slow (c. ♩ = 66 to end)*

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

p

118

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I.

Vln II.

Vla.

Vc.

Db.

pp

III

82

♩ = 120

1.

Bsn *mp*

Vln II *p* pizz.

Vla *p* pizz.

8

1.

Cl. *mp*

Bsn

Vln I pizz. *p*

Vln II

Vla

14

Cl.

Bsn

Vln I

Vln II

19

1.

Ob. *mf*

Cl.

Bsn

Vln I

Vln II

24 1.

Fl. *mf*

Ob.

Cl. *mf*

Bsn *mf*



30

Fl. *f*

Ob. *f*

Cl. *f*

Bsn *f*

Mar.



35

Mar.



39

Mar.

Mar.

43

3 5 6

Mar.

47

6 3 5 5 8^{va} 6

Fl.

Ob.

Cl.

Bsn

Mar.

52

1. *mf*

1. *mf*

1. *mf*

mp

mf

mf

(8)-----7

Vln I

Vln II

Vla

Vc.

Db.

arco *mf*

arco *mf*

arco *mf*

mf

mf

58

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

Sus. cymbal

f

3

69

Fl.

Ob.

Cl.

Bsn. *1. solo*
mp

Mar.

Vln II
div.
subito p



77

Bsn.

Hn.

Mar.

Vln II

Vla.

Vc.
div.
pp

92

Cl.

Bsn

Tpt

Mar.

Vln I

Vln II

Vla

mp

a2

mp

mp cresc.

mp

♩ = ♩ (♩ = 80)

99

Fl. *mf* I.

Ob. *mf* I.

Cl. *mf* I.

Bsn. *mf* I.

Hn.

Tpt. *f*

Timp. *mf*

Perc. Field drum *mf*

Perc.

Mar.

Vln I *mf*

Vln II *div.pizz.*

Vla.

Vc. *div.pizz. mf* *unis. mp* *mf*

Db. *pizz. mf* *mp*

♩ = ♩ (♩ = 80)

104

Fl.

Ob.

Cl.

Bsn

Hn I.
mf

Tpt
I.
mf

Timp.

Perc.

Perc.
mf

Mar.
mf

Vln I
mp *mf*

Vln II
mf unis.arco

Vla
mf

Vc.
mp

Db.
mf *mp*

109

Fl. *mf* a2

Ob. *mf* a2

Cl. *mf* a2

Bsn. *mf* a2

Hn. *mp*

Tpt.

Timp. *mp*

Perc.

Perc.

Mar.

Vln I

Vln II *mf*

Vla.

Vc. *mf*

Db. *mf*

115

Fl.

Ob.

Cl.

Bsn.

Tpt.

Timp.

Mar.

Vc.

Db.

f

mf

f

mp

f

mp



119

Ob.

Cl.

Bsn.

Tpt.

Perc.

Mar.

Vc.

Db.

mf

mf

mf

mf

17

122 1.

Fl. *mf*

Ob.

Cl.

Bsn

Hn I. *mf*

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

10

125

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I.

Vln II.

Vla.

Vc.

Db.

$\text{♩} = \text{♩} (\text{♩} - 120)$

II.

mf

ff

a2

f

Triangle

p

p

pp

pp

pp

arco

pp

f

131

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

p

p

p

p

p

p

mp

p

arco

p

139

Fl. *p*
pp

Ob. *mp*

Cl. *p*
pp

Bsn. *a2*

Hn.

Tpt. *I. muted*
p

Timp.

Perc.

Perc.

Mar. *p*

Vln I

Vln II

Vla.

Vc.

Db.

146

Fl. *mp* *p* a2

Ob. *mp*

Cl. *mp* *p* II. 7 I. 7

Bsn. *mp*

Hn.

Tpt. *p* *mp*

Timp.

Perc.

Perc.

Mar. *mp*

Vln I

Vln II

Vla

Vc.

Db.

[illegible]

157 $\text{♩} = 144$

Fl. *p*

Ob. *mp* *p*

Cl. *p*

Bsn. *p*

Hn. *mf*

Tpt. *mf*

Timp.

Perc. *pp*

Perc. *pp*

Mar. *f*

Vln I *mf* $\text{♩} = 144$

Vln II *mf*

Vla. *mf*

Vc. *mf*

Db. *pizz.* *mf*

164

Fl.

1.

f

Mar.



170

Fl.

Tpt

f

1. nat.

Mar.



175

Fl.

Ob.

Bsn

mf

1.

mf

Hn

Tpt

Mar.



179

Fl. *f* *a2*

Ob. *f*

Cl. *f* *a2*

Bsn *f*

Mar. *f*



184

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

Ob. *subito p* *f* *mp* *mf* *mp*

Cl. *mf* *mp*

Bsn *a2* *mp* *1.* *mf*

Perc. *mp*

Perc. *mp*

Mar. *mf*

Vln I *arco* *mf*

Vln II *arco* *mf*

189

Fl. I. *mf* *mp*

Ob. *mf* *mp* II.

Cl. *mf* *a2*

Bsn. *mp* *mf* II.

Hn.

Tpt.

Timp.

Perc. *sf*

Mar.

Vln I

Vln II

Vla. *arco* *mf*

Vc. *arco* *mf*

Db. *arco* *mf*

195

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

200

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

Flute: Measures 200-204. Measure 200: eighth notes G4, A4, B4, C5. Measure 201: eighth notes B4, A4, G4, F4. Measure 202: eighth notes E4, D4, C4, B3. Measure 203: quarter note B3, eighth notes A3, G3, F3. Measure 204: quarter note E3, eighth notes D3, C3, B2. Dynamics: *f* in measure 204.

Oboe: Measures 200-204. Measure 200: quarter note G4. Measure 201: quarter note A4. Measure 202: quarter note B4. Measure 203: quarter note C5. Measure 204: quarter note B4. Dynamics: *f* in measure 203. Articulation: *a2* in measure 203.

Clarinet: Measures 200-204. Measure 200: quarter rest. Measure 201: quarter rest. Measure 202: quarter note G3. Measure 203: eighth notes F3, E3, D3, C3. Measure 204: eighth notes B2, A2, G2, F2. Dynamics: *mf* in measure 203. Articulation: *a2* and *3* in measure 203.

Bassoon: Measures 200-204. Measure 200: eighth notes G3, F3, E3, D3. Measure 201: eighth notes C3, B2, A2, G2. Measure 202: eighth notes F2, E2, D2, C2. Measure 203: eighth notes B1, A1, G1, F1. Measure 204: quarter note E1. Dynamics: *mf* in measure 204. Articulation: *5* in measure 202.

Horn: Measures 200-204. Measure 200: eighth notes G3, F3, E3, D3. Measure 201: eighth notes C3, B2, A2, G2. Measure 202: eighth notes F2, E2, D2, C2. Measure 203: eighth notes B1, A1, G1, F1. Measure 204: quarter note E1. Dynamics: *mf* in measure 203. Articulation: *5* in measure 202.

Trumpet: Measures 200-204. Measure 200: quarter rest. Measure 201: quarter rest. Measure 202: quarter rest. Measure 203: quarter note G2. Measure 204: quarter note F2. Dynamics: *f* in measure 203. Articulation: *1.* in measure 203.

Timpani: Measures 200-204. Measure 200: quarter rest. Measure 201: quarter rest. Measure 202: quarter rest. Measure 203: quarter rest. Measure 204: quarter rest.

Percussion: Measures 200-204. Measure 200: quarter note G4. Measure 201: quarter note A4. Measure 202: quarter note B4. Measure 203: quarter note C5. Measure 204: quarter note B4.

Maracas: Measures 200-204. Measure 200: quarter rest. Measure 201: quarter rest. Measure 202: quarter rest. Measure 203: quarter rest. Measure 204: quarter rest.

Violin I: Measures 200-204. Measure 200: quarter note F4. Measure 201: quarter note G4. Measure 202: quarter note A4. Measure 203: quarter note B4. Measure 204: quarter note A4. Dynamics: *f* in measure 200.

Violin II: Measures 200-204. Measure 200: quarter note G4. Measure 201: quarter note A4. Measure 202: quarter note B4. Measure 203: quarter note C5. Measure 204: quarter note B4.

Viola: Measures 200-204. Measure 200: quarter note G3. Measure 201: quarter note A3. Measure 202: quarter note B3. Measure 203: quarter note C4. Measure 204: quarter note B3.

Violoncello: Measures 200-204. Measure 200: quarter note G2. Measure 201: quarter note A2. Measure 202: quarter note B2. Measure 203: quarter note C3. Measure 204: quarter note B2.

Double Bass: Measures 200-204. Measure 200: quarter note G1. Measure 201: quarter note A1. Measure 202: quarter note B1. Measure 203: quarter note C2. Measure 204: quarter note B1.

[illegible]

209

Fl. *fp* *f*

Ob. *mf*

Cl. 3

Bsn 5 5 5

Hn *mf*

Tpt a2

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This page of a musical score covers measures 209 to 212. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), Horn (Hn), and Trumpet (Tpt). The percussion section consists of two staves labeled 'Perc.'. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). Measure 209 features a five-measure rest for the Flute, followed by a dynamic change from *fp* to *f*. The Oboe plays a melody starting on a half note. The Clarinet plays a triplet of eighth notes. The Bassoon plays a five-measure rest. The Horn plays a half note. The Trumpet plays a half note. The percussion section has two staves, each with a half note. The string section has five staves, each with a half note. Measure 210 continues the woodwind and string parts. Measure 211 shows the Flute playing a half note, the Oboe a half note, the Clarinet a half note, the Bassoon a half note, the Horn a half note, and the Trumpet a half note. The percussion section has two staves, each with a half note. The string section has five staves, each with a half note. Measure 212 shows the Flute playing a half note, the Oboe a half note, the Clarinet a half note, the Bassoon a half note, the Horn a half note, and the Trumpet a half note. The percussion section has two staves, each with a half note. The string section has five staves, each with a half note.

This image shows a page from a musical score, specifically measures 213 through 215. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Percussion (Perc.), Maracas (Mar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time. Measures 213 and 214 are marked with a '7' above them, indicating a 7-measure rest or a specific tempo marking. Measure 215 is marked with a '4'. Dynamics include forte (f), fortissimo (ff), mezzo-forte (mf), and divisi (div.) markings. The string section (Violins I and II, Viola, Cello, and Double Bass) has many slurs and accents throughout the measures. The woodwind and brass sections have various melodic lines and rests. The percussion section includes maracas and other unpitched percussion instruments.

216

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

218

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

222

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn *mp*

Hr.

Tpt. *f*

Timp.

Perc.

Perc. *f*

Mar.

Vln I *mp* unis.

Vln II *mp* unis.

Vla *mp* unis.

Vc. *mp* unis.

Db. *mp* unis.

224

Fl. *mp*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn.

Hn. *mf*

Tpt. *mf*

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

227 a2

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

mp

f

I.

The musical score for page 113, measures 227-228, features a variety of instruments. The Flute (Fl.) part begins with a dynamic marking of *mp* and a breath mark 'a2'. The Oboe (Ob.) and Clarinet (Cl.) parts also have *mp* markings. The Bassoon (Bsn.) part is marked with a long note. The Horn (Hn.) part is marked with a long note. The Trumpet (Tpt.) part has a dynamic marking of *f* and a first ending bracket 'I.'. The Timpani (Timp.) and Percussion (Perc.) parts are marked with a long note. The Maracas (Mar.) part has a dynamic marking of *f*. The Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.) parts have a dynamic marking of *mp*.

232

Fl. *f* *ff* *mf*

Ob. *f* *ff* *mf*

Cl. *f* *mf* *ff* *mf*

Bsn

Hn *ff* *ff*

Tpt *f* *ff*

Timp.

Perc. gong

Perc. *mf*

Mar. *ff* *fff*

Vln I *fp* *ff*

Vln II *fp* *ff*

Vla *fp* *ff*

Vc. *fp* *ff* *mf*

Db. *fp* *ff* *mf*

234

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

(on the string)
mf

(on the string)
mf

(on the string)
mf

236

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

mf

mp cresc.

mp cresc.

div.

Detailed description of the musical score: The page contains two measures of music, 236 and 237. The key signature has two sharps (F# and C#). The time signature is 4/4. The instruments and their parts are as follows: Flute (Fl.) plays a melodic line with eighth notes and rests. Oboe (Ob.) plays a similar melodic line. Clarinet (Cl.) plays a melodic line with eighth notes and rests. Bassoon (Bsn.) plays a melodic line with eighth notes and rests, including a fingering '7'. Horn (Hn.) plays a sustained note in measure 237, marked *mf*. Trumpet (Tpt.) is silent. Timpani (Timp.) plays a rhythmic pattern in measure 237, marked *mp cresc.*. Percussion (Perc.) (top staff) plays a rhythmic pattern in measure 237, marked *mp cresc.*. Percussion (Perc.) (bottom staff) plays a rhythmic pattern with eighth notes. Maracas (Mar.) play a continuous rhythmic pattern. Violin I (Vln I) plays a melodic line with eighth notes, marked *div.* in measure 237. Violin II (Vln II) plays a melodic line with eighth notes. Viola (Vla.) plays a melodic line with eighth notes. Violoncello (Vc.) plays a rhythmic pattern with eighth notes. Double Bass (Db.) plays a rhythmic pattern with eighth notes.

238

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

cresc.

The musical score for measures 238 and 239 features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) are active, playing rhythmic patterns. The Horn part has a long note with a crescendo marking. The Percussion parts play a rhythmic pattern. The Maracas part plays a rhythmic pattern. The Timpani part plays a rhythmic pattern. The Trumpet part is silent.

240

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

mf cresc.

mf cresc.

mf cresc.

242

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Perc.

Perc.

Mar.

Vln I

Vln II

Vla

Vc.

Db.

ff

ff

ff

ff

f

ff

ff

mp

ff

ff

ff

ff

ff

ff

Sus. cymbal

Detailed description of the musical score: The score is for measures 242, 243, and 244. Measure 242 starts with a treble clef and a key signature of one sharp (F#). The Flute, Oboe, Clarinet, and Trumpet parts have eighth-note patterns. The Bassoon has a long, sustained note. The Horn has a long, sustained note. The Timpani has a rhythmic pattern. The Percussion part has a rhythmic pattern. The Maracas part has a rhythmic pattern. The Violin I and Violin II parts have a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello and Double Bass parts have a rhythmic pattern. Measure 243 continues the patterns. The Bassoon and Horn parts have a long, sustained note. The Percussion part has a rhythmic pattern. The Maracas part has a rhythmic pattern. The Violin I and Violin II parts have a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello and Double Bass parts have a rhythmic pattern. Measure 244 ends with a double bar line. The Flute, Oboe, Clarinet, and Trumpet parts have a final note. The Bassoon and Horn parts have a final note. The Percussion part has a final note. The Maracas part has a final note. The Violin I and Violin II parts have a final note. The Viola part has a final note. The Violoncello and Double Bass parts have a final note.