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## Four Variations on a Theme of Nine

Nathan R. Barber  
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FOUR VARIATIONS ON A THEME OF NINE

by

Nathan R. Barber

A Thesis  
Submitted to the  
Faculty of The Graduate College  
in partial fulfillment of the  
requirements for the  
Degree of Master of Music  
School of Music

Western Michigan University  
Kalamazoo, Michigan  
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1999

## FOUR VARIATIONS ON A THEME OF NINE

Nathan R. Barber, M.M.

Western Michigan University, 1999

This composition represents four variations of a projected total of nine. The variations are based on the number nine having a nine-note theme that utilizes a nine-note scale. Nine is also prominently featured in the meters, rhythms, and harmonic construction. The main harmonic consideration is pandiatonicism using the nine-note scale, although bitonal chords, positioned a ninth apart, are used quite prominently also.

The work is for full orchestra, augmented with saxophone, harp, piano, and four percussionists.



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## INSTRUMENTATION

2 Flute (Second doubling Piccolo)  
2 Oboes (Second doubling English Horn)  
2 Clarinets in Bb  
1 Bass Clarinet  
1 Saxophone (Alto and Tenor)  
2 Bassoons  
1 Contra Bassoon  
4 Horns in F  
2 Trumpets in C  
2 Trombones  
1 Bass Trombone  
1 Tuba  
Timpani  
Percussion 1  
    Marimba, 4 High Toms, Xylophone, Tam-Tam  
Percussion 2  
    Vibraphone, 4 Low Toms, Marimba, Crash Cymbals, Suspended Cymbal  
Percussion 3  
    Triangle, Snare Drum, Vibraphone, Anvil, 4 High Toms, Tam-Tam  
Percussion 4  
    Glockenspiel, Bass Drum, Tam-Tam, Low Bongo  
Harp  
Piano  
Violin I  
Violin II  
Viola  
Cello  
Double Bass

Duration: 12 minutes

## NOTES OF EXPLANATION

The tom parts in the percussion are written on a bass clef staff, but should not be tuned to the pitch corresponding to its placement on the staff. Of the set of four high toms, the number two drum (E on the staff) should be tuned approximately a minor third lower than the number one drum (G on the staff). Likewise, the number three drum (C on the staff) should be tuned approximately a minor third below the number two drum, and the number four drum (A on the staff) approximately a minor third below the number three drum. The low toms should be tuned an octave below the corresponding high drum pitch.

The timpani roll beginning in measure 159 should be performed on an inverted cymbal placed on the timpani head. Use an appropriately sized cymbal for the timpani head for optimal effect.

In measures 160-163, all passages, where indicated, perform random *crescendo* and *decrescendo*. This is to be slight and not to obscure the timpani, glockenspiel, harp, piano, viola, cello, and double bass. The descending line in the glockenspiel and piano are especially to be heard.

The marimba part in measures 195-197 does not perform the *accelerando* with the rest of the orchestra, but retains its tempo until it fades out.

The vibraphone parts in measures 225-226 should be played on a single vibraphone with the motor on.

## Four Variations on a Theme of Nine

Nathan R. Barber

SCORE IN 'C'

♩ = 160

Theme

Flute

Piccolo

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Saxophone

Bassoon

Contrabassoon

Horn in F 1 & 3

Horn in F 2 & 4

Trumpet in C

Trombone

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Double bass

F# - B - C - F#

$\text{pp}$

Marimba

Vibraphone

Triangle

D C B B $\flat$  / E F G A

$\text{pizz.}$

$\text{pp}$

$\text{p}$

$\text{pp}$

[illegible]

This is a page from a musical score, likely for a symphony. The page is numbered 12 in the top left corner. The score is written for a large orchestra, with staves for the following instruments listed on the left: Fl. (Flute), Picc. (Piccolo), Ob. (Oboe), Eng. Hn. (English Horn), Cl. (Clarinet), B. Cl. (Bass Clarinet), Sax. (Saxophone), Bsn. (Bassoon), Cbsn. (Contrabassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), B. Tbn. (Baritone Trombone), Tba. (Tuba), Timp. (Timpani), Perc. 1, 2, 3, 4 (Percussion), Hp. (Harp), Pno. (Piano), Vln I (Violin I), Vln II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is written in 4/4 time. The key signature has one flat (B-flat). The score includes various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). There are also performance instructions like *cresc. poco a poco* and *theme a2*. The page is divided into three measures by vertical bar lines. The first measure starts with a *mf* dynamic and a *cresc. poco a poco* instruction. The second measure continues the *cresc.* instruction. The third measure features a *theme a2* section, marked with *f* and *cresc.* dynamics. The score is written for a large orchestra, with staves for the following instruments listed on the left: Fl. (Flute), Picc. (Piccolo), Ob. (Oboe), Eng. Hn. (English Horn), Cl. (Clarinet), B. Cl. (Bass Clarinet), Sax. (Saxophone), Bsn. (Bassoon), Cbsn. (Contrabassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), B. Tbn. (Baritone Trombone), Tba. (Tuba), Timp. (Timpani), Perc. 1, 2, 3, 4 (Percussion), Hp. (Harp), Pno. (Piano), Vln I (Violin I), Vln II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is written in 4/4 time. The key signature has one flat (B-flat). The score includes various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). There are also performance instructions like *cresc. poco a poco* and *theme a2*. The page is divided into three measures by vertical bar lines. The first measure starts with a *mf* dynamic and a *cresc. poco a poco* instruction. The second measure continues the *cresc.* instruction. The third measure features a *theme a2* section, marked with *f* and *cresc.* dynamics.

[illegible]

**A**

18  $\text{♩} = 80$   
*Variation I*

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt. *solo*  
*mf* *f* *mf sub* *f* *mf*

Tbn. *f* *mf*

B. Tbn.

Tba.

Timp. *f*

Perc. 1

Perc. 2

Perc. 3 *Snare Drum*  
*mf* *fp* *mf* *fp* *mf* *fp*

Perc. 4

Hp.

Pno.

Vln I  $\text{♩} = 80$

Vln II

Vla.

Vc. *arco detache*  
*mp* *mp*

Db. *mp*

Detailed description of the musical score: The score is for a full orchestra and is divided into measures 18 through 23. The tempo is marked as 80 beats per minute. The key signature has one sharp (F#). The woodwind section includes Flute, Piccolo, Oboe, English Horn, Clarinet, Bass Clarinet, Saxophone, Bassoon, and Contrabassoon. The brass section includes Horns, Trumpets, Trombones, and Tuba. The percussion section includes Timpani, four types of Percussion (1-4), and Harp. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is marked with various dynamics and articulations. The Flute part has a solo in measure 18. The Trumpet part has a solo in measure 18. The Snare Drum part has a solo in measure 18. The Violoncello and Double Bass parts have a solo in measure 18. The score is marked with various dynamics and articulations.



24 *molto rit.* **B** ♩ = 132 suddenly furious

Fl. *a2* *ff*

Picc.

Ob. *ff*

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn. *1.* *ff*

Cbsn.

Hn. *3.* *ff*

Hn.

Tpt. *fp*

Tbn. *ff* *a2*

B. Tbn.

Tba.

Timp. *3.* *fp*

Perc. 1. 4 High Toms *ff*

Perc. 2. 4 Low Toms *ff*

Perc. 3. *3.* *ff*

Perc. 4. Bass Drum *ff*

Hp.

*molto rit.* **B** ♩ = 132 suddenly furious

Pno. *ff*

Vln I. *div.* *ff*

Vln II. *div.* *ff*

Vla. *ff* *pizz.*

Vc. *mp sub* *ff* *unis.*

Db. *mp sub* *ff*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also articulation marks like *acc* (accent) and *stacc* (staccato). The score is organized into systems, with each instrument or group of instruments having its own staff. The page number 31 is visible in the top left corner.

39

Fl. *a2* *ff*

Picc.

Ob. *ff*

Eng. Hn.

Cl. *ff* *mp* *distantly*

B. Cl. *p*

Sax. *Alto* *mf*

Bsn. *ff* *mp* *agitated*

Cbsn. *p*

Hn. *ff*

Hn.

Tpt. *a2* *mf*

Tbn. *ff*

B. Tbn.

Tba. *ff* *sub p*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mp* *ff*

Perc. 4 *mp* *f* *ff*

Hp.

Pno. *f* *ff* *f* *light, lively* *mf* *steady, strong*

Vin I *ff* *div.*

Vin II *f* *ff* *div.*

Vla. *f* *arco*

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

Db. *f* *ff* *p* *sub.*

**C**

46

Fl. *f* *1.*

Picc.

Ob. *f*

Eng. Hn *f*

Cl. *f* *2.* *1.*

B. Cl. *f* *sub.*

Sax. *f*

Bsn *f*

Cbsn

Hn *f*

Hfn *f*

Tpt

Tbn.

B. Tbn.

Tba

Timp.

Xylophone *f*

Perc. 1 *f*

Vibraphone *f*

Perc. 2 *f*

Perc. 3 *f* *sf* *pp*

Perc. 4

Hp

Pno

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p* *pizz.* *sf sub.*

52

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tam-tam

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

**D Variation II**

58

Fl. *ff*

Picc. *ff*

Ob.

Eng. Hn.

Cl. *ff*

B. Cl.

Sax.

Bsn. *cresc. poco a poco* *ff* *a2*

Cbsn.

Hn. *ff* *3.* *a2*

Hn.

Tpt. *ff* *a2*

Tbn. *ff* *1.* *a2*

B. Tbn.

Tba. *ff*

Timp.

Perc. 1 *ff*

Perc. 2 *ff* *Low Toms*

Perc. 3 *mp*

Perc. 4 *ff* *Bass Drum*

Hp.

Pno. *cresc. poco a poco* *ff*

Vln I *ff* *div.* *unis.*

Vln II *ff* *div.* *unis.*

Via. *ff* *pizz.*

Vc. *ff* *div.* *unis.*

Db. *ff* *arco*





72

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln I

Vln II

Vla.

Vcl.

Db.

E

Low Bongo with butt of stick





Fl. *Fl. (slow to fast)*

Picc.

Ob. *f*

Eng. Hn.

Cl. *ord. 1*

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.



102 **F** Variation III

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

109

solo

*mf*

1.

*mp as a distant echo*

Eng. Hn

Cl.

B. Cl.

Sax.

Bsn.

Chsn.

Hn

Hn

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp

Pno

Vln I

Vln II

Vla

Vc.

Db.

a2

a2

*mf*

*f*

sul pont.

sul pont.

arco

(pizz.)

*f*

(pizz.)

*mf*

116

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn. *a2*

Hn. *a2*

Tpt. *a2*

Tbn. *ap*

B. Tbn. *ap*

Tba. *ap*

Timp.

Perc. 1

Perc. 2 *Crash Cymbal*

Perc. 3 *f*

Perc. 4 *p*

Hp.

Pno.

Vln I *sul pont.*

Vln II *sul pont.*

Vla.

Vc. *ap*

Db. *ap*

[illegible]



130

The musical score for page 130 of "The Nutcracker Suite, Op. 71" by Pyotr Ilyich Tchaikovsky. The score is written for a full orchestra and includes parts for the following instruments:

- Fl.
- Picc.
- Ob.
- Eng. Hn
- Cl.
- B. Cl.
- Sax.
- Bsn.
- Cbsn.
- Hn.
- Hn.
- Tpt.
- Tbn.
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Hp.
- Pno.
- Vln I
- Vln II
- Vla.
- Vc.
- Db.

The score is in 2/4 time and features various dynamics such as *f*, *mf*, and *p*. The music is characterized by its rhythmic complexity and melodic richness, typical of Tchaikovsky's style. The score includes a variety of musical notation, including notes, rests, and dynamic markings.



136

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn. 1 & 3

Hn. 2 & 4

Tpt.

Tbn. a2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hrp.

Pno.

Vln I.

Vln II.

Vla.

Vcl.

Db.

*mf*

*mp*

*f*

*p*

*pp*

*sfz*

*pizz. b*

[illegible]

149

The musical score is written for a full orchestra. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures, with bar lines indicating the end of each measure. Dynamics such as *f*, *mf*, *cresc.*, and *poco a poco* are used throughout. Performance instructions like *arco* and *Xylophone* are also present. The percussion section includes four different types of percussion instruments, each with its own staff. The woodwind section includes Flute, Piccolo, Oboe, English Horn, Clarinet, Bass Clarinet, Saxophone, Bsn, and Cbsn. The brass section includes Hn, Tpt, Tbn, B. Tbn, and Tba. The string section includes Vin I, Vin II, Vla, Vc, and Db. The keyboard section includes Hp and Pno. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.



161

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Glockenspiel

ff

mp

bring out the right hand

Vln I

Vln II

Vla.

Vc.

Db.

pp

pp

mp

mp

mp

**G**

166

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Hp.

Pno.

Vin I.

Vin II.

Vla.

Vc.

Db.

Low Bongo with butt of stick

1. *mp*

2. *mp*

3. *mp*

4. *mp*

unis. *mp* cresc. poco a poco

unis. *mp* cresc. poco a poco

unis. *mp* cresc. poco a poco

unis. *mp* cresc. poco a poco

pizz. *mf*



173

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp

Pno

Vln I

Vln II

Vla

Vc.

Db.

*mf*

*a2*

*1.*

*1&3*

*2&4*

*div.*

*unis.*

*div.*

*div.*

*b*

179

Fl. *f*

Picc. *f*

Ob. *f*

Eng. Hn

Cl. *f*

B. Cl. *f*

Sax. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Hn. *f*

Tpt. *f* *with increasing intensity*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp

Pno. *f*

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

Db. *f*

Tenor *f*

Crash Cymbals *f*

Anvil *f*

Tam-tam *f*

arco *f*



[illegible]

189

Fl.

Picc.

Ob.

Eng. Hn. *mf wistfully*

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

195 *accelerando poco a poco*

**I**  $\text{♩} = 100$   
*Variation IV'*

Fl

Picc

Ob.

Eng. Hn

Cl

B. Cl

Sax.

Han

Cban

Hn

Hn

Tpt

Tbn

B. Tbn

Tba

Timp.

Perc. 1 *do not accelerate*

Perc. 2

Perc. 3 *mp* *3* *3* *ff*

Perc. 4

Hp *mp*

Pno

*accelerando poco a poco*

Vln I *mp* *pizz*

Vln II *mp* *pizz*

Vla *mp* *pizz*

Vc. *mp* *pizz*

Db. *mp* *pizz*

202

Fl.

Picc.

Ob. *solo* *f* *mf* *pp*

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hrn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba. *solo*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno. (8) 1

Vln I *div.* *pizz.*

Vln II *div.* *pizz.*

Vla. *div.* *pizz.*

Vcl. *div.* *pizz.*

Db.

1.

205

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp

Pno

Vln I

Vln II

Vla

Vc.

Db.

*2<sup>da</sup>*

*mp*

*f*

*pp*

*solo*

*f*

*unis.*

*unis.*

*unis.*

*unis.*

*arco, with mutes*

*P*

*arco, with mutes*

*P*

**J**

209

Fl. *1.* *mf* *p*

Picc.

Ob.

Eng. Hn. *p* *mp smooth, rising*

Cl.

B. Cl.

Sax. *Tenor* *crisp*

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln I *arco, with mutes* *pp* *mutes off*

Vln II *mutes off*

Vla. *pp* *mutes off*

Vc. *arco, with mutes* *pp* *mutes off*

Db.

[illegible]



220

Fl.

Picc.

Ob.

Eng. Hn

Cl.

B. Cl.

Sax.

Bsn

Cbsn

Hn

Hn

Tpt

Tbn.

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp

Pno

Vln I

Vln II

Vla

Vc.

Db.

Xylophone

Glockenspiel

Vibraphone motor on

Vibraphone motor on

sul tasto

sul tasto

sul tasto

arco

arco



227

Fl. *f* *a2* **K**

Picc.

Ob. *a2* *f*

Eng. Hn.

Cl. *a2* *f* 1. *pp*

B. Cl.

Sax.

Bsn. *a2* *mf* *f*

Cbsn.

Hn.

Hn. *mf*

Tpt.

Tbn.

B. Tbn.

Tba. *mf* *f*

Timp.

Perc. 1 *f*

Perc. 2 motor off

Perc. 3 motor off

Perc. 4 *f*

Hp.

Pno.

Vln I *p* *fragile* **K**

Vln II *mf*

Vla. *mf*

Vc. *mf*

Db.

236

Fl. *f* *mf* *mp*

Picc.

Ob. *mf* *f*

Eng. Hn

Cl. *mp* *mf* *mp*

B. Cl.

Sax.

Bsn. *mp* *solidly*

Cbsn.

Hn. *mp* *mf* *f* *a2* *f* *with strength* *fp* *ominously*

Hn. *f* *mf* *mp* *f* *with strength* *fp* *p sub.*

Tpt. *f* *mf* *mp*

Tbn. *mf* *mp* *solidly* *p* *ominously*

B. Tbn. *mp* *solidly* *p* *ominously*

Tba. *mp* *solidly* *p* *ominously*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno. *mp* *ominously* *8va*

Vln I

Vln II

Vla.

Vc. *p* *ominously*

Db. *p* *ominously*

243

**L**

*mf in a hyperactive manner*

*p smooth*

*Snare Drum*

*f < mf*

*mp*

*mp with a hint of sadness*

**L**

(8)

249

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

*p smooth*

*molto rit.*

*ap*

*p*

Measure 249: Flute has a complex rhythmic pattern with slurs and ties. English Horn has a melodic line starting in measure 250. Percussion 3 has a complex rhythmic pattern. Violoncello has a melodic line starting in measure 250.

Measure 250: Flute continues its complex rhythmic pattern. English Horn continues its melodic line. Percussion 3 continues its complex rhythmic pattern. Violoncello continues its melodic line.

Measure 251: Flute continues its complex rhythmic pattern. English Horn continues its melodic line. Percussion 3 continues its complex rhythmic pattern. Violoncello continues its melodic line.

Measure 252: Flute continues its complex rhythmic pattern. English Horn continues its melodic line. Percussion 3 continues its complex rhythmic pattern. Violoncello continues its melodic line.

Measure 253: Flute continues its complex rhythmic pattern. English Horn continues its melodic line. Percussion 3 continues its complex rhythmic pattern. Violoncello continues its melodic line.

Measure 254: Flute continues its complex rhythmic pattern. English Horn continues its melodic line. Percussion 3 continues its complex rhythmic pattern. Violoncello continues its melodic line.

**M**  $\text{♩} = 72$  legato

255

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

**M**  $\text{♩} = 72$  legato

Vln I *p chorale-like*

Vln II *p chorale-like*

Vla *p chorale-like*

Vc. *p chorale-like*

Db.

265 **N** ♩ = 200

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

*f* crisp, precise

1.

*f* crisply

*mp*

*mf*

*pp*

*pizz.*

*p*

270

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

2.

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This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Fl., Picc., Ob., Eng. Hn., Cl., B. Cl., Sax., Bsn., Cbsn., Hn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Hp., Pno., Vln I, Vln II, Vla., Vcl., and Db.

The score is written in 4/4 time. The key signature is one sharp (F#). The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). There are also rehearsal marks, including a large "O" at the top left and a smaller "O" at the bottom left.

The score is divided into measures by vertical bar lines. The measures are numbered 1 through 4 at the top. The score includes various musical notations, including notes, rests, and articulation marks.

285

Fl.

Picc.

Ob. *1.* *mp* *a2* *mf* *pp* *ff*

Eng. Hn.

Cl.

B. Cl.

Sax. *p* *mf* *pp* *ff*

Bsn. *a2* *mf*

Cbsn.

Hn. *p* *mf* *pp* *ff* *1 & 3* *2.* *mp*

Hn.

Tpt.

Tbn. *1.* *mp* *a2* *mf* *pp* *mf*

B. Tbn.

Tba.

Timp. *mf* *to be heard and felt*

Perc. 1 Tam-tam *lv.*

Perc. 2 Sus. Cym. *lv.*

Perc. 3 Snare Drum *pp* *ff*

Perc. 4 Bass Drum *pp* *ff*

Hp.

Pno.

Vln I *sul pont.* *p sinistral* *ord.* *mf* *pp* *ff*

Vln II *sul pont.* *p sinistral* *ord.* *mf* *pp* *ff*

Vla. *sul pont.* *p sinistral* *ord.* *mf* *pp* *ff*

Vc. *sul pont.* *p sinistral* *ord.* *mf* *pp* *ff*

Db. *sul pont.* *p sinistral* *ord.* *mf* *pp* *ff* *mf* *to be heard and felt*

P sub. ♩ = 120

291

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 291, numbered 48 in the top right corner. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and percussion. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Saxophone (Sax.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes four individual percussion parts (Perc. 1-4), Harp (Hp.), and Piano (Pno.). The score shows a complex arrangement of notes, rests, and dynamic markings across three measures. The woodwinds and strings are active throughout, while the brass and percussion have more specific, often punctuated, parts. The page number 291 is written above the first staff, and the page number 48 is in the top right corner.

244

Fl. *f* *fff* short, distinct

Picc. *f* *fff* short, distinct

Ob. *f* *fff* short, distinct

Eng. Hn.

Cl. *f* *fff* short, distinct

B. Cl. *f* *fff* short, distinct

Sax. *f* *fff* short, distinct

Bsn. *f* *fff* short, distinct

Cbsn. *f* *fff* short, distinct

Hn. *f* *fff* short, distinct

Hn. *f* *fff* short, distinct

Tpt. *f* *fff* short, distinct

Tbn. *f* *fff* short, distinct

B. Tbn. *f* *fff* short, distinct

Tba. *f* *fff* short, distinct

(A)

Timp. *f* *fff* short, distinct

Perc. 1

Perc. 2

Perc. 3 Snare Drum *f* *fff* short, distinct

Perc. 4 Bass Drum *f* *fff* short, distinct

Hp.

Pno. *f* *fff* short, distinct

Vln I *f* *fff* short, distinct

Vln II *f* *fff* short, distinct

Vla. *f* *fff* short, distinct

Vc. *f* *fff* short, distinct

Db. *f* *fff* short, distinct

[illegible]

301 rit. ♩ = 200

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Sax.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Marimba  
mp with slight accents

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vin I  
p softly, supporting

Vin II  
p softly, supporting

Vla.  
p softly, supporting

Vc.  
p softly, supporting

Db.  
p softly, supporting

**R** 1. a2

306

Fl. *p* accented, with growing intensity *cresc. poco a poco*

Picc.

Ob. *mp* accented, with growing intensity *cresc. poco a poco*

Eng. Hn.

Cl. *p* accented, with growing intensity *cresc. poco a poco*

B. Cl.

Sax. *mp* accented, with growing intensity *cresc.* Alto *mf cresc.*

Bsn. *p* accented, with growing intensity *cresc. poco a poco*

Cbsn.

Hn. *p* accented, with growing intensity *cresc. poco a poco*

Hn. *p* accented, with growing intensity *cresc. poco a poco*

Tpt. *mf* accented, with growing intensity *cresc.*

Tbn. *p* accented, with growing intensity *cresc. poco a poco*

B. Tbn. *mp* accented, with growing intensity *cresc. poco a poco*

Tba. *f* *cresc.*

Timp.

Perc. 1

Perc. 2 *p* accented, with growing intensity *cresc. poco a poco*

Perc. 3 *p* accented, with growing intensity *cresc. poco a poco*

Perc. 4 *p* *cresc.*

Hp.

Pno. *p* accented, with growing intensity *cresc. poco a poco*

Vln I *p* accented, with growing intensity *cresc. poco a poco*

Vln II *p* accented, with growing intensity *cresc. poco a poco*

Vla. *p* accented, with growing intensity *cresc. poco a poco*

Vc. *p* accented, with growing intensity *cresc. poco a poco*

Db. *p* accented, with growing intensity *cresc. poco a poco*



309

Fl. *ff*

Picc.

Ob. *ff*

Eng. Hn

Cl. *ff*

B. Cl. *ff*

Sax. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Hp.

Pno. *ff*

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Sus. Cym. *f*

Tam-tam *ff*