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Portfolio of Compositions

Master of Music

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2012

Composition Portfolio

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Abstract

This portfolio is made up of eight works. *Et Tu* mixes both acoustic and electronic instruments. In addition to traditional compositional techniques it also utilizes digital effects as a means of enhancing the composition. Following that is a collection of four short piano etudes. These pieces were composed as studies of the Tone Clock theory, primarily as a means of acquainting myself with the principles behind the Tone Clock. The first etude, *Tea with Chopin*, is based on the third hour and utilizes a synthetic scale which I then harmonized to create a unique harmonic palette. *Coffee with Beethoven* is based on the second hour of the Tone Clock and relies heavily on the octatonic scale. *Absinthe with Ligeti* is based on the fourth hour. Unlike the previous etudes it is atonal and uses some very complex rhythms. The final etude, *Early Morning Raindrops on a Misty Pond*, is based on the ninth hour of the Tone Clock. The two hands of the piano play in a highly syncopated manner, creating a free flowing rhythmic texture. The way in which I used the Tone Clock in this piece, as well as its gesturing quality, provided the most insight into the composition of Symphony No. 2. *Vengeance* is a polystylist piece, blending popular and orchestral music. Through the use of vocals and spoken word it ponders the question of the nature of God and the place of religion in the world. *The Call of Capistrano* is a piece for solo classical guitar. It is based on sonata form and incorporates percussive elements such as striking the body of the guitar. The portfolio

concludes with Symphony No. 2. It is contemporary in style, with little reference to the symphonic writing of the Classical and Romantic periods. Instead it draws inspiration from 20th century composers such as Lutoslawski and Penderecki. While all the pitches are strictly controlled there are many aleatoric sections where certain liberties can be taken with the rhythms notated and each family of the orchestra will not always play together as a unified section.

Acknowledgements

An undertaking such as this would not be possible without the support of the people around me. The completion of this portfolio required commitment and sacrifice not just on my part but by all the people I surround myself with. The fact that it has been realised is not just a victory for me but also for those who have sacrificed with me.

With this in mind I must first give my undying thanks and gratitude to my wonderful wife. Your never ending support, encouragement and understanding was a much-needed lifeline, without which this portfolio would never have seen the light of day. Thank you for your strength and your faith.

To my beautiful son Cameron, thank you for being you and for always being able to bring a smile to my face, no matter what pressure I was feeling at the time. Also, thank you for the days when you took extra long naps allowing me to get some work done.

I must also acknowledge the support of my friends and family who were always willing to help out wherever and whenever they could.

A special thanks go to my supervisor Dr. Martin Lodge. My abilities as a composer have made great strides forward this last year and it is in no small part due to his expert guidance and mentoring. Martin's encouragement as I explored new musical territory has been instrumental in my growth as a composer and allowed me to create a portfolio beyond what I thought was possible.

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CD Track Listings

1. **Et Tu**
for rhythm section, vocal and electronic instruments
2. **Tea with Chopin**
for solo piano
3. **Coffee with Beethoven**
for solo piano
4. **Absinthe with Ligeti**
for solo piano
5. **Early Morning Raindrops on a Misty Pond**
for solo piano
6. **Vengeance**
for orchestra, rhythm section, vocal and tape
7. **The Call of Capistrano**
for solo guitar
8. **Symphony No. 2**
for orchestra
(note. the recording of Symphony 2 is a MIDI recording using Digital Performer and MOTU Symphonic Instrument. It has been included as a guide to assist the moderator.)

Et Tu

*For my son Cameron,
tu es mon tout.*

Programme Notes

Et Tu was conceived as a “studio piece”, utilising electronic instruments and effects, either to colour the timbre of an instrument or to contribute to the musical arrangement. It is an amalgamation of acoustic and electronic instruments, some of which have been quite heavily treated while others are left untouched to preserve their organic quality. While the ensemble includes a vocalist it is not intended to be a vocally driven piece. The lyrics are in French so as not to focus the Anglophone listener’s attention on the text, but rather incorporate the vocals into the whole musical experience.

Approximate duration: 6:45

Perfromance Notes

While *Et Tu* was conceived as a studio piece it is quite possible to perform it with enough preparation. It is important that all digital effects are used as notated in the score, and delays are set to their correct time setting. It is recommended a metronome be used by the drummer to maintain a consistent tempo. Pre-recorded samples can be supplied by the composer. These should be loaded into a hardware-based sampler and played on cue by the conductor. It is the suggestion of the composer that one of the keyboard players be given the responsibility for their performance. For the first organ part a patch where the overtone of a third can be distinguished should be used. *Et Tu* has been conceived in such a way that the “space” has its own place in the overall musical arrangement. Therefore, generous amounts of reverb should be used so that “space” can easily be perceived by the listener.

Analytical Notes

The idea behind *Et Tu* was to create a piece that blends acoustic instruments with elements of electronic music. The instrumentation is comprised of mostly acoustic instruments, some of which have been altered with electronic effects. While it would be possible to perform this piece live it is conceived more as a “studio piece” rather than one intended for live performance. For example, as the drum set enters in bar 15 it crescendos from nothing to a forte, and the sound you hear is actually just the reverb effect on the drums, the sound of the drums themselves is not apparent until bar 17.

The electric piano part is comprised of “chord swells” using a volume slider and heavy reverb to create an ethereal sound. The fact that the piano plays chord clusters reinforces this effect. The first guitar part in bar 33 uses a tremolo and reverse effect. To create this I added a tremolo effect then turned the sound file backward, so what you hear is the chord essentially being played backwards.

In addition to using electronic effects to change the overall timbre of an instrument I have also used delay effects in such a way that they contribute to the arrangement as well. For example, adding a multi-tap delay to the second organ part in bar 5 creates a syncopated rhythm that is not notated in the score. A similar device is used with the first guitar at bar 21 and the harp at bar 45. As a contrast to these electronic effects I have left the acoustic piano, viola and cello completely untreated to add a vital organic ingredient to the mix.

While *Et Tu* does have vocals in it, it has not been conceived as a “vocal piece”, rather the voice is intended to be just another instrument in the ensemble. This is the main reason behind writing the lyrics in French, as it ensures that the lyrics do not draw attention to the voice and make it a focal

point, but still give the singer something intelligible to sing. The lyrics do not tell a story. Rather they use short phrases to convey an emotion, in this case towards my infant son (who you hear laughing in the beginning, then later on in the piece). The short glockenspiel solo is intended to give the effect of a child's toy, playing a merry tune (incidentally, the melody played by the glockenspiel still follows the harmonic structure of the B section, being E major, C major, D major).

I have tried to convey an overall impression of child-like innocence and serenity in this piece. For this reason it is very tonal in character, with little use of chromaticism, tempo changes or modulation. The overall key is E major, with a C major and D major chord used to add harmonic interest. The solo string passage beginning in bar 81 adds some chromatic contrast, being Romantic in style and without a clearly defined tonal center.

Instrumentation

Piano

Electric Piano

Rhodes

Organ 1

Organ 2

Harp

Glockenspiel

Voice

Voice

Viola

Cello

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

Electric Bass

Drum Set

Tape

Score is notated in concert pitch except the electric guitars/bass which sound one octave lower than written and the glockenspiel which sounds two octaves higher than written

Lyrics

French

Ouvrir les yeux
Il y a espoir, rêver, aimer
Ouvrir ton cœur
Il y a espoir, tu m'a, c'est ça
Ouvrir les yeux
Tu es mon tout, tu es mon tout
Et tu, et tu
Ouvrir les yeux
Il y a espoir, rêver, aimer
Ouvrir ton cœur
Il y a espoir, tu m'a, c'est ça
Et tu, et tu

English

Open your eyes
There is hope, to dream, to love
Open your heart
There is hope, you have me, you do
Open your eyes
You are my everything, you are my everything
And you, and you
Open your eyes
There is hope, to dream, to love
Open your heart
There is hope, you have me, you do
And you, and you

Et Tu

Intro $\text{♩} = 60$

Elec. Piano

Organ 1

Organ 2

Drum Set

mf

mf

ppp *mp*

mf

*keep note sustained
use pitch wheel to change pitches

*w/ multi-tap delay
set to dotted eighth

13

A

Elec. Pno.

Pno.

Org. 1

Org. 2

E.Gtr. 2

E.Gtr. 3

E.B.

D. S.

ppp *mp*

f

mf

pp *f*

pp *f*

f

ppp *f*

*w/ slight overdrive
(let ring)

*w/ heavy distortion
& long reverb

(bend string)

20

Elec. Pno.

Pno.

Org. 1

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.B.

D. S.

*w/ multi-tap delay

mf

pp — *f*

(bend string)



B

25

Rhodes

Org. 1

Voice

Vc.

E.B.

D. S.

mf

mp

mf

ppp

mf

mf

Ou-vrire les yeux — il y a es-poir re-ver ai-mer Ou-vrire les coeur — il y a es-poir tu'a c'est ca

(spoken)

3

3

C
33

Pno. *mf*

Org. 1

Vla. *mf* *ppp* *mf*

Vc. *ppp* *mf*

E.Gtr. 1 *mf* *w/ tremolo & reverse effect

E.B.

D. S.

B2
41

Elec. Pno.

Rhodes

Org. 1

Voice
Ou - vrire les yeux _____ tu es mon tout tu es mon tout et

Vla. *ppp*

Vc. *ppp* *mf*

E.Gtr. 2 *pp* *w/ slight overdrive (let ring)

E.Gtr. 3 *pp* *w/ heavy distortion & long reverb

E.B.

D. S.

A2

45

Elec. Pno. *mp* *pp*

Pno. *f*

Org. 1 *mf*

Voice tu et

Hp. *mp*

Vc.

E.Gtr. 1 *mf* *w/ multi-tap delay

E.Gtr. 2 *f* *pp*

E.Gtr. 3 *f* (bend string)

E.B. *f*

D. S. *f*

*keep note sustained use pitch wheel to change pitches

*w/ single-tap delay set to 8 beats

49

Elec. Pno. *mp*

Pno.

Org. 1

Voice
et tu

Voice
tu

Hp.

Vc. *ppp*

E.Gtr. 1

E.Gtr. 2 *f*

E.Gtr. 3 *f* (bend string)

E.B.

D. S.

C2
52

Pno.

Org. 1

Vla.

E.Gtr. 1

E.B.

D. S.

B3
57

Rhodes

Org. 1

Org. 2

Voice

Vla.

E.B.

D. S.

65 D

Elec. Pno. *mp*

Rhodes *mp*

Org. 1 *mp*

Glk. *mp*

72 A3

Elec. Pno. *pp* *mp* *pp* *mp*

Pno. *f*

Org. 1

Voice
et tu et tu et tu

Glk. *mf* *w/ single-tap delay set to 8 beats

Hp. *mp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

E.Gtr. 1 *mf* *w/ multi-tap delay

E.Gtr. 2 *pp* *f* (bend string) *pp* *f* (bend string)

E.Gtr. 3 *pp* *f*

E.B. *f*

D. S. *f*

E

87

Elec. Pno.

Org. 1

Vla.

Vc.

E.B.

D. S.



86

Vla.

Vc.



95

Glk.

sound of baby laughing

102 A4

Elec. Pno. *pp* *mp* *pp* *mp*

Pno.

Org. 1

Voice
ct tu (ct tu) ct tu (ct)

Voice
ct tu ct tu

Glk.

Hp. **delay off*

Vla.

Vc.

E.Gtr. 1 **w/ multi-tap delay*

E.Gtr. 2 *pp* *f* *pp* *f*

E.Gtr. 3 *pp* *f* (bend string) *f*

E.B. *f*

D. S. *f*

Fade Out...

108

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Elec. Pno., Pno., Org. 1, Voice (two parts), Glk., Hp., Vla., Vc., E.Gtr. 1, E.Gtr. 2, E.Gtr. 3, E.B., and D. S. The score is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Elec. Pno. part features a melodic line with dynamics *pp* and *mp*. The Pno. part has a complex texture with chords and arpeggios. The Org. 1 part consists of sustained chords. The two Voice parts have lyrics: 'tu' and 'et tu'. The Glk. part has a rhythmic pattern. The Hp. part has a steady accompaniment. The Vla. part has a melodic line with a 'bend string' instruction. The Vc. part has a melodic line with a 'bend string' instruction. The E.Gtr. 1 part has a rhythmic pattern. The E.Gtr. 2 part has a melodic line with dynamics *pp* and *f*. The E.Gtr. 3 part has a melodic line with dynamics *f*. The E.B. part has a melodic line. The D. S. part has a rhythmic pattern with dynamics *f*. The score ends with a double bar line and the text 'laughing stops'.

Elec. Pno.

Pno.

Org. 1

Voice

Voice

Glk.

Hp.

Vla.

Vc.

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.B.

D. S.

pp *mp*

pp *f*

f

(bend string)

(bend string)

laughing stops

f

The Tone Clock

The Tone Clock is a means of organising pitches, not based on a scale but based around the triad. The need for such a system drew out of the limitations of basing music around the major/minor scale. When organising music this way we have a method for arranging seven of the 12 notes, but no system for organising the remaining five. Serialism sought to resolve this limitation with the 12 tone row, whereby all of the 12 notes should be used, but never repeated, to create a theme from which the composer can then create a musical work. However, the limitation with strict serialism is that it is a very restrictive style of composing; all 12 notes *must* be used and it is forbidden to repeat any note until all 12 notes have appeared. Serialism, as a tool for composing, is based around this essential idea, therefore if a composer strays from this rule, repeating a note here, omitting a note there, they can no longer be said to be composing using the serialist methodology. If that methodology is removed, there remain no structure or organisational principles, and we are effectively left with randomly selected notes.

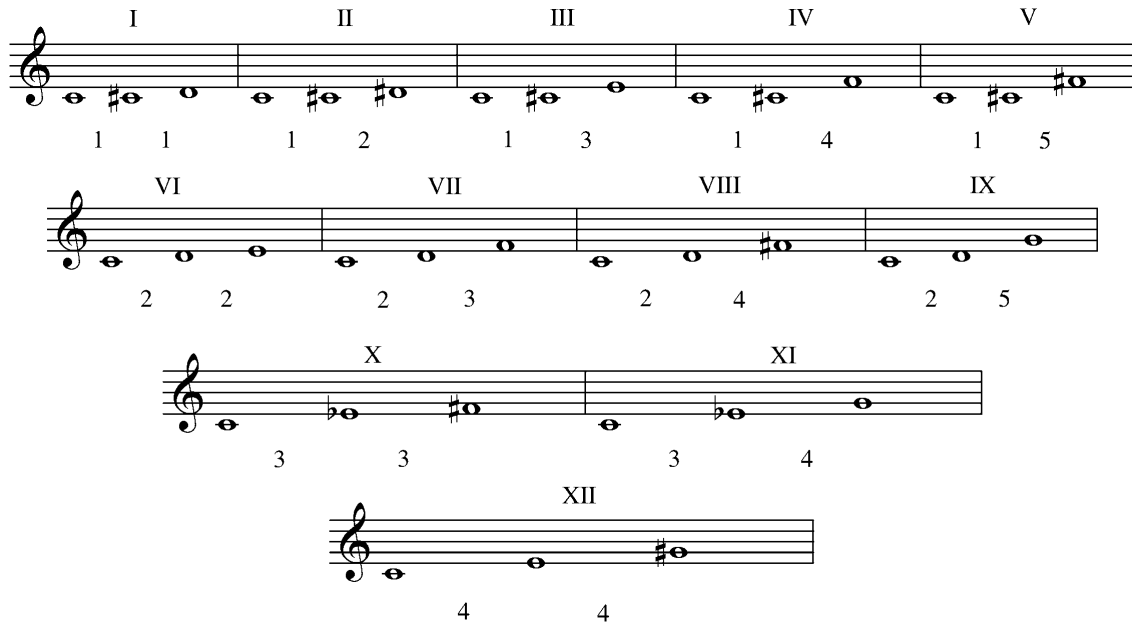
The Tone Clock was discovered by Dutch composer Peter Schat, who first published the theory in a Dutch newspaper in 1982, followed by a book in 1984.¹ In his own words, though, he describes it as a “tool” or a “map”, rather than a theory. It is important to remember that the principles within the Tone Clock were *discovered* by Peter Schat, they are not rules that were formulated and then applied to composition.

¹ Peter Schat, The Tone Clock trans. Jenny McLeod, Amsterdam: Meulenhoff, 1984.

Inherent in the Tone Clock theory is the idea that notes themselves do not matter, but what is important are the relationships between the notes, as this is what gives music its tonal quality. With that in mind, Schat believes, we must look to the triad for the basis on which to build this musical construct. The reason being, a single note by itself has no particular tonal colour, there is no relationship present at all. If one were to add a second note, thereby creating an interval, this adds a second dimension but does not yet give us a complete tonal picture, as much ambiguity can still surround an interval. Therefore we must complete the triad to create true tonality.

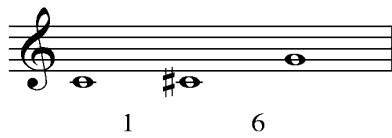
The Tone Clock is a means of categorising *all* possible three note chords that can be created from the 12 notes in the octave. Upon investigating this musical phenomenon Schat discovered that there are in fact only 12 possible combinations, when allowing for inversions (eg. a minor seventh is simply an inverted major second). When following this principle all conceivable triads can be reduced to 12 basic forms, and can be arranged in a circular pattern, hence the term “Tone Clock”. These 12 forms can be called the “Twelve Tonalities”, or “Hours”. Each has its own unique character and produces different tonal colours. Fig. 1 represents the 12 tonalities as labeled by their roman numeral. The arabic numerals below show the number of semitones between the notes.

Fig. 1



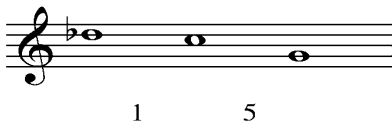
When we account for inversions we can see how all other possible triads can be reduced to one of the 12 hours. For example, if we were to continue along the top row of Fig. 1, the next triad in the sequence would be 1 + 6, as shown in Fig. 2.

Fig. 2



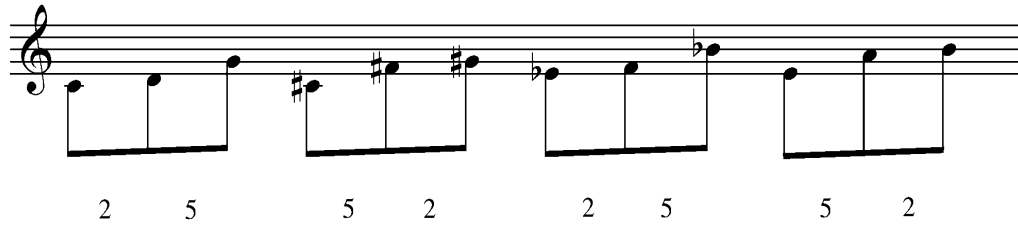
If we were to invert this triad we would be left with a 1 + 5 triad as shown in Fig. 3. This triad represents the Fifth Hour, so the triad in Fig. 2 can be reduced down to this.

Fig. 3



The symmetry of the Tone Clock system lies in the fact that each of these 12 triads will fit into the octave four times, with all notes being represented and none being repeated (the one exception is the Tenth Hour, which I shall explain later). I have shown an example of this using the Ninth Hour in Fig. 4.

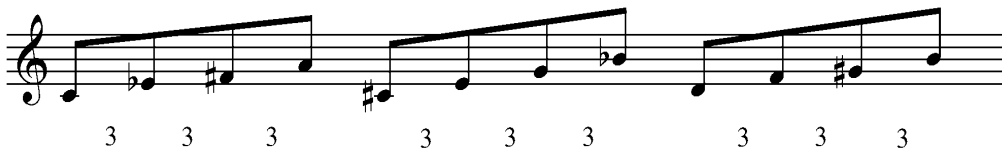
Fig. 4



The 2 + 5 triad fits into the octave four times. All 12 notes are used, none are repeated.

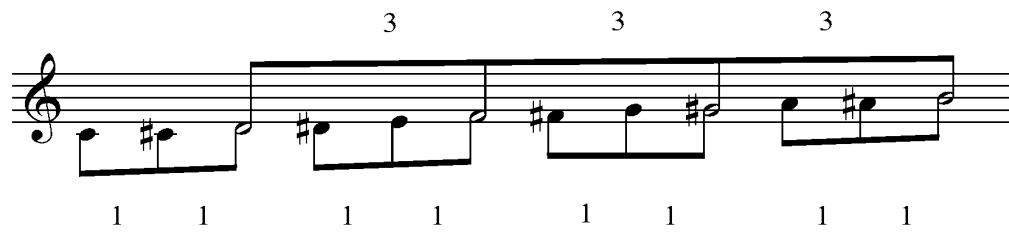
The one anomaly in the system is the Tenth Hour, 3 semitones + 3 semitones (Fig. 5). The intervals in this hour will create a diminished triad, which does not go into the octave four times. However, as a tetrad, 3 + 3 + 3, it fits three times into the octave.

Fig. 5



Just as tonal music modulates from one key to another, each of these hours can be “steered” by other hours. For example, Fig. 6 shows the First Hour, 1 semitone plus 1 semitone.

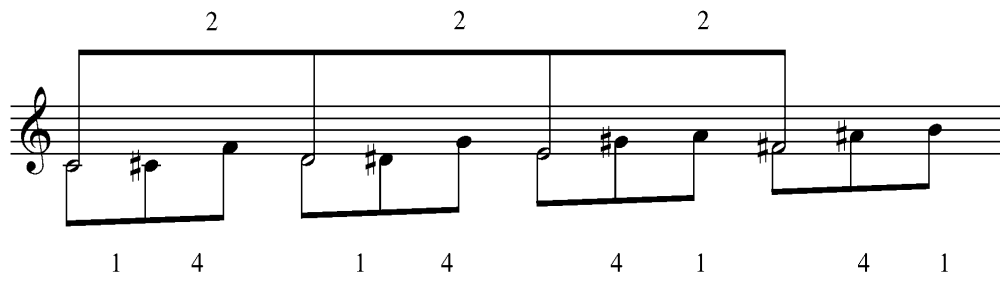
Fig. 6



The highest notes of each triad, as indicated by the hollow notes, create a symmetrical tetrad, in this case 3 + 3 + 3. This is the tonality of the Tenth Hour, so the First Hour can be said to be steered by the Tenth Hour.

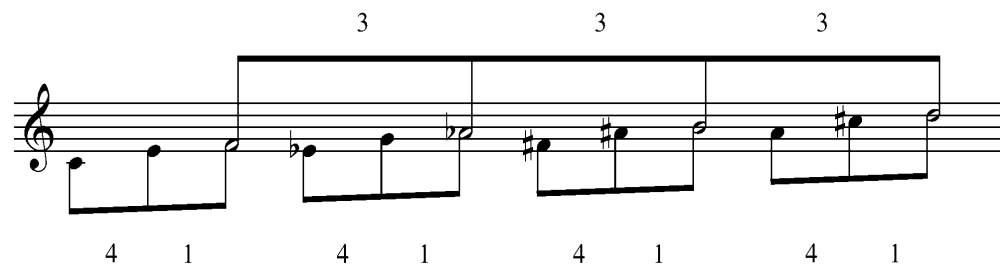
Some hours have multiple steerings, as they can fit into the octave in more than one way. Fig. 7 shows the Fourth Hour, while Fig. 7a and Fig. 7b show its two variants.

Fig. 7



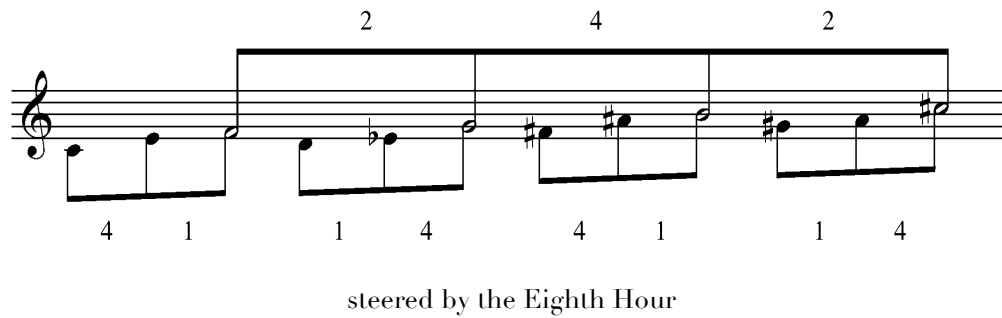
steered by the Sixth Hour

Fig. 7a



steered by the Tenth Hour

Fig. 7b



Like all tools, how one uses this is largely up to the composer. It is simply a means of understanding music and tonality that is not based on the major scale, yet accounts for all 12 notes of the octave. One of the most powerful aspects of the Tone Clock, as a tool, is that it does not dictate a particular style, in the way that a 12 tone row can imply serialism, or species counterpoint can imply baroque music. Also, as each of the hours has its own tonal colour, there is no overall *sound* of the Tone Clock, it is purely in the hands of the composer.

As a means of studying the Tone Clock and researching its possible tonalities I have composed a set of four, short piano etudes, using four different hours. It is interesting to note that upon listening to the etudes one can hear the development of my understanding of the Tone Clock. My first attempt, *Tea with Chopin* uses the Third Hour, one semitone plus three semitones.. For this piece I used the intervals of the Third Hour to create a scale, which I then harmonised in thirds to create triads, much the same way as the major scale works. Used in this fashion, I have “fused” the Tone Clock with traditional harmony as laid out by the French theorist Rameau.² Thus, one could analyse the score using roman numerals but one would find chords very different from

² Jean-Philippe Rameau, Treatise on Harmony trans. Phillip Gossett, Mineola NY: Dover, 1971.

what is expected. This method is a refinement of the Tone Clock, by taking it in a new direction. My second etude, *Coffee with Beethoven*, is based on the Second Hour, one semitone plus two semitones. I approached this piece in much the same way as *Tea with Chopin*, creating a scale, then harmonising it using thirds. This time I took an extra step to complete the seventh chord, using tetrads and not triads. This generated an extremely rich palette of harmonic possibilities. Both of these pieces are tonal in nature, with clearly defined gravitational centers. For my third etude I tried a completely different approach. *Absinthe with Ligeti* is based on the Fourth Hour, one semitone plus four semitones. It is completely melodic in nature, with little attention paid to harmony. I was much more interested in creating interesting melodic shape, as well as using exotic polyrhythms between the two hands. It is atonal and explores some of the possible permutations of the Fourth Hour. The final etude, *Early Morning Raindrops on a Misty Pond*, uses the Ninth Hour, two semitones plus five semitones. At first glance it appears to be purely melodic, but upon closer inspection the triads, as found in the Ninth Hour, begin to reveal themselves. It is a tonal piece, and moves through several different tonal centres. It utilises some very complex polyrhythms between the two hands, but also includes some gesturing moments where the two hands act as a single voice.

The first three etudes have been named after a composer of piano music, as a tribute and also due to the style of each piece.

It may surprise some to note that, after learning about the Tone Clock, I did not do the obvious thing which would be to listen to how other composers have used it. Peter Schat³ himself has used the Tone Clock in many of his

³ eg. “De Hemel” by Peter Schat

compositions, and New Zealand composer Jenny Mcleod⁴ has also been a champion of the idea. However, I did not listen to any of their works until after I had completed all four etudes. In hindsight this was an excellent approach to take, as it guaranteed that I would not be unduly influenced by the approach of other composers, and this has allowed me to use the Tone Clock in a new, inventive way, while at the same time gathering a familiarity with the key Tone Clock repertoire.

⁴ eg. The set of “Tone Clock Pieces for Piano” by Jenny Mcleod

Tea with Chopin

for solo piano

Programme Notes

Tea with Chopin is based on the “Third Hour” of the Tone Clock theory of pitch organisation. It uses a scale that is based on repeating intervals of a minor 2nd and a minor 3rd. When harmonised this scale yields an interesting tonality where both major and minor chords can be built off of the same note. Due to the augmented quality of two of the chords there are some scale tones that cannot generate a unique triad at all.

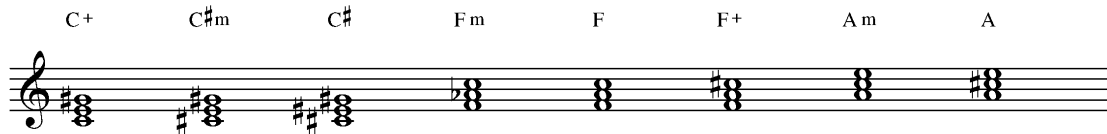
Approximate Duration: 2:52

Analytical Notes

Tea with Chopin is based on the Third Hour of the Tone Clock theory of pitch organisation, the intervals of a minor second (one semitone) and a minor third (three semitones). The scale that is generated is as follows:



Based on this resulting six note scale I have created a harmonic structure that, like the major scale, utilises triads based on intervals of thirds. The following triads are the result.



These eight triads represent all possible triads from the above scale, all other possible triads are inversions of one of the eight triads above. For example, there are two augmented triads above which, like all augmented triads, are perfectly symmetrical, that is to say that any of the three notes contained within can be perceived as the root note. Using this scale if one were to harmonise the E note using 3rds the resulting triad would be:



This can be spelt enharmonically as C, E, G# which is already listed above. The same could be said if we were to build a triad based around G#. Therefore I have redacted these two triads as they are merely inversions of the C+ triad listed above. The same procedure is applied to the F+ triad. This triad could also be spelled enharmonically as:



therefore I have redacted these two triads also. While the six augmented triads have been reduced down to two, we can still choose which note is to be in the bass, therefore giving us more options of movement in the bass line. While I have utilised occasional passing notes and neighbour notes not found in the scale for constructing the melody, the harmony is strictly limited to the triads above. This creates an interesting bi-tonality as we have both major and minor triads based off of C#, F and A. Another point of interest is that the piece finishes on an implied C major chord (without its fifth) and this clearly has the tonal character of the I chord, giving the piece a sense of conclusion. This is, however, the only time a C major triad is used, or implied, throughout the piece.

Tea with Chopin

Jeff Wragg

Adagio

freely with much expression

Piano

mp

Lea. *Lea. *Lea. *Lea.

5

*Lea. *Lea. *Lea. *Lea.

9

f *p* *f* *accel.*

*Lea. *Lea. *Lea. *

a tempo

13

mp *f*

Lea. *Lea. *Lea. *Lea. *

17

14 5 5 *ff*

19

3 3 3 3 *p* *Leg.* *accel.*

23

5 5 *ff*

27

pp *mp* *molto adagio*

31

pp *mp*

Coffee with Beethoven

for solo piano

Programme Notes

Coffee with Beethoven is based on the “Second Hour” of the Tone Clock theory of pitch organisation. It uses a scale that is based on repeating intervals of a minor 2nd and a major 2nd. This scale is also sometimes referred to as the “Half-Whole Diminished” scale, or “Octatonic” scale. I have built 7th chords off of each note in the scale. In addition to a diminished 7th chord being possible on every note, using enharmonic spelling there are many other harmonic possibilities also. Due to the symmetrical quality of the diminished 7th chord some chord tones cannot generate a unique chord. This scale is also a “Mode of Limited Transposition”, in that it can only be played in the keys of C, C# and D.

Approximate Duration: 3:34

Analytical Notes

Coffee with Beethoven is based on the Second Hour of the Tone Clock theory of pitch organisation, the intervals of a minor second (one semitone) and a major second (two semitones). Using these intervals I have created an eight note scale, as follows:



Incidentally, this scale is also known as an Octatonic scale. Using this scale I have then created seventh chords based on intervals of thirds. As the scale is essentially based around the interval of a minor third (one semitone plus two semitones), a diminished seventh chord, being a symmetrical chord of minor thirds, can be built upon each note of the scale. However, using enharmonic spelling there are many other harmonic possibilities. These are:

| | | | | | | |
|-----|--------|-------|-------|--------|--------|------|
| C7 | Cm7 | Cm7b5 | Cdim7 | C#dim7 | D#m7b5 | D#m7 |
| | | | | | | |
| D#7 | F#m7b5 | F#m7 | F#7 | A m7 | A7 | |
| | | | | | | |

As the diminished seventh chord is symmetrical, that is to say any of the four notes within the chord can be regarded as the root note, we can only count two unique diminished seventh chords before they start repeating themselves. For example, the C^o7 could also exist as a D#^o7, an F#^o7 and an A^o7. In order to

avoid redundancy I have redacted these three chords. The same principle can be applied to the $C^{\# \circ 7}$ chord (being $E^{\circ 7}$, $G^{\circ 7}$ and $Bb^{\circ 7}$). The two unique chords plus the six redacted chords add up to the eight possible diminished seventh chords that can be found within the scale. The six redacted chords plus the 13 listed above give us a total of 19 possible chords from the eight note scale.

On a related subject, this scale is also a Mode of Limited Transposition. The scale can be played in the keys of C, $C^{\#}$ and D only. As we ascend the chromatic scale from that point on we simply begin to repeat ourselves.

The piece is in Binary form, with a subdued and melancholy A section followed by a more dynamic and forceful B section. Though it explores many harmonic territories it essentially begins and ends in the key of C minor. There is also a brief section exploring some of the “clusters” that can be found within the scale (a cluster being, in this case, a four note chord where all the notes within are either a minor 2nd or a major 2nd away from their neighbour.

While I have occasionally used chords not from the scale as desired (for example there is a $G7$ chord toward the end of the piece to set up the tonality of C minor), the vast majority of the harmony used is derived from the harmonic structure above.

Coffee with Beethoven

Jeff Wragg

Adagio ♩ = 45 *Dark and Sombre*

Piano

mp

♩ = 45

Measures 1-4: The piece begins in 6/8 time with a piano (*mp*) dynamic. The right hand features a series of chords, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat). Measure 4 includes a first ending bracket and a *Lea.* marking.

5

rit.

Measures 5-8: The tempo is marked *rit.* (ritardando). The musical texture continues with chords in the right hand and eighth notes in the left hand. Measure 8 includes a first ending bracket and a *Lea.* marking.

9

a tempo

mf

Measures 9-12: The tempo is marked *a tempo* and the dynamic is *mf*. The right hand has a melodic line with a slur over measures 9-10. The left hand continues with eighth notes. Measure 12 includes a first ending bracket and a *Lea.* marking.

13

Measures 13-16: The musical texture continues with chords in the right hand and eighth notes in the left hand. Measure 16 includes a first ending bracket and a *Lea.* marking.

17 *rit.*

*Leo. *Leo. *Leo. *Leo.

21 *a tempo*

*Leo. *Leo. *Leo. *Leo.

$\text{♩} = 50$
25 *f*

*Leo. *Leo. *Leo. *Leo.

29 *meno mosso*
p

*Leo. *Leo. *Leo. *Leo.

33 *poco piu mosso*
f

*Leo. *Leo. *Leo.

36

*Leo.

39

*Leo.

cresc.

41

ff

p

rubato

*Leo.

49

poco piu mosso

a tempo

57

mp

*Leo.

61

**And.*

65

rit.

**And.*

a tempo

69

rit.

**And.*

Absinthe
With Ligeti

for solo piano

Programme Notes

Absinthe with Ligeti is based on the “Fourth Hour” of the Tone Clock theory of pitch organisation. It is highly linear in nature and focuses more on melodic shape than harmonic texture. It utilises some very complex rhythms and the two hands of the piano are highly independent of one another. It is atonal in that it does not have a strongly defined tonal center.

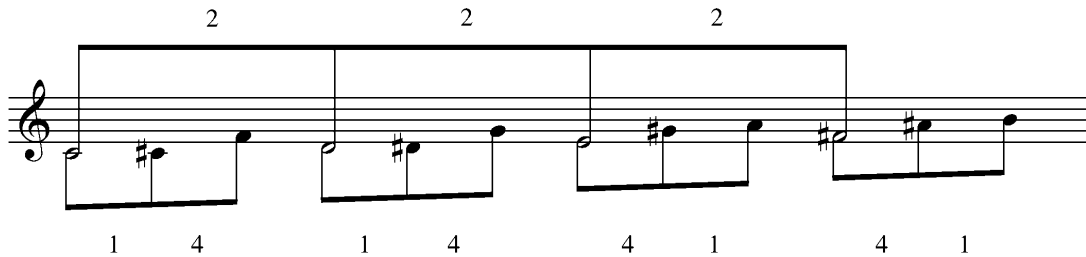
Approximate Duration: 1:23

Performance Notes

While some of the note beamings may be unusual I have done this intentionally to clarify the phrasing, as many phrases occur over the barline. It is suggested that the performer should practice each hand separately more than what is usual.

Analytical Notes

Absinthe with Ligeti is based on the Fourth Hour of the Tone Clock theory of pitch organisation, the intervals of a minor second (one semitone) and a major third (four semitones). I have arranged the notes in such a fashion that they can also be steered by the sixth hour (two semitones + two semitones), as outlined by the hollow notes.



The unifying material behind this piece is neither melodic nor harmonic, but rather is based on different permutations of these two intervals. While all 12 notes of the chromatic scale are represented it is not a 12 tone row, in that it is not restrained by the strict rules of repetition that are characteristic of serialism.

I have written this piece in a very linear fashion, concerned more with melodic shape than harmonic texture. To further reinforce this notion the two hands of the piano often play in a manner that could be described as being at odds with one another. The rhythmic figures used in one hand are often strongly contrasted by the rhythmic figures of the other.

While some of the note beamings may be unusual I have done this intentionally to clarify the phrasing, as many phrases occur over the barline. I have also used this piece as a vehicle for exploring some more unusual rhythms.

Unlike the two previous studies of Tone Clock pitch organisation I have not used the prescribed intervals to generate a scale or its resulting harmonies. Therefore it does not have a strongly defined tonal center, so it is not in any particular key and is atonal in nature. To complete the contrast with my two previous efforts it has a fast tempo and is rhythmically, not melodically or harmonically driven.

Absinthe with Ligetti

Jeff Wragg

Prestissimo
with a nervous excitement

Piano

3

mf

3

3

3

3

3

mp

mf

3

3

6

3

3

6

5

3

3

3

3

6

7

p

9

5 4:3 *f*

This system contains measures 9 and 10. Measure 9 features a five-measure rest in the treble clef and a complex bass line with a 4:3 ratio. Measure 10 continues the bass line with a forte (*f*) dynamic.

11

7:8 *p*

This system contains measures 11 and 12. Measure 11 has a seven-measure rest in the treble clef. Measure 12 features a piano (*p*) dynamic and includes triplet markings in both staves.

13

cresc

This system contains measures 13 and 14. Both measures consist of continuous triplet patterns in both the treble and bass clefs. A crescendo (*cresc*) dynamic marking is present in measure 13.

15

6 *ff*

This system contains measures 15 and 16. Measure 15 features six-measure rests in both staves. Measure 16 has a fortissimo (*ff*) dynamic and includes six-measure rests in both staves.

17

6 3 *mf*

This system contains measures 17 and 18. Measure 17 has six-measure rests in both staves. Measure 18 features a mezzo-forte (*mf*) dynamic and includes triplet markings in both staves.

19

p

21

mf

23

f *subito p*

25

f *mp*

27

29

p

This system contains measures 29 and 30. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

31

decresc

This system contains measures 31 and 32. The right hand continues with eighth-note patterns. The left hand features a more active bass line with slurs and ties.

33

pp

This system contains measures 33 and 34. The right hand has eighth-note patterns. The left hand includes a triplet in measure 34.

35

mf

This system contains measures 35 and 36. Both hands feature triplet patterns. The right hand has a melodic triplet, and the left hand has a rhythmic triplet accompaniment.

37

cresc

This system contains measures 37 and 38. Both hands feature triplet patterns. The right hand has a melodic triplet, and the left hand has a rhythmic triplet accompaniment.

38

6 6 6 *ff* 6 6 3

40

6 6 3 3 *f* 3 3 6

43

mp 6 3 3 *f* 3 3 6

46

stop very abruptly

3 3 6

Early Morning
Raindrops on a
Misty Pond

for solo piano

Programme Notes

Early Morning Raindrops on a Misty Pond is based on the “Ninth Hour” of the Tone Clock theory of pitch organisation. It is a highly melodic piece being, essentially, a two part invention. It contains very gestural elements with the two hands of the piano acting as one voice, while, at other times, it uses highly contrasting patterns between the two hands.

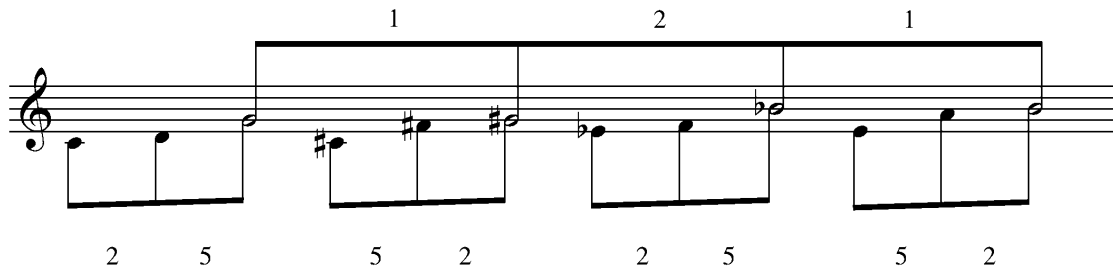
Approximate Duration: 3:32

Performance Notes

A certain amount of interpretive license may be taken with the complex rhythms of the right hand. I notated this part in such a way to communicate the idea of the right hand melody sitting slightly outside of the beat. The complex nature of the notation is meant more for direction than to be performed literally. For example, in bar 15 there is a quintuplet in the right hand, 5 crotchets in the space of three crotchets. The quintuplet starts one quaver into the bar, so finishes in the next bar. Though not technically exactly correct in its notation, it should serve as a means of conveying my intentions.

Analytical Notes

Early Morning Raindrops on a Misty Pond is based on the Ninth Hour of the Tone Clock theory of pitch organisation, the intervals of a major second (two semitones) and a perfect fourth (five semitones). The 12 notes can be arranged as follows:



The tetrad, as defined by the hollow notes, outlines the intervals of a minor second (one semitone) and a major second (two semitones). This shows how the Ninth Hour can be steered by the Second Hour.

The piece moves through several different tonal centers. In the opening bars the two hands of the piano act as one voice while from bar 14 they act in a very opposing manner. The left hand is fairly rigid in its rhythm and syncopation while the right hand is much more free and flowing in nature. Thus the two hands have very different feels. The left hand uses a four bar syncopated pattern that repeats throughout, moving through various different triads as found within the Ninth Hour. The right hand is also largely based around the triads of the Ninth Hour, while also occasionally making connections to the second hour. A good deal of the melody was composed by improvising within the chosen triads.

The triads within the Ninth Hour by themselves have a very open and stable nature. However by juxtaposing triads with other, less expected, triads in the left hand one can create many different tonal colours.

While this piece is very melodic, in essence being mostly a two part invention, it also has a strong sense of harmonic direction and the tonal colours of the triads used can easily be distinguished.

Early Morning Raindrops on a Misty Pond

Jeff Wragg

very fast, in a gesturing manner

Musical notation for measures 1-3. The piece is in 3/4 time and marked *mp*. The right hand features a triplet of eighth notes followed by a quarter note, then a half note with a fermata. The left hand plays a steady eighth-note accompaniment. Measure 3 ends with a fermata on a half note. The measure numbers 1, 2, and 3 are written below the staff.

Musical notation for measures 4-6. The right hand continues with a triplet of eighth notes, a quarter note, and a half note with a fermata. The left hand accompaniment includes a quintuplet of eighth notes in measure 5. Measure 6 ends with a fermata on a half note. The measure numbers 4, 5, and 6 are written below the staff.

Musical notation for measures 7-9. The right hand features a triplet of eighth notes, a quarter note, and a half note with a fermata. The left hand accompaniment includes a sextuplet of eighth notes in measure 9. Measure 9 ends with a fermata on a half note. The measure numbers 7, 8, and 9 are written below the staff.

Musical notation for measures 10-12. The right hand continues with a triplet of eighth notes, a quarter note, and a half note with a fermata. The left hand accompaniment includes a sextuplet of eighth notes in measure 10. Measure 12 ends with a fermata on a half note. The measure numbers 10, 11, and 12 are written below the staff.

13 *moderate tempo,
in a dancing manner*

mf

Ped. *

16

19

22

25

rit. tempo

29

5:3 5:3

33

3 5:3 3 5:3

rit.

37

p Led. *

41

Led. * Led. * Led. * Led. *

fast yet light

47

6 6 6 Led. * Led. * Led. *

slowly, accelerating to quickly

*slowly, accelerating to quickly,
then decelerating*

50 *mp*

Led. * *Led.* *

slowly

quickly

53

Led. * *Led.* * *Led.* *

quickly, then decelerating

slowly, then accelerating

56

Led. * *Led.* *

quickly, then decelerating

*moderately slow
both hands 1 octave higher
than written*

59

Led. * *Led.* *

decelerating

62

Led. * *Led.* *

quickly, then decelerating to slowly

65

* *Ad.* *

slowly, then decelerating to very slowly

68

Ad. *ppp*

Vengeance

The Ethical Implications of Art and the Moral Responsibilities of the Artist

Due to numerous conversations I have had with people, both specialist and non-specialist alike, I have found it necessary to include a brief essay detailing the motivation behind *Vengeance* and my decision to, firstly, compose the piece and secondly, to include it in my portfolio.

The subject matter of *Vengeance* is the notion of a vengeful God and the moral implications implicit in that, as well as its effect on the concept of organised religion. Here my own personal views on this matter have shaped the direction of this piece. The point of view of the protagonist describes the idea that we all have an innate connection to God, and some of us strive to deepen our relationship with Him. The nature of that relationship, in my own view, is intimate and highly personal, based on love and compassion. Contrary to that is the strict hierarchy that exists within organised religion, and the idea that God is judgmental and demands a strict standard of behaviour that we all must adhere to, lest we suffer eternal damnation. This dichotomy can often have the affect of turning people away from God, due to the difficulty in reconciling the notion of an all-loving God with the condemnation that is often preached from the pulpit. The state of mind of the protagonist is of one who is desperately seeking out God, and striving to nurture a relationship with Him, but suffers from the distraction and confusion that can be inherent within the confines of organised religion.

The controversy surrounding this piece lies in my use of sound clips taken from a sermon by an American street preacher, in which he espouses the idea of a God who is, by nature, judgmental, condemning and intolerant. People have often had a negative reaction to *Vengeance* due to my decision to include these sound clips. As the composer I will be the first to say that

the ideas expressed in these clips are difficult and discomforting to listen to. However, when we question the role of art in society, it is not necessarily appropriate to vilify or condemn a work of art, simply because it creates feelings of discomfort, even perhaps disgust, in the observer. The nature of art, and its service to society, is an extremely broad subject that goes beyond the intended scope of this essay. I will, however, state that in my view there are two notions fundamental to all works of art. Firstly, it should elicit an emotional response in the observer. Secondly, art is a reflection of the human experience, and as the spectrum of human experience is extraordinarily diverse, and encompasses both the positive and the negative, art, as a whole, should be equally diverse and sometimes encompass things which may be emotionally difficult to confront.

One could argue that art, perhaps even the individual artist, has a responsibility to illuminate those aspects of the human experience that can be dangerous and destructive if allowed to fester in the dark. There are many works of art that have been based on this very notion. Steven Spielberg's film *Saving Private Ryan* highlights the horrors of World War II, and while it is an excellent piece of cinematic art it undoubtedly creates a feeling of discomfort, even revulsion, within the viewer. John Adams' opera *The Death of Klinghoffer* recreates the 1985 hijacking of the cruise liner Achille Lauro by jihadists, and has even been said to be framed by the point of view of the Palestinian terrorists. The John Boyne novel *The Boy in the Stripped Pyjamas* focuses on the holocaust and what can be allowed to happen when people turn a blind eye to ideas that are too horrible to confront. All these works of art have one central theme in common - humans are capable of doing horrible things, and as a society we have a duty to first acknowledge them, then seek to understand why they happened so as to prevent them from ever happening again.

The decision to compose *Vengeance* was to create a work of art that deals with a negative aspect of the human experience. I have tried to make a social commentary on the issue, it will be up to the listener to judge whether or not I have been successful. It is certainly not my intention to be offensive merely for the sake of causing offense, I see no artistic merit in that. It is for that reason that the sound clips used do not single out any one particular section of society, but rather address society as a whole.

As an artist it is important to continuously explore new territory, to grow and to evolve. It is also important to confront the wide ranges of human emotions and seek to reflect on them within the creation of a work of art. I believe an artist has the responsibility not to shy away from something merely because the subject matter creates feelings of discomfort. These ideas are, I believe, even more pertinent when engaged in academic pursuit, such as a Master of Music degree. It has been suggested to me that a composition portfolio for an MMus degree is not the right time to create a piece like *Vengeance*. I believe it is the best time to do it, for the nature of academic study includes being exposed to new ideas, personal and professional growth and stepping outside the boundaries on one's own personal sense of comfort. It is for this reason that I have decided to wrestle with a subject matter, and emotional territory, that is difficult for me, as a person, to confront. However difficult the process may have been, in the interests of artistic growth and emotional exploration I find it quite necessary.

Programme Notes

Vengeance is a “polystylist” piece, drawn together from classical music and traditional pop music. While it uses instrumentation and compositional techniques most often found in classical music the over-riding structure is based upon classic popular song form. It also makes use of pre-recorded tape to create an amalgamation of different styles and medium. It is a highly visual piece and embarks on a journey through the underworld, seeking to understand the nature of God.

Approximate duration: 7:15

Performance Notes

Vengeance makes use of pre-recorded samples which can be supplied by the composer. These samples should then be loaded into a hardware-based sampler to be performed on cue by the conductor. As only one hand is required for the synthesizer part it is the suggestion of the composer that this performer be given responsibility for their performance. The first sample is rhythmic in nature therefore the tempo at this point must be exactly 65 bpm. A metronome should be used to ensure the correct tempo is maintained up to this point.

Analytical Notes

The fundamental idea behind *Vengeance* was to create a piece that draws together elements of different styles of music. The instrumentation calls for a standard full-size orchestra, a rhythm section comprised of electric guitar, electric bass, synthesizer and drum set, as well as pre-recorded tape. This type of ensemble is clearly drawn from the classical music genre, as is the style of the orchestral writing with its heavy use of chromaticism, intricate rhythmic figures and the sporadic quality of the instrumental orchestral section. The form however, being largely Intro - Verse - Pre-Chorus - Chorus - Verse - Pre-Chorus - Chorus- Bridge - Chorus, draws obvious reference to classic popular song form, and featuring a vocalist also firmly places *Vengeance* in the popular music tradition. While I am certainly not the first composer to attempt to combine elements of these two styles together I have approached it from a slightly different perspective. Contemporary composers such as John Adams and Steve Reich have incorporated elements of popular music into their concert works, while pop artists such as Metallica, Portishead and Extreme have made use of an orchestra at times to infuse a new element into their music. With *Vengeance* I have taken the approach of the latter, essentially treating the piece as a pop song with orchestral elements, rather than vice versa. What I have done differently however is to give considerably more weight to the orchestra, for rather than being used to “sweeten” the existing musical structure it is indeed the driving force behind the composition. I have also made use of compositional techniques, such as the pizzicato section in bars 13 - 16, the chromaticism of the A section and the sporadic call and response nature of the D section that would be quite out of place in traditional popular music. The instrumental orchestral section and the length of the piece, approximately 7 minutes, are also rarely found in popular music.

The overall tonality of *Vengeance* is the key of A minor. However, rather than staying within the confines of the seven note scale I have also heavily relied on a more intervallic approach to create the desired tonal quality. For example, in bar two there is an interval of a tritone between the A^b in the cello and the D in the viola as well as a minor ninth between the cello and the A natural in the second violin. There is also a minor ninth interval between the D in the viola and the E^b in the first violin. This is an example of not thinking along the lines of possible harmonies in the key of A minor, but rather taking the two most “dissonant” intervals, the tritone and the minor ninth, to create the desired harmonic effect. Essentially I have created two minor ninth intervals, separated by a tritone. The main theme in the A section utilises an intervallic approach of a linear nature, rather than a vertical one. The theme is based around an A minor triad with each voice approaching its target note from a semitone below, then from above. The resulting triads, G[#] minor and B^b minor, are merely offshoots, it is the intervallic movement of a semitone that is the driving idea.

Vengeance is very visual in its construct. The scene I had in mind as I was composing this piece is a journey through the underworld, much like Orpheus and his journey through Hades. The mood shifts from quiet and serene, to anxious and foreboding, right through to outright chaos and turmoil. The purpose of the pre-recorded tape is two-fold. Firstly, I wanted to introduce some kind of multi-media element into the piece and secondly, to help convey the overall mood of the piece. I think of *Vengeance* as being quite a “dark” piece of music and the narrative of the maniacal preacher, espousing the vengeful nature of God, helps reinforce this dark quality. The text describes our protagonist’s state of mind, searching for some kind of meaning in God, desperate for a relationship with Him but at the same time also driven away by the fear and confusion that can come with man’s attempt to comprehend God.

The climax of the piece comes within the instrumental orchestral section, from bar 90 – 122. I wanted this section to sound very “chaotic” like a ride in an uncontrollable machine. I orchestrated this passage in a very particular way, keeping the sections of the orchestra separated to create a sporadic, unpredictable quality as opposed to a homogenous one. I used metric modulation, turning an eighth note into a quarter note to double the speed of the tempo. The cellos and violas play repeating patterns based on sextuplets to create a swirling undercurrent, while the violins play rhythmic figures that appear to be almost placed at random. The brass section reinforces this notion while creating a call and response pattern with the violins. The wind section then enters playing short rhythmic figures around the horns. Finally all the sections unite, playing a repeating rhythmic pattern, building the tension until it is finally released on its return to the A section, where it resumes the original tempo.

I deliberately ended the piece in an inconclusive manner, leaving a question hanging in the air. It invites the listener to ponder their own thoughts of the afterlife and if we all will, in fact, be judged by God.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B^b
2 Bassoons
3 Trumpets in B^b
4 Horns in F
2 Tenor Trombones
Bass Trombone
Tuba
Vocals
Vibraphone
Percussion
Strings
Electric Guitar
Synthesizer
Electric Bass
Drum Set
Pre-Recorded Tape

Score is notated in concert pitch with the exception
of the electric guitar/bass and double bass which sound
one octave lower than written

Lyrics

So lost in search of Heaven
No light I see to guide my way
Lost in fear forever
With no eyes to see no soul to pray
Though darkness lies
Wrapped in me
I'll give my love
My life unto Thee
Forever more and eternally
Lay Your hands on me
Lay Your hands on me
Can You still see me?
Do You still hear me?
Can You still feel me?
Am I lost to You?
Wandering so lonely I pray
Lift me up in Your warm embrace
Nearer my God to Thee
Open my eyes so that I might see
I pray dear God
Shine Your light unto me
Lay Your hands on me
Lay Your hands on me

Vengeance

Jeff Wragg

Intro

Trumpet in B \flat 1 *mute on*
p < mf *p < mf*

Trumpet in B \flat 2 *mute on*
p < mf *p < mf*

Trumpet in B \flat 3 *mute on*
p < mf *p < mf*

Violin I *div.* *mf* *ppp* *mp* *ppp* *mp* *ppp* *mp* *unis.*

Violin II *p < mf* *p < mf* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Viola *p < mf* *p < mf* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Cello *p < mf* *p < mf* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Double Bass *mp* *mf*

Vln. I *ppp* *mp* *pizz.* *mp* *cresc.* *f* *mp* *arco*

Vln. II *ppp* *mp* *pizz.* *mp* *cresc.* *f*

Vla. *ppp* *mp* *pizz.* *mp* *cresc.* *f*

Vc. *ppp* *mp* *pizz.* *mp* *cresc.* *f*

D.B. *ppp* *mp* *pizz.* *mp* *cresc.* *f*

Fl. *mf* *cresc.* *ff*

B \flat Tpt. 1 *mute off* *f*

B \flat Tpt. 2 *mute off* *mf* *cresc.* *mute off*

B \flat Tpt. 3 *mf* *cresc.* *mute off*

Vln. I *div.* *mf* *cresc.* *ppp* *mf* *cresc.*

Vln. II *arco* *mf* *cresc.* *div.*

Vla. *ppp* *mf* *cresc.* *ppp* *mf* *cresc.*

Vc. *ppp* *mf* *ppp* *mf* *cresc.*

D.B. *mp* *cresc.*

A

Fl. *ff*

Oboe *ff*

Cl. B \flat *ff*

Bsn. *ff*

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

B \flat Tpt. 3 *ff*

Hn. in F *ff* *div.*

Tnr. Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Vln. I *ff* **same articulation*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Elec. Gtr. *ff* w/ slight overdrive

Elec. Bs. *ff*

D. S. *ff*

mp < ff

52

Fl. *f* *ff* *sim.*

Oboe *ff* *sim.*

Cl. B \flat *ff* *sim.*

Bsn. *ff* *sim.*

B \flat Tpt. 1 *ff* *sim.*

B \flat Tpt. 2 *ff* *sim.*

B \flat Tpt. 3 *ff* *sim.*

Hn. in F *ff* *sim.*

Tnr. Tbn. *ff* *sim.*

B. Tbn. *ff* *sim.*

Tuba *ff* *sim.*

Voice
e - tern - a - lly — Lay your hands on me Lay your hands on me

Vln. I *ff* *sim.*

Vln. II *ff* *sim.*

Vla. *ff* *sim.*

Vc. *ff* *sim.*

D.B. *ff* *sim.*

Elec. Gtr. *ff* w/ slight overdrive *sim.*

Elec. Bs. *ff* *sim.*

Perc. *ff*

D. S. *ff* *sim.*

58 C

Fl.

Oboe

Cl. B \flat

Bsn.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F

Tnr. Tbn.

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

Elec. Gtr.

Elec. Bs.

Perc.

D. S.

Gong

mp < ff

B2

67

Synth *mf*

D.B.

Perc. Low Shaker High Shaker

Tape Play loop #2 Beginning on Beat 2



71

Fl. *mp*

Oboe *mp*

Cl. B♭ *mp*

Bsn. *mp*

Hn. in F *mp* *div.*

Synth

Voice
can you __ still see me do you __ still hear me can you __ still feel me am I lost to you? wan-der-ing so

Vln. I *mp* < *f*

Vln. II *mp* < *f*

Vla. *mp* < *f*

Elec. Gtr. *w/ multi-tap delay set to dotted eighth clean w/ chorus

Elec. Bs. *mf*

D. S. *mf*

76

Fl.

Oboe

Cl. B♭

Bsn.

Hn. in F

Synth

Voice

lone - ly I pray lift me up in your warm em - brace near - er my God

Vln. I

mp \triangleleft *f* *mp* \triangleleft *f* *mf*

Vln. II

mp \triangleleft *f* *mp* \triangleleft *f* *mf*

Vla.

mp \triangleleft *f* *mp* \triangleleft *f* *mf*

Vc.

mf *pizz.*

D.B.

pizz.

Elec. Gtr.

Elec. Bs.

Perc.

Woodblocks - pitched high, middle, low

D. S.

80

Fl.

Oboe

Cl. B \flat

Bsn.

Hn. in F

Voice

to thee open my eyes so that I might see I pray dear God shine your

Vln. I

Vln. II

Vla.

Vc.

D.B.

Elec. Bs.

Perc.

D. S.

84 A3

Fl. *tr*

Oboe

Cl. B \flat

Bsn.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F *div.*

Tnr. Tbn.

B. Tbn.

Tuba

Voice

light un - to me — Lay your hands on me Lay your hands on me

Vln. I **same articulation*

Vln. II *unis.*

Vla.

Vc. *arco*

D.B. *arco*

Elec. Gtr. *ff w/ slight overdrive*

Elec. Bs. *ff*

Perc.

D. S. *ff* *mf < ff*

D

90

Fl. *mp*

Cl. B \flat *mp*

Bsn. *mp*

Hn. in F *ppp* \rightarrow *mp* \rightarrow *ppp* \rightarrow *f*

Vln. I *mp* \rightarrow *f*

Vln. II *mp* \rightarrow *f*

Vla. *mp* \rightarrow *f*

Vc. *mp* \rightarrow *f*

D.B. *mp* \rightarrow *f*

94

B \flat Tpt. 1 *ppp*

B \flat Tpt. 2 *ppp*

B \flat Tpt. 3 *ppp*

Hn. in F *ppp*

Vc. *sim.*

D.B.

96

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

B \flat Tpt. 3 *f*

Hn. in F *f*

Vla.

Vc.

D.B.

98

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F

Vln. I

Vln. II

Vla. *sim.*

Vc.

D.B.

101

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F

Vln. I

Vln. II

Vla. *sim.*

Vc.

D.B.

104

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F

Vln. I

Vln. II

Vla.

Vc.

D.B.

107

Fl.

Oboe

Cl. B \flat

Bsn.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 104-106, and the second system covers measures 107-109. The instrumentation includes three B-flat trumpets, a French horn in F, two violins, a viola, two cellos, and a double bass in the first system. The second system adds a flute, oboe, clarinet in B-flat, and bassoon. The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *f* (forte) are indicated. The key signature has one flat (B-flat major or F minor), and the time signature is 4/4.

110

Fl.

Oboe

Cl. B \flat

Bsn.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F

Vln. I

Vln. II

Vla.

Vc.

D.B.

113

Fl.

Oboe

Cl. B \flat

Bsn.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 113, 114, and 115. The instrumentation includes Flute (Fl.), Oboe, Clarinet in B \flat (Cl. B \flat), Bassoon (Bsn.), three Trumpets in B \flat (B \flat Tpt. 1, 2, 3), Horn in F (Hn. in F), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, Oboe, and Bassoon parts feature melodic lines with accents and slurs. The Clarinet and Bassoon parts have more rhythmic, eighth-note patterns. The Trumpets and Horn play sustained notes with accents. The Violins I and II play melodic lines with accents. The Viola and Violoncello play dense, rhythmic accompaniment with sixteenth-note patterns. The Double Bass part consists of a simple, steady bass line with accents.

116

Fl.

Oboe

Cl. B \flat

Bsn.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F

Tnr. Tbn.

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

div.

*div. *same articulation*

119

Fl.

Oboe

Cl. B \flat

Bsn.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. in F

Tnr. Tbn.

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

A4

122

Fl. *ff*

Oboe *ff*

Cl. B♭ *ff*

Bsn. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

Hn. in F *ff*

Tnr. Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Vln. I *ff*

Vln. II *ff* *unis.*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Elec. Gtr. *ff* w/ slight overdrive

Elec. Bs. *ff*

D. S. *ff*

127

Fl.

Oboe

Cl. B♭

Bsn.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. in F

Tnr. Tbn.

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

Elec. Gtr.

Elec. Bs.

Tape

D. S.

Play loop #3
Beginning on
Beat 1

mf < *ff*

The Call
Of
Capistrano

for solo guitar

Programme Notes

The Call of Capistrano is a single movement piece that explores the dynamic breadth of the classical guitar as well as enticing numerous different tonal qualities out of the instrument. It is at times lively and vivacious but also tender and melancholy. The title is derived from the 1919 novella *The Curse of Capistrano*, where the fictional character Zorro first made an appearance.

The Call of Capistrano would be an appropriate soundtrack to the adventures of this masked swashbuckler as he swings from chandeliers, rescues the damsel in distress and outwits the villains, all with a sly grin on his face.

Approximate Duration: 7:25

Performance Notes

There is a passage in *The Call of Capistrano* which requires the performer to hit different parts of the guitar to create a percussive rhythm. I have created a system of notation for this section. The performer should refer to the included notation legend in order to understand the meaning behind this notation. In bar 2 there are right hand harmonics. These should be performed by fretting the notes an octave below those that are written with the left hand. The index and middle fingers of the right hand will then touch the strings above the fret for the notes that are written. The strings are then plucked with the thumb and ring finger. The harmonics in bar 11 are natural harmonics at the 12th fret. The harmonic in the final bar should be performed by fretting the “A” on the 2nd string an octave below where written. The harmonic must then be produced by touching the 2nd string lightly somewhere in the vicinity of the middle of the sound hole and plucking the string with another finger. The performer will have to experiment to find where exactly this harmonic will be produced. While I have notated “broken chords” in specific places the performer should also feel free to add their own where they feel appropriate. Also, the position markings indicated are the suggestion of the composer. Alternate positions can be used if the performer so desires.

Analytical Notes

The Call of Capistrano is a single movement piece based on sonata form. In addition to the standard exposition, development and recapitulation sections I have also modeled this piece on Beethoven's *Pathétique* piano sonata in C minor, which uses an extended sonata form with the inclusion of an introduction before the exposition, which then makes a reappearance at the onset of the recapitulation.

The work begins in a minor key and while it makes use of chromaticism, secondary dominants and minor line clichés etc. for musical interest, it is strictly based on the minor scale. The reason for this is two-fold. Firstly I wanted to compose a piece that has the possibility to become part of the classical guitar repertoire and a piece of study for students of the classical guitar. For this reason I thought a tonal work would be more approachable. Secondly I wanted to capture the flamenco feel that has been used by composers such as Rodrigo in his *Concierto de Aranjuez*, with its strong harmonic minor sound palette and use of secondary and substitute dominants.

The Call of Capistrano begins with a slow, slightly subdued introduction to set the tone of the piece. It is also in the introduction that the rhythmic figure of a dotted eighth note followed by two 32nd notes makes an appearance. I have made extensive use of this rhythm throughout the piece. Beginning in bar 10 we have an eight bar rhythmic figure where the performer taps different parts of the guitar that hints at the highly rhythmic nature of the piece. The exposition begins in bar 10 with the introduction of the first theme group. It is based on the rhythmic figure previously alluded to in the introduction. The setting of this piece in A minor makes this passage extremely playable on the guitar as the performer is able to utilise open strings and legato "hammer-on" and "pull-off" techniques to play the ornamental figures, thus the passage lays nicely under the fingers and is easily executed despite the fast tempo. This passage is then developed

through a descending chromatic bass line against a rising melody. The passage is then repeated and moves through the dominant to set up the introduction of the first theme in bar 35. At the conclusion of the statement of the theme, the material from bar 18 is reintroduced and is blended with the percussive section of bars 10–17. The rhythmic motif from the first theme is then developed leading to a flowing melodic passage, which then abruptly modulates to D major in bar 62. At this point the thematic material from the second subject group makes an appearance before the second theme itself is established in bar 68. The second subject group, while slower than the first subject group, is still lively and up-tempo. I deliberately wanted to keep a strong rhythmic sense of movement throughout the piece. After the development of the second subject group the passage ascends through different inversions of the dominant 7th of the original key to build tension, bringing the exposition section to a close and preparing for the reemergence of the introduction.

The development section begins in bar 99 and makes use of the melodic and rhythmic material from the exposition. The second theme then makes a brief reappearance, though this time in D minor, before moving into a rising melodic passage based on the dominant setting up the climax of the piece. After a strong tonic to dominant passage we move into the most technically demanding section of the piece with rapid changes through tonic and dominant chords, with the sub-dominant also making an appearance. At the height of tension there is a strong melodic passage based on the dominant chord and the rhythmic motif used in the introduction and first subject group, preparing for the return of the first subject group to begin the recapitulation. The first subject group is repeated and developed and moves into the reappearance of the second subject group, this time in the key of A minor. The first theme is repeated and developed, with melodic and harmonic variation, until establishing a strong tonic to dominant movement to close the recapitulation and end the piece.

Notation Legend



= Hit the bridge of the guitar with side of thumb



= Tap the top of the body of the guitar with fingertips



= Slap the side of the guitar near the tail with fingers



= Slap the top of the body of the guitar with fingers



= Slap the side of the guitar near the neck join with fingers.
A ring should be worn on one of the fingers to achieve the desired timbre

N.B. Notes with upward stems should be performed with the right hand.
Notes with downward stems should be performed with the left hand.

The Call of Capistrano

Jeff Wragg

Adagio, Rubato

Musical notation for measures 1-6. The piece begins in C major with a treble clef and a common time signature. The first measure is a whole rest. The second measure has a half note G4. The third measure has a half note A4. The fourth measure has a half note B4. The fifth measure has a half note C5. The sixth measure has a half note D5. The dynamic is *mp*. An *accel.* marking is present above the sixth measure.

Musical notation for measures 7-11. Measure 7 starts with a treble clef and a common time signature. It contains a half note G4. Measure 8 has a half note A4. Measure 9 has a half note B4. Measure 10 has a half note C5. Measure 11 has a half note D5. The dynamic is *mf*. A *rit.* marking is above measure 7. A *tempo* marking is above measure 9. A *rit.* marking is above measure 10. A *Moderato* marking is above measure 11. A *XII* marking is below measure 10. A *mf* dynamic is below measure 10. A *mf* dynamic is below measure 11.

Musical notation for measures 12-16. Measures 12-16 continue the rhythmic pattern of eighth notes with a treble clef and a common time signature. The dynamic is *mf*.

Allegro Con Brio

Musical notation for measures 17-21. Measures 17-21 continue the rhythmic pattern of eighth notes with a treble clef and a common time signature. The dynamic is *mf*.

Musical notation for measures 22-26. Measures 22-26 continue the rhythmic pattern of eighth notes with a treble clef and a common time signature. The dynamic is *mp*.

Musical notation for measures 27-31. Measures 27-31 continue the rhythmic pattern of eighth notes with a treble clef and a common time signature. The dynamic is *mf*.

Musical notation for measures 32-36. Measures 32-36 continue the rhythmic pattern of eighth notes with a treble clef and a common time signature. The dynamic is *f*.

36

0

41

VI

Moderato

mf

46

51

Allegro

p

III - -

56

rit. V - - - - Adagio

f p mf

61

Rubato VII V X v

66

Moderato

f

v X

70

V - - - -

74 V.-----,

II
78

83 III-----,

III-----, VI-----, IX-----, XI
88 *Adagio, Rubato*

94 *accel.* *rit.* *tempo* *rit.*

Allegro
99 III---, VI---, V-----, III---,

V-----, VI-----, *Sotto*
104 *f* *subito p*

109

113 *Agitato*

f

117

ff *p* *ff* *p* *ff*

121

mf

III---, V---, III---, V---, VI---, III---, V---

124

VI---, III---, V---, IX---, VI---, VIII---, III---, IX---, VI---, VIII---, III---

127 *sim.*

IX

130 *Allegro Con Brio*

ff

135

mf

140

mp *mf*

145 *mp*

149 *f*

154 *Allegro*
p

159

164 *Sotto*
f *p*

III. ---
169 *mf* *subito p*

Allegro Con Brio
174 *f*

179 *mp* *rit.* *8va*

Symphony No. 2

Programme Notes

Symphony No. 2 brings certain ideas from traditional symphonic writing of the 19th century and fuses them with contemporary orchestral writing techniques. Numerous aleatoric sections bring the element of chance into the composition. While still performing within certain guidelines, a great many liberties can be taken by both the conductor and the performers, thus no two performances will be exactly alike. Unlike symphonies from the Classical and Romantic periods, with a structure based on four separate movements, Symphony No. 2 utilises a three movement structure with no breaks in between. It is based on the Tone Clock theory of pitch organisation and explores new areas of tonality separate from the traditional harmonic system.

Approximate Duration: 28 minutes

Performance Notes

The aleatoric sections are not to be beaten but cues should be given for entries. These sections are marked with clock time numbers at the top of the page as a guide to the conductor. All rhythmic values in these sections are approximate, thus notes placed one above the other are not necessarily to be played simultaneously. In contrast, the metred sections are marked by time signatures and all rhythmic values are precise.

The accidentals apply only to the note they precede. Thus the following bar reads B flat B natural:



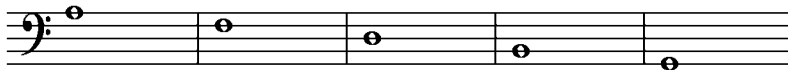
An exception to this is when two or more notes are tied together, where only one accidental is used. Thus the following bar reads B flat tied to another B flat:



The following notation means that the first phrase is to be repeated:



5 roto toms are required. They should be tuned to the following notes:



Analytical Notes

Before starting work on my second symphony I spent a great deal of time reflecting on the evolution of symphonic writing in the 21st century. While I did not want to recreate the symphonic writing from the Classical or Romantic periods I also did not want to completely ignore the rich tradition and musical heritage that we have. My initial challenge was determining just what kind of elements from the earlier symphonies I wanted to bring forth into the 21st century, and which of those I wanted to leave behind. One of the greatest challenges to the symphonic composer of the 21st century is the absence of vernacular forms and models that were generally available to the Classical and Romantic composer. Concepts that were often used by earlier composers such as sonata form and a four movement fast, slow, fast, fast structure are less applicable to the contemporary composer, thus one must forge ahead and create one's own musical path.

However, I was not completely unequipped and found a great deal of inspiration in the symphonies of Witold Lutoslawski. With his Symphony No. 3 he perfected a two movement form, played continuously without interruption. Lutoslawski's procedure was to create an intentionally unsatisfying first movement, thus preparing the audience for the thematically dense and climactic second movement.¹

Inspired by this idea I created a three movement form where all three movements are performed without interruption. This yields a conclusive form with a beginning, middle and an end. Each of the three movements is in arch form, being A B C B A, thus I have called this "triple arch" form.

¹ Charles Bodman Rae, The Music of Lutoslawski London: Faber & Faber Ltd., 1994, pg.167.

The entire symphony uses the Tone Clock theory, developed by Peter Schat,² as a means of pitch organisation. The first A section is aleatoric and opens with four strikes of a bell. This motif ushers in each successive A section, thus acting as an aural signpost to help guide the listener through the symphony. This idea is based on Lutoslawski's use of a four note motif in his third symphony which functions in a similar way, a technique he described as a 'once only convention'.³ The opening A section is based on the fourth hour (one semitone plus four semitones) and makes use of several "harmonic cells". A harmonic cell is a chord that is played in a linear fashion, thus providing a sense of melody within the harmonic framework. An example is shown in Figure 1.

Fig. 1



While the pitches are determined the rhythmic notation serves only as a guide and many liberties can be taken by the conductor and performers. In addition to several harmonic cells being used, the A section is also comprised of many gestural elements, short phrases based around the prescribed interval set, such as that shown in Figure 2.

² Peter Schat, *The Tone Clock* trans. Jenny Mcleod, Amsterdam: Meulenhoff, 1984.

³ Charles Bodman Rae, *The Music of Lutoslawski* London: Faber & Faber Ltd., 1994, pg.168.

Fig. 2



The following B C B sections are metred and strictly controlled in terms of both pitch and rhythm. They are based on different permutations of the fourth hour. The B sections are built upon the chords shown in Figure 3 while Figure 4 shows the use of these intervals during the C section.

Fig. 3

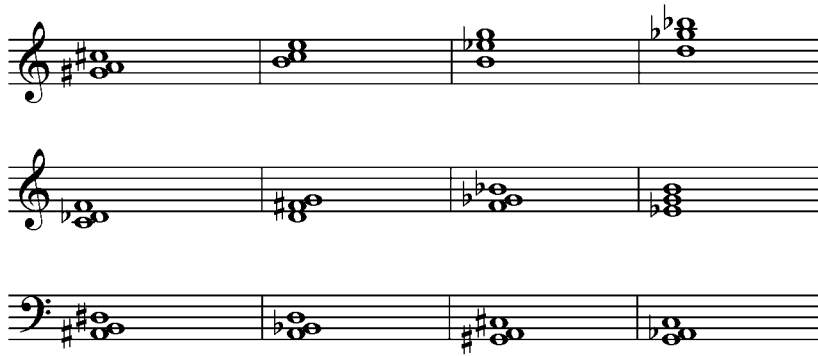


Fig. 4



The recurrence of the four note bell motif heralds the beginning of the second movement. The second A section is again aleatoric, this time based on the eighth hour (two semitones plus four semitones) of the Tone Clock.

Fig. 5



Sections B2 and C2 are based around the 11th hour where the natural triad appears.

Fig. 6

Three staves of music. The top staff is Vln. 1 (treble clef), the middle is Vln. 2 (treble clef), and the bottom is Vla. (bass clef). Each staff has a whole note in the first measure and a whole note in the third measure. The notes are: Vln. 1: C5; Vln. 2: Bb4; Vla.: Bb4. Dynamic markings *p* and *mf* are placed below each note with a wedge-shaped hairpin indicating a crescendo from *p* to *mf*.

The final A section is aleatoric and, in terms of pitch organisation, returns to the fourth hour of the first movement. The following B and C sections are predominantly based on repetition and development of many of the themes from the first two movements. The four note bell motif closes the symphony, concluding the triple arch form.

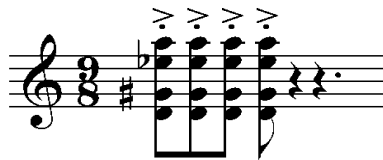
As a tribute to Lutoslawski and the groundbreaking techniques in his symphonic writing I have paid homage to the opening four note motif of his third symphony. My own four note motif, while not used as a theme, does recur throughout the piece. Lutoslawski himself used the motif as a tribute to Beethoven and I have taken this opportunity to pay my respects to another great master.



Beethoven Symphony No. 5



Lutoslawski Symphony No. 3



Wragg Symphony No. 2

Instrumentation

2 Flutes

Piccolo

2 Oboes

Cor Anglais

2 Clarinets in B^b

Bass Clarinet in B^b

2 Bassoons

3 Trumpets in C

4 Horns in F

2 Tenor Trombones in B^b

1 Bass Trombone in B^b

Tuba

Timpini

Percussion

(5 Roto Toms, Suspended Cymbal,
Triangle, Crotales, Xylophone)

Harp

Piano

Strings

score is notated in concert pitch except the
double bass which sounds one octave lower than written and the
xylophone which sounds one octave higher than written

15sec

20sec

25sec

30sec

2

Bell

2)

Harp

mp

Piano

g^{rb}

g^{rb}

Ad.

Vln I

Vln I

g^{na}

Vln 2

Vla

VC

pp

pp

pp

1)

1)

1)

1) sustain note until cue from conductor then move onto the next measure.

2) The rhythms indicated serve as a guideline. Phrases should be played freely in a gesturing manner.


35sec


45sec

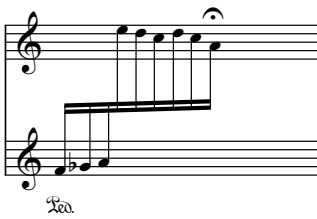
50sec

60sec

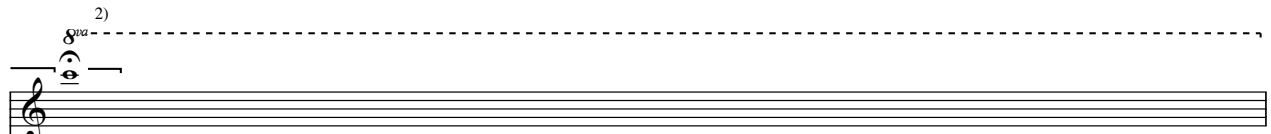
3


CI 1 

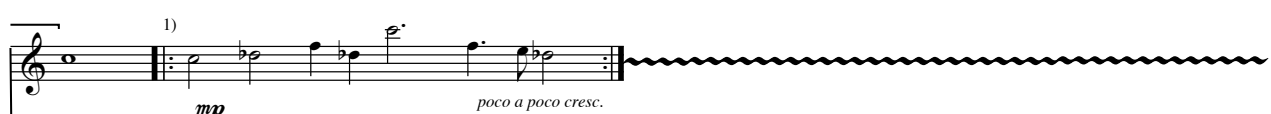
CI 2 


Piano 


Crotales 

Vln 1 

Vln 1 

Vln 2 

Vla 

VC 

1) Repeat phrase until cue from conductor.
 2) Sustain note until cue from conductor.

3) Total length of measure should be approx. 5 sec.

1:15

1:20

1:30

1:35

4

Cl 1 *pp* *mp* *pp* Repeat

Cl 2 *pp* *mp* *pp* Repeat

V 1)

Hn 1 *p* 2) 3) 5) 3)

Hn 2 *p* 2) 3) 5) 3)

Hn 3 *p* 2) 9)

Hn 4 *p* 2) 5)

Vln 1 *p* 1)

Vln 2 *p* 1)

Vla *p* 1)

VC *p* 1)

1) At cue vln 1 should begin playing phrase. vln 2, vla, vc should play until end of current phrase and only then should they move onto the next phrase.

2) The rhythms indicated serve as a guideline. Phrases should be played freely in a gesturing manner.


5

1:40


1:45

1:50

Cl 1



Cl 2



Hn 1



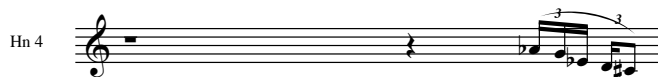
Hn 2



Hn 3



Hn 4



Vln 1



Vln 2



Vla



VC



1:55

2:00

2:05

2:10

6

V 1)

Cl1

Cl2

Bsn. 1

Hn 1

Hn 2

Hn 3

Hn 4

Vln 1

Vln 2

Vla

VC

- 1) At cue strings should play until end of current phrase then move on to next phrase.
- 2) Sustain note until cue from conductor.

2:15

2:20

2:25

2:30

7

Cl 1

Cl 2

Bsn. 1

3) Repeat

pp < *mp* > *pp*

3) Repeat

pp < *mp* > *pp*

3) Repeat

pp < *mp* > *pp*

Vln 1

ppp

Vln 2

ppp

Vla

ppp

VC

ppp

3) Total length of measure should be approx. 5 sec.

9 ♩. = 150

8 (8)

G.P

lightly

Vln 1

Vln 1

Vln 2

Vln 2

Vla

Vla



G.P

G.P

Vln 1

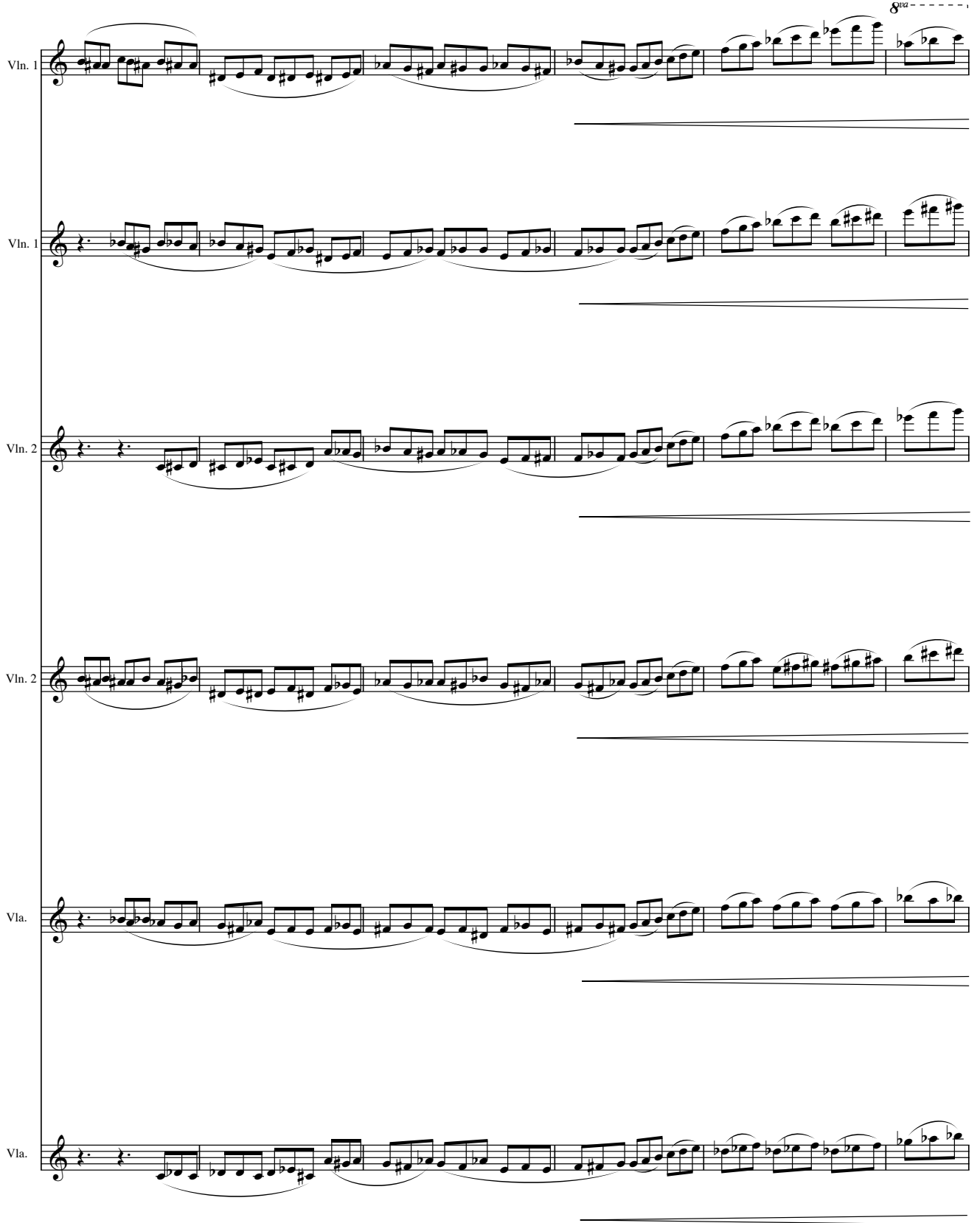
Vln 1

Vln 2

Vln 2

Vla

Vla



Vln. 1

Vln. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

8^{va}-----

21

9 $\text{♩} = \text{♩}$
8

6 $\text{♩} = \text{♩}$
8

12 $\text{♩} = \text{♩}$
8

9 $\text{♩} = \text{♩}$
8

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Xly.

Pno.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vla.

Vla.

VC

VC

Musical score for Flutes (Fl. 1, Fl. 2), Clarinets (Cl. 1, Cl. 2), and Xylophone (Xly.). The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked with a quarter note equal to a quarter note. The dynamics are marked with a forte *f* dynamic. The Flute parts feature melodic lines with slurs and ties. The Clarinet parts provide harmonic support with similar melodic motifs. The Xylophone part plays a rhythmic accompaniment.

Musical score for Violins (Vln. 1, Vln. 2) and Violas (Vla.). The Violin parts are written in treble clef, and the Viola parts are written in alto clef. The dynamics are marked with a forte *f* dynamic. The Violin parts feature melodic lines with slurs and ties. The Viola parts provide harmonic support with similar melodic motifs.

Musical score for Violas (Vla.) and Violas (Vla.). The Viola parts are written in alto clef. The dynamics are marked with a forte *f* dynamic. The Viola parts feature melodic lines with slurs and ties. The Viola parts provide harmonic support with similar melodic motifs.

B2

26

♩. = 80

Vln. 1

ppp *mp*

Vln. 2

ppp *mp*

Vla.

mp

Vla.

mp

VC

mp

VC

mp

DB

ppp

32

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Tpt. 1 *mp*

Vln. 1

Vln. 2

Vla.

Vla.

VC

VC

DB *mp*

Detailed description: This page of a musical score contains nine staves. The top three staves are for woodwinds: Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Bassoon 1 (Bsn. 1). They feature complex rhythmic patterns with triplets and sextuplets, all marked with a piano (*p*) dynamic. The fourth staff is for Trumpet 1 (Tpt. 1), playing a melodic line with a mezzo-piano (*mp*) dynamic. The remaining five staves (Vln. 1, Vln. 2, Vla., VC, VC, DB) are for strings, providing a harmonic and rhythmic foundation with sustained notes and a mezzo-piano (*mp*) dynamic.

Musical score for page 38, featuring the following instruments and parts:

- Tpt. 1**: Trumpet 1 part, starting with a melodic line.
- Hn. 1-4**: Four Horn parts, each with dynamics *p* and *mp* markings.
- Vln. 1-2**: Violin 1 and Violin 2 parts.
- Vla.**: Viola part.
- VC**: Violoncello (Cello) part.
- DB**: Double Bass part.

The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

Musical score for page 44, featuring the following instruments and parts:

- Tpt. 1:** Treble clef, 3/4 time signature. Features two triplet markings over eighth notes. Dynamics: *mf*.
- Hn. 1, 2, 3, 4:** Treble clef. Dynamics: *p* to *mf*.
- Vln. 1, 2:** Treble clef. Dynamics: *mf* to *f*.
- Vla. (Violin II):** Treble clef. Dynamics: *mf* to *f*.
- Vla. (Viola):** Bass clef. Dynamics: *mf* to *f*.
- VC (Violoncello I):** Bass clef. Dynamics: *mf* to *f*.
- VC (Violoncello II):** Bass clef. Dynamics: *mf* to *f*.
- DB (Double Bass):** Bass clef. Dynamics: *mf* to *f*.

C1

50 ♩ = 150

Vln. 1 *heavily* *p* *sim.*

Vln. 1 *heavily* *p* *sim.*

Vln. 1 *heavily* *p* *sim.*

Vln. 1 *heavily* *p* *sim.*

Vln. 1 *heavily* *p* *sim.*

Vln. 1 *heavily* *p* *sim.*

VC *heavily* *p* *sim.* *f*

VC *heavily* *p* *sim.* *f*

VC *heavily* *p* *sim.* *f*

VC *heavily* *p* *sim.* *f*

VC *heavily* *p* *sim.* *f*

VC *heavily* *p* *sim.* *f*

Vln. 1

f

f

f

f

f

f

Vln. 2

heavily
p *sim.* *f*

heavily
p *sim.* *f*

heavily
p *sim.* *f*

heavily
p *sim.* *f*

heavily
p *sim.* *f*

heavily
p *sim.* *f*

Vla.

heavily
p

Vla.

heavily
p

Vla.

heavily
p

The musical score consists of six staves for Viola (Vla.) and three staves for Viola Contralto (VC). The top six staves are for the Violas, and the bottom three are for the Viola Contraltos. Each staff begins with a dynamic marking of *f* (forte) and includes a hairpin crescendo. The first four Violas have the marking *sim.* (sforzando) above the first measure. The fifth and sixth Violas have the marking *heavily* above the first measure. The three VC staves begin with a dynamic marking of *p* (piano) and include a hairpin crescendo to *f* (forte) by the end of the first measure. The notation includes various rhythmic values and accidentals (sharps and flats).

This musical score page features six staves for Violins I (Vln. I) and six staves for Violas (VC). The Violin I staves are arranged in two columns of three. Each Violin I staff begins with a treble clef and a key signature of one sharp (F#). The first four staves (Vln. I) include dynamic markings: the first and third staves have a *p* (piano) marking at the start and a *f* (forte) marking at the end, with a horizontal line connecting them. The second and fourth staves have a *p* marking at the start and a *f* marking at the end. The fifth and sixth staves do not have dynamic markings. The Violin I parts consist of melodic lines with various intervals and some slurs. The Viola staves (VC) are arranged in two columns of three, each starting with a bass clef and the same key signature. They provide harmonic support with various rhythmic patterns and intervals.

This musical score is for a section of a symphony, featuring Violins 1 and 2, and Violas. The score is written in 2/4 time, with a tempo marking of 6 quarter notes equal to 8 eighth notes. The key signature has one sharp (F#). The Violin 1 part consists of six staves, each with a melodic line. The Violin 2 part consists of six staves, with dynamics ranging from piano (*p*) to forte (*f*). The Viola part consists of six staves, with dynamics ranging from piano (*p*) to forte (*f*). The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score page contains measures 71 through 74 for a string ensemble. The instruments are arranged vertically from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (VC), and Double Bass (DB). The Violin 1 part features a melodic line with eighth-note patterns and slurs. The Violin 2 part has a similar melodic line with some slurs. The Viola part consists of eighth-note patterns with slurs. The Violoncello and Double Bass parts provide a rhythmic foundation with eighth-note patterns and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The score is written in standard musical notation with stems and beams connecting notes.

Fl. 1
Fl. 2
Pic.
Oboe 1&2
Cor. Ang.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1&2
Roto Toms
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
VC
VC
DB

f
f
f
f
f
f
f
f
f
ff
p
f
mf
f
sim.
p
f
mf
f
sim.
p
f
mf
f
sim.
p
f
mf
f
sim.
p
f
mf
f
sim.
p
f
mf
f
sim.

8^{va}

Vln. 1

Vln. 2

Vla.

Vla.

VC

VC

DB

Detailed description: This page of a musical score contains eight staves. The top two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), both in treble clef. The third and fourth staves are for Viola (Vla.) and Violoncello (VC), both in bass clef. The fifth and sixth staves are for another Viola (Vla.) and Violoncello (VC), also in bass clef. The seventh and eighth staves are for Double Bass (DB), in bass clef. The music consists of rhythmic patterns with various accidentals (sharps, flats, naturals) and phrasing slurs. A dynamic marking of 8^{va} is present at the top left. The score is written in a single system.

Fl. 1

Fl. 2

Pic.

Oboe
1&2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn.
1&2

Roto
Toms

g^{ma}

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

VC

VC

DB

p *f*

Tpt. 123 ^{a3}
f

Hn. 1&2 ^{a2}
f

Hn. 3&4 ^{a2}
f

Roto
Toms

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

VC

VC

DB

lightly

Fl. 1&2 ^{a2} *mp*

Pic. *mp*

Oboe 1&2 ^{a2} *mp*

Cor Ang. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1&2 ^{a2} *mp*

Tpt. 123 ^{a3}

Hn. 1&2 ^{a2}

Hn. 3&4 ^{a2}

Roto Toms

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

VC

VC

DB

Fl. 1&2




Musical staff for Flute 1&2, featuring a melodic line with eighth and sixteenth notes, including slurs and ties.

Pic.



Musical staff for Piccolo, mirroring the melodic line of the Flute 1&2 staff.

Oboe 1&2



Musical staff for Oboe 1&2, featuring a melodic line with quarter and eighth notes.

Cor Ang.



Musical staff for Cor Anglais, featuring a melodic line with quarter and eighth notes.

Cl. 1



Musical staff for Clarinet 1, featuring a melodic line with eighth and sixteenth notes.

Cl. 2



Musical staff for Clarinet 2, featuring a melodic line with eighth and sixteenth notes.

B. Cl.



Musical staff for Bass Clarinet, featuring a melodic line with eighth and sixteenth notes.

Bsn. 1&2



Musical staff for Bassoon 1&2, featuring a melodic line with eighth and sixteenth notes.

Fl. 1&2
Pic.
Oboe 1&2
Cor Ang.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1&2

VC *p* *sim.*
VC *p* *sim.*
VC *p* *sim.*
VC *p* *sim.*
VC *p* *sim.*
VC *p* *sim.*

This musical score page features six staves for Violins 1 (Vln. 1), six staves for Violins 2 (Vln. 2), and six staves for Violas/Celli (VC). The Violin 1 parts are in treble clef, while the Violin 2 and VC parts are in treble and bass clefs respectively. The score includes dynamic markings such as *p* (piano), *f* (forte), and *sim.* (sforzando), along with slurs and accents. The Violin 1 parts show a crescendo from *p* to *f*, with *sim.* markings above the notes. The Violin 2 parts are marked *p* and *sim.*. The VC parts are marked *f*. The overall texture is dense and rhythmic.

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vla.

Vla.

Vla.

Vla.

Vla.

Vla.

f

p *sim.* *f*

p *sim.* *f*

p *sim.* *f*

p *sim.* *f*

p *sim.* *f*

p *sim.* *f*

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

p

p

p

p

p

p

VC

VC

VC

VC

VC

VC

VC

p

p

p

p

p

p

This musical score page features six staves for Violins 1 (Vln. 1), six for Violins 2 (Vln. 2), six for Violas (Vla.), and six for Violas/Celli (VC). The Violin 1 parts are marked with a forte (*f*) dynamic. The Violin 2 parts are marked with piano (*p*) and forte (*f*) dynamics. The Viola parts are marked with piano (*p*) dynamics. The VC parts are in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *mp* *f*

Ob. 2 *p* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Roto Toms *f*

Vln. 1 *p* *f*

Vln. 1 *p* *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vln. 2 *p* *f*

Vln. 2 *p* *f*

Vla. *f* *mf* *f*

Vla. *f* *mf* *f*

Vla. *f* *mf* *f*

VC *p* *f*

VC *p* *f*

VC *p* *f*

B1a

119 ♩. = 110 *expressively*

Musical score for measures 119-124. The score is for six staves: Vln. 1, Vln. 1, Vln. 2, Vla., VC, and DB. The music consists of half notes with slurs, indicating a melodic line. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as 110 beats per minute and the performance style is *expressively*.

Musical score for measures 125-130. The score is for six staves: Vln. 1, Vln. 1, Vln. 2, Vla., VC, and DB. The music consists of half notes with slurs, indicating a melodic line. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is 110 beats per minute. The performance style is *expressively*. The instruction *poco a poco decresc.* is written below each staff, indicating a gradual decrease in volume.

Musical score for measures 131-135. The score is arranged in six staves: Vln. 1, Vln. 1, Vln. 2, Vla., VC, and DB. The music features a series of half notes with slurs, creating a melodic line that gradually descends. The key signature has one flat, and the time signature is 4/4. The dynamics are marked as *dying away*.



Musical score for measures 136-140. The score is arranged in six staves: Vln. 1, Vln. 1, Vln. 2, Vla., VC, and DB. The music continues the melodic line from the previous page, featuring half notes with slurs. The key signature has one flat, and the time signature is 4/4. The dynamics are marked as *dying away*.

A2

0sec

5sec

143 *Grave*

Musical score for measures 143-147. The score includes staves for Vln. 1, Vln. 2, Vla., VC, and DB. The Vln. 1 parts are marked *ppp* and feature a long, sustained note with a hairpin crescendo. The other instruments (Vln. 2, Vla., VC, DB) play sustained notes with hairpin crescendos.



10sec

15sec

Musical score for measures 148-152. The Vln. 1 parts are marked *ppp* and feature a long, sustained note with a hairpin crescendo. The Vln. 1 part in measure 150 includes an *8va* marking. The other instruments (Vln. 2, Vla., VC, DB) play sustained notes with hairpin crescendos.

Musical score for measures 153-157. The score includes staves for Vln. 2, Vla., VC, and DB. The Vln. 2 part plays a sustained note with a hairpin crescendo. The other instruments (Vla., VC, DB) play sustained notes with hairpin crescendos.

20sec

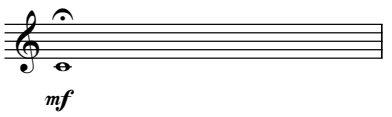
25sec

30sec

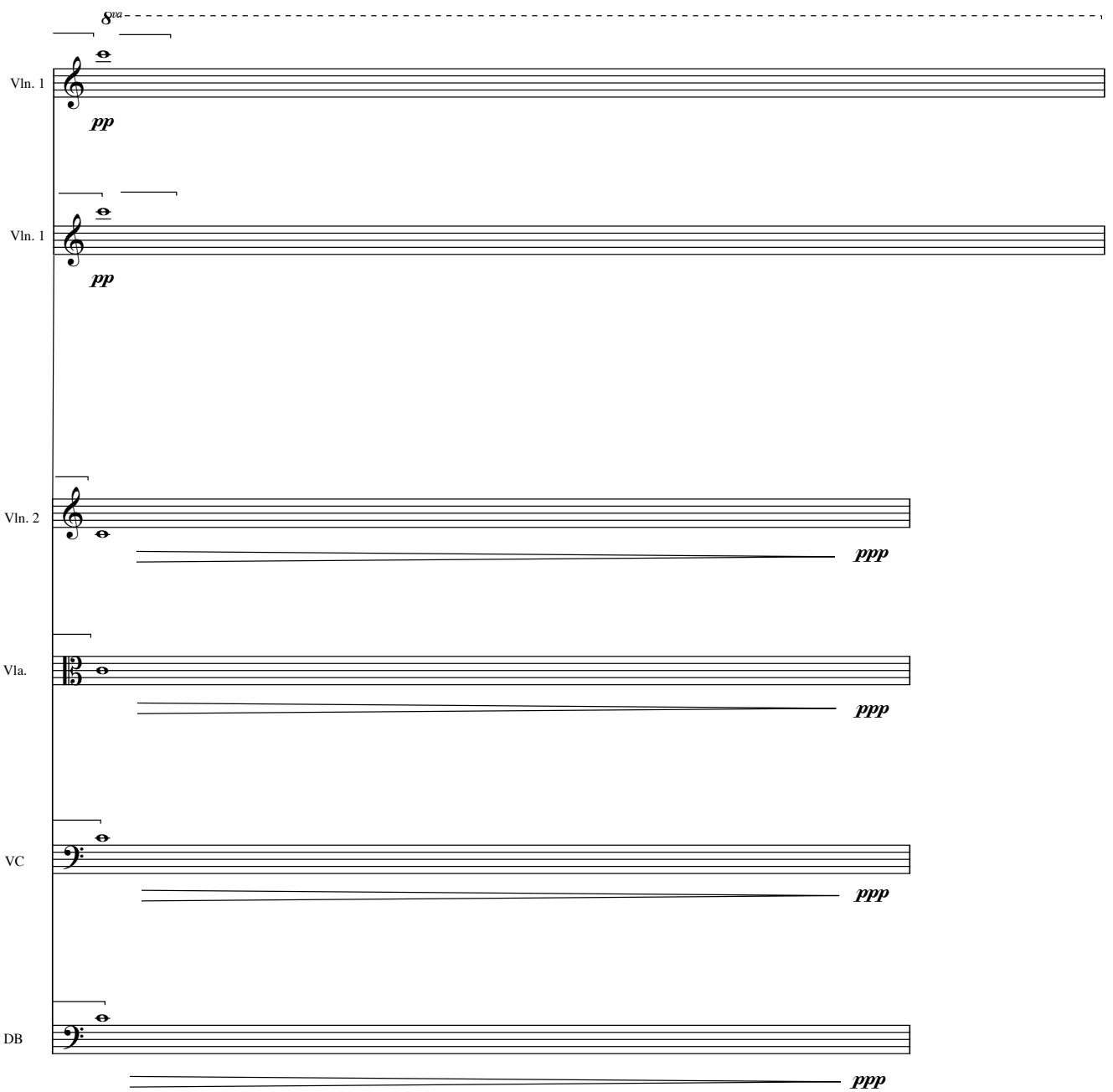
35sec

145

Bell



mf



pp

ppp

ppp

ppp

ppp

40sec

45sec

50sec

55sec

146

The musical score consists of four staves. The top staff is labeled "Bell" and contains two whole notes with fermatas. The second staff is labeled "Pno." and contains a melodic line with a sixteenth-note triplet, a fermata, and the dynamic marking *mp*. The third staff is labeled "Harp" and contains a melodic line with a triplet, a fermata, and the dynamic marking *mp*. The bottom two staves are both labeled "Vln. 1" and each begins with a whole note and a fermata. A dashed line labeled "8va" is positioned above the Vln. 1 staves.

1:00

1:05

1:10

1:15

147

Fl. 1 

Pic. 

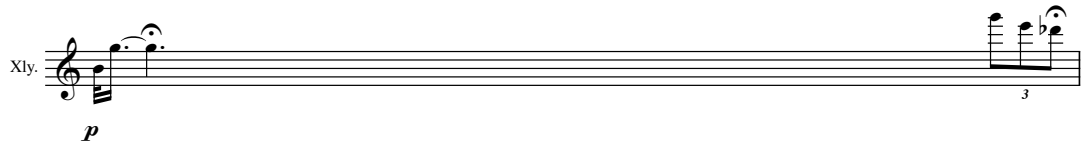
Cor Ang. 

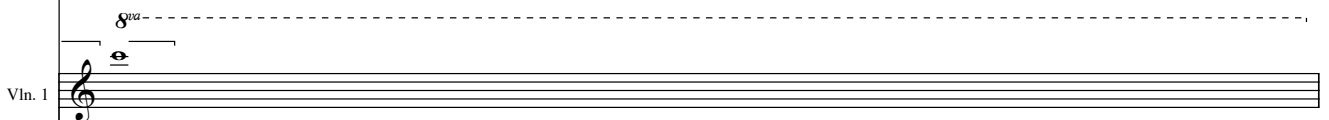
Cl. 1 

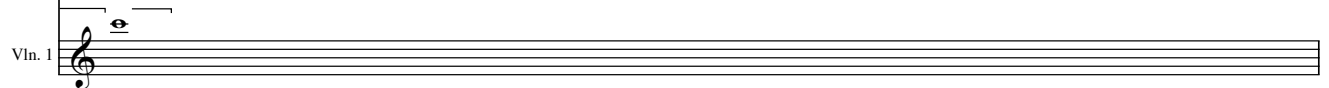
B. Cl. 

Bell 

Pno. 

Xly. 

Vln. 1 

Vln. 1 

1:20

1:25

1:30

1:35

148

Ob. 1

p \triangleleft *mf* *mp* *p* \triangleleft *mf* *mp*

Cl. 1

p \triangleleft *mf* *mp* *p* \triangleleft *mf*

B. Cl.

p \triangleleft *mf* *mp*

Hn. 1&2

ppp \triangleleft *p*

Hn. 3&4

ppp \triangleleft *p*

B. Tbn.
Tuba

pp \triangleleft *mf* \triangleleft *pp* \triangleleft *mf* \triangleright *pp*

Vln. 1

ppp \triangleleft *ppp*

Vln. 1

ppp \triangleleft *ppp*

1:40

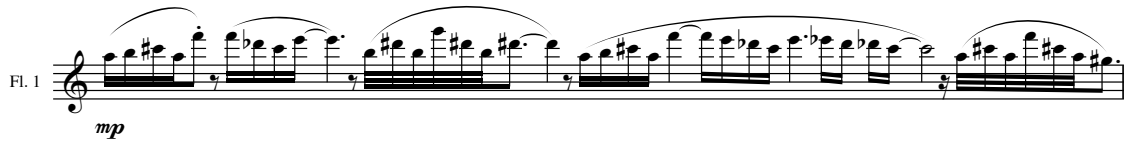
1:45

1:50

1:55

149

in a hurrying manner

Fl. 1 

Fl. 2 

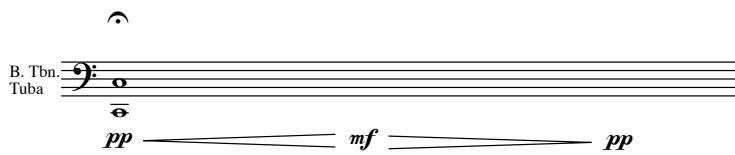
Pic. 

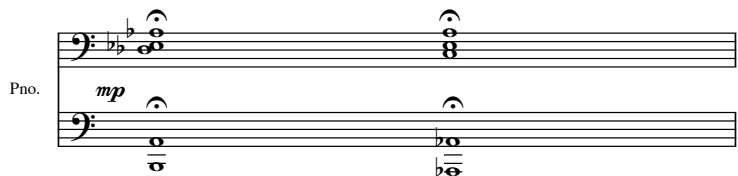
Ob. 1 

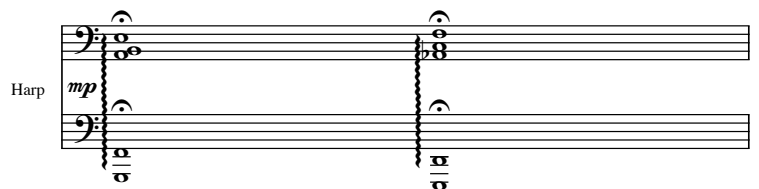
Cl. 1 

B. Cl. 

T. Bn. 1&2 

B. Tbn. Tuba 

Pno. 

Harp 

2:00

2:05

2:10

2:15

150

Fl. 1

Fl. 2

Pic.

T. Bn.
1&2

pp ————— *mf* ————— *pp* ————— *mf* ————— *pp*

Pno.

Harp

Vln. 2

ppp

Vla.

ppp

VC

ppp

9 ♩ = 50
8

Pno. *mp*



A short piano introduction consisting of two staves. The upper staff has a whole rest followed by a half note chord (F4, A4, C5) with a flat sign over the A4. The lower staff has a whole rest followed by a half note chord (F4, A4, C5) with a flat sign over the A4.

subdued

Harp *mp*



Vln. 2 *mp*



Vla. *mp*



VC *mp*



A musical score for the first system, featuring five staves: Harp, Violin 2, Viola, and Violoncello. Each staff begins with a *mp* dynamic marking. The Harp part has a melodic line with some rests. The Violin 2, Viola, and Violoncello parts have sustained, arched notes.



Pno.



Harp *mp*



Vln. 2



Vla.



VC



A musical score for the second system, featuring five staves: Piano, Harp, Violin 2, Viola, and Violoncello. The Piano part has a complex texture with chords and moving lines, including a *tra* marking and an asterisk. The Harp part has a rhythmic pattern. The Violin 2, Viola, and Violoncello parts continue with sustained notes.

Musical score for measures 163-165. The score includes parts for Flute 1 & 2 (Fl. 1&2), Clarinet 1 & 2 (Cl. 1&2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (VC). The Flute and Clarinet parts feature a melodic line with a dynamic range from *pp* to *mp*. The Violin 1 part has a melodic line with slurs. The Violin 2, Viola, and Violoncello parts provide harmonic support with various rhythmic patterns.

Musical score for measures 166-170. The score includes parts for Clarinet 1 & 2 (Cl. 1&2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (VC). The Clarinet part has a melodic line with slurs. The Violin 1, Violin 2, Viola, and Violoncello parts provide harmonic support with various rhythmic patterns.

B. Cl. *p* *pp*

Hn. 1234 ^{a4} *p* *pp*

Vln. 1

Vln. 2

Vla.

VC

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

VC *ppp*

4 $\text{♩} = 70$
4

2 4
4 4

Fl. 1 *mp* *accel.*

Fl. 2 *mp* *accel.*

VC *Pizz.* *mf* *Div. accel.*

DB *Pizz.* *mf* *Div. accel.*

5 $\text{♩} = \text{♩}$ 4
16 4

Fl. 1

Fl. 2

Vln. 2 *Pizz.* *f* *p*

Vla. *Div. Pizz.* *f*

VC *f*

DB *f*

Score for page 193, marked G.P. The score includes the following parts and dynamics:

- Timp.**: *ff* 3
- Vln. 1**: *a tempo accel.*, *mf* 6, *ff*
- Vln. 2**: *a tempo accel.*, *mf* 6, *ff*
- Vln. 2**: *a tempo accel.*, *mf* 6, *ff*
- Vla.**: *unis. a tempo accel.*, *mf* 6, *ff*
- VC**: *a tempo accel.*, *mf* 6, *ff*
- VC**: *a tempo accel.*, *mf* 6, *ff*
- Fl. 1**: *a tempo*, 3
- Fl. 2**: *a tempo*, *pp*, *mf* 3, *pp*
- Pic.**: *a tempo*, 3, *mp*
- VC**: *p*
- DB**: *p*

B2

198

Fl. 1

Fl. 2

Pic.

Vln. 1

Vln. 2

Vla.

VC

VC

DB

Fl. 1 Fl. 2

Oboe 1&2

Cor Ang.

Cl. 1

B. Cl.

Bsn. 1&2

Tpt. 1

T. Bn. 1&2

B. Tbn. Tuba

Vln. 1 Vln. 2 Vla. VC VC DB

Fl. 1 

Oboe 1&2 

Cor Ang. 

Cl. 1 

B. Cl. 

Bsn. 1&2 

Tpt. 1 

T. Bn. 1&2 

B. Tbn. Tuba 

Vln. 1 

Vln. 2 

Vla. 

VC 

VC 

DB 

Fl. 1

Oboe 1&2

Cor Ang.

Cl. 1

B. Cl.

Bsn. 1&2

Tpt. 1

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Vln. 1

Vln. 2

Vla.

VC

VC

DB

p *mf* *pp* *f*

Fl. 1

Cl. 1

Cl. 2

Bsn. 1&2

Vln. 1 *unis.*

Vln. 2 *unis.*

Vln. 2 *unis.*

Vla.

Vla.

VC

f

unis.

unis.

The musical score consists of ten staves. The Flute 1 staff has a treble clef and a key signature of one flat, with a whole rest. The Clarinet 1 staff has a treble clef and a key signature of one flat, with a melodic line. The Clarinet 2 staff has a treble clef and a key signature of one flat, with a melodic line starting with a forte dynamic. The Bassoon 1&2 staff has a bass clef and a key signature of one flat, with a melodic line. The Violin 1 staff has a treble clef and a key signature of one flat, with a melodic line marked *unis.* The Violin 2 staff has a treble clef and a key signature of one flat, with a melodic line marked *unis.* The second Violin 2 staff has a treble clef and a key signature of one flat, with a melodic line marked *unis.* The first Viola staff has an alto clef and a key signature of one flat, with a melodic line. The second Viola staff has an alto clef and a key signature of one flat, with a melodic line. The Violoncello staff has a bass clef and a key signature of one flat, with a melodic line.

Cl. 1

Cl. 2

Bsn. 1&2

Vln. 1

Vln. 2

Vla.

Vla.

VC

Detailed description: This page of a musical score contains seven staves. The top staff is for Clarinet 1 (Cl. 1) in treble clef, featuring a melodic line with eighth and sixteenth notes and slurs. The second staff is for Clarinet 2 (Cl. 2) in treble clef, with a similar melodic line. The third staff is for Bassoon 1 & 2 (Bsn. 1&2) in bass clef, providing a harmonic accompaniment. The fourth staff is for Violin 1 (Vln. 1) in treble clef, with a melodic line that includes a long, sustained note at the end. The fifth staff is for Violin 2 (Vln. 2) in treble clef, with a melodic line. The sixth staff is for Viola (Vla.) in alto clef, with a melodic line. The seventh staff is for Violoncello (VC) in bass clef, with a melodic line. The score is written in a key signature of one flat and a common time signature.

Fl. 1 *ff* 3

Fl. 2 *ff*

B. Cl. *ff*

Bsn. 1&2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

T. Bn. 1&2 *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 2 *ff*

Vla. *ff*

Vla. *ff*

VC *ff*

DB *ff*

Ob. 1 *distinto*
pp \longleftarrow *mp*³

B. Cl. *p*

Bsn. 1&2 a2
p

Vln. 1 *Div.*
p \longleftarrow *ppp*

Vln. 2 *Div.*
p \longleftarrow *ppp*

Vla. *Div.*
pp \leftarrow *mp* \rightarrow *pp*

VC *ppp* \longleftarrow *p*

DB *ppp* \longleftarrow *p*

Fl. 1 *distinto* *pp* *mp* 3

Ob. 1 *distinto* *pp* *mp* 3

Cor Ang. *distinto* *pp* *mp* 3

B. Cl.

Bsn. 1&2

Vln. 1 *p*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

VC

DB *ppp* *p*

Detailed description: This page of a musical score contains ten staves for various instruments. Fl. 1 and Ob. 1 play a melodic line starting with a half note, followed by a triplet of eighth notes, all under a slur. Fl. 1 starts at *pp* and crescendos to *mp*. Ob. 1 starts at *pp* and crescendos to *mp*. Cor Ang. plays a similar melodic line, also starting at *pp* and crescending to *mp*. B. Cl. and Bsn. 1&2 play a bass line of quarter notes with a slur. Vln. 1 plays a series of half notes with a slur, starting at *p*. Vln. 2 and Vla. play a melodic line of quarter notes with a slur, starting at *pp*, reaching *mp* in the middle, and returning to *pp*. VC and DB play a bass line of quarter notes with a slur, starting at *ppp* and ending at *p*.

Fl. I

p

Cl. 1

pp *mf*

B. Cl.

mf *p* *mf*

Bsn. 1&2

mf *p* *mf*

Hn. 1&2

p *mf* *p* *p* *mf* *p* *mf*

Hn. 3&4

p *mf* *p* *p* *mf* *p* *mf*

B. Tbn. Tuba

p *mf*

Pno.

mp *p*

Vln. 1

mf *p*

Vln. 2

p *mf* *p* *p* *mf* *p* *mf*

Vla.

p *mf* *p* *p* *mf* *p* *mf*

VC

p *mf* *p*

DB

p *mf* *p*

Fl. 1 *mf* *sim.*

Fl. 2 *mf* *sim.*

Pic. *mf* *sim.*

Ob. 1 *mf* *sim.*

Ob. 2 *mf* *sim.*

Cor Ang. *mf* *sim.*

Cl. 1 *mf* *sim.*

Cl. 2 *mf* *sim.*

B. Cl. *mf* *f*

Bsn. 1&2 *mf* *f*

Tpt. 1 a3 *f*

Tpt. 2,3 *f*

Hn. 1&2 *mf* *f* *mf*

Hn. 3&4 *mf* *f* *mf*

T. Bn. 1&2 a2 *mf* *f*

B. Tbn. Tuba *mf* *f*

Pno. *mf*

Perc. suspended cymbal *mf* *f*

Timp. *mf* *f*

Perc. Triangle *p* *f*

Vln. 2 *f* *mf* *f* *mf*

Vla. *f* *mf* *f* *mf*

VC *f* *mf* *f*

DB *f* *mf* *f*

This page contains the musical score for measures 243, 244, and 245. The instruments and parts are as follows:

- Fl. 1 & 2:** Flutes 1 and 2. Flute 2 has fingering numbers (5) under the notes.
- Pic.** Piccolo.
- Ob. 1 & 2:** Oboes 1 and 2. Oboe 2 has fingering numbers (12) under the notes.
- Cor Ang.** Cor Anglais.
- Cl. 1 & 2:** Clarinets 1 and 2. Clarinet 1 has fingering numbers (6) and (10) under the notes.
- B. Cl.** Bass Clarinet.
- Bsn. 1&2:** Bassoons 1 and 2.
- Tpt. 123:** Trumpets 1, 2, and 3.
- Hn. 1&2 & 3&4:** Horns 1, 2, 3, and 4.
- T. Bn. 1&2:** Tenor Bassoons 1 and 2.
- B. Tbn. Tuba:** Bass Trombone and Tuba.
- Pno.** Piano.
- Perc.** Percussion, including suspended cymbal and triangle.
- Vln. 1 & 2:** Violins 1 and 2.
- Vla.** Viola.
- VC:** Violoncello (Cello).
- DB:** Double Bass.

The score features complex rhythmic patterns in the woodwinds and strings, with dynamic markings of *f* (forte) and *ff* (fortissimo) throughout. The woodwinds play sixteenth-note patterns, while the strings play sustained chords with dynamic swells.

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Tpt. 123

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Pno.

Perc.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

VC

DB

ff

mf

f

mf

f

mf

f

suspended cymbal

Triangle

C2

248 ♩ = 150

Musical score for a symphony orchestra, measures 248-251. The score includes parts for Trumpets 1-3, Horns 1&2 and 3&4, Trombones 1&2 and Bass Trombone, Xylophone, Timpani, Violins 1 and 2, Viola, Violoncello, and Double Bass. All parts are marked with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and quarter notes with accents.

Instrument parts and dynamics:

- Tpt. 1: *f*
- Tpt. 2: *f*
- Tpt. 3: *f*
- Hn. 1&2: *f*
- Hn. 3&4: *f*
- T. Bn. 1&2: *f*
- B. Tbn. Tuba: *f* (with *a2* marking)
- Xyl.: *f*
- Timp.: *f*
- Vln. 1: *f* (with *8va* marking)
- Vln. 2: *f*
- Vla.: *f*
- VC: *f*
- DB: *f*

This page of a musical score contains the following parts and staves:

- Tpt. 1**: Trumpet 1, Treble clef, melodic line with rests.
- Tpt. 2**: Trumpet 2, Treble clef, melodic line with rests.
- Tpt. 3**: Trumpet 3, Treble clef, melodic line with rests.
- Hn. 1&2**: Horns 1 and 2, Treble clef, harmonic accompaniment.
- Hn. 3&4**: Horns 3 and 4, Treble clef, harmonic accompaniment.
- T. Bn. 1&2**: Tenor Trombones 1 and 2, Bass clef, harmonic accompaniment.
- B. Tbn. Tuba**: Bass Trombone and Tuba, Bass clef, harmonic accompaniment.
- Xyl.**: Xylophone, Treble clef, rhythmic pattern.
- Timp.**: Timpani, Bass clef, rhythmic pattern.
- Vln. 1**: Violin 1, Treble clef, rhythmic accompaniment.
- Vln. 2**: Violin 2, Treble clef, rhythmic accompaniment.
- Vla.**: Viola, Bass clef, rhythmic accompaniment.
- VC**: Violoncello, Bass clef, rhythmic accompaniment.
- DB**: Double Bass, Bass clef, rhythmic accompaniment.

The score includes a *guz* marking above the string staves. The string parts (Vln. 1, Vln. 2, Vla., VC, DB) play a complex rhythmic pattern of eighth and sixteenth notes. The woodwind and brass parts feature melodic lines with frequent rests, suggesting a sparse texture.

♩ = 230 *in a hurrying manner*

gza

Fl. 1 *mp* *sim.*

Fl. 2 *mp* *sim.*

Pic. *mp* *sim.*

Ob. 1 *mp* *sim.*

Ob. 2 *mp* *sim.*

Cor Ang. *mp* *sim.*

Cl. 1 *mp* *sim.*

Cl. 2 *mp* *sim.*

B. Cl. *mp*

Bsn. 1&2 *a2* *mp*

Pno. *mp*

8^{va}

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Pno.

Detailed description: This page contains a musical score for a woodwind and piano ensemble. The score is written for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Piccolo (Pic.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Cor Anglais (Cor Ang.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1&2), and Piano (Pno.). The Flute 1 part begins with a *8^{va}* marking, indicating an octave transposition. The score is arranged in a standard orchestral format with staves for each instrument. The Flute 1 part features a melodic line with various intervals and rests. The Flute 2 part plays a rhythmic pattern of eighth notes. The Piccolo part has a melodic line with many accidentals. The Oboe 1 part plays a rhythmic pattern of eighth notes. The Oboe 2 part plays a rhythmic pattern of eighth notes. The Cor Anglais part plays a rhythmic pattern of eighth notes. The Clarinet 1 part has a melodic line with many accidentals. The Clarinet 2 part plays a rhythmic pattern of eighth notes. The Bass Clarinet part plays a melodic line with many accidentals. The Bassoon 1 & 2 part plays a melodic line with many accidentals. The Piano part plays a rhythmic pattern of eighth notes.

8^{va}

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Pno.

Detailed description: This page of a musical score contains ten staves. The top staff is for Flute 1 (Fl. 1) and includes an 8va (octave up) marking. The second staff is for Flute 2 (Fl. 2). The third staff is for Piccolo (Pic.). The fourth and fifth staves are for Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2). The sixth staff is for Cor Anglais. The seventh and eighth staves are for Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2). The ninth staff is for Bass Clarinet (B. Cl.). The tenth and eleventh staves are for Bassoons 1 and 2 (Bsn. 1&2). The twelfth staff is for Piano (Pno.). The score is written in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, rests, and slurs. The key signature has two flats.

Fl. 1
Fl. 2
Pic.
Ob. 1
Ob. 2
Cor Ang.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1&2
Pno.

The score consists of ten staves. Flutes 1 and 2, Piccolo, Oboe 1, Oboe 2, Cor Anglais, Clarinet 1, and Clarinet 2 are in the treble clef. Bass Clarinet, Bassoon 1&2, and Piano are in the bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two flats.

VC *f*
DB *f*

Two short musical staves. The first staff, labeled VC, shows a few notes with a dynamic marking of *f*. The second staff, labeled DB, shows a single note with a dynamic marking of *f*.

Tpt. 1 

Tpt. 2 

Tpt. 3 

Hn. 1 

Hn. 2 

Hn. 3 

Hn. 4 


T. Bn. 1&2 ^{a2}

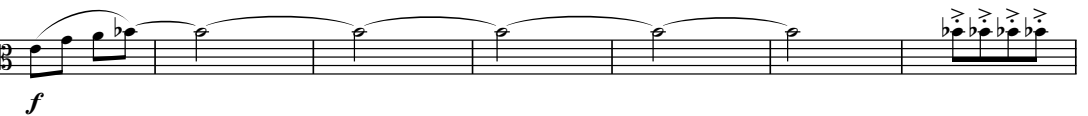

B. Tbn. Tuba 

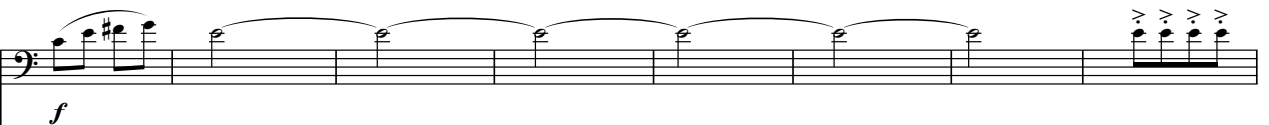
Timp. 

Vln. 1 

Vln. 2 

Vln. 2 

Vla. 

VC 

VC 

DB 

Fl. 1 *mp* *sim.*

Fl. 2 *mp* *sim.*

Pic. *mp* *sim.*

Ob. 1 *mp* *sim.*

Ob. 2 *mp* *sim.*

Cor Ang. *mp* *sim.*

Cl. 1 *mp* *sim.*

Cl. 2 *mp* *sim.*

B. Cl. *mp*

Bsn. 1&2 *a2* *mp*

Detailed description: This page contains a musical score for a woodwind section. It features nine staves, each with a different instrument. The instruments are Flute 1, Flute 2, Piccolo, Oboe 1, Oboe 2, Cor Anglais, Clarinet 1, Clarinet 2, Bass Clarinet, and Bassoon 1&2. The score is written in a common time signature with a key signature of two flats. The dynamics are marked as *mp* (mezzo-piano) and *sim.* (sforzando). The Flute parts have melodic lines with some rests and accents. The Piccolo part follows a similar melodic pattern. The Oboe parts play a steady eighth-note accompaniment. The Cor Anglais part has a more complex melodic line with some accidentals. The Clarinet parts play a rhythmic eighth-note accompaniment. The Bass Clarinet part plays a simple eighth-note accompaniment. The Bassoon part plays a simple eighth-note accompaniment. The overall texture is a mix of melodic and rhythmic elements.

8^{va}

FL. 1
FL. 2
Pic.
Ob. 1
Ob. 2
Cor Ang.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1&2

Detailed description: This block contains the musical notation for woodwind and brass instruments. It includes parts for Flute 1 and 2, Piccolo, Oboe 1 and 2, Cor Anglais, Clarinet 1 and 2, Bass Clarinet, and Bassoon 1 & 2. The notation is in 3/8 time and features various rhythmic patterns and articulations. A dashed line with '8^{va}' indicates an octave transposition for the flute parts.

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
T. Bn. 1&2
B. Tbn. Tuba
Timp.
Vln. 1
Vln. 2
Vln. 2
Vla.
VC
DB

Detailed description: This block contains the musical notation for percussion and string instruments. It includes parts for Trumpets 1, 2, and 3; Horns 1, 2, 3, and 4; Tenor Bassoon 1 & 2; Bass Trombone and Tuba; Timpani; Violin 1 and 2; Viola; Violoncello (VC); and Double Bass (DB). The notation includes various rhythmic patterns, articulations, and dynamic markings.

9 ♩ = 150

8

324

Musical score for measures 9 and 8, page 324. The score includes parts for Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, T. Bn. 1&2, Vln. 1 (multiple staves), and VC (multiple staves). Dynamics include *mf* and *sim.*

Tpt. 2: *mf*

Tpt. 3: *mf*

Hn. 1: *mf*

Hn. 2: *mf*

Hn. 3: *mf*, *sim.*

Hn. 4: *mf*

T. Bn. 1&2: *a2*, *mf*

Vln. 1: *mf*, *sim.*

Vln. 1: *mf*, *sim.*

Vln. 1: *mf*, *sim.*

Vln. 1: *mf*, *sim.*

Vln. 1: *mf*, *sim.*

Vln. 1: *mf*, *sim.*

VC: *mf*, *sim.*

VC: *mf*, *sim.*

VC: *mf*, *sim.*

VC: *mf*, *sim.*

VC: *mf*, *sim.*

VC: *mf*, *sim.*

This musical score page features the following instruments and parts:

- Tpt. 1:** Trumpet 1, starting with a *mf* dynamic and a *sim.* (sustained) marking.
- Tpt. 2:** Trumpet 2, starting with a *sim.* marking.
- Tpt. 3:** Trumpet 3, starting with a *sim.* marking.
- Hn. 1:** Horn 1, starting with a *sim.* marking.
- Hn. 2:** Horn 2, starting with a *sim.* marking.
- Hn. 3:** Horn 3, starting with a *sim.* marking.
- T. Bn. 1&2:** Trombone 1 & 2, starting with a *sim.* marking.
- Vln. 1:** Violin 1, with multiple staves.
- Vln. 2:** Violin 2, with multiple staves, including *f* and *sim.* markings.
- Vla.:** Viola, with multiple staves, including *f* and *sim.* markings.
- VC:** Violoncello (Cello), with multiple staves, including *f* and *sim.* markings.

The score includes various dynamics such as *mf*, *f*, and *sim.* (sustained). The notation includes treble and bass clefs, and various musical symbols like slurs and accents.

Musical score for page 332, featuring the following instruments and parts:

- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- T. Bn. 1&2
- Vln. 1 (multiple staves)
- Vln. 2 (multiple staves)
- VC (multiple staves)

The score is written in standard musical notation with various clefs and key signatures. The woodwind section includes three trumpets, four horns, and two bassoons. The string section includes multiple staves for violins and violas.

Musical score for page 175, featuring Tpt. 1-3, Hn. 1-4, Vln. 1-2, Vla., and VC. The score is written in a complex key signature with multiple sharps and flats. The woodwinds (trumpets and horns) play a rhythmic melody with frequent accidentals. The strings (violins, violas, and cellos) provide a harmonic and rhythmic accompaniment. The notation includes various note values, rests, and dynamic markings.

Fl. 1&2
a2

Oboe 1&2
a2

Cl. 1&2
a2

B. Cl.

Bsn. 1

Bsn. 2

Tpt. 1
mp *ff*

Tpt. 2
mp *ff*

Tpt. 3
mp *ff*

Hn. 1
mp *ff*

Hn. 2
mp *ff*

Hn. 3
mp *ff*

Hn. 4
mp *ff*

T. Bn. 1&2
mp *ff*

B. Tbn. Tuba
a2
mp *ff*

Timp.
mp *ff*

Vln. 1
p *ff*

Vln. 2
p *ff*

Vln. 2
p *ff*

Vla.
p *ff*

VC
p *ff*

DB
p *ff*

A3

0sec

5sec

10sec

344

Grave

Bell

mf

1)

Piano

mp

Vln I

pp

Vln I

pp

1) Indicated rhythms are only a guide.
Phrase should be played freely in a gesturing manner.

15sec

20sec

25sec

30sec

345

Bell

1)
Harp *mp*

Piano

Vln I

1) Indicated rhythms are only a guide.
Phrase should be played freely in a gesturing manner.

35sec

40sec

45sec

50sec

346

Fl. 1

Fl. 2

Cl 1

Cl 2

Vln 1

Vln 1

Vln 2

Vla

VC

1) It is not expected that each string section plays exactly together
 2) Sustain note until cue from conductor.

3) Indicated rhythms are only a guide.
 Phrase should be played freely in a gesturing manner.

1:15

1:20

1:25

Fl. 1



Fl. 2



Cl 1



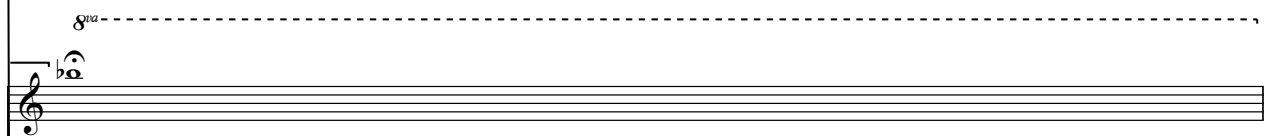
Cl 2



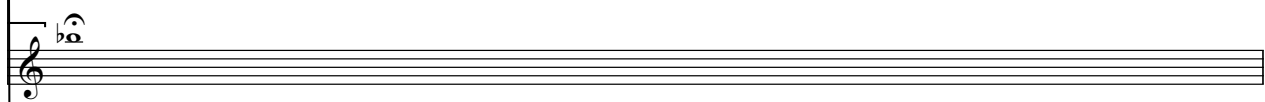
Tpt. 1



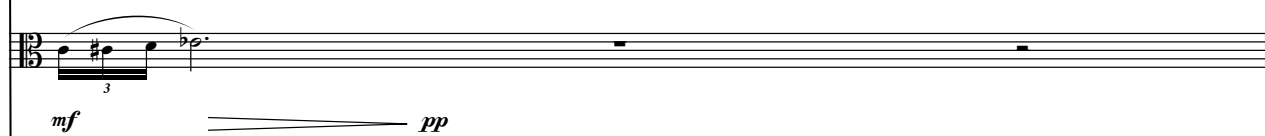
Vln 1



Vln 1



Vla



VC



1:30

1:35

Fl. 1

Fl. 2

Pic.

Pno.

Harp

mp

mp

mp

mp

mp

5 3 6 3

5 3 5

1)

3

1:30 1:35

1) Indicated rhythms are only a guide.
Phrase should be played freely in a gesturing manner.

1:40

1:45

Fl. 1

Fl. 2

Pic.

The score for Fl. 1, Fl. 2, and Piccolo consists of three staves. Fl. 1 (top staff) features a melodic line with three triplet markings. Fl. 2 (middle staff) includes a quintuplet and a triplet. Piccolo (bottom staff) plays a rhythmic accompaniment with slurs and accents.

Pno.

The piano accompaniment is written on two staves with bass clefs. It features a complex chordal structure with multiple notes per staff, including accidentals.

Harp

The harp accompaniment is written on two staves with bass clefs. It features a complex chordal structure with multiple notes per staff, including accidentals.

1:50

1:55

Fl. 1

Fl. 2

Pic.

Musical score for three woodwind parts: Fl. 1, Fl. 2, and Pic. The Fl. 1 part features two triplet markings. The Fl. 2 part features a quintuplet marking. The Pic. part features a triplet marking.

Pno.

Piano accompaniment staves showing bass clef, key signature of one sharp, and time signature of 8/8.

Harp

Harp accompaniment staves showing bass clef, key signature of one sharp, and time signature of 8/8.

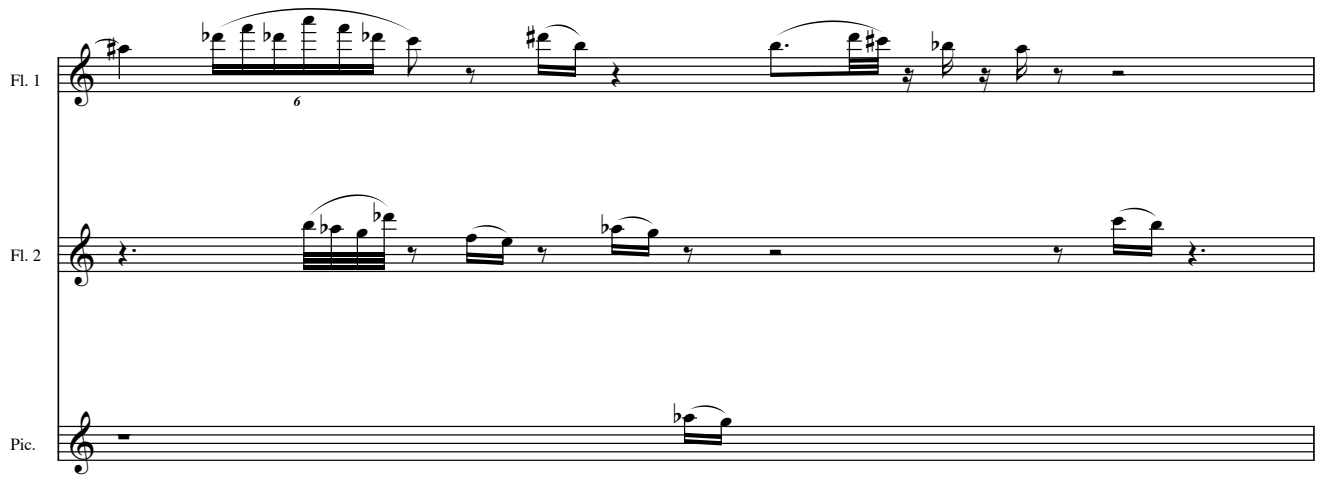
2:00

2:05

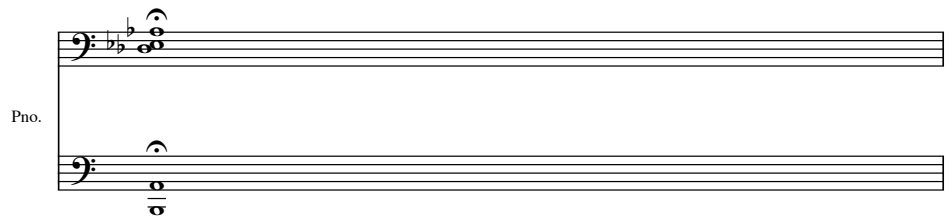
Fl. 1

Fl. 2

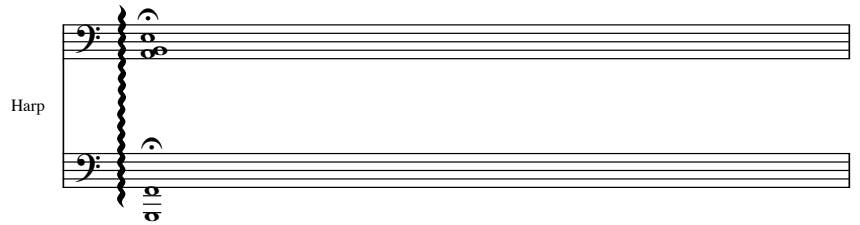
Pic.




Pno.

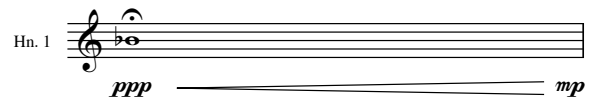


Harp



Hn. 1

ppp  *mp*




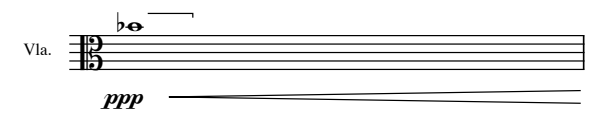
Vln. 2

ppp 




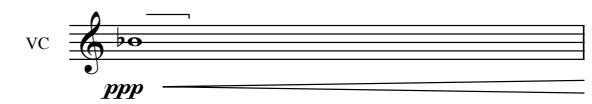
Vla.

ppp 



VC

ppp 



Cl 1

Cl 2

Musical notation for Clarinet 1 (Cl 1) and Clarinet 2 (Cl 2). Cl 1 has sixteenth-note runs with a sixteenth rest, followed by a sixteenth-note triplet and a quarter-note triplet. Cl 2 has sixteenth-note runs with a sixteenth rest, followed by a quarter-note triplet and a quarter-note triplet.

Hn 1

Hn 2

Hn 3

Hn 4

Musical notation for Horns 1 through 4. Hn 1 has a sixteenth-note triplet and a quarter-note triplet. Hn 2 has a sixteenth-note triplet and a quarter-note triplet. Hn 3 has a sixteenth-note triplet and a quarter-note triplet. Hn 4 has a quarter-note triplet and a quarter-note triplet.

Vln. 1 ~~~~~

Vln. 2 ~~~~~

Vla. ~~~~~

VC ~~~~~

V 1)

Cl 1
Cl 2
Bsn. 1

Hn 1
Hn 2
Hn 3
Hn 4

Timp.
Vln. 1
Vln. 2
Vla.
VC

1) At cue play until end of current phrase then move on to the next phrase.

Musical score for Cl1, Cl2, Bsn. 1, Timp., Vln. 1, Vln. 2, Vla., and VC. The score includes dynamic markings (*pp*, *mp*, *ppp*) and performance instructions such as "Repeat".

Cl1: Treble clef. First measure: sixteenth-note triplet (F#, G, A) with a slur and a '3' above it. Second measure: sixteenth-note sextuplet (F#, G, A, B, C, D) with a slur and a '6' above it. Third measure: sixteenth-note triplet (E, F, G) with a slur and a '3' above it. Fourth measure: sixteenth-note sextuplet (F#, G, A, B, C, D) with a slur and a '6' above it. Dynamic markings: *pp* (first), *mp* (second), *pp* (third). Instruction: "Repeat" at the end.

Cl2: Treble clef. First measure: sixteenth-note sextuplet (F#, G, A, B, C, D) with a slur and a '6' above it. Second measure: sixteenth-note triplet (E, F, G) with a slur and a '3' above it. Third measure: sixteenth-note sextuplet (F#, G, A, B, C, D) with a slur and a '6' above it. Fourth measure: sixteenth-note sextuplet (F#, G, A, B, C, D) with a slur and a '6' above it. Dynamic markings: *pp* (first), *mp* (second), *pp* (third). Instruction: "Repeat" at the end.

Bsn. 1: Bass clef. First measure: sixteenth-note sextuplet (F#, G, A, B, C, D) with a slur and a '6' above it. Second measure: sixteenth-note triplet (E, F, G) with a slur and a '3' above it. Third measure: sixteenth-note sextuplet (F#, G, A, B, C, D) with a slur and a '6' above it. Fourth measure: sixteenth-note sextuplet (F#, G, A, B, C, D) with a slur and a '6' above it. Dynamic markings: *pp* (first), *mp* (second), *pp* (third). Instruction: "Repeat" at the end.

Timp.: Bass clef. Three measures, each containing a single half note with a fermata: G2, F2, E2.

Vln. 1: Treble clef. Four measures of a sustained line, starting on G4 and ending on E5. Dynamic marking: *ppp* at the end.

Vln. 2: Treble clef. Four measures of a sustained line, starting on G4 and ending on E5. Dynamic marking: *ppp* at the end.

Vla.: Bass clef. Four measures of a sustained line, starting on G3 and ending on E4. Dynamic marking: *ppp* at the end.

VC: Treble clef. Four measures of a sustained line, starting on G2 and ending on E3. Dynamic marking: *ppp* at the end.

B3 357

9 ♩. = 150

8

lightly
p

lightly
p

lightly
p

lightly
p

lightly
p

lightly
p

Detailed description: This block contains the first system of a musical score for six string instruments. It consists of six staves. The first two staves are for Violin 1 (Vln 1), the next two for Violin 2 (Vln 2), and the last two for Viola (Vla). Each staff begins with a dynamic marking of *p* (piano) and an articulation marking of *lightly*. The music is written in a key signature of one flat (B-flat major or D minor) and a 9/8 time signature. The tempo is indicated as ♩. = 150. The notation includes various rhythmic values, slurs, and phrasing marks.



G.P

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Detailed description: This block contains the second system of the musical score, continuing from the first system. It consists of six staves for Vln. 1, Vln. 1, Vln. 2, Vln. 2, Vla., and Vla. The notation continues with similar rhythmic patterns and phrasing as the first system, though without the initial dynamic and articulation markings.

G.P

Vln. 1

 Vln. 1

 Vln. 2

 Vln. 2

 Vla.

 Vla.



G.P

G.P

Vln. 1

 Vln. 1

 Vln. 2

 Vln. 2

 Vla.

 Vla.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are written in treble clef. The Violin 1 part begins with a half rest followed by a melodic line. The Violin 2 part begins with a whole rest followed by a melodic line. The Viola (Vla.) part is written in bass clef and begins with a half rest followed by a melodic line. The music consists of four measures with various accidentals and phrasing slurs.

5
8

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are written in treble clef. The Viola (Vla.) part is written in bass clef. The music consists of four measures (measures 5-8) with various accidentals, phrasing slurs, and dynamic markings such as *8^{va}* (octave) and *8^{va}* (octave) with a dashed line. A double bar line with repeat dots is present at the beginning of the second system.

5 ♩ = ♩ *forcefully*

7

5

4

4

4

The musical score consists of ten staves for various instruments. The top staff is for Tpt. 1 (Trumpet 1) in treble clef. The second staff is for Tpt. 2 (Trumpet 2) in treble clef. The third staff is for Tpt. 3 (Trumpet 3) in treble clef. The fourth staff is for Hn. 1 (Horn 1) in treble clef. The fifth staff is for Hn. 2 (Horn 2) in bass clef. The sixth staff is for Hn. 3 (Horn 3) in bass clef. The seventh staff is for Hn. 4 (Horn 4) in bass clef. The eighth staff is for T. Bn. 1&2 (Tenor Basso Horns 1 and 2) in bass clef. The ninth staff is for B. Tbn. Tuba (Baritone Tuba) in bass clef. The tenth staff is for Timp. (Timpani) in bass clef. The score features a complex rhythmic pattern of eighth notes, with many triplets indicated by a '3' and a bracket. Dynamic markings include accents (>) and hairpins (> and <). The key signature has one flat (B-flat). The tempo is marked 'forcefully' with a note equal to a quarter note. The time signature is 4/4. The score is divided into three measures by bar lines. Above the first measure, there are large numbers: '5' and '4' on the left, '7' and '4' in the center, and '5' and '4' on the right. Above the second measure, there are large numbers: '4' and '4' on the left, '7' and '4' in the center, and '5' and '4' on the right. Above the third measure, there are large numbers: '4' and '4' on the left, '7' and '4' in the center, and '5' and '4' on the right.

9 $\text{♩} = 60$ *subdued*
8

Fl. 1 

Fl. 2 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vla. 

VC 

VC 

DB 

Fl. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Tpt. 1 *mp*

Pno.

Vln. 1 *poco a poco cresc.*

Vln. 2 *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vla. *poco a poco cresc.*

VC *poco a poco cresc.*

VC *poco a poco cresc.*

DB *poco a poco cresc.*

Detailed description: This page of a musical score contains ten staves. The first four staves are for woodwinds: Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Bassoon 1 (Bsn. 1). The fifth staff is for Trumpet 1 (Tpt. 1). The sixth staff is for Piano (Pno.), with both treble and bass clefs. The remaining six staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Viola (Vla.), Violoncello (VC), and Double Bass (DB). The woodwind parts feature complex rhythmic patterns with triplets, sextuplets, and quintuplets, and are marked with a mezzo-piano (*mp*) dynamic. The string parts consist of sustained, moving lines, each marked with a *poco a poco cresc.* (poco a poco crescendo) instruction. The Fl. 2 part begins with a triplet of eighth notes. The Cl. 1, Cl. 2, and Bsn. 1 parts feature sextuplets and quintuplets. The Tpt. 1 part has a melodic line with some grace notes. The Pno. part provides harmonic support with chords and arpeggios. The string parts are all in the bass clef and move in a similar direction, creating a rich, textured background.

This page of a musical score includes the following parts and markings:

- Cl. 1** and **Cl. 2**: Clarinet parts with five-fingered runs (marked '5') and slurs.
- Bsn. 1**: Bassoon part with five-fingered runs (marked '5') and slurs.
- Tpt. 1**: Trumpet part with a melodic line.
- Hn. 1-4**: Horn parts with dynamic markings *mp* and *mf* and slurs.
- Pno.**: Piano part with a five-fingered run (marked '5') and dynamic marking *mp*.
- Vln. 1-2**: Violin parts with melodic lines.
- Vla.**: Viola part with a melodic line.
- VC**: Violoncello part with a melodic line.
- DB**: Double Bass part with a melodic line.

Tpt. 1 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Pno.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vla. *f*

VC *f*

VC *f*

DB *f*

G.P

2
2

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

T. Bn. 1&2 ^{a2} *f*

B. Tbn. Tuba ^{a2} *f*

Timp. *f*

VC *ppp*

VC *ppp* *p*

DB *ppp* *p*

Pno.  *p*

The piano part is written in treble clef. It begins with a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5). The next measure contains a triplet of eighth notes (C5, D5, E5) followed by a dotted quarter note (F5). The final measure consists of a half note (G5) and a quarter note (F5).

Harp  *p*

The harp part is written in treble clef and consists of a single half note (G5) with a fermata.

Vln. 1  *p* \curvearrowright *mf*

The violin 1 part is written in treble clef and consists of a single half note (G5) with a fermata. A hairpin indicates a crescendo from *p* to *mf*.

Vln. 2  *p* \curvearrowright *mf*

The violin 2 part is written in treble clef and consists of a single half note (F5) with a fermata. A hairpin indicates a crescendo from *p* to *mf*.

Vla.  *p* \curvearrowright *mf*


The viola part is written in alto clef and consists of a single half note (F5) with a fermata. A hairpin indicates a crescendo from *p* to *mf*.

VC  *p* \curvearrowright *mf*

The violoncello part is written in bass clef and consists of a series of half notes (G2, F2, E2, D2) with a fermata. A hairpin indicates a crescendo from *p* to *mf*.

VC  *mf*

The violoncello part is written in bass clef and consists of a series of half notes (G2, F2, E2, D2) with a fermata. A hairpin indicates a crescendo to *mf*.

DB  *mf*

The double bass part is written in bass clef and consists of a series of half notes (G2, F2, E2, D2) with a fermata. A hairpin indicates a crescendo to *mf*.

Fl. I *distinto*
pp \curvearrowright *mf*³

Oboe 1&2 *a2*
mf

Cor Ang.
mf

Cl. I
pp \curvearrowright

B. Cl.
p \curvearrowright *f*

Bsn. 1&2 *a2*
mf

Tpt. 1
mp

T. Bn. 1&2 *a2*
p \curvearrowright *f*

B. Tbn. Tuba
p \curvearrowright *f*

Harp

Vln. 1 *p* \curvearrowright *mf* *p* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *mf* *Div.*

Vln. 2 *p* \curvearrowright *mf* *p* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *mf* *Div.*

Vla. *p* \curvearrowright *mf* *p* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *mf* *Div.*

VC *p* \curvearrowright *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf*

VC *p* \curvearrowright *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf*

DB *p* \curvearrowright *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf*

Fl. 1

Musical notation for Flute 1, showing a triplet of eighth notes.

Full orchestral score for measures 1-4, including parts for Oboe 1&2, Cor Anglais, Clarinet 1, Bass Clarinet, Bassoon 1&2, Trumpet 1, Trombone 1&2, Tuba, Harp, Violin 1, Violin 2, Viola, Violoncello (VC), and Double Bass (DB). The score includes dynamic markings such as *mf*, *pp*, *p*, and *mf*, along with various musical notations like slurs, accents, and triplets.

in a singing manner

Fl. 1

Cl. 1

Cl. 2

Bsn. 1&2

Hn. 1&2

Hn. 3&4

Vln. 1 *unis.*

Vln. 2 *unis.*

Vln. 2 *unis.*

Vla.

Vla.

VC

Detailed description: This page of a musical score contains ten staves for different instruments. The Flute 1 staff has a whole rest. The Clarinet 1 and 2 staves feature melodic lines with slurs and ties. The Bassoon 1&2 staff has a melodic line with slurs. The Horn 1&2 and Horn 3&4 staves provide harmonic support with chords and single notes. The Violin 1, 2, and 2 staves are marked *unis.* and play melodic lines. The Viola staves play sustained chords. The Violoncello staff has a melodic line with slurs. The key signature has one flat, and the time signature is 4/4.

Musical score for page 430, featuring staves for Cl. 1, Cl. 2, Bsn. 1&2, Hn. 1&2, Hn. 3&4, Vln. 1, Vln. 2, Vla., and VC. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged vertically from top to bottom: Cl. 1, Cl. 2, Bsn. 1&2, Hn. 1&2, Hn. 3&4, Vln. 1, Vln. 2, Vla., and VC. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Fl. 1 *ff* ³

Fl. 2 *ff*

B. Cl. *ff*

Bsn. 1&2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

T. Bn. 1&2 *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 2 *ff*

Vla. *ff*

Vla. *ff*

VC *ff*

DB *ff*

subdued

Ob. 1 *distinto*
pp \longleftarrow \longrightarrow *mp*³

B. Cl. *p*

Bsn. 1&2 a2
p

Vln. 1 *Div.*
p \longleftarrow \longrightarrow *ppp*

Vln. 2 *Div.*
p \longleftarrow \longrightarrow *ppp*

Vla. *Div.*
pp \leftarrow *mp* \rightarrow *pp*

VC *ppp* \longleftarrow \longrightarrow *p*

DB *ppp* \longleftarrow \longrightarrow *p*

Fl. 1 *pp* *mp* *distinto* 3

Ob. 1 *pp* *mp* *distinto* 3

Cor Ang. *pp* *mp* *distinto* 3

B. Cl.

Bsn. 1&2

Vln. 1 *p*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

VC

DB *ppp* *p*

Detailed description: This page of a musical score contains ten staves for various instruments. The Flute 1 (Fl. 1) and Oboe 1 (Ob. 1) parts feature a melodic line starting with a *pp* dynamic, marked *distinto*, and ending with a *mp* dynamic. Both parts include a triplet of eighth notes. The Cor Anglais (Cor Ang.) part follows a similar pattern. The Bassoon 1 & 2 (Bsn. 1&2) part consists of a series of sustained notes. The Violin 1 (Vln. 1) part begins with a *p* dynamic. The Violin 2 (Vln. 2) and Viola (Vla.) parts have dynamics that fluctuate between *pp*, *mp*, and *pp*. The Violoncello (VC) and Double Bass (DB) parts provide a harmonic foundation with sustained notes, with the DB starting at *ppp* and moving to *p*.

Fl. I

p

Cl. 1

pp *mf*

B. Cl.

mf

Bsn. 1&2

p

Hn. 1&2

p *mf* *p*

Hn. 3&4

p *mf* *p*

B. Tbn. Tuba

p *mf*

Pno.

mp *sub*

Vln. 1

mf

Vln. 2

p *mf* *p*

Vla.

p *mf* *p*

VC

p *mf* *p*

DB

p *mf* *p*

Fl. 1 *mf* *sim.*

Fl. 2 *mf* *sim.*

Pic. *mf* *sim.*

Ob. 1 *mf* *sim.*

Ob. 2 *mf* *sim.*

Cor Ang. *mf* *sim.*

Cl. 1 *mf* *sim.*

Cl. 2 *mf* *sim.*

B. Cl. *mf* *f*

Bsn. 1&2 *mf* *f*

Tpt. 1 a3 *f*

Tpt. 123 2,3 *f*

Hn. 1&2 *mf* *f* *mf*

Hn. 3&4 *mf* *f* *mf*

T. Bn. 1&2 a2 *mf* *f*

B. Tbn. Tuba *mf* *f*

Pno. *mf*

Perc. suspended cymbal *mf* *f*

Perc. Triangle *p* *f*

Vln. 2 *f* *mf* *f* *mf*

Vla. *f* *mf* *f* *mf*

VC *f* *mf* *f*

DB *f* *mf* *f*

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Tpt. 1&2

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Pno.

Perc. suspended cymbal

Perc. Triangle

Vln. 1

Vln. 2

Vla.

VC

DB

This musical score is for a full orchestra. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, Cor Anglais, Clarinets 1 and 2, Bass Clarinet, Bassoon 1 & 2, Trumpets 1, 2, and 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, and Tuba. The brass section includes Trumpets 1, 2, and 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, and Tuba. The string section includes Violin 1, Violin 2, Viola, Violoncello (VC), and Double Bass (DB). The percussion section includes Triangle, Timpani (Timp.), and other Percussion (Perc.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* and *f*. Fingerings and breathings are indicated throughout the woodwind parts.

C3 462

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

Bsn. 1&2

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Perc. Triangle

Timp.

Vln 1

Vln 2

Vla

VC

DB

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

Bsn. 1&2

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Perc. Triangle

Perc. suspended cymbal

Timp.

Vln 1

Vln 1

Vln 2

Vla

VC

DB

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

Bsn. 1&2

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Perc. Triangle

Timp.

Vln 1

Vln 1

Vln 2

Vla

VC

DB

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

Bsn. 1&2

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Perc. Triangle

Timp.

Vln 1

Vln 2

Vla

VC

DB

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

Bsn. 1&2

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Perc.

Xyl.

Tim.

Vln 1

Vln 1

Vln 2

Vla

VC

DB

This musical score page, numbered 473, contains the following parts and measures:

- Brass Section:** Trumpets 1, 2, and 3; Horns 1&2 and 3&4; Tenor and Bass Trombones; and Tuba. All parts are marked *sim.* and play a melodic line with rests.
- Woodwinds:** Xylophone and Timpani. The Xyl. part features a rhythmic pattern of eighth notes with a flat. The Timp. part has a similar rhythmic pattern.
- String Section:** Violin 1, Violin 2, Viola, Violoncello (VC), and Double Bass (DB). All string parts are marked *sim.* and play a complex rhythmic pattern of eighth notes with a flat.

Musical score for a symphony orchestra, page 479. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1&2, Hn. 3&4, T. Bn. 1&2, B. Tbn. Tuba, Xyl., Timp., Vln 1, Vln 2, Vla, VC, and DB. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

sim.

Fl. 1 *mf* *sim.*

Fl. 2 *mf* *sim.*

Pic. *mf* *sim.*

Ob. 1 *mf* *sim.*

Ob. 2 *mf* *sim.*

Cor Ang. *mf* *sim.*

Cl. 1 *mf* *sim.*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1&2 *mf*

Vln. 1 *f* *8va*

Vln. 2 *f* *unis.*

Vla. *f* *unis.*

VC *f* *unis.*

DB *f* *unis.*

Detailed description: This page of a musical score, numbered 487, contains staves for various instruments. The woodwind section includes Flute 1 and 2, Piccolo, Oboe 1 and 2, Cor Anglais, Clarinet 1 and 2, Bass Clarinet, and Bassoon 1 & 2. The string section includes Violin 1 (with an 8va line), Violin 2, Viola, Violoncello (VC), and Double Bass (DB). Dynamics are marked with *mf* (mezzo-forte) and *f* (forte). Performance instructions include *sim.* (sustained) and *unis.* (unison). The score is written in a key with one flat and a 4/4 time signature.

Fl. 1
 Fl. 2
 Pic.
 Ob. 1
 Ob. 2
 Cor Ang.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1&2
 Vln. 1
 Vln. 2
 Vla.
 VC
 DB

Musical score for page 495, featuring various instruments including Flutes, Piccolo, Oboes, Cor Anglais, Clarinets, Bassoon, Violins, Viola, Violoncello, and Double Bass. The score is written in standard musical notation with various clefs and key signatures.

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Vln. 1

Vln. 2

Vla.

VC

DB

8va

Detailed description: This page of a musical score contains 15 staves for various instruments. The top section includes woodwinds: Flute 1 and 2, Piccolo, Oboe 1 and 2, Cor Anglais, Clarinet 1 and 2, Bass Clarinet, and Bassoon 1 & 2. The bottom section includes strings: Violin 1, Violin 2, Viola, Violoncello (VC), and Double Bass (DB). The score is written in a common time signature with a key signature of two flats. The woodwinds have more active parts with many notes and rests, while the strings play sustained chords and long notes. A '8va' marking is present above the Violin 1 staff, indicating an octave shift. The page number '504' is in a circle at the top left.

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Vln. 1

Vln. 2

Vla.

VC

DB

The image shows a page of a musical score for an orchestra, page 512. It contains 14 staves of music for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Pic., Ob. 1, Ob. 2, Cor Ang., Cl. 1, Cl. 2, B. Cl., Bsn. 1&2, Vln. 1, Vln. 2, Vla., VC, and DB. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and articulation marks. A dashed line with the word 'rit.' above it is positioned above the Vln. 1 staff, indicating a ritardando section. The score is arranged in a standard orchestral layout with woodwinds and strings.

9 ♩ = 150

8

521

Musical score for measures 521-528. The score includes parts for Horns (Hn. 1&2 and Hn. 3&4), Violins (Vln. 1), and Violas (VC). The key signature is one flat (B-flat major/D minor). The tempo is marked as 9 ♩ = 150. The score features dynamic markings of *f* (forte) and *sim.* (sforzando), and a crescendo from *p* (piano) to *f*. The Horn parts play sustained notes with a *f* dynamic. The Violin parts play rhythmic patterns, with the first Violin part starting with a *f* dynamic and the others with *sim.* dynamics. The Viola parts play rhythmic patterns, with the first Viola part starting with a *p* dynamic and the others with *sim.* dynamics.

Tpt. 1 *f* *sim.*

Tpt. 2 *f* *sim.*

Tpt. 3 *f* *sim.*

Hn. 1&2 *f*

Hn. 3&4 *f*

Vln. 1 *f*

Vln. 2 *sim.*

Vla. *sim.*

VC *sim.*

Tpt. 3 

Hn. 1&2 

Hn. 3&4 

Vln. 1 

Vln. 1 

Vln. 1 

Vln. 1 

Vln. 1 

Vln. 1 

Vln. 2 

Vln. 2 

Vln. 2 

Vln. 2 

Vln. 2 

VC 

VC 

VC 

VC 

VC 

VC 

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1&2

Hn. 3&4

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vln. 2

Vla.

Vla.

Vla.

Vla.

Vla.

Vla.

VC

VC

VC

VC

VC

VC

537

537

Tpt. 123 a3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2 a2

B. Tbn. Tuba a2

Vln. 1

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vln. 2

Vla.

Vla.

Vla.

VC

VC

VC

DB

f

Detailed description: This page of a musical score covers measures 537 to 540. It features a full orchestral ensemble. The woodwinds include three trumpets (Tpt. 123, marked a3), two horns (Hn. 1&2 and Hn. 3&4), two tenor saxophones (T. Bn. 1&2, marked a2), and a tuba (B. Tbn. Tuba, marked a2). The strings consist of three violins (Vln. 1), three violas (Vln. 2), three violas (Vla.), three cellos (VC), and a double bass (DB). The score is written in a key with one sharp (F#) and a common time signature. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with accents. The dynamic marking *f* (forte) is indicated at the bottom of the page.

Tpt. 1 *sim.*

Tpt. 2 *sim.*

Tpt. 3 *sim.*

Hn. 1&2 *sim.*

Hn. 3&4 *sim.*

T. Bn. 1&2 *sim.*

B. Tbn. Tuba *sim.*

Pno. *f* *8va*

sim.

Vln 1 *sim.* *8va*

Vln 1 *sim.*

Vln 2 *sim.*

Vln 2 *sim.*

Vla *sim.*

Vla *sim.*

VC *sim.*

DB *sim.*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Pno.

Vln 1

Vln 1

Vln 2

Vln 2

Vla

Vla

VC

DB

8va

a2

12
8

2 $\text{♩} = \text{♩}$
4

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Pno.

Vln 1

Vln 1

Vln 2

Vln 2

Vla

Vla

VC

DB

g^{ra}

g^{ra}

Div.

Div.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

gna

Vln 1

Vln 2

Vla

VC

DB

Div.

sim.

3

The score is divided into two systems. The first system features brass and woodwind parts. The second system features a string section.

Brass and Woodwind Parts:

- Tpt. 1:** Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. *ff* (fortissimo) with accents on the last two notes.
- Tpt. 2:** Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. *ff* with accents on all notes.
- Tpt. 3:** Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. *ff* with accents on all notes.
- Hn. 1&2:** Bass clef, quarter note G3, quarter note A3, quarter note B3, quarter note C4. *ff* with accents on all notes.
- Hn. 3&4:** Bass clef, quarter note G3, quarter note A3, quarter note B3, quarter note C4. *ff* with accents on all notes.
- T. Bn. 1&2:** Bass clef, quarter note G3, quarter note A3, quarter note B3, quarter note C4. *ff* with accents on all notes.
- B. Tbn. Tuba:** Bass clef, quarter note G3, quarter note A3, quarter note B3, quarter note C4. *ff* with accents on all notes.

String Section:

- Vln 1 & 2:** Treble clef, eighth-note patterns. *ff* (fortissimo) with a *sim.* (sforzando) marking at the end of the phrase.
- Vla:** Alto clef, eighth-note patterns. *ff* with a *sim.* marking at the end of the phrase.
- VC:** Bass clef, eighth-note patterns. *ff* with a *sim.* marking at the end of the phrase.
- DB:** Bass clef, eighth-note patterns. *ff* with a *sim.* marking at the end of the phrase.

Dynamic markings include *ff* (fortissimo) and *sim.* (sforzando). The string section also includes a *g^{ua}* (grace) marking at the beginning of the first measure.

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Tpt. 1&2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Xyl.

Timp.

Vln 1

Vln 2

Vla

VC

DB

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Tpt. 1&2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Xyl.

Timp.

Vln 1

Vln 2

Vla

VC

DB

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Tpt. 1&2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Xyl.

Timp.

Vln 1

Vln 2

Vla

VC

DB

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Cor Ang.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1&2

Tpt. 1&2

Tpt. 3

Hn. 1&2

Hn. 3&4

T. Bn. 1&2

B. Tbn. Tuba

Xyl.

Timp.

Vln 1

Vln 2

Vla

VC

DB

B3a

581

9 $\text{♩} = 110$ *expressively*

8

Vln. 1 *f* *poco a poco decresc.*

Vln. 1 *f* *poco a poco decresc.*

Vln. 2 *f* *poco a poco decresc.*

Vla. *f* *poco a poco decresc.*

VC *f* *poco a poco decresc.*



Vln. 1 *f* *poco a poco decresc.*

Vln. 1 *f* *poco a poco decresc.*

Vln. 2 *f* *poco a poco decresc.*

Vla. *f* *poco a poco decresc.*

VC *f* *poco a poco decresc.*

8^{va}

Vln. 1

Vln. 1
at pitch

Vln. 2

Vla.

VC

8^{va}

Vln. 1

Vln. 1

Vln. 2

Vla.

VC

dying away

at pitch

The first system of the musical score consists of four staves. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are written in treble clef. The Viola (Vla.) part is written in alto clef. The Violoncello (VC) part is written in bass clef. The music is characterized by long, flowing lines with many slurs, indicating a continuous melodic or harmonic movement. The tempo and dynamics are indicated by the text 'dying away' and 'at pitch'.



The second system of the musical score continues the composition with four staves. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef, the Viola (Vla.) part is in alto clef, and the Violoncello (VC) part is in bass clef. The notation remains consistent with the first system, featuring long, slurred lines. A double bar line is present at the end of the system.

Vln. 1

Vln. 1

Vln. 2

Vla.

VC

Vln. 1

Vln. 1

Vln. 2

Vla.

VC

DB

A4

613

Bell

mf

Vln. 2

8^{va}

ppp

DB



Bell

ppp

DB

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