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The Black Hill

by

Keon Birney

A THESIS

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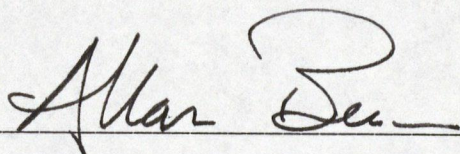
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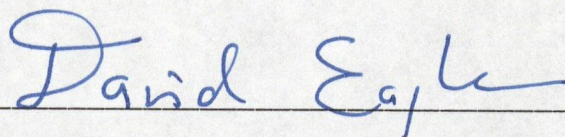
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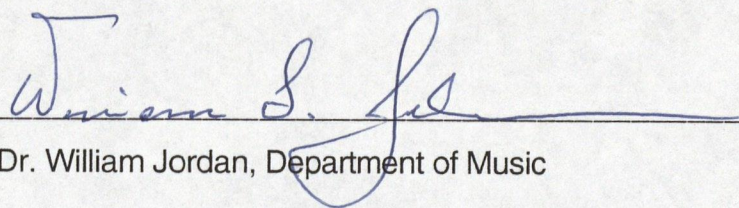
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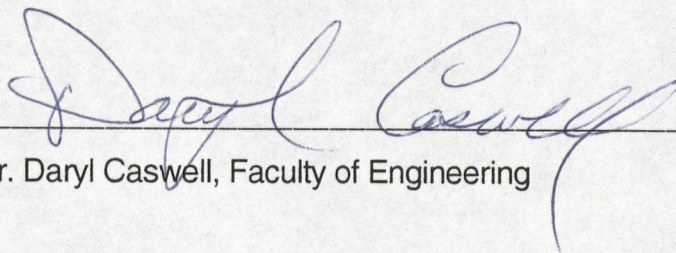
Supervisor, Prof. Allan Bell, Department of Music



Dr. David Eagle, Department of Music



Dr. William Jordan, Department of Music



Dr. Daryl Caswell, Faculty of Engineering

22 July 2003

Date

ABSTRACT

The Black Hill is a concerto for tuba and orchestra that musically evokes the subterranean world of the *side*, a people that once inhabited ancient Ireland but who now exist only in Celtic mythology. The piece is approximately fifteen minutes in duration, and scored for an orchestra with the following configuration (2222/4200/Timp, Perc/Strings with soloist). It comprises three movements without break and follows the standard concerto form of fast, slow, fast.

An introductory essay accompanies the score of the *Black Hill* which discusses: the research prior to composing the concerto; the formal, melodic, and harmonic structures of the piece; and the procedures and solutions involved in orchestrating the concerto. The essay also discusses how the poetic characteristics of the *sid* relate to the form, melody, harmony, and orchestration of the concerto.

ACKNOWLEDGEMENTS

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And most importantly, I would like to thank my wife Angela Birney who has been my “rock” these past five years and without whose love and support I could not have accomplished all that I have done.

DEDICATION

The Black Hill is dedicated to Jean-François Cotnoir. I am honored to have such a fine friend and musician.

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Behold the *sid* before your eyes,
 It is manifest to you that it is a king's mansion
 Which was built by the firm Dagda;
 It was a wonder, a court, an admirable hill.¹

1.0 Introduction

According to Irish Celtic mythology, the *sid* are the hills that contained the magical and joyful subterranean palaces of the *side*, who later became known as fairy folk. The *Dagda* was one of the most famous and powerful kings of the *side* and ruled above the land until the *Milesians*, whose descendants are the present day Irish, defeated him and the *side* and forbid them to ever walk upon the land again.

The Black Hill is a musical evocation of this subterranean world whose inhabitants are untamed by the order and rigor of society. As I began to compose, I imagined their world to be both wondrous and forbidding, where beauty and danger exist in every corner. The images conjured by this world brought two words to my mind: dark and wild. These powerful poetic characters in turn influenced my choices regarding to the melodies, harmonies, and the orchestration of the concerto. I chose the tuba as the solo instrument because of the darkness of its timbre and because it can change very quickly from a gentle to a ferocious character. I wanted not only the soloist but the whole orchestra to evoke the darkness and wildness of the *side*.

I wrote this piece for my colleague Jean-François Cotnoir, a professional tuba player living in Calgary. He is a wonderful musician whose virtuoso tuba playing reinforced my desire to compose a concerto for the instrument. I chose the timbres that are featured in the tuba part after listening to Cotnoir perform and discussing the special qualities and limitations of the instrument with him. I dedicated the piece to Cotnoir by naming it *The Black Hill*, which is an English translation of his last name.

¹ J.A. MacCulloch: *Celtic Mythology* (J.A. MacCulloch, 1918; Academy Chicago Publishers, 1996), 50, quoting O'Curry [a], i. 505.

2.0 Research

2.1 Brass Concertos

The brass concerto genre can be traced back to the beginning of the eighteenth century. During this time, composers wrote for valveless instruments and were therefore limited to the notes within the overtone series. The orchestral accompaniments of these brass concertos contained a small number of winds, strings, and a continuo. Composers often wrote the solo parts for two like-instruments, an influence derived from a style of instrumental writing found in operas and sonatas.² This practice of using two brass instruments in tandem helped to alleviate the problem of fatigue in the players.³ Vivaldi's *Concerto in Fa Maggiore per 2 corni, Archi e Cembalo* and J.S. Bach's *Brandenburg Concerto No. 1 in F major* are examples of concertos that use two brass instruments. However, there are some differences in how the composers wrote their solo parts and how they scored the soloists against the orchestra. Vivaldi treated the horns as a featured duet and, except for tutti sections, he usually limited the orchestra accompaniment to the continuo during the duet passages (ex. 1). Bach used the two horns as a single entity, scoring them primarily in parallel thirds so that they could be heard more clearly against a larger ensemble (ex. 2).

² Edward Tarr, *The Trumpet*. Translated by S.E. Plank and Edward Tarr. (Portland, Oregon: Amadeus Press, 1988), 118.

³ Arthur Hutchings, *The Baroque Concerto* (London: Faber and Faber, 1961), 84.

Example 1: Vivaldi, *Concerto in Fa Maggiore per 2 corni, Archi e Cembalo*, I,
mm.45-48.

Example 2: Bach, *Brandenburg Concerto No. 1 in F Major*, I, mm. 16-18.

By the late eighteenth and early nineteenth century some technical improvements were made to brass instruments. In the case of the trumpet, an inventor named Anton Weidinger added three keys to manipulate its pitches beyond the limits of the overtone series. The keys were designed to raise the lower partials of the overtone series by either a half, a whole, or a whole and a half step,

transforming the trumpet into a chromatic instrument.⁴

As for the horn, its design had remained relatively the same until 1750 when Johann Werner constructed a new instrument, the *inventions horn*, that fixed the position of the mouthpiece and added the crooks to the body of the instrument. This improvement led to a significant change in how it was played. With the earlier designs the performer used his right hand to hold up the instrument by grabbing it on the outside coils. After 1750 performers placed their right hand into the bell which continued to support the instrument, but also gave the players the ability to change the pitches of the overtone series into ones adjacent to them. Moving their hand in and out of the bell opening (stopped-horn technique first employed by A.J. Hampel in the mid. eighteenth-century) allowed players to inflect the notes in the overtone series into those that were not a part of that series.⁵

Haydn's *Concerto for Trumpet in E-Flat* and Mozart's *Concerto No.4 in E-Flat, K 495* are perhaps the finest examples of the brass concerto genre from the classical period. Both composers used a small section of the orchestra to accompany the soloists, usually strings only. Because the brass instruments became much louder, the overall size of the orchestra could be expanded. Yet even with larger string sections, Mozart and Haydn still restricted the use of orchestral brass to the tutti sections to avoid timbre conflicts with the soloists. To allow for the softer timbre of the horn, Mozart limited the size of his orchestral wind and brass sections to only two oboes and two horns (ex. 3). Because of the bright timbre of the trumpet, Haydn could increase the size of his orchestra to include a larger wind and brass section with timpani (ex. 4).

⁴ Edward Tarr, *The Trumpet*. Translated by S.E. Plank and Edward Tarr. (Portland, Oregon: Amadeus Press, 1988), 150.

⁵ Michael Thomas Roeder, *A History of the Concerto*. (Portland, Oregon: Amadeus Press, 1994), 151.

Example 3: Mozart, *Concerto No. 4 in E-Flat*, K 495, I, mm. 1-5.

Allegro moderato

Oboe I&II

Horn I&II in Eb

Solo Horn in Eb

Violin I&II

Viola

Cello and Dbl. Bass

Example 4: Haydn, *Concerto for Trumpet in E-Flat*, I, mm. 8-11.

Flute I&II

Oboe I&II

Bassoon I&II

Horn I&II in Eb

Trumpet I&II in Eb

Timpani

Solo Trumpet in Eb

Violin I&II

Viola

Cello and Dbl. Bass

During the nineteenth century brass instruments went through many more technological improvements. The instruments became larger, louder, and sturdier. New smelting and manufacturing techniques available in the early part of the nineteenth century made it possible to build instruments large enough to play in the bottom register of the orchestra. The first of these was the ophicleide built by Halary of Paris in 1817.⁶ The first tuba was built by Wilhelm Weiprecht in 1835.⁷ But, the most important improvement made to all brass instruments was the invention of valves (c. 1815).⁸ With these, brass instruments were now fully chromatic without the necessity for hand or significant embouchure adjustments. Because of these improvements, composers such as Berlioz, Wagner, Mahler, and Bruckner wrote increasingly more difficult parts in their orchestral works but did not write any concertos.

Two significant exceptions to this trend are the horn concertos of Richard Strauss. In these, Strauss wrote solo passages for players of exceptional technical abilities and endurance. Given that the horn had become a much louder instrument and fully chromatic, Strauss increased the size of his orchestral accompaniment and modified its role during the concerto. It continued to interact with the soloist as a tutti, but Strauss singled out individual instruments such as the clarinet to perform solo passages as a way of transforming the dialogue between the orchestra and the soloist (ex. 5).

⁶ Clifford Bevan, "A Brief History of the Tuba," in *The Tuba Source Book*, ed. R. Winston Morris and Edward R. Goldstein. (Bloomington, Indianapolis: University Press, 1996), 2.

⁷ Ibid., 2.

⁸ Ibid., 3.

Example 5: Strauss, *Second Horn Concerto*, II, reh. 25.

The musical score is for the second movement of Richard Strauss's *Second Horn Concerto*, rehearsal mark 25. It is written for a full orchestra. The instruments listed on the left are Oboe II, Clarinet I in Bb, Clarinet II in Bb, Bassoon I, Bassoon II, Horn I, Horn II, Solo Horn, Violin I, Violin II, Viola, Cello (div.), and Double Bass. The score shows a complex arrangement of parts, with the Solo Horn part being particularly prominent. The music is in 3/4 time and features a variety of melodic and harmonic textures.

Because of the late arrival of the tuba, the technical development of the performers of this instrument was delayed until the early part of the twentieth century. Consequently works for the tuba and orchestra were not composed until the middle of the twentieth century. The first such work, *Tubby the Tuba*, was composed in 1945 by George Kleinsinger and the first tuba concerto was composed by Ralph Vaughan Williams in 1954.

2.2 Tuba Concertos

After a general overview of the brass concerto, the research focused upon the following four tuba concertos: Ralph Vaughan Williams' *Concerto for Tuba in F Minor*, Jan Koetsier's *Concertino für Tuba und Streichorchester*, Op. 77, Trygve

Madsen's *Concerto for Tuba (F) and Orchestra*, and Alexander Arutiunian's *Concerto for Tuba and Orchestra*. This portion of the research was concerned with two compositional issues: scoring and virtuosity.

2.3 Scoring

The timbre and audibility of the tuba is dependent upon its register. The timbre of the instrument in its high register is bright and easily heard against the orchestra. However, careful consideration must be taken when the tuba is in its middle and low register. There were three solutions that each composer used to solve the problems associated with scoring the tuba against the orchestra: formal devices, register placement of the soloist, and the size and the instrumentation of the orchestra.

The first one is not necessarily a scoring solution but a formal one. In all of the early brass concertos that I researched, a solo-ritornello form was used by each composer to clearly show the relationship between the soloist and the orchestra. This approach was also employed by Vaughan Williams, Koetsier, Madsen, and Arutiunian in order to provide the aural space needed for an instrument with a broad and dark timbre such as the tuba's. The solo-ritornello formal solution works well to allow the tuba to be heard in its low and middle register, because of the reduction of the instrumentation during that section.

Secondly, if the soloist happens to be playing with the entire orchestra, the high register of the tuba must be used. In this register, the soloist can be heard because the timbre is bright (ex. 6). Although this solution works well, extended use of the high register quickly tires the performer. If the tuba is written in its low and middle register it will be heard more clearly against a portion of the orchestra scored predominately in a high register.

Example 6: Arutiunian, *Concerto for Tuba and Orchestra*, I, mm. 65-67.

I also noted that the low register of the tuba was not used at any length in these four concertos. The timbre is dark and in this register the soloist can be easily masked by the orchestra. Because this dark timbre was essential to the poetic character of my concerto, I had to find my own scoring solution in regards to the low register of the tuba.

Each composer used different instrumentations in their orchestras. Vaughan Williams, Madsen, and Arutiunian used both winds and brass in their orchestral accompaniments, but they used brass mainly in tutti sections which eliminated potential timbre conflicts with the soloist (ex. 7). Koetsier used only a string orchestra as the accompaniment so that there were no woodwind or brass timbres to compete with the tuba.

Example 7: Vaughan Williams, *Tuba Concerto*, I, mm. 67-72.

However, I discovered passages in which the tuba's sound was masked by the orchestra. For example, in the third movement of the Vaughan Williams, the violas and the cellos play a descending unison line with the tuba (ex. 8). Because the octave unison line of the strings is melodically and rhythmically identical to that of the tuba, the strings completely cover its line. The rhythm as well as the register of the tuba must differ from those of the orchestra in order to be heard.

Example 8: Vaughan Williams, *Tuba Concerto*, III, mm. 9-10.

The musical score for Example 8 shows the Solo Tuba and string quartet parts for measures 9 and 10 of the third movement of Vaughan Williams' *Tuba Concerto*. The Solo Tuba part is in the bass clef, and the string quartet parts are in the treble and bass clefs. The Solo Tuba part features a triplet of eighth notes in the first measure of each staff, followed by a triplet of quarter notes in the second measure. The string quartet parts feature a triplet of eighth notes in the first measure of each staff, followed by a triplet of quarter notes in the second measure. The Solo Tuba part is marked with a forte (ff) dynamic and a pizzicato (pizz.) instruction. The string quartet parts are marked with a forte (ff) dynamic and a pizzicato (pizz.) instruction.

2.4 Virtuosity

In the next portion of my research I explored the issue of tuba virtuosity through discussions with Jean-François Cotnoir. I began by discussing with him the relative difficulty of various musical passages from the tuba repertoire. My assumptions of what constituted tuba virtuosity centered around how high or fast a passage was. However, Cotnoir informed me that the difficulty of a musical idea for an accomplished performer on the tuba had very little to do with those issues. Because of the limited repertoire available for the instrument, performers often transcribe pieces from the repertoire of other instruments. For example, if Cotnoir wanted to play a baroque piece he might choose a transcription of J.S. Bach's *Six Unaccompanied Cello Suites*. From the classical era, he may choose to play a concerto for horn or flute by Mozart. For him, the difficulty of a musical passage was dependent upon two issues: the duration of the melodic phrases and how many measures of rest are given to the performer between solo passages. If a particular passage was long then the amount of rest given before the next was longer than it would be between two short phrases. Because I am a brass player, when writing

the solo part for my concerto I used my own judgment and intuition to decide how long each solo passage was and how much rest was given between each one.

3.0 Analysis of *The Black Hill*

3.1 Form

Comprising three movements, the concerto examines light, darkness, and wildness, the poetic characters suggested by the quotation at the beginning of this paper. Each movement contains all three but explores one in greater detail than the others. Each movement has a recognizable structure. The first movement is a ternary form defined by the contrasting characters of light and dark (Appendix 1). The second movement explores darkness through a passacaglia that incorporates thematic variation and canon (Appendix 2). The last movement is a rondeau that uses the evocation of wildness as the returning thematic material (Appendix 3).

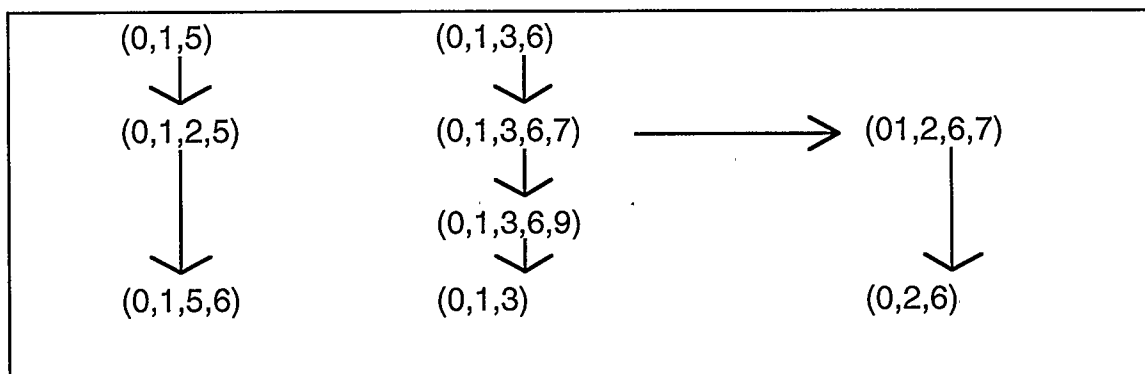
Each character is associated with a specific rhythmic idea. A section with a rhythm that lacks a clear pulse through the use of polyrhythm or unmeasured tremolo embodies light. Long phrases with slow tempos and clear pulses evoke darkness. A fast tempo, short phrases, and multiple time signatures that change quickly suggest wildness.

Harmony performs a secondary role in shaping these three characters. Open harmonies, like those at the beginning of the concerto, are associated with light. Darkness and wildness use dense harmonies like those found at the beginning of the second and third movements. Timbre plays a significant role only in the evocation of light. Metallic percussion (vibraphones, crotales), strings in their high registers, and muted horns and strings help to project this character.

3.2 Melody

The principal themes of all three movements are derived from two cells [(0,1,5) and (0,1,3,6)] that, through a process of systematic transformation, generate all of the melodic materials: The diagram below shows more clearly this process (fig. 1).

Figure 1: Transformation of melodic materials.



In the first movement, the sets (0,1,5) and (0,1,3,6,7) are present in the tuba theme and the oboe response (ex. 9 and 10). However, the actual intervallic presentation is different. The oboe line replaces the tuba's opening minor sixth with its complement (major third), introduces a subset (0,1,3), and then presents a transposed version of the second set (0,1,3,6,7).

Example 9: *The Black Hill*, I, mm.3-9.

Tuba

mf

(0,1,5)

(0,1,5)

(0,1,3,6,7)

(0,1,5)

(0,1,5,6)

Example 10: *The Black Hill*, l, mm. 17-24.

Oboe

mf

M3

(0,1,5)

(0,1,3) Subset

(0,1,3,6,7) Transposed Major 2nd Higher

Melodies from other movements also include these two sets, but their intervallic content is changed. In example 11, a small change to the set (0,1,3,6,7), reducing the second interval to a major second, produces the set (0,1,2,6,7). Extracting the subset (0,2,6) from the new set completes the excerpt.

Example 11: *The Black Hill*, III, mm. 217-219.

Tuba

(0,1,2,6,7) (0,2,6) (0,2,6)

The set (0,1,3,6,9) is derived from the set (0,1,3,6,7) by expanding the outer interval to a major sixth instead of a perfect fifth (ex. 12). The basic structure of the melody contains (0,1,3,6,9), however it also includes an interpolation of (0,1,2,5).

Example 12: *The Black Hill*, II, mm. 111-113.

Bassoon

(0,1,2,5) (0,1,3,6,9)

3.3 Counterpoint

The third movement of the concerto ends with a three-part invertible counterpoint containing a melody from each of the three movements. Each melody has the intervals of the minor second, perfect fourth, and tri tone. Because they are harmonically similar, they can be satisfactorily combined.

Example 13: *The Black Hill*, I, Theme A.

Theme A

mf

(0,1,5) (0,1,5) (0,1,3,6,7)

Example 14: *The Black Hill*, II, Passacaglia, Theme B.

Theme B

(0,1,2,6,7)

(0,1,5) (0,1,6)

Example 15: *The Black Hill*, III, Theme C.

Theme C

In the finale, the melodies first appear in two-part invertible textures (ex. 16, 17, 18). They have similar melodic structures and they retain the tension of their harmonic progressions when the voices are exchanged. Independence is achieved through the rhythmic differences of each theme: the sixteenth-note figure in theme A, the simple half-note and quarter-note construction of theme B, and the syncopation in theme C.

The harmonic analysis of examples 16, 17, and 18 shows that the harmony of each two-part texture contains predominately dissonant intervals with some use of intermediate consonances. Major and minor seconds, diminished fifths, and their complements make up the majority of the harmonic intervals. Perfect consonances such as the perfect fifth, fourth, and octave are present in each example but, because they occur mainly on weak beats, their role in the harmonic progression is that of a non-chord tone. These perfect intervals are not treated in the same way as they would be in a common-practice tonal vocabulary. The harmonic vocabulary of the concerto allows the perfect fourth and fifth to be interchangeable. Therefore, the flow of the counterpoint is not disrupted when they are exchanged.

Example 16: Two-part invertible counterpoint for Theme A and B.

Theme A

Theme B

Theme B

Theme A

M2 x4 m2 m2 P5 m7 M6

Example 17: Two-part invertible counterpoint for Theme A and C.

Theme A

Theme C

Theme C

Theme A

m2 M3 M2 P5 P4 M3 P8

Example 18: Two-part invertible counterpoint for Theme B and C.

Theme B

Theme C

M7 m3 m7 m6 m7 M6 P5 m3 m2

Theme C

Theme B

Finally, example 19 shows the themes as a three-part contrapuntal texture. The essential trichords are all subsets derived from the principal harmonic structures.

Example 19: Three-part invertible counterpoint for themes A, B, and C.

Theme A

Theme B

Theme C

(0,1,2) (0,1,3) (0,1,5) (0,2,5) (0,1,6)

Theme C

Theme B

Theme A

3.4 Harmony

Large sections of the concerto are derived from a single harmonic structure, the set (0,1,5,6). Each different voicing of this set evokes the character of that movement: in the first, the open voicing suggests light (ex. 20); and in the second, the close voicing and low register sonorities suggest darkness (ex. 21).

Example 20: *The Black Hill*, I, mm. 1-3.

Div.-con sord.

Violin I

Div.-con sord.

Violin II

Div.-con sord.

Viola

p

(0,1,5,6)

Example 20a: Voicing of Ex. 20.

Example 21: *The Black Hill*, II, mm. 109-111.

Viola

Cello

pizz.

mf

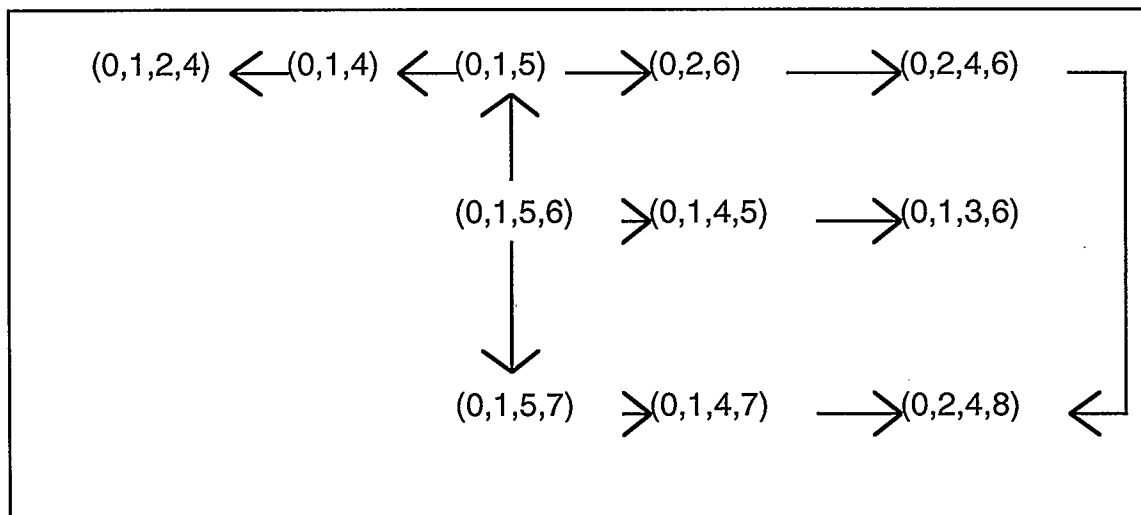
(0,1,5,6)

Example 21a: Voicing of Ex. 21.

The interval between the outer notes of the harmony influences the character of the chord. In example 21, the interval between the bass and soprano notes is an octave, and the interval between the bass and soprano notes of example 22 is a diminished fifth. The perfect consonance of the octave in the former evokes light, while the dissonance of the diminished fifth in the latter evokes darkness.

The set (0,1,5,6) is not the only harmonic structure in this concerto. Other harmonic structures are derived from this set by systematically expanding or contracting an interval or by adding or subtracting a pitch-class (fig. 2).

Figure 2: Transformation of harmonic materials.



There are essentially three different types of harmonic progressions in this piece that are generated by: using various transpositions of the set (0,1,5,6) (ex. 22); moving away from and returning back to the set (0,1,5,6) (ex. 23); and beginning with the set (0,1,5,6) but arriving at a formal destination other than (0,1,5,6), which then returns at the start of a new formal section (ex. 24).

Example 22: *The Black Hill*, II, mm. 111-114.

Example 22: *The Black Hill*, II, mm. 111-114. The score shows the Viola and Cello parts, both marked *pizz.* and *mf*. The measures are labeled with the set class (0,1,5,6) below the staff.

Example 22a: Voicing of Ex. 22.

Example 23: *The Black Hill*, I, mm. 3-6.

Example 23 shows a string quartet score for Violin I, Violin II, and Viola. The score includes fingerings and bowings for each instrument.

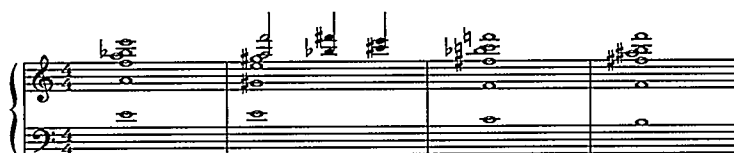
Violin I

Violin II

Viola

(0,1,5,6) (0,1,4,5) (0,2,4,6) (0,1,5) (0,1,5,7) (0,1,5,6)

Example 23a: Voicing of Ex. 23.



Example 24: *The Black Hill*, II, mm. 125-130.

Flute

Oboe

Clarinet in Bb

Bassoon

Horn

Horn

Trumpet in C

Timpani

Percussion

Solo Tuba

Violin I

Violin II

(0,1,5,6)

(0,2,4,8) (0,2,6) (0,2,4) (0,1,2,4) (0,1,2,4) (0,1,4) (0,1,3,6) (0,1,4,7)

p *sf* *sim.*

Example 24a: Voicing of Ex. 24.

The extracted voicings from each example show clearly how the principal poetic characters are portrayed within a harmonic progression. The open voicings in examples 23 and 24 suggest light, while the closed voicings of example 22

suggest darkness.

Harmonic rhythm affects how the musical or formal characteristics of introduction and conclusion, narration, and transition are portrayed in this concerto. Introductory and closing sections are dependent upon static harmonies and static harmonic rhythm (ex. 20 and 21). In both examples, the set (0,1,5,6) is left unchanged for up to three measures before the introduction of the melody. A musical narrative is enhanced by using the harmonic rhythm of the accompaniment to reinforce the pulse and the phrase structure of the melody (ex. 23). A transitional moment is dependent upon an abrupt change from a static harmonic rhythm to a one that has a clear and regular pulse (ex. 24).

3.5 Orchestration

In order to reduce the possibility of timbre conflicts with the tuba, I chose an orchestra that did not include the low brass: (2222/4200/Timp, Perc/ Strings). Because the timbre of the low strings might mask the tuba, I devised three strategies based fundamentally upon my research of the tuba concerto repertoire. I separated by register the material of the accompaniment and the soloist (ex. 25), scored the tuba in its highest register (ex. 26), or made the rhythm of the accompaniment and soloist different (ex. 27).

Example 25: *The Black Hill*, II, mm. 26-29.

The musical score for Example 25, measures 26-29 of *The Black Hill*, II, is presented in a four-staff format. The staves are labeled on the left: Horn I&II, Solo Tuba, Violin I, and Violin II. The Solo Tuba part is written in a high register, with notes often beamed together. The Violin I and Violin II parts are written in a lower register, with Violin I often playing a more melodic line and Violin II providing a harmonic accompaniment. Dynamics are indicated throughout: *p* (piano) for the Solo Tuba and Violin I, and *mf* (mezzo-forte) for the Solo Tuba in measures 27 and 28. The score is in 3/4 time and features a key signature of one flat.

Example 26: *The Black Hill*, II, mm. 52-54.

Flute I&II

Oboe I&II

Clarinet I&II in Bb

Bassoon I&II

Horn I&II

Horn III&IV

Trumpet I&II in C

Timpani

Percussion
Bass Drum

Solo Tuba

Violin I

Violin II

Viola

Cello

Double Bass

Example 27: *The Black Hill*, I, mm. 42-45.

Bassoon

Timpani

Percussion

Solo Tuba

Violin I

Violin II

Viola

Cello

Double Bass

In example 25, the tuba is easily heard because of the large separation between its register and that of the accompaniment despite its initial dynamic indication and its movement toward the low register. Scoring the tuba so that it can be heard against an orchestral *tutti* is a challenge. In example 26, with exception of the flutes and oboes, most of the accompaniment is placed in a low register while the tuba is placed in its high register. The tuba's melody penetrates because its timbre is much brighter than the strings, brass and percussion. The flutes and oboes are placed in their upper registers so that the tuba does not mask them. The difference between the rhythm of the accompaniment and the soloist further helps the tuba to penetrate this dense texture. In example 27, the register of the accompaniment is the same as the soloist, but the decay of the pizzicato strings, timpani, and bass drum help to create an aural space for the tuba's melody.

The same care and attention to the evocation of the poetic characters that was given to the melodies and harmonies of this concerto were also applied to its orchestration. Light is presented at the beginning of the concerto as a character that shimmers and is rhythmically static (ex. 23). This character is the one that is most dependent upon timbre. These same qualities of timbre return at the end of the first movement (mm. 95-108). At the end of the second movement (mm. 183-191) the crotales embody the same shimmering and rhythmically static character of light that the woodwinds and strings do in the first example.

Timbre also reinforces the principal features of darkness (closed voiced chords). In example 28, the string accompaniment is scored in its low register with pizzicato articulations that mimic the percussion's natural decay. The bassoons and horns punctuate the harmony and provide orchestral resonance.

Example 28: *The Black Hill*, I, mm. 38-42.

$\text{♩} = 108$

Bassoon I&II
 Horn I&II
 Horn III&IV
 Timpani
 Percussion
 Solo Tuba
 Violin I
 Violin II
 Viola
 Cello
 Double Bass

Wildness relies upon rhythmic complexity. In order to make this clearly audible, components of the rhythmic layering are scored by choir. One example of this approach occurs at the beginning of the third movement (ex. 29, mm. 193-195). The duple metre of the strings, woodwinds, trumpets, and percussion is countered by the implied triple metre in the horns. A second layer of rhythmic complexity is presented by the percussion and low strings. Together they provide a punctuation of the downbeat that shows the changes in metre (4/4, 5/4, 9/8) that take place from measures 192-197. In addition, the augmentation of the violin's and woodwind's melodic cells is a third layer of rhythmic complexity. The beginning two-note violin motive is augmented by one note then by two additional notes. This transformation continues into the 9/8 section where the perceived accent is changed on the arrival at the second 9/8 measure. Finally the method of transformation of the woodwind's

motive is different. The two-note fragments in measures 193 and 194 are combined to create a four-note motive with a shift in accentuation from the third note (m. 195) to the fourth note (m. 197) created by the arrival of the new downbeat.

Example 29: *The Black Hill*, III, mm. 192-197.

The musical score for Example 29, measures 192-197 of *The Black Hill*, III, is a complex orchestral passage. It features a full orchestra with parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horn, Trumpet in C, Timpani, Percussion, Solo Tuba, Violin I, Violin II, Viola, Cello, and Double Bass. The music is characterized by intricate counterpoint and homophonic textures. Dynamics include *sf* (sforzando), *mf* (mezzo-forte), *p* (piano), and *sim.* (sustained). A 'Sempio (A-B)' marking is present above the woodwinds. The percussion section includes Wood Mallets and Bass Drum. The score is written in a single system with multiple staves for each instrument.

The three-part invertible counterpoint section at the end of the third movement contains two layers of compositional thinking: the superimposition of contrapuntal and homophonic textures that are clarified by timbre; and the weaving into these textures of the poetic characters.

Example 30: *The Black Hill*, III, mm. 292-297.

The musical score for Example 30, measures 292-297 of 'The Black Hill', III, is presented for a full orchestra. The score includes parts for the following instruments: Flute I&II, Oboe I&II, Clarinet I&II in Bb, Bassoon I&II, Horn I&II, Horn III&IV, Trumpet I&II in C, Timpani, Percussion, Solo Tuba, Violin I, Violin II, Viola, Cello, and Double Bass. The woodwind instruments (Flute, Oboe, Clarinet, Bassoon) and the string instruments (Violin I, Violin II, Viola, Cello, Double Bass) are playing in a low register, while the brass instruments (Horn, Trumpet, Tuba) are playing in a high register. The score is marked with 'mf' (mezzo-forte) and 'f' (forte). A box labeled 'V' is placed above the Flute I&II staff in measure 297.

The concerto moves towards its climax by the gradual introduction of the three contrapuntal themes (mm. 283-291). The themes then occur in stretto, preparing the approach to the climax (ex. 30). Each entrance of a theme is clearly heard because of the striking timbre differences among the woodwind instruments. Placing the violas, cellos, and double basses in their low register and contrasting their homophonic texture against the contrapuntal texture of the woodwinds solves the possible problem of the string's combined sonority masking the woodwind's entrances. The rhythmic energy that is created through the staggered entries of the woodwind themes evokes wildness. The bright timbre of the woodwinds during this section suggests the character of light, and the combination of the steadiness of the low string's rhythm and their register evokes darkness.

Example 31: *The Black Hill*, III, mm. 297-304.

The musical score for Example 31, measures 297-304, is a full orchestral score. The instruments listed on the left are: Flute I&II, Oboe I&II, Clarinet I&II in Bb, Bassoon I&II, Horn I&II, Horn III&IV, Trumpet I&II in C, Timpani, Percussion, Solo Tuba, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time. The brass instruments (Horns, Trumpets, and Tuba) play a three-part invertible counterpoint. The woodwinds (Flutes, Oboes, Clarinets, and Bassoons) play a rhythmic accompaniment. The strings (Violins, Viola, Cello, and Double Bass) play a rhythmic accompaniment in the high register.

The climax of the concerto occurs in the third movement at measures 297-305 where the brass play the three-part invertible counterpoint (ex. 31). The difference in timbre among the brass is not as obvious as it is among the woodwinds. Therefore each theme was placed in a different register, its entrance was staggered, and, in the case of the second theme's entrance, it was doubled in thirds or sixths to allow it to penetrate the contrapuntal texture more effectively. The accompaniment for this section was transferred to the high register of the violins in order to not mask the invertible counterpoint. The change in register from low to high strings corresponds with a lift in character from dark to light. However all three characters still remain because the timbre of the tuba evokes darkness and the rhythmic complexity of the invertible counterpoint evokes wildness.

4.0 Conclusion

Composing *The Black Hill* was a journey of discovery for me as a composer. I never thought that there would be so much involved in writing a piece of this size. I had simply wanted to write a tuba concerto because I had in mind a soloist of considerable skill. I began by listening to and studying many tuba concertos, formulating opinions about their scoring and structure, and then choosing aspects that I would implement in my own concerto. When I began, I had only one aspiration for the piece: I wanted it to end with a section that contrapuntally combined three melodies from different parts of the concerto.

Because I had written mainly for smaller ensembles, I had to develop a new compositional process to approach writing for a larger one. I was concerned mainly with making the musical ideas clear. I began by organizing my musical ideas into a short score which made it easier to map out the form of the concerto and the pacing in each movement.

I discovered that my own personal reading interests had an influence upon the emotional quality of the piece. At the time I was reading materials pertaining to Celtic mythology. Subconsciously, they gave rise to the poetic characteristics of the concerto that are associated with the subterranean world of the *side*.

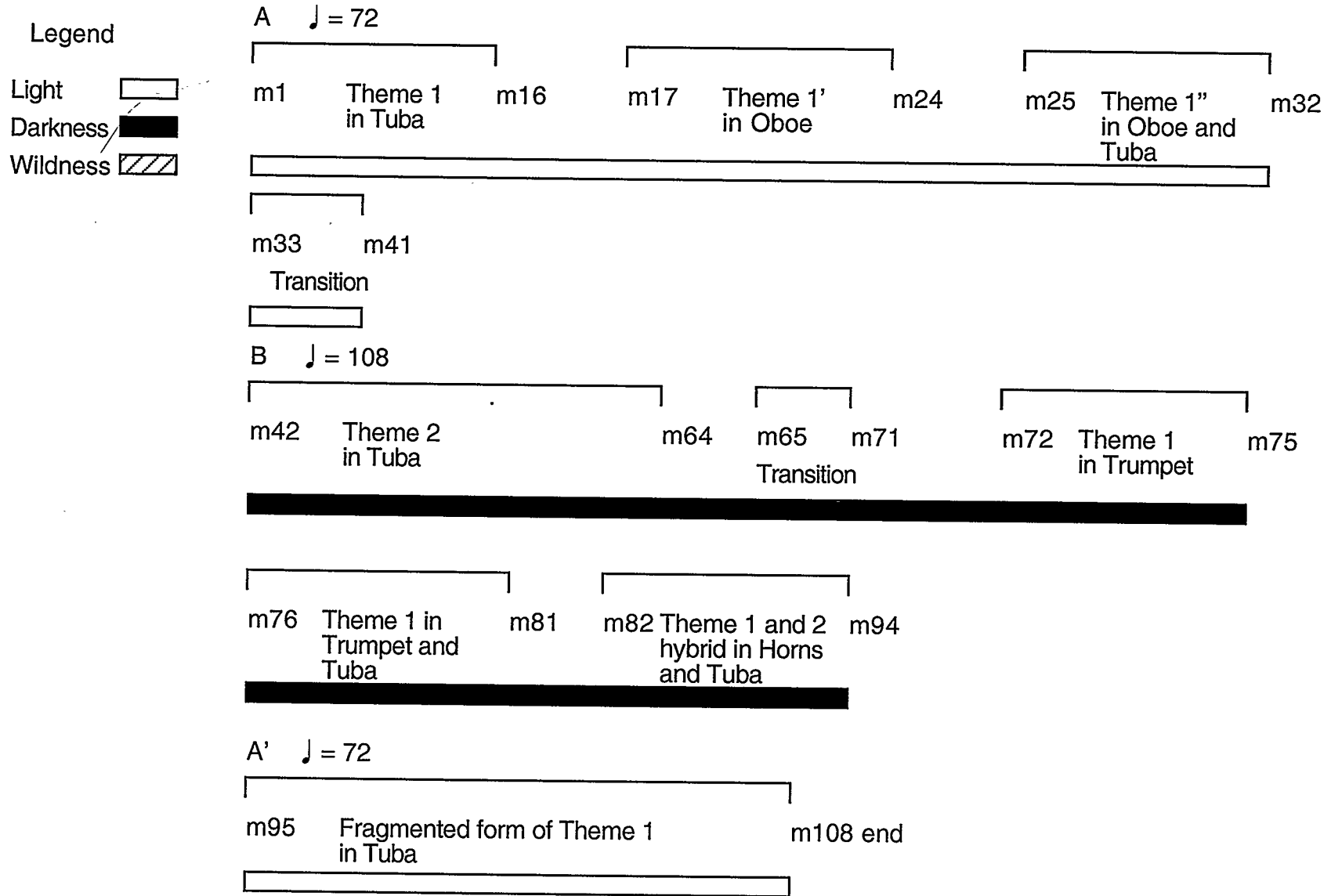
I initially wanted the solo part to be very difficult. However, I composed it so that it is accessible to a wider range of musician than just a virtuoso. This does not mean that I wrote an easy part. There are many rhythmic, melodic, and other technical challenges in the part that would interest a virtuoso musician. But it does not contain those extreme challenges that would exclude university students and accomplished amateurs from performing the piece.

I learned a great deal about orchestration by composing *The Black Hill*. Experimenting with different instrumentations of the same material while orchestrating the short score became a process of clarifying the principal ideas, the form of the concerto and the pacing in each movement.

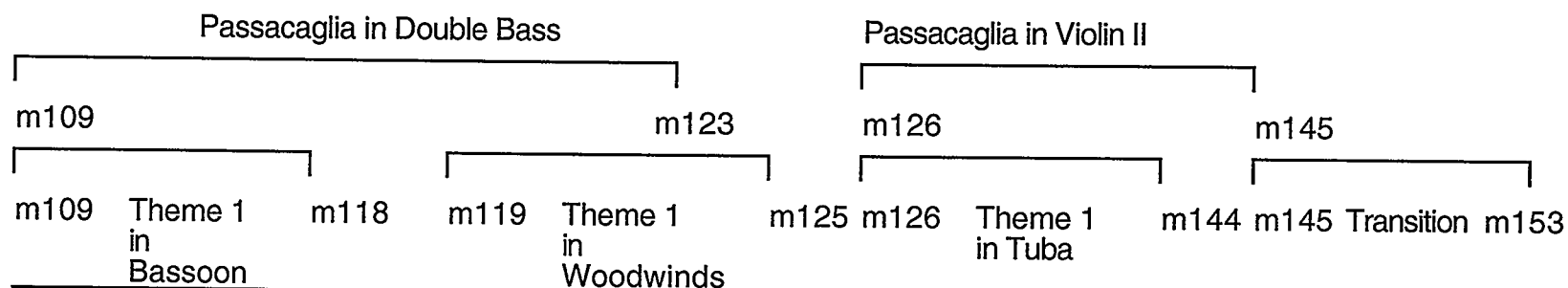
Fortunately, portions of the concerto were performed by the Calgary

Philharmonic Orchestra. Having professional musicians perform this piece gave me immediate feed back regarding the orchestration. I was able to hear what worked and what did not work, and then to make different choices in the scoring so that my ideas could be heard more clearly. The primary problem that I encountered in my scoring was timbre masking. In most cases this problem was solved by transposing one of the choirs, most often the strings, either up or down an octave.

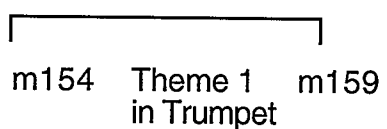
The work involved in composing large ensemble pieces is enormous, but the growth that I experienced as a composer made it all worthwhile. Because of the success of this piece, I am eagerly awaiting the chance to compose for a large ensemble in the future.



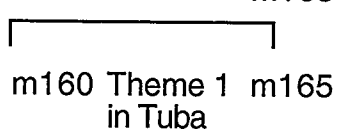
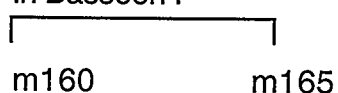
♩ = 60



Passacaglia Variation in Horn III

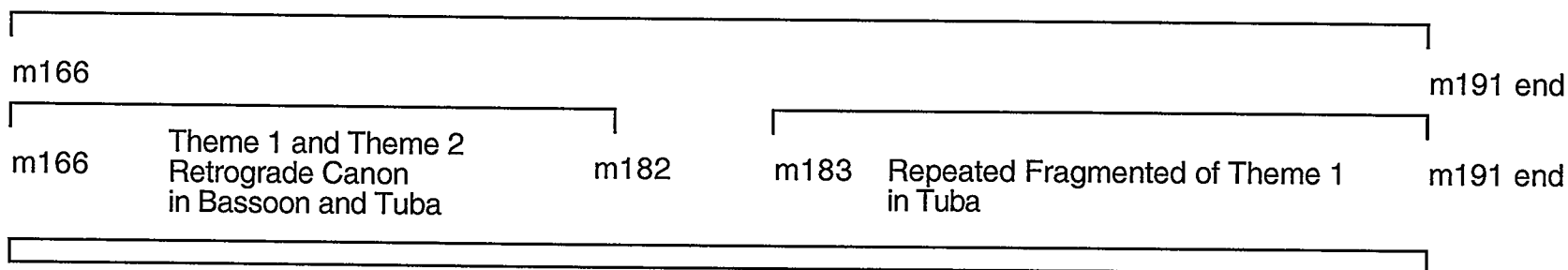


Passacaglia Variation in Bassoon I



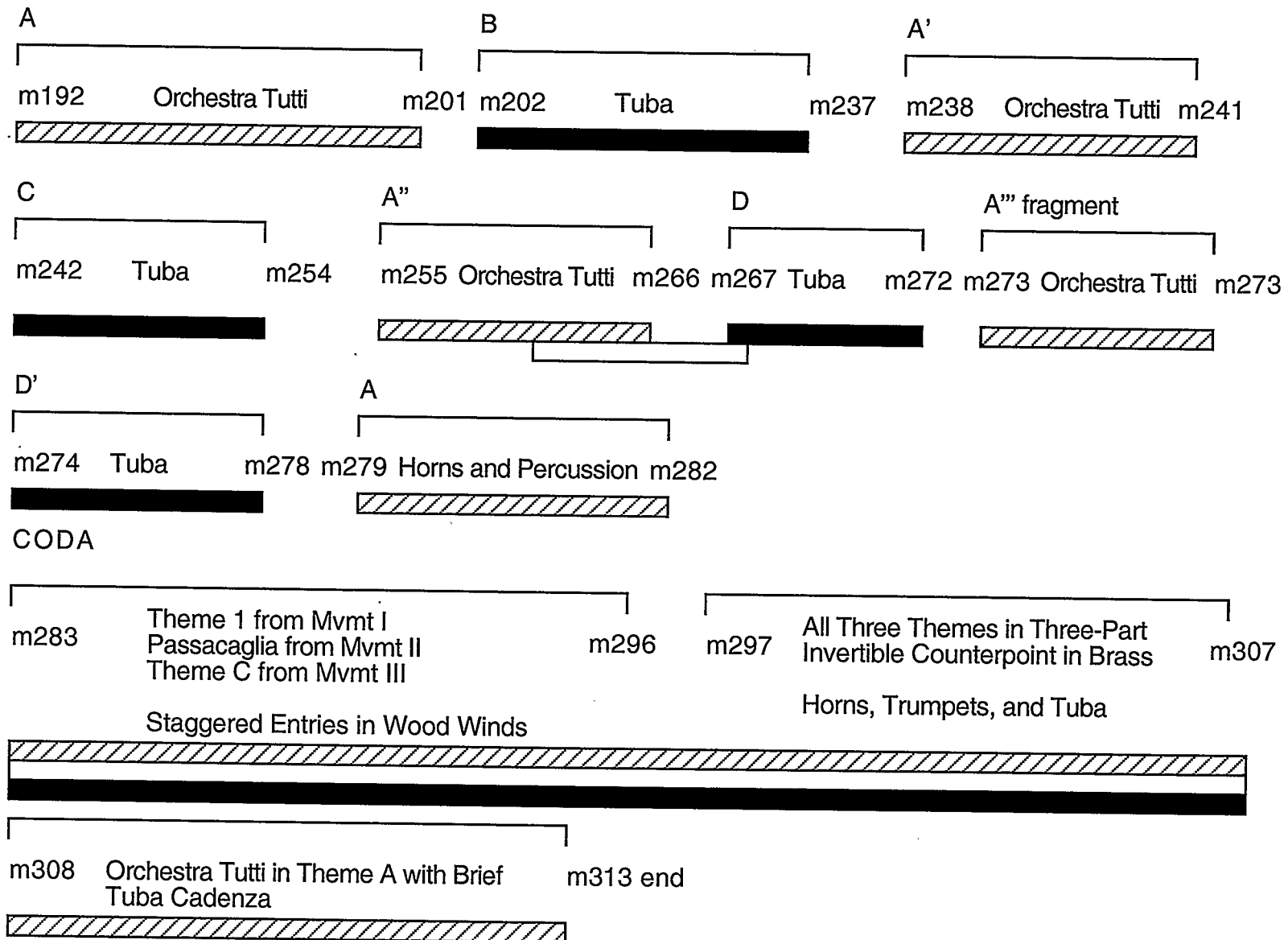
♩ = 54

Passacaglia in Crotales



(Rondeau)

$\text{♩} = 138$



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The Black Hill: A Concerto for Tuba and Orchestra.

Instrumentation:

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in C

Timpani

Percussion

Vibraphone, Cymbals, Crotales, 2 Tom-Toms, Bass Drum

Solo Tuba

Strings

Duration:

Movement I: 5 Minutes

Movement II: 4 Minutes

Movement III: 3.5 Minutes

Total: 12.5 Minutes

The score has been transposed.

40

Keon Birney (1969-)

Flute I&II

Oboe I&II

Clarinet I&II in Bb

Bassoon I&II

Horn I&II

Horn III&IV

Trumpet I&II in C

Timpani

Percussion

Solo Tuba

Violin I

Violin II

Viola

Cello

Double Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Measures 10-12 of the musical score. The woodwinds (Fl., Ob., Cl., Bsn., Hn., Trp.) and strings (Vn.I, Vn.II, Va.) are mostly silent. The percussion (Perc.) plays a rhythmic pattern of eighth and sixteenth notes. The trombone (Tb.) has a melodic line starting in measure 10. The strings play a complex rhythmic pattern of eighth and sixteenth notes, with triplets indicated by '3'.

This musical score is for the 'The Swan' movement from the Suite for Piano and Orchestra by Camille Saint-Saëns. The score is written for a full orchestra and includes the following instruments:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn)
- Trp.** (Trumpet)
- Timp.** (Timpani)
- Perc.** (Percussion)
- Tb.** (Trombone)
- Vn.I** (Violin I)
- Vn.II** (Violin II)
- Va.** (Viola)

The score is in 3/4 time and features a variety of musical notations, including rests, notes, and dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). The percussion part includes a complex rhythmic pattern. The string parts (Violins I and II, and Viola) feature a prominent triplet pattern. The woodwind parts (Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet) are mostly silent, with some entries in the later measures.

16 **A**

Fl.

Ob. Solo *mf*

Cl.

Bsn.

Hn. *mf* 3. + *p*

Hn. *mf* *p*

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

This musical score page, numbered 22, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), and Trumpets (Trp.). The brass section includes Timpani (Timp.) and Trombones (Tb.). The percussion section includes Percussion (Perc.). The string section includes Violins I (Vn.I), Violins II (Vn.II), and Violas (Va.). The Flute, Bassoon, and Trombone parts are mostly rests. The Oboe and Clarinet parts have some notes. The Percussion part has a rhythmic pattern. The Violins and Viola parts have a complex rhythmic pattern with triplets.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

f

mp

mf

3

The musical score for page 25 of a symphony, measures 25-27. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet, Timpani, Percussion, Trombone, Violins I and II, and Viola. The Oboe and Clarinet play a melodic line starting in measure 25, with the Oboe marked 'f' and the Clarinet marked 'mp'. The Horns and Trumpet play a sustained chord in measure 26, marked 'mp'. The Percussion and Trombone play a rhythmic pattern in measure 27, marked 'mf'. The Violins and Viola play a triplet pattern in measure 27, marked '3'.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

This musical score page contains measures 28, 29, and 30. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Trp.), Timpani (Timp.), Percussion (Perc.), Trombone (Tb.), Violin I (Vn.I), Violin II (Vn.II), and Viola (Va.). The woodwinds and brass sections are mostly silent, with some notes in the Oboe and Trombone parts. The Percussion part features a rhythmic pattern of eighth notes. The Violin II and Viola parts play a continuous eighth-note figure with triplets. The Violin I part has some sustained notes. The Viola part has some sustained notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

mf

pp

pp

pp

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp. (wooden mallet)

Perc. *f* BD (reg. beater)

Tb.

Vn.I *p* *f* Senza sord.

Vn.II *p* *f* Senza sord.

Va. *p* *f* Senza sord.

Vc. *p* *f* Senza sord.

Db. *p* *f* Senza sord.

Unis.

Pizz.

Div.

This image shows a page of a musical score for a symphony orchestra. The staves are arranged vertically, with the following instruments listed on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Hn. (Horn), Trp. (Trumpet), Timp. (Timpani), Perc. (Percussion), Tb. (Trombone), Vn.I (Violin I), Vn.II (Violin II), Va. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. The first three measures show a rhythmic pattern in the Timpani and Percussion parts, while the Violins I and II, Viola, and Violoncello parts enter in the fourth measure with a forte (f) dynamic and a pizzicato (Pizz.) instruction. The Double Bass part also enters in the fourth measure with a forte (f) dynamic and a pizzicato (Pizz.) instruction. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a common time signature (C).

41 **C**

Fl.

Ob.

Cl.

Bsn.

mp

Hn.

mf

Hn.

mf

Trp.

Timp.

mf

Perc.

mf

Tb.

f Grandioso *p* sub. *f*

Vn.I

mf

Vn.II

mf

Va.

mf

Vc.

mf

Db.

mf

45

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

ff *sub.f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

ff *f*

Detailed description: This page contains measures 48 through 51 of a musical score. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet) is mostly silent, with the Bassoon playing a low, sustained line in measures 48 and 50. The percussion section includes Timpani and Percussion. The Trombone part features a melodic line with a dynamic shift from fortissimo (ff) to forte (f) between measures 49 and 50. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides a harmonic foundation with various rhythmic patterns, including eighth and sixteenth notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

mf

ff

Vn.I

Vn.II

Va.

Vc.

Db.

Detailed description: This page of a musical score contains measures 52, 53, and 54. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn.), Horn II (Hn.), Trumpet (Trp.), Timpani (Timp.), Percussion (Perc.), Trombone (Tb.), Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). Measures 52 and 53 are marked with a common time signature 'C'. Measure 54 is marked with a 3/4 time signature. The woodwinds (Fl., Ob., Cl., Bsn., Hn., Trp.) are mostly silent, with the Bassoon playing a low, sustained note in measure 54. The strings (Vn.I, Vn.II, Va., Vc., Db.) and Trombone (Tb.) are active. The Trombone part starts in measure 52 with a *mf* dynamic and includes accents in measures 53 and 54, reaching a *ff* dynamic in measure 54. The Violin I and II parts play a steady eighth-note pattern. The Viola and Violoncello parts play a steady quarter-note pattern. The Double Bass part plays a steady eighth-note pattern.

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

sub. *mf*

The musical score for page 57, measures 55-57, is as follows:

- Fl.**: Rests in all three measures.
- Ob.**: Rests in all three measures.
- Cl.**: Rests in all three measures.
- Bsn.**: Measure 55: Two eighth notes (F#4, G#4) beamed together. Measure 56: Rest. Measure 57: Two eighth notes (F#4, G#4) beamed together.
- Hn.**: Rests in all three measures.
- Hn.**: Rests in all three measures.
- Trp.**: Rests in all three measures.
- Timp.**: Measure 55: Quarter note (F#4), eighth note (G#4), quarter rest, eighth note (F#4). Measure 56: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4). Measure 57: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4).
- Perc.**: Measure 55: Quarter note (F#4), quarter rest. Measure 56: Quarter note (F#4), quarter rest. Measure 57: Quarter note (F#4), quarter rest.
- Tb.**: Measure 55: Quarter note (F#3), quarter note (G#3). Measure 56: Quarter note (F#3), quarter note (G#3), quarter note (A#3), quarter note (Bb3). Measure 57: Quarter rest, quarter note (F#3), quarter note (G#3), quarter note (A#3).
- Vn.I**: Measure 55: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4). Measure 56: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4). Measure 57: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4).
- Vn.II**: Measure 55: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4). Measure 56: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4). Measure 57: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4).
- Va.**: Measure 55: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4). Measure 56: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4). Measure 57: Quarter note (F#4), quarter note (G#4), quarter note (A#4), quarter note (Bb4).
- Vc.**: Measure 55: Quarter note (F#3), quarter note (G#3), quarter note (A#3), quarter note (Bb3). Measure 56: Quarter note (F#3), quarter note (G#3), quarter note (A#3), quarter note (Bb3). Measure 57: Quarter note (F#3), quarter note (G#3), quarter note (A#3), quarter note (Bb3).
- Db.**: Measure 55: Quarter rest, quarter note (F#3), quarter rest. Measure 56: Quarter rest, quarter note (F#3), quarter rest. Measure 57: Quarter rest, quarter note (F#3), quarter rest.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

This musical score page, numbered 58, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn.), Horn II (Hn.), Trumpet (Trp.), Timpani (Timp.), Percussion (Perc.), Trombone (Tb.), Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and brass instruments (Fl., Ob., Cl., Bsn., Hn., Hn., Trp.) are mostly silent, indicated by whole rests. The Bassoon (Bsn.) plays a low, sustained note in the first measure, followed by a descending line in the second measure. The Timpani (Timp.) and Percussion (Perc.) parts feature rhythmic patterns, with the Timp. playing a series of eighth and sixteenth notes. The Trombone (Tb.) and string sections (Vn.I, Vn.II, Va., Vc., Db.) are active, playing various melodic and harmonic lines. The Violin I (Vn.I) and Violin II (Vn.II) parts are written in treble clef, while the Viola (Va.), Violoncello (Vc.), and Double Bass (Db.) parts are in bass clef. The Double Bass (Db.) part includes a prominent eighth-note pattern in the first measure.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

ff

sub. f

f

f

The musical score is for page 59, marked with rehearsal mark 'D'. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet) are mostly silent, with some activity in the Horns and Trumpet in the final measure. The percussion section (Timpani, Percussion) provides a rhythmic foundation. The Trombone part has a dynamic marking of *ff* (fortissimo) and *sub. f* (sub-fortissimo). The string section (Violins I & II, Viola, Violoncello, Double Bass) plays a continuous melodic and harmonic line. The dynamics range from *f* (forte) to *ff* (fortissimo).

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

This musical score page contains measures 65, 66, and 67. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet) is mostly silent, with the Bassoon and Horns playing sustained notes in measure 65. The percussion section (Timpani, Percussion, Trombone) features rhythmic patterns in measures 65 and 66. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides harmonic support with various rhythmic figures throughout the three measures.

[illegible]

71

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf*

Hn. *mf*

Hn. *mf*

Trp. 1. Solo *mp* *f*

Timp. *mp* *mf*

Perc. *mf*

Tb. *mf*

Vn.I arco *mp* *mf* sim.

Vn.I arco *mp* *mf* sim.

Vn.II *mp* *mf* sim.

Vn.II *mp* *mf* sim.

Va. *sim.* *mf*

Vc. *sim.* *mf*

Db. *mf*

74

Fl.

sim.

Ob.

sim.

Cl.

sim.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Forceful

ff

Vn.I

Vn.II

Va.

Vc.

Db.

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

Detailed description: This page of a musical score contains measures 77, 78, and 79. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Trp.), Timpani (Timp.), Percussion (Perc.), Trombone (Tb.), Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). Measures 77 and 78 are marked with a '7' and a flat, indicating a key signature of one flat. The woodwinds (Fl., Ob., Cl.) play a rhythmic pattern of eighth notes. The Bassoon (Bsn.) plays a sustained chord. The Horns (Hn.) play a sustained chord. The Trumpet (Trp.) plays a rhythmic pattern of eighth notes. The Timpani (Timp.) and Percussion (Perc.) play a rhythmic pattern of eighth notes. The Trombone (Tb.) plays a rhythmic pattern of eighth notes. The Violins (Vn.I, Vn.II) play a rhythmic pattern of eighth notes. The Viola (Va.) plays a rhythmic pattern of eighth notes. The Violoncello (Vc.) and Double Bass (Db.) play a rhythmic pattern of eighth notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

Soli a2

f

ff

fff

83

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn. *Soli a2*

Trp.

Timp.

Perc.

Tb. *ff*

Vn.I

Vn.II

Va.

Vc.

Db.

87

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

Detailed description: This page of a musical score contains measures 87, 88, and 89. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth notes with various accidentals. The Horns play a melodic line with some rests. The Trumpet is silent. The Timpani and Percussion play a simple rhythmic pattern. The Trombone plays a melodic line. The string section (Violins I and II, Viola, Violoncello, Double Bass) provides a harmonic foundation with a mix of eighth and sixteenth notes. The key signature has one flat, and the time signature is 4/4.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

This musical score page contains measures 90, 91, and 92. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn.), Horn II (Hn.), and Trumpet (Trp.). The second system includes Timpani (Timp.), Percussion (Perc.), Trombone (Tb.), Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#). The time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play sustained notes or rests.

93 G $\text{♩} = 72$

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *ff*

Hn. *ff*

Trp. *ff*

Timp. *ff*

Perc. *ff*

Tb. *ff*

Vn.I *ff*

Vn.II *ff*

Va. *ff*

Vc. *ff*

Db. *ff*

96

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Hn.

Trp.

Timp.

Perc.

Tb. *f* *mf*

Vn.I

Vn.II

Va.

Vc.

Db.

[illegible]

102

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

p *mf*

Vn.I

Vn.II

div.-con sord.

Va.

mp *p*

Vc.

mp *p*

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

mp *p* *pp*

Vn.I

pp

Vn.II

pp

Va.

pp

Vc.

Db.

Attacca

109 **H** Andante ♩ = 60

Fl.

Ob.

Cl.

Bsn. *1. solo*
mf expressive

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va. *pizz.*
mf

Vc. *pizz.*
mf

Db. *pizz.*
mf

112

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

soli.

pizz.

pizz. *mf*

mf

115

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

1.

mf

f

pizz.

mf

118

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

legato p

mf

cresc.

121

Fl. *p* *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *p* *mf* *f*

Hn. *p* *mf* *f*

Trp. *p* *mf* *f*

Timp. *f*

Perc.

Tb.

Vn.I *mf cresc.* *ff*

Vn.I *mf cresc.* *ff*

Vn.II *ff*

Vn.II *ff*

Va. *ff*

Va. *ff*

Vc. *ff*

Vc. *ff*

Db. *ff*

124

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

fp

ff

mp

arco

p

J

127

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

p

Vn.I

sim.

Vn.II

sim.

sim.

sim.

131

Fl.

Ob.

Cl.

Bsn.

Hn. 1. solo *mp* *p*

Hn.

Trp.

Timp.

Perc.

Tb. *mf* *p*

Vn.I

Vn.II

135 K

Fl.

Ob.

Cl.

Bsn.

Hn. 1.

mf

p

Hn.

Trp.

Timp.

Perc.

Tb.

mf

f

p

Vn.I

Vn.II

139

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

mf

Vn.I

Vn.II

143 L

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

f

f

p

pp

pp

pp

pp

arco

p

p

147

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

p

p >

p

p >

p

p . . . >

p . . . >

arco

div.

div.

p . . . >

[illegible]

153

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

mf

f

sim.

legato

ff

p

f

sim.

156

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 156, 157, and 158. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a complex, fast-moving melody with many accidentals. The Horns play sustained chords, while the Trumpets play a rhythmic pattern of eighth notes. The Timpani provides a steady eighth-note accompaniment. The Percussion part is mostly silent. The string section (Tuba, Violins I & II, Viola, Violoncello, Double Bass) provides a harmonic foundation with sustained chords and rhythmic patterns. The key signature has three flats, and the time signature is 4/4.

159

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

sus. cymb.

p

f

ff

sim.

sim.

sim.

162

This musical score page contains measures 162 and 163. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn.), Horn II (Hn.), Trumpet (Tnp.), Timpani (Timp.), Percussion (Perc.), Trombone (Tb.), Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). Measures 162 and 163 are marked with a repeat sign. The key signature has one flat (B-flat). The Flute and Oboe parts feature complex, rapid sixteenth-note passages. The Clarinet and Bassoon parts play sustained notes with some grace notes. The Horns, Trumpets, and Timpani play rhythmic patterns of eighth and sixteenth notes. The Percussion part is silent. The Trombone, Violins, Viola, Cello, and Double Bass parts play sustained notes with some grace notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tnp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

164 Lento ♩ = 54

Fl. N

Ob.

Cl.

Bsn. 13

Hn.

Hn.

Trp.

Timp.

Perc. crotales-med mallet

Tb.

Vn.I

Vn.II

Va. pp

Vc. pp

Db. pp

167

Fl.

Ob.

Cl.

Bsn. 1. solo
mf expressive *p* *mf*

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Va. *mf* expressive

Vc.

171

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

p

p

Detailed description: This page of a musical score covers measures 171, 172, and 173. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Trp.), Timpani (Timp.), Percussion (Perc.), Trombone (Tb.), Violins I (Vn.I), Violins II (Vn.II), Viola (Va.), and Violoncello (Vc.). Measures 171 and 172 are mostly rests for the woodwinds and strings, with activity in the Bsn., Perc., and Tb. parts. In measure 173, the Vn.II and Va. parts enter with a piano (*p*) dynamic, playing a half note G#4. The Bsn. and Tb. parts continue their melodic lines. The Perc. part plays a half note G#4. The Fl., Ob., Cl., Hn., and Trp. parts remain silent.

174

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

O

ff
1. Solo

f

p

p

177

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

f

p

181

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

pp

mp

pp

pp

pp

pp

184

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

188

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Ttp.

Timp.

Perc.

Tb.

pp

Attacca

III

192 **P** Allegro ♩ = 138

This musical score page contains measures 192 through 194 of a symphony. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The key signature has one flat (B-flat major or D minor). The score is divided into three measures. Measures 192 and 193 are in 4/4 time, while measure 194 is in 5/4 time. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melody in measure 192, marked *ff* (fortissimo), with accents (^) on the notes. The brass (Horn I & II, Trumpet) play chords in measure 192, marked *f* (forte), with accents (^) on the notes. The percussion (Tympani, Bass Drum) play a rhythmic pattern in measure 192, marked *f* (forte), with accents (^) on the notes. The strings (Violin I & II, Viola, Violoncello, Double Bass) play a rhythmic pattern in measure 192, marked *ff* (fortissimo), with accents (^) on the notes. The score is written for a full orchestra, with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn.), Horn II (Hn.), Trumpet (Trp.), Tympani (Timp.), Percussion (Perc.), Trombone (Tb.), Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Wood Mallets

Timp.

Bass Drum

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

195 *Sempre* (♩ = ♪)

Fl. *mf* *sim.*

Ob. *mf* *sim.*

Cl. *mf* *sim.*

Bsn. *mf* *sim.*

Hn. *fp* *mf*

Hn. *fp* *mf*

Trp. *mf* *sim.*

Timp.

Perc.

Tb.

Vn.I *p* *sim.*

Vn.II *p* *sim.*

Va. *p* *sim.*

Vc. *p* *sim.*

Db. *p* *sim.*

198

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

mf

f

ff

Q

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

ff

ff

This musical score page, numbered 201 at the top left and 102 at the top right, contains measures 102, 103, and 104 of a piece. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn.), Horn II (Hn.), Trumpet (Trp.), Timpani (Timp.), Percussion (Perc.), Trombone (Tb.), Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 102 and 103 are marked with a *ff* (fortissimo) dynamic. The woodwinds and brass are mostly silent, with rests in measures 102 and 103, and a final chord in measure 104. The timpani and percussion play a rhythmic pattern of eighth and sixteenth notes with accents in measures 102 and 103, and a final chord in measure 104. The strings (Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth and sixteenth notes with accents in measures 102 and 103, and a final chord in measure 104. The Violin I and Violin II parts are silent throughout.

204

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

sim.

ff

ff

207

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

The musical score for measures 207-210 is written for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet) and the brass section (Trombone, Trumpet) are mostly silent, indicated by whole rests. The percussion section (Timpani, Percussion) and the string section (Violins I and II, Viola, Violoncello, Double Bass) are active. The Timpani part features a rhythmic pattern of eighth and sixteenth notes. The Percussion part has a steady eighth-note accompaniment. The string section plays a rhythmic pattern of eighth and sixteenth notes, with some accents. The score is divided into four measures, with a key signature change from 4/4 to 6/8 and back to 4/4.

This musical score page, numbered 105, contains measures 210 through 212. The music is written for a large orchestra and includes a rehearsal mark 'R' at the beginning of measure 212. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 210-211 are rests. In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Ob.** (Oboe): Measures 210-211 are rests. In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Cl.** (Clarinet): Measures 210-211 are rests. In measure 212, it plays a half note G4 (marked *p*) followed by a quarter rest.
- Bsn.** (Bassoon): Measures 210-211 play a continuous eighth-note pattern (marked *mf*). In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Hn.** (Horn): Two staves. Measures 210-211 are rests. In measure 212, they play a half note G4 (marked *ff*) followed by a quarter rest.
- Trp.** (Trumpet): Measures 210-211 play a continuous eighth-note pattern (marked *f*). In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Timp.** (Timpani): Measures 210-211 are rests. In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Perc.** (Percussion): Measures 210-211 are rests. In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Tb.** (Tuba): Measures 210-211 are rests. In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Vn.I** (Violin I): Measures 210-211 are rests. In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Vn.II** (Violin II): Measures 210-211 are rests. In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Va.** (Viola): Measures 210-211 play a continuous eighth-note pattern (marked *mf*). In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Vc.** (Violoncello): Measures 210-211 play a continuous eighth-note pattern (marked *mf*). In measure 212, it plays a half note G4 (marked *ff*) followed by a quarter rest.
- Db.** (Double Bass): Measures 210-211 are rests. In measure 212, it plays a half note G4 (marked *f*) followed by a quarter rest.

The score is written in 4/4 time. Measure 210 is in 4/4, measure 211 is in 5/4, and measure 212 is in 3/4. The key signature has one sharp (F#).

Fl.

Ob.

Cl.
sim.

Bsn.

Hn.
p

Hn.
p

Trp.

Timp.
p

Perc.
p

Tb.
mf

Vn.I

Vn.II

Va.
sim.

Vc.

Db.

Detailed description: This is a page of a musical score, page 106, showing measures 213 through 215. The score is for a large orchestra. The key signature has one sharp (F#) and the time signature is 4/4. Measures 213 and 214 are in 4/4 time, and measure 215 is in 6/8 time. The instruments and their parts are: Flute (Fl.) and Oboe (Ob.) are silent. Clarinet (Cl.) plays a sixteenth-note pattern, marked 'sim.'. Bassoon (Bsn.) is silent. Horns (Hn.) play a half-note pattern, marked 'p'. Trumpet (Trp.) is silent. Timpani (Timp.) and Percussion (Perc.) play a half-note pattern, marked 'p'. Trombone (Tb.) plays a half-note pattern, marked 'mf'. Violins I (Vn.I) and Violins II (Vn.II) are silent. Viola (Va.) plays a sixteenth-note pattern, marked 'sim.'. Violoncello (Vc.) and Double Bass (Db.) are silent.

Fl. $\frac{12}{8}$ $\frac{4}{4}$

Ob. $\frac{12}{8}$ $\frac{4}{4}$

Cl. $\frac{12}{8}$ $\frac{4}{4}$

Bsn. $\frac{12}{8}$ $\frac{4}{4}$

Hn. $\frac{12}{8}$ $\frac{4}{4}$

Hn. $\frac{12}{8}$ $\frac{4}{4}$

Trp. $\frac{12}{8}$ $\frac{4}{4}$

Timp. $\frac{12}{8}$ $\frac{4}{4}$

Perc. $\frac{12}{8}$ $\frac{4}{4}$

Tb. $\frac{12}{8}$ $\frac{4}{4}$

Vn.I $\frac{12}{8}$ $\frac{4}{4}$

Vn.II $\frac{12}{8}$ $\frac{4}{4}$

Va. $\frac{12}{8}$ $\frac{4}{4}$

Vc. $\frac{12}{8}$ $\frac{4}{4}$

Db. $\frac{12}{8}$ $\frac{4}{4}$

Detailed description: This page contains a musical score for measures 216, 217, and 218. The score is written for a large ensemble. Measures 216 and 217 are in 12/8 time, and measure 218 is in 4/4 time. The instruments and their parts are as follows: Flute (Fl.) and Oboe (Ob.) are silent. Clarinet (Cl.) is silent. Bassoon (Bsn.) plays a continuous eighth-note pattern in 12/8 time, changing to a dotted eighth-note pattern in 4/4 time. Horns (Hn.) play a melodic line in 12/8 time, consisting of eighth and quarter notes, and then a single note in 4/4 time. Trumpet (Trp.) is silent. Timpani (Timp.) and Percussion (Perc.) play a simple rhythmic pattern in 12/8 time. Trombone (Tb.) plays a melodic line in 12/8 time, featuring accents and slurs, and then a single note in 4/4 time. Violins I (Vn.I) and Violins II (Vn.II) are silent. Viola (Va.) plays a continuous eighth-note pattern in 12/8 time, changing to a dotted eighth-note pattern in 4/4 time. Violoncello (Vc.) and Double Bass (Db.) are silent.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

[illegible]

225

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

Hn. *f*

Trp. *f*

Timp. *f*

Perc. *f*

Tb. *f*

Vn.I *f*

Vn.II *f*

Va. *f*

Vc. *f*

Db. *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

The musical score is for measures 231, 232, and 233. The key signature has one flat (Bb) and the time signature is 4/4. Measures 231 and 232 are marked with a forte (f) dynamic. In measure 233, the woodwinds and strings play staccato notes, while the brass instruments play sustained chords. The percussion section includes a snare drum and a cymbal, both marked with a forte (f) dynamic. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are mostly silent, with some notes in measure 233. The brass section (Horn, Trumpet, Trombone) plays sustained chords in measure 233. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes in measures 231 and 232, and staccato notes in measure 233. The percussion section (Tympani, Snare Drum, Cymbal) plays a rhythmic pattern of eighth notes in measures 231 and 232, and staccato notes in measure 233.

234

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

ff

sim.

sim.

sim.

sim.

sim.

sim.

Musical score for measures 237-239. The score is written for a full orchestra, including woodwinds, brass, and strings. The key signature is one sharp (F#), and the time signature is 6/4. The score is divided into three measures, with the first measure being 6/4, the second 2/4, and the third 3/4. The instruments are listed on the left: Fl., Ob., Cl., Bsn., Hn. (two parts), Trp., Timp., Perc., Tb., Vn.I, Vn.II, Va., Vc., and Db. The woodwinds (Fl., Ob., Cl., Bsn.) and brass (Hn., Trp., Tb.) are mostly silent in measures 237 and 238, but the Horns (Hn.) play a short, accented phrase in measure 239. The strings (Vn.I, Vn.II, Va., Vc., Db.) play a continuous, accented melodic line throughout the three measures. The dynamic marking *f* (forte) is present in measures 237 and 239.

Fl. 6/4 2/4 3/4

Ob. 6/4 2/4 3/4

Cl. 6/4 2/4 3/4

Bsn. 6/4 2/4 3/4

Hn. 6/4 2/4 3/4 *f*

Hn. 6/4 2/4 3/4 *f*

Trp. 6/4 2/4 3/4

Timp. 6/4 2/4 3/4

Perc. 6/4 2/4 3/4

Tb. 6/4 2/4 3/4

Vn.I 6/4 2/4 3/4 *f*

Vn.II 6/4 2/4 3/4 *f*

Va. 6/4 2/4 3/4 *f*

Vc. 6/4 2/4 3/4 *f*

Db. 6/4 2/4 3/4 *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Hn. *f*

Trp.

Timp. *f*

Perc. *f*

Tb.

Vn.I *mf* div.

Vn.II *f* *mf* div.

Va. *f* *mf* div.

Vc. *mf* div.

Db. *mf* div.

Detailed description: This page of a musical score covers measures 240, 241, and 242. The key signature has one flat (B-flat), and the time signature is 6/8. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the first two Horns play a melody starting in measure 241 with a forte (*f*) dynamic. The Trumpet part is silent. The Timpani and Percussion parts provide a rhythmic accompaniment, with the Percussion part also marked *f*. The Tuba is silent. The string section (Violins I & II, Viola, Violoncello, Double Bass) enters in measure 240 with a melody marked *f*. In measure 241, the strings continue with a *f* dynamic. In measure 242, the strings play a more complex, divided melody (marked 'div.') with a mezzo-forte (*mf*) dynamic. The Viola part has a *f* dynamic in measure 241. The Violoncello and Double Bass parts have *mf* dynamics in measure 242.

243 **U**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *f*

Hn. *f*

Trp. *f*

Timp. *mf*

Perc. *f*

Tb. *f*

Vn.I *f* *mf*

Vn.II *f* *mf*

Va. *f* *mf* *sim.*

Vc. *f* *mf* *sim.*

Db. *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

[illegible]

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

The musical score for page 252, system 119, consists of 15 staves. The instruments are listed on the left: Fl., Ob., Cl., Bsn., Hn., Hn., Trp., Timp., Perc., Tb., Vn.I, Vn.II, Va., Vc., and Db. The staves are arranged in three groups of five. The first group (Fl. to Bsn.) and the second group (Hn. to Trp.) are mostly empty, indicating rests for those instruments. The third group (Timp. to Db.) contains musical notation. The Trombone (Tb.) staff has a triplet of eighth notes followed by eighth notes with accents. The Viola (Va.) and Violoncello (Vc.) staves have a rhythmic pattern of eighth notes. The other staves in the third group (Timp., Perc., Vn.I, Vn.II, and Db.) are empty.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

ff

f

mf

mf

Detailed description of the musical score: The score is for measures 255, 256, and 257. Rehearsal mark V is at the beginning of measure 255. In measure 255, the Flute, Oboe, Clarinet, Bassoon, and Horns are mostly silent. The Horns have a short melodic phrase. The Trumpet is silent. The Timpani and Percussion have a rhythmic pattern. The Trombone has a melodic line. The Violins I and II are silent. The Viola and Violoncello have a rhythmic pattern. The Double Bass is silent. In measure 256, the Flute, Oboe, Clarinet, Bassoon, and Horns are still mostly silent. The Horns have a short melodic phrase. The Trumpet is silent. The Timpani and Percussion have a rhythmic pattern. The Trombone has a melodic line. The Violins I and II are silent. The Viola and Violoncello have a rhythmic pattern. The Double Bass is silent. In measure 257, the Flute, Oboe, Clarinet, Bassoon, and Horns are still mostly silent. The Horns have a short melodic phrase. The Trumpet is silent. The Timpani and Percussion have a rhythmic pattern. The Trombone has a melodic line. The Violins I and II are silent. The Viola and Violoncello have a rhythmic pattern. The Double Bass is silent.

Fl. *ff*

Ob.

Cl. *ff*

Bsn.

Hn. *f*

Hn. *f*

Trp.

Timp. *f*

Perc. *f*

Tb.

Vn.I *div.* *mf* *ff*

Vn.II *div.* *mf* *ff*

Va. *sim.* *mf* *ff* *div.*

Vc. *sim.* *ff* *div.*

Db. *f* *ff* *div.*

Detailed description: This page of a musical score contains measures 258, 259, and 260. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Trp.), Timpani (Timp.), Percussion (Perc.), Trombone (Tb.), Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). Measures 258 and 259 are in 2/4 time, while measure 260 is in 4/4 time. The woodwinds (Fl., Cl., Bsn.) and strings (Vn.I, Vn.II, Va., Vc., Db.) play chords in measure 258, marked *ff*. In measure 259, the woodwinds and strings continue with chords, while the horns and timpani play a rhythmic pattern marked *f*. In measure 260, the woodwinds and strings play chords marked *ff*, while the horns and timpani continue their pattern. The double bass has a melodic line marked *f* and *ff*. The percussion plays a single note marked *f*. The Viola and Violoncello have a melodic line marked *sim.* and *mf*. The Violins have a melodic line marked *div.* and *mf*. The Horns have a melodic line marked *f*. The Trumpet has a melodic line marked *f*. The Timpani has a melodic line marked *f*. The Trombone has a melodic line marked *f*. The Oboe has a melodic line marked *f*. The Bassoon has a melodic line marked *f*. The Flute has a melodic line marked *f*. The Double Bass has a melodic line marked *f* and *ff*. The Viola and Violoncello have a melodic line marked *sim.* and *mf*. The Violins have a melodic line marked *div.* and *mf*. The Horns have a melodic line marked *f*. The Trumpet has a melodic line marked *f*. The Timpani has a melodic line marked *f*. The Trombone has a melodic line marked *f*. The Oboe has a melodic line marked *f*. The Bassoon has a melodic line marked *f*. The Flute has a melodic line marked *f*. The Double Bass has a melodic line marked *f* and *ff*.

261

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

264

This musical score page contains measures 264, 265, and 266. The key signature has one flat (B-flat), and the time signature changes from 6/8 to 3/4 in measure 265, then back to 6/8 in measure 266. The instruments and their parts are as follows:

- Fl.**: Measures 264-265 have a melodic line with accents and slurs. Measure 266 has a complex chordal texture.
- Ob.**: Silent throughout all three measures.
- Cl.**: Measures 264-265 have a melodic line with accents and slurs. Measure 266 has a complex chordal texture.
- Bsn.**: Silent throughout all three measures.
- Hn. (first)**: Measures 264-265 have a rhythmic pattern with accents and a forte (*f*) dynamic. Measure 266 has a melodic line with a *sim.* (sustained) marking.
- Hn. (second)**: Measures 264-265 have a rhythmic pattern with accents and a forte (*f*) dynamic. Measure 266 has a melodic line with a *sim.* (sustained) marking.
- Trp.**: Silent in measure 264. Measures 265-266 have a low, sustained note with a *f* dynamic.
- Timp.**: Silent in measure 264. Measures 265-266 have a rhythmic pattern.
- Perc.**: Silent throughout all three measures.
- Tb.**: Silent throughout all three measures.
- Vn.I**: Measures 264-265 have a rhythmic pattern. Measure 266 is silent.
- Vn.II**: Measures 264-265 have a rhythmic pattern. Measure 266 has a melodic line with a forte (*f*) dynamic.
- Va.**: Measures 264-265 have a rhythmic pattern. Measure 266 has a melodic line with a forte (*f*) dynamic.
- Vc.**: Measures 264-265 have a rhythmic pattern. Measure 266 has a melodic line with a forte (*f*) dynamic.
- Db.**: Measures 264-265 have a rhythmic pattern. Measure 266 is silent.

267 W

Fl. $\frac{3}{4}$ $\frac{4}{4}$

Ob. $\frac{3}{4}$ $\frac{4}{4}$ *sim.*

Cl. $\frac{3}{4}$ $\frac{4}{4}$ *mp*

Bsn. $\frac{3}{4}$ $\frac{4}{4}$ *mp* *sim.*

Hn. $\frac{3}{4}$ $\frac{4}{4}$

Hn. $\frac{3}{4}$ $\frac{4}{4}$ 4. *mp*

Trp. $\frac{3}{4}$ $\frac{4}{4}$

Timp. $\frac{3}{4}$ $\frac{4}{4}$

Perc. $\frac{3}{4}$ $\frac{4}{4}$ Bass Drum Tom-Toms *p*

Tb. $\frac{3}{4}$ $\frac{4}{4}$ *mp*

Vn.I $\frac{3}{4}$ $\frac{4}{4}$ *f*

Vn.II $\frac{3}{4}$ $\frac{4}{4}$

Va. $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{3}{4}$ $\frac{4}{4}$

Db. $\frac{3}{4}$ $\frac{4}{4}$ *f*

Fl.

Ob.

Cl.

Bsn.

Hn. 2.
mp

Hn.

Trp.

Timp.

Perc.

Tb.
fp *mp* *fp* *f*

Vn.I

Vn.II

Va.

Vc.

Db.

273

Fl. *mf* *sim.*

Ob. *mf* *sim.*

Cl. *mf* *sim.*

Bsn. *mf* *sim.*

Hn. *f*

Hn. *mf* 4.

Trp. *f*

Timp. *f*

Perc.

Tb. *mf*

Vn.I

Vn.II

Va.

Vc.

Db.

276

Fl.

Ob.

Cl.

Bsn.

Hn. 2.

mf

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

277

278

279

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

ff

sim.

sim.

282 **X**

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

mf

ff

ff

a2

p

a2

a2

a2

sim.

sim.

sim.

p

285

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

a2

mf

a2

mf

a2

mf

288

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

mf

The musical score for measures 288-290 is as follows:

- Measure 288:**
 - Flute: Quarter note G4, quarter note F#4, quarter note E4.
 - Oboe: Quarter rest.
 - Clarinet: Quarter rest.
 - Bassoon: Quarter note G2, quarter note F#2, quarter note E2.
 - Horn I: Quarter rest.
 - Horn II: Quarter rest.
 - Trumpet: Quarter rest.
 - Timpani: Quarter rest.
 - Percussion: Quarter rest.
 - Trombone: Quarter rest.
 - Violin I: Quarter rest.
 - Violin II: Quarter rest.
 - Viola: Quarter note G2, quarter note F#2, quarter note E2.
 - Violoncello: Quarter note G2, quarter note F#2, quarter note E2.
 - Double Bass: Quarter note G1, quarter note F#1, quarter note E1.
- Measure 289:**
 - Flute: Quarter note D4, quarter note C4, quarter note B3.
 - Oboe: Quarter rest.
 - Clarinet: Quarter note G4, quarter note F#4, quarter note E4.
 - Bassoon: Quarter note G2, quarter note F#2, quarter note E2.
 - Horn I: Quarter rest.
 - Horn II: Quarter rest.
 - Trumpet: Quarter rest.
 - Timpani: Quarter rest.
 - Percussion: Quarter rest.
 - Trombone: Quarter rest.
 - Violin I: Quarter rest.
 - Violin II: Quarter rest.
 - Viola: Quarter note G2, quarter note F#2, quarter note E2.
 - Violoncello: Quarter note G2, quarter note F#2, quarter note E2.
 - Double Bass: Quarter note G1, quarter note F#1, quarter note E1.
- Measure 290:**
 - Flute: Quarter note A3, quarter note G3, quarter note F#3.
 - Oboe: Quarter rest.
 - Clarinet: Quarter note G4, quarter note F#4, quarter note E4.
 - Bassoon: Quarter note G2, quarter note F#2, quarter note E2.
 - Horn I: Quarter rest.
 - Horn II: Quarter rest.
 - Trumpet: Quarter rest.
 - Timpani: Quarter rest.
 - Percussion: Quarter rest.
 - Trombone: Quarter rest.
 - Violin I: Quarter rest.
 - Violin II: Quarter rest.
 - Viola: Quarter note G2, quarter note F#2, quarter note E2.
 - Violoncello: Quarter note G2, quarter note F#2, quarter note E2.
 - Double Bass: Quarter note G1, quarter note F#1, quarter note E1.

291

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

Detailed description of the musical score: The score is for measures 291, 292, and 293. Measure 291 features a Flute entry with a half note F4 (flat), a Bassoon entry with a half note G3 (flat), and a Clarinet entry with a half note A3 (flat). Measure 292 features an Oboe entry with a half note B4 (flat), a Bassoon entry with a half note G3 (flat), and a Clarinet entry with a half note A3 (flat). Measure 293 features a Flute entry with a half note F4 (flat), a Bassoon entry with a half note G3 (flat), and a Clarinet entry with a half note A3 (flat). The Viola and Violoncello parts play a continuous eighth-note accompaniment throughout the measures. The Double Bass part plays a rhythmic pattern of eighth notes and rests. The dynamic marking *mf* (mezzo-forte) is present for the Flute, Oboe, and Bassoon parts.

294

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

5/4

297 **Y**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff* a2

Hn. *ff* a2

Trp. *ff* a2

Timp.

Perc.

Tb. *ff*

Vn.I *f*

Vn.II *f*

Va.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

The musical score for measures 300-302 includes the following parts:

- Flute (Fl.):** Rests in all three measures.
- Oboe (Ob.):** Rests in all three measures.
- Clarinet (Cl.):** Rests in all three measures.
- Bassoon (Bsn.):** Rests in all three measures.
- Horn I (Hn.):** Measure 300: Quarter note G4, eighth rest, eighth note A4. Measure 301: Quarter note B4, eighth rest, eighth note C5. Measure 302: Quarter rest, eighth rest, eighth note B4. Dynamic *f* at the end of the measure.
- Horn II (Hn.):** Measure 300: Quarter note G4, eighth rest, eighth note A4. Measure 301: Quarter note B4, eighth rest, eighth note C5. Measure 302: Quarter rest, eighth rest, eighth note B4. Dynamic *f* at the end of the measure.
- Trumpet (Trp.):** Measure 300: Quarter note G4, eighth rest, eighth note A4. Measure 301: Quarter note B4, eighth rest, eighth note C5. Measure 302: Quarter rest, eighth rest, eighth note B4. Dynamic *f* at the end of the measure.
- Timpani (Timp.):** Rests in all three measures.
- Percussion (Perc.):** Rests in all three measures.
- Trombone (Tb.):** Measure 300: Quarter note G3, eighth rest, eighth note A3. Measure 301: Quarter note B3, eighth rest, eighth note C4. Measure 302: Quarter note D4, eighth rest, eighth note E4. Dynamic *f* at the end of the measure.
- Violin I (Vn.I):** Continuous sixteenth-note figure: G4, A4, B4, C5, B4, A4, G4.
- Violin II (Vn.II):** Continuous sixteenth-note figure: G4, A4, B4, C5, B4, A4, G4.
- Viola (Va.):** Rests in all three measures.
- Violoncello (Vc.):** Rests in all three measures.
- Double Bass (Db.):** Rests in all three measures.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

The musical score for page 136, measures 303-305, features the following details:

- Measures 303-305:** The score is divided into three measures. Measures 303 and 304 are marked with a repeat sign (double bar line with two dots).
- Flute (Fl.):** Rests in all three measures.
- Oboe (Ob.):** Rests in all three measures.
- Clarinet (Cl.):** Rests in all three measures.
- Bassoon (Bsn.):** Rests in all three measures.
- Horn I (Hn.):** Measures 303-304: Quarter notes (Bb, Ab, Gb, Fb) with a slur. Measure 305: Half note (Bb) with a slur.
- Horn II (Hn.):** Measures 303-304: Quarter notes (Bb, Ab, Gb, Fb) with a slur. Measure 305: Half note (Bb) with a slur.
- Trumpet (Trp.):** Measures 303-304: Quarter notes (Bb, Ab, Gb, Fb) with a slur. Measure 305: Half note (Bb) with a slur.
- Timpani (Timp.):** Rests in all three measures.
- Percussion (Perc.):** Rests in all three measures.
- Trombone (Tb.):** Measures 303-304: Quarter notes (Bb, Ab, Gb, Fb) with a slur. Measure 305: Half note (Bb) with a slur.
- Violin I (Vn.I):** Measures 303-304: Quarter notes (Bb, Ab, Gb, Fb) with a slur. Measure 305: Half note (Bb) with a slur.
- Violin II (Vn.II):** Measures 303-304: Quarter notes (Bb, Ab, Gb, Fb) with a slur. Measure 305: Half note (Bb) with a slur.
- Viola (Va.):** Rests in all three measures.
- Violoncello (Vc.):** Rests in all three measures.
- Double Bass (Db.):** Rests in all three measures.

This musical score page, numbered 137, contains measures 306 through 308. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature has one flat (B-flat), and the time signature changes from 2/4 to 4/4 at the beginning of measure 307. A rehearsal mark 'Z' is placed at the start of measure 307. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting in measure 307, marked *ff*. The brass section (Horn, Trumpet, Trombone) provides harmonic support, with the Trumpet playing a melodic line marked *f*. The percussion section (Timpani, Percussion) plays a rhythmic pattern marked *ff*. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic pattern marked *ff*. The score is written in a standard musical notation style with various dynamics and articulation marks.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

Hn. *f*

Trp. *f*

Timp. *ff*

Perc. *ff*

Tb. *f*

Vn.I *ff*

Vn.II *ff*

Va. *ff*

Vc. *ff*

Db. *ff*

309

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Trp.

Timp.

Perc.

Tb.

Vn.I

Vn.II

Va.

Vc.

Db.

Measure 309: Flute, Oboe, Clarinet, and Bassoon play a chord with an accent (^). Horns and Trumpet play a chord with an accent (^). Measure 310: Same as measure 309. Measure 311: Trombone (Tb.) plays a melodic line starting with a forte (f) dynamic. Violins I (Vn.I), Violins II (Vn.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.) play a rhythmic pattern of eighth notes. All other instruments are silent.

[illegible]