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Huzuni

Bernard Kashmere Short
University of Iowa

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HUZUNI

by

Bernard Kashmere Short

A thesis submitted in partial fulfillment
of the requirements for the Doctor of Philosophy
degree in Music in the
Graduate College of
The University of Iowa

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Thesis Supervisor: Professor David K. Gompper

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

PH.D. THESIS

This is to certify that the Ph.D. thesis of

Bernard Kashmere Short

has been approved by the Examining Committee for
the thesis requirement for the Doctor of Philosophy degree
in Music at the December 2018 graduation.

Thesis Committee:

David K. Gompper, Thesis Supervisor

Zachary Stanton

David Gier

Christine Getz

Robert Cook

To my mother Elaine Short,
the top of this ladder has been reached.
Thank you for always pushing me beyond my limits.

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ABSTRACT

Huzuni is a composition for a sinfonietta ensemble comprised of flute, clarinet, oboe, bassoon, horn, trumpet, trombone, two percussion instruments, piano, violin, viola, violoncello, double bass. The inspiration for it began when I was told that my music was too guarded and that a greater degree of emotion was needed. Such a critical response led me to reflect on compositional techniques, styles, and approaches that were outside of my comfort zone, all of which became the inspiration for this work.

Huzuni, Swahili for grief, is a thirteen-minute single movement work in three sections that reflects the raw emotions in dealing with grief. The form of the composition exposes the five stages of grief—denial, anger, bargaining, depression and acceptance—first introduced in 1969 by Elisabeth Kübler-Ross who founded the Kübler-Ross Model. In *Huzuni*, we move through each stage slightly differently than in the grief model. The first section establishes denial that leads directly into the bargaining stage. Throughout this movement, g minor provides a sense of denial of truth, achieved in part because the traditional and expected g minor tonic-dominant-tonic progression is replaced with i-v-vi. This replacement weakens g minor and sets up different expectations for the listener.

The second section begins with “depression” and transitions to “anger.” Throughout this section, dissonance is emphasized and helps to suppress a clear and perceivable tonal center. “Depression” functions as a bridge that slowly and gradually simulates a sense of despair. When juxtaposed against the first section, it shows us that consciousness can be related to tonality and unconsciousness to atonality. Although the second section might be considered the lowest emotional point of the work, I attempted

to imbue it with a sense of humor that represents the working through of difficulties while never losing faith.

The third and final section exposes the idea of acceptance which is achieved by a juxtaposition of sections one (g minor) and three (B major). The ascending third relationship between their two keys suggests the triumphant climb from a depressed state into a state of acceptance that is finally resolved, in the coda, in the key of E major simulating the sense of moving on.

The work relies on processes drawn from electronic music in which sound masses are transformed by adding or subtracting discrete variables, or single parameters of sound and time: pitch, rhythm, and dynamics. For example, bars 111-127 contain a rhythmic figure in the piano that slows down and is transformed into a sound-mass. That sound-mass is then orchestrated throughout different instrumental groupings, creating a spatialized musical effect where the phasing of the sound mass from one instrumental group to the next changes the way the listener experiences the piece. Passing the main melody from one instrumental group to another quickly creates a three-dimensional listening space where the listener can experience a change in timbre in addition to the isolation of the harmonic series as the melody passes through each group.

Throughout the compositional process I attempted to incorporate the elastic properties of time and space made possible using the tools found in 8-channel electronic music. These tools were incorporated by manipulating both chordal progressions and orchestration as illustrated in the previous paragraph. Such a musical effect spatializes sound by diffusing energy evenly throughout a performance environment. The result is an immersive listening experience, in which sound is generated from specific directions at

precise times, different from the standard front and center direction we have come to expect.

PUBLIC ABSTRACT

Huzuni is a single movement musical composition for sinfonietta ensemble that formally reflects the five stages of grief. Using the Swahili word for sadness or sorrow and research from the Kübler-Ross Model, *Huzuni* lays out each of the five stages in the following order: denial and bargaining [section 1], depression and anger [section 2], and acceptance [section 3]. In section 1 the tonal center of g minor is implied but never fully realized, thereby providing a sense of the denial of truth. In section 2, dissonance is emphasized to suppress a clear sense of direction in order to project a state of depression. It functions as a bridge section that slowly simulates depression in real life. When juxtaposed against the first section we see that the piece shows us that consciousness can be related to tonality and unconsciousness to atonality.

In section 3 the principal melody returns, but within the key of B Major. Even here we see a denial of what the true tonal center is, due to the way that it is notated, but it is handled in a way that creates a sense of this reality being adequate, suitable, or acceptable. When juxtaposed against the first sections, an ascending third relationship is created giving the sense of climbing out of the valley and onto higher ground. The third and final section exposes the idea of acceptance and is achieved by juxtaposing the keys of the first and third sections. The ascending relationship between these two keys suggests the triumphant climb from a depressed state into a state of acceptance that is finally resolved, in the conclusion, in the key of E major simulating moving on.

Throughout the composition we tap into the natural continuum found in harmonic intervals, between consonance and dissonance. This continuum is then used to reflect each of the emotions as part of the grief model.

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INSTRUMENTATION

Flute
Oboe
Clarinet in B-flat
Bassoon

Horn in F
Trumpet in C
Trombone

Percussion I
Pedal Glockenspiel if available with bow

Percussion II
Vibraphone with bow

Piano

Violin I
Violin II
Viola
Violoncello
Contrabass

Duration: 13 minutes

Transposed Score

Huzuni

Bernard Short (2018)

♩=65 2 3 4 5 6 7

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Glockenspiel

Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

ppp

ppp

ppp

ppp

ppp

p

p < mp

8 9 10 11 12 13 14

Fl.

Ob. *p* *mf* *pp*

Cl. *mf* *p* *p* *mp*

Bsn. *p* *mf* *p* *pp*

Hn. *p* *mf* *p* *mp* *p*
mute (harmon)

Tpt. *p* *mf* *p* *p* *mp* *p*
mute (harmon)

Tbn. *p* *mf* *p* *p* *mp* *p*

Glock. *mp* *p*

Vib. *mp* *p*
Ped.

Pno. *mp*
Ped.

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Cb. *mp* *p* *mp*

This musical score page covers measures 15 through 20. The instruments and their dynamics are as follows:

- Flute (Fl.):** Measures 15-16: *mf* to *pp*; Measures 18-19: *p* to *mp* to *p*.
- Oboe (Ob.):** Measures 15-16: *mf* to *pp*; Measures 18-19: *p* to *mf* to *p*.
- Clarinet (Cl.):** Measure 15: *p*; Measure 17: *mp*; Measure 19: *p*.
- Bassoon (Bsn.):** Measures 15-16: *mf* to *p*.
- Horn (Hn.):** Measures 15-16: *mp* to *pp*; Measures 18-19: *p* to *mp*.
- Trumpet (Tpt.):** Measures 15-16: *mf* to *pp*; Measures 18-19: *p* to *mp*.
- Tuba (Tbn.):** Measures 15-16: *mf* to *pp*; Measures 18-19: *mp*.
- Glockenspiel (Glock.):** Measure 17: *mp* (l.v.).
- Vibraphone (Vib.):** Measure 17: *p* (l.v.).
- Piano (Pno.):** No notation.
- Violin I (Vln. I):** Measure 15: *pp*; Measures 18-19: *p* to *mp* to *p*.
- Violin II (Vln. II):** Measure 15: *pp*; Measures 18-19: *p* to *mp* to *p*.
- Viola (Vla.):** Measure 15: *pp*; Measures 18-19: *p* to *mp* to *p*.
- Violoncello (Vc.):** Measure 15: *pp*.
- Double Bass (Cb.):** Measure 15: *pp*.

21 22 23 24 25

Fl. *p* *p* *mp* *p*

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

Cl. *p* *mp* *pp*

Bsn. *mf* *pp*

Hn. *p* *p* *p*

Tpt. *mf* *p* *p*

Tbn. *p*

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla. *pp*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 21 to 25. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano (Pno.) part is present but contains no notes. The Flute and Oboe parts have dynamic markings of *p*, *mp*, and *p*. The Clarinet part has *p*, *mp*, and *pp*. The Bassoon part has *mf* and *pp*. The Horn part has *p*. The Trumpet part has *mf*, *p*, and *p*. The Trombone part has *p*. The Viola part has *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Musical score for measures 26-31, featuring woodwinds, brass, strings, and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure numbers 26, 27, 28, 29, 30, and 31 are indicated above the staff. Dynamics include *p*, *mf*, *pp*, and *mp*. Performance instructions include "mute (harmon)" and a triplet "3".

Musical score for measures 32-36, featuring woodwinds, brass, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 32-36 are marked with dynamic markings: *pp*, *mf*, *p*, and *pp*. The woodwind parts (Fl., Ob., Cl., Bsn.) feature melodic lines with dynamic markings and accents. The Horn part (Hn.) has a melodic line with dynamic markings and accents. The Trumpet part (Tpt.) has a melodic line with dynamic markings and accents. The Trombone part (Tbn.) has a melodic line with dynamic markings and accents. The Viola part (Vla.) has a melodic line with dynamic markings and accents. The Violoncello part (Vc.) has a melodic line with dynamic markings and accents. The Contrabass part (Cb.) has a melodic line with dynamic markings and accents.

37 38 39 40 41 42

Fl. *pp* < *mf* > *pp* *pp* < *p* > *pp*

Ob. *pp* < *mf* > *pp*

Cl. *mf* *pp* *pp* < *p* > *pp*

Bsn. *mf* *pp*

Hn. *pp*

Tpt.

Tbn. *mf* *pp*

Glock. *mp* *Red.* *mp* *Red.*

Vib. *mp* *Red.*

Pno. *mp* *Red.*

Vln. I *pp*

Vln. II *pp*

Vla. > *pp* *ppp*

Vc. *pp* *mf*

Cb. *ppp* *mf*

Detailed description: This page of a musical score covers measures 37 through 42. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 37 and 38 feature woodwinds (Fl., Ob., Cl., Bsn.) with dynamic markings of *pp* < *mf* > *pp*. Measure 39 is mostly silent for woodwinds. Measure 40 shows the Horn playing *pp*. Measures 41 and 42 feature woodwinds with dynamics *pp* < *p* > *pp*. The Percussion section (Glock., Vib., Pno.) enters in measure 40 with *mp* dynamics and triplet patterns. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained notes, with dynamics ranging from *ppp* to *mf*. The Viola part has a dynamic shift from *pp* to *ppp* in measure 38.

Fl. *pp* *mp* *pp*

Ob. *mf*

Cl. *pp* *mp* *pp*

Bsn.

Hn. *p* *mp* *mf* *pp* *mp*
mute (harmon)

Tpt. *p* *mp* *pp*

Tbn. *mf*

Glock.

Vib.

Pno.

Vln. I

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *pp*

Cb. *pp*

50 51 52 53 54

Fl. *p*

Ob. *p*

Cl. *pp* *mf* *p*

Bsn. *p*

Hn. *p* *mp*

Tpt. *pp* *mf* *p*

Tbn. *p*

Glock. *p* *mf*

Vib. *p* *mf*

Pno. *p* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

Red.

Detailed description: This page of a musical score covers measures 50 through 54. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Glockenspiel (Glock.), Vibraphone (Vib.), and Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *pp*, *mf*, and *p*. A rehearsal mark 'Red.' is present above the string staves at the end of measure 54. The Flute part has a fermata over a note in measure 54.

55 56 57 58 59

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p* *mp* *p*

Tpt. *p*

Tbn. *p* *mf* *p*

Glock. *p* *mf*

Vib. *p* *mf*

Pno. *p* *mf*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

Ed.

Detailed description: This page of a musical score covers measures 55 to 59. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play melodic lines with dynamic markings of *p* (piano) and *mf* (mezzo-forte). The brass section (Horn, Trumpet, Trombone) provides harmonic support, with the Trombone part showing a dynamic shift from *p* to *mf* and back to *p*. The Glockenspiel and Vibraphone play rhythmic patterns, also marked *p* and *mf*. The Piano part consists of chords and arpeggios, marked *p* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic hairpins. Measure numbers 55, 56, 57, 58, and 59 are indicated at the top. The page number 10 is in the upper left corner.

This musical score page covers measures 60 through 66. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Measures 60-61:** Flute and Clarinet play a melodic line starting with a grace note. Oboe and Bassoon have rests.
- Measure 62:** Flute and Clarinet play a half note with dynamics *p*. Horn and Trombone play a half note with dynamics *p*.
- Measures 63-64:** An *accel.* (accelerando) marking is present. Flute and Clarinet play a half note with dynamics *ppp*. Horn and Trombone play a half note with dynamics *ppp*.
- Measures 65-66:** Flute and Clarinet play a quarter note with dynamics *ppp*. Horn and Trombone play a quarter note with dynamics *ppp*.

The score includes various musical notations such as grace notes, slurs, and dynamic markings (*p*, *ppp*) to guide the performance.

$\text{♩} = 100$
67

68

69

70

71

72

73

74

75

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
p
pp < mp
pp < mp
p

Detailed description: This page of a musical score covers measures 67 to 75. The tempo is marked as quarter note = 100. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and Percussion (Glockenspiel, Vibraphone, Piano) are mostly silent, indicated by rests. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) is active. Violin I and II play melodic lines with triplets and dynamic markings of *p*. The Viola and Violoncello play a triplet accompaniment starting in measure 73, marked *pp < mp*. The Contrabasso has a few notes in measure 75, marked *p*.

76 77 78 79 80 81 82 83

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

84 85 86 87 88 89

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

f

pp

pp

pp

pp

pp

pp

Fl. *f* 3 *p* *mf*

Ob.

Cl. *f* *p*

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *p* $\overset{3}{\text{trill}}$ *f* $\overset{95}{\text{trill}}$

Ob.

Cl. *f* $\overset{7}{\text{trill}}$ *p* $\overset{5}{\text{trill}}$ *f* $\overset{97}{\text{trill}}$

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno. $\overset{3}{\text{trill}}$ *Ped.* $\overset{3}{\text{trill}}$ *Ped.* $\overset{3}{\text{trill}}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *f* 3 *p* *f* 98

Ob.

Cl. *p* *f*

Bsn.

Hn.

Tpt.

Tbn.

Glock. *f* l.v. 3

Vib. *f* l.v. 3

Pno. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part 102, marked with a triplet of eighth notes.
- Ob. (Oboe):** Part 103, marked with a forte (*f*) dynamic.
- Cl. (Clarinet):** Part 103, marked with a forte (*f*) dynamic.
- Bsn. (Bassoon):** Part 103, marked with a forte (*f*) dynamic.
- Hn. (Horn):** Part 103, marked with a forte (*f*) dynamic.
- Tpt. (Trumpet):** Part 103, marked with a forte (*f*) dynamic.
- Tbn. (Trombone):** Part 103, marked with a forte (*f*) dynamic.
- Glock. (Glockenspiel):** Part 103, marked with a forte (*f*) dynamic.
- Vib. (Vibraphone):** Part 103, marked with a forte (*f*) dynamic.
- Pno. (Piano):** Part 103, marked with a forte (*f*) dynamic.
- Vln. I (Violin I):** Part 103, marked with a forte (*f*) dynamic.
- Vln. II (Violin II):** Part 103, marked with a forte (*f*) dynamic.
- Vla. (Viola):** Part 103, marked with a forte (*f*) dynamic.
- Vc. (Violoncello):** Part 103, marked with a forte (*f*) dynamic.
- Cb. (Contrabass):** Part 103, marked with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics, articulation marks, and performance instructions. The page number 18 is located at the top left, and the measure numbers 101, 102, 103, and 104 are positioned above their respective measures.

105

106

This musical score page contains two measures, 105 and 106. The instruments are arranged as follows:

- Flute (Fl.):** Rests in both measures.
- Oboe (Ob.):** Rests in both measures.
- Clarinet (Cl.):** Rests in both measures.
- Bassoon (Bsn.):** Rests in both measures.
- Horn (Hn.):** Rests in both measures.
- Trumpet (Tpt.):** Rests in both measures.
- Tuba (Tbn.):** Rests in both measures.
- Glockenspiel (Glock.):** Measure 105: Quarter note G4, quarter note A4, quarter note B4, quarter rest. Measure 106: Quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Vibraphone (Vib.):** Measure 105: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 106: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Piano (Pno.):** Measure 105: Bass clef, quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 106: Bass clef, quarter note D3, quarter note E3, quarter note F3, quarter note G3.
- Violin I (Vln. I):** Measure 105: Whole note G2. Measure 106: Whole note G2.
- Violin II (Vln. II):** Measure 105: Whole note G2. Measure 106: Whole note G2.
- Viola (Vla.):** Measure 105: Whole note G2. Measure 106: Whole note G2.
- Violoncello (Vc.):** Measure 105: Whole note G2. Measure 106: Whole note G2.
- Double Bass (Cb.):** Measure 105: Whole note G2. Measure 106: Whole note G2.

107 108 109

Fl. 9

Ob. *pp*

Cl. 6 *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Glock. 3 9

Vib. 3 5 9 *Ped.*

Pno. 5 *Ped.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

9

mf

sul pont.

sul pont.

sul pont.

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

Ob. *p* *mf* *p* *p* *mf* *p* *p*

Cl. *mf* *p* *mf* *p* *p* *mf*

Bsn. *p* *mf* *p* *p* *mf* *p* *p*

Hn. *mf* *p* *mp* *p* *p* *mf*

Tpt. *mf* *p* *mp* *p* *p* *mf*

Tbn. *mf* *p* *mp* *p* *p* *mf*

Glock. *f*

Vib. *f*

Pno. *f*

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

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

Vla. *mf* *mf* *p* *mf* *p* *p*

Vc. *mf* *mf* *p* *mf* *p* *p*

Cb. *mf* *mf* *p* *mf* *p* *p*

Annotations: *sul tasto*, *ord*, *sul pont.*, *sul tasto*

Fl. *p* *f* *p* *mf* *p* *mf* *p* *p* *p*

Ob. *mf* *p* *mf* *p* *p* *mf* *p* *p* *p*

Cl. *p* *f* *p* *mf* *p* *p* *mf* *p* *mf* *mf*

Bsn. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p*

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

Tpt. *p* *mf* *p* *mf* *p* *p* *p* *p*

Tbn. *p* *mf* *p* *mf* *p* *p* *p* *p*

Glock.

Vib.

Pno.

Red.

Vln. I *mf* *p* *f* *p* *mf* *f* *p* *f* *p* *f* *p* *f* *p*

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

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

Vc. *mf* *p* *f* *p* *mf* *f* *p* *f* *p* *f* *p* *f* *p*

Cb. *mf* *p* *f* *p* *mf* *f* *p* *f* *p* *f* *p* *f* *p*

This page of a musical score, numbered 24, features a variety of orchestral instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with dynamics ranging from *p* to *f*. The brass section consists of Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), also marked with *p* and *f*. Percussion includes Glockenspiel (Glock.) and Vibraphone (Vib.), which are silent on this page. The keyboard section includes Piano (Pno.), which is also silent. The string section, comprising Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), shows dynamic markings such as *f*, *p*, *mf*, and *sf*. The score is divided into two measures, with measure numbers 126 and 127 indicated. Various musical notations are present, including slurs, accents, and articulation marks.

Fl. *sfz sfz sfz sfz sfz sfz p*

Ob. *sfz sfz sfz sfz sfz*

Cl. *sfz sfz sfz sfz f*

Bsn.

Hn.

Tpt.

Tbn.

Glock. *3 3*

Vib. *3 3*

Pno. *3 5 6* *8va*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *f* *p*

Ob.

Cl. *p* *p* *f*

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno. *3* *7* *6* *3*

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 133, 134, and 135. The tempo is marked as quarter note = 176. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 133-135. Measure 133 starts with a piano (*p*) dynamic and features three triplet eighth notes. Measure 134 begins with a fortissimo (*ff*) dynamic.
- Oboe (Ob.):** Measures 133-135. Measure 133 starts with a piano (*p*) dynamic and features three triplet eighth notes. Measure 134 begins with a forte (*f*) dynamic.
- Clarinet (Cl.):** Measures 133-135. Measure 133 starts with a piano (*p*) dynamic. Measure 134 begins with a forte (*f*) dynamic.
- Bassoon (Bsn.):** Measures 133-135. Rests throughout.
- Horn (Hn.):** Measures 133-135. Rests throughout.
- Trumpet (Tpt.):** Measures 133-135. Measure 133 starts with a piano (*p*) dynamic. Measure 134 begins with a forte (*f*) dynamic.
- Tuba (Tbn.):** Measures 133-135. Rests throughout.
- Glockenspiel (Glock.):** Measures 133-135. Measure 133 starts with a piano (*p*) dynamic and features three triplet eighth notes. Measure 134 begins with a mezzo-forte (*mf*) dynamic.
- Cymbals (Cym.):** Measures 133-135. Measure 133 starts with a pianissimo (*pp*) dynamic. Measure 134 begins with a forte (*f*) dynamic. Includes a section for Vibraphone.
- Piano (Pno.):** Measures 133-135. Measure 133 features sixteenth-note patterns with a *Red.* (ritardando) marking. Measures 134-135 are rests.
- Violin I (Vln. I):** Measures 133-135. Rests throughout.
- Violin II (Vln. II):** Measures 133-135. Rests in 133-134, then enters in 135 with a piano (*p*) dynamic and *spiccato* articulation.
- Viola (Vla.):** Measures 133-135. Rests in 133-134, then enters in 135 with a piano (*p*) dynamic and *spiccato* articulation.
- Violoncello (Vc.):** Measures 133-135. Rests in 133-134, then enters in 135 with a piano (*p*) dynamic and *spiccato* articulation.
- Double Bass (Cb.):** Measures 133-135. Rests in 133-134, then enters in 135 with a piano (*p*) dynamic and *spiccato* articulation.

136 137 138 139 140

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mp* *p*

l.v. *p*

l.v. *p*

spiccato *p*

141 142 143 144

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *p* *f* *p* *p* *f* *p* *mf* *p*

3 3

p *mp* *p* *f* *p*

p *mp*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

mf *p*

Detailed description: This page of a musical score covers measures 141 to 144. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), and a string section with Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play melodic lines with dynamic markings such as *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The Clarinet part includes triplet markings (3). The Bassoon part has dynamic markings *p*, *mp*, *p*, *f*, and *p*. The Trombone part has *p* and *mp*. The Violin I and II parts have *f* and *p*. The Viola part has *f* and *p*. The Violoncello part has *f* and *p*. The Contrabass part has *mf* and *p*. The woodwinds (Fl., Ob., Cl., Bsn.) have *p* markings in measures 143 and 144. The strings (Hn., Tpt., Tbn., Vln. I, Vln. II, Vla., Vc., Cb.) have *f* markings in measures 141 and 142, and *p* markings in measures 142 and 143. The Glockenspiel and Vibraphone parts are silent throughout the page.

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part 1, measures 145-148. Dynamics: *p*.
- Ob. (Oboe):** Part 1, measures 145-148. Dynamics: *mp* (measures 145-146), *p* (measures 147-148).
- Cl. (Clarinet):** Part 1, measures 145-148. Dynamics: *mp* (measures 145-146), *p* (measures 147-148).
- Bsn. (Bassoon):** Part 1, measures 145-148. Dynamics: *p*.
- Hn. (Horn):** Part 1, measures 145-148.
- Tpt. (Trumpet):** Part 1, measures 145-148.
- Tbn. (Trombone):** Part 1, measures 145-148.
- Glock. (Glockenspiel):** Part 1, measures 145-148. Dynamics: *p*.
- Vib. (Vibraphone):** Part 1, measures 145-148.
- Pno. (Piano):** Part 1, measures 145-148.
- Vln. I (Violin I):** Part 1, measures 145-148.
- Vln. II (Violin II):** Part 1, measures 145-148.
- Vla. (Viola):** Part 1, measures 145-148.
- Vc. (Violoncello):** Part 1, measures 145-148.
- Cb. (Contrabass):** Part 1, measures 145-148.

149

150

151

152

153

31

Fl. *mf* *f* *p*

Ob. *mp* *p* *mp*

Cl. *mp* *p*

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 154-158. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 154: Flute (Fl.) has a melodic line starting with a *mp* dynamic and an accent (>). Bassoon (Bsn.) has a melodic line starting with a *mp* dynamic. Trombone (Tbn.) has a melodic line starting with a *p* dynamic.

Measure 155: Flute (Fl.) has a melodic line starting with a *p* dynamic. Bassoon (Bsn.) has a melodic line starting with a *p* dynamic. Trombone (Tbn.) has a melodic line starting with a *mp* dynamic.

Measure 156: Flute (Fl.) has a melodic line starting with a *mp* dynamic. Bassoon (Bsn.) has a melodic line starting with a *mp* dynamic. Trombone (Tbn.) has a melodic line starting with a *p* dynamic.

Measure 157: Flute (Fl.) has a melodic line starting with a *mp* dynamic. Bassoon (Bsn.) has a melodic line starting with a *mp* dynamic. Trombone (Tbn.) has a melodic line starting with a *p* dynamic.

Measure 158: Flute (Fl.) has a melodic line starting with a *p* dynamic. Bassoon (Bsn.) has a melodic line starting with a *mp* dynamic. Trombone (Tbn.) has a melodic line starting with a *p* dynamic.

159 160 161 162 163

Fl. *mp* *ff*

Ob. *p* *f*

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I *f* *ff*

Vln. II *f*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 159 to 163. The Flute part (Fl.) begins in measure 159 with a melodic line marked *mp*. A long slur spans measures 160 and 161, with the dynamics increasing to *ff* by measure 162. The Oboe part (Ob.) starts in measure 159 with a melodic line marked *p*, and a *f* dynamic appears in measure 163. The Violin I (Vln. I) part begins in measure 160 with a melodic line marked *f*, which reaches *ff* in measure 161. The Violin II (Vln. II) part starts in measure 159 with a melodic line marked *f*. The Viola (Vla.) and Cello (Cb.) parts have melodic lines starting in measure 159. The Violoncello (Vc.) part has a melodic line starting in measure 159. The Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Glockenspiel (Glock.), and Vibraphone (Vib.) parts are shown as rests throughout the measures.

Musical score for measures 164-168. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 164: Flute (Fl.) has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Clarinet (Cl.) has a melodic line starting with a forte (*f*) dynamic. Bassoon (Bsn.) is silent.

Measure 165: Flute (Fl.) continues with notes G4, A4, B4, C5, B4, A4, G4. Clarinet (Cl.) continues with a piano (*p*) dynamic. Bassoon (Bsn.) is silent.

Measure 166: Flute (Fl.) has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Clarinet (Cl.) continues with a mezzo-piano (*mp*) dynamic. Bassoon (Bsn.) is silent.

Measure 167: Flute (Fl.) is silent. Clarinet (Cl.) continues with a mezzo-piano (*mp*) dynamic. Bassoon (Bsn.) is silent.

Measure 168: Flute (Fl.) is silent. Clarinet (Cl.) continues with a mezzo-piano (*mp*) dynamic. Bassoon (Bsn.) is silent.

Violin I (Vln. I) and Violin II (Vln. II) parts are present in measures 164-168. Violin I (Vln. I) has a melodic line starting in measure 166 with a fortissimo (*ff*) dynamic. Violin II (Vln. II) has a melodic line starting in measure 164. Viola (Vla.) and Cello (Cb.) parts are present in measures 164-168. Viola (Vla.) has a melodic line starting in measure 164. Cello (Cb.) has a melodic line starting in measure 164. The Cello (Cb.) part includes instructions for *ord sul A* and *ord sul D* in measures 167 and 168, with dynamics *f* and *ff*.

Fl. *ff* *>mf*

Ob.

Cl.

Bsn. *p < mp* *3 3* *f* *mf* *3 3*

Hn.

Tpt.

Tbn. *sfz* *sfz* *sfz* *sfz*

Glock. *mf*

Vib. *mp*

Pno.

Vln. I *mf*

Vln. II

Vla. *f* *ord* *ff*

Vc. *sul A* *sul G* *f* *ff* *f* *ff* *mf*

Cb. *ff* *p* *3 3* *mp*

174 175 176 177 178

Fl.

Ob. *p* *f*

Cl.

Bsn. *f*

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I *f*

Vln. II *f* ord

Vla. *f*

Vc. *f* sul D

Cb. *f* *ff* >

Detailed description: This page of a musical score covers measures 174 to 178. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 174-177 are mostly rests for most instruments, with the Oboe and Bassoon playing melodic lines. In measure 178, the Violin I, Violin II, Viola, Violoncello, and Contrabass all play. The Oboe and Bassoon also have notes in measure 178. Dynamics include *p*, *f*, and *ff*. Performance instructions include *ord* and *sul D*.

Fl. *mf* *ff* *f*
 Ob. *f* *ff*
 Cl. *f* *ff* *mf*
 Bsn. *f* *ff*
 Hn. *-*
 Tpt. *-*
 Tbn. *ff* *fff* *mf*
 Glock. *-*
 Vib. *-*
 Pno. *-*
 Vln. I *ff*
 Vln. II *ff* *f*
 Vla. *ff* *f*
 Vc. *ff* *f*
 Cb. *f* *ff*

as smooth as possible

This page of a musical score covers measures 184 through 188. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 184-188. Dynamics: *ff* (184), *f* (185), *ff* (188). A long slur spans from measure 184 to 188.
- Oboe (Ob.):** Silent throughout.
- Clarinet (Cl.):** Measures 184-188. Active melodic line with slurs.
- Bassoon (Bsn.):** Silent throughout.
- Horn (Hn.):** Silent throughout.
- Trumpet (Tpt.):** Silent throughout.
- Trombone (Tbn.):** Measures 184-188. Starts with a triplet in measure 184.
- Glockenspiel (Glock.):** Measures 184-188. Enters in measure 187 with a triplet.
- Vibraphone (Vib.):** Measures 184-188. Enters in measure 187 with a triplet.
- Piano (Pno.):** Measures 184-188. Enters in measure 185 with a *ff* dynamic.
- Violin I (Vln. I):** Silent throughout.
- Violin II (Vln. II):** Measures 184-188. Active melodic line.
- Viola (Vla.):** Measures 184-188. Active melodic line.
- Violoncello (Vc.):** Measures 184-188. Active melodic line with dynamics *ff*, *f*, *ff*, *f*, *ff*.
- Contrabass (Cb.):** Measures 184-188. Enters in measure 187 with a *f* dynamic, ending with a *ff* dynamic.

189 190 191 192 193 39

Fl. *mp*

Ob. *mp*

Cl.

Bsn. *p* *mf*

Hn.

Tpt. *p* *mp*

Tbn. *p*

Glock.

Vib.

Pno.

Vln. I

Vln. II *f*

Vla. *ff* *f* *ff* *f* *p*

Vc. *mf*

Cb. *f* *mf*

This musical score page contains measures 194 through 198. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 194-195 are silent. In measure 198, it plays a melodic phrase starting on G4, marked *mf*.
- Oboe (Ob.):** Silent throughout.
- Clarinet (Cl.):** Silent throughout.
- Bassoon (Bsn.):** Measures 194-195 play a melodic line with a slur and a fermata. In measure 196, it plays a short phrase. Measures 197-198 are silent.
- Horn (Hn.):** Silent throughout.
- Trumpet (Tpt.):** Silent throughout.
- Tuba (Tbn.):** Measures 194-195 play a melodic line with a slur and a fermata, marked *mp*. Measures 196-198 play a melodic line with a slur.
- Glockenspiel (Glock.):** Silent throughout.
- Vibraphone (Vib.):** Silent throughout.
- Piano (Pno.):** Silent throughout.
- Violin I (Vln. I):** Measures 194-195 play a melodic line with a slur and a fermata. In measure 196, it plays a melodic line with a slur and a fermata, marked *f*. In measure 197, it plays a melodic line with a slur and a fermata, marked *ff*. In measure 198, it plays a melodic line with a slur and a fermata, marked *f*.
- Violin II (Vln. II):** Measures 194-195 play a melodic line with a slur and a fermata, marked *ff*. In measure 196, it plays a melodic line with a slur and a fermata, marked *mf*. In measure 197, it plays a melodic line with a slur and a fermata, marked *mf*. In measure 198, it plays a melodic line with a slur and a fermata, marked *mf*.
- Viola (Vla.):** Measures 194-195 play a melodic line with a slur and a fermata, marked *f*. In measure 196, it plays a melodic line with a slur and a fermata, marked *ff*. In measure 197, it plays a melodic line with a slur and a fermata, marked *mf*. In measure 198, it plays a melodic line with a slur and a fermata, marked *mf*.
- Violoncello (Vc.):** Measures 194-198 play a melodic line with a slur and a fermata, marked *mf*.
- Contrabass (Cb.):** Silent throughout.

This musical score page contains measures 199 through 203. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 199-201 feature a melodic line with dynamics *ff* and *mf*. A slur covers measures 199-201, and a breath mark is present in measure 201.
- Oboe (Ob.):** Rests in all measures.
- Clarinet (Cl.):** Rests in all measures.
- Bassoon (Bsn.):** Rests in all measures.
- Horn (Hn.):** Rests in all measures.
- Trumpet (Tpt.):** Rests in all measures.
- Trombone (Tbn.):** Measures 199-203 feature a rhythmic pattern with dynamics *p* and *mf*.
- Glockenspiel (Glock.):** Rests in all measures.
- Vibraphone (Vib.):** Rests in all measures.
- Piano (Pno.):** Rests in all measures.
- Violin I (Vln. I):** Measures 201-203 feature a melodic line with dynamics *mf*.
- Violin II (Vln. II):** Measures 199-203 feature a rhythmic pattern with dynamics *mf*.
- Viola (Vla.):** Measures 199-203 feature a rhythmic pattern with dynamics *mf*.
- Violoncello (Vc.):** Measures 199-203 feature a rhythmic pattern with dynamics *mf*.
- Contrabass (Cb.):** Rests in all measures.

Musical score for measures 204-207. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 204-205: Flute, Oboe, and Clarinet parts feature dynamics *mf*, *f*, and *ff*. The Trombone part includes dynamics *p*, *mf*, and *p*.

Measures 206-207: The Trombone part continues with dynamics *p*, *mf*, and *p*.

208 209 210 211 212

Fl. *f*

Ob. *f* *ff*

Cl. *p* *f* *p*

Bsn. *p* *f* *p* *f* *p*

Hn. *sfz* *p* *f* *p* *p*

Tpt.

Tbn. *p*

Glock.

Vib. *f* *ff* *Red.*

Pno. *f* *ff* *Red.*

Vln. I

Vln. II *f* *ff* *f* *ff*

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

Cb. *f* *ff* *mf* *f*

Detailed description: This page of a musical score covers measures 208 to 212. The instruments are arranged in a standard orchestral layout. Measures 208 and 209 feature a complex woodwind and string texture. The Flute and Oboe parts are mostly silent until measure 210, where they enter with a forte (*f*) dynamic. The Clarinet and Bassoon parts have a rhythmic pattern in measures 208-209, with dynamics ranging from piano (*p*) to forte (*f*). The Horn part has a sforzando (*sfz*) accent in measure 209. The Violin II part has a dynamic crescendo from *f* to *ff* in measure 209. The Viola and Violoncello parts have a dynamic crescendo from *mf* to *ff* in measure 209. The Contrabass part has a dynamic crescendo from *f* to *ff* in measure 209. Measures 210 and 211 continue the woodwind and string textures. Measure 212 features a piano (*p*) dynamic for the Horn and Contrabass parts. The score includes various dynamic markings (*p*, *f*, *ff*, *mf*, *sfz*) and articulation marks such as accents and slurs.

Musical score for measures 213-217. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 213-217 are marked with dynamic markings: *ff*, *p*, *mp*, *f*, *mf*, and *p*. Measure 213 includes a *b* (flat) marking. Measure 217 features a triplet of eighth notes marked *mf*. The Cello and Contrabass parts include triplet markings in measures 213 and 214.

218 219 220 221 222

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *ff* >

Hn. *f* > *mp* < *f* > *p*

Tpt.

Tbn. *f* > *mp* < *f* > *p*

Glock. *mf*

Vib.

Pno.

Vln. I *f*

Vln. II *f*

Vla.

Vc. *f* > *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 218 to 222. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Glockenspiel parts are marked *mf*. The Bassoon part includes a triplet of eighth notes marked *ff* with an accent. The Horn and Trombone parts feature dynamic markings *f*, *mp*, *f*, and *p* with hairpins. The Violin and Viola parts have a triplet of eighth notes marked *f*. The Violoncello and Contrabass parts are marked *f* and *mf*. The Percussion section (Vibraphone) and Piano part are silent. The Flute part has measures 220-222, while the other instruments have measures 218-219.

This musical score page contains measures 223 through 226. The instruments and their parts are as follows:

- Flute (Fl.):** Active in measures 223-225, playing a melodic line with slurs and accents. Measure 226 is a whole rest.
- Oboe (Ob.):** Active in measures 223-225, playing a melodic line with slurs and accents. Measure 226 is a whole rest.
- Clarinet (Cl.):** Active in measures 223-225, playing a melodic line with slurs and accents. Measure 226 is a whole rest.
- Bassoon (Bsn.):** Silent in measures 223-225. In measure 226, it plays a short phrase starting with a *fff* dynamic.
- Horn (Hn.):** Silent in measures 223-225. In measure 226, it plays a short phrase starting with a *p* dynamic.
- Trumpet (Tpt.):** Silent in measures 223-225. In measure 226, it plays a short phrase starting with a *p* dynamic.
- Tuba (Tbn.):** Silent in measures 223-225. In measure 226, it plays a short phrase starting with a *p* dynamic.
- Glockenspiel (Glock.):** Active in measures 223-225, playing a rhythmic pattern. Measure 226 is a whole rest.
- Vibraphone (Vib.):** Silent throughout all measures.
- Piano (Pno.):** Silent throughout all measures.
- Violin I (Vln. I):** Silent throughout all measures.
- Violin II (Vln. II):** Silent throughout all measures.
- Viola (Vla.):** Silent throughout all measures.
- Violoncello (Vc.):** Active in measures 223-225, playing a rhythmic pattern. Measure 226 is a whole rest.
- Contrabass (Cb.):** Active in measures 223-225, playing a rhythmic pattern. In measure 226, it plays a short phrase starting with a *fff* dynamic.

This musical score page contains two measures, 227 and 228, for a symphony orchestra. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 227 and 228 are marked with a forte (*f*) dynamic. The woodwinds (Fl., Ob., Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play active parts, while the brass (Hn., Tpt., Tbn.), Glockenspiel, and Vibraphone are silent. The woodwinds and strings feature complex rhythmic patterns with many slurs and accents. The Flute part has a specific marking above measure 228.

229 230

Fl. *mp* *ff*

Ob. *mp* *ff*

Cl. *mp* *ff*

Bsn. *mp* *ff*

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I *mp* *ff* pizz arco

Vln. II *mp* *ff* pizz arco

Vla. *mp* *ff* pizz arco

Vc. *mp* *ff* pizz arco

Cb. *mp* *ff* pizz arco

Detailed description: This page of a musical score covers measures 229 and 230. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds play melodic lines with dynamic markings of mezzo-piano (mp) and fortissimo (ff). The strings play a rhythmic accompaniment, alternating between pizzicato (pizz) and arco (arco) techniques. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The woodwinds have rests in measure 230, while the strings continue to play.

This musical score page contains measures 231, 232, and 233. The instruments are arranged as follows:

- Flute (Fl.):** Measures 231-232 feature a melodic line with accents and slurs. Measure 233 contains a triplet of eighth notes. Dynamics: *fff p*, *fff*.
- Oboe (Ob.):** Measures 231-232 feature a melodic line with accents and slurs. Measure 233 contains a triplet of eighth notes. Dynamics: *fff*.
- Clarinet (Cl.):** Measures 231-232 feature a melodic line with accents and slurs. Measure 233 contains a triplet of eighth notes. Dynamics: *fff p*, *fff*.
- Bassoon (Bsn.):** Measures 231-232 feature a melodic line with accents and slurs. Measure 233 contains a triplet of eighth notes. Dynamics: *fff p*, *fff*.
- Horn (Hn.):** Measure 233 features a melodic line starting with *mp*.
- Trumpet (Tpt.):** Measure 233 features a melodic line starting with *mp*.
- Trombone (Tbn.):** Measure 233 features a melodic line starting with *mp*.
- Glockenspiel (Glock.):** Rests in all measures.
- Vibraphone (Vib.):** Rests in all measures.
- Piano (Pno.):** Rests in all measures.
- Violin I (Vln. I):** Measures 231-232 feature a melodic line with accents and slurs. Measure 233 features a triplet of eighth notes with *arco* and *f*. Dynamics: *fff p*, *fff*.
- Violin II (Vln. II):** Measures 231-232 feature a melodic line with accents and slurs. Measure 233 features a triplet of eighth notes with *arco* and *f*. Dynamics: *fff p*, *fff*.
- Viola (Vla.):** Measures 231-232 feature a melodic line with accents and slurs. Measure 233 features a triplet of eighth notes with *arco* and *f*. Dynamics: *fff p*, *fff*.
- Violoncello (Vc.):** Measures 231-232 feature a melodic line with accents and slurs. Measure 233 features a triplet of eighth notes with *arco* and *f*. Dynamics: *fff p*, *fff*.
- Double Bass (Cb.):** Measures 231-232 feature a melodic line with accents and slurs. Measure 233 features a triplet of eighth notes with *arco* and *f*. Dynamics: *fff p*, *fff*.

234 235 236 237

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 234 to 237. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 234 and 235 feature prominent triplet patterns in the woodwinds and strings. Measure 236 is mostly silent for the woodwinds and strings, with activity in the brass and lower strings. Measure 237 shows a continuation of the woodwind and string parts. The piano part is silent throughout these measures.

238 239 240 241 242

Fl. *f* *ff* *pp* *f*

Ob. *f* *ff* *pp* *f*

Cl. *f* *ff* *pp* *f*

Bsn. *f* *pp* *f*

Hn. *p* *pp* *f*

Tpt. *p* *pp* *f*

Tbn. *p* *pp* *f* *p*

Glock.

Vib.

Pno.

Vln. I *ff* *pp* *f*

Vln. II *ff* *pp* *f*

Vla. *ff* *pp* *f*

Vc. *ff* *pp* *f*

Cb. *ff* *pp* *f* *p*

Detailed description: This page of a musical score covers measures 238 to 242. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn, Trumpet, Trombone), and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide harmonic support. Dynamic markings are prominently displayed: *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *p* (piano). The score includes various musical notations such as stems, beams, and slurs. The page number 51 is located in the top right corner.

♩ = 100

243 244 245 246

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Tpt.

Tbn.

Glock. *mp*

Vib. *mp* *p*

Pno.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *ppp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp* mute (harmon)

Tpt. *mf*

Tbn. *mp* mute (harmon)

Glock. *p*

Vib.

Pno.

Vln. I *ppp* *p* *ppp* *p* *mp*

Vln. II *ppp* *p* *ppp* *p* *mp*

Vla. *ppp* *p* *ppp* *p* *mp*

Vc. *p* *ppp* *p* *mp*

Cb. *p* *ppp* *mp*

This musical score page contains the following instruments and parts:

- Fl.** (Flute): Measures 265-267 are marked *pp*. Measures 269-271 are marked *pp*.
- Ob.** (Oboe): Measures 265-267 are marked *pp*. Measures 269-271 are marked *pp*.
- Cl.** (Clarinet): Measures 265-267 are marked *p*. Measures 268-271 are marked *mf*.
- Bsn.** (Bassoon): Measures 265-267 are marked *p*. Measures 269-271 are marked *pp*.
- Hn.** (Horn): Continuous melodic line with dynamics *pp* and *mf*.
- Tpt.** (Trumpet): Measures 265-267 are marked *pp*. Measures 269-271 are marked *pp*.
- Tbn.** (Trombone): Measures 265-267 are marked *pp*. Measures 269-271 are marked *pp*.
- Glock.** (Glockenspiel): Measures 265-267 are marked *mf*. Measures 269-271 are marked *mf*. Includes the instruction "with bow".
- Vib.** (Vibraphone): Measures 265-267 are marked *mf*. Measures 269-271 are marked *mf*. Includes the instruction "with bow".
- Pno.** (Piano): Grand staff with rests in both hands.
- Vln. I** (Violin I): Measures 265-267 are marked *p*. Measures 268-271 are marked *mf*.
- Vln. II** (Violin II): Measures 265-267 are marked *p*. Measures 268-271 are marked *mf*.
- Vla.** (Viola): Measures 265-267 are marked *p*. Measures 268-271 are marked *mf*.
- Vc.** (Violoncello): Measures 265-267 are marked *p*. Measures 268-271 are marked *mf*.
- Cb.** (Cello): Measures 265-267 are marked *p*. Measures 268-271 are marked *mf*.

272 273 274 275 276 277 278 279

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *p* *p*

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

Fl. *pp* < *mp* > *pp* *pp* < *mp* > *pp*

Ob.

Cl. *pp* < *mp* > *pp* *pp* < *mp* > *pp*

Bsn. *pp mp* >

Hn. *mp* < *mf* > *p* *pp* < *mp* > *pp*

Tpt. *mf* open *f* 3

Tbn. *p* < *mp* > *pp* *p* < *mp* >

Glock.

Vib.

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Fl. *pp* < *mp* > *pp* *pp p*

Ob. *mf* > *p* *pp p*

Cl. *mp* > *pp* *pp p*

Bsn. *mp* > *pp* *pp p*

Hn. *pp p* *mf* > *p* *p*

Tpt. *p* *mf* > *p* *p*

Tbn. *f* *p*

Glock. *pp* *p*

Vib. *pp* *p*

Pno. *pp* *p*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

mute (harmon)

3

294 295 296 297 298 299 300 301

Fl. *f* *p*

Ob. *f*

Cl. *pp < f*

Bsn. *pp < f* *> p*

Hn. *mf* open

Tpt. *mf*

Tbn. *mf* *> p* *pp < f*

Glock. with mallets *f*

Vib. with mallets *f*

Pno. *f*
Ped.

Vln. I *pp* *p* *f*

Vln. II *pp* *p* *f*

Vla. *pp* *p* *f*

Vc. *pp* *p* *f*

Cb. *pp* *f*

This page of a musical score covers measures 302 through 309. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 302-303 are marked *pp* and *f*. Measures 304-305 are marked *p* and *f*. Measures 306-309 are marked *p*.
- Oboe (Ob.):** Measure 302 is marked *p*. Measures 304-305 are marked *f*. Measures 306-309 are marked *p*.
- Clarinet (Cl.):** Measures 302-303 are marked *p*. Measures 304-305 are marked *p* and *f*. Measures 306-309 are marked *p*.
- Bassoon (Bsn.):** Measures 302-303 are marked *pp* and *f*. Measures 304-305 are marked *p*.
- Horn (Hn.):** Measures 302-309 are marked *mp*.
- Trumpet (Tpt.):** Measures 304-305 are marked *f*. Measures 306-309 are marked *p*.
- Tuba (Tbn.):** Measures 302-303 are marked *pp* and *f*.
- Glockenspiel (Glock.):** Measures 302-309.
- Vibraphone (Vib.):** Measures 302-309.
- Piano (Pno.):** Measures 302-309.
- Violin I (Vln. I):** Measures 302-309 are marked *p*.
- Violin II (Vln. II):** Measures 302-309 are marked *p*.
- Viola (Vla.):** Measures 302-309 are marked *p*.
- Violoncello (Vc.):** Measures 302-309 are marked *f* and *p*.
- Contrabass (Cb.):** Measures 302-309.

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hn. *p*

Tpt. *mp* mute (harmon)

Tbn. *mp* mute (harmon)

Glock.

Vib.

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp* touch 5th

Vc.

Cb.

Detailed description: This page of a musical score covers measures 310 through 316. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins in measure 311 with a melodic line marked *mp*. The Horn part has a long note in measure 311 marked *p*. The Trumpet and Trombone parts have long notes in measures 312 and 313, both marked *mp* and *mute (harmon)*. The Violin I, Violin II, and Viola parts have long notes in measures 311-316, all marked *pp*. The Viola part includes the instruction "touch 5th". The Clarinet part has a melodic line in measures 315-316 marked *mp*. The rest of the instruments are silent throughout the page.

This musical score page covers measures 317 through 323. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *p* and accents.
- Oboe (Ob.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *p* and accents.
- Clarinet (Cl.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *p* and accents.
- Bassoon (Bsn.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *p* and accents.
- Horn (Hn.):** Rests throughout the passage.
- Trumpet (Tpt.):** Rests throughout the passage.
- Tuba (Tbn.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *p* and accents.
- Glockenspiel (Glock.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *p* and *ppp*.
- Vibraphone (Vib.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *p* and *ppp*.
- Piano (Pno.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *p* and *ppp*.
- Violin I (Vln. I):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *pp*.
- Violin II (Vln. II):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *pp*.
- Viola (Vla.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *pp*.
- Violoncello (Vc.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *pp*.
- Double Bass (Cb.):** Measures 317-319 feature a melodic line starting on a whole note, moving to a half note in measure 318, and ending with a quarter note in measure 319. Dynamics include *pp*.

Measures 320-323 show the continuation of these parts, with various dynamics and accents used to shape the musical phrases.