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**LA THÈSE A ÉTÉ  
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THE UNIVERSITY OF ALBERTA

CONCERTO FOR GUITAR  
AND CHAMBER ORCHESTRA

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH  
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE  
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EDMONTON, ALBERTA  
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THE UNIVERSITY OF ALBERTA  
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Concerto for Guitar and Chamber Orchestra" submitted by Jamie Moore in partial fulfilment of the requirements for the degree of Master of Music.

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Date April 15, 1977 . . . . .



## ABSTRACT

The Concerto for Guitar and Chamber Orchestra is a three movement work with a total duration of 17-20 minutes. The first movement is marked with vigour ( $\text{♩} = c.200$ ) and it is in sonata allegro form containing a cadenza for guitar.

The second movement, marked pastoral, very slow and very peaceful, is in ternary form. This music characterizes a country setting and what often occurs to such scenery through the efforts of a construction crew. An appropriate title for the slow movement could be "Pictures at an excavation."

The third and final movement marked Allegro Moderato ( $\text{♩} = c.130$ ) is a classical Ronde. The principal theme of this movement is influenced by variation technique for the soloist.

Although the forms are of a classical nature the use of harmony is not. The important tonal centers are those associated with the open strings of the guitar.

Important objectives have been to establish a good balance between the guitar and orchestra and to write characteristically for this instrument in a contemporary style.

A structural analysis is included.

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## ANALYSIS

### STRUCTURAL ANALYSIS OF THE CONCERTO FOR GUITAR AND CHAMBER ORCHESTRA

#### Instrumentation

- 1 flute
- 1 oboe
- 1 clarinet in Bb (doubling bass clarinet)
- 1 bassoon
- 1 horn in F
- 1 trumpet in Bb
- 1 trombone
- percussion -- 2 players
  - timpani (3 or 4 drums)
  - snare drum, marimba, wood block, chimes,
  - triangle, maracas.
- 1 guitar
- violins
- violas
- cellos
- basses

#### Summary of movements:

- I with vigour (♩ = c.200) in Sonata Allegro form.
- II pastoral, very slow and very peaceful is in ternary form.
- III Allegro Moderato (♩ = c.130) is in Rondo form.

## First Movement "With Vigour"

The first movement is in sonata allegro form. The outline is as follows:

Introduction	timpani opening	bars 1-3
	percussive effects from guitar	4-13
	chromatic harmonies	15-18
Exposition	introduction to theme I	21-27
	theme I	28-33
	restatement	34-39
	transitional material based on Introduction	40
	varied restatement of theme I	41-49
	transitional material	50-77
	theme II	78-97
	transitional material	98-101
Development	restatement of theme II	102-126
	both themes including transitional material are employed during this section	127-237.

Recapitulation [ themes I and II employed bars 238-245  
simultaneously  
transitional material ] 264

Coda [ conclusion based on 265-end  
chromatic harmonies from  
transitional material and  
most significant tonal centers ]

Introduction bars 1-20

The introduction is primarily concerned with chromatic harmonics and percussive effects. Portions of this material are later used to connect important thematic ideas and referred to as transitional material or bridge material.

Exposition 21-126

The exposition begins with a brief introduction by the guitar (21-27) to the statement of theme I by the flute.

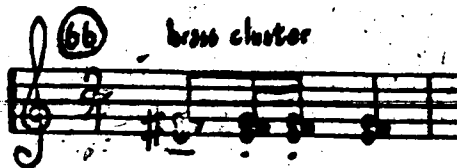
Example 1.



The soloist then restates theme I in fourths (34-39). The change of the meter includes chromaticism from the opening introduction (40) and once again the guitar accompanies a statement of the theme. This time the theme is started by the woodwinds (41-49).

The following measures (50-77) function as transitional material based on development of the introduction. The soloist is featured between measures 54-59 with important harmonic materials. The brass in bars 66 and 71 increase the intensity by playing clusters which recur in later bridge passages.

Example 2.



The bridge leads to a statement of theme II from the guitar. This theme involves two similar phrases connected by an interlude (78-97).

Example 3(a)

Musical notation for Example 3(a) consisting of two staves. The top staff is labeled "1st phrase" and includes a circled measure number "74" and the word "guitar". The bottom staff contains a melodic line with various accidentals (sharps and naturals).

Example 3(b)

Musical notation for Example 3(b) consisting of two staves. The top staff is labeled "2nd phrase" and includes a circled measure number "75" and the word "guitar". The bottom staff contains a melodic line with various accidentals (sharps and naturals).

A chord built on E (97-101) by the orchestra introduces a restatement of theme II by the soloist (102-116). The restatement actually begins in measure 106 and the four previous bars reinforce the harmonic tension. This variation of theme II is primarily concerned with harmonic development

(108-114). Measure 117 is a brief bridge to an altered statement of theme I from the oboe followed by an extension of the second phrase by the soloist resulting in a brief cadenza (122-126). The resolution of this movement is to harmony built on A and concludes the exposition.

Development 127-237

This section begins in a new tempo marked Andante ♩ = c. 80. Initial thematic development begins with a rescored statement of theme II. The bass clarinet replaces the Eb clarinet to enhance the low register instruments.

Example



The accompaniment between measures 130-133 and 135-137 from the strings will result in a combination of specific harmonies where pitches and undefined noise occur.



Example 5



The accelerando to tempo I (139-141) includes a brief  
motivic alteration from theme I played by the muted trumpet  
and bass clarinet.

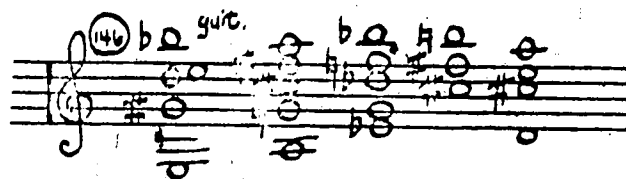
Example 6



Transitional material from the exposition is now deve-  
loped between measures 143-161. The previously mentioned  
brass clusters occur in bars 143, 145, 146, 147, 149 and  
152. Once again the guitar contains the important harmonic

materials, this time advancing towards a tonality built on D. The following example illustrates the soloist's harmony as vertical structures.

Example 7



In measure 159 the guitar rhythm becomes slower in contrast to the activity of the preceding bridge material.

Example 8



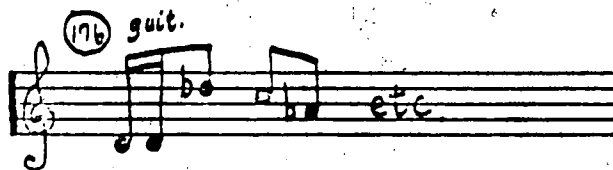
The soloist then states a variation of theme I accompanied by strings playing a similar effect heard at the beginning of the development section. Muted brass help to state the harmony (162-170). The varied statements of themes I and II leads to a climax (172) which in turn leads to a guitar cadenza. The guitar harmonics (172-175) represent the same motive played by the timpani in bar 1.

Cadenza:

Although the cadenza is included as part of the development section it deserves separate consideration. The cadenza is in three distinct sections incorporating development of themes and previous material played by the soloist.

Section 1 (176-187) involves strong motivic development of theme II.

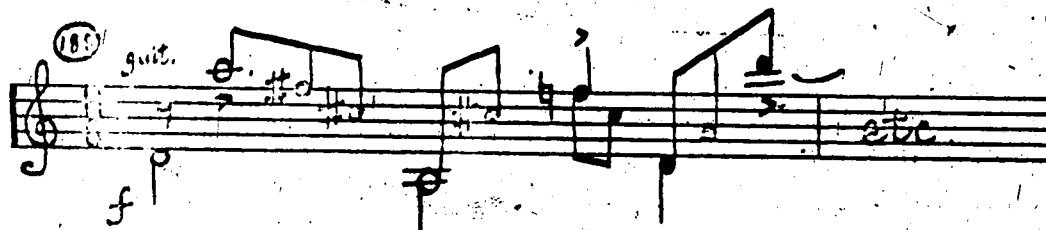
Example 9



This section also uses harmonic qualities from theme I by employing real notes and harmonics simultaneously (180-184). This technique is very quiet and harplike and the colour most effective when played solo. As the preceding bridge material established a tonality built around D, so this section of the cadenza ends. The chord is a D triad in 2nd inversion playable using open harmonics (187).

Section 2 (188-204) involves a harmonic representation of theme I. The melody notes are on top of the broken chords.

Example 10



The tempo of the  $\frac{11}{8}$  is entirely up to the performer but once a decision is made must be adhered to for the sake of the needs of expression.

Section 3 returns to motivic development from theme II but this time substituting various scales for the harmony (205-214).

Development of previous bridge material (227-237) is

once again characterized by clusters in the brass. Similarly the guitar contributes to the rhythmic flow through previously used harmonic structures.

Example 11



The soloist then concludes the development section by slowing down the falling line in the orchestra to introduce the recapitulation (237).

Recapitulation 238-264

Both themes I and II are restated simultaneously between measures 238 and 245.

Example 12

(on next page)

238 ob.

mf

mar. vc. db.

etc.

The line played by the flute and violins forms a third contrapuntal part (238-241).

The decreasing number of quarter-note values in the time signature and an accelerando (246-248) in combination with the guitar chords (249) prepare the recapitulation of transitional material from the exposition. The brass announce the bridge material with a cluster (252). The harmonic tension builds around E and the orchestra ascends dramatically to rest on an E dominant chord which remains until the beginning of the coda.

Coda 265-end.

The coda begins with another ascending line this time establishing A, the original tonality of the movement (267).

The soloist has forceful chords against the orchestra until restating the chromatic harmony from the introduction. (268-276)  
The suspended chord built on E (275 and 276) resolves to a chord containing just the notes E and A.

Example 13



The principal tonalities of the movement were E and A, although D played an important part around the cadenza. The final chord implies both E and A.

SECOND MOVEMENT

Pastoral, very slow and very peaceful

The second movement is in ternary form (ABA). The pastoral nature of the movement results in a programmatic setting. There are three distinct pictures represented, corresponding to the three sections of the structure. The outline is as follows:

A 1-87	secondary theme	bars	1-14
	nature sounds		2-46
	principal theme		22-34
	variation of secondary theme		39-44
	varied restatement of principal theme		45-73
	bridge to B		75-87
B 88-118	tension in harmony		88-90
	rhythmic figure in strings		90-101
	statement of principal theme		97-101
	semi-climax		104-105
	actual climax		108-111
	rhythmic figures continue		111-115
	back to A		116-118

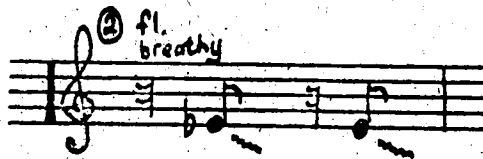


A 119-160	return of secondary theme	bars 119-124
	funeral march	119-160
	principal theme	128-144
	restatement of final phrase	146-152
	final motive	153-160

Section A      bars 1-87

The scene of this opening section is a peaceful place in the country inhabited only by Nature. The time is dawn and the area begins to stir with activity as the inhabitants awaken. The opening theme from the guitar (1-14) is of secondary importance and sets the mood of the morning. The first signs of life begin with a low breathy sound from the flute.

Example 14.



This instrument also represents the first bird to make a sound.

Example 15



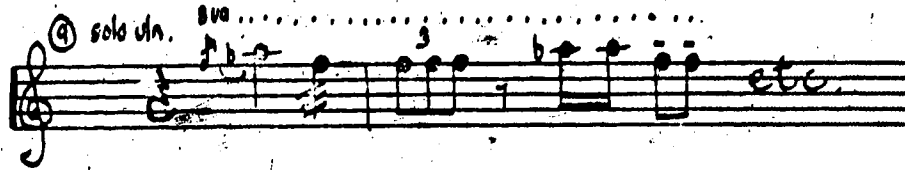
The bird call seems to arouse something in the bushes, represented here by the snare drum being scraped by a single brush.

Example 16



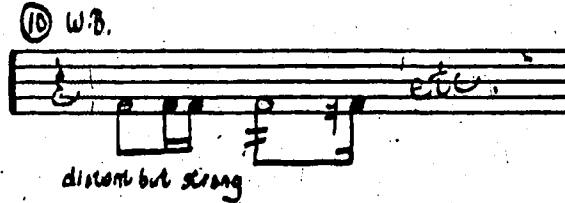
In measure 9 a second bird (solo violin) answers the first with a similar call but contrasting rhythm.

Example 17



A bar later (10) the wood block taps away as a woodpecker might on a distant tree.

Example 18



In measure 14 the muted trombone represents a larger animal who causes a frightened flurry of activity from the other creatures. The oboe contributes to the mood with a brief pastoral motive (17) and the clarinet adds another voice to the activity.

The scene is now awake and the principal theme begins with the anacrusis to measure 19 in the horn.

Example 19

Handwritten musical score for Example 19, consisting of four staves of music in treble clef. The first staff begins with a circled number 19 and the dynamic marking *hn.* (fortissimo). The second staff continues the melodic line. The third staff features the dynamic marking *mp* (mezzo-piano). The fourth staff starts with the dynamic marking *sfp* (sforzando-piano) and includes a fermata over a measure. An arrow points from the end of the third staff to the beginning of the fourth staff. The music is written in a key with one sharp (F#) and a 2/4 time signature.

The solo maracas (36) cause another flurry of activity preceding a variation of the theme by clarinet and strings (39-44). This variation functions as a bridge to the forthcoming statement from the soloist.

The guitar plays the theme using arpeggiated harmonies and tremolo (45-73), while the orchestra supplies melodic support throughout the second statement from the soloist (57-73).

The material which follows represents a bridge to Section B. Between measures 75-82 the principal theme is presented in the winds. The strings play harmonic glissandi to their highest pitches as the tempo accelerates (75-82). Immediately preceding Section B the chimes ring eight times, representing 8 o'clock.

Section B 88-118

Section B represents what usually occurs to the innocent countryside under the influence of construction. One morning at approximately 8:00 a work crew of men and the occasional woman will arrive on the scene and begin to demolish it for the good of society, their arrival announced by a very tense chord from the orchestra.

Example 20

Musical notation for Example 20, showing two staves. The top staff is a treble clef with a circled '99' above it. The bottom staff is a bass clef with 'orch.' written above it. Both staves show musical notation with notes and stems.

The strings begin a rhythmic figure which becomes an ostinato beginning in measure 93.

Example 21

Handwritten musical notation for Example 21, showing a rhythmic figure with notes and stems.

The trumpet has the principal theme in the high register (97-101) over the ostinato.

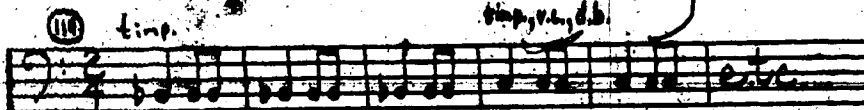
This ostinato leads to a semi-climax (105). The chimes then ring 12:00 a.m. before the principal climax of the

movement and the motion stops as though it were lunch time (108-110). At 1:00 p.m. (110) the principal climax is restated and leads to diminishing activity and tempo. The ostinato rhythm returns for a short time (111-115) while the clock tolls 5:00 p.m. (114). Everything is quite calm (116-118) immediately preceding the return of A.

Return of Section A 119-160

The return of the principal theme is in the style of a funeral march accompanied by an ostinato rhythm from timpani, cellos and basses.

Example 22



First the soloist restates a portion of the material from the opening of the movement (119-124). This secondary thematic material is replaced by sombre chords repeated in the march rhythm.

Example 23



Once again the horn presents the principal theme (128-144), this time playing in the high register and supported by oboe and bass clarinet. This is an attempt to emphasize the loneliness and despair of the situation. The soloist then confirms the final phrase of the principal theme over the continuing rhythmic pattern (147-141). The bass clarinet, bassoon and violas hold a pedal Eb while the guitar restates the last five notes of the theme with harmonics (152-156). The final chord involves the open E plucked simultaneously with open harmonics. The mood continues into the final measure as the last sound to be heard is a single note from the chimes (F#) held until the sound dies away.



Example 24



THIRD MOVEMENT

"Allegro Moderato" ♩ = c.130

The third movement is in classical rondo form. Although a pyramid is adhered to, the movement may also be considered as theme and variations for guitar. The theme of the opening A Section is presented by the soloist and varied each time it returns whereas the other sections of the pyramid (B and C) rely primarily upon the orchestra for the presentation of material. The structural outline is as follows:

Introduction	[	used later in the form of
		transitional material      bars      1-5

A 6-29	soloist plays principal theme transition from introduction orchestral restatement with soloist transition from introduction	6-14 14-16  17-27 28-29
B 30-51	exposition of 4 part fugue by orchestra first episode variation of transitional material	 30-45 46-47  48-51
A <sup>1</sup> 52-66	soloist plays first variation of principal theme	 52-66
C 67-100	orchestral colour introduces cadenza solo cadenza (climax) orchestral colour includes transitional material	 67-72 73-89  90-100
A <sup>2</sup>	soloist plays second variation of principal theme	  101-111

B <sup>1</sup> 112-133	[	rhythmic canon serves as second episode of fugue. 112-117 final section of fugue 118-127 transitional material 128-133
A <sup>3</sup> 134-167	[	soloist plays third variation on a portion of the principal theme 134-137 brief bridge 138-141 antiphonal presentation of principal theme 142-167
Coda	[	variation of transitional material 168-176

Introduction bars 1-5

The notes played by flute and accompanied by pizzicato strings and triangle help to set the dance-like mood intended by the principal A theme, and later serve as transitional material.

Example 25



Section A 6-29

Principal theme A is presented by the soloist with the continuing accompaniment of triangle and pizzicato strings.

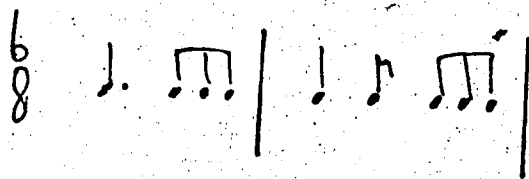
Example 26

The musical score consists of three staves. The top staff is for guitar, marked with a circled 'B' and 'guit.'. It features a melodic line with eighth notes and triplets, and a bass line with quarter notes. The middle and bottom staves are for string accompaniment, with the bottom staff starting with a '4' in the bass clef. The accompaniment includes chords and triplets that support the guitar melody.

The last note of the theme is E at the beginning of measure 14 and the solo segment which follows is derived from the introduction with an addition of four chords set in the flamenco style (beats 4, 5 and 6 of measure 16 to beat 1 of measure 17). This effect is also brought back later in the movement to function as transitional material.

An orchestral restatement of the principal theme in measure 17 is interrupted by the soloist confirming characteristic rhythms from the previous transition.

Example 27



Beginning with the anacrusis to measure 24 the guitar concludes the restatement in measure 26 with the aid of woodwinds and strings. The transition to section B is derived from measures 18 and 19 in the guitar.

Section B 30-51

Section B and its return later in the movement (B<sup>1</sup> measures 112-113) combine to form a small four part fugue. The exposition and one episode make up the first presentation of B. Examples 28(a) and 28(b) show the fugue subject and countersubject.

Example 28 (a)

(30) cl. f. Un. 2.

Single Subject

A single staff of music in treble clef, 8/8 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains quarter notes B4, A4, and G4. The final measure contains quarter notes F4, E4, and D4. The notes are marked with flats (Bb, Cb, Fb, Eb).

Example 26 (b)

(34) cl. f. Un. 2.

Countersubject

A single staff of music in treble clef, 8/8 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains quarter notes B4, A4, and G4. The final measure contains quarter notes F4, E4, and D4. The notes are marked with flats (Bb, Cb, Fb, Eb).

The following outline demonstrates the instrumentation and order of entries.

	instruments	bars	function
1.	cl. and Vln. II	30-33	subject
2.	hn. and Vc.	34-37	subject
	cl. and Vln. II	34-37	countersubject
3.	fl. and Vln. I	38-41	subject in retrograde transposed a minor 2nd.
	hn. and Vc.	38-41	countersubject
	cl. and Vln. II	38-41	free counterpoint
4.	ob. and Vla.	40-43	subject
	fl. and Vln. I	42-45	countersubject in retrograde transposed a 15.
	hn. and Vc.	42-45	free counterpoint.

Section B ends with a sequential episode by the guitar (46-47) then suspended chords to help vary the transitional material in the woodwinds (48-51).

Section A<sup>1</sup> 52-66

The return of A marks the first variation of the principal theme for the guitar. The slower tempo and contrapuntal setting

help to disguise the augmented theme in the bass.

Example 29

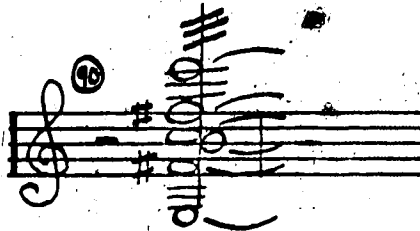


Section C 67-100

Section C is not preceded by transitional material. Instead the orchestra gradually builds to a dissonant chord built on E (72) in preparation for the brief guitar cadenza. Section C then is made up of the cadenza flanked by orchestral colour (67-72 and 89-100). The cadenza is built on suspended chords (heard earlier in measures 48-51) resolving to diminished chords (heard in section B at the beginning of the fugue). A climax occurs in measures 90 and the soloist plays the climactic chord in alternation with the orchestra.



Example 30



Orchestral colours similar to those preceding the cadenza retard the tempo, but this time previous transitional materials are incorporated, especially the aforementioned flamenco variation. As before, these chords lead immediately to a statement of the principal theme.

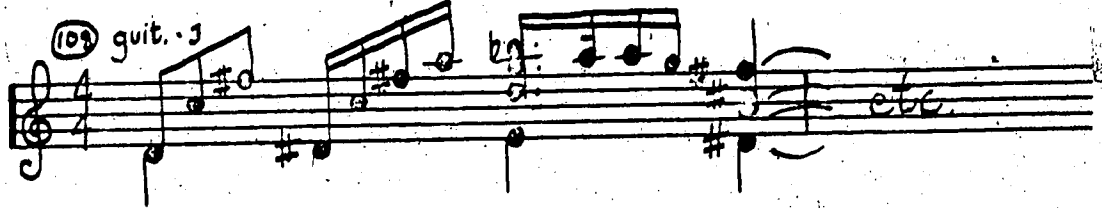
Example 31



Section A<sup>2</sup> 101-112

This section demonstrates another variation of the theme by the soloist. The development of the harmony and contrasting rhythms present in the theme are of primary importance.

Example 32



Rhythmic development becomes the basis of the second episode to the B section fugue.

Section B<sup>1</sup> 112-133

The second episode is a rhythmic canon preparing the return of the fugue subject at measure 118. The cumulative rhythm of the guitar and first violins is strictly imitated by that of the second violins and cellos (together) and again by the oboe and violas (together).

Example 33

The musical score for Example 33 consists of three staves, each in 4/4 time. The first staff, labeled 'guit + Vln.I', shows a sequence of notes with triplets in the second and third measures. The second staff, labeled 'vln.II + Vc', has rests in the first measure and then enters with notes in the second and third measures, including triplets. The third staff, labeled 'ob. + Vla.', has rests in the first two measures and then enters with notes in the third measure, including triplets.

This continues to measure 118 and includes a varied presentation of the subject between guitar and violins (115-117) although the beginning of this episode resembles the opening notes of the principal theme (112). Once again the second violins and clarinet are first to state the subject but this time the cellos have the transposed retrograde (119-120).

The following will help to locate the subjects and countersubjects within this final section of the fugue.

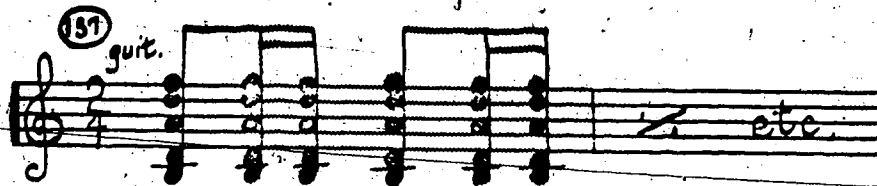
subject	cl. and Vln.II	bars 118-120
	fl. and Vln.I	120-123
	Vc.	119-120
	ob. and Vla.	120-123
countersubject	hn., trpt., Vc and db.	121-123
	fl. and Vln.I	124-125
		incomplete.

Above the characteristic pedal the guitar strums the same chords to end the fugue the way it began.

Section A<sup>3</sup> 134-167

Two bars of transition based on the flamenco chords prepare a short harmonic variation of the principal theme by the soloist (132-137). The orchestra holds a quartal chord until they reach the original tempo (138-141) and then begin to state the theme forcefully but soon fade to be answered by the guitar (142-148). This procedure is repeated, still with quartal harmony but this time employing sixteenth notes rather than eighth note triplets (153-156). As the orchestra continues to run through the theme in fourths the guitar strums a chord similar to structures used in the cadenza.

Example 34

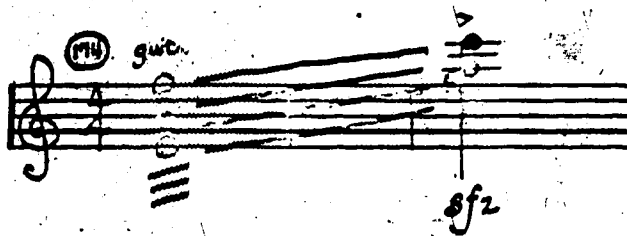


Behind another quartal chord the guitar and bassoon enforce the important triplet figure from the principal theme (163-165)

Coda 168-176

The coda begins with string tremolos accompanying the soloist's ascent to his own tremolo (168-171), and the triplet figure is re-enforced in augmentation by the orchestra (170-171). A long glissando provides a triumphant ending for the soloist.

Example 35



## Conclusion

The Concerto for Guitar and Chamber Orchestra requires special consideration in the area of balance. It is very difficult to feature the various sound qualities of solo guitar when forced to compete against combinations of orchestral instruments. Therefore, dynamics must be exaggerated at both ends for the simple reason that a forte marking for guitar does not compare to that of a trumpet or string section.

Other solo instruments as well as tutti orchestra are featured throughout the concerto to provide an enjoyable musical experience for everyone involved in performance. Hopefully the same will apply when reduced to piano and solo guitar.

With Vigour  
♩ = c.200

fl

ob

cl  
Bb

bsn

hn

trpt  
Bb

trb

perc

Temp.  
♩ = c.200

mp

pp

guit

5/4

tapping (deaden strings)

p mp mp mp mp mp

mf

with Vigour  
♩ = c.200

vln I

vln II

vla

vc

db

8

fl

ob

cl  
Bb

bsn

hn

trpt.  
Bb

trb

perc

gtr

vln I

vln II

via

vc

db

tap near bridge.

ff

L.V.

L.V.

mute

mp

mp

mp

mp

Piss.

Piss.

mp

8 mp



fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

Timp.

guit

vln I

vln II

via

vc

db

p

L.V.

mf

p

pp

sfz

sul A

sul O

mp

Pizz.

fl  
ob  
cl  
Bb  
bsn  
hn  
trpt  
Bb  
trb

This block contains the musical staves for woodwinds and brass. From top to bottom, the staves are for flute (fl), oboe (ob), clarinet in Bb (cl Bb), bassoon (bsn), horn (hn), trumpet in Bb (trpt Bb), and trombone (trb). The flute staff has a circled '15' in the second measure. The oboe staff has a circled '15' in the second measure. The clarinet and bassoon staves have some faint markings. The horn, trumpet, and trombone staves are mostly empty.

perc

The percussion staff shows a sequence of notes in the first measure, followed by a rest in the second measure, and then two notes in the third measure. The dynamic marking 'pp' is present below the first measure.

guit

The guitar staff features a rhythmic pattern of eighth notes with accents in the first measure, followed by a series of chords and notes in the second and third measures. The dynamic marking 'pp' is present below the first measure.

vln I  
vln II

The Violin I and Violin II staves show a series of notes in the first measure, followed by a rest in the second measure, and then a series of notes in the third measure. The dynamic marking 'pp' is present below the first measure.

vla

The Viola staff shows a series of notes in the first measure, followed by a rest in the second measure, and then a series of notes in the third measure. The dynamic marking 'pp' is present below the first measure.

vc

The Violoncello staff is mostly empty, with some faint markings.

db

The Double Bass staff shows a sequence of notes in the first measure, followed by a rest in the second measure, and then two notes in the third measure. The dynamic marking 'p' is present below the first measure. The text 'arco pizz arco' is written above the staff in the second measure.



21

fl  
ob  
cl  
Bb  
bsn

hn  
trpt  
Bb  
trb

perc

guit

vin I  
vin II

vla  
vc  
db

21



8.

fl

mp f mp mf

ob

cl  
Bb

bsn

hn

trpt  
Bb

trb

perc

guit

7 7 7 7 p p p# p p# p p# p

vln I

vln II

vla

vc

db



10.

fl *p*

ob *mp*

cl Bb *p*

bsn *mp p*

pp subito

mf

mf

hn

trpt Bb

trb

perc

guit *Sul tasto*

vln I *arco*

vln II *arco*

vla *arco*

vc *arco*

db

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*



46

fl  
ob  
cl  
Bb  
bsn  
hn  
trpt  
Bb  
trb  
perc  
guit  
vln I  
vln II  
vla  
vc  
db

ms  
pp  
ppp  
Pizz. arco  
pp  
Pizz. arco  
pp  
Pizz. arco  
ppp  
Pizz. arco  
ppp  
Pizz. arco

46

12.

fl

ob

cl Bb

bsn

hn

trp Bb

trb

perc

Marimba

S.O.

pp

mf

P

guit

vln I

vln II

vla

vc

db

P

PP

This musical score page, numbered 54, features the following instruments and parts:

- Flute (fl):** Includes a trill marking.
- Oboe (ob):** Includes a trill marking.
- Clarinet in Bb (cl Bb):** Includes a trill marking.
- Bassoon (bsn):** Includes a trill marking.
- Horn (hn):** Includes a trill marking.
- Trumpet in Bb (trpt Bb):** Includes a trill marking.
- Timpani (trb):** Includes a *gliss.* marking.
- Percussion (perc):** Includes parts for *Marimba*, *s.d.*, and *w.d.*.
- Guitar (guit):** Includes a *gliss.* marking.
- Violin I (vln I):** Includes *Pizz.* and *arco* markings.
- Violin II (vln II):** Includes *Pizz.* and *arco* markings.
- Viola (vla):** Includes *Pizz.* and *arco* markings.
- Violoncello (vc):** Includes *Pizz.*, *arco gliss.*, and *bate* markings.
- Double Bass (db):** Includes *bate* markings.

54

fl *sfp*

ob *sfp*

cl Bb *sfp*

bsn *sfp*

hn

trpt Bb

trb

perc  
*s.d.*  
*w.d.*  
*pp*

guit *gliss.*  
*s*

vln I *sfp* *Pizz.*

vln II *sfp* *Pizz.*

via *sfp* *Pizz.*

vc *sfp* *Pizz.*

db *sfp*

54 *sfp*

This musical score page, numbered 15, contains the following parts and markings:

- Flute (fl):** Features a melodic line with a dynamic marking of *f* and a fermata over the final measure.
- Oboe (ob):** Remains silent throughout the page.
- Clarinet in Bb (cl Bb):** Features a melodic line with a dynamic marking of *f* and a fermata over the final measure.
- Bassoon (bsn):** Remains silent throughout the page.
- Horn (hn):** Remains silent throughout the page.
- Trumpet in Bb (trpt Bb):** Remains silent throughout the page.
- Trombone (trb):** Remains silent throughout the page.
- Percussion (perc):** Features a rhythmic pattern of eighth and sixteenth notes.
- Guitar (guit):** Features a melodic line with a dynamic marking of *ff* and a *w.o.* (without) marking.
- Violin I (vln I):** Features a melodic line with a dynamic marking of *f* and a *arco gliss.* marking.
- Violin II (vln II):** Features a melodic line with a dynamic marking of *f* and a *arco gliss. #* marking.
- Viola (via):** Features a melodic line with a dynamic marking of *f* and a *arco gliss.* marking.
- Violoncello (vc):** Features a melodic line with a dynamic marking of *f* and a *arco gliss.* marking.
- Double Bass (db):** Features a rhythmic pattern with a *pizz.* (pizzicato) marking.

Musical score for orchestra and chamber instruments, measures 64-66. The score includes parts for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The score features various dynamics such as *mf*, *mp*, *p*, and *f*, and includes performance instructions like *arco*, *pizz*, and *tap*. A circled measure number '65' is present at the top and bottom of the page. A large bracket spans measures 64 and 65 across the woodwind and string sections.

This musical score page, numbered 17, contains the following parts and markings:

- Flute (fl):** Treble clef, melodic line with slurs.
- Oboe (ob):** Treble clef, melodic line with slurs.
- Clarinet in B-flat (cl Bb):** Treble clef, melodic line with slurs.
- Bassoon (bsn):** Bass clef, melodic line with slurs.
- Horn (hn):** Treble clef, melodic line with dynamic markings *f*, *mp*, *mf*, and *p*.
- Trumpet in B-flat (trp Bb):** Treble clef, melodic line with dynamic markings *f*, *mp*, *mf*, and *p*.
- Trumpet (trb):** Bass clef, melodic line with dynamic markings *f*, *mp*, *mf*, and *p*.
- Percussion (perc):** Includes Marimba and w.d. (wood block) parts with rhythmic notation and dynamic markings *p* and *pp*.
- Guitar (guit):** Treble clef, chordal accompaniment with dynamic marking *p*.
- Violin I (vln I):** Treble clef, melodic line with slurs.
- Violin II (vln II):** Treble clef, melodic line with slurs.
- Viola (vla):** Alto clef, melodic line with slurs.
- Violoncello (vc):** Bass clef, melodic line with slurs and the marking *arco*.
- Double Bass (db):** Bass clef, melodic line with slurs and the marking *arco*.

fl. *pp*

ob *pp*

cl Bb *pp*

bsn. *pp*

hn *pp*

trpt Bb *pp*

trb *pp*

perc

Marimba

guit

*f*

vln I *pp*

vln II *pp*

vla *pp*

vc *pp*

db *pp*



This musical score page, numbered 19, contains the following parts and markings:

- Woodwinds:** Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), and Trombone (trb). These staves are currently empty.
- Percussion:** A bracketed staff labeled "perc" is also empty.
- Guitar:** A single staff with a melodic line.
- Strings:** Violin I (vln I), Violin II (vln II), Viola (via), Violoncello (vc), and Double Bass (db).
  - Violin I and II parts include the marking "pizz." (pizzicato) and "mf" (mezzo-forte).
  - Viola, Violoncello, and Double Bass parts include the marking "mf".

20.

92

Musical score for measures 20-23. The score includes staves for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vin I), Violin II (vin II), Viola (via), Violoncello (vc), and Double Bass (db). The guitar part features a complex rhythmic pattern with triplets and sixteenth notes. The string parts include dynamic markings such as *arco*, *pp*, *ppp*, *sfz*, and *pp*. A circled measure number '92' is present at the top right and bottom center of the page.

92

Flute (fl): sfz, p, p, p

Oboe (ob): sfz

Clarinet Bb (cl Bb): sfz

Bassoon (bsn): mp, sfz

Horn (hn): sfz

Trumpet Bb (trp Bb): mf

Trombone (trb): sfz

Percussion (perc):

Guitar (guit): sfz

Violin I (vin I): sfz, sf, Pizz.

Violin II (vin II): sfz, sf, Pizz.

Viola (via): sfz, sf, Pizz.

Cello (vc): sfz, sf, Pizz.

Double Bass (db): mf, sfz, sf, Pizz.

2.2.

102

fl  
ob  
cl  
Bb  
bsn

hn  
trpt  
Bb  
trb

perc

guit

vn I  
vn II  
via  
vc  
db

102

0

fl

ob

cl  
Bb

bsn

hn

trpt  
Bb

trb

perc

guit

vin I

vin II

via

vc

db

24.

(116)

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

guit

vin I

vin II

vla

vc

db

(116)

125

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: fl (flute), ob (oboe), cl Bb (clarinet in B-flat), bsn (bassoon), hn (horn), trpr Bb (trumpet in B-flat), trb (trombone), perc (percussion), guit (guitar), vln I (violin I), vln II (violin II), vla (viola), vc (violin), and db (double bass). The guitar part is the only one with musical notation, featuring a melodic line with triplets and a dynamic marking of *mf*. The rest of the score is empty. The score is divided into four measures by vertical bar lines. The guitar part begins in the first measure and continues through the fourth. The notation includes stems, beams, and flags for the guitar part. The dynamic marking *mf* is placed below the guitar staff. The instruction *A piacere espress.* is written above the guitar staff in the third measure. The instruction *accel* is written below the guitar staff in the fourth measure. The page number 25 is in the top right corner. The number 125 is circled in the top right and bottom center of the page.

125

26.

126 *J.C. 80*  
*Andante*

Musical score for orchestra and guitar, measures 126-127. The score includes staves for fl (flute), ob (oboe), cl Bb (clarinet in Bb), bsn (bassoon), hn (horn), trb (trombone), perc (percussion), guit (guitar), vln I (violin I), vln II (violin II), vla (viola), vc (violin), and db (double bass). The guitar part features a melodic line with a *gliss.* (glissando) and a dynamic marking of *f*. The tempo is marked *J.C. 80 Andante*. The score concludes with a double bar line and repeat signs for all instruments.



(125) *c.c. 80*  
*Andante*

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (fl), Oboe (ob), Bass Clarinet (bass cl Bb), Bassoon (bsn), Horn (hn), Trumpet (trpt Bb), and Trombone (ttb). The percussion (perc) and guitar (guit) parts are shown as empty staves. The string section includes Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The score features various dynamics such as *sfz*, *p*, and *pp*. Performance instructions for the strings include *div.*, *Non div.*, *rit.*, and *col legno*. The tempo is marked *c.c. 80* and *Andante*.

(126)

*sfz* > *p* > *mf*

\* Strings play any series of pitches lying between the written notes.

fl  
 ob  
 Bass / Bb  
 bsn  
 hn  
 trpt Bb  
 trb  
 perc  
 guit  
 vln I  
 vln II  
 va  
 db

Musical score for measures 134-138. The score includes parts for woodwinds (flute, oboe, bassoon, horn), brass (trumpet Bb, trombone), percussion, guitar, and strings (violins I & II, viola, double bass). The woodwinds and brass parts feature complex rhythmic patterns and dynamic markings such as *p*, *pp*, and *mf*. The string section includes *arco* and *pizz.* markings, with some parts marked *Col legno*. The percussion part shows a rhythmic pattern in the first measure. The guitar part is mostly blank. The double bass part has a rhythmic pattern. The score is marked with measure numbers 134, 135, 136, 137, and 138.

140

29.

Accel.

Tempo I°

fl

ob

Bass cl Bb

bsn

To Bb Clar

Detailed description: This system contains the woodwind parts. The flute (fl) and oboe (ob) parts are mostly rests. The bass clarinet (Bass cl Bb) and bassoon (bsn) parts have melodic lines. The bass clarinet part includes a dynamic marking of *p* and a note with a *mf* marking. The bassoon part has a dynamic marking of *p*. A key signature change to Bb is indicated for the bass clarinet with the text "To Bb Clar".

Accels

Tempo I° *mf*

hn

trpt Bb

trpt B

perc

muted

open

*mf*

*mf*

*mf*

Detailed description: This system contains the brass and percussion parts. The horn (hn) part has a dynamic marking of *p* and a *mf* marking. The trumpet parts (trpt Bb and trpt B) have dynamic markings of *mf* and *mf*. The percussion (perc) part has a dynamic marking of *p*. The word "muted" is written above the horn part, and "open" is written above the trumpet parts.

Accels

Tempo I°

guit

vin I

vin II

vla

vc

db

Pizz

*pp*

*mp*

*mf*

*mp*

*pp*

*mp*

*mf*

*mp*

*pp*

*mp*

*mf*

*mf*

*mf*

Detailed description: This system contains the string parts. The guitar (guit) part has a dynamic marking of *p*. The violin I (vin I) and violin II (vin II) parts have dynamic markings of *pp*, *mp*, *mf*, and *mp*. The viola (vla) part has dynamic markings of *pp*, *mp*, *mf*, and *mp*. The violin (vc) part has dynamic markings of *pp*, *mp*, *mf*, and *mf*. The double bass (db) part has dynamic markings of *pp*, *mp*, *mf*, and *mf*. The word "Pizz" (pizzicato) is written below the double bass part.

140

*mf*

This musical score page, numbered 30, contains the following parts and markings:

- Flute (fl):** Features a melodic line with a fermata and a *mp* dynamic marking.
- Oboe (ob):** Features a melodic line with a *mp* dynamic marking.
- Clarinet in Bb (cl Bb):** Features a melodic line with a *mp* dynamic marking.
- Bassoon (bsn):** Features a melodic line.
- Horn in C (hn):** Features a melodic line.
- Trumpet in Bb (trpt Bb):** Features a melodic line.
- Trombone (trb):** Features a melodic line with a *gliss.* marking.
- Percussion (perc):** Includes a snare drum part and a wood block (w.b.) part.
- Guitar (guit):** Features a melodic line with a *9* fingering.
- Violin I (vin I):** Features a melodic line with *Pizz.* and *arco Sul Pont.* markings.
- Violin II (vin II):** Features a melodic line with *Pizz.* and *arco Sul Pont.* markings.
- Viola (vla):** Features a melodic line with *Pizz.* and *arco Sul Pont.* markings.
- Violoncello (vc):** Features a melodic line with *Sul Pont.* and *gliss.* markings.
- Double Bass (db):** Features a melodic line.

This musical score page contains measures 150, 151, and 152. The instruments and their parts are as follows:

- Flute (fl):** Empty staff.
- Oboe (ob):** Empty staff.
- Euphonium (el Bb):** Empty staff.
- Bassoon (ban):** Empty staff.
- Horn (hn):** Treble clef, playing a rhythmic pattern of eighth notes. Dynamic: *sfz*.
- Trumpet (trpt Bb):** Treble clef, playing a rhythmic pattern of eighth notes. Dynamic: *sfz*.
- Trumpet (trb):** Bass clef, playing a rhythmic pattern of eighth notes. Dynamic: *sfz*.
- Marimba:** Treble clef, playing a rhythmic pattern of eighth notes. Dynamic: *sfz*. Includes a section marked "S.D." (Sordano).
- W.B. (w.b.):** Treble clef, playing a rhythmic pattern of eighth notes.
- Guitar (guit):** Treble clef, playing a rhythmic pattern of eighth notes. Dynamic: *mp*. Includes a section marked "R" (Ritardando).
- Violin I (vln I):** Treble clef, empty staff.
- Violin II (vln II):** Treble clef, empty staff.
- Viola (via):** Bass clef, empty staff.
- Violoncello (vc):** Bass clef, playing a rhythmic pattern of eighth notes. Dynamic: *mp*. Includes a section marked "Pizz." (Pizzicato).
- Double Bass (db):** Bass clef, playing a rhythmic pattern of eighth notes.

fl  
ob  
cl  
Bb  
bsn

hn  
trpt  
Bb  
trb

perc  
Marimba

guit

vin I  
vin II  
vln  
vc  
db

This musical score page, numbered 59, contains the following parts and markings:

- Flute (fl):** Features a melodic line with a *rit...* marking at the end.
- Oboe (ob):** Features a melodic line with a *rit...* marking at the end.
- Clarinet in B-flat (cl Bb):** Features a melodic line with a *rit...* marking at the end.
- Bassoon (bsn):** Features a melodic line with a *mp* dynamic marking and a *rit...* marking at the end.
- Horn (hn):** Features a melodic line with a *mp* dynamic marking and a *rit...* marking at the end.
- Trumpet in B-flat (trpt Bb):** Features a melodic line with a *mp* dynamic marking and a *rit...* marking at the end.
- Trombone (trb):** Features a melodic line with a *mp* dynamic marking and a *rit...* marking at the end.
- Percussion (perc):** Features a complex rhythmic pattern with a *5.0.* marking.
- Guitar (guit):** Features a melodic line with a *rit...* marking at the end.
- Violin I (vln I):** Features a melodic line with a *rit...* marking at the end.
- Violin II (vln II):** Features a melodic line with a *rit...* marking at the end.
- Viola (vla):** Features a melodic line with a *rit...* marking at the end.
- Violoncello (vc):** Features a melodic line with a *rit...* marking at the end.
- Double Bass (db):** Features a melodic line with a *rit...* marking at the end.

Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The *rit...* marking indicates a ritardando effect.

34.

rit . . . . .

(160) A Tempo

fl

ob

cl Bb

bari

bn

trp Bb

trb

perc

rit . . . . .

Slowly with feeling

A Tempo

guit

rit . . . . .

Div. d.

A Tempo

vin I

vin II

via

vc

db

(160)



Handwritten musical score for page 35, featuring staves for fl, ob, cl Bb, bsn, hh, trpt Bb, trb, perc, guit, vln I, vln II, vla, vc, and db. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and annotations include:

- fl:** *mp*
- ob:** (empty)
- cl Bb:** *mp*
- bsn:** *mp*
- hh:** *muted*, *pp*
- trpt Bb:** *muted*, *sf*, *pp*
- trb:** *sf*, *pp*
- perc:** *mf*, *pp*
- guit:** *Sim.*
- vln I:** *mp*, *pp*, *Pizz.*
- vln II:** *mp*, *pp*, *Col legno*
- vla:** *pp*, *Pizz.*
- vc:** *mp*, *pp*, *Col legno*
- db:** *mp*

Musical score for orchestra and guitar, measures 169-171. The score includes staves for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trp Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Cello (vc), and Double Bass (db). The music features various dynamics such as *pp*, *sfz*, *sf*, *sfz*, and *pp*. Performance instructions include *arco*, *div.*, *open*, and *sfz*. The percussion part includes a wood block pattern (w.o. P). The guitar part features a melodic line with a circled measure at the end. The violin and viola parts have a circled measure at the beginning. The double bass part has a circled measure at the end.

Musical score for a full orchestra and guitar, measures 176-179. The score is written for the following instruments:

- fl (Flute)
- ob (Oboe)
- cl Bb (Clarinet in B-flat)
- bsn (Bassoon)
- hn (Horn)
- trpt Bb (Trumpet in B-flat)
- trb (Trombone)
- perc (Percussion) - Marimba
- guit (Guitar)
- vin I (Violin I)
- vin II (Violin II)
- vla (Viola)
- vc (Violoncello)
- db (Double Bass)

The score includes dynamic markings such as *p*, *mf*, *mp*, and *f*, as well as performance instructions like *muted* and *Ord.* (Ordinary). The Marimba part includes a specific rhythmic notation with a '72' marking. The guitar part features fret numbers (11, 12, 14) and a *p* dynamic. The string parts (vin I, vin II, vla, vc, db) feature complex rhythmic patterns and dynamics.

176

CADENZA  
Senza misura.

38.

Handwritten musical score for a cadenza, measures 176-188. The score is written on ten staves with various musical notations including dynamics (f, mp, p, mf), articulation (accents, slurs), and performance instructions (gliss., poco rit., rit., Con rubato, a tempo). Measure numbers 176, 180, 184, and 188 are circled. Fingerings (7) and breath marks (v) are also present.

Measure 176: *f* *mp* *p* *f* *mp* *p* *mf* *f*

Measure 180: *mf* *p* *mf* *f*

Measure 184: *mf*

Measure 188: *f* *p* *sp* *p* *f* *p* *sp* *p*

Performance instructions: *gliss.*, *poco rit.*, *rit.*, *Con rubato*, *a tempo*

Fingerings: 7

Breath marks: v

Handwritten musical notation on a single staff. It begins with a dynamic marking of *mf*. The notation includes various rhythmic values and rests. A *rit.* (ritardando) marking is present above the staff. The staff concludes with a fermata over a whole note.

Handwritten musical notation on a single staff. It starts with a *p* (piano) dynamic. A circled measure number **199** is placed above the staff, followed by the instruction "Slightly slower". The notation includes various rhythmic patterns and rests.

Handwritten musical notation on a single staff. It begins with a *p* dynamic. A *rit.* marking is present. A hairpin crescendo is drawn across the staff, with the word *piacere* written above it. A circled measure number **205** is at the end. The staff ends with a fermata. Measure numbers H12, H17, H19, H18, and H20 are written below the staff.

Handwritten musical notation on a single staff. It starts with a circled measure number **205** and the tempo marking "Moderato". The notation includes various rhythmic values and rests, with dynamic markings of *mf* and *f*.

Handwritten musical notation on a single staff. It begins with a circled measure number **210**. The notation consists of a series of rhythmic patterns.

Handwritten musical notation on a single staff. The notation consists of a series of rhythmic patterns.

Handwritten musical notation on a single staff. It begins with the instruction "a little faster". The notation consists of a series of rhythmic patterns.

Handwritten musical notation on a single staff. It ends with a circled measure number **219**. The notation consists of a series of rhythmic patterns.

Handwritten musical notation on a single staff. It starts with a circled measure number **219** and the instruction "accel". The notation includes triplets (marked with a '3') and rests. The staff concludes with a fermata. A dynamic marking of *f* (forte) is at the end.

227

40.

fl  
 ob  
 cl  
 Bb  
 ben  
 hn  
 trpt  
 Bb  
 trb  
 timp  
 perc  
 guit  
 vin I  
 vin II  
 vla  
 vc  
 db

Musical score for orchestra and strings, measures 227-230. The score includes parts for Flute (fl), Oboe (ob), Clarinet in B-flat (cl Bb), Bassoon (ben), Horn (hn), Trumpet in B-flat (trpt Bb), Trombone (trb), Timpani (timp), Percussion (perc), Guitar (guit), Violin I (vin I), Violin II (vin II), Viola (vla), Violoncello (vc), and Double Bass (db). The score shows a complex orchestration with various dynamics and articulations. A large triangular bracket spans measures 227-230, indicating a section of the score. The guitar part features a 3/4 time signature and a melodic line. The string parts include various rhythmic patterns and dynamics such as *pp*, *mp*, *mf*, *f*, and *sfz*. The percussion part includes a timpani line with the label "Timp." and a snare drum line. The woodwind parts have various notes and rests. The brass parts have notes and rests. The string parts have notes and rests. The double bass part has notes and rests. The score is written in a standard musical notation style.

227

41.

This musical score page covers measures 41, 42, and 43. The instruments and parts are as follows:

- Flute (fl):** Features a wavy line at the top of the page and a trill in measure 43.
- Oboe (ob):** Similar to the flute, with a wavy line and a trill in measure 43.
- Clarinet in Bb (cl Bb):** Plays a simple melodic line.
- Bassoon (ban):** Plays a simple melodic line.
- Horn (hn):** Plays a melodic line with a dynamic marking of *sfz* in measure 42.
- Trumpet in Bb (trpt Bb):** Plays a melodic line.
- Trombone (trb):** Plays a melodic line.
- Percussion (perc):** Labeled "Marimba", it plays a rhythmic pattern with a *mf* dynamic.
- Guitar (guit):** Plays a complex, rhythmic accompaniment.
- Violin I (vin I):** Labeled "Picc.", it plays a melodic line with dynamics *mf*, *arco*, and *arco*.
- Violin II (vin II):** Labeled "Pizz.", it plays a melodic line with dynamics *mf*, *arco*, and *arco*.
- Viola (via):** Labeled "Pizz.", it plays a melodic line with dynamics *mf*, *arco*, and *arco*.
- Violoncello (vc):** Labeled "Pizz.", it plays a melodic line with dynamics *mf*, *arco*, and *molto vib.*
- Double Bass (db):** Labeled "Pizz.", it plays a melodic line with dynamics *mf* and *molto vib.*

*mf*  
*molto vib.*

This page of a musical score, numbered 42, features ten staves of music. The instruments are listed on the left side of each staff: Flute (fl), Oboe (ob), Clarinet in B-flat (cl Bb), Bassoon (fag), Horn (hn), Trumpet in B-flat (trp Bb), Trombone (trb), Marimba, Violin I (vln I), Violin II (vln II), Viola (via), Violoncello (vc), and Double Bass (db). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent rests. Dynamic markings such as *pp* (pianissimo) and *p* (piano) are used throughout. The notation includes various articulations and phrasing slurs. The overall texture is dense and intricate.





43.

238

*poco rit* . . . . . 9

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

vln I

vln II

via

vc

db

*poco rit* . . . . . 9

*poco rit* . . . . . 9

238

238 Not too Fast Expressively

fl

ob

cl Bb

tsn

hn

trpt Bb

trb

maraca

Not too Fast Expressively

guit

Not too Fast Expressively

vin I

vin II

via

vc

db

239

fl

ob  
pp

cl Bb  
pp

ban  
pp

bn  
pp

trp  
pp

trb  
pp

perc  
Marimba

vln I  
pp

vln II  
pp

vln  
pp

vc  
pp

db

Poco Accel.

246

46.

The image shows a page of a musical score for orchestra and strings, measures 246-250. The score is written in 4/4 time and includes parts for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (ban), Horn (hp), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The music features dynamic markings such as *sfz*, *f*, and *p*, and includes a *Poco Accel.* instruction. A circled measure number '246' is present at the top and bottom of the page. The score is heavily marked with large, dark ink scribbles, particularly in the percussion and guitar sections.

Musical score for orchestra and strings, measures 254-257. The score includes staves for Flute (fl), Oboe (ob), Clarinet in B-flat (cl Bb), Bassoon (bs), Horn (hn), Trumpet in B-flat (trp Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (via), and Violoncello (vc). The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include *p*, *sfz*, *mp*, *f*, *mf*, and *arco*. Performance instructions include *open*, *sfz*, *arco*, *Pizz.*, *Div.*, and *Pizz.*. The score is marked with a circled page number '254' in the top right and bottom right corners.

254

Poco Accel.

48

Fl  
ob  
cl Bb  
ban  
hn  
trp  
trb  
Timp.  
perc

Poco Accel.

guit  
vln I  
vln II  
via  
vc  
db

254

Very Fast

61

ob

cl Bb

ban

hn

trp Eb

trb

perc

Time

Very Fast

guit

vn I

vn II

via

vc

db

261

(267)

Musical score for various instruments including fl, ob, cl Bb, bsn, hn, tpr Bb, trb, perc, guit, vln I, vln II, vla, vc, and db. The score is written in treble and bass clefs with various musical notations such as notes, rests, and dynamic markings. A large bracket on the right side of the score indicates a section of music. The percussion part includes a 'Time' section and 'S.O.' (Solo) markings. The guitar part features complex chord structures. The string parts (vln I, vln II, vla, vc, db) show intricate melodic and harmonic lines.

(267)



This page of a musical score, numbered 51, contains ten staves of music. The instruments are listed on the left side of each staff:

- fl**: Flute
- cl Bb**: Clarinet in B-flat
- ban**: Bassoon
- hn**: Horn
- trpt Bb**: Trumpet in B-flat
- trb**: Trombone
- perc**: Percussion, with a sub-staff labeled *S. D.*
- guit**: Guitar
- vln I**: Violin I
- vln II**: Violin II
- vla**: Viola
- vc**: Violoncello
- db**: Double Bass

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are several large, dark ink blotches obscuring parts of the notation, particularly in the upper half of the page.

This musical score page, numbered 52, contains the following instruments and parts:

- cb** (Contrabass): Treble clef, dynamic markings *p* and *ff*.
- cl Bb** (Clarinet in B-flat): Treble clef, dynamic markings *p* and *ff*.
- bsn** (Bassoon): Bass clef, dynamic markings *p* and *ff*.
- hn** (Horn): Bass clef, dynamic markings *p* and *ff*.
- trpt Bb** (Trumpet in B-flat): Treble clef, dynamic markings *p* and *ff*.
- trb** (Trumpet): Bass clef, dynamic markings *mp* and *ff*.
- perc** (Percussion): Includes a **Temp** (Tympani) part with dynamic markings *mp* and *ff*.
- guit** (Guitar): Treble clef, dynamic marking *ff*.
- vln I** (Violin I): Treble clef, dynamic markings *p* and *ff*.
- vln II** (Violin II): Treble clef, dynamic markings *p* and *ff*.
- vla** (Viola): Bass clef, dynamic markings *p* and *ff*.
- vc** (Violoncello): Bass clef, dynamic markings *p* and *ff*.
- db** (Double Bass): Bass clef, dynamic markings *mp*, *p*, *f*, and *ff*.

The score is heavily marked with dynamic instructions such as *p* (piano), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). The notation includes various note values, rests, and articulation marks. There are significant ink smudges and stains across the page, particularly in the center and right-hand side.

Pastoral.  
Very Slow and Peaceful.

II

53

fl *Breathily*  
ob  
cl Bb  
bsn  
hn  
trpt Bb  
trb  
perc *Temp.*  
guit *mf*  
vin I  
vin II  
via  
vc  
db

*p* *mf* *mf*

*5.0. (crashes)* *(strings in)* *pp*

*1.*

Detailed description: This is a page of a musical score for a symphony orchestra. The title is 'Pastoral. Very Slow and Peaceful.' and it is marked 'II'. The page number is 53. The score is written for various instruments: flute (fl), oboe (ob), clarinet in B-flat (cl Bb), bassoon (bsn), horn (hn), trumpet in B-flat (trpt Bb), trombone (trb), percussion (perc), guitar (guit), violin I (vin I), violin II (vin II), viola (via), violoncello (vc), and double bass (db). The flute part has a 'Breathily' marking and dynamic markings of *p*, *mf*, and *mf*. The percussion part has a 'Temp.' marking and includes '5.0. (crashes)', '(strings in)', and *pp*. The guitar part has an *mf* marking and a '1.' marking. The score is written in 3/4 time.

54.

breathy

fl

ob

cl  
Bb

bassoon

hn

trpt  
Bb

trb

perc  
(scraps)

guit.

via

vc

db

Flute (fl) *5*

Oboe (ob)

Clarinet Bb (cl Bb)

Bassoon (ban)

Horn (hn)

Trumpet Bb (trp Bb)

Trombone (trb)

Percussion (perc) *S.D.*

Saxophone (sax)

Violin I (vin I) *Solo. Barn. Distant pp*

Violin II (vin II)

Viola (via)

Violoncello (vc)

Double Bass (db)

*Distant but strong p.*

*mp*

*pp*

*mp*

Flute (fl) *Distant* *ppp*

Clarinet in B-flat (cl Bb) *mp*

Bassoon (bsn) *mp*

Horn (hn)

Trumpet in B-flat (trp Bb)

Trumpet in C (trb) *Cup mute* *p* *Breathy* *mp* *Sim* *mf*

Percussion (perc) *More motion 2 hands* *More excited* *(BIZET)*

Snare Drum (s.d.)

Woodblock (w.b.)

Guitar (guit) *mf*

Violin I (vln I) *mf* *Tutti muted* *ppp* *mp* *Very distant Solo. Solo.* *ppp*

Violin II (vln II) *ppp* *muted* *mp*

Viola (via) *ppp* *muted* *mp*

Violoncello (vc) *ppp* *mp*

Double Bass (db) *ppp* *mp*

fl <sup>19</sup>

ob

cl Bb

bsn

hn *Sweetly and expressive*

trpt Bb

trb

perc  
s.p.  
w. B.

guit *mp*

vln I <sup>8</sup> <sup>5</sup>

vln II

vla

vc

db

58.

fl: *p* *ppp*  
 ob:  
 cl Bb: *mp*  
 ban:  
 hn: *mf* *mp*  
 crpt Bb: *mf* *muted*  
 trb:  
 perc: *s.d.*  
 guit: *p*  
 vln I: *p* *pp* *ppp*  
 vln II:  
 vla:  
 vc:  
 db:

The score for measures 58-60 includes:
 

- Flute (fl):** Starts with a triplet of eighth notes, followed by a quarter note, then a series of sixteenth notes. Dynamics range from *p* to *ppp*.
- Oboe (ob):** Remains silent.
- Clarinet Bb (cl Bb):** Plays a single note in measure 58 with a dynamic of *mp*.
- Bassoon (ban):** Remains silent.
- Horn (hn):** Plays a melodic line with dynamics *mf* and *mp*.
- Trumpet Bb (crpt Bb):** Plays a melodic line with dynamics *mf* and *muted*.
- Trumpet (trb):** Remains silent.
- Percussion (perc):** Features snare drum (*s.d.*) and wood block (*w.o.*) patterns.
- Guitar (guit):** Plays chords with a dynamic of *p*.
- Violin I (vln I):** Plays a melodic line with dynamics *p*, *pp*, and *ppp*.
- Violin II (vln II):** Remains silent.
- Viola (vla):** Remains silent.
- Violoncello (vc):** Remains silent.
- Double Bass (db):** Remains silent.

26



fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

S.D.

w.o.

guit

vln I

vln II

vla

vc

db

30

pp

mp

ms

Very distant

Solo Exp

pp

30

60.

60. Musical score for orchestra and strings, measures 60-63. The score includes parts for woodwinds (flute, oboe, clarinet in Bb, bassoon, horn, trumpet in Bb, trombone), percussion, guitar, and strings (violin I, violin II, viola, violoncello, double bass). The music is in 4/4 time and features complex rhythmic patterns and dynamic markings.

Woodwinds:  
flute: *pp*  
oboe: *pp*  
clarinet in Bb: *p*  
bassoon: *p*  
horn: *mp*  
trumpet in Bb: *sfp*, *mp*, *muted*  
trombone: *p*

Percussion:  
Percussion: *ppp* (to maracas), *mp*  
Guitar:  
Guitar: *ppp*  
Strings:  
Violin I: *ppp*  
Violin II: *mp*, *mutes off Pizz.*  
Viola: *mp*, *mutes off Pizz.*  
Violoncello: *mp*, *mutes off Pizz.*  
Double Bass: *mp*

Other markings: *birds wings*, *3*, *7*, *8*, *1*

39

61

Fl  
 ob  
 cl  
 Bb  
 bsn  
 hn  
 trpt  
 Bb  
 trb  
 pcr  
 Solo  
 Ad lib.  
 55  
 moroca:  
 w.6  
 guit  
 vln I  
 vln II  
 vla  
 vc  
 db  
 Div.  
 Div.  
 Div.  
 Pizz. 5

39

62.

Bra

fl *mp* *mp*

ob *mp*

cl Bb *p*

ban *mp* *p*

hn *p*

trpt *mp* *p*

trb *mp* *p*

perc *S.O.* *(strings)*

guit

vin I *mp* *f* *Solo Bra* *Div.* *mf* *f*

vin II *mp* *f*

vla *mp* *f* *p*

vc *mp* *f* *p* *arco* *p* *mp* *f*

db *p*

This musical score page contains measures 45 through 48. The instruments and parts are as follows:

- Flute (fl):** Measures 45-48, dynamics include *pp* and *mf*.
- Oboe (ob):** Measures 45-48, dynamics include *pp* and *mf*.
- Clarinet in Bb (cl Bb):** Measures 45-48.
- Bassoon (bsn):** Measures 45-48.
- Horn (hn):** Measures 45-48.
- Trumpet in Bb (trb Bb):** Measures 45-48.
- Trumpet (trb):** Measures 45-48, dynamic *pp*.
- Percussion (perc):** Measures 45-48, includes a *Mandolin* part with a *wings* marking.
- Guitar (guit):** Measures 45-48, dynamic *mp*.
- Violin I (vln I):** Measures 45-48, includes a *Solo B* marking, dynamic *pp*, and *Ord. Pizz.* instruction.
- Violin II (vln II):** Measures 45-48, dynamic *pp*, and *Ord. Pizz.* instruction.
- Viola (vla):** Measures 45-48, dynamic *mp*, and *Pizz.* instruction.
- Violoncello (vc):** Measures 45-48, dynamic *mp*, and *Pizz.* instruction.
- Double Bass (db):** Measures 45-48, dynamic *mp*, and *Pizz.* instruction.

A large bracket groups the strings (vln I, vln II, vln, vc, db) and is labeled with *mp* at the bottom. The page number 63 is in the top right corner, and circled measure numbers 45 and 48 are at the top and bottom center respectively.

64.

fl  
ob  
cl  
Bb  
bsn

hn  
trpt  
Bb  
trb

perc

guit

vln I  
vln II  
vla  
vc  
db

mp

This page of a musical score, numbered 65, contains the following instruments and parts:

- fl** (Flute): Staff with treble clef, mostly empty.
- ob** (Oboe): Staff with treble clef, mostly empty.
- cl Bb** (Clarinet in B-flat): Staff with treble clef, mostly empty.
- ben** (Bassoon): Staff with bass clef, mostly empty.
- hn** (Horn): Staff with treble clef, mostly empty.
- trpx Bb** (Trumpet in B-flat): Staff with treble clef, mostly empty.
- trb** (Trombone): Staff with bass clef, mostly empty.
- perc** (Percussion): A bracketed group of three empty staves.
- guit** (Guitar): Staff with treble clef, containing a melodic line with various notes and rests.
- vln. I** (Violin I): Staff with treble clef, mostly empty.
- vln II** (Violin II): Staff with treble clef, mostly empty.
- vla** (Viola): Staff with alto clef, mostly empty.
- vc** (Violoncello): Staff with bass clef, mostly empty.
- db** (Double Bass): Staff with bass clef, mostly empty.

The score is heavily obscured by large, dark ink smudges in the upper-middle section, covering the woodwind and horn parts. The guitar part is the only one with clearly legible notation.

66.

57

Flute (fl) and Clarinet in B-flat (cl Bb) parts. The flute part features a melodic line with a slur over the final two measures, marked *mf*. The clarinet part has a similar melodic line, also marked *mf*.

Trumpet in B-flat (trpt Bb) and Trombone (trb) parts. Both parts are mostly silent, with some faint markings.

Percussion (perc) part, which is mostly silent.

Guitar (guit) part. It begins with a *f* dynamic and features a melodic line with some chords, marked *mf* in the later measures.

String section parts: Violin I (vn I), Violin II (vn II), Viola (via), Violoncello (vc), and Double Bass (db). The strings are playing a rhythmic accompaniment. The violin parts are marked *arco Div.* and *ssp*. The viola and double bass parts are marked *Pizz.* (pizzicato). The double bass part is also marked *ssp*.

57



This musical score page, numbered 67, contains the following parts and markings:

- Flute (fl):** Treble clef, melodic line with a slur.
- Oboe (ob):** Treble clef, melodic line with a slur.
- Clarinet in Bb (cl Bb):** Treble clef, mostly rests.
- Bassoon (bn):** Bass clef, mostly rests.
- Trumpet in Fb (trpt Bb):** Treble clef, mostly rests.
- Trumpet in Bb (trb):** Bass clef, mostly rests.
- Percussion (perc):** Multiple staves, mostly rests.
- Guitar (guit):** Treble clef, rhythmic accompaniment with chords.
- Violin I (vln I):** Treble clef, melodic line with a slur.
- Violin II (vln II):** Treble clef, melodic line with a slur. Markings: *mp*, *arco*.
- Viola (vla):** Alto clef, melodic line with a slur. Markings: *mp*, *arco*.
- Violoncello (vc):** Bass clef, melodic line with a slur. Markings: *mp*, *arco*.
- Double Bass (db):** Bass clef, melodic line with a slur. Markings: *mp*, *arco*.

This musical score page contains measures 68 and 69 for a string quartet and woodwinds. The instruments are arranged as follows from top to bottom: Violin I (vn I), Violin II (vn II), Viola (va), Violoncello (vc), and Double Bass (vb). The woodwind section includes Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bs), and Contrabassoon (cb). The percussion (perc) part is also present but mostly blank. The score includes various dynamics such as *sf*, *mp*, *mf*, *sfz*, and *sfzp*, as well as performance instructions like *muted* and *sfzp*. Measure 68 features a complex rhythmic pattern with many sixteenth notes. Measure 69 continues this pattern with some rests and dynamic changes. The page is marked with a circled '69' in the top right and bottom right corners.

fl

ob

cl  
Bb

bsn

lin

trpt  
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

70.

$\text{♩} = \text{♩}$

(75)

fl

ob

cl  
Bb

bsn

Musical notation for woodwinds. Flute (fl) has a melodic line starting with a grace note. Oboe (ob) has a melodic line with dynamics *mf* and *p*. Clarinet Bb (cl Bb) has a melodic line with dynamics *mf*. Bassoon (bsn) has a melodic line.

hn

trpt  
Bb

trb

Musical notation for brass. Horn (hn) has a melodic line. Trumpet Bb (trpt Bb) has a melodic line. Trombone (trb) has a melodic line with dynamics *f*.

perc

Musical notation for percussion. Includes a *Timp.* (timpani) part with dynamics *mp*.

guit

Musical notation for guitar. Includes a *Solo* section with dynamics *mf*.

vln I

vln II

vla

vc

db

Musical notation for strings. Violin I (vln I) and Violin II (vln II) have melodic lines with dynamics *p* and *mf*. Viola (vln II) and Violoncello (vc) have melodic lines with dynamics *p* and *mf*. Double bass (db) has a melodic line with dynamics *p* and *mf*.

(75)

*mp*

Accel

o tempo

71.

83

fl

ob

cl Bb

bn

mf  
Accel.  
muted

mp

muted

mf

o tempo

trpt Bb

trb

perc

guit

Accel.

o tempo

vln I

vln II

vla

vc

db

83

72.

90

fl *mf*

ob *mf*

cl *mf*

bb *mf*

bn *mf*

*ff* *mf* *pp*

hn *mf*

trp *mf*

bb *mf*

trb *mf*

*mf* *pp* *pp*

perc

Chimes

*ff*

Temp.

gut

*3*/*4*

vin I *ff* *mf*

vin II *ff* *mf*

vla *ff* *mf*

vc *f* *ff* *mf*

db *f* *ff* *mf* *mp*

90

This musical score page, numbered 73, contains the following parts and markings:

- Flute (fl):** Treble clef, starting with a rest followed by a quarter note and a half note.
- Oboe (ob):** Treble clef, starting with a rest followed by a quarter note and a half note.
- Clarinet in Bb (cl Bb):** Treble clef, starting with a rest followed by a quarter note and a half note.
- Bassoon (bsn):** Bass clef, starting with a rest followed by a quarter note and a half note.
- Horn (hn):** Treble clef, starting with a rest followed by a quarter note and a half note. Markings: "open", "mf", "p".
- Trumpet in Bb (trpt Bb):** Treble clef, starting with a rest followed by a quarter note and a half note. Markings: "open", "mf", "p".
- Trumpet (trb):** Bass clef, starting with a rest followed by a quarter note and a half note. Markings: "open", "mf", "p".
- Timpani (Timp.):** Bass clef, playing a sustained note.
- Percussion (perc):** Treble clef, playing a rhythmic pattern on the Marimba. Markings: "mf".
- Guitar (guit):** Treble clef, playing a sustained note.
- Violin I (vln I):** Treble clef, playing a rhythmic pattern.
- Violin II (vln II):** Treble clef, playing a rhythmic pattern.
- Viola (vla):** Bass clef, playing a rhythmic pattern. Markings: "f", "p".
- Violoncello (vc):** Bass clef, playing a sustained note. Markings: "mf".
- Double Bass (db):** Bass clef, playing a sustained note. Markings: "mf", "mp", "f".

Musical score for measures 74-97. The score includes staves for the following instruments:

- fl (Flute)
- ob (Oboe)
- cl Bb (Clarinet in Bb)
- bsn (Bassoon)
- hn (Horn)
- trpt Bb (Trumpet in Bb)
- trb (Trombone)
- perc (Percussion) - Marimba
- guit (Guitar)
- vln I (Violin I)
- vln II (Violin II)
- via (Viola)
- vc (Violoncello)
- db (Double Bass)

The score features various dynamics such as *mf*, *f*, *ff*, *pp*, and *mp*. It includes articulation marks like accents and slurs, and performance instructions such as *Time!* and *Marimba*. The bottom of the page is marked with a circled number 97.



fl  
ob  
cl Bb  
bsn  
hn  
trpx Bb  
trb  
Timp  
perc  
guit  
vln I  
vln II  
via  
vc  
db

*sfz*  
*sfp*  
*mf*  
*p*

D → C  
A → B $\flat$

76.

tr  
p

fl  
mp

ob  
tr  
mp

cl  
Bb  
tr  
mp

bsn

hn  
p

trpt  
Bb  
p

trb  
p

perc  
Marimba  
mp

guit

vln I  
f

vln II  
f

vla  
mf

vc  
mf

db

Detailed description: This page of a musical score covers measures 76, 77, and 78. The woodwind section includes flute (fl), oboe (ob), clarinet in B-flat (cl Bb), and bassoon (bsn). The strings consist of horn (hn), trumpet in B-flat (trpt Bb), trombone (trb), violin I (vln I), violin II (vln II), viola (vln II), violoncello (vc), and double bass (db). Percussion (perc) features a marimba. The score includes various dynamics such as mp, mf, and f, and performance markings like trills and accents. The key signature has one sharp (F#) and the time signature is 4/4.

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

guit

vln I

vln II

vla

vc

db

5

muted

sfpp

muted

sfpp

muted

sfpp

Chimes

mp

pp

pp

pp

f

p

pp

78.

Musical score for page 78, featuring various instruments. The score is written in 4/4 time and includes dynamic markings such as *mp*, *p*, *f*, and *ff*. The instruments listed are:

- fl (Flute)
- ob (Oboe)
- cl Bb (Clarinet in B-flat)
- bsn (Bassoon)
- hn (Horn)
- trpt Bb (Trumpet in B-flat)
- trb (Trombone)
- perc (Chimes, Marimba)
- guit (Guitar)
- vln I (Violin I)
- vln II (Violin II)
- vla (Viola)
- vc (Violoncello)
- db (Double Bass)

The score shows complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic changes. A large bracket on the right side of the page indicates a section of the score.



Molto rit

fl

ob

cl Bb

bsn

Molto rit

hn

trp Bb

trb

perc

Chimes

guit

Molto rit

vln I

vln II

vla

vc

db

mp

119

Tempo I°

81

Fl  
ob  
Bass cl  
bsn

mf < f > pp

Tempo I°

ln  
trpt  
trb

mf < f > pp

Timp

perc

guit

Tempo I°

vin I  
vin II  
vln  
vc  
db

pp > mf p mp

119

fl

ob

Bass cl  
Bb

bsn

hn  
*espress.*  
*mf*

trpt  
Bb

trb  
*p* > *p* > *p* > *pp* *p* >

perc  
Timp.  
S.O.

guit  
*mf*

vln I

vln II

vla

vc  
*p* *mp* *p* *mp* *p* *mp*

db  
*p* *mp* *p* *mp* *p* *mp*



This musical score page contains the following parts and markings:

- Flute (fl):** Rests in measures 136 and 137.
- Oboe (ob):** Melodic line in measure 136, starting with a *mf* dynamic.
- Bass Clarinet/Bassoon (Bass cl Bb / bsn):** Melodic line in measure 136, starting with a *mf* dynamic.
- Horn (hn):** Melodic line in measure 136, starting with a *f* dynamic.
- Trumpet/Bass Trumpet (trpt Bb):** Rests in measures 136 and 137.
- Trombone (trb):** Rests in measures 136 and 137.
- Timpani (Timp):** Rhythmic accompaniment in measure 136.
- Other Percussion (perc):** Rests in measures 136 and 137.
- Guitar (guit):** Chordal accompaniment in measure 136, starting with a *ff* dynamic.
- Violin I (vln I):** Rests in measures 136 and 137.
- Violin II (vln II):** Rests in measures 136 and 137.
- Viola (vln):** Rests in measures 136 and 137.
- Violoncello (vc):** Melodic line in measure 136, starting with a *p* dynamic.
- Double Bass (db):** Melodic line in measure 136, starting with a *p* dynamic.

84.

This musical score page contains measures 84 through 87. The instruments and their parts are as follows:

- Flute (fl):** Rests in measures 84-87.
- Oboe (ob):** Melodic line with dynamics *p* and *mp*.
- Bass Clarinet (Bass cl Bb):** Melodic line with dynamics *pp* and *mp*.
- Bassoon (bsn):** Melodic line with dynamics *pp* and *mp*.
- Horn (hn):** Melodic line with dynamics *p* and *mf*.
- Trumpet (trpt Bb):** Rests in measures 84-87.
- Trombone (trb):** Melodic line with dynamics *pp*.
- Timpani (Timp.):** Rhythmic accompaniment.
- Percussion (perc):** Includes *S.O. sticks* with dynamics *mf* and *p*.
- Guitar (guit):** Chordal accompaniment.
- Violin I (vln I):** Melodic line with dynamics *mp* and *p*.
- Violin II (vln II):** Melodic line with dynamics *mp* and *p*.
- Viola (via):** Melodic line with dynamics *mp* and *p*.
- Violoncello (vc):** Melodic line with dynamics *mf*.
- Double Bass (db):** Melodic line with dynamics *mf*.

147

85

fl

ob

Bass cl Bb

bsn

hn

trpt Bb

trb

Timp.

pcn

S.D.

guit

vln I

vln II

vla

vc

db

mp

mp

mp

pp

pp

pp

f

f = mf

Pizz.

Pizz.

M12

147

Molto rit

Musical score for page 86, featuring various instruments including fl, ob, Bass cl Bb, bsn, hn, trpt Bb, trb, perc, guit, vln I, vln II, vla, vc, and db. The score includes dynamic markings like p, pp, rpp, mp and performance instructions such as 'Molto rit' and 'Chimes'.

**fl**

**ob**

**Bass cl Bb**

**bsn**

**hn**

**trpt Bb**

**trb**

**perc**

**guit**

**vln I**

**vln II**

**vla**

**vc**

**db**

*p* *pp* *rpp* *mp*

Molto rit

Chimes

7

5

17

12

16

Allegro Moderato

III

$\text{♩} = c. 130.$

fl *mf* *ff*

ob

cl Bb

bsn

hn

trpt Bb

wb

perc Triangle *p*

*p*

guit

Allegro Moderato

$\text{♩} = c. 130.$

*Pizz.*

vln I *Pizz.*

vln II *Pizz.*

vla *Pizz.*

vc *f*

db

fl  
ob  
cl  
Bb  
bsn

hn  
trpt  
Bb  
trb

perc Triangle

guit

vn I  
vn II  
vla  
vc  
db

16

Musical score for measures 16-19. The score includes staves for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), Percussion (perc) with Triangle, Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (via), Violoncello (vc), and Double Bass (db). The guitar part features a complex melodic line with triplets and dynamic markings such as *f*, *p*, *mf*, and *ms*. The woodwinds and strings play rhythmic accompaniment with various articulations.

10

90.

*d = d.*

(17)

Musical score for measures 90-93. The score includes parts for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The tempo is marked *d = d.* and the dynamic is *mp*. The guitar part is marked *p mp*. The percussion part is marked *w.s. mp*. The woodwinds and strings play a melodic line with triplets in measures 91 and 92. The guitar plays a complex rhythmic pattern. The percussion plays a simple rhythmic pattern. The violin and viola parts are marked *arco* and *mp*. The double bass part is marked *mp*.

(17)



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

- Flute (fl):** Treble clef, dynamic *mf*.
- Oboe (ob):** Treble clef, dynamic *mf*.
- Clarinet in Bb (cl Bb):** Treble clef, dynamic *mp*.
- Bassoon (bsn):** Bass clef, dynamic *mp*.
- Horn (hn):** Treble clef, dynamic *mf*.
- Trumpet in Bb (trpt Bb):** Treble clef, dynamic *mf*.
- Trombone (trb):** Bass clef, dynamic *mf*.
- Percussion (perc):** Treble clef, dynamic *w.B. mf*.
- Guitar (guit):** Treble clef, dynamic *f*.
- Violin I (vln I):** Treble clef, dynamic *mf* and *pp*.
- Violin II (vln II):** Treble clef, dynamic *pp*.
- Viola (vla):** Bass clef, dynamic *mf* and *pp*.
- Violoncello (vc):** Bass clef, dynamic *pp*.
- Double Bass (db):** Bass clef, dynamic *pp*.

92.

(23)

Musical score for measures 92-94. The score includes parts for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trp Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The woodwinds and strings play a rhythmic pattern of eighth notes, often in groups of three. The guitar plays a complex rhythmic pattern. Dynamics include mp, p, mf, and f. Performance instructions include Pizz. (pizzicato) and arco (arco). A circled measure number (23) is present at the beginning and end of the page.

(23)

This musical score page, numbered 93, contains the following parts and markings:

- Flute (fl):** Features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second measure.
- Oboe (ob):** Remains silent throughout the page.
- Clarinet in Bb (cl Bb):** Plays a melodic line starting in the second measure.
- Bassoon (bsn):** Plays a melodic line starting in the second measure.
- Horn in F (hn):** Plays a melodic line starting in the second measure.
- Trumpet in Bb (trp Bb):** Remains silent throughout the page.
- Trombone (trb):** Remains silent throughout the page.
- Percussion (perc):** Remains silent throughout the page.
- Guitar (guit):** Plays a melodic line in the first measure and a chord in the second measure.
- Violin I (vln I):** Plays a melodic line starting in the second measure.
- Violin II (vln II):** Plays a melodic line starting in the second measure.
- Viola (vla):** Plays a melodic line starting in the second measure.
- Violoncello (vc):** Plays a melodic line starting in the second measure.
- Double Bass (db):** Plays a melodic line starting in the second measure.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). A large, stylized symbol resembling a figure-eight or infinity sign is drawn across the woodwind and string staves in the second measure.

94.

34

Musical score for measures 94-97. The score includes parts for the following instruments:

- fl: Flute, starting with a *7<sup>th</sup> m. E* marking.
- ob: Oboe.
- cl Bb: Clarinet in B-flat.
- bsn: Bassoon.
- hn: Horn.
- trpt Bb: Trumpet in B-flat.
- trb: Trombone.
- perc: Percussion.
- guit: Guitar.
- vin I: Violin I.
- vin II: Violin II.
- vla: Viola.
- vc: Violoncello.
- db: Double Bass.

Measure 94 includes a *pp* dynamic marking. Measure 95 includes a *pp* marking. Measure 96 includes a *mp* marking. Measure 97 includes a *pp* marking. The score features various musical notations including notes, rests, and dynamic markings.

34

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

guit

vln I

vln II

via

vc

db

mf

mp

p

f

This musical score page, numbered 96, contains ten staves of music. The instruments are arranged as follows from top to bottom: Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), Percussion (perc), Guitar (guit), and a string section consisting of Violin I (vln I), Violin II (vln II), Viola (via), Violoncello (vc), and Double Bass (db). The score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass instruments are mostly silent. The percussion staff is empty. The guitar part is also mostly silent. The string section provides harmonic support with sustained notes and some rhythmic patterns. The page ends with a double bar line and a fermata over the final notes.

46

Handwritten musical score for woodwinds and strings. The score includes staves for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), and Trombone (trb). The music features dynamic markings such as *sfp* and *pp*. The woodwinds play a melodic line with some rests, while the strings provide a harmonic accompaniment.

Handwritten musical score for guitar and strings. The guitar part (gtr) features a complex melodic line with many accidentals and a *ms* (musical shorthand) marking. The string section (vln I, vln II, vln, vcl, db) includes dynamic markings like *sfp*, *f*, *ppp*, and *pp*. The double bass (db) part includes *Pizz.* (pizzicato) markings and a *mf* dynamic. The score is marked with *w. 8.* at the end of the section.

46

pp *ppp* mf

38.

51

fl *mp*

ob *mp*

cl Bb *mp*

bsn

hn

tpt Bb

ttr

perc

guit *mf* *Pont.* *Ovd.*

vln I

vln II

vl

vc

db

52



This page of a musical score, numbered 99, contains the following parts and markings:

- Woodwinds:** Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), and Trombone (trb). The woodwinds play a melodic line starting with a 7-measure rest, followed by a phrase of eighth notes. A dynamic marking of *p* (piano) is present.
- Strings:** Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). These parts are currently blank.
- Percussion:** Labeled as "perc", this section is also blank.
- Guitar:** The guitar part features a melodic line with a 7-measure rest. It includes markings for "Pont." (ponticello) and "ord." (ordine), and a dynamic marking of *mf* (mezzo-forte).

100.

(61)

Musical score for measures 100-103. The score includes parts for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The flute part begins with a circled measure number (61) and includes dynamics like *mp* and a trill (*tr*). The guitar part features a *Pont.* (ponticello) section. The violin and viola parts are marked *Pizz.* (pizzicato). The cello part is marked *arco* (arco) and includes dynamics like *p* and *f*. The double bass part includes a dynamic marking of *p*. The percussion part is empty.

(61)



102.

72

fl *sfp*

ob *sfp*

cl Bb *sfp*

bsn *sfp*

hn *sfp*

trpt Bb *sfp*

trb *sfp*

perc

guit *sf*

vln I *sfp*

vln II *sfp*

vla *sfp*

vc *sfp*

db *sfp*

72

7 Sim. 7 7 7 7 7 7 7

Accelerando

Senza mesure

Ad lib.

82

Empty musical staff

Empty musical staff

83

Empty musical staff

Slowly

83 Sim.

Empty musical staff

Musical score for page 104, rehearsal mark 90. The score includes staves for fl, ob, cl Bb, bsn, hn, trpt Bb, trb, perc, guit, vln I, vln II, vla, vc, and db. The guitar part is the only one with musical notation.

105.

Ⓢ Very Fast

rit. ....

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

Timp.

perc

guit

Very Fast

rit. ....

vln I

vln II

vla

vc

db

A tempo

104

fl

ob

cl  
Bb

bsn

hn

trpt  
Bb

trb

perc

Timp

Detailed description: This block contains the woodwind and percussion parts of a musical score. The instruments listed are Flute (fl), Oboe (ob), Clarinet Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet Bb (trpt Bb), Trombone (trb), and Timpani (Timp). The flute part features a trill (tr) and a fermata. The oboe part has a trill and a fermata. The clarinet and bassoon parts have trills and fermatas. The horn, trumpet, and trombone parts feature triplets (3) and a fermata. The percussion part includes a timpani line with a fermata. Dynamics include p, mf, mp, and tr.

A tempo

guit

Detailed description: This block contains the guitar part of the musical score. The guitar part is written in treble clef and includes a sharp sign (#) and a double sharp sign (##) above the staff.

A tempo

vln I

vln II

vla

vc

db

Detailed description: This block contains the string parts of the musical score. The instruments listed are Violin I (vln I), Violin II (vln II), Viola (vln II), Violoncello (vc), and Double Bass (db). The parts include dynamics like mf and Pizz. (Pizzicato).



fl *mp* *tr*

ob

cl Bb

bsn

hn *mf* *mp*

trpt Bb *mp*

trb *mp*

perc

guit *ff*

vln I *mf* *arco 3* *Pizz.*

vln II *mf* *arco 3* *Pizz.*

vla *mf* *arco 3* *Pizz.*

vc *mf* *arco 3* *Pizz.*

db *mf* *arco 3*

This musical score page, numbered 108, contains the following parts and markings:

- Flute (fl):** Resting.
- Oboe (ob):** Resting.
- Clarinet in B-flat (cl Bb):** Resting.
- Bassoon (bsn):** Features a melodic line with triplets and a dynamic marking of *mp*.
- Horn (hn):** Features a melodic line with a dynamic marking of *sfz*.
- Trumpet in B-flat (trpt Bb):** Features a melodic line with a dynamic marking of *sfz*.
- Trumpet in B-flat (trb):** Features a melodic line with a dynamic marking of *sfz*.
- perc:** Percussion part, mostly resting.
- guit:** Features a melodic line with dynamic markings of *p* and *#p*.
- vln I:** Violin I part.
- vln II:** Violin II part.
- vla:** Viola part.
- vc:** Violoncello part.
- db:** Double bass part.

This musical score page, numbered 109, contains the following parts and markings:

- Flute (fl):** Treble clef, playing a melodic line with triplets and slurs.
- Oboe (ob):** Treble clef, playing a melodic line with triplets and slurs.
- Clarinet in Bb (cl Bb):** Treble clef, mostly silent.
- Bassoon (bsn):** Bass clef, playing a melodic line with triplets and slurs.
- Horn (hn):** Treble clef, mostly silent.
- Trumpet in Bb (trpt Bb):** Treble clef, mostly silent.
- Trumpet (trb):** Bass clef, mostly silent.
- Percussion (perc):** Two staves, mostly silent.
- Guitar (guit):** Treble clef, playing a melodic line with triplets and slurs.
- Violin I (vln I):** Treble clef, playing a melodic line with the marking "arco Sul pont." above it.
- Violin II (vln II):** Treble clef, playing a melodic line with the marking "arco Sul pont." above it.
- Viola (via):** Alto clef, playing a melodic line with the marking "arco Sul pont." above it.
- Violoncello (vc):** Bass clef, playing a melodic line with the marking "arco Sul pont." above it.
- Double Bass (db):** Bass clef, playing a melodic line with the marking "PP" below it.

fl

ob

cl  
bb

bsn

hn

trpt  
bb

trb

perc

guit

vln I

vln II

vla

vc

db

mp

sfz < > pp

sfz < > pp

sfz < > pp

This musical score page, numbered 111, contains the following parts and markings:

- Flute (fl):** Rests in the first two measures.
- Oboe (ob):** Rests in the first two measures; enters in the third measure with a triplet of eighth notes.
- Clarinet in B-flat (cl Bb):** Rests in the first two measures; enters in the third measure with a triplet of eighth notes.
- Bassoon (bsn):** Rests in the first two measures; enters in the third measure with a triplet of eighth notes, marked *mp*.
- Horn (hn):** Rests in the first two measures, marked *pp*.
- Trumpet in B-flat (trpt Bb):** Rests in the first two measures, marked *pp*.
- Trumpet (trb):** Rests in the first two measures, marked *pp*.
- perc:** Percussion part, mostly empty.
- guit:** Guitar part, marked *mp*, featuring triplet patterns.
- vln I:** Violin I part, marked *arco* and *mf*, featuring triplet patterns.
- vln II:** Violin II part, marked *arco*, featuring triplet patterns.
- vla:** Viola part, marked *arco* and *mf*, featuring triplet patterns.
- vc:** Violoncello part, marked *arco* and *mf*, featuring triplet patterns.
- db:** Double bass part, marked *mf*, featuring triplet patterns.

This musical score page, numbered 112, contains the following parts and notation:

- Flute (fl):** A single staff with a treble clef, mostly containing rests.
- Oboe (ob):** A single staff with a treble clef, featuring a triplet of eighth notes in the first measure.
- Clarinet in Bb (cl Bb):** A single staff with a treble clef, featuring a triplet of eighth notes in the first measure.
- Bassoon (bsn):** A single staff with a bass clef, featuring a triplet of eighth notes in the first measure.
- Horn (hn):** A single staff with a treble clef, mostly containing rests.
- Trumpet in Bb (tpt Bb):** A single staff with a treble clef, mostly containing rests.
- Trumpet (trb):** A single staff with a bass clef, mostly containing rests.
- Percussion (perc):** A single staff with a treble clef, showing rhythmic patterns with notes and rests.
- Guitar (guit):** A single staff with a treble clef, showing rhythmic patterns with notes and rests.
- Violin I (vln I):** A single staff with a treble clef, featuring a triplet of eighth notes in the first measure.
- Violin II (vln II):** A single staff with a treble clef, featuring a triplet of eighth notes in the first measure.
- Viola (vla):** A single staff with an alto clef, featuring a triplet of eighth notes in the first measure.
- Violoncello (vc):** A single staff with a bass clef, featuring a triplet of eighth notes in the first measure.
- Double Bass (db):** A single staff with a bass clef, featuring a triplet of eighth notes in the first measure.

The score is written in a key signature of one flat (Bb) and a 3/4 time signature. It consists of three measures of music. The woodwinds and strings have various triplet markings and dynamic markings. The percussion and guitar parts provide a rhythmic accompaniment.

113.

rit...  $d=d.$   $atempo$   
 $bp$  (121)  $bp.$   $fp.$

fl  $p$   $mp$   $f$

ob  $mp$   $f$

cl Bb  $p$   $mp$   $f$

bsn  $f$

hn  $f$

trpt Bb  $mp$   $f$

perc  $w.b.$

guit  $rit... d=d.$   $atempo$

vln I  $p$   $bp$   $d=d.$   $bp.$   $fp.$

vln II  $p$   $f$

vla  $f$

vc  $f$

db  $Pizz.$   $mf$   $f$

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

guit

vln I

vln II

via

vc

db

mp

p



115.

128

Poco rit. - - - - -

fl

ob

cl Bb

bsn

trpt Bb

trb

perc

guit

Poco rit. - - - - -

espress.

mf

vln I

vln II

vla

vc

db

Poco rit. - - - - -

128

----- a tempo ----- a tempo -----

fl p. p. *Accel. ....*

ob mp p.

cl #p p

Bb mp

bsn p p

hn mp

trpt d. mute

Bb sfz mute

trb sfz

perc Timp. mp

guit *ad lib.* *a tempo* *Accel. ....*

vln I *Sul pont.* *a tempo* *Div.* *Accel. ....*

vln II *Sul pont.* *a tempo* *Div.* *Accel. ....*

vla *Sul pont.* *a tempo* *Div.* *Accel. ....*

vc *Sul pont.* *a tempo* *Div.* *Accel. ....*

db *pizz.* *arco* *a tempo* *Div.* *Accel. ....*



This musical score page features the following instruments and parts:

- fl** (Flute): Melodic line with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- ob** (Oboe): Melodic line with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- cl Bb** (Clarinet in B-flat): Melodic line with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- bsn** (Bassoon): Melodic line with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- hn** (Horn): Sustained notes with dynamics *pp*, *mp*, *mf*, *f*.
- tpt Bb** (Trumpet in B-flat): Sustained notes with dynamics *pp*, *mp*, *mf*, *f*.
- tub** (Tuba): Sustained notes with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- perc** (Percussion): Empty staff.
- guit** (Guitar): Triplet patterns with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- vln I** (Violin I): Melodic line with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- vln II** (Violin II): Sustained notes with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- vla** (Viola): Melodic line with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- vc** (Violoncello): Sustained notes with dynamics *pp*, *p*, *mp*, *mf*, *f*.
- db** (Double Bass): Sustained notes with dynamics *pp*, *p*, *mp*, *mf*, *f*. Includes a *pizz.* (pizzicato) marking.

This musical score page, numbered 119, contains the following parts and markings:

- Flute (fl):** Treble clef, starting with a piano (*p*) dynamic.
- Oboe (ob):** Treble clef, starting with a piano (*p*) dynamic, marked with *ff* later in the piece.
- Clarinet in Bb (cl Bb):** Treble clef, starting with a piano (*p*) dynamic, marked with *ff* later.
- Bassoon (bsn):** Bass clef, starting with a piano (*p*) dynamic, marked with *ff* later.
- Horn (hu):** Treble clef, playing sustained notes, marked with *mp*.
- Trumpet in Bb (trpt Bb):** Treble clef, starting with a piano (*p*) dynamic, marked with *ff* and *mp*.
- Trumpet in C (trb):** Bass clef, starting with a piano (*p*) dynamic, marked with *mp*.
- perc:** Percussion part, marked with *w. b.* (with bass).
- guit:** Treble clef, featuring triplets and a 5th fret marker.
- Violin I (vln I):** Treble clef, starting with a piano (*p*) dynamic, marked with *ff* and an *x* above the final note.
- Violin II (vln II):** Treble clef, starting with a piano (*p*) dynamic, marked with *ff*.
- Viola (vla):** Alto clef, starting with a piano (*p*) dynamic, marked with *ff*.
- Violoncello (vc):** Bass clef, starting with a piano (*p*) dynamic, marked with *ff* and *mp*.
- Double Bass (db):** Bass clef, starting with a piano (*p*) dynamic, marked with *mp*.



This musical score page contains measures 159 through 162. The instruments and their parts are as follows:

- Flute (fl):** Measures 159-160: *mf* eighth-note runs. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Oboe (ob):** Measures 159-160: *mf* eighth-note runs. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Clarinet in Bb (cl Bb):** Measures 159-160: *mf* eighth-note runs. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Bassoon (bsn):** Measures 159-160: *mf* eighth-note runs. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Horn (hn):** Measure 159: Rest. Measure 160: Rest. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Trumpet in Bb (trpt Bb):** Measure 159: Rest. Measure 160: Rest. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Trombone (trb):** Measure 159: Rest. Measure 160: Rest. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Timpani (Timp):** Measures 159-162: *mp* eighth-note runs.
- Guitar (guit):** Measures 159-162: *ff* chords.
- Violin I (vln I):** Measures 159-160: *mf* eighth-note runs. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Violin II (vln II):** Measures 159-160: *mf* eighth-note runs. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Viola (vla):** Measures 159-160: *mf* eighth-note runs. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Violoncello (vc):** Measures 159-160: *mf* eighth-note runs. Measure 161: *ff* quarter notes. Measure 162: *p* quarter notes.
- Double Bass (db):** Measures 159-162: *p* eighth-note runs.

121.

fl *p* *p* *p* *p*

ob *p* *mf* *p* *p*

cl Bb *p* *mf* *p* *p*

bsn *p* *mf* *mf* *mf*

hn *p* *p* *p* *#p*

trpt Bb *p* *p* *p* *p*

trb *p* *p* *p* *p*

perc *w. B.*

guit *f* *mf* *mf* *mf*

vln I *p* *mf* *p* *mp* *f*

vln II *p* *mf* *p* *mp* *f*

vla *mf* *mf* *mf* *mp* *f*

vc *p* *mf* *p* *mp* *f*

db *p* *mf* *p* *mp* *f*

(170)

fl  
ob  
cl  
Bb  
bsn

hn  
trpt  
Bb  
trb

perc

guit

vln I  
vln II  
vla  
vc  
db

(170)



fl  
ob  
cl Bb  
bsn  
hn  
trpt Bb  
trb  
Timp.  
perc  
guit  
vln I  
vln II  
via  
vc  
db

*p*, *pp*, *mf*, *sfz*, *ff*

Div., Ord. Pizz., arco

Triangle, Siccò

*pizz*, *arco*