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Concerto

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CONCERTO

I Sehnsucht

Randall Snyder
(1994)

Sehnsucht $\text{♩} = 66$

1 *espr*

Oboe Solo *p* *pp* *p* *ppp* *mp* *p*

Flute

Clarinet

Alto Sax

Bb Trumpet

French Horn

Tuba

Percussion

Piano

Violin 1 *pp* *p* *pp* *p*

Violin 2 *pp* *p*

Viola

Cello

Bass

7

Ob. *mp*

Fl. *pp*

Cl. *pp*

A Sx *pp*

Trpt

F. Hn.

Tba

Perc

Pf

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

Vc.

Cb.

12

Ob. *pp* *mp* *p* *mf* *p*

Fl.

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

A Sx *mp* *p* *pp* *p*

Trpt *sord* *pp*

F. Hn. *sord* *pp*

Tba *pp*

Perc

Pf

Vln. 1 *pp* *mp* *p* *pp* *p*

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

Vla. *mp* *p* *pp* *p*

Vc. *Pizz* *Arco* *pp* *p*

Cb. *Pizz* *mp*

18 *accel.....rit.* *.....rit.* **Faster** *.....rit.*

Ob. *p*

Fl. *non vib* *pp* *f*

Cl. *non vib* *pp* *f*

A Sx *non vib* *pp* *f*

Trpt

F. Hn.

Tba

Perc

Pf *f*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *Arco* *p* *pp*

22 **Faster**rit. **A** **A Little Faster** $\text{♩} = 76$

Ob. *mp pp p*

Fl. *pp*

Cl. *p > pp p*

A Sx *p > pp*

Trpt

F. Hn.

Tba

Perc *L. Gong p*

Pf *mf p*

Vln. 1 *mp p*

Vln. 2 *mp p*

Vla. *mp p*

Vc. *mp p*

Cb. *mp p*

27

Ob. *f p* *mf* *p* *fp* *f mp* *f* *mf*

Fl. *mf* *f* *fp* *f*

Cl. *mf p* *mf p*

A Sx *mf p* *p* *mf* *p*

Trpt *pp* *pp*

F. Hn. *pp* *pp*

Tba *pp* *pp*

Perc

Pf *p* *mf* *p*

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Cb.

Detailed description: This page of a musical score covers measures 27 through 31. The woodwind section (Oboe, Flute, Clarinet, and Alto Saxophone) has the most active parts, with various dynamics and articulations. The Oboe part includes slurs, accents, and dynamic markings such as *f p*, *mf*, *p*, *fp*, *f mp*, *f*, and *mf*. The Flute part features *mf*, *f*, *fp*, and *f*. The Clarinet and Alto Saxophone parts are more melodic, with *mf p* and *p* markings. The brass section (Trumpets, French Horns, and Trombones) is mostly silent, playing *pp* (pianissimo) notes. The Percussion part has a simple rhythmic pattern. The Piano part has a few chords and a melodic line with *p*, *mf*, and *p* dynamics. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) provides a steady accompaniment with *p* dynamics.

33

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

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

Cl. *f* *p*

A Sx *f*

Trpt *p* *mf* *pp*

F. Hn. *p* *mf* *pp*

Tba *p* *mf* *pp*

Perc

Pf

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *f* *mp* *f* *p*

Cb. *f* *p*

Detailed description: This page of a musical score covers measures 33 to 36. The score is for a full orchestra. The woodwind section (Oboe, Flute, Clarinet, Alto Saxophone) and brass section (Trumpet, French Horn, Trombone) have active parts. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) play a rhythmic accompaniment, with the Cello and Contrabass using pizzicato and arco techniques. The percussion and piano parts are mostly silent. The score includes various dynamics such as *mf*, *p*, *f*, *ff*, and *pp*, along with articulation marks like accents and slurs. The time signature changes from 4/4 to 2/4 and then to 3/4.

B Slower $\text{♩} = 63$

38

Ob. *p* *mf* *p*

Fl.

Cl. *mf*

A Sx *pp* *mp*

Trpt

F. Hn.

Tba

Perc Bass Dr *p*

Pf *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

42

Ob. *pp* *mf* *p* *f* *mf* *pp*

Fl. *p* *f* *mp*

Cl. *f* *mp*

A Sax *f* *mp*

Trpt *p* *f*

F. Hn. *fp* *p*

Tba *mp*

Perc M Cym *p* *f* L. Gong Bass Dr

Pf *f* *p*

Vln. 1 *p* *f*

Vln. 2 *p* *f* *mp* *mf*

Vla. *p* *f* *mp*

Vc. *fp* *f* *mp*

Cb. *fp* *f*

47

Faster Faster

.....rit.rit.

Ob. *f* *ff* *p* *mf* *pp* *p* *pp*

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

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

A Sx *p* *mf* *mp* *f*

Trpt *p* *f*

F. Hn. *mf* *p* *f*

Tba *f*

Perc *p* *f*

Pf *f* *f*

Vln. 1 *p* *f pp* *pp* *p* *pp* *p*

Vln. 2 *f* *p* *f pp* *pp* *p* *pp* *p*

Vla. *f pp* *pp* *p* *pp* *p*

Vc. *f pp* *pp* *p* *pp* *p*

Cb. *mp* *f* *pp* *p* *pp* *p*

Very Slow

52

Ob.

Fl. *f_p* < *f_p* < *f*

Cl. *f_p* < *f_p* < *f* *f_{pp}*

A. Sax. *f_p* < *f_p* < *f*

Trpt.

F. Hn. *f_p* < *f_p* <

Tba.

Perc. Triangle *p* Rain Tree *f* *S_{tr}*

Pf. *mf* *p* *S_{tr}*

Vln. 1 *pp* < *f_{pp}*

Vln. 2 *pp* < *f_{pp}*

Vla. *pp* < *f_{pp}* *pp* < *mf* Pizz Arco

Vc. *pp* < *f_{pp}* *pp* < *mf* Pizz Arco

Cb.

C

Tempo I ♩ = 66

57rit.

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

Fl. *mp*

Cl. *pp* < *mf*

A Sx *pp*

Trpt *f* *pp* sord

F. Hn. *f* *pp* sord

Tba *p* *pp*

Perc

Pf (8th)

Vln. 1 *pp* < *mf* *p*

Vln. 2 *pp* < *mf* *p*

Vla. *pp* < *mf* *p*

Vc.

Cb.

62

Ob. *mp*

Fl.

Cl. *mf* *pp* *p*

A Sax *mf* *pp* *p*

Trpt

F. Hn.

Tba

Perc

Pf

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

Cb.

rit.

67

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

Fl. *pp* *p*

Cl.

A Sx *mf* *p*

Trpt

F. Hn.

Tba

Perc

Pf *p*

Vln. 1 *mf* *p* *p*

Vln. 2 *mf* *p*

Vla. *p* *mf* *p*

Vc. *p*

Cb. *p*

Il Cadenza Tense

$\text{♩} = 56$

73 niente

Ob. *ppp* *f* *p* *f* *p*

Fl. *pp* *f*

Cl. *p* *mf* *p*

A Sx *mf* *mp*

Trpt *f* *mp*

F. Hn. *f*

Tba *f*

Perc Wood B. Bongos (with bamboo sticks) W.B.
f *pp* *mf* *pp* *f*

Pf *p* *mf*

Vln. 1 *f* Pizz

Vln. 2 non vib *pp*

Vla. non vib *pp*

Vc. Pizz *f* Arco *mf*

Cb. *f*

77

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

Fl. *ppp* *f* *mf* *ff*

Cl. *ppp* *f* *f* *mf*

A Sx *p* *pp* *f* *mf*

Trpt *pp* *f*

F. Hn. *pp* *f*

Tba *p* *mf*

Perc Bongos W.B. Bongos W.B. Bongos
p *mf* *p* *p* *mf* *p*

Pf *mf* *p* *mf*

Vln. 1 *pp* vib

Vln. 2 *pp* vib

Vla. *pp*

Vc. *mp* *pp* *f* col legno batt ord

Cb.

Tempo I

87

Ob. *f* *p*

Fl. *fp* *f* *p* *f* *p* 8.6j

Cl. *pp* *mp* *pp* *mp* *mf* *p* *mf* *p* 7.4j

A Sx *pp* *mp* *mf*

Trpt sord Senza Sord *pp* *p*

F. Hn. *pp* *mp* *pp*

Tba *pp*

Perc Finger Cym Bongos Tubo *mf* *mf* *p*

Pf *mf* *mf* *p* 3 3

Vln. 1 *fp* *fp* *fp* *p* *p*

Vln. 2 *fp* *fp* *fp* *p* *p*

Vla. *mf* *p* *p*

Vc. *f* *mf* *p* *mp* Pizz

Cb. *mp*

91

Ob. *mf* *p*

Fl. *f* *mf*

Cl. *mp*

A Sx *pp* *p*

Trpt

F. Hn.

Tba

Perc Bongos W.B. *p* *pp*

Pf *mp* *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *Arco*

III Sanjo

rit. Chajinmori Tempo ⁶⁶

95

Ob. *f*

Fl. *p*

Cl.

A Sx

Trpt

F. Hn.

Tba

Perc *f* Changgo

Pf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

100

E

Ob.

Fl.

Cl.

A Sx

Trpt

F. Hn.

Tba

Perc

Pf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *mp* *mf* *p*

8^{va}

Ob.

Fl. *f* *Sw* *p* *f* *p*

Cl. *f* *mf*

A Sx *f* *f* *p*

Trpt *p* *Sord* *p* *Senza Sord*

F. Hn. *p* *f* *p*

Tba *p*

Perc

Pf *mf* (8th)

Vln. 1 *f* *p* *f* *p* *mf*

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

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

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

Cb. *f*

F

108

Ob. *mf* *f*

Fl. *f*

Cl. *f*

A Sx *f*

Trpt *f*

F. Hn. *f*

Tba *f*

Perc *p*

Pf *f*

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

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

Cb. *f* *mf* *Pizz* *Arco*

54

113

Ob. *subpp* *mf* *p* *mf* *p* *f* *mp* *f*

Fl. *f*

Cl. *f*

A Sx *f*

Trpt

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

Tba

Perc S. Cym

Pf

Vln. 1 *f* *p* *mf* *p*

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

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

Vc. *fp* *f*

Cb. *fp* *f*

G

116

Ob. *mp* *ff*

Fl. *f*

Cl. *f*

A Sx *p* *f*

Trpt *pp* *f*

F. Hn. *pp* *f*

Tba *f*

Perc *f*

Pf *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *p* *f*

Cb. *f*

H

120

Ob. *mf*

Fl. *ff* *p* *f* *ff*

Cl. *ff* *p* *f* *ff*

A Sx *ff* *p* *f* *ff*

Trpt *ff* *p* *f* *ff*

F. Hn. *ff* *p* *f* *ff*

Tba *p* *f* *ff*

Perc *ff* *f* *ff* *mp*

Pf *ff* 8th-----

Vln. 1 *ff* *p* *f* *ff*

Vln. 2 *ff* *p* *f* *ff*

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

Vc. *ff* *p* *f* *ff* *mp*

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

124

Ob.

Fl.

Cl.

A Sx

Trpt

F. Hn.

Tba

Perc

Pf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *f* *mp* *f* 3 3 3 3

p *p* *p* *p*

p *fp* *mf* *mf* *fp* *fp*

p *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

mp *fp* *fp* *fp*

32

128

Ob. *mf*

Fl.

Cl. *p*

A Sx *f* *p* *mf* *p*

Trpt *mf* *f*

F. Hn. *mf* *f* *p*

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

Perc *f*

Pf

Vln. 1 *f* *mf* *f* *p* *mf* *p* *f*

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

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

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

Cb. *mf* *f* *f*

I

132

Ob. *f*

Fl. *mf* *f* *mp* *mf* *f*

Cl. *f* *mp* *mf* *f*

A Sx *mf* *f* *mp* *mf* *f*

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

F. Hn. *mf* *p* *p* *mf* *f*

Tba *p* *mf* *f*

Perc *f* *p*

Pf *f* *p*

Vln. 1 *p* *mf* *f*

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

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Cb. *p* *mf* *f*

Ob.

Fl. *subp* <> <> *f p* <> <> *f p* <> <> *f* <> <> *ff*

Cl. *subp* <> <> *f p* <> <> *f p* <> <> *f p* <> <> *ff*

A. Sax. *subp* <> <> *f p* <> <> *f p* <> <> *f p* <> <> *f* <> <> *ff*

Trpt. *mf* <> <> *p* <> <> *p* <> <> *mf* <> <> *f*

F. Hn. *f p* <> <> *f p* <> <> *mf* <> <> *f*

Tba. *subp* <> <> *f* <> <> *f*

Perc. *p* <> <> *f* <> <> *mf* <> <> *f*

Pf. *mf*

Vln. 1 *subp* <> <> *fp fp fp fp fp* <> <> *f p* <> <> *f p* <> <> *ff*

Vln. 2 *subp* <> <> *fp fp fp fp fp* <> <> *f p* <> <> *f p* <> <> *ff*

Vla. *subp* <> <> *fp fp fp fp fp* <> <> *f p* <> <> *f* <> <> *ff*

Vc. *subp* <> <> *fp* <> <> *f* <> <> *f* <> <> *ff*

Cb. *subp* <> <> *f* <> <> *ff*

J

140

Ob. *fp* *f* *p* *f* *mf* *f* *subp* *f*

Fl. *mp* *mf*

Cl. *mp* *mf*

A Sx *mf*

Trpt

F. Hn.

Tba

Perc *mp* [3:2]

Pf

Vln. 1 *mp*

Vln. 2

Vla. *mf*

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

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

K

144

Ob. *p* *f* *p* *f*

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

Cl. *mf* *f*

A Sx *mf* *f*

Trpt *mp* *f*

F. Hn. *p* *mf* *p* *mp* *f*

Tba *p* *mf* *p* *mp* *f*

Perc *f* *mp* *f*

Pf *f*

Vln. 1 *fp* *fp* *f* *mf* *f*

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

Vla. *mf* *f*

Vc. *fp* *fp* *mp* *mf* *f*

Cb. *mp* *mf* *f*

148

Ob. *ff* *f*

Fl. *ff*

Cl. *ff*

A Sx *ff*

Trpt *p* *f* *ff*

F. Hn. *p* *f* *ff* *p* *f*

Tba *f* *p* *f* *ff* *f*

Perc *f* *ff* *f* Mokta

Pf *ff* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

155

Ob. *ff*

Fl. *ff*

Cl. *ff*

A Sax *ff*

Trpt *ff*

F. Hn. *ff*

Tba *ff* *f* *mp* *f* *p*

Perc *ff* L. Gong *mp*

Pf *ff* *mf*

Vln. 1 *ff* *mf* *p* Sord

Vln. 2 *ff* *mf* *p* Sord

Vla. *ff* *mf* *p* *f* Sord

Vc. *ff* *f* *mp* *f* *p*

Cb. *ff* *f* *mp* *f* *p*

L

159

Ob.

Fl.

Cl.

A Sx

Trpt

F. Hn.

Tba

Perc

Pf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

163

Ob.

Fl. *p* *f*

Cl. *p*

A Sx *mf*

Trpt

F. Hn. *mp* *p*

Tba *f*

Perc *f*

Pf *pp*

Vln. 1 *f* *p* *mf* *p* Senza Sord

Vln. 2 *f* *p* *mf* *p* Senza Sord

Vla. *f* *p* *mf* *p* Senza Sord

Vc. *f* *pp*

Cb. *f* *pp*

167

Ob.

Fl. *mf* *mp*

Cl. *mp*

A Sx

Trpt *p*

F. Hn. *p*

Tba

Perc *p* *f*

Pf *f*

Vln. 1 *mf* *p* *cresc.....*

Vln. 2 *mf* *p* *cresc.....*

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

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

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

Detailed description: This page of a musical score, numbered 167, contains ten staves. The top five staves are for woodwinds: Oboe (Ob.), Flute (Fl.), Clarinet (Cl.), Alto Saxophone (A Sx), and Trumpet (Trpt). The next two staves are for brass: French Horn (F. Hn.) and Trombone (Tba). The percussion (Perc) staff follows, with piano (Pf) staves below it. The bottom five staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 12/8 time. The woodwinds and strings play melodic lines with various dynamics including *mf*, *mp*, *p*, and *f*. The percussion features a rhythmic pattern with accents. The strings play a sustained harmonic accompaniment with a *cresc.....* marking.

M Onmori Tempo $\text{♩} = 80 (\text{♩} = 120)$

171

Ob. *ff*

Fl. *ff* Take Picc.

Cl. *ff*

A Sx *ff*

Trpt *mf* *p*

F. Hn. *mf* *p*

Tba *p* *ff*

Perc *f*

Pf *ff*

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *mf* *ff*

Vc. *ff* *p*

Cb. *ff* *p*

N

185

Ob. *f* *mf* *p*

Fl. *ff*

Cl. *fp* *ff*

A Sx *fp* *ff*

Trpt *fp*

F. Hn. *fp*

Tba *fp*

Perc *f* *p* *ff* *mf*

Pf *mp*

Vln. 1 *fp* *ff* *mf* *p*

Vln. 2 *fp* *ff* *mf* *p*

Vla. *fp* *ff* *mf* *p*

Vc. *fp* *ff* *mf* *p*

Cb. *ff*

8th-----

0

190

Ob. *mf*

Fl.

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

A Sx *mf p* *mf p* *mf* *mf*

Trpt *mf*

F. Hn. *mf*

Tba *mf*

Perc *p* *mf*

Pf

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *p* *mf*

Cb. *p* *mf*

195

This page contains the musical score for measures 195 through 200. The score is arranged in a standard orchestral format with the following parts from top to bottom: Oboe (Ob.), Flute (Fl.), Clarinet (Cl.), Alto Saxophone (A Sx), Trumpet (Trpt), French Horn (F. Hn.), Trombone (Tba), Percussion (Perc), Piano (Pf), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Ob.:** Enters in measure 196 with a sixteenth-note run, marked *f*.
- Fl.:** Enters in measure 196 with a sixteenth-note run, marked *f*.
- Cl.:** Plays a melodic line starting in measure 195, marked *mf* and *f*.
- A Sx:** Features a triplet of sixteenth notes in measure 195, marked *mf*, followed by a sixteenth-note run in measure 196, marked *f*.
- Trpt:** Enters in measure 195 with a quarter-note line, marked *mf*, *f*, and *p*.
- F. Hn.:** Enters in measure 195 with a quarter-note line, marked *mf*, *f*, and *mf*.
- Tba:** Enters in measure 195 with a quarter-note line, marked *p* and *mf*.
- Perc:** Provides a rhythmic accompaniment with eighth and sixteenth notes, marked *f* and *mf*.
- Pf:** Provides harmonic support with chords, marked *p* and *f*.
- Vln. 1 & 2:** Play a melodic line in measure 195, marked *f*.
- Vla.:** Plays a melodic line in measure 195, marked *f*.
- Vc.:** Features a triplet of sixteenth notes in measure 195, marked *f*.
- Cb.:** Plays a melodic line in measure 195, marked *f*.

199

Ob. *f*

Fl. *< f*

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

A Sx *p* *f*

Trpt

F. Hn. *p* *f*

Tba *p* *f*

Perc *p* *f*

Pf

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*

P

203

Ob. *ff*

Fl. *f* *ff* 5.4

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

A Sx *p* *mf* *p* *f*

Trpt *mf* *f*

F. Hn. *mf* *f*

Tba *mf* *f*

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

Pf *f*

Vln. 1 *p* *mf* *p* *f*

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

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

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

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

208

Ob. *f*

Fl. *ff* *f*

Cl. *ff* *p* *f*

A Sx *ff* *p* *f* *p* *f*

Trpt *ff* *p* *f*

F. Hn. *ff* *p* *f*

Tba *ff* *p*

Perc *ff* *mf* *f* *p* *f*

Pf *ff*

Vln. 1 *ff* *f* *mp* *f*

Vln. 2 *ff* *f* *mp* *f*

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

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

Cb. *ff* *mf* *f*

Q

Hwimori Tempo ♩ = 120

213

13:21 13:21 13:21

Ob. *p* *fp* *ff*

Fl. *fp* *ff*

Cl. *fp* *ff* *p*

A Sx *mf* *ff* *p*

Trpt *mf* *ff*

F. Hn. *mf* *ff* *p*

Tba *f* *mf* *ff*

Perc *f* *f*

Pf *ff*

Vln. 1 *mf* *p* *mf* *ff* *p*

Vln. 2 *mf* *p* *mf* *ff* *p*

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

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

Cb. *f* *mf* *ff*

218

Ob.

Fl. *fp*

Cl. *fp*

A Sx *cresc.....* *fp*

Trpt *p* *fp*

F. Hn. *cresc.....* *fp*

Tba *f*

Perc *p* *f*

Pf *f*

Vln. 1 *cresc.....* *fp*

Vln. 2 *cresc.....* *fp*

Vla. *cresc.....* *fp*

Vc. *cresc.....* *fp* *f*

Cb. *f*

R

222

Ob. *mf*

Fl. *f > mf* *p*

Cl. *f > mf* *p*

A Sx *f > mf* *p*

Trpt *mf* *p*

F. Hn. *mf* *p*

Tba *p*

Perc *p*

Pf *f* *mp*

Vln. 1 *mf* *p* *mf* *p* *mf* *mp*

Vln. 2 *mf* *p* *mf* *p* *mf* *mp*

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

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

Cb. *mp* *p* *mf*

8^{va} *p*

Pizz Arco Pizz Arco Pizz Arco

Detailed description: This page of a musical score, numbered 50, covers measures 222 to 225. It features a full orchestral and string ensemble. The woodwinds (Ob., Fl., Cl., A Sx, Trpt, F. Hn., Tba) and strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) are all active. The percussion (Perc) and piano (Pf) parts also have specific dynamics and articulations. The score includes various dynamic markings such as *mf*, *f*, *p*, and *mp*, as well as articulation like accents and slurs. The string parts for Vc. and Cb. specify *Pizz* (pizzicato) and *Arco* (arco) playing techniques. A box labeled 'R' is positioned at the top center, and the measure number '222' is at the top left. The page number '50' is in the top left corner.

226

Ob. *f* *p* *ff*

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

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

A Sx *mf* *p* *ff*

Trpt *f*

F. Hn. *p* *f*

Tba *f* *p*

Perc *f*

Pf

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *f*

Cb. *f*

S

231

Ob. *mp* *fp* *fp* *fp*

Fl. *ff* *mp* *f* 7

Cl. *ff* *f* *f* 7

A Sx *ff* *f* *p* *f*

Trpt *mp* *pp*

F. Hn. *mp* *pp*

Tba *ff* *mp* *pp* *p* *mf*

Perc *ff* *p* *mp* S. Bell

Pf *mp*

Vln. 1 *ff* *f* *p* *<fp*

Vln. 2 *ff* *f* *p* *<fp*

Vla. *ff* *f* *p*

Vc. *ff* *f* *p* Pizz *p* *mf*

Cb. *ff* *f* *p* Pizz *p* *mf*

236

This musical score page, numbered 236, features a variety of instruments. The woodwind section includes Oboe (Ob.), Flute (Fl.), Clarinet (Cl.), and Alto Saxophone (A Sx). The brass section includes Trumpet (Trpt), French Horn (F. Hn.), and Trombone (Tba). Percussion (Perc) and Piano (Pf) are also present. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures with changing time signatures: 4/4, 3/4, 4/4, and 4/4. Dynamic markings such as *mp*, *f*, *mf*, and *fz* are used throughout. Performance instructions like *Arco*, *Pizz*, and *fz* are also included. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide a steady accompaniment.

T

241

Ob. *subp* *f* *mf* *f* *ff* *mp* *ff*

Fl. *f* *ff* *mp* *ff*

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

A Sx *mp* *f* *ff* *f*

Trpt *p* *p* *f*

F. Hn. *p*

Tba *p*

Perc Ratchet

Pf *f* *ff* *ff*

Vln. 1 *mf* *pp* *f*

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

Vla. *pp* *f* *ff* *f*

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

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

Ob.

Fl. *ff* *mf* >

Cl. *ff* *mf* 3 3

A Sax *ff* *mf* 5 5 5 5

Trpt *ff*

F. Hn. *ff* *p*

Tba *f* *p* *p*

Perc *ff* *p* *f* <

Pf *ff* *mf* 3

Vln. 1 *ff* *f p* *ff* *p*

Vln. 2 *ff* *f p* *ff* *p*

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

Vc. *ff* *f* *p* *ff* *p*

Cb. *f* *p* *ff* *p* <

257 cresc.....

Ob. *mp* *mf*

Fl. *ff*

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

A Sx *ff* *p* *mp* *mf*

Trpt *f*

F. Hn. *f* *mf*

Tba *f*

Perc *p* *ff* *pp*

Pf *mf* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Cadenza

molto rit.....

261

Ob. *fff* *f* *ff* *mf*

Fl. *p* *fff*

Cl. *f* *fff*

A Sx *f* *fff*

Trpt *f*

F. Hn. *p* *fff*

Tba *f* *fff*

Perc *ff* *fff*

Pf *f* *fff*

Vln. 1 *p* *fff*

Vln. 2 *p* *fff*

Vla. *p* *fff*

Vc. *f* *fff*
col legno batt Arco

Cb. *f* *fff*
col legno batt Arco

2636 *accel.....*

Ob.

Fl.

Cl.

A Sx

Trpt

F. Hn.

Tba

Perc

Pf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

265

Ob. *fp* *f mp* *p* *fp* *f p* *f mp* *fp*

Fl.

Cl.

A Sx

Trpt

F. Hn. *mf*

Tba *mf*

Perc Slide Whistle

Pf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

slow *accel.....*

CODA

266

This musical score is for the CODA section, starting at measure 266. It is written for a full orchestra and piano. The score is in 4/4 time and features a variety of dynamic markings and articulations across multiple staves.

- Ob. (Oboe):** Starts with a *ff* dynamic, playing a short melodic phrase.
- Fl. (Flute):** Features a complex melodic line with triplets and slurs, dynamics ranging from *ff* to *fp*.
- Cl. (Clarinet):** Mirrors the flute's melodic line with similar dynamics.
- A Sx (Alto Saxophone):** Plays a rhythmic accompaniment with dynamics from *ff* to *fp*.
- Trpt (Trumpet):** Provides harmonic support with dynamics from *p* to *fp*.
- F. Hn. (French Horn):** Plays a melodic line with dynamics from *ff* to *fp*.
- Tba (Tuba):** Features a melodic line with dynamics from *ff* to *f*, including a *S₈* marking.
- Perc (Percussion):** Provides rhythmic accompaniment with dynamics from *ff* to *f*.
- Pf (Piano):** Features a melodic line with dynamics from *ff* to *mf*, including a *gl* (glissando) marking.
- Vln. 1 & 2 (Violins):** Play a rhythmic accompaniment with dynamics from *ff* to *fp*.
- Vla. (Viola):** Plays a rhythmic accompaniment with dynamics from *ff* to *fp*.
- Vc. (Violoncello):** Plays a rhythmic accompaniment with dynamics from *ff* to *fp*.
- Cb. (Cello):** Plays a rhythmic accompaniment with dynamics from *ff* to *fp*.

Ob.

Musical notation for the Oboe part, starting with a rest and ending with a triplet of eighth notes. Dynamics include *ff*.

Fl.

Musical notation for the Flute part, featuring a 7-measure slur and a 6-measure slur. Dynamics include *fp*, *ff*, *p*, and *mf*.

Cl.

Musical notation for the Clarinet part, featuring a 7-measure slur and a 6-measure slur. Dynamics include *fp*, *ff*, *p*, and *mf*.

A. Sax.

Musical notation for the Alto Saxophone part, featuring a 7-measure slur. Dynamics include *fp*, *ff*, *p*, and *mf*.

Trpt.

Musical notation for the Trumpet part, featuring a 6-measure slur. Dynamics include *p*, *mf*, *f*, and *ff*.

F. Hn.

Musical notation for the French Horn part, featuring a 6-measure slur. Dynamics include *p*, *mf*, *f*, and *ff*.

Tba.

Musical notation for the Tuba part, featuring a 3-measure slur. Dynamics include *fp*, *mf*, *f*, and *ff*.

Perc.

Musical notation for the Percussion part, including a snare drum part with a dynamic of *ff*.

Pf.

Musical notation for the Piano part, featuring a 7-measure slur and a 6-measure slur. Dynamics include *fp*, *ff*, and *ff*.

Vln. 1

Musical notation for Violin 1, featuring a 7-measure slur. Dynamics include *fp*, *ff*, *p*, and *mf*.

Vln. 2

Musical notation for Violin 2, featuring a 7-measure slur. Dynamics include *fp*, *ff*, *p*, and *mf*.

Vla.

Musical notation for the Viola part, featuring a 7-measure slur. Dynamics include *fp*, *ff*, *p*, and *mf*.

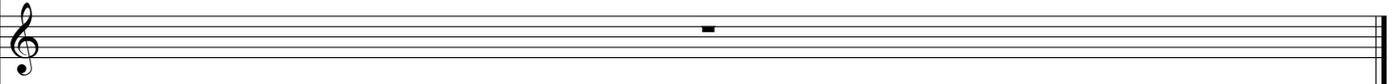
Vc.

Musical notation for the Violoncello part, featuring a dynamic of *ff*.

Cb.

Musical notation for the Cello part, featuring a dynamic of *ff*.

Ob. 

Fl. 

Cl. 

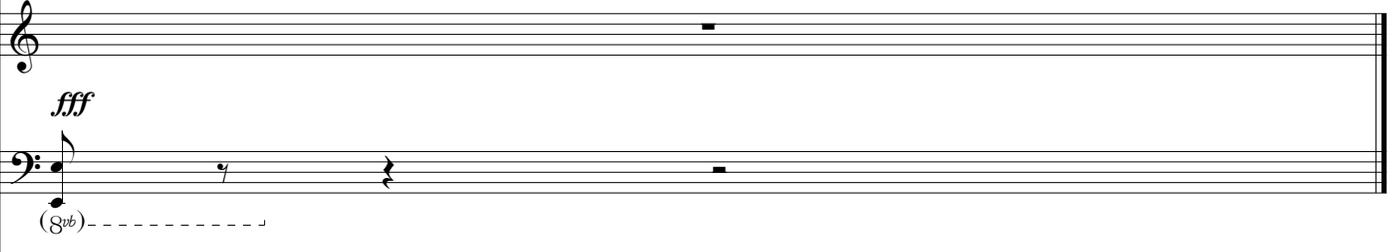
A Sx 

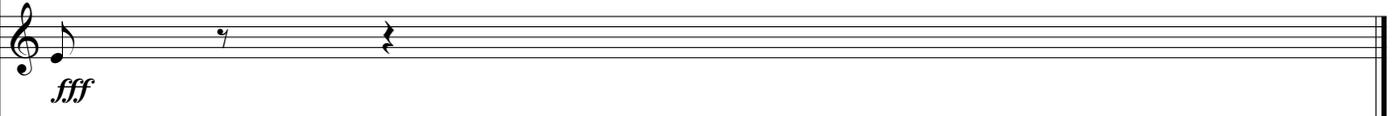
Trpt 

F. Hn. 

Tba 

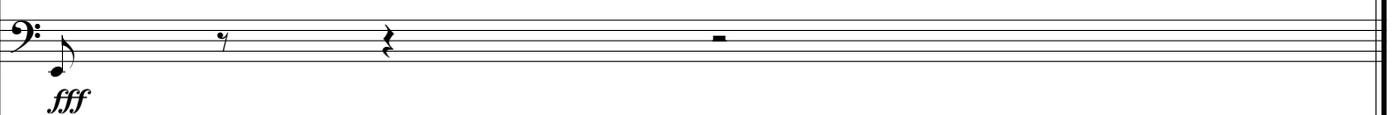
Perc 

Pf 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 