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## Concerto

Randall Snyder

*University of Nebraska - Lincoln*, [rsnyder1@unl.edu](mailto:rsnyder1@unl.edu)

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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 dynamic markings ranging from *pp* to *f*. The Oboe part includes triplets and slurs. The Flute part has a melodic line with dynamics *mf*, *f*, *fp*, and *f*. The Clarinet and Alto Saxophone parts provide harmonic support with dynamics *mf p*. The brass section (Trumpets, French Horns, and Trombones) is mostly silent, playing *pp* notes. The Percussion part has a simple rhythmic pattern. The Piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics *p*, *mf*, and *p*. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) is mostly silent, with the Viola and Cello/Double Bass parts playing *p* notes.

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*

*Pizz* *Arco*

Detailed description: This page of a musical score covers measures 33 to 36. The music is written for a full orchestra. The woodwind section (Oboe, Flute, Clarinet) and brass section (Trumpet, French Horn, Trombone) have active parts with dynamic markings ranging from *pp* to *ff*. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) provides harmonic support, with some parts marked *pp* and others *f*. The percussion and piano parts are mostly silent or have minimal accompaniment. The score includes various musical notations such as slurs, accents, and dynamic hairpins.



**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<sub>p</sub>* < *f<sub>p</sub>* < *f*

Cl. *f<sub>p</sub>* < *f<sub>p</sub>* < *f* *f<sub>pp</sub>*

A. Sax. *f<sub>p</sub>* < *f<sub>p</sub>* < *f*

Trpt.

F. Hn. *f<sub>p</sub>* < *f<sub>p</sub>* <

Tba.

Perc. Triangle Rain Tree *f* *S<sub>tr</sub>*

Pf. *mf* *p* *S<sub>tr</sub>*

Vln. 1 *pp* < *f<sub>pp</sub>*

Vln. 2 *pp* < *f<sub>pp</sub>*

Vla. *pp* < *f<sub>pp</sub>* *pp* < *mf* Pizz Arco

Vc. *pp* < *f<sub>pp</sub>* *pp* < *mf* Pizz Arco

Cb.

C

Tempo I ♩ = 66

57 .....rit.

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 (8<sup>th</sup>)

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 *pp* *non vib*

Vla. *pp* *non vib*

Vc. *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.

82

rit. .... Tempo I

accel..... Slower

**D**

Ob. *f* *subp* *f*

Fl. *f<sub>p</sub>* *f*

Cl. *f<sub>p</sub>* *f* *p* *f*

A Sx *f<sub>p</sub>* *p* *f*

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

F. Hn. Senza Sord *f* *p* *f*

Tba

Perc W.B. *f* Cym (coin) *p* *f*

Pf *f*

Vln. 1 *mf* *pp* *pp* *ff* *pp* *p > pp*

Vln. 2 *mf* *pp* *pp* *ff* *pp* *p > pp*

Vla. *mf* *pp*

Vc. *p < f<sub>p</sub>*

Cb.

# Tempo I

87

Ob. *f* *p*

Fl. *fp* *f* *p* *f* *p* 8.6)

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

A Sx *pp* *mp* *mf*

Trpt sord Senza Sord *pp* *p*

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

Tba *pp*

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

Detailed description: This is a page of a musical score for a symphony orchestra, page 91. The score is written for various instruments and includes dynamic markings and performance instructions. The instruments listed are 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.). The score is divided into measures, with time signatures changing from 9/8 to 3/4 and then to 2/4. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). Performance instructions include *Arco* for the Cb. and *Bongos* and *W.B.* for the Percussion. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes slurs and accents.

# III Sanjo

rit. . . . . Chajinmori Tempo <sup>66</sup>

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*

Sub - - -

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*  
(8<sup>th</sup>)

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*



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* 8<sup>th</sup>-----

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

Fl. *p*

Cl. *p* *p*

A Sx *p* *p* 32nd *p*

Trpt *p* *p*

F. Hn. *p* *p*

Tba

Perc

Pf *f*

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

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

Vla. *fp* *f* *p* *f* *p*

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

Cb.

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* <> <> *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*

Pf *ff* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Mokta

8va

8vb

152

Ob.

Fl.

Cl.

A Sx

Trpt

F. Hn.

Tba

Perc

Pf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *mf* *fp* *f* *ff*

*gl* *3 2 1*

(8<sup>va</sup>)

155

Ob. *ff*

Fl. *ff*

Cl. *ff*

A Sx *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*

Detailed description: This page of a musical score, numbered 155, contains ten staves of music. The instruments are: 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.). The score is divided into four measures. The first measure (155) features a complex rhythmic pattern with many sixteenth notes. The second measure (156) is mostly rests, with some activity in the Tuba and Percussion. The third measure (157) continues the rests, with some activity in the Percussion and Piano. The fourth measure (158) features a return of rhythmic activity in the strings and woodwinds. Dynamics range from fortissimo (ff) to piano (p). The Percussion part includes a 'L. Gong' (Large Gong) in the third measure. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play a melodic line with dynamic markings. The woodwinds (Ob., Fl., Cl., A Sx, Trpt, F. Hn.) play a rhythmic accompaniment. The Piano (Pf) provides harmonic support with chords and arpeggios.

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 covers measures 167 to 170. The key signature has one sharp (F#) and the time signature is 12/8. The woodwind section includes Oboe (Ob.), Flute (Fl.), and Clarinet (Cl.). The brass section includes Trumpet (Trpt.), French Horn (F. Hn.), and Trombone (Tba.). The percussion (Perc.) part features a complex rhythmic pattern with dynamic markings of *p* and *f*. The piano (Pf) part provides a harmonic foundation with a forte (*f*) dynamic. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) plays a melodic line that starts at a mezzo-forte (*mf*) dynamic and gradually increases to a forte (*f*) dynamic, marked with *cresc.....* hairpins.

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*

8va

8vb





180

Ob.

Fl. Picc

Cl.

A Sax

Trpt

F. Hn.

Tba

Perc

Pf

(8<sup>vb</sup>)-

Vln. 1

Vln. 2

Vla.

Vc. Pizz Arco

Cb.

mf

ff

f

5

5 4 3 2 1

ff

p

mp

f

ff

p

ff

Mokta

ff

p

ff

ff

ff

ff

ff

mf

f

ff

f

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*

8<sup>th</sup>-----

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 of a musical score, numbered 195, features a full orchestral arrangement. The instruments and their parts are as follows:

- Ob. (Oboe):** Remains silent until measure 196, then plays a rapid sixteenth-note passage starting in measure 197, marked *f*.
- Fl. (Flute):** Remains silent until measure 196, then plays a short melodic phrase in measure 197, marked *f*.
- Cl. (Clarinet):** Plays a melodic line starting in measure 195, marked *mf*, and continues through measure 197, marked *f*.
- A Sx (Alto Saxophone):** Plays a melodic line starting in measure 195, marked *mf*, and continues through measure 197, marked *f*. A triplet of eighth notes is indicated in measure 196.
- Trpt (Trumpet):** Plays a melodic line starting in measure 195, marked *mf*, and continues through measure 197, marked *f* and *p*.
- F. Hn. (French Horn):** Plays a melodic line starting in measure 195, marked *mf*, and continues through measure 197, marked *f* and *p*.
- Tba (Tuba):** Plays a rhythmic line starting in measure 195, marked *p*, and continues through measure 197, marked *mf*.
- Perc (Percussion):** Plays a rhythmic line starting in measure 195, marked *f*, and continues through measure 197, marked *mf*.
- Pf (Piano):** Provides harmonic support starting in measure 195, marked *p*, and continues through measure 197, marked *f*.
- Vln. 1 (Violin I):** Plays a melodic line starting in measure 195, marked *f*, and continues through measure 197, marked *f*.
- Vln. 2 (Violin II):** Plays a melodic line starting in measure 195, marked *f*, and continues through measure 197, marked *f*.
- Vla. (Viola):** Plays a melodic line starting in measure 195, marked *f*, and continues through measure 197, marked *f*.
- Vc. (Violoncello):** Plays a melodic line starting in measure 195, marked *f*, and continues through measure 197, marked *f*.
- Cb. (Cello):** Plays a melodic line starting in measure 195, marked *f*, and continues through measure 197, 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*

Detailed description of the musical score: The score is for page 199, measures 199-201. It features a variety of instruments including woodwinds, brass, strings, and percussion. The woodwinds (Ob., Fl., Cl., A Sx) and brass (Trpt, F. Hn., Tba) parts are highly active, with many notes and dynamic markings. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) provide a rhythmic and harmonic foundation. The percussion part is also active, contributing to the overall texture. The piano part (Pf) is mostly silent. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 3/4.

P

203

Ob. *ff*

Fl. *f* *ff*

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

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* *Pizz* *Arco* *Pizz* *Arco* *Pizz* *Arco*

Cb. *mp* *p* *mf* *Pizz* *Arco* *Pizz* *Arco* *Pizz* *Arco*

8<sup>va</sup> *p*

3/4

226

Ob. *f* *p* *ff*

Fl. *p* *f* *f* [3:2]

Cl. *mf* *mf* *p* *ff* *f* [3:2]

A Sx *mf* *p* *ff* [3:2]

Trpt *f*

F. Hn. *p* *f* [3:2]

Tba *f* *fp*

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

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

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

Cl. *f* *f*

A Sx *f* *f* *mf*

Trpt

F. Hn.

Tba *fp*

Perc

Pf

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

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

Vla. *f*

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

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

Detailed description: This page of a musical score, numbered 236, features a complex orchestration. The woodwind section includes Oboe (Ob.), Flute (Fl.), Clarinet (Cl.), and Alto Saxophone (A Sx). The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion (Perc) and Piano (Pf) are also present. The score is divided into four measures with changing time signatures: 4/4, 3/4, 4/4, and 4/4. The Oboe part is highly active, starting with a *mp* dynamic and moving through *fp*, *f*, and *mf*. The Flute and Clarinet parts have *f* dynamics. The strings play a melodic line, with the Violins and Viola starting at *fp* and moving to *f* and *p*. The Cello and Contrabass parts include *Arco* and *Pizz* markings. The dynamic range is wide, from *mp* to *fp*.

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.

Cl.

A Sax

Trpt

F. Hn.

Tba

Perc

Pf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

2/4 4/4 2/4

*pp* < *f* *f* *pp* < *f* *f* *p* *ff* *f*

*p* < *f* *p* < *f* *ff* *f*

*p* *f* *p* *f*

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

*p* *f*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(8<sup>th</sup>)

*p*

2/4 4/4 2/4



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 Sax

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

The musical score for the CODA section, measures 266-268, is arranged for a full orchestra. The score is written in 4/4 time and features the following instruments and parts:

- Ob. (Oboe):** Starts with a *ff* dynamic, playing a short melodic phrase in measure 266.
- Fl. (Flute):** Features a complex melodic line with triplets and slurs, starting with *ff* and moving to *f* and *fp*.
- Cl. (Clarinet):** Mirrors the flute's melodic line with *ff* and *f* dynamics.
- A Sx (Alto Saxophone):** Plays a rhythmic accompaniment with *ff*, *p*, and *fp* dynamics.
- Trpt (Trumpet):** Provides a rhythmic accompaniment with *p* and *f* dynamics.
- F. Hn. (French Horn):** Features a melodic line with *ff* and *p* dynamics.
- Tba (Tuba):** Plays a rhythmic accompaniment with *ff* and *f* dynamics, including a *8va* marking.
- Perc (Percussion):** Provides a rhythmic accompaniment with *ff* and *f* dynamics.
- Pf (Piano):** Features a melodic line with *ff* and *mf* dynamics, including a *gl* (glissando) marking.
- Vln. 1 (Violin I):** Plays a rhythmic accompaniment with *ff*, *p*, and *f* dynamics.
- Vln. 2 (Violin II):** Plays a rhythmic accompaniment with *ff*, *p*, and *f* dynamics.
- Vla. (Viola):** Plays a rhythmic accompaniment with *ff*, *p*, and *f* dynamics.
- Vc. (Violoncello):** Plays a rhythmic accompaniment with *ff*, *p*, and *f* dynamics.
- Cb. (Cello):** Plays a rhythmic accompaniment with *ff*, *p*, and *f* dynamics.

Ob.

Musical notation for Oboe (Ob.) starting at measure 269. The staff shows a rest for two measures, followed by a melodic line in the third measure. Dynamics include *ff* and triplets of eighth notes.

Fl.

Musical notation for Flute (Fl.) starting at measure 269. The staff features a complex melodic line with slurs and dynamics ranging from *fp* to *mf*. A fermata is present over the first measure.

Cl.

Musical notation for Clarinet (Cl.) starting at measure 269. The staff features a complex melodic line with slurs and dynamics ranging from *fp* to *mf*. A fermata is present over the first measure.

A Sx

Musical notation for Alto Saxophone (A Sx) starting at measure 269. The staff features a complex melodic line with slurs and dynamics ranging from *fp* to *mf*. A fermata is present over the first measure.

Trpt

Musical notation for Trumpet (Trpt) starting at measure 269. The staff features a melodic line with slurs and dynamics ranging from *p* to *ff*. A fermata is present over the first measure.

F. Hn.

Musical notation for French Horn (F. Hn.) starting at measure 269. The staff features a melodic line with slurs and dynamics ranging from *p* to *ff*. A fermata is present over the first measure.

Tba

Musical notation for Tuba (Tba) starting at measure 269. The staff features a melodic line with slurs and dynamics ranging from *fp* to *ff*. A fermata is present over the first measure.

Perc

Musical notation for Percussion (Perc) starting at measure 269. The staff shows rhythmic patterns with slurs and dynamics ranging from *p* to *ff*. A snare drum part is indicated by a dashed line and the label (Snp).

Pf

Musical notation for Piano (Pf) starting at measure 269. The staff features a complex melodic line with slurs and dynamics ranging from *fp* to *ff*. A fermata is present over the first measure.

Vln. 1

Musical notation for Violin 1 (Vln. 1) starting at measure 269. The staff features a complex melodic line with slurs and dynamics ranging from *fp* to *mf*. A fermata is present over the first measure.

Vln. 2

Musical notation for Violin 2 (Vln. 2) starting at measure 269. The staff features a complex melodic line with slurs and dynamics ranging from *fp* to *mf*. A fermata is present over the first measure.

Vla.


Musical notation for Viola (Vla.) starting at measure 269. The staff features a complex melodic line with slurs and dynamics ranging from *fp* to *mf*. A fermata is present over the first measure.


Vc.


Musical notation for Violoncello (Vc.) starting at measure 269. The staff features a melodic line with slurs and dynamics ranging from *ff* to *mf*. A fermata is present over the first measure.


Cb.

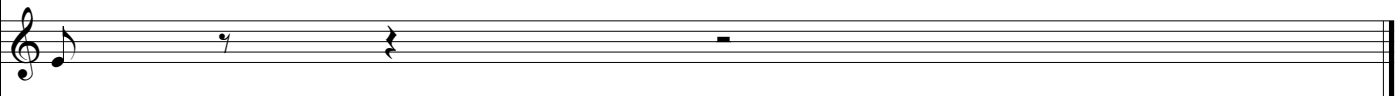
Musical notation for Cello (Cb.) starting at measure 269. The staff features a melodic line with slurs and dynamics ranging from *ff* to *mf*. A fermata is present over the first measure.


Ob. 


Fl. 

Cl. 

A Sx 

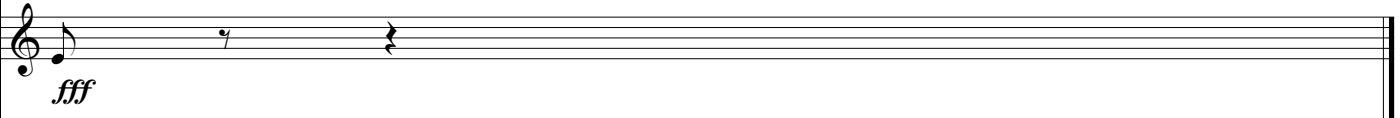
Trpt 


F. Hn. 


Tba 

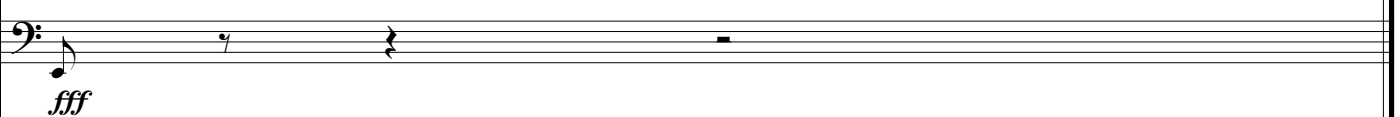
Perc 

Pf 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 