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Three Studies for Orchestra

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UNIVERSITY OF CALIFORNIA

Los Angeles

Three Studies

for Orchestra

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Arts
in Music

by

Kenneth Lim

2017

ABSTRACT OF THE THESIS

Three Studies
for Orchestra

by

Kenneth Lim

Master of Arts in Music

University of California, Los Angeles, 2017

Professor David Samuel Lefkowitz, Chair

This piece is an experiment on pitch equivalence from a theoretical, rather than perceptual, standpoint; in particular, I dispense with the notion of octave-equivalence, the notion that two pitches that are an octave apart are to be considered equal in many different senses of that word. This constraint, on the one hand, proved to be a severe challenge as it disallowed adjusting musical material for range (hence transposing in octaves) for a given instrument; on the other, the restriction opened new compositional vistas by forcing the composer to think in ways that otherwise would not have occurred to him.

The three movements utilize different modular distances. The first movement employs double-octave equivalence (so pitches are repeated at every other octave), the second a major-14th equivalence (so the distance is a semitone closer than a double octave), and the third a minor-16th equivalence (so the distance is a semitone farther than a double octave). In each movement the modularity is exposed rather explicitly and deliberately, for

example, by means of homorhythmic gestures doubled at the appropriate intervals. Since pitch itself is central to the structure and compositional integrity of the piece, certain instrumental techniques that obscure pitch content – such as glissandos – are kept to a minimum, as frequent use of such techniques would obliterate and defeat the purpose of this piece.

The thesis of Kenneth Lim is approved.

Ian Krouse

Neal Stulberg

David Samuel Lefkowitz, Committee Chair

University of California, Los Angeles

2017

Instrumentation

3 Flutes (3rd dbl. Alto Flute & Piccolo)

3 Oboes (3rd dbl. English Horn)

3 Clarinets in B \flat (3rd dbl. E \flat Clarinet, Bass Clarinet, all three dbl. A Clarinet)

3 Bassoons (3rd dbl. Contrabassoon)

4 Horns in F

3 Trumpets in B \flat

2 Tenor Trombones

1 Bass Trombone

1 Tuba

Timpani

Percussion I

Xylophone, Vibraphone, Crash Cymbal, Suspended Cymbal,
Tam-tam, 3 Triangles, Chimes, Glockenspiel., 4 Tom-toms,

Percussion II

Marimba, Bass Drum, Thunder Sheet, Whip, 3 Cymbals,
Vibraphone, Castanets, Snare Drum

Harp

Piano (dbl. Celesta)

First Violins

Second Violins

Violas

Cellos

Double Basses

Performance Note

tap pizz. pizzicato in the strings achieved by rapidly tapping on the strings instead of plucking.

Three Studies for Orchestra

K. Lim
(2017)

I.

$\text{♩} = c.92$

Piccolo
I
Flutes II
Oboes I, II, III
I
Clarinets in B \flat II
III
Bassoons I, II, III
Horn in F I, II
Horn in F III, IV
Trumpets in B \flat I, II, III
Trombones I, II
Bass Trombone
Tuba
Xylophone
Marimba
Harp
Celesta
 $\text{♩} = c.92$
Violin I
Violin II
Viola
Cello
Contrabass

senza sord.
con sord. Tenor I, II
Bass
sul pont.

A ♩ = c.63

rall...

♩ = c.54

6

Picc. *pp* *ff*

I *pp* *ff*

Fl. II *ff*

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

I *pp* *ff*

B♭ Cl. II *pp* *ff*

III *pp* take E♭ Clarinet [E♭ Clarinet] *ff*

Bsn. *f* *p* *pp*

Hn. I, II *f* *mp*

Hn. III, IV *mp*

B♭ Tpt. *w/ straight mute* *mf* *mp*

Tbn. *pp*

Tuba *pp*

Vib. *w/ hard mallets* *1.v.* *ffz* *ffz* *f* *mf* *mp* *p*

Mar. *ffz* *mp*

B. Dr. *pp* *sfpp*

Hp. *ffz*

Cel. *f*

A ♩ = c.63

rall...

♩ = c.54

6

Vn. I *pp* *ff* *ord. div.*

sul tasto

Vn. II *pp* *ff* *ord. div.*

sul tasto

Vla. *pp* *f* *ord. div.* *mp*

sul tasto

Vc. *pp* *mp* *ord. div.* *p* *pp* *ord.* *pp* *pp* *pp*

sul tasto

Cb. *pp* *pp* *pp* *pp* *pp*

B ♩ = c.92

16

Picc. *ff* *p*

Fl. *ff* *pp*

Ob. *f* *mf* *pp*

E♭ Cl. *ff* *p*

B♭ Cl. *ff* *pp*

Bsn. *p* *ff* *p*

Hn. I, II *ff* *pp*

Hn. III, IV *ff* *pp*

B♭ Tpt. *f* *mf* *pp*

Tbn. *ff* *p*

Tuba *ff* *p*

Crash Cymbal *sfz*

B. Dr. *sfz*

B ♩ = c.92

Vn. I *ff* *non div.* *p*

Vn. II *ff* *non div.* *p*

Vla. *ff* *non div.* *p*

Vc. *ff* *non div.* *p*

Cb. *ff* *non div.*

C molto rall... ♩ = c.63

23

Picc.

Fl.

Ob.

I

B♭ Cl. II

III

Bsn.

Hn. I, II

Hn. III, IV

B♭ Tpt.

Tbn.

Tuba

Vib.

Mar.

C molto rall... ♩ = c.63

23

Vn. I

Vn. II

Vla.

Vc.

Cb.

col legno

D

30

Fl. *ppp* *p* *ppp* *fl.*

Ob.

B♭ Cl.

Bsn.

Hn. I, II

Hn. III, IV

B♭ Tpt.

Tbn.

Tuba

Vib.

Mar.

Hp. *pp* *bisb.*

Cel. *ppp*

D

30

Vn. I *(col legno jeté)* *sul A*

Vn. II *sul E tap pizz.* *pp* *mf* *p*

Vla. *2 desks* *div. a 4* *sul tasto* *pp* *f* *pp*

others *div. a 2* *sul tasto* *trem.* *ppp*

Vc. *2 desks* *div. a 4* *sul tasto* *pp* *f* *pp*

others *div. a 2* *sul tasto* *trem.* *ppp*

Cb.

poco a poco accel.

E

38

Picc.

I

Fl.

II

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

Hn. I, II

Hn. III, IV

B♭ Tpt.

Tbn.

Hp.

Cel.

poco a poco accel.

E

38

Vn. I

others pizz.

2 desks

div. a 4

arco sul pont.

pp < f

pp

ord.

pp

jeté

Vn. II

others

pizz.

mf

pp < f

pp

ord.

pp

jeté

Vla.

outer

inner

jeté

sf >

Vc.

2 desks sul tasto

pp

others

mf

pp

sul pont

Cb.

arco sul tasto

pp

sul pont

pp

ord.

pp

44 Picc. *sf*

Fl. *sf*

Ob. *sf*

E♭ Cl. *sf*

B♭ Cl. *sf*

Bsn.

C. Bn.

Hn. I, II

Hn. III, IV

B♭ Tpt. *sf*

Tbn. *con sord.* *p* *legato flt.* *sf* *senza sord.* *sfz*

Tuba *sfz*

Sus. Cym.

B. Dr.

44 2 desks *sf*

Vn. I *sf*

others *sf*

2 desks *sf*

Vn. II *sf*

others *sf*

Vla. *sf*

Vc. *f*

Cb. *sfz*

44 2 desks *sfz* *div. pizz.*

outer *sfz*

inner *sfz* *div. pizz.*

outer *sfz* *div. pizz.*

inner *sfz* *div. pizz.*

Vla. *sfz* *div. pizz.*

Vc. *sfz* *pizz.* *p*

Cb. *sfz* *pizz.* *p*

7

50 **G** ♩ = c.54 **H** ♩ = c.92

Eb Cl.
 I Bb Cl.
 II Bb Cl.
 C. Bn.
 Hn. I, II
 Hn. III, IV
 Bb Tpt.
 Tbn. bass trombone
 Tuba
 T.T.
 Thunder Sheet
 Hp.
 Pno.

G ♩ = c.54 **H** ♩ = c.92

50 **G** ♩ = c.54 **H** ♩ = c.92

Vn. I
 Vn. II
 Vla.
 Vc.
 Cb. div. arco

G ♩ = c.54 **H** ♩ = c.92

♩ = c.54 ♩ = c.92

Musical score for woodwinds and strings (top section). The score is in 4/4 time and consists of measures 56, 57, 58, and 59. The instruments included are:
 - Ob. (Oboe)
 - E♭ Cl. (E-flat Clarinet)
 - I B♭ Cl. (First B-flat Clarinet)
 - II B♭ Cl. (Second B-flat Clarinet)
 - Bsn. (Bassoon)
 - C. Bn. (Contrabassoon)
 - Hn. I, II (Horn I and II)
 - Hn. III, IV (Horn III and IV)
 - B♭ Tpt. (B-flat Trumpet)
 - Tbn. (Trombone)
 - Tuba
 - Mar. (Mellophone)
 - T.T. (Timpani)
 - Hp. (Harp)
 Dynamics include *f*, *pp*, *mf*, *p*, *f*, and *pppp*. Performance instructions include accents, slurs, and dynamic markings.

♩ = c.54 ♩ = c.92

Musical score for strings (bottom section). The score is in 4/4 time and consists of measures 56, 57, 58, and 59. The instruments included are:
 - Vn. I (Violin I)
 - Vn. II (Violin II)
 - Vla. (Viola)
 - Vc. (Violoncello)
 - Cb. (Contrabasso)
 Dynamics include *f*, *mp*, *p*, *ffpp*, *ff*, *mf*, and *pp*. Performance instructions include *arco*, *div.*, *sul ponticello*, *molto vib.*, *ord.*, and *s. p.*

I

60

Picc. *p* *f* *mf* *sf*

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

Ob. *mf* *sf* *p*

E♭ Cl. *p*

B♭ Cl. *p*

Bsn. *p* *f*

C. Bn. *p* *f*

Hn. I, II *p* *f*

Hn. III, IV *p* *f*

Tuba *p* *f*

Xyl. *f* *ff* *f* *ff*

Mar. *mf* *f* *f* *ff*

Hp. *sfz*

Cel. *f*

I

60

Vn. I *p* *mp* *sf* *p* *f* *sfz*

Vn. II *p* *mp* *sf* *p* *f* *sfz*

Vla. *p* *mp* *sf* *p* *f* *sfz*

Vc. *p* *mp* *sf* *p* *f* *sfz*

Cb. *p* *f*

s. t. *ord.* *8va*

pizz. *arco*

J

65

Picc. *pp* *sf* *sf* *sf*

Fl. *pp* *sf* *sf* *sf*

Ob.

B♭ Cl. *sf* *sf*

Bsn. *f* *pp* *pp* (open) *f* *pp* (open)

Hn. I, II *p* *f* *pp*

Hn. III, IV *p* *f* *pp*

B♭ Tpt. *sf*

Tbn.

Tuba *p*

Xyl.

Mar. *mf* *f* *f* *ff*

Hp. *p* *f* *ff* *f* *ff*

Cel. *p* *mf* *f* *sf* *mf* *f*

J

65

2 desks *pp* *sf* *sf* *sf* *sf*

Vn. I *pp* *sf* *f* *sf* *sf*

others *p* *sf* *p* *f* *p* *sf* *p*

2 desks *pp* *sf* *f* *sf* *sf*

Vn. II *pp* *sf* *f* *sf* *sf*

others *p* *sf* *p* *f* *p* *sf* *p*

2 desks *pp* *sf* *f* *sf* *sf*

Vla. *pp* *sf* *f* *sf* *sf*

others *p* *sf* *p* *f* *p* *sf* *p*

2 desks *pp* *sf* *f* *sf* *sf*

Vc. *pp* *sf* *f* *sf* *sf*

others *p* *sf* *p* *f* *p* *sf* *p*

Cb. *sf* *p* *f* *p* *sf* *p*

K

70

Picc. *sf* *f* *fff*

Fl. *sf* *f* *fff*

Ob. *sf*

B♭ Cl. *sf*

C. Bn. *pp*

Hn. I, II *sfzpp* *ff* *mf* *p* *ppp*

Hn. III, IV *sfzpp* *ff* *mf* *p* *ppp*

B♭ Tpt. *sf* *sf*

Tbn. *f* *p* *f* *mf* *ff*

Tuba *p* *f* *mf* *ff*

Xyl. *sf* *ff* *f*

Mar. *sf* *secco* *mp* *p*

Whip *sfz*

Hp. *mf* *mp*

Pno. *f* *mf*

K

70

Vn. I *s. p.* *f* *mf* *sf* *mf* *ff* *f* *fff* *mf* *pp* *ord.* *spiccato*

Vn. II *s. p.* *f* *mf* *sf* *mf* *ff* *f* *fff* *mf* *pp* *ord.* *spiccato*

Vla. *s. p.* *f* *mf* *sf* *mf* *ff* *f* *fff* *mf* *pp* *ord.* *spiccato*

Vc. *s. p.* *f* *mf* *sf* *mf* *ff* *f* *fff* *mf* *pp* *ord.* *spiccato*

Cb. *s. p.* *f* *mf* *sf* *mf* *ff* *f* *fff* *mf* *p* *ord.* *spiccato* *pp legato*

II.

Calm but throbbing (♩ = c.72)

Flutes I, II, III

Oboes I, II, III

Clarinets in B♭ I, II, III

Bassoons I, II, III

Horn in F I, II

Horn in F III, IV

Trumpets in B♭ I, II, III

Trombones I, II
Bass Trombone

Tuba

Timpani

Triangle

Vibraphone

Marimba

Percussion

Harp

Celesta

Violin I

Violin II

Viola

Cello

Contrabass

D C♯ B♭ E F G♯ A

pp *sempre* *1.v.*

pp *sempre*

Calm but throbbing (♩ = c.72)

Detailed description: This page contains a musical score for a section titled 'II. Calm but throbbing' with a tempo of approximately 72 beats per minute. The score is arranged in a standard orchestral format. The upper section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Tuba), and percussion (Timpani, Triangle, Vibraphone, Marimba, Percussion). The lower section includes strings (Violin I, Violin II, Viola, Cello, Contrabass) and keyboard instruments (Harp, Celesta). The woodwinds and brass are mostly silent in this section. The Harp and Celesta play a rhythmic accompaniment. The Harp part is marked *pp* *sempre* *1.v.* and features a sequence of notes: D, C♯, B♭, E, F, G♯, A. The Celesta part is marked *pp* *sempre* and plays a steady eighth-note pattern. The strings are also silent.

A

10

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I, II

Hn. III, IV

B♭ Tpt.

Timp.

Trgl.

Vib.

Mar.

Perc.

Hp.

Cel.

Vn. I

Vn. II

Vla.

Vc.

Cb.

p > *pp*

p > *pp*

p > *pp*

mp > *pp*

mp > *pp*

mp > *pp*

Triangle

pp

Sus. Cymbal

pp

mp

1-4 pizz.

mp

1-4 pizz.

mp

jete

mp

pizz.

mp

B

18

Ob. *p* *pp*

Bsn. *p* *pp* 1. II *p* *pp* *mp*

Hn. I, II

Hn. III, IV

B♭ Tpt. (a 2) *mp* *pp*

Timp. *pp* swish w/ metal brush

Trgl.

Vib. arco *pp* *p* *pp* *mp* w/ mallets

Mar. *pp* *pp*

Perc. *pp*

Hp. *p* *mp*

Cel. *mp*

B

18

Vn. I 1-4 (pizz.) *mp* arco *mp*

5-8 arco sul tast. *pp* ord. *pp*

Vn. II 1-4 (pizz.) *mp* arco *mp*

5-8 arco sul tast. *pp* ord. *pp*

Vla. *mp*

Vc. arco *mp* *pp*

Cb. *mp* *pp*

mp *pp*

C Più mosso (♩ = c.84)

25

Fl. I *p sempre*

Fl. II *p sempre*

A. Fl. *p sempre*

Ob. *pp*

B♭ Cl. I *p sempre*

B♭ Cl. II *p sempre*

Bass Cl. *p sempre*

Bsn. *pp*

Hn. I, II *mp* *pp*

Hn. III, IV *mp* *pp*

Vib. *pp* ⊕ (damp) dead stroke

Mar. *p* dead stroke

Perc. *mp* *pp*

Hp. *p* *pp* l.v.

Cel. *p* *pp* l.v.

C Più mosso (♩ = c.84)

25

1-4

Vn. I *pp*

Vn. II *pp*

Vla.

Vc.

Cb.

33 D

I Fl. *poco a poco cresc.*

II Fl. *poco a poco cresc.*

A. Fl. *poco a poco cresc.*

Ob.

I B♭ Cl. *poco a poco cresc.*

II B♭ Cl. *poco a poco cresc.*

Bass Cl. *poco a poco cresc.*

Bsn.

Hn. I, II

Hn. III, IV

Timp. *rub w/ brush* *mp > pp* *(rub)* *mp >*

Vib. *p* *mp*

Mar. *p* *mp*

Perc. *scratch outward* *mp < mf* *scratch* *mp < mf*

33 D

Vn. I *outer* *pizz.* *mp* *arco sul A* *pp*

inner *pizz.* *mp* *arco sul A* *pp*

Vn. II *outer* *pizz.* *mp* *arco sul A* *pp*

inner *pizz.* *mp* *arco sul A* *pp*

Vla. *outer* *pp* *sul A*

inner *pp* *sul A*

Vc.

Cb.

E Tempo I
(♩ = c.72)

41

Fl. I, II

A. Fl.

Ob.

B♭ Cl. I, II

Bass Cl.

Bsn. I, II

C. Bn.

Hn. I, II

Hn. III, IV

Tuba

Timp.

Vib.

Mar.

E Tempo I
(♩ = c.72)

41

Vn. I

Vn. II

Vla.

Vc.

Cb.

48

Picc. *pp*

Ob. *pp* *p*

B♭ Cl.

I *p sf* *p sf* *p sf* *p sf* *p sf* *psf*

Bsn. II *p sf* *p sf* *p sf* *p sf* *p sf* *p sf*

C. Bn. *sf* *p sf* *p sf* *p sf* *p sf* *sf* *sf*

48

Hn. I, II *> pp*

Hn. III, IV *> pp*

Tbn.

B. Tbn. *p*

Tuba *pp*

48

Vn. I *> p sf* *p sf* *p sf* *p sf* *p sf* *p sf*

Vn. II *p sf* *p sf* *p sf* *p sf* *p sf* *sf >*

Vla. *pp* *p*

Vc.

Cb. *pp*

56 **F**

Picc. *mp*

Fl. *p mp*

Ob. *mp*

B♭ Cl. *p mp*

Bass Cl. *p mp*

I Bsn. *mf p mf p mf p mp*

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

C. Bn. *p mf p mf mf p mf p mp*

56

Hn. I, II

Hn. III, IV

B♭ Tpt.

Tbn.

B. Tbn. *mp*

Tuba

56 **F**

Vn. I *> sf sf sf p sf p mf mf*

Vn. II *p sf p sf p sf p mf p mf p mf*

Vla. *1-4 mp*

Vc. *p mp*

Cb.

63 G

Picc. *mp* *mf* *f*

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f* I, II

E. Hn.

B♭ Cl. *mp* *mf*

Bass Cl. *mp* *mf*

* Bassoons : observe dynamics or play as close to *p* as possible

I *p mp* *p* *pp p* *ppp* *pp*

II *mp* *p mp* *p* *pp* *pp*

C. Bn. *p mp* *p* *pp p* *pp*

B. Tbn. *mf*

63 G

Vn. I *mf* *p mp* *p mp* *p* *pp p* *pp*

Vn. II *mp* *mp* *mp* *p* *pp p* *pp*

Vla. 1-4 *mf* *mp* *mf* *f*

others *mf* *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb.

69

Picc. *mf* *f* *mf* *mf* *p*

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

Ob. *>mf* *f* *mf* *mf*

E. Hn. *>mf* *mf*

B♭ Cl. *f* *mf* *f* *mf* *mf*

Bass Cl. *f* *f* *mf* *mf*

Bsn.

C. Bn.

69

Hn. I, II *mf*

Hn. III, IV *mf*

B♭ Tpt. *mf* *p*

Tbn.

B. Tbn.

Tuba

69

Vn. I *f* *mf* *f* *mf* *mf* *p*

Vn. II *f* *mf* *f* *mf* *mf* *p*

Vla. *mf*

Vc. *>mf*

75

H

Picc. *p*

Fl. *p*

Ob. *p*

E. Hn. *p*

B♭ Cl. *p*

Bass Cl. *p*

Bsn. *mf* *p*

Hn. I, II *p*

Hn. III, IV *p*

B♭ Tpt. *p*

Tbn. *mf* *p*

B. Tbn. *mf* *p*

Tuba *mf* *p*

Vib. *p* l.v.

Mar. *p* l.v.

75

H

Vn. I *p*

Vn. II *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

I **Meno mosso** (♩ = c.66)

82

Picc.

Fl.

Ob.

E. Hn.

B \flat Cl.

Bass Cl.

Bsn.

Trgl.

Chimes

Vib.

Mar.

Perc.

Hp.

Cel.

p

pp

Chimes

pp

p

pp

Sus. Cymbal

p

pp

p

pp

Detailed description: This block contains the musical score for measures 82 through 89. It features a variety of instruments including Piccolo, Flute, Oboe, English Horn, B-flat Clarinet, Bass Clarinet, Bassoon, Triangle, Chimes, Vibraphone, Maracas, Percussion (with Suspended Cymbal), Harp, and Cello. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). A box labeled 'Chimes' is present in measure 85. The percussion part includes a 'Sus. Cymbal' marking. The harp and cello parts have complex chordal textures.

I **Meno mosso** (♩ = c.66)

82

Vn. I

Vn. II

1 - 8 div.

Vla.

Vc.

Cb.

pp

sul tasto non vib.

Detailed description: This block contains the musical score for measures 82 through 89, focusing on the string section. It includes Violin I, Violin II, Violas (1-8 div.), Violoncello, and Contrabass. The score features a *pp* (pianissimo) dynamic marking. A performance instruction 'sul tasto non vib.' is written above the Viola part. The string parts consist of sustained chords and melodic lines.

III. Scherzo

Leggiero (♩ = 108-112)

The score is for a Scherzo in 3/4 time, marked *Leggiero* with a tempo of 108-112 beats per minute. The woodwind section includes Flutes I, II, and III; Oboes I, II, and III; and Clarinets in A I, II, and III. The string section includes Violin I and II, Viola, Cello, and Double Bass. Percussion includes Triangles and Cymbals. The Harp and Celesta are also present but have no part in this section. The woodwinds play a rhythmic pattern of eighth and sixteenth notes, often with accents and dynamic markings like *f* and *mf*. The strings play a simple accompaniment, with some parts marked *pizz.* (pizzicato) and *div.* (divisi). The Viola and Cello parts include the instruction *col legno battuto* (col legno battuto).

Leggiero (♩ = 108-112)

Violin I: *outer*, *pizz.*, *div.*, *f secco*
Violin II: *outer*, *pizz.*, *div.*, *f secco*
Viola: *outer*, *div.*, *col legno battuto*, *f*
Cello: *outer*, *div.*, *col legno battuto*, *f*

A

8

Fl. II

III

Ob. II

III

A. Cl. II

III

Bn.

Trgl.

Cym.

Glk.

Vib.

Hp.

Cel.

mf

f

pp

lv.

A

8

Vn. I

II

Vla.

Vc.

D.B.

simile

B

15

Fl. I *f* \rightarrow *mf*

Fl. II *mf* \rightarrow *f*

Fl. III *mf* \rightarrow *f*

Ob. I *mf* \rightarrow *f*

Ob. II *mf*

Ob. III

A. Cl. I *f* \rightarrow *mf* \rightarrow *f* \rightarrow *mf*

A. Cl. II *mf* \rightarrow *f*

A. Cl. III *mf* \rightarrow *f*

Bn. I

Bn. II

Bn. III

Trgl. *pp*

Cym. *p* ^{lv.}

Glk. *pp* ^{lv.}

Vib. *pp*

Hp. *p* ^{lv.}
D C B \flat E F G A

Cel. *pp*

B

15

Vn. I *f* \rightarrow *mf* ^{unis.}

Vn. II *mf* ^{unis.}

Vla. *mf* \rightarrow *f*

Vc. *mf* \rightarrow *f*

D.B. *f* \rightarrow *mf*

C

22

Fl. I
Fl. II
III
I
Ob. II
III
I
A. Cl. II
III
I
Bn. II
III

Dynamic markings: *mf*, *f*, *pp*, *f*

Detailed description: This section of the score covers measures 22 through 27. It features woodwind and string parts. Flute I and Flute II have melodic lines with dynamic markings of *mf* and *f*. Oboe II and Oboe III have similar parts. Clarinet II and Clarinet III have melodic lines starting in measure 24. Bassoon II and Bassoon III have melodic lines starting in measure 24. The strings (Violins I, Violins II, Violas, and Cellos/Double Basses) have a rhythmic accompaniment. Dynamic markings include *mf*, *f*, and *pp*.

Trgl.
Cym.
Glk.
Vib.
Hp.
Cel.

Dynamic markings: *p*, *pp*

Detailed description: This section of the score covers measures 22 through 27. It features percussion and harp parts. The harp has a melodic line starting in measure 24. The percussion parts (Triangle, Cymbal, Gong, Vibraphone) have rhythmic accompaniment. Dynamic markings include *p* and *pp*.

C

22

Vn. I
Vn. II
Vla.
Vc.
D.B.

Dynamic markings: *mf*, *f*, *mp*

Performance instructions: *(col legno tratto trem)*

Detailed description: This section of the score covers measures 22 through 27. It features string parts. Violin I and Violin II have melodic lines with dynamic markings of *mf* and *f*. Viola and Violoncello/Double Bass have melodic lines with dynamic markings of *mf* and *f*. The strings have a rhythmic accompaniment. Dynamic markings include *mf*, *f*, and *mp*. Performance instructions include *(col legno tratto trem)*.

D

29

Fl. I *f*

Fl. II *pp* *mf*

Ob. II *pp* *mf* *f*

A. Cl. II *f* *f*

Bn. II *mf* *f*

Trgl. *p*

Cym. *p*

Glk. *pp* *p*

Vib. *p*

Hp. *p* *p* *D>G*

Cel. *(loco)* *p*

D

29

Vn. I *f* *mf* *mf*

Vn. II *mf* *f*

Vla. *mf* *mf* *mp* *mp* *mf*

Vc. *mf* *mf* *mp* *mp* *mf*

D.B. *mf*

E

36

I

Fl. II

III

I

Ob. II

III

I

A. Cl. II

III

I

Bn. II

III

Trgl.

Cym.

Glk.

Vib.

Hp.

Cel.

E

36

Vn. I

Vn. II

Vla.

Vc.

D.B.

43 F

1
Fl. II
III
1
Ob. II
III
1
A. Cl. II
III
1
Bn. II
III

Detailed description: This section of the score covers measures 43 to 47. It features woodwind parts for Flute II, Oboe II, and Alto Clarinet II, each with first and third staves. The woodwinds play melodic lines with dynamic markings such as *mf*, *f*, and *p*. The strings (Bassoon II and III) provide harmonic support with *p* and *f* dynamics. A rehearsal mark 'F' is placed above measure 45.

Trgl.
Cym.
Glk.
Vib.
Hp.
Cel.

Detailed description: This section covers measures 43 to 47 for the percussion and celesta. The Trgl. (Triangle) and Cym. (Cymbal) have *p* and *mp* markings. The Glk. (Glockenspiel) and Vib. (Vibraphone) also feature *mp* and *p* dynamics. The Hp. (Harp) and Cel. (Celesta) play chords and single notes with *mp* and *p* dynamics.

43 F

Vn. I
outer
inner
Vln. II
Vla.
Vcl.
D.B.

Detailed description: This section covers measures 43 to 47 for the string ensemble. The Violin I part has *p* and *pp* markings. The Violin II part has *mf* and *f* markings. The Viola, Violoncello, and Double Bass parts all have *mf* markings. A rehearsal mark 'F' is placed above measure 45.

50 G

Fl. I
Fl. II
III
I
Ob. II
III
I
A. Cl. II
III
I
Bn. II
III

50

Hn. I, II
Hn. III, IV
Trgl.
Cym.
Glk.
Vib.
Hp.
Cel.

50 G

Vn. I
Vn. II
Vla. outer
Vla. inner
Vc. outer (non vib.)
Vc. inner
D.B.

H

57

Fl. II
III
Ob. II
III
A. Cl. II
III
Bn. II
III
Hn. I, II
Hn. III, IV
Trgl.
Cym.
Glk.
Vib.
Hp.
Cel.

Dynamic markings: *mf*, *f*, *mp*, *p*.
Performance instructions: *arco sul pont.*, *D.C. B, E, F, G, A*.

H

57

Vn. I
Vn. II
Vla.
Vc.
D.B.

Dynamic markings: *mp*, *mf*.
Performance instructions: *arco sul pont.*

64

I

Fl. I, II

III

Ob. II

III

A. Cl. II

III

Bn. II

III

Hn. I, II

Hn. III, IV

Trgl.

Cym.

Glk.

Vib.

Hp.

Cel.

64

I

Vn. I

II

Vla.

Vc.

D.B.

34

71

1

Fl. II

III

1

Ob. II

III

1

A. Cl. II

III

1

Bn. II

III

71

Hn. I, II

Hn. III, IV

Trgl.

Cym.

Glk.

Vib.

Hp.

Cel.

71

Vn. I

Vn. II

Vla.

Vc.

D.B.

84

Fl.

Ob.

A. Cl.

Bn.

Hn. I, II

Hn. III, IV

B♭ Tpt.

Tbn.

Trgl.

Cym.

Glk.

Vib.

Hp.

Cel.

84

Vn. I

Vn. II

Vla.

Vc.

D.B.

The image shows a page of a musical score, measures 84 through 89. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Alto Clarinet, Bassoon, Horns I & II, Horns III & IV, Trumpets in B-flat, Trombone) and percussion (Triangle, Cymbal, Gong, Vibraphone, Harp, Celesta). The second system includes strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and horns play a melodic line starting in measure 84, marked *pp*. The strings play a rhythmic accompaniment with various dynamics including *f*, *mf*, and *pp*. The percussion instruments are mostly silent.

90 **K**

Picc. *f* *pp* *f*

Fl. *f* *pp* *f*

Ob. *f* *f*

A. Cl. *pp* *p* *pp* *f*

Bn. *pp* *p* *pp* *f*

Hn. I, II *f* *pp* *p* *mp*

Hn. III, IV *f* *pp* *p* *p*

B^b Tpt. *f* straight mute

Tbn. *pp*

Timp.

Trgl.

Cym.

Toms *f*

Cast.

S. Dr. rim shot *f*

B. Dr. *f* secco

Hp.

Cel.

90 **K**

Vn. I *f* *mf* *f* *mf* *f* *mf*

Vn. II *f* *mf* *f* *mf* *f* *mf* *f*

Vla. *ff* *f* *mf*

Vc. *ff*

D.B. *ff*

L

97

Picc. *sf sf sf sf p f*⁶

Fl. *sf sf sf sf p f*⁶

Ob. *a³ mechanical f*⁵

A. Cl. *sf sf sf sf p f*⁶

Bn. *p mf*^{1, II}

Hn. I, II *f*³

Hn. III, IV *f*

B^b Tpt. *f*³

Tbn. *f*³

Timp.

Tngl.

Cym.

Toms

Cast. *mechanical precision f*⁵

S. Dr. *(rim) f*

B. Dr.

Hp. *con sord.*

Cel.

L

97

Vn. I *mf f f*

Vn. II *f mf f f*

Vla. *mf f*

Vc. *div. ¹ f*

D.B. *div. ¹ f*

104

Picc. *ff* *fl.* *a 2 fl.*

Fl. *ff*

Ob.

A. Cl. *f*

Bn.

Hn. I, II *mp* *f*

Hn. III, IV *p* *f*

B^b Tpt. *sfz* *f*

Tbn. *a 3* *mf* *f* *I, II* *pp* *f*

Timp.

Trgl.

Cym. *f*

Toms. *f* *f sempre*

Cast.

S. Dr.

B. Dr. *f*

Hp.

Pno. *Piano* *f*

Vn. I *f* *mf* *f*

Vn. II *mf* *f* *mf*

Vla. *f* *mf* *f*

Vc. *f* *f*

D.B. *f* *f*

Detailed description of the musical score: The score is for measures 104 through 107. It includes parts for Piccolo, Flute (first and second), Oboe, Alto Clarinet, Bassoon, Horns (I, II and III, IV), Trumpets (B-flat), Trombone, Timpani, Triangle, Cymbal, Tom-toms, Castanets, Snare Drum, Bass Drum, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and brass sections have various dynamics and articulations, including fortissimo (ff), piano (p), mezzo-piano (mp), mezzo-forte (mf), and fortissimo (f). The strings play a rhythmic pattern with dynamic markings like mf and f. The piano part has a 'Piano' dynamic marking. The percussion parts include cymbal, tom-toms, and snare drum, with some having 'f' or 'f sempre' markings.

M

III

Picc. *sf* > *sf* > *sf* > *sf* > *p* < *f* *pp* *ff* *pp*

Fl. *sf* > *sf* > *sf* > *sf* > *p* < *f* *pp* *ff* *pp*

Ob. *sf* > *sf* > *sf* > *sf* > *p* < *f* *pp* *ff* *pp*

A. Cl. *pp* *ff* *pp* *ff* *pp*

Bn. *pp* *ff* *pp* *ff* *pp*

III

Hn. I, II *pp*

Hn. III, IV *pp*

B^b Tpt. *a* 3 *mechanical* *f* *f* *pp*

Tbn. *pp*

Timp. *f sempre*

Trgl.

Cym.

Toms

Cast. *f*

S. Dr. *f*

B. Dr. *f*

Hp.

Pno. *f sempre* *ff* *ff* *ff* *ff*

M

III

Vn. I *f* *mf* *ff* *ff* *f*

Vn. II *f* *ff* *ff*

Vla. *mf* *ff*

Vc. *f* *arco (div.)* *pp*

D.B. *f* *arco (div.)* *pp*

118

Picc. *pp* *ff* *pp* *pp* *ff*

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

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

A. Cl. *pp* *ff* *pp* *pp* *ff*

Bn. *pp* *ff* *pp* *pp* *ff*

Hn. I, II *f* *ff* *f* *pp* *pp* *f* *ff* *f* *pp* *pp*

Hn. III, IV *f* *ff* *f* *pp* *pp* *f* *ff* *f* *pp* *pp*

B. Tpt. *f* *ff* *f* *pp* *pp* *f* *ff* *f* *pp* *pp*

Tbn. *f* *ff* *f* *pp* *pp* *f* *ff* *f* *pp* *pp*

Timp. *f*

Trgl.

Cym.

Toms *f*

Cast. *f*

B. Dr.

Hp.

Pno. mechanical precision

Vn. I *ff* *f* *ff*

Vn. II *ff* *f* *ff*

Vla. *ff* *ff*

Vc. *f* *ff* *f* *pp* *pp* *f* *ff* *f* *pp* *pp*

D.B. *f* *ff* *f* *pp* *pp* *f* *ff* *f* *pp* *pp*

118

N

125

Picc. *pp* *pp* *fff*

Fl. *pp* *pp* *fff*

Ob. *pp* *pp* *fff*

A. Cl. *pp* *pp* *fff*

Bn. *pp* *pp* *fff*

Hn. I, II *f* *ff* *f* *pp* *fff*

Hn. III, IV *f* *ff* *f* *pp* *fff*

B. Tpt. *f* *ff* *f* *pp* *fff*

Tbn. *f* *ff* *f* *pp* *fff*

Timp. *fff*

Trgl. *ppp*

Cym. *ppp*

Toms *fff*

Cast. *fff*

B. Dr. *fff* *pp* *ppp*
L.v. swish w/ brush

Hp.

Pno. *fff*

N

125

Vn. I *f* *fff* *ppp*
tap pizz.

Vn. II *f* *fff* *ppp*
tap pizz.

Vla. *f* *fff* *ppp*
tap pizz.

Vc. *f* *fff* *ppp*
tap pizz.

D.B. *f* *fff* *ppp*