

in clarion fields

by Zach Sheets

written for the Vermont Symphony Orchestra and their 2016 Made in Vermont tour

duration: ca. 10'
for chamber orchestra

instrumentation:

Oboe
English Horn

2 Horns in F
Trumpet in B \flat

Strings (6 / 6 / 4 / 4 / 2)

Performance notes:

All trills are to a note one half-step above unless printed otherwise

Grace notes are always before the beat

Oboe & English Horn:

Quarter tones are indicated by up and down arrows on accidentals

See parts for quarter tone fingerings

Passages accompanied by "**tr.** tr1 key" indicate to trill the first trill key with the right hand while playing the printed pitches with the left hand

Brass:

Trumpet requires a harmon mute and a straight mute, and both horns require straight mutes

See parts for notes on natural horn passages and horn swoops

Strings:

Glissandi should be true glissandi (i.e. *not* portamento) and should start immediately at the beginning of a note

In several passages, string players are asked to make a glissando while performing a trill or a tremolo of a wider interval. In these cases, the starting note of the trill or the starting interval and string indication for the bariolage is provided. Players should continue the trill or tremolo while executing the glissando (e.g. mm. 35 or 38-39)

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Zach Sheets (2016)

Score in C

Bright and colorful (♩=108-112)

The musical score is arranged in a standard orchestral format with ten staves. The top staff is for Oboe, followed by English Horn, two Horns in F, Trumpet in B♭, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and consists of four measures. The first measure is in 3/4 time, the second in 2/4, the third in 3/4, and the fourth in 4/4. Dynamics include *f*, *sfz*, *p*, and *mp*. Performance markings include *pizz.* and *arco*. Trills are indicated with 'tr' and wavy lines. The Oboe and English Horn parts feature melodic lines with accents and slurs. The Horns and Trumpet parts provide harmonic support with various rhythmic patterns. The Violin I part has a melodic line with trills and dynamic markings. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment with dynamic markings. The Violoncello part has a rhythmic accompaniment with dynamic markings and performance markings. The Contrabass part has a rhythmic accompaniment with dynamic markings.

Ob.

Musical staff for Oboe (Ob.). The staff is in treble clef and 4/4 time. It features a dynamic marking of *f* (forte) and includes a trill-like ornament on the first measure.

Eng. Hn.

Musical staff for English Horn (Eng. Hn.). The staff is in treble clef and 4/4 time. It features a dynamic marking of *f* (forte).

Hn.

Musical staff for Horn (Hn.). The staff is in treble clef and 4/4 time. It features a dynamic marking of *f* (forte) and includes a trill-like ornament.

Hn.

Musical staff for Horn (Hn.). The staff is in treble clef and 4/4 time. It features a dynamic marking of *f* (forte).

Tpt.

Musical staff for Trumpet (Tpt.). The staff is in treble clef and 4/4 time. It features a dynamic marking of *f* (forte).

Vln. I

Musical staff for Violin I (Vln. I). The staff is in treble clef and 4/4 time. It features dynamic markings of *f*, *sfz*, *p*, and *fp*. It includes trill-like ornaments and a *tr* marking.

Vln. II

Musical staff for Violin II (Vln. II). The staff is in treble clef and 4/4 time. It features dynamic markings of *p*, *f*, *sfz*, and *p*. It includes trill-like ornaments and a *pizz.* marking.

Vla.

Musical staff for Viola (Vla.). The staff is in alto clef and 4/4 time. It features dynamic markings of *mp*, *f*, *p*, *f*, and *mp*. It includes a *pizz.* marking.

Vc.

Musical staff for Violoncello (Vc.). The staff is in bass clef and 4/4 time. It features dynamic markings of *p*, *f*, *mf*, *f*, *sfz*, and *p*. It includes *arco* and *pizz.* markings.

Cb.

Musical staff for Contrabass (Cb.). The staff is in bass clef and 4/4 time. It features dynamic markings of *p* and *f*.

A (tr. tr1 key)

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

Eng. Hn. *f* *p* *p*

Hn.

Hn.

Tpt. *mf* *p*

Vln. I *f* *p* *mp* *p* *sfz*

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

Vla. *f* *fp* *f*

Vc. *f* *p*

Cb.

**continue trill during gliss. See performance notes.

Ob. 14 (tr) *mp* *f* *p* *f*

Eng. Hn. 6 *f* *p* *mp* *f*

Hn. *p* *mp* *mp* *f*

Hn. *p* *p* *f*

Tpt. *p* *f* *sfz*

Vln. I (all trills: poco accent each note change) *mp* *sfzp* *f*

Vln. II *sfzp* *f* *fp* *f*

Vla. IV. *p* *fp* *pp* *f*

Vc. *f*

Cb. pizz. *p* arco *f*

B

Ob. *p* *p* *mp*

Eng. Hn. *f* *p* *p* *mp*

Hn. *mf* *p*

Hn. *f*

Tpt. *f* *p* *mp* *p*

Vln. I (tr) *p* pizz. l.v. arco *p* *mp*

(all trills: poco accent each note change)

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

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

Vc. *f* *p* *mp*

Cb. *f* *p*

(tr. tr1 key)

21

Ob. *f* *3* *p* *f* *> p* *f* *sfz* *mf*

Eng. Hn. *p* *f* *sfz* *p* *mf*

Hn. *mp* *f* *p* *p* *f*

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

Tpt. *mp* *f* *p* *f*

Vln. I *> p* *sfzp* *f*

Vln. II *fp* *fp* *sfzp*

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

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

Cb. *p*

Measures 21, 22, and 23 are shown. The time signature changes from 4/4 to 3/4 at the beginning of measure 23. The score includes various dynamics such as *f*, *p*, *mp*, *mf*, *sfz*, and *fp*, as well as articulations like accents, slurs, and trills. The Oboe part features a trill in measure 21 and a triplet in measure 22. The Violins I and II parts have long, sustained notes with trills. The Viola and Violoncello parts have more active, rhythmic lines.

24

Ob.

Eng. Hn.

Hn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(tr. tr1 key)

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

ff *p* *mp*

ff *p*

ff *p*

ff *p*

ff *p* *mp* *p*

ff *p* *mp* *p*

ff *p*

ff *p*

7

27 C

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

Eng. Hn. *f* *p*

Hn. *p* *f* *mp* *p*

Hn. *f* *sfz*

Tpt. *p* *f* *p* *mp*

Vln. I Solo *f*

Vln. I *sfzp* *f* *p* *mp*

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

Vla. *f* *p* *f* *mp*

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

Cb. *f* *p* *f* *p* pizz. l.v.

*G*₄ (B \flat 12) *F*₄ (F0)

31

Ob. *f* *fp*

Eng. Hn. *f* *p*

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

Hn. *p* *f* *p*

Tpt. *> p* *sfzp* *sfzp*

Vln. I *> p* *f* *p* *f*

Vln. II *f* *sfz* *f* *p* *f*

Vla. *> p* *sfzp* *sfzp* *f*

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

Cb.

A \flat (B \flat 1) B \flat (B \flat 0)

(div.)

34

Ob. *f* *ff*

Eng. Hn. *f* *ff*

Hn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Vln. I *mf* *f* *quasi-gliss.* IV./III.

Vln. II *mf* *f* *tr*

Vla. *mf* *f* *quasi-gliss.* II./I.

Vc. *mf* *f* *quasi-gliss.* I./II.

Cb. *mf* *f* arco II. (sounds 8vb)

Detailed description of the musical score: The score is for measures 34, 35, and 36. The woodwind section (Ob., Eng. Hn., Hn., Tpt.) plays a rhythmic pattern of eighth notes, with dynamics increasing from *f* to *ff*. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a melodic line with a *quasi-gliss.* (quasi-glissando) effect, starting at *mf* and reaching *f*. The double bass (Cb.) is marked *arco* II. (sounds 8vb). The score includes various musical notations such as slurs, accents, and trills.

37 D

Ob. *ff*

Eng. Hn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *p*

Vln. I *f* *quasi-gliss.* *ff* *p* *3* *simile* *quasi-gliss.* *ff*

Vln. II *f* *tr* *quasi-gliss.* *ff* *p* *quasi-gliss.* *ff*

Vla. *f* *quasi-gliss.* *ff* *p* *tr* *quasi-gliss.* *ff*

Vc. *f* *quasi-gliss.* *ff* *p* *tr* *quasi-gliss.* *ff*

Cb. *f* *quasi-gliss.* *ff* *p* *tr* *quasi-gliss.* *ff*

Do not accent or emphasize notes in parentheses; they only indicate the contour and pace of the glissando

molto rit. **E** Slowly, lyrical (♩=56-60)

41

Ob.

Eng. Hn.

mp *p*

ff > *p*

Hn.

cuivré

ff > *p*

mp *p*

Hn.

cuivré

ff > *p*

mp

Tpt.

ff > *p*

p, expressive < *mp*

p *mp*

Vln. I

sul pont.

f > *p*

Vln. II

sul tasto

p

Vla.

Vc.

sffz > *p*

Cb.

47

Ob.

Eng. Hn.

Hn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *p* *mp*

mp *mf* *p* *mp*

mp *mf* *p* *mp*

p *mp* *mf* *p* *mp*

p *mp* *mf* *p* *mp*

ord. *p* *mp*

ord. *p* *mp*

p *mp*

p *mp*

mf *p*

Detailed description: This page of a musical score covers measures 47 to 51. The music is in 2/4 and 4/4 time signatures. The woodwind section (Ob., Eng. Hn., Hn., Tpt.) features melodic lines with dynamic markings of *mf*, *f*, *p*, and *mp*. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) provides harmonic support, with Vln. I and Vln. II marked *ord.* and dynamics of *p* and *mp*. The Cb. part has a dynamic of *mf* *p*. The score includes various musical notations such as slurs, accents, and triplets.

52 **F**

Ob. *f* > *p* < *f* > *p* *mf* *p* *f* > *mf*

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

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

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

Tpt. *f* > *p* < *f* > *p* *mf* *p* *f* > *mf*

Vln. I *f* > *p* < *f*

Vln. II *f* > *p* < *f*

Vla. *f* > *p* < *f*

Vc. *f* > *p* < *f* *mf* <

Cb. *fp* < *f*

G

59

Ob. *f* *fp* *f* *p* *ff* *f* *p* *f* *p*

Eng. Hn. *f* *fp* *f* *p* *ff* *f* *p* *f* *p*

Hn. *f* *fp* *f* *p* *ff* *f* *p* *f* *p*

Hn. *f* *fp* *f* *p* *ff* *f* *p* *f* *p*

Tpt. *f* *mp* *f* *mf* *ff* *f* *p* *f* *p*

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

fp *f* *p* *ff* *p* *ff* *p* *pp* *f* *p*

Vln. II (non-div.) *fp* *f* *p* *ff* *f* *p* *pp* *f* *p*

Vla. (non-div.) *fp* *f* *p* *ff* *f* *p* *pp* *f* *p*

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

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

66 H

Ob.
mf > *p* < *f* *p sub.* 3 3 *mp* > *p* *mp*

Eng. Hn.
mf > *p* < *f* *p sub.* *mp* > *p* *mp*

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

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

Tpt.
mf > *p* < *f* *p* *mp* > *p* *p* < *mp*

Vln. I
mf > *p* < *f* *p sub.* *mp* > *p* *p* *mp* pizz. arco

Vln. II
mf > *p* < *f* *p sub.* (non-div.) *mp* > *p* *p* < *mp*

Vla.
mf > *p* < *f* *p sub.* non-div. *mp* > *p* *p* pizz.

Vc.
mf > *p* < *f* *p sub.* *mp* > *p* *p* < *mp*

Cb.
mf > *p* < *f* *p sub.* *mp* > *p*

72

Ob. *p* *pp* *mp* *p* *p* *f* *p* **

Eng. Hn. *p* *mp* *p* *mp* *f* *p* *p* **

Hn. *p*

Hn. *p*

Tpt. *pp* *p* *pp* *p* *mp* *p* to harmon mute

Vln. I *pizz. arco* *pp* *p* *pp* *mp* *p* *f* *p*

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

Vla. (pizz.) *pp* *p* arco *f* *p*

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

Cb. *f* *pizz., l.v.*

**up and down arrows indicate quarter tone sharp/flat. Fingerings are provided in part.

78

Ob. *f simile* \rightarrow *p* *mp* \rightarrow *p* *p* \rightarrow *f*

Eng. Hn. *f, solo* *mp* *p* \rightarrow *f*

Hn. *con sord. (harmon)* *mf, solo* *p* *remove mute*

Vln. I *f* \rightarrow *p* *mp* \rightarrow *p* *p* \rightarrow *f*

Vln. II *f* \rightarrow *p* *mp* \rightarrow *p* *p* \rightarrow *f*

Vla. *f* \rightarrow *p* *mp* \rightarrow *p* *p* \rightarrow *f*

Vc. *f* \rightarrow *p* *mp* \rightarrow *p* *p* \rightarrow *f*

Cb. (pizz., l.v.) *f* *mp* *p*

Detailed description: This page of a musical score covers measures 78 to 81. The music is in 4/4 time. The Oboe part features a melodic line with dynamics *f simile* to *p*, *mp* to *p*, and *p* to *f*. The English Horn plays a rhythmic accompaniment with dynamics *f, solo*, *mp*, and *p* to *f*. The Horns are silent. The Trombone part includes a solo with dynamics *mf, solo* and *p*, with instructions to use harmonics and remove the mute. The Violins and Viola play a sustained melodic line with dynamics *f* to *p*, *mp* to *p*, and *p* to *f*. The Violoncello follows a similar dynamic pattern. The Contrabass plays a pizzicato line with dynamics *f*, *mp*, and *p*.

84 **J**

Ob. *f, solo* *p* *f* *p* *f* *p* *f*

Eng. Hn. *f* 5 5

Hn. *f* 5 5

Hn. *f* 5 5

Tpt. *f* 5 5

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

Vln. II *f* pizz. arco *f*

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

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

Cb. *f* arco *p*

88

Ob. *f* *f* *mf*

Eng. Hn. *> p* *f* *p* *mf* 6

(tr. tr1 key)
tr

Hn. *f* *p* 6

Hn. *sfz*

Tpt. *f* *p* senza sord.

Vln. I Solo *fp* *f*

Vln. I pizz. arco *sfz* *f* *fp*

Vln. II pizz. arco *sfz* *f* *fp*

Vla. pizz. arco *sfz* *f* *fp*

Vc. pizz. arco *sfz* *f* *fp*

Cb. pizz. arco *sfz* *f* *fp*

poco accel.

Ob. *f* *mf*

Eng. Hn. *f* *mf* *f*

Hn.

Hn.

Tpt. *f* *p*

Vln. I (Solo) *f* *pp* *f*

(Tutti)

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf* *f*

90

6

Detailed description: This page of a musical score, numbered 21, begins with the instruction 'poco accel.'. The score is arranged in a standard orchestral format. The woodwind section includes Oboe (Ob.), English Horn (Eng. Hn.), Horns (Hn.), and Trumpets (Tpt.). The string section consists of Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part starts at measure 90 with a dynamic of *f*, followed by a rest and then *mf*. The English Horn part has a *f* dynamic, a sixteenth-note figure with a '6' marking, and then *mf* and *f*. The Horns and Trumpets are mostly silent, with the Trumpets playing a short *f* to *p* phrase. The Violin I part features a 'Solo' section with *f*, *pp*, and *f* dynamics. The Violins II, Viola, Violoncello, and Contrabass parts all play sustained notes with *f* and *mf* dynamics. A '(Tutti)' marking is present above the Violin I staff.

91

Ob. $f > p$

Eng. Hn. f p

Hn. sfz p

Hn. f p

Tpt. f pp

Vln. I f p

Vln. II f p

Vla. f p

Vc. f p

Cb. p mf

Detailed description: This page of a musical score covers measures 91 and 92. The woodwind section includes Oboe (Ob.), English Horn (Eng. Hn.), Horns (Hn.), and Trumpets (Tpt.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part starts with a dynamic of f and transitions to p . The English Horn and Horns play a melodic line starting in measure 91, with dynamics ranging from f to pp . The Trumpets play a rhythmic pattern with dynamics from f to pp . The Violins I and II, Viola, and Violoncello play a simple harmonic accompaniment with dynamics from f to p . The Contrabass part features a long note in measure 91 and a melodic phrase in measure 92, with dynamics from p to mf .

92

Ob. *f* *mf* 6 *f* 5

Eng. Hn. *f* *p* 3

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

Hn. *mf* *p*

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

Vln. I *mf* *p* *divisi (outside)* *divisi (inside)*

Vln. II non-div. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *p*

Detailed description: This page of a musical score, numbered 92, contains measures 92 through 95. The score is arranged in a standard orchestral format with ten staves. The woodwind section includes Oboe (Ob.), English Horn (Eng. Hn.), Horns (Hn.), and Trumpets (Tpt.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a variety of dynamics and articulations. The Oboe part has a complex melodic line with a sixteenth-note run (marked '6') and a five-note run (marked '5'). The English Horn plays a sustained, moving line. The Horns and Trumpets provide harmonic support with rhythmic patterns. The strings play a sustained, moving line, with the Violins I and II parts marked 'non-div.' (non-divisi). The Viola and Violoncello parts are also marked 'non-div.'. The Contrabass part is marked 'p' (piano). The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), as well as articulations like accents and slurs. The page number '92' is written in the top left corner of the Oboe staff.

(approx. ♩=72)

K A Tempo (♩=56-60)

94

Ob. *ff*

Eng. Hn. *f* *ff*

Hn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff* to straight mute con sord. (straight) *p* *p*

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

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

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

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

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

97

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of six staves. The Tpt. staff has a treble clef and a key signature of one sharp (F#). The Vln. I and Vln. II staves have treble clefs and a key signature of one sharp. The Vla. staff has a treble clef and a key signature of one sharp. The Vc. staff has a treble clef and a key signature of one sharp. The Cb. staff has a bass clef and a key signature of one sharp. The score is divided into four measures. Measure 97 starts with a 3/4 time signature and ends with a 4/4 time signature. Measure 98 is in 4/4 time. Measure 99 is in 4/4 time. Measure 100 is in 3/4 time. Dynamic markings include *p*, *pp*, *mf*, *f*, and *p*. Articulation includes accents (>), trills (tr), and slurs. A triplet of eighth notes is marked with a '3' in measures 98, 99, and 100. The Cb. staff includes performance instructions: 'I.', 'II.', and 'I. pizz. l.v.'.

p *pp*

pp *p* *pp* *mf* *p* *f* *p* 3

pp *p* *pp* *mf* *p* *f* *p* 3

pp *p* *pp* *mf* *p* *f* *p* 3

pp *p* *pp* *mf* *p* *f* *p* 3

pp *p* *pp* *mf* *p* *f* *p* 3

pp *p* *pp* *mf* *p* *f* *p* 3

I. II. I. pizz. l.v.

pp *p* *pp* *mf* *p*

Ob. *p* *ff*

Eng. Hn. *p* *ff*

Hn. *p* *ff* to mute

Hn. *p* *ff*

Tpt. remove mute senza sord. *p* *ff* to harmon mute

Vln. I *p* *pp* *mf* (sul pont.) *p* *ff* ord.

Vln. II *p* *pp* *mf* (sul pont.) *p* *ff* ord.

Vla. *p* *pp* *mf* (sul pont.) *p* *ff* ord.

Vc. *p* *pp* *mf* pizz. arco, ord. *f* *p < f* *ff* (III.) II./III.

Cb. *f* arco divisi

115

Ob.

Eng. Hn.

Hn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

*all accents poco **sf**; very gentle!
con sord. (harmon)*

pp

sf \rightrightarrows *pp*

sf \rightrightarrows *pp*

N

117

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

Eng. Hn. *p* *pp* *mp* **

Hn. to mute

Hn.

Tpt. *p* *p* *<* *>* to straight mute

Vln. I *pp* *sf* all accents poco *sf*; very gentle!

Vln. II *pp* *sf* *pp*

Vla. *pp*

Vc. *pp*

**Interval should be an in-tune perfect fourth, one quarter-tone higher in temperament than the rest of the orchestra.

120

Ob. *pp*

Eng. Hn. *pp*

Hn. con sord. *p mp p*

Hn. con sord. *p mp p*

Tpt.

Vln. I *sf*

Vln. II *sfp* all accents poco *sf*; very gentle!

Vla. *sfp*

Vc. *sf pp*

Cb.

Detailed description: This page of a musical score covers measures 120 to 124. The woodwind section includes Oboe (Ob.), English Horn (Eng. Hn.), Horns (Hn.), and Trumpets (Tpt.). The strings section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Cello (Cb.) part is present but mostly silent. The score features various dynamics such as *pp*, *p*, *mp*, *sf*, and *sfp*. The Horns and Violins II parts include accents and a performance instruction: "all accents poco *sf*; very gentle!". The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature has one sharp (F#).

123 Freely

O A tempo (♩=52-56)

Ob. *pp*

Eng. Hn. *pp*

Hn. remove mute *pp* senza sord.

Hn. remove mute *pp* senza sord.

Tpt. con sord. (straight) *pp* (con sord., straight)

Vln. I Solo *p* <> <> *mp* *p* *f* *p* <> <>

Vln. II (Tutti) *p* > *pp* *p* *pp* *mp* divisi (inside):

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

Vc. *p* > *pp* *p* *pp* *mp*

Cb. *p* > *pp* *p* *pp*

127

Ob. *p*

Eng. Hn. *p*

Hn. *p* *mp* *p*

Hn. *p* *mp* *p*

Tpt. *p* *mp* *p* to harmon mute

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp*

Vc. *pp*

Cb.

Detailed description: This page of a musical score covers measures 127 to 130. The woodwind section (Ob., Eng. Hn., Hn., Tpt.) features melodic lines with dynamic markings of *p*, *mp*, and *p*. The Tuba (Tpt.) part includes a 'to harmon mute' instruction. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is characterized by triplet patterns and *pp* dynamics. The score is written in 4/4 time, with a 3/4 time signature change occurring in measure 129.

130

Ob. *mf* *p*

Eng. Hn. *mf* *p*

Hn. *mf* *p*

Hn. *mf* *p*

Tpt. con sord., harmon *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

Detailed description: This page of a musical score covers measures 130 and 131. The woodwind section includes Oboe (Ob.), English Horn (Eng. Hn.), Horns (Hn.), and Trumpet (Tpt.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time. Measures 130 and 131 are marked with dynamics *mf* and *p*. The woodwinds play a melodic line starting on a whole note in measure 130 and continuing with eighth notes in measure 131. The strings play a rhythmic accompaniment with triplets and slurs. The tuba part is marked 'con sord., harmon' and plays a low note in measure 131.

P

Ob. *mp* *f*

Hn. *f*

Hn. *f*

Tpt. *f* *p*

Vln. I *f*

Solo
p, flautando

Vln. II *f*

Solo
p, flautando

gliss.

Vla. *f*

Solo
p, flautando

Vc. *f* *pizz.*

Solo
p, flautando

Cb. *f*

135 Solo

Vln. I *pp*, freely, with rubato *mp* *pp*

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 135 and 136. The first violin (Vln. I) has a solo part starting at measure 135 with a *pp* dynamic, marked "freely, with rubato". The melody consists of eighth and sixteenth notes with various accidentals. In measure 136, the dynamic changes to *mp* and then *pp*. The second violin (Vln. II), viola (Vla.), and cello (Vc.) parts consist of sustained notes, some with accidentals, providing harmonic support.



137

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

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 137 and 138. The first violin (Vln. I) continues the melodic line from the previous system, with dynamics *p*, *mf*, and *p*. The second violin (Vln. II), viola (Vla.), and cello (Vc.) parts continue with sustained notes, some with accidentals, maintaining the harmonic texture.

148 **Q** Tempo I, scherzando (♩=112-120)

Ob. *mf* *ff* *p* *f* *tr*

Eng. Hn. *mp* *ff* *p* *f* *tr*

Hn. *mp* *f* *ff* *p* *f* *tr*

Hn. *p* *mp* *ff* *p* *f* *tr*

Tpt. *mf* *ff* *p* *f* *tr*
senza sord.

Vln. I *mp* *ff* *mf*

Vln. II *ff* *tr*

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

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

Cb. *p* *ff*

151

Ob. *trm*
> p ————— *ff* *p* ————— *mp*

Eng. Hn. *trm*
> p ————— *ff* *p* ————— *mp*

Hn. *trm*
> p ————— *ff* *p* ————— *mp*

Hn. *trm*
p ————— *ff* *p* ————— *mp*

Tpt.
sfz ————— *f* ————— *ff* *p* ————— *mp*

Vln. I
f ————— *mp* ————— *ff* *f*

Vln. II
(tr) ————— *f*

Vla. *sfz* *p* ————— *ff* *II. A. quasi-gliss.*
p ————— *mp* ————— *p*

Vc. *sfz* *p* ————— *ff* *mp* ————— *p*

Cb. *sfz* *p < f* ————— *ff*

Detailed description of the musical score: The score is for measures 151-154. It features woodwinds (Ob., Eng. Hn., Hn.), brass (Tpt.), and strings (Vln. I, Vln. II, Vla., Vc., Cb.). The woodwinds and brass parts have complex rhythmic patterns with various dynamics including *p*, *mp*, *f*, *ff*, and *sfz*. The strings provide harmonic support with sustained notes and some melodic lines. The woodwinds include trills and tremolos. The strings include a trill in the second violin part and a quasi-glissando in the viola part. The score is written in 3/4 time and includes a first ending (I./II.) for the violin I part.

155

Ob.

Eng. Hn.

Hn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

quasi-gliss.

p

ff

f

f

p

f

p

f

p

f

158

Ob. *sfz* *f* *sfz* *f* *ff* *p*

Eng. Hn. *sfz* *sfz* *sfz* *ff* *p*

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

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

Tpt. *sfz* *p* *f* *p* *ff* *p*

Vln. I (tr) *mf* *p* *f* *ff*

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

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

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

Cb. *pizz.* *arco* *p* *ff*

162

Ob. *f* *p*

Eng. Hn. *f* *p*

Hn. *f* *p* *f*

Hn. *f* *p* *f*

Tpt. *f* *p*

Vln. I *p* *f*

Vln. II *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *f*

Ob. *(tr. tr1 key)*
 164 *f* 3 *mf*

Eng. Hn. *f* 3 *mf*

Hn. *sfz* 3 *mp*

Hn. *sfz* 3 *mp*

Tpt. *f* 3 *mf*

Vln. I *fp* *f* *mf* *f*
1./II. quasi-gliss.
p *f* *mf* *f*

Vln. II *(tr)*

Vla. *sfz* *1./II. quasi-gliss.* *p* *f* *p* *sfz* *p*

Vc. *sfz* *sfzp*

Cb. *sfz* *sfzp*

167

Ob. *f* *p* *f*

Eng. Hn. *f* *p* *f*

Hn. *f* *p* *f*

Hn. *f* *p* *f*

Tpt. *f* *p* *f*

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

Vln. II *fp* *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *mf* *f*

quasi-gliss.

I./II.

(tr)

(e)

trem.

Detailed description: This page of a musical score covers measures 167 to 170. It features ten staves for various instruments: Oboe, English Horn, two Horns, Trumpet, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time, with a key signature of one flat (B-flat major or D minor). Measure 167 begins with a forte (*f*) dynamic. Measures 168 and 169 show a dynamic shift to piano (*p*) for most instruments, with some woodwinds and strings maintaining a forte (*f*) presence. Measure 170 returns to a mix of dynamics, including *f*, *mf*, and *f*. The Violin I part includes a first/second ending (*I./II.*) and a *quasi-gliss.* marking. The Violin II part features a trill (*(tr)*) and a grace note (*(e)*). The Viola part has a trill (*(tr)*). The Contrabass part has a grace note (*(b)*). The score includes various performance markings such as *f*, *p*, *mf*, *fp*, and *trem.* (trill).

171 **S**

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

Eng. Hn. *ff* *mf* *ff* *p* *mp* *p*

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

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

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

Vln. I

Vln. II *ff* *mf* *f* *ff* *tr* *8va*

Vla. *ff* *mf* *f* *sfz*

Vc. *ff* *mf* *sfz* *p* *pizz. l.v.*

Cb. *ff* *mf* *sfz* *p*

T

175

Ob. *p* *ff*

Eng. Hn. *p* *sfzp* *ff*

Hn. *sfzp* *ff*

Hn. *mf* *f* *p* *ff*

Tpt. *p* *sfzp* *ff*

Vln. I *f* *ff* *p* *mp*

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

Vla. *p* *sfzp* *ff* *p* *mp*

Vc. *sfzp* *ff* *p* *mp*

Cb. *f* *ff*

tr

arco

3

179

This musical score page contains measures 179, 180, and 181. The instruments and their parts are as follows:

- Ob. (Oboe):** Measure 179 is a whole rest. Measure 180 has a quarter rest. Measure 181 has a quarter note G4 (marked *mp*) followed by eighth notes G4, F4, E4, D4, C4, B3, A3, G3 (marked *p*).
- Eng. Hn. (English Horn):** Measure 179 is a whole rest. Measure 180 has a quarter rest. Measure 181 has a quarter note G4 (marked *mp*) followed by eighth notes G4, F4, E4, D4, C4, B3, A3, G3 (marked *p*).
- Hn. (Horn):** Measure 179 is a whole rest. Measure 180 has a half note G4 (marked *mp*). Measure 181 has a half note G#4 (marked *p*).
- Hn. (Horn):** Measure 179 is a whole rest. Measure 180 has a quarter rest. Measure 181 has a quarter note G#4 (marked *sfz*) followed by a quarter note G4 (marked *p*).
- Tpt. (Trumpet):** Measure 179 is a whole rest. Measure 180 has a quarter rest. Measure 181 has a half note G3 (marked *mp*).
- Vln. I (Violin I):** Measure 179 is a whole rest. Measure 180 has a quarter rest. Measure 181 has a quarter note G4 (marked *mp*) followed by eighth notes G4, F4, E4, D4, C4, B3, A3, G3 (marked *p*).
- Vln. II (Violin II):** Measure 179 is a whole rest. Measure 180 has a quarter rest. Measure 181 has a quarter note G4 (marked *mp*) followed by eighth notes G4, F4, E4, D4, C4, B3, A3, G3 (marked *p*).
- Vla. (Viola):** Measure 179 is a whole rest. Measure 180 has a quarter rest. Measure 181 has a quarter note G3 (marked *mp*) followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2 (marked *p*).
- Vc. (Violoncello):** Measure 179 is a whole rest. Measure 180 has a quarter rest. Measure 181 has a quarter note G2 (marked *mp*) followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1 (marked *p*).
- Cb. (Double Bass):** Measure 179 is a whole rest. Measure 180 has a quarter rest. Measure 181 has a half note G2 (marked *mp*).

182 **U**

The musical score is arranged in a system with the following instruments and parts:

- Ob. (Oboe):** Treble clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Eng. Hn. (English Horn):** Treble clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Hn. (Horn):** Treble clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Hn. (Horn):** Bass clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Tpt. (Trumpet):** Treble clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures, followed by a *f, solo* marking in the final measure.
- Vln. I (Violin I):** Treble clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Vln. I (Violin I):** Bass clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Vln. II (Violin II):** Treble clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Vln. II (Violin II):** Bass clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Vla. (Viola):** Bass clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Vc. (Violoncello):** Bass clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.
- Cb. (Cello):** Bass clef, 4/4 time. Starts with a dynamic marking of *pp*. The score shows a crescendo from *f* to *ff* across the first two measures.

187

Ob. *tr* *ff*

Eng. Hn. *tr* *ff*

Hn. *A (Bb2)* *ff*

Hn. *p* *ff*

Tpt. *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

Detailed description: This page of a musical score, numbered 187, contains ten staves for various instruments. The top two staves are for woodwinds: Oboe (Ob.) and English Horn (Eng. Hn.), both marked *ff* and featuring a trill (*tr*) in the final measure. The third staff is for Horn (Hn.), marked *ff*, with a specific fingering or breath mark *A (Bb2)* above the final measure. The fourth staff is for another Horn (Hn.), marked *p* then *ff*. The fifth staff is for Trumpet (Tpt.), marked *ff*. The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all marked *p* then *ff*. The score is in 3/4, 4/4, and 3/4 time signatures. The music concludes with a double bar line.