

EOLGAE (Structure)

for Symphony Orchestra (2014)

For My Parents

Chang Seok Choi

Eolgae for Symphony Orchestra (2014) is dedicated to my parents for their unconditional love and support throughout all my life. I am in the eternal debt for their sacrifice which can not be expressed by my short words and languages. I am very humble and grateful before their presences. With respect, honour and love, I would like to give my eternal thanks to my parents through this humble musical work. To my father Tae Young Choi and my mother Geum Yeon So, thank you!

Performance

During the orchestra workshop, bars from the beginning of *Eolgae* to around Letter G (about 6 minutes) was rehearsed.
Workshop with the University Symphony Orchestra at the Sir Jack Lyons Concert Hall, University of York, UK, 13 May 2014

John Stringer, Conductor

Programme Notes

Eolgae (Structure) for Symphony Orchestra (2014) is one huge living entity that flows freely and seamlessly in a shapeless form with powerful forces like deep ocean water currents. Capturing the highly versatile character of water that not only changes itself according to surroundings, but also changes surroundings along its way, the music evolves like a living organism, becoming a larger structure than itself through a constant transformation similar to water formulated from one oxygen and two hydrogen atoms that becomes spring, stream, river and sea. Also water can become different substances such as liquid, ice and water vapour. Whatever shape water has, it is still water! Water is a vital element in all forms of life on earth. The power to change itself and others without losing its originality and identity is the key to the music which is a realisation of a musical idea as well as an artistic vision that the music flows like water!

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Instrumentation

2 Flutes (2nd doubling Piccolo)
Alto Flute (Doubling 3rd Flute)
2 Oboes
English Horn (Doubling 3rd Oboe)
2 Clarinets in B \flat (2nd doubling Clarinet in E \flat)
Bass Clarinet (Doubling 3rd Clarinet in B \flat)
2 Bassoons
Contra Bassoon
4 Horns in F
3 Trumpets in B \flat (1st doubling Trumpet in D)
2 Tenor Trombones
Bass Trombone
Tuba
Timpani (30"/28"/25"/23"/21")

Percussion I: Triangles (6"/8"/10")
Suspended Cymbal
Gong (32")
Glockenspiel
Tubular Bells
Bass Drum

Percussion II: Cymbals (1 pair)
Suspended Cymbal
Gong (32")
Woodblocks (a set of three sizes; High/Medium/Low)
Tenor Drum (High 10"/Medium 12"/Low 14")
Snare Drum

Percussion III: Suspended Cymbal
Tam-tam (40")
Glass Wind Chimes
Snare Drum
Foot Pedal Bass Drum
Vibraphone
Xylophone

Harp
Piano (Doubling Celesta)

Violin I (6 desks)
Violin II (5 desks)
Viola (4 desks)
Cello (4 desks)
Double Bass (3 desks)

N. B. The number of desks for the string instrument is the minimum recommended number. It can be enlarged according to the size of the orchestra.

This score is written in transposed pitch.

Performance Notes

N. Vib.	Without vibrato
E. Vib.	Excessive vibrato
S. Vib.	Small vibrato
mOP	Molto overpressure near the bridge to produce noise
B. T.	Breath tone
Flz.	Flutter tongue



Dampen

Harp



Thunder effect; strike the strings with the open hand (indeterminate semi-tone cluster: approximate range)



Play at the lower end of the string, letting the finger slide immediately and vigorously to the body of the harp



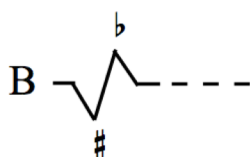
Pluck the string hard with the second finger to let the strings strike each other



String glissando with the second finger of the left hand, letting the strings strike each other



With finger-nails



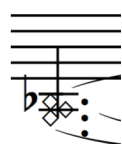
Combinamento rapido continuo dei pedali indicati;
Rapid and continuous change of the designated pedal on the harp until the dashed line ends



Brush strings rapidly back and forth with the side of the fingers

N.B. Harmonics on Harp sound an octave higher than written unless otherwise indicated.

Piano



Depress the key silently



Semi-tone clusters (determinate range)



Full pedal change; the arrow of the pedal line at the end indicates a full pedal change unless otherwise explained



Half pedal change



Quarter pedal change



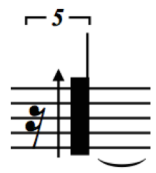
Sostenuto pedal

Cello & Double Bass



Pizzicato; place the fingernail of the left hand beside the string, and then pluck the string with the right hand as usual.

Glass Wind Chimes



Glissando; the arrow indicates the direction of the glissando.

Snare Drum & Tenor Drum



'X' note head indicates a rim-shot

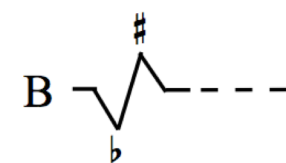
Timpani



Place the crotale (B5) on the timpano (21"), tuned in B



Strike the crotale with the hard mallet, not the timpano



Combinamento rapido continuo dei pedali indicati;
Rapid and continuous change of the designated pedal on the timpani until the dashed line ends

Symbols of Percussion



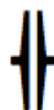
Timpani



Triangle



Suspended Cymbal



Cymbals (1 pair)



Crotales



Gong (32")



Tam-tam (40")



Glass Wind Chimes



Glockenspiel



Tubular Bells



Vibraphone



Wood Blocks



Xylophone



Snare Drum



Tenor Drum



Foot Pedal Bass Drum



Bass Drum



Soft Mallet



Hard Mallet



Metal Mallet



Stick



Wire Brushes



Bow

N.B. A very soft dynamic 'pppp' should be a clearly audible pianissimo as a minimum level, and all other dynamics remain above that minimum. Therefore, all soft dynamics should be interpreted subjectively, and be clearly audible. It is similar to the water of the sea that has tranquil movements, but it has a massive force under its movements.

As a whole, in performance, try to bring out 'verve' rather than accurate intonation and rhythm, especially for the 32nd, 64th, and 128th notes; these are the blurring agents to blend multiple musical materials, and construct the overall shape of music.

Avoid any accentuation unless otherwise indicated in a score. Make the music flow smoothly. If a certain accentuation is needed, it will be clearly indicated in a score. All instruments in soft dynamics should play with an imperceptible attack, even when this is not specifically described in the score. Glissandi should be executed slowly.

The notation of a quarter tone pitch in a score is not a precisely determined size, but rather an approximate one which may reach a maximum of a quarter tone.

Strings

The change of bow for all sustained tones and legato passages in strings should not coincide with the bar lines if possible, alternating as much as possible; they should be imperceptible and individually executed.

Winds

In soft dynamics, winds should enter unobtrusively. Hold the sustained tones, if possible, with one breath. If the breath does not suffice to sustain the duration of the tone, do not attack again. It is better to stop a little bit early. When strong dynamics in long passages such as 'f', 'ff', etc., appear, try to execute them with one breath. If the breath does not suffice, you may attack again, but it solely depends on the balance of the sounds of the orchestra.

Percussion

Percussion in soft dynamics must enter imperceptibly unless otherwise indicated in a score.

Duration: Approximately 17'39"

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Duration: Approximately 17'39"

Adagissimo Lontano Tranquillo ♩ = 30

accel. **A** con moto ♩ = 40

This section of the score covers Percussion I, II, and III. It includes parts for various instruments such as Timpani, Triangles, Suspended Cymbal, Gong, Glockenspiel, Tubular Bells, Bass Drum, Cymbals, Woodblocks, Tenor Drum, Snare Drum, Suspended Cymbal, Glass Wind Chimes, Tam-tam, Iron Pedal, Glass Chimes, Suspended Cymbal, Glass Wind Chimes, Tam-tam, Snare Drum, Foot Pedal Bass Drum, Vibraphone, and Xylophone. The score features dynamic markings like *pppp* and *ppp*, and includes performance instructions such as "Displace the keys slowly".

Adagissimo Lontano Tranquillo ♩ = 30

accel. **A** con moto ♩ = 40

This section of the score covers Violin I, Violin II, Viola, and Cello. It includes parts for Violin I (5 staves), Violin II (5 staves), Viola (4 staves), and Cello (4 staves). The score features dynamic markings like *pppp* and *ppp*, and includes performance instructions such as "Pizzicato" and "pizz.". A note at the bottom of the page explains the Pizzicato technique: "Pizzicato: Place the fingernail of the left hand beside the string, and then pluck the string with the right hand as usual. N. B. Ppppp should be clearly audible even though it is a very soft dynamics, and all instruments should enter with the imperceptible attack. Glissandi should be executed slowly."

B *accel.* **con moto assai** ♩ = 50

Musical score for Percussion, Brass, and Woodwinds. The score is divided into two systems. The first system includes parts for Percussion (Pec. I, II, III), Horns (Hr. I, II, III, IV), Trumpets (B. Tpt. I, II, III), Trombones (B. Tbn. I, II, III), Tubas (Tuba I, II), and Timpani (Timp.). The second system includes parts for Percussion (Pec. I, II, III), Horns (Hr. I, II), and Piano (Pno.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ppp*, *pp*, and *f*. A rehearsal mark **B** is placed at the beginning of the second system, with the tempo marking *con moto assai* and a quarter note equal to 50. The score is written in 4/4 time.

B *accel.* **con moto assai** ♩ = 50

Musical score for Violins, Violas, and Cellos/Double Basses. The score is divided into two systems. The first system includes parts for Violin I (Vln. I, 1-6), Violin II (Vln. II, 1-6), Viola (Vla., 1-4), Cello (Vcl., 1-4), and Double Bass (D.B., 1-3). The second system includes parts for Violin I (Vln. I, 1-6), Violin II (Vln. II, 1-6), Viola (Vla., 1-4), Cello (Vcl., 1-4), and Double Bass (D.B., 1-3). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ppp*, *pp*, and *f*. A rehearsal mark **B** is placed at the beginning of the second system, with the tempo marking *con moto assai* and a quarter note equal to 50. The score is written in 4/4 time.

molto rit. **A tempo** ♩ = 50 **rit.** **con espressione** ♩ = 60

Picc. I, II
Fl. I, II
A. Fl.
Ob. I, II
E. Hrn.
B. Cl. I, II
B. Cl.
Bsn. I, II
C. Bsn.
Hr. I, II, III, IV
B. Tpt. I, II, III
Tbn. I, II
Tuba
Timp.
Perc. I, II, III
Hp.
Pno.

molto rit. **A tempo** ♩ = 50 **rit.** **con espressione** ♩ = 60

Vln. I 1, 2, 3, 4, 5, 6
Vln. II 1, 2, 3, 4, 5, 6
Vla. 1, 2, 3, 4
Vc. 1, 2, 3, 4
D.B. 1, 2, 3

Harmonics on Harp stand an octave higher than written unless otherwise indicated.

Fl. I
Fl. II
A. Fl.
Ob. I
Ob. II
E. Ho.
B. Cl. I
B. Cl. II
B. Cl.
Bsn. I
Bsn. II
C. Bn.
Hr. I
Hr. II
Hr. III
Hr. IV
B. Tpt. I
B. Tpt. II
B. Tpt. III
Tbn. I
Tbn. II
Tbn. III
Tbn. IV
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Hr.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

This page of the musical score contains the following sections:

- Woodwinds:** Flute II, Oboe II, English Horn, Bassoon I & II, Clarinet in B-flat I & II, Bassoon I & II, Horns II, III, and IV.
- Brass:** Trumpets in B-flat I, II, and III; Trombones I and II; Tuba; Timpani.
- Percussion:** Percussion I, II, and III.
- Keyboard:** Harp and Piano.
- Strings:** Violins I and II (6 staves each); Violas (4 staves); Cellos and Double Basses (4 staves).

The score includes various musical notations such as notes, rests, and dynamic markings like *ppp* and *poco a poco dim.*. There are also performance instructions in the lower right corner.

*) *Cambiamento rapido e continuo dei pedali indicati*: rapid and continuous change of the designated pedal.
 **) Place corda (B5) on the timpano (21), tuned in B, and strike cordale with the hard mallets, not jippano.
 ***) String glissando on the harp with the 2nd finger of the left hand, letting the strings strike each other.

D
con moto anima ♩ = 70

Musical score for woodwinds, strings, and percussion. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I, II, III, IV, Trumpet I, II, III, Trombone I, II, III, Snare Drum, Cymbal, Percussion I, II, III, Harp, and Piano. The tempo is marked 'con moto anima' with a quarter note equal to 70. The score features various dynamics such as *ppp*, *pp*, *p*, *mp*, *f*, and *ff*. Performance instructions include 'With wood mutes' and 'Rapid glissando'. A specific fingering or technique is noted as 'D C B / E F G A'.

D
con moto anima ♩ = 70

Musical score for string quartet, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The tempo is marked 'con moto anima' with a quarter note equal to 70. The score includes performance instructions such as 'pizz.' (pizzicato) and various dynamics like *ppp*, *pp*, *p*, *mp*, and *f*.

*) Play at the lower end of the string, letting the finger slide immediately and vigorously to the body of the harp.

Fl. I II
A. Fl.
Ob. I II
E. Ho.
B.-Cl. I II
B. Cl.
Bsn. I II
C. Bsn.
Hr.
Hr. II
Hr. III
Hr. IV
B. Tpt.
Tbn.
B. Tbn.
Tuba
Timp.

Perc. I
Perc. II
Perc. III

Harp
Piano

Vln. I
Vln. II
Vla.
Vcl.
Dbl.

FL I II
A Fl
Ob. I II
E. Hrn
B♭-Cl. I II
B. Cl.
Bsn. I II
C. Bsn.
Hrn. I II III IV
B. Tpt. I II III
Tbn. I II III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp
Piano
Vln. I 1 2 3 4 5 6
Vln. II 1 2 3 4 5
Vla. 1 2 3 4
Vcl. 1 2 3 4
D.B. 1 2 3

poco a poco cresc.
p
mp
f
mf
ff

The page contains the following sections of the score:

- Woodwinds:** Flutes I & II, Oboes I & II, Bassoons I & II, Clarinets in Bb and C, Saxophones (Alto and Tenor), Trombones (1, 2, 3), and Trumpets (1, 2, 3).
- Brass:** Horns I & II, Trombones (1, 2, 3), and Trumpets (1, 2, 3).
- Percussion:** Snare Drum, Cymbals, and Tom-toms.
- Other Instruments:** Harp and Piano.
- Strings:** Violins I & II, Violas, Violas, and Double Basses.

Key performance instructions include:

- pp* (pianissimo) and *ppp* (pianississimo) dynamics.
- col legno tratto* (col legno tratto) for string players, indicating a specific playing technique.
- Dynamic markings such as *mf* (mezzo-forte) and *f* (forte).

*) Semi-tone clusters
 **) col legno tratto mOP; press hard the string to produce noise

Fl. I II, A. Fl., Ob. I II, E. Hn., B. Cl. I II, B. Cl., Bsn. I II, C. Bn., Hrn. I II, III, IV, B. Tpt. I II, III, Tbn., B. Tbn., Tuba, Tmp., Perc. I, Perc. II, Perc. III, Hp., Pno.

musical score for woodwinds, brass, percussion, and keyboard instruments. Includes dynamic markings such as *ff*, *f*, *mp*, *mf*, *p*, and *pp*. Performance instructions include *con espressione energico* and *♩ = 80*. Specific markings for woodwinds include *pp* and *pp* with accents. Percussion parts include *ff* and *f*. Keyboard parts include *pp* and *f*. A section of the score is marked with a box labeled 'F'.

Vln. I 1-6, Vln. II 1-6, Vla. 1-4, Vc. 1-4, D.B. 1-3

musical score for string instruments. Includes dynamic markings such as *ff*, *f*, *mp*, *mf*, *p*, and *pp*. Performance instructions include *con espressione energico* and *♩ = 80*. Specific markings for strings include *mp* near the bridge, *col legno battuto*, and *col legno battuto* with accents. A section of the score is marked with a box labeled 'F'.

*) molto Overpressure; near the bridge to produce noise
 **) col legno battuto; strike the string hard to produce noise
 ***) Play 'III' with molto overpressure, immediately followed by subito piano, returning to a normal playing.

Fl. I
Fl. II
A Fl.
Ob. I
Ob. II
E. Ho.
B. Cl. I
Cl. in Bb II
B. Cl.
Bsn. I
Bsn. II
C. Bsn.
Hr. I
Hr. II
Hr. III
Hr. IV
B. Tpt. I
B. Tpt. II
B. Tpt. III
B. Tbn. I
B. Tbn. II
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
D. B.

*) Breath tone

G

Fl I *mf*

Fl II *mf*

A Fl *mf*

Ob. I *mf*

Ob. II *mf*

E. Hn. *mf*

B-Cor I *mf*

B-Cor II *mf*

B. Cl. *mf*

Bsn I *mf*

Bsn II *mf*

C. Bsn *mf*

Hr. I *mf*

Hr. II *mf*

Hr. III *mf*

Hr. IV *mf*

B. Tpt. I *mf*

B. Tpt. II *mf*

B. Tpt. III *mf*

Tbn. *mf*

B. Tbn. *mf*

Tabu. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Perc. III *mf*

Hp. *mf*

Pno. *mf*

Violin I *mf*

Violin II *mf*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

Flauto Piccolo *mf*

Oboe I *mf*

Oboe II *mf*

Clarinet I *mf*

Clarinet II *mf*

Bassoon I *mf*

Bassoon II *mf*

Trumpet I *mf*

Trumpet II *mf*

Trumpet III *mf*

Trombone *mf*

Bass Trombone *mf*

Tuba *mf*

Timpani *mf*

Snare Drum *mf*

Tom-tom *mf*

Cymbals *mf*

Triangle *mf*

Castanets *mf*

Shakuhachi *mf*

Violin I *mf*

Violin II *mf*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

G

Violin I *mf*

Violin II *mf*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

This page of a musical score, numbered 23, contains the following parts and markings:

- Percussion:** Perc. I, Perc. II (with 'Sn. Cym.'), Perc. III.
- Woodwinds:** Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Bsn. I, Bsn. II, C. Bsn., Hr. I, Hr. II, Hr. III, Hr. IV, B. Tpt. I, B. Tpt. II, B. Tpt. III, Tbn. I, Tbn. II, Tuba, Timp.
- String Instruments:** Vln. I (6 staves), Vln. II (5 staves), Vla. (4 staves), Vc. (4 staves), DB. (3 staves).
- Other:** Hp., Pno. (Grand Piano).
- Dynamic Markings:** *p*, *f*, *mf*, *ff*.
- Performance Instructions:** *S. Fib.*, *C. Fib.*

Fl. II
A. Fl.
Ob. I
E. Fla.
E. Cl.
B. Cl. I
B. Cl.
Bsn. I
Bsn. II
C. Bsn.
Hrn. II
Hrn. III
Hrn. IV
B. Tpt. I
B. Tpt. II
B. Tpt. III
Tbn.
B. Tbn.
Tuba
Temp.
Perc. I
Perc. II
Perc. III
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
DB.

accel.

Fl. I II

A Fl.

Ob. I II

E. Hrn.

E-Cl.

B-Cl. I

B. Cl.

Bsn. I II

C. Bsn.

Hr.

B. Tpt. I II III

Tbn.

B. Tbn.

Tuba

Temp.

Perc. I

Perc. II

Perc. III

Hp.

Piano

Pno.

accel.

Vln. I

1

2

3

4

5

6

Vln. II

1

2

3

4

5

Vla.

1

2

3

4

Vc.

1

2

3

4

D.B.

1

2

3

*) At the frog of the bow, heavy bouncing bow
 **) String glissando, let the strings strike each other
 ***) Play "ff" at the frog of the bow, immediately followed by subito piano at the point of the bow, and then play very lightly.

This page of the musical score, page 27, features a variety of instruments and complex musical notation. The woodwind section includes Flutes I & II, Oboes I & II, English Horn, Bassoons I & II, Clarinets I & II, Horns I, II, III, & IV, and Trumpets I, II, & III. The brass section consists of Trombones I, II, & III, Tubas, and Timpani. Percussion includes three different types of cymbals (Perc. I, II, III) and a snare drum (Hp.). The string section is divided into Violins I & II, Violas, Cellos, and Double Basses. The score is characterized by dense rhythmic patterns, particularly in the woodwinds and strings, and includes dynamic markings such as *pp*, *f*, and *sf*. Performance instructions like *con cordino* (with a straight razor) and *al ponticello* (at the bridge) are used to achieve specific timbres. The page is divided into four measures, with a repeat sign at the end of the first measure.

This page of a musical score, page 28, contains the following instruments and parts:

- Flutes:** Fl I, Fl II, A Fl
- Woodwinds:** Ob I, Ob II, E. Ho, B-Cor I, B-Cor II, B. Cl, Bsn I, C. Bsn
- Horns:** Hn I, Hn II, Hn III, Hn IV
- Trombones:** B. Tpt I, B. Tpt II, B. Tpt III, The, B. Tho, Tuba, Timp
- Percussion:** Perc. I, Perc. II, Perc. III
- Keyboard:** Hp, Pno
- Violins:** Vln. I (1-6), Vln. II (1-5)
- Violas:** Vla. (1-4)
- Cellos:** Vcl. (1-4)
- Double Basses:** D.B. (1-3)

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mf*, *mp*, *pp*), performance instructions (e.g., *arco*, *ad libitum*, *rit.*, *ritard.*, *rit. a tempo*), and articulation marks. The page is densely packed with musical notation across 48 staves.

Fl. I
Fl. II
A. Fl.
Ob. I
Ob. II
E. Ho.
B. Cl. I
B. Cl. II
Bsn. I
Bsn. II
C. Bsn.
Hn. I
Hn. II
Hn. III
Hn. IV
B. Tpt. I
B. Tpt. II
B. Tpt. III
Tbn. I
Tbn. II
Tbn. III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.
Db.

Woodwind and Percussion section score. Instruments include Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), English Horn (E. Hn.), Bassoon I (B. Cl. I), Bassoon II (B. Cl. II), Horn I (Hrn. I), Horn II (Hrn. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trumpet III (Tpt. III), Trombone I (Tbn. I), Trombone II (Tbn. II), Tuba, and Timpani (Timp.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, and dynamic markings such as *ff* and *mf*.

String section score. Instruments include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The score is marked with **I con somma passione spirito ♩ = 100**. It contains dense string textures with frequent sixteenth-note passages and dynamic markings like *ff*, *f*, and *p*. Some parts include specific performance instructions such as *rit.* and *rit. a.*

This page of a musical score, page 31, features a variety of instruments and their parts. The instruments listed on the left include:

- Flutes (Fl. I, Fl. II)
- Oboes (Ob. I, Ob. II)
- E. Horns (E. Ho.)
- Bassoons (B.-Cl. I, B.-Cl. II)
- Clarinets (B. Cl.)
- Bassoons (Bsn. I, Bsn. II)
- Contrabassoon (C. Bsn.)
- Horns (Hn. I, II, III, IV)
- Trumpets (B. Tpt. I, II, III)
- Trombones (Tbn. I, II, III)
- Tuba (Tuba)
- Timpani (Timp.)
- Percussion (Perc. I, II, III)
- Harp (Hp.)
- Piano (Pno.)
- Violins (Vln. I, 1-6)
- Violas (Vln. II, 1-4)
- Cellos (Vcl. I, 1-4)
- Double Basses (D.B., 1-3)

The score includes musical notation with various dynamics such as *p*, *mp*, *f*, and *ff*. Performance instructions like *and*, *rit.*, and *dim.* are present. There are also some specific markings like "D.C. (B. - E. T. G. A.)" and "Dance the same rhythm".

Appassionato con forza ♩ = 110

accl. rit. molto

Stop suddenly and as loud as possible without accentuation

Fl. I, II, A Fl., Ob. I, II, E. Hn., B. Cl. I, II, B. Cl., Hrn. I, II, C. Bsn., Hn. II, III, IV, B. Tpt. I, II, III, Tbn., B. Tbn., Tuba, Timp., Perc. I, II, III, Hp., Pno.

Appassionato con forza ♩ = 110

accl. rit. molto

Stop suddenly and as loud as possible without accentuation

Vln. I, Vln. II, Vla., Vc., D. B.

*) Brush strings rapidly back and forth with the side of the fingers.
 **) Stop suddenly and as loud as possible without accentuation. For the best result of the effect in strings, an up-bow is recommended.

K

Perc. I
 Perc. II
 Perc. III
 Hrn. I
 Hrn. II
 Hrn. III
 Hrn. IV
 D Tpt
 B Tpt I
 B Tpt II
 B Tpt III
 Tbn I
 B Tbn
 Tuba
 Tmp
 Perc. I
 Perc. II
 Perc. III
 Hp
 Pno

Musical score for percussion and brass instruments. The score includes parts for Percussion I, II, and III; Horns I, II, III, and IV; Trumpets (D, B, and B-flat); Trombones (Tbn I, B Tbn, and Tuba); and Timpani. It also includes parts for Percussion I, II, and III, Harp (Hp), and Piano (Pno). The score is written in 4/4 time and features various dynamics such as *mf*, *mp*, *ff*, and *fp*. There are also performance markings like *rit.* and *rit. ad lib.*.

K

Vln. I 1
 Vln. I 2
 Vln. I 3
 Vln. I 4
 Vln. I 5
 Vln. I 6
 Vln. II 1
 Vln. II 2
 Vln. II 3
 Vln. II 4
 Vln. II 5
 Vln. II 6
 Vla. 1
 Vla. 2
 Vla. 3
 Vla. 4
 Vc. 1
 Vc. 2
 Vc. 3
 Vc. 4
 DB. 1
 DB. 2
 DB. 3

Musical score for string instruments. The score includes parts for Violins I (1-6), Violins II (1-6), Violas (1-4), Cellos (1-4), and Double Basses (1-3). The score is written in 4/4 time and features various dynamics such as *mf*, *mp*, *ff*, and *fp*. There are also performance markings like *rit.* and *rit. ad lib.*.

Picc.

Fl. I

Fl. III

Ob. I

Ob. II

Ob. III

B.C. I

B.C. II

B.C. III

Ban. I

Ban. II

C. Ba.

Hrn. I

Hrn. II

Hrn. III

D. Tpt.

B. Tpt.

Tbn.

B. Tbn.

Tuba

Tmp.

Perc. I

Perc. II

Perc. III

Hp.

Pno.

Vln. I

Vln. II

Vla.

D.B.

ff

f

mf

p

pp

Poco cresc.

Poco dim.

accel.

This page of a musical score, numbered 35, contains a variety of instruments and parts. At the top, there are Percussion parts (Perc. I, II, III) and a large section for Brass instruments including Trumpets (Tpt. I, II, III), Trombones (Tbn. I, II, III), and Tuba. Below these are Woodwind instruments: Flutes (Fl. I, II, III), Oboes (Ob. I, II, III), Clarinets (Cl. I, II, III), Bassoons (Bsn. I, II), and Contrabassoon (C. Bsn.). The middle section features Harp (Hr.) and Piano (Pno.). The bottom section is dedicated to Strings, with Violins (Vln. I, II), Violas (Vla.), Cellos (Vcl.), and Double Basses (D.B.). The score is written in a complex, multi-measure format with numerous dynamic markings such as *mf* (mezzo-forte) and *fp* (fortissimo), and includes an *accel.* (accelerando) instruction. The notation is dense, with many notes and rests across all staves.

Woodwind and Percussion section score. Includes parts for Piccolo, Flutes I, II, III, Oboes I, II, III, Bassoons I, II, III, Clarinets I, II, III, Bassoons I, II, Contrabassoon, Horns I, II, III, IV, Trumpets I, II, III, Tenors, Baritone, Tuba, Snare Drum, Cymbals, and Tom-toms. The score features complex rhythmic patterns and dynamic markings such as *ppp*, *pp*, *p*, *f*, and *fff*.

String section score. Includes parts for Violins I, Violins II, Violas, Violas, Cellos, Cellos, Double Basses I, and Double Basses II. The score features complex rhythmic patterns and dynamic markings such as *ppp*, *pp*, *p*, *f*, and *fff*. The section concludes with the instruction *rit.*

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accel.

Perc I
Perc II
Perc III
Snare
Bass
Cym

This section contains the percussion parts for measures 1 through 36. It includes staves for three different types of percussion (I, II, III), snare, bass, and cymbal. The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mf* and *pp* are present. The tempo is marked as *accel.*

Perc I
Perc II
Perc III

This section contains the percussion parts for measures 37 through 42. It includes staves for three different types of percussion (I, II, III). The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mf* and *pp* are present. The tempo is marked as *accel.*

Harp
Piano

This section contains the harp and piano parts for measures 1 through 36. It includes staves for the harp and piano. The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mf* and *pp* are present. The tempo is marked as *accel.*

accel.

Vln. I
Vln. II
Vla.
Vc.

This section contains the string parts for measures 1 through 36. It includes staves for Violins I and II, Violas, and Cellos/Double Basses. The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mf* and *pp* are present. The tempo is marked as *accel.*

*) Return to normal playing

Woodwind and Percussion section score. Includes parts for Piccolo, Flutes I & III, Oboes I & II, Bassoons I & II, Clarinets in Bb I & II, Bassoon III, Horns I & II, Contrabass, Trumpets I, II, & III, Trombones I & II, Tuba, and Timpani. The score features complex rhythmic patterns and dynamic markings such as *pp*, *p*, *f*, and *rit.* across multiple staves.

String section score. Includes parts for Violins I & II, Violas, Cellos, and Double Basses. The score features complex rhythmic patterns and dynamic markings such as *pp*, *p*, *f*, and *rit.* across multiple staves. A performance instruction at the bottom reads: ** Play 'fff' at the frog of the bow, immediately followed by subito piano at the point of the bow.*

(rit.) . . . ♩ = 50

Fl. I, Fl. II, A. Fl., Ob. I, Ob. II, E. Hrn., B. Cl. I, B. Cl. II, B. Cl., Bsn. I, Bsn. II, C. Bsn., Hrn. II, Hrn. III, B. Tpt. I, B. Tpt. II, B. Tpt. III, Tbn., B. Tbn., Tuba, Timp.

△

Perc. I, Perc. II, Perc. III, Hp., Pno.

(rit.) . . . ♩ = 50

Vln. I, Vln. II, Vla., Vc., Db.

P

rit. . . ♩ = 40

Fl. I II
A. Fl.
Ob. I
Ob. II
E. Hrn.
B♭-Cl. I
B♭-Cl. II
B. Cl.
Bsn. I
Bsn. II
C. Bsn.
Hrn. I II
Hrn. III IV
B. Tpt. I II
B. Tpt. III
Tbn.
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Hp.
Pno.

P

rit. . . ♩ = 40

Vln. I
Vln. II
Vla.
Vcl.
D.B.

Q

rit. Adagissimo Lontano Tranquillo ♩ = 30

R

accel. con moto ♩ = 40

This section of the score covers the woodwind and percussion parts. It includes staves for Flute I & II, Oboe I & II, English Horn, Bassoon I & II, Clarinet I & II, Bassoon I & II, Horn I, II, III, IV, Trumpet I, II, III, Trombone I, II, Tuba, and Timpani. Percussion parts include three snare drums (Perc. I, II, III) and a Harp (Hp). The woodwinds and strings play sustained, melodic lines, while the percussion features complex rhythmic patterns with various dynamic markings like *pppp* and *f*. The harp part includes specific chord voicings: D-CB/DFGA.

Q

rit. Adagissimo Lontano Tranquillo ♩ = 30

R

accel. con moto ♩ = 40

This section of the score covers the string parts, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The strings play sustained, melodic lines, often with *pppp* dynamics. The Violin I part features a prominent melodic line with accents and dynamic markings. The Viola and Violoncello parts provide harmonic support with sustained notes. The Double Bass part includes a melodic line with dynamic markings like *pppp* and *f*. The score includes various performance instructions such as *pppp*, *f*, and *and. mos.*.

accel. con moto assai ♩ = 50

Fl. I II
A. Fl.
Ob. I
Ob. II
E. Ho.
B♭-Cl. I
B♭-Cl. II
B. Cl.
Bsn. I
Bsn. II
C. Bsn.
Hr.
Hr. II
Hr. III
Hr. IV
B♭ Tpt. I
B♭ Tpt. II
B♭ Tpt. III
Tbn.
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Hp.
Pno.

accel. con moto assai ♩ = 50

Vln. I
Vln. II
Vla.
Vcl.
D.B.

rit.

Placido ♩ = 40

Perc I
 Fl. I
 A. Fl.
 Ob. I
 Ob. II
 E. Ho.
 B. Cl. I
 B. Cl. II
 B. Cl.
 Bsn. I
 Bsn. II
 C. Bsn.
 Hrn. I
 Hrn. II
 Hrn. III
 Hrn. IV
 B. Tpt. I
 B. Tpt. II
 B. Tpt. III
 Tbn.
 B. Tbn.
 Tuba
 Tmp.
 Perc. I
 Perc. II
 Perc. III
 Hp.
 Pho.

rit.

Placido ♩ = 40

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

U

rit. Adagissimo Lontano Tranquillo ♩ = 30 Smorzando

Musical score for woodwinds and percussion. The score includes staves for Flute I & II, Alto Flute, Oboe I & II, English Horn, Bassoon I & II, Clarinet in B-flat, Clarinet in C, Bassoon I & II, Contrabassoon, Horn I, II, III, IV, Baritone Trumpet, Trombone I, II, III, Bass Trombone, Tuba, and Timpani. Percussion I, II, and III have a melodic line starting at measure 127 with dynamics *f*, *mp*, *pp*, and *pppp* and the instruction *al niente*.

U

Solo al niente *rit.* Adagissimo Lontano Tranquillo ♩ = 30 Smorzando

Musical score for strings. The score includes staves for Violin I (1-4), Violin II (1-5), Viola (1-4), Violoncello (1-4), and Double Bass (1-3). The Violin I and II parts feature melodic lines with dynamics *pppp* and *al niente*. The Viola, Violoncello, and Double Bass parts have melodic lines with dynamics *al niente*. The Double Bass part includes a *pizz.* instruction at the end.