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University
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Sheffield.

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Thesis title: MMus Portfolio of Compositions

Qualification: MMus

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AUTUMN

FOR SSAATTBB CHOIR

SAM JONES

FULL SCORE

AUTUMN

SSAATTBB
(ONE TO A PART)

TEXT: 'AUTUMN:A DIRGE' BY SHELLEY

SAM JONES

Calmly ♩ = 55

SOPRANO I

SOPRANO II

ALTO I

ALTO II

TENOR I

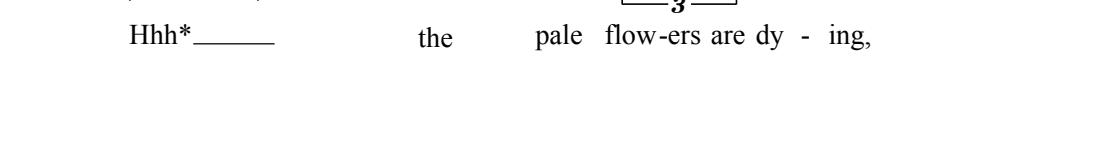
TENOR II

BASS I

BASS II

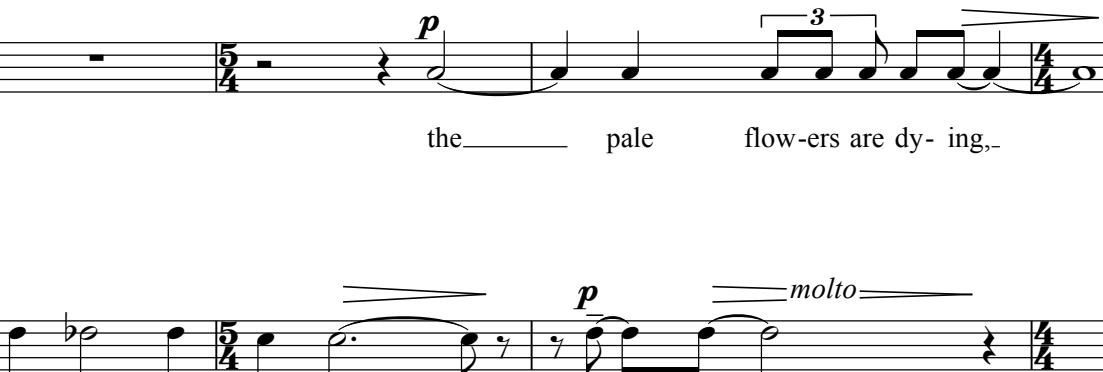
rit.

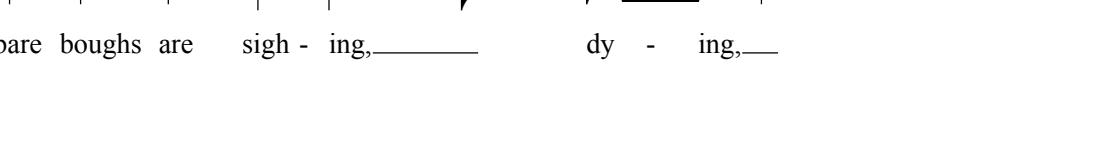
S.I. 

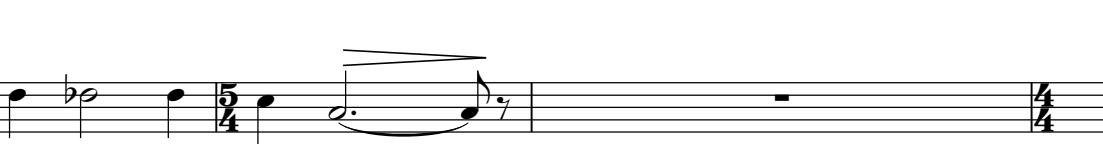
S.II. 

A.I. 

A.II. 

T.I. 

T.II. 

B.I. 

B.II. 

*=exhale to give impression of wind through trees

Meno Mosso

9

S.I.

f 

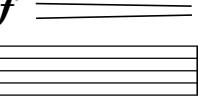
in a shroud of leaves dead,

S.II

mp  *mf* 

And the Year On the earth is her death bed,-

A.I

mf   *mf*  *f* 

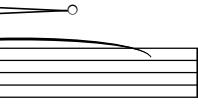
And the Year And the Year earth is her death bed,-

A.II

mf   *f* 

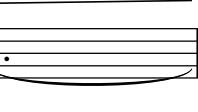
And the Year And the Year *Ssshrou_____

T.I

mp  *mf*  *f* 

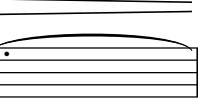
8 And the Year On the earth is her death bed,- *Ssshrou_____

T.II

mp  *mf*  *f* 

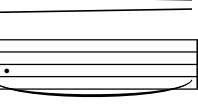
8 And the Year On the earth is her death bed,- in a shroud_____

B.I

mf   *mf*  *f* 

And the Year And the Year earth is her death bed,- in a shroud_____

B.II

mf   *mf*  *f* 

And the Year And the Year earth is her death bed,- in a shroud_____

*=unvoiced

Poco Piú Mosso**poco accel.**

molto rit.

f >*p* *mp* *mf* *f pp*

13 S.I. — Is ly - ing. ly- ing.. Is ly - ing Is ly - ing. —

S.II. — *mp* *mf* *f pp*
— 3 — 3 — 3 — 3 — 3 — 3 —
ly- ing. ly - ing. ly- ing. Is ly - ing. —

A.I. *p* < *mf* < *f pp*
Is ly - ing. Is ly - ing. Is ly - ing. —

A.II. *p* < *mf* < *f pp*
Is ly - ing. Is ly - ing. Is ly - ing. —

T.I. *f* >*p* *mp* *mf* *f pp*
Is ly - ing.. ly- ing.. ly - ing.. ly - ing. —

T.II. *mp* < *mf* < *f pp*
— Is ly - ing. Is ly - ing. Is ly - ing. —

B.I. *mp* < *f pp*
Is ly - ing. —

B.II. *mp* < *f pp*
Is ly - ing. —

Largo

18 *ff* *molto*

S.I. Come, Months, come a - way, From Nov - em - ber to May,

S.II. Come, Months, come a - way, From Nov - em - ber to May, In your

A.I. Come, Months, come a - way, From Nov - em - ber to May,

A.II. Come, Months, come a - way, From Nov - em - ber to May,

T.I. Come, Months, come a - way, From Nov - em - ber to May,

T.II. Come, Months, come a - way, From Nov - em - ber to May,

B.I. Come, Months, come a - way, From Nov - em - ber to May, In your

B.II. Come, Months, come a - way, From Nov - em - ber to May,

23

S.I. *p*
Ahh _____

S.II *pp*
sad - dest ar - ray; eee _____

A.I. *pp*
Fol - low the Bier of the dead, cold

A.II. *pp*
Fol - low the Bier of the dead, cold

T.I. *p*
8 Ahh _____

T.II. *pp*

B.I. *pp*
sad - dest ar - ray; eee _____

B.II. *pp*
Ahh _____

27

S.I. *ppp* *6—

S.II. *ppp* 000—

A.I. *ppp* Year. - - *è—

A.II. *ppp* Year. - - *è—

T.I. —

T.II. — *p* The

B.I. — eee—

B.II. *mp* *legatissimo* *dim.* And like dim sha - dows watch by her se - pul -

*ó= ó as in 'gone' *é= é as in 'egg'

Tempo Primo ($\text{♩}=60$)

31

S.I. *pp* thenipped worm is craw - ling, the ri-vers are

S.II. *pp* mmm Ahh the ri-vers are

A.I. *pp* <*p* mmm Ahh the ri-vers are

A.II. > *p* the ri-vers are

T.I. *p* >*p* The chill rain is fal ling, thenipped worm is craw - ling, the ri-vers are

T.II. *p* chill rain is fal - ling, the ri-vers are

B.I. *p* — The chill rain is fal - ling, the ri vers are

B.II. *ppp* chre. fal ling, the ri-vers are

Piú Lento

35

S.I *mf* *ppp*

swel - ling,____ Ahh_____

S.II *mf* *mp*

swel - ling,____ Uhh*_____

A.I *mf* *mp*

swel - ling,____ Uhh*_____

A.II *mf* *ppp*

swel - ling,____ Ahh_____

T.I *mf* *mp*

swel - ling,____ Uhh*_____

T.II *mf* *mp*

swel - ling,____ Uhh*_____

B.I *mf* *pp* *legato*

swel - ling,____ The thun - der is knel - ling

B.II *mf* *pp* *legato*

swel - ling,____ The thun - der is knel - ling

*=inhale

*=inhale

38 **Piú Dolce**

S.I. *p* 3 senza cresc. 3 The blithe swal-lows are flow__

For the Year;__

S.II. *p* 3 senza cresc. 3

For the Year;__ The blithe swal-lows are flow__

A.I. *p* 3 senza cresc. 3

For the Year;__ The blithe swal-lows are flow__

A.II. *p* 3 senza cresc. 3

For the Year;__ The blithe swal-lows are flow__

T.I. *p* 3

8 For the Year;__

T.II. *p* 3 senza cresc. 3

For the Year;__ The blithe swal-lows are flown,

B.I.

B.II. *p* 3 senza cresc. 3

For the Year;__ The blithe swal-lows are flown,

poco accel. - - - - - **molto rit.** - - - - -

f > p

41

S.I. ————— zzss To his dwel-ling To his dwel-ling.————

S.II. ————— zzss To his dwel-ling To his dwel-ling.————

A.I. ————— To his dwel-ling To his dwel-ling.————

A.II. ————— To his dwel-ling.————

T.I. *mp* ————— To his dwel-ling his dwel-ling.————

T.II. ————— To his dwel-ling To his dwel-ling.————

B.I. *mp* ————— *mf* ————— *f > p* ————— and the li-zards each gone To his dwel - ling his dwel- ling.————

B.II. ————— To his dwel-ling To his dwel- ling.————

Grandioso, meno mosso

46 *ff* *subp* *molto*
 S.I. — Come,— Months, come a - way, Put on white, black_ and gray;——

S.II. *ff* *subp* *molto* (p)
 — Come,— Months, come a - way, Put on white, black and gray;—— Let your

A.I. *ff* *subp* *molto*
 — Come,— Months, come a - way, Put on white, black_ and gray;——

A.II. *ff* *subp* *molto*
 — Come,— Months, come a - way, Put on white, black and gray;——

T.I. *ff* *subp* *molto*
 — Come,— Months, come a - way, Put on white, black and gray;——

T.II. *ff* *subp* *molto*
 — Come,— Months, come a - way, Put on white, black and gray;——

B.I. *ff* *subp* *molto* (p)
 — Come,— Months, come a - way, Put on white, black_ and gray;—— Let your

B.II. *ff* *subp* *molto*
 — Come,— Months, come a - way, Put on white, black and gray;——

51

S.I. *p* Ahh //

S.II *pp* //
light sis - ters pleh _____
(play) yee _____

A.I. *pp* *softly* //
Ye, fol-low the Bier of the dead, cold Year.

A.II. *pp* *softly* //
Ye, fol-low the Bier of the dead, cold Year.

T.I. *p* Ahh //

T.II. //

B.I. *falsetto* *pp* //
light sis - ters pleh _____
(play) yee _____

B.II. *pp* //
Ahh _____

Poco Piú Lento

SONATINA

FOR TRUMPET AND PIANO

SAM JONES

FULL SCORE

for James Atashroo

SONATINA

FOR TRUMPET AND PIANO

I

SAM JONES

Maestoso
Plunger mute

TRUMPET IN B_b

Moderato

Vivo **molto accel.**

Prestissimo
Open

Poco Meno Mosso (♩=140)

30

35

40

accel.

(+)

pp cresc.

45

Prestissimo
Open

molto

ff grandioso

49

rit.

flatt./squeal!

sfz

fff

54

A Tempo, prestissimo

mp

molto

fp — **molto** — **fff**

p

ATTACCA

II

Adagio ($\text{♩}=70$)

FLUGELHORN
(OR TRUMPET IN B \flat)

PIANO

molto rubato

mf grandly w/vib.

a little slower

pp simply (senza vib.)

l.v.

5

pp senza cresc.
Ped.

10

con pedale

17

Ped.

22 Animato ($\text{♩} = 120$)

sim.

Ped.

26

30

Meno Mosso ($\text{♩}=50$)

34

Più Mosso ($\text{♩}=120$)

38

42

pp dolce

sim.

mf

Ped.

47

p

mf

ff pp con pedale

52

f

mf

mf

mp

tenuto

56

rit.

Tranquillo, poco meno mosso

p

pp

legato

60

(l.h. sempre pp)

65 Bucket mute

ppp

8va

f

subp

70

poco rit.

p

mf

75 A Tempo

mp

pp

8va

Musical score for orchestra and piano, page 10, measures 79-80. The score consists of three staves. The top staff is for the piano, showing a melodic line with dynamic markings *p*, *mf*, *f*, and *ff*. The middle staff is for the strings, with dynamics *mf* and *f*. The bottom staff is for the woodwinds, showing rhythmic patterns. Measure 79 ends with a forte dynamic. Measure 80 begins with a dynamic marking *violently*.

Musical score page 83, showing three staves of music for piano. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 83. The middle staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of various notes and rests, with dynamic markings such as *pp dolce*, *sim.*, and *Ped.*

Musical score for orchestra and piano, page 10, measures 92-93. The score consists of four staves. The top staff (treble clef) has dynamic markings: 'Open' at the beginning, followed by 'pp' and 'dim.' The middle staff (treble clef) has a dynamic 'pp'. The bottom staff (bass clef) has a dynamic 'pp'. Measure 92 ends with a double bar line (//). Measure 93 begins with a dynamic 'pp' and a crescendo line. The piano part features eighth-note chords in the bass and treble staves. The orchestra part includes woodwind entries: oboes, bassoon, and strings. The score concludes with a dynamic '(To Tpt.)'.

III

Allegro Vivo ($\text{♩}=160$)

TRUMPET IN B_b

PIANO

ff *marcattiss.*

Molto Vivo

f *più legato*

ff *pp*

fp

p *f* *p*

f *ff*

f *p* *mf agitato* *ff*

pp

21

p legato

(*p*)

27

Ad. Lib

Em⁷ Em⁷

pp lightly

32

Em⁷ D⁷ Em⁷ Em⁷ B_b⁷ B_b⁷ A⁷

sim.

39

B_b⁷ B_b⁷ B_b⁷ A⁹ A⁹ A⁹

45 A⁹ A⁷ D⁹ G⁹ *(as written)*

mp *f* *mp*

51 *p* *ff* *fp* *ff* *(senza)*

pp *ff*

56 Tempo Primo

f *ff* *mf*

60 *f più legato*

ff pp

66

72

78

84

90

molto *subpp*

mp *cresc.*

mf

p

f *legato* *p* *mf* *ff* *ffpp* *molto* *ff* *fff*

f

p

mf

f *ff* *ffff*

SILVER
FOR STRING QUARTET

SAM JONES

FULL SCORE

for Mum and Dad

SILVER

FOR STRING QUARTET

SAM JONES

Vivo $\omega = 150$

Violin I

Violin II

Viola

Violoncello

Musical score for orchestra, page 5, measures 5-10. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. Measure 5: Treble staff has a rest followed by a dotted half note. Alto staff has a quarter note followed by eighth notes. Bass staff has eighth notes. Cello/Bassoon staff has eighth notes. Measure 6: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Cello/Bassoon staff has eighth notes. Measure 7: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Cello/Bassoon staff has eighth notes. Measure 8: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Cello/Bassoon staff has eighth notes. Measure 9: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Cello/Bassoon staff has eighth notes. Measure 10: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Cello/Bassoon staff has eighth notes.

9

subp *arco.*

f *arco.*

f *arco.*

ff

fp *pizz.*

pizz.

ff

pizz.

13

arco.

ff *arco.*

ff *arco.*

ff *arco.*

ff

17

mf *legato ma con brio*

p *stacc.*

mp *— p*

p *stacc.*

p *stacc.*

21

p

f

ff

mf *legato*

mp

f

ff

p *stacc.*

f

ff

p *stacc.*

f

ff

p *stacc.*

26

Subito Aggressivo

p — *f* — *secc.*

mp — *p* — *p* — *f* — *secc.*

30

p — *molto*

subp = *legato*

subp = *legato*

f — *pp* = *molto*

pp = *molto*

subp = *legato*

mp *legato*

p

pp = *molto*

subp = *legato*

mp *legato*

35

f

f

mp

p — *f*

40

pp

f

pp *f*

mp *f*

mf

mp < f

45

ff

ff

ff

ff

49

p dolce

f

ff secc.

p dolce

f

ff secc.

p dolce

f

ff secc.

p dolce

ff

secc.

Subito Meno Mosso (♩=90)
rit.

Piú Lento

53

60

rit.

Molto Meno Mosso

67

Poco Piú Mosso

73

Lento

79 rit.

Tempo Primo ($\text{♩}=150$)

89

94

98

102

pp *sim.*

arco. *pp* *sim.*

arco. *pp* *mp*

arco. *pp* *mp*

p *pp* *mp*

mf legato

106

p *f*

subp

p *f*

(p)

p *f*

mp legato

p

mf legato

p *f*

p

mp legato

subp

111

ff

dim.

ff

dim.

p

mf

ff

dim.

ff

dim.

p

p

116

This musical score page contains two staves of music. The top staff consists of four systems of music for strings and piano. The bottom staff consists of four systems of music for woodwind instruments (oboe, bassoon, flute, and clarinet). Measure 116 starts with a dynamic of *mf*. Measures 117 and 118 begin with *mf*, followed by *f*. Measure 119 begins with *mf*, followed by *f*. Measure 120 starts with *ff*, followed by *fff*. The score includes various slurs, grace notes, and dynamic markings such as *ff*, *mf*, *f*, and *fff*.

120

EUPHONIUM CONCERTO

I
SKY

SAM JONES

CONDUCTOR'S SCORE

INSTRUMENTATION

FLUTE 1	TROMBONE 1
FLUTE 2	TROMBONE 2
PICCOLO	BASS TROMBONE
OBOE 1	TUBA
OBOE 2	
Bb CLARINET 1	TIMPANI
Bb CLARINET 2	
BASSOON 1	PERCUSSION 1/DRUM KIT
BASSOON 2	Sus. Cym., Snare Drum
ALTO SAXOPHONE 1	PERCUSSION 2
ALTO SAXOPHONE 2	Wood Block, Cr. Cym.,
TENOR SAXOPHONE 1	Glockenspiel, Vibraphone
TENOR SAXOPHONE 2	PERCUSSION 3
BARITONE SAXOPHONE	Bass Drum, Triangle, Bongos, (<i>Glock.</i>)
F HORN 1	PERCUSSION 4
F HORN 2	Marimba, Guiro
F HORN 3	
F HORN 4	
Bb TRUMPET 1	HARP
Bb TRUMPET 2	PIANO
Bb TRUMPET 3	VIOLIN I
	VIOLIN II
	VIOLA
	VIOLOCCELLO
	CONTRABASS

I SKY

Rather than an impression of the sky itself, this movement is intended to express the feeling of flight.

Not that which we have experienced – in a plane for instance – but more specifically the ability to fly.

This piece should give different perspectives of the incomprehensible nature of flight; the unfamiliar feeling of weightlessness; the joy at discovering this amazing gift, and an almost heroic self-confidence expressed by a somewhat virtuosic solo part.

II LAMENT

This movement, as implied by the title, is a study of the emotions associated with loss of something close to the heart.

Not just grief, extreme sadness, and pain, but also hope, acceptance and fond memories.

This should have a marked contrast in character to the other two movements, with smooth lines in the Euphonium and orchestra.

III FINALE

Now let's have some fun! The final movement is a chance for some liberation, both in character and in a more literal sense, with improvisatory sections.

An exploration of a number of different forms of jazz including 'Funk', 'Swing' and 'Cool Jazz',

this should not become "cartoon-like", despite a certain amount of humour. It is intended to be a light-hearted yet impressive end to the concerto.

SAM JONES

TOTAL DURATION – APPROX 20:00

for Matt Ingram
EUPHONIUM CONCERTO

I
SKY

SAM JONES

Allegretto ($\text{♩} = 90$)

FLUTE

Musical score for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in B-flat, Trombone, Bass Trombone, Tuba, Timpani, Percussion, Harp, Piano, and Solo Euphonium. The score consists of multiple staves, each with two or more parts. The instruments listed on the left are: FLUTE, OBOE, CLARINET IN B \flat , BASSOON, HORN IN F, TRUMPET IN B \flat , TROMBONE, BASS TROMBONE, TUBA, TIMPANI, PERCUSSION, HARP, PIANO, and SOLO EUPHONIUM. The Solo Euphonium part begins at measure 10.

OBOE

CLARINET IN B \flat

BASSOON

HORN IN F

TRUMPET IN B \flat

TROMBONE

BASS TROMBONE

TUBA

TIMPANI

PERCUSSION

HARP

PIANO

SOLO EUPHONIUM

VIOLIN

VIOLA

VIOLONCELLO

CONTRABASS

Allegretto ($\text{♩} = 90$)

Continuation of the musical score for Violin, Viola, Cello, and Bass. The instruments listed on the left are: VIOLIN, VIOLA, VIOLONCELLO, and CONTRABASS. The score continues from measure 10, with the Solo Euphonium part starting at measure 10. Measure 10: Solo Euphonium (pp), Percussion (cresc. poco a poco). Measures 11-12: Solo Euphonium (div.), Percussion (p). Measures 13-14: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 15-16: Solo Euphonium (div.), Percussion (p). Measures 17-18: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 19-20: Solo Euphonium (div.), Percussion (p). Measures 21-22: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 23-24: Solo Euphonium (div.), Percussion (p). Measures 25-26: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 27-28: Solo Euphonium (div.), Percussion (p). Measures 29-30: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 31-32: Solo Euphonium (div.), Percussion (p). Measures 33-34: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 35-36: Solo Euphonium (div.), Percussion (p). Measures 37-38: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 39-40: Solo Euphonium (div.), Percussion (p). Measures 41-42: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 43-44: Solo Euphonium (div.), Percussion (p). Measures 45-46: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 47-48: Solo Euphonium (div.), Percussion (p). Measures 49-50: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 51-52: Solo Euphonium (div.), Percussion (p). Measures 53-54: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 55-56: Solo Euphonium (div.), Percussion (p). Measures 57-58: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 59-60: Solo Euphonium (div.), Percussion (p). Measures 61-62: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 63-64: Solo Euphonium (div.), Percussion (p). Measures 65-66: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 67-68: Solo Euphonium (div.), Percussion (p). Measures 69-70: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 71-72: Solo Euphonium (div.), Percussion (p). Measures 73-74: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 75-76: Solo Euphonium (div.), Percussion (p). Measures 77-78: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 79-80: Solo Euphonium (div.), Percussion (p). Measures 81-82: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 83-84: Solo Euphonium (div.), Percussion (p). Measures 85-86: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 87-88: Solo Euphonium (div.), Percussion (p). Measures 89-90: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 91-92: Solo Euphonium (div.), Percussion (p). Measures 93-94: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 95-96: Solo Euphonium (div.), Percussion (p). Measures 97-98: Solo Euphonium (p), Percussion (cresc. poco a poco). Measures 99-100: Solo Euphonium (div.), Percussion (p).

molto rit.

FL. 1
FL. 2

OB. 1
OB. 2

CL. 1
CL. 2

BSN. 1
BSN. 2

HN. 1
HN. 2
HN. 3
HN. 4

TPT. 1
TPT. 2
TPT. 3

TBN. 1
TBN. 2

B. TBN.

TBA.

TIMP.

(mp) Sus. Cym. (soft mallets)

PERC. 1
PERC. 2
PERC. 3
(mp) sub

HP.

PNO.

EUPH.

VLN. 1
div.
VLN. 2
p

VLA. 1
VLA. 2
p *mp* cresc.

VC. 1
VC. 2
mp

CB. 1
CB. 2

molto rit.

[9] [10] [11] [12] [13] [14] [15] [16]

(L=60)

FL. 1, 2
OB. 1, 2
CL. 1, 2
BSN. 1, 2

HN. 1, 2, 3, 4
TPT. 1, 2, 3
TBN. 1, 2
B. TBN.
TBA.

TIMP.
PERC. 1, 2, 3, 4
HP.

PNO.

EUPH.

VLN. 1, 2
VLA.
VC.
CB.

p

ff *p*

p

p

p

f

pp *f*

p

fp *molto* *ff*

fp *molto* *ff*

fp *molto* *ff*

fp *tutti* *ff*

fp *molto* *ff*

17 18 19 20 21 22 23

A Animato (♩ = 80)

(sempre ♩=♩)

SKY

FL. 1 *mf*

OB. 1 *p*

CL. 1 *mf*

BSN. 1

HN. 1 2 *pp*

TPT. 1 2 *pp* *fp*

TBN. 1 2

B. TBN.

TBA.

TIMP.

PERC. 1 2 3

Marimba (very soft mallets) 4 *p* *fp*

HP.

PNO.

EUPH.

VLN. 1 2

VLA.

VCL.

CB.

1 2 3 4 5 6 7 8

FL. 1 2 3 4 5 6 7 8

OB. 1 2 3 4 5 6 7 8

CL. 1 2 3 4 5 6 7 8

BSN. 1 2 3 4 5 6 7 8

HN. 1 2 3 4 5 6 7 8

TPT. 1 2 3 4 5 6 7 8

TBN. 1 2 3 4 5 6 7 8

B. TBN. 1 2 3 4 5 6 7 8

TBA. 1 2 3 4 5 6 7 8

TIMP. 1 2 3 4 5 6 7 8

PERC. 1 2 3 4 5 6 7 8

H.P. 1 2 3 4 5 6 7 8

PNO. 1 2 3 4 5 6 7 8

EUPH. 1 2 3 4 5 6 7 8

VLN. 1 2 3 4 5 6 7 8

VLA. 1 2 3 4 5 6 7 8

VC. 1 2 3 4 5 6 7 8

CB. 1 2 3 4 5 6 7 8

FL. 1
FL. 2
OB. 1
OB. 2
CL. 1
CL. 2
BSN. 1
BSN. 2
HN. 1
HN. 2
TPT. 1
TPT. 2
TPT. 3
TBN. 1
TBN. 2
B. TBN.
TBA.
TIMP.
PERC. 1
PERC. 2
PERC. 3
PERC. 4
HP.
PNO.
EUPH.
VLN. 1
VLN. 2
VLA.
VC.
CB.

Soli *mf dolce*

Soli *mf dolce*

mf

f p

f p

f p

fp *a niente*

mp l.v.

pp

f *a niente.*

p tenuto cresc. *tutti* *mp*

mp legato

A page from a musical score for orchestra and piano. The score is arranged in two systems. The first system starts with a dynamic of *f*. It features parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HN.), Trumpet (TPT.), Trombone (TBN.), Bass Trombone (B. TBN.), Tuba (TBA.), Timpani (TIMP.), Percussion (PERC.), Harp (HP.), Piano (PNO.), Euphonium (EUPH.), Violin (VLN.), Viola (VLA.), Cello (VC.), and Double Bass (CB.). The piano part is on the right side of the page. The music consists of two measures of flute and oboe entries, followed by a measure of clarinet and bassoon entries. The first system ends with a dynamic of *mf*. The second system begins with a dynamic of *f*, featuring sustained notes from the brass section and woodwind entries. The score concludes with a dynamic of *f*.

FL. 1
FL. 2

OB. 1
OB. 2

CL. 1
CL. 2

BSN. 1
BSN. 2

HN. 1
HN. 2
HN. 3
HN. 4

TPT. 1
TPT. 2
TPT. 3

TBN. 1
TBN. 2

B. TBN.

TBA.

TIMP.

PERC. 1
PERC. 2
PERC. 3
PERC. 4

HP.

PNO.

EUPH.

VLN. 1
VLN. 2

VLA.
mp

VC.
mp

Cb.
mp

54

55

56

57

58

59

B Vivace e maestoso ($\text{♩} = 115$)

FL. 1 ff
FL. 2 ff
OB. 1 ff
OB. 2 ff
CL. 1 ff
CL. 2 ff
BSN. 1 ff
BSN. 2 ff
Hn. 1 ff
Hn. 2 ff
TPT. 1 ff
TPT. 2 ff
TPT. 3 ff
TBN. 1 ff
TBN. 2 ff
B. TBN. ff
TBA. ff
TIMP. ff
PERC. 1 ff
PERC. 2 ff
PERC. 3 ff
PERC. 4 ff
HP. ff
PNO. ff
EUPH. f sub p f fp flatt. gliss.
ff

B Vivace e maestoso ($\text{♩} = 115$)

VLN. 1 ff
VLN. 2 ff
VLA. 1 ff
VLA. 2 ff
VC. 1 ff
VC. 2 ff
CB. 1 ff
CB. 2 ff

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

B. TBN.

TBA.

TIMP.

PERC.

HP.

PNO.

EUPH.

VLN.

VLA.

VC.

CB.

C

FL. 1
FL. 2
OB. 1
OB. 2
CL. 1
CL. 2
BSN. 1
BSN. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
TPT. 1
TPT. 2
TPT. 3
TBN. 1
TBN. 2
B. TBN.
TBA.

Solo *marcato*
mf

mp

Soli
mp
mf

mp

mp

f

a2

mp
f

This section of the musical score features a variety of instruments. The woodwind section includes two flutes, two oboes, two clarinets, and two bassoons. The brass section consists of three trumpets, two tubas, and a bass tuba. The percussion section includes a timpani, four suspended cymbals, a wood block, a bass drum, and a snare drum. The strings provide harmonic support throughout the piece.

TIMP.
PERC. 1
PERC. 2
PERC. 3
PERC. 4
HP.
PNO.
EUPH.

mp

*Sus. Cym.
(brush scrape) pp*

f

Wood Block mf

B.D. f

p

*S.D.
(Rim shot)*

back of handle tap

This section highlights the percussive instruments. It includes four suspended cymbals, a wood block, a bass drum, and a snare drum. The brass section continues to play their parts, providing harmonic support. The overall sound is rhythmic and energetic, with various dynamics and performance techniques like rim shots and brush scrapes.

C

VLN. 1
VLN. 2
VLA.
VC.
CB.

mp stacc.

pizz.

f mf

pizz.

f mf

pizz.

f mf

The string section is the focus here, with multiple violins, a viola, a cello, and a double bass. They play eighth-note patterns, some with pizzicato (plucked) technique and others with bows. The dynamics range from soft to medium, creating a rich harmonic texture.

FL. 1 f
FL. 2
OB. 1 f
OB. 2
CL. 1 f
CL. 2
BSN. 1 f
BSN. 2
H.N. 1
H.N. 2
H.N. 3
H.N. 4
TPT. 1 f
TPT. 2
TPT. 3
TBN. 1 a2
TBN. 2 f
B. TBN.
TBA.
f
TIMP.
f
mf
PERC.
f
HP.
f marcato
PNO.
f marcato
EUPH.
mp f marcato
VLN. 1 p legato f marcato
VLN. 2 mp f marcato arco.
VLA.
arco.
VC.
f arco.
CB.
f

FL. 1
FL. 2

OB. 1
OB. 2

CL. 1
CL. 2

BSN. 1
BSN. 2

HN. 2
HN. 3
HN. 4

TPT. 1
TPT. 2
TPT. 3

TBN. 1
TBN. 2

B. TBN.

TBA.

TIMP.

PERC. 1
PERC. 2
PERC. 3
PERC. 4

HP.

PNO.

EUPH.

VLN. 1
VLN. 2

VLA.

VCL.

CB.

a niente

mf secc.

stamp!

simile

p

p

p

p

p

p

p

p

D Gioco

FL.
OB.
CL.
BSN.
HORN.
TPT.
TBN.
B. TBN.
TBA.

TIMP.
PERC.
H.P.
PNO.
EUPH.

D Gioco

VLN.
VLA.
VC.
CB.

Soli

FL. 1 p

FL. 2 p

OB. 1

OB. 2

CL. 1 Soli p

CL. 2 p Soli

BSN. 1

BSN. 2

HN. 1

HN. 2

HN. 3

HN. 4

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

B. TBN.

TBA.

TIMP.

PERC. 1 (snare off) p

PERC. 2

PERC. 3 p secc.

PERC. 4 f mp

Mar. (hard sticks)

H.P.

PNO. f p

EUPH.

VLN. 1 ff

VLN. 2 ff

VLA. ff

VC. ff

CB. ff

pizz. pizz.

pizz. pizz.

pizz. pizz.

pizz. pizz.

E *Meno Mosso* ($\text{♩}=100$)

rit.

Tranquillo (♩=60)

FL. 1
FL. 2

Solo
OB. 1
OB. 2
CL. 1
CL. 2
BSN. 1
BSN. 2

HN. 1
HN. 2
HN. 3
HN. 4

TPT. 1
TPT. 2
TPT. 3
TPT. 4

Open.
TBN. 1
TBN. 2
B. TBN.
TBA.

TIMP.

Sus. Cym. (soft mallets)
PERC. 1
PERC. 2

HP. 1
HP. 2

PNO.

EUPH.

VLN. 1
VLA. 1
VC. 1
CB. 1

VLN. 2
VLA. 2
VC. 2
CB. 2

pp rit.
mf

f *pp* *a niente*
f *pp* *a niente*
f *pp*
f *pp* *a niente*
f *pp* *a niente*
f *pp* *a niente*

pp

pp *mp* *a niente*

p *l.v.*
p *l.v.*

p *con ped.*

p *pp* *rit.* *pp* *mp*

pp *legato*

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

Più Mosso ($\text{♩}=120$)

FL. 1 *pp*

OB. 1 *pp* *tenuto*

OB. 2 *pp* *tenuto*

CL. 1 *pp* *tenuto*

CL. 2 *pp* *tenuto*

BSN. 1 *mf* *tenuto*

BSN. 2 *mf* *tenuto*

Hn. 1 *pp*

Hn. 2 *pp*

TPT. 1 *pp*

TPT. 2 *pp*

TPT. 3 *pp*

TBN. 1 *pp*

B. TBN. *pp*

TBA. *pp*

TIMP. *mf* *tenuto*

PERC. 1 *ppp* *mp* *a niente*

PERC. 2

PERC. 3

PERC. 4

HP.

PNO. *f*

EUPH.

VLN. 1 *pp*

VLA. 1 *pp*

VC. 1 *pp*

CB. 1 *mp* *molto legato*

VLN. 2 *pp*

VLA. 2 *pp*

VC. 2 *pp*

CB. 2 *pp*

Più Mosso ($\text{♩}=120$)

f *tenuto*

F Vivace

FL. 1
FL. 2

OB. 1
OB. 2

Solo CL. 1
CL. 2

BSN. 1
BSN. 2

HN. 1
HN. 2

TPT. 1
TPT. 2
TPT. 3

TBN. 1
TBN. 2

B. TBN.

TBA.

TIMP.

Percussion 1
p
Percussion 2
Percussion 3
Percussion 4

HP.

PNO.

EUPH.

Vln. 1
Vln. 2

Vla.

Vc.

Cb.

pizz.

[139] [140] [141] [142] [143] [144]

FL. 1 f Picc. 10
FL. 2 f 10
OB. 1 f 1
OB. 2 f 2
CL. 1 f 1
CL. 2 f 2
BSN. 1 f 1
BSN. 2 f 2
HN. 1 f mf
HN. 2 f tenuto
HN. 3 f p
HN. 4 f
TPT. 1 f a2
TPT. 2 f
TPT. 3 f
TBN. 1 f
TBN. 2 f
B. TBN.
TBA. f
TIMP. f
PERC. 1 f
PERC. 2 f
PERC. 3 f
PERC. 4 f
HP.
PNO. f
EUPH.
VLN. 1 f p pp
VLN. 2 f p
VLA. f arco.
VC. f tenuto arco. pp
CB. f tenuto arco. pp

rit. (♩=70)

FL. 1
FL. 2
OB. 1
OB. 2
CL. 1
CL. 2
BSN. 1
BSN. 2
H.N. 1
H.N. 2
TPT. 1
TPT. 3
TBN. 1
TBN. 2
B. TBN.
TBA.
TIMP.
PERC. 1
PERC. 2
PERC. 3
PERC. 4
HP.
PNO.
EUPH.
VLN. 1
VLA. 2
VC. 1
CB.

pp

pp

pp

pp

pp

pp

pp

(soft mallets)

pizz.

pizz.

pizz.

pizz.

p

l.v.

mp

rit. (♩=70)

p

G

FL. 1
FL. 2
OB. 1
OB. 2
CL. 1
CL. 2
BSN. 1
BSN. 2
HORN. 1
HORN. 2
TPT. 1
TPT. 2
TBN. 1
TBN. 2
B. TBN.
TBA.
TIMP.
PERC. 1
PERC. 2
HP.
PNO.
EUPH.
VLN. 1
VLN. 2
VLA.
VC.
CB.

G

Solo *p*

mp

mf *pp*

pp legato

pp legato

con ped.

legato e cantabile

arco.

pp molto tenuto

arco.

156 **157** **158** **159** **160** **161** **162**

Fl. 1
Fl. 2

OB. 1
OB. 2

Soli CL. 1
Soli CL. 2

BSN. 1
BSN. 2

Hn. 2
Hn. 3
Hn. 4

TPT. 1
TPT. 2
TPT. 3

TBN. 1
TBN. 2

B. TBN.

TBA.

TIMP.

Glock.
PERC. 1
PERC. 2
PERC. 3
PERC. 4

HP. pp

PNO. pp

EUPH. mf

VLN. 1
VLN. 2

VLA. pp

VC. pp

Cb. pp

FL. 1 *mf* *ffp* *pp*

FL. 2 *mf* *ffp* *pp*

OB. 1 *mf* *ffp* *pp*

OB. 2 *mf* *ffp* *pp*

CL. 1 *mf* *ffp* *pp*

CL. 2 *mf* *ffp* *pp*

BSN. 1 *mf* *ffp* *pp*

BSN. 2 *mf* *ffp* *pp*

HN. 1 *mf* *ffp* *pp*

HN. 2 *mf* *ffp* *pp*

HN. 3 *mf* *ffp* *pp*

HN. 4 *mf* *ffp* *pp*

TPT. 1 *mf* *ffp* *pp*

TPT. 2 *mf* *ffp* *pp*

TBN. 1 *mf* *ffp* *pp*

TBN. 2 *mf* *ffp* *pp*

B. TBN. *mf* *ffp* *pp*

TBA. *mf* *ffp* *pp*

TIMP. *pp*

PERC. 1 -

PERC. 2 -

PERC. 3 *mf*

PERC. 4 -

HP. -

PNO. *mf* *subp* *l.v.*
con ped.

EUPH. Molto Rubato
mp *(ossia)*

VLN. 1 *ffp* *pp*

VLN. 2 *ffp* *pp*

VLA. *ffp* *pp*

VC. *mf* *ffp* *pp*

CB. *mf* *ffp* *pp*

H Molto Vivace

FL.
OB.
CL.
BSN.
H.N.
TPT.
TBN.
B. TBN.
TBA.
TIMP.
PERC.
HP.
PNO.
EUPH.
VLN.
VLA.
VC.
CB.

mp 5 *ff* *mf* 5 *ff* TO FLUTE
mf 5 *ff* *mf* 6 *ff*
mf 5 *ff* *mf* 6 *ff*
mf 5 *ff* *mf* 5 *ff*
mf 5 *ff* *mf* 5 *ff*
ff *ff* *fff* *f* *ff*
ff *ff* *fff* *f* *ff*
f *f* *mp* *molto*
v *v* *mp* *molto*
v *v* *mp* *molto*
f *f* *p* *f*
f *f* *ff* *ff*
mf *ff* *ff* *ff*
f *v* *ff* *ff*
mp *f* *p* *molto*
f *v* *p* *molto*
f *v* *p* *f*

Fl. 1
Fl. 2
OB. 1
OB. 2
CL. 1
CL. 2
BSN. 1
BSN. 2
HN. 1
HN. 2
HN. 3
HN. 4
TPT. 1
TPT. 2
TPT. 3
TBN. 1
B. TBN.
TBA.
TIMP.
PERC. 1
PERC. 2
PERC. 3
PERC. 4
HP.
PNO.
EUPH.
VLN. 1
VLN. 2
VLA.
VC.
CB.