

## Abstract

Title of dissertation: SUMMER SPRITE FOR ORCHESTRA

Ja-Yai Kim, Doctor of Musical Arts, 2005

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*Summer Sprite for Orchestra* was completed in December, 2004. The piece originated from a singular encounter with little angels at Chang-Kyung Palace, which is the oldest and the most beautiful palace in Korea, and where the kings of the Chosun Dynasty (1393-1897) lived. This encounter was in the summer of 2002. I certainly could not prove that those angels I met were real. Possibly they were the reflection of drops of water after a sudden shower on that summer day. However, I definitely remember that short, unforgettable, and mysterious moment and the angels' beautiful dance-like celebration. *Summer Sprite* is based on these special memories and the encounter with the little angels that summer.

*Summer Sprite* consists of 3 movements: "Greeting," "Encounter," and "Celebration." These follow the course of my encounter with the little angels. In *Summer Sprite*, I wished to describe the image of the angels as well as the

progression of greeting, encounter, and celebration with them. The moods that follow in *Summer Sprite* are by turns lyrical, poetic, fantastic, mysterious, and dream-like. In each movement, I describe the meeting of angels and composer through the use of the soloists -- violin (sometimes viola) and cello.

As suggested by the subtitle of the first movement, "Greeting" portrays the moment when a surprised I met the angels. It begins with tam-tam, marimba, harp, and piano and sets a mysterious and dark mood.

The second movement, "Encounter," is shorter than the first movement. This movement provides a more tranquil mood as well as more unique timbres resulting from the use of mutes and special instruments (English horn, harp, crotales, suspended cymbal, and celesta). The delicate expression of the percussion is particularly important in establishing the static mood of this movement.

The last movement, "Celebration," is bright and energetic. It is also the longest. Here, I require the most delicate changes of dynamics and tempo, the most vigorous harmonies, and the fastest rhythmic figures, as well as the most independent, lyrical, and poetic melodies. For bright orchestral tone color, I used various kinds of percussion such as timpani, xylophone, marimba, vibraphone, cymbals, side drum, tambourine, triangle, and bass drum. This last movement is divided rondo-like into five sections: The first (mm.1-3), second (mm.4 - rehearsal number 1), third (rehearsal numbers 2-4), fourth (rehearsal numbers 5-7), and fifth, (rehearsal numbers 8 -18).

To sum up, *Summer Sprite* describes an unforgettable and mysterious moment in

my life. My intention was to portray this through a concerto-like framework. A model for this would be Brahms' "*Double Concerto*" in A minor, op.102, in which the solo cello stands for my angel and the solo violin (sometimes solo viola) for me.

SUMMER SPRITE FOR ORCHESTRA

By

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## MOVEMENTS

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## INSTRUMENTATION

3 Flutes (3rd doubling Piccolo)  
3 Oboes (3rd doubling English Horn)  
3 Clarinets in Bb (3<sup>rd</sup> doubling Bass Clarinet)\*  
2 Bassoons

4 Horns in F\*  
3 Trumpets in C  
3 Trombones (3rd doubling Bass Trombone)  
Tuba

Timpani (1 player)  
Percussion (3 players)  
: Xylophone, Vibraphone, Marimba, Cymbals, Suspended Cymbal,  
Side Drum, Bass Drum, Tambourine, Triangle, Crotales, and  
Large Tam-Tam

Harp  
Piano/Celesta

Strings  
Including violin, viola, and cello soloists

Score in C

Duration: c.12 minutes

Score in C

# Summer Sprite (for Orchestra) I. Greeting

Ja-Yai Kim  
(2004)

Mysterious, dark ♩ = ca.80

take piccolo (Flute 3 to Piccolo)

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Tuba

Timpani

Suspended Cymbal

Tam-Tam

Marimba

Vibraphone

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

*pp* very softly using soft mallet

*p* sempre using soft mallets

*mf* sempre very softly

*p* sempre very softly

Mysterious, dark ♩ = ca.80

1

Picc. *p* *mf* *mf*

1 Fl. *mf* *p* *mf*

2 Fl. *mp* *mf*

Ob. *mf*

Cl.

Bsn.

Hn.

C Tpt.2

Tbn.2

Tba.

Timp.

Sus. Cym.

T.-T. Triangle beater *pp very softly*

Mar.

Vib. *f* *f* *mf* *sempre*

Hp. *f* *f* *mf* *sempre*

Pno. *mf* *mf* *mf* *mf*

Solo Vln.

Solo Vc.

Vln. I *pp sempre*

Vln. II *pp sempre*

Vla. *pp sempre*

Vc. *pp sempre*

Db. *pp sempre*

\*Bass harmonic sound is 1 octave lower than written

This page of a musical score covers measures 9 through 12. The instruments are arranged as follows:

- Picc.** (Piccolo): Measures 9-12, dynamics *p* and *mf*.
- Fl.** (Flute): 1 and 2 parts, measures 9-12, dynamics *p* and *mf*.
- Ob.** (Oboe): Measures 9-12, dynamics *mf* and *p*.
- Cl.** (Clarinets): 1, 2, and 3 parts, measures 9-12.
- Bsn.** (Bassoons): 1 and 2 parts, measures 9-12.
- Hn.** (Horn): Measures 9-12.
- C Tpt. 2** (Trumpet 2): Measures 9-12.
- Tbn. 2** (Trumpet 2): Measures 9-12.
- Tbn. 1** (Trumpet 1): Measures 9-12.
- Tba.** (Tuba): Measures 9-12.
- Timp.** (Timpani): Measures 9-12.
- Sus. Cym.** (Suspended Cymbal): Measures 9-12.
- T.-T.** (Tom-toms): Measures 9-12.
- Mar.** (Maracas): Measures 9-12, instruction "medium soft sticks" and dynamic *mf*.
- Vib.** (Vibraphone): Measures 9-12, dynamic *mf*.
- Hp.** (Harp): Measures 9-12, includes chord "D/G" and dynamic *8<sup>va</sup>*.
- Pno.** (Piano): Measures 9-12.
- Vln. I** (Violin I): 1 and 2 parts, measures 9-12, dynamic *cresc.*
- Vln. II** (Violin II): 1 and 2 parts, measures 9-12, dynamic *cresc.*
- Vla.** (Viola): Measures 9-12, dynamic *cresc.*
- Vc.** (Violoncello): Measures 9-12, dynamic *cresc.*
- Db.** (Double Bass): Measures 9-12, dynamic *cresc.*



**2 Poco tranquillo** (♩ = ca.80)

14 take flute

Picc. *p* *ff*

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. *p* *ff*

Cl. 1 *mp* *p* *ff* *p* *molto* *f* *p* *molto* *f*

Cl. 2 *mp* *p* *ff* *p* *molto* *f* *p* *molto* *f*

Bsn. *mp* *p* *ff* *p* *molto* *f* *p* *molto* *f*

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

C Tpt.2

Tbn.2

Tba.

Timp.

T.-T. *pp sempre*

Mar.

Vib. *p* *ff*

Hp. *l.v.* *ff* *mp* *f* *mp* *ff*

Pno. *f* *p* *f* *p* *f*

**2 Poco tranquillo** (♩ = ca.80)

*div.*

Vin. II *ff* *pp subito*

Vin. I *ff* *pp subito*

Vla. *ff* *pp subito*

Vcl. *ff* *pp subito*

Db. *ff* *pp subito*

3 **Meno mosso, tranquillo** (♩ = ca. 84)

18

1 Fl. 2

3

Ob. 1

2

Cl. 1

2

3

Bsn. 1

2

Hn.

C Tpt. 2

Tbn. 2

Tba.

Timp.

Sus. Cym.

T.-T.

Mar.

Vib.

Hp.

Pno.

3 **Meno mosso, tranquillo** (♩ = ca. 84)

secco

Vln. I 1

2

Vln. II 1

2

Vla.

Vc. solo

Vc.

Db.

23

1 2 3

Fl. 2

3

Ob. 1 2 3

Cl. 1 2 3

Bsn.

Hn.

C Tpt. 2

Tbn. 2

Tba.

Timp.

Sus.

Cym.

Mar.

Vib.

Hp.

Pno.

Vln. I solo

1 2

Vln. II 1 2

Vla.

Vc. solo

1 2

Vc.

Db.

This page of a musical score covers measures 28 through 31. The instruments listed on the left are: Fl. 2 (Flute 2), Ob. 1, 2, 3 (Oboes), Cl. 1, 2, 3 (Clarinets), Bsn. 1, 2 (Bassoons), Hn. (Horn), C Tpt. 2 (Trumpet 2), Tbn. 2 (Trombone 2), Tba. (Tuba), Timp. (Timpani), Sus. (Suspended Cymbal), T.-T. (Tamtam), Mar. (Maracas), Vib. (Vibraphone), Hp. (Harp), Pno. (Piano), Vln. I solo (Violin I solo), Vln. I 1, 2 (Violin I), Vln. II 1, 2 (Violin II), Vla. (Viola), Vc. solo (Violoncello solo), Vc. 1, 2 (Violoncello), and Db. (Double Bass).

The score features a variety of dynamics and articulations. In measures 28-31, woodwinds and strings play complex patterns with dynamics ranging from *pp* (pianissimo) to *f* (forte). The strings include triplets and slurs. The harp part in measure 31 is marked with a specific chord: G#A.



36 4 accel. ....

1 Fl.2 *f* *p* *p* *f*

3 Ob. *f* *p* *p* *f*

1 Cl.2 *p* *mf-f*

3 Bsn. *p* *f*

Hn. *p*

C Tpt.2 *p* *mf-f*

Hp. *f* *gliss.* *gliss.* *p* *E♭* *ff* *gliss.* *mp* *gliss.* *ff*

Pno. *p* *f*

take bass trombone (trombone 3 to bass trombone)

4 accel. ....

Vln. I solo *mp* *p* *f* *p* *f*

Vln. I 1 *p* *sfz mf* *p*

Vln. I 2 *p* *sfz mf* *p*

Vln. II 1 *p* *sfz mf* *p*

Vln. II 2 *p* *sfz mf* *p*

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

Vc. 1 *p* *f* *p*

Vc. 2 *p* *sfz mf* *p*

Db. *p* *sfz mf* *p*

(accel.) . . . . .

This page contains the musical score for measures 39 through 42. The score is written for a full orchestra and includes several solo parts. The instruments and their parts are as follows:

- Flutes (Fl. 2, 3):** Part 1 (Fl. 2) and Part 3 (Fl. 3) both play melodic lines. Dynamics range from *mp* to *f*.
- Clarinets (Cl. 2, 3):** Part 1 (Cl. 2) and Part 3 (Cl. 3) play melodic lines. Dynamics range from *p* to *f*.
- Horns (Hn. 1, 2, 3, 4):** Horns 1 and 2 play sustained notes. Horns 3 and 4 play melodic lines. Dynamics range from *p* to *f*.
- Trumpets (C Tpt. 1, 3):** Trumpets 1 and 3 play sustained notes. Dynamics range from *mf* to *f*.
- Trombones (Tbn. 1, 2, 3):** Trombone 1 plays sustained notes. Trombones 2 and 3 play melodic lines. Dynamics range from *f* to *f*. The part for Trombone 3 is labeled "bass trombone".
- Piano (Pno.):** The piano part features a complex rhythmic pattern with triplets. Dynamics range from *p* to *f*. The word "sempre" is written above the piano part.
- Solo Violin (Vln. I solo):** A solo violin part with a melodic line and a triplet ending. Dynamics range from *mp* to *mp*.
- Violins (Vln. I, II):** Violin I and Violin II parts play sustained notes. Dynamics range from *mp* to *mp*.
- Viola (Vla.):** The viola part plays sustained notes. Dynamics range from *mp* to *mp*.
- Violoncello (Vc. solo, Vc.):** The solo cello part plays a melodic line. Dynamics range from *f* to *mp*. The other cello part (Vc.) plays sustained notes. Dynamics range from *mp* to *mp*.
- Double Bass (Db.):** The double bass part plays sustained notes. Dynamics range from *mp* to *mp*.

The score is in 3/4 time and features various dynamics and articulations throughout. The tempo is marked as accelerating (accel.) at the beginning of the page.

♩ = ca.92 rit. . . . . ♩ = ca. 72

41 4 seconds

1  
Fl.2  
3

1  
2  
Hn.  
3  
4

1  
3  
C Tpt.2

1  
3  
Tbn.2

Mar.

Vib.

Hp.  
C/G

Pno.  
*p mp*

♩ = ca.92 rit. . . . . ♩ = ca. 72

Vln. I solo  
*p mp pp*

1  
2  
Vln. I  
*pp*

1  
2  
Vln. II  
*pp*

Vla.  
*pp*

Vc.  
*pp*

Db.  
*pp*



## II. Encounter

**Mysterious, Lightly = ca.63**

The score is for a 4/4 piece titled "II. Encounter" with a tempo of "Mysterious, Lightly = ca.63". It features a full orchestra and a chamber ensemble. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are mostly silent until the third measure, where they enter with sustained notes. The brass section (Horn in F, Trumpet in C, Trombone, Tuba) also enters in the third measure with a "con sord." (muted) instruction and a "ppp sempre" dynamic. The percussion section (Suspended Cymbal, Bass Drum, Crotales, Vibraphone) has specific rhythmic patterns, with Crotales and Vibraphone marked "mf" and "p" respectively. The Harp plays chords in the right hand and arpeggiated figures in the left hand, marked "mf" and "p". The Celesta is silent. The strings play a rhythmic accompaniment, with the Double Bass marked "p" and "mp".

**Instrumentation and Dynamics:**

- Flute: Silent
- Oboe: Silent
- Clarinet in Bb: Silent
- Bassoon: Silent
- Horn in F: *ppp sempre*, *a2*, *con sord.*
- Trumpet in C: *ppp sempre*
- Trombone: Silent
- Tuba: Silent
- Suspended Cymbal: Silent
- Bass Drum: Silent
- Crotales: *mf*, *l.v.*
- Vibraphone: *p*, *sempre*
- Harp: *mf*, *p*, *l.v.*, *8va...*
- Celesta: Silent
- Violin I: *mp*, *pp*
- Violin II: *mp*, *pp*
- Viola: *mp*, *pp*
- Violoncello (tutti): *pizz.*, *p*, *mp arco*, *pp*
- Double Bass: *p*, *mp*, *p*

1

5

*poco*

Fl. 1 2 3

*poco*

Ob.

*poco*

Cl. 1 2

Bass Cl.

*poco*

Bsn.

*poco*

a2

3

1 2

Hn.

senza sord.

*ppp*

*p*

*mp*

*p*

*mp*

*p*

*pp poco*

senza sord.

3 4

C Tpt.

*poco*

*poco*

Tbn.

*poco*

Tba.

*poco*

Sus. Cym.

B. D.

*l.v.*

*l.v.*

*poco*

*l.v.*

Crot.

*mp*

*mf*

*poco*

*molto vib.*

*molto vib.*

*mp*

*molto vib.*

*l.v.*

*p*

*sempre*

Vib.

*l.v.*

*p*

*poco*

*mp*

*sempre*

*p*

Hp.

*mp*

*poco*

*mf*

*poco*

*molto vib.*

*l.v.*

*sempre*

*mp*

*sempre*

Cel.

*poco*

1

Vln. I

2

*poco*

Vln. II

*poco*

Vla.

*poco*

1

Vc.

*poco*

*p sostenuto ed espressivo*

*mp*

*p*

*mp*

*p*

*mp*

2

Db.

*poco*

poco rit. . . . . 2 A tempo (♩ = ca.63)

10  
FL.  
Ob.  
Cl.1  
2  
Bass Cl.  
Bsn.  
Hn.  
3  
4  
C Tpt.  
Tbn.  
Tba.  
Sus.Cym.  
B. D.  
Crot.  
Vib.  
Hp.  
Cel.

1.  
a2  
mp  
mf  
mp  
mf  
p sempre  
sub.p  
mp  
p  
mf  
sub.p  
pp sempre  
pp sempre  
l.v.  
l.v.  
p  
mf  
p

10

poco rit. . . . . 2 A tempo (♩ = ca.63)

Vln. I  
Vln. II  
Via.  
1  
2  
Vc.  
1  
2  
Db.

espress.  
p  
mf  
sub.p  
espress.  
p  
mf  
sub.p  
solo  
espress.  
f  
ff  
f  
f  
f  
div.  
pizz.  
arco  
p  
mf  
sub.p  
sub.p  
mp  
mp  
mp  
sub.p  
mp

10

This page of a musical score, numbered 15, features a variety of orchestral instruments. The score is divided into two systems. The first system includes Flute 1 (FL. 1), Oboe 1 (Ob. 1), Clarinet 1 and 2 (Cl. 1, 2), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Horns 1-4 (Hn. 1, 2, 3, 4), Trumpet in C (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Suspended Cymbal (Sus. Cym.), Snare Drum (B. D.), Crotales (Crot.), and Vibraphone (Vib.). The second system includes Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The music is characterized by complex rhythmic patterns, including many triplet figures. Dynamic markings range from *p* (piano) to *ff* (fortissimo), with some passages marked *f* (forte) and *mp* (mezzo-piano). Performance instructions include *solo* and *tutti* (with a *(2=)* marking). A specific chord for the Harp is indicated as "E F Ab". The score is written in a key signature of two sharps (F# and C#).



Fl. 1  
Ob. 1  
1  
Cla. 2  
Bass Cl.  
Bsn. 1.  
1  
Hn. 2  
3  
4  
C Tpt.  
Tbn.  
Tba.  
Sus. Cym.  
B. D.  
Crot. I.v.  
Vib. p  
Hp. *pp* *f* *pp* *f* *pp* *f* *pp* *f*  
Cel.  
Vln. I. *sempre unis.*  
Vln. II. *sempre*  
1  
Vla. 2  
Vc. *unis.*  
Db. *p*  
*f* *mp* *f* *mp*  
*p < mf < p* *f < mf* *p < f* *f*  
oboe 3 to English Horn  
*pliss.* *p*  
*pliss.* *p*  
*6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*  
2. *f*  
*unis.* *mp* *mp* *mp* *mp*

Detailed description: This page of a musical score, numbered 21, covers measures 1 through 4. It features a dense orchestration including woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba), percussion (Snare, Cymbal, Triangle, Crotales, Vibraphone), keyboard (Piano, Celeste), and strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds have active parts with various dynamics and articulations, while the strings provide a steady accompaniment, often marked 'sempre unis.'. The piano part is highly rhythmic with sixteenth-note patterns. Percussion instruments have specific rhythmic contributions, including a '1.v.' (vibraphone) and a 'p' (triangle) in the first measure. Dynamics range from piano (p) to fortissimo (f).

4 Slightly Slower (♩ = ca.58-60)

25

Fl. 1.

Ob. 1.

1

Cl. 2

Bass Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.

B. D.

Croc.

Vib.

Hp.

Cel.

con sord.

senza sord.

pp

p

mp

mf

English Horn

espress.

mf

ff

DbC#

f

4 Slightly Slower (♩ = ca.58-60)

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord.

senza sord.

senza sord.

unis.

p

poco a poco rit. . . . . Lento e calmato (♩ = ca.52-54)

Musical score for woodwinds and strings, measures 30-45. The score includes parts for Flute (Fl.), Oboe 3 (Ob. 3 (E.H.)), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (Bass Cl.), Bassoon 1 (Bsn. 1), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Suspended Cymbal (Sus. Cym.), Bells (B. D.), Crota (Crot.), Vibraphone (Vib.), Harp (Hp.), and Celesta (Cel.). The music features various dynamics such as *espress.*, *p*, *mf*, *pp*, *ppp*, and *soft*. There are also performance instructions like *tutti* and *con sord.*. The tempo is marked *Lento e calmato* with a metronome marking of approximately 52-54 beats per minute.

poco a poco rit. . . . . Lento e calmato (♩ = ca.52-54)

Musical score for strings, measures 30-45. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music features various dynamics such as *pizz.*, *p*, *div.*, *mp*, *pp*, *ppp*, and *soft*. There are also performance instructions like *solo arco*, *con sord.*, and *sempre pizz.*. The tempo is marked *Lento e calmato* with a metronome marking of approximately 52-54 beats per minute.



### III. Celebration

**Vivace (♩=c. 80)** **Meno Mosso (♩=c. 56)**

**Woodwinds:**  
Flute 1, 2, 3; Oboe 1, 2, 3; Clarinet in Bb 1, 2, 3; Bassoon 1, 2

**Brass:**  
Horn in F 1, 2, 3, 4; 3 Trumpets in C (1, a3); 3 Trombones; Tuba

**Percussion:**  
Xylophone; Marimba; Vibraphone

**Strings:**  
Violin I, Violin II, Viola, Violoncello, Double Bass

**Key Performance Indicators:**  
Dynamics: *pp*, *ppp sempre*, *mp*, *mf*, *f*, *ff*, *fff*, *p*, *pp*, *ppp*, *ppp sempre*, *pizz.*, *solo*, *solo celotone*, *p sempre*  
Tempo: **Vivace (♩=c. 80)**, **Meno Mosso (♩=c. 56)**  
Rehearsal Mark: **1**

poco a poco accel. . . . .

**Vivace** (♩=c.80)

*solo*

Fl. 1 *mp > p* *mp < mf* *p* *mf* *p*

Fl. 2 *mp < mf* *p* *mf*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *mp > p* *mp* *p* *mp > p* *mp* *p*

Cl. 2 *mp* *mf* *mp* *mf* *mp*

Cl. 3

Bsn. 1 *p* *mp* *p* *mp* *p* *mp > p*

Bsn. 2

Bsn. 3 *mf* *p*

Hrn. 1 *pp* *mp*

Hrn. 2 *pp* *pp*

Hrn. 3 *pp* *mp*

C Tpt. *1 con sord.* *mp > p* *mp p*

Tbn. 1

Tbn. 2

Xyl. *p sempre*

Mar. *p sempre* *p sempre* *cresc.*

Vib.

poco a poco accel. . . . . **2** **Vivace** (♩=c.80)

Vln I

Vln II

Vla.

Vc.

Db.

19

3

Fl. 1

Fl. 2

3

1

Ob. 2

3

1

Cl. 2

3

1

Bsn. 2

Hr. 2

C Tpt. 2

Tbn. 2

Tba. 2

Xyl. *cresc.*

Mar. *f*

Vib. *f*

Vln I solo

Vln I

Vln II

Vla.

Vcl.

Db.

4  
27  
3''

5 Andante e delicato (♩=c.36)

Fl. 1 2 3  
Ob. 1 2 3  
Cl. 1 2 3  
Bsn. 1 2  
Hn. 1 2 3 4  
C Tpt. 1 2 3  
Tbn. 1 2 3  
Tba. 1 2 3  
Cym.  
S. D.  
Tamb.  
Tri.  
Xyl.  
Vib.  
Hp.  
p  
f  
mp  
ff  
p  
mf  
pp  
mf  
pp  
pp  
p  
mf  
pp  
pp  
pp  
mp  
ff  
ff  
3''  
clashed  
Lv.  
pp sempre  
pp sempre  
pp sempre  
p sempre  
p sempre  
L.v.  
mf

4  
5 Andante e delicato (♩=c.36)

Vln. I solo  
Vln. I  
Vln. II  
Vla.  
Vc. solo  
Vc.  
Db.

con sord.  
p dolce  
fp  
mf  
p  
f  
p  
mf  
p sempre  
con sord.  
pizz.  
p sempre

35 6 

Fl.

Ob.

Cl.

1  
Bsn. *p sempre*

2  
*p sempre*

1  
Hrn. *con sord.*

2  
*p sempre*

3  
C Tpt.

4  
Tbn.

Tbn.

Timp.

S. D.

Tamb.

Tri.

Xyl.

Mar.

Vib.

Hp.  
*p f p f mf f*

Pno. *p sempre*

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

Vln. I *pizz.*

Vln. II *arco*

Vla.

Vcl. solo *solo p f p f p mf p*

Vcl.

Db.

8 Brightly (♩=c.56) 9 Rhythmically (♩=c.40)

Picc. 7 take piccolo

Fl. 1 2

Ob.

Cl. 1 2

Bsn. 1 2

Hrn. 1 2 3

C Tpt. 1 2 3

Tbn. 1 2 3

Tba.

Timp.

S. D.

Xyl.

Mar.

Vib.

Pno.

Vln I solo 7 arco con sord. p sempre f

Vln I 1 2

Vln II 1 2

Vla. 1 2

Vcl. solo 7 arco con sord. p sempre f

Vcl. 1 2

Db. 1 2

senza sord. a2 a3

brassy

mf f

mute off

arco

This page contains a musical score for orchestra and strings, starting at measure 57 and ending at measure 100. The score is divided into two systems. The first system (measures 57-99) includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoon, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Timpani, Cymbals, Snare Drum, Xylophone, Maracas, Vibraphone, and Piano. The second system (measures 100-100) includes parts for Violins I and II, Violas, Cellos, and Double Basses. The score features various dynamics such as *ff*, *f*, *pp*, and *p*, as well as performance instructions like *pizz.* and *clashed*. A rehearsal mark '10' is placed above measure 100. The music is written in 3/4 time and includes complex rhythmic patterns and articulation marks.

72

11

Picc.

1

Fl. 2

1

Ob. 2

3

Cl. 1

2

Hn. 1

2

C Tpt. 3

Tbn. 1

2

Timp.

Cym.

S. D.

Mar.

Hp.

Pno.

Vln. I 1

2

Vln. II 1

2

Vla. 1

2

Vc. 1

2

Db. 1

2

ff

f

mf

pp

arco

pizz.

acc.

sl.

ff clusd

f

a2

G#

11



85 12

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

Fl. 1 *p* *f* *p* *f* *p* *f*

Fl. 2 *p* *f* *p* *f* *p* *f*

Ob. 1 *p* *f* *p* *f* *p* *f*

Ob. 2 *p* *f* *p* *f* *p* *f*

Ob. 3 *p* *f* *p* *f* *p* *f*

Cl. 1 *p* *f* *p* *f* *p* *f*

Cl. 2 *p* *f* *p* *f* *p* *f*

Ban. 1 *p* *f* *p* *f* *p* *f*

Ban. 2 *p* *f* *p* *f* *p* *f*

Hrn. 1 *mf* *pp* *mf* *pp* *mf* *pp*

Hrn. 2 *mf* *pp* *mf* *pp* *mf* *pp*

Hrn. 3 *mf* *pp* *mf* *pp* *mf* *pp*

Hrn. 4 *mf* *pp* *mf* *pp* *mf* *pp*

C. Tpt. *p* *mf* *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf* *p* *mf*

Timp. *ff* *f* *ff* *f* *ff* *f*

B. D. *clashed* *clashed* *clashed*

Cym. *clashed* *clashed* *clashed*

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

Mar. *pp* *f* *pp* *f* *pp* *f*

Harp. *p* *rit.* *ff* *rit.* *p*

Pao. *f*

Vln. I *mf* *pp* *pp* *f*

Vln. II *mf* *pp* *pp* *f*

Vla. 1 *mf* *pp* *pp* *mp*

Vla. 2 *mf* *pp* *pp* *mp*

Vcl. 1 *mf* *pp* *pp* *pp*

Vcl. 2 *mf* *pp* *pp* *pp*

Db. 1 *mf* *pp* *pp* *pp*

Db. 2 *mf* *pp* *pp* *pp*

This page of a musical score covers measures 13, 14, and 15. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 13-15.
- Fl.**: Flutes 1 and 2, measures 13-15.
- Ob.**: Oboes 1, 2, and 3, measures 13-15.
- Cl.**: Clarinets 1, 2, and 3, measures 13-15.
- Bsn.**: Bassoons 1 and 2, measures 13-15.
- Hr.**: Horns 1, 2, 3, and 4, measures 13-15.
- C Tpt.**: Trumpets in C, measures 13-15.
- Tbn.**: Trombones, measures 13-15.
- Timp.**: Timpani, measures 13-15.
- B. D.**: Bass Drum, measures 13-15.
- Cym.**: Cymbal, measures 13-15.
- Mar.**: Maracas, measures 13-15.
- Hp.**: Harp, measures 13-15.
- Pno.**: Piano, measures 13-15.
- Vln. I**: Violins I, measures 13-15.
- Vln. II**: Violins II, measures 13-15.
- Vla.**: Violas, measures 13-15.
- Vcl.**: Cellos, measures 13-15.
- Db.**: Double Basses, measures 13-15.

Measure numbers 13, 14, and 15 are indicated at the top of their respective systems. The score includes various dynamic markings such as *f*, *mf*, *p*, *pp*, and *ff*, as well as performance instructions like *rit.* and *all.* (allargando). The harp part features a *rit.* marking and a *gliss.* (glissando) instruction. The piano part includes a *pp* marking and a *ff* marking. The string parts (Violins, Violas, Cellos, Double Basses) are marked with *f* and *pp* dynamics.

105 take flute

**Woodwinds:**  
Piccolo (Picc.): *f*  
Flute (Fl.): *f*  
Oboe (Ob.): *f*  
Clarinet (Cl.): *f*  
Bassoon (Bsn.): *f*

**Brass:**  
Trumpet (C Tpt.): *mp*  
Trombone (Tbn.): *mp*

**Percussion:**  
Bass Drum (B. D.): *pp*, *cresc.*, *mf*, *f*  
Cymbal (Cym.): *pp*, *f*  
Tom-tom (Tom.): *pp*

**Other:**  
Harp (Hp.): *pp*, *gliss.*, *p*, *ff*, *gliss.*  
Piano (Pno.): *pp*, *f*

**Strings:**  
Violin I (Vh. I): *pp*  
Violin II (Vh. II): *pp*  
Viola (Vla.): *pp*  
Violoncello (Vc.): *pp*  
Double Bass (Db.): *pp*

Measure 16: *pp*  
Measure 17: *pp* **tutti**

17

This page of a musical score, numbered 17, contains the following parts and markings:

- Flutes (Fl.):** Three staves (1, 2, 3) with dynamic markings *p*, *f*, and *mf*.
- Oboes (Ob.):** Three staves (1, 2, 3) with dynamic markings *p*, *f*, and *mf*.
- Clarinets (Cl.):** Three staves (1, 2, 3) with dynamic markings *p*, *f*, and *mf*.
- Bassoons (Bsn.):** Two staves with dynamic markings *p*, *f*, and *mf*.
- Horns (Hn.):** Four staves (1, 2, 3, 4) with dynamic markings *pp* and *p*.
- Cornets (C. Tpt.):** Two staves (1, 2) with dynamic markings *p* and *f*.
- Trumpets (Tbn.):** Three staves (1, 2, 3) with dynamic markings *p* and *f*.
- Timpani (Timp.):** One staff with dynamic markings *pp* and *p*.
- Bass Drum (B. D.):** One staff with dynamic markings *pp*, *cresc.*, *mf*, and *f*.
- Harpsichord (Hp.):** One staff with dynamic markings *pp*, *ff*, and *p*.
- Piano (Pno.):** Two staves with dynamic markings *pp*, *ff*, and *mf*.
- Violins (Vln. I, II):** Two staves (1, 2) with dynamic marking *mp*.
- Violas (Vla.):** Two staves (1, 2) with dynamic marking *mp*.
- Violoncellos (Vc.):** Two staves (1, 2) with dynamic marking *mp*.
- Double Basses (Db.):** Two staves (1, 2) with dynamic marking *mp*.

18

117

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. 1, 2, 3

Bsn. 1, 2

Hr. 1, 2, 3, 4

C. Tpt. 1, 2, 3

Tbn. 1, 2, 3

Timp.

B. D.

Hp.

Pao.

Vln. I

Vln. II

Vla. 1, 2

Vcl. 1, 2

Db.

*p*, *f*, *mf*, *mp*, *pp*, *ff*, *rit.*, *gliss.*

18

Detailed description: This page of a musical score covers measures 117, 118, and 119. It features a large ensemble of instruments. The woodwind section includes three flutes, three oboes, three clarinets, and two bassoons. The brass section consists of four horns, three trumpets, three trombones, and a tuba. The percussion section includes timpani, a snare drum, and a cymbal. The harp and piano are also present. The string section includes first and second violins, two violas, two violas, two cellos, and a double bass. The score is written in a common time signature. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The harp part includes markings for *gliss.* (glissando) and *rit.* (ritardando). The page number 18 is indicated in a box at the top left and bottom center.

120

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. 1, 2, 3

Bsn. 1, 2

Hn. 1, 2, 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2, 3

Tbn.

Timp.

B. D.

Cym.

S. D.

Tamb.

Hp.

Pno.

Vln I

Vln II 1, 2

Vla 1, 2

V. C. 1, 2

Db.

*mf*, *ff*, *f*, *p*, *cresc.*, *decresc.*, *pizz.*