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Two Movements for Orchestra

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Abstract

Two Movements for Orchestra, is a piece of music aimed at developing the use of the process of *phasing*. Used extensively as a device in minimalist music, this piece explores the process when applied to a wide variety of instruments using free chromaticism. When the process is applied to instruments of contrasting timbres, the results can include: increased resonance, echo-like effects and increased rhythmic complexities. As the piece unfolds, the avoidance of any strict pulse or beat found within the first movement is replaced by a desire for rhythmic clarity within the second movement. This dichotomy is essential to showing the importance of *phasing* as a compositional tool.

Keywords:

Two Movements for Orchestra, canadian music, phasing, composition.

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Instrumentation

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet in B \flat 1, 2

Bassoon

Horn in F 1, 2

Trumpet in B \flat 1, 2

Trombone 1, 2

Tuba

Timpani

Percussion (Sus. Cym. , Xylophone & 4 Tom-Toms)

Violin I (Div. 1 & 2)

Violin II (Div. 1 & 2)

Viola (Div. 1 & 2)

Cello (Div. 1 & 2)

Contrabass (Div. 1 & 2)

Two Movements For Orchestra

Jeff Lupker

(2016)

I - Phase

♩ = 96

The score is for the first movement, 'I - Phase', in 4/4 time with a tempo of quarter note = 96. The instrumentation includes Piccolo, Flute (1, 2), Oboe (1, 2), Clarinet in Bb (1, 2), Bassoon, Horn in F, Trumpet in Bb (1, 2), Trombone (1, 2), Tuba, Percussion I (Timp.), Percussion II (4 Tom-Toms), Violin I (1, 2), Violin II (1, 2), Viola (1, 2), Cello (1, 2), and Contrabass (1, 2). The woodwinds and strings play sustained notes with various dynamics including *pp*, *mp*, *mf*, and *p*. The percussion parts feature rhythmic patterns on the Tom-Toms and Timp., with dynamics ranging from *mp* to *pp*. The strings play a rhythmic accompaniment with dynamics like *p*, *mp*, and *p*.

This page of a musical score, numbered 2, contains the staves for various instruments. The score begins at measure 10. The instruments listed on the left are: Picc., Fl. 1 and 2, Ob. 1 and 2, Cl. 1 and 2, Bsn., Hn., Trp. 1, 2, Trmb. 1, 2, Tba., Perc. I and II, Vln. I and II (1 and 2 for each), Vla. 1 and 2, Vlc. 1 and 2, and Cb. 1 and 2. The woodwind and string parts feature dynamic markings such as *pp*, *ppp*, *mp*, *mf*, *p*, and *ppp*. The percussion parts include specific rhythmic patterns. The string parts include phrasing slurs and dynamic markings like *p<mp>p*, *<mp*, *p<mp>*, *p<mp>p*, *p<mp>p*, *p<mp>p*, *<mp*, *p<mp>*, and *p*. The cellos and violas have a *Port.* (Portamento) marking. The woodwinds have a *N* (Naturale) marking. The score is written in a standard orchestral format with multiple staves per instrument.

A ♩ = 84

Picc. 20

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

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

1 Ob. *mp* *mf* *mp* *mf* *mp* *mf* *p* *mf*

2 Ob.

1 Cl.

2 Cl.

Bsn.

A ♩ = 84

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

A ♩ = 84

Perc. I *f*

Perc. II *f*

A ♩ = 84

1 Vln. I

2 Vln. I

1 Vln. II

2 Vln. II

1 Vla.

2 Vla.

1 Vlc.

2 Vlc.

1 Cb. *mf*

2 Cb. *mf*

26

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

Perc. I

Perc. II

Vln. I 1 2

Vln. II 1 2

Vla. 1 2

Vlc. 1 2

Cb. 1 2

3/4 4/4 4/4 4/4 2/4 4/4

mp *f* *mp* *f*

mp *f* *mp* *f*

mp *f* *mp* *f*

pp *mf*

pp *mf*

a 2
p *mp*

Solo: 1 sotto voce
pp

mf *f* *mp*

mf *f*

mp *mf*

p *pp*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

B

Picc. *33*

1 Fl. *mp* *mf* *mp* *mf*

2 Fl. *mp* *mf* *mp* *mf*

1 Ob. *p* *mp* *p* *mf* *mp*

2 Ob.

1 Cl. *mp* *mf* *mp* *mf*

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

Bsn. *mp* *mf* *mp* *mf* *mp*

B

Hn. *33*

Trp. 1,2

Trmb. 1,2

Tba.

B

Perc. I *33*

Perc. II *To Xylo.*

B

Vln. I *33* *pizz.* *mp*

2 Vln. I *pizz.* *mp*

1 Vln. II *pizz.* *mp*

2 Vln. II *pizz.* *mp*

Vla. 1

2 Vla.

Vlc. 1

2 Vlc.

1 Cb. *mf*

2 Cb. *mf*

Picc. 37

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

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

Ob. 1 *mf* *p* *mf* *p* *pp* *mf*

Ob. 2 *p* *mp* *mf*

Cl. 1 *f* *mf* *p* *p* *mp* *mf*

Cl. 2 *mf* *p* *mf* *p* *pp* *mp* *p* *mp* *mf*

Bsn. *mf* *p* *mf* *p* *pp* *mp*

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

Perc. I *mf*

Perc. II Xylo. Hard Mallets *mf*

Vln. I 1 *mp* *f*

Vln. I 2 *mp* *f*

Vln. II 1

Vln. II 2

Vla. 1 *f*

Vla. 2 *f*

Vlc. 1 *pp* *mf*

Vlc. 2 *pp* *mf*

Cb. 1 *mp* Port.

Cb. 2 *mp* Port.

C

Picc. 4/4

Fl. 1: *mp* Port. *mf* *mp* *mf* *mp* *mf*

Fl. 2: *mp* Port. *mf* *mp* *mf* *mp* *mf*

Ob. 1: *mp* *mf* *f*³ *mp* *mf*

Ob. 2: 4/4

Cl. 1: *mp* Port. *mf* *mp* Port. *mf* *mp* *mf*

Cl. 2: *mp* *mf* *f*³ *mp* *mf*

Bsn. *mf* *f*

Hn. 4/4

Trp. 1,2 4/4

Trmb. 1,2 4/4

Tba. *mp* 4/4

Perc. I 4/4 *mp*

Perc. II *f* *mf* *f*

Vln. I 1: *f* *pp* *mf* *pp* *mf* *pp*

Vln. I 2: *mf* *pp* *arco* *lightly* *mp*

Vln. II 1: *mp* *arco* *lightly* *mp*

Vln. II 2: *mp* *arco* *lightly* *mp*

Vla. 1 4/4

Vla. 2 4/4

Vlc. 1: *pp* *mf*

Vlc. 2: *pp* *mf*

Cb. 1 4/4

Cb. 2 4/4

46

Picc. *pp* *pp*

1 Fl. *f* *mp* *Port.* *f*

2 Fl. *f* *mp* *Port.* *f*

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

2 Ob. *mf* *f* *mp* *p* *f*

1 Cl. *f* *mp* *mp* *Port.* *f*

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

Bsn. *f* *mp* *p* *mp* *p*

Hn. *pp* *pp*

Trp. 1,2 *pp* *pp*

Trmb. 1,2 *ppp* *a 2* *ppp*

Tba. *ppp* *ppp*

Perc. I *mp* *p* *mf*

Perc. II *To Sus. Cym.* *Sus. Cym.* *mp*

1 Vln. I *pp* *ppp*

2 Vln. I *pp* *ppp*

1 Vln. II *p < f*

2 Vln. II *p < f*

1 Vla. *pp* *f*

2 Vla. *pp* *f*

1 Vlc. *p < f*

2 Vlc. *p < f*

1 Cb. *p* *p*

2 Cb. *p* *p*

D *Espressivo*

Picc. 50

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

D *Espressivo*

Hn. 50

Trp. 1,2 a 2 con sord. *p*

Trmb. 1,2 *p*

Tba.

D *Espressivo*

Perc. I 50

Perc. II To 4 Tom-Toms

D *Espressivo*

Vln. I 1 2 *sul pont.* *mp* *pp* *mp* *pp* *mp* *pp*

Vln. II 1 2 *sul pont.* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. 1 2 *mp* *pp* *mp* *pp*

Vlc. 1 2

Cb. 1 2 *mf* *pp* *pp*

54

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

Bsn.

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

Perc. I

Perc. II

1

Vln. I

2

1

Vln. II

2

1

Vla.

2

1

Vlc.

2

1

2

Cb.

The musical score on page 10 covers measures 54 through 57. It is arranged in a standard orchestral format with multiple staves for each instrument. The time signature is 6/4. The score includes dynamics such as *ppp*, *p*, *mp*, and *pp*, along with performance markings like *Port.* and *Senza Sord.*. The woodwind and brass sections have relatively sparse parts in these measures, while the strings play a more active role with sustained notes and some melodic movement. The percussion parts are mostly rests, with some light rhythmic activity in measures 55 and 56.

E ♩ = 96

58

Picc. *mf*³₃

1

Fl. 1

2

Ob. 1 *ppp*

2 *ppp* *pp* *ppp*

Cl. 1 *ppp*

2 *ppp*

Bsn. *ppp* *mf*

E ♩ = 96

58

Hn. *pp* *p* *pp*

Trp. 1,2

Trmb. 1,2

Tba.

E ♩ = 96

58

Perc. I *mp* *mf*

Perc. II *mp* *mf* To Xylo

E ♩ = 96

58

Vln. I 1

2

Vln. II 1

2

Vla. 1

2

Vlc. 1 *p* *mp* *p* *mp* *p* *mp* *p*

2 *p* *mp* *p* *mp* *p* *mp* *p*

Cb. 1 *p* *mp* *p* *mp* *p* *mp* *p* Port.

2 *p* *mp* *p* *mp* *p* *mp* *p* Port.

F

Picc. 1, 2

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Trp. 1, 2

Trmb. 1, 2

Tba.

Perc. I

Perc. II

Vln. I 1, 2

Vln. II 1, 2

Vla. 1, 2

Vlc. 1, 2

Cb. 1, 2

F

Vln. I 1, 2

Vln. II 1, 2

Vla. 1, 2

Vlc. 1, 2

Cb. 1, 2

F

Vln. I 1, 2

Vln. II 1, 2

Vla. 1, 2

Vlc. 1, 2

Cb. 1, 2

This page of a musical score covers measures 68 to 71. The score is for a full orchestra and includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons, Horns, Trumpets (1 and 2), Trombones (1 and 2), Tubas, Percussion I and II, Violins I and II, Violas, and Cellos. The music is in 4/4 time. Measure 68 features Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, and Tuba. Measures 69 and 70 show the entry of the Clarinet and Bassoon sections. Measure 71 features the Horn, Trumpet, Trombone, Percussion, Violin, Viola, and Cello sections. The score includes various dynamics such as *mf*, *f*, *mp*, *pp*, *p*, and *ppp*, along with articulation marks like accents and slurs. Percussion parts include instructions for 'To Sus. Cym.' and 'Sus. Cym.'

72 Picc. *mp* *mf* *p*

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

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

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

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

1 Cl. *pp*

2 Cl. *pp*

Bsn. *mf* *p*

72 Hn. *mf* *mp*

Trp. 1,2 *mp* *mf* *mp*

Trmb. 1,2 *mp* *mf* *mp*

Tba. *mp* *p* *pp*

Perc. I *To Xylo.* *mf*

Perc. II *To 4 Tom-Toms*

72 Vln. I *mp* *mf* *mp* *p*

2 Vln. I *p* *mf* *p* *pp*

1 Vln. II *p* *mp* *mf* *mp* *p*

2 Vln. II *pp* *p* *mf* *p* *pp*

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

2 Vla. *pp* *p* *mf* *p* *pp*

1 Vlc. *p* *mp* *pp*

2 Vlc. *p* *mp* *pp*

1 Cb. *mp* *p* *pp*

2 Cb. *mp* *p* *pp*

G

Picc. 1, 2

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn.

77

mp

p

mp

mp

mp

mp

G

Hn.

Trp. 1, 2

Trmb. 1, 2

Tba.

77

mp

mp

mf

G

Perc. I

Perc. II

4 Tom-Toms

p

mp

G

Vln. I 1, 2

Vln. II 1, 2

Vla. 1, 2

Vlc. 1, 2

Cb. 1, 2

77

pizz.

p

ppp

pp

p

pp

p

pp

p

mp

p

mp

p

mp

mp

pizz.

mp

arco

p

mp

Poco rit.

This page contains the musical score for measures 83 through 87 of an orchestral piece. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo marking is *Poco rit.* (Poco ritardando). The score includes the following parts:

- Picc.**: Piccolo flute, rests throughout.
- Fl.**: Flutes 1 and 2. Measure 83 features a triplet of eighth notes in both parts, marked *mp*. Measure 84 continues with a melodic line marked *mf*. Measures 85-87 show dynamics shifting from *mp* to *f*.
- Ob.**: Oboes 1 and 2. Measures 83-84 feature a melodic line marked *mf* with a *Port.* (Portamento) marking. Dynamics shift to *mp* and then *f* in measures 85-87.
- Cl.**: Clarinets 1 and 2. Measures 83-84 feature a melodic line marked *p*. Measures 85-87 feature a melodic line marked *mp*.
- Bsn.**: Bassoons, rests throughout.
- Hn.**: Horns, rests throughout.
- Trp. 1,2**: Trumpets 1 and 2. Measure 83 features a melodic line marked *mp*. Measure 84 features a melodic line marked *mp* with an accent. Measure 85 features a melodic line marked *mf*. Measure 86 features a melodic line marked *mp*. Measure 87 features a melodic line marked *mp*.
- Trmb. 1,2**: Trombones 1 and 2, rests throughout.
- Tba.**: Tuba, rests throughout.
- Perc. I, II**: Percussion I and II, rests throughout.
- Vln. I**: Violins I. Measure 83 features a melodic line marked *pp* with an *arco* marking. Measure 84 features a melodic line marked *mp*. Measure 85 features a melodic line marked *pp*. Measure 86 features a melodic line marked *mp*. Measure 87 features a melodic line marked *mp*.
- Vln. II**: Violins II. Measure 83 features a melodic line marked *pp* with an *arco* marking. Measure 84 features a melodic line marked *mp*. Measure 85 features a melodic line marked *pp*. Measure 86 features a melodic line marked *mp*. Measure 87 features a melodic line marked *mp* with an *mf* dynamic.
- Vla.**: Violas 1 and 2. Measures 83-84 feature a melodic line marked *p*. Measures 85-87 feature a melodic line marked *p*.
- Vlc.**: Cellos 1 and 2. Measures 83-84 feature a melodic line marked *p*. Measures 85-87 feature a melodic line marked *p* with an *mf* dynamic.
- Cb.**: Double Basses 1 and 2. Measures 83-84 feature a melodic line marked *p*. Measures 85-87 feature a melodic line marked *p* with an *mf* dynamic.

H ♩. = 64 Scherzando

Picc. 88

1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Detailed description: This block contains the musical notation for the woodwind section and the first two staves of the string section. The Piccolo part is mostly rests. The Flute 1 part has a melodic line starting at measure 88 with a dynamic of *p*. The Flute 2 part has a similar line. The Oboe 1 and 2 parts have melodic lines with dynamics of *mp* and *p*. The Clarinet 1 part has a melodic line with a dynamic of *mf*. The Clarinet 2 part has a melodic line with a dynamic of *mf*. The Bassoon part has a melodic line with a dynamic of *mf*. The string parts (Violin I, Violin II, Viola, Violoncello) are partially visible at the bottom of this block.

H ♩. = 64 Scherzando

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

Detailed description: This block contains the musical notation for the brass section. The Horn part has a melodic line with a dynamic of *mf*. The Trumpet 1 and 2 parts have melodic lines with a dynamic of *mf*. The Trombone 1 and 2 parts have melodic lines with a dynamic of *mf*. The Tuba part has a melodic line with a dynamic of *mf*.

H ♩. = 64 Scherzando

Perc. I

Perc. II

Detailed description: This block contains the musical notation for the percussion section. Both Percussion I and II parts are mostly rests.

H ♩. = 64 Scherzando

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

Detailed description: This block contains the musical notation for the string section. The Violin I parts have melodic lines with dynamics of *mf* and *p*. The Violin II parts have melodic lines with dynamics of *f* and *mf*. The Viola parts have melodic lines with dynamics of *p < mf* and *mf*. The Violoncello parts have melodic lines with dynamics of *p < mf* and *mf*. The Double Bass parts have melodic lines with dynamics of *mf* and *mf*.

I

Picc. *pp* *ppp* *p*

Fl. 1 *pp* *pp*

Fl. 2 *pp* *pp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *ppp* *p*

Cl. 2 *ppp* *p*

Bsn. *mp* *p*

Hn. *pp* *ppp* *pp* *ppp*

Trp. 1,2 *pp* *ppp* *pp* *ppp*

Trmb. 1,2 *pp* *ppp* *pp* *ppp*

Tba. *mp* *p*

Perc. I *mf* *mp*

Perc. II *mf*

Vln. I 1 *p* *pp* *p*

Vln. I 2 *p* *pp* *p*

Vln. II 1 *mf*

Vln. II 2 *mf*

Vla. 1 *mp* *mf*³

Vla. 2 *mp* *mf*³

Vlc. 1 *p* *mf*

Vlc. 2 *p* *mf*

Cb. 1 *mp*

Cb. 2 *mp*

100

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

Perc. I

Perc. II

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

p

mp

mf

pp

f

arco

3

J ♩ = ♩. Scherzando

105

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

Perc. I

Perc. II

Vln. I 1 2

Vln. II 1 2

Vla. 1 2

Vlc. 1 2

Cb. 1 2

con sord.
mf

con sord.
mf

mf *mp* *f*

f *ff* *mf* *mf*

f *ff* *mf* *mf*

mf *mf*

f *mf* *mf*

pizz. *mf* arco *mf*

pizz. *mf* arco *mf*

pizz. *f* *mf* *f* *mf*

pizz. *f* *mf* *f* *mf*

108

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

Bsn.

108 Senza sord.

Hn.

108 Senza sord.

Trp. 1,2

Trmb. 1,2

Tba.

Perc. I

Perc. II

108

Vln. I

1

2

Vln. II

1

2

Vla.

1

2

Vlc.

1

2

Cb.

1

2

Detailed description of the musical score: The score is for measures 108, 109, and 110. It features a variety of instruments including woodwinds, brass, percussion, and strings. The Piccolo, Flutes, Oboes, Clarinets, Bassoon, Horns, and Trumpets are mostly silent in these measures. The Trombones and Tuba play a rhythmic pattern starting in measure 109, with dynamics increasing from *mf* to *f*. The Percussion I part has a rhythmic pattern starting in measure 109, with dynamics *mf*, *mp*, *f*, and *ff*. The Violin I and II parts play a melodic line starting in measure 108, with dynamics *f* and *ff*. The Viola and Violoncello parts play a rhythmic pattern starting in measure 109, with dynamics *mf*. The Contrabass parts play a rhythmic pattern starting in measure 109, with dynamics *f* and *mf*.

III

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

Bsn.

Hn.

f

Trp. 1,2

f

Trmb. 1,2

mf *f* *mf*

Tba.

f

Perc. I

III To Timp.

Perc. II

f

Vln. I

1

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

2

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

Vln. II

1

mp *mf* *mp*

2

mp *mf* *mp*

Vla.

1

pizz. *mf* *f* *mf*

2

pizz. *mf* *f* *mf*

Vlc.

1

mf *f* *mf*

2

mf *f* *mf*

Cb.

1

mf *f*

2

mf *f*

115

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

Perc. I

Perc. II

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

f, *mp*, *mf*, *ff*, *arco*

K ♩. = ♩

118

Picc. *mp* *mf* *mf*

1 *mp* *mf* *mp* *mf*

2 *mp* *mf* *mp* *mf*

Ob. 1

2

Cl. 1

2

Bsn.

Hn. *f* *mp* *mf*

Trp. 1,2 *mp* *mf*

Trmb. 1,2 *mp* *f*

Tba. *mp* *f*

Perc. I *f* *ff* *f*

Perc. II *f* *ff* *f*

K ♩. = ♩

118

Vln. I 1 *mp* *mf* *mp* *mf* *mp* *mf*

2 *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II 1 *mp* *mf* *mp* *mf*

2 *mp* *mf* *mp* *mf*

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

2 *mp* *mf* *mp* *mf*

Vlc. 1 *mf* *ff* *mf* *ff* *mf* *ff*

2 *mf* *ff* *mf* *ff* *mf* *ff*

Cb. 1 *mf* *ff* *mf* *ff* *mf* *ff*

2 *mf* *ff* *mf* *ff* *mf* *ff*

To Sus. Cym.

121

Picc. *mp* *Port.* *mf* *f*

1 Fl. *mp* *Port.* *mf* *f*

2 Fl. *mp* *Port.* *mf* *f*

1 Ob. *f*

2 Ob. *f*

1 Cl. *f*

2 Cl. *f*

Bsn. *f*

121

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

Trp. 1,2 *mp* *mf* *mp* *f*

Trmb. 1,2 *f*

Tba. *f*

121

Perc. I *mf* *ff*

Perc. II *mf* *ff*

121

1 Vln. I *mp* *Port.* *mf* *f*

2 Vln. I *mp* *Port.* *mf* *f*

1 Vln. II *mp* *Port.* *mf* *f*

2 Vln. II *mp* *Port.* *mf* *f*

1 Vla. *mp* *Port.* *mf* *f*

2 Vla. *mp* *Port.* *mf* *f*

1 Vlc. *mf* *ff* *mf* *ff* *mf* *f*

2 Vlc. *mf* *ff* *mf* *ff* *mf* *f*

1 Cb. *mf* *ff* *mf* *ff* *mf* *f*

2 Cb. *mf* *ff* *mf* *ff* *mf* *f*

L Forza

Picc. *f*

1 *f*

Fl. 2 *f*

1 *f*

Ob. 2 *f*

1 *f*

Cl. 2 *f*

Bsn. *f*

L Forza

Hn. *con sord.*

Trp. 1,2 *con sord.* *fp* *f*

Trmb. 1,2 *fp* *f*

Tba. *fp* *f*

L Forza

Perc. I *ff* Choke

Perc. II *ff*

L Forza

Vln. I 1 *f*

Vln. I 2 *f*

Vln. II 1 *f*

Vln. II 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vlc. 1 *f*

Vlc. 2 *f*

Cb. 1 *f*

Cb. 2 *f*

127

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

Perc. I

Perc. II

Vln. I 1 2

Vln. II 1 2

Vla. 1 2

Vlc. 1 2

Cb. 1 2

Senza sord.

fp *ff*

fp *ff*

fp *ff*

fp *ff*

Choke

To 4 Tom-Toms

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

- Picc.**: Piccolo part, measures 130-135.
- Fl.**: Flute parts (1 and 2), measures 130-135.
- Ob.**: Oboe parts (1 and 2), measures 130-135.
- Cl.**: Clarinet parts (1 and 2), measures 130-135, with *mp* dynamic marking at the end.
- Bsn.**: Bassoon part, measures 130-135, with *mp* dynamic marking at the end.
- Hn.**: Horn part, measures 130-135.
- Trp. 1,2**: Trumpet parts 1 and 2, measures 130-135, with *fp* and *ff* dynamic markings.
- Trmb. 1,2**: Trombone parts 1 and 2, measures 130-135, with *fp* and *ff* dynamic markings.
- Tba.**: Tuba part, measures 130-135, with *fp* and *ff* dynamic markings.
- Perc. I**: Percussion I part, measures 130-135, with *ff* dynamic marking.
- Perc. II**: Percussion II part, measures 130-135, with *ff* dynamic marking and a section for **4 Tom-Toms**.
- Vln. I**: Violin I parts (1 and 2), measures 130-135, with *mp* dynamic marking and *sul pont.* instruction.
- Vln. II**: Violin II parts (1 and 2), measures 130-135, with *mp* dynamic marking and *sul pont.* instruction.
- Vla.**: Viola parts (1 and 2), measures 130-135, with *p* dynamic marking and *sul pont.* instruction.
- Vlc.**: Violoncello parts (1 and 2), measures 130-135, with *p* dynamic marking and *sul pont.* instruction.
- Cb.**: Contrabass parts (1 and 2), measures 130-135.

136

Picc. 4/4

1 4/4

Fl. 2 4/4

1 4/4

Ob. 2 4/4

1 4/4

Cl. 1 4/4

2 4/4

Bsn. 4/4

136

Hn. 4/4

Trp. 1,2 4/4

Trmb. 1,2 4/4

Tba. 4/4

136

Perc. I 4/4

Perc. II 4/4

136

Vln. I 1 4/4

2 4/4

Vln. II 1 4/4

2 4/4

Vla. 1 4/4

2 4/4

Vlc. 1 4/4

2 4/4

Cb. 1 4/4

2 4/4

N

139

Picc. 4/4

Fl. 1 4/4 *ppp* *p*

Fl. 2 4/4 *ppp* *p*

Ob. 1 4/4 *p*

Ob. 2 4/4 *p*

Cl. 1 4/4 *mp* *p* *mp* *p* *mp*

Cl. 2 4/4 *mp* *p* *mp* *p* *mp*

Bsn. 4/4 *pp*

Hn. 4/4

Trp. 1,2 4/4

Trmb. 1,2 4/4 *pp*

Tba. 4/4 *pp*

Perc. I 4/4 *mp* *pp*

Perc. II 4/4

Vln. I 1 4/4 *mp* *ppp* *Ord.*

Vln. I 2 4/4 *mp* *ppp* *Ord.*

Vln. II 1 4/4 *mp* *ppp* *Ord.*

Vln. II 2 4/4 *ppp* *Ord.*

Vla. 1 4/4

Vla. 2 4/4

Vlc. 1 4/4 *mp* *pp* *Ord.*

Vlc. 2 4/4 *mp* *pp* *Ord.*

Cb. 1 4/4

Cb. 2 4/4

143

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn.

Trp. 1,2

Trmb. 1,2

Tba.

Perc. I

Perc. II

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

pp

pp

pp

p

pp

mp

mp

II - Pulse

O ♩ = 92

149

Piccolo 1

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon 1

p

mp

O ♩ = 92

149

Horn in F 1,2

Trumpet in B \flat 1,2

Trombone 1,2

Tuba 1

O ♩ = 92

149

Timpani

Percussion

4 tom-toms (Soft Mallets)

mf

O ♩ = 92

149

Violin I 1

Violin I 2

Violin II 1

Violin II 2

Viola 1

Viola 2

Cello 1

Cello 2

Contrabass 1

Contrabass 2

pizz.

p

mf

161

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

mp

pp

mf

p

pp

mf

mp

mf

f

ppp

ppp arco

pizz.

mf

3

166

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

p

p *f*

mf

172

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

mf *f* *mf* *f*

f *mf* *f* *p* *mf* *f*

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

pizz. *mf* pizz. *mf*

178 **P**

Picc. 1 *pp* *ppp*

Fl. 1 *pp* *ppp*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *ppp*

Hn. 1,2 *pp* **P**

Trp. 1,2 *pp*

Trmb. 1,2 *pp*

Tba. 1 *p*

Timp

Perc. *pp*

178 **P**

Vln. I 1 *mp*

Vln. I 2

Vln. II 1 *p*

Vln. II 2 *pp*

Vla. 1 arco *pp*

Vla. 2 arco *pp*

Vlc. 1 *ppp*

Vlc. 2 *ppp*

Cb. 1 arco *p*

Cb. 2 arco *p*

Detailed description of the musical score: The score is arranged in systems. The first system contains Piccolo (1), Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoon (1), Horns (1, 2), Trumpets (1, 2), Trombones (1, 2), and Tuba (1). The second system contains Horns (1, 2), Trumpets (1, 2), Trombones (1, 2), and Tuba (1). The third system contains Timpani and Percussion. The fourth system contains Violins (I, II), Viola (1, 2), Violoncello (1, 2), and Contrabass (1, 2). The score includes various dynamic markings: *pp*, *ppp*, *p*, *mp*, and *arco*. A large 'P' in a box is placed above measures 178 and 179 in the Piccolo, Horns, Percussion, and Violins sections. The Percussion part features a triplet of eighth notes in measures 180 and 181. The Viola and Violoncello parts include *arco* markings in measures 180 and 181. The Contrabass part also includes *arco* markings in measures 180 and 181.

182

Picc. 1

1

Fl. 1

2

Ob. 1

2

Cl. 1

2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

2

Vln. II 1

2

Vla. 1

2

Vlc. 1

2

Cb. 1

2

ppp

p

ppp

ppp

pp

mf

p

pp

mp

pp

pp

mf

p

ppp

ppp

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

Q

187

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

pp *f* *mp* *p*

mp *p*

mp

mp *p*

mf

Q

187

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

con sord.

mf

mf

mp *p*

mf

mp *p*

mf

Q

187

Timp

Perc.

Q

187

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

mf *pizz.*

mf *pizz.*

mf *pizz.*

ppp *mf* *pizz.*

ppp *mf*

mp

mp

mf *arco* *tr* *tr*

mf

mf

mf

pp *port.*

pp *arco*

pp

mf

192 rit. $\text{♩} = 72$

Picc. 1

Fl. 1

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Bsn. 1 *p* *pp*

Hn. 1,2 rit. Senza sord. $\text{♩} = 72$

Trp. 1,2 Senza sord.

Trmb. 1,2

Tba. 1 *p*

Timp 192 rit. $\text{♩} = 72$

Perc. 192 *mp* *mf*

Vln. I 192 rit. $\text{♩} = 72$

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

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

Vln. II 192 rit. $\text{♩} = 72$

Vln. II *f* *p*

Vln. II *f* *p*

Vla. 1 *mp* *p* *pp*

Vla. 2 port. *mp* *p* *pp*

Vlc. 1 port. *mp* *p*

Vlc. 2 *pp* port. *mp* *p*

Cb. 1 arco port. *p*

Cb. 2 *p* arco port.

Pluck as quickly as possible. Non-metered and not synched.

195

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

p

pp

mp

ppp

port.

This page of a musical score, numbered 43, contains measures 199 through 202. The score is arranged in a multi-staff format with the following instruments and parts:

- Picc. 1:** Piccolo, measure 199.
- Fl. 1, 2:** Flutes, measures 199-202.
- Ob. 1, 2:** Oboes, measures 199-202.
- Cl. 1, 2:** Clarinets, starting in measure 200 with *pp* dynamics.
- Bsn. 1:** Bassoon, starting in measure 200 with *pp* dynamics.
- Hn. 1,2:** Horns, measures 199-202.
- Trp. 1,2:** Trumpets, measures 199-202.
- Trmb. 1,2:** Trombones, starting in measure 202 with *p* and *mp* dynamics.
- Tba. 1:** Tuba, measures 199-202.
- Timp:** Timpani, measures 199-202.
- Perc.:** Percussion, starting in measure 199 with *mp* dynamics.
- Vln. I, 2:** Violins I and II, measures 199-202.
- Vln. II:** Violins II, measures 199-202.
- Vla. 1, 2:** Violas, starting in measure 200 with *p* and *pp* dynamics.
- Vlc. 1, 2:** Cellos, starting in measure 200 with *p* and *pp* dynamics.
- Cb. 1, 2:** Double Basses, starting in measure 199 with *pp* and *p* dynamics, including *port.* markings.

The score features various dynamic markings such as *pp*, *p*, *mp*, and *port.* (portando). It includes musical notation like notes, rests, slurs, and a triplet in the percussion part. The page number 199 is marked at the beginning of each instrument's staff.

R

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

pp

mp

pp

R

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

p

mp

R

Timp

Perc.

mp

R

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

arco

mp

port.

pp

p

pp

p

pp

p

pp

pp

pp

pp

pp

pp

This page contains the musical score for measures 212 through 216 of an orchestral piece. The score is arranged in systems for various instruments, including woodwinds, brass, percussion, and strings. The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bassoons) has a melodic line in measures 213-215. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent. The percussion section (Timpani, Percussion) provides rhythmic accompaniment. The string section (Violins I and II, Violas, Violas, Cellos, Double Basses) plays a steady accompaniment with dynamic markings ranging from *pp* to *mp*.

Woodwinds:
Picc. 1: *pp*
Fl. 1, 2: Rests
Ob. 1, 2: Rests
Cl. 1, 2: *mp*, *port.*, *pp*, *mp*, *port.*
Bsn. 1: Rests

Brass:
Hn. 1, 2: Rests
Trp. 1, 2: Rests
Trmb. 1, 2: Rests
Tba. 1: Rests

Percussion:
Timp: *pp*
Perc.: Rhythmic accompaniment

Strings:
Vln. I: *mp*, *port.*, *pp*
Vln. II: *p*, *port.*, *pp*
Vla.: *pp*, *p*, *pp*
Vlc.: *pp*, *p*, *pp*
Cb.: *pp*

accel. poco a poco

217 Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

accel. poco a poco

217 Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

accel. poco a poco

217 Timp

Perc.

accel. poco a poco

217 Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

221

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

mp *mf* *mp* *f*

mf *mp* *mp* *f*

mf *mp* *mp* *f*

mf *mp* *mp* *f*

mf *mp* *mp* *f*

mf *mp* *mp* *f*

p *p* *mf* *f*

mp *mf* *mp* *f*

p *mp* *mp* *f*

mp *mp* *mp* *f*

mf *mf* *mf* *f*

f

p *pp* *p* *pp*

p *pp* *p* *pp*

p *pp* *p* *pp*

p *pp* *p* *pp*

mp *mf* *mf* *f*

mp *mf* *mf* *f*

Senza sord.

S ♩ = 100

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1

Musical score for woodwinds and brass instruments. Piccolo 1, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1. The score is in 3/4 time, with a 4/4 section starting at measure 4. Dynamics include *mp*, *mf*, *f*, and *p*. The Piccolo 1 part has a crescendo from *mp* to *mf*. The Oboe 1 part has a crescendo from *mf* to *f*. The Clarinet and Bassoon parts have a crescendo from *p* to *mf*. The Bassoon 1 part has a crescendo from *mp* to *mf*.

S ♩ = 100

Hn. 1,2
Trp. 1,2
Trmb. 1,2
Tba. 1

Musical score for brass instruments: Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, and Tuba 1. The score is in 3/4 time, with a 4/4 section starting at measure 4. Dynamics include *p*, *mf*, and *f*. The Horns 1 and 2 part has a crescendo from *p* to *mf*. The Trumpets 1 and 2 part has a crescendo from *p* to *mf*. The Trombones 1 and 2 part has a crescendo from *mf* to *f* and includes a *port.* marking. The Tuba 1 part has a crescendo from *p* to *mf*.

S ♩ = 100

Timp
Perc.

Musical score for percussion instruments: Timpani and Percussion. The score is in 3/4 time, with a 4/4 section starting at measure 4. Dynamics include *f* and *mf*. The Timpani part has a crescendo from *f* to *mf*.

S ♩ = 100

Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb. 1
Cb. 2

Musical score for strings: Violins I 1 and 2, Violins II 1 and 2, Violas 1 and 2, Violas 1 and 2, Cellos 1 and 2, and Contrabasses 1 and 2. The score is in 3/4 time, with a 4/4 section starting at measure 4. Dynamics include *ppp*, *pp*, *mf*, *f*, and *mf*. The Violins I and II parts have a crescendo from *ppp* to *mf*. The Violas 1 and 2 parts have a crescendo from *mf* to *f*. The Violas 1 and 2 parts include *pizz.* markings. The Cellos 1 and 2 parts have a crescendo from *mf* to *f*. The Contrabasses 1 and 2 parts have a crescendo from *f* to *mf*.

This page contains the musical score for measures 229, 230, and 231. The instruments and their parts are as follows:

- Picc. 1:** Measures 229-230: *mp* to *mf*; Measure 231: *mp*.
- Fl. 1, 2:** Measures 229-230: *mp* to *mf*; Measure 231: *mp*.
- Ob. 1, 2:** Measures 229-230: *mp* to *mf*; Measure 231: *mf* to *f* to *p*.
- Cl. 1, 2:** Measure 229: rest; Measure 230: *mp* to *p*; Measure 231: *mf*.
- Bsn. 1:** Measures 229-230: *mp* to *mf*; Measure 231: *mf*.
- Hn. 1, 2:** Measure 229: rest; Measure 230: rest; Measure 231: *mf* to *p*.
- Trp. 1, 2:** Measure 229: *f*; Measure 230: *mp* to *mf*; Measure 231: *mf* to *f*.
- Trmb. 1, 2:** Measure 229: *mf* (port.); Measure 230: *p* to *mf*; Measure 231: *f*.
- Tba. 1:** Measure 229: rest; Measure 230: rest; Measure 231: *f*.
- Timp:** Measure 229: *mf*; Measure 230: *mf*; Measure 231: *mf*.
- Perc.:** Measure 229: *mf*; Measure 230: *mf*; Measure 231: *mf*.
- Vln. I 1, 2:** Measure 229: *pp* to *mf*; Measure 230: *pp*; Measure 231: *f* (port.).
- Vln. II 1, 2:** Measure 229: *pp* to *mf*; Measure 230: *mp* to *p* (triplets); Measure 231: *f* (pizz.).
- Vla. 1, 2:** Measure 229: *f*; Measure 230: *mp* to *p* (arco); Measure 231: *mf* to *mp* (triplets).
- Vlc. 1, 2:** Measure 229: rest; Measure 230: rest; Measure 231: *pizz.*
- Cb. 1, 2:** Measure 229: rest; Measure 230: rest; Measure 231: *pizz.*

T

232

Picc. 1 *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *f*

T

232

Hn. 1,2

Trp. 1,2

Trmb. 1,2 *mf* *mp* *mf* *mp*

Tba. 1 *f*

T

232

Timp *f* *mp*

Perc. *mf*

Vln. I *f* *mf*

Vln. II *mf* *mf*

Vla. 1 *mf* port.

Vla. 2 *mf* port.

Vlc. 1 *mf* arco

Vlc. 2 *mf* arco

Cb. 1 *mf* arco port.

Cb. 2 *mf* port.

235

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

Musical score for page 53, measures 237-240. The score is for a full orchestra and includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoon (1), Horns (1, 2), Trumpets (1, 2), Trombones (1, 2), Tuba (1), Timpani, Percussion, Violins (1, 2), Violas (1, 2), Violoncellos (1, 2), and Contrabasses (1, 2). The music is in 4/4 time, with a 3/4 time signature change at measure 238. The score features various dynamics including *mf* and *pf*, and includes triplets and accents.

Measures 237-240:

- Picc. 1:** 237: quarter notes G4, A4, B4, C5; 238: quarter notes G4, A4, B4, C5; 239: quarter notes G4, A4, B4, C5; 240: quarter notes G4, A4, B4, C5.
- Fl. 1:** 237: quarter notes G4, A4, B4, C5; 238: quarter notes G4, A4, B4, C5; 239: quarter notes G4, A4, B4, C5; 240: quarter notes G4, A4, B4, C5.
- Fl. 2:** 237: quarter notes G4, A4, B4, C5; 238: triplet quarter notes G4, A4, B4; 239: triplet quarter notes G4, A4, B4; 240: triplet quarter notes G4, A4, B4.
- Ob. 1:** 237: quarter notes G4, A4, B4, C5; 238: quarter notes G4, A4, B4, C5; 239: quarter notes G4, A4, B4, C5; 240: quarter notes G4, A4, B4, C5.
- Ob. 2:** 237: quarter notes G4, A4, B4, C5; 238: quarter notes G4, A4, B4, C5; 239: quarter notes G4, A4, B4, C5; 240: quarter notes G4, A4, B4, C5.
- Cl. 1:** 237: rest; 238: *pf* quarter notes G4, A4, B4; 239: *pf* quarter notes G4, A4, B4; 240: quarter notes G4, A4, B4.
- Cl. 2:** 237: rest; 238: *pf* quarter notes G4, A4, B4; 239: *pf* quarter notes G4, A4, B4; 240: quarter notes G4, A4, B4.
- Bsn. 1:** 237: *mf* quarter notes G4, A4, B4, C5; 238: *pf* quarter notes G4, A4, B4; 239: *pf* quarter notes G4, A4, B4; 240: quarter notes G4, A4, B4.
- Hn. 1,2:** 237: *mf* quarter note G4; 238-240: rest.
- Trp. 1,2:** 237-240: rest.
- Trmb. 1,2:** 237-240: rest.
- Tba. 1:** 237-240: rest.
- Timp:** 237-240: rest.
- Perc.:** 237-240: rest.
- Vln. I 1:** 237: eighth notes G4, A4, B4, C5; 238: eighth notes G4, A4, B4, C5; 239: eighth notes G4, A4, B4, C5; 240: eighth notes G4, A4, B4, C5.
- Vln. I 2:** 237: eighth notes G4, A4, B4, C5; 238: eighth notes G4, A4, B4, C5; 239: eighth notes G4, A4, B4, C5; 240: eighth notes G4, A4, B4, C5.
- Vln. II 1:** 237: eighth notes G4, A4, B4, C5; 238: triplet quarter notes G4, A4, B4; 239: triplet quarter notes G4, A4, B4; 240: triplet quarter notes G4, A4, B4.
- Vln. II 2:** 237: eighth notes G4, A4, B4, C5; 238: triplet quarter notes G4, A4, B4; 239: triplet quarter notes G4, A4, B4; 240: triplet quarter notes G4, A4, B4.
- Vla. 1:** 237: rest; 238: *pf* sul pont. quarter notes G4, A4, B4; 239: *pf* sul pont. quarter notes G4, A4, B4; 240: *pf* sul pont. quarter notes G4, A4, B4.
- Vla. 2:** 237: rest; 238: *pf* sul pont. quarter notes G4, A4, B4; 239: *pf* sul pont. quarter notes G4, A4, B4; 240: *pf* sul pont. quarter notes G4, A4, B4.
- Vlc. 1:** 237-240: rest.
- Vlc. 2:** 237-240: rest.
- Cb. 1:** 237-240: rest.
- Cb. 2:** 237-240: rest.

This page of a musical score, numbered 54, covers measures 240 to 242. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 240 with a 4/4 time signature and changes to 3/4 at measure 241, returning to 4/4 at measure 242. The instruments and their parts are as follows:

- Picc. 1:** Flute 1, playing a rhythmic pattern of eighth notes.
- Fl. 1, 2:** Flute 2, playing a similar rhythmic pattern.
- Ob. 1, 2:** Oboe 1 and 2. Oboe 1 has a melodic line starting at measure 240 with a *mf* dynamic, moving to *f* at measure 241. Oboe 2 is silent.
- Cl. 1, 2:** Clarinet 1 and 2. Clarinet 1 has a melodic line starting at measure 240 with a *mf* dynamic, moving to *f* at measure 241. Clarinet 2 is silent.
- Bsn. 1:** Bassoon, playing a melodic line starting at measure 240 with a *f* dynamic.
- Hn. 1, 2:** Horns 1 and 2, playing a sustained note with a *mf* dynamic.
- Trp. 1, 2:** Trumpets 1 and 2, playing a melodic line starting at measure 240 with a *mf* dynamic, moving to *f* at measure 241.
- Trmb. 1, 2:** Trombones 1 and 2, playing a melodic line starting at measure 240 with a *f* dynamic.
- Tba. 1:** Tuba, playing a melodic line starting at measure 240 with a *f* dynamic.
- Timp:** Timpani, playing a rhythmic pattern of eighth notes with a *f* dynamic at measure 240 and *mf* at measure 241.
- Perc.:** Percussion, playing a rhythmic pattern of eighth notes with a *mf* dynamic.
- Vln. I 1, 2:** Violin I, playing a rhythmic pattern of eighth notes with a *f* dynamic at measure 240 and *mf* at measure 241.
- Vln. II 1, 2:** Violin II, playing a rhythmic pattern of eighth notes with a *mf* dynamic.
- Vla. 1, 2:** Viola, playing a melodic line starting at measure 240 with a *mf* dynamic, moving to *port.* at measure 241. Includes *ord.* (ordine) markings.
- Vlc. 1, 2:** Violoncello, playing a rhythmic pattern of eighth notes with a *mf* dynamic, moving to *p* at measure 241.
- Cb. 1, 2:** Contrabass, playing a melodic line starting at measure 240 with a *mf* dynamic, moving to *p* at measure 241.

Musical score for page 55, measures 242-244. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoon, Horns (1, 2), Trumpets (1, 2), Trombones (1, 2), Tuba, Timpani, Percussion, Violins (I, II), Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (*mf*, *f*, *p*), articulation (accents), and phrasing slurs.

244

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

f *mf* *p* *pp* *ppp*

3

246

Picc. 1

1

Fl. 2

3

3

3

3

3

3

3

3

3

Ob. 1

2

Cl. 1

2

Bsn. 1

f

pp

f

pp

246

Hn. 1,2

f

pp

f

pp

Trp. 1,2

Trmb. 1,2

f

pp

f

pp

Tba. 1

f

pp

f

pp

246

Timp

246

Perc.

246

Vln. I 1

2

Vln. II 1

3

3

3

3

3

3

3

3

2

3

3

3

3

Vla. 1

mf

port.

2

mf

port.

Vlc. 1

2

Cb. 1

mf

p

f

mf

2

mf

p

f

mf

248

ff

mp

ff

mp

ff

mp < *f*

f

port.

mp <

f

port.

f

pp < *f*

pp < *f*

f

pp < *f*

pp < *f*

pp < *f*

f

pp < *f*

pp < *f*

pp < *f*

pp < *f*

f *pp* < *f* *pp* < *f*

f

pp < *f* *pp* < *f*

f *pp* < *f* *pp* < *f*

f *pp* < *f* *pp* < *f*

mf *port.*

f

ppp

mf *port.*

f

ppp

fp < *fp* < *ff*

mp <

ff

mp <

fp < *fp* < *ff*

mp <

ff

mp <

mf *port.*

f

ppp

mf *port.*

f

ppp

fp < *fp* < *ff*

mp <

ff

fp < *fp* < *ff*

mp <

ff

f *mf*

pp < *ff*

mp <

f *mf*

pp < *ff*

mp <

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

248 To Sus. Cym. (with same mallets)

Sus. Cym.

U ♩ = 80

Picc. 1
1
2

Fl.
1
2

Ob.
1
2

Cl.
1
2

Bsn. 1

U ♩ = 80

Hn. 1,2
Trp. 1,2
Trmb. 1,2
Tba. 1

U ♩ = 80

Timp
Perc.

U ♩ = 80

Vln. I
1
2

Vln. II
1
2

Vla.
1
2

Vlc.
1
2

Cb.
1
2

255

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

mp

p

pp

mf

ppp

pp

mp

pp

ppp

mf

mp

mf

V **Meno Mosso** ♩ = 76

260

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

V **Meno Mosso** ♩ = 76

260

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

V **Meno Mosso** ♩ = 76

260

Timp

Perc.

4 Tom-Toms

V **Meno Mosso** ♩ = 76

260

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

265

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

mf

p

p

mp

p

p

p

p

p

p

con sord.
Solo: 1

mp

l.v. simile

ppp

ppp

ppp

ppp

ppp

ppp

ppp

271

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1,2

Trp. 1,2

Trmb. 1,2

Tba. 1

Timp

Perc.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

mf

mp

f

p

mf

3

276

Picc. 1

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Hn. 1, 2

Trp. 1, 2

Trmb. 1, 2

Tba. 1

Timp

Perc.

Vln. I 1, 2

Vln. II 1, 2

Vla. 1, 2

Vlc. 1, 2

Cb. 1, 2

mp *p* *pp* *ppp*

pizz. > *f* pizz. *f*

Curriculum Vitae

Name: Jeffrey Lupker

Post-secondary Education and Degrees: University of Western Ontario
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2014-2016 M.Mus. (Music Composition)

University of Western Ontario
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2010-2014 B.Mus. (Honours Music Theory and Composition)

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Joseph Armand Bombardier (CGS-M) - Award Recipient
2015-2016

Ontario Graduate Scholarship
Master's Program (OGS) – Award Recipient (Declined)
2015

Western Graduate Research Scholarship
2014-2015, 2015-2016

Paul Akira Ohashi Summit Award Recipient
2014

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