

ABSTRACT

“Fantasy of the Desert” for Full Orchestra

Xiaotong Duan, M.M.

Mentor: Scott McAllister, D.M.A.

“Fantasy of the Desert”, is a full orchestral piece inspired by travelling in the desert near my hometown. Generally speaking, I intend to depict the different scenes when it is sunny, windy, and stormy. For this goal, I utilized the different timbre of each instrument to produce unique sound effects. For better describing the appearance of the desert under different conditions, I designed three main themes for this piece, which can be regarded as a quasi-ternary form. In this paper, I will analyze the “Fantasy of the Desert” from the aspects of inspiration, formal structure, motivic material, orchestration, and the contrasts of dynamics and tempos.

"Fantasy of the Desert" for Full Orchestra

by

Xiaotong Duan, B.M.

A Thesis

Approved by the School of Music

Gary C. Mortenson, D.M.A., Dean

Laurel E. Zeiss, Ph.D., Graduate Program Director

Submitted to the Graduate Faculty of
Baylor University in Partial Fulfillment of the
Requirements for the Degree
of
Master of Music

Approved by the Thesis Committee

Scott McAllister, D.M.A., Chairperson

Jean Ann Boyd, Ph.D.

Jun Qian, Ph.D.

Accepted by the Graduate School

May 2018

J. Larry Lyon, Ph.D., Dean

Copyright © 2018 by Xiaotong Duan

All rights reserved

TABLE OF CONTENTS

LIST OF FIGURES	v
“FANTASY OF THE DESERT” FOR FULL ORCHESTRA	1
BIBLIOGRAPHY	15

LIST OF FIGURES

Figure 1. The theme of “A” section from measure 1 to measure 24.....	3
Figure 2. Use of viola’s material from measure 19 to measure 25.....	4
Figure 3. Use of cello’s and contrabass’s material from measure 19 to 25.....	4
Figure 4. Use of the motif of section “A” in the C2 from measure 205.....	5
Figure 5. Material of the first transition from measure 38.....	5
Figure 6. Use of the same material from measure 201 of the first transition.....	5
Figure 7. Motif in “C” section first appeared from measure 116.....	6
Figure 8. Motif in the second transition and strings as background.....	7
Figure 9. Sonority of violins with <i>sul ponticello</i>	9
Figure 10. Entrance of flutes and mixed timbre of flutes and clarinets.....	9
Figure 11. The mixed timbre of xylophone, marimba, harp, and piano.....	10
Figure 12. The contrast of dynamics in section “B”	12

“FANTASY OF THE DESERT” FOR FULL ORCHESTRA

Introduction

“Fantasy of the Desert”, which is composed for a full orchestra, was inspired by travelling in the desert near my hometown. The whole piece uses different instruments and their distinct timbres to describe the appearance of the desert under different conditions, that is to say, when it is sunny, windy or stormy. When I saw the beautiful and peaceful desert one sunny day, I thought about how it might look under different conditions, and so my “fantasy” was formed.

There are three main themes in this piece. The first theme imagines a sunny part, when the desert is under a pretty peaceful environment; the sun looks very bright, and a number of camels are coming from a distance, little by little. In the second theme, the weather changes in the desert. The wind blows up gradually, foreshadowing that rain is coming. At last, the third theme appears; this theme tells about the storm that made the desert look completely different. This is the climax of the piece and ends it at a most powerful and intense place.

For instrumentation, I used a traditional full orchestra. The woodwinds contain one piccolo, two flutes, two oboes, two clarinets in B-flat, and two bassoons, four French horns, two trumpets in C, two trombones, one bass trombone, and one tuba for the brass. I intend to use percussion and keyboard to express special sonorities for conveying different scenes and moods of the desert. The percussion includes timpani, triangle, xylophone, marimba, harp, and piano.

Form

Since my “Fantasy of the Desert” is built of multiple sections, I regard the whole piece as a quasi-ternary form without recapitulation. The first section represents the beautiful and peaceful desert on a sunny day. To express the characteristics of the quiet desert, I designed the tempo as a *moderato*. This part lasts from measure 1 to measure 37, which I have labeled as “A.” As the music builds towards the “rainy” section, my composition’s first transition echoes the natural shift from sunshine to rain; from measure 38 to measure 59, this little section stands for the “wind,” that has the function of creating a musical atmosphere and making it sound much vivid. The “B” section runs from measure 60 to measure 83; in other words, the “rain” section occurs right after the first transition. In this section, the sonority hints at music that will grow stronger and more intense, for the reason that it foreshadows the climax, which I have named the “storm” which is approaching. Therefore, the climax part, the “C” section, starts at measure 84 and lasts until measure 312. I have divided the C section into C1 and C2. The C1 ends at measure 150, followed by a new transition towards C2. I use this second transition to describe the mystery of the desert. The C2 follows the transition and goes from measure 201 until the end of the piece. Moreover, in the C2, we finally arrive at the most climatic point of the piece.

Motivic Material

Themes and motivic material are two of the basic conditions for structural analysis of musical works. A contrast among all the themes has the function of making musical works much more dramatic. Generally speaking, there are three themes in my piece, which are showed in the “A,” “B,” and “C” sections respectively. The theme of the

“A” section was influenced by Alexander Porfiriyevich Borodin’s symphonic poem *In the Steppes of Central Asia*. In this orchestral work, Borodin depicted a caravan of Central Asians crossing the desert under the protection of Russian troops. When I travelled in the desert near my hometown, the scenery reminded me of Borodin’s *In the Steppes of Central Asia*. The theme of section “A” was composed to capture this feeling. For instance, in the opening theme, which is played by the first violin, I used tremolos played at a high pitch level to imitate the desert sand, and to depict the desert’s atmosphere. The second violin appears ten measures later than the first violin and uses the same material as the first violin with a contrapuntal technique. For the woodwinds, I employed two flutes for background texture to make the musical atmosphere much more vivid. Figure 1 demonstrates this point.

Figure 1. The theme of “A” section from measure 1 to measure 24

Another use of this theme can be found when the viola comes in. For the viola part, I altered the material from the first and second violin parts, which is to say that I shortened the material by using the tremolos. This alternation can be seen in Figure 2.



The image shows a musical score for measures 19 to 25. It features three staves: Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The Vln. I staff has a melodic line with a triplet of eighth notes at the end of measure 25, marked *pp*. The Vln. II staff has a similar melodic line, marked *mf* in measure 19, *pp* in measure 20, and *ppp* in measure 21. The Vla. staff has a tremolo accompaniment, marked *pp > ppp* in measure 19.

Figure 2. Use of viola's material from measure 19 to measure 25

The motif of cello and contrabass plays a significant role in the “A” section. I incorporated a string pizzicato to imitate camels walking from a distance. This motif can also be found in another place, in the C2 of the “C” section, with altered rhythms. See Figures 3 and 4 for demonstration.



The image shows a musical score for measures 19 to 25, including the Vln. I, Vln. II, Vla., Vc. (Cello), and Cb. (Contrabass) parts. The Vln. I and Vln. II staves are identical to Figure 2. The Vla. staff has a tremolo accompaniment, marked *pp > ppp* in measure 19. The Vc. and Cb. staves have a pizzicato accompaniment, marked *pizz.* in measure 19. The Vc. staff has a melodic line, marked *pp* in measure 20 and *ppp* in measure 21. The Cb. staff has a similar melodic line, marked *pp* in measure 20 and *ppp* in measure 21.

Figure 3. Use of cello's and contrabass's material from measure 19 to 25.

Figure 4 shows a musical score for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and features a key signature of one flat. The Cb. staff contains a rhythmic motif consisting of quarter notes and eighth notes in the first four measures. The other staves are mostly empty, with some notes in the Vln. I staff in the first and fourth measures.

Figure 4. Use of the motif of section “A” in the C2 from measure 205

Although the “wind” part, which comprises the first transition, is no more than a preparation for section “B,” the material here is important and cannot be ignored. To mimic the sound of wind, I arranged a couple of continuous sixteen notes through ascending and descending figures played by flutes and clarinets, respectively. I utilized this technique throughout this whole transition. Moreover, this technique appears not only in the transition of section “B,” but also can be found in the “C” section, during the opening measures of C2. Figures 5 and 6 below illustrate this technique.

Figure 5 shows a musical score for three instruments: Piccolo, Flute 1, and Flute 2. The score is in 4/4 time and features a key signature of one flat. Flute 1 and Flute 2 play continuous sixteenth-note patterns, with Flute 1 starting in measure 38 and Flute 2 starting in measure 40. The Piccolo staff is empty. Dynamics markings include *mp* for Flute 1 and *mp* for Flute 2.

Figure 5. Material of the first transition from measure 38

Figure 6 shows a musical score for two instruments: Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2). The score is in 4/4 time and features a key signature of one flat. Cl. 1 and Cl. 2 play continuous sixteenth-note patterns, with Cl. 1 starting in measure 201 and Cl. 2 starting in measure 203. Dynamics markings include *pp* for Cl. 1 and *mp* for Cl. 2.

Figure 6. Use of the same material from measure 201 of the first transition

The material in the “C” section plays a much more important role within this piece. Because this section serves as the climax, intended to create an enriched, powerful, and intense sound effect, I applied dotted figure and triplets played by all the brass and woodwinds quickly; meanwhile, the timpani reinforces the triplets for enhancing the effect of the motif. This motif is used throughout the whole “C” section. See figure 7 for demonstration.

The image displays a musical score for a section starting at measure 116. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Picc., 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, Tbn. 1, Tbn. 2, B. Tbn., Tbn., and Timp. The music features a prominent motif consisting of dotted rhythms and triplets. Dynamic markings are used throughout, including *pp*, *p*, *mp*, *f*, and *ff*. The score is marked with a '116' at the beginning of the first staff, indicating the starting measure of the section.

Figure 7. Motif in “C” section first appeared from measure 116

The last material I intend to talk about is in the second transition of section “C”. This is a new motif on the ground that my goal is to make the music more interesting for the audience. In other words, for most musical works, if the climax lasts too long, it will make the listeners feel bored. On the other hand, my main idea, or the whole picture that I want to depict in my mind in this section is that there is some mysterious presence in the desert. This creates expectation for the audience, therefore, I arranged triangle, xylophone, marimba, and harp to creating the mysterious atmosphere, while, strings play some long notes as background. See figure 8 for this motif.

The musical score for Figure 8 consists of ten staves. The top four staves (Tri., Xyl., Mar., Hp.) feature a rhythmic motif with eighth and sixteenth notes. The Piano (Pno.) staff provides a harmonic accompaniment. The string section (Vln. I, Vln. II, Via., Vc., Cb.) plays long, sustained notes, with dynamic markings of *ff* and *pp*. Annotations such as "at the point" and *ppp* are placed above the string staves to indicate specific performance points and dynamics.

Figure 8. Motif in the second transition and strings as background

To sum up, the main motifs and material are as I just described them, other motifs used throughout the whole piece with different variations. For instance, I used inversions,

imitations, augmentations and diminutions in each motif to bring diversity to the piece. In other words, my whole concept is based on the canonic ideas, and the contrapuntal techniques is important for the “Fantasy of the Desert”.

Orchestration

Samuel Adler said in his *Study of the Orchestration* that “the orchestra is certainly one of the noblest creations of Western civilization. The study of its intricacies will illumine many important areas of music.”¹ Furthermore, “mastering the technique of orchestration leads one to a deeper understanding of the sensitivity with which the great masters of composition have handled the symphony orchestra and how each made this remarkable instruments serve his or her musical ideas in the clearest and most vivid ways.”² Therefore, we can know that orchestration plays a crucial role in creating music, especially composing for the full orchestra. In the “Fantasy of the Desert”, I utilize three main aspects of orchestration that are worth discussing: timbre in different themes, brass and other instruments in the homophonic settings, and saving brass for the climax.

For the sake of depicting the picture of the desert, I arranged a profusion of instruments together or different playing methods to produce distinct sonorities using by their timbres. For instance, for the first theme, the first and second violin play tremolos, particularly with *sul ponticello*. In this case, in order to describe the “sand” and the peaceful environment, the violins play tremolos in a very high pitch, especially with *sul ponticello*, which can produce an extraordinary sonority. See figure 9 for demonstration.

¹ Samuel Adler, *The Study of Orchestration*, third ed. (New York: W. W. Norton, 2002), 3.

² Ibid.

The image shows a musical score for two violins. Violin I is in the upper staff, and Violin II is in the lower staff. Both are in 4/4 time. Violin I starts with a 'sul pont.' marking and plays a series of chords with a tremolo effect. Dynamics are marked as p, pp, p, pp, p, pp, p, pp, p, mf, pp, and ppp. Violin II is silent for the first system and then enters in the second system with a 'sul pont.' marking and dynamics of p, pp, p, pp, and p.

Figure 9. Sonority of violins with *sul ponticello*

The second application of different timbres is the first transition. In the first transition, by way of expressing the feeling of the “wind”, I chose the flutes to play this part at first. Because the timbre of flutes possesses flexibility and sensibility, it can play any phrase with different dynamics no matter how strong or soft, so, it is a good way to introduce the new material. Then I added clarinets as a contrapuntal texture of the flutes for doubling the sonority of this theme. Meanwhile, flutes and clarinets played together to produce a mixture of timbre; hence it can show the colorful sound effects of two different instruments. See figure 10 for proof.

The image shows a musical score for six woodwind instruments: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, and Clarinet 2. Flute 1 and Flute 2 are in the upper staves, playing a melodic line with dynamics ranging from mp to f. Clarinet 1 and Clarinet 2 are in the lower staves, playing a rhythmic accompaniment. Oboe 1 and Oboe 2 are in the middle staves, playing sustained notes.

Figure 10. Entrance of flutes and mixed timbre of flutes and clarinets

The last usage of mixed timbre is in the second transition of the “C” section. To show the mystery of the desert, which I mentioned a little earlier in this essay, I organized xylophone, marimba, harp, and piano to play the main thematic material in this part. That is to say, the pitched percussion is significant in this transition. Utilizing the different timbres of each instrument, produces a mixture of sound effects in order to make the audience feel the mysterious atmosphere. See figure 11 for demonstration.

The image displays a musical score for four instruments: Xylophone (Xyl.), Marimba (Mar.), Harp (Hp.), and Piano (Pno.). The score is written in a single system with four staves. The Xylophone part is in the top staff, followed by the Marimba, then the Harp, and the Piano in the bottom staff. The music is in a 2/4 time signature and features a mix of rhythmic patterns and melodic lines across the instruments, illustrating the 'mixed timbre' mentioned in the text.

Figure 11. The mixed timbre of xylophone, marimba, harp, and piano.

The Use of Brass

Although the brass contains some of most ancient instruments in Western music history, orchestral musicians did not begin to develop and use the brass widely until the late nineteenth century. In the Baroque, the usage of brass was selective, and in the classical and early romantic periods, brass was used very cautiously. The use of brass became wide spread in orchestral works of the early twentieth century. As a matter of fact, the brass has relatively powerful dynamics in the full orchestra, particularly when it plays the beginning of a phrase at a strong volume. The brass possesses four main functions: being the homophonic texture, playing melodies, creating climax, and offering

different colorful timbre. Some of the functions are presented in the “Fantasy of the Desert”.

Brass playing the melody is the first function. In this piece, the brass appears respectively in each section; however, the brass are not played as homophonic elements. Most of them are the background of each theme. As the music moves into the “C” section, the brass finally begins to play the main melodies of this piece. This treatment is influenced by Anton Bruckner, who created a huge climax in his *Symphony No. 7* with brass. In this homophonic texture, the brass occupied the dominant position. With the influence of Bruckner’s *Symphony No. 7*, I arranged the brass playing the main melodies along with the woodwinds, with strings as the background, to create the first big climax in the piece; meanwhile, the brass mostly plays homophonic texture in all of section “C”. On the other hand, saving brass for creating a climax is also one of the functions of brass that I used. Just like I said, the brass in my piece basically stays in the background to create musical atmosphere until section “C”, because I intend to give full play to the role of brass.

Dynamics’ and Tempo’s Contrast

Another feature which is worth talking about is the contrast of dynamics and tempos. No doubt with respect of materials, themes, dynamics, and tempos, contrast is one of the most significant factors in creating musical works. Therefore, in the “Fantasy of the Desert”, I applied a number of dynamics’ contrasts for the sake of making the piece more rich and interesting. Here, I will just take two prominent examples as demonstration.

The first one is in section “B”. Although the main melody is played by the woodwinds, the material of strings with bassoons, tuba, marimba, and piano cannot be ignored as well. This material is for contrast with the fluent main melody played by the woodwinds. Furthermore, the pizzicato played by viola, cello, and contrabass, the staccatos played by bassoons, tuba, marimba, and piano are contrasted with the *col legno* material. Besides, I arranged timpani to double the rhythm of the staccatos to make the material much stronger. I utilized this kind of dynamic contrast in the whole “B” section. See figure 12 for proof.

The image displays a musical score for section "B" featuring dynamic contrast. The score includes staves for Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Tuba, Timpani, Marimba, Piano, Violin I & II, Viola, Cello, and Contrabass. The woodwinds (Bassoons, Horns, Trumpets, Tuba) play staccato patterns, while the strings (Violins, Viola, Cello, Contrabass) play *col legno* and pizzicato patterns. The timpani and marimba provide rhythmic support. Dynamic markings such as *pp*, *f*, and *ppp* are used to create contrast between the instruments.

Figure 12. The contrast of dynamics in section “B”.

The other contrast of dynamics is in section “A”. As I mentioned, the “A” section represents the peaceful atmosphere of the desert; however, not the whole “A” section should be played softly. That is the contrast of dynamics in this section. That is to say,

from measure 29, most of the woodwinds appear one by one, at the same time, the first and second French horns join the woodwinds, this little section from measure 29 until measure 38 is supposed to be the *forte* part in section “A”. This little section also foreshadows that the subsequent music is going to become various. (see scores of “A” section for details).

Master composers change tempos frequently in their pieces. In other words, changing tempos have the function of making music much more diversified and contrastive. Thus, in order to form a contrast of the tempo and achieve a different effect of distinct themes, I arranged *Moderato* in the “A” section and *allegro* in section “B” and “C”. In order to reinforce the variation of tempos, the changes in the development of the thematic material and the form of the texture also form a contrast of the tempos in many ways. For instance, as the example I mentioned above, although measure 29 to measure 38 is *Moderato*, it sounds completely different with the very beginning due to the distinct texture. Take the second transition as another example. Both the “B” and “C” sections are *allegro*, but the second transition does not have the intense effects, for the reason that the texture in this transition is fluent, and the timbres of each instrument can produce diverse sonority.

Conclusion

According to the above, “Fantasy of the Desert” for full orchestra exhibits some significant compositional techniques from a few aspects; in other words, formal structure, motivic material, and orchestration play a crucial and critical role in the composition. In this whole piece, every theme is organized reasonably through the conscious arrangement

of distinct techniques. Meanwhile, each section is built up gradually to express the themes. The duration of this piece is approximately eight minutes.

“Fantasy of the Desert” has served as an important project for me during my two-year study in the USA. To compose a full orchestral piece is a huge work, but it is beneficial for a young composer to obtain profound learning in every aspect of music. With this piece, I learned how to attract listeners with my inspiration, and to consider the piece from different perspectives, such as from the audience’s, the conductor’s, and the players’. Every experience can contribute meaningfully to the creation of music, for much more interesting and fantastic areas in the study of music, and I will continue my journey of composing in many different ways.

BIBLIOGRAPHY

Adler, Samuel. *The Study of Orchestration*. Third ed. New York: W. W. Norton, 2002.

Roig-Francolí, Miguel A. *Understanding Post-Tonal Music*, Boston: McGraw-Hill Companies Inc., 2008.

Christ, William. *Materials and Structure of Music*. Third ed. Englewood Cliffs, N.J: Prentice-Hall, 1979.

Fantasy of the Desert

Score in C

Xiaotong Duan

♩=82

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon 1

Bassoon 2

Horn in F 1
2

Horn in F 3
4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Triangle

Xylophone

Marimba

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

♩=82

♩=82

♩=82

pp

pp

p

pp

p

pp

p

pp

p

sul pont.

9

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp sul pont.

ppp

p

pp

p

pp

p

pp

p

pp

pp

ppp

17

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p *mf* *pp* *ppp*

pp *ppp* *pp* *ppp*

pizz.

pizz.

A

25

Picc. *ppp* *3* *3* *3* *3* *ppp* *f*

Fl. 1 *mf*

Fl. 2

Ob. 1 *ppp* *mf*

Ob. 2

Cl. 1 *mp* *3*

Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2

Hn. 1 *pp* *mf*

Hn. 3 *pp*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

A

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

A

Vln. I *pp* *3* *3* *ppp*

Vln. II

Vla.

Vc.

Cb.

33

Picc. *mf* *f*

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

Fl. 2 *f*

Ob. 1 *mp* *mf* *f* *mp*

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

Cl. 1 *p* *mf* *p* *p*

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

Bsn. 1 *pp* *mp* *p*

Bsn. 2 *pp* *mp* *p*

Hn. 1 *p*

Hn. 3 *p*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla. *pp*

Vc.

Cb.

38 $\text{♩} = 120$ **B**

Picc. $\text{♩} = 120$ **B**

Fl. 1 p

Fl. 2 p

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 pp

Hn. 2 pp

Hn. 3 pp

Hn. 4 pp

C.Tpt. 1

C.Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

$\text{♩} = 120$ **B**

Timp.

Tri.

Xyl.

Mar.

Hp. p

Pno.

$\text{♩} = 120$ **B**

Vln. I $pizz.$ p

Vln. II

Vla.

Vc.

Cb.

45

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

CTpt. 1

CTpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

pp

pp

cresc.

pp

cresc.

50

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2

Hn. 1 *blow air a 2*

Hn. 3 *blow air a 2*

C Tpt. 1 *blow air*

C Tpt. 2 *blow air*

Tbn. 1 *blow air*

Tbn. 2 *blow air*

B. Tbn. *blow air*

Tba. *blow air*

Timp.

Tri.

Xyl.

Mar.

Hp. *mf*

Pno. *p*

Vln. I *mf*

Vln. II *pizz. mf*

Vla. *pp*

Vc.

Cb.

C

55

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

ppp

arco *ppp*

3

6

6

61

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

p

mf

f

ppp

arco

pizz.

Col legno

p

69

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

Col legno

f

ppp

cresc.

p

This page of a musical score, numbered 12, covers measures 77 through 80. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 & 2 (Hn. 1/2), Horn 3 & 4 (Hn. 3/4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Triangle (Tri.), Xylophone (Xyl.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 77. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello, Contrabass) have melodic lines, while the brass (Trumpets, Trombones, Tuba) and Percussion (Timpani, Triangle, Xylophone, Maracas) provide harmonic support. The Piano and Harp also have parts. Dynamics such as *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *ppp* (pianissimo) are indicated throughout. The score includes various musical notations such as slurs, accents, and articulation marks. The key signature is B-flat major, and the time signature is 4/4.

83 **D**

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p* *mp*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *dim.* *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 3 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

D

Timp. *p*

Tri.

Xyl.

Mar. *pp*

Hp.

Pno. *pp*

D

Vln. I *ppp* *cresc.*

Vln. II *pizz.* *ppp* *cresc.*

Vla. *pizz.* *p* *arco* *cresc.*

Vc. *p* *arco* *mp*

Cb. *p* *arco* *mp*

115

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

pp

pp

p

mp

f

f

E

123

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *a 2*

Hn. 3 *a 2*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

E

Timp. *f* *ff* *ff*

Tri.

Xyl.

Mar.

Hp.

Pno.

E

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

131

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

p

poco a poco cresc.

147

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

F

F

ff

mp

f

ff

ff

ff

ff

155

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

at the point

ppp

at the point

ppp

pp

pp

pp

pp

pp

163

rit. A tempo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

rit. A tempo

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

rit. A tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

179

rit.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

rit.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

ppp

186 *accel. . . .*

Picc. *Fl. 1* *Fl. 2* *Ob. 1* *Ob. 2* *Cl. 1* *Cl. 2* *Bsn. 1* *Bsn. 2* *Hn. 1* *Hn. 2* *Hn. 3* *Hn. 4* *CTpt. 1* *CTpt. 2* *Tbn. 1* *Tbn. 2* *B. Tbn.* *Tba.* *Timp.* *Tri.* *Xyl.* *Mar.* *Hp.* *Pno.* *Vln. I* *Vln. II* *Vla.* *Vc.* *Cb.*

ppp *mf*

194 rit. . .

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

H
202 **A tempo**

Picc. -

Fl. 1 - *pp*

Fl. 2 - *pp*

Ob. 1 -

Ob. 2 -

Cl. 1 - *pp* *mp*

Cl. 2 - *mp*

Bsn. 1 - *ppp*

Bsn. 2 - *pp*

Hn. 1 & 2 - *a 2* blow air

Hn. 3 & 4 - *a 2* blow air

C Tpt. 1 -

C Tpt. 2 -

Tbn. 1 - blow air

Tbn. 2 - blow air

B. Tbn. -

Tba. -

A tempo

H

Timp. -

Tri. -

Xyl. -

Mar. - *p*

Hp. -

Pno. - *p*

H
A tempo

Vln. I - *pizz.* *p*

Vln. II -

Vla. -

Vc. -

Cb. - *pizz.* *mf*

209

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

ppp

ppp

214

Picc.

Fl. 1
sim.

Fl. 2
sim.

Ob. 1

Ob. 2

Cl. 1
pp

Cl. 2
ppp

Bsn. 1
ppp

Bsn. 2

Hn. 1
p

Hn. 2
p

Hn. 3
p

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.
f

Tri.

Xyl.

Mar.

Hp.

Pno.
f

Vln. I
arco
f

Vln. II
arco
f

Vla.
arco
f

Vc.
arco
f

Cb.
arco

222

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

arco

229

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

ppp

ff

I

237

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *ppp*

Ob. 1 *ppp* *mp*

Ob. 2 *ppp*

Cl. 1 *ppp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp* *mp*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I *3* *3* *3* *3* *3* *poco a poco cresc.* *3* *3* *3* *3*

Vln. II *3* *3* *3* *3* *3* *poco a poco cresc.* *3* *3* *3* *3* *ppp*

Vla. *arco*

Vc. *arco* *mp*

Cb. *arco* *mp*

245

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

pp

ppp

253

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

p

261

Picc.

Fl. 1

Fl. 2

Ob. 1 *ppp*

Ob. 2 *ppp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 2

Hn. 3 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *pp*

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

Detailed description: This page of a musical score, numbered 261, contains 28 staves for various instruments. The Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet 1, and Horns 3 and 4 are mostly silent. Clarinet 2 and Bassoon 1 play a melodic line with triplets. Bassoon 2 is silent. Horn 1 and 2 play a melodic line with triplets. Horn 3 and 4 are silent. Trumpets 1 and 2, Trombones 1 and 2, B. Tbn., and Tuba are silent. Timpani has a single note marked *pp*. Triangle, Xylophone, and Maracas are silent. Harp and Piano are silent. Violin I and II are silent. Viola plays a melodic line with triplets. Violoncello and Contrabass play a melodic line with triplets. Dynamics include *ppp* for Oboes, Horn 1, and Clarinet 2, and *pp* for Timpani, Viola, and Violoncello.

269

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *p* *mp*

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

J

285

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

cresc.

mp

a 2

poco a poco cresc.

pp

293

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *ff*

301

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

tr

3

309

Picc. *fff* 3

Fl. 1 *fff*

Fl. 2 *fff* 3

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *fff* 3

Cl. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 2 *fff*

Hn. 3 4 *fff*

C Tpt. 1 *fff* 3

C Tpt. 2 *fff* 3

Tbn. 1 *fff* 3

Tbn. 2 *fff*

B. Tbn. *fff* 3

Tba. *fff*

Timp. *ff* *tr* *fff*

Tri.

Xyl. *fff* 3

Mar. *fff* 3

Hp. *fff* 3

Pno. *fff*

Vln. I *poco a poco cresc.* 3 *fff* 3

Vln. II *poco a poco cresc.* 3 *fff* 3

Vla. *poco a poco cresc.* 3 *fff* 3

Vc. *poco a poco cresc.* 3 *fff* 3

Cb. *poco a poco cresc.* *fff*