

LASLEY, MICHAEL LEE, D.M.A. Eric Ewazen's Concerto for Marimba, Orchestrated for Chamber Ensemble: A Performance Edition. (2008)
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Numerous concertos have been written for the marimba since 1940, the year that the first marimba concerto was written by Paul Creston. Some of these concertos are available with multiple accompaniments. The most frequently performed marimba concerto, Ney Rosauero's Concerto for Marimba, has been documented as having more than half of the performances with piano and percussion ensemble over that of the original string orchestra accompaniment. One may infer that the increased availability of various accompaniments encourages more performances of marimba concertos.

Performers may have more opportunities to perform with smaller ensembles rather than orchestras, the traditional venue for concerto performance. Although piano reductions are often an accepted alternative, such a venue may yield a loss of the original intent of the composition. Accompaniments including wind ensemble, reduced strings, and chamber settings may provide options that convey the original intent of the composer more closely than a piano reduction.

American composer Eric Ewazen has a vast output of concertos for a number of different instruments and instrument combinations. Most of Ewazen's concertos are available with multiple accompaniments. Ewazen composed the Concerto for Marimba and String Orchestra in 1999 for marimbist She-e Wu. The concerto has several published accompaniments scored by Ewazen and others. A variety of orchestrations of Ewazen's marimba concerto may create additional performance opportunities outside of those with orchestral accompaniment.

The result of this study is a chamber ensemble orchestration of Eric Ewazen's Concerto for Marimba and String Orchestra scored for nine wind players and one contrabass. The study offers detailed information regarding the procedures used for arranging the concerto. Conclusions include suggestions for additional orchestration projects and suggestions for further research.

ERIC EWAZEN'S CONCERTO FOR MARIMBA,
ORCHESTRATED FOR CHAMBER ENSEMBLE:
A PERFORMANCE EDITION

by

Michael Lee Lasley

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APPROVAL PAGE

This dissertation has been approved by the following committee members of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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TABLE OF CONTENTS

CHAPTER	Page
I. INTRODUCTION AND PURPOSE.....	1
A Brief Overview of Marimba Concertos	1
Purpose	4
II. ERIC EWAZEN’S CONCERTO FOR MARIMBA	6
Eric Ewazen	6
Overview of the Concerto.....	11
III. PROCEDURES FOR THIS PERFORMANCE EDITION	13
Critical Notes	13
Global Changes	13
Movement 1.....	14
Movement 2.....	16
Movement 3.....	17
IV. THE PERFORMANCE EDITION: CONCERTO FOR MARIMBA AND CHAMBER ENSEMBLE	18
I	19
II	103
III.....	164
V. CONCLUSION.....	259
Suggestions for Further Research	259
BIBLIOGRAPHY	261
APPENDIX A. PERMISSION TO ARRANGE.....	265
APPENDIX B. CONCERTOS COMPOSED BY ERIC EWAZEN	266

CHAPTER I

INTRODUCTION AND PURPOSE

A Brief Overview of Marimba Concertos

The first published marimba concerto was Paul Creston's *Concertino for Marimba and Orchestra*, Op. 21, written in 1940. The *Concertino* was commissioned by Frederique Petrides, conductor of the all-women *Orchestrette Classique* of New York City, and for Ruth Stuber (Jeanne), the timpanist of the orchestra. The April 29, 1940 premiere of Creston's *Concertino* marked the first performance of the marimba as a classical instrument in Carnegie Hall.¹

Numerous concertos have been written for marimba since Creston's *Concertino*. Two historically significant concertos are Darius Milhaud's *Concerto for Marimba, Vibraphone, and Orchestra*, written in 1947, and Robert Kurka's *Concerto for Marimba and Orchestra*, written in 1956. In his dissertation, "Marimba Concerto Performances in United States Orchestras: 1940 through 2002," Nathan Daughtrey cited a list of 89 marimba concertos.² Fourteen were commissioned by or dedicated to influential Japanese marimbist Keiko Abe between 1964 and 1986. Few works, however, have received

¹ Rebecca Kite, *Keiko Abe: A Virtuoso's Life* (Leesburg, VA: GP Percussion, 2007): 176.

² Nathan Daughtrey, "Marimba Concerto Performances in United States Orchestras: 1940 through 2002" (D.M.A. diss., The University of North Carolina at Greensboro, 2004): 90- 92.

performances by marimbists other than Abe.³ Between 1988 and 1992, three concertos were commissioned by New Music Marimba, a not-for-profit organization created to “encourage and support the creation of exceptional new marimba repertoire.”⁴

Commissioned works by New Music Marimba include Richard Rodney Bennett’s Concerto for Marimba and Chamber Orchestra, Andrew Thomas’ *Loving Mad Tom*: Concerto for Marimba and Orchestra, and Libby Larsen’s Marimba Concerto: *After Hampton*.⁵ Larsen’s marimba concerto is among Daughtrey’s “Five Most Frequently Performed Marimba Concertos in United States Orchestras, 1940 through 2002.”⁶

According to Daughtrey, at least thirteen of the seventeen total performances were due to the consortium of orchestras that guaranteed performances of the work.⁷

According to Daughtrey, Ney Rosauro’s Concerto for Marimba and Orchestra surpassed Creston’s Concertino as the most often performed marimba concerto.⁸ Rosauro’s Concerto was written and premiered in 1986 for marimba and string orchestra. During the same year, Rosauro wrote a piano reduction. Three years later, in 1989, he orchestrated three of the movements for percussion ensemble and solo marimba. The

³ Keiko Abe, “Japanese Percussion and Marimba Music,” *Percussive Notes* 22, no. 4: 60.

⁴ David Via, “PASIC ’89: An Individual Entrepreneur – A Discussion with William Moersch,” *Percussive Notes* 27, no.5: 30.

⁵ Daughtrey: 9-10.

⁶ *Ibid.*: 43.

⁷ *Ibid.*: 10.

⁸ *Ibid.*: 43.

1989 version omitted the third movement. The orchestration for percussion ensemble and solo marimba was completed in 1995. In 1999, the Concerto was orchestrated with wind ensemble accompaniment by Thomas McCutchen for a performance at the Percussive Arts Society International Convention (PASIC).⁹ Since its publication, Rosauero's Concerto has been performed by over one hundred orchestras.

Over two hundred marimba concertos are in print today. Although many marimba concertos are available, few have multiple accompaniments. Two of the most frequently performed concertos, Creston's *Concertino* and Rosauero's *Concerto*, have multiple accompaniments available. The Creston *Concertino* is available with orchestra, wind ensemble, and piano. The Rosauero has accompaniments for orchestra, percussion ensemble, wind ensemble, and piano. There are more documented performances of Rosauero's *Concerto* with piano or percussion ensemble accompaniment than the orchestral accompaniment.¹⁰ One may infer that the increased availability of multiple accompaniments encourages more performances of marimba concertos, particularly Creston's and Rosauero's. Multiple performance venues through the availability of multiple accompaniments may allow performers the opportunity to perform concertos more often.

Other notable concertos are available with multiple accompaniments as well as piano reductions. Rosauero's more recent marimba concerto, *Concerto No. 2 for Marimba and Orchestra* (2002), is available for performances with percussion ensemble, orchestra,

⁹ Domenico Zarro, "Ney Rosauero's Concerto for Marimba and Orchestra," *Percussive Notes* 37, no. 5 (1999): 56.

¹⁰ *Ibid.*

and piano. Gary Ziek's Concerto for Percussion Solo and Wind Ensemble (2001) has additional published accompaniments with orchestra (2007), percussion ensemble (2006), and piano (2006). *Gate to Heaven: Journey of the Soul*, Concerto No. 1 for Marimba and Percussion Ensemble (1998) by David R. Gillingham is also arranged for string orchestra (2006), piano (2002), and wind ensemble (2008). Providing multiple accompaniments for concertos may give marimbists more alternatives for performances in multiple venues.

Purpose

Concertos with multiple accompaniments may increase the probability of performance. Performers, either professional or student, may have more opportunities to perform with a smaller ensemble rather than an orchestra, the traditional venue for concerto performance. However, the concerto is an important genre that nearly all instrumentalists study. Although piano reductions are often an accepted alternative, such a venue may yield a loss of the original intent of the composition. Other accompaniments, more readily accessible to students and professionals, may increase the total performances of a concerto. Other accompaniments including wind ensemble, reduced strings, and other chamber settings may provide options that convey the original intent of the composer more closely than a piano reduction.

Since the premiere in 1999, Eric Ewazen's Concerto for Marimba and String Orchestra has been made available for performance with string orchestra, wind ensemble, string quartet, piano, and percussion ensemble. Since 1999, professional musicians, graduate and undergraduate college percussion students, and high school students have performed Ewazen's Concerto for Marimba.

The purpose of this document is to provide a performance edition of an additional accompaniment of Eric Ewazen's Concerto for Marimba. The edition is scored for a ten-member chamber ensemble including two flutes, two clarinets, oboe, English horn, two bassoons, horn, and contrabass.

CHAPTER II

ERIC EWAZEN'S CONCERTO FOR MARIMBA

Eric Ewazen

Born in 1954 in Cleveland, Ohio, composer Eric Ewazen studied composition at Tanglewood, the Eastman School of Music (B.M., 1976), and The Juilliard School (M.M., 1978, D.M.A., 1980). His teachers include Samuel Adler, Milton Babbitt, Eugene Kurtz, Warren Benson, Gunther Schuller, and Joseph Schwantner. He served as lecturer for the New York Philharmonic's Musical Encounters Series, Vice-President of the League of Composers-International Society of Contemporary Music, and Composer-In-Residence with the Orchestra of St. Luke's in New York City. Since 1980, Ewazen has served on the faculty of the Juilliard School. He is a recipient of numerous composition awards and prizes.

Ewazen's music has been commissioned, performed, and recorded by professional musicians, including the Ahn Trio, Summit Brass Ensemble, American Brass Quintet, San Francisco Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, Metropolitan Opera Orchestra, Boston Symphony, Cleveland Orchestra, and the New York Philharmonic.

Premieres of his orchestral and wind ensemble works have been given by the Charleston (SC) Symphony, West Virginia Symphony, Orquesta Sinfonica de Tenerife

(Spain), Orquesta Sinfonica Carlos Chavez (Mexico City), Orchestre de la Garde Republicaine (Paris), the Jeju Music Festival Wind Ensemble (Korea) and the Moment Musicale Orchestra (Taiwan).¹¹

Ewazen's wind ensemble pieces include a bassoon concerto commissioned by the University of Florida, a euphonium concerto for Robert Grechesky and the Butler University Wind Ensemble, *Visions of Light: Concerto for Tenor Trombone and Wind Ensemble* for Joseph Alessi and the Indiana University Wind Ensemble, and a trumpet concerto, *Danzante*, for Allen Vizzutti and commissioned by the College Band Directors National Association (CBDNA).¹² Approximately 100 colleges and universities throughout the world have invited him to serve as a guest lecturer, conductor, and/or composer.¹³

The instrumental music of Ewazen has been embraced by performers, conductors, and audiences alike. In a review of the recording of Ewazen's horn concerto performed by Gregory Hustis and the Dallas Philharmonia, Calvin Smith writes, "his works are always melodic and he writes music that spans the emotional spectrum. I like his music on first and on all subsequent hearings."¹⁴ In a review of the same recording, music reviewer for *Fanfare* magazine Phillip Scott notes, "His [Ewazen's] teachers included

¹¹ Eric Ewazen, *The Music of Eric Ewazen: About Mr. Ewazen*, <http://www.ericewazen.com/newsite/about.html> [accessed 3-1-07].

¹² Michael Ethen, *Interview with Eric Ewazen*, <http://www.composersonline.org/articles.php?sid=49> [accessed 2-16-07].

¹³ Ewazen.

¹⁴ Calvin Smith, "Recording Reviews: 'Gregory Hustis,'" *The Horn Call* 36, no. 2 (2006): 82.

Babbitt and Schwantner, although his music doesn't resemble theirs at all."¹⁵ The descriptions that Scott uses concerning the horn concerto apply to much of Ewazen's compositional output: epic moods, a touch of the movies, and momentum that could be associated with John Williams' scoring.¹⁶

In award-winning broadcaster Bruce Duffie's interview with Ewazen, he described the composer's music as:

. . . Unabashedly tonal, yet sprinkled with touches and glimpses of many other styles. But whatever his output, the music gets played and recorded, which is part of the test of a prolific composer. It is also respected by his peers and by the musical establishment in general, as well as by forward-looking performers and seekers.¹⁷

During Michael Ethen's 2004 interview, Ewazen identified one of his primary personal goals in composition as communicating with both audiences and performers, to take listeners on a "journey through sound - telling the audience a good story."¹⁸ Ewazen makes every attempt to refrain from writing to specific audiences, but rather attempts to communicate universally. He also has the desire to be able to communicate the emotions of his music on first hearings.¹⁹ Ewazen stated that he designs his music carefully to

¹⁵ Phillip Scott, "Classical Recordings: Ewazen - Horn Concerto; Beckel - *The Glass Bead Game*; Sargon - *Questings*," *Fanfare* 29, no. 3 (2006): 104.

¹⁶ Ibid.

¹⁷ Bruce Duffie, *Composer Eric Ewazen: A Conversation with Bruce Duffie*, <http://www.bruceduffie.com/ewazen2.html> [accessed 2-17-07].

¹⁸ Ethen.

¹⁹ Duffie.

know the emotional content and the psychological progression of music so that he can manipulate audiences. In reference to performers, Ewazen stated that “I get a real kick out of the idea that performers will say to me that they’ve had fun playing my music.”²⁰

Michael Ethen, musicologist at the University of Minnesota, interviewed Ewazen in 2004 for the internet website “ComposersOnline.” In the interview, Ewazen credited his teachers for many of the qualities inherent in his own compositions:

From Schwantner, I learned to explore and become thrilled with new colors and sonorities. From Adler, I got his wonderfully infectious joy at the simple act of creating new music, plus his great, rigorous approach to form and structure. From Benson, I really learned to write for wind instruments. He always insisted, when writing for a particular instrument, that I flatter the sound of that instrument completely - in other words, to be as idiomatic as possible. I had the pleasure to study with Gunther Schuller when I was working on an orchestral piece, and his vast experience with orchestration influenced by own approach to orchestration which lasts to this very day . . . Babbitt, who was fantastic - from him I learned not to “coast,” not to take any notes for granted.²¹

Ewazen later spoke in reference to how he would describe his own music in terms of influences throughout his life, including:

. . . The Americana sound of Copland and Barber, the spice of some of the more atonal music of Babbitt and Adler, the rhythms and beats of my foray into the world of rock music, the structure of the traditional composers whose music I teach and revere, and the modes and scales of the folk music of my ancestry.²²

²⁰ Duffie.

²¹ Ethen.

²² Ibid.

In an interview with Jeffrey Snedeker published in *The Horn Call*, Ewazen mentioned other composers that have influenced him, including Schuman, Bernstein, Gershwin, Prokofiev, Stravinsky, Bartok, Debussy, Ravel, and Crumb. Notably, his compositions exemplify an attraction to the harmonic and rhythmic drives of American composers.²³ Ewazen is a self-proclaimed cross between a neo-Romantic and neo-Impressionistic composer and is very proud of writing music that incorporates definite forms, musical structures, and singable melodic lines.²⁴

Duffie questioned Ewazen about the predominance of tonality in his music. Ewazen's reply quotes that it was not strange for current composers to write in tonal styles because it has always been happening, but that the twentieth and twenty-first centuries are times of many different compositional styles. He also quotes that he tries to keep a very open mind and that his style is definitely tonal, but can have moments that delve into other styles.²⁵

Ewazen typically writes his music at the piano. He has an improvisational process that allows him to develop the sounds and combinations of sounds that he desires.²⁶ To him, melody is of particular importance. Even if the initial idea of a work begins with a

²³ Jeffrey Snedeker, "The Color of Brass: An Interview with Eric Ewazen," *The Horn Call* 32, no. 1 (2001): 33.

²⁴ Duffie.

²⁵ Ibid.

²⁶ Ibid.

chord progression, he always finds a complimentary melody; Ewazen stated, “. . . inevitably there is going to be some sense of a really genuine singing line there.”²⁷

In addition to works in other genres, Ewazen has a vast output of concertos for a number of different instruments and instrument combinations. As of 2007, Ewazen had written concertos for brass quintet, wind quintet, flute, oboe, tenor saxophone, two for trumpet, horn, two for tenor trombone, bass trombone, euphonium, violin, bassoon, clarinet and harp, trumpet and tenor trombone, and marimba. Most of Ewazen’s concertos are available with multiple accompaniments.

Ewazen is an enthusiastic composer whom holds his audiences and performers in high regard. As a living composer, he has found acceptance among performers and audiences and is enjoying many performances across the United States and abroad. He is in high demand as a composer and has a commissioning schedule that consistently has an approximate three year waiting period. Eric Ewazen has become an important and influential composer of the twentieth and twenty-first centuries.²⁸

Overview of the Concerto

Ewazen’s Concerto for Marimba and String Orchestra was commissioned by marimbist She-e Wu and composed in 1999. The piece is dedicated to the “Taipei firefighters of Taiwan for their bravery during the tragic earthquake of September 20,

²⁷ Ibid.

²⁸ Ewazen.

1999.”²⁹ The premiere occurred on November 13, 1999 in Taipei, Taiwan by She-e Wu and the Moment Musical Orchestra, Paul Chiang, conductor.

The original version of Ewazen’s Concerto is scored for string orchestra, with all parts divisi. The piece is cast in the traditional three-movement concerto form. The form of the first movement of the concerto is Sonata-Allegro and includes a marimba cadenza. The second movement can best be described as modified arch form, and the third movement is a rondo. The Concerto is approximately 30 minutes in duration.

²⁹ Eric Ewazen, *Concerto for Marimba and String Orchestra* (Asbury Park, NJ: Keyboard Percussion Publications).

CHAPTER III

PROCEDURES FOR THIS PERFORMANCE EDITION

The performance edition of Eric Ewazen's Concerto for Marimba, appearing in Chapter IV, is based on the original scoring for string orchestra. The instrumentation includes two flutes, oboe, English horn, two B-flat clarinets, two bassoons, horn, and contrabass. The instrumentation was chosen due to the instrument ranges utilized in the Concerto and the general accessibility of these instrumentalists in a variety of settings.

Using Finale 2008 music notation software, a score was created for the Concerto. After editing the score, parts were extracted for each instrument. Parts were edited and formatted to accommodate page turns. Several alterations from the original score were necessary including: octave transpositions, articulations, rhythms, slurs, and dynamics. Specific examples of all major changes from the original version for string orchestra appear in the critical notes section below.

Critical Notes

Global Changes

During the preparation of the performance edition, global alterations were applied to all three movements of the Concerto. Those changes are summarized.

1. *Tenuto-staccato* (-) markings were used to replace *pizzicato* markings to emulate the short, yet not choppy, sound of the original, unless otherwise noted.
2. Rehearsal numbers were added to all movements.

3. Tempo markings were true to the original.
4. The transfer of string to wind parts was primarily based on the range limitations of the wind instruments. The note-for-note transfer from strings to wind instruments was not included in the critical notes.
5. Octave transpositions and doublings occurred at several points
6. The contrabass part remained the same as in the original orchestration with the exception of *divisi*. At all points when notated as *arco*, the contrabass part only included the lower note. One of the bassoon parts received any deleted notes from the contrabass part. Double stops were retained when marked *pizzicato*.
7. Some cautionary accidentals were added for convenience.
8. Enharmonic spellings of notes occurred occasionally for convenience.
9. Minor typographical errors were corrected.

The following is a list of changes made to each movement of the Concerto. The marimba solo remained true to the original score with the exception of roll notation or minor typographical errors in the original. As an aesthetic alteration, eighth-note rolls were marked with two slashes through the beam rather than three.

Movement 1

1. Measure numbers were changed by one to eliminate the numbering of the initial pick-up measure of only two beats
2. Rhythm altered
 - Repeated sixteenth notes changed to reflect the duration that they represented
 - mm. 20-25
 - mm. 36-39
 - mm. 200-203
 - mm. 205
 - mm. 276-277
 - mm. 279
 - Repeated sixteenth notes changed to eighth notes

mm. 137-140: Flutes, Clarinets, Oboe, and Bassoons; only through
Beat 2 for Flutes, Clarinets, and Oboe

mm. 214-215

mm. 218-219

mm. 225-228: Flutes, Clarinets, Oboe, and Bassoons; only through
Beat 2 for Flutes, Clarinets, and Oboe

Repeated sixteenth notes changed to quarter notes

mm. 137-140: English Horn and Horn

3. Dynamic(s) added (not present in original)
 - mm. 36: *mezzo forte* (*mf*); all instruments playing
 - mm. 113: *mezzo piano* (*mp*); Flutes, Clarinets, and Oboe
4. Dynamic(s) changed in winds to accommodate balance between ensemble and soloist
 - mm. 62: *mf* changed to *mp*
5. Tenuto dash added
 - mm. 42: Beat 1 (only to instruments beginning measure with a quarter note)
 - mm. 109: Beat 1
 - mm. 113-116: Beat 1 of each measure, Bassoons only
 - mm. 141: Beat 1
 - mm. 172: Beat 1
 - mm. 229: Beat 1
 - mm. 286: Beat 1
 - mm. 287: Beat 1
6. Contrabass plays cello part
 - mm. 69-70: Only to beat 3 of mm. 70
 - mm. 81-82
7. Slurs added
 - mm. 70: Bassoon 1 and Horn; beat 3 to 4
 - mm. 75: Clarinet 1 and 2, Bassoon 1, and Horn; beat 3 to 4
 - mm. 76: Clarinet 1 and 2, Bassoon 1, and Horn; beat 1 to 2, beat 3 to 4
 - mm. 77: Clarinet 1 and 2, Bassoon 1, Horn; beat 1 to 3

Movement 2

1. Contrabass plays cello part
mm. 37
2. Dynamic(s) added (not present in original)
 - mm. 39: *mf*
 - mm. 41: *mf*
 - mm. 81: *piano (p)*
 - mm. 85: *mp*
 - mm. 101: *mf*; Contrabass
 - mm. 187: *pianissimo (pp)*, Winds; *p*, Contrabass
 - mm. 196: *pp*, Bassoons; *p*, Contrabass
 - mm. 200: *mp*, Flute 2 and Clarinet 1
3. Dynamic(s) changed
 - mm. 97: Contrabass *mp* to *mf*
 - mm. 99: Contrabass *mp* to *mf*
 - mm. 181: *pianississimo (ppp)* to *pp*
4. Slurs removed
 - mm. 108-115
 - mm. 159-164
5. *Pizzicato* changed to *staccato*
mm. 136-149: Bassoon 1
6. Accent changed to tenuto accent
mm. 150: Beat 1
7. Roll notation added to marimba solo
mm. 168
8. Removed tremolos from winds
mm. 181-195
9. Changed duration and articulation
mm. 186: Contrabass *pizzicato* quarter note to *arco* half note with tenuto

Movement 3

1. Changed Duration
 - mm. 54-62: Quarter note *pizzicato* to eighth note *tenuto-staccato*
(only in winds)
 - mm. 76-80: Quarter note *pizzicato* to eighth note *tenuto-staccato*
(only in winds)

2. *Tenuto-accents* added
 - mm. 154-155: Quarter notes and eighth notes

3. *Tenuto* dash added
 - mm. 156: Beat 1, Flutes, Clarinets, Oboe, English Horn, Horn
 - mm. 229: Beat 1
 - mm. 231: Beat 1
 - mm. 243: Beat 1
 - mm. 269: Beat 1, dotted quarter notes only
 - mm. 271: Beat 1, dotted quarter notes only
 - mm. 340: Beat 1, Clarinets
 - mm. 342: Beat 1, Clarinets
 - mm. 346: Beat 1
 - mm. 348: Beat 1
 - mm. 350: Beat 1
 - mm. 352: Beat 1

4. *Pizzicato* changed to *staccato* (only in winds)
 - mm. 161
 - mm. 163
 - mm. 232
 - mm. 236
 - mm. 269-270, Beginning on beat 2
 - mm. 271-274, Beginning on beat 2
 - mm. 277-278
 - mm. 341
 - mm. 345

5. *Pizzicato* changed to *arco*
 - mm. 213

6. Added slurs
 - mm. 217

7. Accent changed to *tenuto-accent*
 - mm. 361

CHAPTER IV

THE PERFORMANCE EDITION: CONCERTO FOR MARIMBA
AND CHAMBER ENSEMBLE

Transposed Score

Concerto for Marimba & Chamber Ensemble

Eric Ewazen

orchestrated by Michael Lasley

Andante **I**

Marimba

Flute 1

Flute 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Oboe

English Horn

Bassoon 1

Bassoon 2

Horn in F

Contrabass

1 2 3 4 5 6 7

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8 *poco rit.*

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

8 9 10 11 12 13 14

16

Allegro Vivace

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

15 16 17

18

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

18 19 20

21

Mba.

mf

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

24

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

24 25 26

27

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

mp

f

mp

mp

mp

mp

mp

mp

mp

mp

30

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp

cresc.

32

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

35

36

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf < >

cresc.

35 36 37 38

39

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

41

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

ff

f

f

f

f

f

f

f

f

f

43 44

Mba. *mp*

Fl. 1 *f*

Fl. 2

B♭ Cl. 1

B♭ Cl. 2 *mp*

Ob. *f*

E. Hn. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. *mp*
pizz.

Cb. *mp*

43 44 45

46

Mba.

mp

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

46 47 48 49

This musical score page contains measures 46 through 49. The Mba. part begins in measure 46 with a melodic line in the treble clef and a bass line in the bass clef, marked *mp*. The woodwind section includes Flutes 1 and 2, B♭ Clarinets 1 and 2, Oboe, English Horn, Bassoons 1 and 2, Horn, and Contrabass. Measures 46 and 47 show the woodwinds entering with various rhythmic patterns. Measures 48 and 49 continue the woodwind textures, with some instruments playing sustained notes or short phrases. The page is numbered 32 at the top right.

50

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp

mf

50 51 52 53

Detailed description: This is a page of a musical score, page 33, covering measures 50 to 53. The score is for a large ensemble. The Mba part (Meibohm Bassoon) is the primary melodic line, starting in measure 50 with a series of eighth notes and chords, marked *mp*. The Flute 1 and 2 parts are mostly silent, indicated by horizontal lines. The Clarinet 1 part (B♭) enters in measure 52 with a melodic line, also marked *mp*. The Clarinet 2 part (B♭) plays a rhythmic accompaniment of eighth notes in measures 50 and 51. The Oboe part is silent. The English Horn part (E) plays a rhythmic accompaniment of eighth notes in measures 50 and 51. The Bassoon 1 part (B♭) plays a rhythmic accompaniment of eighth notes in measures 50 and 51. The Bassoon 2 part (B♭) plays a rhythmic accompaniment of eighth notes in measures 50 and 51. The Horn part (F) enters in measure 51 with a melodic line, marked *mf*. The Cello part (C) plays a rhythmic accompaniment of eighth notes in measures 50 and 51. The score is written in 4/4 time and features various dynamics and articulation marks.

54

56

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

sfz p

mp

arco

54 55 56 57

Detailed description of the musical score: The score is for measures 54 through 57. Measure 54 shows the Mba. (Mandolin) with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic is *mf*. Measure 55 is mostly silent for all instruments. Measure 56 features a *mf* melodic line for Flutes 1 and 2, Clarinets 1 and 2, Oboe, Horns, and Bassoons. The Cello (Cb.) is marked *arco* and plays a rhythmic pattern. Measure 57 features a *sfz p* melodic line for Flutes 1 and 2, Clarinets 1 and 2, Oboe, Horns, and Bassoons. The Cello continues its rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

58

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

sfz p

mf

58

59

60

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

61

62

63

64

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

64

65

66 67

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

pizz.

arco

sfz

p

66 67 68 69

70

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf < *f*

f

mf < *f*

pizz.

f

70 71 72 73

Mba. *cresc.*

Fl. 1

Fl. 2

B \flat Cl. 1 *mp cresc.*

B \flat Cl. 2 *mp cresc.*

Ob.

E. Hn.

Bsn. 1 *mp cresc.*

Bsn. 2 *mp cresc.*

Hn. *mp cresc.*

Cb. *arco mp cresc.*

74 75 76

Detailed description: This page of a musical score covers measures 74, 75, and 76. The Mba part (Meibohm Bassoon) is in the top staff, with a *cresc.* marking. The woodwind section includes Flute 1 and 2 (both silent), B \flat Clarinet 1 and 2 (both playing a melodic line starting at measure 75 with *mp cresc.*), Oboe (silent), English Horn (silent), Bassoon 1 and 2 (both playing a melodic line starting at measure 75 with *mp cresc.*), Horn (playing a melodic line starting at measure 75 with *mp cresc.*), and Cello (playing a bass line starting at measure 75 with *arco mp cresc.*). Measure numbers 74, 75, and 76 are indicated at the bottom of the score.

77 79

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

f

f

pizz.

77 78 79

80

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

mf

f

f

arco

sfz mp

80 81 82

Detailed description: This page of a musical score covers measures 80, 81, and 82. The instruments are arranged in a standard orchestral layout. Measure 80 shows the beginning of the piece with various instruments. Measure 81 features a forte (*f*) dynamic for the Flutes and Oboe, and a mezzo-forte (*mf*) dynamic for the Flute 1. Measure 82 includes a *arco* instruction for the Cello and a *sfz mp* dynamic marking. The score is written in a key signature of one sharp (F#) and a common time signature.

83

Mba. *sub. p* *cresc.*

Fl. 1

Fl. 2

B♭ Cl. 1 *p* *cresc.*

B♭ Cl. 2 *p* *cresc.*

Ob.

E. Hn. *p* *cresc.*

Bsn. 1 *p* *cresc.*

Bsn. 2 *p* *cresc.*

Hn. *p* *cresc.*

Cb. *p* *cresc.*

83 84

85

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

86

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

87

89

f

87 88 *f* 89

Detailed description: This is a page of a musical score for measures 87, 88, and 89. The score is arranged in a standard orchestral layout with staves for Mba. (Maracas), Flutes (Fl. 1, Fl. 2), Clarinets (B \flat Cl. 1, B \flat Cl. 2), Oboe (Ob.), Horns (E. Hn., Hn.), Bassoons (Bsn. 1, Bsn. 2), and Cello (Cb.). Measure 87 shows the Mba. playing a rhythmic pattern. Measures 88 and 89 feature a dynamic shift to *f* (forte) for several instruments, including the Flutes, Clarinets, Oboe, Bassoons, and Cello. The score includes various musical notations such as notes, rests, and dynamic markings.

90

Mba.

f

Fl. 1

mf

Fl. 2

mf

B♭ Cl. 1

mf

B♭ Cl. 2

mf

Ob.

mf

E. Hn.

mf

Bsn. 1

sfz p

mf

Bsn. 2

sfz p

mf

Hn.

Cb.

90 *sfz p* 91 92 *mf* 93

94

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

cresc.

94 95 96 97

98

Mba. *cresc.*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

101

Mba.

sub. *p* *f*

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfz p *sfz p*

101 *sfz p* 102 *sfz p*

103

Mba.

sub. *p*

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfzp *sfzp* *cresc.*

sfzp *sfzp* *cresc.*

sfzp *sfzp* *cresc.*

sfzp *sfzp* *cresc.*

103 104 105

107

106

Mba.

f

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

106

107

108

mf

Detailed description: This page of a musical score covers measures 106, 107, and 108. The Mba. part (Meibauer) is the primary focus, starting at measure 106 with a dynamic of *f*. It features a complex rhythmic pattern with many beamed notes. The woodwind section (Flutes, Clarinets, Oboe, Horns) is mostly silent, with some notes in measures 107 and 108. The brass section (Bassoons, Horns, Cello) has specific notes in measures 107 and 108, with a dynamic of *mf*. The score is written in a key with one sharp (F#) and a common time signature.

109

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

111

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

111

112

113

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp

mp

mp

mp

pizz.

f

113 114 115

116

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfz p *cresc.*

sfz p *cresc.*

sfz p *cresc.*

sfz p *cresc.*

sfz p *cresc.*

sfz p *cresc.*

sfz p *cresc.*

sfz p *cresc.*

arco

sfz p *cresc.*

118

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

118

119

120

f

121

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

mf

f

mf

121

122

123

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

f

be

125

Mba. *f*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfzp

f

f

f

f

sfzp

125

126

129

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf *mf* *ff*

mf *mf* *f*

mf *mf* *f*

sfzp *sfzp* *f*

sfzp *sfzp* *f*

mf *mf* *f*

sfzp *sfzp* *f*

127 128 129

130

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

130

131

132

133

134

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

134 135 136 137

138

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

140 141

Mba. *f*

Fl. 1 *sfz*

Fl. 2 *sfz*

B♭ Cl. 1 *sfz*

B♭ Cl. 2 *sfz*

Ob. *sfz*

E. Hn. *sfz*

Bsn. 1 *sfz*

Bsn. 2 *sfz*

Hn. *sfz*

Cb. *sfz* *mf*

140 141

142

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

144

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

144

f

sfz p

f

sfz p

f

sfz p

f

sfz p

f

sfz p

f

sfz p

f

sfz p

pizz.

f

sfz p

145

146

147

148

Mba. *cresc.*

Fl. 1 *f sfz p*

Fl. 2 *f sfz p*

B♭ Cl. 1 *f sfz p*

B♭ Cl. 2 *f sfz p*

Ob.

E. Hn.

Bsn. 1 *f sfz p*

Bsn. 2 *f sfz p*

Hn. *f sfz p*

Cb.

148 *f* 149 150 151

152

Mba.

Fl. 1
cresc.

Fl. 2
cresc.

B♭ Cl. 1
cresc.

B♭ Cl. 2
cresc.

Ob.
p cresc.

E. Hn.

Bsn. 1
cresc.

Bsn. 2
cresc.

Hn.
cresc.

Cb.

154

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfz p

sfz p

sfz p

sfz p

sfz p

sfz p

sfz p

sfz p

sfz p

sfz p

sfz p

156 157

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfz p *f* *f* *f*

arco

156 157 158 159

160

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

pizz.

arco

160 161 162 163

Detailed description: This page of a musical score covers measures 160 to 163. The instruments are arranged in a standard orchestral layout. The Mba. part is silent. The Flutes (Fl. 1 and 2) play a melodic line with slurs and accents. The Clarinets (B♭ Cl. 1 and 2) and Oboe (Ob.) play a similar melodic line. The English Horn (E. Hn.) is silent. The Bassoons (Bsn. 1 and 2) play a rhythmic pattern with slurs and accents. The Horn (Hn.) plays a melodic line. The Cello (Cb.) plays a rhythmic pattern with slurs and accents. The score includes dynamic markings such as *pizz.* and *arco*.

164

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

164 165 166 167

Detailed description: This page of a musical score covers measures 164 through 167. The score is for a woodwind and brass ensemble. At the top, the Mba. (Mellophone) part is shown with two staves, both of which are empty. The woodwind section includes Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, and English Horn. The brass section includes Bassoon 1 and 2, Horn, and Contrabass. The key signature is one sharp (F#). The time signature changes from 2/4 in measure 164 to 4/4 in measure 166. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The bassoon parts have some complex rhythmic patterns, including sixteenth-note runs.

168

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sub. p

mp

168

169

170

171

Detailed description: This page of a musical score covers measures 168 to 171. The score is for a woodwind and string ensemble. The instruments listed are Mba (Mandolin/Banjo), Flute 1 and 2, Clarinet in B♭ 1 and 2, Oboe, English Horn, Bassoon 1 and 2, Horn, and Cello. The key signature has one sharp (F#). The time signature is 4/4. Measure 168 starts with a dynamic of *sub. p* (subito piano) for the woodwinds. Measure 169 features a crescendo hairpin. Measure 170 has a dynamic of *mp* (mezzo-piano). Measure 171 continues with *mp*. The Mba part has a melodic line starting in measure 169. The woodwinds play various rhythmic patterns, including eighth and sixteenth notes, and some have slurs. The strings (Cb.) play a steady eighth-note accompaniment.

172

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

f

f

f

f

f

f

f

f

f

172 173 174 175 176

177

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp *cresc.*

p

p

p

p

p

sfz p

sfz p

sfz p

sfz p

arco

sfz p *cresc.*

177 178 179 180

181

Mba.

Fl. 1
cresc.

Fl. 2
cresc.

B♭ Cl. 1
cresc.

B♭ Cl. 2
cresc.

Ob.
cresc.

E. Hn.
cresc.

Bsn. 1
cresc.

Bsn. 2
cresc.

Hn.
cresc.

Cb.

183

184

Mba.

f

Fl. 1

mf

Fl. 2

mf

B \flat Cl. 1

mf

B \flat Cl. 2

mf

Ob.

mf

E. Hn.

mf

Bsn. 1

mf

Bsn. 2

mf

Hn.

mf

Cb.

mf

183

184

185

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

187

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

189

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

191

192

sfz p

(b) $\underline{\alpha}$

Detailed description: This page of a musical score covers measures 191 and 192. The Mba part (Meibohm Bassoon) is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It features a melodic line in measure 191 and a rhythmic accompaniment in measure 192. The woodwind section includes Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, Horn, and Cello. Each woodwind part has a single note in measure 191 and a whole note in measure 192. The dynamic marking *sfz p* is present at the end of each woodwind staff in measure 192. A rehearsal mark (b) $\underline{\alpha}$ is placed above the Flute 1 staff at the beginning of measure 192.

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfzp *ff*

193 194

Detailed description: This page of a musical score covers measures 193 and 194. The Mba part (Meibauer) is written in treble clef and features a complex rhythmic pattern of eighth and sixteenth notes. The woodwind section includes Flute 1 and 2, B-flat Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, Horn, and Contrabass. In measure 193, the woodwinds play a sustained note with a *sfzp* (sforzando piano) dynamic. In measure 194, they play a more active line with a *ff* (fortissimo) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

195 196

Mba.

sfz mp

Fl. 1

sfz

Fl. 2

sfz

B♭ Cl. 1

sfz

B♭ Cl. 2

sfz

Ob.

sfz

E. Hn.

sfz

Bsn. 1

sfz

Bsn. 2

sfz

Hn.

sfz

Cb.

sfz

195 196 197

198

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

198

199

200

201

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

201 202 203

Detailed description: This page of a musical score covers measures 201, 202, and 203. The score is for a woodwind ensemble and includes a Mba part. The Mba part is written in a grand staff (treble and bass clefs). The woodwind parts include Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, Horn, and Contrabass. The key signature has one sharp (F#) and the time signature is 3/4. The score shows melodic lines for each instrument, with dynamic markings (trapezoids) and articulation (accents) indicated. The measure numbers 201, 202, and 203 are printed at the bottom of the page.

204

Mba. *mf*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

204

205

206

207

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

p

mf

207

208

209

Musical score for measures 210-212. The score is arranged in a system with 12 staves. The instruments are: Mba (Maracas), Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, Ob., E. Hn., Bsn. 1, Bsn. 2, Hn., and Cb. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into three measures: 210, 211, and 212. Measure 210 starts with a dynamic of *mf*. Measure 211 continues with *mf*. Measure 212 starts with a dynamic of *f* and ends with *mf*. The Mba part is written in a grand staff (treble and bass clefs). The woodwind parts (Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, Ob., E. Hn., Bsn. 1, Bsn. 2, Hn., Cb.) are written in single staves. The brass parts (B♭ Cl. 1, B♭ Cl. 2, Ob., E. Hn., Bsn. 1, Bsn. 2, Hn., Cb.) are written in single staves. The score includes various musical notations such as notes, rests, slurs, and dynamics.

210

212

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

210

211

mf

212

216

Mba.

Fl. 1
mf *sub. p* *cresc.*

Fl. 2
mf *sub. p* *cresc.*

B♭ Cl. 1
mf *sub. p* *cresc.*

B♭ Cl. 2
sub. p *cresc.*

Ob.
mf

E. Hn.

Bsn. 1
mf *sub. p* *cresc.*

Bsn. 2
mf *sub. p* *cresc.*

Hn.

Cb.

mf 216 217 218

219

Mba.

sub. *p* *cresc.*

Fl. 1 *sfz p cresc.*

Fl. 2 *sfz p cresc.*

B \flat Cl. 1 *sfz p cresc.*

B \flat Cl. 2 *sfz p cresc.*

Ob. *sfz p cresc.*

E. Hn.

Bsn. 1 *sfz p cresc.*

Bsn. 2 *sfz p cresc.*

Hn.

Cb.

222

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

p *cresc.*

222 223 224

225

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

225 226 227 228

229 *Cadenza*

Mba. *sfz mf*

Fl. 1 *ff*

Fl. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Ob. *ff*

E. Hn. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn.

Cb.

229 230

Mba.

Musical notation for measures 231 and 232. The piece is in a minor key. Measure 231 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 232 continues this pattern with a slight melodic variation in the treble.

231

232

Mba.

Musical notation for measures 233 and 234. Measure 233 continues the melodic and accompanimental patterns. Measure 234 introduces a key signature change to a major key, indicated by a natural sign on the second line of the treble clef.

233

234

Mba.

Musical notation for measures 235 and 236. Measure 235 continues the melodic line with eighth notes. Measure 236 continues the accompaniment and melodic patterns.

235

236

Mba.

Musical notation for measures 237, 238, and 239. Measure 237 continues the melodic line. Measure 238 continues the accompaniment. Measure 239 features a melodic phrase in the treble clef with a *sub. p* (subito piano) dynamic marking.

237

238

239

Mba.

Musical notation for measures 240 and 241. Measure 240 begins with a forte (*f*) dynamic and features a melodic phrase in the treble clef. Measure 241 continues the melodic line with a *sub. p* (subito piano) dynamic marking.

240

241

Mba.

242

f

242 243

Mba.

244

244 245 246

Mba.

247

247 248 249

ff

Mba.

250

250 251 252

Mba.

253

253 254 255 256 257

258 *Tempo I*

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

258 259 260 261 262 263 264

Detailed description: This page of a musical score covers measures 258 to 264. The score is for a woodwind ensemble and includes a Mba part. The Mba part consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking and a crescendo hairpin. The woodwind parts include Flute 1 and 2, B-flat Clarinet 1 and 2, Oboe, and E-flat Horn. The strings (Bassoon 1 and 2, Horn, and Cello) are present but have no notation in this section. The key signature has one sharp (F#), and the tempo is marked *Tempo I*. The score is written in a standard musical notation style with various dynamics and articulation marks.

272 *poco rit.* 274 *Presto*

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

272 273 *f* 274 275

280

Mba.

sub. *p* *f* sub. *p*

Fl. 1

sub. *p* *f* sub. *p*

Fl. 2

sub. *p* *f* sub. *p*

B \flat Cl. 1

sub. *p* *f* sub. *p*

B \flat Cl. 2

sub. *p* *f* sub. *p*

Ob.

sub. *p* *f* sub. *p*

E. Hn.

sub. *p* *f* sub. *p*

Bsn. 1

sub. *p* *f* sub. *p*

Bsn. 2

sub. *p* *f* sub. *p*

Hn.

sub. *p* *f* sub. *p*

Cb.

sub. *p* *f* sub. *p*

280 281 282

283

Mba. *ff* *fff*

Fl. 1 *f*

Fl. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Ob. *f*

E. Hn. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. *f*

Cb. *f*

283 *f* 284 285 286

Detailed description: This page of a musical score covers measures 283 to 286. The Mba part begins with a rapid sixteenth-note run in measure 283, followed by a sustained chord in measure 284, and a crescendo leading to a fortissimo (fff) chord in measure 285. The woodwind section (Flutes, Clarinets, Oboe, Horns, Bassoons, and Contrabassoon) provides a harmonic accompaniment, starting with a sustained note in measure 283 and moving to a half-note chord in measure 284, which continues through measures 285 and 286. Dynamics include *f* (forte) and *ff* (fortissimo) for the Mba, and *f* for the woodwinds.

II

Andante cantabile

Mba. *pp*

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

1 2 3 4 5 6

p

p

p

p

Detailed description: This is a page of a musical score for a woodwind ensemble. The top part features a double bassoon (Mba.) part in 3/4 time, marked *pp* (pianissimo), with a melodic line and accompaniment. Below it are staves for Flute 1 and 2, B-flat Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, Horn, and Contrabassoon. The woodwinds are mostly silent, with some instruments (English Horn, Horn, and Contrabassoon) playing a few notes in the final measure, marked *p* (piano). The page is numbered 103 and is the second page of a section, indicated by the Roman numeral 'II' at the top.

7

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

pizz.

arco

pizz.

7 8 9 10 11 12

13 17

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

13 14 15 16 17

mf *mp* *mf* *mp*

18

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

arco

pizz.

18 19 20 21 22 23

24 27

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

24 25 26 27 28 29

f *p* *f* *p* *f* *p*

30

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp

30 31 32 33 34

Detailed description: This page of a musical score covers measures 30 through 34. The score is for a woodwind section. At the top, the Mba part is written in two staves (bass and treble clefs). The woodwind parts include Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, E♭ Horn, Bassoon 1 and 2, Horn, and Contrabass. Measures 30-31 show the Mba playing chords and the woodwinds playing melodic lines. Measures 32-34 show the woodwinds playing melodic lines while the Mba part is silent. The dynamic marking 'mp' (mezzo-piano) is used throughout. The time signature is 3/4.

35

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

mf

mf

mf

pizz.

35 36 37 38 39 40

The image shows a page of a musical score, numbered 110. The score is arranged in a vertical stack of staves. The top staff is for Mba. (Maracas), which is played in both hands. The second staff is for Fl. 1 and Fl. 2, both of which are silent. The third and fourth staves are for B♭ Cl. 1 and B♭ Cl. 2. The fifth staff is for Ob. (Oboe), which is silent. The sixth staff is for E. Hn. (English Horn), which has a *mf* dynamic at the end of the section. The seventh and eighth staves are for Bsn. 1 and Bsn. 2. The ninth staff is for Hn. (Horn), which has a *mf* dynamic at the end. The tenth staff is for Cb. (Contrabass), which has an *arco* marking and a *mf* dynamic. The score is divided into measures 41, 42, 43, 44, and 45. Dynamics include *ff*, *f*, and *mf*. There are also crescendo and decrescendo markings. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be 4/4. The bottom of the page has measure numbers 41, 42, 43, 44, and 45.

46

Mba. *sfz p*

Fl. 1 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn.

Cb.

46 *mp* 47 48

Detailed description: This is a page of a musical score, page 111, covering measures 46, 47, and 48. The score is for a woodwind and brass section. The instruments listed are Mba. (Mellophone), Fl. 1 (Flute), Fl. 2 (Flute), B♭ Cl. 1 (Bass Clarinet), B♭ Cl. 2 (Bass Clarinet), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 (Bassoon), Bsn. 2 (Bassoon), Hn. (Horn), and Cb. (Contrabass). Measure 46 features the Mba. playing a complex rhythmic pattern in the bass clef, marked *sfz p*. The Fl. 1 part has a melodic line starting in measure 47, marked *mp*. The B♭ Cl. 1 part also has a melodic line starting in measure 47, marked *mp*. The Bsn. 1 part has a melodic line starting in measure 47, marked *mp*. The Bsn. 2 part has a melodic line starting in measure 47, marked *mp*. The Hn. part has a melodic line starting in measure 46. The Cb. part has a melodic line starting in measure 47. The page number 111 is in the top right corner. The measure numbers 46, 47, and 48 are at the bottom of the page.

49

Mba. *f*

Fl. 1

Fl. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Ob.

E. Hn.

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn.

Cb. *pizz.*

mf

49 50 51 52

53

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp

53

54

55

56

57

58 63

Mba. *mf*

Fl. 1 *p*

Fl. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Ob. *p*

E. Hn. *p*

Bsn. 1 *mf* *p*

Bsn. 2 *p*

Hn. *mf* *p*

Cb.

58 59 60 61 62 63

Detailed description: This is a page of a musical score for a woodwind ensemble. The page is numbered 114 in the top right corner. The score covers measures 58 to 63. The instruments listed on the left are Mba. (Mandolin), Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, Ob., E. Hn., Bsn. 1, Bsn. 2, Hn., and Cb. (Contrabass). The Mba. part is the only one with notation in measures 58-62, featuring a melodic line with a crescendo and a dynamic marking of *mf*. In measure 63, the Mba. part continues with a descending melodic line. The other instruments (Flutes, Clarinets, Oboe, English Horn, Bassoons, Horns, and Contrabass) have rests in measures 58-62 and enter in measure 63 with a dynamic marking of *p*. The key signature has one sharp (F#) and the time signature is 4/4. A box around the number 63 indicates the end of the page.

64

Mba.

Fl. 1
cresc.

Fl. 2
cresc.

B♭ Cl. 1
cresc.

B♭ Cl. 2
cresc.

Ob.
cresc.

E. Hn.
cresc.

Bsn. 1
cresc.

Bsn. 2
cresc.

Hn.
cresc.

Cb.

69

67

Mba. *ff* *p* <>

Fl. 1 *f* *p*

Fl. 2 *f*

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

Ob. *f* *p*

E. Hn. *f*

Bsn. 1 *f* *p*

Bsn. 2 *f*

Hn. *f*

Cb.

74

Mba. *mp*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb. *arco* *mf*

74 75 76 77 78

79

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

p

p

79 80 81 82 83

Detailed description: This page of a musical score covers measures 79 through 83. The top staff is for Mba. (Mandolin/Banjo), with a treble clef and a key signature of one sharp (F#). The bottom staves are for various woodwinds: Flute 1 and 2 (treble clef), B♭ Clarinet 1 and 2 (treble clef), Oboe (treble clef), English Horn (treble clef), Bassoon 1 and 2 (bass clef), Horn (treble clef), and Contrabass (bass clef). The key signature for the woodwinds is one sharp (F#). The score shows a variety of notes, rests, and dynamic markings. The dynamic *p* (piano) is indicated in measures 81 and 82 for the Bassoon 2 and English Horn parts. The Mba part features complex rhythmic patterns and chords. The woodwind parts are mostly sustained notes with some melodic movement.

84 85

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

arco *mf* *mp* *pizz.*

84 85

Detailed description: This page of a musical score covers measures 84 and 85. The score is for a woodwind and string ensemble. The Mba part (Meibohm Bassoon) is in the top staff, with a boxed measure number '85' above it. The woodwind section includes Flute 1, Flute 2, Clarinet 1 (B-flat), Clarinet 2 (B-flat), Oboe, English Horn, Bassoon 1, Bassoon 2, and Horn. The Cello part is at the bottom. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance instructions include *arco* (arco) and *pizz.* (pizzicato). The score shows various musical notations such as notes, rests, slurs, and hairpins.

86

Mba.

simile

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

86

87

This musical score page contains measures 86 and 87. The Mba. part (Meibohm Bassoon) is written in two staves (treble and bass clef) and features a complex rhythmic pattern with many sixteenth notes. The word "simile" is written below the bass staff. The woodwind section includes Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, and Horn. The brass section includes Cello. The score is divided into two systems, 86 and 87, with a double bar line between them. The key signature has one sharp (F#) and the time signature is 4/4.

88

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

88

89

Detailed description: This is a page of a musical score for a woodwind ensemble. The page is numbered 121 in the top right corner. The score covers measures 88 and 89. The instruments listed on the left are Mba. (Mandolin/Banjo), Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, Ob., E. Hn., Bsn. 1, Bsn. 2, Hn., and Cb. The Mba. part is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It features a complex melodic line with many sixteenth and thirty-second notes. The other instruments have various parts, including rests, single notes, and short phrases. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4. Dynamics markings like mf and mfz are present. The page number '88' is written above the first measure, and '89' is written below the second measure.

90

Mba.

Fl. 1

Fl. 2

B \natural Cl. 1

B \natural Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf *f*

90 91 92 93

Detailed description: This page of a musical score covers measures 90 through 93. The instruments are arranged in a standard orchestral layout. The Mba part (Meibohm Bassoon) is at the top, with a melodic line in the treble clef and a supporting bass line in the bass clef. The Flutes (Fl. 1 and 2) play a melodic line starting in measure 90, moving from a mezzo-forte (*mf*) dynamic to a forte (*f*) dynamic by measure 92. The Clarinets (B \natural Cl. 1 and 2), Oboe (Ob.), and English Horn (E. Hn.) all play a similar melodic line, also transitioning from *mf* to *f*. The Bassoons (Bsn. 1 and 2) play a lower melodic line, and the Horn (Hn.) plays a similar line. The Cello (Cb.) provides a simple bass line. The score includes dynamic markings (*mf* and *f*) and crescendo/decrescendo hairpins. The key signature has one sharp (F#), and the time signature is 4/4.

94 96

Mba. *ff* *sub.* *p*

Fl. 1 *ff*

Fl. 2 *ff*

B♭ Cl. 1 *ff* *p*

B♭ Cl. 2 *ff* *p*

Ob. *ff* *p*

E. Hn. *ff* *p*

Bsn. 1 *ff* *p*

Bsn. 2 *ff* *p*

Hn. *ff*

Cb.

97

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

f

p

sub. p

97

98

103

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

f

cresc.

3

103

104

105

106 108

Mba. *sfz*

Fl. 1 *mf*

Fl. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. *mf*

Cb. *mf*

106 107 108

Detailed description: This is a page of a musical score for measures 106, 107, and 108. The score is for a woodwind and string ensemble. The instruments listed are Mba. (Mandolin/Banjo), Fl. 1 and 2 (Flutes), B♭ Cl. 1 and 2 (Clarinet in B-flat), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and 2 (Bassoon), Hn. (Horn), and Cb. (Cello). The music is in 4/4 time. Measure 106 shows the Mba. playing a complex rhythmic pattern with sixteenth notes, while the woodwinds play sustained notes. Measure 107 continues the woodwind parts. Measure 108 features a dynamic shift to *sfz* for the Mba. and *mf* for the woodwinds. A boxed number '108' is present in the upper right of the page. The page number '128' is in the top right corner.

109

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

109

110

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

111

112

113

f

The musical score consists of ten staves. The Mba part (Meibohm Bassoon) is at the top, with a dynamic marking of *f* starting in measure 112. The Flute 1 and 2 parts play a melodic line with eighth-note patterns. The Clarinet 1 and 2 parts play a similar melodic line. The Oboe and English Horn parts play a melodic line with quarter notes. The Bassoon 1 and 2 parts play a low, sustained note with a *v* (vibrato) marking. The Horn and Contrabassoon parts play a melodic line with quarter notes. The score is divided into three measures: 111, 112, and 113.

Mba. 114 116 *mf*

Fl. 1

Fl. 2

B \flat Cl. 1 *p*

B \flat Cl. 2

Ob.

E. Hn. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn.

Cb. *pizz.* *p*

114 115 116

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. The page contains 13 staves. The top staff is for Mba. (Mandolin/Banjo), with measures 114 and 116 marked. The next two staves are for Flutes 1 and 2. The following two staves are for Clarinets in B-flat (1 and 2). The next staff is for Oboe. The next staff is for English Horn. The next two staves are for Bassoons (1 and 2). The next staff is for Horn. The bottom staff is for Cello. The score is in 2/4 time and G major. Measures 114 and 115 are marked with a crescendo hairpin. Measure 116 is marked with a decrescendo hairpin. Dynamics include *mf* for Mba., *p* for Clarinets, English Horn, Bassoons, and Cello, and *pizz.* for Cello. The page number 131 is in the top right corner.

117

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

117 118 119 120

121

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

cresc.

mp

mp

121 122 123 124 125

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

126 127 128 129 130

mp *mf* *mp* *mf* *mp*

Detailed description: This page of a musical score covers measures 126 to 130. The instruments are arranged vertically from top to bottom: Mba. (Maracas), Fl. 1 and Fl. 2 (Flutes), B \flat Cl. 1 and B \flat Cl. 2 (Clarinet in B-flat), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and Bsn. 2 (Bassoon), Hn. (Horn), and Cb. (Cello). The score is in 4/4 time with a key signature of one sharp (F#). The Mba. part consists of rhythmic patterns in both staves. The Flutes play melodic lines with dynamics ranging from *mp* to *mf*. The Clarinets and English Horns play sustained notes with *mp* dynamics. The Bassoon 1 part features a rhythmic pattern starting in measure 128. The Horn and Cello parts are mostly silent, indicated by rests.

131

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

arco

f

131 132 133 134 135

Detailed description: This page of a musical score covers measures 131 to 135. The instruments are arranged in the following order from top to bottom: Mba. (Maracas), Fl. 1 and Fl. 2 (Flutes), B♭ Cl. 1 and B♭ Cl. 2 (Clarinet in B-flat), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and Bsn. 2 (Bassoon), Hn. (Horn), and Cb. (Cello). The key signature has one sharp (F#). In measure 131, the Mba. part has a rhythmic pattern of eighth notes. The woodwinds (Flutes, Clarinets, Oboe, English Horn) play a melodic line with a slur over measures 131 and 132. The Bsn. 1 part has a rhythmic pattern of eighth notes in measure 131, followed by a melodic line starting in measure 132. The Bsn. 2, Hn., and Cb. parts enter in measure 132 with a melodic line starting on a half note, marked with a forte (*f*) dynamic and an *arco* instruction. The score continues through measures 133, 134, and 135 with various melodic and rhythmic developments for each instrument.

136

Mba. *p*

Fl. 1 *mp*

Fl. 2

B♭ Cl. 1 *mp*

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1 *mp*

Bsn. 2 *p*

Hn.

Cb. *p*

136 137

138

Mba. *sub. p*

Fl. 1 *sub. p*

Fl. 2

B♭ Cl. 1 *sub. p*

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1 *sub. p*

Bsn. 2 *sub. p*

Hn.

Cb. *sub. p*

140

Mba.

sub. *p*

Fl. 1

sub. *p*

Fl. 2

B♭ Cl. 1

sub. *p*

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

sub. *p*

Bsn. 2

sub. *p*

Hn.

Cb.

sub. *p*

140

141

142

Mba.

sub. *p*

Fl. 1

sub. *p*

Fl. 2

B♭ Cl. 1

sub. *p*

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

sub. *p*

Bsn. 2

sub. *p*

Hn.

Cb.

sub. *p*

146

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

146 147 148

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

149

150

Detailed description: This is a page of a musical score for measures 149 and 150. The score is written in 4/4 time and features a variety of instruments. The Mba part is the most active, with a complex melodic line in the treble clef and a supporting bass line in the bass clef. The woodwind section includes Flute 1, Flute 2, B♭ Clarinet 1, B♭ Clarinet 2, Oboe, and English Horn, all of which have relatively simple parts with rests and occasional notes. The brass section consists of Bassoon 1, Bassoon 2, Horn, and Cello, with parts that are mostly rests and simple rhythmic patterns. The page number 142 is in the top right corner, and the measure numbers 149 and 150 are centered at the bottom of the page.

151

Mba. *ff*

Fl. 1 *f sfzp* *simile*

Fl. 2 *f sfzp* *simile*

B♭ Cl. 1 *f sfzp* *simile*

B♭ Cl. 2 *f sfzp* *simile*

Ob. *f sfzp* *simile*

E. Hn. *f sfzp* *simile*

Bsn. 1 *f sfzp* *simile*

Bsn. 2 *sfzp* *simile*

Hn. *f sfzp* *simile*

Cb. *sfzp* *simile*

151 152 153

154

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

154 155 156

Detailed description: This page of a musical score covers measures 154, 155, and 156. The score is arranged in a standard orchestral layout. At the top, the Mba (Mellophone) part is shown in a grand staff with treble and bass clefs. Below it are the woodwind sections: Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, Horn, and Contrabass. The notation includes various note values, rests, and articulation marks. The key signature has one sharp (F#) and one flat (Bb), and the time signature is 4/4. The page number '144' is in the top right, and measure numbers '154', '155', and '156' are at the bottom of the page.

157

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

3 6 6

p

p

p

157

158

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

Detailed description: This is a page of a musical score for page 158. The score is arranged in a vertical stack of staves. At the top, the number '158' is written. The first staff is for the Mba (Mandolin), which has a treble clef and a bass line. The Mba part consists of a melodic line in the treble clef and a bass line with a few notes. Below the Mba are ten woodwind staves: Fl. 1 and Fl. 2 (Flutes), B♭ Cl. 1 and B♭ Cl. 2 (B-flat Clarinets), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and Bsn. 2 (Bassoons), Hn. (Horn), and Cb. (Contrabassoon). The woodwind parts are mostly silent, with some notes in the E. Hn., Bsn. 1, Bsn. 2, and Cb. staves. The page number '158' is centered at the bottom.

159

Mba. *ff*

Fl. 1 *f*

Fl. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Ob. *f*

E. Hn. *f*

Bsn. 1 *fp*

Bsn. 2 *fp*

Hn. *f*

Cb. *fp*

160

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

Detailed description: This page of a musical score covers measures 160 through 169. The score is arranged in a standard orchestral format with ten staves. The Mba. (Mellophone) part is at the top, followed by two Flutes (Fl. 1 and Fl. 2), two B-flat Clarinets (B♭ Cl. 1 and B♭ Cl. 2), Oboe (Ob.), English Horn (E. Hn.), two Bassoons (Bsn. 1 and Bsn. 2), Horn (Hn.), and Contrabass (Cb.) at the bottom. The key signature has one sharp (F#) and one flat (Bb), and the time signature is 3/4. The Mba. part features a complex rhythmic pattern with many beamed notes. The woodwinds play melodic lines with various articulations and dynamics. The brass parts are mostly sustained notes or simple rhythmic patterns.

161

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

162

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

163

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

Detailed description: This page of a musical score contains measures 163 through 166. The score is for a large ensemble. The Mba. part is written in a grand staff with a treble clef and a bass clef. The Fl. 1 and Fl. 2 parts are in treble clef. The B♭ Cl. 1 and B♭ Cl. 2 parts are in treble clef with a key signature of one sharp (F#) and a common time signature. The Ob. and E. Hn. parts are in treble clef. The Bsn. 1 and Bsn. 2 parts are in bass clef. The Hn. part is in treble clef. The Cb. part is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#) and the time signature is common time.

164

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

ff

mf

sub. p

164

165

166

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 164, 165, and 166. The score is written for various instruments: Mba. (Maracas/Bambaca), Fl. 1 and Fl. 2 (Flutes), B♭ Cl. 1 and B♭ Cl. 2 (Clarinet in B-flat), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and Bsn. 2 (Bassoon), Hn. (Horn), and Cb. (Cello). The music is in a 2/4 time signature. Measure 164 begins with a key signature of two flats (B-flat and E-flat). The Mba. part features a complex rhythmic pattern with many sixteenth notes. The woodwinds and strings play sustained notes and rhythmic patterns. Dynamic markings include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *sub. p* (subito piano). The score is divided into three measures: 164, 165, and 166. The page number 152 is in the top right corner.

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

167 168 169 170 171 172

mf

p

p

p

Detailed description: This page of a musical score covers measures 167 to 172. The instruments are arranged in a standard orchestral layout. The Mba part consists of two staves with complex rhythmic patterns. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) have melodic lines, with Fl. 1 starting at measure 167 and Fl. 2 at measure 168. Clarinet 1 (B♭ Cl. 1) and Clarinet 2 (B♭ Cl. 2) play a rhythmic accompaniment of eighth notes. The Oboe (Ob.) and English Horn (E. Hn.) also play eighth-note patterns. Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2) play a simple harmonic line, with dynamics marked *p* starting at measure 169. Horn 1 (Hn.) and Cello (Cb.) are mostly silent, with some notes in measures 169-172. Dynamics include *mf* for the flutes and *p* for the bassoons and cellos. The score is in a key with one sharp (F#) and a common time signature.

173

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sub. p *cresc.*

sub. p *cresc.*

sub. p *cresc.*

sub. p *cresc.*

sub. p *cresc.*

173 174 175 176

180 181

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

180 181 182 183 184 185

186

Mba. *p*

Fl. 1 *pp*

Fl. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb. *p*

186 187 188 189 190 191

192

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

192 193 194 195 196

mf

pp

p

197

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp

pizz.

197

198

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

199

200

mp

mp

6

6

199

200

201

Mba.

6

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

f

f

f

f

f

mf

mf

f

mf

201

202

203

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

203 204 205 206 207

208

Mba. *p* *mf* *mp* *sub. p*

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

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

B♭ Cl. 1 *p* *mf* *p*

B♭ Cl. 2 *p* *mf* *p*

Ob. *p* *mf* *p*

E. Hn. *p* *mf* *p*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *p* *mf* *p*

Hn. *p* *mf* *p*

Cb. *arco* *p*

208 209 210 211

III

Allegro con Fuoco

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

1 2 3 4 5 6

Detailed description: This page contains a musical score for a section titled 'III' in 'Allegro con Fuoco' tempo. The score is for a full orchestra and includes parts for Mba. (Mellophone), Flutes 1 and 2, Clarinets in B♭ 1 and 2, Oboe, Horns in E, Bassoons 1 and 2, Horns, and Cello. The music is in 6/8 time and features a strong, rhythmic melody in the woodwinds, starting with a forte (*f*) dynamic. The Mba. part has a short melodic phrase in the second measure. The woodwinds play a consistent eighth-note pattern with some melodic variation. The score is divided into six measures, numbered 1 through 6 at the bottom.

7

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

7 8 9 10 11 12

13

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

13 14 15 16 17

Detailed description: This is a page of a musical score for a woodwind ensemble. The page is numbered 166 in the top right corner. The score begins at measure 13, indicated by a large '13' at the top left. The first staff is for Mba. (Mandolin/Banjo), which is written in a grand staff with a treble and bass clef. It features a melodic line in the treble and a bass line in the bass. The following ten staves are for woodwinds: Flute 1 and 2 (Fl. 1, Fl. 2), B♭ Clarinet 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Oboe (Ob.), English Horn (E. Hn.), Bassoon 1 and 2 (Bsn. 1, Bsn. 2), Horn (Hn.), and Contrabassoon (Cb.). Each woodwind part has a specific key signature and clef. The score is divided into measures 13, 14, 15, 16, and 17, with measure numbers printed below the staves. The notation includes various note values, rests, and articulation marks.

18

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

18 19 20 21 22

Detailed description: This is a page of a musical score for measures 18 through 22. The score is arranged in a standard orchestral format with multiple staves. At the top left, the measure number '18' is printed. The instruments listed on the left are Mba. (Maracas), Fl. 1 and Fl. 2 (Flutes), B \flat Cl. 1 and B \flat Cl. 2 (Clarinet in B-flat), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and Bsn. 2 (Bassoon), Hn. (Horn), and Cb. (Cello). The Mba. part is written in a grand staff with treble and bass clefs. The woodwind and string parts are written in their respective clefs. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The page number '167' is located in the top right corner. At the bottom of the page, the measure numbers 18, 19, 20, 21, and 22 are printed below their respective staves.

23

Mba.

sfz p cresc.

Fl. 1

mf

Fl. 2

mf

B♭ Cl. 1

mf

B♭ Cl. 2

mf

Ob.

mf

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

27

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

27 28 29 30

Detailed description: This is a page of a musical score for measures 27 through 30. The score is for a woodwind ensemble and includes a Mba. The key signature has one sharp (F#) and the time signature is 4/4. The Mba part (measures 27-30) consists of a rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The woodwind parts (Flutes, Clarinets, Oboe, Horns, Bassoons, and Contrabassoon) all begin with a forte (*f*) dynamic in measure 27. Measures 28 and 29 show various woodwind entries and patterns, while measure 30 continues these patterns. The page number 169 is in the top right corner.

31

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

f

f

f

f

f

f

f

f

f

f

pizz.

f

31 32 33 34

35

Mba.

mf *f*

Fl. 1

sub. p *f*

Fl. 2

sub. p *f*

B♭ Cl. 1

sub. p *f*

B♭ Cl. 2

sub. p *f*

Ob.

sub. p *f*

E. Hn.

sub. p *f*

Bsn. 1

sub. p *f*

Bsn. 2

sub. p *f*

Hn.

sub. p *f*

Cb.

sub. p *f* *arco*

35 36 37 38

39 41

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

39 40 41 42

Detailed description: This page of a musical score contains parts for Mba, Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, Horn, and Contrabass. The score is divided into four measures, numbered 39, 40, 41, and 42. Measure 41 is highlighted with a box. The Mba part is in the top system, with a treble and bass clef. The woodwind parts are in the middle systems, with various clefs and key signatures. The brass parts are in the bottom systems, with bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

43

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

43 44 45 46 47

Detailed description: This page of a musical score covers measures 43 through 47. The instruments are arranged in a standard orchestral layout. The Mba. (Mandolin/Banjo) part is at the top, with a brace indicating it is a single instrument. It consists of two staves, both of which are empty throughout the entire page. Below the Mba. are the woodwind and brass sections. Flutes 1 and 2 (Fl. 1, Fl. 2) play a melodic line with eighth and sixteenth notes. B♭ Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2) play a similar melodic line. Oboe (Ob.), English Horn (E. Hn.), and Horn 1 (Hn.) play a melodic line with eighth and sixteenth notes. Bassoon 1 (Bsn. 1) plays a melodic line with eighth and sixteenth notes. Bassoon 2 (Bsn. 2) plays a rhythmic accompaniment of eighth notes. Horn 2 (Hn.) plays a melodic line with eighth and sixteenth notes. Contrabass (Cb.) plays a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#), and the time signature is 4/4. The page number 173 is in the top right corner. The measure numbers 43, 44, 45, 46, and 47 are printed below the corresponding staves.

48

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

48 49 50 51 52

This musical score page contains ten staves of music. The top staff is for Mba. (Mandolin/Banjo), with a treble clef and a key signature of one sharp (F#). It begins with a whole rest in measure 48, followed by eighth-note patterns in measures 49 and 50, and a more complex eighth-note pattern in measure 51. The remaining staves are for woodwinds: Fl. 1 and Fl. 2 (treble clef, one sharp), B♭ Cl. 1 and B♭ Cl. 2 (treble clef, two sharps), Ob. (treble clef, one sharp), E. Hn. (treble clef, one sharp), Bsn. 1 and Bsn. 2 (bass clef, one flat), Hn. (treble clef, one sharp), and Cb. (bass clef, two flats). The woodwinds play a rhythmic pattern of eighth notes in measures 48 and 49, followed by rests in measure 50, and then continue with eighth-note patterns in measures 51 and 52. The page is numbered 174 at the top right and 48-52 at the bottom.

53

Mba. *mf*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb. *pizz.* *arco* *pizz.*

53 54 55 56 57

68

Mba.

f *mf* *f* *mf*

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

68 69 70 71 72

73

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf *f* *mf*

pizz. *arco*

73 74 75 76 77

Mba. {
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.

78 *f* *mf cresc.*

pizz. *arco* *pizz.* *arco*

cresc. *cresc.* *cresc.* *cresc.*

78 79 80 81

Detailed description: This page of a musical score covers measures 78 to 81. The Mba part (Meibohm Bassoon) is the primary melodic line, starting in measure 78 with a forte (*f*) dynamic and moving to mezzo-forte (*mf*) with a crescendo (*cresc.*) in measure 79. The woodwind section (Flutes, Clarinets, Oboe, Horns, Bassoons, and Cello) provides harmonic support. The Bassoon 1 and 2 parts, Horn, and Cello parts feature a rhythmic pattern of eighth notes in measure 79, marked with accents (>) and a crescendo. The Cello part alternates between pizzicato (*pizz.*) and arco (*arco*) playing. The score is set in a key with one sharp (F#) and a common time signature.

82 83

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

82 83 84 85

Detailed description: This page of a musical score covers measures 82 through 85. The score is for a large ensemble. At the top, measures 82 and 83 are indicated. A box around the number 83 suggests a rehearsal mark. The Mba. part consists of two staves. The woodwind section includes Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, and Horn. The Cb. part is at the bottom. The dynamic marking *f* (forte) is present in measures 83 and 84 across most parts. The notation includes various rhythmic patterns, rests, and articulation marks.

86

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

f

f

f

f

f

f

f

f

86 87 88 89

Detailed description: This is a page of a musical score for measures 86 through 89. The score is arranged in a standard orchestral layout. At the top, measure 86 is indicated. The Mba. (Mandolin) part is in the first system, with a melodic line in the upper staff and a bass line in the lower staff. The woodwind section includes Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, and Horn. The brass section includes Contrabass. The score shows a dynamic shift to *f* (forte) starting in measure 87. The woodwinds and brass play a rhythmic pattern of eighth notes, while the strings (not explicitly shown but implied by the context) provide a steady accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The page number 182 is in the top right corner.

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

90 91 92

Detailed description: This is a page of a musical score for measures 90, 91, and 92. The score is arranged in a vertical stack of staves. At the top, the Mba part is shown with two staves (treble and bass clef) and a brace on the left. The Mba part has a complex, rhythmic melody in measure 90, which continues into measures 91 and 92. Below the Mba part are ten other staves, each representing a different instrument: Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, Ob., E. Hn., Bsn. 1, Bsn. 2, Hn., and Cb. Each of these instrument staves shows a simple, rhythmic pattern of notes and rests, primarily consisting of quarter notes and eighth notes, with some rests. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The page number 183 is located in the top right corner. The measure numbers 90, 91, and 92 are printed at the bottom of the page, centered under their respective columns of staves.

103

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

103 104 105 106 107 108

This musical score page contains ten staves of music. The top staff is for Mba. (Mandolin/Banjo), with a treble clef and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. The remaining nine staves are for woodwinds and strings: Fl. 1 and Fl. 2 (flutes), B♭ Cl. 1 and B♭ Cl. 2 (clarinets), Ob. (oboe), E. Hn. (English horn), Bsn. 1 and Bsn. 2 (bassoons), Hn. (horn), and Cb. (cello). The woodwinds and strings play a rhythmic accompaniment of eighth and sixteenth notes. The score is divided into measures 103 through 108, with measure numbers printed below the staves.

109

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

cresc.

mf

f

sfz p

109 110 111 112 113

114 116 *l'istesso tempo*

Mba. {
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.

sfz p *f* *mf*

114 115 116

Detailed description: This page of a musical score covers measures 114, 115, and 116. The score is for a woodwind and string ensemble. The key signature has one sharp (F#), and the time signature is 4/4. Measure 114 begins with a dynamic marking of *sfz p* for most instruments. In measure 115, the dynamic changes to *f*. Measure 116 starts with a dynamic marking of *mf* for the Mba. The Mba part consists of two staves. The woodwind parts include Flute 1 and 2, B♭ Clarinet 1 and 2, Oboe, English Horn, Bassoon 1 and 2, and Horn. The Cello part is at the bottom. The score shows various musical notations including notes, rests, and dynamic markings.

117

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

mf

119

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

mf

mf

mf

mf

mf

119

120

121 122

Mba.

sub. *p* *f*

Fl. 1

Fl. 2

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

Ob.

E. Hn.

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. *p*

Cb. *f* *p*

121 122

123

Mba.

simile

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

125

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

f

f *sub. p*

f

f

f

f *sub. p*

f

f

f

f

f

f

126

127

128

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

sub. p *f* *mp*

f *sub. p* *f*

mp

mp

f *mp*

mp

mp

pizz. *mp*

Detailed description of the musical score: The score is for measures 127 and 128. It includes parts for Mba. (Mandolin), Fl. 1 and 2 (Flutes), B♭ Cl. 1 and 2 (Clarinet), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and 2 (Bassoon), Hn. (Horn), and Cb. (Cello). Measure 127 shows various rhythmic patterns and dynamics: Mba. has a rhythmic accompaniment; Fl. 1 has a melodic line with dynamics *sub. p*, *f*, and *mp*; Fl. 2 has a melodic line with *mp*; B♭ Cl. 1 has a melodic line with dynamics *f*, *sub. p*, and *f*; Bsn. 1 has a melodic line with *f*; Bsn. 2 has a melodic line with *mp*; Hn. has a melodic line with *mp*; Cb. has a melodic line with *pizz.* and *mp*. Measure 128 shows a change in dynamics and melodic lines: Mba. has a melodic line with *mf*; Fl. 1 has a melodic line with *mp*; Fl. 2 has a melodic line with *mp*; Ob. has a melodic line with *mp*; E. Hn. has a melodic line with *mp*; Bsn. 1 has a melodic line with *mp*; Bsn. 2 has a melodic line with *mp*; Cb. has a melodic line with *pizz.* and *mp*.

129

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

135

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp

mp

mf

mp

mp

mp

mp

mp

mp

arco

mp

Mba. {
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Hn.
Cb.

137

mp *f*

f

f

f

f

f

f

f

f

f

138

f

139

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mp *f*

Mba. 141 142 *mp*

Fl. 1 *mp*

Fl. 2 *mp*

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn.

Cb. *mp*

143

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

145

Mba. *f*

Fl. 1

Fl. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Ob.

E. Hn.

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn.

Cb. *mf*

145 146

147

Mba.

f

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

149

Mba.

150

sub. *p* *f*

Fl. 1 *p*

Fl. 2

B♭ Cl. 1 *sub. p*

B♭ Cl. 2 *sub. p*

Ob.

E. Hn. *p*

Bsn. 1 *sub. p*

Bsn. 2 *sub. p*

Hn.

Cb.

149 150

151

Mba. *simile*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

155

156

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

157

Mba. *simile*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

157 158

159

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

161

Mba. *sub. p* *mp*

Fl. 1 *p*

Fl. 2 *mp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *mp*

Ob. *p*

E. Hn. *mp* *p*

Bsn. 1 *p*

Bsn. 2 *mp*

Hn.

Cb.

163

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

mf

mf

mf

166

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

cresc.

f sfz

f sfz

f sfz

f sfz

f sfz

f sfz

f sfz p

f sfz p

f sfz

f sfz p

166 *f sfz p* 167

168

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

Mba. {

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

170

6

6

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

171

mf

172

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

175

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

178

Mba.

sub. *p* *f* sub. *p* *f*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

180

Mba.

sub. *p* *cresc.*

6

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

182

Mba. *f*

Fl. 1 *mf*

Fl. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. *mf*

Cb. *mf*

mf

182 183 184

Detailed description: This page of a musical score covers measures 182, 183, and 184. The score is for a woodwind and string ensemble. The Mba. part (Mezzobassoon) is in the top system, with a dynamic of *f*. It features a melodic line with eighth-note patterns. The Flutes (Fl. 1 and Fl. 2) play a sustained chordal accompaniment with a dynamic of *mf*. The Clarinets (B♭ Cl. 1 and B♭ Cl. 2), Oboe (Ob.), English Horn (E. Hn.), Bassoons (Bsn. 1 and Bsn. 2), Horns (Hn.), and Cello (Cb.) all play a similar sustained accompaniment with a dynamic of *mf*. The key signature has one sharp (F#) and the time signature is 4/4. The page number 221 is in the top right corner.

185

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

185 186 187

Detailed description: This page of a musical score covers measures 185, 186, and 187. The score is for a woodwind ensemble. The Mba. part (Meibauer) is written in two staves, with the upper staff in treble clef and the lower in bass clef. The woodwinds include two Flutes (Fl. 1 and Fl. 2), two B-flat Clarinets (B♭ Cl. 1 and B♭ Cl. 2), Oboe (Ob.), English Horn (E. Hn.), two Bassoons (Bsn. 1 and Bsn. 2), Horn (Hn.), and Contrabass (Cb.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The music features a complex rhythmic pattern in the Mba. part, with various woodwinds providing harmonic support through sustained notes and moving lines. The page number 222 is in the top right corner, and the measure numbers 185, 186, and 187 are at the bottom.

188

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

188 189 190 191 192 193

194

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

194 195 196 197 198 199

205

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf

mf

205 206 207 208 209 210

211

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

ff

arco

211 212 213 214 215 216

217

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

pizz.

arco

217 218 219 220 221 222

223

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

pizz.

arco *pizz.*

arco *pizz.*

223 224 225 226 227

Detailed description: This page of a musical score covers measures 223 to 227. The instruments are arranged in a standard orchestral layout. The Mba part consists of two staves. The woodwind section includes two Flutes (Fl. 1 and 2), two B-flat Clarinets (B♭ Cl. 1 and 2), one Oboe (Ob.), one English Horn (E. Hn.), two Bassoons (Bsn. 1 and 2), and one Horn (Hn.). The Cello (Cb.) part is at the bottom. The score includes various musical notations such as notes, rests, and articulation marks like *pizz.* and *arco*. The key signature has one sharp (F#), and the time signature is 4/4. The page number 229 is in the top right corner.

228

Mba.

sub. *p* *f* sub. *p* *f*

Fl. 1 *p*

Fl. 2

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb. *arco*

228 229 230 231 232

233

Mba.

Fl. 1 *f*

Fl. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Ob. *f*

E. Hn.

Bsn. 1 *f*

Bsn. 2 *f*

Hn. *f*

Cb. *f*

233 234 235 236

237

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfz p cresc.

mf

mf

237 238 239 240 241

242 243

Mba.

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf *f*

mf *f*

mf *f*

mf *f*

f

f

f

f

f

f

242 243 244 245

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 242 to 245. The score is written for a variety of instruments: Mba. (Mandolin/Banjo), Fl. 1 and 2 (Flutes), B \flat Cl. 1 and 2 (Bass Clarinets), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and 2 (Bassoons), Hn. (Horn), and Cb. (Cello). The key signature is one sharp (F#), and the time signature is 4/4. Measure 242 is marked with a box containing the number 243. The Mba. part starts with a dynamic of *mf* and transitions to *f* in measure 243. The Flutes, Clarinets, Oboe, Bassoons, and Cello all have *mf* markings in measure 242 and *f* markings in measure 243. The English Horn and Bassoon 1 parts are silent in measure 242 and enter in measure 243 with a *f* dynamic. The score continues through measures 244 and 245, with various dynamics and articulations.

246

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

f

f

f

f

f

f

f

f

f

pizz.

f

246 247 248 249 250

251

Mba. *mf* *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *f*

Ob. *p* *f*

E. Hn. *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. *p* *f*

Cb. *p* *f* *arco*

251 252 253 254

255 257

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

255 256 257 258

259

Mba.

f

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

259 260 261 262 263

The image shows a page of a musical score, page 237, starting at measure 259. The score is for a woodwind and string ensemble. The instruments listed are Mba. (Mandolin), Fl. 1 and 2 (Flutes), B♭ Cl. 1 and 2 (Clarinets), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and 2 (Bassoons), Hn. (Horn), and Cb. (Cello). The key signature has one sharp (F#), and the time signature is 4/4. The Mba. part starts at measure 259 with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes. The woodwinds and strings provide accompaniment. The score ends at measure 263.

264

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

264 265 266 267 268

This musical score page contains measures 264 through 268. The instruments are arranged as follows from top to bottom: Mba. (Maracas), Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, Ob., E. Hn., Bsn. 1, Bsn. 2, Hn., and Cb. The score is written in a key signature of one sharp (F#) and a common time signature. The Mba. part is in a higher register than the woodwinds. The woodwind parts show a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Bsn. 2 and Cb. parts have a more active, rhythmic role compared to the other instruments.

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

274

275

276

277

278

mf

f

mf

mf

mf

mf

mf

mf

mf

arco

pizz.

mf

Detailed description: This page of a musical score covers measures 274 to 278. The Mba part (Meibauer) is in the top staff, with a melody in the treble clef and accompaniment in the bass clef. The woodwind section includes two Flutes (Fl. 1 and Fl. 2), two B♭ Clarinets (B♭ Cl. 1 and B♭ Cl. 2), two Bassoons (Bsn. 1 and Bsn. 2), and a Cello (Cb.). The strings are represented by the Cello staff. The score includes various dynamics such as *mf* (mezzo-forte) and *f* (forte). Performance instructions like *arco* and *pizz.* are present in the Cello part. The page number 240 is in the top right corner.

279 283

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f *f* *ff* *ff* *ff*

arco *pizz.*

279 280 281 282 283

284

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

arco *pizz.* *arco* *pizz.*

284 285 286 287 288

The image shows a page of a musical score, page 242, covering measures 284 to 288. The score is for a woodwind and string ensemble. The instruments listed are Mba. (Mandolin/Banjo), Fl. 1 and 2 (Flutes), B♭ Cl. 1 and 2 (Clarinets), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and 2 (Bassoons), Hn. (Horn), and Cb. (Cello). The key signature has one sharp (F#), and the time signature is 4/4. The Mba. part is mostly silent, with some notes in measures 285 and 287. The woodwinds play various rhythmic patterns, including eighth and sixteenth notes, and rests. The Cb. part includes markings for *arco* and *pizz.* (pizzicato) in measures 285 and 287. The page number 242 is in the top right corner, and the measure numbers 284-288 are at the bottom.

289

Mba.

mf *f*

Fl. 1

mf

Fl. 2

mf

B♭ Cl. 1

mf

B♭ Cl. 2

mf

Ob.

mf

E. Hn.

mf

Bsn. 1

mf

Bsn. 2

mf

Hn.

mf

arco *pizz.*

Cb.

mf

289 290 291 292

Detailed description of the musical score: The score is for measures 289-292. The Mba. part (Meibohm Bassoon) starts in measure 289 with a melody marked *mf*, which becomes *f* in measure 291. The woodwind section (Flutes, Clarinets, Oboe, Horns, Bassoons, and Contrabassoon) enters in measure 291 with a melody marked *mf*. The Horns part includes performance instructions *arco* and *pizz.* in measures 291 and 292 respectively. The score is in a key with one sharp (F#) and a common time signature.

293

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

arco *pizz.* *arco* *pizz.*

293 294 295 296

This musical score page contains measures 293 through 296. The instruments are arranged in the following order from top to bottom: Mba. (Mandolin/Banjo), Fl. 1 and Fl. 2 (Flutes), B♭ Cl. 1 and B♭ Cl. 2 (Clarinets), Ob. (Oboe), E. Hn. (English Horn), Bsn. 1 and Bsn. 2 (Bassoons), Hn. (Horn), and Cb. (Cello). The score is written in a key signature of one sharp (F#) and a common time signature. The Mba. part features a melodic line with some rests. The woodwinds and strings provide harmonic support with various rhythmic patterns. The Cb. part includes dynamic markings for *arco* and *pizz.* (pizzicato).

297

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

arco

297 298 299

300 301

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

mf *f* *mf* *f* *mf* *f* *mf* *f*

300 301 302 303

304

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

304

305

306

307

mf

f

Detailed description of the musical score: The score is for measures 304 through 307. The Mba. part (Mezobassoon) is in the top staff, starting in measure 304 with a melodic line. The woodwind and brass parts (Flutes, Clarinets, Oboe, English Horn, Bassoons, Horns, and Contrabass) enter in measure 305. The woodwinds and brass parts play a rhythmic pattern of eighth notes. The dynamic markings are *mf* (mezzo-forte) for measures 305 and 306, and *f* (forte) for measure 307. The score is written in a key signature of one sharp (F#) and a common time signature (C).

308

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfzp

308 309 310 311

Detailed description: This is a page of a musical score for measures 308 through 311. The score is written for a large ensemble. The instruments listed on the left are Mba. (Mandolin/Banjo), Fl. 1 and Fl. 2 (Flutes), B♭ Cl. 1 and B♭ Cl. 2 (Clarinet in B-flat), Ob. (Oboe), E. Hn. (E-flat Horn), Bsn. 1 and Bsn. 2 (Bassoon), Hn. (Horn), and Cb. (Cello). The music is in 4/4 time. Measure 308 shows the Mba. playing a melodic line with a sharp sign, while the bass line is mostly rests. Measures 309 and 310 feature more active parts for the Flutes, Clarinets, Oboe, and Horns, with some instruments playing sixteenth-note patterns. Measure 311 is a final measure for this section, with all instruments playing sustained notes. The dynamic marking *sfzp* (sforzando piano) is present at the end of each staff in measure 311. The page number 248 is in the top right corner.

322

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

9

9

322

323

324

325 *rit.* 328 *Tempo primo*

Mba. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2 *f*

Ob. *f*

E. Hn. *mp* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Hn. *mp* *f*

Cb. *mp* *f*

325 326 327 328 329 330

331

Mba.

mp *f* *mp*

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

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

B♭ Cl. 1 *sfz p* *f sfz p*

B♭ Cl. 2 *sfz p* *f sfz p*

Ob. *sfz p* *f sfz p*

E. Hn. *sfz p* *f sfz p*

Bsn. 1 *sfz p* *f sfz p*

Bsn. 2 *sfz p* *f sfz p*

Hn. *sfz p* *f sfz p*

Cb. *sfz p* *f sfz p*

331 332 333 334

335

Mba.

f *sub. p* *mf*

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

p *pizz.* *arco* *mf*

335 336 337 338

Detailed description of the musical score: The score is for measures 335 to 338. The Mba. part (Meibauer) is in the top staff, with dynamics *f* in measure 335, *sub. p* in measure 336, and *mf* in measure 337. The woodwind section includes Fl. 1, Fl. 2, B \flat Cl. 1, B \flat Cl. 2, Ob., and E. Hn. The brass section includes Bsn. 1, Bsn. 2, Hn., and Cb. The Bsn. 1 and Bsn. 2 parts have dynamics *p* in measure 336 and *mf* in measure 337. The Cb. part has dynamics *p* in measure 336, *pizz.* in measure 337, and *arco* in measure 338. The string parts are indicated by lines with dots, suggesting they are playing a steady accompaniment.

345

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

f

mp

sfz p

pizz.

arco

345 346 347 348 349 350

351

Mba.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

sfz p

ff

351 352 353 354 355 356

357

Mba.

ff

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hn.

Cb.

357 358 359 360 361

CHAPTER V

CONCLUSION

When compared to other genres such as piano and flute concertos, marimba concerto repertoire is relatively young. 1940 marked the first marimba concerto with the completion of Paul Creston's *Concertino for Marimba*. Since 1940, many marimba concertos have been composed. Several of these concertos are available with a variety of accompaniments. The availability of additional accompaniments provides performers with more options for performances beyond piano reductions.

Soon after Eric Ewazen's *Concerto for Marimba and String Orchestra* appeared in 1999, it gained popularity and was included on many concerto competition repertoire lists. The concerto is available in several formats including a piano reduction, a string quartet reduction, and a version with wind ensemble accompaniment. The intent of the current edition is to provide a small chamber ensemble accompaniment that may allow for an additional option for performance of the concerto.

Suggestions for Further Research

Since the marimba concerto is new to concert audiences, more study is necessary to determine what type of performance venue may generate the greatest number of performances and what type of venue may facilitate larger audiences. Nathan Daughtrey's study, "Marimba Concerto Performances in United States Orchestras: 1940 through 2002," begins the process of collecting data regarding performances of marimba

concertos, but only considers performances of marimba concertos by professional orchestras. Studies collecting information from university performances of marimba concertos with various types of accompaniments, including concert band/wind ensemble, percussion ensemble, piano reduction, string/full orchestra, and others could benefit the profession. The information from these studies could provide facts that indicate trends regarding past performances of specific concertos as well as the venue and type of accompanying ensemble. These facts could prove useful for marimbists in making decisions concerning literature and potential performance venues.

This performance edition of Eric Ewazen's Concerto for Marimba and Chamber Ensemble was successfully performed on January 20, 2007 at the University of North Carolina at Greensboro. The current study should be replicated with other marimba concertos and for different accompanying ensembles. The study should also be replicated for the concertos of other instruments, percussion and otherwise. Replication of this study may provide more performance options for instrumentalists playing concertos.

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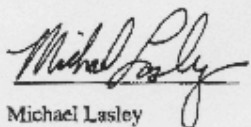
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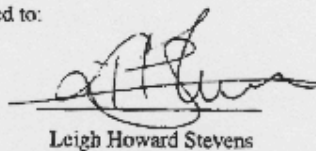
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APPENDIX B. CONCERTOS COMPOSED BY ERIC EWAZEN
(chronological)

- 1987 Ballade for Clarinet, Harp, and String Orchestra
- 1989 Concerto for Flute and Chamber Orchestra
- 1990 Concerto for Trumpet and String Orchestra (based on the Sonata for Trumpet, orchestrated by Phil Norris)
- 1992 Classical Concerto for Tenor Saxophone and Orchestra
- 1996 Shadowcatcher: Concerto for Brass Quintet and Orchestra (also with Wind Ensemble accompaniment)
- 1997 Concerto for Bass Trombone or Tuba and Orchestra
- 1997 Concertino for Bass Trombone and Trombone Choir
- 1997 Concerto for Violin and String Orchestra
- 1998 Rhapsody for Bass Trombone and String Orchestra (also with String Quintet)
- 1998 Concerto for Trumpet and String Orchestra (also with String Quintet or String Quartet)
- 1999 Down a River of Time for Oboe and Orchestra
- 1999 Concerto for Marimba and String Orchestra (also with String Quintet)
- 2000 Concerto for Bass Trombone or Tuba and Wind Ensemble (orchestrated by Virginia Allen)
- 2000 Concerto for Tenor Trombone and Orchestra (based on the Sonata for Trombone and Piano written in 1977)
- 2001 Double Concerto for Trumpet, Trombone, and Orchestra
- 2001 Concerto for Tenor Trombone and Wind Ensemble (orchestrated by Virginia Allen)
- 2002 Concerto for Horn and String Orchestra
2002 Concerto for Bassoon and Wind Ensemble

- 2003 Concerto for Marimba and Wind Ensemble (orchestrated by Virginia Allen)
- 2003 Cascadian Concerto for Wind Quintet and Orchestra
- 2003 Concerto for Euphonium and Wind Ensemble
- 2003 Visions of Light: Concerto for Tenor Trombone and Wind Ensemble
- 2004 Danzante: Concerto for Trumpet and Wind Ensemble
- 2005 Song Cycle for Soprano and Orchestra
- 2006 Emerald Rhapsody for Three Trumpets (or Three Trombones) and Orchestra