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SYMPHONY NO. 1

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Abstract

This document contains the complete musical score for Symphony No. 1, an original composition in four movements for symphonic orchestra. At the highest level this symphony uses the Golden Section as a general template for the proportions of each movement in relation to each other and to the whole. On a lower level the movements are organized using sonata, theme and variations, march, and rondo forms. Tonal center motion within and between movements provides a further level of organization, providing a sense of progression on a local level (within movements) and establishing F major as the main key of the entire symphony. Thematic restatement is used as both a unifying and developmental technique; themes restated within movements provide opportunities for development, while their reappearances in other movements help to unify the composition. Although the symphony is highly structured it remains musically flexible and expressive because a strict adherence to a pre-planned organization was not enforced; phrase lengths were freely altered as dictated by the composer's intuition. The result is a symphony that is organized to produce cohesion on multiple levels while retaining a sense of musical flexibility at the local level.

Chapter 1: Large Scale Organization

Symphony No. 1 consists of four movements: Allegro, Andante, Marziale, and Con Brio. Three of the movements are common symphonic forms: sonata, theme and variations, and rondo. The third movement is a march, instead of a more customary minuet or scherzo. Examples of marches in multi-movement symphonic works since 1900 are rare (the fourth movement of Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber* is one), but the form has been used in many single-movement works for band, wind ensemble, and orchestra.¹ The formal design of each movement, showing major structural divisions, is shown in Figure 1.

Allegro	Exposition		Development		Recapitulation		Coda	
	Intro	A–B–Closing	A–B–Closing	Retransition	A–B–Closing			

Andante	Theme	Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6	Var. 7	Var. 8

Marziale	Intro	1 st strain	2 nd strain	Interlude	Trio	Interlude	Trio

Con Brio	A	B	A	C	A	D	A

Figure 1. General Formal Plan of Symphony No. 1

¹Paul Hindemith, *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (New York: Schott's Sohne, 1945).

The Golden Section as an Organizing Principle

The proportions of each movement in relation to the total duration of the symphony are based on the Golden Section, or ϕ (phi). In geometric terms ϕ is the ratio such that $a+b$ is to a as a is to b , which can be expressed as $1: \frac{1+\sqrt{5}}{2}$, or 1.618...:1. Movement durations are designed so that the combined durations of the first and second movements (which can be considered as the first major division of the symphony) occupy 61.8% of the total duration. This represented mathematically as $\frac{1}{\phi}$ (the inverse of the GS). The combined durations of the third and fourth movements (the second major division) fill the remaining 38.2%, represented as $\phi - \frac{1}{\phi}$ (Figure 2).

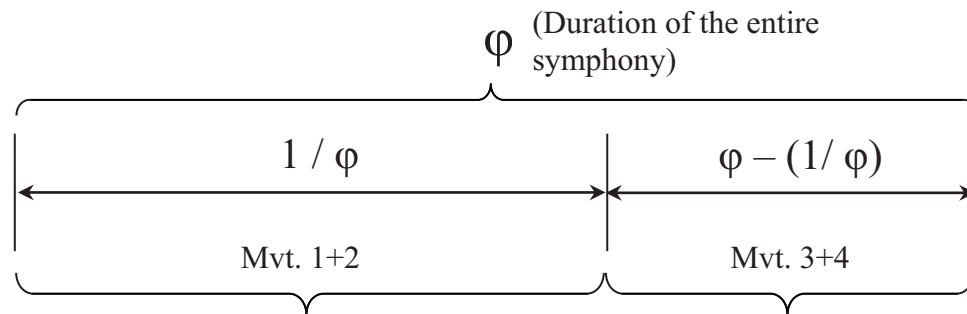


Figure 2. Major GS Divisions of Symphony No. 1

Within the first division of the symphony, the first movement makes up 61.8% of the duration with the second movement occupying the remaining 38.2%, creating a GS proportion between the duration of first two movements. The last two movements are similarly designed; together they comprise 38.2% of the symphony's total duration,

with durations related by the GS (Figure 3). Smaller GS subdivisions are found within the movements, and are discussed in the following chapters.

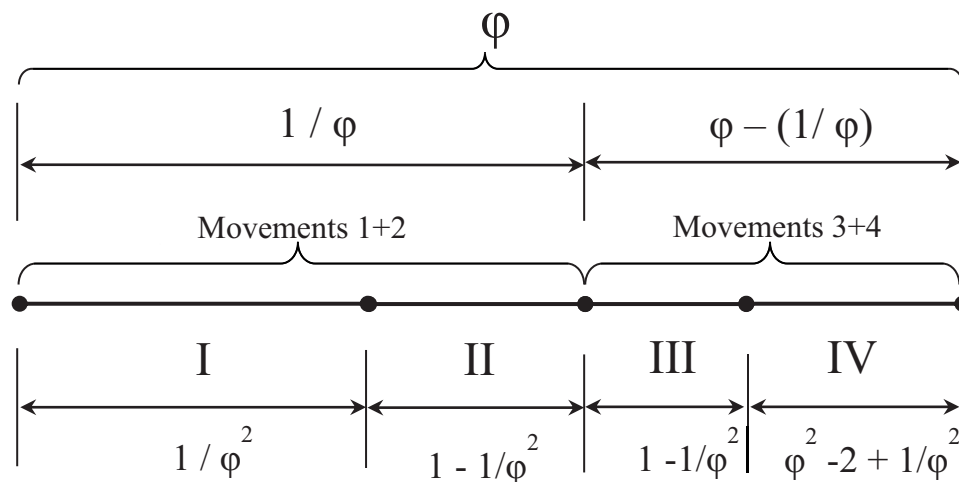


Figure 3. Nested Golden Section Ratios in Symphony No. 1

Tonal Organization

Another level of structure is found in the organization of tonal centers. F major is established as the “home” key in the first movement; the following movements are built on tonal centers that provide a sense of motion relative to F major (Figure 4).

	Beginning Key	Ending Key
Allegro	F major	F major
Andante	G minor	F major
Marziale	Bb major	Bb major
Con Brio	F major	F major

Figure 4. Overall Tonal Organization

Within the first movement, localized tonicizations create a sense of tension as they move the tonal center away from F major. This tension is partially mitigated by the establishment of a D minor tonality in the recapitulation (m. 183), because it is a closely-related key to F major, and fully resolved by a return to F major in the coda (m. 213), as shown in Figure 5.

	Exposition				Development			Recapitulation			Coda
	Intro	A–B–Closing			A–B–Closing			A–B–Closing			
Tonal center	F	F	G	G	Eb	Ab	Db	Dm	F	Ebm	F

Figure 5. Tonal Relationships in Movement 1

The second movement begins in G minor, and each successive section (Variation 1 through Variation 8) is accompanied by a key change with distinct tonal implications. Treating the tonic of each key as a chord root, a series of secondary dominants are implied that function as the prolongation of a ii – V – I progression in the final key of F major (Figure 6).

	Theme	Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6	Var. 7	Var. 8
Tonal center	G Minor	G Major	C Minor	C Major	F Minor	D Major	G Minor	C Major	F Major
	ii	V/V	v	V	I	V/ii	ii	V	I

Figure 6. Tonal Relationships in Movement 2

The third movement begins in B-flat major and modulates to E major (beginning in m. 103 and completed in m. 132). A return to B-flat major is accomplished (in m. 200) by means of a tonally ambiguous cluster chord (in the flutes and clarinets, mm. 195-201) superimposed over an F triad (in the oboes and first violin, mm. 197-201) with a pedal B-flat (held by second violins, mm. 196-203) (Figure 7). This hybrid chord simultaneously dissolves the E major tonality (by the indeterminate functionality of the cluster chord), prepares the new key (with its dominant chord), and implies the new tonic through pitch persistence (the B-flat pedal).

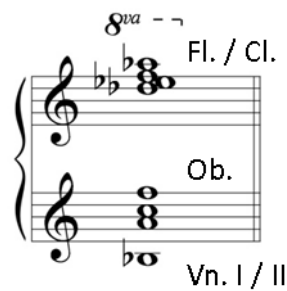


Figure 7. Chord of Modulation to From E to Bb

The tonal organization of the movement can thus be explained as the harmonic prolongation of a I—[#]IV—V—I progression in B-flat Lydian (Figure 8).

	Intro	A	B	Interlude	Trio	Interlude	Trio
Tonal center	Bb major	Bb major	Bb minor	Modulate	E Major	C F	Bb major
	I		i		[#] IV	V/V V	I

Figure 8. Tonal Relationships in Movement 3

The fourth movement begins and ends in the symphony's home key of F major. Within the movement tonal centers are moved to F-sharp, G, E, and A, then finally back to F, as shown in Figure 9.

	A	B	A	C	A	D	A
Tonal Center	F Major	F Major	F# Major	G Minor	G Major	E Major	A to F Major

Figure 9. Tonal Relationships in Movement 4

Thematic Organization

A final level of organization is found at the thematic level, as themes are restated within and between movements. When a theme is immediately restated with little or no intervening material, any differences between the statements are more notable and the restatement emphasizes development. Restatements that are separated by significant intervening material, however, serve a structural rather than a developmental function. These restatements (referred to as “returns” to differentiate them from more immediate restatements referred to as “repetitions”) emphasize the similarity of the copy to the original. They serve a structural purpose by recalling the original statement of the theme, and audibly mark the organization of the symphony. The systematic use of repetition and return in Symphony No. 1 is summarized in Figure 10.

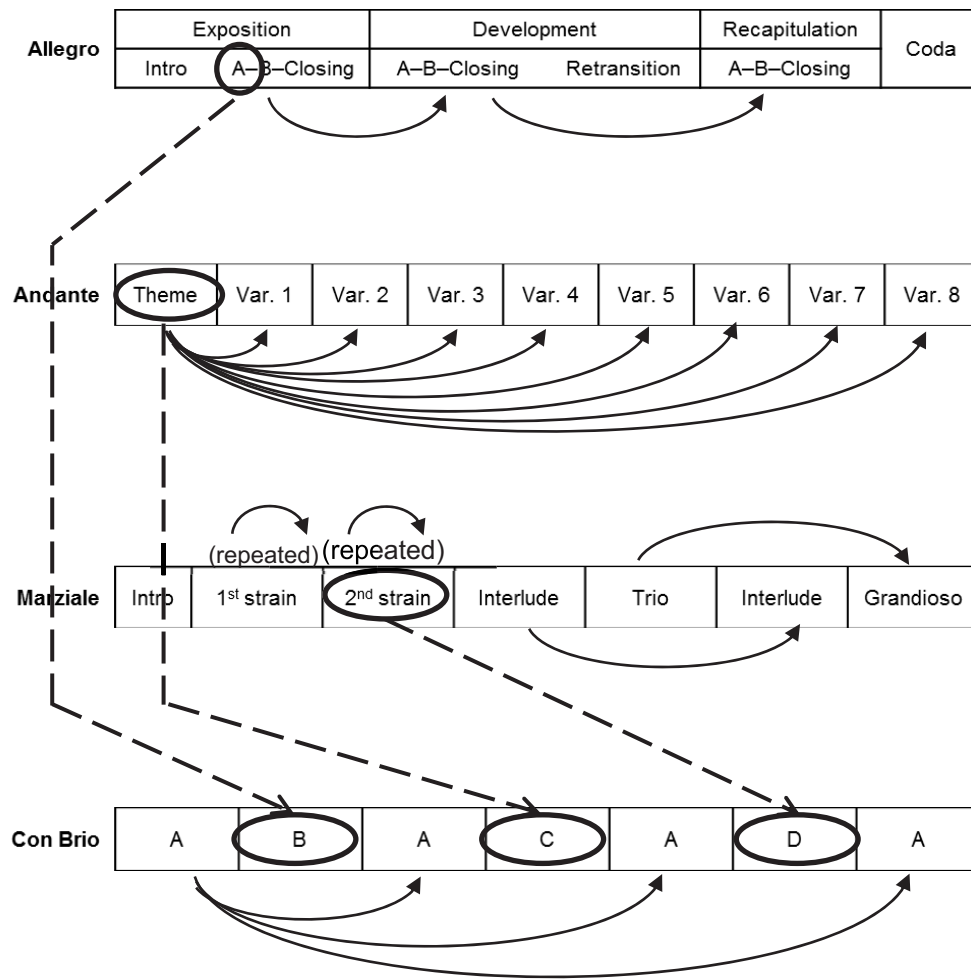


Figure 10. Repetition Within and Between Movements

In summary, the GS, tonal relationships, and thematic restatement are used to organize Symphony No. 1. The temporal space of the symphony, approximately twenty-nine minutes, is divided into four movements based on GS proportions. The movements are related to each other by tonal centers, exhibiting a gravitation towards the key of F major as established in the first movement. The internal structures of the movements are governed by their forms: sonata, theme and variations, march, and rondo—each of which feature both variety and consistency as structural characteristics. Finally, the

restatement of themes within movements is used as a development technique, and between movements to create a sense of large-scale unity.

Although the symphony has a highly organized structural plan with regard to the durations of the various sections, a strict adherence to this plan was not enforced. The planned proportions of the symphony, as determined by the GS and other mathematical means, were used as a general framework rather than a strict requirement. Artistic license was freely exercised to extend phrases and transitional passages, resulting in deformations from exact Golden Section proportions of up to three percent. These variances, it was deemed, were small enough that the principle of having durationally related proportions is demonstrated even though the ratios are not precisely accurate.

The following chapters present detailed analyses of each movement, with attention given to their harmonic, melodic, and formal elements.

Chapter 2: Movement 1 (Allegro)

The first movement is a sonata, consisting of a short introduction (mm. 1-7), an exposition with first, second, and closing themes (mm. 8-71), development of each theme (mm. 72-182), a recapitulation of the themes (mm. 183-265), and a coda (mm. 266-281). The primary tonality, F major, is established by an authentic cadence in mm. 7-8, and returned to in the recapitulation by means of an authentic cadence (mm. 212-213). The three primary themes (A, B, and Closing) are stated in F major, G major, and G major in the exposition; E-flat, A-flat, and D-flat in the development; and D minor, F major, and E-flat minor in the recapitulation, as shown in Figure 11.

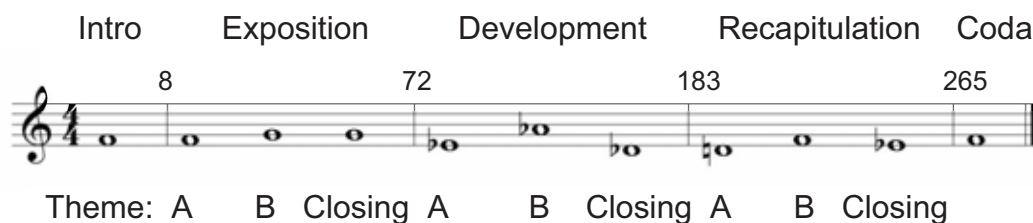


Figure 11. First Movement Tonal Centers

First Theme

Identifying features of the first theme include an ascending arpeggiated major or minor triad outlined in the first measure; a major or minor ninth chord arpeggiated in the third measure; a descending scalar pattern of $\hat{8} - \hat{7} - \hat{6} - \hat{5}$ over the first four measures; and an ascending melodic leap of a seventh in the fifth measure (omitted in the development section version because the theme is truncated). Figure 12 shows the

original statement of the first theme (mm. 8-13) and its later appearances in the development (m. 72-79) and recapitulation (mm. 183-188). The general melodic contour and rhythmic motive of the theme is retained in each successive statement, but there are a number of differences. The most significant of these are their keys (F major, E-flat major, and D minor), the truncation of the theme in the development, and the 3/4 meter used in the recapitulation.

First Theme: Exposition

Triad outline (major)

Minor ninth chord outline

F: 8 - 7 - 6 - 5

✓
m7

First Theme: Development

Triad outline (minor)

Minor ninth chord outline

E♭: 8 - 7 - 6 - 5

[Theme truncated]

✓
m7

First Theme: Recapitulation

Triad outline (minor)

Major ninth chord outline

Dm: 8 - ♭7 - ♭6 - 5

✓
M7

Figure 12. First Theme Melodic Analysis

The harmonic organization of the first theme is shown in Figure 13. The melody, shown on the top stave, consists of pitches from m. 8-21 that are diatonic to the key of F major. The theme then begins a series of temporary tonicizations (to G major, A major, and B major) using pitches that are diatonic to their local keys. The accompaniment, shown on the second stave, can be summarized as a $I - vi^7 - ii^7 - V^6 - vi^7 - vii^7 - I$ progression in F major. The bass is composed of pitches from the same diatonic collection as the melody and accompaniment but is transposed a third lower than the roots of the prevailing harmonies, and is melodically rather than harmonically conceived.

The bass line creates a tonal ambiguity within the composite harmony. Considered by itself, the bass appears to be operating in D Mixolydian, with implied half cadences at m. 14 and m. 20. The melody would support this analysis, ending its first phrase on D (m. 14) and ending its second phrase on A (m. 20). The accompaniment more clearly functions in F major, though, by virtue of the $V^7 - I$, $vii^{o7} - I$, and $V^6 - I$ cadences in F (mm. 8-9, mm.14-15, and mm. 19-20). Moreover, the first theme was conceived harmonically as a construct in F major with an independent bass. In these terms the bass works to diffuse the F major tonality, but because it is composed of pitches diatonic to F major it does not completely obscure it.

8

F: V⁷ I P P P P vi⁷

F major diatonic collection

HC

11

ii⁷ P V⁶ vi⁷ P P vii⁷ I (as first phrase) →

F major diatonic collection

IAC

16

V I V⁶(I)

sequence sequence

DC

20

(F:) → G: → A: → B: → F: V⁷ vi

Figure 13. First Theme Harmonic Analysis

Second Theme

The second theme (m. 32) contrasts the first by the use of more conjunct melodic motion, a new key (G major), a new meter (5/4), and less rhythmic and harmonic activity. Melodic motion in the second theme is predominantly stepwise, which gives it a more fluid feel than first theme. As shown in Figure 14, the second theme uses conjunct motion about as often as the first theme uses leaps. Both themes use leaps of a third about as frequently, but the second theme uses large leaps (greater than a third) less than half as often as the first theme.

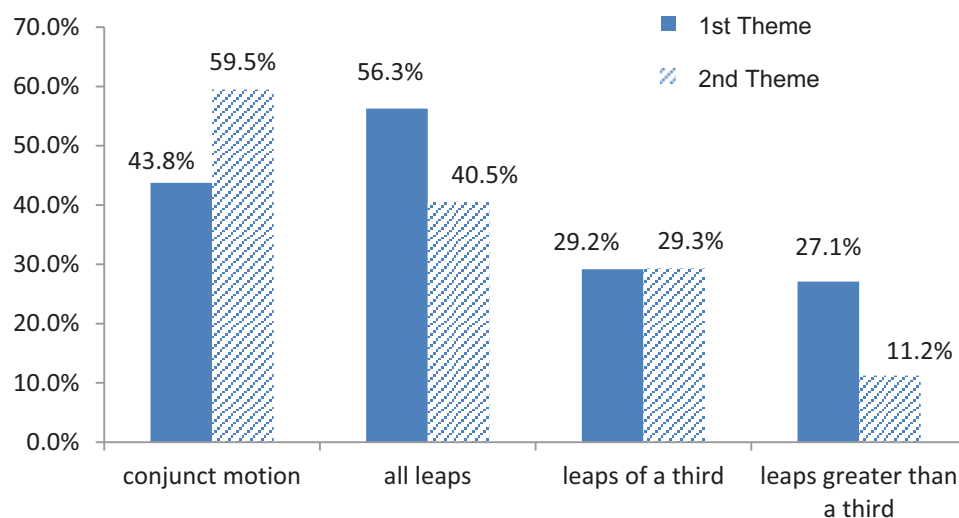


Figure 14. Frequency of Melodic Intervals in First and Second Themes

After an initial statement in the exposition (m. 32), the second theme returns in the development (m. 104) and recapitulation (m. 213). In each restatement the theme is modified, as shown in Figure 15, but important characteristics of the theme are retained. These features include beginning with a rapid ascending figure leading to long note durations on the leading tone (mm. 30-31, mm. 103-104, and mm. 211-212);

chordal arpeggiation (mm. 31-32, mm. 104 and 115, and mm. 214 and 222); an approach by leap to the highest note of the phrase (mm. 33, 116 and 216); and a final pitch that settles on the sixth scale degree.

Exposition:

32

Long note values on leading tone

chordal arpeggiation

Approach by leap

Rapid ascending figure

Final pitch on $\hat{6}$

Development:

104

chordal arpeggiation

Rapid ascending figure

Long note values on leading tone

Approach by leap

Final pitch on $\hat{6}$

Recapitulation:

213

Rapid ascending figure

chordal arpeggiation

Approach by leap

Long note values on leading tone

Final pitch on $\hat{6}$

Figure 15. Second Theme Analysis

Closing Theme

The closing theme (mm. 58-72) serves as a transition between the exposition and the development, and also contains thematic material that is developed in the development section and restated in the recapitulation. The thematic function is to signal the end of each main section. It is distinctive by being more energetic than the “A” and “B” themes, and is the only one of the themes that includes a compound meter (Figure 16).

$\text{♩} = 120$ ($\text{♩} = \text{♩}$ *sempre*)

58 *Vn. I, II*

Vla. & vc.

Basses

+ *Fl. (8va)*

The musical score for the Closing Theme (Piano Reduction) spans measures 58 to 72. It is written in G major and features a compound meter of 8/4. The tempo is marked as quarter note = 120, and the flute part is marked 'sempre'. The score includes staves for Violins I and II, Viola and Cello, Basses, and Flute (8va). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with a strong sense of forward motion. The key signature is one sharp (F#), and the time signature is 8/4.

Figure 16. Closing Theme (Piano Reduction)

Some of the characteristic features of the closing theme are its beginning with an ascending perfect fifth, and a melody based on the linearization of an eleventh chord, as shown in Figure 17.



Figure 17. Chordal Basis of Closing Theme Melody

After its initial statement the closing theme is modified in each restatement but retains its distinguishing characteristics, as shown in Figure 18. Some of the modifications in the development (mm. 145-164) are a transposition six semi-tones (T_6); omitted figures (in the sixth measure of the theme); the addition of freely composed material, passing tones and escape tones; and the liberal use of octave-equivalent transpositions. In the recapitulation (mm. 244-265) the closing theme is more closely related to its original statement: the first half of the phrase is transposed up a major third (T_4), but the end of the phrase is stated at its original pitch level (T_0), and except for some minor variations (ornamentation of the third beat of the second measure, and additional figuration on beats 1 and 2 of m. 249) the return is melodically identical to its initial statement in the exposition.

58 Closing Theme: Exposition

series of descending thirds

series of ascending thirds

P5

N

145 Closing Theme: Development

series of descending thirds

P5

T₆

T₆

T₆

Free material

Added notes

Free material

Added notes

Escape tone

Passing tone

T₀

244 Closing Theme: Recapitulation

T₄

The figure displays a musical score for the 'Closing Theme' across three sections: Exposition (starting at measure 58), Development (starting at measure 145), and Recapitulation (starting at measure 244). The Exposition section features a melody in G major with annotations for 'series of descending thirds' and 'series of ascending thirds', and specific intervals labeled P5 and N. The Development section shows the melody in B-flat major, with annotations for 'series of descending thirds', 'Free material', 'Added notes', 'Escape tone', and 'Passing tone'. The Recapitulation section returns to G major. A large bracket on the right side of the score groups the Exposition and Development sections, with a label T₆ indicating a transformation. Another label T₀ is placed near the end of the Development section. A label T₄ is placed above the first measure of the Recapitulation section. Arrows indicate the flow of the melody and the application of transformations between sections.

Figure 18. Closing Theme Melodic Analysis

Golden Section Divisions

The overall length of the first movement, as well as the proportions of each section (exposition, development, recapitulation, and coda) are derived from the Golden Section (GS), an arrangement that mimics the overall organization of the symphony and serves as a unifying element. The duration of the entire movement was pre-determined, according to the GS, as a portion of the symphony's total duration equal to ten minutes and thirty-three seconds. This span was divided into two halves of the GS division—one encompassing the introduction, exposition, and development, and the other reserved for the recapitulation, closing theme, and coda (Figure 19).

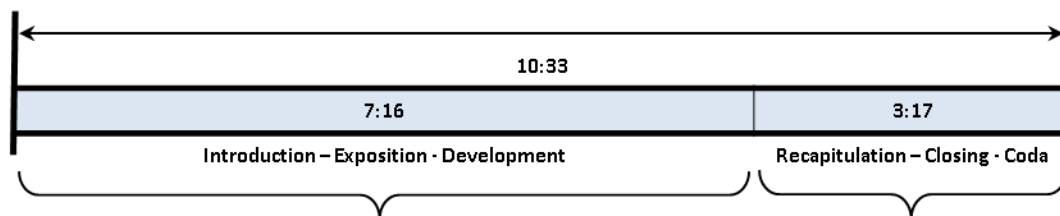


Figure 19. Major Divisions of the First Movement

The first of these divisions (seven minutes and sixteen seconds) was further divided, according to the GS, to define spaces for the introduction-exposition and development. The second division (three minutes and seventeen seconds) was also divided into GS-related durations for the recapitulation and closing theme-coda sections (Figure 20).

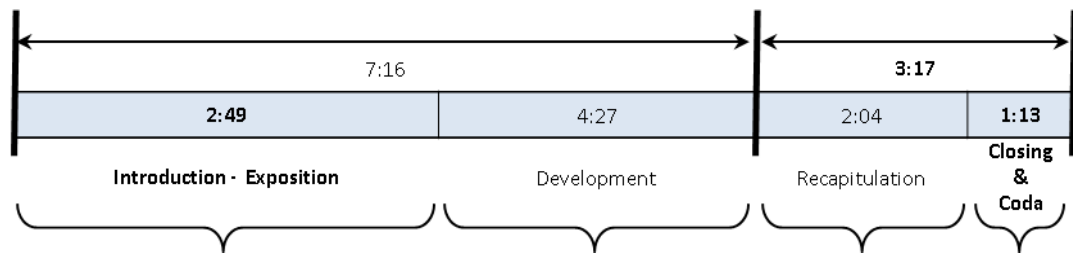
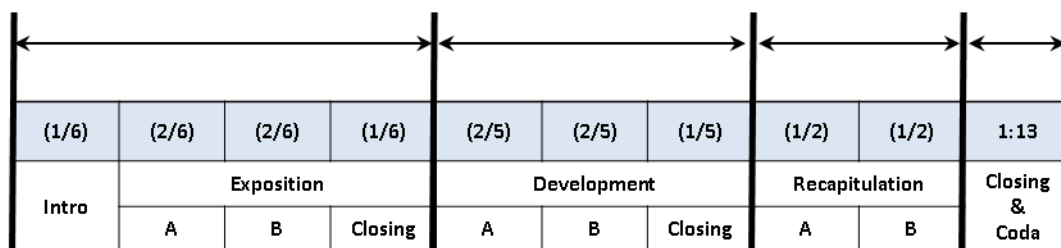


Figure 20. Minor Divisions of First Movement

Finally, each subsection was divided to determine the durations of the introduction, statements of each theme, and the closing-coda section. The proportions of these sections were based on intuition and personal preference rather than the GS. The first and second themes were given equal weight, with the closing theme allotted approximately half as much time; the introduction was given approximately the same duration as the closing theme. This led to a division based on sixths, with one-sixth of the opening given to the introduction, two-sixths each to the first theme and to the second theme, and one-sixth to the closing theme.

The remaining sections, the development and recapitulation, were divided in a similar manner. For the development, the first and second themes were given equal development time, and the closing theme was allotted approximately half as much time. This led to a division based on fifths, with two-fifths of the development allotted to the first theme (“A”), two-fifths to the second theme (“B”), and the remaining one-fifth to the closing theme. The recapitulation was divided so that the main themes were given equal restatement time, while the closing theme, grouped with the coda, was allotted the remaining time (Figure 21).



(1/6)	(2/6)	(2/6)	(1/6)	(2/5)	(2/5)	(1/5)	(1/2)	(1/2)	1:13
Intro	Exposition			Development			Recapitulation		Closing & Coda
	A	B	Closing	A	B	Closing	A	B	

Figure 21. Further Divisions of the First Movement

In conclusion, the first movement is based on three themes that are stated, developed, and restated in a rotationally based sonata form. The primary tonality of the movement is F major, with harmony based primarily on functional chord relationships. The GS was used to determine the proportions of each section, creating a nested series of GS divisions.

Chapter 3: Movement 2 (Andante)

The second movement, Andante, is a theme and variations. The movement provides a contrast to the first movement in two fundamental ways. First, the sonata form of the first movement is multi-thematic, while the theme and variations form of the second movement is mono-thematic. Second, the character of the second movement, exemplified by the pace at which new material is introduced, is different than in the first movement. In the first movement, major sections (exposition, development, recapitulation, and coda) begin at an average interval of two minutes and twenty-two seconds apart, while in the second movement new material (each successive variation) is introduced almost three times as rapidly, at an average interval of fifty-five seconds.

Continuity between the first and second movements is provided by a similarity of harmonic language, tonal center relationships, and orchestration. Both the first and second movements are based on extended tertian harmonies. A tonal relationship is reinforced by the fact that the second movement ends in F major, the tonal area of the first movement. Finally, the orchestral textures found in the second movement, ranging from solo instruments to orchestral tuttis, are consistent with those found in the first movement.

Formal Organization

The structure of the movement is a sectional variation form, based on the statement of a theme that is repeated in eight successive versions. A variety of meters (including simple, duple, and compound meters) are used, and are arranged to provide contrast between sections. For the same reason a wide range of tempi (ranging from 54 to 144 beats per minute) are used as well. The tonal centers of the variations are arranged in two series of ascending fourths: the theme and first variation begin a cycle moving from G through C to F, and the fifth variation begins a cycle that moves from D through G and C, arriving at F in the last variation. This tonal scheme implies a series of dominant-tonic relationships, which helps to unify the movement and provides a sense of continuity between what are otherwise very dissimilar variations. Figure 22 summarizes the tonal, metrical, and tempo organization of the movement.

	Theme	Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6	Var. 7	Var. 8
Pitch Center	G minor	G major	C minor	C major	F minor	D major	G minor	C major	F major
Tempo (BPM)	80	124	60	144	144	120	100	54	100
Meter	$\frac{3}{4}$	$\frac{9}{8}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{5}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{3}{4}$

Figure 22. Structure of Second Movement

The overall duration of the movement was predetermined as seven minutes and fifty-five seconds, based on GS divisions of the entire symphony (as discussed in

Chapter 1). The duration of each variation was based on a general plan to divide the movement into nine more or less equal divisions based on their number of measures. With a duration of 7.92 minutes, an average tempo of 90 beats per minute, and a time signature of 3/4, the total length was calculated as 211 measures. With equal divisions for the theme and each of eight variations, this resulted in an average section length of twenty-three measures. This structure, however, only serves as a background organizational device; since the tempi and meters vary among the variations, each variation spans a different length of time even though the number of measures was designed to be approximately equal.

Thematic Analysis

As shown in Figure 23, the theme (mm. 1-35) is composed of four main phrases and a fifth, transitional phrase, each of which are related on an abstract level.

Pesante ♩ = 80

1

first phrase

vn.

a1 *a2* *a3* *pt*

second phrase

6 *cl.*

b1 *b2* *b3*

diminished fifth

12 *Phrase suffix* *b4*

third phrase

15 *vn.* *ob.*

c1

diminished fifth

fourth phrase

19 *vn.* *ob. n.t.*

c2 *d1*

fifth phrase

25 *cl.* *vn. + cl.*

d2

Phrase suffix

30

33

Figure 23. Second Movement Theme Analysis

Figure 24. First Phrase Analysis

Figure 25. Second Phrase Analysis

The third phrase is melodically indecisive. The first unit of the phrase, *c1*, outlines an embellished oscillation between A-flat and B-flat. (Figure 26). The second unit, *c2* ornaments a D, with upper and lower neighbors. The final pitch, D, is the lowest pitch in the phrase, which is a melodic feature of the second phrase and inverts the contour of the first phrase. The third phrase is also related to the second by virtue of an final pitch that is a diminished fifth lower than its beginning pitch.



Figure 26. Third Phrase Analysis

The fourth phrase contains the largest melodic interval span of the main theme, covering two octaves and perfect fourth (Figure 27). It consists of a single descending scalar pattern in E-flat (*d1*) with a clear descending direction, which contrasts the melodic contours of the preceding phrases. The phrase suffix, *d2*, is related to the third phrase by consisting of an extended embellishment of a single pitch.



Figure 27. Fourth Phrase Analysis

The final phrase is transitional in nature; its principal role is to prepare the following G major tonality, which is accomplished by a prolongation of the dominant as shown in Figure 28. It is related to the fourth phrase by having a clear directional motion: from a low note of D (second violins, m. 30) it moves towards a final B-flat (first violins, m. 36) that is an octave and a sixth higher..

Figure 28. Fifth Phrase (Score Reduction)

Variations

Contrast between the variations and the theme is created by using a number of variation techniques. The first variation (mm. 37-59) contrasts the original theme in regards to tempo, texture, meter, and clarity of the harmonic structure: the tempo is quicker, the texture is more polyphonic, the harmony is in a major mode, and the meter was changed to compound triple.

Figure 29 shows how motives from the original theme are used in the variation. The *a1* and *a2* motives are cast in a major mode for the first variation, instead of minor as in the theme, but the melodic contour is the same as *a1* spans a sixth, and *a2* expands that interval to a seventh.

37 Lively (♩. = 124)

note (G) omitted

Descending P4

a1 a2 sequence

42 (decreasing interval distances) (transitional material) b1 b2 b3

47 b1 b1, b2, b3, b1

51 (m3 motive from b1) (embellishment of final pitch) - - - J

Figure 29. First Variation Relationship to Theme

The motives *b1*, *b2*, and *b3* are heard, in mm. 46-49, at a different pitch level than the original theme and in a more rhythmically forceful manner. The motives are repeated (mm. 48-49) before the *b1* motive is sequentially treated, in mm. 51-52. The variation ends with a prolongation of the final pitch, A, echoing the embellishing character of the *d2* motive.

The second variation (mm. 60-77) restates the first two phrases of the theme in the original tempo and character, but uses a new harmonic structure and texture. Figure 30 illustrates how the motives *a1*, *a2*, and *a3* are rhythmically similar to their original

statement in the theme. The motives *b1* and *b2* are presented in retrograde; *b3* is only hinted at, with the single note, D-flat, continuing the chromatic line B-C-D-flat that is characteristic of the motive (marked with an arrow in Figure 30). The *b4* motive is stated twice to finish the variation, with the second statement transposed a whole step lower.

The texture of the second variation is almost entirely homophonic, with all of the voices moving together in a series of parallel chords. As shown in Figure 30, the theme (beginning on G, the lowest voice on the top stave) is harmonized throughout with a static harmonic structure above and below it. This forms a series of major, minor, and dominant ninth chords that preserve the original theme, but disguises it as an interior voice in an extended triadic harmony.

Grave ♩ = 60

60

a1 *a2* *a3*

65

inexact parallel

b1 (retrograde) *b2 (retr.)* *b3*

69

T₁

b4 *b4*

Figure 30. Second Variation Relation To Theme (Piano Reduction)

The third variation, mm. 78-92, retains the string-dominated orchestration of the opening theme but presents the theme in a contrapuntal texture. The tempo is markedly quicker than the second variation—more than twice as many beats per minute—and is

set in a new tonal area, C, creating a dramatic contrast to the homophonic, slow-paced character of the second variation.

As shown in Figure 31, the third variation is built on canonic entrances of the *a1*, *a2*, *a3*, and *d1* motives. The metrical organization of the theme is discarded, and the motives retain their character by retaining the theme's melodic contour and intervallic span. The first *a1* entrance in the cellos (m. 78), for example, omits the first note of the and changes the rhythm of the *a1* motive, but clearly recalls the theme by its ascending perfect fifth followed by a minor second, spanning a minor sixth. The *a2* motive is heard intact, but the last two notes are repeated. When the second violins enter (m. 82), they begin with the same modified *a1* motive heard in the cellos but the *a2* motive is altered by reversing the order of the first two notes, displacing them by an octave, and inserting material. The *d1* motive is used in a similar manner, using a retrograde version of the motive (mm. 81-83), inserted material (passing tones to connect structural tones of the motive), and rhythmic variation.

80 Presto ♩ = 132

The musical score for the Third Variation (measures 80-87) is presented for Violin I, Violin II, Viola, and Violoncello. The tempo is Presto, with a quarter note equal to 132 beats per minute. The score is in 4/4 time. The first system (measures 80-83) shows the initial development of motifs *a1*, *a2*, and *a3*. The second system (measures 84-87) shows the continuation of these motifs, with specific annotations for *a2* and *d1*.

Annotations in the first system:

- octave displacement & retrograde*: Points to the *a2* motif in Violin II, measures 84-85.
- insertion*: Points to the *a2* motif in Violin II, measures 85-86.
- a1*, *a2*, *a3*: Brackets indicating the duration of these motifs in the Violoncello part.

Annotations in the second system:

- d1 (retrograde)*: Points to the *a2* motif in Violoncello, measures 84-85.
- d1 (retrograde, expanded)*: Points to the *a2* motif in Violoncello, measures 85-86.
- a2*: Bracket indicating the duration of the *a2* motif in Violoncello, measures 84-85.

Figure 31. Third Variation Motivic Relation To Theme

The fourth variation, mm. 93-107, is based on the *b1* and *b2* motives as shown in Figure 32. The tempo (♩ = 132) is retained from the previous variation, providing a means of continuity.

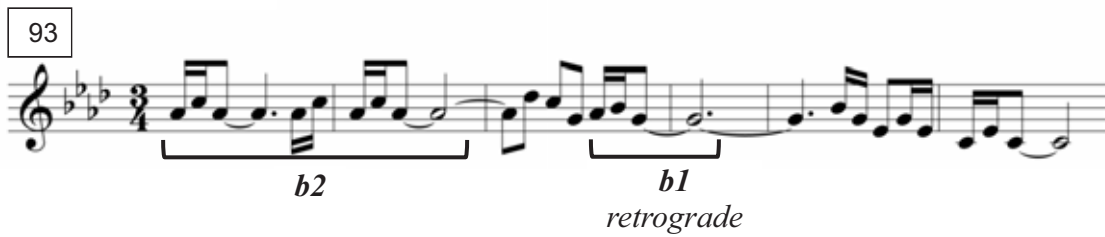


Figure 32. Fourth Variation Motivic Relation To Theme

The fifth variation, mm. 108-123, restates the theme with little change to the melodic contour but in a contrasting style and tonality that alters the quality of the melodic intervals. As shown in Figure 33, the first phrase omits the first two notes of the theme and is set in a major mode, but is otherwise similar to the original theme.

Allegro con moto ♩ = 108

108

First phrase

a1 *a2* *a3*

Second phrase

b1 *b2* *b3*

Figure 33. Fifth Variation Motivic Relation To Theme

The accompaniment begins with a rhythmic figure in the horns over bassoons and low strings that outline the root and fifth of the chord (Figure 34). The static harmony (an arpeggiated first inversion chord) creates a feeling of repose similar to that

of the original theme. The orchestration and major tonality, though, makes it distinctively different in character than the original theme.

108

F hn.

n.t.

p.t.

Bsn., Vc., D.B.

D: (I⁷) vi⁶

Figure 34. Fifth Variation (Accompaniment)

The sixth variation, mm. 124-153, is a hybrid variation: this section combines the harmonic organization of the second variation with the melodic variation generated for the fourth variation. This creates a situation in which neither the melody nor harmony of the theme are exactly restated, but the variation is related by its motivic roots in the *b1* and *b2* motives (Figure 35).

Melody from fourth variation (mm. 93-97)

(4 in score)

124

Vn. I

Bsn.

Sn. Dr.

g: i iv⁷ i iv⁷ v

b2

b1 (retrograde)

b1

b2

b1

b2

b1

b2

+ F Hn.

g: ≈ i

Figure 35. Sixth Variation Motivic Relation To Theme

The harmony begins with a $i - iv^7 - i - iv^7 - ii - v - i$ progression in G minor, as shown in Figure 35. The harmony then shifts to a different scheme; the bass suggests a progression of $i - ii - v - ii - v - (ii - v) i$, but the third of each chord is replaced with a fourth (Figure 36), and the melody functions independently within an E-flat dorian modality.



Figure 36. Harmony of Sixth Variation

The seventh variation, mm. 154-171, uses an embellishing technique. The melody is played by a solo violin, and the theme is prolonged with the insertion of new material with an improvisatory character. The first phrase (mm. 154-158) corresponds to the *al* motive of the theme, whose identifying features include a descending perfect fourth beginning and covering the span of a minor sixth. The melody is constructed using a variety of scales: C lydian (with lowered seventh) (mm. 156-158), both E major and E aeolian (m. 159), A-flat major (m. 160), C major (m. 160), F lydian (with lowered seventh) (mm. 162-163), F natural minor (m. 163), and G melodic minor scale (mm. 162-164) (Figure 37).

first phrase

154

(solo vn.) C Lydian 7th collection

Vc.

Vla., Vc., D.B.

C: V

I^{b7}

157

E major/minor collection

T₄

second phrase

160

Ab maj. collection

C major collection

T₄

+ Vn. II

chromatic embellishing chord

F: I^{b7}

half-step planing

F Lydian 7th collection

163

F nat. minor collection

chromatic collection

G: I⁷

B^b: I^{b7}

G melodic minor (ascending) collection

165

Figure 37. Seventh Variation Motivic Relation To Theme

The harmony of the seventh variation is built on a series of sustained chords that move from C major to F major, G major, and B-flat. As shown in Figure 37, the sense of functional progression is weakened by the harmonically independent melody. The variation can thus be described as a series of tonal areas—C, F, G, and B-flat—that are harmonically independent of each other.

The final section of the variation, mm. 173-177, provides harmonic closure to the section by means of an authentic cadence in C (Figure 38). The dominant harmony is weakened by the suspension in the supporting chords and nonchord tones in the melody, but effectively provides tonal resolution by the strength of the $\hat{5} - \hat{1}$ bass motion and the full orchestration of the final C major chord.

173

6-5 suspension

fl., ob., cl.

6-5 suspension

+ brass & strings

C: V_{sus}^7

I

Figure 38. Seventh Variation (Ending)

The eighth variation (mm. 179-212) is a framework variation in which the structure of the original theme is used as a skeleton upon which to pin new material. The new material consists of ornamented versions of the motives *a1*, *a2*, *b1*, *b2*, *c1*, *d1*, and *d2*, as well as free material that is not directly related to the theme (e.g., the arpeggiation in m. 183). The characteristic elements of the *a1* theme (its beginning with

a descending perfect fourth, ending with an ascending minor second, and spanning a minor sixth) are preserved, but free material is added between the structural notes of the motive. As shown in Figure 39, the order and inventory of thematic motives are altered: motives *b1* and *b2* are reversed in order, and motives *b3*, *b4*, and *c2* are missing. This creates a briefer, more succinct version of the theme, which is otherwise complete and in motivic order.

Resolutely ♩ = 100

179

a1 *a2*

b2 *b1*

c1 *c1* *c1*

d1

Inserted material

tr

Phrase suffix

d2

Figure 39. Motivic Basis of Eighth Variation

The ending of the eighth variation, which is also the ending of the movement, is in the tonal area of F major. This relates the movement tonally to the opening movement, and highlights importance of the home key to the structure of this symphony.

Chapter 4: Movement 3 (Marziale)

The third movement, Marziale, is in a modified American military march form. This style of march is differentiated from other march styles—which include regimental marches, circus marches, French military marches, and British marches to name a few—largely by its form. The American military march form generally features a short introduction, two main themes (often called “stains”) that are repeated, a third main theme (the “trio”) that may be preceded by its own introduction, an interlude (sometimes called the “dogfight”), and a restatement of the trio.² The third movement of Symphony No. 1 modifies this structure by the addition of a short coda, with a resultant form that can be summarized as Intro AA BB C D C Coda.

Within the overall organization of Symphony No. 1 this movement functions much as a scherzo, and is a lively, energetic movement with material that is lighter than that of the other movements. The movement has a more consistent meter than the other movements, and it is almost entirely set in major tonalities.

The structure of the third movement is shown in Figure 40. Variety is created by the contrasting themes heard in each section and modulation. In this movement the main tonal areas are B-flat (major and minor, mm. 1-102), E major (m. 103-198) and B-flat major (m. 199-241), which implies an overall Lydian structure.

² US Army Element School of Music, *American Military March Form* (Norfolk, VA: 2005).

Intro	First Strain	Second Strain	Intro	Trio	Interlude	Trio + Coda
B $\flat$	B $\flat$ major	B $\flat$ minor	Modulate To E	E major	Modulate to B $\flat$	B $\flat$ major

Figure 40. Third Movement Structure

In addition to the formal structure of the American Military March form, GS proportions were used as an organizing principle. The first five sections—the initial statements of the movement’s main themes—are treated as a group and are allotted the first 61.8% of the movement’s total duration, and the last three sections—restatements of the main themes—are treated as another group and are given the remaining 38.2%. Figure 41 shows the divisions of the third movement as guided by the GS.

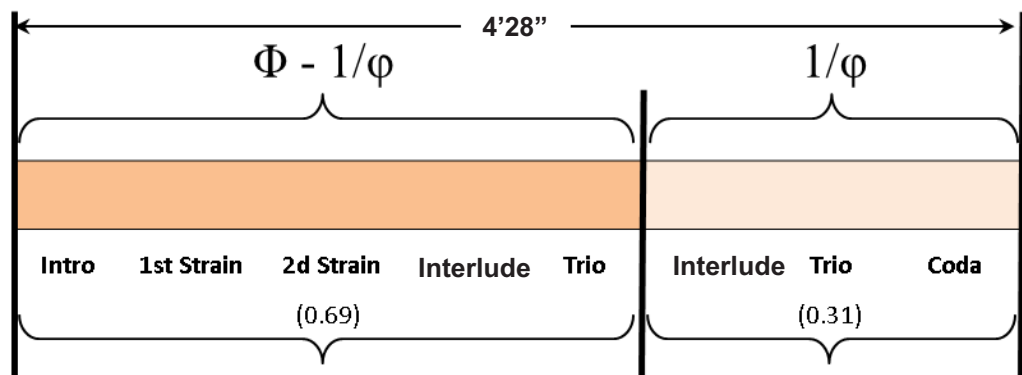


Figure 41. Golden Section Proportions in the Third Movement

Introduction and First Strain

The introduction, mm. 1-35, establishes a B-flat major tonality through an implied I – V – I progression in the opening seven measures. It closes with an augmented dominant chord (F augmented major/minor seventh) that is approached by a chromatic mediant progression (mm. 20-36, Figure 42).

Marziale ben giusto ♩ = 120

snare drum

timp.

Bb: I (V) I

trumpets

A F

Chromatic mediant progression

pedal

Db

Bb: V / N / V+⁷ / I →

Figure 42. Third Movement Introduction (Score Reduction)

The first strain, mm. 36-73, begins with a diatonic melody played by a solo clarinet. The melody is rhythmically and harmonically simple, consisting mainly of quarter notes. A high proportion (greater than 75%) of the pitches are on scale degrees $\hat{1}$, $\hat{4}$, and $\hat{5}$, which contributes to its unassuming character. It is accompanied by sustained horn chords, and joined with a countermelody in the violins in m. 44.

Second Strain

The second strain shifts to a B-flat minor tonality (mm. 74-102); maintaining B-flat as the tonal root provides continuity with the previous section, while the minor tonality creates contrast. The beginning of the strain (mm. 74-83) is dominated by low brass and strings, with accents provided by the trombones, tuba, and timpani. The following measures (mm. 84-102, shown in Figure 43) feature a rhythmically dissonant melody in the upper woodwinds (oboes and clarinets, mm. 85-102). The melody is metrically displaced by three beats ($D4+3$, $1=q$) from the phrase beginning (in m. 84), and the triplets in mm. 87-91 create grouping dissonances of $G3/2$ ($1=q$) against the background pulse.³

³ Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (Oxford: Oxford University Press, 1999), 31, 35. I refer here to Harald Krebs' system for notating metric dissonances. Grouping dissonances are labeled with a $\underline{\underline{G}}$ followed by a ratio of the cardinalities of the layers involved. Displacement dissonances are labeled $\underline{\underline{D}}x + a$, where $\underline{\underline{D}}$ stands for displacement, $\underline{\underline{x}}$ is the shared cardinality of the interpretive layers, the plus sign denotes a shift in a forward direction, and $\underline{\underline{a}}$ is the displacement index.

A grouping dissonance of G3/2 (1=eighth note) is also found in the the celli and basses, in mm. 95-97. The regular simple duple meter is temporarily disturbed as the eighth notes in the bass are grouped not as 2+2 | 2+2 | 2+2, but as 2+3+2+3+2 (Figure 43).

The musical score is presented in three systems, each with three staves (treble, middle, and bass). The key signature has two flats, and the time signature is 2/4.
 System 1 (mm. 84-91): The bass staff contains a continuous eighth-note line. Annotations include 'D4+3 (1=q)' with an arrow pointing to a measure, 'G3/2 (1=q)' with a bracket over a measure, and 'mf' dynamics.
 System 2 (mm. 92-95): A large bracket in the bass staff groups measures 92-94, marked with a forte 'f' dynamic. A circled section in the treble staff is annotated with 'D4+1 (1=q)'.
 System 3 (mm. 96-97): The bass staff features a complex eighth-note pattern with fingerings 3 1, 2 1, 2 3, 1 2. The treble staff has chords with fingerings 1. and 'mf' dynamics. A 'G3/2(1=q)' annotation is at the bottom.

Figure 43. Second Strain (Reduction)

First Interlude and Trio

The first interlude begins in m. 103 with an abrupt modulation to E major. Within the march genre the interlude strain functions as a dramatic punctuation between the second strain and the soon-to-come trio. As shown in Figure 44, the interlude features a harmonic plan with more chromatic alterations than the previous strains, and moves at a quicker harmonic pace.

The interlude functions harmonically as a modulation from B-flat minor to E major. The modulation is accomplished by establishing C as a tonal center (mm. 103-111), then descending by successive major thirds (T_8) to the areas of G-sharp (m. 116) and E (m. 118). The chromatically ascending bass line (mm. 118-127) reinforces the movement to E by beginning on the new dominant, B, and ending on new tonic, E.

Figure 44. Marziale First Interlude (Score Reduction)

The trio (mm. 131-168) consists of a sixteen-measure melody repeated twice, the second time with an ornamental flute countermelody (mm. 147-168, as shown in Figure 45). This obligato is a reference to similar flute (or piccolo) passages common

to the American military march style, such as the piccolo obbligato in the trio of John Philip Sousa's "The Stars and Stripes Forever."⁴



Figure 45. Piccolo Obbligato From Marziale Trio

Second Interlude, Trio Repeat, and Coda

The trio is immediately followed by the second interlude (mm. 169-198). This interlude consists of transitional material that accomplishes a modulation from E major to B-flat major. It is motivically based on the first interlude, but is freely varied by means of melodic prolongation and orchestration.

The trio is restated in mm. 199-230, and again consists of a sixteen-measure phrase repeated twice. The first iteration of the phrase is in B-flat major (mm. 199-214), while the second embarks on a sequence of rapid modulations shown in Figure 46. The trio ends on dominant harmony (a ii^7 chord with $\hat{5}$ in the bass, mm. 229-230) that is extended through m. 237 before the tonic B-flat is reached.

⁴ John Phillip Sousa, "The Stars and Stripes Forever" (Philadelphia: The John Church Company, 1896).

207 Bb B E Am Ab Bm Bb Ab Dbm7 Gb7 Bb

D+ Em7 Gb Ebm G9 C Ab Dm7 Gm7 Cm Cdim7 Cm7/F

Figure 46. Harmony of the Trio Repeat

The Marziale concludes with a short coda (mm. 231-241) to end in B-flat major. A rhythmic motive from the introduction (from m. 1) is restated three times (mm. 238-239), and the the movement ends with a stinger that is a characteristic of the American military march style.

Chapter 5: Movement 4 (Con Brio)

The final movement, Con Brio, is a rondo in F major that summarizes thematic material from the previous movements. The rondo form was chosen because the segmented nature of the form, with each section having a potentially distinct thematic area, is ideal for reintroducing material from previous movements as a contrast to the movement's main theme.

The form of the movement, A B A C A D A, is summarized in Figure 47. The main theme, "A", is first stated in F major, and is later restated in F-sharp minor and G major. The remaining sections ("B", "C", and "D") are variations of themes found in the first three movements, and are set in F minor, F-sharp major/G minor, and E major.

measure	1	30	50	64	71	99	113	166
	A	B	A	C	A	D	A	
Pitch Center	F major	F minor	F# minor	F# major	G minor	G major	E major	F major

Figure 47. Organization of the Fourth Movement

The fourth movement begins with a statement of its primary theme (mm. 1-14), which can be characterized as bold and energetic. The main features of this theme are chordal skips in the melody and a sharply punctuated rhythmic background, as shown Figure 49. The theme is repeated (mm. 15-29) by the trumpets, accompanied by a prominent countermelody played by the violins (Figure 50).



Figure 49. Con Brio Main Theme

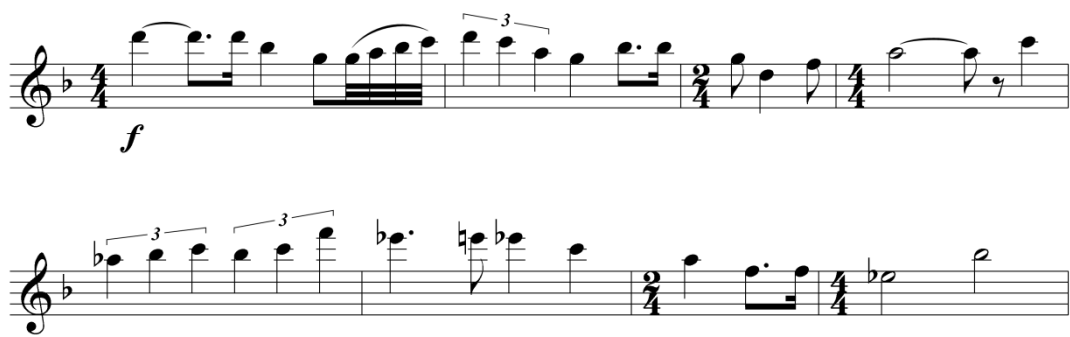


Figure 50. Con Brio Countermelody

First Episode

The first episode (mm. 30-49) is a return of the first theme of the first the movement. Compared to its original statement in the first movement, this return has been modified in modality (from F major to F minor), has embellishing chordal skips added, and is played by a solo clarinet instead of strings. It retains its character, though, by preserving key motives: an opening figure outlining the tonic triad; an embedded descending $\hat{8} - \hat{7} - \hat{6} - \hat{5}$ line (the restatement continues this line to include $\hat{4} - \hat{3}$); a descending arpeggiated seventh chord in third measure; and the sixteenth- note figure at the end of the fourth measure (Figure 51 and Figure 52)



Figure 51. First Episode (From First Movement)



Figure 52. First Theme from First Movement (Restatement)

First Return

The primary Con Brio theme returns in mm. 49-69 in a new tonal area (F-sharp minor), a new meter (5/4), and with a different orchestration. The violins carry the melody as in the original statement, but the rhythmic background is played by bassoons and horns instead of strings as it was in the opening. The rhythm of the theme is kept largely intact, but the intervallic relationships are altered as the theme is cast in a minor tonality. The theme is repeated, as it was in the opening, but in the repeat the tonal center shifts to F-sharp major and returns to the original meter of 4/4.

Second Episode

The second episode (mm. 71-98) reprises material from the second movement, and is set in the same tonal area as its initial statement (in the second movement). In this return, though, the meter is 3/4 instead of 5/4, which has the effect of quickening the pace of the theme as beats were removed to fit the theme into a 3/4 meter. The first

fourteen measures of the second movement theme (the first and second phrases) are omitted, leaving the third and fourth phrases (Figure 53).



Figure 53. Return of Second Movement Theme (Piano Reduction)

Second Return

The Con Brio theme returns in mm. 99-113 in an abbreviated form, and is set in G major (Figure 54). The theme is not repeated, as it was in its initial statement and first return, but it is recognizable due to the preservation of the theme's characteristic melodic contour and chordal skips.

Theme ^{+8^{va}}
 f

Return
 99

omitted

Inserted material

Theme

Return
 103

Similar to Theme

Figure 54. Second Return Compared to Theme

Third Episode

The second strain from the Marziale is restated in the following section, mm. 113-166. The melody, beginning in m. 136, is in a similar texture and rhythm as heard in the third movement. It takes on a new character in the fourth movement, though, as it is played by two solo violins (Figure 55). The melody is scored for woodwinds beginning in m. 141, and the remainder of the section is a motivic development of the end of the second strain melody.



Figure 55. Marziale Theme Return (Piano Reduction)

Final Return

The final return of the Con Brio theme is stated its original key of F major (mm. 166-188). This statement, as in the opening section, includes the countermelody. Once the countermelody has been completed, the rondo form is essentially closed: the main theme is returned to in its original form, and the home tonality is restored.

The remainder of the movement consists of a transitional section (mm. 189-200) leading to a brief codetta (mm. 201-214). The purpose of this codetta is to bring the movement, and the symphony, to a convincing ending both rhythmically and harmonically. Harmonic closure is established by a prolonged dominant harmony that ends with a perfect authentic cadence in F major.

Chapter 6: Summary

Symphony No. 1 is organized using the sonata, theme and variations, march, and rondo forms. The Golden Section was used as a guide—but not a strict requirement—to determine the proportions of each movement in relation to each other and to the whole, as well as the proportions of the internal divisions of the movements. Tonal center motion within and between movements provides a further level of organization, providing a sense of progression on a local level (within movements) and establishes F major as the main key of the entire symphony. Thematic restatement is used as both a unifying and developmental technique; themes restated within movements provide opportunities for development, while their reappearances in other movements help to unify the composition. The result is a work organized on several levels—harmonic, thematic, and durational—to produce a cohesive work encompassing four movements.

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Appendix 1—Instrumentation of Symphony No. 1

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons

4 Horns in F
3 Trumpets in B-flat
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
Percussion 1 (Snare Drum, Triangle)
Percussion 2 (Bass Drum, Suspended Cymbal, Crash Cymbals)
Percussion 3 (Xylophone, Bells)

Violin I
Violin II
Viola
Cello
Double Bass

Appendix 2—Complete Score

SYMPHONY NO. 1

by

Joseph Hasper

I. Allegro

Andante Moderato (♩ = 72)

Flute 1 2

Oboe 1 2

Bb Clarinet 1 2

Bassoon 1 2

Horn in F 1 3 2 4

Trumpet in Bb 1 2 3

Trombone 1 2 3

Tuba

Timpani

Percussion 1

Percussion 2

Xylophone

Violin I

Violin II

Viola

Cello

Contrabass

Dynamic markings: *mp*, *pp*, *f*, *mf*, *p*, *ff*, *sfz*

Articulation: *a2*, *div.*, *1.*, *a2 tr*, *a2*

Performance instructions: *poco rall.*, *accel.*, *unis.*

I. Allegro

8 Allegro (♩ = 110)

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 2 3 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

mf

div.

bass drum

53

This page of the musical score, numbered 15, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts, mostly resting, with a final measure marked *mf* and *a2*.
- Ob. 1 & 2:** Oboe parts, mostly resting.
- Bb Cl. 1 & 2:** Clarinet parts, with the first measure marked *mp* and *1.*.
- Bsn. 1 & 2:** Bassoon parts, with the first measure marked *mp*.
- F Hn. 1 & 2:** Horn parts, with the first measure marked *mf* and *a2*.
- Bb Trpt. 1 & 2:** Trumpet parts, mostly resting.
- Trb. 1 & 2:** Trombone parts, mostly resting.
- Tuba:** Tuba part, mostly resting.
- Timp.:** Timpani part, with a *snare drum* marking.
- Perc. 1 & 2:** Percussion parts, with *p* (piano) markings and a *cymbals* marking.
- Xyl.:** Xylophone part, mostly resting.
- Vln. I & II:** Violin parts, with *mp* (mezzo-piano) markings and *unis.* (unison) marking.
- Vla.:** Viola part, with *mp* marking.
- Vc.:** Violoncello part, with *mp* marking.
- Cb.:** Contrabass part, with *mp* marking.

I. Allegro

20 *poco rall.* ----- 24 *a tempo* (♩ = 110)

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

f

div.

p

div.

I. Allegro

26

Fl. 1 2 *mp* *a2*

Ob. 1 2 *mp* *a2*

Bb Cl. 1 2 *mp* *a2*

Bsn. 1 2 *mf*

F Hn. 1 3 *mf*

2 4 *mf*

Bb Trpt. 1

2 3

Trb. 1 2 3

Tuba *mf*

Timp.

Perc. 1 *mf*

Perc. 2

Xyl.

Vln. I *tutti* *mf*

Vln. II

Vla.

Vc.

Cb.

I. Allegro

32

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo *espress.*

f *mf* *mp* *p*

div.

3 *3* *3* *3*

I. Allegro

37

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

mf

mf

45

68

69

[illegible]

accel. ----- ♩ = 120

70

I. Allegro

[illegible]

I. Allegro

♩ = 110

65 68

Fl. 1 2 *mp* *f* *mf*

Ob. 1 2

Bb Cl. 1 2 *mp* *f* *mf*

Bsn. 1 2

F Hn. 1 3 *f*

2 4 *f*

Bb Trpt. 1 *f*

2 3 *f*

Trb. 1 2 3 *mf*

Tuba

Timp.

Perc. 1 *ff* susp. cymbal

Perc. 2 *ff*

Xyl.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *f* *mf*

Vc. *f* *f* *mf*

Cb. *f*

I. Allegro

71 72

Fl. 1 2 *mp*

Ob. 1 2 *mp*

Bb Cl. 1 2 *mp*

Bsn. 1 2 *mp*

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba *f*

Timp.

Perc. 1

Perc. 2 *p* *f*

Xyl.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *p* *mp*

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

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

80

74

I. Allegro

I. Allegro

[illegible]

I. Allegro

92

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla. pizz.

Vc. pizz.

Cb. pizz.

mp

mf

p

f

78

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for a full orchestra, including woodwinds, brass, strings, and percussion. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (Bb Cl.), French Horn (F Hn.), Trumpet in B-flat (Bb Trpt.), Trombone (Trb.), Tuba, Timpani (Timp.), Percussion 1 and 2 (Perc. 1, 2), Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and features various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *pp* (pianissimo). The page number 98 is visible in the top left corner.

I. Allegro

a tempo (♩ = 106)

The image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 4/4 time and includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The tempo is marked as *a tempo* (♩ = 106). The score includes a section marked *rall.* (rallentando). The instruments listed on the left include Fl. (Flute), Ob. (Oboe), Bb Cl. (B-flat Clarinet), Bsn. (Bassoon), F Hn. (French Horn), Bb Trpt. (B-flat Trumpet), Trb. (Trombone), Tuba, Timp. (Timpani), Perc. 1 and 2 (Percussion), Xyl. (Xylophone), Vln. I and II (Violins), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score is divided into measures, with some measures containing triplets and other complex rhythmic figures. The page number 103 is visible in the top left corner, and the page number 104 is visible in the top right corner.

I. Allegro

114

poco accel. -----

109

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

pp

ff

pp

ff

p

mf

p

p

f

mp

p

mp

31

115

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

32

[illegible]

I. Allegro

123

Fl. 1 2 *mf* *mf* 3

Ob. 1 2 *mf*

Bb Cl. 1 2 *mf* 3 5 3

Bsn. 1 2 *f* 3

F Hn. 1 3 2 4 *f* 3 3

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1 snare drum *p* 3 *f* cr. cymbals

Perc. 2 susp. cymbal *pp*

Xyl.

Vln. I 3 3 3 *f*

Vln. II 3 3 3 *f*

Vla. 3 3 *mf* *f*

Vc. 3 3 *mf*

Cb. 3 3 *mf*

34

[illegible]

35

I. Allegro

139

Fl. 1 2 *f* 1. *div.* 3

Ob. 1 2 *mf* 1.

Bb Cl. 1 2 *mf* *mp*

Bsn. 1 2 *mp*

F Hn. 1 3 *p* *p* *mf* *mp* 2 4 *p* *p* *mf* *mp*

Bb Trpt. 1 *mf* 3 2 *mf* 3

Trb. 1 2 3 *mf*

Tuba *mf*

Timp.

Perc. 1 *p* *f* *p* *f* *p* *f*

Perc. 2

Xyl.

Vln. I *f* *sf* 3

Vln. II *f* *sf* 3

Vla. *f* *sf* 3

Vc. *f* *sf* 3

Cb. *f* *sf* 3

145 $\bullet = 120$

87

38

This page contains measures 147 through 150 of a musical score. The instrumentation includes woodwinds (Flute, Oboe, Bassoon), brass (French Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Percussion 1 & 2, Xylophone), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The key signature has three flats (B-flat major or D minor). Measure numbers 147, 148, 149, and 150 are indicated at the top of their respective staves. Dynamics such as *f*, *mf*, and *sf* are used throughout. A rehearsal mark *a2* appears above measure 150.

89

152

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp *f*

f

♩ = 80

90

I. Allegro

163

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

fp

f

solo

mp

fp

p

p

p

p

I. Allegro

173 $\text{♩} = 80$ *div.* *accel.* -----

Fl. 1 2 *mp* *a2* *div.* *mp* *f*

Ob. 1 2 *mp* *a2* *div.* *mp* *f*

Bb Cl. 1 2 *mp* *a2* *div.* *mp* *f*

Bsn. 1 2 *mp* *a2* *div.* *mp* *f*

F Hn. 1 3 *p* *mf*

2 4 *p*

Bb Trpt. 1 *p*

2 3 *f* *p*

Trb. 1 *fp* *p*

2 3 *fp* *p*

Tuba *fp* *p* *mf*

Timp. *p*

Perc. 1 *snare drum* *p* *f* *p*

cr. cymbals *ff* *ff*

Perc. 2 *ff*

Xyl.

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p*

Cb. *p*

I. Allegro

180 183 $\text{♩} = 110$

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *f* *subito p* *subito p* *f* *mf* *f* *fp* *susp. cymbal* *p* *f* *p* *div.* *mf* *mf* *mf* *mf* *mf*

I. Allegro

187

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3

2 4

Bb Trpt. 1

2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

ff

p

mf

I. Allegro

195

194

Fl. 1 2 *mf* *f*

Ob. 1 2 *f*

Bb Cl. 1 2 *f*

Bsn. 1 2 *f*

F Hn. 1 3 2 4

Bb Trpt. 1 2 3 *mf*

Trb. 1 2 3 *mf*

Tuba

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *f*

Xyl. *f* xyl.

Vln. I

Vln. II

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

I. Allegro

[illegible]

I. Allegro

213 ♩ = 108

209 1.

Fl. 1 2 *mf* *mf* *f*

Ob. 1 2 *mf*

Bb Cl. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f*

F Hn. 1 3 *mp* *mf* *f*

2 4 *mp* *mf* *f*

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba *p* *mp* *mf* *f*

Timp. *mf* *ff* *p* *mf*

Perc. 1

Perc. 2

Xyl. *xyl.* *mf*

Vln. I *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

Cb. *f*

98

[illegible]

I. Allegro

222

Fl. 1
2

Ob. 1
2

Bb Cl. 1
2

Bsn. 1
2

F Hn. 1
2
3
4

Bb Trpt. 1
2
3

Trb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

231

mp

rit. - - - - -

101

244

$\text{♩} = 132$

102

I. Allegro

248

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 2 3 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. 2

3.

tri.

253

104

I. Allegro

256

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

ff

bass drum

f

I. Allegro

[illegible]

I. Allegro

268

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

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

Vln. II *p* *mf* *p* *mf*

Vla. *p*

Vc. *p*

Cb.

rit. -----, 275 ♩ = 80

108

I. Allegro

accel. ----- ♩ = 120

276

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *fp* *f* *ff* *ppp* *f* *mp* *fp* *f*

2. Andante

Pesante $\text{♩} = 80$

The score is for a piece in 3/4 time, marked **Pesante** with a tempo of $\text{♩} = 80$. The key signature has two flats (Bb and Eb). The instruments and their parts are as follows:

- Flute 1 & 2:** Resting throughout the section.
- Oboe 1 & 2:** Resting throughout the section.
- Bb Clarinet 1 & 2:** Resting throughout the section.
- Bassoon 1 & 2:**
 - 1. *mp* (mezzo-piano) in the first measure, then rests.
 - 2. *mp* in the first measure, then rests.
- Horn in F 1, 2, 3, 4:**
 - 1. *mp* (mezzo-piano) in the first measure, then rests.
 - 2. *mp* in the first measure, then rests.
 - 3. *mp* in the first measure, then rests.
 - 4. *mp* in the first measure, then rests.
- Trumpet in Bb 1, 2, 3:** Resting throughout the section.
- Trombone 1, 2, 3:** Resting throughout the section.
- Tuba:** Resting throughout the section.
- Timpani:**
 - mf* (mezzo-forte) in the first measure, then rests.
 - p* (piano) in the last measure.
- Percussion 1:** Resting throughout the section.
- Percussion 2:**
 - p* (piano) in the first measure, then rests.
 - mf* (mezzo-forte) in the last measure.
- Xylophone:** Resting throughout the section.
- Violin I:**
 - mf* (mezzo-forte) in the first measure, then rests.
 - mf* in the second measure, then rests.
 - mf* in the third measure, then rests.
 - p* (piano) in the last measure.
- Violin II:**
 - mp* (mezzo-piano) in the first measure, then rests.
 - mp* in the second measure, then rests.
 - mp* in the third measure, then rests.
 - p* (piano) in the last measure.
- Viola:**
 - mp* (mezzo-piano) in the first measure, then rests.
 - mp* in the second measure, then rests.
 - mp* in the third measure, then rests.
 - p* (piano) in the last measure.
- Cello:**
 - mp* (mezzo-piano) in the first measure, then rests.
 - mp* in the second measure, then rests.
 - mp* in the third measure, then rests.
 - p* (piano) in the last measure.
- Contrabass:**
 - mp* (mezzo-piano) in the first measure, then rests.
 - mp* in the second measure, then rests.
 - mp* in the third measure, then rests.
 - p* (piano) in the last measure.

115

[illegible]

II. Andante

20

Fl. 1 2 *mp* *mf*

Ob. 1 2 *p* *mf* *mf*

Bb Cl. 1 2 *mp* *mf*

Bsn. 1 2 *mp* *mf*

F Hn. 1 3 *p* *mp* *mp*

2 4 *p* *mp* *mp*

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp. *mp* *mf*

Perc. 1 *mf* *pp* *mf*

Perc. 2 *mf* *pp* *mf*

Xyl. *pp*

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

117

[illegible]

II. Andante

[illegible]

II. Andante

39

Fl. 1
2

Ob. 1
2

Bb Cl. 1
2

Bsn. 1
2

F Hn. 1
2
3
4

Bb Trpt. 1
2
3

Trb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

120

II. Andante

50

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *f* *fp* *mp* *f*

122

[illegible]

123

[illegible]

II. Andante

78 Presto ♩ = 132

Fl. 1 2 *mp* 3

Ob. 1 2

Bb Cl. 1 2 *mp* 1. *div.* 8 *mp* 1.

Bsn. 1 2 *mp*

F Hn. 1 3 *p* 2 4 *p*

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp. *mf* *f* *mp*

Perc. 1 *f* cr. cymbals *mf* snare drum

Perc. 2 *ff* *ff* *f* bass drum

Xyl.

Vln. I *mp* 3 *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp* 3

Cb. *mp* 3 *div.*

II. Andante

79

Fl. 1
2

Ob. 1
2

Bb Cl. 1
2

Bsn. 1
2

F Hn. 1
2
3
4

Bb Trpt. 1
2
3

Trb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mf

f

II. Andante

85

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

tri.

127

[illegible]

II. Andante

95

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

1.

a2

108 Allegretto $\text{♩} = 102$

129

II. Andante

109

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

pp

pp

mp

mp

II. Andante

113 rit. 117 a tempo (♩ = 102) 1.

Fl. 1 2 *mp* *p* *mp*

Ob. 1 2 *p*

Bb Cl. 1 2 *mf* *p*

Bsn. 1 2

F Hn. 1 3 *p*

2 4 *p*

Bb Trpt. 1

2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I *mp*

Vln. II *mp*

Vla. *mf* *mp*

Vc. *mp*

Cb. *mp*

133

124 Lightly ♩ = 144

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

mp

a2

mp

p

mf

II. Andante

[illegible]

II. Andante

134

Fl. 1
2

Ob. 1
2

Bb Cl. 1
2

Bsn. 1
2

F Hn. 1
3
2
4

Bb Trpt. 1
2
3

Trb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.
bells
mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *mf* *f*

rit.

136

II. Andante

148 *a tempo* (♩ = 96) *molto ritard* -----

Fl. 1. *f*

Ob. 1. *a2* *f*

Bb Cl. 1. *a2* *f*

Bsn. 1. *f*

F Hn. 1. *mf*

Bb Trpt. 1. *mf*

Trb. 1. *mf*

Tuba *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Xyl. *mp* bells

Vln. I *mf* *solo*

Vln. II *mf* *div.* *solo*

Vla. *mf*

Vc. *mf* *solo*

Cb. *mf*

II. Andante

154 Largo ♩ = 54

152

Fl. 1
2

Ob. 1
2

Bb Cl. 1
2

Bsn. 1
2

F Hn. 1
3
2
4

Bb Trpt. 1
2
3

Trb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mf

tri.

mf

solo

mf

solo

pizz.

mf

arco

tutti

mp

(solo vn.)

mf

tutti

p

tutti

p

II. Andante

158

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *p* *mp* *p* *mp* *p*

tutti

II. Andante

163

Fl. 1
2

Ob. 1
2

Bb Cl. 1
2

Bsn. 1
2

F Hn. 1
3
2
4

Bb Trpt. 1
2
3

Trb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p*

pp *mf*

poco *p* *poco* *p* *poco* *p*

172

141

accel. -----, 179 **Resolutely** ♩ = 100

142

II. Andante

182

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 2 3 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

arco

arco

144

188

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

B♭ Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

ff

div.

II. Andante

193

Fl. 1 2 *mf*

Ob. 1 2 *mf* solo

Bb Cl. 1 2 *mp* *mf* *mp*

Bsn. 1 2 *mp*

F Hn. 1 3 *p* *mp*

2 4 *p* *mp*

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp. *mp* *f*

Perc. 1 *mf* 3

Perc. 2 cr. cymbals *mf*

Xyl.

Vln. I

Vln. II *mp* 3

Vla. pizz. *mf* arco *mp*

Vc. *mp*

Cb.

II. Andante

203 *rit.* ----- 206 *a tempo* (♩ = 100)

Fl. 1 2 *p*

Ob. 1 2

Bb Cl. 1 2 *mp* *pp*

Bsn. 1 2 *mp*

F Hn. 1 3 2 4

Bb Trpt. 1 *Con sord.* *mf* 2 *Con sord.* *mf* 3

Trb. 1 2 3

Tuba *mf*

Timp. *mf* *mp*

Perc. 1

Perc. 2 *tri.*

Xyl. *bells* *p*

Vln. I *mp* *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *mp* *p* *pp*

Cb. *mp* *p* *pp*

3. Marziale

Marziale ben giusto ♩ = 120

Flute 1 2 *f*

Oboe 1 2 *f*

Bb Clarinet 1 2 *f*

Bassoon 1 2 *f*

Horn in F 1 3 2 4 *f*

Trumpet in Bb 1 2 3 *f*

Trombone 1 2 3 *f*

Tuba

Timpani *f* *pp* *ff* *f*

Percussion 1 *p* *ff* *f* *fp* *f*

Percussion 2 *ff* *f*

Xylophone *f*

Violin I *f*

Violin II *f*

Viola *f* pizz. pizz.

Cello *f* pizz. pizz.

Contrabass *f* pizz. pizz.

III. Marziale

[illegible]

III. Marziale

20

Fl. 1 2 *f* *f* *mp*

Ob. 1 2 *f* *f* *mp*

Bb Cl. 1 2 *f*

Bsn. 1 2

F Hn. 1 3 *f* *mf* *mp* *p*

2 4 *mp* *p*

Bb Trpt. 1 *f* *mf* *mp* *p*

2 3 *f* *mf* *mp* *p*

Trb. 1 *f* *mf* *mp* *pp*

2 3 *f* *mf* *mp* *pp*

Tuba *f* *mf* *mp* *pp*

Timp. *fp* *ff*

Perc. 1 *f* *p* *mf*

cr. cymbals

Perc. 2 *f*

Xyl. *f*

bells

Vln. I *fp* *fp* *fp*

Vln. II *fp* *fp* *fp*

Vla. *fp* *ff* *fp*

Vc. *fp* *ff* *fp* *fp*

Cb. *fp* *fp* *fp*

III. Marziale

36 Moderato e semplice (♩ = 112)

[illegible]

52

151

III. Marziale

63

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3

2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

div.

mf

a2

pp

mp

pp

pp

ff

f

p

mf

tr

mp

f

f

f

f

III. Marziale

74 *poco accel.* ----- 84 $\text{♩} = 120$

Fl. 1 2 *f*

Ob. 1 2 *f*

Bb Cl. 1 2 *f*

Bsn. 1 2 *mf* *f* *mf*

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3 *f*

Tuba *f*

Timp. *f*

Perc. 1 *p* *f* *p* *f* *p* *f* *mf* cr. cymbals

Perc. 2 *f*

Xyl.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

Cb. *mf*

92

154

155

[illegible]

III. Marziale

[illegible]

III. Marziale

114

111

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

mp

p

a2

mf

f

mf

mp

bass drum

f

mf

mp

mp

mp

mp

mp

mp

131

 $\begin{array}{c} \diagup \quad \diagdown \\ \diagdown \quad \diagup \end{array} \quad mp$

III. Marziale

147

139

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mp

p

unis.

p

tr

p

mp

pizz.

mp

160

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The instruments and their parts are as follows:

- Fl. 1/2:** Flute 1 and 2. The first flute has a melodic line with trills and slurs, marked with *mp* (mezzo-piano) and *div.* (divisi).
- Ob. 1/2:** Oboe 1 and 2. Both are silent in this section.
- Bb Cl. 1/2:** B-flat Clarinet 1 and 2. The first clarinet has a melodic line with trills and slurs, marked with *mp* and *div.*.
- Bsn. 1/2:** Bassoon 1 and 2. Both have a sustained, low melodic line, marked with *mp*.
- F Hn. 1/2/3/4:** French Horn 1, 2, 3, and 4. The first horn has a melodic line with trills and slurs, marked with *mp* and *div.*. The second horn has a sustained, low melodic line, marked with *mp*.
- Bb Trpt. 1/2/3:** B-flat Trumpet 1, 2, and 3. All are silent in this section.
- Trb. 1/2/3:** Trombone 1, 2, and 3. All are silent in this section.
- Tuba:** Silent in this section.
- Timp.:** Timpani. Silent in this section.
- Perc. 1/2:** Percussion 1 and 2. Both are silent in this section.
- Xyl.:** Xylophone. Silent in this section.
- Vln. I/II:** Violin I and II. Both have a melodic line with trills and slurs, marked with *mp* and *div.*.
- Vla.:** Viola. Has a sustained, low melodic line, marked with *mp*.
- Vc.:** Cello. Has a sustained, low melodic line, marked with *mp*.
- Cb.:** Double Bass. Has a sustained, low melodic line, marked with *mp*.

The score includes various musical notation elements such as notes, rests, trills, slurs, and dynamics. The page number 151 is visible in the top left corner.

169

161

162

[illegible]

III. Marziale

179 180

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

Ob. 1 2

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

Bsn. 1 2

F Hn. 1 3 *mf*

2 4 *mf*

Bb Trpt. 1 *solo* *f* *mf*

2 3

Trb. 1 2 3 *mf*

Tuba *mf*

Timp.

Perc. 1 *tri.* *f* *mp* *f*

Perc. 2 *mf* *xyl.*

Xyl.

Vln. I *f*

Vln. II *f*

Vla. *mf* *fz* *f*

Vc. *mf* *fz* *f*

Cb. *fz*

III. Marziale

199

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mp* *p*

mp *p*

pp *mp* *p*

pp *mp* *p*

ff *ff*

pp *p*

f

rall.

tr *(no trill)*

Grandioso (♩ = 100)

165

III. Marziale

211 *accel.* ----- 215 *a bit quicker* (♩ = 116)

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp. *p* *f*

Perc. 1 *mf*

Perc. 2

Xyl.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *mf* *f*

231

231

III. Marziale

4. Con Brio

Allegro con brio ♩ = 122

This page of the musical score includes the following instruments and parts:

- Flute**: 1st staff, measures 1-6.
- Oboe**: 1st staff, measures 1-6.
- Bb Clarinet**: 1st staff, measures 1-6.
- Bassoon**: 1st staff, measures 1-6.
- Horn in F**: 1st and 2nd staves, measures 1-6.
- Trumpet in Bb**: 1st and 2nd staves, measures 1-6.
- Trombone**: 1st and 2nd staves, measures 1-6.
- Tuba**: 1st staff, measures 1-6.
- Timpani**: 1st staff, measures 1-6.
- Percussion 1**: 1st staff, measures 1-6.
- Percussion 2**: 1st staff, measures 1-6.
- Xylophone**: 1st staff, measures 1-6.
- Violin I**: 1st staff, measures 1-6.
- Violin II**: 1st staff, measures 1-6.
- Viola**: 1st staff, measures 1-6.
- Cello**: 1st staff, measures 1-6.
- Contrabass**: 1st staff, measures 1-6.

The score is written in 4/4 time and includes various musical notations such as dynamics (f, mf), articulation (accents), and phrasing (slurs).

IV. Con Brio

15

171

172

rit. — — — — —

$$fp \longrightarrow f$$

IV. Con Brio

30 ♩ = 110

29

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3

2 4

Bb Trpt. 1

2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

bells

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

pp

mf

mf

pizz.

mf

IV. Con Brio

37

34

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

solo

f

mp

ff

p

f

mf

mf

mf

IV. Con Brio

39

Fl. 1 2 *mf*

Ob. 1 2 *mf*

Bb Cl. 1 2

Bsn. 1 2 *mf*

F Hn. 1 3 2 4

Bb Trpt. 1 2 3 *mf*

Trb. 1 2 3 *mf*

Tuba

Timp.

Perc. 1 *f*

Perc. 2

Xyl. *mf* xyl.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla.

Vc. *pizz.*

Cb. *pizz.*

IV. Con Brio

[illegible]

178

50 Allegro con brio $\text{♩} = 122$

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

IV. Con Brio

55

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

IV. Con Brio

59

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3

2 4

Bb Trpt. 1

2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mp

f

f

IV. Con Brio

63 64

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

mf

f

mf

f

mp

mp

f

IV. Con Brio

rit. -----

71

Pesante ♩ = 80

68

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

mf

ff

cr. cymbals

bass drum

mp

mf

mp

mf

mp

mf

183

This page of a musical score is for a symphony orchestra. It features staves for the following instruments:

- Flute (Fl.):** 1 and 2 staves.
- Oboe (Ob.):** 1 and 2 staves.
- Bassoon (Bsn.):** 1 and 2 staves.
- Clarinet in B-flat (Bb Cl.):** 1 and 2 staves.
- French Horn (F Hn.):** 1, 2, 3, and 4 staves.
- Trumpet in B-flat (Bb Trpt.):** 1, 2, and 3 staves.
- Trumpet (Trb.):** 1, 2, and 3 staves.
- Tuba:** 1 staff.
- Timpani (Timp.):** 1 staff.
- Percussion 1 (Perc. 1):** 1 staff.
- Percussion 2 (Perc. 2):** 1 staff.
- Xylophone (Xyl.):** 1 staff.
- Violin I (Vln. I):** 1 staff.
- Violin II (Vln. II):** 1 staff.
- Viola (Vla.):** 1 staff.
- Violoncello (Vc.):** 1 staff.
- Double Bass (Cb.):** 1 staff.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mp*, *f*, and *ff*. It also features a "solo" marking for the Oboe and a "1." marking for the Flute. The percussion section includes markings for "cr. cymbals" and "bass drum".

IV. Con Brio

81

Fl. 1 2 *mf* *mp* 6

Ob. 1 2

Bb Cl. 1 2 *mf* 3 3 3

Bsn. 1 2

F Hn. 1 3 *mf* *mp* *p* 2 4 *mf* *mp* *p*

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2 *gr. cymbals* *f* *f*

Xyl. *bells* *mf*

Vln. I *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* *mp* *div.*

Cb. *mp*

185

[illegible]

IV. Con Brio

99

Allegro giusto ♩ = 120

rit.

Fl. 1 2 *f*

Ob. 1 2 *f*

Bb Cl. 1 2 *f*

Bsn. 1 2 *f*

F Hn. 1 3 *f*

2 4 *f*

Bb Trpt. 1 *f*

2 3 *f*

Trb. 1 2 3 *f*

Tuba *solo* *f*

Timp. *ff*

Perc. 1 *ff* *sfz* *ff* *mf*

Perc. 2

Xyl. *xyl.* *f*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

IV. Con Brio

101

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I *div.* *mp* *mf*

Vln. II *mp* *mf*

Vla.

Vc.

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

> *mp* *mp*

IV. Con Brio

IV. Con Brio

113

l'istesso tempo

112

Fl. 1 2 *f* 6

Ob. 1 2 *f* 1. 2. 1.

Bb Cl. 1 2 *p*

Bsn. 1 2

F Hn. 1 3 *mp* 2 4 *mp*

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp. *f*

Perc. 1 *p*

Perc. 2

Xyl. *f* xyl.

Vln. I *div.*

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

190

[illegible]

136

191

IV. Con Brio

139

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf

mf

mf

f

tutti

arco

mf

mf

mf

IV. Con Brio

147

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

tr

solo

xyl.

IV. Con Brio

153

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

fp

solo

molto accel. -----, 166 **Allegro** (♩ = 120)

195

IV. Con Brio

167

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

197

[illegible]

IV. Con Brio

179 *accel.* ----- 181 *meno mosso* ♩ = 128

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

F Hn. 1 3 2 4

Bb Trpt. 1 2 3

Trb. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

199

[illegible]

200

[illegible]

IV. Con Brio

a tempo (♩ = 132)

194

Fl. 1 2 *f* *a2* *mf*

Ob. 1 2 *f* *a2* *mf*

Bb Cl. 1 2 *f* *a2* *mf*

Bsn. 1 2 *mf*

F Hn. 1 3 *f* *mf*

2 4 *f* *mf*

Bb Trpt. 1 *mf* *f*

2 3 *mf* *f*

Trb. 1 2 3 *f* *mf*

Tuba *mf*

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

Perc. 1 *f*

Perc. 2 *ff* *solo* *ff*

Xyl. *f*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *mf* *mf*

Vc. *mf*

Cb. *mf*

IV. Con Brio

201

Fl. 1 2 *mf*

Ob. 1 2 *mf*

Bb Cl. 1 2 *mf*

Bsn. 1 2 *mf*

F Hn. 1 3 *mp* *mf*

2 4 *mp* *mf*

Bb Trpt. 1 2 3 *mf*

Trb. 1 2 3 *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Xyl.

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vc. *f*

Cb. *f*

IV. Con Brio

206

Fl. 1 2 *mf* *f*

Ob. 1 2 *mf* *f*

Bb Cl. 1 2 *mf* *mp*

Bsn. 1 2 *f* *mp*

F Hn. 1 3 *f*

2 4 *f*

Bb Trpt. 1 *f*

2 3 *f*

Trb. 1 2 3

Tuba

Timp. *p*

Perc. 1 *f*

Perc. 2 *p* *f*

Xyl. *fp*

Vln. I *tr* *fp*

Vln. II *tr* *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

204

[illegible]