

Jorge Muñiz

**Concerto
for
Piano and Orchestra**

op. 60

Dedicated to Alejandro Alumbrreros
Concerto for Piano and Orchestra

op. 60

Pittsburgh, April 1999

Duration: 13 min.

Transposed score

INSTRUMENTS

Piano solo

Flute (changes to Piccolo)

Oboe (changes to English horn)

Clarinet in B (changes to Bass clarinet)

Bassoon (changes to Contrabassoon)

Horn in F

Trumpet in C

Trombone

Tuba

**Percussion, with timpani (4), suspended cymbal, snare drum,
bass drum, gong, vibraphone, tom-toms (2), marimba,
xylophone and glockenspiel**

Strings (violins I and II, violas, violoncellos and double basses)

(*) Strings may be performed with one player per part.

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Concerto for Piano and Orchestra
op. 60

Jorge Muniz
(1999)

Adagio ♩ = 60

Flute

Piccolo

Oboe

Clarinet in B♭

Contrabassoon

Bassoon

f

Adagio ♩ = 60

Horn in F

f

Trumpet in B♭

f

Trombone

f

Tuba

f

Bass drum

Percussion

ff

Adagio ♩ = 60

Piano

ff

Adagio ♩ = 60

Violin I

ff

Violin II

ff

Viola

ff

Violoncello

ff

Double bass

ff

4

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

4

mp *lento*

poco a poco accel.

Vln I

Vln II

Vla

Vc.

Db.

The musical score for page 2 of a symphony. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Tbn.), Tuba (Tba), Percussion (Perc.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The piano part features a melodic line with a crescendo and acceleration. The tempo is marked *lento* and the dynamics are *mp* and *poco a poco accel.*. A large 'PREVIEW' watermark is overlaid diagonally across the page.

5

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

8va

5

accl. e cresc. molto

Vln I

Vln II

Vla

Vc.

Db.

PERUSAL

7 $\text{♩} = 60$ (Piccolo)

Fl. f ff sfz p

Ob. f ff sfz p

Cl. f ff sfz p

Bsn. ff ff sfz p
Contrabassoon changes to bassoon

Hn. ff sfz p

Tpt. ff sfz p

Tbn. ff sfz p

Tba. ff sfz p

Perc. f ff sfz p
Vibraphone

$\text{♩} = 60$ ff sfz p
sempre legato

Vln I ff pizz. f ff

Vln II ff pizz. f ff

Vla. ff pizz. f ff

Vc. ff pizz. f ff

Db. ff pizz. f ff

12

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

12

p *veloce*

Vln I

Vln II

Vla

Vc.

Db.

13

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

Vln I

Vln II

Vla

Vc.

Db.

accel. e molto cresc.

ff

The image shows a page of a musical score, page 6, measures 13-14. The score is for a large orchestra. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Tbn.), Tuba (Tba), Percussion (Perc.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). Measures 13-14 show a complex rhythmic pattern in the Percussion part, marked 'accel. e molto cresc.' and 'ff'. The rest of the staves are empty.

15 $\text{♩} = 60$

Fl. pp f ff

Ob. pp f ff

Cl. pp f ff

Bsn pp f ff

Hn pp f ff

Tpt pp f ff

Tbn. pp f ff

Tba pp f ff

Perc. Timpani pp f ff

15 (8) $\text{♩} = 60$ fff

Vln I pp f ff

Vln II arco pp f ff

Vla arco pp f ff

Vc. arco pp f ff

Db. con sord. pp f ff

Mesto ♩ = 50

18

Fl. *sfz* > *p* Piccolo changes to flute

Ob. *sfz* > *p*

Cl. *sfz* > *p* Clarinet changes to bass clarinet (Bass clarinet) 3

Bsn *sfz* > *p*

Hn *sfz* > *p* **Mesto** ♩ = 50

Tpt *sfz* > *p*

Tbn. *sfz* > *p*

Tba *sfz* > *p* *pp*

Perc. *sfz* > *p* Susp. cymbal *pp* sempre

18 **Mesto** ♩ = 50 *pp* una corda *8va* *8vb*

Vln I *sfz* > *p* **Mesto** ♩ = 50

Vln II *sfz* > *p*

Vla *sfz* > *p*

Vc. con sord. *pp* simile

Db. *sfz* > *p* *pp* simile

25

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

25

Vln I

Vln II

Vla

Vc.

Db.

pp

pp

con sord.

pp

ppp

p

pizz.

ppp

30

Fl.

Ob.

Cl. Bass clarinet changes to clarinet

Bsn. *staccato*
pp

Hn. *p*

Tpt.

Tbn. *p*

Tba. 3 3

Perc.

30

8va

6

Vln I

Vln II

Vla.

Vc. *arco*

senza sord. 3 3 3 3

Db. 3 3 3 3

34

Fl. *pp* \triangleleft *mp* *pp* \triangleleft *mp*

Ob. *pp* \triangleleft *mp*

Cl. (Clarinet) *pp* \triangleleft *mp* Clarinet changes to bass clarinet

Bsn. *poco cresc.* *mf* con sord.

Hn. *mp* *p*

Tpt. straight mute *p*

Tbn. straight mute

Tba. *poco cresc.* *mf*

Perc.

34

Vln I *mf* *p* *mf*

Vln II

Vla.

Vc. *poco cresc.* *mf*

Db. *poco cresc.* *mf*

38

Fl.

Ob.

(Bass clarinet)

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Gong

38

pp

p

pp

senza sord.

pp

pp

tre corde

Vln I

Vln II

Vla.

Vc.

Db.

pp

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

42

Vln I

Vln II

Vla.

Vc.

Db.

p

p

simile

cresc. ed animando

simile

cresc. ed animando

cresc. ed animando

cresc. ed animando

cresc. ed animando

senza sord.

cresc. ed animando

cresc. ed animando

mp

mp

Bass clarinet changes to clarinet

44

(Flute)

A tempo ♩ = 50

Fl.

mf *p* *mp*

Ob.

(Clarinet)

Clarinet changes to bass clarinet

Cl.

mf *p* *mp*

Bsn.

mp

Hn.

senza sord.

mf *p*

Tpt.

senza sord.

Tbn.

mf *p*

Tba.

Perc.

44

A tempo ♩ = 50

Vln I

mp *mf* *mf* *f* *sfz* sul pont. *pp* A tempo ♩ = 50

Vln II

mf sul pont. *pp*

Vla.

mp *mf* sul pont. *pp*

Vc.

mf sul pont. *pp*

Db.

mf sul pont. *pp*

48

Fl.

Ob.

(Bass clarinet)

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

48

pp

mp

pp

p

mp

simile

simile

8^{va}

8^{va}

Vln I

Vln II

Vla

Vc.

Db.

PERUSAL

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

52

Vln I

Vln II

Vla.

Vc.

Db.

mf

mf

cresc.

mf

con sord.

(straight mute)

mp

straight mute

mp

con sord.

mp

soft mallets

Marimba

p

pp

p

p

cresc.

pizz.

cresc.

mp

mp

mp

mp

57

Fl.

Ob.

Cl. B. clarinet changes to clarinet

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

57

Piano

Vln I.

Vln II.

Vla.

Vc.

Db.

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

61

Vln I

Vln II

Vla.

Vc.

Db.

mf *f*

mf *f*

mf *f*

p *f*

con sord.

p *f*

straight mute

p *f*

straight mute

p *f*

con sord.

p *f*

Susp. cymbal

soft vibraphone mallet

mf

Gong

mf

ord.

p

ord.

p

(ord.)

p

(ord.)

p

[illegible]

70

Fl. *mf* *f* *mp sub*

Ob. *mf* *f* *mp sub*

Cl. *mf* *f* *mp sub*

Bsn

Hn *senza sord.* *cresc.* *mf* *mp sub*

Tpt *cresc.* *mf*

Tbn. *cresc.* *mf*

Tba *cresc.* *mf*

Perc.

70 *mf*

Vln I *mp* *f*

Vln II *mp* *f*

Vla *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

73 21

Fl. *poco a poco cresc.* *movendo*

Ob. *poco a poco cresc.* *movendo*

Cl. *poco a poco cresc.* *movendo*

Bsn *poco a poco cresc.* *movendo*

Hn *poco a poco cresc.* *movendo*

Tpt *senza sord.* *p* *cresc.* *movendo* 3

Tbn. *senza sord.* *p* *cresc.* *movendo* 3

Tba *senza sord.* *p* *cresc.* *movendo* 3

Perc. *Tom-toms* *p* *cresc.* *movendo* 3 *very percussive*

molto cresc *movendo*

Vln I *mp* *movendo*

Vln II *mp* *movendo*

Vla *mp* *movendo*

Vc. *mp* *movendo*

Db. *mp* *movendo*

mp *movendo*

75 *Mosso* ♩ = 75

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Perc. *f* [B. Drum] *Mosso* ♩ = 75

75 *Mosso* ♩ = 75

Vln I *mf*

Vln II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

[illegible]

[illegible]

85

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Glockenspiel hard mallet

f

dim. poco a poco

85

Vln I

ff *molto vibrato*

dim. poco a poco

Vln II

ff *molto vibrato*

dim. poco a poco

Vla.

Vc.

Db.

[illegible]

93

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

93

legato

veloce

poco a poco cresc.

8va

Vln I

Vln II

Vla

Vc.

Db.

The musical score for page 28, measures 93-96, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Tuba) are currently silent, indicated by rests. The percussion part is also silent. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is active. In measure 93, the strings play a rapid, sixteenth-note pattern marked 'veloce'. In measure 94, the woodwinds and brass enter with a 'legato' line. The strings continue their pattern. In measure 95, the woodwinds and brass continue their line, and the strings are marked 'poco a poco cresc.'. In measure 96, the woodwinds and brass continue their line, and the strings are marked '8va'.

94 $\text{♩} = 66$ **Allegro vivo** $\text{♩} = 132$

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

Snare drum

straight mute

con sord.

mf *p*

mf *p*

Allegro vivo $\text{♩} = 132$

94 $\text{♩} = 66$ **Allegro vivo** $\text{♩} = 132$

f *cresc.* *ff* *loco* *8va* *sfz*

Vln I

Vln II

Vla

Vc.

Db.

f *p*

f *p*

p

98

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Bass drum

p

mf

con sord.

p

straight mute

pp

8va

Vln I.

Vln II.

Vla.

Vc.

Db.

101

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

101

mf

Vln I *mp* simile

Vln II *mp* simile

Vla.

Vc.

Db.

[illegible]

106

Fl. *p* *cresc.* *fp*

Ob. *p* *cresc.* *fp*

Cl. *p* *cresc.* *fp*

Bsn. *p* *cresc.* *fp*

Hn. *p* *cresc.* *fp*

Tpt. *p* *cresc.* *fp*

Tbn. *p* *cresc.* *fp*

Tba. *p* *cresc.* *fp*

Perc. *hard mallet* *p* *cresc.* *f* *dim.* *mp*

106

Vln I *f* *pizz.*

Vln II *f* *pizz.*

Vla. *p*

Vc. *p*

Db. *p*

109

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Tba. *f* *p*

Perc.

109 *mf* *non legato* *8va*

Vln I arco *mf*

Vln II arco *mp*

Vla. *p*

Vc.

Db.

112

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *p cresc.*

Hn.

Tpt.

Tbn.

Tba.

Perc.

112 (8) *f*

(8) *mf*

Vln I *cresc.*

Vln II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

114

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

114 (8)

cresc.

f

loco

cresc.

Vln I

Vln II

Vla.

Vc.

Db.

[illegible]

120

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

Marimba hard mallets

Glockenspiel

8^{va}

8^{ub}

(8)

(Piccolo)

ff

straight mute

f

f

mf

mf

mf

mf

mf

Db.

DRAFT

123 39

Fl.

Ob.

Cl. *f* Clarinet changes to bass clarinet

Bsn

Hn *mf* con sord.

Tpt

Tbn. *mf* straight mute

Tba *mf* con sord.

Perc. *fp* *f*

123 (8)

Vln I *ff* pizz.

Vln II *ff* pizz.

Vla *ff* pizz.

Vc. *ff* pizz.

Db. *ff* pizz.

125

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Timpani

gliss.

mp

sfz

loco

ffp

r.H.

l.H.

simile

Vln I

Vln II

Vla.

Vc.

Db.

128

Fl.

Ob.

Cl. (Bass clarinet)
fp sempre legato

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

128

mp

Vln I

Vln II

Vla.

Vc.

Db.

131

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

131

Vln I

Vln II

Vla.

Vc.

Db.

sempre legato

simile

fp

p

f

Marimba

medium mallets

134

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

134

sempre legato

Vln I

Vln II

Vla.

Vc.

Db.

The musical score for page 43, measures 134-135, is presented for a full orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Piano (P), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 134 and 135 are shown. The piano part (P) is particularly detailed, featuring triplets and a 'sempre legato' instruction. A large 'PERUSIA' watermark is visible across the page.

136

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

136

Vln I

Vln II

Vla.

Vc.

Db.

cresc.

PERUSSA

138

Fl. *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf* senza sord.

Tpt. *mf* senza sord.

Tbn. *mp* *mf*

Tba.

Perc. *cresc.* *mf*

138

Vln I

Vln II

Vla. *pizz.* *mf* *cresc.* *f*

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

Db.

140

Fl. *cresc. molto*

Ob. *cresc. molto*

Cl. *mf cresc. molto*

Bsn *cresc. molto*

Hn *cresc. molto*

Tpt *cresc. molto*

Tbn. *senza sord. cresc. molto*

Tba *senza sord. cresc. molto*

Perc. *S. drum* *soft marimba mallets* *mf cresc. molto*

140

Vln I *mf cresc. molto*

Vln II *pizz. mf cresc. molto*

Vla *mf cresc. molto*

Vc. *mf cresc. molto*

Db. *mf cresc. molto*

142

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. *f* *ppsub* *ff* *ppsub* *ff*

Susp. cymbal

142

Vln I *f* *ppsub* *ff* *ppsub* *ff*

Vln II *f* *ppsub* *ff* *ppsub* *ff*

Vla. *f* *ppsub* *ff* *ppsub* *ff*

Vc. *f* *ppsub* *ff* *ppsub* *ff*

Db. *f* *ppsub* *ff* *ppsub* *ff*

arco

8va

145

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

Vibraphone medium mallets

let ring motor on

145

8va

15ma

pp staccatissimo

Vln I

simile

pp

Vln II

f

pp simile

Vla

Vc.

Db.

148 ^{8va}-----1

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *sfz* *mf*

Hn. *p* straight mute *ord.*

Tpt. *p*

Tbn. *sfz* *mf* senza sord.

Tba. *p* senza sord.

Perc. *(pp)* *cresc. poco a poco*

148 ⁽¹⁵⁾-----
⁽⁸⁾-----

Vln I *(pp)* *cresc. poco a poco*

Vln II *(pp)* *cresc. poco a poco*

Vla.

Vc. *mp* *mp*

Db. *mp* *mp*

151

Fl. *mf* *cresc.*

Ob. *mp* *cresc.*

Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

Hn. *mp* *cresc.*

Tpt. *senza sord.* *mp* *mf* *cresc.*

Tbn. *mp* *cresc.*

Tba. *mp* *cresc.*

Perc. 5 5 6 5 6

151 (15)
(8)

Vln I

Vln II

Vla. *pizz.* *mp* *cresc.*

Vc. *pizz.* *mp* *cresc.*

Db. *pizz.* *mp* *cresc.*

153 Piccolo changes to flute

Mesto ♩ = 50 (Flute)

Fl. *ff* *pp*

Ob. *ff*

Cl. *ff* *pp*

Bsn. *ff*

Hn. *ff* Mesto ♩ = 50

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. *ff* motor off Misanthone mallet (15)

153 (8) *ff* *pp* Mesto ♩ = 50 *poco rit.*

Vln I *ff* *pp* Mesto ♩ = 50

Vln II *ff* *pp*

Vla. *ff*

Vc. *ff*

Db. *ff*

158 **Allegro vivo** ♩ = 132 **Mesto** ♩ = 50 **Allegro vivo** ♩ = 132 **Mesto** ♩ = 50

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. Gong *pp sempre*

158 **Allegro vivo** ♩ = 132 **Mesto** ♩ = 50 **Allegro vivo** ♩ = 132 **Mesto** ♩ = 50

ff con due mani

8^{va}

Vln I *pp*

Vln II *pp*

Vla *arco pp*

Vc. *arco pp*

Db. *pp*

con sord. *pp*

pizz. con sord. *pp*

arco con sord. *pp*

pp

Allegro vivo ♩ = 132

163

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

163

Allegro vivo ♩ = 132

p

straight mute

pp

p

pp

Allegro vivo ♩ = 132

mp

8-6

Allegro vivo ♩ = 132

Vln I

Vln II

Vla.

Vc.

Db.

arco

pp

pp

pp

pp

pp

Mesto ♩ = 50

167

Fl.

Ob.

Cl. (B. Clarinet) *pp* *poco a poco cresc. e movendo* *molto espress.*

Bsn.

Hn. *mp* *sempre legato*

Tpt.

Tbn.

Tba.

Perc. *ppp sempre*

167

rit.

pp *Mesto ♩ = 50*

Vln I *senza sord.* *pp* *molto espress.*

Vln II *pp* *molto espress.*

Vla. *senza sord.* *pp* *molto espress.*

Vc. *senza sord.* *pp* *molto espress.*

Db. *pp* *molto espress.*

170

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

170

Vln I

Vln II

Vla.

Vc.

Db.

molto espress.

mf

f

p

3

5

5

B. clarinet changes to clarinet

poco cresc.

straight mute

p

poco cresc.

mf

poco cresc.

mp

poco a poco cresc. e movendo

con calore

f

mpsub

3

8va

3

5

5

poco a poco cresc. e movendo

con calore

f

p

poco a poco cresc. e movendo

con calore

f

p

poco a poco cresc. e movendo

con calore

f

p

poco a poco cresc. e movendo

con calore

mf

Allegro vivo ♩ = 132

174

Fl. *f* < *ff*

Ob. *f* < *ff*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. [Timpani] hard mallet
pp < *mf* *mf* < *f* *mf* < *f*

174

Allegro vivo ♩ = 132

con tutta forza, senza pedale
fff 8^{vb}

con tutta forza
fff 8^{vb}

Allegro vivo ♩ = 132

Vln I *f* < *ff* *psub*

Vln II *mf* < *f* *pp*

Vla. *mf* < *f* *pp*

Vc. *mf* < *f* *pp* (arco) *p* pizz.

Db. *p* *p*

179

Fl. (Flute) *mf*

Ob.

Cl. (Clarinet) *mf*

Bsn.

Hn. (ord.) *p* senza sord.

Tpt. *p* senza sord.

Tbn. *ff* *mf* *p*

Tba. *ff* *mp* *p*

Perc. *p*

179

f *ff* *mp*

8va *loco* *8vb*

Vln I

Vln II

Vla.

Vc. *p* *ff* *mp*

Db. *p* *ff* *mp*

183

Fl. *ff*

Ob. *ff* (aprox. tuning)

Cl. *ff*

Bsn. *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. *f*

183

Vln I *ff* pizz.

Vln II *ff* pizz.

Vla. *ff* pizz.

Vc. *ff* pizz.

Db. *ff* pizz.

(8)
 186
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Tba.
 Perc.
 (8)
 186
 Vln I
 Vln II
 Vla
 Vc.
 Db.

(8)

188

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

B. drum

molto cresc.

f

(8)

188

loco

molto cresc.

8va

Vln I

mf

arco

molto cresc.

Vln II

mf

arco

molto cresc.

Vla.

mf

arco

molto cresc.

Vc.

mf

molto cresc.

Db.

f

arco

190 8^{va} ff

Fl.

Ob.

Cl.

Bsn. *Bassoon changes to contrabassoon* ff mf

Hn.

Tpt.

Tbn.

Tba.

Perc. *Timpani* ff ff secco mp

190 8^{ab} fff forearm cluster

Vln I ff p mf

Vln II ff p mf

Vla.

Vc. ffp *simile*

Db. ff

193

Fl. *p* *f* *mp* *molto cresc.*

Ob. *mp* *molto cresc.*

Cl. *p* *f* *mp* *molto cresc.*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

193

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

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

Vla. *p* *mf*

Vc. *p* *mf*

Db.

[illegible]

202

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Tba

Perc.

202

p

poco a poco cresc.

f

8^{va}

sempre stacc.

Vln I

Vln II

Vla

Vc.

Db.

Contrabassoon changes to bassoon

202

203

204

205

205

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

205

p sub

ff

Vln I

Vln II

Vla.

Vc.

Db.

PREVIEW

208

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

208

p sub

f sub

mp

f sub $\underline{3}$

Vln I

Vln II

Vla.

Vc.

Db.

The musical score for page 67, measures 208-210, is presented. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Piano (P), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 208-210 show a piano accompaniment. The piano part begins in measure 208 with a piano (*p*) dynamic and a *sub* (sustained) marking. The melody is in the right hand, and the bass line is in the left hand. In measure 209, the dynamics change to *f sub* (forte sustained) and *mp* (mezzo-piano). The piano part continues with various articulations and a triplet in measure 210. A large 'PREPUSAL' watermark is visible across the page.

211

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

211

p

ff

p sub

Vln I

Vln II

Vla.

Vc.

Db.

214

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

214 *cresc.* *f*

Vln I

Vln II

Vla.

Vc.

Db.

The image shows a page of a musical score, page 69, measures 214-216. The score is for a large ensemble, including woodwinds, brass, percussion, piano, and strings. Measures 214-216 feature a piano solo. The piano part begins with a crescendo and a forte dynamic. The woodwind and brass sections are silent in these measures. The string section is also silent. The piano part consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melodic line starts with a quarter note, followed by eighth notes, and then a series of sixteenth notes. The rhythmic accompaniment consists of a steady eighth-note pattern. The piano part ends with a final chord in measure 216.

217

Fl.

Ob.

Cl.

Bsn
pp (Bassoon)

Hn

Tpt

Tbn.

Tba

Perc.

217

pp

8^{va}

Vln I

Vln II

Vla

Vc.
p

Db.
p

220

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *poco a poco cresc.*

Bsn. *poco a poco cresc.*

Hn. *pp* (straight mute) *pp*

Tpt. *pp*

Tbn. *pp* *poco a poco cresc.*

Tba. *pp*

Perc.

220

poco a poco cresc.

(8)

Vln I *poco a poco cresc.*

Vln II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Db. *poco a poco cresc.*

222 8va

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn

Hn *poco a poco cresc.*

Tpt *poco a poco cresc.*

Tbn

Tba

Perc.

222

Piano *mf stacc.*

Vln I

Vln II

Vla

Vc. *f*

Db. *f*

[illegible]

228

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

228

Vln I

Vln II

Vla.

Vc.

Db.

f

p

p

ff

ff

ff

8^{va}

DRAFT

232

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

232 *pp sempre* *loco*

Red. *

Vln I *cresc.*

Vln II *cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Db. *p cresc.*

This musical score page depicts the 234th measure of a symphony, featuring a variety of instruments and dynamic markings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.), all playing in 5/4 time. The brass section consists of Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The piano (Perc.) is also present. The score includes dynamic markings such as *p*, *pp*, *mf*, and *cresc.*, as well as performance instructions like *con sord.* and *sul D*. The piano part features a prominent melodic line with a *mf* dynamic and a *cresc.* marking. The woodwinds and brass play complex patterns, including triplets and sixteenth notes. The strings provide a harmonic foundation with sustained notes and glissandos. A large, diagonal watermark reading 'PREVIEW' is overlaid across the center of the page.

235

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Marimba

hard mallets

Perc.

235

f

cresc.

ff

r.H.

mf

Vln I

Vln II

Vla.

Vc.

Db.

f

mf

mp

237

Fl.

Ob.

Cl. *Clarinet changes to Bass clarinet*

Bsn

Hn

Tpt

Tbn.

Tba

Perc. *B. drum*

237

Vln I

Vln II

Vla

Vc.

Db.

mp *mf* *f* *p* *mf* *ff* *p* *pp* *ff* *p* *pizz.* *p*

poco a poco cresc.

senza sord.

sempre pp

Detailed description of the musical score: The score is for measures 237, 238, and 239. In measure 237, the Flute and Oboe enter with a melodic line, marked *mp*. The Clarinet (which changes to Bass Clarinet) and Bassoon play a rhythmic pattern, marked *mf* and *p* respectively. The Bassoon has a crescendo leading to *p*. In measure 238, the Flute and Oboe continue their line, with the Oboe marked *mf* and *f*. The Clarinet/Bass Clarinet and Bassoon continue their pattern, with the Bassoon marked *mf* and *ff*. In measure 239, the Flute and Oboe are silent. The Clarinet/Bass Clarinet and Bassoon play a triplet, marked *p*. The Bassoon has a crescendo leading to *ff*. The Percussion (Bass Drum) plays a triplet, marked *pp*. The Piano plays a triplet, marked *ff*. The Violoncello and Double Bass play a triplet, marked *p* and *pizz.* respectively. The Viola and Violoncello have a crescendo leading to *pp*. The Double Bass has a crescendo leading to *pp*.

[illegible]

[illegible]

249

Fl. *p sub* *mp* *f* *mp* *cresc. molto*

Ob. *p sub* *mp* *f* *mp* *cresc. molto*

Cl. *p sub* *mp* *f* *mp* *cresc. molto*

Bsn. *p sub* *mp* *f* *mp* *cresc. molto*

Hn. *p sub* *p* *cresc.*

Tpt. *p sub* *p*

Tbn. *p sub* *p*

Tba. *p sub* *p*

Perc. *p sub* *p* *mf* *p*

249 *cresc. molto* *ff* *f*

Vln I *p sub* *mp* *f* *mp* *cresc. molto*

Vln II *p sub* *mp* *f* *mp* *cresc. molto*

Vla. *p sub* *mp* *f* *mp* *cresc. molto*

Vc. *p sub* *mp* *f* *mp* *cresc. molto*

Db. *p sub* *mp* *f* *mp* *cresc. molto*

This image shows a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Piano (P), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 12/16 time. The page number 252 is visible at the top left, and the measure number 83 is visible at the top right. The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), and *cresc.* (crescendo). There are also markings for *8va* (octave up) and *15ma* (fifteenth above). The score is watermarked with "PERSUASION".

[illegible]

This musical score page contains measures 258 through 260. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Tbn), Tuba (Tba), Percussion (Perc.), Piano (Pf), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). Measures 258 and 259 feature woodwinds and strings playing chords with eighth-note patterns, while the piano plays a continuous sixteenth-note accompaniment. Measure 260 shows all instruments gradually decreasing in volume, indicated by the instruction "poco a poco dim.". A large diagonal watermark reading "PREVIEW" is overlaid across the center of the page.

260

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

260

poco a poco dim.

Vln I

Vln II

Vla.

Vc.

Db.

The musical score for page 86, measures 260-261, features a variety of instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) and the string section (Violin I, Violin II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes with triplets. The percussion section also plays a similar pattern. The piano section, starting at measure 260, features a complex melodic line in the right hand and a more rhythmic line in the left hand, marked with a 'poco a poco dim.' instruction. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

262

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

262

Vln I.

Vln II.

Vla.

Vc.

Db.

mp *dim.*

mp *dim.*

mp *dim.*

mp *dim.*

mp *dim.*

straight mute

straight mute

con sord.

mp *dim.* *p*

pizz.

pizz.

pizz.

pizz.

pizz.

p

p

p

p

p

265

Fl.

Ob.

Cl.

Bsn.

Hn.
sempre dim.
pp

Tpt.
sempre dim.
pp

Tbn.
sempre dim.
pp

Tba.
sempre dim.
pp

Perc.
sempre dim.
pp

265

Vln I

Vln II

Vla.
sempre dim.

Vc.
sempre dim.
pp

Db.
sempre dim.
pp