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Exodus

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Exodus

A Thesis

Presented to the Faculty of the

School of Music

West Chester University

West Chester, Pennsylvania

In partial fulfillment of the Requirements for

The Degree of

Master of Music

By

Klaudellsh Larieux

May 2021

Acknowledgements

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Instrumentation

Piccolo
3 Flutes
2 Oboes
Cor Anglais
3 Clarinets in Bb
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C
3 Trombones
Bass Trombone
Tuba in F

Timpani
Snare Drum
Bass Drum
Cymbals

Strings

TRANSPosed SCORE

Total Duration: approximately 13 minutes, 44 seconds

- I. The Great Escape (2:39)
- II. Wilderness of Despair (6:07)
- III. Joshua's Emergence (5:58)

Abstract

Exodus is a piece that highlights different events from the Book of Exodus to the Book of Joshua. The first movement, “The Great Escape,” characterizes the moment where Pharaoh decides to listen to Moses, in letting the Israelites go. God uses Moses to perform the miracle of splitting the Red Sea, which secures the safety of the Israelites. This is displayed by the harmonic tension within the brass and the energetic rhythms of the percussion and strings. It all comes to a halt, signified by the timpani, in a reassuring yet anxious manner.

In the second movement, “Wilderness of Despair,” the Israelites are complaining to Moses and are acting ungrateful for their current situation of journeying towards The Promised Land. Their ungratefulness and complaints are illustrated by a theme played by the winds and strings. Due to their cyclical lack of faith and disobedience, they were punished to wander for 40 years. The cyclical behaviors have a fragmented theme that is present throughout the movement. God gives Moses a successor named Joshua who will bring the Israelites into The Promised Land. This bittersweet moment is presented by a doubling of the English Horn and French Horn.

The final movement, “Joshua’s Emergence,” depicts the triumphant entry into The Promised Land, led by Joshua. This is characterized by a blend of a Copland-like brass section coupled with a Sousa-like march. As the movement ends, a bittersweet waltz shines through, embodying both uncertainty and hope.

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Exodus

I. The Great Escape

Klaudellsh Larieux (2020-2021)

DURATION: 13:44

Powerful!!! ♩=100

This musical score is for the first movement, "The Great Escape," of the piece "Exodus." It is a full orchestral score with a duration of 13:44 and a tempo of 100 beats per minute. The score is marked "Powerful!!!". The instrumentation includes Piccolo, Flute 1, 2, 3, Oboe 1, 2, Cor Anglais, Clarinet in B♭ 1, 2, 3, Bassoon 1, 2, Contrabassoon, Horn in F 1, 2, Horn in F 3, 4, Trumpet in C 1, 2, 3, 4, Trombone 1, 2, 3, Bass Trombone, Tuba in F, Timpani, Snare Drum, Bass Drum, Cymbals, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 3/4 time and features a variety of dynamics and articulations, including *mf*, *f*, *ff*, *p*, *con sord*, *1^o solo*, and *div.*. The woodwinds and brass sections play complex rhythmic patterns, while the strings provide a steady accompaniment. The percussion section is highly active, contributing to the powerful and dramatic atmosphere of the piece.

TRANSPPOSED SCORE

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This musical score is for a symphony orchestra and woodwinds. It features a section marked 'A' starting at measure 11. The instruments are arranged in the following order from top to bottom:

- Picc. (Piccolo)
- Fl. 1.2.3 (Flutes)
- Ob. 1.2 (Oboes)
- C. A. (Cor Anglais)
- Bb Cl. 1.2.3 (Bass Clarinets)
- Bsn. (Bassoon)
- Cbsn. (Contrabassoon)
- Hn. 1.2 (Horns)
- Hn. 3.4 (Horns)
- C Tpt. 1.2.3.4 (Trumpets)
- Tbn. 1.2.3 (Trumpets)
- B. Tbn. (Baritone Trombone)
- Tbn. (Trombone)
- Timp. (Timpani)
- S. D. (Snare Drum)
- B. D. (Bass Drum)
- Cym. (Cymbal)
- Vln. I (Violins)
- Vln. II (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

The score includes various musical notations such as triplets, dynamics (mf, f, mp, ff), and articulation marks. The section 'A' is indicated by a box around the measure number 11 in the Piccolo part.

23

Picc.

Fl. 1.2.3

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

28 **B**

Picc. -

Fl. 1.2.3 - *mf*

Ob. 1.2 -

C. A. -

Bb Cl. 1.2.3 - *mf*

Bsn. -

Cbsn. -

Hn. 1.2 -

Hn. 3.4 -

C Tpt. 1.2.3.4 -

Tbn. 1.2.3 -

B. Tbn. -

Tba. -

Timp. -

S. D. **B** *pp*

B. D. *mf*

Cym. -

Vln. I *div.* *mf*

Vln. II *div.* *mf*

Vla. *div.* *mf*

Vc. *mf*

Db. *mf*

31

Picc.

Fl. 1.2.3

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

38

Picc. *mf*

Fl. 1.2.3

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn. *ff*

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4 *senza sord* *mf*

Tbn. 1.2.3

B. Tbn.

Tba.

Timp. *mf*

S. D. *mf*

B. D. *mp*

Cym. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

45

Picc. -

Fl. 1.2.3 -

Ob. 1.2 -

C. A. -

Bb Cl. 1.2.3 -

Bsn. *f*

Cbsn. -

Hn. 1.2 *a2*
f

Hn. 3.4 *f*

C Tpt. 1.2.3.4 *1^o, solo*
f

Tbn. 1.2.3 *f*

B. Tbn. -

Tba. -

Timp. *f*

S. D. *mp* *f*

Cym. -

Vln. I

Vln. II

Vla. *pizz.*

Vc. *pizz.*

Db. *pizz.*

51 D

Picc.

Fl. 1.2.3

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

mp

a2
ff

D

57

Picc. -

Fl. 1.2.3 -

Ob. 1.2 -

C. A. -

Bb Cl. 1.2.3 -

Bsn. -

Cbsn. -

Hn. 1.2 *mf* *ff*

Hn. 3.4 *mf* *ff*

C Tpt. 1.2.3.4 *ff* *1^o, solo*

Tbn. 1.2.3 *mf* *ff*

B. Tbn. *mf* *ff*

Tba. *mf* *ff*

Timp. *mf* *ff*

S. D. *ff*

B. D. *mp* *ff*

Cym. *mp* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

62

Picc. -

Fl. 1.2.3 -

Ob. 1.2 -

C. A. -

Bb Cl. 1.2.3 -

Bsn. -

Cbsn. -

Hn. 1.2 *a2* $\overset{\wedge}{\text{3}}$ -

Hn. 3.4 $\overset{\wedge}{\text{3}}$ -

C Tpt. 1.2.3.4 -

Tbn. 1.2.3 -

B. Tbn. *mp*

Tba. *mp*

Timp. *ff*

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

66

Picc.

Fl. 1.2.3

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

mp

p

mf

mp

II. Wilderness of Despair

Adagio $\text{♩} = 60$

1 E

Picc. -

Fl. 1.2.3 *mp* *a3*

Ob. 1.2 *p*

C. A. *p*

Bb Cl. 1.2.3 *p*

Bsn. *mp*

Cbsn. *mp*

Hn. 1.2 -

Hn. 3.4 -

C Tpt. 1.2.3.4 *con sord* *p³*

Tbn. 1.2.3 -

B. Tbn. -

Tba. -

Tim. -

S. D. *p*

B. D. *mp* *p*

Cym. -

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *arco* *mp*

9

Picc. *mf* *mp* [F]

Fl. 1.2.3 *mp* *mf* *mp*

Ob. 1.2 *p* *mp*

C. A.

Bb Cl. 1.2.3 *p* *mp*

Bsn. *mf*

Cbsn. *mf*

Hn. 1.2 *mp* *pp*

Hn. 3.4 *mp* *pp*

C Tpt. 1.2.3.4 *p* *f* *mf* *p*
1° solo con sord
2/3/4 senza sord

Tbn. 1.2.3 *mp* *pp* *mp*

B. Tbn. *mf* *p*

Tba. *mf* *p*

Timp. *pp* *mf* *niente*

S. D. *mf* *f* *mp* [F]

B. D. *mp* *mf* *f* *mp*

Cym. *mp* *mf* *f* *mp*

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

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf* *pizz*

17

Picc. *mp* *1° solo*

Fl. 1.2.3

Ob. 1.2

C. A. *p*

Bb Cl. 1.2.3 *mp* *1° solo*

Bsn. *mf*

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4 *mf* *mp* *con sord* *mp* *p*

Tbn. 1.2.3 *pp*

B. Tbn.

Tba.

Timp.

Cym. *G*

Vln. I *pp* *sul tasto*

Vln. II *pp* *sul tasto*

Vla. *p* *sul tasto*

Vc. *p* *sul tasto*

Db. *p* *sul tasto arco*

26

Picc. *f* *espressivo* *1^o solo*

Fl. 1.2.3

Ob. 1.2 *f* *espressivo* *1^o solo*

C. A.

Bb Cl. 1.2.3 *a3* *p*

Bsn. *1^o solo* *mp*

Cbsn. *p* *pp*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4 *f* *espressivo* *1^o solo*

Tbn. 1.2.3

B. Tbn.

Tba.

Timp. *pp*

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

33

Picc. *pp* *dolce*

Fl. 1.2.3 *pp* *a3 dolce*

Ob. 1.2 *p* *a2*

C. A. *p*

Bb Cl. 1.2.3 *p*

Bsn. *mp*

Cbsn. *mp*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D. *pp*

Cym. *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *mp*

H

42

Picc.

Fl. 1.2.3

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

p *mf*

mf

a2 con sord
p³

a2 con sord
p

pp

mp *mf*

mp *mf*

pp *p* *mp* *s*

pp *p* *mp*

pp *p* *mp*

mp *mp*

52 I

Picc. *pp*

Fl. 1.2.3 *pp*

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn. *pp*

Cbsn. *pp*

Hn. 1.2 *solo* *mf* *p*

Hn. 3.4 *solo* *mf*

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Tim.

Cym. I

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

Vln. II *f* *mp* *f* *mf*

Vla. *f* *mp* *f* *mf* *div.*

Vc. *f* *mp* *f* *mf*

Db. *f* *mp* *f* *mf*

62

Picc.

Fl. 1.2.3

Ob. 1.2

C. A. *solo e rubato*
mf *mp* *p* *mf*

Bb Cl. 1.2.3 *I^o*
pp

Bsn. *pp*

Cbsn. *pp*

Hn. 1.2 *solo*
mf *p*

Hn. 3.4 *mp* *solo*
mf

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

Cym.

Vln. I

Vln. II

Vla. *8*

Vc. *8* *diz.*
mp

Db. *mp*

71

Picc. *p* *pp*

Fl. 1.2.3

Ob. 1.2

C. A. *p* *mf*

Bb Cl. 1.2.3 *a3* *mf* *pp*

Bsn. *mf* *pp*

Cbsn. *mf* *pp*

Hn. 1.2 *1° con sord, 2° open* *mf* *1° solo senza sord* *p*

Hn. 3.4 *3° con sord, 4° open* *mf*

C Tpt. 1.2.3.4

Tbn. 1.2.3 *con sord* *p*

B. Tbn.

Tba.

Timp.

S. D. *p*

B. D. *p*

Cym. *mp*

Vln. I *div.* *mp*

Vln. II *div.* *mp*

Vla. *mp*

Vc.

Db.

rit.

Musical score for orchestra, page 21, measures 77-84. The score includes parts for Piccolo, Flutes (1, 2, 3), Oboe (1, 2), Clarinet in A, Bass Clarinet (1, 2, 3), Bassoon, Contrabassoon, Horns (1, 2 and 3, 4), Trumpets (1, 2, 3, 4), Trombones (1, 2, 3), Tuba, Timpani, Cymbals, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp*, *mf*, and *ppp*, and includes a *rit.* (ritardando) marking. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The page number 21 is in the top right corner.

III. Joshua's Emergence

Allegro ♩ = 116



1

Picc.

Fl. 1.2.3

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

mp

mp

mp

11

Picc. *mp* $\frac{1}{2}$

Fl. 1.2.3 *mp*

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln. I *mp*

Vln. II

Vla.

Vc.

Db.

20

Picc.

Fl. 1.2.3

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 25, contains the following parts and markings:

- Picc.**: Piccolo, starting at measure 25 with a *mp* dynamic.
- Fl. 1.2.3**: Flute 1, 2, and 3, also starting at measure 25 with a *mp* dynamic.
- Ob. 1.2**: Oboe 1 and 2, marked with a rest.
- C. A.**: Clarinet in A, marked with a rest.
- Bb Cl. 1.2.3**: Bass Clarinet 1, 2, and 3, playing a rhythmic pattern.
- Bsn.**: Bassoon, marked with a rest.
- Cbsn.**: Contrabassoon, marked with a rest.
- Hn. 1.2**: Horn 1 and 2, starting at measure 25 with a *mp* dynamic and a *1^o solo* marking.
- Hn. 3.4**: Horn 3 and 4, marked with a rest.
- C Tpt. 1.2.3.4**: Cornet Trumpets 1, 2, 3, and 4, marked with a rest.
- Tbn. 1.2.3**: Tenor Trombones 1, 2, and 3, marked with a rest.
- B. Tbn.**: Baritone Trombone, marked with a rest.
- Tba.**: Tuba, marked with a rest.
- Timp.**: Timpani, marked with a rest.
- S. D.**: Snare Drum, playing a rhythmic pattern, marked with a *f* dynamic.
- B. D.**: Bass Drum, playing a rhythmic pattern, marked with a *mf* dynamic.
- Cym.**: Cymbal, marked with a rest.
- Vln. I**: Violin I, starting at measure 25 with a *mf* dynamic.
- Vln. II**: Violin II, starting at measure 25 with a *mf* dynamic.
- Vla.**: Viola, starting at measure 25 with a *mf* dynamic.
- Vc.**: Violoncello, playing a rhythmic pattern.
- Db.**: Double Bass, playing a rhythmic pattern.

31 **L**

Picc. *ff* *mf* *sf* *sf*

Fl. 1.2.3 *mf*

Ob. 1.2

C. A.

Bb Cl. 1.2.3 *mf*

Bsn.

Cbsn.

Hn. 1.2 *f* *f* *mf*

Hn. 3.4 *f* *f* *mf*

C Tpt. 1.2.3.4 *f* *mf* *mf*

Tbn. 1.2.3 *f* *mf*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D. *ff*

B. D.

Cym. *f*

Vln. I *f* *sf* *sf*

Vln. II *f*

Vla. *f*

Vc. *f* *sf* *sf*

Db. *f*

This page of a musical score, numbered 27, covers measures 42 through 51. The score is arranged in a standard orchestral layout with multiple staves for woodwinds, brass, percussion, and strings.

Woodwinds:
Piccolo (Picc.) and Flute 1, 2, 3 (Fl. 1.2.3) play a melodic line starting in measure 42, marked *mp*.
Oboe 1, 2 (Ob. 1.2) and Bassoon (Bsn.) are silent.
Clarinet in A (C. A.) and Clarinet in Bb 1, 2, 3 (Bb Cl. 1.2.3) play a harmonic accompaniment, marked *mp*.

Brass:
Horn 1, 2 (Hn. 1.2) and Horn 3, 4 (Hn. 3.4) play a rhythmic accompaniment of quarter notes, marked *p*.
Trumpet 1, 2, 3, 4 (C Tpt. 1.2.3.4) play a rhythmic accompaniment of quarter notes, marked *p*.
Trombone 1, 2, 3 (Tbn. 1.2.3) and Baritone (B. Tbn.) play a rhythmic accompaniment of quarter notes, marked *mp*.
Tuba (Tba.) plays a rhythmic accompaniment of quarter notes, marked *mp*.

Percussion:
Timpani (Timp.) plays a rhythmic accompaniment of quarter notes, marked *mp*.
Snare Drum (S. D.) plays a continuous sixteenth-note pattern, marked *mp*.
Bass Drum (B. D.) plays a rhythmic accompaniment of quarter notes, marked *mp*, with a dynamic change to *mf* in measure 50.
Cymbals (Cym.) play a rhythmic accompaniment of quarter notes, marked *mp*.

Strings:
Violin I (Vln. I) and Violin II (Vln. II) are silent.
Viola (Vla.) is silent.
Violoncello (Vc.) and Double Bass (Db.) play a rhythmic accompaniment of quarter notes, marked *mf*.

54

Picc. *mp* *mf* *mp*

Fl. 1.2.3 *mp* *mf* *mf*

Ob. 1.2 *mf* *mp* *ff* *p*

C. A. *mf* *mf* *mf*

Bb Cl. 1.2.3 *a3* *mf* *mf*

Bsn. *mf*

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4 *1^o solo* *mf*

Tbn. 1.2.3 *1^o solo con sord* *mf*

B. Tbn.

Tba.

Timp.

S. D. *mp*

B. D.

Cym.

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

Vln. II *mf* *f* *mp* *mf*

Vla. *mf* *f* *mp* *mf*

Vc. *mf* *f* *mp* *mf*

Db. *mf* *f* *mp* *mf*

M

This page of a musical score, numbered 29, covers measures 69 through 74. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 69 with a triplet of eighth notes.
- Fl. 1.2.3**: Flutes 1, 2, and 3, playing chords with a *p* dynamic.
- Ob. 1.2**: Oboes 1 and 2, playing chords with a *p* dynamic.
- C. A.**: Clarinet in A, playing a melodic line that starts *p* and ends *f*.
- Bb Cl. 1.2.3**: Clarinets in Bb, playing chords with a *p* dynamic.
- Bsn.**: Bassoon, playing a melodic line starting at measure 74 with a *mp* dynamic.
- Cbsn.**: Contrabassoon, playing a melodic line starting at measure 74 with a *mp* dynamic.
- Hn. 1.2**: Horns 1 and 2, silent.
- Hn. 3.4**: Horns 3 and 4, silent.
- C Tpt. 1.2.3.4**: Trumpets in C, playing a melodic line that starts *mp* and ends *f*.
- Tbn. 1.2.3**: Trombones 1, 2, and 3, playing a melodic line that starts *mp* and ends *f*.
- B. Tbn.**: Baritone Trombone, silent.
- Tba.**: Tuba, silent.
- Tim.**: Timpani, silent.
- S. D.**: Snare Drum, playing a rhythmic pattern with a *mf* dynamic.
- B. D.**: Bass Drum, playing a rhythmic pattern with a *mf* dynamic.
- Cym.**: Cymbal, playing a rhythmic pattern with a *mf* dynamic.
- Vln. I**: Violin I, playing a melodic line that starts *f* and includes a *div.* (divisi) section.
- Vln. II**: Violin II, playing a melodic line that starts *f* and includes a *div.* section.
- Vla.**: Viola, playing a melodic line that starts *f*.
- Vc.**: Violoncello, playing a melodic line that starts *f*.
- Db.**: Double Bass, playing a melodic line that starts *f*.

78 rit.

Picc.

Fl. 1.2.3

Ob. 1.2

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

mf

f

rit.

a tempo ♩=116

90 **N**

Picc. *mf*

Fl. 1.2.3 *mf* 1/2

Ob. 1.2 *mf*

C. A.

Bb Cl. 1.2.3

Bsn.

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn.

Tba.

Timp.

a tempo ♩=116

N

S. D. *mf* *f*

B. D. *f*

Cym. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

98

Picc. *f*

Fl. 1.2.3

Ob. 1.2 *a2*

C. A. *f*

Bb Cl. 1.2.3 *mf*

Bsn.

Cbsn.

Hn. 1.2 *1^o solo* *mf*

Hn. 3.4

C Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

S. D.

B. D.

Cym. *f*

Vln. I *f*

Vln. II

Vla.

Vc.

Db.

107

Picc. *ff* *ff³* *1/2*

Fl. 1.2.3 *ff*

Ob. 1.2

C. A. *ff*

Bb Cl. 1.2.3 *ff*

Bsn.

Cbsn.

Hn. 1.2 *mf*

Hn. 3.4 *mf*

C Tpt. 1.2.3.4 *mf*

Tbn. 1.2.3 *mf* *senza sord*

B. Tbn.

Tba.

Timp.

S. D. *ff*

B. D.

Cym.

Vln. I *ff* *div.* *mf*

Vln. II *ff* *div.* *mf*

Vla. *ff* *mf*

Vc. *ff* *div.* *mf*

Db. *ff* *mf*

This page of a musical score, numbered 34, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flutes 1, 2, and 3 (Fl. 1.2.3), Oboe 1 and 2 (Ob. 1.2), Clarinet in A (C. A.), Bass Clarinet 1, 2, and 3 (Bb Cl. 1.2.3), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horns 1 and 2 (Hn. 1.2), Horns 3 and 4 (Hn. 3.4), Trumpets 1, 2, 3, and 4 (C Tpt. 1.2.3.4), Trombones 1, 2, and 3 (Tbn. 1.2.3), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Snare Drum (S. D.), and Bass Drum (B. D.).
- Other Percussion:** Cymbals (Cym.).
- Strings:** Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mp*, *mf*, *pp*), articulation (accents, slurs), and performance instructions. A rehearsal mark 'P' is present at the top right of the page. The woodwind parts feature complex rhythmic patterns and triplets, while the brass and string parts provide harmonic support and rhythmic accompaniment.

rit.

Intense, with passion ♩=90

128

Picc. *f*

Fl. 1.2.3 *f* *a3*

Ob. 1.2

C. A. *f*

Bb Cl. 1.2.3

Bsn. *f* *a2*

Cbsn. *f*

Hn. 1.2 *f*

Hn. 3.4

C Tpt. 1.2.3.4 *f* *a2*

Tbn. 1.2.3

B. Tbn. *f*

Tba. *f*

Timp.

rit.

Intense, with passion ♩=90

S. D. *f*

B. D. *f*

Cym. *f*

Vln. I *f* *mf* *f*

Vln. II *f*

Vla. *f* *mf* *f*

Vc. *f* *mp* *f*

Db. *f*

149 Picc. *mf* **Q**

Fl. 1.2.3 *mf*

Ob. 1.2 *a2* *mf*

C. A. *mf*

Bb Cl. 1.2.3 *mf*

Bsn. *mf* *mf*

Cbsn. *p*

Hn. 1.2 *p* *mf*

Hn. 3.4 *p* *mf*

C Tpt. 1.2.3.4 *mf* *mf*

Tbn. 1.2.3

B. Tbn. *p* *mf*

Tba. *p* *mf*

Timp. *f* *mf* 3

S. D. **Q** *ff* 3

B. D.

Cym. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* 3

Db. *ff*

164 rit.

Woodwinds:
Picc. (Measures 164-170)
Fl. 1.2.3 (Measures 164-170)
Ob. 1.2 (Measures 164-170)
C. A. (Measures 164-170)
Bb Cl. 1.2.3 (Measures 164-170)
Bsn. (Measures 164-170)
Cbsn. (Measures 164-170)

Brass:
Hn. 1.2 (Measures 164-170)
Hn. 3.4 (Measures 164-170)
C Tpt. 1.2.3.4 (Measures 164-170)
Tbn. 1.2.3 (Measures 164-170)
B. Tbn. (Measures 164-170)
Tba. (Measures 164-170)

Timpani:
Timp. (Measures 164-170)

Percussion:
S. D. (Measures 164-170)
B. D. (Measures 164-170)
Cym. (Measures 164-170)

Strings:
Vln. I (Measures 164-170)
Vln. II (Measures 164-170)
Vla. (Measures 164-170)
Vc. (Measures 164-170)
Db. (Measures 164-170)

Dynamics: mp, f, ff, a2

Tempo: rit.