

VIOLA CONCERTO

A THESIS IN
Music Composition

Presented to the Faculty of the University of
Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by

DIEGO ROCHA

B.A., The Sunderman Conservatory at Gettysburg College
Gettysburg, Pennsylvania 2019

Kansas City, Missouri

2021

© 2021

Diego Aasland ROCHA

ALL RIGHTS RESERVED

VIOLA CONCERTO

Diego ROCHA, Candidate for the Master of Music Degree

University of Missouri-Kansas City, 2021

ABSTRACT

This work seeks out a few different questions in each of its movements, present always though is the question of the relationship between the individual and group. This relationship comes to the fore in the genre of concerto but is present to some degree in every piece for an ensemble. The avenues taken in approaching this relationship are varied, both within the movements, but also structurally, with the use of “Interludes” as shorter solo movements for the violist, while the “Movements” focus more on the combination of instruments. Within the movements themselves, the violist at times acts as the singular primary voice, part of a group of primary voices, and, at times, even as part of the texture of the group as a whole. This relationship is explored immediately, with the opening consisting of short phrases where the violist alternates between coming out of and moving into the texture of the ensemble: a teeming, dense web of solo voices.

The relationship of tones in a harmonic context is also explored in the first movement, which uses chords that are common to functional tonality (Major Sevenths, Half-Diminished Sevenths, Dominant Ninths, etc.), but without a progression that would suggest a tonal goal. This progression is played out in full in the first section before being dramatically slowed so that the sonic nature of each chord can be drawn out and examined in the middle sections of the movement, with emphasis shifting between the chord members and intervals they create.

The interlude and second movement, meanwhile, approach pitch in a more modal light, with both natural and artificial modes being interspersed and moved between in stretches of fast, virtuosic playing. Within the movement proper, the orchestra joins in, both with winding passages of their own as well as stabs and chords that further punctuate the shifting metrical scheme. This shifts into a waltz-like inner section, with the violist being featured in an extended lyrical solo set atop the orchestra's spiraling waltz. Eventually, the interlude and earlier material returns in the end of the piece with an extended pizzicato section and a final flurry of notes.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the UMKC Conservatory, have examined a thesis titled "Viola Concerto" presented by Diego ROCHA, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Yotam Haber, D.M.A.,

Committee Chair

UMKC Conservatory

Chen Yi, D.M.A.,

UMKC Conservatory

Zhou Long, D.M.A.,

UMKC Conservatory

Contents

ABSTRACT.....iii

INSTRUMENTATION.....vii

PERFORMANCE NOTES.....viii

SCORE.....1

VITA.....97

INSTRUMENTATION

Flute (doubling Piccolo)

Oboe

Clarinet in B \flat (doubling Bass Clarinet in B \flat)

Bassoon (doubling Contrabassoon)

Horn in F

Trumpet in C

Tenor Trombone

Bass Trombone

Two Percussion (Snare, Crotales [bowed and struck], Large Ride, Tubular Bell, 3 Toms, Glockenspiel, Bass Drum, Triangle, Vibraphone, Wood Blocks)

Piano

Harp

Strings (1.1.1.1.1) (Bass with C-extension)

PERFORMANCE NOTES

Throughout, accidentals apply throughout the measure in which they appear.

Abbreviations: e.s.p. is extreme/estremo sul ponticello (bowing very near the bridge), s.p. is sul ponticello (near the bridge), s.t. is sul tasto (over the bridge)

In mm. 154-155 of the first movement, the piano and viola should *ritardando* independently, with the piano slowing down more than the viola, so that the viola reaches measure 156 before the piano.

Pizzicato notes with glissandi should *not* be re-articulated on their goal pitch.

As needed, the soloist may be lightly amplified to facilitate ease of balance, especially for larger performance spaces.

Viola Concerto

for Solo Viola and Chamber Orchestra

Diego Rocha

Moderato agitato ♩ = 96

Flute
mp > *pp* < *p* < *pp* < *p* < *pp*

Oboe
ppp < *p* > *pp* < *p* < *pp*

Clarinet in Bb
p > *pp* < *p* > *pp* < *p* > *pp*

Bassoon
p > *pp* < *p* > *pp* < *p* > *pp*

Horn in F
ppp < *p*

Trumpet in C
straight mute
pp < *ppp*

Trombone

Bass Trombone

Percussion I
Crotales
pp < *mp* > (*pp*)

Percussion II
Triangle
(l.v.)
ppp

Harp
p < *mp* > (*pp*)

Piano
ppp < *p* > *ppp*
una corda *g^{va}* < *g^{va}* < *g^{va}* < *g^{va}* < *g^{va}*

Solo Viola
Moderato agitato ♩ = 96
s.p. *pp* < *mp* > *mp* < *p* > *mp* < *p* > *mf*
senza vib. II III
cantabile (in the texture) (con port.)
ord. *pp*

Violin I
pp < *p* > *pp*

Violin II
senza vib.
p > *pp*

Viola
senza vib.
pp < *p* > *pp*

Violoncello
pizz.
mp < arco senza vib. > *pp*

Contrabass

5

Fl. *p mp pp p pp mp pp p*

Ob. *p pp p pp mp mp > pp p pp*

Cl. *p mp pp p ppp*

Bsn. *ppp p*

Hn. *ppp p ppp*

C Tpt. *p ppp p*

Tbn. *pp straight mute p ppp*

B. Tbn. *p*

Crot. *pp mp (pp) (l.v.) pp mp (pp) (l.v.)*

Tri. *ppp ppp*

Hp. *p mp*

Pno. *8va p ppp p ppp*

S. Vla. *(come out) con poco port. (in the texture) ord. > p mf mf espr. mf mf f mp*

Vln. I *p pp p pp*

Vln. II *mp pp*

Vla. *pizz. p mf p mf*

Vc. *pizz. p arco p ppp*

Cb. *p*

9

Fl. *pp* *mp* *pp*

Ob. *ppp* *p* *ppp* *p* *pp*

Cl. *ppp* *p* *ppp* *p* *pp*

Bsn. *ppp* *ppp* *p* *pp*

Hn. *mp* *pp* *pp*

C Tpt. *ppp* *p* *ppp* *pp* *mp* *pp*

Tbn. *pp* *mp* *pp*

B. Tbn.

Crot. *p* *mf* (*pp*)
(l.v.)

Tri. *pp*

Hp. *pp*

Pno. *8va* *mp* *ppp*

S. Vla. *mf* *mp* *mf* *mp* *f* *mf espr.* *3 (come out)*

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

Vln. II *ppp-p* *pp* *p* *pp* *p* *pp*

Vla. *pp* *mf* *p*

Vc. *p* *pp*

Cb.

This page of a musical score covers measures 13, 14, and 15. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 13-15 with dynamics *mf* and *pp*. Includes a triplet in measure 15.
- Oboe (Ob.):** Measures 13-15 with dynamics *pp* and *p*.
- Clarinet (Cl.):** Measures 13-15 with dynamics *pp* and *p*.
- Bassoon (Bsn.):** Measures 13-15 with dynamics *ppp*, *p*, and *pp*.
- Horn (Hn.):** Measures 13-15 with dynamics *mp* and *pp*.
- Trumpet (C Tpt.):** Measures 13-15 with dynamics *pp*, *p*, and *mp*. Includes a quintuplet in measure 15.
- Trombone (Tbn.):** Measures 13-15 with dynamics *mp* and *pp*. Includes a quintuplet in measure 14.
- Bass Trombone (B. Tbn.):** Measures 13-15 with dynamics *pp*. Includes the instruction "straight mute" in measure 15.
- Cymbal (Crot.):** Rests in all measures.
- Triangle (Tri.):** Rests in all measures.
- Piano (Pno.):** Measures 13-15 with dynamics *8va* and *pp*. Includes a quintuplet in measure 14.
- Soprano Viola (S. Vla.):** Measures 13-15 with dynamics *mp*, *mf*, and *f*. Includes a quintuplet in measure 14.
- Violin I (Vln. I):** Measures 13-15 with dynamics *pp*, *p*, and *pp*.
- Violin II (Vln. II):** Measures 13-15 with dynamics *pp*, *p*, and *pp*.
- Viola (Vla.):** Measures 13-15 with dynamics *p*, *mp*, and *pp*.
- Violoncello (Vc.):** Measures 13-15 with dynamics *p*, *mp*, and *pp*.
- Double Bass (Cb.):** Rests in all measures.

16

Fl. *p mp pp mp pp*

Ob. *p pp mp pp p mp > pp*

Cl. *pp mp pp p pp*

Bsn. *mp pp pp mp pp*

Hn. *pp mp pp*

C Tpt. *pp mp pp*

Tbn. *mp pp*

B. Tbn. *mp pp* open

Crot. *pp mf*

Tri. *p* (l.v.)

Hp. *f p*

Pno. *mp pp* *8va*

S. Vla. 16 *(ff) f* s.p.

Vln. I *pp p pp p pp p*

Vln. II *pp p pp p pp p*

Vla. *f mp*

Vc. *mf pp mp pp*

Cb. *pp f* pizz.

19

Fl. *mp* *pp* *mp* *p* (*pp*) *mp*

Ob. *mp* *pp*

Cl. *ppp* *p* *mp*

Bsn. *pp*

Hn. *pp* *mp* *pp* *pp*

C Tpt. *pp* *mp* *pp* *pp*

Tbn. *mp* *f* *mp*

B. Tbn. *pp*

Crot. Toms

Tri. Bass Drum *pp*

Hp. *p*

Pno. *8va* *8va* *8va* *8va* *8va* *8va* *tre corde* *8va*

S. Vla. 19 *ord.* *ff* *f*

Vln. I *pp* *p* *pp* *f*

Vln. II

Vla. *p* *arco* *mf*

Vc. *pp*

Cb. *III arco* *ppp*

A
22

Fl. *f* *p* *mp* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *f* *pp* *pp*

Hn. *f* *pp* *mf* *pp*

C Tpt. *f* *mf* *mp* *p* *pp* *mp*

Tbn. *f* *mp* *p* *pp*

B. Tbn. *f* *pp* *pp*

Perc. Snare Drum *f* hard dampen *ppp*

B. D. *f*

Hp.

Pno. *f* *pp* *ppp*

A
22

S. Vla. *fff* *fff* espr. *f*

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *mp*

Vc. *f* *pp*

Cb. *f* *pp*

25

Fl. *f* *mf* *f* *mf* *f*

Ob. *f*

Cl. *f*

Bsn. *f* *mp* *f*

Hn. *f* *p* *f*

C Tpt. *mp* *f* *mf* *f* *mf* *f* *mf*

Tbn. *f* *f* *mf* *f* *mf* *f*

B. Tbn. *f* *mp* *f*

S. D. *f* *mf*

B. D. *pp* *f* *hard dampen*

Hp.

Pno. *f* *8va* *8va*

S. Vla. *fff*

Vln. I *f* *f* *espr. (con vib.)* *8va*

Vln. II *f* *f* *espr. (con vib.)*

Vla. *f* *f* *espr. (con vib.)*

Ve. *f* *f* *espr. (con vib.)*

Cb. *f* *mp* *f*

27

Fl.

mf f mf < f mf p f

Ob.

Cl.

ppp

Bsn.

Hn.

C Tpt.

< f mf < f mf p f

open

Tbn.

mf f mf f mf p f

open

B. Tbn.

S. D.

mp

Crotales

arco

pp

B. D.

Hp.

Pno.

27

S. Vla.

s.p.

mp

(g⁸⁰⁰)

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

32

Fl. *ppp* *p* *ppp*

Ob. *ppp* *p*

Cl. *p* *ppp*

Bsn. *ppp*

Hn. *ppp*

C Tpt.

Tbn. *ppp*

B. Tbn.

Crot. (sempre l.v.) *mf*

B. D.

Hp.

Pno. *ppp* 3 3

S. Vla. 32 *mp* *con port.* 3 3 *p* 3 *mp* *p* I

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

Fl. *ppp* *p* *ppp* *ppp* *pp* **C**

Ob. *ppp*

Cl. *p* *ppp* *p* *ppp* *p*

Bsn. *p* *ppp* *p* *ppp*

Hn. *ppp* *p* *ppp* *pp*

C Tpt. *ppp* *p* *ppp*

Tbn. *ppp*

B. Tbn.

Crot. *ppp* *f*

B. D. *ppp* *p* *ppp*

Hp.

Pno. *ppp*

S. Vla. 36 *mf* *p* *pp* *f* **C** ord.

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

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

Vla. *p* *mf* *ausdrucksvoll*

Vc. *p* *mf* *ausdrucksvoll*

Cb.

40

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

B. D.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

ppp

p

f

ppp

mp

p

f

p

f

p

f

p

f

p

f

p

f

pizz.

p

44

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp* *pp* *mp* *ppp*

C Tpt. *mp* *ppp* str. mute *ppp*

Tbn. *mp* *pp*

B. Tbn. *pp* *pp* *p*

Crot. *p* *f*

B. D. *ppp*

Hp.

Pno.

44

S. Vla. *f* *p*

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

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

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb.

48

Fl. *mp* *ppp*

Ob. *mp* *ppp*

Cl. *mp* *ppp*

Bsn. *mp* *ppp*

Hn. *ppp* *mp* *ppp*

C Tpt. *mp* *ppp*

Tbn. *ppp* *mp*

B. Tbn. *ppp* *ppp*

Crot. *p* *f* *p* *f*

Tri. Triangle (l.v.) *pp*

Hp. *mf* *ppp* *ppp*

Pno.

S. Vla. *mf* *ppp*

Vln. I *ppp* *mp* *ppp*

Vln. II *ppp* *mp* *ppp*

Vla. *ppp* *mp* *f*

Vc. *ppp* *mp* *ppp*

Cb. *ppp* *arco* *s.p.* *ppp*

51 **D** To Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Tri.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mp *ppp*

(take re-bows as needed)

ppp

una corda
8^{va} 7 8^{va} 7

ppp

fpp *mf* *p*

III

II

ppp

pp

ord.
ppp

56 Piccolo

Fl. *ppp*

Ob. *ppp*

Cl. *mf*

Bsn.

Hn. *ppp* *mf*

C Tpt. (str. mute) *ppp* *mf*

Tbn.

B. Tbn.

Crot. *p* *f*

Tri.

Hp. *p* *f*

Pno. *mf*

S. Vla. 56 *f* *p* *f* *p* *mf* *p* ord.

Vln. I *mf* *ppp*

Vln. II *ppp* *mf* *ppp*

Vla. *f*

Vc. *mf*

Cb. *mp* *ppp*

62

Pic. *ppp* *f*

Ob. *ppp* *mf* *p* *mf*

Cl. *ppp* *p* *pp* *mf* *p*

Bsn.

Hn. straight mute *ppp* *p* *ppp* *p* *ppp*

C Tpt. *ppp* *mf* *pp* *mf* *p* *mf*

Tbn. *ppp* *p* *ppp* *p* *ppp*

B. Tbn.

Crot.

Tri.

Hp.

Pno.

62

S. Vla. *mf* *pp* *f* *mp*

Vln. I *f* *p*

Vln. II *p*

Vla. arco *pp*

Vc.

Cb.

67

Picc. *ppp* *mf* *ppp*

Ob. *p* *mp* *ppp*

Cl. *mf* *p* *mp* *ppp*

Bsn.

Hn. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

C Tpt. *p* *mp* *mf* *p* *ppp* *p* *ppp*

Tbn. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

B. Tbn.

Crot. *pp*

Tri.

Hp.

Pno.

67

S. Vla. *f* *mp* *mf* *ppp*

Vln. I *ff* *p* *pp*

Vln. II *pp*

Vla. poco s.p.

Vc. poco s.p. *pp*

Cb.

Detailed description of the musical score: The score is for measures 67-70. It features a woodwind section (Piccolo, Oboe, Clarinet, Bassoon), brass section (Horn, Trumpet, Trombone, Bass Trombone), strings (Violin I, Violin II, Viola, Violoncello, Contrabasso), and percussion (Crotchet, Triangle, Harp, Piano). The woodwinds and strings play melodic lines with various dynamics and articulations. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion instruments play rhythmic accompaniment. The score includes dynamic markings such as *ppp*, *mf*, *p*, *mp*, *ff*, and *poco s.p.*, as well as articulation marks like accents and slurs.

72

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Tri.

Hp.

Pno.

72

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Tri.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Picc. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Bsn. *mf* *pp*

Hn. *ppp* *p* *ppp* *mp* *ppp* *mf* *ppp* *pp*

C Tpt. *p* *ppp* *mp* *ppp* *mf* *ppp* *p* *ppp*

Tbn. *p* *ppp* *mp* *ppp* *mf* *ppp* *p* *ppp*

B. Tbn. *ppp* *p* *pp*

Crot. with mallets *p*

Tri. *Vibraphone* with very soft timpani mallets (motor off) *legato* *p*

Hp.

Pno. *p* *mf* *p*

82

S. Vla. *mf* *ppp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *pizz.* *pp* *mf*

E

87 To Fl.

Pic. *ppp*

Ob. *ppp* *solo* *mf*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

C Tpt.

Tbn. *ppp*

B. Tbn. *ppp*

Sus. Cymb. (large ride) with soft yarn (or soft timpani) mallets try to bring out dark, metallic tones - do not let it get bright!
ppp *p* *ppp*

Vib. *mp* *p*

Hp.

Pno. *mf*

S. Vla. 87

Vln. I *s.p.* *ppp* *mp* *ppp*

Vln. II *con sord.* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vla. *con sord.* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vc. *con sord.* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Cb. *arco* *s.p.* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

91

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Sus. Cym.

Vib.

Hp.

Pno.

91

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p* *f* *ppp*
mf *p* *f* *p* *f*
ppp *mf*
p *ppp* *p*
mp *p*
mp *ppp* *ppp*
mp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

95

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Sus. Cym.

Vib.

Hp.

Pno.

95

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Sus. Cym.

Vib.

Hp.

Pno.

99

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F
103

Pic. Flute *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. open *f* 3 *p* *ppp*

C Tpt. *f* 3 *p* *ppp*

Tbn. open *f* 3 *p* *ppp*

B. Tbn. *f* 3 *p* *ppp*

Sus. Cym. dampen, but not suddenly *ppp* Crotales *p* arco mallets *ppp* light attacks, but still clear

Vib. *pp* light attacks, but still clear (do not dampen) *p* 8^{va}

Hp.

Pno.

F
103

S. Vla. poco s.p. *ppp* 6 6 6 6

Vln. I *pp*

Vln. II senza sord. *ppp* *pp*

Vla. senza sord. *pp*

Vc. senza sord. *pp*

Cb. *ppp*

108

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

arco *p* mallets *ppp* arco *p* mallets *ppp*

Crot.

Vib.

Hp.

Pno.

(light, whisper-like) *g^{va}* gliss

108

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot. *arco* *p* *mallets* *ppp* *arco* *p*

Vib.

Hp.

Pno.

S. Vla. *e.s.p.* *ppp* *mp* *pp* *poco s.p.* *ppp* *8^{va}*

Vln. I

Vln. II

Vla.

Vc.

Cb.

114

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot. *ppp* *p* *ppp* *p*

Vib.

Hp.

Pno.

S. Vla. *p* *8^{va}*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 114, 115, and 116. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has melodic lines with slurs and accents. The string section (Violins I & II, Viola, Violoncello, Contrabasso) has a similar melodic texture. The percussion section (Crochets) has a rhythmic pattern alternating between mallets and arco. The harp (Hp.) and piano (Pno.) parts are mostly rests. The solo viola (S. Vla.) has a complex rhythmic pattern with sixteenth notes and slurs, marked *p* and *8^{va}*.

117

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot. *ppp* *p* *ppp* *p*

Vib.

Hp.

Pno.

117

S. Vla.

(8^{va})

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains measures 117 through 120 of a symphonic score. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabasso) play melodic lines with various articulations and dynamics. The percussion section includes a Crotonal (Crot.) with mallet and arco techniques, and a Vibraphone (Vib.) with mallets. The Harp (Hp.) and Piano (Pno.) are present but have minimal activity in these measures. The score is written in a standard orchestral format with multiple staves per instrument.

120

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Vib.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

mallets *ppp* arco *p* *ppp*

ppp 6 6 6 6 6 6

ppp 8va gliss

ppp

ppp

ppp

124

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *mf* *p* *ppp*

C Tpt. *mf* *p* *ppp*

Tbn. *mf* *p* *ppp*

B. Tbn. *mf* *p* *ppp*

Crot.

Vib.

Hp.

Pno.

S. Vla. *pp* s.p.

Vln. I *ppp* s.p.

Vln. II *ppp* s.p.

Vla. *ppp* s.p.

Vc. *ppp* s.p.

Cb. *ppp*

128 **G**

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Bsn. *mf* *p*

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Vib.

Hp.

Pno.

S. Vla. *f* *p* *f*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf*

131

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Vib.

Hp.

Pno.

131

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

134

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *pp*

Hn. *ffp*

C Tpt. *ffp*

Tbn. *ffp*

B. Tbn. *ffp*

Crot. Tubular Bells *sempre l.v.* *ff*

Vib. Bass Drum *f* dampened

Hp. *sempre l.v.* *ff*

Pno. *ff* *pp ff* *pp ff* *pp ff* *pp ff*

S. Vla. *mf* *pp* *ppp*

Vln. I *ff p*

Vln. II *ff p*

Vla. *ff p*

Vc. *ffp*

Cb. *ffp*

140

Fl. *ffp* *ff*

Ob. *mf* *p* *ffp*

Cl. *ffp*

Bsn. *mf* *p* *ffp*

Hn. *ffp* *ffp*

C Tpt. *ffp* *ffp* *ff*

Tbn. *ffp* *ffp*

B. Tbn. *ffp* *ffp*

Tub. B. *ff* *wildly* *5* *3*

B. D. *f* *dampened* *ppp*

Hp.

Pno. *pp* *ff* *3* *3* *3* *pp* *ff* *8^{va}*

140

S. Vla.

Vln. I *ff* *p* *ff*

Vln. II *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vc. *ff*

Cb. *ffp* *ff*

144

To Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tub. B.

B. D.

Hp.

Pno.

144

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

H
146

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tub. B.

B. D.

Hp.

Pno.

H
146

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

148

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tub. B.

B. D.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

150

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tub. B.

B. D.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mp

ppp

f

8va

ord.

con sord.

152

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tub. B.

B. D.

Hp.

Pno.

una corda

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp

p

s.p.

154 **molto rit.**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tub. B.

B. D.

Hp.

Pno.

(independently, stop on downbeat of m. 140,
slow down *more* than the viola)

ppp

molto rit.

(independently, slow down *less* than the piano)

154

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

156 *molto accel.*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tub. B.

B. D.

Hp.

Pno.

8^{vb}
ppp

*
156 *molto accel.*

S. Vla.

pppp

Vln. I

Vln. II

Vla.

Vc.

Cb.

pppp

A tempo

158

Musical score for woodwinds, brass, and percussion instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tubist (Tub. B.), Bass Drum (B. D.), and Harp (Hp.). The Piano (Pno.) part is also present. All instruments have a whole rest for the duration of the page.

A tempo

158

Musical score for string instruments. The instruments listed are Solo Violin (S. Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Solo Violin part features a melodic line starting at measure 158, marked with a piano (*p*) dynamic and a slur. The other string instruments have whole rests.

I
159

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crotales

Glockenspiel

Vibraphone (motor off throughout)

Hp.

Pno.

I
159

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre l.v.

pp

pp

pp

p

p

pizz.

161

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Glock.

Vib.

Hp.

Pno.

S. Vla. 161

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

arco s.p.

pp

col legno

p

pizz.

pp

pizz.

pp

165

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Glock.

Vib.

Hp.

Pno.

S. Vla.

165

pizz.

arco (s.p.)

con sord.

s.t.

ppp

pp

pppp

pizz.

con sord.

arco s.t.

ppp

pp

pppp

con sord.

arco s.t.

ppp

pp

pppp

con sord.

arco s.t.

ppp

pp

pppp

170

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Glock.

Vib.

Hp.

Pno.

170

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

175

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Glock.

Vib.

Hp.

Pno.

175

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

180

Piccolo
ord.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Glock.

Vib.

Hp.

Pno.

180

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

185

Picc. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Glock.

Vib.

Hp. *ppp*

Pno.

185

S. Vla. *ppp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

189

J

Picc. *pppp*

Ob. *pppp*

Cl. *pppp*

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Glock. *pppp*

Vib. *pppp*

Hp. *pppp*

Pno.

S. Vla. *pppp* s.p.

Vln. I *pppp* senza sord.

Vln. II *pppp* senza sord.

Vla. *pppp* senza sord.

Vc. *pppp* senza sord.

Cb.

194 To Fl. *pppp*

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Glock.

Vib.

Hp.

Pno.

194 *p* *ppp*

S. Vla.

Vln. I *s.p.* *ppp* *p*

Vln. II *s.p.* *ppp* *p*

Vla. *s.p.* *ppp*

Vc. *s.p.* *ppp*

Cb.

198

Picc. —

Ob. —

Cl. —

Bsn. —

Hn. —

C Tpt. —

Tbn. —

B. Tbn. —

Crot. —

Glock. *5* *5* *5*

Vib. *5* *5* *5*

(8^{va})

Hp. *5* *5* *5*

Pno. —

198

S. Vla. *ppp* *p* *pp*

Vln. I *ppp* *p* *ppp*

Vln. II *ppp* *p* *pp*

Vla. *p* *ppp* *p*

Vc. *p* *ppp* *ppp*

Cb. —

201

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Crot.

Glock.

Vib.

Hp.

Pno.

201

S. Vla.

Vln. I

Vln. II

Vla.

Ve.

Cb.

204 Flute

Picc.

Hn.

Glock.

Vib. **Bass Drum** *pppp*

Hp.

Pno.

204 *pp* *p* *pp*

Vln. I *pppp* *senza vib.* *ord.*

Vln. II

Vla. *ppp*

Vc. *ppp*

Cb. *ppp* 5

K 207

Fl. *mf* *pp* *p* *pp* *p* *pp*

Ob. *ppp* *p* *pp* *p* *pp*

Cl. *p* *pp* *p* *pp* *p* *pp*

Bsn. *p* *pp* *p* *pp* *p* *pp*

Hn. *ppp* *p*

C Tpt. straight mute *pp* *ppp*

Tbn. *ppp*

B. Tbn. *ppp*

Glock. *mp* *mp* (*pp*)

B. D. Triangle (l.v.) *mf* *ppp*

Hp. *f* *ppp* *p* *ppp*

Pno. *ppp*

K 207 s.p. *fp* *mp* *mp* *p* *mp* *p* *mf*

S. Vla. *fp* *mp* *mp* *p* *mp* *p* *mf*

Vln. I *fp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *pp* *pp*

Cb. *mp*

cantabile ord. (in the texture) (con port.)

senza vib. II III

senza vib. ord. *p* *pp*

senza vib. ord. *p* *pp*

pizz. arco senza vib. ord. *mp* *pp*

211

Fl. *p mp pp p pp mp pp p*

Ob. *p pp p pp mp mp > pp p pp*

Cl. *p mp pp p ppp*

Bsn. *ppp p*

Hn. *ppp ppp p ppp*

C Tpt. *p ppp p*

Tbn. *pp p ppp* straight mute

B. Tbn.

Glock. *pp < mp > (pp) pp < mp > (pp)*

Tri. *(l.v.) ppp (l.v.) ppp*

Hp. *p p mp ppp*

Pno. *ppp < p > ppp p* *una corda 8va*

S. Vla. *> p mf mf espr. mf mf f mp* (come out) con poco port. (in the texture) ord.

Vln. I *p pp p pp*

Vln. II *mp pp*

Vla. *pizz. p mf p mf*

Vc. *pizz. mf p ppp arco*

Cb.

215

Fl. *pp* *mp* *pp*

Ob. *ppp* *p* *ppp* *p* *pp*

Cl. *ppp* *p* *ppp* *p* *pp*

Bsn. *ppp* *ppp* *p* *pp*

Hn. *mp* *pp* *pp*

C Tpt. *ppp* *p* *ppp* *pp* *mp* *pp*

Tbn. *pp* *mp* *pp*

B. Tbn.

Glock. *p* *mf* (*pp*)

Tri. Wood Blocks (four) *p*

Hp. *mp* *pp*

Pno. *ppp* *mp* *ppp* *8va* *b* *8va* *b* *8va* *b*

S. Vla. 215 *mf* *mp* *mf* *mp* *f* *mfespr.* (come out)

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

Vln. II *ppp* *p* *pp* *p* *pp* *p* *pp*

Vla. *pp* *mf* *p*

Vc. *p* *pp*

Cb.

219

Fl. *mf*

Ob. *pp*

Cl. *pp*

Bsn. *ppp* *p* *ppp* *pp*

Hn. *mp* *pp*

C Tpt. *pp* *p* *pp* *mp* *5*

Tbn. *mp* *5* *pp*

B. Tbn. straight mute *pp*

Glock.

W.B.

Hp.

Pno. *8va*

219

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

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

Vln. II

Vla. *pp* *p* *pp* *p* *pp* *p*

Vc. *p* *mp* *pp*

Cb.

222

Fl. *p mp pp mp pp*

Ob. *p pp mp pp p mp > pp*

Cl. *pp mp pp p pp*

Bsn. *mp pp pp mp pp*

Hn. *pp mp pp*

C Tpt. *pp mp pp*

Tbn. *mp pp*

B. Tbn. *mp pp* open

Glock. *pp mf*

W.B. *p*

Hp. *f p*

Pno. *mp pp* *8va*

S. Vla. *222* *(ff)* *f* *s.p.*

Vln. I *pp p pp p pp p*

Vln. II

Vla. *f mp*

Vc. *mf pp mp pp*

Cb. *pizz. pp f*

225

Fl. *mp* *pp* *mp* *p* (*pp*) *mp*

Ob. *mp* *pp*

Cl. *ppp* *p* *mp*

Bsn. *pp*

Hn. *pp* *mp* *pp* *pp*

C Tpt. *pp* *mp* *pp* *pp*

Tbn. *mp* *f* *mp*

B. Tbn. *pp*

Glock. Toms *pp*

W.B. Bass Drum *pp*

Hp. *p*

Pno. *8va* *8va* *8va* *8va* *8va* *8va* *tre corde* *8va*

S. Vla. *ord.* *ff* *f*

Vln. I *pp* *p* *pp* *f*

Vln. II *pp*

Vla. *p* *mf* *arco*

Vc. *ppp*

Cb. *III* *arco* *ppp*

228

Fl. *f* *p* *mp* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *f* *pp* *pp*

Hn. *f* *pp* *mf* *pp*

C Tpt. *f* *mf* *mp* *p* *pp* *mp*

Tbn. *f* *mp* *p* *pp*

B. Tbn. *f* *pp* *pp*

Perc. Snare Drum *f* *hard dampen* *ppp*

B. D. *f*

Hp. *ff* *p*

Pno. *f* *pp* *pp*

S. Vla. 228 *fff* *fff espr.* *f*

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

231

Fl. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Ob. *f*

Cl. *f*

Bsn. *f* *mp* *f*

Hn. *f* *p* *f*

C Tpt. *pp* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tbn. *f* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

B. Tbn. *f* *mp* *f*

S. D. *f* *mf*
hard dampen

B. D. *pp* *f*

Hp. *fff*

Pno. *fff*

8^{va}

8^{va}

231

S. Vla. *fff* *espr. (con vib.)*
8^{va}

Vln. I *f* *espr. (con vib.)*

Vln. II *f* *espr. (con vib.)*

Vla. *f* *espr. (con vib.)*

Ve. *f* *espr. (con vib.)*

Cb. *f* *mp* *f*

234

Fl. *mf p* *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

Bsn. *ff* *fff*
To Cbsn.

Hn. *ff* *fffpp*
open

C Tpt. *mf p* *ff* *fffpp*
open

Tbn. *mf p* *ff* *fffpp*
open

B. Tbn. *ff* *fffpp*

S. D. *pp* *ppp < fff*

B. D. *ppp* *fff*

Hp. dampen *fff*
l.v.

Pno. *fff*

S. Vla. 234 *ff* *fffpp < fff fffpp < fff*

Vln. I *ppp* *fff*

Vln. II *ppp* *fff*

Vla. *ppp* *fff*

Vc. *ppp* *fff*

Cb. *ppp* *fff*

II.

1 Presto risoluto $\text{♩} = 88$

Solo Viola

11

S. Vla.

19

S. Vla.

26

S. Vla.

33

S. Vla.

39

S. Vla.

45

S. Vla.

(very even, no accents)

52

S. Vla.

63

S. Vla.

76

S. Vla.

86

S. Vla.

L

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Bass Trombone

Bass Drum

Vibraphone

Harp

Piano

Solo Viola

Violin I

Violin II

Viola

Violoncello

Contrabass

ppp

ppp

pp

ppp

straight mute

pppp

very soft mallets

pppp

pp

pp

pp

pp

ppp

ppp

ppp

ppp

pppp

pp

pppp

pppp

This is a page of a musical score, page 67, featuring a symphony orchestra and solo instruments. The score includes staves for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in C, Trombone, Bass Trombone, Bass Drum, Vibraphone, Harp, Piano, Solo Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major or E-flat minor) and the time signature is 4/4. The score is marked with various dynamics: *pp* (pianissimo), *ppp* (pianississimo), *pppp* (pianissimissimo), and *mp* (mezzo-piano). Performance instructions include 'straight mute' for the Bass Trombone and 'very soft mallets' for the Bass Drum. There are also 'L' markings in boxes above the Flute and Solo Viola staves.

104 M

Fl. *mp*

Ob.

Cl. *mp*

Cbsn. *mp* *fp*

Hn. straight mute *f*

C Tpt. straight mute *f*

Tbn. straight mute *f*

B. Tbn. *mp* *pppp* *f*

B. D. *p* *pppp*

Vib. *pp*

Hp. *pp*

Pno. *pp*

104 M

S. Vla. *ppp* *ff* *p ff*

Vln. I s.t. *pppp* pizz. *f*

Vln. II s.t. *pppp* pizz. *f*

Vla. s.t. *pppp* pizz. *f* arco (ord.) *mf* *ppp mf*

Vc. s.t. *pppp* pizz. *f* arco (ord.) *mf* *ppp mf*

Cb. *mp* *pppp* *pp* *pppp* *fp*

112

Fl. *f*

Ob. *f*

Cl. *f*

Cbsn. *ppp* *fp* *ppp* *fp* *ppp*

Hn. *f* *ff* *ppp*

C Tpt. *f* *ff* *ppp*

Tbn. *f* *ff* *ppp*

B. Tbn. *f* *fp* *ppp* *ff* *fp* *ppp*

B. D.

Vib.

Hp.

Pno. *f* *f*

S. Vla. *p* *ff* *ff* *p*

Vln. I *f*

Vln. II *f*

Vla. *ppp* *mf* *mf* *ppp*

Vc. *ppp* *mf* *mf* *ppp*

Cb. *fp* *fp*

119

Fl.

Ob.

Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

B. D.

Vib.

Hp.

Pno.

119

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco (ord.)

mp *f*

arco (ord.)

p *f*

p *f* *p* *f*

p *f* *p* *f*

f *p* *f*

f *p* *f*

(8^{va})

125 N

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Cbsn.

Hn. *p* *pp* *ppp*

C Tpt. *mf* *p* *pp* *ppp*

Tbn. *f* *p* *pp* *ppp*

B. Tbn.

B. D.

Vib.

Hp. *p*

Pno. *mf* *p* *mp* *p* *mp* *pp*

S. Vla.

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Cb. *p* *ppp* *p*

134

Fl.

Ob.

Cl. To B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

B. D.

Vib.

Hp.

Pno.

134 molto vib., con port. melodramatic

S. Vla. *p* *mf* *p* *mf*

Vln. I *pp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc.

Cb. *mp* *pp*

O

142

The score consists of the following parts:

- Fl.
- Ob.
- Cl. (Bass Clarinet in B_♭ in measure 145)
- Cbsn.
- Hn.
- C Tpt.
- Tbn.
- B. Tbn.
- B. D.
- Vib.
- Hp.
- Pno.
- S. Vla.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measure 142: 142

Measure 145: O

Measure 147: 142

149

bell tone

bell tone

pp

pp mp pp mp p

Hn.

C Tpt.

Tbn.

B. Tbn.

B. D.

Vib.

Hp.

Pno.

149

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp mf pp mf p

pp mf pp mf p

156

Fl.

Ob.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

B. D.

Vib.

Hp.

Pno.

156

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

162 **P**

Fl.

Ob.

B. Cl. To Cl.

Cbsn. To Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn. *pp*

B. D.

Vib. *

Hp.

Pno. *pp* *sed.*

162 **P**

S. Vla. *f* *pp* *mf* *pp* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

168

Fl. *p* *ppp* *p*

Ob. *p* *ppp* *p*

B. Cl. Clarinet in Bb *p* *ppp* *p*

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

B. D.

Vib.

Hp. *p* *mp* *p* *mp*

Pno. *ppp* *8va*

S. Vla. 168 *pp* *mf* *p* *mf* *p* *f* *p* *f* *8va*

Vln. I *arco* *mp* *pp* *mf*

Vln. II

Vla.

Vc.

Cb.

174

Fl. *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Ob. *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Cl. *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Bassoon *p* *ppp* *p* *ppp*

Hn.

C Tpt.

Tbn.

B. Tbn.

B. D. Glockenspiel *pp*

Vib. *p* *sed.*

Hp.

Pno. *8va* *sed.*

174

S. Vla. *p* *f* *p* *f* *p*

Vln. I *ppp* *pp* *mp* *pp* *mp* *f* *mp* *ppp*

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 174 to 177. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with dynamic markings of *ppp* and *p*. The Glockenspiel (B. D.) and Vibraphone (Vib.) provide harmonic support. The string section (Violins I & II, Viola, Violoncello, Contrabasso) plays a rhythmic accompaniment. The Piano (Pno.) and Harp (Hp.) are also present. The score includes various musical notations such as slurs, accents, and dynamic markings.

179

Fl. *p* \rightarrow *ppp*

Ob. *p* \rightarrow *ppp*

Cl. *p* \rightarrow *ppp* To B. Cl.

Bsn. *p* \rightarrow *ppp* To Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Glock.

Vib.

Hp.

Pno. *8^{va}*

S. Vla. *ff* *mp* *ff* *p* *mf* *f* *ppp*

Vln. I *f* *pp* *mf* *pp* *mf* *pp* *p* *ppp*

Vln. II

Vla.

Vc.

Cb.

187 **Q**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. *open*
ppp

B. Tbn. *open*
ppp

Glock. *pp*

Vib.

Hp. *pp*

Pno.

S. Vla. **Q**
187
mf *p* *mf* *p* *mf* *p* *f* *pp* *f* *p*

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb. *pp*

196

Fl. *ppp*

Ob. *ppp*

B. Cl. Bass Clarinet in B \flat

Cbsn. Contrabassoon

Hn. open *ppp*

C Tpt. open *ppp*

Tbn.

B. Tbn.

Glock.

Vib. *mp*

Hp.

Pno. *pp* 8 $^{\text{va}}$

196 *messy, molto espr.*

S. Vla. *pp* *f* *p*

Vln. I *ppp*

Vln. II arco *ppp*

Vla. arco *ppp*

Vc.

Cb.

201

Fl.

Ob.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Glock.

Vib.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8th)

mf *p* *ff* *pp*

(as before)

ppp *mp* *ppp* *mp*

ppp *mp* *ppp*

ppp *pp*

207

Fl.

Ob.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Glock.

Vib.

Hp.

Pno.

207

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

213

Fl.

Ob.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Glock.

Vib.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for measures 213 through 216. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Contrabassoon (Cbsn.), Horn (Hn.), Cornet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Viola (S. Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The S. Vla. part has dynamic markings of *p*, *f*, *mf*, *p*, *f*, and *p*. The Vln. I and Vln. II parts have dynamic markings of *ppp* and *mp*. The overall layout is clean and professional, typical of a printed musical score.

R
220

Fl.

Ob.

B. Cl. *ppp* To Cl.

Cbsn. *ppp*

Hn.

C Tpt.

Tbn. *ppp* straight mute

B. Tbn. *ppp* straight mute

Glock.

Vib. *ppp* To W.B. *

Hp. *ppp*

Pno. *

R
220

S. Vla. *ppp* pizz.

Vln. I *ppp* pizz.

Vln. II

Vla. *ppp* pizz.

Vc. *ppp*

Cb. *ppp*

231 S

Fl. *f*

Ob. *f*

B. Cl. *f*
Clarinet in B \flat

Cbsn. *fp* *mf* *fp*

Hn. straight mute *f*

C Tpt. straight mute *f*

Tbn. *f*

B. Tbn. *f* *fp*

Glock.

Vib.

Hp.

Pno. *f* *8va*

231 S (still pizz.) *ff* *ff* *ff*

S. Vla. *ff* *ff* *ff*

Vln. I *f*

Vln. II pizz. *f*

Vla. *f*

Vc. *f*

Cb. arco *fp* *mf* *fp*

239

Fl.

Ob.

Cl.

Cbsn. *mp* *fp* *mp* To Bsn.

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *mp* *ff* *fp* *mp*

Glock.

Vib.

Hp.

Pno. *f*

S. Vla. 239 *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb. *fp* *mp*

247

Fl.

Ob.

Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Glock.

Vib.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

247

248

249

250

251

252

p

ff

arco

mf

mf

p *ff*

254

Fl.

Ob.

Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Glock.

Vib.

Hp.

Pno.

254

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

268

Fl. *sfz* 5 *sfz* 5 *sfz* 5 *sfz* 5 *sfz* 5

Ob. 5 5 5

Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Glock. 5 5

Vib. Wood Blocks *f* 5 5

Hp. *pp sfz sfz sfz sfz* 5 5 5 5

Pno. 5

268

S. Vla. *f mp* 5 5 5 5 5 5 5 5 5 5 5 5

Vln. I

Vln. II *f p* 5 5

Vla.

Vc.

Cb. *mf* 5

274

Fl.

Ob.

Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Xyl. *Xylophone* 5

W.B.

Hp.

Pno.

S. Vla. 274 III

Vln. I

Vln. II

Vla.

Vc.

Cb.

280

Fl.

Ob.

Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Xyl.

W.B.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

283

Fl.

Ob.

Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Xyl.

W.B.

Hp.

Pno.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(very even, no accents)

ppp

ppp

ppp

ppp

s.t.

s.t.

s.t.

s.t.

s.t. arco

287

Fl. *ppp* *f*

Ob. *ppp* *f*

Cl. *ppp* *f*

Bassoon *ppp* *f*

Cbsn. *ppp* *f*

Hn. *ppp* *f*

C Tpt. *ppp* *f*

Tbn. *ppp* *f*

B. Tbn. *ppp* *f*

Xyl.

W.B.

Hp.

Pno.

S. Vla. *ff* *p* *f* *fff* *p* *pp*

Vln. I *ord.* *mf ppp* *f*

Vln. II *ord.* *mf ppp* *f*

Vla. *ord.* *mf ppp* *f*

Vc. *ord.* *mf ppp* *f*

Cb. *ppp* *f*

arco

VITA

Diego Rocha (b. 1996 in Boulder, Colorado) writes music of uncompromising emotional intensity while exploring cognition, randomness, rhythm and counterpoint within post-tonal frameworks. He writes for all manner of performing forces instrumental, vocal and electronic. His work, *Replier*, was chosen as the winner of the 2020 New England Philharmonic annual call-for-scores. Diego has also received honors from ASCAP, OM/NI Composition Competition and Tenebrae New Music Ensemble. He has worked with numerous ensembles including DeCoda, loadbang, Brentano String Quartet, Castle of our Skins, Transient Canvas, Hypercube, arx duo, Duo Entre-Nous, Tenebrae New Music Ensemble, the Sunderman Wind Quintet, the Sunderman Conservatory Orchestra and Wind Symphony, and the Atlantic Music Festival New Music Ensemble and Orchestra as well as numerous solo performers.

Diego is currently pursuing a master's degree in composition at the University of Missouri-Kansas City Conservatory as a Chancellor's Scholar and recipient of Elsberry & Gonder Family and Conservatory scholarships. While attending, he has studied with Chen Yi, Yotam Haber, Paul Rudy and Zhou Long. Rocha was also the 2019 composer-in-residence for the Graduate Fellowship String Quartet. He completed his undergraduate work at the Sunderman Conservatory of Music at Gettysburg College in 2019, receiving a BA in Music with Honors as a Wagnild Scholar and studying composition with Avner Dorman. He has attended the Atlantic Music Festival and Divergent Studio and the Hypercube Composition Lab as a composer, studying and taking master classes with composers such as Hannah Lash, George Tsontakis, Richard Danielpour, Aaron Helgeson, Amy Beth Kirsten, and David Serkin Ludwig, among others. Besides composing, Diego is also an avid trombonist and conductor, having performed with numerous symphony orchestras, wind ensembles and jazz groups.