

FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

A CONCERTO FOR PIANO AND ORCHESTRA

By
RODERICK GORBY

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Roderick Gorby defended this dissertation on March 2, 2015.

The members of the supervisory committee were:

Ladislav Kubik
Professor Directing Dissertation

Read Gainsford
University Representative

Jane Piper Clendinning
Committee Member

Clifton Callender
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the dissertation has been approved in accordance with university requirements.

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ABSTRACT

A Concerto for Piano and Orchestra is a work of absolute music, which draws on the traditional three-movement concerto form of the classical and romantic tradition and includes a solo piano cadenza toward the end of the last movement. Harmonically, I make free use of the major, minor and augmented triads, and draw from diatonic, hexatonic, octatonic and other altered modes. My orchestration is influenced by Debussy, Ravel and Stravinsky, and my piano writing is influenced by J.S. Bach, Chopin, Liszt, Grieg, Prokofiev, Bartok as well as stylistic elements characteristic of Chick Corea especially as found in his *Concerto No. 1*.

The first movement is monothematic. The theme's first appearance utilizes the full orchestra and is then taken up by the soloist. The orchestra then spins out a "satirical" variation of the original theme. This section builds to a climax and is followed by a "chaotic" reaction from the orchestra, after which follows a tranquil section in the Dorian mode, where the theme is transformed into a slow, lyrical character. This modal variation yields to a more bitonal harmonic language, ushering in the development section. A recapitulation and coda close the first movement.

The second movement opens with solo piano performing an ornamented scale melody. The rhythmic motives and shapes of this melody are then taken up into selected colors of the orchestra and varied. The piano returns with the original material leading to a more substantial appearance of the orchestra, after which there is a "quasi-cadenza" section for the piano. The calm end of this movement features the piano, low strings, low brass, and a bassoon solo.

The third movement is a rondo, AA₁ABACA with an extensive cadenza for the piano between the C and A sections followed by a coda. It opens with percussive rhythmic figures in the piano, which are then passed to the strings in pizzicato. Over the string pizzicato, a transformation of the first movement's theme appears in polyphony across the orchestra while the piano and xylophone provide sparse commentary. The B section features the percussion instruments followed by the jazz-influenced piano passages. In the C section, the piano, strings and high woodwinds, reveal nostalgic hints of Grieg and Rachmaninoff. An orchestral tutti builds to a climax just before the cadenza, after which a short A section and coda complete the work.

INSTRUMENTATION

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion (2 players)

Cymbal, Suspended Cymbal, Snare drum, Woodblocks, Glockenspiel, Marimba, Xylophone

Bass Drum, Tam Tam, Tom-Toms

Piano

Violins 1, 2

Violas

Cellos

Basses

Score in C

Duration: 17 minutes approx

A Concerto for Piano and Orchestra

Roderick Gorby

Score in C

♩ = 124

I

Flute 1 *ff*

Flute 2 *ff*

Oboe 1 *ff*

Oboe 2 *ff*

English Horn *ff*

Clarinet in Bb 1 *ff*

Clarinet in Bb 2 *ff*

Bassoon 1 *ff*

Bassoon 2 *ff*

Horn in F 1 *ff*

Horn in F 2 *ff*

Horn in F 3 *ff*

Horn in F 4 *ff*

Trumpet in Bb 1 *ff*

Trumpet in Bb 2 *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Bass Trombone *ff*

Tuba *ff*

Timpani *ff*

Percussion *ff* (bass dr., crash cymb.)

Piano

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Contrabass *ff*

5

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

13

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

17

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
f
divisi

22

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score for page 22 consists of 27 staves. The top 26 staves are for woodwinds and brass instruments, each containing a whole rest. The 27th staff is for the piano, which contains a complex melodic and harmonic passage. The piano part features a variety of articulations, including slurs, accents, and dynamic markings such as *mf* and *f*. The piano part is written in a grand staff (treble and bass clefs).

26

poco rit.

$\text{♩} = 124$

Musical score for orchestra and piano, measures 26-28. The score includes staves for Flute 1, Flute, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Baritone Trombone, Tuba, Timpani, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part features a complex rhythmic pattern with triplets and dynamic markings *mp* and *mf*. The tempo is marked **poco rit.** and the tempo indicator is $\text{♩} = 124$.

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The score for page 29 consists of 28 staves. The first 27 staves are for woodwinds, brass, and percussion, all of which are currently blank. The 28th staff is for the piano, showing a complex piece of music with triplets and dynamic markings such as *mf*, *cresc.*, and *f*. The piano part includes both treble and bass clefs. The bottom five staves (Violins I, Violins II, Viola, Violoncello, and Contrabass) are also blank.

33

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

37

Fl. 1

Fl. 2

Ob. 1 *solo* *mf*

Ob. 2

Eng. Hn. *solo* *mf*

Cl. 1

Cl. 2 *solo* *mf*

Bsn. 1 *solo* *mf*

Bsn. 2

Hn. 1

Hn. 2

Hn. 3 *mf*

Hn. 4

Tpt. 1 *mute* *mf*

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc.

Perc.

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

Fl. 1

Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Xyl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

sf

p

pfff

unison

Glockenspiel

55

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Glock.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Snare
bass dr.

f
ff
fp

Detailed description: This page of a musical score, numbered 55, contains 28 staves for various instruments. The instruments listed on the left are Flute 1, Flute, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Baritone Trombone, Trombone, Timpani, Glockenspiel, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time. The first two measures show rests for most instruments, with some woodwinds and brass instruments beginning to play in the third measure. Dynamic markings such as *f* (forte), *ff* (fortissimo), and *fp* (fortissimo piano) are used throughout. Performance instructions like 'Snare' and 'bass dr.' are placed above the Percussion staff. The string section (Violins, Viola, Violoncello, and Contrabass) plays a continuous melodic line throughout the page.

This page of a musical score, numbered 58, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both playing a melodic line with triplets and a forte (*ff*) dynamic.
- Oboes:** Ob. 1 and Ob. 2, playing a melodic line with triplets and a forte (*ff*) dynamic.
- English Horn:** Eng. Hn., playing a melodic line with triplets and a forte (*ff*) dynamic.
- Clarinets:** Cl. 1 and Cl. 2, playing a melodic line with triplets and a forte (*ff*) dynamic.
- Bassoons:** Bsn. 1 and Bsn. 2, playing a melodic line with triplets and a forte (*ff*) dynamic.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4, playing a melodic line with triplets and a forte (*ff*) dynamic.
- Trumpets:** Tpt. 1 and Tpt. 2, playing a melodic line with triplets and a forte (*ff*) dynamic.
- Trombones:** Tbn. 1, Tbn. 2, and B. Tbn., playing a melodic line with triplets and a forte (*ff*) dynamic.
- Percussion:** Timp., Perc. 1, and Perc. 2, providing rhythmic accompaniment with a forte (*ff*) dynamic.
- Piano:** Pno., playing a melodic line with triplets and a forte (*ff*) dynamic.
- Violins:** Vln. I and Vln. II, playing a melodic line with triplets and a forte (*ff*) dynamic.
- Viola:** Vla., playing a melodic line with triplets and a forte (*ff*) dynamic.
- Violoncello:** Vc., playing a melodic line with triplets and a forte (*ff*) dynamic.
- Double Bass:** Cb., playing a melodic line with triplets and a forte (*ff*) dynamic.

64 *flutter-tongue* *normal* *accel.*

Fl. 1 *f*

Fl. 2

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1 *f*

Bsn. 2

Hn. 1 *f*

Hn. 2 *f* *dim.*

Hn. 3

Hn. 4 *f*

Tpt. 1 *f* *ff* *f*

Tpt. 2 *f* *ff* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn.

Tba.

Timp.

Perc. *ff*

Perc. *ff* *f*

Pno.

Vln. I *ff* *dim.* *accel.*

Vln. II *ff* *ff* *dim.*

Vla. *dim.*

Vc. *f*

Cb. *f*

This page of a musical score, numbered 86, contains the following instruments and parts:

- Fl. 1 (Flute 1): Rest
- Fl. (Flute): Rest
- Ob. 1 (Oboe 1): Rest
- Ob. 2 (Oboe 2): Rest
- Eng. Hn. (English Horn): Rest
- Cl. 1 (Clarinet 1): Active part with slurs and accents
- Cl. 2 (Clarinet 2): Active part with slurs and accents
- Bsn. 1 (Bassoon 1): Rest
- Bsn. 2 (Bassoon 2): Active part with slurs and accents
- Hn. 1 (Horn 1): Rest
- Hn. 2 (Horn 2): Rest
- Hn. 3 (Horn 3): Rest
- Hn. 4 (Horn 4): Rest
- Tpt. 1 (Trumpet 1): Rest
- Tpt. 2 (Trumpet 2): Rest
- Tbn. 1 (Trombone 1): Rest
- Tbn. 2 (Trombone 2): Rest
- B. Tbn. (Baritone Trombone): Rest
- Tba. (Tuba): Rest
- Timp. (Timpani): Rest
- Glock. (Glockenspiel): Rest
- Perc. (Percussion): Rest
- Pno. (Piano): Active part with complex rhythmic patterns, slurs, and accents
- Vln. I (Violin I): Rest
- Vln. II (Violin II): Rest
- Vla. (Viola): Active part with slurs and accents
- Vc. (Violoncello): Active part with slurs and accents
- Cb. (Cello): Rest

Musical score for page 90, featuring various instruments including Flutes, Oboes, Horns, Trumpets, Trombones, Piano, Violins, and Cello. The score is arranged in a standard orchestral layout with multiple staves for each instrument. The Piano part is highly detailed with complex rhythmic patterns and articulation. The Violin parts include dynamic markings such as *divisi* and *p*. The Cello part has a *p* marking at the end of the page.

Musical score for orchestra and strings, measures 98-110. The score includes parts for Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1, 2, 3, and 4, Trumpet 1 and 2, Trombone 1 and 2, Baritone Trombone, Tuba, Timpani, Percussion, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a tempo of 110 beats per minute. The key signature has one flat. The score shows various musical notations including rests, notes, slurs, and dynamics such as *mf* and *f*. The piano part features complex rhythmic patterns and a dynamic marking of *f* starting at measure 110.

102

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

poco accel. $\text{♩} = 126$

106

Fl. 1

Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

bass dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco accel. $\text{♩} = 126$

112

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

118

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

122

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

127

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

132

This page of a musical score contains measures 132 through 135. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 132: Flute 1 and Flute parts are silent. Oboe 1 and Oboe 2 play a melodic line starting with a forte (*f*) dynamic. Clarinet 1 and Clarinet 2 play a similar melodic line. Bassoon 1 and Bassoon 2 are silent. Horn 1, Horn 2, Horn 3, and Horn 4 are silent. Trumpet 1 and Trumpet 2 are silent. Trombone 1, Trombone 2, Bass Trombone, and Tuba are silent. Timpani is silent. Percussion is silent. Piano plays a complex accompaniment with a forte (*f*) dynamic. Violin 1, Violin 2, Viola, Violoncello, and Contrabass are silent.

Measure 133: Flute 1 and Flute parts are silent. Oboe 1 and Oboe 2 continue their melodic line. Clarinet 1 and Clarinet 2 continue their melodic line. Bassoon 1 and Bassoon 2 are silent. Horn 1, Horn 2, Horn 3, and Horn 4 are silent. Trumpet 1 and Trumpet 2 are silent. Trombone 1, Trombone 2, Bass Trombone, and Tuba are silent. Timpani is silent. Percussion is silent. Piano continues its accompaniment. Violin 1, Violin 2, Viola, Violoncello, and Contrabass are silent.

Measure 134: Flute 1 and Flute parts are silent. Oboe 1 and Oboe 2 continue their melodic line. Clarinet 1 and Clarinet 2 continue their melodic line. Bassoon 1 and Bassoon 2 are silent. Horn 1, Horn 2, Horn 3, and Horn 4 play a melodic line starting with a mezzo-forte (*mf*) dynamic. Trumpet 1 and Trumpet 2 play a melodic line starting with a forte (*f*) dynamic. Trombone 1, Trombone 2, Bass Trombone, and Tuba are silent. Timpani is silent. Percussion is silent. Piano continues its accompaniment. Violin 1, Violin 2, Viola, Violoncello, and Contrabass are silent.

Measure 135: Flute 1 and Flute parts are silent. Oboe 1 and Oboe 2 continue their melodic line. Clarinet 1 and Clarinet 2 continue their melodic line. Bassoon 1 and Bassoon 2 are silent. Horn 1, Horn 2, Horn 3, and Horn 4 continue their melodic line. Trumpet 1 and Trumpet 2 continue their melodic line. Trombone 1, Trombone 2, Bass Trombone, and Tuba play a melodic line starting with a forte (*f*) dynamic. Timpani is silent. Percussion is silent. Piano continues its accompaniment. Violin 1, Violin 2, Viola, Violoncello, and Contrabass are silent.

136

This page of a musical score, numbered 136, features 24 staves. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time. Measures 136 and 137 are mostly rests for the woodwinds and strings. In measure 138, the Oboe 1 and Clarinet 1 parts begin with a melodic line, while the Clarinet 2 and Oboe 2 parts play a rhythmic accompaniment. The Violin I and II parts also have melodic lines, and the Viola part has a rhythmic accompaniment. The Piano part is marked with a forte (f) dynamic. The Percussion part has a single note in measure 138.

139

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

143

$\text{♩} = 100$

Fl. 1

Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

$\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

161

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

166

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

172 **accel.**

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fp *mp* *mf*

accel.

177 $\text{♩} = 132$

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. sn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

40

181

This page of a musical score contains measures 181, 182, and 183. The instruments listed on the left are: Fl. 1, Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The woodwind and brass parts are mostly silent, indicated by a horizontal line with a dash. The timpani part has a dynamic marking of *f* at the start of measure 181. The piano part is the only instrument with musical notation, featuring a complex texture with many sixteenth and thirty-second notes. It begins with a dynamic marking of *ff*. The score is divided into three measures by vertical bar lines.

This page of a musical score, numbered 184, contains 25 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. (two staves), Pmo., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a 3/4 time signature and features complex rhythmic patterns with many triplets and slurs. The dynamics are marked with 'f' (forte) and 'p' (piano). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The piano part is in the lower register, playing a rhythmic accompaniment.

188

Musical score for orchestra and piano, measures 188-190. The score includes parts for Flute 1, Flute, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Baritone Trombone, Tuba, Timpani, Percussion (crash cym., sn.), Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff* and *fp*, and includes performance markings like *stacc.* and *stacc.* for the snare drum. The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

♩ = 52

II

7

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

dolce
mp
mf
mp

♩ = 52

9

Fl. 1 *mf* *poco accel.*

Fl.

Ob. 1 *mf*

Ob. 2

Eng. Hn.

Cl. 1 *mf*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

Tpt. 1 *mp* *mute*

Tpt. 2

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn.

Tbn.

Timp.

Perc.

Perc.

Pno. *p* *cresc.* *poco accel.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

13 $\text{♩} = 66$

Fl. 1 *mf* *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2

Eng. Hn.

Cl. 1 *mf* *f*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2

Hn. 3 *p*

Hn. 4

Tpt. 1 *p*

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc.

Perc.

Pno. *mf*

Vln. I $\text{♩} = 66$

Vln. II

Vla.

Vc.

Cb.

16

Musical score for orchestra and piano, measures 16-18. The score includes parts for Flute 1, Flute, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part features complex rhythmic patterns and triplets. Dynamic markings include *p*, *mf*, *pp*, and *mp*. The score is written in 4/4 time.

This page of a musical score, numbered 19, contains 25 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into three measures by vertical bar lines. The Piano (Pno.) part is the only one with musical notation, featuring a complex melodic line with many accidentals and dynamic markings. The other instruments have rests in all three measures.

22 ♩ = 58

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

29 $\text{♩} = 52$

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
 $\text{♩} = 52$
Vln. I
Vln. II
Vla.
Vc.
Cb.

33

This page of a musical score, numbered 33, contains staves for the following instruments: Fl. 1, Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 4/4 time with a key signature of one sharp (F#). The piano part (Pno.) is the only instrument with musical notation on this page, featuring a complex melodic line with triplets and dynamic markings such as *f*, *mp*, and *dim.*. The woodwind and brass parts are mostly silent, with some notes appearing in the Oboe 1 and Clarinet 1 staves. The percussion part is also silent.

♩ = 58

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

♩ = 58

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Eng. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2 *mf*

Hn. 3 *rip*

Hn. 4

Tpt. 1 *open*
p

Tpt. 2 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Pno. *leggiero*
p

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

44

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The image shows a page of a musical score, numbered 44 in the top left corner. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. 1, Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Timp., Perc., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score consists of three measures. The first two measures are mostly empty, with some rests. The third measure contains musical notation for several instruments: Ob. 2, Cl. 1, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Timp., and Pno. The Pno. part is particularly detailed, showing a complex rhythmic pattern with triplets and a 'cresc.' marking. The Vln. I and Vln. II parts have long, flowing lines with many slurs. The Vc. and Cb. parts also have long, sustained lines. The overall style is that of a classical or romantic era orchestral score.

47

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description of the musical score: This page of a musical score, numbered 47, contains 28 staves for various instruments. The top staves are for Flute 1, Flute, Oboe 1, Oboe 2, English Horn, Clarinet 1, and Clarinet 2. The middle section includes Bassoon 1, Bassoon 2, Horns 1-4, Trumpets 1-2, Trombones 1-2, Baritone Trombone, and Tuba. The bottom section features Percussion (two staves), Piano, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in a common time signature and includes dynamic markings such as *f*, *mf*, *fp*, and *f*. The music is characterized by long, sustained notes and complex rhythmic patterns, particularly in the woodwind and string sections.

50

Musical score for page 58, measures 50-51. The score includes parts for Flute 1, Flute, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Baritone Trombone, Tuba, Timpani, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf* and *f*, and includes articulation marks like accents and slurs. The Flute 1 part has a prominent melodic line with slurs and accents. The Flute part has a complex rhythmic pattern. The Oboe 1 and Oboe 2 parts have melodic lines with slurs and accents. The Horn 1 and Horn 2 parts have melodic lines with slurs and accents. The Trumpet 1 and Trumpet 2 parts have melodic lines with slurs and accents. The Trombone 1 and Trombone 2 parts have melodic lines with slurs and accents. The Baritone Trombone and Tuba parts have melodic lines with slurs and accents. The Timpani part has a rhythmic pattern. The Percussion part has a rhythmic pattern. The Piano part has a rhythmic pattern. The Violin I and Violin II parts have melodic lines with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello and Contrabass parts have melodic lines with slurs and accents.

52 $\text{♩} = 72$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc. (bass dr.)
Pno.
Vin. I
Vin. II
Vla.
Vc.
Cb.

This page of a musical score, numbered 56, contains staves for the following instruments: Fl. 1, Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Timp., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The Piano part is the only one with musical notation, featuring a complex melodic line with triplets and sixteenth-note patterns in both the right and left hands. The other instruments have empty staves with a downward-pointing arrow at the end of each line, indicating they are silent for this section.

This page of a musical score, numbered 58, contains staves for the following instruments: Fl. 1, Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Timp., Perc., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into two systems. The first system contains empty staves for all instruments. The second system contains musical notation for the Piano (Pno.) part, including a treble and bass clef staff with notes, rests, and dynamic markings such as *f* and *sf*. The rest of the staves in the second system are empty.

60 rit. ♩ = 52

Fl. 1

Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp

mf

mp

pp

pp

pp

rit. ♩ = 52

Fl. 1
 Fl.
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc.
 Perc.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mf
mf dim
pp
 rit.
 attacca

12

Fl. 1

Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Mute
p
Mute
p
p
p

8va
1
8va
1

Fl. 1

Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. Xylophone

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

35

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Xyl.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

42

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

snare
bass dr.

arco
divisi
arco
arco
arco

mf
mf
f
mf
p
p
p

Musical score for page 45, featuring various instruments including Flutes, Oboes, Horns, Trumpets, Trombones, Percussion, Piano, Violins, Viola, and Cello. The score is arranged in a standard orchestral layout with multiple staves for each instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large brace is present at the bottom of the page, spanning across the Violin I, Violin II, Viola, and Cello staves.

48

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. wood blocks
Perc. Marimba
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

53

Musical score for page 53, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Maracas, Piano, Violins, Viola, and Cello. The score is arranged in a standard orchestral layout with multiple staves for each instrument. The page number '53' is located in the top left corner. The score includes dynamic markings such as *mf* and *unison*.

This page of a musical score, numbered 59, contains 25 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc., Mar., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into three measures by vertical bar lines. The Flute 1 part begins with a measure rest. The English Horn and Clarinet 1 parts play a melodic line starting with a quarter note, followed by eighth notes and a half note. The Bassoon 1 and 2 parts play a similar melodic line. The Trombone 1 and 2 parts play a rhythmic pattern of quarter notes. The Tuba part plays a single quarter note. The Timpani part plays a rhythmic pattern of quarter notes. The Percussion part plays a rhythmic pattern of quarter notes. The Maracas part plays a rhythmic pattern of quarter notes. The Piano part plays a complex melodic line with many sixteenth notes and slurs. The Violin I part plays a melodic line with slurs. The Violin II part plays a melodic line with slurs. The Viola part plays a melodic line with slurs. The Violoncello and Contrabass parts play a melodic line with slurs.

02

Fl. 1

Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for page 65, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, and Strings. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent, indicated by rests. The Clarinet (Cl.) and Bassoon (Bsn.) parts have some activity, with notes and rests. The Horn (Hn.) and Trumpet (Tpt.) parts are also mostly silent. The Trombone (Tbn.) and Bass Trombone (B. Tbn.) parts are silent. The Percussion (Perc.) part has a rhythmic pattern. The Piano (Pno.) part has a complex, flowing melody. The Violin (Vln.) and Viola (Vla.) parts have some activity, with notes and rests. The Violoncello (Vc.) and Contrabass (Cb.) parts are silent.

68

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
mf
f
ton-toms
mf

72

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is for page 72, starting at measure 72. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes parts for Flute 1, Flute, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Baritone Trombone, Trombone, Timpani, Percussion, Maracas, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flute and Clarinet parts feature a melodic line starting in measure 72, marked with a forte (*f*) dynamic. The Percussion part includes a snare drum pattern starting in measure 72, marked with a sforzando (*sfz*) dynamic. The Piano part features a complex accompaniment with arpeggiated chords and moving lines in both hands. The Violin I part has a melodic line starting in measure 72, marked with a mezzo-piano (*mp*) dynamic. The Violin II part has a melodic line starting in measure 72, marked with a forte (*f*) dynamic. The Viola, Violoncello, and Contrabass parts are mostly silent in this section.

76

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mf
mf
mp *cresc.* *mf*
mp *cresc.* *mf*
mp *cresc.* *mf*
mp *cresc.* *mf*
p
pizz.
pizz.
pizz.
pizz.
pizz.

Musical score for page 80, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Piano, Violins, Viola, and Cello. The score is written in a standard musical notation format with multiple staves for each instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *mf* and *p*, and a section labeled "toms" for the Percussion part. The Piano part features a complex, multi-measure passage with many sixteenth notes. The strings (Violins, Viola, Cello) play a simple, rhythmic accompaniment.

84

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

musical notation including dynamics (mp, mf, f), articulation (arco), and performance instructions (solo).

93 *solo*

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

97

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

musical score for page 97, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Piano, and Violins.

101 $\text{♩} = 80$

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

104

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 104, contains staves for various instruments. The woodwind section includes two flutes (Fl. 1 and Fl.), two oboes (Ob. 1 and Ob. 2), an English horn (Eng. Hn.), two clarinets (Cl. 1 and Cl. 2), two bassoons (Bsn. 1 and Bsn. 2), and four horns (Hn. 1-4). The brass section consists of two trumpets (Tpt. 1 and Tpt. 2), two tenors (Tbn. 1 and Tbn. 2), a baritone (B. Tbn.), and a tuba (Tbn.). The percussion section has two percussion parts (Perc.). The string section includes piano (Pno.), two violins (Vln. I and Vln. II), viola (Vla.), violin (Vc.), and cello (Cb.). The score shows complex musical notation with dynamics such as *f* and *mf*, and articulation like slurs and accents. A box containing the number '104' is located at the top left of the page.

Musical score for page 108, featuring various instruments including Flutes, Oboes, Horns, Trumpets, Trombones, Piano, Violins, Viola, and Cello. The score is arranged in a standard orchestral layout with multiple staves for each instrument. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes dynamic markings such as *fp* (fortissimo piano) and *arco* (arco). The music is divided into measures by vertical bar lines, with repeat signs indicating repeated sections. The instruments listed on the left side of the score are: Fl. 1, Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb.

112

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

120

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. (crash cymb.)
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

125

Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

128

This page of a musical score contains measures 128, 129, and 130. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including notes, rests, slurs, and dynamic markings such as *mf*, *f*, and *cresc.*. The percussion part includes a snare drum pattern in measures 128 and 130. The piano part is silent throughout the page. The strings play a rhythmic accompaniment with some melodic lines in the violins and cellos.

♩ = 140

163

Fl. 1

Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Temp.

sn.

mf cresc.

bass dr.

mf cresc.

Pno.

♩ = 140

Vln. I

divisi

Vln. II

divisi

Vla.

Vc.

Cb.

177

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

182

Fl. 1

Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

BIOGRAPHICAL SKETCH

Roderick Gorby is a multi-faceted composer with eclectic tastes, whose music has been described as “scary good” by the San Diego Union-Tribune. His compositions have been premiered and performed at the Kimmel Center in Philadelphia, the World Harp Congress in Vancouver, the Spreckles Pavilion in San Diego, the Juilliard School, and other venues in Germany, Paris, Prague, Amsterdam, and Jakarta. Roderick works closely with Chelsea Chen, a concert organist, who has performed his jazz arrangements all over the United States and abroad.

Roderick currently studies composition Ladislav Kubik in the doctoral program for composition at Florida State University. He attended the Juilliard School for graduate studies in Pipe Organ performance, and later earned his masters degree in composition at Ohio University, studying with Mark Phillips. He earned a B.A. in music at Rollins College as a piano major, studying composition with Dr. Daniel Crozier.

In addition to concert music, Roderick has worked with filmmakers and has had scores screened in Chicago, IL and Columbus, OH. He served as a jazz keyboardist and arranger for the First Armored Division band, stationed in Germany, and the Army Ground Forces Band in Ft. McPherson, Atlanta. The Army Ground Forces Band performed commissioned arrangements throughout Kuwait. Roderick also played several jazz festivals as keyboardist with the AFGB big band, the Jazz Guardians, under the direction of SGM Camarda.

Roderick Gorby draws his inspiration from an eclectic stylistic palate including rock music, religious music, minimalism, serial composers and jazz in all its forms. He is equally at home in acoustic and electronic mediums, using Max/Msp and other software to create electronic music. In 2014, he was selected to have an electronic work used by the FSU dance department for a new dance choreographed by Anthony Morgan. Also, in 2014, his *Monomyth for string quartet* was selected by the Eppes Composition Commission and performed at FSU.