FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

A CONCERTO FOR PIANO AND ORCHESTRA

By

RODERICK GORBY

A Dissertation submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Spring Semester, 2015

UMI Number: 3705818

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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.

ACKNOWLEDGEMENTS

I would like begin by expressing my deepest gratitude to Dr. Ladislav Kubik, whose passion for teaching, care for every note and belief in me as a composer has made me more confident as a composer and has advanced my skills and understanding in composition to levels I felt were possible wasn't sure how to achieve. I'd like to thank the composition faculty at Florida State University, Professors Wingate and Callender, for their supreme efforts in fostering a nurturing environment for composition students through regular SCI meetings and the Biennial New Music Festival. I'd also like to thank the theory faculty at FSU for the opportunity to teach as instructor of record under their support and supervision. I'd especially like to thank Professors Jones and Clendinning for their belief in my future as an educator.

Many thanks are owed to the members of my dissertation committee for their encouragement to strive for excellence and for their great guidance through this entire process. I owe a debt of thanks to my colleagues in and faculty of the piano department at FSU, chaired by Dr. Read Gainsford, who never tire of playing new music and maintain a supremely high standard of pianism and artistry while attending to all manner of academic activities.

I'd like to thank my family for their tireless support throughout my career and education. Last, but not least, I thank Elizabeth Kelsay for believing in me and motivating me to finish this dissertation.

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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, AA_1ABACA 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

I

Roderick Gorby

Score in C

♩ = 124

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion

crash cymb.

bass dr.

Percussion

Piano

♩ = 124

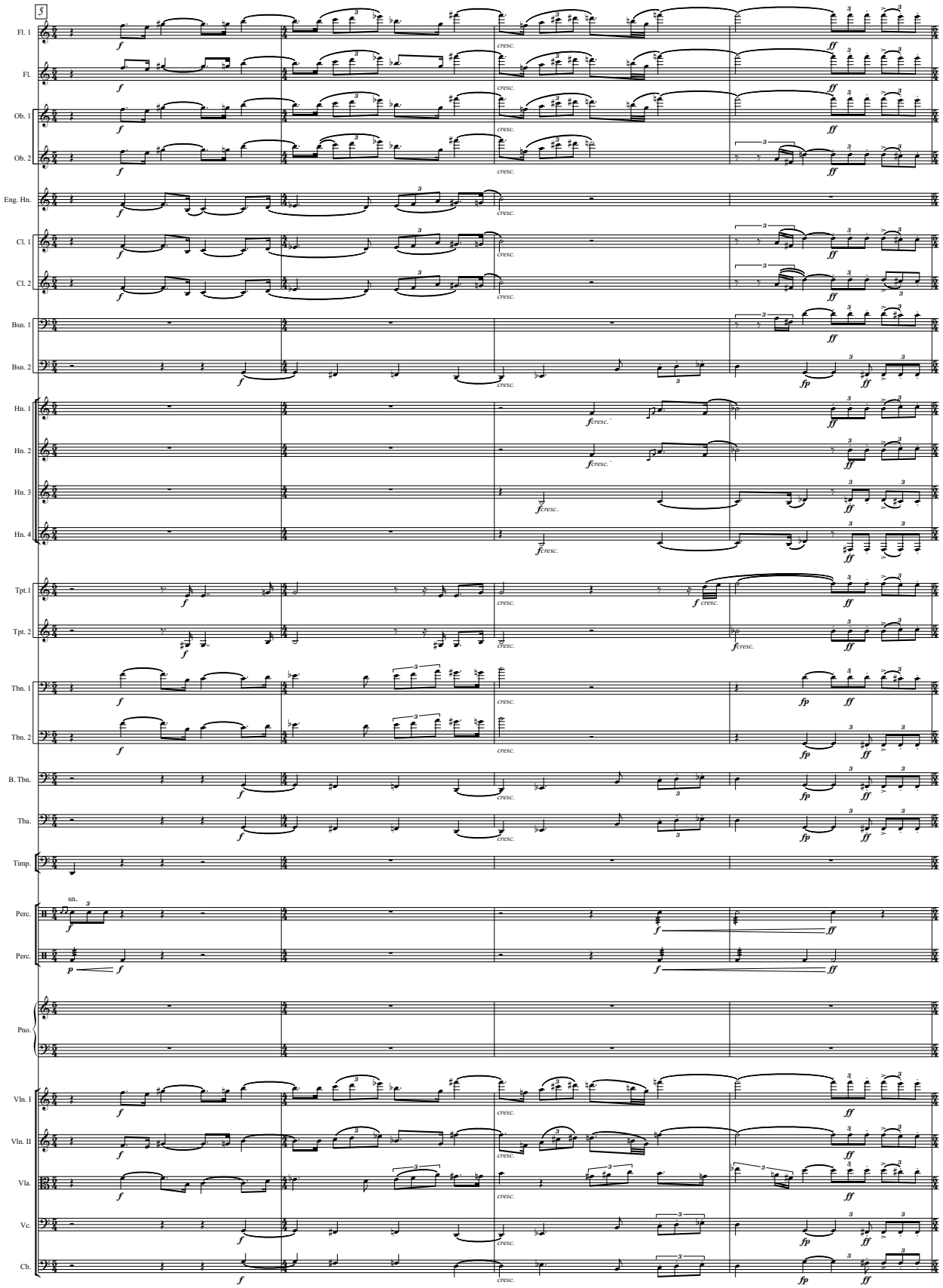
Violin I

Violin II

Viola

Violoncello

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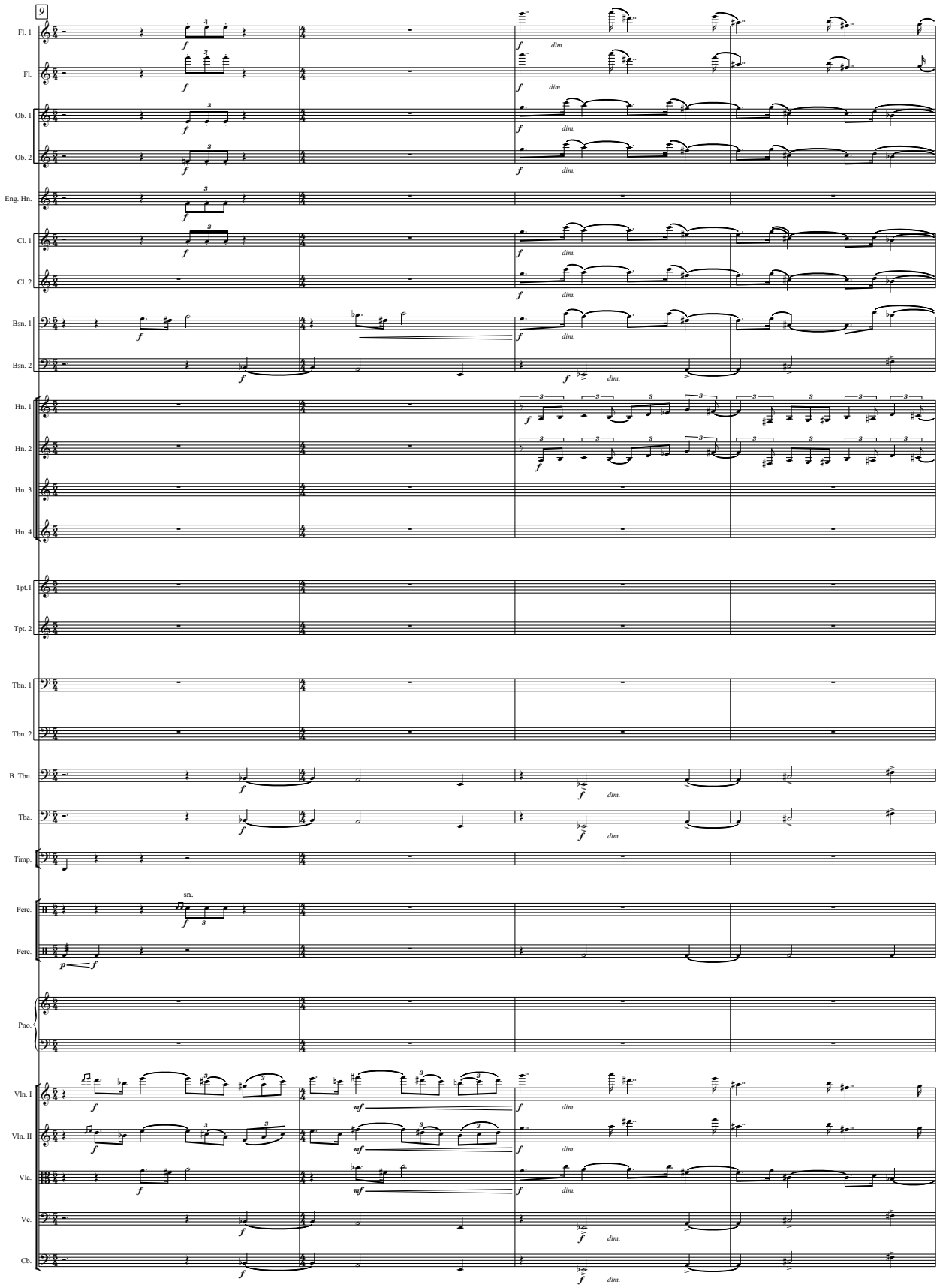
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
sn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.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Fl.
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Ob. 2
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Cl.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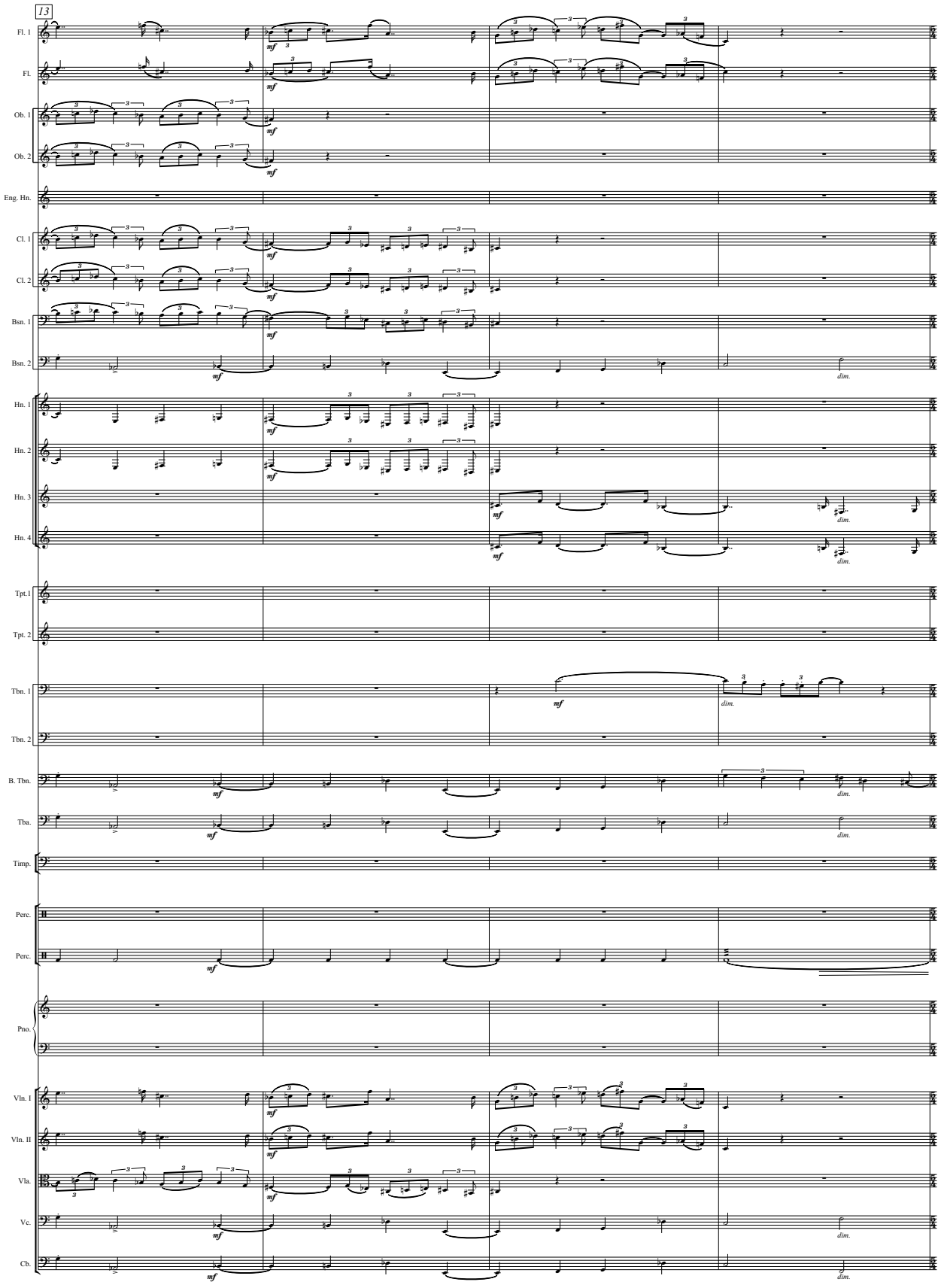
Vln. I
Vln. II
Vla.
Vc.
Cb.
dim.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Fl.
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Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
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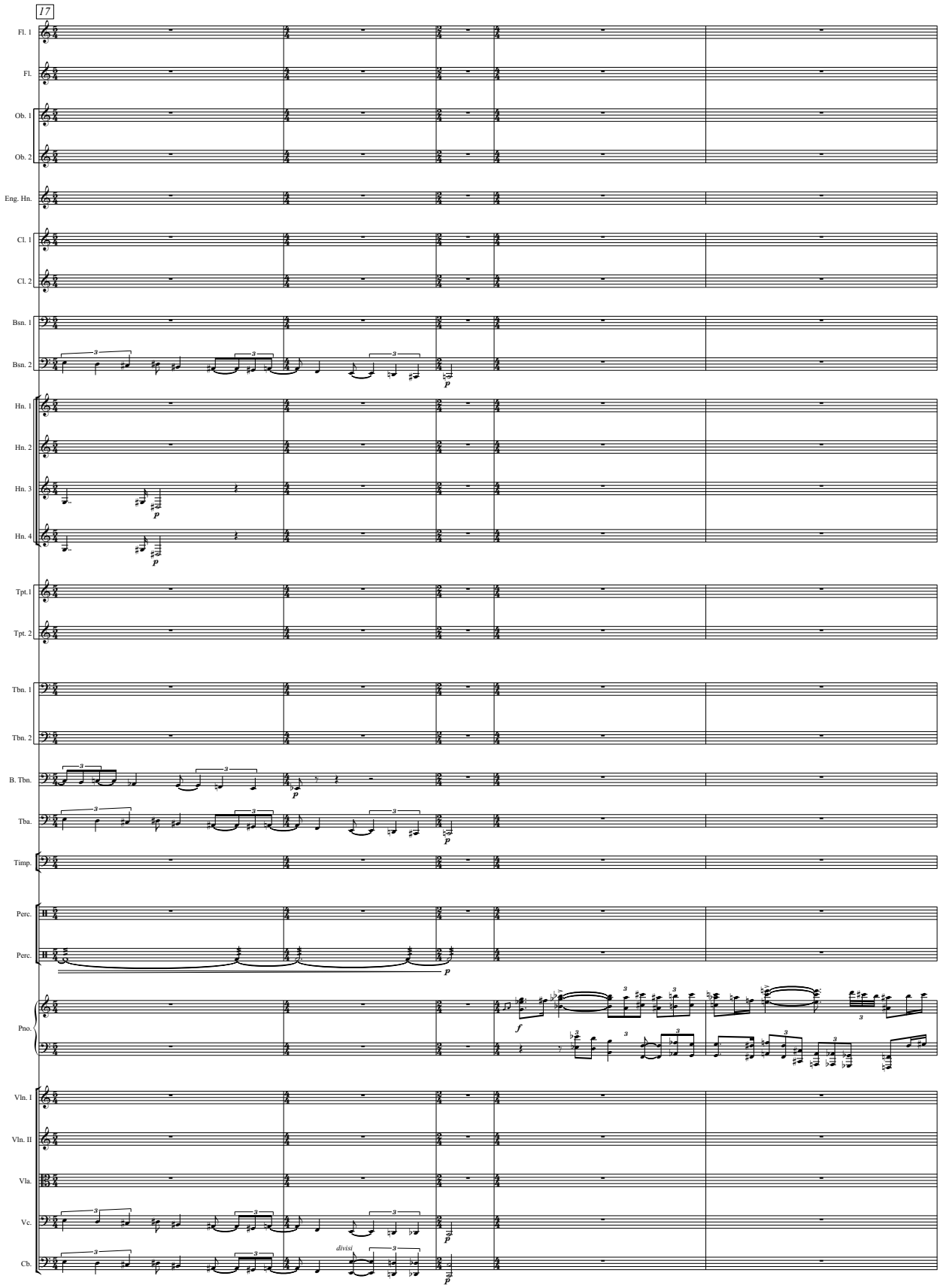
Vln. II
Vla.
Vc.
Cb.
mf
dim.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Cl. 1
Cl. 2
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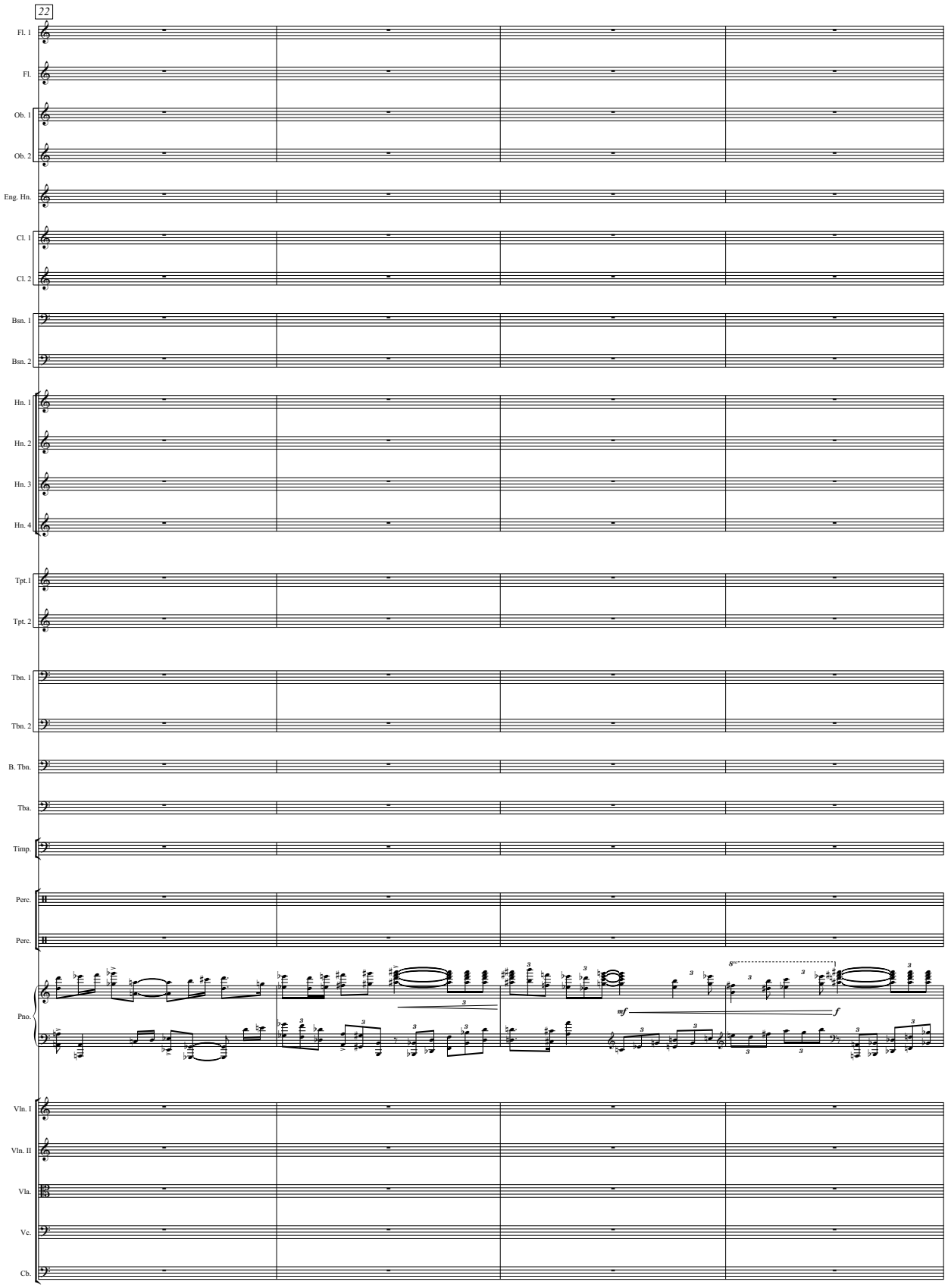
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi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Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
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Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B.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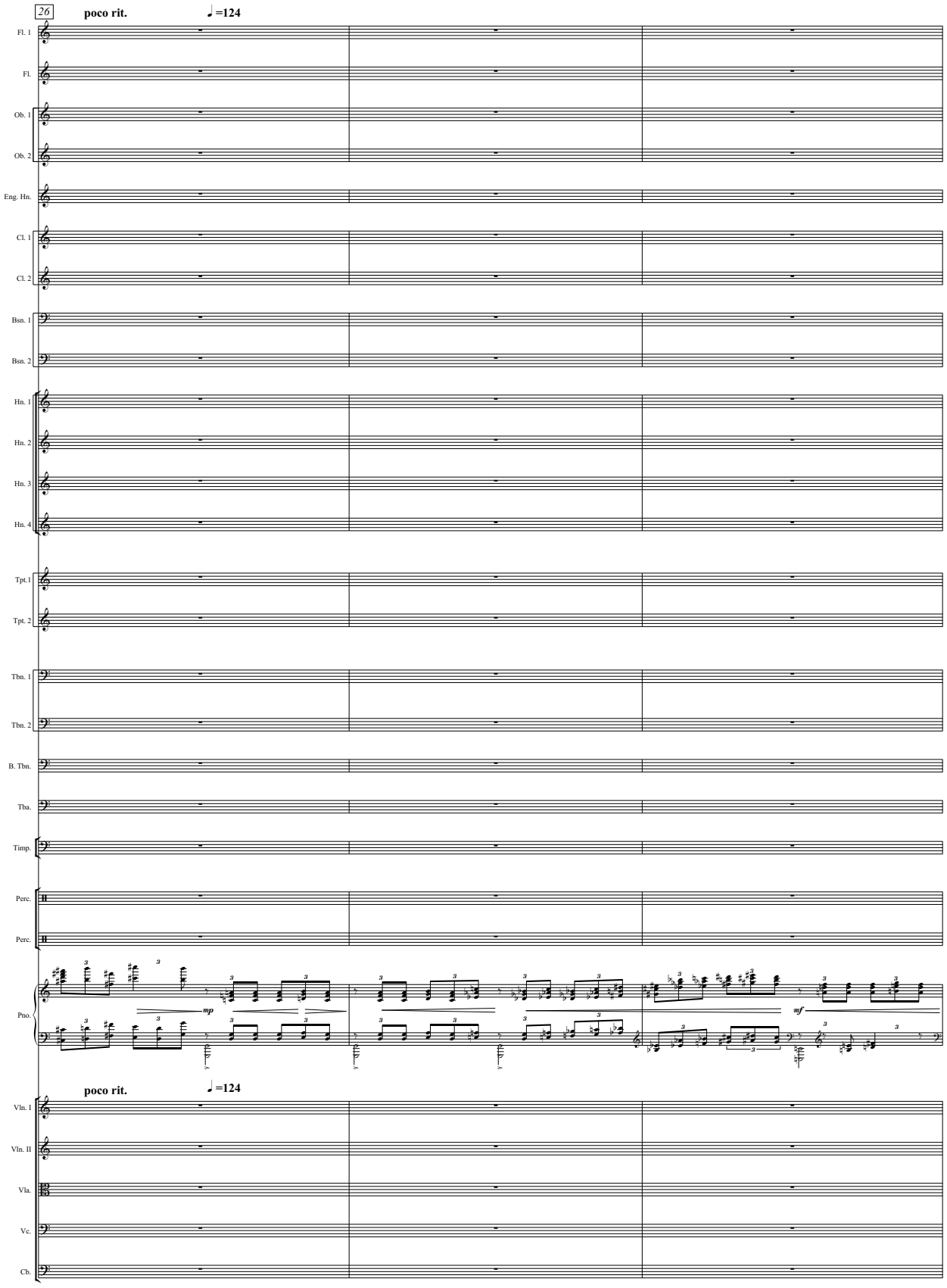
Vln. II
Vla.
Vc.
Cb.


26
poco rit.
♩=124
Fl. 1
Fl.
Ob. 1
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Eng. Hn.
Cl. 1
Cl. 2
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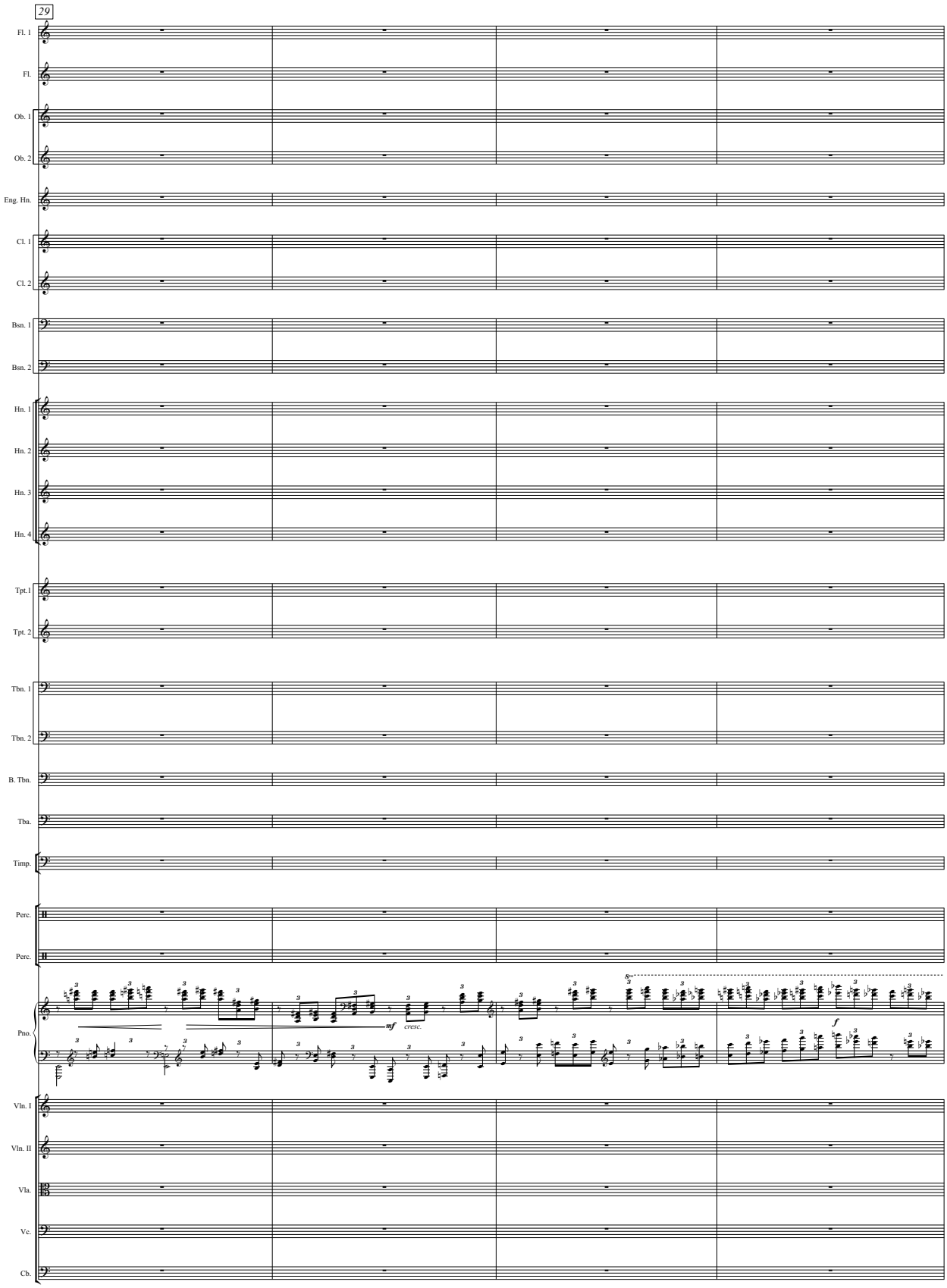
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
mp
mf
poco rit.
♩=124
Vln. 1
Vln. II
Vla.
Vc.
Cb.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Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
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Bsn. 2
Hn. 1
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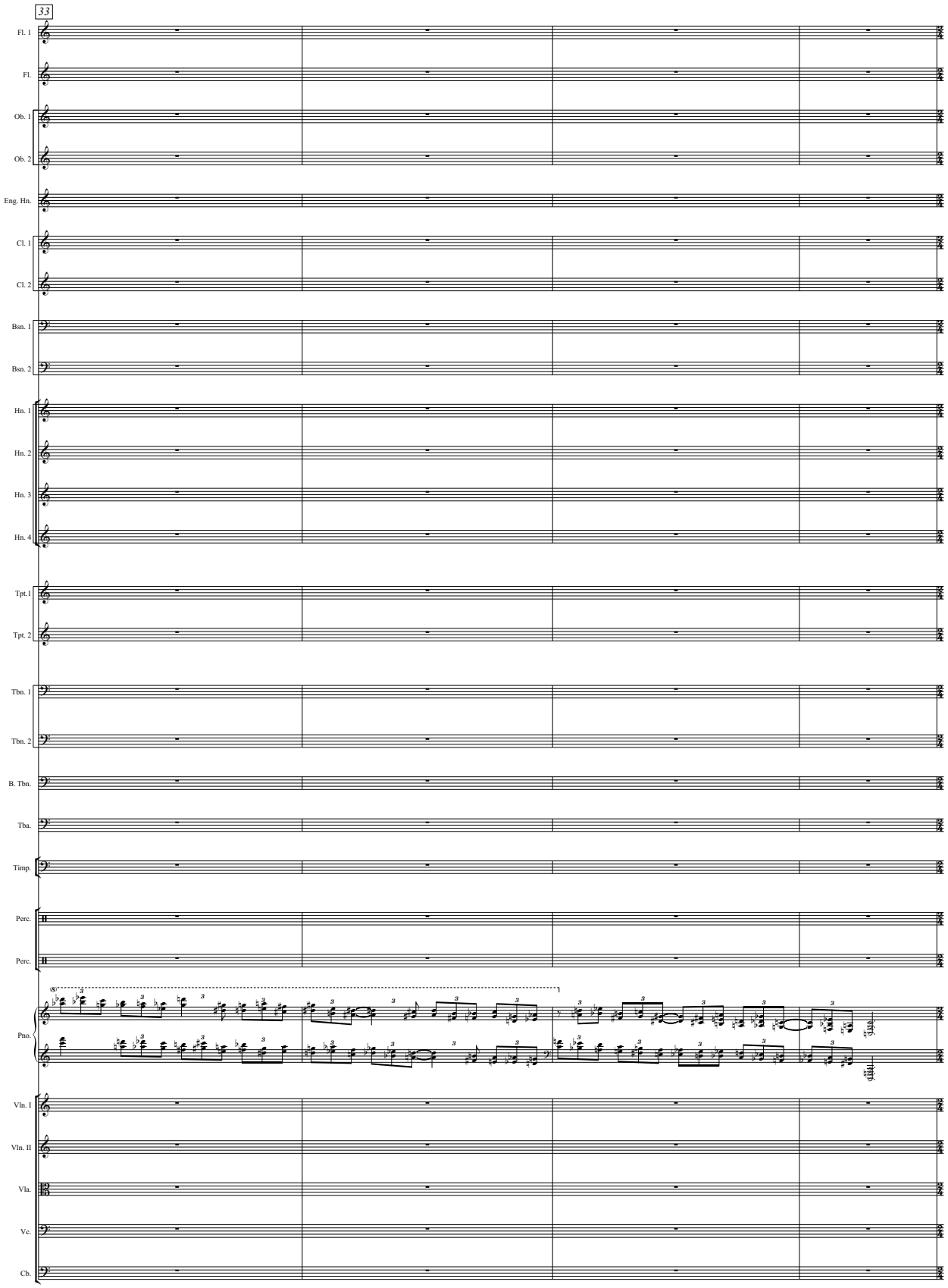
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
mf
cresc.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.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Ob. 1
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Cl. 1
Cl. 2
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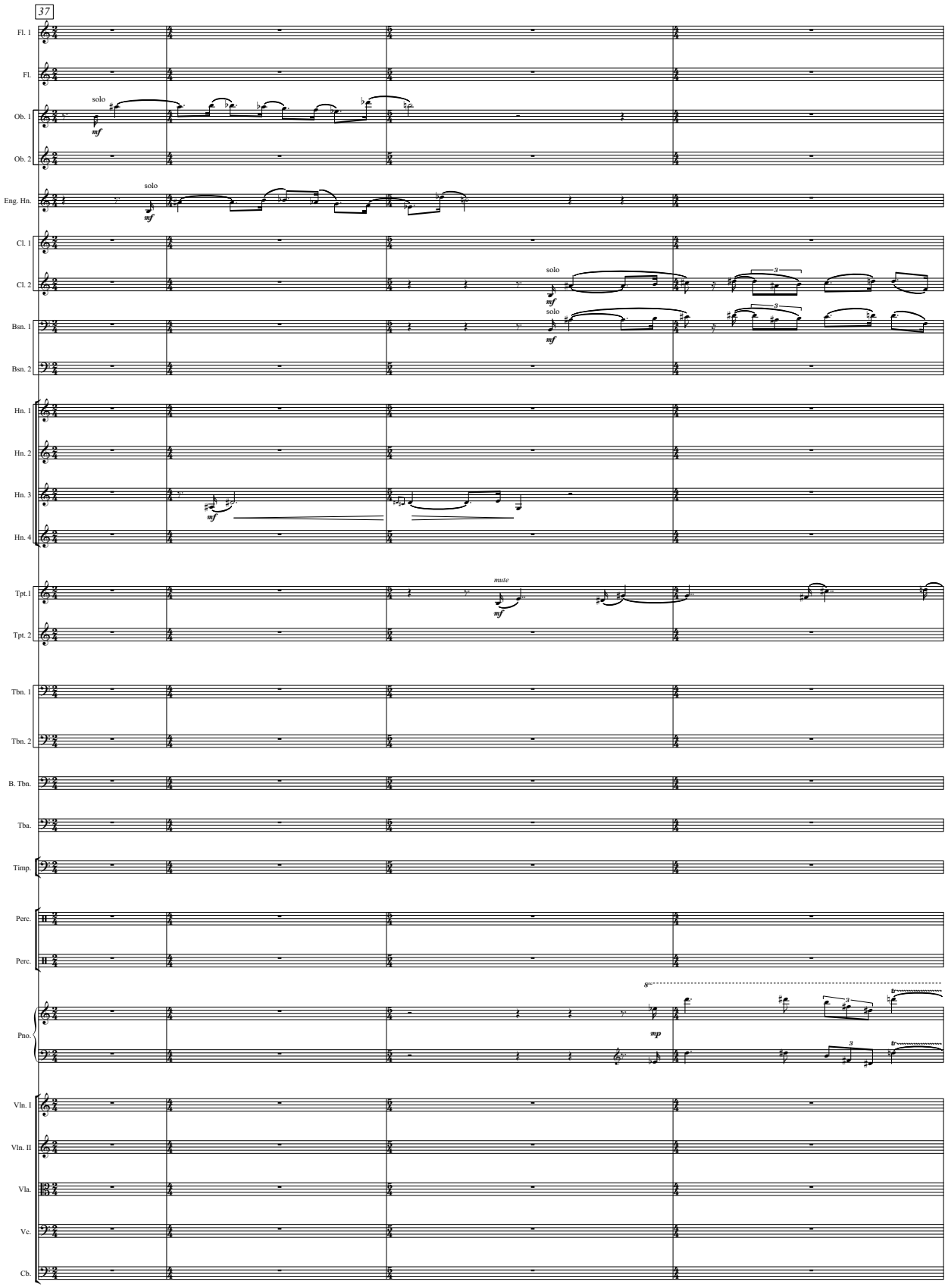
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.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Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
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Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
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Vln. I
Vln. II
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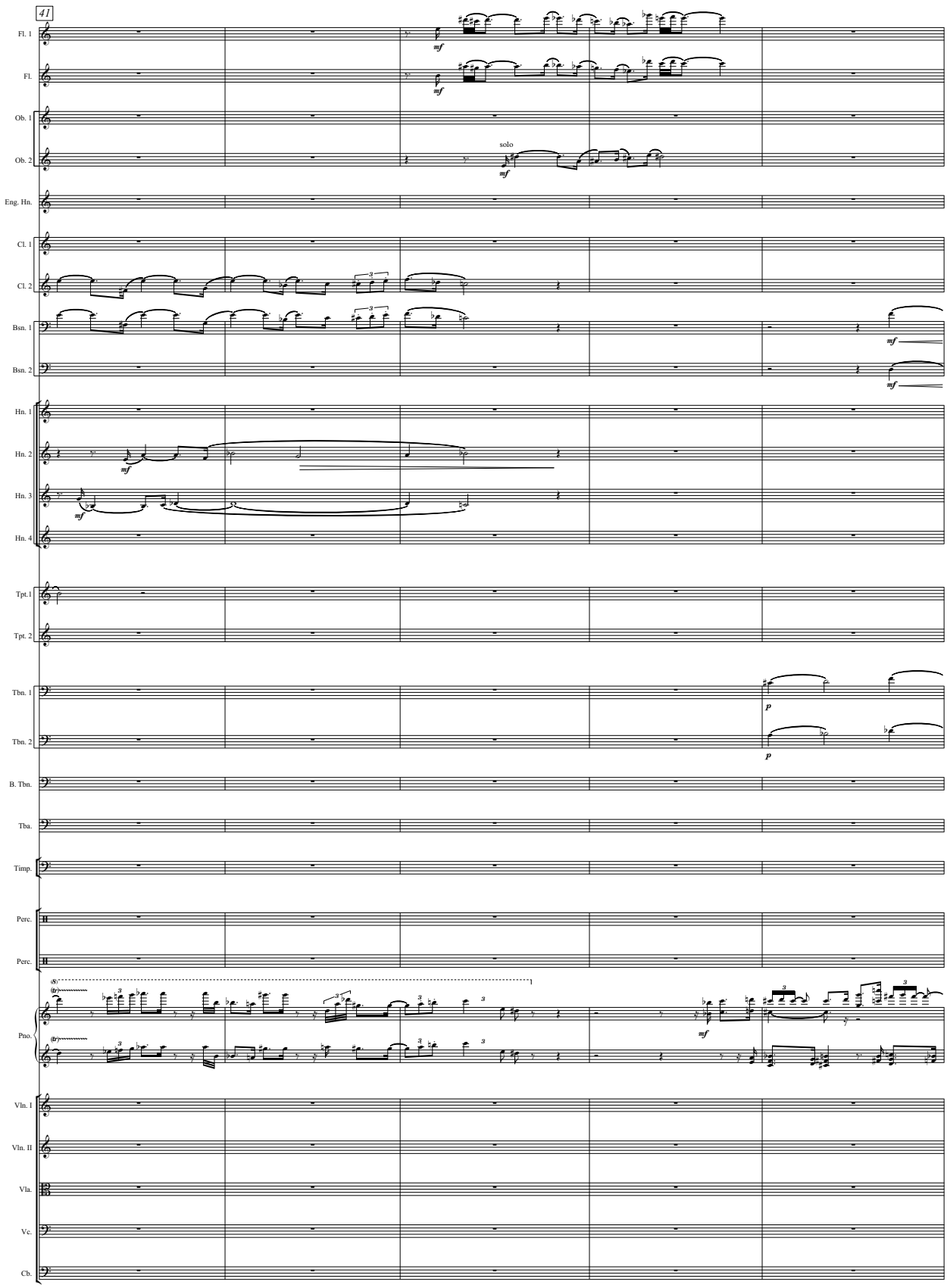
Vc.
Cb.
solo
mf
mute
mp
8va
tr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Fl.
Ob. 1
Ob. 2
solo
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
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Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
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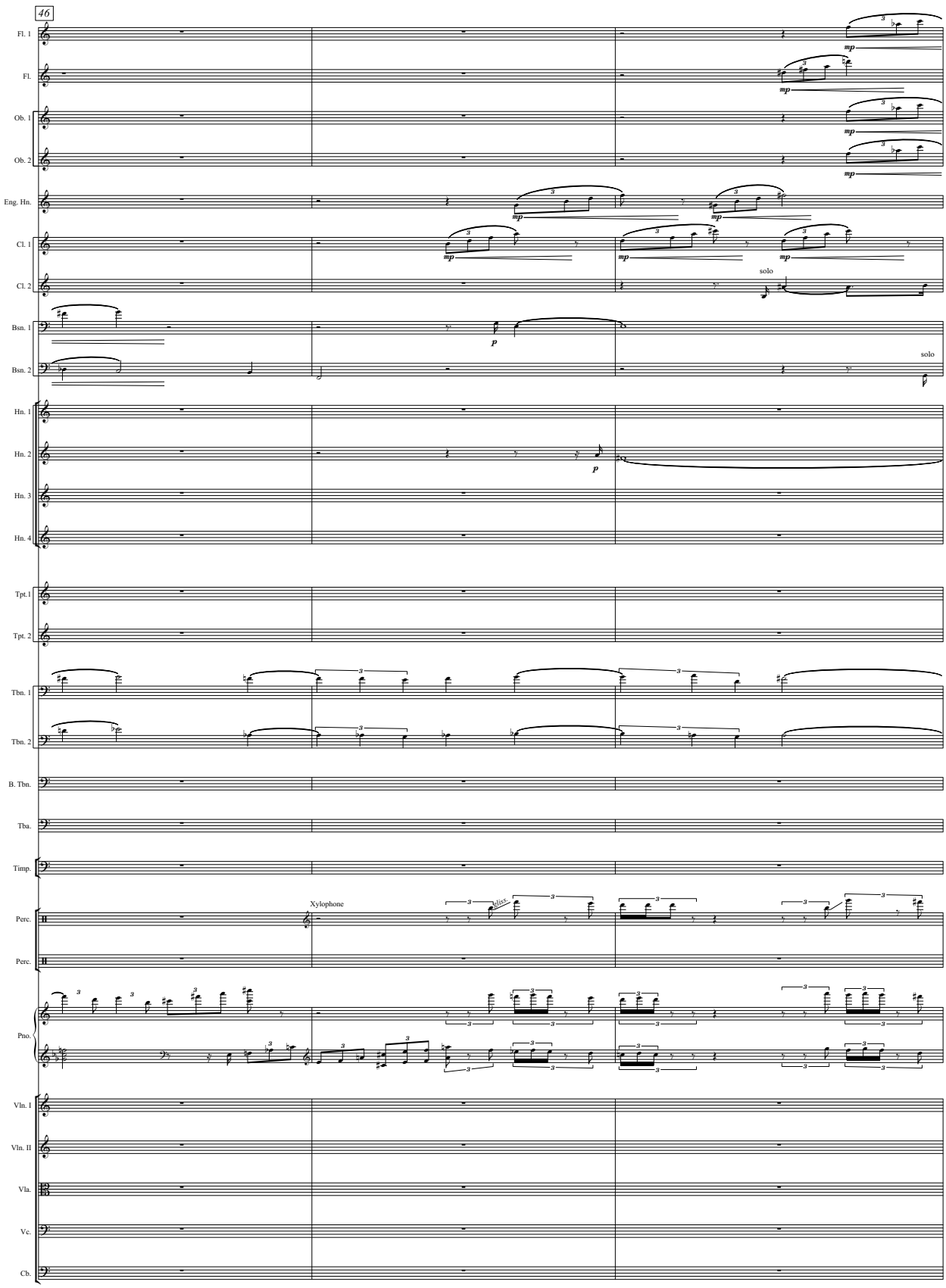
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.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Cl. 1
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Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
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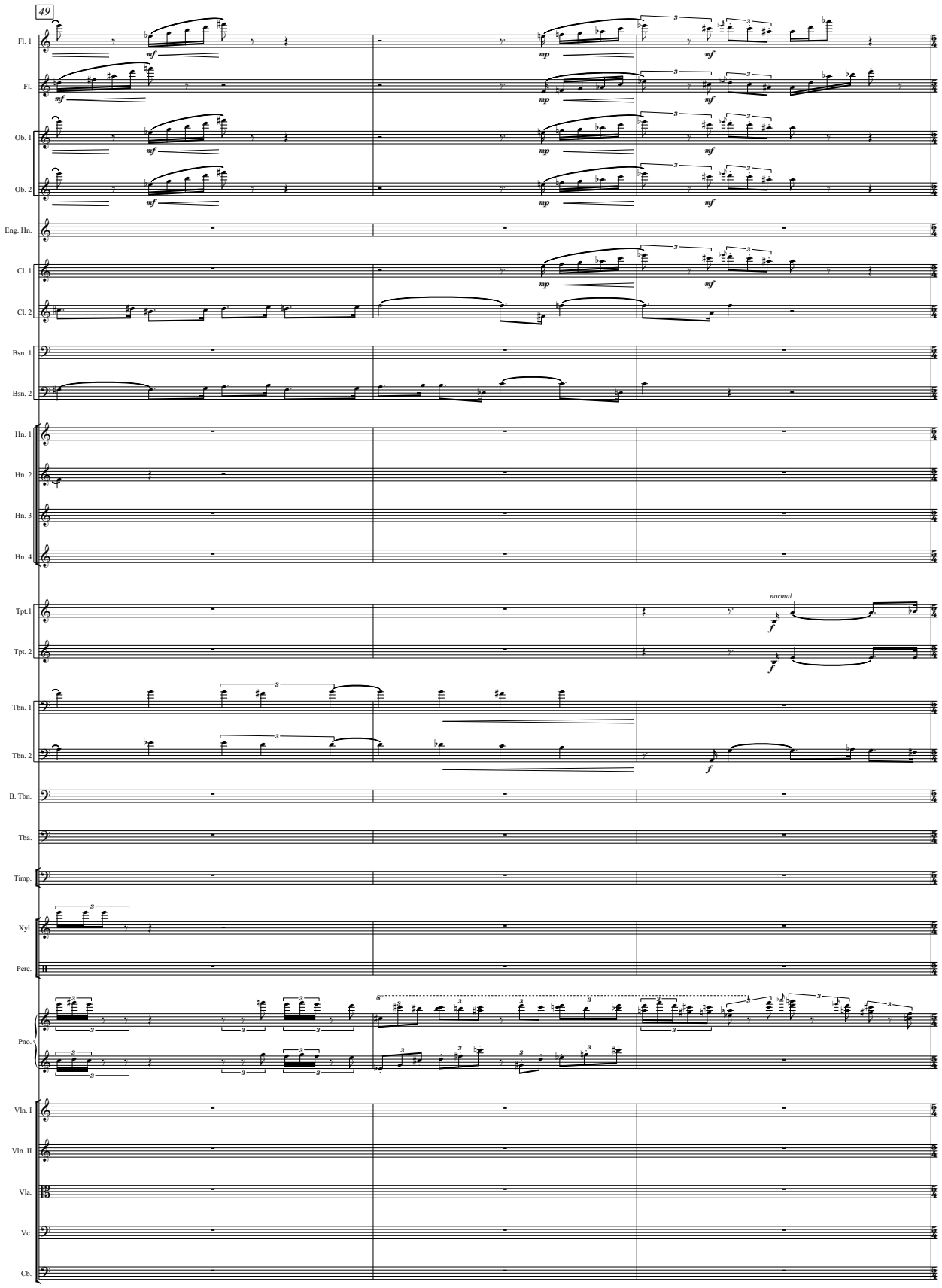
Vln. II
Vla.
Vc.
Cb.
mp
p
solo
Xylophone
bliss.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Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
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f
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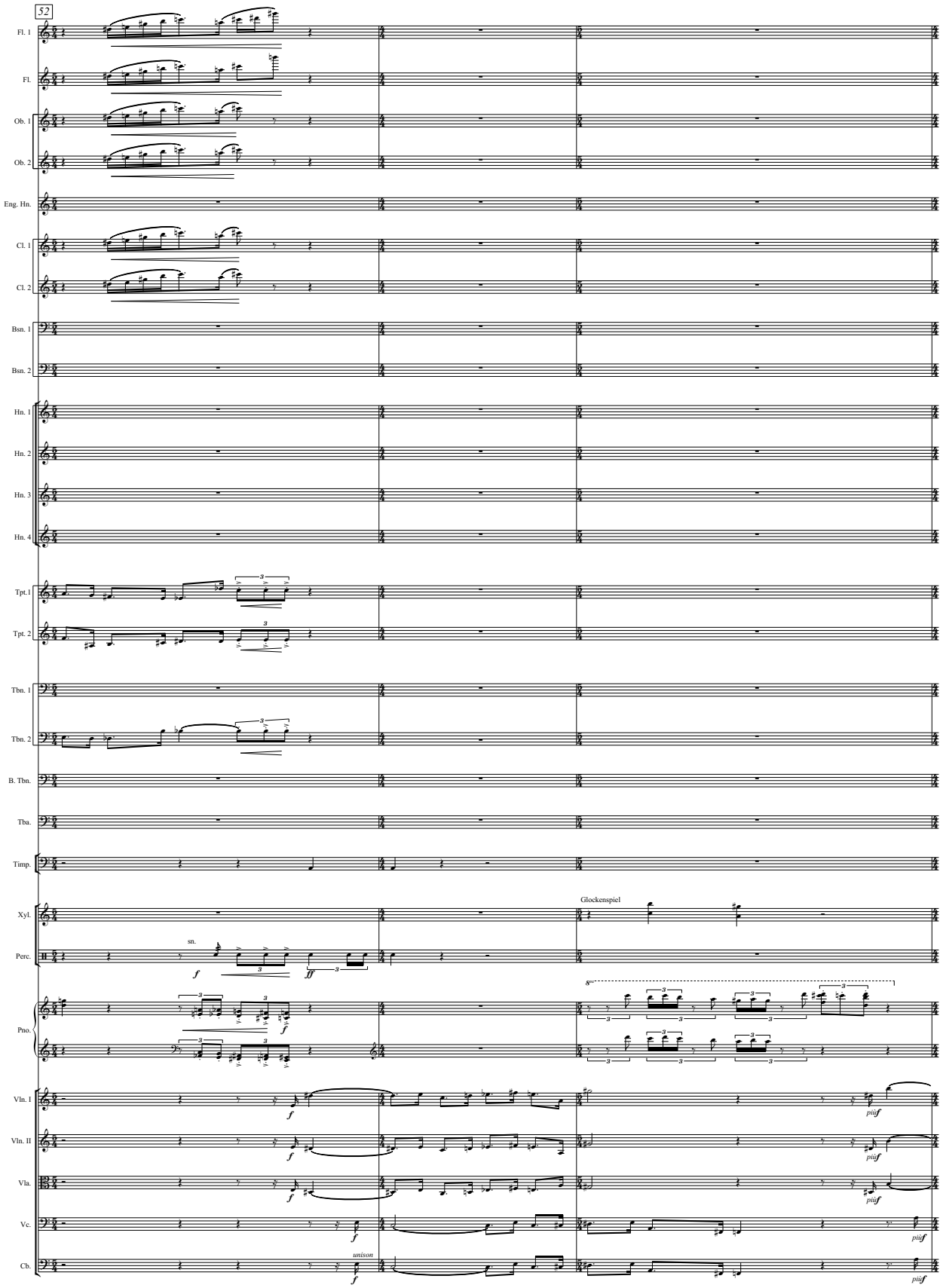
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Hn. 4
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Tpt. 2
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Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Perc.
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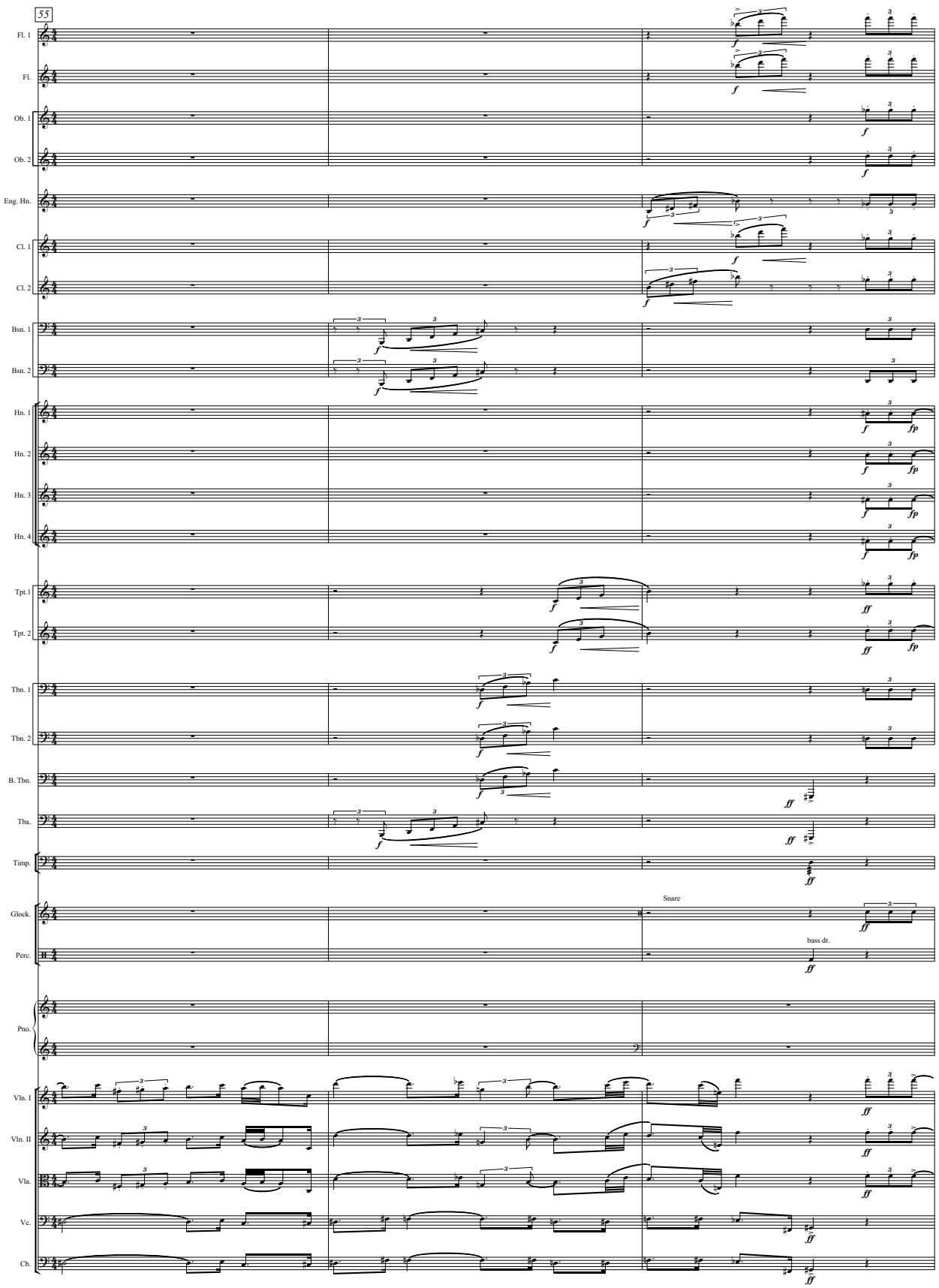
Vc.
Cb.
Glockenspiel
sn.
f
ff
piiif
unison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Cl. 2
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Bsn. 2
Hn. 1
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Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Perc.
Snare
bass dr.
Pno.
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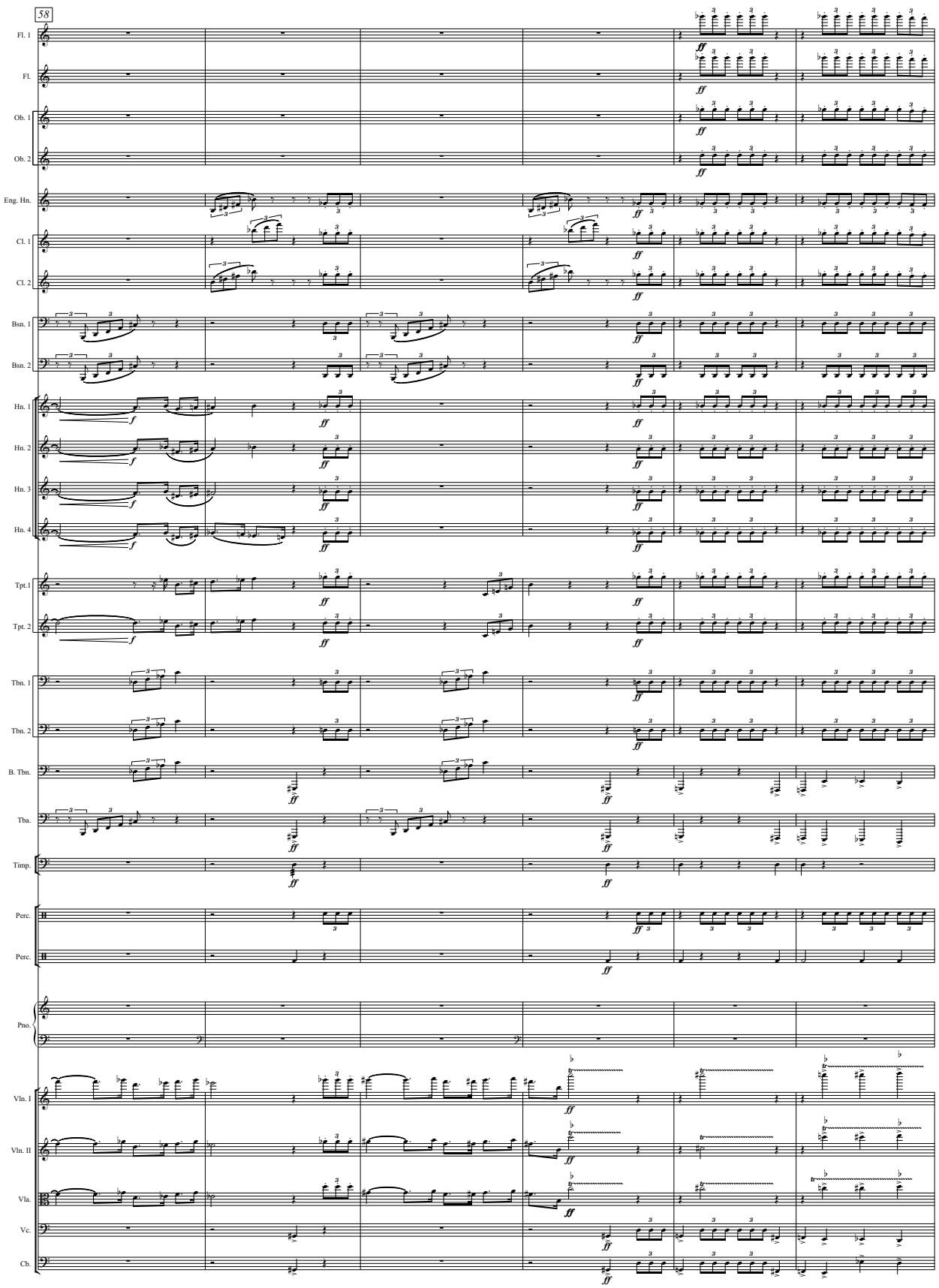
Vla.
Vc.
Cb.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Cl. 1
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Bsn. 1
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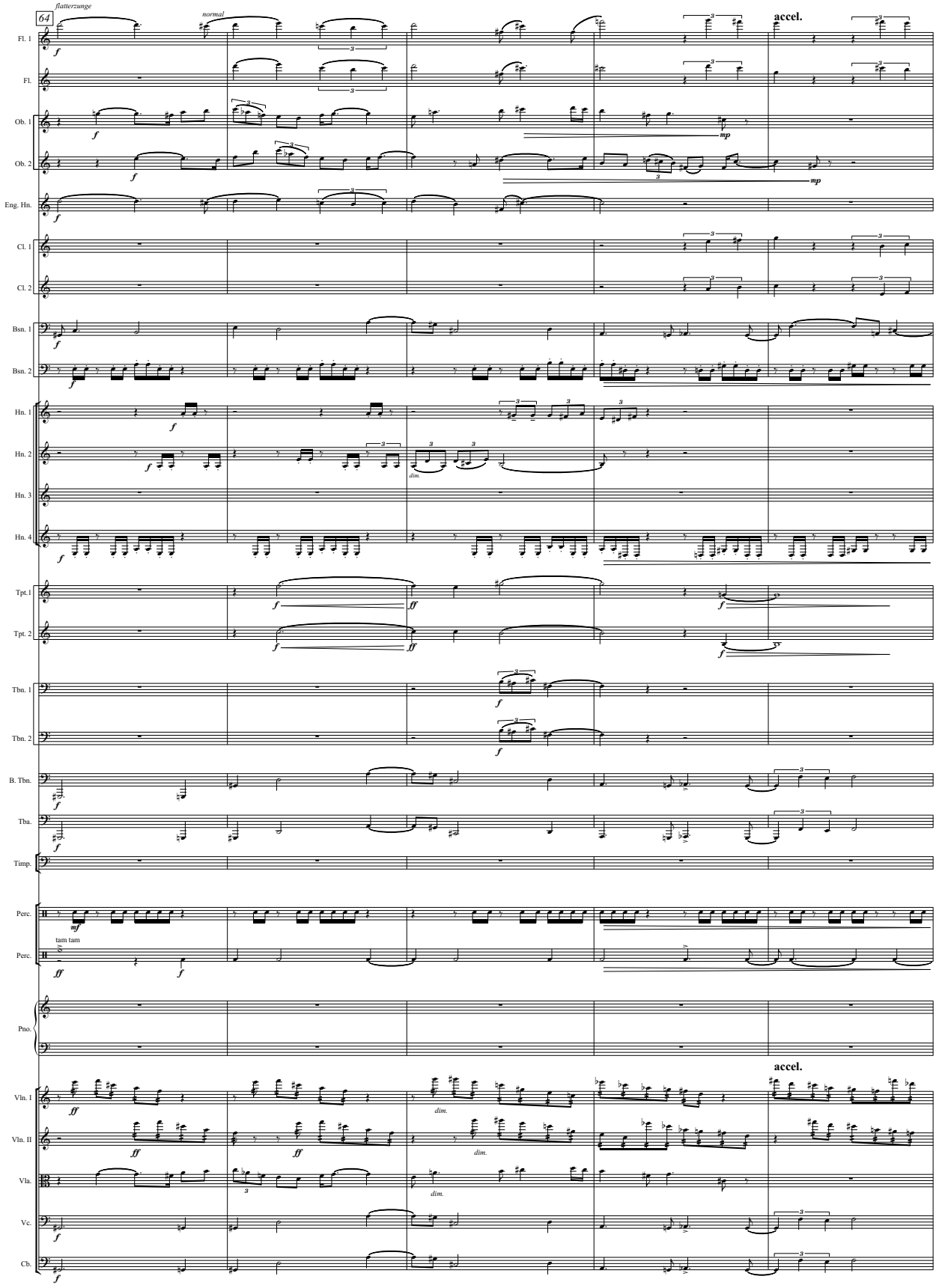
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


64
flatterzunge
normal
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.
tam tam
Perc.
Pno.
accel.
Vln. I
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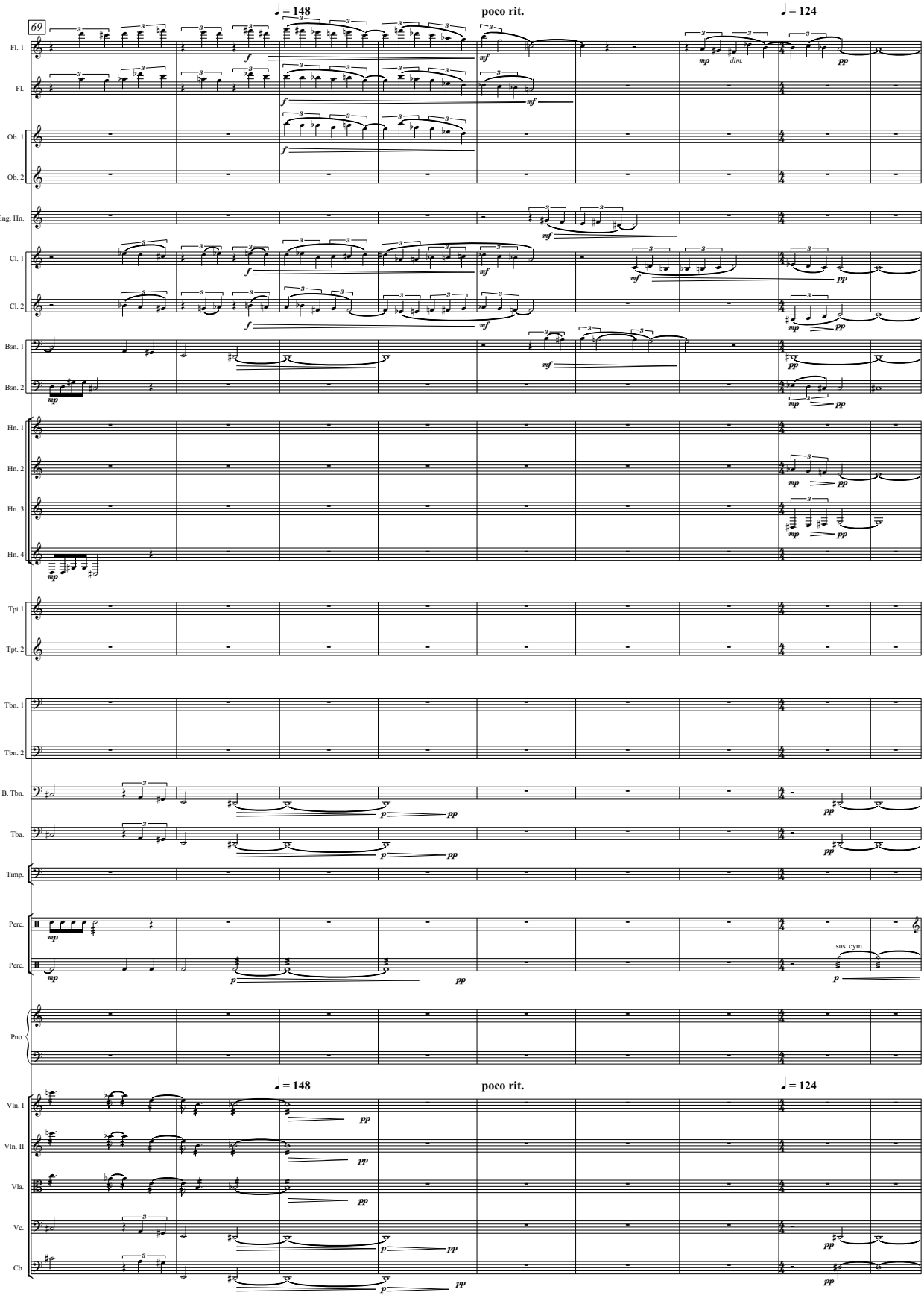
Vla.
Vc.
Cb.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♩ = 124
69
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Fl.
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Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
sus. cym.
Pno.
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Vln. I
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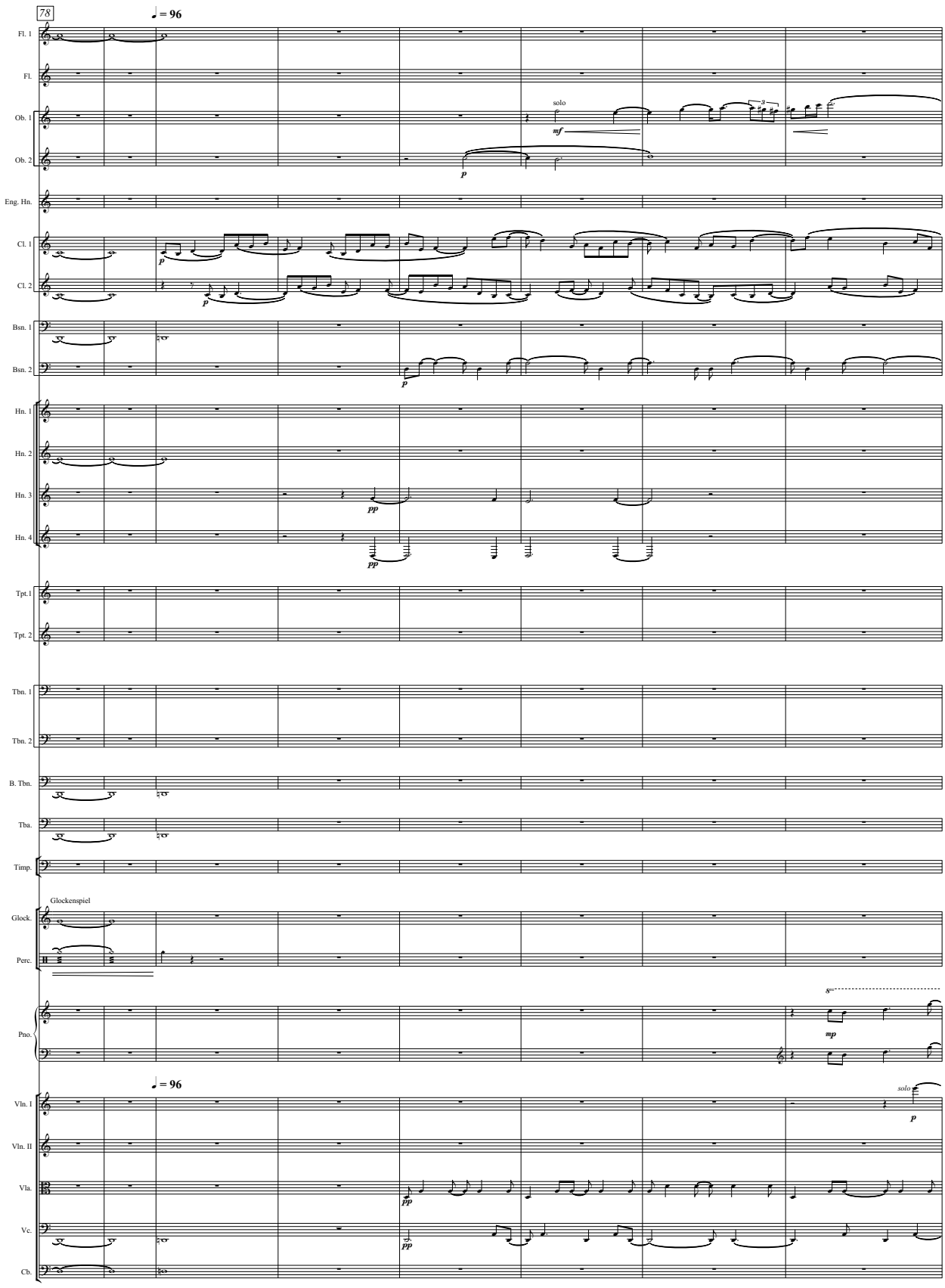
Vla.
Vc.
Cb.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Cl. 2
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Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glockenspiel
Glock.
Perc.
Pno.
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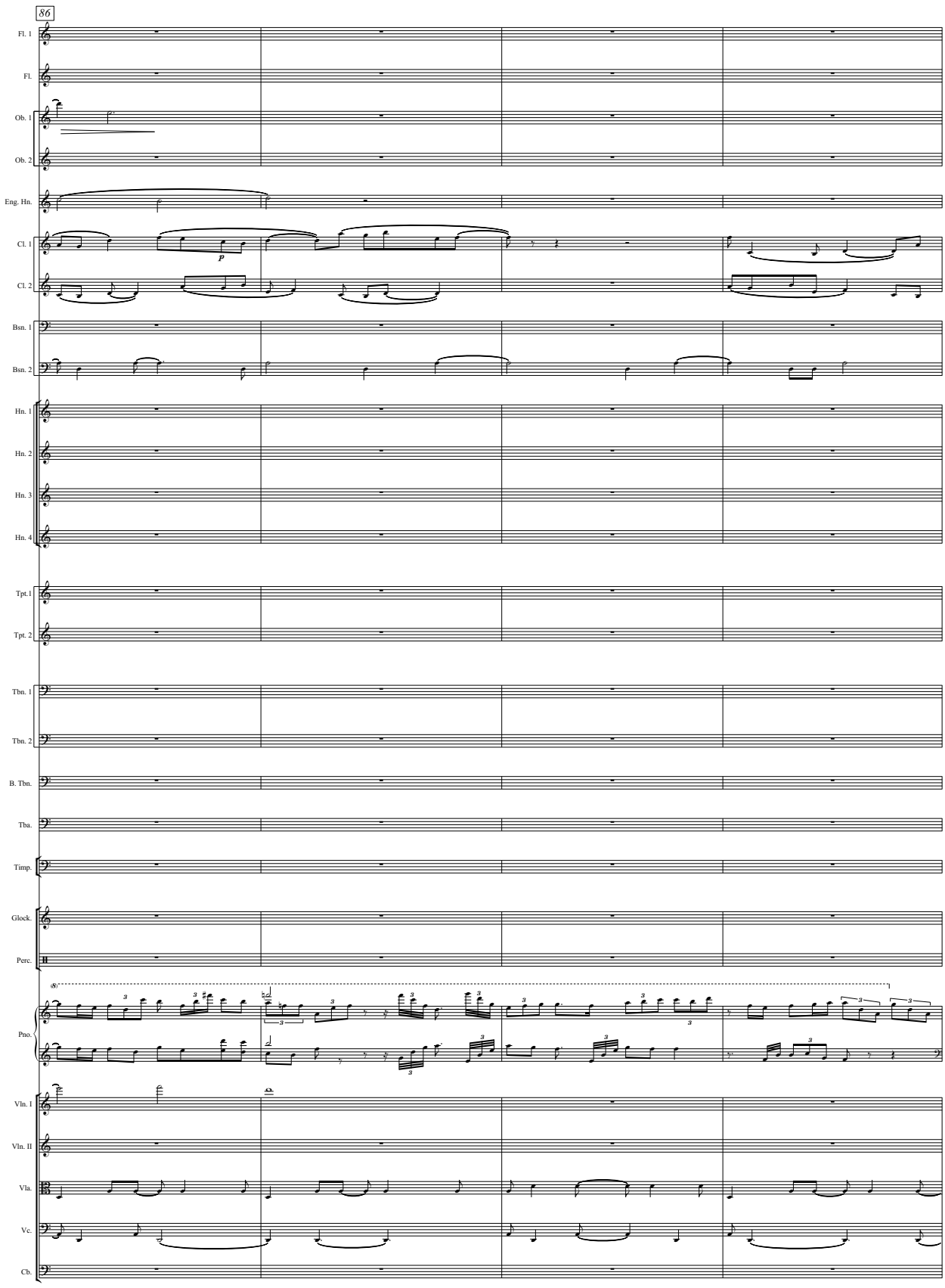
Vc.
Cb.
solo
mf
p
pp
mp
8va
solo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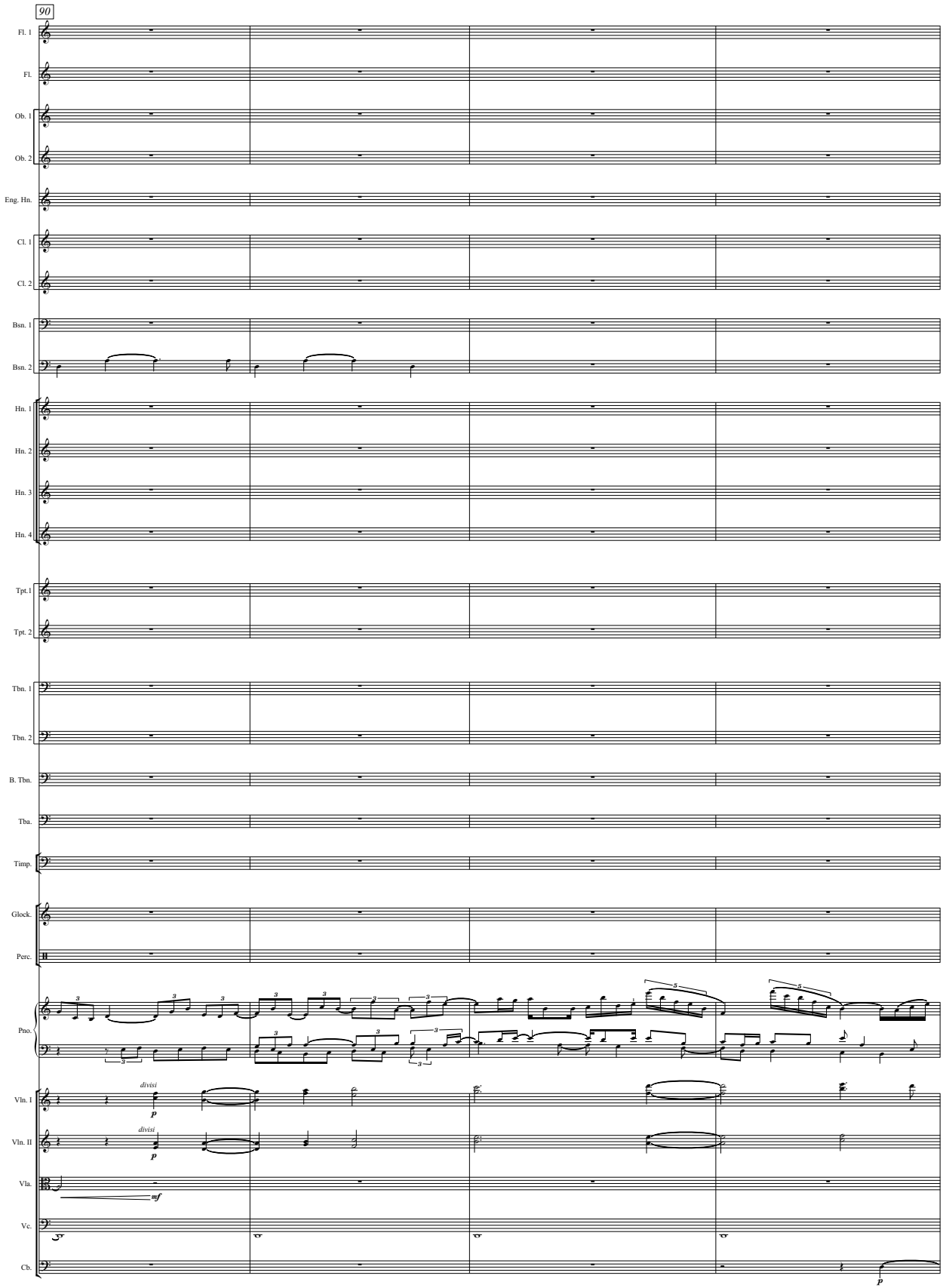
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.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Cl. 1
Cl. 2
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Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
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Vc.
Cb.
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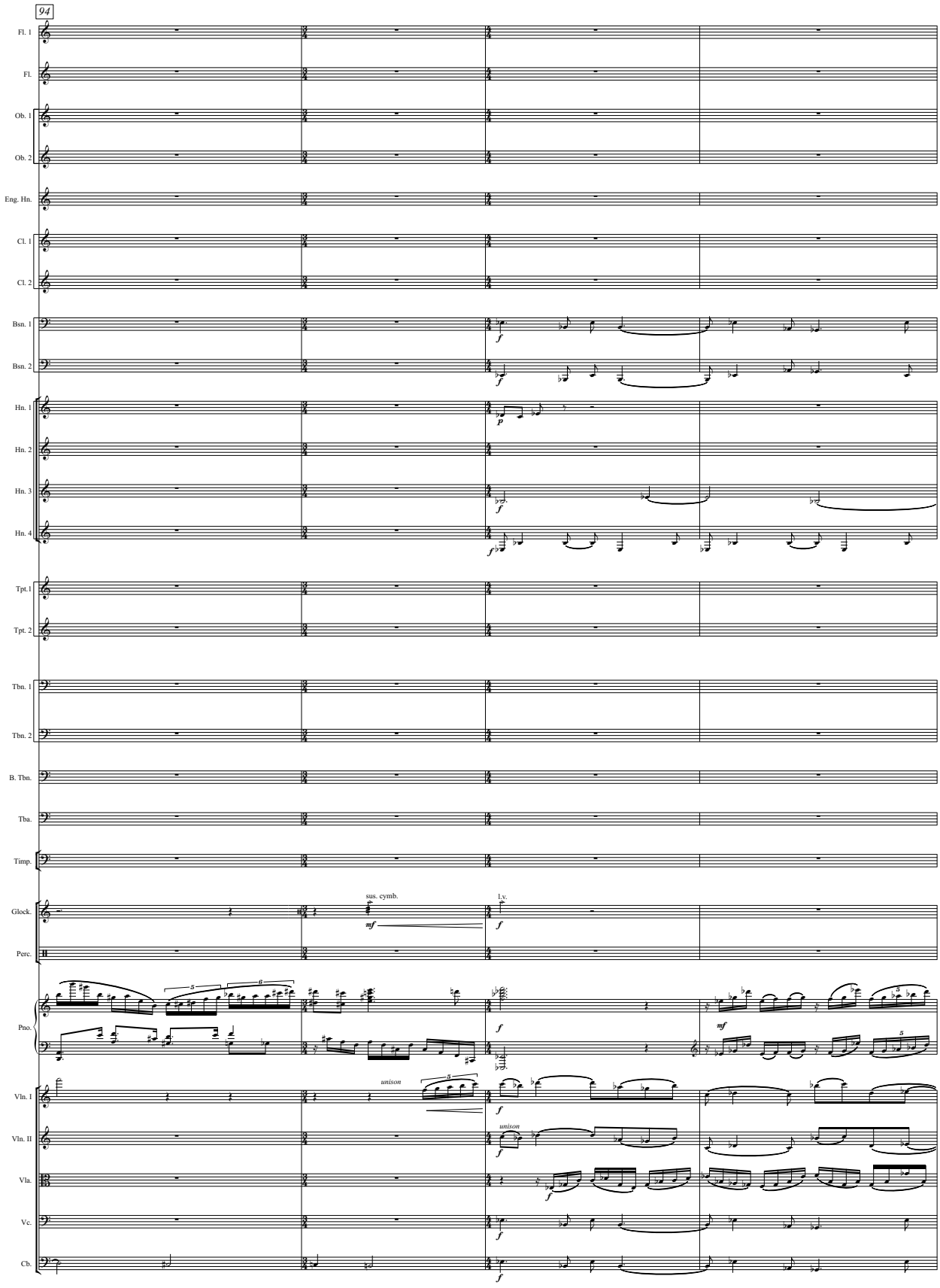
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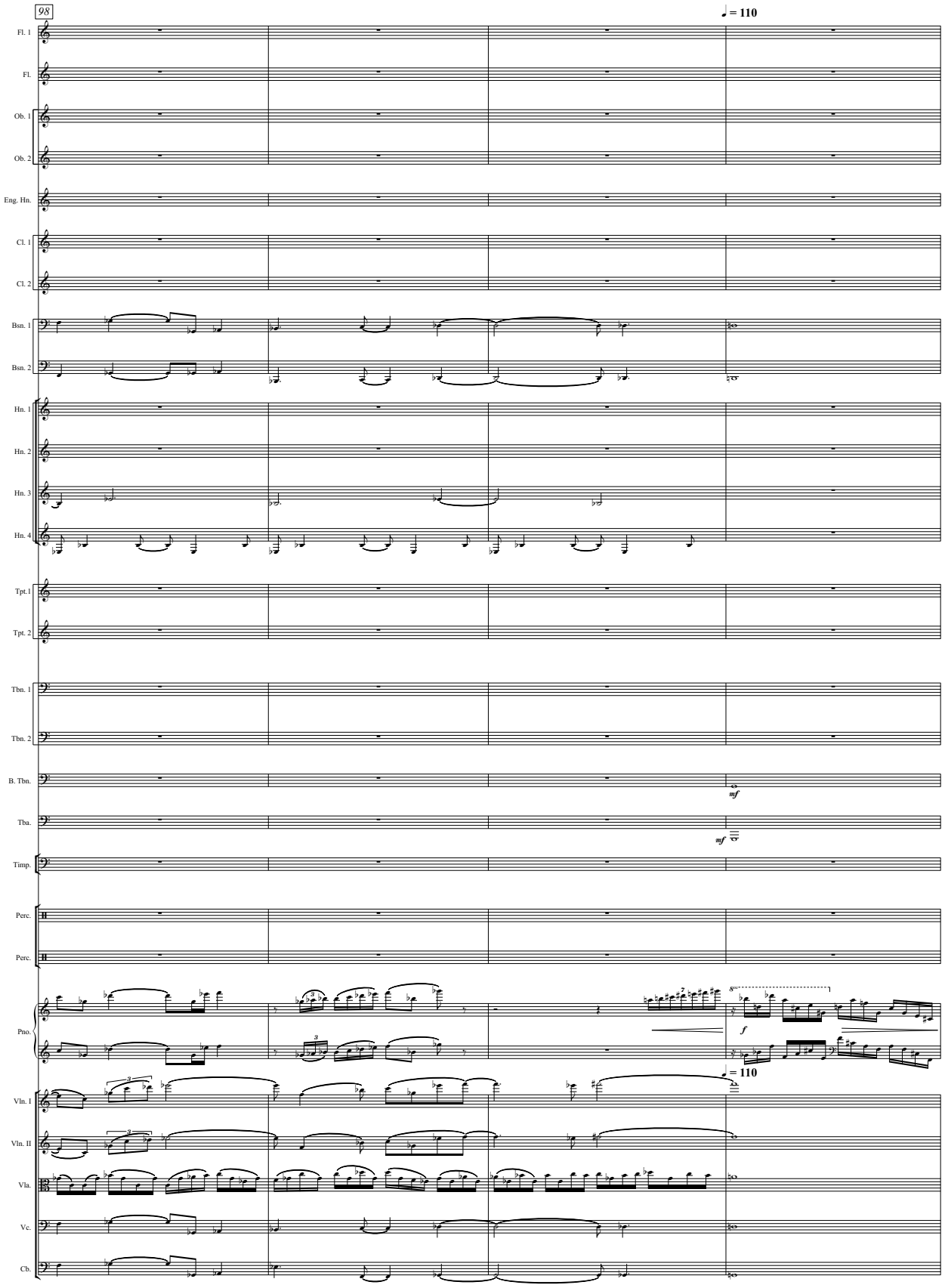
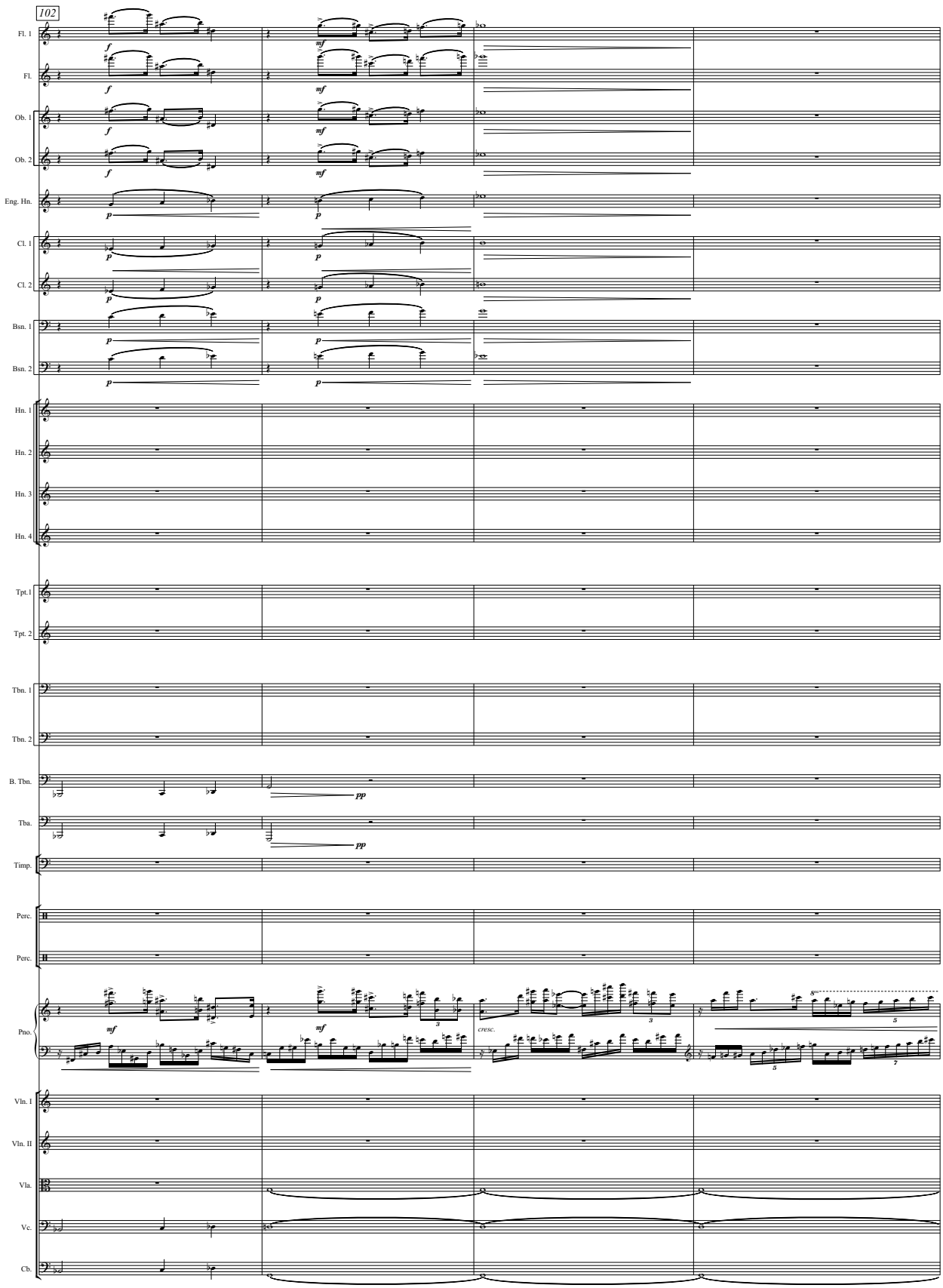
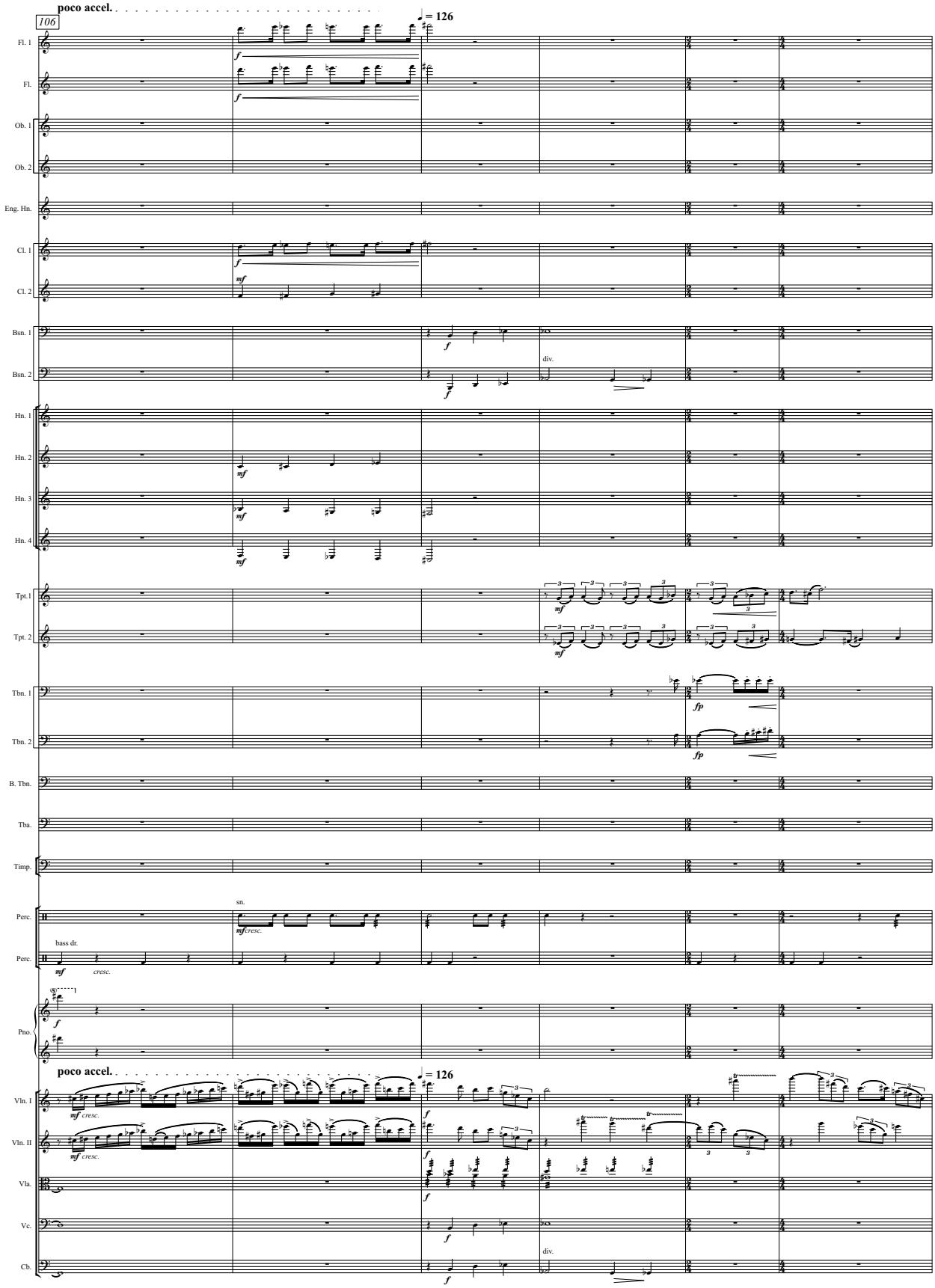
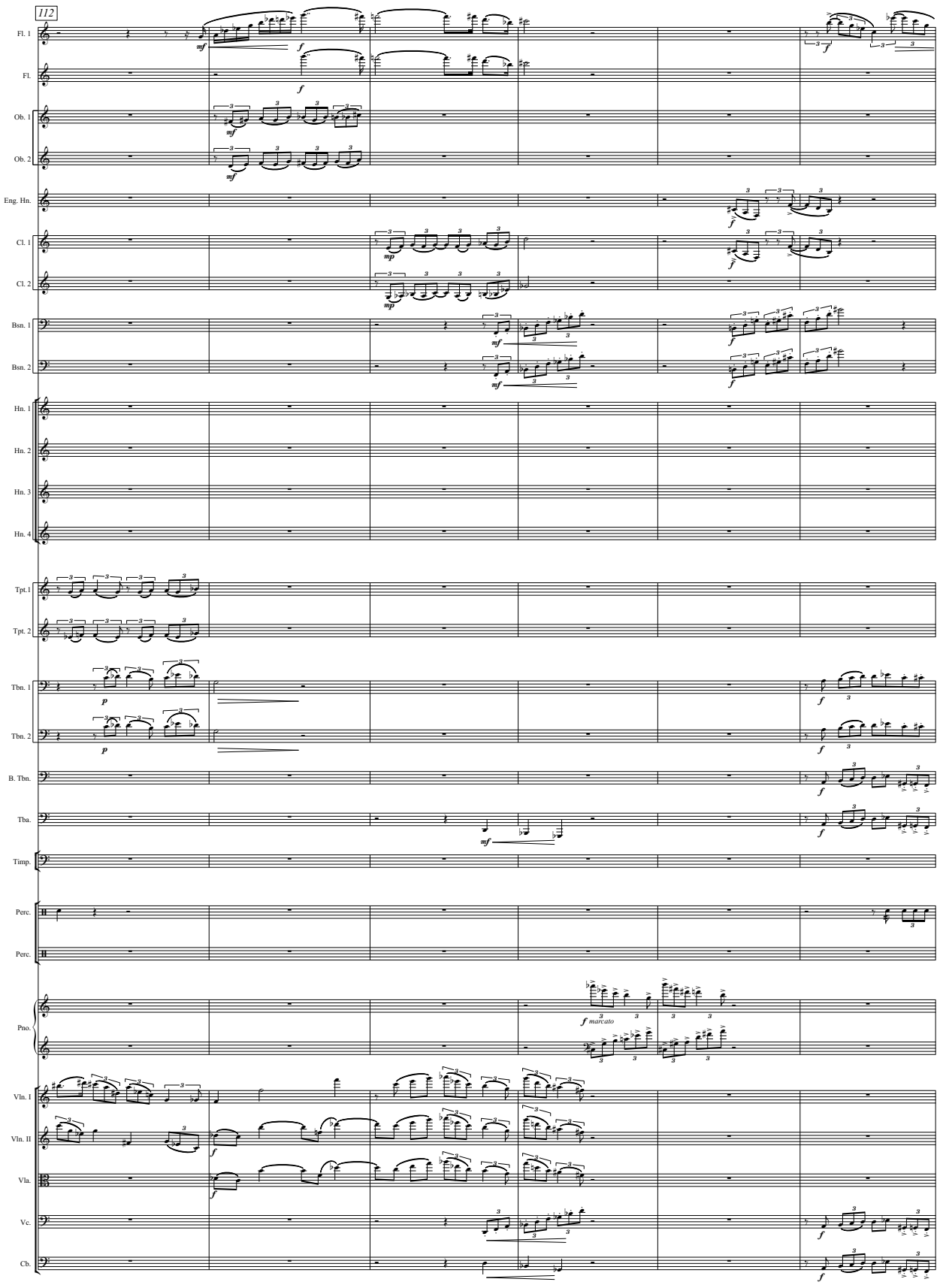
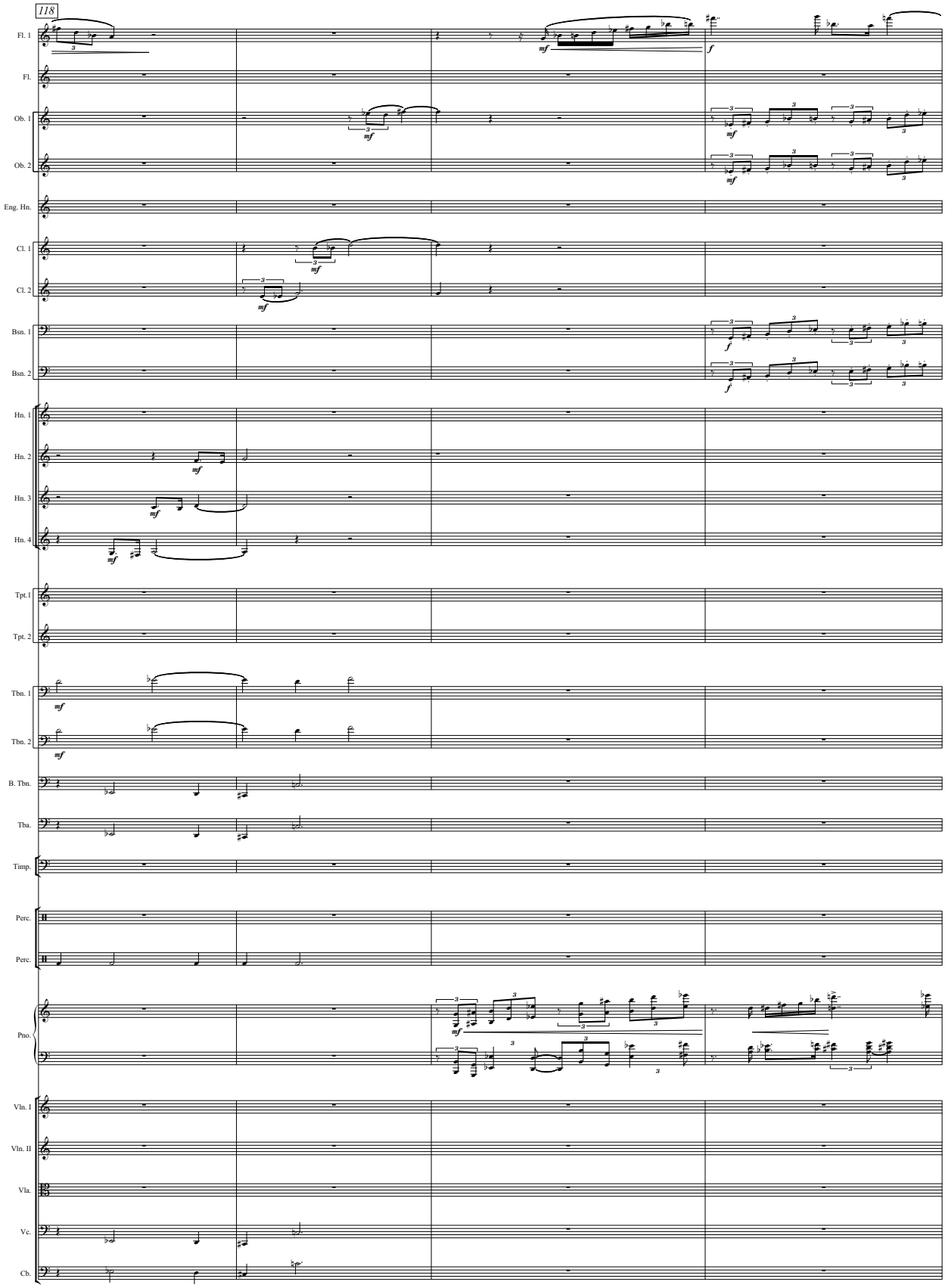
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sus. cymb.
l.v.
unison
unison

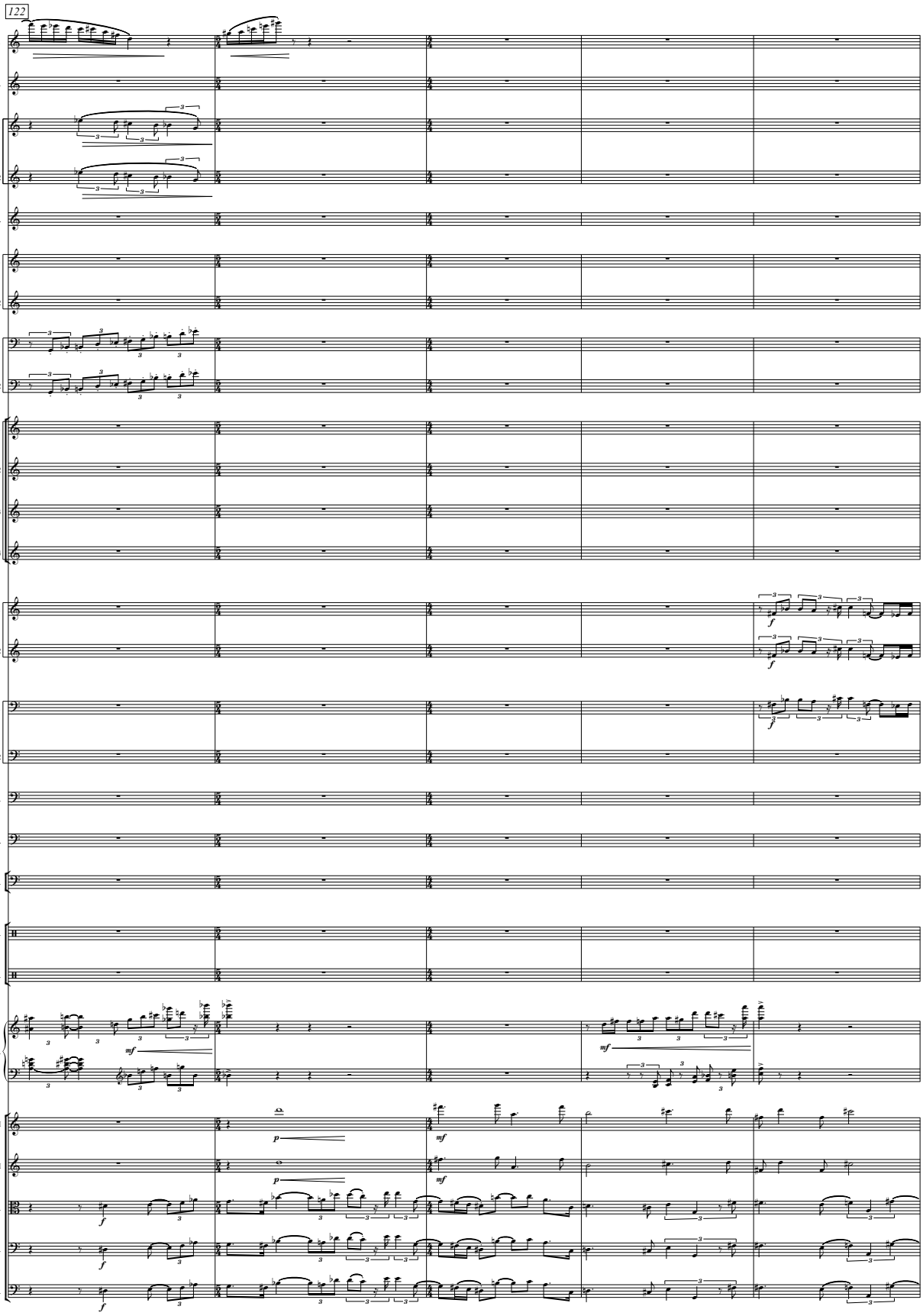

98
♩ = 110
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
f
8
♩ = 110

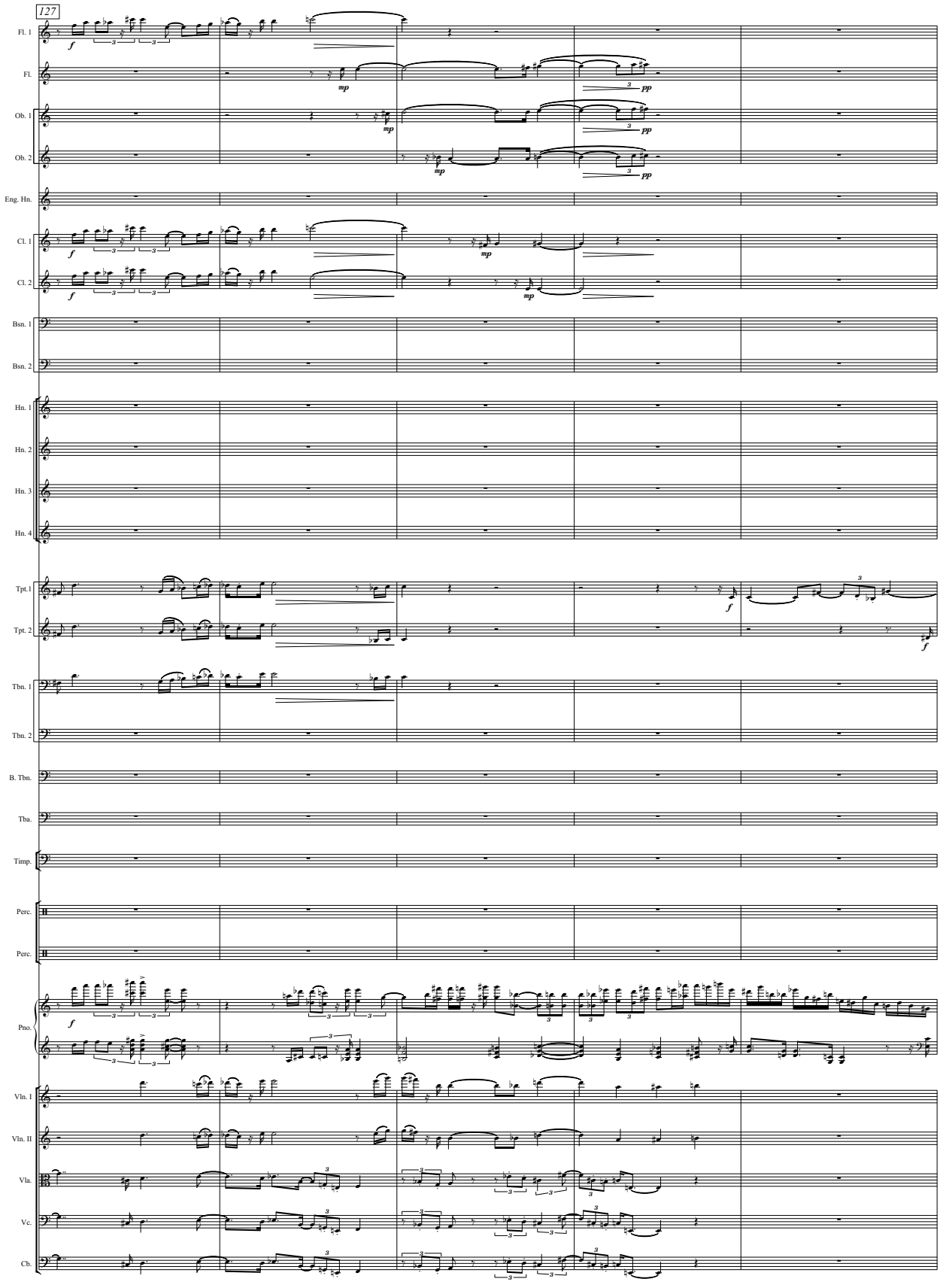

102
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.

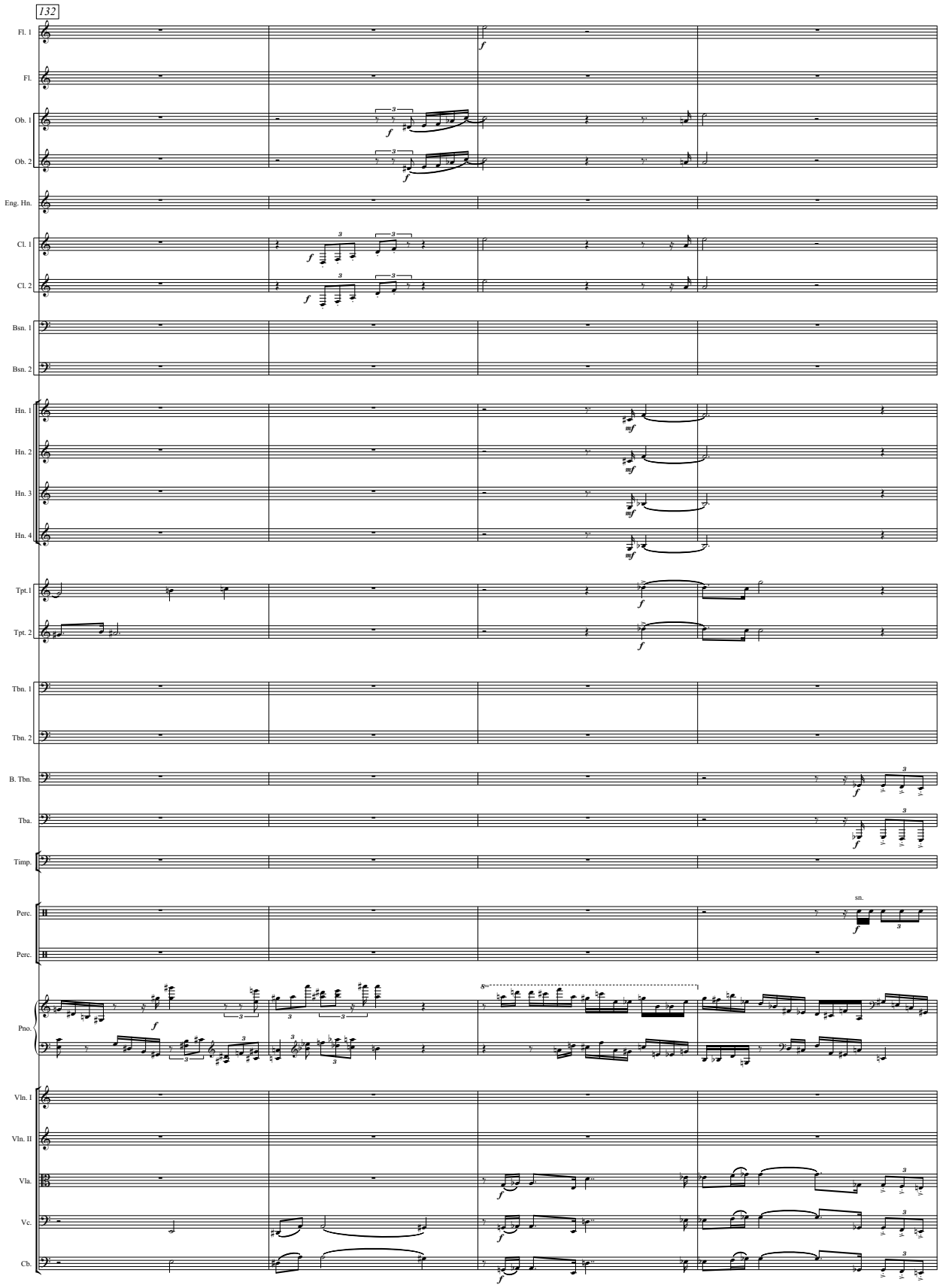

poco accel.
106
♩ = 126
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
div.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
sn.
Perc.
bass dr.
Perc.
Pno.
poco accel.
♩ = 126
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.

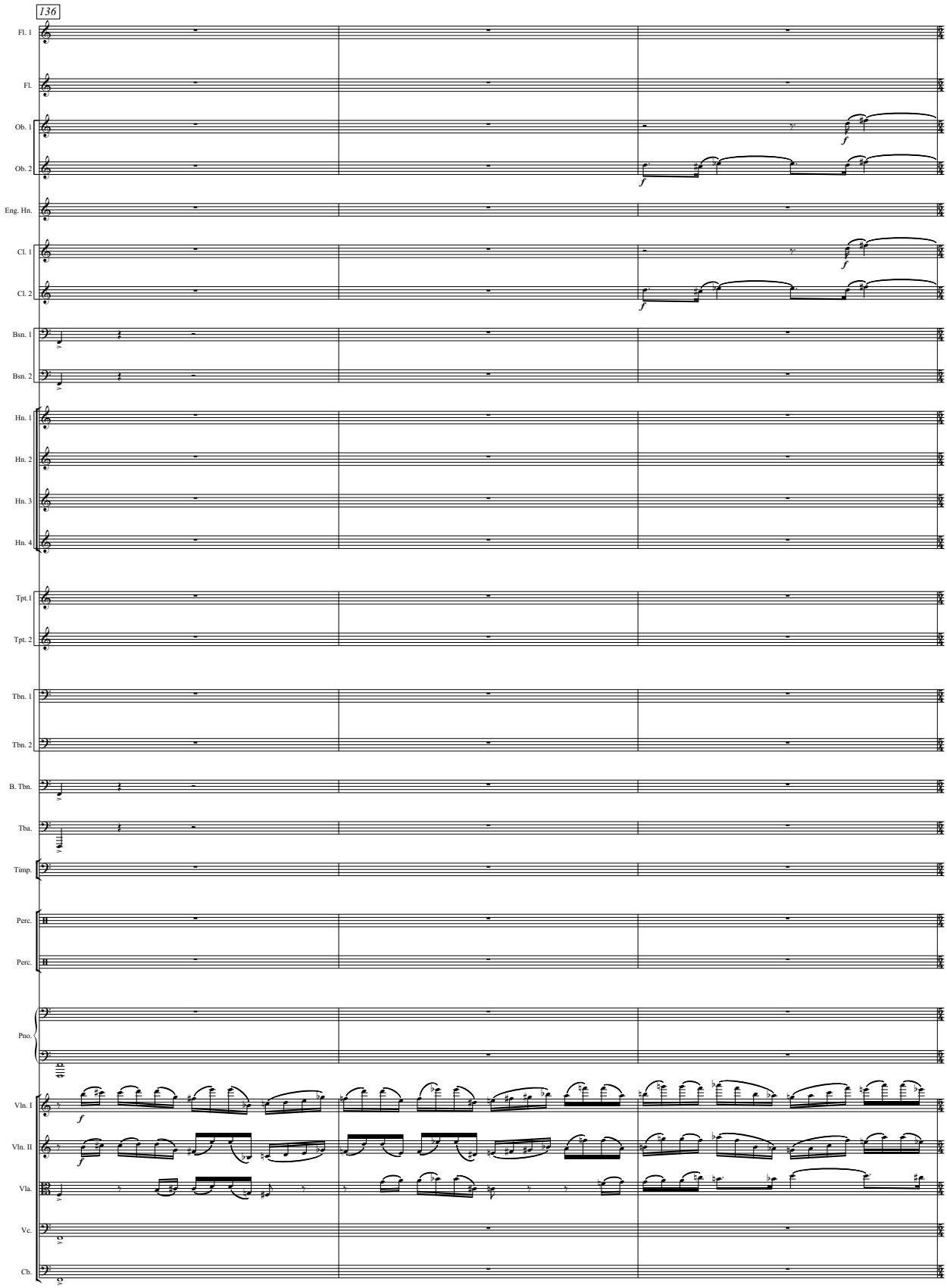

112
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
mp
p
f marcato

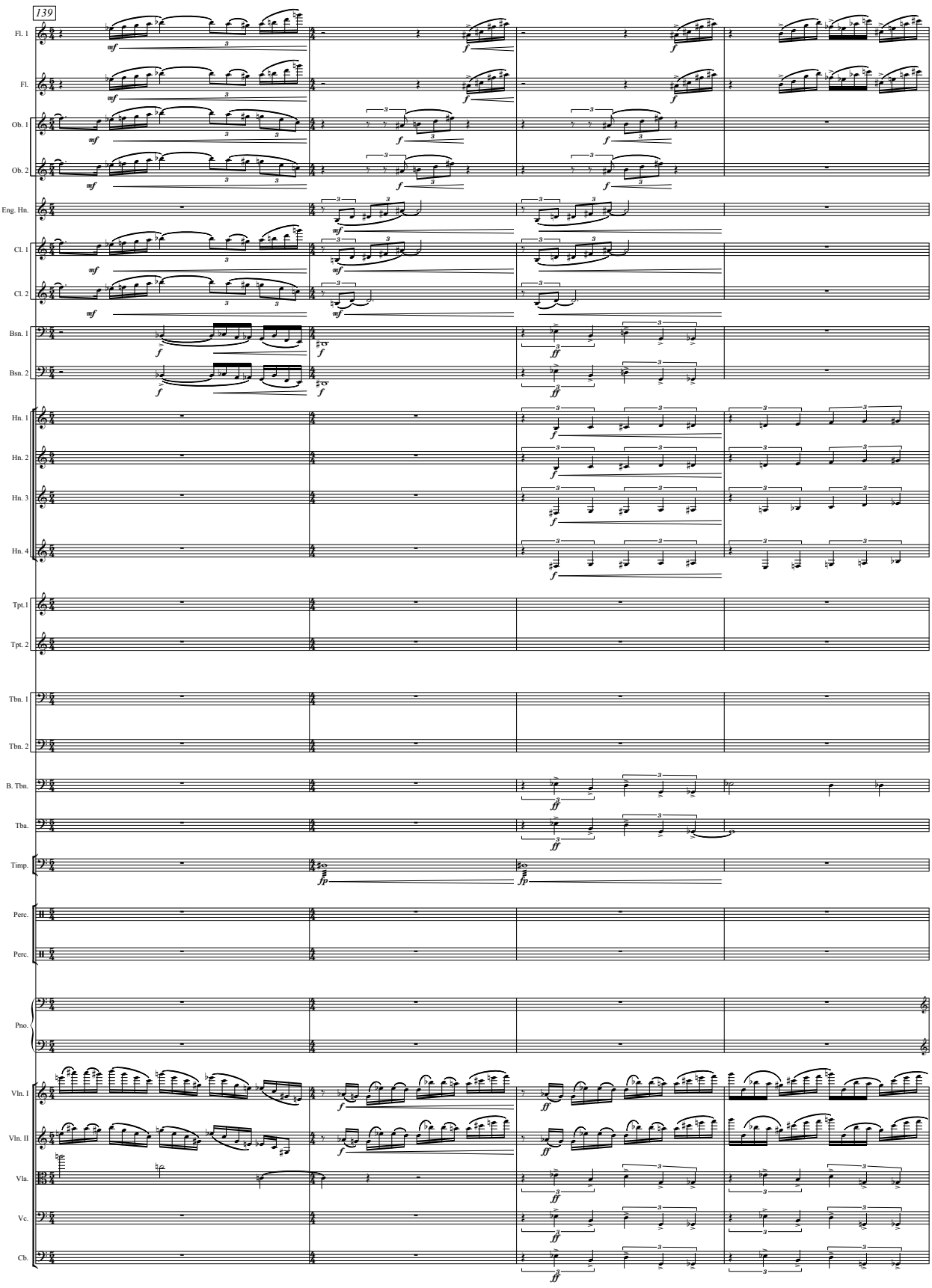

118
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

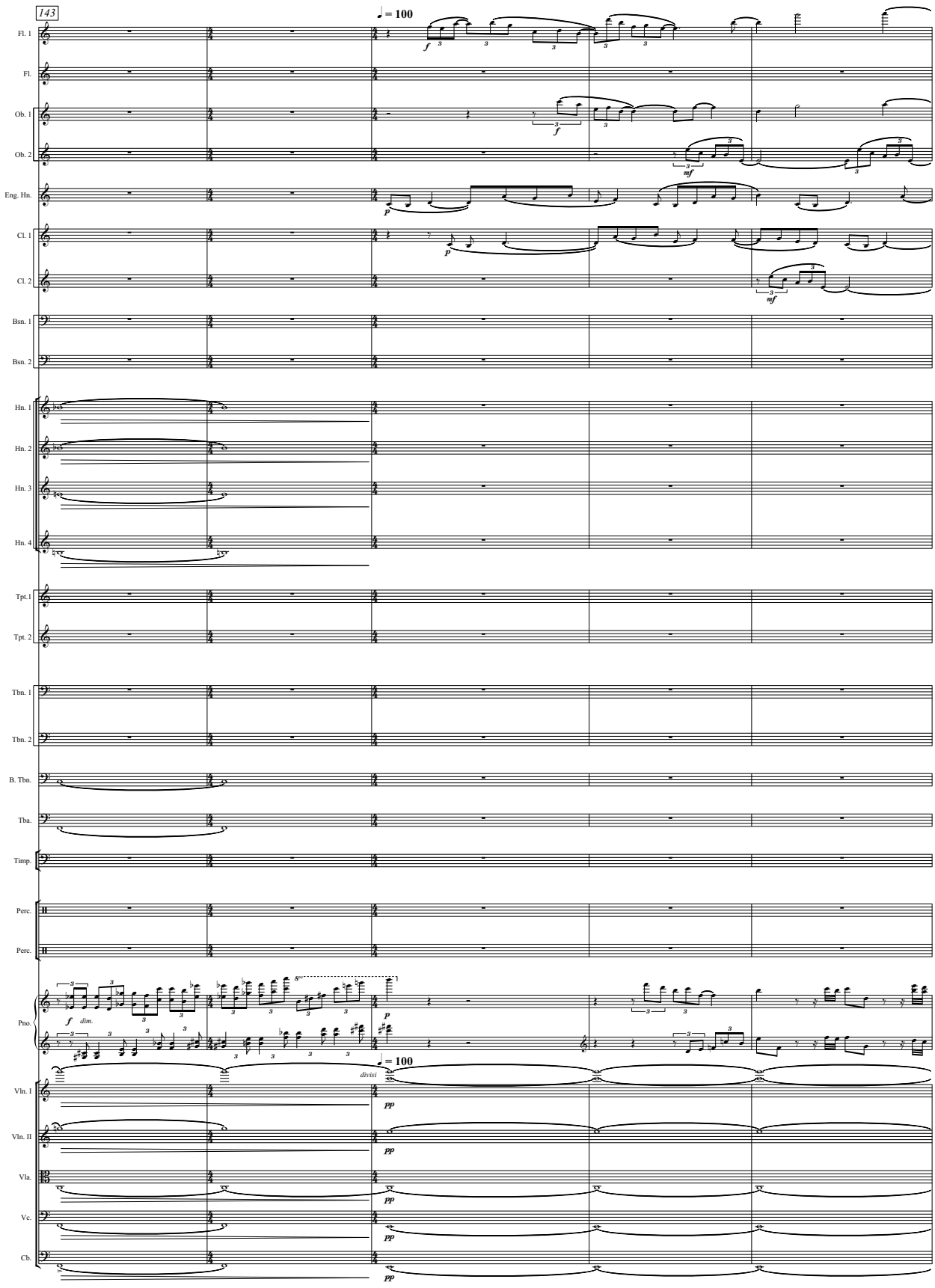

122
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

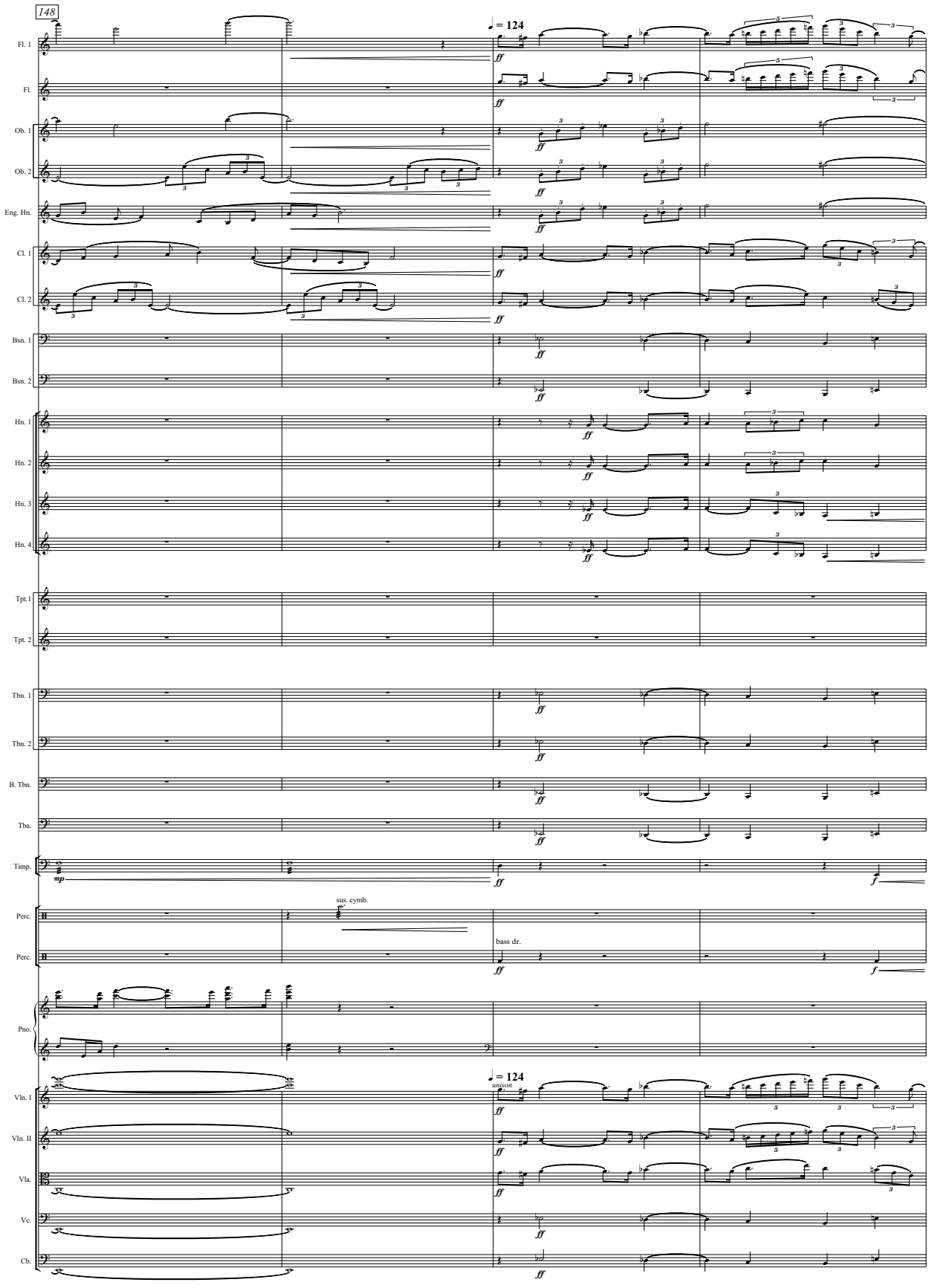

127
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

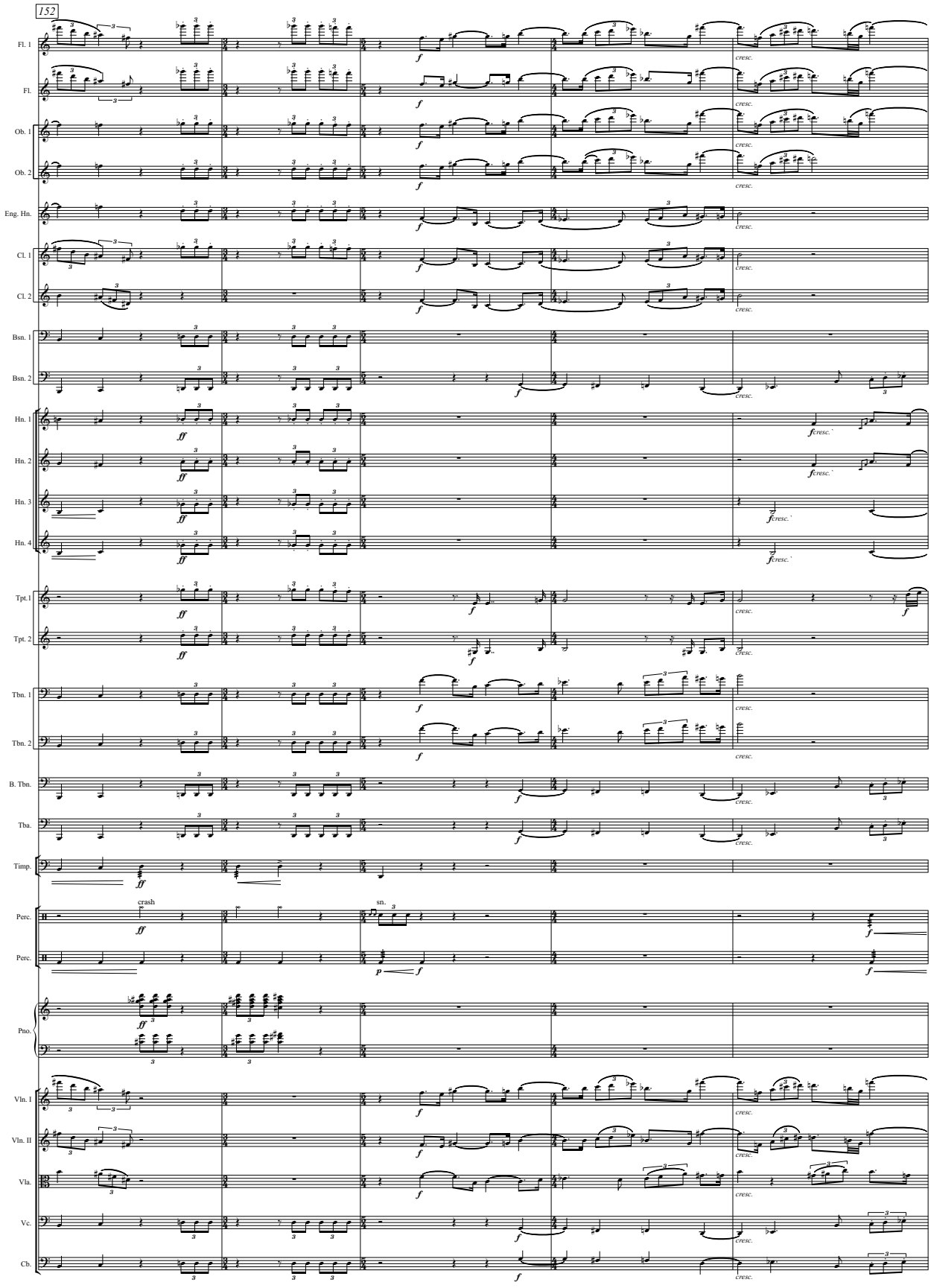

132
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
sn.
Pno.
8va
Vln. I
Vln. II
Vla.
Vc.
Cb.

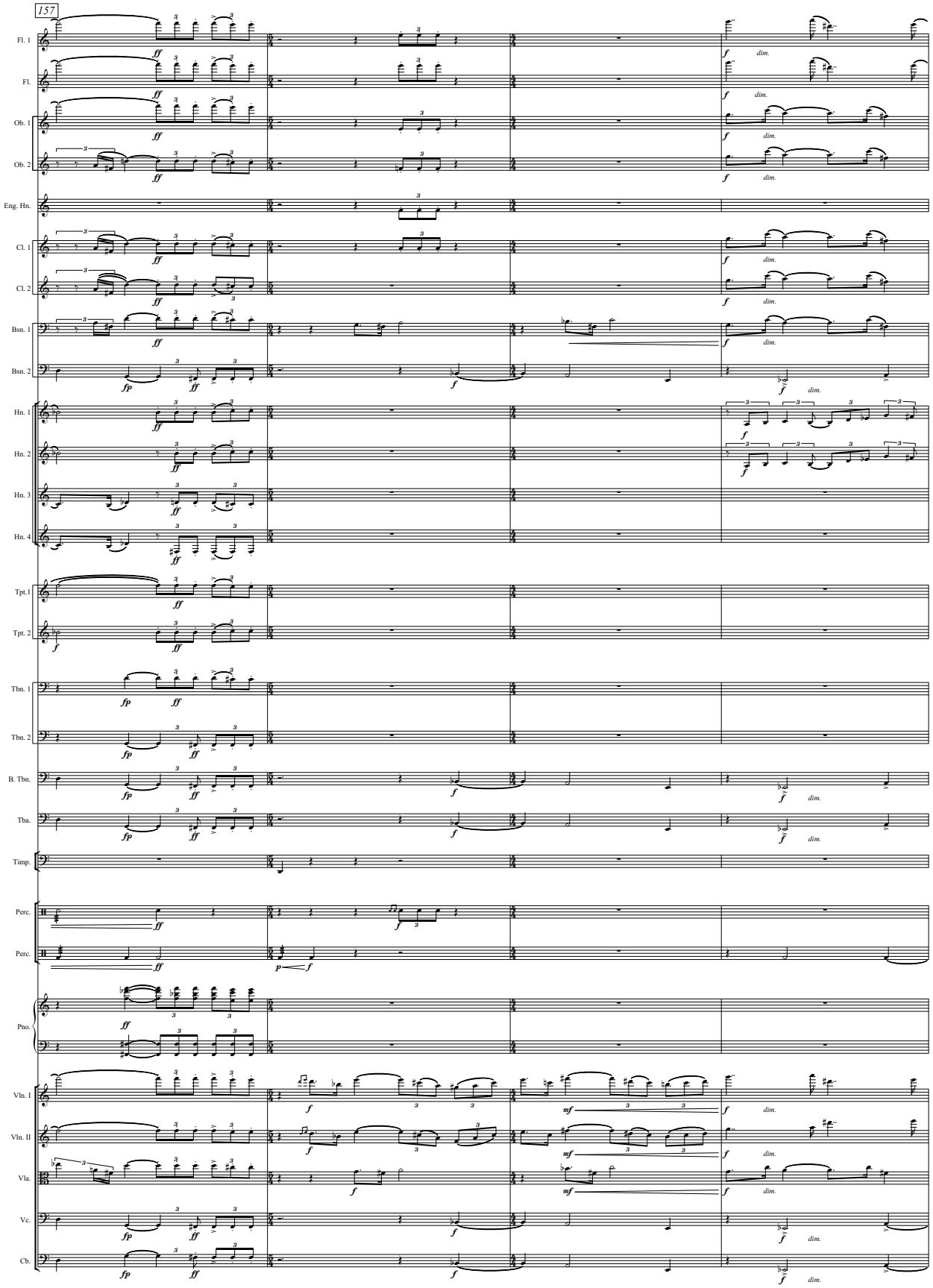

136
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

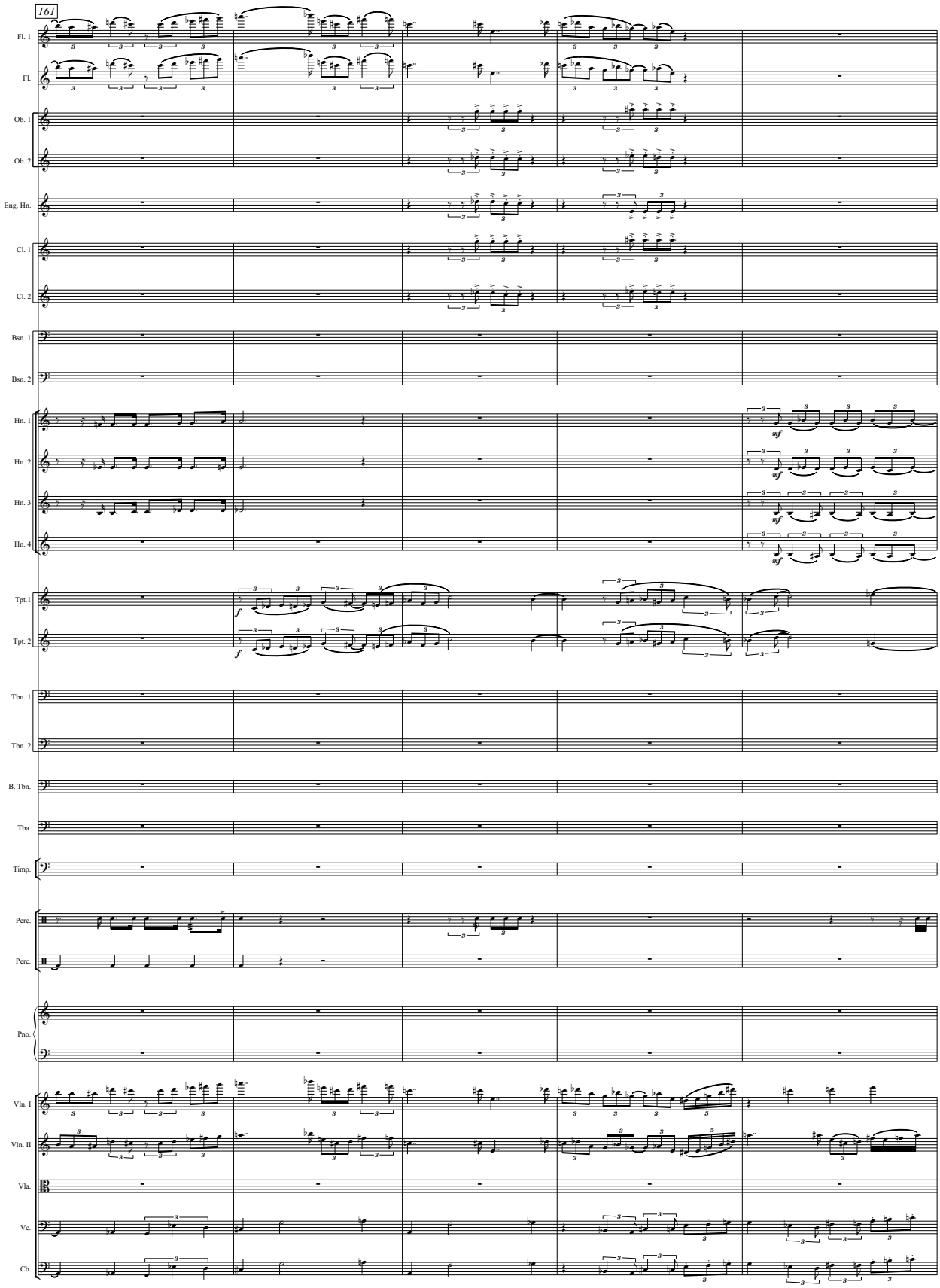

139
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

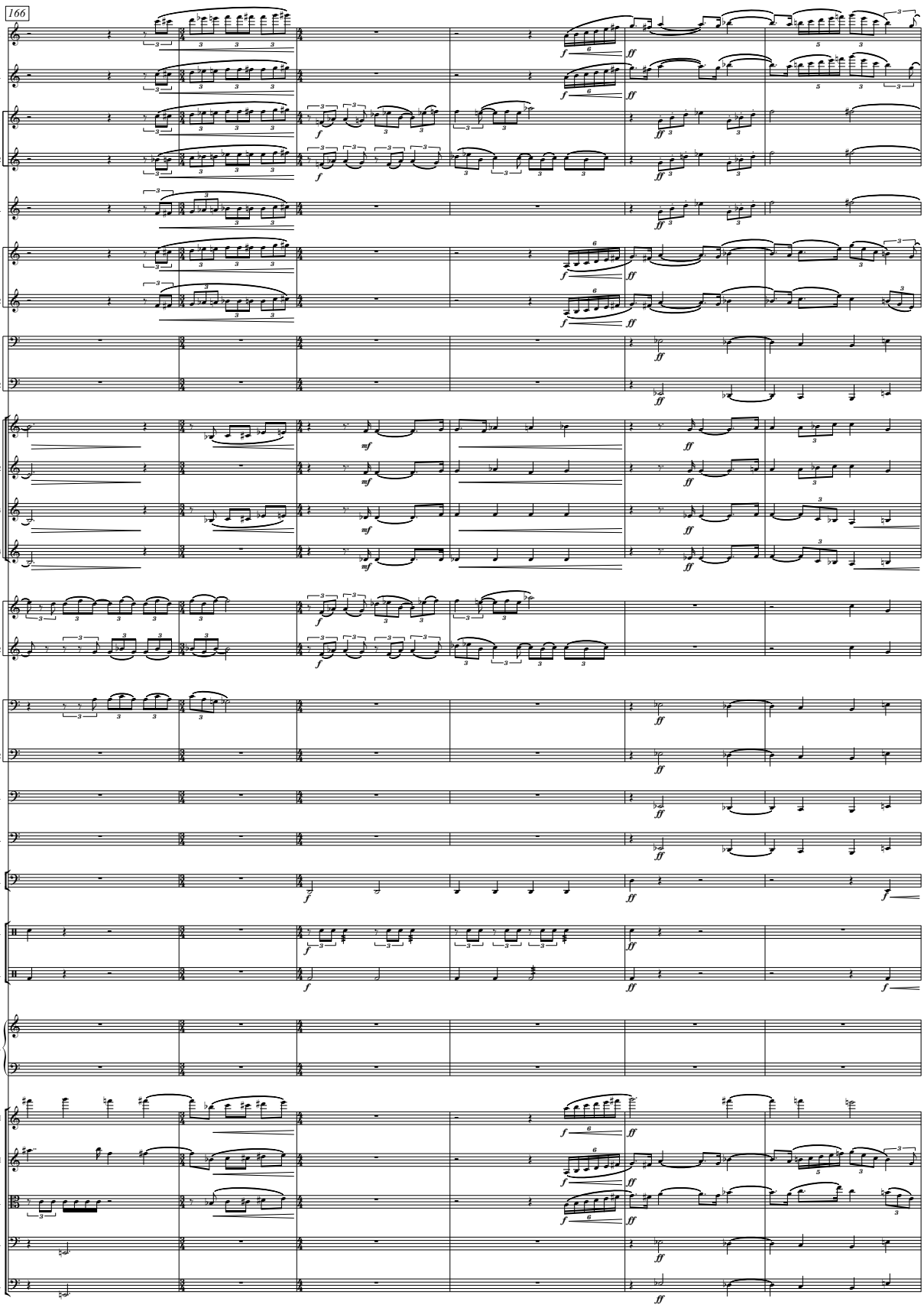

143
♩ = 100
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
f
dim.
p
♩ = 100
divisi
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp

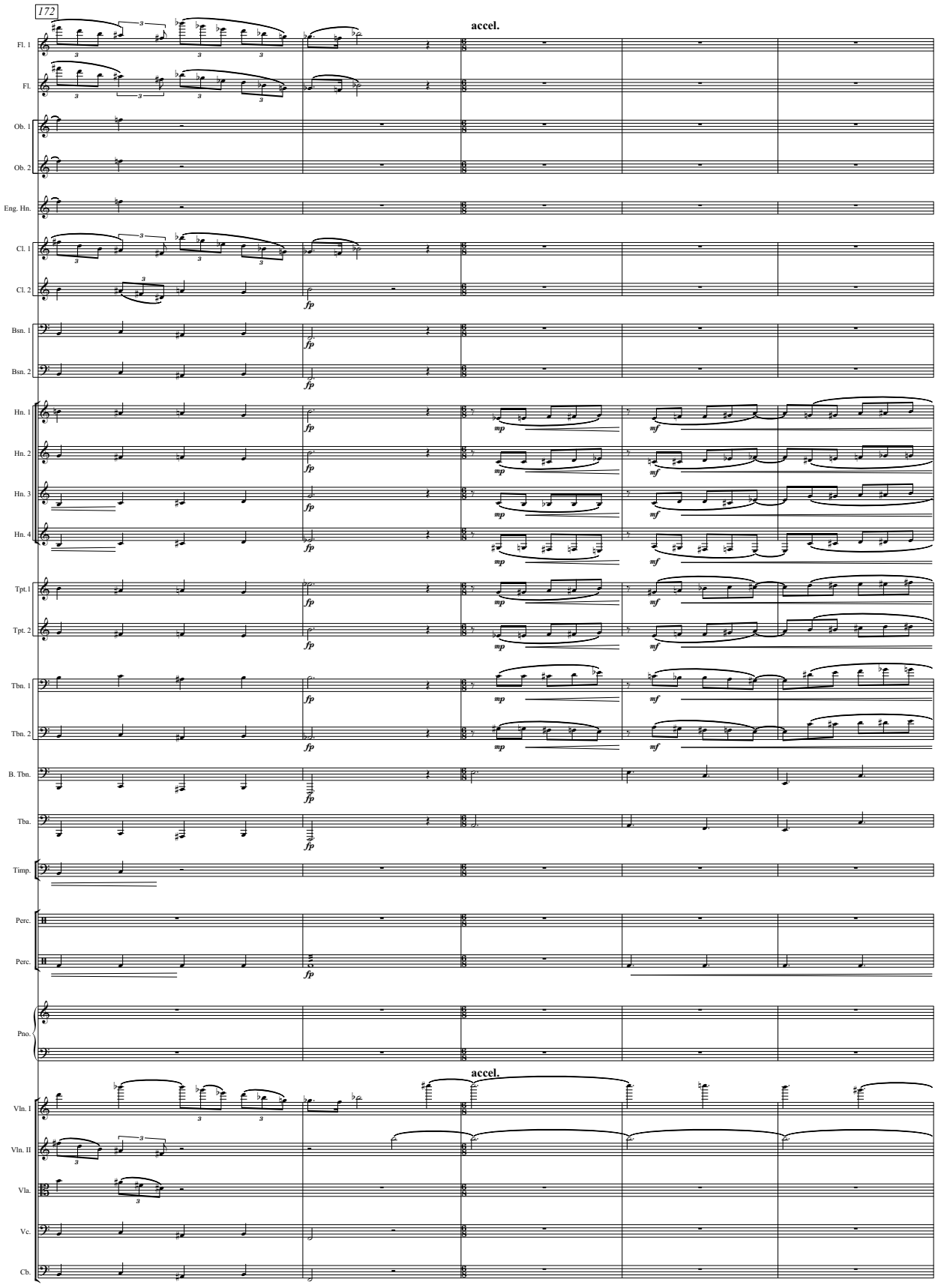

148
♩ = 124
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
sus. cymb.
bass dr.
Pno.
♩ = 124
unison
Vln. I
Vln. II
Vla.
Vc.
Cb.

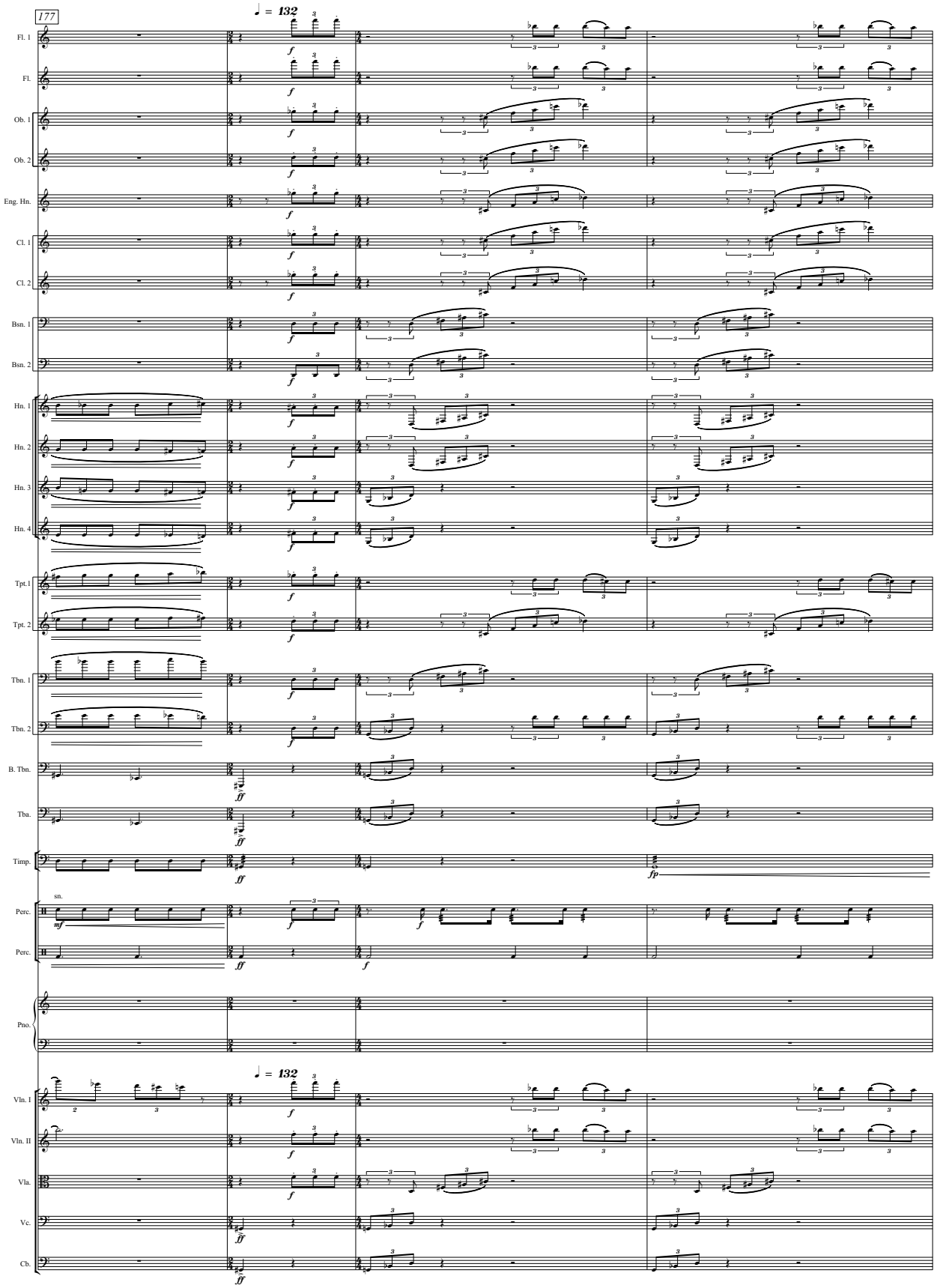

152
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
crash
sn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.

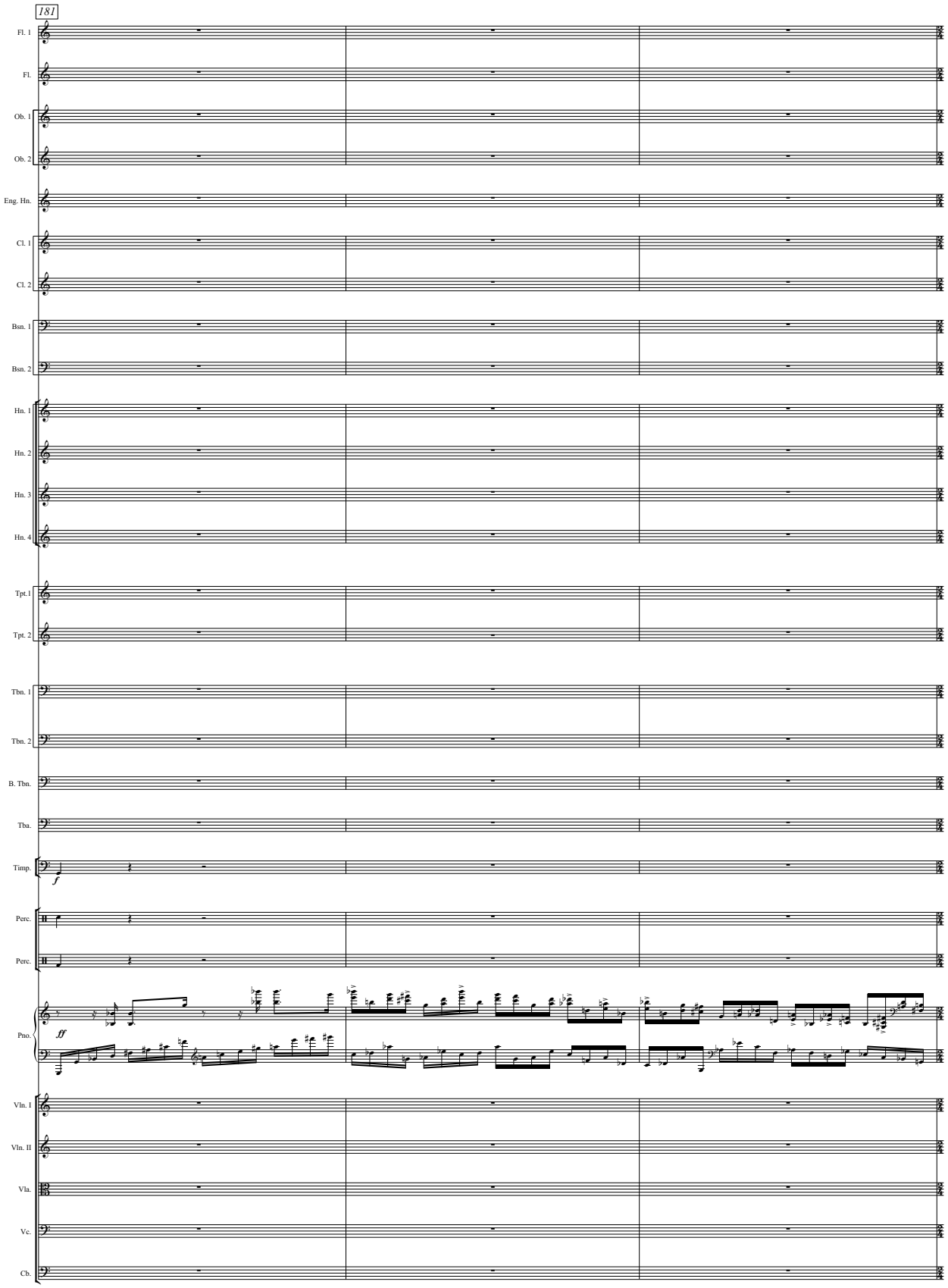

157
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

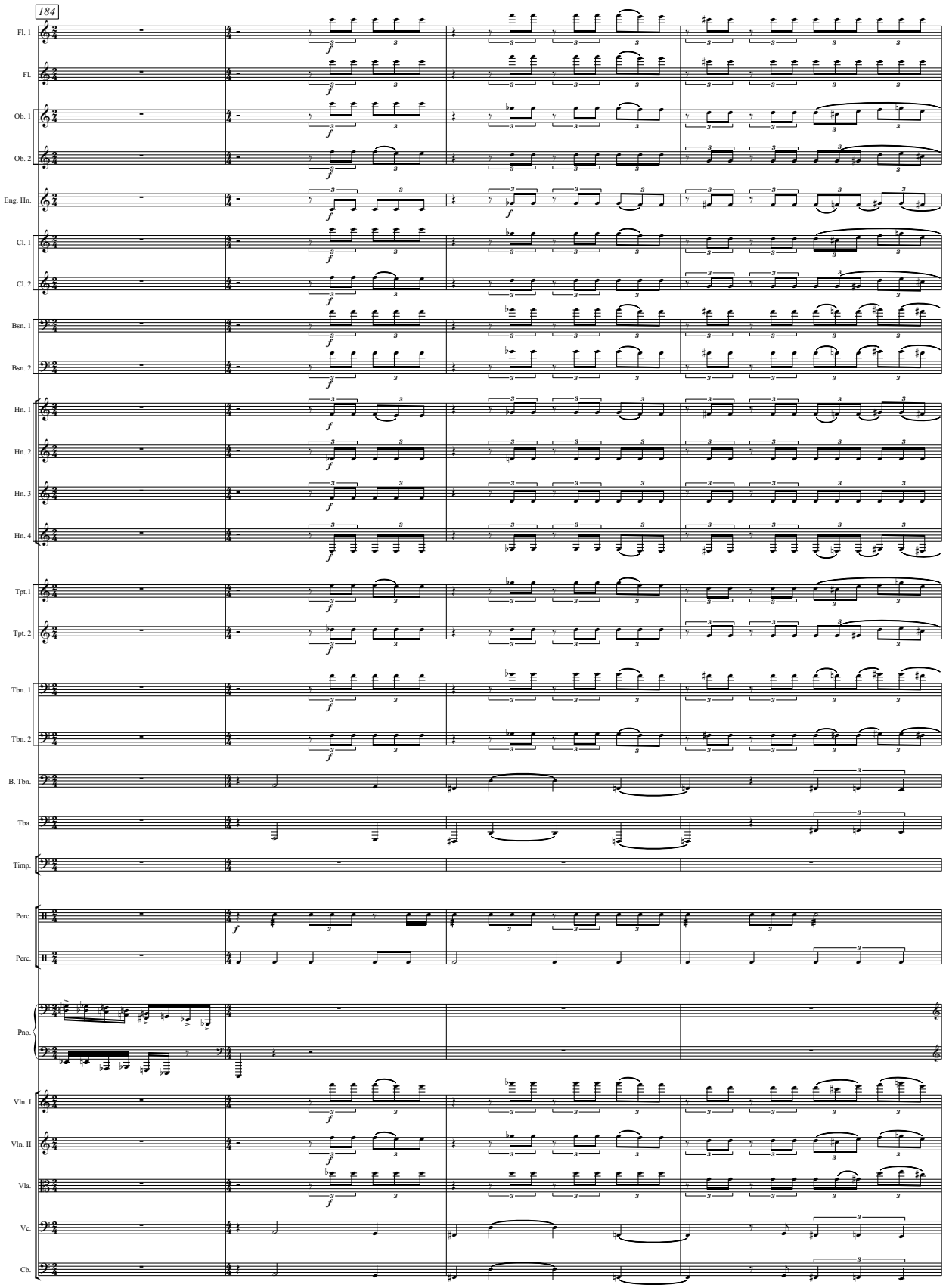

161
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

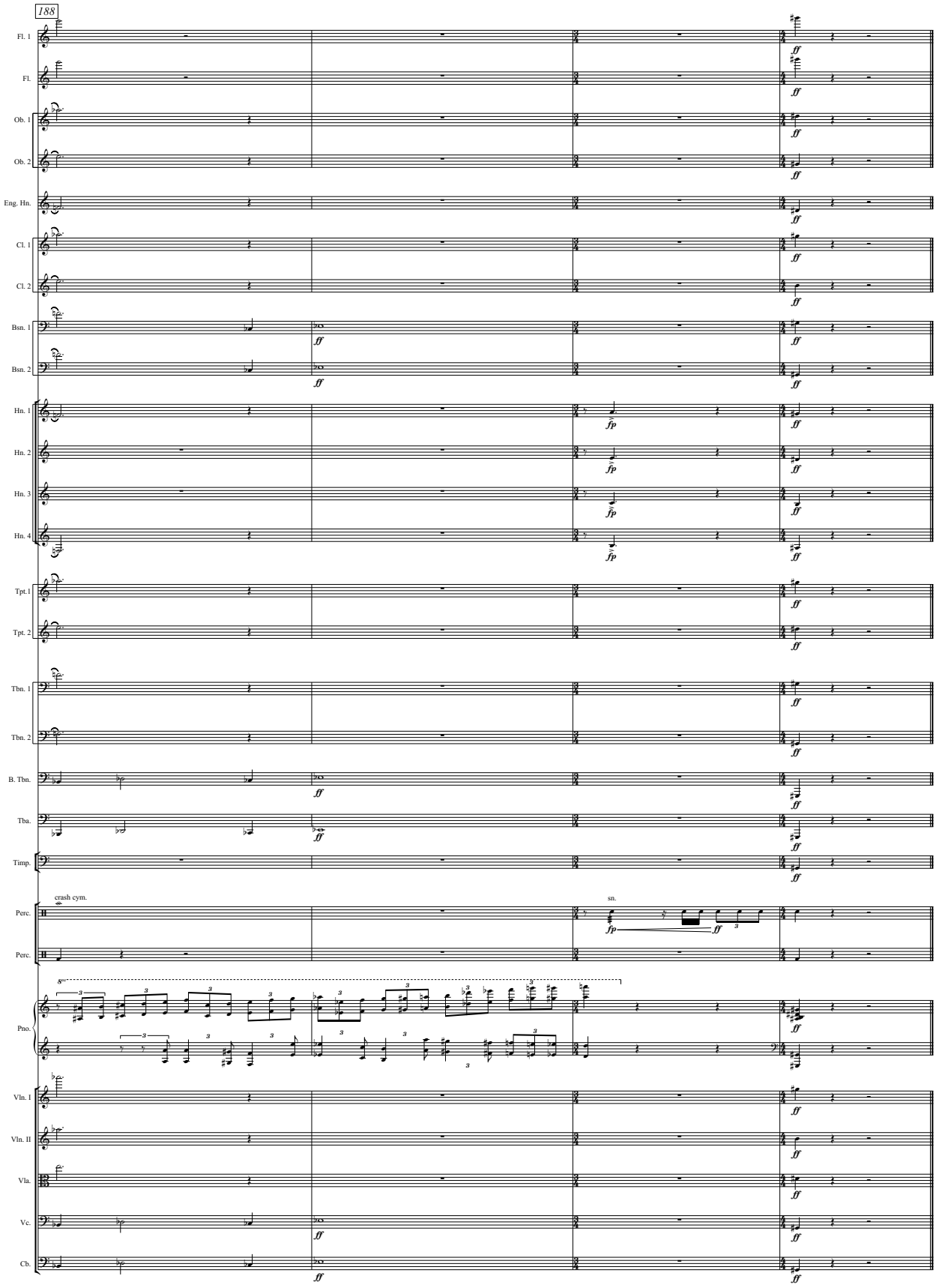

166
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


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.
accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

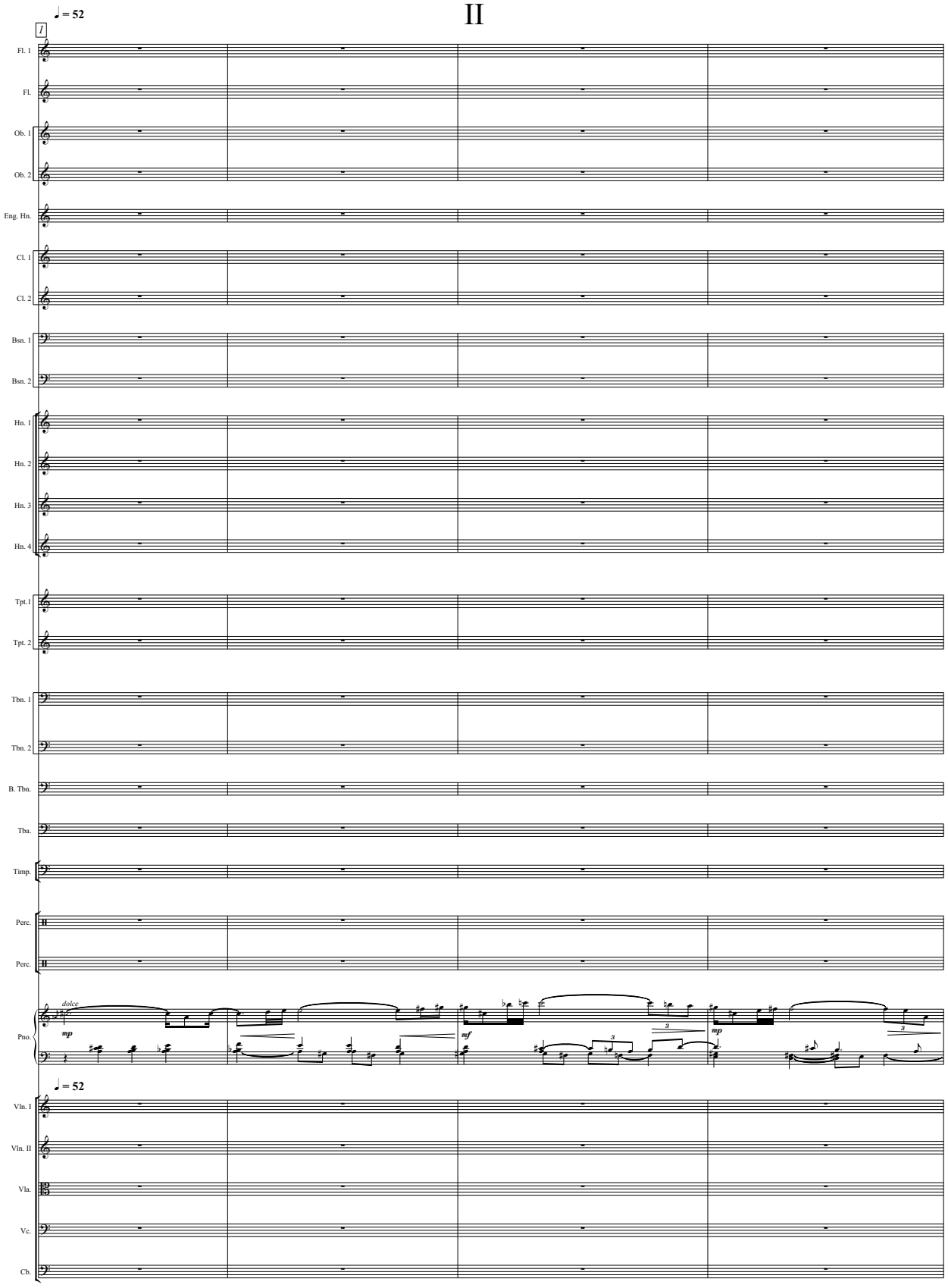

177
♩ = 132
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
sn.
Perc.
Perc.
Pno.
♩ = 132
Vln. I
Vln. II
Vla.
Vc.
Cb.

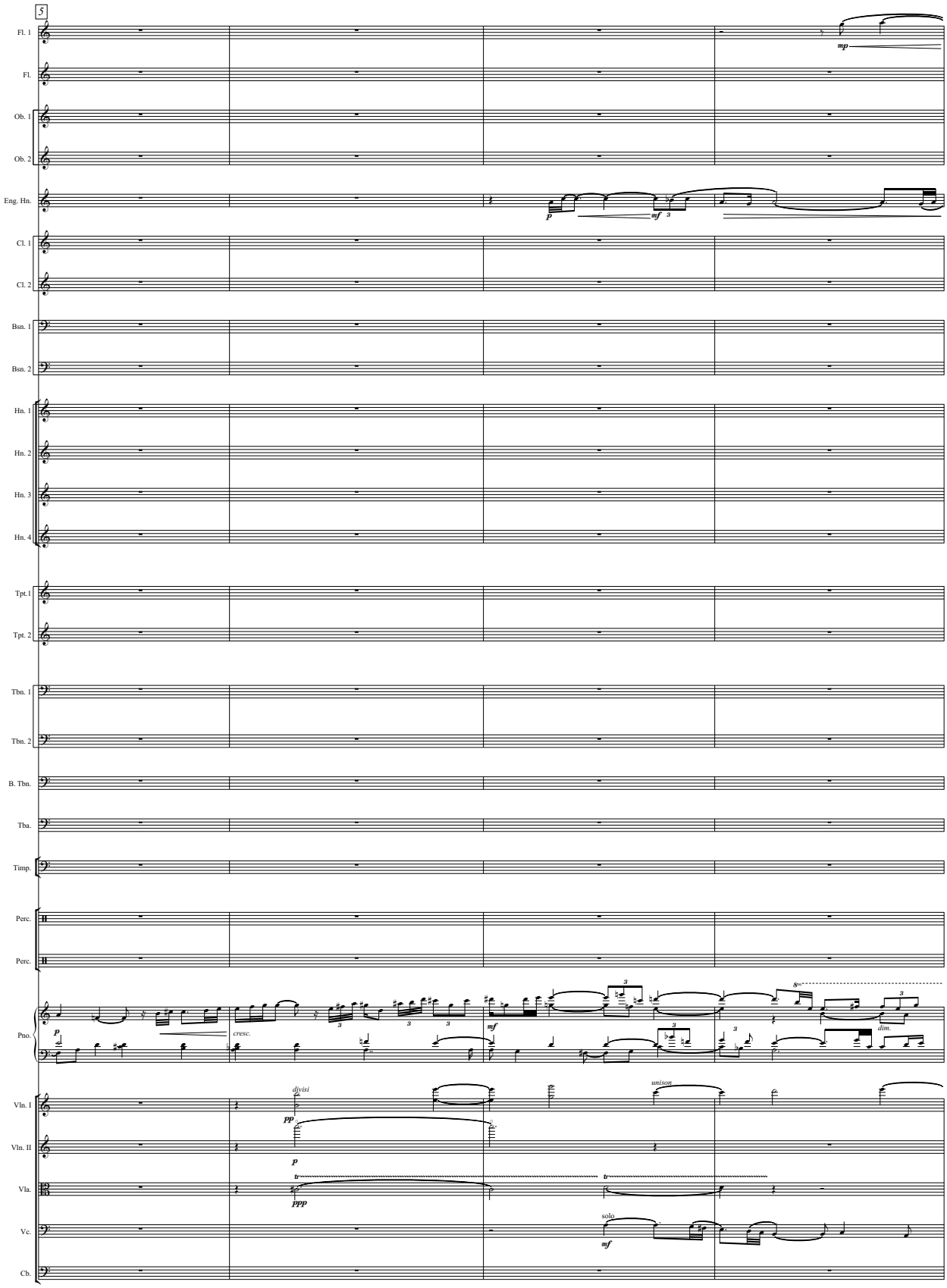

181
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
f
Perc.
Perc.
Pno.
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.

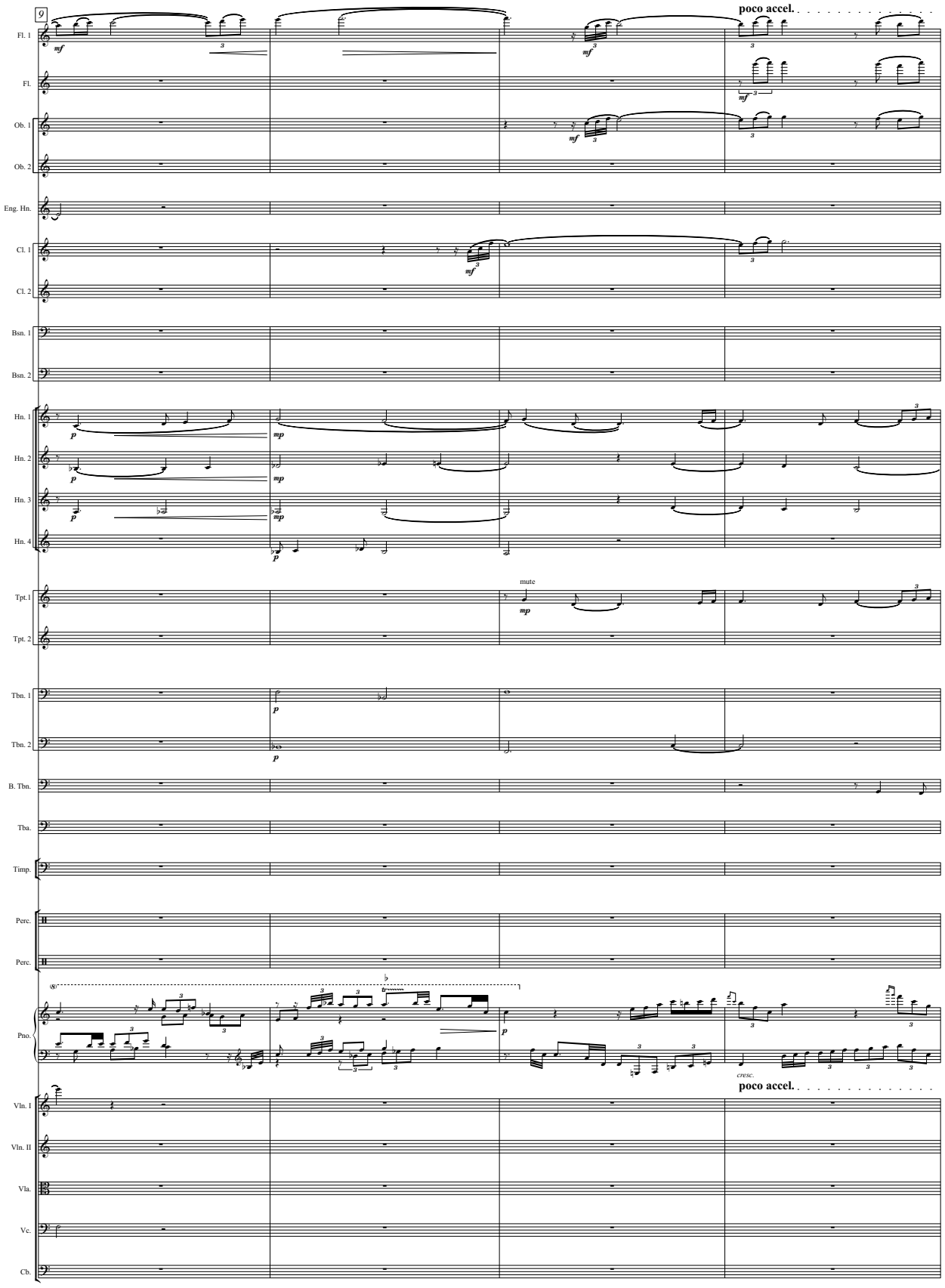

184
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

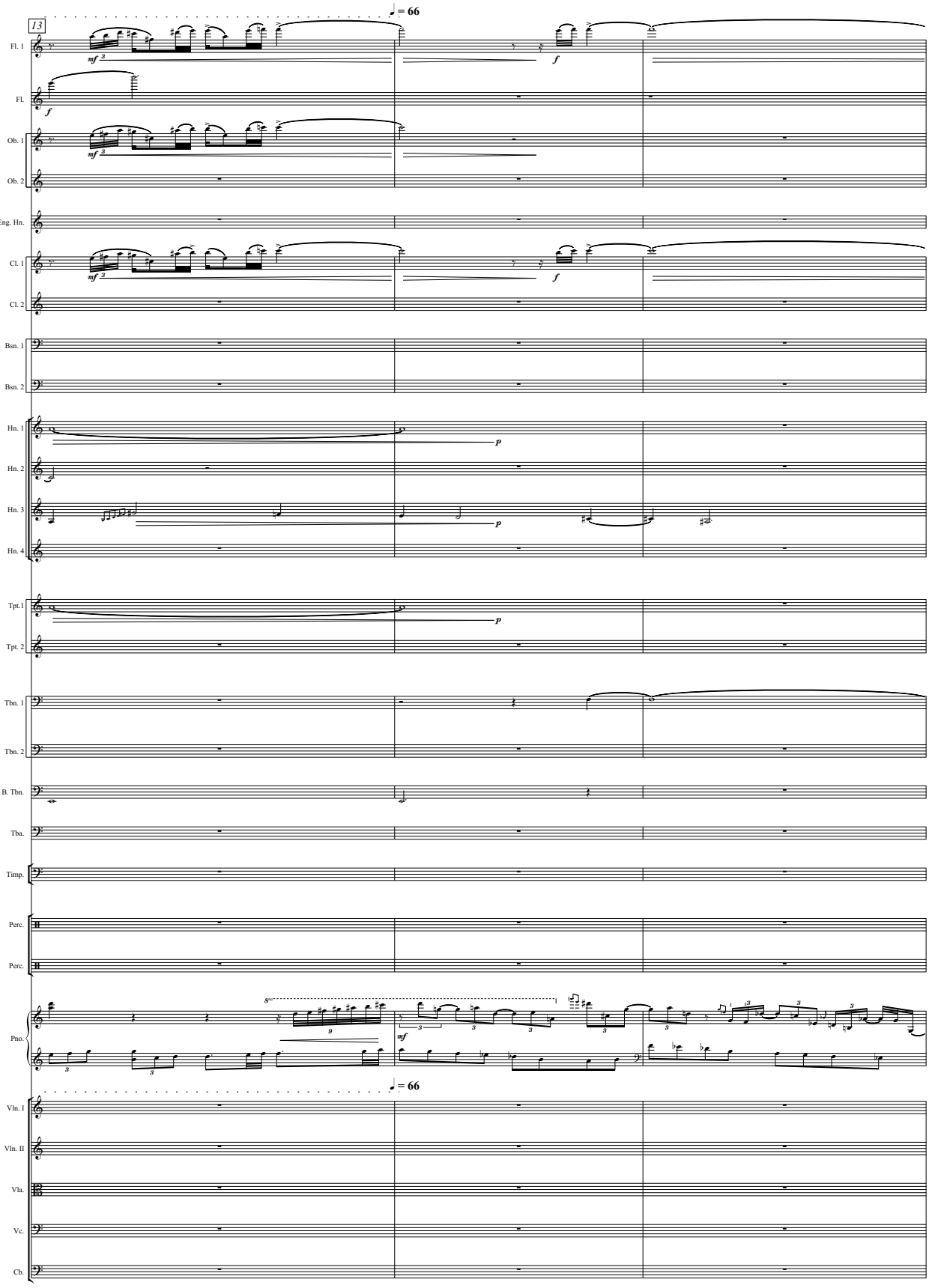

188
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
crash cym.
sn.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

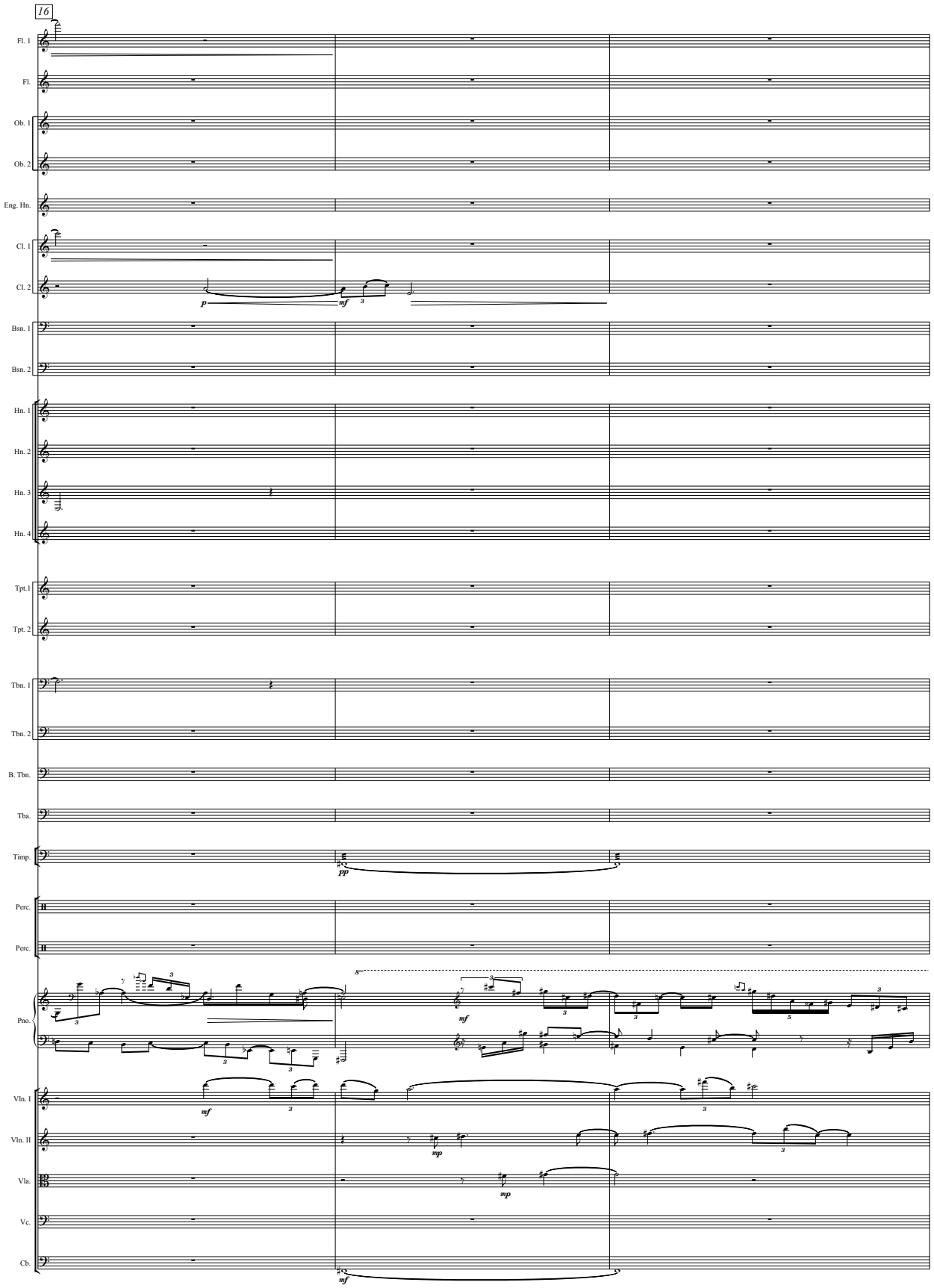
II

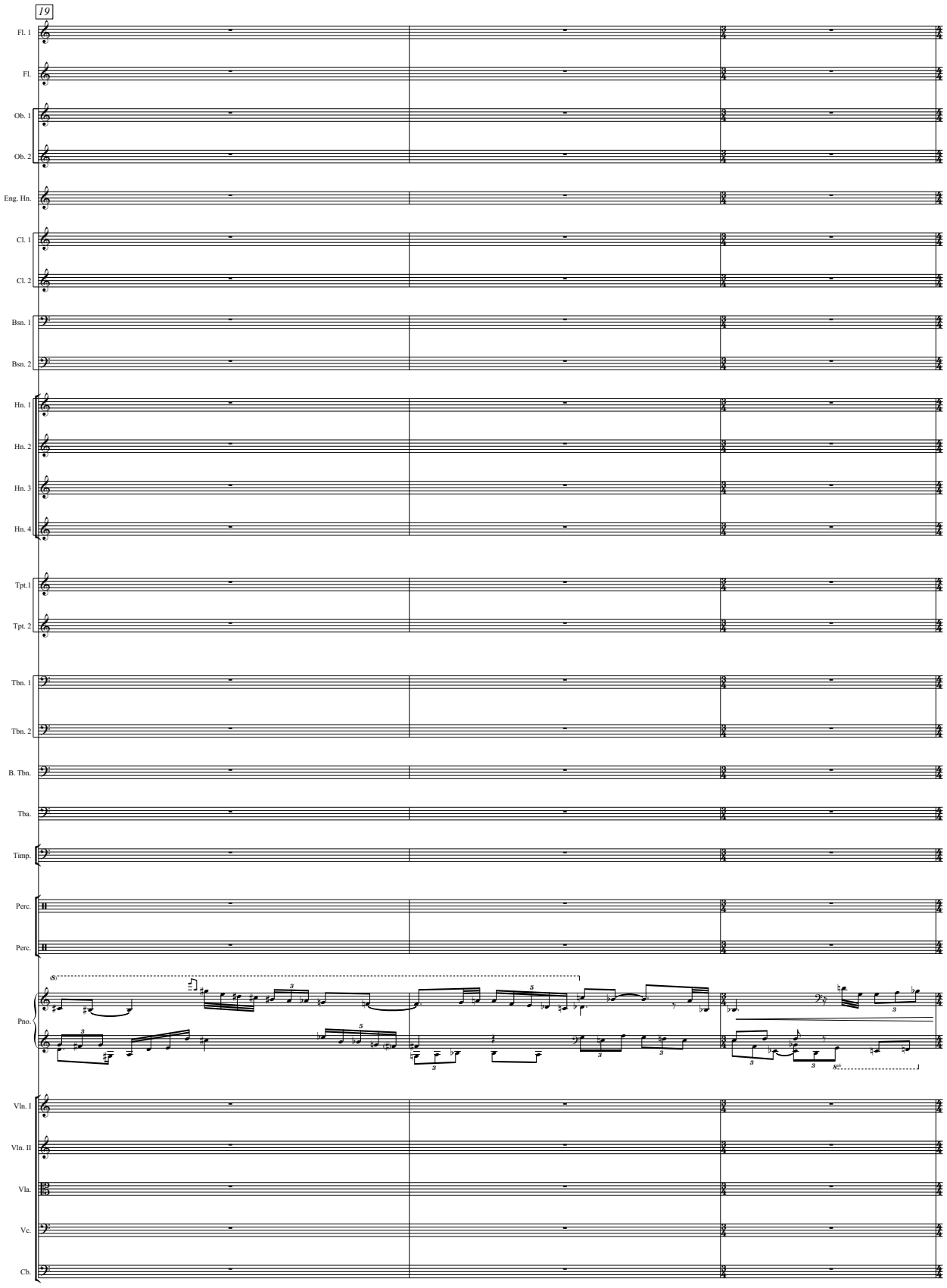

♩ = 52
1
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
dolce
mp
mf
mp
♩ = 52
Vln. I
Vln. II
Vla.
Vc.
Cb.

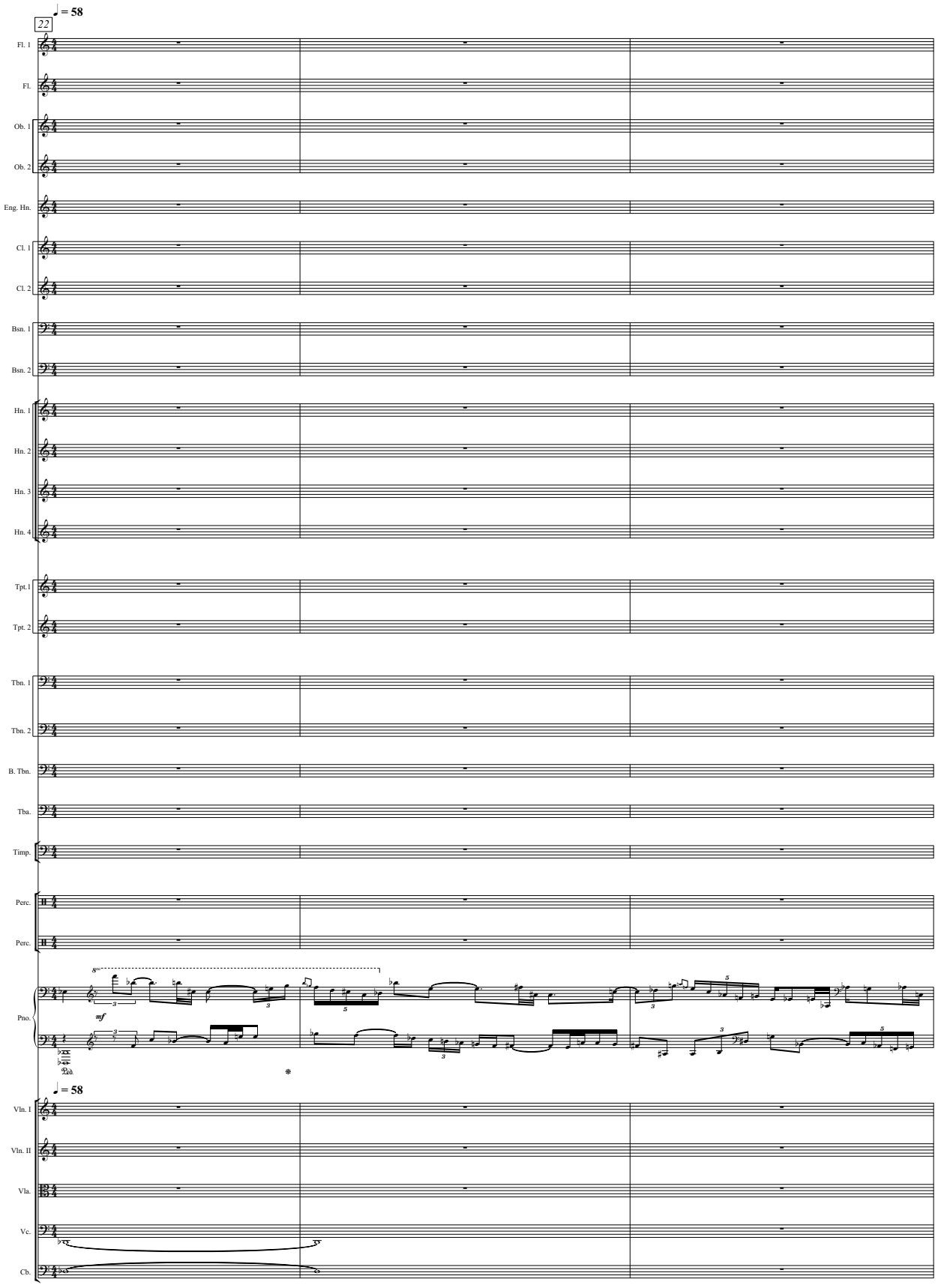

5
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
mf
cresc.
dim.
divisi
pp
unison
ppp
solo


9
poco 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
mute
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
cresc.
poco accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.


13
♩ = 66
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.
♩ = 66
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.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
pp
mp


19
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.


♩ = 58
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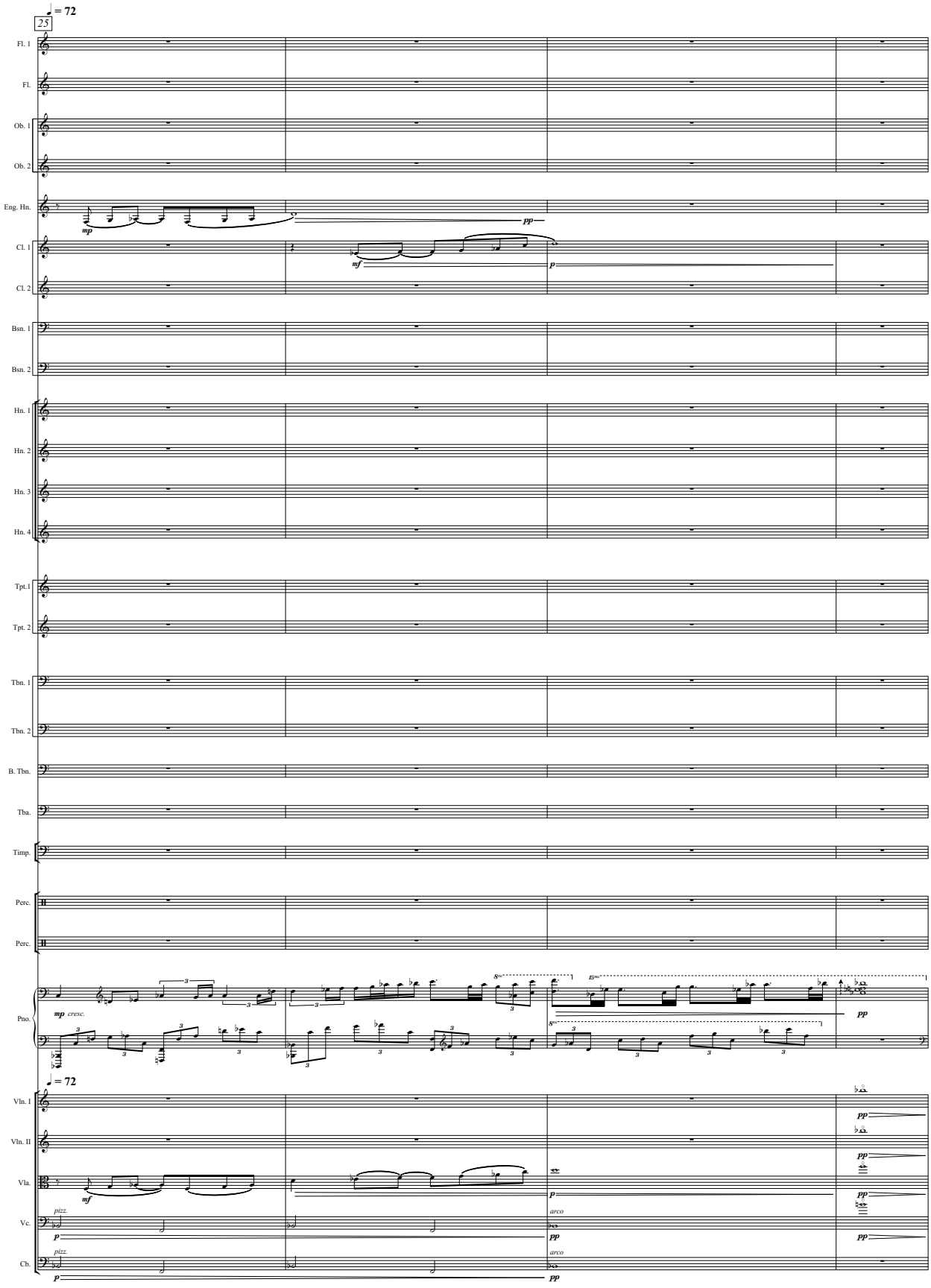
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
mf
♩ = 58
Vln. I
Vln. II
Vla.
Vc.
Cb.


♩ = 72
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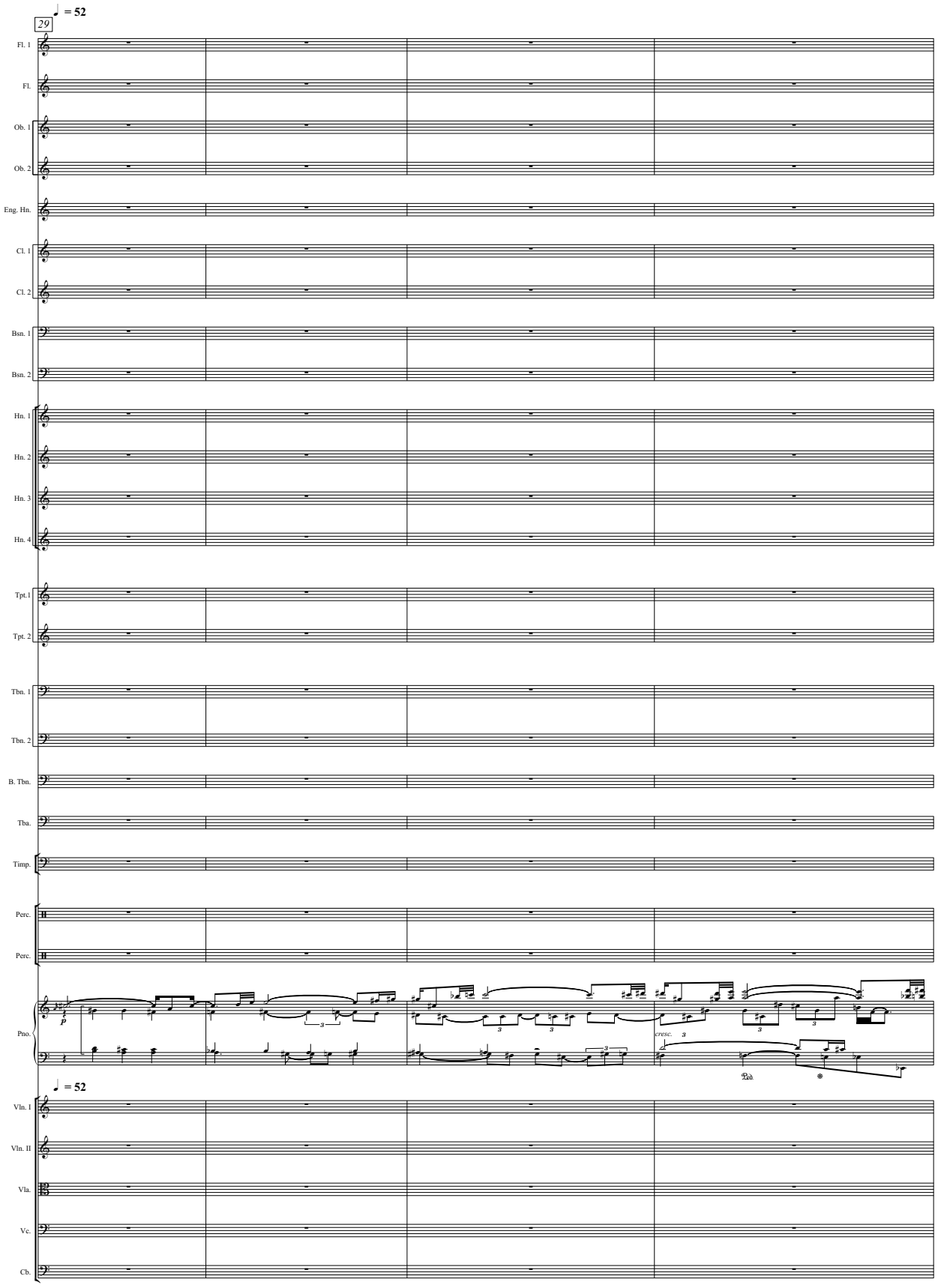
Fl.
Ob. 1
Ob. 2
Eng. Hn.
mp
pp
Cl. 1
Cl. 2
mf
p
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
mp cresc.
pp
♩ = 72
Vln. I
Vln. II
Vla.
mf
p
pp
pizz.
arco
Vc.
Cb.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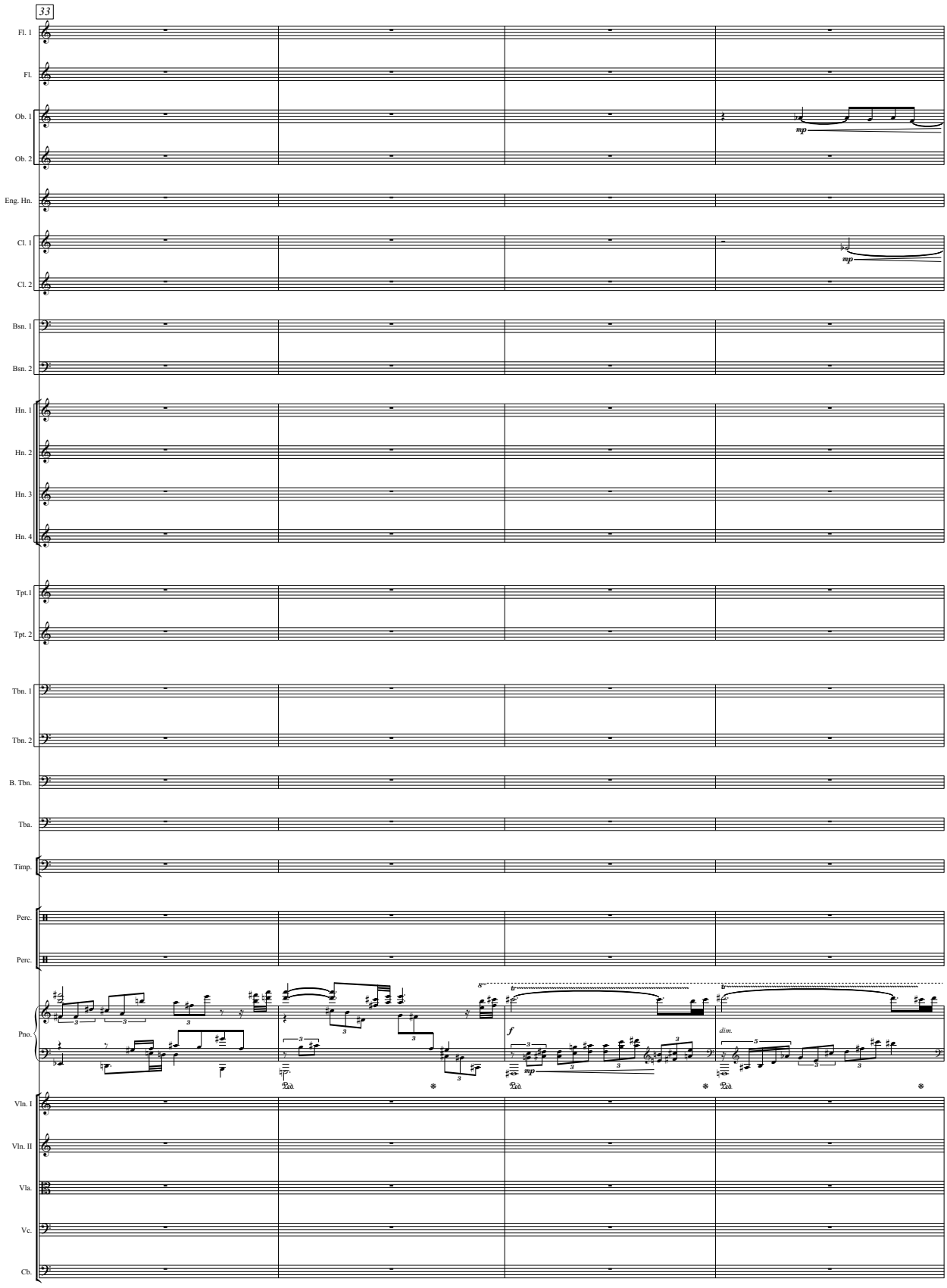
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
p
cresc.
Ped.
♩ = 52
Vln. I
Vln. II
Vla.
Vc.
Cb.


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.
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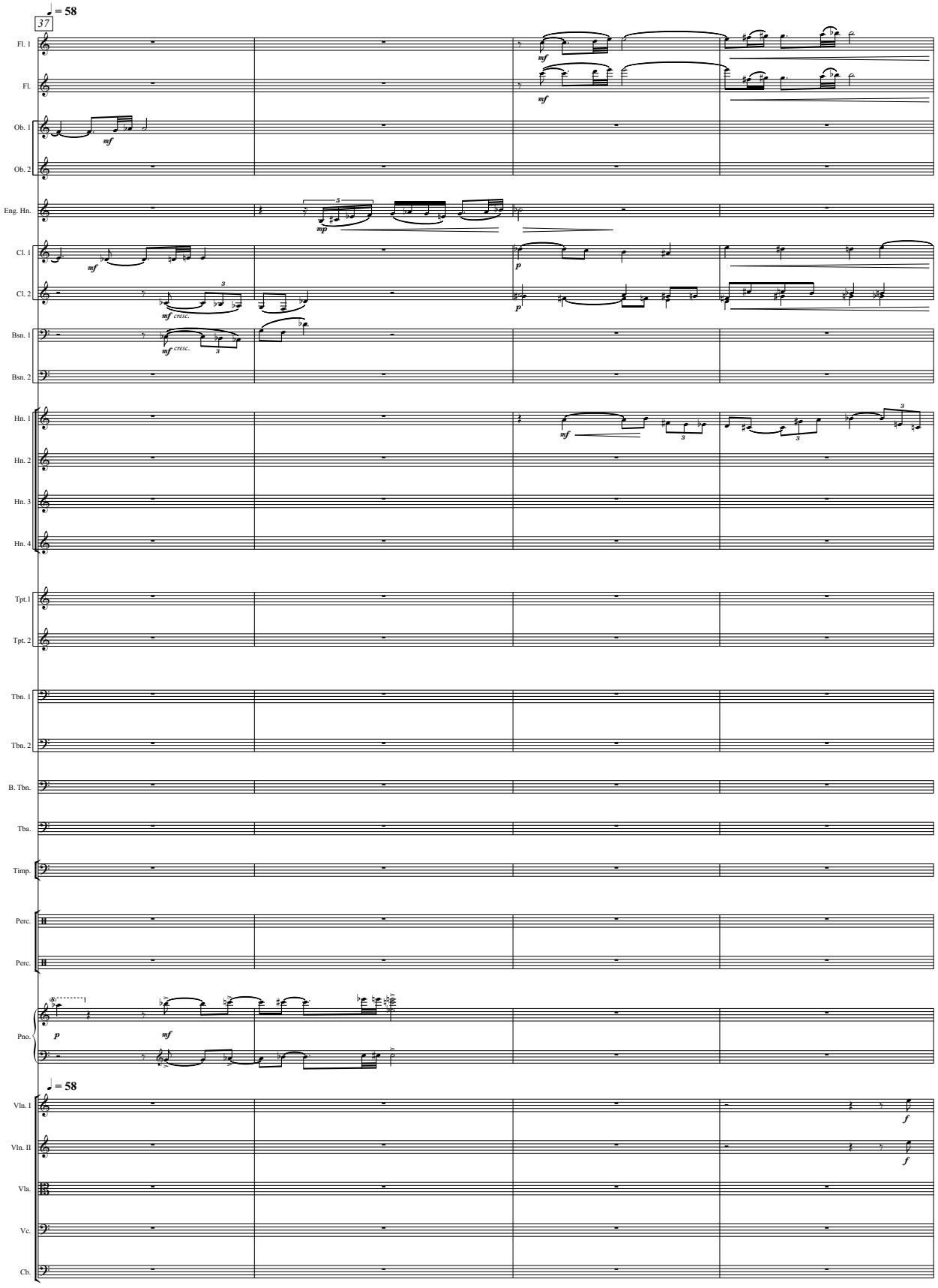
mp
f
mp
dim.


♩ = 58
37
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
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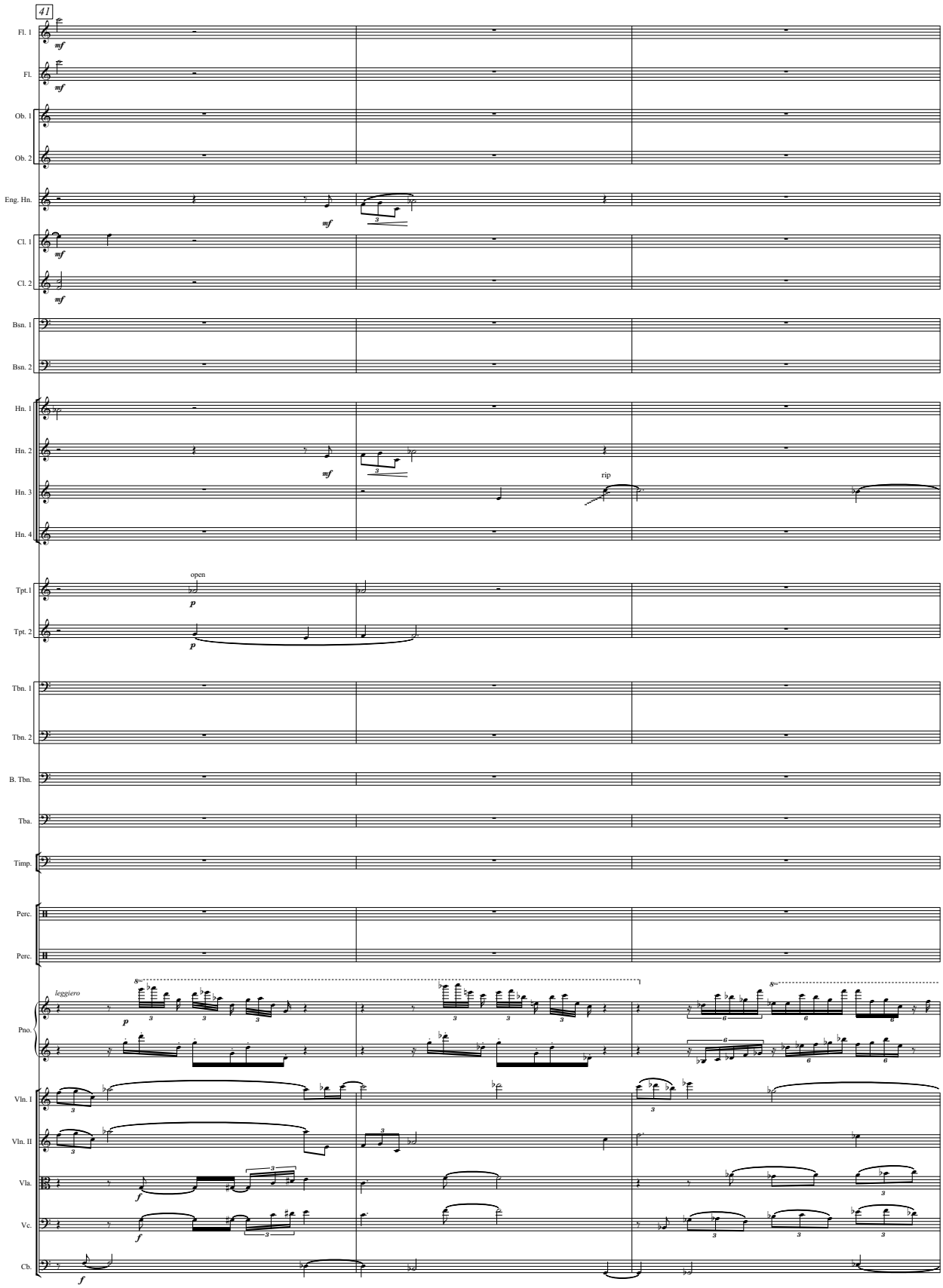
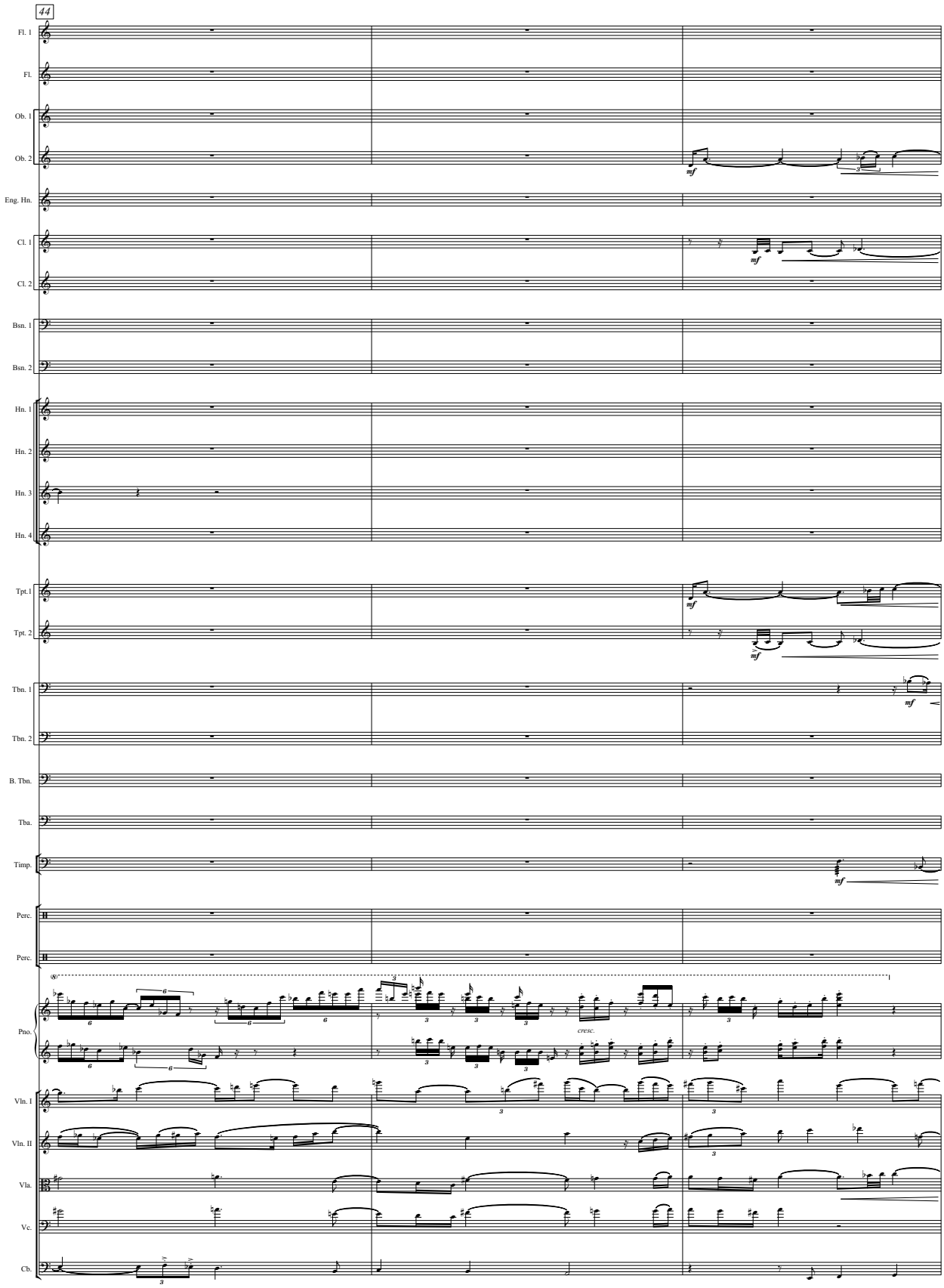
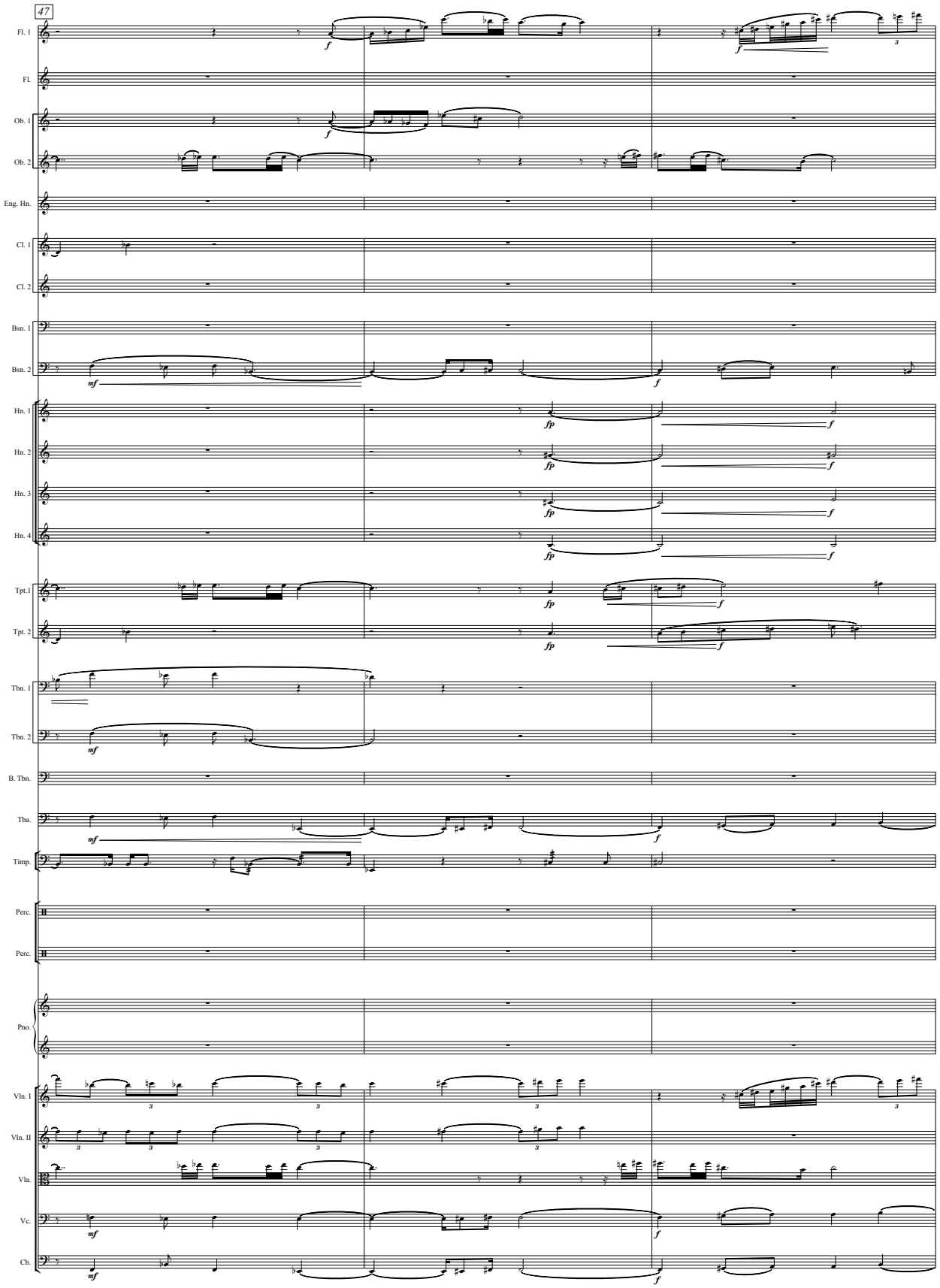
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
♩ = 58
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
f
mf cresc.


41
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
p
f
rip
open
leggiero


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.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
cresc.


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.
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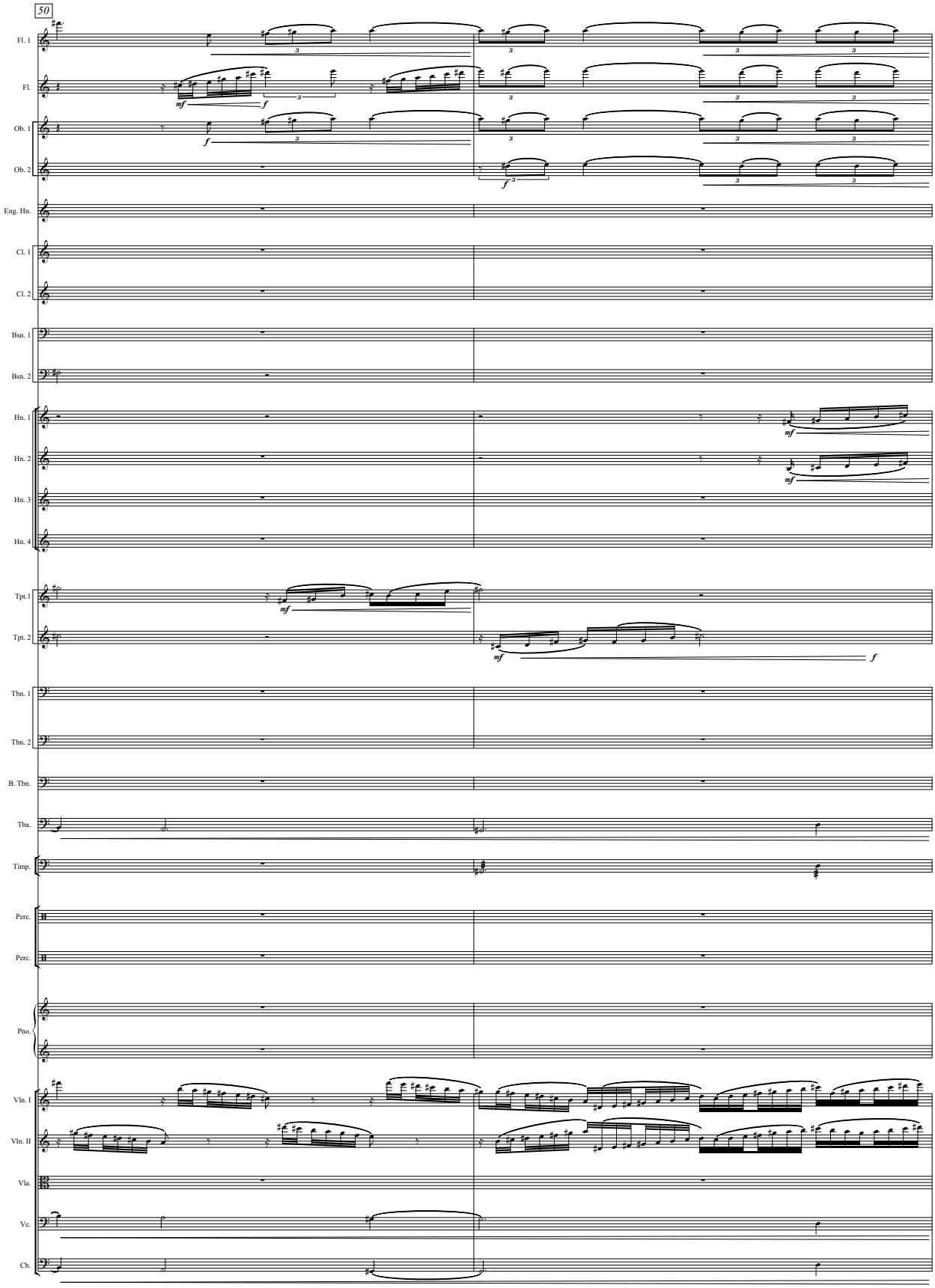
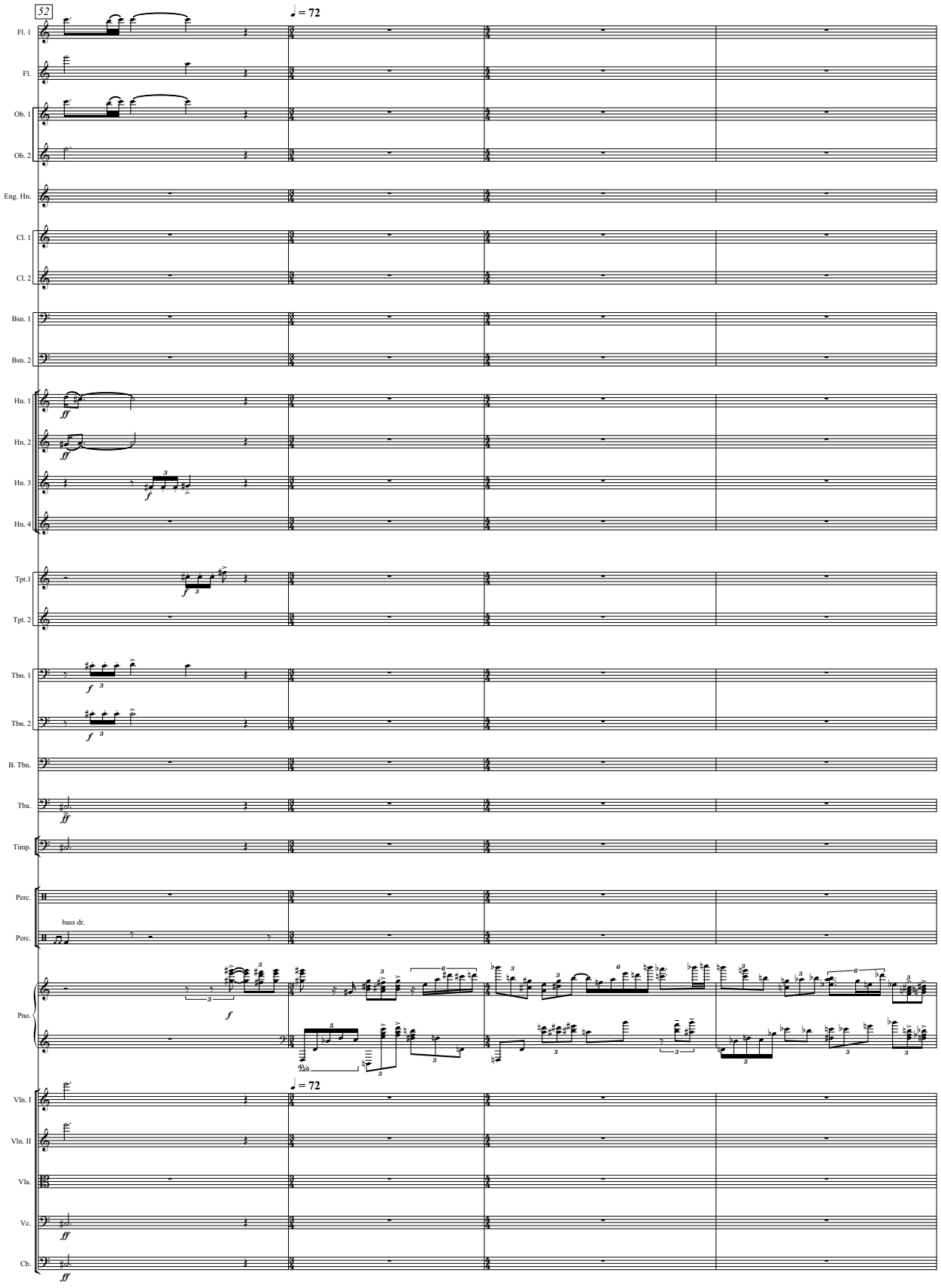
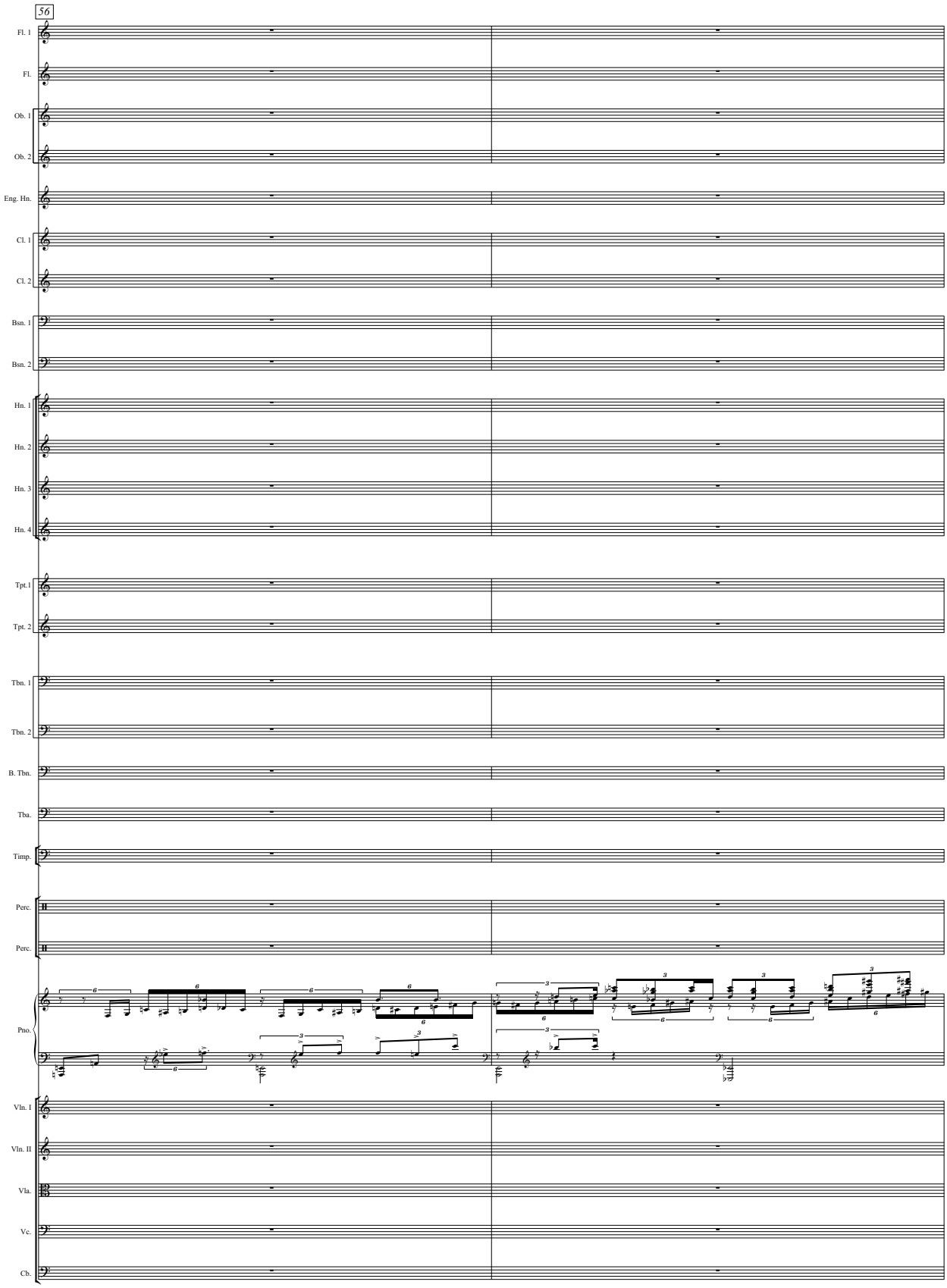
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


50
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.


52
♩ = 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.
Tba.
Timp.
Perc.
bass dr.
Perc.
Pno.
♩ = 72
Vln. I
Vln. II
Vla.
Vc.
Cb.


56
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.
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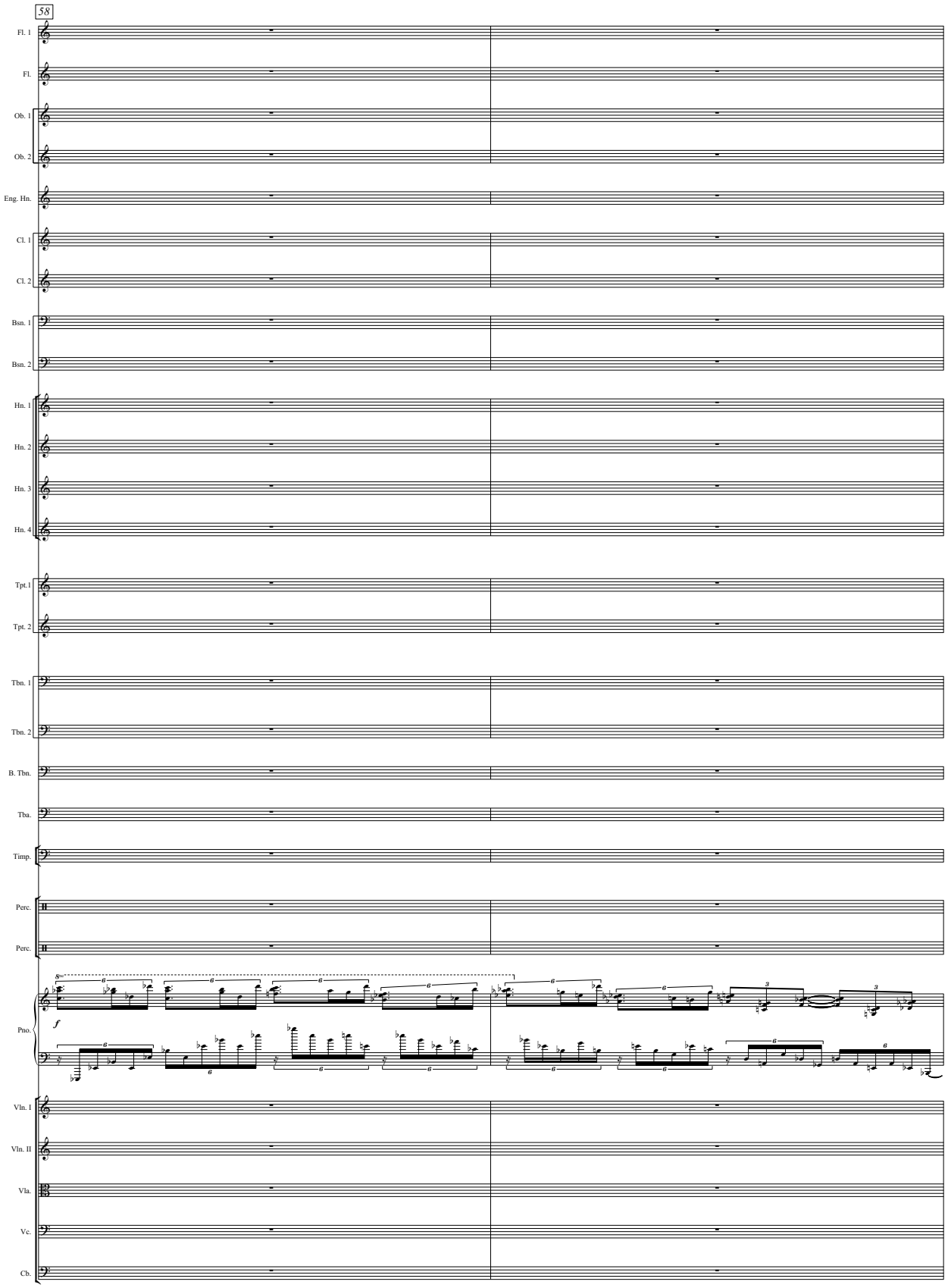
Vln. II
Vla.
Vc.
Cb.


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.
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Timp.
Perc.
Perc.
Pno.
f
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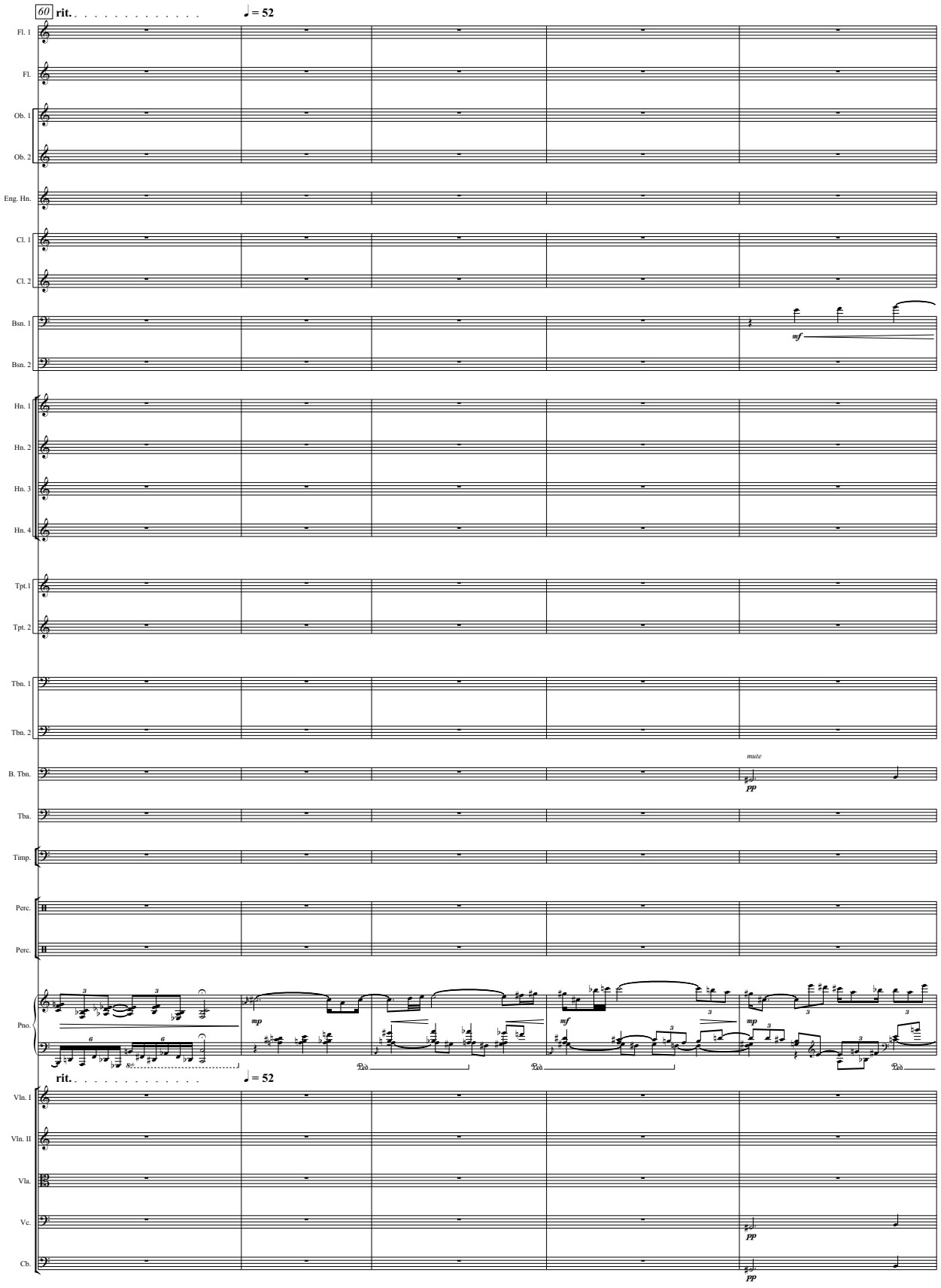
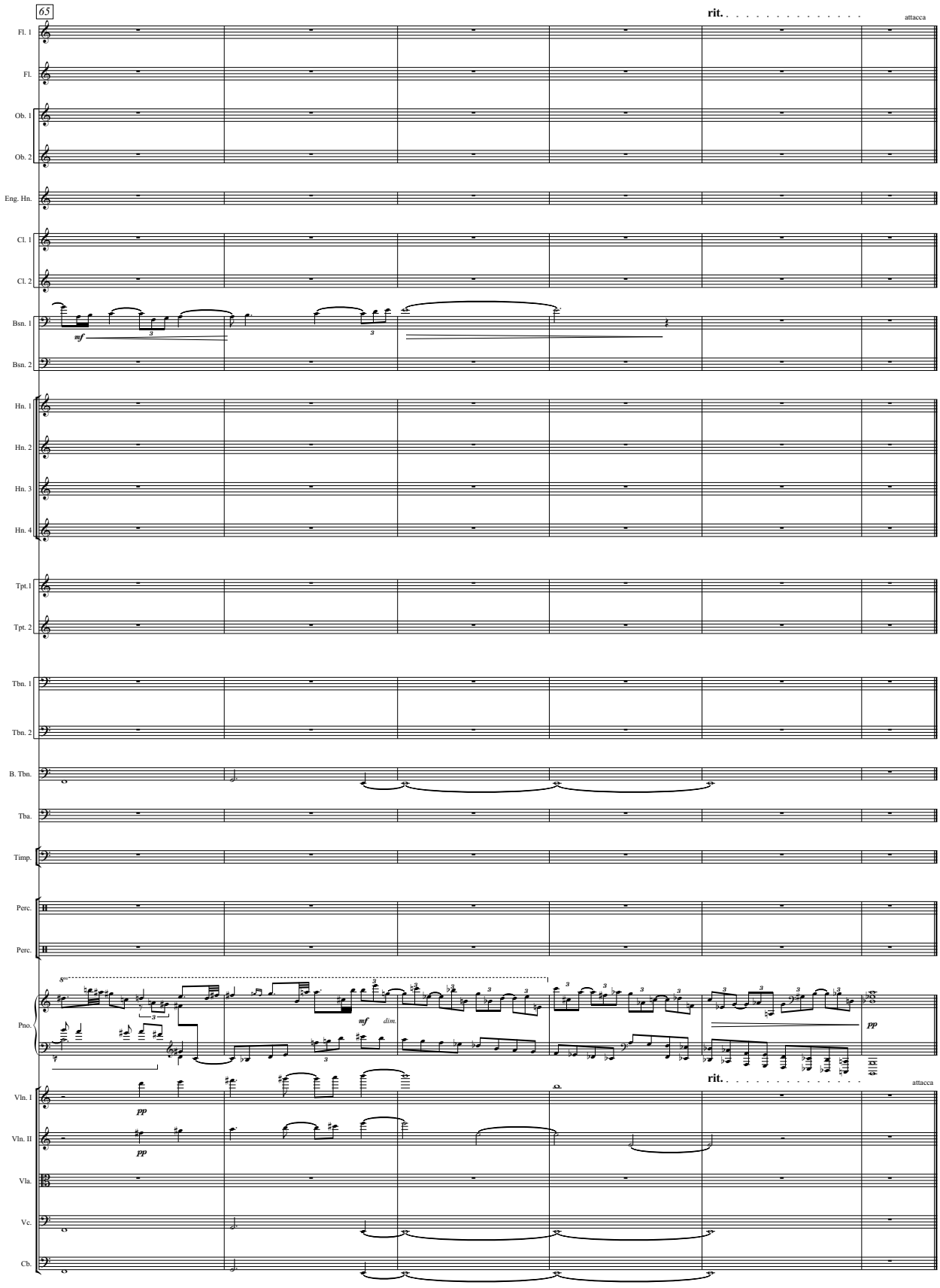
Vln. II
Vla.
Vc.
Cb.


60 rit.
♩ = 52
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
mf
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
mute
pp
Tba.
Timp.
Perc.
Perc.
Pno.
mp
mf
mp
rit.
♩ = 52
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp


65
rit.
attacca
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.
mf
dim.
pp
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attacca
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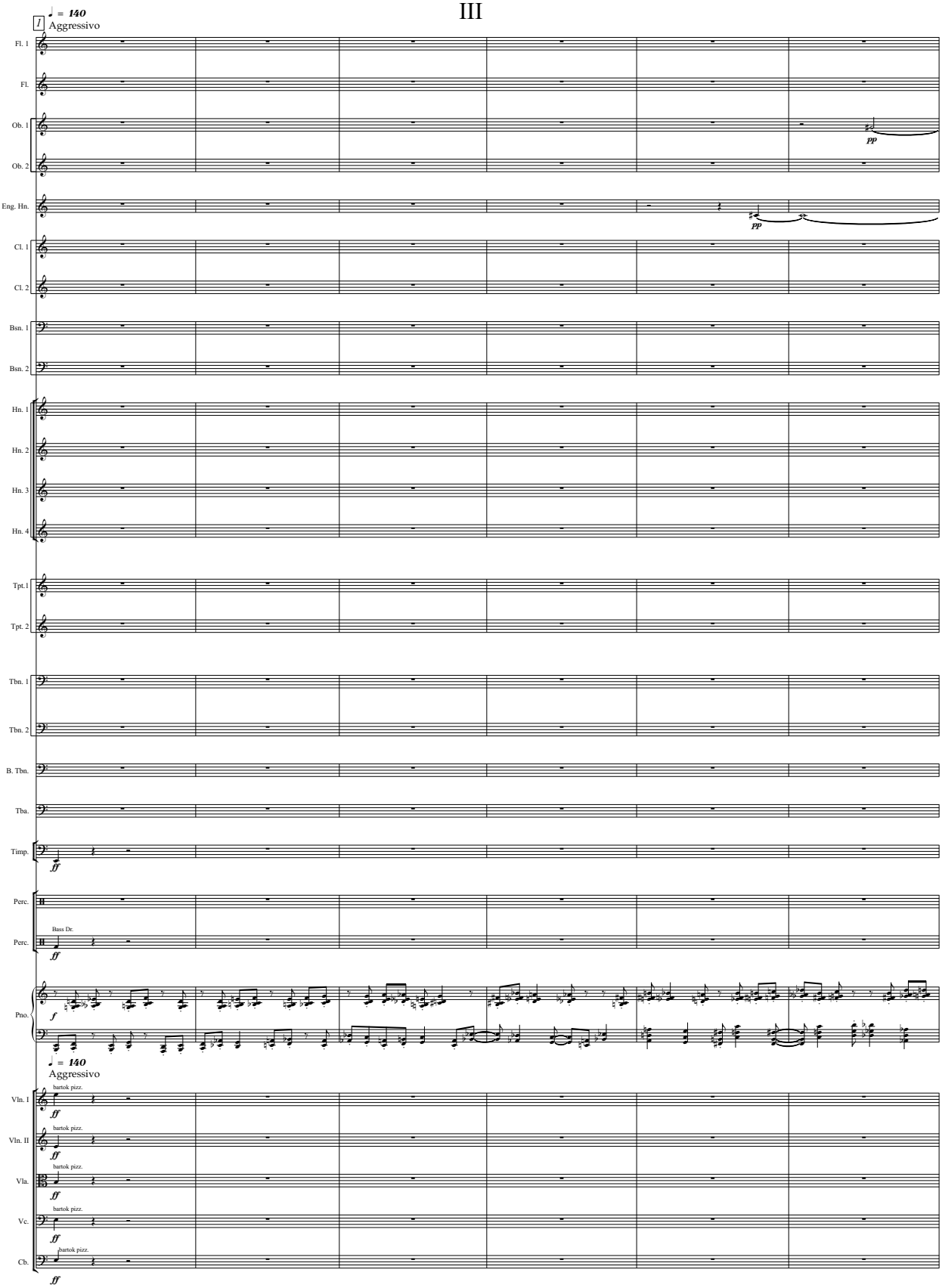
Vln. II
Vla.
Vc.
Cb.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Aggressivo
1
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Fl.
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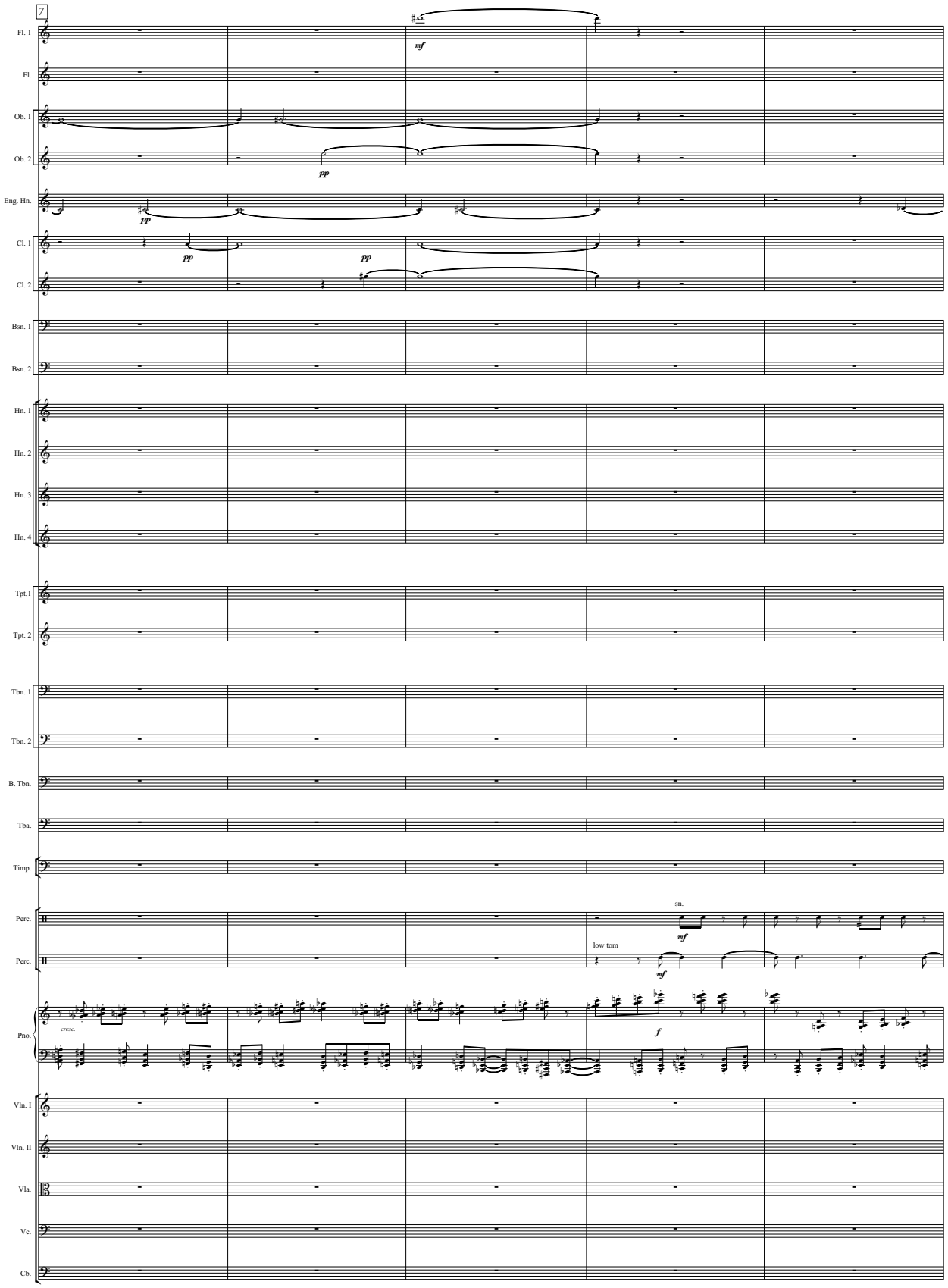
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Bass Dr.
Pno.
pp
ff
f
♩ = 140
Aggressivo
Vln. I
Vln. II
Vla.
Vc.
Cb.
bartok pizz.


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.
mf
pp
pp
pp
pp
sn.
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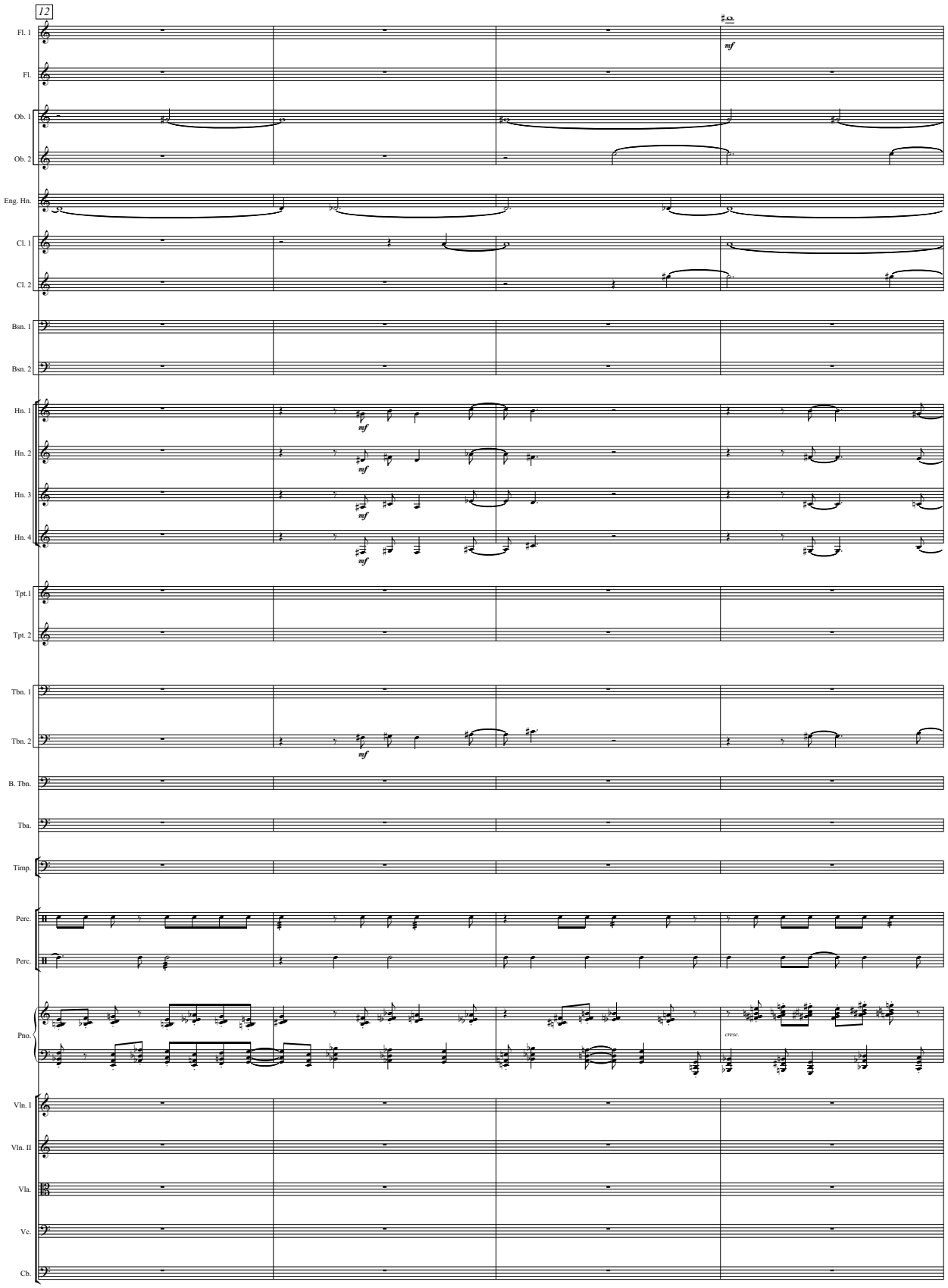
low tom
mf
cresc.
f


12
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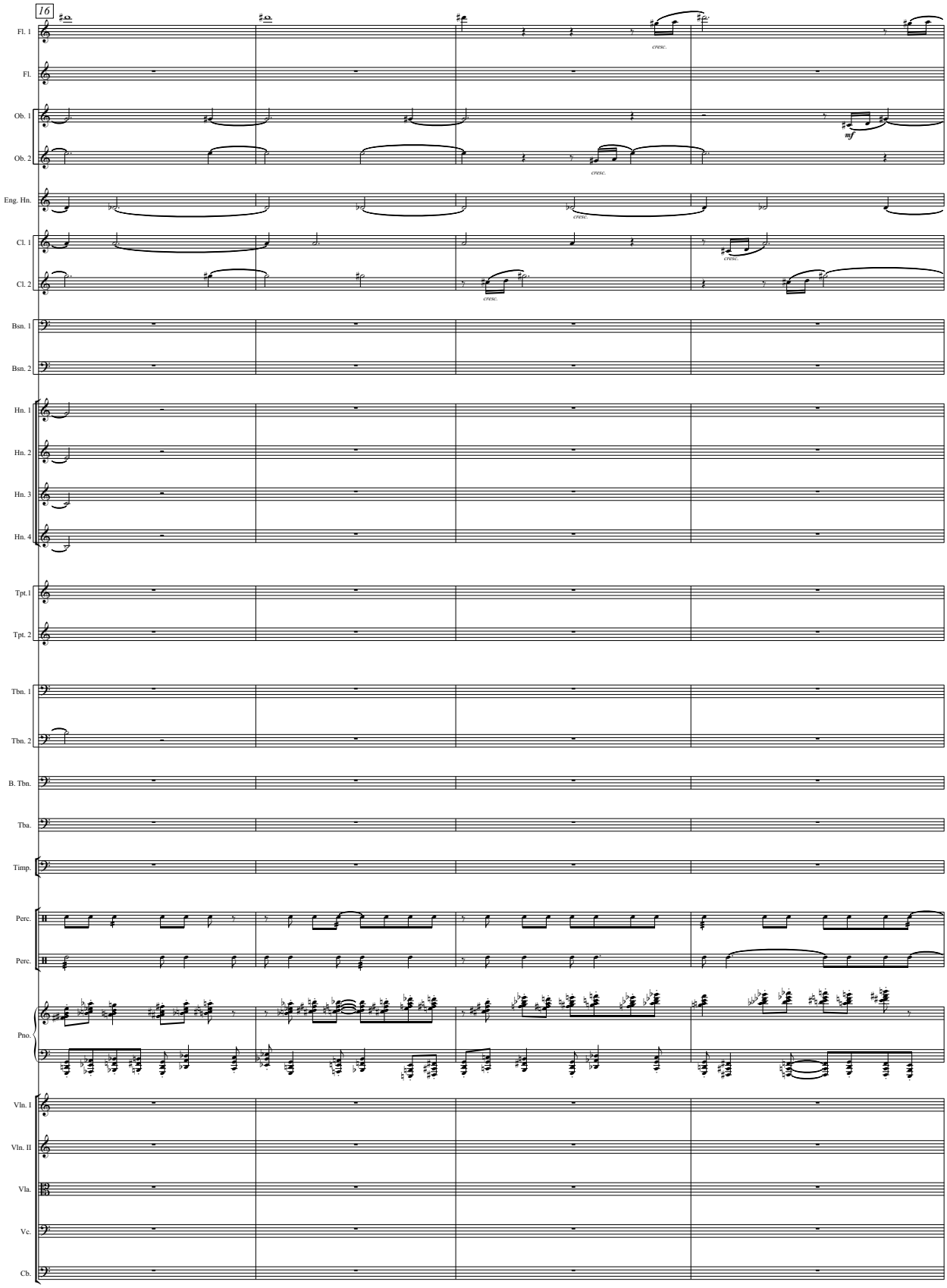
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
cresc.


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.
Tba.
Timp.
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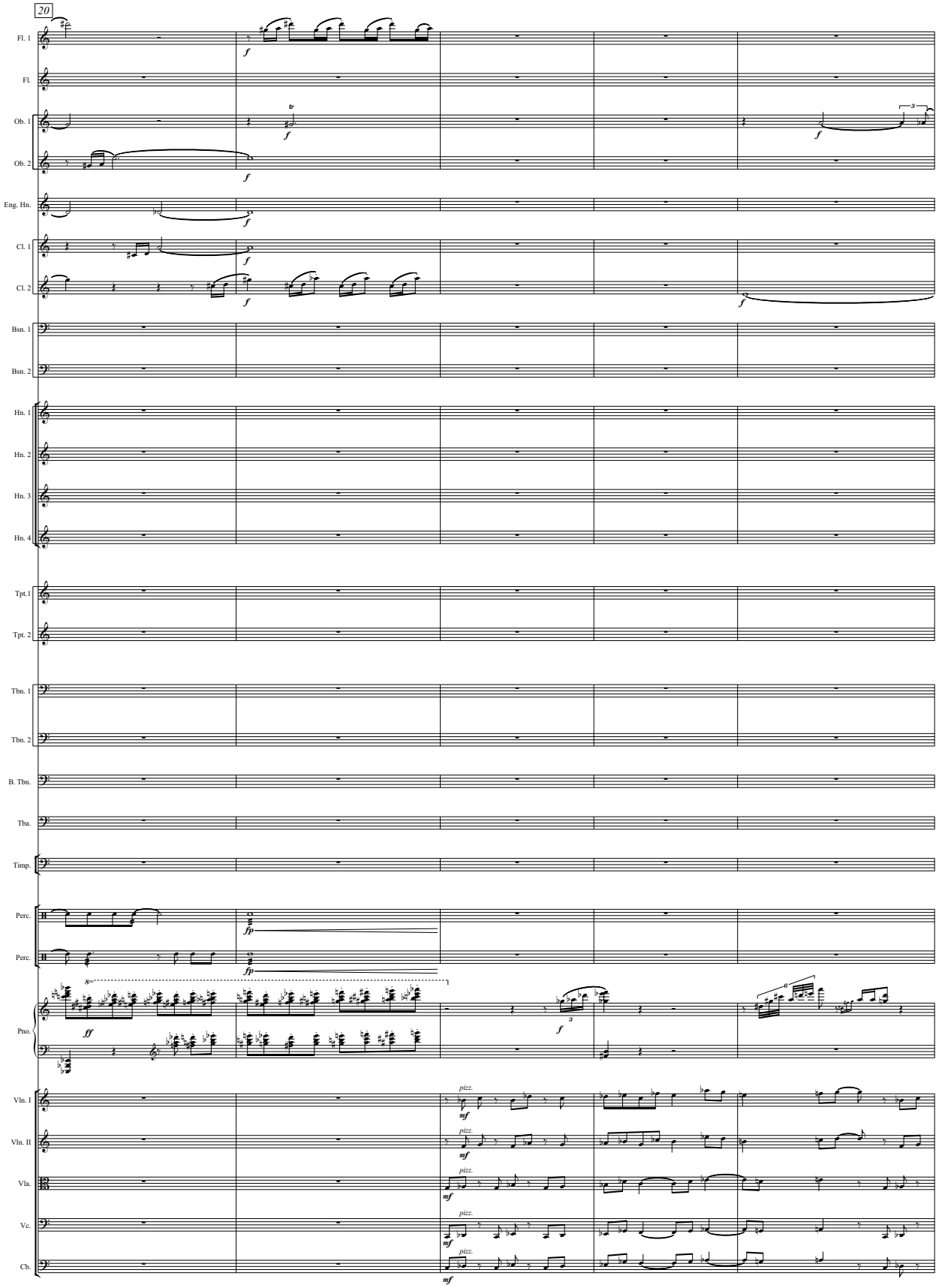
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
mf


20
Fl. 1
Fl.
Ob. 1
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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
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Perc.
Perc.
Pno.
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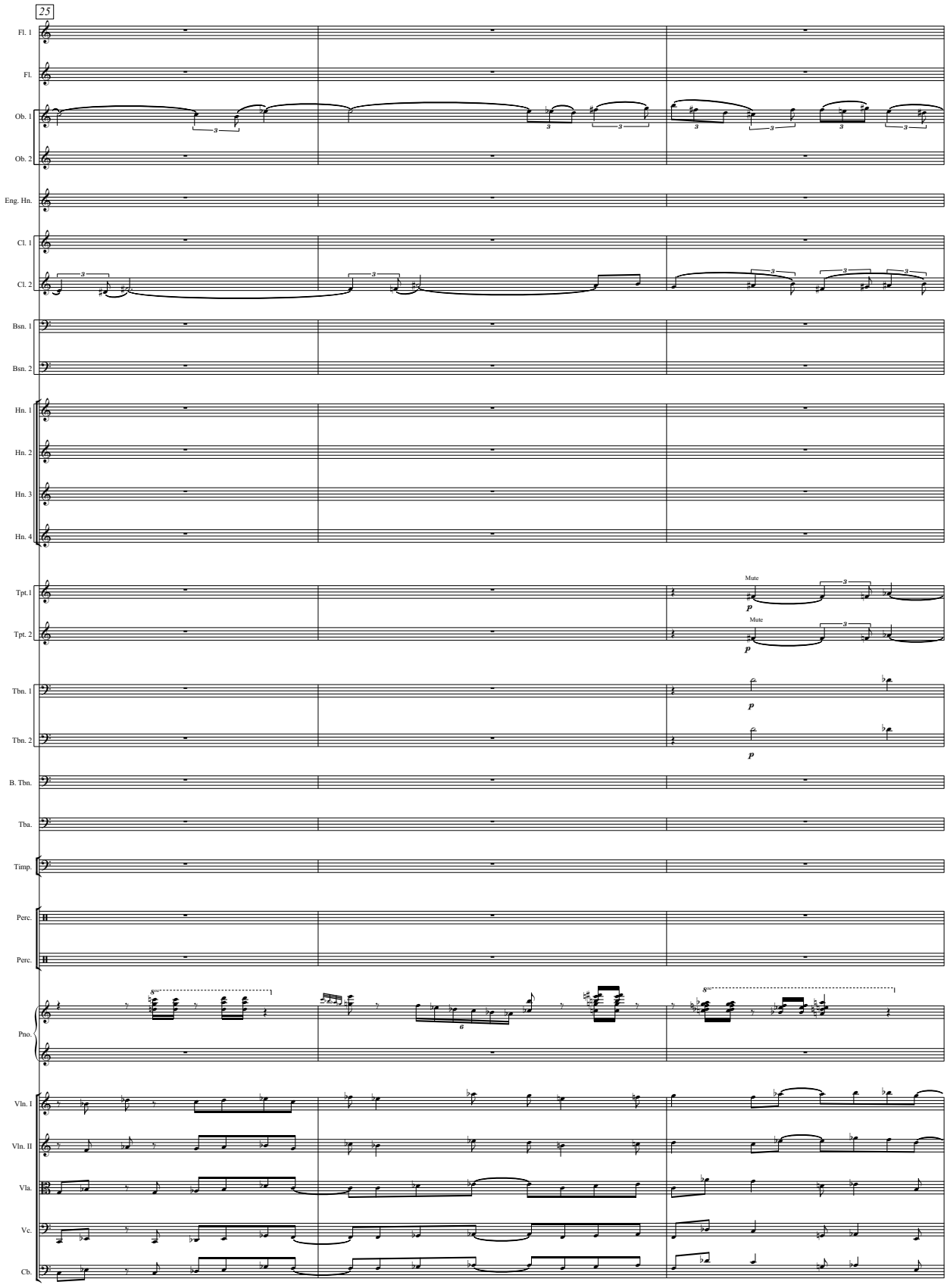
Vla.
Vc.
Cb.


25
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
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Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Mute
p
Mute
p
Tbn. 1
Tbn. 2
p
p
B. Tbn.
Tba.
Timp.
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Perc.
Pno.
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Vln. II
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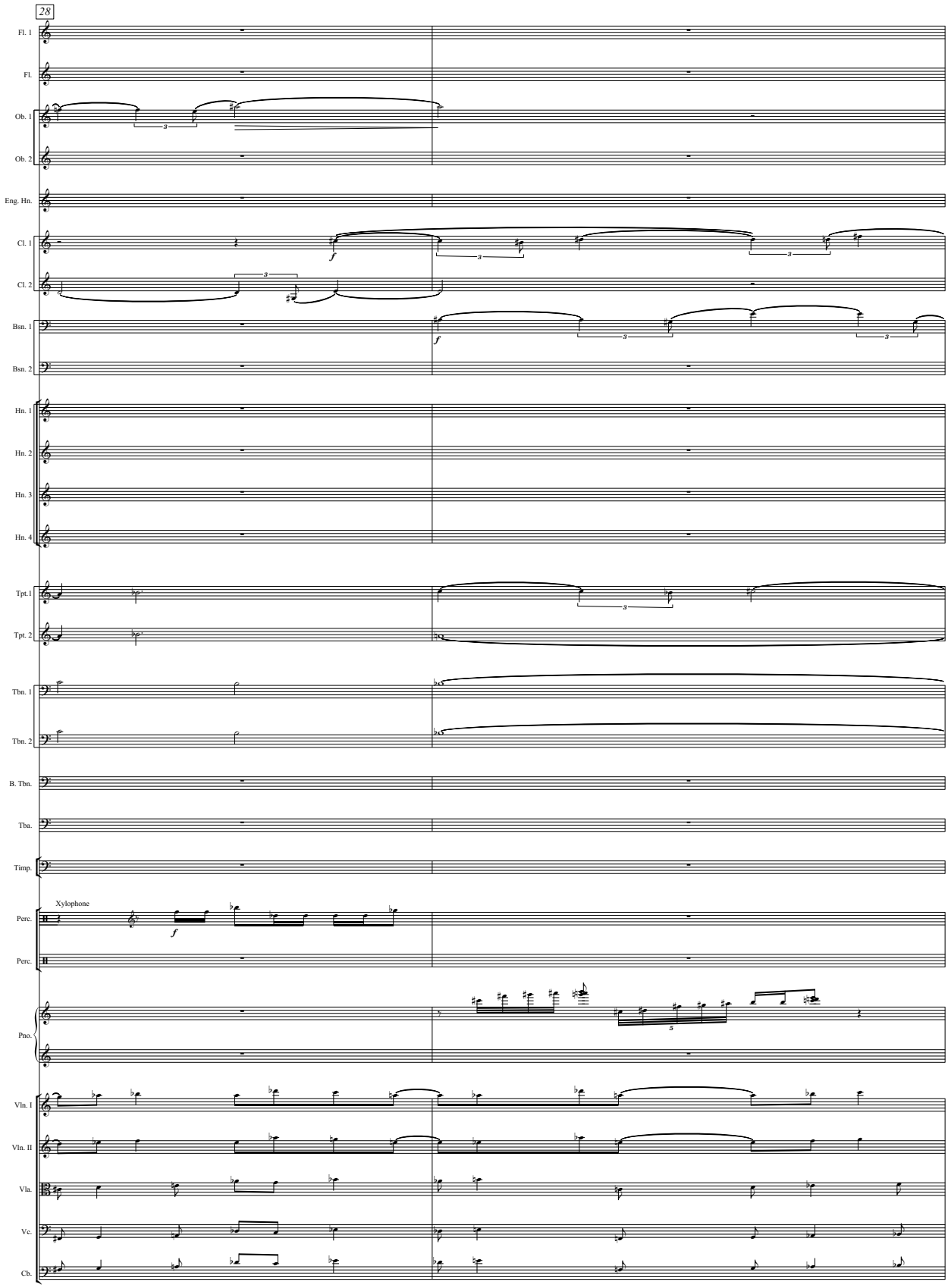
Vc.
Cb.


28
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
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Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
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Perc.
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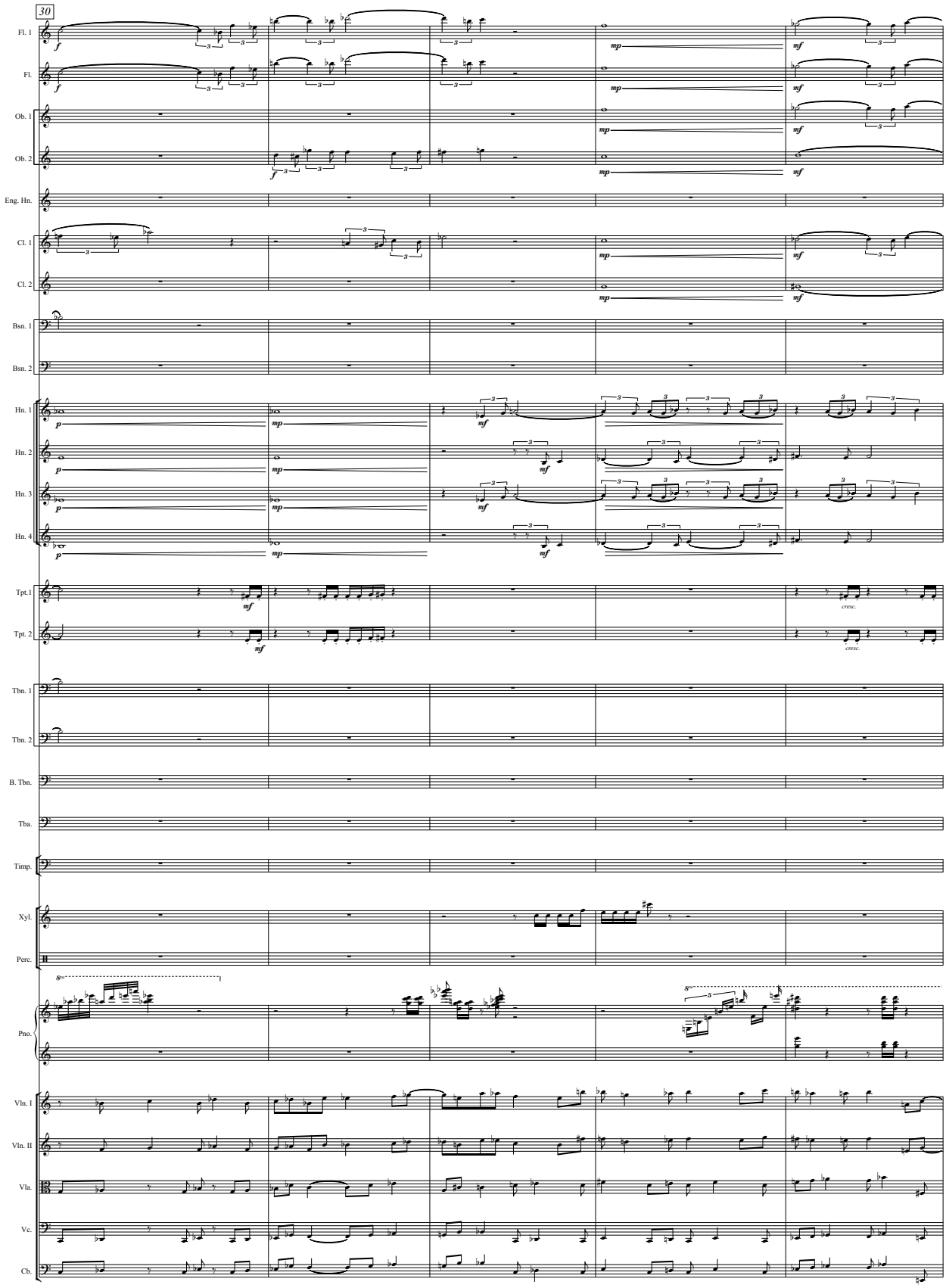
Vc.
Cb.


30
Fl. 1
Fl.
Ob. 1
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Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
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Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
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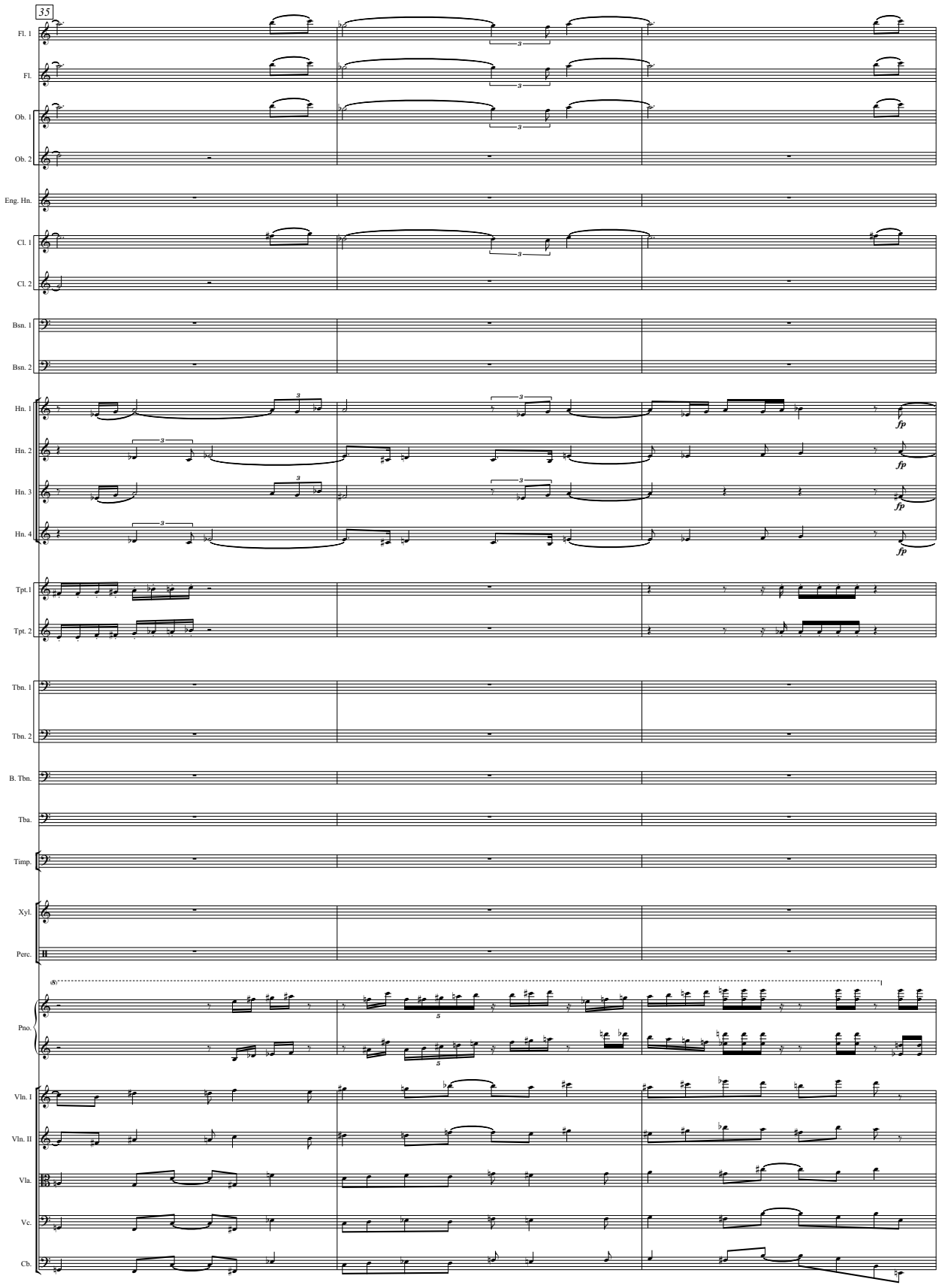
Cb.


35
Fl. 1
Fl.
Ob. 1
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Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
fp
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
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Xyl.
Perc.
Pno.
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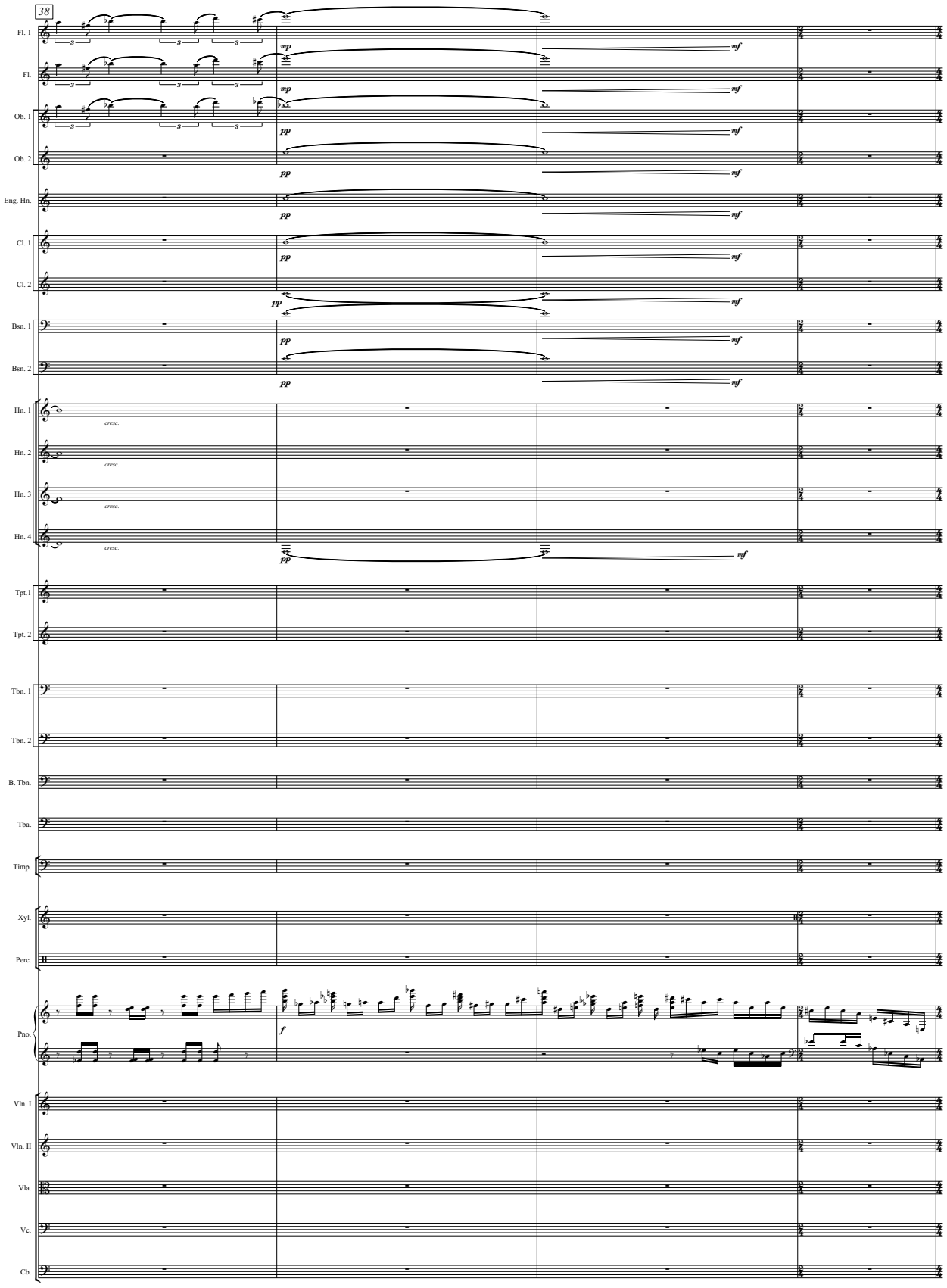
Cb.


38
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Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
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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.
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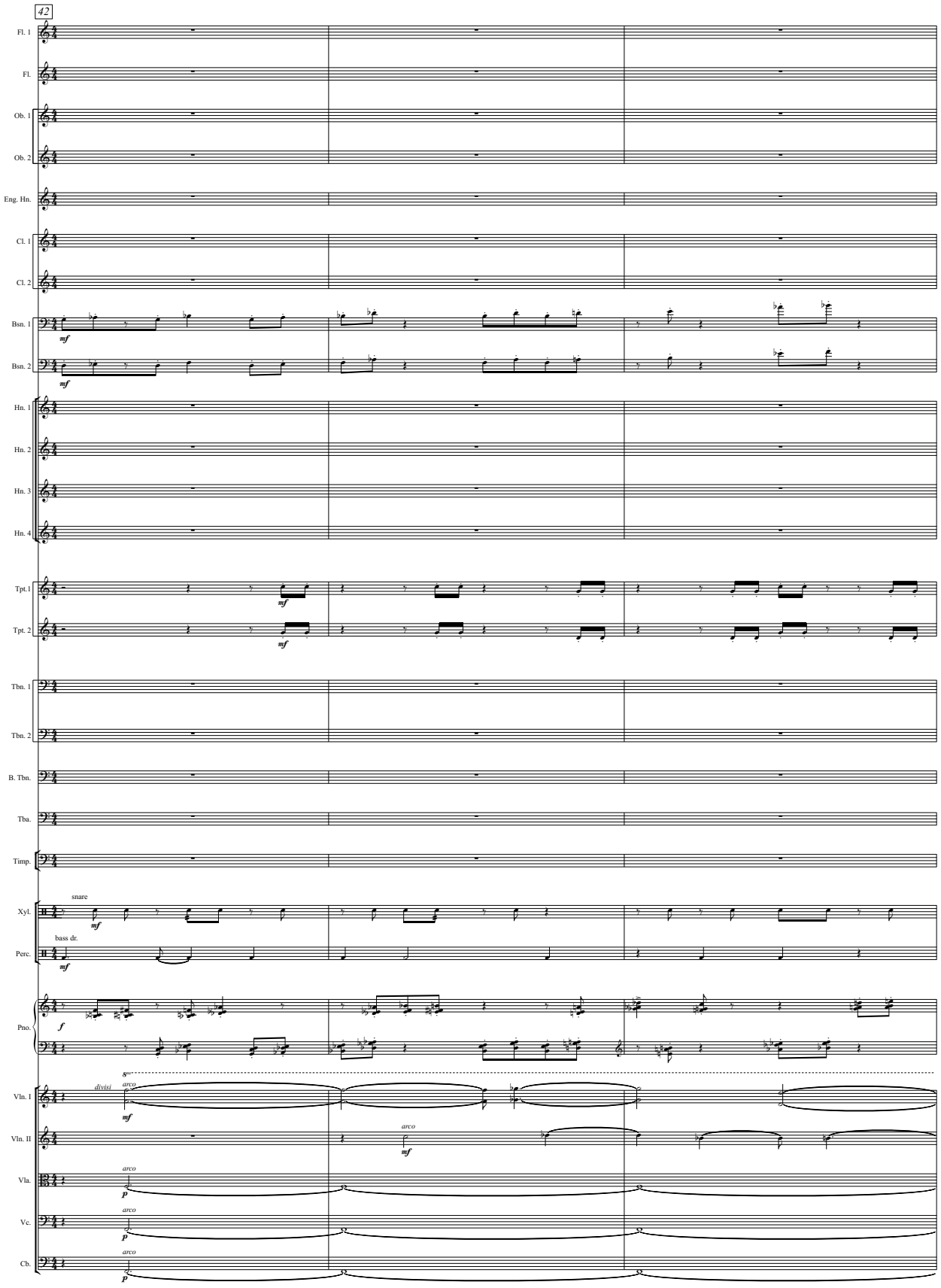
mf
cresc.
f


42
Fl. 1
Fl.
Ob. 1
Ob. 2
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Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
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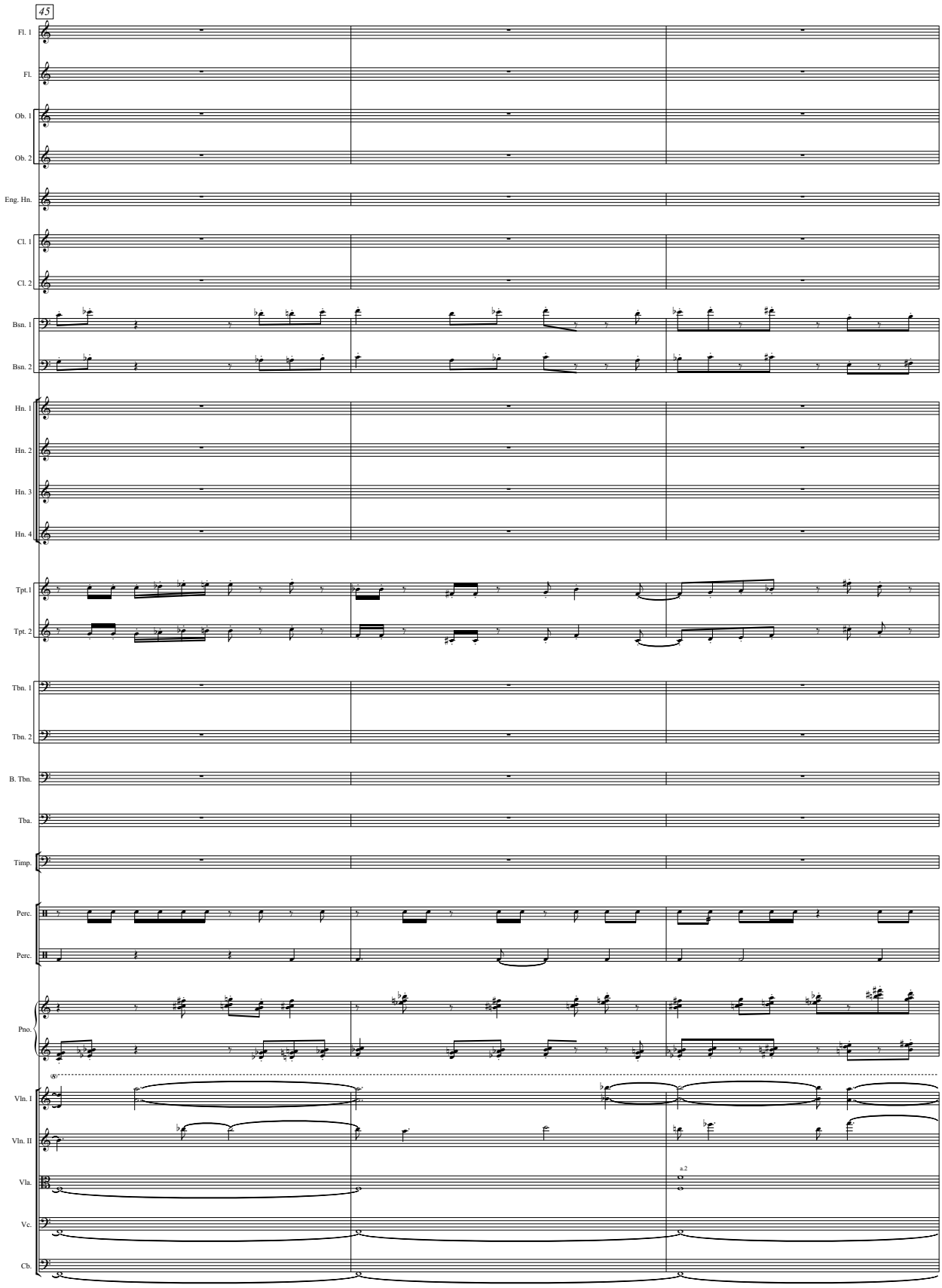
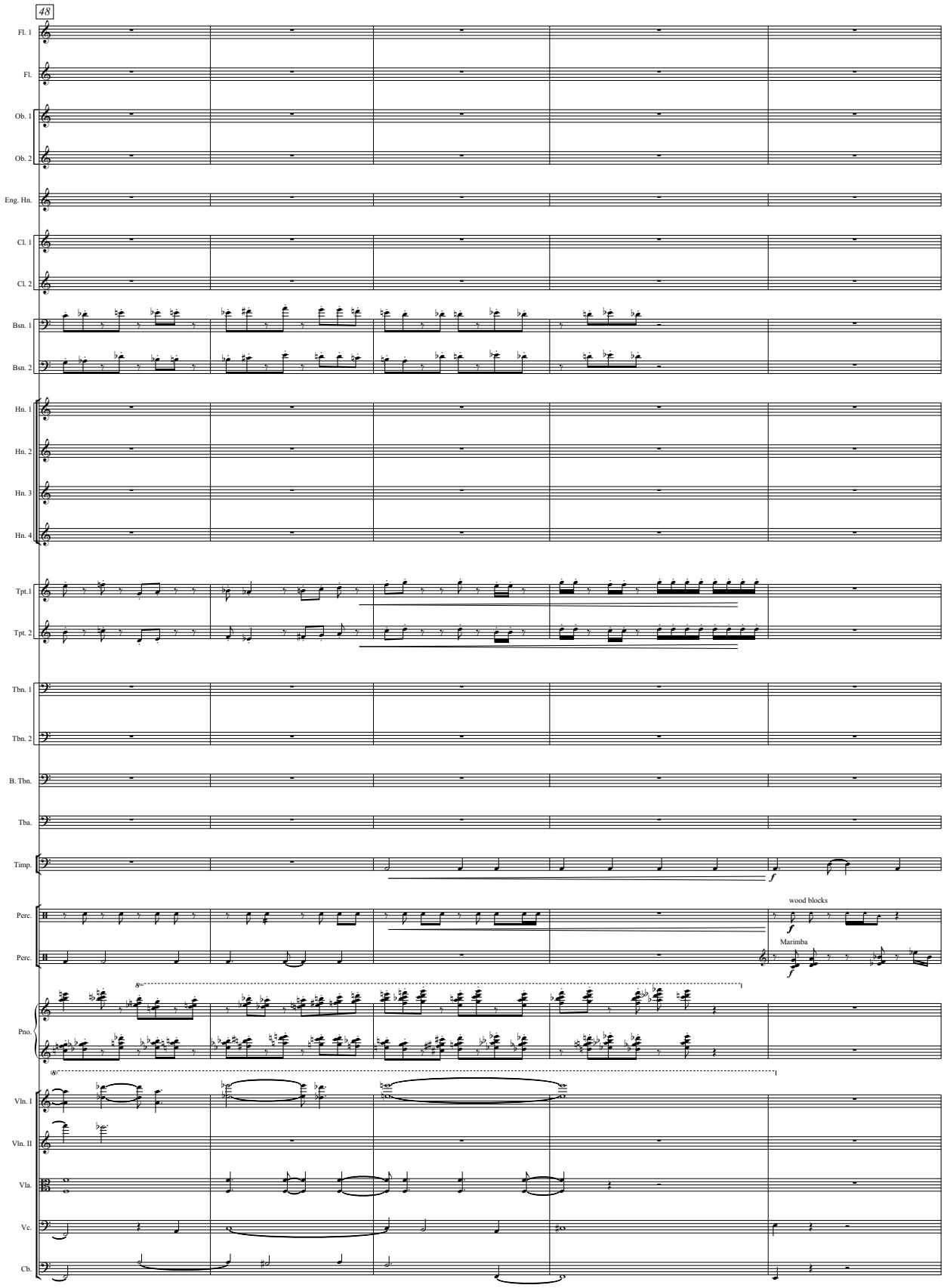
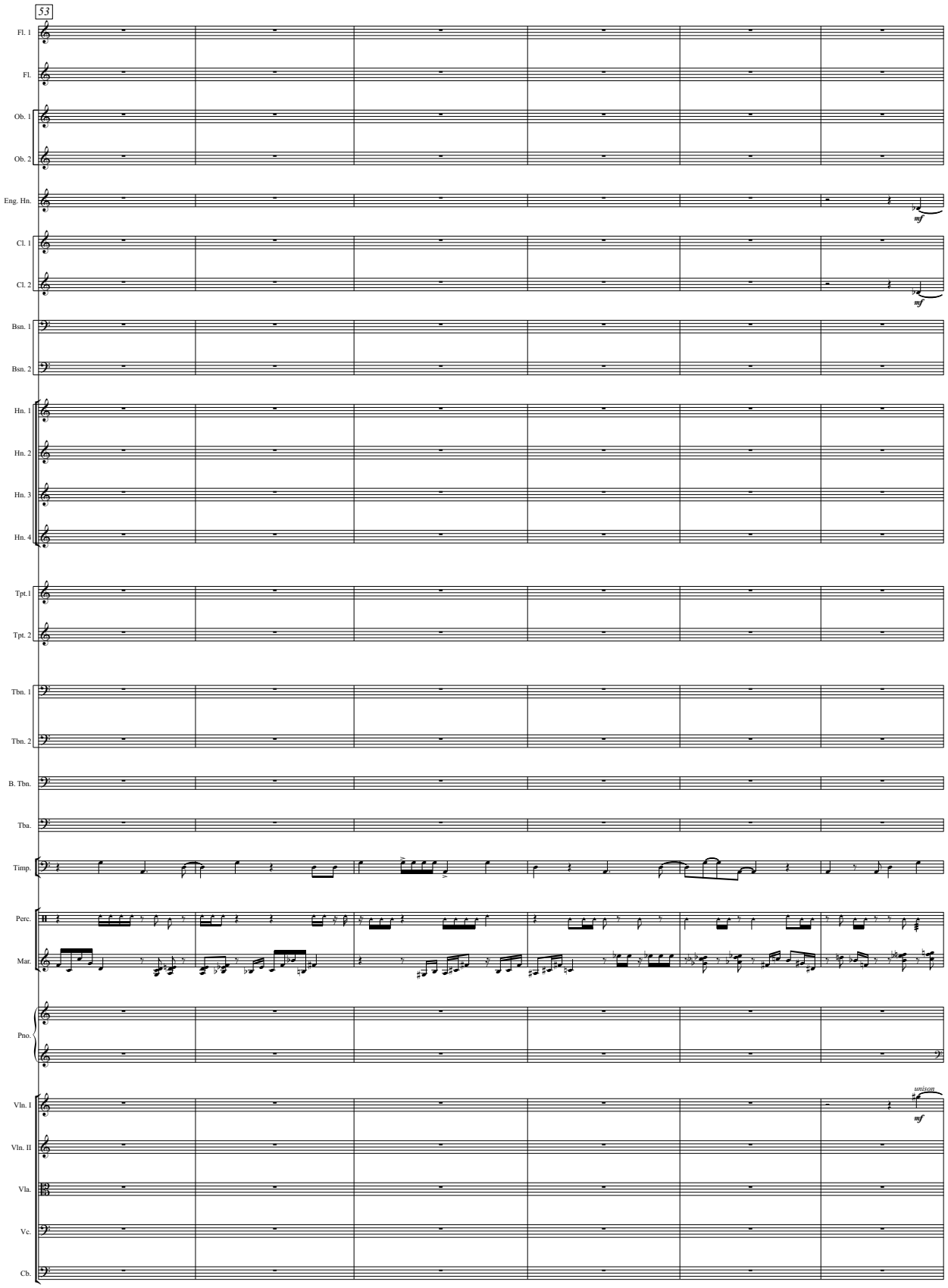
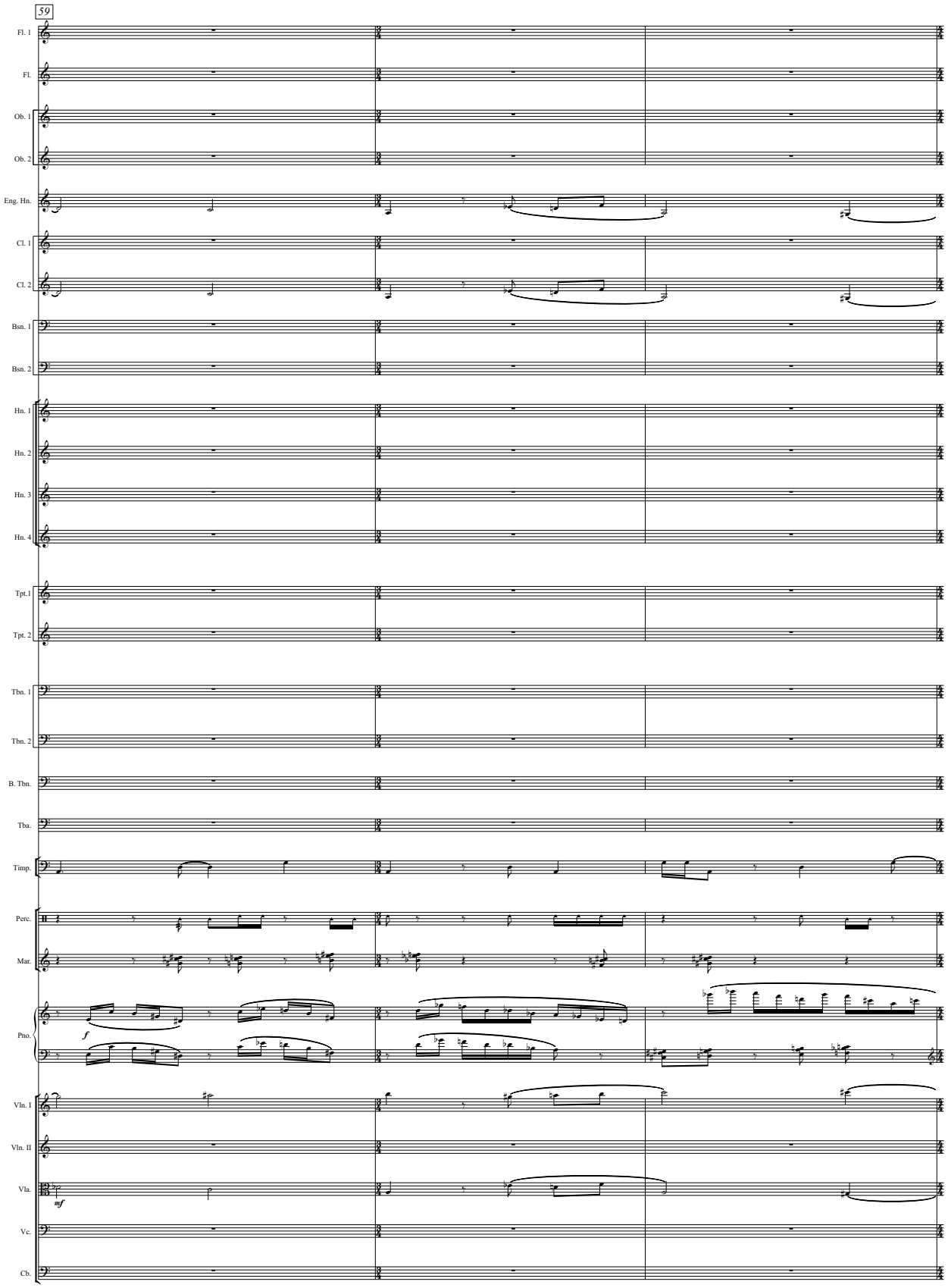
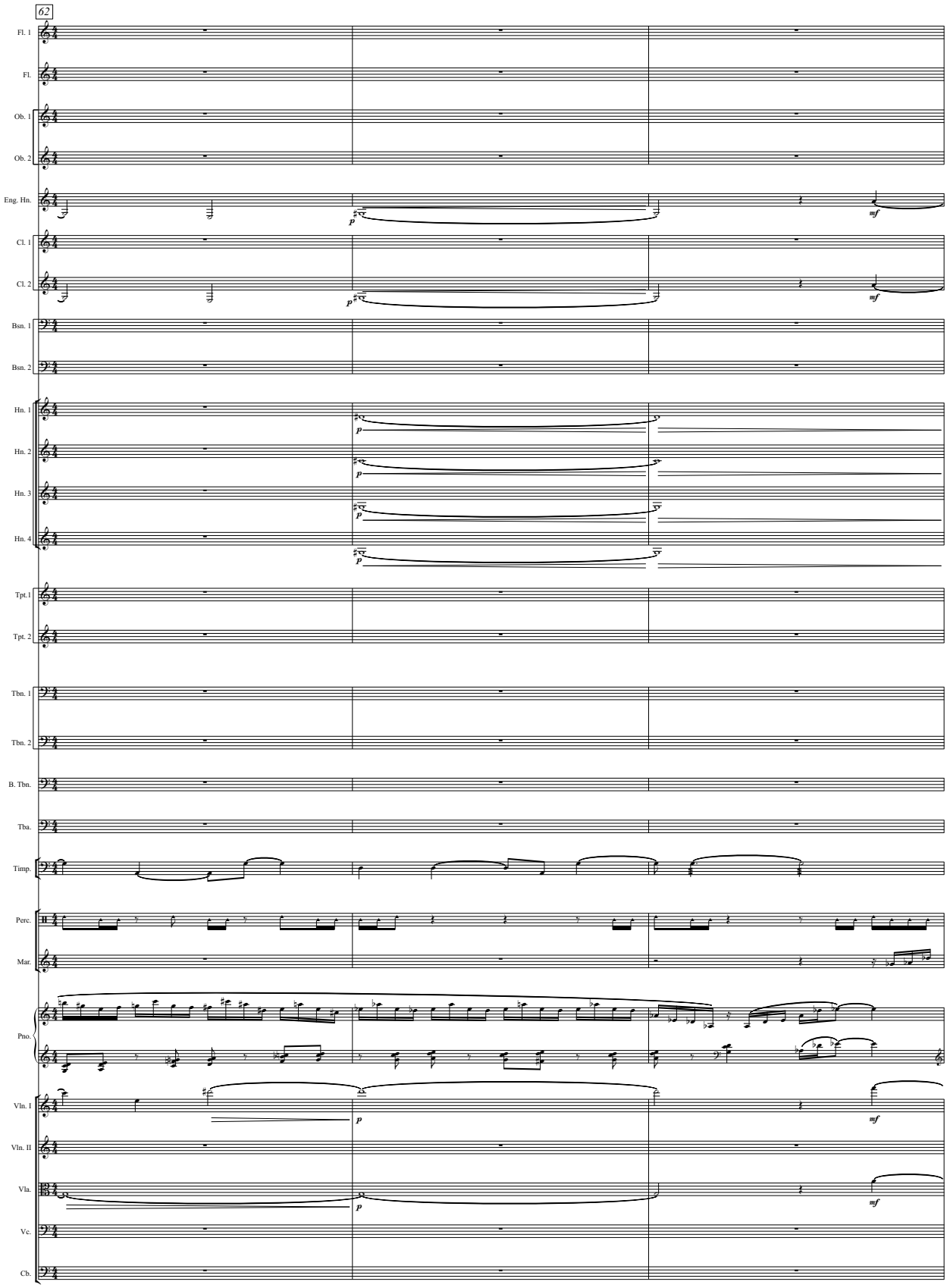
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
snare
Xyl.
bass dr.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
p
divisi
arco

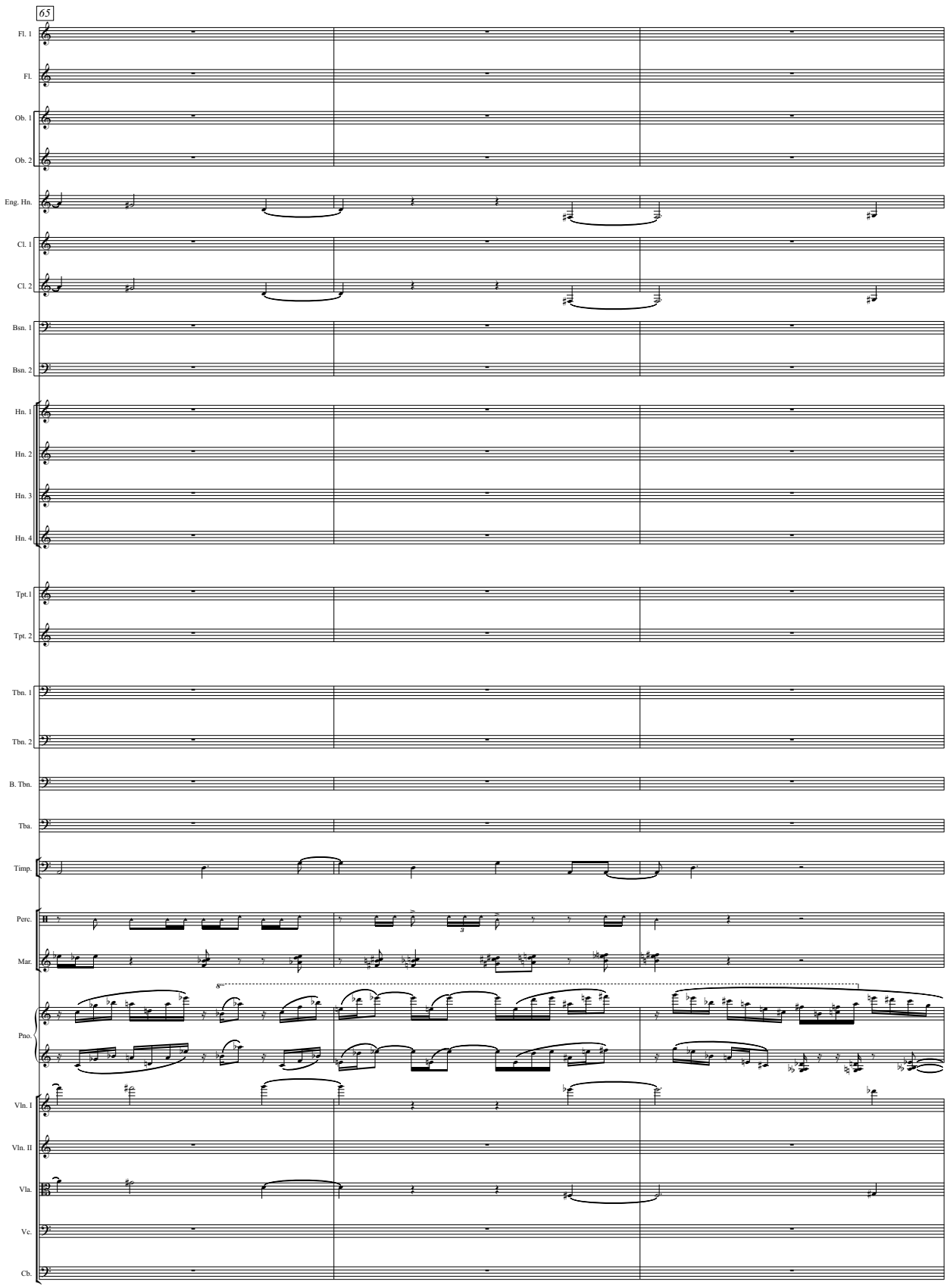

45
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2

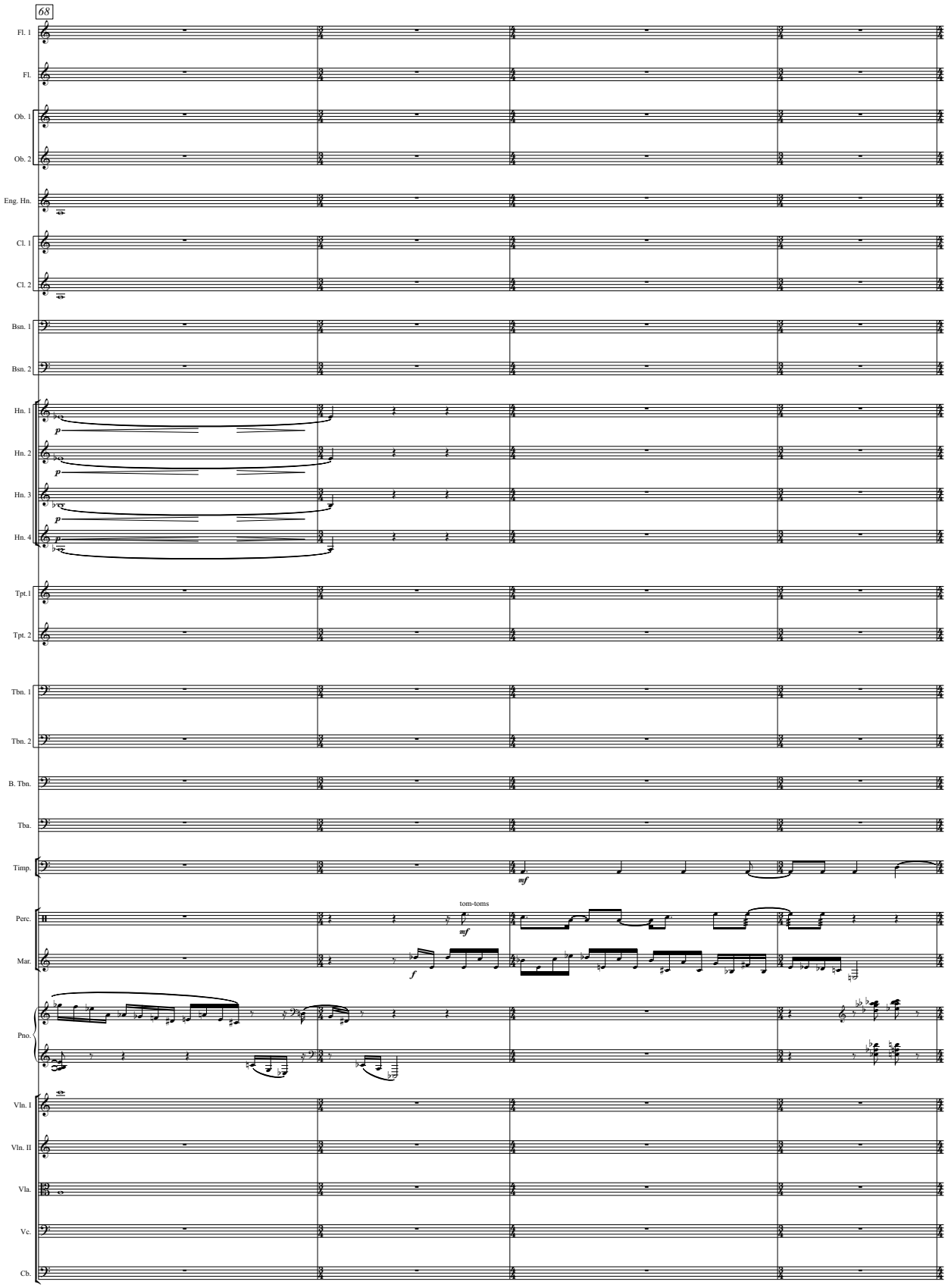

48
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
wood blocks
Marimba
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

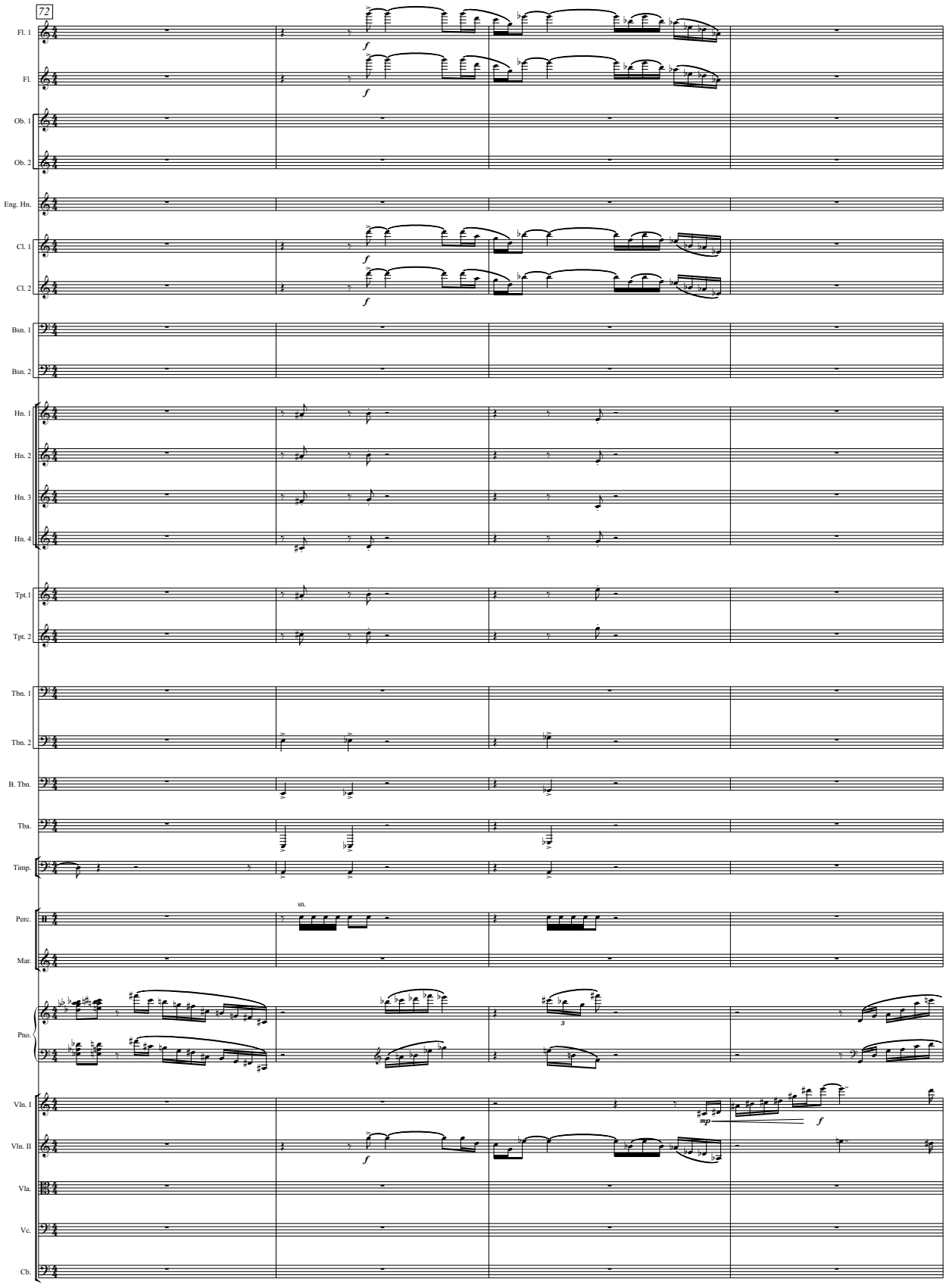

53
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
mf
Cl. 1
Cl. 2
mf
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Pno.
Vln. I
unicon
mf
Vln. II
Vla.
Vc.
Cb.

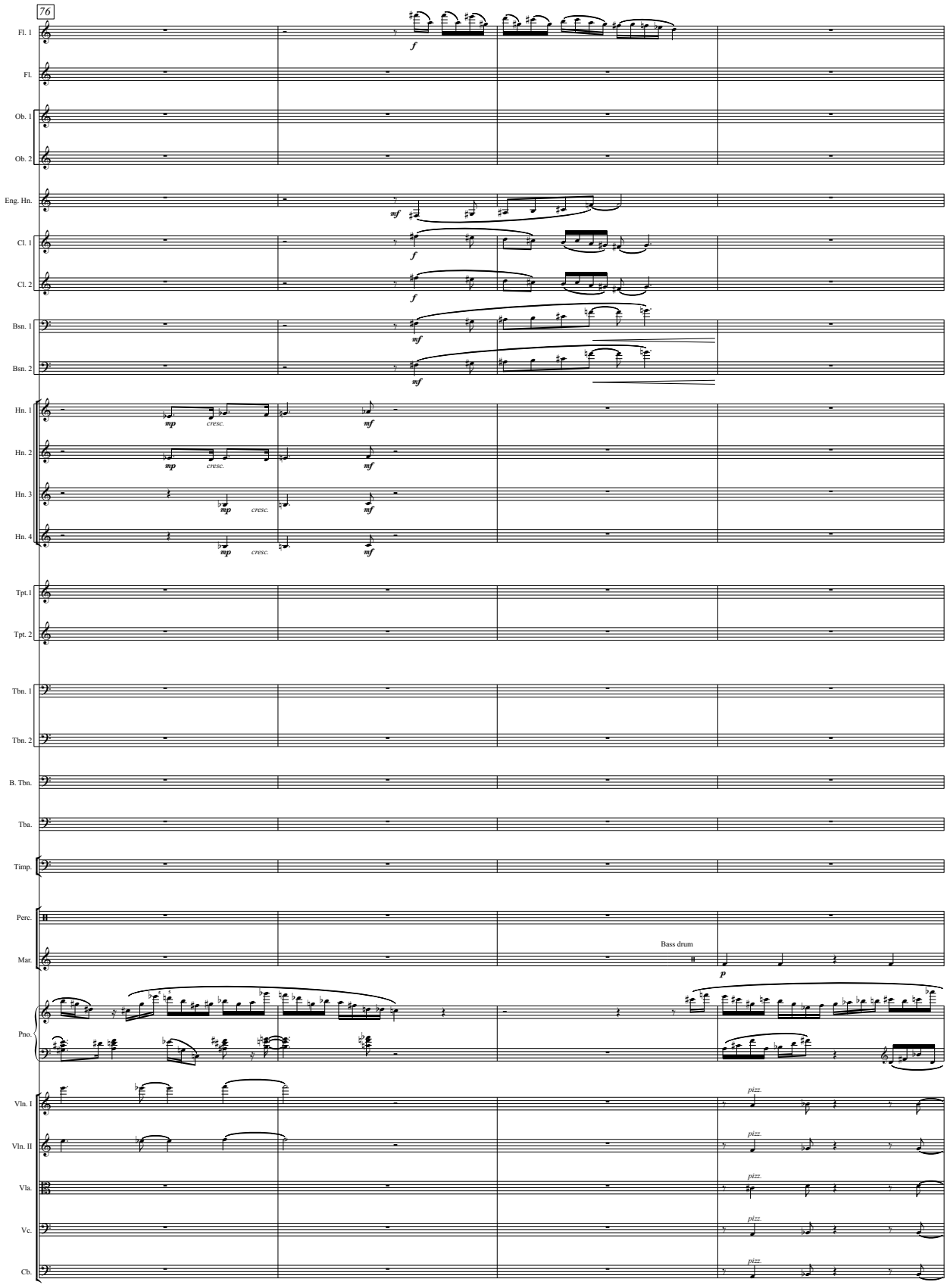

59
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf

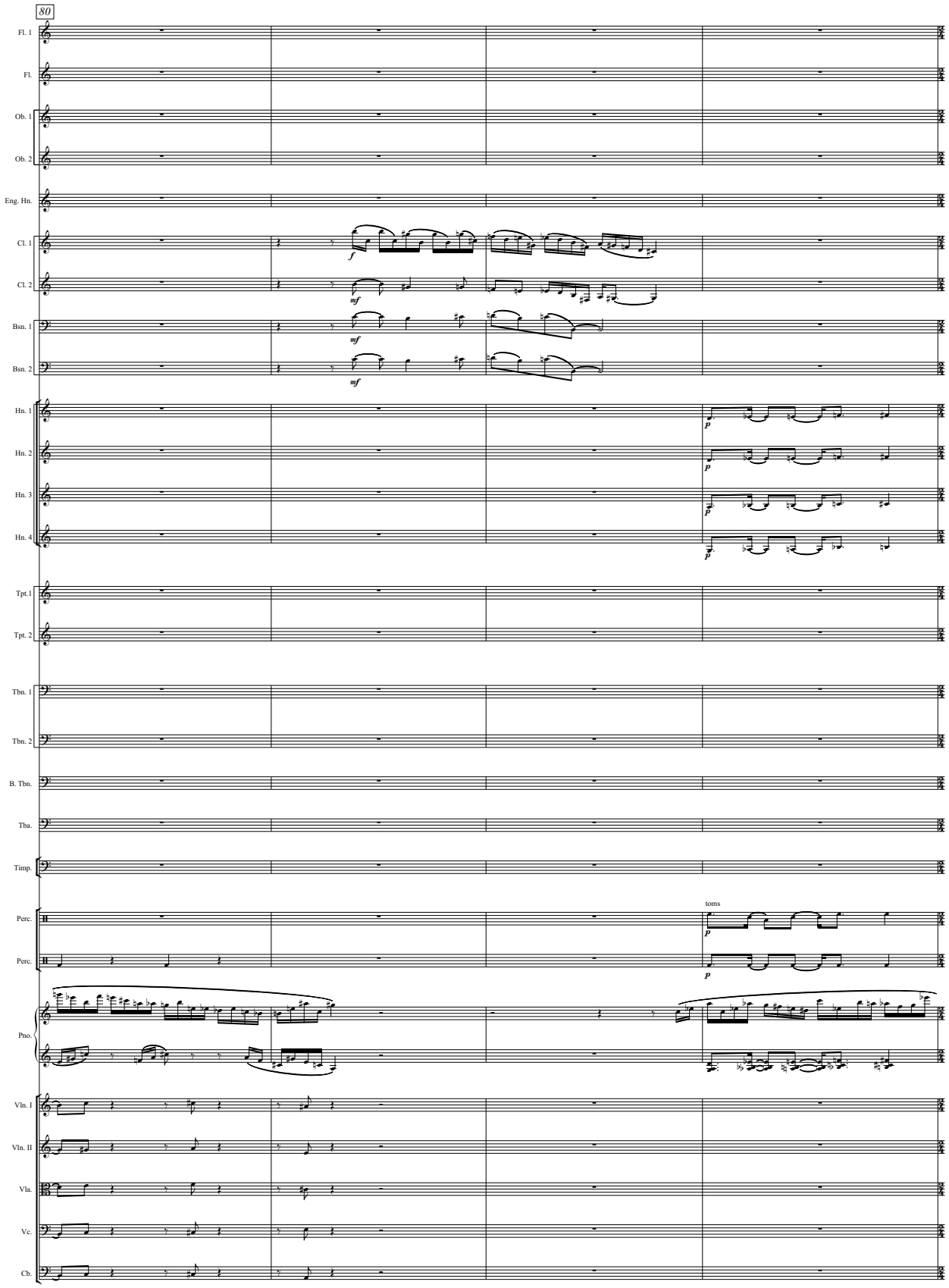

62
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf

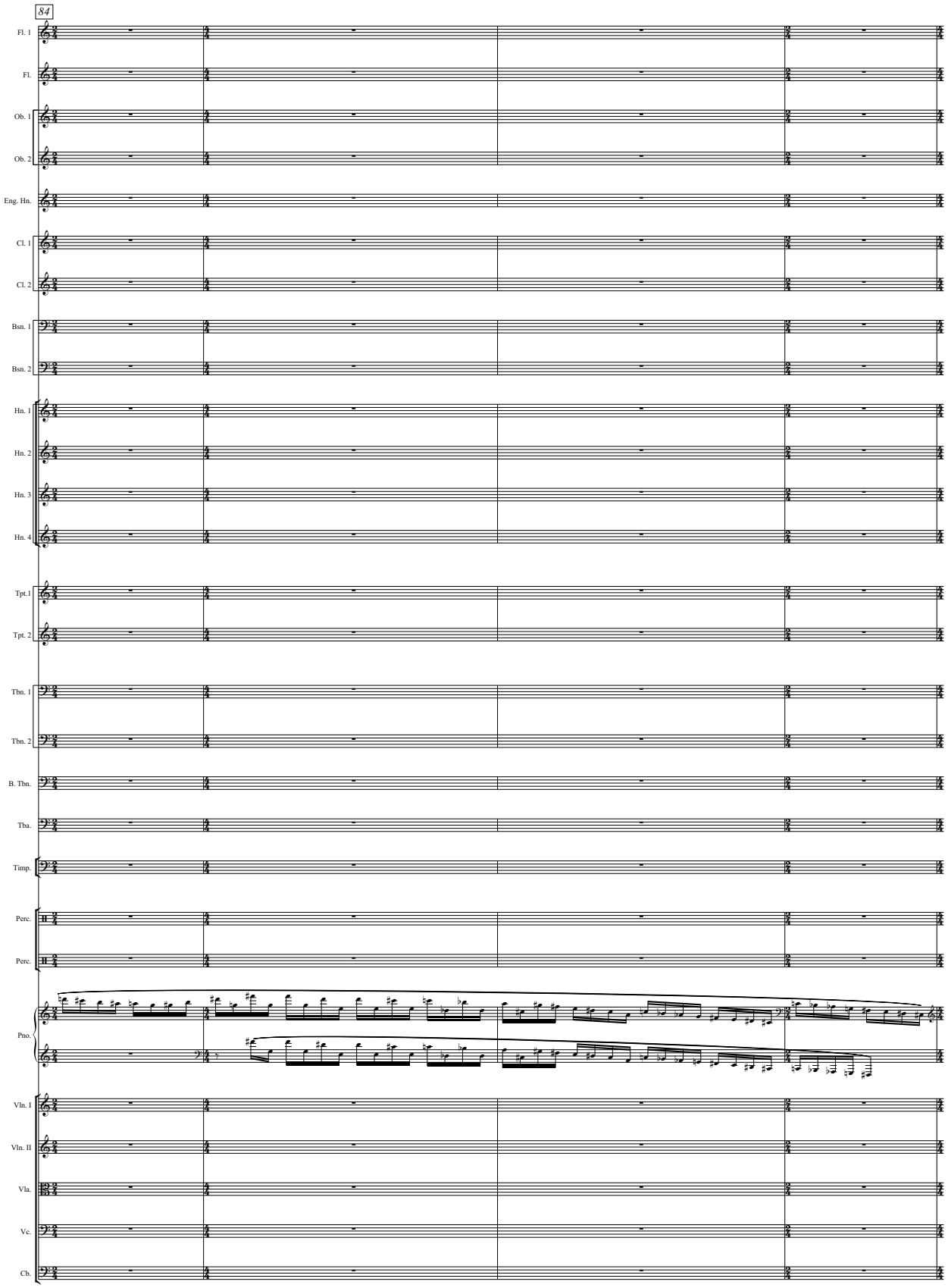

65
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

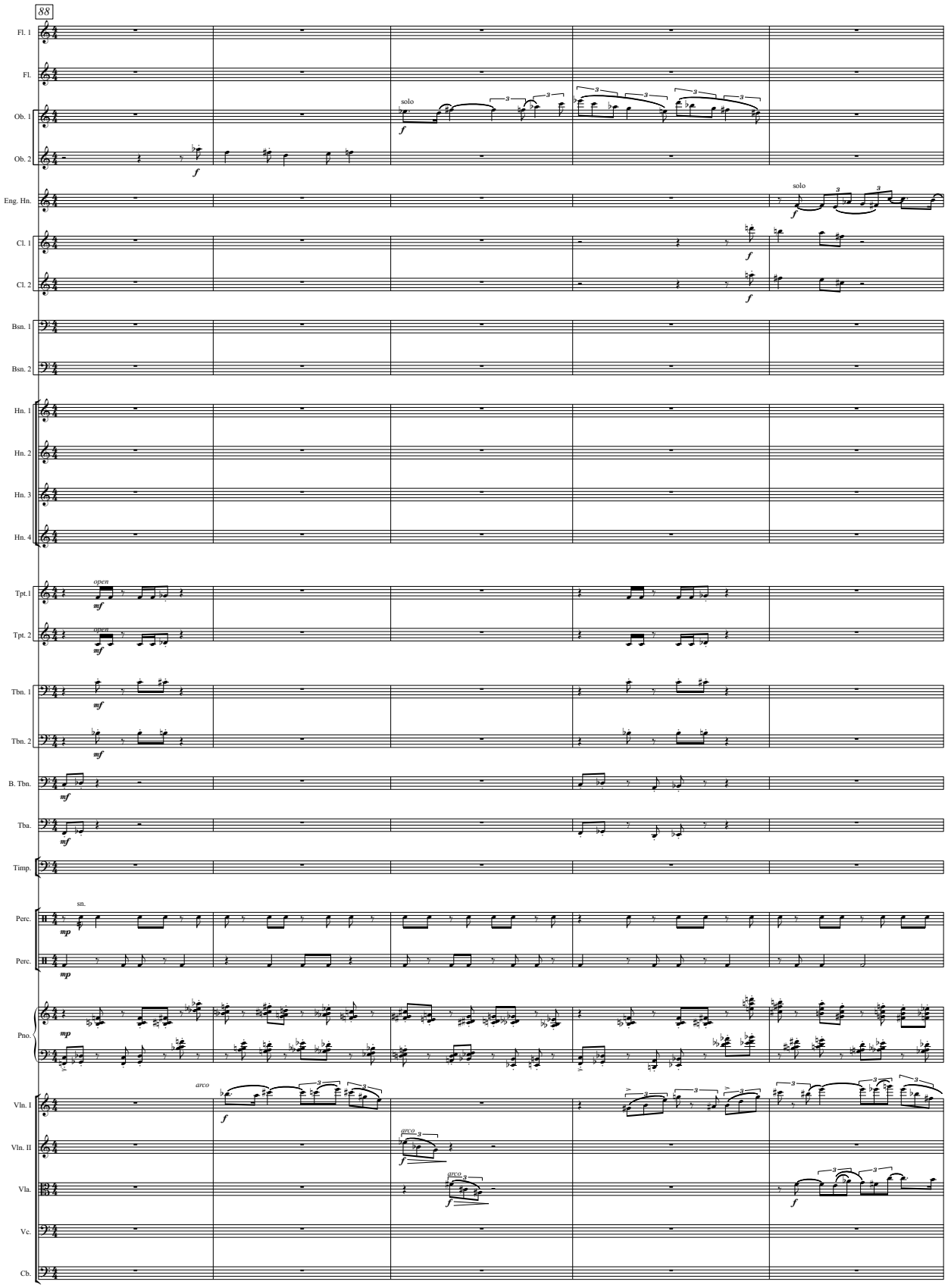

68
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
f
tom-toms

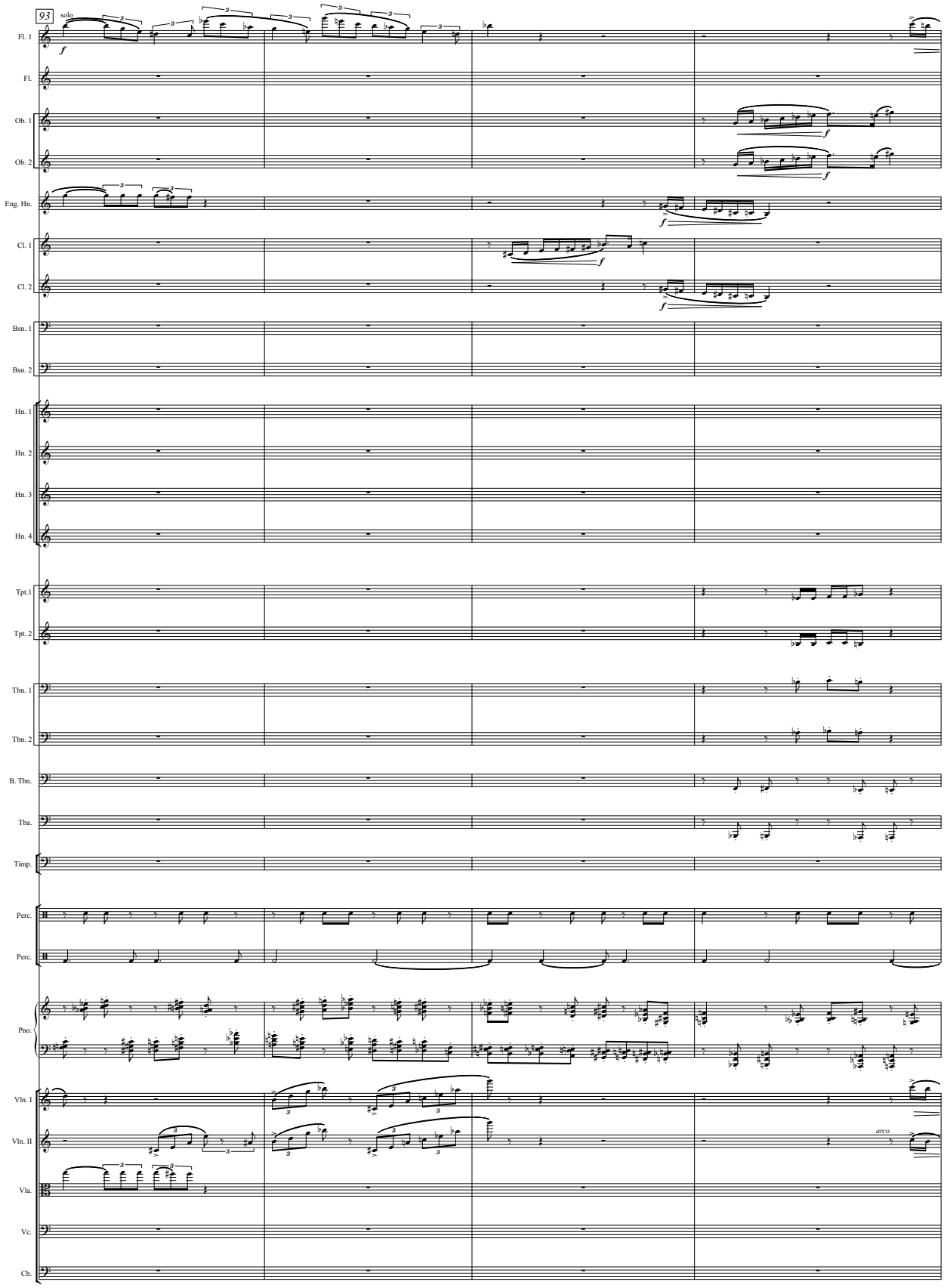

72
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
sn.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mp

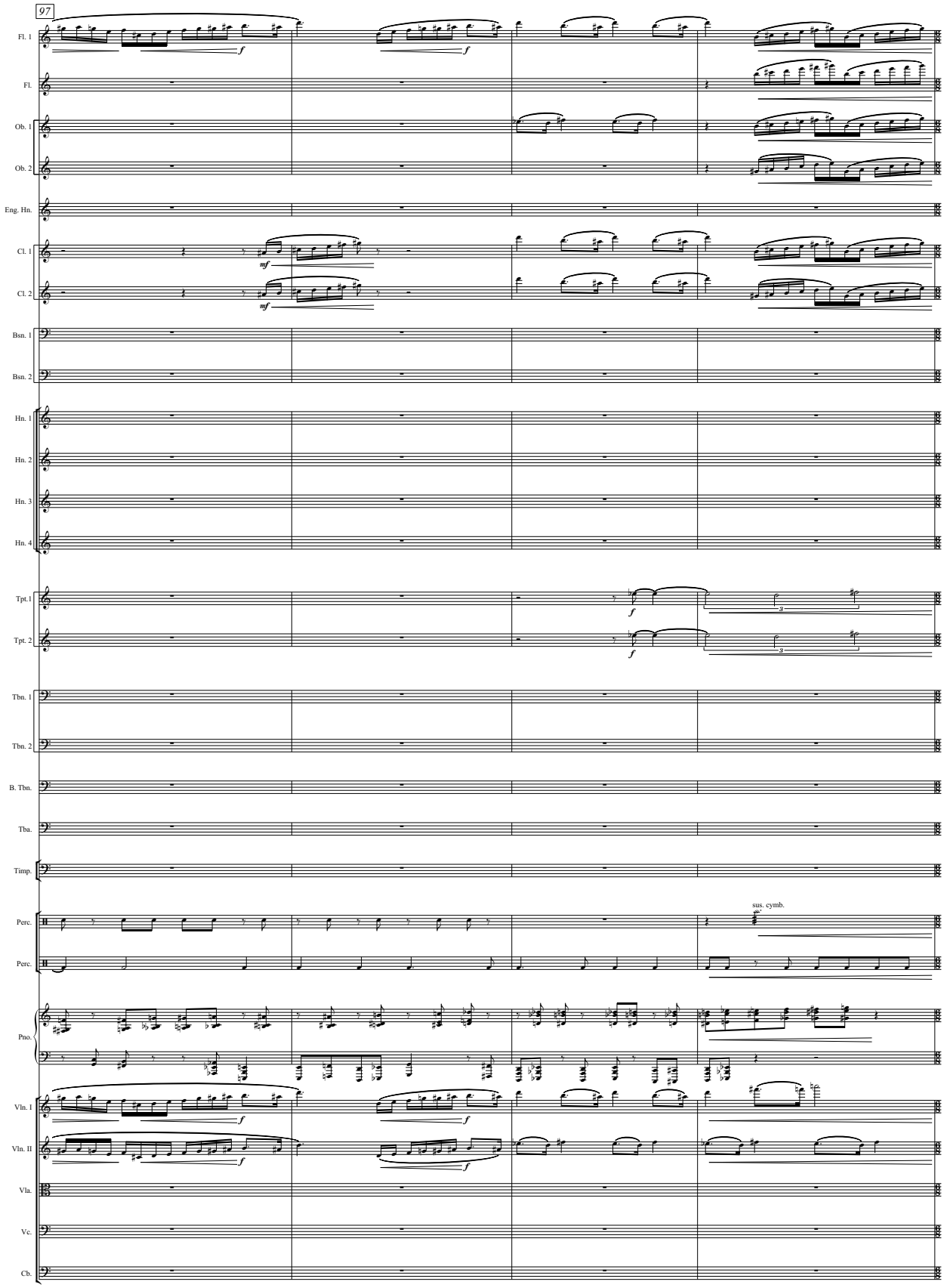

76
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Bass drum
f
mf
mp
cresc.
p
pizz.

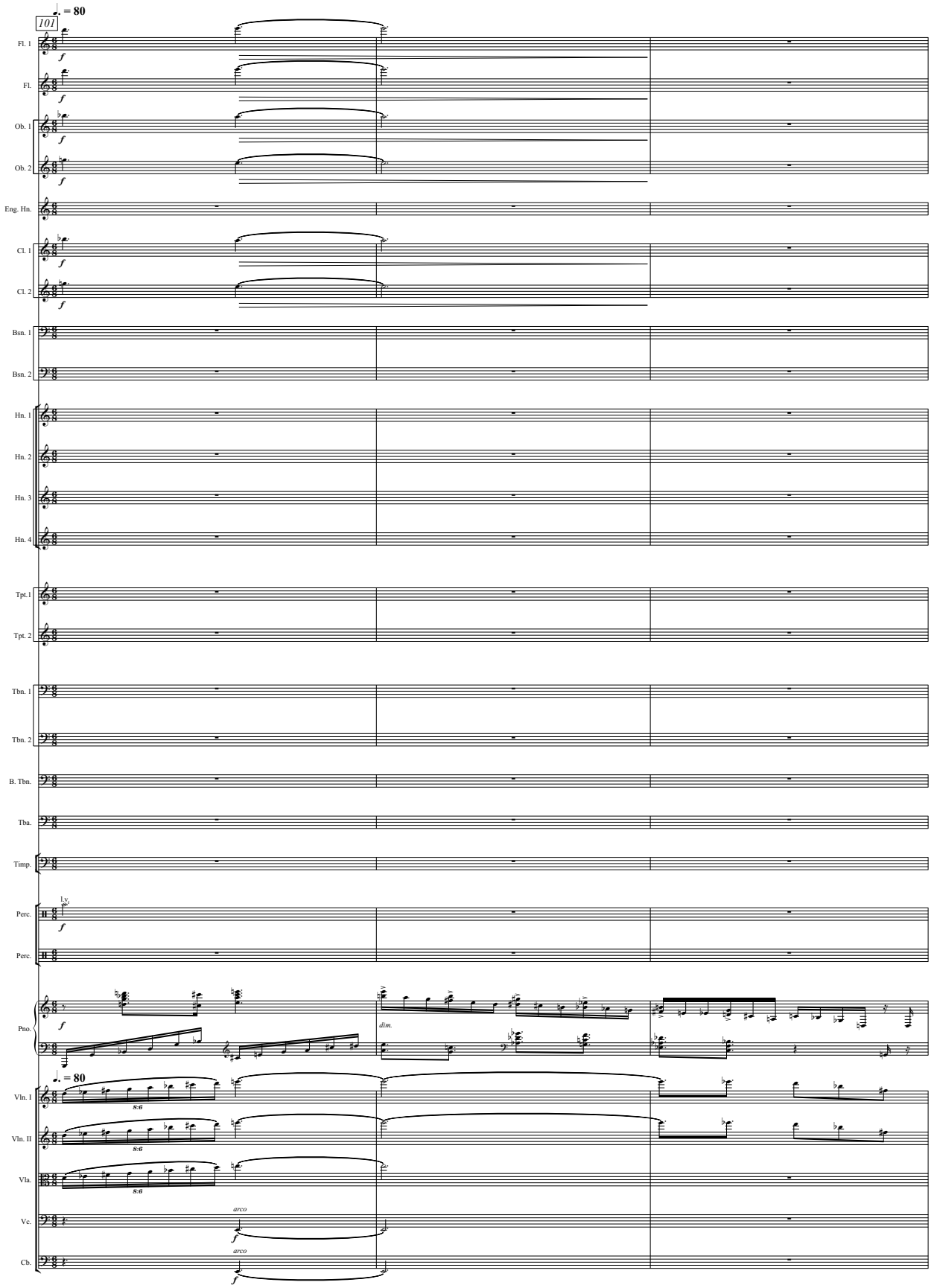

80
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
toms

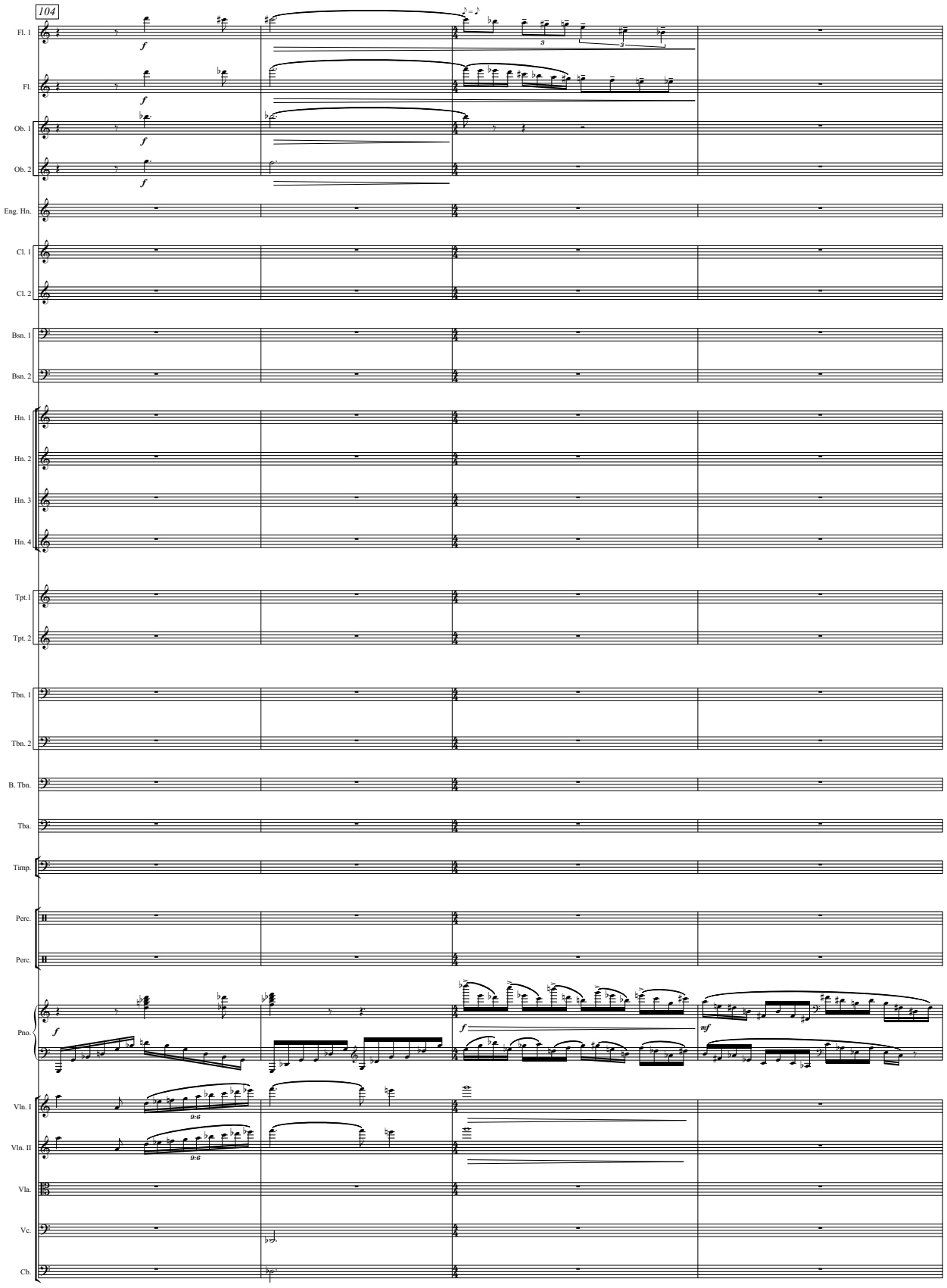

84
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

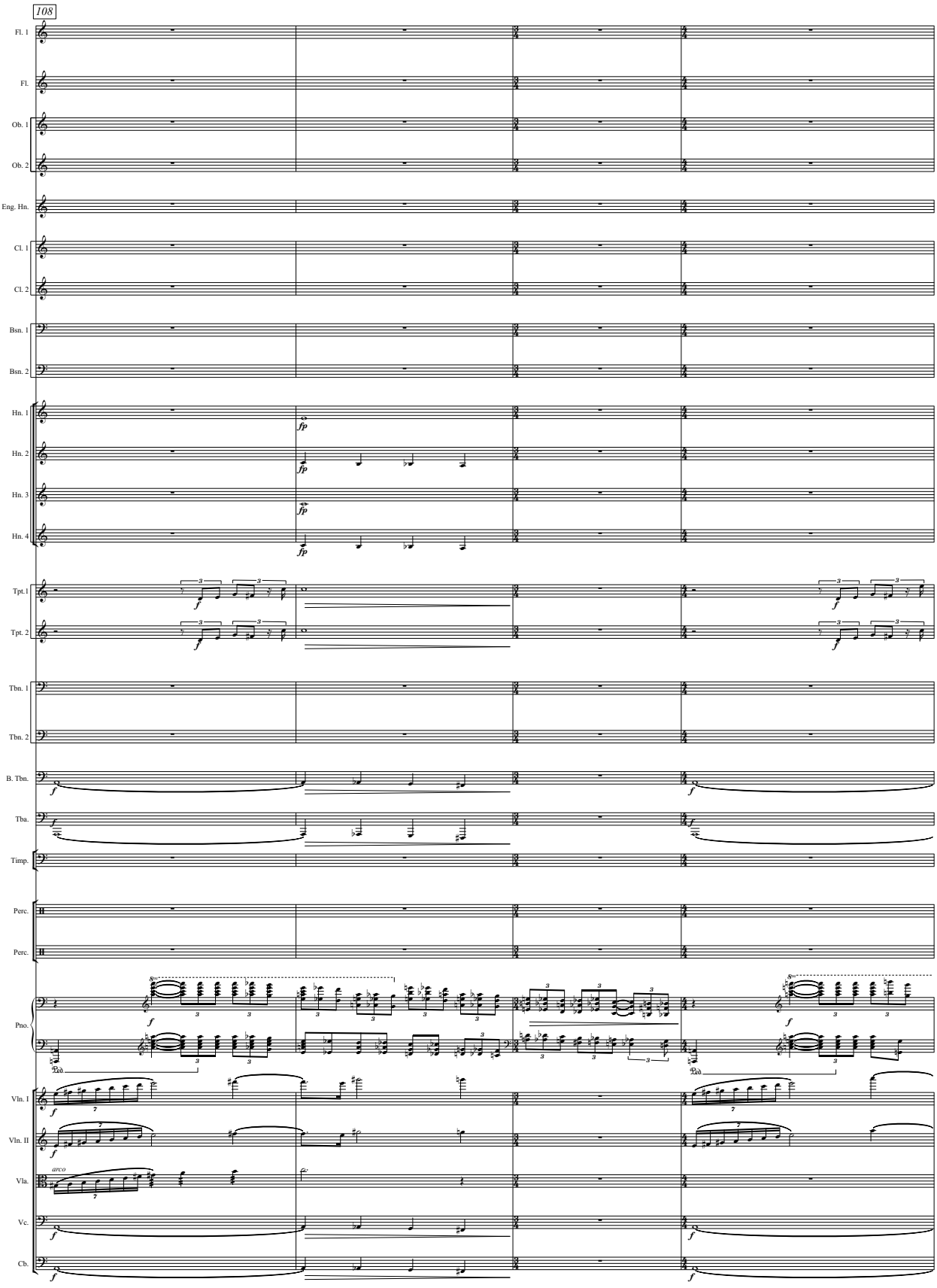

88
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
solo
open
open
sn.
arco
arco
arco

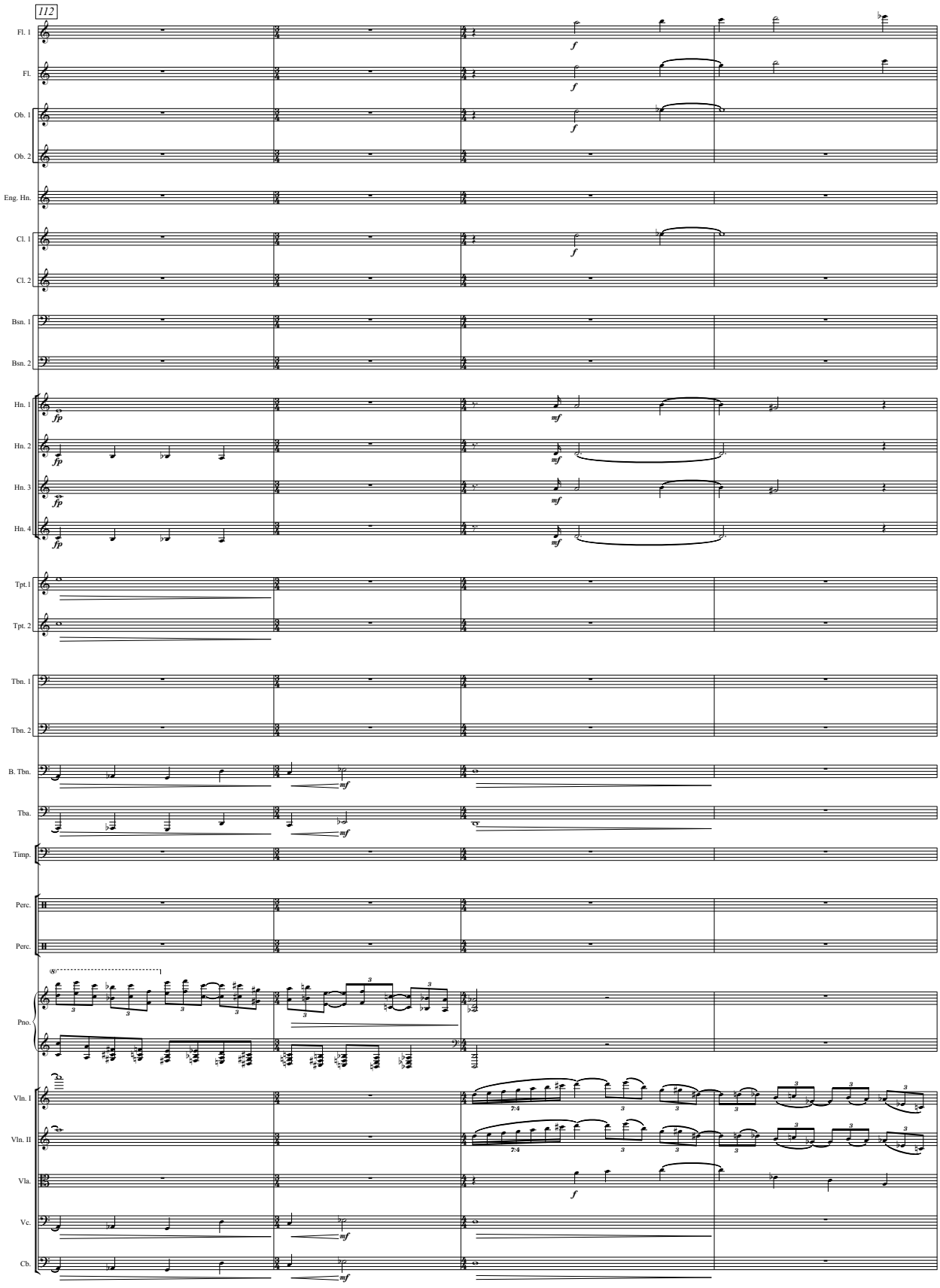

93
solo
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

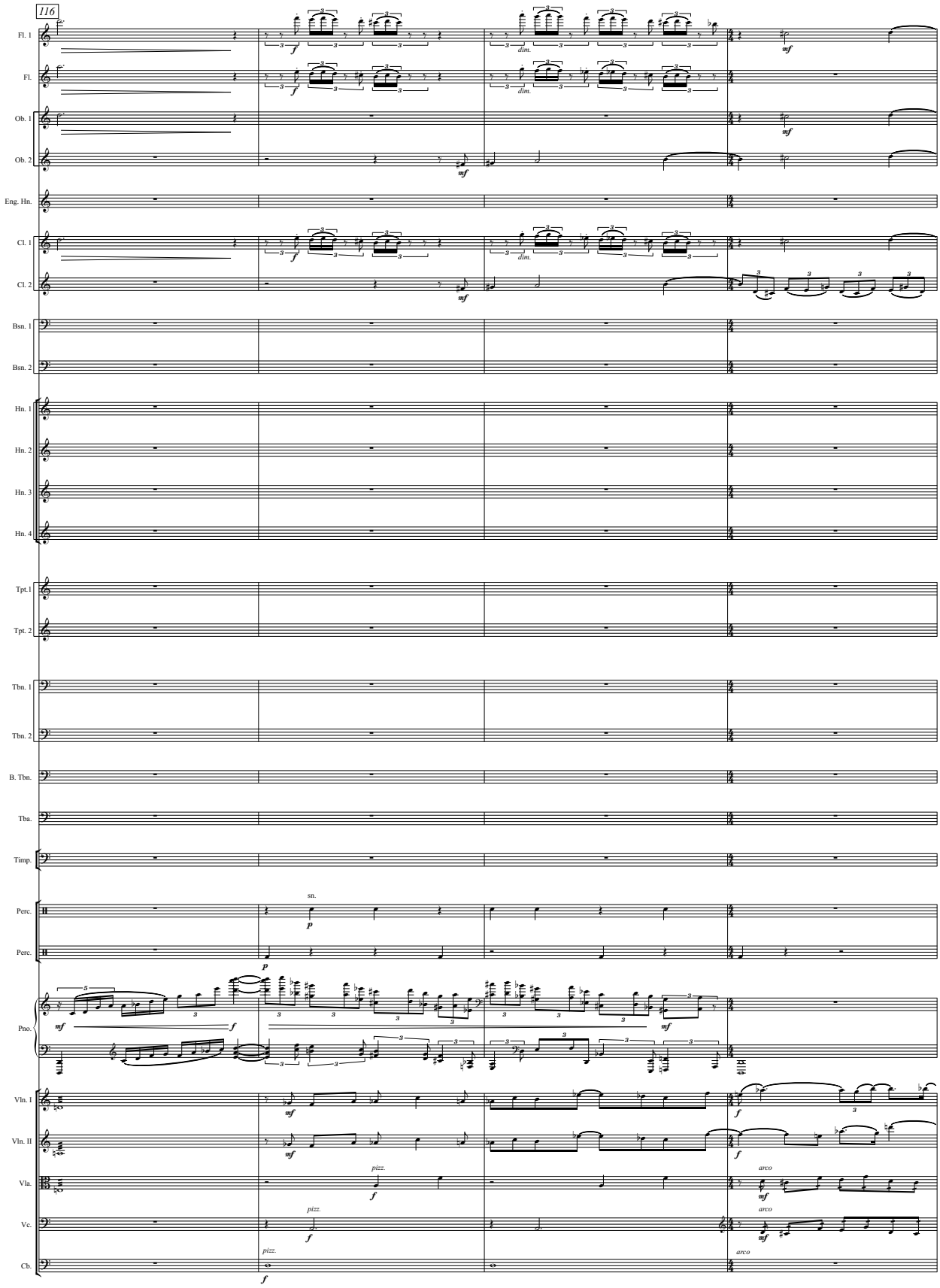

97
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sus. cymb.

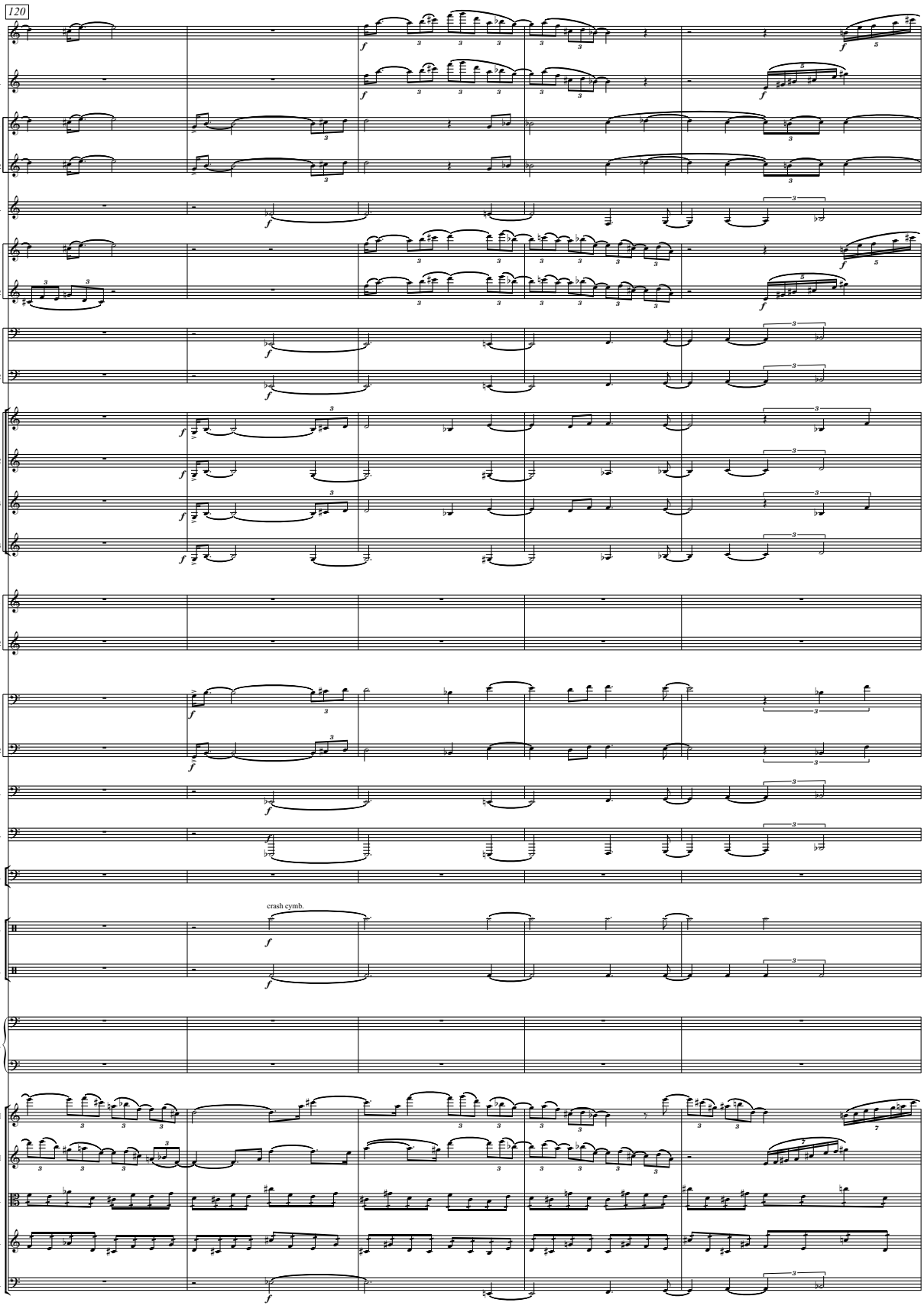

♩. = 80
101
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
dim.
♩. = 80
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco

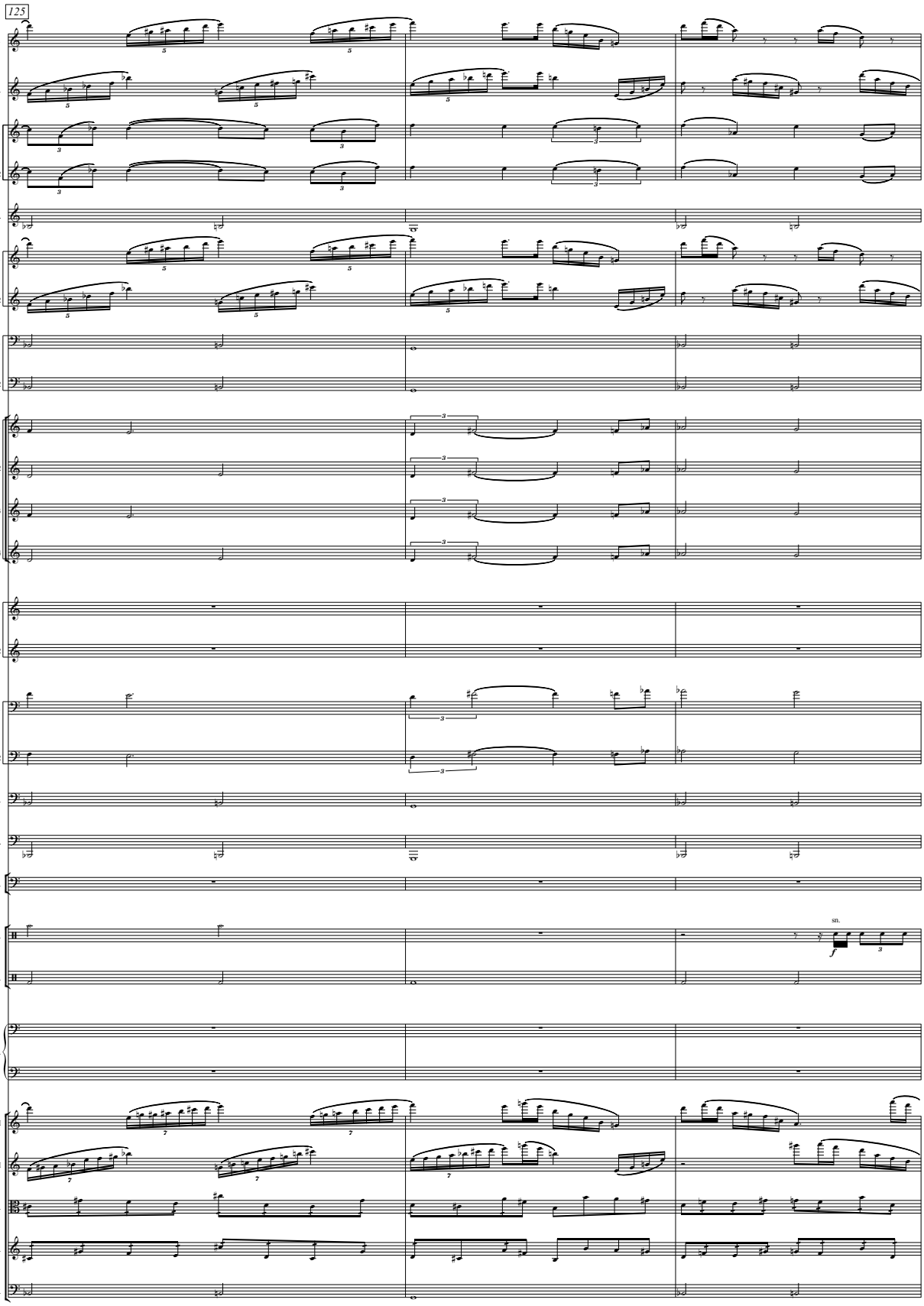

104
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
9:6

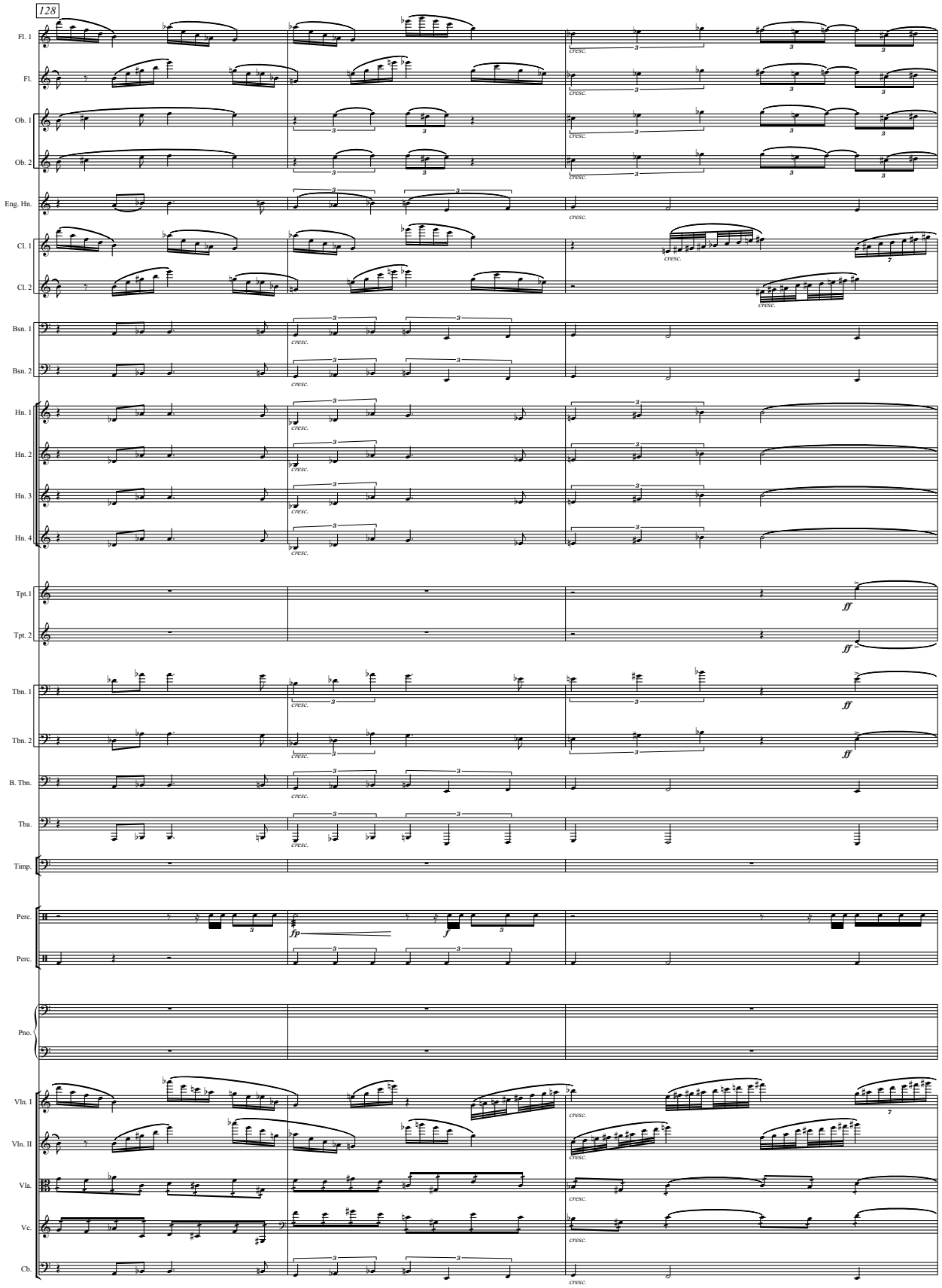

108
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp
f
arco

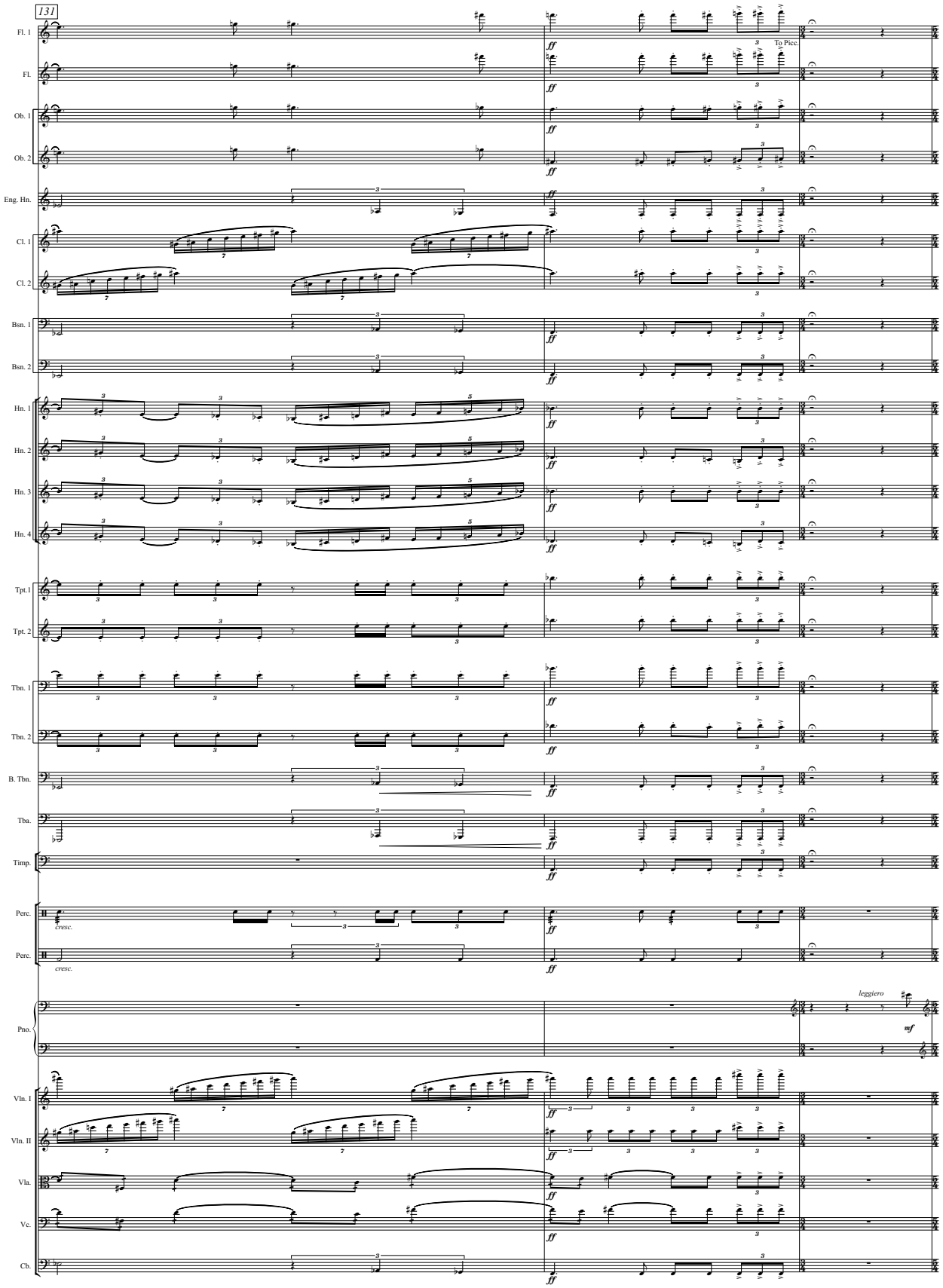

112
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

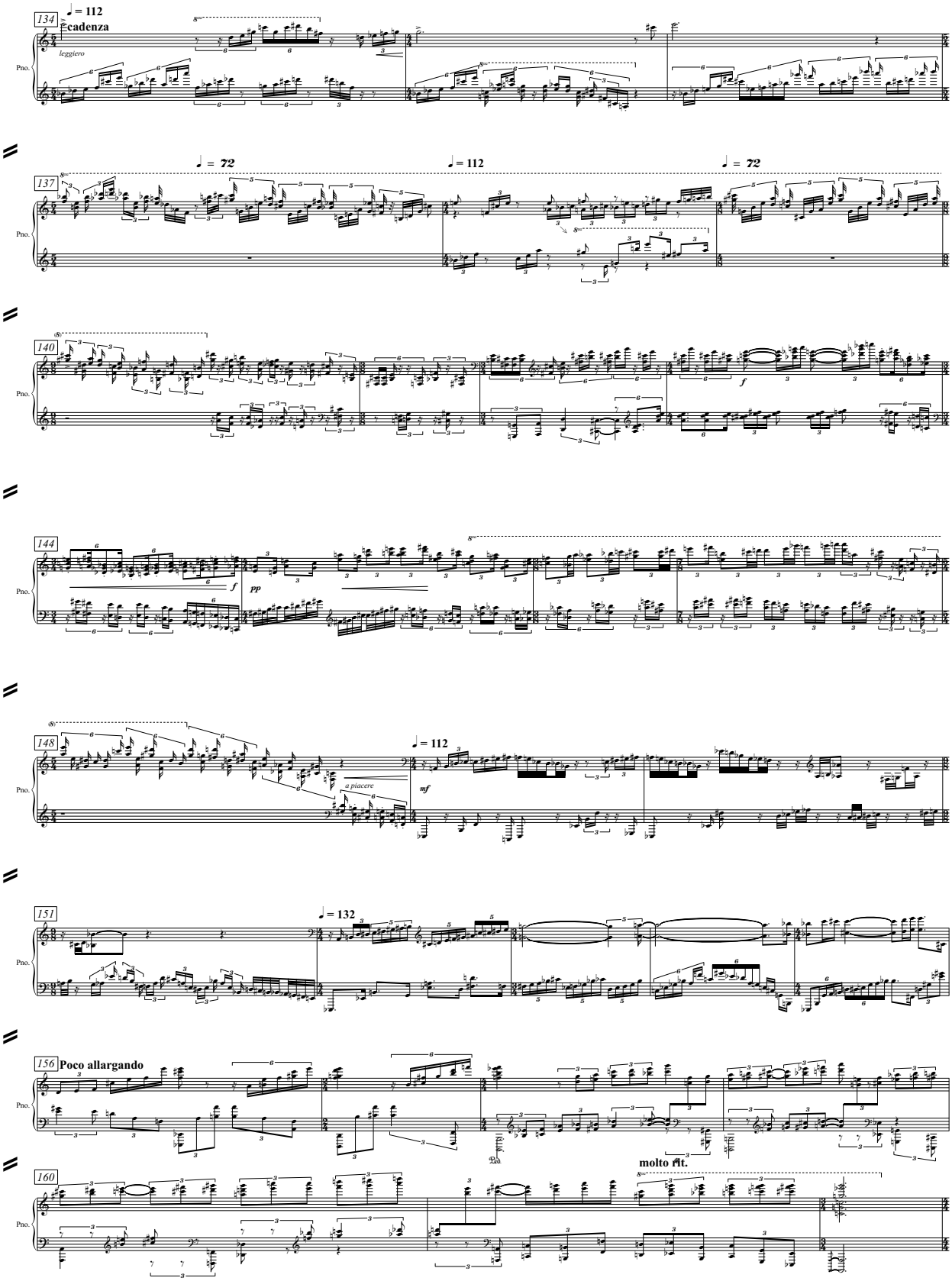

116
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
dim.
sn.
pizz.
arco

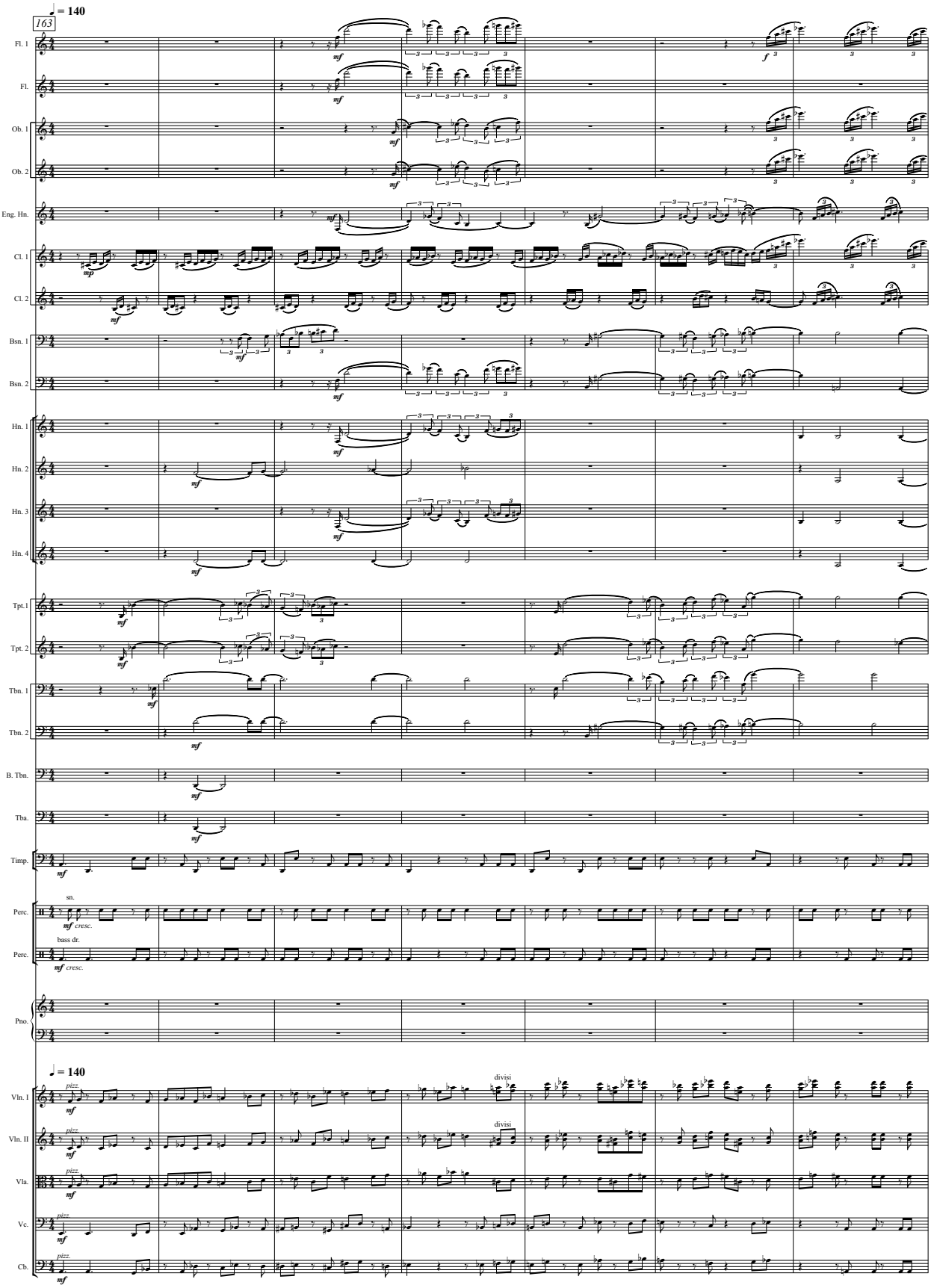

120
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
crash cymb.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

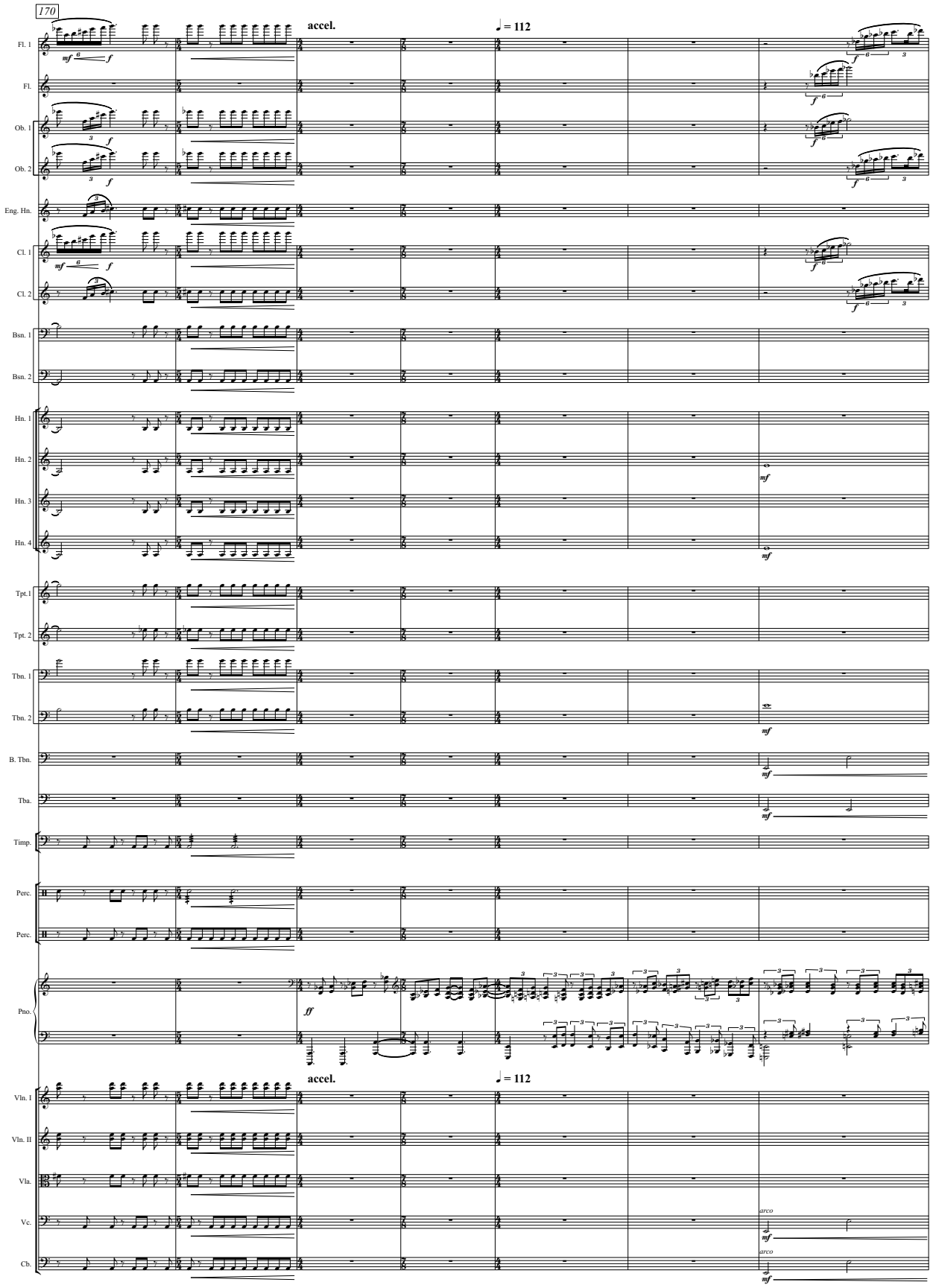

125
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
sn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

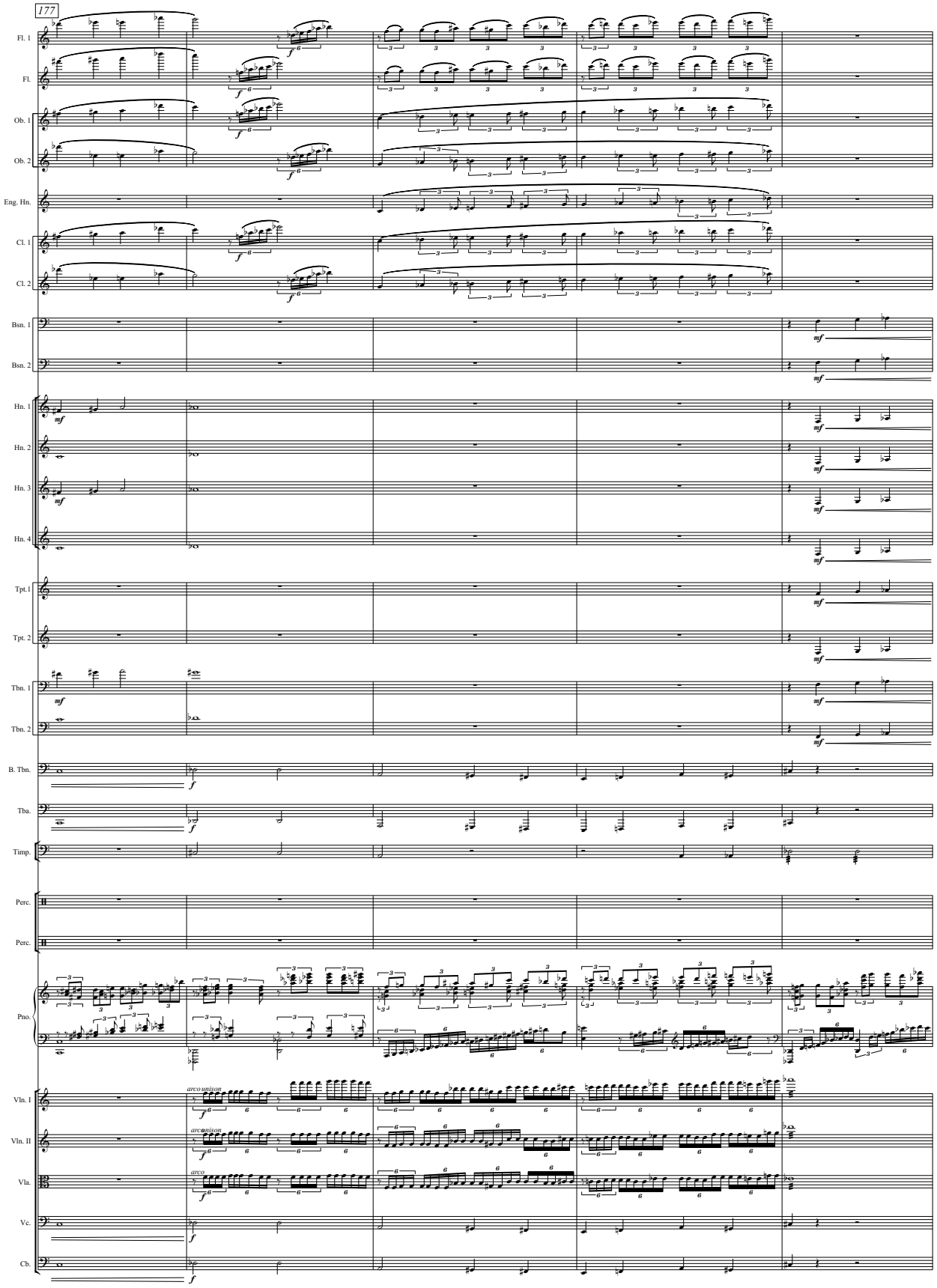

128
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
fp
f
ff

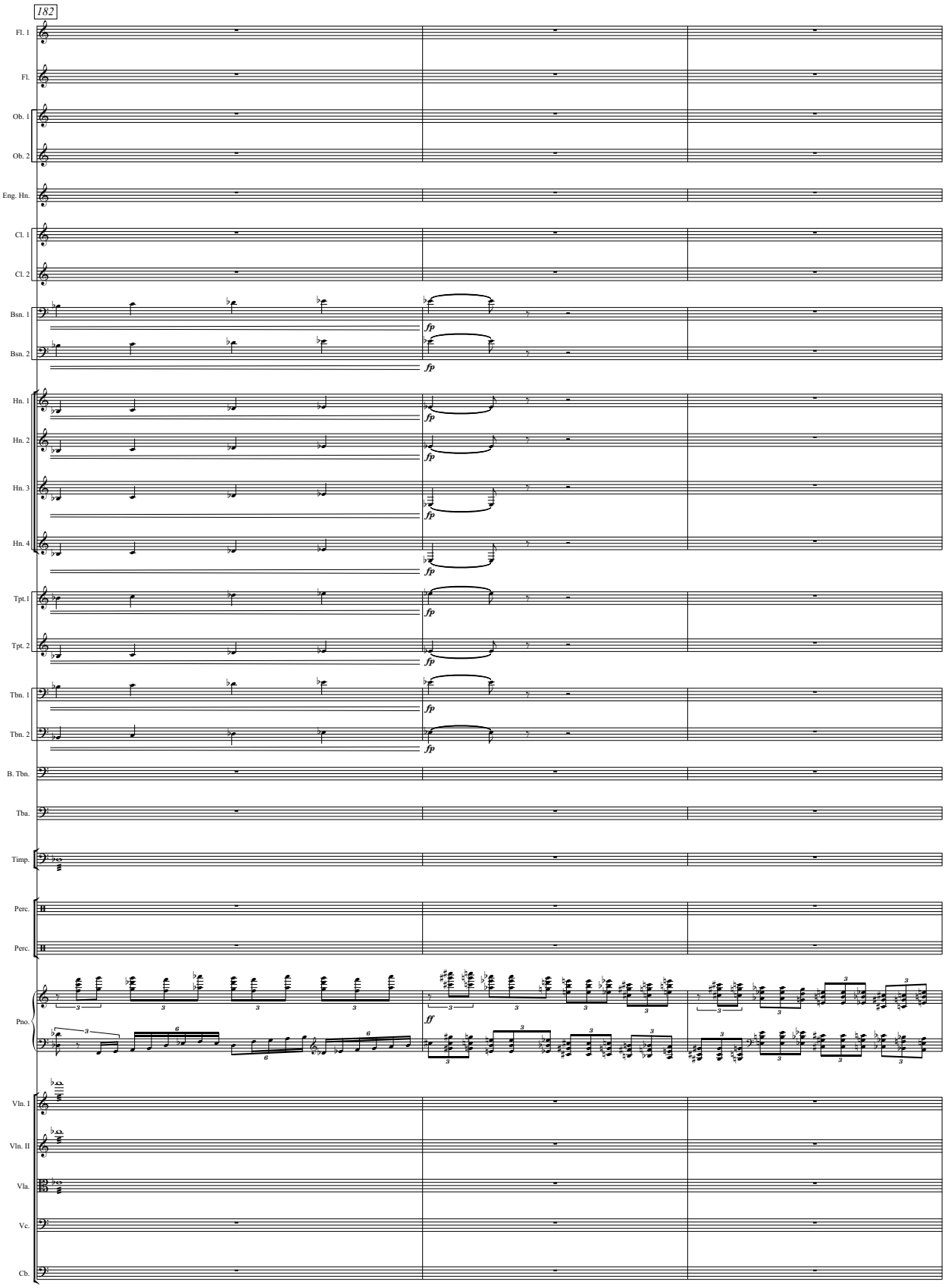

131
Fl. 1
Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
To Picc.
ff
cresc.
leggiero
mf

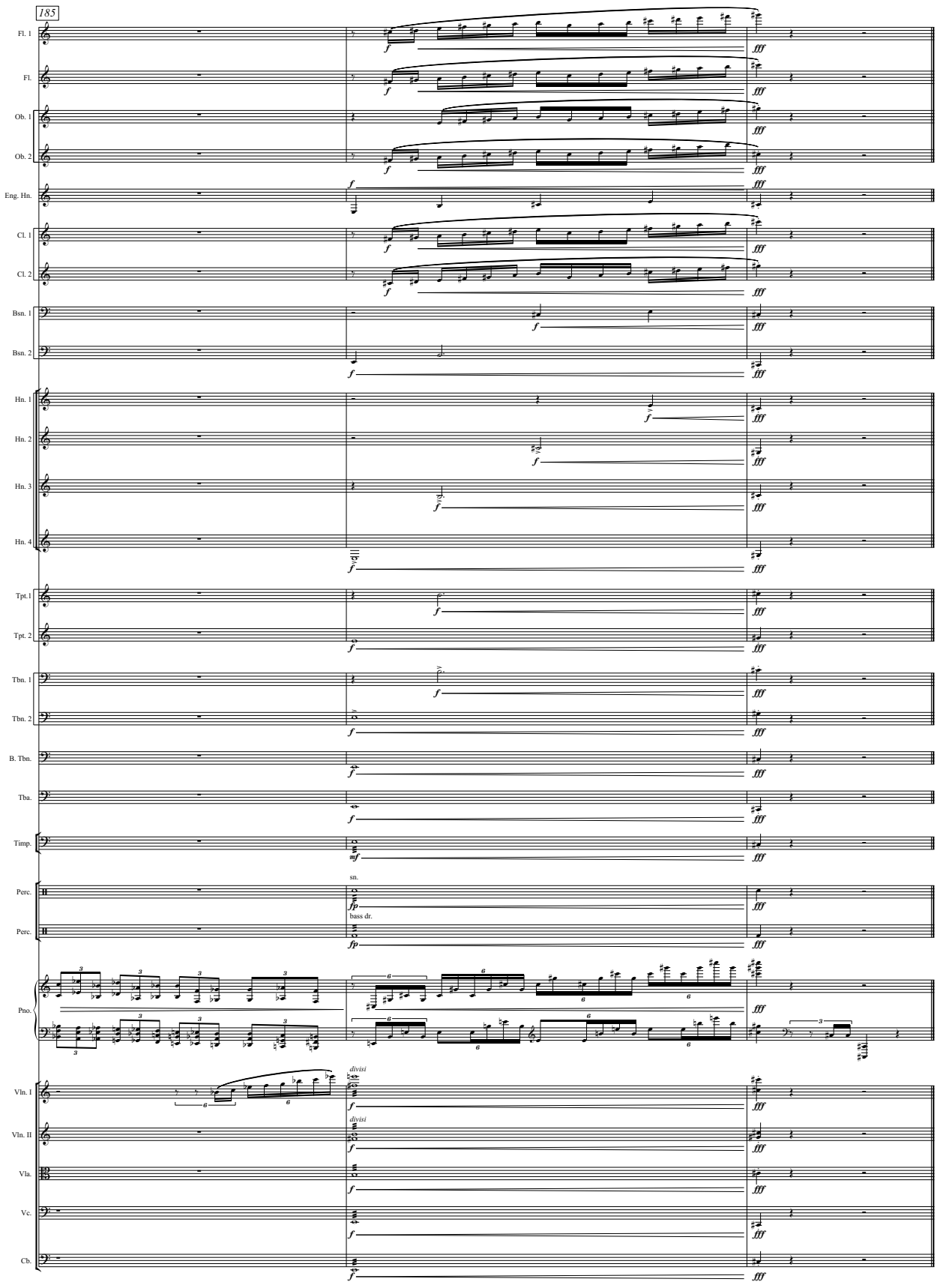

134
♩ = 112
cadenza
leggiero
Pno.
137
♩ = 72
♩ = 112
♩ = 72
140
f
144
f
pp
148
♩ = 112
a piacere
mf
151
♩ = 132
156
Poco allargando
molto rit.
160


♩ = 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.
Tba.
Timp.
Perc.
sn.
bass dr.
Pno.
♩ = 140
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi


170
accel.
♩ = 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.
accel.
♩ = 112
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco


177
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.
arco unison
arco unison
arco


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
Vla.
Vc.
Cb.
fp
ff


185
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.
sn.
bass dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi
divisi

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.