

PIANO CONCERTO

by

KEI HONG WONG

A THESIS

Presented to the School of Music and Dance  
and the Graduate School of the University of Oregon  
in partial fulfillment of the requirements  
for the degree of  
Master of Music

June 2014

THESIS APPROVAL PAGE

Student: Kei Hong Wong

Title: Piano Concerto

This thesis has been accepted and approved in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance by:

David Crumb	Chairperson
Robert Kyr	Member
Jack Boss	Member

and

Kimberly Andrews Espy	Vice President for Research and Innovation; Dean of the Graduate School
-----------------------	--

Original approval signatures are on file with the University of Oregon Graduate School.

Degree awarded June 2014

© 2014 Kei Hong Wong

## THESIS ABSTRACT

Kei Hong Wong

Master of Music

School of Music and Dance

June 2014

Title: Piano Concerto

This thirteen-minute concerto explores the concept of the “third-stream” style, a genre prevalent from the early twentieth century onward that explores the fusion of classical and the popular idioms. The piano writing, especially in the cadenza, is greatly influenced by George Gershwin’s *Piano Concerto in F*, one of the most representative works in this style due to its jazzy syncopated rhythms and romantic pianistic writing. In addition to the traditional orchestral instrumentation, this piece includes several drum set solos, recalling some of the percussive passages from Leonard Bernstein’s *West Side Story*, a musical theater work evoking jazz and Latin styles. This piece also draws influence from the contemporary group Bad Plus Trio, embracing the avant-garde jazz style apparent in *1972 Bronze Medalist* from the album “These Are the Vistas.”

## CURRICULUM VITAE

NAME OF AUTHOR: Kei Hong Wong

### GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene  
California State University, Northridge

### DEGREES AWARDED:

Master of Music, Composition, 2014, University of Oregon  
Bachelor of Music, Composition, 2011, California State University, Northridge

### AREAS OF SPECIAL INTEREST:

Jazz Performance  
Vocal Performance

### PROFESSIONAL EXPERIENCE:

Graduate Teaching Fellow, University of Oregon, 2011-2013

### GRANTS, AWARDS, AND HONORS:

Ruth Scholarship, University of Oregon, 2011-2013

Gamper Scholarship, Bowdoin International Music Festival, 2012

## ACKNOWLEDGMENTS

I want to express my deepest gratitude to my advisor, Dr. Crumb, for his encouragement and guidance through these past few years. Your incredible knowledge in orchestration and your insightful teaching in composition fascinated me tremendously every time I had lessons with you. You have taught me not only head-knowledge, but also many life-lessons that are beyond textbook teaching. When it felt like I could never overcome the obstacle in front of me, you were always encouraging and telling me to never give up on my work. Your trust in my music was what kept me going through the tough times. Thank you so much for always being a good mentor. I could not have imagined finishing the thesis without your help.

I would also like to offer my sincere appreciation to Dr. Kyr for his spiritual guidance during my first year in the program. Dr. Kyr, you have inspired me to pour music out from my heart and soul and to give life to every piece of my music. Every time we meet is so refreshing because you are always able to give me a much deeper understanding of my music. Thank you so much for all the works and sacrifices you have made to provide an excellent learning environment for your students. You have not only shown me, but also set an example on what it takes to be an artist and a caring leader of this age.

Special thanks goes to Dr. Boss who assisted me greatly in my academic achievement. I am very thankful for your kindness and your willingness in assisting students in everyway. Last but not least, I would like to thank Mom and Dad, my fiancé Sarah Chen and my roommate Sophia Lin for their love and support during the time when I was down and weak. Thank you all for being with me when I needed you.

May glory go to God who is the source of all my inspirations.

TABLE OF CONTENTS

Chapter	Page
I. PERFORMANCE NOTES.....	1
II. PIANO CONCERTO.....	2



## INSTRUMENTATION

1 Piccolo  
2 Flutes  
1 Oboe  
1 English Horn  
2 Clarinets in Bb  
1 Bass Clarinet  
1 Bassoon  
1 Contrabassoon

4 Horns  
2 Trumpets in C  
2 Trombones  
1 Bass Trombone  
1 Tuba

4 Timpani

Percussion I:  
Glockenspiel  
Low Tom  
Triangle  
Woodblocks (3 pitches: high, mid, low)  
Guiro

Percussion II:  
Bass Drum  
Xylophone  
Slapstick  
Marimba

Drum Set included:  
Hi-hat  
Ride Cymbal  
Crash Cymbal  
Three Tom-toms (high, mid, low)  
Snare Drum  
Bass Drum

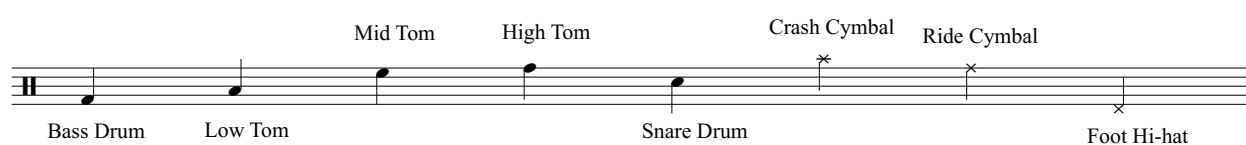
1 Piano

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

# CHAPTER I

## PERFORMANCE NOTES

1) Below is the guide for the drumset notation.



2) All of the notes that are involved in the piano tremolo should be played as a blocked chord first, and then the pianist may start the tremolo immediately after the blocked chord.

C Score

# CHAPTER II PIANO CONCERTO

for orchestra and piano

Kei Hong Addison Wong

**Aggressively**

♩ = 120

Piccolo  
Flute 1, 2  
Oboe  
English Horn  
B♭ Clarinet 1  
B♭ Clarinet 2  
Bass Clarinet  
Bassoon  
Contrabassoon  
Horn 1, 3  
Horn 2, 4  
C Trumpet 1, 2  
Trombone 1, 2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Drum Set (Percussion 3)  
Piano  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

© Copyright 2014 Kei Hong Addison Wong. All rights reserved.

Picc. *fff*  
 Fl. 1, 2 *fff*  
 Ob. *fff*  
 Eng. Hn. *fff*  
 Cl. 1, 2 *fff*  
 B. Cl. *fff*  
 Bsn. *fff*  
 Cbsn. *fff*  
 Hn. 1, 3 *fff*  
 Hn. 2, 4 *fff*  
 Tpt. 1, 2 *fff*  
 Tbn. 1, 2 *fff*  
 B. Tbn. *fff*  
 Tba. *fff*  
 Timp. *fff*  
 Perc. 2 (Bass Drum) *fff* mute  
 D.S. *fff*  
 Pno. *ff* no ped.  
 Vln. I *fff*  
 Vln. II *fff*  
 Vla. *fff*  
 Vc. non div. *fff*  
 Cb. *fff*

Musical notation includes notes, rests, and dynamic markings such as *fff*, *ff*, and *ff*. Performance instructions include *div.* (divisi) and *non div.* (non divisi). The score shows a key signature change from one key to another and a time signature change from 2/4 to 3/4 and back to 2/4.

13

Picc. *sfp* *fff*

Fl. 1, 2 *sfp* *fff*

Ob. *sfp* *fff*

Eng. Hn. *sfp* *fff*

Cl. 1, 2 *sfp* *fff*

B. Cl. *sfp* *fff*

Bsn. *sfp* *fp* (*p*)

Cbsn. *sfp* *fff*

Hn. 1, 3 *sfp* *fff*

Hn. 2, 4 *sfp* *fff*

Tpt. 1, 2 *sfp* *fff*

Tbn. 1, 2 *sfp* *fff*

B. Tbn. *sfp* *fff*

Tba. *sfp* *fff*

Timp. *sfp* *fff* *ppp*

Perc. 2 *sfp* *fff*

D.S. *ff* *fff*

Pno. *ff* *ff*

Vln. I *sfp* *fff*

Vln. II *sfp* *fff* *ff* *fff*

Vla. *sfp* *fp* (*p*)

Vc. *sfp* *fp* (*p*)

Cb. *sfp* *fff*

**A**

18

Picc. *mf* *f*

Fl. 1, 2 *f* *ff*

Ob. *f*

Eng. Hn. *f*

Cl. 1 *fff*

Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *p* *f*

Hn. 1, 3 *p* *f*

Hn. 2, 4 *p* *f*

Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *ppp* *f* *mute*

Perc. 1

D.S.

Pno. *f* *sub. p* *ff* *sub. p*

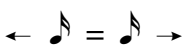
Vln. I *fp* *f* *fp* *f*

Vln. II *p* *f* *ff* *fp* *p* *f* *ff*

Vla. *p* *f* *ff* *fp* *p* *f* *ff*

Vc. *p* *pizz.* *f* *sub. p* *f* *sub. p*

Cb. *pizz.* *f* *p* *f* *p*



25

Picc. *mf* *f* *mf* *sub. fff*

Fl. 1 *f* *ff* *mf* *ff* *mf* *ff* *mf* *sub. fff*

Fl. 2 *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ob. *f* *ff* *ff* *mf* *ff* *mf* *sub. fff*

Eng. Hn. *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cl. 1 *mf* *ff* *p* *f* *p* *sub. fff*

Cl. 2 *fff* *p* *f* *p* *f* *p* *sub. fff*

B. Cl. *f* *ff* *p* *sub. fff*

Bsn. *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cbsn. *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 1, 3 *p* *ff* *f*

Hn. 2, 4 *p* *ff* *f*

Tpt. 1, 2 *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tbn. 1, 2 *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. Tbn. *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tba. *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. 1 Glockenspiel *f* *ff* (Glock.) *ff*

Perc. 2 Xylophone *ff*

D.S. Ride Cymbal soft mallet *ppp* *mf* drumsticks *f*

Pno. *sub. fff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vln. I *fp* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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

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

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

Cb. *f* *f* *ff* *mf* *f*





**B**

39

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*RH stays articulated*

*(ff)*

*p*

*ffz*

*div.*

*(p)*

*non div.*

*arco.*

*ff*

46

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*a2*

*f*

*ff*

*f*

*sfz*

*sfz*

*sfz*

*f*

*f*

*p*

*sub. mf*

*sfz*

*sfz*

*mf*

*mf*

*sfz*

*mf*

*non div.*

*non div.*

*non div.*

*pizz.*

*p*

*pizz.*

*mf*

51

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 51 is arranged in a standard orchestral format. It includes parts for Piccolo, Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, Tuba, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The woodwind and string sections have active parts, while the brass section is mostly silent. The piano part features a complex, rhythmic accompaniment. Dynamics range from piano (p) to fortissimo (ff). Performance markings include accents, slurs, and a 'pizz.' (pizzicato) instruction for the strings. A fingering '5' is indicated for the flutes and clarinets. The score is written in a key signature of two flats and a 4/4 time signature.





**C**

69

Picc. (a2)

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3 (a2)

Hn. 2, 4 (a2)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *sf* *sf* *p* *ff* mute

Perc. 2 (Bass Drum) *ff* *ff* *p* *ff* optional improvisation based on what is written

D.S. *fff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. *ff* *fff*



**D**

84

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1 (Low Tom)

Perc. 2 (Xylophone)

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*sf*

*p*

*mf*

*pizz.*

*no ped.*

*sub. p*





101

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2 (Xyl.)

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Red

107

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 2

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*fff*

*f*

*fff*

*Red*

**E**

112

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 2 (Xyl.)

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

*fff*

*fl.*

*6*

*mute*

*touch of ped. on every beat*

19

119

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.  
sub.  
*mf*

Cbsn.

Hn. 1, 3

Hn. 2, 4  
*p*

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

D.S.  
sub.  
*mf*

Pno.

Vln. I  
*ff*

Vln. II  
*ff*

Vla.  
*ff*

Vc.  
*ff*

Cb.  
*f*

127

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 2

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*fff*

*p*

*f*

*sfz*

*mf*

*sub.*

*div.*

*unis.*

*mute*

Slapstick

135

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.









159

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

163

Picc. (a2)

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2 (1.)

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3 a2

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

(Marimba)

Perc. 2

Pno.

Vln. I *f* *p*

Vln. II *p*

Vla. *mf*

Vc. *f* sub.

Cb.

166

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*(f)*

*fff*

*p*

a2

3

3

6



Expressive  
a tempo

170 **G** ♩ = 120

Picc.

Fl. 1, 2  
*f*

Ob.  
*f*

Eng. Hn.

Cl. 1, 2  
*f*

B. Cl.

Bsn.  
*f*

Cbsn.

Hn. 1, 3  
*f*

Hn. 2, 4  
*f*

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.  
*f*

Timp.  
*f*

Perc. 2

D.S.  
*mf* *pp* *mf*

Pno.  
*fff* *mf* *fff*  
*sim.*

Vln. I  
*f* *(f)* *p*

Vln. II  
*f* *(f)* *p*

Vla.  
*f*

Vc.  
*f*

Cb.  
*f*

174

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



178

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*a2*

*ff*

*f*

*ff*

*ppp*

*mf*

*pp*

*p*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

**H**

182

Picc.

Fl. 1, 2  
fl. (a2) *fff*

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.  
*ff*

Bsn.  
*ff*

Cbsn.  
*ff*

Hn. 1, 3  
(a2) *ff*

Hn. 2, 4  
(a2) *ff*

Tpt. 1, 2  
*ff*

Tbn. 1, 2  
*ff*

B. Tbn.  
*ff*

Tba.  
*ff*

Perc. 2  
(Marimba)

D.S.  
*f* *p* *f* *ppp*

Pno.  
*fff*

Vln. I  
*ff*

Vln. II  
*ff*

Vla.  
*ff*

Vc.  
*ff*

Cb.  
*ff*

185 I

Picc. Fl. 1 Fl. 2 Ob. Eng. Hn. Cl. 1, 2 B. Cl. Bsn. Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1, 2 Tbn. 1, 2 B. Tbn. Tba. Perc. 2 D.S. Pno. Vln. I Vln. II Vla. Vc. Cb.

The score is for measures 185-188 in 4/4 time. It features a variety of instruments including woodwinds, brass, percussion, piano, and strings. Key musical elements include:

- Woodwinds:** Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon, and Contrabassoon. The Oboe and Clarinet 1 parts feature triplets and accents.
- Brass:** Horns 1, 3 and 2, 4; Trumpets 1 and 2; Trombones 1 and 2; Baritone Trombone; and Tuba. The Trombone and Tuba parts include triplets.
- Percussion:** Percussion 2 and Drums (D.S.). The drum part has dynamic markings of *pp* and *f*.
- Piano:** The piano part is highly textured with many triplets and sixteenth-note patterns.
- Strings:** Violins I and II, Viola, Violoncello, and Contrabass. Violins I and II have *pizz.* (pizzicato) markings at the end of the section.

189

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*f*

*pizz.*

*sub.*

3

194

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*f*

sub.

3

**Dramatic**

**J** ♩ = 188

190

Picc. *(f)* *mf* *ff* *ff*

Fl. 1, 2 *(f)* *mf* *ff* *ff* a2

Ob. *(f)* *f* *ff* *ff*

Eng. Hn. *(f)* *f* *ff* *ff*

Cl. 1 *(f)* *f* *ff* *ff*

Cl. 2 *(f)* *f* *(f)* *ff* *ff*

B. Cl. *(f)* *f* *ff* *ff*

Bsn. *(f)* *f* *ff* *ff*

Cbsn. *(f)* *f* *ff* *ff*

Hn. 1, 3

Hn. 2, 4 *(p)* *p* *f*

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1 Woodblocks - 3 Pitches

Perc. 2 Bass Drum *f*

D.S.

Pno. *ff* no ped.

Vln. I *(f)* *f* *ff* arco. *ff*

Vln. II *(pp)* arco. *ff*

Vla. *(pp)* arco. *ff*

Vc. *sub. p* *f* *ff* arco. *ff* pizz. *ff*

Cb. *(f)* *f* *ff* *ff*

205

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1 (Woodblock)

Perc. 2 (Bass Drum)

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 205 is arranged in a standard orchestral format. It begins with a Piccolo part in the first staff, followed by Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon, and Contrabassoon. The woodwind section continues with Horns 1, 3 and 2, 4, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Woodblock and Bass Drum. The piano part is shown in grand staff notation. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (e.g., *f*), articulation (accents), and performance instructions like *(Woodblock)* and *(Bass Drum)*. The page number 205 is located at the top left of the score.

211

Picc.

Fl. 1, 2 (a2)

Ob.

Eng. Hn.

Cl. 1, 2 (a2)

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1 (Woodblock)

D.S.

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco.*

*mf*



217

Picc.  
Fl. 1, 2  
Ob.  
Eng. Hn.  
Cl. 1, 2  
B. Cl.  
Bsn.  
Cbsn.  
Hn. 1, 3  
Hn. 2, 4  
Tpt. 1, 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Perc. I  
D.S.  
Pno.  
Vln. I  
Vln. II  
Via.  
Vc.  
Cb.

The score is for measures 217-221. It features a variety of instruments including woodwinds, brass, percussion, piano, and strings. The music is written in a complex, multi-measure format with various time signatures and key signatures. The Piccolo part has a melodic line with triplets. The Flutes and Oboe parts have melodic lines with accents. The English Horn and Clarinets have rhythmic patterns. The Bass Clarinet, Bassoon, and Contrabassoon parts have rhythmic patterns. The Horns, Trumpets, Trombones, and Tuba parts have rhythmic patterns. The Percussion part has a rhythmic pattern. The Piano part has a complex harmonic structure. The Violins, Viola, Violoncello, and Contrabass parts have rhythmic patterns.



227

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of 10 systems of staves. The first system includes Piccolo, Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon, and Contrabassoon. The second system includes Horns 1, 3; Horns 2, 4; Trumpets 1 and 2; Trombones 1 and 2; Baritone Trombone; and Tuba. The third system includes Percussion 1, Percussion 2, and Double Bass. The fourth system includes Piano. The fifth system includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations including notes, rests, and dynamic markings such as *ff*.

**L**

233

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

no vib. arco.  
*pp*



240

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

no vib. arco.  
*pp*

w/ vib.  
*(pp)*

w/ vib.  
*(pp)*

no vib.  
*pp*

w/ vib.  
*(pp)*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

M

245

Picc. *f* *p* *f* *p*

Fl. 1 *p* *mf* *p* *f* *p* *f* *p* *f* *p*

Fl. 2 *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *p*

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

Eng. Hn. *p* *mf* *p* *f* *p* *f* *p* *f* *p*

Cl. 1 *mf* *p* *mf* *p* *f* *p* *f* *p* *f*

Cl. 2 *f*

B. Cl. *ff*

Bsn. *mf* *f* *ff*

Cbsn. *ff*

Hn. 1, 3 *p* *(p)* *sffp* *sffp* *sffp*

Hn. 2, 4 *p* *(p)* *sffp* *sffp* *sffp*

Tpt. 1, 2

Tbn. 1, 2 *a2* *sffp* *sffp* *sffp*

B. Tbn. *sffp* *sffp* *sffp*

Tba. *sffp* *sffp* *sffp*

Perc. 2 **Bass Drum** *p* *ff*

D.S. **Ride Cymbal** *p* *mf*

Vln. I *mf* *f* *(f)* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb. *ff*

249

Picc. *f* *ff* *p*  
 Fl. 1 *f* *ff* *p*  
 Fl. 2 *p* *f* *ff* *p*  
 Ob. *f* *ff* *p*  
 Eng. Hn. *f* *ff* *p*  
 Cl. 1 *p* *f* *ff* *p*  
 Cl. 2 *p* *f* *p*  
 B. Cl. *f* *p*  
 Bsn. *ff*  
 Cbsn. *ff*  
 Hn. 1, 3 (a2) *sfpp* *ff*  
 Hn. 2, 4 (a2) *sfpp*  
 Tpt. 1, 2 *sfpp*  
 Tbn. 1, 2 *sfpp* *ff*  
 B. Tbn. *sfpp* *ff*  
 Tba. *sfpp* *ff*  
 Timp. *pp*  
 Perc. 2 (Bass Drum) *pp*  
 D.S. Ride Cymbal *pp*  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Vc. *ff*  
 Cb. *ff*

253

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *p* *ff*

Eng. Hn. *ff*

Cl. 1 *p* *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1, 3 *ff*

Hn. 2, 4 *ff*

Tpt. 1, 2 *f* *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 2 *ff*

D.S. *ff* drumsticks

Vln. I *ff*

Vln. II *ff* div.

Vla. *ff* div.

Vc. *ff*

Cb. *ff*

Aggressively

$\text{♩} = 160$

258 (ft.)  
Picc. *sfp* *fff*  
Fl. 1, 2 (ft.) *sfp* *fff*  
Ob. *sfp* *fff*  
Eng. Hn. *sfp* *fff*  
Cl. 1 *sfp* *fff*  
Cl. 2 *sfp* *fff*  
B. Cl. *sfp* *fff*  
Bsn. *sfp* *fff*  
Cbsn. *sfp* *fff*  
Hn. 1, 3 (a2) *sfp* *fff*  
Hn. 2, 4 *sfp* *fff*  
Tpt. 1, 2 *sfp* *fff*  
Tbn. 1, 2 *sfp* *fff*  
B. Tbn. *sfp* *fff*  
Tba. *sfp* *fff*  
Timp. *sfp* *ff*  
Perc. 2 (Bass Drum) *sfp* *ff*  
D.S. *sfp* *ff*  
Pno. *ff*  
Vln. I (6) *sfp* *fff*  
Vln. II (div.) *sfp* *fff*  
Vla. (div.) *sfp* *fff*  
Vc. div. *sfp* *fff*  
Cb. *sfp* *fff*

300  
Tutti non div.



♩ = 120

263

Pno.



**O**

270

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



**P**

284

**Picc.**  
**Fl. 1, 2**  
**Ob.**  
**Eng. Hn.**  
**Cl. 1, 2**  
**B. Cl.**  
**Bsn.**  
**Cbsn.**  
**Hn. 1, 3**  
**Hn. 2, 4**  
**Tpt. 1, 2**  
**Tbn. 1, 2**  
**B. Tbn.**  
**Tba.**  
**Pno.**  
**Vln. I**  
**Vln. II**  
**Vla.**  
**Vc.**  
**Cb.**

*ppp*  
*no ped.*  
*p*  
*sf*  
*p*  
*pizz.*  
*p*  
*(p)*  
*mf*  
*p*  
*p*  
*mf*  
*p*  
*a2 +*  
*mf*  
*sf*  
*sf*  
*p*

291

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

Musical score for page 291, featuring woodwinds, brass, piano, and strings. The score is divided into two systems. The first system includes Piccolo, Flutes 1 & 2, Oboe, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon, and Contrabassoon. The second system includes Horns 1, 3 and 2, 4, Trumpets 1 & 2, Trombones 1 & 2, Baritone Trombone, and Tuba. The piano part is shown in grand staff notation. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The score includes various dynamics such as *mf*, *ff*, *p*, and *sf*, and performance instructions like *arco.* and *non div.*. The time signature changes from 6/16 to 2/4.

Q

298

Picc. *f*

Fl. 1, 2 *ff*

Ob.

Eng. Hn. *sf*

Cl. 1, 2 *sf*

B. Cl. *ff*

Bsn. *sf*

Cbsn. *sf*

Hn. 1, 3 *sf*

Hn. 2, 4 *sf*

Tpt. 1, 2 *ff*

Tbn. 1, 2 *sf*

B. Tbn. *sf*

Tba. *sf*

Timp. *pp* *f*

D.S. *pp* *mf*

Pno. *sub. p*

Vln. I *non div. sf* *unis. sf* *sf* *sf* *ff* *sf*

Vln. II *sf* *sf* *sf* *sf* *ff* *sf*

Vla. *non div. sf* *sf* *sf* *sf* *sf* *sf*

Vc. *non div. sf* *ff* *sf* *sf* *non div. sf* *non div. sf* *ff* *pizz. p*

Cb. *sf* *ff* *sf* *sf* *sf* *ff* *sf*

305

Picc. *mf* 5 *f*

Fl. 1, 2 *f* 5 *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. 1 *fff*

Cl. 2

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1, 3 3. *p*

Hn. 2, 4 2. *p* 4. *p*

Tpt. 1, 2 *f*

Tbn. 1, 2 *f* a2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 Glock. *f*

D.S. Ride Cymbal *ppp*

Pno. *sub. ff* *sub. ff* *sub. p* *sub. ff*

Vln. I *ffp* *f*

Vln. II *ff* *ffp* *p* *f* *ff* *ffp*

Vla. *div.* *f* *p*

Vc. (pizz.) *f* *sub. p* *sub. f*

Cb. *pizz.* *p* *f* *p* *f*

311

Picc. *mf* *f* *mf* *sub.fff*

Fl. 1, 2 *f* *ff* *mf* *ff* *mf* *ff* *mf* *sub.fff*

Ob. *ff* *mf* *ff* *mf* *sub.fff*

Eng. Hn. *fff*

Cl. 1 *mf* *fff* *p* *f* *p* *sub.fff*

Cl. 2 *p* *f* *p* *f* *p* *f* *p* *fff*

B. Cl. *p* *sub.fff*

Bsn. *fff*

Cbsn. *fff*

Hn. 1, 3 *ff*

Hn. 2, 4 *ff* *f*

Tpt. 1, 2 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *fff*

Tba. *fff*

Perc. 1 *mute*

D.S. *mf* *f*

Pno.

Vln. I *ffp* *ff* *fff*

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

Vla. *unis.* *ff* *fff*

Vc. *f* *ff* *arco.* *fff*

Cb. *f* *ff* *mf* *f*

317

Picc.  
Fl. 1, 2  
Ob.  
Eng. Hn.  
Cl. 1, 2  
B. Cl.  
Bsn.  
Cbsn.  
Hn. 1, 3  
Hn. 2, 4  
Tpt. 1, 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
D.S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.





Pno.

331

*f*

*p*

*p* *f*

Pno.

338

*sweet*

*f*

*p* *f*

*rit.*

*mf*

*pp* *mf*

*molto rit.* *a tempo*

*rit.*

sub. *p*

sub. *f*

sub. *mf* *f*

sub. *pp* *mf*

sub. *p*

Pno.

344

*a tempo* *rit.*

*f*

*ff*

*mf* *p*

*mf* *f*

*rit.* *slower*

*mf* *f*

*f*

*p* *mp*

*sub. p*

*sub. p*

*move forward*

*hold for longer*

*mf* *f*

*sub. p*

*p* *mp*

*♩. = 60*

Pno.

350

*mf*

*molto rit.*

*ff*

*ff*

*ff*

*extremely expressive*

*p* *mp*

*p*

*ff*

*ff*

*♩. = 65*

Pno.

356

*rit.*

Pno.

361

*a tempo*

*p*

*fff*

*mf* *f*

*rit.*

*p* *mf*

short pause, then follow conductor for the new tempo

G.P.

**Aggressively**

**R** ♩ = 120

366

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*a2*

*f*

*f*

*f*

*f*

*p*

*ff*

*mf*

*pizz.*

*p*

*pizz.*

*mf*

372

Picc.

Fl. 1, 2 (a2)

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score for measures 372-375 shows a complex orchestral texture. The woodwind section (Flutes, Oboe, English Horn, Clarinets) plays a melodic line with dynamic markings of *mf* and *ff*. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent. The piano part features a rhythmic accompaniment with dynamic markings of *p*, *f*, and *mf*. The string section (Violins, Viola, Violoncello, Contrabass) plays a pizzicato accompaniment with dynamic markings of *p* and *f*.



382

Picc. (a2)  $ff$

Fl. 1, 2  $ff$

Ob.  $ff$

Eng. Hn.  $ff$

Cl. 1, 2  $ff$

B. Cl.

Bsn.  $ff$

Cbsn.  $ff$

Hn. 1, 3  $fff$

Hn. 2, 4  $fff$

Tpt. 1, 2  $ff$

Tbn. 1, 2  $ff$

B. Tbn.  $mf$

Tba.  $mf$

Timp.  $p$

Perc. 2 Bass Drum  $p$

D.S.  $ff$

Pno.  $ff$

Vln. I non div.  $ffz$

Vln. II non div.  $ffz$

Vla.  $ff$

Vc.  $ff$

Cb.  $ff$







Musical score for page 398, featuring various instruments including Piccolo, Flutes, Oboe, English Horn, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Percussion, Piano, Violins, Viola, Violoncello, and Contrabass.

The score is written for a full orchestra. The instruments listed on the left are: Picc., Fl. 1, 2, Ob., Eng. Hn., Cl. 1, 2, B. Cl., Bsn., Cbsn., Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn., Tba., Perc. 1, Perc. 2, D.S., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *ff*, *fff*, *sfz*, *sf p*, and *sim.* There are also performance instructions like *a2* and *3*.

T

405

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1 (Low Tom)

Perc. 2 (Bass Drum)

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sf* *ff* *p* *fff* *sfz*

*sfp* *p* *fff* *sub. p*

*ff* *5* *fff* *7*

*a2* *(a2)* *a2* *a2*



420

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2 (Xyl.)

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. (pizz.)

2. *f*

2. *f*

*sub.* *f*

*ff*

426

Picc.

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 2

D.S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

68



436

Picc. *fff* *flt.* *mf* *fff*

Fl. 1, 2 *fff* *mf* *fff*

Ob. *fff* *fp* *fff*

Eng. Hn. *fff* *fp* *fff*

Cl. 1, 2 *fff* *mf* *fff*

B. Cl. *fff* *fp* *fff*

Bsn. *fff* *fp* *fff*

Cbsn. *fff* *fp* *fff*

Hn. 1, 3 *fff* *fp* *fff*

Hn. 2, 4 *fff* *fp* *fff*

Tpt. 1, 2 *fff* *fp* *fff* Tpt. 1, 2

Tbn. 1, 2 *fff* *fp* *fff*

B. Tbn. *fff* *fp* *fff*

Tba. *fff* *fp* *fff*

Timp. *ff* *mute*

Perc. 1 *ff* *Guero*

Perc. 2 *ff* *mute*

D.S. *ff* *mute*

Pno. *fff* *grace note gliss. as an option*

Vln. I *fff* *fp* *fff*

Vln. II *fff* *fp* *fff*

Vla. *fff* *fp* *fff* *non div.*

Vc. *fff* *fp* *fff* *non div.*

Cb. *fff* *fp* *fff*