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Sound Frames

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SOUND FRAMES

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by

Maíra Cimblaris
B.M., Universidade Federal de Minas Gerais, 2004
August, 2008

DEDICATION

I dedicate this thesis to the composer Claudia Cimleris, my mother, who has always been a model for me, both in life and in music.

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INSTRUMENTATION

Transposed Score

Piccolo (Picc.)

2 Flutes (Fl.)

2 Oboes (Ob.)

2 Clarinets in Bb (Bb Cl.)

2 Bassoons (Bsn.)

4 Horns in F (F Hn.)

3 Trumpets in Bb (Bb Tpt.)

3 Trombones (Tbn.)

1 Tuba (Tuba)

Timpani (Timp.)

Percussion I (Perc. I)

(Marimba, Glockenspiel, Crash Cymbal)

Percussion II (Perc. II)

(Snare Drum, Triangle, Tam-tam, Crash Cymbal, Marimba)

Percussion III (Perc III)

(Vibraphone, Tam-tam, Crash Cymbal)

Celesta (Cel.)

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Violoncello (Cello)

Contrabass (Cb.)

ABSTRACT

Sound Frames is a one movement piece for orchestra. Its formal structure is free. As the title demonstrates, each section of this composition is “framed” side by side with the next one. The piece is organized in a non-traditional way, with contrasting sections one being followed by another and occasionally they are recollected throughout the work.

The music of the well known 20th Century composer György Ligeti was the primary inspiration for this composition, specially his “Zehn Stücke Für Bläserquintett”. One of the techniques used in the first movement of this Ligeti’s work is the disguising of the beat using different rhythmic figurations for each voice. This kind of rhythmic material is present in all of the slow sections and some other sections of Sound Frames.

However, the composer who has influenced this composition the most is Igor Stravinsky, both rhythmically and harmonically. All the rhythmic/ostinato patterns were based on how these materials are organized in his music. Harmonically, the mixture between tonal and atonal sonorities was highly inspired by Stravinsky. These characteristics can be found in his Russian ballets.

There is a different aspect of the 20th Century’s music that is also present in Sound Frames. The rock n’ roll music from the 70’s, known as progressive rock, was another inspiration for this piece. The formal structure of Sound Frames resembles the form of those long progressive rock songs, where the music atmosphere changes completely in each of its sections. Although the progressive rock is considered popular music, it has suffered a lot of influence of Igor Stravinsky.

Another influence concerning the compositional process and control of the form is that of the French composer Claude Debussy. This composer has always been the one whose works instigate me the most as a musician.

With Sound Frames I have experienced a totally new way of composing. I have explored different harmonic, melodic, and rhythmic characters from those I was habituated to use in my previous work.

SOUND FRAMES

Sound Frames

Maíra Cimbliris

TRANSPONSED SCORE

♩ = 116

♩ = ♩ *always*

Piccolo

I Flute II

I Oboe II

I Clarinet in B \flat II

I Bassoon II

I Horn in F II

III Horn in F IV

I Trumpet in B \flat II

Trumpet in B \flat III

I Trombone II III

Tuba

Timpani

Marimba

Percussion I *mf*

Percussion II

Percussion III

Celesta

Violin I *mf* *pizz.*

Violin II *mf* *pizz.*

Viola *mf* *pizz.*

Violoncello *mf* *pizz.*

Contrabass *mf*

Snare Drum *mf*

arco *mp*

arco *mp* *pizz.* *mp* *pizz.*

[illegible]

[illegible]

Picc.
 I
 Fl.
 II
 I
 Ob.
 II
 I
 B♭ Cl.
 II
 I
 Bsn.
 II
 I
 Hn.
 II
 III
 Hn.
 IV
 I
 B♭ Tpt.
 II
 B♭ Tpt. III
 I
 Tbn. II
 III
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Cel.
 Vln. I
 Vln. II
 Vla.
 Cello
 Cb.

Musical score for page 5, featuring various instruments including Picc., Fl., Ob., B♭ Cl., Bsn., Hn., B♭ Tpt., Tbn., Tuba, Timp., Perc., Cel., Vln., Vla., Cello, and Cb. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like *arco*.

13

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

15

Timp.

13

Perc. I

Perc. II

Perc. III

15

Cel.

13

Vln. I

Vln. II

Vla.

Cello

Cb.

mp

f

mf

f

pizz.

mf

f

Vibraphone

18

Picc. *mf*

I Fl. II *mf* *gna*

I Ob. II *mf*

I B♭ Cl. II

I Bsn. II *mp*

I Hn. II

III Hn. IV

I B♭ Tpt. II

B♭ Tpt. III

I Tbn. II III

Tuba

Timp.

Perc. I Glockenspiel *mf* 3 3

Perc. II Triangle *mf*

Perc. III *mf*

Cel. *mf* 5 5 5 5

Vln. I

Vln. II

Vla.

Cello

Cb.

29

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Cel.

Vln. I

Vln. II

Vla.

Cello

Cb.

mf

mf

p

arco

p

32

Picc. *p* *mp*

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II *f*

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

32

Timp.

32

Perc. I Glockenspiel *mp*

Perc. II

Perc. III

32

Cel. *f*

32

Vln. I *p*

Vln. II

Vla.

Cello

Cb.

35

poco rall.

Picc.

mf

mp

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

35

Timp.

35

Perc. I

Perc. II

Perc. III

35

Cel.

poco rall.

35

Vln. I

Vln. II

Vla.

Cello

Cb.

This page of the musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- I Fl.** (First Flute)
- II** (Second Flute)
- I Ob.** (First Oboe)
- II** (Second Oboe)
- I B♭ Cl.** (First B-flat Clarinet)
- II** (Second B-flat Clarinet)
- I Bsn.** (First Bassoon)
- II** (Second Bassoon)
- I Hn.** (First Horn)
- II** (Second Horn)
- III Hn.** (Third Horn)
- IV** (Fourth Horn)
- I B♭ Tpt.** (First B-flat Trumpet)
- II** (Second B-flat Trumpet)
- B♭ Tpt. III** (Third B-flat Trumpet)
- I Tbn.** (First Trombone)
- II** (Second Trombone)
- III** (Third Trombone)
- Tuba**
- Timp.** (Timpani)
- Perc. I** (Percussion I)
- Perc. II** (Percussion II)
- Perc. III** (Percussion III)
- Cel.** (Cello)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Cello**
- Cb.** (Double Bass)

The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A tempo marking of $\text{♩} = 110$ is present at the top and bottom of the page. The page number 38 is indicated at the beginning of each system.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (I, II), Oboes (I, II), Clarinets (B♭, I, II), Bassoons (I, II), Horns (I, II, III, IV), Trumpets (B♭, I, II), Trombones (I, II, III), Tuba, Timpani, Percussion (I, II, III), and Strings (Violins I, Violins II, Viola, Cello, Double Bass). The score is in 2/4 time and features a key signature of one sharp (F#). The first measure of the page is marked with a rehearsal mark #1. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The string section (Violins I, Violins II, Viola, Cello, Double Bass) is playing a rhythmic pattern of eighth notes, while the woodwind section (Clarinets, Bassoons, Oboes) is playing a melodic line. The brass section (Trumpets, Trombones, Tuba) is playing a melodic line. The percussion section (Timpani, Percussion I, II, III) is playing a rhythmic pattern. The score is written for a full orchestra, with each instrument having its own staff. The page is numbered 41 in the top left corner.

This page of the musical score is for a symphony orchestra. It features 21 staves, each representing a different instrument or section. The instruments listed on the left are: Picc., I Fl., II Fl., I Ob., II Ob., I B♭ Cl., II B♭ Cl., I Bsn., II Bsn., I Hn., II Hn., III Hn., IV Hn., I B♭ Tpt., II B♭ Tpt., B♭ Tpt. III, I Tbn., II Tbn., III Tbn., Tuba, Timp., Perc. I (labeled Marimba), Perc. II, Perc. III, Cel., Vln. I, Vln. II, Vla., Cello, and Cb. The score is written in 3/4 time. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The page number 43 is visible at the top left and bottom left of the staves.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments. The instruments listed on the left include Piccolo (Picc.), Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Bsn. I, II), Horns (Hn. I, II, III, IV), Trumpets (Tpt. I, II, III), Trombones (Tbn. I, II, III), Tuba, Timpani (Timp.), Percussion (Perc. I, II, III), Cello (Cel.), and Double Bass (Cb.). The score is written in 2/4 time. The key signature has one flat (B-flat). The score includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). A rehearsal mark 'B' is present. The score is written for a large orchestra, with staves for various instruments. The instruments listed on the left include Piccolo (Picc.), Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Bsn. I, II), Horns (Hn. I, II, III, IV), Trumpets (Tpt. I, II, III), Trombones (Tbn. I, II, III), Tuba, Timpani (Timp.), Percussion (Perc. I, II, III), Cello (Cel.), and Double Bass (Cb.). The score is written in 2/4 time. The key signature has one flat (B-flat). The score includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). A rehearsal mark 'B' is present.

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 2/4 time and includes a variety of musical notations such as notes, rests, and dynamic markings.

The instruments listed on the left side of the page are:

- Picc.
- I Fl.
- II
- I Ob.
- II
- I B♭ Cl.
- II
- I Bsn.
- II
- I Hn.
- II
- III Hn.
- IV
- I B♭ Tpt.
- II
- B♭ Tpt. III
- I Tbn.
- II
- III
- Tuba
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Cel.
- Vln. I
- Vln. II
- Vla.
- Cello
- Cb.

The score is divided into two systems, each containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). The page number 53 is visible at the top left.

58

Picc.

I
Fl.
II

mp

I
Ob.
II

mp

I
B♭ Cl.
II

mp

I
Bsn.
II

mp

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

58

Timp.

58

Perc. I

Perc. II

Perc. III

58

Cel.

58

Vln. I

Vln. II

Vla.

Cello

Cb.

68 Picc. *ff* (8^{va})

I FL. *ff*

II *ff*

I Ob. *ff*

II *ff*

I B♭ Cl. *ff*

II *ff*

I Bsn. *ff*

II *ff*

I Hn. *ff*

II *ff*

III Hn. *ff*

IV *ff*

I B♭ Tpt. *ff*

II *ff*

B♭ Tpt. III *ff*

I Tbn. *ff*

II *ff*

III *ff*

Tuba *ff*

68 Timp. *ff* F - G - B♭ - Db *f*

68 Perc. I *ff*

Perc. II *ff* Tam-tam *p*

68 Perc. III *ff*

68 Cel. *ff*

68 Vln. I *ff* (8^{va}) *f*

Vln. II *ff* (8^{va}) *f*

Vla. *ff* *f*

Cello *ff* *f*

Cb. *ff*

70 C ♩ = 100

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

p *cresc. poco a poco*

I
Bsn.
II

p *cresc. poco a poco*

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

70

Timp.

p *cresc. poco a poco*

70

Perc. I

Perc. II

mf

Perc. III

70

Cel.

70 C ♩ = 100

Vln. I

ppp *cresc. poco a poco*

Vln. II

ppp *cresc. poco a poco*

Vla.

ppp *cresc. poco a poco*

Cello

ppp *cresc. poco a poco*

Cb.

p *cresc. poco a poco*

77

Picc.

mp

mf *cresc. poco a poco*

I Fl. II

mp

mf *cresc. poco a poco*

I Ob. II

I B♭ Cl. II

I Bsn. II

mf *cresc. poco a poco*

77

I Hn. II

III Hn. IV

I B♭ Tpt. II

pp

B♭ Tpt. III

pp

I Tbn. II III

pp

Tuba

77

Timp.

mf

77

Perc. I

Perc. II

mp

Perc. III

77

Cel.

77

Vln. I

Vln. II

Vla.

Cello

Cb.

mf *cresc. poco a poco*

28

80

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

80

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

80

Timp.

ff

80

Perc. I

Tam-tam

Perc. II

Perc. III

80

Cel.

80

Vln. I

Vln. II

Vla.

Cello

Cb.

84

Picc. *f*

I Fl. II *f*

I Ob. II *f*

I B♭ Cl. II

I Bsn. II

I Hn. II *f* *cresc.*

III Hn. IV *f* *cresc.*

I B♭ Tpt. II *f* *cresc.*

B♭ Tpt. III *f* *cresc.*

I Tbn. II III *f* *cresc.*

Tuba *f* *cresc.*

Timp. *f* *cresc.*

Perc. I

Perc. II *mf* *Tam-tam*

Perc. III

Cel.

Vln. I

Vln. II

Vla. *5* *3* *3*

Cello

Cb. *f* *cresc.*

[illegible]

97

Picc. *mp* *p* *mp*

I Fl. *mp* *p*

II *mp* *p*

I Ob. *mp* *p*

II *mp* *p*

I B♭ Cl. *mp* *p*

II *mp* *p*

I Bsn. *mp* *p*

II *mp* *p*

97

I Hn. *mp* *p* *pp*

II *mp* *p* *pp*

III Hn. *mp* *p* *pp*

IV *mp* *p* *pp*

I B♭ Tpt. *mp*

II *mp*

B♭ Tpt. III *mp*

I Tbn. *mp*

II *mp*

III *mp*

Tuba *mp*

97

Timp. *mp*

97

Perc. I *mp*

Perc. II *mp*

Perc. III *mp*

97

Cel. *mp*

97

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Cello *mp*

Cb. *mp*

100

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

100

Timp.

100

Perc. I

Glockenspiel

100

Perc. II

Perc. III

100

Cel.

100

Vln. I

Vln. II

Vla.

Cello

Cb.

mf

mp

mp

mp

[illegible]

106

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

106

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

106

Timp.

106

Perc. I

Perc. II

Perc. III

106

Cel.

106

Vln. I

Vln. II

Vla.

Cello

Cb.

mf

mf

mp

Detailed description of the musical score: The score is for measures 106 and 107. Measure 106 features a Piccolo entry with a melodic line, followed by Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Horns III & IV, Trumpets B-flat I & II, Trumpet B-flat III, Trombones I, II & III, and Tuba. Measure 107 continues the Piccolo and Flute I & II melodic lines, with the Flutes marked *mf*. The Percussion I part has a melodic line marked *mf*. The Celesta part has a melodic line marked *mp*. The Violins I & II, Viola, Cello, and Double Bass parts are silent in both measures.

108

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

108

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

108

Timp.

108

Perc. I

Perc. II

Vibraphone

Perc. III

108

Cel.

108

Vln. I

Vln. II

Vla.

Cello

Cb.

mf

mf

mf

mf

mf

110

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

110
I
Hn.
II
mf

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

110
Timp.

110
Perc. I
Crash Cymbal

Perc. II
mf

Perc. III

110
Cel.

110
Vln. I
mf

Vln. II
mf

Vla.
mf

Cello
mf

Cb.
mf

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments. The instruments listed on the left are: Picc., I Fl., II Fl., I Ob., II Ob., I B♭ Cl., II B♭ Cl., I Bsn., II Bsn., I Hn., II Hn., III Hn., IV Hn., I B♭ Tpt., II B♭ Tpt., B♭ Tpt. III, I Tbn., II Tbn., III Tbn., Tuba, Timp., Perc. I, Perc. II, Perc. III, Cel., Vln. I, Vln. II, Vla., Cello, and Cb. The score includes musical notation such as notes, rests, and dynamic markings like 'mf'. The page is divided into two systems, with a double bar line in the middle. The notation is in black ink on a white background.

[illegible]

120

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

120

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

120

Timp.

120

Perc. I

Glockenspiel

f

Perc. II

Perc. III

Vibraphone

f

120

Cel.

f

Vln. I

Vln. II

Vla.

Cello

Cb.

This page of the musical score contains the following staves and parts:

- Picc.** (Piccolo): Measures 122-123, marked *mf*.
- I Fl.** (Flute I): Measures 122-123.
- II Fl.** (Flute II): Measures 122-123.
- I Ob.** (Oboe I): Measures 122-123.
- II Ob.** (Oboe II): Measures 122-123.
- I B♭ Cl.** (Clarinet I): Measures 122-123.
- II B♭ Cl.** (Clarinet II): Measures 122-123.
- I Bsn.** (Bassoon I): Measures 122-123.
- II Bsn.** (Bassoon II): Measures 122-123.
- I Hn.** (Horn I): Measures 122-123, marked *f*.
- II Hn.** (Horn II): Measures 122-123, marked *f*.
- III Hn.** (Horn III): Measures 122-123, marked *f*.
- IV Hn.** (Horn IV): Measures 122-123, marked *f*.
- I B♭ Tpt.** (Trumpet I): Measures 122-123, marked *mf*.
- II B♭ Tpt.** (Trumpet II): Measures 122-123, marked *mf*.
- B♭ Tpt. III** (Trumpet III): Measures 122-123, marked *mf*.
- I Tbn.** (Trombone I): Measures 122-123.
- II Tbn.** (Trombone II): Measures 122-123.
- III Tbn.** (Trombone III): Measures 122-123.
- Tuba**: Measures 122-123.
- Timp.** (Timpani): Measures 122-123.
- Perc. I** (Percussion I): Measures 122-123, marked *f*.
- Perc. II** (Percussion II): Measures 122-123, marked *f*.
- Perc. III** (Percussion III): Measures 122-123, marked *f*.
- Cel.** (Cello): Measures 122-123, marked *f*.
- Vln. I** (Violin I): Measures 122-123.
- Vln. II** (Violin II): Measures 122-123.
- Vla.** (Viola): Measures 122-123.
- Cello**: Measures 122-123.
- Cb.** (Contra Bass): Measures 122-123.

This page of the musical score covers measures 124 and 125. The instrumentation includes a wide range of orchestral instruments. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) and brass (Trombones and Tuba) sections are active in measure 124, with the Piccolo and Clarinet II parts featuring prominent melodic lines. The strings (Violins, Viola, Cello, and Double Bass) provide a rhythmic foundation with patterns of eighth and sixteenth notes. The percussion section, including Timpani and three types of Percussion, adds to the texture. Dynamic markings like *mf* (mezzo-forte) are used throughout to indicate the volume of the music. The score is written in a standard musical notation with various clefs, key signatures, and time signatures.

126

Picc.

I
Fl.
II

mf

I
Ob.
II

f

I
B♭ Cl.
II

f

I
Bsn.
II

a 2

I
Hn.
II

126

III
Hn.
IV

mf

mf

I
B♭ Tpt.
II

f

B♭ Tpt. III

mf

I
Tbn.
II
III

mf

Tuba

126

Timp.

126

Perc. I

Perc. II

Perc. III

126

Cel.

126

Vln. I

Vln. II

Vla.

Cello

Cb.

This page of the musical score is for a symphony, featuring a variety of instruments. The score is written in 2/28 time. The instruments listed on the left are: Picc., I Fl., II Fl., I Ob., II Ob., I B♭ Cl., II B♭ Cl., I Bsn., II Bsn., I Hn., II Hn., III Hn., IV Hn., I B♭ Tpt., II B♭ Tpt., B♭ Tpt. III, I Tbn., II Tbn., III Tbn., Tuba, Timp., Perc. I, Perc. II, Perc. III, Cel., Vln. I, Vln. II, Vla., Cello, and Cb.

The score is divided into two systems. The first system starts at measure 128. The second system starts at measure 129. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics like *f* (forte) and *mf* (mezzo-forte) are indicated. The string section (Vln. I, Vln. II, Vla., Cello, Cb.) plays a complex rhythmic pattern with triplets and slurs. The woodwind section (Fl., Ob., Cl., Bsn., Hn.) and brass section (Tpt., Tbn., Tuba) have more complex melodic and harmonic parts. The percussion section (Timp., Perc. I, Perc. II, Perc. III, Cel.) provides a rhythmic foundation.

130

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

130 *a 2*

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn.
II

III

Tuba

130

Timp.

130

Perc. I

Perc. II

Perc. III

130

Cel.

130

Vln. I

Vln. II

Vla.

Cello

Cb.

132

Picc. *f*

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

132

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

132

Timp.

132

Perc. I *mp*

Perc. II

Perc. III

132

Cel.

132

Vln. I

Vln. II

Vla.

Cello

Cb.

E

3 3 3 3 3 3 3 3

5 5

a 2

50

134

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

1.
mp

1.
mp 3 3 3 3 3 3 3 3

134

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

134

Timp.

134

Perc. I

Perc. II

Perc. III

134

Cel.

mp 3 3 3 3 3 3 3 3

134

Vln. I

Vln. II

Vla.

Cello

Cb.

p

mp

138

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn.
II
III

Tuba

138

Timp.

ff

138

Perc. I

Crash Cymbal

Perc. II

f

Perc. III

138

Cel.

138

Vln. I

f

Vln. II

f

Vla.

f

Cello

f

Cb.

f

This page of the musical score covers measures 140 and 141. The instrumentation includes a wide range of orchestral instruments. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) and brass (Trombones, Tuba) sections play complex rhythmic patterns, often in triplets or quintuplets. The percussion section features the Glockenspiel, Marimba, and Vibraphone. The strings (Violins, Viola, Cello, and Double Bass) provide a harmonic and rhythmic foundation. The score is marked with various dynamics, including forte (f) and fortissimo (ff), and includes articulation marks such as slurs and accents. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

144

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

mp

Tuba

144

Timp.

144

Perc. I

7 7 7 7

Perc. II

mf

Perc. III

mf

mf

144

Cel.

Vln. I

mf

Vln. II

mf

mp

Vla.

Cello

Cb.

148

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Cel.

Vln. I

Vln. II

Vla.

Cello

Cb.

mf

p

mf

mp

mf

mf

p

150

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

150

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

150

Timp.

150

Perc. I

Perc. II

Perc. III

150

Cel.

150

Vln. I

Vln. II

Vla.

Cello

Cb.

f

mf

mp

f

mf

mp

f

mp

p

p

p

154 F

Picc. *mp*

I
Fl.
II

I
Ob.
II *p* *mf*

I
B \flat Cl.
II

I
Bsn.
II

154
I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

154
Timp.

154
Perc. I

Perc. II

154
Perc. III

154
Cel.

154 F

Vln. I *p*

Vln. II

Vla.

Cello

Cb.

156

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

156

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

156

Timp.

156

Perc. I

Glockenspiel

Perc. II

Perc. III

156

Cel.

Vln. I

Vln. II

Vla.

Cello

Cb.

158

Picc. *mf* 3 3

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

158

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

158

Timp.

158

Perc. I

Perc. II

Perc. III

158

Cel.

158

Vln. I

Vln. II

Vla.

Cello

Cb.

160

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

160

Timp.

160

Perc. I

Perc. II

Perc. III

160

Cel.

160

Vln. I

Vln. II

Vla.

Cello

Cb.

mp

mf

mf

5

3

162 G ♩ = 116

Picc. *mf* *mp*

I
Fl.
II *mp*

I
Ob.
II *mf* *mp*

I
B♭ Cl.
II *mf* *mf*

I
Bsn.
II *mf* *mf*

I
Hn.
II *f* *mp*

III
Hn.
IV *mf*

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba *mf*

Timp. 162

Perc. I Marimba *mf*

Perc. II *mf* Snare Drum

Perc. III

Cel. 162

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Cello *mp* *mf*

Cb. *mp* *mf*

64

165

Picc. *pp*

I Fl. *pp*

II *mf*

I Ob. *pp*

II *mf*

I B♭ Cl. *pp*

II *mf*

I Bsn. *f*

II

165

I Hn. *pp*

II

III Hn. *pp*

IV

I B♭ Tpt. *f*

II

B♭ Tpt. III *f*

I Tbn. *f*

II

III *f*

Tuba *mp*

165

Timp.

165

Perc. I *f*

mf

Perc. II

Perc. III

165

Cel.

165

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Cb. *f*

[illegible]

172

Picc. *f*

I
Fl.
II

I
Ob.
II *f*

I
B \flat Cl.
II

I
Bsn.
II *f*

172
I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba *f*

172
Timp.

172
Perc. I

Perc. II

Perc. III

172
Cel.

Vln. I

Vln. II

Vla.

Cello

Cb. *f*

176

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

176

Timp.

176

Perc. I

Perc. II

Perc. III

176

Cel.

176

Vln. I

Vln. II

Vla.

Cello

Cb.

mp

f

mf

f

mp

mf

f

pizz.

mf

f

Vibraphone

179

Picc. *mf*

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

mp

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

179

Timp.

179

Perc. I

Triangle

Perc. II

mf

Perc. III

179

Cel.

179

Vln. I

arco
mf

Vln. II

arco
mf

Vla.

arco
mf

Cello

Cb.

181 H $\text{♩} = 80$

Picc.

I Fl.

II

I Ob.

II

I B♭ Cl.

II

I Bsn.

II

I Hn.

II

III Hn.

IV

I B♭ Tpt.

II

B♭ Tpt. III

I Tbn.

II

III

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Cel.

Vln. I

Vln. II

Vla.

Cello

Cb.

mp *mf* *arco* *mf*

183

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Cel.

Vln. I

Vln. II

Vla.

Cello

Cb.

185

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

185

Timp.

185

Perc. I

Perc. II

Perc. III

185

Cel.

185

Vln. I

Vln. II

Vla.

Cello

Cb.

mp

mf

mp

mf

189

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

189

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

189

Timp.

189

Perc. I

Perc. II

Perc. III

189

Cel.

189

Vln. I

Vln. II

Vla.

Cello

Cb.

mp

mp

a 2

191

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

191

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

191

Timp.

191

Perc. I

Perc. II

Perc. III

191

Cel.

191

Vln. I

Vln. II

Vla.

Cello

Cb.

mp

mf
arco

mf

194

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

194

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

194

Timp.

194

Perc. I

Perc. II

194

Perc. III

Vibraphone

mf

194

Cel.

mf

194

Vln. I

Vln. II

Vla.

Cello

Cb.

$\bullet = 96$

78

198

Picc.

I
Fl.
II

I
Ob.
II

mp

I
B♭ Cl.
II

mp

I
Bsn.
II

f

198

I
Hn.
II

f

III
Hn.
IV

f

I
B♭ Tpt.
II

f

B♭ Tpt. III

I
Tbn.
II
III

f

Tuba

198

Timp.

198

Perc. I

Perc. II

Perc. III

198

Cel.

198

Vln. I

Vln. II

Vla.

Cello

f

Cb.

f

200

1 ♩ = 80

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

200

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn.
II
III

Tuba

200

Timp.

200

Glockenspiel

Perc. I

Perc. II

Perc. III

200

Cel.

200

1 ♩ = 80

Vln. I

Vln. II

Vla.

Cello

Cb.

80 *p*

202

Picc.

I Fl.
II

mf

I Ob.
II

I Cl.
II

I Bsn.
II

202

I Hn.
II

III Hn.
IV

I B \flat Tpt.
II

B \flat Tpt. III

I Tbn. II
III

Tuba

202

Timp.

Perc. I

Perc. II

Perc. III

202

Cel.

Vln. I

Vln. II

Vla.

Cello

Cb.

81

205

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

1. *legato espressivo*
pp

205

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

205

Timp.

205

Perc. I

Perc. II

Perc. III

205

Cel.

205

Vln. I

Vln. II

Vla.

Cello

Cb.

208

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

208

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

208

Timp.

208

Perc. I

Perc. II

Perc. III

208

Cel.

208

Vln. I

Vln. II

Vla.

Cello

Cb.

mp

84

2/4

Picc. *mp* 3 *mp* *mf*

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

2/4

Timp.

2/4

Perc. I

Perc. II

Perc. III

2/4

Cel.

2/4

Vln. I *pp*

Vln. II *pp*

Vla. *pp* 5 6

Cello *pp* 3 3 3

Cb. *pp* 3 3 3

222

Picc.

mf 3 3

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

222 *a 2*

I
Hn.
II

mf 5

III
Hn.
IV

a 2 *mf*

I
B♭ Tpt.
II

p 5

mp 5 5

B♭ Tpt. III

mp 5

I
Tbn.
II
III

mp 5 5

Tuba

222

Timp.

222

Perc. I

mp

Marimba

Perc. II

mp 6

mp 6 6

Perc. III

mp

mp 6 6

222

Cel.

mp 6 6

222

Vln. I

Vln. II

Vla.

5 5 5 5

3 3

Cello

3 3

Cb.

3 3

226

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

226

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

226

Timp.

226

Perc. I

Perc. II

Perc. III

226

Cel.

226

Vln. I

Vln. II

Vla.

Cello

Cb.

228 K

Picc. *f*

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

228
I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn.
III

Tuba

228
Timp.

228
Perc. I

Crash Cymbal

Perc. II

Perc. III

228
Cel.

228 K

Vln. I

Vln. II

Vla.

Cello

Cb.

230

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

230

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn.
II
III

Tuba

230

Timp.

230

Perc. I

Perc. II

Perc. III

230

Cel.

230

Vln. I

Vln. II

Vla.

Cello

Cb.

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is divided into two systems of staves. The first system includes Piccolo, Flutes (I and II), Oboes (I and II), Clarinets in B-flat (I and II), Bassoons (I and II), Horns (I and II), Horns III and IV, Trumpets in B-flat (I and II), Trumpet III, Trombones (I, II, and III), Tuba, Timpani, Percussion (I, II, and III), and Cello. The second system includes Violins (I and II), Viola, Cello, and Double Bass. The score features various musical notations, including notes, rests, and dynamic markings such as 'mf' (mezzo-forte). The page number '232' is visible at the top left.

236

Picc.

I
Fl.
II

mf

I
Ob.
II

I
B \flat Cl.
II

mf 3 3 3 3 3 3 3 3

I
Bsn.
II

mf

236

I
Hn.
II

mf 5

III
Hn.
IV

mf

I
B \flat Tpt.
II

5

B \flat Tpt. III

I
Tbn. II
III

Tuba

236

Timp.

236

Perc. I

mf

Perc. II

Perc. III

mf

236

Cel.

236

Vln. I

Vln. II

Vla.

Cello

Cb.

240

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

240

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

240

Timp.

240

Perc. I

Perc. II

Perc. III

240

Cel.

240

Vln. I

Vln. II

Vla.

Cello

Cb.

98

[illegible]

244

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

244

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

244

Timp.

244

Perc. I

Perc. II

Perc. III

244

Cel.

244

Vln. I

Vln. II

Vla.

Cello

Cb.

pp

mp

mp

mp

mp

mp

mf

arco

246

Picc. *mp* 3 *mf*

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

246

Timp.

246

Perc. I

Perc. II

Perc. III

246

Cel.

246

Vln. I

Vln. II

Vla.

Cello

Cb.

250

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

250

Timp.

250

Perc. I

Perc. II

Perc. III

250

Cel.

250

Vln. I

Vln. II

Vla.

Cello

Cb.

mf

mf

Detailed description of the musical score: This page contains measures 250 and 251 of a symphonic work. The Piccolo part in measure 250 features a melodic line starting on a whole note, marked *mf*. The Flute I part has a complex, rapid sixteenth-note passage in measure 250, also marked *mf*. The Oboe I part has a melodic line in measure 250. The Clarinet I part has a melodic line in measure 250. The Bassoon I part has a melodic line in measure 250. The Horn I part has a melodic line in measure 250. The Horn II part has a melodic line in measure 250. The Horn III/IV part has a melodic line in measure 250. The Trumpet I/II part has a melodic line in measure 250. The Trumpet III part has a melodic line in measure 250. The Trombone I/II part has a melodic line in measure 250. The Trombone III part has a melodic line in measure 250. The Tuba part has a melodic line in measure 250. The Timpani part has a melodic line in measure 250. The Percussion I/II/III part has a melodic line in measure 250. The Cello part has a melodic line in measure 250. The Violin I part has a melodic line in measure 250. The Violin II part has a melodic line in measure 250. The Viola part has a melodic line in measure 250. The Cello part has a melodic line in measure 250. The Double Bass part has a melodic line in measure 250.

254

Picc. *mf*

I Fl. *mf*

II *mf*

I Ob. *mf*

II *mf*

I B♭ Cl. *mp*

II *mp*

I Bsn. *mp*

II *mp*

I Hn. *mp*

II *mp*

III Hn. *mp*

IV *mp*

I B♭ Tpt. *mp*

II *mp*

B♭ Tpt. III *mp*

I Tbn. *mp*

II *mp*

III *mp*

Tuba *mp*

Timp. *mp*

Perc. I *mp* Glockenspiel *mf* 7

Perc. II *mp*

Perc. III *mp* Vibraphone *mf* 5 5 5 5

Cel. *mp* *mf* 5 5 5 5

Vln. I *mf* pizz. *mf*

Vln. II *mf* pizz. *mf*

Vla. *mf* pizz. *mf*

Cello *mf* pizz. *mf*

Cb. *mf* pizz. *mf*

105

257

Picc. *f* *ff*

I
Fl.
II *f* *ff*

I
Ob.
II *f* *ff*

I
B♭ Cl.
II *f* *ff*

I
Bsn.
II *f* *ff*

257
I
Hn.
II *f* *ff*

III
Hn.
IV *f* *ff*

I
B♭ Tpt.
II *f* *ff*

B♭ Tpt. III *f* *ff*

I
Tbn.
II
III *f* *ff*

Tuba *f* *ff*

257
Timp. *ff*

257
Perc. I *f* *ff*

Perc. II *f* *ff*

Perc. III *f* *ff*

257
Cel. *f* *ff*

257
Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Cb. *f* *ff*

106

259 $\text{♩} = 100$

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

259

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

259

Timp.

f *p* cresc. poco a poco

259

Perc. I

Tam-tam

Perc. II

p *mf*

Perc. III

259

Cel.

259 $\text{♩} = 100$

Vln. I

f *ppp* cresc. poco a poco

Vln. II

f *ppp* cresc. poco a poco

Vla.

f *ppp* cresc. poco a poco

Cello

f *ppp* cresc. poco a poco

Cb.

p cresc. poco a poco

[illegible]

266

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Cel.

Vln. I

Vln. II

Vla.

Cello

Cb.

mp

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

pp

pp

pp

mf

mp

mf cresc. poco a poco

3

3

3

5

109

This page of a musical score, likely for a symphony, contains the following elements:

- Rehearsal Mark:** A large number '273' is placed at the beginning of the first system of staves.
- Instrumentation:** The score includes parts for a wide range of instruments:
 - Woodwinds:** Piccolo (Picc.), Flutes (I, II), Oboes (I, II), Clarinets in B-flat (I, II), Bassoons (I, II), Horns (I, II, III, IV), and Trumpets in B-flat (I, II, III).
 - Brass:** Trombones (I, II, III) and Tuba.
 - Percussion:** Timpani (Timp.), three different types of Percussion (Perc. I, II, III), and Cymbals (Cel.).
 - Strings:** Violins (I, II), Viola (Vla.), Cello (Cello), and Double Bass (Cb.).
- Dynamic Markings:** The score uses various dynamic markings to indicate volume, including *f* (forte), *cresc.* (crescendo), and *mf* (mezzo-forte).
- Notation:** The music is written on multiple staves, with notes, rests, and other musical symbols indicating the melody and harmony for each instrument.

277

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

277

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

277

Timp.

277

Perc. I

Perc. II

Perc. III

277

Cel.

277

Vln. I

Vln. II

Vla.

Cello

Cb.

287

Picc. *mp* *p*

I Fl. *mp* *p*

II *mp* *p*

I Ob. *mp* *p*

II *mp* *p*

I B♭ Cl. *mp* *p*

II *mp* *p*

I Bsn. *mp* *p*

II *mp* *p*

I Hn. *mp* *p* *pp*

II *mp* *p* *pp*

III Hn. *pp*

IV *pp*

I B♭ Tpt. *mp*

II *mp*

B♭ Tpt. III *mp*

I Tbn. *mp*

II *mp*

III *mp*

Tuba *mp*

Timp. *mp*

Perc. I *mp*

Perc. II *mp*

Perc. III *mp*

Cel. *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Cello *p* *mp*

Cb. *p* *mp*

115

291 $\bullet = 116$ [N]

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

291
I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

291

Timp.

291

Perc. I

Marimba
mf

Perc. II

Perc. III

291

Cel.

291 $\bullet = 116$ [N]

Vln. I

mf pizz. arco

Vln. II

mf pizz. arco

Vla.

mf pizz. arco

Cello

mf pizz. arco

Cb.

mf pizz. arco

mp

294

Picc. *mp*

I
Fl.
II *mp*

I
Ob.
II *mp*

I
B♭ Cl.
II *mp* *a 2*

I
Bsn.
II *mp* *a 2* *f*

294

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II *f*

B♭ Tpt. III *f*

I
Tbn. II
III *f*

Tuba

294

Timp.

294

Perc. I *f* *Snare Drum*

Perc. II *mf*

Perc. III

294

Cel.

294

Vln. I *mp* *pp* *pizz.* *f*

Vln. II *f* *pizz.*

Vla. *mp* *pp* *f* *pizz.*

Cello *mp* *pizz.* *f* *pizz.*

Cb. *mp* *f*

297

Picc.

I
Fl.
II

mf

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

297

Timp.

297

Perc. I

mf

Perc. II

Perc. III

297

Cel.

297

Vln. I

pizz.
mp

Vln. II

pizz.
mp

Vla.

pizz.
mp

Cello

pizz.
mp

Cb.

pizz.
mp

[illegible]

304

Picc.

I Fl.

II

I Ob.

II

I B♭ Cl.

II

I Bsn.

II

I Hn.

II

III Hn.

IV

I B♭ Tpt.

II

B♭ Tpt. III

I Tbn.

II

III

Tuba

304

Timp.

304

Perc. I

Crash Cymbal

Perc. II

Perc. III

304

Cel.

304

Vln. I

Vln. II

Vla.

Cello

Cb.

307

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

307

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

307

Timp.

mf

307

Perc. I

mf

Glockenspiel

mf

Perc. II

Perc. III

307

Cel.

307

Vln. I

Vln. II

Vla.

Cello

Cb.

309

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

309

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

309

Timp.

309

Perc. I

Crash Cymbal

Perc. II

Perc. III

309

Cel.

309

Vln. I

Vln. II

Vla.

Cello

Cb.

III

Picc.

I
Fl.
II

mf

mf

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

mf

I
Hn.
II

mf

III
Hn.
IV

mf

mf

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

III

Timp.

III

Perc. I

Crash Cymbal

Perc. II

sf

Perc. III

III

Cel.

III

Vln. I

Vln. II

Vla.

Cello

Cb.

315

Picc. *mf*

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

a 2
I
Bsn.
II *mf*

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

315

Timp.

315

Perc. I

Perc. II

Perc. III

Tam-tam
mp

315

Cel.

315

Vln. I

Vln. II

Vla.

Cello

Cb.

317

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

317

Timp.

317

Perc. I

Perc. II

Perc. III

317

Cel.

317

Vln. I

Vln. II

Vla.

Cello

Cb.

mp

f

f

319

Picc.

I
Fl.
II

I
Ob.
II

I
B♭ Cl.
II

I
Bsn.
II

319

I
Hn.
II

III
Hn.
IV

I
B♭ Tpt.
II

B♭ Tpt. III

I
Tbn. II
III

Tuba

319

Timp.

319

Perc. I

Perc. II

319

Perc. III

319

Cel.

319

Vln. I

Vln. II

Vla.

Cello

Cb.

Snare Drum

mf

The image displays a page from a musical score, specifically measures 321 and 322. The score is written for a large symphony orchestra. The instruments and their parts are as follows:

- Picc.** (Piccolo): Measures 321 and 322 are empty.
- I Fl.** (Flute I): Measures 321 and 322 are empty.
- II Fl.** (Flute II): Measures 321 and 322 are empty.
- I Ob.** (Oboe I): Measures 321 and 322 are empty.
- II Ob.** (Oboe II): Measures 321 and 322 are empty.
- I B♭ Cl.** (Clarinet in B-flat I): Measures 321 and 322 are empty.
- II B♭ Cl.** (Clarinet in B-flat II): Measures 321 and 322 are empty.
- I Bsn.** (Bassoon I): Measures 321 and 322 are empty.
- II Bsn.** (Bassoon II): Measures 321 and 322 are empty.
- I Hn.** (Horn I): Measures 321 and 322 are empty.
- II Hn.** (Horn II): Measures 321 and 322 are empty.
- III Hn.** (Horn III): Measures 321 and 322 are empty.
- IV Hn.** (Horn IV): Measures 321 and 322 are empty.
- I B♭ Tpt.** (Trumpet in B-flat I): Measures 321 and 322 are empty.
- II B♭ Tpt.** (Trumpet in B-flat II): Measures 321 and 322 are empty.
- B♭ Tpt. III** (Trumpet in B-flat III): Measures 321 and 322 are empty.
- I Tbn.** (Trombone I): Measures 321 and 322 are empty.
- II Tbn.** (Trombone II): Measures 321 and 322 are empty.
- III Tbn.** (Trombone III): Measures 321 and 322 are empty.
- Tuba**: Measures 321 and 322 are empty.
- Timp.** (Timpani): Measures 321 and 322 are empty.
- Perc. I** (Percussion I): Measures 321 and 322 are empty.
- Perc. II** (Percussion II): Measures 321 and 322 are empty.
- Perc. III** (Percussion III): Measures 321 and 322 are empty.
- Cel.** (Cymbals): Measures 321 and 322 are empty.
- Vln. I** (Violin I): Measures 321 and 322 are empty.
- Vln. II** (Violin II): Measures 321 and 322 are empty.
- Vla.** (Viola): Measures 321 and 322 are empty.
- Cello**: Measures 321 and 322 are empty.
- Cb.** (Double Bass): Measures 321 and 322 are empty.

The score includes various musical notations, including dynamics (f, mf), articulation (accents), and a "Tam-tam" effect. The time signature is 4/4. The page number 321 is visible in the top left corner.

323

Picc.

I
Fl.
II

I
Ob.
II

I
B \flat Cl.
II

I
Bsn.
II

323

I
Hn.
II

III
Hn.
IV

I
B \flat Tpt.
II

B \flat Tpt. III

I
Tbn. II
III

Tuba

323

Timp.

323

Perc. I

Perc. II

Perc. III

f

323

Cel.

f

323

Vln. I

Vln. II

Vla.

Cello

Cb.

[illegible]

[illegible]

VITA

Maíra Cimblaris was born in a music environment. Her mother, Claudia Cimblaris, is a composer and a conductor who had initiated Maíra into the study of music.

Maíra had officially begun her music studies by the age of 7 at the School of Music of the Centro de Formação Artística of Clóvis Salgado Foundation. She has integrated the school's choir and also studied the violin and the cello.

In 1999 Maíra Cimblaris enrolled in the bachelor program at the School of Music of the Universidade Federal de Minas Gerais, majoring in composition. She has studied composition under the orientation of Oiliam Lanna, Sérgio Freire and Rogério Vasconcelos. During her undergraduate degree she has had two scholarships sponsored by the National Research Council (CNPq). For the first one she worked in the university recording studio and the second one was a research project in Brazilian Electroacoustic Music. On her last year in that university she began studying the bassoon. She received the Bachelor of Music degree in composition in 2004.

Maíra Cimblaris is now a candidate for the master's degree in composition at the Louisiana State University as a student and assistant of Boyd Professor Dinos Constantinides.