

2005

Concerto for orchestra

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CONCERTO FOR ORCHESTRA

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
Alejandro Arguello
B.M., University of Costa Rica, 1994
August 2005

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Instrumentation

Piccolo (Picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)
2 Bb Clarinets (Bb Cl.)
Bass Clarinet in Bb (B.C.)
2 Bassoons (Bsns 1.2.)
Contrabassoon (C.Bn)
4 Horns (Hn.)
2 Bb Trumpets (Bb Tpt.)
2 Tenor Trombones (2 tenors, Tbn.)
1 Bass Trombone and Tuba (B. Tbn. And Tuba)

Timpani (Timp.)

Percussion 1 (Perc. 1)

(snare drum, triangle, cymbals, bass drum)

Percussion 2 (Perc. 2)

(xilophone)

Harp (Hp.)

Celesta (Cel.)

Piano (Pno.)

Violin I (Vln. 1)
Violin 2 (Vln. 2)
Viola (Vla.)
Violoncello (Vlc.)
Contrabass (Cb.)

Abstract

Concerto for Orchestra was written between Fall 2004 and Spring 2005. It is scored for regular orchestra, including piano, harp and celesta. The concerto is written in three separated movements, following the common pattern of the regular solo concerto: Fast-Slow Fast. The purpose of the piece is to create a virtuoso work in which all the instrumental sections have an important and relevant role as if they were soloists.

There are three different forms for the movements of the piece. The first movement, Allegro molto, is a modified sonata form. The form of this part is Exposition (A- transition- B- Closing themes), Development, and Recapitulation (B-closings themes- A-Coda). The opening theme of the movement has a rhythmic resemblance with the one from Bartok's Concerto for Orchestra, which I admired very much.

The second movement, andante, is in arch form. The scheme of the movement is as follows: A (andante)-B (Piu mosso)-C (Moderato)-B-A (andante until the end).

The last movement is a theme and variations. The design of the theme is in fugato style, and the subsequent variations are joined without interruption. There is total of four variations: I and II are in Allegro, III is and Adagio, and IV is an Allegro molto going to the final coda of the piece.

Concerto for Orchestra

Concerto for Orchestra

Alejandro Arguello

2

Pic.
 Fls. 1, 2.
 Obs. 1, 2.
 Bb Cls. 1, 2.
 B. Cl.
 Bsns. 1, 2.
 C. Bn.
 Hn. 1-2
 Hn. 3-4
 Bb Tpt.
 Tbn 1-2
 B. Tbn. and Tuba
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Cel.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

Musical score page 3, featuring various instruments and their parts. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation markings like *pizz.* (pizzicato). The page is numbered 3 at the bottom.

Pic.
 Fls. 1, 2.
 Obs. 1, 2.
 Bb Cls. 1, 2.
 B. Cl.
 Bsns. 1, 2.
 C. Bn.
 Hn. 1-2
 Hn. 3-4
 Bb Tpt.
 Tbn 1-2
 B. Tbn. and Tuba
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Cel.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

17
 a 2
 f
 ff
 1.
 f
 f
 f

4

25

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.
ff

Bans. 1, 2.
ff

C. Bn.
ff

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.
f

Perc. 1
f

Perc. 2

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.
ff

Cb.
ff

33

Pic. *f* *CFESC.*

Fls. 1, 2. *a 2* *f* *CFESC.*

Obs. 1, 2. *a 2* *f* *CFESC.*

Bb Cls. 1, 2. *a 2* *f* *CFESC.*

B. Cl. *f* *CFESC.*

Bans. 1, 2. *f* *CFESC.*

C. Bn. *f* *CFESC.*

Hn. 1-2 *p* *CFESC.*

Hn. 3-4 *p* *CFESC.*

Bb Tpt. 1. *f* *p* *CFESC.*

Tbn 1-2 *p* *CFESC.*

B. Tbn. and Tuba *p* *CFESC.*

Timp. *mf*

Perc. 1

Perc. 2 *f*

Hp.

Cel.

Pno.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vlc. *mf*

Cb. *mf*

49

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Pic. *a 2*
 Fls. 1, 2. *a 2*
 Obs. 1, 2. *a 2*
 Bb Cls. 1, 2. *a 2*
 B. Cl.
 Bsns. 1, 2. *a 2*
 C. Bn.
 Hn. 1-2
 Hn. 3-4
 Bb Tpt.
 Tbn 1-2
 B. Tbn. and Tuba
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Cel.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

Measures 65-72. The score features a complex woodwind and string texture. Measures 65-68 show a melodic line in the woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bb Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Cor Anglais) with a *a 2* marking. Measures 69-72 show a more active woodwind section with *p* dynamics. The brass section (Horns 1-4, Bb Trumpets, Trombones 1-2, Baritone/Tuba) provides harmonic support with sustained notes and *p* dynamics. The percussion section (Timpani, Percussion 1 & 2, Harp) is mostly silent. The piano and celesta play a rhythmic pattern in the right hand, with the piano marked *f* in measure 66 and *p* in measures 69-72. The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) plays a steady eighth-note pattern in the right hand and a more active line in the left hand, with *p* dynamics in measures 69-72.

73

Pic. *f* *p*

Fls. 1, 2 *f* *p*

Obs. 1, 2 *f* *p*

Bb Cls. 1, 2 *f* *p*

B. Cl. *f* *p*

Bans. 1, 2 *f* *p*

C. Bn. *f* *p*

Hr. 1-2 *f* *p*

Hr. 3-4 *f* *p*

Bb Tpt. *f* *p*

Tbn 1-2 *f* *p*

B. Tbn. and Tuba *f* *p*

Timp. *f* *p*

Perc. 1

Perc. 2

Hp.

Cel.

Pno. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vcl. *f* *p*

Cb. *f* *p*

81

Pic. *f* *pp*

Fls. 1, 2. *f* *pp*

Obs. 1, 2. *f* *pp* *f*

Bb Cls. 1, 2. *f* *pp* *f*

B. Cl. *f* *pp*

Bans. 1, 2. *f* *pp*

C. Bn. *f* *pp*

Hn. 1-2 *f* *pp*

Hn. 3-4 *f* *pp*

Bb Tpt. *f* *pp*

Tbn 1-2 *f* *pp*

B. Tbn. and Tuba *f* *pp*

Timp. *f* *pp*

Perc. 1

Perc. 2

Hp.

Cel.

Pno. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

13

14

Allegretto

[illegible]

113

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

121

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

129

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

mf

pp

cresc.

f

pp

pp

19

Allegro molto

146

Pic. *f*

Fls. 1, 2. *f*

Obs. 1, 2. *f*

Bb Cls. 1, 2. *f*

B. Cl. *f*

Bans. 1, 2. *f* a 2

C. Bn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Bb Tpt. *f*

Tbn 1-2 *f*

B. Tbn. and Tuba *f*

146

Timpani *f*

Perc. 1 *f*

Perc. 2 *f*

146

Hp. *f*

146

Cel. *f*

146

Pno. *f*

146

Vln. 1 *f* ord.

Vln. 2 *f* ord.

Vla. *f*

Vcl. *f*

Cb. *f*

154

Pic. Fls. 1, 2. Obs. 1, 2. Bb Cls. 1, 2. B. Cl. Bsns. 1, 2. C. Bn.

1. Solo *f*

Hn. 1-2 Hn. 3-4 Bb Tpt. Tbn 1-2 B. Tbn. and Tuba

154

Timp. *pp*

Perc. 1 S.D. *f*

154

Perc. 2

154

Hp.

154

Cel.

154

Pno.

Vln. 1 Vln. 2 Vla. Vlc. *p* Cb. *p*

170

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

178

Pic. *f* *ff* *f cresc.* *a 2*

Fls. 1, 2. *f* *ff* *f cresc.* *a 2*

Obs. 1, 2. *f* *ff* *f cresc.* *a 2*

Bb Cls. 1, 2. *f* *ff* *f cresc.* *a 2*

B. Cl. *f* *ff* *f cresc.*

Bans. 1, 2. *f* *ff* *f cresc.*

C. Bn. *f* *ff* *f cresc.*

Hn. 1-2 *f* *ff* *f cresc.* *a 2* *Glissando*

Hn. 3-4 *f* *ff* *f cresc.* *a 2* *Glissando*

Bb Tpt. *f* *ff* *f cresc.* *a 2*

Tbn 1-2 *f* *ff* *f cresc.* *a 2*

B. Tbn. and Tuba *f* *ff* *f cresc.*

Timp. *f* *ff* *f cresc.*

Perc. 1 *f* *ff* *f cresc.*

Perc. 2 *f* *ff* *f cresc.*

Hp. *f* *ff* *f cresc.*

Cel. *f* *ff* *f cresc.*

Pno. *f* *ff* *f cresc.*

Vln. 1 *f* *ff* *f cresc.*

Vln. 2 *f* *ff* *f cresc.*

Vla. *f* *ff* *f cresc.*

Vlc. *f* *ff* *f cresc.*

Cb. *f* *ff* *f cresc.*

25

194

Pic. *ff*

Fls. 1, 2 *ff* *a 2*

Obs. 1, 2 *ff* *a 2*

Bb Cls. 1, 2 *ff* *a 2*

B. Cl. *ff*

Bans. 1, 2 *ff* *a 2*

C. Bn. *ff*

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp. *p*

Perc. 1

Perc. 2 *ff*

Hp. *ff*

Cel. *ff*

Pno. *ff*

Vln. 1 *ff* *8va*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff* *p*

210

Pic. *p* *cresc.*

Fls. 1, 2 *p* *cresc.*

Obs. 1, 2 *p* *cresc.*

Bb Cls. 1, 2 *p* *cresc.*

B. Cl. *p* *cresc.*

Bans. 1, 2 *p* *cresc.*

C. Bn. *p* *cresc.*

Hn. 1-2 *p* *cresc.*

Hn. 3-4 *p* *cresc.*

Bb Tpt. *p* *cresc.*

Tbn 1-2 *p* *cresc.*

B. Tbn. and Tuba *p* *cresc.*

Timp. *p* *cresc.*

Perc. 1 *p* *cresc.*

Perc. 2 *p* *cresc.*

Hp. *p* *cresc.*

Cel. *p* *cresc.*

Pno. *p* *cresc.*

Vln. 1 *p* *cresc.*

Vln. 2 *p* *cresc.*

Vla. *p* *cresc.*

Vlc. *p* *cresc.*

Cb. *p* *cresc.*

218

Pic. *f*

Fls. 1, 2. *f*

Obs. 1, 2. *f*

Bb Cls. 1, 2. *f*

B. Cl. *f*

Bans. 1, 2. *f*

C. Bn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Bb Tpt. *f*

Tbn 1-2 *f*

B. Tbn. and Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Hp. *f*

Cel. *f*

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f* *seco*

Cb. *f*

234

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f cresc.

242

Pic. *p cresc.*

Fls. 1, 2 *p cresc.*

Obs. 1, 2 *p cresc.*

Bb Cls. 1, 2 *p cresc.*

B. Cl. *p cresc.*

Bans. 1, 2 *p cresc.*

C. Bn. *p cresc.*

Hn. 1-2 *cresc.*

Hn. 3-4 *cresc.*

Bb Tpt. *cresc.*

Tbn 1-2 *cresc.*

B. Tbn. and Tuba *cresc.*

Timp. *cresc.*

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Allegretto

[illegible]

258

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

266

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hr. 1-2

Hr. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

266

Timp.

Perc. 1

Perc. 2

266

Hp.

266

Cel.

266

Pno.

266

Vln. 1

mf

pizz.

arco

Vln. 2

mf

pizz.

arco

Vla.

mf

pizz.

arco

Vlc.

arco

mf

Cb.

mf

arco

36

37

Allegro molto

294

Pic. *ff*

Fls. 1, 2 *ff* a 2

Obs. 1, 2 *ff* a 2

Bb Cls. 1, 2 *ff* a 2

B. Cl. *ff*

Bans. 1, 2 *ff* a 2

C. Bn. *ff*

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp. *f*

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp

f

Pic.
 Fls. 1, 2.
 Obs. 1, 2.
 Bb Cls. 1, 2.
 B. Cl.
 Bsns. 1, 2.
 C. Bn.
 Hn. 1-2
 Hn. 3-4
 Bb Tpt.
 Tbn 1-2
 B. Tbn. and Tuba
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Cel.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

The score is for page 39 of a musical work. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bb Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1-2 and 3-4, Bb Trumpets, Tenor Trombones 1-2, Baritone Trombone and Tuba, and Timpani. The percussion section includes two sets of Percussion 1 and 2. The keyboard section includes Harp, Celesta, and Piano. The string section includes Violins 1 & 2, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and features a variety of musical notations, including melodic lines, harmonic support, and dynamic markings.

40

41

326

Pic. *ff*

Fls. 1, 2 *ff*

Obs. 1, 2 *ff*

Bb Cls. 1, 2 *ff*

B. Cl. *ff*

Bans. 1, 2

C. Bn.

Hr. 1-2

Hr. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

326

Timp. *ff*

Perc. 1 S.D. *ff*

Perc. 2 *ff*

326

Hp.

326

Cel.

Pno.

326

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is numbered 336 at the top left. The instruments listed on the left side of the page are: Pic., Fls. 1.2., Obs. 1.2., Bb Cls. 1.2., B. Cl., Bsns. 1.2., C. Bn., Hn. 1-2, Hn. 3-4, Bb Tpt., Tbn 1-2, B. Tbn. and Tuba, Timp., Perc. 1, Perc. 2, Hp., Cel., Pno., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is written in 4/4 time. The key signature has one sharp (F#). The music is in a major key. The score includes various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo). The page is numbered 336 at the top left. The instruments listed on the left side of the page are: Pic., Fls. 1.2., Obs. 1.2., Bb Cls. 1.2., B. Cl., Bsns. 1.2., C. Bn., Hn. 1-2, Hn. 3-4, Bb Tpt., Tbn 1-2, B. Tbn. and Tuba, Timp., Perc. 1, Perc. 2, Hp., Cel., Pno., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is written in 4/4 time. The key signature has one sharp (F#). The music is in a major key. The score includes various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo).

II. Andante

Andante

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 including Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horn in F 1 & 2, Horn in F 3 & 4, Trumpets 1-2 in Bb, Trombones 1-2, Bass Trombone and Tuba, Timpani, Percussion 1, Harp, Celesta, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in common time (C) and features various dynamic markings such as *ppp*, *pp*, *p*, and *div.* (divisi). There are also performance instructions like "con sord." (con sordina) and "senza sord." (senza sordina). The page is numbered 10 in the bottom right corner.

Pic. 7
 Fls. 1, 2. 7
 Obs. 1, 2.
 Bb Cls. 1, 2.
 B. Cl.
 Bsns. 1, 2.
 C. Bn.
 Hn. 1-2
 Hn. 3-4
 Bb Tpt.
 Tbn. 1-2
 B. Tbn. and Tuba
 Timp. 7
 Perc. 1. 7
 Hp. 7
 Cel. 7
 Pno. 7
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

Musical score for page 45, featuring woodwinds, percussion, strings, and piano. The score is divided into systems. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bb Clarinets 1 & 2, B. Clarinet, Bassoons 1 & 2, C. Bassoon, Horns 1-2 and 3-4, Bb Trumpets, Trombones 1-2, B. Trombone and Tuba. The percussion section includes Timpani and Percussion 1. The keyboard section includes Harp and Celesta. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The piano part includes Piano. The score includes various musical notations such as notes, rests, dynamics (p, mp, f), articulation (accents, slurs), and performance instructions (e.g., "8va" for octave up).

Pic.
 Fls. 1, 2.
 Obs. 1, 2.
 Bb Cls. 1, 2.
 B. Cl.
 Bsns. 1, 2.
 C. Bn.
 Hn. 1-2.
 Hn. 3-4.
 Bb Tpt.
 Tbn. 1-2.
 B. Tbn. and Tuba.
 Timp.
 Perc. 1.
 Hp.
 Cel.
 Pno.
 Vln. 1.
 Vln. 2.
 Vla.
 Vlc.
 Cb.

Musical score for page 46, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Timpani, Percussion, Harp, Cello, Piano, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *pp*, *p*, *mp*, and *p*, as well as performance instructions like "con sord." and "B. D.". The page number 46 is centered at the bottom.

47

27

Pic.

Fls. 1, 2.

mf

Obs. 1, 2.

Bb Cls. 1, 2.

p 6

B. Cl.

Bsns. 1, 2.

mf

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

mf 6

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

50

36

Pic. *p*

Fls. 1, 2.

Obs. 1, 2. 1. *p*

Bb Cls. 1, 2. 1. *p*

B. Cl. *mf* 3 *p*

Bsns. 1, 2. *p*

C. Bn. 3 *p*

Hn. 1-2

Hn. 3-4

Bb Tpt. con sord. 3 *p* senza sord.

Tbn. 1-2

B. Tbn. and Tuba

Timp. 36 *pp* 3

Perc. 1 Trgl.

Hp.

Cel.

Puo. 36 *p* 6

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Più mosso

41

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

1.

p

pp

legato simile

pizz.

p

46

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

arco

mp

arco

mp

54

55

53

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

12

1. con sord. *pp*

3

Accelerando ed cresc. poco a poco

55

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B.Cl.

Bsns. 1.2.

C. Bn.

Hn. 1-2.

Hn. 3-4.

Bb Tpt.

Tbn. 1-2.

B. Tbn. and Tuba

Timp.

Perc. 1.

Hp.

Cel.

Puo.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

1.

senza sord.

f

p

p

legato sempre

legato sempre

7

7

7

7

58

59

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

a 2

mf

60

sempre cresc. ed accel.

This page of the musical score covers measures 63 and 64. The instrumentation includes a wide range of orchestral instruments. The woodwinds (Flutes, Oboes, Bassoons, Clarinets, and Contrabassoon) and strings (Violins, Viola, Violoncello, and Contrabass) play melodic and harmonic roles. The brass section (Horns, Trombones, and Tuba) provides harmonic support. The percussion section, including Harp, Timpani, and Percussion 1, adds rhythmic texture. The score is written in a standard musical notation with various dynamics and articulations.

65

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2.

Hn. 3-4.

Bb Tpt.

Tbn. 1-2.

B. Tbn. and Tuba.

Timp.

Perc. 1.

Hp.

Cel.

Puo.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

This page of the musical score, numbered 63, contains staves for the following instruments: Piccolo (Pic.), Flutes 1 & 2 (Fls. 1,2), Oboes 1 & 2 (Obs. 1,2), B♭ Clarinets 1 & 2 (Bb Cls. 1,2), Bass Clarinet (B.Cl.), Bassoons 1 & 2 (Bsns. 1,2), Contrabassoon (C. Bn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Euphonium (Bb Tpt.), Trombones 1-2 (Tbn. 1-2), Bass Trombone and Tubas (B. Tbn. and Tuba), Timpani (Timp.), Percussion 1 (Perc. 1), Harp (Hp.), Cello (Cel.), Piano (Pno.), Violins 1 & 2 (Vln. 1, 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is divided into two systems. The first system includes staves for Pic., Fls. 1,2, Obs. 1,2, Bb Cls. 1,2, B.Cl., Bsns. 1,2, C. Bn., Hn. 1-2, Hn. 3-4, Bb Tpt., Tbn. 1-2, B. Tbn. and Tuba, Timp., and Perc. 1. The second system includes staves for Hp., Cel., Pno., Vln. 1, Vln. 2, Vla., Vlc., and Cb.

The music is written in 4/4 time. The key signature has one flat (B♭). The score features various musical notations including rests, eighth notes, quarter notes, half notes, and full notes. There are also dynamic markings such as *f* (forte) and *z* (zest). The Harp part (Hp.) is written with a grand staff and includes a series of arpeggiated chords. The Cello (Cel.) and Piano (Pno.) parts feature complex rhythmic patterns with many beamed eighth notes. The string section (Vln. 1, Vln. 2, Vla., Vlc., Cb.) plays a steady, rhythmic accompaniment.

69

f

Pic.

Fls. 1, 2.

f

Obs. 1, 2.

f

Bb Cls. 1, 2.

f

B. Cl.

f

Bsns. 1, 2.

f

C. Bn.

f

Hn. 1-2

f

Hn. 3-4

f

Bb Tpt.

f

Tbn. 1-2

f

B. Tbn. and Tuba

f

Timp.

f

Perc. 1

f

Hp.

f

Cel.

f

Puo.

f

Vln. 1

f

Vln. 2

f

Vla.

f

Vlc.

f

Cb.

f

Moderato

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

- Pic.** (Piccolo)
- Fls. 1, 2.** (Flutes 1 and 2)
- Obs. 1, 2.** (Oboes 1 and 2)
- Bb Cls. 1, 2.** (B-flat Clarinets 1 and 2)
- B. Cl.** (Bass Clarinet)
- Bsns. 1, 2.** (Bassoons 1 and 2)
- C. Bu.** (Contrabassoon)
- Hn. 1-2** (Horns 1 and 2)
- Hn. 3-4** (Horns 3 and 4)
- Bb Tpt.** (B-flat Trumpets)
- Tbn. 1-2** (Trombones 1 and 2)
- B. Tbn. and Tuba** (Bass Trombone and Tuba)
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Hp.** (Harp)
- Cel.** (Cello)
- Pao.** (Double Bass)
- Vln. 1** (Violins 1)
- Vln. 2** (Violins 2)
- Vla.** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Contrabass)

The score includes various musical notations such as notes, rests, and dynamic markings like 'ff'.

76

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bu.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

a 2 - con sord.

ff

ff

81

Pic. *ff* *a 2*

Fls. 1, 2. *ff* *a 2*

Obs. 1, 2. *ff* *a 2*

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

81

Timp.

Perc. 1 *ff* S.D.

81

Hp.

81

Cel.

81

Puo.

81

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Meno mosso

The image displays a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Pic., Fls. 1.2., Obs. 1.2., Bb Cls. 1.2., B. Cl., Bsns. 1.2., C. Bn., Hn. 1-2, Hn. 3-4, Bb Tpt., Tbn. 1-2, B. Tbn. and Tuba, Timp., Perc. 1, Hp., Cel., Pno., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is written in 5/4 time, as indicated by the time signature. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Vivace mosso' at the top right. The score includes various musical notations, including notes, rests, and dynamic markings such as 'ff' (fortissimo). The page number '86' is visible in the top left corner. The score is arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, percussion in the middle, and strings in the lower staves. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, B-flat Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-2 and 3-4, B-flat Trumpets, Trombones 1-2, Baritone Trombone and Tuba. The brass section includes B-flat Trumpets, Trombones 1-2, Baritone Trombone and Tuba. The percussion section includes Timpani and Percussion 1. The harp is also present. The score is written in a clear, professional notation style, with a focus on readability and musical accuracy. The page is numbered 86, and the tempo is marked 'Vivace mosso'. The key signature is one flat, and the time signature is 5/4. The score includes various musical notations, including notes, rests, and dynamic markings such as 'ff' (fortissimo). The instruments listed on the left are: Pic., Fls. 1.2., Obs. 1.2., Bb Cls. 1.2., B. Cl., Bsns. 1.2., C. Bn., Hn. 1-2, Hn. 3-4, Bb Tpt., Tbn. 1-2, B. Tbn. and Tuba, Timp., Perc. 1, Hp., Cel., Pno., Vln. 1, Vln. 2, Vla., Vlc., and Cb.

69

Andante

Solo

94

Pic. *mf*

Fls. 1, 2

Obs. 1, 2

Bb Cls. 1, 2

B. Cl.

Bsns. 1, 2

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

94

Timp.

Perc. 1

94

Hp. *legato sempre*

Cel.

94

Puo. *p legato sempre*

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Vlc.

Cb. *pp*

97

Pic. *mf*

Fls. 1, 2. *p* 6 6 6

Obs. 1, 2. *mf* 1.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2. *pp* 1.

Hn. 3-4. *pp* 3.

Bb Tpt.

Tbn. 1-2. *pp*

B. Tbn. and Tuba

Timp. 97

Perc. 1.

Hp. 97

Cel. 97

Puo. 97

Vln. 1. *mf* 97

Vln. 2.

Vla.

Vlc.

Cb.

101

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

72

106

Pic. *p*

Fls. 1, 2. *6*

Obs. 1, 2.

Bb Cls. 1, 2. *6* 2. *p*

B.Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt. 1. con sord. *p* 3 senza sord.

Tbn. 1-2

B. Tbn. and Tuba

Timp. 106 *Tigl.* *pp* 3

Perc. 1 *p* *pp* 3

Hp. 106 *p* *6* *6*

Cel. 106 *6*

Puo. 106 *p* *p*

Vln. 1 106 *pp* *n*

Vln. 2 *pp* *n*

Vla. *pp* *n*

Vlc. *pp* *n*

Cb. *pp* *n*

III. Allegro

Allegro

Piccolo *ff*

Flutes 1,2. *ff*

Oboes 1,2. *ff*

Clarinets in Bb 1,2. *ff*

Bass Clarinet *f*

Bassoons 1,2. *a 2* *f*

Contrabassoon *ff*

Horn in F 1-2 *ff*

Horn in F 3-4 *ff*

Trumpets in Bb 1-2 *ff*

Trombones 1-2 *ff*

Bass Trombone and Tuba *ff*

Timpani *ff*

Percussion 1 *ff*

Percussion 2 *ff*

Celesta

Piano *ff*

Violin 1 *ff*

Violin 2 *ff*

Viola *ff*

Violoncello *f*

Contrabass *f*

Pic.
 Fls. 1, 2.
 Obs. 1, 2.
 Bb Cls. 1, 2.
 B. Cl.
 Bsns. 1, 2.
 C. Bn.
 Hn. 1-2
 Hn. 3-4
 Bb Tpt.
 Tbn. 1-2
 B. Tbn. and Tuba
 Timp.
 Perc. 1
 Perc. 2
 Cel.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

Musical score for page 75, measures 5-8. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bb Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1-2 and 3-4, Bb Trumpets, Trombones 1-2, Baritone Trombone and Tuba, Timpani, Percussion 1 & 2, Cello, Piano, Violins 1 & 2, Viola, Violoncello, and Contrabass. Measures 5-8 show various musical notations including rests, eighth notes, and sixteenth notes, with dynamic markings like *f*, *mf*, and *a 2*.

9

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

13

Pic. 8^{va}

Fls. 1, 2. $a 2$ ***ff***

Obs. 1, 2. $a 2$ ***ff***

Bb Cls. 1, 2. $a 2$ ***ff***

B. Cl. ***f***

Bans. 1, 2. ***f***

C. Bn. ***f***

Hn. 1-2 p

Hn. 3-4 p

Bb Tpt. p

Tbn. 1-2 p

B. Tbn. and Tuba p

Timp. p

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1 8^{va} ***ff***

Vln. 2 ***f***

Vla. ***f***

Vlc. ***ff***

Cb. ***f***

78

Pic.
 Fls. 1, 2.
 Obs. 1, 2.
 Bb Cls. 1, 2.
 B. Cl.
 Bsns. 1, 2.
 C. Bn.
 Hn. 1-2
 Hn. 3-4
 Bb Tpt.
 Tbn. 1-2
 B. Tbn. and Tuba
 Timp.
 Perc. 1
 Perc. 2
 Cel.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

Musical score for page 79, measures 21-24. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bb Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1-2, Horns 3-4, Bb Trumpets, Trombones 1-2, Baritone Trombone and Tuba, Timpani, Percussion 1 & 2, Cello, Piano, Violins 1 & 2, Viola, Violoncello, and Contrabass. The score shows various dynamics including *ff*, *p*, and *f*, and includes first and second endings for several instruments.

81

82

37

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

p

senza sord.

41


Pic. 

Fls. 1, 2. 


Obs. 1, 2. 

Bb Cls. 1, 2. 

B. Cl. 

Bans. 1, 2. 

C. Bn. 


Hn. 1-2 


Hn. 3-4 

Bb Tpt. 

Tbn. 1-2 


B. Tbn. and Tuba 

Timp. 

Perc. 1 

Perc. 2 


Cel. 

Pno. 

Vln. 1 

Vln. 2 


Vla. 

Vlc. 

Cb. 

41

1. 

2. 

1. 

2. 

1. 

2. 

1. 

2. 


1. 

2. 

1. 

2. 


1. 

2. 

1. 

2. 

1. 

2. 

1. 

2. 

1. 

2. 

p

85

86

53

Pic.

Fls. 1, 2.

p

mf

Obs. 1, 2.

mf

Bb Cls. 1, 2.

1.

mf

mf

B. Cl.

mf

Bans. 1, 2.

1.

mf

mf

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

p

Perc. 2

Cel.

Pno.

Vln. 1

p

Vln. 2

mf

Vla.

mf

Vlc.

mf

Cb.

57

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

61

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

90

69

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

1.

p

pp

Adagio

[illegible]

79

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf

pp

p

p

Trgl.

arco

arco

sul pont.

sul pont.

3.

arco

arco

85

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

85

1.

p

p

pizz.

(*pizz.*)

p

pizz.

p

arco

p

p

pp

p

p

arco

p

pp

p

91

Pic. *f*

Fls. 1, 2. *f*

Obs. 1, 2. *f*

Bb Cls. 1, 2. *f*

B. Cl. *f*

Bans. 1, 2. *f*

C. Bn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Bb Tpt. *f*

Tbn. 1-2 *f*

B. Tbn. and Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Cel. *f*

Pno. *f*

Vln. 1 *f* *arco*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

97

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

1. Solo

p misterioso

p

pizz.

p

103

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f

p

p

arco

p

109

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

mf

p

p

pizz.

pizz.

1. Solo

1.

1.

115

Pic. *mp*

Fls. 1, 2. *p*

Obs. 1, 2. *p*

Bb Cls. 1, 2. *p*

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc. *arco* *p*

Cb. *arco* *p*

121

Pic. *mf* *pp*

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1 *p* *sfz*

Vln. 2 *p*

Vla. *p*

Vlc.

Cb.

127

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

1.

p

mp

mp

101

Allegro Molto

133

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p *cresc.*

p *cresc.*

p *cresc.*

139

Pic. *ff*

Fls. 1.2. *ff* *a 2*

Obs. 1.2. *ff* *a 2*

Bb Cls. 1.2. *ff* *a 2*

B. Cl. *ff*

Bans. 1.2. *ff*

C. Bn. *ff*

Hn. 1-2 *p* *CFPDC.* *mp* *ff*

Hn. 3-4 *ff*

Bb Tpt. *ff*

Tbn. 1-2 *ff*

B. Tbn. and Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Cel. *ff*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

104

f

106

107

168

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ff

ff

ff

ff

ff

109

180

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

2.

p

pp

con sord.

mp

pp

pp

pp

pp

pp

186

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mp

senza sord.

p

p

p

p

p

p

p

p

192

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

198

Pic. *ff*

Fls. 1, 2. *a 2* *ff*

Obs. 1, 2. *a 2* *ff*

Bb Cls. 1, 2. *a 2*

B. Cl. *a 2* *ff*

Bans. 1, 2. *a 2* *ff*

C. Bn. *ff*

Hn. 1-2 *a 2* *ff*

Hn. 3-4 *a 2* *ff*

Bb Tpt. *ff*

Thn. 1-2 *ff*

B. Thn. and Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Cel. *ff*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

114

Allegro

210

Pic. *mf*

Fls. 1, 2. *mf*

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt. *a 2*

Tbn. 1-2

B. Tbn. and Tuba

Timp. *Solo* *ff*

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vlc. *mf*

Cb. *mf*

218

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Ba.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf

f

p

117

Pic.
 Fls. 1, 2.
 Obs. 1, 2.
 Bb Cls. 1, 2.
 B. Cl.
 Bsns. 1, 2.
 C. Bsn.
 Hn. 1-2
 Hn. 3-4
 Bb Tpt.
 Tbn. 1-2
 B. Tbn. and Tuba
 Timp.
 Perc. 1
 Perc. 2
 Cel.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
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Pic.
 Fls. 1, 2.
 Obs. 1, 2.
 Bb Cls. 1, 2.
 B. Cl.
 Bsns. 1, 2.
 C. Bn.
 Hn. 1-2
 Hn. 3-4
 Bb Tpt.
 Tbn. 1-2
 B. Tbn. and Tuba
 Timp.
 Perc. 1
 Perc. 2
 Cel.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

249

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page features a rehearsal mark '257' at the beginning of the first system. The instruments listed on the left include Piccolo (Pic.), Flutes 1 & 2 (Fls. 1, 2.), Oboes 1 & 2 (Obs. 1, 2.), Bassoon Clarinets 1 & 2 (Bb Cls. 1, 2.), Bassoon Clarinet (B.Cl.), Bassoons 1 & 2 (Bsns. 1, 2.), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1-2), Horns 3 & 4 (Hn. 3-4), Bass Horn (Bb Tpt.), Trombones 1 & 2 (Tbn. 1-2), Bass Trombone and Tuba (B. Tbn. and Tuba), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello (Cel.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo). The page is numbered '257' at the top left.

Vita

Alejandro Arguello started his musical studies in 1985 at the Castella Conservatory at the age of 13 years old, playing the clarinet. There, he had experience with marching and concert bands. In 1990 he enrolled in the bachelor's program in composition at the University of Costa Rica, finishing in 1994 with the best G.P.A. of his generation. From 1995-99 Arguello was the musical director of the Choir of the Jewish Community of Costa Rica. Also in 1995, he cofounded the music school, Musical Garden, (in San José, Costa Rica). As director of the school, he taught piano and composition until 2001. Arguello has been a recipient of three prizes in the National Composers Competition, sponsored by the National Orchestra of Costa Rica: in 2000 with his *Overture on Jewish Themes* (for orchestra), in 2001 with *Macabre Variations* (for string orchestra), and in 2003 with *Capriccio for String Orchestra*. Furthermore, his *Overture on Jewish Themes* was performed in Japan during the summer of 2003 by the Petite Prince Orchestra in Tokyo. In 2005 Alejandro Arguello attained the membership of the *Pi Kappa Lambda* Honor Music Society, and he won the Louisiana Sinfonietta LSU Student Competition in May 2005, with his chamber orchestra piece *Transfomations*. Alejandro Arguello is currently pursuing his master's degree in composition at Louisiana State University as a student and graduate assistant of Boyd Professor Dinos Constantinides.