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Bratya, A Symphonic Poem

Tamyka Rochelle Jordon

Louisiana State University and Agricultural and Mechanical College

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BRATYA, A SYMPHONIC POEM

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
Tamyka Jordon
B.S., Southeastern University, 2011
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ABSTRACT

Bratya, ‘brothers’ in Russian, is a tone poem inspired by characters in Dostoevsky’s *The Brothers Karamazov*. The novel is long, complex, and largely considered the author’s magnum opus. I focus on each brother: Dmitri, Ivan, Smerdyakov, and Alexei. Each movement attempts to capture the essence and personality of each brother.

The first movement “Mitya”, a nickname for the eldest brother Dmitri, attempts to personify the character’s stormy, passionate nature. His strained relationship with his father, obsession with the siren-like Grushenka, and his general inability to control his emotions are largely to blame for Dmitri’s imprisonment. Specific traits and episodes that inspired Mitya’s include his military experience, the scene where he and Grushenka profess their mutual love, and his arrest for the murder of his father. Because he is a military man and frequent presence at the local bar, I like to imagine a slightly intoxicated Dmitri, dancing and laughing boisterously with his fellow officers, hence the Cossack dance (C-E). On the night of his arrest, Dmitri spots Grushenka and the two commit themselves to each other (E-F). Although Dmitri is innocent, the circumstantial evidence against him is overwhelming and he eventually lands in a labor camp in Siberia(G).

The second movement entitled “Ivan” is inspired by Ivan’s atheism, his inability to reconcile his own personal logic and reason with his desire to acknowledge a higher power, and ultimately his descent into madness. Dostoevsky is famous for writing characters who are burdened by guilt, real or imagined. Ivan is no exception. Ivan is horrified to discover Smerdyakov is responsible for the death of their father and that Smerdyakov was able to justify the murder with Ivan’s “there is no god, do what thou wilt” philosophy. On his journey home from that revelation, he manages to convince himself his own guilt is misplaced considering he technically did not do anything (A-E). Ironically, Ivan the atheist hallucinates Lucifer himself is in his bedroom casting him all the blame. This is apparently too much for Ivan who begins to lose touch with reality (E-G).

“Smerdyakov” is the title of the third movement and the “illegitimate” brother. He did not grow up with the patriarch Fyodor claiming him but everyone has a sneaking suspicion that he is Fyodor’s child. Smerdyakov’s rumored mother was a mentally challenged village girl cruelly nicknamed “Reeking Lizaveta”. Fyodor is said to have raped her in a drunken stupor and thus came Smerdyakov, which translates to “son of the reeking one”. Fyodor’s two loyal servants take the child in as their own, trying to instill some good in him despite his father. The attempt is fruitless as Smerdyakov is child who likes to feed nails to dogs and hang up dead cats. He also suffers from epilepsy. Smerdyakov, a devoted follower to Ivan, slyly makes certain that Ivan will be absent the night of the murder. He fakes a seizure, sealing his own alibi, and when the coast is clear, commits the murder. Thinking Ivan will be pleased to find that it was Ivan’s words that enabled him to commit the murder, he is devastated to find the opposite. Smerdyakov ultimately commits suicide, probably not out of guilt, but out of the pain of rejection from the one person he admired (A-D).

Alexei, lovingly called Alyosha, is the foil to all of his brothers. He is good, kind, non-judgmental, and genuinely loves his father despite his short comings. In the beginning of the novel Alexei is studying to become a priest. He is deeply spiritual and tries to help each character in whatever way he can. Although, Alexei is painted as the protagonist, nothing he does actually helps to move the action of the novel along. He is mainly a quiet bystander. At the novel’s conclusion in a scene that greatly resembles Jesus’s Sermon on the Mount, Alexei tells a group of young boys to be kind to one another. The sense that there can be redemption in this life permeates the end of the novel. The last movement is my imagining Alexei reflecting and making peace on all that has happened.

Full Score in C

Bratya
Mitya

T.R. Jordon

A ♩ = 130

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B \flat

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone

Tuba

Timpani

Percussion

Violin I

Violin II

Viola

Cello

Double Bass

mp

p

detache

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

3

4

5

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

B

cresc.

f

arco

pizz.

3

4/4

7

Dance like
♩ = 120

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. *Solo* *Slap-tongue* *mf* *tr♭*

B. Cl.

Bsn. *a1* *legato* *mp*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I *pizz.*

Vln. II *Div.* *pizz.*

Vla. *sul G*

Vc. *Div.* *pizz.*

D.B.

♩ = 125

9

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf 3

mf 3

f

pizz.

arco

f

♩ = 130

♩ = 135

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mp

pizz.

arco

tr♭

tr♭

mf

mf

Even faster
♩ = 140

Fl. 1

Fl. 2
mf

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2
mf

B♭ Tpt. 1
mf

B♭ Tpt. 2
mp

Tbn.
a1
mp

Tuba
mf

Timp.

Perc.

Vln. I
pizz.
mp

Vln. II
mp

Vla.
arco
mf

Vc.
tr♭

D.B.
tr♭

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

arco

a2

Detailed description: This is a page from a musical score, page 13. It contains staves for various instruments. The woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) is mostly silent, with some activity in the final measure. The brass section (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba, Timpani, Percussion) is more active. Horn 1 has a melodic line starting in measure 3. Horn 2 has a rhythmic pattern. B♭ Trumpet 1 has a melodic line. B♭ Trumpet 2 has a rhythmic pattern. Trombone has a melodic line. Tuba has a rhythmic pattern. The string section (Violins I & II, Viola, Violoncello, Double Bass) is mostly silent, with some activity in the final measure. The final measure features a chordal texture in the strings and woodwinds. The score is written in a key with two flats (B♭ and E♭) and a common time signature (C).

D

With gusto

♩ = 150

Fl. 1 *cresc.* *f* *trb*

Fl. 2 *cresc.* *f* *trb*

Ob. *cresc.* *f* *trb* *tr*

E. Hn. *cresc.* *f* *trb*

B♭ Cl. *cresc.* *f* *trb*

B. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. 1 *cresc.* *f*

Hn. 2 *cresc.* *f*

B♭ Tpt. 1 *cresc.* *f* *trb*

B♭ Tpt. 2 *cresc.*

Tbn. *cresc.*

Tuba *cresc.* *f*

Timp. *f*

Perc.

Vln. I *cresc.* *f* *s*

Vln. II *cresc.* *f* *s*

Vla. *cresc.* *f* *s*

Vc. *cresc.* *f* *pizz* *(h)*

D.B. *cresc.* *f* *(h)*

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

tr

mf

pizz.

Div.

arco

mf

16

E

Sweetly
♩ = 60

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

p

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Timp.
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The score for page 18 includes parts for woodwinds (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon), brass (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba, Timpani, Percussion), and strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and strings are active, while the brass and percussion are silent. The English Horn part features a 4-measure rest followed by a melodic line with a 2-measure rest. The Violins I & II parts have a 4-measure rest followed by a melodic line with a 2-measure rest. The Viola part has a 4-measure rest followed by a melodic line with a 2-measure rest. The Violoncello part has a 4-measure rest followed by a melodic line with a 2-measure rest. The Double Bass part has a 4-measure rest followed by a melodic line with a 2-measure rest.

Fl. 1

Fl. 2 *mf*

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. *mf*

Hn. 1

Hn. 2 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla. *(b)*

Vc.

D.B. *(b)*

20

21

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Timp.
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The score is for page 22 of a musical work. It features a large woodwind section with Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, and Tuba. Percussion includes Timpani and a general Percussion part. The string section consists of Violins I and II, Viola, Violoncello, and Double Bass. The score is written in common time (C) and features a variety of musical notations including eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and dynamic markings. The woodwinds and strings are active throughout the page, while the brass and percussion are mostly silent.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 23 is arranged in a standard orchestral format. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section consists of Horn 1 (Hn. 1), Horn 2 (Hn. 2), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), Tuba, Timpani (Timp.), and Percussion (Perc.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score spans six measures. Flute 2, English Horn, B♭ Clarinet, and Bassoon all play a sixteenth-note triplet (marked with a '6') in the first measure, followed by eighth-note pairs (marked with a '2') in the second and third measures. The English Horn and Bassoon have dynamic markings of *mf* in the first measure and *mp* in the fifth measure. The B♭ Trumpet 2 and Trombone parts feature a rhythmic pattern of eighth notes and rests, with a *mp* dynamic marking in the first measure. The Violin I and II parts have a *8va* marking above the first measure, indicating an octave shift. The Viola and Double Bass parts have a *(4)* marking above the fifth measure, indicating a four-measure rest.

Fl. 1 *mp*

Fl. 2

Ob. *mp*

E. Hn.

B♭ Cl. *mp*

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla. (h)

Vc. (h)

D.B. (h)

F (♩=♩)

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

26

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Timp.
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 27, featuring woodwinds, brass, and strings. The score is written for a full orchestra. The woodwind section includes Flute 1 and 2, Oboe, English Horn, Bass Clarinet, Baritone Clarinet, and Bassoon. The brass section includes Horns 1 and 2, Trumpets 1 and 2, Trombone, Tuba, and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes Percussion. The score is in 4/4 time and features a variety of dynamics and articulations. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The score is marked with a *mf* (mezzo-forte) dynamic.

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Timp.
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The score is for page 28 of a musical work. It features a woodwind section with Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, and Tuba. The percussion section consists of Timpani and Percussion. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings play sustained notes, while the B♭ Clarinet has a melodic line with trills and triplets. The Bass Clarinet, Bassoon, and Double Bass have a rhythmic pattern of eighth notes.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

pizz.

30

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo

f

solo

mf

Detailed description: This is a page of a musical score, page 31. It contains staves for various instruments. The woodwind section includes Flute 1, Flute 2, Oboe, English Horn, B♭ Clarinet, B♭ Clarinet, Bass Clarinet, Bassoon, Horn 1, Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, and Tuba. The brass section includes Tuba, Timp., and Perc. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score shows a variety of musical notations, including triplets, slurs, and dynamic markings like *f* and *mf*. There are also solo markings for the Viola and Violoncello parts.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

dim.

ff

pizz.

φ

Detailed description: This is a page from a musical score, page 32. It contains staves for various instruments. The woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) and brass section (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba, Timpani, and Percussion) are currently silent, indicated by whole rests. The string section (Violins I & II, Viola, Violoncello, and Double Bass) is active. The Viola part begins with a *dim.* (diminuendo) marking. The Violoncello part has a *dim.* marking in the third measure and a *ff* (fortissimo) marking in the fifth measure, which is also marked *pizz.* (pizzicato). The Double Bass part remains silent with whole rests. The page number 32 is centered at the bottom.

Bratya

Ivan

A

Andantino ♩ = 110

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B \flat

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone

Tuba

Percussion

Violin I

Violin II

Viola

Cello

Double Bass

f

f

mp

mp

non legato

mp

f

pizz.

pizz.

mf

mf

Fl. 1 *mf* *f*
 Fl. 2
 Ob.
 E. Hn. *p* *f*
 B♭ Cl. *p* *f*
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Perc.
 Vln. I *p* *f*
 Vln. II *p* *f*
 Vla.
 Vc.
 D.B. *pizz.* *mf*

The score is for page 34 and consists of 18 staves. The woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) and brass section (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba) are mostly silent, with some activity in the English Horn and B♭ Clarinet starting in measure 3. The string section (Violins I & II, Viola, Violoncello, Double Bass) and percussion are active throughout. The Double Bass part includes a pizzicato section in measure 1. The Violin I part has a dynamic change from *p* to *f* in measure 4. The Violin II part has a dynamic change from *p* to *f* in measure 4. The Viola part has a dynamic change from *p* to *f* in measure 4. The Violoncello part has a dynamic change from *p* to *f* in measure 4. The Double Bass part has a dynamic change from *pizz.* to *mf* in measure 1.

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The musical score for page 35 includes parts for woodwinds (Flutes 1 & 2, Oboe, English Horn, Clarinets in B♭ and B, Bassoon), brass (Horns 1 & 2, Trumpets in B♭ 1 & 2, Trombone, Tuba), percussion, and strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and strings are active throughout the page, while the brass section remains silent. The Oboe has a melodic line in the final measure, marked *mp* with triplet markings. The percussion part features a rhythmic pattern of eighth and sixteenth notes. The string section provides a harmonic foundation with sustained notes and rhythmic patterns.

Fl. 1 *mf* 3
 Fl. 2
 Ob. 3 *f*
 E. Hn. *mp*
 B♭ Cl. *al* *mp*
 B. Cl. 3 3
 Bsn. *mp*
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. *al* *p*
 Tuba
 Perc.
 Vln. I
 Vln. II
 Vla. *f* Solo arco sul G
 Vc.
 D.B.

The score is for page 36 of a musical work. It features a woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) and a brass section (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba). The percussion section includes a Percussionist. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The woodwinds and strings have various musical notations, including triplets, slurs, and dynamic markings. The brass section is mostly silent, with the Trombone playing a single note in the second measure. The Viola has a solo section starting in the third measure, marked *f* and *Solo arco sul G*.

6

Fl. 1 *mf*

Fl. 2 *mp* *f*

Ob.

E. Hn. *f*

B♭ Cl. *mf*

B. Cl. *mp* *f*

Bsn. *f*

Hn. 1 *mp*

Hn. 2

B♭ Tpt. 1 *mp*

B♭ Tpt. 2

Tbn. *f*

Tuba *mf*

Perc.

Vln. I *f* *pizz.* *arco* Div.

Vln. II *arco*

Vla. *tutti*

Vc. *arco* *mf* *mf* *arco*

D.B. *mf* *arco*

Detailed description of the musical score: This page of a musical score, numbered 37, contains staves for various instruments. The woodwind section includes Flute 1 (Fl. 1) with a sixteenth-note run at the start marked *mf*; Flute 2 (Fl. 2) with a melodic line marked *mp* and a fortissimo (*f*) passage later; Oboe (Ob.) with rests; English Horn (E. Hn.) with a fortissimo (*f*) note; B♭ Clarinet (B♭ Cl.) with a sixteenth-note run marked *mf*; Bass Clarinet (B. Cl.) with a melodic line marked *mp* and a fortissimo (*f*) note; Bassoon (Bsn.) with a fortissimo (*f*) note. The brass section includes Horn 1 (Hn. 1) with a melodic line marked *mp*; Horn 2 (Hn. 2) with rests; B♭ Trumpet 1 (B♭ Tpt. 1) with a melodic line marked *mp*; B♭ Trumpet 2 (B♭ Tpt. 2) with rests; Trombone (Tbn.) with a fortissimo (*f*) note; and Tuba with a melodic line marked *mf*. The percussion (Perc.) section has a simple rhythmic pattern. The string section includes Violin I (Vln. I) with a fortissimo (*f*) note, a pizzicato (*pizz.*) instruction, and an arco instruction; Violin II (Vln. II) with an arco instruction; Viola (Vla.) with a *tutti* instruction; Violoncello (Vc.) with an arco instruction and a melodic line marked *mf*; and Double Bass (D.B.) with a melodic line marked *mf* and an arco instruction. The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

B

[illegible]

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) and brass (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba, and Percussion). The second system includes strings (Violins I & II, Viola, Violoncello, and Double Bass).

Key musical features include:

- Fl. 1:** A trill (tr♭) and a sixteenth-note run in the second measure.
- Fl. 2:** A sixteenth-note run in the second measure.
- Ob.:** A sixteenth-note run in the second measure.
- E. Hn.:** A sixteenth-note run in the first measure.
- B♭ Cl.:** A sixteenth-note run in the first measure.
- B. Cl.:** A sixteenth-note run in the first measure.
- Bsn.:** A sixteenth-note run in the first measure.
- Hn. 1 & 2:** A sixteenth-note run in the first measure.
- B♭ Tpt. 1 & 2:** A sixteenth-note run in the first measure.
- Tbn.:** A sixteenth-note run in the first measure.
- Tuba:** A sixteenth-note run in the first measure.
- Perc.:** A sixteenth-note run in the first measure.
- Vln. I:** A sixteenth-note run in the first measure.
- Vln. II:** A sixteenth-note run in the first measure.
- Vla.:** A sixteenth-note run in the first measure.
- Vc.:** A sixteenth-note run in the first measure.
- D.B.:** A sixteenth-note run in the first measure.

40

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

ff

f

mp

fizz.

f

Div.

Div.

Fl. 1: Rest in first measure, then a half note G4 with a triplet of eighth notes (F#4, G4, A4) and a half note B4 in the second measure.

Fl. 2: *mf* dynamic. Rapid sixteenth-note runs in the first measure, followed by a half note G4 and a half note B4 in the second measure.

Ob.: Rest in both measures.

E. Hn.: Rest in both measures.

B♭ Cl.: Rest in both measures.

B. Cl.: Rest in first measure, then a half note G2 with a triplet of eighth notes (F#2, G2, A2) and a half note B2 in the second measure.

Bsn.: Rest in both measures.

Hn. 1: *Con sord.* and *fp* dynamic. Half note B♭3 in first measure, half note B♭3 in second measure.

Hn. 2: *Con sord.* and *fp* dynamic. Half note B♭3 in first measure, half note B♭3 in second measure.

B♭ Tpt. 1: Rest in both measures.

B♭ Tpt. 2: Rest in both measures.

Tbn.: Rest in both measures.

Tuba: Rest in both measures.

Perc.: Half note G2 in first measure, rest in second measure.

Vln. I: Rest in both measures.

Vln. II: Rest in both measures.

Vla.: Half note G2 in first measure, half note G2 in second measure.

Vc.: Half note G2 in first measure, half note G2 in second measure.

D.B.: Half note G2 in first measure, half note G2 in second measure.

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 43, featuring woodwinds, brass, percussion, and strings. The score includes various musical notations such as dynamics (*f*, *mp*, *mf*), articulation (*pizz.*, *arco*), and fingerings (7, 5). The woodwind section (Flutes, Oboe, Horns, Clarinets, Bassoon) and brass section (Trumpets, Trombone, Tuba) are mostly silent. The percussion section has a single note. The string section (Violins, Viola, Violoncello, Double Bass) is active, with Violins I and II playing a melodic line, Viola playing a sustained note, and Violoncello and Double Bass playing a bass line.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. *Solo* *f* *mf* *a2*

B. Cl. *mf*

Bsn. *mf*

Hn. 1 *Con sord.* *fp* *mf* *fp* *f*

Hn. 2 *Con sord.* *fp* *mf* *fp* *f*

B♭ Tpt. 1 *Con sord.* *fp* *mf* *fp*

B♭ Tpt. 2 *Con sord.* *fp* *mf* *fp*

Tbn.

Tuba *mp*

Perc.

Vln. I *Solo* *pizz.* *f* *arco* *tutti* *mf*

Vln. II *pizz.* *f* *arco* *tutti* *mf*

Vla. *pizz.* *f* *arco* *f* *pizz.*

Vc. *pizz.* *f* *arco* *f* *pizz.*

D.B. *pizz.* *f*

45

Fl. 1 *tr*
 Fl. 2 *p tr*
 Ob. *p tr*
 E. Hn. *p tr*
 B♭ Cl. *p tr*
 B. Cl. *f*
 Bsn. *fp*
 Hn. 1 *fp* Con sord.
 Hn. 2 *fp* Con sord.
 B♭ Tpt. 1 *p*
 B♭ Tpt. 2 *p*
 Tbn.
 Tuba
 Perc. *pizz.*
 Vln. I *Div.*
 Vln. II *Div.*
 Vla. *f*
 Vc. *f*
 D.B. *f*

Musical score for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The score includes various musical notations such as dynamics (*p*, *f*, *mp*, *fp*), articulations (*tr*, *pizz.*), and performance instructions (*Con sord.*).

Faster ♩ = 150

47

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The score for page 48 includes woodwinds (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon), brass (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba), percussion, and strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and brass are mostly silent, indicated by whole rests. The strings enter in the fourth measure with a rhythmic pattern. The Viola, Violoncello, and Double Bass parts are marked *mp* (mezzo-piano). The Violin II part has a *pizz.* (pizzicato) marking in the fifth measure, and the Violin I part has a *pizz.* marking in the sixth measure. The Violoncello and Double Bass parts have a *mf* (mezzo-forte) marking in the sixth measure.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

f

pizz.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

F

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. *al*

B. Cl. *f*

Bsn. *f* *al*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I *f*

Vln. II *f*

Vla.

Vc. *f*

D.B.

Detailed description: This is a page of a musical score, page 51, marked with a large 'F' in a box at the top left. The score is arranged in a system of staves. The woodwind section includes Flute 1, Flute 2, Oboe, English Horn, B♭ Clarinet (with an 'al' marking), Bass Clarinet (with a forte 'f' marking), and Bassoon (with a forte 'f' and 'al' marking). The brass section includes Horn 1, Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, and Tuba. The percussion section is represented by a single staff. The string section includes Violin I (with a forte 'f' marking), Violin II (with a forte 'f' marking), Viola, Violoncello (with a forte 'f' marking), and Double Bass. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

a2

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The score is for page 53 and consists of 16 staves. The woodwind section (Flutes 1 & 2, Oboe, English Horn, Clarinets in B♭ and B, Bassoon) is active in the first three measures. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone, Tuba) is silent. The string section (Violins I & II, Viola, Violoncello, Double Bass) is active throughout. The percussion section is silent. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *a2*.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

f

f

f

dim.

f

dim.

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 56, featuring woodwinds, brass, and strings. The score includes parts for Flute 1, Flute 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Horn 1, Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Tuba, Percussion, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes various dynamics such as *dim.* (diminuendo), *f* (forte), and *ff* (fortissimo). The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The percussion part is marked with a double bar line, indicating it is silent. The score ends with a *ff* marking on the Double Bass part.

Bratya

Smerdyakov

A

Freely

♩ = 90

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B \flat

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone

Tuba

Violin I

Violin II

Viola

Cello

Double Bass

Solo

f

Bratya

This musical score is for a piece titled "Bratya". It features a woodwind section and a string section. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, and Bassoon. The string section includes Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, Tuba, Violins I and II, Viola, Violoncello, and Double Bass. The Bassoon part is the only one with active notation, starting with a series of eighth and sixteenth notes, followed by a melodic line with some grace notes and a final cadence. All other parts are currently silent, indicated by rests on the staves.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bratya

B ♩ = 140

This musical score is for a piece titled "Bratya". It is marked with a tempo of 140 beats per minute and a key signature of one flat (B-flat). The score is divided into two systems. The first system includes parts for Flute 1 and 2, Oboe, English Horn, Bass Clarinet, Bassoon, Horn 1 and 2, Trumpet 1 and 2, Trombone, and Tuba. The second system includes Violin I and II, Viola, Violoncello, and Double Bass. The woodwind and brass sections enter with a strong, rhythmic motif marked *f* (forte). The woodwinds play eighth notes, while the brass plays a similar pattern. The Bassoon and Bassoon parts have a *ff* (fortissimo) marking. The Horns, Trumpets, and Trombones play a sustained, rhythmic pattern marked *cresc.* (crescendo) and *f*. The Tuba part also features a *f* marking. The string section (Violins, Viola, Cello, and Double Bass) is mostly silent, with some light activity in the Double Bass part marked *mp* (mezzo-piano). The score is written for a full orchestra, with a focus on the woodwind and brass sections.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

cresc.

f

mp

Con sord.

• V

• V

Bratya

Fl. 1 *f*
 Fl. 2 *f*
 Ob. *f*
 E. Hn. *f*
 B♭ Cl. *f*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. 1 *subito p*
 Hn. 2 *subito p*
 B♭ Tpt. 1 *subito p*
 B♭ Tpt. 2 *subito p*
 Tbn.
 Tuba
 Vln. I *pizz.* *arco*
 Vln. II *pizz.* *arco*
 Vla. *pizz.* *arco*
 Vc. *pizz.* *arco*
 D.B. *ff*

The score is for a piece titled "Bratya". It features a large ensemble of instruments. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes a snare drum (D.B.). The score is written in 4/4 time, with a key signature of one flat (B♭). The tempo is marked "Allegro". The score is divided into two systems. The first system covers measures 1 through 16. The second system covers measures 17 through 32. The score includes various dynamics, including *f* (forte), *mp* (mezzo-piano), *p* (piano), *ff* (fortissimo), and *subito p* (suddenly piano). It also includes articulation marks such as *pizz.* (pizzicato) and *arco* (arco). The score is written for a conductor and includes a rehearsal mark at measure 17.

Bratya

Fl. 1 *mf* *f* 3

Fl. 2

Ob. *mf* *f* 3

E. Hn. *mp* *f* 3

B♭ Cl. *mf* *f* 3

B. Cl.

Bsn. *f*

Hn. 1 *mp* Senza sord.

Hn. 2 *mp* Senza sord.

B♭ Tpt. 1 *mp* Senza sord. *mf*

B♭ Tpt. 2 *mp* Senza sord. *mf*

Tbn. *mp* Senza sord. *mf*

Tuba *mp*

Vln. I *mp* *mf* Div.

Vln. II *mp* *mf* Div.

Vla. *mf* sul C sul G sul G sul G *mf* Div.

Vc. *mp* sul A sul A sul E sul E *mf* Div.

D.B. *mf* *mf*

Bratya

C

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

ff

mf

f

p

al

3

Detailed description: This is a page from a musical score titled 'Bratya'. It contains staves for various instruments. Flute 1 and Flute 2 have rests until measure 4, where they play a rapid sixteenth-note pattern with accents. Flute 2 starts with a piano (*p*) dynamic. Oboe has a rest until measure 6, then plays a short melodic phrase. English Horn has a rest until measure 7, then plays a short melodic phrase. Bass Clarinet plays a continuous sixteenth-note pattern starting in measure 4, marked piano (*p*). Bassoon plays a short melodic phrase starting in measure 4, marked mezzo-forte (*mf*). Horn 1 and Horn 2 have rests throughout. Trumpet 1 and Trumpet 2 have rests throughout. Trombone plays a melodic line starting in measure 4, marked forte (*f*), with a first alternative (*al*) and a triplet of eighth notes. Tuba has a rest throughout. Violin I plays a continuous sixteenth-note pattern starting in measure 4, marked piano (*p*). Violin II has a rest throughout. Viola plays a continuous sixteenth-note pattern starting in measure 4, marked piano (*p*). Violoncello and Double Bass have rests throughout. The page number 64 is at the bottom.

Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

pizz.

5

Bratya

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for "Bratya" in 2/4 time. The score includes parts for woodwinds (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon), brass (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba), strings (Violins I & II, Viola, Violoncello, Double Bass), and percussion (Drum). The woodwinds and brass sections feature melodic lines with dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The strings provide harmonic support, with the cello and double bass parts marked *arco* (arco) and *f* (forte). The percussion part is marked *mf* (mezzo-forte).

Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

pizz.

rit.

rit.

f

Detailed description: This is a page from a musical score for a piece titled 'Bratya'. The score is arranged in three systems. The first system includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, and Bassoon. The second system includes Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, and Tuba. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The score begins with a short melodic phrase in the woodwinds. The strings enter with a pizzicato accompaniment. A 'rit.' (ritardando) marking appears in the Trombone and Double Bass parts. The page concludes with a forte 'f' dynamic marking and a 'rit.' (ritardando) marking over the Double Bass part.

Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

The musical score is for a piece titled "Bratya". It is written for a full orchestra and double bass. The score is in 4/4 time. The instruments are arranged in three systems. The first system includes Fl. 1, Fl. 2, Ob., E. Hn., B \flat Cl., B. Cl., and Bsn. The second system includes Hn. 1, Hn. 2, B \flat Tpt. 1, B \flat Tpt. 2, Tbn., and Tuba. The third system includes Vln. I, Vln. II, Vla., Vc., and D.B. The Bsn. part has a melodic line starting with a quarter note G \flat , followed by eighth notes. The Vc. part has a melodic line starting with a quarter note G \flat , followed by eighth notes. The D.B. part has a melodic line starting with a quarter note G \flat , followed by eighth notes. The score ends with a double bar line and a repeat sign. The dynamic marking *mp* is present at the end of the D.B. part.

Bratya

D ♩ = 90

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

sfz

dim.

fff

pizz.

Bratya

Alexei

A Reverently
♩ = 95

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone

Tuba

Solo
Chimes
f L.V. L.V. L.V. sempre

Violin I

Violin II

Viola

Cello
al *pp* attack as softly as possible

Double Bass

Bratya

B
f
mp
mp

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Chm.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

Div.

mf

3

3

6

6

C

73

Bratya

D

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

dim.

Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bratya

E

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

Bratya

This page of a musical score is arranged in three systems of staves. The first system includes Fl. 1, Fl. 2, Ob., E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., and Bsn. The second system includes Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., and Tuba. The third system includes Chm., Vln. I, Vln. II, Vla., Vc., and D.B. The score features various musical notations, including notes, rests, and dynamic markings such as 'cresc.' and 'mf'. The woodwinds and brass sections have complex parts with many notes and rests, while the strings and percussion have simpler parts. The percussion section includes a snare drum and a cymbal.

Bratya

F

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is written for a large orchestra. The woodwind section includes two flutes, an oboe, an English horn, two B♭ clarinets, a bass clarinet, and a bassoon. The brass section consists of two horns, two B♭ trumpets, two trombones, and a tuba. Percussion includes chimes. The string section has two violins, a viola, a violoncello, and a double bass. The score is in 3/4 time and features a variety of musical notations, including rests, eighth notes, sixteenth notes, triplets, and a trill. A key signature change to one flat is indicated in the second measure.

Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

mf

cresc.

Div.

G

Bratya

This musical score is for a piece titled "Bratya". It is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The score is divided into two systems of staves.

Woodwinds:

- Fl. 1:** Features a melodic line with a sixteenth-note run in the first measure, a trill in the second, and triplet patterns in the fourth.
- Fl. 2:** Provides harmonic support with sustained notes and rests.
- Ob.:** Plays a simple melodic line with sustained notes.
- E. Hn.:** Similar to the Oboe, playing sustained notes.
- B♭ Cl. 1:** Mirrors the Fl. 1 part, including the sixteenth-note run and trill.
- B♭ Cl. 2:** Provides harmonic support.
- B. Cl.:** Plays a low, sustained note.
- Bsn.:** Plays a low, sustained note.

Brass:

- Hn. 1 & 2:** Both are silent throughout the piece.
- B♭ Tpt. 1 & 2:** Both are silent throughout the piece.
- Tbn.:** Silent throughout the piece.
- Tuba:** Silent throughout the piece.

Strings & Percussion:

- Chm.:** Silent throughout the piece.
- Vln. I & II:** Play a rhythmic pattern of eighth notes, with some measures featuring a half-note rest.
- Vla.:** Play a rhythmic pattern of eighth notes.
- Vc.:** Play a rhythmic pattern of eighth notes.
- D.B.:** Plays a low, sustained note.

H

al

Bratya

Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn.
 Hn. 1
 Hn. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Tuba
 Chm.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The score is written for a full orchestra. The woodwind section (Flutes 1 & 2, Oboe, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon) and brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone, Tuba, Chimes) are mostly silent, indicated by whole rests. The string section (Violins I & II, Viola, Violoncello, Double Bass) and percussion (Drum) are active. The strings play a rhythmic pattern of eighth notes, with the Violins I and II parts marked *dim.* (diminuendo) in the fourth measure. The Viola and Violoncello parts also feature a *dim.* marking. The Double Bass part plays a steady eighth-note pattern.

Bratya

rit.

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

dim.

mp

dim.

dim.

p

morendo al niente

VITA

Tamyka Jordon is originally from Linden, Guyana, South America. She is a graduate of Southeastern University in Lakeland, Florida where she received a B.S. in Music Education in 2011. Tamyka began her studies at Louisiana State University in January of 2014. Her musical interests include the Russian composers of the nineteenth and early twentieth century, contemporary post-minimalism, and European folk music.