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Symphony III

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SYMPHONY III

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
Michael Berthelot
B. M., Louisiana State University, 2000
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LIST OF INSTRUMENTS

Piccolo (Picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)
2 Clarinet in b-flat (B.Cl.)
2 Bassoons (Bsn.)
2 Horn in f (Hn.)
2 Trumpet in b-flat (B.Tpt)
2 Trombones (Tbn.)
1 Tuba
Percussion I
Timpani
Percussion II
Xylophone (Xylo)
Chimes (Chm.)
Percussion III
Suspended Cymbals (Sus. Cym.)
Cow Bell (C.b.)
Triangle (Tri.)
Brake Drum (Br. Drum)
Snare Drum (Sn. Drum)
Bass Drum (B. Drum)
Harp (Hp.)
Violins I (Vln.1)
Violins II (Vln.2)
Violas (Vla.)
Cellos (Vc.)
Contrabass (Cb.)

PERCUSSION EXPLANATION

Percussion I: 2 Timpani tuned to E and A

Percussion II: Bass Drum 1st space

Brake Drum 2nd space: play with snare sticks

Snare Drum 3rd space

CowBell 1st line: play with snare sticks

Suspended Cymbal 2nd line: play with snare sticks

Triangle 3rd line

Percussion III: Chimes and Xylophone

ABSTRACT

In the summer of 2003 in the outskirts of Portland, Oregon, inspiration was found, and Symphony III is the result. It was here that two conflicting ideas became clear. The juxtaposition of these two ideas is evident throughout this work. Symphony III is a one-movement piece of twenty minutes in duration that consists of five different sections in the arch form ABCBA. One idea is very lyrical, as in Section A, while the other is very rhythmic, as in Section B. The lyrical inspiration can be heard in the opening flutes, and in the piccolo trio, which perfectly reflects the sounds wafting over my balcony from the tree-covered valleys below. The accompanying harp also represents the lyrical effect the Northwest had on me, a native Louisianan, with its delicate sound and clear accents, which truly are perfect for the triplet figures. Section B, or idea two, was inspired by the upbeat tempo of Portland and its people whom I found easy to talk with and refreshingly intellectually stimulating. The use of the xylophone echoes the energy of our lively discussions about Stravinsky and other modern composers over the pubs' wooden-topped tables. In Section C the lyrical idea of Section A is layered upon the rhythmic idea of Section B to create a dissonance forming a unison of the ideas leading to the symphony's climax. The climax marks the beginning of the recapitulation in Sections B and A. Yet, in this recapitulation, the ideas are again separated. After further development of the original two ideas in their separate forms, they are again combined to form a coda that is both lyrical and rhythmic helping to reach the final climax.

Symphony III

Michael Berthelot

Moderato ♩ = 95

Piccolo
Flute 1 2
Oboe 1 2
Clarinet in Bb 1 2
Bassoon 1 2
Horn in F 1 2
Trumpet in Bb 1 2
Trombone 1 2
Tuba
Timpani
Percussion 1
Percussion 2 Brake Drum
Percussion 3 Chimes
Harp
Moderato ♩ = 95
Violin I
Violin II
Viola
Cello
Contrabass

7

Picc. *mp*

Fl. 1 2

Ob. 1 2 *mp*

Bs. Cl. 1 2 *mp*

Bsn. 1 2

Hr. 1 2 *ff* a2

Bs. Tpt. 1 2

Tbn. 1 2

Tuba

Per. 1 *p*

per. 2 *mp*

Per. 3 *mf*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Ch.

12

Picc. A

Fl. I 2 *ppp*

Ob. I 2 *ppp* *pp* *ppp*

Bs. Cl. I 2 *pp* *pp* *ppp*

Bsn. I 2

Hrn. I 2

Bs. Tpt. I 2 *ff* *a2*

Tbn. I 2 *p*

Tuba

Per. 1

per. 2 *p* *mp* Sus. Cymbal with snare sticks

Per. 3

Hp. *p*

Vln. I A

Vln. II

Vla.

Vc.

Cb.

4

Picc.
 Fl. 1
 2
 Ob. 1
 2
 B♭ Cl. 1
 2
 Bsn. 1
 2
 Hn. 1
 2
 B♭ Tpt. 1
 2
 Tbn. 1
 2
 Tuba
 Per. 1
 24
 C. b. *mp* Sn. Drum *mf*
 per. 2
 24
p *mf*
 Per. 3
 24
 Hp.
 24
p
 Vln. I
p
 Vln. II
p
 Vla.
p
 Vc.
p
 Cb.
p

B

Picc.

Fl. 1
2

Ob. 1
2

Bs. Cl. 1
2

Bsn. 1
2

Hn. 1
2

Bs. Tpt. 1
2

Tbn. 1
2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

pp

ppp

mf

f

p

Br. Drum

36

Picc.

Fl. 1

2

Ob. 1

2

B♭ Cl. 1

2

ppp

Bsn. 1

2

Hr. 1

2

B♭ Tpt. 1

2

Tbn. 1

2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Ch.

p

C

10

11

Picc. *mp*
 Fl. 1 2 *mp*
 Ob. 1 2 *mp*
 B♭ Cl. 1 2 *mp*
 Bsn. 1 2
 Hn. 1 2 *mf*
 B♭ Tpt. 1 2 *ff*
 Tbn. 1 2 *ff*
 Tuba
 Per. 1
 per. 2 *mp*
 Per. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

13

78

Picc. *pp*

Fl. 1 2

Ob. 1 2 *ppp* *pp* *ff* *ff* *a2* *ff*

B♭ Cl. 1 2 *ff*

Bsn. 1 2 *pp*

Hn. 1 2 *f* *f* *a2* *ff*

B♭ Tpt. 1 2 *f* *f* *a2* *ff*

Tbn. 1 2

Tuba

Per. 1

per. 2

Per. 3 Xylo *mf*

Hp. *7*

Vln. I *f*

Vln. II *p*

Vla. *p*

Vc. *f*

Cb.

Picc. *mf*
 Fl. 1 2
 Ob. 1 2
 B♭ Cl. 1 2 *mf*
 Bsn. 1 2 *ff*
 Hn. 1 2 *pp*
 B♭ Tpt. 1 2
 Tbn. 1 2 *mf*
 Tuba *f*
 Per. 1
 per. 2
 Per. 3
 Hp.
 Vln. I *f*
 Vln. II *mf*
 Vla.
 Vc. *mp*
 Cb. *mf* *mp*

90 91 92 93 94

Picc. 1

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

B♭ Tpt. 1
2

Tbn. 1
2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

95

Picc. *a2*

Fl. 1 *a2*

2

Ob. 1 *a2*

2

B♭ Cl. 1 *a2*

2

Bsn. 1

2

Hrn. 1 *a2*

2

B♭ Tpt. 1 *a2*

2

Tbn. 1

2

Tuba

Per. 1

95

per. 2

95

Per. 3

95

Hp.

95

Vln. I *mf* 3

Vln. II *mf* 3

Vla. *mf* 3

Vc. *mf* 3

Cb. *mf* 3

mp

mp

p

mf

ff

100 Picc. *f*

Fl. 1 2

Ob. 1 2 *f* a2

B♭ Cl. 1 2 *f* a2

Bsn. 1 2 *f*

Hrn. 1 2 *f* a2

B♭ Tpt. 1 2 *f* a2

Tbn. 1 2 *f*

Tuba *mf*

Per. 1 100

per. 2 100

Per. 3 100 *p* *f* *mf*

Hp.

Vln. I 100 *mp*

Vln. II *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

185 G

Picc. *f*

Fl. 1 *f* *a2*

Fl. 2 *f*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Ban. 1 *p*

Ban. 2 *p*

Hr. 1 *mf*

Hr. 2 *mf*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Per. 1

Per. 2

Per. 3 *mp*

Hp.

Vln. I *f* *3* G

Vln. II *f* *3*

Vla. *mp* *3*

Vc. *f*

Cb.

Picc. *ff*
 Fl. 1 *a2*
 Fl. 2
 Ob. 1
 Ob. 2 *a2*
 B♭ Cl. 1
 B♭ Cl. 2
 Bas. 1
 Bas. 2 *ff*
 Hn. 1
 Hn. 2
 B♭ Tpt. 1 *a2*
 B♭ Tpt. 2 *ff*
 Tbn. 1
 Tbn. 2 *ff*
 Tuba *f*
 Per. 1
 Per. 2
 Per. 3 *mp*
 Hp.
 Vln. I *mf*
 Vln. II *mf*
 Vla.
 Vc. *ff*
 Cb.

116

Picc.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Ban. 1
2

1

Hrn. 1
2

B♭ Tpt. 1
2

Tbn. 1
2

Tuba

116

Per. 1

116

per. 2

116

Per. 3

116

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

p

p

f

p

mp

mp

121 H

Picc. 3

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2 a2

Ban. 1 2 ff 3

Hrn. 1 2 a2 ff

B♭ Tpt. 1 2 a2 ff 3

Tbn. 1 2 ff

Tuba ff

Per. 1

per. 2 C. b. Br. Drum

Per. 3 mp

Hp.

Vln. I H

Vln. II p

Vla. mf

Vc. p

Cb. p

23

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 B♭ Cl. 1 *mp*
 B♭ Cl. 2 *mp*
 Ban. 1 *mp*
 Ban. 2 *mp*
 Hrn. 1 *mp*
 Hrn. 2 *mp*
 B♭ Tpt. 1 *mp*
 B♭ Tpt. 2 *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 Tuba *mp*
 Per. 1 *ff*
 Per. 2 *ff*
 Per. 3 *ff*
 Hp. *ff*
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

25

Picc. *143*
 Fl. 1 *1*
 2
 Ob. 1 *1*
 2 *a2*
 B♭ Cl. 1 *1*
 2 *mf*
 Bsn. 1
 2
 Hrn. 1 *143*
 2 *pp*
 B♭ Tpt. 1 *3*
 2 *p*
 Tbn. 1
 2 *f*
 Tuba *f*
 Per. 1 *143*
 per. 2 *143*
 Per. 3 *143*
 Hp. *143*
 Vln. I *143*
 Vln. II *3*
 Vla. *ff*
 Vc. *ff*
 Cb. *ff*

27

29

30

183

Picc.

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hr. 1 2

B♭ Tpt. 1 2

Tbn. 1 2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

33

Picc.
 Fl. 1
 2
 Ob. 1
 2
 B♭ Cl. 1
 2
 Bsn. 1
 2
 Hn. 1
 2
 B♭ Tpt. 1
 2
 Tbn. 1
 2
 Tuba
 Per. 1
 per. 2
 Per. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

ff
mf
f
mf
f
mf
ff
mp
mf
mp
mf
mp
mf
mp
mf

mf

218

Picc.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hr. 1
2

B♭ Tpt. 1
2

Tbn. 1
2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

f

f

f

mf

mf

mf

0

37

38

241 P

Picc.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hrn. 1
2

B♭ Tpt. 1
2

Tbn. 1
2

Tuba

Per. 1

per. 2 C.b.

Per. 3 Xylo *p*

Hp.

Vln. I P

Vln. II

Vla.

Vc.

Cb.

249

Picc. *ff*

Fl. 1 *mp* *a2* *ff*

Ob. 1 *mp* *a2* *ff*

B♭ Cl. 1 *mp* *a2* *f*

Ban. 1 *mp*

Hr. 1 *ff* 1

B♭ Tpt. 1 *ff* *mp*

Tbn. 1

Tuba

Per. 1

per. 2 *mf*

Per. 3 *mf*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

255 Q

Picc. *mf* *p* *a2* *f*

Fl. 1 2 *mf* *f* *ff*

Ob. 1 2 *mf* *f* *ff*

B♭ Cl. 1 2 *mf* *f* *ff*

Ban. 1 2 *mf* *f* *ff*

Hr. 1 2 *mf* *f* *ff*

B♭ Tpt. 1 2 *mf* *f* *ff*

Tbn. 1 2 *mf* *f* *ff*

Tuba *mf* *f* *ff*

Per. 1 *mf* *f* *ff*

per. 2 *mf* *f* *ff* C.b.

Per. 3 *mf* *f* *ff*

Hp. *mf* *f* *ff*

Vln. I *mf* *f* *ff*

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

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

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

261

Picc. *f*

Fl. 1 2

Ob. 1 2 *f*

B♭ Cl. 1 2

Bsn. 1 2

Hr. 1 2 *ff* *mp* *a2*

B♭ Tpt. 1 2 *ff* *mp* *a2*

Tbn. 1 2 *ff* *mp* *a2*

Tuba *mp* *f* *mp*

Per. 1

per. 2 *f*

Per. 3 *f*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *mp*

Vc. *f* *mf*

Cb. *mf*

266

Picc. *p*

Fl. 1 *p* *a2* *p* *ff*

Ob. 1 *p*

B♭ Cl. 1 *p*

Ban. 1

Hr. 1 *ff* *ff*

B♭ Tpt. 1 *ff* *pp*

Tbn. 1 *ff* *mp*

Tuba *mp*

Per. 1

per. 2 *pp*

Per. 3 *f*

Hp.

Vln. I *ff*

Vln. II

Vla.

Vc.

Cb.

45

283

Picc. *ff* *mp* *S*

Fl. 1 *mp* *mp*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1 *mp*

B♭ Cl. 2

Bsn. 1 *f* *mp*

Bsn. 2

Hrn. 1 *ff*

Hrn. 2

B♭ Tpt. 1 *ff*

B♭ Tpt. 2

Tbn. 1 *ff*

Tbn. 2

Tuba *ff* *mp*

Per. 1

per. 2

Per. 3

Hp. *f*

Vln. I *mf* *ff* *S*

Vln. II *ff*

Vla. *ff*

Vc. *f*

Cb. *f*

289

Picc.

Fl. 1
2

f

a2

Ob. 1
2

a2

B♭ Cl. 1
2

a2

Bsn. 1
2

p

Hrn. 1
2

p

B♭ Tpt. 1
2

a2

mp

Tbn. 1
2

1

a2

Tuba

Per. 1

per. 2

Tri

Cb.

Per. 3

f

Hp.

Vln. I

f

Vln. II

Vla.

Vc.

Cb.

f

mf

289

Picc. 1

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Ban. 1 2

Hr. 1 2

B♭ Trpt. 1 2

Tbn. 1 2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I 1

Vln. II

Vla.

Vc.

Cb.

ff

f

mp

ff

a2

ff

ff

mp

mf

mp

ff

mp

mf

Picc.
 Fl. 1
 2
 Ob. 1
 2
 B♭ Cl. 1
 2
 Bsn. 1
 2
 Hn. 1
 2
 B♭ Tpt. 1
 2
 Tbn. 1
 2
 Tuba
 Per. 1
 per. 2
 Per. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score page showing staves for various instruments. The score includes measures 285 through 290. Key markings include:

- Measures 285-286: Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, and Tuba play triplets.
- Measure 287: Bassoons 1 & 2 play a2 (second octave) notes.
- Measure 288: Bassoons 1 & 2 play a2 (second octave) notes.
- Measure 289: Bassoons 1 & 2 play a2 (second octave) notes.
- Measure 290: Bassoons 1 & 2 play a2 (second octave) notes.
- Measures 285-286: Percussion 1 and 2 play a rhythmic pattern.
- Measure 287: Percussion 1 and 2 play a rhythmic pattern.
- Measure 288: Percussion 1 and 2 play a rhythmic pattern.
- Measure 289: Percussion 1 and 2 play a rhythmic pattern.
- Measure 290: Percussion 1 and 2 play a rhythmic pattern.
- Measures 285-286: Harp plays a rhythmic pattern.
- Measure 287: Harp plays a rhythmic pattern.
- Measure 288: Harp plays a rhythmic pattern.
- Measure 289: Harp plays a rhythmic pattern.
- Measure 290: Harp plays a rhythmic pattern.
- Measures 285-286: Violins I and II play a rhythmic pattern.
- Measure 287: Violins I and II play a rhythmic pattern.
- Measure 288: Violins I and II play a rhythmic pattern.
- Measure 289: Violins I and II play a rhythmic pattern.
- Measure 290: Violins I and II play a rhythmic pattern.
- Measures 285-286: Viola plays a rhythmic pattern.
- Measure 287: Viola plays a rhythmic pattern.
- Measure 288: Viola plays a rhythmic pattern.
- Measure 289: Viola plays a rhythmic pattern.
- Measure 290: Viola plays a rhythmic pattern.
- Measures 285-286: Violoncello and Double Bass play a rhythmic pattern.
- Measure 287: Violoncello and Double Bass play a rhythmic pattern.
- Measure 288: Violoncello and Double Bass play a rhythmic pattern.
- Measure 289: Violoncello and Double Bass play a rhythmic pattern.
- Measure 290: Violoncello and Double Bass play a rhythmic pattern.

Picc. ^{III}
 Fl. 1 2
 Ob. 1 2 ^{a2}
 B♭ Cl. 1 2 ^{mf}
 Ban. 1 2 ^f
 Hn. 1 2 ^{a2}
 B♭ Tpt. 1 2 ^{mf}
 Tbn. 1 2 ^f
 Tuba
 Per. 1 ^{III}
 per. 2 ^{III}
 Per. 3 ^{III}
 Hp. ^{III}
 Vln. I ^{III}
 Vln. II ^{III}
 Vla. ^{III}
 Vc. ^{III}
 Cb. ^{III}

Musical score page 51, featuring a woodwind and string ensemble. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2 (marked ^{a2}), B♭ Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2 (marked ^{a2}), B♭ Trumpets 1 & 2, Trombones 1 & 2, Tuba, Percussion 1, 2, and 3, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and includes various musical notations such as dynamics (*mf*, *f*, *p*, *mp*), articulation (*acc*), and performance instructions (*U*). The woodwinds and strings play a complex, rhythmic pattern, while the percussion provides a steady beat.

52

225

Picc.

Fl. 1

2

Ob. 1

2

B♭ Cl. 1

2

Bsn. 1

2

Hr. 1

2

B♭ Tpt. 1

2

Tbn. 1

2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

331 W

Picc. *ff*

Fl. 1 2

Ob. 1 2 *mp* *pp* *f*

B♭ Cl. 1 2 *a2*

Bsn. 1 2 *pp*

Hrn. 1 2 *ff*

B♭ Tpt. 1 2 *a2* *ff* *f*

Tbn. 1 2 *mp* *ff*

Tuba *p*

Per. 1 *mf* B. Drum *mf*

Per. 2 *mf*

Per. 3 *mf*

Hp. *mp* *mf*

Vln. I *mp* *f*

Vln. II *f*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *p*

236

Picc. 

Fl. 1 2 

Ob. 1 2 

B♭ Cl. 1 2 

Ban. 1 2 

Hr. 1 2 

B♭ Tpt. 1 2 

Tbn. 1 2 

Tuba 

Per. 1 

per. 2 

Per. 3 

Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

237

56

Picc.
 Fl. 1 2
 Ob. 1 2
 B♭ Cl. 1 2
 Bsn. 1 2
 Hn. 1 2
 B♭ Tpt. 1 2
 Tbn. 1 2
 Tuba
 Per. 1
 per. 2
 Per. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

147 148 149 150

ff
ff
ff
ff
ff
pp
mp
mp
mp
f
mp
f
mp
f
mp
f

Picc.
 Fl. 1 2
 Ob. 1 2
 B♭ Cl. 1 2
 Ban. 1 2
 Hn. 1 2
 B♭ Tpt. 1 2
 Tbn. 1 2
 Tuba
 Per. 1
 per. 2
 Per. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 58, featuring woodwinds, brass, percussion, and strings. The score includes measures 253 through 258. The woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, B♭ Clarinets 1 & 2, Bassoons 1 & 2) and the brass section (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombones 1 & 2, Tuba) are active. The percussion section (Percussion 1, 2, and 3) and the piano (Hp.) are also active. The string section (Violins I & II, Viola, Violoncello, and Contrabass) is present but mostly silent. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.

59

60

61

275 Z

Picc.

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hrn. 1 2

B♭ Tpt. 1 2

Tbn. 1 2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Picc.
 Fl. 1
 2
 Ob. 1
 2
 B♭ Cl. 1
 2
 Ban. 1
 2
 Hn. 1
 2
 B♭ Tpt. 1
 2
 Tbn. 1
 2
 Tuba
 Per. 1
 Br. Drum
 per. 2
 Per. 3
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for a symphony orchestra, featuring staves for Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, Violins, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mp*.

64

292

Picc.

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Ban. 1 2

Hr. 1 2

B♭ Tpt. 1 2

Tbn. 1 2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

288

Picc. *mf*

Fl. 1 2 *mf*

Ob. 1 2 *mp*

B♭ Cl. 1 2

Bsn. 1 2

Hrn. 1 2 *ff* *mf*

B♭ Tpt. 1 2 *ff* *mf*

Tbn. 1 2 *ff*

Tuba

Per. 1

per. 2

Per. 3 *pp*

Hp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

Picc. *mp* *f* *p*
 Fl. 1 *mp* *f*
 Fl. 2 *mp* *f*
 Ob. 1 *mp* *f*
 Ob. 2 *mp* *f*
 B♭ Cl. 1 *mp* *f*
 B♭ Cl. 2 *mp* *f*
 Bsn. 1 *mp* *f*
 Bsn. 2 *mp* *f*
 Hn. 1 *mp* *f* *ff*
 Hn. 2 *mp* *f* *ff*
 B♭ Tpt. 1 *mp* *f* *ff*
 B♭ Tpt. 2 *mp* *f* *ff*
 Tbn. 1 *mp* *f* *ff*
 Tbn. 2 *mp* *f* *ff*
 Tuba *mp* *f*
 Per. 1 *mp*
 Per. 2 *mp*
 Per. 3 *mp* *f*
 Hp. *f*
 Vln. I *mp* *f*
 Vln. II *mp* *f*
 Vla. *mp* *f*
 Vc. *mp* *f*
 Cb. *mp* *f*

410

Picc. 

Fl. 1  *p* *ff*

Fl. 2  *a2*

Ob. 1  *a2*

Ob. 2  *a2*

B♭ Cl. 1  *a2*

B♭ Cl. 2  *a2*

Bsn. 1  *a2*

Bsn. 2  *a2*

Hrn. 1  *a2*

Hrn. 2  *a2*

B♭ Tpt. 1  *a2*

B♭ Tpt. 2  *a2*

Tbn. 1  *ff*

Tbn. 2  *ff*

Tuba  *ff*

Per. 1 

per. 2 

Per. 3  *f*

Hp.  *f*

Vln. I  *f*

Vln. II  *f*

Vla.  *f*

Vc.  *f*

Cb.  *f*

mf

70

\mathcal{F}

433

Picc. D

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hrn. 1 2 H

B♭ Tpt. 1 2

Tbn. 1 2

Tuba

Per. 1

per. 2 *f*

Per. 3 *f*

Hp.

Vln. I *ff* D

Vln. II

Vla.

Vc.

Cb.

443

Picc.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hrn. 1
2

B♭ Tpt. 1
2

Tbn. 1
2

Tuba

Per. 1

per. 2

Per. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

VITA

Michael Joseph Berthelot was born February 9, 1977, in Baton Rouge, Louisiana, to Albert and Jackie Berthelot, the youngest of three children. The first ten years of his life were spent in a typical South Louisiana childhood in Brusly, Louisiana, until the untimely death of his mother, Jackie, in 1987. Her final years were spent composing religious hymns for a small local Southern Baptist church, which broadcast several of these songs statewide on their local affiliated radio station. Listening to her compositions is what first inspired Michael to compose. Private piano lessons began at age twelve with Miss Sharon Bergon, as well as trumpet lessons in the Junior High School Band. Because of his positive experiences with music education, Michael is now owner and Head Master of Westside Music, an academy for youth in the study of percussion, woodwind, brass, piano, vocal, theory and composition. His formal education began at Louisiana State University with study in the trumpet studio of Professor James West eventually leading to the completion of the Bachelor of Arts in trumpet performance. Currently he studies with Boyd Professor Dinos Constantinides and is scheduled to complete his master's in May 2006. Michael has already partially fulfilled degree requirements for his Doctor of Philosophy in Composition, with Dinos Constantinides at Louisiana State University. Michael and his fiancée, a fellow musician and cellist, plan to marry June 3, 2006.