

การประพันธ์เพลง: เพชรบุรี ชิมโฟนิกรแนบโซดี



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MUSIC COMPOSITION: PETCHABURI SYMPHONIC RHAPSODY



Mr. Sit Kesjamras

จุฬาลงกรณ์มหาวิทยาลัย

CHULALONGKORN UNIVERSITY

A Thesis Submitted in Partial Fulfillment of the Requirements  
for the Degree of Master of Fine and Applied Arts Program in Western Music

Department of Music

Faculty of Fine and Applied Arts

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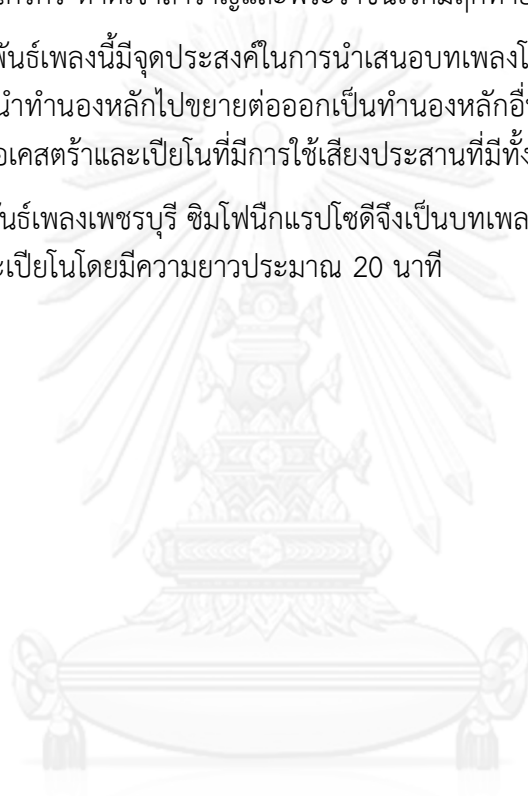
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บทประพันธ์เพลงเพชรบุรี ซิมโฟนิกรูปโซดี เป็นดนตรีที่มีการประพันธ์แบบดนตรีพรรณนาที่มีท่อนต่างๆที่ถูกเรียบเรียงกันอย่างมีอิสระและเต็มไปด้วยความรู้สึกโดยสามารถแบ่งได้ตามอัตราความเร็วของเพลง โดยผู้ประพันธ์ได้รับแรงบันดาลใจมาจากสถานที่ต่างๆในจังหวัดเพชรบุรี อาทิ พระนครคีรี หาดเจ้าสำราญและพระราชินีเวศมฤคทายวัน

การประพันธ์เพลงนี้มีจุดประสงค์ในการนำเสนอบทเพลงโดยการใช้เทคนิคใหม่ๆในการประพันธ์และมีการนำท่อนหลักไปขยายต่อออกเป็นท่อนหลักอื่นๆ ในส่วนของการเรียบเรียงเสียงประสานของออเคสตราและเปียโนที่มีการใช้เสียงประสานที่มีทั้งเสียงที่กลมกลืนและเสียงกัด

บทประพันธ์เพลงเพชรบุรี ซิมโฟนิกรูปโซดีจึงเป็นบทเพลงที่ประพันธ์ขึ้นสำหรับวงแชมเบอร์ออเคสตราและเปียโนโดยมีความยาวประมาณ 20 นาที



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A music composition "Petchaburi Symphonic Rhapsody" is a program music composed in a form of rhapsody that can be sub-divided into five different rhapsodic episodes according to tempi. The composer was inspired by the beauty of famous places in Petchaburi province such as Phra Nakorn Khiri, Chao Samran Beach, and Mrigadayavan Palace.

The objective of this composition is to present a newly composed music with contemporary composition techniques. The orchestration was done for chamber orchestra and piano to present both consonance and dissonance sounds.

Music composition Petchaburi Symphonic Rhapsody was composed for chamber orchestra and piano. The duration of the piece is approximately 20 minutes.



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## CONTENTS

THAI ABSTRACT.....	iv
ENGLISH ABSTRACT.....	v
ACKNOWLEDGEMENTS.....	vi
CONTENTS.....	vii
Chapter 1: Introduction.....	1
Background.....	1
Objective.....	2
Specification.....	3
Methodology.....	3
Expected Outcome.....	3
Chapter 2: Petchaburi Symphonic Rhapsody.....	4
Theme One.....	4
Theme Two.....	25
Theme Three.....	41
Theme Four.....	55
Theme Five.....	68
Theme Six.....	75
Theme Seven.....	85
Other Elements.....	91
Instrumentation.....	99
Full Score: Petchaburi Symphonic Rhapsody.....	100
BIBLIOGRAPHY.....	223
BIOGRAPHY.....	224

## CONTENTS

	Page
THAI ABSTRACT .....	iv
ENGLISH ABSTRACT .....	v
ACKNOWLEDGEMENTS .....	vi
CONTENTS .....	vii
REFERENCES .....	225
VITA.....	227



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## Chapter 1

### Introduction

#### **Background**

Petchaburi is a historical province located in the southern part of Thailand on the banks of Petchaburi River. It is one of the oldest towns and still intact in Thailand as it has never been conquered by Burmese. Its fine examples of Ayutthaya's arts and architectures are still in good condition.

Petchaburi's wealth and influences were based on coastal salt pans found in the vicinity of the town as the record being exploited in the early of the 12th century. By the 16th century, important during the Ayutthaya Period. Later in the 19th century, Petchaburi became a very popular place as a favourite retreat for King Rama IV, who had a hilltop palace built there in the 1850s.

"Petchaburi Symphonic Rhapsody" was composed in a form of rhapsody as to represent the value of Petchaburi as a historical province that still has fine examples of arts and architectures of Ayutthaya, and beautiful sceneries that have not been polluted. There are three sites which "Petchaburi Symphonic Rhapsody (The City of Diamonds)" will describe: Phra Nakorn Khiri, Chao Samran beach, and Mrigadayavan Palace.

#### ***Phra Nakorn Khiri***

Phra Nakorn Khiri or Khao Wang was built as a summer palace during the reign of King Rama IV. Phra Nakorn Khiri means "City Hill" as it was built on top of the hill.

#### ***Chao Samran Beach***

Chao Samran Beach is located approximately fifteen kilometers from Petchaburi City. With direct translation, Chao Samran Beach means Beach of royal

leisure as a legend saying that King Naresuen, the Great and King Ekatosarot, frequently visited it to appreciate the calmness and the beauty of the beach.

### ***Mrigadayavan Palace***

Mrigadayavan Palace is a seaside palace located in Cha-Am, Petchaburi province. It was built for King Rama VI to serve as his holiday villa.

### **Rhapsody**

Rhapsody is a one-movement episodic work with a free-flowing structure. It contains many contrasts made by changing in tonality, moods, and color. There are solo passages where the soloist would have chances to show off his/her skills.

### ***Rhapsody in Blue***

Rhapsody in Blue was composed as a Jazz Concerto by an American composer, George Gershwin. Rhapsody in Blue is a single-movement musical piece which contains five themes and six tags. The contrast of the piece can be seen on the modulation and the presentation of each theme which have been varied by using different instruments and different tempos.

### ***Rhapsody on a Theme of Paganini***

Rhapsody on a Theme of Paganini is a composition composed by Sergei Rachmaninoff. The overall shape of the piece is more like a theme and variations, but it is a single-movement piece with almost undetectable separations for each variation. Being free-form composition, it is classified as a rhapsody.

### **Objective**

- Creation of a music composition using contemporary composition techniques.
- Interpretation of the beauty of Petchaburi province from point of view of composer.

- Publication of music composition as an academic work.

### **Specification**

- The music composition is composed as a symphonic rhapsody to describe Petchaburi province.
- The composition is for piano and chamber orchestra.
- The composition is to describe the beauty of Petchaburi province.
- The duration of the piece is approximately 20 minutes.

### **Methodology**

- Construct the total structure and form of the piece.
- Create several motives that can extend into several themes.
- Orchestrating the music composition to match with the style the composer would like to present.
- Consulting with Thesis advisor for improvement of music composition.
- Publishing the music analysis and present as a thesis.

### **Expected Outcome**

- The creation of contemporary music composition.
- The publication of music composition and its methodology as an academic work.
- To promote traveling sites in Thailand through music.

## Chapter 2

### Petchaburi Symphonic Rhapsody

Petchaburi Symphonic Rhapsody is a music composition that was composed in rhapsody form. Even though the piece is a one-movement episodic work with free-flowing in structure, it can be sub-divided into five rhapsodic variations according to tempo: Moderato, Allegro, Andante, Allegro, and Maestoso. There are seven themes contained in the piece. Each theme was constructed with a singular material that was varied and transformed to create a complete theme or fragments of themes.

#### Theme One

Theme one was presented for the first time from measure nine to measure seventeen with pick-up notes in measure eight. The material that was used to construct theme one contained only three notes as seen on Ex. 1.1.



Ex. 1.1

The first theme was based on material from Ex. 1.1 by using the repetition of the first two notes and filling in some notes between the first G to the second G such as a repeated note and neighbor tones as in Ex. 1.2.



Ex. 1.2

The extension of theme one from Ex. 1.2 was repeated by adding one more notes with a slight change in rhythm from regular sixteenth notes to a sixteen-note triplets as in Ex. 1.3



Ex. 1.3

To create an answer for theme one, the interval of note C and G has been extended from perfect fifth to minor sixth. F and G were added to form a unity with the chord F minor as in Ex. 1.4.



Ex. 1.4

An answer for theme one on Ex. 1.4 was repeated with a slight change in rhythm by using half-note triplets as in Ex. 1.5.



Ex. 1.5

To end the first theme, the interval of perfect fifth was reduced to minor third to create a suspension for the chord Bb major and then resolve to note D in Ex. 1.6.



Ex. 1.6

The first theme was presented again for a second time from measure nineteen to measure twenty-eight with pick-up notes in measure eighteen. It was present in a light piano passage with the use of extended tertian chords. From measure sixty-nine to measure seventy-eight, the first theme was presented for the third time as another piano solo passage with no change in rhythm of melody but change in chord voicing. The chord voicing in this passage was presented by both the right hand and

the left hand. In Ex. 1.7 and Ex. 1.8 show chord voicing for right hand.



Ex. 1.7



Ex. 1.8

Answers and the ending for theme one were transformed by the voicing of harmonies and the simplification of the rhythm for the right hand. In Ex. 1.9, Ex. 1.10, and Ex. 1.11 show the voicing of harmonies made for the right hand.



Ex. 1.9



Ex. 1.10



Ex. 1.11

According to the material from Ex. 1.1, the first theme was sub-divided as fragments. This fragments were repeated and transformed by retrograding the melody and creating a melodic sequence by changing pitches for some notes as from measure forty-five to measure fifty-two.

In Ex. 1.12, F and Ab were added and the value of notes were lengthened.

Even though, notes in Ex. 1.12 were very similar to notes from Ex. 1.3, but using the long notes would exaggerate and emphasize the melody more than shorter notes.

The last note C was added to make this melody sound resolved.



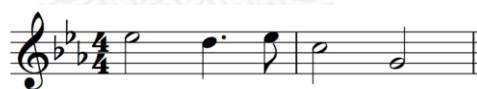
Ex. 1.12

In Ex. 1.13, the melodic contour was almost exactly like the melody from Ex. 1.1. It was transformed by removing the first note while transposing the last three notes.



Ex. 1.13

Ex. 1.14 was based from the melody in Ex with a similarity in rhythm. This phrase was a sequence to the phrase in Ex. 1.13.



Ex. 1.14

The ending of the fragments of theme one was similar to the melody in Ex. 1.12, but the note D was added as a 9th to form a tension to C minor in the last measure in Ex. 1.15.



Ex. 1.15

The fragments were presented again in measure fifty-three to measure sixty with one octave higher. Melodies as from Ex. 1.13 and Ex. 1.14 were added with passing tones as shown in Ex. 1.16 and Ex. 1.17.



Ex. 1.16



Ex. 1.17

From measure sixty-one to measure sixty-six, more fragmentation of theme one were presented by brass instruments and they were transposed as to create more melodic sequences. The material from Ex. 1.1 was added more notes and the whole phrase was retrograded as in Ex. 1.18.



Ex. 1.18

Melodies in Ex. 1.19 and Ex. 1.20 were created in the same manner as melody in Ex. 1.18. In Ex. 1.19, the last two notes were inverted from G to C downward into C to G downward. And then, the whole phrase was transposed so that the phrase would start with note C.



Ex. 1.19

The melody in Ex. 1.20 was taken from the melody as seen in Ex. 1.19. It was transposed to bass clef and started the phrase on note D.



Ex. 1.20



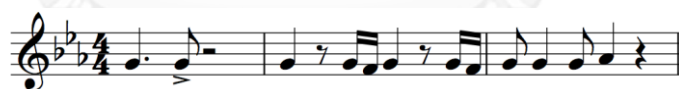
Melodies from measure eighty-seven to measure ninety-two would be the last time that the material from theme one was used to create more variations. There were two phrases with three measures for each phrase to create asymmetrical phrases. When combining these two phrases together, it formed a balance music section which was more interesting than a plain symmetrical music section.

In Ex. 1.21 and Ex. 1.22, note G served as a tone center for these two phrases. The phrase in Ex. 1.21 ended on note D as it was the fifth note of G minor scale. It served as a dominant which would resolve to G on the next phrase in Ex. 1.22.



Ex. 1.21

Notes from Ex. 1.22 were very similar to notes from Ex. 1.21, except the last note which was Ab. The Ab served as a part of a Db major chord which was a tritone substitute dominant for the key of C minor except that there was no resolution to tonic.



Ex. 1.22

On theme one in Ex. 1.23 from measure nine to measure eighteen with pick-up notes in measure eight and from measure nineteen to measure twenty-eight with pick-up notes in measure eighteen, these ten-bar phrases were repeated with a change in texture.

Ex. 1.23

The melody from the first repeat was performed by the string section with woodwind instruments as accompaniment; and on the second repeat, the melody was performed by the piano with woodwind instruments as accompaniment as in Ex. 1.24.

5

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

solo  
mp

9

Picc. -

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1 *tutti*

Vin. 2

Vla. *pp*

Vc.

Db.

13

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

The musical score for page 13 is arranged in a standard orchestral format. It begins with a Piccolo (Picc.) staff, followed by woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Bass Drum (B. D.), and Cymbal (Cym.). The string section consists of Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds and strings play sustained notes, while the strings have a dynamic marking of *p* (piano). The Violin 1 part features a triplet of eighth notes in the third measure. The Piccolo, Horn, Trumpet, Trombone, Timpani, Bass Drum, Cymbal, and Viola parts are marked with a dash, indicating they are silent for this passage.

17

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*pp*

*mp*

21

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

25

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

Ex. 1.24



These two-repeat passages contained the same chord progressions; the first four measures were C minor while the next four measures were F minor. Over the last two measures, the progressions ended with Bb major. The function of these progressions were as in Ex. 1.25.

The image shows two staves of musical notation in 4/4 time, with a key signature of two flats (Bb and Eb). The first staff contains five measures of music, each with a slash indicating a whole note. Above each measure is a chord symbol: Cm, Cm, Cm, Cm, and Fm. Below each measure is a Roman numeral: i, i, i, i, and iv. The second staff also contains five measures of music, each with a slash. Above each measure is a chord symbol: Fm, Fm, Fm, Bb, and Bb. Below each measure is a Roman numeral: iv, iv, iv, bVII, and bVII.

Ex. 1.25

C minor had several non-chord tones such as 9th, b13th, and 13th from C minor scale to add more colors to the passage. F minor also had several non-chord tones such as 9th, b13th, and 13th from F minor scale to provide more colors. These colors were added in the bass notes as well: for example: Fm/Eb, Fm/D, Fm/Db, and Fm/C. The ending of theme one used Bb major. The first Bb chord was transformed by suspending the 3rd which was D and then adding the 4th which was Eb to form a Bb7 suspended 4 chord. It resolved to the next chord which was the Bb major chord. Ex. 1.26 was taken from the second repeat of theme one. The root of C minor was avoided so that the colors of the first and the second repeat were different.

The image shows three systems of piano music. Each system consists of a grand staff with a treble clef on the right and a bass clef on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system begins with a quarter rest in the right hand, followed by a melodic line of eighth notes. A dynamic marking of *mp* is present. The left hand provides harmonic support with chords. A triplet of eighth notes is marked in the right hand. The second system continues the melodic and harmonic development. The third system concludes the passage with a final chord in the left hand.

Ex. 1.26

The textures of all three repeats were slightly changed. On the first repeat, there was a solo violin with woodwind instruments as accompaniment. On the second repeat, there was a solo piano with woodwind instruments as accompaniment but with a lighter texture than the first repeat.

The third repeat of theme one as in Ex. 1.27 was a solo passage for piano with one octave lower than the second repeat. The difference of this repeat and the second repeat were the roots of each chords were visible, so that all chords were completely harmonized. The melody on the right hand was harmonized with chord tones to form complete chords and to give different tone colors that the first and the second repeat did not provide.

Ex. 1.27

The fragments of theme one from measure forty-five to measure fifty-seven were presented with two repeats. The first repeat started from measure forty-five with a pick-up note in measure forty-four, and the second repeat started from measure fifty-three. All chords were from C minor diatonic scale as in Ex. 1.28, so that the melodies would blend in with the harmonies nicely as in Ex. 1.29.

Ex. 1.28

The musical score for Ex. 1.29 consists of two staves in 4/4 time. The key signature has two flats (B-flat and E-flat). The first staff begins with a whole rest, followed by a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Chords Cm are indicated above the first, third, fifth, and seventh measures. The second staff begins with a whole note Eb3, followed by a melody of quarter notes: Eb3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Chords Eb, Ab, Gm, Cm, Gm, and Cm are indicated above the first through sixth measures respectively.

Ex. 1.29

The texture was very thin in the first repeat. As the melodies kept going, the thickness of texture was slowly increased as in Ex. 1.30.



45

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*p*

*mp*

*pp*

49

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*p*

*mp*

*mp*

53

Picc. -  
Fl. *p* -  
Ob. -  
Cl. -  
Bsn. *mp* -  
Hn. -  
Tpt. -  
Tbn. -  
Timp. -  
B. D. -  
Cym. -  
Vib. *mf* -  
Pno. *p* -  
Vln. 1 -  
Vln. 2 -  
Vla. -  
Vc. -  
Db. -

Detailed description: This page of a musical score, numbered 53, contains staves for various instruments. The Piccolo (Picc.) and Horns (Hn.) are silent. The Flute (Fl.) plays a single note *p*. The Oboe (Ob.) and Clarinet (Cl.) play a melodic line with a slur. The Bassoon (Bsn.) plays a single note *mp*. The Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.) are silent. The Bells (B. D.) and Cymbals (Cym.) are silent. The Vibraphone (Vib.) plays a rhythmic pattern *mf*. The Piano (Pno.) plays a rhythmic pattern *p*. The Violins (Vln. 1 and 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) are silent.

57

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

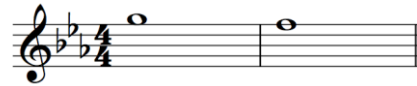
Db.

Ex. 1.30



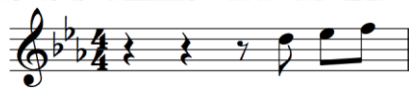
## Theme Two

Theme two was based on a material that contained only two notes as in Ex. 2.1. These two notes were varied and transformed by adding repeated notes, neighboring notes, and passing notes or transposed to create a melodic sequence.



Ex. 2.1

Theme two was presented for the first time in measure twenty-nine to measure thirty-six on violin one and violin two. Theme two started with pick-up notes in measure twenty-eight in Ex. 2.2.



Ex. 2.2

To develop the material in Ex. 2.1 into theme two, note G was repeated and note Eb was added as to give more color instead of descending directly from G to F. Notes F in the second measure were repeated as to give a strong statement that this was the target note of this phrase as in Ex. 2.3.



Ex. 2.3

The material from Ex. 2.1 was retrograded to create an answer for the melody in Ex. 2.3. Note F was repeated while neighbor tones were added as in Ex. 2.4.



Ex. 2.4

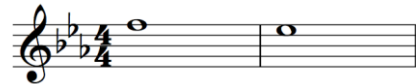
To create a variation for the melody in Ex. 2.3, eighth-note triplets were added

starting on Bb and descending to note F in the second measure. Ex. 2.5 shows how the melody was varied.



Ex. 2.5

To end this episodic variation, the material in Ex. 2.1 was transposed from G to F. Note F served as a main note for chord C suspended 4th so that it resolved to C minor chord as in Ex. 2.6.



Ex. 2.6

Theme two was presented again for a second time from measure thirty-seven to measure forty-four. It was transposed by one octave higher than the first time that this theme appeared. Pick-up notes were changed from three notes in to a seven-note G Phrygian scale in Ex. 2.7.



Ex. 2.7

From measure seventy-nine to measure eighty-six, theme two was presented by brass instruments with some embellishment on piano. Theme two that was presented by brass instruments was simplified as seen in Ex. 2.8, Ex. 2.9 and Ex. 2.10.



Ex. 2.8



Ex. 2.9



Ex. 2.10

Since this theme two was simplified and turned into simple melodies, the accompaniment on piano was embellished with sixteenth notes on both the right and left hands. Notes on the right hand were chord and neighbor tones, while notes on the left hand were chord and descending notes that led to bass note of the following measure. Ex. 2.11 shows the piano part as appeared from measure seventy-nine to measure eighty-six.

Piano

*f*

Pno.

Pno.

Pno.

Ex. 2.11

Theme two from measure twenty-nine to measure thirty-six was accompanied by chord progressions as in Ex. 2.12. Thus, the melodies were chord tones of those harmonies as they gave a stronger statement for each chord as in Ex. 2.13.

Cm                      Bb                      Gm7                      Cm                      Bb

i                              bVII                      v<sup>7</sup>                      i                              bVII

Ab                              Bb                              C(sus4)                      Cm

bVI                              bVII                              I                              i

Ex. 2.12

The musical notation for Ex. 2.13 consists of two staves in 4/4 time with a key signature of two flats. The first staff contains measures 1-4 with chords Cm, Bb, Gm7, C, and Bb. The second staff contains measures 5-8 with chords Ab, Bb, C(sus4), and Cm. A triplet of eighth notes is marked in measure 6.

Ex. 2.13

Theme two was repeated three times. There were changes in texture in each repeat. The first repeat was accompanied by sixteenth notes arpeggios for both hands on piano in measure twenty-nine to measure thirty-six with pick-up notes in measure twenty-eight as shown in Ex. 2.14. The second repeat was accompanied by twenty-four-sixteenth notes in measure thirty-seven to measure forty-four as shown in Ex. 2.15. The third repeat was accompanied by both chords, neighbor tones, and sixteenth notes in measure seventy-nine to measure eighty-six as shown in Ex. 2.16.

25

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

29

Picc. - - - -

Fl. - - - - *mf* - - - - *V*

Ob. - - - - *mf* - - - - *V*

Cl. - - - -

Bsn. - - - -

Hn. - - - -

Tpt. - - - -

Tbn. - - - -

Timp. - - - -

B. D. - - - -

Cym. - - - -

Vib. - - - -

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. 1 - - - - *V*

Vln. 2 - - - - *V*

Vla. *mf* - - - - *V*

Vc. *mf* - - - - *V*

Db. *mf* - - - - *V*

33

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

3

3

3

7

7

Ex. 2.14



37

Picc. -

Fl. -

Ob. *f*

Cl. *f*

Bsn. -

Hn. -

Tpt. -

Tbn. -

Timp. *mf*

B. D. *mf*

Cym. *mf*

Vib. -

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

39

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. *f* -

Hn. -

Tpt. -

Tbn. -

Timp. -

B. D. -

Cym. -

Vib. -

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

41

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

43

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

Ex. 2.15

79

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. *mf*

Tpt. *mf*

Tbn. *mp*

Timp. -

B. D. -

Cym. -

Vib. -

Pno. *f*

Vln. 1 *f*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

81

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

83

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

The musical score for page 83, measures 83-84, is presented in a standard orchestral layout. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes parts for the following instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Timpani (Timp.), Bells (B. D.), Cymbals (Cym.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 83 (left page) shows the following activity:

- Picc., Fl., Ob., Cl., and Bsn. are marked with a rest.
- Hn. (Horn) and Tbn. (Trombone) play a triplet of eighth notes.
- Tpt. (Trumpet) plays a single eighth note.
- Timp. (Timpani) is marked with a rest.
- B. D. (Bells) and Cym. (Cymbals) are marked with a rest.
- Vib. (Vibraphone) is marked with a rest.
- Pno. (Piano) plays a series of chords and arpeggiated figures.
- Vln. 1 (Violin I) plays a triplet of eighth notes.
- Vln. 2 (Violin II) plays a sixteenth-note run with a '6' fingering.
- Vla. (Viola) plays a sixteenth-note run with a '6' fingering.
- Vc. (Violoncello) and Db. (Double Bass) play a single eighth note.

Measure 84 (right page) shows the following activity:

- All instruments continue their respective parts from measure 83.
- The Piano part continues with complex chordal textures.
- The Violin I part continues with the triplet.
- The Violin II part continues with the sixteenth-note run.
- The Viola part continues with the sixteenth-note run.
- The Violoncello and Double Bass parts continue with the eighth note.

85

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Ex. 2.16



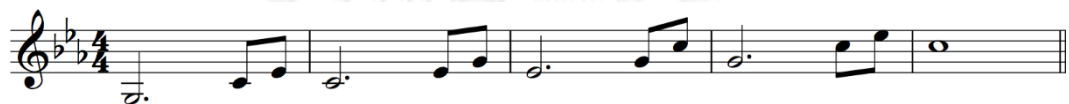
### Theme Three

Theme three was developed according to the material that contained only four notes to form a broken-chord as in Ex. 3.1.



Ex. 3.1

Theme three was presented for the first time from measure one hundred and five to measure one hundred and eight. Each note was embellished with chord tones as it formed a unity in the chord as in Ex. 3.2.



Ex. 3.2

From measure one hundred and thirteen to measure one hundred and sixteen, theme from the first two measures was shortened while the values of notes from last two measures were diminution as seen in Ex. 3.3.



Ex. 3.3

From measure one hundred and fifty to measure one hundred and sixty-one, this theme was extended as two measures phrase. The harmony was changed from C minor alone into chord progressions as follow: C minor, G minor, C minor, Bb major, C minor, and F major. The functions of these chords are i, v, i, bVII, i, and IV.



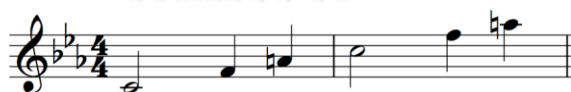
Ex. 3.4 shows C minor or i chord.



Ex. 3.5 shows G minor or v chord.



Ex. 3.6 shows Bb major or bVII chord.



Ex. 3.7 shows F major or IV chord.

This IV chord was meant to carry the chord progressions further in the piano solo passage from measure one hundred and sixty-two to one hundred and sixty-nine as the progressions was from F# diminished - G minor - G# diminished - A minor - Bb major and then ended the progression with G7 over B. Bass notes were ascending up by a semi tone in each chord as F - F# - G - G# - A - Bb - B.

Chord G from measure one hundred and seventy to measure one hundred and seventy-two was very similar to the last two measures from Ex. 3.3. In Ex. 3.8, it was extended to three measures with tremolo in the strings section.



Ex. 3.8

The progressions that were mentioned from Ex. 3.4 to Ex. 3.8 are as follows in Ex. 3.9.

Example 3.9 is a musical score in 4/4 time, featuring four staves of music. The first staff shows a sequence of chords: Cm, Cm, Gm, Gm. The second staff shows: i Cm, i Cm, v Bb, v Bb. The third staff shows: i Cm, i Cm, bVII F, bVII F. The fourth staff shows: i F#o, Gm, i G#o, Am, IV Bb, G7/B, IV G7, G7. Below the fourth staff, Roman numerals are provided for each measure: V/V, v, V/vi, vi, bVII, V, V7, V7.

Ex. 3.9

According to Ex. 3.2, the texture was thickened by having the violin 1 and violin 2 sections perform a tutti while having viola, cello, and double bass sections perform a rhythmic tutti as in Ex. 3.10. The texture from measure one hundred and thirteen to measure one hundred and sixteen was modified a bit by performing the last two measures as eight-note triplet as in Ex. 3.11.

From measure one hundred and fifty to measure one hundred and seventy-three, theme three was extended by changing the harmonies and changing from closed position chords into running arpeggios with complex and unpredictable rhythmic patterns as in Ex. 3.12.

105 **Allegro**

Picc. - - - -

Fl. - - - -

Ob. - - - -

Cl. - - - -

Bsn. - - - -

Hn. *sfz mp*

Tpt. *sfz mp*

Tbn. *sfz mp*

Timp. *sfz mp*

B. D. - - - -

Cym. - - - -

Vib. - - - -

Pno. *sfz mp*

Vln. 1 **Allegro** *sfz mp*

Vln. 2 *sfz mp*

Vla. *sfz mp*

Vc. *sfz mp*

Db. *sfz mp*

Ex. 3.10

113

The image displays a page of a musical score, numbered 113 at the top left. The score is arranged in a standard orchestral format, with woodwinds at the top, brass and percussion in the middle, and strings at the bottom. The key signature is B-flat major (two flats) and the time signature is 4/4. The score consists of 16 staves. The woodwind section (Picc., Fl., Ob., Cl., Bsn.) is mostly silent, indicated by a dash. The brass section (Hn., Tpt., Tbn.) and percussion (Timp., B.D., Cym., Vib.) are active. The strings (Vin. 1, Vin. 2, Vla., Vc., Db.) play a rhythmic accompaniment. The piano part (Pno.) features a complex, dense texture with many triplets and sixteenth-note patterns. Dynamics are marked with *mp*, *f*, and *sfc*. The score is divided into four measures by vertical bar lines.

Ex. 3.11

149

Picc. - *mp*

Fl. - *mp* *f* *mp*

Ob. - *mp* *f* *mp*

Cl. - *mp* *f* *mp*

Bsn. - *mp* *f* *mp*

Hn. - *mp* *f* *mp*

Tpt. - *mp* *f* *mp*

Tbn. - *mp* *f* *mp*

Timp. - *mp* *f* *mp*

B. D. - *f*

Cym. - *f*

Vib. - *mp*

Pno. - *f* *mp*

Vln. 1 - *f* *mp*

Vln. 2 - *f* *mp*

Vla. - *f* *mp*

Vc. - *f* *mp*

Db. - *f* *mp*



157

**Picc.** (Measures 157-160: Rest)

**Fl.** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**Ob.** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**Cl.** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**Bsn.** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**Hn.** (Measures 157-160: Rest)

**Trp.** (Measures 157-160: Rest)

**Tbn.** (Measures 157-160: Rest)

**Timp.** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**B. D.** (Measures 157-160: Rest)

**Cym.** (Measures 157-160: Rest)

**Vib.** (Measures 157-160: Rest)

**Pno.** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**Vln. 1** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**Vln. 2** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**Vla.** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**Vc.** (Measures 157-160: *f*, *mp*, *f*, *mp*)

**Db.** (Measures 157-160: *f*, *mp*, *f*, *mp*)



161

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn.

Timp. *f*

B. D.

Cym.

Vib.

Pno. *f*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

163

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

165

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

167

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

170

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

172

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Ex. 3.12

### Theme Four

Theme four was based on the rhythmic material in Ex. 4.1. It was developed by adding pitches and creating sequences by transposing melodies. This theme from measure one hundred and nine to measure one hundred and twelve as in Ex. 4.2 gave a flowing feeling while building up tensions for the audiences.



Ex. 4.1



Ex. 4.2

The melodic contour of this theme from measure one hundred and seventeen to measure one hundred and twenty was an ascending scale to build a tension that led to another theme.



Ex. 4.3 shows melodic contour built on an ascending scale.

From measure one hundred and seventy-four to measure one hundred and eighty, theme four was extended as it reached its climax of this rhapsodic variation.

The melodic contour of this theme was also build from an ascending scale.



Ex. 4.4 shows the extension of theme four.

Theme four was temporary modulated into the key of Eb major from measure

one hundred and eighty-one to measure one hundred and eighty-four. The melodic contour was still visible as seen in Ex. 4.5.



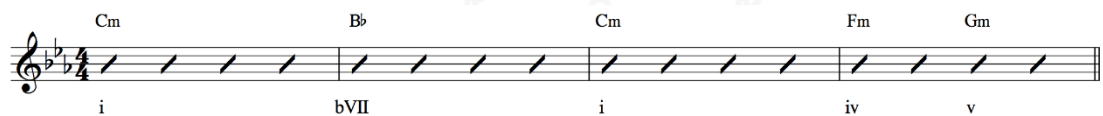
Ex. 4.5

Theme four from measure one hundred and eighty-four to measure one hundred and ninety-seven was left with an ascending scale melodic contour as seen in Ex. 4.6.



Ex. 4.6

Theme four was accompanied by simple chord progressions in a four-bar phrase. The progressions composed of four simple chords from C natural minor scale such as C minor which functioned as i chord, Bb major which functioned as bVII chord, F minor and G minor functioned as iv and v chords as in Ex. 4.7.



Ex. 4.7

The melodies that went along with the chord progressions in Ex. 4.7 contained chord tones and non-chord tones such as passing tones, neighbor tones, and suspensions. Ex. 4.8 was taken from measure one hundred and nine to measure one hundred and twelve, while Ex. 4.9 was taken from measure one hundred and seventeen to measure one hundred and twenty. In Ex. 4.8, most notes were chord



tones with suspensions, while notes in Ex. 4.9 were mostly chord tones with some passing tones.



Ex. 4.8



Ex. 4.9

The texture of melodies from Ex. 4.8 and from Ex. 4.9 were the same which the melodies were performed by violin 1 and violin 2 sections in tutti with one octave apart. Viola, cello, double bass sections and the piano were assigned to performed the harmonies. Ex. 4.10 and Ex. 4.11 show the texture from Ex. 4.8 and Ex. 4.9.

109

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp. *mf*

B. D. -

Cym. *mf*

Vib. -

Pno. *mp*

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Ex. 4.10

117

*p*

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

*mf*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

Ex. 4.11

From measure one hundred and seventy-four to measure one hundred and ninety-eight, theme four reached its climax by extending the progressions. There were the uses of borrowed chords from its related major key and the mode-mixture. The Db major functioned as bII because it was taken from C locrian mode. To build up the tension toward the end of this episodic rhapsody, the chords: iv, v, bVI, and bVII were used and repeated many times to build the tension of going back to the tonic chord. And finally, after the uses and repeats of those harmonies. The progressions were ended with the tonic chord in the last measure. The whole progressions can be seen in Ex. 4.12.

The musical notation for Ex. 4.12 consists of six staves, each representing a different voice part. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The notation shows a sequence of chords across four measures. The chords are as follows:

Measure	Staff 1	Staff 2	Staff 3	Staff 4	Staff 5	Staff 6
1	Cm	i Cm	i Db	bII Gm	v Gm	v Bb
2	Bb	bVII Fm	iv Bb	bVII Ab	bVI Fm	iv Ab
3	Cm	i G	V Ab	bVI Bb	bVII Gm	v Bb
4	Fm	iv Eb	bIII Bb	bVII Fm	iv Ab	bVI Cm
5	Gm	v				
6						
7						
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49						
50						
51						
52						
53						
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56						
57						
58						
59						
60						

Ex. 4.12

The texture of this progressions were modified by changing the instruments that performed the melodies. It started off with the use of an oboe and a clarinet to perform the main melodies while another clarinet, violin 1, violin 2, and viola performed long notes as parts of harmonies to support the melodies. And then, the

melodies were performed by two horns in F with a support by the trumpet. All texture mentioned can be seen in Ex. 4.13.

174

Picc. *mf*

Fl.

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno. *mp*

Vin. 1 *mp*

Vin. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

178

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 17 measures, with the first measure of this page being measure 178. The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) have active parts throughout the measures. The brass instruments (Horn, Trumpet, Trombone) and percussion (Timpani, B. D., Cym., Vib.) are mostly silent, with some activity in the final measure of the page. The Piano part features complex textures with triplets and sixteenth-note runs. The dynamic marking *mp* (mezzo-piano) is indicated in the final measure for the Horn, Trombone, and Piano parts.

182

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp.

B. D.

Cym.

Vib.

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

186

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.



190

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

194

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

198 **Andante**

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Bells (B. D.), Cymbals (Cym.), and Vibraphone (Vib.). The percussion section includes Timpani (Timp.). The piano (Pno.) part is written in grand staff notation. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score begins at measure 198. The tempo is marked 'Andante'. The woodwinds, brass, and strings are mostly silent, with some initial notes. The piano part features a prominent triplet melody. The woodwinds and strings are mostly silent, with some initial notes.

198 **Andante**

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp. *f*

B. D. *f*

Cym. *f*

Vib. *f*

Pno. *p*

**Andante**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Ex. 4.13

### Theme Five

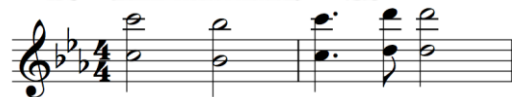
Theme five is a very short theme. It can be considered as a transitional phrase; however, it was developed by the thickness of texture and the performance techniques.

The material used to form theme five contained four notes. The theme can be seen from measure one hundred and twenty-one to measure one hundred and twenty-six on wind instruments as in Ex. 5.1.



Ex. 5.1

However, the theme on the piano in measure one hundred and twenty-two was modified with the shortened of note C and the repeated note D as in Ex. 5.2.



Ex. 5.2

On measure one hundred and twenty-three to measure one hundred and twenty-four, notes G were added to change a color of this theme as seen in Ex. 5.3.



Ex. 5.3

To end the theme in measure one hundred and twenty-five and measure one hundred and twenty-six, the melodic contour as seen the last three notes of material in Ex. 5.1 was transposed from Bb - C - D to Eb - F - G on wind instruments as seen in Ex. 5.4.



Ex. 5.4

At the same time as the melody in Ex. 5.4 occurred, this melody was presented with a slight modification made by changing the rhythmic pattern on piano as shown in Ex. 5.5.



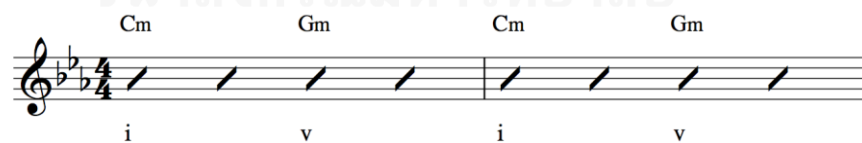
Ex. 5.5

Theme five was presented again from measure one hundred and thirty-seven to measure one hundred and forty-one with a different ending by adding escape tones as seen in Ex. 5.6.



Ex. 5.6

The harmonies that went along with theme five contained only two chords that functioned as tonic and dominant as seen in Ex. 5.7.



Ex. 5.7

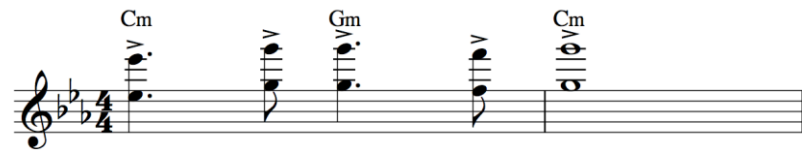
Ex. 5.8 and Ex. 5.9 show how the melodies and harmonies fitted together. In Ex. 5.10, these simple chord progressions were used to accompany the ending phrase of theme five as seen from Ex. 5.5.



Ex. 5.8



Ex. 5.9



Ex. 5.10

The first texture of theme five can be seen from measure one hundred and twenty-one to measure one hundred and seventy-six that the main theme was performed by every instrument while some instruments playing embellished notes such as the piano and string instruments. Ex. 5.11 shows the mentioned texture.

121

The musical score for measures 121-124 is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) play a melodic line with a dynamic marking of *mp*. The brass section (Trumpet, Trombone, Tuba) provides harmonic support with a dynamic marking of *mp*. The percussion section (Timpani, Bells, Cymbals) plays a rhythmic pattern with a dynamic marking of *mf*. The Piano part features a complex, rhythmic accompaniment with a dynamic marking of *f*. The strings play a rhythmic pattern with a dynamic marking of *f*. The score is written in a key signature of two flats and a common time signature.

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hr. *mp*

Trp. *mp*

Tbn. *mp*

Timp. *mf*

B. D. *f*

Cym. *f*

Vib.

Pno. *f*

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

The musical score is arranged in a standard orchestral format. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone) sections have parts that are mostly silent in this excerpt. The strings (Violin 1, Violin 2, Viola, Cello, Double Bass) play a steady accompaniment. The Piano part is the most prominent, featuring a complex rhythmic pattern with triplets and a large slur over a series of notes. The score is in 3/4 time and has a key signature of two flats. The measure number 125 is indicated at the beginning of the woodwind staves.

Ex. 5.11

From measure one hundred and thirty-seven to measure one hundred and



forty-one, theme five was performed with changes in the piano and string instruments as in Ex. 5.12.

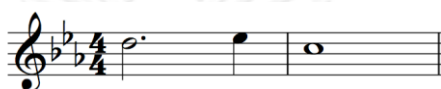
Musical score for Ex. 5.12, measures 137-140. The score is in 4/4 time and features a variety of instruments. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone) parts are marked *mf*. The percussion section includes Timpani (*mf*), Bass Drum (*f*), and Cymbals (*f*). The strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) are marked *f* and play a rhythmic pattern of eighth notes with triplets. The piano part features a complex texture with chords and arpeggios. The score is written in a key signature of three flats (B-flat, E-flat, A-flat).

Musical score for Ex. 5.12, measures 141-144. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, B. D., Cym., Vib., Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 3/4 time with a key signature of two flats. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics marked 'mp'.

Ex. 5.12

### Theme Six

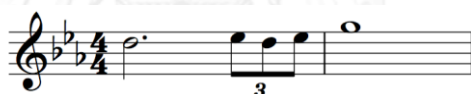
Theme six was a slow movement in an andante episode. The material of theme six contained three simple notes in Ex. 6.1 as note D was a tension 9th to the chord C minor and resolved to note C. The first development of the material was the adding of eighth-note triplets as in Ex. 6.2. Another development of the material was the change in melodic contour in Ex. 6.3.



Ex. 6.1



Ex. 6.2



Ex. 6.3

Answers of theme six were created by using chord tones which resolved down to chord tone of another chord. In Ex. 6.4 and Ex. 6.5 show the answers created for theme six.



Ex. 6.4



Ex. 6.5

Theme six was repeated with different texture by playing as octave on the right hand and more bass notes on the left hand from measure two hundred and eight to

measure two hundred and sixteen.

Theme six was transformed by the simplification of rhythm to simple eighth notes in measure two hundred and seventeen to measure two hundred and twenty-five. The instrument was changed into string instruments with a solo cello passage in the beginning. Ex. 6.6 and Ex. 6.7 show how the rhythmic of theme six was simplified. Ex. 6.8 and Ex. 6.9 show how the rhythm of the answers was modified.



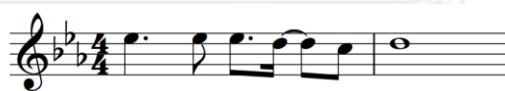
Ex. 6.6



Ex. 6.7



Ex. 6.8



Ex. 6.9

Theme six from measure two hundred and twenty-six to measure two hundred and twenty-nine, the rhythm on theme six was transformed as in Ex. 6.10 and Ex.

6.11.



Ex. 6.10



## Ex. 6.11

Answers from measure two hundred and thirty to measure two hundred and thirty-four were transformed with quarter-note triplets as in Ex. 6.12 and Ex. 6.13.



## Ex. 6.12



## Ex. 6.13

According to the rhythmic pattern as seen from Ex. 6.8, this theme was developed and served as the ending for andante from measure two hundred and fifty to measure two hundred and sixty-four as in Ex. 6.14. This melody was transposed to the key of E minor.



## Ex. 6.14

From measure four hundred and seven to measure four hundred and twenty, this theme recurred in a key of F# minor so that the end of the piece ended with its relative major chord.

There is only one chord progression for theme six as seen in Ex. 6.15. The progression started with Cm that functioned as i chord and lasted for four measures. The last four measures were major chords such as Eb major, Bb major, Ab major, and G major that functioned as a half cadence.

Ex. 6.15

In each repeat of theme six, the textures were changed from a simple texture to more complex layers of music. The first repeat from measure one hundred and ninety-nine to measure two hundred and seven was the simplest texture as it was a light piano solo passage with eighth-note triplets. In Ex. 6.16, the excerpt was taken from measure one hundred and ninety-nine to measure two hundred and one to show the texture of piano passage. On measure two hundred and seven, the first two beats was the ending of the first repeat while the last two beat functioned as pick-up notes for the second repeat. The second repeat was another simple piano solo passage with some changes in both the left and right hands. Ex. 6.17 shows that texture of the second repeat of the piano passage from measure two hundred and ten to measure two hundred and thirteen. In the third repeat, the melodies were performed by cello and accompanied by the piano and string instruments. The thickness of the texture was slightly thickened as seen in Ex. 6.18 from measure two hundred and eighteen to measure two hundred and twenty-five. And lastly, the melodies from the fourth repeat were performed by string instruments with the piano as accompaniment. Ex. 6.19 shows the texture of the fourth repeat from measure two hundred and twenty-six to measure two hundred and twenty-nine.

198 **Andante**

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Bells (B. D.), Cymbals (Cym.), and Vibraphone (Vib.). The percussion section includes Timpani (Timp.). The string section includes Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part (Pno.) is positioned below the woodwinds and above the strings. The score begins at measure 198. The tempo is marked 'Andante'. The woodwinds, brass, and strings play sustained notes, while the piano part features a complex triplet melody. The dynamic markings include *f* (forte) and *p* (piano).

Ex. 6.16

210

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

The musical score for Ex. 6.17, page 80, consists of 13 staves. The top 12 staves represent the orchestral instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (Horn 1 and Horn 2), Trumpets (Trumpet 1 and Trumpet 2), Trombones (Trombone 1 and Trombone 2), Timpani, Bass Drum, and Cymbals. The 13th staff is for the Piano. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The piano part begins at measure 210 with a complex rhythmic pattern of triplets and sixteenth notes. The rest of the orchestra is silent throughout the excerpt.

Ex. 6.17



218

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*mp*

*p*

*pizz*

*p*

222

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Ex. 6.18

226

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. -

Tpt. -

Tbn. -

Timp. -

B. D. -

Cym. -

Vib. -

Pno. *mp*

Vin. 1 *mp*

Vin. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *arco mp*

228

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

Ex. 6.19

### Theme Seven

Theme seven was the simplest theme. It was presented in andante and maestoso. In andante, theme seven was presented in the key of C minor by brass instruments and then it was repeated by woodwind instruments one octave higher. In maestoso, theme seven was presented in the key of C minor like it was from andante, but the repeat was transposed into D minor by wind instruments.

The material for theme seven contained four notes including three notes forming a pick-up as in Ex. 7.1.



Ex. 7.1

Theme seven was developed in melodic sequence as in Ex.7.2. In each repeat, the texture was changed as seen from measure two hundred and thirty-five to measure two hundred and forty-two as the piano contained only vertical chords. From measure two hundred and forty-three to measure two hundred and forty-nine, the texture for piano was changed into mode scales. From measure three hundred and ninety-two to measure four hundred and six, the texture for piano was vertical chords.



Ex. 7.2

The harmonies that accompanied this melody were simple chord progressions. The Bb major chord in measure three in Ex. 7.3 was considered as a secondary dominant chord of bIII as the bIII was functioned as a half cadence.

Ex. 7.3 shows two systems of musical notation in C minor (one flat, 4/4 time). The first system consists of two staves. The top staff shows chords: Cm, Ab, Bb, Eb, G/D. The bottom staff shows functions: i, bVI, V/bIII, bIII, V4. The second system also consists of two staves. The top staff shows chords: Cm, Ab, Bb, G, Cm. The bottom staff shows functions: i, bVI, bVII, V, i.

Ex. 7.3

In *maestoso* episode, theme seven was presented in two repeats. Both repeats consisted of the same thickness of texture and the same performance techniques. The first repeat was composed in the key of C minor and then it was repeated and transposed to the key of D minor in the second repeat. The A7 chord in measure eight from Ex. 7.4 was functioned as a dominant chord for the key of D minor. All functions of harmonies in the key of D minor were similar to the functions of harmonies in the key of C minor.

Ex. 7.4 shows four systems of musical notation. The first system is in C minor and consists of two staves with chords Cm, Ab, Bb, Eb, G/D and functions i, bVI, V/bIII, bIII, V4. The second system is in D minor and consists of two staves with chords Cm, Ab, Bb, G, Cm, A7 and functions i, bVI, bVII, V, i, V7. The third system is in D minor and consists of two staves with chords Dm, Bb, Cm, F, A/E and functions i, bVI, bVII, V, i, V7. The fourth system is in D minor and consists of two staves with chords Dm, Bb, Cm, C#, and functions i, bVI, bVII, V.

Ex. 7.4

The textures of theme seven were different in each repeat. In Ex. 7.5 from measure two hundred and thirty-five to measure two hundred and thirty-eight, the texture was thicker that as piano part was performed in vertical chords in the same rhythmic motif as string sections. In Ex. 7.6 from measure two hundred and forty-three to measure two hundred and forty-six, the texture was different from previous excerpt by the melodies were performed by woodwind instruments, while the piano part was composed of scales in complex and unpredictable rhythmic patterns.



235

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. *mf*

Trp. *mf*

Tbn. *mf*

Timp. -

B. D. -

Cym. -

Vib. -

Pno. *mf*

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Ex. 7.5



243

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

245

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Timp.  
B. D.  
Cym.  
Vib.  
Pno.  
Vin. 1  
Vin. 2  
Vla.  
Vc.  
Db.

Ex. 7.6

### Other Elements

The progressions from measure one to measure eight started with C major, Bb major, Ab major, and ended with G7. The functions of this progression are I, bVII, bVI, V7 as seen in Ex. 8.1.

C                      B $\flat$                       A $\flat$                       G $^7$

I                      bVII                      bVI                      V $^7$

Ex. 8.1

The progressions in Ex. 8.1 were in the key of C major as C major functioned as the I chord. Bb major and Ab major were borrowed chords. They served as bVII and bVI in C minor scale. The progressions ended with G7 that functioned as V7 in both C major and C minor scale.

As the progressions started from C major, Bb major, and Ab major with their non-chord tones which came from the 9th and 13th their major scales. The ending of progressions was added with the 4th from G major scale, thus it ended with G7 suspended 4 as in Ex. 8.2. In Jazz theory, it is called extended tertian harmonies.

Ex. 8.2

In Ex. 8.3, each chord and their non-chord tones were harmonized in forth to form quartal harmonies. The characteristic of quartal harmonies would be an unclear sound with less dissonance.

Ex. 8.3

To obtain the characteristic of each chord which can be seen in Ex. 8.4, the piano introduction passage from measure one to measure eight was introduced with the harmonization that contained both characteristics as both extended tertian harmonies and quartal harmonies. The characteristics of both extended tertian harmonies and quartal harmonies can be seen in each chords as each chords contained intervals of perfect 4th and major 2nd. In the first chord, from E to A was an interval of perfect 4th. From A to D was another interval of perfect 4th. From D to G was another interval of perfect 4th. Note C on the left hand and note A on the right hand were added by interval of major 2nd from note D and G to give a more dissonance sound as a normal extended tertian chord was characterized with.

The image shows a musical score for Piano and Pno. (Piano) in 4/4 time. The score is divided into two systems, each with two staves. The top system is labeled 'Piano' and the bottom system is labeled 'Pno.'. The music consists of four measures. The first measure starts with a piano dynamic marking 'p'. The chords are characterized by intervals of perfect 4th and major 2nd, creating a dissonant sound. The notes in the first measure are E, A, D, G, C, and A. The second measure has notes F, B, E, A, D, and G. The third measure has notes G, C, F, B, E, and A. The fourth measure has notes A, D, G, C, F, and B. The score is written in a style that emphasizes the harmonic structure of the chords.

Ex. 8.4

The texture of this introduction passage was very thin which allowed the audiences to imagine the dawn. In Ex. 8.5, the passage was performed by the piano and the vibraphone while cello and double bass sections performed the pedal tone.

### Petchaburi Symphonic Rhapsody

Sit Kesjarnas

**Moderato**

Piccolo

Flute

Oboe

Clarinet in B $\flat$  I & II

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Timpani

Bass Drum

Cymbals

Vibraphone *mp*

Piano *p*  
*Con Ped*

**Moderato**

Violin 1

Violin 2

Viola

Violoncello *pp*

Double Bass *pp*

5

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

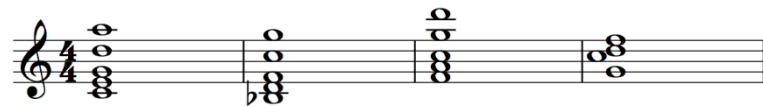
Db.

solo

*mp*

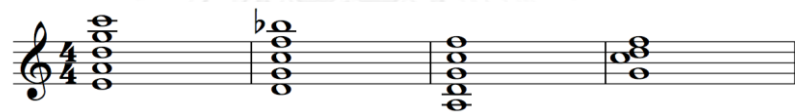
Ex. 8.5

Another use of this tertian/quartal harmonies were from measure sixty-one to measure sixty-eight when the progressions were presented as to accompany the fragments of theme one. The progressions were changed from I - bVII - bVI - V7 to I - bVII - IV - V7. The progressions in Ex. 8.6 were C major, Bb major, F major, and G7 suspended 4.



Ex. 8.6

All chords had their own extensions which were the 9th and 13th of their major scales. All chords were reharmonized in quartal harmonies in the same manner as in Ex. 8.4, the result of those reharmonization can be seen in Ex. 8.7.



Ex. 8.7

The texture of this passage was slightly different than the passage from Ex. 8.5 by having the fragments of theme one performed by trumpet followed by two horns in F while having vibraphone and string instruments performed the harmonies as seen in Ex. 8.8.

61

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for page 96, measures 61-64, features the following details:

- Measures 61-64:** A four-measure phrase.
- 61:** Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, and Double Bass are silent. Trumpet and Viola play a half note with *mp* dynamic. Violin 1, 2, and Cello play a half note with *pp* dynamic.
- 62:** All parts remain silent.
- 63:** Horn plays a half note with *mp* dynamic. Trumpet plays a half note with *p* dynamic. Viola and Cello play a half note with *pp* dynamic.
- 64:** All parts remain silent.



65

Picc. Fl. Ob. Cl. Bsn.

Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

*p* *mp* *p* *p* *mp* *p* *p* *p* *p* *p* *p* *p* *p*

unison

The musical score is for a full orchestra and piano. It consists of 13 staves. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) is mostly silent, indicated by rests. The strings (Violins 1 & 2, Viola, Violoncello, Double Bass) play a sustained, soft (*p*) chord with a long note value. The Horns play a melodic line starting with a piano (*p*) dynamic. The Trumpets and Trombones also play sustained notes, with the Trombone marked *p*. The Percussion (Bass Drum, Cymbal, Timpani) is silent. The Vibraphone plays a sustained chord. The Piano plays a melodic line in the right hand, marked *mp*, while the left hand is silent. The score is in a key with two flats and a 4/4 time signature.

Ex. 8.8

Petchaburi Symphonic Rhapsody was composed using various music composition techniques such as traditional composition techniques, counterpoint, twentieth-century music composition techniques, jazz composition techniques, pop-rock songwriting techniques, and contemporary orchestration.

Traditional music composition techniques were used to draft out all composition as a whole and then developed both melodies and harmonies by using simple techniques such as major-minor relative, scales and arpeggios, motivic transformation, and the used of tonic-dominant harmonies.

Counterpoint techniques were used in combining with harmonies. Most notably would be the bass notes that sometimes would ascend or descend in stepwise motion.

Twentieth-century music composition techniques and jazz music composition techniques were used to give more colors to the piece by using the extension of each chord.

Pop-rock songwriting and contemporary orchestration techniques were used to create memorable melodies and to give more layers to the music.

All techniques were studied through the experiment of the composer according to his musical experiences. The composer has to study by performing the music analyses for all music genres including classical music, pop-rock music, jazz music, world music, and etc.

## Instrumentation

1 Piccolo

1 Flute

1 Oboe

2 Clarinets in Bb

1 Bassoon

2 Horns in F

1 Trumpet in Bb

1 Tenor Trombone

Percussionist 1: Timpani

Percussionist 2: Bass Drum, Suspended Cymbal, Vibraphone.

Piano

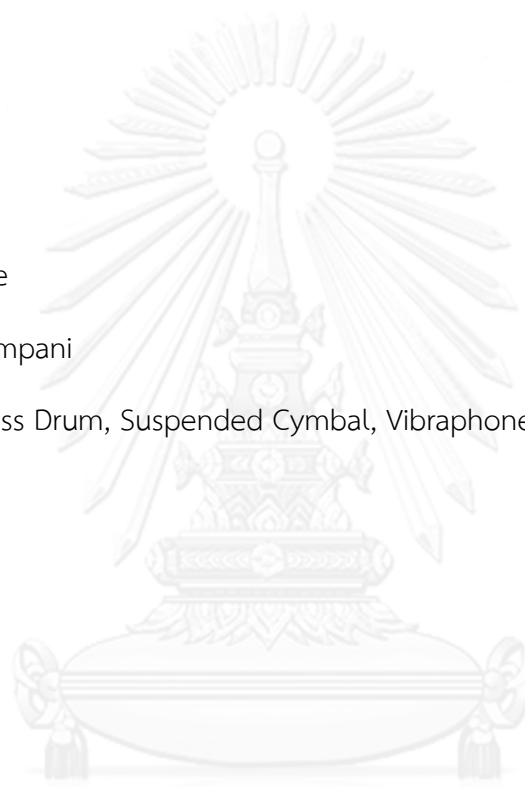
5 Violins I

4 Violins II

3 Violas

2 Cellos

1 Double Bass



จุฬาลงกรณ์มหาวิทยาลัย  
CHULALONGKORN UNIVERSITY

## Petchaburi Symphonic Rhapsody

The Duration of the piece is approximately 20 minutes.

Composed by



จุฬาลงกรณ์มหาวิทยาลัย  
CHULALONGKORN UNIVERSITY

Sit Kesjamras

Petchaburi Symphonic Rhapsody

Sit Kesjarnas

**Moderato**

Piccolo

Flute

Oboe

Clarinet in B $\flat$  I & II

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Timpani

Bass Drum

Cymbals

Vibraphone  
*mp*

Piano  
*p*  
*Con Ped*

**Moderato**

Violin 1

Violin 2

Viola

Violoncello  
*pp*

Double Bass  
*pp*

5

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

solo

*mp*

9

Picc. - - - -

Fl. *pp* z z z z

Ob. *pp* z z z z

Cl. *pp* z z z z

Bsn. *pp* z z z z

Hn. - - - -

Tpt. - - - -

Tbn. - - - -

Timp. - - - -

B. D. - - - -

Cym. - - - -

Vib. - - - -

Pno. - - - -

Vin. 1 *tutti* z z z z

Vin. 2 - - - -

Vla. *pp* z z z z

Vc. z z z z

Db. z z z z

13

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

The musical score for page 104, measures 13-16, is presented in a standard orchestral layout. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes staves for the following instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (Horn 1 and Horn 2), Trumpets (Trumpet 1 and Trumpet 2), Trombones (Trombone 1 and Trombone 2), Timpani, Bells (B. D.), Cymbals (Cym.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 13-16 show various instrumental parts with rests and notes. The Piccolo part is mostly rests. The Flute, Oboe, and Bassoon parts have notes in measures 13-16. The Clarinet part has notes in measures 13-16. The Horns, Trumpets, and Trombones parts are mostly rests. The Timpani part has rests. The Bells and Cymbals parts have rests. The Vibraphone part has rests. The Piano part has rests. The Violin 1 part has notes in measures 13-16. The Violin 2 part has notes in measures 13-16. The Viola part has notes in measures 13-16. The Violoncello part has notes in measures 13-16. The Double Bass part has notes in measures 13-16.



17

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*pp*

*mp*

21

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

25

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

29

Picc. - - - - -

Fl. - - - - - *mf* - - - - - *V*

Ob. - - - - - *mf* - - - - - *V*

Cl. - - - - -

Bsn. - - - - -

Hn. - - - - -

Tpt. - - - - -

Tbn. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Vib. - - - - -

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. 1 - - - - - *V*

Vln. 2 - - - - - *V*

Vla. *mf* - - - - - *V*

Vc. *mf* - - - - - *V*

Db. *mf* - - - - - *V*

33

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

3

3

3

7

7

37

Picc. -

Fl. -

Ob. *f*

Cl. *f*

Bsn. -

Hn. -

Tpt. -

Tbn. -

Timp. *mf*

B. D. *mf*

Cym. *mf*

Vib. -

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

39

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. *f* -

Hn. -

Tpt. -

Tbn. -

Timp. -

B. D. -

Cym. -

Vib. -

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

41

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.



43

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. - *mp*

Hn. -

Tpt. -

Tbn. -

Timp. -

B. D. -

Cym. -

Vib. -

Pno. *mp*

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Db. -

45

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*p*

*mp*

*pp*

49

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*p*

*mp*

*mp*

53

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*mp*

*mf*

*p*

57

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

This page of a musical score, numbered 117, contains measures 57 through 60. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). Percussion includes Timpani (Timp.), Bells (B. D.), and Cymbals (Cym.). The string section includes Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The keyboard section includes Vibraphone (Vib.) and Piano (Pno.). The woodwinds and strings play melodic lines with various articulations and dynamics. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand. The percussion parts are mostly silent, with some cymbal and bell markings.

61

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

61 62 63 64

*mp* *p* *pp* *pp* *pp* *pp*

*div* *div* *div*



69

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.



73

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

This page of a musical score, page 122, covers measures 77 through 80. The score is written in a key signature of three flats and a common time signature. It includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Bells, Cymbals, Vibraphone, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measures 77-79 are marked with a dash, indicating rests for all instruments. At the beginning of measure 80, the woodwinds (Horn, Trumpet, Trombone) and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) enter with a piano (*p*) dynamic and are marked as playing in unison. The piano part features a melodic line in the right hand and a more complex accompaniment in the left hand, including a triplet of eighth notes in the final measure. The score concludes with a double bar line at the end of measure 80.

79

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. *mf*

Tpt. *mf*

Tbn. *mp*

Timp. -

B. D. -

Cym. -

Vib. -

Pno. *f*

Vln. 1 *f*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

81

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

83

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

The musical score for page 125, starting at measure 83, is arranged in a standard orchestral format. The key signature is B-flat major (two flats). The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Bells, Cymbals, Vibraphone, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score shows various musical notations including rests, triplets, and sixteenth-note runs.

85

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. - - - - -

Hn. - - - - -

Tpt. - - - - -

Tbn. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Vib. - - - - -

Pno. - - - - -

Vln. 1 - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Db. - - - - -

87

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*p*

*mp*

*mp*

91

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



93

Picc. *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

97

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Trp. *mp*

Tbn. *mp*

Timp.

B. D.

Cym.

Vib.

Pno. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

101

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. - - - - -

Hn. *f* - - - - -

Tpt. *f* - - - - -

Tbn. *f* - - - - -

Timp. *ff* - - - - -

B. D. *ff* - - - - -

Cym. *ff* - - - - -

Vib. - - - - -

Pno. *ff* - - - - -

Vln. 1 - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Db. - - - - -

105 **Allegro**

Picc. - - - -

Fl. - - - -

Ob. - - - -

Cl. - - - -

Bsn. - - - -

Hn. *sfz mp*

Tpt. *sfz mp*

Tbn. *sfz mp*

Timp. *sfz mp*

B. D. - - - -

Cym. - - - -

Vib. - - - -

Pno. *sfz mp*

Vln. 1 **Allegro** *sfz mp*

Vln. 2 *sfz mp*

Vla. *sfz mp*

Vc. *sfz mp*

Db. *sfz mp*

109

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. *f* -

Tpt. *f* -

Tbn. *f* -

Timp. *mf* -

B. D. -

Cym. *mf* -

Vib. -

Pno. *mp* -

Vin. 1 *mf* -

Vin. 2 *mf* -

Vla. *mf* -

Vc. *mf* -

Db. *mf* -

113

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Hrn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Timp. *sfc mp* *f*

B. D. -

Cym. - *f*

Vib. -

Pno. *f*

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

117

*p*

Picc.

*p*

Fl.

*p*

Ob.

*p*

Cl.

*p*

Bsn.

*mf*

Hn.

Tpt.

Tbn.

*mf*

Timp.

B. D.

Cym.

Vib.

*mf*

Pno.

*mf*

Vln. 1

*mf*

Vln. 2

*mf*

Vla.

*mf*

Vc.

*mf*

Db.

*mf*

121

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Trp. *mp*

Tbn. *mp*

Timp. *mf*

B. D. *f*

Cym. *f*

Vib. -

Pno. *f*

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*



125

Picc. Fl. Ob. Cl. Bsn.

Hn. Tpt. Tbn.

Timp.

B. D. Cym.

Vib.

Pno.

Vln. 1 Vln. 2 Vla. Vc. Db.

129

Picc.  
 Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Timp.  
 B. D.  
 Cym.  
 Vib.  
 Pno.  
 Vin. 1  
 Vin. 2  
 Vla.  
 Vc.  
 Db.

*mp*

*mp*

*mp*

*f* *f* *f* *f*

133

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

The score is written in 2/4 time with a key signature of two flats. Measures 133-136 show a variety of instruments. The woodwinds and brass are mostly silent. The strings play a steady accompaniment. The piano part is highly active, featuring triplets and sixteenth-note passages. The vibraphone and cymbals are also present but have minimal activity in these measures.

137

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp. *mf*

B. D. *f*

Cym. *f*

Vib.

Pno. *f*

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

141

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

The musical score for page 141 is arranged in a standard orchestral format. It begins with a Piccolo (Picc.) part in the top staff, followed by Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The woodwind section continues with Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). Percussion includes Timpani (Timp.), Bass Drum (B. D.), and Cymbals (Cym.). The keyboard section consists of a Vibraphone (Vib.) and a Piano (Pno.). The string section includes Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with two flats and a 4/4 time signature. The piano part features a complex texture with triplets and sixteenth-note patterns. The string parts are marked with *mp* and include triplets and sixteenth-note patterns. The woodwind and brass parts have various articulations and dynamics.

145

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

The score is for measures 145 through 148. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The Piccolo, Flute, Oboe, Clarinet, Bassoon, and Vibraphone parts are mostly silent, indicated by a horizontal line. The Horns, Trumpets, and Trombones play a rhythmic pattern of eighth notes, often in groups of three (trios). The Timpani part has a dynamic marking of *mp*. The Bass Drum and Cymbals also have a dynamic marking of *mp*. The Piano part features a complex texture with triplets and sixteenth-note runs, marked with *v* (accents) and *p* (piano). The Violin 1 part has a dynamic marking of *p*. The Violin 2, Viola, Violoncello, and Double Bass parts play a steady eighth-note accompaniment.

149

Picc. - *mp*

Fl. - *mp* *f* *mp*

Ob. - *mp* *f* *mp*

Cl. - *mp* *f* *mp*

Bsn. - *mp* *f* *mp*

Hn. - *mp* *f* *mp*

Tpt. - *mp* *f* *mp*

Tbn. - *mp* *f* *mp*

Timp. - *mp* *f* *mp*

B. D. - *f*

Cym. - *f*

Vib. - *mp*

Pno. - *f* *mp*

Vln. 1 - *f* *mp*

Vln. 2 - *f* *mp*

Vla. - *f* *mp*

Vc. - *f* *mp*

Db. - *f* *mp*





157

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

161

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn.

Timp. *f*

B. D.

Cym.

Vib.

Pno. *f*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

163

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

165

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

167

Picc.  
 Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Timp.  
 B. D.  
 Cym.  
 Vib.  
 Pno.  
 Vin. 1  
 Vin. 2  
 Vla.  
 Vc.  
 Db.

170

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

172

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for page 151, measures 172-173, is presented. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. Measures 172 and 173 are marked with a repeat sign. The instruments listed are Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Bass Drum, Cymbals, Vibraphone, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Piano part features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. The string parts (Violins, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes, with some dynamics markings like *v* and *b*.

174

Picc. -

Fl. -

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hn. -

Trpt. -

Tbn. -

Timp. -

B. D. -

Cym. -

Vib. -

Pno. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*



178

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 17 measures, with the first measure of this page being measure 178. The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) have active parts throughout the measures. The brass instruments (Horns, Trumpets, Trombones) are mostly silent, with some activity in the final measure. The percussion (Timpani, B. D., Cym., Vib.) is also mostly silent. The Piano part features complex rhythmic patterns with triplets and sixteenth notes. The dynamic marking *mp* (mezzo-piano) is present in the final measure for the Horns, Trombones, and Piano.

182

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp.

B. D.

Cym.

Vib.

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

186

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

190

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

194

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

198 **Andante**

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Picc., Fl., Ob., Cl., Bsn.), brass (Hn., Tpt., Tbn.), and percussion (Timp., B. D., Cym., Vib.). The bottom section includes strings (Vin. 1, Vin. 2, Vla., Vc., Db.) and piano. The tempo is marked **Andante**. The key signature has two flats. The score begins at measure 198. The woodwinds and brass play a sustained note with a dynamic marking of *f*. The piano part starts with a *p* dynamic and features a complex melodic line with triplets and a dynamic marking of *p*. The string parts play a sustained note with a dynamic marking of *f*.

202

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

206

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



210

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

214

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

(solo)

*p*

218

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

*mp* *p* *pizz* *p*

*(tutti)*

222

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

226

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

arco

Db.

*mp*

*mp*

*mp*

*mp*

*mp*

228

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

230

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

232

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

The score is for measures 232, 233, and 234. The key signature has two flats (B-flat and E-flat). The Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Timpani, B. D., Cym., and Vib. parts are mostly silent, with some notes in measures 233 and 234. The Piano part features a complex, arpeggiated texture with sixteenth-note runs and triplets, spanning across the three measures. The Violin 1 and Violin 2 parts play sustained notes with triplets. The Viola, Violoncello, and Double Bass parts play sustained notes.



235

Picc. - - - -

Fl. - - - -

Ob. - - - -

Cl. - - - -

Bsn. - - - -

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp. - - - -

B. D. - - - -

Cym. - - - -

Vib. - - - -

Pno. *mf*

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

239

Picc. - - - - *mf*

Fl. - - - - *mf*

Ob. - - - - *mf*

Cl. - - - - *mf*

Bsn. - - - - *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp. - - - -

B. D. - - - -

Cym. - - - -

Vib. - - - -

Pno. *mf*

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score, numbered 170, covers measures 239 to 242. The score is for a full orchestra and piano. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins 1 & 2, Viola, Violoncello, Double Bass) all play a melodic line starting in measure 239. The brass section (Trumpets, Trombones) provides harmonic support with sustained notes. The piano part features a complex texture with dense chords and arpeggiated figures. The percussion section (Timpani, Bells, Cymbals, Vibraphone) is mostly silent. The dynamic marking *mf* (mezzo-forte) is indicated for the woodwinds, brass, and strings.

243

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

245

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

247

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

248

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

249

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

250

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Timp.  
B. D.  
Cym.  
Vib.  
Pno.  
Vin. 1  
Vin. 2  
Vla.  
Vc.  
Db.

*mp*  
*mp*  
*mp*  
*mf*



254

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

258

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

262

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

265

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1  
*solo*  
*mp*

Vln. 2  
*solo*  
*mp*

Vla.  
*solo*  
*mp*

Vc.  
*solo*  
*p*

Db.

269

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

273 **Allegro**

Picc. -  
Fl. -  
Ob. -  
Cl. -  
Bsn. -

Hn. *sfz mp*  
Tpt. *sfz mp*  
Tbn. *sfz mp*  
Timp. *sfz mp*  
B. D. ||  
Cym. *sfz*  
Vib. -  
Pno. *sfz mp*

**Allegro**  
(tutti) *sfz mp*  
Vln. 1  
(tutti) *sfz mp*  
Vln. 2  
(tutti) *sfz mp*  
Vla. *sfz mp*  
(tutti) *sfz mp*  
Vc. *sfz mp*  
(tutti) *sfz mp*  
Db. *sfz mp*

Detailed description: This page of a musical score covers measures 273 to 276. It begins with a Piccolo part, followed by Flute, Oboe, Clarinet, and Bassoon, all of which are silent (indicated by a dash). The Horns, Trumpets, and Trombones play a melodic line starting with a forte dynamic (sfz) and a mezzo-piano (mp) marking. The Timpani part features a rhythmic pattern of eighth notes. The Cymbals play a single sharp accent (sfz) in the first measure. The Piano part consists of a complex texture with chords and moving lines in both hands. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) enters in measure 273 with a tutti marking and a dynamic of sfz mp, playing a rhythmic accompaniment of eighth notes.

277

Picc. -  
Fl. -  
Ob. -  
Cl. -  
Bsn. -  
Hn. *f* -  
Tpt. *f* -  
Tbn. *f* -  
Timp. *f* -  
B. D. -  
Cym. *f* -  
Vib. -  
Pno. *mp* -  
Vin. 1 *mf* -  
Vln. 2 *mf* -  
Vla. *mf* -  
Vc. *mf* -  
Db. *mf* -

Detailed description of the musical score: The score is for measures 277 to 312. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) is mostly silent. The brass section (Horn, Trumpet, Trombone) plays a sustained note with a forte (*f*) dynamic. The timpani also plays a sustained note with a forte (*f*) dynamic. The percussion section (Bass Drum, Cymbal) has a cymbal playing a sustained note with a forte (*f*) dynamic. The piano part features a complex texture with sixteenth-note runs in the right hand, often marked with a '6' (sixteenth notes), and triplet patterns in the left hand. The string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes with a mezzo-forte (*mf*) dynamic.

281

Picc. Fl. Ob. Cl. Bsn.

Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno.

Vln. 1 Vln. 2 Vla. Vcl. Db.



285

*p*

Picc.

*p*

Fl.

*p*

Ob.

*p*

Cl.

*p*

Bsn.

*p*

Hn.

Tpt.

Tbn.

*mf*

Timp.

B. D.

*mf*

Cym.

Vib.

*mf*

Pno.

*mf*

Vln. 1

*mf*

Vln. 2

*mf*

Vla.

*mf*

Vc.

*mf*

Db.

*mf*

Detailed description: This page of a musical score covers measures 285 to 288. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) plays sustained notes in the upper register, marked *p*. The brass section (Horn, Trumpet, Trombone) is mostly silent. The percussion section includes Timpani (playing a rhythmic pattern marked *mf*), Bells, Cymbals (marked *mf*), and Vibraphone. The piano part features a complex texture with triplets and sixteenth-note runs in both hands, marked *mf*. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment with eighth-note patterns, also marked *mf*. The score is in a key with two flats and a common time signature.

289

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Timp. *mf*

B. D. *f*

Cym. *f*

Vib.

Pno. *f*

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

293

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

297

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

301

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vcl. Db.

This page of a musical score, numbered 189, contains measures 301 through 304. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The percussion section includes Timpani (Timp.), Bass Drum (B. D.), Cymbals (Cym.), and Vibraphone (Vib.). The keyboard section consists of Piano (Pno.). The string section includes Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measures 301 and 302 are marked with a '3' above the notes, indicating a triplet. The woodwinds and strings play sustained chords, while the brass and percussion provide rhythmic accompaniment. The piano part features a complex, rhythmic accompaniment with many triplets.

305

Picc. - - - -

Fl. - - - -

Ob. - - - -

Cl. - - - -

Bsn. - - - -

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Timp. *mp*

B. D. - - - -

Cym. *mp*

Vib. - - - -

Pno. *mp*

Vin. 1 *mp*

Vin. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

309

**Picc.** *p*

**Fl.** *p*

**Ob.** *p*

**Cl.** *p*

**Bsn.** *p*

**Hn.** *f*

**Tpt.** *f*

**Tbn.** *f*

**Timp.** *f*

**B. D.**

**Cym.** *f*

**Vib.**

**Pno.** *mf*

**Vln. 1** *mf*

**Vln. 2** *mf*

**Vla.** *mf*

**Vc.** *mf*

**Db.** *mf*

313

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hr. *mp*

Tpt. *mp*

Tbn. *mp*

Timp. *mf*

B. D. *f*

Cym. *f*

Vib.

Pno. *f*

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 313 to 318. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Bells, Cymbals, Vibraphone, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings are marked *mp* (mezzo-piano), while the brass and percussion are marked *f* (forte). The piano part features a complex rhythmic pattern with chords and sixteenth notes. The string parts are playing a steady eighth-note accompaniment with various fingerings indicated.



This musical score page, numbered 193, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section consists of Timpani (Timp.), Bass Drum (B. D.), and Cymbal (Cym.). The string section includes Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Piano (Pno.) part is a prominent feature, starting at measure 317 with a complex texture of chords and melodic lines, including triplets and a five-measure rest. The woodwinds and strings provide harmonic support, with some woodwinds playing staccato notes. The score is written in a key with two flats and a common time signature. Dynamics such as *mp* (mezzo-piano) are indicated throughout the piece.

321

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

*mp* *mp* *mp*

*mf* *f* *f* *f*

325

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

329

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Trp. *mf*

Tbn. *mf*

Timp. *mf*

B. D. *f*

Cym. *f*

Vib. -

Pno. *f*

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

333

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

mp 3 mp 3 mp 3 mp 3 mp 3 mp 3 mp 3 mp 3 mp 3

333 334 335 336

337

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vin. 1 Vin. 2 Vla. Vc. Db.

The musical score for measures 337-340 is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins 1 & 2, Viola, Violoncello, Double Bass) are mostly silent, indicated by a horizontal line with a dash. The Horns, Trumpets, and Trombones play a rhythmic pattern of eighth notes, with the Horns and Trumpets featuring triplets. The Timpani plays a simple rhythmic pattern. The Percussion (Bass Drum, Cymbal) and Vibraphone are also silent. The Piano part is highly active, featuring a complex rhythmic pattern with triplets and sixteenth notes, and includes dynamic markings such as *mp* and *mf*. The string parts are mostly silent, with some light accompaniment in the lower strings.

341

Picc. -  
Fl. *mp* *f* *mp*  
Ob. *mp* *f* *mp*  
Cl. *mp* *f* *mp*  
Bsn. *mp* *f* *mp*  
Hn. *mp*  
Tpt. *mp*  
Tbn. *mp*  
Timp. *mp* *f* *mp*  
B. D. -  
Cym. *mp*  
Vib. -  
Pno. *f* *mp*  
Vln. 1 *f* *mp*  
Vln. 2 *f* *mp*  
Vla. *f* *mp*  
Vc. *f* *mp*  
Db. *f* *mp*

Detailed description of the musical score: The score is for measures 341-344. The key signature is B-flat major. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) has a melodic line starting in measure 342 with dynamics *mp*, *f*, and *mp*. The brass section (Trumpet, Trombone, Tuba) has a rhythmic accompaniment with dynamics *mp*. The percussion section includes Timpani (rhythmic accompaniment, *mp*, *f*, *mp*), Bells, and Cymbals (*mp*). The piano has a complex texture with triplets and dense chords. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment with dynamics *f* and *mp*.





349

**Picc.** *f* *mp* *f* *mp*

**Fl.** *f* *mp* *f* *mp*

**Ob.** *f* *mp* *f* *mp*

**Cl.** *f* *mp* *f* *mp*

**Bsn.** *f* *mp* *f* *mp*

**Hn.** - - - -

**Tpt.** - - - -

**Tbn.** - - - -

**Timp.** *f* *mp* *f* *mp*

**B. D.** - - - -

**Cym.** - - - -

**Vib.** - - - -

**Pno.** *f* *mp* *f* *mp*

**Vln. 1.** *f* *mp* *f* *mp*

**Vln. 2.** *f* *mp* *f* *mp*

**Vla.** *f* *mp* *f* *mp*

**Vc.** *f* *mp* *f* *mp*

**Db.** *f* *mp* *f* *mp*

353

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn.

Timp. *f*

B. D.

Cym.

Vib.

Pno. *f* *f* 5 6 7

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

355

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

357

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

359

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

362

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. -

Tpt. -

Tbn. -

Timp. -

B. D. -

Cym. -

Vib. -

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

364

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

366

Picc. -  
Fl. -  
Ob. *mf*  
Cl. *mp*  
Bsn. *mp*  
Hn. -  
Tpt. -  
Tbn. -  
Timp. -  
B. D. -  
Cym. -  
Vib. -  
Pno. *mp*  
Vin. 1 *mp*  
Vin. 2 *mp*  
Vla. *mp*  
Vc. *mp*  
Db. *mp*

Detailed description of the musical score: The score is for measures 366-369. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all playing melodic lines with slurs and accents. The brass section (Horn, Trumpet, Trombone) and percussion (Timpani, Bells, Cymbals, Vibraphone) are silent. The piano part features a complex texture with sixteenth-note runs, triplets, and sixteenth-note chords. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) provides a harmonic foundation with sustained notes and light rhythmic patterns.



370

The musical score for measures 370-373 is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone. The brass section includes Tuba, Timpani, Bells, and Cymbals. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part is also present. The score is in a key with two flats and a 4/4 time signature. The woodwinds and strings play sustained notes with some melodic movement. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The brass section is mostly silent, with some activity in the Horn, Trumpet, and Trombone parts in the final measure.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*mp*

*mp*

*mp*

374

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp.

B. D.

Cym.

Vib.

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

378

The musical score for measures 378-381 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing whole notes.
- Fl.**: Flute, playing whole notes.
- Ob.**: Oboe, playing whole notes.
- Cl.**: Clarinet, playing quarter notes.
- Bsn.**: Bassoon, playing quarter notes.
- Hn.**: Horns, playing a melodic line with a slur across measures 378-381.
- Tpt.**: Trumpets, playing a melodic line with a slur across measures 378-381.
- Tbn.**: Trombones, playing quarter notes.
- Timp.**: Timpani, marked with a dash (-).
- B. D.**: Bass Drum, marked with a dash (-).
- Cym.**: Cymbal, marked with a dash (-).
- Vib.**: Vibraphone, marked with a dash (-).
- Pno.**: Piano, playing a complex rhythmic pattern with triplets and sixteenth notes.
- Vin. 1**: Violin I, playing whole notes.
- Vin. 2**: Violin II, playing whole notes.
- Vla.**: Viola, playing whole notes.
- Vc.**: Violoncello, playing quarter notes.
- Db.**: Double Bass, playing quarter notes.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano part features intricate rhythmic patterns, including triplets and sixteenth-note runs, while the strings and woodwinds provide a steady harmonic and rhythmic foundation.

382

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

386

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

390 **Maestoso**

The score is for measures 390, 391, and 392. It is in a key with two flats and a 2/4 time signature. The tempo is **Maestoso**. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) plays a sustained note of *f* in measure 390. In measure 391, the Horns, Trumpets, and Trombones play a melodic line starting with *mf*. The Timpani plays a single note of *f*. The Percussion (Bass Drum and Cymbal) plays a single note of *f*. The Piano plays a chord of *f* in measure 390 and a complex texture of *mf* chords in measures 391 and 392. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes starting in measure 391, with dynamics of *f* in measure 390 and *mf* in measures 391 and 392.

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

Timp. *f*

B. D. *f*

Cym. *f* *mf*

Vib.

Pno. *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

394

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. B. D. Cym. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

This page of a musical score, numbered 215, covers measures 394 through 397. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Horn. The brass section includes Trumpet and Trombone. The percussion section includes Timpani, Bass Drum, and Cymbal. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The piano part is also present. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and brass play sustained notes with some melodic movement. The strings play a rhythmic pattern of eighth notes. The piano part features complex chordal textures with many notes.

398

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp. *mf* *f*

B. D.

Cym. *f*

Vib.

Pno. *ff*

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*



402

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Timp.  
B. D.  
Cym.  
Vib.  
Pno.  
Vin. 1  
Vin. 2  
Vla.  
Vc.  
Db.

406

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*mf*

*f*

*f*

410

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

414

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

418

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Cym.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

422

Picc. - *ff*

Fl. - *ff*

Ob. - *ff*

Cl. - *ff*

Bsn. - *ff*

Hn. - *ff*

Tpt. - *ff*

Tbn. - *ff*

Timp. - *f* *ff*

B. D. - *f*

Cym. - *f*

Vib. -

Pno. - *7* *7*

Vln. 1 - *ff*

Vln. 2 - *ff*

Vla. - *ff*

Vc. - *ff*

Db. - *ff*

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## Biography

Sit Kesjamras was born in Bangkok, Thailand on January 25th, 1985. He received his first piano lesson when he was eight years old at Siam Kolkarn Music School. When he was eighteenth, he went to study in Film and Television at Moorpark College, California, United States of America. In 2007, He decided to pursue his education in music at Assumption University, Thailand. His major concentration was Songwriting and his minor concentration was piano classic. In 2012, he enrolled in graduate school of Chulalongkorn University in music composition. In 2013, he received a full scholarship from Assumption University to study in both Master's degree and Doctor's degree. He is now a full-time faculty member of School of Music under the department of Music Performance, Assumption University, Thailand.





REFERENCES



จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**



APPENDIX

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

## VITA

Sit Kesjamras was born in Bangkok, Thailand in January 25th, 1985. He received his first piano lesson when he was eight years old at Siam Kolkarn Music School. His mother bought him many CDs of classical music and contemporary music in which they were inspirations for him to continue his piano lessons. When he was eighteenth, he went to study in Film and Television at Moorpark College, California, United States of America. In 2007, He decided to pursuit his education in music at Assumption University, Thailand. His major concentration was Songwriting and his minor concentration was piano classic. In 2012, he enrolled in graduate school of Chulalongkorn University in music composition.





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