

# *Johannes Rövenstrunck*

## *Diary Entries op. 80 (2022)*

- 1. Prelude (for piano solo)*
- 2. Notturmo (for cello and piano)*
- 3. Fantasia (for piano and orchestra)*

# Diary Entries

for various instrumentations

Johannes Rösenstrunck  
(2022)

## I. Prelude May 22-27, 2022 (piano solo)

$\text{♩} = 40$

First system of musical notation, measures 1-2. The piece is in 3/4 time. The right hand features a triplet of eighth notes in the first measure, followed by a half note with an accent. The left hand has a half note in the first measure and a quarter note in the second. Dynamics include piano (*p*) and accents.

Redaction bar consisting of a double bar line, the word "Red.", and asterisks.

Second system of musical notation, measures 3-4. The right hand continues with a triplet and a half note. The left hand has a quarter note in the first measure and a half note in the second. Dynamics include piano (*p*) and forte (*f*).

Redaction bar consisting of a double bar line, the word "Red.", and asterisks.

Third system of musical notation, measures 5-6. The right hand features a sextuplet of eighth notes in the first measure, followed by a half note with an accent. The left hand has a half note in the first measure and a quarter note in the second. Dynamics include piano (*p*).

Redaction bar consisting of a double bar line, the word "Red.", and asterisks.

Fourth system of musical notation, measures 7-8. The right hand has a sextuplet of eighth notes in the first measure, followed by a half note with an accent. The left hand has a half note in the first measure and a quarter note in the second. Dynamics include mezzo-forte (*mf*).

Redaction bar consisting of a double bar line, the word "Red.", and asterisks.

11 *f* *mf* *p* 6 6 6

*Red.* \* *Red.* \*

13 *mp* 6 3

*Red.* \* *Red.* \* *Red.* \*

15 *mf* *p* 6 6

*Red.* \* *Red.* \*

18 *J. = 46*

*Red.* \* *Red.* \*

Musical score for measures 20-22. The system consists of a treble clef staff and a bass clef staff. Measure 20 features a complex melodic line in the treble with many accidentals and a bass line with a few notes. Measure 21 has a similar treble line and a bass line with a whole note chord. Measure 22 continues the treble line and has a bass line with a whole note chord. Below the staves are three chord diagrams, each with a circled asterisk and the word 'Red.' below it.

Three chord diagrams for measures 20-22. Each diagram shows a bass clef staff with a single note on the first line (F2) and a circled asterisk below it. The word 'Red.' is written below each diagram.

Musical score for measures 23-25. The system consists of a treble clef staff and a bass clef staff. Measure 23 has a treble line with many notes and accidentals, and a bass line with a few notes. Measure 24 has a treble line with many notes and accidentals, and a bass line with a few notes. Measure 25 has a treble line with many notes and accidentals, and a bass line with a few notes. The dynamic marking *mf* is placed above the treble staff in measure 24. Below the staves are three chord diagrams, each with a circled asterisk and the word 'Red.' below it.

Three chord diagrams for measures 23-25. Each diagram shows a bass clef staff with a single note on the first line (F2) and a circled asterisk below it. The word 'Red.' is written below each diagram.

Musical score for measures 26-28. The system consists of a treble clef staff and a bass clef staff. Measure 26 has a treble line with many notes and accidentals, and a bass line with a few notes. The dynamic marking *p* is placed below the treble staff. Measure 27 has a treble line with many notes and accidentals, and a bass line with a few notes. The dynamic marking *f* is placed below the treble staff. Measure 28 has a treble line with many notes and accidentals, and a bass line with a few notes. The dynamic marking *p* is placed below the treble staff. Below the staves are three chord diagrams, each with a circled asterisk and the word 'Red.' below it.

Three chord diagrams for measures 26-28. Each diagram shows a bass clef staff with a single note on the first line (F2) and a circled asterisk below it. The word 'Red.' is written below each diagram.

Musical score for measures 29-31. The system consists of a treble clef staff and a bass clef staff. Measure 29 has a treble line with a few notes and accidentals, and a bass line with many notes and accidentals. Measure 30 has a treble line with a few notes and accidentals, and a bass line with many notes and accidentals. Measure 31 has a treble line with a few notes and accidentals, and a bass line with many notes and accidentals. Below the staves are three chord diagrams, each with a circled asterisk and the word 'Red.' below it.

Three chord diagrams for measures 29-31. Each diagram shows a bass clef staff with a single note on the first line (F2) and a circled asterisk below it. The word 'Red.' is written below each diagram.

32

Red. \* Red. \* Red. \*

35

Red. \* Red. \* Red. \*

38

Red. \* Red. \* Red. \*

41

Red. \* Red. \* Red. \*

44

Measures 44-46: Treble clef contains a melodic line with eighth notes and slurs. Bass clef contains a bass line with chords and eighth notes. Dynamics include *f*. Rehearsal marks are present below the staff.



47

Measures 47-49: Treble clef contains a melodic line with eighth notes and slurs. Bass clef contains a bass line with chords and eighth notes. Dynamics include *ff*. Rehearsal marks are present below the staff.



50

Measures 50-52: Treble clef contains chords and a melodic line. Bass clef contains chords and a bass line. Dynamics include *(Red.)*. Rehearsal marks are present below the staff.



53

Measures 53-55: Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and eighth notes. Dynamics include *p* and *mf*. Rehearsal marks are present below the staff.

56

*p*

Red. \* Red. \* Red. \*

59

Red. \* Red. \* Red. \*

62

Red. \* Red. \* Red. \*

65

*mf*

8

Red. \* Red. \* Red. \*

68 <sup>8</sup>

*f*

*Red.* \* *Red.* \* *Red.* \*

71

*p*

*Red.* *Red.* \* *Red.* \*

74

*mf*

*Red.* \* *Red.* \* *Red.* \*

77

*ff*

*Red.* \* *Red.* \* *Red.* \*



80

(Red.) \* Red. \* Red.

87

(Red.) \* Red. \* Red. \*

90

Red. \* Red. \*

93

Red. \* Red. > \* Red. \*

8

96

*ff subito*

*rit.*

99

102

$\text{♩} = 40$

*p* 3

3

105

3

*f*

108

*p*

Red. \* Red. \* Red. \* Red. \*

110

*mf*

Red. \* Red. \* Red. \* Red. \*

113

*f* *mf* *p*

Red. \* Red. \*

8

115

*mp*

Red. \* Red. \* Red. \*

117

Musical score for measures 117-118. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a sixteenth-note arpeggiated pattern in the left hand and a melodic line in the right hand. The right hand starts with a sixteenth-note chord (Bb4, D5, F#5) followed by a sixteenth-note run (G5, A5, B5, A5, G5, F#5, E5, D5). The melody then moves to a half-note chord (Bb4, D5) and continues with a sixteenth-note run (C#5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5). The bottom staff is in bass clef and contains a sixteenth-note arpeggiated pattern. The first measure is marked *mf* and the second measure is marked *p*. Both measures have a '6' below the arpeggiated pattern. The first measure has a 'Red.' symbol below it, and the second measure has a 'Red.' symbol with a star below it.



119

Musical score for measures 119-122. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line in the right hand and a sixteenth-note arpeggiated pattern in the left hand. The right hand starts with a half-note chord (Bb4, D5) followed by a half-note chord (C#5, D5). The melody then moves to a half-note chord (Bb4, D5) and continues with a half-note chord (C#5, D5). The bottom staff is in bass clef and contains a sixteenth-note arpeggiated pattern. The first measure is marked *pp* and the second measure is marked *p*. The third measure is marked *mp* and the fourth measure is marked *mf*. Both measures have a '6' below the arpeggiated pattern. The first measure has a 'Red.' symbol below it, and the second measure has a 'Red.' symbol with a star below it.

# Diary Entries op. 80

Johannes Rövenstrunck

## II. Notturmo (for cello and piano)

♩. = 40

Cello

Piano

*p*

Red. \*

Red. \*

Detailed description: This system shows the first two measures of the piece. The Cello part (bass clef) begins with a quarter rest, followed by a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The Piano part (treble and bass clefs) has a half rest in the treble and a half note G2 in the bass. The piano dynamic *p* is indicated. The first measure of the piano part is marked with 'Red.' and a flower symbol.

C.

Pno.

Red. \*

Red. \*

Red. \*

Detailed description: This system shows measures 3 and 4. The Cello part (bass clef) has a quarter note G2, a quarter rest, a quarter note F2, and a quarter note E2. The Piano part (treble and bass clefs) has a quarter note G2 in the treble and a quarter note G2 in the bass. The piano dynamic *p* is indicated. The first measure of the piano part is marked with 'Red.' and a flower symbol.

C.

Pno.

Detailed description: This system shows measures 5 and 6. The Cello part (bass clef) has a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The Piano part (treble and bass clefs) has a quarter note G2 in the treble and a quarter note G2 in the bass. The piano dynamic *p* is indicated.

C. <sup>7</sup>

Pno. *mf*

Red. \* Red. \* Red. \* Red.

C. <sup>9</sup>

Pno. *f*

Red. \* Red. \* Red. \*

C. <sup>11</sup>

Pno. *mf* *mp* *p*

Red. \*

13

C. *p* *p* *mf*

Pno. *p* *mf*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

15

C. *p*

Pno. *p*

Red. \* Red. \* Red. \* Red. \*

17

C. *mf*

Pno. *mf*

Red. \* Red. \* Red. \* Red. \*

19

C. *p* *mf* *f*

Pno. *p* *mf* *f*

Red. \* Red. \* Red. \*

21

C.

Pno. *p*

Red. \* Red. \* Red. \*

22

C. *mf* *ff*

Pno. *mf* *f* *ff*

Red. \* Red. \*



24

C. *mf*

Pno. *mf*

Red. \* Red. \* Red. \* Red. \* Red. \*

26

C. *ff*

Pno. *ff*

Red. \* Red. \*

28

C.

Pno.

Red. \* Red. \*

30

C.

Pno.

*p*

*p*

Red. \*

32

C.

Pno.

*p* *mf*

*mf*

Red. \*

34

C.

Pno.

*f*

*f*

(Red.) \* Red. \* Red. \* Red. \*

36

C.

Pno.

*p*

Red. \* Red. \* Red. \* Red. \* Red. \*

38

C.

Pno.

Red. \* Red. \*

39

C.

Pno.

*pizz.*

Red. \* Red. \*

40

C.

Pno.

Red. \* Red. \* Red. \*

41

C. arco

mp

Pno.

Red. \* Red. \* Red. \*

42

C.

Pno.

Red. \* Red. \* Red. \*

43

C. *mf*

Pno. *mf* 3 3 3 3 3 3 3 3 3 3

Red. \* Red. \* Red. \*

44

C.

Pno. 3 3 3 3 3 3 3 3

Red. \* Red. \*

45

C.

Pno. *p*

Red. \* Red. \*

46

C.

Pno.

Red. \* Red. \* Red. \*

47

C.

Pno.

mf

Red. \*

49

C.

Pno.

p

Red.

51

C.

*p*

Pno.

(Ped.)

\*

Ped.

53

C.

Pno.

(Ped.)

\*

# Diary Entries op.80

## III. Fantasia for piano & orchestra

$\text{♩} = 72$

Piccolo

2 Flutes

2 Oboes

2 Clarinets

Bassclarinet

Bassoon

Horns in F 1+3

Horns in F 2+4

Trumpet

Trombones

Tuba

Timpani

Percussion 1

Percussion 2

Piano

Violins 1

Violins 2

Violas

Cellos

Double Basses

notate4d as sounding



4

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

Detailed description: This page of a musical score, numbered 24, contains 20 staves for various instruments. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violin 1, Violin 2, Viola, Cello, Double Bass) are mostly silent, indicated by horizontal lines. The brass section (Horn 1+3, Horn 2+4, Trumpet, Trombone, Tuba) plays a rhythmic pattern of quarter notes in the first two measures, followed by rests. The percussion section (Timpani, Percussion 1, Percussion 2) also plays a rhythmic pattern of quarter notes. The piano part is silent. The score is written in 4/4 time, as indicated by the '4' at the top left.

Musical score for page 25, featuring woodwinds, brass, percussion, piano, and strings. The score is in 2/4 time and begins at measure 7.

**Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (cl.), Bassoon (Bsn.), Horns 1+3 (Hn. 1+3), Horns 2+4 (Hn. 2+4), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tb.), and Timpani (Timp.) are listed. The woodwinds and brass parts are mostly silent with rests.

**Brass:** Horns 1+3, Horns 2+4, Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tb.), and Timpani (Timp.) are listed. The brass parts are mostly silent with rests.

**Percussion:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) are listed. Both are silent with rests.

**Piano:** Piano (Pno.) part is active, featuring a complex rhythmic pattern with *ff* dynamics and *rit.* markings.

**Strings:** Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Cello (C.), and Double Bass (Db.) are listed. The strings are mostly silent with rests.

**Other:** The score includes dynamic markings such as *f* and *ff*, and performance instructions like *arco* for the double bass.

9

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

*p*

*Red.*

12

Picc.

Fl.

Ob.

cl.

Bel.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

(Ped.)

\* Ped.

3

7

9

15

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

18

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

7

VI. 1

VI. 2

Vla.

C.

Db.

♩ = 112

21

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

7

*mf*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

24

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

*mf*

*mf*

*f*

*f*

*arco*

*f*

*f*



27

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

30

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

*ff*

*f*

*ff*

*ff*

*f*

(rit.) \* *rit.* \* *rit.* \* *rit.* \*

33

Picc. *ff*

Fl. *ff*

Ob.

cl. *ff*

Bcl. *ff*

Bsn. *ff*

Hn. 1+3 *ff*

Hn. 2+4 *ff*

Tpt. *ff*

Tbn.

Tb. *ff*

Timp. *ff*

Perc. 1 *ff* side-drum

Perc. 2 *ff*

Pno. *sffz*

VI. 1 *ff*

VI. 2 *ff*

Vla. *ff* div.

C. *ff* div.

Db. *ff*

36

Score for measures 36-38, featuring the following instruments:

- Picc.
- Fl.
- Ob.
- cl.
- Bcl.
- Bsn.
- Hn. 1+3
- Hn. 2+4
- Tpt.
- Tbn.
- Tb.
- Timp.
- Perc. 1
- Perc. 2
- Pno.
- Vi. 1
- Vi. 2
- Vla.
- C.
- Db.

39

Picc. *mp* 6

Fl. *p*

Ob. *p*

cl. *p*

Bcl. *p*

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp. *tr*

Perc. 1

Perc. 2

Pno.

Vi. 1 *p*

Vi. 2 *p*

Vla.

C.

Db.

Detailed description: This page of a musical score covers measures 39, 40, and 41. The Piccolo part begins in measure 41 with a sixteenth-note scale starting on G4, marked *mp*. The Flute, Oboe, Clarinet, and Bassoon parts play a sustained chord of G4 and A4 in measures 39 and 40, then a single G4 note in measure 41, all marked *p*. The Horns (1+3 and 2+4) play a similar sustained chord in measures 39 and 40, then a single G4 note in measure 41. The Trombones and Double Bass parts play a sustained chord of G2 and A2 in measures 39 and 40, then a single G2 note in measure 41. The Timpani part has a roll in measure 40. Percussion 1 plays a triplet of eighth notes in measures 39 and 40, and a triplet of eighth notes in measure 41. Percussion 2 plays a single eighth note in measures 39 and 40, and a single eighth note in measure 41. The Piano part is silent. The Violin 1 part plays a sustained chord of G4 and A4 in measures 39 and 40, then a single G4 note in measure 41, marked *p*. The Violin 2 part plays a sustained chord of G4 and A4 in measures 39 and 40, then a single G4 note in measure 41, marked *p*. The Viola, Cello, and Double Bass parts play a sustained chord of G2 and A2 in measures 39 and 40, then a single G2 note in measure 41.

42

rit.

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

45

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

*mf*

*2da.*

\*

48

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.



51

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

The musical score for page 40, starting at measure 51, is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass section (Horn 1+3, Horn 2+4, Trumpet, Trombone, Tuba) are currently silent, indicated by horizontal lines. The Percussion section (Perc. 1, Perc. 2) is also silent. The Piano part is the most active, featuring a complex rhythmic pattern with dynamic markings such as *f* and *s*. The Violin and Viola parts are silent. The Cello and Double Bass parts are silent, with the Double Bass part showing a dynamic marking of *f* at the end of the page.

54

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

*p*

*mp*

*p*

*mp*

57

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

(*red.*) \* *red.* \* *red.* \* *red.* \* *red.* \* *red.* \* *red.* \*

*mf*

*mf*

*mf*

60

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

*f*

*f*

8

Red.

\*

Red.

\*

Red.

\*

63 **rit.**

Picc.  
Fl.  
Ob.  
cl.  
Bcl.  
Bsn.  
Hn. 1+3 *ff*  
Hn. 2+4 *ff*  
Tpt. *ff*  
Tbn. *ff*  
Tb. *ff*  
Timp.  
Perc. 1  
Perc. 2  
Pno. *ff*  
Vl. 1 *ff*  
Vl. 2 *ff*  
Vla. *ff*  
C. *ff*  
Db. *ff*

66 ♩ = 72

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1  
side-drum  
*mf*

Perc. 2  
bassdrum  
*mf*

Pno.  
*mf*

VI. 1  
*mf*

VI. 2  
*mf*

Vla.  
*mf*

C.  
*mf*

Db.  
pizz.  
*mf*

*mp*

*mp*

*mp*

*mp*



72

Picc. *mf* *p*

Fl. *mf* *p*

Ob. *mf* *p*

cl. *mf* *p*

Bcl. *mf* *p*

Bsn.

Hn. 1+3 *mf*

Hn. 2+4 *mf*

Tpt. *mf*

Tbn. *mf*

Tb. *mf*

Timp.

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*

Pno. *mf*

Vi. 1 *mp* *p*

Vi. 2 *p*

Vla. *p*

C. *mp* *p*

Db. *mp* *p*

Detailed description of the musical score: The score is for page 47, starting at measure 72. It features a woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon, Bass Drum), brass section (Horn 1+3, Horn 2+4, Trumpet, Trombone, Tuba), percussion (Timpani, Percussion 1 and 2), piano, and strings (Violin 1 and 2, Viola, Cello, Double Bass). The woodwinds and strings play a melodic line starting in measure 73. The percussion features a rhythmic pattern of eighth-note triplets. The piano part has a chordal accompaniment. Dynamics are marked as *mf* and *p*. There are some performance markings like *mf*, *p*, and *mp* throughout the score.



75

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

*p*

*p*

*tr*

*mf*

*3*

*3*

*3*

*3*

*mf*

*trem.*

*mf*

*trem.*

*mf*

*trem.*

*mf*

*mf*

78

Picc. Fl. Ob. cl. Bcl. Bsn.

Hn. 1+3 Hn. 2+4 Tpt. Tbn. Tb.

Timp. Perc. 1 Perc. 2

Pno. Vi. 1 Vi. 2 Vla. C. Db.

*mf*

The musical score for page 49 begins at measure 78. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) is mostly silent, indicated by dashes. The brass section (Horn 1+3, Horn 2+4, Trumpet, Trombone, Tuba) plays sustained notes with a *mf* dynamic. The timpani part has a roll in measure 78. The piano part features complex rhythmic patterns with triplets and slurs. The strings (Violins 1 & 2, Viola, Cello, Double Bass) have melodic lines with slurs and *mf* dynamics. The Viola and Cello parts include *div.* markings.

81 accel.

Picc. -

Fl. *f*

Ob. *f*

cl. -

Bcl. -

Bsn. -

Hn. 1+3 *f*

Hn. 2+4 *f*

Tpt. *f*

Tbn. *f*

Tb. *f*

Timp. -

Perc. 1 -

Perc. 2 -

Pno. *f* 3 3 3 3 3 *fff* *mf*

(*rit.*) \* *rit.* \* *rit.* \* *rit.* \* *rit.* \* *rit.* \* *rit.* \* *rit.* \*

VI. 1 *f*

VI. 2 *f*

Vla. *f*

C. *f*

Db. *f*

84

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

*p* *mf*

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

*p* *mf*

Timp.

Perc. 1

Perc. 2

Pno.

*p* *mf*

VI. 1

VI. 2

Vla.

C.

Db.

*p* *mf*

88 ♩ = 112

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

*f*

*f* *red.* \* *red.* \* *red.* \*

*f*



94

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

*f*

97

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.



100

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

103

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

*ff*

*p*

*mp*

rit.

\*

rit.

\*

rit.

\*

rit.

\*



109 **rit.**

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

Performance markings in Pno. part:  $\text{acc.}$ ,  $\text{*}$ ,  $\text{acc.}$ ,  $\text{*}$ ,  $\text{acc.}$ ,  $\text{*}$ ,  $\text{acc.}$ ,  $\text{*}$

112 ♩ = 92

Picc.

Fl. *ff*

Ob.

cl.

Bcl.

Bsn. *ff*

Hn. 1+3 *ff*

Hn. 2+4 *ff*

Tpt.

Tbn. *ff*

Tb. *ff*

Timp.

Perc. 1 side-drum *ff*

Perc. 2 bass drum *ff*

Pno. *ff*

VI. 1 *ff*

VI. 2 *ff*

Vla. *ff* div.

C. *ff* div.

Db. *ff*

115

Picc.

Fl.

Ob. *ff*

cl.

Bcl.

Bsn.

Hn. 1+3 *ff*

Hn. 2+4 *ff*

Tpt.

Tbn. *ff*

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vi. 1

Vi. 2

Vla. *ff*

C. *ff*

Db.

118

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

*ff*

*ff*

*ff*

*ff*

7

7

7

\*

121

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vi. 1

Vi. 2

Vla.

C.

Db.

*ff*

*tr*

3

3

3

3

3

3

3

3

3

3



124

Picc. *mp* 6

Fl. *p*

Ob. *p*

cl. *p*

Bcl. *p*

Bsn. *p*

Hn. 1+3 *p*

Hn. 2+4 *p*

Tpt. *p*

Tbn. *p*

Tb. *p*

Timp. *p* *tr*

Perc. 1 *p*

Perc. 2 *p*

Pno.

VI. 1 *p*

VI. 2 *p*

Vla. *p*

C. *p*

Db. *p*

*rit.*

127 ♩ = 72

Picc.

Fl. *mf*

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno. *mf*

VI. 1

VI. 2

Vla.

C.

Db.

130

Picc. Fl. Ob. cl. Bcl. Bsn. Hn. 1+3 Hn. 2+4 Tpt. Tbn. Tb. Timp. Perc. 1 Perc. 2 Pno. Vl. 1 Vl. 2 Vla. C. Db.

*mf*

*p*

3 3 3 3 3 3 3 3 3 3 3 3

Red. 3

133

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

*mp*

*f*

*bp.*

Tam-tam

*mp*

*mp*

3

3

3

3

3

3

*Red.*

\*

*Red.*

\*

*Red.*

\*

136

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1 *mp*

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

139

Picc.

Fl.

Ob. *mf* *f*

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1 *mf*

Perc. 2

Pno. *mf*

VI. 1 *Red.* \*

VI. 2

Vla.

C.

Db.

142

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

This page of a musical score, numbered 70 at the top left, shows measures 142, 143, and 144. The score is for a large orchestral ensemble. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (cl.), Bass Clarinet (Bcl.), Bassoon (Bsn.), Horns 1+3 (Hn. 1+3), Horns 2+4 (Hn. 2+4), Trumpet (Tpt.), Trombone 1 (Tbn.), Trombone 2 (Tb.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Cello (C.), and Double Bass (Db.). Measures 142 and 143 feature a dynamic marking of *f* (forte) for the Bass Clarinet and Trombone 1 parts. The Piano part has a complex rhythmic accompaniment with triplets and various chordal textures. The Oboe part has a melodic line in measure 142. The rest of the instruments are mostly silent in these measures.

145 accel.

Musical score for page 71, measures 145-147. The score includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (1+3 and 2+4), Trumpets, Trombones, Timpani, Percussion (1 and 2), Piano, Violins (1 and 2), Viola, Cello, and Double Bass. The Piano part features a complex rhythmic pattern with various dynamics and articulations.

**Piano Part:**

- Measure 145: Treble clef,  $b^{\#}$  chord,  $mf$  dynamic.
- Measure 146: Treble clef, eighth-note pattern,  $mf$  dynamic.
- Measure 147: Treble clef, eighth-note pattern,  $mf$  dynamic.
- Bass clef: Chords and notes with articulation marks (\* and  $acc.$ ).

**Other Parts:** Picc., Fl., Ob., cl., Bcl., Bsn., Hn. 1+3, Hn. 2+4, Tpt., Tbn., Tb., Timp., Perc. 1, Perc. 2, Vl. 1, Vl. 2, Vla., C., Db. are marked with a dash (-) indicating they are silent in this section.



148 ♩ = 112

Musical score for measures 148-150. The score includes parts for the following instruments:

- Picc.
- Fl.
- Ob.
- cl.
- Bcl.
- Bsn.
- Hn. 1+3
- Hn. 2+4
- Tpt.
- Tbn. (with *f* dynamic)
- Tb. (with *f* dynamic)
- Timp.
- Perc. 1
- Perc. 2
- Pno. (with *f* dynamic and *Red.* markings)
- Vl. 1
- Vl. 2
- Vla.
- C.
- Db. (with *f* dynamic)

The score shows a complex arrangement with various dynamics and articulations. The piano part features a rhythmic pattern with *Red.* markings. The bassoon and double bass parts have long notes with *f* dynamics.

151

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

**fff**

154

Picc. *f*

Fl. *f*

Ob. *f*

cl. *f*

Bcl. *f*

Bsn. *f*

Hn. 1+3 *f*

Hn. 2+4 *f*

Tpt. *f*

Tbn. *f*

Tb. *f*

Timp. *f*

Perc. 1

Perc. 2

Pno. *mf* *f*

VI. 1 *f* *Red.* *\* Red.* *\* Red.* *\* Red.* *\**

VI. 2 *f*

Vla. *f*

C. *f*

Db. *f*

157

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vi. 1

Vi. 2

Vla.

C.

Db.

*mf*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

160

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

163

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

8

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

166

Picc. Fl. Ob. cl. Bcl. Bsn.

Hn. 1+3 Hn. 2+4 Tpt. Tbn. Tb. Timp. Perc. 1 Perc. 2

Pno. Vl. 1 Vl. 2 Vla. C. Db.

*ff*

This musical score page contains measures 166, 167, and 168. The instruments are arranged in the following order from top to bottom: Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns 1+3, Horns 2+4, Trumpets, Trombones, Tuba, Timpani, Percussion 1, Percussion 2, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The woodwinds and strings play sustained notes, while the brass and timpani play rhythmic patterns. The piano part features a complex melodic line with many accidentals and dynamic markings. The overall dynamic is marked as fortissimo (ff).

169

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

The musical score for measures 169-171 includes the following parts: Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (1+3 and 2+4), Trumpets, Trombones, Trombone, Timpani, Percussion 1 and 2, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The Piano part features a complex rhythmic pattern with accidentals (sharps, flats, naturals) and dynamic markings like *Red.* and *\* Red.* The strings play sustained notes with long slurs. The woodwinds and brass parts are mostly silent or play simple sustained notes.



172

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

Red. \*

175

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

*sfz* *p*

*Red. pizz.* \* *Red.* \* *Red.* \* *Red.* \*

Vl. 1 *p* *sfz*

Vl. 2 *p* *sfz*

Vla. *pizz.* *p* *sfz*

C. *pizz.* *p* *sfz*

Db. *pizz.* *p* *sfz*

*sfz*

178

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

Vl. 1

Vl. 2

Vla.

C.

Db.

The musical score for page 82, measures 178-180, is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass section (Horns 1+3, Horns 2+4, Trumpet, Trombone, Tuba) are currently silent, indicated by horizontal lines. The Percussion section (Perc. 1, Perc. 2) is also silent. The Piano part is the most active, featuring a complex rhythmic pattern with dynamic markings *sfz* and *p*. The string section (Violin 1, Violin 2, Viola, Cello, Double Bass) provides a simple harmonic accompaniment with sustained notes and rests.

181

Picc.

Fl. *mf* *f*

Ob. *poco f*

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno. *mf* *f* Red. \*

VI. 1

VI. 2

Vla.

C.

Db.

184 rit. ♩ = 72

Picc. Fl. Ob. cl. Bcl. Bsn. Hn. 1+3 Hn. 2+4 Tpt. Tbn. Tb. Timp. Perc. 1 Perc. 2 Pno. VI. 1 VI. 2 Vla. C. Db.

*mp*

*p*

*3*

*3*

*3*

*♯* *♯*

*♯* *♯*

187

This musical score is for measures 187 through 191 of a piece. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (1+3 and 2+4), Trumpet, Trombone, Tuba, Timpani, Percussion (1 and 2), Piano, Violins (1 and 2), Viola, Cello, and Double Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Measure 187 begins with a Piccolo part. The Oboe has a melodic line with slurs and accents. The Piano part features a prominent triplet figure in the bass. The Percussion part has a Tam-tam in measure 190. The string parts (Violins, Viola, Cello, Double Bass) are mostly silent until measure 191, where they enter with a *p* dynamic. The woodwinds also have some activity in measure 191.

Picc.

Fl.

Ob.

cl.

Bcl.

Bsn.

Hn. 1+3

Hn. 2+4

Tpt.

Tbn.

Tb.

Timp.

Perc. 1

Perc. 2

Pno.

VI. 1

VI. 2

Vla.

C.

Db.

Tam-tam

*p*

*p*

*p*

*p*

*p*

*p*

*p*