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### Adarna : for flute & orchestra.

Jabez Co

*University of Louisville*

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# ADARNA

*for flute & orchestra*

by

Jabez Co

B.M., Ohio Wesleyan University, 2012

A Thesis

Submitted to the Faculty of the  
School of Music of the University of Louisville  
in Partial Fulfillment of the Requirements  
for the Degree of

Master of Music in Music Composition

Department of Composition  
University of Louisville  
Louisville, Kentucky

May 2015

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# ADARNA

*for flute & orchestra*

by

Jabez Co

B.M., Ohio Wesleyan University, 2012

A Thesis Approved on

April 30, 2015

by the Following Committee:

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Steve Rouse  
Thesis Director

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Marc Satterwhite

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Kimcherie Lloyd

## DEDICATION

This thesis is dedicated to my parents

Rev. Philip Su Gi Ty Co

and

Mrs. Joyce Shao Co

who have given me invaluable wisdom, support, and love.

## ACKNOWLEDGEMENTS

First and foremost, I would like to God for all that He has provided as I worked toward the completion of my masters degree. I also want to thank my parents, Rev. Philip and Joyce Co, to whom I am dedicating **ADARNA**, for their continuous love and support, along with other family members and relatives. Thank you to those who are important in my life—especially Justin Giarrusso, Andrew McRobie, Rebecca Larkin, Nicole Dianzumba, and Lauren Spavelko—for their steadfast encouragements. I would further like to thank all of my previous and existing mentors who have invested in me over the years and influenced my musicianship greatly. Lastly, I would specifically like to thank my composition instructor, Steve Rouse, for his immeasurable guidance throughout my time at the University of Louisville. His profundity has allowed me to blossom into the composer that I am today.

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## INSTRUMENTATION

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet in B $\flat$  1, 2

Bassoon 1, 2

Horn in F 1, 2, 3, 4 (straight mutes required)

Trumpet in C 1, 2, 3 (straight mutes required)

Trombone 1, 2 (straight mutes required)

Bass Trombone

Tuba

Timpani (4)

Plus large suspended cymbal (with bow)

Percussion 1

Glockenspiel, chimes (tubular bells), suspended cymbal (shared with Percussion 2 and 3), xylophone, triangle

Percussion 2

Vibraphone, suspended cymbal (with bow, shared with Percussion 1 and 3), tam-tam, slapstick, snare drum, splash cymbal (with bow), temple blocks

Percussion 3

Crotales (2 sets—2 octaves), bass drum, temple blocks (5), suspended cymbal (shared with Percussion 1 and 2), toms (4), triangle, snare drum, crash cymbals (hand-held pair)

Solo Flute

Strings (minimum 8–8–6–6–4)

The score is transposed.

(Piccolo and xylophone sound one octave higher than written. Glockenspiel and crotales sound two octaves higher than written. Contrabass sounds one octave lower than written.)

Total duration: ca. 15:30

I. of soothing songs....: ca. 7:15

II. until the end.: ca. 8:15

## PROGRAM NOTES

**ADARNA** is a fantastical work inspired by the Filipino folk tale “Ibong Adarna.” This Filipino story centers on the elegant and magical Adarna bird, whose songs are so soothing that they can lure people to sleep and whose powers can cure all ailments. The quest for the bird begins when King Don Fernando falls ill, and the only cure for his poor health is the Adarna’s birdsong.

The first movement “of soothing songs...” is a depiction of a diamond tree, which is said to be the Adarna bird’s natural habitat. Metallic sounds are accompanied by eerie sustained notes to portray the enchanting, yet dangerous environment. The flute soloist acts as the Adarna bird in this movement, singing seductive melodies and mimicking some bird-like qualities. In this tale, it is said that the bird lures people to sleep singing seven songs, and when the bird successfully sings these seven songs, the bird turns humans into stone. There are two climactic sections in this movement, representing the King’s first two sons who were turned into stone. The movement ends with a return to the opening material, almost as if nothing happened, leaving the two lost imprisoned brothers a mystery.

The second movement “until the end.” is in ternary form, where the first and third sections are similar, and the middle section recalls the first movement. Drawing from *ritornello* form, recognizable musical segments return throughout the movement. The first section portrays the third son journeying to find the bird. Along the way, he overcomes obstacles, where he finally reaches the diamond tree. The second section once again depicts the habitat of the bird, and the flute soloist imitates birdsong. As the *cadenza* ends with the melody dying away, the third son captures the bird. The return of the opening section illustrates the journey back home, where the king is cured of his illness at the final climax. The movement ends with one last celebratory *ritornello* section to end the depiction of the extraordinary folktale.

**ADARNA** is such a personal piece to me, especially because I was born in the Philippines. Having this Filipino tale as the inspiration for this flute concerto only seemed logical to me, especially since I am also an active flutist.

I am dedicating **ADARNA** to both of my parents, Rev. Philip and Joyce Co. Without their support and love, I would not be the musician I am today.

# ANARUA

for flute & orchestra

Jabez Co

## I. of soothing songs...

♩ = 52

6

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

I - G, II - A, III - D, IV - F

Percussion 1

Glockenspiel  
brass mallets

Percussion 2

Vibraphone (no motor throughout)  
med. yarn mallets

Percussion 3

Crotales  
metal rods

Flute Solo

♩ = 52

6

Violin I

Violin II

Viola

Violoncello

Contrabass

1 2 3 4 5 6 7

This musical score page contains the following parts and details:

- Woodwinds:** Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Bs. Tbn., and Tuba. All woodwind parts are currently silent, indicated by a horizontal line with a fermata.
- Brass:** Hn. 1-4, C Tpt. 1-3, Tbn. 1-2, Bs. Tbn., and Tuba. All brass parts are currently silent, indicated by a horizontal line with a fermata.
- Timpani:** Timp. part is currently silent, indicated by a horizontal line with a fermata.
- Percussion:** Perc. 1 (Glock.), Perc. 2 (Vib.), and Perc. 3 (Crot.) are active. Perc. 1 features a melodic line with triplets and slurs. Perc. 2 and 3 play rhythmic patterns with triplets and slurs.
- Flute Solo:** Fl. Solo part is active, playing a melodic line with dynamics *mp*, *p*, *mp*, and *n.*
- Strings:** Vln. I, Vln. II, Vla., and Vc. are active, playing sustained chords with long slurs. The Cb. part is currently silent, indicated by a horizontal line with a fermata.
- Measures:** The score covers measures 8 through 13, with a 3/4 time signature.

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2

Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 Bs. Tbn. Tuba

Timp. Perc. 1 Perc. 2 Perc. 3 Fl. Solo

Vln. I Vln. II Vla. Vc. Cb.

Picc.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B $\flat$  Cl. 1 *pp*

B $\flat$  Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

*n.*

*n.*

*n.*

*n.*

*n.*

*n.*

*n.*

*n.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo *mp* *p*

Vln. I *n.*

Vln. II *n.*

Vla. *n.*

Vc. *n.*

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

no breath

flutter no breath

roll in bend as far as possible

*mp* *p* *mf* *f* *n.*

39

senza sord.

*pp* *p*

*pp* *p*

*p* *pp*

*pp* *p*

*pp* *p*

34 35 36 37 38 39 40 41 42 43 44

Picc.

Hn. 1

Timp.

Fl. Solo *p* *mp* *p* *mp* *>p* *mf* *pp* *mp* *pp* *mp* *mf*

Vln. I *pp* *pp* *pp* *pp* *pp*



Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 Bs. Tbn. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Fl. Solo Vln. I Vln. II Vla. Vc. Cb.

59

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *mf*

C Tpt. 2

C Tpt. 3

Tbn. 1 *mf* open

Tbn. 2

Bs. Tbn. *mf*

Tuba *mf*

Timp. *mf* hard felt mallets let ring

Perc. 1

Perc. 2 *f* (Sus. Cym.)

Perc. 3 *mf* Bass Dr. heavy felt beater

Fl. Solo *ff*

Vln. I *mf* non div.

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p* *pp*

Bsn. 1 *p* *mp*

Bsn. 2 *n.*

Hn. 1 *n.*

Hn. 2 *n.*

Hn. 3 *n.*

Hn. 4 *n.*

C Tpt. 1 *n.*

C Tpt. 2

C Tpt. 3

Tbn. 1 *n.*

Tbn. 2

Bs. Tbn. *n.*

Tuba *p* *mp*

Timp. *pp*

Perc. 1 *mp* (Glock.) hard plastic mallets

Perc. 2 *mp* Vibraphone med. yarn mallets

Perc. 3 *mp* Crotales hard plastic mallets

Fl. Solo *mp* *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *p*

Cb. *p* *mp* *pp*

This musical score page contains measures 65 through 68. The instruments and parts are as follows:

- Picc.**: Piccolo flute, rests in measures 65-67, enters in measure 68 with a melodic line.
- Fl. 1**: First flute, rests in measures 65-67, enters in measure 68 with a melodic line.
- Fl. 2**: Second flute, rests in measures 65-67, enters in measure 68 with a melodic line.
- Ob. 1**: First oboe, rests in measures 65-67, enters in measure 68 with a melodic line.
- Ob. 2**: Second oboe, rests in measures 65-67, enters in measure 68 with a melodic line.
- B♭ Cl. 1**: First B-flat clarinet, plays a rhythmic pattern of eighth notes.
- B♭ Cl. 2**: Second B-flat clarinet, plays a rhythmic pattern of eighth notes.
- Bsn. 1**: First bassoon, plays a rhythmic pattern of eighth notes.
- Bsn. 2**: Second bassoon, rests in measures 65-67, enters in measure 68 with a melodic line.
- Hn. 1-4**: Horns 1 through 4, all rest in measures 65-67, enter in measure 68 with a melodic line.
- C Tpt. 1-3**: Trumpets in C, all rest in measures 65-67, enter in measure 68 with a melodic line.
- Tbn. 1-2**: Trombones 1 and 2, all rest in measures 65-67, enter in measure 68 with a melodic line.
- Bs. Tbn.**: Bass trombone, rests in measures 65-67, enters in measure 68 with a melodic line.
- Tuba**: Tuba, rests in measures 65-67, enters in measure 68 with a melodic line.
- Timp.**: Timpani, plays a sustained chord in measures 65-67, then a single note in measure 68.
- Perc. 1**: Percussion 1 (Glockenspiel), plays a rhythmic pattern in measures 65-67, then rests in measure 68.
- Perc. 2**: Percussion 2 (Vibraphone), plays a rhythmic pattern in measures 65-67, then rests in measure 68.
- Perc. 3**: Percussion 3 (Crotchet), plays a rhythmic pattern in measures 65-67, then rests in measure 68.
- Fl. Solo**: Flute solo part, plays a complex melodic line with triplets and slurs across measures 65-68.
- Vln. I**: Violin I, plays a sustained chord in measures 65-67, then a melodic line in measure 68.
- Vln. II**: Violin II, plays a sustained chord in measures 65-67, then a melodic line in measure 68.
- Vla.**: Viola, plays a sustained chord in measures 65-67, then a melodic line in measure 68.
- Vc.**: Violoncello, plays a sustained chord in measures 65-67, then a melodic line in measure 68.
- Cb.**: Contrabass, rests in measures 65-67, enters in measure 68 with a melodic line.



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

74

75

*mf*

*ff*

*pp*

*n.*

Picc. *ff*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f* open

Bs. Tbn. *f*

Tuba *f*

Timp. *fp*

Perc. 1 Chimes fiberglass mallets *f*

Perc. 2 Tam-Tam heavy yarn beater *pp*

Perc. 3 Bass Dr. heavy felt beater *f*

Fl. Solo

Vln. I *pp* *n.* *ff* naturale

Vln. II *pp* *n.* *ff*

Vla. *pp* *n.* *ff*

Vc. *pp* *n.* *ff*

Cb. *pp* *n.* *ff*

76 77 78 79

This page of a musical score, numbered 14, contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- C Tpt. 1
- C Tpt. 2
- C Tpt. 3
- Tbn. 1
- Tbn. 2
- Bs. Tbn.
- Tuba
- Timp.
- Perc. 1 (Chm.)
- Perc. 2 (T-T)
- Perc. 3 (Bass Dr.)
- Fl. Solo
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is written in 4/4 time and includes various musical notations such as notes, rests, dynamics (e.g., *fp*, *f*, *p*), and articulation marks. The page is divided into three measures, with measure numbers 80, 81, and 82 indicated at the bottom.



This page of a musical score, numbered 15 in the top right corner, contains the following instrument parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- C Tpt. 1
- C Tpt. 2
- C Tpt. 3
- Tbn. 1
- Tbn. 2
- Bs. Tbn.
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Fl. Solo
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and dynamic markings such as *fp* (fortissimo piano) in the timpani part.

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *f* *pp*

Ob. 2 *p* *f* *pp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *n.*

Hn. 2 *n.*

Hn. 3 *n.*

Hn. 4 *n.*

C Tpt. 1 *n.*

C Tpt. 2 *n.*

C Tpt. 3 *n.*

Tbn. 1 *n.* *mf*

Tbn. 2 *mf*

Bs. Tbn. *mf*

Tuba *mf*

Timp. *f* *n.*

Perc. 1 (Chm.) *n.* to Glock. & Sus. Cym.

Perc. 2 (T.-T.) *n.* to Vib.

Perc. 3 (Bass Dr.) *n.* to Crotales

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 Bs. Tbn. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Fl. Solo Vln. I Vln. II Vla. Vc. Cb.

87 88 89 90 91

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Glockenspiel  
brass mallets

Vibraphone  
soft yarn mallets

Crotales  
metal rods

Sus. Cym.  
scrape (brass mallet)

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

non vib.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

II. until the end.

♩ = 138

Piccolo *ff*

Flute 1 *ff* *p* *ff* *p* *ff*

Flute 2 *ff* *p* *ff* *p* *ff*

Oboe 1 *ff* *p* *ff* *p* *ff*

Oboe 2 *ff* *p* *ff* *p* *ff*

Clarinet in B♭ 1 *ff* *p* *f* *p* *ff*

Clarinet in B♭ 2 *ff* *p* *f* *p* *ff*

Bassoon 1 *f* *p* *f* *p* *ff*

Bassoon 2 *f* *p* *f* *p* *ff*

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1 *f*

Trumpet in C 2 *f*

Trumpet in C 3 *f*

Trombone 1

Trombone 2

Bass Trombone *f* *p* *f* *p* *f*

Tuba *f* *p* *f* *p* *f*

Timpani *f* *p* *f*

Xylophone hard wood mallets

Percussion 1 *ff* Slapstick to Sn. Dr.

Percussion 2 *ff* Temple Blocks hard rubber mallets

Percussion 3 *ff*

Flute Solo

Violin I *ff* non div. *p* *ff* *p* *ff*

Violin II *ff* non div. *p* *ff* *p* *ff*

Viola *ff* non div. *p* *ff* *p* *ff*

Cello *ff* *p* *ff* *p* *ff*

Contrabass *ff* *p* *ff* *p* *ff*

1 2 3 4 5 6

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 B♭ Cl. 1  
 B♭ Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 C Tpt. 1  
 C Tpt. 2  
 C Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 Bs. Tbn.  
 Tuba  
 Timp.  
 Perc. 1 (Xylo.)  
 Perc. 2  
 Perc. 3 (Tpl. Bl.)  
 Fl. Solo  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Dynamics: *f*, *mf*, *mp*, *pizz.*  
 Perc. 3: to Bass Dr.

7 8 9 10 11 12 13

16

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

14 15 16 17 18 19

Picc. *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2 *mp* *f*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *pp* *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba *f*

Timp. *f* IV *f*

Perc. 1 (Sn. Dr.) *pp* *mf* *pp* *mf* *p* *f* (Xylo.) *ff* to Vib.

Perc. 2 *pp* *mf* *pp* *mf* *p* *f* Sus. Cym. med. yarn mallets choke

Perc. 3 *p* *f*

Fl. Solo *mp* *ff*

Vln. I *mp* *ff* non div.

Vln. II *p* *ff* non div. naturale

Vla. *p* *f* *ff* arco non div.

Vc. *ff*

Cb. *ff*

20 21 22 23 24 25



27

Picc. -

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p* *mp* *p*

Ob. 2 *p* *mp* *p*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *p* straight mute

Hn. 2 *p* straight mute

Hn. 3 *p* straight mute

Hn. 4 *p* straight mute

C Tpt. 1 -

C Tpt. 2 -

C Tpt. 3 -

Tbn. 1 -

Tbn. 2 -

Bs. Tbn. -

Tuba -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Fl. Solo *mp* *mf*

27

Vln. I *pp*

Vln. II *pp* pizz. *p*

Vla. *pp* pizz. *p*

Vc. *pp* pizz. *p*

Cb. -

Picc. *pp* *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp* *pp* *mf*

Ob. 2 *mp* *pp* *mf*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3

Fl. Solo *f*

Vln. I *mf* *mp* *pizz.*

Vln. II *pp* *mf* *mp* *pizz.*

Vla. *p* *mf* *mp* *pizz.*

Vc. *mf* *non div.* *pizz.*

Cb. *mf*

41

Picc.   
 Fl. 1   
 Fl. 2   
 Ob. 1   
 Ob. 2   
 B♭ Cl. 1   
 B♭ Cl. 2   
 Bsn. 1   
 Bsn. 2   
 Hn. 1   
 Hn. 2   
 Hn. 3   
 Hn. 4   
 C Tpt. 1   
 C Tpt. 2   
 C Tpt. 3   
 Tbn. 1   
 Tbn. 2   
 Bs. Tbn.   
 Tuba   
 Timp.   
 Perc. 1   
 Perc. 2   
 Perc. 3   
 Fl. Solo   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

41

Picc. *mf* *f* *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

B♭ Cl. 1 *p* *mf* *p* *f*

B♭ Cl. 2 *p* *mf* *p* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *p* *mf* *open*

Hn. 2 *p* *mf* *open*

Hn. 3

Hn. 4

C Tpt. 1 *n.*

C Tpt. 2 *n.*

C Tpt. 3 *n.*

Tbn. 1 *n.*

Tbn. 2 *n.*

Bs. Tbn. *n.*

Tuba *mf*

Timp.

Perc. 1 (Xylo.) *p* *mf* *p* *f* *to Glock.*

Perc. 2

Perc. 3 [Toms] wood sticks *mf*

Fl. Solo

Vln. I *f*

Vln. II *f* *arco* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *snap pizz.* *normale* *snap pizz.* *normale*

Cb. *f* *normale* *normale*

46 *mp* 47 *f* 48 49 50 51

57

Picc. *pp* *p*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p*

Ob. 2

B♭ Cl. 1 *p*

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp. soft felt mallets *pp*

Perc. 1 Glockenspiel brass mallets *mp* to Xylo.

Perc. 2 Vibraphone med. yarn mallets *mp*

Perc. 3 to Tri. Triangle *mp*

Fl. Solo *mf*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. solo (pizz.) *mp*

Cb.

57

This page contains a musical score for measures 60 through 67. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts are as follows:

- Picc.**: Piccolo, mostly silent with a few notes in measure 60.
- Fl. 1 & 2**: Flutes 1 and 2, playing a melodic line with triplets and dynamics *p* and *pp*.
- Ob. 1 & 2**: Oboes 1 and 2, playing a melodic line with dynamics *p*.
- B♭ Cl. 1 & 2**: Clarinets in B-flat 1 and 2, playing a melodic line with dynamics *p* and *pp*.
- Bsn. 1 & 2**: Bassoons 1 and 2, playing a rhythmic accompaniment with dynamics *p* and *pp*.
- Hn. 1-4**: Horns 1 through 4, mostly silent.
- C Tpt. 1-3**: Trumpets in C 1 through 3, mostly silent.
- Tbn. 1 & 2**: Trombones 1 and 2, mostly silent.
- Bs. Tbn.**: Bass Trombone, mostly silent.
- Tuba**: Tuba, mostly silent.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1**: Percussion 1, mostly silent.
- Perc. 2**: Percussion 2, playing a melodic line with dynamics *mp* and *p*, including a section labeled "to Toms".
- Perc. 3**: Percussion 3, playing a melodic line with dynamics *mp*.
- Fl. Solo**: Solo Flute, playing a melodic line with triplets and dynamics *mp*.
- Vln. I & II**: Violins I and II, playing a rhythmic accompaniment with triplets.
- Vla.**: Viola, mostly silent.
- Vc.**: Violoncello, playing a rhythmic accompaniment with dynamics *mp*.
- Cb.**: Contrabass, mostly silent.

The score includes various musical notations such as dynamics (*p*, *pp*, *mp*, *p*), articulation marks (accents, slurs), and performance instructions like "(Vib.)" and "to Toms". The time signature changes from 3/4 to 4/4 and back to 3/4.

70

Picc. *p*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp. *IV \ E*

Perc. 1

Perc. 2 *to Sn. Dr.*

Perc. 3

Fl. Solo *f*

70

Vln. I *mf* *fp* *mf*

Vln. II *mf* *fp* *mf*

Vla. *arco* *p* *mf* *fp* *mf*

Vc. *p* *mf* *fp* *mf*

Cb. *arco* *p* *mf* *fp* *mf*

68 69 70 71 72 73 74 75

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo *mp*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *pp*

Vc. *pp*

Cb. *pp*



Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mp* *mf* *p*

Ob. 2 *mp* *mf* *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *mp* *mf* *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p* open

Hn. 4 *p* open

C Tpt. 1 *mf* *p*

C Tpt. 2 *mf* *p*

C Tpt. 3 *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Bs. Tbn. *p*

Tuba *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo *f* *ff*

Vln. I non div. *p* II. 0 *mf* *f* *p*

Vln. II non div. *p* III. 0 *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *p*

Cb. *p*

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff* *p*

B♭ Cl. 2 *ff* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1 *f* *fp*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f* *fp*

C Tpt. 2 *f*

C Tpt. 3

Tbn. 1

Tbn. 2 *f* *p*

Bs. Tbn. *f* *p*

Tuba *f* *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I *ff* *fp*

Vln. II *ff* *fp*

Vla. *ff* *fp*

Vc. *ff* *fp*

Cb. *ff* *fp*

90 91 92 93 94 95

Picc. *p* *ff* *f* *ff*

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

Fl. 2 *p* *ff* *p* *ff* *p*

Ob. 1 *p* *ff* *p* *ff*

Ob. 2 *p* *ff* *p* *ff*

Bb Cl. 1 *ff* *p* *ff*

Bb Cl. 2 *ff* *p* *ff*

Bsn. 1 *f* *p* *f* *p*

Bsn. 2 *f* *p* *f* *p*

Hn. 1 *f* *rip*

Hn. 2 *f* *rip*

Hn. 3 *f* *rip*

Hn. 4 *f* *rip*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1

Tbn. 2 *f*

Bs. Tbn. *f* *p* *f*

Tuba *f* *p* *f*

Timp. *f* hard felt mallets

Perc. 1 *ff* Xylophone hard wood mallets

Perc. 2 *pp* Snare Dr. wood sticks *f*

Perc. 3 *pp* Toms wood sticks *f* to Tri.

Fl. Solo *mf* *ff* *mp* *ff* *p*

Vln. I non div. *ff* *p* *ff* *p*

Vln. II non div. *ff* *p* *ff* *p*

Vla. non div. *ff* *p* *ff* *p*

Vc. *ff* *p* *ff* *p*

Cb. *ff* *p* *ff* *p*

104

Picc. *f* *mp*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

Bsn. 1 *f* *mp* *p*

Bsn. 2 *f* *mp* *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn. 1

Tbn. 2

Bs. Tbn. *p*

Tuba *p*

Timp.

Perc. 1 (Xylo.) *f* *mp*

Perc. 2 (Sn. Dr.) *f* *mp* *pp* to T.-T.

Perc. 3 Triangle *mf* to Sus. Cym.

Fl. Solo *f*

104

Vln. I *f* *mp* *mf* pizz.

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

102 103 104 105 106 107 108

Picc. *mp*  
 Fl. 1 *mp*  
 Fl. 2 *mp*  
 Ob. 1 *mp*  
 Ob. 2 *mp*  
 Bb Cl. 1 *mp*  
 Bb Cl. 2 *mp*  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 C Tpt. 1  
 C Tpt. 2  
 C Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 Bs. Tbn.  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3 *p* *Sus. Cym.* med. yarn mallets  
 Fl. Solo *mp*  
 Vln. I *mp* *arco*  
 Vln. II *pizz.* *p* *sul pont.*  
 Vla. *p* *f*  
 Vc. *p*  
 Cb. *p*

114

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1

Tbn. 2 *f*

Bs. Tbn. *f*

Tuba *f*

Timp. *f* (Xylo.) *ff*

Perc. 1 *ff*

Perc. 2 (Sus. Cym.) choke *pp* *ff*

Perc. 3 *f* *pp* *ff*

Fl. Solo *ff*

114

Vln. I *ff* *p*

Vln. II *ff* *arco* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff*

IV → F, place Lg. Sus. Cym. on I

to Glock.

to Spl. Cym.

to Crot.

114 115 116 117 118 119



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1 (Glock.)

Perc. 2

Perc. 3 (Crot.)

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*mp*

*pp*

*p*

*pp*



133

Picc. 

straight mute  
*fp*  
straight mute  
*fp*  
*mf*  
*pp*  
*mp*  
*pp*  
*mp*  
*mp*  
*mp*

133

Vln. I 

*f*  $\rightarrow$  *pp*  
*f*  $\rightarrow$  *pp*  
*f*  $\rightarrow$  *pp*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1 (Glock.)

Perc. 2

Perc. 3 (Crot.)

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

142

Picc. *p* *f* *n.*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *pp* *mf*

Ob. 2 *p* *mf*

B♭ Cl. 1 *pp* *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf* *n.*

Bsn. 2 *mf* *n.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp. (Timp. only) *pp* *mf* *fp*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Fl. Solo *f* *pp* *mp*

142

Vln. I *n.* *pp* *f* *fp*

Vln. II *n.* *pp* *f* *fp*

Vla. *n.* *fp*

Vc. *fp*

Cb. *fp*

140 141 142 143

Cadenza-like, *poco rubato*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Cadenza-like, *poco rubato*

Vln. I

Vln. II

Vla.

Vc.

Cb.

144 145 146 147 148 149 150 151

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*poco accel.*

*f*

♩ = 138

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1 Triangle *p*

Perc. 2

Perc. 3

Fl. Solo *poco rit.* *p* *n.* \*if no B foot, play C4

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc.

Cb.



Picc. *ff* *p* *ff* *pp*

Fl. 1 *ff* *p* *ff* *pp*

Fl. 2 *ff* *p* *ff* *pp*

Ob. 1 *ff* *p* *ff* *p*

Ob. 2 *ff* *p* *ff* *p*

B♭ Cl. 1 *ff* *p* *f* *pp*

B♭ Cl. 2 *ff* *p* *f* *pp*

Bsn. 1 *f* *p* *f* *p*

Bsn. 2 *f* *p* *f* *p*

Hn. 1 *pp* *sotto voce* *p*

Hn. 2 *pp* *sotto voce* *p*

Hn. 3 *pp* *sotto voce* *p*

Hn. 4 *pp* *sotto voce* *p*

C Tpt. 1 *f* *f* *pp* *sotto voce* *p*

C Tpt. 2 *f* *f* *pp* *sotto voce* *p*

C Tpt. 3 *f* *f* *pp* *sotto voce* *p*

Tbn. 1 *f* *f* *f* *f*

Tbn. 2 *f* *f* *f* *f*

Bs. Tbn. *f* *f* *f* *f*

Tuba *mp* *f* *p* *f*

Timp. *f* *p* *f* *f* I \ G, II \ A, III \ B, IV \ E

Perc. 1 (Tri.) *f* to Chm.

Perc. 2 (T.T.) *f*

Perc. 3 (Sus. Cym.) *f* choke *pp* choke to Sn. Dr. *f*

Fl. Solo *mf*

Vln. I *ff* non div. *p* *ff* *pp*

Vln. II *ff* non div. *p* *ff* *pp*

Vla. *ff* non div. *p* *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*

170 171 172 173 174 175 176



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*mp*

*p*

*f*

*pizz.*

*mf*

This page of a musical score covers measures 183 to 188. The score is for a full orchestra and a solo flute. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (B♭ Cl. 1), Bassoon 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (Bs. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Flute Solo (Fl. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is in 4/4 time. The key signature has one sharp (F#). The dynamic markings include *pp* (pianissimo), *mp* (mezzo-piano), *ff* (fortissimo), and *p* (piano). The Flute Solo part features a complex rhythmic pattern of eighth notes with triplets, marked *ff*. The strings play sustained notes, with the Violin II part marked *p* and *arco* (arco). The woodwinds have various melodic lines, with some parts marked *pp* and *mp*. The brass instruments play sustained notes, with some parts marked *n.* (noisily).

189

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

*p*

189

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

arco

*p*

Cb.

arco

*pp*

*p*

189 190 191 192 193 194 195 196 197 198

205

Picc.   
Fl. 1   
Fl. 2   
Ob. 1   
Ob. 2   
B♭ Cl. 1   
B♭ Cl. 2   
Bsn. 1   
Bsn. 2

Hn. 1   
Hn. 2   
Hn. 3   
Hn. 4   
C Tpt. 1   
C Tpt. 2   
C Tpt. 3   
Tbn. 1   
Tbn. 2   
Bs. Tbn.   
Tuba

Timp.   
Perc. 1   
Perc. 2   
Perc. 3   

Snare Dr. wood sticks  
(snares off)

Fl. Solo   
*f*

205

Vln. I   
Vln. II   
Vla.   
Vc.   
Cb.

This musical score page contains the following parts and measures:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2).
- Brass:** Horns 1-4 (Hn. 1-4), Trumpets 1-3 (C Tpt. 1-3), Trombones 1-2 (Tbn. 1-2), Bass Trombone (Bs. Tbn.), Tuba.
- Drum and Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3).
- Solo Flute:** Fl. Solo.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

The score spans measures 207 to 211. The woodwind parts (Fl. 1, Fl. 2, Bsn. 1) feature melodic lines with dynamic markings of *fp* (fortissimo piano) and *mf* (mezzo-forte). The strings play sustained, long-note accompaniment. Percussion 3 has a rhythmic pattern of eighth notes. The Fl. Solo part has a complex, fast-moving melodic line.

Picc. *mp* *p* *ff*

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. 1 *mp* *p* *ff*

Ob. 2 *p* *ff*

B♭ Cl. 1 *p* *ff*

B♭ Cl. 2 *mp* *p* *ff*

Bsn. 1 *p* *ff*

Bsn. 2 *p* *ff*

Hn. 1 *p* *ff*

Hn. 2 *p* *ff*

Hn. 3 *p* *ff*

Hn. 4 *p* *ff*

C Tpt. 1 *p* *ff*

C Tpt. 2 *p* *ff*

C Tpt. 3 *p* *ff*

Tbn. 1 *p* *ff*

Tbn. 2 *p* *ff*

Bs. Tbn. *p* *ff*

Tuba *p* *ff*

Timp. *ff* wood mallets II \ A♭

Perc. 1 *ff* [Chimes] fiberglass mallets

Perc. 2 *pp* *ff* (Tam-Tam) heavy yarn beater

Perc. 3 *f* *ff* (Sn. Dr.) R.S. to Cr. Cym. [Crash Cym. (hand-held pair)]

Fl. Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

223

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Bb Cl. 1  
 Bb Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 C Tpt. 1  
 C Tpt. 2  
 C Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 Bs. Tbn.  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Fl. Solo  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

219 220 221 222 223 224 225 226 227 228 229 230

Picc. *mf* *ff*  
 Fl. 1 *mp* *f* *ff*  
 Fl. 2 *mp* *f* *ff*  
 Ob. 1 *pp* *f* *ff*  
 Ob. 2 *pp* *f* *ff*  
 B♭ Cl. 1 *mp* *f* *ff*  
 B♭ Cl. 2 *mp* *f* *ff*  
 Bsn. 1 *pp* *ff*  
 Bsn. 2 *pp* *ff*  
 Hn. 1 *mf* *ff*  
 Hn. 2 *mf* *ff*  
 Hn. 3 *mf* *ff*  
 Hn. 4 *mf* *ff*  
 C Tpt. 1 *p* *ff*  
 C Tpt. 2 *pp* *ff*  
 C Tpt. 3 *pp* *ff*  
 Tbn. 1 *p* *ff*  
 Tbn. 2 *pp* *ff*  
 Bs. Tbn. *pp* *ff*  
 Tuba *pp* *ff*  
 Timp. *pp* *ff*  
 Perc. 1 Xylophone hard wood mallets *ff*  
 Perc. 2 Temple Blocks hard rubber mallets *ff*  
 Perc. 3 Sus. Cym. med. yarn mallets *ff* choke *ff*  
 Fl. Solo *ff*  
 Vln. I *pp* *ff*  
 Vln. II *pp* *ff*  
 Vla. *pp* *ff*  
 Vc. *pp* *ff*  
 Cb. *pp* *ff*



Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 B♭ Cl. 1  
 B♭ Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 C Tpt. 1  
 C Tpt. 2  
 C Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 Bs. Tbn.  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Fl. Solo  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Musical score for orchestra and solo instruments, measures 238-244. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in B♭ 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets in C 1-3, Trombones 1 and 2, Bass Trombone, Tuba, Timpani, Percussion 1-3, Flute Solo, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *ff*, *fp*, *f*, and *p*, and includes performance instructions like *pizz.* and *heavy felt beater*. The measures are numbered 238 through 244 at the bottom.

# CURRICULUM VITAE

## JABEZ SAMUEL SHAO CO

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### EDUCATION

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2015–2018	<b>Florida State University</b> Doctor of Music, Composition ( <i>expected</i> )	Tallahassee, FL
2013–2015	<b>University of Louisville</b> Master of Music, Composition	Louisville, KY
2008–2012	<b>Ohio Wesleyan University</b> Bachelor of Music, Music Education P–12, <i>magna cum laude</i> Certification: Ohio Four Year Resident Educator License	Delaware, OH

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### PRINCIPAL TEACHERS

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**Composition:** Steve Rouse, Jennifer Jolley, Clint Needham, Jason Bahr  
**Flute:** Kathy Karr, Nancy Gamso, Randy Hester, Sir Eric Barcelo, Jamie Miller  
**Conducting:** Kimcherie Lloyd, Michael Malone, Richard Edwards  
**Theory:** Rebecca Jemian, Jason Bahr  
**Additional composition lessons and masterclasses:** David Felder, Bent Sørensen, Agata Zubel, Daniel Asia, Joel Hoffman, John Allemeier, Djuro Zivkovic, Stacy Garrop, Dan Visconti, Brett Dean, Claude Baker, Sean Beeson, Christopher Theofanidis, Joseph Schwantner

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### SELECTED AWARDS & RECOGNITIONS

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2015–2018	Graduate Teaching Assistantship, Florida State University
2015	Graduate Dean's Citation, University of Louisville
2015	Finalist, ASCAP Morton Gould Young Composer Awards
2014	Honorable Mention, University of Miami: The Other Competition
2013–2015	Music Theory Graduate Teaching Assistantship, University of Louisville
2012	International Sterling Achievement Award, Mu Phi Epsilon
2012	Slocum Prize in Music, Ohio Wesleyan University
2011	First Prize, Mu Phi Epsilon Composition Contest

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### PROFESSIONAL AFFILIATIONS

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American Composers Forum (ACF)  
Broadcast Music, Inc. (BMI)  
Pi Kappa Lambda (ΠΚΛ)  
Mu Phi Epsilon (ΜΦΕ)  
The National Association for Music Education (NAfME)

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### SELECTED WORKS

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**ADARNA** (2015) for flute and orchestra – 15:30  
**Four Corners** (2014) for violin, viola, cello, and dance – 7:00  
**SUPERbolt** (2014) for flute, bass clarinet, violin, and piano – 7:00  
**JetStream** (2014) for flute and 2-channel electronics – 9:00  
**Cirque** (2014) for orchestra – 1:30  
**Instilling Hope** (2013) for woodwind quintet – 8:00  
**the Jabberwock** (2013) for mezzo-soprano, flute, viola, bass, and harp – 8:00  
**O Gracious Light** (2013) for SSAATTBB a capella choir – 6:00  
**érotès** (2012) for solo viola – 4:00