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Joan

Sarah Bauerle

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Joan

by

Sarah Bauerle

Thesis

Submitted to the Department of Music and Dance

Eastern Michigan University

in partial fulfillment of the requirements

for the degree of

MASTER OF MUSIC

in

Music Composition

Thesis Committee:

Geoffrey Stanton, D.M.A, Chair

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Abstract

Joan is an original, programmatic piece for orchestra, with an approximate running time of eight minutes. It is inspired by the life of Joan of Arc, the French heroine at the end of the Hundred Years' War. Themes evoking major characters are presented as the piece unfolds. Along with original material, melodies from several folksongs are used in the themes representing Joan and the English. The English "Agincourt Carol" dates to the Hundred Years' War. Joan's themes, "Bring a Torch, Jeanette, Isabella" and "He is Born," are both familiar French carols. In addition to these two themes, the piece begins with a solo offstage horn (God), which is then joined by the brass section in a triumphant clarion call. Thematic material changes and interacts throughout the piece, leading toward an inevitable (and yet surprising) conclusion.

Sarah Bauerle

Joan

for Orchestra

INSTRUMENTATION

3 Flutes

 Piccolo (Fl. 3)

3 Oboes

 English Horn (Ob. 3)

3 B^b Clarinets

3 Bassoons

4 Horns in F

3 C Trumpets

3 Trombones

Tuba

Timpani

Percussion (3 players)

 Bass Drum

 Chimes (Tubular Bells)

 Crash Cymbals

 Suspended Cymbal (Medium)

 Woodblock

 Floor Tom

 Tambourine

 Snare Drum

Violins I

Violins II

Violas

Cellos

Basses

Transposed Score
Duration: ca. 8 min.

Program Notes

Joan is an original, programmatic piece for orchestra, inspired by the life of Joan of Arc, the French heroine at the end of the Hundred Years' War. Themes evoking major characters are presented as the piece unfolds.

The piece begins with a theme representing God, played by a solo offstage horn. The other brass players join in, before the action settles down to Earth. Joan's theme is introduced as a sprightly village dance, led by solo violin. Her motif is a melding of two French folksongs, "Il est né, le divin Enfant" ("He is Born, the Holy Child") and "Un flambeau, Jeannette, Isabelle" ("Bring a Torch, Jeanette, Isabella"). Coincidentally, Joan was nicknamed Jeanette, and her mother's name was Isabella. Before long, the brass breaks in once again, calling Joan to her divine mission. The English theme lumbers onto the scene like an inexorably advancing juggernaut. Their melody is based on the "Agincourt Carol," a song composed to commemorate the English victory at the battle of Agincourt, which occurred a few years after Joan was born. The themes for Joan and the English interact, scattering into a flurry of percussion and a dissolving of both themes into battling fragments. In the end, Joan is overpowered after a fierce struggle. A low rumble begins in the strings, as the flames lick at the edges of the woodpile and begin to grow. Joan lets out one last keening wail, as the English theme breaks apart in frenetic, mocking celebration of her demise.

In history, Joan's story ends there. But perhaps, if it were possible to see beyond, the story might end a bit differently. God's theme emphatically interrupts one last time. The flames are choked out as the entire orchestra comes together, finally coming to rest on a shimmering, rippling chord. As the piece ends, the 1st horn plays God's opening fifth motif one last time, and Joan's solo violin responds with an echoing fourth, rising up to meet the orchestra's last "Amen."

Joan

Sarah Bauerle

1 Freely (♩ = c. 120) senza misura 2 A

Piccolo

Flute 1

Flute 2, 3

Oboe 1, 2

Oboe 3

Clarinet in B♭ 1, 2

Clarinet in B♭ 3

Bassoon 1, 2

Bassoon 3

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1, 2

Trumpet in C 3

Trombone 1, 2

Trombone 3

Tuba

Timpani

Percussion

Chimes

B. Dr.

Solo Violin

Violin I

Violin II

Viola

Cello

Contrabass

1. solo, offstage 2. rit. a tempo

mf *f* *sub. mp* *f* *ff* *mp*

mf *mp* *p* *mp*

Freely (♩ = c. 120) senza misura 2 A

B

Fl. 1
Fl. 2, 3
Ob. 1, 2
Ob. 3
B♭ Cl. 1, 2
B♭ Cl. 3
Bsn. 1, 2
Bsn. 3
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
Tbn. 3
Tuba
Timp.
Perc.
Perc.
Vin. I
Vin. II
Vla.
Vc.
Cb.

3. solo, onstage
a tempo
mp
mf
rit.
f
a tempo
1. solo, offstage
a2
f
1. muted
f
remove mute
mf
p

a tempo
let ring
mp
rit.
a tempo
mf
f
roll throughout
mp
ppp
pp
mp
mf
p

C Moderato (♩ = c. 88)

Fl. 1, 2, 3: *mf*

Ob. 1, 2, 3: *mf*

Bsn. 1, 2, 3: *mp*

Hn. 1, 2, 3, 4: *ff*, *sub. mp*, *mf*, *ff*

C Tpt. 1, 2, 3: *ff*, *mf*, *ff*

Tbn. 1, 2, 3: *ff*, *mf*, *ff*

Tuba: *ff*

Timp.: *ff*

Perc.: *ff*, *Cym.*, *Susp. Cym.*

Vln. I, II: *mf*, *pp*, *mp*, *pp*

Vla.: *mf*, *p*, *mf*

Vc.: *mf*, *p*, *mf*

Cb.: *mf*, *p*, *f*, *pp*, *p*

C Moderato (♩ = c. 88)

13 D

Fl. 1 *p* *f* *f* *mf*

Fl. 2 3. Take Picc. *p* *f* *p* *f* *mf*

Ob. 1, 2 *p* *p* *f* *f*

Ob. 3 Take E.H. *mp* E.H.

B♭ Cl. 1, 2 *mp* *mf* *p*

B♭ Cl. 3 *f*

Bsn. 1, 2

Bsn. 3

Hr. 1, 2 1. horn return to stage *niente*

Hr. 3, 4 *niente*

C Tpt. 1, 2 *niente*

C Tpt. 3 *niente*

Tbn. 1, 2 *niente*

Tbn. 3 *niente*

Tuba *niente*

Timp. *niente*

Perc. Floor Tom *ff* *mp* *mf*

Perc. Woodblock *mp*

Vln. I 13 *mp* *p* *mf* Div. *mf* *f*

Vln. II *p* *mp* *mp* *mp*

Vla. *p* *mp*

Vc. *pp* *mp* *pp* *mp*

Cb. *p* *f*

7

20 Picc. *p* *pp*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1, 2 *f* *p*

E. Hn. *mp* *mp*

B♭ Cl. 1, 2 *mp*

B♭ Cl. 3 *mp* *mp*

Bsn. 1, 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tuba

20 Timp.

Perc. *p* *mp*

Perc. Tamb. *mp* *p* *mp*

Vln. I *mf* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *p* *mf*

Cb. *mp* *p* *mf*

A little faster (♩ = c. 120)

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *mp* *f* *ff*

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

E. Hn. *f* *ff* Take Oboe

B♭ Cl. 1, 2 *mf* *p* *f*

B♭ Cl. 3 *mf* *mp* *f*

Bsn. 1, 2 *pp* *f*

Bsn. 3 *pp* *f*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2 *mf* *f*

Tbn. 3 *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Perc. *mf* *f*

Perc. *mf* Susp. Cym. *f*

Vln. I *mp* *f* *ff* A little faster (♩ = c. 120)

Vln. II *cresc.* *ff*

Vla. *cresc.* *mf*

Vc. *f* *ff*

Cb. *f* *ff* arco

This page of a musical score contains the following parts and markings:

- Picc.**: Piccolo part, starting with a *mf* dynamic.
- Fl. 1, 2**: Flute parts, with *sub. mf* and *mf* dynamics.
- Ob. 1, 2, 3**: Oboe parts, with *p* and *mf* dynamics.
- B. Cl. 1, 2, 3**: Bass Clarinet parts, with *mp* and *mf* dynamics.
- Bsn. 1, 2, 3**: Bassoon parts.
- Hn. 1, 2, 3, 4**: Horn parts, with a *1. solo* marking and *mf* dynamic.
- C Tpt. 1, 2, 3**: Trumpet parts, with a *1. solo* marking and *f* dynamic.
- Tbn. 1, 2, 3**: Trombone parts, with *mf* dynamics.
- Tuba**: Tuba part, with *mf* dynamics.
- Timp.**: Timpani part.
- Perc.**: Percussion parts, with *mf* dynamics.
- Vin. I, II**: Violin parts, with *ff* and *f* dynamics.
- Vla.**: Viola part, with *ff* and *f* dynamics.
- Vc.**: Violoncello part, with *f* dynamic.
- Cb.**: Contrabass part, with *pizz.* and *f* dynamics.

38

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2 *f*

Ob. 3 *f*

B♭ Cl. 1, 2 *ff*

B♭ Cl. 3 *ff*

Bsn. 1, 2 *mf*

Bsn. 3 *mf*

Hr. 1, 2 *f*

Hr. 3, 4

C Tpt. 1, 2 *mf*

C Tpt. 3

Tbn. 1, 2 *mf* *f* *mp* *a2*

Tbn. 3 *mp*

Tuba *mf*

Timp. *f*

Perc. *mf* Snare Drum (snares off) *f*

Perc. Tambourine *f*

Solo Vln. *f*

Vln. I *ff* *pizz.* *mf*

Vln. II *ff* *pizz.* *mf*

Vla. *ff* *pizz.* *mf*

Vcl. *ff* *pizz.* *mf*

Cb. *ff* *pizz.* *mf*

F (♩=♩)

45

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2

Ob. 3

B^b Cl. 1, 2 *1. solo* *mf*

B^b Cl. 3

Bsn. 1, 2

Bsn. 3

Hn. 1, 2 *a2* *mf* *Div.*

Hn. 3, 4 *mf* *Div.*

C Tpt. 1, 2 *1. solo* *f*

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp. 45

Perc. *f*

Perc.

Solo Vln. *ff*

Vln. I *arco*

Vln. II *arco*

Vla. *arco* *f* *mf* *V*

Vcl. *arco* *f* *mf* *V*

Cb. *arco* *mf* *V*

56

Picc. *f*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1, 2 *mf*

Ob. 3 *mf*

B♭ Cl. 1, 2 *f* *a2* *mf*

B♭ Cl. 3 *f*

Bsn. 1, 2 *mf*

Bsn. 3 *mf*

Hn. 1, 2 *mf* *Unis.* *f* *mf*

Hn. 3, 4 *f* *mf*

C Tpt. 1, 2 *f* *a2* *mf*

C Tpt. 3 *f*

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Tuba

Timp. 56

Perc. *mp*

Perc. *mf*

Solo Vln. 56 *f* *mf*

Vln. I *f* *mf*

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

Vla. *f* *mf*

Vcl. *f* *mf* *p*

Cb. *f* *mf* *p*

66 Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2 *mf* *mp* *f*

Ob. 3 *mp* *f*

B♭ Cl. 1, 2 *f* *f*

B♭ Cl. 3

Bsn. 1, 2 *mp*

Bsn. 3 *mp*

Hr. 1, 2 *f* 1. solo

Hr. 3, 4

C Tpt. 1, 2 *f*

C Tpt. 3 *f*

Tbn. 1, 2

Tbn. 3

Tuba

66 Timp. *mp*

Perc. *mf* *f*

Perc. *mf* *f*

66 Solo Vln. *f* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f* *ff*

Cb. *f* pizz.

Detailed description: This is a page of a musical score for orchestra, measures 66-75. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1, 2, and 3, Bass Clarinets 1, 2, and 3, Bassoons 1, 2, and 3, and Horns 1, 2, 3, and 4. The brass section includes Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The percussion section includes Timpani and various Percussion instruments. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo). There are also performance markings like *pizz.* (pizzicato) and *1. solo* for the Horns. The music is characterized by strong rhythmic patterns and dynamic contrasts.

76

Picc. *f* *mp*

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

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

Ob. 1, 2

Ob. 3

B♭ Cl. 1, 2 *mp*

B♭ Cl. 3 *mp*

Bsn. 1, 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tuba

76

Timp.

Perc.

Perc.

76

Solo Vln.

Vln. I *sfz* *f* *mp* *f*

Vln. II *sfz* *f* *mp* *f*

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

Vcl. *ff* *f* *pizz.* *f*

Cb. *f*

87

G

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ob. 3

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1, 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

ff

pp

arco

pp

96 Picc. *mp*

Fl. 1 *mf*

Fl. 2, 3 *mf*

Ob. 1, 2

Ob. 3 *mf*

B♭ Cl. 1, 2 *mf*

B♭ Cl. 3 *f*

Bsn. 1, 2 *mp*

Bsn. 3

Hn. 1, 2 *f*

Hn. 3, 4 *ff*

C Tpt. 1, 2 *f*

C Tpt. 3 *mf*

Tbn. 1, 2 *ff*

Tbn. 3 *f*

Tuba *mf* *f* *mf* *f*

Timp.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score, page 18, covers measures 105 through 110. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, and Bassoons 1 and 2. The brass section includes Horns 1, 2, 3, and 4, Trumpets in C 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The percussion section includes Timpans, Percussion, and a specific part for Bass Drum (B. Dr.). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). Dynamics are indicated throughout, with *mp* (mezzo-piano) appearing in the woodwinds and *mf* (mezzo-forte) in the brass and strings. The score features various musical notations such as slurs, accents, and dynamic markings.

115 **H** *mp* Take Fl.

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1, 2

Ob. 3

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1, 2

Bsn. 3

Hr. 1, 2 *pp*

Hr. 3, 4 *pp* *mp*

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2 *pp* *mp*

Tbn. 3 *pp* *mp*

Tuba *pp* *mp*

Timp. *pp* *p* *mp*
Floor Tom

Perc. *p mp* *mf*

Perc.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

126

Fl. 1, 2, 3 *mf*

Ob. 1, 2 *mf* *ff*

Ob. 3 *mf* *ff*

B♭ Cl. 1, 2 *mf* *f*

B♭ Cl. 3 *mf* *f*

Bsn. 1, 2 *mf* *mf*

Bsn. 3 *mf* *mf*

Hr. 1, 2 *mf* *p* *f* *mp*

Hr. 3, 4 *mf* *p* *f* *mp*

C Tpt. 1, 2 *mf* *f* *ff*

C Tpt. 3 *mf* *f* *ff*

Tbn. 1, 2 *mf* *mp*

Tbn. 3 *mf* *mp*

Tuba *mf* *f* *mf*

Timp. *f* *Top G to F*

Perc. *f* Snare Drum (snare off)

Perc. *f* Crash Cym. *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

139

Fl. 1, 2, 3 *f* 3. Take Picc.

Ob. 1, 2 *f*

Ob. 3 *f*

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1, 2

Bsn. 3

Hr. 1, 2 *mf*

Hr. 3, 4 *mf*

C Tpt. 1, 2 *mf*

C Tpt. 3 *mf*

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc. *f* arco

Cb. *f* arco

f

Detailed description: This page of a musical score contains measures 139 through 148. The score is arranged in systems for various instruments. The woodwind section includes Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Bass Clarinets (B♭ Cl. 1, 2, 3), Bassoons (Bsn. 1, 2, 3), Horns (Hr. 1, 2, 3, 4), Trumpets (C Tpt. 1, 2, 3), and Trombones (Tbn. 1, 2, 3, Tuba). The percussion section includes Timpani (Timp.) and two Percussion parts (Perc.). The string section includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A '3. Take Picc.' instruction is present for the flutes. The string parts for Vc. and Cb. include 'arco' markings. The page number '21' is located in the top right corner.

1 Slower ($\text{♩} = c. 112$)

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1, 2 *mf*

Ob. 3 *mf* Take E.H. *f*

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1, 2 *f*

Bsn. 3 *f*

Hr. 1, 2 *molto rit.* *f*

Hr. 3, 4 *f*

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2 *sub. p*

Tbn. 3 *sub. p*

Tuba *p*

149 Timp. *f*

Perc.

Perc. B. Dr. *f* *ff* *f*

149 Vln. I *mf* Slower ($\text{♩} = c. 112$)

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *f*

162

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1, 2 *f* *mf*

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1, 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tuba

162

Timp.

Perc.

Perc.

162

Vin. I *f* *f*

Vin. II *f* *f*

Vla. *f* *mf*

Vcl. *mf*

Ch. *mf*

173

Picc. *mf*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2 *f*

E. Hn. *f*

B♭ Cl. 1, 2 *mf*

B♭ Cl. 3 *mf*

Bsn. 1, 2 *f*

Bsn. 3 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tuba

173

Timp. *mf* *f*

Perc. *mp* *mf* *f* Woodblock

Perc. *mp* *f*

Vin. I *f*

Vin. II *f*

Vla. *f*

Vcl. *f*

Ch. *f*

Picc. *J83*

Fl. 1

Fl. 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1, 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp. *J83*

Perc. *J83*

Perc. *J83*

Vin. I *J83*

Vin. II *J83*

Vla.

Vc.

Cb. *J83*

This page of a musical score, numbered 26, contains the following parts and markings:

- Picc.**: Piccolo part, starting at measure 191 with a dynamic of *f*.
- Fl. 1, 2**: Flute parts, with dynamics *f*, *mf*, and *f*.
- Ob. 1, 2**: Oboe parts, with dynamics *mf* and *f*.
- E. Hn.**: English Horn part, with a "Take Ob." instruction.
- B♭ Cl. 1, 2**: Bass Clarinet parts, with a dynamic of *ff*.
- B♭ Cl. 3**: Bass Clarinet part, with a dynamic of *ff*.
- Bsn. 1, 2**: Bassoon parts, with a dynamic of *ff*.
- Bsn. 3**: Bassoon part.
- Hn. 1, 2**: Horn parts, with a dynamic of *ff*.
- Hn. 3, 4**: Horn parts.
- C Tpt. 1, 2**: Cornet parts.
- C Tpt. 3**: Cornet part.
- Tbn. 1, 2**: Trombone parts.
- Tbn. 3**: Trombone part.
- Tuba**: Tuba part.
- Timp.**: Timpani part, with a dynamic of *ff*.
- Perc.**: Percussion parts, including Snare Dr. and Cym. (Cymbal), with a dynamic of *ff*.
- Vln. I, II**: Violin parts, with a dynamic of *ff*.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- Cb.**: Contrabasso part.

The score includes various musical notations such as dynamics (*f*, *mf*, *ff*, *p*), articulation marks, and performance instructions like "Take Ob.". A rehearsal mark "1" is present above the Piccolo staff at measure 191.

This page of a musical score, numbered 27, covers measures 199 to 208. The score is for a full orchestra and is written in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting in measure 199 with a triplet of eighth notes.
- Fl. 1, 2**: Flutes, playing a melodic line starting in measure 200.
- Ob. 1, 2, 3**: Oboes, playing a melodic line starting in measure 200.
- B. Cl. 1, 2, 3**: Bass Clarinets, mostly silent.
- Bsn. 1, 2, 3**: Bassoons, playing a rhythmic accompaniment.
- Hn. 1, 2, 3, 4**: Horns, playing a melodic line starting in measure 200.
- C Tpt. 1, 2, 3**: Trumpets, playing a melodic line starting in measure 200.
- Tbn. 1, 2, 3**: Trombones, playing a melodic line starting in measure 200.
- Tuba**: Playing a melodic line starting in measure 200.
- Timp.**: Timpani, playing a rhythmic pattern with a dynamic marking of *f* and a pitch change from *D* to *D^b* in measure 205.
- Perc.**: Percussion, playing a rhythmic pattern.
- Vln. I, II**: Violins, playing a melodic line starting in measure 200.
- Vla.**: Viola, playing a melodic line starting in measure 200.
- Vc.**: Violoncello, playing a melodic line starting in measure 200.
- Cb.**: Contrabass, playing a melodic line starting in measure 200.

Dynamic markings include *f* (forte) and *f³* (triple forte). Performance instructions include *arco* and *arco* with a downward-pointing *V* symbol.

213 *molto rit.* *a tempo*

Picc. *f* *cresc.* *ff*

Fl. 1 *f* *cresc.* *ff*

Fl. 2 *f* *cresc.* *ff*

Ob. 1, 2 *f* *cresc.* *ff*

Ob. 3 *f* *cresc.* *ff*

B♭ Cl. 1, 2 *f* *cresc.* *ff*

B♭ Cl. 3 *f* *cresc.* *ff*

Bsn. 1, 2 *f* *cresc.* *ff*

Bsn. 3 *f* *cresc.* *ff*

Hr. 1, 2 *f* *cresc.* *ff*

Hr. 3, 4 *f* *cresc.* *ff*

C Tpt. 1, 2 *f* *cresc.* *ff*

C Tpt. 3 *f* *cresc.* *ff*

Tbn. 1, 2 *f* *cresc.* *ff*

Tbn. 3 *f* *cresc.* *ff*

Tuba *f* *cresc.* *ff*

Timp. *mf* *cresc.* *ff*

Perc.

Perc. *B. Dr.* *mf* *cresc.* *ff*

Vln. I *f* *cresc.* *ff*

Vln. II *f* *cresc.* *ff*

Vla. *f* *cresc.* *ff*

Vcl. *f* *cresc.* *ff*

Cb. *f* *cresc.* *ff*

K **Faster** (♩ = c. 144)

The score is for a section of a symphony, marked 'Faster' with a tempo of approximately 144 beats per minute. It features a variety of instruments with complex rhythmic patterns and dynamic markings. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello/Double Bass) play intricate passages, often with triplets and slurs. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support and rhythmic drive. The percussion section includes Cymbals, Suspended Cymbal, and Bass Drum, contributing to the overall texture and dynamics. The score is divided into two systems, with the second system starting at measure 231. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score includes various dynamic markings such as *ff*, *f*, *mf*, *mp*, *fz*, *sfz*, *sub. mp*, *cresc.*, and *p*. There are also performance instructions like 'G to F' for the Timpani and 'Div.' for the strings.

K **Faster** (♩ = c. 144)

K **Faster** (♩ = c. 144)

238

Picc. *f* *ff*

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

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

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

Ob. 3

B♭ Cl. 1, 2 *f* *ff* *mp*

B♭ Cl. 3

Bsn. 1, 2 *f* *ff* *mp*

Bsn. 3 *f* *mf*

238

Hr. 1, 2 *f*

Hr. 3, 4

C Tpt. 1, 2 *mf* *f*

C Tpt. 3 *mf* *f*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Tuba

238

Timp. *f*

Perc. *mf* *f* *mf* *f*

Share Dr.

238

Solo Vln. *ff* *mp* *ff*

Vln. I *ff* *mp* *ff*

Vln. II *ff* *mp* *ff*

Vla. *Div.*

Vcl. *Div.*

Cb. *f* *gliss.* *mp*

244

Picc. *f*

Fl. 1

Fl. 2

Ob. 1, 2 *f* *f* *mf*

Ob. 3 *f*

B♭ Cl. 1, 2 *f* *mf*

B♭ Cl. 3 *f* *ff*

Bsn. 1, 2 *f* *ff*

Bsn. 3 *f* *ff*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1, 2 *f* *mf*

C Tpt. 3 *f* *mf*

Tbn. 1, 2

Tbn. 3 *f* *ff*

Tuba *f*

244

Timp.

Perc.

Perc.

244

Solo Vln.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vcl. *p* *ff*

Cb.

This page of a musical score, numbered 32, covers measures 249 to 253. The score is for a full orchestra and strings. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into several systems of staves:

- Flutes (Fl. 1, 2):** Both parts play a melodic line starting in measure 249. Dynamics range from *f* to *mf*.
- Oboes (Ob. 1, 2, 3):** Ob. 1 and 2 play a melodic line, while Ob. 3 has rests. Dynamics range from *f* to *mf*.
- Clarinets (B. Cl. 1, 2, 3):** All three parts play a melodic line. Dynamics range from *f* to *mf*.
- Bassoons (Bsn. 1, 2, 3):** All three parts play a melodic line. Dynamics range from *f* to *mf*.
- Horns (Hn. 1, 2, 3, 4):** All four parts play a melodic line. Dynamics range from *f* to *mf*.
- Trumpets (C Tpt. 1, 2, 3):** All three parts play a melodic line. Dynamics range from *f* to *mp*.
- Trombones (Tbn. 1, 2, 3):** All three parts play a melodic line. Dynamics range from *f* to *mp*.
- Tuba:** Plays a melodic line. Dynamics range from *f* to *mp*.
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes. Dynamics range from *f* to *mp*.
- Percussion (Perc.):** Plays a rhythmic pattern of eighth notes. Dynamics range from *f* to *mp*.
- Strings (Solo Vln., Vln. I, Vln. II, Vla., Vcl., Cb.):** All string parts play a melodic line. Dynamics range from *f* to *mf*. The Cello part includes the marking "Unis."

The score features various musical notations including slurs, accents, and dynamic markings. The overall texture is dense and melodic.

This page of a musical score, numbered 33, covers measures 253 to 256. The score is written for a large orchestra and a solo violin. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting in measure 253 with a melodic line.
- Fl. 1, 2**: First and second flutes, playing a similar melodic line to the piccolo.
- Ob. 1, 2, 3**: Oboes, with the first two playing a melodic line and the third playing a supporting part.
- B. Cl. 1, 2, 3**: Bass clarinets, playing a melodic line.
- Bsn. 1, 2, 3**: Bassoons, playing a melodic line.
- Hn. 1, 2, 3, 4**: Horns, playing a melodic line.
- C Tpt. 1, 2, 3**: Cornets, playing a melodic line.
- Tbn. 1, 2, 3**: Trombones, playing a melodic line.
- Tuba**: Playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc.**: Percussion, playing a rhythmic pattern.
- Solo Vln.**: Solo violin, playing a melodic line.
- Vln. I, II**: Violins, playing a melodic line.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Cb.**: Contrabasso, playing a melodic line.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *en* (enough), and *do* (do). The score includes various musical notations such as slurs, accents, and articulation marks. The solo violin part features a *fff* (fortissimo) dynamic marking in measure 256.

1. Take Fl.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *ff*

Ob. 3 *ff*

B♭ Cl. 1, 2 *ff*

B♭ Cl. 3 *ff*

Bsn. 1, 2 *ff*

Bsn. 3 *ff*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1, 2 *f*

C Tpt. 3 *f*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Tuba *ff*

Timp. *ff*

Perc. Chimes *f*

Perc. Crash Cym. *ff*

Solo Vln. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

279

Fl. 1

Fl. 2, 3

Ob. 1, 2

Ob. 3

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1, 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc.

Perc. B. Dr.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rit.

pp

p

ppp

mf

1. solo

f

molto rit.

let fade

ppp

p

mp

mf

ppp

pizz.

p

mp

mf

ppp

mf

p

Violin I

Joan

1

Sarah Bauerle

Freely (♩ = c. 120)
senza misura **A** *rit.* **B** *a tempo* *rit.* *a tempo*

1 2 3 4 6 11 15 20 25 28 30

ppp *pp* *mp* *mf* *p* *mf* *p* *mp* *pp* *p* *mf* *sim. 3* *Div.* *mp* *f* *p* *cresc.* *ff*

E **A little faster** (♩ = c. 120)

31 **2** Unis. **f** **2**

36

40 **F** ($\text{♩}=\text{♩}$) **ff** **pizz.** **mf**

44 **3** arco

51

56 **f**

61 **2** **mf** **2** **f**

68

73 3

sfz

79 3

f *mp*

86 G

f

91

pp

96 Tuba

mp

114 H

mf

121

f

127

f

132 *ff*

Musical staff 132-138: Treble clef, key signature of one flat. Measure 132 has a fermata with a '2' above it. Measures 133-138 contain a melodic line with various notes and rests. Measure 138 has a fermata with a '2' above it. The dynamic marking *ff* is placed below the staff.

139

Musical staff 139-142: Treble clef, key signature of one flat. Measures 139-142 contain a melodic line with various notes and rests.

143 *I* **Slower** (♩ = c. 112) **Timpani**

Musical staff 143-155: Treble clef, key signature of one flat. Measure 143 has a fermata with a '9' above it. Measure 144 has a fermata with a '9' above it. Measure 145 has a fermata with a '9' above it. Measure 146 has a fermata with a '9' above it. Measure 147 has a fermata with a '9' above it. Measure 148 has a fermata with a '9' above it. Measure 149 has a fermata with a '9' above it. Measure 150 has a fermata with a '9' above it. Measure 151 has a fermata with a '9' above it. Measure 152 has a fermata with a '9' above it. Measure 153 has a fermata with a '9' above it. Measure 154 has a fermata with a '9' above it. Measure 155 has a fermata with a '9' above it. The dynamic marking *I* is in a box. The tempo marking **Slower** (♩ = c. 112) is above the staff. The instrument marking **Timpani** is in a box. The dynamic marking *mf* is below the staff.

156 *mf*

Musical staff 156-161: Bass clef, key signature of one flat. Measure 156 has a fermata with a '-' above it. Measure 157 has a fermata with a '-' above it. Measure 158 has a fermata with a '-' above it. Measure 159 has a fermata with a '-' above it. Measure 160 has a fermata with a '-' above it. Measure 161 has a fermata with a '-' above it. The dynamic marking *mf* is below the staff.

162 *f*

Musical staff 162-166: Treble clef, key signature of one flat. Measures 162-166 contain a melodic line with various notes and rests. The dynamic marking *f* is below the staff.

167 *f*

Musical staff 167-171: Treble clef, key signature of one flat. Measures 167-171 contain a melodic line with various notes and rests. The dynamic marking *f* is below the staff.

172 *f*

Musical staff 172-176: Treble clef, key signature of one flat. Measure 172 has a fermata with a '2' above it. Measure 173 has a fermata with a '2' above it. Measure 174 has a fermata with a '2' above it. Measure 175 has a fermata with a '2' above it. Measure 176 has a fermata with a '2' above it. The dynamic marking *f* is below the staff.

179 *f* V

Musical staff 179-184: Treble clef, key signature of one sharp (F#). Measure 179 starts with a fermata over a quarter rest, followed by a quarter note F#4, a half note G4, and a quarter note A4. Measure 180 has a half note B4, a quarter note C5, and a quarter note D5. Measure 181 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 182 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 183 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 184 has a quarter note G6, a quarter note A6, and a quarter note B6. The staff ends with a fermata over a quarter rest. The dynamic *f* is written below the first measure. A 'V' symbol is above the first measure.

185

Musical staff 185-191: Treble clef, key signature of one sharp (F#). Measure 185 has a quarter note F#4, a quarter note G4, and a quarter note A4. Measure 186 has a quarter note B4, a quarter note C5, and a quarter note D5. Measure 187 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 188 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 189 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 190 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 191 has a quarter note C7, a quarter note B6, and a quarter note A6. The staff ends with a fermata over a quarter rest.

192 J 6 *f*

Musical staff 192-202: Treble clef, key signature of one sharp (F#). Measure 192 has a quarter note F#4, a quarter note G4, and a quarter note A4. Measure 193 has a quarter note B4, a quarter note C5, and a quarter note D5. Measure 194 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 195 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 196 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 197 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 198 has a quarter note C7, a quarter note B6, and a quarter note A6. Measure 199 has a quarter note G6, a quarter note F#6, and a quarter note E6. Measure 200 has a quarter note D6, a quarter note C6, and a quarter note B5. Measure 201 has a quarter note A5, a quarter note G5, and a quarter note F#5. Measure 202 has a quarter note E5, a quarter note D5, and a quarter note C5. The staff ends with a fermata over a quarter rest. The dynamic *f* is written below the last measure. A box containing 'J' is above measure 196, and a box containing '6' is above measure 197.

203

Musical staff 203-209: Treble clef, key signature of two flats (Bb, Eb). Measure 203 has a quarter note Bb4, a quarter note C5, and a quarter note D5. Measure 204 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 205 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 206 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 207 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 208 has a quarter note C7, a quarter note B6, and a quarter note A6. Measure 209 has a quarter note G6, a quarter note F#6, and a quarter note E6. The staff ends with a fermata over a quarter rest.

210 *f* *molto rit.* *a tempo* *cresc.*

Musical staff 210-218: Treble clef, key signature of two flats (Bb, Eb). Measure 210 has a quarter note Bb4, a quarter note C5, and a quarter note D5. Measure 211 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 212 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 213 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 214 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 215 has a quarter note C7, a quarter note B6, and a quarter note A6. Measure 216 has a quarter note G6, a quarter note F#6, and a quarter note E6. Measure 217 has a quarter note D6, a quarter note C6, and a quarter note B5. Measure 218 has a quarter note A5, a quarter note G5, and a quarter note F#5. The staff ends with a fermata over a quarter rest. The dynamic *f* is written below measure 210. The tempo markings *molto rit.*, *a tempo*, and *cresc.* are written above measures 212, 214, and 216 respectively. A box containing '3' is above measure 211.

219 2

Musical staff 219-227: Treble clef, key signature of two flats (Bb, Eb). Measure 219 has a quarter note Bb4, a quarter note C5, and a quarter note D5. Measure 220 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 221 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 222 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 223 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 224 has a quarter note C7, a quarter note B6, and a quarter note A6. Measure 225 has a quarter note G6, a quarter note F#6, and a quarter note E6. Measure 226 has a quarter note D6, a quarter note C6, and a quarter note B5. Measure 227 has a quarter note A5, a quarter note G5, and a quarter note F#5. The staff ends with a fermata over a quarter rest. A box containing '2' is above measure 224.

228 *ff* K **Faster** (♩ = c. 144)

Musical staff 228-234: Treble clef, key signature of two flats (Bb, Eb). Measure 228 has a quarter note Bb4, a quarter note C5, and a quarter note D5. Measure 229 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 230 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 231 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 232 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 233 has a quarter note C7, a quarter note B6, and a quarter note A6. Measure 234 has a quarter note G6, a quarter note F#6, and a quarter note E6. The staff ends with a fermata over a quarter rest. The dynamic *ff* is written below measure 228. A box containing 'K' is above measure 232, followed by the text 'Faster (♩ = c. 144)'. The time signature changes from 3/4 to 4/4 between measures 232 and 233.

232

mf *f*

237

ff

240

mp

244

f

247

ff

250

253

256

258 *ff*

261

264

267

270 *poco rall.*

M **Freely** (♩=♩)
a tempo

274 *sub. pp* *mf*

281 *mp* *mf* *p* *mp*

288 *molto rit.* *mf* *ppp*