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POLIN

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STURDIVANT ADAMS

POLIN
for orchestra

1st place, 2018 Royal Northern Sinfonia Young Composers' Competition, United Kingdom

1st place, 2017 Oxford Philharmonic Orchestra Composition Competition, United Kingdom

Instrumentation

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in Bb

Trumpet 2 in Bb

Timpani

Percussion (2 players)

1. Sus. cymb., Snare Drum, Bass drum

2. Tubular bells, Vibraphone, Tam-tam

Harp

Strings (min. 6-4-4-4-2)

Score in C

Duration: 10 minutes

Composer's Note

POLIN (pronounced po-lin) is an expression of the story of the Polish Jews as powerfully conveyed by Warsaw's POLIN Museum of the History of the Polish Jews. The movement starts as the story of the Polish Jews starts, surrounded by the magic of pure nature one thousand years ago. Through this lens, a mythical descent from the heavens of a slip of paper urging Jews to find home in Poland is interpreted through a prolonged descent from the upper reaches of the orchestra to its lowest depths. As the piece progresses, it is both a celebration of the early, intricate development of this culture, as well as a shadow of the terrible suffering its people were to endure. The Polin melody is the central guiding element of the piece, embodied most directly through a solo oboe near the beginning of the piece. A second "faith" motif is introduced, which reaches up toward the sky, emphasizing the centrality of God and faith in Polish Jewish life. After the violent climax, the Polin melody is heard once more in a solo oboe, but this time, unable to form completely, it remains caught on one note, jumping to the end of the phrase. In the final moments, the oboe's song is joined by three solo violins, seeking a path upwards in - and through - the darkness. There is a pulse, a glow, at the end, signaling continuation - life.

POLIN

for orchestra

♩ = 40 **Largo più e più animando**

STURDIVANT ADAMS

The score is for the first page of "POLIN" for orchestra. It is in 3/4 time and marked "Largo più e più animando" with a tempo of ♩ = 40. The score includes parts for the following instruments:

- Flute 1: Features a melodic line with dynamics *p*, *mp*, and *p*. It includes a triplet of eighth notes and a sixteenth-note figure.
- Flute 2: Features a melodic line with dynamics *p* and *mp*. It includes a triplet of eighth notes.
- Oboe 1 and Oboe 2: Both parts are silent.
- Clarinet in Bb 1 and Clarinet in Bb 2: Both parts are silent.
- Bassoon 1 and Bassoon 2: Both parts are silent.
- Horn 1 and Horn 2: Both parts are silent.
- Trumpet in Bb 1 and Trumpet in Bb 2: Both parts are silent.
- Percussion I and Percussion II: Both parts are silent.
- Timpani: Silent.
- Harp: Silent.
- Violin I div. a 2: Silent.
- Violin II div. a 2: Features a melodic line with dynamics *pp* and *con sord.*. It includes a sixteenth-note figure.
- Viola: Silent.
- Cello: Silent.
- Bass: Silent.

This page of the musical score, page 2, features a variety of instruments. The woodwind section includes two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob. 1 and Ob. 2), two Clarinets (Cl. 1 and Cl. 2), two Bassoons (Bsn. 1 and Bsn. 2), two Horns (Hn. 1 and Hn. 2), two Trumpets (Tpt. 1 and Tpt. 2), and a Timpani (Timp.). The string section includes Violin I and II (div. a 2), Viola (div. a 2), Violoncello (Vc.), and Double Bass (Bs.).

The score is written in 3/4 time and begins with a key signature of one flat (B-flat). The woodwinds have several melodic lines with dynamic markings such as *mf*, *mp*, *p*, and *tr*. The strings play a sustained harmonic accompaniment, with dynamic markings of *p* and *mf*. The page concludes with a double bar line and a repeat sign.

10

Fl. 1 *mf* *mf* *mp* *slow to fast* *tr* *mf*

Fl. 2 *mp* *mp* *mf* *f*

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

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

Cl. 1 *mf* *mp* *mf*

Cl. 2 *mp* *mf* *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Violin I div. a 2

Violin II div. a 2

Viola div. a 2 *con sord.* *mp* *con sord.* *mp*

Vc.

Bs.

12

Fl. 1 *f* 6 3

Fl. 2 *ff*

Ob. 1 *f* 3 6

Ob. 2 *mp* 3 *f* 5

Cl. 1 *f* 7

Cl. 2 *f* 5

Bsn. 1

Bsn. 2

Violin I div. a 2 *mf* *sfp*

Violin II div. a 2 *mf* *sfp*

Viola div. a 2 *mf* *sfp* *pp* *p* gliss. gliss.

Cello div. a 2 *pp* *p* con sord. gliss.

Bs.

A

Fl. 1
f > mf f > mf mp sfmp mf mf sfmp

Fl. 2
f > mf mf > mp mf mf sfmp < mf

Ob. 1
f > mf

Ob. 2

Cl. 1
mp f > mf f > mf

Cl. 2
mp f > mf

Bsn. 1

Bsn. 2

Detailed description: This section of the score covers measures 16 through 20 for the woodwind instruments. Flute 1 (Fl. 1) has a melodic line with dynamic markings *f > mf*, *f > mf*, *mp*, *sfmp*, *mf*, *mf*, and *sfmp*. Flute 2 (Fl. 2) has a more active line with dynamics *f > mf*, *mf > mp*, *mf*, *mf*, and *sfmp < mf*. Oboe 1 (Ob. 1) has a few notes at the end of the section with dynamics *f > mf*. Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) have melodic lines with dynamics *mp* and *f > mf*. Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2) are mostly silent in this section.

A

Violin I div. a 2
Violin I div. a 2

Violin II div. a 2
Violin II div. a 2

Viola div. a 2
Viola div. a 2

Cello div. a 2
Cello div. a 2

Bs.
Bs.

gliss.

Detailed description: This section of the score covers measures 16 through 20 for the string instruments. The Violin I and Violin II parts are divided into two groups (a 2). The Viola and Cello parts also have two groups. The strings play a sustained, glissando-like texture. The Viola and Cello parts are marked with *gliss.* and have a melodic line. The Bass (Bs.) part is mostly silent in this section.

21

Fl. 1 *mf* *f > mf* *f > mf*

Fl. 2 *f > mf* *f > mf*

Ob. 1 *f > mf*

Ob. 2 *f > mf*

Cl. 1 *f > mf* *f > mf*

Cl. 2 *f > mf* *f > mf*

Bsn. 1

Bsn. 2

Violin I div. a 2 *poc. tenuto*

Violin II div. a 2 *poc. tenuto* *sim.*

Viola div. a 2 *gliss.* *poc. tenuto* *sim.*

Cello div. a 2 *poc. tenuto* *sim.*

Bs. *poc. tenuto*

24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Violin I
div.
a 2

Violin II
div.
a 2

Viola
div.
a 2

Cello
div.
a 2

Bs.

f > mf

sim.

3

5

26

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Violin I
div.
a 2

Violin II
div.
a 2

Viola
div.
a 2

Cello
div.
a 2

Bs.

mf > mp

f > mf

f mp

28

Fl. 1 *mf* > *mp*

Fl. 2 *mf* > *mp*

Ob. 1

Ob. 2 *mf* > *mp*

Cl. 1 *mf* > *mp*

Cl. 2 *mf* > *mp*

Bsn. 1 *mf* > *mp*

Bsn. 2

Violin I div. a 2

Violin II div. a 2

Viola div. a 2

Cello div. a 2

Bs.

B Dolente ♩ = 75

36

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Solo
mp
espres.

Solo
mp
espres.

B Dolente ♩ = 75

Vln. I

Vln. II

Vla.

Vc.

Bs.

unis.

pp

p

8^{vb}
(*8vb if low C extension available)

Musical score for orchestra, measures 45-52. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Timpani (Timp.), Violins (Vln. I, Vln. II), Viola (Vla.), and Bass (Bs.).

Measures 45-52 contain the following musical details:

- Fl. 1:** Starts with a triplet of eighth notes marked *mf*, followed by a dynamic shift to *mp*. A slur covers measures 45-48, ending with a triplet of eighth notes. Measure 49 has a dynamic of *p*. Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *pp*.
- Fl. 2:** Starts with a dynamic of *mp*. A slur covers measures 45-48, ending with a triplet of eighth notes. Measure 49 has a dynamic of *p*. Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *pp*.
- Ob. 1:** Starts with a dynamic of *p*. Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *pp*. Measure 52 has a dynamic of *pp*.
- Ob. 2:** Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *pp*. Measure 52 has a dynamic of *pp*.
- Cl. 1:** Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *pp*. Measure 52 has a dynamic of *pp*.
- Cl. 2:** Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *pp*. Measure 52 has a dynamic of *pp*.
- Hn. 1:** Measure 49 has a *Solo* marking and a triplet of eighth notes marked *mp* *espres.*. Measure 50 has a dynamic of *mf*. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *pp*.
- Hn. 2:** Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *pp*. Measure 52 has a dynamic of *pp*.
- Tpt. 1:** Measure 49 has a *Solo* marking and a triplet of eighth notes marked *p* < *mf*. Measure 50 has a dynamic of *p*. Measure 51 has a dynamic of *p*. Measure 52 has a dynamic of *p*.
- Vln. I:** Measure 49 has a dynamic of *pp*. Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *mp*.
- Vln. II:** Measure 49 has a dynamic of *pp*. Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *mp*.
- Vla.:** Measure 49 has a dynamic of *pp*. Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *mp*.
- Vc.:** Measure 49 has a dynamic of *pp*. Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *mp*.
- Bs.:** Measure 49 has a dynamic of *pp*. Measure 50 has a dynamic of *pp*. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *mp*.

54

Fl. 1 *mf > mp* *morendo*

Fl. 2 *morendo*

Ob. 1 *morendo*

Ob. 2 *morendo*

Cl. 1 *morendo*

Cl. 2 *morendo*

Bsn. 1 *pp* *mp > pp* *morendo*

Bsn. 2 *pp* *morendo*

Hn. 1 *mp > pp* *morendo*

Hn. 2 *mfpp* *mp > pp* *morendo*

Tpt. 1 *mp > p* *pp* *morendo*

Tpt. 2 *pp* *morendo*

Timp. *pp*

Vln. I *3* *3* *senza sord.*

Vln. II

Vla. *3* *3* *3* *3*

Vc.

Bs. *3*

C Con brio ♩ = 120

59

Fl. 1 *pp sempre*

Fl. 2 *pp sempre*

Ob. 1

Cl. 1 *pp sempre*

Cl. 2 *pp sempre*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 (gradually stop or open as per instructions) *p* ————— *mp* stop → +

Hn. 2 (gradually stop or open as per instructions) *p* ————— *mp* stop → +

Tpt. 1 (gradually close or open harmon mute by inserting/removing it) (senza sord) ————— close ————— (con sord) *p* ————— *mp*

Tpt. 2 (gradually close or open harmon mute by inserting/removing it) (senza sord) ————— close ————— (con sord) *p* ————— *mp*

C Con brio ♩ = 120

Timp. *pp* ————— *mf*

Vln. I

Violin II div. a 2 *senza sord.* *pp* *sul pont.* a 2 *p* *pp* *sul pont.* a 2 unis. *p* *pp* a 2

Viola div. a 2 *senza sord.* *pp* *sul pont.* *p* *pp sempre*

Cello div. a 2 *senza sord.* *mf* *p* *pp* *p* *pp sempre*

Bs. *mf* *pp* *p* *pp sempre*

68

Fl. 1 *pp*

Fl. 2 *pp* *p*

Ob. 1

Cl. 1 *pp*

Cl. 2 *pp* *p*

Hn. 1 *sfp* open gradually open

Hn. 2 con sord. *sfp* open con sord. open

Tpt. 1 (con sord.) *sfp* open (senza sord.) senza sord.

Tpt. 2 con sord. *mp* *mf* *mp* senza sord. *p*

Vln. I

Violin II div. a 2 unis. *p* a 2 *p*

Viola div. a 2 *p*

Cello div. a 2

Bs.

Musical score for orchestra, page 17. The score is written in 3/4 time and features a key signature of one sharp (F#). The piece is marked with dynamic levels *p*, *mp*, *mf*, and *f*. The score includes staves for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Violin I (Vln. I), Violin II (Violin II div. a 2), Viola (Viola div. a 2), Cello (Cello div. a 2), and Bass (Bs.). The score is divided into three measures. The first measure is in 3/4 time, and the second and third measures are in 2/4 time. The score includes various musical notations such as slurs, ties, and dynamic markings.

75

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. I

Timp.

Hp.

Violin I
div.
a 2

Violin II
div.
a 2

Viola
div.
a 2

Cello
div.
a 2

Bs.

mf

f

arco

This musical score page, numbered 19, features a variety of instruments. The woodwind section includes Flutes 1 and 2, Oboe 1, Clarinets 1 and 2, and Bassoons 1 and 2, all starting with a *p* dynamic. The percussion section includes Suspended Cymbal (Sus. Cym.) and Timpani (Timp.), with dynamics ranging from *p* to *f*. The harp (Hp.) part includes a section marked *l.v.* (left hand) with a *G#* chord and dynamics from *mf* to *f*. The string section consists of Violin I, Violin II (div. a 2), Viola (div. a 2), Cello (div. a 2), and Bass (Bs.). The strings play a rhythmic pattern of eighth notes with triplets, starting at *mf* and reaching *f*. The Bass part includes a section marked *a 2* with *gliss.* (glissando) markings and dynamics from *mf* to *f*. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

87 **D**

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

Bsn. 1 *mp*

Bsn. 2

Hn. 1

Hn. 2

Perc. I Bass drum *mp* *p*

Timp. *mp* *p*

Hp. *ad lib.* *mp*

Vln. I *mp* **D** *p* a 2

Vln. II *unis.* *mp* *p* a 2

Vla. *unis.*

Cello div. a 2 *p*

Bs. *p* *non-div.* *mp*

93

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *mp* *dolce* *mf*

Tpt. 2 *p*

Perc. I

Perc. II Tubular bells *mf*

Timp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello div. a 2 *p*

Bs. *p*

quasi solo

Musical score for orchestra, page 23, measures 97-100. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Percussion I, II, and Timp., Violins I & II, Viola, Violoncello, and Bass. The score features various dynamics such as *mp*, *mf*, *pp*, and *p*, and includes triplets and slurs. A **Tutti** marking is present in the Cello part at measure 99.

101

Fl. 1 *mp* *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mp* *mf*

Cl. 1

Cl. 2

Bsn. 1&2

Hn. 1 *mp* *f* *mp*

Hn. 2 *mp* *f* *mp*

Tpt. 1 *mf* *f* *mp*

Tpt. 2 *mp* *f* *mp*

Perc. I

Perc. II (Tubular bells) *mf*

Timp.

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Bs. *mp* *mf*

quasi solo

E poco rit. a tempo (♩ = 120)

109

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1&2 *f* *mp* *p*

Hn. 1 *ff* *pp* *mp* *< mf*

Hn. 2 *ff* *pp* *mp* *< mf*

Tpt. 1 *p* *mp* *< mf*
con sord

Tpt. 2 *pp* *mp* *< mf*
con sord

Perc. I

Perc. II Tam-tam *f* gradually dampen with hand

Timp. *ff*

Hp. *l.v.*

E poco rit. a tempo (♩ = 120)

Vln. I *détaché* *ord.* *mf* *p* con sord.

Vln. II *détaché* *ord.* *mf* *p* con sord.

Vla. *a 2* *ff* *mp* *p* *mf*

Vc. *a 2* *ff* *mp* *p* *mf*

Bs. *ff* *mf* *p* *mf*

114 **F**

Fl. 1

Fl. 2

Ob. 1
Solo
mp 5

Ob. 2

Cl. 1
Solo
mp 3 3 3

Cl. 2

Bsn. 1
Solo
mp 3 3 3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc. I

Perc. II
mp

Timp.
F

Hp.
mf *l.v.*

Vln. I
F
pp *a 2*

Vln. II
pp *a 2*

Vla.
f *a 2* *pizz.*

Vc.
f *a 2* *pizz.*
Solo 1st chair
arco *mp* 3 *port.*

Bs.
pizz. 3
mf

118

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1&2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

con sord.

open

pp

mp

Perc. I

Snare drum (rim shot)

mf

Hp.

mf

Vln. I

Vln. II

Vla.

Vc.

Bs.

pizz

mp-mf

f

tutti

p

mp

f

p

mp

127

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *pp* *mp*

Cl. 2 *p* *pp*

Bsn. 1&2 *p*

Hn. 1 senza sord. *pp* *mp*

Hn. 2 senza sord. *pp* *mp*

Tpt. 1 senza sord. *pp* *mp*

Tpt. 2 senza sord. *pp* *mp*

Hp.

Vln. I *pp*

Vln. II *pp*

Vla.

Cello div. a 2 *mf* *pizz.* *p*

Bs. *pp* *pizz.* *mp*

G

G

G

solo I arco *mf* *pizz.* *p*

132

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1&2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Hp.

Vln. I

Vln. II

Vla.

Cello div. a 2

Bs.

pp

pp

pp

pp

pp

pp

mf

mp

pizz.

f

p

pizz.

mf

f

p

pizz.

mf

f

p

pizz.

mp

f

p

f

p

mp

f

mp

135

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1&2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Hp.

Vln. I

Vln. II

Vla.

Cello div. a 2

Bs.

p

p

p

p

p

p

p

f

mf *f*

mf *f*

mp *f* *mp*

p *f* *mp*

p *f* *mp*

I Con forza

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Percussion I (Bass drum), Percussion II (Tubular bells), and Harp. The woodwinds and brass play sustained notes with dynamic markings of *f* and *ff*. The percussion includes a bass drum part with *f* and *mp* dynamics, and tubular bells with *f* dynamics. The harp part features a tremolo effect with a dynamic marking of *f*.

I Con forza

molto vib. div. a 4

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Bass (Bs.). The strings play sustained notes with dynamic markings of *f* and *ff*. The Violin I part is marked *molto vib. div. a 4*. The Violin II and Viola parts are marked *molto vib. div. a 3*. The Violoncello part is marked *unis.* and *arco, div. a 2*. The Bass part is marked *ff*.

Musical score for orchestra, page 38, measures 154-157. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Percussion I and II, Timpani, Harp, Violins I and II, Viola, Violoncello, and Bass. The score features various dynamics such as *ff*, *f*, *mf*, and *mp*, along with articulation marks like accents and slurs. The percussion parts include Bass drum, Tubular bells, and Suspended cymbal. The string parts are primarily sustained notes with dynamic markings.

158

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Bsn. 1&2 *f*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Perc. I *ff* Bass drum *ff* Tam-tam *mf* (Bass drum)

Perc. II *ff* *gradually dampen with hand*

Timp. *f* *fff*

Hp. *ff* *l.v.*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *arco* *fff* *f*

Bs. *fff* *f*

J Dolente ♩ = 75

168

Fl. 1

Fl. 2

Ob. 1 *Solo*
mp espres.

Ob. 2

Cl. 1

Cl. 2

Bsn. 1&2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc. I

Perc. II

Timp. *ppp*

J Dolente ♩ = 75

Solo Vln. I

Vln. I *unis.*

Vln. II

Vla.

Vc. *p*

Bs.

Detailed description: This page of a musical score for orchestra, page 41, features a solo for the first Oboe. The tempo is marked as ♩ = 75. The score includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Percussion I and II, and Timpani. The woodwinds are mostly silent, with the first Oboe playing a melodic line marked 'Solo' and 'mp espres.'. The string section (Violins I and II, Viola, Violoncello, and Bass) provides a harmonic accompaniment, with the Violins playing a unison line and the Cello/Bass playing a lower line. The percussion is silent. The score is in 3/4, 2/4, and 4/4 time signatures.

179

Fl. 1 *p* *espres.* 3

Fl. 2 *p*

Ob. 1 5

Hn. 1

Hn. 2

Perc. I

Perc. II

Timp.

Hp.

Solo Vln. I (1st chair) *espres., molto legato* *mp* *poco rit.* *port.*

Vln. I

Vln. II

Vla.

Vc.

Bs.

187

Fl. 1 *pp* *morendo*

Fl. 2 *pp* *morendo*

Ob. 1

Ob. 2

Cl. 1 *pp* *ppp* *morendo*

Cl. 2 *p* *ppp* *morendo*

Hn. 1 *pp* *ppp* *morendo*

Hn. 2 *pp* *ppp* *morendo*

Perc. I

Perc. II *ppp* *morendo*
Tam-tam *gradually dampen with hand*

Timp. *ppp* *pp* *p* *mp* *ppp*

Hp. *pizz.* *pp*

Solo Vln. I chair 1 *p* *pp* *ppp* *morendo*

Solo Vln. I chair 2 *pp* *mp* *pp* *ppp* *morendo*
espres., molto legato

Solo Vln. II chair 1 *mp* *pp* *ppp* *morendo*
espres., molto legato

Solo Vln. II chair 2 *mp* *pp* *ppp* *morendo*
espres., molto legato

Vln. I gli altri *pp* *ppp* *morendo*
div. a 2

Vln. II gli altri *pp* *pp* *ppp* *morendo*
div. a 2

Vla. *pp* *pp* *ppp* *morendo*
div. a 2

Vlc. *pp* *pp* *ppp* *morendo*

Bs. *pp* *pizz.* *arco* *ppp* *morendo*