

3. Atravelin'

Allegro moderato e con moto $\text{♩} = 92$

This musical score is for the piece '3. Atravelin'' and is arranged for a full orchestra. The score is divided into two systems. The first system includes woodwinds, brass, and timpani. The second system includes strings. The tempo is 'Allegro moderato e con moto' with a quarter note equal to 92 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The woodwind section consists of two Flutes, two Oboes, two Clarinets in B-flat, two Bassoons, and four Horns in F. The brass section consists of two Trumpets in B-flat and Timpani. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The string parts include dynamic markings such as *mp*, *p*, and *mf*, and performance instructions like *pizz.* (pizzicato).

This musical score page, numbered 43, covers measures 50 through 59. It features a woodwind section with Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The woodwinds play a melodic line starting at measure 50, with Fl. 1, Ob. 1, Cl. 1, and Bsn. 1 carrying the main theme. Fl. 2, Ob. 2, Cl. 2, and Bsn. 2 provide harmonic support. Dynamics range from *mf* to *f*. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment of quarter notes, with dynamics ranging from *mf* to *f*. The score is written in a key signature of two flats and a common time signature.

65 **D**

Fl. 1 *mp* *mf* *f*

Fl. 2 *mf* *f*

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

Ob. 2 *mf* *f*

Cl. 1 *mp* *mf* *f* *p*

Cl. 2 *mf* *f* *p*

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

Bsn. 2 *mf* *f*

E

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

D

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

Vln. II *mp* *mf* *f* *p*

Vla. *mp* *mf* *f* *p*

Vc. *mp* *mf* *f* *p*

Cb. *mp* *mf* *f*

E

82

Fl. 1 *mp* *mf* *mp* *f* *mf*

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

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

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

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

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

Bsn. 1 *mp* *mf* *mp* *f* *mf*

Bsn. 2 *mp* *mf* *mp* *f* *mf*

Hn. 1 *mf* *f* *mf*

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

Hn. 3 *mf* *f* *mf*

Hn. 4 *mp* *f* *mf*

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

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

Timp. *mf* *f*

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

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

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

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

Cb. *mf* *f* *mf*

99 **F**

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

Cl. 1 *f* *mf* *p*

Cl. 2 *f* *mf* *p*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Timp. *f*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mf* *p*

Vc. *f* *mf* *pizz.* *mp*

Cb. *f* *mf* *pizz.* *mp*

116 **G**

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

Fl. 2 *f* *mf* *p*

Ob. 1 *mf* *f* *mf* *p*

Ob. 2 *mf* *f* *mf* *p*

Cl. 1 *mf* *f* *p*

Cl. 2 *mf* *f* *p*

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

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

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

Hn. 2 *mf* *p*

Hn. 3 *mf* *mf* *p*

Hn. 4 *mf* *p*

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

Timp. *f* *p*

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

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

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*
arco

Cb. *mf* *f* *p*
arco

H

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

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

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

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

Cl. 1 *f* *p* *f* *mf* *mp*

Cl. 2 *f* *p* *f* *mf* *mp*

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

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

Hn. 1 *f* *p* *f* *mf*

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

Hn. 3 *f* *p* *f* *mf*

Hn. 4 *f* *p* *f* *mp*

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

Tpt. 2 *f* *p* *f* *mf* *mp*

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

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

Vln. II *f* *mp* *f* *mf* *mp* *div.*

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

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

Cb. *f* *mp* *f* *mf* *mp*

150

fine I

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

arco

pizz.

fine I

167

Fl. 1 *mf* **J** *mp* *mf*

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

Ob. 1 *mp* *mf*

Cl. 1 *mp* *mp*

Cl. 2 *p* *mp* *p*

Bsn. 1 *p* *p*

Bsn. 2 *p* *p*

Vln. I *pizz.* *arco* *p* *mp*

Vln. II *pizz.* *arco* *pizz.* *p*

Vla. *pizz.* *arco* *mp* *pizz.* *p*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score, numbered 167, features a woodwind and string section. The woodwinds include two flutes (Fl. 1 and Fl. 2), an oboe (Ob. 1), two clarinets (Cl. 1 and Cl. 2), and two bassoons (Bsn. 1 and Bsn. 2). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A section marked with a boxed 'J' begins at measure 167. The woodwinds play melodic lines with various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The strings provide accompaniment, with Violins I and II using *pizz.* (pizzicato) and *arco* (arco) techniques. The Viola and Cello parts also feature *pizz.* and *p* markings. The overall texture is a blend of melodic woodwind lines and a supportive string accompaniment.

183

Fl. 1 *mp* *mf* **K**

Fl. 2 *mf*

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

Ob. 2 *mf*

Cl. 1 *p* *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Vln. I *pizz.* *arco* *p* *mp* *mf* **K**

Vln. II *arco* *mf*

Vla. *arco* *mp* *mf*

Vc. *p*

L

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Tpt. 1

Vln. I

Vln. II

Vla.

Vc.

p

mp

mf

arco

p

215

M

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

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

Cl. 2 *p* *p*

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

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

Hn. 1

Tpt. 1

M

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

229

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

N

p

Vln. I

Vln. II

Vla.

Vc.

mp

div.

mp

mp

p

N



240

Fl. 1

Fl. 2

Cl. 1

Bsn. 1

Bsn. 2

D.C. al fine

Vln. I

Vla.

D.C. al fine