

VESUVIUS

I - From the Foot

Jamie Kowalski

Maestoso ♩ = 90

1. 2. 3.

Flutes

Oboes

English Horn

B♭ Clarinets

Bass Clarinet

Bassoons

F Horns

B♭ Trumpets

1. 2. 3.

Trombones

Timpani

Bass Drum

Tam-tam

Tubular Bells

Maestoso ♩ = 90

Violin I

Violin II

Viola

Violoncello

Double Bass

8

Fl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn.

Tba.

T.t.

Hp.

mp

p

fp

p

fp

fp

fp

p

fp

p

mp *p*

p

E₄F₄G₄A₄
D₅C₅B₄

Detailed description: This is a page of a musical score for a woodwind and brass ensemble. The score is divided into systems for Flute (Fl.), Bassoon (Bsn.), Horns (Hn.), Trombones (Tbn.), Trumpets (Tba.), Trombones (T.t.), and Harp (Hp.). The Flute part starts at measure 8 with a *mp* dynamic. The Bassoon part features a *p* dynamic and includes a circled five-measure passage. The Horns (1-4) and Trombones (1-2) parts have *fp* dynamics for their initial entries and *p* dynamics for their sustained notes. The Trumpet part has *fp* dynamics and includes a circled three-measure passage. The Harp part provides accompaniment with a *p* dynamic and includes a box with the notes E₄F₄G₄A₄ and D₅C₅B₄. The score includes various musical notations such as slurs, ties, and dynamic markings.

15

Fl.

poco più forte

to piccolo

E. H.

espress.

mp

Bsn. 1

espress.

mp

Bsn. 2

Hn.

Tba.

mp = p

Hp.

mp

A₄

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

Cb.

A

22 *solo ad lib.*

Picc. *mf* 3 3 3 3

Fl. *mp* *p*

E. H.

Bsn.

Hn.

Hp.

Vln. I *p cresc.*

Vln. II *mp cresc.*

Vla. *p cresc.*

Vc.

Cb.

Detailed description: This page of a musical score, numbered 22, features a variety of instruments. The Piccolo part begins with a melodic line marked *mf* and includes three triplet markings. The Flute part starts with a *mp* dynamic and a *p* dynamic section. The Euphonium and Bassoon parts have complex rhythmic patterns. The Horns play sustained notes with long slurs. The Harp provides a steady accompaniment. The Violin I part has a *p cresc.* dynamic, while Violin II has a *mp cresc.* dynamic. The Viola part also has a *p cresc.* dynamic. The Cello and Double Bass parts have simple rhythmic accompaniment.

28

Picc. *mf*

Fl. *mf*

E. H. *mp*

Cl. 1. *mf*

Bsn. *mf*

Hn. *mf*

Hp. A \sharp G \sharp *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description of the musical score: The score is for page 28, measures 1 through 5. It features a woodwind section with Piccolo, Flute, English Horn, Clarinet 1, and Bassoon; a brass section with Horns; a harp; and a string section with Violin I, Violin II, Viola, Violoncello, and Contrabass. The Piccolo part begins in measure 1 with a melodic line, including a fingering '5' in measure 3. The Flute part enters in measure 3 with a melodic line marked *mf*. The English Horn part has a sustained note in measure 3 marked *mp*. Clarinet 1 has a melodic line starting in measure 4 marked *mf*. The Bassoon part has a melodic line starting in measure 1 marked *mf*. The Horns play sustained chords in measures 2 and 3 marked *mf*. The Harp part indicates chords of A sharp and G sharp in measures 1 and 2, respectively, with a melodic line starting in measure 3 marked *mf*. The Violin I and II parts have melodic lines starting in measure 2 marked *mf*. The Viola part has a melodic line starting in measure 3 marked *mf*. The Violoncello and Contrabass parts have melodic lines starting in measure 3 marked *mf*.

33

Picc. *mf* *mp* *p*

Fl. I *mf* *mp* *p*

Ob. *mf* *mp* *p*

E. H. *p*

Cl. *mp*

Bsn. *p*

Hn. *mp* 3.

Hp. *mp* A:

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 33, 34, and 35. The score is for a symphony orchestra. The Piccolo and Flute I parts begin in measure 33 with a triplet of eighth notes. The Oboe, English Horn, and Clarinet parts enter in measure 34. The Bassoon, Horns, and Harp parts are active throughout. The Violin I part has a tremolo in measure 33. The Violin II, Viola, and Violoncello parts play pizzicato in measure 34. The Contrabass part has a long note in measure 35. Dynamics include *mf*, *mp*, *p*, and *pizz.*. A rehearsal mark 'A:' is placed at the end of the Harp part in measure 35.

B

E. H.

Cl.

B. Cl.

Bsn.

to contrabassoon

Hn.

Tpts.

1
2
Tbn.

3
tba

Hp.

dim.

p

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco *f* *passionato*

arco *f* *passionato*

arco *f* *passionato*

pizz *f* *passionato*

p

poco accel. **Poco più mosso**

43 a2

Ob. *ff* *dim.*

Cl. *ff* *dim.*

B. Cl. *ff* *dim.*

Bsn. *ff* *dim.*

Hn. *ff* *dim.*

Tpts. *cresc.* *ff* *dim.*

1 Tbn. *cresc.* *ff* *dim.*

2 tba *cresc.* *ff* *dim.*

3 *cresc.* *ff* *dim.*

Timp. *f* *ff* *dim.*

T.-t. *ff*

Tub. B. *ff*

Hp. *f* *ff*

poco accel. **Poco più mosso**

Vln. I *cresc.* *ff* *dim.*

Vln. II *cresc.* *ff* *dim.*

Vla. *cresc.* *ff* *dim.*

Vc. *cresc.* *ff* *dim.*

Cb. *ff* *dim.*

arco

E:F:G:A#
D:C:B: *f* *ff* *E#F#G#A#*
D#C#B# *dim.*

51

Ob. *f* *cresc.*

E. H.

Cl. *f* *cresc.*

B. Cl. *f* *cresc.*

Bsn. *f* *cresc.*

Hn. *f* *cresc.*

Tpts. *f* *cresc.*

1
2
Tbn. *f* *cresc.*

3
tba

Timp. *f* *fp* *f* *p*

T.-t. *f*

Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

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

Vc. *f* *cresc.*

Cb. *f* *cresc.*

Poco a poco rallentando

57

Ob. *ff*

E. H. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *f*

Tpts. *f*

1
2
Tbn. *f*

3
tba. *f*

Timp. *f p f p ff*

B. D. *ff*

Cym. *f*

T.-t. *ff*

Tub. B. *f*

Hp. *f*

ErF#G#A#
D#C#B#

D#

Poco a poco rallentando

simile

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

C

64 =54

Timp. *p*

Cym. *pp*

Tub. B. *p* *dim.*

Hp. *p* *D₁*

C

pizz. =54

Vln. I *p* *sord.* *senza sord.* *arco p espress.*

Vln. II *pp* *sord.* *senza sord.* *p espress.*

Vla. *pp* *sord.* *senza sord.*

Vc. *pizz.* *p*

Cb. *pp*



Poco più animato

71

Tub. B. *pp*

Vln. I *mp* *poco a poco cresc.*

Vln. II *mp* *poco a poco cresc.*

Vla. *mp espress.* *poco a poco cresc.*

Vc. *p espress.* *mp* *poco a poco cresc.*

Cb. *mp espress.* *poco a poco cresc.*

78

Fl. *ff* 6 *a2* *tr* 7

Cl. *ff* 3 3

B. Cl. *ff*

Bsn. *ff* 3 3 *a2*

Hn. *ff*

Tpts. *ff*

Tbn. 1 2 *ff* 3 *a2* tba

Timp. *f* *ff*

B. D. *mf* *ff*

T.-t. *ff*

Tub. B. *mf* *f*

Vln. I *f* *ff*

Vln. II *f* *ff* 3 3

Vla. *f* *ff* 3 3

Vc. *f* *ff* 3 3

Cb. *f* *ff*

86

Picc. - Fl. - Ob. - Cl. - B. Cl. - Bsn. - Hn. - Tpts. - Tbn. (1, 2, 3, tba) - Timp. - B. D. - T.-t. - Vln. I - Vln. II - Vla. - Vc. - Cb.

ff *tr* *tr* *tr* *10*

3 3 3 3 3

3 3 3 3 3

3 3 3 3 3

3 3 3 3 3

3

1. *tr* *tr*

3

This page of a musical score, numbered 14, covers measures 91, 92, and 93. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, playing a melodic line with triplets and a decuplet.
- Fl.** (Flute): Treble clef, playing a melodic line with triplets and a decuplet.
- Ob.** (Oboe): Treble clef, playing a melodic line with triplets and a quintuplet.
- Cl.** (Clarinet): Treble clef, playing a rhythmic accompaniment of eighth notes with triplets.
- B. Cl.** (Bass Clarinet): Bass clef, playing a sustained note.
- Bsn.** (Bassoon): Bass clef, playing a rhythmic accompaniment of eighth notes with triplets.
- Hn.** (Horn): Treble clef, playing sustained chords.
- Tpts.** (Trumpet): Treble clef, playing sustained chords.
- Tbn.** (Tuba): Bass clef, playing sustained chords.
- 1** (Tenor): Bass clef, playing sustained chords.
- 2** (Trombone): Bass clef, playing sustained chords.
- 3** (Tuba): Bass clef, playing sustained chords.
- tba** (Tuba): Bass clef, playing sustained chords.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern.
- B. D.** (Bass Drum): Percussion, playing a rhythmic pattern.
- T.-t.** (Tom-tom): Percussion, playing a rhythmic pattern.
- Vln. I** (Violin I): Treble clef, playing a melodic line.
- Vln. II** (Violin II): Treble clef, playing a rhythmic accompaniment of eighth notes with triplets.
- Vla.** (Viola): Bass clef, playing a rhythmic accompaniment of eighth notes with triplets.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment of eighth notes with triplets.
- Cb.** (Cello): Bass clef, playing a sustained note.

The score includes various musical notations such as triplets, decuplets, and sustained notes. The key signature is one sharp (F#), and the time signature is 3/4.

This page of a musical score, numbered 15, covers measures 94 to 100. The score is arranged for a full orchestra and strings. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Trumpet (Tpts.), Trombone (Tbn. 1, 2, 3), Timpani (Timp.), Bass Drum (B. D.), Tom-tom (T.-t.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in 4/4 time. Measures 94-96 feature complex woodwind passages with various ornaments (trills, mordents) and fingerings (5, 7, 10, 8^{va}). Measures 97-100 are dominated by sustained, fortissimo (*fff*) chords from the brass and woodwinds, with some string accompaniment. The Harp part in measure 100 includes a chord diagram: $\begin{matrix} E^{\#} & F & G & A^{\#} \\ B^{\flat} & C & D \end{matrix}$. The score concludes with a double bar line and repeat dots.

98

*
B. Cl. *p* *poco*

Bsn. *p* *poco*

Cbsn. *p* *poco*

Timp.

B. D. *p*

Claves *p*

Cym. *ff*

T.-t. *ff*

Tri. *pp*

Tub. B. *ff*

Glock. *p*

Hp. *p* D#

*The sound of the lower woodwinds slowly
emerges from the decay of the tam-tam.

108

Fl.

A. Fl.*

E. H.

Bsn.

Cbsn.

B. D.

Claves

S. D.

Tri.

Glock.

Hp.

Vla.

Vc.

Cb.

p

pp

poco

1.

pp

pizz.

pp

pp

pp

poco

*May be played on C flute if Alto is not available.
The part has transpositions for both instruments

Morendo

114

Fl. *pp*³

A. Fl. *pp*

E. H. *p*

B. Cl. *p* *dim.* *pp*

Bsn. *p* *pp*³

Cbsn. *p* *pp*

Tbn. *p* *gliss.* *niente*

Timp. *p* *pedal gliss.* *pp*

B. D. *p*

S. D. *dim.*

Hp. *pp*

Vln. I *pizz.* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *pizz.* *pp*