

**APPENDIX A****Introduction**

1. The most beautiful sound I ever heard
2. Maria, Maria, Maria, Maria
3. All the beautiful sounds of the world in a single word
4. Maria, Maria, Maria, Maria, Maria, Maria, Maria

**Verse**

5. I just met a girl named Maria
6. And suddenly that name
7. Will never be the same to me
8. Maria
9. I just kissed a girl named Maria
10. And suddenly I found
11. How wonderful a sound can be
12. Maria
13. Say it loud and there's music playing
14. Say it soft and it's almost like praying
15. Maria
16. I'll never stop saying
17. Maria

## APPENDIX B

## Track 11



## Track 12



## Track 13



## Track 14



**APPENDIX C**

<b>Die Forelle</b>	<b>The Trout</b>
<p>In einem Bächlein helle, Da schoß in froher Eil' Die launische Forelle Vorüber wie ein Pfeil. Ich stand an dem Gestade Und sah in süßer Ruh Des muntern Fischleins Bade Im klaren Bächlein zu.</p> <p>Ein Fischer mit der Rute Wohl an dem Ufer stand, Und sah's mit kaltem Blute, Wie sich das Fischlein wand. So lang dem Wasser Helle, So dacht ich, nicht gebricht, So fängt er die Forelle Mit seiner Angel nicht.</p> <p>Doch endlich ward dem Diebe Die Zeit zu lang. Er macht Das Bächlein tückisch trübe, Und eh ich es gedacht, So zuckte seine Rute, Das Fischlein zappelt dran, Und ich mit regem Blute Sah die Betrogene an.</p>	<p><i>In a bright little brook there shot in merry haste a capricious trout: past it shot like an arrow. I stood upon the shore and watched in sweet peace the cheery fish's bath in the clear little brook.</i></p> <p><i>A fisherman with his rod stood on the water-side and watched with cold blood as the fish swam about. So long as the clearness of the water remained intact, I thought, he would not be able to capture the trout with his fishing rod.</i></p> <p><i>But (suddenly) the thief grew weary of waiting. He stirred up the brook and made it muddy, and before I realized it, his fishing rod was twitching: the fish was squirming there, and with raging blood I, gazed on the deceived (fish).</i></p>

# Die Forelle.

Schubart.

Op. 32.

*Etwas lebhaft.**dim.*

66.

*p*

*pp*

*p*

In ei - nem Bächlein hel - le, da

schoß in fro - her Eil die lau - ni - sche Fo - rel - le vor -

ü - ber wie ein Pfeil. Ich stand an dem Ge - sta - de und

sah in sü - ßer Ruh des mun - tern Fischleins Ba - de im

kla - ren Bächlein zu, des mun - tern Fischleins Ba - . . de im

kla - . - ren Bächlein zu.

Ein Fi - scher mit der Ru - . - te wohl

an dem U - fer stand, und sah's mit kal-tem Blu - . - te, wie

sich das Fischlein wand. So lang' dem Was-ser Hel - . - le, so

dacht ich, nicht ge-bricht, so fängt er die Fo-rel - le mit

sei - ner An-gel nicht, so fängt er die Fo-rel - le mit

sei - - ner An-gel nicht.

Doch end-lich ward dem Die - be

die Zeit zu lang. Er macht das Bäch-lein tük-kisch

*pp*

*cresc.*

*p*

*cresc.*

trü - be, und eh — ich es ge - dacht, so zuck - te sei - ne

Ru - te, das Fisch - lein, das Fisch-lein zap - pelt dran, und

ich mit re - gem Blu - - te sah die Be - trog - ne an, und

ich — mit re - gem Blu - - te sah die Be - trog - ne an.

*dim.* *pp*

## APPENDIX D

355 **sempre più Allegro**

Piccolo

Fl 1-2

Ob 1-2

Cl 1-2 (C)

Fag 1-2

Cfag.

Cor. (C)

Tr. (C)

A Tbn.  
T Tbn.

Tbn.  
Basso

Timp. (C-G)

Vln 1

Vln 2

Vla

Vc.  
Cb.

*p* *cresc.*

zu 2

*p*

**sempre più Allegro**



361 **Presto (♩ = 112)**

The musical score for measures 361-364 is written for a large orchestra. The tempo is marked **Presto** with a metronome marking of  $\text{♩} = 112$ . The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings. The music is characterized by strong dynamics and precise articulation.

**Woodwinds:** Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (Cfag.) all play a rhythmic pattern of eighth notes in measures 361-363. In measure 364, they play a half note. Dynamics include *f* and *fp*. The Bassoon and Horn parts have a *zu 2* marking.

**Brass:** Horn (Hn.), Trumpet (Tr. (C)), Trombone (Tbn.), and Euphonium (B. Tbn.) play a rhythmic pattern of eighth notes in measures 361-363. In measure 364, they play a half note. Dynamics include *f* and *fp*. The Trumpet part has a *cresc.* marking.

**Percussion:** Timpani (Timp.) plays a rhythmic pattern of eighth notes in measures 361-363. In measure 364, it plays a half note. Dynamics include *cresc.*, *f*, and *fp*.

**Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Cb.) play a rhythmic pattern of eighth notes in measures 361-363. In measure 364, they play a half note. Dynamics include *f* and *fp*. A box labeled "Bar 364" is drawn around the Viola part in measure 364.

367

Bar 372

Picc.

Fl.

Ob.

Cl.

Fag.

Cfag.

Hn.

Tr. (C)

Tbn.

B. Tbn.

Timp.

Bar 368

Vln. 1

Vln. 2

Vla.

Cb.

The musical score is divided into two systems. The first system covers bars 367 to 372. Bar 367 shows the beginning of the section with various instruments. Bar 372 features a first ending bracket. The second system starts at Bar 368, which is indicated by a bracket above the Violin 1 part. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Horn, Trumpet (C), Trombone, Bass Trombone, Timpani, Violin 1, Violin 2, Viola, and Cello. Dynamics include fp (fortissimo piano) and f (forte). The score shows a transition from bar 367 to bar 372, with a first ending bracket in bar 372. Bar 368 is also indicated.

Musical score for measures 374-380. The score includes parts for Picc., Fl., Ob., Cl., Fag., Cfag., Hn., Tr. (C), Tbn., B. Tbn., Timp., Vln. 1, Vln. 2, Vla., and Cb.

**Measure 374:** Picc. rests; Fl. *fp*; Ob. *fp*; Cl. *fp* (octave); Fag. *fp*; Cfag. *fp p*; Hn. *f*; Tr. (C) *f*; Tbn. rests; B. Tbn. rests; Timp. *f*; Vln. 1 *fp*; Vln. 2 *fp*; Vla. *fp*; Cb. *fp*.

**Measure 375:** Picc. rests; Fl. eighth notes; Ob. eighth notes; Cl. octaves; Fag. eighth notes; Cfag. eighth notes; Hn. rests; Tr. (C) rests; Tbn. rests; B. Tbn. rests; Timp. rests; Vln. 1 eighth notes; Vln. 2 eighth notes; Vla. chords; Cb. eighth notes.

**Measure 376:** Picc. rests; Fl. *fp*; Ob. *fp*; Cl. *fp* (octave); Fag. *fp*; Cfag. *fp*; Hn. *f*; Tr. (C) *f*; Tbn. rests; B. Tbn. rests; Timp. *f*; Vln. 1 *fp*; Vln. 2 *fp*; Vla. *fp*; Cb. *fp*.

**Measure 377:** Picc. rests; Fl. chords; Ob. chords; Cl. octaves; Fag. chords; Cfag. chords; Hn. chords; Tr. (C) chords; Tbn. rests; B. Tbn. rests; Timp. rests; Vln. 1 chords; Vln. 2 chords; Vla. chords; Cb. chords.

**Measure 378:** Picc. rests; Fl. *fp*; Ob. *fp*; Cl. *fp* (octave); Fag. *fp*; Cfag. *fp*; Hn. *fp*; Tr. (C) *fp*; Tbn. rests; B. Tbn. rests; Timp. *f*; Vln. 1 *fp*; Vln. 2 *fp*; Vla. *fp*; Cb. *fp*.

**Measure 379:** Picc. rests; Fl. chords; Ob. chords; Cl. octaves; Fag. chords; Cfag. chords; Hn. chords; Tr. (C) chords; Tbn. rests; B. Tbn. rests; Timp. rests; Vln. 1 chords; Vln. 2 chords; Vla. chords; Cb. chords.

**Measure 380:** Picc. rests; Fl. *cresc.*; Ob. *cresc.*; Cl. *cresc.*; Fag. *cresc.*; Cfag. *cresc.*; Hn. *cresc.*; Tr. (C) *p cresc.*; Tbn. rests; B. Tbn. rests; Timp. *p cresc.*; Vln. 1 *cresc.*; Vln. 2 *cresc.*; Vla. *cresc.*; Cb. *cresc.*

381

The musical score for measures 381-386 is written for a full orchestra. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (Cfag.). The brass section includes Horn (Hn.), Trumpet in C (Tr. (C)), Trombone (Tbn.), and Baritone Trombone (B. Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Cb.). The score is in 3/4 time and features a variety of musical textures, including homophonic chords, melodic lines, and rhythmic patterns. The key signature has one flat (B-flat).

Picc.

Fl.

Ob.

Cl.

Fag.

Cfag.

Hn.

Tr. (C)

Tbn.

B. Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

Cb.

Bar 392

393

Picc.

Fl.

Ob.

Cl.

Fag.

Cfag.

Hn.

Tr. (C)

Tbn.

B. Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

Cb.

zu 2

zu 2

## ROUGH WORK

[illegible]

## BLANK MANUSCRIPT

