

TABLE 1 Architecture in measures

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1 - 5	<ul style="list-style-type: none"> <li>• with a lyric upward wandering short viola introduction, the immediate openness sound makes everything feels like they are already in progress. The triplets are smooth and floating.</li> <li>- • <i>mf</i> to <i>pp</i>: the theme brought up by the first violin and faded out quickly at bar 4.</li> <li>- • the E9 chord in second measure and B minor 11th chord in the fourth measure added the cold color.</li> <li>- • within each measure, the beginning beat of each measure is emphasized with decrescendo and crescendo.</li> </ul>
6 - 11	<ul style="list-style-type: none"> <li>• clarinet solo</li> <li>- • a tempo: slower</li> <li>- • expressive and dolce in a singing style</li> <li>- • upper middle or high clarinet range</li> <li>- • crescendo little by little and then diminishing</li> <li>- • started a long dolce constantly developing theme with 35 measure long theme, beginning with clarinet finished up by violin</li> <li>- • the music idea is seamless. It never actually repeated, but keep circulating.</li> <li>- • also as a further expansion melody from the first movement</li> <li>- • <span style="border: 1px solid black; padding: 0 2px;">46</span></li> </ul>
12 - 27	<ul style="list-style-type: none"> <li>• added bassoons and horns in <i>pp</i></li> <li>- • <i>mf</i> to <i>pp</i>: crescendo gradually</li> <li>- • the cold and cool B minor 11th chord again in measure 13.</li> <li>- • shorter phrase in measure 18 starting on the third beat</li> <li>- • bar 27, bass clarinet joins and viola plays out like an invitation</li> <li>- • lower strings keep <i>pp</i> and create the background atmosphere</li> <li>- • <span style="border: 1px solid black; padding: 0 2px;">47</span></li> </ul>
28 - 35	<ul style="list-style-type: none"> <li>• first violin and oboe enter at third beat of measure 28</li> <li>- • crescendo at bar 30</li> <li>- • measure 30, A major with E emphasized let the up-going phrase settles down a bit, and keep wandering.</li> <li>- • crescendo to <i>f</i> at first half of measure 30 and quickly diminishing</li> <li>- • transition and waiting for the main theme</li> <li>- • <span style="border: 1px solid black; padding: 0 2px;">48</span></li> </ul>

TABLE 2 Continuing...

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36 - 40	<ul style="list-style-type: none"> <li>flute joins at measure 36</li> <li><i>ff</i> starting at measure 37: violin play out the main theme again in the same key!!</li> <li>woodwind takes place the viola part with long seamless triplets flow again adding dimension and counterpoint texture</li> <li>tenuto for to emphasize the first beat of each measure and the quarter notes</li> <li>at 40, english horn added in with full orchestra crescendo into a new section, a faster tempo</li> </ul>
41 - 48	<hr/> <ul style="list-style-type: none"> <li>should have more motion and faster tempo</li> <li>Tuba and Trumpet at 41 with <i>mf</i></li> <li><i>pizzicato</i> in cello plays out</li> <li><i>mf</i> to <i>pp</i> in the next 42nd bar</li> <li>counterpoints: call and response between flute, violin, viola</li> <li>bar 43: ritard with an ascending scale starts from clarinet, violin II, to oboe, first violin to flute</li> <li><i>a tempo</i> in bar 45: even faster</li> <li>the sequence that violin plays is in a major third lower deriving from the motif of first movement violin intro</li> <li>the sequence is finished by clarinet with ritard and <i>pp</i>.</li> </ul>
49 - 56	<ul style="list-style-type: none"> <li><i>tempo I</i> solo section: violin - english horn - oboe</li> <li>2 measure violins solo with counterpoints and tenuto on each beat's beginning eighth notes</li> <li>2 measure English horn solo with clarinet and violin II in the background</li> <li>4 measure oboe solo with response from the English horn. bassoon and viola enters as rhythmic background</li> <li><div style="border: 1px solid black; padding: 2px; display: inline-block;">49</div></li> </ul>
57 - 63	<ul style="list-style-type: none"> <li>in transition...</li> <li>2 measure with all woodwind, string, and horn repeated the previous short solo phrase.</li> <li>pulse and breath every half measure</li> <li>2 measure only violins keep the line</li> <li>4 measures with only oboe, clarinet keep the call and response phrase; violin II , viola, and bassoon as the only accompaniment</li> </ul>

TABLE 3 Continuing...

64 - 93	<ul style="list-style-type: none"> <li>long ascending melody to the climax</li> <li>more and more intense with the whole symphony</li> <li>same half measure phrase with pulse and breath for 10 measures</li> <li>quick crescendo and decrescendo within the phrase</li> <li>bar 64, flute, bass clarinet, horn and strings join in.</li> <li>bar 66 second beat, tuba enters with marcato</li> <li>50</li> <li>bar 74 after the first eighth note, starts the two bar phrase</li> <li>the phrase begins with previous bar's eighth note like a pickup</li> <li><i>mf</i> to <i>ff</i> but still increasing the tension</li> <li>51</li> <li>faster and faster</li> <li>bar 82 the impulse gap stops</li> <li>4 bars of tutii continuous ascending phrase with no pulse</li> <li>faster speed and tenuto and tremolo in the lower strings</li> <li>hold a little bit for bar 85 to accumulate the anticipation</li> <li>bar 86 first beat with timpani: a dense C major chord</li> <li>with marcato in the horn</li> <li>the climax of this movement is stacked with different layers of violin, viola, and oboe in major third, clarinet and English horn in the sixth interval, flute, cello, and trombone in an octave to support the super intense c major timpani sound.</li> <li>diminishing and fading out quickly starting at bar 87</li> <li>slowing down and gradually enter <i>pp</i> bar 90</li> <li>like ocean waves ebb and flow, the violins' ascending scale crescendo and decrescendo one last time at measure 92 and 93 before this phrase ends in c major chord first inversion.</li> <li>fermata in bar 94: hold, cut off and start again</li> <li>52</li> </ul>
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TABLE 4 Continuing...

94 - 107	<ul style="list-style-type: none"> <li>the first part's variation</li> <li>very legato</li> <li>first theme's 2 bar phrase appears in sequence and with various counterpoints</li> <li>starts the phrase with the horn solo in beat three for two bars in Db major</li> <li>2 bars of violin I and clarinet, same phrase in D major</li> <li>2 bars of English horn line in D major</li> <li>2 bars of Flute solo in E major with tutii in strings</li> <li>2 bars of oboe solo in E7</li> <li>violin II and viola on mute with triplets adding cold color</li> <li>finally 4 bars of clarinet solo brings back to the original A major along with the responses in violas that mimics the first theme</li> <li>the variation for the same phrase transitions in Db - D - E - A keys in different instruments add great richness to the timbre</li> <li>53</li> </ul>
108 - 140	<ul style="list-style-type: none"> <li>recreate theme I and recapitulation</li> <li>solo french horn enters in bar 109</li> <li>dolce and song-like supporting melody in violin I</li> <li>phrase is similar to bar 6-34's clarinet solo</li> <li>more contrasts in dynamics</li> <li>triplets are distributed to more voices differing in more than an octave</li> <li>a larger, more colorful, and more dense harmonization</li> <li>a long phrase</li> <li>54</li> <li>descending with similar 2 bar phrases at measure 130</li> <li>a larger lower string dark sound</li> <li>divided into 3 different viola parts, 3 cello parts, and two bass parts</li> <li>55</li> </ul>

TABLE 5 Continuing...

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141 - 151	<ul style="list-style-type: none"> <li>• starts the intro to epilogue</li> <li>- • <i>pp</i> to <i>ff</i>: dramatic long ascending scale with crescendo</li> <li>- • joins the whole symphony</li> <li>- • at bar 148: Trumbone, Tuba, and Timpani added in the A major chord in <i>p</i></li> <li>- • fade out and diminishing at the next bar</li> </ul>
152 - 160	<ul style="list-style-type: none"> <li>• theme again in original key with full symphony</li> <li>- • <span style="border: 1px solid black; padding: 0 2px;">56</span></li> <li>- • horn emphasizes the theme and standing out</li> <li>- • crescendo and accelerate more and more</li> <li>- • a sense of struggle and internal conflicts</li> <li>- • violin and flutes have an lifting melody while lower strings descending step wise</li> <li>- • after measure 158, the dense and heavy lower voices and brass faded out</li> <li>- • rallentando: gradually slowing down and decrescendo</li> <li>- • with only the violins ascending up and waiting to be settled down to F#6</li> </ul>
162 - end	<ul style="list-style-type: none"> <li>• <i>Tempo I</i> in <i>p</i> to <i>pp</i></li> <li>- • flutes in a higher range picked up violin's line</li> <li>- • tremolo for the lower strings</li> <li>- • descending and repetitive scale melody lines</li> <li>- • after reaching the climax of the last phrase in 166, only the lower strings remain.</li> <li>- • <span style="border: 1px solid black; padding: 0 2px;">57</span></li> <li>- • gradually fading to silence with 5 pizzicato in cello and bass</li> </ul>