

# Symphony No. 1

I.

**Allegro maestoso**  $\text{♩} = 120$

Oboe 1.2. (Clef: G, Key: C) and English Horn (Clef: F, Key: C#). The music starts with a sustained note followed by sixteenth-note patterns. Measure 5: Oboe 1.2. has a sixteenth-note pattern with a grace note, dynamic *mp*, and a three-note grouping. English Horn has a sustained note. Measure 4: Oboe 1.2. has a sustained note, dynamic *p*, and a three-note grouping. English Horn has a sixteenth-note pattern, dynamic *mf*, and a three-note grouping.

**4**

**A** **A tempo**  $\text{♩} = 120$

**poco rall.**

Ob. (Clef: G) and Eng. Hn. (Clef: F#). Measure 13: Ob. has a sustained note, dynamic *ff*, and a three-note grouping. Eng. Hn. has a sustained note. Measures 2 and 1: Ob. has a sixteenth-note pattern with a grace note, dynamic *mp*, and a three-note grouping. Eng. Hn. has a sustained note. Measures 13 and 22: Ob. has a sustained note, dynamic *ff*, and a three-note grouping. Eng. Hn. has a sustained note.

**a 2**

**3**

**3**

**3**

Ob. (Clef: G) and Eng. Hn. (Clef: F#). Measures 22: Ob. has a sixteenth-note pattern with a grace note, dynamic *ff*, and a three-note grouping. Eng. Hn. has a sustained note. Measures 28: Ob. has a sustained note, dynamic *ff*, and a three-note grouping. Eng. Hn. has a sustained note.

**28**

Ob. (Clef: G) and Eng. Hn. (Clef: F#). Measures 28: Ob. has a sixteenth-note pattern with a grace note, dynamic *ff*, and a three-note grouping. Eng. Hn. has a sustained note. Measures 34: Ob. has a sustained note, dynamic *ff*, and a three-note grouping. Eng. Hn. has a sustained note.

**34**

Ob. (Clef: G) and Eng. Hn. (Clef: F#). Measures 34: Ob. has a sustained note, dynamic *ff*, and a three-note grouping. Eng. Hn. has a sustained note. Measures 40: Ob. has a sixteenth-note pattern with a grace note, dynamic *mf*, and a three-note grouping. Eng. Hn. has a sustained note.

**B** **Misterioso**

**2**

Ob. (Clef: G) and Eng. Hn. (Clef: F#). Measures 40: Ob. has a sixteenth-note pattern with a grace note, dynamic *mf*, and a three-note grouping. Eng. Hn. has a sustained note. Measures 40 and 46: Ob. has a sustained note, dynamic *mp*, and a three-note grouping. Eng. Hn. has a sixteenth-note pattern with a grace note, dynamic *mf*, and a three-note grouping.

*poco ranc.*

48 Ob. Eng. Hn.

53 - - A tempo  $\downarrow = 120$  Ob. Eng. Hn. 5 5

63 Ob. Eng. Hn. 2 8 1.2. f fff

76 Ob. Eng. Hn.

81 D 1. Ob. Eng. Hn. 2. 2 1. mf p mf

88 Ob. Eng. Hn. 2. 1.2. f

**E Vivace**  $\text{♩} = 148$

Ob. Eng. Hn.

102 Ob. Eng. Hn.

106 Ob. Eng. Hn.

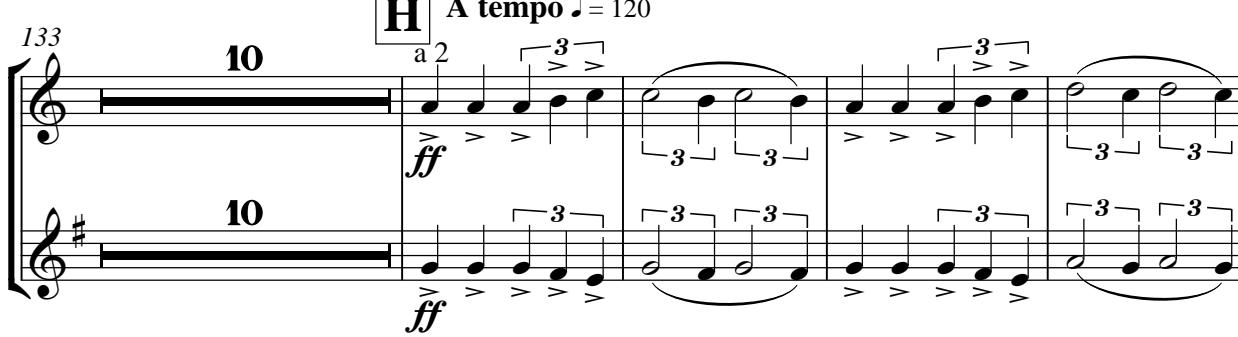
113 Ob. Eng. Hn.

119 Ob. Eng. Hn.

125 Ob. Eng. Hn.

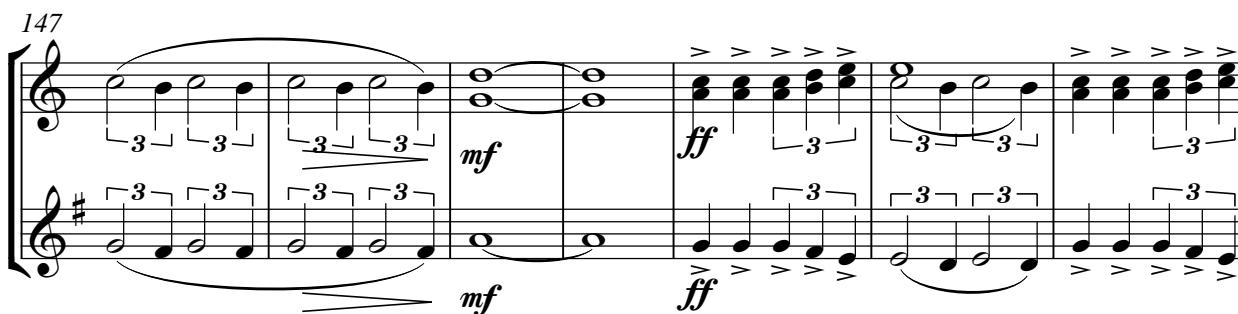
**H** A tempo  $\text{♩} = 120$

**133**

Ob. **10** a 2 

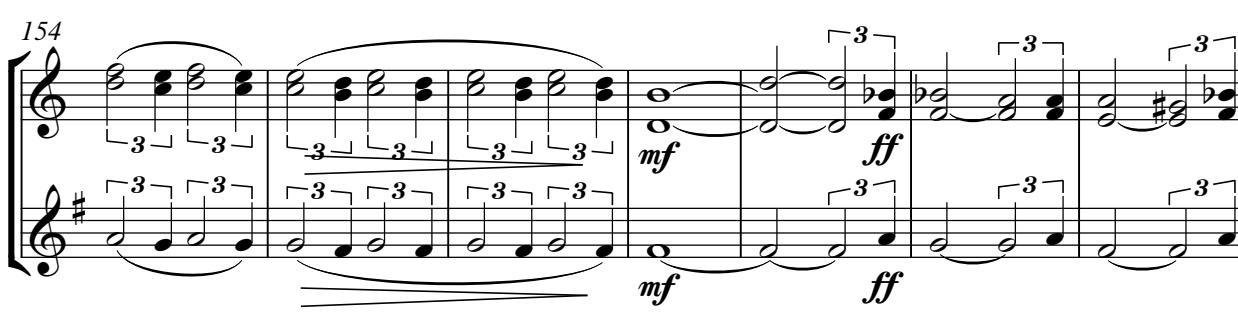
**Eng. Hn.** **10**

**147**

Ob. 

**Eng. Hn.**

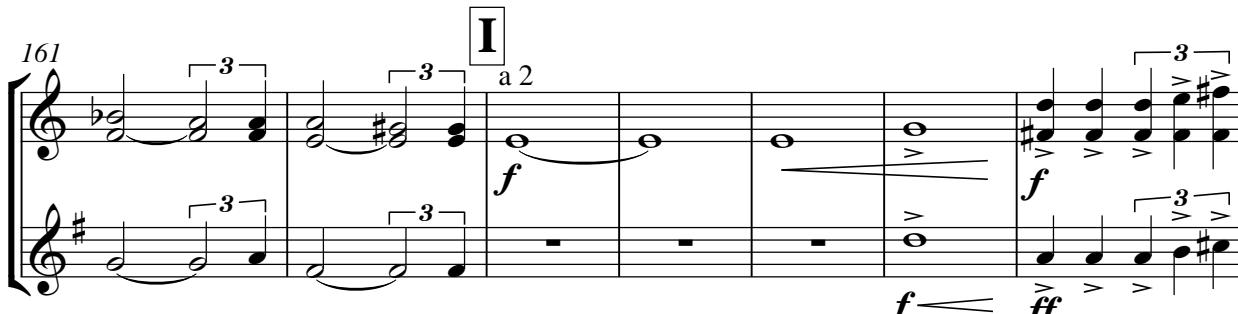
**154**

Ob. 

**Eng. Hn.**

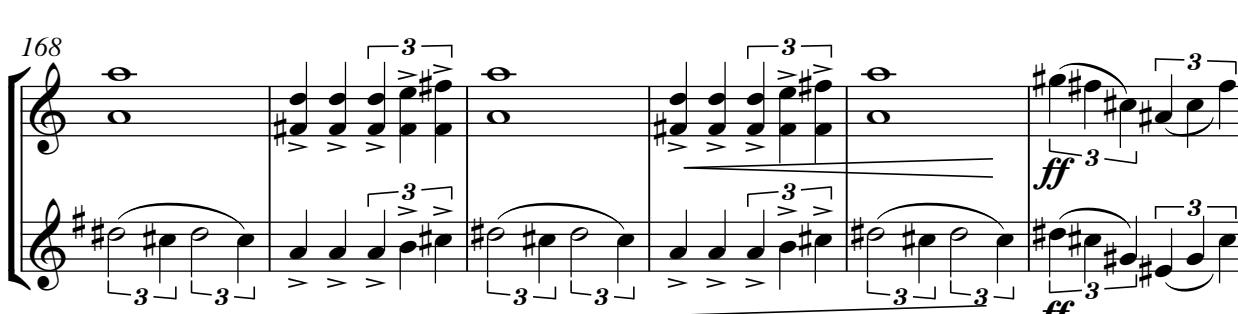
**I**

**161**

Ob. 

**Eng. Hn.**

**168**

Ob. 

**Eng. Hn.**

**174**

Ob. 

**Eng. Hn.**

179 Ob. Eng. Hn.

**J** 2.

Ob. Eng. Hn.

185 **poco rall.**

**K** A tempo  $\text{♩} = 120$  8 2.

Ob. Eng. Hn.

**L**

Ob. Eng. Hn.

206 1. 2. 2.  $\text{mp}$  crescendo

Ob. Eng. Hn.

rall.

213 1. 2. 8 ff

Ob. Eng. Hn.

**M** A tempo  $\text{♩} = 120$  a 2

Ob. Eng. Hn.

225 8 ff

Ob. Eng. Hn.

231

Ob. Eng. Hn.

ff ff

237

Ob. Eng. Hn.

**N**

mf ff

243 a2

Ob. Eng. Hn.

f diminuendo

rall. diminuendo **O** Poco meno mosso  $\text{J} = 116$

249

Ob. Eng. Hn.

**8** **#8** **8** **6** **2** **8**

**mf** **p**

**6** **2** **8**

**mf** **p**

Ancora meno  $\text{J} = 108$

268

Ob. Eng. Hn.

**1.** **mf** **2.** **1.** **p** **2.** **p**

**p** **mf** **p**

274

Ob. Eng. Hn.

**1.** **mf** **2.** **p** **1.2.** **f** **2.** **f**

7

**Q Vivace ♩ = 148**

Ob. Eng. Hn.

280

3 3

**a 2**

Ob. Eng. Hn.

288

2. 1. 3 3 3 ff f ff f ff

**Meno ♩ = 128**

molto rall.

Ob. Eng. Hn.

293 3 3 ff 3 3

**R Tempo I ♩ = 120**

Ob. Eng. Hn.

300 a 2 3 > > > > > f 3 > > > > >

**S**

Ob. Eng. Hn.

306 2 2 ff mf ff mf ff 3 > > > > > o

**T**

Ob. Eng. Hn.

314 2 2 a 2 3 > > > > > o mf mp 3 > > > > >

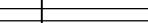
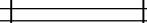
Musical score for Oboe and English Horn. The Oboe part consists of two staves. The top staff starts with a melodic line of sixteenth-note pairs, followed by a long black bar. The bottom staff has a single eighth note. Measure 323 ends with a repeat sign and a fermata over the Oboe's eighth note. Measure 324 begins with a dynamic *p*. The Oboe resumes its sixteenth-note pattern. The English Horn part starts with a single eighth note, followed by a long black bar. Measure 324 ends with a repeat sign and a dynamic *p*.

Musical score for Oboe (Ob.) and English Horn (Eng. Hn.). The score is in 3/4 time. The Oboe part starts with a rest, followed by a measure of eighth notes. The English Horn part starts with a eighth note, followed by a measure of eighth notes. Measure 2 begins with a forte dynamic (**p**) for the English Horn. The Oboe part has a melodic line with grace notes. The English Horn part has a melodic line with grace notes. Measure 3 begins with a dynamic marking (**mf**) for the English Horn. Measure 4 begins with a dynamic marking (**a 2**) for the English Horn. Measure 5 begins with a dynamic marking (**3**) for the English Horn.

Musical score for Oboe (Ob.) and English Horn (Eng. Hn.). The score consists of two staves. The Oboe staff starts with a measure at tempo 339, followed by a measure of rests, then a measure with eighth-note patterns grouped by three, and finally a measure with eighth-note patterns grouped by three. The English Horn staff starts with a measure of rests, followed by a measure of rests, then a measure with eighth-note patterns grouped by three, and finally a measure with eighth-note patterns grouped by three. Measure numbers 2 and 3 are indicated above the staves. Dynamics include *mf*, *mp*, and *V* (boxed). Measure 3 includes a 3/8 time signature.

346

Ob. *mf*  *f*   

Eng. Hn. *mf*  *f*   

*crescendo al fine*

Musical score for orchestra and English horn at measure 353. The score consists of two staves. The top staff is for the Oboe (Ob.) and the bottom staff is for the English Horn (Eng. Hn.). The Oboe part starts with a single note followed by a sixteenth-note pattern. The English Horn part starts with a single note followed by a sustained note. Measure 353 ends with a dynamic marking of ***fff***.

# Symphony No. 1

## II. SCHERZO

**Allegro marcato**  $\text{♩} = 92$

Oboe 1.2. **3** **a 2** **3** **3** **mf** **3** **mf** **3** **mf**

English Horn **3** **-** **3** **-** **-** **-** **mf**

Ob. **10** **3** **3** **f** **p** **mf**

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

Ob. **17** **4** **mp** **f**

Eng. Hn. **4** **f**

**A** **25** **3** **mf** **ff** **3** **3** **ff** **mf**

Eng. Hn. **3** **-** **ff** **mf**

Ob. **34** **mf** **ff** **a 2** **ff** **mf** **ff** **mf**

Eng. Hn. **ff** **B** **mf** **ff** **mf**

Ob. **39** **p**

Eng. Hn. **-**

**43** **1.** **mf** **mp** **>** **>>**

**C**

48

Ob. Eng. Hn.

3 1. 3 3 1. 3

*mf* *mf*

*mf*

58

Ob. Eng. Hn.

*f* *f*

4 4

**D**

67

Ob. Eng. Hn.

1. > *mf* 4

*p* *f*

75

Ob. Eng. Hn.

*ff* *ff*

2 2

79

Ob. Eng. Hn.

*f* *ff*

2 2

**E**

85

Ob. Eng. Hn.

*mp* *pp* *p* *mp*

1. 5 5

94

Ob. Eng. Hn.

*p* *p* *pp* *morendo*

2 2 1.

**F** *Trio. Andantino  
pastorale*  $\text{J} = 116$

Ob. Eng. Hn.

100 2 3 8 - - - -

*mf* *hervortretend* *mp*

114 4 4 - - - -

*mf* *hervortretend* *mp*

*p*

124 - - - - 2 2 - -

*p*

132 6 6 - - - -

*mp* *mf*

143 8 1. 8 - - - -

*mf* *rall.* *mp*

**H**

157 2 3 a 2 3 3 -

*mf* *mf*

167 2 6 8 3 -

*mf*

**I** *Allegro marcato*  $\text{J} = 92$

Ob. Eng. Hn.

2 3 3 3 -

**J**

Ob. Eng. Hn.

mf 3 f p

174

Ob. Eng. Hn.

179

Ob. Eng. Hn.

184

Ob. Eng. Hn.

188

Ob. Eng. Hn.

194

Ob. Eng. Hn.

201

Ob. Eng. Hn.

208

Ob. Eng. Hn.

213 Ob. Eng. Hn.

1.  
 $\text{mp}$   
 $\text{mf}$

M

218 Ob. Eng. Hn.

5  
 $\text{ff}$   
 $f$

227 Ob. Eng. Hn.

$\text{ff}$  N  
 $f$   
 $\text{ff}$

232 Ob. Eng. Hn.

4  
 $\text{mf}$   
 $p$   
 $\text{mf}$

240 Ob. Eng. Hn.

1.  
 $p$

245 Ob. Eng. Hn.

2  
 $mf$   
*crescendo al fine*  
*rall.*  
*crescendo al fine*

251 Ob. Eng. Hn.

$\text{fff}$   
 $\text{fff}$

# Symphony No. 1

## **Andante con moto** ♩ = 76

III.

Geert Van Hoorick, Op. 59  
2017

**D** *Meno mosso, religioso*  $\text{♩} = 60$

Ob. Eng. Hn.

**E** *Tempo I*  $\text{♩} = 76$

Ob. Eng. Hn.

**F** *Ancora meno, religioso*  $\text{♩} = 60$

Ob. Eng. Hn.

92 **G**

Ob. 8 6 a 2  
Eng. Hn. 8 6 *mf* *f*  
*f*

111

Ob. - *b>* -  
Eng. Hn. - *b>* - *p*

121 **H** **Tempo II**  $\text{♩} = 68$

Ob. 1. *p* 3 2  
Eng. Hn. - 3 2 *pp* 2

131

Ob. *mp* 3 4  
Eng. Hn. - 4 3 4

141 **I**

Ob. 6 1. *mp* 5 1.  
Eng. Hn. 6 2. 5 *p* 3 3

155 **J**

Ob. - *p* 4 *mf* 3 3  
Eng. Hn. - 4

163

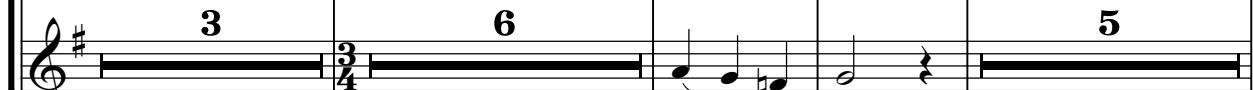
Ob. 

Eng. Hn. 

**K**

169

Ob. 

Eng. Hn. 

**L**

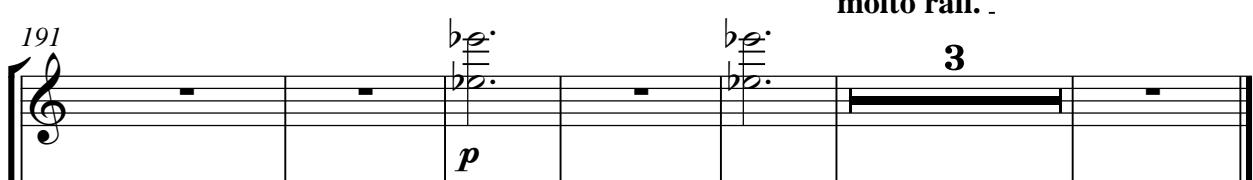
185

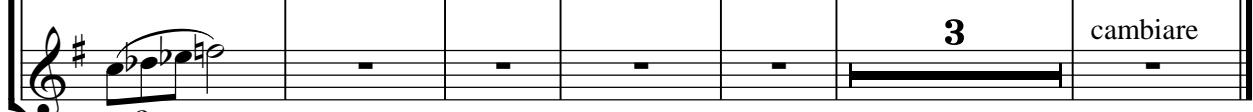
Ob. 

Eng. Hn. 

molto rall.

191

Ob. 

Eng. Hn. 

# Symphony No. 1

## IV. FINALE

**Allegro energico**  $\text{♩} = 128$

Oboe 1.2.3.  $\text{♩} = 128$  5 1.2.  $\text{♩} = 128$  3.

Ob. 8  $\text{♩} = 128$  a 3  $\text{♩} = 128$  ff

Ob. 11 a 2  $\text{♩} = 128$  7

**Poco meno vivo**  $\text{♩} = 124$

Ob. 21  $\text{♩} = 124$  ff

**Ancora meno vivo**  $\text{♩} = 120$

Ob. 24  $\text{♩} = 120$  1. 2.

Ob. 27 rall. 1. 2. rall. 2. 3. Ob. cambiare

**B** **Allegretto cantabile**  
(Tempo II)  $\text{♩} = 138$

Ob. 32  $\text{♩} = 138$  2 1. pp 2 pp

Eng. Hn.  $\text{♩} = 138$  2 pp

2

38

**C**

Ob. 6 2

Eng. Hn. 6 2 *p* *p pp*

50

Ob. - 1. 6 2

Eng. Hn. *ppp* 6 2 *p*

57

**D** *Tempo I*  $\text{♩} = 128$

Ob. - 5  $\frac{12}{8}$

Eng. Hn. *p* *pp* 5  $\frac{12}{8}$  8

73

Poco meno vivo  $\text{♩} = 124$

Ob. a 2 *f* 3

Eng. Hn. - 3

79

Ob. *f* 2

Eng. Hn. - 2

83

**E** *Ancora meno vivo*  $\text{♩} = 120$

Ob. a 2 *f* *f*

Eng. Hn. -

88

Ob. Eng. Hn.

92 1. **F** Tempo II  $\text{♩} = 138$

Ob. Eng. Hn.

112 **G** 13

Ob. Eng. Hn.

129 2 1. 3 2 **H** Tempo I, ma poco  
meno vivo  $\text{♩} = 124$   
poco rall.

Ob. Eng. Hn.

140

Ob. Eng. Hn.

146 3 2 a 2 **I**

Ob. Eng. Hn.

154

Ob. Eng. Hn.

**J** Tempo II  $\text{♩} = 138$

166

Ob. Eng. Hn.

172

Ob. Eng. Hn.

176

Ob. Eng. Hn.

182

poco rall. **K** Tempo I ma meno vivo  $\text{♩} = 120$

187

Ob. Eng. Hn.

193

Ob.

Eng. Hn.

197 **L** Maestoso, poco meno vivo  $\text{♩} = 114$

Ob.

*f*

Eng. Hn.

201

Ob.

*mp*

Eng. Hn.

205

Ob.

*mf*

Eng. Hn.

3

3

212

Ob.

*pp*

Eng. Hn.

215 **M** Tempo II  $\text{♩} = 138$

Ob.

*mp* *zart hervortretend*

*pp*

*p*

Eng. Hn.

6

223

Ob.

Eng. Hn.

*p* *pp*

1.

*ppp*

*mf hervortretend*

228

Ob.

Eng. Hn.

*pp* *p* *p* *pp* *p* *pp*

234

a 2

Ob.

*mf*

Eng. Hn.

*mp*

239

2

N

Tempo I  $\text{♩} = 128$

5

f

cambiare

2

5

1.2.

3.

Ob.

Eng. Hn.

248

Ob.

*ff*

a 3

251

Ob.

*f*

Meno vivo  $\text{♩} = 120$

O 3. Oboe cambiare

7

261

Ob.

*ff*

Eng. Hn.

*ff*

264

Ob.

Eng. Hn.

**P** 1.

*mp*

*mp*

**Maestoso, ancora meno vivo**  $\text{♩} = 114$

268

Ob.

Eng. Hn.

*mf*

*mf*

271 a 2

Ob.

Eng. Hn.

*f*

*ff*

*ff*

274

Ob.

Eng. Hn.

a 2

*mf*

*ff*

*ff*

277 a 2

Ob.

Eng. Hn.

*mf*

*f*

279

Ob.

Eng. Hn.

*ff*

*ff*