

♩ = 96

Miriam Gideon

allegro energico

SYMPHONIA BREVIS

2
FL.

2
OB.

2
CL-B♭

2
FAG.

allegro energico

I, III
4
COR: F

II, IV

2
TR.-B♭

2
TRB.

OUVERTS

PP OUVERTS

TIMP.

allegro energico

V I

V II

V-LE

V-C

C-B

Musical score for I-2, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl-Bb), Bassoon (Fag.), Horns I, III (I, III) and Horns II, IV (II, IV) in F major, Trumpet in B-flat (Tr-Bb), Trombone (Trb.), and Timpani (Timp.). The second system includes parts for Violins I (V. I), Violins II (V. II), Violas (V-LE), Cellos (V-C), and Double Basses (C-B). The string parts are marked with *(DIV.-ARCO-PIZZ)* and *p*. A first ending bracket is present at the top of the first system and at the bottom of the second system. A large diagonal line is drawn across the right side of the page, crossing through the staves.

I- 3.

♩ = 88

Poco meno mosso

FL. I *espr.*

OB. I *mf* *espr.*

CL-Bb *mf*

FAG. *f*

I, III COR-F

II, IV

TR-Bb *f*

TRB. *f*

TIMP. *f*

a2 CUIVRÉS

a2 CUIVRÉS

OUVERT I

P

Poco meno mosso

V. I *f*

V. II *f*

V-Lb *f*

V-c *f*

C-B *f*

P *espr.*

TUTTI ARCO

TUTTI PIZZ.

P

(b)

I-4.

Musical score for I-4, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes parts for FLUTE (FL.), OBOE (OB.), CLARINET in B-flat (CL-Bb), BASSOON (FAG.), CORNETS I and III (I, III COR-F), TRUMPET in B-flat (TR-Bb), TRUMPET (TRB.), and TIMPANI (TIMP.). The second system includes parts for Violin I (V-I), Violin II (V-II), Violin Left (V-LE), Violin Right (V-C), and Double Bass (C-B). The woodwinds and brass parts are mostly silent, with some markings in the second system. The string parts are active, with various rhythmic patterns and dynamics. A large diamond-shaped graphic is present below the string parts in both systems. A circled '2' is located at the end of the first system and below the second system.

I-5.
Rit

Alllegro:
I° tempo
♩ = 96

Poco meno mosso
♩ = 88

Score for various instruments including F.L., OB., CL.-Bb, FAG., I, III Cor-F, II, IV, TR.-Bb, TRB., TIMP., V. I, V. II, V.-LE, V.-C, and C.-B. The score includes dynamic markings such as *cresc.*, *mf*, *f*, and *tr*, and tempo markings like *Rit*, *Alllegro*, and *Poco meno mosso*. It also features performance instructions such as *ARCO cresc.* and *DIV: ARCO-PIZZ.*

I-6.

3

FL.

OB.

CL.-Bb

FAG.

I, III
COR-F

II, IV

TR-Bb

TRB.

TIMP

V. I

V. II

V-LE

V-C

C-B

3

I- 7.

4

FL.

OB

CL-Bb

FAG.

I, II
COR-F

II, IV

TR-Bb

TRB.

TIMP.

VI

VII

VLE

V-C

C-B

4

I- 12.

I° tempo (Poco meno mosso)
♩ = 88

71.
Ob. *p espr.*
Cl.-Bb
Fag.

II° tempo (Poco meno mosso)

I, III
Cor.-F
II, IV
Tr.-Bb
Trb.
Timp.

II° tempo (Poco meno mosso)

V-I
V-II
V-le
V-c
C-b
pp
pp
pp
PIZZ.

8

molto rit...

Fl.
Ob.
Cl-Bb
Fag.
I, III
Cor-F
II, IV
Tr.-Bb
Trb.
Timp.

Musical score for woodwinds and brass instruments. The Flute (Fl.) part has a fermata. The Oboe (Ob.) part has a fermata. The Clarinet in B-flat (Cl-Bb) part has a fermata. The Bassoon (Fag.) part has a fermata. The Horns (I, III and II, IV) part has a fermata. The Trumpet in B-flat (Tr.-Bb) part has a fermata. The Trombone (Trb.) part has a fermata. The Timpani (Timp.) part has a fermata. The word "OUVERT" is written above the Horns part. The dynamics *p* and *mf* are indicated. The tempo marking *molto rit...* is present.

molto rit...

molto rit...

V. I
V. II
V-la
V-c
C-B

Musical score for string instruments. The Violin I (V. I) part has a fermata. The Violin II (V. II) part has a fermata. The Viola (V-la) part has a fermata. The Violoncello (V-c) part has a fermata. The Contrabass (C-B) part has a fermata. The dynamics *cresc.*, *f*, *espr.*, and *mp* are indicated. The tempo marking *molto rit...* is present.

cresc.

9

I- 14.

$\text{♩} = 108$

allargando

Piu animato

Fl. *allargando* *Piu animato*

Ob. *allargando* *Piu animato*

Cl: Bb *allargando* *Piu animato*

Fag. *allargando* *Piu animato*

I, III *allargando* *Piu animato*

Cox. F *allargando* *Piu animato*

II, IV *allargando* *Piu animato*

Tr: Bb *allargando* *Piu animato*

Trb. *allargando* *Piu animato*

Timp. *allargando* *Piu animato*

V. I *allargando* *Piu animato*

V. II *allargando* *Piu animato*

V-1c *allargando* *Piu animato*

V-c *allargando* *Piu animato*

C-b *allargando* *Piu animato*

I- 15.

Handwritten musical score for I-15, featuring woodwinds, brass, and strings. The score is divided into four measures. The first measure shows woodwinds (Flute 1, Oboe, Clarinet in Bb, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) with performance markings: *accel.*, *cresc.*, and *p*. The second measure continues with *accel.* and *cresc.*. The third measure features a boxed measure number '9' and *accel.*. The fourth measure includes *8va molto rit.* for the woodwinds and *molto rit.* for the strings. The brass section (Cor-F, Tr. -Bb, Trb.) is present but mostly silent, with some rests and dynamic markings. The percussion section (Timp.) is also present but mostly silent.

I tempo: ♩ = 96
furioso

I-16.

10

71.
Ob.
Cl.-Bb
Fag.
I tempo
furioso
I III
Cor. F (CUIVRES)
II, IV (CUIVRES)
Tr.-Bb
Trb.
Timp.
I tempo
furioso
V. I
V. II
V-lc
V-c
C-B

The musical score is arranged in a system of staves. The woodwind section (Ob., Cl.-Bb, Fag.) and brass section (Cor. F, Tr.-Bb, Trb.) play a complex, rhythmic pattern. The percussion section (Timp.) provides a steady, driving accompaniment. The string section (V. I, V. II, V-lc, V-c, C-B) plays a similar rhythmic pattern, with some parts marked 'DIV. ARCO-PIZZ.' (divisi arco-pizzicato). The score is marked 'I tempo' and 'furioso' throughout. The page number '10' is written in a box at the top right and bottom right.

8 + 2 + 3

Andante lirico [♩=84]

2 FL.

2 OB.

2 CL-B♭

2 FAG.

I, III

4 COR-F

II, IV

2 TR-B♭

2 TRB.

TIMP.

Andante lirico

Andante lirico

V. I

V. II

V-LE

V-C

C-B

SORD.

PP

PP

PIZZ.

[3 + 2 + 3] [3 + 2 + 3] [3 + 4]

FL.

OB.

CL-Bb

FAG.

I, III
COR-F

II, IV

TR.-Bb

TRB.

TIMP.

V. I

V. II

V-LE

V-C

C-B

mf

cresc.

f

SOAD.

MP

Poco rit.

II-3.

3+3+2 3+2

a tempo **2**

FL. - - 5 3 2

OB. - - 5 3 2

CL.-Bb - - 8 4 4

FAG. - - 8 4 4

a tempo

COR-F - - 5 3 2

TR.-Bb - - 8 4 4

TRB. - - 8 4 4

TIMP. - - - - -

a tempo

V. I *p* *p* *p* *p* *p*

V. II *p* *p* *p* *p* *p*

V-LE SENZA SORD. *p* *p* *p* *p*

V-C SENZA SORD. *p* *p* *p* *p*

C-B - - - - -

2

I-4.

3 [2+3+3] $\text{♩} = 88$ [3+4]

FL. - - - 8 - - - 2 - - - 7 - - - 3 - - -

OB. - - - 8 - - - 2 - - - 7 - - - 3 - - -

CL.-Bb 8 - - - 8 - - - 4 $\text{♩} \#$ $\text{♩} \#$ 8 $\text{♩} \#$ $\text{♩} \#$ 4 - - -

FAG. - - - 8 - - - 4 $\text{♩} \#$ $\text{♩} \#$ 8 $\text{♩} \#$ $\text{♩} \#$ 4 - - -

I, III Cor-F - - - 8 - - - 2 $\text{♩} \#$ $\text{♩} \#$ 7 $\text{♩} \#$ $\text{♩} \#$ 3 $\text{♩} \#$ $\text{♩} \#$

II, IV - - - 8 - - - 2 $\text{♩} \#$ $\text{♩} \#$ 7 $\text{♩} \#$ $\text{♩} \#$ 3 $\text{♩} \#$ $\text{♩} \#$

TR.-Bb 8 - - - 8 - - - 4 $\text{♩} \#$ $\text{♩} \#$ 8 $\text{♩} \#$ $\text{♩} \#$ 4 $\text{♩} \#$ $\text{♩} \#$

TRB. - - - 8 - - - 4 - - - 8 - - - 4 - - -

TIMP. - - - - - $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$

rit. - - - Poco animato

V.I - - - 8 $\text{♩} \#$ $\text{♩} \#$ 8 $\text{♩} \#$ $\text{♩} \#$ 2 - - - 7 - - - 3 - - -

V.II - - - 8 $\text{♩} \#$ $\text{♩} \#$ 8 $\text{♩} \#$ $\text{♩} \#$ 2 - - - 7 - - - 3 - - -

V-LE 8 $\text{♩} \#$ $\text{♩} \#$ 8 $\text{♩} \#$ $\text{♩} \#$ 4 $\text{♩} \#$ $\text{♩} \#$ 8 $\text{♩} \#$ $\text{♩} \#$ 4 - - -

V-C 8 $\text{♩} \#$ $\text{♩} \#$ 8 $\text{♩} \#$ $\text{♩} \#$ 4 $\text{♩} \#$ $\text{♩} \#$ 8 $\text{♩} \#$ $\text{♩} \#$ 4 - - -

C-B - - - - - $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$ $\text{♩} \#$

PIZZ.

3

II-5

4

FL. *a2* *mf*

OB. *a2* *mf*

CL-Bb

FAG. *mf*

I III COR-F *I (Solo)* *p* *espr.*

II IV

TR-Bb

TRB.

TIMP.

V.I *pp*

V.II *pp*

VLE *pp*

V-c *pp*

C-B *pp*

4

(Pizz.)

II-6.

5

FL. *a2* *mf ben marc.* *cresc.*

OB. *a2* *mf ben marc.* *cresc.*

CL-Bb *I* *mf*

FAG. *mf*

I III
CoR-F

II IV

TR-Bb

TRB.

TIMP. *mf*

V. I *mf* *ben marc.* *cresc.*

V. II *mf* *ben marc.* *cresc.*

V-LE *mf* *ben marc.* *cresc.*

V-C *mf* *ben marc.* *cresc.*

C-B *mf* *ben marc.* *cresc.*

5

6

8

FL. *ff*

OB.

CL-B♭

FAG.

I, III
COR F

II, IV

TR-B♭

TRB.

TIMP.

V. I

V. II

V-LE

V-C

C-B

Poco rit...

espr.

Poco rit..

Poco rit..

espr.

8

II-9.

9

a tempo *espr.* *rit...*

FL.

OB.

CL-Bb

FAG.

a tempo *rit...*

I, III

COR-F

II, IV

TR.-Bb

TRB.

TIMP.

a tempo *rit...*

V. I

V. II

V-LE

V-C

C-B

p *espr.* *Solo V* *p* *espr.*

9

II-10.

10

11

a tempo *rit...* *a tempo*

FL. I

OB. I *p*

CL-Bb *mp*

FAG. *p* *mp* *mf*

a tempo *rit...* *a tempo*

I, III *p* *p*

Cor-F *p*

II, IV

TR.-Bb

TRB.

TIMP.

a tempo *rit...* *a tempo*

V. I *p*

V. II *p*

V-LE *tutti* *p*

V-c *p*

C-B *p* *SOLO* *mf* *espr.*

PIZZ.

senza sord. I *p*

10 11

This musical score page, labeled II-13, contains measures 14 and 15. The instruments are arranged as follows:

- Woodwinds:** FLUTE (FL.), OBEOE (OB.), CLARINET in B-flat (CL.-Bb), and BASSOON (FAG.).
- Brass:** CORNETS in F (I, III COR-F), TRUMPETS in B-flat (TR.-Bb), and TRUMPET in B-flat (TRB.).
- Strings:** VIOLIN I (V. I), VIOLIN II (V. II), VIOLA (V.-LE), VIOLONCELLO (V.-C), and CONTRABASS (C.-B).

Measure 14 begins with a *cresc.* (crescendo) marking. The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. Measure 15 continues the piece, featuring a *f* (forte) dynamic and a *cresc.* marking. The string section includes a *mf* (mezzo-forte) marking. The score concludes with a *f* dynamic and a *cresc.* marking.

II-14.

CHORALE

allargando

Meno mosso: ♩=56

FL.

OB.

CL.-Bb

FAG.

I, III

COR-F

II, IV

TR.-Bb

TRB.

TIMP.

V. I

V. II

V-LE

V-c

C-B

The musical score is divided into two main sections by a double bar line. The first section is marked *allargando* and the second is marked *Meno mosso*. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and string section (Violins I & II, Viola, Violoncello, Contrabass) play a complex, rhythmic pattern. The brass section (Cor Anglais, Trumpets in Bb, Trombones) provides harmonic support. The timpani part is marked *ff* and features a rhythmic pattern. The score includes various musical notations such as dynamics (*ff*, *f*), articulation (*acc*), and phrasing slurs. The tempo marking *Meno mosso* is accompanied by a metronome marking of ♩=56.

FL.

OB.

CL-Bb

FAG.

I III
COR-F

II IV

TR-Bb

TRB.

TIMP.

V. I

V. II

V-LE

V-C

C-B

17

I

FL. *mp* *cresc.* *mf* *a2*

OB. *cresc.* *mf* *a2*

CL-Bb *cresc.* *mf* *espr.* *a2* *p*

FAG. *cresc.* *mf* *a2* *p*

I, II
COR-F *p*

II, III

TR.-Bb

TRB.

TIMP.

V. I *p*

V. II *p*

V.-LE *p*

V.-c *p*

C-B *p*

17

II-17.

18

allargando

FL.

OB.

C L-Bb

FAG.

I, III
COR-F

II, IV

TR.-Bb

TRB.

TIMP.

V. I

V. II

V-LE

V-c

C-B

mf

f

cresc.

p

a2

f

tr

allargando

f

DIV.

f

18