



Guilherme Bernstein

Sinfonia n.3

partitura

Sinfonia n.3
Guilherme Bernstein
2010

Instrumentação

2 flautas (2a também piccolo)

2 oboés

2 clarinetas em Sib

2 fagotes

2 trompas em Fá

2 trompetes em Dó

glockenspiel, temple blocks, bumbo, caixa,
pratos de choque, prato suspenso, triângulo.

cordas

Duração: c.15min

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I.

Allegro

Flauta 1.2
Oboé 1.2
Clarineta Sib 1.2
Fagote 1.2
Trompa Fá 1.2
Trompete em Dó 1.2
Glockenspiel
Temple Blocks
Gran Cassa
Caixa Clara
Prato Suspenso
Triângulo
Violinos I
Violinos II
Violas
Violoncelos
Contrabaixos

2/4 4/4 2/4

ff *a 2* *ff* *mf* *f* *f* *sfz* *pizz.* *arco* *f* *arco* *f* *arco* *sfz* *pizz.* *sfz* *f*

8

Fl. 1.2

Ob. 1.2

Cl. Sib 1.2

Fg. 1.2

Cor 1.2

Tpt Dó 1.2

C.C.

Tri.

Vln I

Vln II

Vla

Vc. arco

Cb. arco

mf

p

2/4

4/4

2/4

4/4

II 4 1

Fl. I.2 *mf*

Ob. 1 2 *p*

Cl. 1 Sib 2 *mp*

Fg. I.2 *a 2*

Cor I.2 *sf*

Tpt 1 Dó 2 *sf*

C.C. *f*

Tri. *f*

Vln I *sfz* *pizz.* *mp*

Vln II *sfz* *pizz.* *mp*

Vla *sfz p*

Vc. *sfz p*

Cb. *sfz*

3 4

fz

Sinfonia n.3

14

Fl. 1.2

Ob. 1
2

Cl. 1.2
Sib

Fg. 1.2

Cor 1
2

Tpt Dó 1.2

C.C.

P.S.

Tri.

Vln I

Vln II

Vla

Vc.

Cb.

mp

f

sfz

p

mp

fz

fz

fz

pizz.

pizz.

molto

f

arco

sfz

3/8

4/4

3/8

4/4

29

Fl. 1
2

Ob. 1
2

Cl. 1
Sib 2

Fg. 1,2

Cor 1
2

Tpt 1,2
Dó

P.S.

Tri.

Vln I

Vln II

Vla

Vc.

Cb.

mp

p

pp

pizz.

mp

1.

2.

1.

2.

32

Fl. 1.2

Ob. 1.2

Cl. 1
Sib 2

Fg. 1
2

Cor 1
2

Tpt 1
Dó 2

Tri.

Solo
Vln I

gli altri

Solo
Vln II

gli altri

Solo arco
Vla

gli altri

Vc.

Cb.

3/4

4/4

3/4

4/4

3/4

4/4

p

pp

con sord.

p

p

p

p

La mettà pizz.

36 **4/4** **3/4** **4/4** **3/4** **4/4**

Fl. 1.2

Ob. 1.2

Cl. 1
Sib 2

Fg. 1
2

Cor 1
2

Tpt
Dó 1.2

4/4 **3/4** **4/4** **3/4** **4/4**

Solo

Vln I
gli altri

Solo

Vln II
gli altri

Solo

Vla
gli altri

Vc.

Cb.

5

Musical score for Sinfonia n.3, page 13, measures 44-48. The score is divided into two systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, Sib. 2), Bassoon (Fg. 1, 2), Horns (Cor. 1, 2), Trumpets (Tpt. 1, 2), and a Solo Violin. The second system includes Violins I and II (Solo and gli altri), Viola (Solo and gli altri), Violoncello (Vc.), Double Bass (Cb.), and a Solo Double Bass. The score features various time signatures: 4/4, 3/4, and 4/4. Dynamics include *p*, *f*, *mf*, and *pizz.*. A box with the number '5' is present above measure 48. The Solo Violin part includes the instruction 'unis.' in measure 48.

48

Fl. 1
2

Ob. 1.2

Cl. 1
Sib 2

Fg. 1.2

Cor 1.2

Tpt
Dó 1.2

Vln I 1
2

Vln II

Vla

Vc.

Cb.

Tutti

div.

unis.

Tutti

unis.
Tutti

pizz.

51

Fl. 1 2

Ob. 1 2

Cl. Sib 1 2

Fg. 1 2

Cor 1 2

Tpt Dó 1 2

Vln I 1 2

Vln II

Vla

Vc.

Cb.

1.

1.

3

3

div.

unis.

7

7

Sinfonia n.3

57

Picc.

Ob. 1,2

Cl. 1
Sib 2

Fg. 1,2

T. Bl.

Vln I 1,2

Vln II 1,2

Vla

Vc.

Cb.

div.
(8)

v

v.v

60

Picc.

Ob. 1,2

Cl. 1
Sib 2

Fg. 1,2

T. Bl.

Vln I 1,2

Vln II 1,2

Vla

Vc.

Cb.

div.
(8)

v

v.v

67 *pp* **4/4** *ff* **4/4** *pp*

Fl. 1 2 *pp* *p* *ff* *pp*

Ob. 1, 2 *p* *ff* *pp*

Cl. 1 Sib 2 *pp* *pp*

Fg. 1 2 *ppp* *ff* *ppp*

Cor 1, 2 *f* *f*

Tpt 1 Dó 2 *f* *f*

Glock. *p* *ff*

Tri. *pp*

Vln I *pp* *sfz* *sfz* arco

Vln II *pp* *sfz* *sfz* arco

Vla. *pp* *sfz* *sfz* arco

Vc. *sfz*

Cb. *sfz*

4/4 **2/4** **4/4**

pp *sfz* *sfz* arco

Detailed description: This page of a musical score for Sinfonia n.3, page 19, covers measures 67 to 70. The score is for a full orchestra. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins at measure 67 with a dynamic of *pp*. The flute and clarinet parts feature melodic lines with various dynamics, including *pp*, *p*, and *ff*. The bassoon and cello parts have sustained notes. The strings play a rhythmic accompaniment, with the violins marked *pp* and *sfz*. The woodwinds and strings have various articulations and dynamics throughout the measures. The score includes first and second endings for several instruments. The page ends with a dynamic of *pp* and a *sfz* marking.

81

Fl. 1.2 *f* *sfz* *f* *sf*

Ob. 1.2 *f* *sfz* *f* *sfz* *f*

Cl. Sib 1.2 *sfz* *sfz* *a 2*

Fg. 1.2 *sfz* *sfz* *a 2*

Cor 1.2 *p* *molto* *sfz* *p* *molto* *sfz* *p*

Tpt Dó 1.2 *con sord.* *sfz* *con sord.* *sfz*

C.C. *f*

Vln I 1.2 *div.* *f* *3/4 unis.*

Vln II *f* *arco* *f*

Vla *f* *arco* *f*

Vc. *pizz.* *f* *arco* *f*

Cb. *pizz.* *f*

84

Fl. 1.2

Ob. 1.2

Cl. 1
Sib. 2

Fg. 1.2

Cor 1.2

Tpt
Dó

C.C.

P.S.

Tri.

Vln I

Vln II

Vla

Vc.

Cb.

a 2

2/4

3/8

4/4

9

2/4

f

sfz

f

p

senza sord.

f

mp

pizz.

arco

sfz

p

f

f

89 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1

Picar. pegar Pic.

Ob. 1.2

Cl. 1 Sib 2

Fg. 1.2

Cor 1.2

Tpt Dó 1.2

Glock.

C.C.

Tri.

Vln I

Vln II

Vla

Vc.

Cb.

sfz

f

p

mp

con sord.

mf

arco

molto

99 **4** 10

Fl. 1 *f* *p*

Picc. *f* pegar Fl.

Ob. 1/2 *p*

Cl. 1,2 Sib *mp* *p*

Fg. 1/2 *p*

Cor 1/2 *mp* *p*

G.C. *pp*

P.S. *mf* *pp*

Vln I

Vln II

Vla *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *sfz*

Sinfonia n.3

29

102

Cl. 1
Sib 2

Fg. 1
2

Cor. 1
2

G.C.

Vln I

Vln II

Vla

Vc.

Cb.

Cl. 1
Sib 2

Fg. 1
2

Cor. 1.2

Vln I 1
2

Vln II

Vla

Vc.

Cb.

4/4 3/4 4/4 3/4 4/4

4/4 3/4 4/4 3/4 4/4

div. p p

pizz. p

2.

2.

div. p p

div. p

Fl. 1, 2
a 2
mp
p

Cl. 1
Sib. 2
2.

Fg. 1
2
1.
2.
a 2

Cor. 1, 2

Tpt. 1
Dó 2
I. con sord.
mf

Vln. I
2
div.
f
p

Vln. II
f
p

Vla.
f
p

Vc.
arco
f
p

Cb.
div.
pizz.
arco
f
p

Fl. I.2
a 2
II 4

Ob. 1 2
I. *mf* *p*

Cl. 1 Sib 2
mf *p*

Fg. 1 2

Tpt 1 Dó 2
I.

Vln I
4 unis. *pp* *p*

Vln II
pp *sfz* *p*

Vla
pp *p*

Vc.
pp pizz.

Cb. 1 2
div. *p*

The score is divided into five measures with the following time signatures: 4/4, 3/4, 4/4, 3/4, and 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Double Bass) are active throughout. The Flute I.2 part has a dynamic marking of *mf* and *p*. The Oboe I.2 part has a dynamic marking of *mf* and *p*. The Clarinet I.1 and Sib. 2 part has a dynamic marking of *mf* and *p*. The Bassoon I.1 and 2 part has a dynamic marking of *mf* and *p*. The Trumpet I.1 and Dó 2 part has a dynamic marking of *p*. The Violin I part has a dynamic marking of *pp* and *p*. The Violin II part has a dynamic marking of *pp* and *p*. The Viola part has a dynamic marking of *pp* and *p*. The Cello part has a dynamic marking of *pp* and *pizz.*. The Double Bass part has a dynamic marking of *pp* and *p*. The Cb. 1 2 part has a dynamic marking of *p*.

121

Fl. 1

Picc.

Ob. 1
2

Cl. 1
Sib. 2

Cor. 1,2

Tpt. 1,2
Dó

Vln I 1
2

Vln II

Vla.

Vc.

Cb.

mf

mf

div.

124

Fl. I

Picc.

Ob. 1.2

Cl. 1
Sib. 2

Cor. 1.2

Tpt. Dó 1.2

Vln I 1
2

Vln II

Vla

Vc.

Cb.

div. i. div. unis. pizz.

unis. pizz.

127

Fl. 1 *mp*

Picc. *mp*

Ob. 1/2 *mp*

Cl. 1 Sib 2 *mp*

Fg. 1/2 *mp*

Cor. 1,2

Tpt. Dó 1,2

T. Bl. *mp*

Vln I *mp*

Vln II *mp*

Vla. *pizz.* *mp*

Vc. *mp*

Cb. *mp*

131

Fl. I

Picc.

Ob. 1.2
a 2

Cl. 1
Sib. 2

Fg. 1.2
a 2
f

Cor 1.2
a 2
f

T. Bl.

Tri.
mp

Vln I
arco

Vln II
arco

Vla
arco

Vc.

Cb.

5
4

5
4

153

Fl. 1
ff

Picc.
ff *pp*

Ob. 1
2
ff *pp*

Cl. 1
Sib 2
ff *pp*

Fg. 1.2
ff *pp*

Cor 1
2
f *sfz* *sfz p* 1. *sfz p*

Tpt
Dó 1.2
f *sfz*

T. Bl.
f

G.C.
molto *pp*

C.C.
f *molto*

P.S.
f *molto*

Vln I 1
2
ff *pp*

Vln II 1.2
ff *pp*

Vla 1
2
ff *pp*

Vc.
ff *pizz.* *pp*

Cb.
ff

157

Fl. 1
ff

Picc.
ff

Ob. 1
2
ff

Cl. 1
Sib 2
ff

Fg. 1
2
ff

Cor 1
2
ff

Tpt 1
Dó 2
ff

T. Bl.
ff

G.C.
ff

C.C.
ff

P.S.
ff

Tri.
ff

div.
ff
8^{va}

Vln I 1
2
ff

Vln II 1,2
ff

Vla 1
2
ff
arco

Vc.
ff

Cb.
ff

2/4

2/4

unis.

unis.

unis.

Sinfonia n.3

II.

4/4 Andante

Flauta 1.2

Oboé 1.2

Clarineta 1 Sib 2

Fagote 1.2

Trompa Fá 1.2

Trompete em Dó I

Glockenspiel

Violinos I

Violinos II

Violas

Violoncelos

Contrabaixos

Solo

p

p

pizz.

pizz.

3/4

4/4

3/4

4/4

7 4 3 4 4 3 4

Fl. 1.2

Ob. 1.2

Cl. 1
Sib 2

Fg. 1.2

Vln I

Vln II

Vla

Vc.

Cb.

Solo

p

14 4 3 4 4 3 4 4

Fl. 1.2

Ob. 1.2

Cl. 1
Sib 2

Fg. 1.2

Vln I

Vln II

Vla

Vc.

Cb.

Solo

p³

20

Fl. 1

Ob. 1

Cl. Sib

Fg. 1

Cor 1

Tpt Dó 1

Vln I

Vln II

Vla

Vc.

Cb.

4/4

3/4

4/4

3/4

4/4

14

p

p

p

p

p

p

mp

p

p

p

p

espr. arco

p

p

26

Ob. 1
2

Cl. 1
Sib 2

Fg. 1
2

Cor 1
2

Tpt.
Dó 1

Vln I

Vln II

Vla

Vc.

Cb.

mp

p

pizz.

arco

p

30

Ob. 1
2

Cl. 1
Sib 2

Cor 1
2

Vln I

Vln II

Vla

Vc.

Cb.

p

Solo i.

Solo p

arco

agitato

p

15 Più mosso

15 Più mosso
agitato

48 $\frac{6}{4}$ $\frac{4}{4}$ 17

Fl. 1 2

Ob. 1 2

Cl. 1 Sib 2

Fg. 1 2

Cor 1.2

Tpt Dó 1

Vln I

Vln II

Vla

Vc.

Cb.

mp

p

p

p

52 *rall...* *a tempo* 5/4

Fl. 1 2
Ob. 1 2
Cl. 1 Sib 2
Fg. 1 2
Cor 1 2
Tpt Dó 1
Vln I
Vln II
Vla
Vc.
Cb.

f *mp* *p* *f* *mf* *mp* *f* *f* *p* *p* *f* *f* *p* *p* *f*

rall... *a tempo* *div.* *senza sord.* *unis.*

allargando.....

56 $\frac{5}{4}$ $\frac{4}{4}$ rit..... $\frac{3}{4}$ 18 a tempo $\frac{4}{4}$

Fl. 1 2
2.
I.
mf
f *p*
a 2

Ob. 1 2
f *p*
a 2
2.
dolce Solo
I.

Cl. 1
Sib 2
f *p*
a 2
I.

Fg. 1 2
f *p*
a 2
I.

Cor 1 2
p *f* *p*
I.

Tpt
Dó 1

allargando.....

5 $\frac{5}{4}$ $\frac{4}{4}$ *div.* unis. rit..... $\frac{3}{4}$ 18 a tempo $\frac{4}{4}$

Vln I
f sub.
p

Vln II
f sub. *p*

Vla
f sub. *p*

Vc.
f *p*
pizz.

Cb.
f

61

Fl. I 1 2

Ob. I 1 2

Cl. I 1 Sib 2

Fg. I 1 2

Cor. I.2

Tpt. Dó I

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/4 3/4 4/4 3/4 4/4 3/4

4/4 3/4 4/4 3/4 4/4 3/4

p³

p

p³

pizz.

76 **4** *mp* *mp* *Solo*

Fl. 1
2

Ob. 1
2

Cl. 1
Sib 2

Fg. 1
2

Cor 1
2

Tpt
Dó 1

Glock.

Vln I 1,2

Vln II

Vla

Vc.

Cb.

div.

mp

Solo

Sinfonia n.3

sobre motivo da Sinfonia em Dó,
de I. Stravinsky

III.

The score is for the third movement of Stravinsky's Symphony No. 3, titled "III." It is based on a motif from the Symphony in D major. The piece is in 2/4 time and is marked "Vivo deciso". The score is divided into six measures, with tempo markings "a tempo" appearing above the second and fourth measures. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Trumpet in F 1 & 2, Trombone in D 1 & 2, Glockenspiel, Temple Blocks, Gran Cassa, Caixa Clara, Pratos de Choque, Prato Suspenso, Triângulo, Violins I & II, Violas, Violoncelos, and Contrabaixos. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide a strong, driving accompaniment. The score includes dynamic markings such as *pp*, *f*, and *ff*, and articulation marks like accents and slurs. The woodwinds have specific instructions like "dolce" and "a tempo". The percussion parts are marked with *f* and *ff*. The string parts are marked with *ff* and "marcattissimo".

7 2/4 20

4 Solo
mp
1.

Fl. 1
2 *sfz*

Ob. 1
2 *sfz*

Cl. 1
Sib 2 *sfz*

Fg. 1
2 *sfz*

Cor 1.2 *sfz*

Tpt Dó 1.2 *sfz* *p*

T. Bl. *p*

C.C. *sfz*

2/4 20

4 arco

Vln I *sfz* *pp* *pizz.*

Vln II *sfz* *pp* *arco*

Vla *sfz* *pp* *pizz.* *arco*

Vc. *sfz* *pp* *pizz.*

Cb. *sfz* *pp* *pizz.*

This page of the musical score for Sinfonia n.3, page 61, features the following instruments and parts:

- Flute II (Fl. 2):** Part I (1.) and Part II (2.). Part I plays a melodic line with a forte (*f*) dynamic. Part II has a rest.
- Oboe (Ob.):** Part I (1.) and Part II (2.). Part I plays a melodic line with a piano (*p*) dynamic. Part II has a rest.
- Clarinet/Soprano Saxophone (Cl. 1 Sib 2):** Part I (1.) and Part II (2.). Part I plays a melodic line with a forte (*f*) dynamic. Part II has a rest.
- Bassoon (Fg.):** Part I (1.) and Part II (2.). Part I has a rest. Part II has a rest.
- Cor 1 & 2 (Cor 1.2):** Part I (1.) and Part II (2.). Part I has a rest. Part II has a rest.
- Trumpet 1 & 2 (Tpt 1 Dó 2):** Part I (1.) and Part II (2.). Part I has a rest. Part II has a rest.
- Trombone (T. Bl.):** Part I (1.) and Part II (2.). Part I has a rest. Part II has a rest.
- Contra Bass (C.C.):** Part I (1.) and Part II (2.). Part I has a rest. Part II has a rest.
- Violin I (Vln I):** Part I (1.) and Part II (2.). Part I plays a melodic line with a forte (*f*) dynamic. Part II has a rest.
- Violin II (Vln II):** Part I (1.) and Part II (2.). Part I plays a melodic line with a forte (*f*) dynamic. Part II has a rest.
- Viola (Vla.):** Part I (1.) and Part II (2.). Part I plays a melodic line with a forte (*f*) dynamic. Part II has a rest.
- Violoncello (Vc.):** Part I (1.) and Part II (2.). Part I plays a melodic line with a forte (*f*) dynamic. Part II has a rest.
- Contrabass (Cb.):** Part I (1.) and Part II (2.). Part I plays a melodic line with a forte (*f*) dynamic. Part II has a rest.

The score includes various musical notations such as dynamics (*f*, *p*), articulation (*arco*, *pizz.*), and phrasing slurs. The woodwinds and strings are playing in a rhythmic pattern, while the brass instruments have rests.

2I a 2

Fl. I, 2

Ob. I, 2

Cl. I, 2
Sib

Fg. I, 2

Cor 1
2

Tpt 1
Dó 2

Glock.

T. Bl.

C.C.

mp

div.

Vln I 1
2

Vln II 1
2

Vla

Vc.

Cb.

Fl. 1.2
Ob. 1.2
Cl. Sib. 1.2
Fg. 1.2
Cor 1.2
Tpt 1.2
Dó 2
Glock.
T. Bl.
C.C.
Tri.
Vln I 1.2
Vln II 1.2
Vla.
Vc.
Cb.

24

a 2

3/8

2/4

3/8

2/4

4/4

23

p

p

p

p

p

p

con sord.
I.

p

mp

f

f

p

p

div.

unis.

3/8

2/4

3/8

2/4

4/4

23

sul pont.

p

sul pont.

p

sul pont.

p

pizz.

p

33

Fl. 1 2

Ob. 1 2

Cl. 1 Sib 2

Fg. 1.2

Cor 1.2

Tpt Dó 1.2

Glock.

G.C.

C.C.

P.S.

Vln I

Vln II

Vla

Vc.

Cb.

24

24

3
4

36 $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Cl. 1 Sib 2 *ff*

Fg. 1.2 *ff*

Cor 1.2 *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *pp*

Tpt Dó 1.2 *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

G.C. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

$\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Cb. *p*

4/4 25

Fl. 1 2

Ob. 1 2

Cl. Sib 1.2

Fg. 1.2

Cor 2 1

Tpt Dó 1.2

Vln I

Vln II

Vla

Vc.

Cb.

1. 2. *pp*

1. 2. *pp*

1. 2. *pp*

1. 2. *pp*

2. *pp*

pp

pp

pp

pp

54

Fl. 1
2

Ob. 1
2

Cl. 1
Sib 2

Fg. 1
2

Cor 1
2

Tpt 1
Dó 2

Vln I

Vln II

Vla

Vc.

Cb.

2. *p*

p

1.

2. *p*

1. *p*

1.

2.

1.

2. *p*
con sord.

6I a 2

Fl. 1.2

Ob. 1.2

Cl. Sib 1.2

Fg. 1.2

Cor 1 2

Tpt 1 2

T. Bl.

C.C.

Vln I 1 2

Vln II 1 2

Vla

Vc.

Cb.

mp

mp

mp

div.

div.

4/4

69 *p*

Fl. 1
2

Ob. 1
2

Cl. 1
Sib 2

Fg. 1
2

Cor 1
2

Tpt 1
Dó 2

Glock.

C.C.

P.S.

Vln I

Vln II

Vla

Vc.

Cb.

sfz

p

f

sfz

f

f

con sord.

p

f

senza sord.

ff

mf

p

mf

pizz.

arco

p

f

p

f

p

f

p

f

arco

p

f

72

Fl. 1 2

Ob. 1 2

Cl. 1
Sib. 2

Fg. 1.2

Cor. 1.2

Tpt. 1.2
Dó

Glock.

G.C.

C.C.

P.S.

Vln I

Vln II

Vla.

Vc.

Cb.

sfz

sfz

ff

ff

f

f

ppp *molto* *ff*

ff

sfz

sfz

p *mf* *p* *mf* *p* *f*

f

f

p *f*

p *f*

pp *molto* *ff*

pp *molto* *ff*

pp *molto* *ff*

p *f*

p *f*

molto *ff*

This page of the musical score for Sinfonia n.3, page 79, features a complex arrangement of instruments and dynamic markings. The woodwind section includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Sib. 1, 2), and Basses (Fg. 1, 2). The brass section consists of Cor Anglais (Cor 1, 2), Trumpets (Tpt. Dó 1, 2), and Trombones (G.C., C.C.). The string section includes Violins I (Vln I), Violins II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabasso (Cb.).

The score is divided into measures with various time signatures: 3/8, 2/8, 4/4, 3/8, and 4/4. Dynamic markings such as *sfz*, *pp*, *ff*, and *fff* are used throughout. The woodwinds and brass play rhythmic patterns, while the strings provide a melodic and harmonic foundation. The overall texture is dense and dynamic, characteristic of a symphonic work.

96

Fl. 1.2

mp

2.

1.

ff

2/4

1/4

Ob. 1.2

ff

Cl. 1

Sib 2

ff

Fg. 1.2

ff

Cor 1

2

1.

sfz p

Tpt 1

Dó 2

sfz p

2.

P.S.

Vln I

ff

Vln II

ff

Vla

ff

Vc.

mp

ff

Cb.

mf

ff

the 1990s, the number of people in the UK who are employed in the public sector has increased from 10.5 million to 12.5 million, and the number of people in the public sector who are employed in health care has increased from 2.5 million to 3.5 million (Department of Health 2000).

There are a number of reasons for the increase in the number of people employed in the public sector. One reason is that the public sector has become a more important part of the economy. Another reason is that the public sector has become a more attractive place to work. A third reason is that the public sector has become a more important part of the welfare state.

The increase in the number of people employed in the public sector has led to a number of changes in the way that the public sector is organized. One change is that the public sector has become more decentralized. Another change is that the public sector has become more market-oriented. A third change is that the public sector has become more customer-oriented.

The increase in the number of people employed in the public sector has also led to a number of changes in the way that the public sector is funded. One change is that the public sector has become more dependent on government funding. Another change is that the public sector has become more dependent on private funding. A third change is that the public sector has become more dependent on user fees.

The increase in the number of people employed in the public sector has also led to a number of changes in the way that the public sector is managed. One change is that the public sector has become more professionalized. Another change is that the public sector has become more bureaucratic. A third change is that the public sector has become more hierarchical.

The increase in the number of people employed in the public sector has also led to a number of changes in the way that the public sector is evaluated. One change is that the public sector has become more subject to external evaluation. Another change is that the public sector has become more subject to internal evaluation. A third change is that the public sector has become more subject to self-evaluation.

The increase in the number of people employed in the public sector has also led to a number of changes in the way that the public sector is perceived. One change is that the public sector has become more respected. Another change is that the public sector has become more valued. A third change is that the public sector has become more appreciated.

The increase in the number of people employed in the public sector has also led to a number of changes in the way that the public sector is viewed. One change is that the public sector has become more visible. Another change is that the public sector has become more accessible. A third change is that the public sector has become more transparent.