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To Launch a Thousand Ships

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To Launch a Thousand Ships

by

Daniel Silva

Submitted in partial fulfillment
of the requirements for the degree of
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Date

Professor Shafer Mahoney

Thesis Sponsor

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Date

Professor Philip Ewell

Second Reader

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Program Notes

To Launch a Thousand Ships

by
Daniel Silva

Inspired by Madeline Miller's novel *The Song of Achilles* (2012), this orchestral composition, *To Launch a Thousand Ships*, encompasses the breadth and nuances of the Trojan War as illustrated by the characters of the iconic hero Achilles, his companion Patroclus, and Achilles' mother Thetis. The French horn depicts the warrior prowess of Achilles, and the English horn and oboe capture the soft yet resilient strength of Patroclus. The strings section highlights the comradery of the Greek army, while the bassoon colors the regality of the Trojan noblemen and women. After the blood-pounding launch of Trojan fleet and yearning intimacy of the warriors' relationship as represented in the first and second movements, the third movement zeroes-in on Thetis' piercing supernatural powers as showcased by the violin's *marcato* solo. *To Launch a Thousand Ships* explores humanity's fragility in the face of violence and reveals the affective relationships beneath the hero archetype.

First Movement: I. The Trojan Shoreline

Achilles, the best warrior of his generation, leads the Greek invasion across the Trojan shoreline. Heroes from both armies prepare for battle. The Trojan noblemen and women perch on top of their fortress, anticipating the clash of shields, spears, and iron. Achilles hurls his spear a hundred yards over the Trojan infantry and strikes its commander. First blood is drawn by the Greeks; the Trojan War has begun.

Second Movement: II. Patroclus' Supplication

Patroclus, Achilles' companion, lover, and trusted advisor, recounts their childhood memories, including their loss of innocence and their rites of passage into manhood. Patroclus kneels before the water's edge in supplication and prays that Thetis will keep Achilles safe.

Third Movement: III. The Waves of Thetis

Thetis, the sea nymph, conjures the power of the ocean. As Achilles' mother and protector, her watchful and vengeful eye spreads a supernatural wave of protection over the Greek army. A grey mist engulfs the Greek battle camps, which hides their location from the Trojan scouts.

Fourth Movement: IV. Aristos Achaion

The Greek army gathers around the funeral pyre. Achilles' body and armor is washed and cleansed by Thetis' servants, who are sea nymphs from the deep ocean. The Greek infantry gathers around the pyre, shaking their spears and striking their swords against their shields. Envious Greek commanders stare from afar; they are too scared to approach the ever-watchful eye of Thetis. Soldiers and nymphs lament, "Aristos Achaion Achilles!" Hail Achilles, the best warrior of a generation!

Table of Contents

Acknowledgements.....	ii
Program Notes.....	iii
<i>First Movement: I. The Trojan Shoreline.....</i>	<i>1</i>
<i>Second Movement: II. Patroclus' Supplication.....</i>	<i>10</i>
<i>Third Movement: III. The Waves of Thetis.....</i>	<i>16</i>
<i>Fourth Movement: IV. Aristos Achaion.....</i>	<i>25</i>

I. THE TROJAN SHORELINE

Daniel Silva

$\text{♩} = 72$

Oboe
Cor Anglais
Bassoon
Horn in F
Violin
Violin I
Violin II
Viola
Violoncello
Contrabass

f pesante



8 A

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f non legato

15

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 15 through 21. The score is for a full orchestra. The woodwinds (Ob., C. A., Bsn., Hn.) and strings (Vln., Vln. I, Vln. II, Vla., Vc., Cb.) are all present. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a complex texture with various rhythmic patterns and melodic lines across the instruments.



22

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 22 through 28. The score is for a full orchestra. The woodwinds (Ob., C. A., Bsn., Hn.) and strings (Vln., Vln. I, Vln. II, Vla., Vc., Cb.) are all present. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music continues with a complex texture, featuring various rhythmic patterns and melodic lines across the instruments.

29 **B** 3

Ob. *p*

C. A. *p*

Bsn. *p* *p*

Hn. *p*

Vln. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



37 **C**

Ob.

C. A.

Bsn. *f*

Hn. *> p*

Vln.

Vln. I

Vln. II

Vla. *p* *f* *pizz.*

Vc. *p* *f* *pizz.*

Cb.

46

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.



54

D **E**

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

62

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 62 through 69. The score is for a full orchestra. The Oboe (Ob.) part is the most active, featuring a melodic line with eighth-note patterns and slurs. The Clarinet in A (C. A.) and Bassoon (Bsn.) parts are mostly silent, with some activity in the later measures. The Horns (Hn.), Violins (Vln.), Violin I (Vln. I), and Violin II (Vln. II) parts are also mostly silent. The Viola (Vla.) part has a steady eighth-note accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts are silent.



70

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

Detailed description: This block contains the musical score for measures 70 through 77. The Oboe (Ob.) part continues with its melodic line. The Clarinet in A (C. A.) and Bassoon (Bsn.) parts have more activity, with the Bassoon playing a melodic line in the later measures. The Horns (Hn.), Violins (Vln.), Violin I (Vln. I), and Violin II (Vln. II) parts are mostly silent. The Viola (Vla.) part has a steady eighth-note accompaniment. The Violoncello (Vc.) part has a steady eighth-note accompaniment, with a 'pizz.' (pizzicato) marking in measure 75. The Contrabass (Cb.) part is silent.

75



79

F

85 G 7

Ob. *ff*

C. A. *ff*

Bsn. *ff*

Hn. *p* *ff* *f*

Vln. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *f*

Cb. *f*

94

Ob. *f*

C. A. *f*

Bsn. *f*

Hn. *f*

Vln. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

101

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 101 through 107. The score is for a full orchestra. The woodwinds (Oboe, Clarinet in A, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are active. The Oboe, Clarinet, and Bassoon play rhythmic patterns of eighth and sixteenth notes. The Horns play a melodic line. The Violin I and II, Viola, and Violoncello play a steady eighth-note accompaniment. The Contrabass plays a simple eighth-note pattern. The music is in a key with two flats and a common time signature.



108

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 108 through 114. The instrumentation remains the same as in the previous block. The woodwinds continue with their rhythmic patterns. The Horns play a melodic line. The Violin I and II, Viola, and Violoncello play a steady eighth-note accompaniment. The Contrabass plays a simple eighth-note pattern. The music is in a key with two flats and a common time signature.

112 H 9

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 112 to 116. It features ten staves for various instruments: Oboe (Ob.), Clarinet in A (C. A.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The Oboe part has a few notes at the end of the system. The Clarinet in A and Bassoon parts have more active lines. The Horn part has a steady eighth-note pattern. The Violin I and II parts are mostly silent. The Viola part has a melodic line starting in measure 115. The Violoncello part has a rhythmic eighth-note pattern. The Contrabass part has a simple bass line with quarter notes.

117 *rit.*

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 117 to 121. It features the same ten instruments as the previous system. The music is in the same key and time signature. The Oboe part has a melodic line starting in measure 117. The Clarinet in A and Bassoon parts have active lines. The Horn part has a steady eighth-note pattern. The Violin I and II parts have active lines starting in measure 117. The Viola part has a melodic line starting in measure 117. The Violoncello part has a rhythmic eighth-note pattern. The Contrabass part has a simple bass line with quarter notes. The word "rit." (ritardando) is written above the staff in measure 117, indicating a gradual deceleration of the tempo.

II. PATROCLUS' SUPPLICATION

Daniel Silva

10

1 $\text{♩} = 66$

Oboe
Cor Anglais
Bassoon
Horn in F
Violin
Violin I
Violin II
Viola
Violoncello
Contrabass

p

Detailed description: This block contains the first six measures of the score. The tempo is marked as quarter note = 66. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Oboe, Cor Anglais, Bassoon, Horn in F, Violin I, and Contrabass parts are silent. The Violin II part has a single note in measure 6. The Viola part plays a continuous eighth-note pattern starting in measure 4, marked *p*. The Violoncello part plays a continuous eighth-note pattern starting in measure 4, also marked *p*.



7 **A**

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

Detailed description: This block contains measures 7 through 12. A section marker 'A' is placed above measure 7. The Oboe and Cor Anglais parts enter in measure 7 with a melody marked *mf*. The Bassoon part also enters in measure 7 with a melody marked *mf*. The Violin II part continues with a single note in measure 7. The Viola part continues with the eighth-note pattern. The Violoncello part continues with the eighth-note pattern. The Horn in F, Violin I, and Contrabass parts remain silent.

14

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

21

B

Ob.
C. A.
Bsn.
Hn.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

12

28 C

Ob.

C. A.

Bsn.

Hn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

mf

pizz.

f



35

Ob.

C. A.

Bsn.

Hn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

42

Ob.

C. A.

Bsn.

Hn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

ff

pizz.

ff

49

Ob.

C. A.

Bsn.

Hn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

f

f

f

p

p

mp

p

mf

mf

mp

Ob. *attacca*

C. A. *p* *attacca*

Bsn. *p* *attacca*

Hn. *p* *attacca*

Vln. *attacca*

Vln. I *attacca*

Vln. II *attacca*

Vla. *p* *attacca*

Vc. *p* *attacca*

Cb. *attacca*

III. THE WAVES OF THETIS

Daniel Silva

16

1 $\text{♩} = 80$

Oboe

Cor Anglais

Bassoon

Horn in F

Violin

Violin I

Violin II

Viola

Violoncello

Contrabass

7 **A**

Ob.

C. A.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f *espress.*

12

Ob.

C. A.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mp

f

pp

p

f

p

f

25

Ob. *f*

C. A. *f*

Bsn. *p* *f* *p*

Hn. *p* *p* *f* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*



38

Ob. *f* *ff* *p*

C. A. *f* *ff* *p*

Bsn. *f*

Hn. *p* *f* *p*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *p* *f* *p* *f*

Vc. *p* *p* *f* *p* *f*

Cb. *p* *p* *f* *p* *f*

50 **B**

Ob.

C. A.

Bsn.

Hn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f marcato

f

p

p

p

Detailed description: This block contains the musical score for measures 50 through 60. It features ten staves for various instruments: Oboe (Ob.), Clarinet in A (C. A.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 50 is marked with a box containing the letter 'B'. The Bassoon part begins with a *p* dynamic. The Violin part starts with a *f marcato* dynamic. In measure 58, the Clarinet in A part has a *f* dynamic followed by a *p* dynamic. The Viola, Violoncello, and Contrabass parts are mostly silent with rests.



61

Ob.

C. A.

Bsn.

Hn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 61 through 70. It features the same ten staves as the previous block. The key signature remains two flats. The Clarinet in A part has a melodic line with a slur over measures 61-64. The Violin part continues with a melodic line. The Violin I and II parts play chords and rhythmic patterns. The Bassoon part has rests. The Viola, Violoncello, and Contrabass parts are mostly silent with rests.

69

Ob. *f* *p*

C. A. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Vln. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *p* 3 3 3

Vc. *p* 3 3

Cb. *p* pizz.

78

Ob. *f* *p*

C. A. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Vln. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p* 3 3 3 *f*

Vc. *f* *p* 3 3 *f*

Cb. *f* *p* pizz. *f*

87

Ob.

C. A.

Bsn.

Hn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff molto espress.

f *p*

f *p*

f *p*

f *p*

p

p

p

p

p

99

C

Ob.

C. A.

Bsn.

Hn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p*

f *p*

f *p*

f *p*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

f *espress.*

mp *f*

f *espress.*

112

Ob. *f*

C. A. *f*

Bsn. *p* *f*

Hn. *f* *ff*

Vln. I *f* *p* *mf*

Vln. II *f* *p* *mf*

Vla. *f* *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*



125

Ob. *f*

C. A. *f*

Bsn. *p* *f* *p*

Hn. *p* *p* *f* *f* *p*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vc. *f*

Cb. *f*

138

Ob. *f* *ff* *p*

C. A. *f* *ff* *p*

Bsn. *f*

Hn. *f* *p*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *p* *f* *p* *f*

Cb. *p* *p* *f* *p* *f*



D

148

Ob. *f poco meno mosso*

C. A. *f poco meno mosso*

Bsn. *p* *f*

Hn. *f poco meno mosso*

Vln. I *p* *f poco meno mosso*

Vln. II *p* *f poco meno mosso*

Vla. *p* *f* *f*

Vc. *p* *f* *f*

Cb. *p* *f* *f*

160 poco rit.

This musical score page contains measures 160 through 164. The tempo is marked 'poco rit.' and the time signature is 4/4. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 160-161: G4, A4, B4, C5 (half note). Measure 162: B4, A4, G4 (half note). Measure 163: F4, E4, D4 (half note). Measure 164: C4 (half note).
- C. A. (Clarinet in A):** Measures 160-161: G4, A4, B4, C5 (half note). Measure 162: B4, A4, G4 (half note). Measure 163: F4, E4, D4 (half note). Measure 164: C4 (half note).
- Bsn. (Bassoon):** Measures 160-161: G4, A4, B4, C5 (half note). Measure 162: B4, A4, G4 (half note). Measure 163: F4, E4, D4 (half note). Measure 164: C4 (half note).
- Hn. (Horn):** Measures 160-161: G4, A4, B4, C5 (half note). Measure 162: B4, A4, G4 (half note). Measure 163: F4, E4, D4 (half note). Measure 164: C4 (half note).
- Vln. I (Violin I):** Measures 160-161: G4, A4, B4, C5 (half note). Measure 162: B4, A4, G4 (half note). Measure 163: F4, E4, D4 (half note). Measure 164: C4 (half note).
- Vln. II (Violin II):** Measures 160-161: G4, A4, B4, C5 (half note). Measure 162: B4, A4, G4 (half note). Measure 163: F4, E4, D4 (half note). Measure 164: C4 (half note).
- Vla. (Viola):** Measures 160-161: G4, A4, B4, C5 (half note). Measure 162: B4, A4, G4 (half note). Measure 163: F4, E4, D4 (half note). Measure 164: C4 (half note).
- Vc. (Violoncello):** Measures 160-161: G4, A4, B4, C5 (half note). Measure 162: B4, A4, G4 (half note). Measure 163: F4, E4, D4 (half note). Measure 164: C4 (half note).
- Cb. (Cello):** Measures 160-161: G4, A4, B4, C5 (half note). Measure 162: B4, A4, G4 (half note). Measure 163: F4, E4, D4 (half note). Measure 164: C4 (half note).

IV. ARISTOS ACHAION

Daniel Silva

$\text{♩} = 74$

Oboe

Cor Anglais

Bassoon

Horn in F

$\text{♩} = 74$

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

col legno battuto

mf

3

9

Ob.

C. A.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

col legno battuto

mf

pizz.

mf



17

Ob.

C. A.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

A

A

25

Ob. *f* *mp*

C. A. *f* *mp*

Bsn. *mf*

Hn. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



33

Ob. *f* *mp*

C. A. *f* *mp*

Bsn. *mf*

Hn. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

40

Ob. *f*

C. A. *f*

Bsn. *mf*

Hn. *mf*

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

Cb. *3*

Detailed description: This system of musical notation covers measures 40 through 45. The woodwinds (Oboe, Clarinet in A, Bassoon, and Horn) enter in measure 40 with a triplet of eighth notes, marked *f*. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment of eighth notes, with the lower strings also featuring triplets. The Bassoon part includes a long melodic line with a slur and a fermata in measure 41. The dynamic *mf* is indicated at the end of the system.



46

Ob. *mp* *f*

C. A. *mp* *f*

Bsn.

Hn.

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

Cb. *3*

Detailed description: This system of musical notation covers measures 46 through 51. The woodwinds continue with their triplet patterns. The Oboe and Clarinet in A parts show dynamic changes from *mp* to *f*. The strings maintain their accompaniment. The Bassoon part features a melodic line with a slur and a fermata in measure 47. The dynamic *mf* is indicated at the end of the system.

51 **B**

Ob. *mp*

C. A. *mp*

Bsn.

Hn.

B

S.

A.

T. *mf*
A - ris - tos a - chai on. A - ris-tos a - chai-on A - chil_ les.

B. *mf*
A - ris - tos a - chai on. A - ris-tos a - chai-on A - chil_ les.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

59

Ob. *f* *mp* *f*

C. A. *f* *mp* *f*

Bsn. *mf*

Hn. *mf*

S.

A.

T.

B.

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

66

Ob. *mp*

C. A. *mp*

Bsn.

Hn.

S.

A.

T. *mf*
A - ris - tos a - chai-on. A - ris-tos a - chai-on A - chil_ les.

B. *mf*
A - ris - tos a - chai on. A - ris-tos a - chai-on A - chil_ les.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

74 C

Ob. *f* *mp*

C. A. *f* *mp* *mf*

Bsn.

Hn.

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Vc. *mp*

Cb.



81

Ob. *mf*

C. A.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob. *mp*

C. A. *mp*

Bsn. *mp*<

Hn.

S. *mp*
A - chil - les. — a - ris-tos a-chai-on A-chil - les.

A. *mp*
A - chil - les. — a - ris - tos a-chai-on A - chil — les. —

T.

B. *mp*<
A -

Vln. I

Vln. II

Vla.

Vc.

Cb.

95

Ob.

C. A.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

A - chil - les...

ris-tos a - chai-on... A - ris-tos a - chai-on A - chil - les...

Ob.

C. A.

Bsn.

Hn.

S.
f A - chil - les. a - ris - tos a - chai - on A - chil - les.

A.
a - ris - tos a - chai - on A - chil les.

T.
f A - chil - les. A - ris - tos a - chai - on

B.
A - ris - tos a - chai - on

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob.

C. A.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A - chil_ les.

A - ris - tos a - chai - on A - chil_ les. A -

A - chil_ les.

A - ris - tos a - chai - on. A -

mp

f

Ob. *f* 3

C. A. *f* 3

Bsn. *f* 3

Hn. *f* 3

S.
- ris-tos a - chai-on A - chil_ les.

A.
- ris-tos a - chai-on A - chil_ les.

T.
- ris-tos a - chai-on A - chil_ les.

B.
- ris-tos a - chai-on A - chil_ les.

Vln. I *mp* arco 3

Vln. II *mp* arco 3

Vla. *mp* arco

Vc. *mp* arco 3

Cb. *mp* pizz.

124

Ob. *mp* *f* *mp*

C. A. *mp* *f* *mp*

Bsn. *mp* *f* *mp*

Hn. *mp* *f* *mp*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f*



131

rit. poco a poco al fine

Ob. *f*

C. A. *f*

Bsn. *f*

Hn. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vc. *f*

Cb. *mp* *f* arco

Ob. *ff* *pp*

C. A. *ff* *pp*

Bsn. *ff* *pp*

Hn. *ff* *pp*

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*

Detailed description: This page of a musical score covers measures 139 to 142. It features eight staves for woodwinds and strings. The woodwinds (Oboe, Clarinet in A, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) all play a similar melodic line. The music begins in measure 139 with a half note G3, followed by quarter notes A3, B3, and C4. In measure 140, it continues with D4, E4, F4, and G4. Measure 141 features a half note G4, and measure 142 concludes with a half note G4. The dynamic markings *ff* (fortissimo) and *pp* (pianissimo) are placed below the staves in measures 141 and 142, respectively. The key signature has two flats (Bb and Eb), and the time signature is 4/4.