

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

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Atsushi Fukuda

Agitato ($\text{♩}=60$)

Flauti I, II

Oboi I, II

Clarinetto I, II in B

Fagotti I, II

Corni I, II in Es

Corni I, II in C

Trombe I, II in C

Timpani in C, G

Violino I

Violino II

Viola

Violoncello

Contrabasso

3

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

p cresc.

Vl. II

p cresc.

Vla.

p cresc.

Vc.

p cresc.

Cb.

p cresc.

semre staccato

semre staccato

semre staccato

semre staccato

5

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

This musical score page contains five systems of four measures each. The instrumentation includes Flute, Oboe, Clarinet (B-flat), Bassoon, two types of Horn (Cor. (E-flat) and Cor. (C)), Trombone, Timpani, and strings (Violin I, Violin II, Viola, Cello, Double Bass). Measures 5-6 feature sustained notes across most parts. Measures 7-8 introduce rhythmic patterns: Violin I and Violin II play eighth-note patterns in measure 7, while the other parts sustain notes. In measure 8, the Viola, Cello, and Double Bass play eighth-note patterns, with the other parts sustaining notes.

9

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

A

Fl.

Musical score for Flute, Oboe, Clarinet (B), and Bassoon. The score consists of four staves. The first three staves begin with a note on the first beat of measure 11, followed by a rest. The Bassoon staff begins with a rest on the first beat of measure 11, followed by a note on the second beat.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vc.

Cb.

Musical score for Violin I, Violin II, Cello, Double Bass, and Tuba. The score consists of five staves. Measure 11 starts with a dynamic of **p** cresc. for Violin I and **p** cresc. for Cello. Measure 12 starts with **p** cresc. for Double Bass. Measure 13 starts with **p** cresc. for Tuba. Measures 14-15 feature eighth-note patterns for Violin II and Double Bass, with Violin II playing **p** cresc. and Double Bass playing **sempre staccato**.

13

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

p ————— *f*

tr—————

17

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The top five staves (Flute, Oboe, Clarinet (B-flat), Bassoon, and Cor (E-flat)) have sustained notes throughout the measure. The bottom five staves (Cor (C), Trombone, Timpani, Violin I, and Violin II) also have sustained notes. The Violin I staff (VI. I) features a melodic line with eighth-note patterns and grace notes. The Violin II staff (VI. II) has a rhythmic pattern of sixteenth-note pairs. The Viola (Vla.) and Cello (Vc.) staves provide harmonic support with sustained notes and eighth-note patterns. The Double Bass (Cb.) staff provides the bass line with sustained notes. The score is set in common time and includes various dynamic markings and performance instructions.

B 19 9

Fl.

 Ob.

 Cl. (B)

 Fg.

Cor. (Es)

 Cor. (C)

 Tr.

Timp.

Vl. I

 Vl. II

 Vla.

 Vc.

 Cb.

10

21

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. (B.)

Fg.

Cor. (Es)

Cor. (C.)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Measures 1-2: Flute, Oboe, Clarinet (B) play eighth-note chords. Bassoon (Fg.) has eighth-note patterns. Horn (E-flat) has eighth-note patterns. Measures 3-4: Flute, Oboe, Clarinet (B) play eighth-note chords. Bassoon (Fg.) has eighth-note patterns. Horn (E-flat) has eighth-note patterns.

Measures 1-2: Horn (C) plays eighth-note chords. Trombone (Tr.) has eighth-note patterns. Measures 3-4: Horn (C) plays eighth-note chords. Trombone (Tr.) has eighth-note patterns. Timpani (Timp.) plays eighth-note chords. Measures 1-2: Violin I (Vl. I) plays eighth-note chords. Violin II (Vl. II) has eighth-note patterns. Measures 3-4: Violin I (Vl. I) plays eighth-note chords. Violin II (Vl. II) has eighth-note patterns.

Measures 1-2: Viola (Vla.) plays eighth-note chords. Measures 3-4: Viola (Vla.) plays eighth-note chords.

Measures 1-2: Cello (Vc.) plays eighth-note chords. Measures 3-4: Cello (Vc.) plays eighth-note chords.

Measures 1-2: Double Bass (Cb.) plays eighth-note chords. Measures 3-4: Double Bass (Cb.) plays eighth-note chords.

12

C

29

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

31

Fl. *p*

Ob.

Cl. (B)

Fg. *p*

Cor. (Es) *p*

Cor. (C) *p*

Tr.

Timp. *p* tr. ~~~~~

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

14

33

Fl. *f*

Ob.

Cl. (B) *f p³ f*

Fg. *f p fp f*

Cor. (Es) *f p f f*

Cor. (C) *f p f f*

Tr. *f p f f*

Timp. *f p f f*

Vl. I *f p fp f*

Vl. II *f p f p³ f*

Vla. *f p f p³ f*

Vc. *f p f f*

Cb. *f p f f*

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

D

40

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

ff

ff

42

Fl.

Ob. 1.
p cresc.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I
p cresc.

Vl. II
p cresc.

Vla.
p cresc.

Vc.
p cresc.

Cb.
p cresc.

sempe staccato

sempe staccato

sempe staccato

44

Fl.

Ob. *f*

Cl. (B)

Fg.

Cor. (Es)

1.

Cor. (C) *f*

Tr.

Timp.

Vl. I *f*

Vl. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

This musical score page shows a section starting at measure 44. The instrumentation includes Flute, Oboe, Clarinet (B-flat), Bassoon, two Cor (E-flat and C), Trombone, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe and Cor (C) play eighth-note patterns. The Violins play sixteenth-note patterns. The Double Bass plays eighth-note patterns. Dynamics include *f* (fortissimo) and *f* (fortissimo).

48

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

1.

sf

1.

sf

sf

20

50 **E**

Fl.

Ob.

p cresc.

Cl. (B)

p cresc.

Fg.

Cor. (Es)

Cor. (C)

p cresc.

Tr.

Timp.

VI. I

p cresc.

VI. II

p cresc.

Vla.

p cresc.

sempre staccato

f

Vc.

p cresc.

f

Cb.

p cresc.

f

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vc.

Cb.

54

This musical score page contains six systems of music, each with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor in E-flat (Cor. (Es)), Cor in C (Cor. (C)), Trombone (Tr.), Timpani (Timp.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The page number 21 is in the top right corner, and the measure number 54 is at the beginning of the first system. The music consists of measures grouped by vertical bar lines, with some measures spanning multiple systems. The notation includes various note heads, stems, and beams, with some notes having slurs or ties. Measures 54-55 show the woodwind section playing sustained notes and rhythmic patterns. Measures 56-57 show the brass section (Trombone) playing sustained notes. Measures 58-59 show the strings providing harmonic support with sustained notes and rhythmic patterns. Measures 60-61 show the bassoon and double bass playing sustained notes throughout the section.

22

F

58

This section of the musical score shows five staves. The Flute (Fl.) and Oboe (Ob.) play eighth-note patterns with dynamic *p*. The Clarinet in B (Cl. (B)) and Bassoon (Fg.) play sustained notes with dynamic *p*. The Trombone (Tr.) is silent.

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

The Trombone (Tr.) is silent. The Trombones (C) and (Es) play eighth-note patterns with dynamic *p*.

The Timpani (Timp.) is silent.

The Violins (Vl. I and Vl. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.) play eighth-note patterns with dynamic *p*.

Fl. 60

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Measure 60: Flute (piano), Oboe (piano), Clarinet (B-flat) (piano), Bassoon (piano), Horn (E-flat) (piano). Measures 61-62: Flute (forte), Oboe (forte), Clarinet (B-flat) (forte), Bassoon (forte), Horn (E-flat) (forte).

Measure 60: Horn (C) (piano), Trombone (piano), Timpani (piano), Violin I (piano), Violin II (piano). Measures 61-62: Horn (C) (forte), Trombone (forte), Timpani (forte), Violin I (forte), Violin II (forte).

Measure 60: Double Bass (piano), Cello (piano). Measures 61-62: Double Bass (forte), Cello (forte).

24

62

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

This musical score page contains two staves of music, labeled 64 and 65. The first staff includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. (B)), Bassoon (Fg.), Cor anglais (Cor. (Es)), Cor in C (Cor. (C)), Trombone (Tr.), and Timpani (Timp.). The second staff includes parts for Violin I (Vl. I), Violin II (Vl. II), Double Bassoon (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 64 starts with dynamic *p*. Measure 65 begins with dynamic *f*, followed by a measure of rests and then dynamic *f* again, marked "1.". The bassoon part in measure 64 has a dynamic *p* below it, and in measure 65, the double bassoon part has a dynamic *p* below it. Measures 64 and 65 feature various rhythmic patterns and sustained notes across the different instrument parts.

66

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

This musical score page contains six systems of music. The first system features woodwind instruments: Flute, Oboe, Clarinet in B-flat, and Bassoon. The second system includes Horn in E-flat and Horn in C. The third system consists of a Trombone. The fourth system is for the Timpani. The fifth system groups Violin I and Violin II. The sixth system groups Cello and Double Bass. The bassoon part is listed under both 'Cb.' and 'Vla.' The instrumentation is primarily in G major, indicated by a key signature of one sharp. Measure 66 begins with dynamic *p*. The woodwinds play eighth-note patterns. The brass instruments enter with eighth-note chords. The strings provide harmonic support with sustained notes. The bassoon's role is divided between the cello and double bass staves. The timpani provides rhythmic punctuation. The piece concludes with a final dynamic of *f*.

G

27

Fl.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (B), and Bassoon (Fg.). The key signature is G minor (one flat). The tempo is $\text{♩}=80$. Measure 69 starts with a dynamic of pp . The Flute and Oboe play eighth-note pairs, while the Clarinet and Bassoon remain silent. Measures 70-71 show the same pattern. In measure 72, the Clarinet (B) plays eighth-note pairs, and the Bassoon (Fg.) joins in with eighth-note pairs. The dynamic remains pp .

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Musical score for three Cornets (Cor. (Es), Cor. (C), Tr.) and Trombone (Tr.). The key signature is G minor (one flat). The tempo is $\text{♩}=80$. Measures 69-71 are silent. In measure 72, all three Cornets play eighth-note pairs, and the Trombone joins in with eighth-note pairs. The dynamic is pp .

Musical score for Timpani (Timp.). The key signature is G minor (one flat). The tempo is $\text{♩}=80$. Measures 69-71 are silent. In measure 72, the Timpani plays eighth-note pairs.

 $\text{♩}=80$ pp pp

div.

 pp

Musical score for Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The key signature is G minor (one flat). The tempo is $\text{♩}=80$. Measures 69-71 are silent. In measure 72, Violin I and Violin II play eighth-note pairs, while the Viola, Cello, and Double Bass remain silent. The dynamic is pp . The section ends with a dynamic of pp and a sixteenth-note bassoon line.

28

73

Fl.

Ob.

Cl. (B)

Fg.

pp

Cor. (Es)

1.

Cor. (C)

1.

Tr.

pp

Timp.

pp

Vi. I

Vi. II

Vla.

sempre staccato

Vc.

pp

Cb.

pp

H

Fl. f

Ob. f

Cl. (B) f

Fg. f

Cor. (Es) f

Cor. (C) f

Tr. f

Timp. f

Vl. I f

Vl. II f

Vla. f

Vc. f

Cb. f

This musical score page contains two systems of music. The instrumentation includes Flute, Oboe, Clarinet (B-flat), Bassoon, Horn (E-flat), Horn (C), Trombone, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The dynamics are consistently marked with 'f' (fortissimo). Measure 77 begins with a forte dynamic. The vocal parts (Horn E-flat and Horn C) play eighth-note chords. The brass and woodwind parts provide harmonic support with sustained notes and eighth-note chords. Measures 78 through 81 show a continuation of this pattern, with the vocal parts taking a more active role in the harmonic structure. The bassoon and double bass provide rhythmic stability with sustained notes.

I

Fl. *fp cresc.*

Ob. *fp cresc.*

Cl. (B) -

Fg. *fp cresc.*

Cor. (Es) *fp cresc.*

Cor. (C) *fp cresc.*

Tr. *fp cresc.*

Timp. *fp cresc.*

VI. I *fp cresc.*

VI. II *fp cresc.*

Vla. *fp cresc.*

Vc. *fp cresc.*

Cb. *fp cresc.*

This musical score page contains ten staves of music for an orchestra. The instrumentation includes Flute, Oboe, Clarinet (B-flat), Bassoon, Horn (E-flat), Horn (C), Trombone, Timpani, Violin I, Violin II, Cello, and Double Bass. The music is divided into measures by vertical bar lines. Measure 81 starts with Flute and Oboe playing eighth-note patterns. Bassoon and Double Bass provide harmonic support with sustained notes. Measures 82 and 83 continue this pattern with various instruments taking turns. Measure 84 concludes the section with a final flourish from the brass and woodwind sections. The score is annotated with dynamic markings such as *fp* (fortissimo) and *cresc.* (crescendo).

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

83

This musical score page contains ten staves of music for various instruments. The top four staves (Flute, Oboe, Clarinet (B-flat), Bassoon) feature sixteenth-note patterns. The middle section (Cor (E-flat), Cor (C), Trombone) shows rhythmic patterns with eighth and sixteenth notes. The bottom section (Timpani, Violins I & II, Cello, Double Bass) provides harmonic support. Measure 83 begins with a forte dynamic for the woodwind section, followed by a piano dynamic in measure 84. Performance instructions include a trill for the Timpani in measure 84. The score is set in common time with a key signature of one flat.

85 **K**

Fl. *ff*

Ob. *ff*

Cl. (B) *ff* a2

Fg. *ff*

Cor. (Es) *ff*

Cor. (C) *ff*

Tr. *ff*

Timp. *ff*

Vl. I *ff*

Vl. II *ff* unis.

Vla. *ff* *sempre tenuto*

Vc. *ff*

Cb. *ff*

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

87

This musical score page contains ten staves of music for a symphony orchestra. The instruments are grouped into two systems. The top system (measures 1-4) includes Flute, Oboe, Clarinet (B-flat), Bassoon, Horn (E-flat), Horn (C), Trombone, and Timpani. The bottom system (measures 5-8) includes Violin I, Violin II, Viola, Cello, and Double Bass. The score is in common time, with a key signature of one flat. Measure 87 begins with a rhythmic pattern of eighth-note chords and sixteenth-note figures. Measures 1-4 of the first system feature eighth-note chords and sixteenth-note figures. Measures 5-8 of the second system feature eighth-note chords and sixteenth-note figures. The score is highly rhythmic and harmonic, typical of a classical or romantic era composition.

91

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

L

35

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

93

div.

sempre staccato

36

M

95

Fl.

Ob.

Cl. (B)

Fg.

This section shows four staves. The Flute (Fl.) and Oboe (Ob.) play eighth-note patterns with grace notes. The Clarinet in B-flat (Cl. (B)) and Bassoon (Fg.) provide harmonic support with sustained notes and simple eighth-note patterns.

Cor. (Es)

Cor. (C)

Tr.

Timp.

The Horns (Cor. (Es) and Cor. (C)) play eighth-note chords. The Trombone (Tr.) provides rhythmic support with sixteenth-note patterns. The Timpani (Timp.) plays eighth-note patterns.

VI. I

VI. II

Vla.

Vc.

Cb.

This section shows five staves. The Violins (VI. I and VI. II) play sixteenth-note patterns. The Viola (Vla.) and Cello (Vc.) provide harmonic support with sustained notes and eighth-note patterns. The Double Bass (Cb.) plays eighth-note patterns.

N

37

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

99

The musical score consists of two systems of four measures each. The instrumentation includes Flute, Oboe, Clarinet (B-flat), Bassoon, two Cor (E-flat and C), Trombone, Timpani, Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 1 (measures 99-100) shows the woodwind section playing eighth-note patterns with grace notes, while the brass and bassoon provide harmonic support. Measure 2 shows similar patterns. Measures 3-4 show the woodwinds continuing their patterns, with the brass and bassoon maintaining the harmonic foundation. The timpani play dynamic accents in measure 4. The strings provide harmonic support throughout the section.

103

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

The musical score page contains eight staves of music. The top four staves (Flute, Oboe, Clarinet/Bassoon, Bassoon) play eighth-note patterns with grace notes. The middle section (Horn in E-flat, Horn in C, Trombone, Timpani) plays eighth-note chords with dynamic markings like > and <. The bottom section (Violin I, Violin II, Cello, Double Bass, Bassoon) includes sustained notes and rhythmic patterns. Measure numbers 103 are indicated at the top left. Measures 1 through 4 are shown, with measure 5 starting on the next page.

O

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

107

39

40

111

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vc.

Cb.

p

p

p

p

P

114 **Tempo I**

Fl.

pp dolce

Ob.

Cl. (B)

pp dolce

Fg.

1.

Cor. (Es)

1.

Cor. (C)

Tr.

Timp.

Tempo I

pizz.

Vl. I

pp

Vl. II

pizz.
unis.

Vla.

pp

Vc.

pizz.

Cb.

pp

arco

42

119

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vcl.

Cb.

123 **Q**

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

pizz.

pp

pizz.

pp

125

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

tr tr tr tr

ff

ff

ff

ff arco

ff arco

ff

129 a2

Fl. *p cresc.*

Ob. *p cresc.*

Cl. (B) a2

Fg. a2 *p cresc.*

Cor. (Es)

Cor. (C)

Tr. *p* *sf*

Timp. *p* *p* *sff* *p* *p*

Vl. I *p cresc.*

Vl. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

div.

sempre staccato

sempre staccato

131

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

133

f

48

135

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vcl.

Cb.

R

49

Fl.

137 a²

Fl. *p cresc.*

Ob. *p cresc.*

Cl. (B) *p cresc.*

Fg. *p cresc.*

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Cor. (Es) *p cresc.*

Cor. (C) *p cresc.*

Tr. -

Timp. -

Vl. I *p cresc.*

Vl. II *p cresc.*
unis.

div.

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

139

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

141

This musical score page contains ten staves of music for a symphony orchestra. The instruments are grouped into pairs by brace lines. The first group consists of Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fg.). The second group consists of two Cor anglais (Cor. (E-flat)) and one Cor (Cor. (C)). The third group consists of Trombone (Tr.) and Timpani (Timp.). The fourth group consists of Violin I (Vl. I) and Violin II (Vl. II). The fifth group consists of Viola (Vla.) and Cello (Vc.). The sixth group consists of Double Bass (Cb.). The score is numbered 141 at the top left and page 51 at the top right. The music consists of two measures of music, with the first measure ending on a fermata and the second measure continuing. Various dynamics and articulations are indicated throughout the score.

52

143

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

145 S

Fl. a2

Ob. f ff f ff

Cl. (B) f ff f ff

Fg. f ff f ff

Cor. (Es) f ff f ff

Cor. (C) f ff f ff

Tr. f ff tr~~~~~

Timp. f p ff

Vl. I f ff f ff

Vl. II f ff f ff

Vla. f ff f ff

Vc. f ff f ff

Cb. f ff f ff

54

149

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

151

The musical score for page 55, system 151, features ten staves of music. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Horn in E-flat (Cor. (Es)), Horn in C (Cor. (C)), Trombone (Tr.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The key signature is B-flat major (two flats). The tempo is indicated as 151 BPM. The dynamics for the first measure are f (forte) followed by ff (double forte). The second measure begins with ff. The music consists of two measures of rhythmic patterns and sustained notes from various instruments, including woodwind entries and sustained bassoon notes.

T

56

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

a2

153

f

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

155

This musical score page contains ten staves of music for a symphony orchestra. The instruments are grouped into pairs: Flute and Oboe; Clarinet (B-flat) and Bassoon; Trombone; and a group of three woodwinds (Cor (E-flat), Cor (C), and Trombone). The strings are grouped into four pairs: Violin I and Violin II; Viola; Cello; and Double Bass. The score begins at measure 155. The Flute and Oboe play eighth-note patterns. The Clarinet and Bassoon play eighth-note chords. The Trombone plays eighth-note patterns. The woodwind group plays eighth-note chords. The strings play eighth-note patterns. The Timpani plays eighth-note patterns. The Violin I and Violin II play eighth-note patterns. The Viola and Cello play eighth-note patterns. The Double Bass plays eighth-note patterns. The score ends at measure 157. The page number 57 is in the top right corner.

157

A musical score for orchestra and timpani, page 58, measure 157. The score consists of ten staves. From top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (B) (Cl. (B)), Bassoon (Fg.), Cor anglais (Cor. (Es)), Cor (C), Trombone (Tr.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Cello (Cb.), and Double Bass (Vc.). The flute, oboe, and clarinet play eighth-note patterns with grace notes and slurs. The bassoon has sustained notes. The brass instruments play eighth-note chords. The timpani play eighth-note patterns with dynamic markings 'tr.' (trill) and 'v' (volume). The strings play eighth-note patterns with slurs and grace notes.

Fl. 159 *p*

Ob. *p*

Cl. (B) *p*

Fg. *p*

Cor. (Es)

Cor. (C) *p*

Tr. *p*

Timp. *p* tr.

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

This musical score page contains two measures of music for a full orchestra and woodwind quintet. The instrumentation listed on the left includes Flute, Oboe, Clarinet (B-flat), Bassoon, Horn (E-flat), Horn (C), Trombone, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 159 begins with sustained notes on the first beat, followed by eighth-note patterns on the second and third beats. Measure 60 continues with eighth-note patterns, including triplets and sustained notes. Dynamics such as *p* (piano) and *tr.* (trill) are indicated throughout the score.

60

Fl.

161

This section shows four staves: Flute, Oboe, Clarinet (B-flat), and Bassoon. The Flute, Oboe, and Clarinet play eighth-note patterns with a '3' above them, while the Bassoon plays eighth-note pairs. Measures 161 and 162 are shown.

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

This section shows six staves: Horn (E-flat) and Horn (C), Trombone, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The Horns play sustained notes with grace notes. The Trombone and Timpani play eighth-note patterns with a '3' above them. The Violins play eighth-note pairs, and the Double Bass and Viola play eighth-note patterns. Measures 161 and 162 are shown.

163

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fg. *f*

Cor. (Es)

Cor. (C) *f*

Tr. *f*

Timp. *f*

Vl. I *f*

Vl. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

This musical score page contains ten staves of music for various instruments. The instrumentation includes Flute, Oboe, Clarinet (B-flat), Bassoon, two Cor (E-flat and C), Trombone, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is B-flat major (two flats). The time signature is common time. Measure 163 begins with sustained notes from the Flute, Oboe, Clarinet, and Bassoon. The Cor (E-flat) and Cor (C) provide rhythmic patterns with eighth notes. The Trombone, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass also contribute eighth-note patterns. The dynamic level is marked as *f* (fortissimo) throughout the section. The score concludes with a repeat sign, indicating a return to a previous section or section of the piece.

62

U

165

Fl. *fp cresc.*

Ob. *fp cresc.*

Cl. (B) *f*

Fg. *f*

Cor. (Es)

Cor. (C) *fp cresc.*

Tr. *f*

Timp. *f* *p* *tr*

Vl. I *fp cresc.*

Vl. II *fp cresc.* *div.*

Vla. *fp cresc.*

Vc. *fp cresc.*

Cb. *fp cresc.* *sempre staccato*

Fl. 167 *fp cresc.*

Ob. *fp cresc.*

Cl. (B) *f*

Fg. *fp cresc.*

Cor. (Es) *f*

Cor. (C) *fp cresc.*

Tr. *f*

Timp. *f*

Vl. I *fp cresc.* *sempre staccato*

Vl. II *fp cresc.* *sempre staccato*

Vla. *fp cresc.*

Vc. *fp cresc.*

Cb. *fp cresc.*

This musical score page contains two measures of music for a full orchestra. The instrumentation includes Flute, Oboe, Clarinet (B), Bassoon, Trombone, Horn (E-flat), Horn (C), Trombone, Timpani, Double Bass, and Violin I & II. Measure 1 begins with dynamic markings: Flute and Oboe play forte-pianissimo (fp) with crescendo (cresc.) markings; Clarinet (B) and Bassoon play forte (f); Trombone plays forte-pianissimo (fp) with crescendo (cresc.). Measure 2 begins with dynamic markings: Horn (E-flat) and Horn (C) play forte-pianissimo (fp) with crescendo (cresc.); Trombone and Timpani play forte (f); Double Bass plays forte-pianissimo (fp) with crescendo (cresc.). The score also includes performance instructions such as 'sempre staccato' and 'tr.' (trill).

169

Fl. *fp cresc.*

Ob. *fp cresc.*

Cl. (B) *fp cresc.*

Fg. *fp cresc.*

Cor. (Es)

Cor. (C) *fp cresc.*

Tr. *f*

tr.....

Timp. *fp cresc.*

Vl. I *fp cresc.*

Vl. II *fp cresc.*

Vla. *fp cresc.*

Vc. *fp cresc.*

Cb. *fp cresc.*

This musical score page contains two systems of music. The first system, starting at measure 169, features sustained notes from woodwind instruments (Flute, Oboe, Clarinet in B-flat, Bassoon) and horns (Horn in E-flat, Horn in C). These notes are marked with crescendo lines and dynamic instructions like 'fp cresc.'. The second system begins with a dynamic instruction 'f' for Trombone and a sustained note for Timpani, followed by a crescendo marking 'fp cresc.' for the strings (Violin I, Violin II, Viola, Cello, Bass). The strings then play a rhythmic pattern of eighth and sixteenth notes. The bassoon also plays a rhythmic pattern in the second system.

171

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

Cor. (C)

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Flauto I

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Flauto I

Atsushi Fukuda

Agitato ($\text{♩}=60$)

This section shows two measures of music for Flauto I. Measure 2 starts with a forte dynamic and ends with a repeat sign. Measure 8 begins with a piano dynamic and consists of a long sustained note followed by a short rest.

11 A 6 VI. I

Measure 11, labeled 'A', features a sixteenth-note pattern. The first two notes are forte. Measures 12 and 13 show woodwind entries with slurs and grace notes. Measure 14 begins with a forte dynamic and continues the melodic line.

19 B p p p

Measure 19, labeled 'B', begins with a forte dynamic and a sixteenth-note pattern. The dynamics are marked p (piano) three times. Measures 20 and 21 continue the melodic line with eighth-note patterns.

22 f p f

Measure 22 begins with a forte dynamic and a sixteenth-note pattern. The dynamics are marked f , p , and f . Measures 23 and 24 continue the melodic line with eighth-note patterns.

25 p f p f

Measure 25 begins with a piano dynamic and a sixteenth-note pattern. The dynamics are marked p , f , p , and f . Measures 26 and 27 continue the melodic line with eighth-note patterns.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

Flauto I

29

C

p

31

p

33

f

p

36

f

p ³

f

38

f

p ³

pp

40

D

2

VI. I

f

46

f

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Flauto I

E

50 VI. I

54

58 **F**

60

64

G

69 $\text{♩} = 80$

pp

73

77 **H**

f

I

fp cresc.

83

85 **K**

ff

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

5

89 **Flauto I**

93 **L**

95 **M**

99 **N**

103

107 **O**

111

114 **P** **Tempo I**
pp dolce

119
pp *pp* *f* *sf*

123 **Q**
pp

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Flauto I

Musical score for Flauto I, featuring eight staves of music. The score is in C minor, indicated by a treble clef and two flats in the key signature. Measure 125 starts with a sixteenth-note pattern. Measures 129 and 131 show eighth-note patterns with dynamic markings **p cresc.** and **f**. Measures 133 and 135 continue the eighth-note patterns. Measure 137 begins with a rhythmic pattern labeled **R**, followed by **p cresc.** and **f**. Measures 141 and 145 show eighth-note patterns with slurs and dynamic markings **f** and **ff**. Measure 149 concludes the page with eighth-note patterns and dynamic markings **f** and **ff**.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

7

Flauto I

153 **T** A musical score page showing a single flute part. The key signature is C minor (one flat). The tempo is indicated by 'f' (fortissimo). The measure starts with a grace note followed by a sixteenth-note pattern.

155 The continuation of the flute part from measure 153, maintaining the same key signature and dynamic.

157 The continuation of the flute part, with dynamics changing to **p** (pianissimo) indicated by a wavy line.

160 The continuation of the flute part, with three measures marked with a '3' below each measure, indicating a triplets grouping.

163 **f** The continuation of the flute part, with dynamics changing to **f** (fortissimo).

165 **U** The continuation of the flute part, with dynamics changing to **fp cresc.** (forte piano crescendo) indicated by a wavy line.

167 The continuation of the flute part, with dynamics changing to **fp cresc.** (forte piano crescendo) indicated by a wavy line.

169 The continuation of the flute part, with dynamics changing to **fp** (forte piano) and **ff** (fortississimo) indicated by wavy lines.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Flauto I

Flauto II

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Flauto II

Atsushi Fukuda

Agitato ($\text{♩}=60$)

2 8 8

A

19 **B** Fl. I

$f-p-f$

25 **C**

$p-f-p$

30 **D** 3 8

$f-p^3-f-p^3-f-p^3-f-p^3$

40 **E** 2 VI. I

f

46

f

50 **F** 8

Fl. I

$p-f-p-f$

58 **G**

$f-p-f-p$

64 **H** Fl. I

$f-p$

The musical score for Flauto II consists of ten staves of music. Staff 1 (measures 1-18) shows a simple rhythmic pattern of eighth and sixteenth notes. Staff 2 (measures 19-28) features a melodic line with grace notes and dynamic markings $f-p-f$. Staff 3 (measures 29-38) continues the melodic line with dynamic $p-f-p$. Staff 4 (measures 39-48) shows a rhythmic pattern of eighth and sixteenth notes with dynamic $f-p^3-f-p^3-f-p^3-f-p^3$. Staff 5 (measures 49-58) features a melodic line with dynamic f . Staff 6 (measures 59-68) continues the melodic line with dynamic $f-p-f-p$. Staff 7 (measures 69-78) shows a rhythmic pattern of eighth and sixteenth notes with dynamic $f-p$.

G Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

Flauto II

69 **Fl. I** **J=80**

73 **pp**

77 **H** **f**

83 **I** **fp cresc.**

85 **K** **ff**

89

93 **L**

95 **M**

99 **N**

103

107 **O**

111 **p**

The musical score consists of 14 staves of music for Flauto II. The tempo is indicated as J=80. Dynamics include **pp**, **f**, **ff**, **fp cresc.**, and **p**. Measure 77 is labeled with box **H** and measure 107 with box **O**. Measures 83 and 103 feature eighth-note patterns. Measures 95 and 107 feature sustained notes with grace notes. Measures 99 and 111 feature sixteenth-note patterns with grace notes.

4

P Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Tempo I

Flauto II

9



Musical score page 4, Violin I part. Measure 123 starts with a dynamic 'p'. The violin plays eighth-note patterns consisting of a sixteenth note followed by a quarter note. The measure ends with a dynamic 'f'.

Musical score page 4, Violin I part. Measure 129 starts with a dynamic 'p cresc.'. The violin plays eighth-note patterns consisting of a sixteenth note followed by a quarter note. The measure ends with a dynamic 'f'.

Musical score page 4, Violin I part. Measure 131 starts with a dynamic 'f'. The violin plays eighth-note patterns consisting of a sixteenth note followed by a quarter note. The measure ends with a dynamic 'f'.

Musical score page 4, Violin I part. Measure 133 starts with a dynamic 'f'. The violin plays eighth-note patterns consisting of a sixteenth note followed by a quarter note. The measure ends with a dynamic 'f'.

Musical score page 4, Violin I part. Measure 137 starts with a dynamic 'p cresc.'. The violin plays eighth-note patterns consisting of a sixteenth note followed by a quarter note. The measure ends with a dynamic 'f'.

Musical score page 4, Violin I part. Measure 141 starts with a dynamic 'f'. The violin plays eighth-note patterns consisting of a sixteenth note followed by a quarter note. The measure ends with a dynamic 'f'.

Flauto II

145 **S**

149

153 **T**

155

157

160

163

165 **U**

167

169

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Flauto II

Oboe I

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Oboe I

Atsushi Fukuda

Agitato (♩=60)

2 8 A VI. I

19 B 1 VI. I

25 25 C

30 30 Fl. I

36 D f f f f pp

40 VI. I p cresc.

44 f sf

50 E 3 VI. I

58 F p > p > p > f > p > f

64 Fl. I g f f

h f p

G Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

69 $\text{♩}=80$ Oboe I

I

73

H

77 f

81 **I**

$fp \text{ cresc.}$

85 **K**

ff

89

L

95 **M**

99 **N**

103

O

111 p

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

P

Tempo I
Fl. I

Oboe I

119

pp pp f sf

Q

123 2 VI. I

129

p cresc. f

133

sf

R

137

p cresc. f

141

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

5

145 **S** Oboe I

149

153 **T**

157

160

163

165 **U**

167

169

fp cresc.

fp

ff

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Oboe I

Oboe II

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Oboe II

Atsushi Fukuda

Agitato ($\text{♩}=60$)

2 8 A 8

2 8 A 8

19 B 2 VI. I

19 B 2 VI. I

25 C

p — *f* *p* — *f* *p*

25 C

p — *f* *p* — *f* *p*

30 Fl. I 8

30 Fl. I 8

36

f *f* *f* *f* *f* *pp*

36

f *f* *f* *f* *f* *pp*

40 D 2 8 E 8

40 D 2 8 E 8

58 Fl. I

p — *f* — *p* — *f*

58 Fl. I

p — *f* — *p* — *f*

64 Fl. I

p — *f* — *p*

64 Fl. I

p — *f* — *p*

G Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

Oboe II

Fl. I

G 69 *=80* Oboe II

73 *pp*

H 77 *f*

I 81 *fp cresc.*

K 85 *ff*

89

L 93

M 95

N 99

103

O 107

111 *p*

This musical score page features the Oboe II part from an orchestral work by Atsushi Fukuda. The score is in common time and C minor. The tempo is marked as =80. The instrumentation includes Flute I and Oboe II. The score is divided into measures numbered 69 through 111. Measure 69 starts with eighth-note patterns on Flute I, followed by Oboe II. Measure 73 shows sixteenth-note patterns on Oboe II with a dynamic marking of *pp*. Measure 77 begins a section for Oboe II with a dynamic *f*. Measure 81 continues this section with a dynamic marking of *fp cresc.*. Measure 85 marks the beginning of a section with a dynamic *ff*. Measures 89 through 93 show eighth-note patterns. Measures 93 through 95 show sixteenth-note patterns. Measures 99 through 103 show eighth-note patterns. Measures 107 through 111 show sixteenth-note patterns, concluding with a dynamic marking of *p*.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Oboe II

114 **P** **Tempo I**
Fl. I

119

123 **Q** **2** **VI. I**

129

p cresc. **f**

133

137 **R**

p cresc.

141

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

5

145 **S**

Oboe II

ff
f
ff

149

f
ff
f
ff

153 **T**

f

157

p

160

3 *3* *3*

163

f

165 **U**

Fl. I

fp cresc. f

169

fp cresc. *fp* *ff*

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Oboe II

Clarinetto I in B

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Clarinetto I in B

Atsushi Fukuda

Agitato ($\text{♩}=60$)

This section starts with a dynamic of **2**, followed by a measure of **8**. Measure **A** begins with a dynamic of **6**. The section ends with a dynamic of **VI. I**.

B

Measure **19** starts with a dynamic of **p**, followed by a series of eighth-note patterns. Measure **1** begins with a dynamic of **Vl. I**.

C

Measure **25** starts with a dynamic of **p**, followed by a dynamic of **f**. This pattern repeats. Measure **1** begins with a dynamic of **p**.

Fl. I

Measure **30** starts with a dynamic of **3**, followed by a dynamic of **8**. The flute part consists of eighth-note patterns.

36

Measure **36** starts with a dynamic of **f**, followed by a dynamic of **f**. This pattern repeats. The section ends with a dynamic of **pp**.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

Clarinetto I in B

40 **D**

50 **E**

54

58 **F**

60

64

G

$\text{♩} = 80$

69 **Fl. I**

73

H

1

2

f

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Clarinetto I in B

81 **I** Fg.

83 Fl.

85 **K**

ff

89

93 **L** **M**

99 **N**

103

107 **O**

111

P

Tempo I

114 *pp dolce*

119 *pp*

f sf

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

5

Clarinetto I in B

123 **Q** VI. I 8

129

R

137

S

145

149

T

153

157

160

163

U

165

169

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Clarinetto I in B

Clarinetto II in B

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Clarinetto II in B

Atsushi Fukuda

Agitato ($\text{♩}=60$)

2 8 A VI. I

Measure 8 ends with a fermata.

19 B VI. I

$p <> p <> p$

Measure 19 starts with a dynamic B. Measures 20-21 show eighth-note patterns with dynamics $p <> p <> p$. Measure 22 starts with a dynamic VI. I.

25 C

$p \text{---} f \text{---} p \text{---} f \text{---} p$

Measure 25 starts with a dynamic C. Measures 26-27 show eighth-note patterns with dynamics $p \text{---} f \text{---} p \text{---} f \text{---} p$.

30 Fl. I 8

Measure 30 starts with a dynamic 3. Measures 31-32 show sixteenth-note patterns with dynamics 8.

36

$f \text{---} p \text{---} f \text{---} p \text{---} f$

Measure 36 starts with a dynamic 3. Measures 37-38 show eighth-note patterns with dynamics $f \text{---} p \text{---} f \text{---} p \text{---} f$.

38

$f \text{---} p \text{---} pp$

Measure 38 starts with a dynamic 3. Measures 39-40 show eighth-note patterns with dynamics $f \text{---} p \text{---} pp$.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

Clarinetto II in B

40 **D** 2 8 **E** 6

56 **Vl. I** 8 **F**

60

64

G

Fl. I =80

73 **Fl. I**

pp

H

f

2

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Clarinetto II in B

81 **I** Fg.

83 Fl.

85 **K**

ff

89

93 **L** **M**

99 **N**

103

107 **O**

111

P **Tempo I**

114 *pp dolce*

119 **4**

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

5

Clarinetto II in B

123 **Q** VI. I 8

129

p cresc. *f* *sf*

137 **R**

p cresc. *f*

145 **S**

f *ff* *f* *ff*

149

f *ff* *f* *ff*

153 **T**

f

157

p

160

3 3 3

163

f

165 **U** VI. I 8 Fl. I

f *tr.* *fl. I*

169

fp cresc. *fp* *ff*

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Clarinetto II in B

Fagotto I

Atsushi Fukuda

Orchestral work in C Minor
"Early Romantic"

Orchestral work in C Minor "Early Romantic"

Fagotto I

Atsushi Fukuda

Agitato ($\text{♩}=60$)

2 8 A 8

19 Fl. I B 15 15 VI. I

25 p f p f

C

29 p p p

33 f p p

36 fp f fp f fp pp

D 6 8 VI. I 8 sf

E 50 8

F 58 Fl. I 15 15

p f p f p

65 4

G

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

♩=80

Fl. I

15

Fagotto I

69

pp

H

77

f

I

81

fp cresc.

K

84

ff

89

L**M**

VI. I

93

N

99

103

O

107

111

p

P Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Tempo I

Fagotto I

Fl. I

114

119

Q

123

VI. I

125

129

133

R

137

141

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Fagotto I

5

145

S

f ff f ff

149

f ff f ff

153

T

f

157

p

160

p

163

f

165

U

f

Vl. I

167

fp cresc.

169

fp cresc. fp ff

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Fagotto I

Fagotto II

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Fagotto II

Atsushi Fukuda

Agitato ($\text{♩}=60$)

2

8

A

8

B

Vl. I
15

19

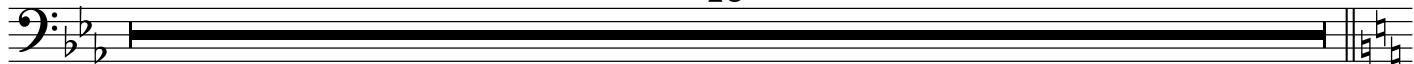
6

C

p

10

30



40

D

2

8

E

8

F

11

69

G

$\text{♩}=80$

Fl. I
15



73

15



77

H

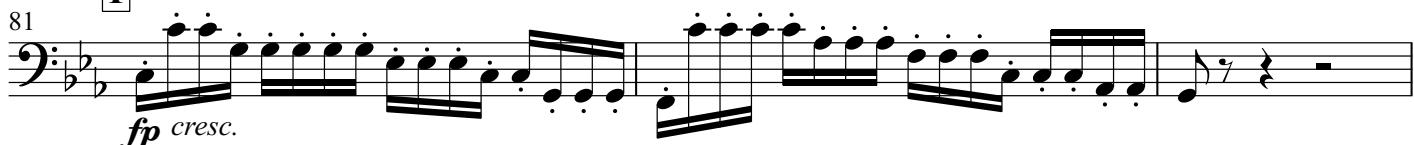
Vl. I
15

f

81

I

fp cresc.



Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

K

Fagotto II

84

Vl. I 15

ff

89

L

M

93

96

Vl. I 15

N

99

103

O

107

110

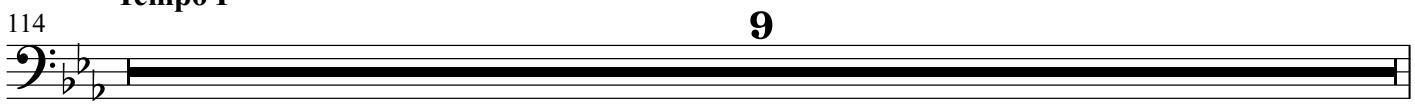
p

P Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Tempo I

Fagotto II

9



123

Q

Vl. I

15

2

2

129

p cresc.

f

p cresc.

f

133

sf

137

R

p cresc.

f

p cresc.

f

141

Fagotto II

S

145

T

153

156

160

163

165

U

Vl. I

Fl. I

169

fp cresc.

fp

ff

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Fagotto II

Corno I in Es

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Corno I in Es

Atsushi Fukuda

Agitato ($\text{♩} = 60$)

2 8 A 8 B Fl. I

21 

25

29 C

33

36

40 D 2 8 E 8 F 11

G

69 Fl. I $\text{♩} = 80$ pp

H

I 81 fp cresc.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

85 **K**

Musical score for Corno I in Es section, measure 85. Treble clef, key signature of C minor (no sharps or flats). Dynamics: ff. The music consists of a continuous eighth-note pattern.

Corno I in Es

89

Musical score for Corno I in Es section, measure 89. Treble clef, key signature of C minor (no sharps or flats). The music continues the eighth-note pattern from measure 85.

93 **L**

Musical score for section L, measure 93. Treble clef, key signature of C minor (no sharps or flats). The music consists of a continuous eighth-note pattern.

95 **M**

Musical score for section M, measure 95. Treble clef, key signature of C minor (no sharps or flats). The music consists of a continuous eighth-note pattern.

99 **N**

Musical score for section N, measure 99. Treble clef, key signature of C minor (no sharps or flats). The music consists of a continuous eighth-note pattern.

103

Musical score for section N, measure 103. Treble clef, key signature of C minor (no sharps or flats). The music consists of a continuous eighth-note pattern.

107 **O**

Musical score for section O, measure 107. Treble clef, key signature of C minor (no sharps or flats). The music consists of a continuous eighth-note pattern.

111

Musical score for section P, measure 111. Treble clef, key signature of C minor (no sharps or flats). Dynamics: p. The music consists of a continuous eighth-note pattern.

P

Tempo I

114 Fl. I

Musical score for Flute I section, measure 114. Treble clef, key signature of C minor (no sharps or flats). Dynamics: pp. The music consists of a continuous eighth-note pattern.

119

Musical score for section P, measure 119. Treble clef, key signature of C minor (no sharps or flats). Dynamics: pp, f, sf. The music consists of a continuous eighth-note pattern.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Corno I in Es

123 **Q** 2 VI. I

129 *p cresc.* *f*

133 *sf*

137 **R** *p cresc.* *f*

141

145 **S** *f* *ff* *f* *ff*

149 *f* *ff* *f* *ff*

153 **T** *f*

157 Cor. (C) *p*

161 *f*

165 VI. I *f* 1

169 VI. I *f* *f* *f*

Corno II in Es

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Corno II in Es

Atsushi Fukuda

Agitato ($\text{♩} = 60$)

2 8 A 8 B Fl. I

21

25

29 C

33

37 1

40 D 2 8 E 8 F 11

G

69 Fl. I $\text{♩} = 80$ pp

77 H

81 I fp cresc.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Corno II in Es

3

85 **K**



89



93 **L**



95 **M**



99 **N**



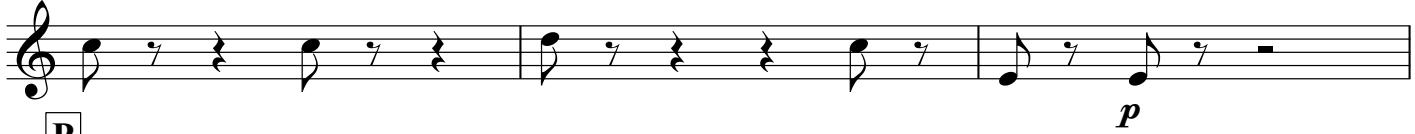
103



107 **O**



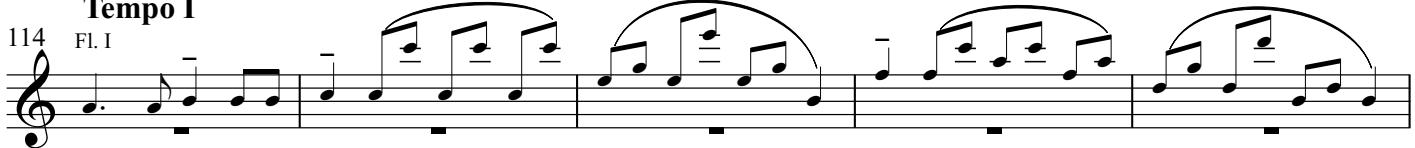
111



P

Tempo I

114 Fl. I



119



Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Corno II in Es

123 **Q** 2 VI. I

129 **p cresc.** **f**

133 **sf**

137 **R** **p cresc.** **f**

141

145 **S** **f** **ff** **f** **ff**

149 **f** **ff** **f** **ff**

153 **T** **f** Cor. (C)

157 **p**

161 **f**

165 **U** VI. I **f** **1**

169 VI. I **f** **f** **f**

Horn I (F transposed)

Atsushi Fukuda

Orchestral work in C Minor
"Early Romantic"

Orchestral work in C Minor "Early Romantic"

Horn I in F

Atsushi Fukuda

Agitato ($\text{♩}=60$)

2 8 **A** 8 **B** Fl. I 8

21

p **f** **p** **f**

25

p **f** **p** **f**

C

p **p**

33

f **p** **p**

36

f **f** **f** **f** **1** **-**

D **2** **8** **E** **8** **F** **11**

G

J=80

69 Fl. I 8 **pp**

H

f

I

81 **fp cresc.**

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Horn I in F

3

85 **K**

ff

89

ff

93 **L**

ff

95 **M**

ff

99 **N**

ff

103

ff

107 **O**

ff

111

p

P
Tempo I

114 Fl. I 8

pp

119

pp

pp

f

sf

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Horn I in F

Q

123 VI. I 8

129 **p cresc.** **f**

133 **sf**

R

137 **p cresc.** **f**

141

S

145 **f** **ff** **f** **ff**

149 **f** **ff** **f** **ff**

T

153 **f**

Cor. (C) (Hn. III. IV (F))

157 **p**

161

f

U

165 VI. I 8 **f** **tr** **1**

169 VI. I **f** **f** **f**

This musical score page contains five staves of music for Horn I in F. Staff Q starts at measure 123 with a forte dynamic (f). Staff R begins at measure 137 with a piano dynamic (p) followed by a crescendo. Staff S starts at measure 145 with a dynamic ff. Staff T begins at measure 153 with a dynamic f. Staff U begins at measure 165 with a dynamic f. Various dynamics such as ff, f, and p are used throughout the piece. Measure numbers 123, 129, 133, 137, 141, 145, 149, 153, 157, 161, and 165 are visible. Measure 169 is labeled VI. I. Measure 123 has a tempo marking of 8. Measure 165 has a tempo marking of 1. Measure 165 also includes a trill instruction (tr). Measure 165 ends with a measure repeat sign (1).

Horn II (F transposed)

Atsushi Fukuda

Orchestral work in C Minor
"Early Romantic"

Orchestral work in C Minor "Early Romantic"

Horn II in F

Atsushi Fukuda

Agitato ($\text{♩}=60$)

2 8 A 8 B Fl. I 8

21

25

C 29

33

36 1

D 2 8 E 8 F 11

G

69 Fl. I 8 1 pp

H 77

I 81 fp cresc.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Horn II in F

3

85 **K**

ff

89

ff

93 **L**

ff

95 **M**

ff

99 **N**

ff

103

ff

107 **O**

ff

111

p

P

Tempo I

8

114 Fl. I

ff

119

pp ff sf

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Horn II in F

123 **Q** VI. I 8

129 **2**

133 **R**

137 **S**

141

145 **T**

149

153 **U**

157 Cor. (C) (Hn. III. IV (F))

161

165 VI. I 8

169 VI. I 1

Corno I in C

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Corno I in C

Atsushi Fukuda

Agitato (♩=60)

2 8 6

17 VI. I [B]

21 p f p f

25 p f p f

29 [C] p p p

33 f p p

36 f f f f 1

40 [D] 2 VI. I VI. I sf

50 [E] p cresc. f

58 [F] p p p

61 Fl. I 8 p < f > p < f > p

G

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

69 **FL. I** **Corno I in C** **=80**
Flute 1 part for Horn 1 in C major. Dynamics: **ff**, **p**.

This section shows two staves. The top staff is for Flute 1, featuring eighth-note patterns with grace notes. The bottom staff is for Horn 1, showing sustained notes with grace notes.

73 **pp**
Dynamic: **pp**.

This section continues the musical line from the previous page, maintaining the same instrumentation and dynamic level.

77 **H** **f**
Dynamic: **f**.

This section introduces a new instrument, likely Harp (H), which plays eighth-note patterns. The dynamic is now forte (f).

81 **I** **fp cresc.**
Dynamic: **fp cresc.**

This section features a dynamic change to **fp cresc.** The instrumentation remains the same as the previous section.

85 **K** **ff**
Dynamic: **ff**.

This section reaches a climactic dynamic of **ff**. The instrumentation remains the same.

89

This section continues the musical line from the previous page, maintaining the same instrumentation and dynamic level.

93 **L**
Instrumentation: Flute 1 and Horn 1.

This section features a rhythmic pattern with sixteenth-note figures and grace notes.

95 **M**
Instrumentation: Flute 1 and Horn 1.

This section continues the rhythmic pattern established in the previous section.

99 **N**
Instrumentation: Flute 1 and Horn 1.

This section features a rhythmic pattern with sixteenth-note figures and grace notes.

103

This section continues the musical line from the previous page, maintaining the same instrumentation and dynamic level.

107 **O**
Instrumentation: Flute 1 and Horn 1.

This section features a rhythmic pattern with sixteenth-note figures and grace notes.

111 **p**
Dynamic: **p**.

This section concludes the musical line with a dynamic of **p**.

P

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Corno I in C

114 **Fl. I**
Tempo I

119

123 **Q** 2 **Vl. I**

129

133

137 **R**

139

141

143

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

5

S

145 **Corno I in C**

149

T

153

155

157 Cor. (Es)

159 **p**

161

163 **f**

165 **U**

165 **fp cresc.**

167 **fp cresc.**

169 **fp cresc.** **fp** **ff**

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Corno I in C

Corno II in C

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Corno II in C

Atsushi Fukuda

Agitato ($\text{♩}=60$)

2 8 8

A

19 B 6 Vl. I 8 C

30 Fl. I 8

33

36 1

40 D 2 8 E 6

56 Vl. I F 8 6

61 8

G

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

Corno II in C

69 **FL. I** $\text{♩} = 80$

73 **pp**

77 **H** f

81 **I** fp *cresc.*

85 **K** ff

89 **L**

93 **M**

99 **N**

103

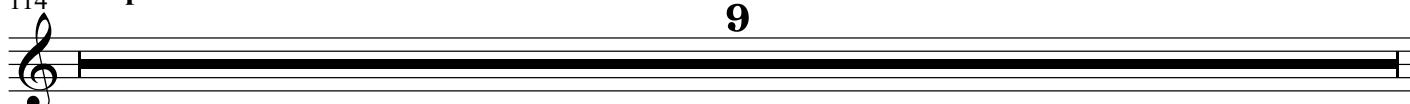
107 **O**

111 p

The musical score consists of ten staves of music. Staff 1 (Flute I) starts at measure 69 with eighth-note pairs, followed by measure 73 with sixteenth-note pairs. Staff 2 (Corno II in C) starts at measure 77 with eighth-note pairs. Staff 3 (H) starts at measure 81 with eighth-note pairs, with dynamics increasing from *fp* to *cresc.*. Staff 4 (K) starts at measure 85 with eighth-note pairs, followed by measure 89. Staff 5 (L) starts at measure 93 with eighth-note pairs. Staff 6 (M) starts at measure 99 with eighth-note pairs. Staff 7 (N) starts at measure 103 with eighth-note pairs. Staff 8 (O) starts at measure 107 with eighth-note pairs. Staff 9 (unlabeled) starts at measure 111 with eighth-note pairs, ending with a dynamic p .

P

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

114 **Tempo I****Corno II in C****9**

123 **Q** 2 VI. I 8

129

p cresc.

133

sf

137 **R**

p cresc.

139

f

141

143

145 **S**

f ff f ff

149

f ff f ff

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Corno II in C

5

153 **T**

154

155

157

158

Cor. (Es)

159

160

p

161

162

163

164

f

165 **U**

166

fp cresc.

167

168

fp cresc.

169

170

fp

**Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Corno II in C**

Horn III (F transposed)

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Horn III in F

Atsushi Fukuda

Agitato ($\text{♩} = 60$)

2 8 6

17 VI. I [B]

21

25

29 [C]

33

36 1

40 [D] 2 VI. I 1 sf

50 [E]

58 [F]

61 Fl. I 8

$p \swarrow \searrow f \swarrow \searrow p \swarrow \searrow f \swarrow \searrow p$

G

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

69

Fl. I

Horn III in F

73

Musical score for Flute I and Horn III in F. The score consists of two staves. The top staff is for Flute I, showing eighth-note patterns. The bottom staff is for Horn III in F, also showing eighth-note patterns. Measure number 69 is indicated.

H

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 73 is indicated.

I

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 77 is indicated.

K

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 81 is indicated.

89

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 85 is indicated.

L

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 89 is indicated.

M

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 93 is indicated.

N

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 95 is indicated.

103

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 99 is indicated.

O

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 103 is indicated.

111

Musical score for Flute I and Horn III in F. The top staff shows eighth-note patterns for Flute I. The bottom staff shows eighth-note patterns for Horn III in F. Measure number 107 is indicated.

P

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Horn III in F

Tempo I

114 Fl. I

119

Q 123 2

Vl. I 8

129

p cresc. **f**

133

R 137

p cresc.

139

f

141

143

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

5

S

145

T

153

155

157

Cor. (Es) (Hn. I. II (F))

159

161

163

U

165

fp cresc.

167

fp cresc.

169

fp cresc.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Horn III in F

Horn IV (F transposed)

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Horn IV in F

Atsushi Fukuda

Agitato ($\text{♩}=60$)

2 8 8

A

19 **B** 6 VI. I 8 C

Fl. I 8 30

33

36 1

40 **D** 2 8 **E** 6

56 VI. I **F** p p p p

61 8

G $\text{♩}=80$

69 Fl. I 8

73 8 pp

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Horn IV in F

3

77 [H]

81 [I]

85 [K]

89

93 [L]

95 [M]

99 [N]

103

107 [O]

111

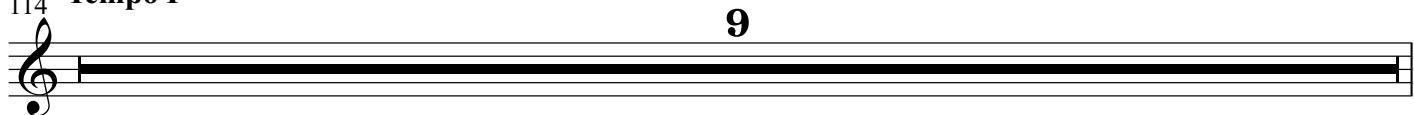
P

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Tempo I

Horn IV in F

9



123 **Q** 2 VI. I 8[—]

129 133

p cresc.

133 **R** **sf**

p cresc.

139 **f**

141

143

145 **S** **f ff f ff**

149 **f ff f ff**

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Horn IV in F

5

153 **T**

155

157 Cor. (Es) (Hn. I. II (F))

159

161

163

165 **U**

167

169

fp cresc.

fp cresc.

ff

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Horn IV in F

Tromba I in C

Atsushi Fukuda

Orchestral work in C Minor
"Early Romantic"

Orchestral work in C Minor "Early Romantic"

Tromba I in C

Atsushi Fukuda

Agitato ($\text{♩} = 60$)

2 8 8

A

2 8 8

19 B 6 VI. I 8 C

$f \longrightarrow p$

$f \longrightarrow p$

30 Fl. I 8

8

32 8

$p \quad \nearrow f \quad \nearrow p \quad \nearrow$

$p \quad \nearrow f \quad \nearrow p \quad \nearrow$

36 8 1

$f \quad f \quad f \quad f$

40 D 2 8 8

E

2 8 8

58 Fl. I 8

p

p

G

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

Tromba I in C

69 **FL. I** ♩=80

73

pp

77 **H**

f

VI. I

81 **I**

fp cresc.

85 **K**

ff

Fl. I

89

Fl. I

93 **L**

95 **M**

99 **N**

3

103

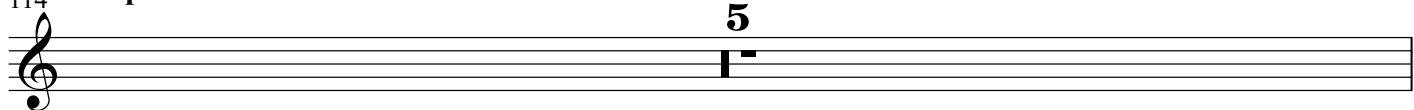
107 **O**

111

p

P

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

114 **Tempo I****Tromba I in C****5**

119 **Ob.**

123 **Q** **2**

129

Vl. I

133

137 **R**

Vl. I

141

f

Tromba I in C

145 **S**

149

153 **T**

157

160

163 **U**

166

170 **Vl. I**

**Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Tromba I in C**

Tromba II in C

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Tromba II in C

Atsushi Fukuda

Agitato ($\text{♩} = 60$)

2

8

A

8

19 B

6

VI. I

C

f *p*

30 Fl. I

8

32

p

f

f

p

f

36

f

f

f

f

1

40 D

2

8

E

8

58 F

Fl. I

p

8

G

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

Tromba II in C

69 **Fl. I** $\text{♩} = 80$

73 **pp**

77 **H** **Vl. I**

81 **I** **fp cresc.**

85 **K** **Fl. I**

89 **ff** **Fl. I**

93 **L**

95 **M** 3

99 **N**

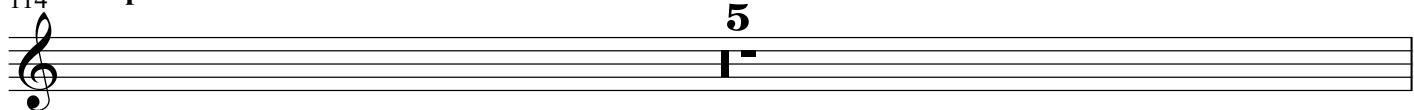
103

107 **O**

111 3 3 3 **p**

P

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

114 **Tempo I****Tromba II in C****5**

119 **Ob.**

123 **Q** 2

Vl. I

129

Vl. I

p **sf** **f**

133

sf

137 **R**

Vl. I

141

f

Tromba II in C

145 **S**

VI. I

f **ff**

149

f **ff**

153 **T**

f

157

p

160

3 3 3

163

f

U

166

p

VI. I

170

f **f** **f**

**Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Tromba II in C**

Timpani in C, G

Atsushi Fukuda

**Orchestral work in C Minor
"Early Romantic"**

Orchestral work in C Minor "Early Romantic"

Timpani in C, G

Atsushi Fukuda

Agitato (♩=60)

tr **tr**

ff

3 **4** **Vl. I**

11 **A** **8** **Vl. I**

p **=f**

B **19** **6** **15** **Vl. I** **C**

f **=p**

Fl. I **15**

30

32 **p** **<=f** **>=p** **<=p** **>**

36 **f** **f** **f** **f** **f** **1**

D

40 **E** **9** **8** **3**

ff

Fl. I **15**

58 **F** **3**

p

64 **Fl. I** **45** **f**

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

G $\text{♩} = 80$ $\text{♩} = 15$ **Timpani in C, G**

69 $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩}$ $\text{♩} \text{♩}$

73 $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

H $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

I $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

K $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

L $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

M $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

N $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

O $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

107 $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

111 $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$

p

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Tempo I

Timpani in C, G

P 15
Fl. I
114

15
Vl. I
119

Q 15
Vl. I
123

125 *tr* *tr* *tr* *tr*
ff

129 *tr* *tr* *tr* *tr* **1** *tr*
p **p** < > **sf** **p** < > **p** **f** **p**

133 **f** **sf**

R 15
Vl. I
137

141 **f** **fp** *tr*
tr

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Timpani in C, G

5

S

145 VI. I
 tr~~~~~
 f p < ff f

Vl. I

150 VI. I
 f ff

T

153 Fl. I
 f f tr~~~~~

157 tr~~~~~ tr~~~~~ tr~~~~~
 > > >
 p

160 3 3 3
 f

U

165 tr~~~~~ tr~~~~~
 f p < f p <

169 tr~~~~~ tr~~~~~ tr~~~~~ tr~~~~~
 fp cresc. f f f ff

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Timpani in C, G

Violino I

Atsushi Fukuda

Orchestral work in C Minor
"Early Romantic"

Orchestral work in C Minor "Early Romantic"

Violino I

Atsushi Fukuda

Agitato ($\text{♩}=60$)

ff

ff

3

p cresc.

f

p cresc.

f

7

sf

sf

11

A

p cresc.

f

p cresc.

f

15

f

19

B

p

p

p

p

21

p

f

p

f

p

f

p

f

25

p

f

p

f

p

f

p

f

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

29 **C**

Violino I

33

36

40 **D**

42

46

50 **E**

54

58 **F**

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Violino I

Fl. I

61

65

G $\text{♩} = 80$

69

73

H

77

I

81

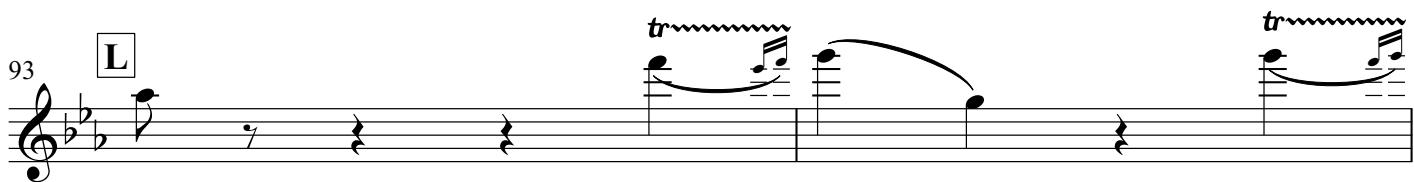
Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

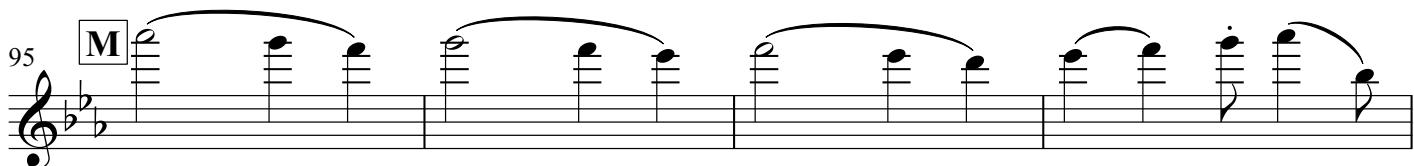
5

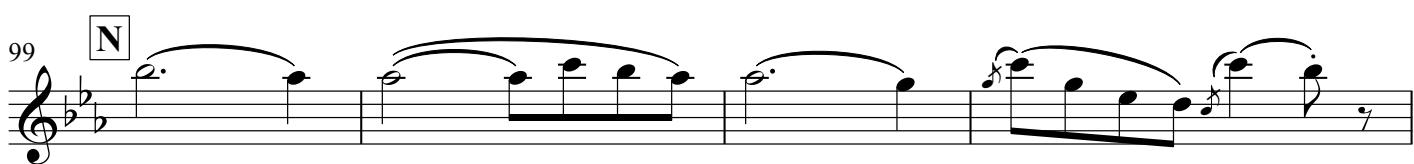
Violino I

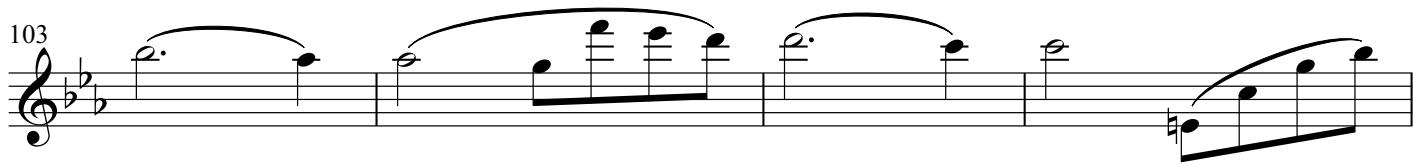
85 **K** 

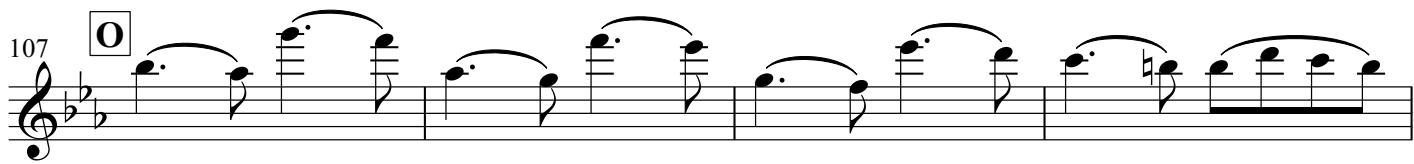
89 

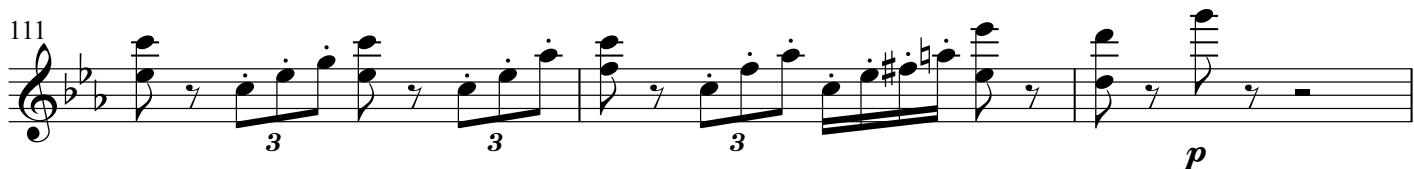
93 **L** 

95 **M** 

99 **N** 

103 

107 **O** 

111 

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

114 **P** **Tempo I** pizz. **Violino I** **arco**

119 **pp** **pp** **f** **sf**

123 **Q** **pp**

125 **ff**

129 **p cresc.**

131 **f**

133

135

137 **R** **p cresc.** **f** **sf**

140

143

The musical score for Violin I, page 6, features ten staves of music. The first four staves (measures 114-118) show Pizzicato (pizz.) for Violino I, with dynamics pp, pp, f, sf, and arco at the end. The next four staves (measures 119-123) show Violino I playing with弓 (arco), with dynamics pp, pp, f, sf. The fifth staff (measures 123-125) shows Violino I playing with弓 (arco), with dynamics pp. The sixth staff (measures 125-129) shows Violino I playing with弓 (arco), with dynamics ff. The seventh staff (measures 129-131) shows Violino I playing with弓 (arco). The eighth staff (measures 131-133) shows Violino I playing with弓 (arco). The ninth staff (measures 133-135) shows Violino I playing with弓 (arco). The tenth staff (measures 135-137) shows Violino I playing with弓 (arco), with dynamics p cresc., f, and sf. The eleventh staff (measures 137-140) shows Violino I playing with弓 (arco). The twelfth staff (measures 140-143) shows Violino I playing with弓 (arco). Measure numbers 114 through 143 are indicated above each staff.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

7

Violino I

The musical score consists of ten staves of music for Violino I. The key signature is C minor (two flats). Measure 145 starts with a dynamic **f**, followed by **ff**, **f**, and **ff**. Measure 149 begins with **f**, followed by **ff**. Measure 151 begins with **f**, followed by **ff**. Measure 153 starts with **f**. Measure 157 begins with **p**. Measure 160 begins with **f**. Measure 163 begins with **f**. Measure 165 starts with **fp cresc.**, followed by **tr**. Measure 167 begins with **fp cresc.**, followed by **sempre staccato**. Measure 169 begins with **fp cresc.**. Measure 171 begins with **f**, followed by **ff**.

Violino I

145 **S** **f** **ff** **f** **ff**

149 **f** **ff**

151 **f** **ff**

153 **T** **f**

157 **p**

160 **f**

163 **f**

165 **U** **fp cresc.** **tr**

167 **fp cresc.** **sempre staccato**

169 **fp cresc.**

171 **f** **ff**

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Violino I

Violino II

Atsushi Fukuda

Orchestral work in C Minor
"Early Romantic"

Orchestral work in C Minor "Early Romantic"

Violino II

Atsushi Fukuda

Agitato ($\text{♩}=60$)



3

Musical score for Violino II in 4/4 time, C minor. Measure 3 begins with a sixteenth-note pattern. Measure 4 starts with a dynamic ***p cresc.***, followed by ***sempre staccato*** markings, and ends with a dynamic ***f***.

7

Musical score for Violino II in 4/4 time, C minor. Measures 7-8 show a continuous sixteenth-note pattern. Measure 8 concludes with a dynamic ***sf***.

11 A

Musical score for Violino II in 4/4 time, C minor. Measures 11-12 show a sixteenth-note pattern. Measure 12 includes dynamics ***p cresc.***, ***sempre staccato***, and ***f***.

15

Musical score for Violino II in 4/4 time, C minor. Measures 15-16 show a sixteenth-note pattern.

19 B

Musical score for Violino II in 4/4 time, C minor. Measures 19-20 show a melodic line with eighth and sixteenth notes, featuring dynamics ***p*** and ***f***.

21

Musical score for Violino II in 4/4 time, C minor. Measures 21-22 show a melodic line with eighth and sixteenth notes, featuring dynamics ***p*** and ***f***.

25

Musical score for Violino II in 4/4 time, C minor. Measures 25-26 show a melodic line with eighth and sixteenth notes, featuring dynamics ***p*** and ***f***.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

29 **C**

Violino II

33

36

1

40 **D**

42

46

50 **E**

54

58 **F**

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Violino II

61 Vla.

63

66

69 G ♩=80

73

77 H

81 I

fp cresc.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

5

Violino II

85 **K**

ff

89

93 **L**

tr

95 **M**

99 **N**

103

107 **O**

111

p

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

P **Tempo I** **Violino II**

114 **pizz.** **pp** **pp** **pp**

119 **arco** **pp** **pp** **f** **sf**

123 **Q** **pp**

125 **ff**

129 **p cresc.**

131 **f**

133 **sf**

137 **R** **p cresc.**

139 **f**

141

143

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

7

S

Violino II

145

149

T

153

157

160

163

U

165

167

169

171

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Violino II

Viola

Atsushi Fukuda

Orchestral work in C Minor
"Early Romantic"

Viola

Orchestral work in C Minor "Early Romantic"

Atsushi Fukuda

Agitato ($\text{♩}=60$)

1

A

B

C

1

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

3

40 **D**

42 *p cresc.* *sempre staccato* **f**

46 *sf*

50 **E**

54

58 *p* *p*

60 *p* **f**

62 *p* **f**

64 *p* **f**

66 *p* **f** *p* **f**

Violin part (not shown) consists of eighth-note patterns throughout the page.

The musical score consists of ten staves of music for Viola and Violin. Staff 1 (Viola) starts at measure 40 with dynamic ff, followed by eighth-note patterns. Staff 2 (Violin) starts at measure 42 with dynamic p cresc., followed by eighth-note patterns. Staff 3 (Violin) starts at measure 46 with dynamic sf. Staff 4 (Violin) starts at measure 50 with dynamic p, followed by eighth-note patterns. Staff 5 (Violin) starts at measure 54 with eighth-note patterns. Staff 6 (Violin) starts at measure 58 with dynamic p, followed by eighth-note patterns. Staff 7 (Violin) starts at measure 60 with dynamic p, followed by eighth-note patterns. Staff 8 (Violin) starts at measure 62 with dynamic p, followed by eighth-note patterns. Staff 9 (Violin) starts at measure 64 with dynamic f, followed by eighth-note patterns. Staff 10 (Violin) starts at measure 66 with dynamic f, followed by eighth-note patterns. The Violin parts are identical across all staves.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

G $\text{♩} = 80$

Fl. I

Viola

69

div.

pp

73

sempre staccato

H

77

I

81

fp cresc.

K unis.

85

ff

sempre tenuto

89

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

5

93 **L** div. **Viola** *sempre staccato*

93 **L** div. **Viola** *sempre staccato*

95 **M**

95 **M**

99 **N**

99 **N**

103

103

107 **O**

107 **O**

111

111

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

P Fl. I **Tempo I**

114 pizz.
unis.

Viola

114 **pp** **pp** **pp** **pp**

arco

Vl. I

120 **pp** **f** **sf**

Q

123 **pp**

125 **ff**

129 **p cresc.** **sempre staccato** **f** div.

133 **sf**

137 **R** unis. **p cresc.** **f** div.

141

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

7

145 **S** unis. **Viola**

149

153 **T**

157

160

163

165 **U** div.

167 unis.

169

171

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Viola

Violoncello

Atsushi Fukuda

Orchestral work in C Minor
"Early Romantic"

Orchestral work in C Minor "Early Romantic"

Violoncello

Atsushi Fukuda

Agitato ($\text{♩}=60$)

Musical score for Violoncello in C minor, 4/4 time. Dynamics: ***ff***. Measure 1: ***ff***. Measures 2-3: ***p cresc.***, ***sempre staccato***, ***f***.

Musical score for Violoncello in C minor, 4/4 time. Measures 3-7: ***p cresc.***, ***sempre staccato***, ***f***, ***sf***.

Musical score for Violoncello in C minor, 4/4 time. Measures 7-11: ***p cresc.***, ***f***, ***sf***.

A

Musical score for Violoncello in C minor, 4/4 time. Dynamics: ***p cresc.***, ***f***.

Musical score for Violoncello in C minor, 4/4 time. Measures 15-16: ***p cresc.***, ***f***, dynamic markings: ***p***, ***p***.

B

Musical score for Violoncello in C minor, 4/4 time. Dynamics: ***p***, ***p***.

Musical score for Violoncello in C minor, 4/4 time. Dynamics: ***p***, ***f***, ***p***, ***f***.

Musical score for Violoncello in C minor, 4/4 time. Dynamics: ***p***, ***f***, ***p***, ***f***.

C

Musical score for Violoncello in C minor, 4/4 time. Dynamics: ***p***, ***p***.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Violoncello

3

33

36

40 D

42

46

50 E

54

58 F

Vla.

64

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Violoncello

G $\text{♩} = 80$
Fl. I 15

69

Violoncello part G consists of two measures. Measure 69 starts with a sixteenth-note grace note followed by an eighth note, then a sixteenth-note grace note followed by an eighth note. This pattern repeats. Measure 70 starts with a sixteenth-note grace note followed by an eighth note, then a sixteenth-note grace note followed by an eighth note. The dynamic is indicated as F .

73

Violoncello part H consists of one measure. It features eighth-note patterns with grace notes and sustained notes. The dynamic is indicated as pp .

H

77

Violoncello part H consists of one measure. It features eighth-note patterns with grace notes and sustained notes. The dynamic is indicated as f .

I

81

Violoncello part I consists of one measure. It features eighth-note patterns with grace notes and sustained notes. The dynamic is indicated as fp cresc. .

K

85

Violoncello part K consists of one measure. It features eighth-note patterns with grace notes and sustained notes. The dynamic is indicated as ff .

89

Violoncello part L consists of one measure. It features eighth-note patterns with grace notes and sustained notes.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Violoncello

5

93 **L**

This measure shows a simple eighth-note pattern on the cello. The bass clef is present, and the key signature indicates three flats.

95 **M**

This measure continues the eighth-note pattern from part L. The bass clef and key signature remain the same.

99 **N**

This measure introduces sixteenth-note patterns. Measures 99 and 100 feature sixteenth-note groups with grace notes and slurs. Measure 101 consists of eighth-note pairs. Measure 102 returns to sixteenth-note patterns with grace notes and slurs. Measure 103 concludes with eighth-note pairs.

103

This measure continues the sixteenth-note patterns established in measure 99. The bass clef and key signature are maintained.

107 **O**

This measure continues the sixteenth-note patterns. The bass clef and key signature are consistent with the previous measures.

111

This measure concludes the piece. The dynamic marking *p* is placed below the final note.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Tempo I

Violoncello

114 **P** ^{FL. I} 8 pizz.

119 arco pp f sf

123 **Q** pizz. pp

125 arco ff

129 p cresc. sempre staccato f

133 sf

137 **R** p cresc. f

141

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

7

S

Violoncello

145

149

T

153

157

160

163

U

165

167

169

171

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Violoncello

Contrabasso

Atsushi Fukuda

Orchestral work in C Minor
"Early Romantic"

Orchestral work in C Minor "Early Romantic"

Contrabasso

Atsushi Fukuda

Agitato ($\text{♩}=60$)

Musical score for Contrabasso, Agitato section. Measure 1: Bass clef, 4/4 time, key signature of C minor (two flats). Dynamics: ***ff***. Measure 2: Measures 1-2 end.

Measure 3: Dynamics: ***p cresc.***. Measure 4: Dynamics: ***sempre staccato f***.

Measure 5: Measures 5-6 end. Dynamics: ***sforzando (sf)***.

A

Measure 11: Dynamics: ***p cresc.***. Measure 12: Dynamics: ***f***.

Measure 13: Measures 13-14 end. Dynamics: ***p***.

B

Measure 19: Dynamics: ***p***. Measure 20: Dynamics: ***p***.

Measure 21: Dynamics: ***p***. Measure 22: Dynamics: ***f***. Measures 21-22 end. Dynamics: ***p***.

Measure 23: Dynamics: ***p***. Measure 24: Dynamics: ***f***. Measures 23-24 end. Dynamics: ***p***.

C

Measure 25: Dynamics: ***p***. Measure 26: Dynamics: ***p***.

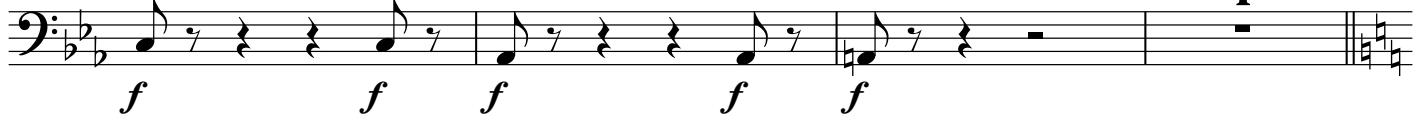
Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Contrabasso

3

33



36



40



42



46



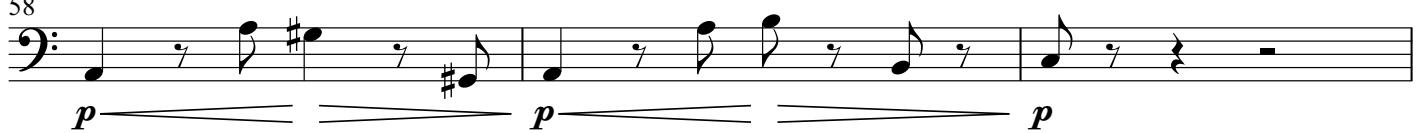
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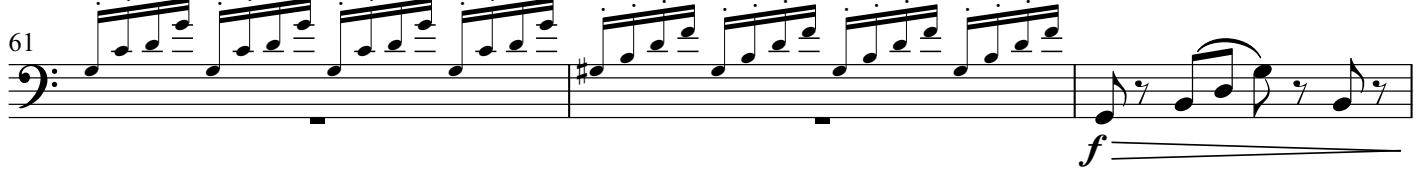
54



58



61



64



Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Contrabasso

69

G $\text{F} = 80$
 G Fl. I

$\text{F} = 15$

1

73

pp

77

H

f

81

I

fp cresc.

85

K

ff

89

1

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Contrabasso

5

93 **L**

This musical score excerpt shows two measures for the Contrabasso. The key signature is C minor (one flat). Measure 93 consists of eighth notes and sixteenth notes. Measure 94 begins with a sixteenth note followed by eighth notes. The music is in common time.

95 **M**

This musical score excerpt shows one measure for the Contrabasso. The key signature is C minor (one flat). The measure consists of eighth notes and sixteenth notes. The music is in common time.

99 **N**

This musical score excerpt shows one measure for the Contrabasso. The key signature is C minor (one flat). The measure features eighth notes and sixteenth-note patterns with grace marks. The music is in common time.

103

This musical score excerpt shows one measure for the Contrabasso. The key signature is C minor (one flat). The measure features eighth notes and sixteenth-note patterns with grace marks. The music is in common time.

107 **O**

This musical score excerpt shows one measure for the Contrabasso. The key signature is C minor (one flat). The measure features eighth notes and sixteenth-note patterns with grace marks. The music is in common time.

111

This musical score excerpt shows one measure for the Contrabasso. The key signature is C minor (one flat). The measure consists of eighth notes and sixteenth notes. The dynamic marking *p* is present at the end of the measure.

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

Tempo I

Contrabasso

114 **P** ^{FL. I} 8 pizz.

119 arco **pp** **f** **sf**

123 **Q** pizz. **pp**

125 arco **ff**

129 **p cresc.** **sempre staccato** **f**

133 **sf**

137 **R** **p cresc.** **f**

141

Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"

7

S

Contrabasso

145

149

T

153

157

160

163

U

165

167

169

171

**Atsushi Fukuda - Orchestral work in C Minor "Early Romantic"
Contrabasso**