

Symphonic Caprice

Ian Cheung (2023)

Flute 1 $\text{♩} = 60$

Flute 2 ppp

Oboe 1

Oboe 2

Bb Clarinet 1

Bb Clarinet 2

Bassoon 1

Bassoon 2

F Horn 1 & 3 pp $\text{♩} = 80$

F Horn 2 & 4

Bb Trumpet 1

Bb Trumpet 2

Trombone 1

Trombone 2

Tuba

Timpani

Snare Drum

Xylophone

Cymbal

Piano

Violins 1 $\text{♩} = 60$

Violins 2 pp ppp $\text{ppp} < \text{pp}$ pp $\text{♩} = 80$

Violas

Violoncellos p ppp pp

Contrabasses p mp p mp

14

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p* *mp*

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1 *ppp* *cresc.*

Bsn. 2 *ppp* *cresc.*

F Hn. 1,3 *pp* *p* *pp* *p cresc.*

F Hn. 2,4 *pp*

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1 *pp* *cresc.*

Tbn. 2 *pp cresc.*

Tba. *pp* *cresc.*

Timp. *mp*

Sn. Dr. *pp*

Xyl.

Cym.

Pno. *mp*

Vlns. 1 *mp*

Vlns. 2 *mp*

Vlas. *pp* *p* *mp*

Ves. *pp* *p* *mp*

Cbs. *p*

Arda Turgut

Max Zeller

22

Fl. 1 *pp* *f* *mp*

Fl. 2 *p* *mf* *mp*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *pp*

Bsn. 1 *p*

Bsn. 2

F Hn. 1-3 *p* *mf*

F Hn. 2-4 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *pp*

Tbn. 2

Tba. *p*

Timp. *f* *mp* *ff*

Sn. Dr.

Xyl.

Cym.

Pno. *p*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas. *p* *mf*

Vcs. *p* *mf*

Cbs. *mf*

31

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1, 3

F Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Sn. Dr.

Xyl.

Cym.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

f

pp

ppp

p

mp

sfz

ff

fp

mf

pp

f

mf

fp

pp

f

f

fp

pp

f

f

fp

mp

f

f

fp

mp

p

f

f

fp

mp

f

f

fp

37

FL. 1
 FL. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 F Hn. 1, 3
 F Hn. 2, 4
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. 1
 Tbn. 2
 Tba.
 Timp.
 Sn. Dr.
 Xyl.
 Cym.
 Pno.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vcs.
 Cbs.

Musical score for page 6, starting at measure 37. The score includes parts for Flutes (1, 2), Oboes (1, 2), Bassoons (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2), Trombones (1, 2), Tuba, Timpani, Snare Drum, Xylophone, Cymbals, Piano, Violins (1, 2), Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with various dynamic markings such as pp, p, mp, mf, and f. Performance instructions like "1 stand per 2 beats" and "First stand only" are present.

42

FL. 1

FL. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 3

F Hn. 2 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Sn. Dr.

Xyl.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

mp

p

p

Very irregular

Very irregular

p

pp

pp

Tutti

div.

8 1

50 *p* *rit.* $\text{♩} = 80$

Fl. 1 *p*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1, 3 *pp*

F Hn. 2, 4 *p*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *pp*

Sn. Dr.

Xyl.

Cym.

Pno.

Vlns. 1 *rit.* $\text{♩} = 80$

Vlns. 2

Vlas. *pizz.*

Vcs. *pp pizz.* 3

Cbs. *p* *mf*

56

FL 1
FL 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
F Hn. 1 3
F Hn. 2 4
Bb Tpt. 1
Bb Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Sn. Dr.
Xyl.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

mf
pp
mp
p
arco
p
p

5

61

FL. 1

FL. 2

Ob. 1 *mp*

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 3

F Hn. 2 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1 *p*

Tbn. 2

Tba. *p*

Timp. *mp*

Sn. Dr.

Xyl.

Cym.

Pno.

Vlins. 1

Vlins. 2 *p*

Vlas. *mp*

Ves. *mp*

Cbs. *mf*

p

ppp

pizz.

mf

66

FL 1

FL 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 3

F Hn. 2 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Sn. Dr.

Xyl.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

mf

pp

p

mp

arco

arco

Yoonu Park

71 $\text{♩} = 75$

FL. 1 *f* *p* *pp*

FL. 2 *f* *pp*

Ob. 1 *f* *p*

Ob. 2

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *p*

Bsn. 2 *p*

F Hn. 1 3

F Hn. 2 4

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Tbn. 1

Tbn. 2

Tba.

Timp. *mp* *fz* *fz*

Sn. Dr. *pp* *p*

Xyl. *pp*

Cym. *mf* *ppp*

Pno.

Vlins. 1 *mf* *mf* *pp*

Vlins. 2 *mf* *pp*

Vlas. *ff* *ff* *pp*

Vcs. *f* *mf*

Cbs. *f* *mf*

ff Jamie Cheung

76

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
F Hn. 1 3
F Hn. 2 4
Bb Tpt. 1
Bb Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Sn. Dr.
Xyl.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

pp
ff
ppp
p
mf
3
ff
mp
p
3
mp
p
3
ppp
p
3
mf
pp
mp
f
mp
pppp
pppp
f
f
f
mf
sfp
sfp
sfp
sfp
sfp
sfp
pp

85

Fl. 1 *mp*

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *mp* *mf*

Bsn. 1

Bsn. 2

F Hn. 1 3 *ff* *p* *ff* *p* *mf* *f* *ff*

F Hn. 2 4 *pp* *p* *mp* *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *p*³ *mp*³ *p*³ *mp*³ *mf*³

Tbn. 2 *pp* *p*

Tba. *pp* *p*

Timp. *mp* *mf*

Sn. Dr.

Xyl.

Cym. *pp* *p*

Pno.

Vlns. 1 *pp*

Vlns. 2 *pp* *pp*

Vlas. *ppp* *pp* *pp*

Vcs. *sfz* *sfz* *mp*

Cbs. *sfz* *sfz* *mp*

91

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1

Ob. 2

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

F Hn. 1, 3 *ff* *sfz* *mf*

F Hn. 2, 4 *ff* *sfz* *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *f* *p*

Tbn. 2 *mp* *mf* *pp*

Tba. *pp*

Timp. *f*

Sn. Dr.

Xyl.

Cym. *mp* *mf* *sfz*

Pno. *mp* *p*

Vlns. 1 *mf* *p* *mp* *p*

Vlns. 2 *mf* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

Jesse Spain

Yoonu Park

96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1, 3

F Hn. 2, 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Sn. Dr.

Xyl.

Cym.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

f *p* *p* *p*

mf *mp* *mp* *mp*

p *p* *p* *p*

mp *p* *pp* *pp*

p *p* *p* *p*

f *ff* *f* *f*

p *p* *p* *p*

f *f* *f* *f*

p *p* *p* *p*

mf *mf* *mf* *mf*

101

Fl. 1 *mf* 5 5 *mp* 5 5 *p* *mf*

Fl. 2 *mf* 5 5 *mp* 5 5 *p* *mf*

Ob. 1 *mf* 3 3 *mp* *p* *cresc.*

Ob. 2 *mf* *mf* *p* *cresc.*

B♭ Cl. 1 *mf* *mf* *p*

B♭ Cl. 2 *mf*

Bsn. 1 *mf* 3 3 *mp* 3 3

Bsn. 2 *mf* 3 3 *mp* 3 3

F Hn. 1-3 *mf* *mp* *mf* *p*

F Hn. 2-4 *mp* *mp* *p* *cresc.*

B♭ Tpt. 1 *pp* 3 3 *pp* 3 3 *p*

B♭ Tpt. 2 *pp* 3 3 *p*

Tbn. 1 *pp* 3 3 *p* *cresc.*

Tbn. 2 *pp* 3 3 *p* *mp*

Tba. *mp* *p*

Timp. *p* *mp*

Sn. Dr. *p* *mp*

Xyl. *p*

Cym.

Pno. *f* 3 3 *mf* 3 3 *p*

Vlins. 1 *f* 3 3 *mp* *p* *mp*

Vlins. 2 *mp* *mf*

Vlas. *ff* 3 3 *ff* 3 3 *p*

Vcs. *ff* 3 3 *ff* 3 3 *p*

Cbs. *ff* 3 3 *ff* 3 3 *p*

f

107

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f cresc.*

Ob. 2 *ff*

Bb Cl. 1 *f*

Bb Cl. 2 *f*

Bsn. 1 *p* *mf* *f*

Bsn. 2 *p* *mf*

F Hn. 1 & 3 *ff*

F Hn. 2 & 4 *ff*

Bb Tpt. 1 *pp cresc.* *mp*

Bb Tpt. 2 *pp* *mp*

Tbn. 1 *p* *mf*

Tbn. 2 *mf* *mf*

Tba. *mf*

Timp. *mf* *ff* *mf* *ff*

Sn. Dr. *mp* *mf*

Xyl.

Cym.

Pno. *f*

Vlins. 1 *mf* *f* *ff*

Vlins. 2 *f* *ff*

Vlas. *ff*

Ves. *ff*

Cbs. *ff*

112 $\text{♩} = 126$ *accel.*

FL. 1 *mf* *f* *mf*

FL. 2 *mf* *f* *mf*

Ob. 1 *f*

Ob. 2 *f*

Bb Cl. 1 *f*

Bb Cl. 2 *f*

Bsn. 1 *mp* *mf* *mp*

Bsn. 2 *mp* *mf* *mp*

F Hn. 1, 3

F Hn. 2, 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mf*

Tba. *mf* *mf*

Timp. *mf* *ff*

Sn. Dr.

Xyl.

Cym.

Pno.

Vlns. 1 $\text{♩} = 126$ *accel.*

Vlns. 2 *accel.*

Vlas. *fff*

Vcs. *fff*

Cbs.

119 $\text{♩} = 152$

Fl. 1 *mf cresc.*

Fl. 2 *mf cresc.*

Ob. 1 *mf cresc.*

Ob. 2 *mf cresc.*

B♭ Cl. 1 *mf cresc.*

B♭ Cl. 2 *mf cresc.*

Bsn. 1 *mf cresc.*

Bsn. 2 *mf cresc.*

F Hn. 1, 3 *mf*

F Hn. 2, 4 *mf*

B♭ Tpt. 1 *mp* *mf cresc.*

B♭ Tpt. 2 *mp* *cresc.*

Tbn. 1 *p* *f cresc.*

Tbn. 2 *mp* *f cresc.*

Tba. *mp* *f cresc.*

Timp. *p cresc.*

Sn. Dr.

Xyl. *mp cresc.*

Cym. *mp cresc.* *mf cresc.*

Pno. *cresc.*

Vlns. 1 $\text{♩} = 152$ *f cresc.*

Vlns. 2 *ff* *f cresc.*

Vlas. *ff* *cresc.*

Ves. *ff cresc.*

Cbs. *cresc.*

124

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
F Hn. 1, 3
F Hn. 2, 4
Bb Tpt. 1
Bb Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Sn. Dr.
Xyl.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

(cresc.) *ff* *rit.*

Flute 1

Symphonic Caprice

Ian Cheung (2023)

♩ = 60 12

♩ = 80

p *mp*

22 *pp* *f* *mp*

♩ = 124

26 *mf* *ppp* *f* *f*

31 *f* 3 *pp* 4 *pp* *p*

40 *mp*

50 *p* *rit.* ♩ = 80 5 *mf* 8 *p*

70 ♩ = 75 *f* *p* *pp* *p* *ff* 10

88 *mp* *mp*

92 *mf* 3 3 3

2

97

f *p* *p* *mf*

102

mp *p*

106

mf *f* *f*

110

112

$\text{♩} = 126$

mf *f* *accel.*

116

(*accel.*) $\text{♩} = 152$

mf *cresc.* *ff* *rit.*

Flute 2

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$ $\text{♩} = 80$

ppp *p* *p*

23 *mf* *mp* *mp*

27 $\text{♩} = 124$ *f* *f* *f*

32 *pp* *p* *ppp*

51 *rit.* $\text{♩} = 80$ $\text{♩} = 75$ *p* *p* *f*

74 *pp* *ff* *mp* *mf*

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

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

Technical markings include slurs, accents (^), and dynamic hairpins. Fingerings are indicated by numbers 2, 3, 5, 7, and 9. A 13-measure rest is present at measure 51.

2

108

f

Musical staff 108-110: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes. A double bar line is present under the first two measures. A dynamic marking of *f* is placed below the staff.

111

mf

$\text{♩} = 126$

Musical staff 111-113: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff. A tempo marking of $\text{♩} = 126$ is placed above the staff.

114

f

accel. -----

$\text{♩} = 152$

2 2

Musical staff 114-116: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff. An acceleration marking of *accel.* is placed above the staff with a dashed line. A tempo marking of $\text{♩} = 152$ is placed above the staff. Two fermatas are placed above the staff.

123

mf cresc. ----- *ff*

rit. -----

Musical staff 123-125: Treble clef, key signature of two sharps. The staff contains a sequence of notes. A dynamic marking of *mf cresc.* is placed below the staff, followed by a dashed line and a dynamic marking of *ff*. A deceleration marking of *rit.* is placed above the staff with a dashed line.

Oboe 1

Symphonic Caprice

Ian Cheung (2023)

12 $\text{♩} = 60$ $\text{♩} = 80$ $\text{♩} = 124$

p *mp* *pp* *mp* *fp* *mp* *p* *mp* *rit.* *pp* $\text{♩} = 80$ *p* *mp* *mf* $\text{♩} = 75$ *f* *p* *ppp* *p* *mp* *mf* *p*

22 27 34 45 52 65 70 75 99

5 8 5 12 6

3 3 3 3

Detailed description of the musical score: The score is for Oboe 1 in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff (measures 1-21) starts with a tempo of 60 bpm and a 12-measure rest, followed by a tempo change to 80 bpm and a 5-measure rest. The music begins with a *p* dynamic, featuring slurs and accents. The second staff (measures 22-26) continues with a *p* dynamic, including sixteenth-note patterns and a *mp* dynamic. The third staff (measures 27-33) starts with a 2-measure rest, a tempo change to 124 bpm, and dynamics ranging from *pp* to *fp*. The fourth staff (measures 34-44) features a 6-measure rest, a *mp* dynamic, and a *p* dynamic. The fifth staff (measures 45-51) includes a *rit.* marking and a *pp* dynamic. The sixth staff (measures 52-64) has a tempo of 80 bpm and an 8-measure rest, with a *p* dynamic. The seventh staff (measures 65-69) shows a dynamic increase from *p* to *mf*. The eighth staff (measures 70-74) has a tempo of 75 bpm and a *f* dynamic. The ninth staff (measures 75-98) includes rests of 12 and 6 measures, with dynamics *ppp*, *p*, and *mp*. The final staff (measures 99-104) features triplets and dynamics *p*, *mf*, *mp*, and *p*.

2

106

cresc. - - - - *f cresc.* - - - - *ff*

113

$\text{♩} = 126$ **accel.** - - - - - $\text{♩} = 152$

f *mf cresc.* - - - - -

125

rit. - - - - -

ff

Oboe 2

Symphonic Caprice

Ian Cheung (2023)

♩ = 60 12 ♩ = 80 9 *p*

24 *mp* *pp*

30 ♩ = 124 *mp* *fp* 7 *mp*

42

47 3 *rit.* ♩ = 80 21 ♩ = 75 3 12 *ppp* *p*

90 6 *p* *mf*

102 *mf* *p* *cresc.* *f* *cresc.* *f*

111 ♩ = 126 *accel.* 2 2 *f* ♩ = 152 4

123 *mf* *cresc.* *ff* *rit.*

B♭ Clarinet 1

Symphonic Caprice

Ian Cheung (2023)

♩ = 60 12 ♩ = 80 9 *p*

25 ♩ = 124 *mf* *pp* *p* *fp*

31 *ppp* 5 *pp* *p* *pp*

41 *ppp*

46 3 rit. ♩ = 80 13 *p*

68 ♩ = 75 4 *p* *pp* *p* 11

89 *mp* *mf* *f*

92 4 *mf*

98 *mp*

101 *mf* 4

2

107

f

2

111

f

♩ = 126

115

f

accel.

2

♩ = 152

3

mf cresc.

124

(*cresc.*)

ff

rit.

B♭ Clarinet 2

Symphonic Caprice

Ian Cheung (2023)

♩ = 60 12 ♩ = 80 5

ppp *cresc.*

22 *pp*

25 ♩ = 124 2 7

mp > *pp* *pp* >

40 *pp*

45 3 rit. ♩ = 80 21

73 ♩ = 75 2 11 *pp* *mf* *mp*

90 *mf* *f*

93 4 *mf*

99 *mp* *mf*

102 4 *f*

2

108

2 *f*

112

$\text{♩} = 126$ *f* accel. ---

117

(accel.) $\text{♩} = 152$ 2 *mf cresc.* --- *ff* rit. ---

126

Bassoon 1

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$ 12 $\text{♩} = 80$ 9

p *mp* *pp*

28 $\text{♩} = 124$ 2 2

p 3 3 3 3 *pp* 3 3 *p*

35 2 *pp*

43 *pp*

48

50 *rit.* $\text{♩} = 80$ 21

73 $\text{♩} = 75$ 17 *p* *mf* 3 *p*

96 4 3 *mf* 3 3 *mp* 3 3

107 $\text{♩} = 126$ *p* *mf* *f* *mp*

114 *mf* *mp* *ff* $\text{♩} = 152$

acc.

2

120

Musical notation for a bass line, measures 120-124. The notation is in bass clef with a key signature of two sharps (F# and C#). Measure 120 contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Measure 121 contains a double bar line. Measure 122 contains a whole note G4 with a fermata above it. Measure 123 contains a half note G4. Measure 124 contains a quarter note G4, a quarter rest, a quarter note F#4, a quarter rest, a quarter note E4, a quarter rest, and a quarter note D4. Dynamic markings include *mf cresc.* starting at measure 122, *ff* at measure 123, and *rit.* at measure 124. A tempo marking of 120 is present at the beginning.

Bassoon 2

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$ 12 $\text{♩} = 80$
pp

19 *cresc.* 2 *mp* *pp*

29 $\text{♩} = 124$ 3 3 2 2 *pp* *p* *pp*

38 10 rit.. $\text{♩} = 80$ 21 *pp* *pp*

73 $\text{♩} = 75$ 19 *mf* 3 *p*

97 4 5 2 *mf* *p* *mf*

111 $\text{♩} = 126$ accel. *mp* *mf*

119 $\text{♩} = 152$ 2 rit. *mp* *ff* *mf cresc.* *ff*

F Horn 1 & 3

Symphonic Caprice

Ian Cheung (2023)

♩ = 60 11 ♩ = 80

pp

16 *p* *pp* *p cresc.*

21 (*cresc.*) *p* *mf*

26 ♩ = 124 *mp* > *pp* > *ppp* *f* 4

38 *pp* 3 3 3 3 3 3 *mf*

43 *p* 2 *pp* *p* *p*

51 rit. ♩ = 80 3 12 ♩ = 75 4 *p* > *pp* < *mp* *p*

77 3 3 3 4 3 *ff* *f* *ff* *p*

87 3 3 3 3 3 3 *ff* *p* *mf* *f* *ff*

92 3 3 *ff* 3 3 *sfp* *mf* *p*

2

97

p

101

mp *mf* *p*

108

ff ♩ = 126

114

mf accel. ♩ = 152
4 2

125

ff rit. - - -

F Horn 2 & 4

Symphonic Caprice

Ian Cheung (2023)

♩ = 60 12 ♩ = 80 3 6

24 ♩ = 124

31 2

39 3 2

47 4 rit.--- ♩ = 80 3 15 ♩ = 75 6

79 3 3 7

91 3 3 3 3

96

101 2 2

pp *mf* *mp* *ppp* *pp* *f* *pp* *mp* *mf* *pp* *mf* *mp* *mf* *ff* *sfp* *mf* *p* *p* *mp* *p* *cresc.*---

2

109 $\text{♩} = 126$ *ff* *accel.* _ _ _ _

117 *(accel.)* _ _ _ _ $\text{♩} = 152$ *mf* *ff* *rit.* _ _ _

126

B♭ Trumpet 1

Symphonic Caprice

Ian Cheung (2023)

♩ = 60 12 ♩ = 80 17 ♩ = 124 4 7

43 *p* Very irregular *pp* 4 rit. - - -

52 ♩ = 80 13 3 *ppp* *pp* *p* 3

71 3 3 3 3 3 3 ♩ = 75 19 8 *mp*

101 3 3 3 3 2 *pp* *pp* *pp cresc.* - - - -

108 2 *mp*

113 ♩ = 126 accel. - - 4 ♩ = 152 *mp*

121 *mf cresc.* - - - -

123 (cresc.) - - - - *ff* rit. - - - -

126

B♭ Trumpet 2

Symphonic Caprice

Ian Cheung (2023)

♩ = 60 12 ♩ = 80 17 ♩ = 124 4 9

45 Very irregular p pp 4 rit. ♩ = 80 17

69 pp p mp

72 ♩ = 75 19 4 mp

98 p pp pp p

104 3 pp mp 2

112 ♩ = 126 2 accel. ♩ = 152 4 mp

121 cresc.

123 (cresc.) rit. ff

126

Trombone 1

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$ 12 $\text{♩} = 80$ 5 *pp* *cresc.*

21 *(cresc.)* *pp*

25 $\text{♩} = 124$ 2 8 *mf* *ppp* *pp*

39 10 *rit.* $\text{♩} = 80$ 9 *p*

63 $\text{♩} = 75$ 8 4 *p³* *ppp* *p* *p³* *ppp* *p*

81 *p³* *sfp* *ppp* *p³* *mp³*

89 *p³* 3 *mp³* *mf³* 3 *f³* 3 3

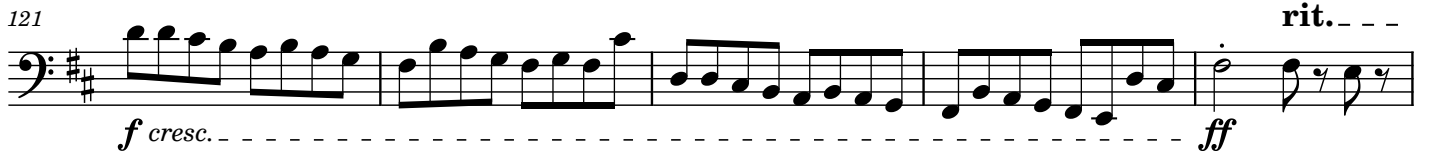
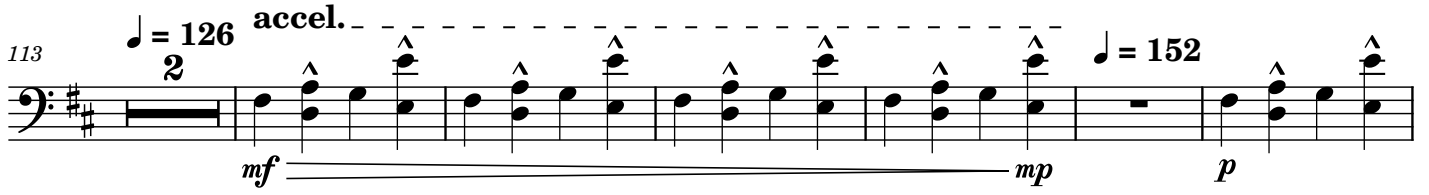
94 *p* *p*

100 3 3 3 3 *p*

106 *cresc.* *p* *mf*

2

110



126



Trombone 2

Symphonic Caprice

Ian Cheung (2023)

♩ = 60 12 ♩ = 80 7 2

pp cresc. - - - - -

24 2

30 ♩ = 124 6 13 rit.--- ♩ = 80 21 ♩ = 75 8

81 6

ppp *pp* *ppp* *pp* *p* *mp* *mf*

93 *pp*

101 3 3 3 3 *p* *mp*

107 ♩ = 126 *mf* *mf* *mf*

115 *mf* *mp* *acc.*--- ♩ = 152

121 *f cresc.*--- *ff* rit.---

2

126



Tuba

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$ 12 $\text{♩} = 80$

19 *cresc.* *p*

26 $\text{♩} = 124$ 10 *mp* *p* *pp*

45 *rit.* *pp* *pp*

52 $\text{♩} = 80$ 9 $\text{♩} = 75$ 8 8 3 *p* *mp* *mf* *sfp*

82 10 *ppp* *pp*

100 2 3 *mp* *p* *mf*

112 $\text{♩} = 126$ *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* $\text{♩} = 152$

120 *mp* *f* *cresc.*

2

125

rit. - - - - -

The image shows a single staff of music in bass clef with a key signature of one sharp (F#). The music begins with a forte (*ff*) dynamic marking. The first measure contains a quarter note on G2. The second measure contains a quarter note on A2 followed by a quarter rest. The third measure contains a quarter note on B2 followed by a quarter rest. The fourth measure contains a quarter note on C3. The fifth measure contains a quarter note on D3. The sixth measure contains a quarter note on E3. The seventh measure contains a quarter note on F#3. The eighth measure contains a quarter note on G3. The piece concludes with a double bar line.

Timpani

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$ 12 $\text{♩} = 80$ 8 4 *mp* *f* *mp* *ff* *ppp* <

30 $\text{♩} = 124$ 3 17 rit. - - *fff* *f* *pp* < *sfz*

52 $\text{♩} = 80$ 20 $\text{♩} = 75$ 7 *mp* < *fz* *fz* *p* < *mp* *mp*

86 3 12 *mf* *f* *p* < *mp* <

107 $\text{♩} = 126$ *mf* *ff* *mf* < *ff* *mf* < *ff*

115 accel. - - $\text{♩} = 152$ 4 2 rit. - - - - *p cresc.* - - - - *f* < *ff* < *fff*

Snare Drum

Symphonic Caprice

Ian Cheung (2023)

The score is written for a snare drum in 4/4 time. It consists of six systems of music, each starting with a measure number and a tempo marking. The first system (measures 1-11) starts at $\text{♩} = 60$ and changes to $\text{♩} = 80$. It features rests of 12 and 8 measures, followed by two measures of quarter notes with *pp* dynamics, and a final 5-measure rest. The second system (measures 12-24) starts at $\text{♩} = 124$ and includes a *p* dynamic, a triplet of eighth notes, and a *ppp* section of sixteenth notes. The third system (measures 25-36) features a *pp* dynamic, a *ppp* section with accents, and a *rit.* marking. The fourth system (measures 37-63) starts at $\text{♩} = 80$ and changes to $\text{♩} = 75$, with dynamics ranging from *pp < p* to *mp*. The fifth system (measures 64-118) starts at $\text{♩} = 126$ with an *accel.* marking and includes rests of 3, 2, and 4 measures. The sixth system (measures 119-120) starts at $\text{♩} = 152$ with a *rit.* marking and a 6-measure rest.

Xylophone

Symphonic Caprice

Ian Cheung (2023)

Musical notation for measures 1-24. The piece is in 4/4 time. Measure 1 has a tempo of $\text{♩} = 60$ and a duration of 12. Measure 2 has a tempo of $\text{♩} = 80$ and a duration of 17. Measure 3 has a tempo of $\text{♩} = 124$ and a duration of 21. Measure 4 is marked *rit.*. Measure 5 has a tempo of $\text{♩} = 80$ and a duration of 21. Measure 6 has a tempo of $\text{♩} = 75$ and a duration of 2.

75

Musical notation for measures 75-112. The piece is in 4/4 time. Measure 75 starts with a *pp* dynamic. The dynamic increases to *mp* by measure 100 and to *f* by measure 112. Measure 113 has a duration of 35.

113

Musical notation for measures 113-121. The piece is in 4/4 time. Measure 113 has a tempo of $\text{♩} = 126$ and a duration of 2. Measure 114 is marked *accel.* and has a duration of 4. Measure 115 has a tempo of $\text{♩} = 152$ and a duration of 2. Measure 116 starts with a *mp cresc.* dynamic. Measure 121 has a duration of 2.

122

Musical notation for measures 122-123. The piece is in 4/4 time. Measure 122 starts with a *(cresc.)* dynamic. Measure 123 has a duration of 2.

124

Musical notation for measures 124-125. The piece is in 4/4 time. Measure 124 starts with a *(cresc.)* dynamic and ends with a *ff* dynamic. Measure 125 is marked *rit.* and has a duration of 2.

Cymbal

Symphonic Caprice

Ian Cheung (2023)

Musical notation for measures 1-21. The piece is in 4/4 time. Measure 1 has a tempo of $\text{♩} = 60$ and a duration of 12. Measure 2 has a tempo of $\text{♩} = 80$ and a duration of 9. Measure 3 contains a fermata. Measure 4 contains a fermata. Measure 5 has a duration of 5. Measure 6 has a tempo of $\text{♩} = 124$ and a duration of 21. Measure 7 contains a fermata. Measure 8 contains a fermata. Measure 9 has a tempo of $\text{♩} = 80$ and a duration of 21. The piece ends with a double bar line.

73

Musical notation for measures 73-82. Measure 73 has a tempo of $\text{♩} = 75$ and a dynamic of *mf*. Measure 74 has a dynamic of *ppp*. Measure 75 has a dynamic of *mp*. Measure 76 has a dynamic of *ppp*. Measure 77 has a dynamic of *pppp*. Measure 78 has a dynamic of *ppppp*. Measure 79 has a dynamic of *ppppp*. Measure 80 has a dynamic of *ppppp*. Measure 81 has a dynamic of *ppppp*. Measure 82 has a dynamic of *ppppp*. The piece ends with a double bar line.

83

Musical notation for measures 83-92. Measure 83 has a duration of 6 and a dynamic of *pp*. Measure 84 has a dynamic of *p*. Measure 85 has a dynamic of *mp*. Measure 86 has a dynamic of *mf*. Measure 87 has a dynamic of *mf*. Measure 88 has a dynamic of *mf*. Measure 89 has a dynamic of *mf*. Measure 90 has a dynamic of *mf*. Measure 91 has a dynamic of *mf*. Measure 92 has a dynamic of *f*. The piece ends with a double bar line.

111

Musical notation for measures 111-123. Measure 111 has a dynamic of *mp*. Measure 112 has a dynamic of *mp*. Measure 113 has a dynamic of *mp*. Measure 114 has a dynamic of *mp*. Measure 115 has a dynamic of *mp*. Measure 116 has a dynamic of *mp*. Measure 117 has a dynamic of *mp*. Measure 118 has a dynamic of *mp*. Measure 119 has a dynamic of *mp*. Measure 120 has a dynamic of *mp*. Measure 121 has a dynamic of *mp*. Measure 122 has a dynamic of *mp*. Measure 123 has a dynamic of *mp*. The piece ends with a double bar line.

124

Musical notation for measures 124-133. Measure 124 has a dynamic of *f*. Measure 125 has a dynamic of *f*. Measure 126 has a dynamic of *f*. Measure 127 has a dynamic of *f*. Measure 128 has a dynamic of *f*. Measure 129 has a dynamic of *f*. Measure 130 has a dynamic of *f*. Measure 131 has a dynamic of *f*. Measure 132 has a dynamic of *f*. Measure 133 has a dynamic of *f*. The piece ends with a double bar line.

Piano

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$ 12 $\text{♩} = 80$ 8

mp > *p* 3

23 5 $\text{♩} = 124$ *ff* Red. Red. Red. Red.

31 *fp* *mf* *ff*

36 *pp* *p* Red. Red. Red. Red. Red. Red. Red. Red.

39

Measures 39-41. Treble clef: Measure 39 has four groups of three eighth notes with accents and slurs, marked *f*. Measure 40 has a piano introduction (*p*) with a slur over a quarter note and a half note. Measure 41 has a slur over a quarter note and a half note. Bass clef: Measure 39 has four groups of three eighth notes with accents and slurs, marked *f*. Measure 40 has a piano introduction (*p*) with a slur over a quarter note and a half note. Measure 41 has a slur over a quarter note and a half note.

42

Measures 42-44. Treble clef: Measure 42 has a slur over a quarter note and a half note. Measure 43 has a slur over a quarter note and a half note. Measure 44 has a slur over a quarter note and a half note. Bass clef: Measures 42-44 are empty.

45

Measures 45-46. Treble clef: Measure 45 has a slur over a quarter note and a half note. Measure 46 has a slur over a quarter note and a half note. Bass clef: Measures 45-46 are empty.

46

Measures 46-48. Treble clef: Measure 46 has a slur over a quarter note and a half note. Measure 47 has a slur over a quarter note and a half note. Measure 48 has a slur over a quarter note and a half note. Bass clef: Measure 46 has a slur over a quarter note and a half note. Measure 47 has a slur over a quarter note and a half note. Measure 48 has a slur over a quarter note and a half note.

51

rit. - - $\text{♩} = 80$ 21 $\text{♩} = 75$ 20

Measures 51-54. Treble clef: Measure 51 has a slur over a quarter note and a half note. Measure 52 has a slur over a quarter note and a half note. Measure 53 has a slur over a quarter note and a half note. Measure 54 has a slur over a quarter note and a half note. Bass clef: Measure 51 has a slur over a quarter note and a half note. Measure 52 has a slur over a quarter note and a half note. Measure 53 has a slur over a quarter note and a half note. Measure 54 has a slur over a quarter note and a half note. *mp*

Jesse Spain

95

p

3 3

p

3 3

mf

3 3

100

f

3 3

mf

3 3

104

p

p

109

f

112

$\text{♩} = 126$

accel.

(*accel.*)

116

$\text{♩} = 152$

120

Musical score for measures 120-122. The piece is in D major (two sharps). Measure 120 features a treble clef with a sequence of eighth notes (D4-E4-F#4-G4-A4-B4-C5) and a bass clef with a sequence of eighth notes (D3-E3-F#3-G3-A3-B3-C4). Measure 121 continues with a treble clef of sixteenth notes (D4-E4-F#4-G4-A4-B4-C5-D5) and a bass clef of eighth notes (D3-E3-F#3-G3-A3-B3-C4). Measure 122 continues with the same treble clef sixteenth notes and a bass clef of eighth notes. A *cresc.* marking is placed above the treble staff between measures 121 and 122.

123

Musical score for measures 123-125. Measure 123 continues with the same treble clef sixteenth notes and a bass clef of eighth notes. Measure 124 continues with the same treble clef sixteenth notes and a bass clef of eighth notes. Measure 125 features a treble clef with a whole note chord (D4-F#4-A4) and a bass clef with a whole note chord (D3-F#3-A3). A *ff* marking is placed below the bass staff, and a *rit.* marking is placed above the treble staff. A dashed line indicates the end of the piece.

126

Musical score for measure 126. The piece is in D major. The treble clef has a whole note chord (D4-F#4-A4) followed by a whole rest. The bass clef has a whole note chord (D3-F#3-A3) followed by a whole rest. A double bar line is at the end of the measure.

Violins 1

Symphonic Caprice

Ian Cheung (2023)

Measures 1-21: $\text{♩} = 60$. Dynamics: *pp*, *pp*, *mp*. Includes a fermata of 7 beats.

Measures 22-25: Dynamics: *mf*. Includes a crescendo hairpin.

Measures 26-30: $\text{♩} = 124$. Dynamics: *mf*, *mp*, *ppp*, *f*, *mf*. Includes a decrescendo hairpin.

Measures 31-37: Dynamics: *mp*, *pp*, *f*, *f*, *fp*. Includes a fermata of 2 beats. Instruction: "1 stand per 2 beats".

Measures 38-41: Dynamics: *f*, *ppp*. Includes triplets and a fermata of 8 beats.

Measures 42-45: Dynamics: *p*, *pp*. Includes "Tutti" marking, a fermata of 4 beats, and "div." (divisi) instruction.

Measures 46-50: Dynamics: *mf*, *p*. Includes a fermata of 8 beats, a decrescendo hairpin, and a fermata of 13 beats. $\text{♩} = 80$. Includes a "rit." (ritardando) marking.

Measures 51-70: Dynamics: *p*. Includes triplets and various articulations.

71 $\text{♩} = 75$
mf 3 *mf* *mp* *pp*

76 **10**
f *pp*

90 3 3 3 3 *mf* Yoonu Park

94 *mp* *p* *f* *p* *p* div. 3 3

100 *f* *mp* *p*

105 *mp* *mf* *f* *ff*

110

112 $\text{♩} = 126$

accel.
115 $\text{♩} = 152$

120

f cresc.

123

(cresc.) *rit.* *ff*

Violins 2

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$
ppp *ppp < pp*

13 $\text{♩} = 80$
mp *mf*

25 *p dim.*

30 $\text{♩} = 124$
f *mf* *mp* *mf* *f* *f* *fp* *mf*

36 *f*

39 *p*

44 *rit.* $\text{♩} = 80$
3 *9*

61 *p* *mp*

66 *3*

2

Yoonu Park

69

Musical staff 69-72. Treble clef, key signature of two sharps (F# and C#). Measure 69 starts with a triplet of eighth notes. Measure 72 ends with a whole note chord. A dynamic marking of *mp* is placed below the staff.

mp

73

$\text{♩} = 75$

Musical staff 73-76. Treble clef. Measure 73 starts with a triplet of eighth notes. Measure 76 ends with a whole note chord. Dynamic markings include *ff* at the beginning and *pp* towards the end.

ff

pp

77

8

Musical staff 77-88. Treble clef. Measure 77 starts with a quarter note followed by a rest. Measure 78 contains an 8-measure rest. Measure 88 ends with a quarter note. Dynamic markings include *f* at the beginning and *pp* in the middle.

f

pp

89

Musical staff 89-92. Treble clef. Measure 89 starts with a quarter note. Measure 92 ends with a quarter note. Dynamic markings include *f* at the beginning and *pp* in the middle.

f

pp

93

Musical staff 93-99. Treble clef. Measure 93 starts with a quarter note. Measure 99 ends with a quarter note. Dynamic markings include *mf*, *p*, *ff*, and *mp*. A *div.* marking is present above the staff.

mf

p

ff

p

mp

100

Musical staff 100-103. Treble clef. Measure 100 starts with a quarter note. Measure 103 ends with a quarter note. Dynamic marking of *mp* is placed below the staff.

mp

104

Musical staff 104-108. Treble clef. Measure 104 starts with a quarter note. Measure 108 ends with a quarter note. Dynamic markings include *mf* and *f*.

mf

f

109

Musical staff 109-111. Treble clef. Measure 109 starts with a quarter note. Measure 111 ends with a quarter note. Dynamic marking of *ff* is placed below the staff.

ff

112

$\text{♩} = 126$

Musical staff 112-114. Treble clef. Measure 112 starts with a quarter note. Measure 114 ends with a quarter note. Dynamic marking of *acc.* is placed below the staff.

acc.

115

Musical staff 115-118. Treble clef. Measure 115 starts with a quarter note. Measure 118 ends with a quarter note.

119 $\text{♩} = 152$

ff *f cresc.* -----

122

(cresc.) -----

125

ff *rit.* -----

Violas

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$ **6**

pp

$\text{♩} = 80$ **6**

19 Max Zeller

pp *p*

24

mf

$\text{♩} = 124$

29

f *mf* *mp* *f* *f* *fp*

36

f

40

pp

48 **3** rit. $\text{♩} = 80$ pizz.

pp

57 arco

p

60

p

63

p

2

66

69

$\text{♩} = 75$
Jamie Cheung

ff

74

ff *pp* *f* *pp*

84

ppp *pp* *pp*

90

ppp *pp* *pp*

94

f *p*

98

f *p* *mf* *ff*

103

ff *p*

108

ff

111

$\text{♩} = 126$ *accel...*

fff

116 (accel.) $\text{♩} = 152$

ff *cresc.*

124

(*cresc.*) *ff* *rit.*

Violoncellos

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$

p *ppp*

9 $\text{♩} = 80$ Arda Turgut Arda Turgut Arda Turgut *pp*

17 Arda Turgut *p* *mp*

22 *p*

25 *p* *mp*

29 $\text{♩} = 124$ *p* *f* *mf* *mp* *p* *f* *f*

35 *fp* *pp*

First stand only

41

48

rit. ----- ♩ = 80

50

53

pp

56

p

59

mp

62

65

pizz. arco

mf

♩ = 75

73

f *mf* *sfp* *sfp* *sfp* *sfp*

81

sfp *sfp* *sfp* *mp*

92

f *p*

96

p

101

ff 3 3 *ff* 3 3 *p*

107

ff

113

♩ = 126 accel. - - - - - ♩ = 152

fff *ff cresc.*

122

rit. - - -

(*cresc.*) *ff*

Contrabasses

Symphonic Caprice

Ian Cheung (2023)

$\text{♩} = 60$

p *mp* *p* *mp*

9 $\text{♩} = 80$

p

17

23 *mf* *p* *pp*

29 $\text{♩} = 124$

mp 3 3 *f* *mf* *mp* 3 *f*

34 *f* *fp* 3 *pp*

42 *p*

49 *rit.* $\text{♩} = 80$ *pizz.*

p *mf*

56 4 *mf*

2

66

$\text{♩} = 75$

arco

f

75

mf *mf* *sfp* *sfp* *sfp* *sfp*

84

sfp *sfp* *mp*

92

mp

101

$\text{♩} = 126$

f *ff*

115

accel. $\text{♩} = 152$

rit.

cresc. *ff*