

*Co-Commissioned by The Florida Orchestra and The University of Florida  
School of Music*

*Premiered by The Florida Orchestra, Michael Francis, conductor, on  
December 6, 2019, Straz Center for the Performing Arts, Tampa, Florida*

# **Return the Echo**

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**Instrumentation:**

Piccolo

2 Flutes

Oboe

English Horn

2 Clarinets in A

2 Bassoons

Contra-Bassoon

4 Horns in F

2 Trumpets in C

2 Trombones

Bass Trombone

Timpani

2 Percussion

1: Glockenspiel, Vibraslap, Bongos

2: Large Suspended Cymbal, Tambourine, Bass Drum

Strings

**Duration:** 4 ½ minutes

**Program note:**

A notorious lover of nature, Beethoven once wrote "... woods, trees and rocks return the echo man wishes to hear". Many, myself included, find that Beethoven's music itself "returns the echo" we wish to hear. In that spirit, I have written this piece as a celebration, or echo, of a fleeting moment from the final movement of his Ninth Symphony that occurs just before the baritone soloist enters for the first time. All of the material in my fanfare is drawn from this five-measure passage, which is quoted toward the end of my piece, just after a brief, slow chorale.

Return the Echo was co-commissioned by The Florida Orchestra and The University of Florida School of Music, and premiered by The Florida Orchestra, Michael Francis, conductor, on December 6, 2019, at the Straz Center for the Performing Arts in Tampa, Florida.

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# Return the Echo

PAUL RICHARDS

Adagio (♩ = 54)

The score is divided into four systems, each starting with the tempo marking 'Adagio (♩ = 54)'.  
System 1: Piccolo, Flute 1/2, Oboe, English Horn, Clarinet in A 1/2, Bassoon 1/2, Contrabassoon.  
System 2: Horn in F 1/2, 3/4, Trumpet in C 1/2, Trombone 1/2, Bass Trombone.  
System 3: Timpani, Percussion (Glockenspiel, Bass Drum).  
System 4: Violin I, Violin II, Viola, Cello, Double Bass.  
The score includes various dynamics such as *pp*, *p*, and *pppp*, and performance instructions like 'Div.' and '3.'. The woodwinds and strings play melodic lines with sustained notes and dynamic swells, while the percussion provides rhythmic accents.

Allegro assai (♩ = 80-84)

5

Picc.

Fl. 1  
2

Ob.

E. Hn.

A Cl. 1  
2

Bsn. 1  
2

C. Bn.

Allegro assai (♩ = 80-84)

F Hn.

3  
4

C Tpt. 1  
2

Tbn. 1  
2

B. Tbn.

Allegro assai (♩ = 80-84)

Timp.

Perc. 1  
2

Allegro assai (♩ = 80-84)

Div.

Vln I

Violin II

Vla

Vc.

D.B.

The score is for a symphony orchestra and includes the following parts and markings:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes, rests throughout.
- Ob.**: Oboe, rests throughout.
- E. Hn.**: English Horn, *ff*, *mf*, *f*.
- A Cl. 1, 2**: Alto Clarinet, *mf*, *f*.
- Bsn. 1, 2**: Bassoon, *ff*, *f*.
- C. Bn.**: Contrabassoon, *ff*, *f*.
- F Hn.**: French Horn, *ff*, *mf*.
- C Tpt. 1, 2**: Cornet/Trumpet, *ff*, *f*, *p*.
- Tbn. 1, 2**: Tenor Trombone, *ff*.
- B. Tbn.**: Bass Trombone, *ff*, *f*, *ff*.
- Timp.**: Timpani, *ff*, *p*, *mf*, *p*, *mf*, *f*.
- Perc. 1, 2**: Percussion, *f*.
- Vln I, Violin II**: Violins, *ff*, *mf*, *f*.
- Vla**: Viola, *ff*, *f*.
- Vc.**: Violoncello, *ff*, *mf*, *ff*.
- D.B.**: Double Bass, *ff*, *f*.

9

Picc.

Fl. 1 2

Ob.

E. Hn.

A Cl. 1 2

Bsn. 1 2

C. Bn.

F Hn. 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Timp.

Perc. 1 2

Vln I

Violin II

Vla.

Vc.

D.B.

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

This musical score is for the piece "Return the Echo" and is marked with a page number of 4. The score is arranged for a full orchestra and includes the following instruments and parts:

- Picc.**: Piccolo, rests throughout.
- Fl. 1/2**: Flutes, rests throughout.
- Ob.**: Oboe, rests throughout.
- E. Hn.**: English Horn, playing a melodic line with dynamics *ff* and *f*.
- A. Cl. 1/2**: Alto Clarinet, playing a melodic line with dynamics *ff* and *f*.
- Bsn. 1/2**: Bassoon, playing a rhythmic accompaniment with dynamics *ff* and *p*.
- C. Bn.**: Contrabassoon, playing a rhythmic accompaniment with dynamics *ff* and *p*.
- F Hn. 1/2/3/4**: French Horns, playing a melodic line with dynamics *ff* and *f*.
- C Tpt. 1/2**: Cornets/Trombones, playing a melodic line with dynamics *ff* and *p*.
- Tbn. 1/2**: Trombones, playing a melodic line with dynamics *ff* and *p*.
- B. Tbn.**: Baritone Trombone, playing a rhythmic accompaniment with dynamics *f* and *p*.
- Timp.**: Timpani, playing a rhythmic accompaniment with dynamics *f* and *p*.
- Perc.**: Percussion, playing a rhythmic accompaniment with dynamics *mf* and *f*.
- Vln I**: Violin I, playing a melodic line with dynamics *ff* and *f*.
- Violin II**: Violin II, playing a melodic line with dynamics *ff* and *f*.
- Vla.**: Viola, playing a rhythmic accompaniment with dynamics *ff*.
- Vc.**: Violoncello, playing a melodic line with dynamics *ff* and *f*.
- D.B.**: Double Bass, playing a melodic line with dynamics *ff* and *f*, including *pizz.* and *arco* markings.

The score is written in 4/4 time and features a variety of dynamics and articulations, including accents, slurs, and triplets. The overall texture is dense and rhythmic, with a strong emphasis on the lower frequencies of the orchestra.

17

Picc. *ff* *3* *fff*

Fl. 1 *f* *3* *fff*

Fl. 2 *f* *3* *fff*

Ob. *f* *3* *fff*

E. Hn. *f* *fff*

1 *ff* *f* *ff* *fff*

A Cl. *ff* *f* *ff* *fff*

2 *f* *3* *fff*

Bsn. 1 *f* *3* *fff*

Bsn. 2 *f* *3* *fff*

C. Bn. *f* *3* *fff*

17

1 *ff* *f* *fff*

2 *ff* *f* *fff*

3 *f* *fff*

4 *f* *fff*

1 *ff* *3* *p* *ff* *fff*

2 *f* *f* *ff* *p* *fff*

1 *f* *3* *fff*

2 *f* *fff*

1 *f* *3* *fff*

2 *f* *3* *fff*

17

Timp. *f* *p* *mf* *p* *f* *p* *f* *p* *ff*

1 *ff*

2 *mf* *ff*

17

Vln I *f* *3* *fff*

Violin II *f* *3* *fff*

Vla. *f* *ff* *fff*

Vc. *mf* *3* *f* *ff* *f* *3* *ff* *fff*

D.B. *f* *3* *fff*

21

Score for *Return the Echo*, page 6, starting at measure 21. The score includes parts for Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob.), English Horns (E. Hn.), Clarinets in A (A Cl. 1, 2), Bassoons (Bsn. 1, 2), Contrabassoons (C. Bn.), French Horns (F Hn. 1, 2, 3, 4), Trumpets (C Tpt. 1, 2), Trombones (Tbn. 1, 2), Bass Trombone (B. Tbn.), Timpani (Timp.), Percussion (Perc. 1, 2), Violin I (Vln I), Violin II (Violin II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key features of the score include:

- Woodwinds:** Flutes, Oboes, English Horns, and Clarinets in A play a triplet of eighth notes in the first two measures, then a triplet of quarter notes in the third measure. Bassoons and Contrabassoons play a quarter note followed by a quarter rest in the first two measures, then a quarter note in the third measure.
- Brass:** French Horns, Trumpets, Trombones, and Bass Trombone play a quarter note followed by a quarter rest in the first two measures, then a quarter note in the third measure.
- Timpani and Percussion:** Timpani play a quarter note followed by a quarter rest in the first two measures, then a quarter note in the third measure. Percussion 1 and 2 play a quarter note followed by a quarter rest in the first two measures, then a quarter note in the third measure.
- Strings:** Violin I and II play a quarter note followed by a quarter rest in the first two measures, then a quarter note in the third measure. Viola plays a quarter note followed by a quarter rest in the first two measures, then a quarter note in the third measure. Violoncello and Double Bass play a quarter note followed by a quarter rest in the first two measures, then a quarter note in the third measure.

Dynamic markings include *f* (forte), *ff* (fortissimo), *fff* (fortississimo), and *p* (piano). The score also includes articulation marks such as accents and slurs.



25

Picc. *mp* *pp*

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

Ob. *mp* *pp* *mf*

E. Hn. *mp* *pp* *mp*

1 *p*

A Cl. 2 *mp* *pp*

Bsn. 1 1. *p*

2 *mp* *pp*

C. Bn. *mp*

F Hn. 1 *a2* 1. *mp*

2 *mp*

3 3. *pp*

4 *pp*

C Tpt. 1 *f*

2 *f*

Tbn. 1 *f* *mf* *mp*

2 *f* *mf* *mp*

B. Tbn. *f* *mf* *mp*

Timp. *mf* *mp* *p* *ppp* change D# to C#

Perc. 1

2

Vln I Unis.

Violin II

Vla. *pizz.* *f* *mf*

Vc. *pizz.* *f* *mf* *mp* *p* *pp* *ppp* solo

D.B. *pizz.* *f* *mf*

29

Picc.

Fl. 1  
2

Ob.

E. Hn.

A Cl. 1  
2

Bsn. 1  
2

C. Bn.

29

F Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

B. Tbn.

29

Timp.

Perc. 1  
2

29

Vln I

Violin II

Vla

Vc.

D.B.

35

Picc. *[Staff]*

Fl. 1 2 *[Staff]* *mp* *pp*

Ob. *[Staff]* *mf*

E. Hn. *[Staff]* *p*

A. Cl. 1 2 *[Staff]* *mp* *pp*

Bsn. 1 2 *[Staff]* *mf*

C. Bn. *[Staff]*

F. Hn. 1 2 *[Staff]* *mf*

3 4 *[Staff]*

C. Tpt. 1 *[Staff]*

2 *[Staff]*

Tbn. 1 2 *[Staff]*

B. Tbn. *[Staff]*

Timp. *[Staff]*

Perc. 1 *[Staff]* *mf*

2 *[Staff]*

Vln I *[Staff]* *mf*

Violin II *[Staff]* *mf* *Unis. arco*

Vla. *[Staff]* *mf*

Vc. *[Staff]* *mf*

D.B. *[Staff]* *mf*

40

Picc. *f* *ff* *f*

1 *f* *ff* *f*

2 *f* *ff* *f*

Ob. *f* *ff* *mf*

E. Hn. *f* *ff* *mf* *mp*

1 *f* *ff* *f* *mp*

2 *f* *ff* *mp*

Bsn. 1 *f* *ff*

2 *f* *ff*

C. Bn. *f* *ff*

43

1 *f*

2 *f*

3 *a2* *mf*

4 *mf*

1 *f* *ff*

2 *ff*

Tbn. 1 *a2* *ff*

2 *ff*

B. Tbn. *ff*

Timp. *mf* *ff*

Perc. 1 *mf* *f*

2 *ppp* *f*

Large Suspended Cymbal (soft mallets) *ppp*

Bongos (with hands) *mf* *f*

l.v.

43

Vln I *f* *ff* *p*

Violin II *f* *ff* *p*

Vla *f* *ff* *p*

Vc. *f* *ff*

D.B. *f* *ff*

Div. change to sul pont. change to ord.

change to sul pont. change to ord.

change to sul pont. change to ord.

45

Picc. *ff* *f* *ff* *f* *ff* *f*

Fl. 1 *ff* *f* *ff* *f* *ff* *f*

Fl. 2 *ff* *f* *ff* *f* *ff* *f*

Ob. *ff* *mf* *ff* *mf* *ff*

E. Hn. *mf* *mp* *mf* *mp*

A. Cl. 1 *f* *mp* *f* *mp* *f*

A. Cl. 2 *ff* *mp* *ff* *mp* *ff*

Bsn. 1 *ff* *ff* *ff*

C. Bn. *ff* *ff* *ff*

F. Hn. 3 *mf* *mf* *mf*

C. Tpt. 1 2

Tbn. 1 *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff*

Timp. *ff* *ff* *ff*

Perc. 1 *mf* *f* *mf* *f* *mf* *f*

Perc. 2 *f* *f* *f*

Vln I *ff* *p* *ff* *p* *ff* *p*

Violin II *ff* *p* *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p* *ff* *p*

Vc. *ff* *ff* *ff*

D.B. *ff* *ff* *ff*

change to sul pont. change to ord. change to sul pont. change to ord. change to sul pont. change to ord. change to sul pont. change to ord.

50

54 *a tempo*

Picc. *ff* *rit.* *f*

1

Fl. *ff* *rit.* *f*

2

Ob. *mf* *ff* *mf*

E. Hn. *mf* *mp* *mf* *mp* *f* *mf*

1 *mp* *f* *mp* *f* *ppp*

A Cl. *mp* *ff* *mp* *f* *ppp*

2

Bsn. 1 *ff* *mp* *f* *ppp*

2

C. Bn. *ff* *mp* *f* *ppp*

1 *mf* *mp* *f* *ppp*

F Hn. *mf* *mp* *f* *ppp*

2

3

4

1

C Tpt.

2

Tbn. 1 *ff* *mp* *f* *ppp* *mf*

2

B. Tbn. *ff* *mp* *f* *ppp* *mf*

Timp. *ff* *rit.* *f* *fp* *mf* *p*

1 *f*

Perc. *f* *mf* *f*

2 *f* *l.v.*

Vln I *ord.* *change to* *rit.* *sul pont.* *change to* *f* *ppp* *change to* *a tempo* *sul pont.*

Violin II *ord.* *change to* *sul pont.* *change to* *f* *ppp* *Unis. ord.* *mf*

Vla *ord.* *change to* *sul pont.* *change to* *f* *ppp* *Div. ord.* *change to* *sul pont.*

Vc. *ord.* *change to* *sul pont.* *f* *ppp*

D.B. *ord.* *change to* *sul pont.* *f* *ppp*

*54* *a tempo* *change F# to F* *change C# to C*



62

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their respective staves. The score begins at measure 62. The key signature has one sharp (F#), and the time signature is 2/4. The dynamics range from *f* (forte) to *ff* (fortissimo), with some passages marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various articulations such as accents and slurs. The woodwinds and strings play active parts, while the brass instruments provide harmonic support and rhythmic patterns. The percussion section includes a Tambourine. The Violin I part features a melodic line with dynamic markings. The Viola part includes *pizz.* (pizzicato) and *arco* (arco) markings. The Double Bass part includes an *ord.* (ordine) marking.





73

Picc.

Fl. 1/2

Ob.

E. Hn.

A Cl. 1/2

Bsn. 1/2

C. Bn.

F Hn. 1/2

3/4

C Tpt. 1

2

Tbn. 1/2

B. Tbn.

Timp.

Perc. 1

2

Vln I

Violin II

Vla

Vc.

D.B.

78

Picc.

Fl. 1  
2

Ob.

E. Hn.

A Cl. 1  
2

Bsn. 1  
2

C. Bn.

F Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

B. Tbn.

Timp.

Perc. 1  
2

Vln I

Violin II

Vla.

Vc.

D.B.

*mp* *mf* *f* *ff* *p* *mp* *f* *ppp* *mf* *f* *ppp* *pizz.* *arco* *mf* *f*

a2

a2

1.

(open)

1.

Large Suspended Cymbal

*pizz.* *arco*

85

This page contains the musical score for measures 83 through 85 of the piece "Return the Echo". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score begins at measure 83 and ends at measure 85. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes, play a melodic line starting in 3/4 and continuing in 2/4.
- Ob.**: Oboe, plays a melodic line with *ff* dynamics.
- E. Hn.**: English Horn, plays a melodic line with *ff* dynamics, then *mp* in measure 84.
- A Cl. 1, 2**: Alto Saxophones, play a melodic line with *ff* dynamics, then *mf* in measure 84.
- Bsn. 1, 2**: Bassoons, play a rhythmic accompaniment with *ff* dynamics.
- C. Bn.**: Contrabassoon, plays a rhythmic accompaniment with *ff* dynamics.
- F Hn. 1, 2, 3, 4**: French Horns, play chords with *f* dynamics.
- C Tpt. 1, 2**: Cornets/Trombones, play a melodic line with *ff* dynamics.
- Tbn. 1, 2**: Trombones, play a rhythmic accompaniment with *ff* dynamics.
- B. Tbn.**: Baritone Trombone, plays a rhythmic accompaniment with *ff* dynamics.
- Timp.**: Timpani, plays a rhythmic accompaniment with *mf* and *f* dynamics.
- Perc.**: Percussion, includes Bongos (with hands) and Bass Drum, playing with *p* and *ff* dynamics.
- Vln I**: Violin I, plays a melodic line with *ff* dynamics.
- Violin II**: Violin II, plays a melodic line with *ff* dynamics, then *mp* in measure 85.
- Vla**: Viola, plays a melodic line with *ff* dynamics, then *mp* in measure 85.
- Vc.**: Violoncello, plays a rhythmic accompaniment with *ff* dynamics.
- D.B.**: Double Bass, plays a rhythmic accompaniment with *ff* dynamics.

Measure 85 includes performance instructions: "change Bb to G#" and "change D to C#" for the Trombone and Baritone Trombone parts. The score also features various dynamic markings such as *ff*, *mf*, *mp*, and *p*, as well as articulation marks like accents and slurs.

88

Picc.

Fl. 1  
2

Ob.

E. Hn.

A Cl. 1  
2

Bsn. 1  
2

C. Bn.

F Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

B. Tbn.

Timp.

Perc. 1  
2

Vln I

Violin II

Vla

Vc.

D.B.

mf

f

p

arco

pizz.

a2

Tambourine

93

Picc. *ff* *sub. pp* *ff* *sub. pp* *ff*

Fl. 1 *ff* *sub. pp* *ff* *sub. pp* *ff*

Fl. 2 *ff* *sub. pp* *ff* *sub. pp* *ff*

Ob. *ff* *p* *ff* *p* *ff*

E. Hn. *ff* *mp* *ff* *mp* *ff*

1 *ff* *p* *ff* *mp* *ff*

A Cl. 2 *ff* *p* *ff* *mp* *ff*

1 *ff* *ppp* *ff* *mp* *ff*

Bsn. 2 *ff* *pp* *ff* *mp* *ff*

C. Bn. *ff* *p* *ff* *p* *ff*

93 *ff* *a2* *ff* *a2* *ff*

F Hn. 1 *ff* *a2* *ff* *a2* *ff*

2 *ff* *a2* *ff* *a2* *ff*

3 *ff* *a2* *ff* *a2* *ff*

4 *ff* *a2* *ff* *a2* *ff*

1 *ff* *senza sord.* *ff* *ff* *ff*

2 *ff* *senza sord.* *ff* *ff* *ff*

1 *ff* *2.* *ff* *2.* *ff*

Tbn. 2 *ff* *p* *ff* *p* *ff*

B. Tbn. *ff* *p* *ff* *p* *ff*

93 *f* *pppp* *f* *pppp* *f*

Timp. *f* *pppp* *f* *pppp* *f*

Glockenspiel *f* *pppp* *f* *pppp* *f*

1 *ff* *sub. ppp* *ff* *sub. ppp* *ff*

Perc. 2 *ff* *sub. ppp* *ff* *sub. ppp* *ff*

93 *ff* *sub. pp* *ff* *sub. pp* *ff*

Vln I Div. *ff* *sub. pp* *ff* *sub. pp* *ff*

Violin II Div. *ff* *sub. pp* *ff* *sub. pp* *ff*

Vla Div. *ff* *sub. pp* *ff* *sub. pp* *ff*

Vc. *ff* *sub. pp* *ff* *sub. pp* *ff*

D.B. *ff* *sub. pp* *ff* *sub. pp* *ff*

98

Picc. *ppp* *mf* *f* *ff* *sub. pp*

Fl. 1 *ppp* *mf* *p* *ff* *sub. pp* *mp*

Fl. 2 *ppp* *mf* *p* *ff* *sub. pp* *mp*

Ob. *ppp* *mp* *p* *ff* *sub. pp* *mp*

E. Hn. *ppp* *mf* *p* *ff* *sub. pp*

1 *ppp* *mf* *p* *ff* *sub. pp* *ppp*

A Cl. 2 *ppp* *mf* *p* *ff* *sub. pp* *ppp*

1 *ppp* *mf* *p* *ff* *sub. pp*

2 *ppp* *mf* *p* *ff* *sub. pp*

Bsn. 1 *ppp* *mf* *p* *ff* *sub. pp*

2 *ppp* *mf* *p* *ff* *sub. pp*

C. Bn. *ppp* *mf* *p* *ff* *sub. pp*

1 *ppp* *mf* *p* *ff* *sub. pp* *mp*

2 *ppp* *mf* *p* *ff* *sub. pp* *mp*

3 *ppp* *mf* *p* *ff* *sub. pp* *mp*

4 *ppp* *mf* *p* *ff* *sub. pp* *mp*

C Tpt. 1 *ppp* *mf* *p* *ff* *sub. pp* *mp*

2 *ppp* *mf* *p* *ff* *sub. pp* *mp*

Tbn. 1 *ppp* *mf* *p* *ff* *sub. pp* *mp*

2 *ppp* *mf* *p* *ff* *sub. pp* *mp*

B. Tbn. *ppp* *mf* *p* *ff* *sub. pp*

Timp. *pppp* *mp* *f* *pppp*

Perc. 1 *pppp* *mp* *f* *pppp*

2 *pppp* *mp* *f* *pppp*

Vln I *ppp* *mf* *ff* *sub. pp*

Violin II *ppp* *mf* *ff* *sub. pp*

Vla *ppp* *mf* *ff* *sub. pp*

Vc. *ppp* *mf* *ff* *sub. pp*

D.B. *ppp* *mf* *ff* *sub. pp*

104 Picc. *ff* *fff* *p* *fff*

Fl. 1 2 *ff* *fff* *p* *fff*

Ob. *f* *fff* *p* *fff*

E. Hn. *mf* *fff* *p* *fff*

1 A Cl. *mf* *fff* *p* *fff*

2 *mf* *fff* *p* *fff*

1 Bsn. *mf* *fff* *f* *fff*

2 *mf* *fff* *f* *fff*

C. Bn. *mf* *fff* *f* *fff*

1 F Hn. *pp* *mf* *fff* *f* *fff*

2 *pp* *mf* *fff* *f* *fff*

3 *pp* *mf* *fff* *f* *fff*

4 *pp* *mf* *fff* *f* *fff*

1 C Tpt. *pp* *mf* *fff* *f* *fff*

2 *pp* *mf* *fff* *f* *fff*

1 Tbn. *pp* *mf* *fff* *f* *fff*

2 *pp* *mf* *fff* *f* *fff*

B. Tbn. *mf* *fff* *f* *fff*

Timp. *mp* *fff* *(dampen)* *mf* *fff* *change F to F#*  
*change C# to D#*

Perc. 1 *fff* *(dampen)* *mf* *fff*

2 *p* *fff* *mf* *fff* *(non-div.)*

Vln I *mf* *mp* *fff* *fff*

Violin II *mf* *mp* *fff* *fff*

Vla *mf* *mp* *fff* *fff*

Vc. *mf* *fff* *fff* *fff*

D.B. *mf* *fff* *fff* *fff*

Annotations: *rit.*, *fff*, *p*, *f*, *mp*, *pp*, *(dampen)*, *(non-div.)*



108 Adagio (♩ = 54)

rit.

a tempo

Picc.

Fl. 1 2

Ob.

E. Hn.

A Cl. 1 2

Bsn. 1 2

C. Bn.

108 Adagio (♩ = 54)

rit.

a tempo

F Hn. 1 2

3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

108 Adagio (♩ = 54)

rit.

a tempo

Timp.

Perc. 1 2

108 Adagio (♩ = 54)

rit.

a tempo

Vln I Div.

Violin II

Vla

Vc.

D.B.

pppp < mp >

This musical score is for the piece "Return the Echo" and covers measures 113 to the end of the page. The score is organized into five systems, each containing multiple staves for different instruments. The tempo markings are *rit.* (ritardando) and *a tempo*. The score includes various dynamics such as *pppp*, *p*, *mp*, *mf*, and *ppp*. The instruments are:

- System 1: Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe (Ob.), English Horn (E. Hn.), Clarinet 1 & 2 (A Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), and Contrabassoon (C. Bn.).
- System 2: Flute Horn 1 & 2 (F Hn. 1, 2), Clarinet in C 1 & 2 (C Tpt. 1, 2), Trumpet 1 & 2 (Tbn. 1, 2), and Trombone (B. Tbn.).
- System 3: Timpani (Timp.), Percussion 1 & 2 (Perc. 1, 2).
- System 4: Violin I & II (Vln I, Violin II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score features complex melodic lines with many ties and dynamic markings throughout. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Ludwig van Beethoven, Symphony #9, 4th movement  
Poco Ritenente (♩ = 72)

Poco Adagio (♩ = 54)

Allegro assai (♩ = 160-168; ♩ = 80-84)

118

Picc.

Fl. 1  
2

Ob.

E. Hn.

A Cl. 1  
2

Bsn. 1  
2

C. Bn.

*p* *f* *p*

Ludwig van Beethoven, Symphony #9, 4th movement  
Poco Ritenente (♩ = 72)

Poco Adagio (♩ = 54)

Allegro assai (♩ = 160-168; ♩ = 80-84)

F Hn. 1  
2

3  
4

C Tpt. 1  
2

Tbn. 1  
2

B. Tbn.

*f* *p*

Ludwig van Beethoven, Symphony #9, 4th movement  
Poco Ritenente (♩ = 72)

Poco Adagio (♩ = 54)

Allegro assai (♩ = 160-168; ♩ = 80-84)

Timp.

Perc. 1  
2

Bass Drum

*f* *pp*

Ludwig van Beethoven, Symphony #9, 4th movement  
Poco Ritenente (♩ = 72)

Poco Adagio (♩ = 54)

Allegro assai (♩ = 160-168; ♩ = 80-84)

Vln I

Violin II

Vla.

Vc.

D.B.

Unis.

*p* *f* *p*

123

Picc. *ppp* *fff*

Fl. 1 2 *ppp* *fff*

Ob. *ppp* *fff*

E. Hn. *ppp* *fff*

A Cl. 1 2 *ppp* *fff*

Bsn. 1 2 *ppp* *fff*

C. Bn. *ppp* *fff*

123

F Hn. 1 2 *ppp* *fff*

3 4 *ppp* *fff*

C Tpt. 1 *ppp* *fff*

2 *ppp* *fff*

Tbn. 1 2 *ppp* *fff*

B. Tbn. *mf* *fff*

123

Timp. *ff* *p* *ff*

Perc. 1 *ff* *ff*

2 *ff* *ff*

123

Vln I *ppp* *fff*

Violin II *ppp* *fff*

Vla. *ppp* *fff*

Vc. *ppp* *fff*

D.B. *fff* *p* *fff*

127

Picc.

Fl. 1  
2

Ob.

E. Hn.

1  
A Cl.  
2

Bsn. 1  
2

C. Bn.

1  
F Hn.  
2

3  
4

1  
C Tpt.  
2

Tbn. 1  
2

B. Tbn.

Timp.

1  
Perc.  
2

Vln I

Violin II

Vla

Vc.

D.B.

*f* *mf* *ff* *fff*

131

Picc. *f* *ff* *fff*

Fl. 1 *f* *ff* *fff*

Fl. 2 *f* *ff* *fff*

Ob. *f* *ff* *fff*

E. Hn. *f* *ff* *fff*

1 *f* *ff* *fff*

A Cl. *f* *ff* *fff*

2 *f* *ff* *fff*

Bsn. 1 *ff* *fff*

2 *ff* *fff*

C. Bn. *ff* *fff*

1 *ff* *fff*

2 *ff* *fff*

F Hn. *ff* *fff*

3 *ff* *fff*

4 *ff* *fff*

C Tpt. *p* *ff* *fff*

1 *p* *ff* *fff*

2 *p* *ff* *fff*

Tbn. 1 *ff* *fff*

2 *ff* *fff*

B. Tbn. *ff* *fff*

Timp. *f* *p* *f* *p* *f* *mf* *ff*

1 *ff* *fff*

Perc. *f* *ff*

2 *f* *ff*

Vln I *f* *ff* *fff*

Violin II *ff* *fff*

Vla. *ff* *fff*

Vc. *f* *ff* *ff* *ff* *fff*

D.B. *ff* *fff*

136

Picc.

Fl. 1  
2

Ob.

E. Hn.

1  
A Cl.  
2

Bsn. 1  
2

C. Bn.

*ppp*

136

1  
2  
F Hn.  
3  
4

1  
C Tpt.  
2

1  
2  
Tbn.

B. Tbn.

*ppp*

136

Timp.

Vibraslap  
Lv.

1  
Perc.  
2

*ppp*

136

Vln I

Violin II

Vla

Vc.

D.B.

*ppp*

