

Cello Concerto
in G minor
Opus 33



Arthur Foote
1853-1937

Arthur William Foote (March 5, 1853 - April 8, 1937) was an American pianist, composer and pedagogue. Educated at the New England Conservatory and Harvard College, where he studied with John Knowles Paine, he is often associated with other members of the so-called "Second New England School" including Paine, George Whitefield Chadwick, Amy Beach, Horatio Parker and Edward MacDowell, the first generation of composers to be educated primarily in the U.S. In fact, Foote has the distinction of being awarded the first masters degree in music from an American university.

Throughout his career Foote traveled extensively in Europe and America, attending some of the first performances of Richard Wagner's Ring Cycle at Bayreuth in 1876 and in 1883 traveling to France to study piano with Stephen Heller. In his early years he was thought a radical for promoting performances of the works of Wagner and Johannes Brahms. Foote never stopped adapting and exploring his style, producing, for example the lyrically Impressionistic "Night Piece" in the style of Claude Debussy in 1918.

In his later years, Foote was extremely active in American music and music education, lecturing at the University of California, Berkeley, teaching piano the New England Conservatory, and was a member of the American Guild of Organists, the Music Teachers National Association, the National Institute of Arts and Letters, and the American Academy of Arts and Sciences.

Foote's most-appreciated compositions are chamber works that include two Piano Trios, three String Quartets, a Piano Quartet, an outstanding Piano Quintet and the Nocturne & Scherzo (Night Music) for flute & string quartet.

The last page of the holograph has the following note in the composer's hand: *Beverly--finished August 30, 1893*. The first performance was on December 1, 1894, Bruno Steindel as soloist, and Theodore Thomas directing the Chicago Orchestra. Douglas Moore revived the work in 1983, and played it several times:

Urbana IL 1995
Cedar Rapids IA 1987
Bennington VT 1985
Fall River MA 1985
Arlington VA 1984
Alexandria VA 1983
Rochester MN 1983
New London CT 1983

This edition is based on the manuscript copy with corrections to the composer's score by cellist Douglas Moore (<http://music.williams.edu/node/698>) held in the Edwin A. Fleisher Collection of Orchestral Music in the Logan Free Library of Philadelphia, with their permission, and with final references to the composer's monograph held in the New York Public Library.

Engraved in 2009 by Patrick Meadows, with editing by Lionel Harrison.

Larger Score and Parts available from meadows_patrick@yahoo.co.uk

Cello Concerto in G minor

Allegro ma non troppo $\text{♩} = 88$

Arthur Foote
op. 33

Flutes
Oboes
Clarinets in B \flat
Bassoons
Horn in F 1-2
Horn in F 3-4
Trombones I&II
Trombone III
Timpani
Solo Cello
Violin I
Violin II
Viola
Cello
Contrabass

Allegro ma non troppo $\text{♩} = 88$

6 *Cadenza*

Solo

attacca

14

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

attacca

1

22

Cadenza

Fl. *f* *ff*

Ob. *f* *ff*

Bs. Cl. *f* *ff*

Bsn. *a2* *f* *ff* *mf* *p* *pp*

Hn. 1-2 *f* *f* *ff* *mf* *pp*

Hn. 3-4 *f* *ff*

Tbn. I&II *f* *ff*

Tbn. III *f* *ff*

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

Solo *ffz*

Vln. I *f* *ff* *ff* *mf* *p* *p* *f* *pp*

Vln. II *f* *ff* *ff* *mf* *p* *p* *f* *pp*

Vla. *f* *ff* *ff* *mf* *p* *p* *f* *pp*

Vc. *f* *ff* *ff* *p* *pp*

Cb. *f* *ff* *ff* *p* *pp*

1

Cadenza

Solo 29

fz *rit.*

Solo 37

Solo 40

f *f*

Solo 44

rit. *tempo*

♩ = 96

2

poco rit. tranquillo

47

Musical score for orchestra and soloist, measures 47-51. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones 1&II (Tbn. I&II), Trombone III (Tbn. III), Timpani (Timp.), Soloist (Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The tempo is marked *poco rit. tranquillo*. The score features various dynamics including *p*, *pp*, and *ppp*, and includes articulation marks such as accents and slurs. The Soloist part includes triplets and slurs. The woodwinds and strings play sustained notes with dynamic markings. The timpani part has a roll in measure 47 and specific notes in measures 48 and 49.

2

poco rit. pp pp tranquillo

54

Fl. *pp* *p*

Ob. *pp*

B♭ Cl. *pp* *p*

Bsn. *pp* *p*

Hn. 1-2 *pp*

Hn. 3-4

Tbn. I&II

Tbn. III

Timp. *pp*

Solo *f* *p* *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

ff

cresc.

poco accel.

4

tempo

68

Fl. *f* *p*

Ob. *f*

B♭ Cl. *mf* *f* *p* *p*

Bsn. *mf* *ff* *p* *p*

Hn. 1-2 *mf* *f* *p* *p*

Hn. 3-4 *f*

Tbn. I&II

Tbn. III

Timp. *mf* *f*

Solo *f*

Vln. I *p* *f* *p* *pp* *pizz.*

Vln. II *p* *f* *p* *pp* *pizz.*

Vla. *p* *f* *p* *pp* *p* *arco*

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

Cb. *arco* *f* *p*

4

tempo

72

Fl. *mf* *f* *p* *pp*

Ob. *mf* *f*

B♭ Cl. *mf* *f* *p* *pp* *p* *cresc.* *mf*

Bsn. *mf* *f* *p* *pp* *p* *cresc.* *mf*

Hn. 1-2 *mf* *f* *p* *p*

Hn. 3-4 *f* *f* *III°* *mf*

Tbn. I&II

Tbn. III

Timp.

Solo *f*

Vln. I *arco* *mf* *f* *p* *pp* *pizz.* *arco* *mf*

Vln. II *arco* *mf* *f* *p* *pp* *pizz.* *arco* *mf*

Vla. *mf* *f* *p* *pp* *pizz.* *arco* *mf*

Vc. *arco* *f* *p* *pp* *pizz.* *arco* *mf*

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

77

5

rit.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *pp* *ppp*

5

rit.

a tempo

81

Fl.

Ob.

B♭ Cl. *1^o* *cresc.*

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II *pizz.* *mf* *arco* *pp*

Vla. *pizz.* *mf* *arco* *pp*

Vc. *pizz.* *mf*

Cb.

a tempo

6 *tranquillo* ♩ = 72-80
(*poco meno*)

84

Musical score for measures 84-85. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones I & II (Tbn. I&II), Trombone III (Tbn. III), Timpani (Timp.), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 84 features a *rit.* and *dim.* marking. The Solo part has a *rit. e dim.* marking and includes a sixteenth-note triplet (marked 6) and a sixteenth-note group (marked 7). Dynamics include *pp* and *p*. The Solo part also includes an *arco* marking.

6 *tranquillo*
(*poco meno*)

86

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II *pizz.* *arco* *pp*

Vla. *pp*

Vc. *pizz.* *pp*

Cb.

Fl. *ff* *cresc.* *mf*

Ob.

B♭ Cl. *cresc.* *mf* *cresc.* *f*

Bsn. *mf* *f*

Hn. 1-2 *mf* *cresc.* *f*

Hn. 3-4 *III^o* *f*

Tbn. I&II

Tbn. III

Timp.

Solo *cresc. molto*

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *cresc.*

Vc. *arco* *mf* *cresc.*

Cb. *mf* *cresc.* *cresc.*

7

91 *poco più (tempo I) poco rit.*

Fl. *f* *pp*

Ob. *f* *mf* *p*

B♭ Cl. *mf* *p* *pp*

Bsn. *mf* *p* *pp*

Hn. 1-2 *f* *p* *pp*

Hn. 3-4

Tbn. I&II

Tbn. III

Timp. *f* *mf* *p* *pp*

Solo *f* *p* *pp*

Vln. I *f* *pp* *pizz.* *arco* *p* *pp*

Vln. II *f* *p* *pizz.* *arco* *p* *pp*

Vla. *f* *p* *pizz.* *arco* *p* *pp*

Vc. *f* *p* *pizz.* *arco* *p* *pp*

Cb. *f* *p* *pp*

poco più (tempo I) poco rit.

7

rit. **8** **Meno mosso** ♩ = 69

99

Musical score for orchestra and soloist, measures 99-107. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is *Meno mosso* at 69 beats per minute, and the dynamics range from *mf* to *pp*. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trumpets 1 & 2 (Tbn. I&II), Trumpet 3 (Tbn. III), Timpani (Timp.), Soloist (Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 99-101: Flute, Oboe, Bass Clarinet, and Bassoon are silent. Horns 1-2, Horns 3-4, Trumpets 1 & 2, and Trumpet 3 are silent. Timpani is silent. The Soloist plays a melodic line starting with *mf* dynamics, moving to *p* by measure 101. The Soloist's line includes a triplet in measure 101 and a triplet in measure 103. The Soloist's line is marked *espress.* in measure 101.

Measures 102-107: The Soloist continues the melodic line, marked *p*. The Soloist's line includes a triplet in measure 105 and a triplet in measure 107. The Soloist's line is marked *pp* in measure 102 and measure 107. The Soloist's line is marked *pizz.* in measure 102. The Soloist's line is marked *pp* in measure 107. The Soloist's line is marked *pp* in measure 107.

rit. **8** **Meno mosso** ♩ = 69

This musical score page contains measures 107 through 112. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- B♭ Cl.**: Bass Clarinet, plays a melodic line starting in measure 108 with dynamics *pp* and *pp*.
- Bsn.**: Bassoon, rests throughout.
- Hn. 1-2** and **Hn. 3-4**: Horns, play a melodic line starting in measure 108 with dynamics *pp* and *pp*.
- Tbn. I&II** and **Tbn. III**: Trombones, rests throughout.
- Timp.**: Timpani, rests throughout.
- Solo**: Soloist, plays a melodic line with triplets and dynamics *cresc.*, *p*, and *pp*.
- Vln. I** and **Vln. II**: Violins, play a melodic line with dynamics *pp*.
- Vla.**: Viola, plays a melodic line with dynamics *pp*.
- Vc.**: Violoncello, plays a rhythmic line with dynamics *arco* and *pizz.*
- Cb.**: Contrabass, rests throughout.

rit. tempo

114

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco cresc.

pp

pp

poco f

p

p

ppp

pp possible

p

pp

p

p

ppp

pp possible

p

pp

ppp

pp possible

p

pp

arco

ppp

pp

pizz.

pizz.

pp rit. tempo

rit.

122

Musical score for orchestra and soloist, measures 122-127. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones 1&II (Tbn. I&II), Trombone III (Tbn. III), Timpani (Timp.), Soloist (Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 122: Flute and Oboe are silent. Bass Clarinet and Bassoon play a melodic line starting with a *pp* dynamic. Horns 1-2 play a melodic line. Trombones 1&II, III, and Timpani are silent.

Measure 123: Flute and Oboe are silent. Bass Clarinet and Bassoon continue their melodic line. Horns 1-2 continue their melodic line. Trombones 1&II, III, and Timpani are silent.

Measure 124: Flute and Oboe are silent. Bass Clarinet and Bassoon continue their melodic line. Horns 1-2 continue their melodic line. Trombones 1&II, III, and Timpani are silent.

Measure 125: Flute and Oboe are silent. Bass Clarinet and Bassoon continue their melodic line. Horns 1-2 continue their melodic line. Trombones 1&II, III, and Timpani are silent.

Measure 126: Flute and Oboe are silent. Bass Clarinet and Bassoon continue their melodic line. Horns 1-2 continue their melodic line. Trombones 1&II, III, and Timpani are silent.

Measure 127: Flute and Oboe are silent. Bass Clarinet and Bassoon continue their melodic line. Horns 1-2 continue their melodic line. Trombones 1&II, III, and Timpani are silent.

Soloist part: The soloist plays a melodic line with triplets and slurs. Dynamics range from *mf* to *p*.

Violin I and II: Violin I and II play a melodic line with slurs and accents.

Viola: The viola plays a melodic line with slurs and accents.

Violoncello and Contrabass: The cello and contrabass play a melodic line with slurs and accents. The cello part includes the instruction *arco*.

rit.

tempo

10

128

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

cresc.

pizz.

arco

tempo

10

rit.

135

Musical score for orchestra and soloist, measures 135-140. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trumpets 1&2 (Tbn. I&II), Trumpet 3 (Tbn. III), Timpani (Timp.), Soloist (Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The Soloist part features a melodic line with triplets and dynamic markings: *f*, *mf*, *p*, *f*, *dim.*, *espress.*, *f*, *mf*, *p*, *f*, *pp*.

The Violin I part features a melodic line with triplets and dynamic markings: *mf*, *p*, *f*, *pizz.*, *p*, *arco*, *pp*.

The Violin II part features a melodic line with triplets and dynamic markings: *mf*, *p*, *f*, *pizz.*, *p*, *pp*.

The Viola part features a melodic line with triplets and dynamic markings: *mf*, *p*, *f*, *pizz.*, *p*, *arco div.*, *pp*.

The Violoncello part features a melodic line with triplets and dynamic markings: *mf*, *p*, *f*, *pizz.*, *p*, *arco*, *pp*.

rit.

Animato

141

Fl. *f*

Ob. *f*

B♭ Cl. *mf*

Bsn. *mf*

Hn. 1-2 *mf*

Hn. 3-4 *p*

Tbn. I&II

Tbn. III *mf*

Timp.

Solo

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

Vln. II *arco* *p* *f* *mf* *cresc.*

Vla. *p* *f*

Vc. *p* *f*

Cb. *arco* *p* *f*

Animato

146

Fl. *f*

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

B♭ Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf* *ff*

Hn. 1-2 *f* *sfz* *f* *sfz*

Hn. 3-4 *f* *sfz* *f* *sfz*

Tbn. I&II

Tbn. III

Timp.

Solo

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

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

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

Vc. *mf* *f* *mf* *f*

Cb. *mf* *f* *mf* *f*

Detailed description: This page of a musical score covers measures 146 to 150. It features a woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon), a brass section (Horn 1-2, Horn 3-4, Trombone I&II, Trombone III, Trumpet), and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes. The score includes dynamic markings such as *mf*, *f*, *sfz*, and *ff*, as well as articulation marks like accents and slurs. Measure numbers 146, 147, 148, 149, and 150 are indicated at the top of the page.

11

151

Fl. *p* *f*

Ob. *f*

B♭ Cl. *p* *f*

Bsn. *p* *f sfz*

Hn. 1-2 *p* *f sfz*

Hn. 3-4 *f* *sfz*

Tbn. I&II *mf*

Tbn. III *mf*

Timp. *mf*

Solo

Vln. I *p* *cresc.* *f*

Vln. II *p* *cresc.* *f*

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

Vc. *p* *cresc.* *f sfz*

Cb. *p* *cresc.* *f sfz*

Detailed description: This page of a musical score covers measures 151 to 154. It features a full orchestral ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns), brass (Trumpets, Trombones, Timpani), strings (Violins, Viola, Violoncello, Contrabass), and a Solo part. The score is in 3/4 time with a key signature of two flats. The woodwinds and strings play a melodic line with triplets and dynamic markings ranging from *p* to *f sfz*. The brass section provides harmonic support with *mf* dynamics. The Solo part is a single bass line. The page number '11' is located in the top left and bottom left corners.

11

156

Fl. *f* *ff*

Ob. *p* *cresc. molto* *f* *ff*

B♭ Cl. *p* *cresc. molto* *f* *ff*

Bsn. *p* *cresc. molto* *ff* *sfz* *sfz* *sfz*

Hn. 1-2 *p* *cresc. molto* *f* *ff*

Hn. 3-4 *f* *ff*

Tbn. I&II *p* *ff*

Tbn. III *p* *ff*

Timp.

Solo

Vln. I *p* *cresc. molto* *ff* *dim. molto*

Vln. II *p* *cresc. molto* *ff* *dim. molto*

Vla. *p* *cresc. molto* *ff* *dim. molto*

Vc. *p* *sfz* *cresc. molto* *ff* *sfz* *sfz* *sfz* *dim. molto*

Cb. *p* *sfz* *cresc. molto* *ff* *sfz* *sfz* *sfz* *dim. molto*

162

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

pp

pizz.

166

Fl. *1^o*
pp cresc.

Ob. *1^o*
pp cresc.

B♭ Cl. *1^o*
pp cresc.

Bsn. *1^o*
pp cresc.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp. *p*

Solo

Vln. I *pp cresc.*

Vln. II *pp cresc.*

Vla. *pp cresc.*

Vc. *pp cresc.*

Cb.

Detailed description: This page of a musical score covers measures 166, 167, and 168. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features a melodic line starting in measure 167, marked *1^o* and *pp cresc.*. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment, also marked *pp cresc.*. The Solo part has a complex, sixteenth-note pattern with sixteenth rests, marked with a *6* (sextuplet). The Timpani part has a simple rhythmic pattern marked *p*. The Horns, Trombones, and Trumpets are silent in this section.

169

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

13
tempo

172

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

13 *tempo*

This musical score page, numbered 178, contains the following parts and dynamics:

- Fl.**: First staff, dynamics *pp* and *p*.
- Ob.**: Second staff, dynamics *p* and *pp*.
- B♭ Cl.**: Third staff, dynamics *p* and *pp*.
- Bsn.**: Fourth staff, dynamics *p* and *pp*.
- Hn. 1-2**: Fifth staff, dynamics *p* and *pp*.
- Hn. 3-4**: Sixth staff, dynamics *p* and *pp*.
- Tbn. I&II**: Seventh staff, dynamics *p* and *pp*.
- Tbn. III**: Eighth staff, dynamics *p* and *pp*.
- Timp.**: Ninth staff, dynamics *p* and *pp*.
- Solo**: Tenth staff, dynamics *p* and *pp*.
- Vln. I**: Eleventh staff, dynamics *pp* and *p*.
- Vln. II**: Twelfth staff, dynamics *pp* and *p*.
- Vla.**: Thirteenth staff, dynamics *pp* and *p*.
- Vc.**: Fourteenth staff, dynamics *pp* and *p*.
- Cb.**: Fifteenth staff, dynamics *pp* and *p*.

Musical score for orchestra and soloist, measures 185-190. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones I & II (Tbn. I&II), Trombone III (Tbn. III), Timpani (Timp.), Soloist (Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Fl.:** Melodic line starting at measure 185.
- Ob.:** Enters at measure 189 with a *p* dynamic.
- B♭ Cl.:** Features a *ppp* dynamic and a *f* dynamic at measure 189.
- Bsn.:** Features a *pp* dynamic at measure 185 and a *ppp* dynamic at measure 189.
- Hn. 1-2:** Features a *pp* dynamic at measure 185 and a *ppp* dynamic at measure 189.
- Timp.:** Features a *mf* dynamic at measure 190.
- Solo:** Features a *pp* dynamic at measure 189, *ppp* dynamics at measures 190-191, and a *cresc.* marking at measure 191. Includes triplets and an *espress.* marking.
- Vln. I & II:** Features *ppp* dynamics at measures 190-191.
- Vla. & Vc.:** Features *ppp* dynamics at measures 190-191.

14

Animato

accel.

193

Fl. *pp*

Ob. *f* *mf* *pp*

Bs. Cl. *f* *mf* *pp*

Bsn. *mf* *p* *pp*

Hn. 1-2 *f*

Hn. 3-4

Tbn. I&II

Tbn. III

Timp. *fz* *p*

Solo *f* *accel.*

Vln. I *mf* *p* *pp*

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

Vla. *f* *mf* *p* *pp*

Vc. *f* *mf* *p* *pp*

Cb.

accel.

14

Animato

197

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn.

Hn. 1-2 *p*

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc. *f*

Cb.

201

Fl. *p* *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f* *p* *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. I&II

Tbn. III

Timp. *p*

Solo *cresc.* *ossia*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *arco*

Detailed description: This page of a musical score covers measures 201 to 204. The score is for a full orchestra and a solo instrument. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play melodic and harmonic parts, with dynamic markings ranging from piano (*p*) to fortissimo (*f*). The solo instrument has a technically demanding passage marked *cresc.* and *ossia*. The percussion section includes a snare drum part marked *p*. The score is written in a standard orchestral layout with staves for each instrument and a solo part.

15 *Tempo primo*

205

rit.

Musical score for woodwinds and strings, measures 205-209. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones 1&II (Tbn. I&II), Trombone III (Tbn. III), and Timpani (Timp.). The key signature is B-flat major (two flats) and the time signature is 4/4. The piece is marked *rit.* at the beginning of the system and *ff* (fortissimo) for most instruments. A Solo part is also present, starting in measure 208.

Musical score for strings and woodwinds, measures 205-209. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The piece is marked *rit.* at the beginning of the system and *ff* (fortissimo) for most instruments. A Solo part is also present, starting in measure 208.

rit.

15 *Tempo primo*

211

This musical score page contains measures 211 through 216. The instruments are arranged as follows:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet (B♭ Cl.)
- Bassoon (Bsn.)
- Horn 1-2 (Hn. 1-2)
- Horn 3-4 (Hn. 3-4)
- Tuba 1 & 2 (Tbn. I&II)
- Tuba 3 (Tbn. III)
- Timpani (Timp.)
- Soloist (Solo)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

Measure 211 is marked with a box containing the number 211. The score features a variety of dynamics, including *f* (forte), *a2*, *p* (piano), and *f* (forte). The Soloist part includes triplets and accents. The woodwinds and strings play sustained chords and rhythmic patterns. The page concludes with a box containing the number 16.

rit. ed espress. attacca

219

Musical score for measures 219-224. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones I & II (Tbn. I&II), Trombone III (Tbn. III), Timpani (Timp.), Solo (Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score:

- Woodwinds:** Flute, Oboe, Bass Clarinet, and Bassoon parts are mostly rests, with some notes in measures 220-221.
- Brass:** Horns 1-2 and Trombone III have notes in measures 220-221, marked *p*.
- Strings:** Violin I, Violin II, Viola, and Violoncello parts feature notes in measures 220-221, marked *p* and *ten.* (tension). Violoncello and Contrabass have notes in measures 222-224, marked *mf*.
- Solo:** A solo section in the bass clef starting in measure 219, featuring triplets and dynamics *mf*.
- Tempo/Expression:** The score is marked *rit. ed espress.* and *attacca*.

rit. ed espress. attacca

Andante con moto $\text{♩} = 52$

II.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

cresc.

pp

pp

pp

pizz.

pp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

Andante con moto

7

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

cresc.

arco

12

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

cresc.

f

p

cresc.

mf

p

17

Fl.

Ob. *1^o* *p* *cresc.* *p*

B♭ Cl. *1^o* *p* *cresc.* *p*

Bsn. *1^o* *p* *cresc.* *p*

Hn. 1-2 *1^o* *p* *cresc.* *p*

Hn. 3-4

Tbn. I&II

Tbn. III *17*

Timp.

17

Solo *pp* *cresc.* *f* *ff* *p*

Vln. I *pp* *cresc.* *mf* *dim.*

Vln. II *pp* *cresc.* *mf* *dim.*

Vla. *pp* *cresc.* *mf* *dim.*

Vc. *pp* *cresc.* *mf* *dim.*

Cb. *pizz.* *pp* *cresc.* *arco* *mf* *dim.*

23

Fl. *pp* < dim. *pp*

Ob. *pp* < dim. *pp*

B♭ Cl. dim. *pp*

Bsn. dim. *pp*

Hn. 1-2 *p* dim. *pp*

Hn. 3-4 dim. *pp*

Tbn. I&II *pp*

Tbn. III 23

Timp.

Solo 23

Vln. I *pp* < *p* dim. molto *pp* trem. *mp*

Vln. II *pp* < *p* dim. molto *pp* trem. *mp*

Vla. *pp* < *p* dim. molto *pp*

Vc. *pp* < *p* dim. molto *pp*

Cb. *pp* < *p* dim. molto *pp*

29

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f*

mf *f*

f *p* *f*

f

mf *f*

a2

cresc. *f*

mf *cresc.* *f*

pizz. *mf* *f* *mf*

pizz. *mf* *f*

19

rit.

36

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

B♭ Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

Hn. 1-2 *cresc.* *ff*

Hn. 3-4 *ff*

Tbn. I&II

Tbn. III 36

Timp.

Solo 36

Vln. I *f*

Vln. II *cresc.* *f* *dim.*

Vla. *cresc.* *f* *dim.*

Vc. *div. arco* *dim.*

Cb. *arco* *f* *dim.* *rit.*

poco animato ♩ = 69

42

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

Hn. 1-2 *p*

Hn. 3-4

Tbn. I&II

Tbn. III *p*

Timp.

Solo *mf*

Vln. I *p*

Vln. II *p*

Vla. *p* *div.*

Vc. *mf* *1^o pizz.* *sordini* *pizz.* *1^o* *arco*

Cb.

poco animato

rit. molto

20

46

Fl. *p* < >

Ob.

B♭ Cl. *p* < *mf* < *cresc.*

Bsn. *p* < *mf* < *cresc.*

Hn. 1-2 *pp* *cresc.*

Hn. 3-4

Tbn. I&II

Tbn. III 46

Timp.

Solo 46 *mf* *cresc.* *breit* *ff*

Vln. I *pp* *pp* < > *cresc.*

Vln. II *pp*

Vla. *pp* *cresc.*

Vc. *pizz.* *arco* *cresc.*

Cb.

rit. molto

20

tranquillo

50

Fl. *mf* < >

Ob. *f* *mf* < > *pp* < >

B♭ Cl. *p* *pp*

Bsn. *p* *pp*

Hn. 1-2 *f* *p* < >

Hn. 3-4

Tbn. I&II

Tbn. III 50

Timp.

Solo *f* < >

Vln. I *pizz* *p* < >

Vln. II *pizz* *p* < >

Vla. *pizz f* *sordini* *p* < >

Vc. *pizz* *p* < >

Cb.

tranquillo

rit.

55 *f*
Fl. *mf* < >

Ob. *p* < >
mf *cresc. e string.* *f* *cresc. e string.*

B♭ Cl. *p* < >
mf *cresc. e string.*

Bsn. *mf* *cresc. e string.*

55 *f*
Hn. 1-2 < >
f

Hn. 3-4 *III^o*
f

Tbn. I&II

55
Tbn. III

Timp.

55 *cresc.* < > *ff* *string.*

Vln. I *poco cresc.* *mf* *cresc. e string.*

Vln. II *poco cresc.* *mf* *cresc. e string.*

Vla. *poco cresc.* *mf* *cresc. e string.*

Vc. *pizz.* *mf* *cresc. e string.*

Cb. *pizz. sordini* *mf* *cresc. e string.*

rit.

21

rit. *a tempo*

60

Fl. *sf*

Ob. *sf*

B♭ Cl. *sf* *pp*

Bsn. *pp*

Hn. 1-2 *sf* *pp*

Hn. 3-4 *sf*

Tbn. I&II

Tbn. III *sf*

Timp.

Solo *poco f*

Vln. I *sf* *pp* *arco*

Vln. II *sf*

Vla. *sf* *pp* *arco*

Vc. *sf* *pp* *arco*

Cb. *sf* *pp* *pizz.*

60

21

rit. *a tempo*

Musical score for orchestra and solo violin, measures 64-67. The score is arranged in systems with the following parts:

- Fl.
- Ob.
- B♭ Cl.
- Bsn.
- Hn. 1-2
- Hn. 3-4
- Tbn. I&II
- Tbn. III
- Timp.
- Solo
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measure 64 is marked with a boxed number. Dynamics include *p* (piano), *pp* (pianissimo), and *div. arco* (divisi arco). The key signature has two flats (B♭, E♭). The score features various musical notations including slurs, accents, and dynamic markings.

68

Fl. *f* *p* *f* *p*

Ob. *mf* *cresc.* *f* *p*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hn. 1-2 *mf*

Hn. 3-4

Tbn. I&II

Tbn. III 68

Timp.

Solo 68 *mf*

Vln. I *cresc.* *f* *p*

Vln. II *cresc.* *unison* *f* *p*

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

Vc. *cresc.* *molto dim.* *p*

Cb. *arco* *mf* *molto dim.* *pizz.* *p*

72

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

72

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim. molto

rit. a tempo

Musical score for measures 76-80. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones 1&II (Tbn. I&II), Trombone III (Tbn. III), Timpani (Timp.), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 76-80 are marked *dim. molto* and *rit. a tempo*. The Solo part begins at measure 76 with a *p* dynamic, moving to *f* and *express.* by measure 80. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes, with dynamics ranging from *pp* to *f*. The woodwinds (Ob., B♭ Cl., Bsn.) play melodic lines with dynamics from *pp* to *r*. The Solo part features a tremolo effect in measures 79-80.

dim. molto *rit. a tempo*

81

Fl. *f^o*
mf < >

Ob.

B♭ Cl. *mf* < > *p* < > *f* > *p*

Bsn. *f^o*
p

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III 81

Timp.

Solo 81
dim. < > *ff* < > *f* < >

Vln. I *f* < > *div.* < > *ppp* < >

Vln. II *f* < >

Vla. *trem.*
p < > *f* < >

Vc. *pizz.*
f *p* *pp* < > *f* >

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

88

Fl. [Mute]

Ob. *p*

B♭ Cl. *f*

Bsn. *mf* *cresc.* *f* *dim. molto* *pp*

88

Hn. 1-2 [Mute]

Hn. 3-4 [Mute]

Tbn. I&II [Mute]

Tbn. III [Mute]

Timp. [Mute]

88

Solo *f* *mf*

Vln. I *f* *pp*

Vln. II *f* *dim. molto* *pp*

Vla. *f* *dim. molto* *pp*

Vc. *f* *dim. molto* *pp*

Cb. *p* *cresc. molto* *f* *dim. molto* *pp*

95

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

p < *mf* < > *dim.*

rit.

pp

pppossible

pp

pppossible

pp

pppossible

pp

pppossible

pizz.

pp

arco

pppossible

III.

Allegro comodo

$\text{♩} = 88-96$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf < > *pp*

f

senza sordini
pizz. *arco*

mf *pp* *mf*

mf *pp* *mf*

mf *pp* *mf*

mf *pp* *mf*

mf *pp* *mf*

mf

3 3 3 3

mf

Allegro comodo

24

13

Fl. *mf* *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *cresc.* *f*

13

Hn. 1-2 *p* *f*

Hn. 3-4 *f*

13

Tbn. I&II

Tbn. III

Timp.

13

Solo *tr* *marcato* *f*

Vln. I *pp* *f* *pizz.* *f*

Vln. II *pp* *f* *pizz.* *f*

Vla. *pp* *f* *pizz.* *f*

Vc. *pp* *f* *pizz.* *f*

Cb. *arco* *f* *pizz.* *f*

24

20

Fl. *f* *ff* *molto dim.*

Ob. *f* *ff* *molto dim.*

B♮ Cl. *f* *ff* *molto dim.*

Bsn. *f* *ff* *molto dim.*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

Tbn. I&II *f* *ff*

Tbn. III *f* *ff*

Timp. *f* *ff*

Solo *mf* *ff*

Vln. I *p* *arco* *f*

Vln. II *p* *arco* *f*

Vla. *p* *arco* *f*

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

Cb. *f* *f*

28

Fl. *mf* \ll \gg

Ob. *mf* \ll \gg

B♭ Cl. *mf* \ll \gg *fp*

Bsn. *mf* \ll \gg *fp*

Hn. 1-2 *pp* \ll \gg *p*

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo *f*

Vln. I *p* \ll \gg *fp* \gg *pp* *pizz.* *p*

Vln. II *p* \ll \gg *pp* \ll \gg *fp* *pizz.* *p*

Vla. *p* \ll \gg *pp* \ll \gg *fp* \ll \gg *pizz.*

Vc. *p* \ll \gg *pp* \ll \gg *f* *p* *pizz.*

Cb. *pizz.* *p*

34

Fl. *pp*

Ob. *f^o* *fp*

B♭ Cl. *pp* *f^o* *fp*

Bsn. *f^o* *fp*

Hn. 1-2 *1^o*

Hn. 3-4

Tbn. I&II

Tbn. III 34

Timp.

Solo 34

Vln. I *arco.* *pp* *pizz.* *p*

Vln. II *arco.* *pp* *div.* *fp* *pizz.* *p*

Vla. *arco.* *pp* *fp* *pizz.* *p*

Vc. *arco.* *pp* *f* *pizz.* *p*

Cb. *p*

38

Fl. *pp* *f* *p*

Ob. *p*

B♭ Cl. *mf* *p* *p*

Bsn.

Hn. 1-2 *pp*

Hn. 3-4

Tbn. I&II

Tbn. III 38

Timp.

Solo 38 *f*

Vln. I *arco* *pp* *f* *pizz.* *p*

Vln. II *arco* *pp* *f* *pizz.* *p*

Vla. *arco* *pp* *f* *pizz.* *p*

Vc. *arco* *pp* *f*

Cb.

43

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

cresc.

1^o

ff

arco

pizz.

f

cresc.

arco

f

cresc.

f

cresc.

f

cresc.

48

Fl. *ff* *cresc.* *ffz* *ff*

Ob. *ff* *cresc.* *ffz*

B♭ Cl. *ff* *cresc.* *ffz* *ff*

Bsn. *ff* *cresc.* *ffz*

Hn. 1-2 *ff* *cresc.* *ff*

Hn. 3-4 *ff* *cresc.*

Tbn. I&II *ff* *cresc.*

Tbn. III *ff* *cresc.*

Timp.

Solo *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 48 to 51. It features a full orchestral ensemble and a solo instrument. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horns, Trumpets, Trombones) sections are marked with fortissimo (ff) dynamics and include crescendo markings. The strings (Violins I and II, Viola, Violoncello, and Contrabass) are also marked ff. The Solo instrument enters in measure 50 with a forte (f) dynamic. The score is written in a key signature of two flats and a common time signature. The page number 67 is centered at the bottom.

27

52

Fl. *mf* *f*

Ob. *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f* *a2*

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

Tbn. I&II *f*

Tbn. III *f*

Timp.

52

Solo *f*

Vln. I *mf* *pizz.* *arco*

Vln. II *mf* *pizz.* *arco*

Vla. *mf* *pizz.* *arco*

Vc. *mf* *pizz.* *arco*

Cb. *mf* *pizz.* *arco*

27

58

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

cresc.

ff

5

3

66 28 *a2*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

p

p

sfz

sfz

sfz

sfz

sfz

pizz.

p

66

28

74

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

cresc.

pp

3

5

82

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo

p

pp

p

pp

cresc.

f

p

p

arco

p

mf

Detailed description: This page of a musical score covers measures 82 through 88. The instrumentation includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horns 1-2 and 3-4, Trumpets 1&2 and 3, Trombones 1&2 and 3, Timpani, Soloist, Violins I and II, Viola, Violoncello, and Contrabass. The score is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The Soloist part begins at measure 82 with a melodic line that crescendos from piano to forte. The Flute part has a solo starting at measure 87. The Clarinet in B-flat part has a solo starting at measure 85. The Viola part has an arco section starting at measure 87. The score includes various dynamics such as *p*, *pp*, *f*, and *mf*, as well as performance markings like *Solo*, *cresc.*, and *arco*. There are also triplets and slurs throughout the score.

rit.

29

a tempo

Musical score for measures 90-93. The score is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombone I & II (Tbn. I&II), and Trombone III (Tbn. III). The third system includes Timpani (Timp.), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 90: Flute has a whole rest. Bass Clarinet plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Horn 1-2 plays a half note G4, half note A4. Horn 3-4 has a whole rest. Trombone I & II has a whole rest. Trombone III has a whole rest. Timpani has a whole rest. Solo plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Violin I plays a half note G4, half note A4. Violin II has a whole rest. Viola plays a half note G4, half note A4. Violoncello plays a half note G4, half note A4. Contrabass plays a half note G4, half note A4.

Measure 91: Flute has a whole rest. Bass Clarinet has a whole rest. Horn 1-2 plays a half note G4, half note A4. Horn 3-4 has a whole rest. Trombone I & II has a whole rest. Trombone III has a whole rest. Timpani has a whole rest. Solo plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Violin I plays a half note G4, half note A4. Violin II has a whole rest. Viola plays a half note G4, half note A4. Violoncello plays a half note G4, half note A4. Contrabass plays a half note G4, half note A4.

Measure 92: Flute has a whole rest. Bass Clarinet has a whole rest. Horn 1-2 has a whole rest. Horn 3-4 has a whole rest. Trombone I & II has a whole rest. Trombone III has a whole rest. Timpani has a whole rest. Solo plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Violin I plays a half note G4, half note A4. Violin II has a whole rest. Viola plays a half note G4, half note A4. Violoncello plays a half note G4, half note A4. Contrabass plays a half note G4, half note A4.

Measure 93: Flute has a whole rest. Bass Clarinet has a whole rest. Horn 1-2 plays a half note G4, half note A4. Horn 3-4 has a whole rest. Trombone I & II has a whole rest. Trombone III has a whole rest. Timpani has a whole rest. Solo plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Violin I plays a half note G4, half note A4. Violin II plays a half note G4, half note A4. Viola plays a half note G4, half note A4. Violoncello plays a half note G4, half note A4. Contrabass plays a half note G4, half note A4.

rit.

29

a tempo

95

Fl. *p* *f*

Ob.

B♭ Cl. *p* *p*

Bsn. *p* *p*

Hn. 1-2 *p* *f* Solo

Hn. 3-4

Tbn. I&II

Tbn. III 95

Timp.

Solo 95 *mf*

Vln. I *p* *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Cb.

accel.

100

Fl.

Ob.

B♭ Cl.

Bsn.

100

Hn. 1-2

Hn. 3-4

Tbn. I&II

100

Tbn. III

Timp.

100

Solo

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

accel.

30 *Allegretto*

105

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

r

pp

p

f

cresc.

p

div.

p

p

p

p

30 *Allegretto*

accel. e cresc.

a tempo

110

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *cresc.* *f* *ff* *pizz.* *f* *f* *f* *f* *f*

1^o *p* *cresc.* *f*

accel. e cresc. *f* *a tempo*

115 Solo

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III 115

Timp.

Solo 115 *f*

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

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

Vla. *mf* *f* *p*

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

Cb.

rit.

31 *a tempo*

Musical score for measures 121-125. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones I & II (Tbn. I&II), Trombone III (Tbn. III), Timpani (Timp.), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 121: Flute (Fl.) is silent. Oboe (Ob.) plays a quarter note G4 (1st staff), marked *mf*. Bass Clarinet (B♭ Cl.) and Bassoon (Bsn.) play a quarter note G2 (1st staff), marked *mf*. Horns 1-2 (Hn. 1-2) play a quarter note G4 (1st staff), marked *f*. Horns 3-4 (Hn. 3-4) are silent. Trombones I & II (Tbn. I&II) and Trombone III (Tbn. III) are silent. Timpani (Timp.) plays a half note G2 (1st staff), marked *p*. Solo plays a quarter note G2 (1st staff), marked *f*, with a *rit.* marking above. Violin I (Vln. I) and Violin II (Vln. II) play a quarter note G4 (1st staff), marked *f*, then a quarter rest, then a quarter note G4 (1st staff), marked *pp*, then a quarter note G4 (1st staff), marked *mf*. Viola (Vla.) plays a quarter note G4 (1st staff), marked *f*, then a quarter rest, then a quarter note G4 (1st staff), marked *pp*, then a quarter note G4 (1st staff), marked *mf*. Violoncello (Vc.) plays a quarter note G2 (1st staff), marked *f*, then a quarter rest, then a quarter note G2 (1st staff), marked *pp*, then a quarter note G2 (1st staff), marked *mf*. Contrabass (Cb.) is silent.

Measure 122: Flute (Fl.) is silent. Oboe (Ob.) is silent. Bass Clarinet (B♭ Cl.) and Bassoon (Bsn.) play a quarter note G2 (1st staff), marked *pp*. Horns 1-2 (Hn. 1-2) are silent. Horns 3-4 (Hn. 3-4) are silent. Trombones I & II (Tbn. I&II) and Trombone III (Tbn. III) are silent. Timpani (Timp.) is silent. Solo plays a quarter note G2 (1st staff), marked *f*. Violin I (Vln. I) and Violin II (Vln. II) play a quarter note G4 (1st staff), marked *pp*, then a quarter note G4 (1st staff), marked *mf*. Viola (Vla.) plays a quarter note G4 (1st staff), marked *pp*, then a quarter note G4 (1st staff), marked *mf*. Violoncello (Vc.) plays a quarter note G2 (1st staff), marked *pp*, then a quarter note G2 (1st staff), marked *mf*. Contrabass (Cb.) is silent.

Measure 123: Flute (Fl.) is silent. Oboe (Ob.) is silent. Bass Clarinet (B♭ Cl.) and Bassoon (Bsn.) play a quarter note G2 (1st staff), marked *pp*. Horns 1-2 (Hn. 1-2) are silent. Horns 3-4 (Hn. 3-4) are silent. Trombones I & II (Tbn. I&II) and Trombone III (Tbn. III) are silent. Timpani (Timp.) is silent. Solo plays a quarter note G2 (1st staff), marked *f*. Violin I (Vln. I) and Violin II (Vln. II) play a quarter note G4 (1st staff), marked *mf*. Viola (Vla.) plays a quarter note G4 (1st staff), marked *mf*. Violoncello (Vc.) plays a quarter note G2 (1st staff), marked *mf*. Contrabass (Cb.) is silent.

Measure 124: Flute (Fl.) is silent. Oboe (Ob.) is silent. Bass Clarinet (B♭ Cl.) and Bassoon (Bsn.) play a quarter note G2 (1st staff), marked *pp*. Horns 1-2 (Hn. 1-2) are silent. Horns 3-4 (Hn. 3-4) are silent. Trombones I & II (Tbn. I&II) and Trombone III (Tbn. III) are silent. Timpani (Timp.) is silent. Solo plays a quarter note G2 (1st staff), marked *f*. Violin I (Vln. I) and Violin II (Vln. II) play a quarter note G4 (1st staff), marked *mf*. Viola (Vla.) plays a quarter note G4 (1st staff), marked *mf*. Violoncello (Vc.) plays a quarter note G2 (1st staff), marked *mf*. Contrabass (Cb.) is silent.

Measure 125: Flute (Fl.) is silent. Oboe (Ob.) is silent. Bass Clarinet (B♭ Cl.) and Bassoon (Bsn.) play a quarter note G2 (1st staff), marked *pp*. Horns 1-2 (Hn. 1-2) are silent. Horns 3-4 (Hn. 3-4) are silent. Trombones I & II (Tbn. I&II) and Trombone III (Tbn. III) are silent. Timpani (Timp.) is silent. Solo plays a quarter note G2 (1st staff), marked *f*. Violin I (Vln. I) and Violin II (Vln. II) play a quarter note G4 (1st staff), marked *mf*. Viola (Vla.) plays a quarter note G4 (1st staff), marked *mf*. Violoncello (Vc.) plays a quarter note G2 (1st staff), marked *mf*. Contrabass (Cb.) is silent.

rit.

31 *a tempo*

128

Fl. *p* *1^o*

Ob. *pp* *1^o*

B♭ Cl. *p* *f* *pp*

Bsn. *p* *f* *pp* *1^o*

Hn. 1-2 *p* *1^o*

Hn. 3-4

Tbn. I&II

Tbn. III 128

Timp. *f <> p*

Solo 128 *f*

Vln. I *f* *pp* *pizz.* *arco*

Vln. II *f* *pp* *pizz.* *arco*

Vla. *f* *pp* *pizz.* *arco*

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

Cb. *f* *pizz.*

134

32

Fl. *mf* *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. 1-2 *p* *f*

Hn. 3-4 *f*

Tbn. I&II

Tbn. III 134

Timp.

Solo 134 *f*

Vln. I *pp* *f* *f* *pizz.*

Vln. II *pp* *f* *f* *pizz.*

Vla. *pp* *f* *f* *pizz.*

Vc. *pp* *f* *f* *pizz.*

Cb. *f* *f* *arco* *pizz.*

32

141

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *a2* *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. I&II *f*

Tbn. III *f*

Timp. *f*

Solo *mf* *ff*

Vln. I *cresc.* *ff* *arco*

Vln. II *p* *cresc.* *ff* *arco*

Vla. *p* *cresc.* *ff* *arco*

Vc. *p* *cresc.* *ff* *arco*

Cb. *ff* *arco*

Musical score for measures 149-153. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones 1&II (Tbn. I&II), Trombone III (Tbn. III), Timpani (Timp.), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 149: Flute, Oboe, Bass Clarinet, Bassoon, Horns 1-2, and Solo parts begin with a *mf* dynamic. The Solo part features a triplet of eighth notes.

Measure 150: Flute, Oboe, Bass Clarinet, Bassoon, Horns 1-2, and Solo parts continue with a *mf* dynamic. The Solo part continues with the triplet.

Measure 151: Flute, Oboe, Bass Clarinet, Bassoon, Horns 1-2, and Solo parts continue with a *mf* dynamic. The Solo part continues with the triplet.

Measure 152: Flute, Oboe, Bass Clarinet, Bassoon, Horns 1-2, and Solo parts continue with a *mf* dynamic. The Solo part continues with the triplet.

Measure 153: Flute, Oboe, Bass Clarinet, Bassoon, Horns 1-2, and Solo parts continue with a *mf* dynamic. The Solo part continues with the triplet.

Dynamic markings: *mf*, *dim. molto*, *p*, *pp*.

157

Fl.

Ob. *1^o Solo*
p

B♯ Cl. *Solo 1^o*
p *f*

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III 157

Timp.

Solo 157

Vln. I *pizz.*
p

Vln. II *pizz.*
p

Vla. *pizz.*
p

Vc.

Cb. *pizz.*

161 *f* Solo

Fl. *mf*

Ob.

B♭ Cl. *p*

Bsn.

Hn. 1-2 *f*

Hn. 3-4 *p*

Tbn. I&II

Tbn. III 161

Timp.

Solo 161 *cresc.*

Vln. I *arco* *p*

Vln. II *p*

Vla. *p*

Vc.

Cb. *p*

164

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

1^o

f

mf

p

arco

mf

p

mf

p

arco

mf

168

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

f

pp

pp

cresc.

pp

pp

pp

pp

Solo **34**
172 *f*

Solo **178**
mf *cresc.*

Solo **186**
f

Solo **35**
193 *rit.* *f*

Solo

Solo **206**
f *tempo* *rit.* *arpeggio (a piacere)* *accel.*

Solo

Solo *p* *rit.* *a tempo* **Animato (non troppo A**

241

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco cresc.

mf *f*

cresc.

36 *più animato*

247

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

mf

pizz.

f

36 *più animato*

255

Fl. *f* *ff*

Ob. *mf cresc.* *ff*

B♭ Cl. *p cresc.* *ff*

Bsn. *p cresc.* *ff*

Hn. 1-2 *p cresc.* *ff*

Hn. 3-4 *p cresc.* *ff*

Tbn. I&II *p cresc.* *ff*

Tbn. III *p cresc.* *ff*

Timp. *p cresc.* *ff*

Solo *cresc.* *ff*

Vln. I *arco pp cresc.* *ff*

Vln. II *arco pp cresc.* *ff*

Vla. *arco pp cresc.* *ff*

Vc. *arco pp cresc.* *ff*

Cb. *arco pp cresc.* *ff*

266

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tbn. I&II

Tbn. III

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 266, 267, and 268 for an orchestra. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombones 1 and 2 (Tbn. I&II), and Trombone 3 (Tbn. III). The third system includes Timpani (Timp.) and Solo. The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. Measures 266 and 267 feature sustained chords with a wavy line above the notes, while measure 268 shows the chords resolving. The number '266' is boxed at the beginning of each system.