

Air sést

Jordan L. Brazeal

Concerto for viola
and orchestra

Introduction

Ah, the concerto – the musical form that is at once thrilling, edgy, sentimental, breathtaking and romantic. It's the arena for virtuosos, where the audience gathers like spectators at the Colosseum to watch the lonely instrumentalist vie against the orchestra. We shudder with delight; something about his struggle strikes a chord deep within us – the tonal onslaught pummels him, yet he soars above, he triumphs.

My first taste of the concerto was none other than the Father of the Concerto, Antonio Vivaldi. The voice of the solo instrument weaving in and out of those *in tutti* resonated with my soul, as it still does to this day. My palate expanded after Vivaldi to include Mozart, Haydn, Beethoven, then gradually advanced to later composers, where the artform of the concerto had been developed to rival that of the symphony in grandeur and complexity. It is this kind of concerto I love the most.

But sadly, those great composers overlooked the viola in favor of the violin, cello and piano, thus rendering the repertoire of grand viola concerti nearly empty. Certainly there are a number of wonderful orchestral pieces featuring the solo viola, but precious few have that rich, romantic flavor of the late 19th and early 20th century composers. The violist must either go Baroque or try his hand at the unconventionality of modern classical music.

The work in your hands is a proposed resolution to that problem.

I realize this seems very pretentious of me, and I am *by no means* proclaiming this concerto an equal of, say, the Sibelius violin concerto. What I am offering is a modern concerto for viola and orchestra written in the style of the late Romantics. I dedicate this work to violists everywhere, across time and space, whose chances in the limelight have been displaced by their violinist and cellist colleagues.

Before I leave you, I think a line or two regarding the title of the work is fitting. *Yfirsést* is Icelandic, an ancient tongue spoken by a remarkable people who have thrived on an oft-forgotten island in the North Atlantic. The meaning of the word is simply, “overlooked, fail to be noticed.” It’s a word that effortlessly describes centuries of invisible violists.

May this piece bring you the notice and admiration you deserve.


Jordan L. Brazeal, composer and violist

Contents

Yfirsést: Concerto for viola and orchestra

I: Allegro ma non troppo	3
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III: Finale, vivacissimo	78

Full Score

Jordan L. Brazeal

Yirsel
Concerto for viola and orchestra

Instrumentation

Piccolo [Picc.]

2 Flutes [Fl.]

2 Oboes [Ob.]

English Horn [Eng. Hn.]

2 Clarinets in B \flat [Cl.]

2 Bassoons [Bsn.]

3 Horns in F [Hn.]

2 Trumpets in B \flat [Tpt.]

2 Tenor Trombones [Tbn.]

Tuba [Tba.]

Timpani in A, D, E, G [Timp.]

Cymbals [Cym.]

Glockenspiel [Glock.]

Viola Solo [Vla. Solo]

Violins I, II [Vln.]

Violas [Vla.]

Violoncellos [Vc.]

Contrabasses [Cb.]

I

Allegro ma non troppo. ($\text{♩} = 116.$)

Piccolo

Flute I, II

Oboe I, II

English Horn

Clarinet in B♭ I, II

Bassoon I, II

Horn in F I, II

Horn in F III

Trumpet in B♭ I, II

Trombone I, II

Tuba

Timpani

Allegro ma non troppo. ($\text{♩} = 116.$)

Viola Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

ppp molto legato

mp

SOLO

Fl. *pp*

Ob. *pp*

Eng. Hn. *pp*

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Timp.

Vla. Solo

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb.

This musical score page contains three systems of music for an orchestra. The top system (measures 1-4) features woodwind solos: Flute, Oboe, and English Horn, each playing eighth-note patterns with dynamics *pp*. The middle system (measures 5-8) consists of sustained notes from various brass and woodwind instruments. The bottom system (measures 9-12) features sustained notes from brass instruments (Tuba, Trombone, Timpani) and woodwind instruments (Violin I, Violin II, Viola, Cello). The viola part in the bottom system includes melodic lines with grace notes.

a 2

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Tim.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Tim.

Vla. Solo

Vln. I

mp

Vln. II

mp

Vla.

Vc.

Cb.

I

pp

A

Ob.

Cl.

Hn. I/II

Vln. I

Vln. II

SOLO

pp

mp

a 2

pp

=

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

SOLO

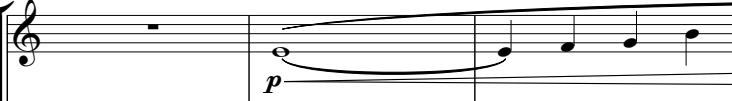
pp

mp

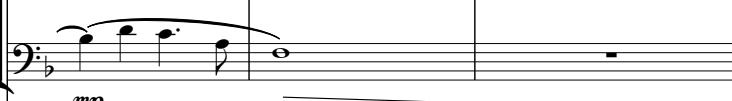
pp

pp

pp

Eng. Hn. 

 Cl. 

 Bsn. 

 Hn. I/II 

 Hn. III 

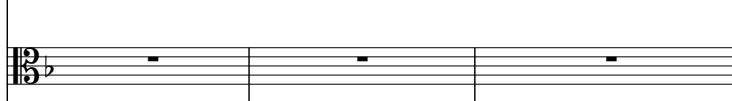
 Tpt. 

 Tbn. 

 Tba. 

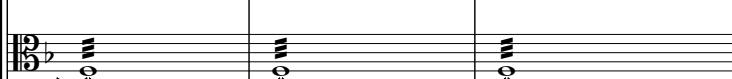
 Timp. 

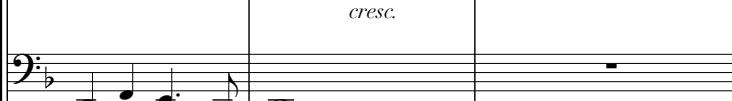
 Vla. Solo 

 Vln. I 

 cresc.
 Vln. II 

 cresc.
 Vla. 

 cresc.
 Vc. 

 mf
 Cb. 

 mf

Fl. rit.
 Ob.
 Eng. Hn.
 Cl.
 Bsn.
 Hn. I/II *I, II*
 Hn. III
 Tpt.
 Tbn.
 Tba.
 Timp.
 Vln. I rit.
 Vln. II
 Vla.
 Ve.
 Cb.

f

B A tempo.

Ob.

Eng. Hn.

Cl. *pp*

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Timp.

Vla. Solo *p*

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb.

Fl.

Ob. *p*

Eng. Hn.

Cl. 

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Tim.

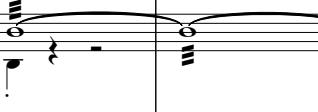
Vla. Solo *p* 

Vln. I *mp* 

Vln. II *mp* 

Vla. *p* 

Vc. *mp* 

Cb. 

Yfirsétt: Concerto for viola and orchestra (I)

SOLO

a 2

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

I, II

Hn. III

Tpt.

Tbn.

Tba.

Timp.

Vla. Solo

f

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

Cb.

rit.

C *Meno mosso* ($\text{♩} = 90.$)

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Timp.

Cym.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.
 Ob.
 Bsn.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

pp sotto voce

Tempo primo.

Vla. Solo *rubato*
pp

Vc.
 Cb.

=

Vla. Solo *mf*

Vla. Solo *f*

Hn. I/II
 Hn. III
 Tpt.
 Tbn.
 Timp.
 Vla. Solo

≡

D

Fl.
 Ob.
 Vla. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

SOLO

D

Vla. Solo

$\frac{8}{8}$
p

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

pp

Fl. *mp*
 Ob.
 Cl.
 Bsn. *p*
pp
 Hn. I/II
 Tpt. *pp*
SOLO
 Timp. *pp*
tr
 Vla. Solo *mp*
 Vln. I *p*
 Vln. II *p*
 Vla.
 Vc.
 Cb.

E Affetto,
in tempo primo.

Fl.

Ob.

Cl.

Bsn.

Hn. I/II

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

f

pp

p

f

(tr)

mp

f

pp

mp *sempre legato*

pp

mp *sempre legato*

p

Fl.
 Ob.
 Eng. Hn.
 Cl.
 Bsn.

Hn. I/II
 Hn. III
 Tpt.
 Tbn.
 Tba.

Timp.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

SOLO

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rit.

Musical score for woodwind instruments. The page shows five staves: Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), and Bassoon (Bsn.). The key signature is one sharp. The flute and bassoon play eighth-note patterns, while the oboe and English horn remain silent. The clarinet has sustained notes with slurs and dynamics *mf*. The bassoon also has sustained notes with slurs and dynamics *mf*.

Musical score for brass and percussion instruments. The page shows six staves: Horn I/II, Horn III, Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The trumpet and timpani play sustained notes with slurs and dynamics *mf*. The other instruments remain silent.

molto rit.

Musical score for string instruments. The page shows five staves: Violin I (Vln. I), Violin II (Vln. II), Cello (Cb.), Double Bass (Vcl.), and Bassoon (Bsn.). The violins play eighth-note patterns with dynamics *mp* and *mf*, and the text *sempre legato*. The cello and double bass play sustained notes with slurs and dynamics *mf*.

A tempo.

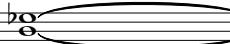
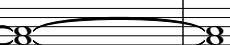
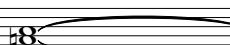
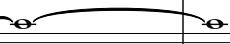
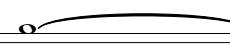
Musical score for woodwind instruments. The page shows four measures of music. Instruments include Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), and Bassoon (Bsn.). Measure 1: Flute, Ob., Eng. Hn. rest; Cl. eighth note, bassoon eighth note. Measure 2: Flute, Ob., Eng. Hn. rest; Cl. eighth note, bassoon eighth note. Measure 3: Flute, Ob., Eng. Hn. rest; Cl. eighth note, bassoon eighth note. Measure 4: Flute, Ob., Eng. Hn. rest; Cl. eighth note, bassoon eighth note. Dynamics: *mp* in measure 2, 3, 4.

I sempre legato

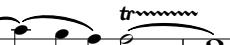
Musical score for brass and percussion. The page shows four measures of music. Instruments include Horn I/II, Horn III, Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), and Glockenspiel (Glock.). Measure 1: Horn I/II eighth note, rest. Measure 2: Horn I/II eighth note, rest; Trumpet eighth note, rest. Measure 3: Horn I/II eighth note, rest; Trumpet eighth note, rest. Measure 4: Horn I/II eighth note, rest; Trumpet eighth note, rest. Dynamics: *mf* in measure 2. Measure 5: Timpani eighth note, eighth note, eighth note, eighth note; Glockenspiel eighth note, eighth note, eighth note, eighth note. Dynamics: *p* in measure 5.

A tempo.

Musical score for strings. The page shows five measures of music. Instruments include Violin Solo (Vla. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bass (Cb.). Measure 1: Violin Solo eighth note, rest. Measure 2: Violin I eighth note, eighth note, eighth note, eighth note. Measure 3: Violin I eighth note, eighth note, eighth note, eighth note; Violin II eighth note, rest. Measure 4: Violin I eighth note, eighth note, eighth note, eighth note; Violin II eighth note, rest. Measure 5: Violin I eighth note, eighth note, eighth note, eighth note; Violin II eighth note, rest. Dynamics: *pizz.* in measures 3, 4, 5. Measure 6: Violin I eighth note, eighth note, eighth note, eighth note; Violin II eighth note, rest. Dynamics: *mf* in measure 6.

Fl.  
 Ob.   
 Eng. Hn.
 Cl.   
 Bsn.   

Hn. I/II  
 Hn. III
 Tpt.
 Tbn.
 Tba.
 Timp.

Vla. Solo  
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. Fl. Ob. Eng. Hn. Cl. Bsn.

Hn. I/II Hn. III Tpt. Timp.

Vla. Solo Vln. I Vln. II Vla. Vc. Cb.

molto rit.

F A tempo.

Picc. - - - - -

Bsn. *SOLO* *p*

Vla. Solo *F* *sub p*

rit. *molto rubato*

Vla. Solo

f

p risoluto

Bsn. *a2* *p*

Vla. Solo *mf* *dim.* *pp*

Bsn.

Vla. Solo

Vln. I

Vln. II

G

G

ppp

ppp

This musical score page features four staves. The top staff is for Bassoon (Bsn.), showing a continuous melodic line with slurs and grace notes. The second staff is for Solo Violin (Vla. Solo), featuring eighth-note patterns and slurs. The third staff is for First Violin (Vln. I), with mostly rests. The bottom staff is for Second Violin (Vln. II), also with mostly rests. In the upper right corner, there is a box containing the letter 'G'. In the lower right corner, there are two instances of the dynamic marking 'ppp' (pianississimo) with slurs extending across the staves.

=

Fl.

Ob. *SOLO*

Hn. I/II

Vln. I

Vln. II

Vla.

SOLO

I

p

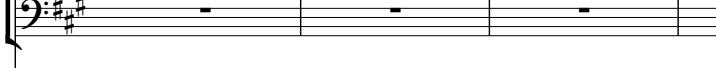
This musical score page features five staves. The first three staves are for Flute (Fl.), Oboe (Ob.), and Bassoon (Hn. I/II). The fourth and fifth staves are for Violin I (Vln. I) and Violin II (Vln. II). The oboe part includes the instruction 'SOLO' with a dynamic 'pp' (pianississimo). The bassoon part includes a dynamic 'p' (pianissimo) with a crescendo line. The violin parts show sustained notes with grace notes. In the center of the page, above the bassoon staff, is a box containing the word 'SOLO'. To the right of the bassoon staff, there is a dynamic marking 'p' with a crescendo line. Below the bassoon staff, there is another dynamic marking 'p' with a crescendo line.

Fl. 

 Ob. 

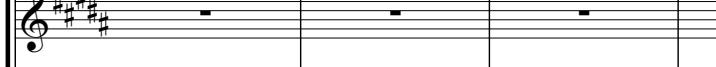
 Eng. Hn. 

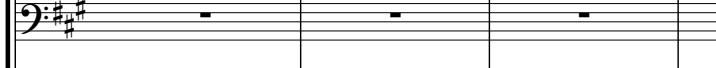
 Cl. 

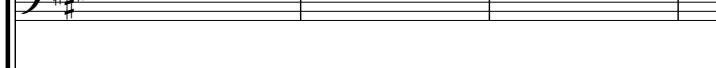
 Bsn. 

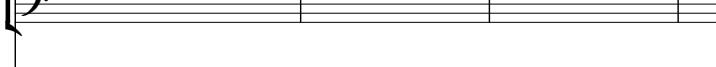
 Hn. I/II 

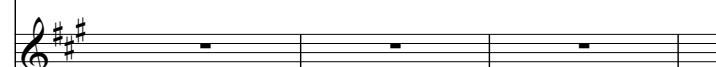
 Hn. III 

 Tpt. 

 Tbn. 

 Tba. 

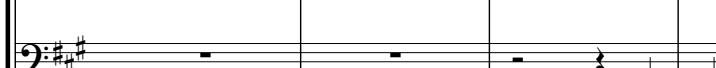
 Timp. 

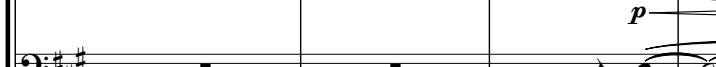
 Vla. Solo 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

Cl.
 Bsn.
 Hn. I/II
 Hn. III
 Tpt.
 Tbn.
 Tba.
 Timp.
 Vla. Solo
 Vln. I
 Vln. II
 Vla.
 Ve.
 Cb.

Hn. I/II *I, II*
p *ff dim.*

Hn. III *p*
ff dim.

Tpt. *p*
ff dim.

Tbn. *p*
ff dim.

Tba. *p*
ff dim.

Timp. *mp*
ff dim.

Cym. *ff*

Vla. Solo

Vln. I *f dim.*

Vln. II *f dim.*

Vla. *f dim.*

Ve. *f dim.*

Cb. *f dim.*

Fl. *p cresc.*
 Ob. *p cresc.*
 Hn. I/II *p*
 Hn. III *p*
 Tpt. *p*
 Tbn. *p*
 Tba. *p*
 Timp. *mp ff dim.*
 Cym. *ff*
 Vla. Solo
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Ve. *f*
 Cb. *f*

rit.

H A tempo.
 a^2 con moto
 mp con moto

Fl. Ob. Eng. Hn. Cl. Bsn. Hn. I/H Hn. III Tpt. Tbn. Tba. Timp.

Vln. I Vln. II Vla. Ve. Cb.

rit.

H A tempo.
 p pesante rit.
 p pesante rit.
 p pesante rit.
 p pesante rit.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rit.

a2

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tbn.

Tba.

Timp.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A tempo.

f p

f p

f p

f p

f p

SOLO

pp

I

mf < ff dim.

mf < ff dim.

ff dim.

ff dim.

tr

ff dim.

p

molto rit.

deciso

ff dim.

deciso

ff dim.

ff dim.

ff dim.

ff dim.

A tempo.

Bsn.

Hn. I/II

Glock.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

Glock.

Vla. Solo

I

Vla. Solo

Tbn.

Tba.

Vla. Solo

pp

pesante

pp *mp*

p

≡

Hn. I/II

I, II

pesante

pp *mp*

sub pp

sub pp

Tba.

Vla. Solo

p *mf*

pesante

≡

Ob.

Cl.

Bsn.

J Più mosso ($\text{♩}=132$)

p *6* *6*

p *a2*

mp

Hn. I/II

pp

mf

Tbn.

pp *8* *8* *8* *8* *8* *8*

mf

Tba.

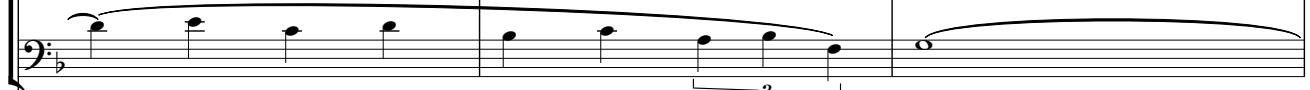
Vla. Solo

pp *mf*

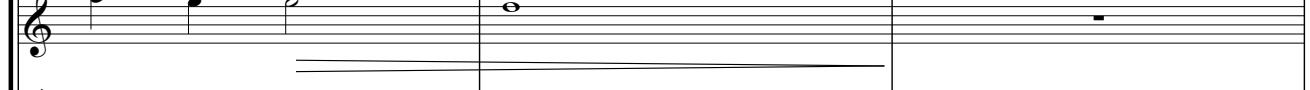
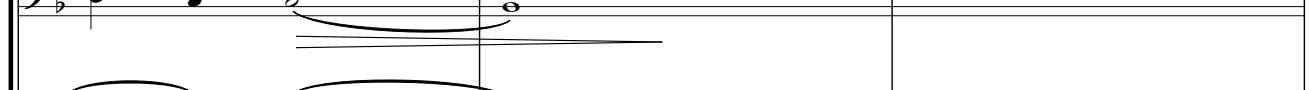
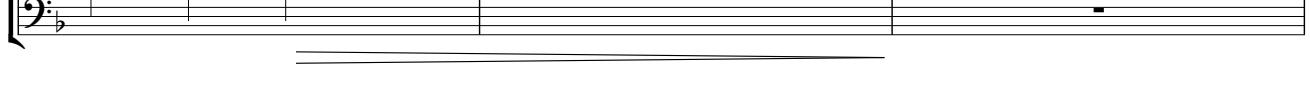
J Più mosso ($\text{♩}=132$)

tr

mf

Ob. 
 Eng. Hn. 
 Cl. 
 Bsn. 
 Vc. 
 Cb. 

=

Ob. 
 Eng. Hn. 
 Cl. 
 Bsn. 
 Vc. 
 Cb. 

Ob.

 Eng. Hn.

 Cl.

 Bsn.

 Hn. I/II

 Hn. III

 Tpt.

 Tbn.

 Tba.

 Timp.

 Vla. Solo

 Vln. I

 Vln. II

 Vla.

 Vc.

 Cb.

Ob.
 Cl.
 Bsn.
 Tpt. *SOLO*
mf
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

≡

Ob.
 Cl.
 Tpt. *f dim.*
 Vln. I
 Vln. II
 Vla.
mf
 Vc.
 Cb.

Ob.
 Cl.
 Tpt.
 Vla. Solo
 Vln. I
 Vln. II
 Vla.

f
f con forza
f
f
sf
mp
mp
mp

Ob.
 Vla. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

pizz.
pizz.
mp
mp

Bsn.
 Vla. Solo
 Vla.
 Vc.
 Cb.

p
pp
pp cresc.
pp cresc.
pp cresc.

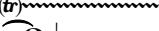
Picc. -
 Fl. -
 Ob. -
 Eng. Hn. -
 Cl. -
 Bsn. -
 Hn. I/II -
 Hn. III -
 Tpt. -
 Tbn. -
 Tba. -
 Timp. -
 Vla. Solo -
 Vln. I -
 Vln. II -
 Vla. -
 Vc. -
 Cb.

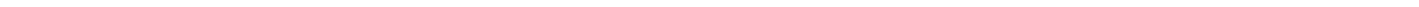
cresc.
*a*2
mp cresc.
mp cresc.
mp cresc.
p cresc.
I, II
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
tr.
mf cresc.
ff
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.

molto rit.
 Picc.
 Fl.
 Ob.
 Eng. Hn.
 Cl.
 Bsn.
 Hn. I/II
 Hn. III
 Tpt.
 Tbn.
 Tba.
 Timp.
 Cym.
molto rit.
 Vla. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 Vla. Solo

K Cadenza.

Vla. Solo

Vla. Solo (tr) 
B
f dim.



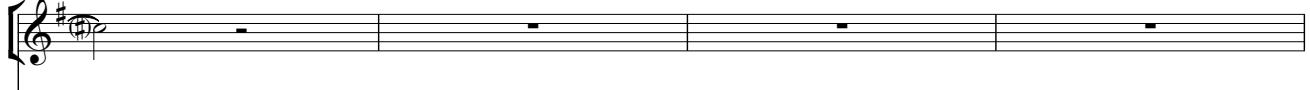
L
Fl.
Ob.
L
Vla. Solo *p*
Vln. I *pp*
Vln. II *pp*



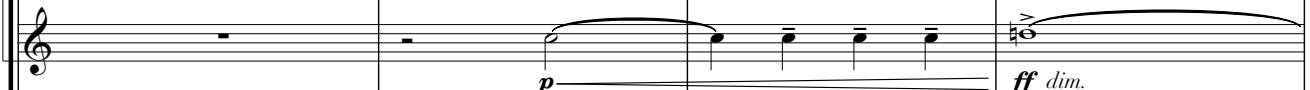
Fl.
Ob.
Cl.
Tbn. *SOLO* *p*
Vln. I
Vln. II
Vla. *pp*
Vc.
Cb. *p*

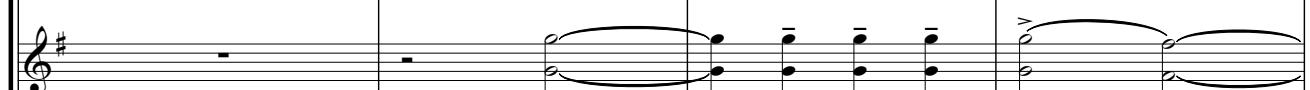


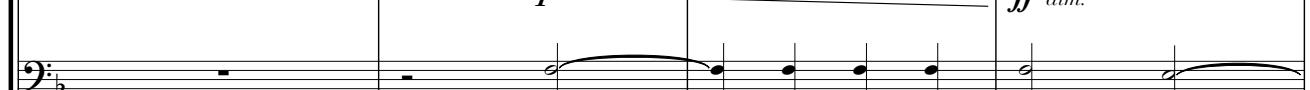
Fl.
 Ob.
 Eng. Hn.
 Cl. *SOLO*
p
 Bsn.
 Hn. I/II
 Hn. III
 Tpt.
 Tbn.
 Tba.
 Timp.
 Vla. Solo
 Vln. I *cresc.*
mp
 Vln. II *cresc.*
mp
 Vla. *cresc.*
mp
 Ve.
 Cb.

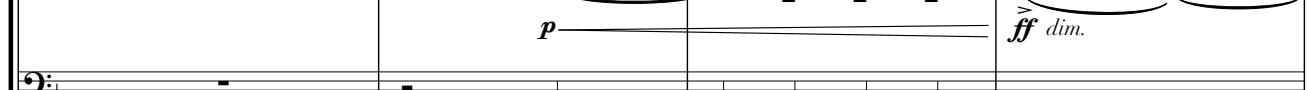
Cl. 

Hn. I/II 

Hn. III 

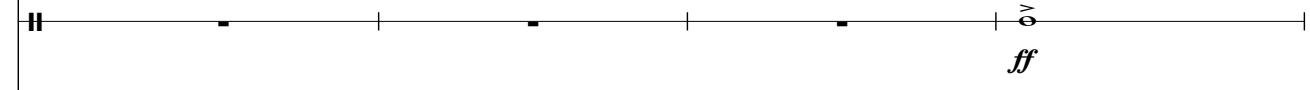
Tpt. 

Tbn. 

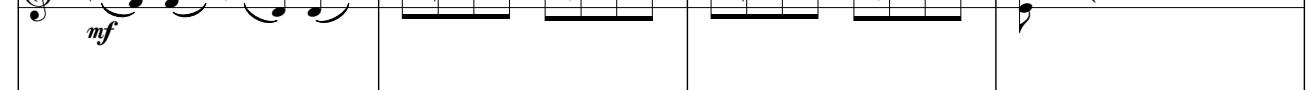
Tba. 

Tim. 

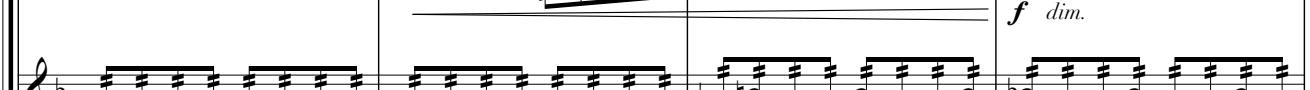
Cym. 

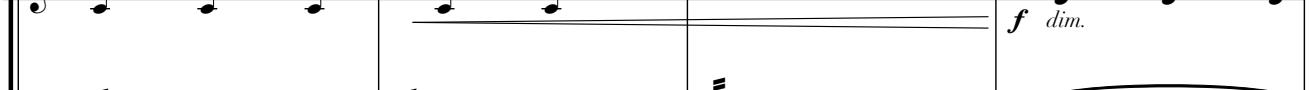
Vla. Solo 

Vln. I 

Vln. II 

Vla. 

Ve. 

Cb. 

Fl. *p cresc.*
 Ob. *p cresc.*
 Hn. I/II
 Hn. III
 Tpt.
 Tbn.
 Tba.
 Timp. *(tr.)*
 Vla. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

a2

Picc. *f dim.*

Fl. *f dim.*

Ob. *f dim.*

Eng. Hn. *f dim.*

Cl. *f dim.*

Bsn. *f dim.*

Hn. I/II *ff dim.*

Hn. III *ff dim.*

Tpt. *ff dim.*

Tbn. *ff dim.*

Tba. *ff dim.*

Timp. *ff tr.*

Cym. *ff*

Vla. Solo - *mf*

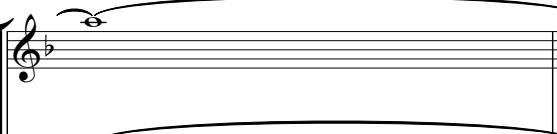
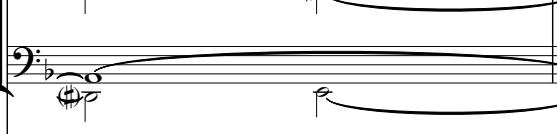
Vln. I *f*

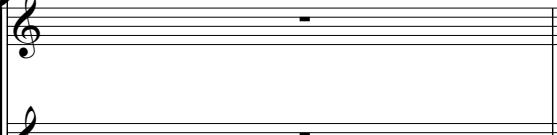
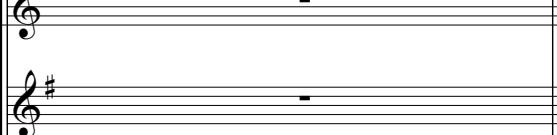
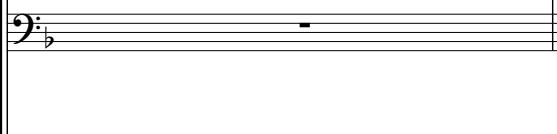
Vln. II *f*

Vla. *f*

Vc. *f*

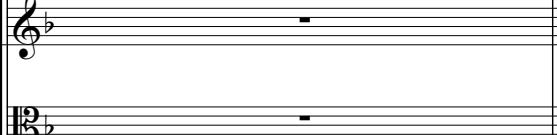
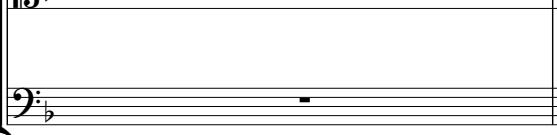
Cb. *f*

Picc. 
 Fl. 
 Ob. 
 Eng. Hn. 
 Cl. 
 Bsn. 

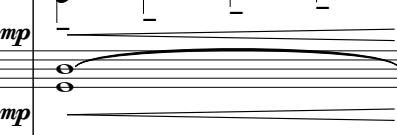
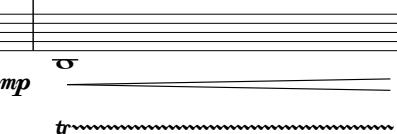
 Hn. I/II 
 Hn. III 
 Tpt. 
 Tbn. 
 Tba. 

 Timp. 

 Vla. Solo 

 Vln. I 
 Vln. II 
 Vla. 
 Vc. 

I, II

Hn. I/II 
 Hn. III 
 Tpt. 
 Tbn. 
 Tba. 

 Timp. 

 Vla. Solo 

 Vln. I 
 Vln. II 
 Vla. 
 Vc. 

M

Picc. *f*

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. *f*

Bsn. *f*

Hn. I/II *ff*

Hn. III *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff* (tr) *ff*

Cym.

Vla. Solo *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb.

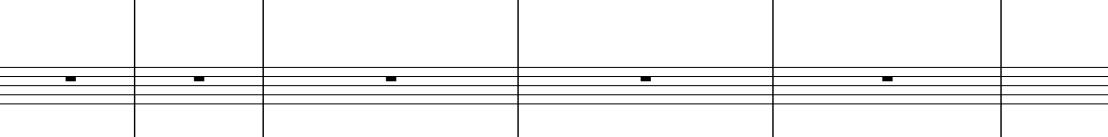
rit.

dim.

SOLO

p dim.

A tempo.

Bsn. 

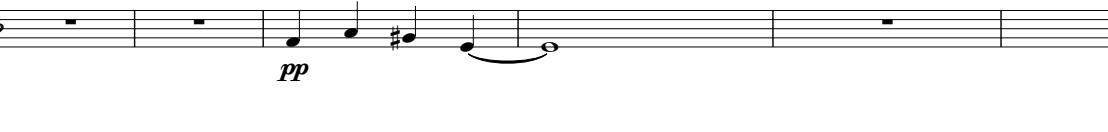
Hn. I/II

Hn. III

Tpt.

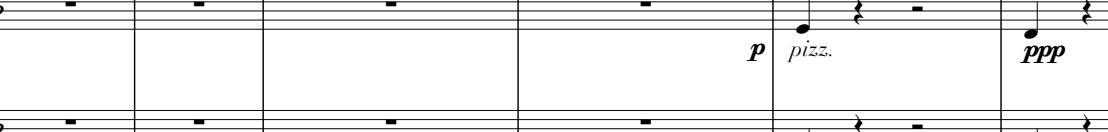
Tbn.

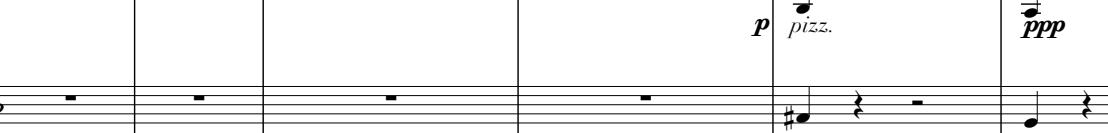
Tba.

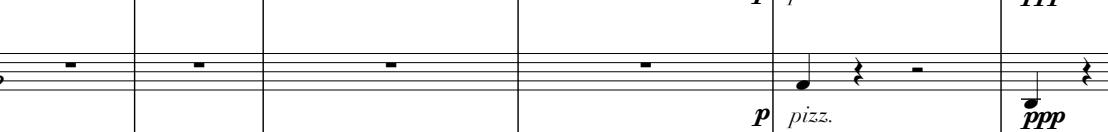
Glock. 

rit.

Vla. Solo 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb.

II.

Andante religioso (♩ = 76.)

The musical score consists of two systems of music. The top system features five staves: Flute I, II (G clef, 2/4 time); Oboe I, II (G clef, 2/4 time); English Horn (C clef, 2/4 time); Clarinet in B♭ I, II (G clef, 2/4 time); and Bassoon I, II (Bass clef, 2/4 time). The bottom system features five staves: Violin I (G clef, 2/4 time); Violin II (G clef, 2/4 time); Viola (C clef, 2/4 time); Violoncello (Bass clef, 2/4 time); and Contrabass (Bass clef, 2/4 time). The music is labeled "Andante religioso (♩ = 76.)". Dynamics include **pp**, **mp**, and **a2**. Measure numbers 1 through 10 are present above the staves.

Flute I, II

Oboe I, II

English Horn

Clarinet in B♭ I, II

Bassoon I, II

Violin I

Violin II

Viola

Violoncello

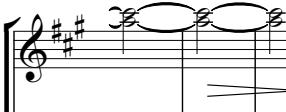
Contrabass

A

Fl. Ob. Eng. Hn. Cl. Bsn.

Hn. I/II Hn. III

Vln. I Vln. II Vla. Vc. Cb.

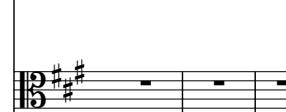
Fl. 
 Ob. 
 Eng. Hn. 
 Cl. 
 Bsn. 

SOLO

pp

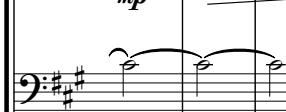
Hn. I/II 
 Hn. III 

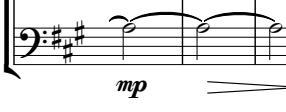
I

Vla. Solo 
mp
affetto

Vln. I 
mp
p pizz.

Vln. II 
mp
p pizz.

Vla. 
mp
p pizz.

Vc. 
mp
p pizz.

Cb. 
mp
p pizz.

B

Picc. (rest) -

Fl. (SOLO) *pp* - *dim.* - *mf dim.* *a2*

Ob. - *dim.* -

Cl. (rest) *dim.* -

Bsn. (rest) *dim.* -

Hn. I/H (rest) -

Tbn. (rest) *sf* *dim.* - *sf* *dim.*

B

Vla. Solo (rest) - *tr.* -

Vln. I (rest) *dim.* -

Vln. II (rest) *dim.* -

Vla. (rest) *dim.* -

Vc. (rest) *dim.* -

Cb. (rest) *dim.* -

Lentando. A tempo.

Picc. *pp*

Fl. *pp*

Ob.

Eng. Hn.

Cl. *p calmato*

Bsn. *p calmato*

a 2 3 3 3 3

p

p

Hn. I/II *pp*

Tbn. *pp*

Lentando. A tempo.

Vla. Solo

Vln. I *arco pp mp*

Vln. II *arco pp mp*

Vla. *arco pp mp*

Vc. *arco mp*

Cb. *arco mp*

Lentando.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Vla. Solo

Vla.

Vc.

*A tempo,
ma molto affannato.*

pp

pp

pp

pp

pp

pp

pp

Lentando.

tr.

dim.

pp

pp

pp

Picc. - - - - - - - - rit.

Fl. - - - - - - - -

Hn. I/II - - - - - - - -

Hn. III - - - - - - - -

Tim. - - - - - - - - tr. rit. p <

Vln. I - - - - - - - - rit.

Vln. II - - - - - - - -

Vla. - - - - - - - -

Vc. - - - - - - - -

A tempo.

Picc. *s*
Fl. *a²* *s*
Ob. *a²* *f*
Cl. *f*
Bsn. *f*

Hn. I/II *I, II* *f dim.*
Hn. III *f dim.*
Tpt. *f dim.*
Tbn. *f dim.*
Timp. *(tr)* *p* *ff*
Cym. *ff*
Vla. Solo *A tempo.* *stentando* *ff* *stentando* *ff* *Tempo rubato.* *cantabile e dim.*

Vln. I *s*
Vln. II *s*
Vla. *s*
Ve. *s*
Cb. *f*

Tempo rubato.

C A tempo.

Vla. Solo

Vln. II

Vla.

pp

pp legato

pp legato



Eng. Hn.

pp dolce

Vla. Solo

mp

Vln. I

pp dolce

Vln. II

dolce

Vla.

dolce

Vc.

pp sost.

Cb.

pp sost.

Fl. *mp*
 Ob. *pp* cresc.
 Eng. Hn. *pp* cresc.
 Cl. *pp* cresc.
 Bsn. *pp* cresc. *p*

 Vla. Solo *cantabile*
 Vln. I *pp* *sost.*
 Vln. II *pp* *sost.*
 Vla. *pp* *sost.*
 Vc.
 Cb.

Picc. -
 Fl. f
 Ob. *p*
 Eng. Hn. *p*
 Cl. *p*
 Bsn. *p*

dim. *sub mp*
p
dim. *pp*
dim. *pp*
dim. *pp*

Vla. Solo -
 Vln. I -
 Vln. II -
 Vla. -
 Vc. -
 Cb. -

Lentando.

Musical score for orchestra and viola, page 61, measures 1-2. The score includes parts for Picc., Fl., Ob., Eng. Hn., Cl., and Bsn. The instrumentation consists of woodwind instruments (Picc., Fl., Ob., Eng. Hn., Cl.) and brass instrument (Bsn.). The dynamics are indicated by 3 , x , and b . The tempo is marked as Lentando.

Lentando.

Musical score for orchestra and viola, page 61, measures 3-4. The score includes parts for Vla. Solo, Vln. I, Vln. II, Vla., Ve., and Cb. The instrumentation consists of strings (Vla. Solo, Vln. I, Vln. II, Vla., Ve., Cb.) and brass instrument (Cb.). The dynamics are indicated by tr , p , and p . The tempo is marked as Lentando.

D A tempo, più maestoso.

Musical score for orchestra and viola, page 62, section D. The score consists of three systems of music. The first system (measures 1-10) features Picc., Fl., and Ob. in treble clef, B-flat key signature, and common time. Picc. has a sustained note. Fl. and Ob. play eighth-note patterns. Dynamics: **p**, **pp**. The second system (measures 11-20) features Hn. I/II, Hn. III, Tpt., Tbn., and Tba. in treble clef, B-flat key signature, and common time. Dynamics: **pp**, **mp**, **a2**, **pp**. The third system (measures 21-30) features Vla. Solo, Vln. I, Vln. II, Vla., Vc., and Cb. in various clefs (treble, bass, alto), B-flat key signature, and common time. Dynamics: **pp**.

D A tempo, più maestoso.
(tr)~~~~~

Continuation of the musical score for orchestra and viola, page 62, section D. The score consists of five systems of music. The first system (measures 1-10) features Vla. Solo in treble clef, B-flat key signature, and common time. The second system (measures 11-20) features Vln. I in treble clef, B-flat key signature, and common time. The third system (measures 21-30) features Vln. II in treble clef, B-flat key signature, and common time. The fourth system (measures 31-40) features Vla. in bass clef, B-flat key signature, and common time. The fifth system (measures 41-50) features Vc. and Cb. in bass clef, B-flat key signature, and common time.

Fl.

 Ob.

 Eng. Hn.

 Cl.

 Bsn.

 Glock.

 Vla. Solo

 Vln. I

 Vln. II

 Vla.

 Ve.

 Cb.

E

Picc. -

Fl. -

Ob. -

Eng. Hn. -

Cl. -

Bsn. -

fp =

E

Vla. Solo $\begin{smallmatrix} \text{B} \\ \text{D} \end{smallmatrix}$

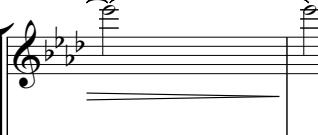
Vln. I $\begin{smallmatrix} \text{B} \\ \text{D} \end{smallmatrix}$

Vln. II $\begin{smallmatrix} \text{B} \\ \text{D} \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{B} \\ \text{D} \end{smallmatrix}$

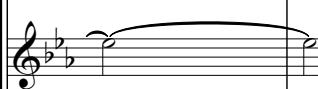
Vc. - *p*

Cb. - *p*

Picc. 

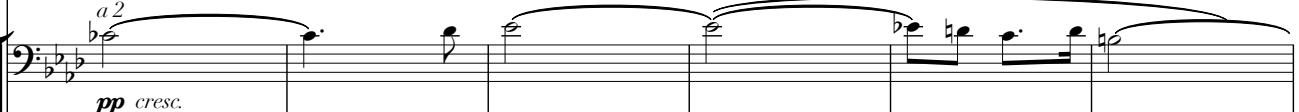
 Fl. 

 Ob. 

 Eng. Hn. 

 Cl. 

 Bsn. 

 Tbn. 

 Tba. 

 Vln. I 

 Vln. II 

 Vla. 

Picc. -
 Fl. -
 Ob. -
 Eng. Hn. -
 Cl. -
 Bsn. -

Hn. I/II *I, II*
p
 Hn. III
p
 Tpt. *a²*
p
 Tbn.
p
 Tba.
p

Vln. I
 Vln. II
 Vla.

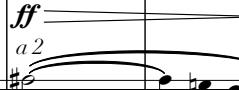
Picc. -
 Fl. -
 Ob. -
 Eng. Hn.
 Cl.
 Bsn. -
 Hn. I/H
 Hn. III
 Tpt.
 Tbn.
 Tba.
 Timp.
 Cym.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

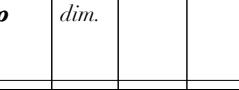
F

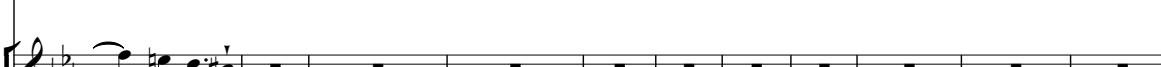
Picc. 

Fl. 

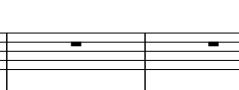
Ob. 
ff *a2* *sub p dim.*

Cl. 
ff *p dim.* *SOLO*
pp

Bsn. 
ff



Hn. I/II 

Hn. III 

Tpt. 

Tbn. 

Tba. 



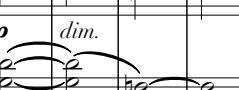
Vla. Solo 

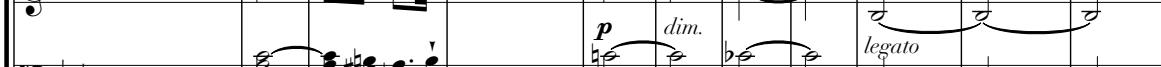
Vln. I 

Vln. II 
p dim.

Vla. 
p dim. *legato*

Vc. 
p dim. *legato*

Cb. 



Fl. *SOLO*
p
 Ob. *SOLO*
p
 Cl.

 Hn. I/II
 Hn. III
 Tpt.
 Tbn.
 Tba.

 Vla. Solo
cresc. a poco
 Vln. I
p dolce
cresc. a poco
 Vln. II
p dolce
cresc. a poco
 Vla.
p dolce
cresc. a poco
 Ve.
pp sost.
 Cb.
pp sost.

Fl. *dim.* *pp*
 Ob. *dim.* *pp*
 Eng. Hn. *pp*
 Cl. *pp*
 Bsn. *pp*

Hn. I/II
 Hn. III
 Tpt.
 Tbn.
 Tba.

Vla. Solo *cantabile* *mp*
 Vln. I *dim.* *p* *sost.*
 Vln. II *dim.* *p* *sost.*
 Vla. *dim.* *p* *sost.*
 Vc.
 Cb. *p*

Fl. 

 Ob. 

 Eng. Hn. 

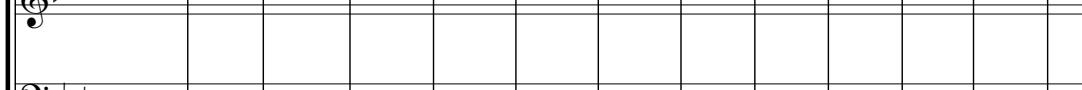
 Cl. 

SOLO

pp *mp*

 Hn. I/II 

 Hn. III 

 Tpt. 

 Tbn. 

 Tba. 

 Vla. Solo 

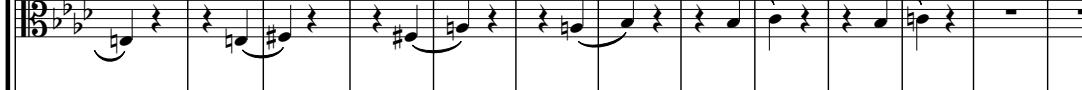
mp

 Vln. I 

mp dim.

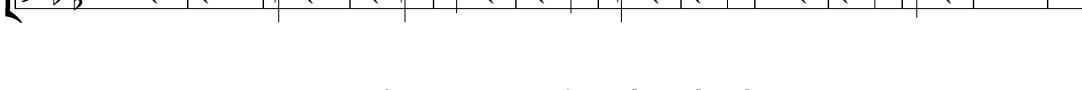
 Vln. II 

mp dim.

 Vla. 

mp dim.

 Ve. 

 Cb. 

rit.

G Tempo primo.

Fl. *p dim.*

Ob. *p dim.*

Eng. Hn. *p dim.*

Cl. *p dim.*

Bsn. *p dim.*

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

rit.

G Tempo primo.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

mp

pp

pp

mp

pp

pp

mp

mp

a 2

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/H

Hn. III

Tpt.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. -
 Ob. -
 Eng. Hn. -
 Cl. -
 Bsn. -

H
p ————— **pp calmato**
p ————— **pp calmato**
p ————— **pp calmato**
p ————— **pp sost.**
p ————— **pp sost.**

Hn. I/II

I
p ————— *p*

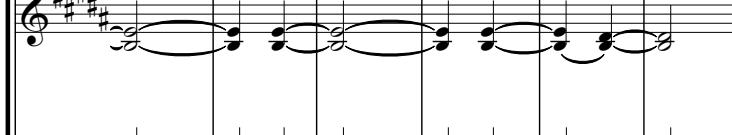
Vla. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

H
affetto
mp
mp
mp
mp
pp
< mp
pizz.
pizz.
pizz.
pizz.
pizz.

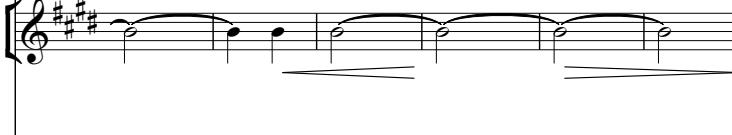
Fl. 

 Ob. 

 Eng. Hn. 

 Cl. 

 Bsn. 

 Hn. I/II 

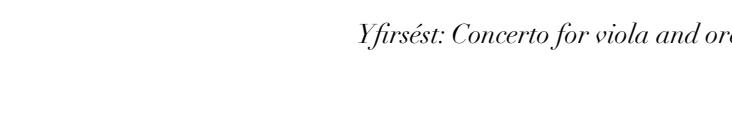
 Vla. Solo 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

I Più lento.

Picc. Fl. Ob. Eng. Hn. Cl. Bsn.

p **pp** **pp** **pp** **pp** **pp**

mf dim.

This section shows the first two measures of the score. The Picc. (Piccolo) has a single note. The Flute, Oboe, English Horn, Clarinet, and Bassoon all play eighth-note patterns. The Bassoon's pattern continues into the next measure. Measure 2 begins with a dynamic of **pp** for all instruments except the Bassoon, which starts at **p**. Measures 1 and 2 end with a dynamic of **mf dim.**.

Hn. I/II Hn. III

mf dim. **mf dim.**

This section shows measures 3 and 4. The Bassoon continues its eighth-note pattern. The Horns (I/II and III) enter with sustained notes followed by eighth-note patterns. The dynamics are **mf dim.** for both horns in both measures.

Vla. Solo Vln. I Vln. II Vla. Vc. Cb.

(tr) **mf** **arco** **mf** **arco** **mf** **arco** **mf** **mf dim.** **mf dim.**

tr **tr**

This section shows measures 5 and 6. The Violin Solo (Vla. Solo) begins with a trill over two measures. In measure 5, it plays eighth-note patterns with dynamics of **mf** and **arco**. The other strings (Vln. I, Vln. II, Vla., Vc., Cb.) enter in measure 6, also with **mf** dynamics and **arco**. Measures 5 and 6 end with dynamics of **mf dim.**.

Slargando al fine.

Picc. Fl. Ob. Eng. Hn. Cl. Bsn. Hn. I/II Hn. III Timp. Glock. Vla. Solo Vln. I Vln. II Vla. Vc. Cb.

III.

Allegro molto (♩.=126.) poco rit. Tempo rubato poi accelerando.

Flute I, II

Oboe I, II

English Horn

Clarinet in B♭ I, II

Bassoon I, II

I, II
Horn in F

III

Trumpet in B♭

Trombone I, II

Timpani

Cymbals

Allegro molto (♩.=126.) poco rit. Tempo rubato poi accelerando.

Viola Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

A Vivacissimo ($\text{♩} = 144.$) rit. A tempo.

Ob. Eng. Hn. Cl. *SOLO* $f \text{ dim.}$ p tr. p

Hn. I/II
Hn. III
Tpt.
Tbn.
Tba.
Timpani

A Vivacissimo ($\text{♩} = 144.$) rit. A tempo.

Vla. Solo f mf
Vln. I p
Vln. II p
Vla. p
Vc. p
Cb. p

Picc. - - - - - *cresc.* *mf*
 Fl. - - - - - *cresc.* *mf*
 Ob. - - - - - *cresc.* *mf*
 Eng. Hn. - - - - - *cresc.* *mf*
 Cl. (tr.) - - - - - *a2* *cresc.* *mf*

 Hn. I/II - - - - - *mf*
 Hn. III - - - - - *mf*
 Tbn. - - - - - *mf*

 Glock. - - - - - *p cresc.* *mf*

 Vla. Solo *simile* - - - - - *cresc.* *f*

 Vln. I - - - - - *cresc.* *mf*
 Vln. II - - - - - *cresc.* *mf*
 Vla. - - - - - *cresc.* *mf*
 Vc. - - - - - *cresc.* *mf*
 Cb. - - - - - *cresc.* *mf*

rit.

B Deciso. ($\text{d} = 110$.)

Picc. *dim.*

Fl. *dim.*

Ob.

Eng. Hn.

Cl. *a2*

Bsn. *a2 p*

Hn. I/II *dim.*

Hn. III *dim.*

Tpt.

Tbn.

Tba.

Timp.

Cym.

rit.

B Deciso. ($\text{d} = 110$.)

Vla. Solo *dim.*

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

C Vivacissimo.

Fl. *mp*

Ob. *p* *mp* *p* *p* *pp*

Eng. Hn. *p* *p*

Cl. *p* *p* *p*

Bsn. *mp* *p* *sub mp*

Hn. I/II *mp*

Hn. III *mp*

Tim. *p* *mp*

Vla. Solo *p*

Vln. I *p*

Vln. II *p*

Vla. *mp*

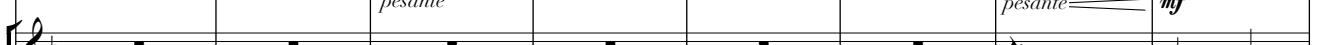
Vc. *mp*

Cb. *mp*

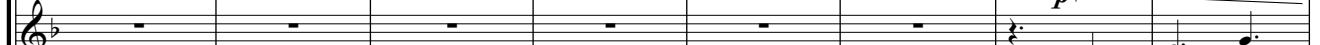
Ob. 

 Eng. Hn. 

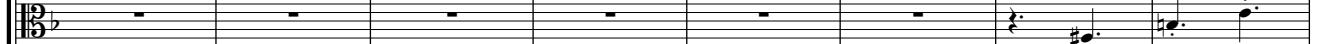
 Cl. 

 Vla. Solo 

 Vln. I 

 Vln. II 

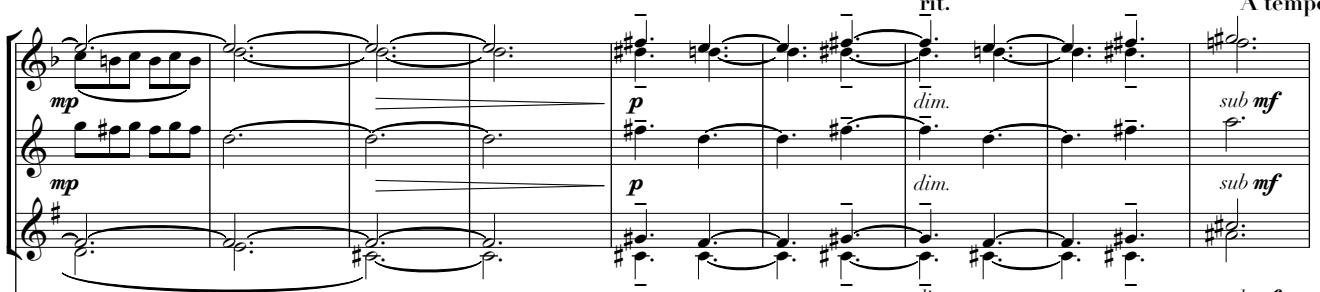
 Vla. 

 Vc. 

 Cb. 

p

=

Ob. 

 Eng. Hn. 

 Cl. 

 Vla. Solo 

 Vln. I 

 Vln. II 

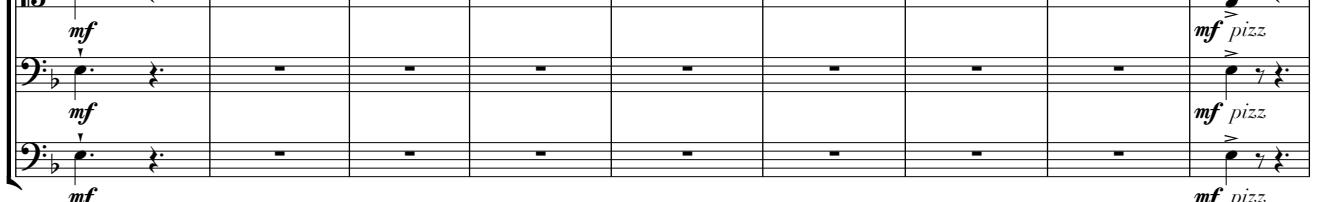
 Vla. 

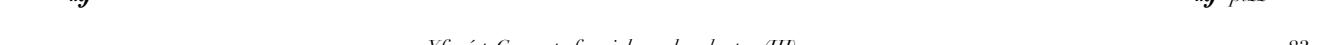
 Vc. 

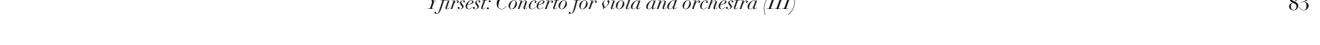
 Cb. 

rit.

A tempo.

Ob. 

 Eng. Hn. 

 Cl. 

 Vla. Solo 

 Vln. I 

 Vln. II 

 Vla.

 Vc.

 Cb.

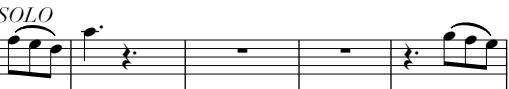
rit.

A tempo.

slentando al prossimo tempo

Vla. Solo 

D Deciso.

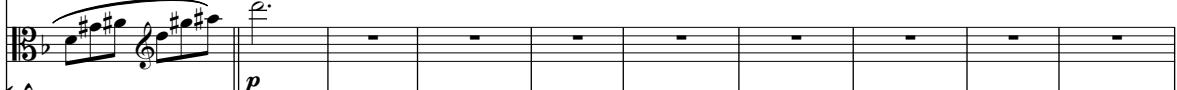
Ob. 

Bsn. 

Tpt. 

Tim. 

D Deciso.

Vla. Solo 

Vln. I 

Vln. II 

Vla. 

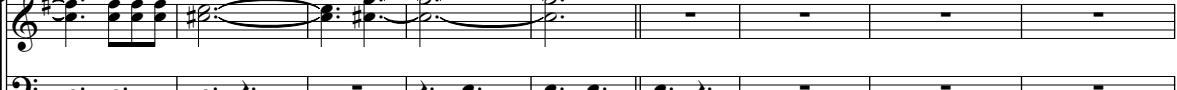
Vivacissimo.

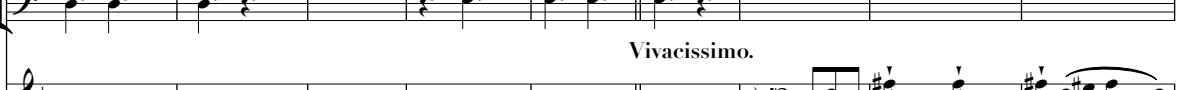
Ob. 

Eng. Hn. 

Cl. 

Bsn. 

Tpt. 

Tim. 

Vivacissimo.

Vla. Solo 

Vln. I 

Vln. II 

Allargando ma animato.

Picc.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Timp.

Cym.

Vla. Solo

Allargando ma animato.

pesante

agitato

Affrettando.

Tempo primo.

Musical score for orchestra and viola, page 86, measures 1-2. The score includes parts for Hn. I/II, Hn. III, Tpt., Tbn., Tba., and Timp. The viola part begins with a dynamic of **p**, followed by a series of eighth-note chords. The brass and woodwind parts provide harmonic support. The timpani part features a sustained note with a dynamic of **(tr)** followed by a roll with **tr**.

Affrettando.

Tempo primo.

Musical score for orchestra and viola, page 86, measures 3-4. The viola solo part starts with a dynamic of **con forza** and **ff**, followed by a melodic line of eighth notes. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play eighth-note chords in unison. The dynamics for the strings are **p** and **p**.

E Vivacissimo.

Musical score for Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn I/II, Horn III, Trompete (Tpt.), Trombone (Tbn.), and Bassoon (Bsn.). The score consists of two systems of music. The first system shows the instruments playing eighth-note patterns. The second system shows them playing sustained notes with dynamic markings *sfz dim.*. The bassoon part in the first system has a melodic line with grace notes.

Musical score for Violin Solo (Vla. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score consists of two systems of music. The first system shows the instruments playing eighth-note patterns. The second system shows them playing sustained notes with dynamic markings *sfz*.

Musical score for Violin Solo (Vla. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score consists of two systems of music. The first system shows the instruments playing eighth-note patterns. The second system shows them playing sustained notes with dynamic markings *sfz*, *sfz dim.*, *sfz*, and *sfz dim.*. The violins play a rhythmic pattern of eighth and sixteenth notes.

rit.

Vivacissimo.

This musical score page shows six staves of instrumentation. The top section includes Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), and Bassoon (Bsn.). The bottom section includes Horn I/II, Horn III, Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The score features dynamic markings such as *mf*, *sforzando dim.*, *pp*, and *rit.* (ritenando). The instrumentation is primarily woodwind, with brass instruments appearing in the lower section.

rit.

Vivacissimo. *simile*

This musical score page shows five staves of instrumentation. The top staff is Violin Solo (Vla. Solo). The bottom four staves are shared by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bass (Vc./Cb.). The score features dynamic markings including *sforzando*, *pesante*, *mp*, *pp*, and *rit.*. The instrumentation is primarily stringed, with the brass section from the previous page providing harmonic support.

Picc. *p* cresc. *mf*
 Fl. *a2* cresc. *mf*
 Ob. cresc. *mf*
 Eng. Hn. cresc. *mf*
 Cl. cresc. *mf*
 Bsn. cresc. *mf*

Hn. I/II *mf* *I, II* *sfz*
 Tbn. *mf*

Glock. *p* cresc. *mf*

Vla. Solo *cresc.* *f* *dim.* *p cresc.*
 Vln. I *cresc.* *mf* *dim.* *p*
 Vln. II *cresc.* *mf* *dim.* *p*
 Vla. *cresc.* *mf* *dim.* *p*
 Vc. *cresc.* *mf* *dim.* *p*
 Cb. *cresc.* *mf* *dim.* *p*

Deciso.

Picc. Fl. Ob. Eng. Hn. Cl. Bsn. Hn. I/II Hn. III Tpt. Tbn. Tba. Timp. Cym. Vla. Solo Vln. I Vln. II Vla. Vc. Cb.

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

mf *f* *mf* *f*

SOLO *p dim.* *p dim.*

pesante

f

Deciso.

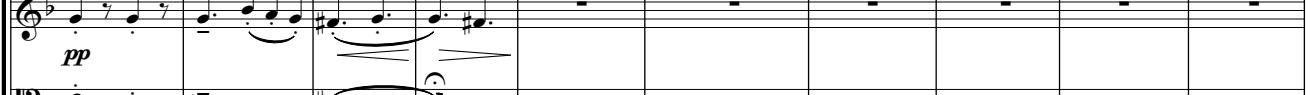
Eng. Hn. 

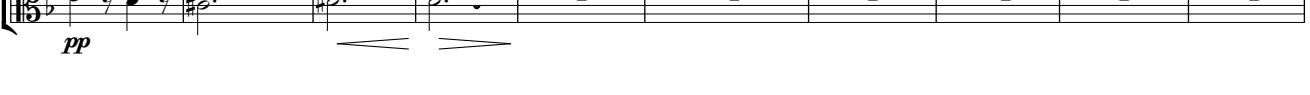
Cl. 

Hn. I/II 

Vla. Solo 

Vln. I 

Vln. II 

Vla. 

accel. 

F 

F 

accel. 

I, II 

Tpt. 

Vla. Solo 

a 2

Bsn. *p* <*mf* >*p* <*mf*

Hn. I/II — *sfz dim.*

Tpt. — *sfz dim.*

Vla. Solo

Vc. *p* <*mf* >*p* <*mf*

Cb. *p* <*mf* >*p* <*mf*

==

Eng. Hn. *p* <*mf* >*p* <*mf*

Bsn. >*sfz*

Vla. Solo

Vln. I *p* <*mf* >*p* <*mf*

Vln. II *p* <*mf* >*p* <*mf*

Vla. *p* <*mf* >*p* <*mf*

Vc. >*sfz*

Cb. >*sfz*

Allargando.

Picc. -

p *cresc. a poco*

Fl. -

p *a2 cresc. a poco*

Ob. -

p *cresc. a poco*

Eng. Hn. -

sub pp *cresc. a poco*

Cl. -

pp *cresc. a poco*

Bsn. -

pp *cresc. a poco*

Hn. I/II -

p *cresc. a poco*

Hn. III -

p *cresc. a poco*

Tpt. -

mp *cresc.*

Tbn. -

p *cresc. a poco*

Tba. -

p *cresc. a poco*

Tim. -

mp *cresc.*

Glock. -

mp *cresc.*

Allargando.

Vla. Solo -

sub p *cresc. a poco*

Vln. I -

sub pp *cresc. a poco*

Vln. II -

sub pp *cresc. a poco*

Vla. -

sub pp *cresc. a poco*

Vc. -

pp *cresc. a poco*

Cb. -

pp *cresc. a poco*

G Meno mosso (♩.=110).

Picc. *f*

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. *f*

Bsn. *f*

Hn. I/II *ff*

Hn. III *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp.

Cym. *ff*

Glock. *f* [G] Meno mosso (♩.=110). *p*

Vla. Solo *ff* *dim.* *p* *dim.* *tr.*

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *ff* *pizz.*

Cb. *ff* *pizz.*

rit. A tempo.

Fl.

Cl.

Bsn.

Glock.

Vla. Solo (tr)

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. A tempo.
molto legato e espressivo

rit. A tempo.

rit. Un poco più lento.

Ob.

Cl.

Bsn.

Hn. I/II

SOLO I

molto rit. SOLO Gustoso. (♩=74.) cantabile

pp mp p sub p

rit. Un poco più lento.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rit. H Gustoso. (♩=74.)

H

rit. A tempo.

Ob. *mp* *dim.* *p*

Eng. Hn. *mp* *dim.* *p*

Cl. *mp* *dim.* *p*

Bsn. *mp* *dim.* *p*

Hn. I/II *sub p*

Hn. III

Tpt.

Tbn.

Tba.

Timp.

Glock. *mp*

Vln. I *mp cresc.* *mf*

Vln. II *mp cresc.* *mf*

Vla. *mp cresc.* *mf*

Vc. *mf*

Cb.

Allargando.

Ob. Eng. Hn. Cl. Bsn.

pp cresc.
mf dim.

pp cresc.
mf dim.

pp cresc.
mf dim.

pp cresc.
mf dim.

Hn. I/II Tbn. Tba.

f dim.

pp cresc.
f dim.

pp cresc.
f dim.

Glock.

Allargando.

Vln. I Vln. II Vla. Vc.

p cresc.
f dim.

p cresc.
f dim.

p cresc.
f dim.

p cresc.
f dim.

A tempo.

Musical score for woodwind section (Ob., Eng. Hn., Cl., Bsn.) in G major. The score consists of four staves. The first staff (Ob.) has a dynamic of ***pp***. The second staff (Eng. Hn.) has a dynamic of ***p***. The third staff (Cl.) has a dynamic of ***d***. The fourth staff (Bsn.) has a dynamic of ***d***.

Musical score for brass section (Hn. I/II, Hn. III, Tbn., Tba.) in G major. The score consists of four staves. The first staff (Hn. I/II) has a dynamic of ***pp***. The second staff (Hn. III) has a dynamic of ***p***. The third staff (Tbn.) has a dynamic of ***p***. The fourth staff (Tba.) has a dynamic of ***d***.

Musical score for Glockenspiel in G major. The score consists of one staff. The dynamic is ***pp***.

A tempo.

Musical score for strings (Vla. Solo, Vln. I, Vln. II, Vla., Vc.) in G major. The score consists of five staves. The first staff (Vla. Solo) has dynamics of ***pp* cresc.**, ***p***, and ***mp***. The second staff (Vln. I) has dynamics of ***p dolce*** and ***dim.***. The third staff (Vln. II) has a dynamic of ***pp***. The fourth staff (Vla.) has dynamics of ***pp***, ***legato***, and ***dim.***. The fifth staff (Vc.) has a dynamic of ***pp*** and ***dim.***.

I Allegro molto (♩.=126.) poco rit.

Calando.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Tim. tr. *ff* cresc.

Glock. *ppp*

This section shows the first two measures of a musical score. It begins with a woodwind ensemble entry (Horn I/II, Horn III, Trumpet, Bassoon, Double Bass) followed by a solo timpani entry. The timpani part features a rhythmic pattern of eighth-note pairs with a dynamic of *ff*, followed by a crescendo. The score then transitions to a new section.

I Allegro molto (♩.=126.) poco rit.

Vla. Solo *p*

Vln. I

Vln. II

Vla. *ppp*

Vc. *ppp*

Cb.

Calando.

pp dim.

This section shows the third and fourth measures of the musical score. It begins with a solo viola entry, marked *p*. This is followed by entries from the first violin, second violin, and viola sections, each marked *ppp*. The violins play eighth-note patterns. The viola section then enters again, this time marked *pp dim.*. The section concludes with a woodwind entry (likely the flute or oboe) marked *mp*.

Tempo rubato poi accelerando.

Vivacissimo.

Ob.

Eng. Hn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tim. (tr)~~~~~

Cym.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

pp

sub pp

sub pp

pp

pp

Vla. Solo

sub mp

pesante dim.

Vln. I

mp

p dim.

Vln. II

mp

p dim.

Vla.

mp

p dim.

Vc.

mp

dim.

pp

Cb.

mp

dim.

pp

A tempo.

Picc. Fl. Ob. Eng. Hn. Cl. Bsn. Glock.

A tempo. simile

Vla. Solo Vln. I Vln. II Vla. Ve. Cb.

rit.

Picc. *mf* *dim.* *mf*

Fl. *mf* *dim.* *mf*

Ob. *mf* *p* *mf*

Eng. Hn. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Bsn. *mf* *dim.* *p*

I, II

Hn. I/II *mf* *dim.* *sffz* *mf*

Hn. III *mf* *dim.* *sffz* *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Tim. *mf*

Glock. *mf*

Vla. Solo *f* *dim.* *sf* *dim.* *mp* *f*

Vln. I *mf* *dim.* *sffz* *mf*

Vln. II *mf* *dim.* *sffz* *mf*

Vla. *mf* *dim.* *sffz* *mf*

Vc. *mf* *dim.* *sffz* *mf*

Cb. *mf* *dim.* *sffz* *mf*

rit. *pesante*

J Deciso.

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.

Hn. I/II
Hn. III
Tpt.
Tbn.
Tba.
Timp.
Cym.

Vla. Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

Vivacissimo.

Ob. *mp* *sfz* *dim.* **p**

Eng. Hn.

Cl. *mp* *sfz* *dim.* **p**

Bsn. *dim.* **p**

Hn. I/II

Hn. III

Timp. *sfz* *dim.*

Vivacissimo.

Vla. Solo *mp*

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.

Ob.
 Eng. Hn.
 Cl.
 Bsn.

Vla. Solo *pesante*
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*



Ob. *mp*
 Eng. Hn. *mp*
 Cl. *mp*
 Bsn. *mp*

rit.
cresc.
cresc.
cresc.
cresc.
rit.

Vla. Solo

A tempo.

Ob. Eng. Hn. Cl.

Vla. Solo Vln. I Vln. II

Vla. Vc. Cb.

K A tempo.

mf *sforzando* *dim. e rit.* *dim. e poco rit.* **p** *cresc. a poco*

=

Hn. I/II Hn. III Tbn. Vla. Solo

I, II

SOLO

p *mf* **p** *mf*

Bsn. *p* *mf* *p*

Hn. I/II *sffz dim.*

Hn. III *sffz dim.*

Tbn. *sffz dim.*

Vla. Solo

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*



Eng. Hn. *p* *mf* *p* *cresc.*

Bsn. *mf* *sffz*

Vla. Solo

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

Vln. II *p* *mf* *p* *cresc.*

Vla. *p* *mf* *p* *cresc.*

Vc. *mf* *sffz*

Cb. *mf* *sffz*

Picc. -
 Fl. -
 Ob. -
 Eng. Hn. -
 Cl. -
 Bsn. -

pp *a2* *cresc. a poco*

Hn. I/II -
 Hn. III -
 Tpt. -
 Tbn. -
 Tba. -
 Timp. -

pp *cresc. a poco* *Hn. III* *cresc. a poco* *a2*

Glock. -

pp *cresc. a poco* *tr* *mp cresc. a poco*

Vla. Solo -
 Vln. I -
 Vln. II -
 Vla. -
 Vc. -
 Cb.

mf *sub pp* *cresc. a poco* *sub pp* *cresc. a poco* *sub pp* *cresc. a poco* *pp* *cresc. a poco*

molto rall.

Picc. Fl. Ob. Eng. Hn. Cl. Bsn.

Hn. I/II Hn. III Tpt. Tbn. Tba. Timp. Cym. Glock.

Vln. I Vln. II Vla. Vc. Cb.

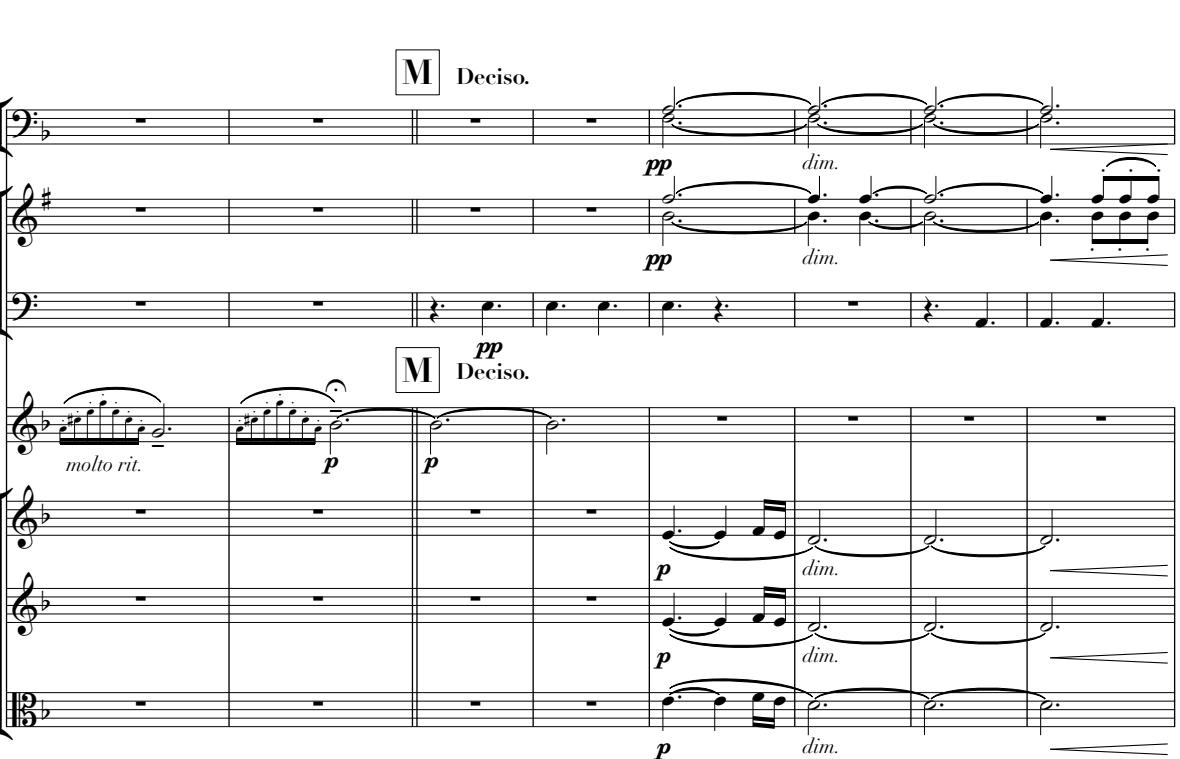
L Cadenza.

Musical score for orchestra and viola showing measures 1-2 of the cadenza. The score includes parts for Picc., Fl., Ob., Eng. Hn., Cl., Bsn., Hn. I/II, Hn. III, Tpt., Tbn., Tba., Timp., Cym., and Glock. The viola part is present in the first measure but absent in the second. Dynamics include crescendos and decrescendos. Measure 1 starts with eighth-note patterns on Picc., Fl., Ob., Eng. Hn., Cl., and Bsn. Measure 2 starts with eighth-note patterns on Hn. I/II, Hn. III, Tpt., Tbn., Tba., Timp., and Cym.

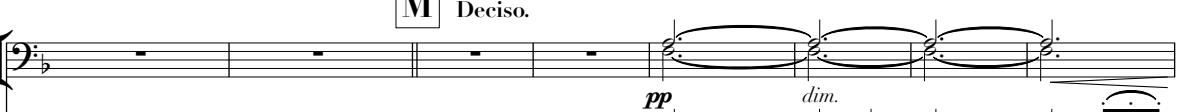
L Cadenza.

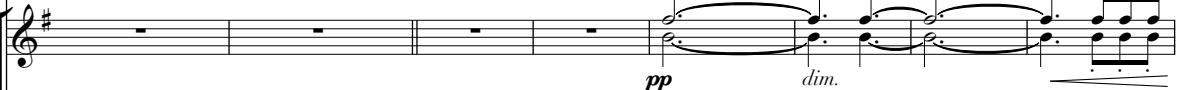
Musical score for orchestra and viola showing measures 3-4 of the cadenza. The score includes parts for Vla. Solo, Vln. I, Vln. II, Vla., Vc., and Cb. The viola part begins in measure 3. Dynamics include crescendos and decrescendos. Measure 3 starts with eighth-note patterns on Vln. I, Vln. II, Vla., Vc., and Cb. Measure 4 starts with eighth-note patterns on Vln. I, Vln. II, Vla., Vc., and Cb.

Vla. Solo 

Vla. Solo 

M Deciso.

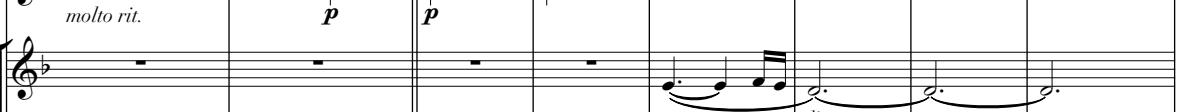
Bsn. 

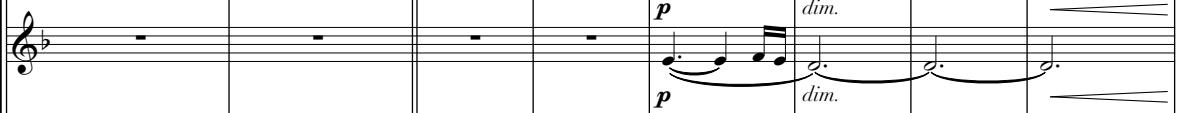
Tpt. 

Tim. 

M pp Deciso.

Vla. Solo 

Vln. I 

Vln. II 

Vla. 

Cl.
 Bsn.
 Tpt.
 Timp.
 Vln. I
 Vln. II
 Vla.

SOLO

p
pp dim.
pp dim.
tr
p dim.
p dim.
p dim.

=

Ob.
 Eng. Hn.
 Cl.
 Bsn.
 Timp.

p
p
p
p

Vla. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

simile

mp
pp
pp
pp
pp
pp

pp

Picc. *p cresc.* *mf* *dim.*

Fl. *p cresc.* *mf* *dim.*

Ob. *cresc.* *mf*

Eng. Hn. *cresc.* *mf*

Cl. *a 2* *p cresc.* *mf*

Bsn. *cresc.* *mf* *dim.*

Hn. I/II *mf* *dim.*

Hn. III *mf* *dim.*

Tbn. *mf*

Glock. *p cresc.* *mf*

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

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

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

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

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

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

rit.

mf *tr* *a2* **N** Gustoso.

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Timp.

Cym.

Glock.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. e Fl. a 2

tr.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Timp.

Cym.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

O Più mosso. (♩.=156.)

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. I/II

Hn. III

Tpt.

Tbn.

Tba.

Tim.

Vla. Solo

Vln. I

Vln. II

Vla.

Ve.

Cb.

SOLO II

I, II

O Più mosso. (♩.=156.)

Picc. 8va

Profondo e allargando.

Fl. -

Ob. -

Eng. Hn. *p* molto cresc.

Cl. -

Bsn. -

Hn. I/II -

Hn. III -

Tpt. *p* molto cresc.

Tbn. -

Tba. -

Tim. (tr) *f* cresc.

Cym. -

Vla. Solo *f* cresc.

Vln. I *p* molto cresc.

Vln. II *p* molto cresc.

Vla. *p* molto cresc.

Vc. -

Cb. -