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Concerto for Violin and Orchestra

Proulx Publishing

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Concerto for Violin and Orchestra

*Commissioned by the Phoenix Symphony
and
dedicated to Boro Matinic-Jercic*

Movement I: Allegro inquieto

Movement II: Largo cantabile

Movement III: Allegretto

Instrumentation:

2 Flutes
2 Oboes
English Horn
2 Clarinets in A
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani

Percussion:

Marimba
Suspended Cymbal
Sizzle Cymbal
Tam-tam
Tom-toms
Bass Drum
Wood block
Triangle
Mark Tree
Castenets
Tambourine

Strings

Fl. I

Fl. II

Ob. I,II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I,II

Cbsn.

Hn. I,II

Hn. III,IV

Tpt. I,II

Tbn. I,II

Btbn.

Tba.

Tmp.

Prc.1

Prc.2

Prc.3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

p

ppp

pp

mf

p

fp

mf

f

p

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

cantabile *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score for page 15 features a variety of instruments. The woodwind section includes Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, and Contrabassoon. The brass section consists of Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Baritone Trombone, and Tuba. The percussion section includes three Percussion parts, Timpani, and Harp. The string section includes Solo Violin, Violins I and II, Viola, Violoncello, and Double Bass. The score shows a complex arrangement of notes, rests, and dynamics such as *p* and *mp*.

Fl. I *mp*

Fl. II

Ob. I, II

E.H.

Cl. I *mp* *p*

Cl. II *mp* *p*

Bcl. *p*

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln. *p*

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Mar. - soft yarn

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score, numbered 37, contains 22 staves for various instruments. The instruments listed on the left are: Fl. I, Fl. II, Ob. I, II, E.H., Cl. I, Cl. II, Bcl., Bsn. I, II, Cbsn., Hn. I, II, Hn. III, IV, Tpt. I, II, Tbn. I, II, Btbn., Tba., Tmp., Perc. 1, Perc. 2, Perc. 3, Hp., S. Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a common time signature and includes various musical notations such as notes, rests, slurs, and dynamic markings like *f*, *mp*, and *sfz*. The Flute I and II parts feature complex rhythmic patterns with sixteenth and thirty-second notes. The Clarinet I and II parts have similar intricate passages. The Bassoon and Tuba parts include dynamic markings of *f* and *sfz*. The Timpani part has markings for *mp*, *f*, and *sfz*. The Violin I and II parts have long, sustained notes with some vibrato markings. The Viola and Violoncello parts have more active rhythmic lines. The Contrabass part has a steady, rhythmic accompaniment. The Percussion parts are mostly rests, indicating they are not playing in this section. The Harp part is also mostly rests. The overall texture is dense and complex, typical of a large-scale orchestral work.

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The score is arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello, Double Bass) are the primary melodic and harmonic carriers. The brass (Horns, Trumpets, Trombones, Tuba) and percussion (Timpani, Percussion) provide rhythmic support and color. The harp is present but mostly silent. The score is marked with various dynamics, including *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *sfz* (sforzando), and *f* (forte). There are also articulation marks like accents and slurs. The page number 41 is in the top left, and 43 is in a box at the top center.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

mp

mf *legero*

p

arco

p *legato*

p *legato*

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S.Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The score is written for a full orchestra. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) and percussion (Tom-toms, Snare, and Cymbals). The bottom section includes strings (Violins I and II, Viola, Violoncello, and Contrabass) and a Harp. The score is divided into measures, with various musical notations such as dynamics (e.g., *f*, *mf*), articulation (e.g., *arco*), and phrasing slurs. The key signature and time signature are consistent throughout the page.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

p

legato

solo

legato

others

Fl. I
Fl. II
Ob. I,II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I,II
Cbsn.
Hn. I,II
Hn. III,IV
Tpt. I,II
Tbn. I,II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S.Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp

legato

p

3

Fl. I
Fl. II
Ob. I, II
B.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Timp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

legato *mf*
legato *mf*
p
p
p
tutti *p*
legato *p*

FL. I

FL. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hr. I, II

Hr. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

a2

1st solo open

pp

marcato

p

remove mutes

pp

pizz.

mf

mf

p

FL. I

FL. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I
 Fl. II
 Ob. I, II
 E.H.
 Cl. I
 Cl. II
 Bcl.
 Bsn. I, II
 Cbsn.
 Hn. I, II
 Hn. III, IV
 Tpt. I, II
 Tbn. I, II
 Btbn.
 Tba.
 Tmp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 S. Vln.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 117, featuring various instruments including Flutes, Oboe, Clarinets, Bassoon, Saxophones, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Harp, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *mp*, *p*, *pp*, *arco*, and *pizz.* across multiple staves.

Fl. I *mf*

Fl. II *mf*

Ob. I, II

EH.

Cl. I *mf*

Cl. II *mf*

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp. *f* DCBb/EbF#GA

S.Vln. *mp* *p* *mp* *p*

Vln. I *p* *f* *p* *f* *unis.* *fp*

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

Vla. *p* *fp*

Vc. *fp*

Cb. *fp*

Fl. I

Fl. II

Ob. I, II

B.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Saxophones) and brass section (Horns, Trumpets, Trombones, Tuba) are in the upper half. The percussion section (Tom-toms, Snare, Cymbals) is in the middle. The harp and string section (Violins, Viola, Violoncello, Contrabass) are in the lower half. The score includes various musical notations such as notes, rests, dynamics (e.g., *sfz*), and articulation marks. The key signature is one sharp (F#), and the time signature is 4/4. The page number 146 is located at the top left.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hi sus. cym.

l.v.

mf

mp

f

ff

pp

ppp

legato

arco

v

hi sus. cym.

l.v.

mf

mp

f

ff

pp

ppp

legato

arco

v

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hr. I, II

Hr. III, IV

Tpt. I, II

Tbn. I, II

Bitbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

mf

solo

DC#Bb/EbF#GbA

cantabile

sempre legato

pp

div.

pp

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo w/vln.

mp

p

dim. a niente

dim. a niente

dim. a niente

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DCBb/EFGA
muta C, E, F, G

mf

p legato

mp

p legato

p legato

mf *p*

div.

div.

un poco rall.

a tempo con moto

Fl. I

Fl. II

Ob. I, II

E.H. *solo w/vln.* *mf*

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Bitbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I *p*

Vln. II *div.* *p* *unis.* *pp*

Vla. *mf* *pp*

Vc. *unis.* *pp*

Cb.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

intimate, serene

pp

legato

mf

rit.

211 a tempo *p* 9-8 9-8 9-8 9-8 un poco rit.

213 *rubato ad lib.* 6 6 6 11 6 10

215 *J* = 46

217

219 *rall.* *J* = 56 *mysterious- ad lib.* *f* *p*

225

228

232 *poco a poco*

tutti-orch. returns

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FL. I
FL. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S.Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score for page 242 is a full orchestral score. It features 24 staves for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and strings (Violins, Viola, Violoncello, Contrabass) are active throughout. The brass section (Trumpets, Trombones, Tuba) has more limited parts. The percussion section includes Timpani, three snare drums, and cymbals. The harp is present but mostly silent. The score includes dynamic markings such as *cresc.*, *p*, and *non div.*, and performance instructions like *5* and *v*. The key signature is one sharp (F#) and the time signature is 2/4.

Fl. I, II

Ob. I, II

E.H.

Cl. I, II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. 1, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

med. tom-toms

DCB/BFGA

nuta B

mf

mp

pp

f

p

Mvt. II

Largo cantabile

1

$\text{♩} = 50-55$

8 introspective sul G

Musical score for measures 1-8. The score includes staves for S.Vln., Vln. I, Vln. II, Vla., Vc., Cb., and Hp. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Performance markings include *con sord.*, *pp*, *legato*, *div.*, *mf*, and *ppp*. The Hp part has the chord sequence DCB/EbF#GAb written above the staff.

10

16

Musical score for measures 10-16. The score includes staves for S.Vln., Vln. I, Vln. II, Vla., Vc., and Cb. Performance markings include *p* and *mf*.

18

21

Musical score for measures 18-21. The score includes staves for S.Vln., Vln. I, Vln. II, Vla., Vc., and Cb. Performance markings include *mp*, *f*, *pp*, and *p*.

26

27

S.Vln. *mf*

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *p*

Cb.

32

S.Vln. *cresc.* *f* short fermata

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *mf* *pp*

Cb.

Hp. DCB/EbF#GAb

39 *risoluto con calore*
in steady tempo

39

S.Vln. *mf*

Vln. I *mp*

Vln. II *p* sotto voce *div.* *mp*

Vla. *p* sotto voce *div.* *mp*

Vc. *p* sotto voce

Cb.

Hp. solo-accomp. vln. *mf*

S.Vln. *f* *mf* *f*

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

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

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

Vc. *p* *mf* *pp*

Cb. *pizz.* *mp* *arco*

Hp. *p* *mf* *pp*

S.Vln. *f*

Vln. I *mf* *p*

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

Vla. *p* *mp* *p*

Vc. *mp* *p*

Cb. *arco* *others pizz.* *lo*

Hp. *mf* *1.v.*

tempo giusto

S.Vln. *tempo giusto*

Vln. I *tempo giusto* *non rit.*

Vln. II *tempo giusto* *non div.* *non rit.*

Vla. *tempo giusto* *soli* *non rit.*

Vc. *tempo giusto* *soli* *non rit.*

Cb. *tempo giusto* *arco-unis.* *p* *f* *non rit.*

Hp. *mp*

62

65

vin I

S.Vln. *mf* rubato espress. *mf*

Vln. I *f* *div.* *unis.* *port.* *pp*

Vln. II *f* *div.* *unis.* *pp* *mp*

Vla. *f* *pp* *mp*

Vc. *mp* *pp*

Cb. *p* *pp*

Hp. *mf* *p* *pp* DCB/EF#GA muta E, A l.v.

67

69

rall. a tempo I

meno mosso
ma non troppo

S.Vln. *mf* *mp*

Vln. I *pp* *div.* *pp*

Vln. II *pp* *div.* *pp*

Vla. *pp* *div.* *pp*

Vc. *p*

Cb. *p*

Hp. muta Eb, Ab

74

77

S.Vln. *pp*

Vln. I *p* *div.*

Vln. II *p* *div.*

Vla. *p* *div.*

Vc. *p* *div.*

Cb.

Hp.

81

S.Vln. *sf* *rit.*

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

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

Vla. *p* *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Hp. *f* IXCB/EbF#GAb

85 **85** *riso luto con calore*

S.Vln. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *espress.* *mp*

Vc. *divespress.* *mp*

Cb. *mp*

Hp. *mp*

89 **89** ^(89a)

S.Vln. *mf*

Vln. I *pp*

Vln. II *pp* *p*

Vla. *mp* *pp* *p*

Vc. *pp* *p*

Cb. *p* *niente*

Hp. *mf*

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Timp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score for page 13 includes the following details:
- **Bsn. I, II:** A solo passage starting in the 5th measure, marked *mp* (mezzo-piano), with a sixteenth-note triplet in the 6th measure.
- **Timp.:** A rhythmic pattern of eighth notes throughout the page.
- **S. Vln.:** A melodic line with slurs and accents, marked *mf* (mezzo-forte) at the end.
- **Vln. II:** A melodic line with slurs.
- **Vla.:** A melodic line with slurs.
- **Vc.:** A rhythmic pattern of eighth notes.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hr. I, II

Hr. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

mf

f

solo

6

Fl. I

Fl. II

Ob. I, II *solo*
mf

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II
pp

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2 *rute*

Prc. 3

Hp.

S. Vln. *mf*

Vln. I

Vln. II *sim*
p *s* *s*

Vla. *pp*

Vc.

Cb.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vin. I

Vin. II

Vla.

Vc.

Cb.

mark tree

mp

f

mp

p

sim

p

59

The musical score for page 39 includes the following parts and markings:

- Fl. I:** Solo, *mp* (mezzo-piano), starting in the third measure.
- Cl. I:** Solo, *mp*, starting in the third measure.
- Cl. II:** Rested.
- Bsn. I, II:** Rested.
- Cbsn.:** Rested.
- Hn. I, II:** Rested.
- Hn. III, IV:** Rested.
- Tpt. I, II:** Rested.
- Tbn. I, II:** Rested.
- Btbn.:** Rested.
- Tba.:** Rested.
- Tmp.:** Active throughout the page.
- Prc. 1, 2, 3:** Active throughout the page.
- Hp.:** Rested.
- S. Vln.:** Active throughout the page.
- Vln. I:** Active throughout the page.
- Vln. II:** *sim.* (sforzando), active throughout the page.
- Vla.:** *sim.*, active throughout the page.
- Vc.:** Rested.
- Cb.:** Active throughout the page.

Fl. I

Fl. II

Ob. I,II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I,II

Cbsn.

Hn. I,II

Hn. III,IV

Tpt. I,II

Tbn. I,II

Btbn.

Tba.

Tmp.

Prc.1

Prc.2

Prc.3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
mp
marcato

poco rit.

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score for page 78 is a full orchestral score. It begins with a *poco rit.* marking. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello) are active, with various dynamic markings such as *mf*, *pp*, and *p*. The brass section (Horns, Trumpets, Trombones, Tuba) and percussion (Percussion 1-3, Toms, Snare) are mostly silent. The harp (Hp.) and solo violin (S. Vln.) also have parts. The score includes performance instructions like *1o* and *ord.* (ordinario). The page number 78 is in the top left, and *poco rit.* is at the top right.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

port

mp

p

p

pizz.

mp

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The score for page 90 consists of 27 staves. The top 26 staves are for woodwinds and brass: Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, Bassoon I and II, Contrabassoon, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Baritone, and Tuba. The next three staves are for Percussion 1, 2, and 3. The Harp (Hp.) is on the next staff. The string section includes Solo Violin (S. Vln.), Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Solo Violin part features a complex melodic line with slurs and accents. The Violin I part has a dynamic marking of *mp* and a *v* (accent) marking. The Violin II part has a dynamic marking of *mf*. The Viola part has a *div.* (divisi) marking. The Cello and Contrabass parts are mostly silent.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Obsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb. arco

The score for page 108 includes woodwinds (Flutes I & II, Oboes I & II, English Horn, Clarinets I & II, Bassoon, Contrabassoon), brass (Horns I, II, III, IV, Trumpets I & II, Trombones I & II, Baritone, Tuba), percussion (Tom-toms 1, 2, 3, Snare Drum, Cymbals), Harp, and strings (Solo Violin, Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and brass are mostly silent. The strings and harp have active parts with dynamic markings such as *f*, *mf*, *pp*, and *p*. The double bass part is marked *arco*.

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Timp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
mf
soli
mf
soli
mf

p
fp
p
p
p

v

Detailed description: This page of a musical score covers measures 125 to 130. The tempo is marked 'Tempo I' with a quarter note equal to 76 beats per minute. The score is for a full orchestra and strings. The woodwind section (Clarinets I and II, Bassoon, Cor Anglais, Flutes I and II, Oboes I and II, Horns I-IV, Trumpets I and II, Trombones I and II, Baritone, and Tuba) has several parts marked 'solo' or 'soli' with a mezzo-forte (*mf*) dynamic. The strings (Violins I and II, Viola, Violoncello, and Contrabass) have parts marked with piano (*p*) and fortissimo-piano (*fp*) dynamics. The string section also features triplets in the first four measures. The percussion section (Timpani, three Percussionists, and Harp) is mostly silent. The strings enter in measure 125 with a piano (*p*) dynamic. The woodwinds enter in measure 126 with a mezzo-forte (*mf*) dynamic. The strings play a melodic line with triplets in measures 125-128. The woodwinds play a melodic line with slurs and accents in measures 126-130. The strings play a rhythmic pattern in measures 125-128. The woodwinds play a melodic line with slurs and accents in measures 129-130. The strings play a melodic line with slurs and accents in measures 129-130. The strings play a melodic line with slurs and accents in measures 129-130. The strings play a melodic line with slurs and accents in measures 129-130.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DCB#/EbFG#Ab

Fl. I

Fl. II

Ob. I, II

B.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

sf

legato

a2

7

8

9

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bsn.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. I
 Fl. II
 Ob. I, II
 E.H.
 Cl. I
 Cl. II
 Bcl.
 Bsn. I, II
 Cbsn.
 Hn. I, II
 Hn. III, IV
 Tpt. I, II
 Tbn. I, II
 Btbn.
 Tba.
 Tmp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 S. Vln.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 176-178. The score includes parts for woodwinds (Flutes, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion), strings (Violins, Viola, Violoncello, Contrabass), and Harp. Dynamics include *mf*, *p*, *f*, and *arco div.*.

FL. I
 FL. II
 Ob. I, II
 E.H.
 Cl. I
 Cl. II
 Bcl.
 Bsn. I, II
 Cbsn.
 Hn. I, II
 Hn. III, IV
 Tpt. I, II
 Tbn. I, II
 Btbn.
 Tba.
 Tmp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 S. Vln.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

FL. I

FL. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV
3rd

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1
cast.

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I
Fl. II
Ob. I, II
E.H.
Cl. I
Cl. II
Bcl.
Bsn. I, II
Cbsn.
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Btbn.
Tba.
Tmp.
Prc. 1
Prc. 2
Prc. 3
Hp.
S. Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
mf
a2
mf
ruthc
mp
tutti
sol
arco
p
p

Fl. I *pp*

Fl. II *pp*

Ob. I, II

E.H.

Cl. I *p*

Cl. II *p*

Bcl. *p*

Bsn. I, II

Cbsn.

Hr. I, II

Hr. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1 *mf*

Prc. 2 *mp*

Prc. 3 *mp*

Hp. *mf* DCB/E#F#GA

S.Vln. *mf*

Vln. I *pp*

Vln. II *p*

Vla. *mf*

Vc. *mf*

Cb. *mf*

div. pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

Fl. I *mf* *mp*

Fl. II

Ob. I, II *mf*

E.H.

Cl. I *mp*

Cl. II *p*

Bcl. *mp*

Bsn. I, II *p*

Cbsn. *p*

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp. *mp*

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 203, contains measures 203 through 206. The score is for a large orchestra and woodwind ensemble. The woodwinds (Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon I and II, Contrabassoon, Horns I-IV, Trumpets I and II, Trombones I and II, Baritone, and Tuba) and Percussion (Tom-toms 1-3, Snare Drum, and Cymbals) are active in measures 203 and 204. The strings (Violins I and II, Viola, Violoncello, and Contrabass) and Harp are active throughout all four measures. The score features various dynamics such as *mf*, *mp*, and *p*. The time signature changes from 3/4 to 4/4 in measure 204 and back to 3/4 in measure 205. The key signature has one sharp (F#).

FL. I

FL. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1
sizzle cym.

Prc. 2
mp tam-tam

Prc. 3

Hp.
DCB/EbFGbA

S. Vln.

Vln. I
f détaché
arcodétaché

Vln. II
mf cresc.

Vla.
arco détaché
mf cresc.

Vc.
arco

Cb.
arggo

