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**Author**

Jaffe, David A.

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David A. Jaffe

# How Did It Get So Late So Soon?



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a concerto for violin and chamber orchestra

# Instrumentation

Flute I, doubling piccolo  
 Flute II  
 Oboe I  
 Oboe II, doubling English Horn  
 Bb Clarinet I  
 Bb Clarinet II, doubling Bb Bass Clarinet with C extension  
 Bassoon I  
 Bassoon II

Horn I (with metal transposing mute and fiber non-transposing mute)  
 Horn II (with metal transposing mute and fiber non-transposing mute)

Solo Violin

String Orchestra (at least 6-5-4-3-2)

SCORE IN C (sounding as written, except piccolo and double bass)

# Program Note

"How Did It Get So Late So Soon?" was premiered on August 27, 2016 at the Tytuvėnai Festival, in Tytuvėnai, Lithuania, performed by Karen Bentley Pollick and the Lithuanian National Opera and Ballet Theatre Orchestra, conducted by Robertas Šervenikas.

The title comes from the poem by that name by political cartoonist and beloved children's author Theodor Seuss Geisel ("Dr Seuss"). It refers to the overlay of memory upon itself, time fading, and associations extending in all directions. Triggered by perhaps nothing more than a smell, thought or feeling, these connections reverberate across generations and continents.

The piece is an homage to Geisel, whose satirical creations included the megalomaniacal tyrant Yertle the Turtle, the inflexible narcissistic Zax pair, the status-craving xenophobic Sneetches and the corrupt opportunist who preys on their fears. Its three movements recall folk songs from the Great Depression of the 1930s, songs of struggle with striking relevance to the contemporary world.

Much of the material in the work is derived from Appalachian fiddle and religious tunes, which were in turn originally brought over from the British Isles, many dating back to the early 1800s. African-American blues and religious hymns figure prominently as well. There is also frequent use of American "bluegrass" fiddle idioms, drawing on my background playing in bluegrass bands (1970-1975) and travelling extensively to festivals, where I performed with many of the original inventors of this style and absorbed its characteristics. Sometimes these melodies are more-or-less quoted, other times they appear transformed so as to be unrecognizable, and still elsewhere, new melodies were composed in a style that references the idioms.

In addition to the folk material, there is a strong influence of Charles Ives, who forged an approach to composition that combined European traditions with quite different approaches to development and structure, use of diverse material, a broad spectrum of harmonic and contrapuntal techniques, etc. He was also a strong influence on my close friend and teacher, the late Henry Brant.

-- David A. Jaffe

# How Did It Get So Late So Soon?

## I

David A. Jaffe

**Allegretto** (♩=104)

**Bassoon I**  
Allegretto (♩=104)  
mf  
f

**Violoncello**  
Allegretto (♩=104)  
espress. con moto  
p  
mf

**Double Bass**  
p  
mf  
f  
p  
mf  
mf  
p

**Ob. I.**  
mf

**Cl. I.**  
mf  
f

**Vla.**  
espress. con moto  
p  
mf  
f  
mp

**Vc.**  
f  
p  
mf  
p

**Db.**

Musical score for measures 10-13. The score includes parts for Flute I (Fl. I), Oboe I (Ob. I), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Fl. I:** Starts at measure 10. Features a "double-tongue" instruction at measure 11 and a "flutter" instruction at measure 13. Dynamics range from *mf* to *f*. Includes triplets and a quintuplet.
- Ob. I:** Plays a triplet in measure 10 with a dynamic of *f*.
- Vln. I:** Remains silent until measure 13, where it plays a note marked "espress. con moto" and "sul A" with a dynamic of *p*.
- Vln. II:** Starts at measure 10 with a dynamic of *p*. Includes a "sul D" instruction. Dynamics change to *mf* and *f* in measure 11, and *p* in measure 12.
- Vla.:** Starts at measure 10 with a dynamic of *mf*. Dynamics change to *p* in measure 11 and *mf* in measure 12.
- Vc.:** Starts at measure 10 with a dynamic of *p*.
- Db.:** Starts at measure 10 with a dynamic of *p*.



Musical score for measures 14-17. The score includes parts for Flute II (Fl. II), Clarinet II (Cl. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Fl. II:** Starts at measure 14. Features a "flutter" instruction at measure 15 and "senza vib." at measure 16. Dynamics range from *p* to *mp*. Includes triplets.
- Cl. II:** Starts at measure 14. Dynamics range from *p* to *mp*. Includes triplets.
- Vln. I:** Starts at measure 14 with a dynamic of *mf*. Dynamics change to *f* and *p* in measure 15, and *mf* and *p* in measure 16.
- Vln. II:** Starts at measure 14 with a dynamic of *p*. Dynamics change to *mf* in measure 15 and *f* and *p* in measure 16.
- Vla.:** Starts at measure 14 with a dynamic of *mf*. Dynamics change to *mf* in measure 16.
- Vc.:** Starts at measure 14 with a dynamic of *p*.
- Db.:** Starts at measure 14 with a dynamic of *p*.

18

Fl. I, II

Cl. I, II

Bsn. I, II

Hn. I

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *tr* *tr<sup>b</sup>* *3* *f* *flutter* **A**

*mf* *tr* *tr<sup>b</sup>* *3* *f* *flutter*

*p* *mf* *f* *mp* *3* *f* *sul E*

*mf* *mf* *f* *mp* *3* *f* *sul G*

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

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

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

*f* *mp* *f*

*f* *possible*



23

Bsn. I, II

Hn. I

Vln. solo

Db.

**B**

*f deciso* *p* *mf* *sfz*



30

Cl. I, II

Bsn. I, II

Vc.

Db.

First system of musical notation (measures 30-33). It includes staves for Clarinet I & II, Bassoon I & II, Violoncello, and Double Bass. The Clarinet I & II staff has a first ending bracketed with a '3' and a '3' below it, with dynamics *mp* and *mf*. The Bassoon I & II staff has a first ending bracketed with a '3' and a '3' below it, with dynamics *mp* and *mf*. The Violoncello staff has dynamics *p*, *mf*, and *sfz*. The Double Bass staff has dynamics *mf* and *mf > p*. There are also some markings like 'I.' and 'II.' and some rhythmic notations.

34

Ob. I, II

Cl. I, II

Vla.

Vc.

Db.

Second system of musical notation (measures 34-36). It includes staves for Oboe I & II, Clarinet I & II, Viola, Violoncello, and Double Bass. The Oboe I & II staff has a first ending bracketed with a '3' and a '3' below it, with dynamics *mp*. The Clarinet I & II staff has a first ending bracketed with a '6' and a '6' below it, with dynamics *mf*. The Viola staff has dynamics *p*, *mf*, and *sfz*. The Violoncello staff has dynamics *mf* and *p*. The Double Bass staff has dynamics *mf* and *p*. There are also some markings like 'tr' and 'I.'

37

Fl. I, II

Ob. I, II

Vln. I

Vln. II

Vla.

Vc.

Db.

Third system of musical notation (measures 37-40). It includes staves for Flute I & II, Oboe I & II, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute I & II staff has a first ending bracketed with a '3' and a '3' below it, with dynamics *mp* and *mf*. The Oboe I & II staff has a first ending bracketed with a '3' and a '3' below it, with dynamics *mf*. The Violin I staff has dynamics *p* and a marking 'non-div.'. The Violin II staff has dynamics *p*, *mf*, *sfz*, and *mf*. The Viola staff has dynamics *mf* and *p*. The Violoncello staff has dynamics *mf* and *p*. The Double Bass staff has dynamics *mf* and *p*. There are also some markings like 'double-tongue' and 'I.'

41 flutter

Fl. I, II *mf* *mp* *tr*

Cl. I, II *mp* *tr*

Vln. I *mf* *sfz* *mf* *p*

Vln. II *p* *mf* *sfz*

Vla. *mf*

Vc. *mf*

Db. *mf*



45 senza vib. flutter

Fl. I, II *mp* *mp* *f*

Ob. I *f* *senza vib.*

Cl. I, II *mp* *mp* *f*

Bsn. I, II *f*

Vln. I *p* *mf* *sfz* *ff*

Vln. II *mf* *p* *mf* *ff*

Vla. *sfz* *mf* *ff*

Vc. *mf* *sfz* *ff*

Db. *mf* *sfz* *ff*

C

(8)-----|

49 *loco*

Fl. I, II

Ob. I

Cl. I

Bsn. I, II

Hn. I

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*f possible*

*fp* *mf p* *mf p*

*mf p* *mf p*

*f* *vib.* *fiddle style*



D

55

Bsn. I, II

Vln. solo

Vc.

Db.

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

*f*

*marcato I.*

*marcato*

*f*

*marcato*

*f*

60 11

Ob. I *marcato* I. *f* *mp* *f* *mp* *f* *mp* *mf* *f*

Bsn. I.II *f* *mf*

Vln. II *marcato* 2 *f*

Vla. *marcato* 2 *f*

Vc. *mf*

Db. *mf*



64

Ob. I.II *mf*

Cl. I.II *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Bsn. I.II *mf*

Vln. II *sul D* *sul A*

Vla. *sul D* *sul A*

Vc.

Db.

67

Ob. I,II *mf* marcato

Cl. I,II *f*

Bsn. I,II *mf*

Vln. solo *f* marcato sul A sul E

Vln. I *f* marcato sul A sul E

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. pizz. *mf*

70

Vln. solo

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f* arco

Db. *f*

72 Solo

Vln. solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

74 **E** Cadenza, L'istesso tempo, ben ritmico *molto vib.* sul G sul D/G

Vln. solo

79 sul A/D sul E/A

Vln. solo

*f* sempre *passionata*

*mf* *mp* *f* *maestoso*

83

Ob. I, II

Vln. solo

*mp* *mf*

*sfz mf sfz mf simile* *f* *largamente*

86

Ob. I, II

Vln. solo

*mp*

*sfz mf sfz mf simile* *f sosten.* sul G

89

Bsn. I, II

Vln. solo

*p*

restez sautille

*mp* *mf*

93 **F** I.

Fl. I, II *mp < mf*

Vln. solo *f p mf f >* non-harm.

Vln. I *mf < f mf* sosten.

Vln. II *mp < f > mf* sosten.

Vla. *mp < f > mp* sosten.

Vc. *p < f > p* sosten.

Db. *pp < f* sosten.



98 I.

Fl. I, II *mf >* *mp < mf*

Vln. solo *p mp < f > p* *f < p* dolce

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

Vln. II *f < mf* *mp < f*

Vla. *f < mp* *mp < mf*

Vc. *f < p* *p < mp*

Db. *pp f < p < mp*

Cadenza, con poco rubato

Vln. solo

103

*mp p < mp p*

*leggiero*

*mp*

Cl. I

Cl. II

Vln. solo

109

*meno mosso*

*poco stringendo*

*pp*

*pp*

*vib.*

*meno mosso*

*poco stringendo*

*pp*

*mp poco a poco cresc.*

Fl. I, II

Cl. I

Cl. II

Bsn. I, II

Vln. solo

112

*A tempo, ben ritmico*

*I.*

*pp*

*A tempo, ben ritmico*

*vib.*

*vib.*

*con vib.*

*f maestoso*

*mf*

Fl. I, II

Vln. solo

Db.

116

**G**

*sul G*

*non-arpegg.*

*f*

*con fuoco*

*pizz. sosten. (jazzy)*

*mf*



Musical score for measures 122-125. The score includes parts for Fl. I, II; Cl. I; Vln. solo; Vln. I; Vln. II; Vla.; Vc.; and Db. Measure 122 is marked with a double bar line and the number 122. The Fl. I, II and Cl. I parts have a 'jazzy' character and dynamics of *mf* and *mf*. The Vln. solo part is marked 'bluesy' and *f*, featuring triplet patterns. The Vln. I and Vln. II parts are marked 'pizz., divisi' and *mf*. The Vla. part is marked 'pizz.' and *mf*. The Vc. part is marked 'pizz. sosten.' and *mp*. The Db. part has a steady bass line.

Musical score for measures 126-129. The score includes parts for Fl. I, II; Cl. I, II; Vln. solo; Vln. I; and Vln. II. Measure 126 is marked with a double bar line and the number 126. The Fl. I, II and Cl. I, II parts have a 'jazzy' character and dynamics of *mf* and *mf*. The Vln. solo part features triplet patterns. The Vln. I and Vln. II parts have a steady bass line.

130

Fl. I, II *mfp* *mf* *mfp* 17

Cl. I, II *mfp* *mf* *mfp*

Vln. solo *mf* sul A/D

Vln. I

Vln. II

Vla. *mf*

Vc. *mp*

Db. *mp*

134

Fl. I, II *mfp* *mf*

Cl. I, II *mfp* *mf*

Vln. solo *mfp* sul D/G

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *mf*

138

Fl. I.II *mp* **H** senza vib. *p*

Cl. I.II *mp* senza vib. *p* senza vib.

Bsn. I.II *p*

Hn. I.II *p* senza vib.

Vln. solo pizz. sosten. (jazzy) *f* possible non-div.

Vln. I *f* non-div. (pizz.)

Vln. II *f* non-div.

Vla. *mf* *f*

Vc. *f*

Db. *f*

142

Fl. I.II

Cl. I.II

Bsn. I.II

Hn. I.II

Vln. solo

Musical score for measures 147-150. The score includes parts for Fl. I/II, Cl. I/II, Vln. solo, Vln. I, and Vln. II. The key signature has one sharp (F#) and the time signature is 4/4. Measure 147 shows the Flute and Clarinet parts with a *mf* dynamic and the instruction "senza vib.". The Violin solo part features a triplet of eighth notes with a *simile* marking. Measures 148-150 show the Violin solo part with *pizz.* and *arco* markings, and the Violin I and II parts with *f* dynamics and *divisi* markings.



Musical score for measures 150-153. The score includes parts for Fl. I/II, Cl. I/II, and Vln. solo. The key signature has one sharp (F#) and the time signature is 4/4. Measure 150 shows the Flute and Clarinet parts with a *mf* dynamic and the instruction "senza vib.". The Violin solo part features a complex rhythmic pattern with triplets and a *simile* marking. Measures 151-153 show the Violin solo part with *pizz.* and *arco* markings, and the Violin I and II parts with *f* dynamics and *divisi* markings.

Vln. solo

153

3

3

3

sul A



Fl. I, II

Cl. I

Bsn. I, II

Hn. I, II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

senza vib.

*p*

*p*

senza vib.

*p*

con sord. (fiber)

senza vib.

*pizz. sosten.*

*f possible*

tutti

*f*

*f* (pizz.)

*f*

*f* (pizz.)

*f*

*f*

159

Fl. I,II

Bsn. I,II

Hn. I,II

Vln. solo

*p*

senza sord.

arco

*f*

163

Bsn. I,II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

con vib.

*mf*

pizz. sosten.

*mp*

*mf*

*f* brillante

*mf*

(pizz.)

*mf*

166

Bsn. I,II

Hn. I,II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.,  
stopped, brassy

*mf*

*mf* *mf* *mf*

*mf* *mp* *mf* *mp* *mf* *mp*

*mf*

*mf*

170

Vln. solo

Vln. I

Vln. II

Vla.

vib.

(V)

173

Ob. I/II

Bsn. I/II

Hn. I/II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

stopped, brassy

vib.

vib.

3

3

3

3



177

Ob. I, II

Bsn. I, II

Hn. I, II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

3

3

3

3

tr<sup>b</sup>

mf

vib.

Detailed description: This page of a musical score covers measures 177 to 180. The instrumentation includes Oboe I & II, Bassoon I & II, Horn I & II, Violin solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Oboe I & II part features a melodic line with triplets and slurs. The Bassoon I & II part has a few notes in the first two measures. The Horn I & II part has some notes in the first measure. The Violin solo part has a trill in the first measure and a triplet in the second. The Violin I and II parts have a similar melodic line. The Viola, Violoncello, and Double Bass parts have a few notes in the first two measures. The score includes various musical notations such as triplets, slurs, trills, and dynamics like *mf* and *vib.*

181 *poco meno mosso* *con vib.* *pp* *mp* *ff* *loco* **J**

Fl. I/II

Ob. I/II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

*arco* *sosten. sempre*

*mf* *arco* *sosten. sempre*

*mf* *arco* *sosten. sempre*

*mf* *arco* *sosten. sempre*

*mf*

186 *mf espress.* *sfz* *sfz* *sfz* *sfz*

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

*mf espress.* *sfz* *sfz* *sfz* *sfz*

*mf* *arco* *sosten. sempre*

*mf* *arco* *sosten. sempre*

*mf* *arco* *sosten. sempre*

*mf* *arco* *sosten. sempre*

Musical score for measures 190-192. The score is in 3/4 time and includes parts for Fl. I, II; Vln. solo; Vln. I; Vln. II; Vla.; and Vc. The Fl. I, II part begins at measure 190 with a first ending (I.) marked *mp* and features six sixteenth-note runs. The Vln. solo part has a first ending (I.) marked *8va* starting at measure 191. The string parts (Vln. I, Vln. II, Vla., Vc.) provide harmonic support with sustained chords and moving lines.

Musical score for measures 193-196. The score is in 3/4 time and includes parts for Fl. I, II; Vln. solo; Vln. I; Vln. II; Vla.; and Vc. The Fl. I, II part begins at measure 193 with a first ending (I.) marked *mp* and features four sixteenth-note runs. The Vln. solo part has a first ending (I.) marked *8va* starting at measure 194 and includes dynamic markings *sfz*. The string parts (Vln. I, Vln. II, Vla., Vc.) provide harmonic support with sustained chords and moving lines.

197 (8) poco accel.  
loco

Vln. solo *sfz sfz sfz*

Vln. I

Vln. II *f* au talon

Vla. *f* au talon

Vc. *f* au talon

Db. *f* arco au talon

**K** A tempo  
sul E/A

202 *f* au talon

Vln. solo *f*

Vln. I *f*

Vln. II

Vla.

Vc.

Db.

205 senza vib. *pp* *mp* *pp* *mp*

Ob. I, II I.

II. senza vib. *pp* *mp*

Bsn. I, II *p*

Vln. solo *pesante*

209 *senza vib.* **L**

Bsn. I.II *pp*

Hn. I.II *pp*

Vln. solo

Vln. I stand 1, divisi *p leggero*

Vln. I stand 2, divisi *p leggero*

Vln. II stand 1, divisi *p leggero*

Vln. II stand 2, divisi *p leggero*

Db. *p sempre*

212

Vln. I

Vln. II

Vla. *molto espress.*

Vc. *molto espress.*

Db.

215

Fl. I/II *p*

Hn. I *mp* *f*

Vln. solo *f* sul G 3 2 4 3 (sul D) 3 3

Vln. I

Vln. II

Vla. 3 *f*

Vc. 3 *f*

Db. *mf*

Detailed description: This is a page of a musical score for a symphony orchestra, page 29. The score is in G major and 3/4 time. It features eight staves: Flute I/II, Horn I, Violin solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute I/II part starts at measure 215 with a piano (*p*) dynamic. The Horn I part has a mezzo-piano (*mp*) dynamic followed by a forte (*f*) dynamic. The Violin solo part has a forte (*f*) dynamic and includes technical markings such as 'sul G', triplets, and 'sul D'. The Violin I and II parts have a forte (*f*) dynamic. The Viola part has a forte (*f*) dynamic. The Violoncello part has a forte (*f*) dynamic. The Double Bass part has a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

218 **M**

Fl. I, II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*  $\leftarrow$  *mf*

*mf*  $\leftarrow$  *mf*

*p*

221

Fl. I

Hn. I

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mp* — *f*

*f*

*f*

*f*

*f*

*mf*

Detailed description of the musical score: The score is for page 31, measures 221-223. It features eight staves: Flute I (Fl. I), Horn I (Hn. I), Violin solo (Vln. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 221 shows the Flute I and Horn I parts with rests. The Violin solo part begins with a triplet of eighth notes. Measures 222 and 223 show the continuation of the string parts with various dynamics and articulations. The Flute I part enters in measure 223 with a piano (p) dynamic. The Horn I part has a dynamic change from mezzo-piano (mp) to forte (f) in measure 223. The Violin solo part has a dynamic change from mezzo-piano (mp) to forte (f) in measure 223. The Violin I and II parts have a dynamic change from mezzo-piano (mp) to forte (f) in measure 223. The Viola part has a dynamic change from mezzo-piano (mp) to forte (f) in measure 223. The Violoncello part has a dynamic change from mezzo-piano (mp) to forte (f) in measure 223. The Double Bass part has a dynamic change from mezzo-piano (mp) to mezzo-forte (mf) in measure 223.



224

Fl. I To Picc.

*mf*

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

227

Vln. I

Vln. II

Vla.

Vc.

Db.

230

Hn. I

Vln. I

Vln. II

Vla.

Vc.

Db.

I.

I.II. con sord. (metal)

*mp* *f*

*pp*

*f deciso* *mf* *f* *p* *p sempre*

*f deciso* *mf* *f* *p* *p sempre*

*p sempre* *tutti* *ossia 8va*

*p sempre*

235

tranne tranquillo sul A

Vln. solo *pp* *<mp>* *p* *<mp>* *p*  $\text{>} \text{<} p$   $\text{>} \text{<} p$   $\text{>} \text{<} p$

Vln. I *tr* (tr) (tr) (tr)

Vln. II *tr* (tr) (tr) (tr)

Vla.  $\square$  V  $\square$  V  $\square$  V  $\square$  V

Vc.  $\square$  V  $\square$  V  $\square$  V  $\square$  V

Db. --- loco  $\square$  V *ossia 8va* --- loco  $\square$  V



241

tranne sul D

Vln. solo *mp*  $\text{>} \text{<} mp$  *pp* divisi a 6, senza vib.

Vln. I *pp* divisi a 5, senza vib.

Vln. II *tr* (tr) *pp* divisi a 4, senza vib.

Vla. *pp* divisi a 3, senza vib.

Vc. *pp* divisi, senza vib.

Db. *pp* divisi, senza vib.

## II.

247 **Adagio tranquillo** (♩=68)  
I. senza vib.

Ob. I  
*mp* → *p*      *mp* *p*      *p*

Hn. I,II  
con sord. (metal) flutter senza vib. simile  
*p*

Vln. solo  
**Adagio tranquillo** (♩=68)  
*mp dolce* con vib.      vib.

Vln. I  
sul pont. *p*      *fp*

Vln. II  
sul pont. *p*      *fp*

Vla.  
sul pont. *p*      *fp*

Vc.  
sul pont. *p*      *fp*

Db.  
sul pont. *p*      *fp*

257

Eng. Hn. *espress.*

Vln. solo *vib.*

Vln. I *fp* *pp* *f*

Vln. II *fp* *pp* *f*

Vla. *fp* *pp* *f*

Vc. *fp* *pp* *f*

Db. *fp* *p* *f*

266 **N** senza vib.

Ob. I *p*

Eng. Hn.

Hn. I,II *p*

Vln. solo *mf molto sosten. normale*

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. normale divisi *p* *tutti* *mp* *mf*

Vc. normale *p* *mp* *mf*

Db. normale *p* *mp* *mf*

272

Fl. II II. senza vib. **O**  
*p*

Ob. I senza vib. flutter  
*p*

Cl. I I.  
*p*

Hn. I/II senza sord.  
*p*

Vln. solo *mf* vib.

Vln. I sul G *fp* *f* *mp*

Vln. II *fp* *f* *mp*

Vla. *fp* *f* *mp*

Vc. *fp* *f* *mp*

Db. *fp* *f* *mp*

277

Fl. II

Bsn. I/II

Hn. I/II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

**P**

*p (senza cresc.)*

I. senza sord.

*p < f >*

*mf sul D*

*mf sul G*

*mf <*

*mf <*

*mf <*

*mf <*

*mf <*

*mf <*



283

Picc. *con vib.*  
*p sempre* 3 *tr*

Fl. II *con vib.*  
*p sempre* 3 *tr*

Cl. I *con vib.* *tr*  
*p sempre*

Bsn. I *con vib.* *tr*  
*p sempre*

Hn. I, II *p*

Vln. solo

Vln. I *fp* — *f*

Vln. II *fp* — *f*

Vla. *fp* — *f*

Vc. *fp* — *f*

Db. *fp* — *f*

287 **Q**

Picc. *f* *tr*

Ob. I *mf* con vib.

Eng. Hn. *mf*

Bsn. I *mf*

Hn. I/II *f* continuous glissando, senza vib.

Vln. solo *f* *ff*

Vln. I *f* *fp* *f*

Vln. II *f* *fp* *f*

Vla. *f* *fp* *f*

Vc. *f* *fp* *f*

**R**

292

Picc. *pp* misterioso

Fl. II *pp* misterioso

Ob. I *f*

Eng. Hn. *f*

Cl. I *pp* misterioso

B. Cl. *pp* misterioso

Bsn. I *pp* misterioso

Bsn. II *pp* misterioso  
II, con sord. (fiber)

Hn. I *pp* misterioso

Hn. II *pp* misterioso

Vln. solo *pp* *sonoro*

297

Picc. *tr* *mp* *pp*

Fl. II *tr* *3 mp* *pp* *tr*

Cl. I *tr* *3 mp* *pp* *tr*

B. Cl. *tr* *3 mp* *pp*

Bsn. I *tr* *3 mp* *pp* *tr*

Bsn. II *tr* *3 mp* *pp* *tr*

Hn. I *tr* *3 mp* *pp* *tr*

Hn. II *tr* *3 mp* *pp* *tr*

Vln. solo

Vln. I dolce, vibrato rapido *pp* *p* sul A *3 V*

Vln. II dolce, vibrato rapido *pp* *p*

Vla. dolce, vibrato rapido *pp* *p*

Vc. dolce, vibrato rapido *pp* *p*

301 **S**

Picc. *pp*

Fl. II *pp*

Cl. I *pp*

B. Cl. *pp* *mp*

Bsn. I *pp*

Bsn. II *pp*

Hn. I *pp* *mp*

Hn. II *pp* *mp*

Vln. solo *pp* *sonoro*

Vln. I *pp* *sul E*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

**T**

307 (tr) To Fl. *mp* *pp*

Fl. II (tr) *mp* *pp*

Eng. Hn. senza vib. *mp*

Cl. I (tr) *mp*

B. Cl. *p* *mp*

Bsn. I *mp* *pp*

Bsn. II *mp* *pp*

Hn. I, II *pp* senza vib. *mp*

Vln. solo *f* *mp* *sosten. e espress.*

Vln. I *f* *6* con sord.

Vln. II *mf* *f* *6* sul A con sord.

Vla. *mp* *mf* *f* *6* con sord.

Vc. *mp* *mf* *f* *6* con sord.

312

Eng. Hn.

B. Cl.

Hn. I, II

Vln. solo

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

*mf* *mp* *mf* *p* *mf* *p* *mf*

318

Eng. Hn.

Cl. I

B. Cl.

Hn. I, II

Vln. solo

*p* *f* *p*

*mf* *f* *mf*

323

Eng. Hn.

B. Cl.

Hn. I, II

Vln. solo

*mf* *mf* *mf*

*mf* *mf* *mf*

senza sord.

*mp f* *mf* poco a poco cresc.

328 U

Ob. I *f* *tr*<sup>b</sup> *ff*

Eng. Hn.

Cl. I *ff*

B. Cl. *f* *ff* *tr*

Bsn. I *ff*

Vln. solo *f* *ff* *pp* *sonoro*

Vln. I *divisi, con sord.* *pp* *sosten.* *tr*

Vln. II *divisi, con sord.* *pp* *sosten.* *tr*

Vla. *divisi, con sord.* *pp* *sosten.* *tr*

Vc. *con sord.* *pp* *sosten.* *pizz. molto vib.* *tr*

Db. *f*



335 *p* poco vib. sul D poco vib. **V** *pp sonoro* *mf*

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

pizz. molto vib.

343

W

Flutes a2 senza vib.

Picc. *p espress.*

Eng. Hn. senza vib. *p espress.*

Cl. I I. 5 *p espress.*

Bsn. I,II Bassoon a 2 senza vib. *p espress.*

Hn. I I. senza sord. senza vib. 5 *p espress.*

Vln. solo sul D poco vib. 3 5 tr<sup>b</sup> (V)

Vln. I *p* tr *f* pizz.

Vln. II *p* tr *mf* pizz.

Vla. tr *mf* pizz.

Vc. *mf*

349

Fl. I,II

Eng. Hn.

Cl. I

Bsn. I,II

Hn. I

Vln. solo

pizz. (ossia: rasgueado sempre a Y)

*f possible*

Detailed description of the musical score: The score is for measures 349 to 354. It features six staves: Flute I/II, English Horn, Clarinet I, Bassoon I/II, Horn I, and Violin solo. The woodwind parts (Flute, English Horn, Clarinet, Bassoon, Horn) play a rhythmic pattern of eighth notes with triplets. The dynamics for these parts are marked as *mp*, *mp*, *pp*, *p*, *mf*, *pp*, *mp*, *mf*, *p*, and *mp*. The Bassoon part includes a triplet of eighth notes. The Violin solo part is marked 'pizz.' and 'f possible' and features a few notes with accents.

354 X

Fl. I/II *pp* *p* *mp* *p* *mf* *p* *mp*

Ob. I *p* *mp* *p* *mf* *p* *mp*

Eng. Hn. *pp*

Cl. I *pp* *p* *mp* *p* *mf* *p* *mp*

Bsn. I/II *pp*

Hn. I *pp* *secco*  
4-finger pizz.

Vln. solo

Vln. I (pizz.) *f*

Vln. II (pizz.) *f*

Vla. (pizz.) *f*

359 Y

Fl. I, II *p* *pp*

Ob. I *p* *pp*

Cl. I *p* *pp*

Vln. solo *p* *col legno battuto*  
(may use pencil or dowel)  
ad. lib. speed-up/slow-down

Vln. I *pp* *mp* *pp*  
arco (con sord.)  
dolce sosten.

Vln. II *pp* *mp* *pp*  
arco (con sord.)  
dolce sosten.

Vla. *pp* *mp*  
arco (con sord.)  
dolce sosten.

Vc. *pp* *mp*

Db. *mf*  
pizz.

arco dolce  
sul tasto,  
poco flautando,  
con vib.

364

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *mp* *mf* *pp*

*pp* *mp* *pp*

*pp*

*pp*

*pp*

*pp*

arco con sord.  
dolce sosten.

*pp*



381

Fl. I,II *pp* senza vib. I. To Picc.

Eng. Hn. *mf* con vib. *f*

Cl. I *pp* senza vib.

Bsn. I,II *pp* senza vib.

Vln. I *pp* senza sord.

Vln. II *pp* *mf* *pp* senza sord.

Vla. *pp* *mf* *pp* senza sord.

Vc. *pp* *mf* *pp* senza sord.

Db. senza sord.



III.

387 **Vivace** (♩=144)

Bsn. I,II *sfz* *sfz* *sfz*

Vln. solo *sfz* *sfz* *sfz* *sfz* *sfz*

*ricochet*

390 **rit.** **Allegro moderato** (♩=120)

Bsn. I,II *mf*

Vln. solo *f* *poco* *f* *senza sord.*

Vc. *senza sord.* *mf*

Db. *senza sord.* *mf*

394 *poco* *f* *poco* *f sempre*

Vln. solo *f* *f sempre*

Vln. I *senza sord.* *p* *mf*

Vln. II *senza sord.* *p*

Vla. *senza sord.* *mf*

398 *mf* *p* *mf* *mp* *p*

Vln. solo *mf* *p*

Vln. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

accel.. Tempo I (♩=144) 57

Vln. solo

Vc.

*mf* *p* *f* *mf* *f* (non-div.)

*f pesante*

Vla.

Vc.

(non-div.)

*f pesante*

**Z**

Vln. I

Vln. II

Vla.

Vc.

(non-div.)

*f pesante* (non-div.) *f pesante*

*fp* *f* *f*

Picc.

Fl. II

Vln. I

Vln. II

Vla.

Vc.

**AA**

*mf* *mf* *mf* *fmp* *f* *mf* *fmp* *f* *mf*

419

Picc. *f*

Fl. II *f*

Vln. I

Vln. II

Vla.

Vc.



423

Picc. *mf*

Fl. II *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

427

Picc. *f* *mf*

Fl. II *f* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*



431

Picc.

Fl. II

Vln. I

Vln. II *p sub.*

Vla.

Vc.

434

Picc. *f*

Fl. II *f*

Vln. I *p* senza vib. (V) *pp*

Vln. II *pp*

Vla. *p* *pp*

Vc. *p* senza vib. *pp*

Db. *pp*

439

Picc. *f* flutter *ff*

Fl. II *f* *ff*

Vln. solo *p* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

CC Moderato con rubato (♩=108)

Moderato con rubato (♩=108)

cadenza

443

Vln. solo *poco cresc.* accel.

rit. A tempo, ben ritmico (♩=108)

**DD**

Vln. solo

*< mf > p cresc. < f > p molto cresc.*

Fl. II

Cl. I

Vln. solo

Vln. I

Vln. II

*mp mp mf pizz. mp pizz. mp*

swing 16ths slightly, as tempo allows

**EE**

Fl. II

Cl. I

Vln. solo

Vln. I

Vln. II

*p mfp mf mp mp*

vib. 2 vib. secco au talon normale

Musical score for measures 458-460. The score includes parts for Fl. II, Cl. I, Vln. solo, Vln. I, and Vln. II. The key signature has one flat (B-flat). Measure 458 shows a melodic line in Fl. II and Cl. I. The Vln. solo part features a complex rhythmic pattern with triplets and a 'secco, au talon' instruction. Measures 459 and 460 continue the Vln. solo part with a 'p' dynamic marking.

Musical score for measures 461-463. The score includes parts for Fl. II, Cl. I, Vln. solo, Vln. I, and Vln. II. The key signature has one flat (B-flat). Measure 461 shows a melodic line in Fl. II and Cl. I with a 'mp' dynamic marking. The Vln. solo part features a complex rhythmic pattern with triplets and a 'mf' dynamic marking. Measures 462 and 463 continue the Vln. solo part with a 'mp' dynamic marking.

Musical score for measure 464. The score includes the Vln. solo part. The key signature has one flat (B-flat). The measure features a complex rhythmic pattern with triplets and a 'rall.' (rallentando) instruction.

poco meno mosso (♩=96)

63

464 **FF** staccatissimo

Ob. I *p*

Eng. Hn. staccatissimo *p*

Vln. solo *p* *p* *mp*

Vln. I poco sul pont. (pizz.) *p*

Vln. II poco sul pont. (pizz.) *p*

poco meno mosso (♩=96)

467

Ob. I *mf*

Eng. Hn. *mf*

Vln. solo *f* brillante *p* vib. 1st pos.

Vln. I *mf*

Vln. II *mf*

a punta d'arco

469 *f*

471 *ff*



poco meno mosso (♩=92)

474 **GG**

Bsn. I,II *p*

Hn. I *I. espress*  
*p* *mp* *<mf>mp <mf*

Vln. solo *poco meno mosso (♩=92)*  
*p* *f furioso* *mf* 1 2 3 4

Vla. *p* *arco* *mp*

Vc. *pizz.* *f* *p* *<mp*

Db. *pizz.* *f*

477

Hn. I *mp* *mp* *< > p*

Vln. solo *mp* *p* 3 3 3 3 3 3 3 3

Vla. *p*

Vc. *p*

**poco rit.** **A tempo (♩=92)**

**HH**

480

Ob. I *p*

Eng. Hn. *p*

Hn. I *p espress.* senza sord. *mf* 3

Hn. II *p espress.* 3

Vln. solo **poco rit.** molto vib. *f* *p* *f furioso*

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

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

II

484

Picc. *p*

Fl. II *p*

Cl. I *p*

B. Cl. *p*

Hn. I *mp* *<mf>* *p* *p*

Hn. II *mf* *mp* *<mf>* *p* *<mp>* *p*

Vln. solo *mf* *mp* *p*

Vln. I *mp* *p*

Vln. II *p*

488

Picc. *p*

Fl. II *p*

Ob. I *p*

Eng. Hn. *p*

Cl. I

B. Cl.

Bsn. I/II *a 2*  
*p espress.* *mp* *p*

Hn. I *mp* *mf < f* *mf* *mp* *p* *p < mp*

Hn. II *p* *mp* *mf > mp* *p* *p*

492

Hn. I *p* *espress. con rubato* *p* *mf*

Hn. II *mp* *p*

Vln. solo *p* *poco cresc.* *f sub.* *p*

*con vib.*

495

Hn. I *mp* *f* *mf* *mp*

*smooth speed-ups and slow-downs*

Vln. solo *mf* *mf sub.* *p*

497

Hn. I

Vln. solo

*mf* *p* sautille *poco*

*mf* *f* *sub. mp* *cresc.* *mf*

498 JJ Allegro ben ritmico (♩=120)

Hn. I

Vln. solo

Vla.

*p*

*f* *3* *3* *p* *<mp*

sul E, vib. on non-glissandi

*p* *energico*

502

Vln. solo

Vln. I

Vln. II

Vla.

*<mf> mp* *mf* *p*

*p* *energico* *p* *energico*

505

vib.

Vln. solo

*mp > p*

*mp < mf > p*

*mf*

*mp*

*pp*

Vln. I

Vln. II

Vla.

Vc.

*p energico*

secco au talon

*mp*

*mp*



508

Vln. solo

*mf*

*f furioso*

secco au talon

*mf f*

*mf f*

*mf f*

secco au talon

*f*

arco, secco au talon

*f*

8va

loco

KK

Musical score for measures 512-515. The Vln. solo part starts at measure 512 with dynamics *mp*, *p*, and *f*. Measures 513-515 feature a *p* dynamic with a *sul A* instruction. The Vln. I and Vln. II parts enter at measure 513 with a *pp* dynamic. The Vln. II part has a *pp* dynamic at measure 515. Performance markings include *8va*, *3*, and *2*.



Musical score for measures 516-517. The Vln. solo part starts at measure 516 with a *mp* dynamic. The Vln. I and Vln. II parts have a *pp* dynamic. The Vla. part has a *pp* dynamic. The Vc. part has a *pp* dynamic. Performance markings include *(8)*, *1*, and *mp*.



Musical score for measures 518-519. The Vln. solo part starts at measure 518 with a *mp* dynamic, *loco* marking, and *poco cresc.* instruction. Measures 519 feature a *mf* dynamic and triplets. The Vln. I part has a *non-div.* marking and *poco cresc.* instruction. The Vln. II part has a *poco cresc.* instruction. The Vla. part has a *poco cresc.* instruction. The Vc. part has a *poco cresc.* instruction. Performance markings include *(8)*, *1*, *loco*, *poco cresc.*, *3*, and *mf*.

LL

Moderato (♩=100)  
senza vib.

520

Fl. II

Cl. I

Bsn. I, II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

*mp*

*f*

*mp*

*mf*

*mp*

(non-div.)

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*ff* deciso, evenly



523

Fl. II

Cl. I

Bsn. I, II

Vln. solo

Vln. I

*mp*

*mp*

*mp*

*mf*



526

Fl. II *p* *mp*

Cl. I *p* *mp*

B. Cl. *p* *mp*

Bsn. I/II *p* *mp*

Vln. solo *ff*

Vln. I *vib. V* *p* *mp*

Vln. II *mf*



529

Cl. I *p*

B. Cl. *p*

Bsn. I/II *senza vib.* *p*

Vln. solo *ff*

Vln. I *mf*

Vln. II *mf*

532

Picc. *p* *mp*

Fl. II *p* *mp*

Cl. I *mp* *p* *mp*

B. Cl. *mp*

Bsn. I/II *mp*

Vln. solo *ff*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score, numbered 532, contains ten staves. The top five staves are for woodwinds: Piccolo (Picc.), Flute II (Fl. II), Clarinet I (Cl. I), Bass Clarinet (B. Cl.), and Bassoon I/II (Bsn. I/II). The bottom five staves are for strings: Violin solo (Vln. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is in 4/4 time and D major. The Piccolo, Flute II, and Clarinet I parts have dynamic markings of *p* and *mp*. The Bass Clarinet and Bassoon I/II parts are marked *mp*. The Violin solo part has a *ff* marking. The Violin I and II parts have *p* and *mf* markings. The Viola part has an *mf* marking. The Cello part has an *mf* marking. The score shows a transition from measure 532 to 533, with various musical notations including rests, notes, and slurs.

534

Vln. I *p* *mf*

Vln. II *mf*

Vla. *mf*

Vc.



537

Fl. II *f*

Ob. I *f*

Eng. Hn. *f*

Cl. I *f*

Hn. II *f* hand-stopped, brassy

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

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

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

Vc.

Vivace (♩=144)

MM

540

Fl. II *f*

Ob. I *f*

Cl. I *f* *mp*

B. Cl. *f* *mf* *mp*

Bsn. I/II *f* *mp*

Bsn. II *mp*

Hn. I/II I. *f* II. *f* (open)

Vivace (♩=144)

Vln. solo *f*

Vln. I *f* *mf* pizz.

Vln. II *f* *mf* pizz.

Vla. *f* *mf* pizz.

Vc. *f* *f* *mf* pizz. sempre

Db. *f* *f* *f* arco *ossia 8va (senza Bb)* pizz.

544

Fl. II *mp*

Ob. I *f*

Eng. Hn. *f*

Cl. I *f*

B. Cl.

Bsn. I/II

Bsn. II

Vln. solo

Vln. I *mf*  
sul G  
arco, secco au talon

Vln. II *mf*  
sul G  
arco, secco au talon

Vla. *mf*  
arco, secco au talon

Vc.

Db. *mf*

547

Ob. I

Eng. Hn.

Cl. I

B. Cl.

Bsn. I, II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

3

*mp*

*mf*

pizz.

Restez

3

3/4

550

Picc.

Fl. II

Cl. I

B. Cl.

Bsn. I/II

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

The musical score is arranged in two systems. The first system contains five staves: Piccolo (Picc.), Flute II (Fl. II), Clarinet I (Cl. I), Bass Clarinet (B. Cl.), and Bassoon I/II (Bsn. I/II). The second system contains five staves: Violin solo (Vln. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mp* (mezzo-piano). The Piccolo and Flute II parts have a *mp* dynamic marking. The Violin solo part has a complex, fast-moving melodic line with many sixteenth notes. The other instruments provide harmonic support with various rhythmic figures.

← ♯ = ♭ →  
NN

554

Eng. Hn.

Cl. I

B. Cl.

Bsn. I

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

arco, secco au talon  
*mf*

arco, secco au talon  
*mf*

arco, secco au talon  
*mf*

pizz.  
*f*

*f*

non-div.  
*f*



558

Fl. II  
Ob. I  
Eng. Hn.  
Cl. I  
B. Cl.  
Bsn. I  
Vln. solo  
Vln. I  
Vln. II  
Vla.  
Vc.

*mp*  
*sfz*  
*sfz*  
*mp*  
*mp*  
*mp*  
*pizz.*  
*pizz.*

565

Picc. *f* To Fl.

Fl. II *f*

Cl. I

B. Cl.

Bsn. I

Vln. solo *mf* sul G

Vln. I arco

Vln. II arco

Vla. arco

Vc.

Db.

Detailed description of the musical score: The score is for measures 565 to 570. The Piccolo part (Picc.) has a rest in measures 565-567, then enters in measure 568 with a forte (f) dynamic, playing a sixteenth-note scale. The Flute II part (Fl. II) also has a rest in measures 565-567, then enters in measure 568 with a forte (f) dynamic, playing a sixteenth-note scale. The Clarinet I (Cl. I), Bass Clarinet (B. Cl.), and Bassoon I (Bsn. I) parts have rests throughout. The Violin solo part (Vln. solo) plays a melodic line with a mezzo-forte (mf) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic accompaniment with arco (bowed) instructions. The Viola (Vla.) part also plays a rhythmic accompaniment with arco instructions. The Violoncello (Vc.) and Double Bass (Db.) parts play a bass line with a mezzo-forte (mf) dynamic. The instruction 'sul G' is placed above the Violin solo part in measure 568.

← ♩ = ♩ →

571 **OO**

Ob. I *mf*

Eng. Hn. *mf*

B. Cl. *mp*

Vln. solo 4 4

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vc.

Db.

575

Fl. II *mp* senza vib.

Cl. I *mp*

B. Cl. *mp* senza vib.

Bsn. I *mp* senza vib.

Vln. solo

Vln. I

Vln. II

Vla. *mf* (pizz.)

Vc. *mf*

Detailed description of the musical score: The score is for page 83, measures 575-577. It features eight staves: Flute II, Clarinet I, Bass Clarinet, Bassoon I, Violin solo, Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). The time signature changes from 3/4 to 4/4 at measure 576. The Flute II part starts with a rest in 3/4, then enters in 4/4 with a melody marked *mp* and 'senza vib.'. The Clarinet I part has a melody marked *mp*. The Bass Clarinet part has a melody marked *mp* and 'senza vib.'. The Bassoon I part has a melody marked *mp* and 'senza vib.'. The Violin solo part has a complex melodic line with fingerings (0, 1, 2, 3, 4) and a first ending bracket. The Violin I and II parts have a melody marked *mp*. The Viola part has a melody marked *mf* and 'pizz.'. The Violoncello part has a melody marked *mf*. The score ends with a first ending bracket in the Bassoon I part.

578

Fl. II *cresc.* *mf*

Cl. I *cresc.* *mf*

Bsn. I *cresc.* *mf*

Vln. solo

Vln. I *cresc.* *f* *secco au talon* *arco*

Vln. II *cresc.* *f* *secco au talon* *arco*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Db. *mf cresc.* *f*

581

Vln. solo *ff*

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

Db. *arco*

Deciso e furioso, con preciso

**pp** (L'istesso tempo -  $\text{♩} = 72$ )

584 Flutes a 2

Fl. I.II.

Oboes a 2

Ob. I.II.

B. Cl.

Bsn. I.II.

*f*

*f*

*f*

*f*

poco detache

Deciso e furioso, con preciso

(L'istesso tempo -  $\text{♩} = 72$ )

gliss.

Continue ad lib. with irregular varied rhythm/rests, range within 5th above violins.

high, short glissandi

arco

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*ff*

*ff*

*ff*

*ff*

poco piu mosso (♩=78)

590 (8) loco

Fl. I.II. **QQ** *f*

Ob. I.II. *f*

Cl. I. *f*

B. Cl. *f*

Bsn. I.II. *f*

poco piu mosso (♩=78)

Continue for a few seconds after violins finish.

Vln. solo *f possible* *ff* high, short tremolos

Continue with irregular varied rhythm/rests, range up to high E, always above violins.

Vln. I (8) loco

Vln. II (8) loco

Vla. *ff*

Vc. *ff*

Db. *ff*

596

Fl. I.II.

Ob. I.II.

Cl. I

B. Cl.

Bsn. I.II.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Continue for a few seconds after violins finish.

loco

loco

loco

freely

*f possible*



**RR** poco piu mosso (♩=88)

603

Fl. I.II. *f*

Ob. I.II. *f*

Cl. I. *f*

B. Cl. *f*

Bsn. I.II. *f*

Hn. I.II. *f* a 2

Vln. solo *poco piu mosso* (♩=88)

Vln. I. *ff*

Vln. II. *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

609 **SS**

Fl. I.II. **f**

Ob. I.II.

Cl. I

B. Cl.

Bsn. I.II.

Hn. I.II. **ff** **f**

Vln. solo **f**

Vln. I **f**

Vln. II **f**

Vla. **f**

Vc. **f**

Db. **f**

615 **TT** To Picc.

Fl. I.II.

Ob. I.II.

Cl. I.

Hn. I.II.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

UU

622 Oboe II to E.H.

Ob. I.II.

Hn. I.II.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*pp* arco

senza vib. sul G con vib. sul D

*mf* *mp*

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco



628

Hn. I.II.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

a 2

*p* *mf*

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

sosten. sul A

sosten. sul G sempre

*p* poco cresc. *f*

*p* poco cresc. *f*

*p* poco cresc. *f*

*p* poco cresc. *f*

*p* poco cresc. *f*

*f* *f* *f*

VV

634

Picc. *senza vib.*  
*p* *mp* *p*

Eng. Hn. *senza vib.*  
*p* *mp* *p*

B. Cl. *p* *mp* *p*

Bsn. I *I. senza vib.*  
*p* *mp* *p*

Hn. I.II. *a 2 3*  
*p* *sfz p*

Vln. I *p* *p* *sfz p*  
*sul G*

Vln. II *p* *p* *sfz p*  
*sul G*

Vla. *p* *p* *sfz p*  
*sul G*

Vc. *p* *p* *sfz p*

Db. *senza vib.*  
*p* *mp* *p*

641 WW senza vib.

Picc. *senza vib.* *p* *mp*

Fl. II *p* *mp*

Cl. I *p* *mp*

Bsn. I *senza vib.* *p* *mp*

Hn. I.II. *mf*

Vln. solo *f* *p* *sul A*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

646

Fl. II

Ob. I

Hn. I.II.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*a 2*

*p* < *mp* < *p* < *mf* < *p* < *f*

*espress.*

*mp* > *poco cresc.* > > < *mf* > < *sfp* < *f*

*sul G* 3

*p* < *mp* > < *mf* > *p* < *f sosten.* > *mf* >

*sul G* 3

*p* < *mp* > < *mf* > *p* < *f sosten.* > *mf* >

*sul G* 3

*p* < *mp* > < *mf* > *p* < *f sosten.* > *mf* >

*p* < *mp* > < *mf* > *p* < *f sosten.* > *mf* >

651 **XX**

Picc. *pp*

Fl. II *pp*

Ob. I *pp*

Eng. Hn. *pp*

Cl. I *pp*

B. Cl. *p* *pp*

Bsn. I *p* *pp*

Bsn. II *p* *pp*

Vln. I *mp* *mf* *pp* senza vib.

Vln. II *mp* *mf* *pp* senza vib.

Vla. *mp* *mf* *pp* senza vib.

Vc. *mp* *mf* *pp*



654

Picc.

Fl. II

Ob. I

Eng. Hn.

Cl. I

B. Cl.

Bsn. I

Bsn. II

Hn. I. II.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

*p* *ff* *p dolce e tranquillo* *poco a poco cresc.* *mp*

con vib.

sul D

*pp* *p dolce e tranquillo*

*p* *ff* *p dolce e tranquillo* *poco a poco cresc.*

*p* *ff* *p dolce e tranquillo* *poco a poco cresc.*

*p* *ff* *p dolce e tranquillo* *poco a poco cresc.*

*p* *ff* *p dolce e tranquillo* *poco a poco cresc.*

*p* *ff* *p dolce e tranquillo* *poco a poco cresc.*

Musical score for measures 659-664. The score includes parts for Vln. solo, Vln. I, Vln. II, and Vla. The Vln. solo part features a trill marked 'YY' and dynamic markings *mf* and *f*. The Vln. I and II parts feature *f* dynamics and 'sul A' and 'sul E' markings. The Vla. part features *mf* dynamics. The time signature changes from 2/4 to 4/4 and then to 5/4.

Musical score for measures 665-670. The score includes parts for Fl. II, Vln. solo, Vln. I, Vln. II, Vla., and Vc. The Fl. II part is marked 'senza vib.' and *p*. The Vln. solo part features trills, triplets, and dynamics *f*, *mp*, and *ff*. The Vln. I and II parts feature *p* dynamics. The Vla. part features *p* dynamics. The Vc. part features *p* dynamics. The time signature changes from 4/4 to 5/4 and then to 4/4.

670 *senza vib.*

Picc.

Fl. II

Vln. solo

arco *tr tr# sul A*

*mf* 6

*ff* *f*

pizz.

arco sul E sempre

6 3 3 3

*poco a poco cresc.*

8<sup>va</sup> 3 *ff*

Vln. I

Vln. II

Vla.

Vc.

674

Picc. *senza vib.*  
*p*

Fl. II *senza vib.*  
*p*

Ob. I *mf*

Eng. Hn. *mf*

Cl. I *p*

B. Cl. *p*

Bsn. I/II *senza vib.*  
I. *p*  
II. *p*  
*mf*

Hn. I/II *hand-stopped, brassy*  
*mf*

Vln. solo *con. vib.*  
(8) *3* *6* *6* *fff* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz., non-div.*  
*mf*

Db. *pizz., non-div.*  
*mf*