

Dave Soldier

Concerto for violin, cello, and orchestra

Ultraviolet Railroad

1. Betonia, where I fell into a trance
2. Rapture
3. I'm going upstairs, I'm going to take off all my clothes

full score

1991-1992
June 12, 2010 version

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solo violin and cello
piano
percussion

and the orchestra of Brahms Double Concerto

2 flutes
2 oboes
2 clarinets in Bb
2 bassoons
4 French horns in F
2 trumpets in Bb
3 trombones including 1 bass trombone
strings

Except for the pianist and percussion, the piece can be a companion to the Brahms.

Orchestral string parts are divided into 2 sections (for example, Violin I and Violin1B): when the score shows only one, the entire section is playing.

The duo enters around m 18 greeted by hoots and applause by the orchestra, and dropped bottle. They enter as if they are stars at a blues concert, not as if late for an appointment.

Solo violin and cello sometimes use swing 8ths. Down and dirty section at m 72 should be grinding, slurred intonation that brings out dissonance, unhurried and confident.

The *scratch* is performed by bowing harshly parallel to the strings, and should sound like a rap dj.

Speech pitch imitates speech inflections and is played by stopping the string with the left hand over rather than under the instrument, to enforce intonation that is only approximate.

Pullup pulls the string up pinching with the left fingers while bowing to make an obnoxious song.

In the cadenza, these and the other effects should be alternated very quickly between the two soloists.

The heavy rock section in the 1st movement can sound strident, as by Jimi Hendrix. Melodies in the 3rd movement should like Ellington ballads, never strident.

The percussion includes:

Tympani from F bottom of bass staff to b above staff
Snare drum (on 3rd line: snare rim has slash head on note)
Ride (x on top line or above top line) and crash cymbal (circled x above top line), plus optional Splash cymbal
Orchestra bass drum (x below 5th line of staff)
Gospel tambourine (middle line)
Tam-tam
A beer or soda bottle to be dropped to the floor

Ultraviolet Railroad

Dave Soldier

1. Betonia, where I fell into a trance

 $\text{♩} = 116$

down home blues

2 Flute

2 Oboe

2 Clarinet in B \flat

Bassoon

Horn in F 1,2

Horn in F 3,4

2 Trumpet in Bb

Trombone 1

Trombone 2,3

Timpani

Percussion

Piano

Solo Violin

Solo Cello

Violin I

Violin II

Viola

Cello

Contrabass

Fl. 5
 solo
 Cl. 3
mf solo
 Tpts. 3
 I,II
 Tbn. 1 5
mf
 Tbn. 2,3
 Timp.
 Perc. 5
 ride cymbal
 bass drum *mp*
 Pno.
 Vc.
 Cb.

8

Fl. *mp*

Ob. *mp*
I.II

Cl. *mp*

Bsn. *mp*

Hn. 1,2 *f* *sfz*

Hn. 3,4

Tpts.

Tbn. 1 *f* *sfz*

Tbn. 2,3 *f* *sfz*

8

Timp.

Perc.

Pno.

Vln. I *f* *sfz*

Vln. II *f* *sfz*

Vla. *f* *sfz*

Vc.

Cb.

12

Fl. solo flutter tongue *p*

Ob.

Cl. solo *p*

Bsn.

Hn. 1,2

Tpts.

Tbn. 1

Tbn. 2,3

Perc. snare rim *pp*

Pno. *p*

Cb. *pp*

ord.

I,II

6

soloists enter like stars
orchestra hoots and applauds

Musical score page 7 featuring nine staves:

- Fl.**: Stays silent throughout the section.
- Ob.**: Stays silent throughout the section.
- Cl.**: Stays silent throughout the section.
- Perc.**: Playing eighth-note patterns. At measure 16, a dynamic **pop** is indicated above the staff.
- Pno.**: Playing eighth-note chords. At measure 16, dynamic **sfz** is indicated below the staff.
- Vln. I**: Stays silent throughout the section.
- Vln. Ib**: Stays silent throughout the section.
- Vln. II**: Playing eighth-note patterns. Dynamics **mp** and **f** are indicated above the staff.
- Cb.**: Playing eighth-note patterns. Dynamics **mp** and **f** are indicated above the staff.

Fl. *solo*
mp *4*
 Ob.
 Cl. *solo*
mp *p*
 Perc.
 drop a bottle on the floor
 Pno.
 Vln. I
 Vln. II
 Vla.
 Cb.

23 *applause out*

Ob.

Cl.

Pno.

Solo Vln. *jazzy, exp.*

Solo Vlc. *jazzy, exp.*

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

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

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb.

27

Solo Vln.

Solo Vlc. *sfz*

Solo Vln (32)

 Solo Vln (36)

 Bsn. (40)

43

Bsn.

Solo Vln. 43 ad lib harmonic glissandos mostly on C & G strings

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Cb.

Cb. B

Solo Vln. *tr.*
 Solo Vlc.
ad lib
 AFAP

Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb.
 Cb. B

46

49

solo

Bsn. - | 6 - | 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 *f* solo |

Hn. 1,2 - | 6 8 - | $\begin{smallmatrix} \sharp \\ \sharp \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - |

Hn. 3,4 - | 6 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | solo |

Solo Vln. - | 6 8 - | $\begin{smallmatrix} \sharp \\ \sharp \end{smallmatrix}$ 8 *ff* | $\begin{smallmatrix} \sharp \\ \sharp \end{smallmatrix}$ 8 $\begin{smallmatrix} \sharp \\ \sharp \end{smallmatrix}$ 8 | $\begin{smallmatrix} \sharp \\ \sharp \end{smallmatrix}$ 8 |

Solo Vlc. - | 6 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 |

Vln. II - | 6 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 | *ff* | *mp* | *div.* | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 |

Vln. IIb - | 6 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 |

Vla. - | 6 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 | *mp* |

Vla. B - | 6 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 |

Vc. - | 6 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 |

Vc. B - | 6 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 - | $\begin{smallmatrix} \flat \\ \flat \end{smallmatrix}$ 8 |

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2,3

Perc.

Solo Vln.

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Cb.

Cb. B

54

I.II

mf

mf

I.II

mf

I.II

mf

54

54

mp

mp

54

pp

mf

pp

54

mf

ff

54

mf

ff

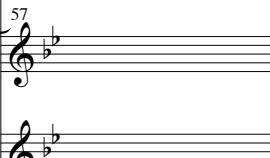
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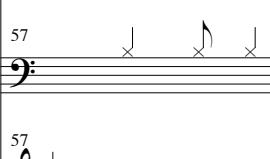
mf

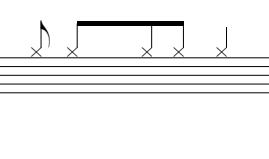
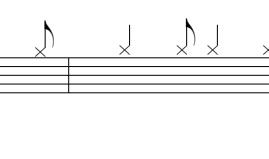
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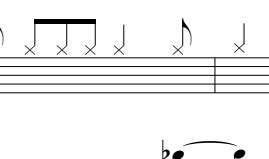
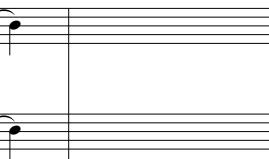
mf

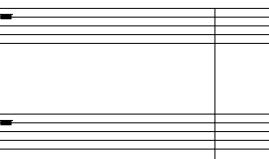
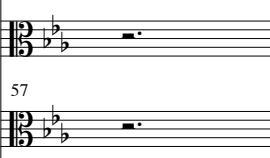
Fl. 
 Ob. 
 Cl. 
 Bsn. 

Hn. 1,2 
 Hn. 3,4 
 Tbn. 1 
 Tbn. 2,3 

Perc. 

Solo Vln. 
 Solo Vlc. 

Vln. I 
 Vln. Ib 
 Vln. II 
 Vln. IIb 

Vla. 
 Vla. B 
 Cb. 
 Cb. B 

Fl. 60
 Ob.
 Cl.
 Bsn.
 Hn. 1,2
 Hn. 3,4
 Tbn. 1
 Tbn. 2,3
 Perc.
 Pno.
 Solo Vln.
 Solo Vlc.
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb.
 Cb. B

gliss on 3
 gliss on 3

16

Solo Vln. *mf*
 Solo Vlc. *mf*
 Vln. I *pp*
 Vln. Ib *pp*
 Vln. II *pp*
 Vln. IIb *pp*
 Vla. *pp*
 Vla. B *pp*
 Vc. *pp*
 Vc. B *pp*

$\text{♩} = 100$ down & dirty

70

Bsn. $\begin{array}{c} \text{Bassoon} \\ \text{Bassoon} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

70

Tim. $\begin{array}{c} \text{Timpani} \\ \text{Timpani} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

70

Solo Vln. $\begin{array}{c} \text{Solo Violin} \\ \text{Violin} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

Solo Vlc. $\begin{array}{c} \text{Solo Cello} \\ \text{Cello} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

Vln. I $\begin{array}{c} \text{Violin I} \\ \text{Violin} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

Vln. Ib $\begin{array}{c} \text{Violin II} \\ \text{Violin} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

Vln. II $\begin{array}{c} \text{Violin II} \\ \text{Violin} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

Vln. IIb $\begin{array}{c} \text{Violin III} \\ \text{Violin} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

Vla. $\begin{array}{c} \text{Viola} \\ \text{Viola} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

Vla. B $\begin{array}{c} \text{Viola II} \\ \text{Viola} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

Vc. $\begin{array}{c} \text{Cello} \\ \text{Cello} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

Vc. B $\begin{array}{c} \text{Cello II} \\ \text{Cello} \end{array}$ - $\frac{\#}{8}$ - $\frac{12}{8}$ - - - - - - - -

I,II

p $\sharp\sharp\sharp\sharp\sharp$ - - - - - - - -

f blues 3rd

mutes off

mutes off

mutes off

mutes off

mutes off

mutes off

p $\sharp\sharp\sharp\sharp\sharp$ - - - - - - - -

p $\sharp\sharp\sharp\sharp\sharp$ - - - - - - - -

I,II

Fl.

Ob.

Cl.

Bsn.

76

Timp.

Pno.

Solo Vln.

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

81

Bsn.

81

Timp.

81

Solo Vln.

Solo Vlc.

Cb.

Cb. B

85

Timp.

85

Solo Vln.

Solo Vlc.

Cb.

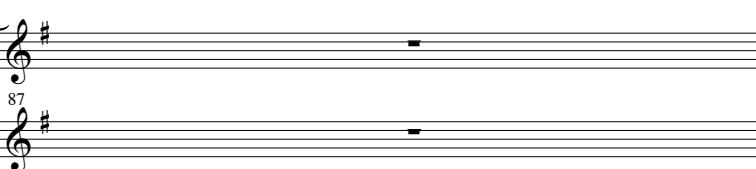
Cb. B

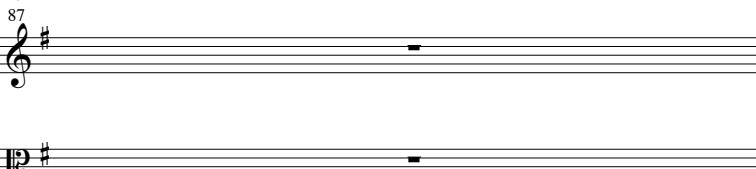
87

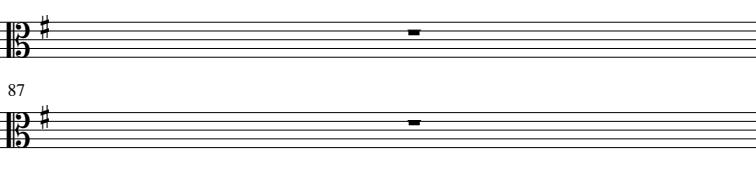
Tim. 

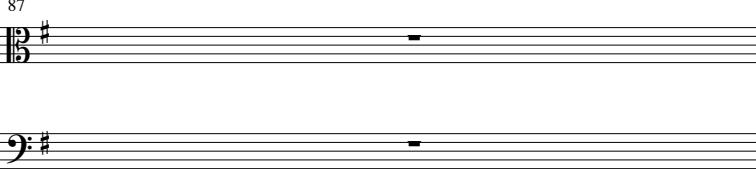
Solo Vln 

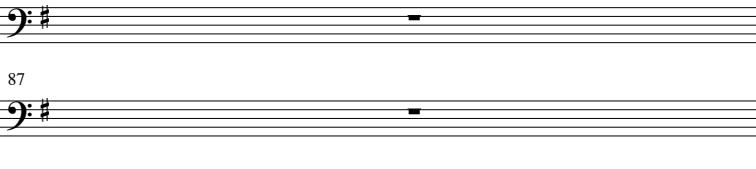
Solo Vlc. 

Vln. II 

Vln. IIb 

Vla. 

Vla. B 

Vc. 

Vc. B 

Cb. 

Cb. B 

87

f

mf **p** **mf**

Solo Vln. {
 Solo Vlc. } ad lib
 Vln. I ad lib
 Vln. Ib
 Vln. II
 Vln. IIb p mf p mf p mf p mf
 Vla. p mf p mf p mf p mf
 Vla. B p mf p mf p mf p mf
 Vc. p mf p mf p mf p mf
 Vc. B p mf p mf p mf p mf
 Cb. p mf p mf p mf p mf
 Cb. B p mf p mf p mf p mf

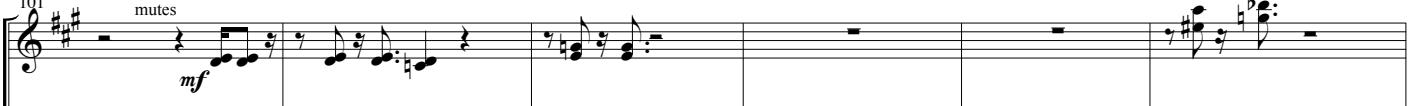
Solo Vln. {
 Solo Vlc. }
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb.
 Cb. B

94

97
 Hn. 1,2
 Hn. 3,4
 97
 Timp.
 Perc.
 Solo Vln.
 Solo Vlc.
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb.
 Cb. B

molto rit.
 =104
 heavy rock
 III,IV
 f
 f
 ad lib
 ad lib
 pp
 pp
 pp
 mp
 mp
 mp
 mp
 mp
 mp
 mp
 mp
 mp
 mf
 mf
 1/2 pizz 1/2 arco
 mf
 1/2 pizz 1/2 arco
 mf

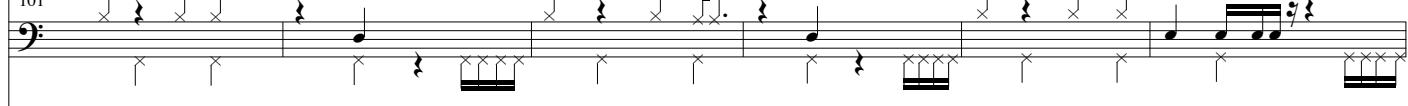
101 mutes

Tpts. 

Tbn. 1 mutes



Perc. *mf*



Vc. 

101

Vc. B 

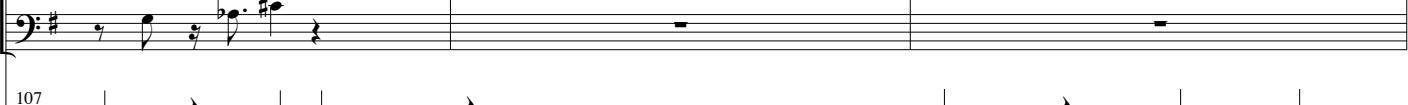
Cb. 

Cb. B 

107 mutes off

Tpts. 

Tbn. 1 mutes off



Perc. 

"Hendrix"

Solo Vlc. 

ff expressive. ponticello

Vc. 

107

Vc. B 

Cb. 

Cb. B 

Perc.

Solo Vln

Solo Vlc.

Vc.

Vc. B

Cb.

Cb. B

110

gliss microtonally & retain shape

110

f ff

Perc.

Solo Vln

Solo Vlc.

Vc.

Vc. B

Cb.

Cb. B

114

expressive, ponticello

use open e

ad lib

ff

117

Perc.

Solo Vln

Solo Vlc.

Vc.

Vc. B

Cb.

Cb. B

sim.

117

sfs

6

6

sim.

6

6

6

6

6

6

119 tam-tam

Perc.

Solo Vln

Solo Vlc.

Vc.

Vc. B

Cb.

Cb. B

sfs speech pitch

noisy

minor 3rd trill (G & Bb)

speech pitch

6

6

6

6

thumb pizz.

thumb pizz.

thumb pizz.

thumb pizz.

119

Tpts. 122
 Tbn. 1
 Perc.
 Solo Vln. 122
 Solo Vlc.
 Vc.
 Vc. B
 Cb.
 Cb. B
 Tpts. 125
 Tbn. 1
 Perc.
 Solo Vln.
 Solo Vlc.
 Vc.
 Vc. B
 Cb.
 Cb. B

3 3 3 3
 f solo
 double stop tr
 singing major 3rd tr (Bb & D) speech pitch tr
 arco
 arco
 1/2 pizz 1/2 arco
 1/2 pizz 1/2 arco

3 3 3 3
 f

> > > >
 ff mf scratch
 grind, nasty > > >
 pp f scratch

128

grad accel.

Fl. I,II f

Ob. f

Cl. I,II

Bsn. I,II solo 3 3 3

Hn. 1,2 f

Hn. 3,4 f

Tpts. f solo

Tbn. 1 f

Tbn. 2,3 f solo 3 3 3

Perc. sfz

Solo Vln. Mute

Solo Vlc. f Mute

Vc. 128

Vc. B 128

Cb. 128

Cb. B 128

132 I,II
 Fl. mfp
 Ob. 12
8
 Bsn. 12
8
 Hn. 1,2 12
8
 Hn. 3,4 12
8
 Tpts. 12
8
 Tbn. 1 12
8
 Tbn. 2,3 12
8
 Perc. 12
8
 Pno. 12
8
 Solo Vln 12
8
 Solo Vlc. 12
8
 Vla. 12
8
 Vc. 12
8
 Vc. B 12
8
 Cb. 12
8
 Cb. B 12
8

end accel. *a tempo* solo I,II mysterioso
♩ = 108

137 , solo

Bsn. - , *mp*

Hn. 1,2 , , *#8:* , *8:* ,

Hn. 3,4 , , *8:* , *8:* ,

Tbn. 1 , , *mp* , ,

Tbn. 2,3 , , *#8:* , *8:* , *mp* , ,

Perc. , , *tr.* , *tr.* , ,

Pno. , , *#8:* , *8:* , ,

Solo Vln. , *moody* , , *#8:* , *8:* ,

Solo Vlc. , *pizz.* , , *pp* arco , *pizz.* ,

mp

Vla. , , *pp* , ,

Vla. B , , *pp* , ,

Vc. , *pizz.* , , ,

Vc. B , *mpizz.* , , ,

Cb. , *mpizz.* , , ,

Cb. B , *mp* , , ,

143

Bsn.

Hn. 1,2

Hn. 3,4

Tbn. 2,3

Perc.

Pno.

Solo Vln

Solo Vlc.

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

I,II

short pause (4 sec.)

149 I,II

Bsn.

Hn. 1,2

Hn. 3,4

Perc.

Pno.

Solo Vln.

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

2. Rapture

$\text{♩} = 104$

Pno.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

Pno. (4) 

 Vln. I 

 Vln. Ib 

 Vln. II 

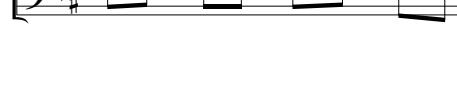
 Vln. IIb 

 Vla. 

 Vla. B 

 Vc. 

 Vc. B 

 Cb. 

 Cb. B 

Fl.

Ob.

Pno.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

all play drone note

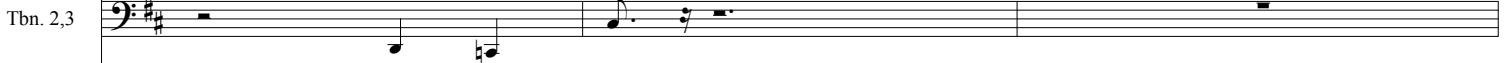
all play drone note

Fl. 

 Ob. 

 Bsn. 

III
mp

 Tbn. 2,3 

 Pno. 

 Vln. I 

 Vln. Ib 

 Vln. II 

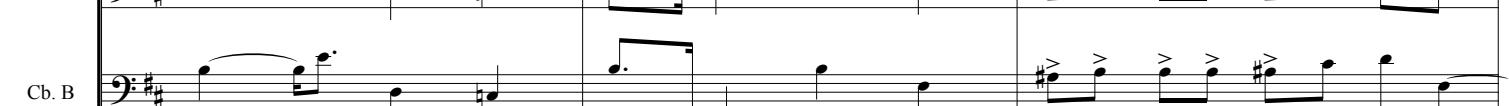
 Vln. IIb 

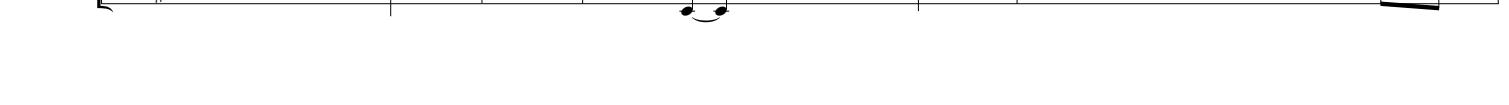
 Vla. 

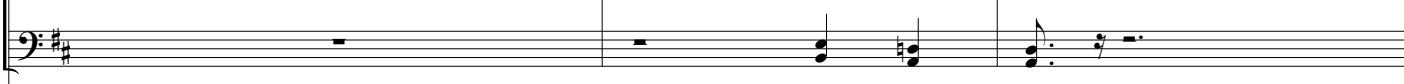
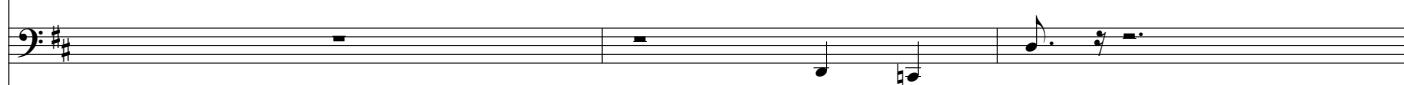
 Vla. B 

 Vc. 

 Vc. B 

 Cb. 

 Cb. B 

Fl. 
 Ob. 
 Bsn. 
 Tbn. 2,3 
 Pno. 
 Vln. I 
 Vln. Ib 
 Vln. II 
 Vln. IIb 
 Vla. 
 Vla. B 
 Vc. 
 Vc. B 
 Cb. 
 Cb. B 

Fl.

Ob.

Pno.

Solo Vln.

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

no mute $\circ \circ \circ$

pizz. hammer

pizz. arco

off string

mp

off string

mp off string

mp off string

off string

mp

off string

mp

off string

mp

off string

mp

arco off string

p_{arco}

Solo Vln. 20
 Solo Vlc.
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B 20
 Vc.
 Vc. B 20
 Cb.
 Cb. B

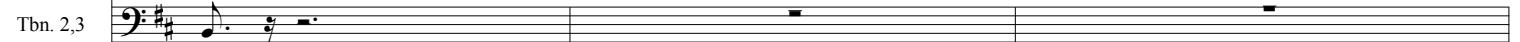
Fl. 23
 Ob.
 Bsn.
 Tbn. 2,3
 Pno. III
 Solo Vln.
 Solo Vlc.
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb.
 Cb. B

Measures 23-24. The score shows a complex arrangement of instruments. In measures 23-24, the Flute, Oboe, Bassoon, Trombones 2,3, and Piano play various rhythmic patterns. The Solo Violin and Solo Viola play eighth-note patterns. The Violins I and II play sixteenth-note patterns. The Double Basses play eighth-note patterns. The Cello and Double Bass play eighth-note patterns. Measure 24 concludes with a dynamic instruction "all play drone note" over sustained notes.

Fl. 

 Ob. 

 Bsn. 

 Tbn. 2,3 

 Pno. 

 Solo Vln 

 Solo Vlc 

 Vln. I 

 Vln. Ib 

 Vln. II 

 Vln. IIb 

 Vla. 

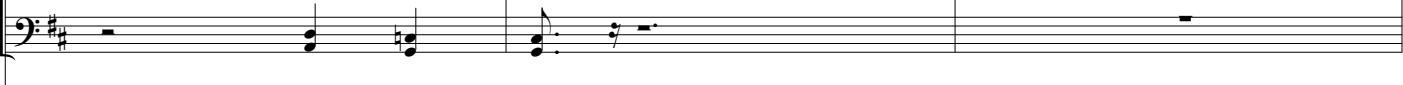
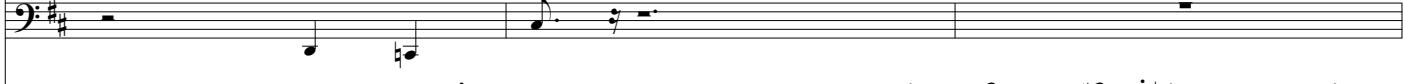
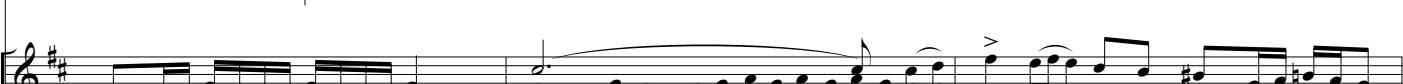
 Vla. B 

 Vc. 

 Vc. B 

 Cb. 

 Cb. B 

Fl. 
 Ob. 
 Bsn. 
 Tbn. 2,3 
 Pno. 
 Solo Vln. 
 Solo Vlc. 
 Vln. I 
 Vln. Ib 
 Vln. II 
 Vln. IIb 
 Vla. 
 Vla. B 
 Vc. 
 Vc. B 
 Cb. 
 Cb. B 

33

Perc.

pp

Pno.

Solo Vln.

sffz

Solo Vlc.

sffz

Vln. I

f

Vln. Ib

f

Vln. II

f

Vln. IIb

f split chairs pizz and arco

Vla.

f split chairs pizz and arco

Vla. B

f

Vc.

f split chairs pizz and arco

Vc. B

f split chairs pizz and arco

Cb.

Cb. B

36

Perc.

Pno.

Solo Vln.

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Percussion, Piano, Solo Violin, Solo Cello, Violin I, Violin Ib, Violin II, Violin IIb, Viola, Viola B, Cello, Cello B, Bass, and Double Bass. The music is numbered 36 at the top left. The first staff (Percussion) has a bass clef and consists of mostly rests with a few eighth-note patterns. The second staff (Piano) has a treble clef and features a continuous eighth-note pattern. The third staff (Solo Violin) and fourth staff (Solo Cello) both have treble clefs and show sixteenth-note patterns with slurs and grace notes. The fifth staff (Violin I) has a treble clef and includes dynamic markings like *f* and *ff*. The sixth staff (Violin Ib) also has a treble clef. The seventh staff (Violin II) has a treble clef. The eighth staff (Violin IIb) has a treble clef. The ninth staff (Viola) has a bass clef. The tenth staff (Viola B) has a bass clef. The eleventh staff (Cello) has a bass clef. The twelfth staff (Cello B) has a bass clef. The thirteenth staff (Bass) has a bass clef. The fourteenth staff (Double Bass) has a bass clef. Various dynamics and performance instructions, such as *pp*, *sfz*, *f*, *ff*, and sforzandi (>), are placed above or below the notes throughout the score.

39

Timp.

Perc.

Pno.

Solo Vln.

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

p

pizz.

D & A harmonics

arco

p

Fl. mp
 Ob.
 Cl.
 Bsn.
 Timp. mf
 Solo Vln. gliss G & D string harmonics
 Solo Vlc. gliss D & A string harmonics
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb.
 Cb. B

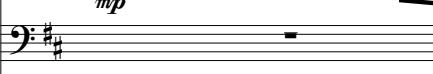
Measure 42:
 Flute, Oboe, Clarinet, Bassoon play eighth-note patterns. Timpani plays eighth-note patterns. Solo Violin and Solo Violoncello play glissandos on G & D string harmonics. Bassoon plays eighth-note patterns. Measures 43-44:
 Solo Violin and Solo Violoncello play glissandos on D & A string harmonics. Bassoon continues eighth-note patterns. Measures 45-46:
 All instruments play eighth-note patterns. Measures 47-48:
 All instruments play eighth-note patterns. Measures 49-50:
 All instruments play eighth-note patterns. Measures 51-52:
 All instruments play eighth-note patterns. Measures 53-54:
 All instruments play eighth-note patterns. Measures 55-56:
 All instruments play eighth-note patterns. Measures 57-58:
 All instruments play eighth-note patterns. Measures 59-60:
 All instruments play eighth-note patterns. Measures 61-62:
 All instruments play eighth-note patterns. Measures 63-64:
 All instruments play eighth-note patterns. Measures 65-66:
 All instruments play eighth-note patterns. Measures 67-68:
 All instruments play eighth-note patterns. Measures 69-70:
 All instruments play eighth-note patterns. Measures 71-72:
 All instruments play eighth-note patterns. Measures 73-74:
 All instruments play eighth-note patterns. Measures 75-76:
 All instruments play eighth-note patterns. Measures 77-78:
 All instruments play eighth-note patterns. Measures 79-80:
 All instruments play eighth-note patterns. Measures 81-82:
 All instruments play eighth-note patterns. Measures 83-84:
 All instruments play eighth-note patterns. Measures 85-86:
 All instruments play eighth-note patterns. Measures 87-88:
 All instruments play eighth-note patterns. Measures 89-90:
 All instruments play eighth-note patterns. Measures 91-92:
 All instruments play eighth-note patterns. Measures 93-94:
 All instruments play eighth-note patterns. Measures 95-96:
 All instruments play eighth-note patterns. Measures 97-98:
 All instruments play eighth-note patterns. Measures 99-100:
 All instruments play eighth-note patterns.

Fl. 

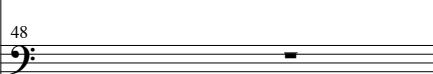
 Ob. 

 Cl. 

 Bsn. 

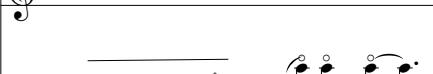
 Tbn. 2,3 

 Timp. 

 Perc. 

 Pno. 

 Solo Vln. 

 Solo Vlc. 

 Vln. I 

 Vln. Ib 

Fl. legato
 Cl. p
 Hn. 1,2 mp
 Hn. 3,4 mf
 Tpts. mf
 Tbn. 1 mf
 Timp. mf
 Solo Vln.
 Solo Vlc.
 Vc. mf
 Vc. B mf

50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Fl.

Ob.

Cl.

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2,3

Tim.

58

Fl.

Ob.

Bsn.

Hn. 1,2

Tbn. 1

Tbn. 2,3

Tim.

63

Solo Vlc.

Cb.

Cb. B

pizz.

mf

f

p

p

Bsn. 69
 Tbn. 1
 Tbn. 2,3 *mf*
 Solo Vlc.
 Vln. I *f*
 Vln. Ib *f*
 Vc.
 Vc. B *p*
 Cb.
 Cb. B *p*

3

3

3

ad lib A tr with D

p

3

3

Bsn. 74

 Tbn. 1

 Tbn. 2,3

 Perc. 74 *mf* *pp*

 Pno. *mp*

 Solo Vln. 74 *mf*

 Solo Vlc. continue trilling the D *mf*

 Vln. I

 Vln. Ib

 Vln. II

 Vln. IIb *f*

 Vla.

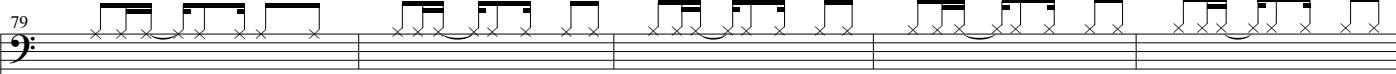
 Vla. B 74 *f*

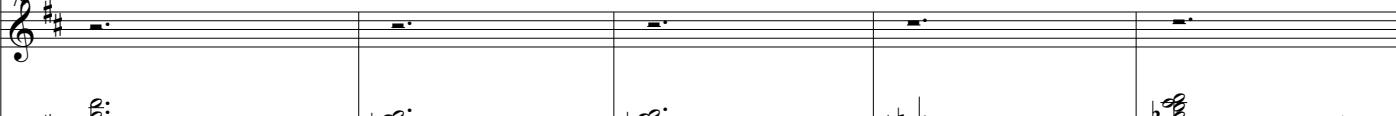
 Vc. 74 *f*

 Vc. B 74 *f*

 Cb.

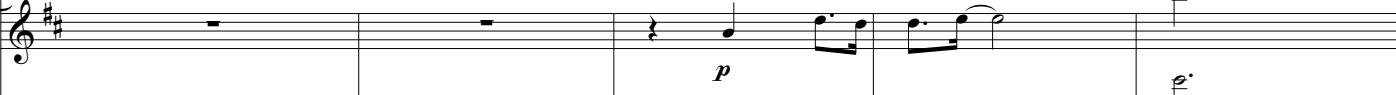
 Cb. B

Perc. 

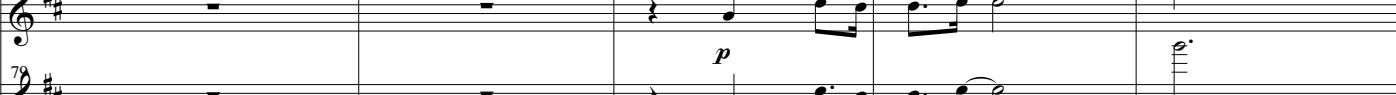
 Pno. 

 Solo Vln. 

 Solo Vlc. 

 Vln. I 

 Vln. Ib 

 Vln. II 

 Vln. IIb 

 Vc. 

 Vc. B 

 Cb. 

 Cb. B 

Perc.

84

This musical score page contains six staves. The first staff, labeled 'Perc.', shows a continuous pattern of eighth-note strokes on the bass clef staff. The second staff, labeled 'Pno.', shows a piano part with two hands; the right hand plays eighth notes with a dynamic '>>' above it, while the left hand provides harmonic support. The third staff, labeled 'Solo Vln.', features a melodic line for violin with sixteenth-note patterns and 'legato' markings. The fourth staff, labeled 'Solo Vlc.', shows a cello part with sixteenth-note patterns. The fifth staff, labeled 'Cb.', shows a double bass part with sixteenth-note patterns. The sixth staff, labeled 'Cb. B', shows another double bass part with sixteenth-note patterns. Measure numbers 84 are indicated at the beginning of each staff.

Fl.

Ob. solo *p*

Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpts.

Perc. 88 *fadeout* *p*

Solo Vln.

Solo Vlc.

Vln. I *p*

Vln. Ib *p*

Vln. II *p*

Vln. IIb *p*

Vla.

Vla. B 88 *mp*

Vc.

Vc. B 88 *mp*

Cb. 6 6 6 6 6 6

Cb. B 6 6 55 6 6 6

This musical score page contains ten staves of music for orchestra and solo violin. The instrumentation includes Flute, Oboe (solo dynamic), Clarinet, Bassoon, Horn 1,2, Horn 3,4, Trombones, Percussion, Solo Violin, Solo Viola, Violin I, Violin Ib, Violin II, Violin IIb, Cello, Double Bass, and Bassoon. The key signature is A major (three sharps). Measure 88 starts with a dynamic *p*. The Oboe has a solo line. Measures 89 through 94 show various patterns from different instruments, including the Solo Violin, Trombones, and Percussion. Measure 95 begins with a dynamic *mp* and continues with a legato line for the Trombones. Measures 96 through 99 show further patterns. Measure 100 ends with a dynamic *p*.

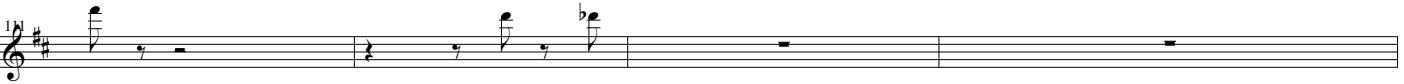
Fl. f
 Ob.
 Cl.
 Bsn.
 Hn. 1,2 solo
 Hn. 3,4 mf
 Tpts. solo
 Tbn. 1 mf
 Perc. pp
 Solo Vln. f
 Solo Vlc. f
 Vln. I f
 Vln. Ib f
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb. f
 Cb. B f

94

56

Fl. 100
 Tpts.
 Tbn. 1
 Perc.
 Solo Vln. 100
 Solo Vlc.
 Vln. I
 Vln. Ib
 Cb.
 Cb. B

Fl. 105
 Tpts.
 Tbn. 1
 Perc.
 Solo Vln. 105
 Solo Vlc.
 Vln. I
 Vln. Ib
 Cb.
 Cb. B

Fl. 

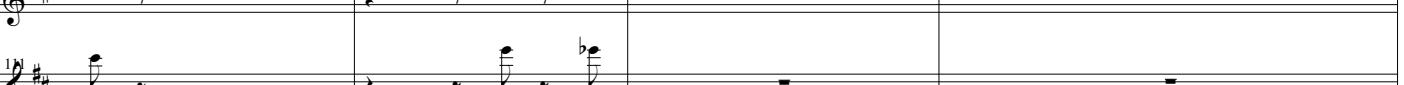
 Tpts. 

 Tbn. 1 

 Perc. 

 Solo Vln 

 Solo Vlc. 

 Vln. I 

 Vln. Ib 

 Cb. 

 Cb. B 

 Solo Vln 

 Solo Vlc. 

 Cb. 

 Cb. B 

Fl. *f*
 Ob. *f*
 Cl. *f*
 Bsn. *f*
 Hn. 1,2 *f*
 Hn. 3,4 *f*
 Tpts. *f*
 Tbn. 1 *f*
 Tbn. 2,3 *f*
 Timp. *f*
 Perc. *pp*
 Pno. *f*
 Solo Vln. *ff* *ad lib*
 Solo Vlc. *ff* pont.
 ad lib
 Vln. I *f*
 Vln. Ib *f*
 Vln. II *f*
 Vln. IIb *f*
 Vla. *f*
 Vla. B *f*
 Vc. *f*
 Vc. B *f*
 Cb. *f*
 Cb. B *f*

59

Perc.

124

Solo Vln.

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

mp

Hn. 1,2
 Hn. 3,4
 Tbn. 1
 Perc.
 Solo Vln.
 Solo Vlc.
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb.
 Cb. B

127

ff
 f
 ff
 pp

Hn. 1,2
 Hn. 3,4
 Tbn. 1
 Perc.
 Solo Vln.
 Solo Vlc.
 Cb.

131

Hn. 1,2
 Hn. 3,4 *mp*
 Tpts.
 Tbn. 1 *f*
 Perc. 136 *ppp*
 Pno. *mf* *mf*
 Solo Vln. *mf*
 Solo Vlc. *mf*
 Vln. I
 Vln. Ib *f*
 Vln. II *f*
 Vln. IIb *f*
 Vla. *f*
 Vla. B 136 *f* *f*
 Cb.

This musical score page contains ten staves of music for a large orchestra. The instruments listed from top to bottom are: Horn 1,2; Horn 3,4 (marked *mp*); Trombones (Tpts.); Bassoon (Tbn. 1) (marked *f*); Percussion (Perc.) (marked 136 *ppp*); Piano (Pno.) (marked *mf*); Solo Violin (Solo Vln.) (marked *mf*); Solo Double Bass (Solo Vlc.) (marked *mf*); First Violin (Vln. I); Second Violin (Vln. Ib) (marked *f*); Second Violin (Vln. II) (marked *f*); Second Violin (Vln. IIb) (marked *f*); Viola (Vla.) (marked *f*); Viola (Vla. B) (marked 136 *f*, *f*); and Cello (Cb.). The score includes measure numbers 126 and 136, and dynamic markings such as *mf*, *mp*, *f*, and *ppp*.

Fl.

Ob.

Cl.

Bsn.

Pno.

Solo Vln

Solo Vlc.

Vln. I

Vln. Ib

Fl. 147
 Ob. f
 Cl. f
 Bsn. f
 Pno. 147
 Solo Vln. 147
 Solo Vlc. 147
 Vln. I 147
 Vln. Ib 147
 Vln. II f
 Vln. IIb f
 Vla. f
 Vla. B f
 Vc. f
 Vc. B f

Fl. 

 Ob. 

 Cl. 

 Bsn. 

 Pno. 

 Solo Vln 

 Solo Vlc. 

 Vln. I 

 Vln. Ib 

 Vln. II 

 Vln. IIb 

 Vla. 

 Vla. B 

 Vc. 

 Vc. B 

Pno.

 Solo Vln.

 Solo Vlc.

 Vln. I

 Vln. Ib

 Vln. II

 Vln. IIb

 Vla.

 Vla. B

 Vc.

 Vc. B

pizz.

pizz.

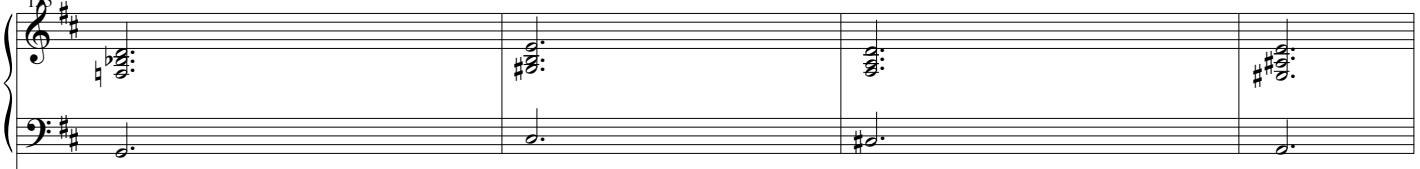
pizz.

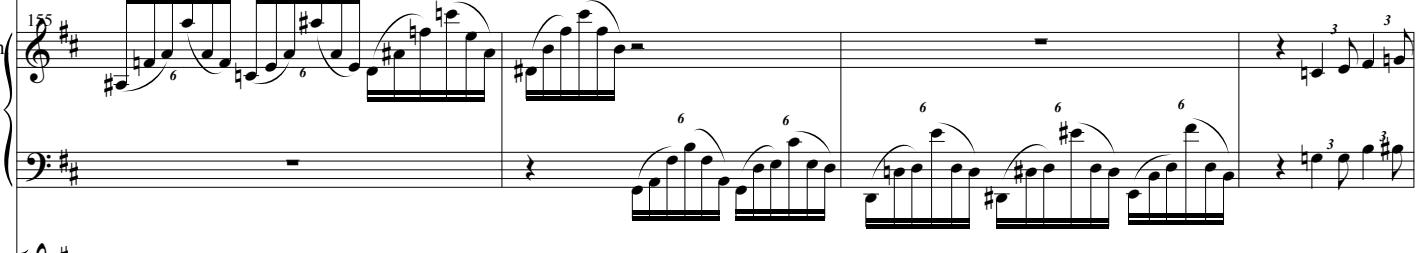
pizz.

pizz.

pizz.

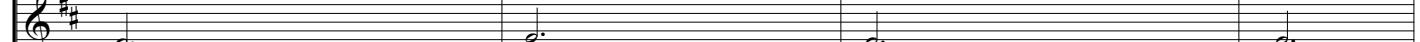
pizz.

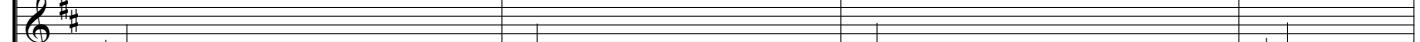
Pno. 

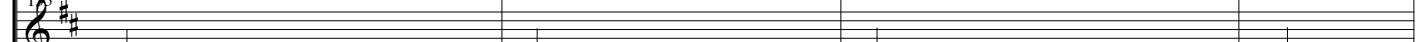
 Solo Vln. 

 Solo Vlc. 

 Vln. I 

 Vln. Ib 

 Vln. II 

 Vln. IIb 

 Vla. 

 Vla. B 

 Vc. 

 Vc. B 

Fl. 159
 Hn. 1,2 solo flutter
 Hn. 3,4 mf
 Tbn. 1 mf
 Perc. tambourine
 Pno. 159
 Solo Vln. 3
 Solo Vlc. 3
 Vln. I p f
 Vln. Ib f p f
 Vln. II f p f
 Vln. IIb f p f
 Vla. arco p f
 Vla. B f p f
 Vc. arco p f
 Vc. B arco p f
 Cb. arco mf
 Cb. B arco mf

70

Tbn. 1

169

Timp.

Perc.

Solo Vln.

Solo Vlc.

Cb.

Cb. B

Tbn. 1

175

Timp.

Perc.

Solo Vln.

Solo Vlc.

Cb.

Cb. B

180

Fl. Ob. Cl. Bsn.

handclap

handclap

handclap

Hn. 1,2 Hn. 3,4 Tpts. Tbn. 1 Tbn. 2,3

handclap

handclap

handclap

handclap

III III

mf

180

Tim. Perc.

180

Solo Vln. Solo Vlc.

180

Cb. Cb. B

185

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpts.

Tbn. 1

Tbn. 2,3

Timp.

Perc.

Solo Vln

Solo Vlc

Cb. *arco*

Cb. B *arco*

This musical score page contains ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1,2 (Hn. 1,2), Horn 3,4 (Hn. 3,4), Trombone (Tpts.), Bass Trombone (Tbn. 1), Bass Trombone 2,3 (Tbn. 2,3), Timpani (Timp.), and Percussion (Perc.). The Solo Violin (Solo Vln) and Solo Violoncello (Solo Vlc) staves are grouped together by a brace. The Double Bass (Cb.) and Double Bass B (Cb. B) staves are also grouped by a brace. Measure 185 begins with eighth-note patterns for the woodwind section. Measures 186-187 show rhythmic patterns involving eighth and sixteenth notes. Measures 188-189 feature eighth-note chords for the brass and percussion. Measures 190-191 show eighth-note patterns for the woodwinds and brass. Measures 192-193 conclude with eighth-note chords. The Solo Violin and Solo Violoncello sections play eighth-note patterns throughout the measures. The Double Bass and Double Bass B provide harmonic support with sustained notes and eighth-note patterns.

188

Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpts. solo *f* || mute *mf*

Tbn. 1

Tbn. 2,3 III

Solo Vln.

Solo Vlc.

Vln. I *mf*

Vln. Ib 188

Vln. II 188

Vln. IIb 188

Vla. *mf*

Vla. B 188

Vc. *mf*

Vc. B 188

Cb.

Cb. B

193

Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpts.

Tbn. 1 *f*

Tbn. 2,3

193

Timp.

Perc.

Solo Vln

Solo Vlc.

Cb.

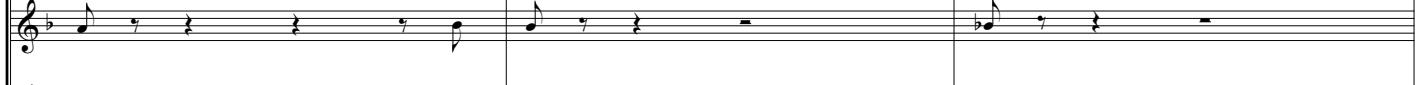
Cb. B

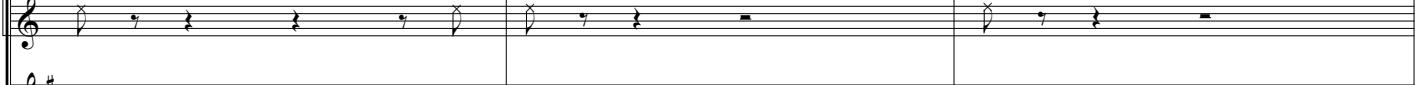
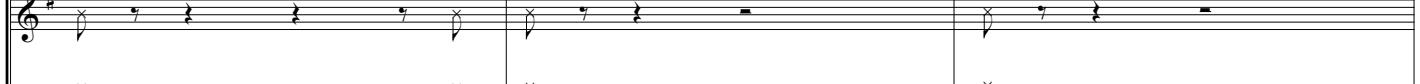
Fl. *solo*
 Cl.
 Bsn.
 Hn. 1,2
 Hn. 3,4
 Tpts.
 Tbn. 1
 Tbn. 2,3
 Timp.
 Perc.
 Solo Vln
 Solo Vlc.
 Cb.
 Cb. B

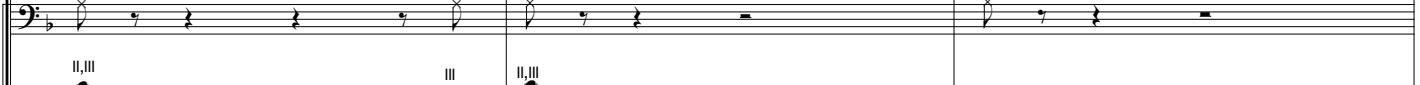
199

200

Fl. I, II
 Ob. mf
 Cl. I, II
 Bsn.
 Hn. 1,2
 Hn. 3,4
 Tpts.
 Tbn. 1
 Tbn. 2,3 III
 Timp. mf
 Solo Vln. 205
 Solo Vlc. 205
 Cb.
 Cb. B

Fl. 
 Ob. 
 Cl. 
 Bsn. 

 Hn. 1,2 
 Hn. 3,4 
 Tpts. 

 Tbn. 1 
 Tbn. 2,3 

 Timp. 

 Solo Vln. 
 Solo Vlc. 

 Cb. 
 Cb. B 

213

Hn. 1,2

Hn. 3,4

Tpts.

Tbn. 2,3

Solo Vln

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

217

Hn. 1,2

Hn. 3,4

Tpts.

Solo Vln

Solo Vlc.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. B

Vc.

Vc. B

Cb.

Cb. B

218

G & D harmonics
bow 16ths

D & A harmonics
bow 16ths

Solo Vln

Solo Vlc.

276

Solo Vln

Solo Vlc.

This musical score consists of two staves. The top staff is for the Solo Violin (Solo Vln) and the bottom staff is for the Solo Cello (Solo Vlc.). Both staves are in common time and key signature of one flat. The Solo Vln part consists of a continuous eighth-note pattern. The Solo Vlc. part consists of a continuous sixteenth-note pattern. The music is divided into two measures by a vertical bar line.

no pause

278

Solo Vln

Solo Vlc.

This musical score consists of two staves. The top staff is for the Solo Violin (Solo Vln) and the bottom staff is for the Solo Cello (Solo Vlc.). Both staves are in common time and key signature of one flat. The Solo Vln part consists of a continuous eighth-note pattern. The Solo Vlc. part consists of a continuous sixteenth-note pattern. The music is divided into two measures by a vertical bar line. A performance instruction "no pause" is placed above the second measure.

cadenza (no pause)

natural harmonics 3
gliss in direction of arrows

natural harmonics 3
gliss in direction of arrows

natural harmonics 3
natural harmonics 3

alternate AFAP in time

6 pickup behind bridge ♫ Bartok pizz speech pitch harmonic gliss wrapping Bartok pizz ♫ scratch neck slap double harmonics wrapping triple harmonics

Solo Vln Solo Vlc.

fff behind bridge legno right finger gliss tapping triple stop triple stop behind nut behind nut wrapping pizz gliss spicatto speech pitch finger drum

fff pickup scratch pizz gliss slap body finger drum sim. triple harmonics behind bridge

10 wrapping finger drum triple harmonics behind bridge pickup // slow sfz sim. rit-ard

Solo Vln Solo Vlc.

scratch neck slap double harmonic wrapping speech pitch pickup // sfz sim. rit-ard

16 Solo Vln Solo Vlc.

19 Solo Vln Solo Vlc.

22 Solo Vln Solo Vlc.

Solo Vln *accel.*
 Solo Vlc. *p*

Solo Vln *gliss thruout f*
 Solo Vlc. *gliss thruout*

Solo Vln *gliss thruout*
 Solo Vlc. *gliss thruout*

Solo Vln *Tchaikovsky quote*
 Solo Vlc.

Solo Vln *misterioso*
 Solo Vlc. *pont. to table*

Solo Vln *rubato 1 finger gliss*
 Solo Vlc. *exp. dynamics*

Solo Vln *rit-ard*
 Solo Vlc. *pont. to table*

Solo Vln
 Solo Vlc.

Solo Vln *8va*
 Solo Vlc. *separate accel.*
ppp fff

55
accel thru phrase
Solo Vln {
 pont. to table tremolo AFAP etc.
 o o o o
 pizz. tr tr molto espress.
Solo Vlc. {
 tremolo AFAP pont. to table etc. pizz. ff p
 ff arco ff p

to 3rd movement

3. I'm going upstairs, I'm going to take off all my clothes

Musical score for orchestra and piano, page 85. The score consists of six staves:

- Pno. (Piano) staff 1: Treble clef, 12/8 time, dynamic **f**. The first measure shows eighth-note chords. The second measure shows eighth-note chords with a fermata over the first note. The third measure shows eighth-note chords.
- Pno. (Piano) staff 2: Bass clef, 12/8 time, dynamic **f**. The first measure shows eighth-note chords. The second measure shows eighth-note chords with a fermata over the first note. The third measure shows eighth-note chords.
- Cb. (Cello) staff: Bass clef, 12/8 time, dynamic **solo pizz.**, **mf**. The first measure shows eighth-note chords. The second measure shows eighth-note chords with a fermata over the first note. The third measure shows eighth-note chords.
- Perc. (Percussion) staff: Bass clef, 12/8 time, dynamic **mp**. The first measure shows eighth-note chords. The second measure shows eighth-note chords with a fermata over the first note. The third measure shows eighth-note chords.
- Pno. (Piano) staff 3: Treble clef, 3/4 time. The first measure shows eighth-note chords. The second measure shows eighth-note chords with a fermata over the first note. The third measure shows eighth-note chords.
- Cb. (Cello) staff: Bass clef, 3/4 time. The first measure shows eighth-note chords. The second measure shows eighth-note chords with a fermata over the first note. The third measure shows eighth-note chords.
- Perc. (Percussion) staff: Bass clef, 7/8 time. The first measure shows eighth-note chords. The second measure shows eighth-note chords with a fermata over the first note. The third measure shows eighth-note chords.
- Pno. (Piano) staff 4: Treble clef, 7/8 time. The first measure shows eighth-note chords. The second measure shows eighth-note chords with a fermata over the first note. The third measure shows eighth-note chords.
- Cb. (Cello) staff: Bass clef, 7/8 time. The first measure shows eighth-note chords. The second measure shows eighth-note chords with a fermata over the first note. The third measure shows eighth-note chords.

Ob. *solo*
mp
 11
 Perc.
 Pno.
 Vln. I
mp
 Vln. Ib
mp
 Vln. II
mp *b>*
 Vln. IIb
mp *b>*
 Vla.
mp
 Vla. B
mp
 Vc.
mp
 Vc. B
mp
 tutti
 arco
 Cb.
mp
 tutti
 arco
 Cb. B
mp

Fl. *mp*
 Ob.
 Cl. *mp*
 Bsn.
 Hn. 1,2
 Tpts. *pp*
 Perc.
 Solo Vln. *mp* *arco* *espress.*
 Solo Vlc.
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb.
 Cb. B

Measures 13: Flute (mp), Oboe, Clarinet (mp), Bassoon, Horn 1,2 (pp), Trombones (pp), Percussion (pp).
 Measures 14: Solo Violin (mp, arco, espress.), Solo Double Bass.
 Measures 15: Violin I (pp), Violin II (pp), Violin IIb (pp), Viola (pp), Double Bass B (pp).
 Measures 16: Cello (pp), Double Bass B (pp).
 Measures 17: Double Bass B (pp).

Cl.
 Bsn.
 Hn. 1,2
 Tpts.
 Perc.

Solo Vln.
 Solo Vlc.

Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb

Vla.
 Vla. B

Cb.
 Cb. B

Measure 18: Clarinet, Bassoon, Horn 1,2 play eighth-note patterns. Trombones play eighth-note patterns. Percussion plays eighth-note patterns. Solo Violin and Solo Cello play sixteenth-note patterns. Violin I, II, and IIb are silent. Bassoon and Bassoon B play eighth-note patterns. Double Bass and Double Bass B play eighth-note patterns. Dynamics: *mp*, *pp*. Measure 19: Clarinet, Bassoon, Horn 1,2 play eighth-note patterns. Trombones play eighth-note patterns. Percussion plays eighth-note patterns. Solo Violin and Solo Cello play sixteenth-note patterns. Violin I, II, and IIb are silent. Bassoon and Bassoon B play eighth-note patterns. Double Bass and Double Bass B play eighth-note patterns. Dynamics: *mp*, *pp*. Measure 20: Clarinet, Bassoon, Horn 1,2 play eighth-note patterns. Trombones play eighth-note patterns. Percussion plays eighth-note patterns. Solo Violin and Solo Cello play sixteenth-note patterns. Violin I, II, and IIb are silent. Bassoon and Bassoon B play eighth-note patterns. Double Bass and Double Bass B play eighth-note patterns. Dynamics: *pp*. Measure 21: Clarinet, Bassoon, Horn 1,2 play eighth-note patterns. Trombones play eighth-note patterns. Percussion plays eighth-note patterns. Solo Violin and Solo Cello play sixteenth-note patterns. Violin I, II, and IIb are silent. Bassoon and Bassoon B play eighth-note patterns. Double Bass and Double Bass B play eighth-note patterns. Dynamics: *pp*.

Ob. -
 Cl. - *pp*
 Bsn. - *pp*
 Perc. 23 *pp*
 Solo Vlc. *expressive solo* *mf*
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb 23
 Vla.
 Vla. B 23
 Vc.
 Vc. B 23
 Cb.
 Cb. B

This musical score page shows a section for orchestra and solo violin. The orchestra parts include Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Violin IIb (Vln. IIb), Cello (Vla.), Double Bass (Vla. B), Bassoon (Vc.), Double Bass (Vc. B), Cello (Cb.), and Double Bass (Cb. B). The solo violin part is labeled 'expressive solo' and 'mf'. The score is in 2/4 time, with measures numbered 23. Various dynamics like 'pp' (pianissimo) and 'mf' (mezzo-forte) are indicated throughout the score.

28

Cl. solo

mp

Tpts. mutes p mp mf

Tbn. 1 mutes p mp mf

Tbn. 2,3 mutes p mp mf

Perc. 28 x. x. x. x. p mp mf

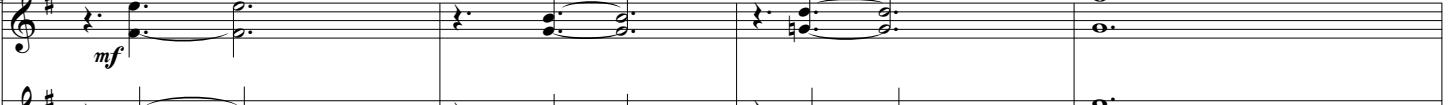
Solo Vln 28 — ff

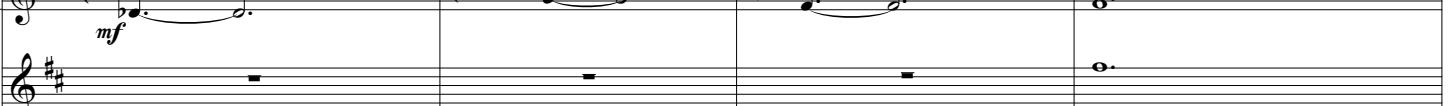
Solo Vlc. — ff

Vc. 28 —

Vc. B 28 —

Cl. 

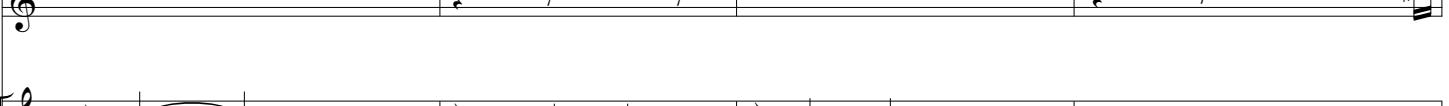
 Hn. 1,2 

 Hn. 3,4 

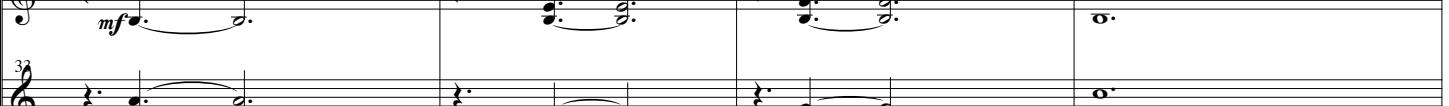
 Tpts. 

 Tbn. 1 

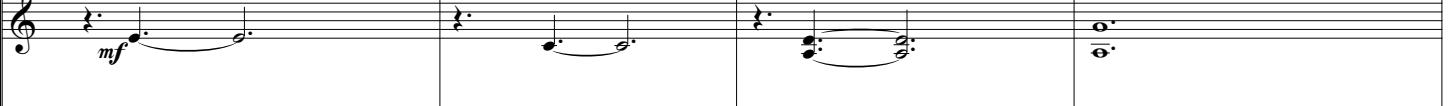
 Tbn. 2,3 

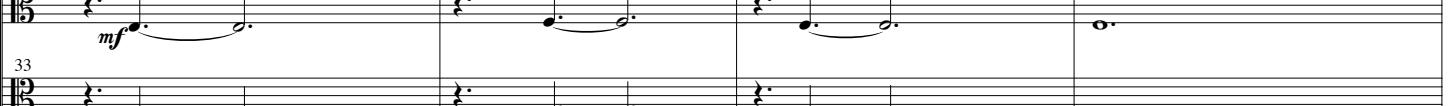
 Perc. 

 Solo Vln. 

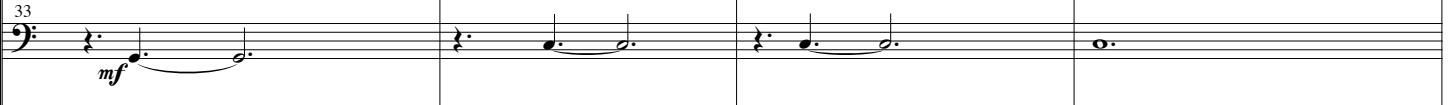
 Vln. I 

 Vln. Ib 

 Vln. II 

 Vln. IIb 

 Vla. 

 Vla. B 

 Vc. 

 Vc. B 

 Cb. 

 Cb. B

Fl. #
 Cl. pp
 Bsn. pp
 Hn. 1,2 p
 Hn. 3,4 pp
 Tbn. 1
 Tbn. 2,3 p
 Perc. pp
 Solo Vln.
 Solo Vlc. a little marcato
mf
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B 37
 Vc.
 Vc. B 37
 Cb.
 Cb. B p

41

Bsn.

Hn. 1,2

Hn. 3,4

Perc.

Solo Vlc.

dolce

p dolce

p

44

Bsn.

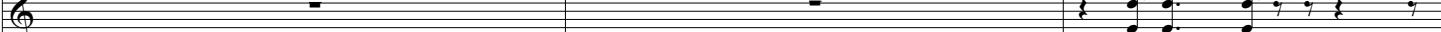
Hn. 1,2

Hn. 3,4

Perc.

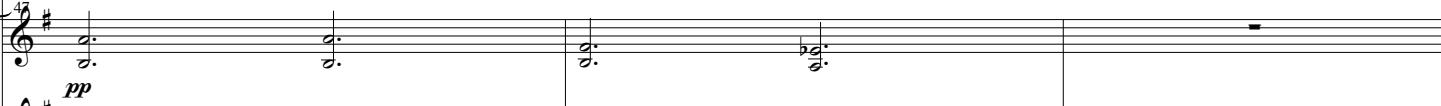
Solo Vlc.

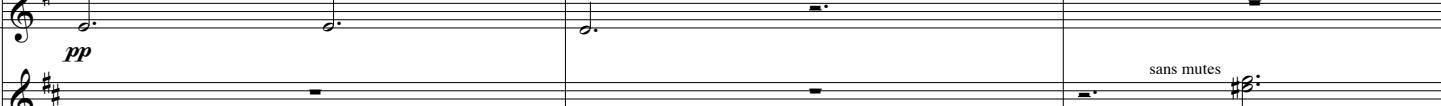
Fl. 

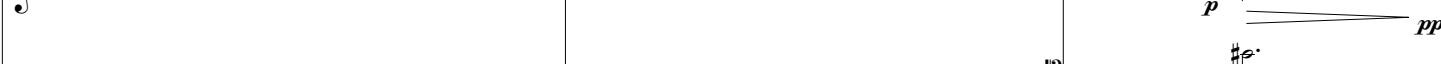
 Ob. 

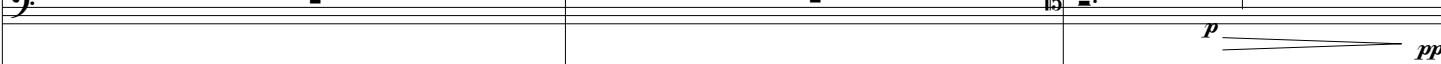
 Cl. 

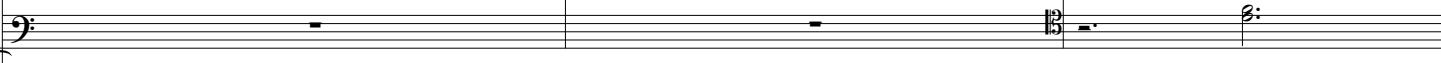
 Bsn. 

 Hn. 1,2 

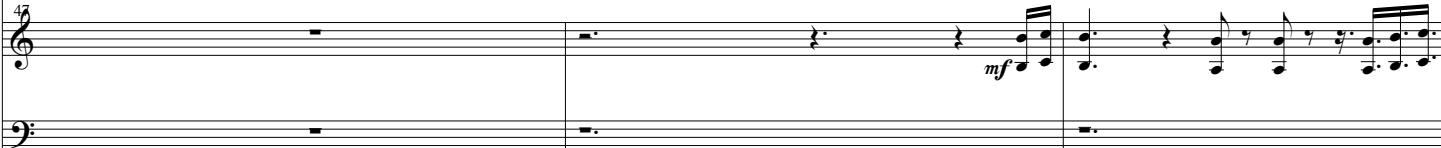
 Hn. 3,4 

 Tpts. 

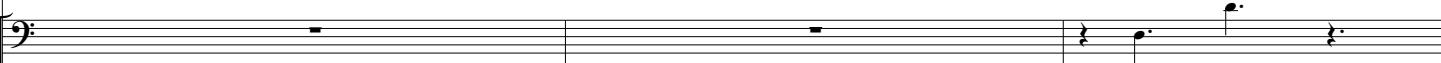
 Tbn. 1 

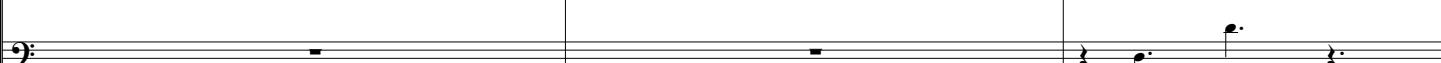
 Tbn. 2,3 

 Perc. 

 Pno. 

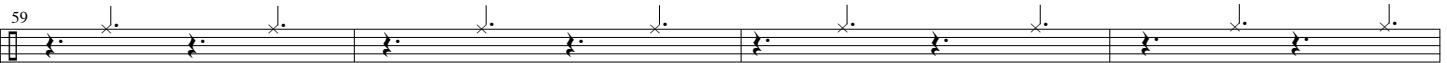
 Solo Vlc. 

 Cb. 

 Cb. B 

Fl. *p* > *pp* <*mp* <*pp* >*p*
 Ob. *p* > *pp* <*mp* <*pp* >*p*
 Cl. *p* > *pp* <*p*
 Tpts. *p* > *pp* <*p* >*pp* <*mp*
 Tbn. 1 *p* > *pp* <*p* >*pp* <*mp*
 Tbn. 2,3 *p* > *pp* <*p* >*pp* <*p* >*pp* <*mp*
 Perc. 50 <*x.* <*x.* <*x.* <*x.* <*x.* <*x.* <*x.* <*x.*
 Pno. 
 Vln. I *p* *pp* <*p* >*pp*
 Vln. Ib *p* *pp* <*p* >*pp*
 Vln. II *p* *pp* <*p* >*pp*
 Vln. IIIb *p* *pp* <*p* >*pp*
 Vla. *p* *pp* <*p* >*pp*
 Vla. B 50 *p* *pp* <*p* >*pp*
 Vc. *p* *pp*
 Vc. B 50 *p* *pp*
 Cb. *p* <*p* <*p* <*p* <*p* <*p* <*p* <*p* <*p*
 Cb. B *p* <*p* <*p* <*p* <*p* <*p* <*p* <*p* <*p*

Fl. *pp* *p* *mp*
 Ob. *pp* *p* *mp*
 Cl. *pp* *p* *mp*
 Hn. 1,2 *pp* *p* *mp*
 Hn. 3,4 *pp* *p* *mp*
 Tpts. *pp* *p* *mp*
 Perc. 55 splash *pp* *p* *mp* *pp*
 Pno. *ad lib*
 Solo Vln. *mp*
 Solo Vlc. *mp*
 Vln. I *pp* *p* *mp*
 Vln. Ib *pp* *p* *mp*
 Vln. II *pp* *p* *mp*
 Vln. IIb 55 *pp* *p* *mp*
 Vla. *pp* *p* *mp*
 Vla. B 55 *pp* *p* *mp*
 Vc. *pp* *p* *mp*
 Vc. B 55 *pp* *p* *mp*
 Cb. *pp* *p* *mp*
 Cb. B *pp* *p* *mp*

Perc. 59 

 Solo Vln. 59 

 Solo Vlc. 

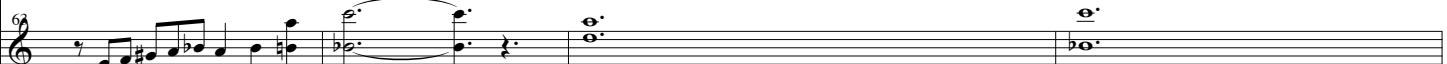
 Ob. 

 Cl. 

 Bsn. 

 Hn. 1,2 

 Perc. 63 

 Solo Vln. 

 Solo Vlc. 

 Vc. 

 Vc. B 63 

Fl. 6
 Ob. mf
 Cl. mf
 Bsn. f
 Hn. 1,2 67
 Tpts. 67
 Tbn. 2,3 67
 Timp. 67
 Perc. mf
 Pno. 67
 Solo Vln. mf
 Solo Vlc. mf
 Vln. I sim.
 Vln. Ib f
 Vln. II f
 Vln. IIb 67
 Vla. f
 Vla. B 67
 Vc. mf
 Vc. B mf

$\text{♩} = 116$

Musical score for orchestra, page 99:

- Fl.**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Ob.**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Cl.**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Bsn.**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Hn. 1,2**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Hn. 3,4**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Solo Vln**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Solo Vlc.**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Vln. I**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Vln. Ib**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Vln. II**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Vln. IIb**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Vla.**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Vla. B**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Vc.**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Vc. B**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Cb.**: Measures 71-72. Dynamics: ff. Measure 72: ff.
- Cb. B**: Measures 71-72. Dynamics: ff. Measure 72: ff.

Performance instructions:
- Measure 71: Solo Vln (rubato), Solo Vlc.
- Measure 72: Solo Vln (rubato), Solo Vlc.

Fl.
 Ob.
 Cl.
 Bsn.
 Hn. 1,2
 Hn. 3,4
 Solo Vln
 Solo Vlc.
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 75
 Vla. B
 Vc.
 75
 Vc. B
 Cb.
 Cb. B

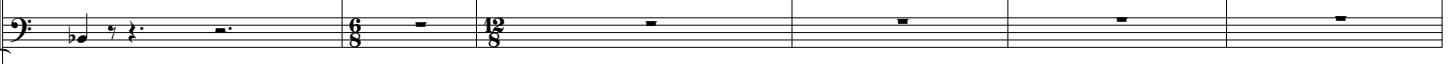
Fl. 89
 Ob. 89
 Cl. 89
 Bsn. 89
 Hn. 1,2 89
 Hn. 3,4 89
 Pno. 89
f
 Solo Vln. 89
 Solo Vlc. 89
 Vln. I 89
 Vln. Ib 89
 Vln. II 89
 Vln. IIb 89
 Vla. 89
 Vla. B 89
 Vc. 89
 Vc. B 89
 Cb. 89
 Cb. B 89

Fl. -
 Ob. -
 Cl. -
 Bsn. -
 Hn. 1,2 -
 Hn. 3,4 -
 Tpts. *ff*
 Tbn. 1 *f*
 Tbn. 2,3 -
 Timp.
 Perc.
 Pno. *ff*
 Solo Vln. *ff*
 Solo Vlc. *ff*
 Vln. I -
 Vln. Ib -
 Vln. II -
 Vln. IIb -
 Vla. -
 Vla. B *ff*
 Vc. -
 Vc. B *ff*
 Cb. -
 Cb. B -

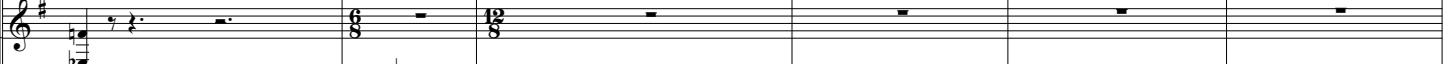
Fl.
 Ob.
 Cl.
 Bsn.
 Hn. 1,2
 Hn. 3,4
 Tpts.
 Tbn. 1
 Tbn. 2,3
 Timp.
 Perc.
 Solo Vln
 Solo Vlc.
 Vln. I
 Vln. Ib
 Vln. II
 Vln. IIb
 Vla.
 Vla. B
 Vc.
 Vc. B
 Cb.
 Cb. B

103

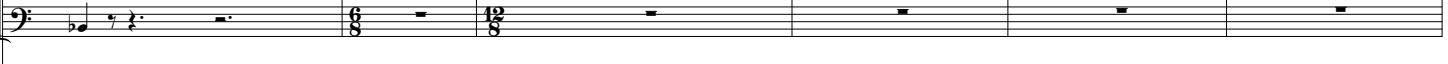
Cl. 

 Bsn. 

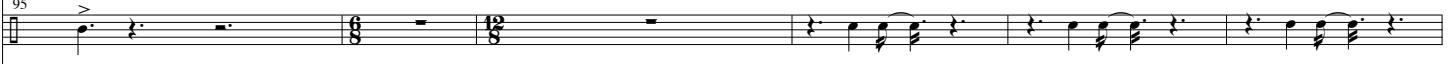
 Hn. 1,2 

 Hn. 3,4 

 Tbn. 1 

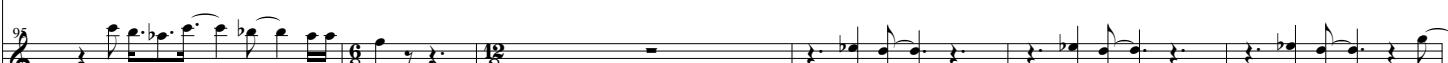
 Tbn. 2,3 

 Timp. 

 Perc. 

 Pno. 

 Solo Vln. 

 Solo Vlc. 

 Vln. I 

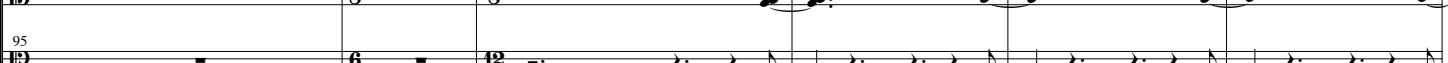
 Vln. Ib 

 Vln. II 

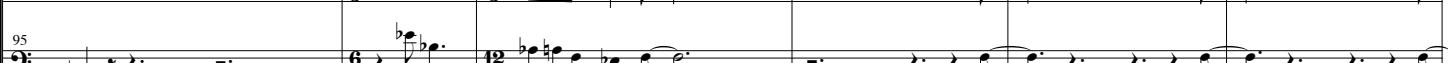
 Vln. IIb 

 Vla. 

 Vla. B 

 Vc. 

 Vc. B 

 Cb. 

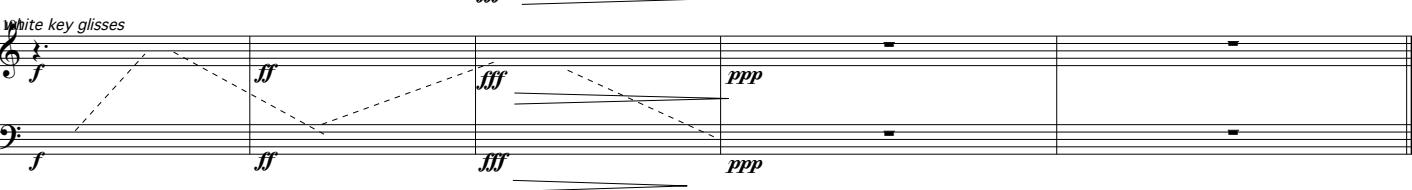
 Cb. B 

101

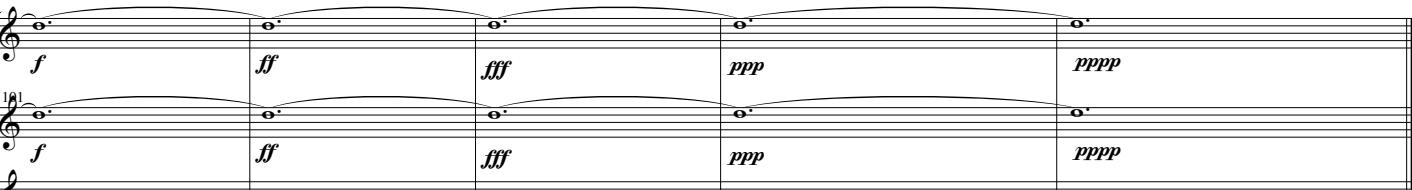
Bsn. 

Timp. 

Perc. 

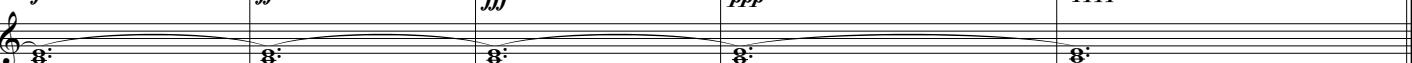
Pno. 

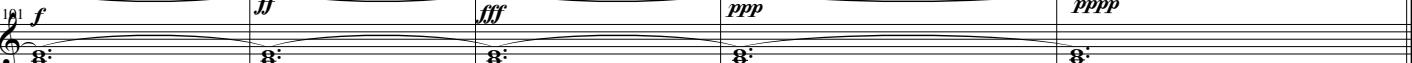
Solo Vln. 

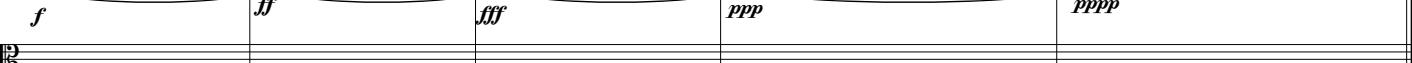
Solo Vlc. 

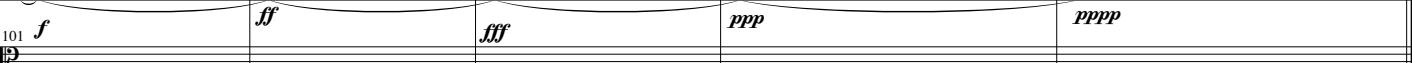
Vln. I 

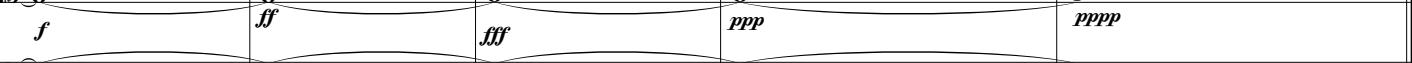
Vln. Ib 

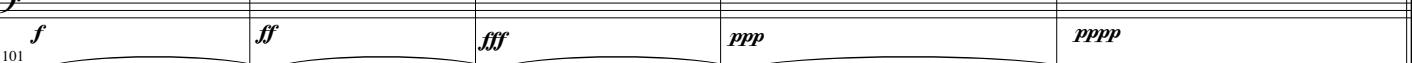
Vln. II 

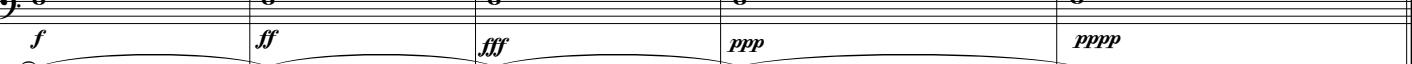
Vln. IIb 

Vla. 

Vla. B 

Vc. 

Vc. B 

Cb. 

Cb. B 