

Larry Sitsky: "Gurdjieff" – Concerto No.2 for Violin with Small Orchestra (1983)

Example 57	1 st mvt: bars 1-16	First section
Example 58	2 nd mvt: bars 1-13	Main subject
Example 59	2 nd mvt: bars 18-29	Counter subject
Example 60	2 nd mvt: bars 42-65	Third subject and 13 bar repeat
Example 61	3 rd mvt: bars 1-14	Three melodic line statements
Example 62	4 th mvt: Part <i>a</i> : bars 1-18	Introduction and three melodic line statements
Example 63	4 th mvt: Part <i>b</i> : bars 1-8	<i>Cadenza</i>
Example 64	5 th mvt: bars 1-10	Section 1 inclusive of main Motive, <i>a</i>
Example 65	5 th mvt: bars 11-22	Motive <i>b</i>
Example 66	5 th mvt: bars 53-54	Motive <i>c</i>
Example 67	5 th mvt: bars 90-94	Motive <i>d</i>
Example 68	6 th mvt: bars 1-7	Statement <i>a</i>
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Example 70	6 th mvt: bars 16-22	Statement <i>c</i>
Example 71	6 th mvt: bars 23-32	Statement <i>d</i>
Example 72	7 th mvt: bars 1-7	Opening statement of solo violin
Example 73	7 th mvt: bars 20-32	Solo violin counter melody with variant

Example 57 1st mvt: bars 1-16 First section

p, dolce, rubato, ♩ = 44 cov.

I *pressez peu à peu*

solo

Tam-Tams

Vibes

Timps

Vln I

Vln II

Vla

Vc.

Db.

5 Tam-Tams: agitate rims very gently, keep in vibration, very soft beater

All strings, con sordino (not solo vln.)

solo

4

Tams

Vibes

Timps

Vln I

Vln II

Vla

Vc.

Db.

W

div p 8/16

♩ = 63-66 cov

♩ = 63-66 cov

Continued overleaf

Conductor: to a certain very limited extent, the orchestral accompaniment can rise and fall with the soloist's dynamics. However, it must never intrude. The violin pizz. especially, must always be kept very soft.

Example 57 (continued) 1st mvt: bars 1-16 First section

8^{Fla} *poco accel. e cresc.*

solo

8

Tams

Vibes

Timps.

Vln I

II

Vla

Vc.

Db.

12

13

8^{Fla} *nall.* **Bar 16** *Pemb. I*

solo

13

Tams

Vibes *moder e ped. on sempre al fine*

Timps.

Vln I

II

Vla

Vc.

Db.

16

Example 58 2nd mvt: bars 1-13 Main subject

II
Main subject

Allegro

Solo

p gradually growing in intensity *sim.*

Flute

Clar.

Tom-Toms

Xyl.

hard sticks
but v. softly

7.

Example 58 (continued) 2nd mvt: bars 1-13 Main subject

The musical score is arranged in five staves. The top staff is labeled "Solo" and contains the main melodic line. A box around the first measure of this staff contains the number "12". The Solo staff features a series of eighth notes, some with accents, and a triplet of eighth notes in the fourth measure. The Flute staff is marked "leggero" and contains a melodic line starting in the second measure. The Clarinet staff is marked "sim." and contains a melodic line starting in the second measure. The Trombones staff contains a melodic line starting in the fourth measure. The Xylophone staff contains a melodic line starting in the fourth measure. The score is written in treble clef with a key signature of one flat.

Example 59 2nd mvt: bars 18-29 Counter subject

Counter subject

18

solo

Flute

Clar.

Toms

Xyl.

23

solo

Flute

Clar.

Toms

Xyl.

28

solo

Flute

Clar.

Toms

Xyl.

Solo

42

Flute

Clar.

T'Toms

Xyl.

Vlas.

Example 60 2nd mvt: bars 42-65 Third subject
and 13 bar repeat

Third subject

pp pizz. ad lib mormorando senza sord.

Solo

43

Flute

Clar.

T'Toms

Xyl.

Vlas.

13 bar repeat of third subject

Solo

50

Flute

Clar.

T'Toms

Xyl.

Vlas.

Circled " Note G added

Example 60 (continued) 2nd mvt: bars 42-65 Third subject
and 13 bar repeat

The image shows a handwritten musical score for Example 60 (continued), 2nd movement, bars 42-65, Third subject and 13 bar repeat. The score is written on multiple staves for Solo, Flute, Clarinet, T. Toms, Xyl., Vlas., and Vc. It includes bar numbers 57 and 64, dynamic markings like 'p' and 'pp', and performance instructions such as 'Asser (better)' and '8va'.

Staff 1 (Solo): Solo part starting at bar 57. Includes a box around the number 57.

Staff 2 (Flute): Flute part starting at bar 57. Includes a box around the number 57.

Staff 3 (Clarinet): Clarinet part starting at bar 57. Includes a box around the number 57.

Staff 4 (T. Toms): T. Toms part starting at bar 57. Includes a box around the number 57.

Staff 5 (Xyl.): Xyl. part starting at bar 57. Includes a box around the number 57.

Staff 6 (Vlas.): Vlas. part starting at bar 57. Includes a box around the number 57.

Staff 7 (Vc.): Vc. part starting at bar 57. Includes a box around the number 57.

Staff 8 (Solo): Solo part starting at bar 64. Includes a box around the number 64.

Staff 9 (Flute): Flute part starting at bar 64. Includes a box around the number 64.

Staff 10 (Clarinet): Clarinet part starting at bar 64. Includes a box around the number 64.

Staff 11 (T. Toms): T. Toms part starting at bar 64. Includes a box around the number 64.

Staff 12 (Xyl.): Xyl. part starting at bar 64. Includes a box around the number 64.

Staff 13 (Vlas.): Vlas. part starting at bar 64. Includes a box around the number 64.

Staff 14 (Vc.): Vc. part starting at bar 64. Includes a box around the number 64.

Annotations:

- Asser (better)
- 8va
- sub. p
- pp
- pp

Example 61 3rd mvt: bars 1-14 Three melodic line statements

III

Allegretto 166 *molto espr. robusto, mf*

2^{da} volta *obbligato*

antiv.

Melodic statement 1

Melodic statement 2

solo

Horn

Gongs

Vla

Vc

D.b. prima

D.b. 2^{da}.

6

Melodic statement 3

Example 61 (continued) 3rd mvt: bars 1-14 Three melodic line statements

The musical score consists of six staves, each with a handwritten label on the left:

- Solo:** Features a melodic line with a triplet of eighth notes in bar 3 and another triplet in bar 14. A rehearsal mark 'II' is placed at the beginning of the staff.
- Horn:** Plays a melodic line with slurs and accents.
- Gong:** Provides a rhythmic accompaniment with slurs.
- Vla:** Plays a melodic line with slurs.
- Vc:** Provides a rhythmic accompaniment with slurs.
- Db prima and 2da:** Provide a bass line with slurs.

The score is written in a common time signature (C) and includes various musical notations such as slurs, accents, and triplet markings. The Solo part is marked with a 'II' rehearsal sign at the start.

Example 62 4th mvt, Part a: bars 1-18

Introduction and three melodic line statements

IV a Introduction

Andantino (♩ = ca. 160)
medium sticks (hard felt tips) / Imp (sticks)

s/Dr. (8) Melodic statement 1

solo (6) paco rit. a tempo

s/Dr. (11) Melodic statement 2

solo (16) cresc.

s/Dr. Melodic statement 3

Example 63 4th mvt, Part b: bars 1-8 Cadenza

CADENZA, Allegro **IV_b**

solo

Basso

solo

ff. sim.

Example 64 5th mvt: bars 1-10 Section 1 inclusive of main Motive, a

V Section 1

(Andante con moto 1/2=88)

solo (obbligato)

Trpt.

Vln I

Vln II

Vla

Vc

Db.

non vib, sul tasto

non vib.

mf

6

non vib, sul tasto

non vib, sul tasto

con vib, espr.

Example 65 5th mvt: bars 11-22

Motive b

solo

11

Trpt.

Vln I

II

Vla

Vc.

Db.

mf dim.

b

Violin phrase

solo

17

Trpt.

Vln I

II

Vla

Vc.

Db.

mf dim.

solo.

22

Trpt.

Vln I

II

Vla

Vc.

Db.

Example 66 5th mvt: bars 53-54 Motive c

The musical score is divided into two systems. The first system covers bars 53 and 54. The second system covers bars 55 and 56. The instruments are Solo, Trpt., Vln I, Vln II, Vla, Vc., and Db. The Solo part features a melodic line with various rhythmic values and dynamics. The Trpt. part has a similar melodic line. Vln I and Vln II play a rhythmic accompaniment of eighth notes. Vla, Vc., and Db provide harmonic support with sustained notes and some melodic fragments. Performance instructions include 'solo', 'f, intense', 'pizz, pp, ad lib.', and 'speeds moderate to slow'. A double bar line is present between the two systems.

Example 67 5th mvt: bars 90-94 Motive d

80

solo

Trpt.

Vln I

Vln II

Vla

Vc.

D.b.

poco più mosso, ritmico

d

91

solo

Trpt.

Vln I

Vln II

Vla

Vc.

D.b.

d

Example 68 6th mvt: bars 1-7

Statement a

VI

a

Allegretto → *Allegro*

solo

glock.

Timp. *soft sticks*

Strings: *con sord.*

Vln I *sol. tasto*

Vln II

Vla

Vc

D.b.

[as though 5/8]

6

soft mallets

pizz. sol. tasto

pizz. sol. tasto

Example 69 6th mvt: bars 7-16

Statement *b*

The musical score is written on eight staves. The top staff is labeled 'Solo' and contains a melodic line with a fermata over the first two measures and a triplet in the final measure. A large 'b' is written above the Solo staff. The second staff is labeled 'Glock.' and contains a rhythmic pattern of eighth notes. The third staff is labeled 'Timp.' and contains a rhythmic pattern of eighth notes. The fourth staff is labeled 'Vln I' and contains a long note with a fermata. The fifth staff is labeled 'Vln II' and contains a long note with a fermata. The sixth staff is labeled 'Vla' and contains a long note with a fermata. The seventh staff is labeled 'Vc.' and contains a bass line with a fermata and a triplet. The eighth staff is labeled 'Db.' and contains a bass line with a fermata and a triplet. The tempo marking 'soft beaters *pp*' is written above the Glock. staff. The tempo marking 'pizz. sul fessò' is written above the Vc. staff. The tempo marking 'pizz. sul fessò *pp*' is written above the Db. staff.

Example 69 (continued) 6th mvt: bars 7-16

Statement b

b

musical score for bars 7-14

solo [11]

glock.

Timp.

Vln I

II

Vla

Vc.

D.b.

musical score for bars 15-16

solo [15]

glock.

Timp.

Vln I

II

Vla *ritardando - arco sul tasto*

Vc.

D.b.

Example 70 6th mvt: bars 16-22 Statement c

15

glock.

Timp.

Vln I

Vln II

Vla

Vc

Db.

sol.

C

ritardando, piano
sol. tasto

arco, sol. tasto
Ritardando, f

piano

20

glock.

Timp.

Vln I

Vln II

Vla

Vc

Db.

sol.

ritardando, piano
sol. tasto

arco, sol. tasto
Ritardando, f

piano

ritardando, piano

Example 71 6th mvt: bars 23-32

Statement *d*

Handwritten musical score for Example 71, 6th movement, bars 23-32. The score is divided into two systems. The first system covers bars 23-32, and the second system covers bars 25-32. The instruments listed on the left are Solo, Glock, Timp, Vln I, Vln II, Vla, Vc, and Db. The Solo part features a melodic line with a "poco cresc." marking. The Glock part has a rhythmic pattern. The Vln I and II parts have a "poco cresc." marking. The Vla part has a "poco cresc." marking. The Vc part has a "poco cresc." marking. The Db part has a "poco cresc." marking. The second system starts at bar 25 and includes a "marcato" marking. A large "d" is written above the second system, and a double bar line with a slash is at the beginning of the system.

Example 71 (continued) 6th mvt: bars 23-32

Statement *d*

d

The musical score is arranged in a system with the following parts and markings:

- solo:** Features a melodic line with a fermata over a long note in the first measure, followed by a series of eighth notes.
- 30:** A boxed number indicating the bar number.
- Glock:** Shows a rhythmic pattern of eighth notes.
- Timp.:** Shows a rhythmic pattern of eighth notes.
- Vn I:** Shows a melodic line with a fermata.
- Vn II:** Shows a melodic line with a fermata.
- Vla:** Shows a melodic line with a fermata.
- Vc.:** Shows a melodic line with a fermata.
- D.b.:** Shows a melodic line with a fermata.

Performance instructions include:

- arco, sul tasto*
- ffautando, p*

Bar numbers 30 and 32 are marked at the beginning and end of the system, respectively.

Example 72 7th mvt: bars 1-7 Opening statement of solo violin

VII Opening statement of solo violin

The musical score is divided into two systems. The first system includes staves for Solo Violin, Clarinet, Vibraphone, and Double Bass. The Solo Violin part begins with a *ritardando* marking and includes fingerings (5, 7) and a *eslm* instruction. The Clarinet part has a *pp* dynamic and the instruction *pp non vib, senza sord.*. The Vibraphone part has a *pp* dynamic and the instruction *pp non vib, senza sord.*. The Double Bass part has a *pp* dynamic. The second system includes staves for Solo Violin, Clarinet, Vibraphone, and Double Bass. The Solo Violin part starts with a boxed number 5 and includes fingerings (1, 3, 7) and a *mf* dynamic. The Clarinet part includes fingerings (1, 3, 7) and a *pp* dynamic, with an *(echo:)* marking. The Vibraphone part includes fingerings (1, 3, 7) and a *pp* dynamic. The Double Bass part has a *pp* dynamic. The score concludes with a double bar line and repeat dots.

Example 73 7th mvt: bars 20-32 Solo violin counter melody with variant

Solo violin counter melody

Handwritten musical score for Example 73, 7th movement, bars 20-32. The score is written on six staves: Solo violin, Clarinet (clar.), Horn, Snare Drum (s/dr), Timpani (timps), and Double Bass (Db). The Solo violin staff is marked 'Solo' and '20' in a box. The music is in 3/2 time and features a 'Solo violin counter melody' with a 'variant' indicated by a long arrow above the staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'L 5 1'.

Example 73 (continued) 7th mvt: bars 20-32
Solo violin counter melody with variant

Variant

The musical score is handwritten and consists of two systems of staves. The first system, starting at bar 24, is marked "Poco più lento". It includes a solo violin part with a counter melody and a variant section. The other instruments (trpt., Horn, Timps, Via, D. b.) have accompaniment. The second system, starting at bar 29, is marked "Più Andante". It includes a solo violin part and accompaniment for the other instruments. The score is on a page numbered 57.

Ross Edwards: "Maninyas" - Concerto for Violin and Orchestra (1988)

Example 74	1 st mvt: bars 9-11	Germinal Cell
Example 75	1 st mvt: bars 49-53	Phrase <i>a</i>
Example 76	1 st mvt: bars 52-56	Phrase <i>b</i>
Example 77	1 st mvt: bars 56-58	Phrase <i>c</i>
Example 78	1 st mvt: bars 58-62	Phrase <i>d</i>
Example 79	1 st mvt: bars 62-65	Phrase <i>e</i>
Example 80	1 st mvt: bars 145-146	Rhythmic motive 1
	bar 149	Rhythmic motive 2
	bar 150	Rhythmic motive 3
Example 81	1 st mvt: bars 160/218-164/222	Phrase <i>f</i>
	bars 160/218-161-219	Rhythmic motive 4
	bars 161/219-163-221	Rhythmic motive 5
Example 82	1 st mvt: bars 169/227-172/230	Rhythmic motive 6
Example 83	1 st mvt: bars 191/249-199/257	Rhythmic motives 7, 8 and 9
Example 84	1 st mvt: bars 206/264-217/275	Phrase <i>g</i> Rhythmic motives 10, 11 & 12 plus ending passage
Example 85	1 st mvt: 278/301-281/304	Rhythmic motive 13
Example 86	1 st mvt: bars 284/307-286/309	Rhythmic motive 14
Example 87	1 st mvt: bars 287/310-290/313	Rhythmic motive 14 <i>a</i>
Example 88	1 st mvt: bars 295/318-296/319	Rhythmic motive 15
Example 89	2 nd mvt: bars 1-13	"Chorale" and solo violin entry
Example 90	3 rd mvt: bars 1-5	Motives <i>a</i> ¹ and <i>a</i> ²
Example 91	3 rd mvt: bars 25-27	Motive <i>b</i>
Example 92	3 rd mvt: bar 50	Rhythmic motive 1,
	1 st mvt : bar 145-146	Rhythmic motive 1
Example 93	3 rd mvt: bars 122-123	Rhythmic motive 2
	1 st mvt: bars 160-161	Rhythmic motive 4
Example 94	3 rd mvt: bars 160-165	Motive <i>c</i>
Example 95	3 rd mvt: bars 214-216	Motive <i>d</i>
Example 96	3 rd mvt: bars 231-235	Motive <i>e</i>

Example 74 1st mvt: bars 9-11 Germinal Cell

This musical score is for Example 74, 1st movement, bars 9-11, featuring a 'Germinal Cell'. The score is written for a full orchestra and includes the following parts:

- B. Cl.**: Bass Clarinet, starting at bar 10 with a circled number 10. Dynamics range from *mp* to *pp*.
- 1.**: First Violin, starting at bar 10 with a circled number 10. Dynamics range from *mp-p* to *pp*.
- 2.**: Second Violin, starting at bar 10 with a circled number 10. Dynamics range from *p* to *pp*.
- 3.**: Third Violin, starting at bar 10 with a circled number 10. Dynamics range from *p* to *pp*.
- Trpt. 1.**: Trumpet 1, starting at bar 10 with a circled number 10. Dynamics range from *mf* to *mf*.
- Harp**: Harp, starting at bar 10 with a circled number 10. Dynamics range from *mp* to *pp*.
- Piano**: Piano, starting at bar 10 with a circled number 10. Dynamics range from *mf* to *pp*. Includes a section labeled "Germinal cell" with a circled number 10.
- Vln. Solo**: Violin Solo, starting at bar 10 with a circled number 10. Dynamics range from *fp* to *mf*. Includes a section labeled "Germinal cell" with a circled number 10.
- Vla. div.**: Viola, starting at bar 10 with a circled number 10. Dynamics range from *mf* to *mf*.
- Db. div.**: Double Bass, starting at bar 10 with a circled number 10. Dynamics range from *mf* to *mf*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The 'Germinal cell' is a specific rhythmic and melodic motif that is repeated in the Piano and Violin Solo parts. The circled numbers 10 and 15 indicate the starting and ending bars of the section.

Example 75 1st mvt: bars 49-53 Phrase a

Poco più mosso, ♩ = c. 96, accel. *a*

B. c. (45) (50)

Tbn. 1 2

Vm. solo *pp*

Vm. I div. *pp* *bizz.*

Vm. II div. *pp*

Vc. div. *(pp) dim.* *ppp* *pp*

Vc. div. *(pp) dim.* *ppp* *pp*

Db. div. *(pp) dim.* *ppp* *pp* *bizz.*

(pp) dim. *ppp*

♩ = c. 96, accel. *♩ = c. 108*

Example 75 (continued) 1st mvt: bars 49-53 Phrase *a*

a

B.C.

1
Tbn.
2

con sord.
P. ma in rilievo

con sord.
P. ma in rilievo

Vm. solo

Vm. I div.

Vm. II div.

Vc. div.

Vc. div.

Db. div.

55

* actual pitch.

Example 76 1st mvt: bars 52-56 Phrase b

B. cl.

1
Tbn.
2

Con sord.
P. ma in rilievo
Con sord.
P. ma in rilievo

Vln. solo

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Db. div.

55

* actual pitch.

Example 77 1st mvt: bars 56-58 Phrase c

Bar 57

Tbn.

Consorc.

P, ma in rilievo

60

Vln I div.

Vln II div.

Vcl. div.

Vcl. div.

Db. div.

* actual pitch

Example 78 1st mvt: bars 58-62 Phrase *d*

d

1
Tbn. 1

2
Tbn. 2

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Db. div.

* actual pitch

Example 79 1st mvt: bars 62-65 Phrase e

1
Tbn. 1
Tbn. 2
Vln. I div.
Vln. II div.
Vla. div.
Vcl. div.
Db. div.

(60)

p

p

e

* actual pitch

Example 79 (continued) 1st mvt: bars 62-65 Phrase e

65

Fl. 1
Ob. 1
Cl. 1
Bn. 1

pp sempre
pp sempre
pp sempre
pp sempre

p

e

Tbn. 2

Harp

Perc. 1

Vln. Solo

mp
vibrato
mp
mp

65 70

Vln. 1
Vln. 2
Db. div.

mp
mp
mp

65 70

Example 80 1st mvt: bars 145-146 Rhythmic motive 1

bar 149 Rhythmic motive 2

bar 150 Rhythmic motive 3

f

Example 81 (see below)

The image shows a handwritten musical score for Example 81, first movement, bars 160-222. The score is arranged in a grand staff with multiple staves for different instruments. It features complex rhythmic patterns, including 5:3 ratios and 3:16 ratios. Dynamic markings include *mf*, *f*, and *sim*. The score is divided into two sections: Rm 4 (bars 160-219) and Rm 5 (bars 161-221). The notation includes various rhythmic values, accidentals, and articulation marks. The score is written in a style that suggests it is a working draft or a composer's sketch.

Example 81 1st mvt: bars 160/218-164/222 Phrase *f*
bars 160/218-161-219 Rhythmic motive 4
bars 161/219-163-221 Rhythmic motive 5

Example 82 1st mvt: bars 169/227-172/230

Rhythmic motive 6

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts. The middle section includes Horn (Hr.), Trombone (Tbn.), and Violoncello/Contrabasso (Vcl. solo) parts. The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Cb.) parts. The score is marked with a circled '170' and '228' at the top and bottom. The rhythmic motive 'Rm 6' is clearly labeled in the Trombone part. Dynamics such as *mf* and *f* are used throughout. Time signatures of 5/16 and 3/16 are present. The score includes various musical notations such as slurs, accents, and articulation marks.

Example 83 1st mvt: bars 191/249-199/257 Rhythmic motives 7,8 & 9

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: B. Cl., Violin Solo, Violin I, Violin II, Viola, Me. Solo, and Db. The score is divided into three sections labeled 'Rm 7', 'Rm 8', and 'Rm 9'. Above the first staff, there are circled bar numbers: 192/250 and 195/253. Above the second staff, there are circled bar numbers: 198/253, 5/16, 3/16, 5/16, 7/16, 5/16, and 8/16. The score includes various performance instructions such as 'pizz.', 'div. arco', 'pizz. unis.', and 'f'. The time signature is 5/16. The key signature has one sharp (F#).

Example 84 1st mvt: bars 206/264-217/275 Phrase g Rhythmic motives 10,11 & 12 plus ending passage

The musical score is arranged in a standard orchestral format. The top system includes Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Horn 1. The bottom system includes Violin I & II, Viola, Violoncello, and Double Bass. The score is divided into measures 205-210 and 263-268. Key features include:

- Flute 1:** Plays rhythmic patterns of eighth notes, with a final phrase marked *f*.
- Oboe 1 & 2:** Similar rhythmic patterns to the flute, with dynamics *f* and *mf*.
- Clarinet 1 & 2:** Play rhythmic patterns with dynamics *f* and *mf*.
- Bassoon 1 & 2:** Play rhythmic patterns with dynamics *f* and *mf*.
- Horn 1:** Plays rhythmic patterns with dynamics *f* and *mf*.
- Violin I & II:** Play rhythmic patterns with dynamics *mf* and *f*.
- Viola:** Plays rhythmic patterns with dynamics *f* and *mf*.
- Violoncello:** Plays rhythmic patterns with dynamics *f* and *mf*.
- Double Bass:** Plays rhythmic patterns with dynamics *f* and *mf*.

Example 84 (continued) 1st mvt: bars 206/264-217/275 Phrase g
Rhythmic motives 10, 11 & 12 plus ending passage

The musical score is arranged in a standard orchestral format. At the top, there are two staves for Flute 1 and Oboe, with handwritten annotations 'Rm 1' and 'Rm 12' above them. Below these are staves for Clarinet, Bassoon, Bassoon II, Horns, Violins I & II, Violas, and Double Basses. The score is divided into measures, with some measures containing handwritten annotations for rhythmic motives: 'Rm 1', 'Rm 12', and 'Rm 3'. A circled number '215/273' is present in the upper right area of the score. The bottom of the score includes dynamic markings such as *f*, *mf*, and *mp*, and performance instructions like 'div.' and 'rit.'. The score concludes with a first ending bracket labeled '1.'.

277
300

280
303

Example 85 1st mvt: 278/301-281/304 Rhythmic motive 13

Orch. score for Example 85, 1st movement, measures 278-304. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon, Double Bassoon, Trumpet 1 & 2, Trombone 1 & 2, Percussion (2 Congas), Harp, Piano, Violin I & II, Viola, Violoncello, and Double Bass.

Key features of the score include:

- Rehearsal Marks:** 277/300 and 280/303.
- Rhythmic Motive 13:** A recurring rhythmic pattern of eighth notes, starting in measure 278 and continuing through measure 304.
- Tempo/Time Signature Changes:** The score features changes from 8/16 to 7/16 and back to 8/16.
- Dynamic Markings:** Various dynamics are used, including *mf*, *cresc.*, *f*, and *ff*.
- Performance Instructions:** Includes markings such as *mf cresc.*, *f*, *ff*, *div.*, *unis.*, and *Rm 13*.
- Repeat Signs:** First and second endings are indicated with bracketed lines and the number '2'.

Example 86 1st mvt: bars 284/307-286/309 Rhythmic motive 14

Picc. 1, 2
 Ob. 1, 2
 Ficc. Cl.
 Cl. 1, 2
 B.C. 1, 2
 Bassoon 1, 2
 Perc. 1, 2
 Horn 1, 2
 Trp. 1, 2
 Vln. solo
 Vln. I, II
 Viola
 Violoncello
 Double Bass
 Double Bass
 Double Bass

Musical score for Example 86, 1st movement, bars 284/307-286/309, featuring Rhythmic motive 14. The score is arranged for a full orchestra and includes various instruments and their parts. The key signature is one flat (B-flat major/D minor) and the time signature is 6/16. The score is divided into two systems, with the first system ending at bar 286 and the second system starting at bar 307. The second system includes a circled rehearsal mark (285/308) and the text "Rm 14". The score includes dynamic markings such as *f*, *mf*, *mp sub.*, and *f=mp*, as well as performance instructions like *pizz.*, *arco*, and *rit.*. The percussion part includes a drum set and a snare drum, with specific rhythmic patterns indicated by numbers 6, 5, 8, 5, 8, 7 over 16. The woodwind and brass parts feature complex rhythmic patterns and articulation marks. The string parts include a solo violin and a double bass section, with specific playing techniques like *pizz.* and *arco* indicated.

Example 87 1st mvt: bars 287/310-290/313 Rhythmic motive 14a

The image shows a page of a musical score for Example 87, 1st movement, bars 287/310-290/313. The score is for a full orchestra and includes the following parts:

- Flute 1 and 2 (Fl. 1, Fl. 2)
- Oboe 1 and 2 (Ob. 1, Ob. 2)
- Clarinet 1 and 2 (Cl. 1, Cl. 2)
- Bassoon 1 and 2 (Bn. 1, Bn. 2)
- Percussion (Perc.)
- Violin I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Double Bass (Db.)

Key features of the score include:

- Rehearsal Markers:** Two circular markers at the top of the page indicate measures 290 and 313.
- Rhythmic Motive 14a:** A handwritten label "Rm 14a" is placed below the Percussion part, identifying the rhythmic pattern used throughout the section.
- Tempo and Meter:** The score is in 6/16 time, with a tempo marking of *mf* (mezzo-forte).
- Instrumentation:** The score is written for a full orchestra, with each instrument part clearly labeled.
- Handwritten Annotations:** The Percussion part features handwritten notes and markings, including "Rm 14a" and various rhythmic notations.
- Dynamic Markings:** The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Example 88 1st mvt: bars 295/318-296/319 Rhythmic motive 15

The musical score is arranged in systems. The first system (bars 295-300) includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Percussion, Piano, and Violin Solo. The second system (bars 301-306) includes parts for Violin I, Violin II, Viola, and Double Bass. A circled box at the top left of the first system contains the bar numbers 295/318. A circled box at the top left of the second system contains the bar numbers 296/319. The Violin Solo part is marked with *mf*. The Double Bass part is marked with *arco*. The score features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A first ending bracket is present in the Percussion and Piano parts.

Example 89 2nd mvt: bars 1-13 "Chorale" and solo violin entry

5

4/4

Vln. solo

niente

"Chorale"

Con sord.

molto espressivo ma lontano

pp

senza vibr.

5

Vln. div. (con sord.)

4/4

pp

senza vibr.

Vln. div. (con sord.)

4/4

pp

senza vibr.

54

10

Vln. solo

pp

molto espressivo ma lontano

Vln. div.

3/4

4/4

Vln. div.

3/4

4/4

Example 91 3rd mvt: bars 25-27 Motive b

Musical score for Example 91, 3rd movement, bars 25-27, Motive b. The score is arranged in a standard orchestral format with the following parts:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bassoon (Bsn.)
- Trumpet 1 (Tr. 1)
- Trombone (Tbn.)
- Snare Drum (Snr.)
- Violin One (Vln. I)
- Violin Two (Vln. II)
- Violin Three (Vln. III)
- Viola (Vla.)
- Violoncello (Vcllo)
- Double Bass (Db.)

The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is marked with various dynamics and articulations, including *f*, *mp*, *mf*, *mf:mp*, *uniso.*, and *div.*. A large 'b' is written above the Trombone staff, indicating the motive. The score includes bar numbers 25 and 30, and various performance instructions such as *mf:mp* and *mf*.

Example 92 3rd mvt: bar 50 Rhythmic motive 1
1st mvt : bar 145-146 Rhythmic motive 1

3rd mvt

1st mvt

Example 93 3rd mvt: bars 122-123 Rhythmic motive 2
1st mvt: bars 160-161 Rhythmic motive 4

3rd mvt

Bar 122

Flute 1
Flute 2
Piccolo 1
Piccolo 2
Clarinet 1
Clarinet 2
Bassoon
Oboe 1
Oboe 2
Horn 1
Horn 2
Horn 3
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2
Trombone 3
Violin I
Violin II
Viola
Violoncello

1st mvt

Rm 4

Flute 1
Flute 2
Piccolo 1
Piccolo 2
Clarinet 1
Clarinet 2
Bassoon
Oboe 1
Oboe 2
Horn 1
Horn 2
Horn 3
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2
Trombone 3
Violin I
Violin II
Viola
Violoncello

Example 94 3rd mvt: bars 160-165 Motive c

The musical score is arranged in systems for various instruments. The top system includes Bassoon (Bn.), Clarinet (Cl.), and Flute (Fl.). The second system includes Harp (Harp.) and Piano (P.). The third system includes Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.).

Key features of the score include:

- Tempo/Style:** Motive c, 3rd movement.
- Measure Numbers:** 160, 161, 162, 163, 164, 165 are indicated at the top of the score.
- Dynamics:** *cresc.* (crescendo), *mf* (mezzo-forte), and *mp* (mezzo-piano) are used throughout.
- Articulation:** *acc.* (accents) are present in the Flute and Piano parts.
- Fingerings:** Fingerings are indicated by numbers 1-5 above or below notes.
- Harmony:** The Harp part shows chord diagrams for various chords.

Example 95 3rd mvt: bars 214-216 Motive d

(215)

Fl. 1
Fl. 2
Ob. 2
C. A.
Cl. B.
Cl. B.
Perc. 1
Perc. 2
Harp
Piano
Vln. Solo
Vln. I
Vln. II
Vla.
Vcl.
Cb.

f
mf
mf
3mf
leggero
p, leggero
f
f
P
mf, ma flaut.
pp
pp
pp
mf

d

(216)

Example 96 3rd mvt: bars 231-235 Motive e

230

Flute (2) *f*

Oboe *f*

Clarinet *f*

Bassoon *f*

Piano *f* *mf*

Percussion

Harp

Piano *f* *mf*

Violin *mf*

Viola *mf*

230

unis. *div.*

f *mf*

a2

e

Alexander Negerevich: Violin Concerto (2002)

Example 97	1 st mvt: bars 1-5	Theme <i>A</i> and Motive <i>a</i>
Example 98	1 st mvt: bars 11-13	Motive <i>a</i> ¹
Example 99	1 st mvt: bars 17-20	Motive <i>a</i> ²
Example 100	1 st mvt: bars 38-45	Theme <i>B</i> and Motives <i>b</i> , <i>b</i> ¹ and <i>b</i> ²
Example 101	1 st mvt: bars 52-55	Motive <i>a</i> ³
Example 102	1 st mvt: bars 64-67	Theme <i>C</i>
Example 103	1 st mvt: bars 165-170	Theme <i>D</i>
Example 104	1 st mvt: bars 220-221	Theme <i>E</i>
Example 105	2 nd mvt: bars 277-281	Theme <i>A</i> and Motives <i>a</i> , <i>a</i> ¹
Example 106	2 nd mvt: bars 289-291	Motive <i>b</i> , <i>b</i> ¹
Example 107	2 nd mvt: bars 306-307	Motive <i>c</i>
Example 108	2 nd mvt: bars 316-319	Motive <i>d</i>
Example 109	3 rd mvt: bars 332-336	Theme <i>A</i> , Motives <i>a</i> and <i>a</i> ¹
Example 110	3 rd mvt: bars 387-393	“Cadenza”

Example 97 1st mvt: bars 1-5 Theme A and Motive a

Violin Concerto

Solo Violin & Orchestra

Alexander Negerevich

Allegro con fuoco ♩ = 120

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and brass section (Horn in F 1 & 2, Trumpet in Bb, Trombone, Bass Trombone) are currently silent. The percussion section (Timpani) provides rhythmic support. The string section (Violin I, Violin II, Viola, Cello, Double Bass) plays a rhythmic accompaniment. The Solo Violin part is the central focus, featuring a melodic line with dynamic markings of *f*, *ff*, and a section marked *a* (piano) with a *ff* crescendo. The Solo Violin part also includes a section marked *A* (Allegro) with a *ff* dynamic. The Solo Violin part is marked *non divisi* for the first two staves.

Example 99 1st mvt: bars 17-20 Motive a^2

Bar 17

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B \flat Cl.), and Bassoon (Bsn.). The middle section includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in B-flat (B \flat Tpt.), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The bottom section includes Timpani (Timp.), Violin in the Second Position (S. Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key features of the score include:

- Flute and Oboe:** Both instruments play a melodic line starting in bar 17, marked with a forte (*f*) dynamic and a slur. The notation includes a '5' below the notes, likely indicating a fingering.
- Violins:** Violin I and II play a rhythmic accompaniment, marked with a forte (*f*) dynamic.
- Violoncello and Double Bass:** Both play a rhythmic accompaniment, marked with a forte (*f*) dynamic.
- Timpani:** The timpani part is marked with a dynamic of a^2 (pianissimo) and shows a change in dynamics between bars 18 and 19.

Bar 38

Example 100 1st mvt: bars 38-45 Theme B and Motives b, b¹ and b²

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The bottom section includes percussion and strings: Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key features of the score include:

- Theme B:** A handwritten 'B' is placed in the Bass Trombone staff, indicating the start of the theme.
- Motives b, b¹, and b²:** These are marked with arrows and labels in the Timpani staff, showing their progression across the measures.
- Violin and Viola Parts:** The string parts are marked with *divisi* and *sub. pp* (subito pianissimo) in the first half, and *mf* (mezzo-forte) in the second half.
- Violoncello and Double Bass:** These parts also show dynamic changes from *sub. pp* to *mf*.
- Violin I and II:** These parts feature intricate rhythmic patterns, including triplets and sixteenth-note runs.

Example 100 (continued) 1st mvt: bars 38-45
Theme *B* and Motives *b*, *b*¹ and *b*²

The musical score is arranged in a standard orchestral format. The top section includes the woodwinds: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). Below these are the brass instruments: Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets (B♭ Tpt.), Trombones (Tbn.), and Bass Trombone (B. Tbn.). The percussion section consists of Timpani (Timp.), marked with a large **B**. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Flute:** Enters in bar 38 with a melodic line, marked *mf* and *f*.
- Oboe:** Enters in bar 38 with a melodic line, marked *mf*.
- B♭ Clarinet:** Enters in bar 38 with a melodic line, marked *mp*.
- Bassoon:** Enters in bar 38 with a melodic line, marked *mp*.
- Horns 1 & 2:** Play sustained notes in bar 38, marked *mp*.
- Violins I & II:** Violin I has a melodic line starting in bar 38, marked *mf* and *f*. Violin II is mostly silent.
- Violoncello & Double Bass:** Play a rhythmic accompaniment of eighth notes, marked *mf*.
- Timpani:** Marked with a large **B**, it plays a sustained note in bar 38.

Example 101 1st mvt: bars 52-55 Motive *a*³

Bar 52

The musical score for Example 101, 1st movement, bars 52-55, Motive *a*³, is presented below. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Fl.):** Treble clef, key signature of one sharp (F#). The melody begins with a flat (b) and a sharp (2) above the staff, indicating a second octave flat. The dynamics are *f*.
- Oboe (Ob.):** Treble clef, key signature of one sharp (F#). The melody begins with a flat (b) and a sharp (2) above the staff, indicating a second octave flat. The dynamics are *f*.
- B♭ Clarinet (B♭ Cl.):** Treble clef, key signature of one sharp (F#). The part is mostly silent.
- Bassoon (Bsn.):** Bass clef, key signature of one sharp (F#). The part is mostly silent.
- Horn 1 (Hn. 1):** Treble clef, key signature of one sharp (F#). The dynamics are *mf*.
- Horn 2 (Hn. 2):** Treble clef, key signature of one sharp (F#). The dynamics are *mf*.
- B♭ Trumpet (B♭ Tpt.):** Treble clef, key signature of one sharp (F#). The part is mostly silent.
- Trombone (Tbn.):** Bass clef, key signature of one sharp (F#). The part is mostly silent.
- Bass Trombone (B. Tbn.):** Bass clef, key signature of one sharp (F#). The part is mostly silent.
- Timpani (Timp.):** Bass clef. The part is mostly silent, with a handwritten *a*³ above the staff.
- Violin I (Vln. I):** Treble clef, key signature of one sharp (F#). The dynamics are *f*. The part includes a *V* marking above the staff.
- Violin II (Vln. II):** Treble clef, key signature of one sharp (F#). The dynamics are *f*. The part includes a *V* marking above the staff.
- Viola (Vla.):** Alto clef, key signature of one sharp (F#). The part is mostly silent.
- Violoncello (Vc.):** Bass clef, key signature of one sharp (F#). The dynamics are *f*.
- Double Bass (D.B.):** Bass clef, key signature of one sharp (F#). The dynamics are *f*.

Example 102 1st mvt: bars 64-67 Theme C

Bar 64

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

p

C

3

3

Example 103 1st mvt: bars 165-170 Theme D

164

Fl.

Ob.

B♭ Cl.

Bsn.

3 3 3 3 3 3 3 3 3 3

164

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

B. Tbn.

164

Timp.

D

164

S. Vln.

sul G *triso* *V*

mf

4

Vln. I

mf *V*

Vln. II

mf *V*

Vla.

mf

Vc.

3 3 3 3 3 3 3 3 3 3

mf

D.B.

mf

Example 104 1st mvt: bars 220-221 Theme E
Bar 220

32

The musical score for Example 104, 1st movement, bars 220-221, Theme E, is presented for Bar 220. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Horns (Hn. 1, Hn. 2), Trumpets (B♭ Tpt.), Trombones (Tbn., B. Tbn.), Timpani (Timp.), Violins (Vln. I, Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.).

The score is in 2/4 time and features a key signature of one sharp (F#). The tempo and dynamics are marked *ff* (fortissimo) throughout. The score is divided into two systems. The first system includes Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Timpani. The second system includes Violins, Viola, Violoncello, and Double Bass. The score is marked with a rehearsal mark **Bar 220** at the beginning of the first system.

The Flute part begins with a *ff* dynamic and features a melodic line with accents. The Oboe part also begins with a *ff* dynamic and features a melodic line with accents. The Clarinet and Bassoon parts begin with a *f* dynamic and feature a melodic line with accents. The Horns and Trombones parts begin with a *f* dynamic and feature a melodic line with accents. The Trumpets part begins with a *f* dynamic and features a melodic line with accents. The Timpani part begins with a *f* dynamic and features a rhythmic pattern. The Violins, Viola, Violoncello, and Double Bass parts begin with a *f* dynamic and feature a rhythmic pattern. The Violins and Viola parts are marked *non divisi* and feature a rhythmic pattern. The Violoncello and Double Bass parts feature a rhythmic pattern.

Example 105 2nd mvt: bars 277-281 Theme A and Motives a, a' 41

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The third system includes Timpani (Timp.), Solo Violin (S. Vin.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key features of the score include:

- Flute (Fl.):** Starts at bar 276 with a melodic line, marked *mp*.
- Oboe (Ob.):** Enters at bar 277 with a melodic line, marked *mp*.
- B♭ Clarinet (B♭ Cl.):** Enters at bar 277 with a melodic line, marked *pp*.
- Bassoon (Bsn.):** Enters at bar 277 with a melodic line, marked *pp*.
- Horn 1 (Hn. 1):** Enters at bar 277 with a melodic line, marked *pp*.
- Horn 2 (Hn. 2):** Enters at bar 277 with a melodic line, marked *pp*.
- B♭ Trumpet (B♭ Tpt.):** Enters at bar 277 with a melodic line, marked *pp*.
- Trombone (Tbn.):** Enters at bar 277 with a melodic line, marked *pp*.
- Timpani (Timp.):** Features a rhythmic pattern in bar 277, marked *mf*.
- Solo Violin (S. Vin.):** Features a melodic line in bar 277, marked *mf*, with a triplet in bar 280.
- Violins (Vln. I, Vln. II):** Play a rhythmic pattern in bar 277, marked *sub pp*.
- Viola (Vla.):** Plays a rhythmic pattern in bar 277, marked *sub pp*.
- Violoncello (Vc.):** Plays a rhythmic pattern in bar 277, marked *sub pp*.
- Double Bass (D.B.):** Plays a rhythmic pattern in bar 277, marked *sub pp*.

Theme A is indicated by a large letter 'A' above the S. Vin. staff. Motives 'a' and 'a'' are indicated by boxes above the S. Vin. staff in bars 277 and 278 respectively.

Bar 289

Example 106 2nd mvt: bars 289-291 Motive b, b¹

Fl. *pp* *mp*

Ob. *pp*

B♭ Cl. *mp* *mp*

Bsn.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

S. Vin. *mf*

Vln. I *pp con sordino* 3

Vln. II *pp con sordino* 3

Via. *p*

Vc. *pp con sordino*

D.B. *pp con sordino*

Bar 306 Example 107 2nd mvt: bars 306-307 Motive c

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl.**: Flute, starting at bar 303.
- Ob.**: Oboe, starting at bar 303.
- B♭ Cl.**: Clarinet in B-flat, starting at bar 303, marked *pp*.
- Bsn.**: Bassoon, starting at bar 303, marked *pp*.
- Hn. 1** and **Hn. 2**: Horns, starting at bar 303, marked *pp*.
- B♭ Tpt.**: Trumpet in B-flat, starting at bar 303, marked *pp*.
- Tbn.** and **B. Tbn.**: Trombones, starting at bar 303, marked *pp*.
- Timp.**: Timpani, starting at bar 303.
- S. Vln.**: Violin I, starting at bar 303, marked *p*, with a triplet of eighth notes and a *senza sordina* marking.
- Vln. I** and **Vln. II**: Violins, starting at bar 303, marked *mf* at the end of the section.
- Vla.**: Viola, starting at bar 303, marked *p*.
- Vc.**: Violoncello, starting at bar 303, marked *mf* and *senza sordina*.
- D.B.**: Double Bass, starting at bar 303, marked *mf* and *senza sordina*.

Bar 316

Example 108 2nd mvt: bars 316-319 Motive *d*

Fl. I *mp*

Ob.

B♭ Cl. *pp*

Bsn.

Hn. 1 *pp*

Hn. 2

B♭ Tpt.

Tbn.

B. Tbn.

Timp. *d*

S. Vln. *p* *pp*

Vln. I *pp* *ppp*

Vln. II *senza sordina* *mf* *pp* *ppp*

Vla. *senza sordina* *mf* *pp* *ppp*

Vc. *ppp*

D.B. *ppp*

Example 109 3rd mvt: bars 332-336 Theme A, Motives a and a'

Bar 332

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The brass section (Horns 1 & 2, Trumpets, Trombones) is mostly silent, with some low notes in the Trombone parts. The Timpani part features a rhythmic pattern with accents, and the motives 'a' and 'a'' are clearly marked. Dynamic markings include *mp* (mezzo-piano) for the woodwinds and strings, *mf* (mezzo-forte) for the Trombone parts, and *pizz* (pizzicato) for the Violins and Viola. The score is for bars 332-336, with a specific box highlighting Bar 332.

Bar 387 *Misterioso e tranquillo* ♩ = 52

This musical score is for Example 110, 3rd movement, bars 387-393, titled "Cadenza". The tempo is *Misterioso e tranquillo* with a metronome marking of ♩ = 52. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute): *pp*, melodic line with slurs.
- Ob. (Oboe): Rest.
- B♭ Cl. (B-flat Clarinet): Rest.
- Bsn. (Bassoon): Rest.
- Hn. 1 (Horn 1): Rest.
- Hn. 2 (Horn 2): Rest.
- Tpt. (Trumpet): Rest.
- Tbn. (Tuba): Rest.
- imp. (Cymbal): Rest.
- Vln. (Violin): *p*, melodic line with slurs.
- ln. I (Violin I): *pp*, melodic line with slurs.
- ln. II (Violin II): *pp*, rhythmic accompaniment.
- Vla. (Viola): Rest.
- Vc. (Violoncello): Rest.
- B. (Bass): Rest.

The word "Cadenza" is written in a handwritten style across the middle of the score. The key signature has one sharp (F#) and the time signature is 3/4. The score ends with a double bar line.