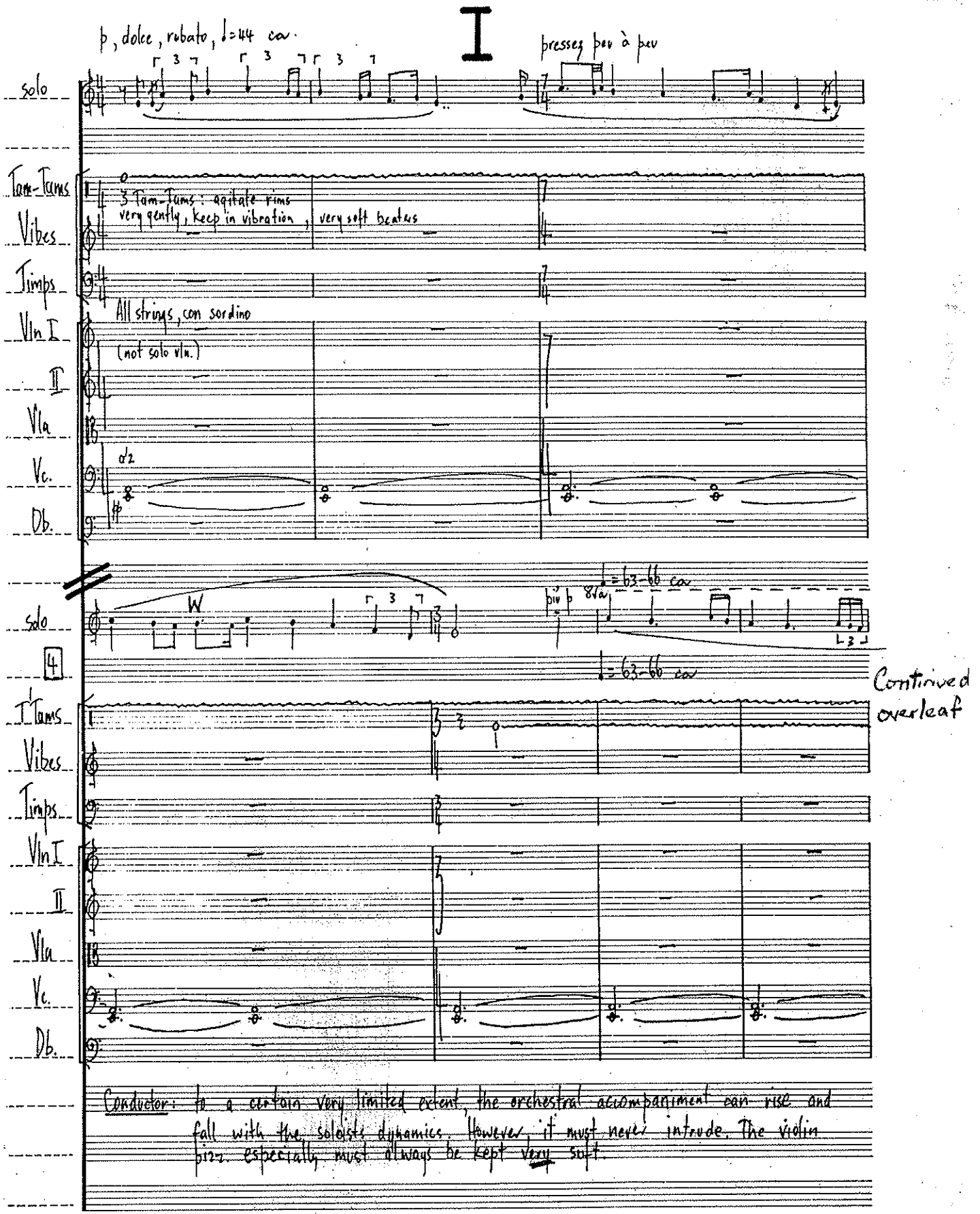
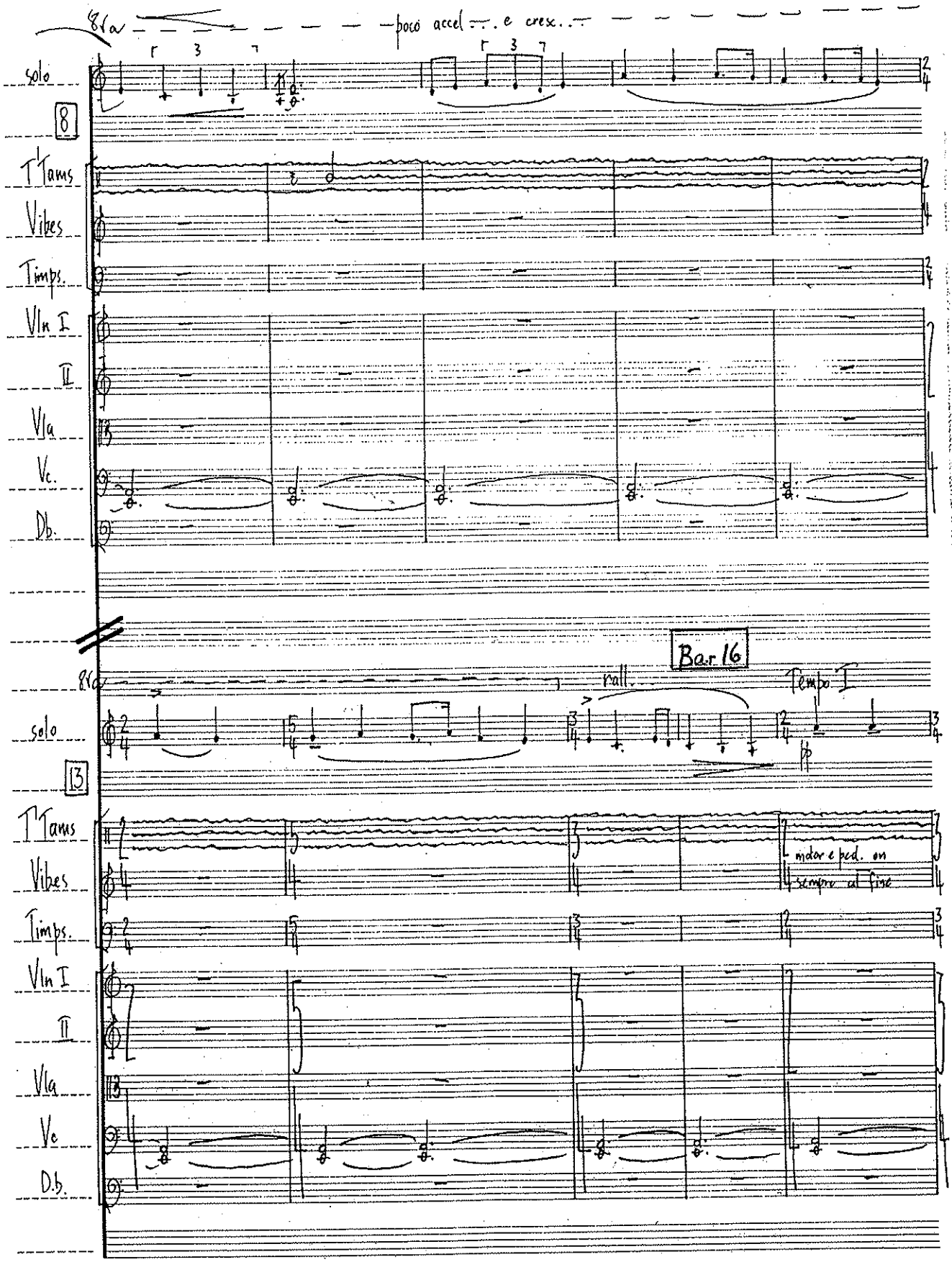
Larry Sitsky: "Gurdjieff" – Concerto No.2 for Violin with Small Orchestra (1983)

Example 57	1st mvt: bars 1-16	First section
Example 58	2nd mvt: bars 1-13	Main subject
Example 59	2nd mvt: bars 18-29	Counter subject
Example 60	2nd mvt: bars 42-65	Third subject and 13 bar repeat
Example 61	3rd mvt: bars 1-14	Three melodic line statements
Example 62	4th mvt: Part *a*: bars 1-18	Introduction and three melodic line statements
Example 63	4th mvt: Part *b*: bars 1-8	*Cadenza*
Example 64	5th mvt: bars 1-10	Section 1 inclusive of main Motive, *a*
Example 65	5th mvt: bars 11-22	Motive *b*
Example 66	5th mvt: bars 53-54	Motive *c*
Example 67	5th mvt: bars 90-94	Motive *d*
Example 68	6th mvt: bars 1-7	Statement *a*
Example 69	6th mvt: bars 7-16	Statement *b*
Example 70	6th mvt: bars 16-22	Statement *c*
Example 71	6th mvt: bars 23-32	Statement *d*
Example 72	7th mvt: bars 1-7	Opening statement of solo violin
Example 73	7th mvt: bars 20-32	Solo violin counter melody with variant

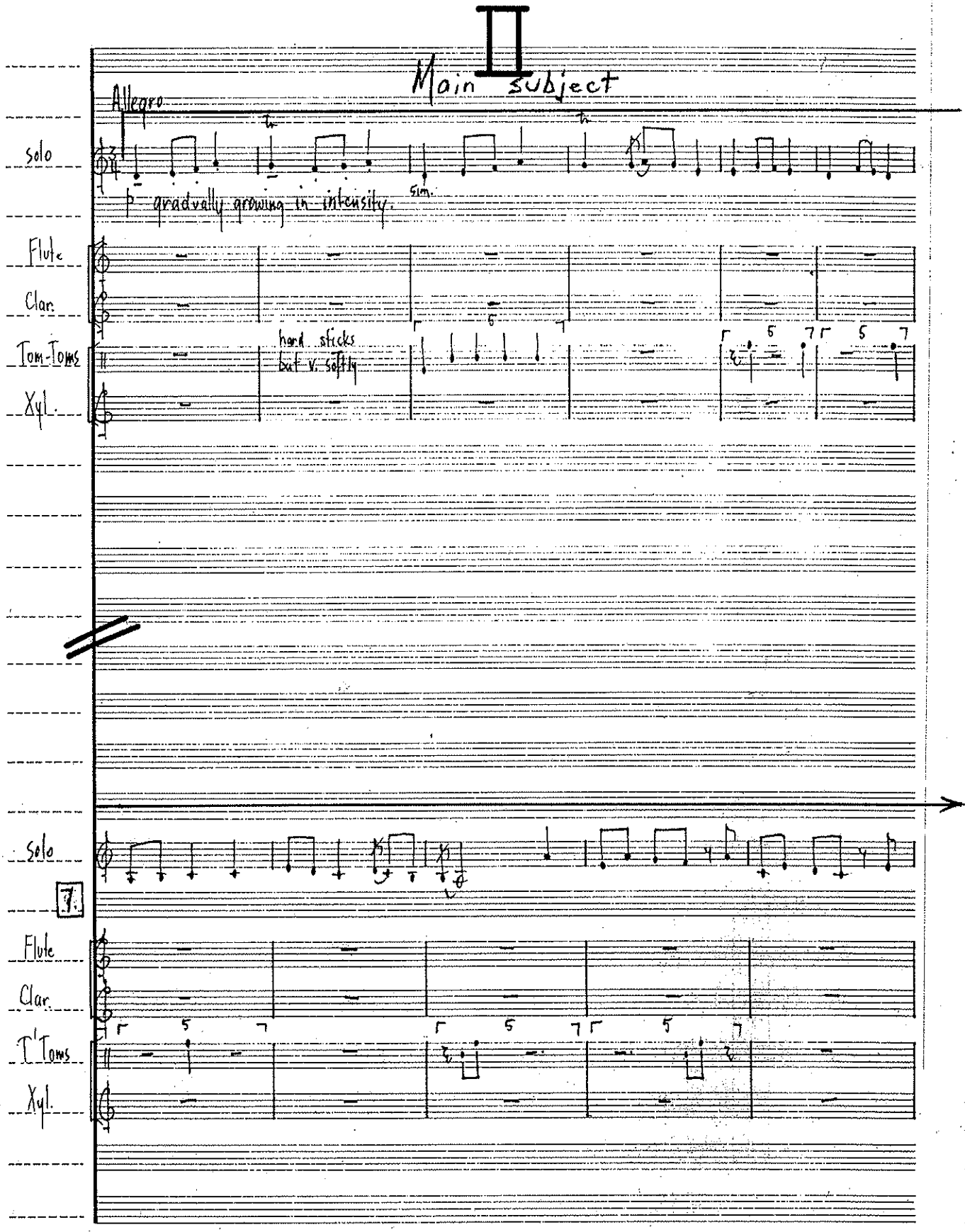
Example 57 1st mvt: bars 1-16 First section



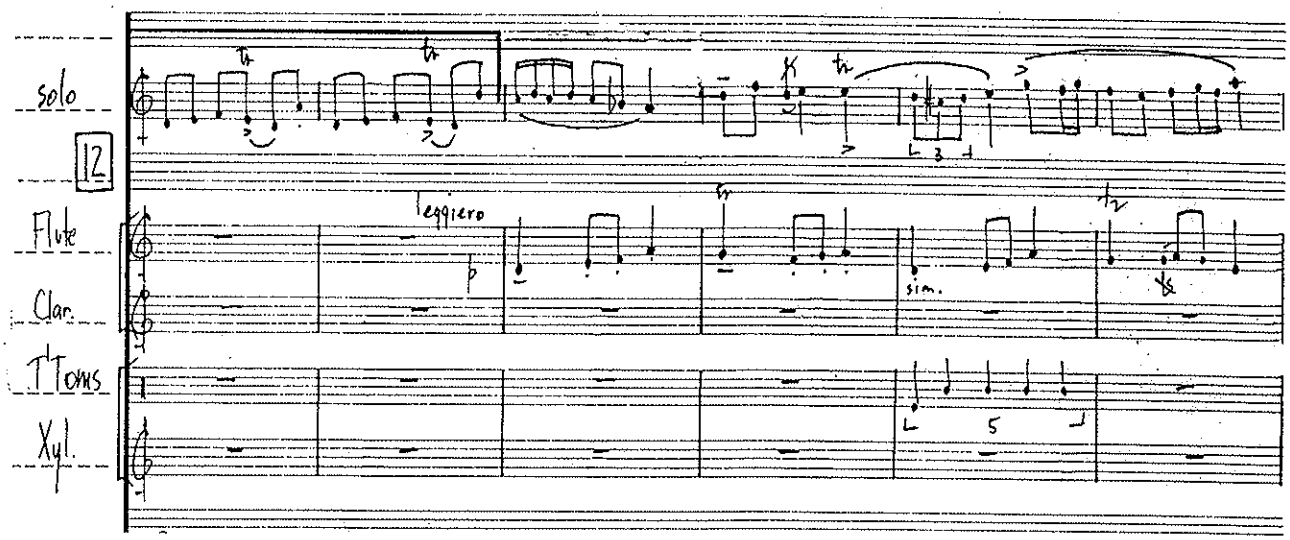
Example 57 (continued) 1st mvt: bars 1-16 First section



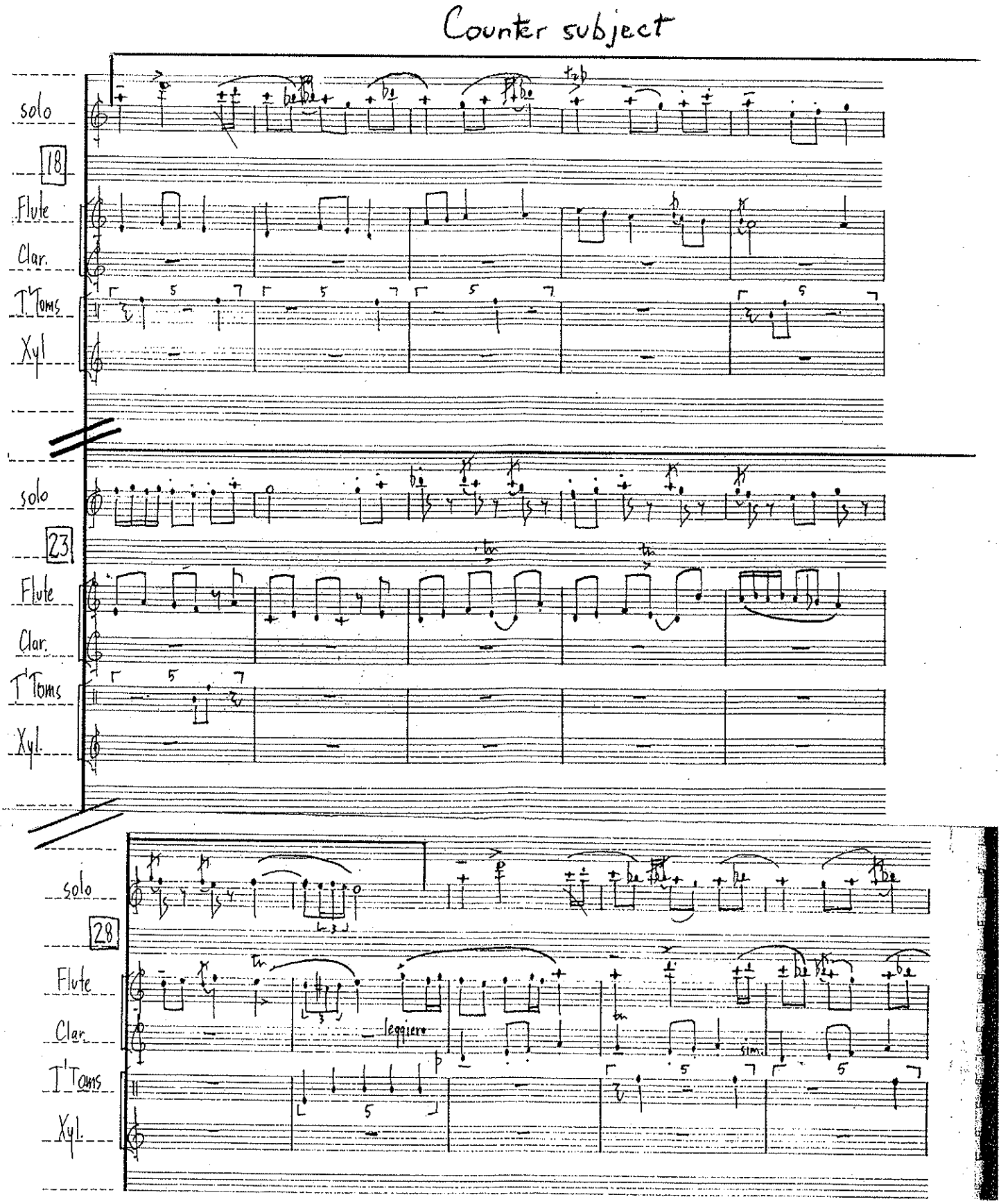
Example 58 2nd mvt: bars 1-13 Main subject



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

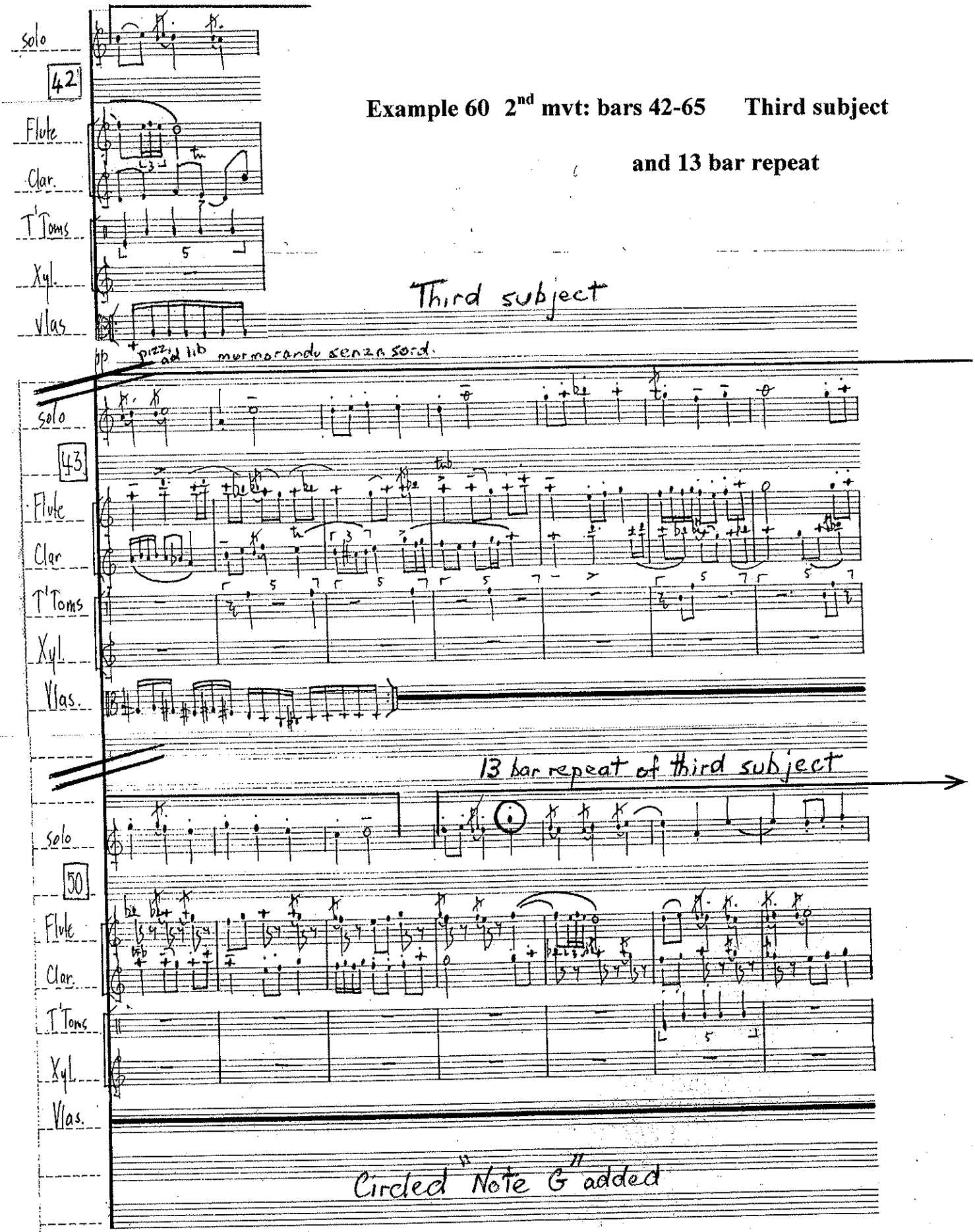


Example 59 2nd mvt: bars 18-29 Counter subject



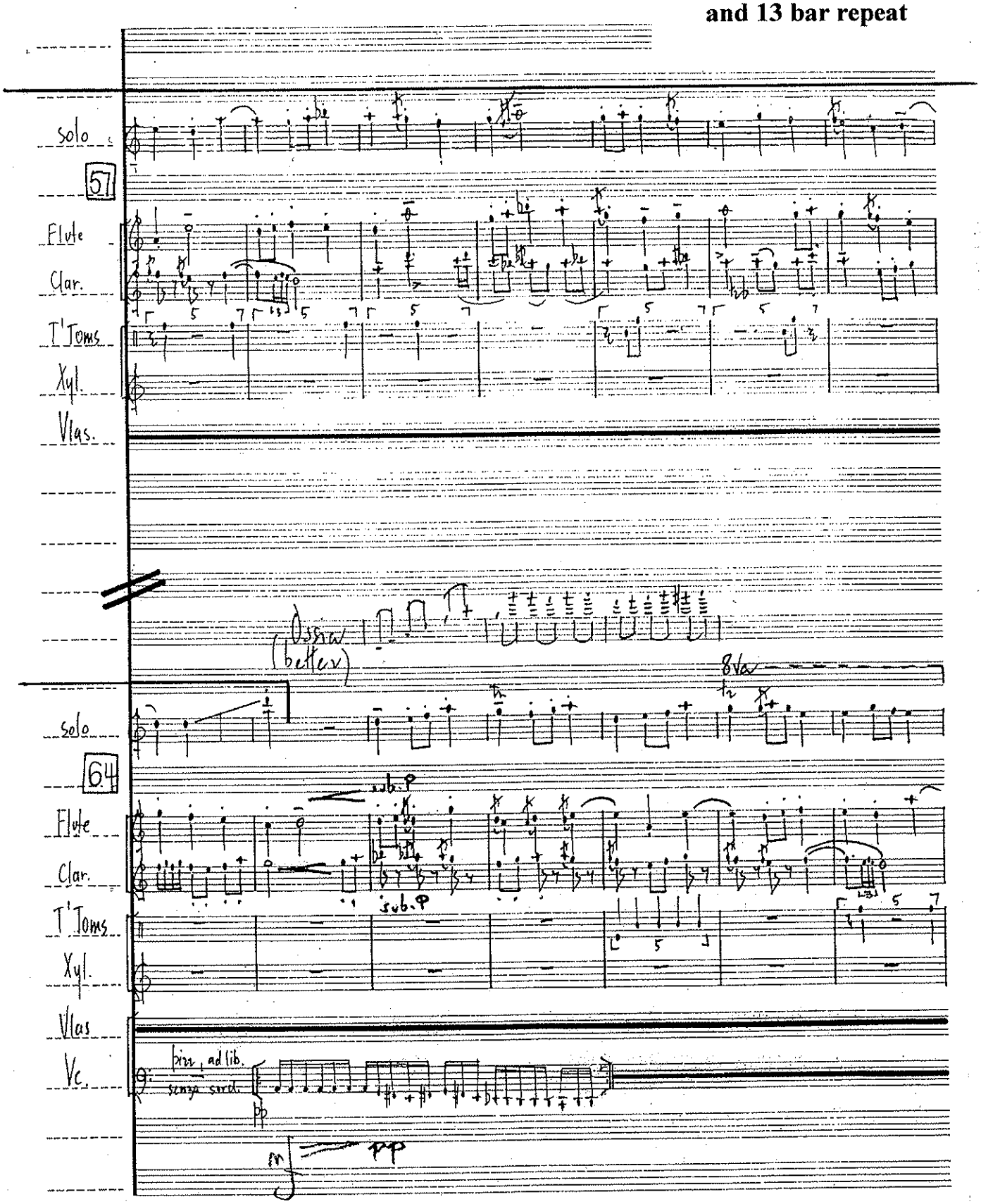
Example 60 2nd mvt: bars 42-65 Third subject

and 13 bar repeat



Example 60 (continued) 2nd mvt: bars 42-65 Third subject

and 13 bar repeat



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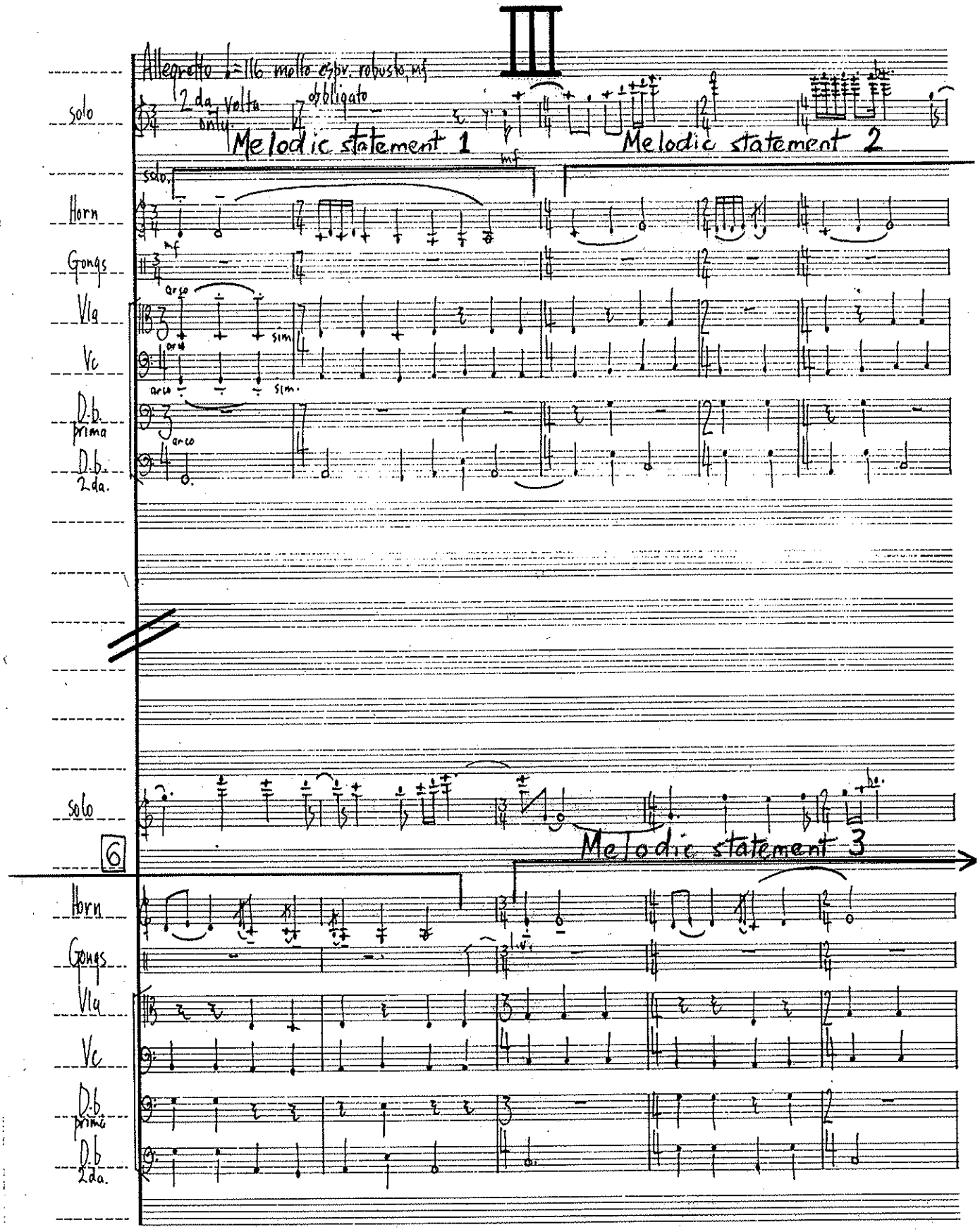
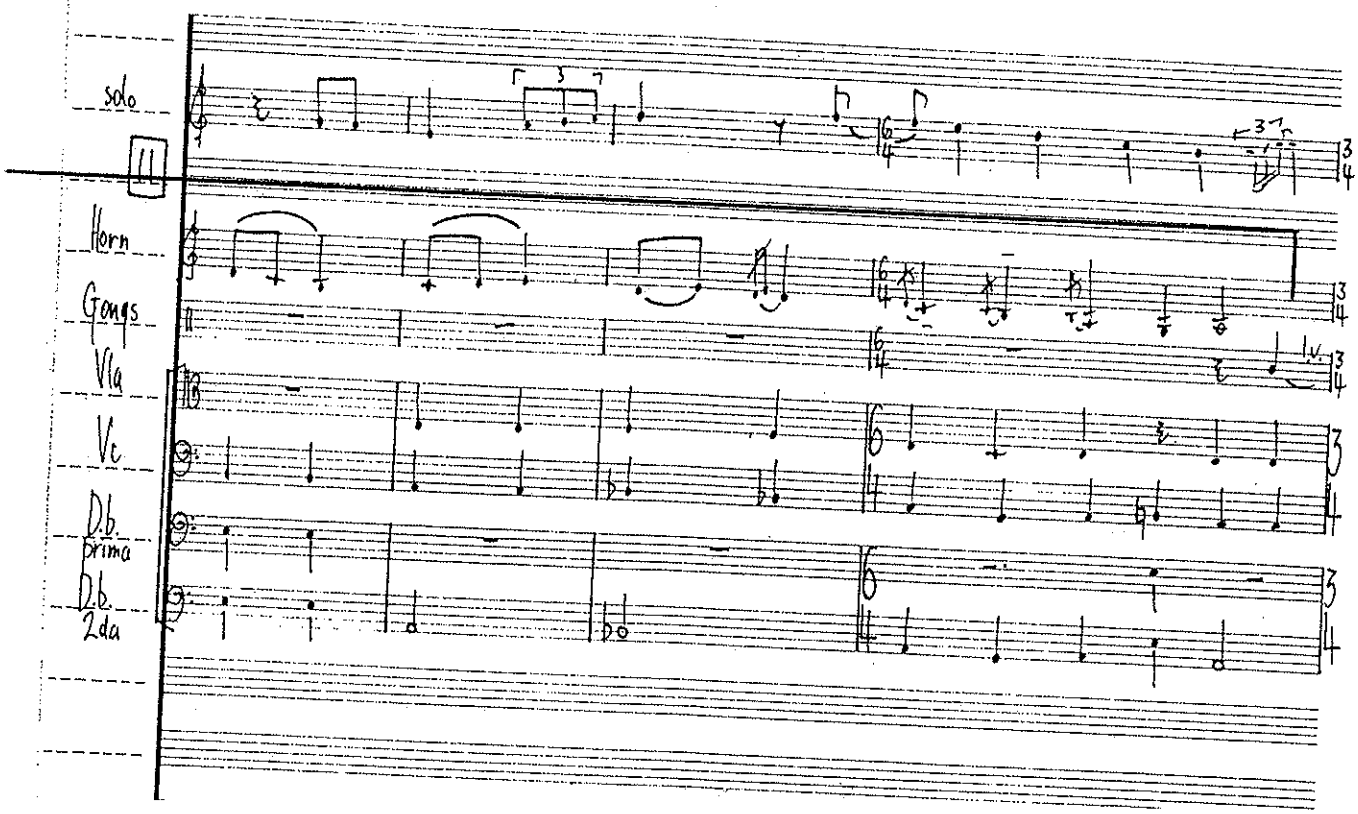
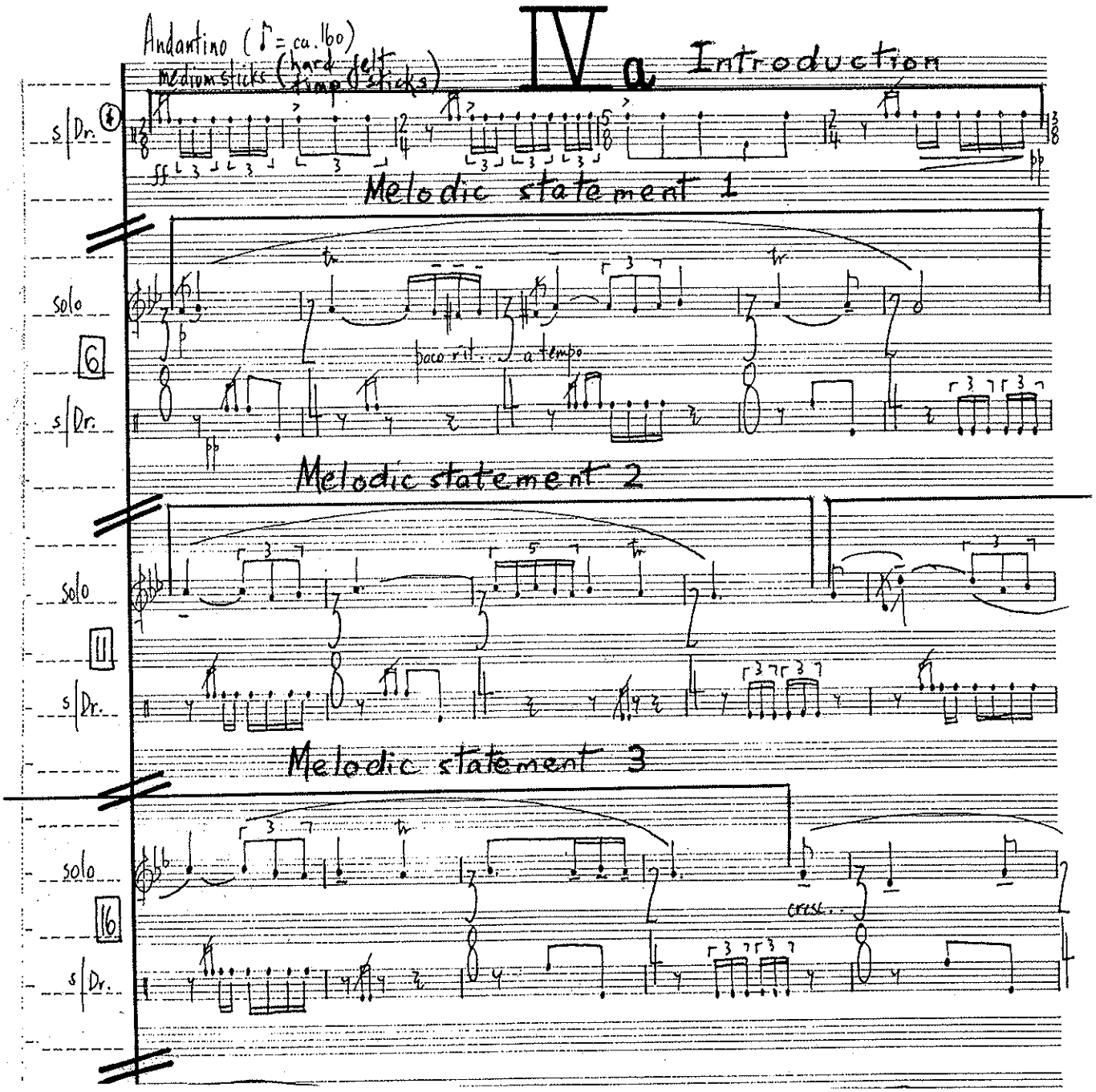
Example 61 3rd mvt: bars 1-14 Three melodic line statements



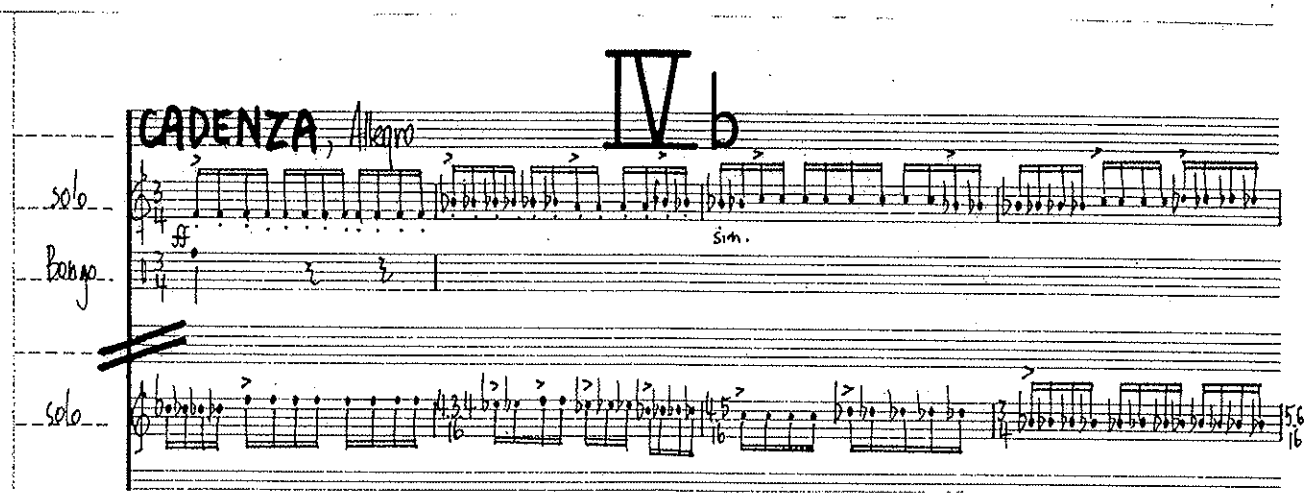
Example 61 (continued)3rd mvt: bars 1-14 Three melodic line statements



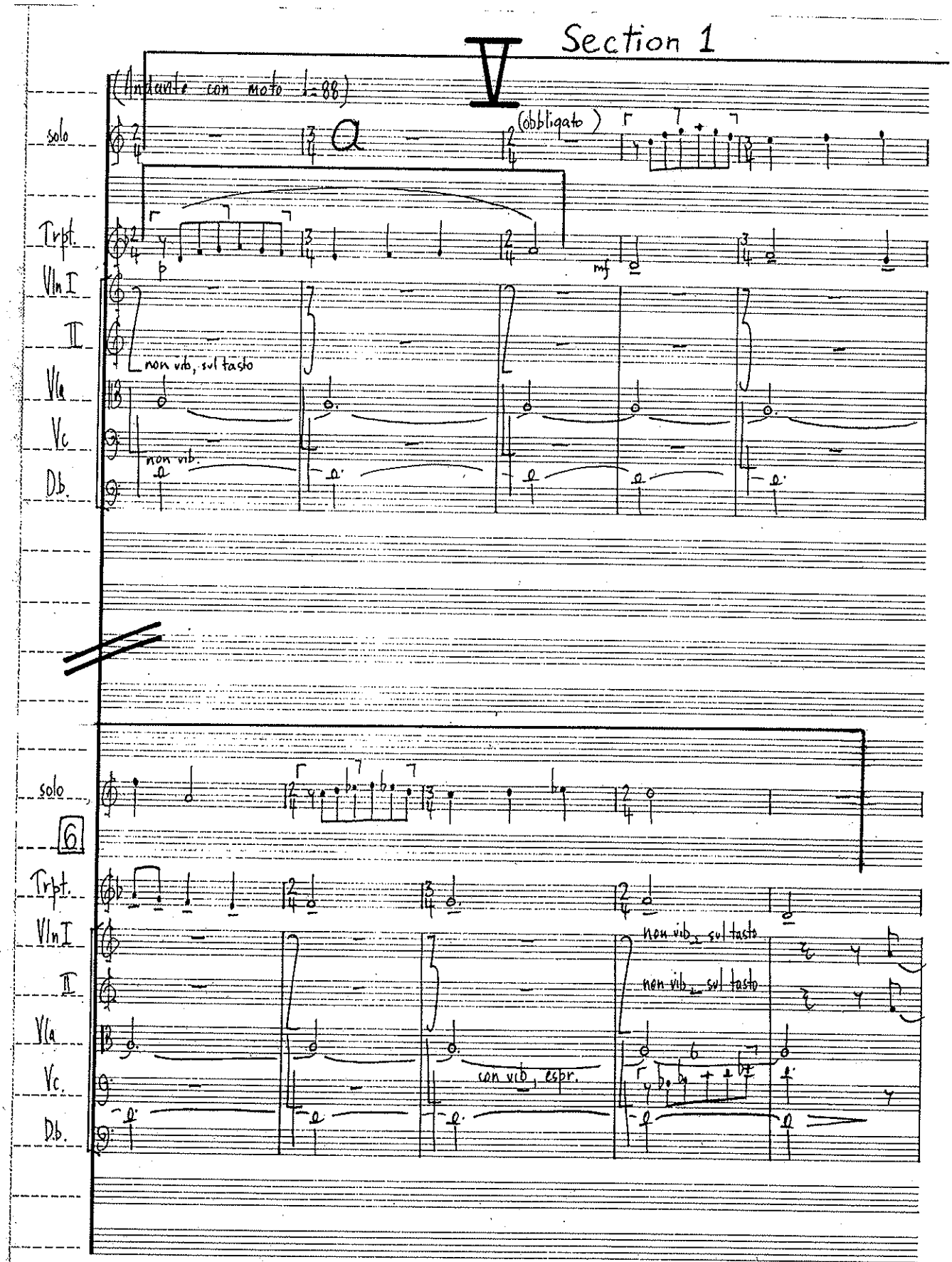
Example 62 4th mvt, Part *a*: bars 1-18
Introduction and three melodic line statements



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



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



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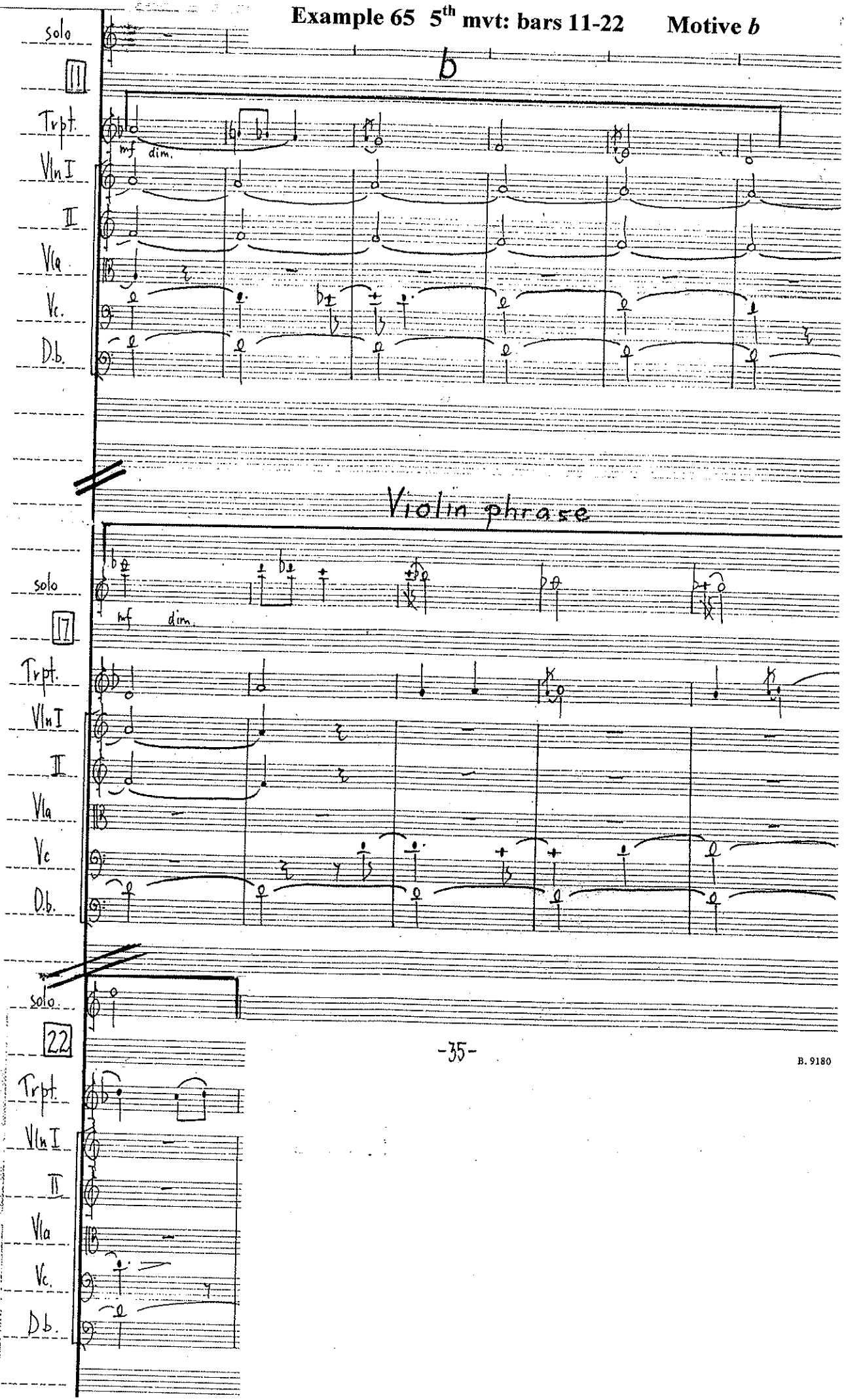
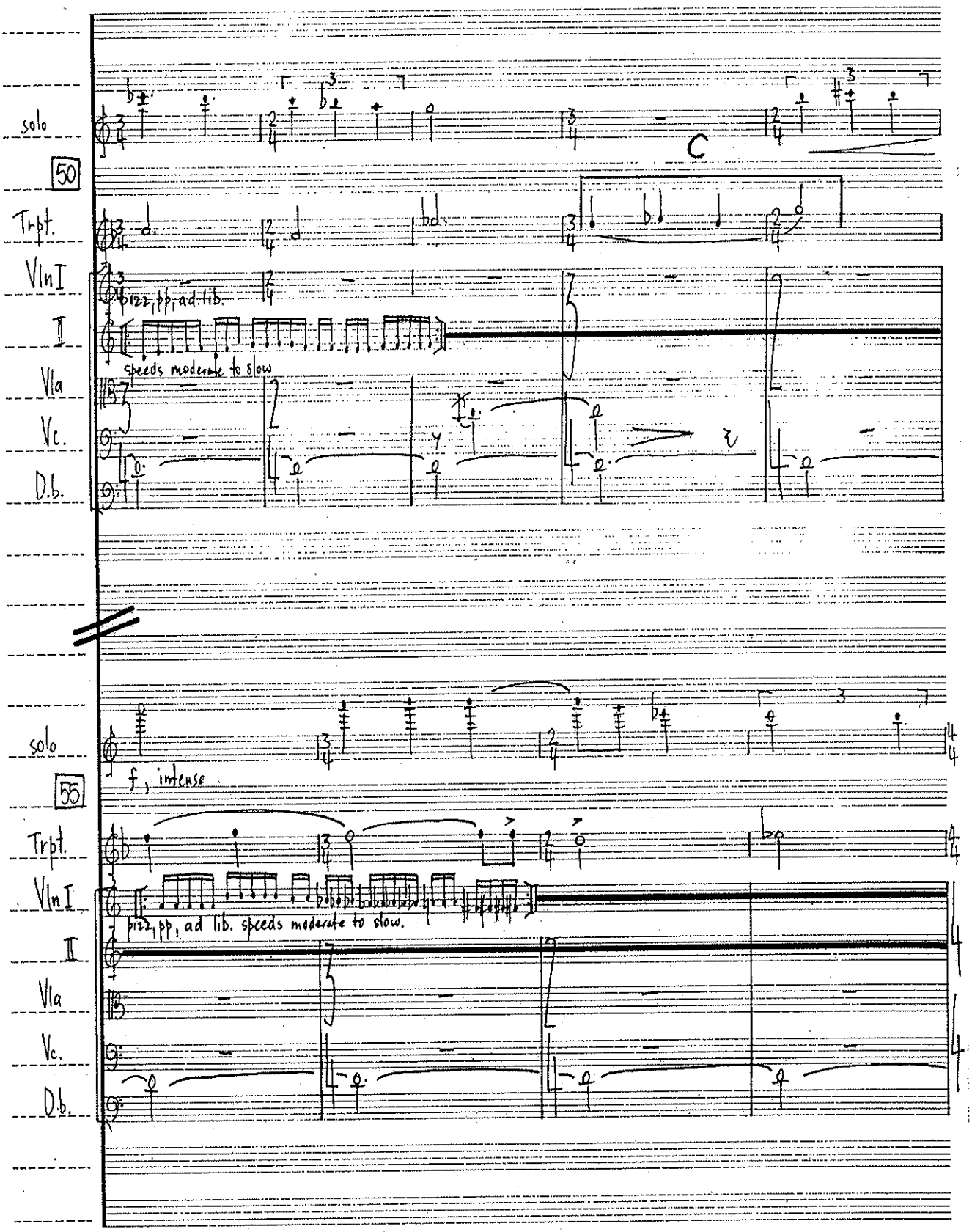
Paper No. 7

B. 9180

Example 65 5th mvt: bars 11-22 Motive *b*



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



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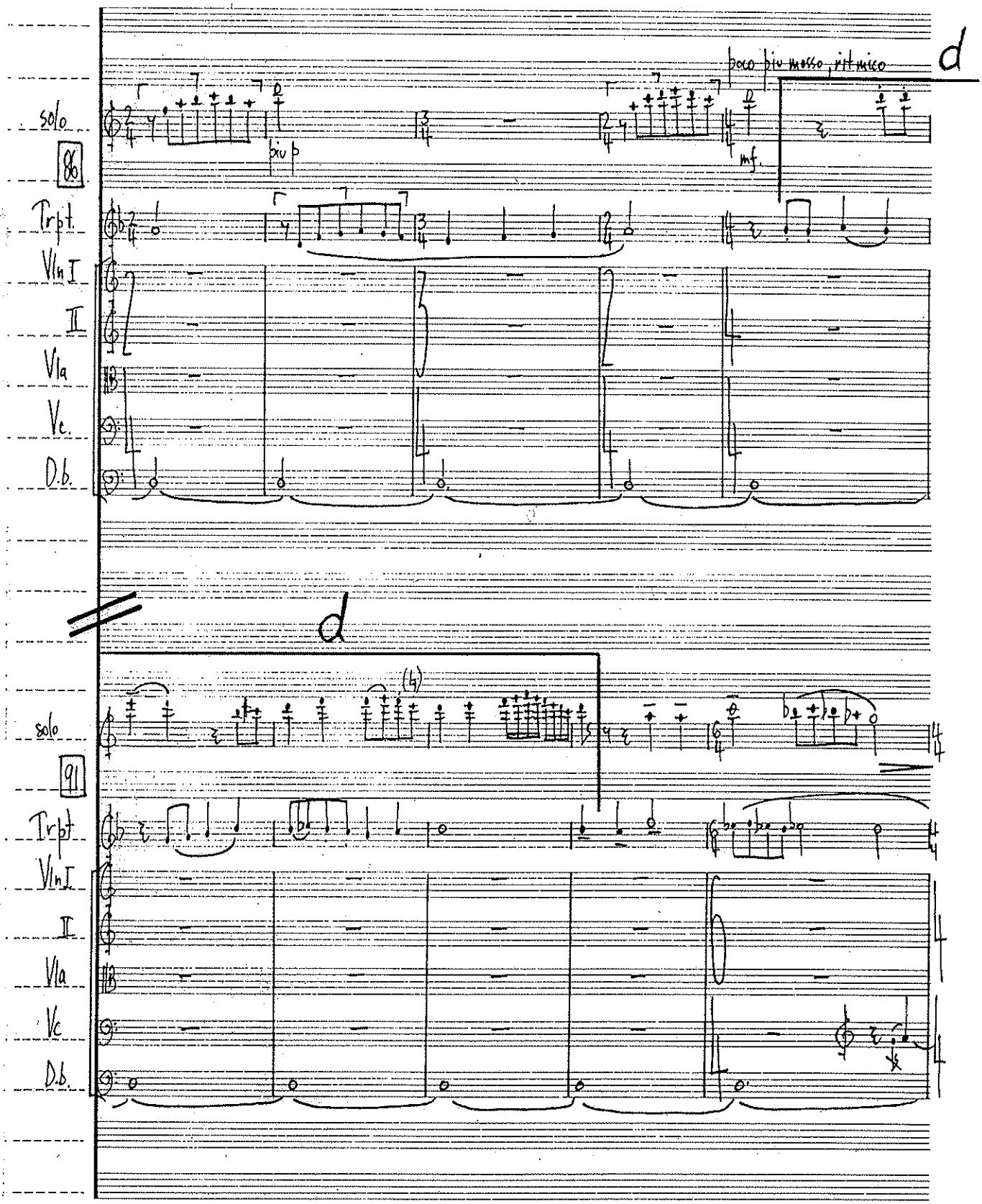
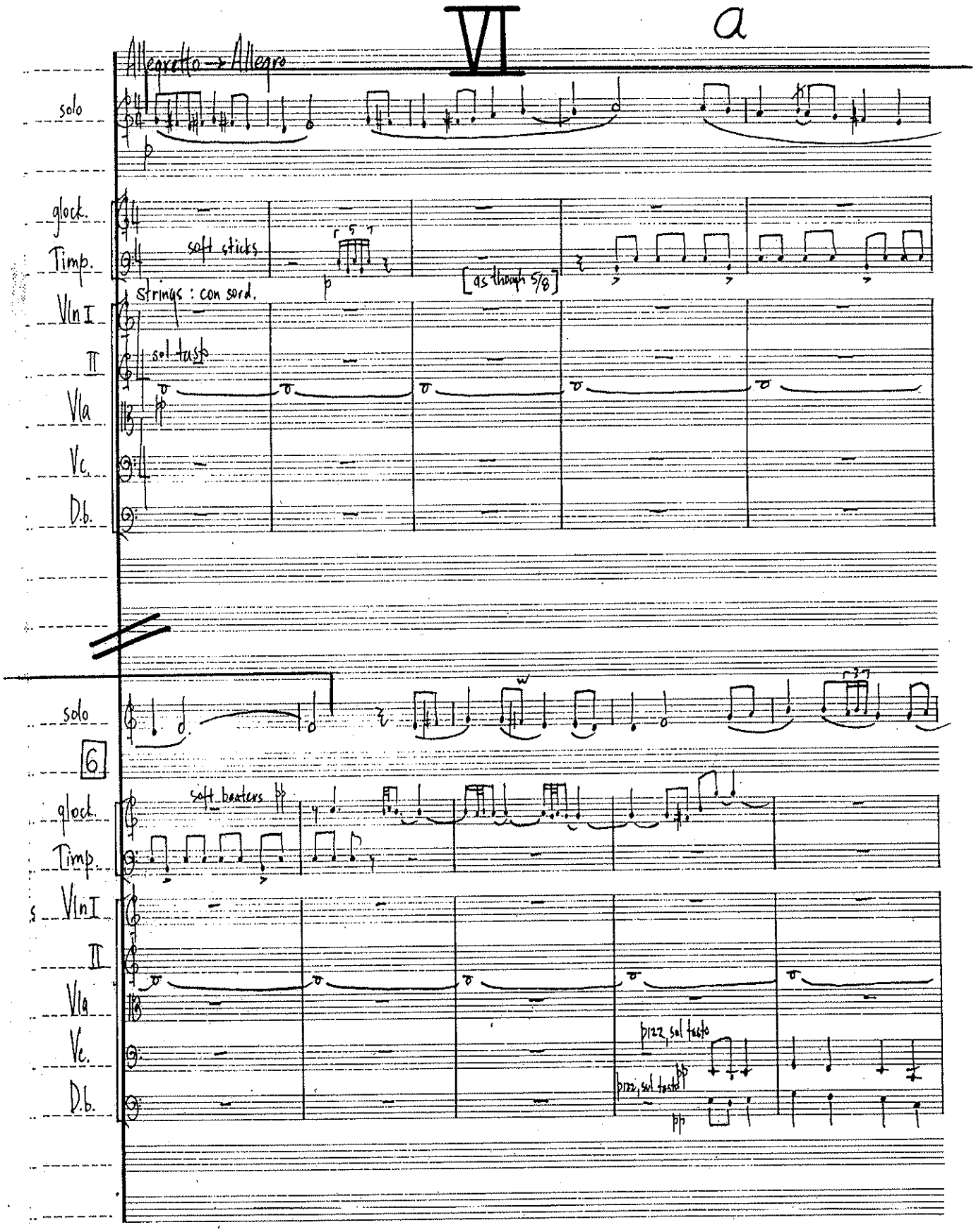
Paper No. 7

B. 9180

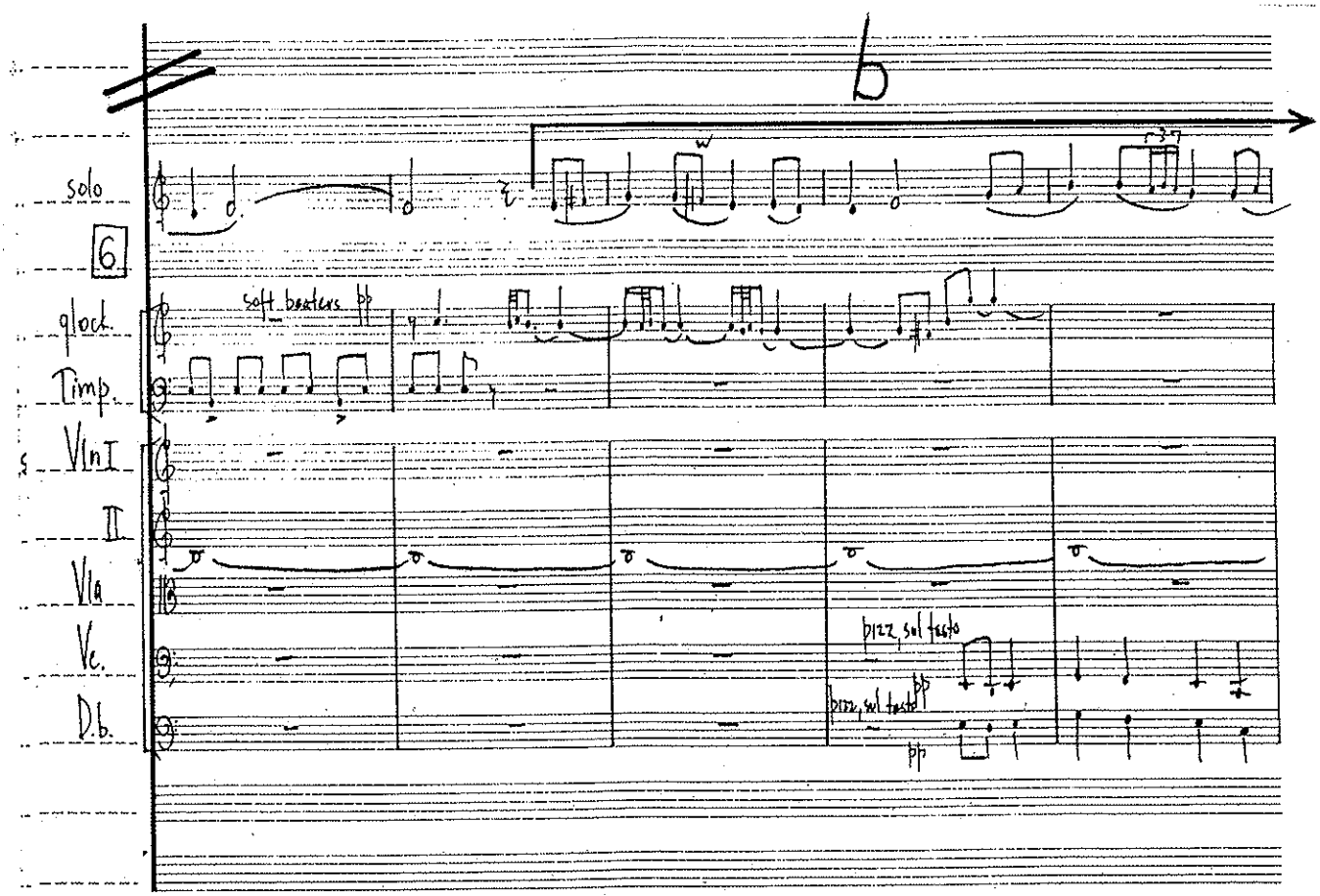
Example 67 5th mvt: bars 90-94 Motive *d*



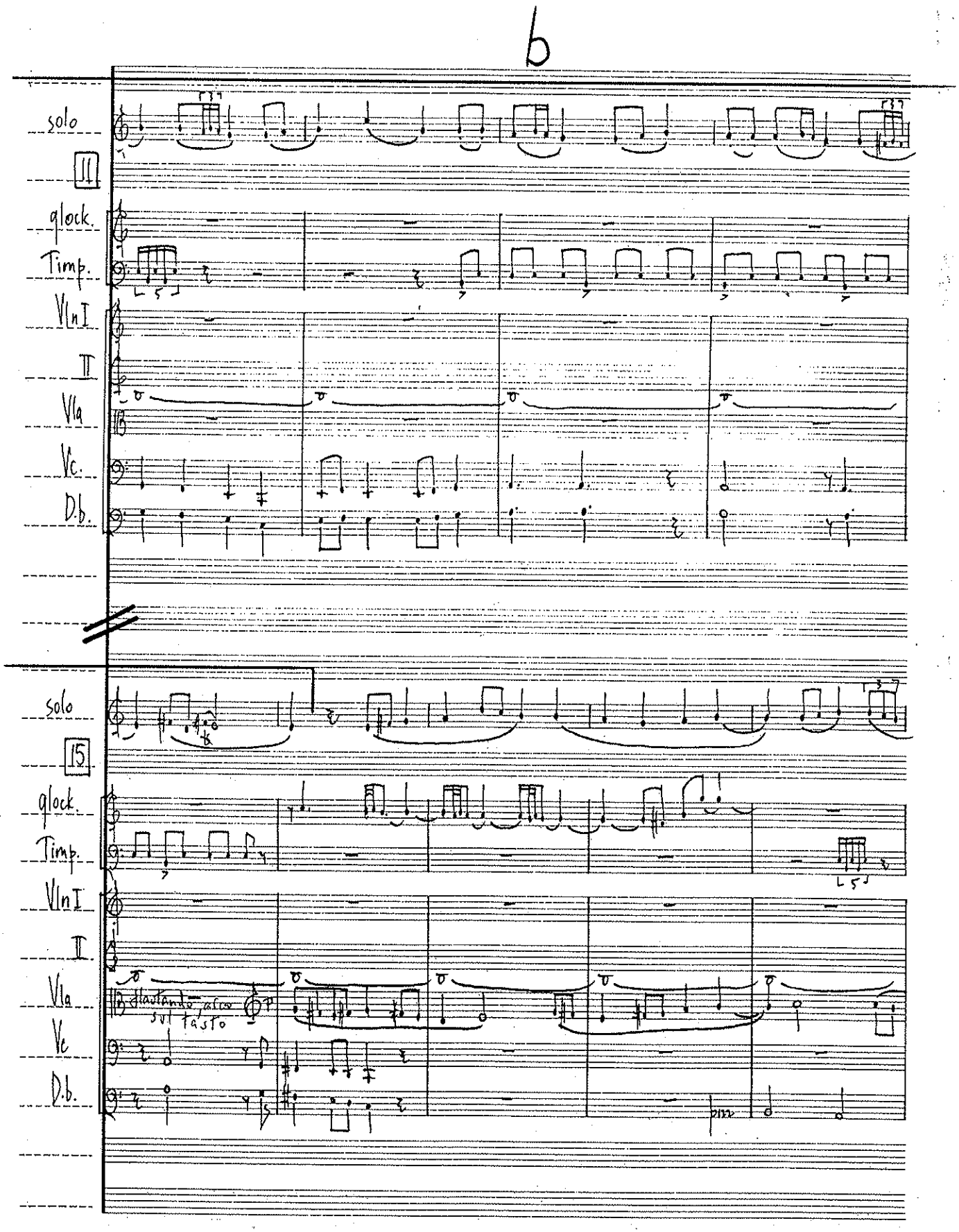
Example 68 6th mvt: bars 1-7 Statement *a*



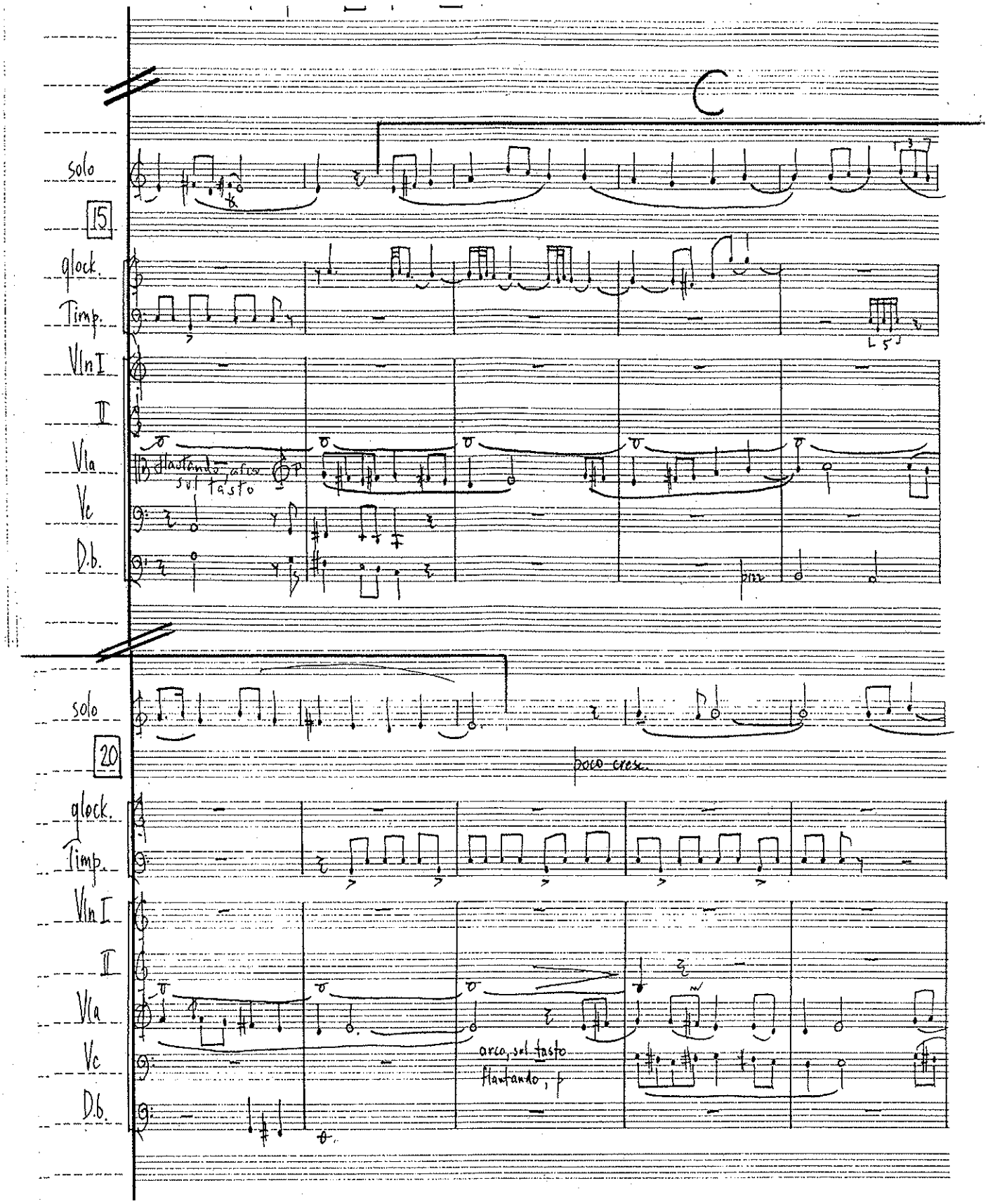
Example 69 6th mvt: bars 7-16 Statement *b*



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

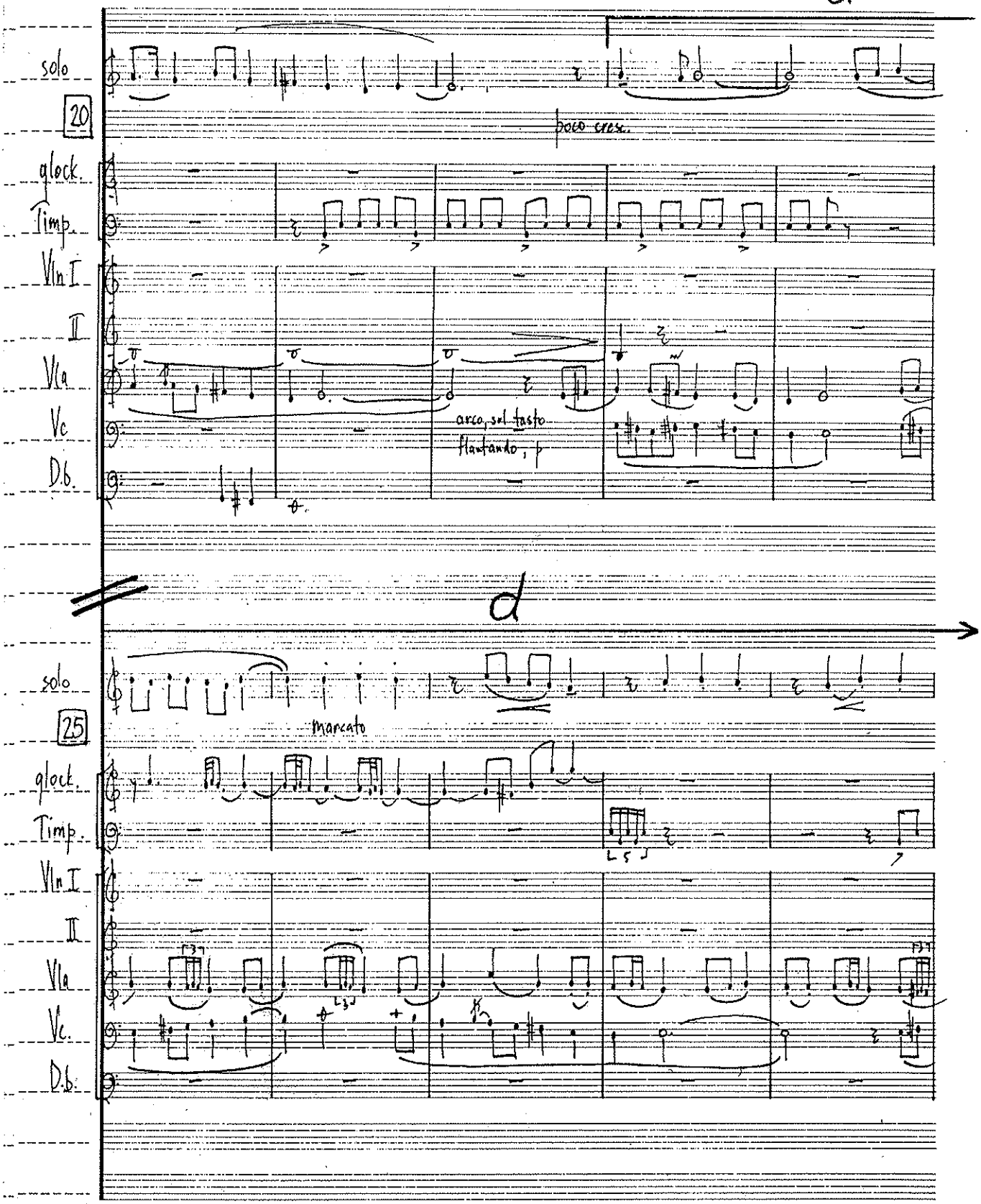


Example 70 6th mvt: bars 16-22 Statement *c*



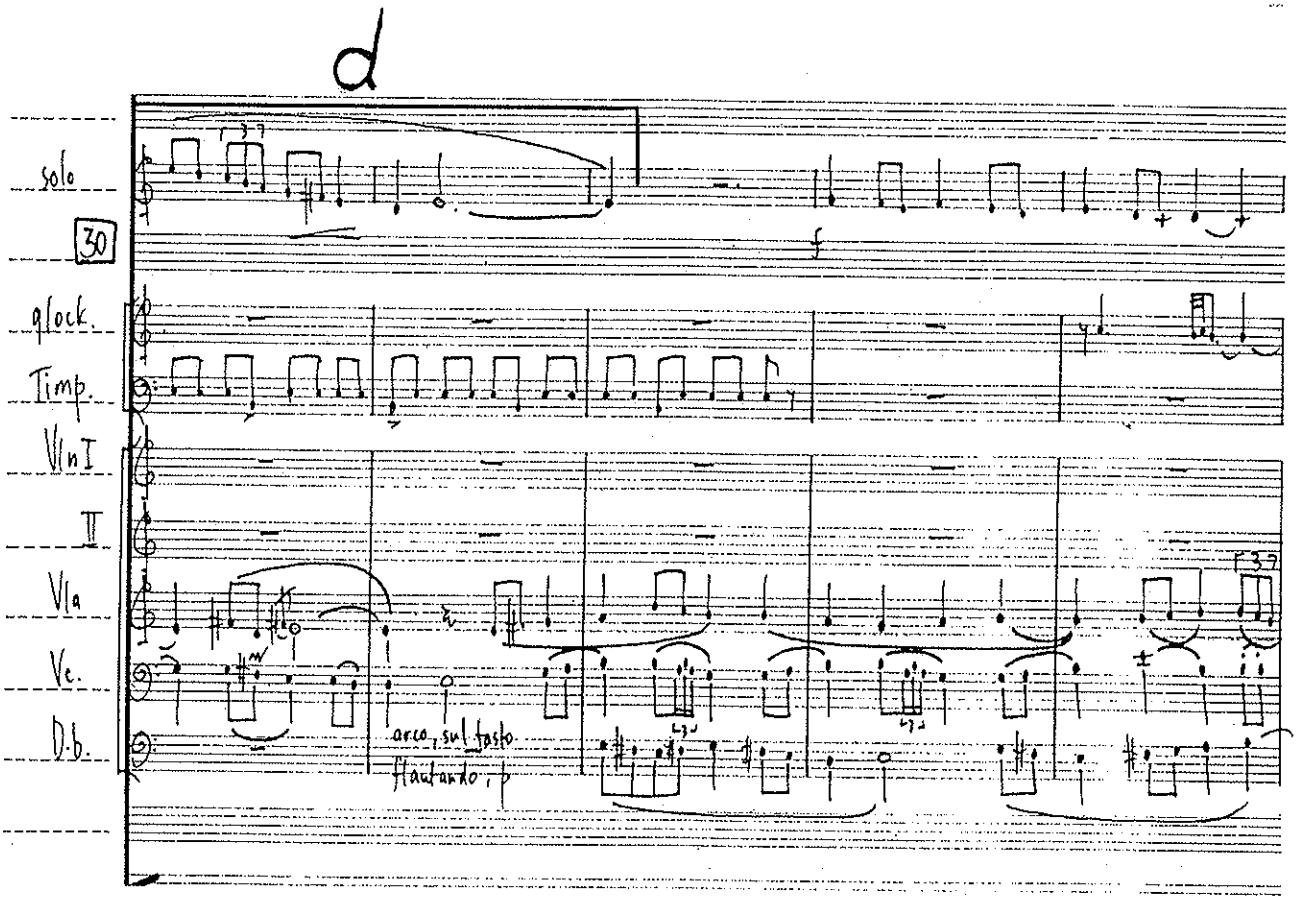
Example 71 6th mvt: bars 23-32

Statement *d*

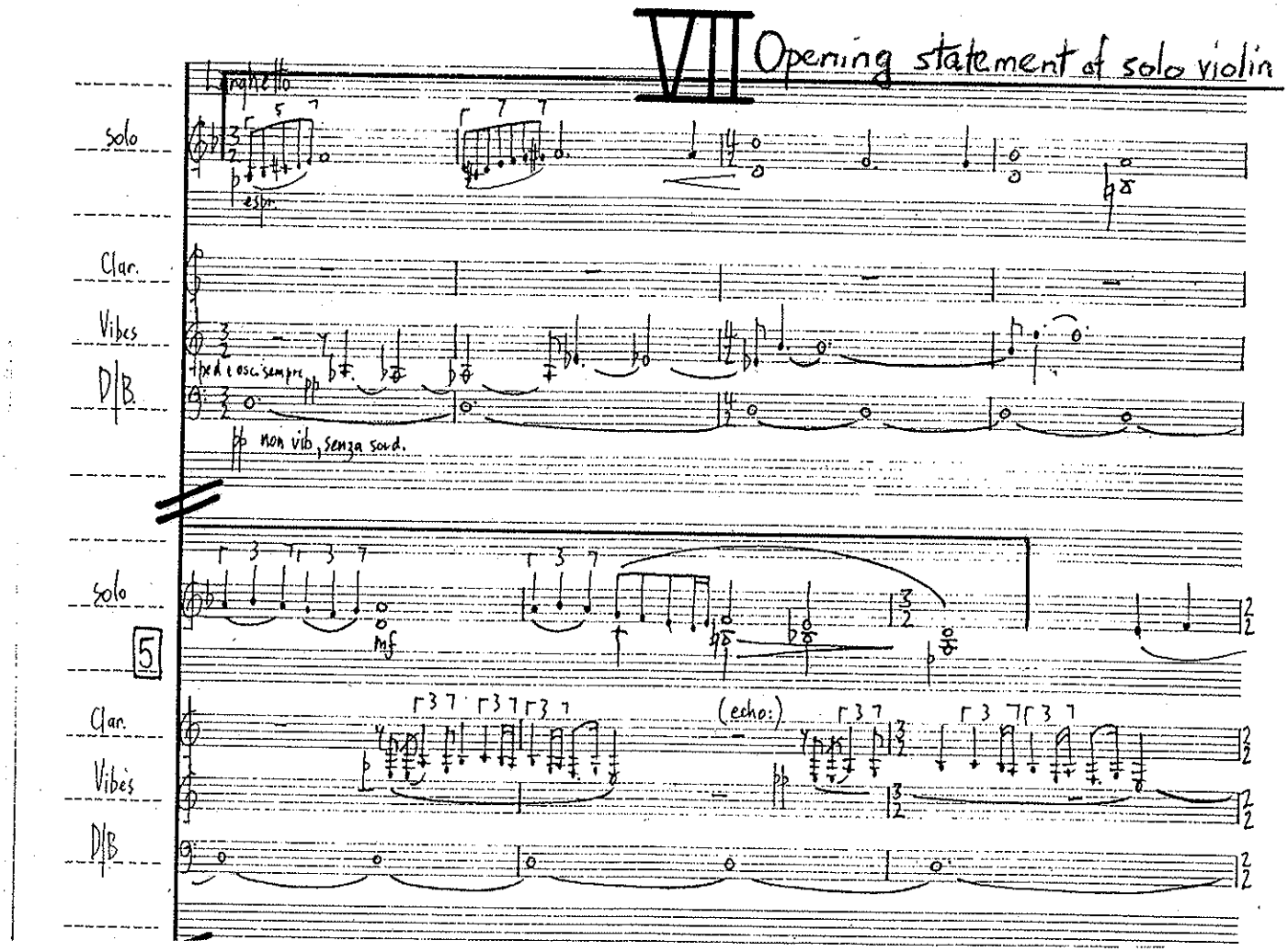


Example 71 (continued) 6th mvt: bars 23-32

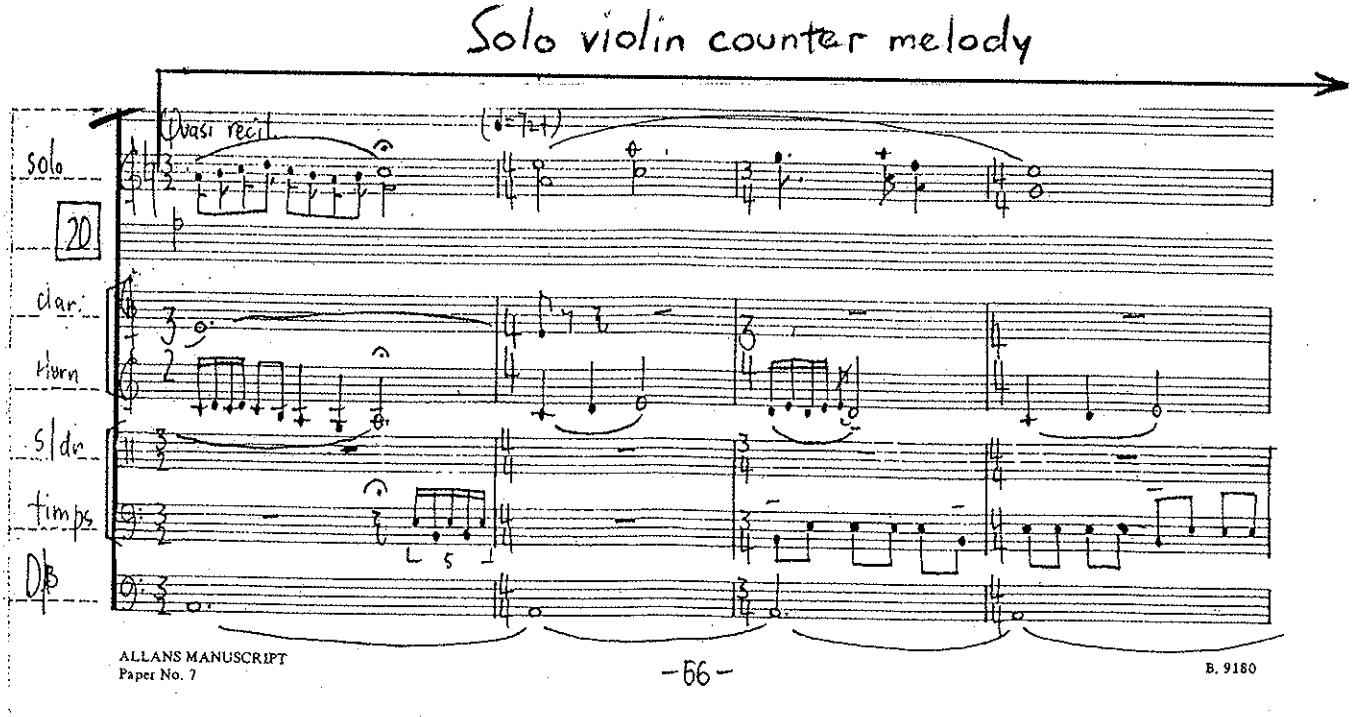
Statement *d*



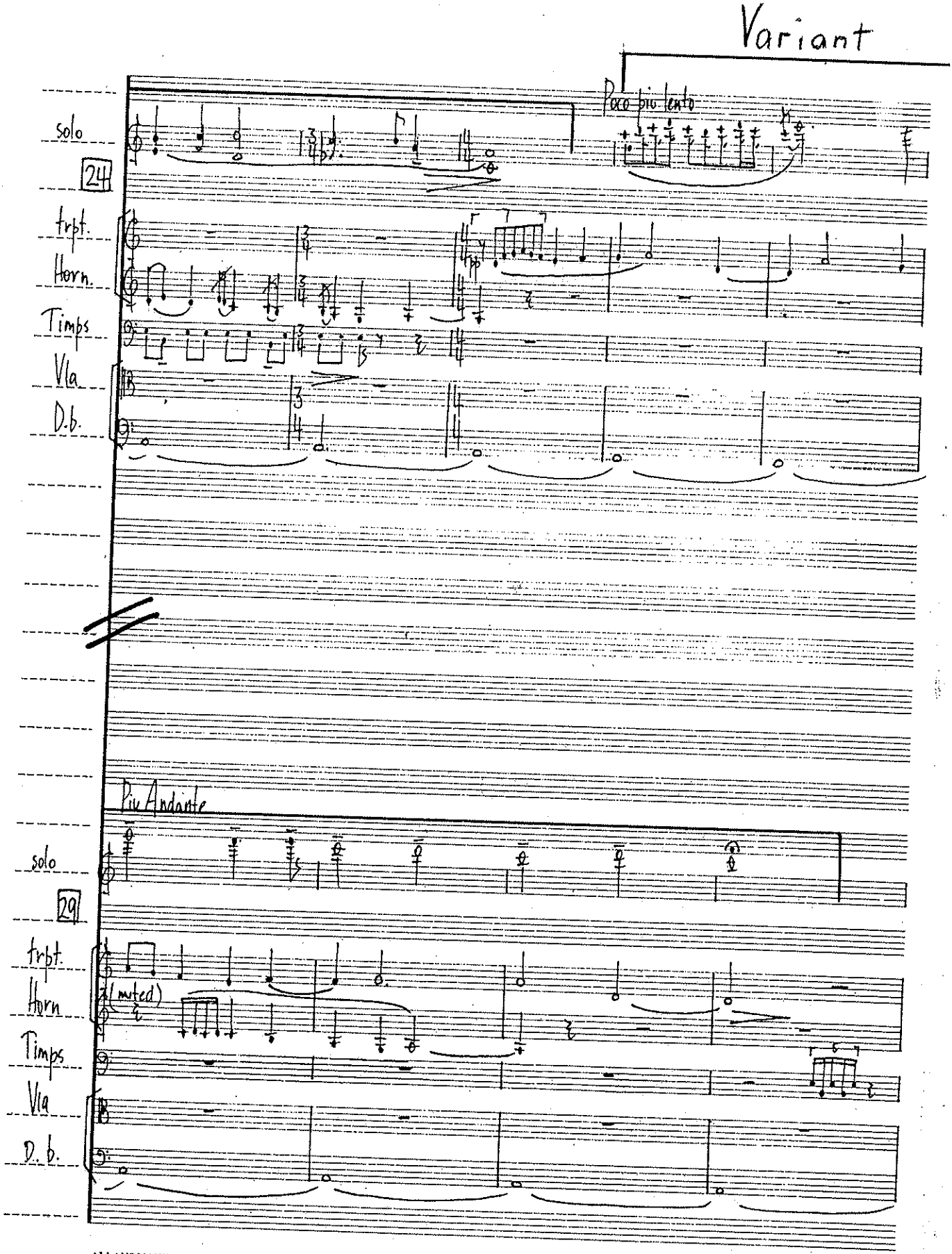
Example 72 7th mvt: bars 1-7 Opening statement of solo violin



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



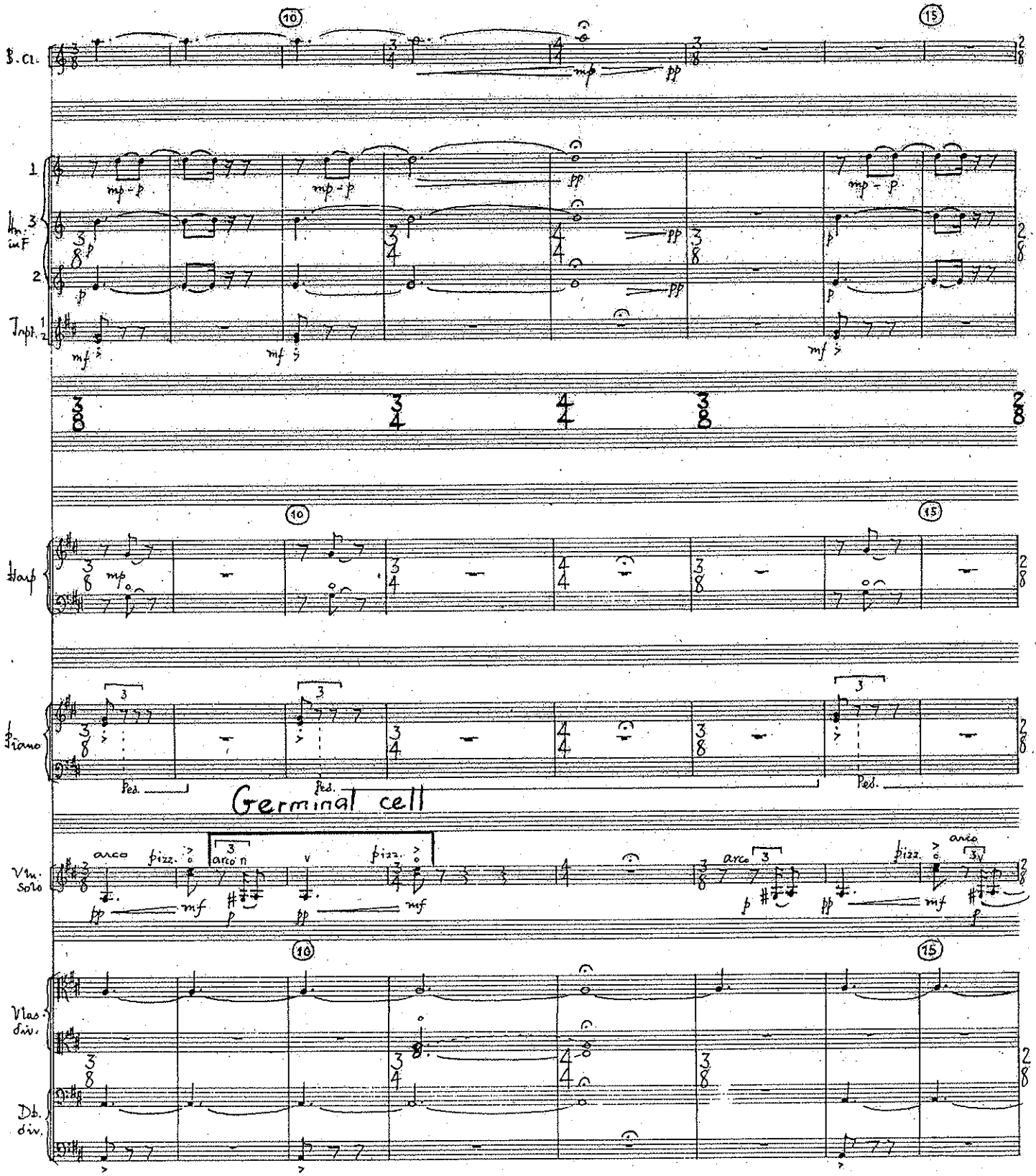
Example 73 (continued) 7th mvt: bars 20-32
Solo violin counter melody with variant



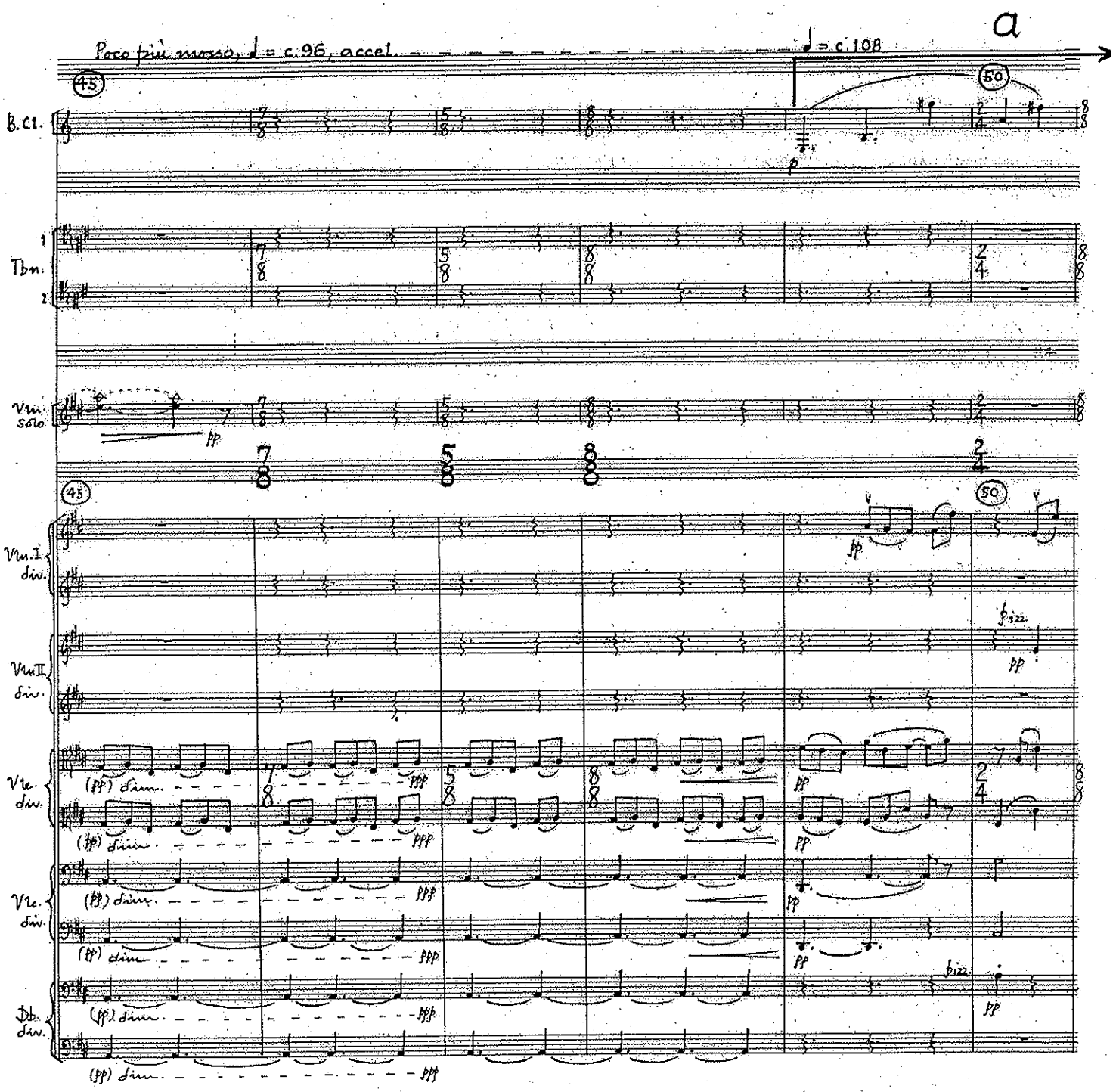
Ross Edwards: "Maninyas" - Concerto for Violin and Orchestra (1988)

Example 74	1st mvt: bars 9-11	Germinal Cell
Example 75	1st mvt: bars 49-53	Phrase *a*
Example 76	1st mvt: bars 52-56	Phrase *b*
Example 77	1st mvt: bars 56-58	Phrase *c*
Example 78	1st mvt: bars 58-62	Phrase *d*
Example 79	1st mvt: bars 62-65	Phrase *e*
Example 80	1st mvt: bars 145-146	Rhythmic motive *1*
	bar 149	Rhythmic motive *2*
	bar 150	Rhythmic motive *3*
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*
Example 83	1st mvt: bars 191/249-199/257	Rhythmic motives *7,8 and 9*
Example 84	1st mvt: bars 206/264-217/275	Phrase *g* Rhythmic motives *10,11 &12* plus ending passage
Example 85	1st mvt: 278/301-281/304	Rhythmic motive *13*
Example 86	1st mvt: bars 284/307-286/309	Rhythmic motive *14*
Example 87	1st mvt: bars 287/310-290/313	Rhythmic motive *14a*
Example 88	1st mvt: bars 295/318-296/319	Rhythmic motive *15*
Example 89	2nd mvt: bars 1-13	"Chorale" and solo violin entry
Example 90	3rd mvt: bars 1-5	Motives a^1 and a^2
Example 91	3rd mvt: bars 25-27	Motive *b*
Example 92	3rd mvt: bar 50	Rhythmic motive 1,
	1st mvt : bar 145-146	Rhythmic motive 1
Example 93	3rd mvt: bars 122-123	Rhythmic motive 2
	1st mvt: bars 160-161	Rhythmic motive 4
Example 94	3rd mvt: bars160-165	Motive *c*
Example 95	3rd mvt: bars 214-216	Motive *d*
Example 96	3rd mvt: bars 231-235	Motive *e*

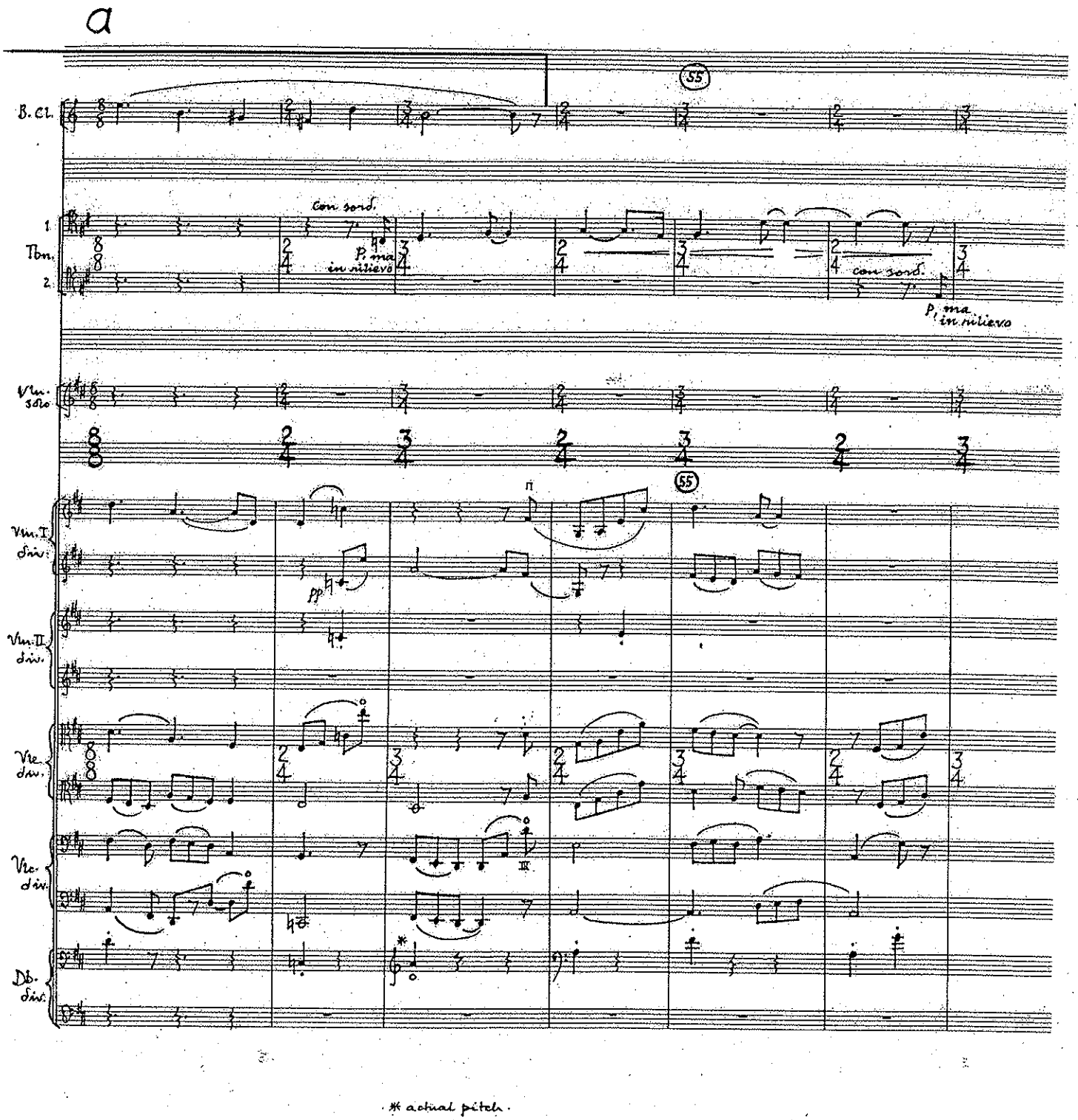
Example 74 1st mvt: bars 9-11 Germinal Cell



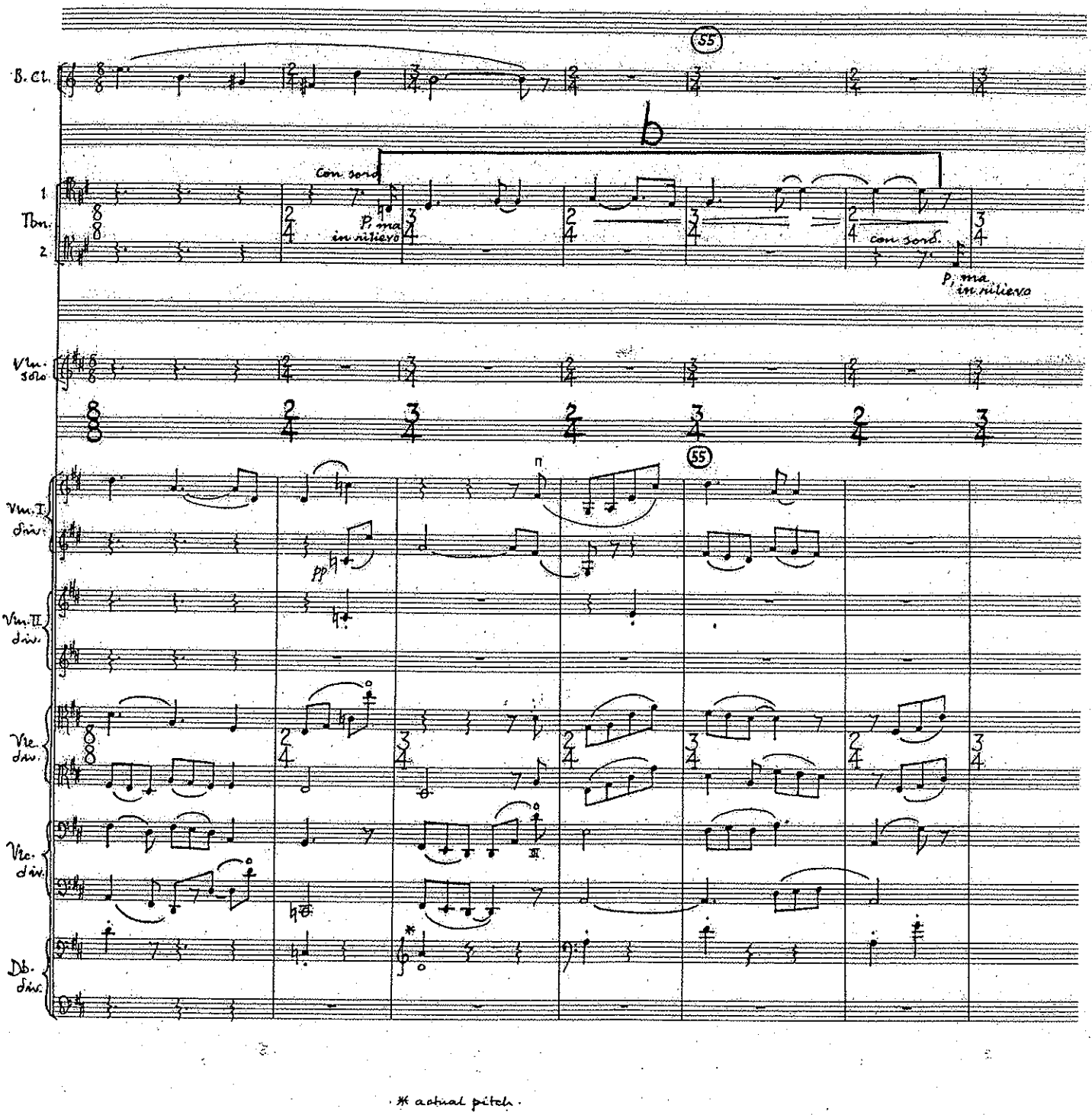
Example 75 1st mvt: bars 49-53 Phrase *a*



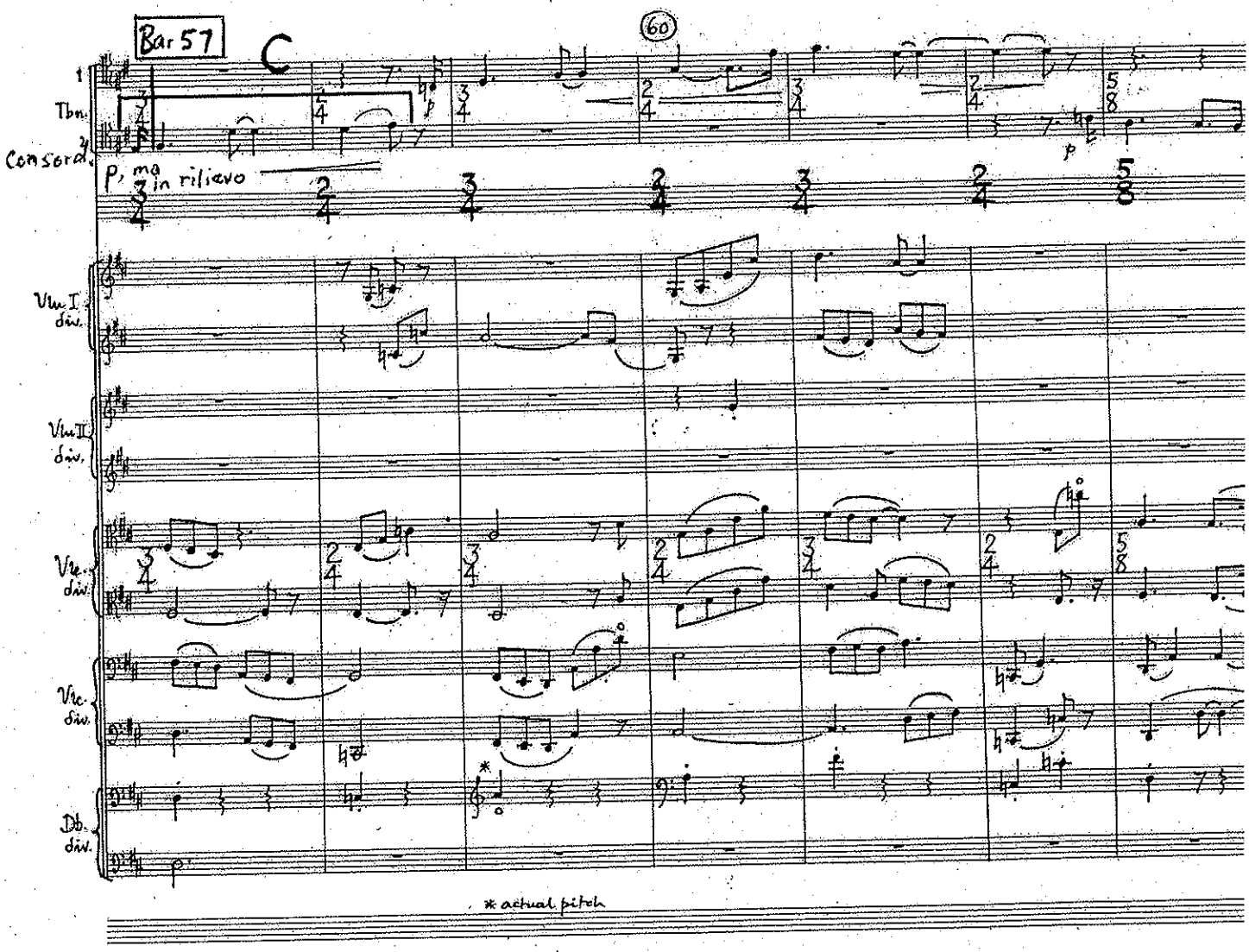
Example 75 (continued) 1st mvt: bars 49-53 Phrase *a*



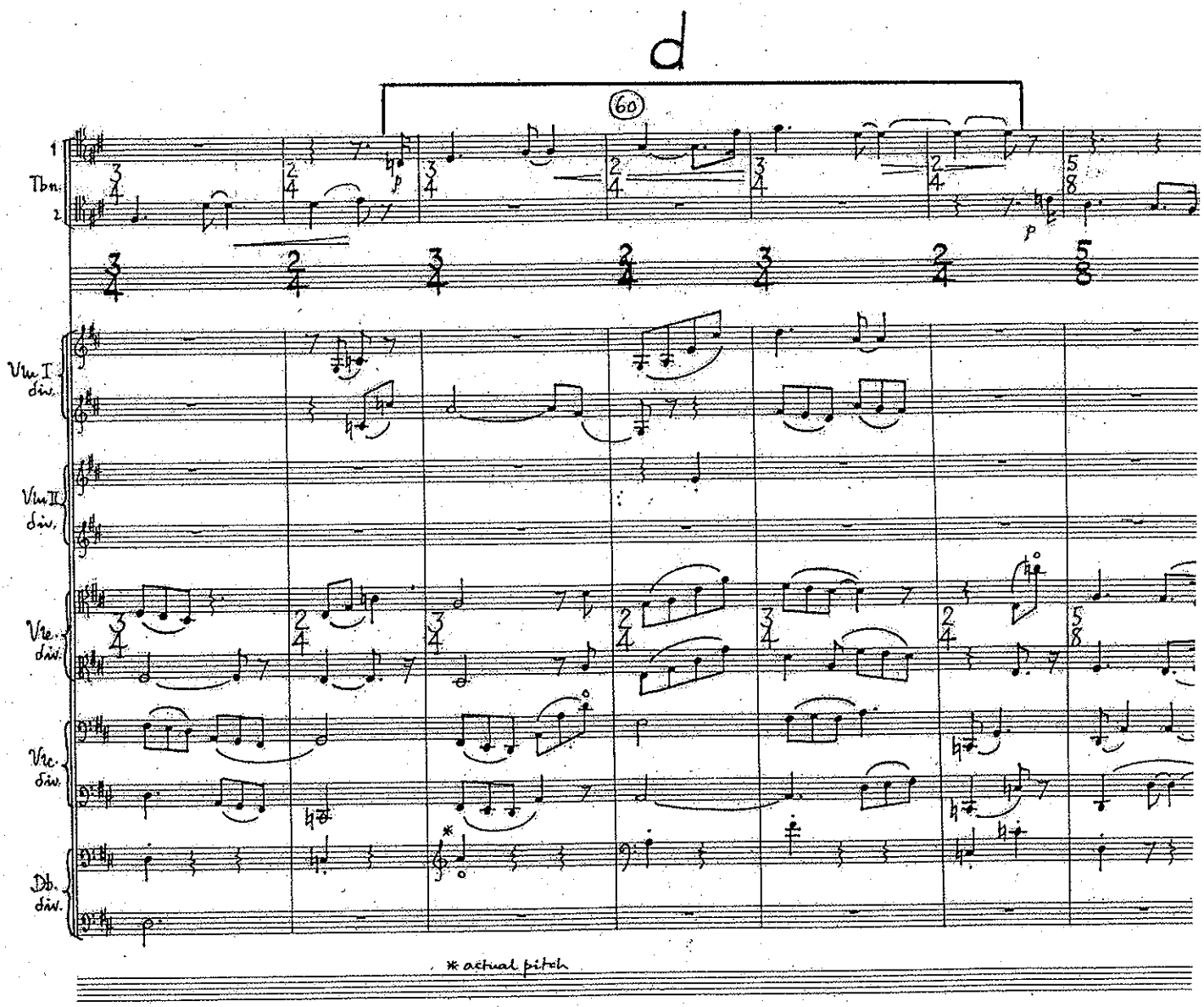
Example 76 1st mvt: bars 52-56Phrase *b*



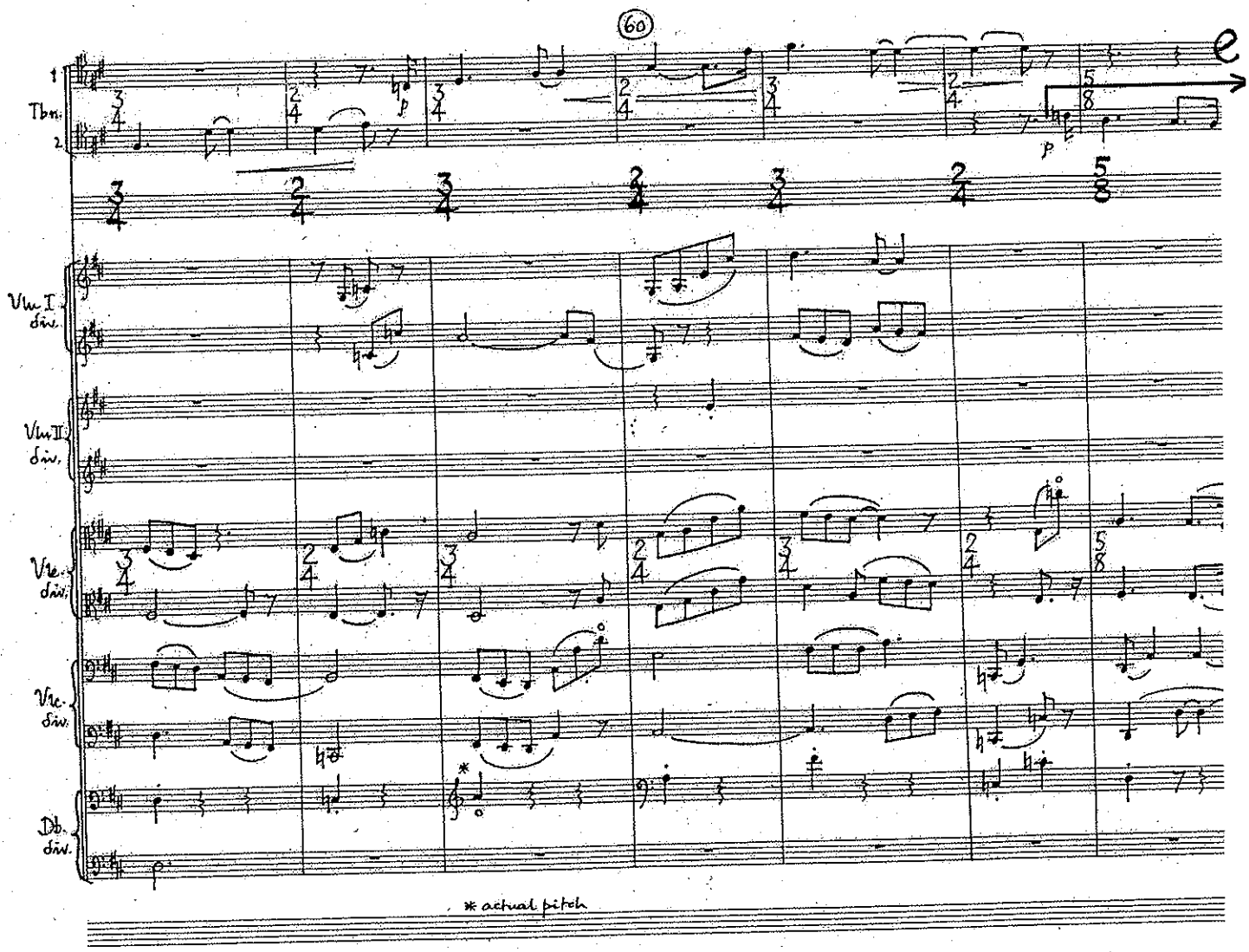
Example 77 1st mvt: bars 56-58 Phrase *c*



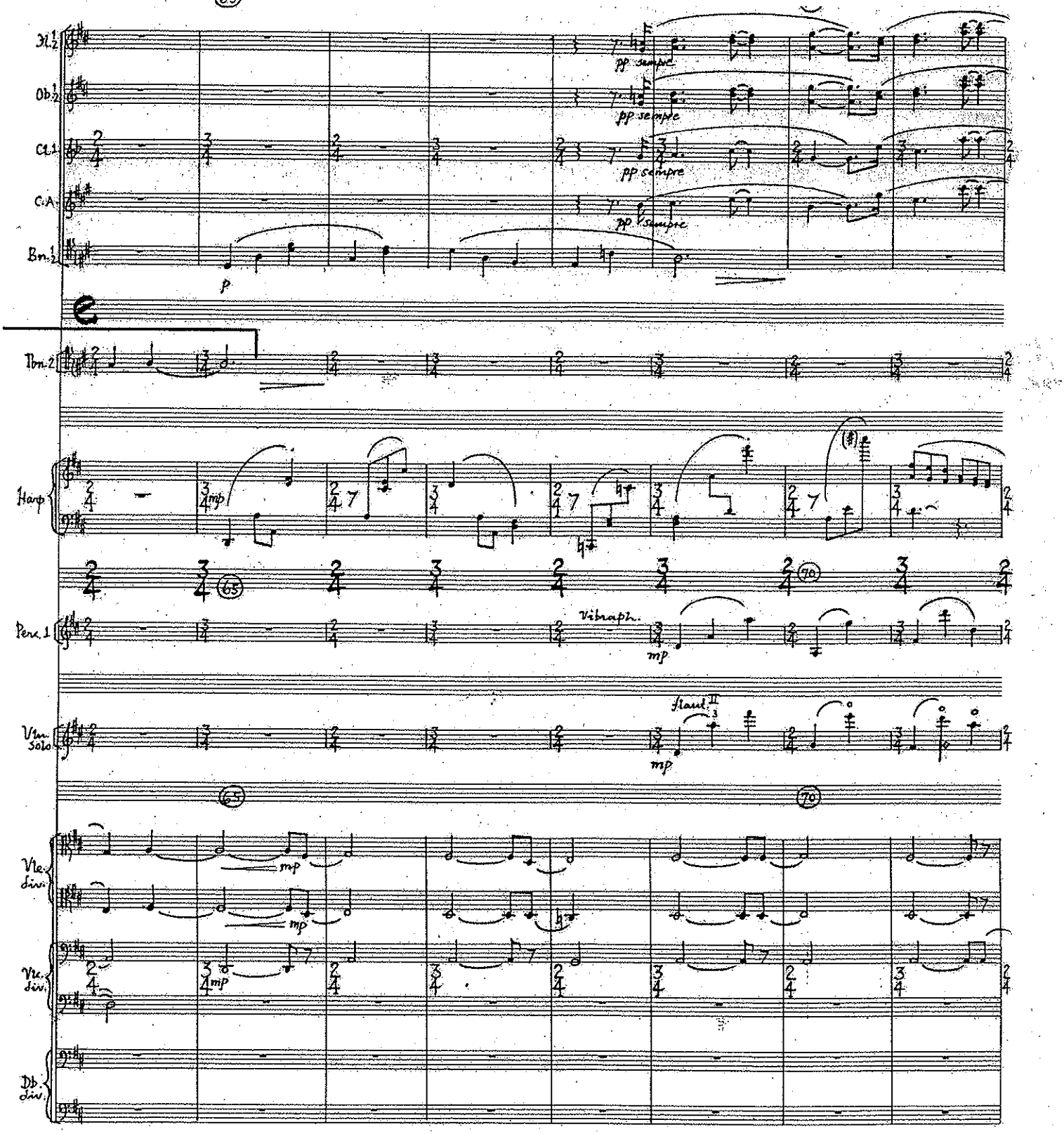
Example 78 1st mvt: bars 58-62 Phrase *d*



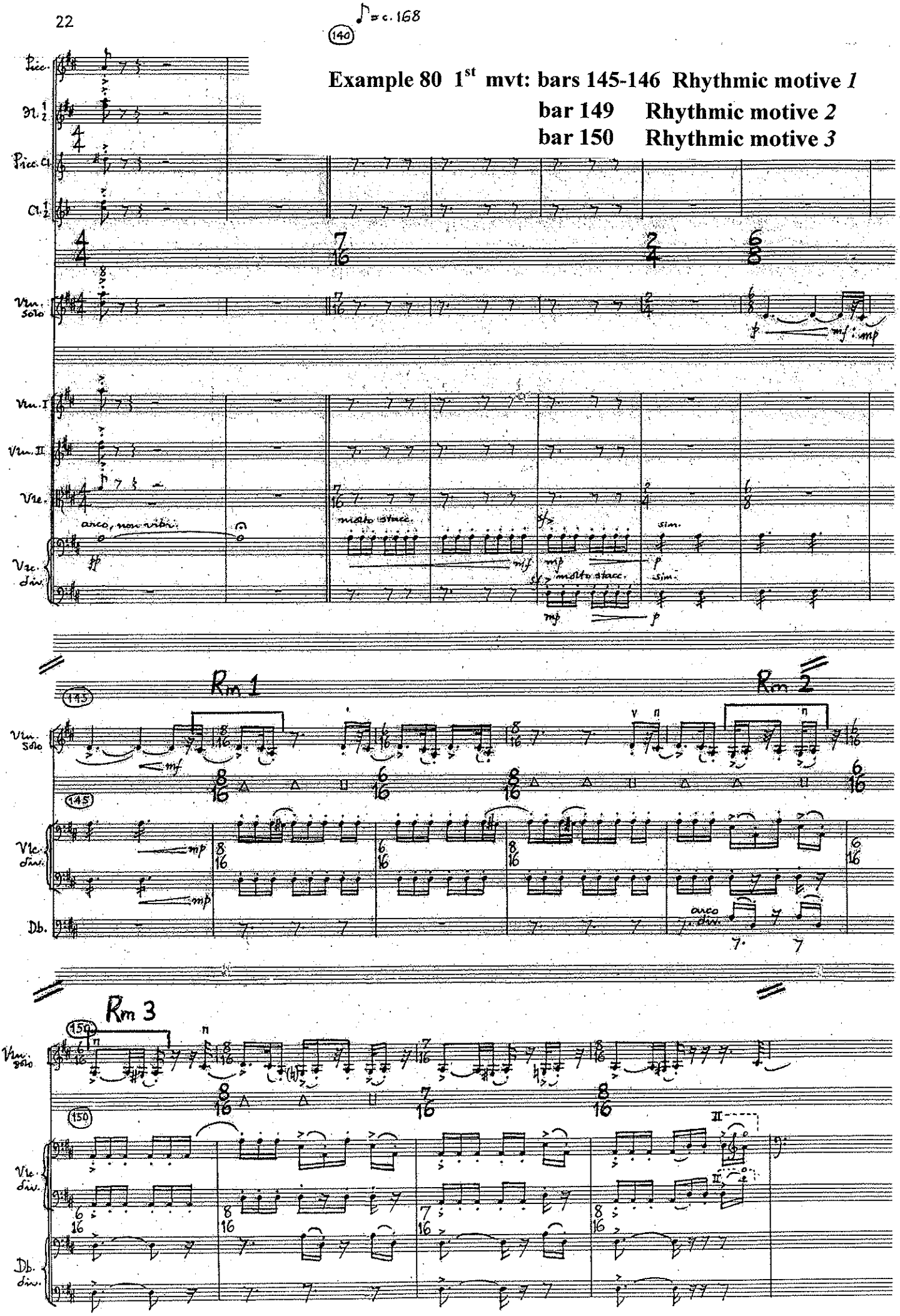
Example 79 1st mvt: bars 62-65 Phrase *e*



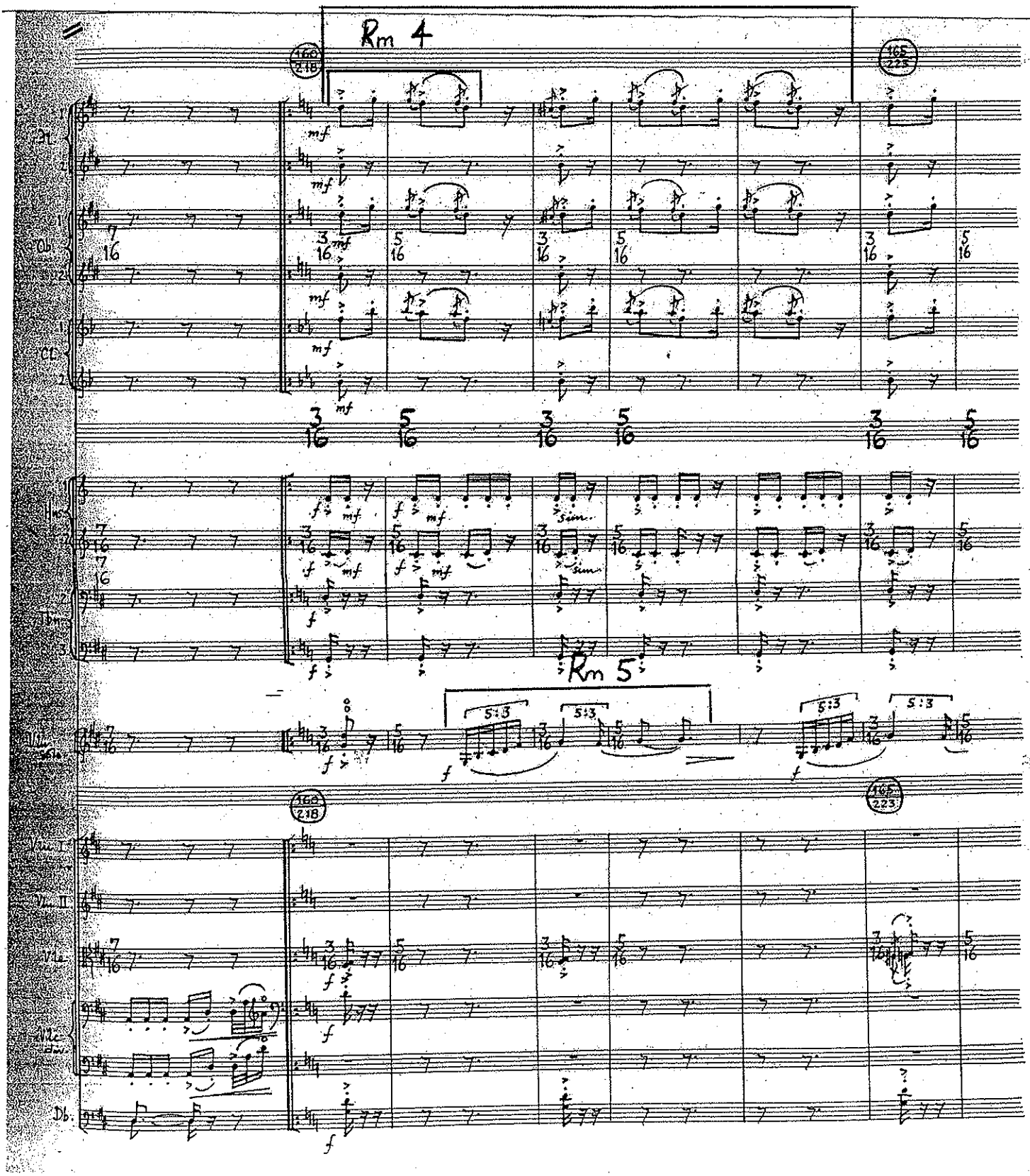
Example 79 (continued) 1st mvt: bars 62-65 Phrase *e*



Example 80 1st mvt: bars 145-146 Rhythmic motive *1*
bar 149 Rhythmic motive *2*
bar 150 Rhythmic motive *3*

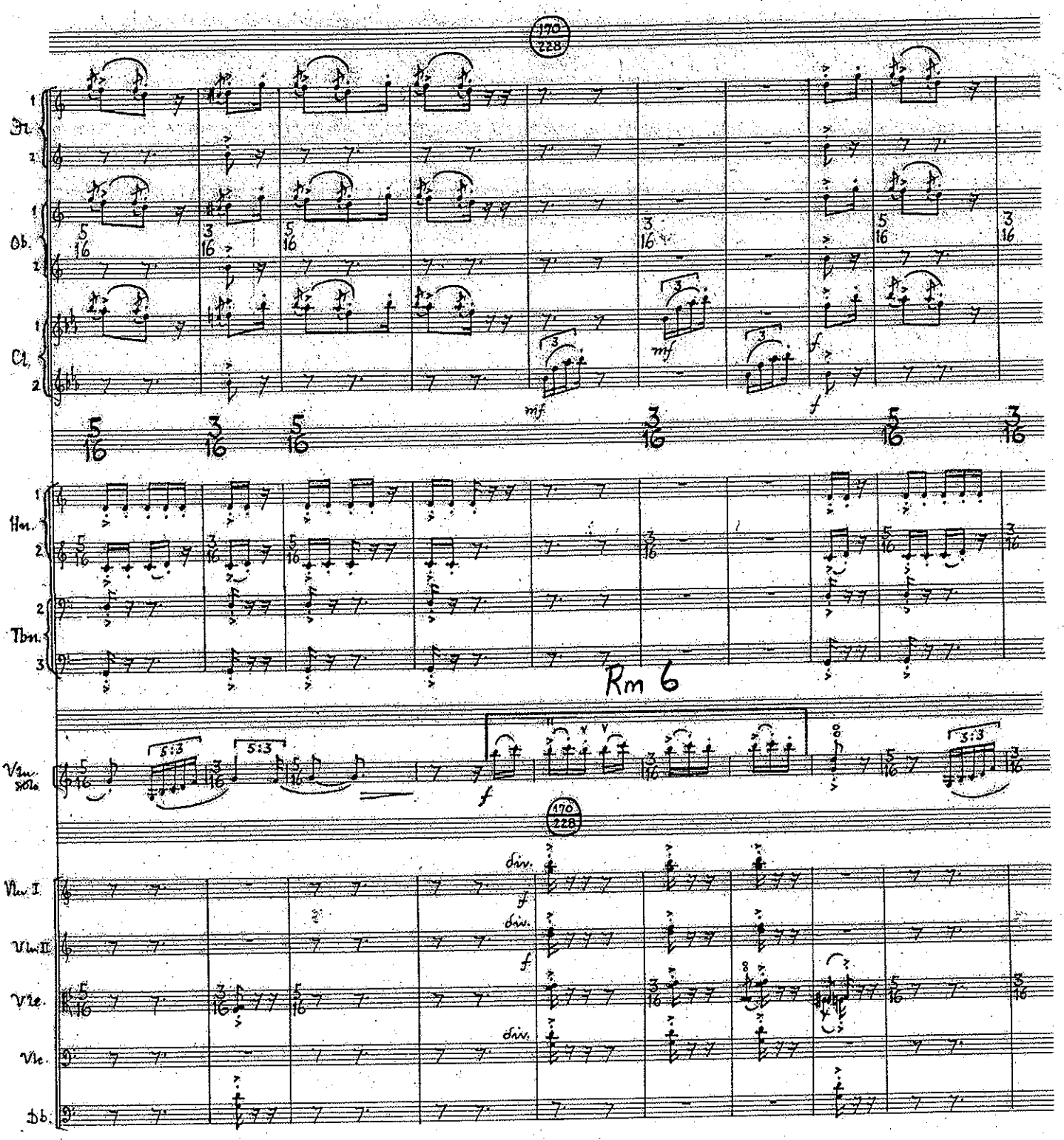


f **Example 81 (see below)**

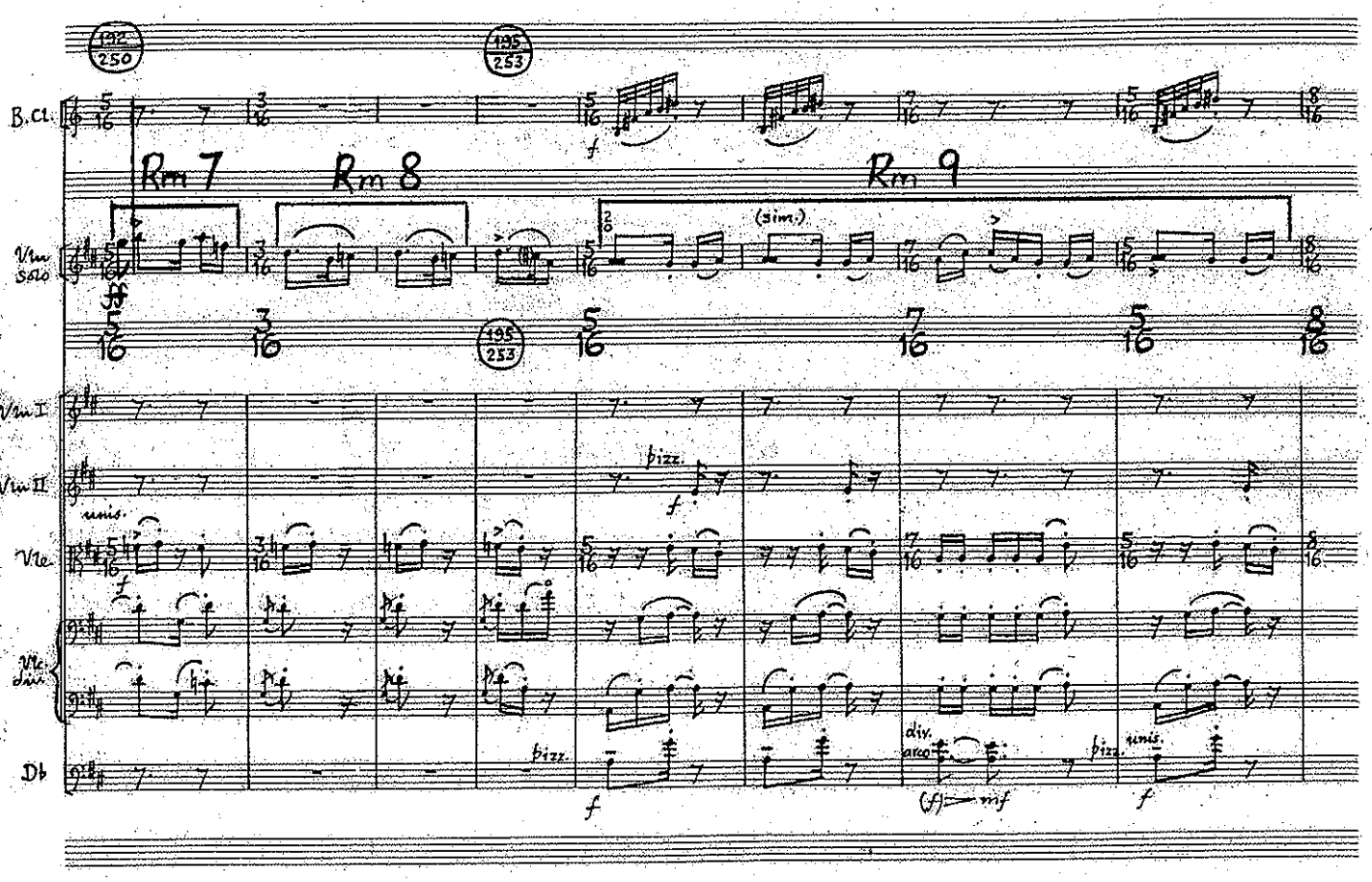


Example 81 1st mvt: bars 160/218-164/222 Phrase *f*
bars 160/218-161-219 Rhythmic motive *4*
bars 161/219-163-221 Rhythmic motive *5*

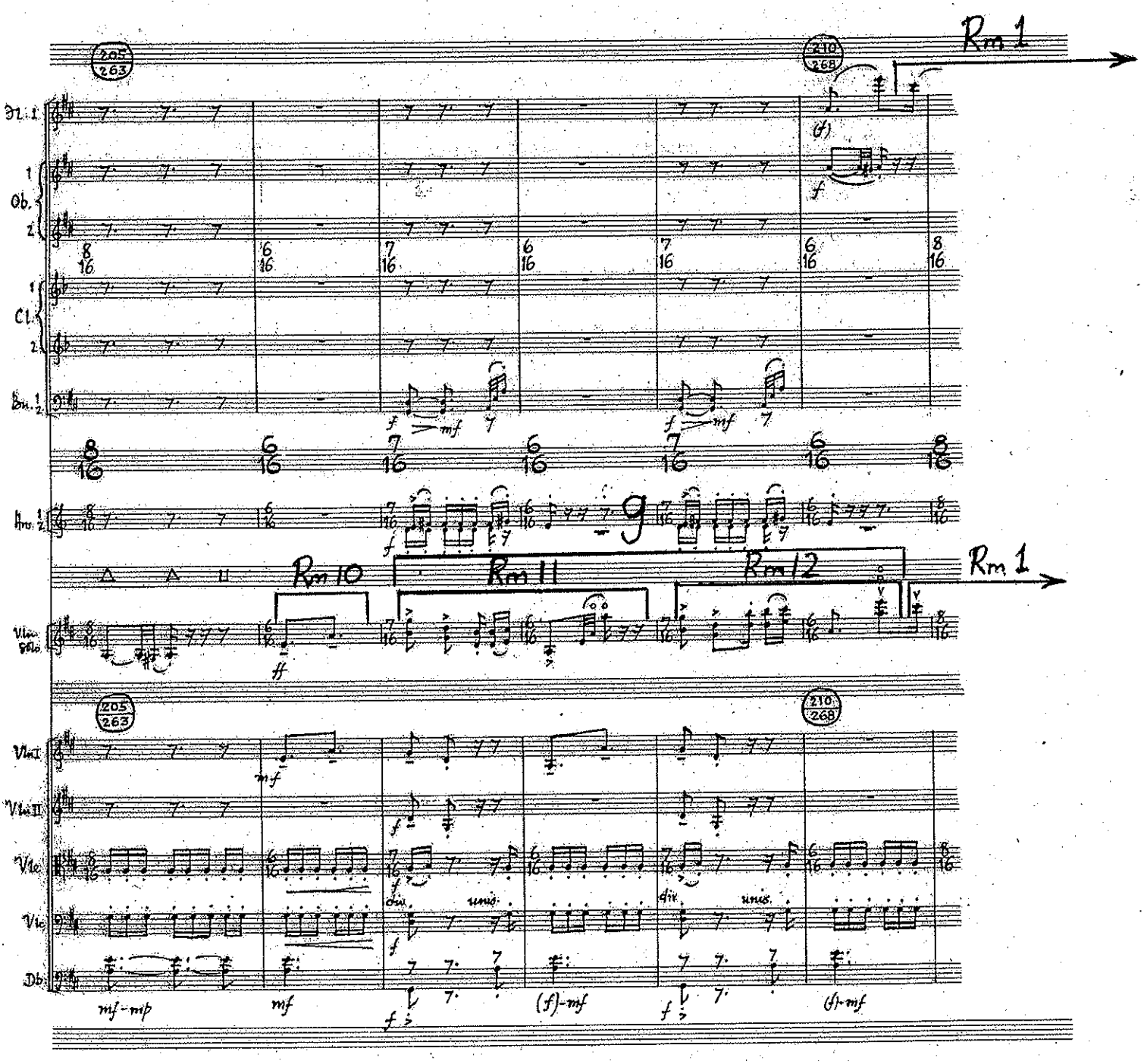
Example 82 1st mvt: bars 169/227-172/230 Rhythmic motive *6*



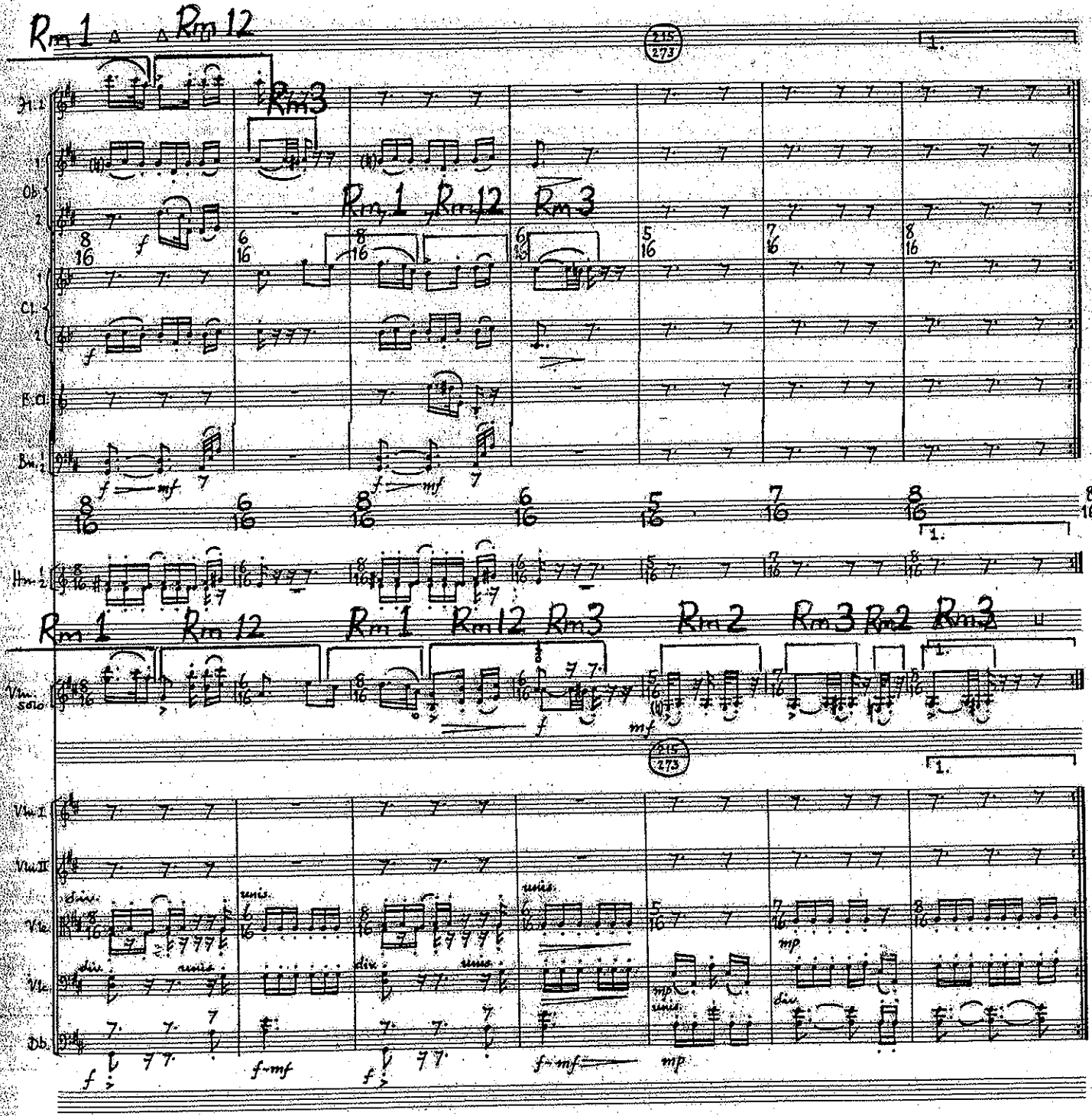
Example 83 1st mvt: bars 191/249-199/257 Rhythmic motives *7,8 & 9*



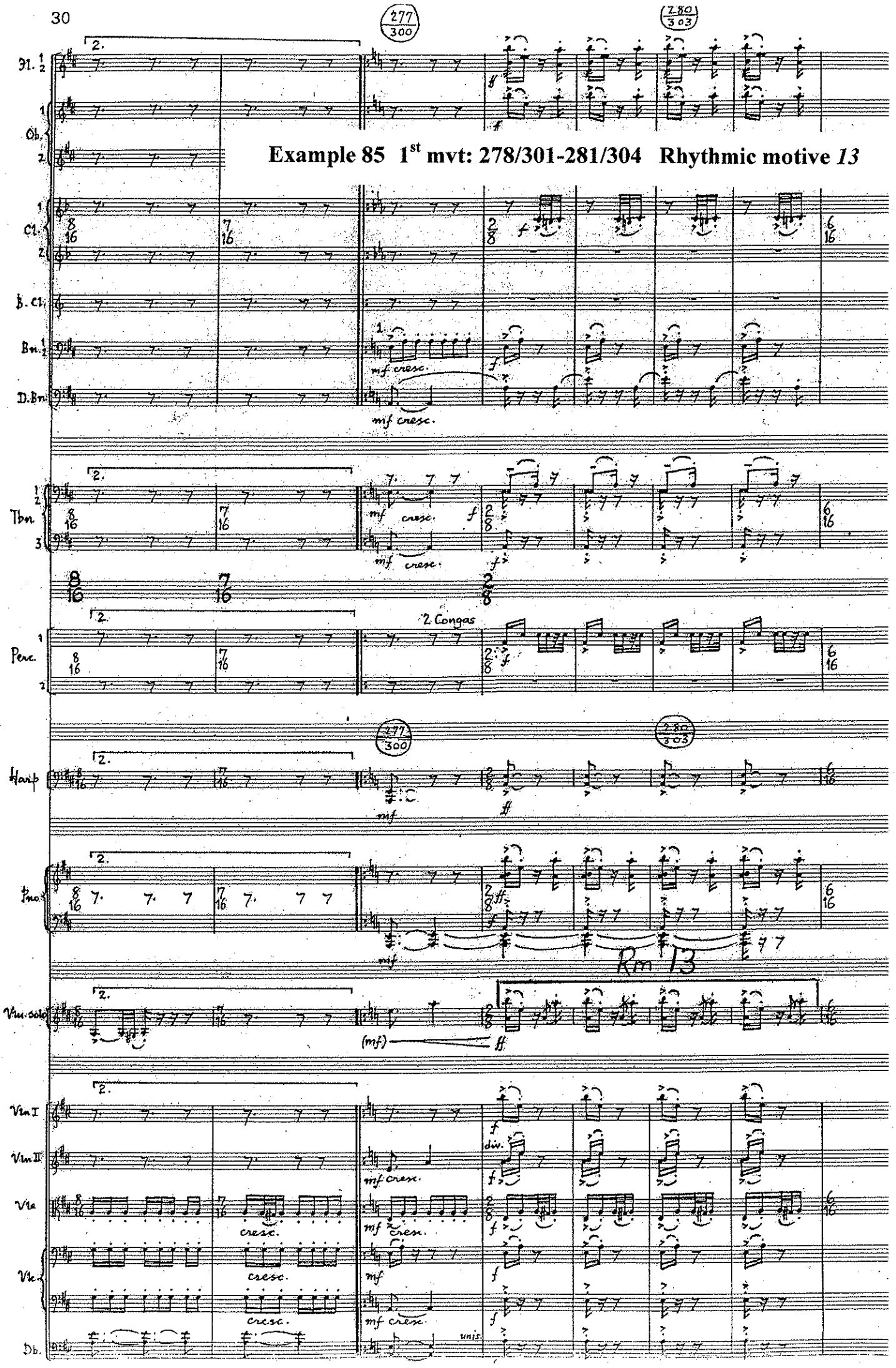
Example 84 1st mvt: bars 206/264-217/275 Phrase *g*
Rhythmic motives *10,11 & 12* plus ending passage



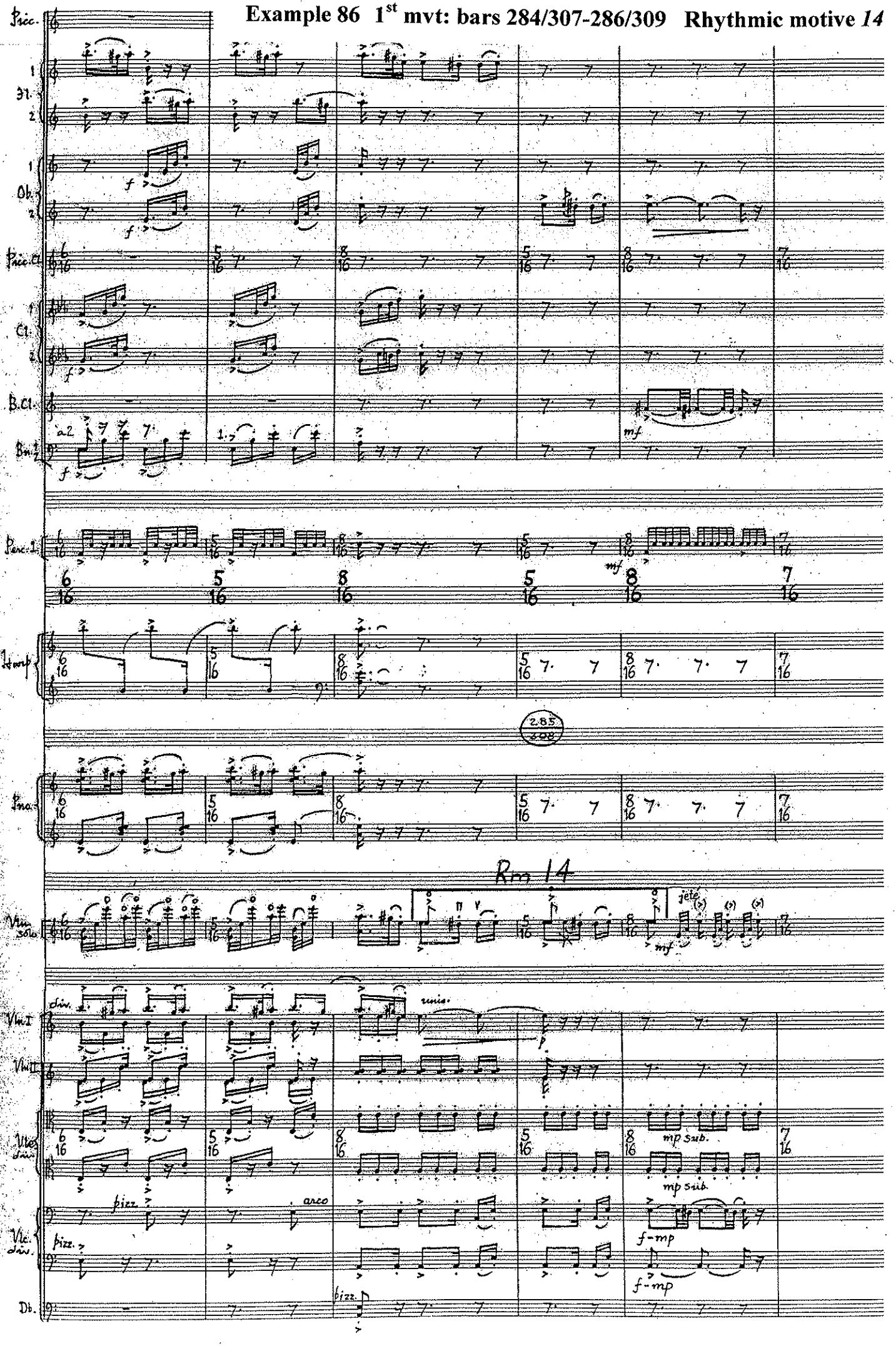
Example 84 (continued) 1st mvt: bars 206/264-217/275 Phrase *g*
Rhythmic motives *10,11 & 12* plus ending passage



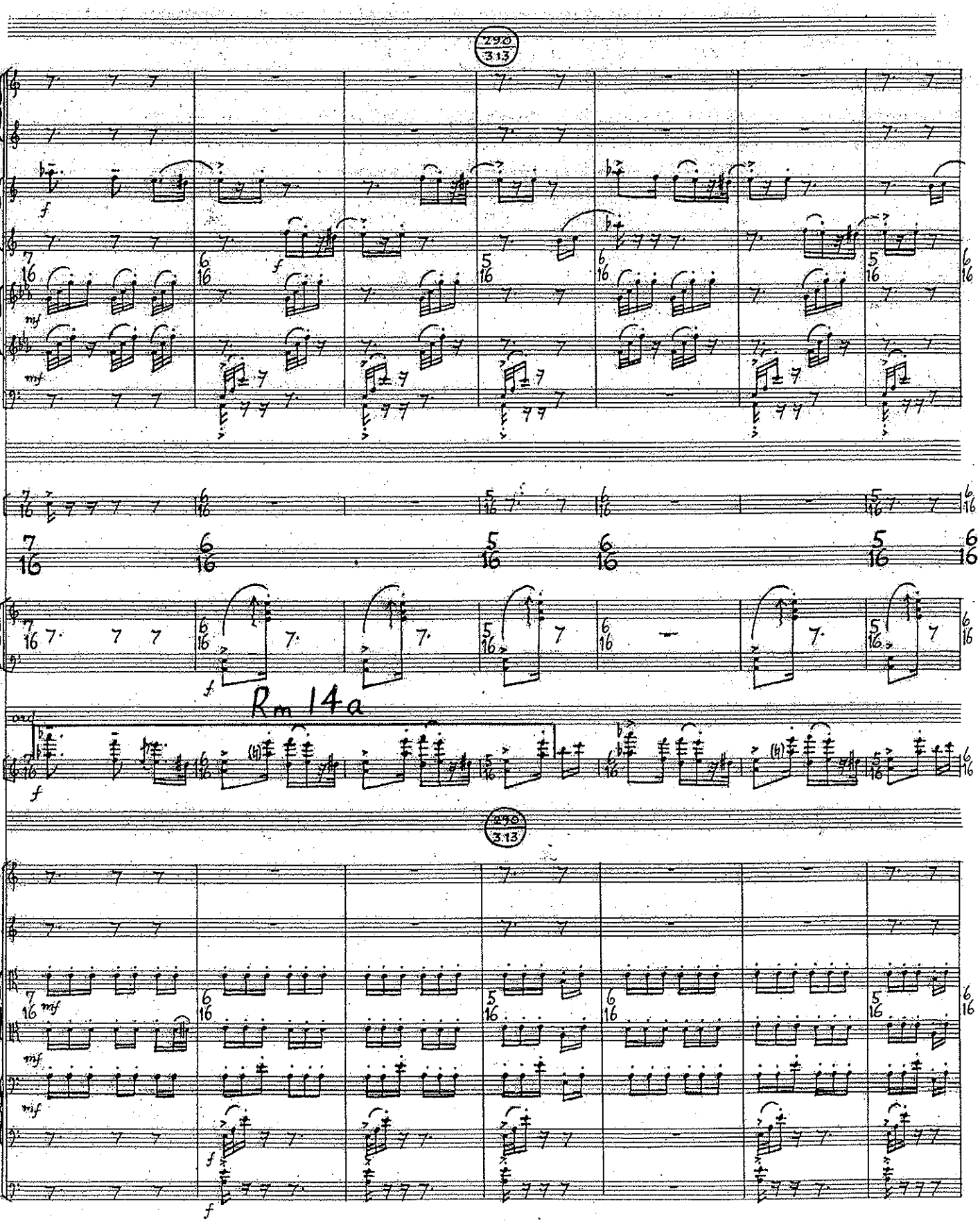
Example 85 1st mvt: 278/301-281/304 Rhythmic motive *13*



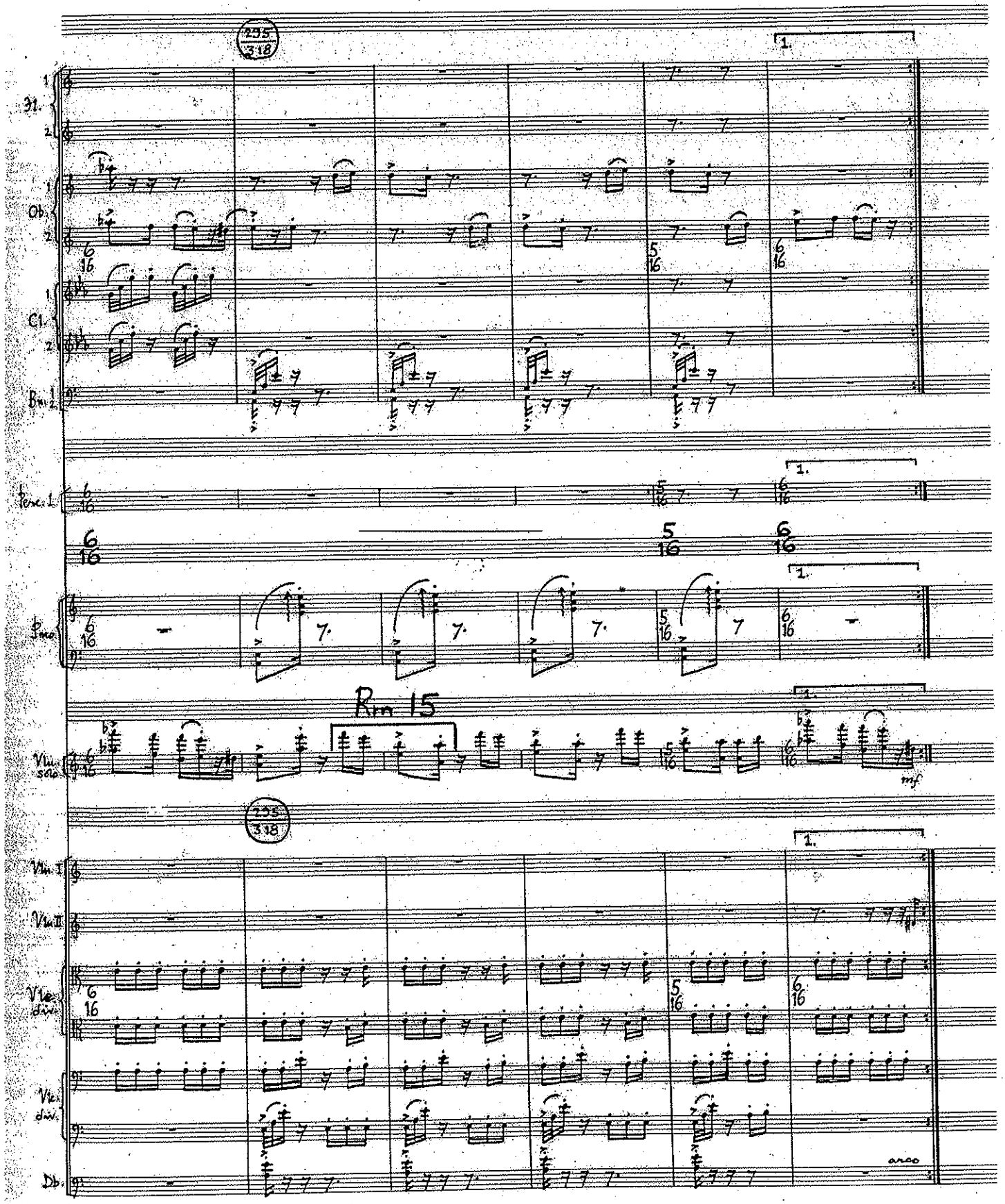
Example 86 1st mvt: bars 284/307-286/309 Rhythmic motive *14*



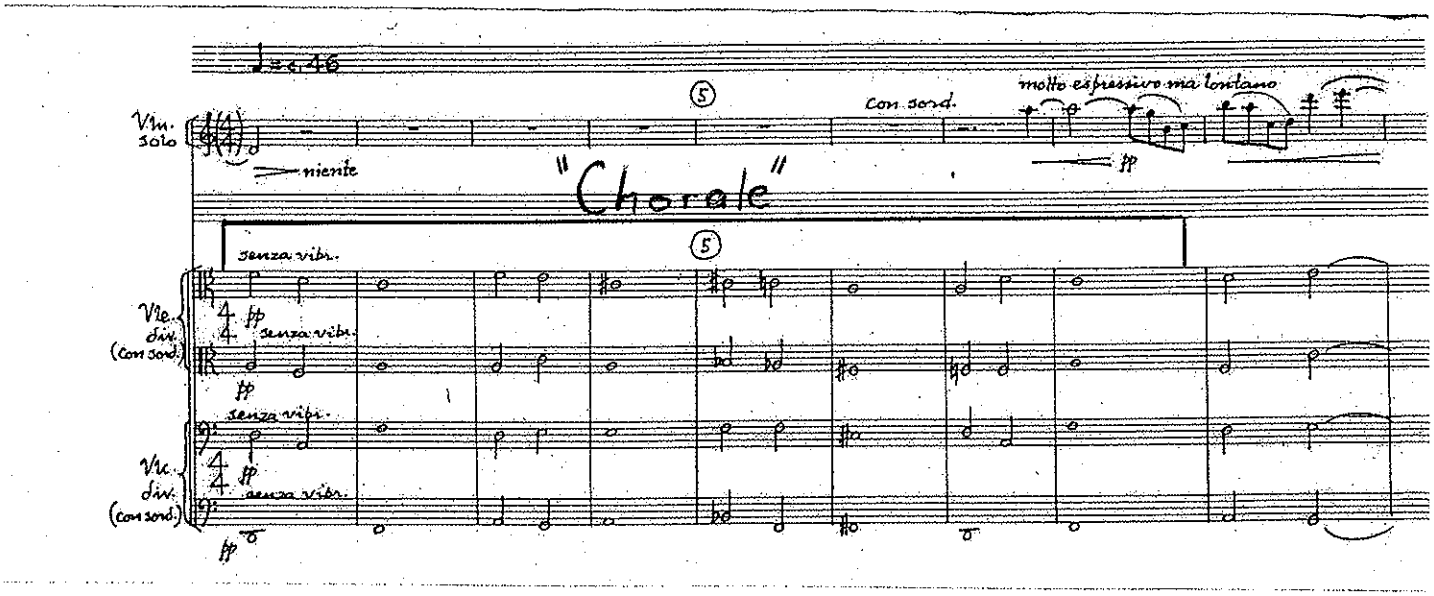
Example 87 1st mvt: bars 287/310-290/313 Rhythmic motive *14a*

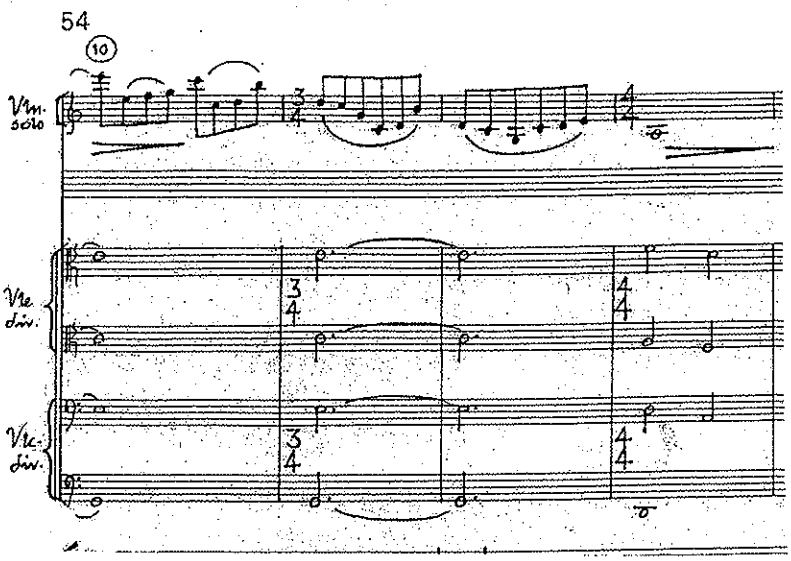


Example 88 1st mvt: bars 295/318-296/319 Rhythmic motive *15*



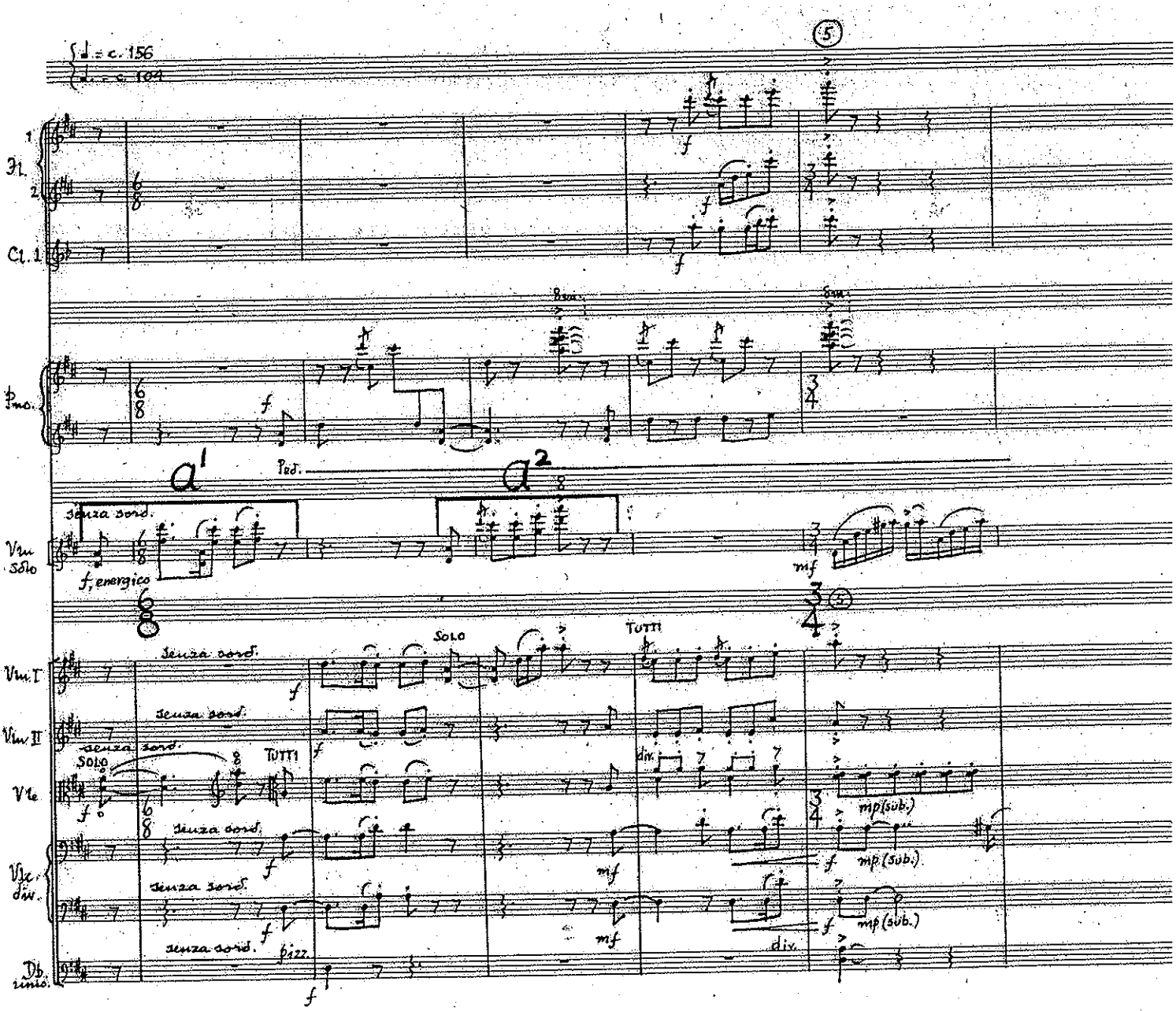
Example 89 2nd mvt: bars 1-13 "Chorale" and solo violin entry



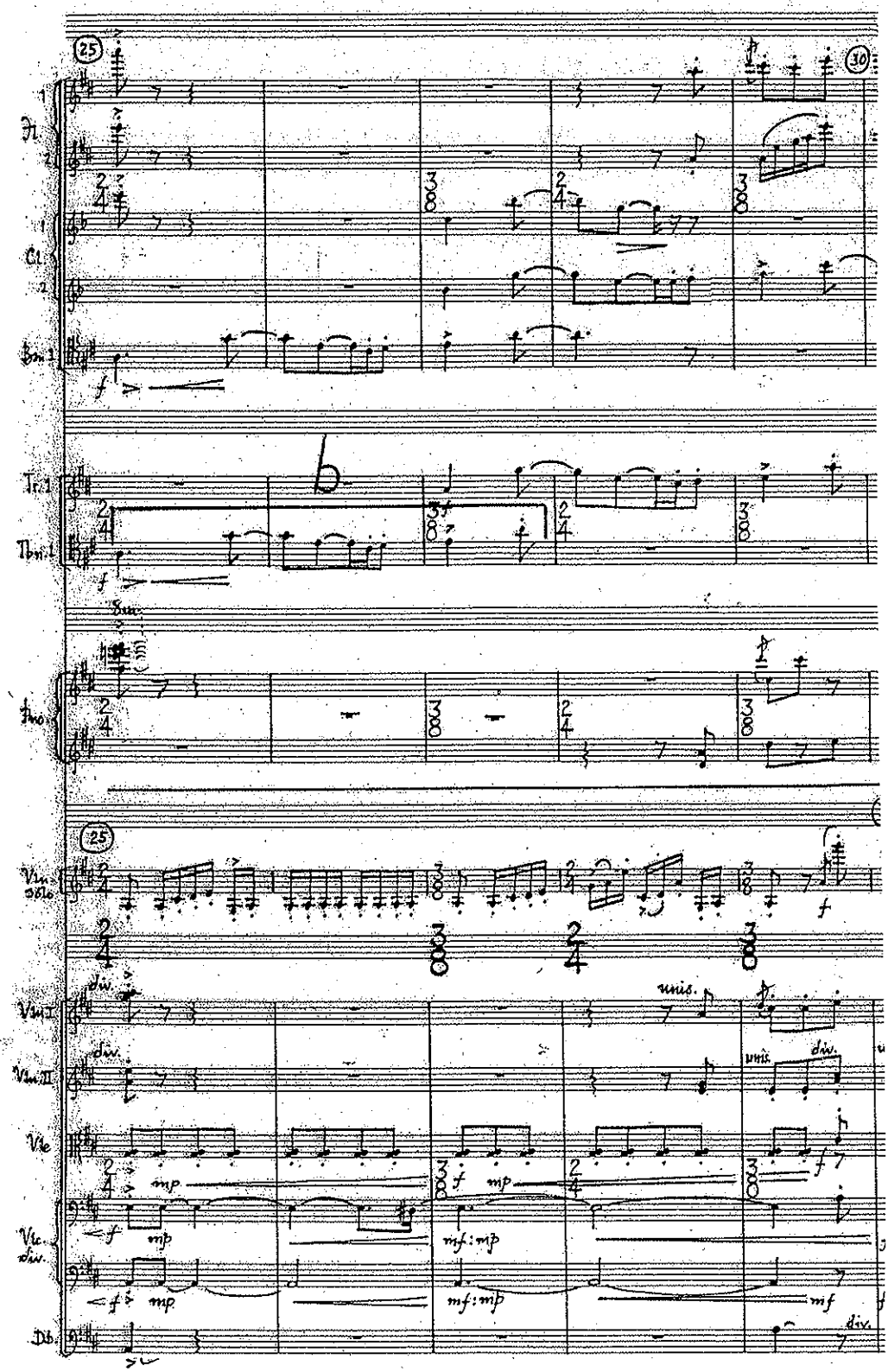


Example 90 3rd mvt: bars 1-5 Motives a^1 and a^2

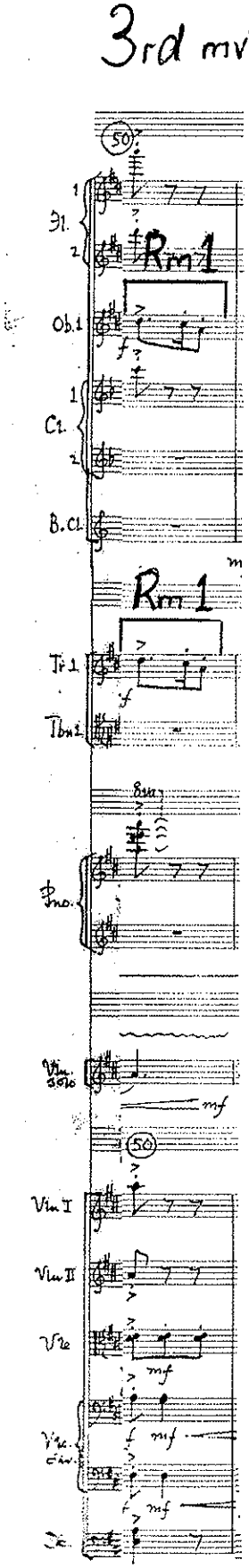
– III –

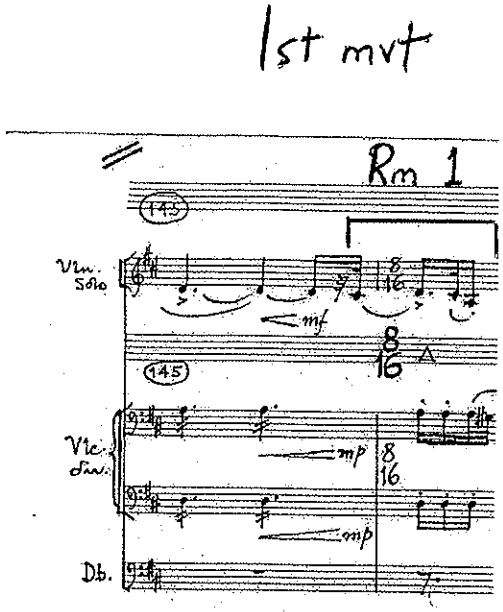


Example 91 3rd mvt: bars 25-27 Motive *b*

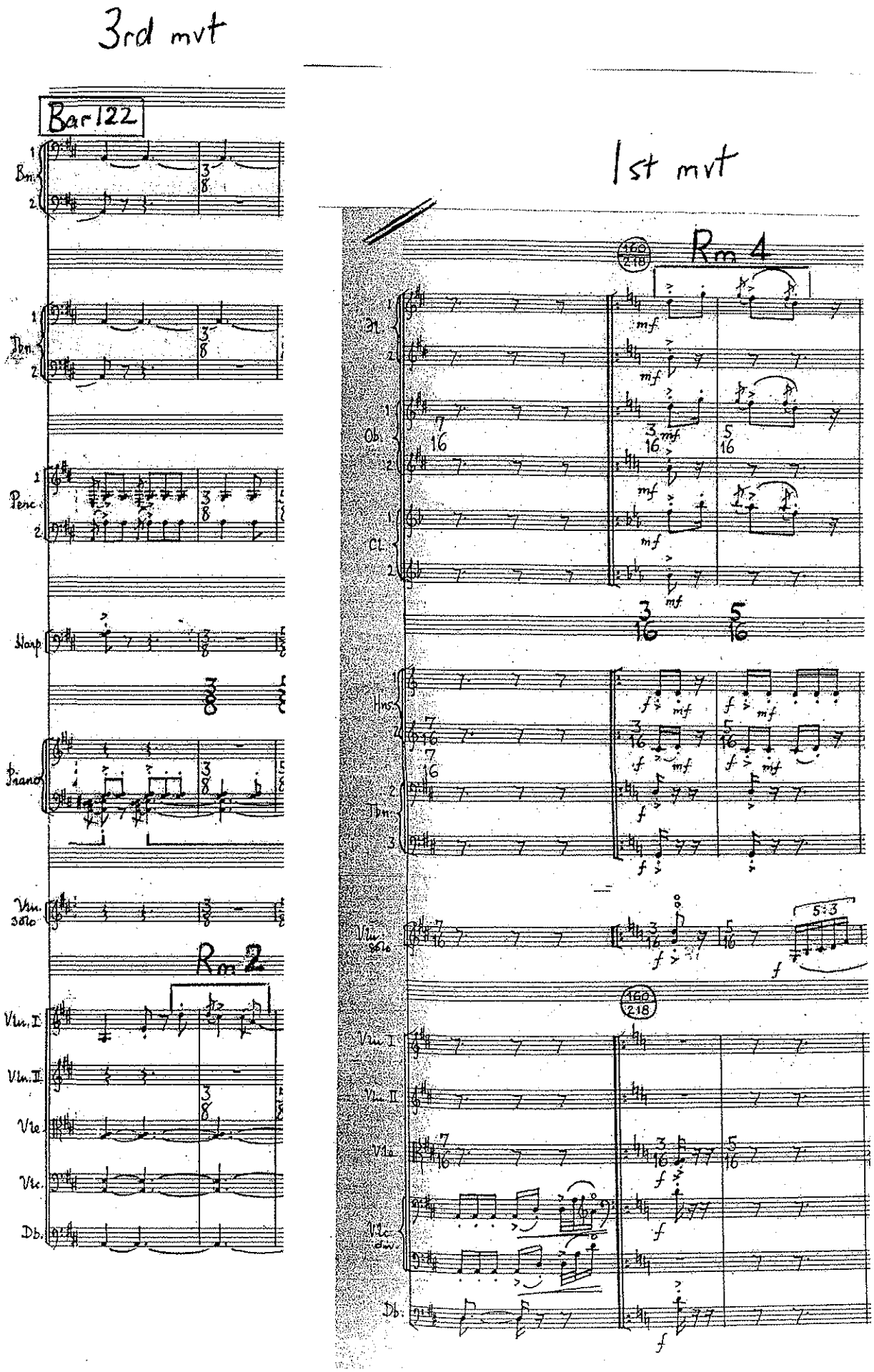
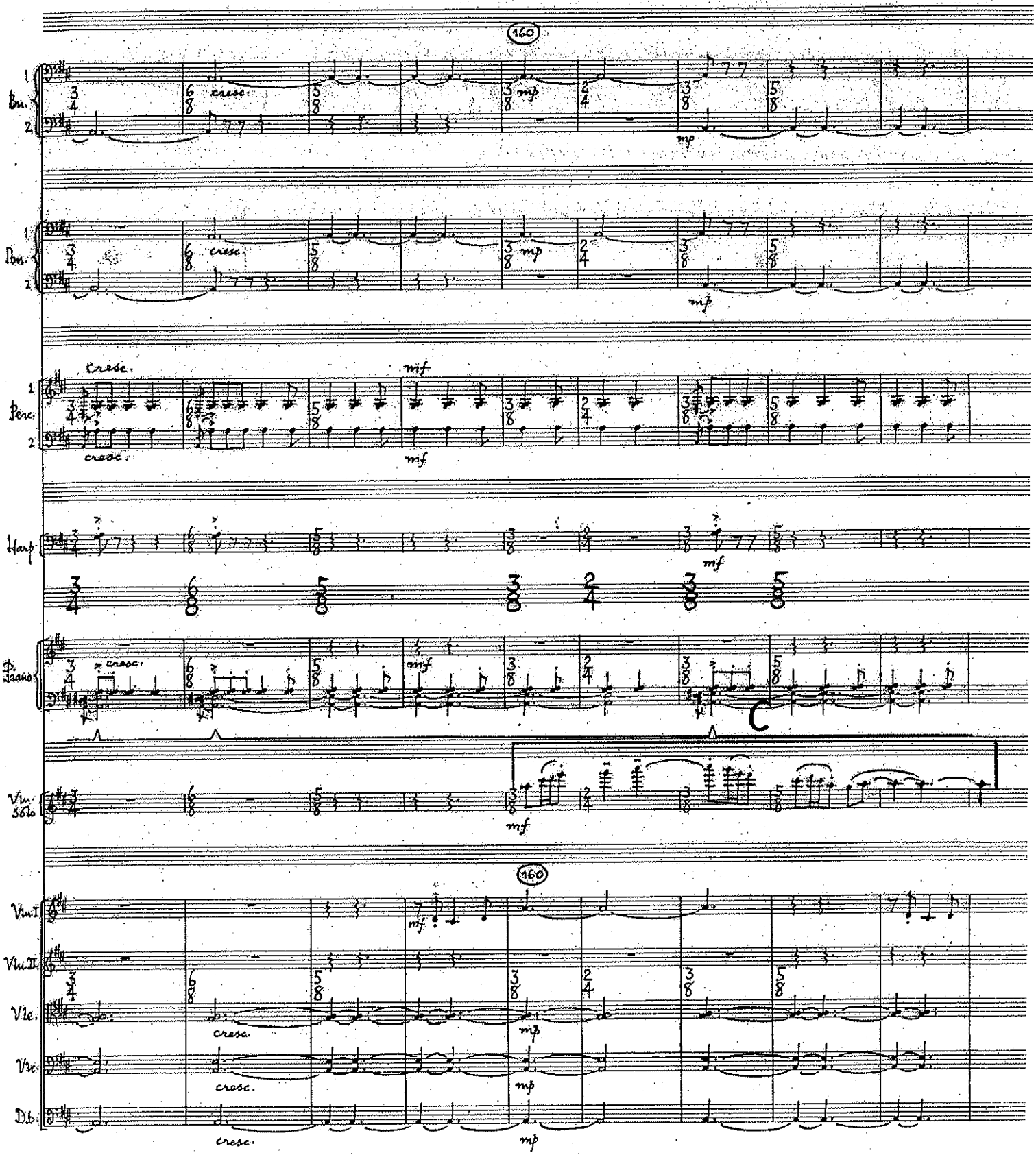


Example 92 3rd mvt: bar 50 Rhythmic motive 1
1st mvt : bar 145-146 Rhythmic motive 1





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



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