

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>
Example 69	6 th mvt: bars 7-16	Statement <i>b</i>
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^{va} *poco accel... e cresc...*

solo [8]

T Tams

Vibes

Timps.

Vln I

II

Vla

Vc.

Db.

Bar 16

solo [13]

8^{va} *nall.* *Pembo I*

T Tams

Vibes *more e ped. on*
sempre al fine

Timps.

Vln I

II

Vla

Vc.

Db.

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 written for a solo instrument and includes parts for Flute, Clarinet, Trombones, and Xylophone. The solo part is marked with a box containing the number 12. The Flute part is marked *leggiero* and *p*. The Clarinet part is marked *sim.*. The Trombones part has a measure with a 5. The Xylophone part has a measure with a 5. The score is in 2/4 time and features a main subject in the solo part.

12

solo

Flute

Clar.

Trombs

Xyl.

leggiero

p

sim.

5

5

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

Counter subject

Handwritten musical score for bars 18-22. The system includes staves for Solo, Flute, Clarinet, Toms, and Xyl. The Solo part features a melodic line with various ornaments and accidentals. The Flute part has a rhythmic accompaniment. The Toms part shows a pattern of 5 and 7 strokes. The Xyl part has a few notes.

Handwritten musical score for bars 23-27. The system includes staves for Solo, Flute, Clarinet, Toms, and Xyl. The Solo part continues the melodic line with more ornaments. The Flute part has a more active rhythmic accompaniment. The Toms part shows a pattern of 5 and 7 strokes. The Xyl part has a few notes.

Handwritten musical score for bars 28-29. The system includes staves for Solo, Flute, Clarinet, Toms, and Xyl. The Solo part features a melodic line with various ornaments and accidentals. The Flute part has a rhythmic accompaniment. The Clarinet part has a melodic line with the instruction "leggiero". The Toms part shows a pattern of 5 and 7 strokes. The Xyl part has a few notes.

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

Handwritten musical score for Example 60 (continued), 2nd movement, bars 42-65, Third subject and 13 bar repeat. The score is written for Solo, Flute, Clarinet, T. Toms, Xyl., Vlas., and Vc.

The score is divided into two systems. The first system covers bars 42-65, and the second system covers bars 66-79. The Solo part is marked with a box containing the number 57. The Flute part is marked with a box containing the number 64. The Vc. part is marked with a box containing the number 64.

Handwritten annotations include:

- Asser* (better) above the Solo part in the second system.
- 8va* above the Solo part in the second system.
- sub. P* below the Flute part in the second system.
- bin, ad lib.* and *senza sord.* above the Vc. part in the second system.
- pp* below the Vc. part in the second system.

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

III

Allegretto $\text{♩} = 116$ molto espr. robusto, *mf*

solo *2da volta* *obbligato*

antiv.

Melodic statement 1

Melodic statement 2

Horn

Gongos

Vla

Vc

D.b. prima

D.b. 2da.

solo

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:** The top staff, marked with a box containing the Roman numeral 'II'. It features a melodic line in treble clef with a key signature of one flat. It includes a triplet of eighth notes in bar 3 and another triplet in bar 14. The staff ends with a double bar line and the number '14'.
- Horn:** The second staff, featuring a melodic line in treble clef with a key signature of one flat. It includes a slur over a group of notes in bar 1 and a double bar line with '14' at the end.
- Gong:** The third staff, featuring a melodic line in treble clef with a key signature of one flat. It includes a double bar line with '14' at the end.
- Vla:** The fourth staff, featuring a melodic line in treble clef with a key signature of one flat. It includes a double bar line with '14' at the end.
- Vc:** The fifth staff, featuring a melodic line in bass clef with a key signature of one flat. It includes a double bar line with '14' at the end.
- Db:** The sixth staff, featuring a melodic line in bass clef with a key signature of one flat. It includes a double bar line with '14' at the end.

Below the sixth staff, there are two additional empty staves.

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

CADENZA, Allegro **IV^b**

solo

Basso

solo

ff. sim.

56
16

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

50

solo

Trpt.

Vln I

I

Vla

Vc.

D.b.

55

solo

Trpt.

Vln I

II

Vla

Vc.

D.b.

f, intense

pizz, pp, ad lib. speeds moderate to slow.

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

solo 80

Trpt.

Vln I

Vln II

Vla

Vc.

D.b.

poco più mosso, ritmico **d**

solo 91

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.

Strings: con sord.

Vln I

II

Vla

Vc

Db.

soft sticks

[as though 5/8]

sol. tasto

soft batters

pizz. sol. tasto

pizz. sol. tasto

6

Example 69 6th mvt: bars 7-16

Statement *b*

Handwritten annotations in the score include:

- A large *b* above the Solo staff.
- A box containing the number **6** next to the Solo staff.
- soft beaters pp* above the Glock and Timp. staves.
- pizz. sul tasto* above the Vc. staff.
- pizz. sul tasto pp* above the Db staff.

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

Statement b

b

Handwritten musical score for the first system (bars 7-16). The staves are labeled on the left as follows: solo, glock., Timp., Vln I, II, Vla, Vc., and D.b. The solo part features a melodic line with various rhythmic values and dynamics. The glockenspiel part has a rhythmic accompaniment. The timpani part has a simple rhythmic pattern. The string parts (Vln I, II, Vla, Vc., D.b.) provide harmonic support with sustained notes and rhythmic patterns. A double bar line is present at the end of the system.

Handwritten musical score for the second system (bars 15-16). The staves are labeled on the left as follows: solo, glock., Timp., Vln I, II, Vla, Vc., and D.b. The solo part continues the melodic line. The glockenspiel part has a rhythmic accompaniment. The timpani part has a simple rhythmic pattern. The string parts (Vln I, II, Vla, Vc., D.b.) provide harmonic support. The Viola part includes the instruction *allargando - arco sul tasto*. The system ends with a double bar line.

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

15

glock.

Timp.

Vln I

Vln II

Vla

Vc

Db.

sol.

sol. tasto

piano

C

20

glock.

Timp.

Vln I

Vln II

Vla

Vc

Db.

sol.

poco cres.

arco, sol. tasto

ritardando, p

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 double bar line is present before bar 25, and a large "d" with an arrow is written above the Solo part of the second system.

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

Statement *d*

d

30

31

arco, sul tasto
Ritardando, ♯

32

33

Detailed description: This is a page of a musical score for a symphony, specifically Example 71 (continued) in the 6th movement, bars 23-32. The score is for a 'Statement d'. It features seven staves: Solo, Glock, Timp., Vn I, Vn II, Vla, and Vc. The Solo part begins with a circled '30' and contains a melodic line with a fermata. The Glock and Timp. parts have rhythmic patterns. The Vn I and Vn II parts have melodic lines. The Vla part has a melodic line with a circled '31' at the end. The Vc. part has a melodic line with a circled '32' at the end. The D.b. part has a melodic line with a circled '33' at the end. Performance instructions include 'arco, sul tasto' and 'Ritardando, ♯'. A large handwritten 'd' is at the top of the page.

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 covers bars 1-7. The second system covers bars 8-14, with a double bar line and a circled number '5' at the beginning of the first staff.

System 1 (Bars 1-7):

- Solo Violin:** Starts with a *ritardando* marking. The first measure has a fermata over a half note. The second measure has a fermata over a half note. The third measure has a fermata over a half note. The fourth measure has a fermata over a half note. The fifth measure has a fermata over a half note. The sixth measure has a fermata over a half note. The seventh measure has a fermata over a half note.
- Clarinet:** Remains silent throughout this system.
- Vibraphone:** Plays a series of notes: $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$. The first measure has the instruction *pp* and *non vib, senza sord.*
- Double Bass:** Plays a series of notes: $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$. The first measure has the instruction *pp*.

System 2 (Bars 8-14):

- Solo Violin:** Starts with a circled number '5'. The first measure has a fermata over a half note. The second measure has a fermata over a half note. The third measure has a fermata over a half note. The fourth measure has a fermata over a half note. The fifth measure has a fermata over a half note. The sixth measure has a fermata over a half note. The seventh measure has a fermata over a half note.
- Clarinet:** Plays a series of notes: $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$. The first measure has the instruction *pp* and *non vib, senza sord.*
- Vibraphone:** Plays a series of notes: $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$. The first measure has the instruction *pp*.
- Double Bass:** Plays a series of notes: $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$, $\flat F$. The first measure has the instruction *pp*.

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

Handwritten musical score for Example 73, measures 20-32. The score is divided into two systems. The first system, starting at measure 24, is marked "Poco più lento" and features a solo violin counter melody. The second system, starting at measure 29, is marked "Più Andante" and includes a "solo" section for the violin. The score includes staves for solo violin, trumpet, horn, timpani, viola, and double bass. A large double slash is drawn across the empty staves between the two systems.

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, titled "Germinal Cell". The score is written for a full orchestra and includes the following parts:

- B. Cl.** (Bass Clarinet): Treble clef, 3/8 time signature. Bars 9-11 are marked with circled numbers 10 and 15. Dynamics include *mp* and *pp*.
- 1.** (Violin I): Treble clef, 3/8 time signature. Dynamics include *mp-p* and *pp*.
- 2.** (Violin II): Treble clef, 3/8 time signature. Dynamics include *p* and *pp*.
- 3.** (Viola): Treble clef, 3/8 time signature. Dynamics include *p* and *pp*.
- Imp. 1.** (Cymbal): Treble clef, 3/8 time signature. Dynamics include *mf*.
- Drum**: Bass clef, 3/8 time signature. Dynamics include *mf*.
- Harp**: Treble clef, 3/8 time signature. Dynamics include *mp*.
- Piano**: Treble clef, 3/8 time signature. Dynamics include *mf*. Pedal markings are present.
- Vln. Solo** (Violin Solo): Treble clef, 3/8 time signature. Dynamics include *fp*, *mf*, *p*, and *pp*. Performance instructions include *arco*, *pizz.*, *arco*, *pizz.*, and *arco*. A circled number 10 is above the first measure.
- Vla. div.** (Viola): Treble clef, 3/8 time signature. Dynamics include *p*.
- Db. div.** (Double Bass): Bass clef, 3/8 time signature. Dynamics include *p*.

The score features a "Germinal cell" in the Piano part, which is a rhythmic motif of three eighth notes. This motif is repeated in the Violin Solo part and the Double Bass part. The score is marked with circled numbers 10 and 15, indicating specific measures. The overall dynamics range from *pp* (pianissimo) to *fp* (fortissimo).

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.* *pp*

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*

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

b

pp

n

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.

(60)

* actual pitch

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

60

Tbn. 1
Tbn. 2

Vln. I div.
Vln. II div.

Vla. div.

Vcl. div.
Db. div.

* actual pitch

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

65

Fl. 1 *pp sempre*

Ob. 1 *pp sempre*

Cl. 1 *pp sempre*

C.A. *pp sempre*

Bn. 1 *p*

e

Tbn. 2

Harp *mp*

Perc. 1 *vibraph. mp*

Vln. Solo *mp*

65 70

Vln. 1 *mp*

Vln. 2 *mp*

Db. div.

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, 1st movement, covering bars 160 to 222. The score is written on multiple staves, likely representing different instruments or voices. The notation includes complex rhythmic patterns, such as 5:3 and 3:16 ratios, and dynamic markings like *mf*, *f*, and *sim*. The score is divided into two sections: Rm 4 (bars 160-219) and Rm 5 (bars 219-222). The notation is dense and includes various musical symbols and markings.

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 Violin I (Vln. I) parts. The bottom section includes 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 accents, slurs, 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., Vln. SAs, Vln. I, Vln. II, Vla., 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 two circled bar numbers: 192/250 and 195/253. The B. Cl. staff shows rhythmic patterns with notes and rests, and a dynamic marking 'f'. The Vln. SAs staff features rhythmic motives with notes and rests, and a dynamic marking 'f'. The Vln. I and Vln. II staves show rhythmic patterns with notes and rests, and a dynamic marking 'f'. The Vla. staff shows rhythmic patterns with notes and rests, and a dynamic marking 'f'. The Me. Solo staff shows rhythmic patterns with notes and rests, and a dynamic marking 'f'. The Db. staff shows rhythmic patterns with notes and rests, and dynamic markings 'f', 'div. arco', 'pizz.', and 'pizz. unis.'. The score includes various performance instructions such as 'pizz.', 'div. arco', 'pizz.', and 'pizz. unis.'. The time signature is 5/16.

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 systems. The top system includes Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Horn 1. The middle system includes Violin I & II, Viola, Violoncello, and Double Bass. The bottom system includes Violin I & II, Viola, Violoncello, and Double Bass. The score is marked with measure numbers 205/263 and 210/268. Rhythmic motives 10, 11, and 12 are indicated with brackets. The ending passage is labeled 'Rm 1' with a large arrow pointing right. Dynamics include *mf*, *f*, and *(f)-mf*. Articulation marks include accents, slurs, and *div.* (divisi) markings.

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, the title and context are provided. The score begins with a rehearsal mark at bar 215/273. The parts include:

- Flute 1:** Features rhythmic motives Rm 1 and Rm 12.
- Oboe:** Features rhythmic motives Rm 1, Rm 12, and Rm 3.
- Clarinet:** Features rhythmic motives Rm 1, Rm 12, and Rm 3.
- Bassoon:** Features rhythmic motives Rm 1, Rm 12, and Rm 3.
- Bassoon II:** Features rhythmic motives Rm 1, Rm 12, and Rm 3.
- Horn 2:** Features rhythmic motives Rm 1, Rm 12, Rm 1, Rm 12, Rm 3, Rm 2, Rm 3, Rm 2, and Rm 3.
- Violins I & II:** Play rhythmic patterns with dynamics ranging from *f* to *mp*.
- Violas:** Play rhythmic patterns with dynamics ranging from *f* to *mp*.
- Cellos & Double Basses:** Play rhythmic patterns with dynamics ranging from *f* to *mp*.

The score includes various musical notations such as dynamics (*f*, *mf*, *mp*), articulation (accents, slurs), and performance instructions (div., stacc.). A rehearsal mark is present at bar 215/273.

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 is for a full orchestra and includes the following parts:

- Flutes (Fl. 1 & 2):** Measures 278-304. Includes a second ending bracket over measures 278-300.
- Oboes (Ob. 1 & 2):** Measures 278-304.
- Clarinets (Cl. 1 & 2):** Measures 278-304. Includes dynamic markings like *f* and *mf*.
- Bass Clarinet (b. Cl.):** Measures 278-304.
- Bassoon (Bn.):** Measures 278-304. Includes dynamic marking *mf cresc.*
- Double Bassoon (D. Bn.):** Measures 278-304. Includes dynamic marking *mf cresc.*
- Trombones (Tbn. 1, 2, 3):** Measures 278-304. Includes dynamic markings like *mf cresc.* and *f*.
- Percussion (Perc. 1 & 2):** Measures 278-304. Includes marking *2 Congas*.
- Harps (Harp):** Measures 278-304. Includes dynamic marking *mf*.
- Timpani (Tm.):** Measures 278-304. Includes dynamic marking *mf* and *Rm 13*.
- Violins (Vln. I & II):** Measures 278-304. Includes dynamic markings like *mf cresc.* and *f*.
- Violas (Vla.):** Measures 278-304. Includes dynamic marking *cresc.*
- Violoncellos (Vcl.):** Measures 278-304. Includes dynamic marking *cresc.*
- Double Basses (Cb.):** Measures 278-304. Includes dynamic marking *mf cresc.* and *unis.*

The score features complex rhythmic patterns, including 7/16 and 8/16 time signatures, and various dynamic markings such as *mf*, *f*, *cresc.*, and *ff*. There are also circled measure numbers (277/300 and 280/303) and a bracketed second ending for measures 278-300.

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 sharp (F#) 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 score includes dynamic markings such as *f*, *mf*, *mp sub.*, and *f=mp*. The score also includes performance instructions such as *pizz.*, *arco*, and *mf*. The score is marked with a circled number 285/308 in the center of the page. The score is titled "Example 86 1st mvt: bars 284/307-286/309 Rhythmic motive 14".

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

The musical score is arranged in systems. The top system includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1 and 2. The middle system includes Percussion (exc. 1), Piano, and Violoncello. The bottom system includes Violin I, Violin II, Viola, and Double Bass. The score is marked with a circled '290/313' at the top and bottom. The piano part features a handwritten 'Rm 14a' and a circled '290/313'. The percussion part shows a rhythmic pattern of eighth notes with various rests and accents. The strings play a rhythmic accompaniment of eighth notes. The woodwinds play a melodic line with various articulations and dynamics.

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

The image shows a page of a musical score for Example 88, 1st movement, bars 295/318-296/319. The score is for a full orchestra and includes a solo violin part. The key signature is one flat (B-flat major or D minor), and the time signature is 6/16. The score is divided into two systems. The first system covers bars 295-300, and the second system covers bars 301-306. A circled number '295/318' is at the top left of each system, and a circled number '319' is at the top right of the first system. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin Solo (Vln. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (Db.). The Violin Solo part is marked 'mf'. The Percussion part includes a '1.' marking. The Piano part includes a '1.' marking. The Violin Solo part includes a '1.' marking. The Viola part includes a '1.' marking. The Double Bass part includes a 'arco' marking. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The Violin Solo part features a prominent rhythmic motive, which is the focus of the example. The score is written in a standard musical notation style with a high level of detail.

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

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

Vln. div. 3/4

Vln. div. 3/4

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

- III -

♩ = c. 156
♩ = c. 104

5

1. Fl. 1
2. Fl. 2
Cl. 1

Pno.
f
Ped.
*a*¹
*a*²

Vcl. Solo
f, energico
mf

Vln. I
Senza cord.
Solo
Tutti

Vln. II
Senza cord.
Solo
Tutti

Vla.
f
mf
div.

Vcl. div.
Senza cord.
f
mf
f
mp(sub.)

Db.
Senza cord.
f
bizz.
mf
div.
f
mp(sub.)

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

The musical score is arranged in a standard orchestral format. The top section contains woodwinds and brass, followed by percussion, and then strings. The score is divided into three measures, with bar numbers 25, 26, and 27 indicated. A large letter 'b' is placed above the Trumpet 1 staff in the second measure, indicating the start of Motive b. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f*, *mp*, and *mf*. The string section (Violins I, II, III, Viola, Cello, and Double Bass) has a consistent rhythmic pattern of eighth notes. The woodwinds and brass have more complex rhythmic patterns, including some triplets and slurs. The percussion part shows a snare drum pattern. The overall texture is dense and rhythmic.

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

Brn. 1, 2

Trn. 1, 2

Perc. 1, 2

Snare

Piano

Vln. solo

Vln. I

Vln. II

Vla.

Vcl.

Db.

Rm 2

1st mvt

Rm 4

Trn. 1, 2

Ob. 1, 2

Cl. 1, 2

Snare

Vln. solo

Vln. I

Vln. II

Vla.

Vcl.

Db.

Rm 4

160 218

3 16 5 16

160 218

5:3

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

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Bassoon (Bn.):** Two staves. Part 1 starts with a circled '160' above the staff. Dynamics include *cresc.* and *mp*.
- Clarinet (Cl.):** Two staves. Part 1 starts with a circled '160' above the staff. Dynamics include *cresc.* and *mp*.
- Flute (Fl.):** Two staves. Part 1 starts with a circled '160' above the staff. Dynamics include *cresc.* and *mf*.
- Harp:** One staff. Dynamics include *mf*.
- Piano (P.):** Two staves. Part 1 starts with a circled '160' above the staff. Dynamics include *cresc.* and *mf*.
- Violin I (Vn. I):** One staff. Dynamics include *mf*.
- Violin II (Vn. II):** One staff. Dynamics include *mf*.
- Viola (Vla.):** One staff. Dynamics include *cresc.* and *mp*.
- Violoncello (Vcl.):** One staff. Dynamics include *cresc.* and *mp*.
- Double Bass (Cb.):** One staff. Dynamics include *cresc.* and *mp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. A circled '160' is present at the top of the first two staves. The key signature is one sharp (F#) and the time signature is 3/4.