

James DeMars

# Concerto for Violin and Orchestra

**P**roulx Publishing

1508 E. Cedar St., Tempe, Arizona 85281 (480)-829-9265

© 2004 all rights reserved

# Concerto for Violin and Orchestra

*Commissioned by the Phoenix Symphony  
and  
dedicated to Boro Matinic-Jercic*

Movement I: Allegro inquieto

Movement II: Largo cantabile

Movement III: Allegretto

## Instrumentation:

2 Flutes  
2 Oboes  
English Horn  
2 Clarinets in A  
2 Bassoons  
Contrabassoon

4 Horns in F  
2 Trumpets in C  
2 Trombones  
Bass Trombone  
Tuba

## Timpani

## Percussion:

Marimba  
Suspended Cymbal  
Sizzle Cymbal  
Tam-tam  
Tom-toms  
Bass Drum  
Wood block  
Triangle  
Mark Tree  
Castenets  
Tambourine

Strings



Fl. I

Fl. II

Ob. I,II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I,II

Cbsn.

Hn. I,II

Hn. III,IV

Tpt. I,II

Tbn. I,II

Btbn.

Tba.

Tmp.

Prc.1

Prc.2

Prc.3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S.Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*cantabile* *f*  
*p*  
*p*  
*mf* *p*

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score for page 15 includes staves for Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, Bassoon I and II, Contrabassoon, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Baritone Trombone, Tuba, Tom Tom, Percussion 1, 2, and 3, Harp, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) are playing a rhythmic pattern of eighth notes. The Solo Violin part features a melodic line with dynamic markings *p* and *mp*. The woodwinds and brass are mostly silent, indicated by rests.

Fl. I *mp*

Fl. II

Ob. I, II

E.H.

Cl. I *mp* *p*

Cl. II *mp* *p*

Bcl. *p*

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln. *p*

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

Musical score for orchestra and strings, measures 25-27. The score includes parts for Flute I and II, Oboe I and II, English Horn, Clarinet I and II, Bassoon, Bassoon I and II, Contrabassoon, Horn I and II, Horn III, IV, Trumpet I and II, Trombone I and II, Baritone, Tuba, Timpani, Percussion 1 and 2, Percussion 3 (Maracas - soft yarn), Harp, Violin I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *mf*, *p*, and *mf*, and includes performance markings like *Mar. - soft yarn* and *v* (accents).





This page of a musical score, numbered 37, contains 23 staves for various instruments. The instruments listed on the left are: Fl. I, Fl. II, Ob. I, II, E.H., Cl. I, Cl. II, Bcl., Bsn. I, II, Cbsn., Hn. I, II, Hn. III, IV, Tpt. I, II, Tbn. I, II, Btbn., Tba., Tmp., Perc. 1, Perc. 2, Perc. 3, Hp., S. Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a common time signature and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *mp*, and *sfz*. The Flute I and II parts have prominent melodic lines with sixteenth-note patterns. The Clarinet I and II parts have similar rhythmic patterns. The Bassoon and Trombone parts provide harmonic support with sustained notes and rhythmic patterns. The Horns and Trumpets play sustained chords and rhythmic figures. The Timpani part has a steady rhythmic pattern. The Percussion parts 1, 2, and 3 have simple rhythmic patterns. The Harp part is mostly silent. The Violin I and II parts play sustained chords. The Viola, Violoncello, and Contrabass parts provide a rhythmic and harmonic foundation with eighth and sixteenth notes.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*f*

*mp*

*mf* *legero*

*p*

*arco*

*p* *legato*

*p* *legato*

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hard mallets

*mf*

*DCB/EbFGbA*

*mf*

*sfz*

*sfz p*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*arco*

*legato*

*V*

*piu allargando*

$\text{♩} = 90$   
*meno mosso*

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc. arco

Cb. arco

*mf*

*pp*

*p*

*ppp*

*arco*

*arco*



Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mp*

*p*

*legato*

*solo*

*legato*

*others*

Fl. I  
Fl. II  
Ob. I,II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I,II  
Cbsn.  
Hn. I,II  
Hn. III,IV  
Tpt. I,II  
Tbn. I,II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S.Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp*

*legato*

*p*

*3*

Fl. I  
Fl. II  
Ob. I, II  
B.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Timp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

legato *mf*  
legato *mf*  
*p*  
*p*  
*p*  
tutti *p*  
legato *p*

rall.

98 a tempo I  
♩ = 108

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.

Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.

Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.

S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

con sord. 3o  
con sord.  
cup mutes  
solo others  
espress.  
pizz.  
mp  
p  
pp  
mf  
f  
mp non legato  
tutti  
mp non legato  
p

FL. I

FL. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hr. I, II

Hr. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*a2*

*1st solo open*

*pp*

*marcato*

*p*

*remove mutes*

*pp*

*pizz.*

*mf*

*mf*

*p*

*p*

*mf*



Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*p*

*pp*

*arco*

*pizz.*

*mf*

*mp*

*pp*

*mf*

*mp*







Fl. I  
Fl. II  
Ob. I, II  
EH.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Obsn.

Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.

Tmp.  
Prc. 1  
Prc. 2  
Prc. 3

Hp.

S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoon, Saxophones) and brass (Horns, Trumpets, Trombones, Tuba). The middle section features percussion (Tom-toms, Snare, Cymbals) and Harp. The bottom section contains the string ensemble (Violins, Viola, Violoncello, Contrabass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sfz* and *f*. The string section, particularly the Violins and Viola, plays a prominent role in the texture, with the Violins often carrying melodic lines and the Viola providing harmonic support. The woodwinds and brass provide color and rhythmic drive, while the percussion and Harp add to the overall rhythmic complexity and texture of the music.

FL. I  
FL. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

DCbBb/EFGBA

*mp* *cresc.* *ff* *mf* *cresc.* *arco* *unis.* *arco* *mp*



158 *tranquillo con moto*

Fl. I *mf*

Fl. II

Ob. I, II *mf*

E.H.

Cl. I

Cl. II

Bcl. *mf*

Bsn. I, II

Cbsn.

Hn. I, II *mf* 2nd 1st *p*

Hn. III, IV *mf* 3rd 4th *p* non vibrato tempo giusto solo *mf*

Tpt. I, II

Tbn. I, II

Bitbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp. *IX: #B/II#GA* *muta C, B, F#, G* *mf* *1.v.*

S.Vln.

Vln. I *p* *pp* *mf* *p*

Vln. II *pp* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p*

Cb.

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S.Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

2nd sotto voce  
1st solo *mf*  
*p*  
3rd  
*p*  
*dim. a niente*  
*p*  
*mf*  
*p*  
un.  
div.  
*p*  
div.  
*p*

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hr. I, II

Hr. III, IV

Tpt. I, II

Tbn. I, II

Bitbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*mf*

*solo*

DC#Bb/EbF#GbA

*cantabile*

*sempre legato*

*pp*

*div.*

*pp*

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo w/vln.

mp

p

dim. a niente

dim. a niente

dim. a niente

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DCBb/EFGA  
muta C, E, F, G

*mf*

*p* legato

*mp*

*p* legato

*mp*

*p* legato

*mf* *p*

div.

div.

*un poco rall.*

*a tempo con moto*

Fl. I

Fl. II

Ob. I, II

E.H. *solo w/vln.* *mf*

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Bitbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I *p*

Vln. II *div.* *p* *unis.* *pp*

Vla. *mf* *pp*

Vc. *unis.* *pp*

Cb.

Fl. I, II  
 Fl. II  
 Ob. I, II  
 E.H.  
 Cl. I  
 Cl. II  
 Bcl.  
 Bsn. I, II  
 Cbsn.  
 Hn. I, II  
 Hn. III, IV  
 Tpt. I, II  
 Tbn. I, II  
 Btbn.  
 Tba.  
 Tmp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 S.Vln.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

b. dr.  
 large tam tam sotto voce 1.v.  
 pp  
 pp

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

*intimate, serene*

S.Vln. *pp* legato *ppp* *rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

211 a tempo *p* 9-8 9-8 9-8 9-8 un poco rit.

213 *rubato ad lib.* 6 6 6 11 6 10

215 *J* = 46

217

219 *rall.* *J* = 56 *mysterious- ad lib.* *f* *p*

225

228

232 *poco a poco*

tutti- orch. returns

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FL. I  
FL. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S.Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, and Contrabassoon. The brass section includes Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Tuba, and Timpani. The percussion section includes Cymbals 1 and 2, and Snare Drum 3. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. A Harp part is also present. The score features a variety of musical notations, including slurs, accents, and dynamic markings such as 'cresc.', 'p', 'f', and 'non div.'. The page number '240' is in the top left, and '242' is in a box at the top center.

Fl. I, II

Ob. I, II

E.H.

Cl. I, II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. 1, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

DCB/BFGA

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

pp

f

med. tom-toms

nuta B

v



Musical score for orchestra and strings, measures 255-256. The score includes parts for Flute I and II, Oboe I and II, English Horn, Clarinet I and II, Bassoon, Contrabassoon, Horn I and II, Horn III and IV, Trumpet I and II, Trombone I and II, Tuba, Snare Drum, Cymbals, Percussion 1, 2, and 3, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *p*, *mp*, *f*, and *marcato*. A harp part includes a chord progression:  $DC\#Bb/E\#FGbA$  and a fingering instruction: *muta C#, Bb, E#, Gb, A*. The tempo marking *accel.* is present at the top right.





Mvt. II

Largo cantabile

8 introspective sul G

1

$\text{♩} = 50-55$

Musical score for measures 1-8. The score includes staves for S.Vln., Vln. I, Vln. II, Vla., Vc., Cb., and Hp. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is Largo cantabile with a metronome marking of quarter note = 50-55. Performance instructions include 'con sord.' (with mutes), 'legato', 'div.' (divisi), and dynamic markings: *pp*, *mf*, and *ppp*. A box containing the number '8' is placed above the S.Vln. staff, with the instruction 'introspective sul G' below it. The Hp. part has a chord diagram: DCB/EbF#GAb.

10

16

Musical score for measures 10-16. The score includes staves for S.Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat and the time signature is 4/4. Performance instructions include 'con sord.' and dynamic markings: *p* and *pp*. A box containing the number '16' is placed above the S.Vln. staff.

18

21

Musical score for measures 18-21. The score includes staves for S.Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat and the time signature is 4/4. Performance instructions include 'div.' and dynamic markings: *mp*, *f*, and *pp*. A box containing the number '21' is placed above the S.Vln. staff.

26

27

S.Vln. *mf*

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *p*

Cb.

32

S.Vln. *cresc.* *f* short fermata

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *mf* *pp*

Cb.

Hp. DCB/EbF#GAb

39 *risoluto con calore*  
*in steady tempo*

39

S.Vln. *mf*

Vln. I *mp*

Vln. II *p* sotto voce *div.* *mp*

Vla. *p* sotto voce *div.* *mp*

Vc. *p* sotto voce

Cb.

Hp. solo-accomp. vln. *mf*

S.Vln. *f* *mf* *f*

Vln. I *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp*

Vln. II *mf* *pp* *mf* *pp* *mf* *pp* *f* *p* *mf*

Vla. *mf* *pp* *mf* *pp* *mf* *pp* *f* *mf* *pp*

Vc. *p* *mf* *pp*

Cb. *pizz.* *mp* *arco*

Hp. *p* *mf* *pp*

S.Vln. *f*

Vln. I *mf* *p*

Vln. II *p* *f* *p*

Vla. *p* *mp* *p*

Vc. *mp*

Cb. *arco* *others pizz.* *lo*

Hp. *mf* *1.v.*

tempo giusto

S.Vln. *tempo giusto*

Vln. I *tempo giusto* *non rit.*

Vln. II *tempo giusto* *non div.* *p* *non rit.*

Vla. *tempo giusto* *soli* *f* *non rit.*

Vc. *tempo giusto* *soli* *f* *non rit.*

Cb. *tempo giusto* *arco-unis.* *p* *f* *non rit.*

Hp. *mp*

62

65

vin I

S.Vln. *mf* rubato espress. *mf*

Vln. I *f* *div.* *unis.* *port.* *pp*

Vln. II *f* *div.* *unis.* *pp* *mp*

Vla. *f* *pp* *mp*

Vc. *mp* *pp*

Cb. *p* *pp*

Hp. *mf* DCB/EF#GA muta E, A *l.v.*

67

69

rall. a tempo I

S.Vln. *mf* *mp*

Vln. I *pp* *div.* *pp*

Vln. II *pp* *div.* *pp*

Vla. *pp* *div.* *pp*

Vc. *p*

Cb. *p*

Hp. muta Eb, Ab

*meno mosso ma non troppo*

74

77

S.Vln.

Vln. I *p*

Vln. II *p*

Vla. *p* *div.*

Vc. *div.*

Cb.

Hp.

81

S.Vln. *sf* *rit.*

Vln. I *p* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Hp. *f* IXCB/EbF#GAb

85 **85** *riso luto con calore*

S.Vln. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *espress.* *mp*

Vc. *divespress.* *mp*

Cb. *mp*

Hp. *mp*

89 **89** <sup>(Qu.)</sup>

S.Vln. *mf*

Vln. I *pp*

Vln. II *pp* *p*

Vla. *mp* *pp* *p*

Vc. *pp* *p*

Cb. *p* niente

Hp. *mf*

96

rit. rubato **99** a tempo legato

*mp* *mp* *a tempo* *pp* *a tempo* *pp* *a tempo* *pp*

102

morendo *pp*

Mvt. III

0

Allegretto

$\text{♩} = 76$

FL. I  
FL. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Timp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff*, *sfz*, *pp*, *p*, *mf*, *mp*, *f*, *trgl.*, *l.v.*, *mark*, *tambourine*, *1st*, *1o*, *solo w/ vln.*, *pizz.*

8, 9, 6, 5, 4, 3, 2, 1

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. 1, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score for page 6 includes the following instruments and parts:

- Woodwinds:** Flute I & II, Oboe I & II, English Horn, Clarinet I & II, Bassoon, Bassoon I & II, Contrabassoon.
- Brass:** Horn I & II, Horn III & IV, Trumpet I & II, Trombone 1 & II, Baritone, Tuba.
- Percussion:** Tom-tom (Tmp.), Snare Drum (Prc. 1), Cymbal (Prc. 2), Triangle (Prc. 3), Harp (Hp.).
- Strings:** Violin I, Violin II, Viola, Violoncello (Vc.), Contrabass (Cb.).

Key musical features and dynamics include:

- Tempo:** The score is marked with a tempo of *Andante* (implied by the note values and the page number).
- Dynamic Range:** The score features a wide range of dynamics, from *pp* (pianissimo) to *mf* (mezzo-forte).
- String Techniques:** The Viola part includes a section marked *sim.* (simile), indicating a specific playing technique.
- Woodwind and Brass:** Many parts are marked with rests, indicating they are silent for most of the page.
- Percussion:** The Tom-tom part features a rhythmic pattern of eighth notes, starting with a *p* dynamic and ending with a *pp* dynamic.

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Timp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The score for page 13 includes a solo for the Bassoon (Bsn. I, II) starting at measure 5. The solo is marked *mp* and features a sixteenth-note run in the final measure, indicated by a '6' above the staff. The Violin I (Vln. I) part begins in measure 5 with a melodic line marked *mf*. The Viola (Vla.) part plays a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) part plays a rhythmic accompaniment of quarter notes. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Percussion (Prc.) parts are silent. The Harp (Hp.) part is silent. The other instruments (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Contrabass) are silent throughout the page.

Musical score for orchestra and strings, measures 20-25. The score includes parts for Flute I and II, Oboe I and II, English Horn, Clarinet I and II, Bassoon I and II, Contrabassoon, Horn I and II, Horn III and IV, Trumpet I and II, Trombone I and II, Baritone, Tuba, Snare Drum, Percussion 1, 2, and 3, Harp, Solo Violin, Violin I and II, Viola, Violoncello, and Contrabass. The score shows various musical notations including rests, dynamics (pp, mf, solo), and articulation marks.

Fl. I

Fl. II

Ob. I, II *solo*  
*mf*

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II  
*pp*

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Bitbn.

Tba.

Tmp.

Prc. 1

Prc. 2 *rute*

Prc. 3

Hp.

S. Vln. *mf*

Vln. I

Vln. II *sim*  
*p* *s* *s*

Vla. *pp*

Vc.

Cb.



The musical score for page 39 includes the following parts and markings:

- Fl. I:** Solo, *mp* (mezzo-piano), starting in the third measure.
- Cl. I:** Solo, *mp*, starting in the third measure.
- Ob. I, II:** Rests throughout.
- E.H.:** Rests throughout.
- Cl. II:** Rests throughout.
- Bcl.:** Rests throughout.
- Bsn. I, II:** Rests throughout.
- Cbsn.:** Rests throughout.
- Hn. I, II:** Rests throughout.
- Hn. III, IV:** Rests throughout.
- Tpt. I, II:** Rests throughout.
- Tbn. I, II:** Rests throughout.
- Btbn.:** Rests throughout.
- Tba.:** Rests throughout.
- Tmp.:** Rhythmic accompaniment in the bass clef.
- Prc. 1, 2, 3:** Percussion parts with rhythmic patterns.
- Hp.:** Harp part with arpeggiated figures.
- S. Vln.:** Solo Violin part with triplets and slurs.
- Vln. I, II:** Violin parts with *sim.* (sforzando) markings.
- Vla.:** Viola part with *sim.* markings.
- Vc.:** Violoncello part with rests.
- Cb.:** Contrabasso part with rhythmic accompaniment.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*f*

*3*

*7*

*solo*

*3rd-solo*

*trgl.*

*orch. tutti*

*arco*

*pizz.*

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score, numbered 55, contains the following instruments and parts:

- Fl. I, II:** Flute parts with dynamic markings *p* and *mf*.
- Ob. I, II:** Oboe parts with dynamic markings *p* and *mf*.
- E.H.:** English Horn part.
- Cl. I, II:** Clarinet parts with dynamic markings *p* and *mf*.
- Bcl.:** Bass Clarinet part with dynamic marking *p*.
- Bsn. I, II:** Bassoon parts, with the first part marked *solo* and *mf*.
- Cbsn.:** Contrabassoon part.
- Hn. I, II, III, IV:** Horn parts.
- Tpt. I, II:** Trumpet parts.
- Tbn. I, II:** Trombone parts.
- Btbn.:** Baritone Trombone part.
- Tba.:** Tuba part.
- Tmp.:** Timpani part with dynamic markings *mp* and *pp*.
- Prc. 1, 2, 3:** Percussion parts.
- Hp.:** Harp part.
- S. Vln.:** Solo Violin part with dynamic marking *f*.
- Vln. I, II:** Violin parts with dynamic markings *p* and *fp*.
- Vla.:** Viola part with dynamic marking *p*.
- Vc.:** Violoncello part with dynamic marking *p*.
- Cb.:** Contrabass part with dynamic marking *f*.

Fl. I

Fl. II

Ob. I,II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I,II

Cbsn.

Hn. I,II

Hn. III,IV

Tpt. I,II

Tbn. I,II

Btbn.

Tba.

Timp.

Prc.1

Prc.2

Prc.3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* cresc.

*mf* cresc.

*mf*

*mf*

*mf*

tambourine

cast.

solo vin. 2nd theme

marcato

*f*

*mf* legato

*mf* sotto voce

*mf* sotto voce

*mf* sotto voce

*mf* sotto voce

*mf* sotto voce pizz.

*p*

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp*  
*mp*  
*marcato*

Fl. I

Fl. II

Ob. I,II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I,II

Cbsn.

Hn. I,II

Hn. III,IV

Tpt. I,II

Tbn. I,II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco rit.*

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score for page 78 is arranged in a standard orchestral format. It includes parts for woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoon I & II, Cor Anglais, Horns I-IV, Trumpets I & II, Trombones I & II, Baritone, and Tuba), percussion (Tom-toms 1-3, Snare Drum, Cymbals, and Harp), and strings (Violins I & II, Viola, Violoncello, and Contrabass). The score features dynamic markings such as *mf*, *pp*, and *p*, and performance instructions including *poco rit.* and *1o*. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The strings play a sustained harmonic accompaniment.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*port*

*mp*

*p*

*p*

*pizz.*

*mp*

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The score for page 90 features a variety of instruments. The woodwind section includes Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon I and II, Contrabassoon, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Baritone, and Tuba. The percussion section includes Timpani, three Percussion parts (Prc. 1, 2, 3), and Harp. The string section includes Solo Violin, Violins I and II, Viola, Violoncello, and Contrabass. The score shows a complex arrangement with many rests in the upper sections and active musical notation in the lower sections, particularly for the strings and solo violin.

Musical score for orchestra and strings, measures 96-97. The score includes parts for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoon I & II, Horns I, II, III, IV, Trumpets I & II, Trombone I & II, Tuba, Timpani, Percussion 1, 2, 3, Harp, Violins I & II, Viola, and Cello. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 96 features a solo for Flute I and Oboe I/II, both marked *mf*. Measure 97 continues the solo for Oboe I/II, marked *mf*, and includes a *p* dynamic marking. The string section (Violins I & II, Viola, and Cello) has a *p* dynamic marking and includes a section marked *unis.* (unison) in measure 97. The Viola part has a *p* dynamic marking. The Cello part has a *p* dynamic marking. The Violin I part has a *p* dynamic marking. The Violin II part has a *p* dynamic marking. The Viola part has a *p* dynamic marking. The Cello part has a *p* dynamic marking. The Harp part is marked *p*. The Percussion parts are marked *p*. The Trumpet parts are marked *p*. The Trombone parts are marked *p*. The Tuba part is marked *p*. The Timpani part is marked *p*. The Percussion 1 part is marked *p*. The Percussion 2 part is marked *p*. The Percussion 3 part is marked *p*. The Horn parts are marked *p*. The Clarinet parts are marked *p*. The Bassoon parts are marked *p*. The Oboe parts are marked *p*. The Flute parts are marked *p*.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 107 is arranged in a standard orchestral format. It includes staves for woodwinds (Flutes I & II, Oboes I & II, English Horn, Clarinets I & II, Bassoon, Bassoon I & II, Contrabassoon), brass (Horns I & II, Horns III & IV, Trumpets I & II, Trombones I & II, Baritone, Tuba), percussion (Tom-toms 1, 2, 3, Snare Drum, Cymbals), keyboard (Harp), and strings (Solo Violin, Violins I & II, Viola, Violoncello, Double Bass). The Solo Violin part begins with a melodic line in the first measure, marked with a piano (*p*) dynamic. The Violins I and II, Viola, and Violoncello parts enter in the final measure of the page with a mezzo-forte (*mf*) dynamic and an accent (>). The rest of the score is currently blank.

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Obsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb. arco

The score for page 108 includes woodwinds (Flutes I & II, Oboes I & II, English Horn, Clarinets I & II, Bassoon, Bassoon II, Contrabassoon), brass (Horns I & II, Horns III & IV, Trumpets I & II, Trombones I & II, Baritone, Tuba), percussion (Tom-toms 1, 2, 3, Snare Drum, Cymbals), Harp, and strings (Solo Violin, Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and brass are mostly silent. The strings and S. Vln. have active parts with dynamic markings such as *f*, *mf*, *pp*, and *p*. The Double Bass part is marked *arco*.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*mp*

*DC#B/EF#GAb*

sotto voce

prima voce

pizz.

*stringendo*

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*p*

*arco détaché*

*f*

*f*

*f*

*détaché*

sim.

DC#B/EF#GA

muta A

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*solo*  
*mf*  
*soli*  
*mf*  
*soli*  
*mf*

*p*  
*fp*  
*p*  
*p*  
*p*



Fl. I, II  
 Ob. I, II  
 E.H.  
 Cl. I, II  
 Bcl.  
 Bsn. I, II  
 Cbsn.  
 Hn. I, II  
 Hn. III, IV  
 Tpt. I, II  
 Tbn. I, II  
 Btbn.  
 Tba.  
 Tmp.  
 Perc. 1, 2, 3  
 Hp.  
 S. Vln.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

The musical score for page 137 is arranged in a standard orchestral layout. It includes parts for woodwinds (Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, Bassoon I and II, Contrabassoon), brass (Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Baritone, Tuba), percussion (Tom-toms 1, 2, and 3, Timpani), keyboard (Harp), and strings (Second Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass). The score contains various musical notations such as notes, rests, dynamics (mf, mp, f, s), articulation (accents, slurs), and performance instructions like 'arco' for the double bass. The page number '137' is located in the top left corner.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DCB#/EbFG#Ab



Fl. I

Fl. II

Ob. I, II

B.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mp*

*sf*

*legato*

*a2*

7

8

9

Fl. I  
Fl. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page contains the musical score for measures 166 through 170. The score is for a full orchestra and strings. The tempo is marked *piu mosso*. The key signature has one sharp (F#) and the time signature is 4/4. The score includes parts for Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, Contrabassoon, Horns I, II, III, and IV, Trumpets I and II, Trombones I and II, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Solo Violin, Violins I and II, Viola, Violoncello, and Contrabass. Dynamics range from *pp* to *sfz*. A *solo* marking is present for the Flute I part in measure 167. The strings play a rhythmic pattern of eighth notes in measure 166, which continues through measure 170.

FL. I  
FL. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Timp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

musical score for orchestra and strings, measures 171-173. The score includes parts for Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, Bassoon II, Contrabassoon, Horns I, II, III, and IV, Trumpets I and II, Trombones I and II, Baritone, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features various dynamics such as *mf*, *fp*, *p*, and *mp*, along with performance instructions like *solo*, *pizz*, and *tr*.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Bitbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*f*

*arco div.*

FL. I  
FL. II  
Ob. I, II  
E.H.  
Cl. I  
Cl. II  
Bcl.  
Bsn. I, II  
Cbsn.  
Hn. I, II  
Hn. III, IV  
Tpt. I, II  
Tbn. I, II  
Btbn.  
Tba.  
Tmp.  
Prc. 1  
Prc. 2  
Prc. 3  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Via.  
Vc.  
Cb.

The score for page 183 includes the following instruments and parts:

- Flutes I and II
- Oboes I and II
- English Horn (E.H.)
- Clarinets I and II
- Bassoon
- Bassoon I and II
- Contrabassoon
- Horns I and II
- Horns III and IV
- Trumpets I and II
- Trombones I and II
- Bass Trombone
- Tuba
- Timpani
- Three Percussion parts (Prc. 1, 2, 3)
- Harpsichord (Hp.)
- Second Violin (S. Vln.)
- Violin I
- Violin II
- Viola
- Violoncello (Vc.)
- Double Bass (Cb.)

Key performance markings include dynamics such as *p*, *mf*, and *f*, as well as articulation like *pizz.* and *ord.* The score is written in a standard orchestral format with multiple staves per instrument.

FL. I

FL. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV  
3rd

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1  
cast.

Prc. 2

Prc. 3

Hp.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Fl. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*a2*

*mf*

*rit*

*mp*

*tutti*

*soli*

*arco*

*p*

*p*

Fl. I *pp*

Fl. II *pp*

Ob. I, II

E.H.

Cl. I *p*

Cl. II *p*

Bcl. *p*

Bsn. I, II

Cbsn.

Hr. I, II

Hr. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1 *mf*

Prc. 2 *mp*

Prc. 3 *mp*

Hp. *mf* DCB/E#F#GA

S.Vln. *mf*

Vln. I *pp*

Vln. II *p*

Vla. *mf*

Vc. *mf*

Cb. *mf*

*div. pizz.*

*pizz.*

*pizz.*

*pizz.*

Fl. I *mf* *mp*

Fl. II

Ob. I, II *mf*

E.H.

Cl. I *mp*

Cl. II *p*

Bcl. *mp*

Bsn. I, II *p*

Cbsn. *p*

Hn. I, II

Hn. III, IV *p*

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp. *mp*

Prc. 1

Prc. 2

Prc. 3

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 203, contains staves for various instruments. The top section includes woodwinds (Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, Contrabassoon, Horns I-IV, Trumpets I and II, Trombones I and II, Baritone, and Tuba) and percussion (Tom-toms 1-3, Snare Drum, and Cymbals). The bottom section includes strings (Violins I and II, Viola, Violoncello, and Contrabass) and Harp. The score is written in 3/4 time and features dynamic markings such as *mf*, *mp*, and *p*. The woodwinds and strings play melodic lines, while the percussion provides rhythmic accompaniment. The harp plays a delicate accompaniment in the lower register.

FL. I

FL. II

Ob. I, II

E.H.

Cl. I

Cl. II

Bcl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Btbn.

Tba.

Tmp.

Prc. 1  
sizzle cym.

Prc. 2  
mp tam-tam

Prc. 3

Hp.  
DCB/EbFGbA

S. Vln.

Vln. I  
f détaché  
arcodétaché

Vln. II  
mf cresc.

Vla.  
arco détaché  
mf cresc.

Vc.  
arco

Cb.  
arggo





## Program Notes for *Concerto for Violin and Piano*

In the fall of 2001 I crossed paths with violinist, Boro Martinic-Jercic. We had worked together the previous spring on the premiere of a concerto for Senegalese drum ensemble and, perhaps on that basis, he expressed an interest in a new piece for violin and piano. The rhythms of the drum concerto were still on my mind. I had also been looking for an opportunity to work with new sonorities and explore the sinuous melodic lines of Brazilian and Spanish music. In the summer I had taken a job in Portugal and for the first time heard “fado” music, a music of moody crowds and acoustic guitars, a folk music rooted in the sensual and painful lamentations sung by the wives of sailors lost at sea. I began to imagine a piece with these qualities and as we worked through the piano/violin piece Boro suggested that the work be expanded to form a three movement concerto for orchestra and violin.

In August of 2003 we revisited the concerto and I began to create a new piece that ultimately would retain only a few measures of the original. On Thursday afternoons throughout the fall and winter Boro would bring his daughter to Tempe for her piano lessons and we spent the time reviewing the new music. Boro’s creative sense, rooted in his Croatian musical heritage, proved invaluable as he developed the brilliance of the solo melodic line. We played the piece, working out the mood and flow, and sharing the joy of hearing the piece for the first time. And so it seems now, as in the past, that what we have, we have made together; perhaps this collaboration is the nature of a concerto. J>D>

### Bio for James DeMars:

**James DeMars** is a Minnesota native born in 1952. In the Twin Cities he attended Macalester College and the University of Minnesota where he received his doctorate in composition after study with Dominick Argento and Eric Stokes. During this time he also worked as pianist with the *Zeitgeist* contemporary music ensemble in activities which included frequent performances at Walker Art Center and a Carnegie Recital Hall. In 1981 he moved to Phoenix and joined the Arizona State University School of Music where he has written numerous works for orchestra, chorus and chamber ensembles.

*Two World Concerto* for Native American flutist, R. Carlos Nakai, *Native Drumming* for the Black Lodge Pow-wow Singers and *Sabar* for African drum ensemble are recent works commissioned through the Phoenix Symphony by the NEA and the Heard Museum. These works are representative of a number of his post-modern compositions that explore intercultural possibilities. Choral works include *The Prophet* (a cantata based on the writings of Sufi teacher Jalaladin Rumi), *Tito's Say* (an Hispanic cantata with text by Alberto Rios), *Desert Songs II* for the Phoenix Boys Choir and *An American Requiem* commissioned by the Art Renaissance Foundation. In 1995 he conducted the Mormon Tabernacle Choir in the nationally televised premiere of his work, *An American Requiem* at the Kennedy Center in Washington, DC, at New York's Cathedral of St. John the Divine, and a subsequent performance with the Utah Symphony. In 1997 he conducted the European premiere at Église La Trinité in Paris with members of the Orchestre de Paris and was honored with induction to the French Order of Arts and Letters. *Ventura & Clemente*, an overture for winds received honors in the 1990 International Barlow Competition and the CD *Two World Concerto* was a winner in two categories of the 1998 Annual Native American Music Awards. Many of his works are commercially available through Canyon Records, Summit Records, BWE and other independent labels.

### ERRATA:

MVT. I:

Vla: m.61,62 : vla trill to C#

Vln I, II: m.71: portamento to beat 1 of m.72; remove port.s in m.72

Vln. I, II m.237: 1<sup>st</sup> note is C# instead of D

Vc. M. 237-239: double stop C#, A instead of C#,G#

Vln. I,II

MVT. III:

all parts: m. 84 is “poco rit.” and m. 86 is “meno mosso”; tempo = 66

all part: m.122 is “stringendo” and m.125 is “tempo primo”; tempo= 76