



VIOLA CONCERTO  
PETER SEABOURNE



I.	Gently animated	1
II.	Murmuring	48
III.	Restless, moving forward	64

Duration c. 30 minutes

## SCORING:

2 Flutes  
2 Oboes  
(both doubling Cor Anglais)  
2 Clarinets in B<sup>b</sup>  
2 Bassoons

2 Horns in F  
2 Trumpets in B<sup>b</sup>

Timpani  
2 Percussion  
Snare Drum, Suspended Cymbal, Closed Crash Cymbal(Turkish Cymbal),  
Triangle (and/or Crotales/Antique Cymbal), Bass Drum, Glockenspiel, Tubular Bells\*

Harp

Solo Viola

Violins I  
Violins II  
Violas  
Violoncelli  
Double Basses  
(with low C extension or 5 strings)

If a chamber orchestra is used it must have at least 8.8.6.6.2 strings

\*In the 3rd movement Alla Turca sections the percussionists can add/substitute instruments if suitable options are available. Likewise, the indicated cello and bass technique marked can be experimented with.

Score notated at pitch except for usual octave transpositions. Harp harmonics are notated at played pitch, sounding 8va.

Multiple notes in string parts are always divisi unless otherwise marked.

Tuplets are always exactly even values, so e.g. 5 is never 3+2, duplet plus triplet etc..

Some enharmonic respellings are used in the parts to clarify melodic line., and are employed widely in the harp part.

# Viola Concerto

## I

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June 2020

Gently animated  $\text{♩} = 144$

The score is written for a full orchestra and solo Viola. The tempo is 'Gently animated' with a metronome marking of quarter note = 144. The key signature is one flat (B-flat major or F minor). The time signature is 2/4. The score is divided into two systems. The first system includes Flute I and II, Oboe I and II, Clarinet I and II in E-flat, Bassoon I and II, Horn I and II in F, Trumpet I and II in E-flat, Timpani, Percussion, and Harp. The Harp part has a dynamic marking of *mp* and a note marked with an asterisk (\*). A footnote below the Harp part reads: (\* only omit if change too fast to G♯). The second system includes Solo Viola, Violin I and II, Viola, Violoncello, and Contrabass. The Solo Viola part has a dynamic marking of *mp*. The Violin I part has a dynamic marking of *mp pizz.* and the Viola part has a dynamic marking of *mp arco*.



B

13

Fl. I *p* *mp*

Fl. II *p* *mp*

Ob. I *mp*

Ob. II *p*

Cl. I *p*

Cl. II *p*

Bsn. I

Bsn. II

Hrn. I

Hrn. II

Trpt. I

Trpt. II

Temp. *p* *p* *tr*

S. D.

Hrp. *p* *mp*

S. Vla. *mp* *mp* *5*

Vln. I *arco* *p* *pp* *div. a 4* *less than lower str.*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *arco* *p* *3*

Cb. *p*

19 C

Fl. I *mp* *mp*

Fl. II *mp*

Ob. I

Ob. II

Cl. I

Cl. II *mp* 5

Bsn. I *p* *mp*

Bsn. II

Hrn. I

Hrn. II

Tpt. I

Tpt. II

Timp. (tr)

S. D.

Hp. *mp*

S. Vla. *mf* C

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. 3 *mp*

Cb.

Detailed description: This page of a musical score, numbered 4, contains measures 19 through 23. It features a full orchestral ensemble. The score is divided into two systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I and II, Trumpets I and II, Timpani, Snare Drum, Harp, and Viola. The second system includes Violins I and II, Violoncello, and Contrabass. The music is in 3/4 time, which changes to 5/4 time at measure 20. A section marked with a circled 'C' begins at measure 19 and ends at measure 23. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Performance markings include accents, slurs, and a trill for the timpani. Fingerings are indicated with numbers 3 and 5. The Viola part has a circled 'C' above it at measure 20.



25

[D]

Fl. I *mp*

Fl. II

Ob. I *mp*

Ob. II

Cl. I *mp* 5

Cl. II

Bsn. I

Bsn. II

Hr. I *mp*

Hr. II *mp*

Trp. I *mp*

Trp. II *mp*

Timp.

S. D. *mp*

Hp. *mp*

[D]

S. Vla. *mf* 5

Vln. I *mp* *mf* pizz.

Vln. II *mp* *p* *mf* pizz.

Vla. *mf* pizz.

Vc. *mf*

Cb.

E

31

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p*

Bsn. I *p*

Bsn. II *p*

Hn. I

Hn. II

Tpt. I

Tpt. II

Timp. *p*

S. D.

Hrp. *p*

S. Vla. *mf* *mp* *mf*

Vln. I *p* arco

Vln. II *p* arco

Vla. *p* arco

Vc. *p* arco

Cb. *p*















86

Ob. I *mf*

Cl. I *mf*

Hn. I *mp*

Hn. II *mp*

S. Vla. *mp* *mf* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp* *mf* *mp*

Cb. *mp* *mp*

92

Hn. I *mp* *mf*

Hn. II *mp* *mf*

S. Vla. *mf* *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mf*







115

Fl. I *mp* 3 3 5

Fl. II *mp* 3 3 5

Cl. I *mp*

Bsn. I 3

S. Vla. 5 *p* 5 3 3 3 3

Vln. I *p* 3

Vln. II *p* 3

Vla. *mp* 3 *p* 3

Vc. *mp* 3 *p* 3



121

Cl. I *mp*

Bsn. I *mp*

Hrn. I *mp* 5

Hrn. II *mp*

S. Vla. 5 *mp* 5 5 5



142

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Bsn. I *mf*

Bsn. II *mf*

S. Vla. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This system of musical notation covers measures 142 through 148. It includes staves for Flute I and II, Oboe I and II, Bassoon I and II, Soprano Viola, Violin I and II, Viola, Violoncello, and Contrabass. The music is primarily in a minor key with a key signature of one flat. The dynamic marking *mf* (mezzo-forte) is consistently used across most parts. The Soprano Viola part features a melodic line with some grace notes and slurs. The string parts provide harmonic support with various rhythmic patterns.

149

Cl. I *mf*

Cl. II *mf*

Hr. I *mf*

Hr. II *mf*

S. Vla. *f* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 149 through 155. It includes staves for Clarinet I and II, Horn I and II, Soprano Viola, Violin I and II, Viola, Violoncello, and Contrabass. The dynamic markings are *f* (forte) and *mf* (mezzo-forte). The Soprano Viola part has a prominent melodic line with a dynamic shift from *f* to *mf*. The woodwinds and strings provide accompaniment. The Viola part includes a quintuplet (marked with a '5') in measure 155. The system concludes with a double bar line.

155

Cl. I *mp* *mp*

S. Vla. *mp* 5 5



160

Cl. I *p*

Hr. I *mp* *mf*

Hr. II *mf*

Tpt. I *mp* *mf* 3

Tpt. II *mf*

Timp. *p* *t*

Hrp. *mp* *mp* *mf* 3

S. Vla. *mp*

Vln. II *arco* *mf*

Vla. *arco* *mp* *mp* *mf*

Vcl. *arco* *mp* *mp* *mf*



This page contains the musical score for measures 166 through 170. The score is for a full orchestra and includes the following parts: Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Trumpet I and II, Timpani, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features a complex rhythmic structure with frequent changes in meter (3/4, 4/4, 5/4). The dynamic markings range from *mp* (mezzo-piano) to *mf* (mezzo-forte) and *p* (piano). The score includes various musical notations such as slurs, ties, triplets, and fingering numbers (e.g., 5, 3, 4). The Harp part includes the instruction *arco* (arco). The Violoncello and Contrabass parts also include *arco* markings. The overall texture is dense and dynamic, with many instruments playing sustained notes or moving lines.

171

Fl. I *mp*

H.p. *p*

S. Vla. *mp* *mp* *mp*

Vln. I *p* *mp* *p* *mp*

Vln. II *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *p*

Cb. *p*

Take a little time to establish the lower note, then upper two together



179

S. Vla. *mp* *mp* *mf* *f (non troppo)*

Vln. I *p*

Vln. II *p*

Vla. *p*



187

S. Vla. *mf* *mp*

196 P

Fl. I: *p* *mp*

S. Vla.: *mollo* *p* *poco* *mp*

Vla.: *p* *pp*

Vc.: *p* *pp* *mp*

Cb.: *p* *pp*

205

S. Vla.: *p* *mp* *p* *mp*

Vc.: *mp*

215

Fl. I: *mp*

Fl. II: *mp*

Ob. I: *mp*

Cl. I: *mp*

Hn. I: *mp* *p*

S. Vla.: *mp* *poco parlamento*

Vln. II: *p* *mp*

Vla.: *p* *mp*

Vc.: *p* *mp*

Q

223

This page of a musical score features the following instruments and parts:

- Flutes (Fl. I, Fl. II):** Both parts play a melodic line starting with a *mf* dynamic. Fl. I has a measure rest in the second measure.
- Oboes (Ob. I, Ob. II):** Both parts play a melodic line starting with a *mf* dynamic. Ob. I has a measure rest in the second measure.
- Clarinets (Cl. I, Cl. II):** Both parts have measure rests until the fourth measure, where they play a melodic line starting with a *mf* dynamic.
- Bassoons (Bsn. I, Bsn. II):** Both parts play a melodic line starting with a *mf* dynamic. Bsn. II has a measure rest in the second measure.
- Horns (Hn. I, Hn. II):** Both parts have measure rests until the third measure, where they play a melodic line starting with a *mf* dynamic.
- Trumpets (Tpt. I, Tpt. II):** Both parts have measure rests until the third measure, where they play a melodic line starting with a *mf* dynamic. Tpt. II has a measure rest in the fourth measure.
- Timpani (Timp.):** Has a measure rest until the third measure, where it plays a single note starting with a *mf* dynamic.
- Harp (Hp.):** Plays a sustained chord in the first measure, then a moving line in the second and third measures, and returns to a sustained chord in the fourth measure. Dynamics are *mf*.
- Viola (S. Vla.):** Has a measure rest until the second measure, where it plays a single note starting with a *mf* dynamic.
- Violins (Vln. I, Vln. II):** Both parts play a melodic line starting with a *mf* dynamic.
- Violoncello (Vc.):** Plays a melodic line starting with a *mf* dynamic. It includes markings for *pizz.* (pizzicato) and *arco* (arco).
- Contrabass (Cb.):** Plays a melodic line starting with a *mf* dynamic. It includes markings for *pizz.* and *arco*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*mf*, *mp*). A section marker 'Q' is present at the beginning of the Viola part.

228

Musical score for measures 228-233. The score includes parts for Clarinet I and II, Bassoon I and II, Horn I, Harp, Viola, Violin I, and Violin II. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *mf* and *mp*. A double bar line is present at the end of measure 233.

234

Musical score for measures 234-239. The score includes parts for Clarinet I, Horn I, Viola, Violin II, Violin, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *mp* and *pp*. A repeat sign is present at the beginning of measure 234, and a triplet of eighth notes is marked in measure 235. A double bar line is present at the end of measure 239.



254

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf* *f*

Cl. II *mf* *mf*

Bsn. I *mf* *mf*

Bsn. II *mf*

Hn. I *mp* *mf* *mf*

Hn. II *mp* *mf* *mf*

Tpt. I *mp* *mf* *mf*

Tpt. II *mp* *mf* *mf*

S. D. *mp* *mf* *mf*

Vln. I *f* *arco*

Vln. II *f* *arco*

Vla. *mf* *f*

Vc. *arco* *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

259 T

Ob. I *mf*

Ob. II *mf*

Bsn. I *mf*

Bsn. II *mf*

S. D. *mf*

S. Vla. *mf*

Vln. I *f* *mf*

Vln. II *f*

Vc. *mf* *mf*

Cb. *mf* *mf*

Detailed description: This block contains the musical score for measures 259 through 263. It features staves for Oboe I and II, Bassoon I and II, Snare Drum, Solo Viola, Violin I and II, Violoncello, and Contrabass. The music is in a key with one sharp (F#) and a common time signature. The dynamic markings are *mf* for most instruments, with *f* for the Violins. The Solo Viola part is highly rhythmic and melodic. A rehearsal mark 'T' is placed above measure 259.

264

Cl. I *mf* *mf*

Cl. II *mf* *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf*

Hn. II *mf*

Tpt. I *mf* *mf* *mf*

Tpt. II *mf* *mf* *mf*

S. D. *mf* *mf* To Glock.

S. Vla. *f* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

Detailed description: This block contains the musical score for measures 264 through 268. It features staves for Clarinet I and II, Bassoon I and II, Horn I and II, Trumpet I and II, Snare Drum, Solo Viola, Violoncello, and Contrabass. The music continues in the same key and time signature. The Solo Viola part remains prominent. The Snare Drum part includes the instruction 'To Glock.' above measure 267. Dynamic markings include *mf* and *f*.



269

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Hn. I  
Hn. II  
Tpt. I  
Tpt. II  
S. Vla.  
Vc.  
Cb.

*f* *mf* *f* *f* *ff* *mf* *f* *mf* *f* *f* *f* *f*

Detailed description: This system of musical notation covers measures 269 to 273. It includes staves for Flute I and II, Oboe I and II, Horn I and II, Trumpet I and II, Solo Violoncello, Violoncello, and Contrabass. The Solo Violoncello part features a complex rhythmic pattern with slurs and dynamic markings of *f*, *mf*, and *ff*. The other instruments have various rests and melodic fragments, with dynamic markings of *f* and *mf*.

274

Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Tpt. I  
Tpt. II  
S. Vla.  
Vc.  
Cb.

*f* *f* *f* *f* *f* *f* *ff* *f* *f* *f* *f* *f*

Detailed description: This system of musical notation covers measures 274 to 278. It includes staves for Bassoon I and II, Horn I and II, Trumpet I and II, Solo Violoncello, Violoncello, and Contrabass. The Bassoon I and II parts have melodic lines with dynamic markings of *f*. The Solo Violoncello part continues with a complex rhythmic pattern, including triplets and slurs, with dynamic markings of *ff* and *f*. The other instruments have rests and melodic fragments, with dynamic markings of *f*.



289

Clt. I

Bsn. I

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*f*

*mf*

*mf*

*mf*

294

Fl. I

Clt. I

Bsn. I

Timp.

Glock.

H.p.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

Meno mosso ♩=132

*mp*

*mf* <> *f* > *mf* >

*mf* <> *f* > *mf* >

*mf* > *mf* > *mp* <> <>

*p*

*p* (rippling *molto* prominent)

3

V

Meno mosso ♩=132

*molto*

pizz.

*mp*

300

Fl. I *p*

Fl. II *p*

Glock. *p* *p*

Hp. *p*

S. Vla. *mp*

Cb. *p* (pizz.)



306

Fl. I *p*

Fl. II *p*

Glock. *p* To S. D.

Hp. *p*

S. Vla. *mp*

Vln. I *p* arco lontano 8va

Cb. *p* (pizz.)



323

X

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Cl. I

Cl. II

Bsn. I *mp* *p*

Bsn. II *p*

Hn. I *p*

Hn. II *p*

Tpt. I

Tpt. II

Timp. *p*

Fp.

S. Vla. *mp* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

arco

329

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p*

Bsn. I *mp* *p*

Bsn. II *p*

Hr. I

Hr. II

Tpt. I *p*

Tpt. II

Timp. *p*

Hrp. *5* *3*

S. Vla. *mp* *5*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*





Al Tempo primo ♩=144

347

Musical score for measures 347-350. The score includes parts for Clarinet I and II, Flute I and II, and Timpani. Flute I has a triplet of eighth notes in measure 347. Clarinet I and II have eighth-note patterns starting in measure 349. Dynamics include *mp* and *p*.

Al Tempo primo ♩=144

Musical score for measures 351-354. The score includes parts for Soprano Viola, Violin I and II, Viola, and Violoncello. The Soprano Viola part features a triplet of eighth notes in measure 351. Dynamics include *mf* and *mp*.

351

Musical score for measures 351-354. The score includes parts for Flute I, Clarinet I and II, Soprano Viola, Violin I and II, Viola, and Violoncello. Flute I has a triplet of eighth notes in measure 351. Dynamics include *mf*, *f*, and *mp*.

354

Fl. I

Fl. II

Ob. I

Ob. II

S. Vla.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*(non dim.)*

3

3

3

3

3

357

Fl. I

Fl. II

Ob. I

Ob. II

S. Vla.

*f*

*f*

*f*

*f*

*f*

*ff*

3

360

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Sus. Cym.

S. Vla.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*f*

5

**B1**

363

Fl. I *ff*

Fl. II *ff*

Ob. I *ff* *f*

Ob. II *ff* *f*

Cl. I *f*

Cl. II *f*

Bsn. I

Bsn. II

Hn. I *f*

Hn. II *f*

Tpt. I *ff* *f*

Tpt. II *ff*

Sus. Cym. *f* damp

Hp. *ff* *pizz.* *pizz.*

S. Vla. *ff*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *f*

Vc. *f*

Cb. *f*

368

Fl. I *f* 3 3

Fl. II *f* 5

Ob. I *f* 3

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *f*

Hn. II *f*

Tpt. I *f* 3

Tpt. II *f*

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

Vc. *f* 3

Cb. *f* 3

372

Fl. I *f* 3 3 *f*

Fl. II *f* 5

Ob. I *f* 3 3 *f*

Ob. II *f* *f*

Cl. I *f* 3 3 *f*

Cl. II *f* 5 *f*

Bsn. I *f*

Bsn. II *f*

Hn. I

Hn. II

Trp. I

Trp. II

Vln. I

Vln. II

Vla.

Vc.

Cb.



C1

378

Fl. I *ff* *mf*<sup>5</sup>

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I

Bsn. II

Hr. I

Hr. II

Tpt. I *ff*

Tpt. II *ff*

S. D. *ff* To Glod.

H.p. *mf* solo

C1

S. Vla. *f* *mf* *mf*

Vln. I *ff sub. mp* *mf* *mf* pizz.

Vln. II *ff sub. mp* *mf* *mf* pizz.

Vla. *ff sub. mp* *mf* *mf* pizz.

Vc. *mf*

Cb.

384

**D1**

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Timp.

Glock. *Glockenspiel*

Hp.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.







397

Hp.

S. Vla.

Vln. I

Vln. II

*mf*

*mp*

*p*

*mp*

*p*

Detailed description: This system contains measures 397 through 403. The Harp (Hp.) part begins at measure 397 with a *mf* dynamic, featuring a triplet of eighth notes and a long melodic line. The Solo Viola (S. Vla.) part starts at measure 398 with a *mf* dynamic, playing a rhythmic pattern of eighth notes with slurs. The Violin I (Vln. I) and Violin II (Vln. II) parts enter at measure 400 with a *mp* dynamic, playing sustained chords with slurs. The dynamics for all parts transition to *p* by measure 403. A double bar line is present at the end of measure 403.

404

Hp.

S. Vla.

*pp*

*pp*

Detailed description: This system contains measures 404 through 409. The Harp (Hp.) part begins at measure 404 with a *pp* dynamic, playing a melodic line with slurs. The Solo Viola (S. Vla.) part starts at measure 404 with a *pp* dynamic, playing a rhythmic pattern of eighth notes with slurs. The dynamics for both parts remain at *pp* through measure 409. A double bar line is present at the end of measure 409.



5

C. A. *pp* *p*

C. A. *pp* *p*

Cl. I

Cl. II *p*

Ebn. I *pp*

Ebn. II *pp*

Hn. I solo *mp*

Hn. II *pp*

Hp. *p*

S. Vla. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p* *arco*

Cb. *p*

G1

C. A. *p*

C. A. *p*

Clt. I *pp* *p*

Clt. II *pp*

Bsn. I *p*

Bsn. II *p*

Hn. I *mp* solo

Hn. II *p*

Hp. *p*

S. Vla. *mp* *mp* G1

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p* *arco* *p*

Cb. *p*

13

C. A. *mp*

C. A. *mp* 3

Cl. I *p* 3

Bsn. II *mp*

Hr. I *poco solo*

Hr. II *mp* 5

Hp. *mp*

S. Vla. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

17

C. A.

Hr. I *lontano, ma solo* 5 *p*

Hp. *p*

S. Vla. 5 *mp* [sul C] 3 3

Vla. *p*

Vc. *pizz.* *p*

Cb. *p*

21

C. A. *p*

C. A. *p*

Hn. I

Hp.

S. Vla. 7:8

Vla.

Vc. *p*

Cb. *p*

25

Fl. II *mp*

Cl. I *mp*

Hp.

S. Vla. *mp* 3 *mp* 3 *mf* 3

Vln. I *p* 5 *mp* 5

Vln. II *mp* 5 3

Vla. *p* *mp*

Vc. *p* 3 *mp*

Cb. *p* 3



29

Fl. I *mf*

Fl. II *mf*

C. A. *mf*

C. A. *mf*

Cl. I

Cl. II

Bsn. I *mp*

Bsn. II *mp*

Hn. I *mp*

Hn. II *mp*

Tpt. I

Tpt. II

H.p. *mf*

S. Vla. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

Cb. *mf*

33

Fl. I *p* (lightly tongued)

Fl. II *p* (lightly tongued)

C. A. *mp* *p* (lightly tongued)

C. A. *mp* *p* (lightly tongued)

Cl. I *p* (lightly tongued)

Cl. II *p* (lightly tongued)

Esn. I *p* *mp*

Esn. II *p* *mp*

Hn. I

Hn. II

Tpt. I *p* *mp* solo

Tpt. II

Hrp. *mp*

S. Vla. *mf* *p* *J1*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mp*

Vc. *mp* *mp*

Cb. *mp*





55 S. Vla. *f* (non troppo) *mp*

63 S. Vla. *f* *mf* *f*

68 S. Vla. *mf* *f*

71 [L1]

Fl. I *p* *mp* *p* *mp*

Fl. II *p* *mp* *p* *mp*

C. A. *p* *mp* *p*

C. A. *p* *mp* *p* *mp*

Cl. I *p* *mp* *p* *mp*

Cl. II *p* *mp* *p* *mp*

Bsn. I *p* *mp* *p* *mp*

Bsn. II *p*

Hr. I *mp* *p* *mp*

Hr. II *mp* *p* *mp*

S. Vla. *ff* *molto*

MII

Musical score for woodwinds, strings, and piano. The score is in 4/4 time and features dynamics of *p* (piano) and *mp* (mezzo-piano). The woodwind section includes Flutes I and II, Clarinets I and II, Bassoons I and II, Horns I and II, and Trumpets I and II. The string section includes Timpani, Violin I and II, Viola, Violoncello, and Contrabasso. The piano part is in the bottom system. The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark 'MII' is present at the top left of the page.

MII

Musical score for strings and double bass. The score is in 4/4 time and features dynamics of *p* (piano) and *mp* (mezzo-piano). The string section includes Violin I and II, Viola, Violoncello, and Contrabasso. The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark 'MII' is present at the top left of the page.



84

Es. I  
Es. II  
Hn. I  
Hp.  
S. Vla.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*mf*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

9  
5

(written enharmonically in part)

3

84

Detailed description: This system of musical notation covers measures 84 to 86. It includes parts for two Euphoniums (Es. I and II), Horn I, Harp (Hp.), Solo Viola (S. Vla.), Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Euphoniums and Horn I play sustained notes with a mezzo-forte (*mf*) dynamic. The Harp features a complex arpeggiated texture. The Solo Viola has a melodic line with a forte (*f*) dynamic and a triplet of eighth notes. The Violins and Viola play sustained chords and moving lines. The Violoncello and Contrabass provide a harmonic foundation with sustained notes. Measure numbers 9 and 5 are indicated below the Solo Viola part. A note in the Violin II part is marked as '(written enharmonically in part)'. A triplet of eighth notes is marked with a '3' in the Solo Viola part.

87

Fl. I  
Fl. II  
Cl. I  
Cl. II  
Hp.  
S. Vla.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mf*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*p*  
*p*

3  
5

pizz.  
*mp*  
*p*

87

Detailed description: This system of musical notation covers measures 87 to 89. It includes parts for Flute I and II, Clarinet I and II, Harp (Hp.), Solo Viola (S. Vla.), Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Flutes and Clarinets play melodic lines with dynamics ranging from mezzo-piano (*mp*) to piano (*p*). The Harp continues with its arpeggiated texture. The Solo Viola has a melodic line with a mezzo-forte (*mf*) dynamic and triplets of eighth notes. The Violins and Viola play sustained chords and moving lines. The Violoncello and Contrabass provide a harmonic foundation with sustained notes. Measure numbers 3 and 5 are indicated below the Solo Viola part. The Violoncello part includes a 'pizz.' (pizzicato) marking. Dynamics *mp* and *p* are indicated at the bottom of the system.



91

C. A. *p* *mp*

C. A. *p* *mp*

H.p. *mp*

S. Vla. *p* *mp* *p*

Vln. I *mp* *p*

Vln. II *p* *mp* (rem.) *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

95

Fl. I *p* *p* *mp* (a little cbrusively)

Fl. II *p* *p* *mp*

S. Vla. *mp* *mp*

Vln. I *mp* *mp* *p*

Vln. II *mp* *mp* *p*

Vla. *p* *pp*

Vc. *pp* arco

Cb. *pp* arco

95 **O1** (*a little obtrusively*)

Fl. I *p* 5 5

Fl. II *p* 3

S. Vla. *leggiero* 3 3 9 9 5

Vln. II

Vc.

Cb.

100

Fl. I 3 3 3

S. Vla. *p* 5 3 *poco* 5 3 *poco più* 3 *mp*

103

S. Vla. 5 3 3 5 5 *mf*

106

S. Vla. 3 3 3 3 5 *f* *mf*

109

S. Vla. 3 3 3 3 *mf*

Vln. *mp*

Vc. *mp*

D1

113

C. A. *p* *mp* 3 3

C. A. *p* *mp* 3

Esn. I *p*

Esn. II *p* 3

Hn. I *mp* solo

Hn. II *p* poco lento *p*

Tpt. I *p* poco lento

Tpt. II *p*

Hp. *pp* *mp*

S. Vla. *mp* *mp* *mf* *mf*

Vln. I *p* (unis.)

Vln. II (come prima) *p*

Vla. *p*

Vc. *p*

Cb. pizz. arco *p* 3



III

Restless, moving forward ♩=144

Cl. I

Cl. II

Esn. I

Esn. II

Timp.

Restless, moving forward ♩=144

S. Vla.

Vla. senza sord.

Vc. (senza sord.)



Cl. I

Cl. II

Esn. I

Esn. II

Hn. I

Hn. II

Timp.

S. Vla.

Vla.

Vc.

13 Q1

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Ob. II *mp*

Cl. I *mp*

Cl. II *mp*

Bsn. I

Bsn. II

Hn. I *mp* *mf*

Hn. II *mp* *mf*

Timp.

Q1

S. Vla. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp* *arco*

Detailed description: This page of a musical score, numbered 66, contains measures 13 through 16. It features a full orchestral ensemble. The woodwinds (Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I and II, and Timpani) are primarily in rests, with some activity in measures 14 and 15. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes, with dynamics ranging from *mp* to *mf*. A section marked 'Q1' is indicated by a box at the beginning of measure 13 and again above the Viola part in measure 14. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

R1

Fl. I *mp*

Fl. II *mp* 3

Ob. I *mp* <

Ob. II *mp* <

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I *mp*

Hn. II *mp*

Timp. *mp* 3 *mp* 3 *mp* 3

S. Vla. *mp* 3 5

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

R1

21

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *p*

Cl. II *p*

Bsn. I (like  $\frac{6}{8}$ ) *mf*

Bsn. II *mf*

Hr. I

Hr. II

Tpt. I *p*

Tpt. II *p*

S. Vla. *mf*

Vln. I (like  $\frac{6}{8}$ ) *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 21 through 24. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and a solo violin. The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, and Horn I and II. The brass section includes Trumpet I and II. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The Solo Violin (S. Vla.) part features a complex rhythmic pattern with triplets and a change in meter to 3/4. The woodwinds and strings play a melodic line with various dynamics, including *mf* and *p*. The bassoon parts are marked with a tempo change to 'like 6/8'. The score is written in a key signature of one flat and a common time signature.



S1

Fl. I *mf* *f* *f*

Fl. II *mf* *f* *f*

Ob. I *mf* *f*

Ob. II *mf* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Esn. I *mf* *f*

Esn. II *mf* *f*

Hn. I *mf* *f*

Hn. II *mf* *f*

Tpt. I *mf* *f*

Tpt. II *mf* *f*

S1

S. Vla. *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*



47

T1 U1

Fl. I *mp*

Fl. II *mp*

Cl. I *mp*

Esn. I *mp* *p*

Esn. II *mp* *p*

Hn. I *mp* *mp*

Hn. II *mp*

Timp. *p* 3 *p* 3  
sempre l.v.

Fp. *p* 3

T1 U1

S. Vla. *mp* *mollo*

Vln. I *p* *p*

Vln. II *mp* *p* *p*

Vla. *mp* *p* *p*

Vc. *mp* *p*

Cb. *mp* *p*

55

S. Vla. *mp* *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *p*

Vc. *p* *p*

Cb. *p*

61

S. Vla. *f* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *p* *mp* *mf*

div. a 2 div. a 3

66

Ob. I *mp*

Cl. I *mp*

Bsn. I *mp*

Hrn. I *p* *mf*

Hrn. II *p*

S. Vla. *mp* *mp* *p*

Vln. I *mp* *p* *p*

Vln. II *mp* *p* *p*

Vla. *mp* *mp* *p* *p*

Vc. *mp* *mp* *p* *p*

Cb. *mp* *p* *p*

div. a 2 dic. a 3

V1

72

Fl. I *mf* 3

Fl. II *p*

Ob. I 5 *p*

Cl. I *p*

Cl. II *p*

Bsn. I *p*

Hrn. I

Tpt. I *p*

Tpt. II *p*

Timp. *p* 3 3 3 3

S. Vla. *mp* 3 3

Vln. I (div. a 3) *pp*

Vln. II div. a 2 *pp* div. a 3 *pp*

Vc. pizz. *p* pizz. *p*

Cb. *p*

V1

73

Fl. I *mp*

Fl. II *mp*

Cl. I 5 *mp* 5

Cl. II 3 3 *mp* 3 3

Timp. *mp* 3 3 5

S. Vla. 3 3 *mf* 5

Vln. I div. a 2 *p* 3

Vln. II *p*

84

Musical score for measures 84-88. The score includes parts for Fl. I, Fl. II, Clt. I, Clt. II, Ebn. I, Ebn. II, Tpt. I, Tpt. II, Timp., S. Vla., Vln. I, and Vln. II. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf* and *f*. Fingerings and articulations are indicated throughout.

90

Musical score for measures 90-94. The score includes parts for Fl. I, Fl. II, Clt. I, Clt. II, Ebn. I, Ebn. II, Timp., and S. Vla. The key signature changes to one flat (Bb) and the time signature changes to 3/4. Dynamics include *mp* and *mf*. The score features complex rhythmic patterns and articulations.

W1

97 rit. meno mosso ♩ = 120

S. Vla. *mp* *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *p*

105 rit. . . . . poco accel. . . . .

Ob. I *mp*

Ob. II *mp*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mp* *mf* *mf* *mp*

Bsn. II

rit. . . . . poco accel. . . . .

S. Vla. *mp* *mf* *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

X1 tempo primo ♩=144

Fl. I *mp*

Fl. II *mp*

Ob. I *mf*

Ob. II *mf*

Esn. I *mf* *mp<sup>3</sup>* *mf* *mp<sup>3</sup>*

Esn. II *mf* *mf*

Hp. *mf*

X1 tempo primo ♩=144

S. Vla. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Y1

Ob. I *p*

Ob. II *p*

Esn. I *p*

Y1

S. Vla. *mp* *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*



121

Fl. I *mf* 5:6 *mp*

Fl. II *mf* *mp*

Ob. I *mp*

Ob. II *mp*

Bsn. I *mf*

Bsn. II *mf*

S. Vla. *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp* *mp*

Vla. *mf* *mp*

Vc. *mf*



128

S. Vla. *mp* *mp*

Vln. I *p*

Vln. II *p*

[Z1] Lontano - meno mosso ♩=126

139

Cl. I *pp*

Cl. II *pp*

Hn. II *p* *pp*

Tpt. I *con sord.* lightly tongued *pp*

Tpt. II *con sord.* lightly tongued *pp*

[Z1] Lontano - meno mosso ♩=126

S. Vla.

Vla. *p non dim.* *pp* *p non dim.* *pp*

Vc. *p* *pp* *p* *pp*

Cb. *p* *pp* *p* *pp*

arco



146

Cl. I *pp* *mp* rit.

Cl. II *mp* *p*

Hn. I *mp* *mp* *mp*

Hn. II *p*

Tpt. I *pp* 3

Tpt. II *pp* 3

Vla. *mp* non legato *p* rit.

Vc. *mp* *mp* *mp*

Cb. *mp* *mp* *mp*

A2 A tempo - alla turca (lontano) ♩=116

153

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. II

Tpt. I

Tpt. II

Timp.

B. D.

Cym.

Tri.

Harp.

with a coin held close to the skin to make a buzz.

près de la table

A2 A tempo - alla turca (lontano) ♩=116

Vla.

Vc.

Cb.

\* Vc., Cb - with L.H. fingernails near to the string to encourage buzzing, and a little more bow pressure - like a tromba marina.  
 Or perhaps four doing this, one with heavy pressure near the heel and another sul pont. Experiment...

B2

Fl. I *p*

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I *pp*

Bsn. II *pp*

Tpl. I

Timp. *pp*

B. D. *pp*

Cym. *pp*

Tri. *pp*

Hp. *pp* près de la table

S. Vla. *mp* > *mp* >

Vln. I *pp* (tutti) *p* *pp* *poco*

Vln. II *pp* (tutti) *p* *pp* *poco*

Vla. *pp* *p* *pp*

Vc. *pp*

Cb. *pp*

172

Cl. II *pp* *come prima* *tr.* *ril.*

Tpt. I *pp* *3* *come prima*

Tpt. II *pp* *3*

S. Vla. *mp* *mp* *mp* *mf* *3* *ril.*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* *arco*

Vc. *p* *pp* *arco*

**C2** Mesto (a tempo ♩=116)

180

Cl. I *p* *tr.*

Tpt. I (con sord.) *mp* *3*

Sus. Cym. *pp* *p* *pp* *p*

Hrp. *p* *p*

**C2** Mesto (a tempo ♩=116)

S. Vla. *mp* *mf* *5:6* *3* *3* *3* *3* *mp*

Vln. I *pp* *mp*

Vln. II *pp* *p*

Vla. *p* *mp* *p* *mp* *p*

Vc. *p* *mp* *p* *mp* *p*

188

Hn. I *pp* *p* 5:6

Hp. *p* 3

S. Vla. *mp* 5:6 3 3 3

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Cb. *p* *pp*

197

Hn. I *mp* 5:6

Hn. II *mp* 5:6

S. Vla. *mf* 5:6 [sul G] [sul D] 3 *mp* *mp*

206 **D2** *Alla turca*

Cl. I *p* *p*

Cl. II *pp* *p* *p*

Bsn. I *pp* *pp* *pp*

Bsn. II *pp* *pp* *pp*

Timp. *pp* *pp*

B. D. *pp* *pp*

Cym. *pp* *pp*

Tri. *pp* *pp*

Hp. *pp* *pp* près de la table 8<sup>th</sup>

**D2** *Alla turca*

S. Vla. *mf*

Vc. *pp* *pp*

Cb. *pp* *pp*

E2 Poco più mosso ♩=126

214

Ob. I  
Ob. II  
Cl. I  
Cl. II  
Ebn. I  
Ebn. II  
Timp.  
B. D.  
Cym.  
Tri.  
Hp.

E2 Poco più mosso ♩=126

(8)

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

222

Ob. I  
Ob. II  
Vln. I  
Vln. II  
Vla.  
Vc.

**F2** *Poco scherzando* ♩ = 144

230

Fl. I *mp*

Fl. II *mp*

H.p. *mp*

S. Vla. *mf*

Vln. I

Vln. II

Vc.

236

Fl. I *mp*

Fl. II *mp*

Bsn. I *mf (equal with viola)*

Bsn. II *mf (equal with viola)*

H.p.

S. Vla. *mf*

**G2**

242

H.p. *mp*

S. Vla. *mf*

Vc. *mf (equal with viola)*

arco



248 *senza sord.* **H2** emerging as solo *mp* *mf*

S. Vla. **H2** *mp* *mf*  
(accompaniment to trumpet - only slightly less)

Vc. *mp* *mf*  
(accompaniment to trumpet - only slightly less)

253 *mf*

Ob. I *mf*

Hn. I *mp* *mp*

Hn. II *mp* *mp*

Timp. (nol.) *pp* *pp*

S. Vla. *mp* *mf* (resuming as solo)

Vc. *mp* *mf*

260 **l2**

Clt. I *mp*

Clt. II *mp*

Bsn. I *mp* *mf* *mp* *mf*

Bsn. II *p*

Hn. I *mf* solo

S. Vla. *mp* *mf* non vib. (like an open string) **l2**

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* arco

Vc. *mp* *mf* *mf* *mp* pizz. *mf* arco

Cb. *mp* *mf* *mf* *mp* *mf* arco





291

**L2**

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Esn. I *f*

Esn. II *f*

Hn. I *f*

Hn. II *f*

Tpt. I *f*

Tpt. II *f*

**L2**

Vc. *f*

Cb. *f*

**M2**

295 rit. . . . .

Hn. I *mf*

Hn. II *mf*

Glock. *mp*

**M2**

S. Vla. *f* *mf* rit. . . . .

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mf* pizz.

Cb. *mf*

305 **N2** a tempo ♩=144

S. Vla. *mf* *f*

Vln. I *mp* *mf* *f* *mf*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

*pizz.*

Glock. *mf* *mf*

S. Vla. *mf*

Vln. I *f* *mf*

Vln. II *mf* *mf*

Vc. *mf*

*arco*

316 **O2** With mounting terror

Timp. *mp* *p*

S. Vla. *mp*

Vla. *mp* *crescendo poco a poco*

Vc. *mp* *crescendo poco a poco*

Cb. *mp* *crescendo poco a poco*

*arco*

*3*

322

Timp. *mp not obtrusive*

Vla. *mf*

Vc. *mf*

Cb. *mf*



327

Bsn. I *f*

Bsn. II *f*

Hrn. I *f*

Hrn. II *f*

Timp. *mf* *mf (remaining less)*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

*arco*







Q2 Alla turca ♩=116

3/4

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I

Bsn. II *f*

Hr. I *ff*

Hr. II *ff*

Tpt. I *f*

Tpt. II *f*

Tim. *ff* *come prima*

B. D. *ff*

Cym. *ff*

Tri. *ff*

Hp. *ff* *près de la table* *nat.*

Q2 Alla turca ♩=116

Vln. I *ff*

Vln. II *ff* *right at the heel - ugly grating*

Vla. *ff* *come prima*

Vc. *ff* *come prima*

Cb. *ff* *come prima*

*5:6*

*nat.*

*nat.*

*nat.*





S2 (L'istesso tempo ♩=116)

rit. . . . .

a tempo (♩=116)

371

mol.

Hp. *p*

S2 (L'istesso tempo ♩=116)

rit. . . . .

a tempo (♩=116)

S. Vla. *mp* *mp*

Vln. I *p* *p* *p* *p*

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

Vla. *p* *p* *p* *mp*

Vc. *p* *p* *p* *p*

Cb. *p* *p* *p* *p*

373

Clt. I *p*

Clt. II *p*

Timp. *pp* *p*

S. Vla. *mp*

Vln. I *p* *p* *p*

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

Vla. *p* *p* *p*

Vc. *p* *p* *p*

Cb. *p* *p* *p*

385

T2

Clt. I *p*

Clt. II *p*

Timp. *pp* *p*

S. Vla. *p*

Cb. *p*

T2 always moving forward - one long phrase, not many details - temporary rubato only on the chords

391

S. Vla. *mf* *f* *f* *mf* *f*

397

S. Vla.

402

S. Vla. *mf* *mf* *p* *mp*

U2

412

Cl. I *p* *pp*

Cl. II *pp*

U2

(quasi...)

S. Vla. *mp* *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p*

Vc. *p* *pp* *arco*

Cb. *p* *pp* *arco*

423

Vln. *p* *p* *pp*

Vln. II *pp* *pp*

Vla. *pp*

Vc. *pp* *pp* *pp*

Cb. *pp* *pp* *pp*