

# MONUMENT

for Orchestra

[2018]

Christopher LaRosa

[www.chrislarosa.com](http://www.chrislarosa.com)

Perusal

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*The original version of this piece, for organ, was commissioned by the American Guild of Organists for the 2018 Ronald G. Pogorzelski and Lester D. Yankee Annual Competition. This orchestral version of the work was a winning composition of the 2018 Jinji Lake Composition Competition.*

*Orchestral version premiered on November 30, 2018*

*Qi-Yuan Zhu, Conductor*

*Suzhou Symphony Orchestra*

## **I n s t r u m e n t a t i o n**

Piccolo

2 Flutes (Fl. 2 = Picc. 2)

2 Oboes

English Horn

2 Clarinets in B♭

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Tenor Trombones, 1 Bass Trombone

Tuba

Timpani (5)

3 Percussion

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

Perusal

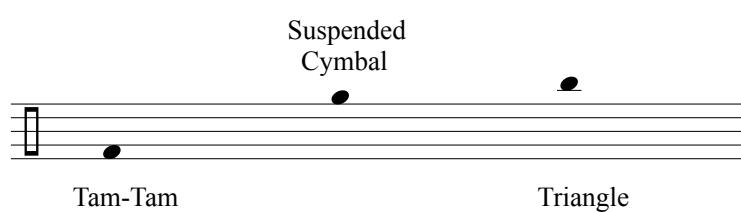
**Duration: 12 minutes**

**Score is transposed.**

# Percussion Requirements

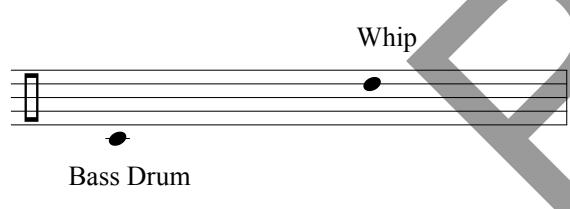
## Percussion 1

Tam-tam  
Suspended Cymbal  
Triangle  
Xylophone  
Glockenspiel



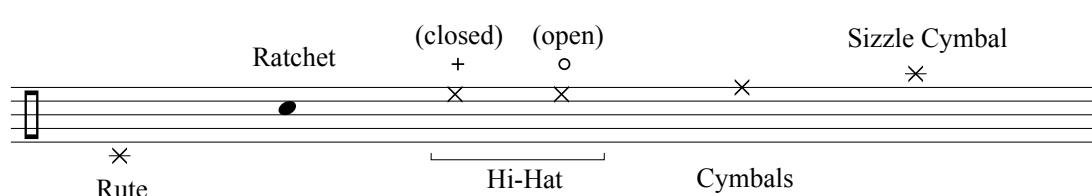
## Percussion 2

Bass drum  
Whip  
Crotales (high octave, with bow, shared with perc. 3)



## Percussion 3

Rute (used on perc. 2 bass drum)  
Ratchet  
Hi-Hat  
Cymbals  
Sizzle Cymbal  
Crotales (high octave, with bow, shared with perc. 2)



I met a traveller from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert... near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them and the heart that fed:

And on the pedestal these words appear:  
'My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!'  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away.

- Percy Shelley

## Program Note

A monument is a structure, often of extraordinary size, built to commemorate a person or event of particular historical or cultural importance. By design, monuments are often the most durable structures of a civilization, giving them illusory permanence. Percy Shelley's sonnet "Ozymandias" describes a futility of monumental creation. In the poem, a traveler happens upon an Egyptian pedestal that reads, "My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!" Yet nothing remains except a colossal wreck. Indeed, surviving ancient monuments are relatively young within the context of human existence, and will inevitably crumble to ruin and dust. Our modern monuments will undoubtedly suffer the same entropic fate. Ironically, monumental creation throws humanity's age into relief, with our species far outlasting anything it has yet created. Conversely, it magnifies humanity's cosmic smallness. Nevertheless, the prevalence of monuments in cultures worldwide suggests a powerful and universal human desire to mark our individual and societal existence.

A musical monument, lacking a physical structure and temporal in nature, dissipates immediately. After the last sound leaves the hall, the monument's existence continues only imperfectly in memory. Music can capture the immediacy of monumental experience, but necessarily admits the true ephemerality of any human creation. Architectural monuments often achieve both durability and magnificence by means of a tremendous application of simple design and economy of raw materials. Similarly, my piece *Monument* takes on a clear form, and rigorously engages only two basic ideas. Fortissimo pillars of sound open the piece in monumental grandeur. An expressive dyadic descent answers, representing an infinite fabric of time and unceasing pull of entropy. I combine these two musical materials in a series of fanfares, toccatas, and chorales to create a musical structure of clarity and strength. There is not a specific subject commemorated within *Monument*; rather, the piece is a momentary shout into the void—a sincere assertion and celebration of life, time, mortality, and impermanence. We are only here on this Earth for such a short time, so why not make a sound—and why not a *monumental* sound?

I originally wrote this piece for the most monumental of instruments, the organ, by means of a generous commission from the American Guild of Organists. I serendipitously finished writing the organ version of this piece at the foot of Monument Mountain in Housatonic, Massachusetts; this was simply one of those odd but affirming coincidences of life. I undertook and completed the orchestral version of *Monument* shortly thereafter in Montréal, Quebec.

Perusal

## MONUMENT

Christopher LaRosa

**Powerful ♩ = 50**

**3 4** **2** **4** **5 4**

Piccolo 1.2  
Flute 1  
Oboe 1.2  
English Horn  
Clarinet in B- 1.2  
Bass Clarinet  
Bassoon 1.2  
Contrabassoon

**3 4** **2** **4** **4** **5 4**

Horn in F 1.2  
Horn in F 3.4  
Trumpet in C 1.2  
Trumpet in C 3  
Trombone 1.2  
Bass Trombone  
Tuba

**3 4** **2** **4** **4** **5 4**

Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Harp

**3 4** **2** **4** **4** **5 4**

Violin 1 divisi  
Violin 2 divisi  
Viola  
Cello  
Contrabass

**5** **4**

Picc. 1.2 espress. *pp* *mp* *pp* *mp* *mf* *pp*

Fl. 1

Ob. 1.2

E. Hn.

B♭ Cl. 1.2 espress. *pp* *mp* *pp* *mp* *mf* *pp*

B. Cl.

Bsn. 1.2

C. Bn.

**3** **4** **4** **2** **4**

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

**5** **4** **3** **4** **4** **2** **4**

Tim. *p*

Perc. 1

Perc. 2 (B.D.) *p*

Perc. 3

Glockenspiel *mp*

Hp. *mp*

**5** **4** **3** **4** **4** **2** **4**

Vln. 1 div. *p* *mf* *p* *mf* *p*

Vln. 2 div. *p* *mf* *p* *mf* *p*

Vla. div. *p* *mf* *p* *mf* *p*

Vc. Unis. *p* *pp* LV *pp* *mp* *pp* (pizz.) arco *pp*

Cb. *p*



**4** **3** **4** **3** **5**

**4** **3** **4** **3** **5**

*poco accel.* *a tempo*

Picc. 1.2  
Fl. 1  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B. Cl.  
Bsn. 1.2  
C. Bn.  
Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**4** **3** **4** **3** **5**

**4** **3** **4** **3** **5**

*18*

Tim. *secco*  
Perc. 1 *Xylophone*  
(B.D.)  
Perc. 2 *f ffz*  
(Cym.)  
Perc. 3 *ffz*

*poco accel.* *a tempo*

**4** **3** **4** **3** **5**

**4** **3** **4** **3** **5**

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

*pp sub.*  
Unis. *pp* *mf* *pp*

**5**  
**4**

22 *espress.*

Picc. 1.2  
Fl. 1  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**4**  
**4**

**2**  
**4**

**4**  
*rit.*

**5**  
**4**

22

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**4**  
**4**

**2**  
**4**

**4**

**5**  
**4**

22

Tim.  
Perc. 1  
Perc. 2  
Perc. 3

**4**  
**4**

**2**  
**4**

**4**

**4**

**rit.**

**5**  
**4**

22

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

**4**  
**4**

**2**  
**4**

**4**

**5** **4** **4** **sub. ♩ = ca. 96** **3** **4** **3** **8**

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**5** **4** **f** **3** **4** **3** **8**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**5** **4** **4** **sub. ♩ = ca. 96** **3** **4** **3** **8**

Tim.  
Perc. 1  
Perc. 2  
Perc. 3

Hp.

**B** **sub. ♩ = ca. 96** **3** **4** **3** **8**

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

D C♯ B E F G♯ A

Unis. *pizz.* *arco* *Div.*  
*pizz.* *arco* *Div.*  
*pizz.* *arco* *Div.*

**Picc. 1**

**Fl. 1.2**

**Ob. 1.2**

**E. Hn.**

**B♭ Cl. 1**

**B♭ Cl. 2**

**B. Cl.**

**Bsn. 1.2**

**C. Bn.**

**Hn. 1.2**

**Hn. 3.4**

**C Tpt. 1.2**

**C Tpt. 3**

**Tbn. 1.2**

**B. Tbn.**

**Tuba**

**Tim.**

**Perc. 1**

**Perc. 2**

**Perc. 3**

**Hp.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Cb.**

**3** **8** *sempre* **7** **8**

**3** **4**

**3** **8** *sempre* **7** **8**

**3** **4**

**3** **8** *sempre* **7** **8**

**3** **4**

**38**

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**39**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**38**

Tim.  
Perc. 1  
(Xylo.)  
(B.D.)  
secco  
Perc. 2  
Perc. 3  
Hp.

**39**

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

**58**

C

**58**

**78**

**7** **8** **3** **4**

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**7** **8** **3** **4**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**7** **8** **3** **4**

Tim.   
Perc. 1  
Perc. 2  
Perc. 3  
Hp.

**7** **8** **3** **4**

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

47

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**3 8**

**2 4**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**3 8**

**1. 2.**

**3 8**

**2 4**

Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.

**3 8**

**2 4**

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

**3 8**

**2 4**

pizz.  
arco  
Div.  
Unis.  
Div.  
Unis.  
sfz

**2 4** **3 8** **7 8** **D** **4 4** **5 8** **4 4**

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**2 4** **3 8** **7 8** **D** **4 4** **5 8** **4 4**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**2 4** **3 8** **7 8** **D** **4 4** **5 8** **4 4**

Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.

**2 4** **3 8** **7 8** **D** **4 4** **5 8** **4 4**

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

3  
4 = 144

3  
4 = 96

2  
4

4  
4

Picc. 1

Fl. 1.2

Ob. 1.2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1.2

C. Bn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for orchestra and piano, page 1. The score consists of ten staves. Measure 62 starts with Picc. 1 in 2/4 time, 144 BPM. Measures 63-64 show various instruments: Fl. 1.2, Ob. 1.2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1.2, C. Bn., and Piano. Measure 64 concludes with a dynamic ff.

24

62

**78**

Hn. 1.2

Hn. 3.4

Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

4 *mf* ff

1. *f*

3. *f*

1. *mp* *mf*

3. *mp* *mf*

*mp* *mf*

*ff*

*p* *f*

*mp* *ff*

*ff*

62

Tim.

Perc. 1

Perc. 2

Perc. 3

Hp.

*mfp*

*ff*

*mp*

*ff*

**Sizzle Cymbal with stick**

*f*

D C# B E F G A

*f*

2 4 (♩ = ♩) 62

7 (♩ = ♩)

4

E (♩ = ♩)

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

4

**66**

Picc. 1

Fl. 1.2

Ob. 1.2

E. Hn.

B♭ Cl. 1.2

B. Cl.

Bsn. 1.2

C. Bn.

3

4

**66**

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

3

4

**66**

Tim.

Perc. 1

Perc. 2

Perc. 3

Hp.

3

4

**66**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**4**

**4**

71

Picc. 1 to flute

Fl. 1.2

Ob. 1.2 a2

E. Hn.

B♭ Cl. 1.2 p sub.

B. Cl. p

Bsn. 1.2 mf

C. Bn.

**4**

**4**

71

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

**4**

**4**

71

Tim. Glockenspiel

Perc. 1 mf

Perc. 2

Perc. 3 p sub.

Hp. A♭

**4**

**4**

71

Vln. 1 div. p sub.

Vln. 2 div. p sub.

Vla. p sub.

Vc.

Cb.

2 4

**F**

Fl. 3 *mf*

Fl. 1.2 *mf*

Ob. 1.2

E. Hn.

B. Cl. 1.2 *mf*

B. Cl. *espress.* 3-3-3

Bsn. 1.2 *a2 espress.* 3-3-3

C. Bn.

2 4

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

2 4

Tim. *Glock.*

Perc. 1 *mf*

Perc. 2

Perc. 3

Hp. { *B $\natural$*  *C $\natural$*  *D $\natural$*

2 4

**F**

Vln. 1 div. *mf*

Vln. 2 div. *mf*

Vla. *f* 3-3

Vc. *espress.* 3-3-3

Cb. *espress.* 3-3-3





54

**Percussion**

92 = ca. 84

Picc. 1

Fl. 1.2

Ob. 1.2

E. Hn.

B. Cl. 1.2

B. Cl.

Bsn. 1.2

C. Bn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

92 = ca. 92

Vln. 1 div.

Vln. II

Vla. div.

Vc.

Cb.

54



3  
4

Picc. 1

Fl. 1.2

Ob. 1.2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1.2

C. Bn.

3  
4

4  
4

3  
4

5  
4

3  
4

5  
4

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

3  
4

4  
4

3  
4

5  
4

3  
4

5  
4

Tim.

Perc. 1

(choke)

Perc. 2

mp

Perc. 3

sfz

ff

ff

Hp.

3  
4

4  
4

3  
4

5  
4

3  
4

5  
4

Vln. 1 div.

Vln. 2 div.

Vla. div.

Vc.

Div.

non div.

Unis.

Ch.



**III**

**2** **4**      **4**

I  
serene  $\text{♩} = \text{ca. } 46$

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**5** **4**

**III**

**2** **4**      **4**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**5** **4**

**III**

**2** **4**      **4**

Tim.  
Perc. 1  
Perc. 2  
Perc. 3

**5** **4**

**III**

**2** **4**      **4**

Hp.

**5** **4**

**III**

**2** **4**      **4**

Vln. 1 div.  
Vln. 2 div.  
Vla. div.  
Vc.  
Cb.

I  
serene  $\text{♩} = \text{ca. } 46$

**5** **4**

5  
4

4  
4

[120]

Picc. 1

Fl. 1.2

Ob. 1.2

E. Hn.

B♭ Cl. 1.2

B. Cl.

Bsn. 1.2

C. Bn.

3  
4

4  
4

solo

Musical score for orchestra and piano, page 10, measures 1-10. The score includes parts for Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., and Tuba. The tempo is 120 BPM. Measure 1 starts in 5/4 time. Measures 2-10 start in 4/4 time. Measure 10 ends in 3/4 time. The score features a prominent bassoon line and sustained notes from the brass and woodwind sections.

*Peru*

5  
4

120

4  
4

3  
4

4  
4

Tim.

Perc. 1

Glockenspiel

Perc. 2

Crotales bowed

Perc. 3

Crotales bowed

Hp.

F#

mp

mf

mf

mf

mp

5  
4

4

Vln. 1  
div.

Vln. 2  
div.

Vla.  
div.

Vc.

Cb.

*L20*

*mp* — *pp*

*pp* — *mp* — *ppp*

*p*

*p*

**J**

molto rit.

129

4  
4

3  
8

4  
4

molto rit.

Picc. 1

Fl. 1.2

Ob. 1.2

E. Hn.

B♭ Cl. 1.2

B. Cl.

Bsn. 1.2

C. Bn.

4  
4

129

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

3  
4

MusicalSaw!

A musical score page for the Percussion section, page 3. The score consists of five staves: Timpani (Bass clef), Percussion 1 (Treble clef), Percussion 2 (Treble clef), Percussion 3 (Treble clef), and Bassoon (Treble clef). The time signature changes from 4/4 to 3/8 and then back to 4/4. Measures 1-4 are in 4/4, measures 5-7 are in 3/8, and measures 8-10 are in 4/4. Each staff contains vertical bar lines corresponding to the measure numbers. The bassoon staff has a brace under it.

**129**

**J**

**Vln. I** Unis.  
legato, express.

**Vln. II** Unis.  
legato, express.

**Vla.** Unis.  
legato, express.

**Vc.** legato, express.

**Cb.**

**3**

**4**

**molto rit.**

**Div.**

*I35* *a tempo*

3 8 4

*rit.*

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B. Cl.  
Bsn. 1.2  
C. Bn.

This section of the score includes parts for Picc. 1, Fl. 1.2, Ob. 1.2, E. Hn., B♭ Cl. 1.2, B. Cl., Bsn. 1.2, and C. Bn. The music consists of mostly rests and occasional short notes. Measure 135 starts with a dynamic of *a tempo*. Measures 136-137 show a transition with various dynamics like *p*, *f*, and *mp*. Measure 138 concludes with a dynamic of *mf*.

3 8 4

*I35*

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

This section includes parts for Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., and Tuba. The music is mostly rests with some short note patterns. Measure 135 starts with *a tempo*. Measures 136-137 show dynamics like *p*, *f*, and *mp*. Measure 138 concludes with *mf*.

3 8 4

*I35*

Tim.   
Perc. 1  
Perc. 2  
Perc. 3

This section includes parts for Timpani, Perc. 1, Perc. 2, and Perc. 3. The music consists of mostly rests with some short note patterns. Measure 135 starts with *a tempo*. Measures 136-137 show dynamics like *p*, *f*, and *mp*. Measure 138 concludes with *mf*.

Hp.

This section includes parts for Double Bass (Horn) and Double Bass (Double Bass). The music consists of mostly rests with some short note patterns. Measure 135 starts with *a tempo*. Measures 136-137 show dynamics like *p*, *f*, and *mp*. Measure 138 concludes with *mf*.

3 8 4

*a tempo**rit.*

Vln. I non div.  
Vln. II non div.  
Vla. Unis.  
Vc.   
Cb.

This section includes parts for Violin I (non div.), Violin II (non div.), Cello/Bassoon (Unis.), Cello/Bassoon, and Double Bass. The music features complex rhythmic patterns and dynamics. Measure 135 starts with *a tempo*. Measures 136-137 show dynamics like *p*, *f*, and *mp*. Measure 138 concludes with *mf*.

*[14I] a tempo*

Picc. 1

Fl. 1.2

Ob. 1.2

E. Hn.

B♭ Cl. 1.2

B. Cl.

Bsn. 1.2

C. Bn.

**3** **4** **3** **4** **3**

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

**4** **3** **4** **3** **4**

*[14I]*

Tim.

Perc. 1

Perc. 2

Perc. 3

Hp.

**3** **4** **3** **4** **3**

*[14I] a tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**4** **3** **4** **3** **4**

**K**

3 4 4 2 4 4 3 8 4

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B. Cl.  
Bsn. 1.2  
C. Bn.

1. *lontano* *pp* 1. *lontano* *pp* *mp* *pp* *pp*

*lontano* *pp* *pp* *mp* *pp* *pp*

1. *lontano* *pp* *pp* *mp* *pp* *pp*

*pp* *mp* *pp*

**147** 1. *lontano* *pp* *mp* *pp*

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**147**

3 4 4 2 4 4 3 8 4

Tim. Perc. 1  
Perc. 2  
Perc. 3

Hp.

**K**

3 4 4 2 4 4 3 8 4

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

Unis. *pp* < *p* *pp* < *p* *pp* *p* *pp*

Unis. *pp* < *p* *pp* < *p* *pp*

Unis. *pp* < *p* > *pp* < *p* *pp* < *p*

Unis. *pp* < *p* > *pp* < *p* *pp* < *p*

**Percussion**

154

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**1. solo dolce**  
**p < mp**

**a2**  
**mp — f**

**Hn. 1.2**  
**Hn. 3.4**  
**C Tpt. 1.2**  
**C Tpt. 3**  
**Tbn. 1.2**  
**B. Tbn.**  
**Tuba**

**p < mf**  
**p < mf**

**Tim.**  
**Perc. 1**  
**Perc. 2**  
**Perc. 3**

**p — mf**  
**(B.D.)**  
**p**

**Hp.**

**Vln. I**  
**Vln. II**  
**Vla.**  
**Vc.**  
**Cb.**

**Div.**  
**p < mp**  
**p < mp**  
**mp**  
**mp**

**f**  
**f**  
**f**  
**f**

**p — f**  
**p — f**  
**p — f**  
**p — f**

**pp**  
**pp**  
**pp**  
**pp**

**outside only**  
**mp — pp**

**154**

**3** **4** **3** **4**

**4** **4** **4** **4**

**154**

**3** **4** **3** **4**

**4** **4** **4** **4**

**154**

**3** **4** **3** **4**

**4** **4** **4** **4**

**Percussion I**

**Woodwinds**

**Brass**

**String Section**

**Concerto for Violin and Orchestra**

**Perusal**

*3 rit.* **4** **4** **sub.**  $\text{♩} = \text{ca. } 96$  **2** **4**

**L**

**166**

Picc. 1

Fl. 1.2 *pp*

Ob. 1.2

E. Hn.

B♭ Cl. 1.2

B♭ Cl. 2

B. Cl.

Bsn. 1.2

C. Bn.

Musical score for orchestra and piano, page 166. The score includes parts for Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., and Tuba. The piano part is on the right. Measure 166 ends with a forte dynamic. Measure 167 begins with a piano dynamic and continues with dynamic markings *mp*, *f*, *p*, and *f*.

**Perc.**

3  
4  
166

Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
H.p.

**Cymbals**

*mf*

*f*

*(B.D.) secco*

*f*

*rit.* ----- *sub. ♩ = ca. 96*

**3** **4** **L** **2**

**166**

Vln. 1 div. Desks 1, 2, 3 *pp* Desks 1, 2, 3 *pp* Tutti *f* Tutti *f* *mp* *mp*

Vln. 2 div. Desks 1, 2, 3 *pp* Tutti pizz. *f* Tutti pizz. *f* *mp* *mp*

Vla. Desks 1, 2, 3 *f* *p* *f* *f*

Vc. Unis. pizz. *f* arco *mp* *f* *f*

Cb. *f* arco *mp* *f* *f*

**171**

**5** **8** **2** **4** **7** **8** **3** **4**

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B♭ Cl. 2  
B. Cl.  
Bsn. 1.2  
C. Bn.

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

Tim.  
Perc. 1  
Perc. 2  
Perc. 3

Hp.

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

**171**

**5** **8** **2** **4** **7** **8** **3** **4**

Piccolo 1  
Flute 1.2  
Oboe 1.2  
English Horn  
B♭ Clarinet 1.2  
B♭ Clarinet 2  
Bassoon  
C Bassoon

Horn 1.2  
Horn 3.4  
C Trumpet 1.2  
C Trumpet 3  
Trombone 1.2  
Bass Trombone  
Tuba

Timpani  
Percussion 1  
Percussion 2  
Percussion 3

Harp

Violin I  
Violin II  
Viola  
Cello  
Double Bass

**171**

**5** **8** **2** **4** **7** **8** **3** **4**

Unis.  
pizz.  
arco  
pizz.  
arco  
mp

Unison  
Pizzicato  
Arco  
Pizzicato  
Arco  
Moderately Soft



**Perusal**

**38**

**181**

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B♭ Cl. 2  
Bsn. 1.2  
C. Bn.

**58**

**M**

**38**

**181**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**58**

**78**

**181**

Tim. (Xylo.)  
Perc. 1  
(B.D.)  
Perc. 2  
Perc. 3  
Hp.

**38**

**181**

Vln. I  
Vln. II  
Unis.  
Vla.  
Vc.  
Cb.

**58**

**M**

**38**

**181**

Vln. I  
Vln. II  
Unis.  
Vla.  
Vc.  
Cb.

**58**

**78**

*Permissa*

78 [186] 38 44

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B♭ Cl. 2  
B. Cl.  
Bsn. 1.2  
C. Bn.

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
Hpf.

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

190

Picc. 1

Fl. 1.2

Ob. 1.2

E. Hn.

B♭ Cl. 1.2

B♭ Cl. 2

B. Cl.

Bsn. 1.2

C. Bn.

38

24

190 2.

Hn. 1.2 *mp* *mf*

Hn. 3.4 *mf*

C Tpt. 1.2 *f*

C Tpt. 3

Tbn. 1.2 *f* *p* *mp* *f*

B. Tbn. *f* *p* *f*

Tuba *mp* *f* *mp sub* *f* *p* *f*

38 24

Musical score for orchestra and piano, page 8, measures 190-191. The score includes parts for Timpani, Percussion 1, Percussion 2, Percussion 3, and Bassoon. Measure 190 starts with a dynamic **f** for Timpani. Measures 191-192 show various dynamics and markings: **p**, **p**, **mf**, **ff**, **(Whip)**, **sfp**, **(Ratchet)**, **mf**, **C# A#**, and **#**.

Musical score for orchestra, page 38, measures 190-191. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 190 starts with Vln. I playing eighth-note patterns. Vln. II uses pizzicato. Vla. and Vc. play eighth-note patterns with dynamic *pizz.*. Measure 191 begins with Vln. II playing eighth-note patterns with dynamic *ff*. Vla. and Vc. play eighth-note patterns with dynamic *ff*. Cb. plays eighth-note patterns with dynamic *ff*.

**2** **4** **3** **8** **7** **8** **N** **4** **4** **5** **8** **4** **4** **( $\frac{3}{8}$ )** **3** **4**

Picc. 1 **195** **mf** **f** **mf** **1.** **a2** **mf** **f** **1.** **mp** **f** **1.** **mf** **f** **1.** **mf** **f** **1.** **mf** **f**

Fl. 1.2 **mf** **f** **mf** **f**

Ob. 1.2 **sfz** **mf** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f**

E. Hn. **mp** **f** **mf** **f**

B♭ Cl. 1.2 **mp** **f** **mf** **f**

B♭ Cl. 2 **mp** **f** **mf** **f**

B. Cl. **fp** **f** **mf** **f**

Bsn. 1.2 **a2** **fp** **mf** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f**

C. Bn. **f** **mf** **f**

**2** **4** **3** **8** **7** **8** **4** **4** **5** **8** **4** **4** **3** **4**

Hn. 1.2 **195** **p** **i** **mp** **1.** **mp** **f** **mp** **f**

Hn. 3.4 **p** **i** **mp** **1.** **mp** **f** **mp** **f**

C Tpt. 1.2 **sfz** **p** **mp** **molto** **f** **1.** **f**

C Tpt. 3 **sfz** **mp** **molto** **f** **1.** **f**

Tbn. 1.2 **sfz** **p** **3** **mp** **f** **1.** **f**

B. Tbn. **f** **p** **3** **mp** **f** **1.** **f**

Tuba **f** **ffp** **f** **1.** **f** **1.** **f**

**2** **4** **3** **8** **7** **8** **4** **4** **5** **8** **4** **4** **3** **4**

Tim. **195**

Perc. 1 **mf** **f** **mf** **f** **Glockenspiel** **f** **mf** **f**

Perc. 2 **f** **mf** **f** **Bass Drum** **f** **mf** **f**

Perc. 3 **rute on bass drum shell** **mf** **f** **mf** **f**

Hp. **f** **mf** **f** **mf** **f**

**N** **2** **4** **3** **8** **7** **8** **4** **4** **5** **8** **4** **4** **( $\frac{3}{8}$ )** **3** **4**

Vln. I **195** **mf** **f** **mf** **f** **Unis.** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f**

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

Vla. **fp** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f**

Vc. **fp** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f**

Cb. **ff p** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f** **mf** **f**

**3** **4** **2** **4** **3** **2** **7** **8**

( $\text{♩} = \text{♩}$ ) = 96

( $\text{♩} = \text{♩}$ ) = 144

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B♭ Cl. 2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**3** **4** **2** **4** **3** **2** **7** **8**

( $\text{♩} = \text{♩}$ )

**3** **4** **2** **4** **3** **2** **7** **8**

( $\text{♩} = \text{♩}$ )

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**3** **4** **2** **4** **3** **2** **7** **8**

( $\text{♩} = \text{♩}$ )

Tim.  
Perc. 1  
Perc. 2  
Perc. 3

**3** **4** **2** **4** **3** **2** **7** **8**

( $\text{♩} = \text{♩}$ )

Hp.

**3** **4** **2** **4** **3** **2** **7** **8**

( $\text{♩} = \text{♩}$ ) = 96

( $\text{♩} = \text{♩}$ ) = 144

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

**206**

**7**( $\text{♩} = \text{♩} = 96$ ) **4** **8**( $\text{♩} = \text{♩} = 144$ )

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B♭ Cl. 2  
B. Cl.  
Bsn. 1.2  
C. Bn.

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.

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

3

4

*211*

Picc. 1

Fl. 1.2

Ob. 1.2

E. Hn.

B♭ Cl. 1.2

B. Cl.

Bsn. 1.2

C. Bn.

3

4

*211*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

3

4

*211*

Tim.

Perc. 1

Perc. 2

Perc. 3

Hp.

3

4

*211*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**216**

Fl. 3

Fl. 1.2

Ob. 1.2

E. Hn.

B♭ Cl. 1.2

B. Cl.

Bsn. 1.2

C. Bn.

**P**

*p sub.*

*p*

*mf*

*mf*

*mf*

*espress.*

*a2 espress.*

*mf*

**24**

**216**

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

**24**

**216**

Tim.

Perc. 1

*p sub.*

Perc. 2

Perc. 3

Hp.

**24**

**216**

Vln. 1 div.

*p sub.*

Vln. 2 div.

*p sub.*

Vla.

Vc.

Cb.

**P**

*espress.*

*mf*

*mf*

*espress.*

*mf*

221

**Fl. 3**

**Fl. 1.2**

**Ob. 1.2**

**E. Hn.**

**B♭ Cl. 1.2**

**Bsn. 1.2**

**C. Bn.**

to picc.

Picc.

**f**

**a2**

**f**

**a2**

**f**

2  
4

4  
4

**[221]**

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

*espress.*

*mf*

*espress.*

*mf*

*f*

*f*

Musical score for measures 221-222. The score includes parts for Timpani (Tempo), Percussion 1 (Glock.), Percussion 2, and Percussion 3. Measure 221 starts with a 2/4 time signature, followed by a 4/4 section. Measure 222 begins with a 4/4 time signature. The score features a large, semi-transparent gray 'Perc' watermark across the top.

221

**Vln. 1 div.**

**Vln. 2 div.**

**Vla.**

**Vc.**

**Cb.**

**2** **4** **4**

Picc. 1  
Fl. 1.2  
Ob. 1.2  
E. Hn.  
B-Cl. 1.2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**2** **4** **4**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**2** **4** **4**

Tim.   
Perc. 1  
Perc. 2  
Perc. 3

**2** **4** **4**

Vln. 1 div.  
Vln. 2 div.  
Vla.  
Vc.  
Cb.

Perusal

3

2

4

**Q** to flute

Fl. 3

Fl. 1.2 *ff* *mf*

Ob. 1.2 *mf*

E. Hn. *ff* *mf*

B. Cl. 1.2 *mf*

B. Cl. *ff* *mf*

Bsn. 1.2 *>* *p* *b* *>* *p* *b* *>* *p* *b* *>*

C. Bn. *ff* *mf*

3

2

4

231

Hn. 1.2 *ff* *p*

Hn. 3.4 *ff* *p*

C Tpt. 1.2 1. solo *mf* *3* *3* *3* 2. solo *mf* *3* *3* *3*

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

3

2

4

231

Tim. *mf* *p*

Perc. 1 *ff*

Perc. 2 *mf* *mp* *mp*

Perc. 3 *f*

Hp. *Cp.*

3

2

4

Q

Vln. 1 div. *ff* *mf*

Vln. 2 div. *ff* *mf*

Vla. Div. *>* *p* *>* *p* *>* *p* *>*

Vc. Div. *ff* *mf*

Cb. *ff* *mf*

2

4

236

Fl. 3 to pizz.

Fl. 1.2

Ob. 1.2

E. Hn.

B. Cl. 1.2

B. Cl.

Bsn. 1.2

C. Bn.

**Picc.**

flute 2 to pizz.

2

4

236

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

2

4

236

Tim.

Perc. 1

Perc. 2

Perc. 3

2

4

236

Vln. 1 div.

Vln. 2 div.

Vla.

Vc.

Cb.

Unis.

**R**

Picc. 1.2  
Fl. 1  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1.2  
B. Cl.  
Bsn. 1.2  
C. Bn.

**24I**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**24I**

Tim. (Xylo.)  
Perc. 1 (B.D.)  
Perc. 2  
Perc. 3

Hp.

D C B E♭ F♯ G♯ A

**R**

Vln. 1 div.  
Vln. 2 div.  
Vla.  
Vc.  
Cb.

9

4

Picc. 1.2 *ff*

Fl. 1 *ff*

Ob. 1.2 *ff*

E. Hn.

B. Cl. 1.2 *ff*

B. Cl.

Bsn. 1.2 *ff*

C. Bn.

**Denis Sal**

Hn. 1.2 *ff*

Hn. 3.4 *ff*

C Tpt. 1.2 *ff*

C Tpt. 3 *ff*

Tbn. 1.2 *ff*

B. Tbn.

Tuba *f*

9

4

Hn. 1.2 *ff*

Hn. 3.4 *ff*

C Tpt. 1.2 *ff*

C Tpt. 3 *ff*

Tbn. 1.2 *ff*

B. Tbn.

Tuba *ff*

9

4

Tim. *f*

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3 *ff*

**Denis Sal**

Suspended Cymbal  
yarn mallets *ff*

(Cym.) *f ff*

9

4

Vln. 1 div. *ff*

Vln. 2 div. *ff*

Unis.

Vla. *ff*

Unis. Div.

Vc. *ff*

Cb. *ff*



256

**5** **4**

Picc. 1.2  
Fl. 1  
Ob. 1.2  
E. Hn.  
B. Cl. 1.2  
Bsn. 1.2  
C. Bn.

**a<sup>2</sup>** 6 9

**4** (♩ = ♩) = 75

1. (soli)  
p mp

1. solo  
p mp

7 8

**5** **4**

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tuba

**f** 6 9

**4** **4**

fff pp

p

**5** **4**

Timp.  
Perc. 1  
Perc. 2  
Perc. 3

**256**

fff

Triangle  
pp p

**7** **8**

**4** **4**

Hp.

**5** **4**

Vln. 1 div.  
Vln. 2 div.  
Vla. div.  
Vc.  
Cb.

**256**

sul G 3 3 f 6 6

**4** (♩ = ♩)

**fff pp**  
**fff pp**  
**fff**  
**fff pp**  
**fff pp**

**7** **8**

**4** **4**

**3** ♩ = ♩ = 75

p p

Div. **mp**

Unis. non div.

non div.  
Div.

Musical score for orchestra, page 1.2, measures 261-266. The score includes parts for Picc. 1.2, Fl. 1, Ob. 1.2, E. Hn., B. Cl. 1.2, B. Cl., Bsn. 1.2, and C. Bn. Measure 261 starts with a dynamic of *mf*. Measures 262-263 show woodwind entries with dynamics *mf*, *f*, and *ff*. Measures 264-265 continue with woodwind entries and dynamics *ff*, *5*, and *5*. Measure 266 concludes with a dynamic of *ff* and a *rit.* (ritardando) instruction.

Musical score for orchestra and piano, page 261, measures 1-4. The score includes parts for Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., and Tuba. The instrumentation consists of woodwind (Horn 1.2, Horn 3.4), brass (C Trumpet 1.2, C Trumpet 3), double bassoon (Tuba), and bassoon (Bassoon). The piano part is present but not visible in the image. Measure 1: Hn. 1.2 and Hn. 3.4 play sustained notes. C Tpt. 1.2 and C Tpt. 3 play sustained notes. Tbn. 1.2 and B. Tbn. play sustained notes. Measure 2: Hn. 1.2 and Hn. 3.4 play eighth-note patterns. C Tpt. 1.2 and C Tpt. 3 play sustained notes. Tbn. 1.2 and B. Tbn. play eighth-note patterns. Measure 3: Hn. 1.2 and Hn. 3.4 play eighth-note patterns. C Tpt. 1.2 and C Tpt. 3 play sustained notes. Tbn. 1.2 and B. Tbn. play eighth-note patterns. Measure 4: Hn. 1.2 and Hn. 3.4 play eighth-note patterns. C Tpt. 1.2 and C Tpt. 3 play sustained notes. Tbn. 1.2 and B. Tbn. play eighth-note patterns. The piano part is present but not visible in the image.

Musical score for the Percussion section (Perc. 1, Perc. 2, Perc. 3, Timpani) in 4/4 time. The score shows measures 261 and 262. The instruments play sustained notes with dynamic markings: *mp*, *mf*, *mf*, *f*, *mf*, *f*, and *p*. The Timpani part includes a note labeled '(Triangle)'.

A musical staff for the double bass (Bassoon). The staff consists of five measures, each containing a single vertical bar line. Each bar line has a small horizontal dash centered on it, indicating a rest. The staff is positioned above a brace and the label "Hp." (Double Bass). The staff has four ledger lines below the bottom line.

Musical score for orchestra, page 261, measures 1-5. The score includes parts for Vln. 1 div., Vln. 2 div., Vla. div., Vc., and Cb. Measure 1: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 2: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 3: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 4: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 5: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 6: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 7: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 8: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 9: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 10: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 11: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 12: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 13: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 14: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 15: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 16: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 17: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 18: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 19: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests. Measure 20: Vln. 1 div. and Vln. 2 div. play eighth-note patterns. Vla. div. and Vc. play sustained notes. Cb. rests.

