

To the memory of Sasha Donath

# Watercolors

Commissioned by The Albany Symphony Orchestra,  
David Alan Miller, Music Director, for their 1998-99 season

Gabriel Ian Gould

(♩ = 84) *Andante tranquillo; gently flowing*

1 Flute

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

2 Horns in F

Solo English Horn in F

(♩ = 84) *Andante tranquillo; gently flowing*

Violin I

Violin II

Viola

Violoncello

Contrabass

*pp* sempre

*pp* sempre

*p*  $\rightarrow$  *pp* sempre

*mp*  $\rightarrow$  *n*

*mp*  $\rightarrow$  *n*

*mp*  $\rightarrow$  *n*

*p*  $\rightarrow$  *mp*  $\rightarrow$  *p*

con sord. div.

con sord. div.

con sord.

2

2

*p*  $\rightarrow$  *pp*

5

Fl. *mp* *n*

Ob. *mp* *n*

Cl. *mp* *n*

Bsn. *p* *mp*

Eng. Hn. *p* *mp* *p* *mp*

Vln. I *mp* *n*

Vln. II *mp* *n*

Vla. *mp* *n*

Vc. *p* *mp*

Cb.

unis.

2

2

div. con sord.

**A** (♩ = 96) Poco animando

Fl. *p* *mp p*

Ob. *p* *mp p*

Cl. *p* *mp p*

Bsn. *p* *mp* *p*

Eng. Hn. *mf*

**A** (♩ = 96) Poco animando

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

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

Vla. -

Vc. *p* *mp* *p*

Cb. -

14

Fl. *mp* *p* *mp*

Ob. *mp* *p* *mp*

Cl. *mp* *p* *mp*

Bsn. *mp* *p* *cresc. poco a poco*

Eng. Hn. *p* *cresc. poco a poco*

Vln. I *mp* *n*

Vln. II *mp* *n*

Vla.

Vc. *mp* *p* *cresc. poco a poco*

Cb.

17

Fl. *mp* *mf* 4

Ob. *mp* *mf* 2

Cl. *mp* *mf* 2

Bsn. *mf* 4

Hn. *mp*

Eng. Hn. 2 *f*

Vln. I *mp* *mf* div.

Vln. II *mp* *mf* div.

Vla. *mp* div.

Vc. *mf* 4

Cb. *mp*

Detailed description: This page of a musical score covers measures 17 through 20. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and English Horn play melodic lines with dynamic markings of *mp* and *mf*. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide harmonic support, with some parts marked *div.* (divisi). The English Horn has a prominent part in measure 19, marked *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

B

Fl. *n*

Ob. *n*

Cl. *n*

Bsn. *n*

Hn. *n*

CADENZA I  
Meno mosso - liberamente e molto espressivo

Eng. Hn. *p mp p mp p mp*

B

Vln. I *n* via sord.

Vln. II *n* via sord.

Vla. *n* via sord.

Vc. *n* via sord.

Cb. *n*

Eng. Hn. 25 (quasi niente)

*ppp* *p* *mp* *p* *mp*

Eng. Hn. 29

Meno mosso (♩ = c. 80)

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

Eng. Hn. 32

cresc. e accel. poco a poco ----- (♩ = c. 184) allargando -----

*f*

37 (allarg.)----- **C** (♩ = 108) Misterioso

Fl.

Ob.

Cl.

Bsn. *mischievous*  
*p*

Bsn. *mischievous*  
*mp* *pp* *mp*

Eng. Hn. *mp* *p* *n*

(allarg.)----- **C** (♩ = 108) Misterioso

Vln. I *pp* *(mf)* *unis. senza sord. ∨* *pizz.* *sf*

Vln. II *sf* *arco ∨* *pp* *f*

Vla. *pp* *mp* *n* *pp* *f*

Vc.

Cb. (allarg.)



42

Fl.

Ob.

Cl.

Bsn.

Bsn.

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

*mp* *p* *f*

*pp* *mf* *p* *f*

*p* *arco* *fp* *f* *ff* *pizz.*

*sf* *sf* *ff*

*p* *fp* *f* *pizz.* *f*

**D** L'istesso tempo: Scorrevole e molto legato

46

Fl.

Ob.

Cl.

Bsn.

Bsn.

Eng. Hn.

*p*

*p*

*p*

*mf* *mp* *p* *mp* *p* *mp* *p* (sim.)

*mf* *mp* *p* *mp* *p* *mp* *p* (sim.)

**D** L'istesso tempo: Scorrevole e molto legato

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

unis.

*p* *mp* *p* *mp*

*mp* *p* *mp*

50

Fl.

mp

p

Ob.

mp

p

Cl.

mp

p

Bsn.

Bsn.

Hn.

darkly lyrical

*p* sempre

*p*

*p*

Eng. Hn.

50

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*mp*

Cb.

*p*

*p*

*mp*

53

Fl. *pp mp p*

Ob. *pp mp p*

Cl. *pp mp p*

Bsn. *p sim.*

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc. *p mp p*

Cb. *p mp p*

56

Fl. *pp mp p pp*

Ob. *pp mp p pp*

Cl. *pp mp p pp*

Bsn. *pp mp p pp*

Bsn. *pp mp p pp*

Hn. *pp mp p pp*

Eng. Hn.

56

Vln. I

Vln. II

Vla.

Vc. *mp p*

Cb. *mp p*

E

59

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *p*

Bsn. *p*

Bsn. *p*

Hn. *cresc. poco a poco*

Eng. Hn.

E

59

Vln. I

Vln. II

Vla.

Vc. *mp* *p*

Cb. *mp* *p*

61

Fl. *mf* *mp* *p*

Ob. *mf* *mp* *p*

Cl. *mf* *mp* *f* sub. *p*

Bsn. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn. *3* (cresc.) *3* *3*

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

Detailed description: This page of a musical score, numbered 15, contains measures 61 through 63. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) has active parts with various dynamics and articulations. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are mostly silent, with the lower strings (Cello and Double Bass) playing a slow, ascending line marked 'cresc. poco a poco'. The English Horn part is empty. The score includes dynamic markings such as *mf*, *mp*, *p*, and *f*, as well as articulations like triplets and slurs. The key signature has one flat, and the time signature is 4/4.

63

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Bsn. *f* *mf*

Hn. *mf* *mp* *p*

Eng. Hn. *p*

63

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

Detailed description of the musical score: This page of a musical score, numbered 16, contains measures 63 through 65. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, English Horn) is highly active, featuring complex rhythmic patterns with frequent triplets. The Flute and Oboe parts begin with a forte (*f*) dynamic and transition to mezzo-forte (*mf*) by measure 64. The Clarinet and Bassoon parts also start with *f* and move to *mf*. The Horn part starts at mezzo-forte (*mf*), then mezzo-piano (*mp*), and ends at piano (*p*). The English Horn part is mostly silent, with a few notes at the end of measure 65 marked *p*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is mostly silent, with the Violoncello and Contrabass parts playing a simple rhythmic pattern of eighth notes, marked *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.



**F** allargando poco a poco

65

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *mp*

Bsn. *mp* *mp* *p*

Bsn. *mp* *mp* *p*

Hn. *mp* *p*

Eng. Hn. *cresc. poco a poco*

**F** allargando poco a poco

65

Vln. I arco *mp* *f* *mf* sul G

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

Vla. arco div. *mp* *f* *mf*

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

Cb. *f* *mp* *p* *mp*

68 (allarg.)

Fl.

Ob.

Cl. *2* *2* *p* *n*

Bsn. *pp* *n*

Bsn. *pp* *n*

Hn. *pp* *n*

Eng. Hn. *mf* *p* *<*

(allarg.)

68 (sul G)

Vln. I *mp* *2* *2* *p* *mp*

Vln. II *mp* *2* *2* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *p* *pp*

Cb. *p* *n*

G (♩ = 92)

71

Fl. *pp* *mp* *p* *mp*

Ob.

Cl. 2. Take Bass Clarinet

Bsn.

Eng. Hn. *mp* *p* *mp*

71

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

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

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

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

Cb.

Detailed description: This page of a musical score covers measures 71 and 72. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Flute part features a melodic line with trills, slurs, and a triplet, with dynamics ranging from *pp* to *mp*. The Clarinet part is marked "2. Take Bass Clarinet" and is silent. The English Horn (Eng. Hn.) part has a similar melodic line with dynamics from *mp* to *p*. The bottom system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The string parts are playing sustained chords with dynamics from *p* to *mp*. The Cb. part is silent.

73

Fl. *p* *mp* *mf* *tr* *tr* *tr*

Ob.

Cl.

Bsn.

Eng. Hn. *mf* *f* *mf* *tr* *tr*

Vln. I *p* *mp* 2

Vln. II *p* *mp* 2

Vla. unis. *p* *mp* 2

Vc. unis. *p* *mp* 2

Cb.

Detailed description: This page of a musical score covers measures 73 and 74. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Flute part begins in measure 73 with a dynamic of *p*, moving to *mp* and then *mf*. It features a melodic line with trills (tr) and triplets (3). The English Horn (Eng. Hn.) part also starts in measure 73 with *mf*, reaching *f* and then *mf*. It includes trills and triplets. The string section (Violins I and II, Viola, Cello) begins in measure 73 with *p* dynamics, moving to *mp*. The Violins and Viola parts have a sustained chord in measure 73, while the Cello part has a similar chord. In measure 74, the strings play a rhythmic pattern of eighth notes with a dynamic of *mp*. The Viola and Cello parts are marked 'unis.' (unison). The bottom system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.).

75

Fl. *f* *mp* *pp*

Ob.

Cl.

Bsn.

Eng. Hn. *mp* *p* *mp* *f* *mf* *p*

75

Vln. I *mf* *n*

Vln. II *mf* *n*

Vla. *mf* *n*

Vc. *mf* *n*

Cb.

Detailed description of the musical score: The score is for page 21, starting at measure 75. The Flute part features a trill on the first note, followed by three triplet eighth notes, then a series of eighth notes with a slur, and finally a trill. Dynamics range from *f* to *pp*. The English Horn part includes a trill, a triplet eighth note, a pair of eighth notes, another triplet eighth note, a trill, and a final triplet eighth note. Dynamics range from *mp* to *p*. The Violin I, Violin II, Viola, and Violoncello parts each play a half note with a slur, starting at *mf* and ending with a *n* (noisily) marking. The Oboe, Clarinet, Bassoon, and Contrabass parts are mostly silent, with some notes in the final measures.

**H** (♩ = 120)

CADENZA II

Animato; lively and bubbling

Eng. Hn. 79

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

Eng. Hn. 83

*mf* *mp* *mf* *mp* *f*

Eng. Hn. 86

*mf* *mp* *mf* *mp* *mf*

Eng. Hn. 89

*p* *mf* *mp* *f* *p* *accelerando*

(accel.)----- $\frac{2}{\text{♩}} = \text{♩}$ ----- I Allegro giocoso (♩ = c. 132)

93

Fl. *f* *secco molto* *mf*

Ob. *f* *a2 secco molto* *mf*

Cl. *f* *secco molto* *mf*

B. Cl. *f* *secco molto* *mf*

Bsn. *p*

Eng. Hn. *fp* *ffp*

(accel.)----- $\frac{2}{\text{♩}} = \text{♩}$ ----- I Allegro giocoso (♩ = c. 132)

93

Vln. I *pizz.* *sf*

Vln. II *pizz.* *sf*

Vla. *arco* *mp*

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

Cb. *sf*

97

Fl. *f* *mp* *mf* *p*

Ob. *f* *mp* *mf* *p*

Cl. *f* *mp* *sf*

B. Cl.

Bsn. *mf* *p* *mp*

Eng. Hn. *fp* *fp* *f*

97

Vln. I arco *p* *f* pizz. arco *mp* *mf*

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

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

Vc. *f* *p* *mp*

Cb.



101

Fl. *f* *mf*

Ob. *mf* *mp*

Cl. *f* *mf*

B. Cl. *mf* *mp* *mf*

Bsn. *mp* *p* *mf*

Eng. Hn. *mp* *fp* *fp*

Vln. I *mp* *f* *pizz.* *f* *arco* *mp*

Vln. II *p* *f* *pizz.* *f* *arco* *mp*

Vla. *p* *mf*

Vc. *p* *mf*

Cb.

Detailed description of the musical score: The score is for page 25, measures 101-103. It is in 4/4 time. The key signature has one flat (B-flat). The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), English Horn (Eng. Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 101 starts with a dynamic of *f* for Flute and Clarinet, and *mf* for Oboe and Bass Clarinet. The Oboe and Bass Clarinet parts feature triplet markings. Measure 102 continues with *mf* for Flute and Clarinet, and *mp* for Oboe and Bass Clarinet. The Bassoon part has dynamics *mp* and *p*. The English Horn part has dynamics *mp* and *fp*. Measure 103 features *mf* for Flute and Clarinet, *mf* for Oboe and Bass Clarinet, *mf* for Bassoon, and *fp* for English Horn. The Violin I and II parts have dynamics *mp* and *f*, and include *pizz.* and *arco* markings. The Viola part has dynamics *p* and *mf*. The Violoncello part has dynamics *p* and *mf*. The Contrabass part is silent.

104

Fl. *f* *mf* *mf*

Ob. *f* *mf*

Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn. *p* *mp*

Eng. Hn. *f* *mp* *sfp* *fp* *fp*

104

Vln. I *mf* *pizz.* *sf* *arco* *mp* *f*

Vln. II *mf* *pizz.* *sf* *arco* *mp* *f*

Vla. *p* *mf*

Vc. *p* *mp*

Cb.

**J**

107

Fl. *p* *f*

Ob. *p* *f*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *p* *mp*

Eng. Hn. *mf* *mp* *f* *mf*

107

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

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

Vla. pizz. *f* arco *mp* *mf* *p*

Vc. div. pizz. *f* unis. arco *mp* *mf*

Cb. pizz. *f*

111

Fl. *mf*

Ob. *mf*

Cl. *p mf sub.* *p*

B. Cl. *p mf sub.* *p*

Bsn. *p mp mf*

Eng. Hn. *fp* *fp* *fp*

Vln. I *arco mp f* *mp f*

Vln. II *arco p f* *mp f*

Vla. *mp p mf*

Vc. *p mp*

Cb. *pizz. p*

Detailed description of the musical score: The score is for measures 111, 112, and 113. The key signature has one sharp (F#) and the time signature is 3/4. The Flute and Oboe parts have accents and play a melodic line starting in measure 112. The Clarinet and Bass Clarinet parts play a triplet-based rhythmic pattern. The Bassoon part has a triplet in measure 112 and a slur over measures 112-113. The English Horn part has three triplet figures, each marked *fp*. The Violin I and II parts are marked *arco* and play a melodic line with dynamics ranging from *p* to *f*. The Viola part has a melodic line with dynamics *mp*, *p*, and *mf*. The Violoncello part has a melodic line with dynamics *p* and *mp*. The Contrabass part is mostly silent, with a *pizz.* (pizzicato) marking in measure 113.

114

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Eng. Hn. *f* *p*

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

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

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

Vc. *p* *mp* *p*

Cb. *p*

Detailed description of the musical score: The score is for page 29, measures 114-116. It features a woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, English Horn) and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds play a melodic line with triplets and slurs, starting at measure 114. The English Horn has a dynamic change from *f* to *p* between measures 115 and 116. The strings provide harmonic support with various dynamics and articulations. The time signature changes from 3/4 to 4/4 at the end of measure 115.



**K** Poco meno mosso (♩ = c. 120)

119

Fl. *f*

Ob. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Bsn. *f*

Eng. Hn. *f* *ff*

Detailed description: This block contains the musical notation for woodwinds and English horn. It consists of eight staves. The Flute (Fl.) and English Horn (Eng. Hn.) parts feature triplet patterns in the first measure, followed by a rest in the second measure. The Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.) parts also feature triplet patterns in the first measure. The second measure shows a change in time signature to 4/4 and includes trills (tr) for the Oboe, Clarinet, Bass Clarinet, and Bassoon. The English Horn part continues with triplet patterns and a dynamic change to *ff* in the second measure.

**K** Poco meno mosso (♩ = c. 120)

119

Vln. I *mf* *f*

Vln. II *f*

Vla. *mf*

Vc. *f*

Cb. *f*

Detailed description: This block contains the musical notation for the string section. It consists of five staves. The Violin I (Vln. I) part starts with a *mf* dynamic and a melodic line, reaching *f* in the second measure. The Violin II (Vln. II) part has a *f* dynamic. The Viola (Vla.) part has a *mf* dynamic. The Violoncello (Vc.) part has a *f* dynamic. The Contrabass (Cb.) part has a *f* dynamic. The time signature changes from 3/4 to 4/4 in the second measure.





125

Fl. *f* recklessly *mp*

Ob. *f* recklessly *mp*

Ob. *f* recklessly *mp*

Cl. *f* recklessly *mp*

B. Cl. *f* recklessly

Bsn. (tr) *n*

Bsn. (tr) *n*

Eng. Hn.

125

Vln. I *f* *p* *f*<sub>sub.</sub>

Vln. II *f* *p* *f*<sub>sub.</sub>

Vla. *f* *n*

Vc. (tr) *n*

Cb. *n*

*p*

Detailed description: This page of a musical score covers measures 125, 126, and 127. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet) plays a rhythmic pattern of eighth notes with triplets, starting with a forte (*f*) dynamic and a 'recklessly' performance instruction, then moving to mezzo-piano (*mp*). The brass section (Bassoon) features trills (tr) and rests (n). The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) begins with a forte (*f*) dynamic and includes trills (tr) and a shift to piano (*p*) with a *f*<sub>sub.</sub> (subito fortissimo) instruction. The page concludes with a piano (*p*) dynamic marking.



132

Fl. *f* *mp*

Ob. *f* *mp*

Ob. *f* *mp* *f* *tr*

Cl. *f* *mp* *f* *tr*

B. Cl. *f* *mp* *f sub.* *tr*

Bsn. *p* *f sub.* *tr*

Bsn. *p* *f sub.* *tr*

Eng. Hn.

Vln. I *f* *n* *f* *tr*

Vln. II *n*

Vla. *n*

Vc. *p* *f sub.*

Cb. *p* *f sub.*

135

Fl.

Ob.

Ob.

Cl.

B. Cl.

Bsn.

Bsn.

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mp* *f* *n* *f*

*mp* *f* *n*

*mp* *f* *n* *f*

*mp* *f* *n*

*p* *f* *sub.* *(tr)*

*p* *f* *sub.* *(tr)*

*f* *mp* *f* *tr*

*f* *mp* *f* *tr* *f*

*f* *mp* *f* *tr* *f*

*n* *f*

*p* *f* *sub.*



140

Fl. *mp* *ff*

Ob. *mp* *ff*

Ob. *f* *mp* *ff*

Cl. *mp* *ff*

B. Cl. *f* *mp* *ff*

Bsn. *p* *f sub.* *p* *f sub.*

Bsn. *p* *f sub.* *p* *f sub.* *p*

Eng. Hn.

Vln. I *f sub.* *p* *f sub.* *p*

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

Vla. *p* *f sub.*

Vc. *p* *f sub.*

Cb. *p* *f sub.*

Detailed description: This page of a musical score, numbered 38, covers measures 140 to 142. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet) plays a rhythmic pattern of eighth-note triplets. The brass section (Bassoon, English Horn, Violins I & II, Viola, Violoncello, and Contrabass) provides harmonic support with sustained notes and trills. The strings play a simple accompaniment. Dynamics range from piano (*p*) to fortissimo (*ff*), with some notes marked *f sub.* (subito fortissimo). The score includes various musical notations such as triplets, trills (*tr*), and slurs.



Meno mosso

(♩ = c. 100)

accel. poco a poco

(Fltrtrng.)

144

Fl. (tr) (tr) (tr) mp

Ob. (tr) (tr) (tr) mp

Ob. (tr) (tr) (tr) mp

Cl. (tr) (tr) (tr) mp

B. Cl. (tr) (tr) (tr) mp f ff

Bsn. mp mf f ff

Bsn. mp mf f ff

Eng. Hn. mp

Meno mosso

(♩ = c. 100)

accel. poco a poco

144

Vln. I pesante mp cresc. poco a poco f

Vln. II pesante mp cresc. poco a poco f

Vla. pesante mp cresc. poco a poco f ff

Vc. pesante mp cresc. poco a poco mf f ff

Cb. p mp mf f ff



**M** (♩ = c. 132)

148

Fl. *ff* *mf* *sub.* *mp* *p*

Ob. *ff* *mf* *sub.* *mp* *p*

Cl. *ff* *p* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mp*

Eng. Hn. *fp* *fp*

**M** (♩ = c. 132)

Vln. I *ff* *p* *arco* *mf* *mp*

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

Vla. *p* *mp* *p*

Vc. *p* *mp*

Cb. *p* *mp*

151

Fl. *mf*

Ob. *mf* *mp* *mf*

Cl. *mp* *mf* *mp*

B. Cl. *mf* *mp* *mp*

Bsn. *p*

Eng. Hn. *fp* *fp*

151

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

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

Vla. *< mf* *p* *mp*

Vc. *p*

Cb. *p*

Detailed description of the musical score: The score is for page 42, measures 151-152. It is in the key of D major (one sharp) and 4/4 time. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The strings include English Horn (Eng. Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features several triplets in measures 151 and 152. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The English Horn and some string parts have slurs and accents. The woodwinds have various articulations and slurs. The bassoon and cello/contrabass parts have a *p* dynamic in measure 152.



155

Fl. *mf*

Ob. *mf*

Cl. *f*

B. Cl. *f*

Bsn. *mf* *mp* *mf* *p* *mp*

Eng. Hn. *f* *mf* *f*

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

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

Vla. *mf* *p* *mf* *p* *mf* *f*

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

Cb.

Detailed description of the musical score: The score is for page 44, measures 155-158. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The instruments are arranged in a standard orchestral layout. The Flute and Oboe parts start with a dynamic of *mf* and feature triplet markings. The Clarinet and Bass Clarinet parts start with a dynamic of *f*. The Bassoon part starts with a dynamic of *mf*, has an *a2* marking, and then moves through *mp*, *mf*, *p*, and *mp*. The English Horn part starts with a dynamic of *f* and features triplet markings. The Violin I and II parts start with a dynamic of *mp* and move to *f*. The Viola part starts with a dynamic of *mf* and moves through *p*, *mf*, *p*, *mf*, and *f*. The Violoncello part starts with a dynamic of *mf* and moves through *p* and *mf*. The Contrabass part is mostly silent, with a few notes in the final measure. The score includes various articulations such as accents, slurs, and triplet markings.

N

158

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Eng. Hn.

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

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

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

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

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

*ff* *f* *mf* *f* *fp* *<f*

N

158

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*sf* *mf* *sf* *f*

*sf* *mf* *sf* *f*

pizz. *f*

pizz. *f*

div. pizz. *f*



(♩ = ♩ = c. 116)

**O** CADENZA III  
Secco; hesitant

Eng. Hn. 167

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

Eng. Hn. 170

legato molto e espressivo; expansive

*mp* *p* cresc. poco a poco 2 4

allarg.----- **P** (♩ = 104) Dolce e lirico

174

Fl. *p* warmly *mp* lontano; ghostly *n* *p*

Ob. *ppp* possibile sempre lontano; ghostly

Cl. *ppp* possibile sempre

Bsn.

Hn. *p* *n* *p*

Eng. Hn. *f* *mp* *p* *mp* *p* *mp*

allarg.----- **P** (♩ = 104) Dolce e lirico

174

Vln. I arco *p* warmly *mp* *n* *p*

Vln. II *p* warmly *n* *p*

Vla. unis. arco *p* warmly *mp* *n* *p*

Vc. arco *p* warmly *pp* *p*

Cb. arco *p*



lontano; ghostly

178

Fl. *mp* *n* *ppp* possibile *p*

Ob.

Cl. *a2*

Bsn. *a2* *p* *warmly* *mp*

Hn. *n* *p* *n* *p*

Eng. Hn. *p* *mp* *mf* *p*

178

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

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

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

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

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

182

Fl. *mp* *n* *p* *mp* *n*

Ob. *n* *mp* *p* *n*

Cl. *n* *p* *n*

Bsn. *p*

Hn. *n* *p* *n*

Eng. Hn. *mp* *mf* *mp* *p* *mp* *mf*

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

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

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

Vc. *pp* *p* *mp*

Cb. *pp* *p* *pp*

Detailed description of the musical score: The score is for page 50, measures 182-184. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, English Horn) and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds play melodic lines with various dynamics and articulations. The strings provide harmonic support with sustained notes and dynamic markings. The score includes dynamic markings such as *mp*, *p*, *n*, *mf*, and *pp*, along with articulation marks like *n* (accents) and *pp* (pianissimo). The key signature has one sharp (F#) and the time signature is 3/8.

185

Fl. *p* *mp* *n* *ppp* possibile *p*

Ob. *a2* *p*

Cl. *p*

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

Hn. *p* *n* *p* *n*

Eng. Hn. *mp* *mf* 2 2 *mp*

185

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

Vln. II *mp* *p* *n* *mp* *mf*

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

Vc. *p* *mp* *p*

Cb. *p* *pp* *p*

Q

189

Fl. *mf* *mp* *n*

Ob. *mf* *mp* *n*

Cl. *mf* *mp* *n*

Bsn. *f* *mp* *n*

Hn. *mf* *mp* *p*

Eng. Hn. *mf* *f* *n*

189

Vln. I *f* *mp* *pp* poco vibrato

Vln. II *f* *mp* *pp* poco vibrato

Vla. *f* *mf* *mp* div. poco vibrato (norm. vib.)

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

Cb. *f* *mp* *p* *mp*

192

Fl.

Ob.

Cl.

Bsn.

Hn.

Eng. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

legato molto

*p*

*mp*

*p*

*n*

espressivo; bittersweet

*p*

*mp*

*p*

192

div. (norm. vib.)

*pp*

*n*

*pp*

div. (norm. vib.)

*pp*

poco vib.

*p*

*mp*

*p*

*p*

*sim.*

*sim.*



R

199

Fl.

Ob.

Cl.

Bsn.

*p*

*p* *mp*

Eng. Hn.

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

3

R

199

Vln. I

Vln. II

Vla.

Vc.

Cb.

*n* *p sempre*

*p sempre*

0 (norm. vib.) *n* *p*

*n* *p* *sim.*

*n* *p* *sim.*

203

Fl. *p<sup>3</sup> delicato*

Ob.

Cl.

Bsn. *pp* *p*

Hn. *pp* *p*

Eng. Hn. *p<sup>2</sup>* *mf* *mp* *mp*

203

Vln. I *pp* *n*

Vln. II *pp* *n*

Vla. *mf* *mp* *p* unis.

Vc. *mf* *mp* *p*

Cb. *mf* *mp* *p*

Detailed description: This page of a musical score covers measures 203 to 207. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), English Horn (Eng. Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins in measure 203 with a rest, followed by a delicate triplet of eighth notes in measure 207, marked *p<sup>3</sup> delicato*. The Bassoon, Horn, and English Horn parts have dynamics ranging from *pp* to *mp*. The English Horn part features a triplet in measure 205. The Violin I and II parts play a sustained note in measure 203, marked *pp*, and then have a rest in measure 207. The Viola, Violoncello, and Contrabass parts play a sustained note in measure 203, marked *mf*, and then have a rest in measure 207. The Viola part is marked *unis.* in measure 207.



allarg. poco

a tempo

208

Fl. *p* *delicato* non dim.

Ob. *p* *delicato* non dim.

Ob. *p* *delicato* non dim.

Cl. *p* *delicato* non dim.

Cl. *p* *delicato* non dim.

Bsn. non dim. *pp*

Hn. *pp* non dim.

Eng. Hn. *pp* *n* *mp* *p* *leggiero*

allarg. poco

a tempo

208

Vln. I (norm. vib.) *p* *mp* *p non dim.* pizz. *pp*

Vln. II (norm. vib.) *p* *mp* *p non dim.* pizz. *pp*

Vla. *mp* *p non dim.* pizz. *pp*

Vc. non dim. pizz. *pp*

Cb. non dim. pizz. *pp*