

SAMUEL BARBER

**Concerto for Violin
and Orchestra**

Op. 14

INSTRUMENTATION

Flutes I, II	Timpani
Oboes I, II	Tamburo Militaire
Clarinets in A (B \flat) I, II	Piano
Bassoons I, II	Solo Violin
Horns in F I, II	Violin I
Trumpets in C I, II	Violin II
	Viola
	Violoncello
	Bass

Duration: Approximately 22 minutes

First Performance by Albert Spalding and the Philadelphia Orchestra, Eugene Ormandy conducting, February 7, 1941.

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CONCERTO FOR VIOLIN AND ORCHESTRA

I

Samuel Barber
Op. 14

Allegro $\text{♩} = 100$

Flute I II *mp*

Oboe I II

Clarinet in A I II *mp*

Bassoon I II *mf*

Horn I II in F *mf*

Trumpet in C I II

Timpani

Piano (open) *mf*

Allegro $\text{♩} = 100$

solo Violin *mf espressivo*

Violin I II *pp*

Viola *mf* *p* *div.* *pp*

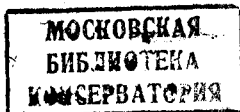
Cello *mf* *p* *espr.* *pp* *pizz.*

Bass *mf* *p*

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Fl. I II *rit.* *a tempo*

Hn. I II *p* *mf* *p*

solo *rit.* *a tempo* *p*

Vln. I II *p* *mp* *p* *espr.*

Vla. *unis.* *p* *p* *arco*

Vc. *p* *mf* *espr.*

Cb. *p*

Cl. II *1* *p*

Bn. I II *p*

Hn. I II *p* *(1)*

Piano *p*

solo *p* *cresc.*

Vln. I II *1* *pizz.* *p* *arco* *p* *cresc. ed espr.*

Vla. *p* *pizz.* *cresc.*

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

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

Cl. I
Bn. I
Hn. I
Hn. II
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

Measures 1-4 of the first system. The woodwinds (Cl., Bn., Hn.) and strings (Vln., Vla., Vc., Cb.) are shown. A solo line is also present. Dynamics include *p*, *mf*, and *ten.* (tension).

Cl. I
Bn. I
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

Measures 5-8 of the second system. The woodwinds (Cl., Bn.), Piano, solo, and strings (Vln., Vla., Vc., Cb.) are shown. Dynamics include *p*, *mf*, and *ten.* (tension).

liberamente

solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cl. I

Bn. I

Bn. II

Hn. I

Hn. II

Piano

solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 I Solo

p espr.

mp

mp

p

mp

p

pizz.

pizz.

pizz.

p

p

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Via.
Vc.
Cb.

mp
p
p
p
p
mp
p espr.
arco
div.
p
p

440

poco rall. 4 *e tempo, animando* -----

Fl. I *P grazioso e scherzando*

Fl. II *P grazioso e scherzando*

Ob. I *pp*

Ob. II *pp*

Cl. I *pp*

Cl. II *pp*

Bn. I *pp*

Bn. II *pp*

Hr. I *p*

Hr. II *p*

Tpt. I

Tpt. II

Timp.

Piano *mp*

solo *poco rall.* *e tempo, animando* -----
grazioso e scherzando

Vln. I *p* 4 *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *pp*

Cb. *pp*

--- poco a poco

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.

Piano

----- poco a poco

solo

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

Solo

The musical score is arranged in systems. The first system contains woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Timpani). The second system contains the Piano. The third system contains a Solo part and the string section (Violin, Viola, Violoncello, Contrabass). The tempo/mood is marked 'poco a poco' at the beginning and 'Solo' above the Clarinet II part.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

p cresc. poco a poco
p cresc. poco a poco
p cresc. poco a poco
p cresc. poco a poco
p cresc. poco a poco
mf
cresc. poco a poco
pizz. cresc. poco a poco
p cresc. poco a poco

Fl. I *pp*
Fl. II *pp*
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp. *p cresc.*
Piano
solo *f cresc. molto*
Vln. I *div.*
Vln. II
Vla.
Vc.
Cb. *arco* *pp*

[5] un poco agitato

Fl. I II

Ob. I II

Cl. I II

Bn. I II

Hr. I II

Tpt. I II

Timp.

Piano

un poco agitato

solo

[5]

Vln. I II

Vla. I II

Vc.

Cb.

poco rit. 6 *a tempo primo*

Fl. I *f* *p*

Fl. II *f* *p*

Ob. I *f* *p espr.* *sempre legato*

Ob. II *f* *p*

Cl. I *f* *p espr.*

Cl. II *f* *p*

Bn. I *f* *p*

Bn. II *f* *p*

Hn. I *f* *pp*

Hn. II *f* *pp*

Tpt. I *f*

Tpt. II *f*

Timp. *p*

Piano *p sonoro* *Pod.*

solo *poco rit.* *a tempo primo*

6

Vln. I *f* *p*

Vln. II *f* *p*

Vla. I (div.) *f* *p*

Vla. II (div.) *f* *p*

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

Cb. *arco* *pizz.* *p*

Cl. I *sempre legato*

Bn. I *p*

Hn. I *espr.*

Hn. II *pizz.*

Timp. *pp*

Piano *Ped.*

solo

Vln. II *pizz.*

Vla. *pizz.*

Vc.

7 *un poco più mosso* $\text{♩} = 116$

Hn. I *pp*

Hn. II *pp*

Timp. *pp*

Piano *Ped.*

solo *pp*

Cb. *arco* *pp*

1

Bn. I

Timp.

solo

p sempre

Vln. I

p espr.

arco

Vln. II

p

Vla.

arco

Vc.

p

Cb.

Cl. I

Cl. II

Bn. I

Bn. II

solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

8 *più mosso*

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Timp.

Piano

pp

più mosso

solo

mp

8

Vln.

Vla.

Vc.

Cb.

pizz.

pp

ppp

div.

un.

Tin

sc

V

C

sc

V

V

C

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Timp.

Piano

solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf *pp*

Solo *mf* *ppppf* *f*

sf *pp* *p* *f*

sf *pp* *f*

con sard. *pp* *f* *sempre sard.*

con sard. *pp* *f* *sempre sard.*

pp *Solo*

Solo *mp*

pp *f*

arco div. *sul ponticello* *pp*

9

poco animando

Fl. I *pp*

Ob. I *pp*

Cl. I *pp*

Bn. I *pp*

Hn. I *pp*

Timp.

solo *p* *poco animando* *cresc.*

9

pizz.

Vln. II *pp*

Vla. *unis. pizz. pp*

Vc. *arco pp*

Cb. *pp*

p cresc.

Fl. I (1) *p*

Ob. I (1) *f espr.*

Cl. I *p*

Bn. I *f espr.*

Hn. I *f espr.*

solo *mf* *rit.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

arco div. (modo and.)

sempre animando

10 *più animato*

Fl. I *mp* *ff*

Fl. II *ff*

Ob. I *mp* *ff*

Ob. II *ff*

Cl. I *mp* *ff*

Cl. II *ff*

Bn. I *ff*

Bn. II *ff*

Hn. I *mf*

Hn. II *mf*

Tpt. I *mp marc.*

Tpt. II *mp marc.*

Timp. *p cresc.*

Piano *ff* *f brillante*

sempre animando *più animato*

solo *più f* *ff*

Vln. I *arco p*

Vln. II *p*

Vla. *unif.*

Vc. *mf rinf.*

Cb. *mf*

10

Musical score system 1, consisting of ten staves. The first nine staves are in treble clef with a key signature of one sharp (F#). The tenth staff is in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The system is divided into four measures by vertical bar lines.

Musical score system 2, consisting of ten staves. The first two staves are in treble clef with a key signature of one sharp (F#). The remaining eight staves are in bass clef. The music includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The system is divided into four measures by vertical bar lines.

Musical score system 3, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The system is divided into four measures by vertical bar lines.

Musical score system 4, consisting of ten staves. The first two staves are in treble clef with a key signature of one sharp (F#). The remaining eight staves are in bass clef. The music includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The system is divided into four measures by vertical bar lines.

*allargando molto*III *Tempo I*

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hr. I
Hr. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

sempre ff
ff espr.
sempre ff
ff
sempre ff
ff espr.
ff
ff
p cresc.
f
f
cresc.
sempre ff
ff
allargando molto
sempre ff
div.
unis.
fp
cresc.
fp
cresc.
fp
cresc.
ff espr.
ff
ff
ff

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

espr.
dim.
div.
espr.

Detailed description: This is a page of a musical score, page 21, featuring a variety of instruments. The woodwind section includes two parts each for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), and Horn (Hn.). The brass section includes two parts for Trumpet (Tpt.) and one for Timpani (Timp.). The keyboard section includes Piano and Solo. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time with a key signature of one sharp (F#). The woodwinds and strings are playing melodic lines, while the brass and percussion provide harmonic support. The piano and solo parts are mostly rests. The score includes dynamic markings such as *espr.* (espressivo) and *dim.* (diminuendo). The woodwinds and strings also have *div.* (divisi) markings in the later measures.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

espr.
p
uniss.
dim.
espr.
dim.
piess.
dim.

This musical score page, numbered 22, contains staves for various instruments. The woodwind section includes two parts each for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), and Trumpet (Tpt.), plus a Timpani (Timp.) staff. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A Piano staff and a solo staff are also present. The score features complex woodwind and string passages with many beamed notes. Performance markings include *espr.* (expressive), *p* (piano), *uniss.* (unison), *dim.* (diminuendo), and *piess.* (pizzicato). The key signature has one sharp (F#) and the time signature is 4/4.

12

Musical score for measures 12-15. The score is written for a piano with multiple staves. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows measures 12-13, and the second system shows measures 14-15. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The first system shows measures 12-13, and the second system shows measures 14-15. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes a variety of musical notations, including notes, rests, and dynamic markings.

Musical score for measures 16-19. The score is written for a piano with multiple staves. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows measures 16-17, and the second system shows measures 18-19. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The score includes a variety of musical notations, including notes, rests, and dynamic markings.

Musical score for measures 20-23. The score is written for a piano with multiple staves. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows measures 20-21, and the second system shows measures 22-23. The dynamics range from *espr. e cresc.* (expressive and crescendo) to *f* (forte). The score includes a variety of musical notations, including notes, rests, and dynamic markings.

12

Musical score for measures 24-27. The score is written for a piano with multiple staves. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows measures 24-25, and the second system shows measures 26-27. The dynamics range from *p* (piano) to *f* (forte). The score includes a variety of musical notations, including notes, rests, and dynamic markings.

44057

Liberamente

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

Fl. I
 Cl. I
 Bn. I
 Bn. II
 Hn. I
 Piano

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

44057

poco rit. 15 *a tempo*

pp *p*

poco rit. *a tempo*

ppp *p* *pizz.* *mf* *p* *arco* *p*

cresc. *div.* *arco*

cresc. *div.* *arco*

16

*a tempo
animando poco a poco*

rall.

Fl. I *p*

Fl. II *p*

Ob. I *pp*

Ob. II

Cl. I *pp*

Cl. II *pp*

Bn. I *pp*

Bn. II *pp*

Hn. I *pp*

Hn. II *pp*

Tpt. I

Tpt. II

Timp.

Piano *p*

*a tempo
animando poco a poco*

rall.

solo *p scherzando*

Vln. I *p*

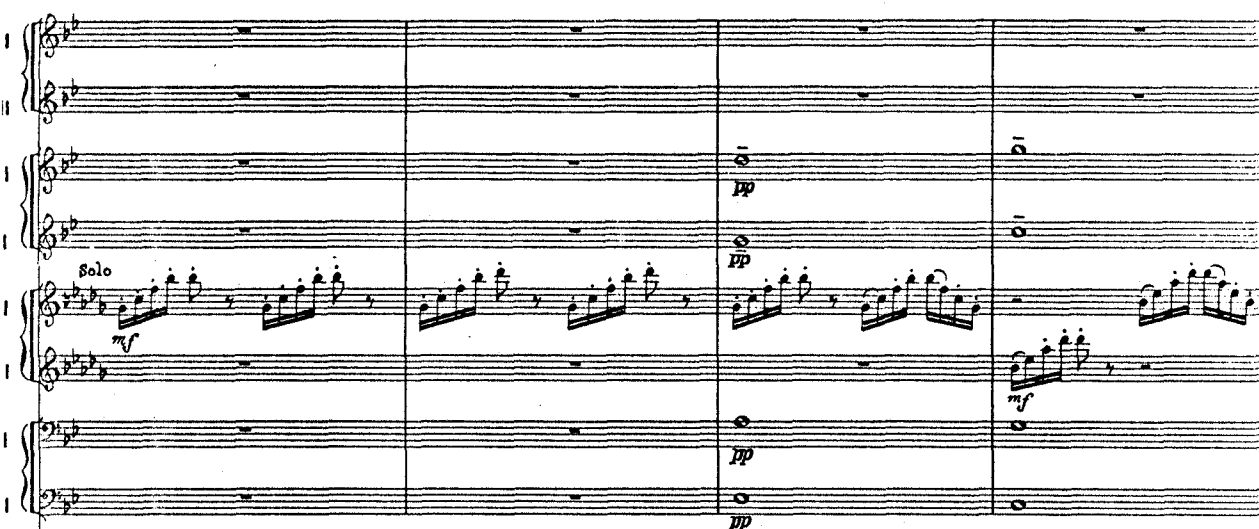
Vln. II *p* *ten.*

Vla. *uniz.* *pp*

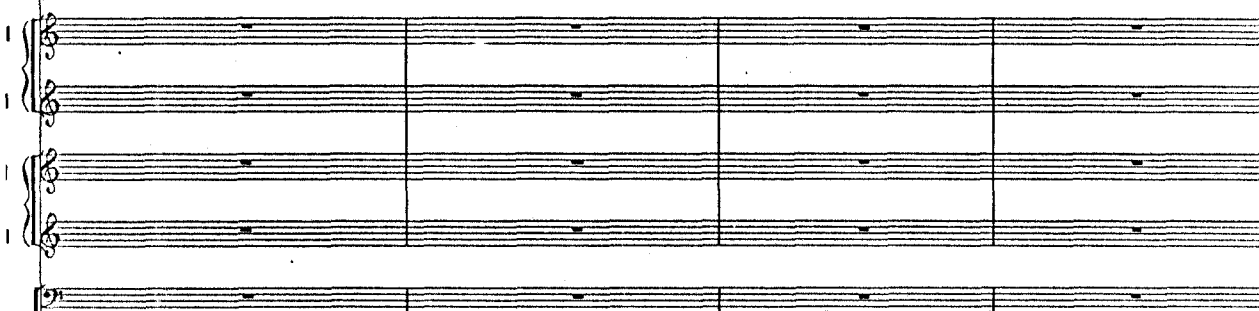
Vc. *p* *pp*

Cb. *pp*

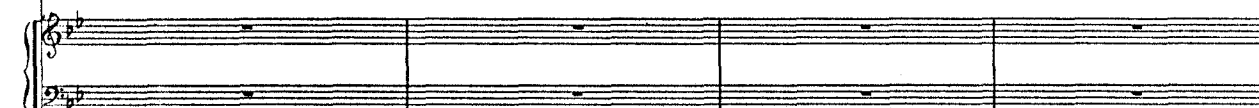
16



First system of musical notation. It consists of two grand staves (treble and bass clef). The upper grand staff has a treble clef and a key signature of two flats. The lower grand staff has a bass clef and a key signature of two flats. The music is in 4/4 time. The first two measures are mostly rests. In the third measure, the right hand begins a melodic line with a 'Solo' marking and a 'mf' (mezzo-forte) dynamic. The left hand has a few notes. In the fourth measure, the right hand continues the melodic line, and the left hand has a few notes. The system ends with a double bar line.



Second system of musical notation. It consists of two grand staves (treble and bass clef). The upper grand staff has a treble clef and a key signature of two flats. The lower grand staff has a bass clef and a key signature of two flats. The music is in 4/4 time. The first two measures are mostly rests. In the third measure, the right hand begins a melodic line with a 'Solo' marking and a 'mf' (mezzo-forte) dynamic. The left hand has a few notes. In the fourth measure, the right hand continues the melodic line, and the left hand has a few notes. The system ends with a double bar line.



Third system of musical notation. It consists of two grand staves (treble and bass clef). The upper grand staff has a treble clef and a key signature of two flats. The lower grand staff has a bass clef and a key signature of two flats. The music is in 4/4 time. The first two measures are mostly rests. In the third measure, the right hand begins a melodic line with a 'Solo' marking and a 'mf' (mezzo-forte) dynamic. The left hand has a few notes. In the fourth measure, the right hand continues the melodic line, and the left hand has a few notes. The system ends with a double bar line.



Fourth system of musical notation. It consists of a single grand staff (treble and bass clef). The upper grand staff has a treble clef and a key signature of two flats. The lower grand staff has a bass clef and a key signature of two flats. The music is in 4/4 time. The first two measures are mostly rests. In the third measure, the right hand begins a melodic line with a 'Solo' marking and a 'mf' (mezzo-forte) dynamic. The left hand has a few notes. In the fourth measure, the right hand continues the melodic line, and the left hand has a few notes. The system ends with a double bar line.

cresc. poco a poco



Fifth system of musical notation. It consists of two grand staves (treble and bass clef). The upper grand staff has a treble clef and a key signature of two flats. The lower grand staff has a bass clef and a key signature of two flats. The music is in 4/4 time. The first two measures are mostly rests. In the third measure, the right hand begins a melodic line with a 'Solo' marking and a 'mf' (mezzo-forte) dynamic. The left hand has a few notes. In the fourth measure, the right hand continues the melodic line, and the left hand has a few notes. The system ends with a double bar line.

pizz.

p

Fl. I *pp*
Fl. II *pp*
Ob. I *p*
Ob. II *p*
Cl. I *p*
Cl. II *p*
Bn. I *p*
Bn. II *p*
Hn. I *p*
Hn. II *p*
Tpt. I *p cresc.*
Tpt. II *p*
Timp. *p cresc.*
Piano *p*
solo *f cresc. walto*
Vln. I *div. p*
Vln. II *p*
Vla. *p*
Vc. *p*
Cb. *p cresc.*

The musical score is for page 30 of a symphony. It features a woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets I & II, and Timpani), a Piano, a Soloist, and a string section (Violins I & II, Viola, Violoncello, and Contrabass). The score is in 3/4 time and features a variety of musical notations, including dynamics, articulation, and performance instructions. The woodwinds and strings play a complex, rhythmic pattern, while the Piano and Soloist provide a melodic counterpoint. The Soloist's part is marked with a 'div.' (divisi) instruction, indicating that the soloist is to play multiple parts simultaneously. The string section is marked with a 'p' (piano) dynamic, while the Soloist is marked with a 'f' (forte) dynamic. The score is written in a standard musical notation, with staves for each instrument and a key signature of one flat (B-flat).

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
imp.
ano
olo
/In.
Vla.
Vc.
Cb.

p
f
cresc.
molto marc.
ff
div. cresc.

allargando ----

Fl. I
Fl. II

Ob. I
marc.
Ob. II
marc.

Cl. I
marc.
Cl. II
marc.

Bn. I
Bn. II

Hn. I
Hn. II

Tpt. I
Tpt. II

Timp.

Piano

solo

allargando ----

Vln. I
Vln. II

Vla. I
(div.)
Vla. II

Vc.
sf

Cb.
sf

div.

-- molto

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bn. I
Bn. II

Hn. I
Hn. II

Tpt. I
Tpt. II

Timp.

Piano

solo

-- molto

ff a piacere

lunga

lentamente allargando e dim. molto

Vln. I
Vln. II

Vla. I
(div.)
Vla. II

Vc.

Cb.

unis.

f dim.

pp

17 *a tempo to the end, without dragging*

Ob. I *pe.*

Cl. II *p*

Hn. II *p*

Timp. *mp*

Piano *p sonoro*
And. sempre

a tempo, to the end, without dragging

solo *pp*

17

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *mp*

18

Ob. I

Cl. II

Bn. II

Hn. I *p*

Hn. II *p*

Timp.

solo *p molto esp.*

18

Vln. I *p arco*

Vln. II *p arco*

Vla. *p*

Vc. *pizz.*

Cb. *p*

1

mp molto espr.

p

pp

morendo

pizz.

arco

II

Andante $\text{♩} = 64$

Flute I

Flute II

Oboe I

Oboe II

Clarinet in A I

Clarinet in A II

Bassoon I

Bassoon II

Horn in F I

Horn in F II

Trumpet in C I

Trumpet in C II

Timpani

Piano

solo Violin

Andante $\text{♩} = 64$

Violin I

Violin II

Viola

Cello

Bass

con sord. sul c.

p

con sord.

p

con sord.

p

con sord.

p

con sord.

p

div.

pizz.

mp espr.

(1)

div. unis. div. unis. espr.

(1)

p *mp* *p*

(1)

div. *p* *p* *p*

movendo, un poco rinf.

Fl. I II *mp*

Ob. I *mp*

Cl. I II (1) *mp*

Hn. I II *pp*

movendo, un poco rinf.

solo

Vln. I II *mf espr.* *uniz.* *mf espr.*

Vla. *p* *pietz.* *mf*

Vc. *p*

Cb. *p*

a tempo, tranquillo

2

Fl. I II *mp*

Cl. I II *p* *pp*

Bn. I II *p* *pp*

Hn. I *Solo* *mf espr.*

Timp. *pp*

a tempo, tranquillo

2

solo *p senza affrettare*

Vln. I II *p* *pp*

Vla. *p* *pp* *arco*

Vc. *p* *mf* *p* *pp* *arco*

Cb. *mf* *p* *pp* *arco*

[3] *più mosso* (in 2) $\text{♩} = 40$

First system of musical notation, measures 1-6. The score is for a piano with four staves (I, II, I, II). The key signature is two sharps (F# and C#). The tempo is *più mosso* (in 2) with a quarter note equal to 40 beats. Measures 1-4 are mostly rests. In measure 5, the right hand (I and II staves) plays a series of eighth notes, marked *f*. In measure 6, the right hand continues with a melodic line, marked *fp*. The left hand (I and II staves) plays a series of eighth notes, marked *f* in measure 5 and *fp* in measure 6.

Second system of musical notation, measures 7-12. The score is for a piano with four staves (I, II, I, II). The key signature is two sharps (F# and C#). The tempo is *più mosso* (in 2) with a quarter note equal to 40 beats. Measures 7-8 show a piano (*p*) in the right hand (I and II staves) and a melodic line in the left hand (I and II staves) marked *mf*. Measures 9-12 show a melodic line in the right hand (I and II staves) marked *fp* and a melodic line in the left hand (I and II staves) marked *mf* and *fp*.

Third system of musical notation, measures 13-14. The score is for a piano with four staves (I, II, I, II). The key signature is two sharps (F# and C#). The tempo is *più mosso* (in 2) with a quarter note equal to 40 beats. Measures 13-14 show a melodic line in the right hand (I and II staves) marked *fp* and a melodic line in the left hand (I and II staves) marked *mf* and *fp*.

più mosso (in 2) $\text{♩} = 40$

Fourth system of musical notation, measures 15-16. The score is for a piano with four staves (I, II, I, II). The key signature is two sharps (F# and C#). The tempo is *più mosso* (in 2) with a quarter note equal to 40 beats. Measures 15-16 show a melodic line in the right hand (I and II staves) marked *f* and a melodic line in the left hand (I and II staves) marked *f*.

Fifth system of musical notation, measures 17-22. The score is for a piano with four staves (I, II, I, II). The key signature is two sharps (F# and C#). The tempo is *più mosso* (in 2) with a quarter note equal to 40 beats. Measures 17-21 show a melodic line in the right hand (I and II staves) marked *f* and a melodic line in the left hand (I and II staves) marked *f*. Measure 22 shows a melodic line in the right hand (I and II staves) marked *p* and a melodic line in the left hand (I and II staves) marked *p*. The word "unis." is written above the right hand staves in measure 21.

100

un poco agitato (ins) *allargando*

Bn. I
Bn. II

Hn. I
Hn. II

Timp.

solo

Vla.

Vc. arco
Cb. arco

4 *più tranquillo
sempre in 2 C. = 40*

Ob. I
Ob. II

Cl. I
Cl. II

Hn. I
Hn. II

Tpt. I
Tpt. II

Timp.

Piano

solo

Vc.

dim. *can. 2.2.* *più tranquillo
sempre in 2 C. = 40* *cantando liberamente* *dim.* *plac.* *p*

Ob. I *mf*

Ob. II *p*

Hn. I *I con sord.* *mf*

Tpt. I *mf*

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

Piano *mf*

solo *mf* *ten.*

Bn. I (col Solo Vin.) *p*

Hn. I *ten.*

Tpt. II (II)

Piano

solo *ad libitum* *tremolando* *affrettando*

Bn. I (I)

Hn. I (I)

solo *cresc.* *allargando* *molto rall.* *f*

5

Tempo I, ma sempre con moto

==

(senza sord.)
p espr.
mp
p espr.
espr.
pp
p
div.
espr.
espr.

movendo un poco

un poco agitato

[6]

Fl. I *poco f espr.* *p*

Fl. II

Ob. I *poco f espr.* *p*

Ob. II

Cl. I *mf* *arrest.*

Cl. II

Bn. I *p*

Bn. II

Hn. I *p* *p*

Hn. II

Tpt. I

Tpt. II

Timp.

Piano

un poco agitato

movendo un poco

solo

Vln. I *senza sord.* *p espr.* *div.* *pp* *senza sord.*

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

Vla. *senza sord.* *pp* *div.* *pp*

Vc. *pp*

Cb. *p*

a tempo primo, ma sempre movendo

Musical score for the first system, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo/mood is indicated as *a tempo primo, ma sempre movendo*.

a tempo primo, ma sempre movendo

Musical score for the second system, continuing the musical notation. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo/mood is indicated as *a tempo primo, ma sempre movendo*.

Dynamics and performance instructions visible in the score include:

- cresc. poco a poco*
- ff*
- unis.*
- f espr.*
- div.*
- p cresc. poco a poco*
- senza sord.*
- tutti*
- senza sord.*

7

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano

solo

7

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

animando

8 *stringendo e crescendo* (ir)

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is for a full orchestra and voice. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is in a single system with multiple staves. The vocal line is marked *mf expr.* and *cresc. poco a poco*. The orchestration includes strings, woodwinds, and brass. The score is for a full orchestra and voice.

animando

stringendo e crescendo (in 2)

o

piu f

8

mf espr.

unis.

mf espr.

p

mf

mf

cresc. poco a poco

mf cresc. poco a poco

espr.

espr.

(ins) *allarg.*

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

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

Ob. I *mp* *f* *p*

Ob. II *mp* *f* *p*

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

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

Bn. I *mp* *f* *p*

Bn. II *mp* *f* *p*

Hn. I *mf* *f* *mf*

Hn. II *mf* *f* *mf*

Tpt. I *mp espr.* *poco f* *p* *mf* *pp*

Tpt. II *mp espr.* *poco f* *p* *mf* *pp*

Timp. *f*

Piano

solo (ins) *allarg.*

Vln. I *p* *f* *poco f*

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

Vla. *div. #* *f*

Vc. *f* *mf* *marc.*

Cb. *f*

I Bn. *p*
 II Bn. *p*
 I Hn. *p*
 II Hn. *p*
 imp. *p*
 solo *f* *a piacere* *largamente*
 I Vln. *p* *con sord.*
 II Vln. *p* *con sord.*
 Vla. *p* *con sord.*
 Vc. *p* *con sord.*
 Cb. *p* *con sord.*

Timp. *f* *meno mosso* *pp* *p* *pp*
 solo *meno mosso* *p* *pp*
 I Vln. *f* *p* *pp* *pp*
 II Vln. *f* *p* *pp* *pp*
 Vla. *f* *p* *pp* *pp*
 Vc. *f* *p* *pp* *pp*
 Cb. *f* *p* *pp* *pp*

III

Presto in moto perpetuo (♩=192)

Flute I II

Oboe I II

Clarinet in Bb I II

Bassoon I II

Horn in F I II

Trumpet in C I II

Timpani (Tamburo Militaire) *(coperli)* *pp* *p*

Piano

solo Violin

Violin I II *(senza sord.)*

Viola *(senza sord.)* *sf* *pp*

Cello *(senza sord.)* *sf* *pp*

Bass *(senza sord.)* *sf* *pp*

p legg.

Fl. I *p* *mp*

Fl. II *mp*

Cl. I *mp*

Cl. II *mp*

Timp. *p* (aperti)

solo

Vln. I *pp* *sf* *pp*

Vln. II *pp* *sf* *pp*

Vla. *sf* *pp*

Vc. *sf* *pp*

Cb. *sf* *pp*

Fl. I *p* *mf* 1

Fl. II *p* *mf*

Ob. I *p* *mf*

Cl. I *p* *mf*

Cl. II *p* *mf*

solo *mf*

Vln. I *pp* 1

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cl. I

Bn.

Hn.

solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

pp

p

pizz.

p

This musical score page, numbered 53, contains two systems of staves. The first system includes parts for Eb (E-flat) and Cl (Clarinet) in both I and II staves, Bn (Bassoon) in I and II staves, and mp (Mandolin/Pedal). The second system includes solo (Solo), Fl (Flute) in I and II staves, Vla (Viola), and Vc (Violoncello). The third system includes Ob (Oboe) in I and II staves, Cl (Clarinet) in I and II staves, Imp (Impassioned), solo (Solo), Vla (Viola), and Vc (Violoncello). The score is written in 3/4 time and features various musical notations including dynamics (pp, p, mf, f), articulation (div., unis., pizz., arco), and phrasing slurs. The key signature has one sharp (F#).

System 1:

- Eb I, II:** *pp*, melodic lines with slurs.
- Cl I, II:** *pp*, melodic lines with slurs.
- Bn I, II:** *pp*, melodic lines with slurs.
- mp:** *p*, melodic line.
- solo:** *mf*, melodic line.
- Fl I, II:** *p*, *div.*, *unis.*, melodic lines.
- Vla:** *p*, *div.*, *unis.*, melodic lines.
- Vc:** *pizz.*, *p*, *arco*, melodic lines.

System 2:

- Ob I, II:** *mf*, melodic lines.
- Cl I, II:** *mf*, melodic lines.
- Imp:** *pp*, *mf*, melodic lines.
- solo:** *mf*, melodic line.
- Vla:** *pp*, melodic lines.
- Vc:** *pp*, melodic lines.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is for page 54. It features a woodwind section with Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), and Horns (I, II). The brass section includes Trumpets (I, II) and Timpani. The piano part is shown with a grand staff. A solo part is written on a single staff. The string section includes Violins (I, II), Viola, Violoncello, and Contrabass. The score is in 4/4 time and key of D major. The woodwinds and brass play a rhythmic pattern of eighth notes, while the strings play a similar pattern. The solo part features a melodic line with various intervals and accidentals.

Cl. I **3** *p*

Piano

solo *p grazioso*

Vln. I **3** *p*

Vla. *p*

Vc. *div. pizz. p*

Fl. I *p*

Cl. I *p*

Hr. I *p*

Piano

solo

Vln. I

Vla.

Vc.

Fl. I

Fl. II

Hn. I

Piano

solo

Vln. I

Vla.

Vc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Piano

solo

Vc.

Ob. I
Cl. I
Bn. I
Hn. I
solo
Vln. I
Vln. II
Vla.
Vc.

mf
f
div. pizz.
arco
div. pizz.

Fl. I
Cl. I
Bn. I
Timp.
Piano
solo

pp
p
pp
p
p

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

arco unis.
pp
pp
pp
pp

3n. I *dim.* *p*

lo *dim.* *p*

/c. *div.* *f pizz.* *dim.* *p*

[5]

I *p*

II *p*

I *pp*

II *pp*

I *p*

II *p*

I *p*

II *p*

I *p*

II *p*

olo *p*

[5]

Vln. I *arco* *p* *pizz.* *p*

Vln. II *arco* *p* *pizz.* *p*

Vla. *arco* *p*

Vc. *unis. (pizz.)* *p*

Cb. *p*

Cl. I *I*
 Bn. I
 Hn. I
 solo
 Vla.
 Vc.
 Cb.

p *dim.* *pp*
p *dim.* *pp*
p *dim.* *pp*
dim. sempre
p

6 *ave fl. cambia in Piccolo*
 Fl. I
 Picc.
 Ob. I
 Cl. I
 Hn. II
 Timp.
 Piano
 solo

p *me marcato*
p *me marcato*
p *me marcato*
pp
sempre sfacc.
pp

6
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

picc.
p

Fl. I
cc
b. I
II
Cl. I
II
3n. I
II
4n. I
II
Tpt. I
II
mp.
ano
solo
Vln. I
II
Vla.
Vc.
Cb.

mf (Piccolo cambia in 2nd Fl.)
mf
mf
mf
mf
mf
mf
p *solo*
f marc.
mp *mf*
pizz. *mf*
mf
mf *p* *mf*
mf

7

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.
mf
arco
marc.
arco
marc.
arco
mf

p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
f marc.
f marc.
mf marc.
mf marc.
p
mp
mf
f
cresc. sempre
mf
arco
marc.
arco
marc.
arco
mf

7

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

div.
div.
pica.

This page of a musical score, numbered 64, contains staves for various instruments. The woodwind section includes Flutes (Fl. I and II), Oboes (Ob. I and II), Clarinets (Cl. I and II), Bassoons (Bn. I and II), Horns (Hn. I and II), and Trumpets (Tpt. I and II). The percussion section includes Timpani (Timp.). The piano part is labeled "Piano". A "solo" staff is also present. The string section includes Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical markings and dynamics include:

- cresc. sempre* (crescendo sempre) for Flutes, Oboes, Clarinets, and the solo staff.
- ff* (fortissimo) for Bassoons, Horns, and the solo staff.
- più f* (più forte) for Trumpets and Timpani.
- p* (piano) for Timpani.
- cresc. poco a poco* (crescendo poco a poco) for Timpani.
- sf* (sforzando) for Piano.
- mf* (mezzo-forte) for Violins, Viola, and Violoncello.
- mf cresc.* (mezzo-forte crescendo) for Violins, Viola, and Violoncello.
- arco* (arco) for Contrabass.
- ff* (fortissimo) for Contrabass.

8

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
8

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

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets) are in the upper staves, with Flutes and Oboes in treble clef and the others in bass clef. The percussion section (Timpani) is below the brass. The piano is in the middle section. A solo part is indicated below the piano. The string section (Violins, Viola, Violoncello, Contrabass) is at the bottom, with Violins in treble clef and the others in bass clef. The score is in 4/4 time and features a variety of musical notations including eighth notes, sixteenth notes, and rests. Dynamics such as *f* (forte) and *sfz* (sforzando) are used throughout. A *pizz.* (pizzicato) marking is present in the Viola part.

[illegible]

Fl. I *meno f*

Ob. I

Ob. II

Cl. I *meno f*

Cl. II *meno f*

Bn. I

Bn. II

Hn. I *p*

Hn. II *p*

Tpt. I

Tpt. II

Timp.

Piano

solo *dim poco a poco*

Vln. I *arco* *mf dim poco a poco*

Vln. II *arco* *mf dim poco a poco*

Vla. *pizz.* *arco* *(pizz.) mf dim. poco a poco*

Vc. *(pizz.) mf dim. poco a poco*

Cb. *(pizz.) mf dim. poco a poco*

[illegible]

10 (2nd Fl. cambia in Picc.)

Fl. I II

Ob. I II

Cl. I II

Piano

leggiere

solo

10

Vln. I II

Vla.

Vc.

Cb.

11

Ob. I II

Cl. I

Hn. I

Tpt. I

Piano

solo

11

Vln. I II

Vla.

Vc.

pizz.

44057

Ob. I

Cl. I

Hn. I

Tpt. I

Piano

solo

(1)

(1)

staccato sempre

dim. poco a poco

-- (6) --

sempre staccato

[illegible]

Fl. I (1)

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tam. Mil.

Piano

solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

P staccatissimo

sempre cresc.

mp

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tam. Mil.

Piano

soio

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre cresc.

sempre staccato

cresc. molto

mf cresc. molto

staccatissimo

p

mf cresc. molto

mf

cresc. molto

mf cresc. molto

[13]

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hr.

Tpt. I

Tpt. II

Arm. Mil.

Piano

Cello

[13]

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff brillante

(Piccolo cambia in 2^a Fl.)

mp

mf

pizz.

arco

div.

sf

ff

14

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Timp.

Piano

solo

f

crescendo

poco a poco

brillante

senza sord.

f

brillante

ff

This musical score is for measures 13 through 17 of 'The Song of the Lark'. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat), and the time signature is 3/4. Measure 13 is marked with a box containing the number '14'. The score includes various musical notations such as slurs, ties, and dynamic markings like *pp*, *f*, and *pizz*. The Viola part has the word 'vibis.' written above it in measure 13. The Violoncello and Contrabass parts have 'arco' written above them in measure 13. The Violoncello part has 'f' markings in measures 14, 15, and 16. The Contrabass part has 'f' markings in measures 14, 15, and 16. The Violoncello part has 'p' markings in measures 17 and 18. The Contrabass part has 'p' markings in measures 17 and 18. The Violoncello part has 'pizz' written above it in measure 18.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page, numbered 76, contains staves for various instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Horns I and II. The brass section includes Trumpets I and II and Timpani. The piano part is shown with grand staves. A solo part is also present. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in 2/4 time. The woodwinds and piano are mostly silent, while the strings play a rhythmic pattern. The solo part has a melodic line. The brass section has some activity in the later measures, with the Horns II marked *ff marcato*.

[illegible]

This page of a musical score, numbered 78, contains staves for various instruments. The woodwind section includes Flutes (Fl. I and II), Oboes (Ob. I and II), and Clarinets (Cl. I and II). The brass section includes Bells (Bn. I and II), Horns (Hn. I and II), Trumpets (Tpt. I and II), and Timpani (Timp.). The piano part is labeled "Piano". A "solo" part is also present. The string section includes Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2/4 time and features dynamic markings such as *mf*, *cresc. molto*, *div.*, *arco*, and *unis.*. The woodwinds and brass play rhythmic patterns, while the strings provide a harmonic foundation. The solo part features a melodic line. The piano part provides a steady accompaniment. The string section includes a variety of textures, with the violins playing a melodic line, the viola playing a rhythmic pattern, the cello and contrabass playing a bass line, and the horns playing a harmonic support.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
mf cresc. molto
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
arco
unis.

This page of a musical score is for a symphony orchestra, featuring woodwinds, brass, percussion, piano, and strings. The score is written in 2/4 time and includes dynamic markings like 'f' and 'sf'.

The instruments and their parts are as follows:

- Flutes (Fl.):** Two staves, both playing a melodic line starting on a whole rest.
- Oboes (Ob.):** Two staves, both playing a melodic line starting on a whole rest.
- Clarinets (Cl.):** Two staves, both playing a melodic line starting on a whole rest.
- Bassoons (Bn.):** Two staves, both playing a melodic line starting on a whole rest.
- Horns (Hn.):** Two staves, both playing a melodic line starting on a whole rest.
- Trumpets (Tpt.):** Two staves, both playing a melodic line starting on a whole rest.
- Timpani (Timp.):** One staff, playing a rhythmic pattern of eighth notes.
- Piano:** One staff, playing a melodic line starting on a whole rest.
- Solo:** A single staff with a complex, fast-moving melodic line.
- Violins (Vln.):** Two staves, both playing a melodic line starting on a whole rest.
- Viola (Vla.):** One staff, playing a melodic line starting on a whole rest.
- Violoncello (Vc.):** One staff, playing a melodic line starting on a whole rest.
- Double Bass (Cb.):** One staff, playing a melodic line starting on a whole rest.

The score is written in 2/4 time and includes dynamic markings like 'f' and 'sf'.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Timp.
Piano
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

div. unis.

Concerto for Violin and Orchestra

Violin

Samuel Barber, Op. 14
Revised version

I

Allegro $\text{♩} = 100$

mf espress.

p

cresc.

p

pp

liberamente

pp

p espr.

ten. 3 9

* Orchestra score and parts available on rental from the publishers.

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Violin

2 VIOLIN

[4] *a tempo, animando poco a poco*

poco rall.

p

grazioso e scherzando

cresc. poco a poco

f *cresc. molto*

[5] *un poco agitato*

ff

poco rit.

pp

Un poco più mosso ♩ = 116

p sempre

[8] *Più mosso*

mp

pp

poco animando

f

p

cresc.

rinf.

[10] *più f*

ff più animato

5
5
7
7
9

allargando molto

11 *Tempo I^o* 1 1 8

sempre ff 3 3 3 *p*

12 *espr. e cresc.* *f*

13 *p* 5 5 5 *p* *pp*

14 *liberamente* 8 4 *pp* *p espr.* 3 3 3 3

15 *poco rit. ten.* 8 *rall.* *a tempo* *p scherzando*

16 *a tempo, animando poco a poco* *cresc. poco a poco* *f cresc. molto*

7 6 6 7 *ff* 4

Violin

ff a piacere
 17 *a tempo, without dragging*
lunga
mf *lentamente allarg. e dim. molto*
p *p molto espr.*

Andante ♩ = 92 **II**
 12 1 12 2 3
senza affrettare
Più mosso (in 2) ♩ = 54
f
Un poco agitato (in 3)
f
allargando
dim.
Più tranquillo (sempre in 2)
 4 8 *p* *cantando liberamente*
ten.

a piacere
trattenuto
allarg.
affrettando
molto rall.
cresc.
f
lunga
Tempo I^o, ma sempre con moto
Sul G
f molto espress.
un poco agitato
movendo un poco
1
8
p
cresc. poco a poco
ff
f
3
3
3
3
7
ff
animando
8
più f
stringendo
allarg.
3
ff
f a piacere
largamente
9
p meno mosso
pp

The score is written for a violin in G major (one sharp). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'a piacere' and 'trattenuto'. The second staff continues with 'allarg.' and 'affrettando molto rall.'. The third staff marks the beginning of 'Tempo I^o, ma sempre con moto' and 'Sul G'. The fourth staff features a 'f molto espress.' dynamic. The fifth staff has a 'movendo un poco' marking and a '1' finger indication. The sixth staff has an '8' finger indication and a 'p' dynamic. The seventh staff has a 'ff' dynamic and a '3' finger indication. The eighth staff has a 'ff' dynamic and an 'animando' marking. The ninth staff has a 'più f stringendo' marking and an 'allarg.' marking. The tenth staff has a 'f a piacere' marking and a 'largamente' marking. The score ends with a 'pp' dynamic. There are several measures with fingerings (1, 3, 8) and a 'lunga' marking. The score is numbered 40010 at the bottom left.

III

Presto in moto perpetuo ♩ = 192

p leggero

mf

pp *f*

mf

f

Violin

7

Violin score, measures 31-44. The music is written on ten staves. Measure 31 is marked with a box containing the number 3. The tempo/mood is *p grazioso*. The dynamics are *p* (measures 31-32), *f* (measures 33-34), *p* (measures 35-36), *pp* (measures 37-38), *mf* (measures 39-40), *p* (measures 41-42), *mf* (measures 43-44). Measure 44 is marked with a box containing the number 4. The dynamics continue with *p* (measures 45-46), *mf* (measures 47-48), *cresc.* (measures 49-50), and *mf* (measures 51-52). The key signature changes from one sharp (F#) to one flat (Bb) at measure 44.

Violin score for measures 1 through 6. The music is written on a single staff in treble clef. Measure 1 starts with a key signature of one sharp (F#) and a common time signature (C). The melody is marked *f* (forte). Measure 2 contains a bracketed measure number [5]. The music continues with various intervals and accidentals, including a key signature change to one flat (Bb) in measure 3. Measure 4 is marked *dim. sempre* (diminuendo sempre). Measure 5 is marked *p* (piano). Measure 6 is marked *pp* (pianissimo) and contains a bracketed measure number [6]. The piece concludes in measure 6 with a key signature of one flat and a common time signature.

[7] Ossia (for performance with orchestra)

Violin score for measures 7 through 10, labeled as an Ossia for performance with orchestra. The music is written on a single staff in treble clef. Measure 7 starts with a key signature of one sharp (F#) and a common time signature (C). The melody is marked *cresc. sempre* (crescendo sempre). Measure 8 contains a bracketed measure number [7] and is marked *cresc. sempre*. Measure 9 is marked *cresc. sempre*. Measure 10 is marked *cresc. sempre* and contains a bracketed measure number [8]. The piece concludes in measure 10 with a key signature of one flat (Bb) and a common time signature.

Violin

9

Violin score page 9, featuring measures 8 through 12. The score is written in treble clef with a key signature of one flat (B-flat). Measure 8 includes a first ending bracket and a measure rest. Measure 9 begins with a forte (*f*) dynamic. Measure 10 includes a piano (*p*) dynamic. Measure 11 is marked *f brillante*. Measure 12 includes a piano (*p*) dynamic and a first ending bracket. The score also includes a string part in the upper right corner, marked (Strings), and a dynamic of *ff* (fortissimo) in measure 8. The tempo is marked *dim. poco a poco* (diminuendo poco a poco) in measure 10. The score concludes with a piano (*pp*) dynamic in measure 12.

8

(Strings)

ff

9

f

dim. poco a poco

p

10

p

f

11

f brillante

p

12

dim. poco a poco

pp

Violin score for measures 13-15. The score is written on a single staff in treble clef. Measure 13 begins with a whole rest, followed by a half note G4 (fingered 1), a quarter note A4 (fingered 2), a half note B4 (fingered 1), and a quarter note C5 (fingered 3). Measure 14 begins with a whole rest, followed by a half note D5 (fingered 1), a quarter note E5 (fingered 3), a half note F#5 (fingered 3), and a quarter note G5 (fingered 3). Measure 15 begins with a half note A5 (fingered 3), a quarter note B5 (fingered 3), a half note C6 (fingered 3), and a quarter note D6 (fingered 3). The score includes various musical notations such as fingerings, slurs, and dynamic markings. A trill is marked in measure 14, and a triplet is marked in measure 15. The dynamic marking *ff* (fortissimo) is present in measure 15. The score also includes a trill in measure 14 and a triplet in measure 15. The dynamic marking *ff* (fortissimo) is present in measure 15. The score also includes a trill in measure 14 and a triplet in measure 15. The dynamic marking *ff* (fortissimo) is present in measure 15.