

KEVIN BEAVERS
ROSCOE

for violin and orchestra and optional narration
inspired by the novel of William Kennedy

to Colin and Bill

KEVIN BEAVERS ROSCOE

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inspired by the novel of William Kennedy

Commissioned by the Netherland-America Foundation and premiered by violinist
Colin Jacobsen and the Albany Symphony Orchestra conducted by Maestro David
Miller on April 15, 2007 in Albany, NY.

Arranged for chamber orchestra for Colin and Eric Jacobsen and the
“The Knights” for a performance on December 6, 2009, Brooklyn, New York.

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Instrumentation

Solo Violin

Flute

Clarinet in B $\flat$
Bassoon

2 Horns in F

3 Violins

3 Violas

2 Violoncelli

1-2 Contrabass

Orchestra materials on hire from the composer.

Duration ca. 40 minutes with narration, ca. 22 minutes without narration.

commissioned by the Netherland America Foundation
for Colin Jacobsen and the Albany Symphony Orchestra

ROScoe

for violin and orchestra and optional narration
inspired by the novel of William Kennedy

KEVIN BEAVERS

2007/9

I. Roscoe and the Silent Music

5/4 Adagio assai ♩ = 60

Flute

Clarinet in Bb

Bassoon

Horn in F 1

Horn in F 2

Solo Violin

5/4 Adagio assai ♩ = 60
pp
senza vib.
con sord.

Violin 1

pp *ppp* *pp* *ppp* *pp* *ppp*
senza vib.
con sord.

Violin 2

pp *ppp* *pp* *ppp* *pp* *ppp*
senza vib.
con sord.

Violin 3

pp *ppp* *pp* *ppp* *pp* *ppp*
senza vib.
con sord.

Viola 1

pp *ppp* *pp* *ppp* *pp* *ppp*
senza vib.
con sord.

Viola 2

Viola 3

Violoncello 1

Violoncello 2

Double Bass

2 3 4 5 6 7

A

Fl.

Cl.

Bsn

Hn 1

Hn 2

Solo

A

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

8 9 10 11 12 13

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

con sord. *pp* *ppp*

con sord. *pp* *ppp*

con sord. *pp* *ppp*

con sord. *pp* *ppp*

pp *ppp*

17

Score for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo, Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.).

Rehearsal marks C and D are indicated above the Flute staff.

Flute (Fl.) part includes dynamics: *mf*, *mp cantabile*, and *sotto voce*.

Solo part includes dynamics: *mf cantabile*.

Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.) parts include dynamics: *p* and *mf cantabile*.

Fl.

Cl.

Bsn

Hn 1

Hn 2

Solo

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

E

mf

ppp molto legato

ppp molto legato

p esp. rubato

ppp molto legato

ppp molto legato

pp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

con sord.

ppp

22 23 24 25 26 27

Fl.

Cl.

Bsn

Hn 1

Hn 2

Solo

f appassionato

f

mf

p

F

Vln 1

f

pp

f

pp

mp

pp

p

Vln 2

f

pp

f

pp

mp

pp

p

Vln 3

f

pp

f

pp

mp

pp

p

Vla 1

f

pp

f

pp

mp

pp

p

Vla 2

f

pp

f

pp

mp

pp

p

Vla 3

f

pp

f

pp

mp

pp

p

Vc. 1

f

pp

f

pp

mp

pp

p

Vc. 2

f

pp

f

pp

mp

pp

p

D. B.

f

dim. poco a poco al niente

28

29

30

31

32

Score page 7, measures 33-38. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo, Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.).

Measure 33: A box labeled "G" is positioned above the Flute staff.

Measure 34: A box labeled "G" is positioned above the Violin 1 staff.

Measure 35: Dynamics include *pp* (pianissimo) for Violin 1 and *pp* (pianissimo) for Violin 3.

Measure 36: Dynamics include *pp* (pianissimo) for Violin 1, Violin 3, Viola 2, Violoncello 1, and Violoncello 2.

Measure 37: Dynamics include *mp* (mezzo-piano) for the Solo part.

Measure 38: No specific dynamics are indicated.

The Solo part features a melodic line with triplets and slurs, marked with *pp* and *mp*.

The Violin 1 part features a melodic line with slurs and ties, marked with *pp*.

The Violin 2 part features a sustained harmonic accompaniment, marked with *ppp* (pianississimo).

The Violin 3 part features a melodic line with slurs and ties, marked with *pp*.

The Viola 1 part features a sustained harmonic accompaniment, marked with *ppp*.

The Viola 2 part features a melodic line with slurs and ties, marked with *pp*.

The Viola 3 part features a sustained harmonic accompaniment, marked with *ppp*.

The Violoncello 1 part features a melodic line with slurs and ties, marked with *pp*.

The Violoncello 2 part features a sustained harmonic accompaniment, marked with *ppp*.

The Double Bass part is marked with a whole rest in measures 33-38.

Measure numbers 33, 34, 35, 36, 37, and 38 are indicated at the bottom of the page.

H

Fl.

Cl.

Bsn.

Hn 1

Hn 2

Solo

p

ppp morendo

H

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

ppp morendo

morendo

ppp morendo

morendo

ppp morendo

morendo

ppp morendo

morendo

II. Flying Heads

4/4 Sinister ♩ = 108

Flute

Clarinet in Bb

Bassoon

Horn in F 1

Horn in F 2

Solo Violin

Violin 1

Violin 2

Violin 3

Viola 1

Viola 2

Viola 3

Violoncello 1

Violoncello 2

Double Bass

ff

gliss.

mp

f

senza sord.

pp

pizz.

arco

1 2 3 4 5 6

Fl.

Cl.

Bsn

Hn 1

Hn 2

Solo

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

7

8

9

10

11

12

Fl. **B** *mp percussive*

Cl. *mp percussive*

Bsn. *mp percussive*

Hn 1

Hn 2

Solo *ff trumpeting*

Vln 1 **B** *ff*

Vln 2 *ff*

Vln 3 *ff*

Vla 1 *ff*

Vla 2 *ff*

Vla 3 *ff*

Vc. 1 *ff* *mf*

Vc. 2 *ff* *mf*

D. B. *ff* *mf* *pizz.*

13

14

15

16

17

[illegible]

Fl. p mf 5

Cl. f mp 3 p mf p

Bsn. f 3

Hn 1 f mp 3 mf

Hn 2 f mp 3 mf

Solo p f 5 3 3 3 3 3 3 3 3

Vln 1 mp pp mp mp 3 4 D 4

Vln 2 mp pp mp mp 3 4 D 4

Vln 3 p mp p mp 3

Vla 1 p mp 3 mp

Vla 2 p mp 3 p mf p mp 3

Vla 3 mp 3 p mf p mp 3

Vc. 1 f 3

Vc. 2 f 3

D. B. f 3

4

E

3

4

Fl. *f casual*

Cl. *f casual*

Bsn.

Hn 1 *f casual*

Hn 2 *f casual*

Solo

E

3

4

Vln 1 *f casual*

Vln 2 *f casual*

Vln 3 *f casual*

Vla 1 *f casual*

Vla 2 *f casual*

Vla 3 *f casual*

Vc. 1 *f casual*

Vc. 2 *f casual*

D. B. *f casual*

f ³

4/4

Fl. *pp* *mf* *pp* *mp* sotto voce

Cl. *mp* sotto voce

Bsn. *mp* sotto voce

Hn 1 *mf*

Hn 2 *mf*

Solo *p* *f* *ff* feisty

Vln 1 *mf*

Vln 2 *mf*

Vln 3 *p* *mf*

Vla 1 *p* *mf*

Vla 2 *p* *mf*

Vla 3 *p* *mf*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

D. B. *p* *mf*

pizz. *arco*

F

G

Fl. *p* *fp* *mf* *f* *H*
 Cl. *p* *fp* *mf* *f* *H*
 Bsn. *pp* *f* *molto* *f*
 Hn 1
 Hn 2
 Solo *f* *ff* *f*
 Vln 1 *mp* *pp* *f* *mf* *H*
 Vln 2 *mp* *pp* *f* *mf*
 Vln 3 *mp* *pp* *f* *mf*
 Vla 1 *p* *pp* *f* *mf*
 Vla 2 *p* *pp* *f* *molto*
 Vla 3 *p* *pp* *f* *molto*
 Vc. 1 *pp* *mf* *fp* *pp* *f* *molto*
 Vc. 2 *pp* *mf* *fp* *pp* *f* *molto*
 D. B. *pp* *mf* *fp* *pp* *f* *molto*

Fl. *fp* *fp* $\frac{2}{4}$ $\frac{4}{4}$ I *pp* *mf* *p*

Cl. *fp* *fp*

Bsn. *mf* *fp* *p*

Hn 1 *fp* *fp*

Hn 2 *fp* *fp*

Solo *mp* *timid* *f*

Vln 1 *pizz.* *f* $\frac{2}{4}$ $\frac{4}{4}$ I *pp* *mp* *gliss.*

Vln 2 *pizz.* *f* *gliss.*

Vln 3 *pizz.* *f* *gliss.* *arco* *3*

Vla 1 *pizz.* *f* *gliss.* *arco* *3*

Vla 2 *pizz.* *f* *gliss.* *arco* *3*

Vla 3 *pizz.* *f* *gliss.* *arco* *3*

Vc. 1 *pizz.* *f* *gliss.* *arco* *3*

Vc. 2 *pizz.* *f* *gliss.* *arco* *3*

D. B.

FL. *pp* *5* *3* *pp* *3* *J*

CL. *pp* *3* *f* *pp* *3* *3* *J*

Bsn. *pp* *5* *pp* *3* *3* *J*

Hn 1

Hn 2

Solo *mp* *5* *fp* *mp* *3* *f* *5* *3* *3* *3* *3* *3* *3* *3* *3* *3* *J*

Vln 1

Vln 2 *arco* *p* *ppp* *J*

Vln 3 *5*

Vla 1 *5* *3* *3* *J*

Vla 2 *pp* *3* *3* *3* *J*

Vla 3 *pp* *3* *3* *J*

Vc. 1 *pp* *3* *3* *3* *J*

Vc. 2 *pp* *3* *3* *3* *J*

D. B. *pp* *3* *3* *3* *J*

K*molto rall.*

Tempo I ♩ = 108

Fl. *p* *sotto voce*

Cl. *p* *sotto voce*

Bsn. *p* *mf*

Hn 1 *p* *sotto voce*

Hn 2 *p* *sotto voce*

Solo *sfz* *f* *mf*

K*molto rall.*

Tempo I ♩ = 108

Vln 1 *p* *pizz.*

Vln 2 *p* *pizz.*

Vln 3 *p* *pizz.*

Vla 1 *p* *pizz.*

Vla 2 *p* *pizz.*

Vla 3 *p* *pizz.*

Vc. 1 *p*

Vc. 2 *p*

D. B. *p*

48

49

50

51

52

62

M Sassy ♩ = 100

FL.

CL.

Bsn.

Hn 1

Hn 2

Solo

M Sassy ♩ = 100

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

pp 3 *mp*

pp 3 *mp*

pp 3 *mp*

pp 3 *mp*

f 3 *p* 3 *sfz* *spiccato* *p* 3

pizz. *p*

pizz. *p*

pizz. *gliss.* *mp*

63

64

65

66

FL. N

CL. N

Bsn. *p*

Hn 1

Hn 2

Solo *mf* *f* *pp*

Vln 1 N

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1 *arco*

Vc. 2

D. B. *gliss.*

O

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn 1

Hn 2

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

Vln 1

Vln 2

Vln 3

Vla 1 *pizz.* *p*

Vla 2 *pizz.* *p*

Vla 3 *pizz.* *p*

Vc. 1 *gliss.* *pizz.* *arco* *mp* whining

Vc. 2 *gliss.* *pizz.*

D. B. *mf*

FI

Cl.

Bsn

Hn 1

Hn 2

Solo

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

P

arco

ff

ff

 $\mathbb{F}$ ff $\frac{f}{f}$

ff

$$ff$$
 $\mathbb{F}$

”

Fl. *mf* *f* 3 3

Cl. *mf* *f* 3 3

Bsn. *mf* *f* 3 3

Hn 1 *mf* *mf* crisp

Hn 2

Solo *ff*

Vln 1 *p* *f* *p* *f* 3 3 *p*

Vln 2 *p* *f* *p* *f* 3 3 *p*

Vln 3 *p* *f* *p* *f* 3 3 *p*

Vla 1 *p* *f* *p* *f* 3 3 *p*

Vla 2 *p* *f* *p* *f* 3 3 *p*

Vla 3 *p* *f* *p* *f* 3 3 *p*

Vc. 1 *p* *f* *p* *f* 3 3 *p*

Vc. 2 *p* *f* *p* *f* 3 3 *p*

D. B. *p* *f* *p* *f* 3 3 *p*

Q

5/4 4/4

Fl. *mf* *ff* *mf*

Cl. *mf* *ff*

Bsn. *ff*

Hn 1 *ff*

Hn 2 *ff*

Solo *sfz* *sfz*

Q

5/4 4/4

Vln 1 *mp* *ff* *f*

Vln 2 *mp* *ff* *f*

Vln 3 *mp* *ff* *f*

Vla 1 *mp* *ff*

Vla 2 *mp* *ff*

Vla 3 *mp* *ff*

Vc. 1 *mp* *ff* *f*

Vc. 2 *mp* *ff* *f*

D. B. *mp* *ff* *f*

Fl. **R**

Cl. *fall off*

Bsn. *ff* *mp sub.* *ff*

Hn 1

Hn 2

Solo

Vln 1 **R**

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1 *pizz.* *p* *arco* *mf*

Vc. 2 *pizz.* *p* *arco* *mf*

D. B. *mf*

3/4 4/4

3/4 4/4

Fl. *ff* *mp*
 Cl. *ff* *mp*
 Bsn. *p* *ff* *pp* *mf* *mp*
 Hn 1 *ff*
 Hn 2 *ff*
 Solo *ff*
 Vln 1 *ff* *pp* *mf*
 Vln 2 *ff* *pp* *mf*
 Vln 3 *ff* *mp* *ff* *pp* *mf*
 Vla 1 *ff* *mp* *ff* *pp* *mf*
 Vla 2 *ff* *mp* *ff* *pp* *mf*
 Vla 3 *ff* *mp* *ff* *pp* *mf*
 Vc. 1 *ff* *mp* *ff* *pp* *mf*
 Vc. 2 *ff* *mp* *ff* *pp* *mf*
 D. B. *ff*

4/4 *S* 3/4 4/4 5
 4/4 *S* 3/4 4/4 5

102

5/4 U 4

Fl. *f* *mp* 5

Cl. *f* *mp* 5

Bsn. *f* *mp* 5

Hn 1 *f*

Hn 2 *f*

Solo *3* *3* *3* *3* *5*

Vln 1 *ff* *p* *f* *p* *mf* *ff*

Vln 2 *ff* *p* *f* *p* *mf* *ff*

Vln 3 *ff* *p* *f* *p* *mf*

Vla 1 *ff* *p* *f* *p* *mf*

Vla 2 *ff* *p* *f* *p* *mf*

Vla 3 *ff* *p* *f* *p* *mf*

Vc. 1 *ff* *p* *f* *p* *mf*

Vc. 2 *ff* *p* *f* *p* *mf*

D. B. *ff* *f*

Fl. *mp* **V** *rit.*

Cl. *mp*

Bsn. *mp*

Hn 1 *mf dim.* *p*

Hn 2 *mp dim.*

Solo *f dim. poco a poco* *mp* *dim.* *3* *3* *3*

V *rit.*

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1 *mp dim.*

Vc. 2

D. B.

114

W

rit.

Fl.

Cl.

Bsn.

Hn 1

Hn 2

Solo

W

rit.

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

Tempo I ♩ = 108

Fl. *ff* *f* chattering *mf*

Cl. *ff* *f* *mf*

Bsn. *f* chattering *mf*

Hn 1 *open* *ff* *open* *f* chattering

Hn 2 *f*

Solo *fff* *dim. poco a poco*

Tempo I ♩ = 108

ord. senza sord. *ff* *mf* *dim. poco a poco*

Vln 1 *ff* *mf* *dim. poco a poco*

ord. senza sord. *ff* *mf* *dim. poco a poco*

Vln 2 *ff* *mf* *dim. poco a poco*

ord. senza sord. *ff* *mf* *dim. poco a poco*

Vln 3 *ff* *mf* *dim. poco a poco*

ord. senza sord. *ff* *mf* *dim. poco a poco*

Vla 1 *ff* *mf* *dim. poco a poco*

ord. senza sord. *ff* *mf* *dim. poco a poco*

Vla 2 *ff* *mf* *dim. poco a poco*

ord. senza sord. *ff* *mf* *dim. poco a poco*

Vla 3 *ff* *mf* *dim. poco a poco*

ord. senza sord. *ff* *mf* *dim. poco a poco*

Vc. 1 *ff* *mf* *dim. poco a poco*

ord. senza sord. *ff* *mf* *dim. poco a poco*

Vc. 2 *ff* *mf* *dim. poco a poco*

ord. senza sord. *ff* *mf* *dim. poco a poco*

D. B. *ff* *mf* *dim. poco a poco*

121

122

123

124

X *rit. alla fine*

Fl. *p*

Cl. *p*

Bsn. *p* *pp*

Hn 1 *p*

Hn 2 *pp*

Solo

X *rit. alla fine*

Vln 1 *pppp*

Vln 2 *pppp*

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

125 126 127 128

Y $\text{♩} = \text{ca. } 80$

Fl. *ppp*

Cl. *pp*

Bsn. *ppp*

Hn 1

Hn 2

Solo *ppp*

Y $\text{♩} = \text{ca. } 80$

Vln 1

Vln 2

Vln 3 *pppp*

Vla 1 *pppp*

Vla 2 *pppp*

Vla 3 *pppp*

Vc. 1 *pppp*

Vc. 2 *pppp*

D. B. *pppp*

129 130 131 132 133 134 135

III. Felix Declares His Principles

3/4 Uproarious ♩ = 132-144

Flute

Clarinet in B♭

Bassoon

Horn in F 1

Horn in F 2

Solo Violin

Violin 1

Violin 2

Violin 3

Viola 1

Viola 2

Viola 3

Violoncello 1

Violoncello 2

Double Bass

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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

1 2 3 4 5 6 7 8 9 10

This musical score is for the third movement, 'III. Felix Declares His Principles'. It is in 3/4 time and marked 'Uproarious' with a tempo of 132-144 beats per minute. The score is written for a full orchestra, including Flute, Clarinet in B♭, Bassoon, Horns in F (1 and 2), Solo Violin, Violins (1, 2, and 3), Violas (1, 2, and 3), Violoncellos (1 and 2), and Double Bass. The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Dynamics range from fortissimo (ff) to pianissimo (pp), with a crescendo leading to a 'boldly' marked section. The score is divided into ten measures, numbered 1 through 10 at the bottom.

Musical score for measures 11 through 18. The score includes parts for the following instruments: Fl. (Flute), Cl. (Clarinet), Bsn. (Bassoon), Hn 1 (Horn 1), Hn 2 (Horn 2), Solo (Soloist), Vln 1 (Violin 1), Vln 2 (Violin 2), Vln 3 (Violin 3), Vla 1 (Viola 1), Vla 2 (Viola 2), Vla 3 (Viola 3), Vc. 1 (Cello 1), Vc. 2 (Cello 2), and D. B. (Double Bass).

The score is written in 4/4 time. The key signature has one sharp (F#). The dynamics range from *p* (piano) to *f* (forte). The Solo part includes a *pizz.* (pizzicato) instruction. The D. B. part includes a *pizz.* instruction in measure 14 and a *f arco* instruction in measure 18.

The measures are numbered 11 through 18 at the bottom of the page.

B

Fl.
 Cl.
 Bsn.
 Hn 1
 Hn 2
 Solo
 Vln 1
 Vln 2
 Vln 3
 Vla 1
 Vla 2
 Vla 3
 Vc. 1
 Vc. 2
 D. B.

Musical score for measures 35-42. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo, Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). The Solo part features dynamic markings: *mf*, *p*, *sfz*, *p*, *f*, *p*, *mf-p*, *mf*, and *p*. The string parts (Vln 1-3, Vla 1-3, Vc. 1-2, D. B.) feature dynamic markings: *pp*, *mf*, and *pp*. The woodwind parts (Fl., Cl., Bsn., Hn 1, Hn 2) are mostly rests. The Solo part includes a *gliss.* marking. The score is marked with measure numbers 35, 36, 37, 38, 39, 40, 41, and 42.

C

P
arco

p

Fl.

Cl.

Bsn.

Hn 1

Hn 2

Solo

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

51 52 53 54 55 56 57

fp *fbrusk* *ff*

p *mf* *p*

p *mf* *p*

p *mf* *p*

Detailed description: This page of a musical score covers measures 51 through 57. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo (likely a woodwind or string soloist), Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). The Solo part features dynamic markings of *fp* (fortissimo piano), *fbrusk* (fortissimo brusco), and *ff* (fortissimo). The string parts (Vc. 1, Vc. 2, D. B.) have dynamic markings of *p* (piano) and *mf* (mezzo-forte). The woodwind parts (Fl., Cl., Bsn., Hn 1, Hn 2) have various articulations and dynamics. The Viola parts (Vla 1, Vla 2, Vla 3) are mostly silent. The Violin parts (Vln 1, Vln 2, Vln 3) have various articulations and dynamics. The Double Bass part (D. B.) has dynamic markings of *p* and *mf*.

Fl.

Cl.

Bsn.

Hn 1.

Hn 2.

Solo.

Vln 1.

Vln 2.

Vln 3.

Vla 1.

Vla 2.

Vla 3.

Vc. 1.

Vc. 2.

D. B.

D

mp

p

f cresc.

D

mf cresc.

mf

58 59 60 61 62 63 64 65

The musical score for page 47, measures 58-65, features a variety of instruments and dynamic markings. The woodwinds (Flute, Clarinet, Bassoon, Horns 1 & 2) and strings (Violins 1-3, Violas 1-3, Violoncellos 1 & 2, Double Bass) are all present. A large 'D' is marked above measures 61-62. The Solo part has a dynamic of *p* and *f cresc.* The woodwinds and strings have dynamics of *mp* and *mf*. The Viola parts have a dynamic of *mf cresc.* The Double Bass part has a dynamic of *mf*.

Fl. *f* *ff* *f*

Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn 1 *f* *ff* *f* stopped open

Hn 2 *f* *ff* *f*

Solo *fff* *f* pizz. arco pizz. arco

Vln 1 *f* *ff* *f*

Vln 2 *f* *ff* *f*

Vln 3 *f* *ff* *f*

Vla 1 *f* *ff* *f*

Vla 2 *f* *ff* *f*

Vla 3 *f* *ff* *f*

Vc. 1 *f* *ff* *f*

Vc. 2 *f* *ff* *f*

D. B. *f* *ff* *f*

66 67 68 69 70 71 72 73

Fl.

Cl.

Bsn.

Hn 1

Hn 2

Solo

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

74 75 76 77 78 79 80

ff

ff

arco

pizz.

arco

pizz.

f

f

87

Fl.

Cl.

Bsn

Hn 1

Hn 2

Solo

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

88 89 90 91 92 93 94 95

ff

This musical score page contains measures 88 through 95. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo (a single staff), Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). The score is written in a key with one sharp (F#) and a common time signature. Measures 88-90 show a complex woodwind and string texture. Measures 91-95 feature a prominent string section with a 'ff' (fortissimo) dynamic marking in measure 94. A large, faint watermark is visible across the center of the page.

Score page 52, measures 96-103. The page features a large, light gray watermark reading "SAMPLE" diagonally across the center.

Measures 96-97: Flute (Fl.) and Clarinet (Cl.) play a melodic line. Bassoon (Bsn.) and Horns 1 & 2 (Hn 1, Hn 2) provide harmonic support. The Soloist (Solo) is silent.

Measure 98: A section marked with a box containing the letter **G** begins. The Soloist enters with a *nimble* figure, marked *mf*. The woodwinds continue their melodic lines.

Measures 99-100: The Soloist continues the *nimble* figure, alternating between *pp* and *f* dynamics. The woodwinds play *pp*.

Measures 101-103: The Soloist continues the *nimble* figure, alternating between *f* and *pp*. The woodwinds continue their melodic lines. The Violins (Vln 1, Vln 2, Vln 3) and Violas (Vla 1, Vla 2, Vla 3) play a pizzicato (*pizz.*) accompaniment, marked *p*. The Violas (Vla 1, Vla 2, Vla 3) also play *pizz.* marked *p*. The Violoncellos (Vc. 1, Vc. 2) and Double Bass (D. B.) play an arco accompaniment, marked *pp* and *p*.

Measure numbers 96, 97, 98, 99, 100, 101, 102, 103 are indicated at the bottom of the page.

Fl. *p* *mp* *sfz* *p* *ppp*

Cl. *p* *mp* *sfz* *p* *ppp*

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

Hn 1 *p* *mp* *sfz* *p*

Hn 2 *p* *mp* *sfz* *p*

Solo *mf* *f bluesy* *mp* *pp lightly* *ppp*

Vln 1 *pp* *ppp* arco

Vln 2 *pp* *ppp* arco

Vln 3 *pp* *ppp* arco

Vla 1 *pp* *ppp* arco

Vla 2 *pp*

Vla 3 *pp*

Vc. 1 pizz. *pp*

Vc. 2 pizz. *pp*

D. B. *pp*

104

105

106

107

108

109

116



This musical score page contains measures 117 through 120. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo (Solo), Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). The key signature has one sharp (F#). The score features various musical notations including dynamic markings (e.g., *f*), articulation marks (accents, staccato), and complex rhythmic patterns, particularly in the Solo part which includes sixteenth-note runs. A large, diagonal watermark reading 'Sample' is overlaid across the center of the page.

117

118

119

120

This musical score page contains measures 121 through 125. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo (Solo), Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.).

The score is written for measures 121 to 125. The Solo part features a complex, fast-moving melodic line in measure 121, which continues through measure 124. The woodwinds and strings provide harmonic support with various rhythmic patterns and articulations. The Solo part includes a triplet in measure 124. The woodwinds and strings play sustained notes or short phrases, often with accents or breath marks. The Solo part ends in measure 125 with a final note.

121

122

123

124

125

This musical score page contains measures 126 through 130. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo (likely a woodwind or string), Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.).

Measures 126-128: The woodwinds (Fl., Cl., Bsn.) play a melodic line with eighth and sixteenth notes, often beamed together. The Solo part features a complex, fast-moving line with many sixteenth and thirty-second notes, including triplets. The strings (Vlns, Vlas, Vcs, D.B.) are mostly silent or play sustained notes.

Measures 129-130: The woodwinds continue their melodic line. The Solo part concludes with a few final notes. The strings enter in measure 129, playing sustained notes that provide a harmonic foundation for the woodwinds.

126

127

128

129

130

I

J

Fl.

Cl.

Bsn.

Hn 1

Hn 2

Solo

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

141 142 143 144 145 146 147 148 149

The image displays a musical score for measures 141 through 149. The score is arranged in a multi-staff format, with each staff representing a different instrument. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo (likely a soloist or a specific instrument), Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page. The measures are numbered 141 through 149 at the bottom of the page.

FL. **K** *ff*

CL. *ff*

Bsn. *ff* *mf*

Hn 1 *ff* *mf*

Hn 2 *ff*

Solo *p* *f* *fff*

K

Vln 1 *ff* *p* *ff* *p*

Vln 2 *ff* *p* *ff* *p*

Vln 3 *ff* *p* *ff* *p*

Vla 1 *ff* *p* *ff* *p*

Vla 2 *ff* *p* *ff* *p*

Vla 3 *ff* *p* *ff* *p*

Vc. 1 *ff* *p* *ff* *p* *mf* heavy accents

Vc. 2 *ff* *p* *ff* *p* *mf* heavy accents

D. B. *ff* *p* *ff* *p* *mf* heavy accents

150 151 152 153 154 155 156 157

L

163

This image shows a page of a musical score for a symphony orchestra. The score is written for the following instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Solo, Violin 1 (Vln 1), Violin 2 (Vln 2), Violin 3 (Vln 3), Viola 1 (Vla 1), Viola 2 (Vla 2), Viola 3 (Vla 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). The score is written in a single system with multiple staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *ff*, and *f*. The score is a page from a larger work, as indicated by the page number 10 in the bottom right corner.

164

165

166

167

168

169

Fl. M

Cl. *ff*

Bsn. *ff* *f staccatissimo*

Hn 1 *ff*

Hn 2 *ff*

Solo

Vln 1 M *ff* *mf*

Vln 2 *ff* *mf*

Vln 3 *ff* *mf*

Vla 1 *ff* *mf*

Vla 2 *ff* *mf*

Vla 3 *ff* *mf*

Vc. 1 *ff* *mf*

Vc. 2 *ff* *mf*

D. B. *ff* *mf*

170

171

172

173

174

175

Fl. *f* *staccatissimo* *mf* **N**

Cl. *mf*

Bsn. *mf*

Hn 1 *mf*

Hn 2 *mf*

Solo

Vln 1 *ff* *arco* **N**

Vln 2 *pizz.* *ff* *arco*

Vln 3 *pizz.* *ff* *arco*

Vla 1 *ff*

Vla 2 *ff*

Vla 3 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

176

177

178

179

180

Fl. *mf* 6 6

Cl. *mf*

Bsn *mf*

Hn 1 *mf*

Hn 2 *mf*

Solo

Vln 1 *ff*

Vln 2 *ff*

Vln 3 *ff*

Vla 1 *mf* *ff* *mf*

Vla 2 *mf* *ff* *mf*

Vla 3 *mf* *ff* *mf*

Vc. 1 *mf* *ff* *mf*

Vc. 2 *mf* *ff* *mf*

D. B. *pizz.* *ff* *arco* *pizz.* *mf*

181 182 183 184

O

arco
Λ
ff

Score page 68, measures 191-195. The page features a large, diagonal watermark reading "Sample" across the center.

Measures 191-195:

- Fl.** (Flute): Measure 191 has a **P** (Piano) dynamic marking. Measures 192-195 are rests.
- Cl.** (Clarinet): Measure 191 has a **ff** (fortissimo) dynamic marking. Measures 192-195 are rests.
- Bsn.** (Bassoon): Measure 191 has a **ff** dynamic marking. Measures 192-195 are rests.
- Hn 1** (Horn 1): Measure 191 has a **ff** dynamic marking. Measures 192-195 are rests.
- Hn 2** (Horn 2): Measure 191 has a **ff** dynamic marking. Measures 192-195 are rests.
- Solo** (Soloist): Measures 191-195 contain a melodic line. Measure 191 has a **p** (piano) dynamic marking. A crescendo marking *cresc. poco a poco* spans measures 191-195.
- Vln 1** (Violin 1): Measure 191 has a **ff** dynamic marking. Measures 192-195 have a **ppp** (pianississimo) dynamic marking.
- Vln 2** (Violin 2): Measure 191 has a **ff** dynamic marking. Measures 192-195 have a **ppp** dynamic marking.
- Vln 3** (Violin 3): Measure 191 has a **ff** dynamic marking. Measures 192-195 have a **ppp** dynamic marking.
- Vla 1** (Viola 1): Measure 191 has a **ff** dynamic marking. Measures 192-195 have a **ppp** dynamic marking.
- Vla 2** (Viola 2): Measure 191 has a **ff** dynamic marking. Measures 192-195 have a **ppp** dynamic marking.
- Vla 3** (Viola 3): Measure 191 has a **ff** dynamic marking. Measures 192-195 have a **ppp** dynamic marking.
- Vc. 1** (Violoncello 1): Measure 191 has a **ff** dynamic marking. Measures 192-195 have a **ppp** dynamic marking.
- Vc. 2** (Violoncello 2): Measure 191 has a **ff** dynamic marking. Measures 192-195 have a **ppp** dynamic marking.
- D. B.** (Double Bass): Measure 191 has a **ff** dynamic marking. Measures 192-195 are rests.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including the following instruments:

- Fl. (Flute)
- Cl. (Clarinet)
- Bsn (Bassoon)
- Hn 1 (Horn 1)
- Hn 2 (Horn 2)
- Solo (Soloist)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vln 3 (Violin 3)
- Vla 1 (Viola 1)
- Vla 2 (Viola 2)
- Vla 3 (Viola 3)
- Vc. 1 (Violoncello 1)
- Vc. 2 (Violoncello 2)
- D. B. (Double Bass)

The score is written in a standard musical notation, featuring various notes, rests, and dynamic markings. The dynamic markings include *f* (forte), *fff* (fortissimo), and *8va* (octave up). The score is divided into measures, and the instruments are arranged in a vertical stack. The Soloist part is marked with *fff* and includes a section marked *8va*. The Violin and Viola parts are marked with *f* and *fff*. The Violoncello and Double Bass parts are marked with *fff*. The score is written in a standard musical notation, featuring various notes, rests, and dynamic markings. The dynamic markings include *f* (forte), *fff* (fortissimo), and *8va* (octave up). The score is divided into measures, and the instruments are arranged in a vertical stack. The Soloist part is marked with *fff* and includes a section marked *8va*. The Violin and Viola parts are marked with *f* and *fff*. The Violoncello and Double Bass parts are marked with *fff*.

196

197

198

199

200

201

IV. On the Night Boat

5/8 Slowly Swaying ♩ = 72 **A**

Flute

Clarinet in B♭

Bassoon

Horn in F 1

Horn in F 2

Solo Violin

5/8 Slowly Swaying ♩ = 72 **A**

Violin 1

Violin 2

Violin 3

Viola 1

Viola 2

Viola 3

Violoncello 1

Violoncello 2

Double Bass

p *mf* *pp* *mp esp.* *f* *pizz.* *arco*

1 2 3 4 5 6 7

The musical score is for a piece titled 'IV. On the Night Boat'. It is in 5/8 time, marked 'Slowly Swaying' with a tempo of ♩ = 72. The score is divided into two systems. The first system includes parts for Flute, Clarinet in B♭, Bassoon, Horn in F 1, Horn in F 2, and Solo Violin. The second system includes parts for Violin 1, Violin 2, Violin 3, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, and Double Bass. The Solo Violin part begins with a melodic line marked *mp esp.* and *f*, ending with a *p* dynamic. The string sections (Violins, Violas, Violoncellos, and Double Bass) play a rhythmic pattern of eighth and sixteenth notes, starting with a *p* dynamic and moving to *mf* and *pp* dynamics. The Double Bass part includes a *pizz.* (pizzicato) section and an *arco* (arco) section. The score is marked with a large 'A' in a box, indicating a first ending or a specific section. The page number 70 is in the top left corner.

B **C** rit. - - - - - Tranquil ♩ = 66

Fl. *pp sotto voce*

Cl. *pp sotto voce*

Bsn. *pp sotto voce*

Hn 1 con sord. *pp*

Hn 2 con sord. *pp*

Solo *mf* *mp* *p*

B **C** rit. - - - - - Tranquil ♩ = 66

Vln 1 *p* *mp* *ppp*

Vln 2 *p* *mp* *ppp*

Vln 3 *p* *mp* *ppp*

Vla 1 *p* *mp* *ppp*

Vla 2 *p* *mp* *ppp*

Vla 3 *p* *mp* *ppp*

Vc. 1 *p* *mp*

Vc. 2 *p* *mp*

D. B. *p* *mp* *pp*

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn 1 *mf*

Hn 2 *mf*

Solo *pp* *mf*

Vln 1

Vln 2

Vln 3

Vla 1 *mf*

Vla 2 *mf*

Vla 3

Vc. 1 *mf*

Vc. 2 *pizz.* *mf*

D. B. *mp* *mf*

23 24 25 26 27

E *poco rall.* **F** Tragic ♩ = 52

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

Cl. *mp* *dim.* *p* *poco* *mp* *p*

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

Hn 1 *mp* *cresc.* *open* *mp* *p*

Hn 2 *mp* *cresc.* *open* *mp* *p*

Solo *mp* *p morendo*

E *poco rall.* **F** Tragic ♩ = 52

Vln 1 *p*

Vln 2 *p*

Vln 3 *p*

Vla 1 *mp* *p* *pizz.*

Vla 2 *mp* *mp dim.* *pizz.*

Vla 3 *mp dim.*

Vc. 1 *mp* *mp dim.*

Vc. 2 *mp* *mp dim.*

D. B. *arco* *mp* *mp dim.*

28 29 30 31 32 33

G Freely ♩ = ca. 60

Fl.

Cl.

Bsn

Hn 1

Hn 2

Solo

pp whispering *pp* *p esp.*

G Freely ♩ = ca. 60

Vln 1

Vln 2

Vln 3

Vla 1

arco *ppp* *p*

Vla 2

pp *arco* *ppp* *p*

Vla 3

pp

Vc. 1

pp *arco* *ppp* *p*

Vc. 2

pp *arco* *ppp* *p*

D. B.

ppp *p*

34 35 36 37 38 39 40 41 42

H Moving ♩ = 66

Fl. *p*

Cl. *pp*

Bsn. *p*

Hn 1 solo *p molto esp.*

Hn 2

Solo *mp* *esp.* *mp* *pp* *mp*

H Moving ♩ = 66

Vln 1

Vln 2

Vln 3

Vla 1 *pp*

Vla 2 *pp*

Vla 3

Vc. 1

Vc. 2

D. B.

43

44

45

46

47

48

49

50

I

Fl.

Cl.

Bsn.

Hn 1

Hn 2

Solo

I

Vln 1 *ppp*

Vln 2 *ppp*

Vln 3 *ppp*

Vla 1 *ppp*

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

pizz.

pp *p*

51

52

53

54

55

56

79

L **M** poco rall. - - - - -

Fl.

Cl.

Bsn.

p *cresc. poco a poco*

Hn 1 *con sord.* *p* *cresc. poco a poco*

Hn 2 *con sord.* *p* *cresc. poco a poco*

Solo *mp* *mp* *3*

L **M** poco rall. - - - - -

Vln 1 *p* *cresc. poco a poco*

Vln 2 *p* *cresc. poco a poco*

Vln 3 *p* *cresc. poco a poco*

Vla 1 *p* *cresc. poco a poco*

Vla 2 *p* *cresc. poco a poco*

Vla 3 *p* *cresc. poco a poco*

Vc. 1 *p* *cresc. poco a poco*

Vc. 2 *p* *cresc. poco a poco*

D. B. *arco* *p* *cresc. poco a poco*

63 64 65 66 67 68 69

Fl.

Cl.

Bsn

Hn 1

Hn 2

Solo

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vla 3

Vc. 1

Vc. 2

D. B.

$\text{♩} = 54$

N rall. alla fine

mf *ppp* *pp*

mf *p*

mf *f* *p* *pp*

mf *p* *ppp*

mf *ppp*

mf *ppp*

mf *ppp*

mf *p* *ppp*

mf *p* *ppp*

70 71 72 73 74 75 76