

WALTER ROSS

CONCERTO

Oboe d'amore & String Orchestra

Full Score & Solo Part



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A OR 004

Walter Ross

(1936-)

Walter Ross was born in Lincoln, Nebraska, USA, in 1936. He began to study the French horn at the age of twelve and, by seventeen, was performing professionally with the Lincoln Symphony Orchestra.

Although spending four years at the University of Nebraska studying mechanical engineering and astronomy, he continued playing with the orchestra. Ross decided to return to university to study music. After his master's degree, he went on to Cornell University for his doctorate. There, he was awarded an Organization of American States Fellowship to study composition privately under Alberto Ginastera at the Instituto Torcuato de Tella (Buenos Aires). He has been the recipient of significant grants and fellowships, numerous awards and prizes.

Ross began teaching composition and theory in the Music Department at the University of Virginia in 1967. He established the Charlottesville University and Community Orchestra, which he conducted for two years. Later, he formed a Baroque trio sonata ensemble in which he played flute and recorder.

During his tenure at the University of Virginia he served as Chairman of the Department of Music and was awarded a University Outstanding Teaching Award. He participated in regional, national, and international juries of composition and performance.

Walter Ross has composed over 150 works, which have been widely performed in over forty countries. Many of his compositions have been published, recorded and broadcast. He is, perhaps, best known for his compositions featuring brass and woodwinds. The influences of his own extensive performance background and diverse musical training (with composers who stressed bright orchestration and rhythmic excitement) can be detected in many of his works. Many of his recent pieces are representative of his current interest in neo-modal, pan-diatonic composition.

He has been a visiting composer at the Aspen Music Festival, a featured composer at several universities and forums, and a board member of the Capital Composers Alliance.

In 1997 he wrote a cantata featuring the poetry of Rita Dove, the American Poet Laureate. Recent choral works include 'Lux Aeterna' to honour the victims of 9/11, which has been performed upon a number of occasions.

Retired from full time teaching, Walter Ross currently performs on double bass in the Blue Ridge Chamber Orchestra. In addition to composing, he continues his interest in chess (in 1969 he won a trophy in the U.S. Open Chess Tournament), astronomy, and the History of Science.

Concerto

Oboe d'amore & String Orchestra

A OR 004

The Oboe d'amore Concerto is a three-movement work (approximately 18 minutes in duration). The melodic and harmonic character of the composition is neo-modal/pan-diatonic, which is appropriate for the unique tone colour of the oboe d'amore. The first movement, *Grazioso*, proceeds in a flowing manner with occasional contrasting sections. The *Andante amabile* follows. This is my *Autumn Pastorale* (A SI 012), arranged for string orchestra and is very nostalgic in its mood. The last movement, a rapid *Allegro animato*, alternates 3/8 and 2/4 sections giving the soloist an opportunity to demonstrate some sparkling instrumental agility. The work was composed in 1998 for Jennifer Paull, to whom it is dedicated.

Walter Ross
1998



Works by Walter Ross published by Amoris International

Autumn Pastorale	A SI 012
Concerto for Oboe d'amore – Piano Reduction	A SI 022
Portraits from <i>La Commedia dell'Arte</i>	
I <i>Punchinello's Scherzino</i>	A SI 016
II <i>Trio di fantasia</i>	A CM 004
Old Joe Clark's Musical Offering	A CM 006
Variations on ' <i>Auprès de ma blonde</i> '	A EN 004



for Jennifer Paull

CONCERTO

Oboe d'amore & String Orchestra

Orchestral Score

Walter Ross

I

(1936 -)

Grazioso

Musical score for Oboe d'amore and String Orchestra, Movement I, Grazioso section. The score consists of five staves: Oboe d'amore (top), Violin I, Violin II, Viola, and Double Bass. The key signature is one sharp (F# major). The tempo is indicated as *Grazioso*. The Oboe d'amore has a single note at the beginning. The Violins play eighth-note patterns with dynamic *mf*. The Viola and Double Bass are silent.

7

Musical score for Oboe d'amore and String Orchestra, Movement I, section starting at measure 7. The score consists of six staves: Ob. d'am. (top), Vn. I, Vn. II, Vla., Vcl., and Bass. The key signature changes to two sharps (G major). The Oboe d'amore is silent. The Violins play eighth-note patterns with dynamic *f*. The Viola and Double Bass play eighth-note patterns with dynamic *mf*. The Cello and Bass play eighth-note patterns with dynamic *pizzicato*.

13

A *liricamente*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf f mp mf mp p mf

20

B

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

f mf f mf p

mp mp mp p mp p

26

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf crescendo

mf crescendo

mf crescendo

32

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

C

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

44

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

poco ritenuto

D *Allegro scherzando
subito più mosso*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

55

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

crescendo

f

mf

E

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mp

subito f

pizzicato

f

pizzicato

f

arco

f

arco

f

arco

f

Ob. d'am. *cs*

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am. *F*

Vn. I *solo* *mf*

Vn. II *mf* *solo* *mf*

Vla. *mf*

Vcl.

Bass

Ob. d'am. *f*

Vn. I *tutti*

Vn. II *subito f* *tutti*

Vla. *subito f*

Vcl. *f*

Bass *f*

G

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

pizzicato

f

pizzicato

f

pizzicato

f

pizzicato

f

92

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf

f

99

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

ritenuto poco a poco

solo arco

mf

mp

H *Affettuosamente*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

This section begins with a dynamic of *p*. The strings play eighth-note patterns, while the woodwind and bass provide harmonic support. The section concludes with a tutti dynamic of *mf*.

113

I

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

This section features a rhythmic pattern where each instrument plays eighth notes in a staggered manner. The strings play *f*, followed by *mf* and *mp* dynamics. The woodwind and bass play *mf* and *mp* dynamics. The section ends with a solo木管独奏 (woodwind solo) dynamic of *mf*.

110

J

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

This section consists of a continuous eighth-note pattern. The woodwind and bass play *f*, followed by *mf* and *>p* dynamics. The strings play *f*, followed by *mf* and *f* dynamics. The woodwind and bass play *mf* and *f* dynamics. The section concludes with a dynamic of *p*.

120

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

134

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

141

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

L

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

155

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

161

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

ritenuto

a tempo *accelerando* M *Allegro scherzando*

Ob. d'am. 167 *mp* — *mf* — *f* — *ff*

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am. 173 *mf* — *crescendo* — *f* — *mf*

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am. 180 *mp*

Vn. I *f* *pizzicato*

Vn. II *f* *pizzicato*

Vla. *f* *pizzicato*

Vcl. *f* *pizzicato*

Bass *f* *pizzicato*

Ob. d'am. 188 *pizzicato*

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am. 104 *mf crescendo f*

Vn. I *arco solo arco mf*

Vn. II *mf solo arco*

Vla.

Vcl.

Bass

Ob. d'am. 200 *mf f mf tutti arco*

Vn. I *subito f tutti arco*

Vn. II *solo arco subito f tutti arco*

Vla. *mf subito f arco*

Vcl. *f arco*

Bass *f*

207 N

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf *crescendo* *f* *pizzicato*
f *pizzicato*
f *pizzicato*
f *pizzicato*
f

214

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

accelerando
f *arco*
f *arco*
f *arco*
f *arco*
f

221 O *più mosso*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

f *f*

228

Ob. d'am.

Vn. I *off the string*

Vn. II *off the string*

Vla. *off the string*

Vcl. *off the string*

Bass

235

Ob. d'am.

Vn. I *p*

Vn. II

Vla.

Vcl.

Bass

243

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am.

250

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am.

257

Q

f

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am.

264

Vn. I

Vn. II

Vla.

Vcl.

Bass

II

Andante amabile

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

A

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

poco ritenuto

solo

tutti

(pizzicato)

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

B *a tempo*

tutti

mf

p

mp

mf

p

mf

tutti

mf

mp

mf

p

mf

pizzicato

mf

mp

mf

p

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

C

22

mf *mp* *mf* *p*

f *mf* *mp*

f *mf* *mp*

f *mf* *mp*

f *mf* *mp*

non divisi

mp

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

Grazioso

27

pp

p

mp

p

divisi

pizzicato mp

D

mp

p

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

33

mf

f *mf*

p

30

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

E

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

53

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

F

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

The musical score consists of six staves. The first staff (Oboe d'am.) starts with a dynamic of *mp*, followed by a crescendo, then *mf*, and finally *f*. The second staff (Violin I) has a dynamic of *mp* and is labeled "solo". The third staff (Violin II) has a dynamic of *mp*. The fourth staff (Cello) has a dynamic of *mp*. The fifth staff (Double Bass) and sixth staff (Bassoon) both have dynamics of *p*.

Ob. d'am. 60

Vn. I

Vn. II

Vla.

Vcl.

Bass

This musical score page shows six staves of music for an orchestra. The instruments listed from top to bottom are: Oboe d'amore, Violin I, Violin II, Viola, Cello, and Bass. The key signature changes between staves, with Violin I, Violin II, and Cello in G major (two sharps), while Oboe d'amore, Viola, and Bass are in F major (one sharp). The time signature is common time throughout. The music consists of measures 60 through 65. Measure 60 starts with a dynamic of *mf* for the Oboe d'amore. Measures 61-62 show a transition with dynamics *p* and *f*. Measures 63-64 continue with *p* and *f* dynamics. Measure 65 concludes with a dynamic of *f*. The score also indicates sections for *solo* and *tutti* performance.

76

poco ritenuto

G *a tempo*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

83

Ob. d'am. Vn. I Vn. II Vla. Vcl. Bass

91 H

Ob. d'am. Vn. I Vn. II Vla. Vcl. Bass

98

Ob. d'am. Vn. I Vn. II Vla. Vcl. Bass

106

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

I

mp

p

mp

p

mp

p

mp

p

p

113

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mp

mf

mf

p

mp

mf

mf

mp

mf

mf

mp

p

sempre

120

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

ritenuto

divisi

diminuendo

divisi

diminuendo

pp

J *tempo primo*

Ob. d'am.

Vn. I *unison*

Vn. II *unison*

Vla.

Vcl.

Bass *pizzicato*

133

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass *pizzicato*

mf

K

130

Ob. d'am.

Vn. I *>p*

Vn. II *>p*

Vla. *>p*

Vcl.

Bass

144 L

Ob. d'am. *tutti* *mp* *mf*

Vn. I *mp* *mf*

Vn. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vcl. *p* *mp* *mf* *pizzicato*

Bass *mp*

148

Ob. d'am. *p* *mf* *mp*

Vn. I *p* *mf* *mp*

Vn. II *p* *mf* *mp*

Vla. *p* *mf* *mp*

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

Bass *mp*

152

Ob. d'am. *p* *mf* *diminuendo* *pp*

Vn. I *mf* *mp* *diminuendo* *pp*

Vn. II *mf* *mp* *diminuendo* *pp*

Vla. *mf* *mp* *diminuendo* *pp*

Vcl. *mf* *mp* *diminuendo* *pp*

Bass *mf* *mp* *diminuendo* *pp*

III

Allegro animato

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

9

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

18

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

A

f

pizzicato

mf

pizzicato

mf

pizzicato

mf

pizzicato

mf

pizzicato

mf

27

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

arco

mf

arco

mf

arco

mf

mf

30

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf

f

sol

p

mf

p

p

B

46

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf

f

mp

tutti off the string

p off the string

p off the string

p

55

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mp

mp

mp

63

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf

f

mf

f

f off the string

f off the string

f

72

C

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

81

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

90

D

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

99

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf

mp

mp

mf

f

arco

mf

mf

f

arco

pizzicato

p

100

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mp

p

arco

mf

arco

mf

arco

mf

110

E

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

crescendo

mf

crescendo

crescendo

crescendo

crescendo

f

mp

pizzicato

f

mf

120

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

f *mf* *mf* *p*

140

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

subito più mosso

F $\text{d} = \text{j}$

f *f* *f* *arco* *f*

140

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf

crescendo

f *mf*

mp

mp

mp

mp

150

Ob. d'am.

Vn. I *f solo*

Vn. II

Vla.

Vcl.

Bass

162

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am. G

Vn. I

Vn. II

Vla.

Vcl.

Bass

pizzicato

mf

tutti pizzicato

mf

pizzicato

mf

pizzicato

mf

175

Ob. d'am.

Vn. I *tutti*

Vn. II *f tutti*

Vla. *f arco*

Vcl. *f arco*

Bass *f*

181

Ob. d'am.

Vn. I *181*

Vn. II

Vla.

Vcl.

Bass *arco*

188 [H]

Ob. d'am.

Vn. I *pizzicato*

Vn. II *f pizzicato*

Vla. *pizzicato*

Vcl. *pizzicato*

Bass *f pizzicato*

188

f

arco

f arco

f arco

f arco

105

Ob. d'am. *f*

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vcl. *mf*

Bass *mf*

f

202

Ob. d'am. *mf*

Vn. I *mf* *f* *p*

Vn. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vcl. *mf* *f* *p*

Bass *p*

I

p

200

Ob. d'am. *p*

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vcl. *mf*

Bass *mf*

p

solo

mp

solo

mp

210

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

210

mf

p *tutti* *simile*

p *tutti* *simile*

p *simile*

p

224

J *tempo primo*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

224

mf

f *simile*

mf *f* *simile*

mf *f* *simile*

mf *f* *simile*

f

234

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

f

pizzicato

mp

pizzicato

pizzicato

pizzicato

arco *mf*

K

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am. 254

Vn. I 254

Vn. II

Vla.

Vcl.

Bass

Ob. d'am. 205

Vn. I

Vn. II

Vla.

Vcl.

Bass

L

205

f

p

pp

off the string

p

off the string

p

tuthi off the string

p

270

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

p sempre

crescendo

crescendo

crescendo

f

f

f

f

f

arco

f

280

M

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf

f

mf

205

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

pizzicato

mf

pizzicato

mf

pizzicato

mf

f

mf

305

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

N

313

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

321

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

320

Ob. d'am. *f*

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vcl.

Bass

337 (O)

Ob. d'am. *mf*

Vn. I *p*

Vn. II *p*

Vla. *p*

Vcl. solo *mp*
solo pizzicato

Bass *mp*

345 P *subito più mosso*

Ob. d'am. *mf*

Vn. I off the string

Vn. II off the string simile

Vla. off the string simile

Vcl. simile

Bass tutti pizzicato *p*

353

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

crescendo

f

arco

f

361

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

f

Q

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

f

f

mf

pizzicato

mf

pizzicato

mf

pizzicato

mf

377

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

R

385

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

f solo tutti mf

393

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

solo f tutti f solo mf

S

401

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

411

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

for Jennifer Paull

CONCERTO

Oboe d'amore & String Orchestra

Oboe d'amore

Walter Ross

I

(1936 -)

Sheet music for violin and piano, page 10, measures 54-118. The music is in common time, key signature changes between G major (measures 54-84), B-flat major (measures 85-100), and E-flat major (measures 101-118). The piano part consists of single notes and chords. The violin part features melodic lines with various articulations like staccato dots, slurs, and grace notes. Measure numbers are 54, 59, 70, 75, 79, 84, 91, 95, 100, and 118. Dynamic markings include *mf*, *f*, *mf*, *mp*, *p*, *ritenuto*, *Affettuosamente*, *mf*, *f*, *mf*, *f*, *mf*, *p*, and *crescendo*. Measure labels include E, F, G, H, I, and J.

133 (violins)

130 (9)

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

144 L (violins) 12 13

f ————— *mf* ————— *mp* ————— *p*

162 ritenuto

mf ————— *f* ————— *mf*

a tempo accelerando

M Allegro scherzando

mp ————— *mf* ————— *f* ————— *ff*

173 *mf* crescendo

178 5 (violins) 6 7

f ————— *mf* ————— *mp*

188 *f*

193 *mf* crescendo *f*

100 *mf* ————— *f* ————— > *mf*

205 2 (violins) N

mf *crescendo* *f*

213

218 *accelerando* O *più mosso* 7 8 9
f (violins)

230 *f*

235 P 6 7 >>> >
mp (violins) f

247

253 3

260 Q f

267 3 2
f

276 f ff

This musical score page contains ten staves of music for orchestra, starting at measure 205. The score includes dynamic markings such as *mf*, *crescendo*, *f*, *mp*, and *ff*. Articulations include slurs, grace notes, and accents. Performance instructions like *accelerando*, *più mosso*, and measure numbers (e.g., 2, 3, 6, 7, 8, 9) are also present. Measure 205 starts with a forte dynamic. Measures 218 and 235 feature dynamic changes and performance instructions. Measures 253 and 267 show rhythmic patterns with measure numbers above the staff. Measure 276 concludes with a final dynamic of *ff*.

II

Andante amabile

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

5 *p* *mf* *p*

10 *A* *mf* *mp* *mf* *> mp*

14 *poco ritenuto* *B* *a tempo* *1*

18 *mf* *f* *mp* *p* *mf*

21 *C* *mf* *p* *mp* *mf*

25 *mf* *p* *pp*

Grazioso *D*

28 *4* *mp* *mf*

37 *f* *mf* *mp* *p* *3*

45 **E**

51 **(violins)**

51 **F**

61 **G** *a tempo*

69 **(violins)**

69 **H**

75 **I** *(violins)*

83 **J** *tempo primo*

123 **2**

130 **p**

130 **mf**

130 **p**

135

K

L

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

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915

916

917

918

919

920

921

922

923

924</

52

B

15 5 6 7

(lower strings) (violins)

C

mf

78

mf

88

f mf p

97

5 6 1

(violins) mp

110

mp p (violins)

E

mf crescendo f mf

133

mf p

F subito più mosso

2

mf

147

mf

152

crescendo f mf

157

8 (violins) 9 10

167 G

(violins)

H

I

J tempo primo $\text{♪} = \text{♪}$

K (violins)

L

280 (violins) **M** *mf* $\geqslant f$ $\geqslant mf$

300 **1** *mf* $\triangleleft f$ $\triangleleft \triangleleft mf$

311 (violins) **N** **9** **10** **11** *mp* $\geqslant mf$

329 **O** *f* $\geqslant mf$ *mp* $\geqslant \geqslant mf$

341 *f* $\geqslant mf$ $\triangleleft f$ $\triangleleft \triangleleft mf$

340 **P** *subito più mosso* **9** **8** (lower strings) **9** **10** **1** **Q** *f*

373 **R** *f* **3**

386 (violins) **4** **5** *f* *mf* **2**

398 **S** *f* $\geqslant mf$ $\geqslant p$ *f*

400 **1** $\triangleleft ff$ **1** **1** **1**

CONCERTO

Oboe d'amore & String Orchestra

Violin I

I

Walter Ross

(1936 -)

Grazioso

mf

6

f

12 A

mf *mp* *p*

B

19 5 6
(oboe d'amore) *mp*

mf *crescendo* *f*

35 C

mf > *mp*

41 *solo*
gli altri *mf* *p* *f* *mf*

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

AI OR 004

50 *poco ritenuato*

D *Allegro scherzando*
subito più mosso

55 *tutti*
mp

60 *poco*

65

70

74 *solista*
mf

78 *tutti*
subito f

82

87 *pizzicato*
f

92 *f*

2

99 *solo arco* *ritenuto poco a poco* *mf*

104 **H** *Affettuosamente* **2** *tutti*
mp *p* *mf*

111 **I**
f *mf* *mp* *>p*

116 **J**
(oboe d'amore) *mf* *f* *mf*

126 *f*

131 *mf*

136 **K** **10** **11** **1** *f*
p *('cello)*

152 *(oboe d'amore)*

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

164 *ritenuto* *a tempo* *accelerando*

M *Allegro scherzando*

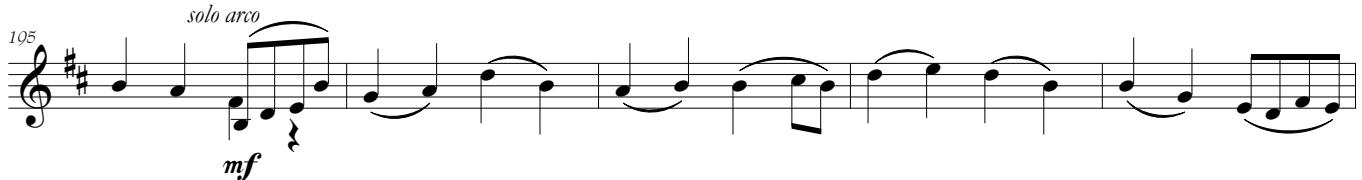
171 

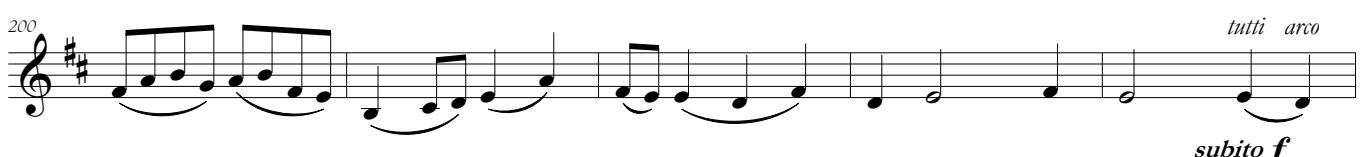
177 *f*

183

189 *pizzicato*

190 **1**

195 *solo arco* 

200 *tutti arco* 

205 **N**

210 *pizzicato* 

217 *accelerando arco* **O** *più mosso* 

223

228 *off the string*

P

233

f

238

243

mf

240

255

Q

267

272

f

276

ff

II

Andante amabile

5 *mf* *mp* *mf*

9 *A* *solo* *p* *p* *mf* *mp*

14 *poco ritenuto* *tutti* *B* *a tempo*

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

19 *mf* *mp* *p* *f*

23 *C* *mf* *mp* *mp* *p*

28 *Grazioso* *D* *4* *11* *12* *13* *E* *1*

(*oboe d'amore*) (*violin II*)

46 *p*

55 *mf* *mp*

61 **F** *solo*
mp

70 *tutti*
mf *f* *diminuendo*

77 *poco ritenuto* **G** *a tempo* 8

89 (violas)
('cello) **H**
f *mf* *f* *mp*

97 **I**
mf *mp*

107 *p* *mf* *>p*

115 **2** *mp*

122 *divisi* *ritenuto* *pp*

128 **J** *tempo primo* *unison*
mp *diminuendo*

133 *f* *mp*

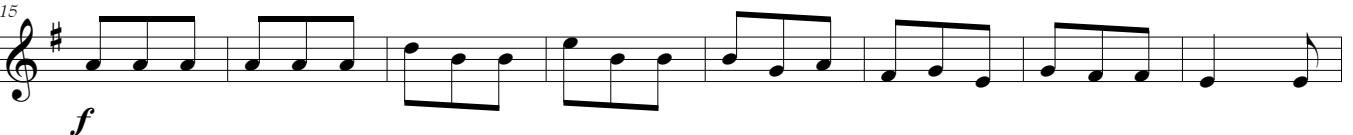
138 

III

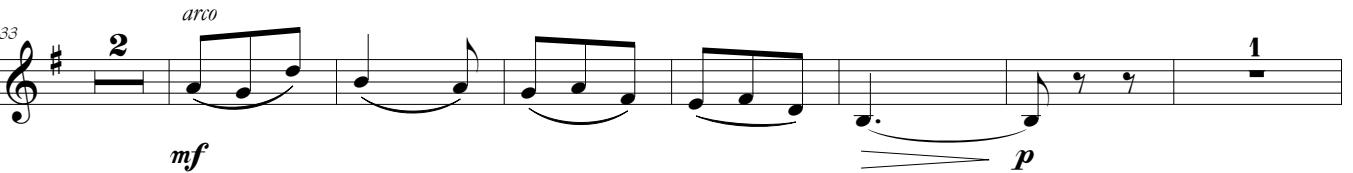
Allegro animato

off the string

8 

15 

23 

33 

42 *solo*
mf

50 B *tutti
off the string*
f p

58 *mp* mf

67 *f* C

76 *pizzicato*
mf

86

95 D *mf* mp

103 *mf*

110

117 4 5 (violin II) *mf crescendo* 10 f

135 *(oboe d'amore)*

143 *subito più mosso*
F $\text{d} = \text{d}$
f *mp*

150 *solo* *f*

157

162 *> mp*

G
168 3 *mf*

174

178 *tutti* *f*

182

186 *H* *pizzicato* *f*

191 *arco*
197
203 *I*
209 *solo*
215 *tutti*
223 *J* *tempo primo*
229 *pizzicato*
238 *K* *arco*
248 *crescendo*
256 *diminuendo*

261 8 9 10 11 L *off the string*
 (violas) p

277 crescendo f

287 M pizzicato
 mf

297 1 mf

307 N arco
 mf << f >>

316 mf << f diminuendo mp

325 1 p << mf >> mp

336 O 6 7 8 9 10 P subito più mosso
off the string
 (oboe d'amore) simile
 p

351 crescendo f

360 Q

371 1

(lower strings pizzicato)

R

f

tutti

solo

tutti

solo

3

tutti

1

mf

f

1

2

ff

for Jennifer Paull

CONCERTO

Oboe d'amore & String Orchestra

Violin II

I

Walter Ross
(1936 -)

Grazioso

mf

6

f

11

A

mf

mp

16

5

6

(oboe d'amore)

B

mp

25

29

mf

crescendo

f

34

C

mf > *mp*

39

8

(oboe d'amore)

9

D *Allegro scherzando*
subito più mosso

51 

E

56

62 *pizzicato*

69 *arco*

F

75 *solo*

mf

80 *tutti*

subito f

G

85

pizzicato

f

91

H *Affettuosamente*

97 *ritenuto poco a poco*

(*violas, 'cellos*)

I

111

f

mf

mp

>p

116 **J**

6 2 (violins I) *mf* — *f* — *mf*

128 *f*

133 **K** 10 *mf* — *p*

148 **L** 11 1 *f* (cellos)

154

150 *mf* — *mp* — *p* — *pp*

164 1 *ritenuto* 2 // *a tempo* 1 *accelerando* 3 **M** *Allegro scherzando* *mp*

173

178 *pizzicato* *f*

184 1

This musical score page contains six staves of music for orchestra, numbered 116 through 184. Staff 116 starts with a dynamic of *mf*, followed by *f*, and then *mf*. Staff 128 features a dynamic of *f*. Staff 133 includes dynamics of *mf* and *p*. Staff 148 shows a dynamic of *f* and includes a note from the cellos. Staff 150 has dynamics of *mf*, *mp*, *p*, and *pp*. Staff 164 includes performance instructions like 'ritenuto', '*a tempo*', '*accelerando*', and '*Allegro scherzando*'. Staff 178 is marked with *pizzicato* and *f*. Staff 184 ends with a dynamic of 1.

190

196 *solo*
arco

201 *tutti*
arco
subito f

207 N

213

220 *accelerando* arco O *più mosso*
f

225 *off the string*

231 P
f

237

241

245

251

257

Q

264

270

f

275

ff

II

Andante amabile

<img alt="Musical score for section II. The key signature is A major. Measure 1: 4 eighth-note pairs. Measure 2: 4 eighth-note pairs. Measure 3: 4 eighth-note pairs. Measure 4: 4 eighth-note pairs. Measure 5: 4 eighth-note pairs. Measure 6: 4 eighth-note pairs. Measure 7: 4 eighth-note pairs. Measure 8: 4 eighth-note pairs. Measure 9: 4 eighth-note pairs. Measure 10: 4 eighth-note pairs. Measure 11: 4 eighth-note pairs. Measure 12: 4 eighth-note pairs. Measure 13: 4 eighth-note pairs. Measure 14: 4 eighth-note pairs. Measure 15: 4 eighth-note pairs. Measure 16: 4 eighth-note pairs. Measure 17: 4 eighth-note pairs. Measure 18: 4 eighth-note pairs. Measure 19: 4 eighth-note pairs. Measure 20: 4 eighth-note pairs. Measure 21: 4 eighth-note pairs. Measure 22: 4 eighth-note pairs. Measure 23: 4 eighth-note pairs. Measure 24: 4 eighth-note pairs. Measure 25: 4 eighth-note pairs. Measure 26: 4 eighth-note pairs. Measure 27: 4 eighth-note pairs. Measure 28: 4 eighth-note pairs. 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<div data-bbox="37 9

17 **B** *a tempo tutti*

22 **C**

26 *Grazioso*

30 **D**

37 **E**

46

54 **F**
(*solo violin I*)

62 **6**
poco ritenuto

75 **G** *a tempo*
tutti
mf
diminuendo
p

83 **1** **2**

The musical score is composed of two staves. The first staff begins with a dynamic 'mf' at measure 17, followed by a series of eighth notes with slurs and dynamics: '> mp', '< mf', '< mp', and '> p'. The second staff begins with a dynamic 'f' at measure 22, followed by 'mf' and 'mp'. Measure 22 concludes with the instruction 'Grazioso'. Measures 30 and 37 are labeled with boxes D and E respectively. Measure 46 has a dynamic 'p'. Measure 54 is labeled 'F' and includes the instruction '(solo violin I)'. Measure 62 is labeled '6' and 'poco ritenuto'. Measure 75 is labeled 'G' and 'a tempo', with dynamics 'tutti', 'mf', 'diminuendo', and 'p'. Measure 83 concludes with dynamics '1' and '2'.

91 H

101 I

111

J *tempo primo
unison*

120

133

K *(solo violin I)*

135 L

148

III

Allegro animato
off the string

simile

p

10

mf **f**

20 **A** **1** *pizzicato*

mf

30 **2** *arco*

mf **B** **1** *off the string*

p

41 **9** **10** **11** **12**

p

56 *mp*

65 *mf* **f**

75 **C** **1** *pizzicato*

mf

86 **D** **3**

Sheet music for violin and piano, page 11, measures 90-185.

Measure 90: Violin part starts with eighth-note pairs (mf). The piano part has eighth-note pairs followed by sixteenth-note pairs (f).

Measure 111: Violin part continues with eighth-note pairs. The piano part has eighth-note pairs followed by sixteenth-note pairs (f).

Measure 120: Violin part starts with eighth-note pairs (crescendo). The piano part has eighth-note pairs followed by sixteenth-note pairs (f). Box E is above the piano staff.

Measure 138: Violin part starts with eighth-note pairs (mp). The piano part has eighth-note pairs followed by sixteenth-note pairs (f).

Measure 146: Violin part starts with eighth-note pairs (F subito più mosso). The piano part has eighth-note pairs followed by sixteenth-note pairs (mp).

Measure 153: Violin part starts with eighth-note pairs. The piano part has eighth-note pairs followed by sixteenth-note pairs (f). Box F is above the piano staff.

Measure 160: Violin part starts with eighth-note pairs. The piano part has eighth-note pairs followed by sixteenth-note pairs.

Measure 165: Violin part starts with eighth-note pairs. The piano part has eighth-note pairs followed by sixteenth-note pairs (mp). Box G is above the piano staff.

Measure 180: Violin part starts with eighth-note pairs (tutti). The piano part has eighth-note pairs followed by sixteenth-note pairs (f).

Measure 185: Violin part starts with eighth-note pairs. The piano part has eighth-note pairs followed by sixteenth-note pairs (f). Box H is above the piano staff.

Musical score for orchestra and solo viola, page 191-256. The score consists of ten staves of music with various dynamics, articulations, and performance instructions.

191: *arco*, **f**, **mf**

197: **f**

203: **mf**, **f**, **p**, **p**

209: *solo*, **mp**

216: **tutti**, **2**, **p**, **simile**

224: **tempo primo**, **J**, **mf**, **f**, **simile**

230: **pizzicato**, **1**, **mf**

236: **K**, **arco**, **mf**

248: **crescendo**, **f**

256: **diminuendo**, **p**, **(solo viola)**

272 L *off the string*
p *crescendo*

280 *f*

288 M *pizzicato*
mf

297 *mf*

307 N *arco*
f *mf*

318 *f* *diminuendo* *mp* *p*

328 *mf* *mp* *subito più mosso*
off the string

337 O *p* *simile*

353 *crescendo* *f*

361 Q *2*

372

R 2
(violins I)
f

solo **tutti** **solo**

tutti **solo** **S** 2 **tutti**
f **mf** **mf** **= f**

1 **1** **2** **1**

ff

for Jennifer Paull

CONCERTO

Oboe d'amore & String Orchestra

Viola

I

Walter Ross

(1936 -)

Grazioso (violins)

5

10

f

14 A

19 1

mf mp

23 B

mp p mf crescendo

32 f

36 C

mf > mp

41 7

poco ritenuto

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D *Allegro scherzando*
subito più mosso

51 *mp* *poco*

56

60 **E** *pizzicato* *f*

64 *arco* *f*

69 *1*

74 **F** *(solo violin)* *3* *solo* *tutti* *mf* *subito f*

82

86 *pizzicato* *f*

91 *f*

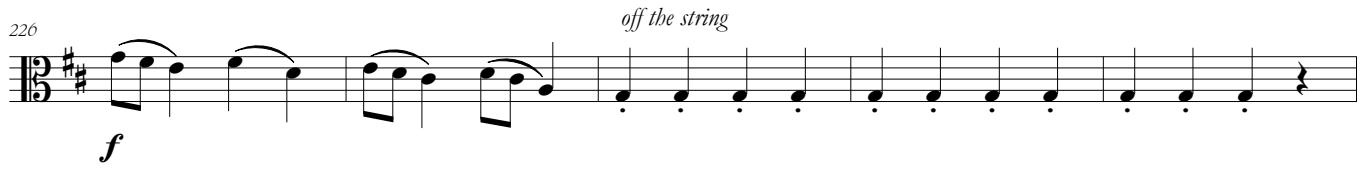
96 *(solo violin)* *5* *2* *3* *4* *ritenuto poco a poco*

The musical score consists of six staves of music for a string quartet. Staff 1 starts with a dynamic of *mp* and a performance instruction *poco*. Staff 2 begins at measure 56. Staff 3 starts at measure 60, marked *pizzicato* and *f*. Staff 4 begins at measure 64, marked *arco* and *f*. Staff 5 begins at measure 69, marked *1*. Staff 6 starts at measure 74, marked *(solo violin)*, *3*, *solo*, *tutti*, *mf*, and *subito f*. Staff 7 begins at measure 82. Staff 8 starts at measure 86, marked *pizzicato* and *f*. Staff 9 begins at measure 91, marked *f*. Staff 10 starts at measure 96, marked *(solo violin)*, *5*, *2*, *3*, *4*, and *ritenuto poco a poco*.

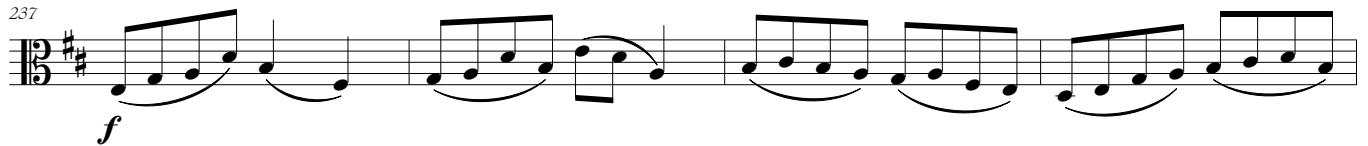
106 **H** *Affettuosamente arco*

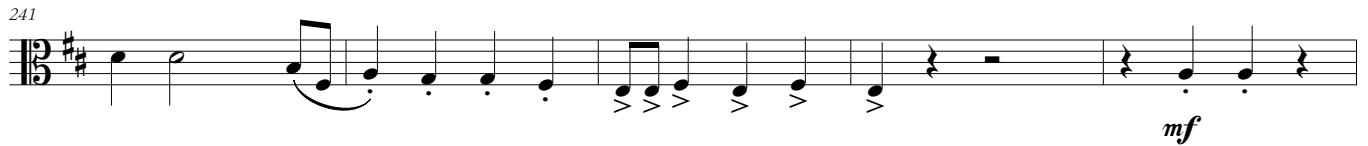
164 *ritenuto* 2 // *a tempo* 1 *accelerando* 2 (*oboe d'amore*)

171 **M** *Allegro scherzando*
176
181 *pizzicato*
186
192 1 4 *arco solo*
201 *subito f*
207 **N**
212 *pizzicato*
218 *accelerando*
 arco
 O *più mosso*
 3 (*violins*)
 4

226 *off the string*


231 P 1


237 f


241 mf


246


252


258 Q


264


270 f


275 1 > > ff


II

Andante amabile

1

42

E

49

mf

50

(*solo violin*)

F 8

56

70 solo

tutti

mf

poco ritenuto

G a tempo

p

f diminuendo

78

85

mf f

92

mf f mp

99

mf mp

I

107

p mf mp

116

mf

III

Allegro animato
off the string

p *simile*

12 **A**

mf **f**

The musical score consists of two staves for cello. The top staff begins with a dynamic **p** and a tempo marking *Allegro animato off the string*. It features a continuous eighth-note pattern with slurs. The bottom staff begins with a dynamic *mf* and a tempo marking *f*. It also features an eighth-note pattern with slurs. Measure 12 starts with a dynamic **A** enclosed in a square box.

24 *pizzicato*
mf

33 **2** *arco*
mf **9** *p*

50 (*solo violin*) **B** *off the string*
p

57 *mp*

62 *mf*

68 *f*

74 **C** *pizzicato*
mf

84

91 **D** **3** *mf*

100 **12** *f*

116 *arco* E

mf *crescendo* *f*

125

mp

132

140

f

147 F *subito più mosso*

mp

153 *solo* *f*

162

> mp

168 G *3 tutti pizzicato* *mf*

177 *arco* *f*

183 H

189 *pizzicato* *arco*
f *f*

195 *mf*

201 *f* *mf* *f* *p* I

207 (oboe d'amore) 9 10 11 12 *p* tempo primo J $\text{♪} = \text{♪}$

221 *simile* *p* *mf* *f* J

227 *simile*

230 *pizzicato* 2 *arco*
mf *mf*

247 *crescendo* *f* *diminuendo*

257 *p* *mf* solo

265 *f*

272 **L** *tutti
off the string*

279 *crescendo*

286 **M**

294 *pizzicato*

302 *f* *mf* *mf* *mf*

311 **N**

320 *f*

329 **O**

338 **P** *subito più mosso
off the string*

354 *crescendo*

363 **Q** **4**

374 *pizzicato*
mf

383 *arco*
f

391 *solo*
mf *tutti*
f *solo*
S

400 *tutti*
mf << **f**

409 **ff**

for Jennifer Paull

CONCERTO

Oboe d'amore & String Orchestra

Violoncello

Walter Ross

I

(1936 -)

Grazioso (violins) 5

11

16

21

26

38 C

D Allegro scherzando
subito più mosso

E

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The musical score for Violoncello by Walter Ross, Movement I, features six staves of musical notation. Staff 1 starts with a dynamic of *mf* at measure 5. Staff 2 (measures 11-15) includes dynamic markings *mf* and *mp*, with a box labeled 'A' above the staff. Staff 3 (measures 16-20) includes dynamic markings *p*, *mp*, and *mf*. Staff 4 (measures 21-25) includes dynamic markings *mp* and *p*, with a box labeled 'B' above the staff. Staff 5 (measures 26-30) starts with a dynamic of *f* at measure 26. Staff 6 (measures 38-42) includes dynamic markings *mf*, *mp*, and *p*, with a box labeled 'C' above the staff. Staff 7 (measures 50-54) includes a dynamic marking *mp*, with a box labeled 'E' above the staff. The score also includes performance instructions like *poco ritenuto* and *poco*.

62 *pizzicato* **1** *arco* **f**

69 **1** **F** **7**

(*solo strings*) (*tutti*) **G**

81 **8** **f**

87 **1** *pizzicato* **1** **f**

95 **5** **4** **H** *Affettuosamente* *ritenuto poco a poco* **mf**

108 **f** **mf**

115 **I** *solo* **mp** **p** **mf**

120 **J** **6** **2** *(violas)* **p**

131 *tutti* **f** **mf**

136 **K** **9** **10** *(oboe d'amore)* **mp** **f** **L**

151

158 *ritenuto* *a tempo* *accelerando* - - - -
5 2 // 1 2 (oboe d'amore)

M *Allegro scherzando*

171 *mp*

176

181 *pizzicato*
f

186

193 (solo strings) (tutti)

205 *arco*
f

211 *pizzicato*
f

218 *accelerando* *arco* O *più mosso* 4

(upper strings)

226 
P

231

237 f

241 mf

246

252

259 Q

265 3

272 f

276 ff

II

Andante amabile

6

mp

mf

A

11 *solo*

mp

mf

>p

10 *poco ritenuto*

mf

a tempo tutti

mp

mf

20

mp

f

mf

mp

C

non divisi

25

divisi

Grazioso

p

mp

D

29

34

40

mf

E

51

F

(solo violin)

61

G

a tempo

75

H

82

I

89

106

114

121

128 J *tempo primo*

133

137 K **4** *(solo violin)*

145 L

150

155

III

Allegro animato

12 *(violins)*

18 **14**

off the string

f

diminuendo

simile

A

18

25 *pizzicato*

B (upper strings)

C *pizzicato*

D

E

125 (oboe d'amore)

141 F *subito più mosso*

148 *f*

155 G *pizzicato*

172

180 *arco* *f*

185 H *pizzicato* *f* *arco* *f*

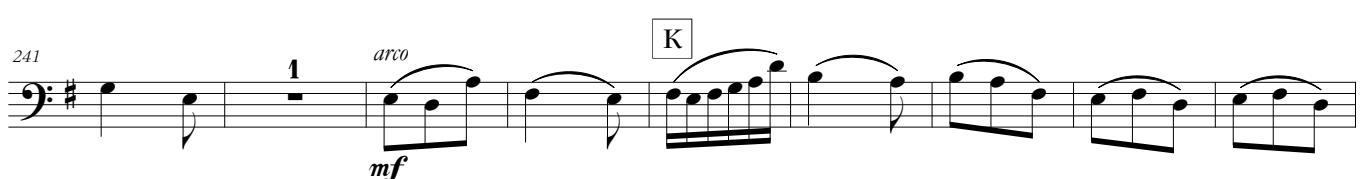
193 *mf*

201 I *f* *mf* *f* *p* *p*

209 **12**

221 (*tutti upper strings*) (*upper strings*) **J** *tempo primo*


231 **I** *pizzicato*


241 **K** *arco*


250 **I** *crescendo* **f** *diminuendo*


258 **L** **11** **10** (*upper strings*)
 (*solo viola*) (*tutti upper strings*) **11** **12**

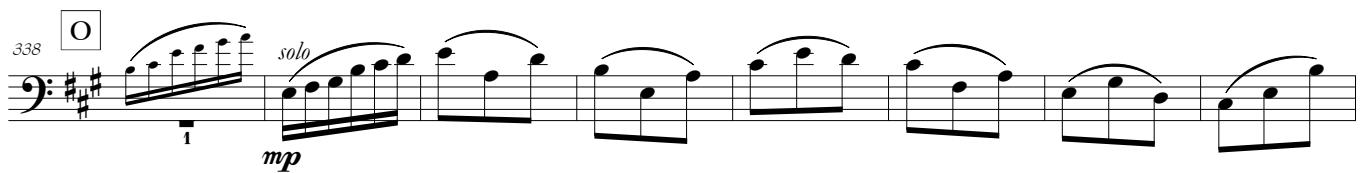

284 **f**

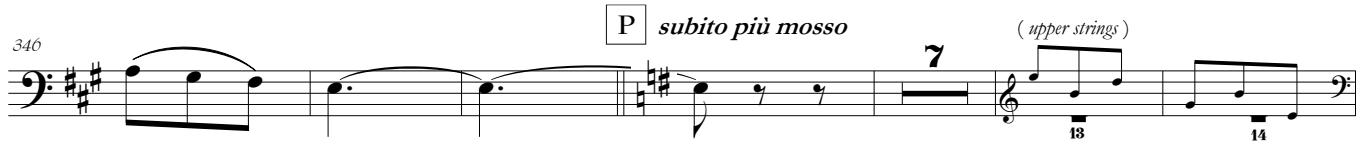

292 **M** **I** *pizzicato*

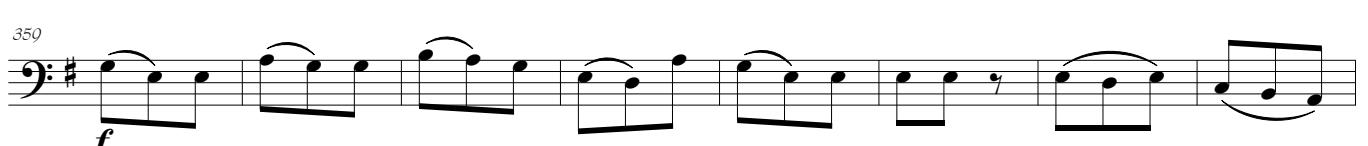

300 **1** **mf**


308 **N** **3** (*pizzicato*)
f **mf**


318 **13**

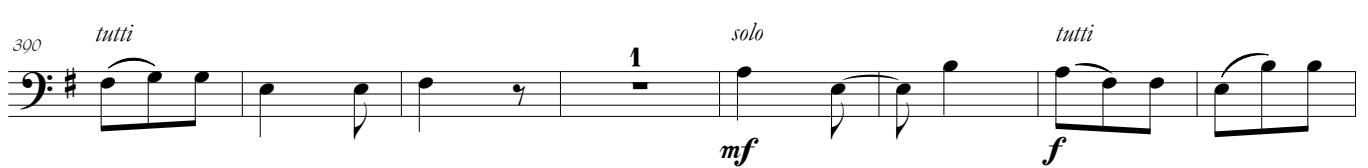

338 O *solo*


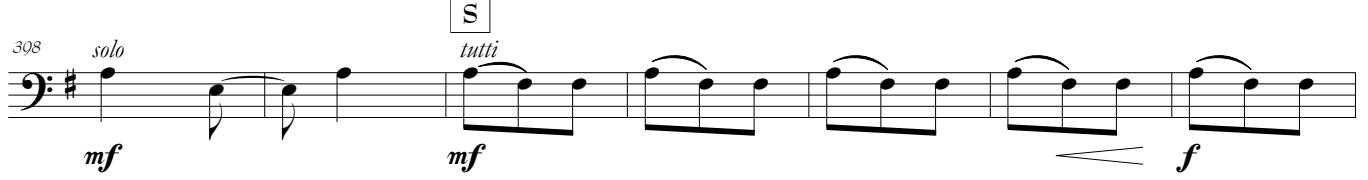
346 P *subito più mosso* (upper strings)


350 

367 Q *pizzicato* **4**


379 R *arco* **3** *solo*


390 *tutti* **1** *solo* **2** *tutti*


398 *solo* S *tutti*


405 **1** **1** **2** **1**


413 *ff*


for Jennifer Paull

CONCERTO

Oboe d'amore & String Orchestra

Double Bass

I

Walter Ross

(1936 -)

The musical score consists of ten staves of music for Double Bass. The score includes dynamic markings such as *pizzicato*, *mf*, *mf*, *f*, *arco*, *p*, *mp*, *mf*, *mp*, and *Allegro scherzando subito più mosso*. The score also features various performance techniques like slurs, grace notes, and slurs. Measure numbers 5, 6, 7, 9, 14, 10, 6, 2, 34, 38, 43, and 54 are indicated above the staves. Measure 38 includes boxed labels A, B, C, and D. Measure 54 includes a boxed label E.

66

71

1 F (solo violins) (plus solo viola) 4 4

82

G

87

1 > > > > *pizzicato* f

92

1 5

102

ritenuto poco a poco

4 H *Affettuosamente* 9 I 7

122

J 9 (*'cellos*) 10 11 12 13 14

136

pizzicato K

mf

141

146

1 L 2

151 ('cellos) arco $\frac{3}{8}$ f

157 $\frac{5}{8}$ $\frac{2}{8}$ = *ritenuto a tempo accelerando* $\frac{3}{8}$
 $\frac{5}{8}$ $\frac{2}{8}$ $\frac{3}{8}$ (oboe d'amore)

171 M *Allegro scherzando* $\frac{5}{8}$ $\frac{2}{8}$ $\frac{3}{8}$
 $\frac{5}{8}$ $\frac{2}{8}$ $\frac{3}{8}$ (oboe d'amore)

177 *pizzicato* f

183

189

195 $\frac{4}{8}$ $\frac{3}{8}$ (oboe d'amore) $\frac{4}{8}$ $\frac{5}{8}$

205 arco N

210 arco *pizzicato* f

217 *accelerando* arco O più mosso f

II

Andante amabile

pizzicato

p

1

mf

A

(oboe d'amore)

7

poco ritenuto **B** *a tempo*

15

mp

mf

1

mp

21

C

2

3

mp

Grazioso

pizzicato

D

28

p

34

E *a tempo*

3

(strings)

40

p

40

5

50

The musical score consists of ten staves of music for string bass. The first four staves are in common time (indicated by '4') and the last two are in 3/4 time. The key signature changes from one sharp (F#) to two sharps (G#). The dynamics range from piano (p) to mezzo-forte (mf). The first four staves feature melodic fragments labeled A, B, C, and D, each with specific performance instructions like 'pizzicato' and 'a tempo'. The fifth staff is a sustained note starting at measure 50. Measure numbers 7, 15, 21, 28, 34, 40, and 50 are marked above the staves.

61 **F** **17** *poco ritenuto*

62 **G** *a tempo pizzicato* **p**

(*violins*)

80 **H** *(cellos)* **5** **1** **2** *mp*

90 **I** **6** **p**

111 **p**

117 **ritenuto** **4** **5**

128 **J** *tempo primo pizzicato* **p**

137 **K** **6** **L** *(cellos)* **1** **2**

mf

147 **2** *arco mp*

153 *mf* *mp* *diminuendo pp*

III

Allegro animato
(violins)

12

off the string
simile

f

A

pizzicato
mf

10

20

17
(solo violin)

18
19
20

B

off the string
(violins)

13
13 14

f

C

pizzicato
mf

73

1

82

D

arco
mf

90

pizzicato
p

08

1

107

2

117 *arco*

E

crescendo

f

128 *pizzicato*

3

mf

136

4

4

(*staccato strings*) (*legato strings*)

147 *subito più mosso*

F

arco

f

mp

154 **10**

(*oboe d'amore*)

G

pizzicato

mf

170

178 (*strings*)

3

arco

188 **H**

pizzicato

f

arco

f

mf

196

1

f

204 **I**

p

p

12

221 3 (upper strings) J *tempo primo* simile

228 f 1 *pizzicato* mf

237 1 *pizzicato*

245 K 16 L 11 8 (oboe d'amore)

284 arco f

202 M 1 *pizzicato* mf

300 1 mf

308 N 11 f

324 O (oboe d'amore) solo pizzicato 14 (oboe d'amore) mp

343 1

This musical score page contains eight staves of music. Staff 1 (Bassoon) starts at measure 221 with a 3/4 time signature, dynamic f, and includes markings for 'upper strings' and 'tempo primo'. Staff 2 (Double Bass) begins at measure 228 with a 1/4 time signature and dynamic mf. Staff 3 (Double Bass) starts at measure 237 with a 1/4 time signature and dynamic pizzicato. Staff 4 (Double Bass) starts at measure 245 with a 16/16 time signature, dynamic f, and includes labels K, L, and 11. Staff 5 (Double Bass) starts at measure 284 with a 1/4 time signature, dynamic arco, and dynamic f. Staff 6 (Double Bass) starts at measure 202 with a 1/4 time signature, dynamic mf, and includes label M. Staff 7 (Double Bass) starts at measure 300 with a 1/4 time signature, dynamic mf. Staff 8 (Double Bass) starts at measure 308 with a 1/4 time signature, dynamic f, and includes label N. Staff 9 (Double Bass) starts at measure 324 with a 1/4 time signature, dynamic mp, and includes labels O and 14. Staff 10 (Double Bass) starts at measure 343 with a 1/4 time signature.

349 **P** *subito più mosso*
tutti pizzicato (10)

P

359 *arco*
f

369 **Q** *pizzicato*
4 *mf*

382 **R** *arco*
3 *f* *solo* *tutti* **3**

396 *tutti* *mf* **S** *tutti* **4** *f* **1** **1**

409 **2** *ff* **1**

A

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