

CONCERTO GROSSO NO. 1

by

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A THESIS

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and the Graduate School of the University of Oregon  
in partial fulfillment of the requirements  
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THESIS APPROVAL PAGE

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Title: Concerto Grosso No. 1

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## THESIS ABSTRACT

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This concerto is the composer's conversation with the past. In four movements, each one embodies a traditional musical form. The work is a continually transforming kaleidoscope of relentless virtuosity, fanciful flights of harmony and melody, and unapologetic shifts in timbre and texture. Although conceived in four separate movements, the entire work is without intervening pauses. The concerto grosso is scored for flute, violin, piano, and string orchestra, and is approximately twenty-five minutes in duration.

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## INSTRUMENTATION

### Solo Group:

Flute

Violin

Piano

### Orchestra:

Violin I

Violin II

Viola

Violoncello

Contrabass



# Concerto Grosso No. 1

## I. Prelude

Martin Quiroga Jr. (1987)

$\text{♩} = 50 - 58$

Flute *cantabile*  
*mp* *p* *mp* *mf* *pp* *mp* *ppp*

Violin *cantabile*  
*ppp* *gliss.* *mp* *mf* *f*

Piano *pp* *p* *mp* *p* *pp* *p* *mp*

$\text{♩} = 50 - 58$

Violin I

Violin II

Viola *con sord.*  
*ppp* *p* *pp* *ppp* *p* *mf* *p* *pp* *mp* *sub.* *pp* *mf*

Violoncello *con sord.*  
*ppp* *p* *pp* *ppp* *p* *mf* *p* *pp* *mp* *sub.* *pp* *mf*

Double Bass *con sord.*  
*ppp* *p* *pp* *ppp* *p* *mf* *p* *pp* *mp* *sub.* *pp* *mf*

1



28 *molto espr.*

Fl. *pp* < *p* < *mp* *p* *f* *mf* > *mp* *p* *f* *ppp* *p*

Vln. *pp* *mf* > *mp* *p* *f* *ppp* *p*

Pno. (left and right hand have separate dynamics up to measure 44) *ppp* *p*

Vln. I *ppp* *p* *ppp* *p* *pp* *mf* *mp* > *ppppp* *p*

Vln. II *ppp* *p* *ppp* *p* *pp* *mf* *mp* > *ppppp* *p*

Vla. *ppp* *p* *ppp* *p* *pp* *mf* *mp* > *ppppp* *p*

Vc. *mf* *ppp* *p* *ppp* *p* *pp* *mf* *mp* > *ppppp* *p*

Db. *pp* *p* *ppp* < *p* *ppp* *p* *ppp* < *mp* *ppp* *p*

37

Fl. *pp* *mp* *ppp* *p* *mf* *f*

Vln. *pp* *mp* *ppp* *p* *mf* *f*

Pno. *ppp* *p* *ppp* *p* *mf* *f*

Vln. I *ppp* *ppp* *p* *ppp* *ppp* *p*

Vln. II *ppp* *ppp* *p* *ppp* *ppp* *p*

Vla. *ppp* *ppp* *p* *ppp* *ppp* *p*

Vc. *ppp* *ppp* *p* *ppp* *ppp* *p*

Db. *ppp* *p* *ppp* *p* *pp* *p*

44 *f.t.* **molto accel.** . . . . . **B** a tempo **rit.** . . . . . a tempo *molto espr.*

*ff* *f*

*ff*

*ff* *sub.* *p* *fff* *mp* *f*

**molto accel.** . . . . . **B** a tempo **rit.** . . . . . a tempo

*ff* *norm.* *ff* *fff* *sul pont.* *sub.* *pp* *mp*

*ff* *norm.* *ff* *fff* *sul pont.* *sub.* *pp* *mp*

*ff* *norm.* *ff* *fff* *sul pont.* *sub.* *pp* *mp*

*ff* *norm.* *ff* *fff* *sul pont.* *sub.* *pp* *mp*

*ff* *pppp* *sempre pp*

5

*divisi pizz.*

52

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

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

Pno. *mf* *mp* *f* *mp* *f* *mf*

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Db.

*molto espr.*

57

Fl. *sub. pp mp mf ppppp*

Vln. *sub. pp mp mf ppppp*

Pno. *sub. pp mp mf ppppp*

Vln. I *mp pp mp pp*

Vln. II *mp pp mp pp*

Vla. *mp pp mp pp*

Vc. *mp pp mp pp*

Db.

tutti  
arco  
sul pont.

## II. Oberstimmenfuga

♩ = 118 - 126

Flute

pp *f ff fff mf ff sub. mf ff f ff fff*

Violin

pp *f ff fff mf ff sub. mf ff f ff*

Piano

pp *f ff fff mf ff sub. mf ff f ff fff*

♩ = 118 - 126

Violin I

Violin II

Viola

Violoncello

Double Bass

*n*



5

Fl.

*ff* > *f* > *mf* *ff* > *f* *fff* *sffz*

Vln.

*fff* > *ff* > *f* > *mf* *ff* > *f* *fff* *sffz*

Pno.

*ff* > *f* > *mf* *ff* > *f* *fff* *sffz*

**A**

**A**

Vln. I

Vln. II

Vla.

Vc.

Db.

norm.  *sempre* *mf*

norm.  *sempre* *mf*

norm.  *sempre* *mf*

*sempre* *mf*

9

Fl. *non vibrato* *f* *espressivo*

Vln. *f* *non vibrato* *espressivo* *ff > f* *molto vib.* *mf*

Pno. *f* *ff > f* *mf* *f* *8<sup>va</sup>* *espressivo*

Vln. I *norm. non vibrato* *f* *espressivo* *ff > f* *molto vib.* *mf*

Vln. II

Vla.

Vc.

Db.

20

Fl. *ff* *f* *ff* *f* *ff* *mf* *ff* *molto vib.*

Vln. *ff* *f* *ff* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Pno. *ff* *f* *ff* *f* *ff* *mf* *ff*

Vln. I *ff* *f* *ff* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vln. II *norm.* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

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

Db. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

**B** 27

Fl. *non vibrato* *espressivo*  
*f* *ff* *mf* *ff* *sub. mf* *ff* *sub. mf* *f*

Vln. *non vibrato* *espressivo* *molto vib.*  
*f* *ff* *mf*

Pno. *f* *ff* *sub. mf*

**B**

Vln. I *non vibrato* *espressivo* *molto vib.*  
*f* *ff* *mf*

Vln. II *sempre mf*

Vla. *non vibrato* *espressivo* *molto vib.*  
*f* *ff* *mf*

Vc.

Db.

33 **C**

Fl. *ff* *mp* *f* *ff* *mf* *ff* *mf*

Vln. *mp* *p* *pp* *mf* *ff* *mf* *ff* *detaché*

Pno. *mp* *p* *ff* *mf* *ff* *mf*

Vln. I *mp* *p* *pp* *mf* *ff* *mf* *ff* *detaché*

Vln. II *mp* *p* *pp* *mf* *ff* *mf* *ff* *detaché*

Vla. *mp* *p* *pp* *sul pont.* *sub.* *p* *mf* *ff*

Vc. *mp* *p* *pp* *sul pont.* *sub.* *p* *mf* *ff*

Db. *mp* *p* *pp* *sul pont.* *sub.* *p* *mf* *ff*

37

Fl.

*ff* — *mf* *ff* — *mf* *mf*

Vln.

*mf* — *ff* *mf* — *ff* *ff* *ff* *fff*

sul pont.  
*molto vib.*

Pno.

*ff* — *mf* *ff* — *mf* *ff* — *mf*

Vln. I

*mf* — *ff* *mf* — *ff* *ff* *fff*

sul pont.  
*molto vib.*

Vln. II

*mf* — *ff* *mf* — *ff* *ff* *fff*

sul pont.  
*molto vib.*

Vla.

Vc.

Db.

43

Fl. *f* *ff* *fff sub. mf* *ff* *mf* *ff* *mf* *ff*

Vln. *mf* *f* *mf* *f*

Pno.

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

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

Vla.

Vc.

Db.

48

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

Vln. *mp* *mf* *f* *ff* *fff* *ff* *f* *mf* *mp*

Pno. *f* *fff*

Vln. I *sub.* *p*

Vln. II *sub.* *p*

Vla.

Vc.

Db.



**D**

52

Fl.

*mf*  $\leftarrow$  *f*  $\leftarrow$  *ff*  $\rightarrow$  *mf*      *mf*  $\leftarrow$  *f*  $\rightarrow$  *mf*  $\leftarrow$  *ff*  $\rightarrow$  *mf*

Vln.

*mf*      *mf*

Pno.

*mp*  $\rightarrow$  *mf*

**D**

Vln. I

norm.  
*ff*

Vln. II

norm.  
*ff*

Vla.

norm.  
*ff*

Vc.

norm.  
*ff*

Db.

norm.  
*ff*

*molto vib.*  
*p*

*molto vib.*  
*p*

*molto vib.*  
*p*

57

Fl. *mf* *f > mf* *mf* *f* *p*

Vln. *f* *ff* *fff* *mf* *mf* *p* *norm.*

Pno. *f* *ff* *fff* *p* *sostenuto*

Vln. I *mf* *sul pont.*

Vln. II *mf* *sul pont.*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

61

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

Vln. *p* *mp* *mf* *norm.* *ff*

Pno. *p* *mf* *sub. p* *mf* *mp* *f*

(left and right hand have separate dynamics to m. 70)

Vln. I *norm. con sord.* *sub. p* *mf*

Vln. II *norm. con sord.* *sub. p* *mf*

Vla. *con sord.* *sub. p* *mf*

Vc. *div.* *tutti* *ff*

Db. *ff*

**E**

**E**

68

Fl. *mf* *ff* *mf*

Vln. *f* *mf*

Pno. *mf* *ff* *mf* *mf*  
*senza sostenuto*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *mf*

Db. *mf*

73

Fl. *molto vib.* *f*

Vln. *ff* *mp* *mf* *f* *ff* *f* *mf < f* *mf < f* *mf < f* *mf < f*

Pno. *f*

Vln. I

Vln. II

Vla. *sul pont.* *senza sord.* *divisi* *molto vib.* *f*

Vc.

Db.

78

Fl.

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*f*

*mf*

*mf < f*

*ff*

*f*

*mp*

*fff*

*ff*

*f*

*mf*

*ff*

*ff*

*f*

*mf*

*norm.*

*sub. fff*

*sub. fff*

*sub. fff*

*sub. fff*

22

83

**F**

*dolce*

*pp*

*p*

*dolce*  $\nabla$

*pp*

*p*

*fff*

*pp*

*dolce*

*p*

*senza sord.*

**F**

*sub.*

*fff*

*ff*

*senza sord.*

*sub.*

*fff*

*ff*

*tutti*

*ff*

*ff*

*ff*

*ff*

89

Fl. *pp* *mp* *pp* *ff* *molto vib.*

Vln. *pp* *mp* *pp* *ff* *molto vib.*

Pno. *pp* *mp* *pp* *ff*

Vln. I *p* *ff* *mf*

Vln. II *p* *ff* *mf*

Vla. *p* *ff* *mf*

Vc. *p* *ff* *mf*

Db. *p* *ff* *mf*



96

Fl.

sub. *mf* *ff* *f* *ff*

Vln.

sub. *mf* *ff* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Pno.

sub. *mf* *ff* *f* *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

The image shows a page of a musical score for measures 96 through 100. The score is arranged in a standard orchestral layout with eight staves. The instruments are: Flute (Fl.), Violin (Vln.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part starts with a dynamic of *mf* and *sub.*, then moves to *ff* and *f*, and ends with *ff*. The Violin part starts with *mf* and *sub.*, then moves to *ff*, and then alternates between *mp* and *mf*. The Piano part starts with *mf* and *sub.*, then moves to *ff* and *f*, and ends with *ff*. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts all play a rhythmic pattern of eighth notes, with some accidentals and dynamics indicated.

102

Fl. *f* *mf* *p* *sub. f* *ff* *fff*

Vln. *p* *mf* *mp* *f* *ff* *fff*

Pno. *f* *mf* *mp* *sub. f* *ff* *fff*

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Db. *f* *ff* *fff*

Detailed description of the musical score: The score is for measures 102 through 105. The Flute part (Fl.) starts with a dynamic of *f*, then *mf*, then *p*, followed by *sub. f*, *ff*, and *fff*. The Violin (Vln.) part starts with *p*, then *mf*, *mp*, *f*, *ff*, and *fff*. The Piano (Pno.) part starts with *f*, then *mf*, *mp*, *sub. f*, *ff*, and *fff*. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts all start with *f*, then *ff*, and *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

**G**

107

Fl.

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of eight staves. The Flute staff (Fl.) has a section marker 'G' above measure 107. The Violin staff (Vln.) also has a section marker 'G' above measure 107. The Piano staff (Pno.) has a section marker 'G' above measure 107. The Violin I staff (Vln. I) has a section marker 'G' above measure 107. The Violin II staff (Vln. II) has a section marker 'G' above measure 107. The Viola staff (Vla.) has a section marker 'G' above measure 107. The Violoncello staff (Vc.) and Double Bass staff (Db.) are empty. The Flute staff has dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *f*. The Violin staff has dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*. The Piano staff has dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*. The Violin I staff has dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*. The Violin II staff has dynamic markings: *pp*, *p*, *mp*, *mf*, *f*. The Viola staff has dynamic markings: *pp*, *p*, *mp*, *mf*, *f*.

111

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

Vln. *f* *ff* *f* *ff*

Pno. *f* *ff* *f* *ff* *mf*

Vln. I *f* *ff* *f* *ff*

Vln. II *ff* *f* *ff* *f* *ff*

Vla. *ff* *f* *ff* *f* *ff*

Vc.

Db.

Detailed description: This page of a musical score covers measures 111 to 114. It features seven staves: Flute (Fl.), Violin (Vln.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc./Db.). The Flute part begins at measure 111 with a dynamic of *ff*. The Violin parts have various dynamics: Vln. I starts at *f* and Vln. II starts at *ff*. The Piano part starts at *f*. The Viola part starts at *ff*. The Cello and Double Bass parts are silent throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.



The musical score for measures 117-120 includes the following parts and dynamics:

- Fl.**: Flute, rests in all measures.
- Vln.**: Violin, rests in all measures.
- Pno.**: Piano, rests in all measures.
- Vln. I**: Violin I, plays a sixteenth-note figure with dynamics *p*, *pp*, *ppp*, and *n*.
- Vln. II**: Violin II, plays a sixteenth-note figure with dynamics *p*, *pp*, *ppp*, and *n*.
- Vla.**: Viola, plays a sixteenth-note figure with dynamic *mp* in measure 117, then rests.
- Vc.**: Violoncello, rests in all measures.
- Db.**: Double Bass, rests in all measures.

ATTACCA

### III. Passacaglia

Flute  $\text{♩} = 68 - 76$   
molto vibrato

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

Violin

Piano *p*

Violin I  $\text{♩} = 68 - 76$

Violin II

Viola

Violoncello

Double Bass

9

A

Fl. *pp*

Vln. *pp* molto vibrato *mp*

Pno.

A

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *p* con sord. sul tasto *ppp*

Vc. *p* con sord. sul tasto *ppp*

Db. *p* con sord. sul tasto *ppp*



18 B

Fl. *pp*

Vln. *p* *mf* *pp* *mp*

Pno. *p* *mp*

8<sup>va</sup>

B

Vln. I

Vln. II

Vla. *p* *ppp* *sub. p* *ppp* *p*

Vc. *p* *ppp* *sub. p* *ppp* *p*

Db. *p* *ppp* *sub. p* *ppp* *p*

33 C  
43

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

Vln. *p* *mf* *mp* *f* *mf* III

Pno. *mf* *f* *ff*

Vln. I *mp* C

Vln. II *mp*

Vla. pizz. *ppp* *p* arco sul tasto *p* *ppp* *p* *n*

Vc. pizz. *ppp* *p* arco sul tasto *p* *ppp* *p* *n*

Db. pizz. *ppp* *p* arco sul tasto *p* *ppp* *p* *n*

(43)

Fl.

(accidentals only apply to the notes that precede them)

Vln.

*pp* *f* *sub. pp* *mp* *sfz* *p* *f* *p*

Pno.

*mp*

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vc.

*mp*

Db.

*mp*

1  
↓  
44

13

II

3

5

6

6

3

(44)

2  
↓ ♩ = ♩

45 46 47

poco rall. . . . a tempo

Fl.

*f* *p* *ppp* *p*

Vln.

*f* *sub. pp* *f* *p* *mp* *pizz.* *sub. p* *mf*

Pno.

*pp*

Vln. I

Vln. II

Vla.

*pizz.* *mf* *pizz.* *mf*

Vc.

*pizz.* *mf* *pizz.* *mf*

Db.

*pizz.* *mf* *pizz.* *mf*

50

Fl.

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 50 includes the following parts and markings:

- Flute (Fl.):** A single staff with a treble clef, currently empty.
- Violin I (Vln. I):** Treble clef. Dynamics: *f*, *p*, *mf*, *mp*, *f*, *mf*, *ff*, *f*, *fff*, *ff*, *mf*, *p*, *sfz*, *p*. Techniques: *arco*, *ricochet*, *ricochet*, *ricochet*, *III*, *sul pont.*, *gliss.*, *sub.*, *sub.*. Fingerings: *6*, *6*, *6*, *6*.
- Violin II (Vln. II):** Treble clef, currently empty.
- Viola (Vla.):** Alto clef, currently empty.
- Violoncello (Vc.):** Bass clef, currently empty.
- Double Bass (Db.):** Bass clef, currently empty.
- Piano (Pno.):** Grand staff (treble and bass clefs). Dynamic: *mf*. A sustained chord is shown in the bass clef.

(50) D  
51 ♩ = ♩

Fl.

Vln. *ff* *molto espr.* *molto vib.* *p* *mf* *mp*

Pno. *p* *mp* *sostenuto*

Vln. I

Vln. II

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

56

**E**

Fl. *molto vib.*  
*p* *mf* *mp*

Vln. *f* *mf*

Pno. *mf*

**E**

Vln. I *arco con sord.* *p* *mf* *mp* *f* *mf* *f* *mp* *mf* *p*

Vln. II *arco con sord.* *p* *mf* *mp* *f* *mf* *f* *mp* *mf* *p*

Vla.

Vc.

Db.

71 **F**

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

Vln. *detaché* *mp* *mf* *mp* *mf* *mp* *f*

Pno.

Vln. I **F** *f* *p* *mf* *mp* *p*

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

Vla.

Vc.

Db.



Fl. *mf* *f*

Vln. *mf* *ff* *mf* *f* *mf* *f* *mp*

Pno.

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

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

Vla. *sfz* *sfz* *sfz sfz* *sfz* *sfz* *sub. p* *sfz* *sub. p* *sfz*

Vc. *sfz* *sfz* *sfz sfz* *sfz* *sfz* *sub. p* *sfz* *sub. p* *sfz*

Db. *sfz* *sfz* *sfz sfz* *sfz* *sfz* *sub. p* *sfz* *sub. p* *sfz*

86 G 88 89 1

Fl. *pp* *mp*

Vln. *ff* *mf* *pp* (accidentals only apply to the notes that precede them) *p* < *mp* *mp*

Pno. *pp* *mp* *p* *mp* *p* *mf* *mp*

Vln. I G arco senza sord. *ppp* < *mp*

Vln. II arco senza sord. *ppp* < *mp*

Vla. arco senza sord. *ppp* < *mp*

Vc. arco senza sord. *ppp* < *mp*

Db. *sub.* *p*

*sub.* *p*

1 *arco* senza sord. *ppp* < *mp*

1 *arco* senza sord. *ppp* < *mp*

1 *arco* senza sord. *ppp* < *mp*

1 *arco* senza sord. *ppp* < *mp*

*sub.* *p*

92 molto vib. 94 95

Fl. *p* *ff*

Vln. *ppp* *fp* *ff*

Pno. *p* *f* *ff* *f* *ff* *mp* *mf* *f* *ff*

Vln. I arco *fp* *ff*

Vln. II arco *fp* *ff*

Vla. pizz. *f*

Vc. pizz. *f*

Db. pizz. *f*

Detailed description of the musical score: The score is for measures 92, 94, and 95. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 92 shows the Flute (Fl.) with a triplet of eighth notes, marked *p*. The Violin (Vln.) has a long note, marked *ppp*. The Piano (Pno.) has a complex accompaniment with triplets and a *f* dynamic. Measure 94 features the Flute with a *molto vib.* marking and a triplet, marked *ff*. The Violin has a note with a *fp* dynamic. The Piano continues with a *ff* dynamic. Measure 95 shows the Flute with a triplet, marked *ff*. The Violin has a note with a *mp* dynamic. The Piano has a complex accompaniment with a *mf* dynamic. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) all play a pizzicato (*pizz.*) note with a *f* dynamic.

96 **molto accel.** . . . . . 97 **a tempo**

Fl.

Vln.

Pno.

*sub.* *p* *mf* *mp* *f* *mf* *ff* *sub.* *p* *mp*

**molto accel.** . . . . . **a tempo**

Vln. I

Vln. II

Vla.

Vc.

Db.

98 99 100

Fl.

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf f ff fff sub. mf sfz sub. mp mf sfz mf f



113

I

Fl.

Vln.

Pno.

*fff* *sub. f* *fff* *sub. f* *fff* *sub. f*

I

Vln. I

Vln. II

Vla.

Vc.

Db.

*fff* *fff*





138

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

Vln. *ff* *f* *mf* *mp* *p* *ff* *mf*

Pno. *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 138-141. The Flute part (Fl.) starts with a dynamic of *mp* and increases through *mf*, *f*, and *ff* before a *sub. p* (subito piano) marking, then returns to *ff* and ends with *mf*. The Violin part (Vln.) starts with *ff*, decreases through *f*, *mf*, and *mp* to *p*, then returns to *ff* and ends with *mf*. The Piano part (Pno.) features a *f* dynamic. The strings (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic pattern of eighth notes with accents and slurs.

142

Fl. *ff* 6 6 6 6 *sub. mf ff*

Vln. *molto vib. f mf f mf f ff sub. mf ff*

Pno. *f ff mf ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

147

Fl. *sub.* *mf* 6 6 6 6 *fff* *f* *ff* *pp* < *p*

Vln. *sub.* *mf* 6 6 6 6 *fff*

Pno. *sub.* *mf* *fff* *mp* l.v.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

**K**

**1**

148 149 150

2

(150)

151

153

Fl.

*mf* *f* *ff* *p* *mp* 5 5

Vln.

*p* *f*

Pno.

*sfz* 15<sup>ma</sup>

Vln. I

*p* *ff*

Vln. II

*p* *ff*

Vla.

Vc.

Db.

(153)

Fl. *mf* 6 *f* 7 7 *ff* 9 *fff*

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(153)

Fl.

*mp* *fff* *n* *p* *mp*

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(153)

Fl. *mf* *f* *fff* *f* *5* *ff* *fff*

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ATTACCA

# IV. Rondo

♩ = 176 - 184

Flute

Violin

Piano

Violin I

Violin II

Viola

Violoncello

Contrabasso

*molto espr.*  
*f* *ff* *fff* *mf* *ff > f*

*mf*

*mf*

*mf*

*mf*

*mf*



13

Fl. *camabile*  
*mp*  $\leftarrow$  *f*  $\leftarrow$  *mf*  $\leftarrow$  *f*  $\leftarrow$  *mf*  $\leftarrow$  *f*  $\leftarrow$  *ff*

Vln. *fff*  $\leftarrow$  *ff*  $\leftarrow$  *fff*  $\leftarrow$  *mf*  $\leftarrow$  *ff*  $\leftarrow$  *mf* *sul pont.*

Pno. *mf*

Vln. I **A**

Vln. II

Vla.

Vc.

Cb.

25

Fl. *fp* *ff* *f* *mf* *ff* *f* *mf* *f* *ff* *f*

Vln. *ff* *mf*

Pno. *ff* *mf*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

58

Detailed description: This is a page of a musical score, page 58, starting at measure 25. The score is for a full orchestra and flute. The instruments are Flute (Fl.), Violin (Vln.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a complex rhythmic pattern with frequent changes in meter. The Flute part is the most prominent, starting with a *fp* dynamic and moving through various dynamics including *ff*, *f*, *mf*, and *f*. It includes several trills and triplets. The Violin and Piano parts provide a steady accompaniment, with dynamics ranging from *ff* to *mf*. The lower strings (Vln. II, Vla., Vc., Cb.) play a consistent rhythmic pattern throughout the page.

38

Fl.

*ff* *mf*<sup>3</sup> *ff* *f* *ff* *sub.*<sup>3</sup> *mf*<sup>3</sup> *ff* *p*<sup>3</sup> *f* *mf*<sup>3</sup>

Vln.

*ff* *p* *f* *p*

Pno.

*ff* *sfz* *f* *p* *mf*

39

Vln. I

*ff* *f* *sub.*<sup>3</sup> *p* *f* *sfz*

Vln. II

*ff* *f* *sub.*<sup>3</sup> *p* *f* *sfz*

Vla.

*ff* *f* *sub.*<sup>3</sup> *p* *f* *sfz* *mf*

Vc.

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

Cb.

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

**B**

sul pont. *f* *sub.*<sup>3</sup> *p* *f* *sfz*

pizz. *sfz* *mf*

59

48

Fl. *sfz* *f* *mf* *ff* *f* *ff* *fff*

Vln. *mp* *sfz* *f* *ff* *ff* *f*

Pno. *mp* *p* *ppp* *sfz* *f* *mf* *f* *ff* *f* *ff* *fff*

Vln. I *arco* *mf* *ff*

Vln. II *arco* *mf* *ff*

Vla. *mp* *pp* *arco* *mf* *ff*

Vc. *mp* *pp* *arco* *mf* *ff* *sub. mf* *f* *ff*

Cb. *mp* *pp* *arco* *mf* *ff* *sub. mf* *f* *ff*

60

56

Fl. *ff* *ff* *fff* *f* *fff* *p*

Vln. *fff* *ff* *f* *fff* *f* *fff* *p*

Pno. *ff* *f* *mf* *mp* *fff*

Vln. I *pp* sul tasto

Vln. II *pp* sul tasto

Vla. *f* *ff* *fff* *f* *ff* *fff* sul tasto *pp*

Vc. *f* *ff* *fff* *f* *ff* *fff* pizz. *p*

Cb. *f* *ff* *fff* *f* *ff* *fff* pizz. *p*

61

64

Fl. *p* *p*  $\leftarrow$  *mp* *p*  $\leftarrow$  *mp* *mp*  $\leftarrow$  *mf*

Vln. *p* *p*  $\leftarrow$  *mp* *p*  $\leftarrow$  *mp* *mp*  $\leftarrow$  *mf*

Pno. *p* *p*  $\leftarrow$  *mp* *p*  $\leftarrow$  *mp* *mp*  $\leftarrow$  *mf*

(left and right hands have separate dynamics up to [D])

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *sfz* *p* *mp* arco *mp*

Cb. *sfz* *p* *mp* arco *mp*

62

75 D  $\text{♩} = 124 - 132$  poco rall. . . . . a tempo

Fl. *mf* *ff* *mf* *fff* *mf* *mp* *mf* *mp* *mf* *mp*

Vln. *ff* *mf* *fff* *mp* *mf* *mp* *mf* *mp*

Pno. *mf* *mf* *ff* *sub. mf* *fff* *mp* *p*

Vln. I (SP) *ord.* *fff* *pp* *mp* *pp*

Vln. II (SP) *ord.* *fff* *pp* *mp* *pp*

Vla. (SP) *ord.* *fff* *pp* *mp* *pp*

Vc. *mf* *fff* *pizz.* *p*

Cb. *mf* *fff* *pizz.* *p*

63

86 *poco rall.*  $\text{♩} = 144 - 152$

Fl. *mp* *mf* *f* *ff* *fp* *n* *mp* *mf* *mp* *f* *mf* *mp*

Vln. *mp* *mf* *f* *ff* *fp* *n* *mp* *mf* *mp* *f* *mf* *mp*

Pno. *mp* *p* *mf* *mp*

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

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

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

Vc. *p*

Cb. *p*



97

Fl.

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

105

Fl. *fff* *f* *ff* *f* *fff*  $\downarrow = 176 - 184$  **E**

Vln. *fff* *f* *ff* *f* *fff*  $\downarrow = 176 - 184$  **E**

Pno. *f* *mf* *fff*

Vln. I *f* *mf* *fff*  $\downarrow = 176 - 184$  **E**

Vln. II *f* *mf* *fff*

Vla. *f* *mf* *fff*

Vc. *mf* arco

Cb.

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

Vln. *ff* *f* *mf* *f*

Pno.

Vln. I *ff* *fff* *fff*

Vln. II *f* *ff* *fff* *fff*

Vla. *f* *ff* *fff* *fff*

Vc. *f* *ff* *fff* *mf*

Cb. *mf*

arco

The musical score is written for eight instruments: Flute (Fl.), Violin (Vln.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and consists of 115 measures. The Flute and Violin parts feature dynamic markings of *ff*, *f*, *mf*, and *f*, with some measures containing triplets and a quintuplet. The Violin I, II, and Viola parts are marked *ff* and *fff*. The Violoncello part is marked *f*, *ff*, *fff*, and *mf*. The Contrabass part is marked *mf* and includes the instruction "arco". The Piano part is silent throughout the score.

127 **F**

Fl. *mf* *fff* *mp* *ff* *mf* *f* *mf*

Vln. *mf* *fff* *mp* *ff* *mf* *f* *mf*

Pno.

**F**

Vln. I

Vln. II

Vla.

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

Cb. *p* *mp* *mf* *p* *mp*

68

139

Fl. *f* *ff* *fff*

Vln. *f* *ff* *fff*

Pno. *ff* *sub. mf* *sw*

Vln. I *ff* *mf < f* *ff* *f* *fff* *f*

Vln. II *ff* *mf < f* *ff* *f* *fff* *f*

Vla. *mf*

Vc. *mf* *f* *ff* *sub. mf*

Cb. *mf* *f* *ff* *sub. mf*

Fl. - - - - -

Vln. - - - - -

Pno. *fff* *sub. mf*

Vln. I *ff* *fff* *sub. mp* *ff* *mf* *fff* *sul pont. sub. mf*

Vln. II *ff* *fff* *sub. mp* *ff* *mf* *fff* *sul pont. sub. mf*

Vla. *sub. fff* *f* *ff* *f* *fff*

Vc. *sub. fff* *f* *ff* *f* *fff*

Cb. *fff* *f* *ff* *f* *fff*

70

162

Fl. *f* **H**

Vln. *f*

Pno. *sub. fff* *sub. p*

Vln. I *norm. sub. fff* *p* *f* **H**

Vln. II *norm. sub. fff* *p* *f*

Vla. *f* *fff* *f* *fff* *f* *fff* *fff* *ff* sul pont.

Vc. *f* *fff* *f* *fff* *f* *fff* *fff* *ff* sul pont.

Cb. *f* *fff* *f* *fff* *f* *fff* *fff* *ff* sul pont.

71

173

Fl. *mp mf f p mf f*

Vln. *mp mf f p mf f*

Pno. *ff mp mf f pp ppp*  
*8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>*

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

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

Vla. *norm. f p f ff p mp p mp mf*

Vc. *norm. ff p mp p mp mf*

Cb. *norm. ppp*



184

Fl. *f ff p mp mf f*

Vln. *f ff p mp mf f*

Pno. *fff p mp mf f*

Vln. I *mf f ff fff*

Vln. II *mf f ff fff*

Vla. *mf f ff fff*

Vc. *mf f ff fff*

Cb. *mf f ff fff*

195

Fl. *ff* *fff* *ffff* *ffff*  $\text{I} \downarrow = 72 - 80$

Vln. *ff* *fff* *ffff* *ffff*

Pno. *ff* *fff* *ffff* *ffff* *ff* *ffff* *ff*

Vln. I  $\text{I} \downarrow = 72 - 80$  *loco* *ff*

Vln. II *loco* *ff*

Vla. *molto vib.* 3 *ff*

Vc. *molto vib.* 3 *ff*

Cb. *molto vib.* 3 *ff*



216

Fl.  $\text{ff}$  5  $\text{fff}$   $\text{sub. p}$   $\text{mf mp}$   $\text{J } \downarrow = 58 - 64$

Vln.  $\text{ff}$  5  $\text{fff}$   $\text{pp} \leftarrow \text{mp}$  3

Pno.  $\text{ff}$  3 3  $\text{fff}$   $\text{sub. p}$

Vln. I  $\text{fff}$   $\text{con sord. V}$   $\text{pp} \leftarrow \text{p}$   $\text{J } \downarrow = 58 - 64$

Vln. II  $\text{fff}$   $\text{con sord. V}$   $\text{pp} \leftarrow \text{p}$

Vla.  $\text{fff}$   $\text{con sord. V}$   $\text{pp} \leftarrow \text{p}$

Vc.  $\text{fff}$

Cb.  $\text{fff}$  76

227

Fl. *pp* < *mf* *mp*<sup>3</sup> < *mf* *mp*<sup>3</sup> < *mf* *f* *ff* *sub. mf* *n*

Vln. *p* *mf* *mp*<sup>3</sup> < *mf* *mp*<sup>3</sup> < *mf* *f* *ff* *sub. mf* *n*

Pno. *mf* *f* *ff* *mf sub.* *n*

Vln. I *n*

Vln. II *n*

Vla. *n* *sul tasto senza sord.* *ppppp* *pppp* *ppp*

Vc.

Cb.

**K** *molto rit.*  $\text{♩} = 176 - 184$

238

**L**

Fl.

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *sub. mf* *ff* *gliss.* *mf* *f* *ff*

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

*pp* *p* *norm. mp* *mf* *mp* *mf*

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

Fl. *ff* *f* *ff* *f* *ff* *f*

Vln. *gliss.* *fff* *sub. f* *fff* *f* *ff* *f*

Pno. *fff* *sub. f* *ff* *fff* *sub. f* *ff* *f*

Vln. I *f* *mp* *ff* *fff* *sub. mf* *mp*

Vln. II *f* *mp* *ff* *fff* *sub. mf* *mp*

Vla. *f* *mp* *ff* *fff* *sub. mf* *mp*

Vc. *f* *mp* *ff* *sub. mf* *mp*

Cb. *sub. mf* *mp*

79

258

Fl. *mf* *fff* *sub.* *f* *ff* *fff*

Vln. *mf* *fff* *sub.* *f* *ff* *fff*

Pno. *mf* *fff* *f* *ff* *fff* *sub.* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *loco* *f*

Cb. *mf* *loco* *f*

80



269

Fl.

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

*p* *mp* *mf*

*ff* *fff* *sub. p* *mp* *mf*

277

Fl. *f* 3 3 3 3 *ff*

Vln. *f* *ff*

Pno. *f* *mp* *mf* *f*

Vln. I

Vln. II *f*

Vla. *mf* *f*

Vc. *mp* *mf* *f*

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

82

Detailed description: This page of a musical score covers measures 277 to 82. The Flute part (Fl.) begins at measure 277 with a series of sixteenth-note triplets, starting with a forte (*f*) dynamic and ending with fortissimo (*ff*). The Violin part (Vln.) also starts at measure 277 with a forte (*f*) dynamic, which increases to fortissimo (*ff*) by measure 82. The Piano part (Pno.) is divided into two staves. The upper staff begins at measure 277 with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics, and finally returns to forte (*f*). The lower staff of the piano part has a forte (*f*) dynamic at measure 277. The Violin I (Vln. I) part is silent throughout. The Violin II (Vln. II) part begins at measure 82 with a forte (*f*) dynamic. The Viola (Vla.) part begins at measure 82 with a mezzo-forte (*mf*) dynamic, which increases to forte (*f*) by measure 82. The Violoncello (Vc.) part begins at measure 82 with a mezzo-piano (*mp*) dynamic, which increases to mezzo-forte (*mf*) and then forte (*f*). The Cello/Double Bass (Cb.) part begins at measure 82 with a piano (*p*) dynamic, which increases to mezzo-piano (*mp*), mezzo-forte (*mf*), and finally forte (*f*). The page number 82 is centered at the bottom.

286

Fl. *fff*

Vln. *fff*

Pno. *ff* *fff*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

83

Detailed description: This page of a musical score, numbered 286 at the top left and 83 at the bottom center, features eight staves. The instruments are Flute (Fl.), Violin (Vln.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Violin parts begin with rests and then play a series of sixteenth-note runs with accents and a fortissimo (*fff*) dynamic. The Piano part consists of a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand, with a fortissimo (*ff*) dynamic. The Violin I, Violin II, Viola, and Violoncello parts play a continuous sixteenth-note pattern, with Violin I and Violin II also marked fortissimo (*ff*). The Contrabass part plays a similar sixteenth-note pattern, marked fortissimo (*ff*). The score includes various musical notations such as rests, accents, and dynamic markings.