

Jean-Paul Dessy

# Concerto con Cello

A Paul-Henri Wauters amico animo

*In memoriam maman*

$\text{♩} = 72$

**poco a poco sempre accelerando fino 42**

Violon I 1

Violon I 2

Violon I 3

Violon I 4

Violon I 5

Violon II 1

Violon II 2

Violon II 3

Violon II 4

Alto 1

Alto 3

Violoncelle Solo

Violoncelle 1

Violoncelle 2

Violoncelle 3

Contrebasse

**pizz.** **III**

***mp/mf***

9 *accel.*

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

*mp* > *p* — *mp* > *p* — *mp* > *mp* < *mf*

*pizz.*

Vc.1

*pizz.*

*mp/mf*

Vc.2

*mp/mf*

Vc.3

*p*

C. B.

18

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

*p*

*mf*

V.II 1

V.II 2

V.II 3

*pizz.*

*mf*

V.II 4

*pizz.*

*mf*

A.1

*mf*

A.2

A.3

Vc. solo

*f*

Vc.1

*mf*

Vc.2

*mf*

Vc.3

*mf*

C. B.

*f*

27

V.I 1

V.I 2

V.I 3 pizz.

V.I 4 pizz. *mf*

V.I 5

V.II 1 pizz. *mf*

V.II 2 pizz. *mf*

V.II 3

V.II 4

A.1 pizz.

A.2 *mf*

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.



40

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

The musical score consists of 15 staves of music. The first five staves (V.I 1-5) are in treble clef and play eighth-note patterns. The next five staves (V.II 1-5) are also in treble clef and play eighth-note patterns. The next three staves (A.1, A.2, A.3) are in bass clef and play quarter notes. The Vc. solo staff features sixteenth-note patterns with a dynamic marking 'ff' at the beginning. The final three staves (Vc.1, Vc.2, Vc.3) are in bass clef and play quarter notes. The C. B. staff plays eighth notes with a circled dot above them.

47

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

*p*

*mf*

*mp*

*mp*

*p*

*mf*

*mp*

*p*

*mp/mf*

56

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

poco a poco

rit.

This musical score page contains ten staves of music. The first five staves (V.I 1-5) are in treble clef and mostly show rests. The next four staves (V.II 1-4) are also in treble clef and mostly show rests. The last five staves (A.1-3, Vc. solo, Vc.1, Vc.2, Vc.3, C. B.) are in bass clef. A dynamic instruction "poco a poco" is placed above the first five staves, and "rit." (ritardando) is placed above the last five staves. Measure 56 begins with a whole rest followed by a series of eighth notes.

65

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

pizz.

Vc.1

Vc.2

Vc.3

C. B.

*mp*

This page contains ten staves of musical notation. The top five staves are for Violin I parts (V.I 1 through V.I 5), each with a treble clef and a dash indicating a rest. The next four staves are for Violin II parts (V.II 1 through V.II 4), also with a treble clef and rests. Below these are three staves in bass clef: A.1, A.2, and A.3, all with rests. The next staff is for the Cello solo part (Vc. solo), shown in bass clef with eighth-note patterns and stems pointing down. Above the next staff, the instruction 'pizz.' is written, indicating pizzicato technique. The next staff is for the Double Bass part (Vc.1), shown in bass clef with rests. The next staff is for the Double Bass part (Vc.2), shown in bass clef with eighth-note patterns and stems pointing up. The final staff is for the Double Bass part (Vc.3), shown in bass clef with rests. At the bottom of the page, the staff for the Double Bass part (C. B.) is shown with eighth-note patterns and stems pointing up, and the dynamic marking 'mp' (mezzo-forte) is placed below it.

A

11

83

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

This musical score page contains 14 staves of music. The first five staves are labeled V.I 1 through V.I 5, each showing a single eighth note per measure. The next four staves are labeled V.II 1 through V.II 4, each showing a continuous sequence of sixteenth notes. The next three staves are labeled A.1, A.2, and A.3, each showing a single quarter note per measure. The final two staves are labeled Vc. solo and C. B., both showing eighth-note patterns. The key signature changes from one staff to the next, indicated by various sharps and flats. Measure numbers 83 are written above the first five staves.

90

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

97      **accel.**

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

*mf/f*

*mp*

Vc.1

Vc.2

Vc.3

C. B.

This musical score page contains ten staves of music. The first five staves are labeled V.I 1 through V.I 5, each with a treble clef and four horizontal lines. The next four staves are labeled V.II 1 through V.II 4, also with treble clefs and four horizontal lines. The sixth staff is labeled A.1, the seventh is labeled A.2, and the eighth is labeled A.3, all with bass clefs and four horizontal lines. The ninth staff is labeled Vc. solo, with a treble clef and four horizontal lines, and includes dynamic markings 'mf/f' and 'mp'. The tenth staff is labeled Vc.1, the eleventh is labeled Vc.2, and the twelfth is labeled Vc.3, all with bass clefs and four horizontal lines. The thirteenth staff is labeled C. B., with a bass clef and four horizontal lines. The music consists of various note heads and stems, with some notes having vertical stems and others having horizontal stems pointing to the right. The notes are primarily quarter notes and eighth notes. The score is set against a background of horizontal dashed lines.

105

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

112 =80

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

117

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc. 1

Vc. 2

Vc. 3

C. B.

**B**

♩ = 160

122

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc. 1

Vc. 2

Vc. 3

C. B.

*f*

*ff*

gl.

6 3

127

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

The musical score page 19, measure 127, features 15 staves. The first five staves (V.I 1-5) and the next five staves (V.II 1-5) are entirely blank. The remaining five staves (A.1, A.2, A.3, Vc. solo, and Vc.1) begin with a series of eighth-note patterns. These patterns consist of a sequence of notes starting with a quarter note followed by six eighth notes. The pattern repeats four times. The dynamic level for these first four measures is indicated by a 'f' (fortissimo) marking under the bassoon and cello staves. In the fifth measure (measures 128-129), the patterns continue with a slight variation: they start with a half note followed by seven eighth notes. This pattern also repeats four times. The dynamic level for these measures is indicated by a 'f' marking under the bassoon and cello staves. Measures 130-131 show a continuation of the eighth-note patterns from the previous measures, maintaining the same structure and dynamic level.

132 à la corde

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

The musical score consists of ten staves of music. The first five staves are labeled V.I 1 through V.I 5, each showing a sixteenth-note pattern with a '3' below the notes and a dynamic marking 'mf'. The next five staves are labeled V.II 1 through V.II 5 and are entirely blank. The final five staves are labeled A.1 through A.5, Vc. solo, Vc.1, Vc.2, Vc.3, and C. B., and they show rhythmic patterns with eighth-note heads and stems. The music is in common time, and the key signature is not explicitly shown but appears to be C major or A minor based on the notes used.

136

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

The musical score page contains ten staves of music. Staves V.I 1 through V.I 5 are soprano voices, each with a '3' below it indicating a three-note group. Staves V.II 1 through V.II 4 are alto voices, each with a 'f' dynamic and a 'gliss.' instruction. Staves A.1, A.2, and A.3 are bassoon parts, each with a 'ff' dynamic. Staff Vc. solo is a cello solo part with a 'ff' dynamic and a 'gliss.' instruction. Staves Vc.1, Vc.2, and Vc.3 are cello parts. Staff C. B. is a bassoon part. The music consists of eighth-note patterns for the upper voices and sixteenth-note patterns for the lower voices.

140

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

This musical score page contains ten staves of music for various instruments. The top five staves are labeled V.I 1 through V.I 5, each showing a sixteenth-note pattern. The next four staves are labeled V.II 1 through V.II 4, each showing an eighth-note pattern with a 'gliss.' (glissando) marking above the staff. The fifth group of staves consists of three staves labeled A.1, A.2, and A.3, each showing a sixteenth-note pattern. The sixth group of staves consists of four staves labeled Vc. solo, Vc.1, Vc.2, and Vc.3, each showing an eighth-note pattern with a 'gliss.' marking above the staff. The bottom staff is labeled C. B. The tempo is marked '140' at the top left. Measure numbers are indicated by '3' under each note head throughout the score.

144

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

148

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

151

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

155

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

**C** ♩=52

162

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

misterioso

mp poco gl. mp poco gl.

Vc.1

Vc.2

Vc.3

C. B.

171

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.



174

poco sul pont. non tremolo

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

175

A.3      6      6      6      6

Vc. solo      gl.      poco

Vc.1

Vc.2

Vc.3

C. B.

176

A.3      4      8

Vc. solo      espressivo  
mp      mp      mf < f      mf < f =

Vc.1

Vc.2

Vc.3      pizz.  
mf IV

C. B.

184

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2 dolce  
 $mp \leftarrow mf \leftarrow mp$        $mp \leftarrow mf \leftarrow mp$

A.3 12      16

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

192

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

20

24

A.3

un poco più forte

Vc. solo

f

Vc.1

mp < mf > mp      mp < mf > mp      mp < mf > mp

Vc.2

mf < f > mf      mf < f > mf      mf < f > mf

Vc.3

C. B.

199

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

(d)  
gliss.

mf

(d)  
gliss.

mf

(d)  
gliss.

mf

V.II 1

mf <f>

mf <f>

mf <f>

V.II 2

mf <f>

mf <f>

mf <f>

V.II 3

f

f

V.II 4

f

f

A.1

f

A.2

mp <mf> mp

mp <mf> mp

mp <mf>

28

A.3

f

molto espressivo

Vc. solo

f

f

Vc.1

gl.

mp mf mp mp

Vc.2

mf <f>

mf <f>

mf <f>

Vc.3

f

C. B.

f

1 33

205

V.I 1      *mf* < *f* > *p mf* < *f* >

V.I 2      *mf* < *f* > *p mf* < *f* >

V.I 3      *mf*      *gliss.*      *gliss.*      *mf*

V.I 4      *mf*      *gliss.*      *gliss.*      *mf*

V.I 5      *mf*      *gliss.*      *gliss.*      *mf*

V.II 1      *f* >      *f* >      *mf*

V.II 2      *f* >      *f* >      *mf*

V.II 3      *f*

V.II 4      *f*

A.1      *f*      *f*

A.2      *mp*      *mf*      *mp*      *mp* < *mf*

A.3      *z.*      *z.*      *z.*      *z.*

Vc. solo      5      5

Vc.1      *mf*      *mp*      *mf*

Vc.2      *mf* < *f* >      *mf* < *f* >      *mf* < *f* >

Vc.3      *z.*      *z.*      *z.*

C. B.      *z.*      *z.*      *z.*

32

210

V.I 1      *mf* — *f* — *p* *mf* — *f* — *mf* =

V.II 2      *mf* — *f* — *p* *mf* — *f* — *mf* =

(*d*) V.I 3      *gliss.* — *gliss.* — *gliss.* — *gliss.* —

V.I 4      (*d*) *gliss.* — *gliss.* — *mf* — *gliss.* — *gliss.* —

V.I 5      (*d*) *gliss.* — *gliss.* — *mf* — *gliss.* — *gliss.* —

V.II 1      — *f* — *mf* — *f* — *mf* — *f* —

V.II 2      — *f* — *mf* — *f* — *mf* — *f* —

V.II 3      — *f* — *f* — *f* —

V.II 4      — *f* — *f* — *f* —

A.1      *f* — *f* — *f* — *f* — *f* —

A.2      *mp* — *mp* — *mf* — *mp* — *mp* —

36      40

A.3      *z.* — *z.* — *z.* — *z.* — *z.* —

Vc. solo      5 — *f* — 5 —

Vc.1      *mp* — *mp* — *mf* — *gl.* — *gl.* —

Vc.2      *mf* — *f* — *mf* — *f* —

Vc.3      — *o* — *o* —

C. B.      — *o* — *o* —

(8)

215

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

35

This page contains musical staves for multiple instruments. The top section features woodwind quintet parts (V.I 1-5) with instructions for playing glissandos. The brass quintet (V.II 1-4) follows, with V.II 1 and 2 performing glissandos. The strings (A.1-A.3) provide harmonic support with sustained notes and rhythmic patterns. Bassoon (Vc. solo) and double bass (C. B.) provide the bass line. Measure 216 begins with a dynamic change and includes a key signature change to 44.

220

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

*mf* — *f* — *mf* — *f* —

V.II 2

*mf* — *f* — *mf* — *f* —

V.II 3

V.II 4

A.1

A.2

*mp* — *mf* — *mp* — *mf* —

48

52

A.3

*mf*

Vc. solo

Vc.1

*mp* — *mf* — *mp* — *mf* —

gl.

Vc.2

*mf* — *f* — *mf* — *f* —

Vc.3

C. B.

227

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

*mp*

56

*p*

60

A.3

*mp*

Vc. solo

*mp*

*p*

Vc.1

*gl.*

Vc.2

*mf*

*f*

Vc.3

*p*

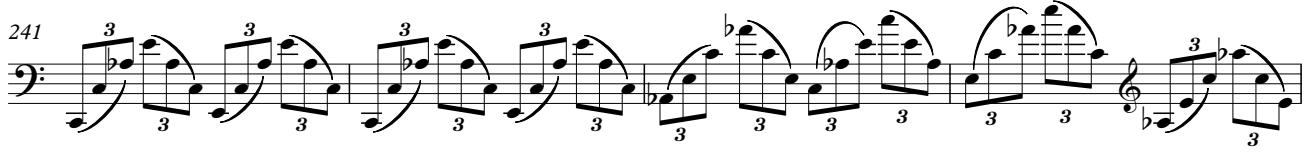
C. B.

38

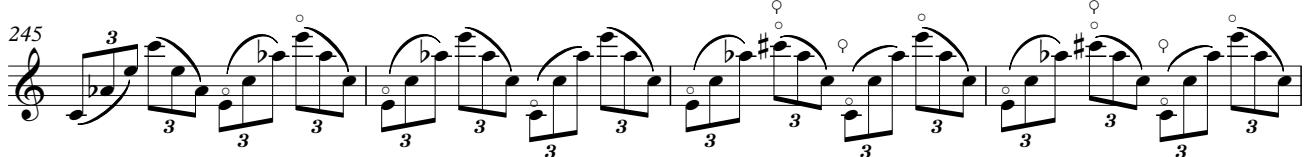
**D****accel.** $\text{♩}=60$  **molto accel.** $\text{♩}=192$ 

Vc. solo 

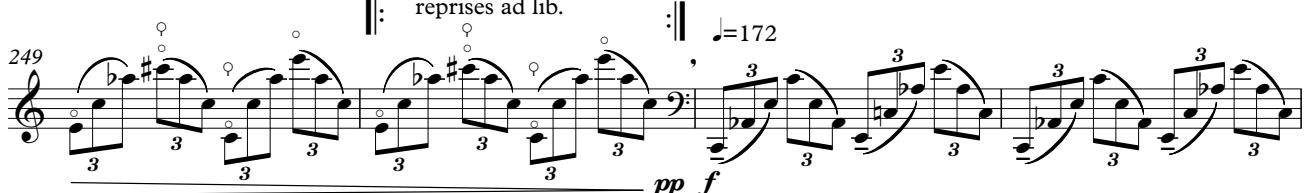
**≡**

Vc. solo 

**≡**

Vc. solo 

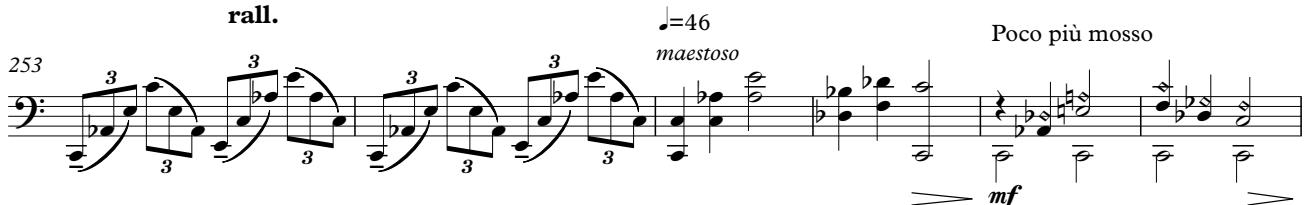
**≡**

Vc. solo 

||: reprises ad lib. :||  $\text{♩}=172$

**pp f**

**≡**

Vc. solo 

**rall.**  $\text{♩}=46$  **maestoso** Poco più mosso

**mf**

**≡**

Vc. solo 

**rall.**  $\text{♩}=46$  religioso

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

**≡**

Vc. solo 

rit.

**≡**

Vc. solo 

**E**  $\text{♩}=63$

Vc. solo 

sereno

Vc.1 

sereno

Vc.2 

277

molto sereno

Vc. solo

Vc.1

Vc.2

=

280

sereno

A.1

A.2

Vc. solo

Vc.1

Vc.2

=

283

A.1

A.2

Vc. solo

poco a poco crescendo

Vc.1

Vc.2

286

A.1

A.2

Vc. solo

Vc.1

Vc.2



290

A.1

A.2

Vc. solo

Vc.1

Vc.2

294

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

sereno

*port.*

*mp*  
sereno

*port.*

*mp*  
sereno

*port.*

*mp*  
sereno

*port.*

*mp*

3

*f*

*f/mf*

sereno

*f/mf*

sereno

*f/mf*

sereno

*f*

297

V.I 1

V.I 2      sereno  
                *mp*

V.I 3      sereno  
                *mp*

V.I 4      sereno  
                *mp*

V.I 5      sereno  
                *mp*

V.II 1     port.  
                *mp*

V.II 2     port.  
                *mp*

V.II 3     port.  
                *mp*

V.II 4     port.  
                *mp*

A.1      port.  
                *mp*

A.2      port.  
                *mp*

A.3      port.  
                *mp*

Vc. solo       $\text{f}$        $\text{f}$        $\text{f}$   
                3           3           3

Vc.1      

Vc.2      

Vc.3      

C. B.       $\text{o}$        $\text{o}$        $\text{o}$





rubato

*come un uccello di mare*

simile

303

V.I 1      *f/mf détaché à la corde* *3*      *3*      *f/mf*

V.I 2      *port.* *mp*      *port.* *mp*

V.I 3      *port.* *mp*      *port.* *mp*

V.I 4      *port.* *mp*      *port.* *mp*

V.I 5      *port.* *mp*      *port.* *mp*

V.II 1      *port.* *mp*      *port.* *mp*

V.II 2      *port.* *mp*      *port.* *mp*

V.II 3      *port.* *mp*      *port.* *mp*

V.II 4      *port.* *mp*      *port.* *mp*

A.1      *port.* *mp*      *port.* *mp*

A.2      *port.* *mp*      *port.* *mp*

A.3      *port.* *mp*      *port.* *mp*

Vc. solo      *3*      *3*

Vc.1      *3*

Vc.2      *3*

Vc.3      *3*

C. B.      *3*

45

305

V.I 1

*3*

*3*

*f/mf*

*3*

V.I 2

*port.*

*mp*

V.I 3

*port.*

*mp*

V.I 4

*port.*

*mp*

V.I 5

*port.*

*mp*

V.II 1

*port.*

*mp*

*port.*

*mp*

V.II 2

*port.*

*mp*

*port.*

*mp*

V.II 3

*port.*

*mp*

*port.*

*mp*

V.II 4

*port.*

*mp*

*port.*

*mp*

A.1

*port.*

*mp*

*port.*

*mp*

A.2

*port.*

*mp*

*port.*

*mp*

A.3

*port.*

*mp*

*port.*

*mp*

Vc. solo

*3*

*3*

Vc.1

Vc.2

Vc.3

C. B.

307

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

This musical score page contains ten staves of music. The first five staves are labeled V.I 1 through V.I 5, each with a treble clef and a key signature of one sharp. The next four staves are labeled V.II 1 through V.II 4, also with a treble clef and one sharp. The following three staves are labeled A.1, A.2, and A.3, with a bass clef. The final staff is labeled C. B. with a bass clef. Measure 307 begins with a dynamic of *f/mf*. Various performance instructions are present, such as *port.* (portamento) and *mp* (mezzo-forte). Measures are divided by vertical bar lines and some are grouped by a bracket under the first measure of each group. The music consists primarily of eighth-note patterns.

309

V.I 1 *f/mf*

V.I 2 *port.* *mp*

V.I 3 *port.* *mp*

V.I 4 *port.* *mp*

V.I 5 *port.* *mp*

V.II 1 *port.* *mp*

V.II 2 *port.* *mp*

V.II 3 *port.* *mp*

V.II 4 *port.* *mp*

A.1 *port.* *mp*

A.2 *port.* *mp*

A.3 *port.* *mp*

Vc. solo  $\frac{3}{4}$

Vc.1

Vc.2

Vc.3

C. B.

This musical score page contains ten staves of music. The top five staves are labeled V.I 1 through V.I 5, each with a treble clef and a key signature of one sharp. The next four staves are labeled V.II 1 through V.II 4, also with a treble clef and one sharp. The bottom three staves are labeled A.1, A.2, and A.3, with a bass clef. The final staff is labeled Vc. solo with a bass clef. The music consists of various note heads and stems, with some having horizontal strokes below them. Dynamic markings include *f/mf*, *port.*, and *mp*. Performance instructions like '3' and '3' are placed above certain measures. The page number 47 is in the top right corner.

311

V.I 1      3      3      *f/mf*      3

V.I 2      *port.*      *mp*      *port.*      *mp*

V.I 3      *port.*      *mp*      *port.*      *mp*

V.I 4      *port.*      *mp*      *port.*      *mp*

V.I 5      *port.*      *mp*      *port.*      *mp*

V.II 1      *port.*      *mp*      *port.*      *mp*

V.II 2      *port.*      *mp*      *port.*      *mp*

V.II 3      *port.*      *mp*      *port.*      *mp*

V.II 4      *port.*      *mp*      *port.*      *mp*

A.1      *port.*      *mp*      *port.*      *mp*

A.2      *port.*      *mp*      *port.*      *mp*

A.3      *port.*      *mp*      *port.*      *mp*

Vc. solo      3      3

Vc.1      

Vc.2      

Vc.3      

C. B.      



49

313

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

315

V.I 1 *f/mf*

V.I 2 *port.* *mp*

V.I 3 *port.* *mp*

V.I 4 *port.* *mp*

V.I 5 *port.* *mp*

V.II 1 *port.* *mp*

V.II 2 *port.* *mp*

V.II 3 *port.* *mp*

V.II 4 *port.* *mp*

A.1 *port.* *mp*

A.2 *port.* *mp*

A.3 *port.* *mp*

Vc. solo *3* *3*

Vc.1

Vc.2

Vc.3

C. B.

This musical score page contains ten staves of music. The first five staves represent the V.I section, with each staff labeled V.I 1 through V.I 5. The next four staves represent the V.II section, labeled V.II 1 through V.II 4. The following three staves represent the A section, labeled A.1, A.2, and A.3. The penultimate staff is for the Cello solo, and the final three staves are for the Double Bass section, labeled Vc.1, Vc.2, and Vc.3. The score includes various dynamic markings such as *f/mf*, *port.*, and *mp*. Performance instructions like *3* and *3* are also present. The musical style appears to be a classical or symphonic piece, likely for orchestra or band.

51

317

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

319

V.I 1

V.I 2 *port.* *mp*

V.I 3 *port.* *mp*

V.I 4 *port.* *mp*

V.I 5 *port.* *mp*

V.II 1 *port.* *mp*

V.II 2 *port.* *mp*

V.II 3 *port.* *mp*

V.II 4 *port.* *mp*

A.1 *port.* *mp*

A.2 *port.* *mp*

A.3 *port.* *mp*

Vc. solo *3*

Vc.1

Vc.2

Vc.3

C. B.

322

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

325

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

The musical score page 54, measure 325, features ten staves for the first section (V.I 1-5, V.II 1-4, and A.1-3) and five staves for the second section (Vc. 1-3 and C. B.). The key signature is not explicitly shown but appears to be common time based on the context. The notation includes various dynamics such as *port.* (portato), *mp* (mezzo-forte), and *p* (piano). The Vc. staves (double bass) provide harmonic support with continuous eighth-note patterns featuring grace notes. The C. B. staff (cello/bass) provides bassline support with sustained notes. The overall texture is dense and harmonic, typical of a large-scale composition like a symphony.

328

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

port.  
mp

port.  
mp

port.  
mp

mf

port.  
port.  
mp/mf

mf/mp

mf/mp

mf

330

V.I 1

V.I 2

V.I 3

V.I 4

V.I 5

V.II 1

V.II 2

V.II 3

V.II 4

A.1

A.2

A.3

Vc. solo

Vc.1

Vc.2

Vc.3

C. B.

*rit.*