

Max Charles Davies

Piano Concerto: Cofio / Remembering

FOR SOLO PIANO AND SMALL ORCHESTRA
AND OPTIONAL SINGER AND/OR NARRATOR

Max Charles Davies

Piano Concerto: Cofio / Remembering

Orchestra:

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

Timpani

Optional voice range or and/or narrator

SOLO Piano

Strings
(minimum 6.5.4.4.1)

Duration: c. 17 minutes

TRANSPOSED SCORE

First Performance: 15th July 2019, Alison Dite (piano),
St Edward's Orchestra (no voices),
St Edward's Church, Roath, Cardiff, conducted by the composer

Programme Note

I had the honour of being selected for the 2017-2018 *Adopt A Composer* scheme, run by Making Music in association with Sound and Music, the PRS Foundation and BBC Radio 3. I was paired with Cor Crymych a'r Cylch from Pembrokeshire, Wales, and the collaboration yielded two electronic soundscapes made from recordings of primary school workshops associated with our collaboration, and three reasonably substantial choral works: *Y Gors Fawr*, *Arwyr*, and *Cofio / Remembering*. These five works all form part of a suite that was in some way written in response to the political climate of the then current times (2016-2019), and explored broad themes such as 'identity', 'community', 'place', 'looking outward' etc., and were settings of poems by poets associated in some way with Cor Crymych.

The choir is wonderful. They produce a beautiful sound and are led brilliantly by their very gifted conductor Angharad Mair Jones. One side effect of this brilliance is that the choir is extremely busy, often competing in local and national competitions and touring to different parts of the world – often with different repertoire. As a result of this, *Y Gors Fawr* was performed many times during the collaboration, and even competed with in the National Eisteddfod in 2018, but the completed suite is yet to be performed in its entirety.

My belief is that amateur/leisure-time musicians are incredibly important for composers – I'd go as far as to say they are a national treasure – as they are the musicians communicating with the communities in which they serve, so what better people to perform the works of composers within those communities?

There is also a very important factor to be considered as well, and that is 'access' – access for different kinds of musicians to be able to access contemporary repertoire that is idiomatically appropriate and rewarding to perform.

All of these considerations were, in fact, motivations behind this *Piano Concerto*. To start with, I had the opportunity to compose another piece for the St Edward's Orchestra, for whom I wrote my *Tiny Symphony* in 2016, and have had a relationship with as a guest conductor for many years. I had promised to write Alison Dite, their conductor and director, a 'Tiny Piano Concerto', so writing this went in some way to fulfilling that promise, although it didn't quite happen the way I initially thought it might!

Next, it struck me how versatile the material for the choral work *Cofio / Remembering* was, and I could hear the music I had written in the context of a dialogue between piano and orchestra in the same way as the chorus and semi-chorus are in dialogue in the choral version.

Next, I wanted to write a concerto that pianists at different stages of learning or of wildly varying technical abilities could play – to access the experience of performing a concerto, at least from the perspective of the piano writing – and showcases musicality and ability to communicate through playing simple material.

In addition, I wanted, somehow, in this version of the music for *Cofio / Remembering*, to engage with the word ‘remembering’ in the instrumental writing. Much of the music for the solo piano is quite tentative or sparse – almost as if the pianist is ‘remembering’ bits and pieces, and the orchestra (and conductor, if one is used) is almost, in a theatrical way, completely in the imaginings of that person sat at the piano: the orchestral textures build in a responsive way to what comes out of the piano, and then much of the piece is a dialogue between the piano and these orchestral ‘imaginings’. There is one section – only nine bars in length – around two thirds of the way through the piece, that nods in the direction of the romantic virtuoso concerto; another play on the idea of something being momentarily remembered – a glimpse at bygone times, which is very much in keeping with the imagery in the poem. There are some eight different possible versions for the solo pianist of this passage, to account for different levels of technical ability, but all have a flavour – at least in comparison to the rest of the piano writing in the work – of something of the ‘bravura’.

Max Charles Davies

Notes for Performance

SOLO PIANO

The vast majority of the solo piano part is technically very simple, and the main focus is to allow the piano to *sing* its phrases, in dialogue with the orchestral passages. There is one section, though, from bars 246-254, when the solo piano temporarily recalls a more bravura style of concerto writing and more extrovert brilliance in performance. To open this piece up to pianists of wildly varying technical abilities, eight different versions of the solo piano part are written for this passage and included in an appendix in the solo piano part. It is up to the performer to choose which of the eight versions to play, in line with their own technical level.

OPTIONAL VOICE AND/OR NARRATOR

Although the first versions of this work were a setting for choir of the poem *Cofio / Remembering* by Waldo Williams, translated by Dic Jones, the music stands apart from the text very well in its own right. However, should ensembles wish to integrate the text into their performance of this work, this can be done by a speaker, reading the verses of the poem at their own pace at the marked places in the score. Sometimes the music may begin before the verse is finished, and this is absolutely fine. There is also a notated part for voice (for any voice that can sing the range of the melody, or the same range an octave below). Both the voice parts can be integrated, or just one or the other, or neither. It would be powerful indeed if the solo pianist themselves were also the singer (in the manner of a pianist songwriter), perhaps with the voice being amplified if needed.

Piano Concerto: Cofio / Remembering
for solo piano, optional singer and/or narrator, and small orchestra

Waldo Williams, trans. Dic Jones

Max Charles Davies

2 **Slowly, quite free** $\text{♩} = \text{c.48}$

Flute I

Flute II

Oboe I

Oboe II

Clarinet I in B \flat

Clarinet II in B \flat

Bassoon I

Bassoon II

Horn I in F

Horn II in F

Timpani

Narrator (Optional)

Voice (Optional)

SOLO PIANO

semper l.v.

2 **Slowly, quite free** $\text{♩} = \text{c.48}$

Violin I

Violin II

Viola

Violoncello

Double Bass

10

Fl. I

Fl. II *mf* *pp*

Ob. I *mf* *pp* *mf* *p*

Ob. II *pp* *mf* *p*

Cl. I

Cl. II

Bsn. I *ppp* *ppp* *mf* *p*

Bsn. II *ppp* *pp* *mf* *p*

Hn. I *pp* *mf* *p*

Hn. II *pp* *mf* *p*

Timp.

SOLO Pno.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D. b. *pp* *mf* *p*

A

16

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tim.

SOLO Pno.

A

Vln. I

Vln. II

Vla.

Vc.

D. b.

27

3 2 **2 2** **B** **3 2** **2 2** **3 2**

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tim.

SOLO Pno.

3 2 **2 2** **B** **3 2** **2 2** **3 2**

Vln. I

Vln. II

Vla.

Vc.

D. b.

<img alt="Musical score page 4 continuation showing parts for Violin I, Violin II, Cello, Double Bass, and Solo Piano. The score includes dynamic markings f and ff, and performance instructions like slurs and grace notes. Measure 27 starts with a forte dynamic ff. Measures 28-29 show woodwind entries with slurs and grace notes. Measures 30-31 show bassoon entries. Measures 32-33 show brass entries. Measures 34-35 show woodwind entries. Measures 36-37 show bassoon entries. Measures 38-39 show brass entries. Measures 40-41 show woodwind entries. Measures 42-43 show bassoon entries. Measures 44-45 show brass entries. Measures 46-47 show woodwind entries. Measures 48-49 show bassoon entries. Measures 50-51 show brass entries. Measures 52-53 show woodwind entries. Measures 54-55 show bassoon entries. Measures 56-57 show brass entries. Measures 58-59 show woodwind entries. Measures 60-61 show bassoon entries. Measures 62-63 show brass entries. Measures 64-65 show woodwind entries. Measures 66-67 show bassoon entries. Measures 68-69 show brass entries. Measures 70-71 show woodwind entries. Measures 72-73 show bassoon entries. Measures 74-75 show brass entries. Measures 76-77 show woodwind entries. Measures 78-79 show bassoon entries. Measures 80-81 show brass entries. Measures 82-83 show woodwind entries. Measures 84-85 show bassoon entries. Measures 86-87 show brass entries. Measures 88-89 show woodwind entries. Measures 90-91 show bassoon entries. Measures 92-93 show brass entries. Measures 94-95 show woodwind entries. Measures 96-97 show bassoon entries. Measures 98-99 show brass entries. Measures 100-101 show woodwind entries. Measures 102-103 show bassoon entries. Measures 104-105 show brass entries. Measures 106-107 show woodwind entries. Measures 108-109 show bassoon entries. Measures 110-111 show brass entries. Measures 112-113 show woodwind entries. Measures 114-115 show bassoon entries. Measures 116-117 show brass entries. Measures 118-119 show woodwind entries. Measures 120-121 show bassoon entries. Measures 122-123 show brass entries. Measures 124-125 show woodwind entries. Measures 126-127 show bassoon entries. Measures 128-129 show brass entries. Measures 130-131 show woodwind entries. Measures 132-133 show bassoon entries. Measures 134-135 show brass entries. Measures 136-137 show woodwind entries. Measures 138-139 show bassoon entries. Measures 1

41

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tim.

3 2 3 2 2 C

mf *f* *molto*
sfz *sfz*
sfz
sfp

1.
A moment ere the sun has done its travail
One silent moment ere the shadows grow
To call to mind the things that are forgotten
And lost among the dusts of long ago

Narrator (Optional)

Voice (Optional)
SOLO Pno.

mf
1.A mo-ment ere the sun has done its tra-vail, One si-lent mo-ment
mf dolce, cantabile possible
ped.

Vln. I
Vln. II
Vla.
Vc.
Db.

3 2 3 2 2 C

mf *fp*
mf *fp*
mf *fp*
mf *fp* *bow freely*
pp
pp
pp
pp

=

Voice (Optional)
SOLO Pno.

51
— ere the shad-ows grow To call To call To call to mind to mind to mind to call to call to call to mind the things that are for - got ten

3f *2 2 3 2 2*
mf *p* *mf*

32**22****32****22D**

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tim.

Voice
(Optional)

And lost a - mong the dusts of long a - go.

SOLO Pno.

32**22****32****22D**

Vln. I

Vln. II

Vla.

Vc.

D. b.

76

Fl. I Fl. II Ob. I Ob. II Cl. I Cl. II Bsn. I Bsn. II

mf *f* *f* *pp*
f *pp*
pp

Hn. I Hn. II

mf *f* *f* *pp*
f *pp*

Tim. Voice
(Optional)

mf *f* *mf* *mp*
mp

SOLO Pno.

p
ped.

Vln. I Vln. II Vla. Vc. Db.

mf *f* *f* *pp*
f *pp*
pp

E

89

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tim.

p *f* *sub.*

Narrator
(Optional)

2.
As surging waves that break on lonely beaches
Or winds where there is none to hear their song
I know that they are calling us unheeded
The lost millenia of the human throng

Voice
(Optional)

f

2. As surg-ing waves thatbreak on lone - ly beach-es_____ Or winds_____ winds wherethere is none winds where there is none winds where

SOLO
Pno.

f

E

Vln. I

Vln. II

Vla.

Vc.

D. b.

f

99

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

3 2 3 2 2 3 2 2 2 3 2 2

Hn. I

Hn. II

mf > p

Timpani

- - - - -

Voice
(Optional)

there is none winds where there is none to hear winds where there is none to hear winds where there is none to hear their song,

mf > p

SOLO
Pno.

- - - - -

Vln. I

Vln. II

Vla.

Vc.

D. b.

3 2 2 3 2 3 2 2 2 3 2 2

109

3

2

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tim.

Voice
(Optional)

I know, I know, I know, I know that they are call - ing us un - heed - ed, call - ing us un - heed - ed, _____ they are

3

2

Vln. I

Vln. II

Vla.

Vc.

D. b.

117

3 **2** **2** **2**

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tim.
Voice
(Optional)
call - ing us un - heed - ed, _____
The lost _____ mil - len-ni - a _____ of the hu - - man
throng. _____

SOLO Pno.

Vln. I **2** **3** **2** **2**

Vln. II
Vla.
Vc.
Db.

F

SOLO Pno.

127

Voice
(Optional)

137

SOLO Pno.

127

F

SOLO Pno.

137

Voice
(Optional)

SOLO Pno.

3 **2** **2**

p

3. The

Slightly quicker $\text{♩} = \text{c.54}$

Musical score for measures 11-12:

- Horn I:** Playing eighth-note patterns with dynamic markings *sffz*, *sffz*, *sfp*, *sfp*, *sfp*, *sfp*, *sfp*, and *sfmf*.
- Horn II:** Playing eighth-note patterns with dynamic markings *pp*, *sfp*, *sfp*, *sfp*, *sfp*, and *sfp*.
- Timpani:** Playing eighth-note patterns with dynamic markings *mf* and *f*.

3.
The art and craftsmanship of early nations
The halls of greatness and the yeoman's house
The myths and tales that have long since been silenced
The gods of whom today nobody knows

The gods of whom today nobody knows

Narrator (Optional)

Voice (Optional)

SOLO Pno.

art _____ the art _____ the art 3.The art and crafts-man-ship the art and crafts-man-ship of ear - ly na-tions

p ***mf*** ***mf***

ff

Slightly quicker $\text{♩} = \text{c.54}$

G

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page shows five staves for string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is G major (no sharps or flats). The time signature starts at 2/4, changes to 3/4, then back to 2/4, and finally to 3/4 again. Dynamic markings include *sfp*, *sfp*, *sfp*, *sfp*, and *mf*. Rhythmic patterns involve eighth-note pairs followed by sixteenth-note pairs. The score includes measure numbers 1 through 8.

158

3 **2**

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tim.

Voice
(Optional)

The halls of great-ness and the yeo-man's house, — The myths and tales the myths and tales myths and tales myths and tales

SOLO
Pno.

3 **2**

Vln. I

Vln. II

Vla.

Vc.

D. b.

Tempo I $\text{♩} = \text{c.} 48$

3

2

170

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

Hn. I
Hn. II
Timpani
Voice (Optional)

— that have long since been sil - enced
sil - enced
sil - enced
The gods of whom to - day
no-bo - dy knows.

SOLO Pno.

Tempo I $\text{♩} = \text{c.} 48$

3

2

Vln. I
Vln. II
Vla.
Vc.
Db.

— that have long since been sil - enced
sil - enced
sil - enced
The gods of whom to - day
no-bo - dy knows.

H

15

185

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

p *f*

Hn. I

Hn. II

Timp.

p *f*

p *f*

p *f*

SOLO Pno.

mf *molto dolce e cantabile possibile*

3
5
6
7

p *f*

Vln. I

Vln. II

Vla.

Vc.

D. b.

p *f*

p *f*

p *f*

p *f*

197

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

3 2 3 2

mf *mf* *mf* *mf*

p > *p* *p* *p* *p*

I

Hn. I
Hn. II
Timp.

3 2 3 2

mf *mf* *mf*

p *p*

I

fzpp

Narrator
(Optional)

Voice
(Optional)

SOLO
Pno.

I

p

(4). And the lit-tle words____ and the lit-tle words____

p molto dolce e cantabile possible
Ped.

Vln. I
Vln. II
Vla.
Vc.
Db.

3 2 3 2

mf *mf* *mf* *mf*

p *p* *p* *p*

I

pp

bow freely

I

4.
And the little words of languages long vanished
Quick in the mouths of many men were they
And sweet to the ear on the lips of little children
But no one's tongue can utter them today

209

Narrator
(Optional)

Voice
(Optional)

SOLO
Pno.

3 2 3 2

mf *mf* *mf* *mf*

p *p* *p* *p*

I

una corda

220

Voice
(Optional)

SOLO
Pno.

3 2 3 2

pp *pp* *pp* *pp*

p *p* *p* *p*

246

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

This section shows staves for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, and Bassoon II. The music consists of measures 246 through 253. The parts are mostly static, with some rhythmic patterns and sustained notes.

Hn. I

Hn. II

This section shows staves for Horn I and Horn II. The music consists of measures 246 through 253. Both horns play sustained notes with slight variations in pitch and dynamics.

Timp.

This section shows a staff for Timpani. The music consists of measures 246 through 253. The timpani plays a sustained note at a dynamic of ff.

Voice
(Optional)

count - less gen-er - a - - - tions of our pla - - - net With their frail di -

This section shows a staff for Voice (Optional). The lyrics are: "count - less gen-er - a - - - tions of our pla - - - net With their frail di -". The dynamic is ff.

There are a number of options for this section to suit pianists of different abilities.
Please see the 'Notes for Performance' in the title pages.

SOLO Pno.

This section shows a staff for Solo Piano. It features a complex pattern of sixteenth-note chords with various grace notes and slurs. The piano part is marked with a dynamic of ff.

Vln. I

Vln. II

Vla.

Vc.

D. b.

This section shows staves for Violin I, Violin II, Cello, Double Bass, and Trombone. The music consists of measures 246 through 253. The parts provide harmonic support to the vocal and piano parts.

251

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

Voice
(Optional)

vi - ni - ty and their dreams di - vine, Is there no thing_ but the sil ence_ of the ag - es_ For the

SOLO
Pno.

Vln. I

Vln. II

Vla.

Vc.

D. b.

259

L

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

Voice
(Optional)

hearts that once would glad den _____ and re - pine? _____

SOLO Pno.

mf molto dolce e cantabile possibile

Ped.

Vln. I

Vln. II

Vla.

Vc.

D. b.

L

Musical score page 21, measures 274-275. The score includes parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, and Bassoon II. Measure 274 starts with a dynamic *p*. Measures 275 and 276 begin with dynamics *f*. Measure 276 ends with a measure repeat sign and a key change to 2/2. Measure 277 begins with a dynamic *p*.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

274

275

276

277

21

Musical score for Horn I and Horn II. The score consists of two staves. Horn I starts with a rest, followed by a dynamic *p*, a melodic line with grace notes, a dynamic *f*, and a sustained note. Horn II starts with a rest, followed by a dynamic *p*, a melodic line with grace notes, a dynamic *f*, and a sustained note.

A musical score for Solo Piano. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 3 starts with a forte dynamic. Measures 4, 5, and 6 show a sequence of chords. Measure 7 concludes with a forte dynamic. The score includes measure numbers 3, 5, 6, and 7, and dynamics such as >, f, and v.

322

3 **2** **M**

287

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

p *p molto* *p molto* *p molto* *p molto* *p molto* *p molto*

Hn. I
Hn. II
Tim.

p molto *p molto* *sfz* *sfz*

sfz pp

6.
Often at even time when I am lonely
I long to get to know you, every one,
Is there yet one, who bears in heart and mem'ry
The old and long forgotten things of man?

Narrator (Optional)

Voice (Optional)

6. Of - ten at ev-en time when I am lone ly I long to get to know you, eve-ry one, Is

SOLO Pno.

mf dolce, cantabile possibile

Ped.

3 **2** **M**

Vln. I
Vln. II
Vla.
Vc.
Db.

p *pp* *pp* *pp* *bow freely*

=

300

Voice (Optional)

there yet one, who bears in heart and mem' - ry The old and long for - got-ten things for got-ten things for got-ten things

SOLO Pno.

f *p*

Musical score for "Ten Things I Know About Laundry". The vocal part (Voice Optional) starts with a rest followed by the lyrics "for - got-ten things" repeated four times. The piano part begins with a forte dynamic (f) and a bass line. The vocal line continues with "of man?" on the final note.

A musical score for Solo Piano in G major, 2/4 time. The score consists of two staves. The top staff is for the Solo Pno. and the bottom staff is for the Bassoon. The piano part features a continuous bass line with eighth-note chords and sixteenth-note patterns. The bassoon part provides harmonic support with sustained notes and eighth-note chords. Measure numbers 1 through 12 are indicated at the beginning of each measure. The score is set against a background of a light gray grid.

2

323

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tim.

Voice
(Optional)

SOLO
Pno.

Musical score for orchestra, page 107. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The music consists of two systems of six measures each. Measure 1 starts with a dynamic of *p* for all parts. Measures 2-3 show a transition with dynamics *p*, *mp*, and *mf*. Measures 4-5 continue with *mf* dynamics. Measures 6-7 reach a climax with *f* dynamics. Measures 8-9 end with *ff* dynamics. The score uses standard musical notation with stems, note heads, and rests on five-line staves. Measure numbers 1 through 9 are indicated above the staves.

339

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

3

2

3

2

3

2

O

Musical score for orchestra and piano. The top staff shows the Timpani (Tim.) playing eighth-note patterns. The bottom staff shows the Solo Pno. playing sixteenth-note patterns. Measure 11 ends with a dynamic *sf*. Measure 12 begins with a dynamic *pp*.

3 2 2 3 2 2 3 2 2

Vln. I Vln. II Vla. Vc. Db.

bow freely

This musical score page features five staves for string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The music is divided into measures by vertical bar lines. Above the staves, large black numerals indicate rhythmic patterns: '3' over '2', '2' over '2', '3' over '2', '2' over '2', '3' over '2', and '2' over '2'. Each measure concludes with a horizontal bar line. Below the staves, dynamic markings are placed: 'f' (fortissimo), 'mf' (mezzo-forte), and 'fp' (fortissimo). The Cello staff includes a note with a grace note and a 'bow freely' instruction. The Double Bass staff ends with a dynamic marking 'fp'.

351 G.P. Fl. I G.P. Fl. II G.P. Ob. I G.P. Ob. II G.P. Cl. I G.P. Cl. II G.P. Bsn. I G.P. Bsn. II

Tim. G.P. G.P.

Voice
(Optional)

G.P.

G.P.

Vln. I

G.P.

Vln. II

G.P.

Vla.

G.P.

Vc.

G.P.

Db.

G.P. bow freely

p

p

p

p

p

p

p

p

This musical score page features five staves for string instruments: Violin I (top), Violin II, Viola, Cello, and Double Bass (bottom). The music is in common time and consists of two measures. In the first measure, Violin I has a sustained note with a vertical stroke. Violin II has a sustained note with a horizontal stroke. The Viola, Cello, and Double Bass also have sustained notes. The second measure begins with a dynamic *p*. Violin I has a sustained note with a vertical stroke. Violin II has a sustained note with a horizontal stroke. The Viola has a sustained note with a vertical stroke. The Cello has a sustained note with a horizontal stroke. The Double Bass has a sustained note with a vertical stroke. The instruction "G.P. bow freely" is placed above the Viola staff in the second measure. The violins play eighth-note patterns consisting of a vertical stroke followed by a horizontal stroke. The viola, cello, and double bass play eighth-note patterns consisting of a horizontal stroke followed by a vertical stroke.

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Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

This section of the musical score shows staves for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, and Bassoon II. The music consists of measures where most instruments play sustained notes or short grace notes. Measures 1-4 show sustained notes with grace notes. Measures 5-8 show sustained notes with grace notes. Measures 9-12 show sustained notes with grace notes. Measures 13-16 show sustained notes with grace notes.

Hn. I

Hn. II

This section shows staves for Horn I and Horn II. Both instruments play sustained notes with grace notes. Measures 1-4 show sustained notes with grace notes. Measures 5-8 show sustained notes with grace notes. Measures 9-12 show sustained notes with grace notes. Measures 13-16 show sustained notes with grace notes.

Timp.

p p

This section shows a single staff for Timpani. It consists of four measures of sustained notes with grace notes. The dynamic marking *p p* is placed below the staff.

SOLO Pno.

This section shows a single staff for Solo Piano. It consists of four measures of complex arpeggiated chords. Measure 1 starts with a six-note chord (6) followed by a seven-note chord (7). Measures 2-4 continue with similar arpeggiated patterns. Measure 5 begins with a three-note chord (3).

Vln. I

Vln. II

Vla.

Vc.

Db.

This section shows staves for Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of measures where most instruments play sustained notes or short grace notes. Measures 1-4 show sustained notes with grace notes. Measures 5-8 show sustained notes with grace notes. Measures 9-12 show sustained notes with grace notes. Measures 13-16 show sustained notes with grace notes.