

**Suzuki®**

**Cello School**

**Cello Part**

**Volume 9**

## INTRODUCTION

**FOR THE STUDENT:** This material is part of the worldwide Suzuki Method of teaching. The student is encouraged to listen to different recordings of this concerto to compare performance style.

**FOR THE TEACHER:** In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

**FOR THE PARENT:** Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302, or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

Note: The upper fingerings generally indicate across the string fingerings in one position. The lower fingerings generally indicate shifting on one string.  
Supplementary pieces for Volume 9:

Scherzo by Van Goens  
Hungarian Rhapsody by Popper  
Kol Nidre by Bruch

Played before Volume 9:

Suite in G for Solo Cello by Bach

Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.



# SUZUKI®

## Cello School

### Cello Part

### Volume 9

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# TONALIZATION

## 1. Prepare

Two staves of musical notation for a bowed string instrument. The first staff shows a continuous eighth-note pattern starting on the G string (1st position). The second staff shows a similar pattern starting on the D string (2nd position). Both staves include fingerings (1, 2, 3) and bowing markings.

also Play starting

Three additional staves below show starting positions: 1. G string, 2. D string, 3. A string.

# ETUDE

## 2. Prepare

S. SUZUKI

Four staves of musical notation for a bowed string instrument, likely violin or cello. The notation consists of sixteenth-note patterns with various bowing and fingering markings (1, 2, 3, 4).

# PERPETUAL MOTION

## 3. Play at tempo of concerto.

Play ♫ on G (III) and D (II) strings; then play ♫ on D (II) and A (I) strings.

S. SUZUKI

Four staves of musical notation for a bowed string instrument, showing a continuous eighth-note pattern (perpetual motion) across four octaves. The notation includes fingerings (1, 2, 3, 4) and bowing markings.

## VARIATION

A

B

## RIGADOON

PURCELL

4.

<sup>3</sup> <sup>9</sup>

D string  
II

I

## PREPARATION FOR MEASURES 40

G Major

## PREPARATION FOR MEASURES 71 - 77

&lt;img alt="Musical notation for the preparation of measures 71 - 77. It shows three staves of bassoon music. The first staff is labeled 'pizz.'. The notation includes various note heads and stems, with measure numbers 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 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# Concerto in C Major

Hob. VIIb. 1

JOSEPH HAYDN

Moderato 10

**10**

**22**

**24**

**26**

**28**

**30**

**32**

**34**

*cresc.*

Musical score for a three-octave bassoon part, page 36. The score consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. Measure 1 starts with a bass note followed by a treble note. Measure 2 begins with a bass note. Measure 3 starts with a bass note. Measure 4 begins with a bass note. Measure 5 starts with a bass note. Measure 6 begins with a bass note. Measure 7 starts with a bass note. Measure 8 begins with a bass note. Measure 9 starts with a bass note. Measure 10 begins with a bass note. Measure 11 starts with a bass note. Measure 12 begins with a bass note. Measure 13 starts with a bass note. Measure 14 begins with a bass note. Measure 15 starts with a bass note. Measure 16 begins with a bass note. Measure 17 starts with a bass note. Measure 18 begins with a bass note. Measure 19 starts with a bass note. Measure 20 begins with a bass note. Measure 21 starts with a bass note. Measure 22 begins with a bass note. Measure 23 starts with a bass note. Measure 24 begins with a bass note. Measure 25 starts with a bass note. Measure 26 begins with a bass note. Measure 27 starts with a bass note. Measure 28 begins with a bass note. Measure 29 starts with a bass note. Measure 30 begins with a bass note. Measure 31 starts with a bass note. Measure 32 begins with a bass note. Measure 33 starts with a bass note. Measure 34 begins with a bass note. Measure 35 begins with a bass note. Measure 36 begins with a bass note.

A musical score for a solo instrument, likely a guitar or mandolin, on a single staff. The measure begins with a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes on the A and C strings. Fingerings are marked above the notes: 1, 1, Q, 3, 2, Q, 1, tr, 2, 1, 3, Q. Articulation includes a fermata over the first note and dynamic markings f and Q.

42

Q

3

f

I

II

II

44

Violin Staff:

- Treble clef
- Key signature: One sharp
- Time signature: 4/4
- Tempo: 44
- Dynamic: *p*
- Performance markings:
  - I
  - V
  - II
  - 1
  - 2
  - 3
  - 4
  - 4 x 2
- Measure number: 1

Piano Staff:

- Sustained notes
- Rhythmic patterns

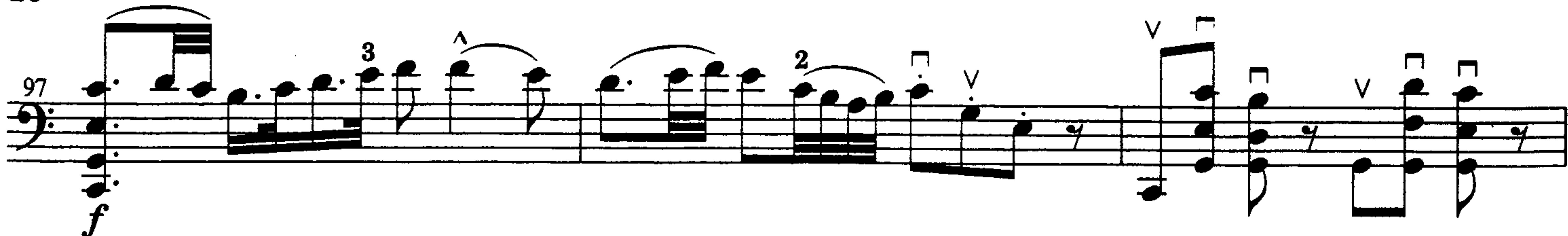
A musical score page featuring a treble clef staff and a bass staff. The key signature is one sharp. Measure 3 starts with a quarter note followed by eighth notes. Measure 4 begins with a fermata over a quarter note, followed by a trill (tr) over a half note. Measure 5 consists of a single eighth note. Measures 6 and 7 are entirely blank. Measure 8 starts with a quarter note followed by eighth notes. The bass staff shows sustained notes throughout the section.

59

\* ossia  
saltando

Sheet music for a solo instrument, likely cello or bass, featuring ten staves of musical notation. The music includes various dynamics (e.g., *cresc.*, *f*, *p*, *tr*, *espressivo*, *marcato*) and articulations (e.g., *V*, *□*, *○*, *1*, *2*, *3*, *4*, *I*, *II*, *III*, *Q*, *1*, *2*, *3*, *4*, *5*, *6*, *7*). The music is divided into measures by vertical bar lines. The first staff is in bass clef, and the subsequent staves are in treble clef. Measure 73 starts with a bass clef. Measures 74-76 show a transition from bass to treble clef. Measure 77 begins with a bass clef and dynamic *f*. Measure 79 starts with a treble clef and dynamic *p* (U.H.). Measure 81 starts with a treble clef and dynamic *cresc.*. Measure 84 starts with a treble clef. Measure 86 starts with a treble clef and dynamic *II p*. Measure 88 starts with a bass clef and dynamic *cresc. molto*.

10



103



105



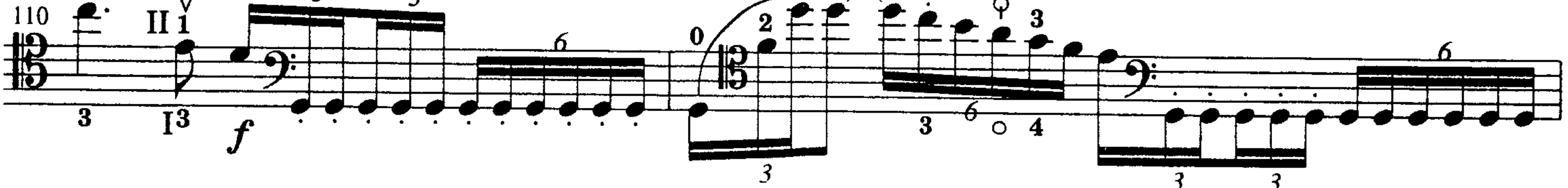
107



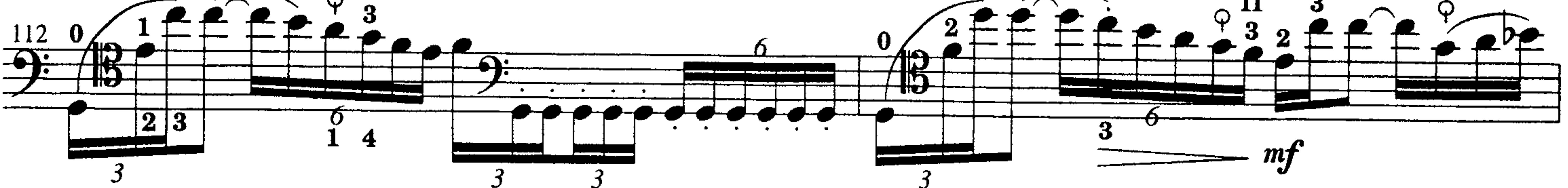
108



110



112



114



\* ossia    □    V    □    V    □    V

\*\* This note is a B♭ in urtext sources.

Sheet music for a solo instrument, likely guitar, featuring 12 staves of musical notation. The music includes various markings such as fingerings (e.g., 1, 2, 3, 4), dynamic changes (e.g., *mf*, *f*, *p*, *tr*), and performance instructions (e.g., *reste*, *Cadenza*). The music spans from measure 116 to 135, ending with a final dynamic of *f*.

II

**Adagio 3**

10

*tr*

16 Solo *p*

20

22

25 I

29

31 cresc.

33 *mf*

36

39

*espressivo*

41

43

45

48

49

50

**Solo**

57 *mf*

61

64 *f con fuoco*

67 *pp dolce* *cresc.*

70 *sf* *p*

73 *mf*

75 *fz* *p*

77 *fz* *I* *o 4* *2* *1* *II* *1* *2* *3* *4* *mf*

79 *tr* *pp* *II* *1* *2* *3* *4* *Q* *3* *2* *1*

83 *mf*

*reste* 3

87

92

95

98

102

105

108

110 Cadenza

1

2

3

4

5

6

7

8

9

10

11

12

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947

948

949

950

951

952

953

954

955

956

957

958

9

## III

**Allegro molto**

10      10      20      10      30      7      *tr.*

40      **II Solo**  
2  
I  
*p*

45

49      2  
II  
Q  
V

52      III  
Q  
V

55      4  
V  
V

58      >  
cresc.

60      3 2 4 2 1 1  
I 2 3 1

63      4 V 2 V 4 V 2 V 2

65

*p*

*f*

69

*espress.*

73

3 2 1 3 2      4      3 1

2      Q 3      II

77

2      Q 3      1

2

80

4      V V

2      V

*p*

84

II 3

2

88

2

3 3      Q 3

*f*

91

3 1 Q 3      Q 2 Q      3 Q 1 2 3 Q

1 4 0

93

Q

1 3 Q

III

96

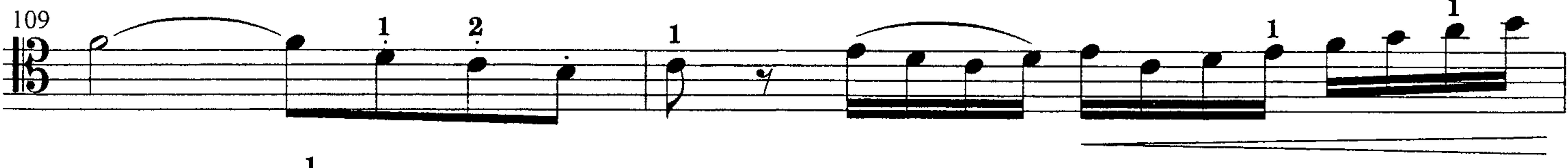
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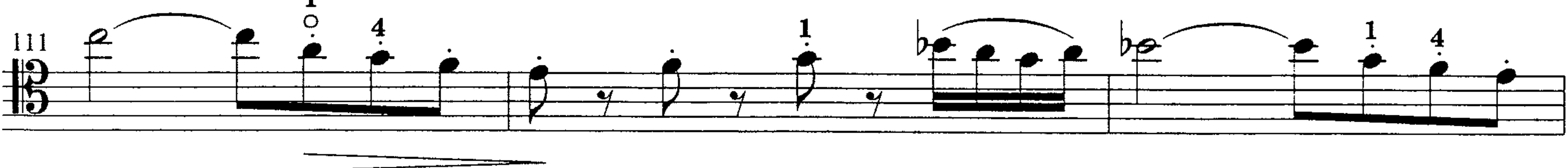
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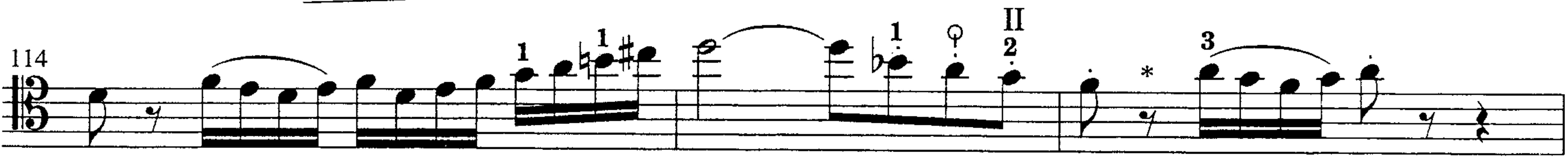
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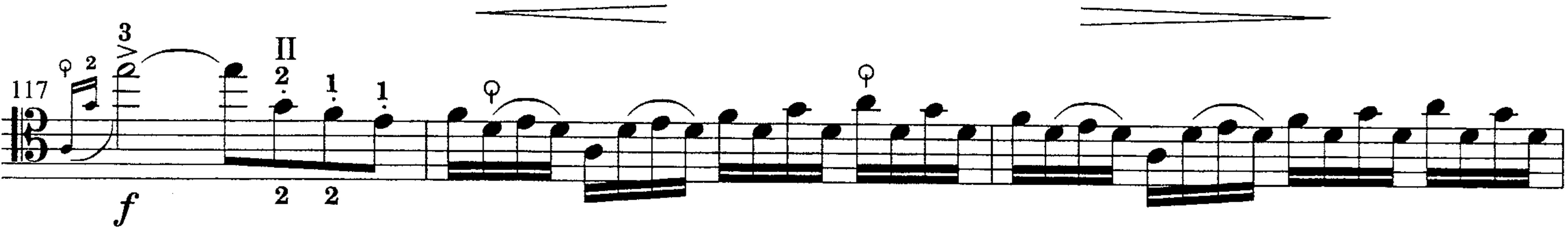
Solo

105 

109 

111 

114 

117 

120 

122 

124 

126 

128 

130 

\* Move thumb to G and D strings.

This block contains ten staves of sheet music for piano, numbered 132 through 158. The music is primarily in bass clef, with occasional treble clef at the end. Measure 132 shows a series of eighth-note patterns with dynamic markings  $\frac{1}{2}$ ,  $\frac{3}{2}$ , and  $\frac{1}{3}$ . Measures 133-135 continue this pattern. Measure 136 introduces a new section with a bass note and a treble note, followed by a dynamic *p sub.* Measures 137-139 show a continuation of the bass line with dynamic *cresc.* and *f*. Measures 140-142 feature a more complex bass line with various dynamics and fingerings. Measures 143-145 show a continuation of the bass line with dynamic *cresc.* Measures 146-148 show a continuation of the bass line with dynamic *p*. Measures 149-151 show a continuation of the bass line with dynamic *cresc.* Measures 152-154 show a continuation of the bass line with dynamic *p*. Measures 155-157 show a continuation of the bass line with dynamic *cresc.* Measure 158 concludes the page with a treble clef and a dynamic *tr.*

[ ] optional

Solo

Sheet music for cello, page 10, measures 173 to 208. The music is in common time. Measure 173 starts with a dynamic of  $\frac{2}{I} V$ . Measures 174-175 show a melodic line with grace notes and a dynamic of  $\frac{2}{I} p$ . Measure 176 begins with a dynamic of  $f$ . Measures 177-178 continue the melodic line with grace notes. Measure 179 starts with a dynamic of  $\frac{2}{I} p$ . Measures 180-181 show a melodic line with grace notes. Measure 182 starts with a dynamic of  $\frac{2}{I} Q$ . Measures 183-184 continue the melodic line with grace notes. Measure 185 starts with a dynamic of  $\frac{2}{I} V$ . Measures 186-187 continue the melodic line with grace notes. Measure 188 starts with a dynamic of  $\frac{2}{I} V$ . Measures 189-190 continue the melodic line with grace notes. Measure 191 starts with a dynamic of  $\frac{2}{I} V$ . Measures 192-193 continue the melodic line with grace notes. Measure 194 starts with a dynamic of  $\frac{2}{I} V$ . Measures 195-196 continue the melodic line with grace notes. Measure 197 starts with a dynamic of  $\frac{2}{I} V$ . Measures 198-199 continue the melodic line with grace notes. Measure 200 starts with a dynamic of  $f$ . Measures 201-202 continue the melodic line with grace notes. Measure 203 starts with a dynamic of  $p$ . Measures 204-205 continue the melodic line with grace notes. Measure 206 starts with a dynamic of  $\frac{2}{I} V$ . Measures 207-208 continue the melodic line with grace notes.

211

216

*p*

219

*cresc.*

222

*tr* *f*

228

*p*

232

*f*

236

239

242

*f*

245

*tr*

249

2

# C MAJOR FILL-IN SCALES

# RHYTHM PRACTICE FOR EVEN PASSAGES

Practice sixteenth note (  ) and thirty-second note (  ) passages as follows:

1.  Long short

2.  Short long

3.  Long, short, short, short

4.  Short, short, short, long

## **Remember to:**

- Play the short notes evenly.
  - Arrive on the long note easily.
  - Think ahead to the next group.



# SUZUKI®

## Cello School

### Piano Accompaniments

### Volume 9

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## INTRODUCTION

**FOR THE STUDENT:** This material is part of the worldwide Suzuki Method of teaching. The student is encouraged to listen to different recordings of this concerto to compare performance style.

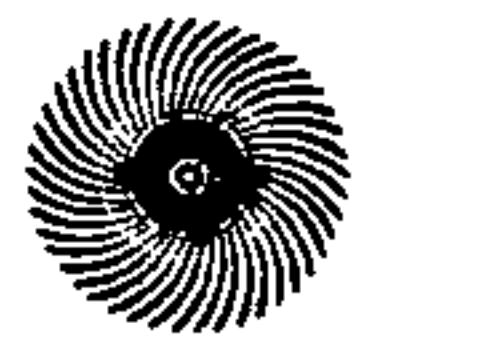
**FOR THE TEACHER:** In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

**FOR THE PARENT:** Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

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Note: The original manuscript version of the cello part is included in the piano part. For ease of performance, the dynamics of the edited cello part are used.

Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.



# Suzuki®

## Cello School

### Piano Accompaniments

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# Concerto in C Major

Hob. VIIb. 1

I

JOSEPH HAYDN

**Moderato**

Violoncello



Piano



Musical score for piano, 12 staves, measures 12-26.

Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*. Articulation: slurs, dynamic markings.

Measure 13: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamics: *p*, *f*.

Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*.

Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*.

Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*.

Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*.

Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*.

Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*.

Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*.

Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*.

Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*.

Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*.

Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*.

Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*.

Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *p*.

6

29

Musical score for measures 29-31. The top staff consists of eighth-note patterns. The middle staff features chords with grace notes. The bass staff has eighth-note patterns.

32

Musical score for measures 32-34. The top staff includes dynamics (mf, p, p) and grace notes. The middle staff has chords with grace notes. The bass staff has eighth-note patterns.

35

Musical score for measures 35-37. The top staff shows eighth-note patterns with dynamics (cresc., mf, p). The middle staff has chords with grace notes. The bass staff has eighth-note patterns.

38

Musical score for measures 38-40. The top staff shows eighth-note patterns with dynamics (mf, tr, f). The middle staff has chords with grace notes. The bass staff has eighth-note patterns.

41

Musical score for measures 41-43. The top staff shows eighth-note patterns with dynamics (cresc., f). The middle staff has chords with grace notes. The bass staff has eighth-note patterns.

44

cresc.

Tutti

f

3 3

3 3

p

p

f

f

50

51

52

53

54

55

56

*Solo*

Musical score for piano solo, featuring four systems of music. The score consists of two staves: treble and bass. Measure numbers 59, 62, 65, 68, and 71 are indicated at the beginning of each system. Measure 59 starts with dynamic *f*, followed by *p* and *f*. Measure 62 starts with *f*, followed by *p*. Measure 65 starts with dynamic *p*. Measure 68 features a treble clef change. Measure 71 starts with a treble clef change.

59

62

65

68

71

74

*cresc.*

77

*mf*

*p*

*pp*

80

*mf*

*cresc.*

*f*

*cresc.*

83

*tr*

*f*

*mf*

86

*p*

*cresc. molto*

*pp*

*f*

10

89

Tutti

*f*

92

94

*tr*

Solo

97

*f*

*p*

100

p

104

mf

p

tr

pp

cresc.

107

cresc.

f

3

6

3

3

6

3

3

p

8

\* This note is a B $\frac{4}{4}$  in the cello part.

113

*mf*

*tr*

117

*mf*

120

*f*

*p*

123

*p*

*tr*

*pp*

*p*

## Cadenza

126

Cadenza

126

127

128

129

Tutti

[f]

130

131

132

133

134

tr

135

tr

II

*Adagio*

14

4

8

12

16 Solo

20

24

29

cresc.

cresc.

33

mf

f

p

37

p

41

cresc.

45

*p*

*f*

*p*

48

*mf*

51

Tutti

*f*

54

*tr*

57 Solo *mf*

61 *f*

65 *pp*

69 *cresc.* *sf* *p*

73 *mf* *fs* *p*

Musical score for orchestra, page 77, measures 13-15. The score consists of four staves. The top staff (Bassoon) has a bass clef, a B-flat key signature, and a 2/4 time signature. It starts with a forte dynamic (f) and includes slurs and grace notes. The second staff (Violin I) has a treble clef, a G-flat key signature, and a 2/4 time signature. It features eighth-note patterns and dynamics fz, p, and pp. The third staff (Violin II) has a treble clef, a G-flat key signature, and a 2/4 time signature. The bottom staff (Double Bass) has a bass clef, a B-flat key signature, and a 2/4 time signature. Measure 13 ends with a fermata over the bassoon's note. Measure 14 begins with a dynamic mf. Measure 15 concludes with a dynamic tr.

Musical score page 81. The top staff is for the Bassoon (B♭) and the bottom staff is for the Double Bass (C). The key signature is B♭ major (two flats). The time signature is common time (indicated by 'C'). The bassoon part starts with a dynamic of *p*, followed by *f*, then *p* again, and ends with *mf*. The double bass part consists of eighth-note patterns. A brace groups the two staves together.

A musical score page featuring two staves. The top staff is in B-flat major and consists of two measures. The first measure contains eighth-note pairs followed by a sixteenth-note休止符 (rest). The second measure begins with a bass note, followed by eighth-note pairs, and ends with a sixteenth-note休止符 (rest). Measure numbers 86 and 87 are indicated above the staff. The bottom staff is in G minor and consists of four measures. The first measure shows a treble clef, a key signature of one flat, and a bass clef. It features eighth-note pairs and a sixteenth-note休止符 (rest). The second measure has a bass clef and contains eighth-note pairs and a sixteenth-note休止符 (rest). The third measure starts with a bass clef and contains eighth-note pairs and a sixteenth-note休止符 (rest). The fourth measure starts with a bass clef and contains eighth-note pairs and a sixteenth-note休止符 (rest). Measure numbers 86 and 87 are also present above the staff.

99

104

108 Cadenza

cresc.

p

cresc.

112 Tutti

[f]

f

tr

## III

**Finale**  
**Allegro molto**

Tutti

Musical score for orchestra, Finale Allegro molto, Tutti section, measures 1-17.

The score consists of six staves, each with a different instrument's part. The instruments are:

- Top staff: Bassoon (Bassoon part)
- Second staff: Violin (Violin part)
- Third staff: Cello (Cello part)
- Fourth staff: Double Bass (Double Bass part)
- Fifth staff: Clarinet (Clarinet part)
- Sixth staff: Bassoon (Bassoon part)

Measure 1: Bassoon plays eighth-note patterns. Violin and Cello play eighth-note chords. Double Bass and Clarinet play eighth-note patterns.

Measure 2: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 3: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 4: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 5: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 6: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 7: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 8: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 9: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 10: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 11: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 12: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 13: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 14: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 15: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 16: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

Measure 17: Bassoon and Double Bass play eighth-note patterns. Violin and Cello play eighth-note chords. Clarinet plays eighth-note patterns.

21

26

31

34

37

41 Solo

*p*

*f*

*p*

*p*

47

52

57

*poco cresc.*

61

24

66 *p*

71

75

*cresc.*

79 *f*

*p*

83 *p*

*pp*

88

92

p

95 tr Tutti  
[f]

f

99

103

107 Solo  
*mf*  
*p*  
*poco cresc.*

112

116 *f*  
[*mf*]      *pp*

120

123

This musical score page contains six systems of music, each with three staves: Treble, Bass, and Piano (right hand). The key signature is mostly B-flat major (two flats), with some changes in system 2 and 5. Measure 107 starts with a 'Solo' instruction and dynamic 'mf'. Measure 112 begins with a dynamic 'f'. Measure 116 features dynamics '[mf]' and 'pp'. Measures 120 and 123 conclude the page with sustained chords and rhythmic patterns. The score is numbered 26 at the top left.

126

129

132

135

138

141

144

147

*p*

*cresc.*

*pp*

*cresc.*

152

155

*tr*

*f*

*Tutti*

*f*

159

162

165

168

171 Solo  
p  
p

174 *f*

179

184

188

192

196

201

[f]

205

p

cresc.

209

[f]

214

[p] [cresc.]

218

*tr.*

*f*

*p*

*p*

*pp*

*f*

*f*

234

238

242

246

250

*f*

*p*

*pp*

*p*

*f*

[*cresc.*]

*tr*

*tr*

*Tutti*

[*f*]

*f*