

379
N81d
No. 17

CONCERTO GROSSO FOR OBOE, CLARINET, PIANO,
AND STRING QUARTET

THESIS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Lloyd Carr Taliaferro, B. Mus., M. Mus.

Denton, Texas

August, 1956

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FOREWORD

The concerto grosso, so popular with the composers of the late seventeenth and early eighteenth centuries, is clearly distinguishable from the solo concerto as it is known today. In it not a single solo instrument but a group of solo instruments is opposed to the main body of the orchestra (consisting, in the great majority of instances, of strings and a keyboard instrument). Having evolved from the canzona, this form was fostered by the aristocratic patronage of music and reached its artistic zenith during the eighteenth century under this sponsorship. The existence in many noble houses of resident bands of musicians no doubt influenced the choice of instruments forming the concertino or solo group. The composition of the concertino was often dictated by the particular soloists in the employ of the noble personage. The writing for the solo instruments in classic concerti grossi is not as a rule excessively difficult; the object of this style of concerto was not to display the virtuosity, as one thinks of virtuosity today, of a solo performer, but merely to supply what might be described as a dialogue between two instrumental groups. The concerto grosso is, in fact, more nearly related to the eighteenth-century orchestral overture and suite than to the modern solo concerto.

Johann Sebastian Bach's Six Brandenburg Concerti

exhibit greater variety in the composition of the concertino than do the more conventional concerti grossi of his predecessors and contemporaries in which two or more stringed instruments usually composed the solo group; for example, Corelli's Opus 6 consists of a group of twelve concerti grossi for two violins, 'cello, and string orchestra with continuo. In the concertino of the Brandenburg Concerti one finds woodwind and brass instruments sharing the prominence of the solo strings, and in the fifth concerto, in D, the clavier is elevated from its humble role of supplying the continuo to that of a principal in the concertino. There is variety also in the formal scheme of these concerti, for while the three-movement division adhered to by Bach in his solo concerti predominates, the first Brandenburg Concerto is in four movements and the third is in two. These physical factors are precedential to the present work.

Characteristics of the concerto grosso which motivated this writer to choose the form for the present work are: 1, the use of a group of solo instruments, as opposed to the single soloist of the modern concerto; 2, the concept of the availability of two bodies of instruments for use either in opposition or in combination for tutti passages; 3, suitability for chamber music medium; 4, the freedom of choice as to forms for the individual movements; 5, the use of both

homophonic and polyphonic textures within the same work; 6, the use of varied instrumental combinations in the concertino, and 7, the freedom in choice as to the number of movements.

In the nineteenth century few composers chose the concerto grosso as a compositional idiom. The so-called "neoclassical" composers of the twentieth century turned to earlier forms of composition to act as frameworks for modern techniques. However, the concerto grosso has only rarely been exploited by modern composers; the two most notable examples of its use are the Concerto Grosso for Piano and String Orchestra by Ernest Bloch and the Concerto da Camera for flute, English horn, and string orchestra by Arthur Honegger.

The idiom of this Baroque style seems to offer a highly desirable medium for the expression of contemporary musical ideas. To present the concerto grosso style in modern context, certain deviations from classical practice appear through necessity imposed by present-day techniques or through stylistic attitudes of the twentieth-century composer. In the present work this writer has chosen to treat the thematic material of all movements cyclically, a practice not found in Baroque concerti grossi. The strong key feeling and traditional key relationships of the classical concerto grosso are considered nonessential in the present work, and the dance movements usually found in

Baroque concerti grossi have been replaced with movements of a more modern character. In the present work, the four instruments composing the ripieno are occasionally employed as important members of the contrapuntal texture, thus achieving an equal status with the concertino instruments. The Baroque concerto grosso made little use of extended segments of formal imitation, whereas the present work contains many canons, fugatos, and related contrapuntal devices. The employment of a keyboard instrument in the concertino also deviates from the traditional concerto grosso practices. These factors do not, however, weaken the general structure of the form; they serve only as external means of expressing the basic concerto grosso ideal in present-day terms, the most important concept being retained, that of contrasting instrumental groups.

The first movement of the present work is a French overture patterned in form after the overtures of Jean Baptiste Lully. It is in two sections; a slow introduction (Adagio) in triple meter using dotted rhythms is followed by a fast fugal section (Allegro) in duple meter. The French overtures of Lully possessed a repeat of the fast section; however, in the present work the repeat is written out with changes in orchestration. The second movement (Lento) is a simple ABA song-form and presents a rather rhapsodic development of its theme. The third movement consists of a set of six continuous variations on the

Polyphonic chanson Revecy venu du printans by Claude le Jeune (1528-1600). These variations form the scherzo of the work. The last movement is a rondo (ABACADA). Within this movement there are numerous canons at various intervals based on the opening motive of the movement's theme. The listener's expectancy is violated through the varied material which follows the head of the theme and which is never repeated exactly. For example:



Fig. 1--Canon Subject

or



Fig. 2--Canon Subject

To aid in performance of this work, a short discussion of some specific structural aspects may be useful. The thematic material of all movements is derived from two basic elements. These elements act as basic motives throughout the work and add a certain unity to the composition as a whole. The first element is a pattern of three notes

ascending scalewise, the intervallic relationships being either: step, step, half-step; step, half-step, step; or step, step, step. The second element is a six-note pattern with a contour as follows:



Fig. 3--Second basic thematic element

The main thematic material of the individual movements contains one or both of these elements cast in different arrangements. Below are given the themes of the four movements with the two elements discussed above bracketed and numbered to indicate the particular element involved.



Fig. 4--Theme of first movement



Fig. 5--Theme of second movement



Fig. 6--Theme of third movement



Fig. 7--Theme of fourth movement

Within each movement the theme stated at the outset is developed, and little or no new thematic material is introduced during the movement. This economy of material is in keeping with the modern tendency toward simplicity and directness. Each movement is the development of a single musical idea, and that idea should retain its identity throughout the movement. It is essential that thematic material be given such treatment in performance that it will not be obscured by accompanying material.

The first movement is a French overture and possesses the characteristic features of this form; slow introduction and fast fugal section. The same thematic material is used in both the introductory section and the fugal section. There are two subjects treated fugally, both derived from the opening material. They are:



Fig. 8--First fugal subject



Fig. 9--Second fugal subject

In this movement, special attention is called to the necessity for contrast between the ponderous opening section and the light, facile Allegro section. If the articulation and phrasing of the two sections be exaggerated, the proper contrast will result. A steady motion of sixteenth notes should be maintained throughout the fugal section of this movement, noting the passing of this motion among voices. Special attention is called to the following specific points:

1. Cello: note at bar 83 the augmentation of the second fugue subject.
2. All parts: at bar 57 there is no retard or break in tempo.
3. Oboe and Clarinet: at bar 50 note fragment of theme.
4. Oboe and Clarinet: at bars 137-138 note fragment of theme.

5. Cello: at bars 101-103 the theme must be heard.
6. All parts: at bar 1⁴⁴ there is no retard.

The second movement is a lyrical song-form and should be performed in as singing a manner as possible. It is especially necessary in this movement to prevent the richly orchestrated accompanying material from covering the melodic material. Special attention is called to the following specific points:

1. All parts: tempo must not fall below MM 58 to prevent dragging.
2. All parts: at bars 41-47 a rhapsodic style (cadanza) is desired.
3. Violin II: at bar 73 note important melodic material.
4. All parts: at bar 73 there is no retard.

The third movement is a set of continuous variations, as shown in Table I.

TABLE I
THIRD MOVEMENT, THEME AND VARIATIONS WITH INDICATION OF ORDER AND LENGTH

| Material | Bars |
|-------------------------|---------------------|
| Theme | 1-16 |
| Variation I | 17-3 ⁴ |
| Variation II. | 35-55 |
| Variation III | 56-79 |
| Variation IV. | 80-129 |
| Variation V | 130-15 ⁷ |
| Variation VI. | 158-18 ⁴ |
| Coda. | 185-192 |

These variations form the scherzo of the work and should be treated with a certain degree of humor. It should be noted that, except in the third variation, the eighth note remains constant, and that the speed is governed by this eighth note unit. Considering the rapid tempo of the variations in 6/8 meter ($\text{♩} = 100$) it may be helpful in rehearsal to consider the sections in 4/8 as being in one beat per measure ($\text{♩} = 75$). It will be well to consider the third variation as being in one beat per measure. Special attention is called to the following specific points:

1. Cello: note at bar 23 the fragment of the theme.
2. Cello: at bars 56-65 note theme in augmentation.
3. All parts: at bars 83-85, 91-93, and 126-129 observe dynamic markings carefully.
4. All parts: at bar 121 the pause should be short.
5. Strings: at bars 130-133 and 149-158 do not cover solo instrument.
6. All parts: at bars 158-18⁴ exaggerate accent markings.

The fourth movement, a rondo, contains several canons, as shown in Table II.

TABLE II
CANONS WITHIN FOURTH MOVEMENT

| Bars | Number of Voices | Interval |
|---------|------------------|-----------|
| 113-118 | 4 | 5th above |
| 118-123 | 4 | 3rd below |
| 123-128 | 4 | octave |
| 230-232 | 3 | unison |
| 241-245 | 4 | octave |
| 246-250 | 2 | 2nd below |

Care must be taken that the entrance of parts in exposition be heard and not obscured by voices having already entered. Although the motion is rapid and four eighth-note "beats" may be felt in each measure, in the matter of phrasing the beat is the quarter note. A feeling of light, rapid forward-movement should be attained and at no time should there be a feeling of ponderousness. The many repetitions of the head of the main theme are calculated to violate the listener's expectation that the whole theme will follow. It is the composer's intention that this motive be thoroughly "pounded" into the listener. Special attention is called to the following specific points:

1. Piano: at bars 81-84 note theme in inversion.
2. Violin I: at bar 102 note important thematic material.
3. Violin II: at bar 102 the last beat must be heard.
4. Viola: at bar 103 the first beat must be heard.
5. Cello: at bars 103-106 there is important thematic material.

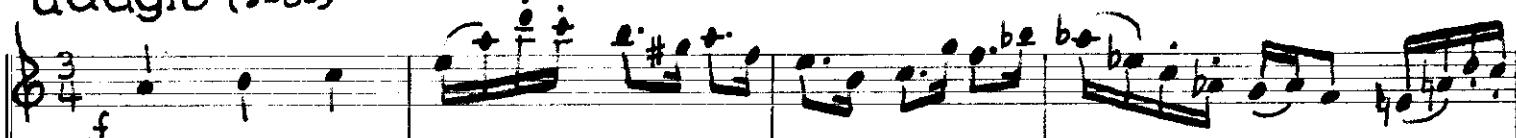
6. Clarinet: at bars 131-139 a rhapsodic style is desired.
7. Viola and Cello: at bar 138 the last beat must be heard.
8. All parts: at bars 143-195 special care must be taken not to cover melodic material.
9. Cello: at bars 174-188 note theme in augmentation.
10. Piano: at bars 246-250 note theme in augmentation.
11. All parts: at bar 256 the final chord should be given its exact dotted-eighth-note length.
12. All parts: at bars 154-156 there is to be no retard.

All trills are to be executed by starting on the written note. Performance time is approximately twenty-three and one-half minutes.

adagio ($\text{d}=60$)

I

oboe



clarinet



piano



violin I



violin II



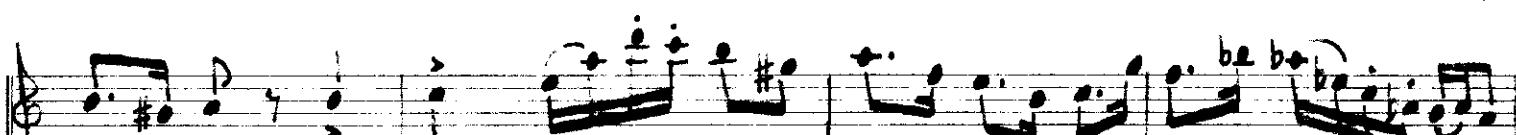
viola



'cello



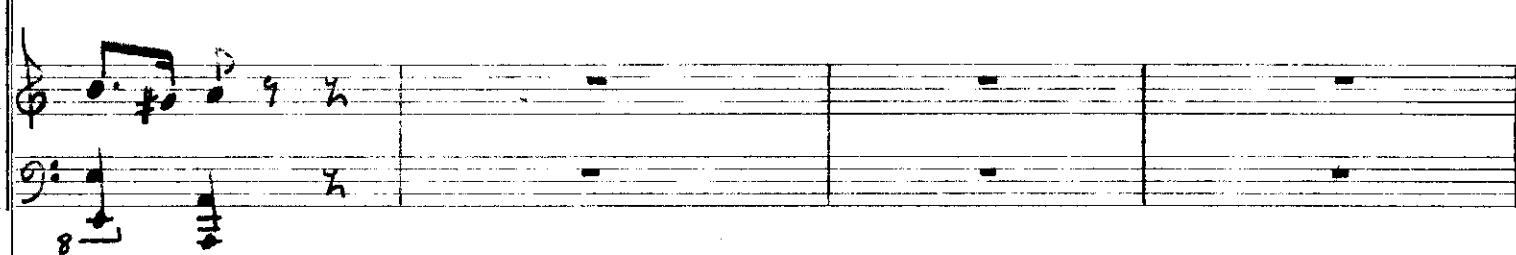
oboe



clarinet



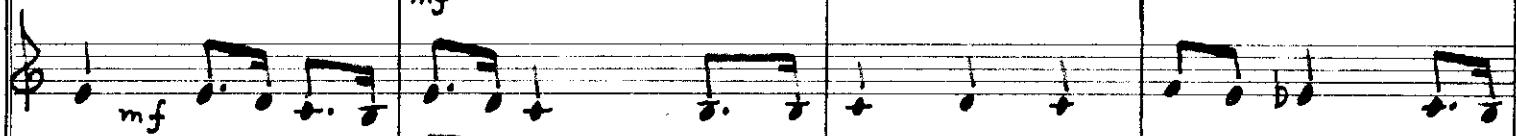
piano



violin I



violin II



viola



'cello



10

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

allegro ($\text{♩} = 140$)

20

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe

clarinet

piano

violin I

violin II

viola

cello

This musical score page contains seven staves. The top three staves are for oboe, clarinet, and piano. The piano staff is grouped with the woodwind staves by a brace. The bottom four staves are for violin I, violin II, viola, and cello. The cello staff includes dynamic markings 'f' and 'p'. The music consists of several measures of notes and rests.

oboe

clarinet

piano

violin I

violin II

viola

cello

(30)

This musical score page continues from the previous one, starting at measure 30. It contains seven staves. The top three staves are for oboe, clarinet, and piano. The piano staff is grouped with the woodwind staves by a brace. The bottom four staves are for violin I, violin II, viola, and cello. Measure 30 is indicated above the piano staff. The piano part features complex sixteenth-note patterns. The cello staff includes dynamic markings 'f' and 'mf'.

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

oboe

clarinet

piano

violin I

violin II

viola

'cello

50

mf

f

oboe

clarinet

piano

violin I

violin II

viola

'cello

60

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I.

violin II

viola

cello

This page contains six staves of handwritten musical notation. The first three staves (oboe, clarinet, piano) are grouped by a brace. The piano staff is divided into two systems by a vertical bar. The fourth through seventh staves (violin I, violin II, viola, cello) are also grouped by a brace. Dynamics such as *f*, *ff*, and *ff* are indicated throughout the score.

70

oboe

clarinet

piano

violin I

violin II

viola

cello

This page continues the musical score from the previous page. It features six staves of handwritten notation. The first three staves (oboe, clarinet, piano) are grouped by a brace. The piano staff is divided into two systems by a vertical bar. The fourth through seventh staves (violin I, violin II, viola, cello) are grouped by a brace. Measure 70 is marked with *ff*. Other dynamics include *mf*, *f*, and *ff*.

oboe

clarinet

piano

violin I

violin II

viola

cello

3
4

2
4

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

80

oboe

clarinet

piano

violin I

violin II

viola

cello

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

f

oboe

clarinet

piano

violin I

violin II

viola

cello

mf

f

90

oboe

clarinet

piano

violin I

violin II

viola

cello

f

f

f

oboe

clarinet

piano

violin I

violin II

viola

cello

100

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

110

1

oboe
clarinet
piano
violin I
violin II
viola
cello

120

oboe
clarinet
piano
violin I
violin II
viola
cello

oboe

clarinet

piano

violin I

violin II

viola

cello

mf

130

oboe

clarinet

piano

violin I

violin II

viola

cello

f

oboe

clarinet

piano

violin I

violin II

viola

cello

140

oboe

clarinet

piano

violin I

violin II

viola

cello

adagio

oboe

clarinet

piano

violin I

violin II

viola

'cello

8

oboe

clarinet

piano

violin I

violin II

viola

'cello

Lento (♩=58)

H

oboe
clarinet
piano
violin I
violin II
viola
'cello

10

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe

clarinet

piano

violin I

violin II

viola

cello

This page contains six staves of handwritten musical notation. The instruments are listed on the left: oboe, clarinet, piano, violin I, violin II, viola, and cello. The notation includes various note heads, stems, and beams. Dynamic markings such as *f*, *p*, and *mf* are placed throughout the staves. Time signatures change frequently, including 4/4, 3/4, and 2/4.

oboe

clarinet

piano

violin I

violin II

viola

cello

This page continues the musical score from the previous page, featuring the same six staves and instruments. The notation is consistent with the first page, with dynamic markings like *mf*, *p*, and *mf*, and time signatures like 4/4 and 3/4.

(20)

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

30

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

cello

40

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

freely

furioso

oboe

clarinet

piano

violin I

violin II

viola

cello

cresc.

50

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe

clarinet

piano

violin I

violin II

viola

cello

60

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

This page contains seven staves of handwritten musical notation. The instruments are listed vertically on the left: oboe, clarinet, piano, violin I, violin II, viola, and cello. The piano staff is grouped with brackets. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests. It includes dynamic markings such as *f*, *p*, and *mf*. Time signatures change frequently, including common time, 3/4, and 2/4.

oboe

clarinet

piano

violin I

violin II

viola

cello

This page continues the musical score from the previous page. It features seven staves for the same instruments: oboe, clarinet, piano, violin I, violin II, viola, and cello. The piano staff is grouped with brackets. The notation includes dynamic markings like *f*, *mf*, and *p*. The time signature varies throughout the piece, with sections in common time, 3/4, and 2/4.

70

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

(80)

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

Musical score page 40. The score consists of seven staves. The first two staves are for oboe and clarinet, both playing eighth-note patterns. The third staff is for piano, which has a dynamic marking p and a sixteenth-note cluster. The fourth staff is for violin I, the fifth for violin II, the sixth for viola, and the seventh for cello.

Musical score page 40. The score consists of seven staves. The first two staves are for oboe and clarinet, both silent. The third staff is for piano, which is also silent. The fourth staff is for violin I, the fifth for violin II, the sixth for viola, and the seventh for cello.

allegro ($\text{♩} = 100$)

III

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

10

oboe

clarinet

piano

violin I *mf*

violin II *mf*

viola *mf*

cello *mf*

[20]

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

Measure 29 ends with a piano chord in 6/8 time. Measure 30 begins with a piano chord in 6/8 time, followed by a dynamic change to forte (f). Measures 31-32 show a continuation of the rhythmic pattern with eighth and sixteenth notes, dynamic changes (f, p), and measure repeat signs.

oboe

clarinet

piano

violin I

violin II

viola

cello

Measure 30 starts with piano chords in 6/8 time. Measures 31-32 show a continuation of the rhythmic pattern with eighth and sixteenth notes, dynamic changes (f, p), and measure repeat signs.

Musical score page 44. The score includes parts for oboe, clarinet, piano, violin I, violin II, viola, and cello. The piano part features a treble clef staff and a bass clef staff, with a dynamic marking *mf*. The violins play eighth-note patterns. The viola and cello provide harmonic support.

Musical score page 45. The score includes parts for oboe, clarinet, piano, violin I, violin II, viola, and cello. The piano part features a treble clef staff and a bass clef staff, with a dynamic marking *mf*. The violins play eighth-note patterns. The viola and cello provide harmonic support. A measure number **40** is indicated above the piano staff.

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

50

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

faster (d.=84)

60

oboe

Musical score for measures 59-60. The oboe and clarinet play eighth-note patterns. The piano part consists of sustained notes.

clarinet

piano

Continuation of the musical score for measures 59-60, showing the piano part.

violin I

Continuation of the musical score for measures 59-60, showing violin I and II parts.

violin II

Continuation of the musical score for measures 59-60, showing violin I and II parts.

viola

Continuation of the musical score for measures 59-60, showing viola and cello parts.

'cello

Continuation of the musical score for measures 59-60, showing viola and cello parts.

oboe

Continuation of the musical score for measures 61-62, showing oboe, clarinet, and piano parts.

clarinet

Continuation of the musical score for measures 61-62, showing oboe, clarinet, and piano parts.

piano

Continuation of the musical score for measures 61-62, showing oboe, clarinet, and piano parts.

violin I

Continuation of the musical score for measures 61-62, showing violin I and II parts.

violin II

Continuation of the musical score for measures 61-62, showing violin I and II parts.

viola

Continuation of the musical score for measures 61-62, showing viola and cello parts.

'cello

Continuation of the musical score for measures 61-62, showing viola and cello parts.

(70)

Handwritten musical score for orchestra and piano. The score consists of two systems of music. The instruments listed are oboe, clarinet, piano (two staves), violin I, violin II, viola, and cello. The score includes dynamic markings such as *f* and *ff*, and various musical notation including eighth and sixteenth notes.

Handwritten musical score for orchestra and piano. The score consists of two systems of music. The instruments listed are oboe, clarinet, piano (two staves), violin I, violin II, viola, and cello. The score includes dynamic markings such as *f* and *ff*, and various musical notation including eighth and sixteenth notes.

tempo I (♩ = 100)

80

oboe
clarinet
piano
violin I
violin II
viola
cello

80

p = p

90

oboe
clarinet
piano
violin I
violin II
viola
cello

P = P

oboe

clarinet

piano

violin I

violin II

viola

cello

100

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

This musical score page contains two staves of music. The top staff includes parts for oboe, clarinet, and piano. The piano part has a dynamic of ff. The bottom staff includes parts for violin I, violin II, viola, and cello. The cello part has a dynamic of ff. Measures 51 and 52 show various rhythmic patterns and dynamics, including a forte dynamic (ff) at the beginning of measure 52.

oboe

clarinet

piano

violin I

violin II

viola

cello

This musical score page contains two staves of music. The top staff includes parts for oboe, clarinet, and piano. The piano part has a dynamic of f. The bottom staff includes parts for violin I, violin II, viola, and cello. Measures 53 and 54 show various rhythmic patterns and dynamics, including a dynamic of f at the start of measure 54.

oboe

clarinet

piano

violin I

violin II

viola

cello

P = P

f

f

f

f

oboe

clarinet

piano

violin I

violin II

viola

cello

120

P = P

P = P

6/8

6/8

6/8

6/8

(130)

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

140

$\text{P} = \text{P}$

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

(150)

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

160

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

170

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

(180)

oboe

clarinet

piano

violin I

violin II

viola

cello

180

oboe

clarinet

piano

violin I

violin II

viola

cello

190

oboe

clarinet

piano

violin I

violin II

viola

'cello

P

oboe

clarinet

piano

violin I

violin II

viola

'cello

andante (♩=64)

IV

oboe

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

oboe

clarinet

piano

violin I

violin II

viola

cello

10

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

cello

f

[20]

oboe

clarinet

piano

violin I

violin II

viola

cello

f

oboe

clarinet

piano

violin I

violin II

viola

cello

This system contains seven staves. The oboe, clarinet, and piano staves are grouped by a brace. The piano staff includes dynamic markings 'ff' and 'mf'. The violins, viola, and cello staves are also grouped by braces. The violins play eighth-note patterns.

oboe

clarinet

piano

violin I

violin II

viola

cello

This system contains seven staves. The oboe, clarinet, and piano staves are grouped by a brace. The piano staff includes a dynamic marking 'f'. The violins, viola, and cello staves are also grouped by braces. The violins play eighth-note patterns.

30

oboe

clarinet

piano

violin I

violin II

viola

cello

mf *3*

mf *3*

mf *cresc.*

mf

mf *cresc.*

mf *cresc.*

oboe

clarinet

piano

violin I

violin II

viola

cello

ff

ff

ff

ff

oboe

clarinet

piano

violin I

violin II

viola

cello

40

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

50

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

(60)

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

70

oboe
clarinet
piano
violin I
violin II
viola
'cello

This system contains six measures of music. The piano part (bass staff) provides harmonic support throughout. The woodwind and string parts are more active, with the oboe and clarinet playing eighth-note chords, and the strings providing rhythmic patterns. Measure 70 starts with a piano basso continuo line.

oboe
clarinet
piano
violin I
violin II
viola
'cello

This system contains six measures of music. The piano basso continuo line remains prominent, with sustained notes and eighth-note chords. The woodwind parts continue their eighth-note patterns, and the strings provide rhythmic support with eighth-note chords and patterns. Measure 71 starts with a piano basso continuo line.

80

oboe

clarinet

piano

violin I

violin II

viola

'cello

Musical score for orchestra and piano, page 70, measure 80. The score includes parts for oboe, clarinet, piano, violin I, violin II, viola, and 'cello. The piano part features a rhythmic pattern of eighth and sixteenth notes. The string parts play eighth-note patterns.

oboe

clarinet

piano

violin I

violin II

viola

'cello

Musical score for orchestra and piano, page 70, measure 80 continuation. The score includes parts for oboe, clarinet, piano, violin I, violin II, viola, and 'cello. The piano part continues its rhythmic pattern. The strings play eighth-note patterns, with the viola and 'cello parts labeled "Pizz."

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

[90]

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

100

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

110

oboe

clarinet

piano

violin I

Arco
violin II

Arco
viola

Arco
'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

120

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

(130)

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

This system contains measures 6 through 7. The oboe and clarinet play eighth-note patterns. The piano part consists of sustained notes. The strings (violin I, II, viola, cello) play eighth-note patterns. A wavy line at the end of measure 7 indicates a repeat or continuation.

oboe

clarinet

piano

violin I

violin II

viola

cello

This system contains measures 6 through 7. The oboe and clarinet play eighth-note patterns. The piano part consists of sustained notes. The strings (violin I, II, viola, cello) play eighth-note patterns. A wavy line at the end of measure 7 indicates a repeat or continuation.

140

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

dolce
p
dolce
p
dolce
p
dolce
p

150

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

[160]

oboe
clarinet
piano
violin I
violin II
viola
cello

[170]

oboe
clarinet
piano
violin I
violin II
viola
cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

180

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

190

This page contains seven staves of handwritten musical notation. The instruments are listed on the left: oboe, clarinet, piano, violin I, violin II, viola, and cello. The score is divided into measures by vertical bar lines. Measure 1 starts with oboe and clarinet playing eighth-note patterns. Measure 2 begins with piano chords in ff dynamic. Measures 3-4 show various patterns for oboe, clarinet, and piano. Measure 5 features violin I and violin II. Measure 6 shows viola and cello. Measure 7 concludes with piano chords.

t.u.

This page continues the musical score from page 190. It includes staves for oboe, clarinet, piano, violin I, violin II, viola, and cello. The notation consists of handwritten musical notes and rests. Measure 1 starts with oboe and clarinet. Measure 2 shows piano. Measures 3-4 feature violin I and violin II. Measures 5-6 show viola and cello. The score concludes with piano chords.

200

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

210

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

220

oboe

clarinet

piano

violin I

violin II

viola

'cello

Pizz.

f

Pizz.

f

Pizz.

f

Pizz.

f

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

Musical score page 90, measures 1-2. The piano part features sixteenth-note patterns with dynamic **ff**. The oboe and clarinet parts have eighth-note patterns. The strings play sustained notes.

oboe
clarinet
piano
violin I
violin II
viola
'cello

Musical score page 90, measures 3-4. The piano part has eighth-note patterns. The strings play eighth-note patterns with dynamics **ff**, **Arco.**, and **pp**.

230

oboe

clarinet

piano

violin I

violin II

viola

cello

This section of the score contains six staves. The first three staves (oboe, clarinet, piano) have dynamic markings ff. The violins play sustained notes. The viola and cello provide harmonic support with eighth-note patterns.

oboe

clarinet

piano

violin I

violin II

viola

cello

This section continues with six staves. The piano part features complex sixteenth-note patterns. The violins remain silent. The bassoon and cello continue their rhythmic patterns.

oboe

clarinet

piano

violin I

violin II

viola

cello

240

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

250

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

oboe

clarinet

piano

violin I

violin II

viola

cello

CONCERTO GROSSO

OB/OE

Lloyd Taliaferro

Adagio

PIANISTO

No. 122 10-PLAIN

INDEPENDENT MUSIC PUBLISHERS
215 E. 42 ST. N.Y. 17 U.S.A.

OBOE (2)

The musical score consists of eight staves of handwritten notation for oboe. The first seven staves are in common time, while the eighth staff begins with a 3/4 time signature. The key signature changes frequently, including major and minor keys with various sharps and flats. Dynamics such as *f*, *p*, *mf*, and *ff* are indicated throughout. Tempo markings include 80, 90, 100, 110, 120, 130, and 140. Performance instructions like "Adagio" and "MAESTRO" are also present. The score concludes with a final instruction "22 10-PLAIN".

Lento

10

sub.ppp

cresc....

20

30

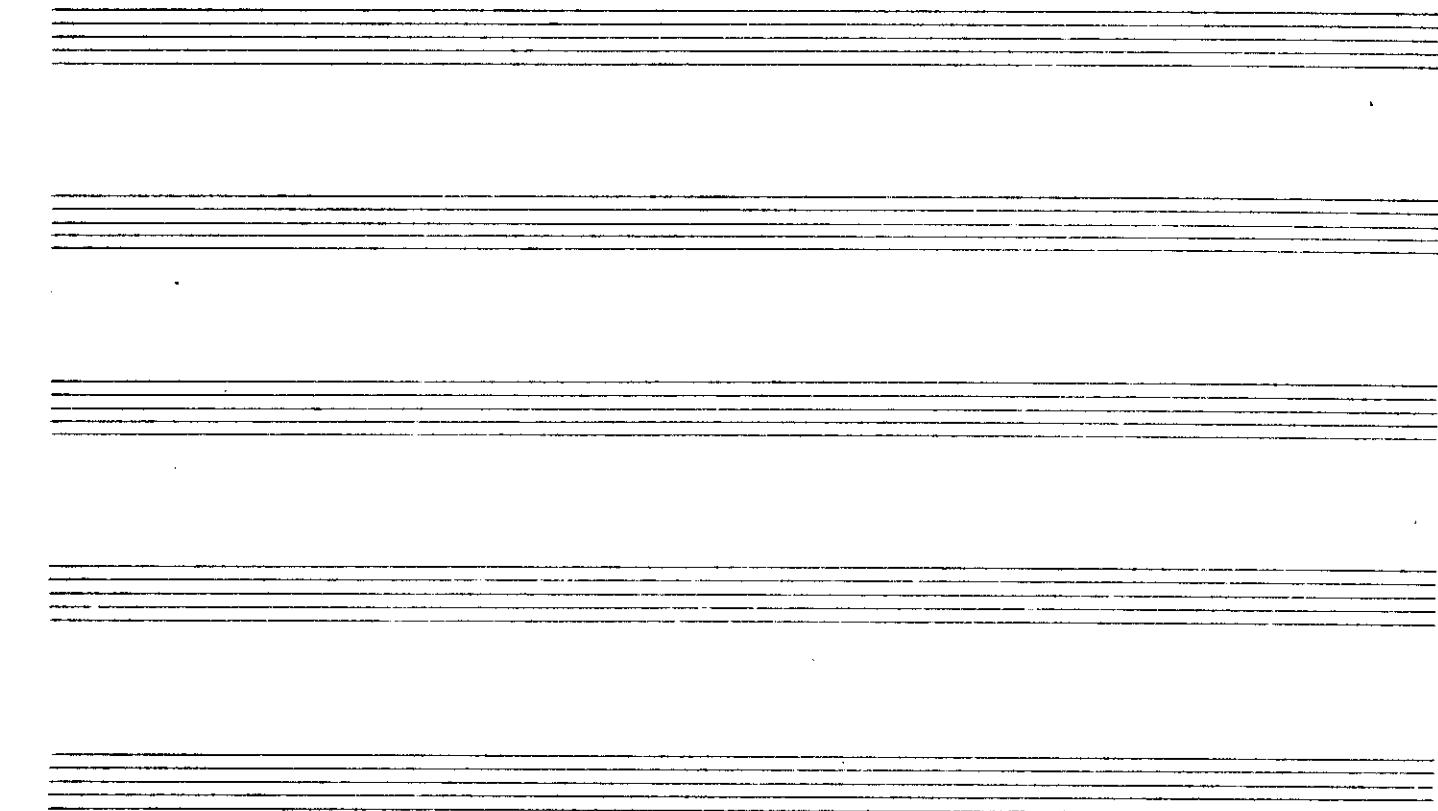
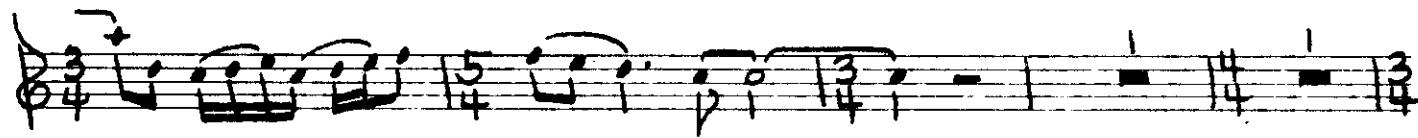
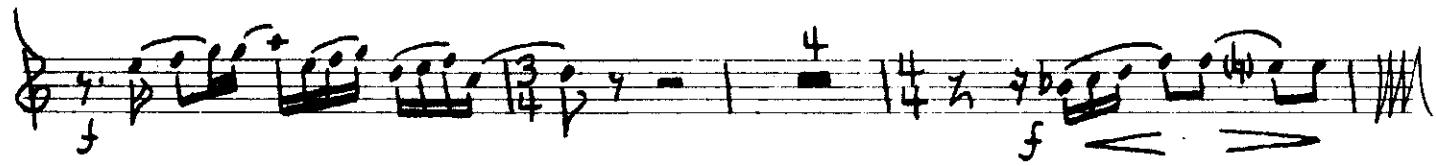
40

50

60

MAESTRO

OBGE (4)

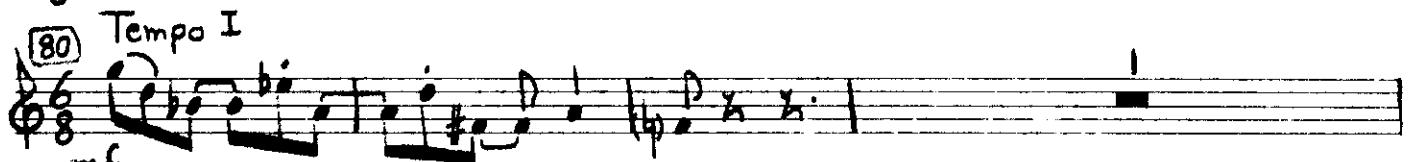
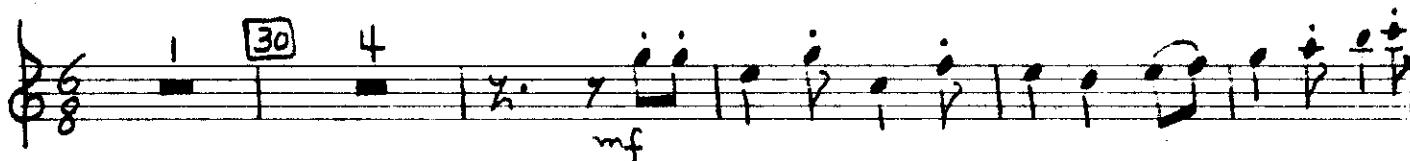
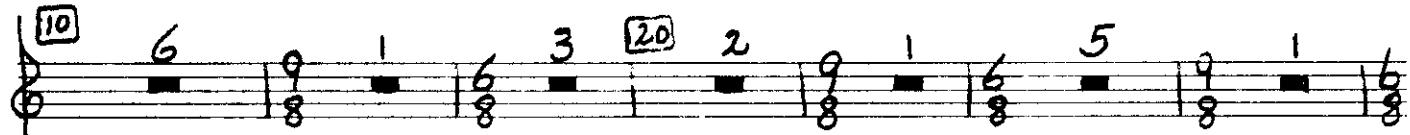


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OBONE (5)

III

Allegro

No. 122 10-PLAIN

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OBOE (6)

Handwritten musical score for Oboe (6) consisting of ten staves of music. The score includes dynamic markings such as ff, f, mf, and p, as well as tempo markings like 100, 90, 110, 120, 130, 140, 150, and 160. Time signatures vary throughout the piece, including 2/8, 3/8, 4/8, 6/8, and 7/8. Performance instructions like "ff" and "mf" are also present. The music features a mix of eighth and sixteenth note patterns, with some staves ending in measures marked with a vertical bar and a number (e.g., 3, 4, 6, 7).

MASTERS
No. 122 10-PLAIN

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OBOE (7)

Handwritten musical score for Oboe (7). The score consists of four staves of music. Measure 170 starts with a dynamic *f*. Measure 180 begins with a dynamic *f*. Measure 190 starts with a dynamic *mf*.

IV

Handwritten musical score for Oboe (7). The score consists of five staves of music. The first staff is labeled "Andante" and "ff". The second staff has a dynamic *ff*. The third staff has a dynamic *mf*. The fourth staff has a dynamic *ff*. The fifth staff ends with a dynamic *mf*.

MUSICA
No. 122 10-PLAIN

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OBOS (B)

Handwritten musical score for Oboe (B) consisting of ten staves of music. The score includes dynamic markings such as *mf*, *ff*, *f*, *ff*, and *ff*. Articulation marks like *p*, *z*, *z*, *t*, and *tu.* are present. Performance instructions include *mf*, *ff*, *f*, *ff*, and *ff*. Measure numbers 5, 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100 are indicated. The score concludes with a *FESTIVO* instruction.

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OBON (9)

A handwritten musical score consisting of ten staves of music for a single instrument, likely a woodwind or brass instrument. The score is organized into two systems separated by a double bar line.

System 1:

- Staff 1: 4/4 time, dynamic f. Measures show eighth-note patterns.
- Staff 2: 4/4 time, dynamic ff. Measure 100: 3.
- Staff 3: 4/4 time, dynamic f. Measures show eighth-note patterns.
- Staff 4: 4/4 time, dynamic f. Measures 110, 2, 6, 120, 3.
- Staff 5: 4/4 time, dynamic f. Measure 130: 4.
- Staff 6: 4/4 time, dynamic ff. Measures show eighth-note patterns.
- Staff 7: 4/4 time, dynamic f. Measure 140: 3.
- Staff 8: 4/4 time, dynamic mf. Measures show eighth-note patterns.
- Staff 9: 4/4 time, dynamic 2. Measures 150, 10, 160, 2.
- Staff 10: 4/4 time, dynamic mf. Measures show eighth-note patterns.

System 2:

- Staff 11: 4/4 time, dynamic 2. Measures show eighth-note patterns.
- Staff 12: 4/4 time, dynamic ff. Measures show eighth-note patterns.
- Staff 13: 4/4 time, dynamic 2. Measures show eighth-note patterns.

PIANISTO

No. 122 10-PLAIN

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LM

OBOE (10)

The musical score consists of ten staves of handwritten musical notation for oboe. The notation includes various note heads, stems, and bar lines. Several dynamic markings are present, such as *f*, *ff*, and *mf*. Articulation marks like dots and dashes are also visible. Measure numbers 5, 6, and 10 are indicated above certain measures. Measure 10 ends with a fermata over the first note.

PIANO

No. 122 10-PLAIN

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122

OBOE (11)

2 [230] ff

f

mf

ff

f

ff

MUSICIANS

No. 122 10-PLAIN

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215 E. 42 ST. N.Y. 17 U.S.A.

CLARINET IN A

CONCERTO GROSSO

Lloyd Teliaferre

Adagio

Adagio

10

Allegro

20

30

40

50

60

70

80

MAESTRO

CLARINET (8)

The musical score consists of eight staves of handwritten notation for Clarinet (8). The notation includes various dynamic markings such as *f*, *ff*, *fff*, *p*, and *mf*. Tempo markings include *90*, *100*, *110*, *120*, *130*, and *140*. Performance instructions like *Adagio* are also present. The score concludes with a blank staff.



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CLARINET (3)

II

Lento

mf

f

sub. pp

p

mf

mf

f

p

mf

f

ff

f

MUSICA

No. 122 10. PIANI

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CLARINET (4)

The musical score consists of six staves of handwritten notation for Clarinet (4). The first staff begins with a dynamic of f and a tempo of 60. The second staff starts with a dynamic of f . The third staff begins with a dynamic of mf and a tempo of 70. The fourth staff begins with a dynamic of f . The fifth staff begins with a dynamic of f . The sixth staff begins with a dynamic of mf .



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CLARINET (5)

III

Allegro

10

f

20

30 4

mf

40

mf

50

60 8

Faster

70

80 Tempo I

4 16 8 2



No. 122 10-PLAIN

 INDEPENDENT MUSIC PUBLISHERS
 215 E 42 ST N.Y. 17 U.S.A.
 14

CLARINET (6)

The musical score consists of ten staves of handwritten notation for Clarinet (6). The music includes dynamic markings such as *f*, *ff*, *p*, *mf*, and *pp*. Time signatures vary throughout the piece. Performance instructions like "4", "3", and "2" appear above certain measures. Measure numbers 90, 100, 110, 120, 130, 140, 150, and 160 are indicated. The score ends with a final dynamic marking of *p*.

AESTRE

No. 122 10-PLAIN

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CLARINET (7)

Handwritten musical score for Clarinet (7) consisting of six staves of music. The score includes dynamic markings such as *f*, *ff*, *p*, and *mf*. Measure numbers 1 through 5 are indicated above the staves. Measure 1 starts with a forte dynamic (*f*) and includes a dynamic instruction *ff*. Measure 2 features a dynamic instruction *f*. Measure 3 includes a dynamic instruction *p*. Measure 4 starts with a dynamic instruction *f*. Measure 5 ends with a dynamic instruction *f*.

IV

Handwritten musical score for Clarinet (7) consisting of four staves of music. The tempo is marked *Andante*. The score includes dynamic markings such as *ff* and *mf*. Measure numbers 10, 20, and 3 are indicated above the staves. Measure 10 starts with a dynamic instruction *ff*. Measure 20 starts with a dynamic instruction *mf*.



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CLARINET (8)

Handwritten musical score for Clarinet (8), consisting of ten staves of music. The score includes dynamic markings such as *mf*, *ff*, *p*, *f*, *ff*, *tu.*, and *mf*. Measure numbers 30, 40, 50, 60, 70, 80, 90, and 100 are indicated. The music features various note patterns, including sixteenth-note figures and sustained notes with grace notes.

MAESTRO

No. 122 10-PLAIN

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CLARINET (9)

Handwritten musical score for Clarinet (9), consisting of ten staves of music. The score includes dynamic markings such as *f*, *ff*, *mf*, and *p*, and tempo markings like 110, 120, 130, 140, 150, and 160. The music is divided into measures by vertical bar lines and includes rehearsal numbers (3, 6, 4, 1, 2, 4, 2, 8, 3, 1) and measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

PRESTO

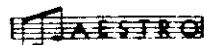
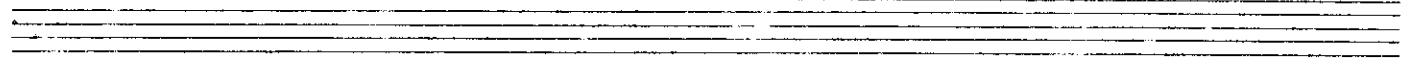
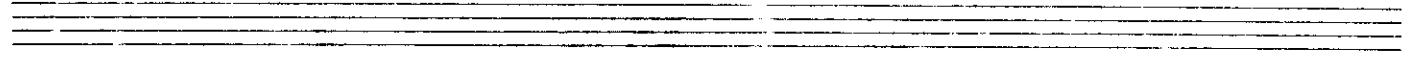
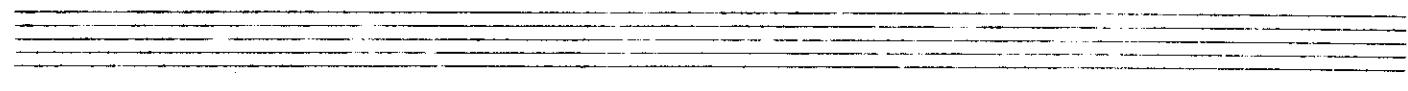
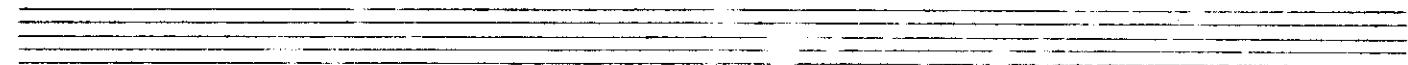
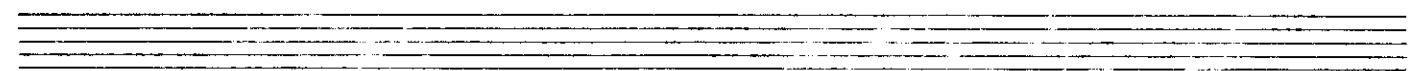
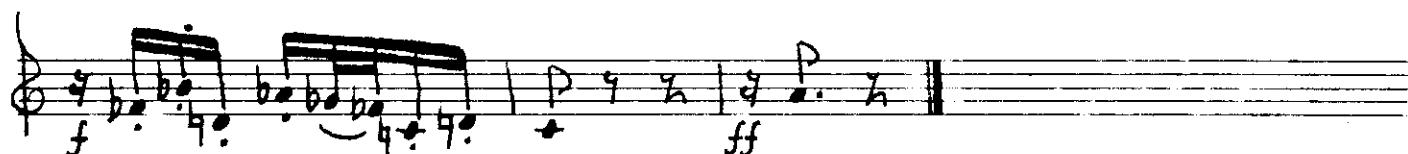
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CLARINET (10)

The musical score consists of ten staves of handwritten notation for clarinet. The notation includes various dynamic markings such as *f*, *ff*, *mf*, and *p*. Articulation marks like dots and dashes are used throughout. Performance instructions include tempo markings (e.g., 180, 190, 200, 210, 220, 230, 240), measure numbers (e.g., 1, 2, 3, 4, 5), and a section labeled "MAESTRO". The score is written on five-line staff paper.

CLARINET (11)



No. 122 10-PLAIN

INDEPENDENT MUSIC PUBLISHERS
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124

CONCERTO GROSSO

VIOLIN I

Lloyd Taliaferre

Adagio

10

mf

Allegra

20

30

ff

40 10 50 3

60

70

80 8

90

VIOLIN I (2)

Handwritten musical score for Violin I (2). The score consists of six staves of music, each with a key signature and time signature. The music includes various dynamics such as *f*, *ff*, *mf*, and *Adagio*. Tempo markings include *100*, *110*, *120*, *130*, and *140*. The score concludes with three blank staves at the bottom.

6 *100* 1 *f* *ff*
ff *f* *mf*
120 *130* *140* *Adagio* *fff*

VIOLIN I (5)

II



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VOLIN I (4)

Violin I (4) musical score:

- Staff 1: 2/4, dynamic f, measure 60.
- Staff 2: 3/4, dynamic mf, measure 60.
- Staff 3: 4/4, dynamic p, measure 70.
- Staff 4: 3/4, dynamic p, measure 70.
- Staff 5: 4/4, dynamic mf, measure 70.
- Staff 6: 4/4, dynamic sub. pp, measure 70.
- Staff 7: 3/4, dynamic f.

MAESTRO

No. 122 10-PLAIN

MAESTRO

VIOLIN I (5)

III

Allegro

10

mf

20

f

30

mf

40 3

5 3

50 4

Faster 3

60

f

70 4

f

80 Tempo I

6

MESSTRO

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VIOLIN I (6)

MAESTRO

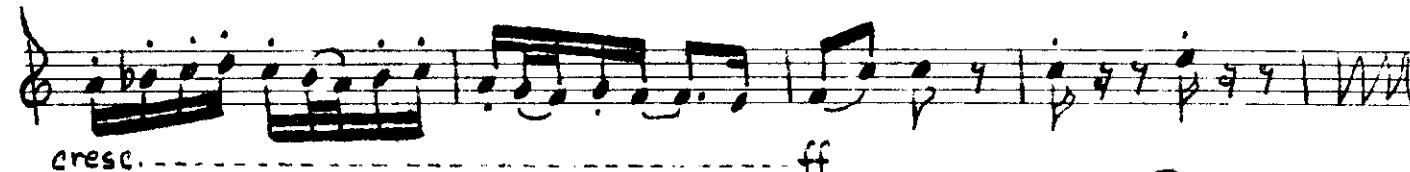
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VIOLIN I (7)



IV

**MAESTRO**

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VIOLIN I (8)

The musical score consists of ten staves of handwritten musical notation for violin. The notation includes various note heads, stems, and bar lines. Dynamics such as *p*, *f*, *ff*, and *mf* are indicated throughout. Measure numbers 50, 60, 70, 80, and 90 are marked above certain measures. The score begins with a treble clef and a key signature of one sharp. Measures 50 through 90 show a variety of rhythmic patterns and harmonic changes, including shifts in key signature and dynamic levels.

MAESTRO

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VIOLIN I (9)

Handwritten musical score for Violin I, page 9, featuring ten staves of music. The score includes dynamic markings such as *f*, *ff*, *p*, *mf*, *P dolce*, and *Pizz.* It also includes tempo markings like 100, 110, 120, 130, 140, 150, and 160. The music consists of sixteenth-note patterns and eighth-note chords.

FESTRO

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VIOLIN I (10)

110

110

111

f

p

112

mf

113

ff

114

115

116

117

118

119

f

120

121

122

mf

MAESTRO

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VIOLIN I (11)

Handwritten musical score for Violin I (11). The score consists of five staves of music. Staff 1 starts with a dynamic *f*, followed by a measure of eighth-note pairs, a measure of sixteenth-note pairs, and a measure of eighth-note pairs with a *Pizz.* instruction. Staff 2 begins with *Arco* and *ff*, followed by measures of sixteenth-note pairs and eighth-note pairs. Staff 3 starts with a dynamic *f*. Staff 4 starts with a dynamic *ff*, followed by a dynamic *ff*. The score concludes with three blank staves for continuation.

MESSTRE

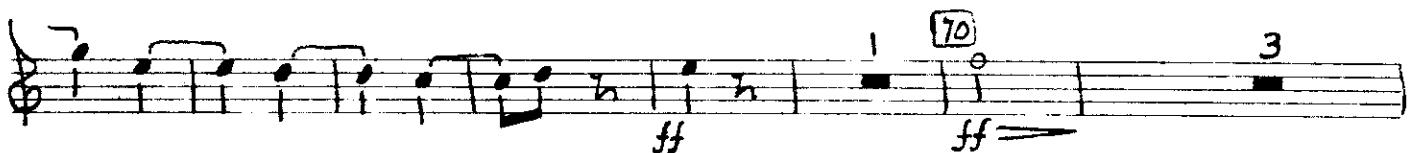
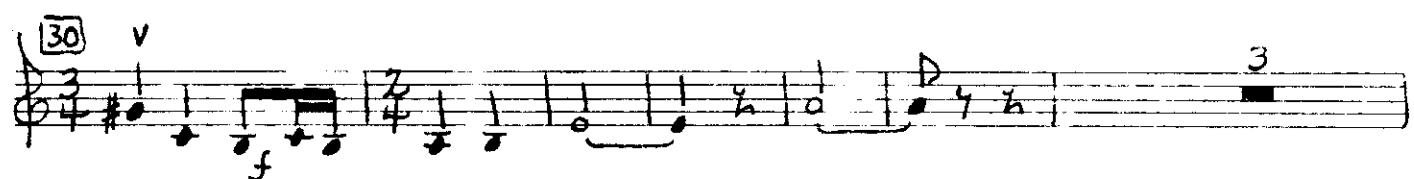
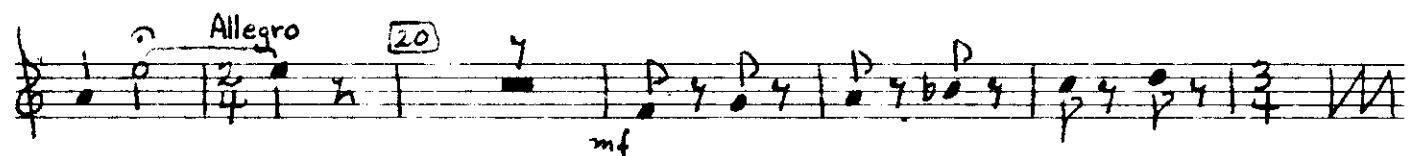
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CONCERTO GROSSO

VIOLIN II

Lloyd Talamferro



No. 122 10-PLAIN

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VIOLIN II (2)

The score consists of six staves of handwritten musical notation for violin. The first five staves are in common time, while the last staff begins with a 3/4 time signature. The key signature varies throughout the piece. Dynamic markings include *f*, *ff*, *mf*, and *v*. Tempo markings include *100*, *120*, *130*, and *Adagio*. Performance instructions like *no* and *mf* are also present.

Staff 1: Measure 1 starts with a whole rest followed by eighth-note pairs. Measures 2-4 show eighth-note patterns with slurs and grace notes. Measure 5 ends with a dynamic *ff*. Measure 6 begins with a dynamic *f*.

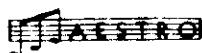
Staff 2: Measure 1 starts with a dynamic *f*. Measures 2-4 show eighth-note patterns with slurs and grace notes. Measure 5 ends with a dynamic *ff*. Measure 6 begins with a dynamic *f*.

Staff 3: Measure 1 starts with a dynamic *mf*. Measures 2-4 show eighth-note patterns with slurs and grace notes. Measure 5 ends with a dynamic *ff*. Measure 6 begins with a dynamic *mf*.

Staff 4: Measure 1 starts with a dynamic *mf*. Measures 2-4 show eighth-note patterns with slurs and grace notes. Measure 5 ends with a dynamic *ff*. Measure 6 begins with a dynamic *ff*.

Staff 5: Measure 1 starts with a dynamic *f*. Measures 2-4 show eighth-note patterns with slurs and grace notes. Measure 5 ends with a dynamic *ff*. Measure 6 begins with a dynamic *f*.

Staff 6: Measure 1 starts with a dynamic *ff*. Measures 2-4 show eighth-note patterns with slurs and grace notes. Measure 5 ends with a dynamic *ff*. Measure 6 begins with a dynamic *ff*.

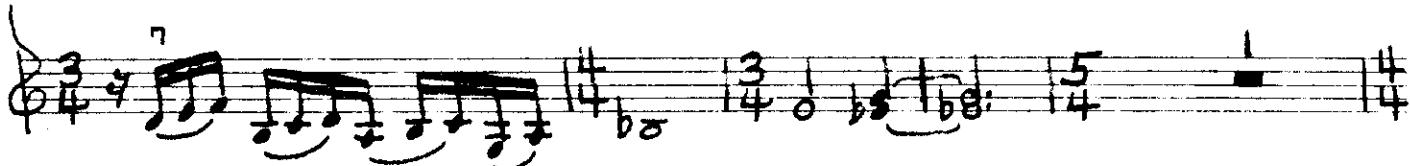
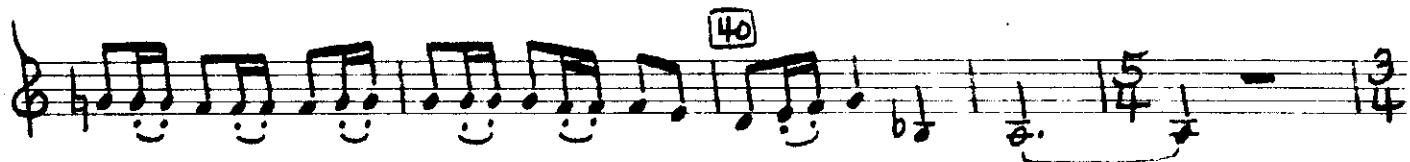
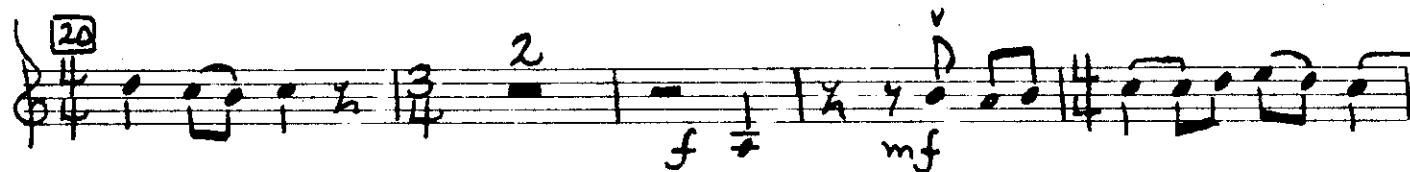
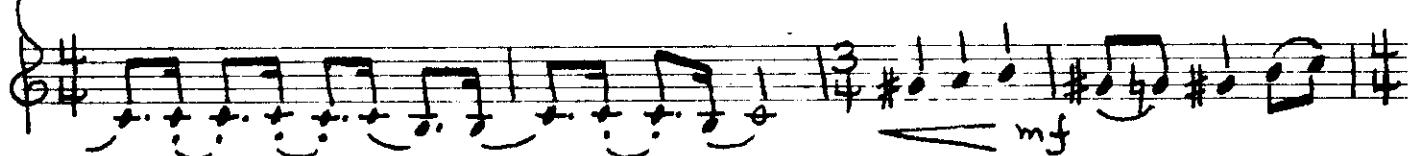


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100

VIOLIN II (3)

II



VIOLIN II

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VICIN II (4)

The musical score consists of six staves of handwritten notation for violin. The staves are as follows:

- Staff 1: 3/4 time, dynamic *f*, measures 60-65.
- Staff 2: 3/4 time, dynamic *f*, measures 66-71.
- Staff 3: 3/4 time, dynamic *mf*, measure 72, followed by a section in 13/16 time with dynamic *p*.
- Staff 4: 3/4 time, dynamic *mf*, measure 73, followed by a section in 13/16 time with dynamic *p*.
- Staff 5: 3/4 time, dynamic *f*, measures 74-79.
- Staff 6: 3/4 time, dynamic *p*, measures 80-85, ending with a dynamic of *sub. pp*.

Performance instructions include a crescendo symbol (\nearrow) at the end of Staff 1, a decrescendo symbol (\searrow) at the beginning of Staff 3, and a dynamic *mf* under a bracket in Staff 5. The score concludes with a dynamic *3* at the end of Staff 6.



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VIOLIN II (5)

III

Allegro

10

20

30

40

50

60

70

FAster

Tempo I

MAESTRO

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VIOLIN II (6)

Violin II (6) musical score:

- Staff 1:** Dynamics *f*, *ff*. Tempo *100*.
- Staff 2:** Dynamics *ff*. Tempo *110*.
- Staff 3:** Dynamics *f*. Tempo *120*.
- Staff 4:** Dynamics *f*, *p*. Tempo *130*.
- Staff 5:** Dynamics *mf*.
- Staff 6:** Dynamics *p*, *cresc.*, *f*.
- Staff 7:** Dynamics *p*. Tempo *150*.
- Staff 8:** Dynamics *f*. Tempo *160*.
- Staff 9:** Dynamics *f*. Tempo *170*.
- Staff 10:** Dynamics *f*. Tempo *180*.

MAESTRO
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C.M.

VIOIN II (?)

IV

Andante

PIASTRO

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VIOLIN II (8)

1

50

60

70

80

90

100

Pizz.

Arco

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VIOLIN II (9)

5

120

ff

130

mf

f

140 3 p dolce

150

mf p

160

170

MAESTRO

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VIOLIN II (10)

1

2 [180]

[190]

\geq *mf*

[200]

mf

[210]

mf

[220] *Pizz.*

[230]

[240]

ff

MAESTRO

VIOLIN II (11)

The musical score for Violin II (11) is composed of three staves of handwritten notation on five-line staff paper. Staff 1 begins with a dynamic *f*, followed by a sixteenth-note pattern with a *mf* marking. Staff 2 begins with a dynamic *f*. Staff 3 begins with a dynamic *ff*. The score ends with ten blank staves for continuation.

MAESTRO

No. 122 10-PLAIN

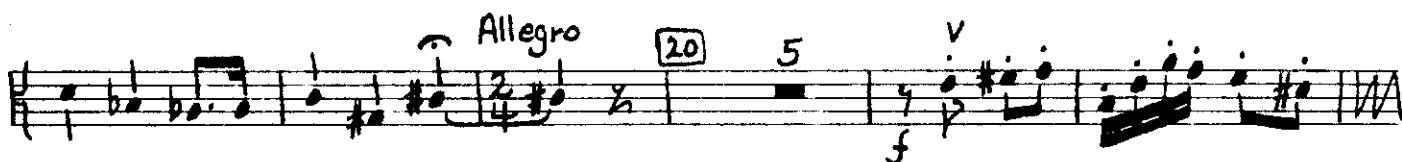
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CONCERTO GROSSO

VIOLA

Lloyd Taliaferro

Adagio



MAESTRO

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VIOLE (2)

The musical score consists of seven staves of handwritten notation for Viola (2). The notation includes various note heads, stems, and bar lines. Key changes and time signatures are indicated throughout. Performance instructions such as *mf*, *f*, *p*, *v*, and *Adagio* are included. Tempo markings in boxes include 90, 100, 110, 120, 130, and 140.

1. Staff 1: Measure 1 starts with *mf*. Measures 2-3 show eighth-note patterns. Measure 4 ends with a fermata. Measure 5 begins with *f*. Measures 6-7 end with a fermata.

2. Staff 2: Measure 1 starts with *f*. Measures 2-3 show eighth-note patterns. Measure 4 ends with a fermata. Measure 5 begins with *f*. Measures 6-7 end with a fermata.

3. Staff 3: Measure 1 starts with *f*. Measures 2-3 show eighth-note patterns. Measure 4 ends with a fermata. Measure 5 begins with *f*. Measures 6-7 end with a fermata.

4. Staff 4: Measure 1 starts with *f*. Measures 2-3 show eighth-note patterns. Measure 4 ends with a fermata. Measure 5 begins with *f*. Measures 6-7 end with a fermata.

5. Staff 5: Measure 1 starts with *f*. Measures 2-3 show eighth-note patterns. Measure 4 ends with a fermata. Measure 5 begins with *f*. Measures 6-7 end with a fermata.

6. Staff 6: Measure 1 starts with *f*. Measures 2-3 show eighth-note patterns. Measure 4 ends with a fermata. Measure 5 begins with *f*. Measures 6-7 end with a fermata.

7. Staff 7: Measure 1 starts with *f*. Measures 2-3 show eighth-note patterns. Measure 4 ends with a fermata. Measure 5 begins with *f*. Measures 6-7 end with a fermata.

MASTERS

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VIOLA (3)

II

Lento

2 1 3 - 7 10

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VIOLA (4)

Handwritten musical score for Viola (4) featuring ten staves of music. The score includes various time signatures (3/4, 2/4, 13/16, 14/16, 15/16, 13/16), dynamic markings (p, f, mf), and performance instructions (sub. pp). Measure numbers 60 and 70 are indicated. The music consists of sixteenth-note patterns and rests.

VIOLA (5)

III

Allegro

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TM

VICINA (6)

The musical score consists of ten staves of handwritten notation on five-line staff paper. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout, including *p*, *f*, *ff*, *mf*, and *cresc.*. Tempo markings include *100*, *110*, *120*, *130*, *140*, *150*, *160*, *170*, and *180*. Performance instructions such as *b+*, *v*, and *Maestro* are also present. The score is written in a mix of common time and 12/8 time signatures.

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VIOIA (7)

IV

Andante v



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VIOLA (8)

The musical score consists of ten staves of handwritten notation for viola. The notation includes various note heads, stems, and bar lines. Several dynamic markings are present, such as *f*, *p*, *ff*, and *ff*. Articulation marks like *v* and *pizz.* are also included. Performance instructions like "Arco" and "Maestoso" appear at the beginning of some staves. Measure numbers 60, 70, 80, 90, 100, and 110 are indicated above certain measures. Measures 3 and 2 are also labeled. The score is written on five-line staff paper.

VIOLA (9)

The musical score consists of ten staves of handwritten notation for viola. The notation includes various dynamics such as *f*, *p*, *mf*, and *P dolce*. Articulations include *Pizz.* (pizzicato), *Arco* (bowing), and *v* (vibrato). Tempo markings are indicated by boxes containing numbers: 110, 120, 130, 140, 150, 160, and 170. Measure numbers 6, 4, and 3 are also present. The music features a mix of eighth and sixteenth note patterns, with some measures containing rests and others filled with notes. The score is written on five-line staff paper.

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VIOLA (10)

(180)

(190)

(200)

(210)

(220)

Pizz.

6 Arc

(230)

MESSTRO

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VIOLA (11)

A handwritten musical score for Viola (11). The score consists of five staves of music. Staff 1 starts with a dynamic *v*, followed by a sixteenth-note pattern. Staff 2 begins at measure 240 with a dynamic *f*, followed by eighth-note patterns. Staff 3 starts at measure 250 with a dynamic *mf*, followed by sixteenth-note patterns. Staff 4 continues the sixteenth-note patterns. Staff 5 ends with a dynamic *ff*. The score includes measure numbers 1, 2, 3, 4, 5, 6, and 7.



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CONCERTO GROSSO

'CELLO

Lloyd Taliaferre

Adagio

10

Allegro

20

30

40

5

2 50 3

60

v 70

CHESTNUT

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CORDE (2)

Handwritten musical score for Cello (2), consisting of ten staves of music. The score includes dynamic markings such as *mf*, *f*, *ff*, and *Adagio*. Tempo markings include *80*, *90*, *100*, *110*, *120*, *130*, *140*, and *Adagio*. Performance instructions like *mf* and *f* are also present. The score begins with a key signature of one flat and transitions through various keys and time signatures.

MUSICA

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CELLO (3)

II

Lento

2 | 4 | 3 | 2 | 4 | 1 | 3 | 4 | *f* sub. *pp*

10 | P cresc. f | P | *mf*

20 | *mf* <= *f* >

P | *mf*

2 3 | P | *mf*

40 | Pizz. Arc. | 50 | *mf*

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CELLO (4)

The musical score consists of six staves of handwritten notation for cello. The first staff starts with a dynamic of p and includes a tempo marking of v . The second staff begins with a dynamic of mf , followed by f , $>f$, and f . The third staff starts with p and ends with mf . The fourth staff starts with p and mf , followed by f , $sub. pp$, and mf . The fifth staff starts with b and ends with a dynamic of 3 . The sixth staff is blank.



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CELLO (5)

III

Allegro

10 3
mf

20 2
f

f

30

5 40 3
mf

3 50 4
q

Faster
p

60

70

80 Tempo I
mf

p=p
ff
mf

90
f p

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CELLO (6)

The musical score consists of ten staves of handwritten notation for cello. The staves are as follows:

- Staff 1: 9/8 time, dynamic f, tempo 100.
- Staff 2: 5/8 time, dynamic ff, tempo 110.
- Staff 3: 4/8 time, dynamic f, tempo 120.
- Staff 4: 4/8 time, dynamic f, tempo 130.
- Staff 5: 4/8 time, dynamic p, tempo 140.
- Staff 6: 16/16 time, dynamic f.
- Staff 7: 16/16 time, dynamic mf.
- Staff 8: 16/16 time, dynamic p.
- Staff 9: 10/16 time, dynamic f, tempo 170.
- Staff 10: 6/16 time, dynamic f, tempo 180.

Performance instructions include:

- Staff 1: Measure 1, dynamic f; Measure 2, dynamic p.
- Staff 2: Measure 1, dynamic ff; Measure 2, dynamic f.
- Staff 3: Measure 1, dynamic ff; Measure 2, dynamic f.
- Staff 4: Measure 1, dynamic f; Measure 2, dynamic ff.
- Staff 5: Measure 1, dynamic f; Measure 2, dynamic ff.
- Staff 6: Measure 1, dynamic f.
- Staff 7: Measure 1, dynamic ff.
- Staff 8: Measure 1, dynamic ff.
- Staff 9: Measure 1, dynamic f.
- Staff 10: Measure 1, dynamic f.

FESTRO

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CORDE (7)

190

1 2 3 4

P

ANDANTE

IV

ff

2 10 2

ff

f

20

ff

f

2 30 2

mf

cresc.

ff

40

f

50

p

MUSICIANS

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CORDE (8)

The musical score consists of ten staves of handwritten musical notation for cello. The notation includes various note heads, stems, and bar lines. Several dynamic markings are present, such as *mf*, *f*, *p*, *ff*, and *Pizz.*. Articulation marks like *v* and *b* are also used. Performance instructions include *Arco.v* and *MAESTRO*. Measure numbers 60, 70, 80, 90, 100, and 110 are indicated at various points. The score is written on five-line staff paper.

MAESTRO

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Cello (9)

110

Pizz. ff f

120 v Pizz. 130

Arco. mf f

140 3 v P dolce

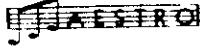
150 mf 2 mf

160 v p

170 f mf

180 f p

190 mf f mf



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•CELLO (10)

The musical score consists of ten staves of handwritten musical notation for cello. The notation includes various note heads, stems, and bar lines. Several dynamic markings are present, such as **ff**, **mf**, **f**, **Pizz.**, **6 Arc**, and **ff**. Performance instructions like **V** and **3** are also included. Measure numbers **200**, **210**, **220**, **230**, **240**, **250**, and **260** are indicated above certain measures. The score is written on standard five-line staff paper.

MUSICAL STAFF
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