

*rit. ----- a tempo*

**Largo** (♩=92)

Flute *p*

Oboe *p*

1 Clarinets in B $\flat$  *p*

2 *p*

Bassoon *p*

1 Horns in F *p*

2 *p*

**Largo** (♩=92) *8<sup>va</sup>*

Piano *p* *rit. ----- a tempo*  
*molto legato*

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Double Bass *p*



Chamber Concerto

44

27

Fl.

Ob.

1

Cl.

2

Bsn.

1

Hn.

2

34

This section of the score covers measures 27 to 34 for the woodwind and brass instruments. The Flute (Fl.) part begins at measure 27 with a melodic line marked *mp* and *mf*, ending at measure 34. The Oboe (Ob.) part has a similar melodic line, marked *mf* and *p*. The Clarinet (Cl.) parts 1 and 2 have a more rhythmic accompaniment, marked *p*. The Bassoon (Bsn.) part features a melodic line marked *mf* and *p*, with a *mp* section starting at measure 34. The Horns (Hn.) parts 1 and 2 have a melodic line marked *mp* and *f*. The time signature is 3/4.

(8<sup>va</sup>)

27

Pno.

34

8<sup>va</sup>

8<sup>vb</sup>

8<sup>vb</sup>

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section of the score covers measures 27 to 34 for the piano and string instruments. The Piano (Pno.) part is divided into two staves, with the right hand marked *mf* and *p*, and the left hand marked *mp* and *f*. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) have a melodic line marked *mf* and *p*, with a *mp* section starting at measure 34. The time signature is 3/4.



Chamber Concerto

46

57

Fl. *cresc. p. a p.* (*mp*) (*mf*) *f*

Ob. *cresc. p. a p.* (*mp*) (*mf*) *f*

Cl. 1 *cresc. p. a p.* (*mp*) (*mf*) *f*

Cl. 2 *cresc. p. a p.* (*mp*) (*mf*) *f*

Bsn. *cresc. p. a p.* (*mp*) (*mf*) *f*

Hn. 1 *cresc. p. a p.* (*mp*) (*mf*) *f*

Hn. 2 *cresc. p. a p.* (*mp*) (*mf*) *f*

Pno. *cresc. p. a p.* (*mp*) (*mf*) *f* *ff*

Vln. I *cresc. p. a p.* (*mp*) (*mf*) *f*

Vln. II *cresc. p. a p.* (*mp*) (*mf*) *f*

Vla. *cresc. p. a p.* (*mp*) (*mf*) *f*

Vc. *cresc. p. a p.* (*mp*) (*mf*) *f*

D.B. *cresc. p. a p.* (*mp*) (*mf*) *f*

rit.----- a tempo

69

The musical score is arranged in a standard orchestral layout. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Bassoon (Bsn.). The middle system includes Horn 1 (Hn. 1) and Horn 2 (Hn. 2). The piano part (Pno.) is shown in grand staff notation. The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance markings include:

- Flute, Oboe, Clarinet 1, Bassoon, Horn 1, and Horn 2:** *ff* (fortissimo) throughout, with accents and slurs. Measure 69 is marked with *ff* and a wedge.
- Clarinet 2 and Bassoon:** *pp* (pianissimo) in measures 69 and 70.
- Horn 1 and Horn 2:** *pp* in measures 69 and 70.
- Piano:** *fff* (fortississimo) in measures 62-68, *pp* in measures 69-70. Includes *rit.* and *a tempo* markings.
- Violin I, Violin II, Viola, and Violoncello:** *ff* with accents and slurs. Measure 69 is marked with *ff* and a wedge, transitioning to *pp* in measure 70.
- Double Bass:** *ff* with accents and slurs. Measure 69 is marked with *ff* and a wedge, transitioning to *pp* in measure 70.



This page of the musical score, titled "Chamber Concerto" and numbered "49", covers measures 87 through 94. The score is arranged in a standard orchestral layout with multiple staves for woodwinds, brass, strings, and piano.

**Woodwinds:**  
- **Flute (Fl.):** Measure 87 begins with a rest, followed by a whole note in measure 88.  
- **Oboe (Ob.):** Measures 87-94 feature a melodic line starting with a forte (*f*) dynamic, gradually decaying to mezzo-piano (*mp*) by measure 92.  
- **Clarinets (Cl. 1 & 2):** Both parts play a similar melodic line to the oboe, also starting forte and decaying to mezzo-piano.  
- **Bassoon (Bsn.):** Measures 87-94 feature a melodic line starting forte and decaying to piano-pp by measure 92.

**Brass:**  
- **Horn (Hn. 1 & 2):** Both parts play a melodic line starting forte and decaying to piano (*p*) by measure 92.

**Piano (Pno.):**  
- Measures 87-94 feature a complex accompaniment with chords and moving lines. Dynamics range from fortissimo (*ff*) to piano (*p*). A *rit.* (ritardando) marking is present above the staff in measure 90. A *Sub-Leo* marking is present below the staff in measures 88, 89, 90, 91, and 92.

**Strings:**  
- **Violins (Vln. I & II):** Both parts play a melodic line starting forte and decaying to piano (*p*) by measure 92.  
- **Viola (Vla.):** Measures 87-94 feature a melodic line starting forte and decaying to piano.  
- **Violoncello (Vc.) and Double Bass (D.B.):** Both parts play a melodic line starting forte and decaying to piano.

**General Performance Indications:**  
- A *rit.* (ritardando) marking is present at the top of the page, spanning measures 87-94.  
- Dynamic markings include *f*, *dim.*, *mp*, *p*, *pp*, and *ff*.

Chamber Concerto

50

95 Largo (♩=92)

rit. -----

Fl. *pp*

Ob. *pp* *ppp*

1 Cl. *pp*

2 Cl.

Bsn. *pp*

1 Hn. *pp* *ppp*

2 Hn.

95 Largo (♩=92)

rit. ----- *ppp*

Pno. *pp* *ppp*

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

D.B. *pp* *ppp*

*solo* *tutti*