

Concerto for violoncello and orchestra

I.

Chris Rogers

Flute 1 $\text{♩} = 80$ f

Flute 2 f

Oboe 1 f

Oboe 2 f

Clarinet in B♭ 1 f

Clarinet in B♭ 2 f

Bassoon 1 f

Bassoon 2 f

Horn in F 1 f

Horn in F 2 f

Trumpet in B♭ 1 f

Trumpet in B♭ 2 f

Trombone 1 f

Trombone 2 f

Tuba f

Timpani f

Solo Violoncello $\text{♩} = 80$ ff

Violins 1 ff

Violins 2 ff

Violas ff

Violoncellos ff

Contrabasses ff

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16

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mp

mf

mf

mp

23

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

mp

f

mp

30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf

51

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

58

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf

p

mp

f

p

[illegible]

74

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

83

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

90

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf << *mf* << *mf* << *mf* << *mf* << *mf* << *mf* << *mf* << *mf* <<

96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf *mf* *mf* *f*

pp

102

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mp

p

pp

107

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. in F 1 *mf* *f*

Hn. in F 2 *mf* *f*

Tpt. in Bb 1 *mf* *f*

Tpt. in Bb 2 *mf* *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp.

Solo Vc. *fff* *ff*

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

113

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vla.

Vcl.

Cbs.

[illegible]

126

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

132

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf

mp

This musical score page contains measures 138 through 140. The instrumentation includes Flutes 1 & 2, Oboes 1 & 2, Clarinets in B-flat 1 & 2, Bassoons 1 & 2, Horns in F 1 & 2, Trumpets in B-flat 1 & 2, Trombones 1 & 2, Tuba, Timpani, Solo Violoncello, Violins 1 & 2, Viola, Cello, and Double Bass.

- Measures 138-140:** The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play continuous sixteenth-note passages. The strings provide harmonic support with sustained notes or rhythmic patterns. Dynamics include *mp*, *p*, and *f*.
- Measure 139:** Features a prominent solo cello entry with a forte (*f*) dynamic and a crescendo hairpin.
- Measure 140:** Continues the orchestral texture with various dynamics across the sections.

145

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf *f* *p* *f*

150

157

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. in B♭ 1 *p*

Cl. in B♭ 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. in F 1 *p*

Hn. in F 2 *p*

Tpt. in B♭ 1 *p*

Tpt. in B♭ 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *p*

Timp.

Solo Vc.

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

164

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

mp

f

ff

pp

169 $\text{♩} = 80$

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1 *p mp ppp*

Bsn. 2 *p mp ppp*

Hn. in F 1 *mp ppp*

Hn. in F 2 *mp ppp*

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp. *mp ppp*

Solo Vc. $\text{♩} = 80$ *p mp*

Vlns. 1 *p mp ppp*

Vlns. 2 *p mp ppp*

Vlas. *p mp ppp*

Vcs. *p mp ppp*

Cbs. *p ppp*

176

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf *mp* *mf*

[illegible]

191 $\text{♩} = 100$

Fl. 1 *mf*

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1 *pp*

Tbn. 2 *pp*

Tba. *pp* *mp*

Timp.

Solo Vc. $\text{♩} = 100$

Vlns. 1 *pp* *mp*

Vlns. 2 *pp* *p*

Vlas. *pp* *p*

Vcs. *pp* *p*

Cbs. *pp*

199

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vla.

Vcs.

Cbs.

mp

p

f

p

[illegible]

211

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mp

216

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

arco

f

arco

f

arco

f

arco

f

arco

f

arco

f

222

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B $\flat$ 1
Cl. in B $\flat$ 2
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
Tpt. in B $\flat$ 1
Tpt. in B $\flat$ 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Solo Vc.
Vlins. 1
Vlins. 2
Vlas.
Vcs.
Cbs.

p
p
mf < *mf* < *mf* < *f* > *mf* < *mf* < *mf* < *f* > *f* > *f*
p
p
p
p
p

228

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

234

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mp

mf

f

mp

mp

mp

240

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf *mp* *mf*

246

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc. *mf* *f* *mf* *f*

Vlins. 1 *p* *mp* *p* *mp* *p*

Vlins. 2 *p* *mp* *p* *mp* *p*

Vlas. *p* *mp* *p* *mp* *p*

Vcs. *p* *mp* *p* *mp* *p*

Cbs.

252

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

mp

mf

mp

mf

f

mp

mp

mp

mp

mp

259

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

f *mf*

ff *f*

mf

ff *f*

266

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

270

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1 *mp*

Hn. in F 2 *mp*

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc. *f*

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Vcs. *mp*

Cbs. *mp*

275

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vla.

Vcs.

Cbs.

mp

pp

f

mf

p

281

287

293

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mp

p

cresc.

f

299

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *mf*

Cl. in Bb 1 *mf* *f*

Cl. in Bb 2 *mf* *mf*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf* *mf*

Hn. in F 1 *(cresc.)* *mf*

Hn. in F 2 *(cresc.)* *mf*

Tpt. in Bb 1 *mf* *mf*

Tpt. in Bb 2 *mf* *mf*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf*

Tba. *mf* *mf*

Timp. *pp*

Solo Vc. *(cresc.)* *ff* *cresc.* *3* *3* *3*

Vlns. 1 *(cresc.)* *mf*

Vlns. 2 *(cresc.)* *mf*

Vlas. *(cresc.)* *mf*

Vcs. *(cresc.)* *mf*

Cbs. *(cresc.)* *mf*

[illegible]

II.

$\text{♩} = 95$

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Tuba

Timpani

$\text{♩} = 95$

Solo Violoncello

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

mp *p* *mp* *p*

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

f

mp

pp

p

26

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. in B♭ 1 *mp*

Cl. in B♭ 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. in F 1 *p*

Hn. in F 2 *p*

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba. *p*

Timp.

Solo Vc. *mp*

Vlns. 1 *pp* *mf*

Vlns. 2 *pp* *mf*

Vlas. *pp* *mp*

Vcs. *pp* *p*

Cbs. *pp* *p*

[illegible]

50

Fl. 1 *mp*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. in Bb 1 *mp*

Cl. in Bb 2

Bsn. 1 *p*

Bsn. 2 *p*

Hn. in F 1 *p*

Hn. in F 2 *p*

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc. *mf*

Vlns. 1 *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *mf*

Cbs. *p*

59

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

68

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1 *p* *mp*

Bsn. 2 *p*

Hn. in F 1 *p*

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc. *mp* *mf*

Vlns. 1 *pp* *mp*

Vlns. 2 *pp* *mp*

Vla. *pp* *mp*

Vcs. *pp* *mp*

Cbs. *pp*

77 $\text{♩} = 100$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

94

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

mf

mf

103

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

110

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

117

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2 *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. in F 1 *p*

Hn. in F 2 *p*

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc. *f*

Vlns. 1 *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

[illegible]

135

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

145

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mp

f

p

mf

pp

p

155

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vla.

Vcl.

Cbs.

mf

mp

164

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

174

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

181

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl. 1**: Rests throughout.
- Fl. 2**: Rests throughout.
- Ob. 1**: Measures 181-182: C4, D4, E4; then rests.
- Ob. 2**: Rests throughout.
- Cl. in Bb 1**: Measures 181-182: *p* G4, A4, B4; then eighth-note patterns.
- Cl. in Bb 2**: Measures 181-182: *p* G4, A4, B4; then eighth-note patterns.
- Bsn. 1**: Measures 181-182: *p* G2, A2, B2; then rests.
- Bsn. 2**: Measures 181-182: *p* G2, A2, B2; then eighth-note patterns.
- Hn. in F 1**: Measure 181: F4; then rests.
- Hn. in F 2**: Measure 181: Bb4; then rests.
- Tpt. in Bb 1**: Rests throughout.
- Tpt. in Bb 2**: Rests throughout.
- Tbn. 1**: Rests throughout.
- Tbn. 2**: Rests throughout.
- Tba.**: Rests throughout.
- Timp.**: Rests throughout.
- Solo Vc.**: Measures 181-188: A melodic line with various ornaments (trills, grace notes, etc.).
- Vlins. 1**: Measures 181-182: F4; then rests.
- Vlins. 2**: Measures 181-182: F4; then eighth-note patterns.
- Vlas.**: Measures 181-182: F2; then eighth-note patterns.
- Vcs.**: Measures 181-182: F2; then rests.
- Cbs.**: Measures 181-182: F2; then eighth-note patterns.

189

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1 *mf*

Tpt. in Bb 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp.

Solo Vc. *cresc.*

Vlns. 1 *f*

Vlns. 2 *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

197

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mp

f

p

v

206

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

215

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

mp

mf

mp

mf

mf

mf

mf

mf

225

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

234 $\text{♩} = 80$

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. in B♭ 1 *ff*

Cl. in B♭ 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. in F 1 *ff*

Hn. in F 2 *ff*

Tpt. in B♭ 1 *ff*

Tpt. in B♭ 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp.

Solo Vc. *fff*

Vlns. 1 *ff*

Vlns. 2 *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

244 $\text{♩} = 95$

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. in Bb 1 *p*

Cl. in Bb 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1 *mp*

Tpt. in Bb 2 *mp*

Tbn. 1

Tbn. 2

Tba. *mp*

Timp.

Solo Vc. $\text{♩} = 95$ *f*

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vlas. *p* *mf*

Vcs. *p* *mf*

Cbs. *p* *mf*

252

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

This page contains musical staves numbered 264 through 270. The instruments listed are Fl. 1 & 2, Ob. 1 & 2, Cl. in Bb 1 & 2, Bsn. 1 & 2, Hn. in F 1 & 2, Tpt. in Bb 1 & 2, Tbn. 1 & 2, Tba., Timp., Solo Vc., Vlns. 1 & 2, Vlas., Vcs., and Cbs. The music includes various notes, rests, and dynamic markings such as p (piano) and mf (mezzo-forte). A solo violin part begins at measure 270 with a melodic phrase marked mf.

275

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

rall.

pp

mp

III.

♩ = 120

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Tuba

Timpani

♩ = 120

Solo Violoncello

f

pizz.

Violins 1

fp

pizz.

Violins 2

fp

pizz.

Violas

fp

pizz.

Violoncellos

fp

pizz.

Contrabasses

fp

7

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

13

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. in F 1 *mf*

Hn. in F 2 *mf*

Tpt. in B $\flat$ 1 *mf*

Tpt. in B $\flat$ 2 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp*

Timp.

Solo Vc. *arco*

Vlns. 1 *arco* *mf*

Vlns. 2 *arco* *mf*

Vlas. *arco* *mf*

Vcs. *arco* *mp*

Cbs. *arco* *mp*

This image shows a page of musical notation, likely a piano score, with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf'. The staves are arranged in a system, with some staves containing more complex rhythmic patterns and others being mostly empty or containing simple rests. The overall layout is typical of a professional musical score.

27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

p

f

pp

pp

pp

pp

[illegible]

39

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

pp

pp

f

pp

pp

pp

pp

pp

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

p

mp

rall.

49 $\text{♩} = 120$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc. $\text{♩} = 120$
mf

Vlins. 1 *pp*

Vlins. 2 *pp*

Vlas. *pp*

Vcs. *pp*

Cbs. *pp*

55

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

61

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf

mf

mp

mp

f

f

rall.

rall.

The image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The notation is in standard musical notation, with staves for each instrument. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also tempo markings, including *(rall.)* (rallentando) and a tempo change to 110. The score is divided into measures, with some measures containing rests. The instruments listed on the left side of the score are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. in Bb 1, Cl. in Bb 2, Bsn. 1, Bsn. 2, Hn. in F 1, Hn. in F 2, Tpt. in Bb 1, Tpt. in Bb 2, Tbn. 1, Tbn. 2, Tba., Timp., Solo Vc., Vlns. 1, Vlns. 2, Vlas., Vcs., and Cbs. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 110. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into measures, with some measures containing rests. The instruments listed on the left side of the score are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. in Bb 1, Cl. in Bb 2, Bsn. 1, Bsn. 2, Hn. in F 1, Hn. in F 2, Tpt. in Bb 1, Tpt. in Bb 2, Tbn. 1, Tbn. 2, Tba., Timp., Solo Vc., Vlns. 1, Vlns. 2, Vlas., Vcs., and Cbs. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 110. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into measures, with some measures containing rests.

76

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

mf

mf

mf

mf

92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

101 ♩ = 120

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1 *mp*

Tpt. in B♭ 2 *mp*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *p*

Timp. *p*

Solo Vc. *f* ♩ = 120

Vlns. 1 *mf*

Vlns. 2 *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

109

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

114

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

119

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

f

f

f

mf

124

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

pp

p

pp

pp

mp

mf

p

129

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

134

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in B $\flat$ 1 *mf*

Cl. in B $\flat$ 2 *mf*

Bsn. 1

Bsn. 2 *mf*

Hn. in F 1 *mp*

Hn. in F 2 *mp*

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc. *mf*

Vlns. 1 *mf* *p* *mf* *mp* *mf* *p*

Vlns. 2 *mf* *p* *mf* *mp* *mf* *p*

Vlas. *mf* *p* *mf* *mp* *mf* *p*

Vcs. *mf* *p* *mf* *mp* *mf* *p*

Cbs.

139

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Bsn. 1

Bsn. 2

Hn. in F 1 *p*

Hn. in F 2 *p*

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc. *ff*

Vlns. 1 *mf* *p* *mf* *p* *mf* *p*

Vlns. 2 *mf* *p* *mf* *p* *mf* *p*

Vlas. *mf* *p* *mf* *p* *mf* *p*

Vcs. *mf* *p* *mf* *p* *mf* *p*

Cbs.

145

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

f

p

mp

151 **rall.** $\text{♩} = 90$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

rall. $\text{♩} = 90$

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

157

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vla.

Vcs.

Cbs.

mf

mf

mf

mf

mp

mf

p

p

p

163

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

f

mf

mp

f

168

174 ♩ = 120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mp

mf

p

f

mp

p

f

mp

p

f

mp

180

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2 *mf*

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1 *mf* *pp*

Bsn. 2 *mf* *pp*

Hn. in F 1 *f* *p* *pp*

Hn. in F 2 *f* *p* *pp*

Tpt. in Bb 1 *f*

Tpt. in Bb 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp.

Solo Vc. *f*

Vlns. 1 *f* *mp* *p* *p* *mf*

Vlns. 2 *f* *mp* *p* *pp* *mf*

Vlas. *f* *mp* *mf* *pp* *p*

Vcs. *f* *mp* *mf* *pp* *p*

Cbs. *f* *mp* *mf* *p*

186

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p *mf* *p* *mf* *p* *f*

mf *mf* *f* *f* *f* *f*

mf *mf* *mf* *mf* *p* *f*

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

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

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

192

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mp

f

fff

ff

f

197

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

p

mp

ff

p

203

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

209

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Vc.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

f

mp

[illegible]

[illegible]

Flute 1 Concerto for violoncello and orchestra

I.

Chris Rogers

Flute 1

♩ = 80

f

9

♩ = 120

16

mf

29

34

24 4 3 2 1

mf

70

9 22

mp

105

109

f

113

117

122

mp

127 *mf*

135

139 *f*

153 *ff*

158 *mf* *mf* $\text{♩} = 80$

171 *mf*

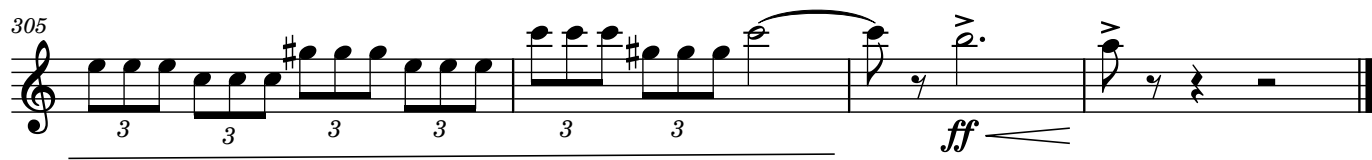
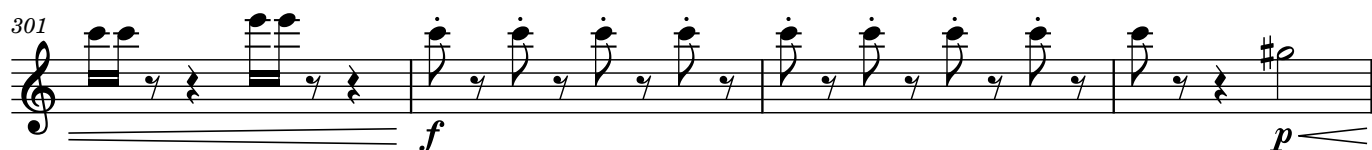
195 *mf* $\text{♩} = 100$

200

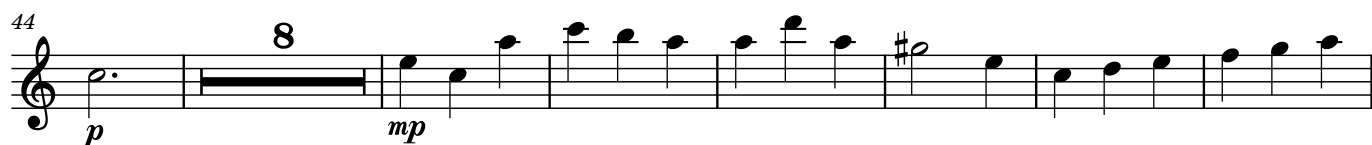
205 *accel.* $\text{♩} = 120$

230 *mf*

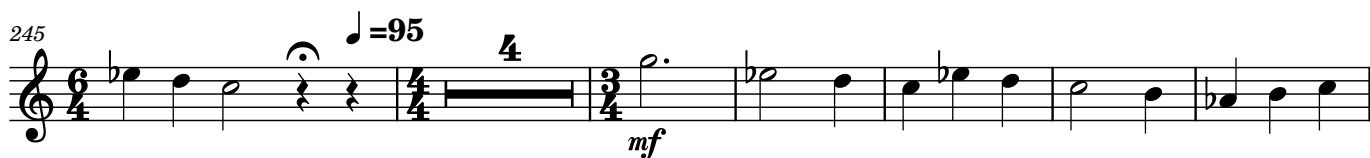
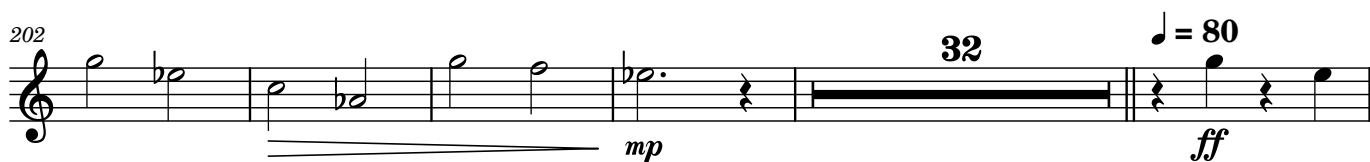
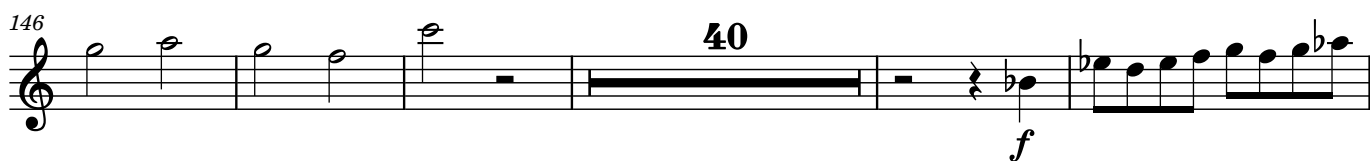
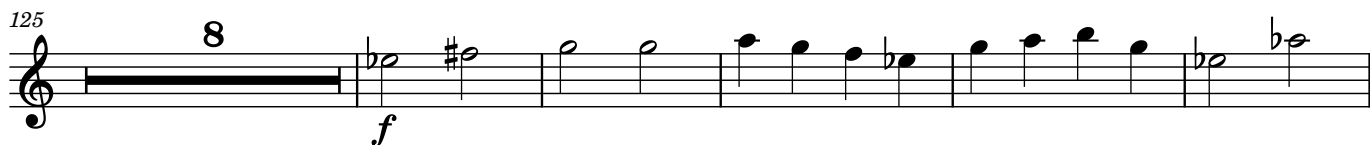
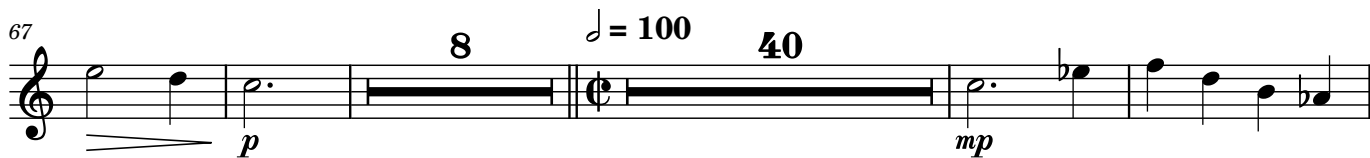
238 *mp*



II.



4



255

263

271

6

rall. 2 1

III.

$\text{♩} = 120$ 13

mf

18

16

mf

39

4

mf

47

rall. -----

$\text{♩} = 120$ 8

58

f

62

66

rall. -----

$\text{♩} = 110$ 36

mf *p*

107 $\text{♩} = 120$ 8 *f*

118

121 10

134 *mf* 4 *mf* 11 *rall.* 1

152 $\text{♩} = 90$ 7 *mf* 14 $\text{♩} = 120$ 6 *f*

181 *f* 12 *ff*

196 11 *f*

211 5 *f*

220 *f* ³ *ff*

Flute 2 Concerto for violoncello and orchestra

I.

Chris Rogers

Flute 2

Concerto for violoncello and orchestra

I.

Chris Rogers

9

53

58

71

105

109

113

117

122

f

mf

mp

f

mp

128

3 1 *mf*

135

139 10 *f*

153 *ff* $\text{♩} = 80$

159 3 6 17 *mf*

189 $\text{♩} = 100$ 3 11 *mf*

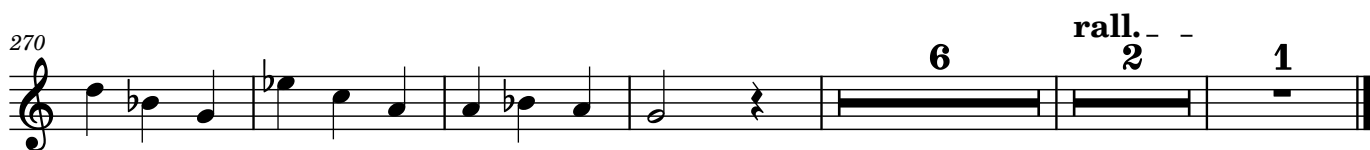
207 *accel.* $\text{♩} = 120$ 1 8 10

230 *mf* 2

236 34 *f*

273 8

285 *f*



III.



58 *f*

63 *rall.* *mf*

68 $\text{♩} = 110$
7 *mf*

80 20 *p*

105 $\text{♩} = 120$
8 *f*

118

123 10 4 2 *mf* *mf*

142 *rall.* $\text{♩} = 90$
8 1 7 14 *mf*

174 $\text{♩} = 120$
6 13 6 *f* *ff*

196 11 *f*

211 5 *f*



Oboe 1 Concerto for violoncello and orchestra

I.

Chris Rogers

9

68

75

81

86

111

115

120

132

f

mf

mf

fp

mf

mf

mp

80

120

48

4

3

2

1

21

8

[illegible]

247  8 *mf*

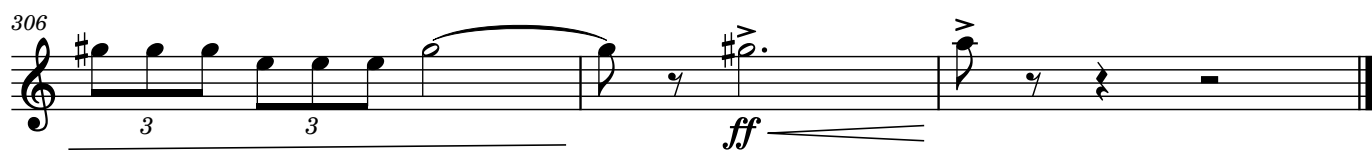
259  16 *mp*

280  2 *f*

287  *f*

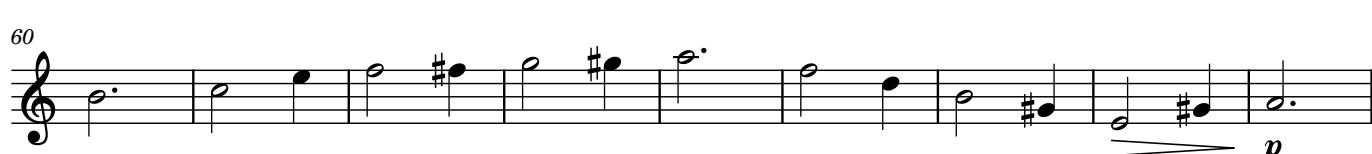
292  5 *mp* *mf*

302  3 *f* *p*

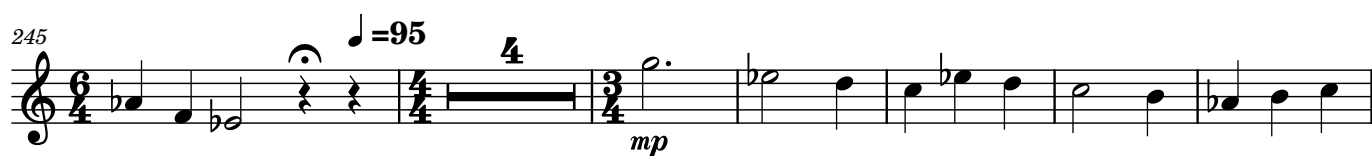
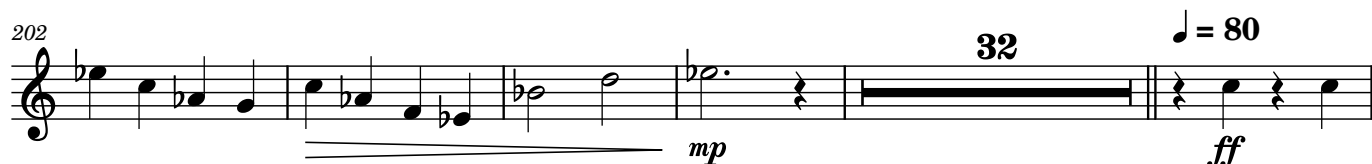
306  3 *ff*

II.

 $\text{♩} = 95$ 52 *p*

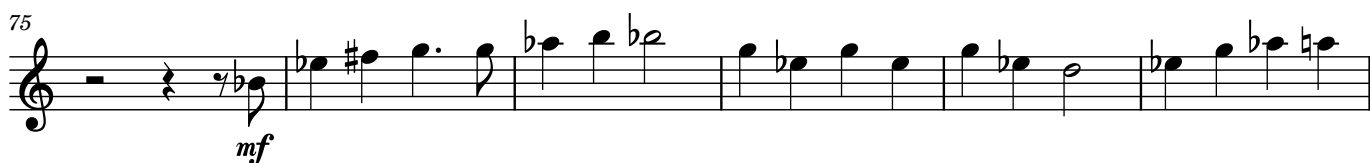
60  *p*

69  8 $\text{♩} = 100$ 56 *f*





III.



123

mf

134

3

mf

3

mf

3

145

mf *mf*

5 **1** **2** **1**

rall. **♩ = 90**

[illegible][illegible]

195

ff mf

200

7

f

211

220

f ³ *ff*

Oboe 2 Concerto for violoncello and orchestra

I.

Chris Rogers

$\text{♩} = 80$
f

$\text{♩} = 120$
2 4 3 2 1

68
mf

75

82
fp

88
21
mf

112

116

120
8
mf

133
mp

The musical score consists of four staves of music. The first staff begins at measure 286 and ends with a double bar line. The second staff starts at measure 291, includes a five-measure rest, and features dynamic markings *mp* and *mf*. The third staff starts at measure 301, includes a one-measure rest, and features dynamic markings *mf* and *p*, along with triplet markings. The fourth staff starts at measure 306 and concludes the piece with a final double bar line, featuring a fortissimo (*ff*) marking.

II.

60

69

137

144

190

♩ = 95

52

8

56

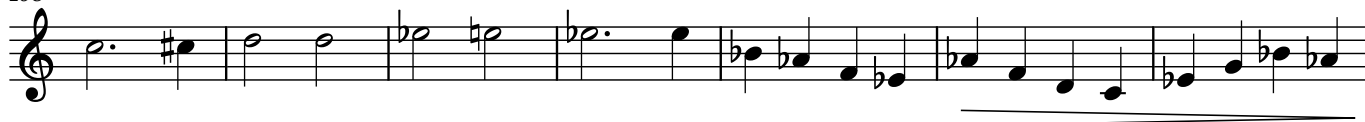
40

p

f

mf

198



205



242



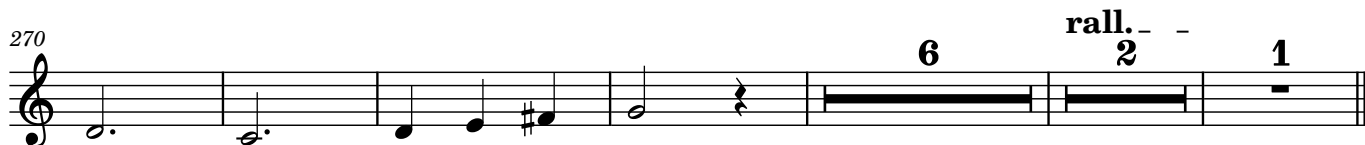
251



260



270



III.



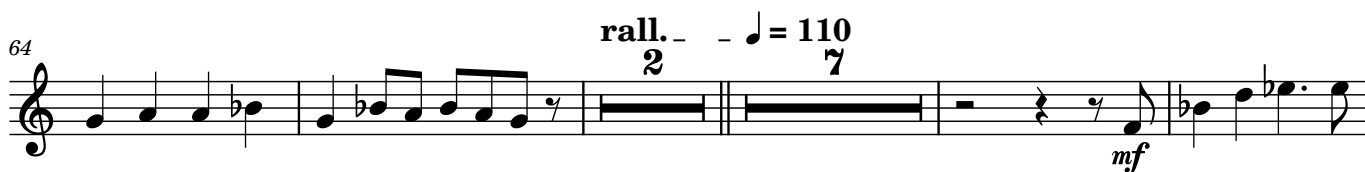
19



59



64



77 20

104 $\text{♩} = 120$
8

118

123 6 6 3

141 3 5 rall. $\text{♩} = 90$
1 2

155 1 4 3

165 $\text{♩} = 120$
8 11 3

189 1 3

196

201 7

212 5

221

The musical score is written on a single staff with a treble clef. It consists of five measures. Measure 221 contains four eighth notes (G4, A4, B4, C5) beamed together. Measure 222 contains a quarter rest, a quarter note (B4), and a quarter rest. Measure 223 contains a triplet of eighth notes (B4, A4, G4) marked with a '3' above them, followed by a quarter rest. Measure 224 contains a quarter note (F#4) and a quarter rest. Measure 225 contains a half note (E4) with a fermata. Dynamics include *f* (forte) below the triplet in measure 223 and *ff* (fortissimo) below the quarter rest in measure 224. A crescendo hairpin is placed between measures 223 and 224.

Concerto for violoncello and orchestra

Clarinet in B $\flat$ 1

I.

Chris Rogers

♩ = 80

f

2

2

10

♩ = 120

48

mf

p

2

3

2

67

mf

3

mf

75

82

fp

88

mp

94

1

5

p

104

mf

109

23

9

mp

144

1

5

f

154 *f* *p*

160 *f* *mp* *J* = 80

170 *mf* *J* = 100

195 *mf* *J* = 120 *accel.*

209 *mf* *f* *7*

220 *mf* *10* *2*

236 *mp* *41* *1* *1*

282 *mf* *3* *5* *f*

293 *mp* *3* *mp* *mf*

301 *f* *p* *3* *3* *3* *3*

306 *3* *3* *ff*

II.

♩ = 95 28

mp

36

45 8

mp

59

65 8 ♩ = 100 56

133

f

140

147 8

mf

160

166

172

8

p

Musical staff 172-184: Treble clef, key of D major. Measures 172-184. Measure 172 has a half note D4, quarter note E4, and quarter note F#4. Measure 173 has a half note G4, quarter note A4, and quarter note B4. Measure 174 has a half note C5, quarter note B4, and quarter note A4. Measure 175 has a half note G4, quarter note F#4, and quarter note E4. Measure 176 has a half note D4, quarter note C4, and quarter note B3. Measure 177 has a half note A3, quarter note G3, and quarter note F#3. Measure 178 has a half note E3, quarter note D3, and quarter note C3. Measure 179 has a half note B2, quarter note A2, and quarter note G2. Measure 180 has a half note F#2, quarter note E2, and quarter note D2. Measure 181 has a half note C2, quarter note B1, and quarter note A1. Measure 182 has a half note G1, quarter note F#1, and quarter note E1. Measure 183 has a half note D2, quarter note C2, and quarter note B1. Measure 184 has a half note A1, quarter note G1, and quarter note F#1. A fermata is placed over measures 175-184. A crescendo hairpin is under measures 172-174. A piano (*p*) dynamic marking is under measure 175.

185

mf

Musical staff 185-190: Treble clef, key of D major. Measures 185-190. Measure 185 has a half note D4, quarter note E4, and quarter note F#4. Measure 186 has a half note G4, quarter note A4, and quarter note B4. Measure 187 has a half note C5, quarter note B4, and quarter note A4. Measure 188 has a half note G4, quarter note F#4, and quarter note E4. Measure 189 has a half note D4, quarter note C4, and quarter note B3. Measure 190 has a half note A3, quarter note G3, and quarter note F#3. A mezzo-forte (*mf*) dynamic marking is under measure 190.

191

Musical staff 191-197: Treble clef, key of D major. Measures 191-197. Measure 191 has a half note D4, quarter note E4, and quarter note F#4. Measure 192 has a half note G4, quarter note A4, and quarter note B4. Measure 193 has a half note C5, quarter note B4, and quarter note A4. Measure 194 has a half note G4, quarter note F#4, and quarter note E4. Measure 195 has a half note D4, quarter note C4, and quarter note B3. Measure 196 has a half note A3, quarter note G3, and quarter note F#3. Measure 197 has a half note E3, quarter note D3, and quarter note C3.

198

f

Musical staff 198-204: Treble clef, key of D major. Measures 198-204. Measure 198 has a half note D4, quarter note E4, and quarter note F#4. Measure 199 has a half note G4, quarter note A4, and quarter note B4. Measure 200 has a half note C5, quarter note B4, and quarter note A4. Measure 201 has a half note G4, quarter note F#4, and quarter note E4. Measure 202 has a half note D4, quarter note C4, and quarter note B3. Measure 203 has a half note A3, quarter note G3, and quarter note F#3. Measure 204 has a half note E3, quarter note D3, and quarter note C3. A fortissimo (*f*) dynamic marking is under measure 200. A crescendo hairpin is under measures 198-200. A decrescendo hairpin is under measures 203-204.

205

16

mp *mf*

Musical staff 205-224: Treble clef, key of D major. Measures 205-224. Measure 205 has a half note D4, quarter note E4, and quarter note F#4. Measure 206 has a half note G4, quarter note A4, and quarter note B4. Measure 207 has a half note C5, quarter note B4, and quarter note A4. Measure 208 has a half note G4, quarter note F#4, and quarter note E4. Measure 209 has a half note D4, quarter note C4, and quarter note B3. Measure 210 has a half note A3, quarter note G3, and quarter note F#3. Measure 211 has a half note E3, quarter note D3, and quarter note C3. Measure 212 has a half note B2, quarter note A2, and quarter note G2. Measure 213 has a half note F#2, quarter note E2, and quarter note D2. Measure 214 has a half note C2, quarter note B1, and quarter note A1. Measure 215 has a half note G1, quarter note F#1, and quarter note E1. Measure 216 has a half note D2, quarter note C2, and quarter note B1. Measure 217 has a half note A1, quarter note G1, and quarter note F#1. Measure 218 has a half note E1, quarter note D1, and quarter note C1. Measure 219 has a half note B0, quarter note A0, and quarter note G0. Measure 220 has a half note F#0, quarter note E0, and quarter note D0. Measure 221 has a half note C1, quarter note B0, and quarter note A0. Measure 222 has a half note G1, quarter note F#1, and quarter note E1. Measure 223 has a half note D2, quarter note C2, and quarter note B1. Measure 224 has a half note A1, quarter note G1, and quarter note F#1. A 16-measure rest is placed over measures 205-220. A mezzo-piano (*mp*) dynamic marking is under measure 205. A mezzo-forte (*mf*) dynamic marking is under measure 221.

225

Musical staff 225-230: Treble clef, key of D major. Measures 225-230. Measure 225 has a half note D4, quarter note E4, and quarter note F#4. Measure 226 has a half note G4, quarter note A4, and quarter note B4. Measure 227 has a half note C5, quarter note B4, and quarter note A4. Measure 228 has a half note G4, quarter note F#4, and quarter note E4. Measure 229 has a half note D4, quarter note C4, and quarter note B3. Measure 230 has a half note A3, quarter note G3, and quarter note F#3.

231

Musical staff 231-236: Treble clef, key of D major. Measures 231-236. Measure 231 has a half note D4, quarter note E4, and quarter note F#4. Measure 232 has a half note G4, quarter note A4, and quarter note B4. Measure 233 has a half note C5, quarter note B4, and quarter note A4. Measure 234 has a half note G4, quarter note F#4, and quarter note E4. Measure 235 has a half note D4, quarter note C4, and quarter note B3. Measure 236 has a half note A3, quarter note G3, and quarter note F#3.

237

$\text{♩} = 80$

ff

Musical staff 237-242: Treble clef, key of D major. Measures 237-242. Measure 237 has a half note D4, quarter note E4, and quarter note F#4. Measure 238 has a half note G4, quarter note A4, and quarter note B4. Measure 239 has a half note C5, quarter note B4, and quarter note A4. Measure 240 has a half note G4, quarter note F#4, and quarter note E4. Measure 241 has a half note D4, quarter note C4, and quarter note B3. Measure 242 has a half note A3, quarter note G3, and quarter note F#3. A tempo marking of quarter note = 80 is above measure 237. A fortissimo (*ff*) dynamic marking is under measure 237.

243

$\text{♩} = 95$

4

p

Musical staff 243-251: Treble clef, key of D major. Measures 243-251. Measure 243 has a half note D4, quarter note E4, and quarter note F#4. Measure 244 has a half note G4, quarter note A4, and quarter note B4. Measure 245 has a half note C5, quarter note B4, and quarter note A4. Measure 246 has a half note G4, quarter note F#4, and quarter note E4. Measure 247 has a half note D4, quarter note C4, and quarter note B3. Measure 248 has a half note A3, quarter note G3, and quarter note F#3. Measure 249 has a half note E3, quarter note D3, and quarter note C3. Measure 250 has a half note B2, quarter note A2, and quarter note G2. Measure 251 has a half note F#2, quarter note E2, and quarter note D2. A tempo marking of quarter note = 95 is above measure 243. A 4-measure rest is placed over measures 243-246. A piano (*p*) dynamic marking is under measure 247.

252

Musical staff 252-259: Treble clef, key of D major. Measures 252-259. Measure 252 has a half note D4, quarter note E4, and quarter note F#4. Measure 253 has a half note G4, quarter note A4, and quarter note B4. Measure 254 has a half note C5, quarter note B4, and quarter note A4. Measure 255 has a half note G4, quarter note F#4, and quarter note E4. Measure 256 has a half note D4, quarter note C4, and quarter note B3. Measure 257 has a half note A3, quarter note G3, and quarter note F#3. Measure 258 has a half note E3, quarter note D3, and quarter note C3. Measure 259 has a half note B2, quarter note A2, and quarter note G2.

260

Musical staff 260-265: Treble clef, key of D major. Measures 260-265. Measure 260 has a half note D4, quarter note E4, and quarter note F#4. Measure 261 has a half note G4, quarter note A4, and quarter note B4. Measure 262 has a half note C5, quarter note B4, and quarter note A4. Measure 263 has a half note G4, quarter note F#4, and quarter note E4. Measure 264 has a half note D4, quarter note C4, and quarter note B3. Measure 265 has a half note A3, quarter note G3, and quarter note F#3.

269

6

rall.

2

1

III.

Musical score for "The Rose Tree" in G major, 4/4 time. The tempo is marked as ♩ = 120. The score begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is a whole rest, followed by a second measure containing a whole note G4. The third measure is a whole rest, and the fourth measure contains a half note G4. The fifth measure is a whole rest, and the sixth measure contains a half note G4. The seventh measure is a whole rest, and the eighth measure contains a half note G4. The ninth measure is a whole rest, and the tenth measure contains a half note G4. The eleventh measure is a whole rest, and the twelfth measure contains a half note G4. The thirteenth measure is a whole rest, and the fourteenth measure contains a half note G4. The fifteenth measure is a whole rest, and the sixteenth measure contains a half note G4. The seventeenth measure is a whole rest, and the eighteenth measure contains a half note G4. The nineteenth measure is a whole rest, and the twentieth measure contains a half note G4. The twenty-first measure is a whole rest, and the twenty-second measure contains a half note G4. The twenty-third measure is a whole rest, and the twenty-fourth measure contains a half note G4. The twenty-fifth measure is a whole rest, and the twenty-sixth measure contains a half note G4. The twenty-seventh measure is a whole rest, and the twenty-eighth measure contains a half note G4. The twenty-ninth measure is a whole rest, and the thirtieth measure contains a half note G4. The thirty-first measure is a whole rest, and the thirty-second measure contains a half note G4. The thirty-third measure is a whole rest, and the thirty-fourth measure contains a half note G4. The thirty-fifth measure is a whole rest, and the thirty-sixth measure contains a half note G4. The thirty-seventh measure is a whole rest, and the thirty-eighth measure contains a half note G4. The thirty-ninth measure is a whole rest, and the fortieth measure contains a half note G4. The forty-first measure is a whole rest, and the forty-second measure contains a half note G4. The forty-third measure is a whole rest, and the forty-fourth measure contains a half note G4. The forty-fifth measure is a whole rest, and the forty-sixth measure contains a half note G4. The forty-seventh measure is a whole rest, and the forty-eighth measure contains a half note G4. The forty-ninth measure is a whole rest, and the fiftieth measure contains a half note G4. The fifty-first measure is a whole rest, and the fifty-second measure contains a half note G4. The fifty-third measure is a whole rest, and the fifty-fourth measure contains a half note G4. The fifty-fifth measure is a whole rest, and the fifty-sixth measure contains a half note G4. The fifty-seventh measure is a whole rest, and the fifty-eighth measure contains a half note G4. The fifty-ninth measure is a whole rest, and the sixtieth measure contains a half note G4. The sixty-first measure is a whole rest, and the sixty-second measure contains a half note G4. The sixty-third measure is a whole rest, and the sixty-fourth measure contains a half note G4. The sixty-fifth measure is a whole rest, and the sixty-sixth measure contains a half note G4. The sixty-seventh measure is a whole rest, and the sixty-eighth measure contains a half note G4. The sixty-ninth measure is a whole rest, and the seventieth measure contains a half note G4. The seventy-first measure is a whole rest, and the seventy-second measure contains a half note G4. The seventy-third measure is a whole rest, and the seventy-fourth measure contains a half note G4. The seventy-fifth measure is a whole rest, and the seventy-sixth measure contains a half note G4. The seventy-seventh measure is a whole rest, and the seventy-eighth measure contains a half note G4. The seventy-ninth measure is a whole rest, and the eightieth measure contains a half note G4. The eighty-first measure is a whole rest, and the eighty-second measure contains a half note G4. The eighty-third measure is a whole rest, and the eighty-fourth measure contains a half note G4. The eighty-fifth measure is a whole rest, and the eighty-sixth measure contains a half note G4. The eighty-seventh measure is a whole rest, and the eighty-eighth measure contains a half note G4. The eighty-ninth measure is a whole rest, and the ninetieth measure contains a half note G4. The ninety-first measure is a whole rest, and the ninety-second measure contains a half note G4. The ninety-third measure is a whole rest, and the ninety-fourth measure contains a half note G4. The ninety-fifth measure is a whole rest, and the ninety-sixth measure contains a half note G4. The ninety-seventh measure is a whole rest, and the ninety-eighth measure contains a half note G4. The ninety-ninth measure is a whole rest, and the hundredth measure contains a half note G4.

[illegible]

28

Musical notation for measures 28-30. Measure 28 contains a melodic phrase starting on G4, moving up stepwise to A4, B4, C5, D5, E5, F#5, and ending on G5. Measure 29 is a whole rest. Measure 30 is a whole rest.

19 = 120 17 rall. - -
2

68 $\text{♩} = 110$
7
mf

[illegible]

117

Musical notation for measure 117, featuring a treble clef, key signature of two sharps (F# and C#), and a sequence of eighth and quarter notes.

121

8

132

mf

mf

Concerto for violoncello and orchestra

Clarinet in B $\flat$ 2

I.

Chris Rogers

♩ = 80

f

2

2

10

♩ = 120

48

mf

p

2

3

2

67

1

4

mf

78

84

fp

mp

90

1

1

1

5

102

p

108

23

9

mf

mp

145

1

5

f

156

f

p

f

163 $\text{♩} = 80$ 17 *mp* *mf*

191 $\text{♩} = 100$ 14 *mf* *f* *accel.* $\text{♩} = 120$ 7

218 10 *mf*

232 2 41 1 *mp*

279 1 3 *mf*

287 5 3 *f* *mp* *mp*

299 1 *mf* *mf* 3 3 3 3

304 *p* 3 3 3 3 3 *ff*

II.

$\text{♩} = 95$ 28 *mp*

36 *p*

45 **32** $\text{♩} = 100$ **47**

mp

127 *f*

134

141

149 **9** *mf*

163

170 **8** *p*

183

189 *mf*

196 *f*

203 **32** $\text{♩} = 80$ *mp* *ff*

240

245

255

263

273

$\text{♩} = 95$

p

6

2

1

rall.

Musical score for "The Rose Tree" in G major, 4/4 time. The tempo is marked as ♩ = 120. The score begins with a 20-measure rest. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109

24

Measure 24: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes: F#4, G#4, A5, G#4, F#4, E5, D#5, C#5, B4, A4, G4, F#4, E4, D4, C4.

28

Musical notation for measures 28-30. Measure 28 contains a melodic phrase starting on G4, moving up stepwise to A4, B4, C5, D5, E5, F#5, G5, then down to F#4, E4, D4, C4, ending with a quarter rest. Measures 29 and 30 are whole rests.

19 17 2

$\text{♩} = 120$

rall. - -

[illegible]

119

119

Concerto for violoncello and orchestra

Bassoon 1

I.

Chris Rogers

♩ = 80

f

9

♩ = 120

mp

13

17

8

mp

29

33

8

45

49

8

2

3

mf

p

64

2

1

mf

73



158

3 4

p *p* *mp*

170 ♩ = 80

pp

175

179

183

mf

188 ♩ = 100

3 10

mf

206 accel. ♩ = 120

1 1

mp

211

216 10

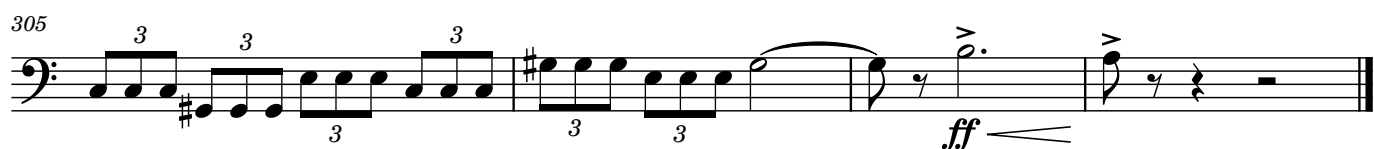
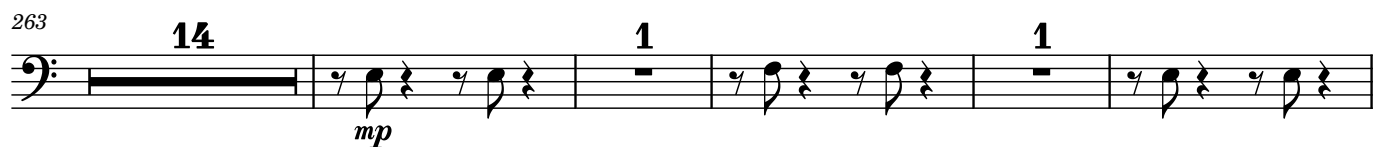
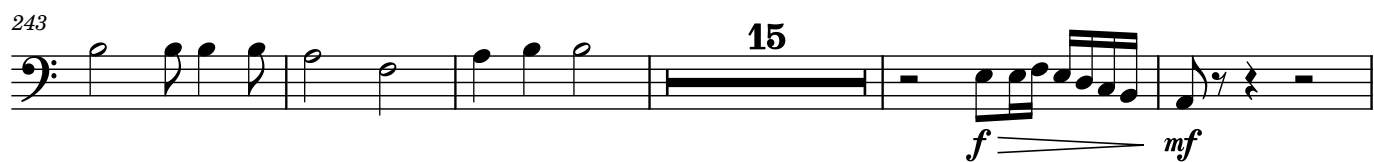
230 2 2

mf

238

mp

4



II.



67



73



80



88



96



118



125



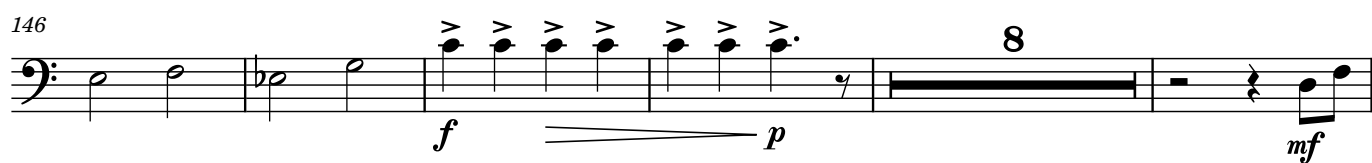
132



139



146



159



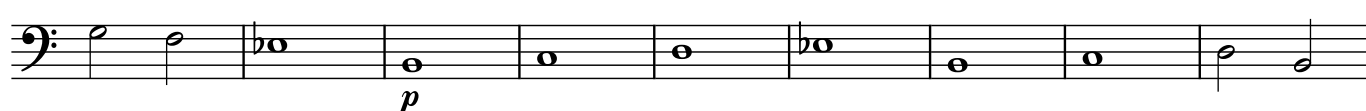
166



172



180



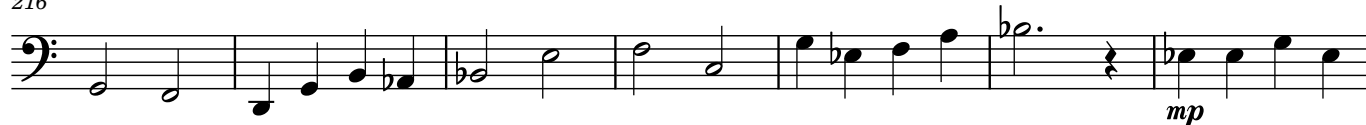
189



210



216



223



229



235



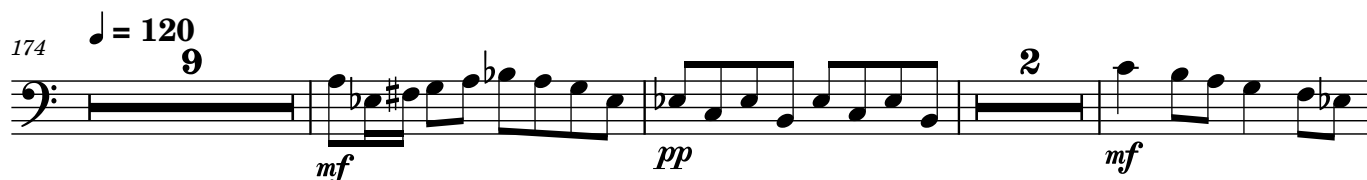
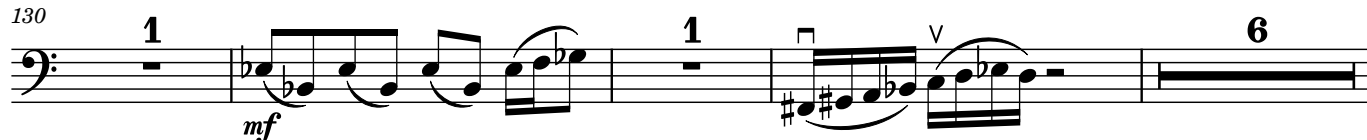
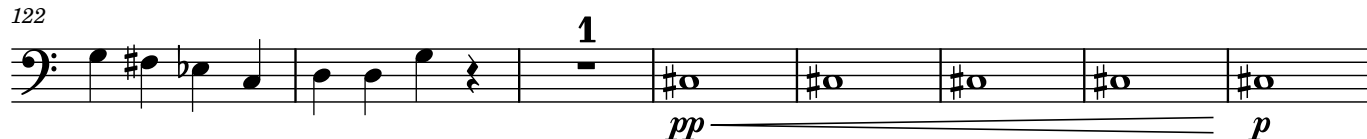
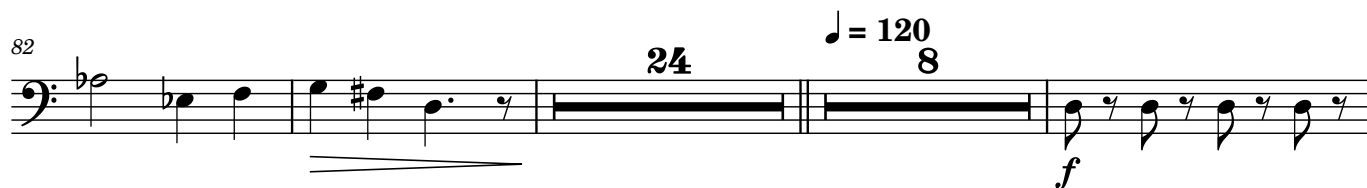
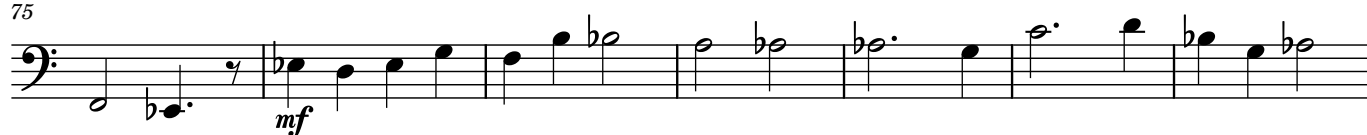
241



246







Concerto for violoncello and orchestra

Bassoon 2

I.

Chris Rogers

♩ = 80

2

2

f

9

♩ = 120

8

mp

21

25

8

37

41

8

53

57

4

2

1

p

68

9

1

mf

83

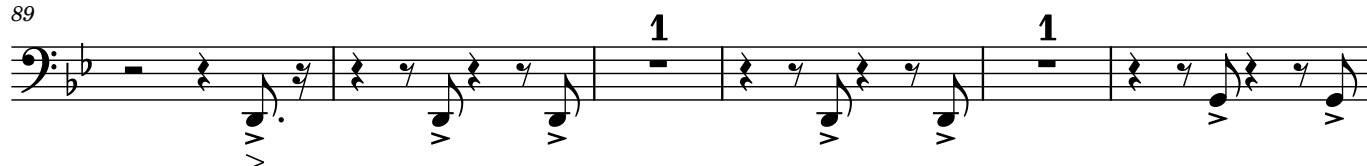
mf

fp

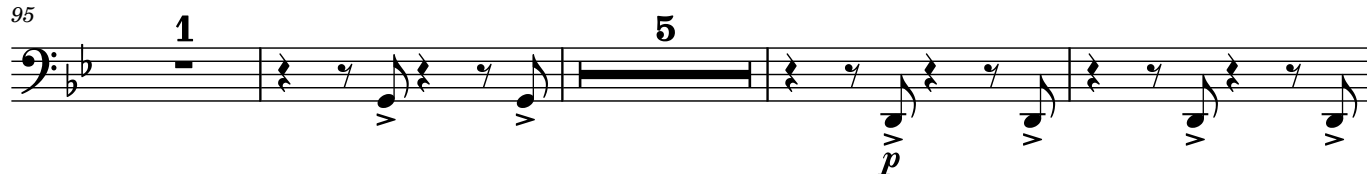
mp

2

89



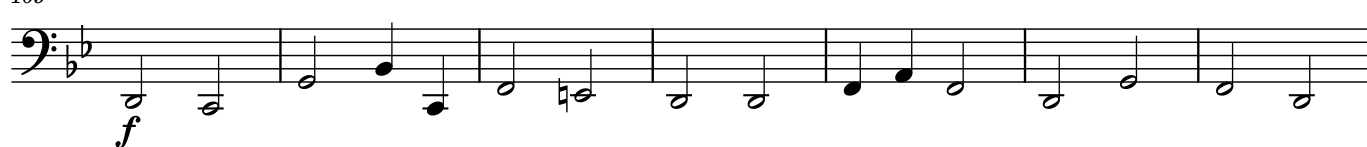
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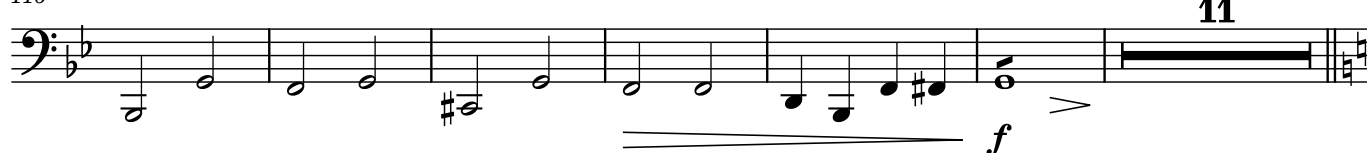
104



109



116



133



138



143



153



163



172



The bass line is written on a single staff with a bass clef. It consists of four measures. The first two measures each contain a half note followed by a quarter note, with a repeat sign at the end of each measure. The third measure contains a half note followed by a quarter note, with a repeat sign at the end of the measure. The fourth measure contains a half note followed by a quarter note, with a repeat sign at the end of the measure.

180

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures of music. The first measure contains a quarter note G2, an eighth note A2, a quarter note B2, and an eighth note A2. The second measure contains a quarter note G2, an eighth note F2, a quarter note E2, and an eighth note D2. The third measure contains a quarter note D2, an eighth note C2, a quarter note B1, and an eighth note A1. The fourth measure contains a quarter note G1, an eighth note F1, a quarter note E1, and an eighth note D1. The notes are written on a five-line staff, with G2 on the first line, A2 on the first space, B2 on the second line, and A2 on the first space. The notes F2, E2, D2, C2, B1, A1, G1, and F1 are written on the lines and spaces below the staff.

184

The bass line of 'The Rose Tree' is written in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a repeat sign at the end. The notation is as follows: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78

190

212

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with a repeat sign at the end. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-1

217

[illegible]

232

Musical notation for the bass line of 'The Sound of Silence'. The notation is on a single staff with a bass clef. It begins with a double bar line, followed by a whole rest. The first measure contains a whole note chord of G2, A2, and B2. The second measure contains a whole note chord of C3, D3, and E3. The third measure contains a whole note chord of F3, G3, and A3. The fourth measure contains a whole note chord of B2, C3, and D3. The fifth measure contains a whole note chord of E3, F3, and G3. The sixth measure contains a whole note chord of A3, B3, and C4. The seventh measure contains a whole note chord of D4, E4, and F4. The eighth measure contains a whole note chord of G4, A4, and B4. The ninth measure contains a whole note chord of C5, D5, and E5. The tenth measure contains a whole note chord of F5, G5, and A5. The eleventh measure contains a whole note chord of B5, C6, and D6. The twelfth measure contains a whole note chord of E6, F6, and G6. The thirteenth measure contains a whole note chord of A6, B6, and C7. The fourteenth measure contains a whole note chord of D7, E7, and F7. The fifteenth measure contains a whole note chord of G7, A7, and B7. The sixteenth measure contains a whole note chord of C8, D8, and E8. The notation ends with a double bar line. The dynamic marking 'mp' is placed below the staff at the beginning of the eighth measure.

240

[illegible]

246

The bass line is written on a single staff. It begins with a whole rest, followed by a quarter rest, then a quarter note G2, an eighth note F2, and a quarter note E2. This is followed by a quarter rest, then a quarter note D2, an eighth note C2, and a quarter note B1. The line continues with a quarter rest, then a quarter note A1, an eighth note G1, and a quarter note F1. The line ends with a quarter rest. The dynamics are marked as *f* (forte) at the beginning and *mf* (mezzo-forte) at the end. The tempo is marked as *mp* (moderato). The key signature is one flat (Bb).

279

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure contains a quarter rest, followed by an eighth note G (below the staff), a quarter rest, and an eighth note F (below the staff). The second measure contains a quarter rest, followed by an eighth note E (below the staff), a quarter rest, and an eighth note D (below the staff). The key signature has one sharp (F#), and the time signature is 4/4. The dynamic marking *mf* is present below the staff.

287

3

mf

302

mf *p*

306

ff

II.

$\text{♩} = 95$ 28

mp *p* *p* *p* *p* *p* *p*

37 8

54

64 8 $\text{♩} = 100$

79

87

95

101 16

p

122



130



138



145



159



166



173



180



189



226

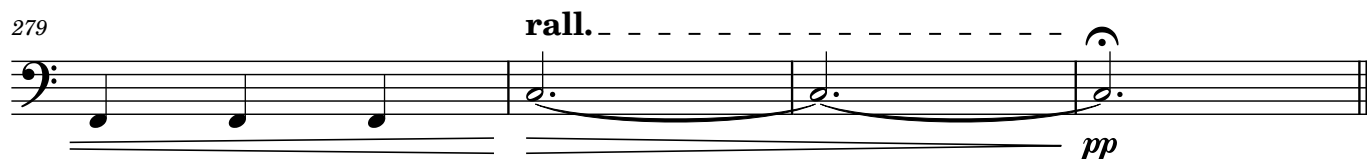
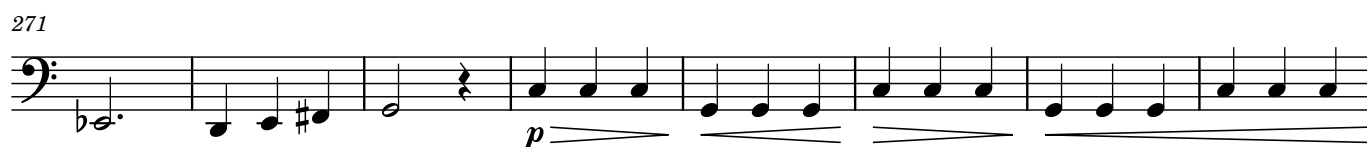


232



6

238 ♩ = 80



III.



42 $\text{♩} = 120$
7 9
mf

62 *rall.* $\text{♩} = 110$
2 7

75 *mf*

81 $\text{♩} = 120$
24 8 *f*

117 *f*

122 *pp* *p*

130 *mf* *mf*

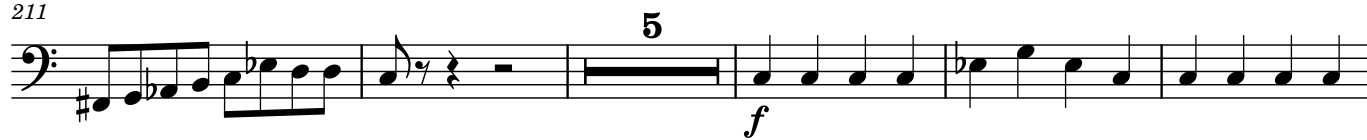
136 *rall.* $\text{♩} = 90$ $\text{♩} = 120$
4 10 1 22 9

183 *mf* *pp* *mf*

195 *ff* *mp*

200 *f*

211



221



Horn 1 Concerto for violoncello and orchestra

I.

Chris Rogers

♩ = 80

f

10 ♩ = 120
48

mf *p*

64

mf

73

mf

87

fp *mp* *p*

93

p

103

108

mf *f* 20

133

mp

141

mp

147 **1** *p*

152 *mf* **3** *f* *p*

160 **2** *f* *mp* **4** *mp* *mp* *p* $\text{♩} = 80$

171 *pp*

180 *mf*

188 $\text{♩} = 100$ **4** **10** *p*

207 *mf* *accel.* $\text{♩} = 120$ **8** **2**

222 *p*

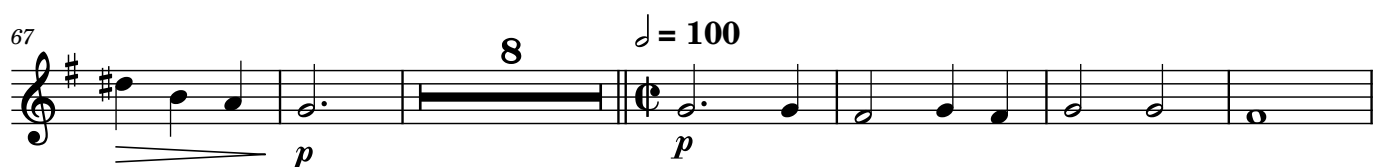
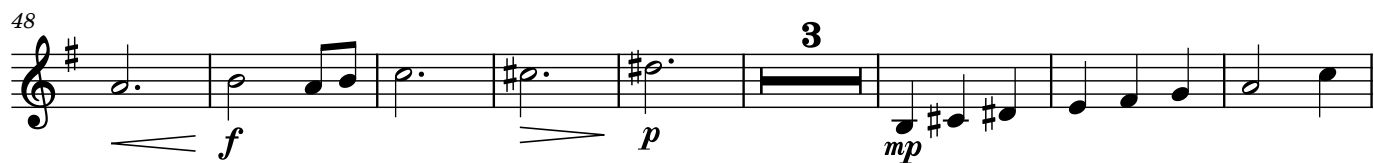
228 *mf* **2**

235 **14** *p*

256 **16** *mp* *pp*



II.



88

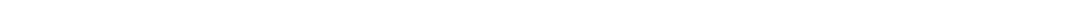
95

16

117

p

124



133

mf

140



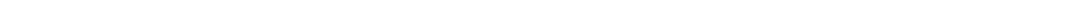
148

1

mp

[illegible]

177 23



Musical notation for measure 177. The staff is in treble clef with a key signature of one sharp (F#). The notation consists of eighth and quarter notes. The measure ends with a double bar line.

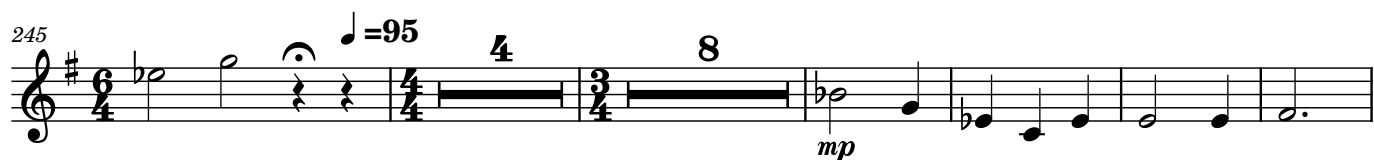
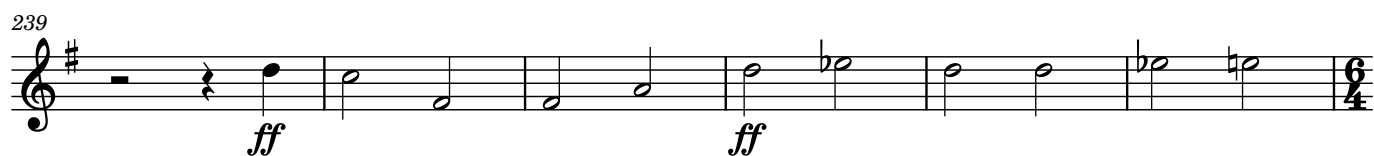
205



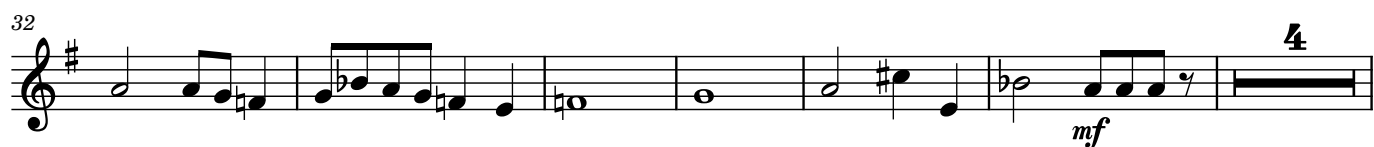
p

212

Musical notation for measure 212, treble clef, key of D major. The melody consists of: B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).



III.



6

42 *pp* *p* **rall.** - - -

49 $\text{♩} = 120$ **16** **rall.** - - - $\text{♩} = 110$ *mp* *p* *p*

70

76 *mf*

83 *p*

90

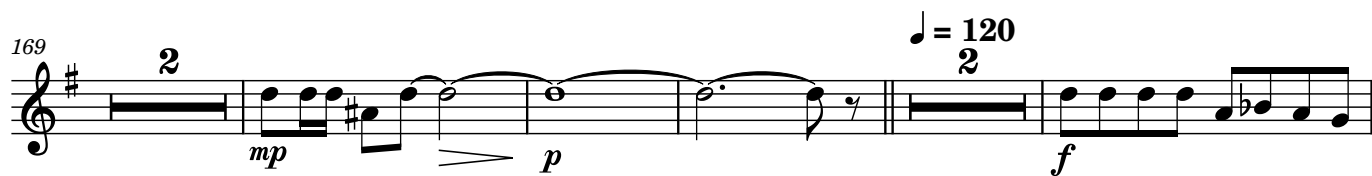
96 $\text{♩} = 120$ **8** **8**

116 *f*

120 **3** *pp*

128 **3** **4** **5** *p* *p* *mp*

144 **3** **2** **1** **rall.** - - $\text{♩} = 90$ *p* *mf* *mf*



Horn 2 Concerto for violoncello and orchestra

I.

Chris Rogers

Staff 1: Measure 1. Tempo: $\text{♩} = 80$. Key signature: one flat. Dynamics: *f*. Rehearsal mark 2.

Staff 2: Measure 10. Tempo: $\text{♩} = 120$. Key signature: one flat. Dynamics: *mf*, *p*. Rehearsal mark 48.

Staff 3: Measure 64. Key signature: one flat. Dynamics: *mf*. Rehearsal mark 2, 1.

Staff 4: Measure 73. Key signature: one flat. Dynamics: *mf*. Rehearsal mark 9.

Staff 5: Measure 87. Key signature: one flat. Dynamics: *fp*, *mp*. Rehearsal mark 1.

Staff 6: Measure 93. Key signature: one flat. Dynamics: *p*. Rehearsal mark 1, 1, 5.

Staff 7: Measure 103. Key signature: one flat. Dynamics: *mf*, *f*. Rehearsal mark 20.

Staff 8: Measure 133. Key signature: one sharp (F-sharp). Dynamics: *mp*. Rehearsal mark 1.

Staff 9: Measure 141. Key signature: one sharp (F-sharp). Dynamics: *mp*. Rehearsal mark 1.

147

p

152

mf *f* *p*

162

f *mp* *mp* *pp* $\text{♩} = 80$

172

180

mf

188

$\text{♩} = 100$ *p*

207

mf *accel.* $\text{♩} = 120$

222

p

228

mf

235

p

256

mp *pp*

4

96 **16**

p

This musical staff (measures 96-117) begins with a treble clef and a key signature of one sharp (F#). It contains a 16-measure rest starting at measure 102. The staff concludes with a half note G4 (F#) marked with a piano (*p*) dynamic.

118

This musical staff (measures 118-125) continues the melody in the same key signature. It consists of eight measures of eighth and quarter notes, ending with a half note G4 (F#).

126

mf

This musical staff (measures 126-133) continues the melody. It features a 16-measure rest starting at measure 129. The staff ends with a half note G4 (F#) marked with a mezzo-forte (*mf*) dynamic.

134

This musical staff (measures 134-140) continues the melody with eighth and quarter notes.

141

This musical staff (measures 141-148) continues the melody. It includes a 16-measure rest starting at measure 144. The staff ends with a half note G4 (F#).

149 **1**

mp

This musical staff (measures 149-154) begins with a 1-measure rest at measure 149. It then continues with eighth and quarter notes, ending with a half note G4 (F#) marked with a mezzo-piano (*mp*) dynamic.

155 **16**

pp

This musical staff (measures 155-176) contains a 16-measure rest starting at measure 161. The staff ends with a half note G4 (F#) marked with a pianissimo (*pp*) dynamic.

177 **23**

This musical staff (measures 177-199) contains a 23-measure rest starting at measure 184. The staff ends with a half note G4 (F#).

205

p

This musical staff (measures 205-211) begins with a 1-measure rest at measure 205. It continues with eighth and quarter notes, ending with a half note G4 (F#) marked with a piano (*p*) dynamic.

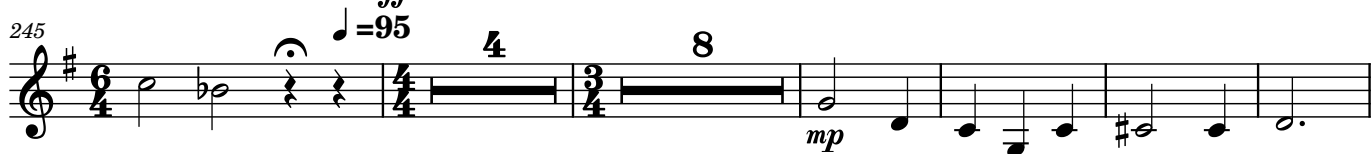
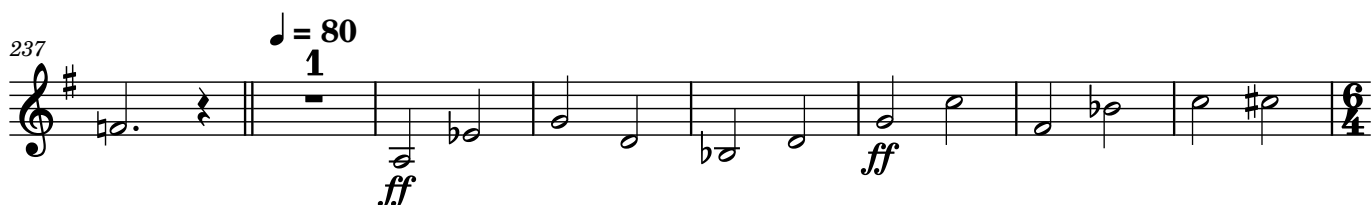
212

This musical staff (measures 212-218) continues the melody with eighth and quarter notes.

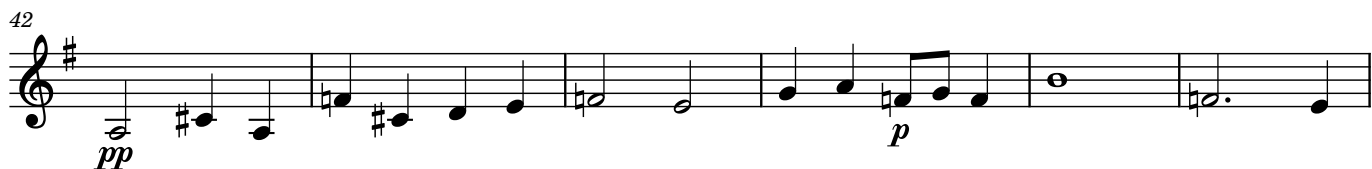
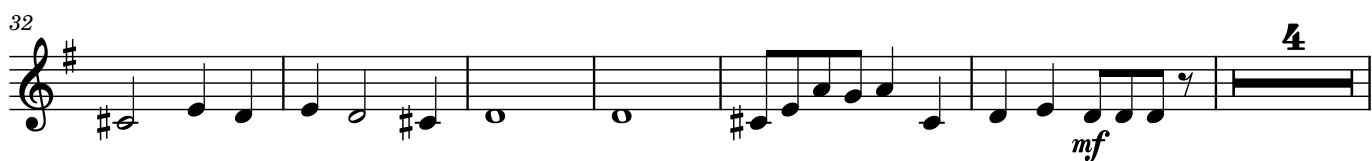
219

mp

This musical staff (measures 219-225) continues the melody. It includes a 1-measure rest at measure 219. The staff ends with a half note G4 (F#) marked with a mezzo-piano (*mp*) dynamic.



III.



6

48 **rall.** $\text{♩} = 120$ **16** **rall.** $\text{♩} = 110$

69

76 *mf*

82 *p*

89

95 **8**

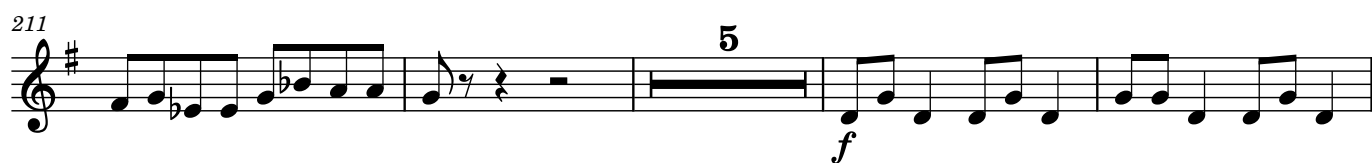
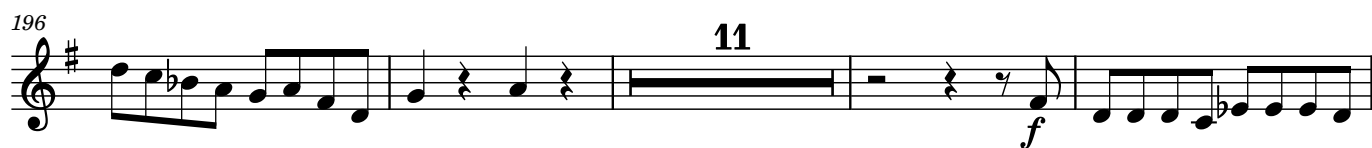
108 $\text{♩} = 120$ **8** *f*

119 **2**

126 **3** **4** *pp* *p* *p* *mp*

139 **5** **6** **1** **rall.** $\text{♩} = 90$ *p* *mf*

154 **14** **2** $\text{♩} = 120$ **2** *mp* *mp* *p*



Trumpet in B♭ 1

Chris Rogers

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Downloaded from www.newstave.com.

2

209 **accel.** $\text{♩} = 120$

8 10 *mf*

231 2 22 *mp*

259 1 23 *f* 2

288 10

302 3 3 3 3 3 3 *p*

306 3 3 *ff*

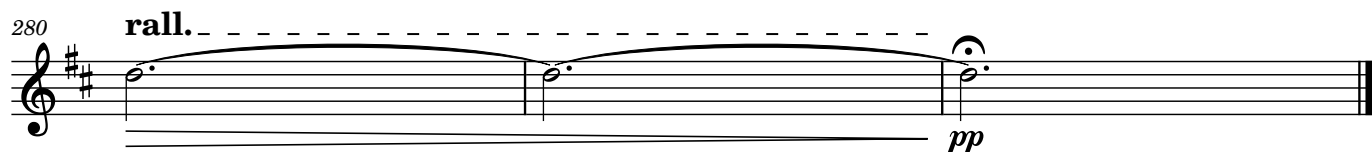
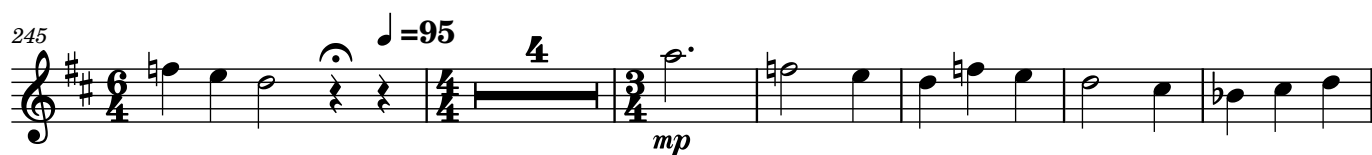
II.

$\text{♩} = 95$ 76 $\text{♩} = 100$ 56 *mf*

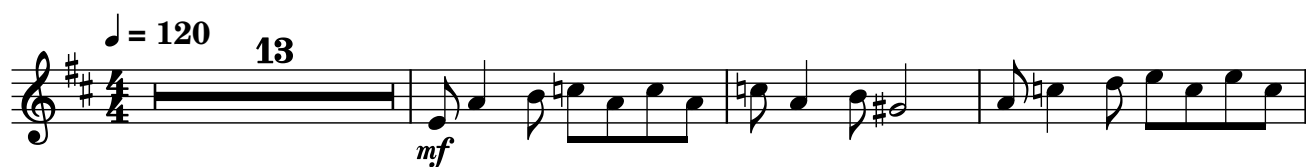
136

143 8 *mf*

160



III.



4

22 **16**

mf

42 **7** $\text{♩} = 120$ **17** *rall.* $\text{♩} = 110$ **2** **40** $\text{♩} = 120$ *mp*

110

114 *f*

118

122 *rall.* $\text{♩} = 90$ **27** **1** **15**

167 $\text{♩} = 120$ **6** **2** *mp* *f*

178 **2** *f* **13** *ff*

196 **11** *f*

211 **5** *f*

220

Concerto for violoncello and orchestra

Trumpet in B $\flat$ 2

I.

Chris Rogers

♩ = 80

f

2

2

10

♩ = 120

48

4

3

5

mp

1

68

mf

9

2

84

mf

fp

17

mp

106

mf

f

111

20

1

mp

137

10

152

mf

mf

158

3

6

♩ = 80

17

187

mf

4

13

♩ = 100

mf

2

209 **accel.** - - ♩ = 120

8 10

230 *mf* 2 22

258 *mp* 1 23 *f*

286 2 10

301 3 3 3 3 *p*

305 3 3 3 3 3 *ff*

II.

♩ = 95 76 ♩ = 100 56

136 *mf*

144 8 *mf*

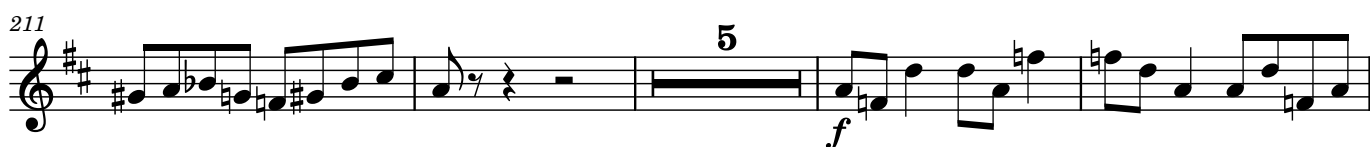
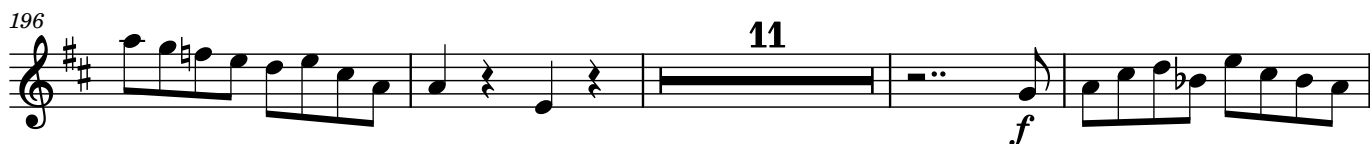
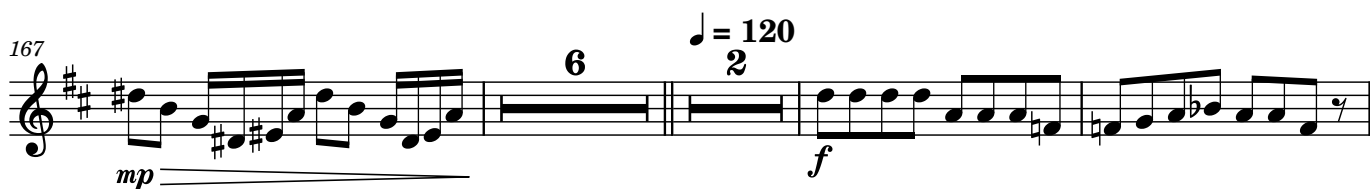
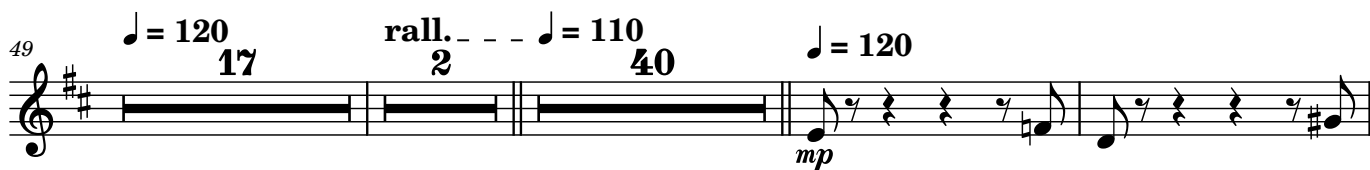
158



III.



4



Concerto for violoncello and orchestra

Trombone 1

I.

Chris Rogers

♩ = 80

f

9

♩ = 120

48 4 3 2 1

68

mf

9 2

84

mp *fp* *mf*

21

110

20 19

152

mp *mf* *p*

160

♩ = 80

3 6 17

mf

190

♩ = 100

14 1

pp *accel.*

210

♩ = 120

8 10

mf

231

2 48

mf

285

301

305

136

145

41

mf

195

Example 195

205

32

$\text{♩} = 80$

p

ff

242

$\text{♩} = 95$

4

3/4

250

30

rall. - - - -

2

1



III.

$\text{♩} = 120$ **13**

mp

19 **16**

mf

39 $\text{♩} = 120$ **7** **17** **2** *rall. -*

68 $\text{♩} = 110$ **40** $\text{♩} = 120$

p

114 *f*

119 *f* **27**

151 *rall. -* $\text{♩} = 90$ **1** **17** **1** $\text{♩} = 120$ **1** **2**

p *p*

176 *f* **2** *f*

182 **13** *ff* **11**

209 **5**



Concerto for violoncello and orchestra

Trombone 2

I.

Chris Rogers

♩ = 80

2 2

f

9

♩ = 120

48 4 3 2 1

68

9 2

mf

84

21

mp *fp* *mf*

110

20 19

mp

153

2 3

mf *p*

163

6 17

♩ = 80

mf

191

♩ = 100

14 1

pp *accel.*

210

♩ = 120

8 10

mf

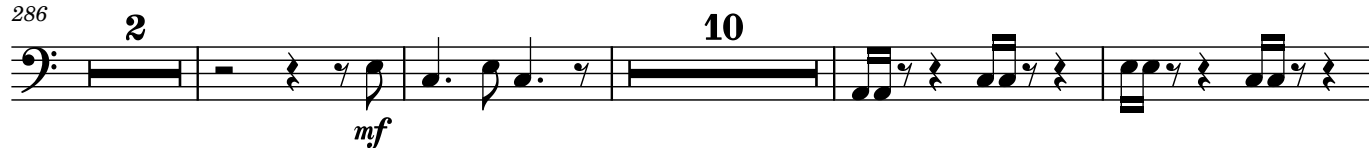
232

2 48

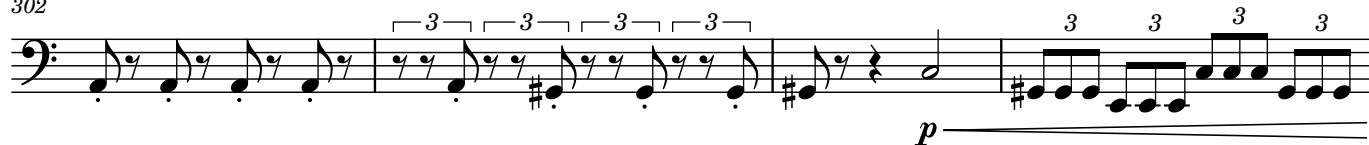
mf

2

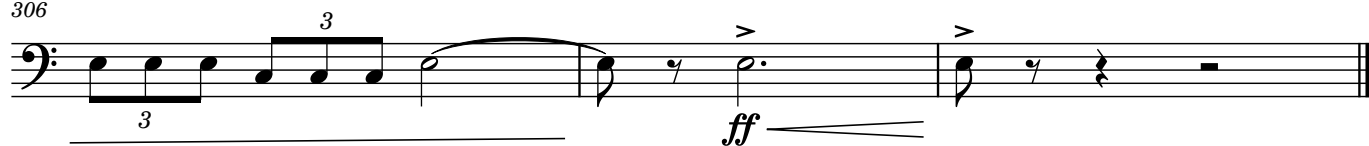
286



302



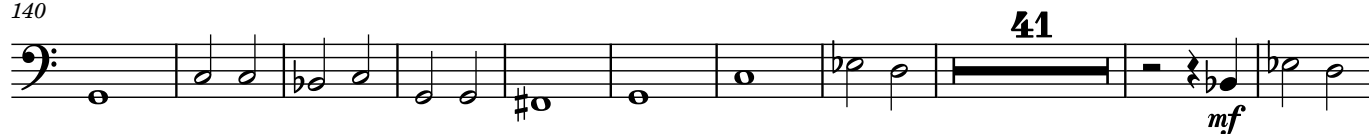
306



II.



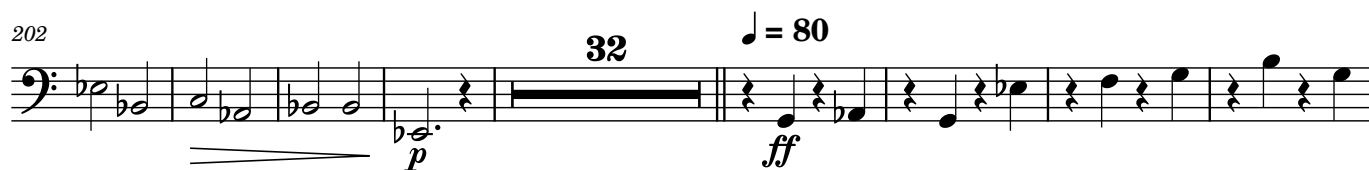
140



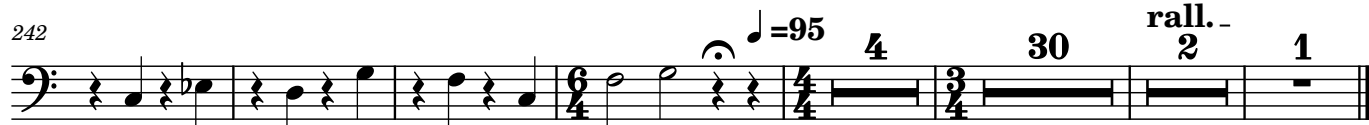
191



202



242



III.



21 **16**
mp

41 **7** $\text{♩} = 120$ **17** *rall.* $\text{♩} = 110$ **40** $\text{♩} = 120$
p

109

114
f

118
f

123 *rall.* $\text{♩} = 90$
p

171 $\text{♩} = 120$
p *f*

180 **13**
f *ff*

197 **11**
f

212 **5**
f

222

Tuba

Concerto for violoncello and orchestra

I.

Chris Rogers

♩ = 80

2 2

f

9

♩ = 120

mp

16

16

38

16

59

2 3 2 1

70

9 2

mp

86

21

fp *mf*

113

20 1

mp

139

10 2

mp

156

3 6

f *p*

2

170 $\text{♩} = 80$ 17

mf

193 $\text{♩} = 100$

mp

199 *pp*

205 *accel.* $\text{♩} = 120$ 1 8

219 10

mf

233

238 46 2

mf *mf*

290 10

304 3 3 3 3 3 3

p *ff*

II.

$\text{♩} = 95$ 28

p

37



♩ = 100

56

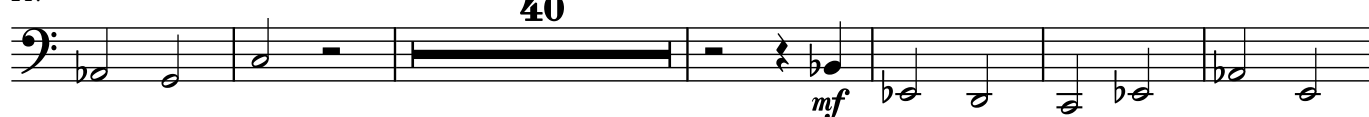


139



147

40



193



200

32



238 ♩ = 80



244

♩ = 95

4



254



263



272

rall. - - - -



III.

$\text{♩} = 120$
13
 mp

19
16
 mp

40
 p $\text{♩} = 120$
3 **9**
 mf

59
 rall..
2

68
 $\text{♩} = 110$
32
 p **4**

108
 $\text{♩} = 120$
 p

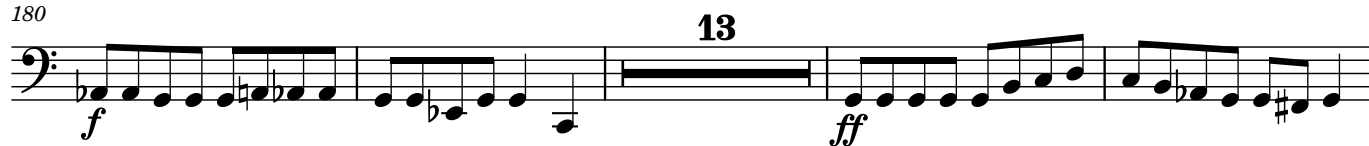
113
 f

117

122
 rall..
 $\text{♩} = 90$
27 **1** **19**
 p

172
 $\text{♩} = 120$
1 **2** **2**
 f

180



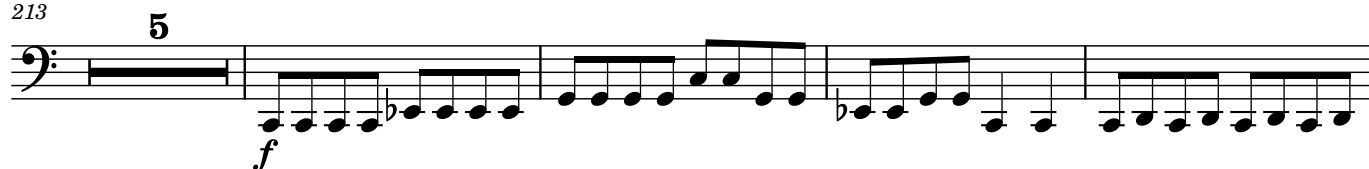
197



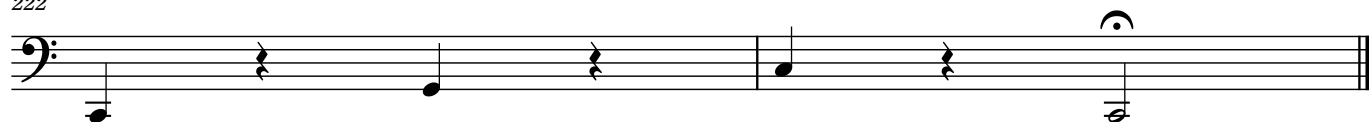
202



213



222



Timpani Concerto for violoncello and orchestra

I.

Chris Rogers

♩ = 80

2 2

f

9

♩ = 120

48 4 3 2 1

68

14 4

f *fp* *pp*

90

1 1 1

96

5

pp

105

110

23 9

p

145

1 1

p

151

10 6

♩ = 80

mf *mp*

171

14 4

pp *p* *mf*

2

195 $\text{♩} = 100$ 14 accel. $\text{♩} = 120$ 8 10

Staff 195-209: Bass clef. Measure 195: 14 measures of whole notes. Measure 196: 1 measure of whole note. Measure 197: 8 measures of whole notes. Measure 198: 1 measure of whole note. Measure 199: 10 measures of whole notes.

230 2 42

Staff 230-244: Bass clef. Measure 230: 42 measures of eighth notes. Measure 231: 2 measures of eighth notes. Measure 232: 42 measures of eighth notes. Measure 233: 2 measures of eighth notes. Measure 234: 42 measures of eighth notes.

277 1 1 2

Staff 277-284: Bass clef. Measure 277: 1 measure of eighth notes. Measure 278: 1 measure of eighth notes. Measure 279: 2 measures of eighth notes. Measure 280: 1 measure of eighth notes. Measure 281: 2 measures of eighth notes. Measure 282: 1 measure of eighth notes. Measure 283: 2 measures of eighth notes. Measure 284: 1 measure of eighth notes.

285 2 13

Staff 285-299: Bass clef. Measure 285: 2 measures of eighth notes. Measure 286: 13 measures of eighth notes. Measure 287: 2 measures of eighth notes. Measure 288: 13 measures of eighth notes. Measure 289: 2 measures of eighth notes. Measure 290: 13 measures of eighth notes. Measure 291: 2 measures of eighth notes. Measure 292: 13 measures of eighth notes.

304

Staff 304-311: Bass clef. Measure 304: 311 measures of eighth notes. Measure 305: 311 measures of eighth notes. Measure 306: 311 measures of eighth notes. Measure 307: 311 measures of eighth notes. Measure 308: 311 measures of eighth notes. Measure 309: 311 measures of eighth notes. Measure 310: 311 measures of eighth notes. Measure 311: 311 measures of eighth notes.

II.

$\text{♩} = 95$ 76 $\text{♩} = 100$ 56

Staff 612-629: Bass clef. Measure 612: 76 measures of eighth notes. Measure 613: 56 measures of eighth notes. Measure 614: 76 measures of eighth notes. Measure 615: 56 measures of eighth notes. Measure 616: 76 measures of eighth notes. Measure 617: 56 measures of eighth notes. Measure 618: 76 measures of eighth notes. Measure 619: 56 measures of eighth notes.

137 11 88 $\text{♩} = 80$

Staff 630-647: Bass clef. Measure 630: 11 measures of eighth notes. Measure 631: 88 measures of eighth notes. Measure 632: 11 measures of eighth notes. Measure 633: 88 measures of eighth notes. Measure 634: 11 measures of eighth notes. Measure 635: 88 measures of eighth notes. Measure 636: 11 measures of eighth notes. Measure 637: 88 measures of eighth notes.

239

Staff 648-665: Bass clef. Measure 648: 665 measures of eighth notes. Measure 649: 665 measures of eighth notes. Measure 650: 665 measures of eighth notes. Measure 651: 665 measures of eighth notes. Measure 652: 665 measures of eighth notes. Measure 653: 665 measures of eighth notes. Measure 654: 665 measures of eighth notes. Measure 655: 665 measures of eighth notes.

245 $\text{♩} = 95$ 4 30 rall. 2 1

Staff 666-683: Bass clef. Measure 666: 4 measures of eighth notes. Measure 667: 30 measures of eighth notes. Measure 668: 4 measures of eighth notes. Measure 669: 30 measures of eighth notes. Measure 670: 4 measures of eighth notes. Measure 671: 30 measures of eighth notes. Measure 672: 4 measures of eighth notes. Measure 673: 30 measures of eighth notes.

III.

$\text{♩} = 120$ **48** $\text{♩} = 120$ **17** *rall.* $\text{♩} = 110$ **40** $\text{♩} = 120$

p

109

114

f

118

$\text{♩} = 90$ **32** *rall.* **1** $\text{♩} = 120$ **22** **2**

f

177

2 **13**

f

195

18

f *pp* *f*

221

f

Violoncello Concerto for violoncello and orchestra

I.

Chris Rogers

♩ = 80

ff

6

3

♩ = 120

16

26

f

30

8

42

f

46

51

55

1

f

61

66

13

6

88 *mf* *mf* *mf* *mf* *mf*

92 *mf* *mf* *mf* *mf* *mf* *mf*

96 *mf* *mf* *mf* *f*

100 *mp*

104

108 *fff* *ff* *f* *f* **11**

123

126

129 *f* **1**

133 *f* *f* *f* *f* **8**

145 *mf* *f*

148 *f*

151 11 1 *ff*

165 *f*

168 ♩ = 80 1 *ff* *p*

175 *mp* *mf* *mp* *mf*

182 ♩ = 100 8 4 *f* *mf*

199 *mp*

204

209 *accel.* ♩ = 120 *f*

213

216 *ff* *mf* *mf* **4**

223 *mf* *f* *mf* *mf* *mf* *f* *f*

227 *f* *f* *ff* **8** *f*

239 *mf* *mp* *mf* **2**

243 *mf* *f*

247 *mf* *f*

251

255 *mf* *f*

259 *ff* *f*

263 *ff* *f*

267

269 *f*

272 *f*

277 *mf*

282 *f* 8 *f*

294 *cresc.*

298 *(cresc.)* *ff*

301 *cresc.* 3 3 3

304 *(cresc.)* *fff* 4

II.

$\text{♩} = 95$ 4 *mp*

12 *mf* *f*

21 *mp* *mf* *mp*

30 **15** *f* *ff*

51 **3** *mf*

62 *mp* $\text{♩} = 100$

71 *mf* *f*

78

83

88

94

99 **16** *f*

120

125

131

152

174

178

182

186

205

211

217

238

$\text{♩} = 80$

mf

f

fff

16

16

15

16

6/4

245 $\text{♩} = 95$

249 **24**

278 **rall.**

f *mf* *mp*

III.

$\text{♩} = 120$
1

6

10

14 **16**

33

37 **4**

43 **2**

f *f*

48 **rall.** - - $\text{♩} = 120$
 1 *mf*

53 *f*

58 **rall.** - - - $\text{♩} = 110$
 8 2 *mf*

72 8 *mf*

85

91

97

104 $\text{♩} = 120$
 4 *f*

111

115 7 *mf*

126 *ff*

130 *f*

135

140 *ff*

145 *f*

151 *rall.* $\text{♩} = 90$ *f*

158

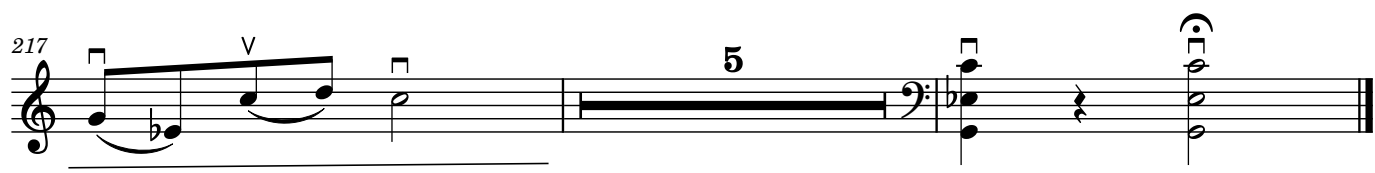
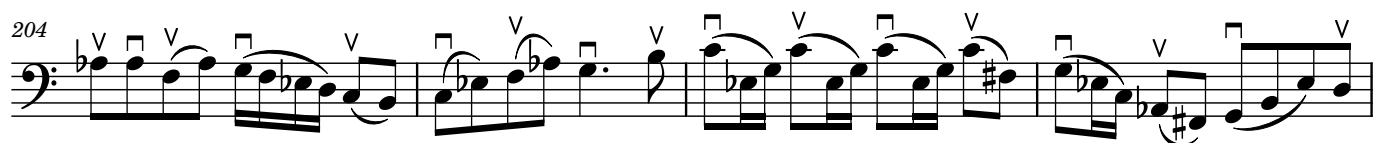
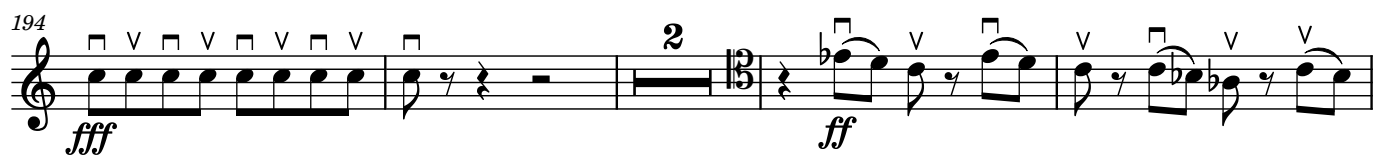
163 9

174 $\text{♩} = 120$ *mp* *mf*

180

186 *f*

191



Violins 1 Concerto for violoncello and orchestra

I.

Chris Rogers

♩ = 80

ff

9

♩ = 120

8

mf

22

28

34

16

54

2

p

61

67

mf

73

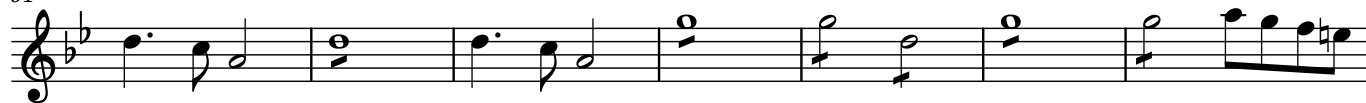
79

2

84



91



98



105



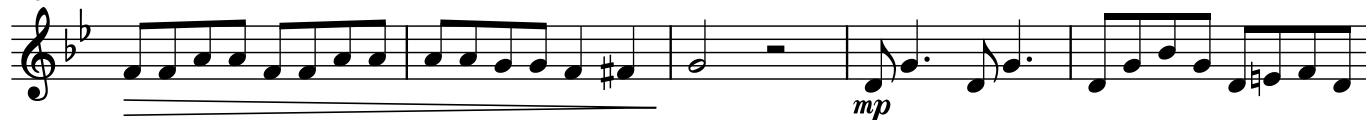
111



115



119



124



129



134



149



155 **3** *f*

163 *pp*

168 *p* *mp* *pp* $\text{♩} = 80$

173

177

181

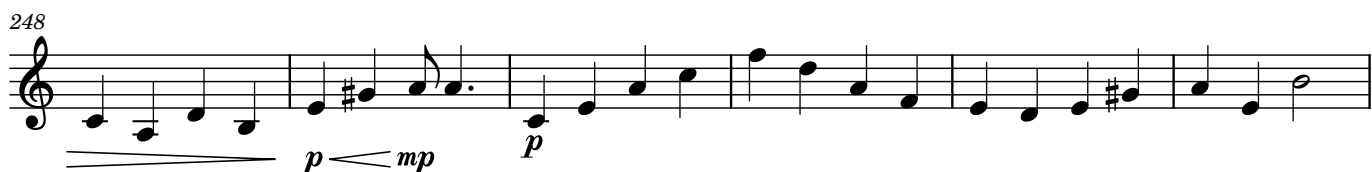
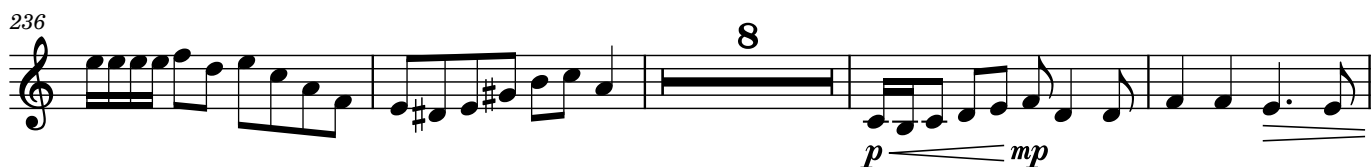
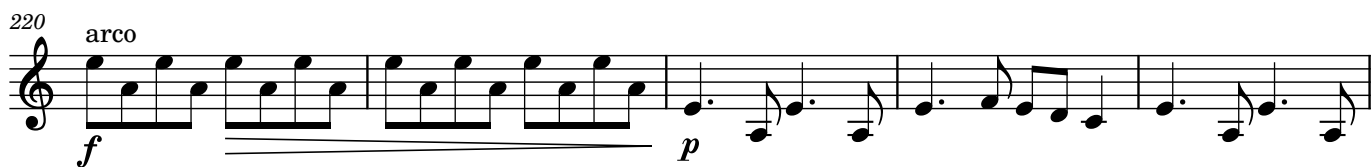
185 *mf*

191 $\text{♩} = 100$ *pp* *mp*

197

201 *p* **3** **1** *accel.*

210 $\text{♩} = 120$ *pizz.* *mp*



285

2

3

p

294

cresc.

300

mf

p

305

3

3

3

3

3

ff

II.

$\text{♩} = 95$

mp

p

10

mp

19

pp

p

pp

29

mf

37

p

46

f

p

55

64

73 $\text{♩} = 100$

81

88

96

103

108

113

118

124

mp

pp

p

mf

p

133

f

140

148

8

mf

162

168

pp

175

182

f

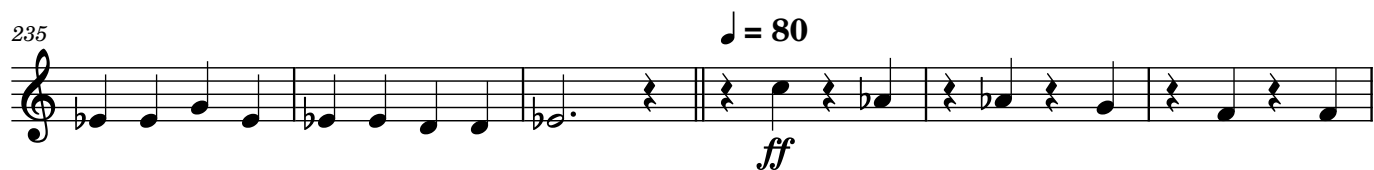
190

195

200

p

207



III.



5

9

13 *arco*
mf

18

23

27 *pp*

33 *mf* *mf*

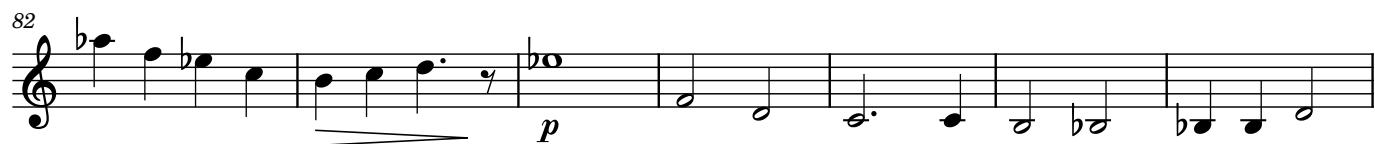
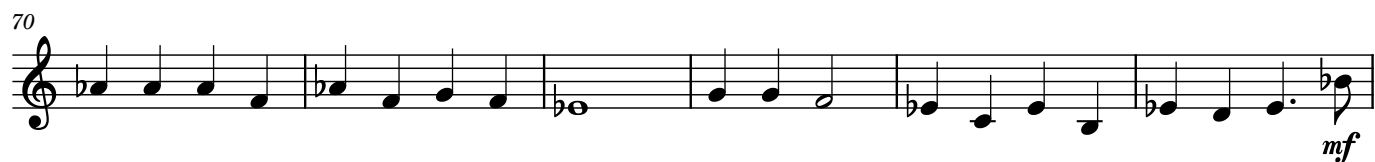
39 *pp*

44 *p* *mf* *rall.* - - - -

49 $\text{♩} = 120$
pp

56 *f*

10



120

124

129

134

138

143

147

152

158

163

166

mp

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

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

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

mf *p* *f* *p*

f *p* *mf* *p* **rall.**

$\text{♩} = 90$
2

mf *mp*

mf **1** **1**

f

169

$\text{♩} = 120$

mp

f

f

mp

p

p

mf

mf

p

mf

p

mf

f

ff

mf

p

f

mp

f



Violins 2 Concerto for violoncello and orchestra

I.

Chris Rogers

♩ = 80

ff

2

2

9

♩ = 120

8

mf

22

28

34

16

55

2

p

63

5

4

4

3

mf

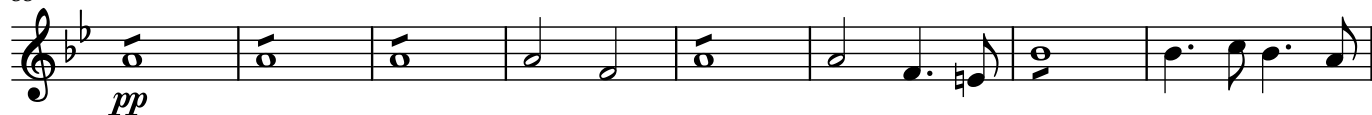
69

76

82

2

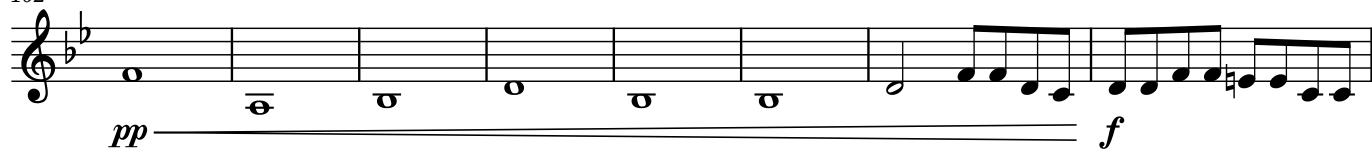
88



96



102



110



114



118



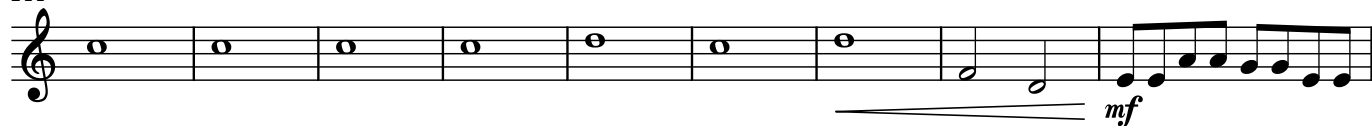
124



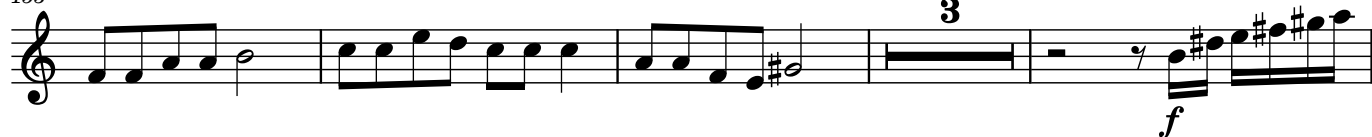
130



144



153



160



166 $\text{♩} = 80$

172

176

180

184 *mf*

190 $\text{♩} = 100$

199 *p*

209 *accel.* $\text{♩} = 120$ *pizz.*

213

217 *f* *arco* *p*

223

229

mf

234

8

246

p *mp* *p* *mp* *p*

251

256

mp *mf*

262

p

268

mp

275

p

281

2

f

289

3

p

297

cresc. *mf*

302

306

p

ff

II.

$\text{♩} = 95$

mp

p

mp

pp

p

pp

mf

p

f

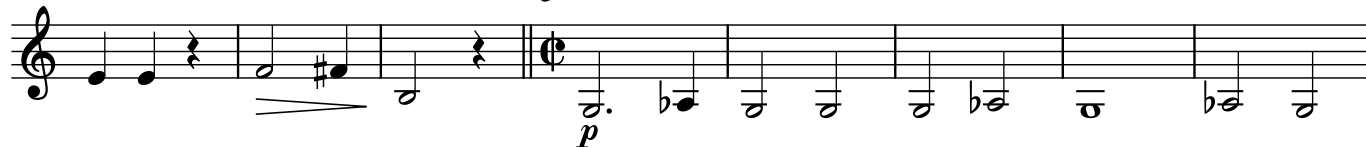
p

pp

mp

6

74

 $\text{♩} = 100$ 

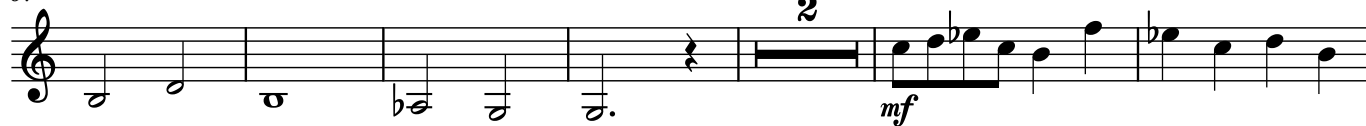
82



90



97



105



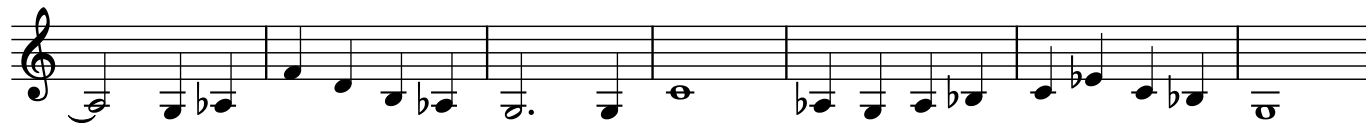
110



115



122



129

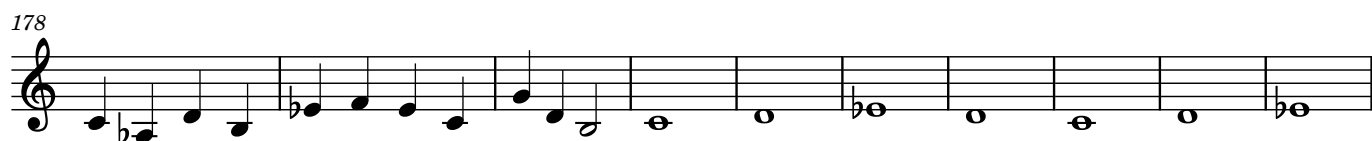


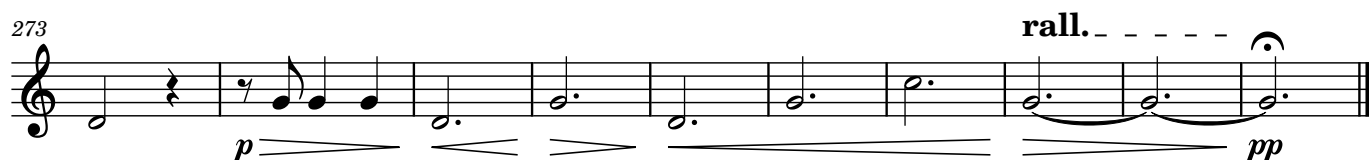
137



145







III.



23

27

33

39

45

51

58

63

68

75

81

pp

mf

mf

pp

p

p

mp

pp

f

f

mf

p

10

88



94



100

107 $\text{♩} = 120$ 

112



116



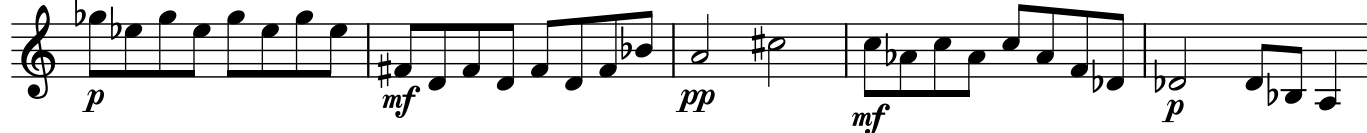
120



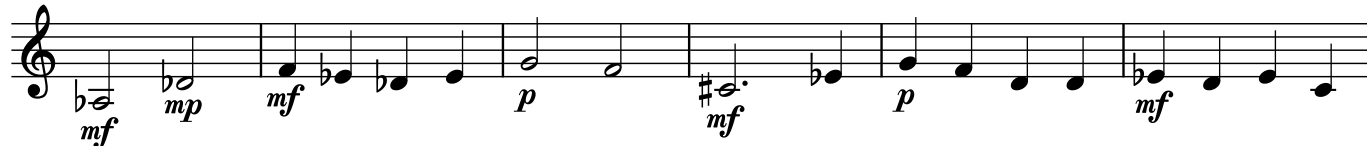
125



131



136



142



148 **rall.** $\text{♩} = 90$

p *mf* *p* *mp*

153

159 **1**

mf *f*

163

166

169 *mp* *p*

$\text{♩} = 120$

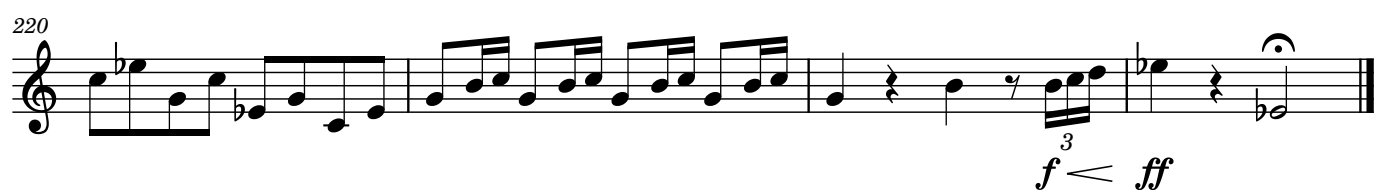
174 **2** *f* *f*

181 *mp* *p* *pp*

185 *mf* *p*

189 *mf* *p* *f* *mp*

194 *f* *ff*



Violas

Concerto for violoncello and orchestra

I.

Chris Rogers

♩ = 80

ff

9

♩ = 120

mp

13

17

21

25

29

33

37

41

2

45



49



53



57



65



71



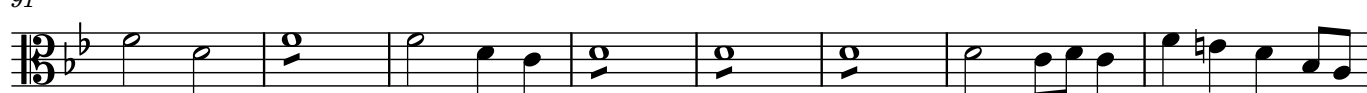
78



84



91



99



107



113



118



124



130



135



139



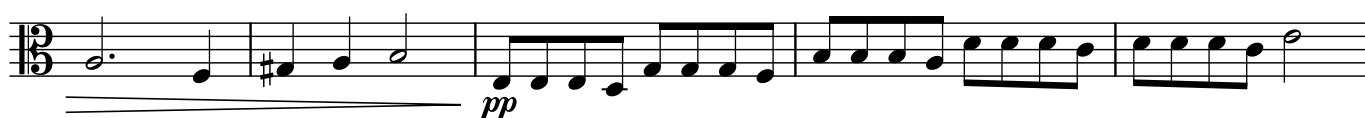
146



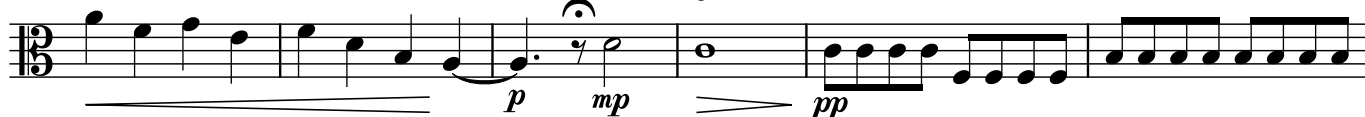
154



162

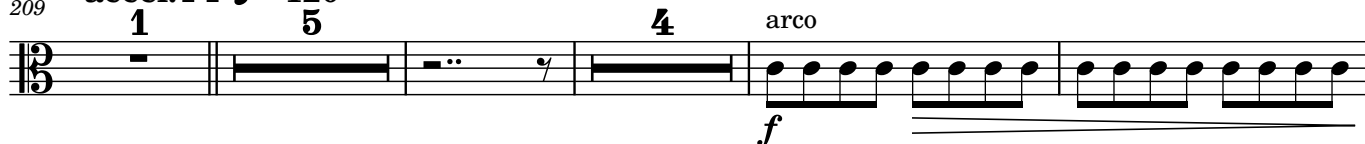
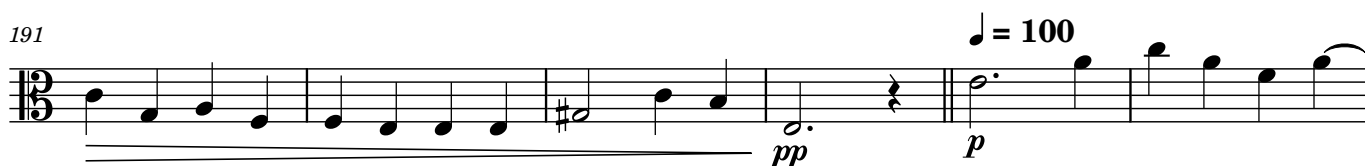


167



173

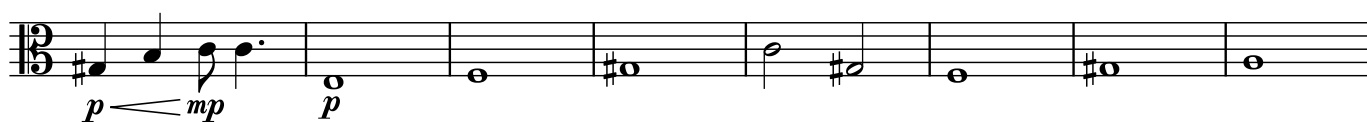




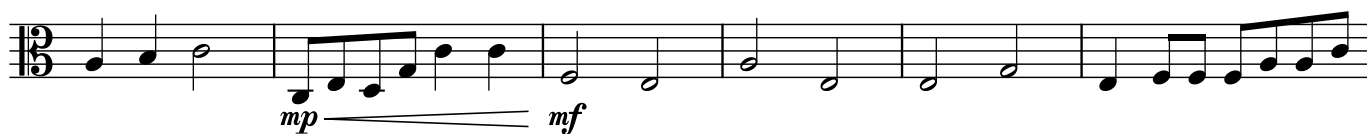
243



249



257



263



268



274



279



284



290



300



305



II.

♩ = 95



9



18



27



37



48



57



66



74

♩ = 100



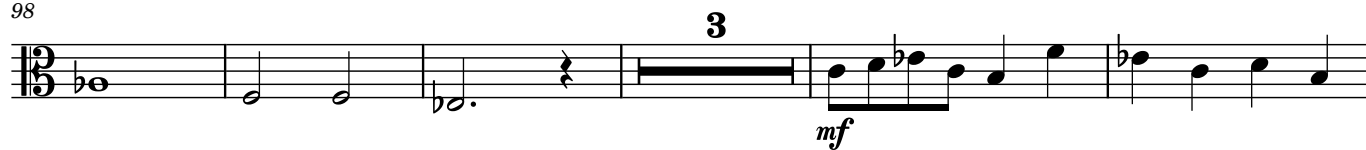
82



90



98



106



111



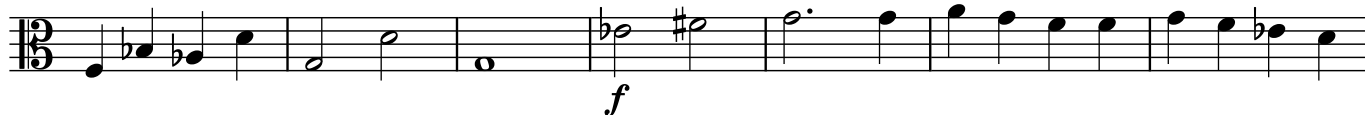
116



122



130



137



145



152



159



166



172



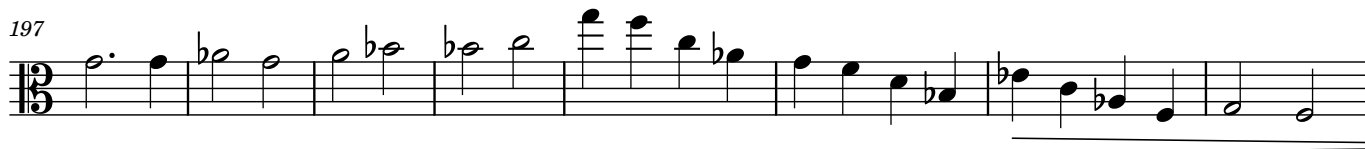
178



186



197



205



215



224



230

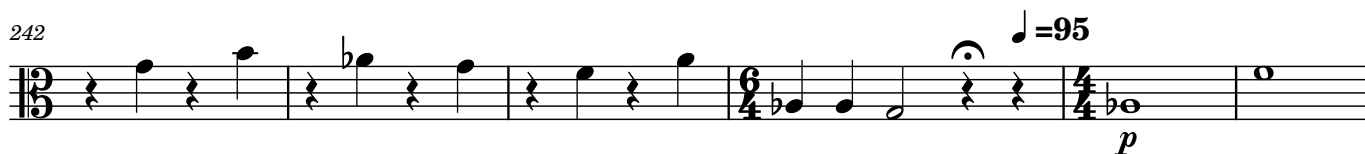


236

♩ = 80



242



248



256



265



275



III.

♩ = 120



5



9



13



19



24



10

28



pp

Musical staff 28-34: Treble clef, 12/8 time signature. Measures 28-34. Dynamics: pp.

35



mf mf

Musical staff 35-39: Treble clef, 12/8 time signature. Measures 35-39. Dynamics: mf, mf.

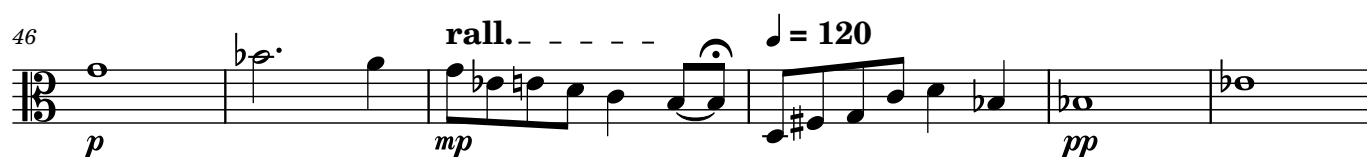
40



pp p

Musical staff 40-45: Treble clef, 12/8 time signature. Measures 40-45. Dynamics: pp, p.

46

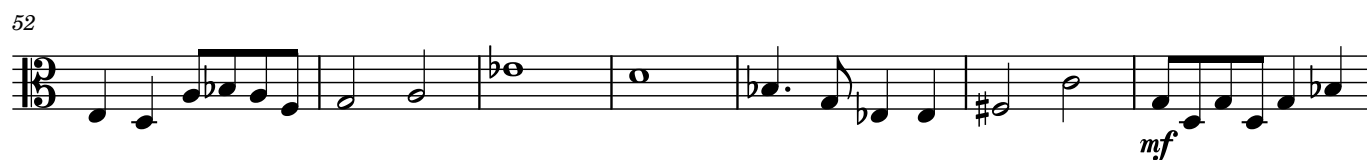


p mp pp

rall. - - - - - $\text{♩} = 120$

Musical staff 46-51: Treble clef, 12/8 time signature. Measures 46-51. Dynamics: p, mp, pp. Tempo: rall. (rallentando). Metronome: $\text{♩} = 120$.

52



mf

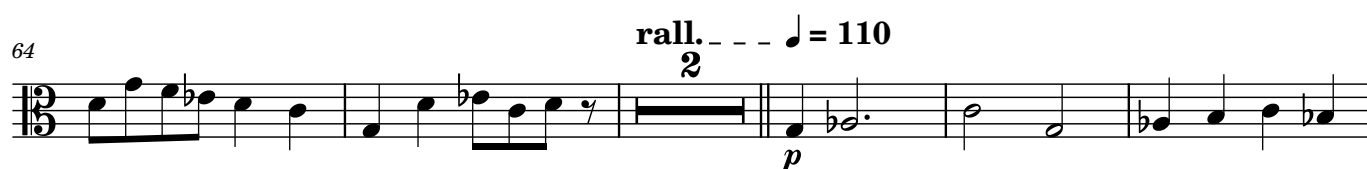
Musical staff 52-58: Treble clef, 12/8 time signature. Measures 52-58. Dynamics: mf.

59



Musical staff 59-63: Treble clef, 12/8 time signature. Measures 59-63.

64



rall. - - - $\text{♩} = 110$
2
p

Musical staff 64-70: Treble clef, 12/8 time signature. Measures 64-70. Dynamics: p. Tempo: rall. (rallentando). Metronome: $\text{♩} = 110$.

71



mf

Musical staff 71-77: Treble clef, 12/8 time signature. Measures 71-77. Dynamics: mf.

78



p

Musical staff 78-84: Treble clef, 12/8 time signature. Measures 78-84. Dynamics: p.

85



Musical staff 85-91: Treble clef, 12/8 time signature. Measures 85-91.

92



Musical staff 92-98: Treble clef, 12/8 time signature. Measures 92-98.

98



105

♩ = 120



111



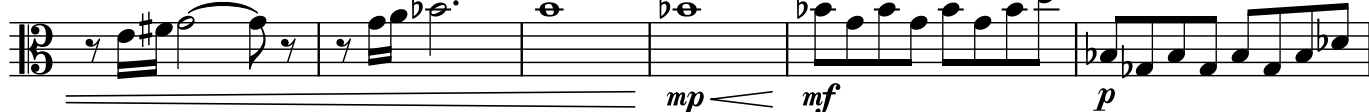
116



121



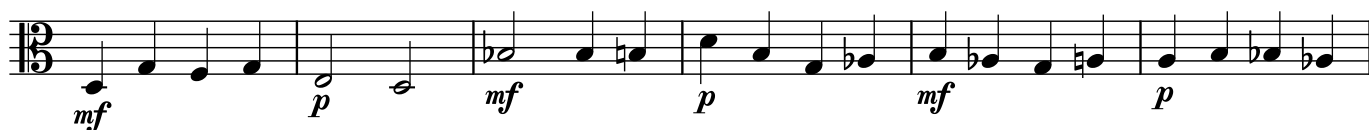
126



132



137

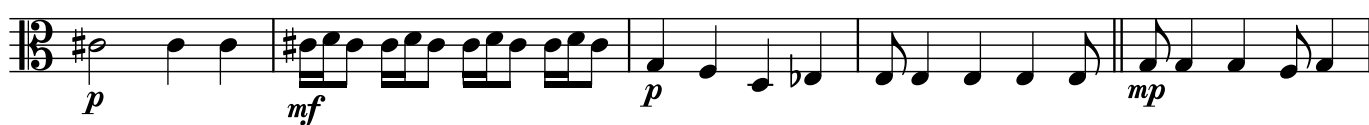


143



148

rall. - - - - - ♩ = 90



153



12

161



173

♩ = 120



177



181



186



191



195



200



205



210



215



220



Concerto for violoncello and orchestra

Violoncellos

I.

Chris Rogers

♩ = 80

ff

9

♩ = 120

mp

16

23

31

38

45

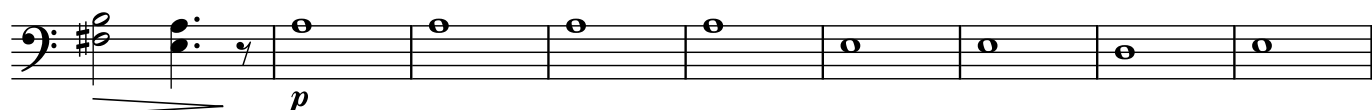
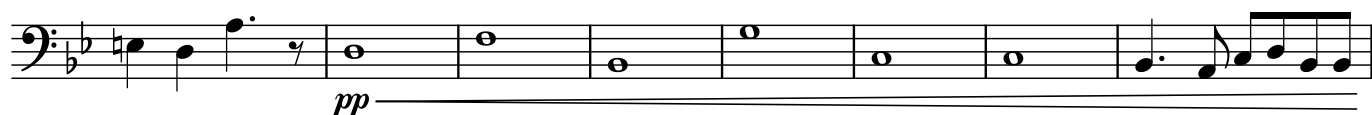
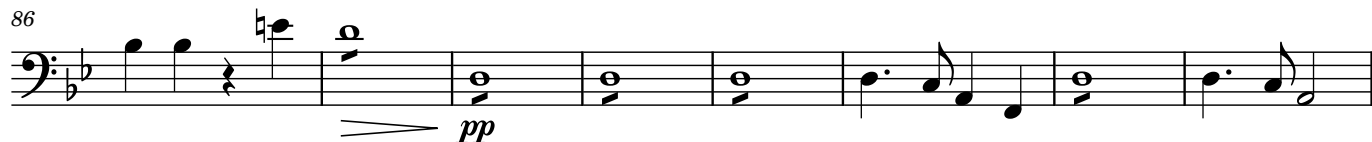
52

60

p

67

mp



150 *mf*

156 **3** *f*

164 *pp*

169 *p mp pp* ♩ = 80

174

178

182

186 *mf*

193 *pp p* ♩ = 100

200 *p mf*

206 **accel.** ♩ = 120 *pizz.* *mp*

215

221

226

231

236

241

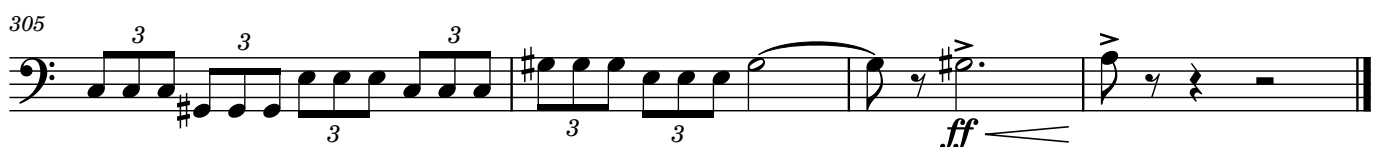
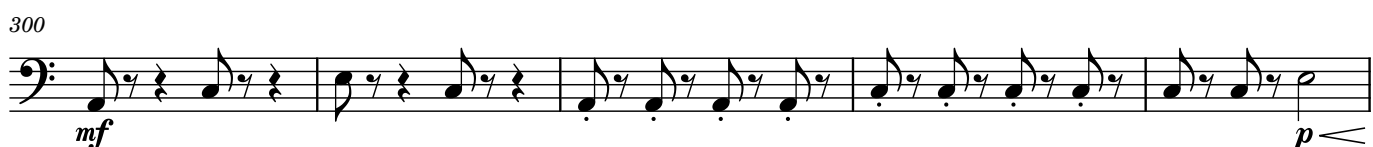
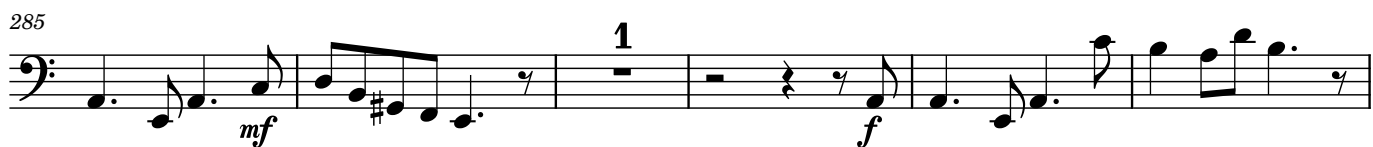
247

255

262

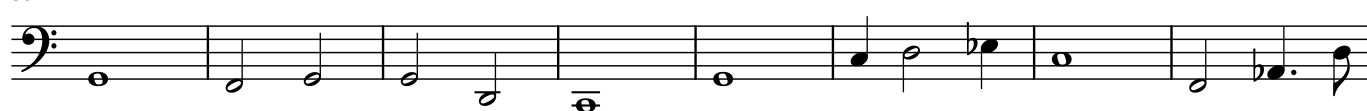
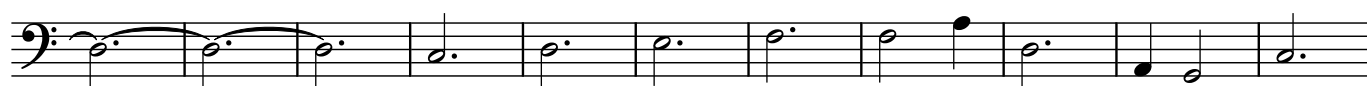
267

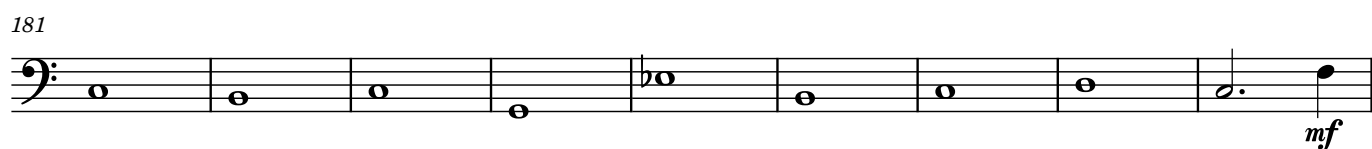
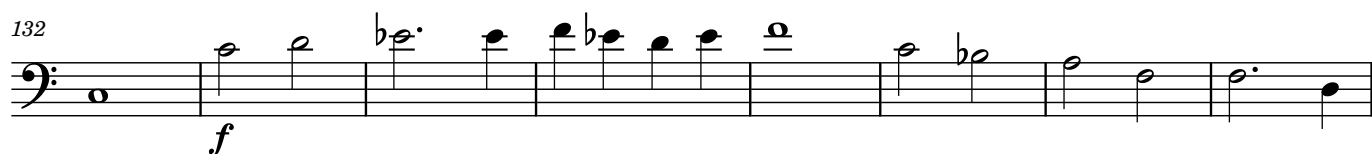
The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of six measures. The first three measures are marked with a 'p' (piano) dynamic. The fourth measure is marked with an 'mp' (mezzo-piano) dynamic. The melody is as follows: Measure 1: G2 (quarter), A2 (quarter), B2 (half). Measure 2: C3 (quarter), B2 (quarter), A2 (half). Measure 3: G2 (quarter), F2 (quarter), E2 (half). Measure 4: D2 (quarter), C2 (quarter), B1 (half). Measure 5: A1 (quarter), G1 (quarter), F1 (half). Measure 6: E1 (quarter), D1 (quarter), C1 (half).



II.







197

204

211

218

225

231

237

244

251

259

268

278

pizz.

rall.

p

pp

III.

$\text{♩} = 120$

fp

pizz.

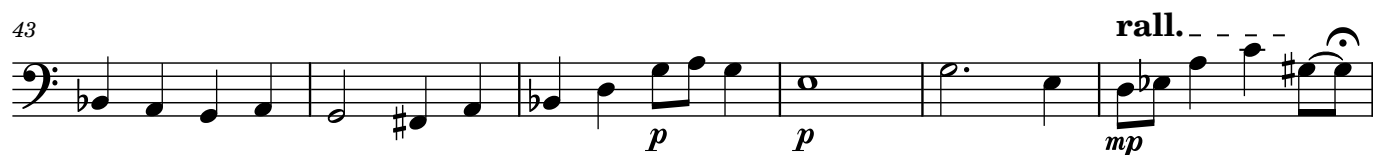
mp

mf

pp

10

43



49 ♩ = 120



56

62 **rall.** ♩ = 110

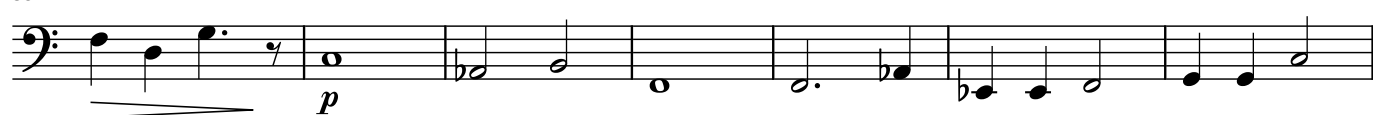
69



76



83



90



96



102



109



114



120



127



134



140



146



152 ♩ = 90



159



166



170



175



219

Example 10-10

Concerto for violoncello and orchestra

Contrabasses

I.

Chris Rogers

♩ = 80

ff

9

♩ = 120

mp

23

mp

31

8

45

1

52

2

60

p

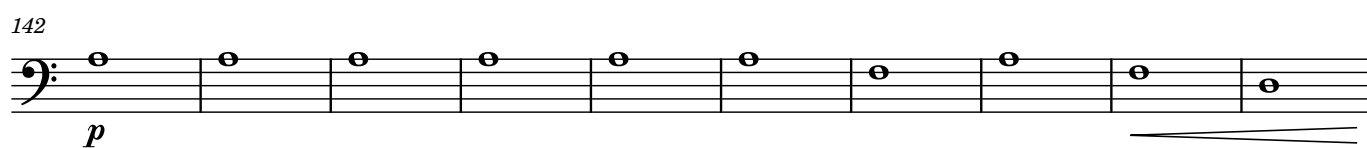
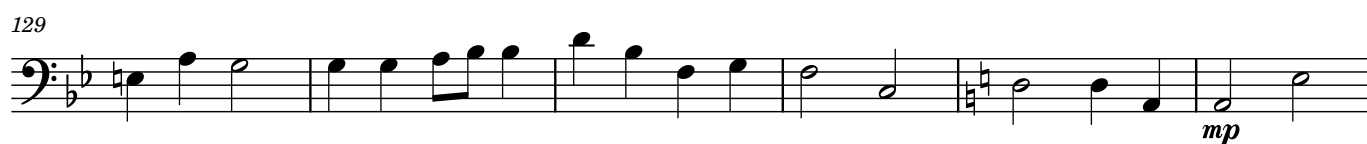
67

mp

74

1

82



172



176



180



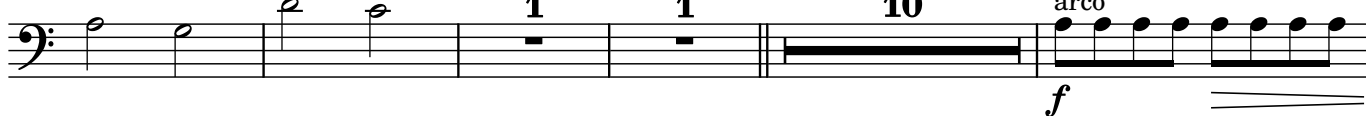
184



190



206



221



226



231

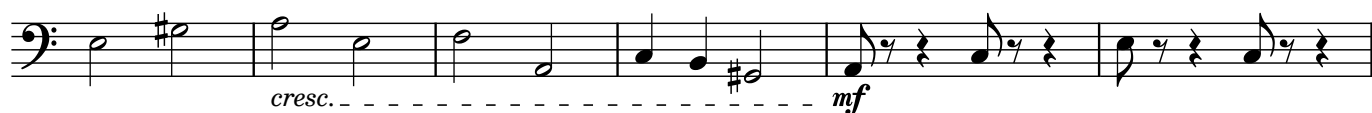


236



241





II.



10



21



32



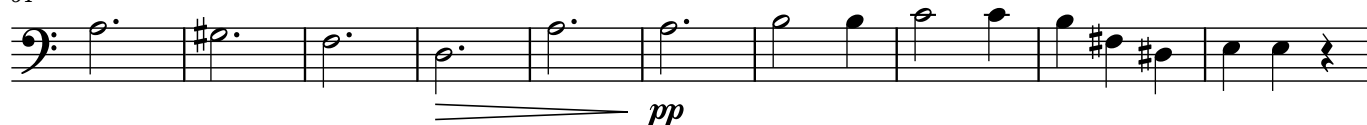
43



53



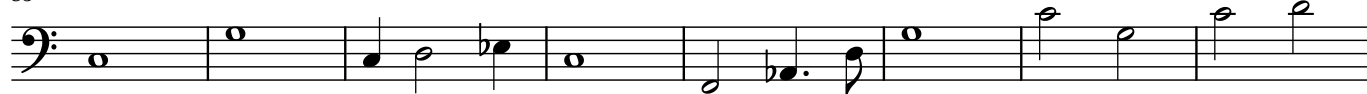
64



74



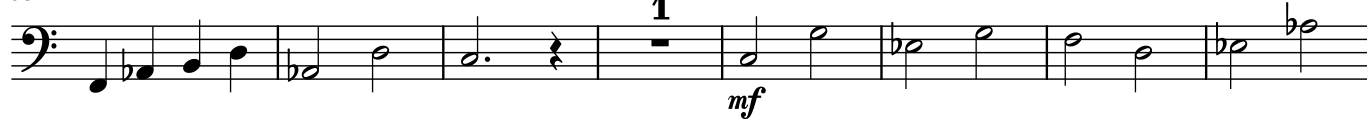
83



91



98



106



113



120



127



134



142



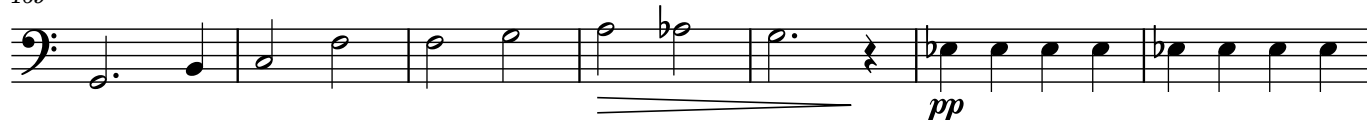
149



162



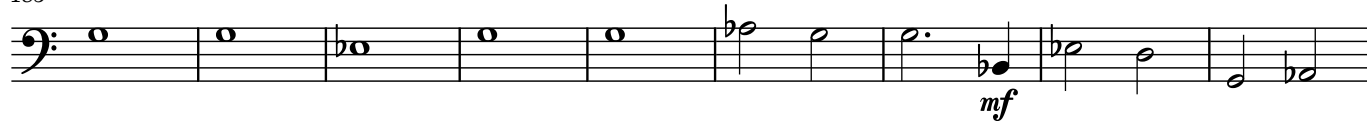
169



176



183



192



Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of the following notes: G2, A2, B-flat2, A2, G2, F2, E2, D2, C2, B-flat2, A2, G2. The notes are written on a single staff with a bass clef. The first four notes (G2, A2, B-flat2, A2) are beamed together. The last note (G2) is marked with a 'p' (piano) dynamic.

207

[illegible]

214

214

Example 10-12

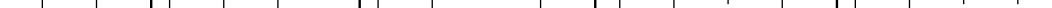
222

222

mf

228

228



234

234

$\text{♩} = 80$

ff

241

241

$\text{♩} = 95$

p

248

248

mf

256

256

256

265

265

274

274

p *pp* **rall.**

III.

$\text{♩} = 120$

fp *pizz.*

5

9

13 *arco*
mp

19

25

30 *mf*

42 *pp* *p* *p*

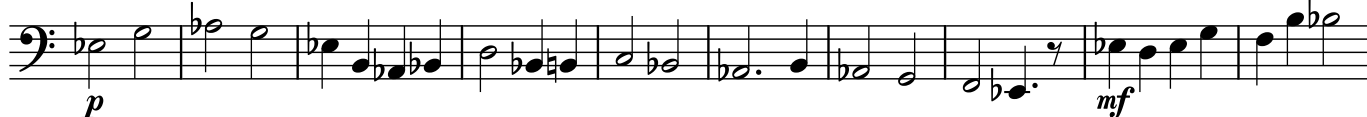
48 *rall.* $\text{♩} = 120$
mp *pp*

55 *mf*

61

rall. - -
2

68 ♩ = 110



78



89



95



101



108 ♩ = 120



113



119



124

rall. - - ♩ = 90
1 6

163



