



# Why Not Now?

*for violoncello solo and  
orchestra*

Ben Livneh  
2022

# Why Not Now?

## Description

*Why Not Now?* Is a work in two parts. It is scored for violoncello solo, strings, 1 flute, 2 clarinets, 1 bassoon, 1 trumpet, 1 French horn, 2 trombones, and timpani.

Its title is derived from the chorus of the song "Avshalom," which was written in 1969 by five of Israel's most legendary songwriters: Arik Einstein, Shalom Hanoch, Uri Zohar, Boaz Davidson and Yonatan Geffen. The urban legend goes that, because Hanoch composed the music amidst a period of intense writer's block and lack of lyrical inspiration, the five sat in Einstein's Tel Aviv apartment, in turn writing a single line of text on a piece of paper. Generously described, the final song lyrics are no more than a sequence of poetic-sounding nonsense. However, many fans of the song (and there are quite a few considering its sustained popularity in Israel over the past 50 years) find that there is something to be discovered in words that evoke emotions without necessarily having an intrinsic meaning.

In a similar light, the piece seeks to explore the raw expressive powers of music. While the various musical materials certainly interact, create tension, and are manipulated repeatedly, each is meant to function both as a part of the bigger picture and as an independent musical world in and of itself.

The piece draws on the conventions of Romantic cello repertoire as well as those of jazz and rock music.

*Why Not Now?* Premiered on November 27th, 2022 by the Ra'anana Youth Symphony Orchestra, featuring Ben Livneh as a soloist.

"למה לא, למה לא עכשיו?"

"מה שבטח יבוא רק מחר"

"Why not, why not now?"

"That which surely will come tomorrow"

## Recording Note

The provided recording is without the timpani part. The cadenza was altered to include an improvised section.

composed April - September 2022

# Why Not Now?

for Violoncello Solo and Symphony Orchestra

Ben Livneh

1.

Andante ♩ = 85

Flute

Clarinet in B $\flat$  1 2

Bassoon

Timpani

Solo Violoncello

Violins I

Violins II

Violas

Violoncellos

Contrabasses

*p*

*p*

*p*

*p*

*p*

div.

A

Fl. 4

Cl. in Bb 1 2

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*mp*

*f*

*mp*

*mp*

*mp*

*mp*

*p*

*mp*

div. 1.

7

Fl.

Cl. in Bb 1 2

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc. 1 2

Cb.

div.

unis.

V

Detailed description: This is a page of a musical score, labeled '1.' and '3' at the top. It contains nine staves. The first three staves (Fl., Cl. in Bb, Bsn.) are woodwinds, mostly containing rests. The fourth staff (Timp.) is for timpani, also with rests. The fifth staff (S. Vc.) features a solo cello line with triplets and slurs. The sixth staff (Vln. I) has a violin I line with eighth and sixteenth notes. The seventh staff (Vln. II) has a violin II line with half notes. The eighth staff (Vla) is for viola, with half notes. The ninth staff (Vc. 1 2) is for two cellos, with a 'div.' (divisi) marking at the start and a 'unis.' (unison) marking later. The bottom staff (Cb.) is for contrabass, with half notes and a 'V' marking at the end of the third measure.

10

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*f*

*mp*

div.

13

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

*mp*

Vln. I

pizz. arco

Vln. II

pizz. arco *mf*

Vla

pizz. arco

Vc. 1 2

div. unis. *mf*

Cb.

pizz.

17

Fl. *mf* *mp* 1.

Cl. in Bb 1 2

Bsn.

Timp.

S. Vc.

Vln. I *mf*

Vln. II

Vla

Vc.

Cb.

Detailed description: This page of a musical score covers measures 17, 18, and 19. The Flute (Fl.) part begins in measure 17 with a melodic line marked *mf*, which continues into measure 18 and then measure 19 where it is marked *mp* and includes a first ending bracket. The Clarinet in Bb (Cl. in Bb) and Bassoon (Bsn.) parts are mostly silent, with the Clarinet having a few notes in measure 19. The Timpani (Timp.) and String Ensemble (S. Vc.) parts are also silent. The Violin I (Vln. I) part has a melodic line marked *mf* in measure 17, continuing through measure 18 and ending in measure 19. The Violin II (Vln. II) part has a long note in measure 17, a long note in measure 18, and a melodic line in measure 19. The Viola (Vla) part has a long note in measure 17, a long note in measure 18, and a long note in measure 19. The Violoncello (Vc.) part has a melodic line in measure 17, a long note in measure 18, and a long note in measure 19. The Contrabass (Cb.) part has a long note in measure 17, a long note in measure 18, and a melodic line in measure 19.



20

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

1.



26 *rall.* .....

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

Vln. I 1.2 *div.*

Vln. II

Vla

Vc.

Cb. *arco*

**B** Animato ♩ = 140

29

Fl.

Cl. in B♭ 1 2

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*mf*

*mp*

*mp*

*pizz.*

*mp*

31

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

Vln. I *mf*

Vln. II *mf*

Vla

Vc. *mf*

Cb. *mf*

Detailed description of the musical score: The score is for measures 31 and 32. The Flute (Fl.) part has a whole rest in both measures. The Clarinet in B-flat (Cl. in B $\flat$ ) parts 1 and 2 also have whole rests. The Bassoon (Bsn.) part has a whole rest in both measures. The Timpani (Timp.) part has a whole rest in both measures. The Soprano Violoncello (S. Vc.) part has a melodic line with eighth and sixteenth notes, including slurs and accents. The Violin I (Vln. I) and Violin II (Vln. II) parts have a melodic line starting with a half note, followed by quarter notes, with slurs and accents. The Viola (Vla) part has a melodic line with eighth notes, including slurs and accents. The Violoncello (Vc.) part has a whole rest in measure 31, then enters in measure 32 with a half note, followed by quarter notes, with slurs and accents. The Contrabass (Cb.) part has a melodic line with eighth and sixteenth notes, including slurs and accents. The dynamics *mf* are indicated for the Violin I, Violin II, Violoncello, and Contrabass parts. The key signature has one sharp (F#).

33

Fl.

Cl. in B $\flat$  1  
2

Bsn.

Timp.

S. Vc.

Vln. I 1  
2

Vln. II

Vla

Vc. 1  
2

Cb.

*f*

*mf*

*mf*

*f*

*spicc.*

*mp*

*mf*

*div.*

*div.*

*unis.*

*arco*

36

Fl.

Cl. in B $\flat$  1.2

Bsn.

Timp.

S. Vc.

Vln. I 1  
2

Vln. II

Vla

Vc.

Cb.

*mf*

*f*

*p*

*p*

*p*

*p*

*p*

*div.*

*arco*

38

Fl.

Cl. in B $\flat$  1.2

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*mf*

*sfz*

*unis.*

*pizz.*

*mp*

Detailed description: This musical score page contains measures 38, 39, and 40. Measure 38 begins with a Flute (Fl.) playing a melodic line starting on G4, moving up stepwise to A4, then down to G4, F4, E4, and D4. A Clarinet in Bb (Cl. in Bb) and Bassoon (Bsn.) are present but silent in measure 38. In measure 39, the Flute continues its line, and the Clarinet in Bb enters with a melodic line starting on G3, moving up to A3, B3, C4, D4, E4, and F4. The Bassoon remains silent. The Timpani (Timp.) is silent in both measures 38 and 39. The String Ensemble (S. Vc.) plays a sustained chord of G2, B2, and D3 in measure 38, and a sustained chord of G2, B2, and D3 in measure 39. In measure 40, the Flute continues its line, and the Clarinet in Bb continues its line. The Bassoon remains silent. The Timpani is silent in measure 40. The String Ensemble (S. Vc.) plays a sustained chord of G2, B2, and D3 in measure 40. The Violin I (Vln. I) and Violin II (Vln. II) play a sustained chord of G4, B4, and D5 in measure 38, and a sustained chord of G4, B4, and D5 in measure 39. In measure 40, the Violin I and Violin II play a sustained chord of G4, B4, and D5. The Viola (Vla) plays a sustained chord of G3, B3, and D4 in measure 38, and a sustained chord of G3, B3, and D4 in measure 39. In measure 40, the Viola plays a sustained chord of G3, B3, and D4. The Violoncello (Vc.) and Contrabass (Cb.) play a sustained chord of G2, B2, and D3 in measure 38, and a sustained chord of G2, B2, and D3 in measure 39. In measure 40, the Violoncello and Contrabass play a sustained chord of G2, B2, and D3. Dynamics include *mf* for the Clarinet in Bb in measure 39, *sfz* for the String Ensemble in measure 40, *unis.* for the Violin I and Violoncello in measure 38, *pizz.* for the Contrabass in measure 38, and *mp* for the Contrabass in measure 40.



40

Fl.

*fp* *mf*

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

*mp*

Vln. I

Vln. II

Vla

Vc.

Cb.

Detailed description of the musical score: The score is for measures 40 and 41. Measure 40 starts with a Flute part (treble clef) with a fermata on a whole note. The Clarinet in B-flat (first and second endings) has a first ending with a melodic line. The Bassoon (bass clef) has a first ending with a melodic line. The Soprano Violoncello (bass clef) has a melodic line. The Violin I and II (treble clef) have whole notes. The Viola (bass clef) has a whole note. The Violoncello (bass clef) has a whole note. The Contrabass (bass clef) has a melodic line. Measure 41 continues with the Flute part, Clarinet in B-flat with a second ending, Bassoon with a second ending, and Soprano Violoncello with a melodic line. Dynamics include *fp* (fortissimo piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

42 *rall. ....*

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

Vln. I 1.2 *div.* *unis.*

Vln. II

Vla

Vc.

Cb.

45 **C** a tempo

Fl.

Cl. in Bb 1 2

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*mf*

pizz.

*mf*

pizz.

*mf*

*f*

47

Fl.

*f* *f*

Cl. in Bb 1 2

Bsn.

*sfz*

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

Detailed description: This page contains measures 47 and 48 of a musical score. Measure 47 begins with a Flute (Fl.) playing a series of eighth notes (Bb, Ab, Gb, Fb, Eb, D, C, Bb) marked with a forte (*f*) dynamic. A Clarinet in Bb (Cl. in Bb) 1 also plays a similar eighth-note pattern, also marked *f*. A Bassoon (Bsn.) plays a single note (Bb) marked *sfz* (sforzando). The Timpani (Timp.) is silent. The String Ensemble (S. Vc.) plays a half note (Bb). In measure 48, the Flute and Clarinet continue their eighth-note patterns. The Bassoon plays a series of eighth notes (Bb, Ab, Gb, Fb, Eb, D, C, Bb). The Timpani remains silent. The String Ensemble plays a half note (Bb). The Violin I (Vln. I) and Violin II (Vln. II) parts are marked with accents (>) and play eighth notes. The Viola (Vla) and Violoncello (Vc.) parts are also marked with accents (>) and play eighth notes. The Contrabass (Cb.) part is marked with an accent (>) and plays a half note (Bb).

[illegible]

52

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*mf*

*f*

*arco*

*mf*

*arco*

*arco*

*arco*

1.

13

54

Fl.

Cl. in B $\flat$

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

1. *mp*

2.

*f*

*mf*

div.

arco

pizz.

57

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

Vln. I

Vln. II 1.2

Vla

Vc. 1 2

Cb.

div.

unis.

*p*

*mf*

*p*

unis. pizz.

*p*



60

Fl.

Cl. in Bb 1 2

Bsn.

Timp.

S. Vc.

*mf*

Vln. I

Vln. II

Vla. *spicc.*

Vc. *mf*

Cb. *mf*

This musical score page contains measures 62 and 63 of a symphony. The instruments and their parts are as follows:

- Fl.** (Flute): Measure 62 has a melodic line with a trill on the second measure. Measure 63 is a whole rest.
- Cl. in Bb** (Clarinet in B-flat): Both measures 62 and 63 are whole rests.
- Bsn.** (Bassoon): Measure 62 has a quarter note with an accent and a dynamic marking of *f*. Measure 63 has a quarter note with an accent and a dynamic marking of *f*.
- Timp.** (Timpani): Both measures 62 and 63 are whole rests.
- S. Vc.** (Soprano Violoncello): Measure 62 has a melodic line with a trill on the second measure. Measure 63 has a melodic line with a trill on the second measure. A dynamic marking of *f* is present at the start of measure 63.
- Vln. I** (Violin I): Measure 62 has a melodic line. Measure 63 has a quarter note with an accent and a dynamic marking of *f*.
- Vln. II** (Violin II): Measure 62 has a melodic line. Measure 63 has a quarter note with an accent and a dynamic marking of *f*.
- Vla** (Viola): Measure 62 has a quarter note with an accent and a dynamic marking of *f*. Measure 63 has a quarter note with an accent and a dynamic marking of *f*.
- Vc.** (Violoncello): Measure 62 has a quarter note with an accent and a dynamic marking of *f*. Measure 63 has a quarter note with an accent and a dynamic marking of *f*.
- Cb.** (Contrabass): Measure 62 has a quarter note with an accent and a dynamic marking of *f*. Measure 63 has a quarter note with an accent and a dynamic marking of *f*.

64

Fl.

1.

*ff*

Cl. in B $\flat$  1 2

*f*

Bsn.

Timp.

S. Vc.

*f*

Vln. I

Vln. II

Vla

Vc.

*f*

Cb.

66

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

*fp*

Vln. I

Vln. II

Vla *arco*

Vc.

Cb.

Detailed description of the musical score: The score is for page 26, starting at measure 66. The instruments are Flute (Fl.), Clarinet in B-flat (Cl. in B $\flat$  1 and 2), Bassoon (Bsn.), Timpani (Timp.), String Ensemble (S. Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). Measures 66-70 show the following: Flute, Clarinet in B-flat 1 and 2, Bassoon, and Timpani have whole rests. String Ensemble has a half note G2 with a forte-piano (*fp*) dynamic and a decrescendo hairpin. Violin I has a half note G4, followed by a half note F#4, then a half note E4, and a half note D4, all with a decrescendo hairpin. Violin II has a half note G2 and a half note E2. Viola has a half note G2 and a half note E2, with the instruction *arco* above the first note. Violoncello and Contrabass have whole rests.

67 **molto rit.** .....

Fl.

Cl. in B $\flat$  1 2

Bsn.

Timp.

S. Vc.

*mp*

Vln. I 1.2

div.

*pp*

Vln. II

*pp*

Vla

*pp*

Vc.

*pp*

Cb.

arco

*pp*

## A

Fluidly ♩ = 120

5

Fl.

Cl. in B $\flat$  1  
2

Bsn.

*mf* 4

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

9

Fl.

Cl. in B $\flat$  1  
2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

Measure 9: Flute, Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, French Horn in F, Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, Trombone, and Timpani are silent. Saxophone and Violoncello/Contrabass play a melodic line.

Measure 10: Flute, Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, French Horn in F, Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, Trombone, and Timpani are silent. Bassoon and Saxophone play a melodic line.

Measure 11: Flute, Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, French Horn in F, Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, Trombone, and Timpani are silent. Saxophone and Violoncello/Contrabass play a melodic line.

Measure 12: Flute, Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, French Horn in F, Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, Trombone, and Timpani are silent. Saxophone and Violoncello/Contrabass play a melodic line.



13

Fl.

Cl. in B $\flat$  1  
2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*mf*

4

17

Fl.

Cl. in B $\flat$  1  
2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

1  
Vln. I

2  
Vln. II

Vla

Vc.

Cb.

*mp*

*f*

*mp*

*mp*

*mp*

*arco*

*mf*

*mf*

20

Fl.

Cl. in B $\flat$  1  
2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I 1.2

Vln. II

Vla

Vc.

Cb.

*mf*

*tr*

*div.*

1.

2.

The musical score is for measures 20, 21, and 22. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 20 has a quarter rest, a quarter note G#4, and a quarter rest. Measure 21 has a quarter rest, a quarter note A#4, and a quarter rest. Measure 22 has a half note G#4, marked with a trill (*tr*) and a fermata.
- Clarinet in B-flat (Cl. in B $\flat$ ):** Measures 20 and 21 have whole rests. Measure 22 has a half note G#4, marked with a first ending (*1.*) and mezzo-forte (*mf*), followed by a quarter rest and a quarter note A#4.
- Bassoon (Bsn.):** Measures 20 and 21 have a half note G#3, marked with a fermata, followed by a quarter rest. Measure 22 has a whole rest.
- French Horn in F (F. Hn in F):** Measures 20, 21, and 22 have whole rests.
- Trumpet in B-flat (Tpt in B $\flat$ ):** Measures 20, 21, and 22 have whole rests.
- Trombone (Tbn.):** Measures 20, 21, and 22 have whole rests.
- Timpani (Timp.):** Measures 20, 21, and 22 have whole rests.
- Saxophone (S. Vc.):** Measure 20 has a half note G#3, marked with a fermata, followed by a quarter note A#3. Measure 21 has a half note G#3, marked with a fermata, followed by a quarter note A#3. Measure 22 has a half note G#3, marked with a fermata, followed by a quarter note A#3.
- Violin I (Vln. I):** Measure 20 has a whole rest. Measure 21 has a half note G#4, marked with a fermata, followed by a half note A#4. Measure 22 has a half note G#4, marked with a fermata, followed by a half note A#4.
- Violin II (Vln. II):** Measure 20 has a whole rest. Measure 21 has a half note G#4, marked with a fermata, followed by a half note A#4. Measure 22 has a half note G#4, marked with a fermata, followed by a half note A#4.
- Viola (Vla):** Measure 20 has a whole rest. Measure 21 has a half note G#4, marked with a fermata, followed by a half note A#4. Measure 22 has a half note G#4, marked with a fermata, followed by a half note A#4.
- Violoncello (Vc.):** Measure 20 has a half note G#3, marked with a fermata, followed by a quarter rest. Measure 21 has a half note G#3, marked with a fermata, followed by a quarter rest. Measure 22 has a half note G#3, marked with a fermata, followed by a quarter rest.
- Contrabass (Cb.):** Measure 20 has a half note G#3, marked with a fermata, followed by a quarter rest. Measure 21 has a half note G#3, marked with a fermata, followed by a quarter rest. Measure 22 has a half note G#3, marked with a fermata, followed by a quarter rest.

23

Fl.

Cl. in B $\flat$  1  
2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I 1.2

Vln. II

Vla

Vc.

Cb.

*p*

*p*

*p*

*p*

*mp* sub.

div.

unis.

28

Fl.

*mf*

1. *mf*

Cl. in B $\flat$  1, 2

Bsn.

*mf*

F. Hn in F

Tpt in B $\flat$  1

Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

*f*

Vln. II

*f*

Vla

div. arco *f*

Vc. 1

2

Cb.

*f*

**B**

31

Fl.

1. *mp*

Cl. in B $\flat$  1 2

Bsn. *mp*

F. Hn in F

Tpt in B $\flat$  1

Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc. *mf* *f*

Vln. I 1.2 *mp* *pizz.* *mf*

Vln. II *mp* *pizz.* *mf*

Vla. *mp* *pizz.* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

35

Fl.

Cl. in B $\flat$  1  
2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I 1.2

Vln. II

Vla

Vc.

Cb.

1.

div.

unis.

arco

arco

arco

arco

39

Fl. *8va*

*mf*  
*p*

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

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

Bsn. *p*

F. Hn in F

Tpt in B $\flat$  1

Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc. *pp*

Vln. I *p*

Vln. II *p*

Vla *p*

Vc. *p*

Cb. *arco*

*f*

*div.*  
*mf*

*mf*

*pizz.*

*mf*  
*pizz.*

*p*

*mf*



43

Fl.

Cl. in B $\flat$  1  
2

Bsn.

*mf*

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

*f*

Vln. I 1.2

div. unis.

Vln. II

Vla

Vc.

Cb.

47 *8va*

Fl.

Cl. in B $\flat$  1  
2

Bsn.

*p*

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*f*

*f*

div.

arco

arco

*f*

50

Fl.

Cl. in Bb 1.2

Bsn.

F. Hn in F

Tpt in Bb 1  
Tpt in Bb 2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla 1.2

Vc.

Cb.

C

*mf*

*mf*

*mf*

*mp* sub.

*mp* sub.



57

Fl.

Cl. in B $\flat$  1  
2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla 1.2

Vc.

Cb.

div.

unis.

60

Fl.

Cl. in B $\flat$  1

2

Bsn.

F. Hn in F

Tpt in B $\flat$  1

Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*f*

*ff*

*fz*

*fz*

*fz*

*fz*

64 *rall.*.....

Fl.

Cl. in B $\flat$  1  
2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

*fz*

*fz*

Detailed description: This is a page of a musical score, page 45, rehearsal mark 2. It contains measures 64 through 67. The tempo is marked 'rall.' (rallentando). The key signature has three sharps (F#, C#, G#). The score includes parts for Flute, Clarinet in B-flat (1 and 2), Bassoon, French Horn in F, Trumpet in B-flat (1 and 2), Trombone, Timpani, Soprano Violoncello, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 64-66 contain rests for most instruments, while the French Horn in F plays a rhythmic pattern of eighth and quarter notes. In measure 67, all instruments play a half note. The Violoncello and Contrabass parts include a 'fz' (forzando) marking with a wedge dynamic.

68 **D** *a tempo* *8va*

Fl. *f*

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

2

Bsn. *f*

F. Hn in F *f*

Tpt in B $\flat$  1 *f*

Tpt in B $\flat$  2

Tbn. *f*

Timp.

S. Vc.

Vln. I *ff*

Vln. II *ff*

Vla *f*

Vc. *ff*

Cb. *ff*



72

Fl.

(8)

4

Cl. in Bb 1.2

Bsn.

F. Hn in F

Tpt in Bb 1

Tpt in Bb 2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

76 Cadenza (tacet al fine)

Fl.

Cl. in Bb 1.2

Bsn.

F. Hn in F

Tpt in Bb 1  
Tpt in Bb 2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.





88

Fl.

Cl. in B $\flat$  1.2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

88

89

90

Fl.

Cl. in B $\flat$  1.2

Bsn.

F. Hn in F

Tpt in B $\flat$  1  
Tpt in B $\flat$  2

Tbn.

Timp.

S. Vc.

Vln. I

Vln. II

Vla

Vc.

Cb.

pizz.