



Sonata, Op. 10, No. 3 in D Major

First Movement

LUDWIG VAN BEETHOVEN
Arranged by DANNY SMOLENSKI

INSTRUMENTATION

1 Conductor
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

PROGRAM NOTES

This sonata was dedicated to the Countess Anne Margarete von Browne, and written and published in 1798. This makes it contemporary with Beethoven's three string trios: Op. 9, the violin sonatas of Op. 12, and the violin romance that became his Op. 50 when later published. While the first two sonatas of Op. 10 have three movements each, the third has four movements and anticipates in size his first symphony and early string quartets, which were written almost immediately following in 1799–1800. Solidly in the classical style of Beethoven's early period, the first movement of this sonata exhibits a standard sonata-allegro form. A motif, based on the opening four notes, runs throughout the piece.

NOTES TO THE CONDUCTOR

This is one that Beethoven should have written for strings! Enjoy the exuberant opening of this 1798 piano sonata in the classical style of Beethoven's early period. In traditional sonata-allegro form, this piece gives a thrilling ride through a wide range of dynamics to create an unforgettably dramatic experience for listeners and performers alike. Dynamics should be exaggerated to produce maximum dramatic effect. Be sure to emphasize the sforzandos within the context of the overall dynamic. For example, the sforzandos at m. 67, where the main dynamic is *p*, should not have the same punch as the ones at m. 87, which are part of a crescendo leading up to a *ff*.

A motif, based on the opening four notes, which appear both in both descending and ascending forms throughout the piece, runs throughout the piece. Awareness of this should figure into any decision the conductor makes regarding balance or phrasing. The divisi in the violas in m. 44 should be used as needed to reinforce the celli. Similarly, the divisi in the first violins in mm. 229–230 should be used to reinforce the seconds. These are the only divisi that are optional.

Opinion has varied widely over the years on the interpretation of Beethoven's tempo indications. This piece can be performed as slow as $\text{♩} = 116$ and still be effective and exciting. While faster tempos are encouraged, please don't sacrifice a clean, crisp performance in the name of speed. To perform this work in full as Beethoven wrote it, the exposition will be repeated, followed by the development, the recapitulation, and coda. At the slowest indicated tempo of $\text{♩} = 116$, this will give an approximate length of 8 minutes. For time considerations, however, some cuts may be observed. First, the repeat of the exposition may be eliminated, going straight from the first time through to the development, reducing the duration to approximately 6 minutes. Second, because of the way the opening figure is used to start the individual sections of the piece, a further cut of the entire development from the pick up of m. 125 to the pickup of m. 184 may be taken. While not encouraged, this cut can still yield an effective and musically satisfying performance. If the development is cut, do not repeat the exposition. This will give a playing time of approximately 5 minutes.

for Tami Peterson and the Ryan High School Orchestra, Denton, TX

Sonata, Op. 10, No. 3 in D Major

3

CONDUCTOR SCORE

Duration - 7:00

First Movement

Ludwig van Beethoven

Arranged by Danny Smolenski

Presto (♩ = 116-132)

Violins

Viola

Cello

String Bass

p *sf*

1 2 3 4

Vlns.

Vla.

Cello

Str. Bass

p *pizz.*

5 6 7 8 9

11

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

f

f

sf

arco

10 11 12 13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

p

f

p

p

p

14 15 16 17

Score for measures 18-21, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music is in D major (two sharps) and 4/4 time. Measures 18-20 show a crescendo for all instruments, leading to a fortissimo (*ff*) section in measure 21. Fingerings are indicated: -1 for Vlns. I & II, -2 for Vla., and -1 for Cello. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

cresc. *ff* *ff* *ff*

18 19 20 21

Score for measures 22-25, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music is in D major (two sharps) and 4/4 time. Measures 22-25 show a piano (*p*) section. Measures 22 and 23 include fingerings: 2 for Vlns. I, 2 for Vla., 4 for Cello, and 4 for Str. Bass. Measure 23 includes a pizzicato (*pizz.*) instruction for the Str. Bass. Measures 24 and 25 include fingerings: 4 for Vlns. I, 1 for Vla., 3 for Cello, and 2 for Str. Bass. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

p *p* *pizz.* *p*

22 23 24 25

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 26-29:

- Vlns. I:** Measures 26-29. Measure 26 has a finger number 2. Measure 27 has a bowing mark V. Measure 28 has a finger number 4. Measure 29 has finger numbers 3 and 1.
- Vlns. II:** Measures 26-29. Measure 26 has a bowing mark V. Measure 27 has a bowing mark V. Measure 28 has a bowing mark V. Measure 29 has a bowing mark V.
- Vla.:** Measures 26-29. Measure 26 has a finger number 2. Measure 27 has a finger number 1. Measure 28 has a finger number 4. Measure 29 has finger numbers 3 and 1.
- Cello:** Measures 26-29. Measure 26 has a finger number 2. Measure 27 has a finger number 1. Measure 28 has a finger number 4. Measure 29 has finger numbers 3 and 1.
- Str. Bass:** Measures 26-29. Measure 26 has a finger number 2. Measure 27 has a finger number 1. Measure 28 has a finger number 4. Measure 29 has finger numbers 3 and 1.

Measure numbers 26, 27, 28, and 29 are indicated below the staves.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 30-33:

- Vlns. I:** Measures 30-33. Measure 30 has a bowing mark V. Measure 31 has a bowing mark V. Measure 32 has a bowing mark V. Measure 33 has a bowing mark V.
- Vlns. II:** Measures 30-33. Measure 30 has a bowing mark V. Measure 31 has a bowing mark V. Measure 32 has a bowing mark V. Measure 33 has a bowing mark V.
- Vla.:** Measures 30-33. Measure 30 has finger numbers 2, 1, and 4. Measure 31 has a finger number 2. Measure 32 has a finger number 1. Measure 33 has a finger number 4.
- Cello:** Measures 30-33. Measure 30 has finger numbers 2, 1, and 4. Measure 31 has a finger number 2. Measure 32 has a finger number 1. Measure 33 has a finger number 4.
- Str. Bass:** Measures 30-33. Measure 30 has a finger number 2. Measure 31 has a finger number 1. Measure 32 has a finger number 4. Measure 33 has a finger number 1.

Measure numbers 30, 31, 32, and 33 are indicated below the staves.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

34 35 36 37

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

38 39 40 41

cresc.

cresc.

2 1 2 2

Score for measures 42-44, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Measure 42: Vlns. I & II play a whole note chord (F#4, A#4). Vla. plays a quarter note (F#3) followed by an eighth note (G#3) and a quarter note (A#3). Cello and Str. Bass are silent.

Measure 43: Vlns. I & II play a whole note chord (F#4, A#4). Vla. plays a quarter note (F#3) followed by an eighth note (G#3) and a quarter note (A#3). Cello and Str. Bass are silent.

Measure 44: Vlns. I & II play a whole note chord (F#4, A#4). Vla. plays a quarter note (F#3) followed by an eighth note (G#3) and a quarter note (A#3). Cello and Str. Bass are silent.

Measure numbers 42, 43, and 44 are indicated below the staves.

Score for measures 45-47, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Measure 45: Vlns. I & II play a half note chord (F#4, A#4). Vla. plays a quarter note (F#3) followed by an eighth note (G#3) and a quarter note (A#3). Cello and Str. Bass are silent.

Measure 46: Vlns. I & II play a half note chord (F#4, A#4). Vla. plays a quarter note (F#3) followed by an eighth note (G#3) and a quarter note (A#3). Cello and Str. Bass are silent.

Measure 47: Vlns. I & II play a half note chord (F#4, A#4). Vla. plays a quarter note (F#3) followed by an eighth note (G#3) and a quarter note (A#3). Cello and Str. Bass are silent.

Measure numbers 45, 46, and 47 are indicated below the staves.

Vlns. I *p cresc.*
 Vlns. II *mf cresc.*
 Vla. *cresc.*
 Cello *cresc.*
 Str. Bass *cresc.*

48 49 50

Vlns. I *f*
 Vlns. II *f*
 Vla. *f*
 Cello *f*
 Str. Bass *f*

51 52 53 54

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

55 56 57 58 *p* 59

60

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

60 61 62 63

67

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

64 65 66 67 68

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

69 70 71 72 73

75

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sf *cresc.* *sf* *sf*

sf *sf* *sf*

sf *sf* *sf*

sf *sf*

74 75 76 77

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

p *sf*

p *sf*

78 79 80 81 82

83

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sf

sf

cresc.

sf

div. -3

sf

cresc.

cresc.

cresc.

83 84 85 86 87

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sf

sf

sf

ff

ff

ff

ff

mf cresc.

ff

88 89 90 91 92

93

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

f p

p

93 *p* 94 95 96

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f p

f

f

p

cresc.

cresc.

cresc.

(V)

fp

97 98 *cresc.* 99 100

Vlns.

Vla.

Cello

Str. Bass

ff

ff

ff

ff

ff

101 102 103

Vlns.

Vla.

Cello

Str. Bass

pp

pp

pp

pp

104 105 106 107 108

Vlns.

Vla.

Cello

Str. Bass

109 110 111 112 113

pp

p

Vlns.

Vla.

Cello

Str. Bass

114 115 116 117 118

pp

-3

-2

-4

Optional Cut to m. 184
Repeat Optional

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

119 120 121 122 123 124

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

125 126 127 128 129

pp *p* *pp* *p* *pp* *p*

133 *div.*

Vlns. I *cresc.* *ff* *ffp*

Vlns. II *cresc.* *ff* *ffp*

Vla. *cresc.* *ff* *ffp*

Cello *cresc.* *ff* *ffp*

Str. Bass *cresc.* *ff* *ffp*

130 131 132 133

Vlns. I *ffp*

Vlns. II *ffp*

Vla. *ffp*

Cello *ffp*

Str. Bass *ffp*

134 135 136 137

141

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

138 139 140 141

ff

ff

ff

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

142 143 144 145

ff

sf

sf

ff

Score for measures 146-148, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 146: Violins I and II play a half note G#4 (marked *sf*). Viola plays a half note G#3. Cello and String Bass play a half note G#2.

Measure 147: Violins I and II play a half note G#4 (marked *sf*). Viola plays a half note G#3. Cello and String Bass play a half note G#2.

Measure 148: Violins I and II play a half note G#4 (marked *sf*). Viola plays a half note G#3. Cello and String Bass play a half note G#2.

Rehearsal mark 149 is indicated at the start of the next system.

Score for measures 149-152, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 149: Violins I and II play a half note G#4 (marked *sf*). Viola plays a half note G#3. Cello and String Bass play a half note G#2.

Measure 150: Violins I and II play a half note G#4 (marked *sf*). Viola plays a half note G#3. Cello and String Bass play a half note G#2.

Measure 151: Violins I and II play a half note G#4 (marked *sf*). Viola plays a half note G#3. Cello and String Bass play a half note G#2.

Measure 152: Violins I and II play a half note G#4 (marked *sf*). Viola plays a half note G#3. Cello and String Bass play a half note G#2.

Score for measures 153, 154, and 155. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The Vlns. I and II parts feature *sf* (sforzando) markings. The Vla. part includes a *V* (Vibrato) marking. The Cello part includes a *V* (Vibrato) marking. The Str. Bass part is marked with a *V* (Vibrato) marking. The measures are numbered 153, 154, and 155.

Score for measures 156, 157, 158, and 159. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The Vlns. I part includes a *V* (Vibrato) marking. The Vlns. II part includes a *V* (Vibrato) marking. The Vla. part includes a *V* (Vibrato) marking. The Cello part includes a *V* (Vibrato) marking. The Str. Bass part includes a *V* (Vibrato) marking. The measures are numbered 156, 157, 158, and 159.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 160, 161, 162, and 163 are shown.

Violins I (Vlns. I) and Violins II (Vlns. II) are in treble clef. Viola (Vla.) is in alto clef. Cello and String Bass (Str. Bass) are in bass clef.

Measure 160: Vlns. I plays a sixteenth-note figure. Vlns. II is silent. Vla. is silent. Cello plays a half-note figure. Str. Bass is silent.

Measure 161: Vlns. I is silent. Vlns. II plays a sixteenth-note figure. Vla. is silent. Cello plays a half-note figure. Str. Bass is silent.

Measure 162: Vlns. I is silent. Vlns. II plays a sixteenth-note figure. Vla. is silent. Cello plays a half-note figure. Str. Bass is silent.

Measure 163: Vlns. I is silent. Vlns. II plays a sixteenth-note figure. Vla. is silent. Cello plays a half-note figure. Str. Bass is silent.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 164, 165, 166, and 167 are shown.

Violins I (Vlns. I) and Violins II (Vlns. II) are in treble clef. Viola (Vla.) is in alto clef. Cello and String Bass (Str. Bass) are in bass clef.

Measure 164: Vlns. I is silent. Vlns. II plays a sixteenth-note figure. Vla. plays a sixteenth-note figure. Cello plays a half-note figure. Str. Bass is silent.

Measure 165: Vlns. I is silent. Vlns. II plays a sixteenth-note figure. Vla. plays a sixteenth-note figure. Cello plays a half-note figure. Str. Bass is silent.

Measure 166: Vlns. I is silent. Vlns. II plays a sixteenth-note figure. Vla. plays a sixteenth-note figure. Cello plays a half-note figure. Str. Bass is silent.

Measure 167: Vlns. I is silent. Vlns. II plays a sixteenth-note figure. Vla. plays a sixteenth-note figure. Cello plays a half-note figure. Str. Bass is silent.

168 169 170 171

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

-3

f

172 173 174 175

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

175

f

24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sf

sf

sf

sf

176 177 178 179

cresc.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

sf

sf

sf

sf

180 181 182 183

Optional Cut

184

Vlns.

First system of musical notation (measures 184-187). It includes staves for Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the strings, starting with a piano (*p*) dynamic and transitioning to a forte (*f*) dynamic. A large red watermark "Preview Only" is overlaid diagonally across the page.

Cello

Str. Bass

Vlns.

Second system of musical notation (measures 188-192). It includes staves for Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The music continues the melodic line from the first system. A large red watermark "Preview Only" is overlaid diagonally across the page.

Vla.

Cello

Str. Bass

-4 194

I

Vlns.

II

Vla.

Cello

Str. Bass

cresc.

cresc.

cresc.

mf

arco

sf

193 194 195 196

-2

I

Vlns.

II

Vla.

Cello

Str. Bass

sf

sf

sf

sf

197 198 199 200

Vlns. I *f* *p* 3 *V*

Vlns. II *f* *V* *V*

Vla. *f* *V* *V*

Cello *f* *V* *V* 3

Str. Bass *f*

201 202 203 204

Vlns. I 205 *V*

Vlns. II *p* *V*

Vla. *p*

Cello *p*

Str. Bass *pizz.* *p*

205 206 207 208

Score for measures 209-212, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 209-212 show a complex orchestral passage. The Violins (Vlns.) play a melodic line with a triplet in measure 211. The Viola (Vla.) and Cello play a rhythmic pattern of eighth notes. The String Bass (Str. Bass) provides a steady bass line.

Measures 209 210 211 212

Score for measures 213-216, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 213-216 show a continuation of the orchestral passage. The Violins (Vlns.) play a melodic line with a triplet in measure 213. The Viola (Vla.) and Cello play a rhythmic pattern of eighth notes. The String Bass (Str. Bass) provides a steady bass line.

Measures 213 214 215 216

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

sf

217 218 219 220

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

cresc.

cresc.

cresc.

mf cresc.

221 222 223 224

ff

-3

-3

ff

f

f

sf

ff arco

ff

225 226 227 228

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f Opt. *cresc.*

cresc.

cresc.

ff

ff

ff

V *V*

229 230 231

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

233

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

232 233 234 235

240

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

236 237 238 239 240

Score for measures 241-245, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#). The score includes fingerings (-4, -2) and a bowing mark (V) above the Cello staff in measure 243.

241 242 243 244 245

Score for measures 246-250, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#). The score includes dynamics (*p*, *sf*) and fingerings (-3, -2, -1, 0). A bowing mark (V) is present above the Cello staff in measure 247.

246 247 248 249 250

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

pp

pp

pp

cresc.

cresc.

cresc.

pp *cresc.*

251 252 253 254

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sf *cresc.* *sf* *sf*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *p*

p

255 256 257 258 259 *p*

1

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sf

sf

sf

p

sf

sf

sf

p

sf

sf

p

260 261 262 263

264

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sf

sf

sf

sf

sf

cresc.

cresc.

cresc.

cresc.

div.

264 265 266 267

Score for measures 268-272, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Vlns. I & II: *sf* (268-270), *sf* (271), *ff* (272). Vln. II includes *div.* (divisi) marking.

Vla.: *sf* (271), *ff* (272).

Cello: *ff* (272).

Str. Bass: *mf cresc.* (270), *ff* (272).

Measure numbers: 268, 269, 270, 271, 272.

Score for measures 273-276, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Vlns. I & II: *p* (274-276). Vln. I includes a *-4* (four flats) marking at measure 274.

Vla.: *f p* (274), *p* (275-276). Includes a *4* (four sixteenth notes) marking at measure 274.

Cello: *p* (275-276). Includes a *V* (Vibrato) marking at measure 275.

Str. Bass: *p* (275-276). Includes a *V* (Vibrato) marking at measure 275.

Measure numbers: 273, 274, 275, 276.

Score for measures 277-279, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Measure 277: Vlns. I & II play a melodic line. Vla. plays a rhythmic pattern. Cello and Str. Bass provide harmonic support.

Measure 278: Vlns. I & II play a melodic line. Vla. plays a rhythmic pattern. Cello and Str. Bass provide harmonic support.

Measure 279: Vlns. I & II play a melodic line. Vla. plays a rhythmic pattern. Cello and Str. Bass provide harmonic support.

Dynamic markings: *f*, *p*, *mp*, *ff*.

Rehearsal marks: V, -2, -2, V.

Score for measures 280-282, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Measure 280: Vlns. I & II play a melodic line. Vla. plays a rhythmic pattern. Cello and Str. Bass provide harmonic support.

Measure 281: Vlns. I & II play a melodic line. Vla. plays a rhythmic pattern. Cello and Str. Bass provide harmonic support.

Measure 282: Vlns. I & II play a melodic line. Vla. plays a rhythmic pattern. Cello and Str. Bass provide harmonic support.

Dynamic markings: *p*, *cresc.*, *ff*, *ff*, *ff*.

Rehearsal marks: 4, -2, -2, 4, V.

Score for measures 283-285, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins (Vlns.): Part I plays a melodic line with fingerings 4, -2, -2, -2. Part II plays a rhythmic pattern with a breath mark (V).

Viola (Vla.): Part I plays a melodic line with fingerings -2, -2, -2.

Cello: Part I plays a melodic line with fingerings -2, -2, -2.

String Bass (Str. Bass): Part I plays a melodic line with fingerings -2, -2, -2. A breath mark (V) is present in measure 284.

Measures 283, 284, and 285 are indicated below the staves.

Score for measures 286-290, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins (Vlns.): Part I plays a melodic line with fingerings -3, -3, -3. Part II plays a rhythmic pattern with a breath mark (V). Dynamics include *pp* and *pp*.

Viola (Vla.): Part I plays a melodic line with fingerings -3, -3, -3. Dynamics include *pp* and *pp*.

Cello: Part I plays a melodic line with fingerings -3, -3, -3. Dynamics include *pp* and *pp*.

String Bass (Str. Bass): Part I plays a melodic line with fingerings -3, -3, -3. Dynamics include *pp* and *pp*.

Measures 286, 287, 288, 289, and 290 are indicated below the staves.

Score for measures 291-295, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 291-295 show a crescendo in the Violins, Viola, and Cello, while the String Bass remains relatively flat. The score includes dynamic markings *pp* and *cresc.*

Measures: 291, 292, 293, 294, 295

Score for measures 296-300, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 296-300 show a variety of dynamics including *f*, *pp*, and *sfpp*. The score includes dynamic markings *f*, *pp*, and *sfpp*. A rehearsal mark is present at measure 299.

Measures: 296, 297, 298, 299, 300

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

301 302 303 304 305

pp

-3

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

306 307 308 309 310

309

V

Score for measures 311 to 315, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 311-315 show a melodic line in the Violins and Viola, with the Cello and String Bass providing harmonic support. The key signature is one sharp (F#).

Measures 311, 312, 313, 314, 315

Score for measures 316 to 319, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 316-319 show a melodic line in the Violins and Viola, with the Cello and String Bass providing harmonic support. The key signature is one sharp (F#).

Measures 316, 317, 318, 319

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

320 *sf* 321 *sf* 322 *sf* 323 *sf*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

324 *sf* 325 *sf* 326 327 *p*

327

-4

-4

Score for measures 328-331. The score includes parts for Violins (Vlns. I and II), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#). The time signature is 4/4. The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Measures 328-331 are shown. The score includes parts for Violins (Vlns. I and II), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#). The time signature is 4/4. The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Measures 328-331 are shown. The score includes parts for Violins (Vlns. I and II), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#). The time signature is 4/4. The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Score for measures 332-335. The score includes parts for Violins (Vlns. I and II), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#). The time signature is 4/4. The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Measures 332-335 are shown. The score includes parts for Violins (Vlns. I and II), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#). The time signature is 4/4. The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Measures 332-335 are shown. The score includes parts for Violins (Vlns. I and II), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#). The time signature is 4/4. The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

336 337 338 339

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

340 341 342 343

ff

ff

ff
div.

ff

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