

# IV. Finale

HHH (♩=148) with barely contained energy

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes:

- Fl. 1 & 2
- Fl. 3/Picc.
- Ob. 1 & 2
- E.H.
- Cl. 1 & 2
- Cl. 3/BCl.
- Bn. 1 & 2
- Bn. 3
- Hn 1 & 3
- Hn 2 & 4
- C Tpt 1 & 2
- C Tpt 3 & 4
- Trb 1 & 2
- B. Trb
- Tba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Harp

The second system includes:

- Vin 1
- Vin 1-1
- Vin 1-2
- Vin 2-1
- Vin 2-2
- Vla
- Vc.
- Db.

Each staff begins with a measure number of 558. The woodwind and brass parts are mostly silent, indicated by a horizontal line with a bar. The percussion parts also show some activity with vertical lines. The harp part is also mostly silent. The string parts (Violins, Viola, Violoncello, Double Bass) are active, with the first violin part starting with a melodic line and dynamic markings like *pp* and *div.*

HHH (♩=148) with barely contained energy

Musical score for strings. The score is divided into two systems. The first system includes:

- Vin 1
- Vin 1-1
- Vin 1-2
- Vin 2-1
- Vin 2-2
- Vla
- Vc.
- Db.

Each staff begins with a measure number of 558. The string parts are active, with the first violin part starting with a melodic line and dynamic markings like *pp* and *div.*. The other string parts (Violins 1-1 and 1-2, Violins 2-1 and 2-2, Viola, Violoncello, and Double Bass) are mostly silent, indicated by a horizontal line with a bar. The first violin part has a melodic line with dynamic markings like *pp* and *div.*. The other string parts are mostly silent.



565  
Fl. 1 & 2

565  
Fl. 3/Picc.

565  
Ob. 1 & 2

565  
E.H.

565  
Cl. 1 & 2

565  
Cl. 3/BCl.   
bass clarinet

565  
Bn. 1 & 2

565  
Bn. 3

565  
Hn 1 & 3

565  
Hn 2 & 4

565  
C Tpt 1 & 2

565  
C Tpt 3 & 4

565  
Trb 1 & 2

565  
B. Trb

565  
Tba

565  
Timp.

565  
Perc. 1

565  
Perc. 2

565  
Perc. 3

565  
Harp

565  
565



565  
Vin 1

565  
Vin 1-1

565  
Vin 1-2

565  
Vin 2-1

565  
Vin 2-2

565  
Via

565  
Vc.

565  
Db.

JJJ ♩=156 driving and with great intensity!

572

Fl. 1 & 2

Fl. 3/Picc.

Ob. 1 & 2  
*mp*

E.H.  
*mp*

Cl. 1 & 2  
*mp*

Cl. 3/BCl.  
*mp* to clarinet

Bn. 1 & 2  
*mp*

Bn. 3  
*mp*

Hn 1 & 3

Hn 2 & 4

C Tpt 1 & 2

C Tpt 3 & 4

Trb 1 & 2

B. Trb

Tba

Timp.

Perc. 1

Perc. 2  
bongos with hands  
*p* *mf* *sub. p*

Perc. 3  
susp. cymbal  
*mp* scrape stick across edge of cymbal

Harp

JJJ ♩=156 driving and with great intensity!

572

Vln 1  
*mp*

Vln 1-1  
*mp*

Vln 1-2  
*mp*

Vln 2-1  
*mp*

Vln 2-2  
*mp*

Vla  
div. a4  
*mp* *unis.* *p*

Vc.  
*arco soli* *p*

Db.  
*arco soli* *p*

578

Fl. 1 & 2

Fl. 3/Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Cl. 3/BCl.

Bn. 1 & 2

Bn. 3

Hn 1 & 3

Hn 2 & 4

C Tpt 1 & 2

C Tpt 3 & 4

Trb 1 & 2

B. Trb

Tba

Timp.

Perc. 1

Perc. 2 (bongos)

Perc. 3 (temple blocks)

Harp

Vin 1-1

Vin 1-2

Vin 2

Vla

Vc.

Db.

high-hat (closed)

*p*

*mp*

*f*

*p*

*mp*

*f*

*mp*

*mp*

*p*

*mp*

*f*

*mp*

*f*

*fp*

*fp*

*fp*

unis.

pizz.

div.

3

sul pont.

arco

3

3

3

3

KKK

584

Fl. 1 & 2

Fl. 3/Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Cl. 3/BCl.

Bn. 1 & 2

Bn. 3

584

Hn 1 & 3

Hn 2 & 4

C Tpt 1 & 2

C Tpt 3 & 4

Trb 1 & 2

B. Trb

Tba

584

Timp.

Perc. 1 (high-hat)

Perc. 2 (bongos)

Perc. 3

Harp

KKK

584

Vin 1

Vin 2

Vla

Vc.

Db.

unis. arco

*mf*

*f*

*mf*

*mf*

LLL

590

Fl. 1

Fl. 2

Fl. 3/Picc.

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Cl. 3/BCl.

Bn. 1

Bn. 2

Bn. 3

Hn 1 & 3

Hn 2 & 4

C Tpt 1 & 2

C Tpt 3 & 4

Trb 1 & 2

B. Trb

Tba

Timp.

Perc. 1 (high-hat)

Perc. 2 (bongos)

Perc. 3 (temple blocks)

Harp

LLL

590

Vin 1

Vin 2

Vla

Vc.

Db.

*sul pont.*

*sub. p*

*mp*

*mf*

*f*

*div.*

*unis. pizz.*

*arco*

*pizz.*

*arco*

*mp*

*mf*

*f*

This page of the musical score contains the following parts and markings:

- Flutes (Fl. 1, 2, 3/Picc.):** Sixteenth-note passages with slurs and accents, marked *mf*.
- Oboes (Ob. 1, 2):** Triplet sixteenth-note patterns, marked *mf*.
- Clarinets (Cl. 1, 2) and Bassoon (Bn. 1):** Sustained notes with slurs and accents.
- Bassoons (Bn. 2, 3):** Triplet sixteenth-note patterns.
- Percussion (Perc. 3):** Temple blocks with triplet sixteenth-note patterns, marked *p* and *mp*.
- Harp:** Sustained chords with slurs and accents. Chords are labeled *Bb Db* and *A#*.
- Violins (Vln 1, 2):** Pizzicato passages with slurs and accents, marked *f* and *mf*.
- Viola (Vla):** Pizzicato passage with slurs and accents, marked *p* and *f*.
- Violoncello (Vc.):** Pizzicato passage with slurs and accents, marked *f* and *mf*.
- Double Bass (Db.):** Pizzicato passage with slurs and accents, marked *f* and *mf*.

MMM

Fl. 1  
Fl. 2  
Fl. 3/Picc.  
Ob. 1  
Ob. 2  
E.H.  
Cl. 1  
Cl. 2  
Cl. 3/BCl.  
Bn. 1  
Bn. 2  
Bn. 3

Musical score for woodwinds and strings. Flutes 1, 2, and 3/Picc. play sixteenth-note patterns with accents and slurs. Oboes 1 and 2 play eighth-note patterns with accents. Clarinets 1 and 2 play sustained notes with slurs. Bassoons 1, 2, and 3 play eighth-note patterns with accents and slurs.

Hn 1 & 3  
Hn 2 & 4  
C Tpt 1 & 2  
C Tpt 3 & 4  
Trb 1 & 2  
B. Trb  
Tba

Musical score for brass instruments. Horns 1 & 3, 2 & 4, Trumpets 1 & 2, 3 & 4, Trombones 1 & 2, Bass Trombone, and Tuba are all marked with a rest (z) for the duration of this section.

Timp.  
Perc. 1 (high-hat)  
Perc. 2 (bongos)  
Perc. 3 (temple blocks)  
Harp

Musical score for percussion and harp. Timp. is marked with a rest. Perc. 1 (high-hat) plays a rhythmic pattern starting at measure 2 with dynamics *p* and *f*. Perc. 2 (bongos) plays a continuous rhythmic pattern starting at measure 2 with dynamics *mf*. Perc. 3 (temple blocks) plays a rhythmic pattern starting at measure 2 with accents. Harp plays a sustained chord of E $\flat$  F $\sharp$ .

MMM

Vin 1  
Vin 2  
Via  
Vc.  
Db.

Musical score for strings. Violin 1 plays a melodic line starting at measure 2 with dynamics *mf* and *f*. Violin 2 plays a rhythmic pattern starting at measure 2 with dynamics *mf* and *f*. Viola plays a rhythmic pattern starting at measure 2 with dynamics *mf* and *f*. Violoncello and Double Bass play a rhythmic pattern starting at measure 2 with dynamics *mf* and *f*.



This page of a musical score, page 94, is for the Concerto for Orchestra by Samuel Barber. The score is arranged for a full orchestra and includes the following parts: Flute 1 & 2, Flute 3/Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Clarinet 3/Bass Clarinet, Bassoon 1 & 2, Bassoon 3, Horn 1 & 3, Horn 2 & 4, Trumpet 1 & 2, Trumpet 3 & 4, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, Percussion 1, Percussion 2 (Bongos), Percussion 3 (Temple blocks and Bass drum), Harp, Violin 1-1, Violin 1-2, Violin 2, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features various dynamics such as *mf*, *f*, and *mp*, along with articulation marks like accents and slurs. A rehearsal mark 'NNN' is present at the top right. The page number 'p.94 - Smith, Concerto for Orchestra' is located at the bottom center.