

WALTER ROSS

PORTRAITS

from

LA COMMEDIA DELL'ARTE

II Trio di fantasia

Oboe d'amore (Cor anglais), Bassoon & Piano



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ACM 004

Walter Ross

(1936-)

Walter Ross was born in Lincoln, Nebraska, USA, in 1936. He began to study the French horn at the age of twelve and, by seventeen, was performing professionally with the Lincoln Symphony Orchestra.

Although spending four years at the University of Nebraska studying mechanical engineering and astronomy, he continued playing with the orchestra. Ross decided to return to university to study music. After his master's degree, he went on to Cornell University for his doctorate. There, he was awarded an Organization of American States Fellowship to study composition privately under Alberto Ginastera at the Instituto Torcuato de Tella (Buenos Aires). He has been the recipient of significant grants and fellowships, numerous awards and prizes.

Ross began teaching composition and theory in the Music Department at the University of Virginia in 1967. He established the Charlottesville University and Community Orchestra, which he conducted for two years. Later, he formed a Baroque trio sonata ensemble in which he played flute and recorder.

During his tenure at the University of Virginia he served as Chairman of the Department of Music and was awarded a University Outstanding Teaching Award. He participated in regional, national, and international juries of composition and performance.

Walter Ross has composed over 150 works, which have been widely performed in over forty countries. Many of his compositions have been published, recorded and broadcast. He is, perhaps, best known for his compositions featuring brass and woodwinds. The influences of his own extensive performance background and diverse musical training (with composers who stressed bright orchestration and rhythmic excitement) can be detected in many of his works. Many of his recent pieces are representative of his current interest in neo-modal, pan-diatonic composition.

He has been a visiting composer at the Aspen Music Festival, a featured composer at several universities and forums, and a board member of the Capital Composers Alliance.

In 1997 he wrote a cantata featuring the poetry of Rita Dove, the American Poet Laureate. Recent choral works include 'Lux Aeterna' to honour the victims of 9/11, which has been performed upon a number of occasions.

Retired from full time teaching, Walter Ross currently performs on double bass in the Blue Ridge Chamber Orchestra. In addition to composing, he continues his interest in chess (in 1969 he won a trophy in the U.S. Open Chess Tournament), astronomy, and the History of Science.

Portraits from La Commedia dell'Arte

II Trio di fantasia

Oboe d'amore (Cor anglais), Bassoon & Piano

A CM 004

My chosen *Trio di fantasia* is assembled from characters of the Italian *Commedia dell'Arte*. This form of open-air improvisational theatre began in Italy during the XV century and is still performed today. The characters *Harlequin*, *Isabella* and *Pulcinella* were the inspiration for this piece.

Harlequin (*Arlecchino*) is a clown - acrobatic and mischievous. His costume is a patchwork of colourful diamond shapes. He often maintains a close relationship with his audience, gesturing to them and involving them in his antics of trying (in vain) to trick his masters.

Isabella is one of the popular names for one of the *Innamorati*, the lovers (as was *Flavio* for the man). The pair often bore masculine and feminine forms of the same name. Young and in love (particularly with themselves), they surmount their endless obstacles at the play's conclusion. This unmasked couple is dressed in similar colours and the latest fashions. They are very vain and self-obsessed.

Pulcinella (sometimes known as *Punch* or *Punchinello* - the *Mister Punch* of England's *Punch and Judy*) is a pitiable, helpless and physically disfigured usually by a distinct limp or a hump. He alternates between foolishness and being very shrewd and joined the *Commedia*'s ranks in the XVII century. He is always dressed in white and masked in black.

In the context of a theatrical concert performance, the players are free to dress in the costumes of their three characters.

The work, composed in 1998, was written for and dedicated to Jennifer Paull. It has three modal/tonal movements, which have the descriptive titles *Capriccio*, *Elegy*, and *Scherzino*.

Walter Ross
1999



Works by Walter Ross published by Amoris International

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A SI 012

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I *Punchinello's Scherzino*

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A OR 004

A

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for Jennifer Paull

Portraits from La Commedia dell'Arte

II TRIO DI FANTASIA

I

Walter Ross
(b. 1936)

Capriccio

Allegro festivo $\text{J}=96$

❖ Oboe d'amore
(Cor anglais)

Bassoon

Piano

The musical score consists of three staves. The top staff is for the Oboe d'amore (Cor anglais), the middle staff for the Bassoon, and the bottom staff for the Piano. The piano staff includes a dynamic marking 'f' and a measure number '5'. The bassoon staff also has a dynamic marking 'f'. The piano staff continues with a dynamic marking 'mf'.

❖ In Concert Pitch

9

10

11

12

13

14

15

16

17

18

19

20

21

Musical score page 1, measures 24-25. The score consists of two staves: treble and bass. The key signature is two sharps. Measure 24 starts with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 25 begins with a rest in the treble staff, followed by eighth-note pairs in the bass staff.

Musical score page 1, measures 26-27. The score continues with two staves. Measure 26 has rests in both staves. Measure 27 begins with a rest in the treble staff, followed by eighth-note pairs in the bass staff. Dynamics include *mf*.

Musical score page 2, measures 30-31. The score consists of two staves. Measure 30 starts with a rest in the treble staff, followed by eighth-note pairs in the bass staff. Measure 31 begins with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Dynamics include *f*, *mf*, and *crescendo*.

Musical score page 2, measures 36-37. The score consists of two staves. Measure 36 starts with a rest in the treble staff, followed by eighth-note pairs in the bass staff. Measure 37 begins with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Dynamics include *mp*, *mf*, *mp*, and *p*.

41

mp *mf* *mp* *mf* *diminuendo*

mp *mf* *mp* *f* *mf* *diminuendo*

41

47

p

p

mp *mf*

47

53

leggiero

p

leggiero

p

leggiero

p

53

Musical score for piano and cello. The piano part consists of two staves: treble and bass. The cello part is on the bottom staff. Measure 58 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 59 begins with eighth-note chords in both staves, followed by sixteenth-note patterns.

Musical score for piano and cello. The piano part consists of two staves: treble and bass. The cello part is on the bottom staff. Measure 63 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff.

Musical score for piano and cello. The piano part consists of two staves: treble and bass. The cello part is on the bottom staff. Measure 68 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. The bass staff has a key signature change to B major at the end of the measure.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. Measure 74 begins with eighth-note pairs followed by sixteenth-note patterns. Measure 75 continues with sixteenth-note patterns and concludes with a dynamic marking *mp*.

Continuation of the musical score. The top staff shows a sixteenth-note pattern with a melodic line above it. The bottom staff shows eighth-note pairs. Measures 76 and 77 conclude with a dynamic marking *mp*.

Continuation of the musical score. The top staff shows a sixteenth-note pattern with a melodic line above it. The bottom staff shows eighth-note pairs. Measures 80 and 81 conclude with a dynamic marking *f*.

Continuation of the musical score. The top staff shows a sixteenth-note pattern with a melodic line above it. The bottom staff shows eighth-note pairs. Measures 82 and 83 conclude with a dynamic marking *mp*.

Continuation of the musical score. The top staff shows a sixteenth-note pattern with a melodic line above it. The bottom staff shows eighth-note pairs. Measures 86 and 87 conclude with a dynamic marking *f*.

Continuation of the musical score. The top staff shows a sixteenth-note pattern with a melodic line above it. The bottom staff shows eighth-note pairs. Measures 88 and 89 conclude with a dynamic marking *mf*.

91 *poco ritenuto*

91 *poco ritenuto*

91 *Grazioso* $\text{♩} = 72$

91 *poco ritenuto*

91 *Grazioso* $\text{♩} = 72$

97

mf *f* *mf*

mp *mf* *p* *mf*

f

97

mf *mp*

104

mp

p *mf* *mp* *mf*

104

mf

mp

III

111

mf *f* *mf* *f* *diminuendo*
mp *mf*

p

111

mp *mp*

117

117

>*p* *mf*
mf

117

mp

124

124

mf

124

mp

p

130

poco ritenuto

poco ritenuto

poco ritenuto

mf *diminuendo*

subito tempo I° $\text{♩} = 90$

136

mf

subito tempo I° $\text{♩} = 90$

mf

subito tempo I° $\text{♩} = 90$

p

142

mf

148

148

154

161

f diminuendo

mp

poco crescendo

mf > mp

167

p

mf

p

174

p

p

mp

mf

179

leggiero

mf

leggiero

mf

mp

A musical score for piano, consisting of four staves of music. The top two staves begin at measure 185. The treble staff has a melody of eighth and sixteenth notes, with some notes connected by slurs. The bass staff has a steady eighth-note pattern. Measure 186 continues with similar patterns. Measure 191 begins with a treble staff containing eighth-note chords followed by a measure of rests. The bass staff has eighth-note chords. Measure 197 begins with a treble staff containing eighth-note chords followed by a measure of rests. The bass staff has eighth-note chords.

185

186

191

197

203

203

208

208

213

213

II

*Elegy**Adagio* $\text{♩} = 48$

Musical score for piano, showing measures 1-3 of the Elegy section. The score consists of four staves: treble, bass, alto, and tenor. The key signature is one sharp (F#). The tempo is $\text{♩} = 48$. Measure 1: Treble staff has a single note. Bass staff has a single note. Alto staff has a single note. Tenor staff has a single note. Measure 2: Treble staff starts with a sixteenth-note figure (mp). Bass staff starts with a sixteenth-note figure. Alto staff starts with a sixteenth-note figure. Tenor staff starts with a sixteenth-note figure. Measure 3: Treble staff starts with a sixteenth-note figure (mf). Bass staff starts with a sixteenth-note figure. Alto staff starts with a sixteenth-note figure. Tenor staff starts with a sixteenth-note figure.

Musical score for piano, showing measures 4-6 of the Elegy section. The score consists of four staves: treble, bass, alto, and tenor. The key signature is one sharp (F#). Measure 4: Treble staff starts with a sixteenth-note figure (mp), followed by a crescendo. Bass staff has a single note. Alto staff has a single note. Tenor staff has a single note. Measure 5: Treble staff starts with a sixteenth-note figure (f), followed by a diminuendo. Bass staff has a single note. Alto staff has a single note. Tenor staff has a single note. Measure 6: Treble staff starts with a sixteenth-note figure (diminuendo). Bass staff has a single note. Alto staff has a single note. Tenor staff has a single note. Measure 7: Treble staff starts with a sixteenth-note figure (p). Bass staff has a single note. Alto staff has a single note. Tenor staff has a single note.

8

mp

crescendo

f diminuendo

8

10

mf

f diminuendo

mp

mf

f diminuendo

11

mp

15

mp

mp

15

f diminuendo

18

18

mp

mp

p

mp

poco ritenuto

a tempo

mf

p

mf

mp

poco ritenuto

a tempo

p

mf

21

24

p

mf

24

p

mf

28

diminuendo

28

p *mf* *diminuendo*

32

p

32

crescendo

mf *diminuendo*

p

36

mp

36

mf *diminuendo*

p *mf*

40

rubato

p

mp

p

rubato

mf

mp

40

44

a tempo

mf

44

mf

mp

a tempo

47

mf — *f* *diminuendo*

p

47

51

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

51

55

mp
mp
crescendo
mp

55

mf
crescendo
f

58

mf
pp
poco ritenuato
a tempo
poco ritenuato
a tempo

58

mf
crescendo
mp

62

p < *mf*

= *mp*

< *mf*

66

p

= *mp*

p

mp

70

= *pp*

= *pp*

pp

III

*Scherzino**Allegro fantastico* $\text{♩} = 90$

Musical score for the first system of the Scherzino section. The score consists of two staves. The top staff is in treble clef and 3/8 time, with a key signature of one sharp. The bottom staff is in bass clef and 3/8 time, also with a key signature of one sharp. The music begins with six measures of silence. The first measure of the piece starts with a dynamic of *mf*. The melody consists of eighth-note pairs connected by slurs, followed by a sixteenth-note pair, and then a series of eighth-note pairs. The bass staff provides harmonic support with sustained notes and eighth-note pairs.

Musical score for the second system of the Scherzino section. The score consists of two staves. The top staff is in treble clef and 3/8 time, with a key signature of one sharp. The bottom staff is in bass clef and 3/8 time, also with a key signature of one sharp. The music begins with six measures of silence. The first measure of the piece starts with a dynamic of *mf*. The melody consists of eighth-note pairs connected by slurs, followed by a sixteenth-note pair, and then a series of eighth-note pairs. The bass staff provides harmonic support with sustained notes and eighth-note pairs. The dynamic changes to *mp secco* in the final measure of the system.



Continuation of the musical score. The top staff (treble clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern. The bottom staff (bass clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern.

Musical score for piano, two staves. The top staff (treble clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern. The bottom staff (bass clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern.

Continuation of the musical score. The top staff (treble clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern. The bottom staff (bass clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern.

Musical score for piano, two staves. The top staff (treble clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern. The bottom staff (bass clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern.

Continuation of the musical score. The top staff (treble clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern. The bottom staff (bass clef) has eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a sixteenth-note pattern.

35

35

42

f

42

f

48

f

mp crescendo

mf < f

Musical score for piano, featuring four staves of music:

- Staff 1 (Treble Clef):** Measures 56-57. Dynamics: *p*, *mf*. Measure 57 ends with a fermata over the bass note.
- Staff 2 (Bass Clef):** Measures 56-57. Dynamics: *mf*.
- Staff 3 (Treble Clef):** Measures 56-57. Dynamics: *mp*.
- Staff 4 (Bass Clef):** Measures 56-57. Dynamics: *mp*.
- Staff 5 (Treble Clef):** Measures 63-64. Dynamics: *mp*.
- Staff 6 (Bass Clef):** Measures 63-64. Dynamics: *mp*.
- Staff 7 (Treble Clef):** Measures 63-64. Dynamics: *mf*.
- Staff 8 (Bass Clef):** Measures 63-64. Dynamics: *mf*.
- Staff 9 (Treble Clef):** Measures 70-71. Dynamics: *p*.
- Staff 10 (Bass Clef):** Measures 70-71. Dynamics: *p*.
- Staff 11 (Treble Clef):** Measures 70-71. Dynamics: *p*.
- Staff 12 (Bass Clef):** Measures 70-71. Dynamics: *p*.

Musical score for piano, two staves. Key signature: A major (three sharps). Measure 77: Treble staff has a sixteenth-note run starting with a sharp. Bass staff has eighth-note pairs. Measure 78: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 79: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 80: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 81: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 82: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 83: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: A major (three sharps). Measure 84: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 85: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 86: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 87: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 88: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 89: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: A major (three sharps). Measure 90: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 91: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 92: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 93: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 94: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 95: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, featuring two staves (treble and bass) in G major (two sharps). The score consists of three systems of music.

System 1 (Measures 98-99):

- Measure 98: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Dynamics: *mp*.
- Measure 99: Treble staff has sixteenth-note pairs with slurs. Bass staff has eighth-note pairs. Dynamics: *mp*.

System 2 (Measures 105-106):

- Measure 105: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Dynamics: *mp*, *p*.
- Measure 106: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Dynamics: *p*.

System 3 (Measures 112-113):

- Measure 112: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Dynamics: *p*.
- Measure 113: Treble staff has sixteenth-note pairs with slurs. Bass staff has eighth-note pairs.

119

119

subito **f**

f

mf

127

127

134

134

subito **p**

f

142

142

148

148

155

155

162

p

mf

p

mf

162

mp

mf

f

mf

p

mf

171

f

diminuendo

p

f

diminuendo

p

171

mp

mf

180

mf

mf

f

diminuendo

mp

mf

180

188

188

196

diminuendo

196

diminuendo

205

205

212

212

213

214

215

216

217

218

219

220

221

222

223

224

225

232

233

239

245

f

f

AI CM 004

252

252

253

254

255

256

257

258

259

265

266

271

271

277

277

277

284

284

284

Portraits from La Commedia dell'Arte

II TRIO DI FANTASIA

Oboe d'amore

I
*Capriccio*Walter Ross
(b. 1936)*Allegro festivo* $\text{J}=96$

The musical score for the Oboe d'amore part, titled "Capriccio", is set in a dynamic range from *f* to *p*. It includes the following performance instructions:

- Measure 6:** *f*
- Measure 11:** *mf* to *f*
- Measure 16:** *6*, *2* (bassoon)
- Measure 28:** *mp*
- Measure 40:** *mp*, *mf*, *mp*
- Measure 46:** *mf* *diminuendo*, *p*, *p*, *leggiero*
- Measure 54:** *mf*, *mp*
- Measure 58:** *mf*, *f*

62 **6**

127 (3) (bassoon) *mf*

133 *subito tempo 1°* $\text{♩} = 90$
2
> p *poco ritenuto* *mf*

130

145 **7** **2** (bassoon) *mf*

157

161 (*piano*) **5** *mp* *> p*

171 *mf* *p*

176 **4** (*piano*) (5) (6) *leggiero* *mf*

185

190

104 8 (piano 8va)
 (9) *mf* *f*

207 *f*

213 *f* *crescendo* *ff*

II

Elegy

Adagio $\text{♩} = 48$

4 *mp* *crescendo*

7 *f* *diminuendo* *mp*

12 *mf* *f* *diminuendo*

15 *mp* (bassoon) *mp* *poco ritenuto* *a tempo*

21 *mf* *p*

25

p — *mf*

p

diminuendo

p

(*bassoon*)

mp

mf

diminuendo

rubato

p

a tempo

mf

mp

mf

mp

mp

mf

mp

mp

poco ritenuto

a tempo

5

(bassoon)

mf

pp

p

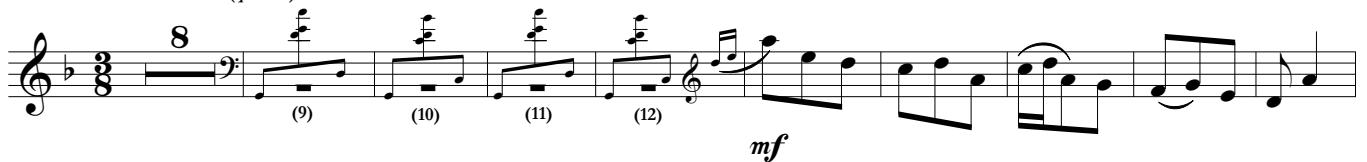
mp

pp

III

*Scherzino**Allegro fantastico* $\text{♩} = 90$

(piano)



18

mf

20 8 (9) (10) *f*

48

p

65

mp *p*

77

mf

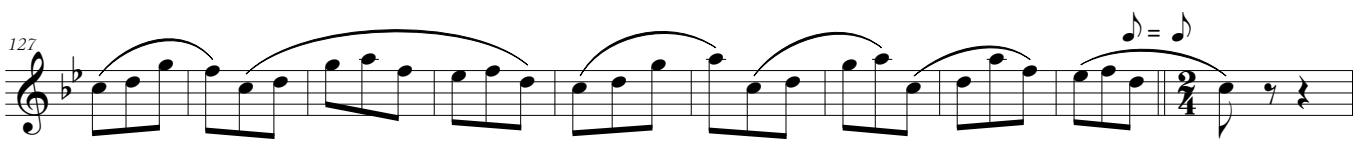
88

f

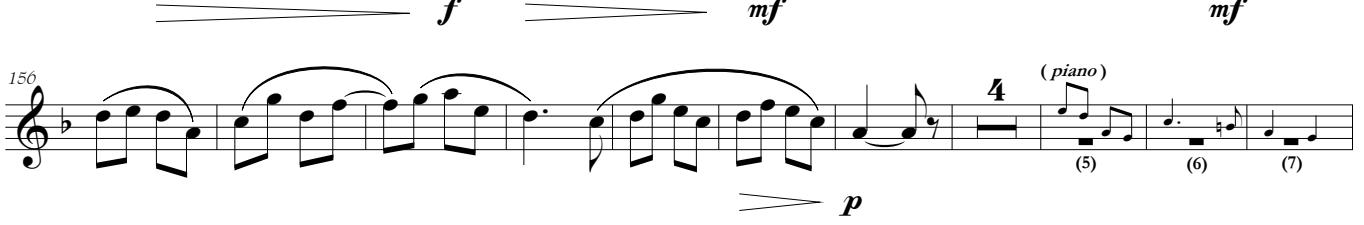
97

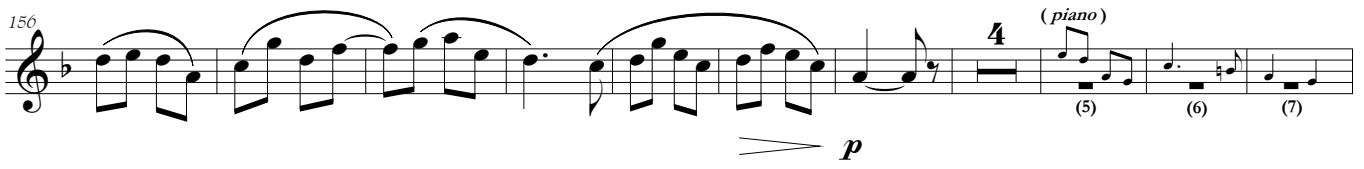
mp 2 4

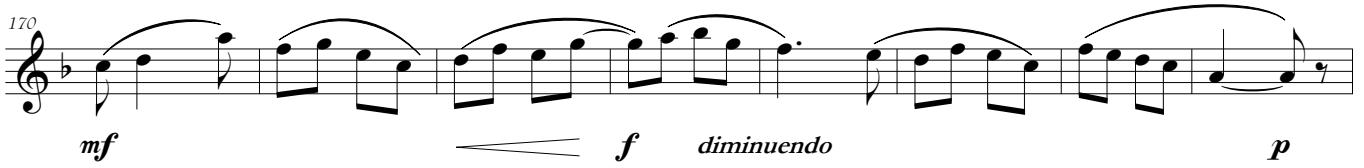
111 5 4 $\text{♪} = \text{♪}$


127 $\text{♪} = \text{♪}$


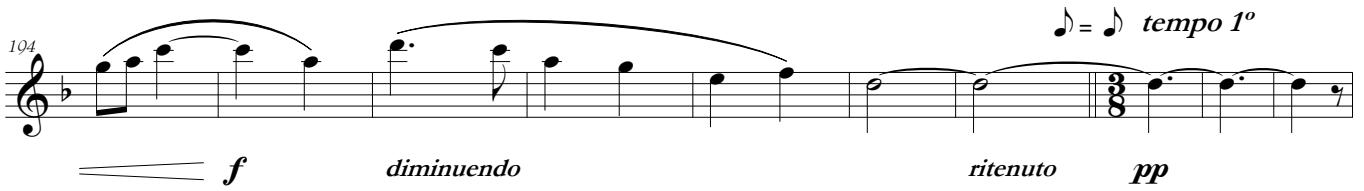
137 3 $\text{♪} = \text{♪}$

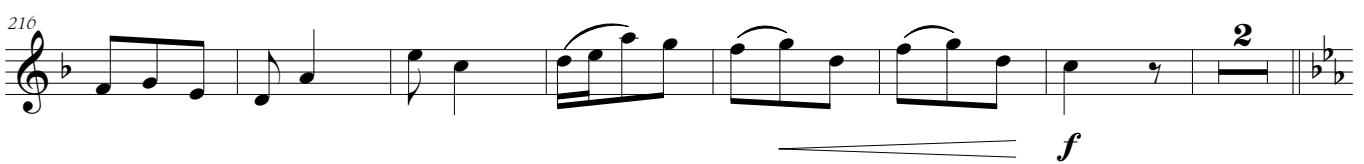

146 f mf 3 mf


156 4 (piano)


170 mf f diminuendo p


178 8 (piano) mf


194 tempo 1°


216 2 f


225

f

237 5 2 4 4

f

256 *mf*

204

274 *f* *crescendo*

ff

Portraits from La Commedia dell'Arte

II TRIO DI FANTASIA

Cor anglais

I
*Capriccio*Walter Ross
(b. 1936)*Allegro festivo* $\text{J}=96$

The sheet music consists of ten staves of musical notation for Cor anglais. The key signature is G major (two sharps). The time signature changes frequently, indicated by numbers 6, 2, 5, and 4. The dynamics include *f*, *mf*, *mp*, *p*, *mf diminuendo*, and *leggiero*. The first staff begins with a sixteenth-note pattern. The second staff starts with a bassoon part. The third staff features a sixteenth-note pattern with a bassoon part. The fourth staff has a sixteenth-note pattern. The fifth staff starts with a bassoon part. The sixth staff has a sixteenth-note pattern. The seventh staff starts with a bassoon part. The eighth staff has a sixteenth-note pattern. The ninth staff starts with a bassoon part. The tenth staff has a sixteenth-note pattern.

62 **6**

72

78

mp

84

f

89 *(piano cue)* (1) *poco ritenuto* (2) (3)

94 **Grazioso** $\text{♩} = 72$
4

(*bassoon*) (5)

mf *f*

102

mf

108 **2**

mp *mf* *f* *mf*

115

f diminuendo

p

120 **2**

mf

127 (3) *(bassoon)* *mf*

poco ritenuto *subito tempo 1°* $\text{♩} = 90$

133 2 *> p* *mf*

130

145 7 2 *(bassoon)* *mf*

157

161 (piano) 5 *mp* *> p*

171 *mf* *p*

176 4 (piano) (5) (6) *leggiero* *mf*

185

190

Musical score for piano 8va (right hand). Measure 104: Dynamics (piano 8va), 8, (9), *mf*, *f*. Measure 207: *f*. Measure 213: *f*, *crescendo*, *ff*.

II

Elegy

Adagio $\text{♩} = 48$

Measure 4: 4, *mp*, *crescendo*. Measure 7: *f*, *diminuendo*, *mp*. Measure 12: *mf*, *f*, *diminuendo*. Measure 15: 3, (4), (bassoon), *mp*. Measure 21: *mf*, *p*, *poco ritenuto*, *a tempo*, 2.

25

p \nearrow *mf* \searrow *p*

29 *diminuendo*

32 (bassoon) *4* (5) *mp*

30 *mf* *diminuendo* \nearrow *p* *rubato* *4*

40 *a tempo* *mf* \nearrow

51 *mp* \nearrow *mf* \nearrow *mp* \nearrow

54 *mf* \nearrow *mp* *mp* *crescendo*

58 *poco ritenuto* *a tempo* *5* (bassoon) \nearrow *pp*

66 *p* \nearrow *mp* \nearrow

70 \nearrow *pp*

III

*Scherzino**Allegro fantastico* $\text{♩} = 90$

(piano) 8 (9) (10) (11) (12)

mf

17 2 (mf)

29 8

(piano) 44 (9) (10) *f*

59 *p* *mp*

72 *p* *mf*

84 (9)

93 *f*

101

(*piano*)

209

218

f

f

220

237

5 2 4 4

f

mf

257

266

f

crescendo

274

ff

crescendo

for Jennifer Paull

Portraits from *La Commedia dell'Arte*

II TRIO DI FANTASIA

I

Bassoon

Capriccio

Walter Ross
(b. 1936)

Allegro festivo $\text{J}=96$

11

16

26

31

41

45

f

mf *f*

mf

mp *mf*

mp *mf* *mp*

f *mf* *diminuendo* *p*

leggiero

53

p *mf* *mp*

58 *mf* *f* **6**

68 **4** *mf*

76 *mp*

81 *f*

86

91 (piano L.H cue) *poco ritenuto* *Grazioso* $\text{♩} = 72$ **4**

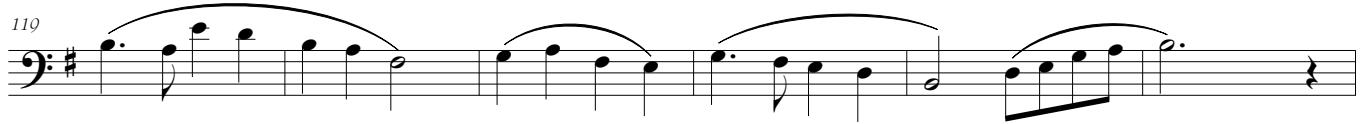
98 *mp* *mf* *p* *mf*

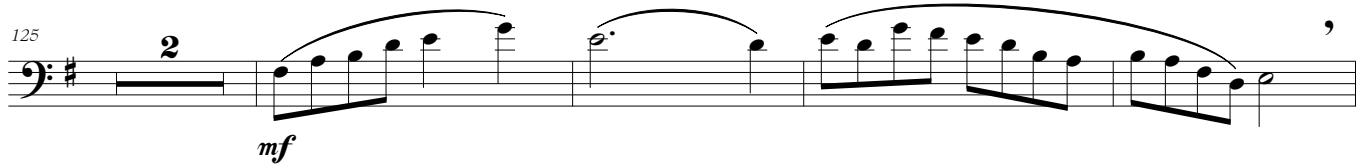
103 *f* *p*

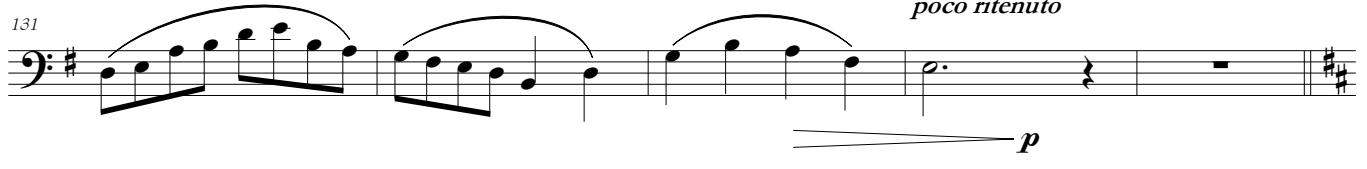
107 *mf* *mp* *mf* *mp*

This musical score page contains six staves of cello music. The first five staves are in common time (indicated by a 'C') and the last staff is in 4/4 time (indicated by a '4'). The key signature varies between one sharp (F# major) and two sharps (G major). The dynamics include **p**, *mf*, *mp*, *f*, and **6**. Performance instructions such as *leggiero*, *poco ritenuto*, and *Grazioso* are included. Measure numbers 53, 58, 68, 76, 81, 86, 91, 98, 103, and 107 are marked above the staves.

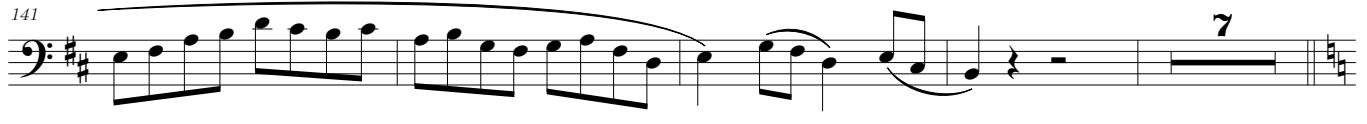
112 

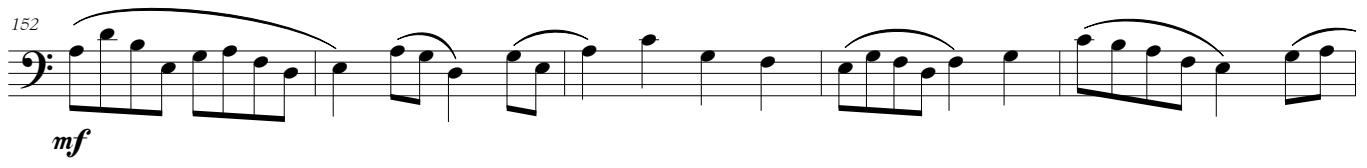
119 

125 

131 

136 

141 

152 

157 

167 

172 

leggiero

183

188

104 9

104 9

107

f

207

212

f crescendo ff

II

Elegy

Adagio ♩ = 48

4 4

(*Oboe d'amore*)

9

mp crescendo f diminuendo mp

13

mf f diminuendo mp

3

10

23 *a tempo*

4

poco ritenuto

mf

p

mp

rubato

a tempo

3

rubato

3

(*Oboe d'amore*)

mf

f

diminuendo

p

mp

mf

mp

poco ritenuto

a tempo

3

2

62

p < *mf* > *mp* < *mf* >

p < *mp* >

p < *pp* >

III *Scherzino*

Allegro fantastico $\text{♩} = 90$

(piano cue)

8

mf

mf

f

47

> *mp* < *p* >

77 (9)

80 *f*

97 *mp* *p*

109 (Oboe d'amore) 2 4 *p* 4 *p* 4 *p*

124 *f*

131 *f*

141 *ff* *f*

140 *mf* *mf*

158 *p* *mf*

171 *f* *diminuendo* *p* 8 *p*

(*piano cue*)

186

f *diminuendo*

ritenuto *pp*

piano cue

mf

f

f

f

mf

f

crescendo

ff