

Full Score in C  
approx. 25 minutes

# CONCERTO for VIOLA

and Symphony Orchestra

I

Andreas Makris (1930-2005)

Completed in Washington D.C. on 10 January 1970

Allegro ♩ = 84

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe I, Oboe II, Bassoon I, Bassoon II) and horn section (Horn I in F, Horn II in F) enter in the fourth measure with a forte (*f*) dynamic. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) also enter in the fourth measure with a forte (*f*) dynamic. The Viola Solo part begins in the first measure with a forte (*f*) dynamic. The score concludes in the eighth measure with a piano (*p*) dynamic. The Viola Solo part features a prominent melodic line with a slur and a breath mark. The strings play a rhythmic accompaniment of eighth notes. The woodwinds and horns play a melodic line with slurs and breath marks. The dynamic markings *f* and *p* are clearly indicated throughout the score.

8

Fl. *p* *f*

Ob. I *f*

Ob. II *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *f*

Hn. II *f* arco

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vc. *pizz.* *p* *f* arco

Cb. *pizz.* *p* *f* arco

12

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

pizz.

*mf* cresc.

pizz.

*mf* cresc.

pizz.

*mf* cresc.

pizz.

*mf* cresc.

pizz.

*mf* cresc.



15 **1**

Fl. *mf*

Ob. I *mf*

Ob. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *p* — *f*

Hn. II *p* — *f*

Vla. Solo

Vln. I *arco* *ff* *mf*

Vln. II *arco* *ff* *mf*

Vla. *arco* *ff* *mf*

Vc. *arco* *ff* *mf*

Cb. *arco* *ff* *mf*



29 2

Fl. *pp*

Ob. I *pp*

Ob. II *pp*

Bsn. I

Bsn. II

Hn. I *mf* *p*

Hn. II *mf* *p*

Vla. Solo *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

35

Fl. *pp* cresc.

Ob. I cresc.

Ob. II *pp* *p* cresc.

Bsn. I *pp* cresc.

Bsn. II

Hn. I

Hn. II

Vla. Solo *cresc.*

Vln. I *pp* cresc.

Vln. II *pp* cresc.

Vla. *pp* cresc.

Vc. *pp* cresc.

Cb.



39

Fl. *mf*

Ob. I *mf*

Ob. II *mf*

Bsn. I *mf* *f*

Bsn. II *f*

Hn. I *mf* *f* *mf*

Hn. II *mf* *f* *mf*

Vla. Solo *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



46

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pizz.*

*pp*



51

Fl. *pp* molto cresc.

Ob. I *mp* molto cresc.

Ob. II *mp* molto cresc.

Bsn. I

Bsn. II *mp* molto cresc.

Hn. I *mp* molto cresc.

Hn. II *pp* molto cresc.

Vla. Solo *p* molto cresc.

Vln. I *pp* molto cresc.

Vln. II *pp* molto cresc.

Vla. *pp* molto cresc.

Vc. *pp* molto cresc.

Cb. *V*arco

55

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



59

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

8va

63 4

Fl. *f*

Ob. I *f*

Ob. II *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *f*

Hn. II *f*

Vla. Solo

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



67

Fl. *cresc.* *f f*

Ob. I *cresc.* *f f*

Ob. II *cresc.* *f*

Bsn. I *cresc.* *ff f*

Bsn. II *cresc.* *ff f*

Hn. I *cresc.* *ff f*

Hn. II *cresc.* *ff f*

Vla. Solo

Vln. I *f cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff f*

Cb. *cresc.* *ff f*



73

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



75

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score, page 18, covers measures 77 through 80. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Viola Solo (Vla. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 77 begins with a key signature of one sharp (F#) and a common time signature (C). The Flute part features a complex, rapid sixteenth-note passage with a fermata. The Oboe and Bassoon parts have more melodic lines with some grace notes. The Horns play a steady eighth-note accompaniment. The strings (Violins, Viola, Cello, and Contrabass) provide harmonic support with sustained notes and some rhythmic movement. The Viola Solo part is silent throughout these measures.

Measure 78 continues the patterns established in measure 77, with the Flute part maintaining its intricate texture. The key signature changes to one flat (F) at the start of measure 79. The overall texture remains dense with overlapping parts.

Measure 79 shows a continuation of the musical themes, with the Flute part still being the most prominent. The strings continue to provide a solid harmonic foundation.

Measure 80 concludes the page with a key signature of two flats (Bb, Eb). The Flute part ends with a final flourish, and the other instruments conclude their parts for this section.

80

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*ff*

*pp*

*pizz.*

86 5 legato *mp*

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco cresc.* *mf*

*poco cresc.* *mp*

*poco cresc.* *mp*

*poco cresc.* *mp*

*poco cresc.* *mp*

*poco cresc.* *mp*

100

Fl. *pp*

Ob. I *pp*

Ob. II *pp*

Bsn. I *pp*

Vla. Solo *mp*  
pizz.

Vc. *pp*

107

Fl. *p*

Ob. I *mf*

Ob. II *mf*

Bsn. I *mf*

Hn. I *p*

Vla. Solo *cresc.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*  
arco

Vc. *pp*

Cb. *pp*

113

6

Fl. *mp*

Ob. I *f* *mf* cresc.

Ob. II *p* cresc.

Bsn. I *f* *mp* cresc.

Bsn. II *p*

Hn. I

Hn. II *p* cresc.

Vla. Solo *f*

Vln. I *f*

Vln. II *f* pizz.

Vla. *f* *p* pizz.

Vc. *f* *p* pizz.

Cb. *f* *p*

120

Fl. *f*

Ob. I *f*

Ob. II *cresc.* *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *f*

Hn. II *f*

Vla. Solo *ff*

Vln. I *f*

Vln. II *f* arco

Vla. *f* arco

Vc. *f* arco

Cb. *f* (pizz.) arco

127

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.



133

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I  
cresc.

Hn. II  
cresc.

Vla. Solo  
13/4

Vln. I

Vln. II

Vla.

Vc.

Cb.



7

136

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*





153

Fl. *fff*

Ob. I *fff*

Ob. II *fff*

Bsn. I *fff*

Bsn. II *fff*

Hn. I *fff*

Hn. II *fff*

Vla. Solo *fff* *8va* *pizz.*

Vc. *fff* *dim.* *mf* *pizz.*

*mf* *mp*

159

Vla. Solo *pizz.* *ppp* *arco* **8**

Cb. *p* *ppp*

164

Vla. Solo *poco a poco cresc.*

Vln. I *divisi*

Vln. II *pp* *poco a poco cresc.*

Vla. *ppp* *poco a poco cresc.*

Cb. *poco a poco cresc.*

168

Fl. *mf* cresc.

Ob. I *mf* cresc.

Ob. II *p* poco a poco cresc. *mf* cresc.

Bsn. I *mf* cresc.

Bsn. II *p* poco a poco cresc.

Hn. I

Hn. II

Vla. Solo *mf* cresc.

Vln. I *mf* poco a poco cresc.

Vln. II *p* poco a poco cresc.

Vla. *p* poco a poco cresc.

Vc. *p* poco a poco cresc. arco

Cb. arco



174

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo *ff*

Vln. I *ff* *Sva*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



177

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

**9**

180 *8<sup>va</sup>*

Fl. *fff*

Ob. I *fff*

Ob. II *fff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *fff*

Hn. II *fff*

Vla. Solo *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

8

182

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



8)  
184

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

186

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

MAKRIS: VIOLA CONCERTO  
MF 701 v2.0

189

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*f*

*div.*



197 10

Fl. *mf*

Ob. I *mf*

Ob. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *p* — *f*

Hn. II *p* — *f*

Vla. Solo *f*

Vln. I *f* *mf* arco

Vln. II *f* *mf* arco

Vla. *f* *mf* arco

Vc. *f* *mf* arco

Cb. *f* *mf* arco



203

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *p* *f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

209

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

214 **11**

Fl. *pp*

Ob. I *pp*

Ob. II *pp*

Bsn. I *pp*

Bsn. II

Hn. I *pp*

Hn. II *pp*

Vla. Solo *p*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *pp*

Cb. *pp* pizz.

218

Fl. *pp* molto cresc.

Ob. I *mp* molto cresc.

Ob. II *mp* molto cresc.

Bsn. I

Bsn. II *mp* molto cresc.

Hn. I *mp* molto cresc.

Hn. II *mp* molto cresc.

Vla. Solo *p* molto cresc.

Vln. I *pp* molto cresc.

Vln. II *pp* molto cresc.

Vla. *pp* molto cresc.

Vc. *pp* molto cresc.

Cb. arco

222

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

226

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

8va

230 **12**

Fl. *f*

Ob. I *f*

Ob. II *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *f*

Hn. II *f*

Vla. Solo

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

234

Fl. *cresc.* *ff* *f*

Ob. I *cresc.* *ff* *f*

Ob. II *cresc.* *ff*

Bsn. I *cresc.* *ff* *f*

Bsn. II *cresc.* *ff* *f*

Hn. I *cresc.* *ff* *f*

Hn. II *cresc.* *ff* *f*

Vla. Solo

Vln. I *f cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff* *f*

Cb. *cresc.* *ff* *f*





240

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

242

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

244

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

247

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*ff*

*pp*

*pizz.*

254 **13**

Vla. Solo *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

261

Vla. Solo *poco cresc.*

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Vc. *poco cresc.*

Cb. *poco cresc.*

267

14

Fl. *mp*

Ob. I *mf* *cresc.*

Ob. II *p* *cresc.*

Bsn. I *mp* *cresc.*

Bsn. II *p* *cresc.*

Hn. I

Hn. II *p* *cresc.*

Vla. Solo *mf* *f*

Vln. I *mp*

Vln. II *mp* *pizz.* *p*

Vla. *mp* *pizz.* *p*

Vc. *mp* *pizz.* *p*

Cb. *mp* *pizz.* *p*







287

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

290

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

15

295

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

Detailed description: This page of a musical score for Viola Concerto, page 60, contains measures 295 through 300. The score is written for a full orchestra and a solo viola. The instruments listed on the left are Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Solo Viola (Vla. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features a key signature of one flat (B-flat major or D minor). The Solo Viola part begins in measure 295 with a forte (*ff*) dynamic and a melodic line that continues through measure 300. The woodwinds and strings provide harmonic support with various textures and dynamics. The page number '60' is at the top left, and the rehearsal mark '15' is in a box at the top center. The measure number '295' is at the start of the first staff.

301

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

304

Fl. *p molto cresc.* *fff*

Ob. I *p molto cresc.* *fff*

Ob. II *p molto cresc.* *fff*

Bsn. I *p molto cresc.* *fff*

Bsn. II *p molto cresc.* *fff*

Hn. I *p molto cresc.* *fff*

Hn. II *p molto cresc.* *fff*

Vla. Solo

Vln. I *p molto cresc.* *fff*

Vln. II *p molto cresc.* *fff*

Vla. *p molto cresc.* *fff*

Vc. *p molto cresc.* *fff*

Cb. *p molto cresc.* *fff*

308 Cadenza ad lib.

Vla. Solo

Vla. Solo

Vla. Solo

Vla. Solo

Vla. Solo

Vla. Solo

Vla. Solo

Vla. Solo

Vla. Solo

329  
Vla. Solo

331  
Vla. Solo

333  
Vla. Solo

Vla. Solo

336 Slow  
Vla. Solo

Vla. Solo

344 309 Tempo  
Vla. Solo

313  
Vla. Solo

319  
Vla. Solo



324

Vla. Solo

329

Vla. Solo

Vc.

dim.

*mf*

*pizz.*

*mf*  $\rightarrow$  *p*

333

Vla. Solo

Vla.

Cb.

arco

*ppp*

*ppp* poco a poco cresc.

*p*  $\rightarrow$  *ppp*

poco a poco cresc.

*ppp* poco a poco cresc.

poco a poco cresc.

16

338

Ob. II

Bsn. II

Vla. Solo

Vln. II

Vla.

Vc.

Cb.

*p* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

*pp* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

div.

arco

341

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* cresc.

*mf* cresc.

*mf* cresc.

*mf* cresc.

*mf* cresc.

*mf* poco a poco cresc.

arco



345

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

347

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

349

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

351 *8va*

Fl. *fff*

Ob. I *fff*

Ob. II *fff*

Bsn. I *fff*

Bsn. II *fff*

Hn. I *fff*

Hn. II *fff*

Vla. Solo *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*



8)

353

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



356 17

Fl. I  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Vla. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff*

*8va*

360

Vla. Solo

dim. *mf*



363

Vla. Solo

Vc.

*pp*



366

Vla. Solo

Vln. II

Vc.

*pp*



369

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

cresc.

*pp*

371 **18**

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* poco a poco cresc.

*p* poco a poco cresc.

*mp* cresc.

*f* cresc.

poco a poco cresc.

*p* cresc.

*p* cresc.

*p* cresc.

*p* cresc.

*p* cresc.

*pp* poco a poco cresc.

*p* cresc.



374

Fl. *mf*

Ob. I *mf*

Ob. II *mf*

Bsn. I

Bsn. II

Hn. I *mp cresc.*

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

376

Fl. *f* cresc.

Ob. I *f* cresc.

Ob. II *f* cresc.

Bsn. I *f* cresc.

Bsn. II *f* cresc.

Hn. I *f* cresc.

Hn. II *f* cresc.

Vla. Solo *ff*

Vln. I *f* cresc.

Vln. II *f* cresc.

Vla. *f* cresc.

Vc. *f* cresc.

Cb. *f* cresc.

378

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



383

Fl.  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Vla. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



385

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



7 1

Fl. *mf*  $\overset{\text{3}}{\text{3}} \overset{\text{3}}{\text{3}} \overset{\text{3}}{\text{3}} \overset{\text{3}}{\text{3}}$

Bsn. I *pp*

Bsn. II *pp*

Hn. I *mf* dim. *p*

Hn. II *mf* dim. *p*

Vla. Solo *mf*  $\overset{\text{3}}{\text{3}} \overset{\text{3}}{\text{3}}$

Vln. I dim. *p*

Vln. II dim. *p*

Vla. dim. *p*

Vc. dim. *p*

Cb. dim. *p*



14

Fl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



17 2

Fl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Fl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 87 of Makris' Viola Concerto. The page is numbered 20 at the top left. The score is arranged in a system with ten staves. The Flute (Fl.) part features a melodic line with several triplet markings. The Bassoon I (Bsn. I) and Bassoon II (Bsn. II) parts have long, sustained notes. The Horn I (Hn. I) and Horn II (Hn. II) parts also feature sustained notes. The Viola Solo part has a melodic line with triplet markings. The Violin I (Vln. I) and Violin II (Vln. II) parts have a melodic line. The Viola part has a melodic line. The Violoncello (Vc.) part has a melodic line. The Contrabass (Cb.) part has a melodic line.

23

Fl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.





28

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

33 4

Fl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



36

Fl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

Fl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

MAKRIS: VIOLA CONCERTO  
MF 701 v2.0

41 5

Fl. *f* *p*  $\underline{3}$   $\underline{3}$   $\underline{3}$

Ob. I *f*

Ob. II *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *f* *f*

Hn. II *f* *f*

Vla. Solo *f* *p*  $\underline{3}$   $\underline{3}$   $\underline{3}$  (V)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

44

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

3

3

3

47

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*





53

Fl. *mf*

Bsn. I *p*

Bsn. II *p*

Hn. I

Hn. II

Vla. Solo *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.



59

Fl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

61 **6**

Fl. *p* cresc. *cresc.*

Ob. I *p* cresc.

Ob. II *p* cresc.

Bsn. I *p* cresc.

Bsn. II *p* cresc.

Hn. I *p* cresc.

Hn. II *p* cresc.

Vla. Solo *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*



67 *if too hard* *8va* *p* *3* *3* *3*

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo *p* *3* *3* *3*

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



74

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*



76 7

Fl. *p* *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *p* *ff*

Bsn. II *p* *ff*

Hn. I *p* *ff*

Hn. II *p* *ff*

Vla. Solo *p*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*





84

Fl. *pp* 3 *pp*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo *pp* 3 ( V )

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* vib. *pp*

### III Theme and Variations - Coda

1 **Andantino** ♩ = 92

*pizz.*

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

9

Hn. I

Vln. I *pp* cresc. *f* dim. *p*

Vln. II *pp* cresc. *f* dim. *p*

Vla. *pp* cresc. *f* dim. *p*

Vc. *pp* cresc. *f* dim. *p*

Cb. *pp* cresc. *f* dim. *p*

17 **1**

Vla. Solo *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Hn. I

Vla. Solo *pp* *cresc.* *f* *dim.*

Vln. I *pp* *cresc.* *f* *dim.*

Vln. II *pp* *cresc.* *f* *dim.*

Vla. *pp* *cresc.* *f* *dim.*

Vc. *pp* *cresc.* *f* *dim.*

Cb. *pp* *cresc.* *f* *dim.*

31 2

Fl. *p*

Vla. Solo *p*

Vln. I *p* arco tremolo *pp*

Vln. II *p* arco tremolo *pp*

Vla. *p* arco tremolo *pp*

Vc. *p* arco tremolo *pp* pizz.

Cb. *p* *pp*

36

Fl. *p*

Ob. I *p*

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



40

Ob. I

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* cresc.

*pp* cresc.

*pp* cresc.

*pp* cresc.

*pp* cresc.

*pp* cresc.



45

Fl. *f* dim. *pp* molto

Bsn. I *f* dim. *pp* molto

Bsn. II *f* dim. *pp* molto

Hn. I *f* *pp* molto

Hn. II *f* *pp* molto

Vla. Solo *f* dim. *p* molto

Vln. I *f* dim. *pp* molto

Vln. II *f* dim. *pp* molto

Vla. *f* dim. *pp* molto

Vc. *f* dim. *pp* molto

Cb. *f* dim. arco *pp* molto

3

49

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Vla. Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



53

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

57

Fl. *mp cresc.*

Ob. I *mp cresc.*

Ob. II *mp cresc.*

Bsn. I *mp cresc.*

Bsn. II *mp cresc.*

Hn. I *mp cresc.*

Hn. II *mp cresc.*

Vln. I *mp cresc.*

Vln. II *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

Cb. *mp cresc.*



60

Fl. I

ff

Ob. I

ff

Ob. II

ff

Bsn. I

ff

Bsn. II

ff

Hn. I

ff

Hn. II

ff

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Cb.

ff



66 rit.

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for a Viola Concerto, starting at measure 66. The score is arranged in a standard orchestral format with staves for Flute, Oboe I and II, Bassoon I and II, Horn I and II, Violin I and II, Viola Solo, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 66 begins with a 'rit.' (ritardando) marking. The Viola Solo part is mostly silent in this section. The strings play a rhythmic accompaniment of eighth notes. The woodwinds have various melodic and harmonic parts, including some slurs and accents. The Viola part has a 'V' marking at the end of the section.



4

69 Allegretto  $\text{♩} = 80$

Fl. *pp*

Ob. I *pp*

Ob. II *pp*

Bsn. I *pp*

Bsn. II *pp*

Hn. I *pp*

Hn. II *pp*

Vla. Solo *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

74

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

MAKRIS: VIOLA CONCERTO  
MF 701 v2.0

78

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 78-81 of the Viola Concerto. The score is written for a full orchestra and a solo viola. The instruments are arranged in a standard orchestral layout. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 78. The Flute (Fl.) and Oboe I (Ob. I) parts have melodic lines with slurs and accents. The Oboe II (Ob. II) part has a more rhythmic line. The Bassoon I (Bsn. I) part has a melodic line with slurs and accents. The Bassoon II (Bsn. II) part has a rhythmic line. The Horn I (Hn. I) and Horn II (Hn. II) parts have rhythmic lines. The Viola Solo part has a melodic line with slurs and accents. The Violin I (Vln. I) and Violin II (Vln. II) parts have rhythmic lines. The Viola part has a rhythmic line. The Violoncello (Vc.) and Contrabass (Cb.) parts have rhythmic lines. The score ends at measure 81.

82

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

MAKRIS: VIOLA CONCERTO  
MF 701 v2.0

86

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



105

Fl. *cresc.*

Ob. I *cresc.*

Ob. II *cresc.*

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo *cresc.*

Vln. I

Vln. II

Vla.

Vc.

Cb. *cresc.*



110

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.



120

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



134

Fl.  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Vla. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f cresc.*  
*fff*  
*f cresc.*  
*fff*  
*f cresc.*  
*fff*  
*f cresc.*  
*fff*  
*f cresc.*  
*fff*  
*f cresc.*  
*fff*  
*f cresc.*  
*fff*



141 Adagio  $\text{♩} = 60$

Vla. Solo  
Vln. I  
Vln. II  
Vla.

*pp*  
*arco*  
*pp*  
*pp*  
*pp*

145

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*poco a poco cresc.*

*pizz.*

The musical score for page 135, measures 145-148, is presented in a standard orchestral layout. The instruments listed on the left are Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Viola Solo, Violin I (Vln. I), Violin II (Vln. II), Viola, Violoncello (Vc.), and Contrabass (Cb.). The Flute part is silent throughout. The Oboe, Bassoon, and Contrabass parts enter in measure 145 with a half note, marked *pp*. The Viola Solo part begins in measure 145 with a half note and a triplet in measure 147, marked *poco a poco cresc.*. The Violin I and II parts enter in measure 145 with a half note, also marked *poco a poco cresc.*. The Viola part enters in measure 145 with a half note, marked *poco a poco cresc.*. The Violoncello part is silent throughout. The Contrabass part enters in measure 145 with a half note, marked *pizz.* and *pp*, and continues with a rhythmic pattern of eighth notes. The score concludes with a double bar line at the end of measure 148.



149

Fl. *mf* poco a poco cresc.

Ob. I *mf* poco a poco cresc.

Ob. II *mf* poco a poco cresc.

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mf* poco a poco cresc.

Hn. II *mf* poco a poco cresc.

Vla. Solo *mf* poco a poco cresc.

Vln. I *mf* poco a poco cresc.

Vln. II *mf* poco a poco cresc.

Vla. *mf* poco a poco cresc.

Vc. *mf* poco a poco cresc.

Cb. arco *mf* poco a poco cresc.



153

Fl. 3 cresc. 3

Ob. I 3 cresc. 3

Ob. II cresc.

Bsn. I

Bsn. II

Hn. I cresc.

Hn. II cresc.

Vla. Solo 3 cresc. 3

Vln. I cresc.

Vln. II cresc.

Vla. cresc.

Vc. cresc.

Cb. cresc.



157

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

160

Fl. *fff*

Ob. I *fff*

Ob. II *fff*

Bsn. I *fff*

Bsn. II *fff*

Hn. I *fff*

Hn. II *fff*

Vla. Solo *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*



163 7

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

3

3

3

166

Fl. *mp*

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I *mp*

Hn. II *mp*

Vla. Solo *mp*

168

Fl.

Ob. I *mp* poco a poco cresc.

Ob. II *mp* poco a poco cresc.

Bsn. I

Bsn. II

Hn. I *mp* poco a poco cresc.

Hn. II *mp* poco a poco cresc.

Vla. Solo *poco a poco cresc.*

170

Ob. I

Ob. II

Hn. I

Hn. II

Vla. Solo

171

Fl.

mf cresc.

Ob. I

Ob. II

Hn. I

Hn. II

Vla. Solo

f cresc.

3 6 3 6 3 6

Vln. I

mf cresc.

Vln. II

mf cresc.

Vla.

mf cresc.

Vc.

mf cresc.

pizz.

Cb.

mf cresc.

173

Fl. *ff*

Ob. I *mf cresc.* *ff*

Ob. II *mf cresc.* *ff*

Bsn. I *mf cresc.* *ff*

Bsn. II *mf cresc.* *ff*

Hn. I *mf cresc.* *ff*

Hn. II *mf cresc.* *ff*

Vla. Solo *mf cresc.* *ff* *tr*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff* *arco*

Cb. *cresc.* *ff*

8 Andantino

176

Fl. *fff*

Ob. I *fff*

Ob. II *fff*

Bsn. I *fff*

Bsn. II *fff*

Hn. I *fff*

Hn. II *fff*

Vla. Solo *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*





184

Fl. poco a poco dim.

Vla. Solo (8<sup>va</sup>) poco a poco dim.

Vln. I poco a poco dim.

Vln. II poco a poco dim.

Vla. poco a poco dim.

Vc. poco a poco dim.

Cb. poco a poco dim.

187

Fl. *mf*

Ob. I *mf* sempre dim.

Vla. Solo (8<sup>va</sup>) *mf* sempre dim.

Vln. I *mf* sempre dim.

Vln. II *mf* sempre dim.

Vla. *mf* sempre dim.

Vc. *mf* sempre dim.

Cb. *mf* sempre dim.







213

Fl. *p* *f* *p*

Ob. I *p* *f* *p*

Ob. II *p* *f* *p*

Bsn. I *p* *f* *p*

Bsn. II *p* *f* *p*

Hn. I *p* *f* *p*

Hn. II *p* *f* *p*

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



**9**

220

Fl. *f*<sup>3</sup> *p* cresc. *f*<sup>3</sup> *ff*

Ob. I *f*<sup>3</sup> *p* cresc. *f*<sup>3</sup> *ff*

Ob. II *f*<sup>3</sup> *p* cresc. *f*<sup>3</sup> *ff*

Bsn. I *f*<sup>3</sup> *p* cresc. *f*<sup>3</sup> *ff*

Bsn. II *f*<sup>3</sup> *p* cresc. *f*<sup>3</sup> *ff*

Hn. I *f* *p* cresc. *f* *ff*

Hn. II *f* *p* cresc. *f* *ff*

Vla. Solo *f*<sup>3</sup> *ff*<sup>3</sup>

Vln. I *f*<sup>3</sup> *ff*<sup>3</sup>

Vln. II *f*<sup>3</sup> *ff*<sup>3</sup>

Vla. *f*<sup>3</sup> *ff*<sup>3</sup>

Vc. *f*<sup>3</sup> *ff*<sup>3</sup>

Cb. *f*<sup>3</sup> *ff*<sup>3</sup>







230

Fl. I  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Vla. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

3 3 cresc. *f* *f*<sup>3</sup>  
*p* cresc. *f*  
*p* cresc. *f*<sup>3</sup>  
*f*<sup>3</sup>  
*f*  
*f*  
*f*<sup>3</sup>  
*f*<sup>3</sup>  
*f*<sup>3</sup>



234

Fl. *p cresc.* *f* *f cresc.*

Ob. I

Ob. II

Bsn. I *p cresc.* *f* *f cresc.*

Bsn. II

Hn. I

Hn. II

Vla. Solo *p cresc.* *f cresc.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

238

Fl. *ff* *f dim.*

Ob. I *f dim.*

Ob. II *f dim.*

Bsn. I *ff* *f dim.*

Bsn. II *f dim.*

Hn. I *ff* *f dim.*

Hn. II *ff* *f dim.*

Vla. Solo *ff* *ff*<sup>3</sup> *f dim.*

Vln. I *ff*<sup>3</sup> *f dim.* pizz.

Vln. II *ff*<sup>3</sup> *f dim.* pizz.

Vla. *ff*<sup>3</sup> *f dim.* pizz.

Vc. *ff*<sup>3</sup> *f dim.* pizz.

Cb. *ff*<sup>3</sup> *f dim.* pizz.

242

Fl. *pp* *ppp*

Ob. I *pp*

Ob. II *pp*

Bsn. I *pp*

Bsn. II *pp*

Hn. I *pp*

Hn. II *pp*

Vla. Solo *pp* *ppp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*



249

Fl. *mp* cresc.

Ob. I *mp* cresc.

Ob. II *mp* cresc.

Bsn. I *mp* cresc.

Bsn. II *mp* cresc.

Hn. I

Hn. II

Vla. Solo *mp* cresc. *V*

Vln. I *mp* cresc.

Vln. II *mp* cresc.

Vla. *mp* cresc.

Vc. *mp* cresc.

Cb. *mp* arco cresc.



253

Fl. *ff*

Ob. I *ff*

Ob. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff* *mf* *ff*

Hn. II *ff* *mf* *ff*

Vla. Solo *ff* *ff*

Vln. I *ff*<sup>3</sup>

Vln. II *ff*<sup>3</sup>

Vla. *ff*<sup>3</sup>

Vc. *ff*<sup>3</sup>

Cb. *ff*<sup>3</sup>

256

Fl.

Ob. I

Ob. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*ff*

*mf*

*ff*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

259

Fl. *mf*

Ob. I *mf*

Ob. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I

Hn. II *mf*

Vla. Solo

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

The musical score for measures 259-262 includes parts for Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Viola Solo (Vla. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as rests, notes, slurs, and dynamic markings. The Viola Solo part is characterized by triplet patterns. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained notes with slurs. The woodwinds (Fl., Ob., Bsn., Hn.) have specific melodic lines, with some parts marked *mf* and others with accents.



263

Fl. *cresc.* *f* <sup>3</sup>

Ob. I *cresc.* *f* <sup>3</sup>

Ob. II *cresc.* *f* <sup>3</sup>

Bsn. I *cresc.* *f* <sup>3</sup>

Bsn. II *cresc.* *f* <sup>3</sup>

Hn. I *cresc.* *f* <sup>3</sup>

Hn. II *cresc.* *f* <sup>3</sup>

Vla. Solo *ff* *ad lib.*

Vln. I *cresc.* *f* <sup>3</sup>

Vln. II *cresc.* *f* <sup>3</sup>

Vla. *cresc.* *f* <sup>3</sup>

Vc. *cresc.* *f* <sup>3</sup>

Cb. *cresc.* *f* <sup>3</sup>

265

Fl. *mp* *cresc.*

Ob. I *mp* *cresc.*

Ob. II *mp* *cresc.*

Bsn. I *mp* *cresc.*

Bsn. II *mp* *cresc.*

Hn. I *mp* *mf*

Hn. II

Vla. Solo *ff*

Vln. I

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*



267

Fl. *f* *ff*

Ob. I *f* *ff*

Ob. II *f* *ff*

Bsn. I *f* *ff*

Bsn. II *f* *ff*

Hn. I *f* *ff*

Hn. II *f* *ff*

Vla. Solo

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Detailed description: This page of a musical score covers measures 267 and 268. The score is for a Viola Concerto by Makris. It features a full orchestral ensemble. The woodwinds (Flute, Oboe I & II, Bassoon I & II, Horn I & II) play sustained notes in measure 267, which change to a more active pattern in measure 268. The strings (Violins I & II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes with triplets in measure 267, which becomes more complex in measure 268. The Solo Viola part is highly technical, featuring intricate triplet patterns. Dynamics range from *f* (forte) to *ff* (fortissimo). The time signature changes from 4/4 to 4/4 with a key signature change to one sharp (F#) in measure 268.

