

WALTER ROSS

CONCERTO

Oboe d'amore & String Orchestra

Full Score & Solo Part



AMORIS INTERNATIONAL

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A OR 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.

# Concerto

Oboe d'amore & String Orchestra

A OR 004

The Oboe d'amore Concerto is a three-movement work (approximately 18 minutes in duration). The melodic and harmonic character of the composition is neo-modal/pan-diatonic, which is appropriate for the unique tone colour of the oboe d'amore. The first movement, *Grazioso*, proceeds in a flowing manner with occasional contrasting sections. The *Andante amabile* follows. This is my *Autumn Pastorale* (A SI 012), arranged for string orchestra and is very nostalgic in its mood. The last movement, a rapid *Allegro animato*, alternates 3/8 and 2/4 sections giving the soloist an opportunity to demonstrate some sparkling instrumental agility. The work was composed in 1998 for Jennifer Paull, to whom it is dedicated.

Walter Ross  
1998



*Works by Walter Ross published by Amoris International*

Autumn Pastorale	A SI 012
Concerto for Oboe d'amore – Piano Reduction	A SI 022
Portraits from <i>La Commedia dell'Arte</i>	
I <i>Punchinello's Scherzino</i>	A SI 016
II <i>Trio di fantasia</i>	A CM 004
Old Joe Clark's Musical Offering	A CM 006
Variations on ' <i>Auprès de ma blonde</i> '	A EN 004



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for Jennifer Paull

# CONCERTO

Oboe d'amore & String Orchestra

Orchestral Score

Walter Ross

(1936 - )

## I

*Grazioso*

Musical score for Oboe d'amore and String Orchestra, measures 1-6. The Oboe d'amore part is a whole rest. Violin I and II play a melody starting on G4, moving to A4, B4, and C5, with a *mf* dynamic. Viola, Violoncello, and Double Bass are silent.

Musical score for Oboe d'amore and String Orchestra, measures 7-12. The Oboe d'amore part is a whole rest. Violin I and II play a melody starting on G4, moving to A4, B4, and C5, with a *f* dynamic. Viola, Violoncello, and Double Bass play a bass line starting on G2, moving to A2, B2, and C3, with a *mf* dynamic. The Double Bass part includes a *pizzicato* marking.

13 **A** *liricamente*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

20 **B**

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

26

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

32

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

C

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

44

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

40 *poco ritenuto* **D** *Allegro scherzando subito più mosso*

Ob. d'am. *mp* *mf* *mp* *p* *tutti* *mf*

Vn. I *mp* *mp* *poco*

Vn. II *mp* *poco*

Vla. *mp* *poco*

Vcl. *mp* *poco*

Bass *mp*

55 *crescendo* *f* *mf*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

**E**

Ob. d'am. *mp*

Vn. I *subito f*

Vn. II *pizzicato* *f* *arco* *f*

Vla. *pizzicato* *f* *arco* *f*

Vcl. *pizzicato* *f* *arco* *f*

Bass *f*

08

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

14

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

70

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass



G

Ob. d'am.

*mf* *f*

Vn. I *pizzicato* *f*

Vn. II *pizzicato* *f*

Vla. *f*

Vcl. *pizzicato* *f*

Bass *f*

Ob. d'am.

*mf* *f*

Vn. I *f*

Vn. II *f*

Vla. *f*

Vcl. *f*

Bass *f*

Ob. d'am.

*ritenuto poco a poco*

Vn. I *solo arco* *f* *mf* *mp*

Vn. II

Vla.

Vcl.

Bass

**H** *Affettuosamente*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

113

**I**

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

119

**J**

126

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

134

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

[K]

141

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

L

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

155

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

161

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*a tempo* *accelerando* ----- M *Allegro scherzando*

Ob. d'am. *mp* *mf* *f* *ff*

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vcl. *mp*

Bass *mp*

Ob. d'am. *mf* *crescendo* *f* *mf*

Vn. I

Vn. II

Vla.

Vcl.

Bass

Ob. d'am. *mp*

Vn. I *f*

Vn. II *pizzicato* *f*

Vla. *pizzicato* *f*

Vcl. *pizzicato* *f*

Bass *pizzicato* *f*

188

Ob. d'am. *f*

Vn. I *pizzicato*

Vn. II

Vla.

Vcl.

Bass

194

Ob. d'am.

Vn. I *solo arco* *mf* *crescendo* *f*

Vn. II *solo arco* *mf*

Vla.

Vcl.

Bass

200

Ob. d'am. *mf* *f* *mf*

Vn. I *subitof* *tutti arco*

Vn. II *subitof* *tutti arco*

Vla. *solo arco* *mf* *subitof* *tutti arco*

Vcl. *f* *arco*

Bass *f*

207

N

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*mf* *crescendo* *f* *pizzicato* *f* *pizzicato* *f* *pizzicato* *f* *pizzicato* *f* *arco* *f*

214

*accelerando*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*f* *arco* *f* *arco* *f* *arco* *f* *arco* *f* *arco* *f*

221

O *più mosso*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*f* *f*

228

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*off the string*

*f*

235

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

**P**

*mp*

*f*

243

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*f*

*mf*

*f*

*mf*



250

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

257

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*f*

Q

264

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

272

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*f* *f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

II

*Andante amabile*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

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

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*pizzicato* *p* *mf*

6 A

Ob. d'am. *mf* *p* *mf*

Vn. I *mp* *mf* *p*

Vn. II *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vcl. *mp* *mf* *p*

Bass

11 *poco ritenuto*

Ob. d'am. *mp* *mf* *mp* *p*

Vn. I *p* *mf* *mp* *mf* *mp* *p*

Vn. II *solo* *mp* *mf* *mp* *p*

Vla. *solo* *mp* *mf* *mp* *tutti* *mf*

Vcl. *mp* *mf* *mp* *mf* *mf*

Bass *mp* (*pizzicato*) *mp*

17 B *a tempo*

Ob. d'am. *mf* *f* *mp* *p* *mf* *p*

Vn. I *tutti* *mf* *mp* *mf* *mp* *p*

Vn. II *mf* *mp* *mf* *mp* *p*

Vla. *mf* *mp* *mf* *mp* *p* *mf*

Vcl. *mf* *mp* *mf* *mp* *mf*

Bass *mf* *mp*

22 **C**

Ob. d'am. *mf* *mp* *mf* *p*

Vn. I *f* *mf* *mp*

Vn. II *f* *mf* *mp*

Vla. *f* *mf* *mp*  
*non divisi*

Vcl. *f* *mf* *mp*

Bass *mp*

27 *Grazioso* **D**

Ob. d'am. *pp* *mp*

Vn. I *p*

Vn. II *p* *mp*

Vla. *p* *mp*  
*divisi*

Vcl. *p* *mp*  
*pizzicato*

Bass *p*

33

Ob. d'am. *mf* *f* *mf*

Vn. I

Vn. II

Vla.

Vcl.

Bass

30

Ob. d'am. *mp* *p*

Vn. I

Vn. II *p* *mf*

Vla. *p* *mf*

Vcl. *mf*

Bass

E

Ob. d'am. *mf* *f* *mf*

Vn. I *p*

Vn. II

Vla. *p*

Vcl. *p*

Bass *p*

53

Ob. d'am. *mp* *p*

Vn. I *mf* *mp*

Vn. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vcl. *mf* *> p*

Bass

Ob. d'am. **F**  
*mp* *solo* *crescendo* *mf* *f*

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vcl.

Bass

Ob. d'am. *mf* *p* *tutti*

Vn. I *mf* *solo* *f* *tutti*

Vn. II *mf* *solo* *f* *tutti*

Vla. *mf* *solo* *f* *tutti*

Vcl. *mf* *f* *tutti*

Bass *mf* *f*

Ob. d'am. *poco ritenuto* **G** *a tempo* *mp*

Vn. I *diminuendo*

Vn. II *diminuendo* *p*

Vla. *diminuendo* *p*

Vcl. *diminuendo* *p* *pizzicato*

Bass *p*

83

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

91

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

[H]

98

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

106 I

Ob. d'am. *mp* *mf*

Vn. I *mp* *p*

Vn. II *mp* *p*

Vla. *mp* *p*

Vcl. *mp* *p*

Bass *p*

113

Ob. d'am. *mp* *mf*

Vn. I *mf* *p* *mp*

Vn. II *mf* *mp*

Vla. *mf* *mp*

Vcl. *mf* *mp*

Bass *p sempre*

120 *ritenuto*

Ob. d'am. *ritenuto*

Vn. I *mp* *diminuendo* *pp*

Vn. II *mf* *mp* *diminuendo* *pp*

Vla. *mf* *mp* *diminuendo* *pp*

Vcl. *mf*

Bass



**J** *tempo primo*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

133

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

139

**K**

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

144 L

Ob. d'am. *mp* *mf*

Vn. I *mp* *mf*

Vn. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vcl. *p* *mp* *mf* *pizzicato*

Bass *mp*

148

Ob. d'am. *p* *mf* *mp*

Vn. I *p* *mf* *mp*

Vn. II *p* *mf* *mp*

Vla. *p* *mf* *mp*

Vcl. *p* *mf* *mp* *arvo*

Bass *mp*

153

Ob. d'am. *p* *mf* *diminuendo* *pp*

Vn. I *mf* *mp* *diminuendo* *pp*

Vn. II *mf* *mp* *diminuendo* *pp*

Vla. *mf* *mp* *diminuendo* *pp*

Vcl. *mf* *mp* *diminuendo* *pp*

Bass *mf* *mp* *diminuendo* *pp*

# III

*Allegro animato*

Ob. d'am.

Vn. I  
*off the string*  
*p* *off the string* *simile*

Vn. II  
*p* *simile*

Vla.  
*off the string*  
*p* *simile*

Vcl.

Bass

Detailed description: This system of the musical score features six staves. The Oboe d'amore (Ob. d'am.) staff is empty. The Violin I (Vn. I) staff begins with a fermata and then plays a rhythmic pattern of eighth notes, marked *off the string* and *p*. The Violin II (Vn. II) staff plays a similar eighth-note pattern, marked *p*. The Viola (Vla.) staff also begins with a fermata and then plays the same eighth-note pattern, marked *off the string* and *p*. The Violoncello (Vcl.) and Bass staves are empty.

Ob. d'am.

Vn. I  
*mf* *f*

Vn. II  
*mf* *f*

Vla.  
*mf* *f*

Vcl.  
*f* *off the string* *simile*

Bass  
*f* *off the string* *simile*

Detailed description: This system continues the musical score. The Oboe d'amore (Ob. d'am.) staff is empty. The Violin I (Vn. I) staff continues the eighth-note pattern, with dynamics *mf* and *f*. The Violin II (Vn. II) staff continues the eighth-note pattern, with dynamics *mf* and *f*. The Viola (Vla.) staff continues the eighth-note pattern, with dynamics *mf* and *f*. The Violoncello (Vcl.) staff begins with a fermata and then plays a rhythmic pattern of eighth notes, marked *f* and *off the string*. The Bass staff begins with a fermata and then plays a rhythmic pattern of eighth notes, marked *f* and *off the string*. Both the Vcl. and Bass staves have a *simile* marking in the final measure.

18 A

Ob. d'am. *f*

Vn. I *pizzicato* *mf*

Vn. II *pizzicato* *mf*

Vla. *pizzicato* *mf*

Vcl. *pizzicato* *mf*

Bass *pizzicato* *mf*

27

Ob. d'am.

Vn. I *arco* *mf*

Vn. II *arco* *mf*

Vla. *arco* *mf*

Vcl. *arco* *mf*

Bass

36

Ob. d'am. *mf* *f*

Vn. I *p* *solo* *mf*

Vn. II *p*

Vla. *p*

Vcl. *p*

Bass

B

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

40

46

*mf* *f* *mp*

*tutti* *off the string*

*p* *off the string*

*p* *off the string*

*p*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

55

55

*mp*

*mp*

*mp*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

63

63

*mf* *f*

*mf* *f*

*mf* *f*

*f* *off the string*

*f* *off the string*

*f*

72 C

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*mf*

*pizzicato*

*mf*

*mf*

81

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*mf*

*f*

90 D

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*mf*

*arvo*

*mf*

*p*

99

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mf

mp

mp

mf

f

mf

mf

f

arco

mf

mf

pizzicato

p

Detailed description: This system covers measures 99 and 100. The Oboe d'amore (Ob. d'am.) has a long note in measure 99 that continues into measure 100, marked *mf* in 99 and *mp* in 100. The Violin I (Vn. I) and Violin II (Vn. II) parts feature rhythmic patterns of eighth and sixteenth notes. The Viola (Vla.) and Violoncello (Vcl.) parts play a steady eighth-note accompaniment, with dynamics ranging from *mf* to *f*. The Bass part has a simple eighth-note line, marked *mf* in 99 and *p* in 100, with an *arco* instruction in measure 99 and *pizzicato* in measure 100.

100

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

mp

p

arco

mf

mf

mf

arco

mf

Detailed description: This system covers measures 100 and 101. The Oboe d'amore (Ob. d'am.) continues its long note from measure 100, marked *mp* in 100 and *p* in 101. The Violin I (Vn. I) and Violin II (Vn. II) parts continue their rhythmic patterns. The Viola (Vla.) and Violoncello (Vcl.) parts have an *arco* instruction in measure 101, with dynamics of *mf*. The Bass part continues its eighth-note line, marked *mf* in measure 101.

110

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

E

mf

crescendo

mf crescendo

f

crescendo

f

mp

crescendo

f

pizzicato

mf

Detailed description: This system covers measures 110 and 111. Measure 110 is marked with a box containing the letter 'E'. The Oboe d'amore (Ob. d'am.) has a melodic line starting in measure 110, marked *mf* and *crescendo*. The Violin I (Vn. I) and Violin II (Vn. II) parts have a *mf crescendo* instruction. The Viola (Vla.) and Violoncello (Vcl.) parts have a *crescendo* instruction. The Bass part has a *crescendo* instruction. In measure 111, the Oboe d'amore (Ob. d'am.) is marked *f*. The Violin I (Vn. I) and Violin II (Vn. II) parts are marked *f*. The Viola (Vla.) and Violoncello (Vcl.) parts are marked *f*. The Bass part is marked *f* and has a *pizzicato* instruction. The dynamic *mp* appears in the Viola part in measure 111.

129

Ob. d'am.

*f* *mf* *mf* *p*

Vn. I

Vn. II

Vla.

Vcl.

Bass

140

Ob. d'am.

**F** *subito più mosso*

Vn. I

Vn. II

Vla.

Vcl.

Bass

*f* *f* *f* *f* *f* *arco* *f*

140

Ob. d'am.

*mf* *crescendo* *f* *mf*

Vn. I

Vn. II

Vla.

Vcl.

Bass

*mp* *mp* *mp* *mp* *mp* *mp*



150

Ob. d'am.

Vn. I *f solo*

Vn. II *solo*

Vla. *f solo*

Vcl.

Bass

162

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

G

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl. *pizzicato*

Bass *pizzicato*

175

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

181

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

188

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

105

Ob. d'am. *f*

Vn. I *mf* *f*

Vn. II *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

Bass *mf* *f*

202

Ob. d'am. *mf* *mf*

Vn. I *mf* *f* *p* *p*

Vn. II *mf* *f* *p* *p*

Vla. *mf* *f* *p* *p*

Vcl. *mf* *f* *p* *p*

Bass *p* *p*

I

209

Ob. d'am. *p* *mf* *p* *mf*

Vn. I *solo mp*

Vn. II *solo mp*

Vla.

Vcl.

Bass

216

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*mf* *p* *tutti* *simile*

224

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*mf* *f* *simile*

**J** *tempo primo*  
♩ = ♩

234

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*f* *pizzicato* *mf* *mp* *arco* *mf*

K

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

254

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

265

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

L

270

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*p sempre*

*crescendo*

*f*

*f*

*f*

*f*

*f*

*arco*

280

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

M

*mf*

*f*

*mf*

295

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*pizzicato*

*mf*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

305

305

*f*

*mf*

*pizzicato*

*mf*

*f*

*f*

*f*

*f*

*arco*

*mf*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

313

313

*f*

*mf*

*arco*

*f*

*mf*

*f*

*(pizzicato)*

*mf*

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

321

321

*mp*

*mf*

*diminuendo*

*mp*

*p*

*diminuendo*

*mp*

*p*

*arco*

*p*

*mp*

329

Ob. d'am. *f* *mf* *mp*

Vn. I *mf* *mp*

Vn. II *mf* *mp*

Vla. *mf* *mp*

Vcl.

Bass

337

Ob. d'am. *mf* *f* *mf* *f*

Vn. I *p*

Vn. II *p*

Vla. *p*

Vcl. *mp* *solo* *pizzicato*

Bass *mp*

**O**

345

Ob. d'am. *mf*

Vn. I *off the string* *simile*

Vn. II *off the string* *simile*

Vla. *off the string* *simile*

Vcl. *tutti pizzicato*

Bass *p*

**P** *subito più mosso*



353

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*crescendo*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

361

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*f*

Q

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*pizzicato*

*mf*

*mf*

*mf*

*mf*

377 R

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

385

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

303 S

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

401

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*p*

*f*

*tutti*

*mf*

*f*

*f*

*f*

411

Ob. d'am.

Vn. I

Vn. II

Vla.

Vcl.

Bass

*ff*

*ff*

*ff*

*ff*

*ff*

# CONCERTO

Oboe d'amore & String Orchestra

Oboe d'amore

Walter Ross  
(1936 -)

## I

*Grazioso* **11** **A** *liricamente*  
*mf*  
*(violins)*

**16**  
*f* *mf* *mp* *p* *mf*

**20**  
*f* *mf* *f*

**24** **B** *(violins)*  
*mf* *p* **10** **11** **12**

**C**  
*mf* *f*

**42** **1**  
*mf* *p* *mf*

**47**  
*mf* *mp*

**50** *poco ritenuto* **D** *Allegro scherzando subito più mosso*  
*mf* *mp* *p* **2**

54 *mf* *crescendo*

50 *f* *mf* *mp* **E** 8

70 *f* **F**

75 *mf* *mf*

79 *f* *p* 2

84 (violins) **G** *mf* *f*

91

95 *mf* *f*

100 *ritenuto* **H** *Affettuosamente* (violins) **I** *mf*

118 *f* *mf* *p* **J** 10

133 (violins) K

*mf* < *f*

139 (9)

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

144 L (violins) 12 13

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

162 *ritenuto*

*mf* *f* *mf*

167 *a tempo* *accelerando* M *Allegro scherzando* 1

*mp* *mf* *f* *ff*

173 *mf* *crescendo*

*mf* *crescendo*

178 (violins) 5 6 7

*f* *mf* *mp*

188 *f*

*f*

193 *mf* *crescendo* *f*

*mf* *crescendo* *f*

199 *mf* *f* *mf*

*mf* *f* *mf*

205 (violins) **N** *mf* *crescendo* *f*

213

218 *accelerando* **O** *più mosso* *f* (violins)

230 *f* **P**

235 *mp* (violins) *f*

247

253 *f* **Q**

260 *f*

267 *f*

276 *f* *ff*

# II

*Andante amabile*

1

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

5

*p* *mf* *p*

10 **A**

*mf* *mp* *mf* *mp*

14 *poco ritenuto* **B** *a tempo*

18 *mf* *f* *mp* *p* *mf*

21 **C** *p* *mf* *mp*

25 *mf* *p* *pp*

28 *Grazioso* **D**

37 *f* *mf* *mp* *p*

3



45 **E**  
*mf* *f*

Musical staff 45-50: Treble clef, key signature of one flat. Measure 45 starts with a quarter rest followed by a quarter note G4. The staff contains a melodic line with various dynamics and articulations. A hairpin indicates a crescendo from *mf* to *f*.

51 *mf* *mp* *p* (violins)  
 4 5

Musical staff 51-55: Treble clef. Measure 51 starts with a quarter note G4. Measure 55 contains a four-measure rest followed by a five-measure rest, with the number '5' written above the staff. A hairpin indicates a decrescendo from *mf* to *p*.

61 **F**  
*mp* *crescendo* *mf* *f*

Musical staff 61-65: Treble clef. Measure 61 starts with a quarter note G4. The staff contains a melodic line with a *crescendo* hairpin leading to *mf*, followed by a *f* dynamic.

69 *mf* *p* (violins) *poco ritenuto* **G** *a tempo* *mp*  
 6 7 8

Musical staff 69-75: Treble clef. Measure 69 starts with a quarter note G4. Measure 75 contains a six-measure rest, a seven-measure rest, and an eight-measure rest, with the numbers '6', '7', and '8' written above the staff. A hairpin indicates a decrescendo from *mf* to *p*. The tempo changes to *poco ritenuto* and then *a tempo*.

83 *mf* *f* *p*

Musical staff 83-87: Treble clef. Measure 83 starts with a quarter note G4. The staff contains a melodic line with dynamics *mf*, *f*, and *p*.

91 (violins) **H** *mf* *f* *mf*  
 4 5

Musical staff 91-95: Treble clef. Measure 91 contains a four-measure rest followed by a five-measure rest, with the numbers '4' and '5' written above the staff. A hairpin indicates a crescendo from *mf* to *f*, followed by a decrescendo to *mf*.

102 (violins) **I** *p* *mp* *mf*  
 4 5

Musical staff 102-106: Treble clef. Measure 102 contains a four-measure rest followed by a five-measure rest, with the numbers '4' and '5' written above the staff. A hairpin indicates a decrescendo from *p* to *mp*, followed by a crescendo to *mf*.

113 *mp* *mf*

Musical staff 113-117: Treble clef. Measure 113 starts with a quarter note G4. The staff contains a melodic line with dynamics *mp* and *mf*.

123 *ritenuto* **J** *tempo primo* *mp* *mf*

Musical staff 123-127: Treble clef. Measure 123 starts with a quarter note G4. Measure 127 contains a four-measure rest. The tempo changes to *ritenuto* and then *tempo primo*. A hairpin indicates a decrescendo from *mp* to *mf*.

130 *p* *mf* *p*  
 2

Musical staff 130-134: Treble clef. Measure 130 starts with a quarter note G4. Measure 134 contains a two-measure rest. A hairpin indicates a decrescendo from *p* to *mf*, followed by a decrescendo to *p*.

135 K

*mf* *f* *p* *mf*

140 *f* *mf* *p*

144 L

*mp* *mf*

148 *p* *mf* *mp*

153 *p* *mf* *diminuendo* *pp*

### III

*Allegro animato* A

14 6 7 8 *f*

(lower strings) (violins)

27 *mf*

(violins)

42 *f* *mf* *f* *mp*

52 **B** 1 15 5 **C** 6 7  
 (lower strings) (violins) *mf*

78 *mf*

88 **D** *f* *mf* *p*

97 5 6 1  
 (violins) *mf* *mp*

110 *mp* *p* 4 5 6  
 (violins)

**E** *mf* *crescendo* *f* *mf*

133 *mf* *p* 7  $\frac{2}{4}$

**F** *subito più mosso* *mf* 2

152 *crescendo* *f* *mf*

157 8 9 10  
 (violins)

167 G

Musical staff 167-173. Treble clef, 4/4 time. Measure 167 starts with a box labeled 'G'. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 173 ends with a fermata.

174

Musical staff 174-180. Treble clef, 4/4 time. Measure 174 starts with a fermata. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 180 ends with a fermata. A dynamic marking *f* is placed below the staff.

181 (violins)

4 H 3

Musical staff 181-187. Treble clef, 4/4 time. Measure 181 starts with a box labeled 'H'. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 187 ends with a fermata. A dynamic marking *f* is placed below the staff.

195

Musical staff 195-201. Treble clef, 4/4 time. Measure 195 starts with a dynamic marking *f*. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 201 ends with a dynamic marking *f*. A dynamic marking *mf* is placed below the staff.

202 I 1

Musical staff 202-208. Treble clef, 4/4 time. Measure 202 starts with a dynamic marking *mf*. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 208 ends with a dynamic marking *mf*. A dynamic marking *mf* is placed below the staff.

209

Musical staff 209-215. Treble clef, 4/4 time. Measure 209 starts with a dynamic marking *p*. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 215 ends with a dynamic marking *mf*. Dynamic markings *mf*, *p*, *mf*, and *mf* are placed below the staff.

210 J tempo primo ♩ = ♩

5 6 7 8

Musical staff 210-216. Treble clef, 3/8 time. Measure 210 starts with a dynamic marking *p*. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 216 ends with a dynamic marking *f*. A dynamic marking *f* is placed below the staff.

237 K (violins) 11 12 13 14

Musical staff 237-243. Treble clef, 4/4 time. Measure 237 starts with a dynamic marking *mp*. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 243 ends with a dynamic marking *mp*. A dynamic marking *mp* is placed below the staff.

259

Musical staff 259-265. Treble clef, 4/4 time. Measure 259 starts with a dynamic marking *mf*. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 265 ends with a dynamic marking *p*. Dynamic markings *f*, *f*, and *p* are placed below the staff.

271 L 1 4

Musical staff 271-277. Treble clef, 4/4 time. Measure 271 starts with a dynamic marking *pp*. The staff contains a series of eighth and sixteenth notes with slurs and ties. Measure 277 ends with a dynamic marking *pp*. A dynamic marking *pp* is placed below the staff.

(violins)

280 **M** *mf* *f* *mf*

300 *mf* *f* *mf*

311 **N** (violins) *mp* *mf*

320 *f* *mf* *mp* *mf* **O**

341 *f* *mf* *f* *mf*

340 **P** *subito più mosso* (lower strings) *f* **Q**

373 *f* **R**

386 (violins) *f* *mf*

398 **S** *f* *mf* *p* *f*

400 *ff*

for Jennifer Paull

# CONCERTO

Oboe d'amore & String Orchestra

Violin I

Walter Ross

(1936 -)

I

*Grazioso*

*mf*

6

*f*

12 **A**

*mf* *mp* *p*

19 **B**

5 6

(oboe d'amore) *mp*

29

*mf* *crescendo* *f*

35 **C**

*mf* *mp*

41 *solo* *mf* *p* *f* *mf*

*gli altri*

45 *mp* *mf* *f* *mp*

*Allegro scherzando*  
*poco ritenuto* **D** *subito più mosso*

50 *tutti mp* *poco*

55 *subito f*

60 *subito f*

65

69

74 **F** *solo mf*

78 *tutti subito f*

82 **G**

87 *pizzicato f*

92 *f*

90 *solo arco* *ritenuto poco a poco*  
*f* *mf*

104 **H** *Affettuosamente* *tutti*  
*mp* *p* *mf*

111 **I**  
*f* *mf* *mp* *p*

116 **J**  
*mf* *f* *mf*  
*(oboe d'amore)*

126 *f*

131 *mf*

136 **K** **L**  
*p* *f*  
*(cello)*

152

158 *mf* *mp* *p* *pp*  
*(oboe d'amore)*

164 *ritenuto* *a tempo* *accelerando*  
*1* *2* *3* *1* *2* *3* *4*



**M** *Allegro scherzando*

171 *mp*

Musical staff 171-176: Treble clef, key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, some with accents and slurs. The dynamic is marked *mp*.

177 *f*

Musical staff 177-182: Treble clef, key signature of two sharps. The music features a mix of eighth and sixteenth notes with slurs and accents. The dynamic is marked *f*.

183

Musical staff 183-188: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes, some with slurs and accents.

189 *pizzicato*

Musical staff 189-194: Treble clef, key signature of two sharps. The music is marked *pizzicato* and includes a first ending bracket labeled '1' over a whole rest. The notes are eighth notes with accents.

195 *solo arco*  
*mf*

Musical staff 195-200: Treble clef, key signature of two sharps. The music is marked *solo arco* and *mf*. It features eighth notes with slurs and accents.

200 *tutti arco*  
*subito f*

Musical staff 200-205: Treble clef, key signature of two sharps. The music is marked *tutti arco* and *subito f*. It features eighth notes with slurs and accents.

205 **N**

Musical staff 205-210: Treble clef, key signature of two sharps. The music is marked **N**. It features eighth notes with slurs and accents.

210 *pizzicato*  
*f*

Musical staff 210-216: Treble clef, key signature of two sharps. The music is marked *pizzicato* and *f*. It features eighth notes with slurs and accents.

217 *accelerando* *arco* **O** *più mosso*  
*f*

Musical staff 217-222: Treble clef, key signature of two sharps. The music is marked *accelerando*, *arco*, **O**, and *più mosso*. It features eighth notes with slurs and accents. The dynamic is marked *f*.

223

Musical staff 223-228: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes, some with slurs and accents.

228 *off the string*

233 **P**

*f*

238

243 *mf*

249

255 **Q**

261

267

272 *f*

276 *ff*

## II

*Andante amabile*

Musical score for a woodwind instrument (likely Oboe), marked *Andante amabile*. The score is in G major (one sharp) and 4/4 time. The piece consists of nine staves of music.

Dynamics and markings include: *mp*, *mf*, *p*, *f*, *poco ritenuto*, *tutti*, *a tempo*, *Grazioso*, *solo*, and *Andante amabile*.

Section markers A, B, C, D, and E are present. Section D includes the instruction *(oboe d'amore)* and Section E includes *(violin II)*.

The score includes various musical notations such as slurs, accents, and dynamic hairpins.

61 **F** *solo*  
*mp*

Musical staff 61-70: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with quarter and eighth notes, some with slurs. Dynamics include *mp* and a hairpin crescendo.

70 *mf* *tutti* *f* *diminuendo*

Musical staff 70-77: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata. Dynamics include *mf*, *tutti*, *f*, and *diminuendo*. A hairpin crescendo is present.

77 *poco ritenuto* **G** *a tempo* 8

Musical staff 77-80: Treble clef, key signature of two sharps. The staff contains a melodic line with a fermata and a measure with a whole rest. Dynamics include *poco ritenuto* and *a tempo*. A hairpin crescendo is present.

80 *(violas)* *(cello)* *f* *mf* *f* *mp* **H**

Musical staff 80-89: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata. Dynamics include *f*, *mf*, *f*, and *mp*. A hairpin crescendo is present.

89 *mf* *mp*

Musical staff 89-97: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata. Dynamics include *mf* and *mp*. A hairpin crescendo is present.

107 **I** *p* *mf* *p*

Musical staff 107-115: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata. Dynamics include *p*, *mf*, and *p*. A hairpin crescendo is present.

115 *mp*

Musical staff 115-122: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata. Dynamics include *mp*. A hairpin crescendo is present.

122 *mp* *diminuendo* *ritenuto* *pp*

Musical staff 122-128: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata. Dynamics include *mp*, *diminuendo*, *ritenuto*, and *pp*. A hairpin crescendo is present.

128 **J** *tempo primo* *unison* *mp*

Musical staff 128-133: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata. Dynamics include *mp*. A hairpin crescendo is present.

133 *f* *mp*

Musical staff 133-138: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata. Dynamics include *f* and *mp*. A hairpin crescendo is present.

Musical score for measures 138-153. Measure 138 starts with *mp* and features triplets. Measure 139 has a box labeled 'K' and a dynamic of *> p*. Measure 140 has a dynamic of *p*. Measure 143 starts with *mp* and features triplets, with a box labeled 'L'. Measure 144 has a dynamic of *mf*. Measure 145 has a dynamic of *p*. Measure 146 has a dynamic of *mf*. Measure 147 has a dynamic of *mp*. Measure 148 has a dynamic of *mf*. Measure 149 has a dynamic of *mp*. Measure 150 has a dynamic of *mf*. Measure 151 has a dynamic of *mp*. Measure 152 has a dynamic of *diminuendo*. Measure 153 has a dynamic of *pp*.

III

*Allegro animato*

*off the string*

Musical score for section III, measures 1-33. Measure 1 has a dynamic of *p* and the instruction *simile*. Measure 2 has a dynamic of *p*. Measure 3 has a dynamic of *p*. Measure 4 has a dynamic of *p*. Measure 5 has a dynamic of *p*. Measure 6 has a dynamic of *p*. Measure 7 has a dynamic of *p*. Measure 8 has a dynamic of *p*. Measure 9 has a dynamic of *p*. Measure 10 has a dynamic of *p*. Measure 11 has a dynamic of *p*. Measure 12 has a dynamic of *p*. Measure 13 has a dynamic of *p*. Measure 14 has a dynamic of *p*. Measure 15 has a dynamic of *f*. Measure 16 has a dynamic of *f*. Measure 17 has a dynamic of *f*. Measure 18 has a dynamic of *f*. Measure 19 has a dynamic of *f*. Measure 20 has a dynamic of *f*. Measure 21 has a dynamic of *f*. Measure 22 has a dynamic of *f*. Measure 23 has a box labeled 'A', a dynamic of *mf*, and the instruction *pizzicato*. Measure 24 has a dynamic of *mf*. Measure 25 has a dynamic of *mf*. Measure 26 has a dynamic of *mf*. Measure 27 has a dynamic of *mf*. Measure 28 has a dynamic of *mf*. Measure 29 has a dynamic of *mf*. Measure 30 has a dynamic of *mf*. Measure 31 has a dynamic of *mf*. Measure 32 has a dynamic of *mf*. Measure 33 has a dynamic of *mf*, the instruction *arco*, and a dynamic of *p*.

42 *solo*  
*mf*

50 **B** *tutti off the string*  
*f* *p*

58 *mp* *mf*

67 *f* **C**

76 *pizzicato*  
*mf*

86

95 **D** *mf* *mp*

103 *mf*

110

117 **E**  
4 5 *mf* *crescendo* *f* 10  
(violin II)

135 (oboe d'amore)

143 *subito più mosso* **F** *f* *mp*

150 *mp* *solo* *f*

157

162 *mp*

168 **G** *mf* *3*

174

178 *tutti* *f*

182

186 **H** *pizzicato* *f*

Detailed description: This page of a musical score is for the oboe d'amore part, spanning measures 135 to 186. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is written on a single treble clef staff. It begins at measure 135 with a dynamic of *mp* and includes performance markings such as *subito più mosso* at measure 143 and *solo* at measure 150. There are several dynamic changes, including *f* (forte) and *mp* (mezzo-piano). A triplet of eighth notes is marked with a '3' above it at measure 168. The score concludes at measure 186 with a *pizzicato* instruction and a final *f* dynamic. Rehearsal marks are indicated by boxed letters: 'F' at measure 143, 'G' at measure 168, and 'H' at measure 186. The notation includes various note values, rests, and articulation marks.

101 *arco*  
*f* *simile* *mf*

107 *f*

203 *mf* *f* *p* *p* **I**

200 *solo*  
*mp*

215 *tutti*  
*p* *simile*

223 **J** *tempo primo*  
*mf* *f* *simile*

220 *pizzicato*  
*mf*

238 **K** *arco*  
*mf*

248 *crescendo* *f*

256 *diminuendo* *p*



261 **L** *off the string*  
*(violas)* **8** **9** **10** **11** *p*

277 *crescendo* *f*

287 **M** *pizzicato*  
*mf* **1**

297 *mf* **1**

307 **N** *arco*  
*mf* *f*

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

325 **1** *p* *mf* *mp*

336 **O** **6** **7** **8** **9** **10** **P** *subito più mosso*  
*(oboe d'amore)* *off the string* *simile* *p*

351 *crescendo* *f*

360 **Q**

371 **1** *mf* **6** **7** **8** *(lower strings pizzicato)*

382 **R** *f* *solo*

300 *tutti* *solo* *tutti* *solo*  
**1** *mf* *f* *mf*

400 **S** *tutti* *f* *mf* **1** **1** **2**

411 **1** *ff*

Detailed description: This page of a musical score contains five staves of music in G major. The first staff (measures 371-381) features a melodic line starting with a first finger fingering, followed by a six-measure rest, and then a bass line with a seven-measure rest and an eighth-measure rest. The second staff (measures 382-391) begins with a 'Solo' marking and a forte dynamic. The third staff (measures 392-401) alternates between 'tutti' and 'solo' markings with dynamics of mezzo-forte and forte. The fourth staff (measures 402-411) includes a 'Solo' marking and various dynamics, with fingerings 1, 1, and 2 indicated. The fifth staff (measures 412-416) starts with a first finger fingering and a fortissimo dynamic, ending with three accented notes.

# CONCERTO

Oboe d'amore & String Orchestra

Violin II

Walter Ross

(1936 - )

## I

*Grazioso*

*mf*

6 *f*

11 *mf* *mp* **A**

16 *p* 5 6 (oboe d'amore) 3

25 *mp* **B**

20 *mf* *crescendo* *f*

34 *mf* *mp* **C**

30 (oboe d'amore) 8 9

*Allegro scherzando*  
*subito più mosso*

51 **D**  
*mp* *poco*

56 **E**

62 *pizzicato* *f* *arco* *f*

69 **F**

75 *solo* *mf*

80 *tutti* *subito f*

85 **G** *pizzicato* *f*

91 *f*

97 **H** *Affettuosamente* *ritenuto poco a poco* *(violas, 'cellos)* *mf*

111 **I** *f* *mf* *mp* *p*

116 J

6 2

(violins I)

*mf* *f* *mf*

128

*f*

133 K

10

*mf* *p*

148 L

11 1

('cellos)

*f*

154

150

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

164 M *Allegro scherzando*

*ritenuto* *a tempo* *accelerando*

1 2 // 1 3

*mp*

173

178 *pizzicato*

*f*

184

1

190

196 *solo*  
*arco*  
*mf*

201 *tutti*  
*arco*  
*subito f*

207 **N** *pizzicato*  
*f*

213

220 *accelerando* *arco* **O** *più mosso*  
*f*

225 *off the string*

231 **P** *f*

237

241

Detailed description: This is a musical score for a string instrument, likely a violin or viola, in the key of D major (two sharps). The score consists of ten staves of music, numbered 190 to 241. The notation includes various dynamics such as *mf* (mezzo-forte), *f* (forte), and *subito f* (suddenly forte). Performance instructions include *solo*, *arco* (bowed), *tutti*, *pizzicato*, *off the string*, *accelerando*, and *più mosso* (faster). There are also performance markings **N** and **P** in boxes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and slurs. The piece concludes with a final measure at 241.

245 *mf*

251

257 **Q**

264

270 *f*

275 **1** *ff*

II

*Andante amabile*

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

6 *mp* *mf* *p*

11 *solo* *mp* *mf* *mp* *p*

*poco ritenuto*

17 **B** *a tempo*  
*tutti*

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

22 **C**

*f* *mf* *mp*

*Grazioso*

26 *p* *mp*

30 **D**

37 *p* *mf* **E**

46 *p*

54 *mf* *mp* *mf* *mp* **F**

62 *(solo violin I)* *solo* *mf*

75 *tutti* *poco ritenuto* **G** *a tempo*

*f* *diminuendo* *p*

83 **1** **2**



91 H

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

101 I

*mf* *mp* *p*

111

*mf* *mp*

120 J

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

*divisi* *ritenuto*

J *tempo primo*  
*unison*

*mp*

133

*f* *mp* *mp*

K L

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

*(solo violin I)*

148

*p* *mf* *mp*

153

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

## III

*Allegro animato*  
*off the string*

*p*  
*simile*

10

*mf* *f*

20 **A** *pizzicato*  
*mf*

30 *arco*  
*mf* *p*

41 **B** *off the string*  
*p*

56 *mp*

65 *mf* *f*

75 **C** *pizzicato*  
*mf*

86 **D** *3*

99 *mf* *f* *mf* *arco* 3

111

120 *crescendo* *f* 10 11 12 13 (oboe d'amore)

138 *mp* *f*

146 *subito più mosso* *mp* *F* =  $\frac{2}{4}$

153 *f* 1 *solo*

160

165 *mp* *G* 10 11 12

180 *tutti* *f*

185 *f* *H* *pizzicato* 1

101 *arco*  
*f* *mf*

107 *f*

203 *I*  
*mf* *f* *p* *p*

200 *solo*  
*mp*

216 *tutti*  
*2* *p* *simile*

224 *J* *tempo primo*  
*mf* *f* *simile*

230 *pizzicato*  
*1* *mf*

230 *K* *1* *1* *arco*  
*mf*

248 *crescendo* *f*

256 *diminuendo* *p* *8* *9* *10* *11*  
*(solo viola)*

272 **L** *off the string*  
*p* *crescendo*

280 *f*

288 **M** *pizzicato*  
*mf*

297 *mf*

307 **N** *arco*  
*f* *mf*

318 *f* *diminuendo* *mp* *p*

328 *mf* *mp*

337 **O** *p* **P** *subito più mosso* *off the string* *simile*

353 *crescendo* *f*

361 **Q** *2*

Musical score for Violins I, measures 372-413. The score is written in treble clef with a key signature of one sharp (F#). It includes dynamic markings such as *mf*, *f*, *solo*, *tutti*, and *ff*. Performance instructions include *8* and *2* for bowing patterns, and *1* and *2* for fingering. A box labeled 'R' is placed above measure 375, and a box labeled 'S' is placed above measure 395. The score concludes with a double bar line at measure 413.

# CONCERTO

Oboe d'amore & String Orchestra

Viola

Walter Ross

(1936 - )

## I

*Grazioso* (violins)

5

7

8

*mf*

10

*f*

*mf*

14

A

*mp*

*p*

19

1

*mf*

*mp*

23

B

4

5

(violins)

*mp*

*p*

*mf*

*crescendo*

32

*f*

36

C

*mf*

*mp*

41

7

(oboe d'amore)

*p*

*poco ritenuto*

*Allegro scherzando*  
*subito più mosso*

51 **D**  
*mp* *poco*

56

60 **E** *pizzicato*  
*f*

64 *arco*  
*f*

69

74 **F** *solo violin* *solo* *tutti*  
*mf* *subito f*

82

86 **G** *pizzicato*  
*f*

91 *f*

96 *(solo violin)*  
*ritenuto poco a poco*



106 **H** *Affettuosamente*  
*arco*  
*mf*

112 **I**  
*f* *mf* *mp* *p*  
 1

117 *solo* **J**  
*mf* *p*

123 *(solo violin)* **4** *tutti*  
 5 6  
*mf* *f*

132 **K**  
*mf* *p*  
 2

140 *mp*

145 **L**  
*p* *f*

151

155

159  
*mf* *mp* *p* *pp*

164 *ritenuto* 1 2 // *a tempo* 1 2 *accelerando* (oboe d'amore)

171 **M** *Allegro scherzando*  
*mp*

176

181 *pizzicato*  
*f*

186 1

192 4 *arco* *solo*  
*mf*

201 *arco* *tutti*  
*subito f*

207 **N**

212 *pizzicato*  
*f*

218 *accelerando* *arco* **O** *più mosso* 3 (violins)  
*f*

226 *off the string*  
*f*

231 P 1

237 *f*

241 *mf*

246

252

258 Q

264

270 *f*

275 1 *ff*

## II

*Andante amabile*

Musical score for a piece in 4/4 time, marked *Andante amabile*. The score consists of nine staves of music. The key signature has one sharp (F#). The piece begins with a mezzo-piano (*mp*) dynamic. It features various dynamics including mezzo-forte (*mf*), piano (*p*), and fortissimo (*f*). There are several musical markings: *solo* at measure 10, *poco ritenuto tutti* at measure 16, and *a tempo* at measure 17. The score includes a double bar line at measure 24, after which the tempo changes to *Grazioso* and the time signature changes to 3/4. There are four boxed letters A, B, C, and D marking specific sections. The piece concludes with a piano (*p*) dynamic and a first ending bracket.

42 E  
 Musical staff with bass clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The music starts with a *mf* dynamic and includes a crescendo leading to a *p* dynamic.

49  
 Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. The music concludes with a *mf* dynamic.

56 F 8 9  
 Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. It includes a *mf* dynamic and a section marked *(solo violin)* with a treble clef and a 9-measure rest.

70 *solo* *tutti*  
 Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. Dynamics range from *mf* to *f*, ending with a *diminuendo* marking.

78 *poco ritenuto* G *a tempo*  
 Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. It begins with a *p* dynamic and includes an *a tempo* marking.

85  
 Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. Dynamics range from *mf* to *f*.

92 H  
 Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. Dynamics range from *mf* to *f* to *mp*.

99 1  
 Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. Dynamics range from *mf* to *mp*.

107 I  
 Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. Dynamics range from *p* to *mf* to *mp*.

116 1  
 Musical staff with bass clef, key signature of two sharps, and a 3/4 time signature. It concludes with a *mf* dynamic and a first ending bracket.

124 *ritenuto* J *tempo primo*

130

134 *f* *mp*

138 K *mp* *p* *p* *(solo violin)*

145 L *mp* *mf* *p* *mf*

150 *mp* *mf*

155 *mp* *diminuendo* *pp*

## III

*Allegro animato*  
*off the string*

*p* *simile*

12 *mf* *f* A

24 *pizzicato*  
*mf*

33 *arco*  
*mf* *p*

50 *(solo violin)* *off the string*  
*p*

10 11 12 B

57 *mp*

62 *mf*

68 *f*

74 *pizzicato*  
*mf*

C

84

91 *mf*

D

3

100 *f*

12

116 *arco* E

*mf* *crescendo* *f*

125 *mp*

132

140 *f*

147 F *subito più mosso*

*mp*

153 *solo* *f*

162 *mp*

168 G *tutti pizzicato* *mf*

177 *arco* *f*

183 H



189 *pizzicato* *arco*  
*f* *f*

195 *mf*

201 *f* *mf* *f* *p* I

207 *p* 9 (oboe d'amore) 10 11 12

221 *p* *simile* *mf* *f* tempo primo J

227 *simile*

236 *pizzicato* *mf* 2 *arco* *mf* K

247 *crescendo* *f* *diminuendo*

257 *p* *mf* *solo*

265 *f*

272 **L** *tutti*  
*off the string*

*p*

279

*crescendo* *f*

286 **M**

294

*mf* *f* *mf*

302 *pizzicato*

*f* *mf* *mf* *arco*

311 **N** 11 12 13 *p*

320 **O**

*mf* *mp* *p*

330 **P** *subito più mosso*  
*off the string*  
7 (oboe d'amore) 8 9 10 *simile*

354 *crescendo* *f*

363 **Q** 4

374 *pizzicato* R

*mf*

383 *arco* *solo* *tutti*

*f*

391 *solo* *tutti* *solo*

*mf* *f* *mf*

400 S *tutti*

*mf* *f*

409 **2**

*ff*

# CONCERTO

Oboe d'amore & String Orchestra

Violoncello

Walter Ross  
(1936 -)

## I

*Grazioso* (violins) 5

6 7 *mf* *f*

11 *mf* *mp* [A]

16 *p* *mp* *mf*

21 *mp* *mp* *p* [B]

26 (violins) 6 7 *f*

38 [C] *mf* *mp* *p*

50 (oboe d'amore) *poco ritenuto* [D] *Allegro scherzando subito più mosso* 1 *mp* *poco*

56 [E]

62 *pizzicato* *f* *arco* *f*

69 *f* *1* **F** *7*

81 *(solo strings) (tutti)* *f* **G**

87 *1* *pizzicato* *f* *1* *f*

95 *5* *4* **H** *arco* *Affettuosamente* *ritenuto poco a poco* *mf*

108 *f* *mf*

115 **I** *mp* *p* *solo* *mf*

120 **J** *p* *6* *(violas)* *2*

131 *tutti* *f* *mf*

136 **K** *(oboe d'amore)* *9* *10* **L** *mp* *f*

151

158

*ritenuto* *a tempo* *accelerando* (oboe d'amore)

5 2 // 1 2

*mf* > *p*

171

**M** *Allegro scherzando*

*mp*

176

181

*pizzicato*

*f*

186

1

193

(solo strings) (tutti)

4 4

5

205

*arco*

*f*

**N**

211

*pizzicato*

*f*

218

*accelerando* *arco* **O** *più mosso* 4

*f*

(upper strings)

226 *f* *off the string*

231

237 *f*

241 *mf*

246

252

259 **Q**

265 **3**

272 *f*

276 *ff*

## II

*Andante amabile*

Musical score for bass clef, 4/4 time signature, key of D major. The score consists of nine staves of music with various dynamics, articulations, and performance instructions.

Staff 1: *mp* *mf*

Staff 2 (6): *mp* *mf* *p* **A**

Staff 3 (11): *mp* *mf* *mp* *solo* **2**

Staff 4 (16): *mf* *mf* *mp* *mf* *poco ritenuto* **B** *a tempo tutti*

Staff 5 (20): *mp* *f* *mf* *mp* *non divisi* **C**

Staff 6 (25): *p* *mp* *divisi* *Grazioso*

Staff 7 (29): **D**

Staff 8 (34):

Staff 9 (40): *mf* **1**



E

Musical staff 48-50: Bass clef, key signature of two sharps (F# and C#). Measure 48: whole rest. Measure 49: quarter note G2, quarter note A2. Measure 50: quarter note B2, quarter note C3. Dynamics: *p*.

Musical staff 51-52: Bass clef. Measure 51: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 52: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Dynamics: *mf*, *> p*. Fingering: 5.

F

Musical staff 61-62: Bass clef. Measure 61: whole rest (8), then a treble clef staff with notes G4, A4, B4, C5. Measure 62: whole rest (9), then a bass clef staff with notes G2, A2, B2, C3. Dynamics: *mf*. Markings: *(solo violin)*, *solo*.

Musical staff 75-76: Bass clef. Measure 75: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 76: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Dynamics: *f*, *diminuendo*. Marking: *tutti*. Section marker: G. Measure 76: *a tempo*, *p*.

Musical staff 82-83: Bass clef. Measure 82: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 83: quarter note D3, quarter note E3, quarter note F3, quarter note G3.

Musical staff 80-81: Bass clef. Measure 80: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 81: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Dynamics: *mf*, *mp*. Section marker: H.

Musical staff 98-99: Bass clef. Measure 98: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 99: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Dynamics: *mf*, *mf*.

Musical staff 106-107: Bass clef. Measure 106: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 107: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Dynamics: *mp*, *p*, *mf*. Section marker: I.

Musical staff 114-115: Bass clef. Measure 114: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 115: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Dynamics: *mp*.

Musical staff 121-122: Bass clef. Measure 121: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 122: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Dynamics: *mf*. Marking: *ritenuto*. Section marker: 3.

**J** *tempo primo*

128 *mp*

133 *f* *mp*

137 **K** *mf* *mp* *p* *mp* (solo violin) 4 5

**L**

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

150 *mp* *mf*

155 *mp* *diminuendo* *pp*

III

*Allegro animato*

12 (violins)

13 14 *f* *simile* *off the string*

**A**

18

25 *pizzicato*

*mf*

32 *arco*

*mf*

38 12 B 13 (upper strings) 13 14

*p*

68 *off the string*

*f*

74 C *pizzicato*

*mf*

82

90 D 3

*mf*

100 6 5

*f*

115 (violins) 6 *arco*

*mf*

120 E

*crescendo*

*f*

125 *(oboe d'amore)* **10**

141 **F** *subito più mosso*  $\text{♩} = \text{♩}$  *f*

148 *mp*

155 **10** *(oboe d'amore)* **G** *pizzicato* *mf*

172

180 *arco* *f*

185 **H** *pizzicato* *f* *arco* *f*

193 *mf*

201 **I** *f* *mf* *f* *p* *p*

209 **12**

221 (tutti upper strings) (upper strings) **J** *tempo primo*  $\text{♩} = \text{♩}$  *simile*

*f*

231 *pizzicato*

*mf*

241 *arco* **K**

*mf*

250 *crescendo* *f* *diminuendo*

258 **L** *p* *(solo viola)* *(tutti upper strings)* 11 10 11 12

284 *f*

292 **M** *pizzicato* 1 *mf*

300 1 *mf*

308 **N** *f* *(pizzicato)* 3 *mf*

318 *mp* 13

338 **O** *solo* *mp*

346 **P** *subito più mosso* (upper strings) 7 13 14

350 *f*

367 **Q** 4 *pizzicato* *mf*

370 **R** 3 *arco* *solo* *f*

390 *tutti* 1 *solo* *tutti* *mf* *f*

398 *solo* **S** *tutti* *mf* *f*

405 1 1 2 1

413 *ff*

for Jennifer Paull

# CONCERTO

Oboe d'amore & String Orchestra

Double Bass

Walter Ross

(1936 - )

## I

*Grazioso*

5 (violins) 6 7 *pizzicato*

*mf*

9

*mf*

14 [A] 10 [B] 6 (violas) 2 *arco*

*f*

34

38 [C] *mf* > *mp* > *p*

43 [D] *Allegro scherzando*  
*subito più mosso* *arco*

7 *mp*

54

[E] 4

66 *f*

71 *f* **F** (*solo violins*) (*plus solo viola*)

82 *f* **G**

87 *f* *pizzicato*

92 *f*

102 *ritenuto poco a poco* **H** *Affettuosamente* **I**

122 **J** (*cellos*)

136 *pizzicato* **K** *mf*

141

146 **L**



151 *(cellos)* *arco* *f*

157 *ritenuto* *a tempo* *accelerando* *mf* *>* *p* *(oboe d'amore)*

171 **M** *Allegro scherzando* *mp*

177 *pizzicato* *f*

183

189

195 *(oboe d'amore)* *f*

205 *arco* *f* **N**

210 *arco* *pizzicato* *f*

217 *accelerando* *arco* *f* **O** *più mosso*

222 **5** (*unison strings*) *off the string*

231 **P**

237 (*strings*) **5** **6** *f* *mf*

246

251

256 **Q**

261

266 **3**

273 **3** *f* *ff*

## II

*Andante amabile*

*pizzicato*  
*p* *mf*

7 *A* *(oboe d'amore)*  
*4* *5*

*poco ritenuto* *B* *a tempo*

15 *mp* *mf* *mp*

21 *C* *mp*  
*1* *2*

*Grazioso*  
*pizzicato*  
*p* *D*

28

34

40 *E* *a tempo*  
*3* *4* *1*  
*(strings)* *p*

40

56 *5*

61 **F** *poco ritenuto* **G** *a tempo pizzicato*

(violins)

82

89 **H** *(cellos)*

99 **I**

111

(p)

117 **4** *ritenuto* **5**

**J** *tempo primo pizzicato*

137 **K** **6** **L** *(cellos)*

147 **2** *arco*

153

*mf mp diminuendo pp*

### III

*Allegro animato*

The musical score is written for strings in 3/8 time, key of D major. It consists of eight staves of music. The first staff (measures 12-18) features a melody in the violins, starting with a forte (*f*) dynamic and marked *off the string*. The second staff (measures 19-20) continues the melody with a mezzo-forte (*mf*) dynamic and *pizzicato* articulation. The third staff (measures 21-20) shows a solo violin part starting at measure 17. The fourth staff (measures 53-54) returns to the main melody with a forte (*f*) dynamic and *off the string* marking. The fifth staff (measures 73-74) continues with *pizzicato* and *mf* dynamics. The sixth staff (measures 82-83) shows the continuation of the melody. The seventh staff (measures 90-91) features a dynamic shift from *mf* to piano (*p*) with *arvo* and *pizzicato* markings. The eighth staff (measures 107-108) concludes with a second ending marked with a '2'.

117 *arco* E **mf** *crescendo* **f** **3**

128 *pizzicato* **mf**

136 **4** **4** **2**  
*(staccato strings)* *(legato strings)*

*subito più mosso* F *arco* **f** *mp*

147 **10** *(oboe d'amore)* G *pizzicato* **mf**

154

170

178 *(strings)* **3** **4** **5** *arco*

188 H *pizzicato* **f** *arco* **f** **mf**

196 **1** **f** **1**

204 I **p** **p** **12**

221 **3** (*upper strings*) **J** *tempo primo* *simile*  
*f*

228 *pizzicato*  
*mf*

237 **1**

245 **K** **16** **11** **L** **8** (*oboe d'amore*)  
*9* *10* *11* *12*  
*(solo viola)*

284 *arco*  
*f*

292 **M** *pizzicato*  
*mf*

300 **1**  
*mf*

308 **N** **11**  
*f*

324 **O** (*oboe d'amore*) *solo pizzicato*  
*mp*  
*(oboe d'amore)*

343 **1**

340 **P** *subito più mosso*  
*tutti pizzicato*

*p*

350 *arco*

*f* *f*

360 **Q** *pizzicato*

*mf*

382 **R** *arco* *solo* *tutti*

*f*

396 *tutti* *solo* **S** *tutti*

*f* *mf* *f*

400

*ff*





A

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