

Concerto No. 2 for Violin and Orchestra

Bassoons I, II

Frank Wilhoit, Op. 39

Comodo

3

1.

2

mp

10 **A** 7 **B** 1.

p *mp* *mf* *p*

24 **C** (2.) **D** poco meno 7

f

38 **E** 5 **F** 2 2 **G** animato 4 **Tempo I**

54 **H** 3 2 3 1.

p

66 **I** 5 **J** 5 2.

f *pp* *mf*

80 **K** 6

p *<mf* *pp*

92 **L** 2 1.

f *p*

The musical score is written for Bassoons I and II in a bass clef, 3/4 time signature. It begins with a 'Comodo' (Ad libitum) tempo marking. The score is divided into measures, with some measures containing rests. Key features include:
 - Measure 3: A triplet of eighth notes.
 - Measure 10: A section marked 'A' with a 7-measure rest, followed by a section marked 'B' with a first ending bracket.
 - Measure 24: A section marked 'C' with a 2-measure rest, followed by a section marked 'D' with a 'poco meno' tempo change and a 7-measure rest.
 - Measure 38: A section marked 'E' with a 5-measure rest, followed by a section marked 'F' with a 2-measure rest, then a section marked 'G' with an 'animato' tempo change and a 4-measure rest, and finally a 'Tempo I' marking.
 - Measure 54: A section marked 'H' with a 3-measure rest, followed by a section marked 'I' with a 5-measure rest, and then a section marked 'J' with a 5-measure rest.
 - Measure 66: A section marked 'K' with a 6-measure rest.
 - Measure 80: A section marked 'L' with a 2-measure rest, followed by a section marked 'M' with a 2-measure rest, and then a section marked 'N' with a 2-measure rest.
 - Measure 92: A section marked 'O' with a 2-measure rest, followed by a section marked 'P' with a 2-measure rest, and then a section marked 'Q' with a 2-measure rest.
 - Dynamics: The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo).
 - Articulation: The score includes various articulations such as slurs, accents, and breath marks.
 - Tempo: The score includes tempo markings such as 'Comodo', 'poco meno', 'animato', and 'Tempo I'.

Bassoons I, II

rit. . . .

a tempo

2

101

2

M

6

2

3

N

5

119

2.

O

mf

f

fp

f

ff

127

3

P

2

5

3

142

Q

2

p

mp

mf

f

148

R

rit. . . .

3

S

poco meno

9

2

166

T

Tempo I

7

U

2

1.

pp

mp

179

V

mf

mp

ff

ff

molto rit. . .

188

X

Tranquillo

pp

194

Y

5

Z

10

ppp

II.

Prestissimo

A **8** **6** **B** **11**

f *f*

30 **C** **11** **D** _{2.}

p

48 **4** 1. *p* *mf*

p *mf*

62 **E** _{1.}

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

71 **F** _{2.} **4**

p *pp*

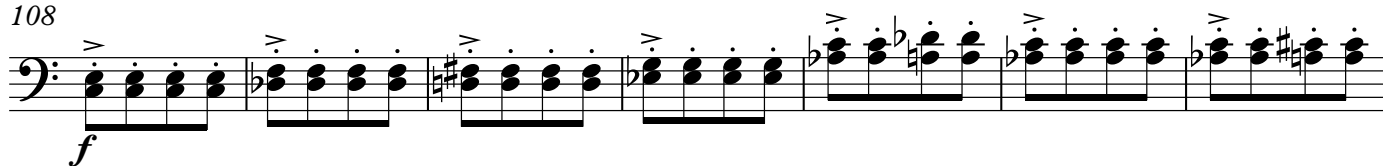
84 (1.) **G** **13** **H** **5**

p

Bassoons I, II

4

108



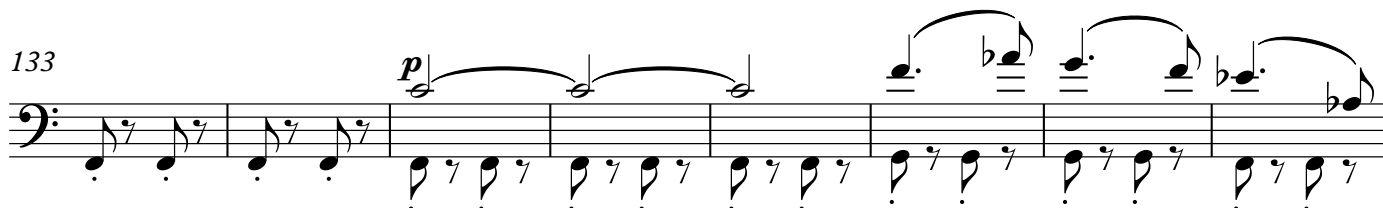
115



122 **I**



133



141



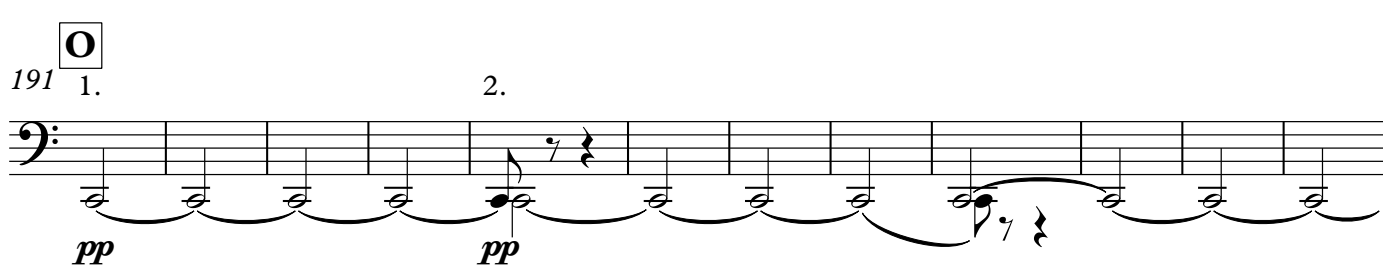
156 **L**



M

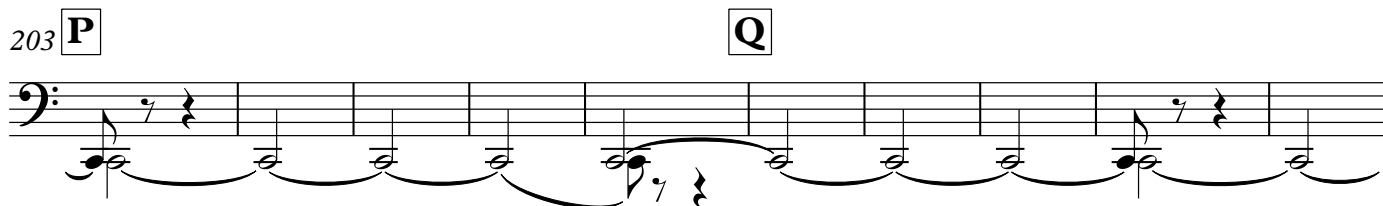
N

191 **O**

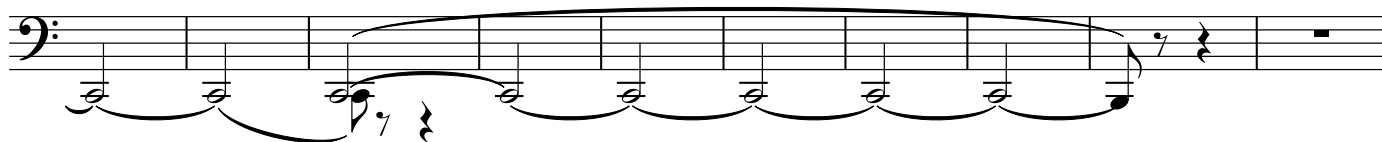


203 **P**

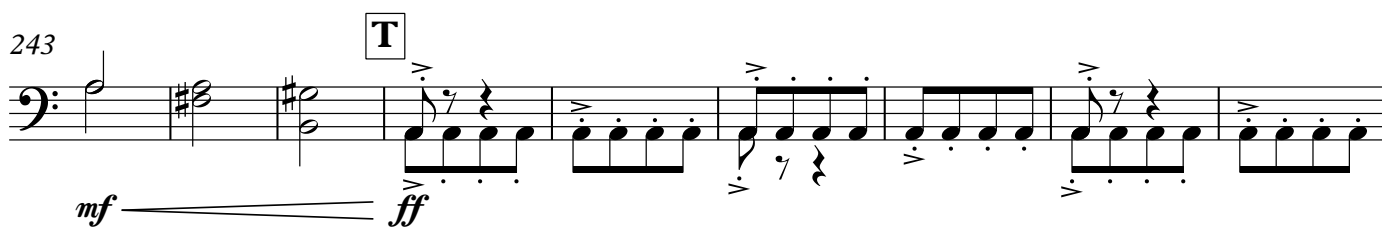
Q



213

223 1. **R**

243



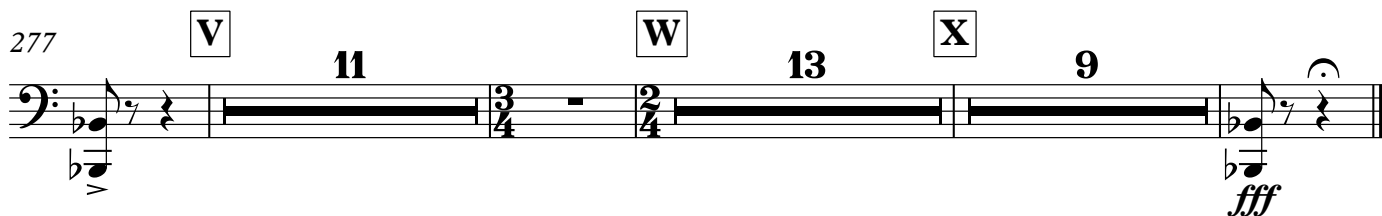
252

260 **rit.** **a tempo** **U**

269



277



(III. TACET)

IV.

Allegro non troppo
14

A **3** 1. *f* *mp*

21 *p* **B** 1. **4** *pp*

32 *f* *p*

38 **C** 2. *p* *p*

45 (2.) *mf*

51 **D** **9** *pp*

68 **E** **4** *mp* *p*

77 **F** **2** *p*

Bassoons I, II

7

85 **G** 7 4 9

mp *mf*

109 **H** 9 **I** 14 **J** 5 *mp*

140 **K** 4 2 *pp*

151 *f*

157 **L** 3 *p* *mp*

165 (1.) *p* *pp*

173 **M** 2 3 2 5

188 **N** 2 3 1. *p*

198 **O** *p*

206 **P** 5 *mf* *p*

Bassoons I, II

8

218 1. *rall.* **Q** *meno mosso*

p **R** *Tempo I* **S**

263 1. **T** *ritenuto tornando.* *f* *a tempo* *p*

275 *mf*

281 **U** *ff*

287 *p*

294

301 **V** *pp*

308 **W** *mp* *f*

314 *ff* *fff*