

# INSTRUMENTATION

Strings to be placed in two different groups

1st Group : Violins I and II, Viola I  
Violoncello I, Double Bass I

2nd Group : Violins III and IV, Viola II  
Violoncello II, Double Bass II

Side Drum without snares  
Side Drum with snares  
\*Cymbals  
Tam-Tam  
Bass Drum

} one player

\*\*Timpani (chromatic)

Xylophone

Celesta (takes over at certain places the second part  
of the piano)

Harp

Pianoforte

## APPROXIMATE POSITION OF THE ORCHESTRA

	Double Bass I	Double Bass II	
Violoncello I	Timpani	Bass Drum	Violoncello II
Viola I	Side Drums	Cymbals	Viola II
Violin II	Celesta	Xylophone	Violin IV
Violin I .	Pianoforte	Harp	Violin III

DURATION : 26 Minutes

1st Mov. : 6 Min. 30 sec.


3rd Mov. : 6 Min. 35 sec.

2nd Mov. : 6 Min. 55 sec.

4th Mov. : 5 Min. 40 sec.

This work, completed in September 1936, was first performed at Bale on 21st January 1937, conducted by Paul Sacher.

## GENERAL REMARKS

(1) All glissandi marked  etc. in the string, as well as in the timpani parts, are to be played in such a manner that the starting note is left immediately, so that an even gliding sound during the full value of the first note is produced.

(2) The 4th movement can, in special circumstances, be played a little slower for acoustic reasons.

\* 2 pairs, one of which should be of smaller size (sounding higher).

\*\* If no chromatic Timpani available, the Timpani glissandi should be played on the piano in corresponding chromatic passages. For this purpose an extra player, not instrument, is required.

Béla Bartók (born in 1881 at Nagyszentmiklós, Hungary) presented himself ten years old to the public as pianist and composer. He became a pupil at the Budapest Academy, his musical development was guided by the works of Wagner, Liszt, and Richard Strauss. Through his study of Hungarian national music Bartók became deeply interested in old folk songs. In his own compositions, he employed also such national elements of form and expression; this new and original creative style manifested itself in his piano, vocal and chamber music, and in his orchestral and stage works. In 1907 Bartók was appointed professor of piano at the Budapest Academy.

The "Music for string instruments", completed in September 1936 had its world première at Bâle (under Paul Sacher) on 21st January 1937.

## STRUCTURE OF "MUSIC FOR STRING INSTRUMENTS"

Ist Movement in A. On certain principles fairly strictly executed form of a fugue, i. e. the 2nd entry appears one fifth higher, the 4th again one fifth higher than the 2nd, the 6th, 8th and so forth again a fifth

higher than the preceding one. The 3rd, 5th, 7th, etc. on the other hand enter each a fifth lower. After the remotest key—E flat—has been reached (the climax of the movement) the following entries render the theme in contrary movement until the fundamental key—A—is reached again, after which a short Coda follows. N. B. : 1st: Several secondary entries appear in a stretto. 2nd: Some entries show the theme incompletely, that is in fragments.

IIrd Movement in C. Sonataform (Sidemovement in G) In the execution the theme of the Ist Movement also appears, however, in altered shape and so does an allusion to the main theme of the IVth movement.

The repetition changes the  $\frac{3}{4}$  rhythm of the exposition into a rhythm of  $\frac{3}{8}$  beat.

IIIrd Movement in F sharp. "Brueckenform" (Rondo): A, B, C, B, A. Between each section a part of the theme of the Ist Movement appears.

IVth Movement in A. Formula: A + B + A, C + D + E + D + F, G, A. G Part (bar 203—234) shows the main theme of the Ist Movement extending, however, the original chromatic form into one of diatonic expanse.

# Musik für Saiteninstrumente, Schlagzeug und Celesta (in 4 Sätzen)

1

## Musique pour instruments à cordes, percussion et célesta (en 4 parties)

### I.

Andante tranquillo, ♩ ca 116-112

Béla Bartók

1.2. Viole *con sord.*  
*pp*

3.4. VI. *con sord.*  
*pp*

1.2. Vcl. *con sord.*  
*pp*

3.4. VI. *con sord.*  
*pp*

1.2. Vcl. *con sord.*  
*pp*

2. VI. *con sord.*  
*pp*

3.4. VI. *con sord.*  
*pp*

1.2. Vcl. *con sord.*  
*pp*

1.2. Vcl. *con sord.*  
*pp*

2. Vl. 7 9 12

3.4. Vl. 8 8 8

1.2. Vle. 7 9 12

1.2. Vlc. 7 9 12

1.2. Cb. 8 8 8

oon sord.  
*pp*

Detailed description: This system contains measures 7 through 12. The top staff (2. Vl.) starts with a 7-measure rest, followed by a 9-measure phrase and a 12-measure phrase. The second staff (3.4. Vl.) has a 3-measure rest, then an 8-measure phrase, and another 8-measure phrase. The third staff (1.2. Vle.) has a 2-measure rest, then a 7-measure phrase, and a 12-measure phrase. The fourth staff (1.2. Vlc.) has a 2-measure rest, then a 7-measure phrase, and a 12-measure phrase. The fifth staff (1.2. Cb.) has an 8-measure rest, then an 8-measure phrase, and an 8-measure phrase. The word 'oon sord.' is written above the double bass staff, and 'pp' is written below it.

2. Vl. 8 7 10

3.4. Vl. 8 8 8

1.2. Vle. 8 7 10

1.2. Vlc. 8 7 10

1.2. Cb. 8 8 8

20

Detailed description: This system contains measures 13 through 18. The top staff (2. Vl.) has an 8-measure rest, followed by a 7-measure phrase and a 10-measure phrase. The second staff (3.4. Vl.) has an 8-measure rest, then an 8-measure phrase, and another 8-measure phrase. The third staff (1.2. Vle.) has an 8-measure rest, then a 7-measure phrase, and a 10-measure phrase. The fourth staff (1.2. Vlc.) has an 8-measure rest, then a 7-measure phrase, and a 10-measure phrase. The fifth staff (1.2. Cb.) has an 8-measure rest, then an 8-measure phrase, and an 8-measure phrase. A box containing the number '20' is positioned above the second measure of the system.

2. Vl. 6 8 6

3.4. Vl. 8 8 8

1.2. Vle. 6 6 6

1.2. Vlc. 6 6 6

1.2. Cb. 6 6 6

Detailed description: This system contains measures 19 through 24. The top staff (2. Vl.) has a 6-measure rest, followed by an 8-measure phrase and a 6-measure phrase. The second staff (3.4. Vl.) has an 8-measure rest, then an 8-measure phrase, and another 8-measure phrase. The third staff (1.2. Vle.) has a 6-measure rest, then a 6-measure phrase, and another 6-measure phrase. The fourth staff (1.2. Vlc.) has a 6-measure rest, then a 6-measure phrase, and another 6-measure phrase. The fifth staff (1.2. Cb.) has a 6-measure rest, then a 6-measure phrase, and another 6-measure phrase.



25

con sord.

1. Vl.

2. Vl.

3. & 4. Vl.

1. & 2. Vle.

1. & 2. Vlc.

1. & 2. Cb.

*p*

30

1. Vl.

2. Vl.

3. & 4. Vl.

1. & 2. Vle.

1. & 2. Vlc.

1. & 2. Cb.

Timp.

1. Vl.

2. Vl.

3. & 4. Vl.

1. & 2. Vle.

1. & 2. Vlc.

1. & 2. Cb.

*tr*  
*pp*  
senza sord.  
*(p)* senza sord.  
*(p)* senza sord.

35

Timp. *tr*  
 1. Vl. *senza sord.*  
 2. Vl.  
 3. 4. Vl.  
 1. 2. Vle.  
 1. 2. Vlc. *senza sord.*  
 1. 2. Cb. *senza sord.* *mfespr.*

ca 120 - 126

40

Timp.  
 2. Vl. *mfespr.*  
 3. 4. Vl. *mfespr.*  
 1. 2. Vle. *mfespr.*  
 1. 2. Vlc. *mfespr.*  
 1. 2. Cb. *mfespr.*

*cresc.*

2. Vl.  
 3. 4. Vl.  
 1. 2. Vle.  
 1. 2. Vlc.  
 1. 2. Cb.

1.VI.  $\frac{10}{8}$   $f$  *sempre cresc.*

2.VI.  $\frac{8}{8}$   $f$  *sempre cresc.*

3.4.VI.  $\frac{10}{8}$   $f$  *sempre cresc.*

1.2.Vle.  $\frac{8}{8}$   $f$  *sempre cresc.*

1.2.Vlc.  $\frac{10}{8}$   $f$  *sempre cresc.*

1.2.Cb.  $\frac{8}{8}$   $f$  *sempre cresc.*

50

1.2.VI.  $\frac{7}{8}$

3.4.VI.  $\frac{8}{8}$

1.2.Vle.  $\frac{7}{8}$

1.2.Vlc.  $\frac{7}{8}$

1.2.Cb.  $\frac{8}{8}$

Piatti  $\frac{9}{8}$   $a 2$  *tr*  $pp$   $mf$  *ca 120 - 116*

Timp.  $\frac{8}{8}$   $pp$  *tr* *allegro*

1.2.VI.  $\frac{9}{8}$  *(non div.)*  $ff$  *(non div.)*  $cresc.$

3.4.VI.  $\frac{8}{8}$  *(non div.)*  $ff$  *(non div.)*  $cresc.$

1.2.Vle.  $\frac{9}{8}$   $ff$  *(non div.)*  $cresc.$

1.2.Vlc.  $\frac{9}{8}$   $ff$  *(non div.)*  $cresc.$

1.2.Cb.  $\frac{8}{8}$   $ff$   $cresc.$

Gr. Tr. 7 8 9 10

Timp. 7 8 9 10

1. VI. (non div.) 7 8 9 10

2. VI. (non div.) 7 8 9 10

3.4. VI. (non div.) 7 8 9 10

1.2. Vle. (non div.) 7 8 9 10

1.2. Vlc. 7 8 9 10

1.2. Cb. 7 8 9 10

*fff*

1.2. VI. (non div.) 10 6 8

3.4. VI. (non div.) 10 6 8

1.2. Vle. (non div.) 10 6 8

1.2. Vlc. 10 6 8

1.2. Cb. 10 6 8

*gliss. f*

**60**

1. VI. *mf*

2. VI. *mf*

3.4. VI. *mf*

1.2. Vle. *mf*


1.2. Vlc. *mf*

1.2. Cb. *mf*

*poco rall.*

*a*

*p*

tempo  ca 116 - 112

1. VI. 

2. VI. 

3. 4. VI.  con sord.  (p)

1. 2. Vle. 

1. 2. Vlc. 

1. 2. Cb. 

3. 4. VI.  con sord.  (p) II

1. 2. Vle.  12  8

1. 2. Vlc.  con sord.  (p)

2. VI.  con sord.  piu p

3. VI.  7  piu p

4. VI.  7  piu p

1. VI.  8  piu p

2. Vle.  7  piu p

1. 2. Vlc.  8  piu p

Musical score for strings, measures 75-77. The score is arranged in six staves, labeled 2.VI., 3.VI., 4.VI., 1.Vle., 2.Vle., and 1.2.Vlc. from top to bottom. The time signature changes from 12/8 to 8/8 and then to 7/8. The key signature is one sharp (F#). The music features complex rhythmic patterns and melodic lines across the instruments.

Musical score for strings and celesta, measures 108-110. The score is arranged in seven staves, labeled Cel., 1.VI., 2.VI., 3.VI., 4.VI., 1.Vle., 2.Vle., and 1.2.Vlc. from top to bottom. The time signature changes from 5/8 to 6/8. The key signature is one sharp (F#). The music includes a celesta part starting at measure 108, marked *p*. The string parts are marked *con sord.* and *pp*. The score features complex rhythmic patterns and melodic lines across the instruments.

Musical score for measures 78-79. The score includes parts for Cello (Cel.), Violins (1.VI., 2.VI., 3.VI., 4.VI.), Violas (1.VIe., 2.VIe.), and Double Basses (1.2.Vlc.). The Cello part features a complex rhythmic pattern with sixteenth notes and rests. The string parts provide harmonic support with sustained notes and some melodic movement. The time signature is 10/8.

Musical score for measures 80-81. The score includes parts for Cello (Cel.), Violins (1.VI., 2.VI., 3.VI., 4.VI.), Violas (1.VIe., 2.VIe.), Double Basses (1.2.Vlc.), and Double Basses (1.2.Cb.). A rehearsal mark '80' is present at the beginning of the system. The Cello part continues with its rhythmic pattern. The string parts are similar to the previous system, with some changes in dynamics and articulation. The time signature is 9/8. The dynamic marking *pp* is indicated at the bottom of the page.

Cel.  
 1. VI.  
 2. VI.  
 3. VI.  
 4. VI.  
 1. Vle.  
 2. Vle.  
 1.2. Vlc.  
 1.2. Cb.

1. VI.  
 2. VI.  
 3.4. VI.  
 1.2. Vle.  
 1.2. Vlc.

85  
 poco rall.

1. VI.  
 2. VI.  
 1.2. Vle.  
 1.2. Vlc.





1. Timp.  
1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.  
3. VI.  
4. VI.  
2. Vle.  
2. Vlc.  
2. Cb.  
1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.  
3. VI.  
4. VI.  
2. Vle.  
2. Vlc.  
2. Cb.

*più f*  
*più f*  
*più f*  
*più f*

Detailed description: This page of a musical score contains 10 measures of music for an orchestra. The score is divided into two systems. The first system (measures 10-14) includes parts for Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The second system (measures 15-19) includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *più f* (more fortissimo) is indicated in the final measures of the second system.

20

Timp. 

Pfte. 

1. Vl. *più f* 

2. Vl. *più f* 

1. Vle. *più f* 

1. Vlc. *più f* 

1. Cb. *più f* 

3. Vl. 

4. Vl. 

2. Vle. 

2. Vlc. 

2. Cb. *più f* 

Timp. *f* *dim.*  
 1. VI. *dim.*  
 2. VI. *III*  
 1. Vle. *p*  
 1. Vlc. *dim.*  
 1. Cb. *dim.*  
 3. VI. *dim.*  
 4. VI. *dim.*  
 2. Vle. *dim.*  
 2. Vlc. *dim.*  
 2. Cb. *IV* *dim.* *dim.* *p*

Timp. *p*  
 2. VI. *p* *sch. scherzando*  
 1. Vle. *sch. scherzando*  
 1. Vlc. *p*  
 1. Cb. *p*  
 4. VI. *p* *sch. scherzando*  
 2. Vle. *p*  
 2. Vlc. *p* *sch. scherzando*

40

Timp.   
 1. VI.   
 2. VI.   
 1. Vle.   
 1. Vlc.   
 1. Cb.   
 3. VI.   
 4. VI.   
 2. Vle.   
 2. Vlc.

50

1. VI.   
 2. VI.   
 1. Vle.   
 1. Vlc.   
 1. Cb.   
 3. VI.   
 4. VI.   
 2. Vle.   
 2. Vlc.   
 2. Cb.



1. VI. *pizz.*

2. VI.

1. Vle. *pizz.*

1. Vlc. *pizz.*

1. Cb.

3. VI. *arco*

4. VI. *div. #* *leggero*

2. Vle. *arco* *p, leggero*

2. Vlc. *p, leggero*

2. Cb. *p, leggero*

80

1. VI. *arco* *mp, scherzando*

2. VI. *mp, scherzando*

1. Vle. *pizz.* *mp*

1. Vlc. *mp*

1. Cb.

3. VI. *mp*

4. VI.

2. Vle. *mp*

2. Vlc. *mp*

2. Cb. *mp*

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.

*mp*

3. VI.  
4. VI.  
2. Vle.  
2. Vlc.  
2. Cb.

*mp, scherzando*  
*mp, scherzando*  
*pizz.*  
*pizz.*  
*pizz.*

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.

ca 152

3. VI.  
4. VI.  
2. Vle.  
2. Vlc.  
2. Cb.

*arco*  
*arco*  
*arco*  
*arco*  
*arco*

*p*  
*p*  
*p*  
*p*  
*p*



100

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.

3. VI.  
4. VI.  
2. Vle.  
2. Vlc.  
2. Cb.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*mf*  
*cresc.*  
*f*  
*cresc.*

110

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
3. VI.  
4. VI.  
2. Vle.  
2. Vlc.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

*sf*  
*mf*  
*mf*  
*sf*  
*mf*



Tamb. picc. senza corda

*tr* *tr*

*p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

120

1. VI.

2. VI.

IV.

1. Vle.

1. Vlc.

1. Cb.

arco

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

*p*

Tamb. picc  
senza  
corda

*tr*

*p* *f*

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.

*dim.* - - - - *p*

3. VI.  
4. VI.  
2. Vle.  
2. Vlc.

*p, cresc.* - - - - *f*

130

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
3. VI.  
4. VI.  
2. Vle.  
2. Vlc.

*cresc.* - - - -

1. Vl.  
2. Vl.  
1. Vle.  
1. Vlc.  
1. Cb.

3. Vl.  
4. Vl.  
2. Vle.  
2. Vlc.  
2. Cb.

1. Vl.  
2. Vl.  
1. Vle.  
1. Vlc.  
1. Cb.

3. Vl.  
4. Vl.  
2. Vle.  
2. Vlc.  
2. Cb.





Timp. *ff dim.*  
 Cel.  
 1.VI. *f* *cresc.* *ff*  
 2.VI. *f* *cresc.* *ff*  
 1.Vle. *f* *cresc.* *ff*  
 1.Vlc. *f* *cresc.* *ff*  
 1.Cb. *f* *cresc.* *ff*  
 3.VI. *arco* *f* *cresc.* *ff*  
 4.VI. *arco* *f* *cresc.* *ff*  
 2.Vle. *arco* *f* *cresc.* *ff*  
 2.Vlc. *arco* *f* *cresc.* *ff*  
 2.Cb. *f* *cresc.* *ff*



ca 144  
gliss.  
mf

Timp.

Pfte.

3.VI.

2.Ve.

2.Vlc.

2.Cb.

pizz.

p

Arpa

Pfte.

1.Cb.

3.VI.

4.VI.

2.Ve.

2.Vlc.

2.Cb.

pizz.

p

\*) *p*

Gr. cassa *p*

Arpa

Pfte. *f, secco* *sempre simile*

1. VI. *mf* *div. pizz.* *sempre simile*

2. VI. *mf* *div. pizz.* *sempre simile*

1. Vie. *mf* *pizz.* *sempre simile*

1. Vlc. *mf* *pizz.* *sempre simile*

1. Cb. *mf*

3. VI. *mf*

4. VI. *mf*

2. Vie. *mf*

2. Vlc. *mf*

2. Cb. *mf*

\*) am Rand des Felles

\*\*)  $\circ$  bezeichnet ein pizz., bei welchem die Saite auf das Größbrett anschlägt

\*) au bord de la peau

\*\*)  $\circ$  indique un pizzicato, auquel la corde frappe la touch

210

Tamb. picc.  
senza  
corda

Gr. cassa

Arpa

Pfte.

1.VI.

2.VI.

1.VIe.

1.VIc.

1.Cb.

3.VI.

4.VI.

2.VIe.

2.VIc.

2.Cb.

*mf*

*mf*

*piu f*

*f*

*f*

*f*

*f*

<sup>\*)</sup> von hier an in der Mitte des Felles / d'ici au milieu de la peau

B. & H. 16155

Tamb. picc.  
con  
corda

Gr. cassa

Xyl.

Arpa

Pfte.

1.VI.

2.VI.

1.Vlc.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vlc.

2.Vlc.

2.Cb.

*f*

*f*

*ff*

*piuf*

*piuf*

*piuf*

*piuf*

*8*

Tamb. picc. con corda

Gr. caca

Xyl.

Arpa

Pfte.

1.VI.

2.VI.

1.Vie.

1.Vic.

1.Cb.

3.VI.

4.VI.

2.Vie.

2.Vic.

3.Cb.

Gr. cassa. *p*

Xyl.

Arpa

Pfte. *dim.*

1. VI. *dim.*

2. VI. *dim.*

1. Vle. *dim.*

1. Vlc. *dim.*

1. Cb. *dim.* *p*

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

The musical score is arranged in a system with multiple staves. The top staff is for Gr. cassa. (Grand Cassa) with a dynamic marking of *p* and a repeat sign. The second staff is for Xyl. (Xylophone). The third staff is for Arpa (Harp). The fourth staff is for Pfte. (Piano) with a *dim.* marking. The fifth staff is for 1. VI. (Violin I) with a *dim.* marking. The sixth staff is for 2. VI. (Violin II) with a *dim.* marking. The seventh staff is for 1. Vle. (Viola). The eighth staff is for 1. Vlc. (Violoncello) with a *dim.* marking. The ninth staff is for 1. Cb. (Contrabasso) with a *dim.* marking and a *p* marking at the end. The bottom section of the score includes staves for 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb., all of which play a consistent rhythmic pattern of eighth notes.

240

ca 138

Pfte.

1. VI. unis. pizz. in modo ord. *p*

2. VI. unis. pizz. in modo ord. *p*

1. Vle. pizz. in modo ord. *p*

1. Cb.

2. Vle.

2. Vlc.

2. Cb.

250

1. VI.

2. VI.

1. Vle.

1. Vlc. pizz. in modo ord. *p*

1. Cb. *p*

3. VI. *p*

4. VI. *p*

2. Vle. *p*

2. Vlc. *p*

2. Cb. *p*

1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.

3. VI.  
4. VI.  
2. Vle.  
2. Vlc.  
2. Cb.

*rilievo*

*rilievo*

1. VI.  
1. Vle.  
1. Vlc.  
1. Cb.

3. VI.  
4. VI.  
2. Vle.  
2. Vlc.  
2. Cb.

*mp*

*mp*

*pp*

*pp*

*pp*



Arpa

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*p*

*f*

*non div.*

*non div.*

Arpa

1.VI.

2.VI.

1.Vle.

1.Vio.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vio.

2.Cb.

*mf* *p* *f*

*p*

*f*

*p*

Arpa

1.Vl.

2.Vl.

1.Vie.

1.Vic.

1.Cb.

(non div.)

3.Vl.

4.Vl.

2.Vie.

2.Vic.

2.Cb.

*f*

*dim.*

*f*

*dim.*

*dim.*

*p*

1.Vl.

1.Vie.

1.Vic.

3.Vl.

4.Vl.

2.Vie.

2.Vic.

*p*

*p*

*p*

Arpa *pp*

1.VI. *pp*

2.VI. *pp*

1.Vle. *pp*

1.Vlc. *pp*

1.Cb. *pp*

3.VI. *pp*

4.VI. *pp*

2.Vle. *pp*

2.Vlc. *pp*

2.Cb. *pp*

Detailed description: This page of a musical score, numbered 38 and 290, features a full orchestral arrangement. The score is divided into two systems. The first system includes parts for Arpa (harp), 1st Violin (1.VI.), 2nd Violin (2.VI.), 1st Viola (1.Vle.), 1st Violoncello (1.Vlc.), and 1st Contrabasso (1.Cb.). The second system includes parts for 3rd Violin (3.VI.), 4th Violin (4.VI.), 2nd Viola (2.Vle.), 2nd Violoncello (2.Vlc.), and 2nd Contrabasso (2.Cb.). The harp part consists of a steady eighth-note accompaniment. The string parts feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *pp* (pianissimo) is consistently used throughout the score.

300

Arpa

Pfte.

1.Vl.

1.Vle.

1.Vlc.

1.Cb.

3.Vl.

4.Vl.

2.Vle.

2.Vlc.

2.Cb.

Timp.

1.Vlc.

1.Cb.

2.Vlc.

2.Cb.

The musical score for page 39, rehearsal mark 300, is arranged in a system of staves. The top staff is for the Arpa (Harp), followed by the Pfte. (Piano). The string section consists of Violins (1.Vl., 3.Vl., 4.Vl.), Viola (1.Vle., 2.Vle.), Violoncello (1.Vlc., 2.Vlc.), and Contrabasso (1.Cb., 2.Cb.). The Timpani (Timp.) part is also present. The score is in 2/4 time and features various rhythmic patterns and dynamics. The key signature is one sharp (F#). The score is divided into two systems. The first system includes the Arpa, Pfte., 1.Vl., 1.Vle., 1.Vlc., 1.Cb., 3.Vl., 4.Vl., 2.Vle., 2.Vlc., and 2.Cb. The second system includes the Timp., 1.Vlc., 1.Cb., 2.Vlc., and 2.Cb. The score is marked with a rehearsal mark of 300 in a box at the top right. The page number 39 is in the top right corner. The publisher's name B. & H. 16155 is at the bottom center.

310

Timp.

1.Vlc. *arco, con sord.*  
*pp*

2.Vlc.

2.Cb.

Rehearsal mark 310 spans four measures. The first two measures are in 2/4 time, and the last two are in 3/4 time. The Violin I part features a complex rhythmic pattern with many sixteenth notes. The Violin II and Cello parts have rests in the first two measures, followed by a 3/8 note in the third measure and a 2/4 note in the fourth. The Cello staff shows time signatures of 3/8 and 2/4.

Timp.

1.Vlc.

2.Vlc. *arco, con sord.*  
*pp*

Rehearsal mark 310 continues for two more measures. The Violin I part continues with its complex sixteenth-note pattern. The Violin II part has rests in the first measure, then a 3/8 note in the second, and a 2/4 note in the third. The Cello staff shows time signatures of 3/8 and 2/4.

320

Timp.

1.Vlc.

2.Vlc.

Rehearsal mark 320 spans four measures. The Violin I part has rests in the first two measures, then a 3/8 note in the third, and a 2/4 note in the fourth. The Violin II part has rests in the first two measures, then a 3/8 note in the third, and a 2/4 note in the fourth. The Cello staff shows time signatures of 3/8 and 2/4.

Timp.

1.Vlc. *arco, con sord.*  
*pp*

1.Vlc.

2.Vlc.

Rehearsal mark 320 continues for two more measures. The Violin I part has rests in the first measure, then a 3/8 note in the second, and a 2/4 note in the third. The Violin II part has rests in the first measure, then a 3/8 note in the second, and a 2/4 note in the third. The Cello staff shows time signatures of 3/8 and 2/4.

330

Timp. 
  
 2.Vl. *arco, con sord.* *pp*
  
 1.Vle. 
  
 1.Vlc. 
  
 2.Vlc.

Timp. 
  
 1.Vl. *arco, con sord.* *pp*
  
 2.Vl. 
  
 1.Vle. 
  
 1.Vlc. 
  
 2.Vlc.

Timp. *tr*
  
 1.Vl. 
  
 2.Vl. 
  
 1.Vle. 
  
 1.Vlc. 
  
 1.Cb. *arco* *p*
  
 2.Vlc. *senza sord.* *p* *arco*
  
 2.Cb. *p*

ca 144-138 **340** *senza sord.*

1.VI. *mf*

2.VI. *mf*

1.Vle. *senza sord.*

1.Vlc. *mf*

1.Cb.

3.VI. *p*

4.VI. *mp*

2.Vle. *p*

2.Vlc. *mp*

2.Cb.

1.VI. *senza sord.*

2.VI. *mf*

1.Vle. *senza sord.*

1.Vlc.

3.VI. *mf*

4.VI. *mf*

Detailed description of the musical score: The score is divided into two systems. The first system contains measures 340-343. The second system contains measures 344-347. The key signature has one sharp (F#). The time signature is 2/4. The first system starts with a double bar line and a repeat sign. The first system includes parts for 1.VI., 2.VI., 1.Vle., 1.Vlc., 1.Cb., 3.VI., 4.VI., 2.Vle., 2.Vlc., and 2.Cb. The second system includes parts for 1.VI., 2.VI., 1.Vle., 1.Vlc., 3.VI., and 4.VI. Dynamics include *p*, *mp*, *mf*, and *f*. Articulations include *senza sord.* and *mf*. The score is for a string ensemble.



Musical score for measures 350-353. The score is divided into two systems. The first system includes parts for 1.VI., 2.VI., 1.Vie., 1.Vlc., and 1.Cb. The second system includes parts for 3.VI., 4.VI., 2.Vie., 2.Vlc., and 2.Cb. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f* and *sf*. The key signature has two sharps (F# and C#).

Musical score for measures 354-357. The score is divided into two systems. The first system includes parts for 1.VI., 2.VI., 1.Vie., and 1.Vlc. The second system includes parts for 3.VI., 4.VI., 2.Vie., 2.Vlc., and 2.Cb. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f*. The key signature has two sharps (F# and C#).

Timp. *mf*

1. VI.

2. VI.

1. Vle.

1. Vcl.

4. VI.

2. Vle.

2. Vcl.

2. Cb.

Timp.

1. VI.

2. VI.

1. Vle.

1. Vcl.

2. Vle.

2. Cb.

Timp. *dim.*

1. VI. *p*

2. VI. *p*

1. Vle. *p*

1. Vlc. *p*

1. Cb. *p*

3. VI. *f*

4. VI. *f*

2. Vle. *f*

2. Vlc. *f*

2. Cb. *f*

**370** allargando

2. VI. *cresc. molto - sf*

1. Vle. *cresc. molto - sf*

1. Vlc. *p, cresc. molto - sf*

1. Cb. *cresc. molto - sf*

3. VI. *cresc. molto - sf*

4. VI. *p, cresc. molto - sf*

2. Vle. *cresc. molto - sf*

2. Vlc. *cresc. molto - sf*

2. Cb. *cresc. molto - sf*

- a tempo

Timp. *f*  
 1. VI. *f*  
 2. VI. *f*  
 1. Vle. *f*  
 1. Vle. *f*  
 1. Cb. *f*  
 3. VI. *f*  
 4. VI. *f*  
 2. Vle. *f*  
 2. Vle. *f*  
 2. Cb. *f*

380

1. Timp.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

The musical score is arranged in two systems. The first system includes parts for Timp., 1. VI., 2. VI., 1. Vle., 1. Vlc., and 1. Cb. The second system includes parts for 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The score is in 3/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The measure numbers 380, 381, 382, and 383 are indicated at the top of the page.

Score for orchestra, measures 1-4. The score is arranged in systems. The first system includes Timp. (Timpani) and Pfte. (Percussion). The second system includes 1. VI. (Violin I), 2. VI. (Violin II), 1. Vle. (Viola), 1. Vcl. (Violoncello), and 1. Cb. (Contrabasso). The third system includes 3. VI. (Violin III), 4. VI. (Violin IV), 2. Vle. (Viola), 2. Vcl. (Violoncello), and 2. Cb. (Contrabasso). The score features various musical notations, including rests, notes, and dynamic markings such as *f* and *scd.*. The key signature is one sharp (F#), and the time signature is 3/4. The score is marked with *tr* (trill) and *scd.* (scordatura) in the percussion parts. The string parts include various rhythmic patterns and articulations, with some measures marked with *IV -* and *3* (triplets).

390

1. Timp. *tr*

1. Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI. *IV*

2. Vle.

2. Vlc.

2. Cb.

The score consists of 13 staves. The top staff is for Timpani (Timp.) with a trill (tr) marking. The second staff is for Percussion (Pfte.). The next two staves are for Violins I and II (1. VI., 2. VI.), featuring triplet markings (3) and a '9' marking. The following two staves are for Violas I and II (1. Vle., 1. Vlc.). The next two staves are for Cellos I and II (1. Cb., 2. Cb.). The final three staves are for Violins III, IV, and V (3. VI., 4. VI., 2. VI.), with a 'IV' marking on the 4. VI. staff and triplet markings (3) on the 3. VI. and 4. VI. staves.

poco allarg. - - Quasi a tempo  $\downarrow$  ca 84

Timp.   
 Arpa   
 Pfte.   
 1.VI.   
 2.VI.   
 1.Vle.   
 1.Vlo.   
 1.Cb.   
 3.VI.   
 4.VI.   
 2.Vle.   
 2.Vlc.   
 2.Cb.

*f*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*pizz.*   
*p*

*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*

*p* scherzando   
*p* scherzando



410 rallent.

Arpa

Pfte.

1.VI. *mf, espr.*

2.VI. *mf, espr.*

1.Vle. *mf, espr.*

1.Vlc. *mf, espr.* *dim..*

1.Cb. *mf, espr.*

3.VI. *mf, espr.* *dim..*

4.VI. *mf, espr.* *dim..*

2.Vle. *mf, espr.* *dim..*

2.Vlc. *mf, espr.* *dim..*

2.Cb. *mf, espr.* *arco* *dim..*

*mf, espr.*

- - - a tempo

Arpa

Arpa part of the musical score. The right hand plays a sequence of chords and dyads, while the left hand provides a steady bass accompaniment with eighth notes. A dynamic marking of *p* is present at the beginning.

Pfte.

Pfte. part of the musical score. The right hand plays chords with a dynamic marking of *p*. The left hand plays a rhythmic accompaniment of eighth notes.

1.VI.

1.VI. part of the musical score. The instrument plays a melodic line with a dynamic marking of *p, leggero*.

2.VI.

2.VI. part of the musical score. The instrument plays a melodic line with a dynamic marking of *p*.

1.Vle.

1.Vle. part of the musical score. The instrument plays a melodic line with a dynamic marking of *p*.

1.Vlc.

1.Vlc. part of the musical score. The instrument plays a melodic line with a dynamic marking of *-p*.

3.VI.

3.VI. part of the musical score. The instrument plays a melodic line with a dynamic marking of *-p*.

4.VI.

4.VI. part of the musical score. The instrument plays a melodic line with a dynamic marking of *-p*.

2.Vle.

2.Vle. part of the musical score. The instrument plays a melodic line with a dynamic marking of *p, leggero*.

2.Vlc.

2.Vlc. part of the musical score. The instrument plays a melodic line with a dynamic marking of *-p*.

420

Arpa

*pp*

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

*Allegro*

*Allegro*

430

poco rallent. Vivo ♩. ca 104

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

*p, leggero*

*pp, cresc. -*

*pp, cresc. -*

*pp, cresc. -*

*f*

*f*

*p, cresc. -*

*pp, cresc. -*

*pp, cresc. -*

440

1.VI.  
2.VI.  
1.Vle.  
1.Vlc.  
4.VI.  
2.Vle.  
2.Vlc.  
2.Cb.

*f*

*mf, cresc.*

poco accel.

1.VI.  
2.VI.  
1.Vle.  
1.Vlc.  
1.Cb.

*mf, cresc.*

*f*

3.VI.  
4.VI.  
2.Vle.  
2.Vlc.  
2.Cb.

*f*

450

Meno vivo,  $\downarrow$  ca. 84Tamb. picc.  
con  
corda

Gr. cassa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

450

Meno vivo,  $\downarrow$  ca. 84

Tamb. picc.  
con  
corda

Gr. cassa

Pfte.

(3a.)

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

Tamb.picc.  
con  
corda

Gr. cassa

Pfte.

1.VI.

2.VI.

1.Vie.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vie.

2.Vlc.

2.Cb.

*f* *tr* *p* *f*

ca 88

460

*piùf*

*piùf*

*piùf*

*piùf*

*piùf*

Un poco largamente  $\text{♩. ca 80}$ 

*ff*

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *ff*

3. VI. *ff*

4. VI. *ff*

2. Vle. *ff*

2. Vlc. *ff*

2. Cb. *ff*



470 Più mosso ♩. ca 104

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

3. VI.

4. VI.

2. Vle.

2. Vlc.

Xyl.

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

3. VI.

4. VI.

*ff*

*dim.*

IV.

IV.

490

Allegro molto  $\text{♩}$  ca 168

Timp.  $f$   
 Pfte.  $p$   $f$   
 1. VI.  $f$   
 2. VI.  $f$   
 1. Vle.  $f$   
 1. Vlc.  $f$   
 1. Cb.  $f$   
 3. VI.  $f$  IV.  
 4. VI.  $f$  IV.  
 2. Vle.  $f$   
 2. Vlc.  $f$   
 2. Cb.  $f$

Timp.   
 1. VI.   
 2. VI.   
 1. Vle.   
 1. Vlc.   
 1. Cb.   
 3. VI.   
 4. VI.   
 2. Vle.   
 2. Vlc.   
 2. Cb.

500

1. VI.   
 2. VI.   
 1. Vle.   
 1. Vlc.   
 1. Cb.   
 3. VI.   
 4. VI.   
 2. Vle.   
 2. Vlc.   
 2. Cb.

Musical score for measures 1-148. The score is arranged in two systems of staves. The first system includes parts for 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *cresc.* and *III*. The key signature has two flats and the time signature is 4/4.

ca 152-168

510

Musical score for measures 152-168. The score continues with the same instrumentation as the first system. A double bar line is followed by a repeat sign and the measure number 510. The music is marked *ff* (fortissimo). The key signature has two flats and the time signature is 4/4.

1. Pfte. *f*

1.VI. *pizz.* *arco*

2.VI. *pizz.* *arco*

1.VIe. *pizz.* *arco*

1.VIc. *pizz.* *arco*

1.Cb.

3.VI. *pizz.* *arco*

4.VI. *pizz.* *arco*

2.VIe. *pizz.* *arco*

2.VIc. *pizz.* *arco*

2.Cb.

Detailed description: This is a page of a musical score for a string quartet and piano. The score is arranged in two systems of staves. The top system includes the Piano (Pfte.) and the first Violin (1.VI.). The second system includes the second Violin (2.VI.), the first Violoncello (1.VIe.), the first Violonchello (1.VIc.), and the first Contrabasso (1.Cb.). The third system includes the third Violin (3.VI.), the fourth Violin (4.VI.), the second Violoncello (2.VIe.), the second Violonchello (2.VIc.), and the second Contrabasso (2.Cb.). The Piano part begins with a dynamic marking of *f* (forte). The string parts feature various articulations, including *pizz.* (pizzicato) and *arco* (arco). The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings.

Un poco allarg. - -

Timp. *f* *ff*  
 Pffe. *ff*  
 1.VI. *ff* IV - - -  
 2.VI. *ff* IV - - -  
 1.Vle. *ff*  
 1.Vlc. *ff*  
 1.Cb. *ff*  
 3.VI. *ff* IV - - -  
 4.VI. *ff* IV - - -  
 2.Vle. *ff*  
 2.Vlc. *ff*  
 2.Cb. *ff*

Durée d'exécution: ca 6' 55"

## III.

Adagio,  $\text{♩}$  ca 66 allarg. - -

Timpani

Xylophon

*mf* *rubato* *mf* *p*

**5** - - - al - Adagio molto,  $\text{♩}$  ca 40

Timp.

Xyl.

1. Vle.

1. Vlc.

1. Cb.

*tr* *dim.* *pp* *p* *pp*

**10**

Timp.

Xyl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

*tr* *mf* *p* *pp* *mf* *p*



First system of musical notation, measures 1-4. The score includes parts for Timpani (Timp.), Xylophone (Xyl.), 2nd Violin (2. Vl.), 1st Violin (1. Vle.), 1st Viola (1. Vlc.), and 1st Cello (1. Cb.). The Timpani part features trills (tr) and dynamic markings *p* and *pp*. The Xylophone part has a dynamic marking of *mf*. The string parts (2. Vl., 1. Vle., 1. Vlc., 1. Cb.) are marked with *mf* and include various articulations such as accents and slurs.



15

poco ral -

Second system of musical notation, measures 5-8. The score includes parts for Timpani (Timp.), 1st Violin (1. Vl.), 2nd Violin (2. Vl.), 1st Violin (1. Vle.), 1st Viola (1. Vlc.), and 1st Cello (1. Cb.). The Timpani part has trills (tr). The 1st Violin part has a dynamic marking of *mf*. The 2nd Violin part has a dynamic marking of *mf*. The 1st Violin part has a dynamic marking of *mf*. The 1st Viola part has a dynamic marking of *mf*. The 1st Cello part has a dynamic marking of *mf*.

Third system of musical notation, measures 9-12. The score includes parts for 3rd Violin (3. Vl.), 4th Violin (4. Vl.), 2nd Viola (2. Vle.), and 2nd Violin (2. Vlc.). The 3rd Violin part has a dynamic marking of *mf*. The 4th Violin part has a dynamic marking of *mf*. The 2nd Viola part has a dynamic marking of *mf*. The 2nd Violin part has a dynamic marking of *mf*. The parts for 3. Vl., 4. Vl., and 2. Vle. include the instruction *respr.* (respiratory).

lento - - - - - a tempo

The musical score consists of twelve staves. The top staff is for Timp. (Timpani) in bass clef, with dynamics *dim.*, *mf*, and *p*. The second staff is for Xyl. (Xylophone) in treble clef, with dynamics *mf* and *p*, and includes triplet markings. The third staff is for 1. VI. (Violin I) in treble clef, with dynamics *dim.* and *p*. The fourth staff is for 2. VI. (Violin II) in treble clef, with dynamics *dim.* and *p*, and includes a quintuplet marking. The fifth staff is for 1. Vle. (Viola) in treble clef, with dynamics *dim.* and *p*, and includes a quintuplet marking. The sixth staff is for 1. Vlc. (Violoncello) in bass clef, with dynamics *dim.* and *p*, and includes the instruction *sul pont.*. The seventh staff is for 1. Cb. (Contrabasso) in bass clef, with dynamics *dim.* and *pp*. The eighth staff is for 3. VI. (Violin III) in treble clef, with dynamics *dim.* and *p*, and includes a quintuplet marking. The ninth staff is for 4. VI. (Violin IV) in treble clef, with dynamics *p* and *p*, and includes a quintuplet marking. The tenth staff is for 2. Vle. (Viola) in treble clef, with dynamics *dim.* and *p*. The eleventh staff is for 2. Vlc. (Violoncello) in bass clef, with dynamics *dim.* and *p*, and includes the instruction *sul pont.*. The twelfth staff is for 2. Cb. (Contrabasso) in bass clef, with dynamics *pp* and *pp*, and includes the instruction *sul pont.*.

(A)

20 Più andante, ♩ ca 56

Gr. cassa *pp*

Tam-tam *pp*

Timp. *tr* *p*

Xyl. *mf* *p*

Cel. *mf, espr.*

Pfte. *p*

1. VI. *2 Soli*

2. VI. div. *con sord.* *pp* *Respr.*

1. Vle. *p*

1. Vlc. *p* *ord.*

1. Cb. *ord.*

3. VI. *con sord.* *pp* *tr* *div. b*

4. VI. *con sord.* *pp* *tr* *div. b*

2. Vlc. *ord.* *pp*

2. Cb. *ord.* *pp*

25

Cel.

Pfte.

2 soli

1. VI.

2. VI. div.

con sord

pp

1. Vle.

pp

II

1. Vlc.

pp

3. VI.

div.

4. VI.

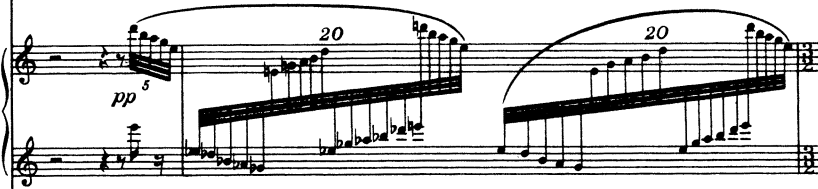
div.


rallent. - - al Più lento,  $\text{♩}$  ca 46

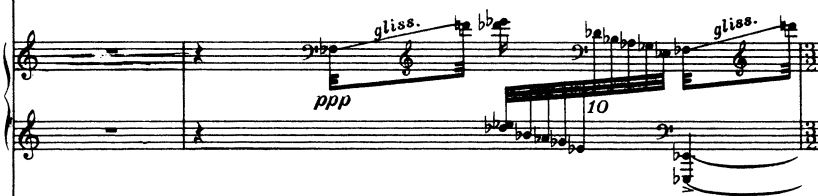
Timp.  $p$   
 Xyl.  $mf$   $p$   $mf$   $p$   $mf$   $p$   $pp$   
 Cel.  $f$   
 Pfte.  $mf$   $p$   $mf$   $p$   $mf$   $p$   
 1.VI.  $f$  tutti  $pp$   
 2.VI. div.  
 1.VIc.  $pp$   
 1.VIc.  $pp$   
 1.Cb.  $p$   
 3.VI.  $tr$   
 4.VI.  $tr$   
 2.VIc.  $p$   
 2.Cb.  $p$

Ⓑ Più andante, ♩ ca. 66

Timp. 

Cel. 

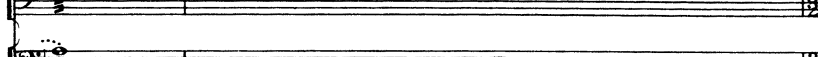
Arpa 

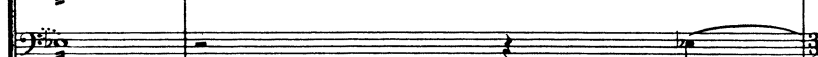
Pfte. 

1. VI. 

1. Vle. 

1. Vlc. 

1. Cb. 

2. Vlc. 

2. Cb. 

\*) Griffbezeichnung / indique la manière de toucher

Timp. *p*  
 Cel. *20*  
 Arpa  
 Pfte. *gliss.*  
 2.Vi. *unis. senza sord. flaut.*  
 1.Vi. *pp flaut.*  
 1.Vc. *pp flaut.*  
 4.Vi. *senza sord. flaut. pp flaut.*  
 2.Vi. *pp flaut.*  
 2.Vc. *pp flaut.*  
 2.Cb. *pp*

Detailed description of the musical score: The score is for page 73 and includes parts for Timpani (Timp.), Cello (Cel.), Arpa (Arpa), Piano (Pfte.), and strings. The Timp. part starts with a *p* dynamic. The Cel. part features three measures of a melodic line with a *20* marking above each. The Arpa part consists of a series of chords. The Pfte. part has three measures of a melodic line with *gliss.* markings. The string parts (2.Vi., 1.Vi., 1.Vc., 4.Vi., 2.Vi., 2.Vc., 2.Cb.) are mostly silent, with some chords and dynamics like *pp* and *ppp* indicated. The 2.Vi. part has a *unis. senza sord. flaut.* instruction. The 4.Vi. part has a *senza sord. flaut.* instruction. The 2.Vi. part has a *pp flaut.* instruction. The 2.Vc. part has a *pp flaut.* instruction. The 2.Cb. part has a *pp* instruction.

Score for Percussion and Strings, marked *poco*. The score includes parts for Timp., Ctl., Arpa, Pfte., 2.Vl., 1.Vle., 1.Vlc., 4.Vl., 2.Vie., 2.Vic., and 2.Cb.

The Timp. part features a rhythmic pattern of eighth notes. The Ctl. part features three melodic phrases, each marked with a *20* (likely indicating a 20-measure phrase). The Arpa part features a series of chords connected by a zigzag line. The Pfte. part features a complex rhythmic pattern of eighth notes. The string parts (2.Vl., 1.Vle., 1.Vlc., 4.Vl., 2.Vie., 2.Vic., 2.Cb.) feature a series of chords.



- - - - - a - - - - - poco -

Timp. *cresc. -*

Cel. *cresc. -* 20 20 20

Arpa *cresc. -*

Pfte. *cresc. -*

2. Vl. *cresc. -*

1. Vle. *cresc. -*

1. Vlc. *cresc. -*

4. Vl. *cresc. -*

2. Vle. *cresc. -*

2. Vlc. *cresc. -*

2. Cb. *cresc. -*

*-stringendo-*

Score for strings and percussion, measures 10-20. The score includes parts for Timpani (Timp.), Cello (Cel.), Arpa (Arpa), Piano (Pfte.), 2. Violin (2. Vl.), 1. Violin (1. Vle.), 1. Viola (1. Vlo.), 4. Violin (4. Vl.), 2. Violin (2. Vle.), 2. Viola (2. Vlo.), and 2. Cello (2. Cb.).

The Timpani part is marked *-stringendo-* and features three measures of a rhythmic pattern, each marked with a *20*. The Cello part features three measures of a melodic line, each marked with a *20*. The Arpa part features a rhythmic pattern of eighth notes, each marked with a *10*. The Piano part features a melodic line, each marked with a *10*. The string parts (2. Vl., 1. Vle., 1. Vlo., 4. Vl., 2. Vle., 2. Vlo., 2. Cb.) feature a rhythmic pattern of eighth notes, each marked with a *10*.

40

Timp. 

Cel. 

Arpa 

Pfte. 

2. Vl. 

1. Vle. 

1. Vlc. 

4. Vl. 

2. Vle. 

2. Vlc. 

2. Cb. 

Timp. 

Cel. 

Arpa 

Pfte. 

1. VI. 

2. VI. 

1. Vle. 

1. Vlo. 

1. Cb. 

4. VI. 

2. Vle. 

2. Vlo. 

2. Cb. 

Timp. *mf*  
 Arpa *mf*  
 Pfte. *f*  
 1. VI. *cresc.* - ord.  
 2. VI. *cresc.* - ord.  
 1. Vle. *mf cresc.* - ord.  
 1. Vlc. *mf cresc.*  
 1. Cb. *mf*  
 3. VI. *senza sord.* (ord.) *mp cresc.* - ord.  
 4. VI. *mf cresc.* - ord.  
 2. Vle. *mf cresc.* - ord.  
 2. Vlc. *mf cresc.*  
 2. Cb. *mf*

Musical score for page 79, featuring Timp., Arpa, Pfte., and various string parts (VI., Vle., Vlc., Cb.). The score includes dynamic markings such as *mf*, *f*, *cresc.*, and *mf cresc.*, and performance instructions like "senza sord." and "ord.".

\*) Piatto

5/4 *f*

Timp. *f*

Cel. *f*

Arpa *ff*

Pfte. *ff*

1. VI. *ff* sul pont. *ord.*

2. VI. *ff* sul pont. *f* ord.

1. Vle. *ff* (ord.) *ff*

1. Vcl. *f* cresc. *ff* (ord.) *ff*

1. Cb. *ff* sul pont. *ff* ord.

3. VI. *ff* sul pont. *f* ord.

4. VI. *ff* sul pont. *f* ord.

2. Vle. *ff* sul pont. *ff* ord.

2. Vcl. *ord.* *f* cresc. *ff* sul pont. *f* ord.

2. Cb. *ff* sul pont. *ord.*

*ff* *p* *ff*

\*) kleineres Instrument mit höherem Ton / instrument plus petit au son plus clair

Tamb. picc.  
senza  
corda

50

accel. -

81

\*) Piatti

a 2  
*pp cresc.*

Xyl.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vle.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vle.

2. Cb.

\*) kleineres Instrument / instrument plus petit

- quasi a tempo, ♩ ca 80

Piatti

Timp.

Xyl.

Arpa

Pfte.

1. VI.

2. VI.

1. Vie.

1. Vic.

1. Cb.

3. VI.

4. VI.

2. Vie.

2. Vic.

2. Cb.

Musical score for orchestra, page 82. The score includes parts for Piatti, Timp., Xyl., Arpa, Pfte., and string sections (VI, Vie, Vic, Cb). The music is in 2/4 and 5/4 time signatures, marked "quasi a tempo" with a tempo of approximately 80 beats per minute. Dynamics range from *f* to *ff*. The string sections include first and second violins, violas, violoncellos, and double basses. The woodwinds include flutes, oboes, and clarinets. The percussion includes timpani and xylophone. The harp and piano are also present. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pizz.*, *arco*, and accents.



**Cel.** *mf*  
**Arpa** *p*  
**Pfte.** *sempre stacc.* *p*  
**1. VI.** *pizz.* *div.* *p*  
**2. VI.** *p*  
**1. Vle.** *pizz.* *p*  
**1. Vic.** *pizz.* *p*  
**1. Cb.** *pizz.* *p*  
**3. VI.** *pizz.* *div.* *pizz.* *p*  
**4. VI.** *pizz.* *p*  
**2. Vle.** *pizz.* *p* (non div.)  
**2. Vic.** *pizz.* *p*  
**2. Cb.** *pizz.* *p*

60

poco a poco rallent - - - (D) *Meno mosso*, ♩ ca 76

Pftte *p* *bb* *bb*  
 1. VI. *pp, dolce* *arco*  
 2. VI. *pizz.* *arco* *pp, dolce*  
 1. Vle. *arco* *pp, dolce*  
 1. Vcl. *bb*  
 1. Cb. *bb*  
 3. VI. *arco* *pp*  
 4. VI. *bb*  
 2. Vle. *arco* *pp*  
 2. Vcl. *bb*  
 2. Cb. *bb*

65 Adagio,  $\text{♩ ca 65}$

Cello: *p*, 14, 11  
 Arpa: *p*  
 Pftte.:  $b\flat$   
 1. VI.: *p*  
 2. VI.: *p*  
 1. Vle.: *p*  
 3. VI.: *p*, 2 Soli, div.  $b\flat$   
 2. Vle.: *p dolce*  
 arco  
 2. Vle.: *p dolce*

Cel. *14*

Arpa *sf*

Pflte.

1. VI.

2. VI.

1. Vle.

3. VI.

2. Vle.

2. Vic.

Detailed description: This page of a musical score features seven staves. The Cello staff (Cel.) has a treble clef and a key signature of two flats, with a tempo marking of 14. The Arpa (Harp) staff has a grand staff with a treble clef and a key signature of two flats, marked *sf*. The Pflte. (Piano) staff has a grand staff with a treble clef and a key signature of two flats. The Violin and Viola staves (1. VI., 2. VI., 1. Vle.) have treble clefs and a key signature of two flats. The 3. VI. staff has a treble clef and a key signature of two flats. The 2. Vle. staff has a treble clef and a key signature of two flats. The 2. Vic. (Violoncello) staff has a bass clef and a key signature of two flats. The score includes various musical notations such as slurs, ties, and dynamic markings.

This musical score page features several staves for different instruments. At the top, the **Cel.** (Cello) staff contains a complex melodic line with many beamed notes and accidentals (flats and naturals). Below it, the **Arpa** (Harp) staff shows two large, dark, slanted rectangular blocks, likely representing sustained chords or arpeggios. The **Pfte.** (Percussion) staff has a similar dark block with some handwritten notes above it, including  $bb$  and  $bx$ . The string section consists of seven staves: **1. Vi.** (Violin I), **2. Vi.** (Violin II), **1. Vlc.** (Violoncello I), **3. Vi.** (Viola), **2. Vlc.** (Violoncello II), and **2. Vlc.** (Violoncello III). The string parts are characterized by long, sweeping lines with various accidentals, suggesting a slow, sustained passage.

Cel.

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

3. Vl.

2. Vle.

2. Vlc.

The musical score for page 88 consists of eight staves. The Cello (Cel.) part features a complex melodic line with many accidentals and a rhythmic pattern of eighth notes, with the number '14' appearing four times. The Arpa (Arpa) part has a sparse texture with long slurs and some notes marked 'mf'. The Pfté. (Pfté.) part is mostly silent, with a few notes and slurs. The Violin (Vl.) and Viola (Vle.) parts are divided into three groups: 1. Vl., 2. Vl., and 1. Vle.; 3. Vl., 2. Vle., and 2. Vlc. The first two groups play long, sustained notes with slurs, while the third group has more active parts. The score is written in a key with one flat and a common time signature.

Cel.

Arpa

Pfte.

1.VI.

2.VI.

1.Vle.

3.VI.

2.Vle.

2.Vlc.

The musical score is arranged in a system with seven staves. The Cello (Cel.) part features a complex melodic line with many accidentals and a rhythmic accompaniment of eighth notes, with the number '14' appearing below the staff. The Arpa (Arpa) part consists of sustained chords and some melodic fragments. The Pfte. (Piano) part is mostly sustained chords. The Violin parts (1.VI., 2.VI., 1.Vle., 3.VI., 2.Vle., 2.Vlc.) are primarily sustained chords with some melodic movement. The score includes various musical notations such as clefs, notes, rests, and accidentals.

rallen

70

Cel.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

3. VI.

2. Vle.

2. Vle.



- - - fan - - - - -

**Cel.**

**Arpa.**

**Pfte.**

**1. Vi.**

**2. Vi.**

**1. Vle.**

**3. Vi.**

**2. Vle.**

**2. Vlc.**

do - - - - -

Cel. *14 14 6 6*

Arpa

Pfte.

1. Vl. *dim. -*

2. Vl. *dim. -*

1. Vle.

3. Vl.

2. Vle. *dim. -*

2. Vlc. *dim. -*

*dim. -*

Detailed description: This page of a musical score features a Cello part with complex rhythmic patterns and fingerings (14, 14, 6, 6). The Arpa part is mostly silent. The Percussion part has a shaded block. The string parts (Violins and Violas) feature long, sweeping melodic lines with a *dim. -* (diminuendo) marking at the end of the first phrase.

al  $\text{♩}$  ca 70 E Quasi a tempo  
75  $\text{♩}$  ca 50, rallent.

Cel. *pp*

Arpa *ff* près de la table

Pfte. *pp*

1. Vl. *pizz.*

2. Vl. *ff*

1. Vle. *pizz.*

1. Vlc. *f pizz.*

1. Cb. *f pizz.*

2. Vle. *pp* *f* sul pont.

2. Vlc. *pp* *f* arco

2. Cb. *f*

Adagio molto,  $\text{♩} = 42$ 

Timp. *trmn* *trmn* *trmn* *trmn*  
 1. Vl. *arco* *mf* *p*  
 2. Vl. *p*  
 2. Vle. *xx*  
 2. Vlc. *p* II - - - -  
 2. Cb. *p*

80

rallent. - - Tempo I  $\text{♩} = 66$ 

Timp. *tr* *tr* *dim.* - - - - *pp*  
 Xyl. *mf* *dim.* - - - - *pp*  
 2. Vl. *arco* *p* *pp*  
 1. Vle. *p* *pp*  
 2. Vle. *xx*  
 2. Vlc. *xx*  
 2. Cb. *xx*

Durée d'exécution: - A ca 1' 45"  
 A - B " 1' 12"  
 B - C " 55"  
 C - D " 57"  
 D - E " 58"  
 E - " 48"  
 ca 6' 35"

## Allegro molto, $\text{♩}$ ca 130

**Timp.** *f* *pizz.* *3*  
**1. VI.** *pizz.* *3* *cresc.*  
**2. VI.** *pizz.* *3* *cresc.*  
**1. Vle.** *pizz.* *3* *cresc.*  
**1. Vlc.** *pizz.* *3* *cresc.*  
**1. Cb.** *pizz.* *3* *cresc.*  
**2. Cb.** *f* *pizz.*

This system features a timpani part with a forte dynamic and a pizzicato effect. The string sections (Violins I and II, Viola, Violoncello, and Contrabass) are playing a rhythmic pattern of eighth notes, with a crescendo marking and a triplet of eighth notes indicated above the staves.

**Timp.**  
**1. VI.** *sim.*  
**2. VI.** *sim.*  
**1. Vle.** *sim.*  
**1. Vlc.** *sim.*  
**1. Cb.**  
**3. VI.** *f*  
**4. VI.** *f*  
**2. Vle.** *f*

The second system continues the orchestral texture. The woodwinds (Flutes I and II, Oboe, Clarinet in B-flat, Bassoon) are playing a melodic line marked *f* (forte). The strings continue with their rhythmic accompaniment, with the first four parts (Violins I, Violins II, Viola, and Violoncello) marked *sim.* (sordini) and the Contrabass part marked *f*.

Musical score for orchestra, page 10, measures 1-12. The score is arranged in systems of staves for various instruments.

**System 1 (Measures 1-4):**

- Timp. (Timpani): Bass clef, rests.
- 1. VI. (Violin I): Treble clef, arco (arco) marking, melodic line.
- 2. VI. (Violin II): Treble clef, arco (arco) marking, melodic line.
- 1. Vle. (Viola): Alto clef, arco (arco) marking, accompaniment.
- 1. Vlc. (Violoncello): Bass clef, arco (arco) marking, accompaniment.
- 1. Cb. (Contrabasso): Bass clef, accompaniment.
- 3. VI. (Violin III): Treble clef, pizz. (pizzicato) marking, accompaniment.
- 4. VI. (Violin IV): Treble clef, pizz. (pizzicato) marking, accompaniment.
- 2. Vle. (Viola): Alto clef, pizz. (pizzicato) marking, accompaniment.
- 2. Vlc. (Violoncello): Bass clef, pizz. (pizzicato) marking, accompaniment.
- 2. Cb. (Contrabasso): Bass clef, pizz. (pizzicato) marking, accompaniment.

**System 2 (Measures 5-8):**

- 1. VI. (Violin I): Treble clef, *mf* (mezzo-forte) dynamic, melodic line.
- 2. VI. (Violin II): Treble clef, *mf* (mezzo-forte) dynamic, melodic line.
- 1. Vle. (Viola): Alto clef, arco (arco) marking, *mf* (mezzo-forte) dynamic, accompaniment.
- 1. Vlc. (Violoncello): Bass clef, arco (arco) marking, *mf* (mezzo-forte) dynamic, accompaniment.
- 1. Cb. (Contrabasso): Bass clef, *mf* (mezzo-forte) dynamic, accompaniment.
- 3. VI. (Violin III): Treble clef, *mf* (mezzo-forte) dynamic, accompaniment.
- 4. VI. (Violin IV): Treble clef, *mf* (mezzo-forte) dynamic, accompaniment.
- 2. Vle. (Viola): Alto clef, *mf* (mezzo-forte) dynamic, accompaniment.
- 2. Vlc. (Violoncello): Bass clef, *mf* (mezzo-forte) dynamic, accompaniment.
- 2. Cb. (Contrabasso): Bass clef, *mf* (mezzo-forte) dynamic, accompaniment.

**System 3 (Measures 9-12):**

- 3. VI. (Violin III): Treble clef, arco (arco) marking, *mf* (mezzo-forte) dynamic, melodic line.
- 4. VI. (Violin IV): Treble clef, *mf* (mezzo-forte) dynamic, accompaniment.
- 2. Vle. (Viola): Alto clef, arco (arco) marking, *mf* (mezzo-forte) dynamic, accompaniment.
- 2. Vlc. (Violoncello): Bass clef, arco (arco) marking, *mf* (mezzo-forte) dynamic, accompaniment.
- 2. Cb. (Contrabasso): Bass clef, *mf* (mezzo-forte) dynamic, accompaniment.

1. VI.  
2. VI.  
1. Vle.  
1. Vic.  
1. Cb.  
3. VI.  
4. VI.  
2. Vle.  
2. Vic.  
2. Cb.

arco  
f

Timp.  
1. VI.  
2. VI.  
1. Vle.  
1. Vic.  
1. Cb.  
3. VI.  
4. VI.  
2. Vle.  
3. Vle.  
2. Cb.

f  
ff  
ff  
ff  
cresc.  
ff  
cresc.  
ff  
cresc.  
ff  
ff  
ff  
ff

**Timp.** *p*

**Pfte.** *p, marcato*

**1. VI.** *pizz.* *p*

**2. VI.** *pizz.* *p*

**1. Vle.** *pizz.* *p*

**1. Vcl.** *pizz.* *p*

**1. Cb.** *pizz.* *p*

**3. VI.** *pizz.* *p*

**4. VI.** *pizz.* *p*

**2. Vle.** *pizz.* *p*

**2. Vcl.** *pizz.* *p*

**2. Cb.** *pizz.* *p*



1. Timp. *cresc.*

Pfte. *mf* *cresc.*

1. Vi. *cresc.*

2. Vi. *cresc.*

1. Vle. *cresc.*

1. Vcl. *cresc.*

1. Cb. *cresc.*

3. Vi. *cresc.*

4. Vi. *cresc.*

2. Vle. *cresc.*

2. Vcl. *cresc.*

2. Cb. *cresc.*

The musical score is arranged in systems. The first system includes Timp. (Timpani) and Pfte. (Percussion). The second system includes 1. VI. (Violin I), 2. VI. (Violin II), 1. Vle. (Viola), 1. Vlc. (Violoncello), and 1. Cb. (Contrabasso). The third system includes 3. VI. (Violin III), 4. VI. (Violin IV), 2. Vle. (Viola), 2. Vlc. (Violoncello), and 2. Cb. (Contrabasso). The notation includes various rhythmic values, accidentals, and dynamic markings.

Timp. *f*  
 Pfte.  
 1.Vl. *f*  
 2.Vl. *f*  
 1.Vla. *f*  
 1.Vcl. *f* arco  
 1.Cb. *f* arco  
 3.Vl. *f* arco  
 4.Vl. *f* arco  
 2.Vla. *f* arco  
 2.Vcl. *f* arco  
 2.Cb. *f* arco

**Timp.** *piu f*

**Pfte.** *ff*

**1. VI.** *arco ff*

**2. VI.** *arco ff*

**1. Vie.** *ff*

**1. Vic.** *ff*

**2. Cb.** *ff*

**3. VI.** *ff*

**4. VI.** *ff*

**2. Vie.** *ff*

**2. Vic.** *ff*

**2. Cb.** *ff*

(A) **Un poco meno mosso,**

ca 120

*ff*

Timp.

Pfte.

*ff*

1. Vl.

*ff*

2. Vl.

*ff*

1. Vle.

*ff*

1. Vlc.

*ff*

1. Cb.

*ff*

3. Vl.

*ff*

4. Vl.

*ff*

2. Vle.

*ff*

2. Vlc.

*ff*

2. Cb.

*ff*

Timp. *ff* — *p*  
 Pfte. *f*  
 1. VI. *p*  
 2. VI. *p*  
 1. Vle. *p*  
 1. Vlc. *p*  
 1. Cb. *ff* — *mf*  
 3. VI. *ff* — *p*  
 4. VI. *ff* — *mf*  
 2. Vle. *ff* — *mf*  
 2. Vlc. *ff* — *mf*  
 2. Cb. *ff* — *mf*

This musical score page, numbered 104, contains ten staves of music. The instruments are: Timpani (Timp.), Percussion (Pfte.), Violin I (1. VI.), Violin II (2. VI.), Viola I (1. Vle.), Viola II (1. Vlc.), Cello I (1. Cb.), Violin III (3. VI.), Violin IV (4. VI.), Viola III (2. Vle.), Viola IV (2. Vlc.), and Cello II (2. Cb.). The score is divided into three measures. The first measure shows the beginning of the piece with various instruments. The second measure shows a dynamic shift from *ff* to *mf* for the Cello I, Cello II, Viola III, Viola IV, and Violin III. The third measure shows a dynamic shift from *ff* to *p* for the Timpani, Violin I, Violin II, Viola I, Viola II, and Cello I. The Percussion part has a dynamic marking of *f* in the third measure.

60

Timp. *f* *ff*  
 Pfte. *ff*  
 1. VI. *cresc.* *ff*  
 2. VI. *cresc.* *ff*  
 1. Vle. *cresc.* *ff*  
 1. Vlo. *cresc.* *ff*  
 1. Cb. *ff*  
 3. VI. *cresc.* *ff*  
 4. VI. *ff*  
 2. Vle. *f* *ff*  
 2. Vlo. *f* *ff*  
 2. Cb. *ff*

**Pfte.**

**1. VI.**

**2. VI.**

**1. Vle.**

**1. Vcl.**

**1. Cb.**

**3. VI.**

**4. VI.**

**2. Vle.**

**2. Vcl.**

**2. Cb.**

The score is written for a string quartet and percussion. The percussion part (Pfte.) is in the top system, with a single note marked  $\text{b} \text{m} \text{p}$  in the first measure. The string parts are arranged in two systems. The first system includes the 1st Violin (1. VI.), 2nd Violin (2. VI.), 1st Viola (1. Vle.), 1st Violoncello (1. Vcl.), and 1st Contrabass (1. Cb.). The second system includes the 3rd Violin (3. VI.), 4th Violin (4. VI.), 2nd Viola (2. Vle.), 2nd Violoncello (2. Vcl.), and 2nd Contrabass (2. Cb.). The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



70

**Pftc.** *ff*

**1. VI.** *ff*

**2. VI.** *ff*

**1. Vle.** *ff*

**1. Vlc.** *ff*

**1. Cb.** *ff*

**3. VI.** *ff*

**4. VI.** *ff*

**2. Vle.** *ff*

**2. Vlc.** *ff*

**2. Cb.** *ff*

Ⓑ Ancora meno mosso,  $\text{♩}$  ca 112

Timp.  
 Arpa.  
 I.  
 Prfte.  
 (a 4 m.)  
 II.  
 1. Vl.  
 2. Vl.  
 1. Vle.  
 1. Vlc.  
 1. Cb.  
 3. Vl.  
 4. Vl.  
 2. Vle.  
 2. Vlc.  
 2. Cb.

Musical score for orchestra, measures 108-112. The score includes parts for Timpani, Harp, Violin I, Flute (4 measures), Violin II, Violin I, Violin II, Viola, Violoncello, Contrabass, Violin III, Violin IV, Viola, Violoncello, and Contrabass. Dynamics range from piano (*p*) to fortissimo (*ff*).

rallentando - - - a tempo

© Più

The musical score consists of the following parts and dynamics:

- Timp.**: Bass clef, dynamic *ff* at the end.
- Arpa.**: Treble and bass clefs, dynamic *p* at the end.
- Pfte. I. & II.**: Treble and bass clefs, dynamic *p* at the end.
- 1. VI.**: Treble clef, dynamic *ff*.
- 2. VI.**: Treble clef, dynamic *ff*.
- 1. Vie.**: Bass clef, dynamic *ff*.
- 1. Vlc.**: Bass clef, dynamic *ff*, instruction *col legno* at the end.
- 1. Cb.**: Bass clef, dynamic *ff*, instruction *p pizz.* at the end.
- 3. VI.**: Treble clef, dynamic *ff*.
- 4. VI.**: Treble clef, dynamic *ff*.
- 2. Vie.**: Bass clef, dynamic *ff*.
- 2. Vlc.**: Bass clef, dynamic *ff*, instruction *col legno* at the end.
- 2. Cb.**: Bass clef, dynamic *ff*, instruction *p pizz.* at the end.

Arpa

I.

Pfte.

II.

1. Vle.

1. Vlc.

1. Cb.

2. Vle.

2. Vlc.

2. Cb.

*mp*

*sempre sim.*

Tamb.picc.  
senza  
corda

90

*f*

Arpa

*f**p*

I.

*f**p**sempre sim.*

Pfte.

II.

*f**p**sempre sim.*

1.VI.

*mp*

2.VI.

*mp*

1.VIe.

*f**ord.**collegno mp*

1.VIc.

*f**p*

1.Cb.

*f**p*

3.VI.

*f**collegno**mp*

4.VI.

*f**p collegno*

2.VIe.

*f**ord.**p collegno*

2.VIc.

*f**p*

2.Cb.

*f**p*

Tamb.picc.  
senza  
corda

Arpa

I.

Pfte.

II.

1.VI.

2.VI.

1.Vle.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vlc.

2.Cb.

*f**f**f**f**f**f**f* ord.*f**f*

ord.

*f* ord.*f* ord.*f**f*



Arpa

I.

Pfte.

II.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

*ff*

*p*

*cresc. molto*

*ff*

*cresc. molto*

*ff*

*cresc. molto*

*ff*

*cresc. molto*

*ff*

*pizz.*

*p*

*cresc. molto*

*ff*

*p*

*cresc. molto*

*ff*

*p*

*cresc. molto*

*ff*

*p*

*cresc. molto*

*ff*

*cresc. molto*

*ff*

*p*

*arco*

*arco*

*pizz.*

*cresc. molto*

*ff*

*p*

*cresc. molto*

*ff*

*p*

*cresc. molto*

*ff*

*p*

*cresc. molto*

*ff*

*p*



Timp. *p*  
 Arpa  
 Pfte. *p*  
 1. Vt. *pp*  
 2. Vt. *pp*  
 1. Vle. *pp*  
 1. Vlc. *pizz.*  
 1. Cb.  
 3. Vt. *arco p*  
 4. Vt. *pp*  
 2. Vle. *pp*  
 2. Vlc. *arco*  
 2. Cb.

Musical score for page 110, measures 1-4. The score includes parts for Timp., Arpa, Pfte., 1. Vt., 2. Vt., 1. Vle., 1. Vlc., 1. Cb., 3. Vt., 4. Vt., 2. Vle., 2. Vlc., and 2. Cb. Dynamics include *p*, *pp*, and *pizz.* Performance instructions include *arco* and *pizz.*

ⓓ Un poco meno mosso,  $\text{♩}$  ca 120

Arpa

Pfte.

1. Vl. *p* *cresc.* *f* *ff*

2. Vl. *mf cresc.* *f* *ff*

1. Vle. *arco* *cresc.* *f* *ff*

1. Vlo. *arco* *cresc.* *f* *ff*

1. Cb. *arco* *f* *ff*

3. Vl. *ff*

4. Vl. *p* *cresc.* *f* *ff*

2. Vle. *arco* *cresc.* *f* *ff*

2. Vlo. *cresc.* *f* *ff*

2. Cb. *arco* *f* *ff*

120

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

Tempo I

1. VI. *p* *mf* *f*

2. VI. *p* *mf* *f*

1. Vie. *p* *mf* *cresc.* *f*

1. Vlc. *p* *mf* *f*

1. Cb. *p* *mf* *f*

3. VI. *p* *mf* *f*

4. VI. *p* *mf* *f*

2. Vie. *p* *mf* *cresc.* *f*

2. Vlc. *p* *mf* *f*

2. Cb. *p* *mf* *f*

130

1. VI. *f* *mf*

2. VI. *mf*

1. Vie. *mf*

1. Vlc. *mf*

1. Cb. *mf*

3. VI. *f* *mf*

4. VI. *mf*

2. Vie. *mf*

2. Vlc. *mf*

2. Cb. *mf*

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

The musical score consists of 12 staves. The first two staves are for Arpa and Pfte. The next six staves are for the first section of strings (1. Vl., 2. Vl., 1. Vle., 1. Vlc., 1. Cb.). The final six staves are for the second section of strings (3. Vl., 4. Vl., 2. Vle., 2. Vlc., 2. Cb.). The music is in 3/4 time and features a dynamic marking of 'f' (forte) in several measures. The score is written in a key signature of one sharp (F#) and a common time signature (C).

**♩** Un poco meno mosso,  $\text{♩}$  ca 120

140

*a 2*

*ppp*

Flauti

Arpa

*p* *sf* *p*

Pfte.

*p* *sf* *p*

1. VI.

*pp* *sf* *pp*

2. VI.

*pp* *sf* *pp*

1. Vle.

*pp* *sf* *pp*

1. Vic.

*pp* *sf* *pp*

1. Cb.

*pp* *sf* *pp*

3. VI.

*pizz.* *pp* *pizz.* *sf* *pp*

4. VI.

*pp* *pizz.* *sf* *pp*

2. Vle.

*pp* *pizz.* *sf* *pp*

2. Vic.

*pp* *pizz.* *sf* *pp*

2. Cb.

*pp* *pizz.* *sf* *pp*

Piatti  
 Arpa  
 Pfte.  
 1. Vi.  
 2. Vi.  
 1. Vie.  
 1. Vic.  
 1. Cb.  
 3. Vi.  
 4. Vi.  
 2. Vie.  
 2. Vic.  
 2. Cb.

Musical score for page 121, featuring various instruments including Piatti, Arpa, Pfte., and strings (Vi., Vie., Vic., Cb.). The score includes dynamic markings such as *sf*, *p*, and *div. arco*.

Pfte.

1. VI.

2. VI.

1. Vlc.

3. VI.

4. VI.

2. Vle.

2. Vlc.

*p*

*mf*

*Sec.*

*div. A*

*p*

*arco*

*p*

poco - - - - a poco - -

Pfte.

3. VI.

4. VI.

2. Vle.

2. Vlc.

*8*

*\* Sec. \* Sec. \* simile*

*Sec.*

*div.*

*cresce poco a poco (sin al ff)*

*cresce poco a poco (sin al ff)*

*cresce poco a poco (sin al ff)*

*cresce poco a poco (sin al ff)*



strin - - - - - [160] gen - - - - -

Pfte. *8* *mf* *Se come sopra* *sempre simile*

1. VI. *mf* *sempre simile*

2. VI. *mf* *sempre simile*

1. Vle. *mf* *sempre simile*

3. VI. *div.* *non div.*

4. VI. *non div.*

2. Vle. *mf*

2. Vlc.

do - - - - -

Pfte. *8* *simile* *simile*

1. VI. *mf*

2. VI. *mf*

1. Vle. *mf*

3. VI. *div.* *non div.*

4. VI. *non div.*

2. Vle. *mf*

2. Vlc.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

3. VI.

4. VI.

2. Vle.

2. Vlc.

*f*

*ff*

*f*

*f*

*f*

*f*

*non div.*

*non div.*

*simile*

*simile*

*simile*

*sempre simile*

*cresc. -*

*cresc. -*

*cresc. -*

Xyl. *f* *cresc.*  
 Arpa *p* *gliss.* *cresc.*  
 Pfte. *8*  
 1. VI. *x*  
 2. VI. *x*  
 1. Vle. *cresc.*  
 1. Vlc. *cresc.* *pizz.*  
 1. Cb. *f*  
 3. VI. *ff*  
 4. VI. *ff*  
 2. Vle. *ff*  
 2. Vlc. *ff* *pizz.*  
 2. Cb. *ff* *pizz.*

- 180 - - al

Xyl. *ff*

Arpa *ff*

Pfte.

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *cresc.* - *ff*

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb. *cresc.* - *ff*

Vivacissimo, *d* ca 176

Xyl. *8*

Arpa

1. VI. *3*

2. VI. *2*

1. Vle. *3*

3. VI. *3*

4. VI. *2*

2. Vle. *3*

2. Vlc. *3*

2. Cb. *2*

**||** Presto strepitoso, *d* 210

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *ff*

3. VI. *5*

4. VI. *4*

2. Vle. *5*

2. Vlc. *5*

2. Cb. *4*

190

1. VI.  
2. VI.  
1. Vie.  
1. Vlo.  
1. Cb.

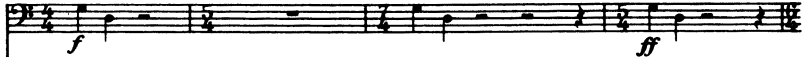
3. VI.  
4. VI.  
2. Vie.  
2. Vlo.  
2. Cb.

1. VI.  
2. VI.  
1. Vie.  
1. Vlo.  
1. Cb.

3. VI.  
4. VI.  
2. Vie.  
2. Vlo.  
2. Cb.

200

Timp.



Pfte.



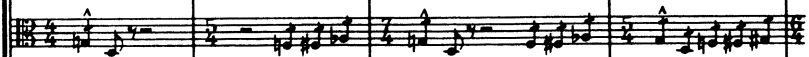
1. Vl.



2. Vl.



1. Vle.



1. Vcl.



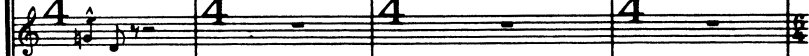
1. Cb.



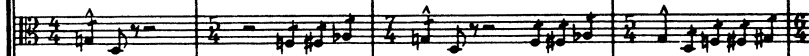
2. Vl.



4. Vl.



2. Vle.



2. Vcl.



2. Cb.



ⓕ Molto moderato, ♩ ca 144

Timp. *mf*  
 Cel. *p*  
 Pfte.  
 1. Vi. *f*  
 2. Vi. *f*  
 1. Vle. *f*  
 1. Vic. *f*  
 1. Cb. *f*  
 3. Vi. *p*  
 4. Vi. *f molto espr.*  
 2. Vle. *f molto espr.*  
 2. Vic. *f molto espr.*  
 2. Cb. *f*



This page of a musical score contains the following parts and staves:

- Timp.** (Timpani): Bass clef, 6/8 time signature, playing a rhythmic pattern of eighth notes.
- Cel.** (Cello): Treble clef, playing a melodic line with eighth notes.
- Pfte.** (Piano): Grand staff (treble and bass clefs), playing a harmonic accompaniment with chords and moving lines.
- 1. Vi.** (Violin I): Treble clef, mostly rests.
- 2. Vi.** (Violin II): Treble clef, mostly rests.
- 1. Vle.** (Viola): Bass clef, mostly rests.
- 1. Vlc.** (Violoncello): Bass clef, mostly rests.
- 1. Cb.** (Double Bass): Bass clef, playing a bass line with eighth notes.
- 3. Vl.** (Violin III): Treble clef, playing a melodic line with eighth notes.
- 4. Vl.** (Violin IV): Treble clef, playing a melodic line with eighth notes.
- 2. Vle.** (Viola II): Bass clef, playing a melodic line with eighth notes.
- 2. Vlc.** (Violoncello II): Bass clef, playing a melodic line with eighth notes.
- 2. Cb.** (Double Bass II): Bass clef, playing a bass line with eighth notes.

The score is divided into three measures, with a double bar line at the end of each measure. The key signature has one flat (B-flat), and the time signature is 6/8.

**Timp.** *tr*

**Cel.**

**Pfte.** *mf, molto espr.*

**1. VI.** *f, molto espr.*

**2. VI.** *f, molto espr.*

**1. Vle.** *f, molto espr.*

**1. Vlo.** *f, molto espr.*

**1. Cb.**

**3. VI.** *f, molto espr.*

**4. VI.** *f*

**2. Vle.**

**2. Vlo.**

**2. Cb.**

Score for orchestra, measures 1-4. The score is written for Timp., Pfte., 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 2. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first four measures are marked with a '7' in a circle, indicating a seven-measure phrase. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for a symphony orchestra, page 134. The score includes parts for Timpani (Timp.), Percussion (Pfte.), Violins (1. VI., 2. VI., 3. VI., 4. VI.), Violas (1. Vle., 2. Vle.), Violas (1. Vlc., 2. Vlc.), Cellos (1. Cb., 2. Cb.), and Double Basses (2. Cb.). The music is in 9/8 time and features complex rhythmic patterns and melodic lines.

220

1. VI. *f*

2. VI. *f*

1. Vie. *f*

1. Vlc. *f*

3. VI. *f*

4. VI. *mf*

2. Vie. *mf*

2. Vlc. *mf*

1. VI. *Adolce*

2. VI. *Adolce*

1. Vie. *Adolce*

1. Vlc. *Adolce*

1. Cb. *Adolce*

*dim.*

3. VI. *Adolce*

4. VI. *Adolce*

2. Vie. *Adolce*

2. Vlc. *Adolce*

2. Cb. *Adolce*

*dim.*

230 *rallent.* - - *al Adagio*,  $\text{♩}$  84

1. VI. *tr.* *sempre pp*

2. VI. *tr.* *sempre pp*

1. Vle. *tr.* *sempre pp*

1. Vlc. *tr.* *Solo* *f*

1. Cb. *dim.* *tr.* *pp*

3. VI. *tr.* *sempre pp*

4. VI. *tr.* *pp*

2. Vle. *tr.* *pp*

2. Vlc. *tr.* *pp?*

2. Cb. *tr.* *pp?*

*pp*

④

*Allegro*,  $\text{♩}$  ca 116

1. VI. *tr.*

1. Vle. *tr.*

1. Vlc. *tr.* *a piacere* *pp*

3. VI. *tr.*

4. VI. *tr.*

2. Vle. *tr.*

2. Vlc. *tr.*

*p, ma marcato* *Tutti* *p, ma marcato*

1. VI. *mf, marcato*

2. VI. *mp, marcato*

1. Vle. *mf*

1. Vlc. *mf*

2. Vle. *mp, marcato*

2. Vlc. *mp, marcato*

**240** *accelerando*

1. VI. *f, cresc.*

2. VI. *f, cresc.*

1. Vle. *f, cresc.*

1. Vlc. *f, cresc.*

3. VI. *f, cresc.*

4. VI. *ff*

2. Vle. *f, cresc.*

2. Vlc. *f, cresc.*

Calmò,  $\text{♩}$  ca 72

rallentando - - - molto

Cel. *p* *simile*

Arpa *p* *sim.*

1.Vl. *p*

2.Vl. *p*

1.Vle. *p*

1.Vlc. *p*

1.Cb. *p*

3.Vl.

4.Vl.

2.Vle.

2.Vlc.

Ⓜ

(H)

250

Vivacissimo, stretto,  $\text{♩}$  ca 140

1.Vl.

2.Vl.

1.Vle.

1.Vlc.

1.Cb. *pizz. f* *arco*

2.Vle.

2.Vlc.

2.Cb. *pizz. f* *arco*



1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.  
3. VI.  
2. Vle.  
2. Vlc.  
2. Cb.

260

Tempo I  
ca 130.

Pfte.  
1. VI.  
2. VI.  
1. Vle.  
1. Vlc.  
1. Cb.  
3. VI.  
4. VI.  
2. Vle.  
2. Vlc.  
2. Cb.

140

Timp. *f*

Pfte. *ff*

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *ff*

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

*ff*

270

Timp. 

Pfte. 

1. VI. 

2. VI. 

1. Vle. 

1. Vcl. 

1. Cb. 

3. VI. 

4. VI. 

2. Vle. 

2. Vcl. 

3. Cb. 

Musical score for strings and piano. The score is divided into two systems. The first system includes parts for Piano (Pfte.), 1st Violin (1. VI.), 2nd Violin (2. VI.), 1st Viola (1. Vle.), 1st Violoncello (1. Vlc.), and 1st Contrabass (1. Cb.). The second system includes parts for 3rd Violin (3. VI.), 4th Violin (4. VI.), 2nd Viola (2. Vle.), 2nd Violoncello (2. Vlc.), and 2nd Contrabass (2. Cb.).

The score begins in 3/4 time. At the start of the second measure, the time signature changes to 2/2. The piano part (Pfte.) starts with a forte (*f*) dynamic. The string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) all include a *cresc.* (crescendo) marking starting in the second measure. The 3rd and 4th Violin parts (3. VI., 4. VI.) have a melodic line in the first measure that continues in the second system.

Arpa

I.

Pfte. (a 4 m.)

II.

1. VI. *più f, espr.*

2. VI. *più f, espr.*

1. Vle. *più f, espr.*

2. Vle. *più f, espr.*

1. Cb. *più f*

3. VI. *più f*

4. VI. *più f*

2. Vle. *più f*

2. Vle. *più f*

2. Cb. *più f*

2. Cb. *più f*

IV -

*ff*

*ff*

3da.

\*

**B. & H. 16155**

## al Largo a tempo allarg. a tempo

♩ ca 100 (♩ 100) (♩ 100)

Timp.   
 Xyl.   
 Arpa   
 I.   
 Pfte.   
 II.   
 1. VI.   
 2. VI.   
 1. Vle.   
 1. Vlc.   
 1. Cb.   
 3. VI.   
 4. VI.   
 2. Vle.   
 2. Vlc.   
 2. Cb.

Durée d'exécution:

A - A	ca 50"	E - F	ca 55"	I.	ca 6' 30"
A - B	" 21"	F - G	" 1' 37"	II.	" 6' 55"
B - C	" 9"	G - H	" 18"	III.	" 6' 25"
C - D	" 29"	H - I	" 25"	IV.	" 5' 40"
D - E	" 19"	I.	" 17"		ca 25' 40"