

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.

IInd 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)

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

1

Cécula Z. nos pontos culminantes do sujeito: A-Eb-E-Bb

I.

Andante tranquillo, $\text{ca } 116-112$

Béla Bartók

1. 2. Viole *con sord.* pp 5

3. 4. VI. *con sord.* pp

1. 2. Vle. *Bb* tons interiores (cécula-Y)

3. 4. VI. *con sord.* pp

1. 2. Vlc. *con sord.* pp

2. VI. *con sord.* pp 10

3. 4. VI. *con sord.* pp

1. 2. Vle. *con sord.* pp

1. 2. Vlc. *con sord.* pp 15

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

20
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

2. Vl. 6 8 6
3.4. Vl. 8 8 8
1.2. Vle. 6 8 6
1.2. Vlc. 6 8 6
1.2. Cb. 6 8 6

25

con sord.

1. VI.

2. VI.

3.4. VI.

1.2. Vle.

1.2. Vlc.

1.2. Cb.

p

30

1. VI.

2. VI.

3.4. VI.

1.2. Vle.

1.2. Vlc.

1.2. Cb.

Timp.

1. VI.

2. VI.

3.4. VI.

1.2. Vle.

1.2. Vlc.

1.2. Cb.

tr

pp

senza sord.

(*p*) 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. *mpespr.*
senza sord.
mpespr.

ca 120 - 126

40

Timp.
 2. Vl. *mpespr.*
 3. 4. Vl. *mpespr.*
 1. 2. Vle. *mpespr.*
 1. 2. Vlc. *mpespr.*
 1. 2. Cb. *mpespr.*
cresc.
cresc.
cresc.
cresc.

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

45

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 *cresc.*

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 $cresc.$

55

Gr. Tr. 7 8 9 10

Timp. 7 8 9 10

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

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

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

3.4. Vl. (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

III

IV

60

1. Vl. *mf*

2. Vl. *mf*

3.4. Vl. *mf*

1.2. Vle. *mf*

1.2. Vlc. *mf*

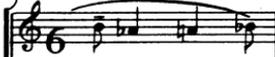
1.2. Cb. *mf*

poco rall.

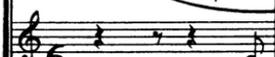
p

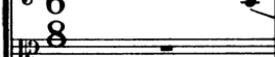
a

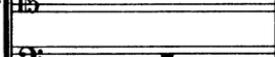
tempo  ca 116 - 112

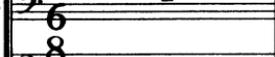
1. VI. 

2. VI. 

3. 4. VI. 

1. 2. Vle. 

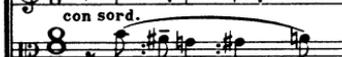
1. 2. Vlc. 

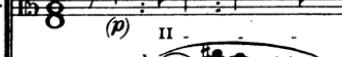
1. 2. Cb. 

con sord. 

(p) 

3. 4. VI. 

1. 2. Vle. 

1. 2. Vlc. 

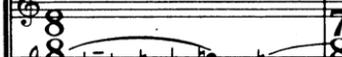
con sord. 

(p) 

II 

12 

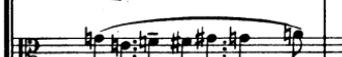
2. VI. 

3. VI. 

4. VI. 

1. VI. 

2. Vle. 

1. 2. Vlc. 

con sord. 

7 

8 

8 

8 

7 

8 

8 

7 

8 

8 

8 

8 

piu p 

piu p 

piu p 

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 key signature is one sharp (F#). The time signature is 12/8. Measure 75 is marked with a box containing the number 75. The music features complex rhythmic patterns and melodic lines across all parts.

Musical score for strings and cello, 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 key signature is one sharp (F#). The time signature is 6/8. Measure 108 is marked with a box containing the number 108 and the text "ca 108". The music features complex rhythmic patterns and melodic lines across all parts. The string parts are marked with *pp* (pianissimo). The cello part is marked with *p* (piano). The text "con sord." (con sordina) is written above the string parts, indicating that the strings should be played with mutes.

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 a 10/8 time signature. The string parts provide harmonic support with sustained notes and some melodic movement.

Musical score for measures 80-81, starting with a rehearsal mark [80]. 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.). The Cello part continues with its rhythmic pattern. The 1.2.Cb. part includes a *pp* dynamic marking. The string parts continue their harmonic and melodic roles.

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.

II.

Allegro, ♩ ca 138 - 144

The musical score is arranged in systems. The first system includes:

- Timp.**: Timpani part, starting with a rest followed by a series of notes marked *f*.
- Pfte.**: Percussion part, starting with a rest followed by notes marked *mf*.
- 1. VI.**: First Violin, starting with a rest followed by notes marked *f*.
- 2. VI.**: Second Violin, starting with a rest followed by notes marked *f*.
- 1. Vcl.**: First Violoncello, starting with a rest followed by notes marked *f*.
- 1. Vlc.**: First Violoncello (bass clef), starting with a rest followed by notes marked *f*.
- 1. Cb.**: First Contrabasso, starting with a rest followed by notes marked *f*.

The second system includes:

- 3. VI.**: Third Violin, starting with a rest followed by notes marked *f*.
- 4. VI.**: Fourth Violin, starting with a rest followed by notes marked *mf*, then *pizz.*, and finally *arco* marked *f*.
- 2. Vcl.**: Second Violoncello, starting with a rest followed by notes marked *mf*, then *pizz.*, and finally *arco* marked *f*.
- 2. Vlc.**: Second Violoncello (bass clef), starting with a rest followed by notes marked *mf*, then *pizz.*, and finally *arco* marked *f*.
- 2. Cb.**: Second Contrabasso, starting with a rest followed by notes marked *mf*, then *pizz.*, and finally *arco* marked *f*.

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

piu f
piu f
piu f
piu f

20

Score for measures 20-24, featuring Timp., Pfte., and string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vle., 2. Vlc., 2. Cb.).

Measure 20: Timp. has a single note. Pfte. begins with a *f* dynamic, followed by *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 21: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 22: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 23: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 24: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 25: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 26: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 27: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 28: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 29: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Measure 30: Pfte. continues with *ff*. All string parts (1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb.) are marked *più f*.

Musical score for measures 1-4. The score includes parts for Timp., 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The key signature has two flats. Dynamics include *f*, *dim.*, *p*, and *dim.*. Roman numerals III and IV are present above the 2. VI. and 2. Cb. staves respectively.

Musical score for measures 5-8. The score includes parts for Timp., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 4. VI., 2. Vle., and 2. Vlc. The key signature has two flats. Dynamics include *p*, *schierzando*, and *p, scherzando*. The tempo/mood is marked *p, 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.

1. Vlc.

1. Cb.

3. VI. *arco*

4. VI. *leggero*

2. Vle. *arco*

2. Vlc. *p, leggero*

2. Cb. *p, leggero*

80

1. VI. *arco*

2. VI. *mp, scherzando*

1. Vle. *mp, scherzando*

1. Vlc. *pizz.*

1. Cb. *mp*

3. VI. *mp*

4. VI. *mp*

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

arco
arco
arco
arco
arco

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

p
p
p
p
p

100

1. VI. *cresc.*

2. VI. *cresc.*

1. Vle. *cresc.*

1. Vlc. *cresc.*

1. Cb. *cresc.* *mf*

3. VI. *mf cresc.*

4. VI. *cresc.*

2. Vle. *ff cresc.*

2. Vlc. *cresc.*

2. Cb.

110

1. VI. *f*

2. VI. *f*

1. Vle. *f*

1. Vlc. *f*

3. VI. *f* *sf* *mf*

4. VI. *f* *sf* *mf*

2. Vle. *f* *sf* *mf*

2. Vlc. *f* *mf*

Tamb. picc.
con
corda

ca-138

IV -

IV -

f

f

f

f

f

f

pizz. s. *)

f

mf

f

f

f

f

*) s : ein starkes pizz., bei welchem die Saite auf das Griffbrett aufschlägt.

*) s : pizzicato fort, jusqu' à ce que la corde frappe la touche.

Tamb. picc.
senza
corda

tr

120

p

f

tr

p

f

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

IV.

arco

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

p

Tamb. picc
senza
corda

tr *tr* *tr* *tr* *tr*

p *f* *p* *f* *p*

1. VI. *dim.* - - - - *p*

2. VI. *dim.* - - - - *p*

1. Vle. *dim.* - - - - *p*

1. Vlc. *dim.* - - - - *p*

1. Cb. - - - - *p*

p, cresc. - - - - *f*

130

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.

1. VI.
2. VI.
1. Vle.
1. Vlo.
1. Cb.

3. VI.
4. VI.
2. Vle.
2. Vlo.
2. Cb.

Pfte.

ca 152

1. VI.
2. VI.
1. Vle.
1. Vlo.

3. VI.
4. VI.
2. Vle.
2. Vlo.

p *sul pont.* *pizz. *)* *simile*
mf *sul pont.* *f* *simile*
mf *sul pont.* *f* *simile*
mf *sul pont.* *f* *simile*

*) ○ = pizz. mit dem Nagel am äußersten (oberen) Ende der Saite, knapp unterhalb des Griffingers gerissen.

*) ○ = pizzicato avec l'ongle au bout extrême supérieur de la corde, tiré au dessous du doigt touchant.

160

Timp.
 Pfte.
 1.Vic.
 1.Cb.

170
 ca 138

Timp.
 Cel.
 1.VI.
 2.VI.
 1.Vie.
 1.Vic.
 1.Cb.
 3.VI.
 4.VI.
 2.Vie.
 2.Vic.
 2.Cb.

ca 138
 pizz. arco pizz. arco pizz.
 mf p mf p mf p
 pizz. arco pizz. arco pizz.
 mf f mf f mf
 pizz. arco pizz. arco pizz.
 mf f mf f mf
 pizz. p pizz.
 mf p mf p

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. *f* *arco* *cresc..* *ff*

4.VI. *f* *arco* *cresc..* *ff*

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

2.Vlc. *f* *arco* *cresc..* *ff*

2.Cb. *f* *arco* *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

^{*)} 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

più f

più f

più f

più f

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.

Detailed description of the musical score: The score is for page 32 and features a variety of instruments. The top staff is for Gr. cassa. (Grand Cassa) with a dynamic marking of *p*. The Xyl. (Xylophone) staff is mostly silent. The Arpa (Harp) staff has a complex, arpeggiated accompaniment. The Pfte. (Piano) staff has a dense texture of chords and moving lines, with a *dim.* marking. The string section consists of Violins (1. VI., 2. VI.), Violas (1. Vle., 2. Vle.), Violas (1. Vlc., 2. Vlc.), and Cellos (1. Cb., 2. Cb., 3. VI., 4. VI.). The first Violin, Viola, and Cello parts have *dim.* markings. The first Cello part also has a *p* marking at the end. The woodwinds and brass are not clearly visible in this section.

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. *p*

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

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

mp

pp

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

Detailed description: This page contains a musical score for a string ensemble and arpa. The score is organized into five systems. The first system includes an Arpa part and the first violins (1.VI.), violas (1.Vle.), and cellos (1.Cb.). The second system includes the second violins (2.VI.), first violas (1.Vle.), and second cellos (2.Cb.). The third system includes the third violins (3.VI.), fourth violins (4.VI.), second violas (2.Vle.), and second violas (2.Vio.). The fourth system includes the second cellos (2.Cb.). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The arpa part consists of chords in the left hand and a melodic line in the right hand. The string parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score is numbered 36 in the top left corner.

Arpa

1.VI.

2.VI.

1.Vie.

1.Vic.

1.Cb.

(non div.)

3.VI.

4.VI.

2.Vie.

2.Vic.

2.Cb.

f

dim.

f

dim.

dim.

p

1.VI.

1.Vie.

1.Vic.

3.VI.

4.VI.

2.Vie.

2.Vic.

p

p

p

Arpa *pp*

1.VI. *pp*

2.VI. *pp*

1.VIe. *pp*

1.VIc. *pp*

1.Cb. *pp*

3.VI. *pp*

4.VI. *pp*

2.VIe. *pp*

2.VIc. *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 Violoncello (1.VIe.), 1st Viola (1.VIc.), and 1st Contrabass (1.Cb.). The second system includes parts for 3rd Violin (3.VI.), 4th Violin (4.VI.), 2nd Violoncello (2.VIe.), 2nd Viola (2.VIc.), and 2nd Contrabass (2.Cb.). The harp part plays a rhythmic pattern of eighth notes. The string parts feature a melodic line with a mix of eighth and sixteenth notes, often with slurs. The dynamic marking *pp* (pianissimo) is consistently used throughout the score.

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.

310

Timp.

1.Vlc. arco, con sord.
pp

2.Vlc.

2.Cb.

Timp.

1.Vlc.

2.Vlc. arco, con sord.
pp

320

Timp.

1.Vlc.

2.Vlc.

Timp.

1.Vlc. arco, con sord.
pp

1.Vlc.

2.Vlc.

330

Timp.
 2.Vl.
 1.Vle.
 1.Vlc.
 2.Vlc.

Timp.
 1.Vl.
 2.Vl.
 1.Vle.
 1.Vlc.
 2.Vlc.

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

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.

2.VI. senza sord. *mf*

1.Vle. senza sord. *f*

1.Vlc.

3.VI. *mf*

4.VI. *mf*

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

f

This system contains the first ten staves of the musical score for measures 350-353. The staves are labeled 1.VI., 2.VI., 1.Vie., 1.Vlc., 1.Cb., 3.VI., 4.VI., 2.Vie., 2.Vlc., and 2.Cb. The music is written in a key with one sharp (F#) and a 3/8 time signature. The first five staves (1.VI. to 1.Cb.) play a continuous sixteenth-note pattern. The last five staves (3.VI. to 2.Cb.) are mostly silent, with some notes appearing in measures 351 and 352. A dynamic marking of *f* is present at the beginning of the system.

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

3
2
3
2
3
4
3
2
4

This system contains the second ten staves of the musical score for measures 350-353. The staves are labeled 1.VI., 2.VI., 1.Vie., 1.Vlc., 3.VI., 4.VI., 2.Vie., 2.Vlc., and 2.Cb. The music continues from the first system. The first five staves (1.VI. to 1.Vlc.) play a continuous sixteenth-note pattern. The last five staves (3.VI. to 2.Cb.) play a rhythmic pattern of eighth and sixteenth notes. The time signature changes from 3/8 to 2/8 in measure 351 and back to 3/8 in measure 352. The dynamic marking *f* is present at the beginning of the system.

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. *dim.*

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. *cresc. molto - sf*

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

3. VI. *cresc. molto - sf*

4. VI. *cresc. molto - sf*

2. Vle. *cresc. molto - sf*

2. Vlc. *cresc. molto - sf*

2. Cb. *cresc. - sf*

- a tempo

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Timp.**: Timpani part, starting with a forte (*f*) dynamic.
- 1. VI.**: First Violin part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.
- 2. VI.**: Second Violin part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.
- 1. Vle.**: First Viola part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.
- 1. Vle.**: Second Viola part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.
- 1. Cb.**: First Contrabass part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.
- 3. VI.**: Third Violin part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.
- 4. VI.**: Fourth Violin part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.
- 2. Vle.**: Second Viola part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.
- 2. Vle.**: Third Viola part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.
- 2. Cb.**: Second Contrabass part, with time signatures 3/8, 2/4, 3/8, 5/8, and 2/4.

The score is marked with a forte (*f*) dynamic throughout. The tempo is indicated as "a tempo". The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is divided into five measures, each with a different time signature for the string parts: 3/8, 2/4, 3/8, 5/8, and 2/4.

380

Timp.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

The score for measures 380-383 features a complex rhythmic pattern. The timpani part consists of eighth and sixteenth notes. The string parts are divided into two systems. The first system includes Violin 1, Violin 2, Viola 1, Violoncello 1, and Contrabass 1. The second system includes Violin 3, Violin 4, Viola 2, Violoncello 2, and Contrabass 2. The strings play a rhythmic accompaniment of eighth notes, with some measures featuring triplets and quintuplets. The notation includes various rests and dynamic markings.

Score for strings and percussion, measures 1-4.

1. Timp. (Tympani) - Bass clef, measures 1-4.

Pfte. (Percussion) - Bass clef, measures 1-4. Includes a dynamic marking *f* and a *Scd.* (Cymbal) marking.

1. VI. (Violin I) - Treble clef, measures 1-4. Includes a dynamic marking *IV*.

2. VI. (Violin II) - Treble clef, measures 1-4. Includes a dynamic marking *IV*.

1. Vle. (Viola) - Alto clef, measures 1-4.

1. Vlc. (Violoncello) - Bass clef, measures 1-4.

1. Cb. (Contrabasso) - Bass clef, measures 1-4.

3. VI. (Violin III) - Treble clef, measures 1-4. Includes a dynamic marking *IV*.

4. VI. (Violin IV) - Treble clef, measures 1-4. Includes a dynamic marking *IV*.

2. Vle. (Viola) - Alto clef, measures 1-4.

2. Vlc. (Violoncello) - Bass clef, measures 1-4.

2. Cb. (Contrabasso) - Bass clef, measures 1-4.

The score features various musical notations including rests, slurs, and triplets. The dynamic marking *f* is present in the Percussion part, and the marking *IV* appears in the Violin parts. The Percussion part includes a *Scd.* marking.

390

The musical score for measures 390-394 includes the following parts and features:

- Timp.**: Snare drum part with a wavy line above the staff.
- Pfte.**: Piano accompaniment with a complex rhythmic pattern of chords and eighth notes.
- 1. VI.**: First Violin part with triplets and slurs.
- 2. VI.**: Second Violin part with triplets and slurs.
- 1. Vle.**: First Viola part with sustained chords.
- 1. Vlc.**: First Violoncello part with sustained chords.
- 1. Cb.**: First Contrabass part with sustained chords.
- 3. VI.**: Third Violin part with triplets and slurs.
- 4. VI.**: Fourth Violin part with triplets and slurs.
- 2. Vle.**: Second Viola part with sustained chords.
- 2. Vlc.**: Second Violoncello part with sustained chords.
- 2. Cb.**: Second Contrabass part with sustained chords.

Measure 394 includes a dynamic marking of **IV** (fortissimo) and a fermata over the final notes of the strings.

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.Vlo.
 2.Cb.

f
p
pizz.
p

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

Pfte.

1.VI. *p, leggero*

2.VI. *p*

1.Vle. *p*

1.Vlc. *-p*

3.VI. *p*

4.VI. *-p*

2.Vle. *p, leggero*

2.Vlc. *-p*

Detailed description of the musical score: The score is for a full orchestra and harp. It consists of nine staves. The top staff is for the Harp (Arpa), followed by Percussion (Pfte.). The string section includes Violins I (1.VI.), Violins II (2.VI.), Violas (1.Vle.), Cellos (1.Vlc.), Violins III (3.VI.), Violins IV (4.VI.), Violas (2.Vle.), and Cellos (2.Vlc.). The harp part features a melodic line with a descending sequence of notes. The percussion part has a rhythmic accompaniment. The string parts are mostly sustained notes with some melodic movement. Dynamics are marked as piano (p), piano/leggero (p, leggero), and very piano (-p).

420

Arpa

pp

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

Allegro

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

pp, 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.

Musical score for orchestra, measures 84-87. The score is in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked "Meno vivo" and the dynamics range from *p* (piano) to *ff* (fortissimo). The percussion parts (Tamb. picc. con corda and Gr. cassa) play a rhythmic pattern of eighth notes. The woodwinds (Pfte.) and strings (VI., Vle., Vlc., Cb.) play a melodic line with a *tr* (trill) marking. The string parts are marked *ff* and feature a *3a.* (third) marking. The woodwind parts are marked *f* and feature a *tr* marking. The score is arranged in a standard orchestral layout with staves for percussion, woodwinds, and strings.

Tamb.picc.
con
corda

Gr. cassa

Pfte.

1.VI.

2.VI.

1.Vie.

1.Vic.

1.Cb.

3.VI.

4.VI.

2.Vie.

2.Vic.

2.Cb.

f *tr* *p* *f*

ca 88

460

piùf

piùf

piùf

piùf

piùf

Un poco largamente ♩. ca 80

8

Pfte. *ff*

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *ff*

3. VI. *ff*

4. VI. *ff* IV.

2. Vle. *ff*

2. Vlc. *ff*

2. Cb. *ff*

470 Più mosso $\text{♩} \approx 104$

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

ff

gliss.

gliss.

gliss.

mf

cresc.

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.

dim.

490

Allegro molto ♩ 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.

1. VI. *cresc.*

2. VI. *cresc.*

1. Vle. *cresc.*

1. Vlc. *cresc.*

1. Cb. III.

3. VI.

4. VI.

2. Vle.

2. Vlc. III.

2. Cb. III.

ca 152-168

510

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. III. *ff*

3. VI. *f*

4. VI. *f*

2. Vle. *f*

2. Vlc. *ff*

2. Cb. III. *ff*

Musical score for strings and piano. The score is arranged in two systems of staves. The first system includes the Piano (Pfte.), 1st Violin (1.VI.), 2nd Violin (2.VI.), 1st Viola (1.VIe.), 1st Violoncello (1.VIc.), and 1st Contrabasso (1.Cb.). The second system includes the 3rd Violin (3.VI.), 4th Violin (4.VI.), 2nd Viola (2.VIe.), 2nd Violoncello (2.VIc.), and 2nd Contrabasso (2.Cb.). The Piano part begins with a dynamic marking of *f*. The string parts feature various articulations: *pizz.* (pizzicato) and *arco* (arco). The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Un poco allarg. - -

Timp. *f* *ff*
 Pff. *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, ♩ ca 66 allarg. - -

Timpani *mf* *rubato* *p*

Xylophon *mf* *p*

5 - - - al - Adagio molto, ♩ ca 40

Timp. *tr* *dim.* *pp*

Xyl.

1.Vl. *p*

1.Vlc. *pp*

1.Cb. *pp*

10

Timp. *tr* *mf* *p* *pp*

Xyl. *mf*

2.Vl. *p*

1.Vl. *p*

1.Vlc.

1.Cb.

Musical score for measures 1-14. 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 1st Violin part features a prominent melodic line with triplets and slurs. The 1st Viola part has a similar melodic line. The 1st Cello part provides a bass line. The Timpani part has a simple rhythmic pattern. The Xylophone part has a few notes. Dynamics include *mf* and *pp*. There are trills (*tr*) in the Timpani part.

Musical score for measures 15-24. The score includes parts for Timpani (Timp.), 1st Violin (1. Vl.), 2nd Violin (2. Vl.), 1st Violin (1. Vle.), 1st Viola (1. Vlc.), 1st Cello (1. Cb.), 3rd Violin (3. Vl.), 4th Violin (4. Vl.), 2nd Violin (2. Vle.), and 2nd Viola (2. Vlc.). A double bar line with a repeat sign is at the beginning. A box containing the number 15 is above the 1st Violin part. The tempo marking *poco ral -* is above the 1st Violin part. Dynamics include *mf* and *respr.*. There are trills (*tr*) in the Timpani part.

lento - - - - a tempo

The musical score is arranged in a standard orchestral layout. The percussion section at the top includes Timp. (Timpani) and Xyl. (Xylophone). The string section below includes Violins (1. VI., 2. VI., 3. VI., 4. VI.), Violas (1. Vle., 2. Vle.), and Celli (1. Cb., 2. Cb.). The score is divided into two measures. The first measure features a dynamic marking of *dim.* (diminuendo) leading to *-p* (piano). The second measure features a dynamic marking of *pp* (pianissimo) and includes the instruction *sul pont.* (sul ponticello), indicating that the strings should play near the bridge. The Timp. part has a *mf* (mezzo-forte) dynamic. The Xyl. part has a *mf* dynamic followed by a *p* (piano) dynamic with triplet markings. The Violin parts include a *5* (quintuplet) marking. The Viola parts include a *5* (quintuplet) marking. The Cello parts include a *5* (quintuplet) marking.

A

20 Più andante, ♩ ca 56

Gr. cassa *pp*

Tam-tam *pp*

Timp. *tr* *p*

Xyl. *mf* *p*

Cel. *mf, espr.*

Pfte. *p*

1. Vl. *2 Soli*

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

1. Vle. *p*

1. Vlc. *p* *ord.*

1. Cb. *ord.*

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

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

2. Vlc. *ord.* *pp*

2. Cb. *ord.* *pp*

B. & H. 16155

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.

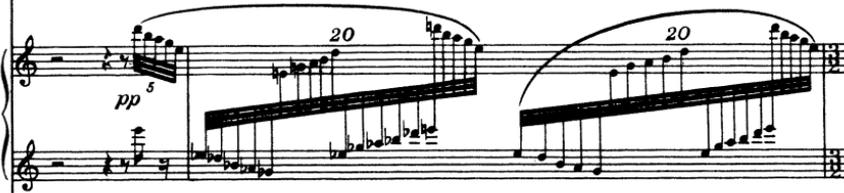
div.

rallent. - - al Più lento, ♩ 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

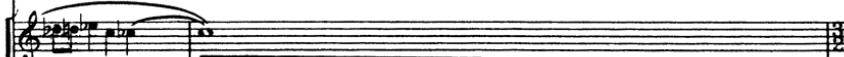
Ⓑ Più andante, ♩ ca. 66

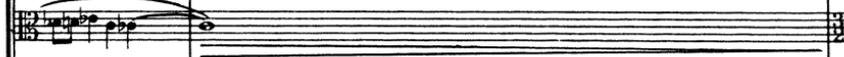
Timp. 

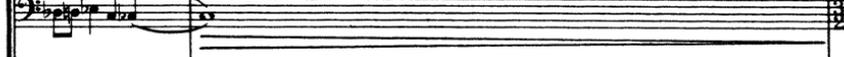
Cel. 

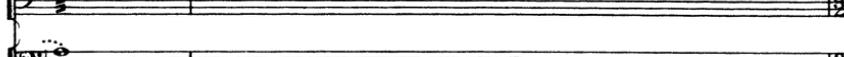
Arpa 

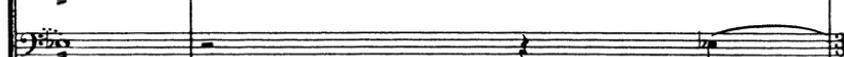
Pfte. 

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.Vl. *unis. senza sord. flaut.*
 1.Vl. *pp flaut.*
 1.Vc. *pp flaut.*
 4.Vl. *senza sord. flaut. pp flaut.*
 2.Vl. *pp flaut.*
 2.Vc. *pp*
 2.Cb. *pp*

Detailed description of the musical score: The score is for page 73 and includes parts for Timpani (Timp.), Cello (Cel.), Arpa (Harp), Flute (Pfte.), and strings. The Timp. part starts with a single note marked *p*. The Cel. part features three measures of a melodic line, each marked with a *20* and a slur. The Arpa part consists of a series of chords connected by a zigzag line. The Pfte. part has three measures of a melodic line, each marked with *gliss.* and a slur. The string parts (2.Vl., 1.Vl., 1.Vc., 4.Vl., 2.Vl., 2.Vc., 2.Cb.) are mostly silent, with some notes appearing in the later measures. The 2.Vl. part has a marking *unis. senza sord. flaut.* and *pp*. The 1.Vl. part has *pp flaut.*. The 1.Vc. part has *pp flaut.*. The 4.Vl. part has *senza sord. flaut.* and *pp flaut.*. The 2.Vl. part has *pp flaut.*. The 2.Vc. part has *pp*. The 2.Cb. part has *pp*.

poco

Musical score for page 74, featuring the following instruments and parts:

- Timp.** (Timpani): Bass clef, starting with a roll.
- Ctl.** (Celesta): Treble clef, playing a melodic line with three measures marked "20".
- Arpa** (Harp): Treble clef, playing a rhythmic pattern with a diamond-shaped contour.
- Pfte.** (Piano): Treble clef, playing a complex melodic line with many accidentals.
- 2.Vl.** (Violin II): Treble clef, playing a sustained chord.
- 1.Vle.** (Violin I): Treble clef, playing a sustained chord.
- 1.Vlc.** (Viola): Bass clef, playing a sustained chord.
- 4.Vl.** (Violin IV): Treble clef, playing a sustained chord.
- 2.Vie.** (Viola II): Treble clef, playing a sustained chord.
- 2.Vic.** (Viola I): Bass clef, playing a sustained chord.
- 2.Cb.** (Cello): Bass clef, playing a sustained chord.

- a - - - - - p o c o -

The musical score consists of the following parts:

- Timp.** (Timpani): A single note with a *cresc.* marking.
- Cel.** (Cello): Three measures of sixteenth-note runs, each marked with a *cresc.* and a '20' above the staff.
- Arpa** (Arpeggio): A series of chords connected by a zigzag line, marked with a *cresc.*
- Pfte.** (Piano): A complex melodic line with many accidentals, marked with a *cresc.*
- 2.Vl.** (Violin II): A series of chords, marked with a *cresc.*
- 1.Vle.** (Violin I): A series of chords, marked with a *cresc.*
- 1.Vlc.** (Violoncello): A series of chords, marked with a *cresc.*
- 4.Vl.** (Violin): A series of chords, marked with a *cresc.*
- 2.Vle.** (Violin): A series of chords, marked with a *cresc.*
- 2.Vlc.** (Violoncello): A series of chords, marked with a *cresc.*
- 2.Cb.** (Double Bass): A series of chords, marked with a *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 a rhythmic pattern of eighth notes. The Cello part features a melodic line with a *20* dynamic marking. The Arpa part features a rhythmic pattern of eighth notes. The Piano part features a melodic line with a *10* dynamic marking. The string parts (2. Vl., 1. Vle., 1. Vlo., 4. Vl., 2. Vle., 2. Vlo., 2. Cb.) feature a rhythmic pattern of eighth notes.

40

Timp. *mf*

Cel. 20

Arpa

Pfte. 10

2. VI.

1. Vle.

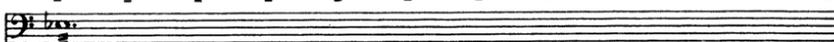
1. Vlc.

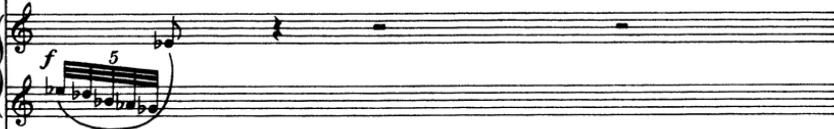
4. VI.

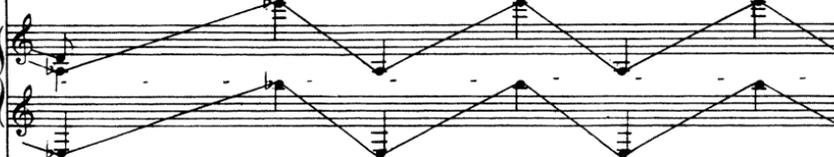
2. Vle.

2. Vlc.

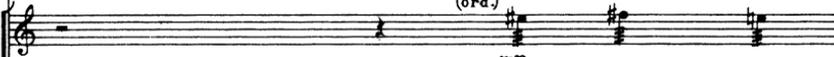
2. Cb. *mf*

Timp. 

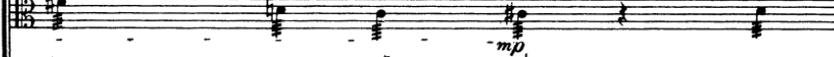
Cel. 

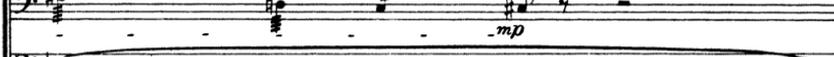
Arpa 

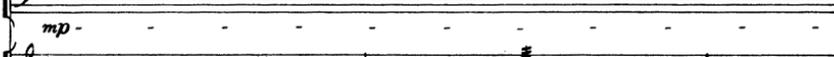
Pfte. 

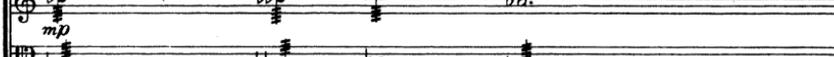
1. VI. 

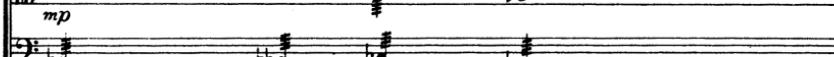
2. VI. 

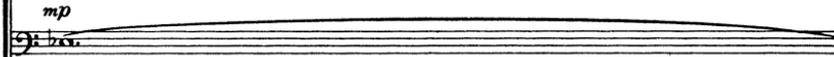
1. Vle. 

1. Vlo. 

1. Cb. 

4. VI. 

2. Vle. 

2. Vlo. 

2. Cb. 

(ord.)
 mp

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*

*) 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* (ord.) *ff*

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 time, with a tempo marking of "quasi a tempo, ♩ ca 80". The score features various dynamics (*f*, *ff*, *pizz.*, *arco*) and articulations (accents, slurs). The string sections have complex rhythmic patterns, including triplets and sixteenth notes. The woodwinds and percussion have more melodic and rhythmic lines. The score is divided into measures with time signatures 2/4 and 5/4.

Cel. *mf*
 Arpa *p*
 Pfte. *sempre stacc.* *p*
 1. VI. *div.* *pizz.* *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*

The score is for measures 1 through 4 of a piece in 4/4 time. The key signature has one flat (B-flat). The woodwinds (Clarinet, Flute, and Piccolo) play a melodic line starting with a *mf* dynamic. The harp provides a rhythmic accompaniment with a *p* dynamic. The strings (Violins I and II, Violas, Violas, Cellos, and Double Basses) play a rhythmic accompaniment with a *p* dynamic. The string parts include *pizz.* (pizzicato) and *div.* (divisi) markings. The Piccolo part has a *sempre stacc.* (sempre staccato) marking. The score is arranged in a system of 11 staves.

60

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

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

65 Adagio, ♩ ca 65

The musical score consists of the following parts and markings:

- Cel.:** Treble clef, *p*, accents, slurs, numbers 14 and 11.
- Arpa:** Treble clef, *p*, tremolo.
- Pfte.:** Treble and Bass clefs, *bb*, *b*, tremolo.
- 1. VI.:** Treble clef, long note.
- 2. VI.:** Treble clef, long note.
- 1. Vle.:** Bass clef, long note.
- 3. VI.:** Treble clef, *2 Soli*, *div.*, *p*.
- 2. Vle.:** Bass clef, *p dolce*, *arco*.
- 2. Vlc.:** Bass clef, *p dolce*.

Cel.

Arpa

Pflte.

1. VI.

2. VI.

1. Vle.

3. VI.

2. Vle.

3. Vlc.

The musical score is arranged in a system with eight staves. The top staff is for Cello (Cel.), the second for Arpa, the third for Pflte. (Piano), and the bottom four staves are for Violins and Violas (1. VI., 2. VI., 1. Vle., 3. VI., 2. Vle., 3. Vlc.). The Cello part features a complex melodic line with many accidentals and a '14' marking. The Arpa part has a tremolo effect and some chords. The Pflte. part has a tremolo effect and some chords. The Violin and Viola parts have long, sustained notes with some accidentals. The Violoncello part has a simple melodic line.

The musical score for page 57 consists of the following parts:

- Cel. (Celesta):** Features a melodic line with accidentals (b, a, b, a) and a rhythmic accompaniment of eighth notes with a '14' marking.
- Arpa (Harp):** Shows two chords with a downward sweep, indicated by a diagonal line.
- Pfte. (Piano):** Features a long, dark horizontal bar representing a sustained chord or texture, with some handwritten markings above and below.
- 1. Vi. (Violin I):** Plays a long note with a slur, followed by a few notes with accidentals (b, a).
- 2. Vi. (Violin II):** Plays a long note with a slur, followed by notes with accidentals (b, a).
- 1. Vlc. (Violoncello I):** Plays a long note with a slur, followed by notes with accidentals (b, a).
- 3. Vi. (Violin III):** Plays a long note with a slur, followed by notes with accidentals (b, a).
- 2. Vlc. (Violoncello II):** Plays a long note with a slur, followed by notes with accidentals (b, a).
- 2. Vlc. (Violoncello III):** Plays a long note with a slur, followed by notes with accidentals (b, a).

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 rhythmic pattern with sixteenth notes and rests, marked with '14' in four measures. The Arpa (Arpa) part includes a series of chords and a melodic line with a forte dynamic marking. The Pftte. (Piano Forte) part shows a series of chords. 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 1.Vl. and 2.Vl. parts have long, sustained notes with a slur. The 1.Vle. part has a similar sustained note. The 3.Vl., 2.Vle., and 2.Vlc. parts have a more active melodic line. The key signature is one flat (B-flat), and the time signature is 4/4.

Cel.

Arpa

Pfte.

1.VI.

2.VI.

1.Vle.

3.VI.

2.Vle.

2.Vlc.

The musical score for page 89 consists of seven staves. The Cello (Cel.) part is written in treble clef with a key signature of two flats and a 14-measure rest. The Arpa (Arpa) part is in treble clef with a key signature of two flats, featuring a 14-measure rest and a dynamic marking of *sf*. The Pfta. (Piano Forte) part is in treble clef with a key signature of two flats, also featuring a 14-measure rest. The Violin I (1.VI.) and Violin II (2.VI.) parts are in treble clef with a key signature of two flats, playing sustained chords. The Viola I (1.Vle.) part is in treble clef with a key signature of two flats, playing sustained chords. The Violin III (3.VI.) part is in treble clef with a key signature of two flats, playing sustained chords. The Viola II (2.Vle.) part is in treble clef with a key signature of two flats, playing sustained chords. The Violoncello II (2.Vlc.) part is in bass clef with a key signature of two flats, playing sustained chords.

rallen

70

Cel.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

3. VI.

2. Vle.

2. Vlc.

- - fan - - - - -

The musical score for page 91 is arranged in a system with the following parts and details:

- Cel. (Cello):** Features a complex melodic line with many beamed notes and a rhythmic pattern of eighth notes. The notation includes a 14 marking.
- Arpa (Arpeggio):** Shows two arpeggiated figures, each consisting of a series of notes beamed together, with a p dynamic marking.
- Pfte. (Percussion):** Contains a large, dark, shaded rectangular block, indicating a sustained or complex rhythmic pattern.
- 1. Vl. (Violin I):** Plays a melodic line with a long slur over the final two measures.
- 2. Vl. (Violin II):** Plays a melodic line with a long slur over the final two measures.
- 4. Vle. (Viola):** Plays a melodic line with a long slur over the final two measures.
- 3. Vl. (Violin III):** Shows a b dynamic marking and a series of notes.
- 2. Vle. (Viola):** Plays a melodic line with a long slur over the final two measures.
- 2. Vlc. (Violoncello):** Plays a melodic line with a long slur over the final two measures.

do - - - - -

The musical score consists of several staves. The Cello (Ccl.) part features a complex melodic line with triplets and sixteenth notes, including markings for 14 and 6. The Arpa (Arpa) part is mostly silent. The Pflte. (Pflte.) part has a large blacked-out section. The string parts (1. Vl., 2. Vl., 1. Vle., 3. Vl., 2. Vle., 2. Vlc.) feature long, sustained notes with a *dim. -* marking at the end of the phrase.

al ♩ ca 70 **ⓔ** Quasi a tempo
 75 ♩ 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. *f* sul pont.

2. Vlc. *f* arco

2. Cb. *f*

célula-Z

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.
 2. Vlc. *pp*
 2. Cb. *pp*

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, ♩ ca 130

Musical score for the first system, starting at measure 130. The score is for a full orchestra and includes the following parts:

- Timp.** (Timpani): f pizz. (pizzicato), 3/4 note.
- 1. VI.** (Violin I): p pizz. 3/4 note, *cresc.* (crescendo).
- 2. VI.** (Violin II): p pizz. 3/4 note, *cresc.*
- 1. Vle.** (Viola): p pizz. 3/4 note, *cresc.*
- 1. Vcl.** (Violoncello): p pizz. 3/4 note, *cresc.*
- 1. Cb.** (Double Bass): p pizz. 3/4 note, *cresc.*
- 2. Cb.** (Double Bass): f pizz. 3/4 note.

 The key signature is one sharp (F#) and the time signature is 2/2. The music features a steady rhythmic pattern of eighth notes in the strings and a single eighth note in the timpani.

Musical score for the second system, starting at measure 134. The score continues with the following parts:

- Timp.** (Timpani): *sim.* (sustained), 3/4 note.
- 1. VI.** (Violin I): *sim.*, f (forte), 3/4 note.
- 2. VI.** (Violin II): *sim.*, f , 3/4 note.
- 1. Vle.** (Viola): *sim.*, f , 3/4 note.
- 1. Vcl.** (Violoncello): *sim.*, f , 3/4 note.
- 1. Cb.** (Double Bass): f , 3/4 note.
- 3. VI.** (Violin III): f , 3/4 note.
- 4. VI.** (Violin IV): f , 3/4 note.
- 2. Vle.** (Viola II): f , 3/4 note.

 The key signature remains one sharp (F#) and the time signature is 2/2. The strings continue with their rhythmic pattern, while the timpani sustains its note.

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

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

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.*

Musical score for page 100, rehearsal mark 40. The score includes parts for Timp., Pfte., 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The music is in 4/4 time with a key signature of one flat.

Timp. *f*
 Pfte.
 1.VI. *f*
 2.VI. *f*
 1.VIc. *f*
 1.Vic. *f* arco
 1.Cb. *f* arco
 3.VI. *f* arco
 4.VI. *f* arco
 2.VIc. *f* arco
 2.Vic. *f* arco
 2.Cb. *f* arco

piu f

ff

arco
ff

arco
ff

104

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*

Detailed description: This page of a musical score contains measures 104, 105, and 106. The instruments are arranged in the following order from top to bottom: Timpani (Timp.), Percussion (Pfte.), Violin I (1. VI.), Violin II (2. VI.), Viola (1. Vle.), Violoncello (1. Vlc.), Contrabass (1. Cb.), Violin III (3. VI.), Violin IV (4. VI.), Viola II (2. Vle.), Violoncello II (2. Vlc.), and Contrabass II (2. Cb.). The score features various dynamics such as fortissimo (ff), piano (p), and mezzo-forte (mf), along with accents (^) and hairpins. The key signature has one flat (B-flat), and the time signature is 4/4. The music includes melodic lines for strings and woodwinds, and rhythmic patterns for percussion.

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. *f* *ff*

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vcl.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vcl.

2. Cb.

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, ♩ 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

Timp.
 Arpa.
 I.
 Pfte.
 II.
 1. VI.
 2. VI.
 1. Vie.
 1. Vic.
 1. Cb.
 3. VI.
 4. VI.
 2. Vie.
 2. Vic.
 2. Cb.

ff
p
ff
ff
ff
col legno
p pizz.
p
ff
ff
ff
col legno
p pizz.
p

Arpa

I.

Pfte.

II.

1. Vle.

1. Vlo.

1. Cb.

2. Vle.

2. Vlo.

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.

1.VIc.

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

1.Cb.

*f**p*

3.VI.

*f**collegno**mp*

4.VI.

*f**p collegno*

2.VIe.

*f**f**p collegno**p collegno*

2.VIc.

*f**f**p**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*

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 Timpani, Arpa, Pftle., 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, ♩ 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. *bass* *cresc.* *f* *ff*

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

120

Arpa

Pfte.

1. Vi.

2. Vi.

1. Vle.

1. Vlc.

1. Cb.

3. Vi.

4. Vi.

2. Vle.

2. Vlc.

2. Cb.

Tempo I

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

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

1. Vle. *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. Vle. *p* *mf* *cresc.* *f*

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

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

130

1. VI. *f* *mf*

2. VI. *mf*

1. Vle. *mf*

1. Vlc. *mf*

1. Cb. *mf*

3. VI. *f* *mf*

4. VI. *mf*

2. Vle. *mf*

2. Vlc. *mf*

2. Cb. *mf*

Arpa

Pfte.

1. Vi.

2. Vi.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

f

ⓔ Un poco meno mosso, ♩ 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

pp

sf

pp

4. VI.

pp

pp

sf

pp

2. Vle.

pp

pp

sf

pp

2. Vic.

pp

pp

sf

pp

2. Cb.

pp

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. Δ

p

p

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)

strin

160 gen

Pfte. ** Se come sopra* *Se. 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. *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.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

f

cresc.

p gliss.

cresc.

cresc.

- pizz.

f

ff

ff

ff

ff

pizz.

- 180 - - al

Xyl. *ff*

Arpa *ff*

Pfte. *ff*

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

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

3. VI. *ff*

4. VI. *ff*

2. Vle. *ff*

2. Vlc. *ff*

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*

ff *arco*

≡ 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

The musical score is arranged in a system with multiple staves. At the top, the **Timp.** (Timpani) staff is marked with a dynamic of *f* and *ff*. Below it, the **Pfte.** (Piano) staff features a dynamic of *ff* and includes fingering numbers (4, 5, 7, 5) and slurs. The string section consists of nine staves: **1. Vi.** (Violin I), **2. Vi.** (Violin II), **1. Vle.** (Viola), **1. Vlc.** (Violoncello), **1. Cb.** (Double Bass), **3. Vi.** (Violin III), **4. Vi.** (Violin IV), **2. Vle.** (Viola), **2. Vlc.** (Violoncello), and **2. Cb.** (Double Bass). The string parts include various dynamic markings and fingering numbers (4, 5, 7) throughout the piece.

ⓕ 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 complex 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): Bass clef, playing a melodic line with eighth notes.
- 2. Vlc.** (Violoncello): Bass clef, playing a melodic line with eighth notes.
- 2. Cb.** (Double Bass): 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.

210 *tr*

Timp.

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.

This musical score page features a variety of instruments and parts. At the top, the **Timp.** (Timpani) part is written on a single staff. Below it, the **Pfte.** (Piano) part is written on a grand staff (treble and bass clefs). The string section is divided into two systems. The first system includes **1. VI.** (Violin I), **2. VI.** (Violin II), **1. Vle.** (Viola), **1. Vlc.** (Violoncello), and **1. Cb.** (Double Bass). The second system includes **2. VI.** (Violin I), **4. VI.** (Violin II), **2. Vle.** (Viola), **2. Vlc.** (Violoncello), and **2. Cb.** (Double Bass). The score is written in a key signature of two flats and a 3/4 time signature. It consists of four measures. The first measure is marked with a **6** (6/8), the second with a **5** (5/8), the third with a **7** (7/8), and the fourth with an **8** (8/8). The notation includes various rhythmic values, slurs, and dynamic markings.

The musical score is arranged in a system with ten staves. The top two staves are for Timp. and Pfte. The next four staves are for Violins I and II, Viola I, and Viola II. The bottom four staves are for Violoncello I and II, and Double Bass I and II. The score is in 9/8 time and features complex rhythmic patterns and melodic lines. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. The first measure of each staff shows the beginning of the piece. The notation includes various note values, rests, and dynamic markings. The Pfte. part has a fermata over the first measure. The Violins I and II parts have a fermata over the first measure. The Viola I and II parts have a fermata over the first measure. The Violoncello I and II parts have a fermata over the first measure. The Double Bass I and II parts have a fermata over the first measure.

220

1. VI.
2. VI.
1. Vie.
1. Vlc.
3. VI.
4. VI.
2. Vie.
2. Vlc.

1. VI.
2. VI.
1. Vie.
1. Vlc.
1. Cb.

3. VI.
4. VI.
2. Vie.
2. Vlc.
2. Cb.

230 *rallent.* - - *al Adagio*, ♩ 84

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

2. VI. *tr.*

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, ♩ ca 116

1. VI. *tr.*

1. Vle. *tr.*

1. Vlc. *a piacere* *pp*

3. VI. *tr.*

4. VI. *tr.*

2. Vle. *tr.*

2. Vlc. *tr.*

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

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

mf, marcato
mp, marcato
mf
mf
mp, marcato
mp, marcato

Detailed description: This block contains the musical score for measures 235 through 244. It features six staves for string instruments: Violin I, Violin II, Viola I, Violin Cello, Viola Cello, and Violoncello. The music is in a minor key with a 3/4 time signature. The first two measures (235-236) are marked *mf, marcato*. The next two measures (237-238) are marked *mp, marcato*. The final two measures (239-240) are marked *mf*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

240 **accelerando**

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

f, cresc.
f, cresc.

Detailed description: This block contains the musical score for measures 240 through 249. It features eight staves for string instruments: Violin I, Violin II, Viola I, Violin Cello, Violoncello I, Violoncello II, Viola Cello, and Violoncello. The music is in a minor key with a 3/4 time signature. The section begins at measure 240, marked with a box containing the number 240 and the instruction **accelerando**. The dynamic marking is *f, cresc.* throughout. The score includes complex rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some numerical markings (3, 2) in the right margin of the staves, possibly indicating fingerings or bowings.

Calmo, ♩ 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, ♩ ca 140

1.Vl.

2.Vl.

1.Vle.

1.Vlc. *pizz.* *f* *arco*

1.Cb. *f*

2.Vle.

2.Vlc. *pizz.* *f* *arco*

2.Cb. *f*

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.

The score is for measures 270-272. The key signature has two sharps (F# and C#). The time signature is 3/4. The percussion parts (Timp. and Pfte.) are mostly rests. The string parts (VI., Vle., Vcl., Cb.) play a rhythmic pattern of quarter notes and eighth notes. The first violin (1. VI.) and second violin (2. VI.) parts include dynamic markings of *f* (forte). The first cello (1. Cb.) and first bass (1. Cb.) parts also include dynamic markings of *f*. The string parts are divided into four groups: 1. VI., 2. VI., 1. Vle., 1. Vcl.; 3. VI., 4. VI., 2. Vle., 2. Vcl.; and 3. Cb., 4. Cb. The string parts are marked with *f* (forte) in measures 270 and 271. The string parts are marked with *f* (forte) in measure 272. The string parts are marked with *f* (forte) in measure 273.

Pfte. $\frac{3}{4}$ $\frac{2}{2}$ *f* *cresc.*
 1. VI. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*
 2. VI. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*
 1. Vle. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*
 1. Vlc. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*
 1. Cb. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*
 3. VI. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*
 4. VI. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*
 2. Vle. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*
 2. Vlc. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*
 2. Cb. $\frac{3}{4}$ $\frac{2}{2}$ *cresc.*

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 time signature changes from 3/4 to 2/2 at the beginning of the second measure in each part. The piano part starts with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The string parts also feature a crescendo marking. The piano part has a fermata over the first measure.

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 = ca 50" E-F = ca 55" I. = ca 6' 30"
 A-B = " 24" F-G = " 1' 37" II. = " 6' 55"
 B-C = " 9" G-H = " 18" III. = " 6' 35"
 C-D = " 29" H-I = " 25" IV. = " 5' 40"
 D-E = " 19" I. = " 17" ca 25' 40"
 ca 5' 40"