

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.

IIInd 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)

I.

Béla Bartók

Andante tranquillo,  ca 116-112

con sord.

1. 2. Viol.

3. 4. Vl.

con sord.

1. 2. Vcl.

3. 4. Vl.

1. 2. Vcl.

10

2. Vl.

con sord.

3. 4. Vl.

1. 2. Vcl.

15

2. Vl.

3. 4. Vl.

1. 2. Vcl.

Copyright 1937 by Universal Edition.
Copyright assigned 1939 to Boosey & Hawkes, Ltd.,
for the British Empire, North, Central and South America.

B. & H. 16155

2. Vl. 7 9 12

3.4. Vl. 8 8 8

1.2. Vle. 8 8 8

1.2. Vlc. 7 9 12

1.2. Cb. 8 8 8

oon sord

pp

Detailed description: This system contains measures 7, 9, and 12. The 2nd Violin part (top staff) has a treble clef and a 7/8 time signature. The 3rd and 4th Violin parts (second staff) have a treble clef and an 8/8 time signature. The 1st and 2nd Violas (third staff) have an alto clef and an 8/8 time signature. The 1st and 2nd Violas (fourth staff) have a bass clef and a 7/8 time signature. The 1st and 2nd Contrabasses (bottom staff) have a bass clef and an 8/8 time signature. The music features complex rhythmic patterns with many beamed notes and slurs. A dynamic marking of *pp* is present below the 1st and 2nd Contrabass staves.

20

2. Vl. 8 7 10

3.4. Vl. 8 8 8

1.2. Vle. 8 8 8

1.2. Vlc. 8 7 10

1.2. Cb. 8 8 8

Detailed description: This system contains measures 8, 10, and 11. The 2nd Violin part (top staff) has a treble clef and an 8/8 time signature. The 3rd and 4th Violin parts (second staff) have a treble clef and an 8/8 time signature. The 1st and 2nd Violas (third staff) have an alto clef and an 8/8 time signature. The 1st and 2nd Violas (fourth staff) have a bass clef and an 8/8 time signature. The 1st and 2nd Contrabasses (bottom staff) have a bass clef and an 8/8 time signature. The music continues with complex rhythmic patterns and slurs.

2. Vl. 8 5 6

3.4. Vl. 8 8 8

1.2. Vle. 8 8 8

1.2. Vlc. 8 8 8

1.2. Cb. 8 8 8

Detailed description: This system contains measures 9, 11, and 12. The 2nd Violin part (top staff) has a treble clef and an 8/8 time signature. The 3rd and 4th Violin parts (second staff) have a treble clef and an 8/8 time signature. The 1st and 2nd Violas (third staff) have an alto clef and an 8/8 time signature. The 1st and 2nd Violas (fourth staff) have a bass clef and an 8/8 time signature. The 1st and 2nd Contrabasses (bottom staff) have a bass clef and an 8/8 time signature. The music features complex rhythmic patterns with many beamed notes and slurs.

1. Vl. *p*

2. Vl. *p*

3.4. Vl. *p*

1.2. Vle. *p*

1.2. Vlc. *p*

1.2. Cb. *p*

1. Vl.

2. Vl.

3.4. Vl.

1.2. Vle.

1.2. Vlc.

1.2. Cb.

Timp. *tr*

1. Vl. *pp*

2. Vl. *senza sord.*

3.4. Vl. *senza sord.* (*p*)

1.2. Vle. *senza sord.*

1.2. Vlc. (*p*)

1.2. Cb.

tr

Timp.

1. Vl. *senza sord.*

2. Vl. *(p)*

3. 4. Vl.

1. 2. Vle.

1. 2. Vlc. *senza sord.*

1. 2. Cb. *(p)*

mp, espr. senza sord.

mp, espr.

ca 120 - 126

Timp.

2. Vl. *mp, espr.*

3. 4. Vl. *mp, espr.*

1. 2. Vle. *mp, espr.*

1. 2. Vlc.

1. 2. Cb.

cresc. -

cresc. -

cresc. -

cresc. -

cresc. -

2. Vl.

3. 4. Vl.

1. 2. Vle.

1. 2. Vlc.

1. 2. Cb.

1.Vl. *f* *sempre cresc.*

2.Vl. *f* *sempre cresc.*

3.4.Vl. *f* *sempre cresc.*

1.2.Vlc. *f* *sempre cresc.*

1.2.Vlc. *f* *sempre cresc.*

1.2.Cb. *f* *sempre cresc.*

1.2.Vl. *sempre cresc.*

3.4.Vl. *sempre cresc.*

1.2.Vlc. *sempre cresc.*

1.2.Vlc. *sempre cresc.*

1.2.Cb. *sempre cresc.*

Piatti *pp* *ca 120 - 116* *mf* *pp* *cresc.*

Timp. *pp* *cresc.*

1.2.Vl. *(non div.) ff (non div.) cresc.*

3.4.Vl. *(non div.) ff (non div.) cresc.*

1.2.Vlc. *(non div.) ff (non div.) cresc.*

1.2.Vlc. *(non div.) ff (non div.) cresc.*

1.2.Cb. *ff cresc.*

gr. Tr. 7 8 *tr.* 9 10 *f*

Timp. 8 9 10

1. Vl. (non div.) *f*

2. Vl. (non div.) *fff*

3.4. Vl. (non div.) *fff*

1.2. Vle. 8 (non div.) *fff*

1.2. Vlc. *fff*

1.2. Cb. *fff*

1.2. Vl. (non div.) *f*

3.4. Vl. *f*

1.2. Vle. (non div.) *gliss. f*

1.2. Vlc. *f*

1.2. Cb. *f*

1. Vl. *mf* poco rall. *p* *a*

2. Vl. *mf* *p*

3.4. Vl. *mf* *p*

1.2. Vle. *mf* *p*

1.2. Vlc. *mf* *p*

1.2. Cb. *mf* *p*

tempo  ca 116 - 112

1. Vl.

2. Vl.

3.4. Vl.

1.2. Vle.

1.2. Vlc.

1.2. Cb.

con sord.

(p)

3.4. Vl.

1.2. Vle.

1.2. Vlc.

con sord.

(p)

II

con sord.

(p)

2. Vl.

3. Vl.

4. Vl.

1. Vle.

2. Vle.

1.2. Vlc.

con sord.

più p

più p

più p

più p

Musical score for strings (Violins and Violas). The score is divided into three measures. The first measure has a 12-measure rest for the 2nd Violin, 3rd Violin, 4th Violin, and 2nd Viola. The 1st Violin and 1st/2nd Violas play melodic lines. The second measure has an 8-measure rest for the 2nd Violin, 3rd Violin, and 2nd Viola. The 4th Violin and 1st/2nd Violas continue their lines. The third measure has a 7-measure rest for the 2nd Violin, 3rd Violin, and 2nd Viola. The 4th Violin and 1st/2nd Violas continue their lines.

Musical score for strings and Cello. The score is divided into two measures. The first measure has a 5-measure rest for the Cello. The second measure has a 6-measure rest for the Cello. The Cello part begins in the second measure with a *p* dynamic. The string parts (Violins and Violas) are marked *con sord.* and *pp*. The 1st Violin and 1st/2nd Violas play melodic lines, while the 2nd Violin and 3rd/4th Violins play sustained chords. The 1st/2nd Violas and 1st/2nd Violas play sustained chords. The 1st/2nd Violas and 1st/2nd Violas play sustained chords.

Cel. $\frac{10}{8}$

1.Vl. $\frac{10}{8}$

2.Vl. $\frac{10}{8}$

3.Vl. $\frac{10}{8}$

4.Vl. $\frac{10}{8}$

1.Vle. $\frac{10}{8}$

2.Vle. $\frac{10}{8}$

1.2.Vlc. $\frac{10}{8}$

80

Cel. $\frac{9}{8}$

1.Vl. $\frac{9}{8}$

2.Vl. $\frac{9}{8}$

3.Vl. $\frac{9}{8}$

4.Vl. $\frac{9}{8}$

1.Vle. $\frac{9}{8}$

2.Vle. $\frac{9}{8}$

1.2.Vlc. $\frac{9}{8}$

1.2.Cb. $\frac{9}{8}$

pp

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 top system includes:

- Timp.**: Timpani part, starting with a rest and a *f* dynamic marking.
- Pfte.**: Piano part, starting with a *mf* dynamic marking.
- 1. Vl.**: First Violin part, starting with a *f* dynamic marking.
- 2. Vl.**: Second Violin part, starting with a *f* dynamic marking.
- 1. Vlc.**: First Violoncello part, starting with a *f* dynamic marking.
- 1. Vlc.**: Second Violoncello part, starting with a *f* dynamic marking.
- 1. Cb.**: First Contrabasso part, starting with a *f* dynamic marking.

The bottom system includes:

- 3. Vl.**: Third Violin part, starting with a *f* dynamic marking.
- 4. Vl.**: Fourth Violin part, starting with a *mf* dynamic marking and *pizz.* instruction.
- 2. Vlc.**: Second Violoncello part, starting with a *mf* dynamic marking and *pizz.* instruction.
- 2. Vlc.**: Third Violoncello part, starting with a *mf* dynamic marking and *pizz.* instruction.
- 2. Cb.**: Second Contrabasso part, starting with a *mf* dynamic marking and *pizz.* instruction.

Dynamic markings *f* and *mf* are used throughout. Performance instructions *pizz.* and *arco* are present for the string parts. The score is in 2/4 time.

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 music is in a minor key and features complex rhythmic patterns and melodic lines.

Musical score for measures 5-8. The score 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 continues with complex rhythmic patterns and melodic lines. The word "più f." is written above the strings in measures 7 and 8.

20

Timp.

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

f

sff

più f

Musical score for measures 14-30. 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 music features various dynamics such as *f*, *dim.*, and *p*. There are also markings for *III* and *IV* in the lower strings. The key signature has two flats and the time signature is 3/4.

Musical score for measures 31-36. The score includes parts for Timp., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 4. VI., 2. Vle., and 2. Vlc. The music features dynamics such as *p* and *schierzando*. The key signature has two flats and the time signature is 3/4.

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.

60

1. VI. *ff* *cresc.*

2. VI. *ff* *cresc.*

1. Vle. *ff* *cresc.*

1. Vlc. *ff* *cresc.*

1. Cb. *ff* *cresc.*

3. VI. *ff* *cresc.*

4. VI. *ff* *cresc.*

2. Vle. *ff* *cresc.*

2. Vlc. *ff* *cresc.*

2. Cb. *ff* *cresc.*

G. P.

70

Timp.

1. VI. *p, leggero*

2. VI. *pp*

1. Vle. *p*

1. Vlc. *p, leggero pizz.*

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

3. VI. *p* *div. #*

4. VI. *pizz. pp*

2. Vle. *p*

2. Vlc. *ff*

2. Cb. *ff*

1. VI. *pizz.*

2. VI.

1. Vle.

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.

4. VI.

2. Vle.

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
pizz.

1. VI.
2. VI.
1. Vle.
1. Vlc.
1. Cb.
3. VI.
4. VI.
2. Vle.
2. Vlc.
2. Cb.
ca 152
f
p
arco

100

Musical score for measures 100-109. The score is arranged in two systems. The first system includes staves for 1. VI., 2. VI., 1. Vle., 1. Vlc., and 1. Cb. The second system includes staves for 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The music features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamic markings include *p*, *cresc.*, and *mf*. The key signature has one flat (B-flat).

110

Musical score for measures 110-119. The score is arranged in two systems. The first system includes staves for 1. VI., 2. VI., 1. Vle., and 1. Vlc. The second system includes staves for 3. VI., 4. VI., 2. Vle., and 2. Vlc. The music continues with the complex rhythmic pattern. Dynamic markings include *f*, *sf*, and *mf*. The key signature has one flat (B-flat).

Tamb. picc.
senza corda

tr

p \leftarrow *f*

120

tr

p \leftarrow *f*

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

arco

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

p

Tamb. picc
senza
corda

1. Vl. *dim.* - - - - - *p*

2. Vl. *dim.* - - - - - *p*

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

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

1. Cb.

3. Vl. *p, cresc.* - - - - - *f*

4. Vl. *p, cresc.* - - - - - *f*

2. Vle. *p, cresc.* - - - - - *f*

2. Vlc. *p, cresc.* - - - - - *f*

130

1. Vl. *cresc.* - - - - -

2. Vl. *cresc.* - - - - -

1. Vle. *cresc.* - - - - -

1. Vlc. *cresc.* - - - - -

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

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

mf
f
f

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.

Pfte. ca 152

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

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

*) ○ = pizz. mit dem Nagel am äusseren (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

Musical score for measures 160-170. The score includes parts for Timp., Pfte., 1. Vlc., and 1. Cb. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* and *pp*.

170

ca 138

Musical score for measures 170-180. The score includes parts for Timp., Cel., 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 one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f*, *mf*, *p*, *pizz.*, and *arco*. There are also markings for *III* and *A*.

The musical score for measures 180-184 features the following parts and markings:

- Timp.:** Timpani part, ending with a *ff dim.* marking.
- Cel.:** Cymbals, playing a rhythmic pattern.
- 1. VI.:** First Violin, starting at *f*, with a *cresc.* marking and ending at *ff*.
- 2. VI.:** Second Violin, starting at *f*, with a *cresc.* marking and ending at *ff*.
- 1. Vle.:** First Viola, starting at *f*, with a *cresc.* marking and ending at *ff*.
- 1. Vlc.:** First Violoncello, starting at *f*, with a *cresc.* marking and ending at *ff*.
- 1. Cb.:** First Contrabass, starting at *f*, with a *cresc.* marking and ending at *ff*.
- 3. VI.:** Third Violin, starting at *f*, with a *cresc.* marking and ending at *ff*. Includes an *arco* marking.
- 4. VI.:** Fourth Violin, starting at *f*, with a *cresc.* marking and ending at *ff*. Includes an *arco* marking.
- 2. Vle.:** Second Viola, starting at *f*, with a *cresc.* marking and ending at *ff*. Includes an *arco* marking.
- 2. Vlc.:** Second Violoncello, starting at *f*, with a *cresc.* marking and ending at *ff*. Includes an *arco* marking.
- 2. Cb.:** Second Contrabass, starting at *f*, with a *cresc.* marking and ending at *ff*.

ca 144
gliss.

190

Timp. *mf*

Pfte.

3.Vl. *pizz.*

2.Vle. *pizz.*

2.Vlc. *mf* *pizz.* *p*

2.Cb. *pizz.* *p*

Arpa *p*

Pfte.

1.Cb. *pizz.* *p*

3.Vl. *pizz.*

4.Vl. *p*

2.Vle.

2.Vlc.

2.Cb.

*) am Rand des Felles

Gr. tamb. picc. senza corda

Gr. cassa

Arpa

Pfte. *f, secco* *sempre simile*

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

2. Vl. *mf* *pizz.* *sempre simile*

1. Vle. *mf* *pizz.* *sempre simile*

1. Vlc. *mf* *sempre simile*

1. Cb. *mf*

3. Vl. *mf*

4. Vl. *mf*

2. Vle. *mf*

2. Vlc. *mf*

2. Cb. *mf*

*) am Rand des Felles
 **) o bezeichnet ein pizz., bei welchem die Saite auf das Griffbrett anschlägt

*) au bord de la peau
 **) o indique un pizzicato, auquel la corde frappe la touche

Tamb. picc.
senza
corda

Gr. cassa

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

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

Tamb. picc.
con
corda
Gr. cassa

Xyl.

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

Tamb.picc.
con
corda

Gr. cacca

Xyl.

Arpa

Pfte.

1.Vl.

2.Vl.

1.Vle.

1.Vlc.

1.Cb.

3.Vl.

4.Vl.

2.Vle.

2.Vlc.

3.Cb.

mf

f

s

f

Gr. cassa *p*

Xyl.

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

dim.

dim.

dim.

dim.

dim.

p

Detailed description of the musical score: This page contains a full orchestral score for 15 instruments. The instruments are arranged in a standard orchestral layout. The top staves are for Gr. cassa (snare drum), Xyl. (xylophone), and Arpa (harp). The middle section contains Pfte. (piano), 1. Vl. (Violin I), 2. Vl. (Violin II), 1. Vle. (Viola), 1. Vlc. (Violoncello), and 1. Cb. (Contrabasso). The bottom section contains 3. Vl. (Violin III), 4. Vl. (Violin IV), 2. Vle. (Viola), 2. Vlc. (Violoncello), and 2. Cb. (Contrabasso). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first measure of the Gr. cassa part starts with a dynamic marking of *p* (piano). The Pfte. part has a *dim.* (diminuendo) marking in the second measure. The 1. Vl. and 1. Vlc. parts also have *dim.* markings in the second measure. The 1. Cb. part has a *dim.* marking in the second measure and a *p* marking in the final measure. The string parts (3. Vl., 4. Vl., 2. Vle., 2. Vlc., 2. Cb.) play a rhythmic accompaniment of eighth notes.

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. *p*

2. Vle.

2. Vlc. *p*

2. Cb. *p*

1. VI. *p*

2. VI. *p*

1. Vle. *p*

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.

mp

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

pp

This musical score page contains five systems of staves. The first system includes an Arpa (harp) and string parts (1. Vl., 2. Vl., 1. Vle., 1. Vlc., 1. Cb.). The second system includes 3. Vl., 4. Vl., 2. Vle., 2. Vlc., and 2. Cb. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features complex rhythmic patterns with frequent changes between 2/4, 5/8, and 4/8 time signatures. Dynamics include *f* (forte) and *p* (piano). The instruction "non div." appears in the 2. Vle. and 2. Vlc. staves. The score concludes with a double bar line at the end of the fifth system.

Arpa

1.Vl. *mf* *p* *f*

2.Vl. *f*

1.Vle. *mf* *p*

1.Vlo. *p*

1.Cb. *p*

3.Vl. *f*

4.Vl. *f*

2.Vle.

2.Vlo. *p*

2.Cb. *p*

The musical score is arranged in a system of staves. The top staff is for the Arpa (harp). Below it are staves for Violins (1.Vl., 2.Vl.), Viola (1.Vle.), Violoncello (1.Vlo.), and Contrabasso (1.Cb.). The bottom section contains staves for Violins (3.Vl., 4.Vl.), Viola (2.Vle.), Violoncello (2.Vlo.), and Contrabasso (2.Cb.). The score is in 2/4 time and features various dynamic markings such as *mf*, *p*, and *f*. The key signature has three sharps (F#, C#, G#). The score is divided into measures by vertical bar lines, with some measures containing rests or specific rhythmic patterns. The bottom of the page includes the publisher's information.

Arpa

1.VI.

2.VI.

1.Vle.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vlc.

2.Cb.

(non div.)

f

p

dim.

f

dim.

dim.

1.VI.

1.Vle.

1.Vlc.

3.VI.

4.VI.

2.Vle.

2.Vlc.

p

Arpa *pp*

1.Vl. *pp*

2.Vl. *pp*

1.Vle. *pp*

1.Vlc. *pp*

1.Cb. *pp*

3.Vl. *pp*

4.Vl. *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, 2nd Violin, 1st Viola, 1st Violoncello, and 1st Contrabasso. The second system includes parts for 3rd Violin, 4th Violin, 2nd Viola, 2nd Violoncello, and 2nd Contrabasso. The music is written in a key with one sharp (F#) and a 3/4 time signature. The dynamic marking *pp* (pianissimo) is consistently used throughout the score. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The harp part features a complex, arpeggiated texture. The string parts are primarily melodic and harmonic, with some instruments playing sustained chords or moving lines.

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.

Detailed description of the musical score: The score is for a full orchestra and harp. It begins with a rehearsal mark of 300. The key signature has two sharps (F# and C#), and the time signature is 2/4. The harp (Arpa) and piano (Pfte.) parts are in the upper staves. The string sections are divided into Violins (1.Vl., 3.Vl., 4.Vl.), Violas (1.Vle., 2.Vle.), Violas (2.Vlc.), and Cellos/Double Basses (1.Cb., 2.Cb.). The woodwinds include Flutes (3.Vl., 4.Vl.), Clarinets (2.Vlc.), and Bassoons (2.Cb.). The percussion includes Timpani (Timp.). The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) are indicated. The score is written for a full orchestra with a harp.

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.

arco, con sord.
pp

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

arco, con sord.
pp

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

tr
gliss.
arco
p
senza sord.
p arco
p

ca 144-138

340

1. VI. *senza sord.*

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. *mp*

1. VI. *senza sord.*

2. VI. *mf*

1. Vle. *senza sord.*

1. Vlc. *f*

3. VI. *mf*

4. VI. *mf*

Musical score for measures 1-4 of the first system. The score 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 first four measures are marked with a forte *f* dynamic. The key signature has one sharp (F#) and the time signature is 3/8. The notation features complex rhythmic patterns with many beamed notes and slurs.

Musical score for measures 5-8 of the second system. The score includes parts for 1. VI., 2. VI., 1. Vle., 1. Vlc., 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The key signature has one sharp (F#) and the time signature is 3/8. The notation features complex rhythmic patterns with many beamed notes and slurs. The first four measures of this system contain a 2/4 time signature change.

Timp. *mf*

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

Timp.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

2. Vlc.

2. Cb.

Timp. *dim.*

1. Vl. *p*

2. Vl. *p*

1. Vle. *p*

1. Vlc. *p*

1. Cb. *p*

3. Vl. *f*

4. Vl. *f*

2. Vle. *f-p*

2. Vlc. *f-p*

2. Cb. *f-p*

370 *allargando*

2. Vl. *cresc. molto - sf*

1. Vle. *cresc. molto - sf*

1. Vlc. *cresc. molto - sf*

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

3. Vl. *cresc. molto - sf*

4. Vl. *p, 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 two systems of staves. The first system includes Timp., 1. Vl., 2. Vl., 1. Vle., 1. Vlc., and 1. Cb. The second system includes 3. Vl., 4. Vl., 2. Vle., 2. Vlc., and 2. Cb. The score is written in bass clef for the first system and treble clef for the second system. It features various time signatures (3/8, 2/4, 3/8, 5/8, 2/4) and dynamics (f). The notation includes eighth notes, quarter notes, and half notes, often grouped with slurs. The 1. Vl. and 1. Vlc. staves include figured bass notation (3/8, 2/4, 3/8, 5/8, 2/4) below the notes.

380

The musical score is arranged in two systems. The first system includes parts for Timp., 1. Vl., 2. Vl., 1. Vle., 1. Vlc., and 1. Cb. The second system includes parts for 3. Vl., 4. Vl., 2. Vle., 2. Vlc., and 2. Cb. The score features complex rhythmic patterns, including triplets and quintuplets, and various dynamic markings such as *mf*, *f*, and *ff*. The notation includes stems, beams, and slurs across multiple staves.

The musical score is arranged in a system with the following parts and markings:

- Timp.**: Timpani part in bass clef, starting with a *tr* (trill) marking.
- Pfte.**: Piano part in bass clef, marked with a forte *f* dynamic and a *3^{ed}* (third) articulation.
- 1. VI.**: First Violin, marked with a Roman numeral *IV*.
- 2. VI.**: Second Violin, marked with a Roman numeral *IV*.
- 1. Vle.**: First Viola, in alto clef.
- 1. Vlc.**: First Violoncello, in bass clef.
- 1. Cb.**: First Contrabass, in bass clef.
- 3. VI.**: Third Violin, marked with a Roman numeral *IV*.
- 4. VI.**: Fourth Violin, marked with a Roman numeral *IV*.
- 2. Vle.**: Second Viola, in alto clef.
- 2. Vlc.**: Second Violoncello, in bass clef.
- 2. Cb.**: Second Contrabass, in bass clef.

The score features various musical notations including slurs, accents, and triplet markings (indicated by a '3' over a group of notes). The key signature consists of two sharps (F# and C#).

390

The musical score for measures 390-393 is arranged in a multi-staff format. At the top, a wavy line with a *tr* marking spans across the staves. The instruments and their parts are as follows:

- Timp.**: A single staff in bass clef with a wavy line above it.
- Pfte.**: A grand staff (two staves) in bass clef, playing chords and moving lines.
- 1. VI.**: First Violin, treble clef, featuring triplet patterns.
- 2. VI.**: Second Violin, treble clef, also featuring triplet patterns.
- 1. Vle.**: First Viola, alto clef, playing sustained notes.
- 1. Vlc.**: First Violoncello, bass clef, playing a moving line.
- 1. Cb.**: First Contrabasso, bass clef, playing a moving line.
- 3. VI.**: Third Violin, treble clef, playing a triplet pattern.
- 4. VI.**: Fourth Violin, treble clef, playing a triplet pattern. A Roman numeral **IV** is written above the staff.
- 2. Vle.**: Second Viola, alto clef, playing sustained notes.
- 2. Vlc.**: Second Violoncello, bass clef, playing a moving line.
- 2. Cb.**: Second Contrabasso, bass clef, playing a moving line.

A small asterisk (*) is located at the end of the Pfte. staff in measure 393.

poco allarg. - Quasi a tempo ♩ ca 84

The musical score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- Timp.**: Timpani, with a single note in the first measure.
- Arpa**: Harp, with a melodic line starting in the second measure, marked *p*.
- Pfte.**: Piano, with a complex melodic line in the right hand and a bass line in the left hand, marked *p*.
- 1.VI.**: First Violin, with a melodic line marked *f* and *p, scherzando*.
- 2.VI.**: Second Violin, with a melodic line marked *p*.
- 1.VIe.**: First Violoncello, with a melodic line marked *p*.
- 1.VIc.**: First Viola, with a melodic line marked *p*.
- 1.Cb.**: First Contrabass, with a melodic line marked *p*.
- 3.VI.**: Third Violin, with a melodic line marked *p, scherzando*.
- 4.VI.**: Fourth Violin, with a melodic line marked *p*.
- 2.VIe.**: Second Violoncello, with a melodic line marked *p*.
- 2.VIc.**: Second Viola, with a melodic line marked *p*.
- 2.Cb.**: Second Contrabass, with a melodic line marked *pizz.* and *p*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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.* *arco* *dim..*

2.Cb. *mf, espr.*

- - - a tempo

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

The musical score is arranged in systems. The Arpa part consists of two staves with a melody in the right hand and a bass line in the left hand, marked *p*. The Pfte. part consists of two staves with chords in the right hand and a bass line in the left hand, also marked *p*. The Violin and Viola parts are numbered 1 through 4. The 1st Violin part is marked *p, leggero*. The 2nd Violin part is marked *p*. The 1st Violoncello part is marked *p*. The 1st Violone part is marked *-p*. The 3rd Violin part is marked *-p*. The 4th Violin part is marked *-p*. The 2nd Violoncello part is marked *p, leggero*. The 2nd Violone part is marked *-p*.

420

Arpa

pp

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

pllegg.

plleggero

plleggero

poco rallent. Vivo ♩ . ca 104

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

p, leggero

f

pp, cresc. -

pp, cresc. -

pp, cresc. -

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

poco accel.

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

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

450

Meno vivo, ♩. ca 84

Tamb.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.

The musical score consists of several staves. The top two staves are for percussion: 'Tamb.picc. con corda' and 'Gr. cassa'. The 'Tamb.picc.' part features a rhythmic pattern of eighth notes with dynamic markings of *p* and *f*, and trill ornaments. The 'Gr. cassa' part has a simple rhythmic accompaniment. The 'Pfte.' (Piano) section is divided into two systems. The first system includes staves for 1.VI., 2.VI., 1.Vle., 1.Vlc., and 1.Cb., all marked with *ff*. The second system includes staves for 3.VI., 4.VI., 2.Vle., 2.Vlc., and 2.Cb., all marked with *f*. The woodwinds (Vle., Vlc., Cb.) play a melodic line with various intervals and accidentals. The strings (VI., Vle., Vlc., Cb.) provide harmonic support with rhythmic patterns.

460

Tamb.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.

f *p* *f*

tr

ca 88

piuf

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

Pfte.

ff

8

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

The musical score is divided into three main sections. The top section, labeled 'Arpa', consists of two staves with a dynamic marking of *ff* and glissando markings. The middle section, labeled 'Pfte.', consists of two staves with dynamic markings of *mf* and *cresc.*. The bottom section contains string parts: 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The string parts feature various rhythmic patterns and melodic lines.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

3. VI.

4. VI.

2. Vle.

2. Vlc.

Detailed description: This system contains the first four measures of the score. The Arpa part is in the bass clef with a 2/4 time signature. The Pfte. part is in the treble clef with a 4/4 time signature and a forte (ff) dynamic marking. The string parts (VI., Vle., Vlc.) are in various clefs and time signatures, with some measures marked with a Roman numeral 'IV'. The woodwinds (Vle., Vlc.) are in the bass clef with a 4/4 time signature.

Xyl.

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

3. VI.

4. VI.

Detailed description: This system contains measures 5 through 8. The Xyl. part is in the treble clef with a 2/4 time signature. The Pfte. part is in the treble clef with a 4/4 time signature and a decrescendo (dim.) dynamic marking. The string parts (VI., Vle., Vlc.) are in various clefs and time signatures. The woodwinds (Vle., Vlc.) are in the bass clef with a 4/4 time signature.

490

Allegro molto \downarrow ca 168

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

- Timp.** (Timpani): Bass clef, starting with a forte (*f*) dynamic.
- Pfte.** (Piano): Treble and Bass clefs, starting with a piano (*p*) dynamic.
- 1. VI.** (Violin I): Treble clef, starting with a forte (*f*) dynamic.
- 2. VI.** (Violin II): Treble clef, starting with a forte (*f*) dynamic.
- 1. Vle.** (Viola): Alto clef, starting with a forte (*f*) dynamic.
- 1. Vlc.** (Violoncello): Bass clef, starting with a forte (*f*) dynamic.
- 1. Cb.** (Contrabasso): Bass clef, starting with a forte (*f*) dynamic.
- 3. VI.** (Violin III): Treble clef, starting with a forte (*f*) dynamic.
- 4. VI.** (Violin IV): Treble clef, starting with a forte (*f*) dynamic.
- 2. Vle.** (Viola II): Alto clef, starting with a forte (*f*) dynamic.
- 2. Vlc.** (Violoncello II): Bass clef, starting with a forte (*f*) dynamic.
- 2. Cb.** (Contrabasso II): Bass clef, starting with a forte (*f*) dynamic.

The score shows the first four measures of the piece. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro molto' and the time signature is common time (C). The dynamics are primarily forte (*f*), with a piano (*p*) dynamic in the piano part at the beginning.

Timp.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

500

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

1. Vl. *cresc.*

2. Vl. *cresc.*

1. Vle. *cresc.*

1. Vlc. *cresc.*

1. Cb. *III.*

3. Vl.

4. Vl.

2. Vle.

2. Vlc. *III.*

2. Cb. *III.*

ca 152 - 168

510

1. Vl. *ff*

2. Vl. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *III. ff*

3. Vl. *f*

4. Vl. *f*

2. Vle. *f*

2. Vlc. *f*

2. Cb. *III. ff*

This musical score page contains the following parts and markings:

- Pfte.** (Percussion): Treble and Bass clefs. A dynamic marking of *f* is present in the final measure.
- 1. VI.** (Violin I): Treble clef. Markings: *pizz.* in measure 1, *arco* in measure 2, *pizz.* in measure 3, *arco* in measure 4.
- 2. VI.** (Violin II): Treble clef. Markings: *pizz.* in measure 1, *arco* in measure 2, *pizz.* in measure 3, *arco* in measure 4.
- 1. Vle.** (Viola): Alto clef. Markings: *pizz.* in measure 1, *arco* in measure 2, *pizz.* in measure 3, *arco* in measure 4.
- 1. Vlc.** (Violoncello): Bass clef. Markings: *pizz.* in measure 1, *arco* in measure 2, *pizz.* in measure 3, *arco* in measure 4.
- 1. Cb.** (Double Bass): Bass clef.
- 3. VI.** (Violin III): Treble clef. Markings: *pizz.* in measure 1, *arco* in measure 2, *pizz.* in measure 3, *arco* in measure 4.
- 4. VI.** (Violin IV): Treble clef. Markings: *pizz.* in measure 1, *arco* in measure 2, *pizz.* in measure 3, *arco* in measure 4.
- 2. Vle.** (Viola II): Alto clef. Markings: *pizz.* in measure 1, *arco* in measure 2, *pizz.* in measure 3, *arco* in measure 4.
- 2. Vlc.** (Violoncello II): Bass clef. Markings: *pizz.* in measure 1, *arco* in measure 2, *pizz.* in measure 3, *arco* in measure 4.
- 2. Cb.** (Double Bass II): Bass clef.

Un poco allarg. - -

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

Durée d'exécution: ca 6' 55''

III.

Adagio, ♩ ca 66 allarg. - -

Timpani

Xylophon

mf *rubato* *mf* *p*

5 - - - al - Adagio molto, ♩ ca 40

Tru Tru Tru Tru

Timp.

Xyl.

1. Vle.

1. Vlc.

1. Cb.

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

10

Timp.

Xyl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

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

Musical score for measures 1-14. The score includes parts for Timp., Xyl., 2. Vl., 1. Vle., 1. Vlc., and 1. Cb. The Timp. part features trills and dynamic markings *p* and *pp*. The Xyl. part has a *mf* dynamic. The 2. Vl. part has a triplet of eighth notes. The 1. Vle. part has a triplet of eighth notes. The 1. Vlc. and 1. Cb. parts have dotted lines.



15

poco ral -

Musical score for measures 15-22. The score includes parts for Timp., 1. Vl., 2. Vl., 1. Vle., 1. Vlc., 1. Cb., 3. Vl., 4. Vl., 2. Vle., and 2. Vlc. The Timp. part has a trill. The 1. Vl. part has a *mf* dynamic. The 2. Vl. part has a *mf* dynamic. The 1. Vle. part has a *mf* dynamic. The 1. Vlc. part has a *mf* dynamic. The 1. Cb. part has a *mf* dynamic. The 3. Vl. part has a *mf* dynamic. The 4. Vl. part has a *p, espr.* dynamic. The 2. Vle. part has a *p, espr.* dynamic. The 2. Vlc. part has a *mf* dynamic.

lentando - - - - - a tempo

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

- Timp.**: Starts with a tremolo, then a melodic line. Dynamics: *dim.*, *p*, *mf*.
- Xyl.**: Melodic line with triplets. Dynamics: *mf*, *p*.
- 1. Vl.**: Melodic line. Dynamics: *dim.*, *p*.
- 2. Vl.**: Melodic line with a quintuplet. Dynamics: *dim.*, *p*.
- 1. Vle.**: Melodic line with a quintuplet. Dynamics: *dim.*, *p*.
- 1. Vlc.**: Bass line. Dynamics: *dim.*, *p*.
- 1. Cb.**: Bass line. Dynamics: *dim.*, *p*. Instruction: *sul pont.*
- 3. Vl.**: Melodic line with a quintuplet. Dynamics: *dim.*, *p*.
- 4. Vl.**: Melodic line with a quintuplet. Dynamics: *p*.
- 2. Vle.**: Melodic line. Dynamics: *dim.*, *p*. Instruction: *sul pont.*
- 2. Vlc.**: Bass line. Dynamics: *dim.*, *p*. Instruction: *pp sul pont.*
- 2. Cb.**: Bass line. Dynamics: *pp*.

(A)

20 Più andante, ca 56

Gr. cassa *pp*

Tam-tam *pp*

Timp. *tr*

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. tr* *b* *b* *b* *b* *pp* *tr*

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

2. Vlc. *ord.* *pp* *ord.*

2. Cb. *ord.* *pp*

25

Cel.

Pfte.

2 soli

1.VI.

2.VI. div.

consord

pp

1.Vle.

pp

II

1.Vlc.

pp

3.VI.

div. tr^b

4.VI.

div. tr^b

Detailed description: This page of a musical score, numbered 70, contains measures 25 through 29. The score is for a string quartet and percussion. The percussion part (Pfte.) is in the second system. The string parts are: 1st Violin (1.VI.), 2nd Violin (2.VI. div.), 1st Viola (1.Vle.), 1st Violoncello (1.Vlc.), 3rd Violin (3.VI.), and 4th Violin (4.VI.). The 1st and 2nd Violins are marked '2 soli' and play melodic lines with slurs. The 1st Viola part is mostly rests, with a 'consord' (consonance) marked in measure 29. The 1st Violoncello part is marked 'pp' and plays a bass line. The 3rd and 4th Violins are marked 'div. tr^b ' and play tremolos. The percussion part consists of rhythmic patterns. The key signature has one sharp (F#) and the time signature is 4/4.

rallent. - - al Più lento, ca 46

This musical score page contains the following parts and markings:

- Timp.** (Timpani): Features trills and tremolos, starting with a *p* dynamic.
- Xyl.** (Xylophone): Features rhythmic patterns with dynamics *mf*, *p*, *mf*, *p*, *mf*, *p*, and *pp*.
- Cel.** (Celesta): Features a melodic line with a *f* dynamic.
- Pfte.** (Percussion): Features a complex rhythmic pattern with dynamics *mf*, *p*, *mf*, *p*, *mf*, and *p*.
- 1. Vl.** (Violin I): Features a melodic line with a *pp* dynamic and a *tutti* marking.
- 2. Vl. div.** (Violin II): Features a melodic line.
- 1. Vle.** (Viola): Features a melodic line with a *pp* dynamic.
- 1. Vlc.** (Violoncello): Features a melodic line with a *pp* dynamic.
- 1. Cb.** (Contrabasso): Features a melodic line with a *p* dynamic.
- 3. Vl.** (Violin III): Features a melodic line with a *p* dynamic.
- 4. Vl.** (Violin IV): Features a melodic line with a *p* dynamic.
- 2. Vlc.** (Violoncello II): Features a melodic line with a *p* dynamic.
- 2. Cb.** (Contrabasso II): Features a melodic line with a *p* dynamic.

(B) Più andante, ♩ ca 66

The musical score consists of nine staves. The top staff is for Timpani (Timp.), followed by Cello (Cel.), Arpa (Arpa), Piano (Pfte.), and three staves for Violins (1. Vl., 1. Vle., 1. Vlc.), and two staves for Cellos (1. Cb., 2. Cb.). The score includes various musical notations such as slurs, accents, and dynamic markings. The Cello part features two large slurs, each marked with the number '20'. The Arpa part includes a glissando marked 'gliss.' and a dynamic marking 'ppp'. The Piano part includes a glissando marked 'gliss.' and a dynamic marking 'ppp'. The Violin parts include a glissando marked 'gliss.' and a dynamic marking 'pp'. The Cello parts include a dynamic marking 'p'. The score is written in a key signature of two flats and a 3/4 time signature.

*) Griffbezeichnung / indique la manière de toucher

Timp. *p*

Cel. 20

Arpa

Pfte. *gliss.*

2.Vl. unis. senza sord. flaut. *pp*

1.Vle. flaut. *pp*

1.Vlc. flaut. *pp*

4.Vl. senza sord. flaut. *pp*

2.Vle. flaut. *pp*

2.Vlc. *pp*

2.Cb.

poco

The musical score is arranged in a system with the following parts from top to bottom:

- Timp.** (Timpani): A single staff with a bass clef and a key signature of two flats. It features three large, arched strokes, each labeled with the number "20".
- Cel.** (Celesta): A grand staff (treble and bass clefs) with a key signature of two flats. It features three large, arched strokes, each labeled with the number "20".
- Arpa** (Harp): A grand staff with a key signature of two flats. It features a series of sixteenth-note patterns with a zigzag line above the notes, indicating a tremolo effect.
- Pfte.** (Piano): A grand staff with a key signature of two flats. It features a series of sixteenth-note patterns with a zigzag line above the notes, indicating a tremolo effect.
- 2.Vl.** (Violin II): A single staff with a treble clef and a key signature of two flats. It features a series of sixteenth-note patterns with a zigzag line above the notes, indicating a tremolo effect.
- 1.Vle.** (Viola I): A single staff with an alto clef and a key signature of two flats. It features a series of sixteenth-note patterns with a zigzag line above the notes, indicating a tremolo effect.
- 1.Vlc.** (Violoncello I): A single staff with a bass clef and a key signature of two flats. It features a series of sixteenth-note patterns with a zigzag line above the notes, indicating a tremolo effect.
- 4.Vl.** (Violin I): A single staff with a treble clef and a key signature of two flats. It features a series of sixteenth-note patterns with a zigzag line above the notes, indicating a tremolo effect.
- 2.Vle.** (Viola II): A single staff with an alto clef and a key signature of two flats. It features a series of sixteenth-note patterns with a zigzag line above the notes, indicating a tremolo effect.
- 2.Vlc.** (Violoncello II): A single staff with a bass clef and a key signature of two flats. It features a series of sixteenth-note patterns with a zigzag line above the notes, indicating a tremolo effect.
- 2.Cb.** (Double Bass): A single staff with a bass clef and a key signature of two flats. It features a series of sixteenth-note patterns with a zigzag line above the notes, indicating a tremolo effect.

- - - - - 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 -

The musical score is arranged in a vertical stack of staves. At the top, the tempo marking *- stringendo -* is centered. The instruments and their parts are as follows:

- Timp.**: A single staff with a drumstick icon, showing a rhythmic pattern of eighth notes.
- Cel.**: Two staves (treble and bass clefs) with a large slur over the first three measures, each containing the number *20*. The notation includes complex rhythmic patterns and accidentals.
- Arpa**: Two staves (treble and bass clefs) with a large slur over the first three measures, each containing the number *20*. The notation features a series of chords connected by a zigzag line.
- Pfte.**: Two staves (treble and bass clefs) with a large slur over the first three measures, each containing the number *10*. The notation includes complex rhythmic patterns and accidentals.
- 2. Vl.**: A single staff with a treble clef, showing a series of chords.
- 1. Vle.**: A single staff with a treble clef, showing a series of chords.
- 1. Vlc.**: A single staff with a bass clef, showing a series of chords.
- 4. Vl.**: A single staff with a treble clef, showing a series of chords.
- 2. Vle.**: A single staff with a treble clef, showing a series of chords.
- 2. Vlc.**: A single staff with a bass clef, showing a series of chords.
- 2. Cb.**: A single staff with a bass clef, showing a series of chords.

40

This musical score page features several staves for different instruments. At the top, the Timp. (Timpani) staff is mostly empty. Below it, the Cel. (Celesta) staff has three measures of music, each with a slur and the number '20' above it. The Arpa (Harp) staff shows a series of chords connected by a zigzag line. The Pfte. (Piano) staff has three measures of music, each with a slur and the number '10' below it. The string section includes staves for 2. Vl. (Violin II), 1. Vle. (Violin I), 1. Vlc. (Viola), 4. Vl. (Violin IV), 2. Vle. (Violin I), 2. Vlc. (Viola), and 2. Cb. (Cello II). The string parts consist of sustained chords.

The musical score for page 78 includes the following parts and markings:

- Timp.**: Timpani part, mostly rests.
- Cel.**: Celesta part, starting with a forte (*f*) dynamic and a circled five-measure figure.
- Arpa**: Arpeggiated accompaniment with a zig-zagging melodic line.
- Pfte.**: Piano part, featuring glissando markings (*gliss.*) and ten-measure rests (*10*).
- 1. VI.**: First Violin, marked *mp* and includes the instruction *(ord.)*.
- 2. VI.**: Second Violin, marked *mp*.
- 1. Vle.**: First Viola, marked *mp*.
- 1. Vlc.**: First Violoncello, marked *mp*.
- 1. Cb.**: First Contrabasso, marked *mp*.
- 4. VI.**: Fourth Violin, marked *mp*.
- 2. Vle.**: Second Viola, marked *mp*.
- 2. Vlc.**: Second Violoncello, marked *mp*.
- 2. Cb.**: Second Contrabasso, marked *mp*.

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

Musical score for orchestra, measures 10-12. The score includes parts for Timpani, Arpa, Piano, and various string sections (Violins, Violas, Cellos). Dynamics range from *mf* to *f*. Performance instructions include "senza sord.", "ord.", and "cresc.".

© Più mosso, ♩ ca 88

*) Piatto

5/4

Timp. *f*

Cel. *f*

Arpa *ff*

Pfte. *f*

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.* *ff* sul pont. *f* ord.

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

ff p *ff*

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

accel. -

Tamb. picc.
senza
corda

*) Piatti

Xyl.

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 for page 81, measures 50-81, features a complex orchestration. The top part includes a Piccolo Drum (Tamb. picc. senza corda) and Piatti (cymbals). The woodwind section consists of Xylophone (Xyl.) and Harp (Arpa). The percussion section includes Percussion (Pfte.). The string section is divided into Violins (1. Vl., 2. Vl., 3. Vl., 4. Vl.), Violas (1. Vle., 2. Vle.), Violoncellos (1. Vlc., 2. Vlc.), and Contrabasses (1. Cb., 2. Cb.). The score is marked with various dynamics such as *pp*, *mf*, *ff*, *f*, and *p*. Performance instructions include *sul pont.*, *ord.*, *pizz.*, *arco*, and *cresc.*. A rehearsal mark 'a 2' is indicated in the Piatti part. The tempo is marked as *accel.* (accelerando).

*) kleineres Instrument / instrument plus petit

- quasi a tempo, ♩ ca 80

The musical score is arranged in a standard orchestral format. The top staff is for the Flute (Platti), followed by Timpani (Timp.), Xylophone (Xyl.), Harp (Arpa), Percussion (Pfte.), and string sections. The string sections are divided into Violins (1. VI., 2. VI., 3. VI., 4. VI.), Violas (1. Vle., 2. Vle.), Violoncellos (1. Vlc., 2. Vlc.), and Contrabasses (1. Cb., 2. Cb.). The score features complex rhythmic patterns, including 2/4 and 5/4 time signatures, and dynamic markings such as *f*, *ff*, *pizz.*, and *arco*. The tempo is marked as "quasi a tempo" with a quarter note equal to approximately 80 beats per minute. The key signature is B-flat major, indicated by two flats in the key signature.

This page contains a musical score for a string quartet and arpa. The instruments are listed on the left: Cel. (Cello), Arpa (Arpa), Pfte. (Piano), 1. VI. (Violin I), 2. VI. (Violin II), 1. Vle. (Viola I), 1. Vlc. (Violoncello I), 1. Cb. (Contrabbasso I), 3. VI. (Violin III), 4. VI. (Violin IV), 2. Vle. (Viola II), 2. Vlc. (Violoncello II), and 2. Cb. (Contrabbasso II). The score is in 4/4 time and begins with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is 'ca 104'. The dynamics are marked with *mf* (mezzo-forte) for the Cello and *p* (piano) for the other instruments. The Arpa part is marked *p*. The Pfte. part is marked *p* and includes the instruction *sempre stacc.* (sempre staccato). The string parts include various articulations such as *pizz.* (pizzicato) and *div.* (divisi). The score is divided into measures by vertical bar lines, and the time signature '4' is repeated in each measure.

60

poco a poco rallent . . . $\text{\textcircled{D}}$ Meno mosso, $\text{\textcircled{J}}$ ca 76

Pfte

1. VI.

2. VI. pizz.

1. Vle.

1. Vlc.

1. Cb.

3. VI. arco *pp*

4. VI.

2. Vle. arco *pp*

2. Vlc.

2. Cb.

pp *pp, dolce* *arco* *arco* *arco* *arco*

65 Adagio, ♩ ca 65

Cel. *p* 14 14 11 11

Arpa *p*

Pfte. *bb*

1. Vl. *b*

2. Vl. *b*

1. Vle. *b*

3. Vl. 2 Soli *div.* *p*

2. Vle. *p dolce*

2. Vlc. arco *p dolce*

Cel.

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

3. Vl.

2. Vle.

2. Vlc.

The musical score consists of eight staves. The Cello staff features a complex melodic line with multiple accidentals and a rhythmic pattern of eighth notes, with the number '14' appearing four times. The Arpa staff shows a series of chords with a downward-sloping line, marked 'sf'. The Pft. staff has a long, dark horizontal bar with some notes below it and a 'bb' marking. The Violin staves (1. Vl., 2. Vl., 1. Vle.) have long, arched notes with various accidentals. The Viola staff (3. Vl.) has a few notes, including a 'p' marking. The Violoncello staves (2. Vle., 2. Vlc.) have a few notes, including a 'p' marking.

The musical score for page 67 consists of the following parts:

- Cel. (Cello):** Two staves. The upper staff contains a melodic line with a series of notes, some marked with flats (b). The lower staff contains a rhythmic accompaniment with the number "14" repeated four times, indicating a specific rhythmic pattern or measure count.
- Arpa (Harp):** Two staves. It features two large, shaded, downward-sloping blocks, likely representing arpeggiated chords or sustained textures.
- Pfte. (Percussion):** Two staves. It contains a large, shaded, horizontal block, possibly representing a sustained drum roll or a specific percussion effect.
- 1. Vl. (First Violin):** One staff with a long, sweeping slur over several notes, indicating a sustained melodic line.
- 2. Vl. (Second Violin):** One staff with a long, sweeping slur over several notes, indicating a sustained melodic line.
- 1. Vle. (First Viola):** One staff with a long, sweeping slur over several notes, indicating a sustained melodic line.
- 3. Vl. (Third Violin):** One staff with several notes, some marked with flats (b).
- 2. Vle. (Second Viola):** One staff with several notes, some marked with flats (b).
- 2. Vlc. (Second Violoncello):** One staff with several notes, some marked with flats (b).

Cel.

Arpa

Pfte.

1.Vl.

2.Vl.

1.Vlc.

3.Vl.

2.Vlc.

2.Vlc.

Cel.

Arpa

Pfte.

1.Vl.

2.Vl.

1.Vlc.

3.Vl.

2.Vlc.

2.Vlc.

The musical score for page 89 consists of several staves. The Cello (Cel.) part features a complex melodic line with many accidentals and a rhythmic accompaniment of sixteenth notes, with the number '14' appearing four times. The Arpa (Arpa) part includes a tremolo effect and a dynamic marking of *sf*. The Pftte. (Percussion) part shows a sustained tremolo. The Violin and Viola parts (1.Vl., 2.Vl., 1.Vlc., 3.Vl., 2.Vlc., 2.Vlc.) feature long, sustained notes with various accidentals and phrasing marks.

rallen - - - - -

70

The musical score consists of several staves. The Cello (Cel.) part features a melodic line with a key signature of two flats and a tempo marking of 'rallen'. The Arpa (Arpa) part includes a series of chords and a melodic line with a dynamic marking of 'sf'. The Pfte. (Piano) part features a series of chords. The Violin (Vl.) and Viola (Vla.) parts include various melodic lines and chords, with some parts marked with '14'.

- - - fan - - - - -

Cel.

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

3. Vl.

2. Vle.

2. Vlc.

Detailed description: This page of a musical score contains seven staves. The Cello (Cel.) staff has two systems of music, with the first system featuring a melodic line with accidentals (b, bb, b) and a rhythmic accompaniment of eighth notes marked with '14'. The Arpa (Arpa) staff shows two chords with a downward sweep. The Pftte. (Pftte.) staff has a block of music with a downward sweep and a final note marked with 'bb' and 'b'. The Violin (Vl.) and Viola (Vle.) staves show various melodic lines with accidentals (b, bb) and slurs. The Violoncello (Vlc.) staff has a simple melodic line.

do - - - - -

The musical score consists of eight staves. The top staff is for the Cello (Cel.), featuring a complex melodic line with many accidentals (flats and naturals) and rests. It includes two measures with a '14' marking and two measures with a '6' marking. The second staff is for the Arpa (Arpa), which is mostly empty with a few notes. The third staff is for the Piano (Pfte.), showing a sustained chord with a 'bb' and 'b' marking. The fourth staff is for the first Violin (1. Vl.), with a long, sustained note. The fifth staff is for the second Violin (2. Vl.), also with a long, sustained note, ending with a 'dim. -' dynamic marking. The sixth staff is for the first Viola (1. Vle.), with a long, sustained note. The seventh staff is for the third Violin (3. Vl.), with a long, sustained note. The eighth staff is for the second Viola (2. Vle.), with a long, sustained note, ending with a 'dim. -' dynamic marking. The ninth staff is for the second Violoncello (2. Vlc.), with a long, sustained note, ending with a 'dim. -' dynamic marking.

al $\text{ca } 70$

Ⓔ

Quasi a tempo

75

$\text{ca } 50$, rallent.

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

- Cel.**: Treble clef, starting with a five-measure rest, then playing a melodic line with *pp* dynamics.
- Arpa**: Treble and bass clefs, mostly silent, with a *ff* instruction and notes near the end of the system.
- Pfte.**: Treble and bass clefs, playing chords with *pp* dynamics.

The second system includes:

- 1. Vl.**: Treble clef, playing a melodic line with *pizz.* and *ff* markings.
- 2. Vl.**: Treble clef, playing a melodic line.
- 1. Vle.**: Bass clef, playing a melodic line with *pizz.* and *f* markings.
- 1. Vlc.**: Bass clef, playing a melodic line with *f* and *pizz.* markings.
- 1. Cb.**: Bass clef, playing a melodic line with *f* and *pizz.* markings.

The third system includes:

- 2. Vle.**: Treble clef, playing a melodic line with *pp* dynamics.
- 2. Vlc.**: Bass clef, playing a melodic line with *pp* dynamics.
- 2. Cb.**: Bass clef, playing a melodic line with *f* dynamics.

Additional performance instructions include *ff* *près de la table* for the Arpa and *f* *sul pont.* for the 2. Vle. and 2. Cb. parts.

Adagio molto, $\text{♩} = 42$

Musical score for Adagio molto, tempo $\text{♩} = 42$. The score includes staves for Timp., 1. VI., 2. VI., 2. Vle., 2. Vlc., and 2. Cb. Dynamics include *mf*, *p*, and *trmn*. The 2. Vlc. staff has a *II* marking.

80

rallent. - - Tempo I $\text{♩} = 66$

Musical score for Tempo I, tempo $\text{♩} = 66$. The score includes staves for Timp., Xyl., 2. VI., 1. Vle., 2. Vle., 2. Vlc., and 2. Cb. Dynamics include *dim.*, *mf*, and *pp*. The 1. Vle. staff has *arco* and *3* markings.

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"

IV.

Allegro molto, ♩ ca 130

Musical score for the first system, measures 1-4. The instruments listed are Timp., 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., and 2. Cb. The score includes dynamic markings such as *f*, *pizz.*, *pizz. 3*, *cresc.*, and *ff*. It also features triplet markings and a double bar line with repeat dots at the end of the system.

Musical score for the second system, measures 5-8. The instruments listed are Timp., 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 3. VI., 4. VI., and 2. Vle. The score includes dynamic markings such as *sim.*, *f*, and *cresc.*

This musical score page contains ten measures of music for an orchestra. The instruments are arranged in three systems. The first system includes Timp., 1. VI., 2. VI., 1. Vle., 1. Vlc., and 1. Cb. The second system includes 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The third system includes 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The score features various dynamics such as *f*, *mf*, and *arco*, and performance techniques like *pizz.* and *arco*. The key signature has one sharp (F#) and the time signature is 4/4. The music is written in a standard orchestral format with staves for each instrument.

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

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

f
arco
f

Timp.

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

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

ff
cresc.
ff
cresc.
ff
ff
ff
ff
ff
ff

ff

The musical score for page 30 consists of the following parts and markings:

- Timp.**: Timpani part with a dynamic marking of *p*.
- Pfte.**: Percussion part with a dynamic marking of *p, marcato*.
- 1. VI.**: First Violin part with a dynamic marking of *p* and a *pizz.* instruction.
- 2. VI.**: Second Violin part with a dynamic marking of *p* and a *pizz.* instruction.
- 1. Vle.**: First Viola part with a dynamic marking of *p* and a *pizz.* instruction.
- 1. Vlc.**: First Violoncello part with a dynamic marking of *p* and a *pizz.* instruction.
- 1. Cb.**: First Contrabasso part with a dynamic marking of *p* and a *pizz.* instruction.
- 3. VI.**: Third Violin part with a dynamic marking of *p* and a *pizz.* instruction.
- 4. VI.**: Fourth Violin part with a dynamic marking of *p* and a *pizz.* instruction.
- 2. Vle.**: Second Viola part with a dynamic marking of *p* and a *pizz.* instruction.
- 2. Vlc.**: Second Violoncello part with a dynamic marking of *p* and a *pizz.* instruction.
- 2. Cb.**: Second Contrabasso part with a dynamic marking of *p* and a *pizz.* instruction.

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a system with ten staves. The instruments are labeled on the left side of each staff: Timp., Pfte., 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The Timp. staff is in bass clef and contains a rhythmic pattern of eighth notes. The Pfte. staff is in treble and bass clefs, starting with a *mf* dynamic and ending with a *cresc.* marking. The string staves (VI., Vle., Vlc., Cb.) are in various clefs and contain melodic and harmonic lines. Each of these string staves has a *cresc.* marking at the end of the system. The overall texture is dense and rhythmic.

Timp.

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

The musical score is arranged in a system with the following parts and markings:

- Timp.**: Bass clef, rhythmic pattern, dynamic *f*.
- Pfte.**: Grand staff (bass and treble clefs), chords, dynamic *f*.
- 1. VI.**: Treble clef, chords, dynamic *f*.
- 2. VI.**: Treble clef, chords, dynamic *f*.
- 1. Vle.**: Bass clef, chords, dynamic *f*.
- 1. Vlc.**: Bass clef, chords, dynamic *f*, then *arco* with melodic line.
- 1. Cb.**: Bass clef, chords, dynamic *f*, then *arco* with melodic line.
- 3. VI.**: Treble clef, chords, dynamic *f*, then *arco* with melodic line.
- 4. VI.**: Treble clef, chords, dynamic *f*, then *arco* with melodic line.
- 2. Vle.**: Bass clef, chords, dynamic *f*, then *arco* with melodic line.
- 2. Vlc.**: Bass clef, chords, dynamic *f*, then *arco* with melodic line.
- 2. Cb.**: Bass clef, chords, dynamic *f*, then *arco* with melodic line.

The musical score consists of 12 staves. The top staff is for Timpani (Timp.) with a dynamic marking of *p* and *f*. The second staff is for Percussion (Pfte.) with a dynamic marking of *ff*. The third staff is for the first Violin (1. VI.) with a dynamic marking of *ff* and the instruction *arco*. The fourth staff is for the second Violin (2. VI.) with a dynamic marking of *ff* and the instruction *arco*. The fifth staff is for the first Viola (1. Vle.) with a dynamic marking of *ff*. The sixth staff is for the first Violoncello (1. Vlc.) with a dynamic marking of *ff*. The seventh staff is for the first Contrabass (1. Cb.) with a dynamic marking of *ff*. The eighth staff is for the third Violin (3. VI.) with a dynamic marking of *ff*. The ninth staff is for the fourth Violin (4. VI.) with a dynamic marking of *ff*. The tenth staff is for the second Viola (2. Vle.) with a dynamic marking of *ff*. The eleventh staff is for the second Violoncello (2. Vlc.) with a dynamic marking of *ff*. The twelfth staff is for the second Contrabass (2. Cb.) with a dynamic marking of *ff*. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns and dynamic contrasts.

Ⓐ Un poco meno mosso,

ca 120

Timp.

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

ff

The image shows a page of a musical score for orchestra, page 104. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Timp.** (Timpani): Bass clef, playing a rhythmic pattern that changes from *ff* to *p*.
- Pfte.** (Percussion): Bass clef, playing a sustained low note, marked *f*.
- 1. Vl.** (Violin I): Treble clef, playing a melodic line with slurs, marked *p*.
- 2. Vl.** (Violin II): Treble clef, playing a melodic line with slurs, marked *p*.
- 1. Vle.** (Viola): Alto clef, playing a melodic line with slurs, marked *p*.
- 1. Vlc.** (Violoncello): Bass clef, playing a melodic line with slurs, marked *p*.
- 1. Cb.** (Contrabass): Bass clef, playing a melodic line with slurs, marked *ff* to *mf*.
- 3. Vl.** (Violin III): Treble clef, playing a melodic line with slurs, marked *ff* to *p*.
- 4. Vl.** (Violin IV): Treble clef, playing a melodic line with slurs, marked *ff* to *mf*.
- 2. Vle.** (Viola II): Alto clef, playing a melodic line with slurs, marked *ff* to *mf*.
- 2. Vlc.** (Violoncello II): Bass clef, playing a melodic line with slurs, marked *ff* to *mf*.
- 2. Cb.** (Contrabass II): Bass clef, playing a melodic line with slurs, marked *ff* to *mf*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 4/4.

60

The musical score is arranged in a system of staves. At the top left, the number '60' is enclosed in a box. The staves are labeled as follows from top to bottom: Timp., Pfte. (Piano), 1. Vi. (Violin I), 2. Vi. (Violin II), 1. Vle. (Viola), 1. Vlc. (Violoncello), 1. Cb. (Contrabasso), 3. Vi. (Violin III), 4. Vi. (Violin IV), 2. Vle. (Viola II), 2. Vlc. (Violoncello II), and 2. Cb. (Contrabasso II). The score includes various musical notations such as notes, rests, and slurs. Dynamics are indicated by 'f' (forte), 'ff' (fortissimo), and 'cresc.' (crescendo). Accents are marked with a small triangle (^) above notes. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a minor key, as indicated by the B-flat and the overall mood.

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

70

Musical score for measures 70-72, featuring the following parts:

- Pftc.** (Piano Forte): Treble and Bass clefs, *ff*.
- 1. VI.** (Violin I): Treble clef, *ff*. Includes dynamic markings $b\hat{a}$, $b\hat{a}$, and $b\hat{a}$.
- 2. VI.** (Violin II): Treble clef, *ff*. Includes dynamic markings $b\hat{a}$, $b\hat{a}$, and $b\hat{a}$.
- 1. Vle.** (Viola): Treble clef, *ff*. Includes dynamic markings $b\hat{a}$, $b\hat{a}$, and $b\hat{a}$.
- 1. Vlc.** (Violoncello): Bass clef, *ff*.
- 1. Cb.** (Contrabasso): Bass clef, *ff*.
- 3. VI.** (Violin III): Treble clef, *ff*.
- 4. VI.** (Violin IV): Treble clef, *ff*.
- 2. Vle.** (Viola II): Bass clef, *ff*.
- 2. Vlc.** (Violoncello II): Bass clef, *ff*.
- 2. Cb.** (Contrabasso II): Bass clef, *ff*.

Ⓑ Ancora meno mosso, *d* ca 112

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Timp.**: Timpani, bass clef, rests throughout.
- Arpa.**: Harp, grand staff (treble and bass clefs), playing chords with dynamics *mf* and *ff*.
- I. Pfte. (a 4 m.)**: First Flute, grand staff, playing a melodic line with dynamics *mf* and *ff*.
- II. Pfte.**: Second Flute, grand staff, rests throughout.
- 1. Vl.**: First Violin, treble clef, playing a melodic line with dynamics *p* and *f*.
- 2. Vl.**: Second Violin, treble clef, playing a melodic line with dynamics *p* and *f*.
- 1. Vle.**: First Viola, alto clef, playing a melodic line with dynamics *p* and *f*.
- 1. Vlc.**: First Violoncello, bass clef, playing a melodic line with dynamics *f* and *ff*.
- 1. Cb.**: First Contrabasso, bass clef, playing a melodic line with dynamics *f* and *ff*.
- 3. Vl.**: Third Violin, treble clef, playing a melodic line with dynamics *f* and *ff*.
- 4. Vl.**: Fourth Violin, treble clef, playing a melodic line with dynamics *f* and *ff*.
- 2. Vle.**: Second Viola, alto clef, playing a melodic line with dynamics *p* and *f*.
- 2. Vlc.**: Second Violoncello, bass clef, playing a melodic line with dynamics *p* and *f*.
- 2. Cb.**: Second Contrabasso, bass clef, playing a melodic line with dynamics *f* and *ff*.

The score features various musical notations including slurs, trills, and dynamic markings. The key signature has one sharp (F#) and the time signature is common time (C).

rallentando - - - a tempo

© Più

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

Musical score for page 109, measures 80-83. The score includes parts for Timpani, Arpa, Percussion I and II, Violins 1 and 2, Viola, Violoncello, and Double Bass. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'col legno' and 'pizz.'.

Arpa

I.

Pfte.

II.

1. Vle.

2. Vle.

1. Vlc.

2. Vlc.

1. Cb.

2. Cb.

mp

sempre sim.

Detailed description of the musical score: The score is for a full orchestra and harp. It consists of eight systems. The first system is for the Arpa (Harp), with two staves. The second system is for the I. Piano (I.), with two staves. The third system is for the Pfte. (Piano), with two staves; the upper staff is marked 'II.' and includes the instruction 'sempre sim.'. The fourth system is for the 1. Vle. (Violin I), with one staff. The fifth system is for the 1. Vlc. (Violoncello I), with one staff. The sixth system is for the 1. Cb. (Contrabasso I), with one staff. The seventh system is for the 2. Vle. (Violin II), with one staff. The eighth system is for the 2. Vlc. (Violoncello II), with one staff. The 2. Cb. (Contrabasso II) part is indicated by a label but has no musical notation. The score features complex rhythmic patterns, including triplets and changes in time signature from 3/2 to 2/2. Dynamics include 'mp' (mezzo-piano) and 'sempre sim.' (sempre sostenuto). The key signature has two flats (B-flat and E-flat).

Tamb.picc.
senza
corda

f

Arpa

f

p

I.

f

p

sempre sim.

Pfte.

II.

f

p

sempre sim.

1.VI.

mp

2.VI.

mp

1.Vle.

f

ord. col legno mp

1.Vlc.

f

p

1.Cb.

f

p

3.VI.

f

col legno

mp

4.VI.

f

p col legno

2.Vle.

f

ord. p col legno

2.Vlc.

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

The musical score is arranged in a system with the following parts from top to bottom:

- Arpa**: Arpeggiated accompaniment, starting with a piano (*p*) dynamic and transitioning to a forte (*f*) dynamic.
- I. Pfte.**: First Piano part, playing chords with a piano (*p*) dynamic, transitioning to forte (*f*).
- II. Pfte.**: Second Piano part, playing chords with a piano (*p*) dynamic, transitioning to forte (*f*) and then piano (*p*).
- 1. Vl.**: First Violin, playing a melodic line with a forte (*f*) dynamic, transitioning to piano (*p*).
- 2. Vl.**: Second Violin, playing a melodic line with a forte (*f*) dynamic, transitioning to piano (*p*).
- 1. Vle.**: First Viola, playing a melodic line with a piano (*p*) dynamic, transitioning to forte (*f*) and then piano (*p*).
- 1. Vlc.**: First Violoncello, playing a melodic line with a piano (*p*) dynamic, transitioning to forte (*f*) and then piano (*p*).
- 1. Cb.**: First Contrabasso, playing a bass line with a piano (*p*) dynamic, transitioning to forte (*f*).
- 3. Vl.**: Third Violin, playing a melodic line with a piano (*p*) dynamic, transitioning to forte (*f*) and then piano (*p*).
- 4. Vl.**: Fourth Violin, playing a melodic line with a piano (*p*) dynamic, transitioning to forte (*f*) and then piano (*p*).
- 2. Vle.**: Second Viola, playing a melodic line with a piano (*p*) dynamic, transitioning to forte (*f*) and then piano (*p*).
- 2. Vlc.**: Second Violoncello, playing a melodic line with a piano (*p*) dynamic, transitioning to forte (*f*) and then piano (*p*).
- 2. Cb.**: Second Contrabasso, playing a bass line with a piano (*p*) dynamic, transitioning to forte (*f*) and then piano (*p*).

Key performance markings include *pizz.* (pizzicato), *arco* (arco), and *cresc. molto* (crescendo molto).

Arpa

I.

Pfte.

II.

1.VI.

2.VI.

1.Vle.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vlc.

2.Cb.

cresc. molto

ff

p

arco

pizz.

(pizz.)

arco

cresc. molto

ff

p

arco

cresc. molto

ff

p

Timp. *p*

Arpa

Pfte. *p*

1. VI.

2. VI.

1. Vle. *pp*

1. Vlc. *pizz.*

1. Cb.

3. VI. *arco* *p*

4. VI. *arco*

2. Vle. *pp*

2. Vlc. *pp*

2. Cb.

ⓓ Un poco meno mosso, ♩ ca 120

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

p *cresc.* *f* *ff*

mf *cresc.* *f* *ff*

arco *cresc.* *f* *ff*

arco *cresc.* *f* *ff*

f *ff*

p *cresc.* *f* *ff*

arco *cresc.* *f* *ff*

cresc. *f* *ff*

arco *mf* *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. *mf*

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. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

f

Ⓔ Un poco meno mosso, ♩ ca 120

ppp
Piaſſi

p
Arpa

p
Pfte.

1. VI. *pp*
2. VI. *pp*
1. Vle. *pp*
1. Vlc. *pp*
1. Cb. *pp*

pizz.
3. VI. *pp*
4. VI. *pp pizz.*
2. Vle. *pp pizz.*
2. Vlc. *pp pizz.*
2. Cb. *pp*

Piatti

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 is arranged in a system with multiple staves. The instruments listed on the left are Piatti, Arpa, Pfte., 1. Vl., 2. Vl., 1. Vle., 1. Vlc., 1. Cb., 3. Vl., 4. Vl., 2. Vle., 2. Vlc., and 2. Cb. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *sf* (sforzando), *p* (piano), and *arco* (arco). The Pfte. part features a prominent *sf p* marking. The string parts (Vl., Vle., Vlc., Cb.) show a transition from *sf* to *p* and include *div.* (divisi) markings. The 3. Vl. part has a *div. arco* marking. The 4. Vl. part has a *p arco* marking. The 2. Vle. part has a *p* marking. The 2. Vlc. part has a *sf* marking. The 2. Cb. part has a *sf* marking. The Piatti part is mostly rests. The Arpa part has some chords. The Pfte. part has some chords and notes. The 1. Vl. part has some notes and rests. The 2. Vl. part has some notes and rests. The 1. Vle. part has some notes and rests. The 1. Vlc. part has some notes and rests. The 1. Cb. part has some notes and rests. The 3. Vl. part has some notes and rests. The 4. Vl. part has some notes and rests. The 2. Vle. part has some notes and rests. The 2. Vlc. part has some notes and rests. The 2. Cb. part has some notes and rests.

Pfte.

1. Vl.

2. Vl.

1. Vlc.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

p

arco

p

poco - - - - a poco - -

Pfte.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

div.

cresce poco a poco (sin al ff)

* *3a.* * *3a.* * *simile* *3a.*

strin

160 gen

Pfte.

* *Se. come sopra*

f

Se. sempre simile

1. VI.

mf

sempre simile

2. VI.

mf

sempre simile

1. Vle.

mf

sempre simile

3. VI.

non div.

4. VI.

div.

non div.

2. Vle.

2. Vlc.

do

Pfte.

simile

simile

1. VI.

2. VI.

1. Vle.

3. VI.

4. VI.

2. Vle.

2. Vlc.

Arpa

Pfte. *ff*

1. VI. *f* *simile* *cresc. -*

2. VI. *f* *simile* *cresc. -*

1. Vle. *f* *simile* *cresc. -*

1. Vlc. *f* *sempre simile*

3. VI.

4. VI.

2. Vle. *non div.*

2. Vlc. *non div.*

Detailed description: This page of a musical score, numbered 170, features a harp (Arpa) and a woodwind section (Pfte.) at the top. Below them are staves for six violins (1. VI., 2. VI., 1. Vle., 3. VI., 4. VI.) and two violas (2. Vle., 2. Vlc.). The harp and woodwinds play a complex, rhythmic pattern. The violins and viola parts are marked with a forte (*f*) dynamic and include instructions for *simile* and *cresc.* (crescendo). The two viola parts are marked *non div.* (non-divisi). The score is written in a key with one sharp (F#) and a common time signature.

Xyl. *f* *cresc.*

Arpa *pp gliss.* *cresc.*

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc. *cresc.* *pizz.*

1. Cb. *f*

3. VI. *ff*

4. VI. *ff*

2. Vle. *ff*

2. Vlc. *ff* *pizz.*

2. Cb. *ff* *pizz.*

The musical score is arranged in a system of 13 staves. The instruments and their parts are as follows:

- Xyl.**: Xylophone, single staff with a melodic line.
- Arpa**: Harp, two staves with a sustained chordal texture.
- Pfte.**: Piano, two staves with a complex, rhythmic accompaniment.
- 1. Vl.**: First Violin, single staff.
- 2. Vl.**: Second Violin, single staff.
- 1. Vle.**: First Viola, single staff.
- 1. Vlc.**: First Violoncello, single staff.
- 1. Cb.**: First Contrabasso, single staff.
- 3. Vl.**: Third Violin, single staff.
- 4. Vl.**: Fourth Violin, single staff.
- 2. Vle.**: Second Viola, single staff.
- 2. Vlc.**: Second Violoncello, single staff.
- 2. Cb.**: Second Contrabasso, single staff.

Dynamics and performance markings include *ff* (fortissimo) and *cresc.* (crescendo) across various staves.

Vivacissimo, ♩ ca 176

Xyl.

Arpa

1. Vl.

2. Vl.

1. Vle.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

ff

ff

ff arco

ff

Presto strepitoso, ♩ 210

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

ff

Musical score for strings, measures 190-192. The score is divided into two systems. 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 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The music features a variety of rhythmic patterns and dynamic markings, with some measures containing rests.

Musical score for strings, measures 193-195. The score is divided into two systems. 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 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The music features a variety of rhythmic patterns and dynamic markings, with some measures containing rests.

200

The musical score is arranged in a system with 13 staves. The top staff is for Timpani (Timp.), followed by Piano (Pfte.) with two staves. The remaining staves are for string sections: 1. VI. (Violin I), 2. VI. (Violin II), 1. Vle. (Viola I), 1. Vlc. (Violoncello I), 1. Cb. (Contrabasso I), 3. VI. (Violin III), 4. VI. (Violin IV), 2. Vle. (Viola II), 2. Vlc. (Violoncello II), and 2. Cb. (Contrabasso II). The score covers measures 197 to 200. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *f* and *ff*. The Pfte. part features complex articulations and slurs. The string parts have various rhythmic patterns and articulations, with some measures containing rests.

(F) Molto moderato, ♩ ca 144

Timp. *mf*

Cel. *p*

Pfte.

1. Vl. *f*

2. Vl. *f*

1. Vle. *f*

1. Vlc. *f*

1. Cb. *f*

3. Vl. *p*

4. Vl. *f, molto espr.*

2. Vle. *f, molto espr.*

2. Vlc. *f, molto espr.*

2. Cb. *f*

Detailed description of the musical score: The score is for measures 144-147. It features a variety of instruments: Timp., Cel., Pfte., 1. Vl., 2. Vl., 1. Vle., 1. Vlc., 1. Cb., 3. Vl., 4. Vl., 2. Vle., 2. Vlc., and 2. Cb. The time signature is 6/4. The key signature has one flat (F). The tempo is 'Molto moderato' with a quarter note equal to approximately 144 beats per minute. The score includes various dynamics such as *mf*, *p*, and *f*, as well as articulations like *f, molto espr.* and *p*. There are also performance markings like 'IV' and '2' above notes in the 4th and 3rd Violin parts. The Pft. part has a 6/4 time signature in the first two staves and a 4/4 time signature in the last two staves. The 1st Violin and 1st Viola parts have a 6/4 time signature in the first two staves and a 4/4 time signature in the last two staves. The 1st Violoncello and 1st Contrabass parts have a 6/4 time signature in the first two staves and a 4/4 time signature in the last two staves. The 3rd Violin part has a 6/4 time signature in the first two staves and a 4/4 time signature in the last two staves. The 4th Violin part has a 6/4 time signature in the first two staves and a 4/4 time signature in the last two staves. The 2nd Violoncello and 2nd Contrabass parts have a 6/4 time signature in the first two staves and a 4/4 time signature in the last two staves.

This musical score is for an orchestra and includes the following parts:

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

The score is divided into measures by vertical bar lines, with a double bar line at the end of each system. The time signature is 6/8 throughout.

tr

Timp.

Col.

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

mf, molto espr.

f, molto espr.

f

This musical score page features a variety of instruments and parts. At the top is the **Timp.** (Timpani) part. Below it is the **Pfte.** (Piano) part, which includes both treble and bass staves. The string section is divided into two groups: the first group includes **1. Vi.** (Violin I), **2. Vi.** (Violin II), **1. Vle.** (Viola), **1. Vlc.** (Violoncello), and **1. Cb.** (Double Bass); the second group includes **3. Vi.** (Violin III), **4. Vi.** (Violin IV), **2. Vle.** (Viola), **2. Vlc.** (Violoncello), and **2. Cb.** (Double Bass). The score is written in a key signature of two flats and a 6/8 time signature. It consists of four measures of music, with various musical notations such as notes, rests, and dynamic markings. The bottom of the page contains the publisher's information.

This musical score page features a variety of instruments. At the top, the Timp. (Timpani) part is written in a single staff. Below it, the Pfte. (Piano) part is written in two staves, with a piano symbol (p) placed below the first staff. The string section is divided into several groups: 1. Vl. (Violin I) in a single staff; 2. Vl. (Violin II) in a single staff; 1. Vle. (Viola) in a single staff; 1. Vlc. (Violoncello) in a single staff; 1. Cb. (Contrabasso) in a single staff; 3. Vl. (Violin III) in a single staff; 4. Vl. (Violin IV) in a single staff; 2. Vle. (Viola) in a single staff; 2. Vlc. (Violoncello) in a single staff; and 2. Cb. (Contrabasso) in a single staff. The score is written in a key signature of one flat and a 9/8 time signature. The music consists of rhythmic patterns and melodic lines with various articulations and dynamics.

220

1. Vl. *f*

2. Vl. *f*

1. Vle. *f*

1. Vlc. *f*

3. Vl. *f*

4. Vl. *f*

2. Vle. *f*

2. Vlc. *f*

p dolce

1. Vl. *p dolce*

2. Vl. *p dolce*

1. Vle. *p dolce*

1. Vlc. *p dolce*

1. Cb. *p dolce*

dim.

3. Vl. *p dolce*

4. Vl. *p dolce*

2. Vle. *p dolce*

2. Vlc. *p dolce*

2. Cb. *p dolce*

dim.

230 rallent. - - al Adagio, ♩ 84

1. VI. *tr* *sempre pp*

2. VI. *tr* *sempre pp*

1. Vle. *tr* *sempre pp*

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

1. Cb. *tr* *f*

3. VI. *tr* *sempre pp*

4. VI. *tr* *pp*

2. Vle. *tr* *pp*

2. Vlc. *tr* *pp*

2. Cb. *tr* *pp*

dim. *pp*



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

Musical score for strings, measures 235-240. The score includes parts for 1. VI., 2. VI., 1. Vle., 1. Vlc., 2. Vle., and 2. Vlc. The music is marked *mp, marcato* and *mf*. The key signature has one sharp (F#) and the time signature is 2/2. The score shows a melodic line in the violins and a more rhythmic accompaniment in the violas and cellos.

Musical score for strings, measures 240-245. The score includes parts for 1. VI., 2. VI., 1. Vle., 1. Vlc., 3. VI., 4. VI., 2. Vle., and 2. Vlc. The music is marked *f, cresc.* and *ff*. The key signature has one sharp (F#) and the time signature is 2/2. The score is marked *accelerando* and features a complex rhythmic pattern with triplets and a change in meter to 3/4.

Calmo, ♩ ca 72

rallentando - - - molto

Cel. *p* *simile*

Arpa *p* *sim.*

1.VI. *p*

2.VI. *p*

1.Vle. *p*

1.Vlc. *p*

1.Cb. *p*

3.VI.

4.VI.

2.Vle.

2.Vlc.

(H)

250

Vivacissimo, stretto, ♩ ca 140

1.VI. *f*

2.VI. *f*

1.Vle. *f*

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

1.Cb. *f* *arco*

2.Vle. *f*

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

2.Cb. *f* *arco*

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

260

Tempo I
ca 130.

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

cresc. - - - - - *ff*

This page of a musical score, numbered 140, features a variety of orchestral instruments. The parts are arranged as follows:

- Timp.** (Timpani): A single staff with a dynamic marking of *f*.
- Pfte.** (Percussion): A grand staff (treble and bass clefs) with a dynamic marking of *ff*.
- 1. VI.** (First Violin): Treble clef, dynamic marking of *ff*.
- 2. VI.** (Second Violin): Treble clef, dynamic marking of *ff*.
- 1. Vle.** (First Viola): Alto clef, dynamic marking of *ff*.
- 1. Vlc.** (First Violoncello): Bass clef, dynamic marking of *ff*.
- 1. Cb.** (First Contrabass): Bass clef, dynamic marking of *ff*.
- 3. VI.** (Third Violin): Treble clef.
- 4. VI.** (Fourth Violin): Treble clef.
- 2. Vle.** (Second Viola): Alto clef.
- 2. Vlc.** (Second Violoncello): Bass clef.
- 2. Cb.** (Second Contrabass): Bass clef.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic markings *f* and *ff* indicate a strong and fortissimo volume. The notation includes various rhythmic values, slurs, and articulation marks.

270

Musical score for page 141, rehearsal mark 270. 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 features complex rhythmic patterns and dynamic markings such as *f*.

The musical score is arranged in two systems. The first system includes parts for Pft. (Piano Forte), 1. VI., 2. VI., 1. Vle., 1. Vcl., and 1. Cb. The second system includes parts for 3. VI., 4. VI., 2. Vle., 2. Vcl., and 2. Cb. The Pft. part begins in 3/4 time, then changes to 2/2 time at the start of the second measure, marked with a forte *f* dynamic. The string parts (VI., Vcl., Cb.) also change from 3/4 to 2/2 time at the same point and are marked with a *cresc.* (crescendo) dynamic. The notation includes various note values, rests, and articulation marks such as accents and slurs.

al Largo a tempo allarg. a tempo

♩ ca 100 (♩ 100) (♩ 100)

The musical score is arranged in a standard orchestral format. It includes parts for Timpani (Timp.), Xylophone (Xyl.), Arpa (Arpa), Percussion I and II (Pfte. I, II), Violins I and II (1. VI., 2. VI.), Viola (1. Vle.), Violoncello (1. Vlc.), Contrabass (1. Cb.), Violins III and IV (3. VI., 4. VI.), Viola II (2. Vle.), Violoncello II (2. Vlc.), and Contrabass II (2. Cb.). The score features various dynamics such as *ff*, *f*, and *ffiss.*, along with performance markings like *Re, Fa, t* and *ted.**. The tempo markings are *al Largo*, *a tempo allarg.*, and *a tempo*. The key signature has one sharp (F#).

ff Durée d'exécution:

- 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' 35"
C - D = " 29"	H - I = " 25"	IV. = " 5' 40"
D - E = " 19"	I - = " 17"	ca 25' 40"
	ca 5' 40"	

Budapest, 1936. szept 7