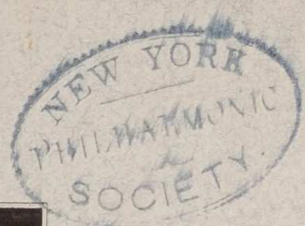


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С.ТАНѢЕВЪ
УВЕРТЮРА КЪ „ОРЕСТЕЪ“

Соч. 6

S.TANÉÏEW
OUVERTURE DE „L'ORESTIE“

Op. 6

Partition d'orchestre

1897
1414

Edition M. P. BELAÏEFF, Leipzig

OL # 958

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à Monsieur Antoine Arensky.

Ouverture
de
L'Orestie,
trilogie d'Eschyle
pour
ORCHESTRE
composée
par
S. TANÉÏEW.
Op. 6.

Partition d'Orchestre	Pr. <u>M. 6.50</u>
Parties d'Orchestre	Pr. <u>M. 11. —</u>
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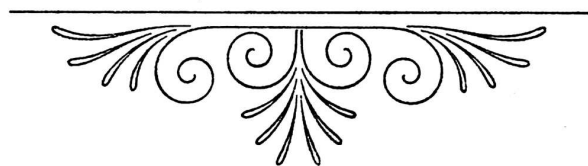
1897
St. Pétersbourg, dépôt général chez J. Jurgenson, Morskaja 9.
1414—1416

Темы этой увертюры взяты изъ музыкальной трилогіи С. Танѣева „Орестея“, либретто которой составлено по драматической трилогіи Эсхила.

Содержаніе трилогіи Эсхила „Орестея“, состоящей изъ трагедій „Агамемнонъ“, „Хоэфоры“ и „Евмениды“, заимствовано изъ исторіи семейства Атридовъ. Это мрачная и кровавая исторія. Преступленіе слѣдуетъ за преступленіемъ и порождаетъ новыя преступленія. Неумолимыя Евмениды терзаютъ преступника, а обычай родовой мести готовить мстителя въ лицѣ ближайшаго родственника жертвы. Этотъ мститель, совершивъ кровавое дѣло мести, попадаетъ, въ свою очередь, подъ власть Евменидъ, свившихъ себѣ прочное гнѣздо во дворцѣ, видѣвшемъ столько крови,—пока самъ не падетъ новою жертвою новаго мщенія. Наконецъ предъ кровавымъ дѣломъ людей ужаснулись сами олимпійскіе боги. Ихъ вмѣшательство понадобилось, чтобы сокрушить роковую силу жестокаго обычая. Это совершили Аполлонъ и Аѣина, учредивъ народный судъ эфоровъ, которому передается власть судить и наказывать. Для людей настаетъ новая эра мира и правосудія подъ покровительствомъ безсмертныхъ боговъ. Такимъ торжествомъ свѣтлаго начала надъ хаосомъ насилія и мести заканчивается трилогія Эсхила.

Les thèmes de cette ouverture sont pris de la trilogie musicale de S. Tanéïew „Orestie“ dont le livret est tiré du drame d'Eschyle.

Eschyle a emprunté le sujet de sa trilogie (composée de 3 tragédies: Agamemnon, Choéphores et les Euménides) à l'histoire des Atrides. C'est une sombre et sanglante histoire que l'histoire de cette famille: le crime y engendre le crime et y fait renaître le crime. Les Euménides inexorables torturent de remords le criminel. L'usage établi de vengeance héréditaire prépare un vengeur dans la personne des plus proches parents de la victime. Celui-ci ayant accompli son oeuvre sanglante tombe sous la puissance des Euménides, qui ont établi leur demeure dans le palais même des Atrides, en attendant son tour où fatalement il tombe, victime lui même d'une nouvelle vengeance. Ces crimes multipliés épouvantent à la fin les Dieux de l'Olympe et pour mettre fin à ces sanglantes coutûmes, Apollon et Athéné constituent le tribunal des Ephores, à qui ils confient le soin de juger et de punir les coupables. Pour les mortels commence une nouvelle ère de paix et de justice. Cette victoire brillante des principes du bien sur le ténébreux chaos de la violence et de la vengeance termine la trilogie d'Eschyle.



S. Tanéïew, Op. 6.

M. P. Belaieff, Leipzig.

A

Fl. I.
Fl. II.
Ob.
Clar.
Fag.
Cor.
Tr. uni tenori
Timp.
Viol.
V.le.
V-celli
C-bassi

f *dim.* *p* *pp* *ma marcato* *pizz.* *arco* *mf* *p*

A

Fl. I.
Fl. II.
Timp.
Viol. pizz.
V.le.
V-celli
C-bassi unis.

pp *dim.* *p* *arco* *pp* *arco* *mf* *p*

Fl. I.

Fl. II.

Ob.

Clar. solo.

Fag.

Cor. I. II.

Timp.

Viol.

arco

V-le.

V-celli.

C-bassi.

p

mf

cresc.

espress.

p

pp

p

pizz.

arco

This page of a musical score is for a symphony, likely in D major, as indicated by the key signature of two sharps (F# and C#). The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are Fl. I, Fl. II, Ob., Clar., Fag., Cor. I, II, Cor. III, IV, Timp., Viol., and Double Basses. The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), and *cresc.* (crescendo). There are also articulation markings like *sf* (sforzando) and *a2.* (second ending). The music is written in a common time signature, and the notation includes a variety of note values, rests, and slurs. The overall style is that of a classical orchestral score, with a focus on melodic and harmonic development across the different instrumental voices.

C

[illegible]

D

Fl. I. *espress.*
p cresc. *sf* *p* *mf* *cresc.*

Fl. II. *espress.*
p cresc. *sf* *p* *mf* *cresc.*

Ob. *a 2.* *espress.*
p cresc. *f sf* *p* *mf* *cresc.*

Clar. *a 2.* *espress.*
p cresc. *f sf* *p* *mf* *cresc.*

Fag. *mf* *a 2*

Cor. *p* *f* *p* *f* *p*

Tr-be. *p*

Tr-bni
e Tuba. *p*

Viol. *p espress.* *cresc.* *dim.* *mf* *p*

p espress. *cresc.* *dim.* *mf* *p*

p espress. *cresc.* *dim.* *mf* *p*

p espress. *cresc.* *dim.* *mf* *p*

D *p espress.* *cresc.* *dim.* *mf* *p*

Fl. I. *f* *molto cresc.* *ff*

Fl. II. *f* *molto cresc.* *ff*

Ob. *f* *molto cresc.* *ff* *p*

Clar. *f* *cresc.* *ff*

Fag. *p* *cresc.* *ff*

Cor. *f* *p* *cresc.* *f*

Tr-be. *f*

Tr-bni e Tuba. *f*

Viol. *f* *mp* *cresc.* *ff* *p*

f *mp* *cresc.* *ff* *p*

f *mp* *cresc.* *ff*

f *mp* *cresc.* *ff*

f *mp* *cresc.* *ff*

11 12 13

Fl. I.

Fl. II.

Ob.

Clar.

Cor. I. II.

Gr. Cassa.

Tam-Tam.

Viol. solo.

Viol.

V-le.

V-celli.

C-bassi.

pp

pp

p

p

p

ppp (laissez vibrer)

pp (con sordini)

(con sordini)

pp

(con sordini)

(Tutti V-celli (con sordini)

V-cello solo *pp* pizz.

p

E

Gr. Cassa.

Tam-Tam.

Viol. solo.

Viol.

V-le.

V-celli.

C-bassi.

(con sordini)

pp

Fl. I.

Fag.

pp

solo

pp

Tr-bni & Tuba.

Gr. Cassa.

Viol. solo

Viol. I.

Viol. II.

V-la sola

V-la I.

V-la II.

V-la III. pp

V-cell. pizz.

arco (alzate i sordini)

C-b. pizz.

[illegible]

[illegible]

Fl. I.

Fl. II.

Ob.

Clar.

Fag.

Cor.

Viol. *ff*

Viol. *ff*

a 2. *ff*

arco *ff*

pizz.

f

mf *ff*

arco *ff*

pizz.

f

pizz.

f

1414

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *ff* (fortissimo), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The instruments listed on the left side of the page are: Fl. I., Fl. II., Picc., Ob., Clar. a 2., Fag., Cor., Tr-be., Tr-hni tenori., Piatti., arco, Viol. arco, arco, arco, and arco. The score is written in a standard musical notation with staves and notes. The page is numbered 10 in the bottom left corner.

This page of a musical score, likely for a symphony, features a variety of instruments and dynamic markings. The instruments listed on the left include Flutes I and II (Fl. I, Fl. II), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Clar. a2), Bassoon (Fag.), Cor Anglais (a2. Cor.), Trumpet (Tr.-be.), Trombone and Tuba (Tr.-bni e Tuba.), Timpani (Timp.), Cymbals (Piatti), and Grand Cassa (Gr. Cassa.). The score is written in G major and 4/4 time, with a key signature of one sharp (F#) and a common time signature (C). The dynamic markings are predominantly fortissimo (ff) and sforzando (sf), indicating a powerful and dramatic sound. The score is divided into measures, with some measures containing multiple staves for different instruments. The bottom of the page features a large, bold letter 'G'.

Fl. I.

Fl. II.

Picc.

Ob.

Clar.

Fag.

Cor.

Tr-b.

Tr-bni e Tuba.

Gr. Cassa.

Viol.

poco ritenuto

The musical score is divided into two systems. The first system contains 12 measures, and the second system contains 8 measures. The piano part is written on five staves, and the orchestral part is written on five staves. The tempo is marked "poco ritenuto". The piano part includes triplets, arpeggiated figures, and dynamic markings like "ff" and "dim.". The orchestral part provides harmonic support with sustained chords and moving lines.

Fl. II.

Clar.

Cor.

Tr - he.

Tr - bni.

pp

pp

con sordini

pp

p

con sordini

p

p con sordini

mf

mf

Allegro moderato. ♩ = 76.

[illegible]

Fl. I., *poco cresc.*

Fl. II., *mf* *pp*

Clar., *poco cresc.* *mf* *pp*

Fag., *dim.*

Cor., *poco cresc.* *mf* *pp*

Viol., *pp* *sordini*

Cello/Double Bass, *poco cresc.* *dim.* *pp* *sordini*

1414

Fl. I. Andante. $\text{♩} = 60$.

Fl. II.

Clar.

Fag.

Cor.

Gr. Cassa. pp

Tam-Tam. pp

Andante. $\text{♩} = 60$.
(con sordini)

Viol. solo. pp

Viol. I. pp (con sordini)

Viol. II. pp (con sordini)

V-le. (con sordini) pp

V-cell. (con sordini) pp div.

V-cello solo. pp

C-bassi. pp pizz.

Gr. Cassa.

Fl. I. **H**

Fl. II. *pp*

Clar. *pp*

Tr.-bnie Tuba. *pp*

Gr. Cassa.

Viol. solo. (alzate i sordini)

Viol. I. (alzate i sordini)

Viol. II. (alzate i sordini)

V-la sola.

V-la I. *pp*

V-la II. *pp*

V-la III. *pp*

Vcelli. *pizz.*

Vcello solo.

C-bassi. *pizz.*

espress.

mf

p

Fl. I.

Fl. II.

Clar. *dim.*

Fag.

Cor. I. II.

Viol. I.

Viol. II.

V-la sola.

V-la I. *pp*

V-la II. *pp*

V-la III. *pp*

Vcelli unis.

C-bassi. *mp*

arco

dim.

dim.

pp

dim.

(sons bouchés)

dim.

dim.

dim.

dim.

pp

dim.

Fl. II. Allegro vivace e con fuoco. $\text{♩} = 108$.

Fl. II.

Ob.

Clar. *mp*

Fag.

Cor. I. II. *pp*

Tr. ba.

Allegro vivace e con fuoco. $\text{♩} = 108$.

Viol. I. *pp* senza sordini *spiccato*

Viol. II. *pp* senza sordini *spiccato*

V-le unis. *pp* (alzate i sordini)

Vcelli. *pp*

C-bassi *pp*

p

p

solo. *p*

solo. *marcato* *p*

mf

simile

simile

spiccato

pizz.

pizz.

arco *pp* *spiccato*

[illegible]

Fl. I. b
Fl. II.
Picc.
Ob.
Clar.
Fag.
Cor.
Tr-b.
Gr. Cassa.

p
mf
p
solo.
p
pp
pp
f
pp
a punto d'arco
p pizz.

1414

[illegible]

Fl. I. K

Fl. II.

Picc.

Ob.

Clar.

Fag. *dim.*

Cor. *dim.*

Tr-be. *dim.*

Tr-bni & Tuba. *dim.*

Timp. *dim.*

Viol.

espress.

espress.

mp *cresc.* *f*

mp *cresc.* *f*

13

Fl. I.

Fl. II.

Picc.

Ob.

Clar.

Fag.

Cor.

Tr. he.

Tr. bni e Tuba.

Viol.

f

cresc.

ff

sf

crescendo

sf

ff

L

FL.I. poco rit.

FL.II. *sempre ff*

Picc. *sf* *sempre ff*

Ob. *sf* *sf sempre ff* *tr a 2.*

Clar. *tr* *sf* *sf sempre ff* *tr a 2.*

Fag. *tr* *sf* *sf sempre ff* *tr a 2.*

Cor. *f*

Tr-be. *f*

Tr. bni e Tuba. *ff*

Piatti. *ff*

Gr. Cassa. *ff*

Viol. *sf* *sf* *poco rit.* *IV* *ff*

tr *sf* *ff*

tr *sf* *ff*

ff

ff

M sostenuto ♩ = 92.

Fl. I. Fl. II. Picc. Ob. Clar. Fag. a 2. sempre *ff*

Cor. *ff* *dim.* *ff*

Tr. he. *ff* *dim.* *ff*

Tr. bni e Tuba. *ff* *dim.* *ff*

sostenuto ♩ = 92.

Viol. *feroce* *ff*

feroce *ff* *feroce* *ff* *feroce* *ff*

poco accelerando

al - - - - **N** Tempo I. $\text{♩} = 108.$

Fl. I.

Fl. II.

Picc.

Ob.

Clar.

Fag.

Cor.

Tr.-bo.

Tr. bni
e Tuba.

Viol.

N

The musical score is for page 29 of a larger work. It features a variety of orchestral instruments. The woodwinds (Flutes I and II, Piccolo, Oboe, Clarinet, Bassoon) and strings (Violins) are active throughout. The brass section (Cor, Trumpets, Tuba) provides harmonic support. The score includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando), and articulation like *a 2.* (second ending). The tempo is marked as **N** Tempo I, $\text{♩} = 108.$. The key signature has one sharp (F#). The score is written in a standard musical notation with staves for each instrument.

Fl. I.

Fl. II.

Picc.

Ob.

Clar.

Fag.

Cor.

Tr-be.

Tr-bni
e Tuba.

Piatti.

Gr. Cassa.

Viol.

0

Fl. I.

Fl. II.

Picc.

Ob.

Clar.

Fag. a 2.

Cor.

Tr.-bo.

Tr.-bni e Tuba.

Timp.

Piatti.

Gr. Cassa.

Viol.

0

P

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with multiple staves for various instruments. The instruments listed on the left side of the page are: Fl. I., Fl. II., Picc., Ob., Clar., Fag., Cor., Tr-be., Tr-bni e Tuba., Timp., Piatti., Gr. Cassa., Viol., and Viola. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation markings like *div.* (divisi) and *unis.* (unison). The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The page contains several measures of music, with some measures featuring complex rhythmic patterns and others featuring sustained notes or rests. The overall style is that of a classical orchestral score.

Fl. I.

Fl. II.

Picc.

Ob.

Clar.

Fag. a 2.

Cor.

Tr-be.

Tr-bni e Tuba.

Piatti.

Viol.

Q

Q

[illegible]

Fl. I.

Fl. II.

Picc.

Ob.

Clar.

Fag.

Cor.

Tr-be.

Tr.-bni
e Tuba.

Timp.

Piatti.

Gr. Cassa.

Viol.

mit Paukenschlägel
(паучкой)
avec la baguette

sf

ff

cresc.

Fl. I.

Fl. II.

Picc.

Ob.

Clar.

Fag.

Cor.

Tr. be.

Tr. bni e Tuba.

Timp.

Piatti.

Gr. Cassa.

Viol.

1414

1414

Andante ma non troppo. ♩ = 76.

Fl. I. *p dolce*

Fl. II. *p*

Fl. III. *p*

Ob. *p*

Fag. *p*

Cor. I. II. *p*

Timp. *ppp*

Arpa. *(C dur) f 3 dim. p*

Andante ma non troppo. ♩ = 76.

Viol. I. div. *p*

Viol. II. div. *p*

V-le. *p*

V-celli. *p*

C. bassi. *p*

[illegible]

[illegible]

1414.

Fl. I.

Fl. II.

Fl. III.

Ob.

Clan.

Fag.

Cor.

Tr. be.

Tr. bni e Tuba

Timp.

Glockensp.

Piatti.

Triang.

Piano.

Arpa.

Viol. I.

Viol. II.

V. le.

V. celli.

C. bassi

gliss.

8

mf

p

pp

U

[illegible]

Fl. I. *p dolce*

Fl. II. *p*

Fl. III. *p*

Ob. *p*

Clar. *f* *p*

Fag. *f*

Cor. *f* *pp*

Tr.-be. *pp*

Tr.-bni e Tuba. *pp*

Timp. *ppp*

Piatti. *ppp*

Arpa. *f dim.* *glissando* *ppp*

Viol. *f* *dim.* *pp* *divisi* *mf espress.* *pp* *pizz.* *arco div.*

f *pp* *mf* *pp*

Fl. I. *espress.* *p* *cresc.* *poco* *a* *poco*

Fl. II. *p espress.* *p* *cresc.* *poco* *a* *poco*

Fl. III. *p espress.* *p* *cresc.* *poco* *a* *poco*

Ob. *p espress.* *p* *cresc.* *poco* *a* *poco*

Clar. *p* *cresc.* *poco* *a* *poco*

Fag. *p* *cresc.* *poco* *a* *poco*

Cor. *p* *cresc.* *poco* *a* *poco*

Tr.-bc. *pp*

Timp. *pp*

Piatti. *ppp* *cresc.* *poco* *a* *poco*

Arpa. *f* *dim.* *m.d.* *pp* *m.g.* *m.d.* *m.g.* *f* *dim.* *pp* *pp* *Muta in E dur.*

Viol. *p* *espress.* *poco* *a* *poco* *cresc.*

espress. *p* *espress.* *poco* *a* *poco* *cresc.*

mf *espress.* *mf* *espress.* *f* *espress.* *p* *poco* *a* *poco* *cresc.*

mf *espress.* *mf* *espress.* *f* *espress.* *p* *poco* *a* *poco* *cresc.*

arco *p*

Y p

This is a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left are Fl. I., Fl. II., Fl. III., Ob., Clar., Fag., Cor., Tr-be., Tr-bni e Tuba., Timp., Viol., and Cello/Double Bass. The score includes dynamic markings such as *poco cresc.*, *f*, *cresc.*, and *riten.*. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and slurs.

Fl. I.
Fl. II.
Fl. III.
Ob.
Clar.
Fag.
Cor.
Tr-be.
Tr-bni e Tuba.
Timp.
Glockensp.
Triang.
Piano.
Arpa.
Viol.

The score is for a large orchestral work. The woodwind section includes three flutes, oboe, clarinet, and bassoon. The brass section includes three horns, two trumpets, and tuba/euphonium. Percussion includes timpani, glockenspiel, and triangle. The piano and arpa (harp) are featured in the lower staves. The string section includes violins, violas, cellos, and double basses. The score is in 3/4 time and features a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns.

*) Если въ этомъ мѣстѣ число арфъ можетъ быть увеличено, то это будетъ вполне соответствовать намѣреніямъ автора.

*) Ici on devrait augmenter le nombre des harpes.

Fl. I.
Fl. II.
Fl. III.
Ob.
Clar.
Fag.
Cor.
Tr.-he.
Tr.-bni e Tuba.
Timp.
Glockensp.
Triang.

8

Piano.
Arpa.
Viol.

The musical score for page 51 is written for a large orchestra. The woodwind section includes three flutes (Fl. I, II, III), oboe (Ob.), clarinet (Clar.), and bassoon (Fag.). The brass section consists of three horns (Cor.), three trumpets (Tr.-bni e Tuba), and a trombone (Tr.-he.). The percussion section includes timpani (Timp.), glockenspiel (Glockensp.), and triangle (Triang.). The string section includes piano (Piano), arpa (Arpa), and violins (Viol.). The score is in 3/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The key signature is one sharp (F#).

Fl. I.
Fl. II.
Fl. III.
Ob.
Clar.
Fag.
Cor.
Tr-be.
Tr-bni e Tuba.
Glockensp.
Piano.
Arpa.
Viol.

a 2.
ff
ff
ff
ff
8

This page of a musical score, numbered 52, contains staves for various instruments. The woodwind section includes Flutes I, II, and III, Oboe, Clarinet, Bassoon, and Cor Anglais. The brass section includes Trumpets, Trombones and Tubas, and Glockenspiel. The string section includes Piano, Arpa (Harp), and Violins. The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and dynamic markings such as *ff* (fortissimo) and *a 2.* (second ending). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

riten. **2** a tempo

Fl. I. *f*

Fl. II. *f*

Fl. III. *f*

Ob. *f*

Clar. *f*

Fag. *f*

Cor. *a 2.* *mf*

Tr.-he. *a 2.* *mf*

Tr.-bni e Tuba. *f*

Glockensp. *f*

Triang. *f*

Piano. *f*

Arpa. *f*

Viol. *f dolce*

f *dolce*

2 *f*

1414

Detailed description of the musical score: The score is for a full orchestra and piano. The woodwind section (Flutes I, II, III, Oboe, Clarinet, Bassoon) and brass section (Cor Anglais, Trumpets, Trombones, Glockenspiel, Triangle) are marked with forte (f) dynamics. The strings (Violins, Violas, Cellos, Double Basses) are marked with forte (f) and dolce dynamics. The piano and harp are also marked with forte (f) dynamics. The score includes various musical notations such as slurs, ties, and articulation marks. The tempo markings 'riten.' and 'a tempo' are present at the top and bottom of the page. The page number '53' is in the top right corner, and '1414' is at the bottom center.

Fl. I. *p subito*

Fl. II. *p subito*

Fl. III. *p subito*

Ob. *a 2* *p subito*

Clar. *p subito*

Fag. *p subito*

Cor. *p subito*

Glockensp. *p subito*

Piatti. *mit Paukenschlägeln (палочками) avec la baguette pp*

Triang. *pp*

Arpa. *p subito*

Viol. *div. p subito*

pizz. f

[illegible]

Fl. I.

Fl. II.

Fl. III.

Ob.

Clar.

Fag. a2.

Cor.

Tr-be.

Timp.

Glockensp.

Piatti.

Arpa.

Viol. div.

Viol. unis.

Viola unis.

Viola div.

arco

cresc.

f

pp cresc.

mf cresc. molto

cresc.

dim.

f

unis.

div.

arco

6/4

This page of a musical score is for a symphony, featuring staves for Flutes I, II, and III; Oboe; Clarinet; Bassoon; Horn; Trumpet; Timpani; Arpa; Violin; and Viola. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mp*, and *p*.

The staves are arranged as follows:

- Fl. I.
- Fl. II.
- Fl. III.
- Ob.
- Clar.
- Bass.
- Cor.
- Timp.
- Arpa.
- Viol.
- Viola.

The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mp*, and *p*.

Fl. I.
Fl. II.
Fl. III.
Ob.
Clar.
Fag.
Cor.
Tr. bc.
Tr. bni e Tuba.
Timp.
Piatti.
Arpa.
Viol.

cresc.
cresc.
cresc.
pp cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
pp
poco cresc.
ppp
cresc.
cresc.
cresc.
cresc.
pp
cresc.
pp

1414

This page of musical notation is for a string quartet, consisting of 16 staves. The notation is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The music is divided into two systems. The first system contains 10 staves, and the second system contains 6 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dim.', 'ppp', 'mf', and 'pizz.'. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.