

INSTRUMENTATION

Strings to be placed in two different groups

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

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

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

} one player

**Timpani (chromatic)

Xylophone

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

Harp

Pianoforte

APPROXIMATE POSITION OF THE ORCHESTRA

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

DURATION : 26 Minutes

1st Mov. : 6 Min. 30 sec.


3rd Mov. : 6 Min. 35 sec.

2nd Mov. : 6 Min. 55 sec.

4th Mov. : 5 Min. 40 sec.

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

GENERAL REMARKS

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

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

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

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

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

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

STRUCTURE OF "MUSIC FOR STRING INSTRUMENTS"

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

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

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

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

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

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

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

1

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

I.

Andante tranquillo, ♩ ca 116-112

Béla Bartók

1.2. Viole *con sord.*
pp

3.4. VI. *con sord.*
pp

1.2. Vle. *con sord.*
pp

3.4. VI. *con sord.*
pp

1.2. Vle. *con sord.*
pp

1.2. Vlc. *con sord.*
pp

2. VI. *con sord.*
pp

3.4. VI. *con sord.*
pp

1.2. Vle. *con sord.*
pp

1.2. Vlc. *con sord.*
pp

2. VI. 7 9 12

3.4. VI. 8 8 8

1.2. Vle. 7 9 12

1.2. Vlc. 7 9 12

1.2. Cb. 8 8 8

oon sord.
pp

2. VI. 8 7 10

3.4. VI. 8 8 8

1.2. Vle. 8 7 10

1.2. Vlc. 8 7 10

1.2. Cb. 8 8 8

20

2. VI. 8 6 8 6 8 6

3.4. VI. 8 8 8 8 8 8

1.2. Vle. 8 6 8 6 8 6

1.2. Vlc. 8 6 8 6 8 6

1.2. Cb. 8 6 8 6 8 6

25

con sord.

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

30

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

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

35

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

ca 120 - 126

40

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

cresc.

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

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

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

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

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

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

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

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

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

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

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

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

Piatti $\frac{9}{8}$ $a 2$ *tr* pp $ca 120 - 116$ mf tr pp *allegro* $\frac{7}{8}$

Timp. $\frac{9}{8}$ pp *allegro* $\frac{7}{8}$

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

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

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

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

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

Gr. Tr. 7 8 9 10

Timp. 7 8 9 10

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

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

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

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

1.2. Vlc. 7 8 9 10

1.2. Cb. 7 8 9 10

fff

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

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

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

1.2. Vlc. 10 6 8

1.2. Cb. 10 6 8

gliss. f

60

1. VI. *mf*

2. VI. *mf*

3.4. VI. *mf*

1.2. Vle. *mf*


1.2. Vlc. *mf*

1.2. Cb. *mf*

poco rall.

a

p

tempo  ca 116 - 112

1. VI. 

2. VI. 

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

1. 2. Vle. 

1. 2. Vlc. 

1. 2. Cb. 

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

1. 2. Vle.  12  8

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

2. VI.  con sord.  piu p

3. VI.  7  piu p

4. VI.  7  piu p

1. VI.  8  piu p

2. Vle.  7  piu p

1. 2. Vlc.  8 piu p

Musical score for strings, measures 75-77. The score is arranged in six staves, labeled 2.VI., 3.VI., 4.VI., 1.Vle., 2.Vle., and 1.2.Vlc. from top to bottom. Measure 75 is marked with a box containing the number 75. The time signature is 12/8. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns and melodic lines across the staves.

Musical score for strings and celesta, measures 108-110. The score is arranged in seven staves, labeled Cel., 1.VI., 2.VI., 3.VI., 4.VI., 1.Vle., 2.Vle., and 1.2.Vlc. from top to bottom. Measure 108 is marked with a box containing the number 108. The time signature is 6/8. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns and melodic lines across the staves. The celesta part is marked with a piano (*p*) dynamic. The string parts are marked with a pianissimo (*pp*) dynamic. The string parts are marked with a *con sord.* (con sordina) instruction. The score includes a double bar line and a repeat sign at the beginning of the section.

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

Musical score for measures 80-81, starting with a double bar line and a box containing the number 80. The score includes parts for Cello (Cel.), Violins (1.VI., 2.VI., 3.VI., 4.VI.), Violas (1.VIe., 2.VIe.), Double Basses (1.2.Vlc.), and Double Basses (1.2.Cb.). The Cello part continues with a similar rhythmic pattern. The string parts show some changes in voicing and dynamics. The time signature is 9/8. The dynamic marking *pp* is present at the bottom of the page.

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

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

85
 poco rall.

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

II.

Allegro, ♩ ca 138 - 144

Timp. ♩ mf f
 Pfte. mf
 1. Vl. f
 2. Vl. f
 1. Vlc. f
 1. Vcl. f
 1. Cb. f
 3. Vl. f
 4. Vl. mf pizz. arco f
 2. Vlc. mf pizz. arco f
 2. Vcl. mf pizz. arco f
 2. Cb. mf pizz. arco f

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

piu f
piu f
piu f
piu f

20

Timp. 

Pfte. 

1. Vl. *più f* 

2. Vl. *più f* 

1. Vle. *più f* 

1. Vlc. *più f* 

1. Cb. *più f* 

3. Vl. 

4. Vl. 

2. Vle. 

2. Vlc. 

2. Cb. *più f* 

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

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

40

Timp.

 1. VI.

 2. VI.

 1. Vle.

 1. Vlc.

 1. Cb.

 3. VI.

 4. VI.

 2. Vle.

 2. Vlc.

50

1. VI.

 2. VI.

 1. Vle.

 1. Vlc.

 1. Cb.

 3. VI.

 4. VI.

 2. Vle.

 2. Vlc.

 2. Cb.

1. VI. *pizz.*

2. VI.

1. Vle. *pizz.*

1. Vlc. *pizz.*

1. Cb.

3. VI. *arco*

4. VI. *leggero*

2. Vle. *arco*

2. Vlc. *p, leggero*

2. Cb. *p, leggero*

80

1. VI. *arco*

2. VI. *mp, scherzando*

1. Vle. *mp, scherzando*

1. Vlc. *mp*

1. Cb. *mp*

3. VI. *mp*

4. VI. *mp*

2. Vle. *mp*

2. Vlc. *mp*

2. Cb. *mp*

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

mp

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

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

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

ca 152

arco
arco
arco
arco

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

p
p
p
p
p

100

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

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

cresc.
cresc.
cresc.
cresc.
cresc.

mf cresc.

110

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

f
f
f
f
f
f
f
f

sf
mf
mf
sf
mf

Tamb. picc.
senza
corda

120

tr
p \leftarrow *f*

tr
p \leftarrow *f*

1. VI.

2. VI. IV.

1. Vle.

1. Vlc.

1. Cb.

arco

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb. *p*

Tamb. picc
senza
corda

tr

p *f*

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

dim. - - - - *p*

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

p, cresc. - - - - *f*

130

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

cresc. - - - -

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

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

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

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

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

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

Pfte.

ca 152

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

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

mf
dim.
p

p
sul pont.
mf
f
mf
f
mf
f

*pizz. *)*
simile
*pizz. *)*
simile
*pizz. *)*
simile
*pizz. *)*
simile

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

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

160

160

Timp.

Pfte.

1.Vic.

1.Cb.

p

pp

170

ca 138

170

ca 138

Timp.

Cel.

1.VI.

2.VI.

1.Vle.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vie.

2.Vic.

2.Cb.

f

mf

p

pizz.

arco

Timp. *ff dim.*

Cel.

1. VI. *f* *cresc.* *ff*

2. VI. *f* *cresc.* *ff*

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

1. Vlc. *f* *cresc.* *ff*

1. Cb. *f* *cresc.* *ff*

3. VI. *arco* *f* *cresc.* *ff*

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

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

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

2. Cb. *f* *cresc.* *ff*

ca 144
gliss.
mf

Timp.

Pfte.

3.VI.

2.Ve.

2.Vlc.

2.Cb.

pizz.

p

Arpa

Pfte.

1.Cb.

3.VI.

4.VI.

2.Ve.

2.Vlc.

2.Cb.

pizz.

p

*) *p*

Gr. cassa *p*

Arpa

Pfte. *f, secco* *sempre simile*

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

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

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

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

1.Cb. *mf*

3.VI. *mf*

4.VI. *mf*

2.Vie. *mf*

2.Vlc. *mf*

2.Cb. *mf*

*) am Rand des Felles

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

*) au bord de la peau

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

210

Tamb. picc.
senza
corda

Gr. cassa

Arpa

Pfte.

1.VI.

2.VI.

1.VIe.

1.VIc.

1.Cb.

3.VI.

4.VI.

2.VIe.

2.VIc.

2.Cb.

mf

mf

piu f

f

f

f

f

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

B. & H. 16155

Tamb. picc.
con
corda

Gr. cassa

Xyl.

Arpa

Pfte.

1.VI.

2.VI.

1.Vlc.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vlc.

2.Vlc.

2.Cb.

f

f

ff

piuf

piuf

piuf

piuf

8

Tamb. picc. con corda

Gr. caca

Xyl.

Arpa

Pfte.

1.VI.

2.VI.

1.Vie.

1.Vic.

1.Cb.

3.VI.

4.VI.

2.Vie.

2.Vic.

3.Cb.

Gr. cassa. *p*

Xyl.

Arpa

Pfte. *dim.*

1. VI. *dim.*

2. VI. *dim.*

1. Vle. *dim.*

1. Vlc. *dim.*

1. Cb. *dim.* *p*

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

Detailed description of the musical score: The score is for page 32 of a piece. It features a variety of instruments. The top part includes Gr. cassa. (Grand Cassa) with a piano (*p*) dynamic, and Xyl. (Xylophone). The middle section includes Arpa (Harp), Pfte. (Piano Forte) with a *dim.* (diminuendo) marking, and a string section with parts for 1. VI. (Violin I), 2. VI. (Violin II), 1. Vle. (Viola), 1. Vlc. (Violoncello), and 1. Cb. (Contrabasso). The bottom section includes 3. VI. (Violin III), 4. VI. (Violin IV), 2. Vle. (Viola), 2. Vlc. (Violoncello), and 2. Cb. (Contrabasso). The 1. Cb. part has a *p* dynamic at the end. The Pfte. and string parts have *dim.* markings. The overall texture is complex, with many notes and chords.

240

ca 138

Pfte.

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

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

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

1. Cb.

2. Vle.

2. Vlc.

2. Cb.

250

1. VI.

2. VI.

1. Vle.

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

1. Cb. *p*

3. VI. *p*

4. VI. *p*

2. Vle. *p*

2. Vlc. *p*

2. Cb. *p*

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

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

rilievo

rilievo

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

mp

mp

pp

pp

pp

270

Arpa

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

p

f

f

non div.

non div.

Arpa

1.VI.

2.VI.

1.Vle.

1.Vio.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vio.

2.Cb.

mf

p

f

p

f

p

f

p

f

p

Detailed description: This page contains a musical score for a string ensemble and arpa. The score is organized into five systems. The first system includes an Arpa part and four string staves (1.VI., 2.VI., 1.Vle., 1.Vio., 1.Cb.). The second system includes three string staves (3.VI., 4.VI., 2.Vle., 2.Vio., 2.Cb.). The Arpa part consists of a single melodic line in the upper register. The string parts feature a variety of rhythmic patterns and dynamics. The first system has dynamics of *mf* and *p*, while the second system has dynamics of *f* and *p*. The time signature changes from 5/8 to 2/4 and back to 5/8. The key signature is one sharp (F#).

Arpa

1.VI.

2.VI.

1.Vie.

1.Vic.

1.Cb.

(non div.)

3.VI.

4.VI.

2.Vie.

2.Vic.

2.Cb.

f

dim.

f

dim.

dim.

p

1.VI.

1.Vie.

1.Vic.

3.VI.

4.VI.

2.Vie.

2.Vic.

p

p

p

Arpa *pp*

1.VI. *pp*

2.VI. *pp*

1.VIe. *pp*

1.VIc. *pp*

1.Cb. *pp*

3.VI. *pp*

4.VI. *pp*

2.VIe. *pp*

2.VIc. *pp*

2.Cb. *pp*

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

300

Arpa

Pfte.

1.Vl.

1.Vle.

1.Vlc.

1.Cb.

3.Vl.

4.Vl.

2.Vle.

2.Vlc.

2.Cb.

Timp.

1.Vlc.

1.Cb.

2.Vlc.

2.Cb.

The musical score for page 39, rehearsal mark 300, is arranged in a system of staves. The top staff is for the Arpa (Harp), followed by the Pfte. (Piano). The string section includes Violins (1.Vl., 3.Vl., 4.Vl.), Viola (1.Vle., 2.Vle.), Violoncello (1.Vlc., 2.Vlc.), and Contrabasso (1.Cb., 2.Cb.). The percussion part (Timp.) is shown below the strings. The score is in 2/4 time and features various rhythmic patterns and dynamics. The key signature has two sharps (F# and C#). The music is marked with a piano (*p*) dynamic. The rehearsal mark 300 is indicated in a box at the top right of the page.

310

Timp.

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

2.Vlc.

2.Cb.

Rehearsal mark 310. The system includes staves for Timp., 1.Vlc., 2.Vlc., and 2.Cb. The 1.Vlc. staff is marked *arco, con sord.* and *pp*. The 2.Vlc. and 2.Cb. staves show time signature changes from 2/4 to 3/8 and back to 2/4.

Timp.

1.Vlc.

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

Rehearsal mark 310 continuation. The system includes staves for Timp., 1.Vlc., and 2.Vlc. The 2.Vlc. staff is marked *arco, con sord.* and *pp*. The 1.Vlc. staff has a 3/8 time signature.

320

Timp.

1.Vlc.

2.Vlc.

Rehearsal mark 320. The system includes staves for Timp., 1.Vlc., and 2.Vlc. The 1.Vlc. staff has time signature changes from 2/4 to 3/8 and back to 2/4.

Timp.

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

1.Vlc.

2.Vlc.

Rehearsal mark 320 continuation. The system includes staves for Timp., 1.Vlc., 1.Vlc., and 2.Vlc. The 1.Vlc. staff is marked *arco, con sord.* and *pp*. The 1.Vlc. staff has a 3/4 time signature, and the 2.Vlc. staff has a 4/8 time signature.

330

Timp.

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

 1.Vle.

 1.Vlc.

 2.Vlc.

Timp.

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

 2.Vl.

 1.Vle.

 1.Vlc.

 2.Vlc.

Timp. *tr* *gliss.*

 1.Vl.

 2.Vl.

 1.Vle.

 1.Vlc.

 1.Cb. *arco* *p*

 2.Vlc. *senza sord.* *p* *arco*

 2.Cb. *p*

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

1.VI. *mf*

2.VI. *mf*

1.Vle. *senza sord.*

1.Vlc. *mf*

1.Cb.

3.VI. *p*

4.VI. *mp*

2.Vle. *p*

2.Vlc. *mp*

2.Cb.

1.VI.

2.VI. *senza sord.* *mf*

1.Vle.

1.Vlc.

3.VI. *mf*

4.VI. *mf*

1.VI. *senza sord.* *f*

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

This system contains measures 350 through 353. It features ten staves for string instruments. The first five staves (1.VI. to 1.Cb.) are active throughout, with dynamic markings of *f* and *mf*. The last five staves (3.VI. to 2.Cb.) are mostly silent, with some activity in measures 352 and 353. A double bar line with repeat dots is at the end of the system.

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

This system contains measures 354 through 357. It features ten staves for string instruments. The first five staves (1.VI. to 1.Cb.) are active throughout, with dynamic markings of *f* and *mf*. The last five staves (3.VI. to 2.Cb.) are active throughout, with dynamic markings of *f* and *mf*. The system concludes with a double bar line.

Timp. *mf*

1. VI.

2. VI.

1. Vle.

1. Vcl.

4. VI.

2. Vle.

2. Vcl.

2. Cb.

Timp.

1. VI.

2. VI.

1. Vle.

1. Vcl.

2. Vle.

2. Cb.

Timp. *dim.*

1. VI. *p*

2. VI. *p*

1. Vle. *p*

1. Vlc. *p*

1. Cb. *p*

3. VI. *f*

4. VI. *f*

2. Vle. *f*

2. Vlc. *f*

2. Cb. *f*

370 allargando

2. VI. *cresc. molto - sf*

1. Vle. *cresc. molto - sf*

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

1. Cb. *cresc. molto - sf*

3. VI. *cresc. molto - sf*

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

2. Vle. *cresc. molto - sf*

2. Vlc. *cresc. molto - sf*

2. Cb. *cresc. molto - sf*

- a tempo

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

380

Timp.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

The page contains a musical score for measures 380-383. The score is arranged in two systems. The first system includes parts for Timpani (Timp.), Violin 1 (1. Vl.), Violin 2 (2. Vl.), Viola 1 (1. Vle.), Violoncello 1 (1. Vlc.), and Contrabass 1 (1. Cb.). The second system includes parts for Violin 3 (3. Vl.), Violin 4 (4. Vl.), Viola 2 (2. Vle.), Violoncello 2 (2. Vlc.), and Contrabass 2 (2. Cb.). The key signature is one flat (B-flat major or D minor). The time signature changes from 3/8 to 5/8 in the second measure of each system and back to 3/8 in the third measure. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

This musical score page includes the following parts:

- Timp.** (Timpani): A single staff with a wavy line indicating a roll starting in the second measure.
- Pfte.** (Percussion): A grand staff (bass and treble clefs) with a forte (*f*) dynamic marking in the first measure.
- 1. VI.** (First Violin): Treble clef, starting with a *IV* marking above the staff.
- 2. VI.** (Second Violin): Treble clef, starting with a *IV* marking above the staff.
- 1. Vle.** (First Viola): Alto clef, playing a sustained harmonic.
- 1. Vlc.** (First Violoncello): Bass clef, playing a sustained harmonic.
- 1. Cb.** (First Contrabass): Bass clef, playing a sustained harmonic.
- 3. VI.** (Third Violin): Treble clef, starting with a *IV* marking above the staff.
- 4. VI.** (Fourth Violin): Treble clef, starting with a *IV* marking above the staff.
- 2. Vle.** (Second Viola): Alto clef, playing a sustained harmonic.
- 2. Vlc.** (Second Violoncello): Bass clef, playing a sustained harmonic.
- 2. Cb.** (Second Contrabass): Bass clef, playing a sustained harmonic.

The score features various musical notations including triplets (marked with '3'), slurs, and dynamic markings.

390

Musical score for measures 390-394. The score is arranged in a system with 14 staves. The instruments are: Timp., Pfte., 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and triplets. A wavy line above the Timp. staff indicates a roll. A box labeled '390' is positioned above the first measure. A small asterisk is located below the Pfte. staff in the fourth measure. The 4. VI. staff has a 'IV' marking above the first measure. The 3. VI. staff has a '-3' marking above the first measure of the second system. The 4. VI. staff has a '-3' marking above the first measure of the second system. The 2. Vle. staff has a '-3' marking above the first measure of the second system. The 2. Vlc. staff has a '-3' marking above the first measure of the second system. The 2. Cb. staff has a '-3' marking above the first measure of the second system.

poco allarg. - Quasi a tempo \downarrow ca 84

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

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

p, scherzando
p, scherzando
p

410 rallent.

Arpa

Pfte.

1.VI. *mf, espr.*

2.VI. *mf, espr.*

1.Vle. *mf, espr.*

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

1.Cb. *mf, espr.*

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

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

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

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

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

- - - a tempo

Arpa

Pfte.

1.VI.

2.VI.

1.Vle.

1.Vlc.

3.VI.

4.VI.

2.Vle.

2.Vlc.

420

Arpa

Pfte.

1.VI.

2.VI.

1.Vie.

1.Vlc.

4.VI.

2.Vie.

2.Vlc.

2.Cb.

pp

Allegro

Allegro

Allegro

430

poco rallent. Vivo ♩. ca 104

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

p, leggero

pp, cresc. -

pp, cresc. -

pp, cresc. -

f

f

p, cresc. -

pp, cresc. -

pp, cresc. -

440

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

f

mf, cresc.

poco accel.

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

mf, cresc.

f

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

f

450

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

Gr. cassa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

Musical score for page 58, measures 84-87. The score includes parts for 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., and 2. Cb. The music is in 4/4 time and features dynamic markings such as p, f, and ff. The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion instruments provide a steady accompaniment. The string parts are marked with 'ff' and 'f' dynamics. The woodwind parts are marked with 'p' and 'f' dynamics. The percussion parts are marked with 'p' and 'f' dynamics. The score is divided into four systems, each containing five staves. The first system includes Tamb. picc. con corda, Gr. cassa, and Pfte. The second system includes 1. VI., 2. VI., 1. Vle., 1. Vlc., and 1. Cb. The third system includes 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The fourth system includes 3. VI., 4. VI., 2. Vle., 2. Vlc., and 2. Cb.

Tamb.picc.
con
corda

Gr. cassa

Pfte.

1.VI.

2.VI.

1.Vie.

1.Vic.

1.Cb.

3.VI.

4.VI.

2.Vie.

2.Vic.

2.Cb.

f *tr* *p* *f*

ca 88

460

piùf

piùf

piùf

piùf

piùf

Un poco largamente ♩. ca 80

8

Pfte. *ff*

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *ff*

3. VI. *ff*

4. VI. *ff* IV.

2. Vle. *ff*

2. Vlc. *ff*

2. Cb. *ff*

470 Più mosso ♩. ca 104

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

3. VI.

4. VI.

2. Vle.

2. Vlc.

Xyl.

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

3. VI.

4. VI.

490

Allegro molto ♩ ca 168

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

Timp.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

500

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

Musical score for measures 1-24. The score is arranged in two systems of five staves each. The instruments are: 1. VI., 2. VI., 1. Vle., 1. Vlc., 1. Cb. in the first system, and 3. VI., 4. VI., 2. Vle., 2. Vlc., 2. Cb. in the second system. The key signature has two flats (B-flat and E-flat). The first system includes a *cresc.* marking above the 2. VI. and 1. Vle. staves, and another *cresc.* below the 1. Vlc. staff. A *III.* marking is present below the 1. Cb. staff in the second measure. The second system includes a *III.* marking below the 2. Vlc. staff in the second measure.

ca 152-168

510

Musical score for measures 25-48. The score is arranged in two systems of five staves each, with the same instrument list as the first system. The key signature has two flats. A *ff* (fortissimo) marking is present below the 1. Cb. staff in the first measure of the first system. A *III.* marking is present below the 1. Cb. staff in the second measure of the first system. A *III.* marking is present below the 2. Vlc. staff in the second measure of the second system. The score includes various dynamic markings such as *f* and *ff* throughout.

1. Pfte. (Piano) part with dynamic marking *f*.

1. VI. (Violin I) with *pizz.* and *arco* markings.

2. VI. (Violin II) with *pizz.* and *arco* markings.

1. Vle. (Viola I) with *pizz.* and *arco* markings.

1. Vlc. (Violoncello I) with *pizz.* and *arco* markings.

1. Cb. (Contrabasso I) part.

3. VI. (Violin III) part.

4. VI. (Violin IV) with *pizz.* and *arco* markings.

2. Vle. (Viola II) with *pizz.* and *arco* markings.

2. Vlc. (Violoncello II) with *pizz.* and *arco* markings.

2. Cb. (Contrabasso II) part.

The score is written for a string quartet and piano. The piano part is in the top system, and the string parts are in the bottom systems. The string parts are divided into Violin I, Violin II, Viola I, Violoncello I, Contrabasso I, Violin III, Violin IV, Viola II, Violoncello II, and Contrabasso II. The string parts include *pizz.* (pizzicato) and *arco* (arco) markings. The piano part has a dynamic marking of *f* (forte).

Un poco allarg. - -

The musical score consists of 12 staves. The top two staves are for Timp. and Pff. The remaining ten staves are for string instruments: 1.VI., 2.VI., 1.Vle., 1.Vlc., 1.Cb., 3.VI., 4.VI., 2.Vle., 2.Vlc., and 2.Cb. The score is in 4/4 time and features a key signature of two sharps (F# and C#). The music is divided into three measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *ff*. The third measure has a dynamic marking of *ff* and includes a Roman numeral *IV* above the staff, indicating a section change. The tempo marking at the top right is "Un poco allarg. - -".

Durée d'exécution: ca 6' 55"

III.

Adagio, ♩ ca 66 allarg. - -

Timpani *mf* *rubato* *p*

Xylophon *mf* *p*

5 - - - al - Adagio molto, ♩ ca 40

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

Xyl.

1. Vle. *p*

1. Vlc. *pp*

1. Cb. *pp*

10

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

Xyl. *mf*

2. Vle. *p*

1. Vle. *p*

1. Vlc. *pp*

1. Cb. *pp*

Musical score for the first system, measures 1-3. The instruments are Timp., Xyl., 2. Vl., 1. Vle., 1. Vlc., and 1. Cb. The Timp. part features trills and a dynamic of *pp*. The Xyl. part has a dynamic of *p*. The 2. Vl. part has a dynamic of *mf*. The 1. Vle., 1. Vlc., and 1. Cb. parts provide harmonic support.



15

poco ral -

Musical score for the second system, measures 4-6. The instruments are 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 dynamic of *mf*. The 1. Vl. part has a dynamic of *mf*. The 2. Vl. part has a dynamic of *mf*. The 1. Vle. part has a dynamic of *mf*. The 1. Vlc. part has a dynamic of *mf*. The 1. Cb. part has a dynamic of *mf*. The 3. Vl. part has a dynamic of *mf*. The 4. Vl. part has a dynamic of *mf*. The 2. Vle. part has a dynamic of *mf*. The 2. Vlc. part has a dynamic of *mf*. The 3. Vl., 4. Vl., and 2. Vle. parts have a dynamic of *p, espr.*

lento - - - - - a tempo

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

(A)

20 Più andante, ♩ ca 56

Gr. cassa *pp*

Tam-tam *pp*

Timp. *tr* *p*

Xyl. *mf* *p*

Cel. *mf, espr.*

Pfte. *p*

1. Vl. *2 Soli*

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

1. Vle. *p*

1. Vlc. *p* *ord.*

1. Cb. *ord.*

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

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

2. Vlc. *ord.* *pp*

2. Cb. *ord.* *pp*

25

Cel.

Pfte.

2 soli

1. VI.

2. VI.
div.

con sord
pp

1. Vle.
pp

II

1. Vlc.
pp

3. VI.
div.

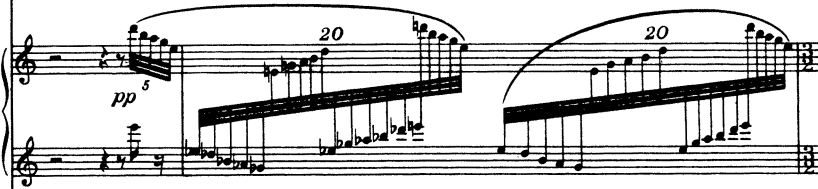
4. VI.
div.


rallent. - - al Più lento, ♩ ca 46

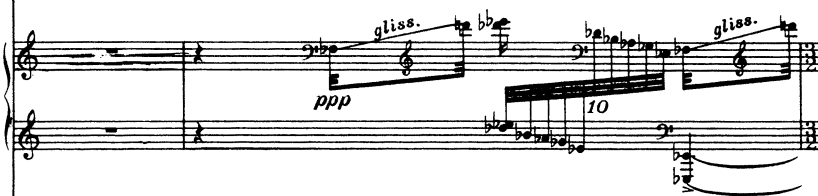
Timp. p
 Xyl. mf p mf p mf p pp
 Cel. f
 Pfte. mf p mf p mf p
 1.VI. f tutti pp
 2.VI. div.
 1.VIc. pp
 1.VIc. pp
 1.Cb. p
 3.VI. tr
 4.VI. tr
 2.VIc. p
 2.Cb. p

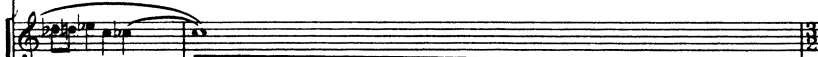
B) Più andante, ♩ ca. 66

Timp. 

Cel. 

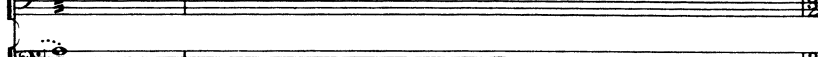
Arpa 

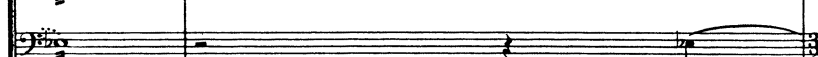
Pfte. 


1. VI. 

1. Vle. 

1. Vlc. 

1. Cb. 

2. Vlc. 

2. Cb. 

*) Griffbezeichnung / indique la manière de toucher

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

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

poco

Score for Percussion and Strings, page 74. The score is marked *poco*. The percussion section includes Timp., Ctl., and Arpa. The string section includes 2.Vl., 1.Vle., 1.Vlc., 4.Vl., 2.Vle., 2.Vlc., and 2.Cb. The percussion parts feature complex rhythmic patterns with slurs and accents, and the string parts provide harmonic support with sustained chords.

Percussion:

- Timp.**: Bass drum (basso) with a single note at the beginning.
- Ctl.**: Cymbals with three phrases, each marked with a *20* (20 strokes) and a slur.
- Arpa**: Arpa with a melodic line consisting of a series of slurs connecting notes.
- Pfte.**: Pflöge with a complex rhythmic pattern, including slurs and accents.

Strings:

- 2.Vl.**: Violins II with sustained chords.
- 1.Vle.**: Violins I with sustained chords.
- 1.Vlc.**: Violas with sustained chords.
- 4.Vl.**: Violins IV with sustained chords.
- 2.Vle.**: Violins III with sustained chords.
- 2.Vlc.**: Violas with sustained chords.
- 2.Cb.**: Cellos with sustained chords.

- a - - - - - poco -

The musical score consists of the following parts and markings:

- Timp.**: *cresc.*
- Cel.**: *cresc.*, with three arched passages marked **20**.
- Arpa**: *cresc.*, with a zigzag line indicating tremolos.
- Pfte.**: *cresc.*, with complex rhythmic patterns and dynamic markings.
- 2.Vl.**: *cresc.*
- 1.Vle.**: *cresc.*
- 1.Vlc.**: *cresc.*
- 4.Vl.**: *cresc.*
- 2.Vle.**: *cresc.*
- 2.Vlc.**: *cresc.*
- 2.Cb.**: *cresc.*

-stringendo-

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

The Timpani part features a rhythmic pattern of eighth notes. The Cello part has three measures, each with a slur and a '20' marking above it. The Arpa part features a series of chords connected by a zigzag line. The Piano part has three measures, each with a slur and a '10' marking below it. The string parts (2. Vl., 1. Vle., 1. Vlo., 4. Vl., 2. Vle., 2. Vlo., 2. Cb.) feature chords and melodic lines.

40

Score for measures 1-3, page 40. The score includes parts for Timp., Cel., Arpa, Pfte., 2. VI., 1. Vle., 1. Vlc., 4. VI., 2. Vle., 2. Vlc., and 2. Cb. The Cello part features three measures of a melodic line with a '20' dynamic marking. The Piano part features three measures of a melodic line with a '10' dynamic marking. The strings play chords.

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are:

- Timp.** (Timpani): A single staff with a few notes.
- Cel.** (Celesta): Two staves. The upper staff has a circled five-note figure with a '5' above it, starting with a forte (*f*) dynamic.
- Arpa** (Arpeggiator): Two staves showing a series of arpeggiated chords with a zig-zagging melodic line.
- Pfte.** (Piano): Two staves. The upper staff features three passages of ten-note glissandi, each marked with '10' and 'gliss.' and a key signature change to two flats. The lower staff has sustained chords.
- 1. VI.** (First Violin): A staff with a rest followed by a chord marked '(ord.)' and *mp*.
- 2. VI.** (Second Violin): A staff with a rest followed by a chord marked *mp*.
- 1. Vle.** (First Viola): A staff with a rest followed by a chord marked *mp*.
- 1. Vlc.** (First Violoncello): A staff with a rest followed by a chord marked *mp*.
- 1. Cb.** (First Contrabass): A staff with a rest followed by a chord marked *mp*.
- 4. VI.** (Fourth Violin): A staff with a rest followed by a chord marked *mp*.
- 2. Vle.** (Second Viola): A staff with a rest followed by a chord marked *mp*.
- 2. Vlc.** (Second Violoncello): A staff with a rest followed by a chord marked *mp*.
- 2. Cb.** (Second Contrabass): A staff with a rest followed by a chord marked *mp*.

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

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

*) Piatto

5/4 *f*

Timp.

Cel.

Arpa

Pfte.

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

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

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

1. Vlc. *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. Vlc. *ord.* *f* cresc. *ff* sul pont. *f* ord.

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

ff *p* *ff*

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

Tamb. picc.
senza
corda

50

accel. -

81

*) Piatti

a 2
pp cresc.

Xyl.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vle.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vle.

2. Cb.

*) *kleineres Instrument / instrument plus petit*

- quasi a tempo, ♩ ca 80

Piatti

Timp.

Xyl.

Arpa

Pfte.

1. VI.

2. VI.

1. Vie.

1. Vic.

1. Cb.

3. VI.

4. VI.

2. Vie.

2. Vic.

2. Cb.

Musical score for orchestra, page 82. The score includes parts for Piatti, Timp., Xyl., Arpa, Pfte., and string sections (VI, Vie, Vic, Cb). The music is in 2/4 time, with a tempo marking of "quasi a tempo, ♩ ca 80". The score features various dynamics (*f*, *ff*, *pizz.*, *arco*) and articulations (accents, slurs). The string sections play a rhythmic pattern of eighth notes, while the woodwinds and percussion provide accompaniment. The score is divided into measures with time signatures 2/4 and 5/4.

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

60

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

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

65 Adagio, ♩ ca 65

Cel.

p
14
14
11
11

Arpa

p

Pfte.

p
14
11

1. VI.

2. VI.

1. Vle.

3. VI.

p
2 Soli

2. Vle.

p dolce
arco

2. Vlc.

p dolce

Cel.

Arpa

Pflte.

1. VI.

2. VI.

1. Vle.

3. VI.

2. Vle.

3. Vic.

The musical score consists of eight staves. The Cello (Cel.) staff features a complex melodic line with many sixteenth notes and rests, with the number '14' appearing four times. The Arpa (Arpa) staff has a sparse accompaniment with some chords and a few notes. The Pflte. (Pflte.) staff contains a few chords and rests. The Violin and Viola staves (1. VI., 2. VI., 1. Vle., 3. VI., 2. Vle., 3. Vic.) feature long, sustained notes with some melodic movement. The 3. VI. staff has a few chords. The 2. Vle. and 3. Vic. staves have a few notes and rests.

Cel. Arpa Pfte. 1. Vi. 2. Vi. 1. Vlc. 3. Vi. 2. Vlc. 2. Vlc.

The musical score consists of nine staves. The top staff is for Cello (Cel.), featuring a complex melodic line with many sixteenth notes and accidentals (b, bb, a, b). The second staff is for Arpa (Arpa), showing two large, dark, slanted blocks representing arpeggiated chords. The third staff is for Piano (Pfte.), with a large, dark, slanted block representing a sustained chord or texture, and some handwritten notes above and below. The remaining six staves are for strings: 1. Vi. (Violin I), 2. Vi. (Violin II), 1. Vlc. (Viola I), 3. Vi. (Viola II), 2. Vlc. (Violin III), and 2. Vlc. (Viola III). These string parts feature long, sweeping lines with various accidentals (b, bb) and some rests.

Cel.

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

3. Vl.

2. Vle.

2. Vlc.

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

Cel.

Arpa

Pfte.

1.VI.

2.VI.

1.Vle.

3.VI.

2.Vle.

2.Vlc.

The musical score is arranged in a system with seven staves. The Cello (Cel.) part is at the top, featuring a complex melodic line with many beamed notes and a rhythmic accompaniment in the lower register. The Arpa (Arpa) part consists of several chords and arpeggiated figures. The Pfte. (Piano) part is mostly silent, with a few notes and a dynamic marking of *sf*. The Violin parts (1.VI., 2.VI., 1.Vle., 3.VI., 2.Vle., 2.Vlc.) are arranged in a standard orchestral order, with the first violin (1.VI.) and first viola (1.Vle.) parts having long, sweeping melodic lines. The second violin (2.VI.) and second viola (2.Vle.) parts have more rhythmic and harmonic support. The second violoncello (2.Vlc.) part is in the bass clef and provides a steady bass line.

rallen

70

Cel.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

3. VI.

2. Vle.

2. Vle.

- - - fan - - - - -

Cel.

Arpa

Pfte.

1. VI.

2. VI.

4. Vle.

3. VI.

2. Vle.

2. Vcl.

B. & H. 16155

do - - - - -

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

al ♩ ca 70 **ⓔ** Quasi a tempo
75 ♩ ca 50, rallent.

Cel. *pp*

Arpa *ff* près de la table

Pfte. *pp*

1. V1. *pizz.*

2. V1. *ff*

1. Vle. *pizz.*

1. Vlc. *f pizz.*

1. Cb. *f pizz.*

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

2. Vlc. *pp* *f* arco

2. Cb. *f*

Adagio molto, $\text{♩} = 42$

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

80

rallent. - - Tempo I $\text{♩} = 66$

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

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

Allegro molto, ♩ ca 130

Timp. f pizz. 3
 1. VI. p pizz. 3 cresc. 3
 2. VI. p pizz. 3 cresc. 3
 1. Vle. p pizz. 3 cresc. 3
 1. Vcl. p pizz. 3 cresc. 3
 1. Cb. pizz. p cresc.
 2. Cb. f pizz.

Timp. $sim.$
 1. VI. $sim.$
 2. VI. $sim.$
 1. Vle. $sim.$
 1. Vcl. $sim.$
 1. Cb. f
 3. VI. f
 4. VI. f
 2. Vle. f

1. Timp.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

arco

arco

arco

pizz.

pizz.

pizz.

f

mf

arco

mf

mf

mf

mf

arco

mf

arco

arco

mf

mf

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

arco
f

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

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

Timp. *p*

Pfte. *p, marcato*

1. VI. *pizz.* *p*

2. VI. *pizz.* *p*

1. Vle. *pizz.* *p*

1. Vcl. *pizz.* *p*

1. Cb. *pizz.* *p*

3. VI. *pizz.* *p*

4. VI. *pizz.* *p*

2. Vle. *pizz.* *p*

2. Vcl. *pizz.* *p*

2. Cb. *pizz.* *p*

1. Timp. *cresc.*

Pfte. *mf* *cresc.*

1. Vi. *cresc.*

2. Vi. *cresc.*

1. Vle. *cresc.*

1. Vcl. *cresc.*

1. Cb. *cresc.*

3. Vi. *cresc.*

4. Vi. *cresc.*

2. Vle. *cresc.*

2. Vcl. *cresc.*

2. Cb. *cresc.*

The musical score is arranged in systems. The top system includes Timp. (Timpani) and Pfte. (Piano). The Timp. part is written in a single staff with a bass clef and a key signature of one flat. The Pfte. part is written in grand staff (treble and bass clefs) with a key signature of one flat. The second system contains string parts: 1. VI. (Violin I), 2. VI. (Violin II), 1. Vle. (Viola), 1. Vlc. (Violoncello), and 1. Cb. (Contrabasso). The third system contains: 3. VI. (Violin I), 4. VI. (Violin II), 2. Vle. (Viola), 2. Vlc. (Violoncello), and 2. Cb. (Contrabasso). The notation includes various rhythmic values, accidentals, and dynamic markings.

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

piu f

ff

arco

ff *arco*

ff *arco*

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

1. Timp. *ff* — *p*

2. Pfte. *f*

1. VI. *p*

2. VI. *p*

1. Vle. *p*

1. Vlc. *p*

1. Cb. *ff* — *mf*

3. VI. *ff* — *p*

4. VI. *ff* — *mf*

2. Vle. *ff* — *mf*

2. Vlc. *ff* — *mf*

2. Cb. *ff* — *mf*

60

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

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vcl.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vcl.

2. Cb.

70

Pftc. *ff*

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *ff*

3. VI. *ff*

4. VI. *ff*

2. Vle. *ff*

2. Vlc. *ff*

2. Cb. *ff*

Ⓑ Ancora meno mosso, ♩ ca 112

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

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

Arpa

I.

Pfte.

II.

1. Vle.

1. Vlc.

1. Cb.

2. Vle.

2. Vlc.

2. Cb.

mp

sempre sim.

Tamb.picc.
senza
corda

90

f

Arpa

*f**p*

I.

*f**p**sempre sim.*

Pfte.

II.

*f**p**sempre sim.*

1.VI.

mp

2.VI.

mp

1.VIe.

*f**collegno mp*

1.VIc.

*f**p*

1.Cb.

*f**p*

3.VI.

*f**collegno**mp*

4.VI.

*f**p collegno*

2.VIe.

*f**p collegno*

2.VIc.

*f**p*

2.Cb.

*f**p*

Tamb.picc.
senza
corda

Arpa

I.

Pfte.

II.

1.VI.

2.VI.

1.Vle.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vlc.

2.Cb.

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

ord.

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

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

Detailed description of the musical score: The score is for measures 1 through 4 of a piece. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The instruments and their parts are:

- Timp.**: Measures 1-2 have a half note G2, quarter rest, quarter note G2, quarter rest. Measure 3 has a whole rest. Measure 4 has a whole rest. Dynamic: *p*.
- Arpa**: Measures 1-2 have chords (F2, A2, C3) and (F2, A2, C3). Measure 3 has a whole rest. Measure 4 has a whole rest.
- Pfte.**: Measures 1-2 have whole rests. Measure 3 has a half note G2, quarter rest, quarter note G2, quarter rest. Measure 4 has a half note G2, quarter rest, quarter note G2, quarter rest. Dynamic: *p*.
- 1. VI.**: Measures 1-2 have eighth notes G4, A4, B4, C5. Measure 3 has a half note G4. Measure 4 has a whole rest.
- 2. VI.**: Measures 1-2 have eighth notes G4, A4, B4, C5. Measure 3 has a half note G4. Measure 4 has a whole rest.
- 1. Vle.**: Measures 1-2 have quarter notes G3, A3, B3, C4. Measure 3 has quarter notes G3, A3, B3, C4. Measure 4 has quarter notes G3, A3, B3, C4. Dynamic: *pp*.
- 1. Vlc.**: Measures 1-2 have a half note G2. Measure 3 has a whole rest. Measure 4 has a half note G2, quarter rest, quarter note G2, quarter rest. Dynamic: *pizz.*
- 1. Cb.**: Measures 1-2 have a half note G2. Measure 3 has a whole rest. Measure 4 has a whole rest.
- 3. VI.**: Measures 1-2 have quarter notes G4, A4, B4, C5. Measure 3 has a half note G4. Measure 4 has eighth notes G4, A4, B4, C5. Dynamic: *p*. Instruction: *arco*.
- 4. VI.**: Measures 1-2 have quarter notes G4, A4, B4, C5. Measure 3 has quarter notes G4, A4, B4, C5. Measure 4 has eighth notes G4, A4, B4, C5. Dynamic: *pp*.
- 2. Vle.**: Measures 1-2 have quarter notes G3, A3, B3, C4. Measure 3 has quarter notes G3, A3, B3, C4. Measure 4 has quarter notes G3, A3, B3, C4. Dynamic: *pp*.
- 2. Vlc.**: Measures 1-2 have quarter notes G3, A3, B3, C4. Measure 3 has quarter notes G3, A3, B3, C4. Measure 4 has quarter notes G3, A3, B3, C4. Instruction: *arco*.
- 2. Cb.**: Measures 1-2 have a half note G2. Measure 3 has a whole rest. Measure 4 has a whole rest.

ⓓ Un poco meno mosso, ♩ ca 120

Arpa

Pfte.

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

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

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

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

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

3. Vl. *ff*

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

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

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

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

120

Arpa

Pfte.

1. Vi.

2. Vi.

1. Vle.

1. Vlc.

1. Cb.

3. Vi.

4. Vi.

2. Vle.

2. Vlc.

2. Cb.

Tempo I

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

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

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

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

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

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

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

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

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

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

130

1. VI. *f* *mf*

2. VI. *mf*

1. Vie. *mf*

1. Vlc. *mf*

1. Cb. *mf*

3. VI. *f* *mf*

4. VI. *mf*

2. Vie. *mf*

2. Vlc. *mf*

2. Cb. *mf*

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vle.

1. Vlc.

1. Cb.

3. Vl.

4. Vl.

2. Vle.

2. Vlc.

2. Cb.

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

E Un poco meno mosso, ♩ ca 120

140

a 2

ppp

Flauti

Arpa

p *sf* *p*

Pfte.

p *sf* *p*

1. VI.

pp *sf* *pp*

2. VI.

pp *sf* *pp*

1. Vle.

pp *sf* *pp*

1. Vic.

pp *sf* *pp*

1. Cb.

pp *sf* *pp*

3. VI.

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

4. VI.

pp *pizz.* *sf* *pp*

2. Vle.

pp *pizz.* *sf* *pp*

2. Vic.

pp *pizz.* *sf* *pp*

2. Cb.

pp *pizz.* *sf* *pp*

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

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

Pfte.

1. VI.

2. VI.

1. Vlc.

3. VI.

4. VI.

2. Vle.

2. Vlc.

p

mf

Sec.

p

div. A

p

p

arco

p

poco - - - - a poco - -

Pfte.

3. VI.

4. VI.

2. Vle.

2. Vlc.

8

** Sec. * Sec. * simile*

Sec.

div.

cresce poco a poco (sin al ff)

cresce poco a poco (sin al ff)

cresce poco a poco (sin al ff)

cresce poco a poco (sin al ff)

strin

160 gen

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

1. VI. *mf* *sempre simile*

2. VI. *mf* *sempre simile*

1. Vle. *mf* *sempre simile*

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

4. VI. *div.* *non div.*

2. Vle. *mf*

2. Vlc.

do

Pfte. *8* *simile* *simile*

1. VI. *mf*

2. VI. *mf*

1. Vle. *mf*

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

4. VI. *div.* *non div.*

2. Vle. *mf*

2. Vlc.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

3. VI.

4. VI.

2. Vle.

2. Vlc.

f

ff

f

f

f

f

non div.

non div.

simile

simile

simile

sempre simile

cresc. -

cresc. -

cresc. -

Xyl.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

f

cresc.

p gliss.

cresc.

cresc.

f

- pizz.

ff

ff

ff

ff

pizz.

- 180 - - al

Xyl. *ff*

Arpa *ff*

Pfte.

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

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

3. VI. *ff*

4. VI. *ff*

2. Vle. *ff*

2. Vlc. *ff*

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

Vivacissimo, *d* ca 176

Xyl. *8*

Arpa

1. VI. *3*

2. VI. *2*

1. Vle. *3*

3. VI. *3*

4. VI. *2*

2. Vle. *3*

2. Vlc. *3*

2. Cb. *2*

|| Presto strepitoso, *d* 210

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *ff*

3. VI. *5*

4. VI. *4*

2. Vle. *5*

2. Vlc. *5*

2. Cb. *4*

190

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

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

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

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

Ⓕ Molto moderato, ♩ ca 144

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

Musical score for page 130, measures 144-146. The score includes parts for Timpani, Cymbals, Piano, Violins I and II, Violas, Violas, Violins, and Cellos. The music is in 6/4 time and marked 'Molto moderato' with a tempo of approximately 144 beats per minute. The score shows a transition from a 6/4 time signature to a 3/4 time signature. Dynamics range from piano (p) to fortissimo (f).

The musical score on page 131 consists of the following parts:

- Timp.** (Timpani): Bass clef, 6/8 time signature. The part features a rhythmic pattern of eighth and sixteenth notes.
- Cel.** (Cello): Treble clef. The part begins with a descending scale and continues with a series of sixteenth-note runs.
- Pfte.** (Piano): Grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a steady bass line.
- 1. Vi.** (First Violin): Treble clef. The part is mostly rests, with some chords in the second and third measures.
- 2. Vi.** (Second Violin): Treble clef. Similar to the first violin, it is mostly rests with some chords.
- 1. Vle.** (First Viola): Bass clef. The part is mostly rests.
- 1. Vlc.** (First Violoncello): Bass clef. The part is mostly rests.
- 1. Cb.** (First Contrabass): Bass clef. The part is mostly rests.
- 3. Vl.** (Third Violin): Treble clef. The part features a melodic line with eighth and sixteenth notes.
- 4. Vl.** (Fourth Violin): Treble clef. The part features a melodic line with eighth and sixteenth notes.
- 2. Vle.** (Second Viola): Bass clef. The part features a melodic line with eighth and sixteenth notes.
- 2. Vlc.** (Second Violoncello): Bass clef. The part features a melodic line with eighth and sixteenth notes.
- 2. Cb.** (Second Contrabass): Bass clef. The part features a melodic line with eighth and sixteenth notes.

210 *tr*

Timp.

Cel.

Pfte.

mf, molto espr.

1. VI.

f, molto espr.

2. VI.

f, molto espr.

1. Vle.

f, molto espr.

1. Vlo.

f, molto espr.

1. Cb.

3. VI.

f, molto espr.

4. VI.

f

2. Vle.

2. Vlo.

2. Cb.

This musical score page features a variety of instruments and parts. At the top, the **Timp.** (Timpani) part is written on a single staff. Below it, the **Pfte.** (Piano) part is written on a grand staff (treble and bass clefs). The string section is divided into two systems. The first system includes **1. VI.** (Violin I), **2. VI.** (Violin II), **1. Vle.** (Viola), **1. Vlc.** (Violoncello), and **1. Cb.** (Contrabasso). The second system includes **2. VI.** (Violin I), **4. VI.** (Violin II), **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 3/4 time signature. The music consists of melodic lines with some slurs and dynamic markings. The bottom of the page features the publisher's information.

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

220

1. VI. *f*

2. VI. *f*

1. Vie. *f*

1. Vlc. *f*

3. VI. *f*

4. VI. *mf*

2. Vie. *mf*

2. Vlc. *mf*

1. VI. *Adolce*

2. VI. *Adolce*

1. Vie. *Adolce*

1. Vlc. *Adolce*

1. Cb. *Adolce*

dim.

3. VI. *Adolce*

4. VI. *Adolce*

2. Vie. *Adolce*

2. Vlc. *Adolce*

2. Cb. *Adolce*

dim.

230 *rallent.* - - *al Adagio*, ♩ 84

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

2. VI. *tr.*

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

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

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

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

4. VI. *tr.* *pp*

2. Vle. *tr.* *pp*

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

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

pp

④

Allegro, ♩ ca 116

1. VI. *tr.*

1. Vle. *tr.*

1. Vlc. *a piacere* *pp*

3. VI. *tr.*

4. VI. *tr.*

2. Vle. *tr.*

2. Vlc. *tr.*

p, ma marcato

Tutti

p, ma marcato

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

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

240 *accelerando*

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

f, cresc.
f, cresc.
f, cresc.
f, cresc.
f, cresc.
f, cresc.
f, cresc.
f, cresc.

3
2
3
2
3
2

ff

Calmò, ♩ ca 72

rallentando - - - molto

Cel. *p* *simile*

Arpa *p* *sim.*

1.Vl. *p*

2.Vl. *p*

1.Vle. *p*

1.Vlc. *p*

1.Cb. *p*

3.Vl.

4.Vl.

2.Vle.

2.Vlc.

Ⓜ

(H)

250

Vivacissimo, stretto, ♩ ca 140

1.Vl.

2.Vl.

1.Vle.

1.Vlc.

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

2.Vle.

2.Vlc.

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

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

260

Tempo I
ca 130.

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

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

140

Timp. *f*

Pfte. *ff*

1. VI. *ff*

2. VI. *ff*

1. Vle. *ff*

1. Vlc. *ff*

1. Cb. *ff*

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

ff

270

Timp.

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vcl.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vcl.

3. Cb.

The score features a complex rhythmic structure with time signatures of 2/4, 3/4, and 2/2. Dynamics include *f* (forte) and *f* (f). Rehearsal marks 3, 4, and 2 are present in the percussion and string parts.

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

The score is divided into two systems. The first system includes parts for Piano (Pfte.), 1st Violin (1. VI.), 2nd Violin (2. VI.), 1st Viola (1. Vle.), 1st Violoncello (1. Vlc.), and 1st Contrabass (1. Cb.). The second system includes parts for 3rd Violin (3. VI.), 4th Violin (4. VI.), 2nd Viola (2. Vle.), 2nd Violoncello (2. Vlc.), and 2nd Contrabass (2. Cb.).
 The time signature changes from 3/4 to 2/2 at the beginning of the second measure in each part. The piano part starts with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The string parts also feature a crescendo marking. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

al Largo a tempo allarg. a tempo

♩ ca 100 (♩ 100) (♩ 100)

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

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