



EB

Pour Alexandre et Catherine Barjansky

SCHELOMO

(Solomon)

Rhapsodie hébraïque

pour

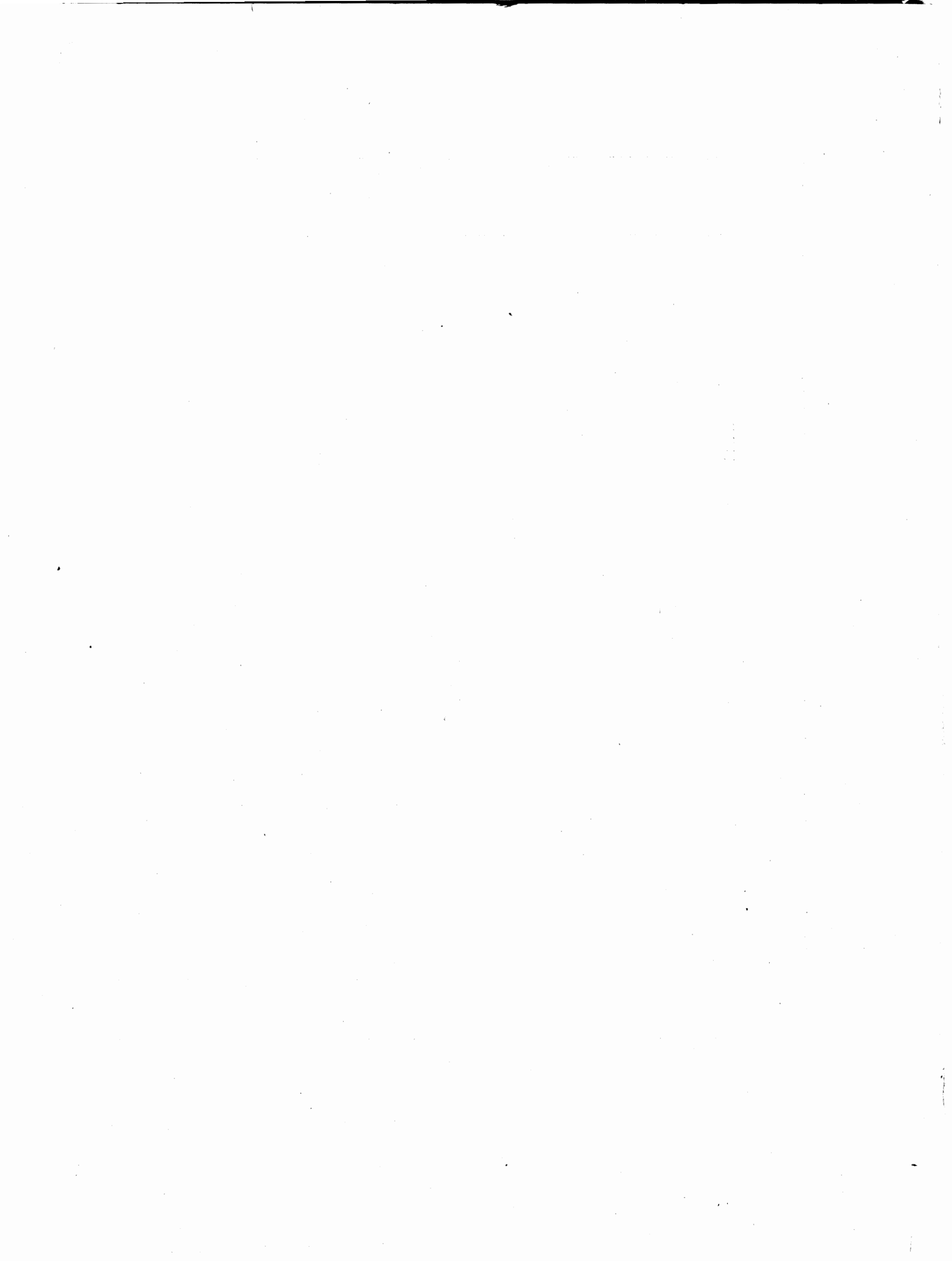
Violoncelle solo
et Grand Orchestre

par

ERNEST BLOCH

Score,	\$ 7.50 net
Parts,	12.50 net
Violoncello and Piano,	3.00 net

New York · G. SCHIRMER · Boston



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STROMENTI DELLA PARTITURA

Flauto I° e II°

Flauto III° (poi Piccolo)

Oboè I° e II°

Corno inglese

Clarinetto I° e II° in Sib

Clarinetto basso

Fagotto I° e II°

Contrafagotto

Corni I°, II°, III°, IV°, in Fa

Tromba I^a, II^a e III^a in Do

Trombone I°, II°, III°

Tuba

Timpani

Percussione { Tamburo, Tamburo basco, Gran cassa, Piatti
Tam-tam

Celesta

Arpa I^a e II^a

Violoncello solo

Violini Iⁱ (al meno 12)

Violini IIⁱ (al meno 10)

Viole (al meno 8)

Violoncelli (al meno 6)

Contrabassi (al meno 4)

«SCHELOMO» Rhapsodie hébraïque

pour
Violoncelle solo et Grand Orchestre

Ernest Bloch

Lento moderato (a bene placito, quasi cadenza) (♩ = 66)

- Flauto I^o e II^o
- Flauto III^o
Ottavino (Piccolo)
- Oboè I^o e II^o
- Corno inglese
- Clarinetto I^o e II^o
in Sib
- Clarinetto basso
- Fagotto I^o e II^o
- Contrafagotto
- I^o e II^o
Corni in Fa
III^o e IV^o
- Tromba I^a, II^a e III^a
in Do
- Trombone I^o e II^o
- Trombone III^o
e Tuba
- Timpani
- Percussione { Tamburo, Tambour de
basque, Gran cassa, Pi-
atti, Tam-tam
- Celesta
- Arpa I^a e II^a
Arpa I
- Violoncello solo
- Violini II (al meno 12)
- Violini III (al meno 10)
- Viole (al meno 8)
- Violoncelli (al meno 6)
- Contrabassi (al meno 4)

The musical score consists of the following parts and markings:

- Flauto I^o e II^o**: Resting.
- Flauto III^o Ottavino (Piccolo)**: Resting.
- Oboè I^o e II^o**: *mp espr.* (measures 1-4)
- Corno inglese**: Resting.
- Clarinetto I^o e II^o in Sib**: *mp espr.* (measures 1-4)
- Clarinetto basso**: Resting.
- Fagotto I^o e II^o**: *mf espr.* (measures 1-4)
- Contrafagotto**: Resting.
- I^o e II^o Corni in Fa III^o e IV^o**: *mf espr.* (measures 1-4)
- Tromba I^a, II^a e III^a in Do**: Resting.
- Trombone I^o e II^o**: Resting.
- Trombone III^o e Tuba**: *mf* (measures 1-4)
- Timpani**: *pp* (measures 1-4)
- Percussione**: Resting.
- Celesta**: Resting.
- Arpa I^a e II^a Arpa I**: *mf* (measures 1-4)
- Violoncello solo**: *mf espr. (misurato)* (measures 1-4)
- Violini II (al meno 12)**: *div. pizz.* (measures 1-4)
- Violini III (al meno 10)**: *p dolce* (measures 1-4)
- Viole (al meno 8)**: *div. pizz.* (measures 1-4)
- Violoncelli (al meno 6)**: *p dolce* (measures 1-4)
- Contrabassi (al meno 4)**: *p dolce* (measures 1-4)

① Più animato

Fl. I II
Fl. III
Ob. I II
Cor. ingl.
Cl. I
Cl. II
Fag. I II
C-fag.

1^o
mp mf
2^o
mp mf
1^o mp

Cor. I II
Cor. III IV
Tba. I II III
The. I II
The. III e Tuba

1^o poco
mp
poco

Timp.
Arpa I

Solo Δ
f mp

Vcl. solo
div. pizz.

1^o
con somma espressione
disinvolto, senza accel.

Cl. I *cresc.*

Cl. II

Fag. I *mf*

Fag. II *cresc.*

Cor. I

Arpa I *cresc.*

Vcl. solo

Vln.

Vln.

Vle.

Vcl.

C-bss.

rall. molto

Cadenza (lento)

Cor. IV *mf*

Arpa I *Sua bassa*

Vcl. solo Cadenza *ad lib.*

animando

poco rit. a tempo

più lento

lunga

f p cresc. f dim.

pizz.

mf

Andante moderato (♩ = 66)

Fl. I *mf espr.* 1^o Solo

Fl. II

Ob. I II *mf espr.*

Cor. ingl *mf* *p*

Cl. I II *p*

Cl. bss. *p*

Fag. I II *mp* *p*

C. fag.

Timp. *p*

C. l.

Arpa I *p*

Arpa II *mp* *mp* Solo *mf*

Vcl. solo *Andante moderato* (♩ = 66)

8 Soli con sord. *p*

con sord. *mp* *mf* *pp* div.

con sord. pizz. *p*

con sord. arco *p* pizz.

②

Fl.I II
tr
mf

Fl. III

Ob. I II

Cor. ingl.

Cl. I II
p

Cl. bss.
pp

Fag. I II
pp

C-fag.
ppp

Cor. I II

Cor. IV
p

Tamburo
pp

Tambour de basque
pp

Cel.
p

Arpa I
p

Arpa II
p

Vcl. solo
mf dolce
mp

Tutti con sord.
pizz.

con sord.
pizz.

con sord.
pizz.

pizz.

②

Fl. I II

Fl. III

Ob. I II *1^o Solo*

Cl. I II

Cl. bss.

C. fag.

Cor. IV

Tbe. I II *con sord. Soli*

Tbne. I II *con sord. Soli*

Timp.

Tamburo

Tambour de basque

Cel.

Arpa I

Arpa II

Vcl. solo

arco / *pizz.*

div. a 3 sul ponticello

C. bss. div. a 4

I *arco*

II *arco*

III, IV *arco*

Fl. I II III

Ob. I II

Cor. ingl

Cor. II IV

Tbe. I II

Tbne. I II

Timp.

Tamburo

Piatti

Cel.

Arpa I

Vcl. solo

arco

pizz.

mf espr.

div. a 2

V

Fl. I II
Fl. III
Ob. I II
Cor. ingl.
Cl. I II
Cl. bss.
Fag. I II
C.-fag.
Cor. I II
Cor. III IV
Tba. I II III
Tbe. I II
Tbe. III e Tuba
Cel.
Arpa I
Vcl. solo
cresc.
cresc.
(sempre div.)

The musical score is arranged in systems. The first system includes Flutes I, II, and III; Oboes I and II; English Horn; Clarinets I and II; Bassoon; Bassoon in C; Horns I and II; Horns III and IV; Trombones I, II, and III; Trombone III and Tuba. The second system includes Cello and Double Bass. The third system includes Violin Solo. The bottom system includes Piano with six staves. The score features various musical notations such as triplets, slurs, and dynamic markings like *mf* and *cresc.*

This page of a musical score, numbered 11, is written in 3/4 time and B-flat major. The score is divided into two systems. The first system consists of six staves: the top two are for the piano (treble and bass clefs), and the bottom four are for the orchestra (two treble and two bass clefs). The piano part features a complex texture with triplets and sixteenth-note runs. The second system also consists of six staves, with the piano part occupying the top two and the orchestra the bottom four. The piano part continues with intricate sixteenth-note patterns and triplet figures. The orchestra part provides harmonic support with sustained notes and rhythmic patterns. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte).

④^a₂

Fl. I & II
 Cl. I & II
 Fag. I & II
 P^{no} IV^o
 Tamburo
 Piatti
 Gr. c.
 Cel.
 Vcl. solo
 Vln^o I^o solo
 arco
 pizz.
 p
 mp
 p
 p
 p
 p

④

Fl. I II
Fl. II

Cl. I II
Cl. bss.

Fag. I II
C. fag.

II. IV
II^o

Arpa I
Arpa II

Vcl. solo

Tutti senza sord.

col legno

col legno

cresc.

cresc.

pp cresc.

cresc.

pp

mp

mp

p

mf

p₃

mp cresc.

div. a 3 arco

div. cresc.

div. cresc.

div. cresc.

cresc.

univ.

pizz.

arco

pizz.

cresc.

p cresc.

poco allarg.

a tempo

Ob. I II
Cor. ingl.

1^o II^o III^o
IV^o
1^o II^o senza sord.
senza sord.

Timp.
Piatti
Gr. c.

poco allarg.
a tempo
senza sord.
senza sord. arco
senza sord. arco
senza sord.
arco
pizz.
arco
modo ordinario
col legno
f col legno

Violino I

Violino II

Viola

Violoncello

Timp.

modo ordinario

pizz.

arco

col legno

10

11

3

5

10

11

più animato

poco rit.

The first system of the score consists of seven staves. The top five staves are for woodwinds (flutes, oboes, clarinets, and bassoons), with various articulations and dynamic markings such as *ff* and *f*. The sixth staff is for the strings, and the seventh is for the double bass. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs.

The second system includes vocal lines and piano accompaniment. The vocal staves are labeled I, II, III, and IV. The piano part features a complex rhythmic accompaniment with sixteenth-note patterns. The system concludes with the instruction *poco rit.*

The third system continues the piano accompaniment and vocal lines. The piano part has a prominent sixteenth-note accompaniment. The vocal lines include the lyrics: *sib doq réb mi b faq solb lab*. The system concludes with the instruction *poco rit.*

The fourth system continues the piano accompaniment and vocal lines. The piano part features a sixteenth-note accompaniment. The vocal lines include the lyrics: *modo ord.*. The system concludes with the instruction *poco rit.*

6 a tempo

dim.

String section: Violins I, Violins II, Violas, Cellos, Double Basses. Woodwinds: Flutes, Oboes, Clarinets, Bassoons. Brass: Trumpets, Trombones, Tuba. Percussion: Timpani, Tamburo, Tamb. de basque, Arpa II.

Measures 1-4: The first two measures are marked *a tempo*. The woodwinds and strings play complex rhythmic patterns with triplets and quintuplets. The percussion parts include a prominent triplet pattern. The dynamic markings include *meno f* and *mf*.

a tempo

dim.

Measures 5-8: The woodwinds and strings continue their rhythmic patterns. The dynamic marking *legg.* (leggiero) is used for the woodwinds. The instruction *col legno* (col legno battuto) is used for the strings. The dynamic marking *modo ord.* (modo ordinario) is also present.

a 2

p

sfz *p*

sfz *p*

sfz *p*

p

p

p

10 con sord.

sfz *p*

Tamburo

Tamb. de basque

p

pp

Vcl. solo

mf

mp *f* *mp 3*

modo ord.

modo ord.

col legno

dim.

dim.

sempre col legno

p

con sord. non div. *f*

con sord. *f*

con sord. *f*

p

Vcl. solo
 Vln. I
 Vln. II
 Vle.
 Vcl.
 C. bss.

Ob. I
 Cor. ingl
 Cl. I II
 Cl. bss
 Fag. I
 C-fag

Vcl. solo

8

8

animando

Fl. I II
Fl. III
Ob. I II
Cor. ingl.
Cl. I II
Cl. bss.
Fag. I II
C. fag
Cor. I II
Cor. III IV
Tba. I II III
Tbe. I II
Tbe. III e Tuba
Arpa I
Vcl. solo
senza sord.
senza sord.
senza sord.
p ma marcato

espr. *p* *pp dolciss.* *mf*
ppp *mp dolce espr.* *f* *f* *passionato* *cresc.* *div.* *p* *cresc.* *cresc.* *cresc.* *mp*

10

9 *a tempo* *accel.* *a tempo*

Flute I: *mf*

Flute II: *mf*

Clarinet in B-flat: *f*

Bassoon: *mp*

Bass: *mp*

Violin I: *p*

Violin II: *f*

Violin I: *fp*

Viola: *fp*

Cello: *fp*

Bass: *fp*

colla parte

a tempo

Violin I: *f* → *mf*

Violin II: *f* → *mp*

Viola: *f* → *mp*

Violoncello: *f* → *mp*

Double Bass: *f* → *mp*

Flute I: *f* → *mf*

Flute II: *f* → *mf*

Clarinet: *f* → *mf*

Trumpet I: *f* → *mf*

Trumpet II: *f* → *mf*

Tuba: *f* → *mf*

Drum: *f* → *mf*

Timpani: *f* → *mf*

Flute I: *f* → *mf*

Flute II: *f* → *mf*

Clarinet: *f* → *mf*

Trumpet I: *f* → *mf*

Trumpet II: *f* → *mf*

Tuba: *f* → *mf*

Drum: *f* → *mf*

Timpani: *f* → *mf*

Arpa I: *mf*, *rit. accel.*, *a tempo*

Flute I: *mf*, *colla parte*, *vivo*, *poco rit.*, *a tempo*

Flute II: *mf*, *colla parte*, *vivo*, *poco rit.*, *a tempo*

Clarinet: *mf*, *colla parte*, *vivo*, *poco rit.*, *a tempo*

Trumpet I: *mf*, *colla parte*, *vivo*, *poco rit.*, *a tempo*

Trumpet II: *mf*, *colla parte*, *vivo*, *poco rit.*, *a tempo*

Tuba: *mf*, *colla parte*, *vivo*, *poco rit.*, *a tempo*

Drum: *mf*, *colla parte*, *vivo*, *poco rit.*, *a tempo*

Timpani: *mf*, *colla parte*, *vivo*, *poco rit.*, *a tempo*

Violin I: *mf*

Violin II: *mf*

Viola: *mf*

Violoncello: *mf*

Double Bass: *mf*

10

animando

animato

rall.

Fl. III

Solo

p espr.

1°

p

1°

Solo

espr.

mp

mf

1° Solo

dolciss.

pp 3

p

mf

Timp.

mp

pp

animando

leggero

animato

rall.

mf

f

espr.

div.

p

espr.

mf

10

rall. - - molto (11) a tempo

1^o Solo
pp
mp espr.
Solo
mp
1^o Solo
pp
mp espr.
pp
pp

IV^o
pp

Tamburo
Piatti
pp
p

Arpa I
pp
rall. - - molto
a tempo
mp

div. con sord.
p
p
collegno
mf
pizz.
p
pizz.
p

animando

12

prendete l'Ottavino

cresc.

cresc.

cresc.

IV^o

I^o

p

a 2

p

cresc.

animando

modo ord.

p

cresc.

12

Animato (♩ = 108-112)

10

Piccolo

mf

f

3

6

12

Tba. I, II

Tba. III

mf

mf

mf

3

3

Animato (♩ = 108-112)

senza sord.

senza sord.

f

mf

mf

mf

3

3

6

6

12

This musical score page contains the following elements:

- Violin I and II:** Staves 1 and 2, featuring complex rhythmic patterns and triplets.
- Viola:** Staff 3, with similar rhythmic complexity and triplets.
- Cello:** Staff 4, including a section with a *gliss.* (glissando) marked with a large 'f'.
- Double Bass:** Staff 5, with a section marked *arco* and *f*.
- Piano:** Staff 6, starting with *Piatti* and *pp*, followed by a section marked *pizz.* and *ff*.
- Arpa I II:** Staff 7, with a section marked *a 2 gliss.* and *f*.
- Violoncello I and II:** Staves 8 and 9, featuring *div.* (divisi) markings and complex rhythmic patterns.
- Violoncello III and IV:** Staves 10 and 11, with *div.* markings and complex rhythmic patterns.
- Violoncello V and VI:** Staves 12 and 13, with *div.* markings and complex rhythmic patterns.
- Violoncello VII and VIII:** Staves 14 and 15, with *div.* markings and complex rhythmic patterns.

13

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vcl.), and Double Bass (C.bss.). The second system includes Arpa I and Arpa II. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Arpa II has a glissando marking and a specific note (fa #) indicated. The bottom system includes Vln. I, Vln. II, Vle., Vcl., and C.bss. with 'arco' markings. Measure numbers 13, 14, and 15 are indicated at the end of each system.

13

Moderato (♩ = 96)

accel. a tempo

14

Violin I

Violin II

Viola

Cello

Double Bass

Woodwinds (Flute, Clarinet, Bassoon, Oboe)

Brass (Trumpets, Trombones, Tuba)

Arpa I

Arpa II

String Ensemble

Orchestra

Violin I

Violin II

Viola

Cello

Double Bass

Woodwinds (Flute, Clarinet, Bassoon, Oboe)

Brass (Trumpets, Trombones, Tuba)

Arpa I

Arpa II

String Ensemble

Orchestra

Violin I

Violin II

Viola

Cello

Double Bass

Woodwinds (Flute, Clarinet, Bassoon, Oboe)

Brass (Trumpets, Trombones, Tuba)

Arpa I

Arpa II

String Ensemble

Orchestra

Violin I

Violin II

Viola

Cello

Double Bass

Woodwinds (Flute, Clarinet, Bassoon, Oboe)

Brass (Trumpets, Trombones, Tuba)

Arpa I

Arpa II

String Ensemble

Orchestra

14

accel. a tempo *accel.* *a tempo* *accel.*

Musical score for page 30, featuring multiple staves for strings, woodwinds, brass, percussion, and harp. The score includes dynamic markings such as *mf*, *ff*, *mp*, and *f*, and tempo markings like *accel. a tempo* and *a tempo*. It also features performance instructions like *gliss.* and *div.*

a tempo

allargando

15 *rit. molto*

mf cresc. ff

mf cresc. ff
pp poco cresc. mf f ff

Arpa I ff gliss.
Arpa II ff gliss.

a tempo

allargando

rit. molto

mf cresc. ff
mf cresc. ff
mf cresc. ff div. ff

Quasi una Cadenza (ma in tempo)

Fl. I Solo

Fl. II Solo

Picc. Solo

Cl. I

Cl. II

Cl. bss.

Timp.

Platti *ff* *dim.* *bacch. di timpano* *p*

Tam-tam *mf* *dim.*

Vln. I div. *misurato* *div.* *segue* *dim.* *stacc.* *dim.*

(rè # la #) *ff*

(do # la # rè#) *ff*

ff *stacc.* *dim.* *ff* *misurato* *f* *dim.* *p* *mf* *10*

poco rit.

This page of musical score contains the following elements:

- Staff 1-4:** Violin I, Violin II, Viola, and Violoncello parts. Dynamics include *f*, *mf*, and *p*.
- Staff 5:** Bassoon part with *stacc.* marking.
- Staff 6:** Clarinet part with *mf* marking.
- Staff 7-8:** Flute I and Flute II parts with *p* and *pp* markings.
- Staff 9:** Oboe part with *pp* marking.
- Staff 10:** Bass part with *dim.* marking.
- Staff 11:** Percussion part labeled "Tam-tam" with *dim. bacch. di timpano* marking.
- Staff 12-13:** Trumpet I and Trumpet II parts with *mf* marking.
- Staff 14-15:** Trombone I and Trombone II parts with *mf* marking.
- Staff 16-17:** Horn I and Horn II parts with *mf* marking.
- Staff 18-19:** Double Bass and Double Bassoon parts with *mf* marking.
- Staff 20-21:** Piano and Harp parts with *pizz.* and *arco mp* markings.

colla parte

colla parte

sfz p

sfz p

mf

mf

mf

mf

Vcl. Solo Cadenza ad lib. *3* *(senza 3)* *animando* *rit.* *animato* *poco rit.*

C. bss. *pizz.* *mp* *cresc.* *f*

16 Cl. I Allegro moderato (♩ = circa 108)

1^o Solo

p

p

pp

ppp segue

poco rit.

dim.

Ob. I *a tempo* (♩ = 112)

Solo

mf ben ritmato

sfz

17

ppp

Ob. I *poco rit.* Più animato*) (♩ = ♩ del movim. precedente)

espress.

f

p

f

f

f

*) Note pour le chef d'orchestre: battre alla breve (aussi le 7/4)

37780 *) Nota pel Direttore d'orchestra: Battere alla breve (anche la 7/4)

18

Fl. I II III Allegro moderato

accel. a tempo

Ob. I II *mf*

Cl. I II *mf*

Fag. I *mf*

Cor. II IV *mf*

Tba. I *p* con sord.

Timp. *p*

Vcl. solo Allegro moderato *mf* un poco agitato *ff*

Vle. arco *p*

Vcl. pizz. *p*

C. bss. arco *mf*

18 *p*

Più animato (♩ = ♩ del C)

Fl. I *accel. a tempo poco rit.* 19

Ob. I *f*

Cor. ingl. *f*

Cl. I II *f*

Fag. I *f*

Tba. I *f*

Timp. *f*

Arpa I Solo

Vcl. solo *accel. a tempo poco rit.* Più animato (♩ = ♩ del C)

Vle. *mf*

C. bss. *mf*

19

20 Allegro (Colla parte)

Fl. I II *io* *p*

Fl. III *p*

Ob. I II

Cor. ingl

Cl. I II *p*

Cl. bss. *p*

Fag. *sfp* *p*

C-fag *sfp*

Cor. I II

Cor. III I *sfmf* *p*

Tba. I *sfmf* *p*

Tbe. I II

Tbe. III e Tuba

Timp. *p*

Arpa I

Vcl. solo *mf* *marcato* *5* *poco accel. a tempo* *5* *accel. a tempo* *accel. a tempo*

Vln. I

Vln. II

Vle. *sempre p*

Vcl. *pizz.* *mf*

C-bss. *pizz.*

21

a 2

Musical score for the first system, measures 21-24. It features five staves with various musical notations including triplets, sixths, and dynamic markings like *mf* and *f*. The notation includes slurs, accents, and specific performance instructions.

Musical score for the second system, measures 25-28. It features five staves with musical notations including triplets and dynamic markings like *mf* and *f*. The notation includes slurs, accents, and specific performance instructions.

Musical score for the third system, measures 29-32. It features five staves with musical notations including triplets and dynamic markings like *mf* and *f*. The notation includes slurs, accents, and specific performance instructions.

Musical score for the fourth system, measures 33-36. It features five staves with musical notations including triplets, dynamic markings like *mf* and *p*, and performance instructions like *pizz.* and *arco*. The notation includes slurs, accents, and specific performance instructions.

21

a 2
 sf mf
 I° mf
 mf f
 f marc.
 p
 marc. staccatiss.
 a 2
 I° mf marc. stacc. sf p

mf+
 IV°
 mf
 I° con sord.
 mf

Solo
 mf marc.
 mf sec.

pizz.
 pizz.
 arco V
 mf
 IVa - arco V
 IVa - marc. catiss.
 arco V
 mf
 pizz.
 pizz.

System 1 of the musical score, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature is two sharps (F# and C#). The first staff has a melodic line starting with a triplet of eighth notes marked with an accent (^) and a dynamic of *p*. The second staff contains a long, sustained note with a slur. The third and fourth staves are mostly empty. The fifth staff has a long, sustained note with a slur and a dynamic of *p*.

System 2 of the musical score, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature is two sharps. The first staff has a melodic line starting with a triplet of eighth notes marked with an accent (^). The second and third staves are mostly empty. The fourth and fifth staves are also mostly empty.

System 3 of the musical score, featuring two staves for Arpa I. The top staff is treble clef and the bottom is bass clef. The key signature is two sharps. The music consists of a continuous arpeggiated pattern. The first measure is marked *mf*, and the subsequent measures are marked *p*.

System 4 of the musical score, featuring two staves for Arpa II. The top staff is treble clef and the bottom is bass clef. The key signature is two sharps. The music consists of a continuous arpeggiated pattern. The first measure is marked *p*.

System 5 of the musical score, featuring one staff in treble clef. The key signature is two sharps. The music starts with a rest, followed by a melodic line marked *mf* and *f*. There are slurs and a quintuplet (5) over a group of notes.

System 6 of the musical score, featuring one staff in treble clef. The key signature is two sharps. The music consists of a melodic line with slurs and a quintuplet (5). The instruction "sempre sulla IV^a" is written above the staff.

System 7 of the musical score, featuring one staff in treble clef. The key signature is two sharps. The music consists of a melodic line with slurs and a quintuplet (5). The instruction "marcatiss." is written below the staff, and "sempre sulla IV^a" is written above.

System 8 of the musical score, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature is two sharps. The first staff has a melodic line with slurs and a quintuplet (5). The second staff has a melodic line with slurs and a quintuplet (5). The third, fourth, and fifth staves are mostly empty.

Violin I: *p*, *a 2*, *3*, *5*, *5*, *3*

Violin II: *p*, *a 2*, *3*, *5*, *3*, *5*

Viola: *p*, *3*, *3*

Cello/Double Bass: *p*, *3*, *3*, *3*, *3*

Violin I: *cresc.*, *3*, *5*, *5*, *3*, *5*

Violin II: *cresc.*, *3*, *5*, *3*, *5*, *3*

Viola: *p*, *arco*, *3*, *3*

Cello/Double Bass: *p*, *arco*, *3*, *3*

24

mf

p

mf

mf

mf

p

mf

Timp. p

fp

fp

f

mf

p

mf

p

p

p

mf

f

24

animando

25

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a piano part. Dynamics include *mf* and *p*. Performance instructions include *a 2*, *cresc.*, and *poco cresc.*. The second system features a *III^o chiuso* section with *p +* dynamics and *poco cresc.* instructions. The third system includes *II^o III^o con sord.* and *p* dynamics, with *cresc. poco a poco* instructions. The bottom system features a *div.* section with *p* dynamics and *cresc.* instructions. The score concludes with a *25* measure marker and *mp* dynamics.

26 (♩ del 2/4 = 112)

a 2

(♩ del 2/4 = 112)

26

Musical score for a symphony, page 44. The score is in 3/4 time and consists of 16 systems of staves. The key signature has three sharps (F#, C#, G#). The first system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The second system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The third system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The fourth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The fifth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The sixth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The seventh system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The eighth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The ninth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The tenth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The eleventh system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The twelfth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The thirteenth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The fourteenth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The fifteenth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The sixteenth system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and timpani. The score features various musical notations including triplets, sextuplets, and dynamic markings such as *f*, *p*, and *ff*.

27

1^o Solo *pronunziato*
mf espr.

p

Timp. \wedge $\overset{3}{\text{trill}}$ $\overset{5}{\text{trill}}$

Gr. cassa (bacch. di timpano)

ppp

Vcl. solo

p $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ *crese.* $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ *mf* $\overset{5}{\text{trill}}$

p

mf espr.

p mf

mf

sf p

p mf

mf pp

mf f

f mf

p mf

pizz. mp

f sempre p

f sempre p

This musical score is for a multi-instrument ensemble, likely a string quartet or similar. It consists of 14 staves. The top two staves are for Violin I and Violin II. The next two staves are for Viola and Violoncello (Cello). The bottom two staves are for Double Bass. The score is in 3/4 time and features a variety of musical techniques and dynamics.

Key performance instructions and dynamics include:

- Soli**: A section for the Violin II part, marked *mf espr.*
- mf** (mezzo-forte): Used in several parts, including the Cello and Double Bass.
- sf** (sforzando) and **p** (piano): Dynamic markings for the Cello and Double Bass.
- pp** (pianissimo): A dynamic marking for the Double Bass.
- div.** (divisi): A marking for the Violin I part.
- mf** and **f** (forte): Dynamic markings for the Double Bass.

The score includes various musical notations such as slurs, accents, and articulation marks. It also features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a final cadence in the 3/4 time signature.

mf marcato

mf p sf p

mf p mf p

mf

mf p

mf p

p mf

Arpa I

mf

mf p

mf p

8

3 3

3 3

3 3

f mf f

5

div.

ppp

sulla tastiera

mf pp

p

ppp

sulla tastiera.

3

mf pp

5

ppp

sulla tastiera

3

mf pp

5

mf

mf p

mf p

1º IIo chiuso

con sord.

a 2

sul ponticello

sul ponticello

sul ponticello

div.

unis.

p

mf

sf

sfz

cresc.

div.

unis.

Musical score for strings and woodwinds, measures 30-33. The score includes staves for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Trombones. Dynamics range from *sfz* to *mf*. Performance instructions include *al solito*, *div. arco*, and *pizz.*. A rehearsal mark **30** is present at the beginning of the section.

Musical score for woodwinds and strings, measures 34-37. The score includes staves for Flutes, Clarinets, Bassoons, and Trombones. Dynamics range from *f* to *mf*. Performance instructions include *al solito*, *div. arco*, and *pizz.*. A rehearsal mark **30** is present at the beginning of the section.

poco rit.

Più vivo (♩ = ♩)

This page contains a complex musical score for a symphony or concert band. It features multiple staves for various instruments:

- String Instruments (Violins I, Violins II, Violas, Cellos, Double Basses):** Each part includes intricate rhythmic patterns, often with triplets and sixteenth notes. Dynamic markings range from *f* to *sfz*.
- Woodwinds (Flutes, Oboes, Clarinets, Bassoons):** Similar to the strings, they play complex rhythmic figures. Some parts include *a 2* markings.
- Brass (Trumpets, Trombones):** The score includes parts for these instruments, with dynamic markings like *f* and *mf marc. molto*.
- Percussion:** Specific parts are labeled for *Gr. cassa* (Great Cymbal) and *bacch. di timpano* (Bass Drum).
- Tempo and Performance Instructions:** The score is marked *poco rit.* at the beginning and *Più vivo* later on. A circled number **31** appears in the upper right and lower right corners.
- Other Markings:** *cresc.* (crescendo) is used in several string parts. *mf marc. molto* is used for the brass parts.

10 *mf* *cresc. poco a poco*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

8 *cresc. poco a poco*

8 *cresc. poco a poco*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

f

8

I^o a 2

II^o

III^o

f

cresc.

f

cresc.

f

cresc.

f

cresc.

8

8

(32) *ff*

This musical score page contains 18 staves of music. The top six staves are for strings (Violins I, Violins II, Violas, Cellos, Double Basses, and Contrabasses). The middle six staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Saxophones, and Contrabassoons). The bottom six staves are for brass (Trumpets, Trombones, and Tuba/Euphonium). The score is divided into three systems by vertical bar lines. The first system (measures 1-4) features a complex rhythmic pattern with many eighth notes and sixteenth notes, marked *ff*. The second system (measures 5-8) continues this pattern with some dynamic changes to *sfz* and *f*. The third system (measures 9-12) shows a change in texture with more sustained notes and chords, marked *sfz* and *f*. There are several dynamic markings throughout, including *ff*, *sfz*, *f*, and *sf*. There are also some performance instructions like *div.* (divisi) and *a 2* (second ending). The score ends with a final measure marked *ff*.

System 1: This system contains the first five staves of the score. It features complex rhythmic patterns with many sixteenth and thirty-second notes. The dynamics are marked *sffz* (fortissimo forzando) on the first three staves and *sff* (fortissimo) on the last two. The time signature changes from 2/4 to 3/4 and back to 2/4.

System 2: This system contains the next five staves. The first staff has a *sff* dynamic. The second staff includes the instruction "Soli a 2" above a note and "ff pronunziato" below it. The music continues with complex rhythmic figures and some sixteenth-note runs.

System 3: This system contains two staves. The first staff has a *tr* (trill) marking and a *sf* dynamic. The second staff has a *p* (piano) dynamic. The dynamics change to *sfz (mf)* and *sfz* in the subsequent measures.

System 4: This system contains the final five staves of the page. It features a return to complex rhythmic patterns with *sf* (fortissimo) dynamics throughout. The time signature remains 2/4.

This musical score page contains multiple staves for various instruments. The top section features woodwinds (flutes, oboes, and bassoons) with dynamic markings such as *ff*, *sf*, and *sfz*. The middle section includes string staves with dynamics like *dim.*, *f*, and *mf*. The bottom section is for the Arpa (harp), with dynamics like *poco dim.* and *f*. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic hairpins. A circled number '33' is present in the top right and bottom right corners of the page.

This page of musical score, numbered 57, contains 16 staves of music. The notation includes various dynamics such as *mf cresc.*, *cresc.*, *f*, *ff*, *sf*, *dim.*, and *pp*. There are also performance instructions like *mf cresc.*, *cresc.*, *mf*, *dim. molto*, and *div.*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes articulation marks like accents and slurs. The bottom section of the page includes a staff for *Piatti* (plates) and a section with figured bass notation (IVa) for the lower strings. The overall style is that of a classical or romantic-era chamber music score.

34

calando

rall.

Musical score for the first system, measures 34-38. It includes staves for strings and woodwinds. Dynamics range from *f* to *p*. Performance markings include *calando* and *rall.*. The woodwind parts feature triplets and accents.

Musical score for the second system, measures 39-43. It includes staves for strings and woodwinds. Dynamics range from *f* to *p*. Performance markings include *calando* and *rall.*. The woodwind parts feature triplets and accents. Chordal markings $I^{\circ} III^{\circ}$ and $II^{\circ} IV^{\circ}$ are present.

Musical score for the third system, measures 44-48. It includes staves for strings and woodwinds. Dynamics range from *f* to *p*. Performance markings include *calando* and *rall.*. The woodwind parts feature triplets and accents. Chordal markings I° and II° are present.

34

rall. molto

Andante moderato (♩ = 63-66)

The first system consists of six staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon) and the bottom two are for strings. Dynamics include *ppp*, *mp*, and *ppp* with hairpins. A key signature change to one sharp is indicated in the fifth staff.

The second system continues with six staves. It features melodic lines in the woodwinds and strings. Dynamics include *pp* and *ppp*.

The third system features a prominent solo in the bassoon part, marked "Solo" and *pp*. It includes triplets and sixteenth-note passages. Dynamics range from *pp* to *ppp*. The piano part has a marking "a 2" and *pp*.

rall. molto

Andante moderato (♩ = 63-66)

Vel. solo

The fourth system features a violin solo, marked "Vle. solo" and *p*. The woodwinds are marked "1° Solo con sord." and "senza sord." with dynamics *pp* and *mp*. The strings are marked "gli altri" and *pp*. The piano part includes markings for "I° (VII°)", "II° (VIII°)", "III° VI°", and "IV° V°" with dynamics *pp*. A key signature change to two flats is indicated.

Timp. *3 6 3*

Vcl. Solo

Vcelli
1 leg. *12*
2 leg. *12*
gli altri *12*

C. bss. div.

p espr.
p espr.
(pp)
(pp)
(pp)

35

Fl. I II

Cl. *1^o Solo* *pp*

Cl. bss. *p*

Fag. *1^o* *p espr.*

Cor. I II *pp espr.* *con sord.*

Cor. III *con sord.* *pp* *pp*

Arpa

Vcl. Solo *poco più lento* *sulla tastiera* *mf dolci.* *(+ 1/4 del tuono) (al solito)* *a tempo* *poco rall.*

1 leg. *p*

2 leg.

gli altri *12* *12* *6* *12* *dim.*

C. bss.

36

Piu lento

37 a tempo (♩ = 63)

Fl. I II a pp

Fl. III pp

Ob.

Cor. ingl. Solo mp espr.

Cl. I II

Cl. bss. pp

Fag. I Solo pp

Fag. II pp espr. poco espr.

Cor. I II

Cor. III IV I^o II^o con sord. III^o IV^o pp

Tba. I^o ppp

Tbe. I II ppp dim.

Tbe. III

Timp. ppp

Arpa p

Vcl. Solo Più lento pp

rall. mf

a tempo (♩ = 63)

Vln. I

Vln. II

Vle.

I, II leg. pp

Vcl. sempre pp div. gli altri leg. III pp

leg. I (IV) pp

C. bss. sempre pp leg. II, III pp

animando

colla parte

38 *a tempo*

Violin I and II staves with dynamics *p* and *f*.
 Bassoon I and II staves with dynamics *mf* and *mf*.
 Fag. II staff with dynamics *p* and *mf*, and marking *accel.*

Violin III and IV staves.

Arpa I and II staves with dynamics *p* and *accel.*

Double Bass staff with dynamics *mf* and *f*, and markings *animando*, *colla parte*, and *a tempo*.

Piano section including:
 Leg. I, II, III staves with dynamics *pp* and *accel.*, and marking *Tutti div.*
 Gli altri staves with dynamics *p* and *accel.*, and marking *Tutti*
 Cbss. leg. I staff with dynamics *p* and *accel.*
 Leg. II, III staves with dynamics *f* and *accel.*, and marking *Tutti*

rall. molto a tempo (un poco più lento) (♩ = 58)

Fl. I

Fl. II

Ob.

Cl.

pp

Solo

f(mf)

pp

pp

Violins I

Violins II

Violas

Cellos

Double Basses

Cel.

Arpa I

Arpa II

pp

pp

pp

pp

rall. molto a tempo (un poco più lento) (♩ = 58) non troppo pronunziato

pp dolce espr.

pp dolce espr.

pizz.

pizz.

pp

pp

39

del $\frac{12}{8}$ = del $\frac{11}{8}$

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The score includes dynamic markings such as *mf* and *8^{va}*. A section of the score is marked "Solo" and "8^{va}". The score also includes a section marked "(I. II. III. IV. senza sord.)". The bottom system includes a section marked "1^o legg^o" and "8^{va}". The score is written in a key signature with one sharp (F#) and a common time signature (C).

39

rit. (40)

Ob. Solo

Cl. *f(mf)*

Cl. bss.

1^o Solo

f 3

Solo

1^o Solo *p*

IV^o

pp

mf

pronunziato p

rit. pronunziato

espr. molto

molto espr.

con sord.

pp ³ dolce

pp ³ dolce

f *mf*

con sord. div.

pp

mf

mf

pp

mf

pp

mf

pp

mf

(40)

poco rit.

Tempo del Andante (♩ = 63) (42)

Violino I: *pp*, *mf*, *Solo*, *mf espr.*

Violino II: *pp*, *mf*

Viola: *pp*, *f espr.*, *mf*

Violoncello: *pp*, *mf*

Contrabasso: *pp*, *ppp*

Piano: *pp*, *ppp*, *con sord.*, *pp*

Tamburo: *p*, Tam-tam

Celesta: *pp*

Arpa I II: *p*, *a 2*, *mp*

poco rit.

Tempo del Andante (♩ = 63) (42)

Violino I: *pp*, *mf*, *al solito*

Violino II: *pp*, *mf*, *al solito*

Viola: *pp*, *mf*, *al solito*

Violoncello: *pp*, *mf*, *al solito*

Contrabasso: *pp*, *mf*, *col legno*

animando

43 Più animato (*non troppo*)

First system of musical notation, measures 1-4. It includes staves for strings and woodwinds. Dynamics include *f*, *mf*, and *pp*. There are triplets and crescendos.

Second system of musical notation, measures 5-8. It includes staves for strings and woodwinds. Dynamics include *mf*, *p*, and *sf*. There is a "III° chiuso" marking.

Celesta part, measures 1-4. It includes a treble and bass staff. Dynamics include *mf*.

Arpa I part, measures 1-4. It includes a treble and bass staff.

Violoncello solo part, measures 1-4. It includes a single staff. Dynamics include *mf* and *cresc. poco a poco*.

Percussion and strings parts, measures 1-4. It includes multiple staves. Dynamics include *pp*, *senza sord.*, and *p*.

sempre animando

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom five are bass clefs. The music is in a key with two flats and a 3/4 time signature. The first staff has a first ending bracket labeled '1^o'. Dynamics include *mf* and *sfp*. There are slurs and accents throughout the system.

(aperte)

The second system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom five are bass clefs. The music is in a key with two flats and a 3/4 time signature. The first staff has a first ending bracket labeled '(aperte)'. Dynamics include *sf* and *mp*. There are slurs and accents throughout the system.

sempre animando

The third system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom five are bass clefs. The music is in a key with two flats and a 3/4 time signature. The first staff has a first ending bracket. Dynamics include *f* and *pizz.*. There are slurs and accents throughout the system. The label 'Vle. div.' is present on the third staff.

Molto moderato (♩ = 56)
(♩ = ♩ del movimto precedente)

44

calando

Fl. I *ff*

Fl. II *ff*

Picc. *ff*

Cl. *sf*

B. *sf*

T. I *ff*

T. II *ff*

Tuba *ff*

Snare *mf*

Cym. *mf*

Harp *mf*

Solo *mp*

cresc.

Molto moderato (♩ = 56)
(♩ = ♩ del movimto precedente)

calando

V. I *ff molto espr.*

V. II *ff molto espr.*

V. *ff molto espr.*

C. *ff molto espr.*

Db. *ff molto espr.*

arco div.

arco

pizz.

arco

arco

arco

arco

rit. **Più animato** (♩ = 88) *accel.* **a tempo**

mf *rit.* **Più animato** (♩ = 88) *accel.* **a tempo**

VI. I

VI. II

div.

accel. a tempo

accel. a tempo

accel. a tempo

accel. a tempo

accel. a tempo

accel. a tempo

accel. a tempo

accel. a tempo

Arpa I II

45

45

accel

a tempo

8.

a 2

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

10 110

110 110

mf cresc.

mf cresc.

mf 3 cresc.

mf 3 cresc.

p cresc.

accel.

a tempo

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

pizz. f

The image shows a page of a musical score, page 73. It contains two systems of music, each with a grand staff (treble and bass clefs). The first system starts with an 'accel' marking and ends with an 'a tempo' marking. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several dynamic markings such as 'mf cresc.' and 'p cresc.'. The second system also begins with 'accel' and returns to 'a tempo'. It includes a 'pizz.' (pizzicato) marking and a final 'f' (forte) dynamic. The score is densely written with various musical notations like slurs, accents, and articulation marks.

allarg. 46 *rit. molto* *a tempo*

The musical score is for a string quartet in 3/4 time. It consists of two systems of five staves each. The first system begins with the tempo marking *allarg.* and contains measures 46, 47, and 48. Measure 46 is marked with a circled number 46. The second system begins with the tempo marking *a tempo* and contains measures 49, 50, 51, and 52. The score features various dynamics such as *ff* (fortissimo), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). There are also markings for *rit. molto* (ritardando molto) and *a tempo*. The first system includes markings for *I° II°* and *III°* above the staves. The second system includes markings for *a 2 ff* and *arco*.

Andante moderato (♩ = 63)

Cl. I. I *mf*

Cl. I. II *mf*

Cl. bss. *mf*

mp *dim.* *p* *pp*

Tba. III

ppp *ppp* *ppp*

pp

Arpa I

pp

Andante moderato (♩ = 63)

con sord. *trem.*

con sord. *pp trem.*

dim. *mp* *pp*

mp *dim.* *p* *pp*

mp *dim.* *p* *pp*

pesante *pizz.* *p 3* *pizz.* *p 3* *pizz.*

p *pp* *p 3*

poco slentando

rit. molto

Cl. I II
Cl. bss.

p

This section of the score is for the Clarinet section. It consists of five staves. The top two staves are for Clarinets I and II, and the bottom three are for the Bass Clarinet. The music is mostly rests, with some activity in the Bass Clarinet part starting in the fourth measure. A dynamic marking of *p* is present.

This section contains five empty musical staves, likely for other instruments in the ensemble.

Vle. solo

mezzo voce *poco slentando* *ten.* *rit. molto*

pp *arco*

This section features a Violoncello solo and string accompaniment. The Vle. solo part is on a single staff with various dynamics and articulations. The string parts are on four staves, with some triplets and a dynamic marking of *pp*. An *arco* marking is also present.

a tempo

rit.

48 *a tempo*

poco rit.

rall. molto

pp

Contrafagotto

Solo

pp

II^o

pp dolciss.

pp

IV^o

ppp

ppp

pp

ppp

Arpa I

Arpa II

pp

a tempo

rit.

a tempo

poco rit.

rall. molto

pp

f

f mp

pp

ppp

8 Viole con sord. pppp

perdendosi quasi niente

ppp

con sord. arco

pppp

perdendosi quasi niente

harm. pp

Vcl. div.

C-bss. div.

pp

