

Dem Basler Kammerorchester und seinem Leiter
Herrn Paul Sacher zugeeignet

BÉLA BARTÓK

MUSIK FÜR SAITENINSTRUMENTE
SCHLAGZEUG UND CELESTA

MUSIQUE POUR INSTRUMENTS A CORDES
PERCUSSION ET CELESTA

(in 4 Sätzen / en 4 parties)

PARTITUR / PARTITION

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UNIVERSAL EDITION

Orchester / Orchestre

Streicher in zwei abgesonderten Gruppen
Instruments à cordes en deux groupes séparés

- | | |
|--|---|
| 1. Gruppe: Viol. I/II, Viola I,
Violoncello I, Kontrabaß I | 1 ^{er} groupe: Violons I/II, Alto I,
Violoncelle I, Contrebasse I |
| 2. Gruppe: Viol. III/IV, Viola II,
Violoncello II, Kontrabaß II | 2 ^e groupe: Violons III/IV, Alto II,
Violoncelle II, Contrebasse II |

Tamburo piccolo senza corda	} Ein Spieler Un exécutant
Tamburo piccolo con corda	
Piatti*	
Tam-tam	
Gran cassa	
Timpani (Maschinenpauke / Timbales mécaniques)	
Xylofono	
Celesta (übernimmt an einzelnen Stellen auch die Sekundpartie des Klaviers / remplace la seconde partie du Piano)	
Arpa	
Pianoforte	

Ungefähre Aufstellung des Orchesters

Disposition approximative de l'orchestre


	Cb. I	Cb. II	
Vc. I	Timp.	Gr. cassa	Vc. II
Viola I	Tamb. picc.	Piatti	Viola II
Viol. II	Celesta	Xyl.	Viol. IV
Viol. I	Pianoforte	Arpa	Viol. III

Aufführungsdauer / Durée d'exécution

- I. Satz / I^{er} mouvement 6 Min. 30 sec.
II. Satz / II^e mouvement 6 Min. 55 sec.
III. Satz / III^e mouvement 6 Min. 35 sec.
IV. Satz / IV^e mouvement 5 Min. 40 sec.
Total 25 Min. 40 sec.

*Uraufgeführt durch das Basler Kammerorchester unter der Leitung von Paul Sacher
am 21. Jänner 1937 in Basel.*

ALLGEMEINE BEMERKUNG:

- ¹⁾ Alle mit  usw. bezeichneten Gliss., sowohl in den Streichern als in den Pauken, sind so auszuführen, daß die Anfangstonhöhe sofort verlassen wird und ein langsames, gleichmäßiges Gleiten während des vollen Wertes der ersten Noten stattfindet.
- ²⁾ Der IV. Satz kann unter Umständen (aus akustischen Gründen usw.) auch etwas langsamer gespielt werden.

* 2 normale, 2 kleinere (mit höherem Klang). / 2 normaux, 2 plus petits (avec son plus clair).

** Wo keine Maschinenpauken zur Verfügung stehen, müssen und können die Paukenglissandi auf dem Klavier (mit entsprechenden chromatischen Passagen) gespielt werden; hierzu ist ein eigener Spieler notwendig, aber kein eigenes Instrument. / A défaut de timbales mécaniques on peut exécuter les glissandi de timbales sur le piano (avec des passages chromatiques correspondants). Il y aura lieu alors de prévoir un joueur spécial, mais pas un instrument spécial.

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

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

BÉLA BARTÓK

I.

Andante tranquillo, *ca* 116-112

con sord.

Viola 1.2.

pp

=

5

con sord.

Viol. 3.4.

pp

Vcl. 1.2.

=

10

Viol. 3.4.

Vcl. 1.2.

Vcl. 1.2.

con sord.

pp

=

con sord.

Viol. 2.

pp

Viol. 3.4.

Vcl. 1.2.

Vcl. 1.2.

15

Musical score for measures 15-19. The score includes staves for Viol. 2., Viol. 3.4., Vle. 1.2., Vlc. 1.2., and Cb. 1.2. Large numbers 8, 7, 9, and 12 are placed above the staves, indicating measure counts. The Cb. 1.2. staff includes the instruction *con sord.* and the dynamic marking *pp*.

20

Musical score for measures 20-24. The score includes staves for Viol. 2., Viol. 3.4., Vle. 1.2., Vlc. 1.2., and Cb. 1.2. Large numbers 8, 7, 10, and 8 are placed above the staves, indicating measure counts.

25

Musical score for measures 25-29. The score includes staves for Viol. 1., Viol. 2., Viol. 3.4., Vle. 1.2., Vlc. 1.2., and Cb. 1.2. Large numbers 5, 6, 5, and 8 are placed above the staves, indicating measure counts. The Viol. 1. and Viol. 2. staves include the instruction *con sord.* and the dynamic marking *p*.

Viol. 1.
Viol. 2.
Viol. 3. & 4.
Vle. 1. & 2.
Vlc. 1. & 2.
Cb. 1. & 2.

p

12
8
8
8

7
8

Timp.

Viol. 1.
Viol. 2.
Viol. 3. & 4.
Vle. 1. & 2.
Vlc. 1. & 2.
Cb. 1. & 2.

pp

senza sord.
(*p*)

senza sord.
(*p*)

senza sord.
(*p*)

senza sord.
(*p*)

senza sord.
(*p*)

6
8
8
8
9
8
6
8

ca 120-126

Timp.

Viol. 1.
Viol. 2.
Viol. 3. & 4.
Vle. 1. & 2.
Vlc. 1. & 2.
Cb. 1. & 2.

mp, espr.

mp, espr.

mp, espr.

mp, espr.

mp, espr.

senza sord.
mp, espr.

6
8
8
8
7
8
8
8

40

Viol. 2. *cresc.*

Viol. 3. 4. *cresc.*

Vle. 1. 2. *cresc.*

Vlc. 1. 2. *cresc.*

Cb. 1. 2. *cresc.*

10 9 10

8 8 8

45

Viol. 1. *f*

Viol. 2. *f*

Viol. 3. 4. *f*

Vle. 1. 2. *f*

Vlc. 1. 2. *f*

Cb. 1. 2. *f*

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

10 9 8 7

8 8 8 8

50

Piatti

Viol. 1. 2.

Viol. 3. 4.

Vle. 1. 2.

Vlc. 1. 2.

Cb. 1. 2.

9

8

pp

(non div.)

a.2

55

Piatti *mf* 8 8 7 8

Timp. *tr* *pp* *cresc.* 8 8 8 8

Viol. 1.1 *ff* (non div.) *cresc.* 8 8 7 8

Viol. 2.2 *ff* (non div.) *cresc.* 8 8 8 8

Viol. 3.4 *ff* (non div.) *cresc.* 8 8 7 8

Vle. 1.2 *ff* (non div.) *cresc.* 8 8 8 8

Vlc. 1.2 *ff* (non div.) *cresc.* 8 8 7 8

Cb. 1.2 *ff* *cresc.* 8 8 8 8

Gi. Cassa 9 8 *f* 10 8 6 8

Timp. *f* 9 10 6

Viol. 1.2 *ff* (non div.!) 8 8 8 8 *f*

Viol. 3.4 *fff* (non div.) 9 10 6 *gliss.* *f*

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

Vlc. 1.2 *fff* 9 10 6 *f*

Cb. 1.2 *fff* 8 8 8 8 *f*

Viol. 2.
Viol. 3.
Viol. 4.
Vle. 1.
Vle. 2.
Vlc. 1.2.

più p

8 12 8 8 8 7



ca 108

Celesta

Viol. 1.
Viol. 2.
Viol. 3.
Viol. 4.
Vle. 1.
Vle. 2.
Vlc. 1.2.

consord.
pp

7 5 6 10 8 8 10 8

Celesta

Viol. 1.

Viol. 2.

Viol. 3.

Viol. 4.

Vle. 1.

Vle. 2.

Vlc. 1.2.



Celesta

Viol. 1.

Viol. 2.

Viol. 3.

Viol. 4.

Vle. 1.

Vle. 2.

Vlc. 1.2.

Cb. 1.2.

pp

Celesta

Viol. 1.

Viol. 2.

Viol. 3.

Viol. 4.

Vle. 1.

Vle. 2.

Vlc.1.2.

Cb. 1.2.

Viol. 1.

Viol. 2.

Viol. 3.4.

Vle. 1.2.

Vlc.1.2.

ppp

ppp

ppp

85

poco rall. - - - - -

Viol. 1.

Viol. 2.

Vle. 1.2.

Vlc. 1.2.

ppp

II.

Allegro, ♩ ca 138-144

The musical score is arranged in a standard orchestral format. At the top, the tempo and metronome marking are given as "Allegro, ♩ ca 138-144". The time signature is 2/4. The instruments and their parts are as follows:

- Timp.**: Timpani part, starting with a rest and then playing a single note marked *f*.
- Pf.**: Piano part, playing a rhythmic accompaniment of eighth notes, starting with a *mf* dynamic.
- Viol. 1. & Viol. 2.**: Violin parts, playing a melodic line with eighth notes, marked *f*.
- Vle. 1. & Vlc. 1.**: Viola and Violoncello parts, playing a melodic line with eighth notes, marked *f*.
- Cb. 1.**: Contrabass part, playing a melodic line with eighth notes, marked *f*.
- Viol. 3. & Viol. 4.**: Violin parts, playing a melodic line with eighth notes, marked *f*. The Viol. 4 part includes "pizz." (pizzicato) and "arco" (arco) markings.
- Vle. 2. & Vlc. 2.**: Viola and Violoncello parts, playing a melodic line with eighth notes, marked *mf*. The Vlc. 2 part includes "pizz." and "arco" markings.
- Cb. 2.**: Contrabass part, playing a melodic line with eighth notes, marked *mf*. It includes "pizz." and "arco" markings.

Score for measures 10-19. Instruments include Timp., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2.

Score for measures 20-29. Instruments include Timp., Pf., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The piano part (Pf.) is prominent in measure 20.

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



Timp. *p*
 Viol. 2. *p, scherzando*
 Vle. 1. *scherzando*
 Vlc. 1. *p*
 Cb. 1. *p*
 Viol. 4. *p, scherzando*
 Vle. 2. *p, scherzando*
 Vlc. 2. *p*

40

Musical score for measures 40-49. The score includes parts for Timp., Viol. 1, Viol. 2, Vle. 1, Vlc. 1, Cb. 1, Viol. 3, Viol. 4, Vle. 2, and Vlc. 2. The music is in 4/4 time and features various dynamics including *mf* (mezzo-forte).

50

Musical score for measures 50-59. The score includes parts for Viol. 1, Viol. 2, Vle. 1, Vlc. 1, Cb. 1, Viol. 3, Viol. 4, Vle. 2, Vlc. 2, and Cb. 2. The music is in 4/4 time and features various dynamics including *f* (forte).

Viol. 1. *ff* *f* *cresc.*

Viol. 2. *ff* *f* *cresc.*

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

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

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

Viol. 3. *ff* *f*

Viol. 4. *ff* *f*

Vle. 2. *ff* *f*

Vlc. 2. *ff* *f*

Cb. 2. *ff* *f*

3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4



G.P.

Timp. *ff*

Viol. 1. *ff* *p, leggero*

Viol. 2. *ff* *p*

Vle. 1. *ff* *p*

Vlc. 1. *ff* *p, leggero pizz.*

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

Viol. 3. *cresc.* *ff* *pizz. p*

Viol. 4. *cresc.* *ff* *div. pp*

Vle. 2. *cresc.* *ff* *pizz. p*

Vlc. 2. *cresc.* *ff*

Cb. 2. *cresc.* *ff*

Musical score for measures 75-80. The score includes staves for Violin 1, Violin 2, Viola 1, Violin 3, Violin 4, Viola 2, Violoncello 1, and Violoncello 2. Performance markings include *pizz.* (pizzicato) for Violin 1 and Viola 1, *arco* (arco) for Violin 3, and *div.* (divisi) for Violin 4. Dynamic markings include *p, leggero* (piano, leggero) for Viola 2 and Violoncello 2.

Musical score for measures 81-86. The score includes staves for Violin 1, Violin 2, Viola 1, Violoncello 1, Violin 3, Violin 4, Viola 2, Violoncello 2, and Violoncello 2. A rehearsal mark **80** is present above the first staff. Performance markings include *arco* (arco) for Violin 1 and Violin 2, and *mp, scherzando* (mezzo-piano, scherzando) for Violin 1, Violin 2, and Viola 1. Dynamic markings include *mp* (mezzo-piano) for Violoncello 1 and Violoncello 2.

Viol. 1. *mp*

Viol. 2. *mp*

Vle. 1. *arco*

Vle. 1. *arco*

Cb. 1. *mp*

Viol. 3. *mp, scherzando*

Viol. 4. *mp, scherzando*

Vle. 2. *pizz.*

Vle. 2. *pizz.*

Cb. 2. *pizz.*

f

♩ *ca* 152

Viol. 1. *p* *cresc.*

Viol. 2. *p* *cresc.*

Vle. 1. *p* *p, cresc.*

Vle. 1. *p* *cresc.*

Cb. 1. *p* *cresc.*

Viol. 3. *p*

Viol. 4. *p* *cresc.*

Vle. 2. *arco* *p* *p, cresc.*

Vle. 2. *arco* *p* *cresc.*

Cb. 2. *arco* *p* *cresc.*

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

mf

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

mf cresc.

f

Tamb. picc.
con corda

110

ca 138 *tr*

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

f

f

f

f

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

f

mf

mf

f

f

f

f

f

Tamb. picc.
con corda

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

*) \circ = ein starkes pizz., bei welchem die Saite auf das Griffbrett aufschlägt. / \circ = pizzicato fort, jusqu'à ce que la corde frappe la touche

Tamb. picc.
senza corda

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

Viol. 1. *cresc.*

Viol. 2. *cresc.*

Vle. 1. *cresc.*

Vlc. 1. *cresc.*

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.



Viol. 1. *f*

Viol. 2. *f*

Vle. 1. *f*

Vlc. 1. *f*

Cb. 1. *f*

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2. *f*

Musical score for measures 145-150. The score is arranged in two systems of staves. The first system includes Violin 1, Violin 2, Viola 1, Violoncello 1, and Contrabass 1. The second system includes Violin 3, Violin 4, Viola 2, Violoncello 2, and Contrabass 2. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 150-155. The score is arranged in two systems of staves. The first system includes Violin 1, Violin 2, Viola 1, Violoncello 1, and Contrabass 1. The second system includes Violin 3, Violin 4, Viola 2, Violoncello 2, and Contrabass 2. A box containing the number "150" is placed above the first measure of the first system. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* and *dim.*. Large numbers "3" and "4" are placed at the end of the staves in the second system, indicating a 3/4 time signature.

Pf. *f* *dim.*

Viol. 1. *mf* *p*

Viol. 2. *dim.* *p*

Vle. 1. *p*

Vlc. 1. *p*

Viol. 3. *sul pont.* *mf* *pizz. ** *simile*

Viol. 4. *sul pont.* *mf* *f* *pizz. ** *simile*

Vle. 2. *sul pont.* *mf* *f* *pizz. ** *simile*

Vlc. 2. *sul pont.* *mf* *f* *pizz. ** *simile*

*) ⊙ = pizz. mit dem Nagel am äussersten (oberen) Ende der Saite, / ⊙ = pizzicato avec l'ongle au bout extrême supérieur de la corde, tiré au dessous du doigt touchant. knapp unterhalb des Griffingers gerissen.

Timp. *p*

Pf. *p* *pp*

Vle. 1. *p*

Vlc. 1. *p*

Cb. 1. *p*

170

ca 138

Cel. *f* *mf*

Viol. 1. *f* *f* *cresc.*

Viol. 2. *p* *f* *f* *cresc.*

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

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

Ch. 1. *f* *f* *cresc.*

170

Viol. 3. *mf* *f* *mf* *f* *p* *f* *cresc.*

Viol. 4. *mf* *f* *mf* *f* *p* *f* *cresc.*

Vle. 2. *mf* *f* *mf* *f* *p* *f* *cresc.*

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

Ch. 2. *mf* *mf* *p* *f* *cresc.*

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

Timp. *ff dim. - mf*

Viol. 1. *ff*

Viol. 2. *ff*

Vle. 1. *ff*

Vlc. 1. *ff*

Cb. 1. *ff*

Viol. 3. *ff*

Viol. 4. *ff*

Vle. 2. *ff*

Vlc. 2. *ff*

Cb. 2. *ff*

pizz.
mf

Pf *p*

Cb. 1. *pizz.*
p

Viol. 3. *pizz.*
p

Viol. 4. *p*

Vle. 2. *pizz.*
p

Vlc. 2. *p*

Cb. 2. *pizz.*
p

Tamb. picc.
senza corda

Gr. Cassa

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

*) am Rand des Felles / au bord de la peau

***) ◊ bezeichnet ein pizz., bei welchem die Saite auf das Griffbrett anschlägt / ◊ indique un pizzicato, auquel la corde frappe la touche

Tamb. picc. senza corda *mf*

Gr. Cassa *mf*

Arpa

Pf. *più f*

Viol. 1. *f*

Viol. 2. *f*

Vle. 1. *f*

Vlc. 1. *f*

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

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

Tamb. picc.
con corda

Gr. Cassa

Xyl.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

piùf

piùf

piùf

piùf

Tamb. picc.
con corda

Gr. Cassa

Xyl.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

3va

mf

f

230

Gr. Cassa

Xyl.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

230

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

Pf.
 Viol. 1. *pizz. in modo ord.*
 Viol. 2. *unis. pizz. in modo ord.*
 Vle. 1. *pizz. in modo ord.*
 Vlc. 1.
 Cb. 1.
 Viol. 3.
 Viol. 4.
 Vle. 2.
 Vlc. 2.
 Cb. 2.

Viol. 1.
 Viol. 2.
 Vle. 1. *pizz. in modo ord.*
 Vlc. 1. *p*
 Cb. 1. *p*
 Viol. 3.
 Viol. 4.
 Vle. 2. *p*
 Vlc. 2. *p*
 Cb. 2. *p*

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2. *rilievo*

Vlo. 2. *rilievo*

Cb. 2.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

This musical score page contains two systems of staves. The top system includes Arpa, Violin 1, Violin 2, Viola 1, Violin 1 (lower), and Cello 1. The bottom system includes Violin 3, Violin 4, Viola 2, Violin 2 (lower), and Cello 2. The music is in 2/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The key signature has two sharps (F# and C#). The score is marked with a box containing the number 270 at the beginning of the first measure of each system. Dynamics include *f* (forte) and *p* (piano). A marking "(non div.)" is present in the Violin 2 and Violin 4 staves. The Arpa part is written in a grand staff with a 2/4 time signature. The string parts are written in their respective staves with 2/4 and 5/8 time signatures. The Violin 2 and Violin 4 parts have a "(non div.)" marking under the 4/4 time signature. The Cello 1 part has a "*f*" marking. The Cello 2 part has a "*p*" marking. The Viola 2 part has a "*f*" marking. The Violin 3 part has a "*f*" marking. The Violin 4 part has a "*f*" marking. The Viola 1 part has a "*f*" marking. The Violin 1 part has a "*f*" marking. The Arpa part has a "*f*" marking.

Arpa

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

mf

p

f

p

f

p

p

The musical score is arranged in two systems. The first system includes Arpa, Violins 1 and 2, Viola 1, Violoncello 1, and Viola 3. The second system includes Violins 3 and 4, Viola 2, Violoncello 2, and Viola 2. The score features a complex rhythmic structure with alternating 5/8 and 2/4 time signatures. Dynamic markings include *mf*, *p*, and *f*. The Arpa part consists of chords and arpeggios. The string parts feature melodic lines and harmonic support.

This musical score page contains two systems of music, each spanning measures 275 to 284. The first system includes parts for Arpa, Violin 1, Violin 2, Viola 1, Violoncello 1, and Contrabasso 1. The second system includes parts for Violin 3, Violin 4, Viola 2, Violoncello 2, and Contrabasso 2. The music is in a key with three sharps (F#, C#, G#) and features a complex, alternating time signature of 2/4 and 5/8. The Arpa part begins with a forte (*f*) dynamic. The Violoncello 1 part includes a '(non div.)' marking. The Viola 2 part features a 'dim.' (diminuendo) marking. The Violoncello 2 and Contrabasso 2 parts also feature 'dim.' markings. The Violin 3 part ends with a piano (*p*) dynamic. A box containing the number '280' is placed above the first measure of the second system. The page number '33' is located in the top right corner.

Viol. 1.
Vle. 1.
Vlc. 1.
Viol. 3.
Viol. 4.
Vle. 2.
Vlc. 2.

p *p* *p*

Arpa.
Viol. 1.
Viol. 2.
Vle. 1.
Vlc. 1.
Cb. 1.
Viol. 3.
Viol. 4.
Vle. 2.
Vlc. 2.
Cb. 2.

290

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

2
4

p

p

p



300

Timp.

Pf.

Vlc. 1.

Cb. 1.

Vlc. 2.

Cb. 2.

p

310

Timp.

Vlc. 1. arco, con sord. pp

Vlc. 2.

Cb. 2.

320

Timp.

Vlc. 1.

Vlc. 2. arco, con sord. pp

Timp.

Vle. 1. arco, con sord. pp

Vlc. 1.

Vlc. 2.

330

Timp.

Viol. 2. arco, con sord. p

Vle. 1.

Vlc. 1.

Vlc. 2.

Timp.

arco, con sord.
pp

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Vlc. 2.

Cb.1.2.

gtriss.

senza sord.
p

arco
p



340

ca 144 - 138

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb.1.2.

senza sord.
mf

senza sord.
mf

senza sord.
mf

p

mp

mp

p

mp

Viol. 1. *f*

Viol. 2. *f*

Vle. 1. *f* senza sord.

Vlc. 1. *f*

Cb. 1. *f*

Viol. 3. *mf*

Viol. 4. *mf*



350

Viol. 1. *f*

Viol. 2. *f*

Vle. 1. *f*

Vlc. 1. *f*

Viol. 3. *f*

Viol. 4. *f*

Vle. 2. *f*

Vlc. 2. *f*

Cb. 2. *f*

Musical score for measures 325-359. The score includes parts for Timp., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The music features complex rhythmic patterns and melodic lines. A dynamic marking of *mf* is present in the Timp. part.



Musical score for measures 360-394. The score includes parts for Timp., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Vlc. 2., and Cb. 2. The score begins with a measure number box containing '360'. The music features complex rhythmic patterns and melodic lines. Large numbers '3' and '4' are printed on the right side of the score, indicating a 3/4 time signature.

Timp. *dim.* *p*
 Viol. 1.
 Viol. 2. *p*
 Vle. 1. *p*
 Vlc. 1. *p*
 Cb. 1. *p*
 Viol. 3. *f* *p*
 Viol. 4. *f*
 Vle. 2. *f* *p*
 Vlc. 2. *f* *p*
 Cb. 2. *f* *p*

370 *allargando* - - - - *a tempo*

Timp. *f*
 Viol. 1. *f*
 Viol. 2. *f*
 Vle. 1. *f*
 Vlc. 1. *f*
 Cb. 1. *p cresc. molto* *sf* *f*
 Viol. 3. *cresc. molto* *sf*
 Viol. 4. *p* *cresc. molto* *sf*
 Vle. 2. *cresc. molto* *sf*
 Vlc. 2. *cresc. molto* *sf*
 Cb. 2. *cresc.* *sf*

Musical score for measures 375-384. The score is arranged in two systems. The first system includes Timp., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., and Cb. 1. The second system includes Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The time signature changes from 3/8 to 5/8 at measure 376, to 2/4 at measure 377, and back to 3/8 at measure 378. The key signature has one flat (B-flat).



380

Musical score for measures 380-389. The score is arranged in two systems. The first system includes Timp., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., and Cb. 1. The second system includes Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The time signature is 3/8. The key signature has one flat (B-flat). Measure 389 includes a first ending bracket labeled 'IV'.

This page of a musical score features the following parts and markings:

- Timp.**: Timpani part with a *tr* (trill) marking at the beginning.
- Pf.**: Piano part, starting with a forte (*f*) dynamic. A *ped.* (pedal) marking is present below the first few measures.
- Viol. 1.**: First Violin part, featuring triplet markings.
- Viol. 2.**: Second Violin part, also featuring triplet markings.
- Vle. 1.**: First Viola part.
- Vlc. 1.**: First Violoncello part.
- Cb. 1.**: First Contrabass part.
- Viol. 3.**: Third Violin part, with a *IV* (fourth) fingering marking.
- Viol. 4.**: Fourth Violin part, with a *IV* (fourth) fingering marking.
- Vle. 2.**: Second Viola part.
- Vlc. 2.**: Second Violoncello part.
- Cb. 2.**: Second Contrabass part.

390

poco allarg. - - - -

Musical score for measures 390-395. The score includes parts for Timpani (Timp.), Piano (Pf.), Violin 1 (Viol. 1.), Violin 2 (Viol. 2.), Viola 1 (Vle. 1.), Violoncello 1 (Vic. 1.), and Contrabass 1 (Cb. 1.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs in the strings. The piano part has a dense texture with many chords. The timpani part has a simple, rhythmic pattern. The tempo marking is 'poco allarg.' with a dashed line indicating a gradual slowing down.

390

Musical score for measures 390-395, continuing from the previous page. The score includes parts for Violin 3 (Viol. 3.), Violin 4 (Viol. 4.), Viola 2 (Vle. 2.), Violoncello 2 (Vic. 2.), and Contrabass 2 (Cb. 2.). The music continues with complex rhythmic patterns and triplets. The tempo marking 'poco allarg.' is still present, with a dashed line indicating the continuation of the gradual slowing down.

Quasi a tempo, $\text{♩} \cdot \text{ca } 84$

Arpa *p*

Pf. *p*

Viol. 1. *p, scherzando* *mf, espr.*

Viol. 2. *p* *mf, espr.*

Vle. 1. *p* *mf, espr.*

Vlc. 1. *p* *mf, espr.*

Cb. 1. *mf, espr.*

Viol. 3. *p, scherzando* *mf, espr.*

Viol. 4. *p* *mf, espr.*

Vle. 2. *p* *mf, espr.*

Vlc. 2. *pizz.* *p* *mf, espr.*

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

rallent. - - - a tempo

410

Arpa

Pf.

Viol. 1.

Viol. 2.

Vlc. 1.

Vlc. 1.

Cb. 1.

p

p, leggero

p

p

dim. - - - - *p*

410

Viol. 3.

Viol. 1.

Vlc. 2.

Vlc. 2.

Cb. 2.

dim. - - - - *p*

dim. - - - - *p*

dim. - - - - *p, leggero*

dim. - - - -

poco
rall.

Arpa

420

pp

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

420

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

p, leggero

p, leggero

p, leggero

poco rall. **Vivo,**
♩=104 **430**

Musical score for measures 430-439. The score includes staves for Violin 2, Violin 1 (treble and bass clefs), Violin 4, Viola 2, Viola 1, Violoncello 2, and Contrabasso 2. Dynamics include *f*, *mf, cresc.*, and *pp, cresc.*.

poco accel. - - -

Musical score for measures 440-449. The score includes staves for Violin 1, Violin 2, Violin 1, Viola 1, Violoncello 1, Violin 3, Violin 4, Viola 2, Viola 1, Violoncello 2, and Contrabasso 2. Dynamics include *f*, *mf, cresc.*, and *f*. A double bar line is present at the beginning of the section.

Meno vivo, ca 84

450

Tamb. picc. con corda

Gr. Cassa

Pf.

(Ped.)

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

ca 88

460

Tamb. picc. con corda

Gr. Cassa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

460

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

Un poco largamente

♩ ca 80

8

Pf.

The piano part consists of two staves. The right hand plays a series of eighth notes, starting with a half note rest. The left hand plays a similar eighth-note pattern. The music begins at measure 8 with a forte (*ff*) dynamic. The key signature has one flat, and the time signature is 4/4.

Viol. 1.

Violin 1 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

Viol. 2.

Violin 2 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

Vle. 1.

Viola 1 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

Vlc. 1.

Violoncello 1 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

Cb. 1.

Contrabass 1 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

Viol. 3.

Violin 3 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

Viol. 4.

Violin 4 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

Vle. 2.

Viola 2 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

Vlc. 2.

Violoncello 2 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

Cb. 2.

Contrabass 2 part. The first two measures have a half note rest. From measure 3, it plays a series of eighth notes with a slur. The dynamic is *ff*. The key signature has one flat.

470 Più mosso, *♩* ca 104

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

ff

gliss.

mf'

cresc.

Detailed description: This block contains the first system of the musical score. It features six staves. The Arpa part is in the bass clef, starting with a fortissimo (*ff*) dynamic and a glissando (*gliss.*) over a series of notes. The Piano (Pf.) part is in the treble clef, also featuring a glissando and a dynamic marking of mezzo-forte (*mf'*) with a crescendo (*cresc.*) instruction. The Violin 1 (Viol. 1.) and Violin 2 (Viol. 2.) parts are in the treble clef, playing a rhythmic pattern of eighth notes. The Viola 1 (Vle. 1.) part is in the alto clef, and the Violoncello 1 (Vlc. 1.) part is in the bass clef, both playing a similar rhythmic pattern. The Contrabasso 1 (Cb. 1.) part is in the bass clef, playing a lower rhythmic pattern.

470

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

Detailed description: This block contains the second system of the musical score, starting at measure 470. It features five staves. Violin 3 (Viol. 3.) and Violin 4 (Viol. 4.) are in the treble clef, playing a rhythmic pattern of eighth notes. Viola 2 (Vle. 2.) is in the alto clef, Violoncello 2 (Vlc. 2.) is in the bass clef, and Contrabasso 2 (Cb. 2.) is in the bass clef, all playing a similar rhythmic pattern.

Vivace, ♩ ca 160 480

Xyl.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vcl. 1.

Viol. 3.

Viol. 4.

Vcl. 2.

490
Allegro molto, ♩ ca 168

Timp.

Xyl.

Pf.

Viol. 1.

Viol. 2.

Vcl. 1.

Vcl. 1.

Cb. 1.

Score for Timp., Viol. 1, Viol. 2, Vle. 1, Vlc. 1, Cb. 1, Viol. 3, Viol. 4, Vle. 2, Vlc. 2, Cb. 2. Includes dynamic markings *f* and *IV*.

500

Score for Timp., Viol. 1, Viol. 2, Vle. 1, Vlc. 1, Cb. 1, Viol. 3, Viol. 4, Vle. 2, Vlc. 2, Cb. 2. Includes dynamic markings *f* and *III*.

Viol. 1. *cresc.*

Viol. 2. *cresc.*

Vle. 1. *cresc.*

Vlc. 1. *cresc.*

Cb. 1. *trill* *ff*

Viol. 3. *trill*

Viol. 4. *trill*

Vle. 2. *trill*

Vlc. 2. *trill* *ff*

Cb. 2. *trill* *ff*

ca 152 - 168

510

Viol. 1. *ff*

Viol. 2. *ff*

Vle. 1. *ff*

Vlc. 1. *ff*

Cb. 1. *trill* *ff*

Viol. 3. *f*

Viol. 4. *f*

Vle. 2. *f*

Vlc. 2. *f*

Cb. 2. *trill* *f*

pizz.

arco

pizz.

pizz.

Un poco allarg. -

520

The musical score consists of ten staves, each representing a different instrument or section of the orchestra. The staves are labeled on the left as follows: Timp., Pf., Viol. 1., Viol. 2., Vle. 1., Vle. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., and Cb. 2. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures by vertical bar lines. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are placed throughout the score. Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are also present. A box containing the number '520' is located at the top right of the first staff, and another box with '520' is at the top right of the Viol. 3. staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall tempo is marked as 'Un poco allarg.' (Un poco allargando).

III.

Adagio, ♩ ca 66

allarg. - - - al -

5

Timp. mf *rubato* *dim.*

Xyl. mf p

Vlc. 1. pp

Cb. 1. pp

Adagio molto, ♩ ca 40

Timp. pp mf p

Xyl. mf mf^3

Vle. 1. p

Vlc. 1.

Cb. 1.

10

Timp. pp pp

Xyl. mf

Viol. 2. p

Vle. 1.

Vlc. 1.

Cb. 1.

Timp. *tr.*
 Viol. 1. *mf*
 Viol. 2. *mf*
 Vle. 1. *mf*
 Vlc. 1. *mf*
 Cb. 1. *mf*
 Viol. 3. *mf*
 Viol. 4. *p, espr.*
 Vle. 2. *p, espr.*
 Vlc. 2. *mf*

lentando - - - - - a tempo

Timp. *dim.* *p*
 Xyl. *mf* *p*
 Viol. 1. *dim.* *p*
 Viol. 2. *dim.* *p*
 Vle. 1. *dim.* *p*
 Vlc. 1. *dim.* *pp*
 Cb. 1. *pp*
 Viol. 3. *dim.* *p*
 Viol. 4. *dim.* *p*
 Vle. 2. *dim.* *p*
 Vlc. 2. *dim.* *p*
 Cb. 2. *pp* *sul pont.*

Ⓐ
20 Più andante, ♩ cu 56

Gr.Cassa *pp*

Tam-tam *pp*

Timp. *tr* *p*

Xyl. *mf* *p*

Cel. *mf, espr.*

Pf. *p*

Viol. 1. *con sord.* *pp* *2 Soli* *p, espr.*

Viol. 2. div. *pp*

Vle. 1. *p*

Vlc. 1. *p*

Cb. 1. *ord.*

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

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

Vc. 2. *ord.* *pp*

Cb. 2. *ord.* *pp*

25

Cel.

Pf.

2 soli

Viol.1.

Viol.2. div.

con sord.
pp

Vle.1.

pp

Vic.1.

pp

Viol.3. div. *tr*

Viol.4. div. *tr*

Detailed description: This page of a musical score covers measures 25 through 29. The instruments are Cello (Cel.), Piano (Pf.), Violin 1 (Viol.1.), Violin 2 (Viol.2. div.), Viola 1 (Vle.1.), Violin 3 (Viol.3. div.), and Violin 4 (Viol.4. div.). The Cello part features a melodic line with slurs and accents. The Piano part provides harmonic support with chords and some melodic fragments. Violin 1 has a '2 soli' marking and plays a melodic line with slurs. Violin 2 is marked 'div.' and has a 'con sord.' marking in measure 29, with a 'pp' dynamic. Viola 1 and Violin 1 both play sustained chords with a 'pp' dynamic. Violin 3 and Violin 4 are marked 'div.' and play sustained chords with 'tr' (trills) indicated above and below the notes.

rallent. - - - al Più lento, ♩ ca 46

30

The musical score for page 60 features the following instruments and parts:

- Timp.**: Timpani part with dynamics *p* and *mf*.
- Xyl.**: Xylophone part with dynamics *mf*, *p*, and *pp*.
- Cel.**: Celesta part with dynamic *f*.
- Pf.**: Piano part with dynamics *mf* and *p*.
- Viol. 1.**: First Violin part with dynamic *pp* and the marking *tutti*.
- Viol. 2. div.**: Divided Second Violin part.
- Vle. 1.**: First Viola part with dynamic *pp*.
- Vlc. 1.**: First Violoncello part with dynamic *pp*.
- Cb. 1.**: First Contrabasso part with dynamic *p*.
- Viol. 3.**: Third Violin part with *trk* (trills) and *tr* (trills) markings.
- Viol. 4.**: Fourth Violin part with *trk* (trills) and *tr* (trills) markings.
- Vlc. 2.**: Second Violoncello part with dynamic *p*.
- Cb. 2.**: Second Contrabasso part with dynamic *p*.

Ⓑ Più andante, ♩ ca 66

35

Timp.
 Cel.
 Arpa
 Pf.
 Viol. 1.
 Vle. 1.
 Vlc. 1.
 Cb. 1.
 Vle. 2.
 Vlc. 2.
 Cb. 2.

Musical score for page 61, rehearsal mark 35. The score includes parts for Timpani, Cello, Arpa, Piano, Violin 1, Viola 1, Violoncello 1, Contrabasso 1, Viola 2, Violoncello 2, and Contrabasso 2. The music is in 3/2 time and features various dynamics and techniques such as glissando and piano markings.

*) Griffbezeichnung / indique la manière de toucher

Score for page 62, featuring the following instruments and parts:

- Timp.**: Timpani part, starting with a *p* dynamic.
- Cel.**: Cello part, featuring three melodic phrases with *2u* (second ending) markings.
- Arpa**: Arpeggiated harp part, consisting of a series of chords.
- Pf.**: Piano part, featuring a complex rhythmic accompaniment with *gliss.* (glissando) markings.
- Viol. 2.**: Violin 2 part, starting with *senza sord.* and *flaut.* (flute) markings, and *pp* dynamics.
- Vle. 1.**: Viola 1 part, starting with *pp* and *flaut.* markings.
- Vlc. 1.**: Violoncello 1 part, starting with *pp* and *flaut.* markings.
- Viol. 4.**: Violin 4 part, starting with *senza sord.* and *flaut.* markings, and *pp* dynamics.
- Vle. 2.**: Viola 2 part, starting with *pp* and *flaut.* markings.
- Vlc. 2.**: Violoncello 2 part, starting with *pp* dynamics.
- Cb. 2.**: Contrabass 2 part, starting with *pp* dynamics.

poco - -

This musical score page includes the following parts and details:

- Timp.**: Timpani part with a single note and a dynamic marking of *mf*.
- Cel.**: Celesta part with a melodic line in the right hand and a bass line in the left hand. The right hand features three phrases, each marked with a *20* dynamic and a slur.
- Arpa**: Harp part with a tremolo accompaniment in both hands, indicated by a zigzag line.
- Pf.**: Piano part with a complex melodic and harmonic texture in both hands, including slurs and dynamic markings.
- Viol. 2.**: Second Violin part with a sustained chordal accompaniment.
- Vle. 1.**: First Viola part with a sustained chordal accompaniment.
- Vlc. 1.**: First Violoncello part with a sustained chordal accompaniment.
- Viol. 4.**: Fourth Violin part with a sustained chordal accompaniment.
- Vle. 2.**: Second Viola part with a sustained chordal accompaniment.
- Vlc. 2.**: Second Violoncello part with a sustained chordal accompaniment.
- Cb. 2.**: Second Contrabasso part with a sustained chordal accompaniment.

- a - - - - poco -

The musical score consists of ten staves, each labeled with an instrument. The top staff is for Timp. (Timpani), followed by Cel. (Cello), Arpa (Harp), Pf. (Piano), Viol. 2. (Violin 2), Vle. 1. (Viola 1), Vlc. 1. (Violoncello 1), Viol. 4. (Violin 4), Vle. 2. (Viola 2), Vlc. 2. (Violoncello 2), and Cb. 2. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and '20'. The Timp. staff has a 'cresc.' marking. The Cel. staff has a 'cresc.' marking and three measures with a '20' marking. The Arpa staff has a 'cresc.' marking. The Pf. staff has a 'cresc.' marking. The Viol. 2., Vle. 1., Vlc. 1., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. staves all have 'cresc.' markings. The score is written in a key signature of two flats and a 4/4 time signature.

stringendo

The musical score for page 65 is arranged in a standard orchestral format. At the top, the tempo marking "stringendo" is centered. The score includes the following parts:

- Timp.**: Timpani part with a single note and a roll.
- Cel.**: Celesta part with three arched melodic lines, each marked with a "20" above it.
- Arpa**: Arpeggiated harp part with a rhythmic pattern of eighth notes and a melodic line.
- Pf.**: Piano part with a complex rhythmic pattern in the right hand and a bass line in the left hand, marked with a "10" above the right hand.
- Viol. 2**, **Vle. 1**, **Vlc. 1**: Violin 2, Viola 1, and Violoncello 1 parts, each with a few notes.
- Viol. 4**, **Vle. 2**, **Vlc. 2**: Violin 4, Viola 2, and Violoncello 2 parts, each with a few notes.
- Cb. 2**: Double Bass part with a few notes.

40

Timp.

Cel.

Arpa

Pf.

Viol. 2.

Vle. 1.

Vlc. 1.

Viol. 4.

Vle. 2.

Vlo. 2.

Cb. 2.

The musical score for measures 40-43 is arranged in a system of ten staves. The top staff is for Timpani (Timp.), followed by Cello (Cel.), Arpa (Arpa), Piano (Pf.), Violin 2 (Viol. 2.), Viola 1 (Vle. 1.), Violoncello 1 (Vlc. 1.), Violin 4 (Viol. 4.), Viola 2 (Vle. 2.), Violoncello 2 (Vlo. 2.), and Contrabass 2 (Cb. 2.).

- Timp.:** Features a series of rhythmic pulses.
- Cel.:** Shows a melodic line with three slurs, each marked with a '20' above it, indicating a 20-measure phrase.
- Arpa:** Features a series of chords with a zig-zagging line connecting the notes across the staves.
- Pf.:** Shows a complex piano part with multiple slurs and markings of '10' below the notes.
- Viol. 2., Vle. 1., Vlc. 1., Viol. 4., Vle. 2., Vlo. 2., Cb. 2.:** These staves contain mostly sustained chords and some melodic fragments.

Musical score for page 67, featuring the following instruments and parts:

- Timp.** (Timpani): A single drum roll.
- Cel.** (Cello): Starts with a forte (*f*) dynamic, playing a descending eighth-note scale.
- Arpa** (Harp): Features a melodic line with a sawtooth contour, marked with a flat (*b*).
- Pf.** (Piano): Includes a descending eighth-note scale with a forte (*f*) dynamic, followed by passages marked *gliss.* (glissando) and *10* (pedal point).
- Viol. 1.** (Violin 1): Includes a section marked *(ord.)* (order) and *mp* (mezzo-piano).
- Viol. 2.** (Violin 2): Plays a sustained chord, marked *mp*.
- Vle. 1.** (Viola 1): Plays a sustained chord, marked *mp*.
- Vlc. 1.** (Violoncello 1): Plays a sustained chord, marked *mp*.
- Cb. 1.** (Contrabasso 1): Plays a sustained chord, marked *mp*.
- Viol. 4.** (Violin 4): Plays a sustained chord, marked *mp*.
- Vle. 2.** (Viola 2): Plays a sustained chord, marked *mp*.
- Vlc. 2.** (Violoncello 2): Plays a sustained chord, marked *mp*.
- Cb. 2.** (Contrabasso 2): Plays a sustained chord, marked *mp*.

Musical score for various instruments including Timp., Arpa, Pf., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The score includes dynamic markings such as *mf*, *cresc.*, *ord.*, and *f*, and a large '5/4' time signature on the right side.

© Più mosso, ♩ ca 88

Tamb. picc.
senza corda
*)Piatto

Timp.

Cel.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

45

ff *f* *p* *ff*

ff p *f* *pp* *mf*

sfz p *f* *pp* *mf*

ff *ff* *p* *ff*

ff p *f* *pp* *mf*

ff *ff* *p* *ff*

ff p *f* *pp* *mf*

ff p *f* *pp* *mf*

ff p *f* *pp* *ff*

ff *ff* *pp* *ff*

U. E. 10.815

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

*) Piatti

50

accel.

The musical score for page 70, measures 50-54, is arranged in a standard orchestral format. The top staff is for Xyl. (Xylophone), followed by Arpa (Harp) and Pf. (Piano). The string section consists of Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The score is in 2/4 time and includes an 'accel.' marking at the beginning. Dynamics range from *pp* to *ff*. Articulations include *ord.*, *pizz.*, and *arco*. The piece concludes with a 5/4 time signature change.

*) kleineres Instr. / instrument plus petit

quasi a tempo, ♩ ca 80

55 Allegretto, ♩ ca 104

71

5/4

Timp.

Xyl.

Cel.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

8

ff

mf

p

sempre staccato

p

pizz.

div.

ff

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

arco

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Ch. 2.

pizz.

arco

pp, dolce

arco

pp, dolce

arco

pp

arco

pp

pizz.

pizz. div.

(non div.)

arco

pp

arco

pp

pizz.

$\text{\textcircled{♩}}$ Adagio, $\text{\textcircled{♩}}$ ca 56

Cel.

Arpa.

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Viol. 3.

Vle. 2.

Vlc. 2.

p

p

p

arco

p, dolce

2 Soli div.

p

arco

p, dolce

Cel. 1. Arpa Pf. Viol. 1. Viol. 2. Vle. 1. Viol. 3. Vle. 2. Vlc. 2.

Cel. 1. Arpa Pf. Viol. 1. Viol. 2. Vle. 1. Viol. 3. Vle. 2. Vlc. 2.

74

Cel.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Viol. 3.

Vle. 2.

Vlc. 2.

Cel.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Viol. 3.

Vle. 2.

Vlc. 2.

Detailed description: This page of a musical score contains two systems of staves, numbered 74 and 75. Each system includes staves for Cello (Cel.), Arpa (Arpa), Piano (Pf.), Violin 1 (Viol. 1.), Violin 2 (Viol. 2.), Viola 1 (Vle. 1.), Violin 3 (Viol. 3.), Viola 2 (Vle. 2.), and Violoncello 2 (Vlc. 2.). The Cello part features a complex, rhythmic melodic line with many sixteenth notes. The Arpa part consists of arpeggiated chords. The Piano part has a series of chords that rise in pitch. The string parts (Violins, Violas, and Cellos) play sustained notes with long bows, some marked with accents and slurs. The score is written in a key with one flat and a 2/4 time signature.

Cel

Arpa

Pf

Viol. 1.

Viol. 2.

Vle. 1.

Viol. 3.

Vle. 2.

Vlc. 2.

tan

Cel.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Viol. 3.

Vle. 2.

Vlc. 2.

- do

76

Cel.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Viol. 3.

Vle. 2.

Vlc. 2.

al ca 70

Cel.

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vle. 2.

Vlc. 2.

75

Quasi a tempo
ca 50, rallent.

Adagio molto, ♩ = 42

77

près de la table

Arpa *ff* pizz. arco *p*

Viol. 1. *ff* *p*

Viol. 2. *p*

Vle. 1. pizz. *f* pizz.

Vlc. 1. *f* pizz.

Cb. 1. *f*

Vle. 2. sul pont. *sf > p*

Vlc. 2. *f* *p*

Cb. 2. arco *f* *p*

rallent. - - - - - Tempo I. (♩ = 66)

80

Timp. *dim.* *pp*

Xyl. *mf* *dim.* *pp*

Viol. 2.

Vle. 1. arco *p* *pp*

Vle. 2.

Vlc. 2.

Cb. 2.

Durée d'exécution:

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

IV.

Allegro molto, ♩ ca 130

Timp. *f*

Viol. 1. *pizz.* *p* *cresc.*

Viol. 2. *pizz.* *p* *cresc.*

Vle. 1. *pizz.* *p* *cresc.*

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

Cb. 1. *pizz.* *ff*

Cb. 2. *pizz.* *ff*



Timp.

Viol. 1. *sim.*

Viol. 2. *sim.*

Vle. 1. *sim.*

Vlc. 1. *sim.*

Cb. 1. *f*

Viol. 3. *f*

Viol. 4. *f*

Vle. 2. *f*

This musical score page contains 19 measures of music for a string quartet and two cellos, with a timpani part. The instruments are arranged as follows:

- Timp. (Timpani)
- Viol. 1. (Violin 1)
- Viol. 2. (Violin 2)
- Vle. 1. (Viola 1)
- Vlc. 1. (Violoncello 1)
- Cb. 1. (Contrabasso 1)
- Viol. 3. (Violin 3)
- Viol. 4. (Violin 4)
- Vle. 2. (Viola 2)
- Vlc. 2. (Violoncello 2)
- Cb. 2. (Contrabasso 2)
- Viol. 1. (Violin 1 - second system)
- Viol. 2. (Violin 2 - second system)
- Vle. 1. (Viola 1 - second system)
- Vlc. 1. (Violoncello 1 - second system)
- Cb. 1. (Contrabasso 1 - second system)
- Viol. 3. (Violin 3 - second system)
- Viol. 4. (Violin 4 - second system)
- Vle. 2. (Viola 2 - second system)
- Vlc. 2. (Violoncello 2 - second system)
- Cb. 2. (Contrabasso 2 - second system)

Key performance markings include *arco*, *pizz.*, *f*, and *mf*. The score is written in a key with one sharp (F#) and a common time signature (C). The bottom of the page features the number *mf* U. E. 10.815.

80
Viol. 1.
Viol. 2.
Vle. 1.
Vlc. 1.
Cb. 1.

Viol. 1. and Viol. 2. parts start with a forte (*f*) dynamic. Viola 1 and Viola 2 parts have rests. Cello 1 and Cello 2 parts enter in measure 81 with a forte (*f*) dynamic and are marked *arco*.

Viol. 3.
Viol. 4.
Vle. 2.
Vlc. 2.
Cb. 2.

Violin 3 and Violin 4 parts enter in measure 81 with a forte (*f*) dynamic. Viola 2, Cello 2, and Double Bass 2 parts have rests until measure 82, where they enter with a forte (*f*) dynamic. Cello 2 and Double Bass 2 are marked *arco*.

Timp.

Timpani part has rests in measures 80-82 and enters in measure 83 with a forte (*f*) dynamic.

Viol. 1.
Viol. 2.
Vle. 1.
Vlc. 1.
Cb. 1.

Violin 1 and Violin 2 parts enter in measure 84 with a fortissimo (*ff*) dynamic. Viola 1, Cello 1, and Double Bass 1 parts enter in measure 84 with a *cresc.* dynamic, reaching *ff* by measure 87.

Viol. 3.
Viol. 4.
Vle. 2.
Vlc. 2.
Cb. 2.

Violin 3 and Violin 4 parts enter in measure 84 with a *cresc.* dynamic, reaching *ff* by measure 87. Viola 2, Cello 2, and Double Bass 2 parts enter in measure 84 with a *cresc.* dynamic, reaching *ff* by measure 87. Cello 2 and Double Bass 2 are marked *arco*.

30

Musical score for measures 30-34. The score includes parts for Tiimp., Pf., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The Tiimp. part features a continuous eighth-note pattern starting at measure 30, marked *p*. The Pf. part begins at measure 31 with a piano accompaniment marked *p, marcato*, transitioning to *mf* by measure 34. The string parts (Viol. 1-4, Vle. 1-2, Vlc. 1-2, Cb. 1-2) all begin at measure 31 with a pizzicato accompaniment marked *pizz.* and *p*.

This page of a musical score, numbered 82, contains ten staves of music for various instruments. The instruments are labeled on the left side of each staff: Timp (Tympani), Pf (Piano), Viol. 1., Viol. 2., Vle. 1. (Viola), Vlc. 1. (Cello), Cb. 1. (Double Bass), Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The score is written in a common time signature (C) and a key signature of one sharp (F#). The music is organized into measures, with vertical bar lines separating them. A dynamic marking of *cresc.* (crescendo) is placed below the first measure of each staff, indicating a gradual increase in volume. The notation includes various note values, rests, and articulation marks such as accents and slurs. The overall texture is dense, with multiple voices for each instrument family.

Timp.

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

Timp.

Vlc. 1. arco

Cb. 1. arco

Viol. 3. arco

Viol. 4. arco

Vle. 2. arco

Vlc. 2. arco

Cb. 2. arco

50

(A) Un poco meno mosso,

$\text{♩} = \text{ca } 120$

Timp.

musical staff for Timp. with dynamics *più f* and *ff*

Pf.

musical staff for Pf. with dynamic *ff*

Viol. 1.

musical staff for Viol. 1. with dynamic *ff* and marking *arco*

Viol. 2.

musical staff for Viol. 2. with dynamic *ff* and marking *arco*

Vle. 1.

musical staff for Vle. 1. with dynamic *ff* and marking *arco*

Vlc. 1.

musical staff for Vlc. 1. with dynamic *ff*

Cb. 1.

musical staff for Cb. 1. with dynamic *ff*

50

Viol. 3.

musical staff for Viol. 3. with dynamic *ff*

Viol. 4.

musical staff for Viol. 4. with dynamic *ff*

Vle. 2.

musical staff for Vle. 2. with dynamic *ff*

Vlc. 2.

musical staff for Vlc. 2. with dynamic *ff*

Cb. 2.

musical staff for Cb. 2. with dynamic *ff*

This musical score page, numbered 85, features a variety of instruments. At the top, the Timpani (Timp.) part is shown in a bass clef, with a dynamic marking of *ff* at the end. Below it, the Piano (Pf.) part is written for both hands in a grand staff. The string section consists of Violins 1 and 2, Violas 1 and 2, and Contrabasses 1 and 2. The Violin 1 and 2 parts are in treble clef, while the Viola 1 and 2 parts are in alto clef. The Contrabass 1 and 2 parts are in bass clef. The Violin 3 and 4 parts are also in treble clef. The score is divided into measures by vertical bar lines, and various musical notations such as slurs, accents, and dynamic markings are used throughout. The *ff* dynamic marking appears at the end of the score for several instruments, including the Timpani, Violin 3, Violin 4, Viola 2, Violin 2, and Contrabass 2.

60

Timp. *p* *f* *ff*

Pf. *f* *ff*

Viol. 1. *p* *cresc.* *ff*

Viol. 2. *p* *cresc.* *ff*

Vle. 1. *p* *cresc.* *ff*

Vlc. 1. *p* *cresc.* *ff*

Cb. 1. *mf* *ff*

60

Viol. 3. *p* *cresc.* *ff*

Viol. 4. *mf* *ff*

Vle. 2. *mf* *f* *ff*

Vlc. 2. *mf* *f* *ff*

Cb. 2. *mf* *ff*

Musical score for measures 65-70. The score includes parts for Piano (Pf.), Violins 1 and 2, Violas 1 and 2, Violas 3 and 4, and Cellos 1 and 2. The key signature is B-flat major. Measure 65 is marked with a piano (*p*) dynamic. Measure 66 features a dynamic change to *ff* (fortissimo) and includes a first ending bracket. Measure 67 has a dynamic change to *f* (forte). Measure 68 has a dynamic change to *ff*. Measure 69 has a dynamic change to *f*. Measure 70 has a dynamic change to *ff*. The score is written in a standard orchestral format with multiple staves for each instrument.

Musical score for measures 70-75. The score includes parts for Piano (Pf.), Violins 1 and 2, Violas 1 and 2, Violas 3 and 4, and Cellos 1 and 2. Measure 70 is marked with a dynamic change to *ff* (fortissimo) and includes a first ending bracket. Measure 71 has a dynamic change to *f* (forte). Measure 72 has a dynamic change to *ff*. Measure 73 has a dynamic change to *f*. Measure 74 has a dynamic change to *ff*. Measure 75 has a dynamic change to *f*. The score is written in a standard orchestral format with multiple staves for each instrument.

Ⓑ Ancora meno mosso, $\text{♩} = \text{ca } 112$

The musical score is arranged in a standard orchestral format. The top staves are for Timp. (Tympani) and Arpa (Harp). Below them are the Piano parts for the first and second violins (I. Pf., II. Pf.). The string section consists of Violins 1 and 2 (Viol. 1., Viol. 2.), Violas 1 and 2 (Vle. 1., Vle. 2.), Violoncellos 1 and 2 (Vlc. 1., Vlc. 2.), and Contrabasses 1 and 2 (Cb. 1., Cb. 2.). The score shows a dynamic shift from *mf* to *ff* across the measures. The harp and piano parts feature complex textures with many accidentals. The strings play sustained notes with some trills and tremolos. The woodwinds (Violins, Violas, Violoncellos, Contrabasses) have melodic lines that become more active in the later measures.

Timp. *ff*
 Arpa *p*
 I.
 Pf.
 II. *p*
 Viol. 1. *ff*
 Viol. 2. *ff*
 Vle. 1. *ff*
 Vlc. 1. *ff* *col legno* *p*
 Cb. 1. *pizz.* *p*
 80
 Viol. 3. *ff*
 Viol. 4. *ff*
 Vle. 2. *ff*
 Vlc. 2. *ff* *col legno* *p*
 Cb. 2. *pizz.* *p*

Tamb. picc.
senza corda

3/2

2/2

f

Arpa

f

I.

f

Pf.

II.

sempre sim.

f

Vle. 1.

mp

f

Vic. 1.

ord.

f

Cb. 1.

f

Viol. 3.

f

Viol. 4.

f

Vle. 2.

f

Vic. 2.

ord.

f

Cb. 2.

f

90

Arpa

I.

Pf.

II.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

90

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

100

Arpa

Musical notation for the Arpa (Harp) part, starting with a forte (*f*) dynamic.

I.

Musical notation for Violin I, starting with a forte (*f*) dynamic and including a *cresc. molto* marking.

PII.

II.

Musical notation for the Piano (PII) and Violin II (II.) parts, including dynamics *f* and *p*, and a *cresc. molto* marking.

Viol. 1.

Musical notation for Violin 1, including dynamics *f* and *p*, and a *cresc. molto* marking.

Viol. 2.

Musical notation for Violin 2, including dynamics *f* and *p*, and a *cresc. molto* marking.

Vle. 1.

Musical notation for Viola 1, including dynamics *f* and *p*, and a *cresc. molto* marking.

Vlc. 1.

Musical notation for Violoncello 1, including dynamics *f* and *p*, and a *cresc. molto* marking.

Cb. 1.

Musical notation for Contrabasso 1, including dynamics *f* and *p*, and a *cresc. molto* marking.

100

Viol. 3.

Musical notation for Violin 3, including dynamics *f* and *p*, and a *cresc. molto* marking.

Viol. 4.

Musical notation for Violin 4, including dynamics *f* and *p*, and a *cresc. molto* marking.

Vle. 2.

Musical notation for Viola 2, including dynamics *f* and *p*, and a *cresc. molto* marking.

Vlc. 2.

Musical notation for Violoncello 2, including dynamics *f* and *p*, and a *cresc. molto* marking.

Cb. 2.

Musical notation for Contrabasso 2, including dynamics *f* and *p*, and a *cresc. molto* marking.

Timp. *p*
 Arpa. *ff* *p*
 I. *ff* *p*
 Pf.
 II. *ff*
 Viol. 1. *ff* *p*
 Viol. 2. *ff* *p*
 Vle. 1. *pizz.* *ff* *p*
 Vle. 1. *ff* *p*
 Cb. 1. *ff* *p* (*pizz.*)
 Viol. 3. *ff* *p*
 Viol. 4. *ff* *p*
 Vle. 2. *ff* *p*
 Vlc. 2. *arco* *ff* *p*
 Cb. 2. *ff* *p*

This page of a musical score, numbered 94, contains staves for the following instruments: Timpani (Timp.), Arpa (Harp), Violin I (Viol. 1.), Violin II (Viol. 2.), Viola I (Vle. 1.), Viola II (Vle. 2.), Violin III (Viol. 3.), Violin IV (Viol. 4.), Viola III (Vlc. 2.), and Cello II (Cb. 2.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into measures by vertical bar lines. Dynamic markings include fortissimo (*ff*) and piano (*p*). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The Arpa part features a transition from *ff* to *p*. The Violin I and II parts show a transition from *ff* to *p*. The Viola I part includes a *pizz.* instruction. The Cello I part includes a *pizz.* instruction. The Viola III part includes an *arco* instruction. The Cello II part includes a *pizz.* instruction.

110

ff.

mf

Viol. 1. *p* *cresc.*

Viol. 2. *mf cresc.*

Vle. 1. *pp* *cresc.* *arco*

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

110

Viol. 3. *arco* *p*

Viol. 4. *pp* *arco* *p* *cresc.*

Vle. 2. *pp* *arco* *cresc.*

Vlc. 2. *cresc.*

Cb. 2. *arco* *pp* *mf*

Tempo I.

120

Arpa

Pf.

Viol. 1.

f *p* *mf* *f*

Viol. 2.

f *p* *mf* *f*

Vle. 1.

f *p* *mf* *cresc.* *f*

Vle. 1.

f *p* *mf* *f*

Cb. 1.

f *p* *mf* *f*

120

Viol. 3.

f *p* *mf* *f*

Viol. 4.

f *p* *mf* *f*

Vle. 2.

f *p* *mf* *cresc.* *f*

Vlc. 2.

f *p* *mf* *f*

Cb. 2.

f *p* *mf* *f*

Musical score for measures 1-4 of the first system. The score includes staves for Violin 1, Violin 2, Viola 1, Violoncello 1, Violin 3, Violin 4, Viola 2, Violoncello 2, and Contrabass 2. Dynamics include *f* and *mf*. A double bar line is present at the end of measure 4.

Musical score for measures 5-8 of the second system. The score includes staves for Violin 1, Violin 2, Viola 1, Violoncello 1, Contrabass 1, Violin 3, Violin 4, Viola 2, Violoncello 2, and Contrabass 2. Dynamics include *f*. A double bar line is present at the end of measure 8.

ⓔ Un poco meno mosso, $\text{♩} = \text{ca } 120$

140

Score for orchestra and piano, measures 140-144. The score includes parts for Piatti, Arpa, Pf., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The tempo is marked 'Un poco meno mosso' with a quarter note equal to approximately 120 beats per minute. The key signature is E major. The score features dynamic markings such as *ppp*, *p*, *sf*, and *pp*. The first system includes a rehearsal mark 'a2' above the Piatti part. The second system includes a rehearsal mark '140' above the Viol. 3. part.

Musical score for orchestra. The score includes parts for Piatti, Arpa, Pf., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various dynamics such as *sf* (sforzando), *p* (piano), and *div.* (divisi). The Arpa part is in the upper register, while the Pf. part is in the lower register. The string parts (Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., Cb. 2.) are in the lower register. The score is divided into measures by vertical bar lines.

150

Pf. *mf*
Ped.

Viol. 1.

Viol. 2.

Vlc. 1.

Viol. 3. *p*
div.

Viol. 4. *p*

Vle. 2. *p*
arco

Vlc. 2. *p*

poco - - - - a poco - - - - strin-

Pf. *Ped. * Ped. * simile* *Ped. ...* *Ped. come sopra*

Viol. 3. *cresc. poco a poco (sin al ff)*

Viol. 4. *cresc. poco a poco (sin al ff)*

Vle. 2. *cresc. poco a poco (sin al ff)*

Vlc. 2. *cresc. poco a poco (sin al ff)*

- gen - - - do.

8

160

simile

simile

sempre simile

sempre simile

sempre simile

non div.

div.

non div.

8

ff

non div.

170

Xyl.

Arpa

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

170

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

f

p gliss.

8

sempre simile

sempre sim.

simile

sim.

cresc.

cresc.

sim.

cresc.

sempre sim.

cresc.

non div.

Musical score for page 104, featuring the following instruments and parts:

- Xyl.**: Xylophone part with a *cresc.* marking.
- Arpa**: Arpeggiated harp part with a *cresc.* marking and *ba* (basso continuo) markings.
- Pf.**: Piano part with a dynamic marking of *f*.
- Viol. 1.**: Violin 1 part.
- Viol. 2.**: Violin 2 part.
- Vle. 1.**: Viola 1 part.
- Vlc. 1.**: Violoncello 1 part.
- Cb. 1.**: Contrabasso 1 part, starting with a *pizz.* (pizzicato) marking and a dynamic of *f*, with a *cresc.* marking.
- Viol. 3.**: Violin 3 part, starting with a dynamic of *ff*.
- Viol. 4.**: Violin 4 part, starting with a dynamic of *ff*.
- Vle. 2.**: Viola 2 part, starting with a dynamic of *ff*.
- Vlc. 2.**: Violoncello 2 part, starting with a dynamic of *ff*.
- Cb. 2.**: Contrabasso 2 part, starting with a dynamic of *f* and a *pizz.* marking, with a *cresc.* marking.

al Vivacissimo, $\text{♩} = ca 176$

Xyl. **180** *ff*

Arpa *ff*

Pf. *ff*

Viol. 1. *ff*

Viol. 2. *ff*

Vie. 1. *ff*

Vlc. 1. *ff*

Cb. 1. *ff*

Viol. 3. **180**

Viol. 4.

Vie. 2.

Vlc. 2. *ff*

Cb. 2. *ff*

Presto, strepitoso, $\text{♩} = 210$

Musical score for measures 180-189. The score includes parts for Xyl., Pf., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The key signature is one flat (B-flat major/D minor). The time signature is 5/4. The music is marked *ff* (fortissimo). A rehearsal mark '8' is present above the first measure. A large '5/4' time signature is printed vertically in the center of the page, spanning across the staves.

Musical score for measures 190-199. The score includes parts for Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The key signature is one flat (B-flat major/D minor). The time signature is 5/4. The music is marked *ff* (fortissimo). A rehearsal mark '190' is present above the first measure. A large '5/4' time signature is printed vertically in the center of the page, spanning across the staves.

Musical score for Violins (Viol. 1, 2, 3, 4), Violas (Vle. 1, 2), and Cellos (Cb. 1, 2). The score consists of four measures. The first measure is in 4/4 time. The second measure changes to 3/4 time. The third measure changes to 6/4 time. The fourth measure returns to 4/4 time. The key signature is one flat (B-flat).



Musical score for Timpani (Timp.), Piano (Pf.), Violins (Viol. 1, 2, 3, 4), Violas (Vle. 1, 2), and Cellos (Cb. 1, 2). The score consists of four measures. The first measure is in 4/4 time. The second measure changes to 5/4 time. The third measure changes to 7/4 time. The fourth measure changes to 5/4 time. The fifth measure changes to 6/4 time. A box containing the number '200' is positioned above the Timpani staff in the second measure. The key signature is one flat (B-flat).

ⓕ Molto moderato, ♩ = cu 144

Timp.
 Celesta
 Pf.
 Viol. 1.
 Viol. 2.
 Vle. 1.
 Vlc. 1.
 Cb. 1.
 Viol. 3.
 Viol. 4.
 Vle. 2.
 Vlc. 2.
 Cb. 2.

Musical score for page 108, featuring various instruments including Timp., Celesta, Pf., Violins, Violas, Cellos, and Double Basses. The score includes dynamic markings such as *mf*, *p*, *f*, and *f, molto espr.*, and a section marked *IV* for Violin 4.

210

The musical score is arranged in two systems. The first system includes Timp., Celesta, Pf., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., and Cb. 1. The second system includes Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The score features various musical notations including rests, notes, and dynamic markings. A box containing the number '210' is placed above the first measure of the Timp. and Viol. 3. staves. Dynamic markings include *mf, molto espr.* and *f, molto espr.*. The score is written in a key signature of one flat and a 3/4 time signature.

Score for Timp., Pf., Viol. 1., Viol. 2., Vle. 1., Vlc. 1., Cb. 1., Viol. 3., Viol. 4., Vle. 2., Vlc. 2., and Cb. 2. The score is divided into five measures, each with a large time signature: 6/8, 5/8, 8/8, 7/8, and 9/8. The music features complex rhythmic patterns and melodic lines across all instruments.

Continuation of the score for Viol. 1., Viol. 2., Vlc. 1., Viol. 3., Viol. 4., Vle. 2., and Vlc. 2. The section begins with a double bar line and a measure rest. A measure number '220' is indicated in a box above the Viol. 1. staff. The time signature changes to 6/8. The music continues with intricate melodic and harmonic development.

Viol. 1. *f* *p, dolce*

Viol. 2. *f* *p, dolce*

Vle. 1. *f* *p, dolce*

Vlc. 1. *f*

Viol. 3. *mf*

Viol. 4. *mf* *p, dolce*

Vle. 2. *mf* *p, dolce*

Vlc. 2. *mf*

230 *rallent.*

Viol. 1. *dolce* *dim.*

Viol. 2. *dim.*

Vle. 1. *dim.*

Vlc. 1. *p, dolce* *dim.*

Cb. 1. *p, dolce* *dim.*

Viol. 3. *p, dolce* *dim.*

Viol. 4. *dim.*

Vle. 2. *dim.*

Vlc. 2. *p, dolce* *dim.*

Cb. 2. *p, dolce* *dim.*

al. Adagio, ♩ = 84

Viol. 1. *tr* *sempre pp*

Vle. 1. *tr* *sempre pp*

Vlc. 1. *Solo f*

Cb. 1.

Viol. 3. *tr* *sempre pp*

Viol. 4. *pp*

Vle. 2. *pp*

Vlc. 2. *pp*

Cb. 2.



Ⓒ Allegro, ♩ = ca 116.

Viol. 2. *mp, marcato*

Vle. 1. *p, ma marcato* *mf*

Vlc. 1. *pp* *p, ma marcato*

Vle. 2. *mp, marcato*

Vlc. 2. *mp, marcato*

14

240

accelerando

Viol. 1. *mf, marcato* *f, cresc.*

Viol. 2. *f, cresc.*

Vle. 1. *mf* *f, cresc.*

Vlc. 1. *mf* *f, cresc.*

Viol. 3. *f, cresc.*

Vle. 2. *mf* *f, cresc.*

Vlc. 2. *f, cresc.*

Calmò, $\text{♩} = 72$

rallentando - molto

Coستا *simile*

Arpa *p* *sim.*

Viol. 1. *p*

Viol. 2. *p*

Vle. 1. *p*

Vlc. 1. *p*

Cb. 1. *p*

Viol. 3. *p*

Viol. 4. *p*

Vle. 2. *p*

Vlc. 2. *p*

H Vivacissimo, stretto, $\text{♩} = ca\ 140$ 250

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Vle. 2.

Vlc. 2.

Cb. 2.

pizz. *arco*

f

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Vle. 2.

Vlc. 2.

Cb. 2.

f

Tempo I. (♩ = ca 130)

260

Pf. *f* *ff*

Viol. 1. *cresc.*

Viol. 2. *cresc.*

Vle. 1. *cresc.* *ff*

Vlc. 1. *cresc.* *ff*

Cb. 1. *cresc.* *ff*

260

Viol. 3. *cresc.* *ff*

Viol. 4. *f* *cresc.* *ff*

Vle. 2. *cresc.* *ff*

Vlc. 2. *cresc.* *ff*

Cb. 2. *cresc.* *ff*

Musical score for page 116, featuring the following instruments and parts:

- Timp. (Timpani): *f*
- Pf. (Piano): *ff*, includes an 8-measure rest at the beginning.
- Viol. 1. (Violin 1): *ff*
- Viol. 2. (Violin 2): *ff*
- Vle. 1. (Viola 1): *ff*
- Vlc. 1. (Violoncello 1): *ff*
- Cb. 1. (Contrabasso 1): *ff*
- Viol. 3. (Violin 3): *ff*
- Viol. 4. (Violin 4): *ff*
- Vle. 2. (Viola 2): *ff*
- Vlc. 2. (Violoncello 2): *ff*
- Cb. 2. (Contrabasso 2): *ff*

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The dynamics are consistently *ff* (fortissimo) throughout. The music features complex rhythmic patterns, including eighth and sixteenth notes, and various rests. The piano part includes an 8-measure rest at the beginning of the first system.

270

Rf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

① *Meno mosso,*

♩ - ca 100

sempre ral-

Pf.

Viol. 1.

Viol. 2.

Vle. 1.

Vlc. 1.

Cb. 1.

Viol. 3.

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

lento

280

Arpa

ff

I.

ff

PF.

ff

II.

ff

Ped. ... *

Viol. 1.

ff

Viol. 2.

ff

Vle. 1.

più f, espr.

Vlc. 1.

più f, espr.

Cb. 1.

Viol. 3.

280

Viol. 4.

Vle. 2.

Vlc. 2.

Cb. 2.

- - al **Largo** a tempo **allarg.** - - a tempo

$\text{♩} = \text{ca } 100$

$(\text{♩} = 100)$

$(\text{♩} = 100)$

The musical score is arranged in a standard orchestral format. It includes parts for Timpani (Timp.), Xylophone (Xyl.), Harp (Arpa), Piano (Pf.), and two strings (I and II). The woodwind section consists of Violins (Viol. 1., Viol. 2., Viol. 3., Viol. 4.), Violas (Vle. 1., Vle. 2.), and Cellos (Cb. 1., Cb. 2.). The score is marked with various dynamics including fortissimo (ff), forte (f), and fortissimo (fff). There are also performance markings such as 'gliss' and 'Red...*'.

Durée d'exécution:

- A = ca 50"	I. = ca 6' 30"
A - B = " 21"	II. = " 6' 55"
B - C = " 9"	III. = " 6' 35"
C - D = " 29"	IV. = 5' 40"
D - E = " 19"	ca 25' 40"
E - F = " 55"	
F - G = " 1'37"	
G - H = " 18"	
H - I = " 25"	
I - . = " 17"	
ca 5'40"	