

HPS 81

BÉLA BARTÓK
VIOLIN CONCERTO NO 2

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Ltd
www.boosey.com

Instrumentation

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling Cor anglais)
2 Clarinets in B \flat and A (2nd doubling Bass Clarinet)
2 Bassoons (2nd doubling Contrabassoon)
4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone
Timpani
*Percussion (2)
Celesta
Harp
Strings

* triangle, side drums I & II, bass drum,
cymbals I & II, tam-tam

Note. In the cymbal part *col legno* means: with a wooden drum stick
a2 means: two cymbals clashed

Duration: 32 minutes

Performance materials available on hire

On sale:

Solo violin & piano reduction

(ISMN 979-0-060-01140-5, ISBN 978-0-85162-878-3)

Full score (ISMN 979-0-060-01138-2, ISBN 978-0-85162-877-6)

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To my dear friend Zoltán Székely

VIOLIN CONCERTO no 2

I

BÉLA BARTÓK
(1881-1945)

Allegro non troppo, ♩ = 100

Flutes I, II

Oboes I, II

Clarinets I, II
in A

Bassoons I, II

I, III
Horns in F

II, IV

Trumpets I, II
in C

Trombones
I, II, III

Timpani

Percussion

Celesta

Harp

Solo Violin

Violins I

Violins II

Violas

Violoncellos

Double Basses

pp

pizz.

p

pizz.

p

pizz.

p

11

Cits. I, II in A

Bsn. I

Hn. I in F

Timp.

Harp

S. Vln.

Vlns. I

Vlns. II

Vis.

Vcs.

D. Bs.

p

f

arco div.

unla.

arco

p

arco

p

15

Obs. I, II

Cits. I, II in A

Bsns. I, II

Timp.

Harp

S. Vln.

Vlns. I

Vlns. II

Vis.

Vcs.

D. Bs.

p

mp

mp

mp

13

15

9

poco allarg.

Fl. I

Obs. I, II

Clts. I, II in A

Bsns. I, II

Timp.

Harp

S. Vln.

Vlns. I

Vlns. II

Vls.

Vca.

D. Bs.

p

a 2

10

pizz.

arco

51''

22

a tempo (mosso), ♩ = 112 - 108

S. Vln.

Vlns. I

Vlns. II

Vls.

Vca.

D. Bs.

piuf

p

28

Ob. I
Clts. I, II in Bb
S. Vla.
Vis.
Vcs.
D. Bs.

pp
non troppo f, espr.
pp
pp
pp

31

Fl. I.
Ob. I
Clts. I, II in Bb
Horn in F
I, III
II
S. Vla.
Vis.
Vcs.
D. Bs.

pp
pp
ppp
con sord.
ppp
con sord.
pp
pp
pp
pp

31

S. Vla.
Vis.
Vcs.
D. Bs.

f
sempre pp
p
p

accelerando

Fl. I
Cl. I in Bb
I, III
Hns. in F
II
S. Vln.
Vins. I
Vins. II
Vis.
Vcs.
D. Bs.

ca. ♩ = 132
(con sord.)

36

I, III
Hns. in F
II, IV
S. Vln.
Vins. II
Vis.
Vcs.
D. Bs.

(p)

rallent..

Fl. I

O's. I, II

Clts. I, II
in A

Bsns. I, II

S. Vin.

Vins. I

Vls.

Vcs.

D. Bs.

43

- allarg. Quasi tempo I, ♩=108-100

Fts. I, II

Obs. I, II

Cl. I
in A

B. Cl.
in A

Bsns. I, II

I, III
Hns. in F

II, IV

Timp.

43

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

40"

This musical score page contains the first four measures of a piece. The instruments and parts are as follows:

- Flts. I, II**: Flute I and II, starting with a second octave (*a 2*) in the first measure.
- Obs. I, II**: Oboe I and II, also starting with a second octave (*a 2*).
- Cl. I in A**: Clarinet I in A.
- B. Cl in A**: Bass Clarinet in A.
- Bsns. I, II**: Bassoons I and II, starting with a second octave (*a 2*).
- I, III**: Horn I, III, in F.
- II, IV**: Horn II, IV, in F.
- Trpts. I, II in C**: Trumpets I and II in C, starting with a forte (*f*) dynamic.
- Trbs. I, II**: Trombones I and II, starting with a forte (*f*) dynamic.
- Timp.**: Timpani, starting with a forte (*f*) dynamic.
- Vins. I**: Violins I.
- Vins. II**: Violins II.
- Vis.**: Violas.
- Vcs.**: Cellos.
- D. Bs.**: Double Basses.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The first four measures show the initial entries of the woodwinds and brass, with the strings providing a rhythmic accompaniment.

The musical score for page 9 includes the following parts and dynamics:

- Fl. I:** *pp* (pianissimo)
- Cl. I in A:** *pp* (pianissimo) to *mf* (mezzo-forte)
- B. Cl in A:** *pp* (pianissimo) to *mf* (mezzo-forte)
- Bsu. I:** *pp* (pianissimo) to *mf* (mezzo-forte)
- Timp.:** *pp* (pianissimo)
- Harp:** *pp* (pianissimo) to *mf* (mezzo-forte)
- S. Vla.:** *p* (piano) with various articulations and ornaments.
- Vln. I:** *p* (piano)
- Vln. II:** *p* (piano)
- Vla.:** *pizz.* (pizzicato) *p* (piano)
- Vcs.:** *pizz.* (pizzicato) *p* (piano)
- D. Bs.:** *p* (piano)

Flts. I, II *mf*
 Clts. in A I *f* *p* *mf* *p*
 Clts. in A II
 Bsns. I, II
 Hns. I, II in F *con sord.* *pp* *mf* *p* (*con sord.*)
 Harp *pp* *mf*
 S.Vln. *pp* *mf*
 Vins. I *pizz.*
 Vins. II *pizz.* *p* *arco* *pizz.*
 Vla. *arco*
 Vcs. *arco* *pizz.* *arco*

62

62

Fl. I *p*
 Clts. in A I *pp*
 Clts. in A II *pp* (*con sord.*)
 Hn. I in F *p*
 S.Vln. *pp*
 Vins. I *p*
 Vins. II
 Vla. *pizz.*
 Vcs. *pizz.*

67

Fl. I

Ob. I

Cits. I, II
in A

Bsns. I, II
p, marc.

Harp

S. Vin.

Vins. I

Vins. II

Vla.

Vcs.

Detailed description: This system contains measures 67-70. Flute I and Oboe I enter at measure 67. Clarinets I and II play in A. Bassoons I and II play in A with a dynamic of *p, marc.* and fingering *a 2*. The harp plays a *gliss.* starting at measure 67. The solo violin has a melodic line with trills and sixteenth-note patterns, marked *pp* and *gliss.*. Violins I and II play chords. Viola and Violoncello play chords with *div. arco sul pont.* markings and a dynamic of *pp*. Double bass plays chords with *ord.* and a dynamic of *pp*. Rehearsal marks *V* are present above the solo violin part.

Fl. I

Cits. I, II
in A

Hds. I, II
in F
(con sord.)

Harp

S. Vin.

Vins. I

Vins. II

Vla.

Vcs.

D. Bs.

Detailed description: This system contains measures 71-74. Flute I and Clarinets I and II are silent. Bassoons I and II play in F with a dynamic of *pp* and a *con sord.* marking. The harp continues its arpeggiated accompaniment. The solo violin continues its melodic line with a dynamic of *pp*. Violins I and II play chords with a dynamic of *pp* and a *arco* marking. Viola and Violoncello play chords with a dynamic of *pp* and a *pp* marking, and a *(ord.)* marking above the measure 72. Double bass plays chords with a dynamic of *pp* and a *pizz.* marking.

ritard. . . . al Calmo, ♩ = ca.90

73

Cits. I, II in A

Hns. I, II in F (con sord.)

Timp. (senza sord.) pp

Harp mf p

S.Vln. dim. ritard. al Calmo, ♩ = ca.90 p

Vins. I

Vins. II

Vis. pizz. arco pp

Vcs. non div. div. 6 12 6 6 12 IV pp arco 6 6

D.Bs. mf gliss. 36'' pp

Cl. I in A

I, II Hns. in F IV pp

Harp f ord. p

S.Vln.

Vins. I

Vins. II

Vis. pp pp pp

Vcs. pp pp

D.Bs. pp

79 *ppp* **85** 13 *Sempre*

ppp

Fils. I, II

Cl. I in A

Hns. II, IV in F

Harp *f* *mf* *p* *près de la table* *ord.*

S. Vla. *mp* *p* *piu p, dolce*

Vins. I **79** *ppp* **85** *Sempre*

Vins. II *pizz.* *arco* *ppp*

Vis. *p* *ppp*

Vcs. *unis.* *p* *pizz.* *arco* *pp*

D. Bs. *pp*

più lento *pp* *rallent.* *molto*

Fils. I, II *pp*

Ob. I *p, espr.*

Clts. I, II in A *p, espr.* *pp*

I, III *con sord.* *pp*

Hns. in F II *con sord.* *pp*

S. Vla. *p* *perdendo*

più lento *p* *rallent.* *molto*

Vins. I *p* *pp*

Vins. II *p* *pp*

Vis. *p* *pp*

Vcs. *p* *pp*

D. Bs. *p* *pizz.* *pp*

8

B. & H. 9003 **58**

Vivace, ♩ = ca. 182 [92]

The musical score is arranged in a standard orchestral layout. The top section includes:

- Picc.** (Piccolo) in treble clef, playing a rhythmic pattern of eighth notes.
- Fl. I** in treble clef, playing a melodic line with slurs.
- Obs. I, II** in bass clef, playing a melodic line with slurs.
- Clts. I, II in A** in bass clef, playing a melodic line with slurs.
- Horns** in F major, with parts for **I, III** and **II** in treble clef, playing sustained notes.
- Trpts. I, II in C** in bass clef, playing sustained notes.
- Trbs.** (Trombones) in bass clef, with parts for **I, II** and **III** playing sustained notes.

The middle section features:

- S. Vln.** (Solo Violin) in treble clef, playing a complex melodic line with slurs and accents.

The bottom section includes:

- Vln. I** in treble clef, playing a rhythmic pattern of eighth notes.
- Vln. II** in treble clef, playing a rhythmic pattern of eighth notes.
- Vis.** (Viola) in treble clef, playing a rhythmic pattern of eighth notes.
- Voc.** (Cello) in bass clef, playing a rhythmic pattern of eighth notes.

Dynamic markings include *f* (forte) and *ff* (fortissimo). The tempo is marked *Vivace* with a metronome marking of approximately 182 beats per minute. The score is numbered 92.

Picc.

Fl. I

Obs. I, II

Clts. I, II in A

Bsn. I

Hns. I, III in F

Trpts. I, II in C

I, II

Trbs. III

S. Vin.

Vin. I

Vin. II

Vls.

Vcs.

Harp

S. Vin.

Vin. II

Vls.

Vcs.

D. Bs.

IV - - - - - i

5

6

pizz.

p

pizz.

p

pizz.

p

pizz.

p

agitato

100

ppp

arco

arco

arco

p

tornando al Risoluto, ♩ = 120

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II

Harp

con sord.

tornando al Risoluto, ♩ = 120

S. Vin.

Vin. I

Vin. II

Vla.

Vcs.

D. Bs.

f

ff

(pizz.)

arco

pizz.

pizz.

pizz.

105

Obs. I, II

Cl. I
in A

Bsns. I, II

Harp

105

S. Vin.

Vin. I

Vin. II

Vla.

Vcs.

D. Bs.

p

mp

mf

cresc. .

arco

arco

arco

arco

Picc. *f*

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

Obs. I, II *a 2* *ff* *f* *cresc.*

Clts. I, II in A *a 2* *ff* *f* *cresc.*

Bsns. I, II *a 2* *ff* *f* *cresc.*

I, III *a 2* *f*

Hns. in F *senza sord.* *a 2* *f*

II, IV *f*

I *f* *mf* *cresc.*

Trpts. in C *f* *mf* *cresc.*

II *f* *mf* *cresc.*

I *f* *cresc.*

Trbs. *f* *cresc.*

II, III *mf* *f* *cresc.*

S. D. *pp* *cresc.*

Vlns. I *f* *non div.*

Vlns. II *f*

Vla. *f*

Vcl. *f*

D. Bs. *f*

111

115

I
Fits.

II

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

Trpta. I, II
in C

I
Trbs.

II, III

Timp.

S. D.

Cym.

Harp

fff
f
p
con sord.
p, dolce
Flutter tongue
ff col legno

111

115

S. Vin.

Vins. I

Vins. II

Vis.

Vcs.

D. Bs.

f
p
pizz.
44

poco rallent. - - - - - a tempo

C. A.

Cl. I
in Bb

Bsn. I

Timp.

Harp

127

poco rallent. - - - - - div. - - - - - a tempo

S. Vln.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

poco rallent.

Ob. I

C. A.

B. Cl.
in Bb

Ha. I in F

Harp

S. Vln.

Vls.

Vcs.

137

al Tempo I. (♩ = 100)

Molto tranquillo, ♩ = 94

Flts. I, II

Ob. I

C. A.

Cl. I
in Bb

B. Cl.
in Bb

I
Hns. in F

III

Timp.

Harp

137

al Tempo I. (♩ = 100)

Molto tranquillo, ♩ = 94

S. Vln.

Vins. I

Vins. II

Vla.

Vcs.

D. Bs.

146

21

poco rit. . . . Tempo I. (♩ = 100)

Molto tranqu.,
♩ = 94

Cl. I
in Bb

B. Cl.
in Bb

I, III
Hns. in F

II, IV

con sord.
ppp
con sord.
ppp

poco rit. . . . Tempo I. (♩ = 100)

146

Molto tranqu.,
♩ = 94

S. Vln.

Vlns. I

Vlns. II

Vla.

Vcl.

D. Bs.

pp
div.
pp
pp
p
pp
p
pp
pp

Fl. I

Clts. I, II
in Bb

I, III
Hns. in F

II, IV

Timp.

Harp

S. Vln.

Vla.

Vcl.

D. Bs.

pp
pp
p
pp
pizz.

154 *sempre più tranquillo*

Fits. I, II

Cits. I, II in B \flat

Ho. II in F

Trpts. I, II in C

S. Vln.

con sord.

ppp

154 *sempre più tranquillo*

Vla.

Vcs.

D. Bs.

div. sul pont.

ord.

div.

sul pont.

ppp

arco

ppp

160 *Vivace, ♩ = ca. 150*

Fits. I, II

Cl. I in B \flat

Ho. II in F

Trpts. I, II in C

160 *Vivace, ♩ = ca. 150*

S. Vln.

pp

f, risoluto

ord.

Vls.

ord.

Vcs.

D. Bs.

1' 50"

Flts. I, II
Obs. I, II
Clts. I, II in Bb
Bsns. I, II
Hrn. I, III in F
Hrn. II, IV
Trpt. I in C
Trb. III
S. Dr.
S. Vla.
Vlns. I

(con sord.)
senza sord. a 2

senza sord. a 2

sul pont.
f 0 .. 0

Ha. I in F
S. Vla.
Vlns.
Vcll.
D. Bs.

169

p, espr.

non troppo f

pp

pp

pp

En. I in F

S. Vln.

Vln.

Vcs.

D. Bs.

non div.

non div.

III

175

C.A.

En. I in F

S. Vln.

Vlns. I

Vlns. II

Vln.

Vcs.

$\text{♩} = 140$

p, dolce

(senza sord.) div.

con sord.

ppp

pp

U.A.

I

Hos. in F

IV

S. Vln.

Vlns. I

Vlns. II

Vln.

Vcs.

D. Bs.

p

pp

con sord.

(non div.)

con sord.

pp

pochiss. rit.

179 a tempo, ♩ = 140

184

Fts. I, II

Ob. I

C.A. Change to 2nd Oboe Ob. II

Cits. I, II in A

Bsns. I, II

I con sord.

II, III, IV (senza sord.)

S. Dr. p mp

179 a tempo, ♩ = 140

184

S. Vla. sul pont. p ord. ff sul pont. p

Vlins. I con sord. p

Vlins. II p

Vlns. p

Vcs. con sord. p

D. Bs. p

This musical score page features the following instruments and parts:

- Flts. I, II**: Flute parts with dynamic markings *f* and *ff*.
- Obs. I, II**: Oboe parts with dynamic marking *f*.
- Clts. I, II in A**: Clarinet parts with dynamic marking *f*.
- Basn. I, II**: Bassoon parts with dynamic marking *f*.
- I, III Hns. in F**: Horn I, III parts with dynamic marking *f* and instruction *senza sord.*
- II, IV**: Horn II, IV parts with dynamic marking *f*.
- Trpts. I, II in C**: Trumpet parts with dynamic marking *mf*.
- Trb. I**: Trombone part with dynamic marking *f*.
- S. Dr.**: Snare Drum part with dynamic marking *f*.
- S. Vla.**: Violin part with dynamic markings *ff* and instruction *ord.*
- Vins. I, II**: Violin I and II parts.
- Vla.**: Viola part.
- Vcs.**: Violoncello part.
- D. Bs.**: Double Bass part with dynamic marking *f* and instruction *senza sord.*

190

pochiss. rit.

Flts. I, II

Obs. I, II

Clts. I, II
In A

Bsns. I, II

I, III

Hns. in F

II, IV

S. Dr.

190

pochiss. rit.

S. Vln.

Vins. I

Vins. II

Vla.

Vcl.

D. Bs.

194

Meno vivo (*quasi subito*), $\text{♩} = 116$

Cts. I, II
in A

Cel.

Harp

194

Meno vivo (*quasi subito*), $\text{♩} = 116$

S. Vin.

Vlas. I

Vlas. II

Vla.

Vcs.

D. Bs.

p, con calore

div.

ppp sub.

sul pont. punta d'arco

pp

Cts. I, II
in A

Cel.

Harp

S. Vin.

Vlas. I

Vla.

Vcs.

D. Bs.

Ob. I
Cits. I, II
in A
Bsn. I
Cel.
Harp
S. Vin.
Vins. I
Vins. II
Vls.
Vcs.
D. Bs.

Ob. I
Bsn. I
Cel.
Harp
S. Vin.
Vins. I
Vins. II
Vls.
Vcs.
D. Bs.

200

Musical score for measures 199-203. The score includes parts for Fl. I, Cl. I in Bb, Bsns. I, II, Mns. I, II in F, Timp., Cel., Harp, S. Vin., Vins. I, Vins. II, Vla., Vca., and D. Bs. The music is in 4/4 time and features various dynamics such as *pp*, *mf*, and *p*. Performance instructions include *con sord.*, *senza sord.*, *pizz.*, and *arco*. A fermata is present over the first measure of the section.

204

Musical score for measures 204-208, starting with the tempo marking *Più mosso* and a metronome marking of $\text{♩} = 132$. The score includes parts for Hn. II in F, Trbs. I, II, III, Vins. I, Vins. II, Vla., Vca., and D. Bs. The music is in 4/4 time and features dynamics such as *mf* and *p*. Performance instructions include *arco* and *senza sord. ord.*

209

Flts. I, II

Obs. I, II

Clts. I, II in A

Esns. I, II

I, III Hns. in F

II, IV

I, II Trbns.

III

Timp.

mf

mf giles.

mf *cresc.*

209

Viols. I

Viols. II

Vla.

Vcs.

D. Bs.

cresc.

cresc.

cresc.

cresc.

cresc.

Tempo I.
(*ma tranquillo*)

Flts. I, II
Obs. I, II
Clts. I, II
in A
Bsns. I, II
I, III
Hns. in F
II, IV
Trpts. I, II
in C
I
Trbs.
III
Timp.

gliss.

pp

f

p

f

Harp

Tempo I.
(*ma tranquillo*)

S. Vin.
Vins. I
Vins. II
Vis.
Vcs.
D. Ba.

p

ff

pp

pp

pp

pp

pp

div. in 3

div. pizz.

42"

sempre più tranquillo

allarg.

Fl. I
Ob. I
Clts. I, II in A
Bsns. I, II
Hns. I, II in F
Harp

sempre più tranquillo

allarg.

S. Vln.
Vins. II
Vls.
Vcs.
D. Bs.

220

Mosso, ♩ = 120

Fl. I
Cl. I in A
S. Vln.
Vins. II
Vls.
Vcs.
D. Bs.

Musical score for measures 225-230. Instruments include Fl. I, Obs. I, II, Clts. I, II in A, Euph. II in F, Trpt. I in C, S. Dr., S. Vla., Vln., and Vcs. Dynamics include *pp*, *p*, *cresc.*, and *pp*. Performance instructions include "con sord.", "senza corda", and "pizz.". A "2" marking appears above the Clarinet II staff.

Musical score for measures 228-233. Instruments include Picc., Flts. I, II, Obs. I, II, Clts. I, II in A, Horns I, III and II, IV in F, Trpts. I, II in C, Trbs. I, II, S. Dr., S. Vla., Vins. I, Vins. II, and Vcs. Dynamics include *ff*. Performance instructions include "2nd change to Picc.", "senza sord.", and "arco". Measure numbers 228 and 233 are boxed. Time signatures 3/2 and 4/4 are shown for the S. Dr. part.

This musical score page includes the following parts:

- Picc.** Piccolo flute
- Fl. I** Flute I
- Obs. I, II** Oboe I and II (marked *a 2*)
- Clts. I, II in A** Clarinet I and II in A (marked *a 2*)
- Bsns. I, II** Bassoon I and II
- I, III** Horn I, III in F (marked *a 2*)
- II, IV** Horn II, IV in F (marked *a 2*)
- Trpts. I, II in C** Trumpet I and II in C
- Trbs. I, II** Trombone I and II
- Vins. I** Violin I
- Vins. II** Violin II
- Vls.** Viola
- Vcs.** Violoncello

The score features complex woodwind passages with many slurs and ties, and dynamic markings such as *fff* and *f*. The woodwinds and strings play in a key with three sharps (F#, C#, G#).

241

poco rall. Risoluto, $\text{♩} = 120-128$

Ob. I

Cts. I, II in A

Bsns. I, II

I, III
Ems. in F

II, IV

Trpt. I in C

Trbs. I, II, III

Timp.

S. Dr.

B. Dr.

Harp

Detailed description: This block contains the first three staves of the orchestral score for measures 241-243. The instruments listed are Oboe I, Clarinets I and II in A, Bassoons I and II, Flutes I, III and Euphoniums in F, Flutes II and IV, Trumpet I in C, Trombones I, II, and III, Timpani, Snare Drum, Bass Drum, and Harp. The music is in a minor key with a 4/4 time signature. The tempo is marked 'poco rall.' and 'Risoluto' with a quarter note equal to 120-128 beats. Dynamics include *p*, *pp*, and *ppp*. Performance instructions include 'con sord.' and 'con sord. (II I)'. The Harp part features a complex arpeggiated pattern.

241

poco rall. Risoluto, $\text{♩} = 120-128$

S. Vin.

Vins. I

Vins. II

Vln.

Vos.

Detailed description: This block contains measures 4-6 of the string section. It includes parts for Solo Violin, Violins I and II, Viola, and Violoncello. The music continues with similar dynamics and performance instructions as the previous block. A rehearsal mark '1' 14''' is present at the end of measure 6. The Viola part has a 'pizz. arco II' instruction.

252

S. Vin.

Vins. I

Vins. II

Vln.

Vos.

L. Bs.

Detailed description: This block contains measures 7-9 of the string section. It includes parts for Solo Violin, Violins I and II, Viola, Violoncello, and Double Bass. The music features intricate rhythmic patterns and dynamics. Performance instructions include 'pizz.', 'arco', and '5'. The Solo Violin part has a '5' marking above a complex passage.

Calmo, ♩ = ca 100

Clts. I, II in A

Hr. II in F

S. Vln.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

II

I

pp

con sord.

pp

p

pizz.

arco

div. arco

pp

pp

pp

pp

258

Risoluto, ♩ = 120-126

Fl. I

Cl. I in A

B. Cl. in Bb

Hr. II in F

Timp.

Calmo, ♩ = 84

pp

pp

pp

pp

258

Risoluto, ♩ = 120-126

S. Vln.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

f

p

p

pizz.

p

p

p

p

pp

(non div.)

pp

267

♩ = 100

Risoluto, ♩ = 120-126

Fits. I, II

Cl. I in A

B. Cl. in Bb

Hr. II in F

Timp.

(con sord.)

pp

mf

p

5

III.....

IV

S. Vin.

♩ = 100

Risoluto, ♩ = 120-126

(pizz.)

f

5

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

arco

ppp

mf

pizz.

p

5

Fl. I

I

Clts. in A

II

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

pp

p

mf, dim.

p

5

Calmo, $\text{♩} = 94$ 275 Più lento, $\text{♩} = 86$

Fits. I, II *ppp*

Ob. I *p, espr.*

C. A. *p, espr.*

Cits. I, II in A *pp*

Hns. I, II in F (con sord.) *pp* senza sord. *pp*

Cel. *ppp*

S. Vla. *p, dolce* *pp* 12

275

div. Calmo, $\text{♩} = 94$ Più lento, $\text{♩} = 86$

Vlns. I arco sul pont. *pp* ord. *ppp*

Vlns. II

Vls. arco *ppp*

Vcs. arco *pp* *ppp*

D. Bs. *pp* *ppp*

280

Vivace, $\text{♩} = \text{ca. } 152$

Flts. I, II
 Obs. I, II
 Clars. I, II in A
 Bsn. I
 D. Bsn.
 Hns. in F
 II, IV
 I, II
 Trbs.
 III
 Timp.
 Harp

senza sord.
ff
gliss.
ff
 C, D \flat , E \flat , F \sharp , G \sharp , A \flat , B
 C \sharp , D \flat , E, F, G \sharp , A \flat , B \flat
ff
gliss.

280

Vivace, $\text{♩} = \text{ca. } 152$

s. Vln.
 Vlns. I
 Vlns.
 Vols.
 D. Bsn.

ff
 A B A B A A
ff
 IV
ff
 1' 16"

This musical score page contains measures 284 through 300. The instruments and their parts are as follows:

- Flts. I, II:** Treble clef, starting with a dynamic of *ff* and a *pp* marking later.
- Obs. I, II:** Treble clef, starting with a dynamic of *ff*.
- Clts. I, II in A:** Treble clef, starting with a dynamic of *ff*.
- Bsn. I:** Bass clef, starting with a dynamic of *ff*.
- D. Bsn.:** Bass clef, starting with a dynamic of *ff*.
- Horns (I, III and II, IV):** Treble clef, marked "senza sord." (without mutes), starting with a dynamic of *ff*.
- Trbs. I, II and III:** Bass clef, starting with a dynamic of *ff*.
- Timp.:** Bass clef, marked *f* and *f* with a *6* (sixteenth note).
- Trgl.:** Treble clef, starting with a dynamic of *pp*.
- Cel.:** Treble clef, starting with a dynamic of *pp*.
- Harp:** Grand staff (treble and bass clefs), marked "C \sharp , D \sharp , E \sharp , F, G \sharp , A \sharp , B \sharp ", starting with a dynamic of *p*.
- S. Vin.:** Treble clef, starting with a dynamic of *f*.
- Vins. I and II:** Treble clef, starting with "arco" and *f*, later marked *pp* and *pizz.* (pizzicato).
- Vla.:** Treble clef, starting with a dynamic of *ff*.
- Vcs.:** Bass clef, starting with a dynamic of *ff*.
- D. Bs.:** Bass clef, starting with a dynamic of *ff*.

sempre più agitato

Fl. I

Cl. I in A

Trgl.

Cel.

Harp

S. Vla.

Vins. I

Vins. II

sempre più agitato

290

tornando al Risoluto, $\text{♩} = 120$

S. Vla.

Vins. I

Vins. II

Vcl.

Vcs.

mf unis.

pp pizz.

arco

p

Obs. I, II

Cl. I in Bb

Bsns. I, II

Timp.

S. Vla.

Vins. I

Vins. II

Vcl.

Vcs.

D. B.

IV.....

pizz.

p

Più mosso, ♩ = 140

294

Woodwind and Brass section score. Instruments include Piccolo (Picc.), Flute I (Fl. I), Oboe I and II (Obs. I, II), Clarinet I and II in B-flat (Clts. I, II in B \flat), Bassoon I and II (Bsns. I, II), Horn I, III in F (Hus. in F I, III), Horn II, IV in F (Hus. in F II, IV), Trumpet I and II in C (Trpts. I, II in C), Trombone I (Trbs. I), Trombone II (Trbs. II), Trombone III (Trbs. III), and Timpani (Timp.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance markings include *gliss.* (glissando) and *sempre sim.* (sempre sostenuto).

Più mosso, ♩ = 140

294

String section score. Instruments include Violin I (Vins. I), Violin II (Vins. II), Viola (Vis.), Violoncello (Vcs.), and Double Bass (D. Bs.). The score is marked *arco* (arco) and *f* (forte). It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Performance markings include *gliss.* (glissando).

Flute I (Fl. I)
Oboe I, II (Obs. I, II)
Clarinet I, II in B \flat (Clts. I, II in B \flat)
Bassoon I, II (Bsns. I, II)
Trumpet I, II in C (Trpts. I, II in C)
Trumpet I (I)
Trumpet II (II)
Trumpet III (III)
Tympani (Timp.)
Violin I (Vlns. I)
Violin II (Vlns. II)
Viola (Vla.)
Violoncello (Vcs.)
Double Bass (D. Bs.)

299

Soprano Violin (S. Vin.)
Violin I (Vlns. I)
Violin II (Vlns. II)
Viola (Vla.)
Violoncello (Vcs.)

pochiss. allarg. Tempo I., (tranquillo) 304

B. Cl. in Eb
Bsn. II
Ha. I in F
B. Dr.
Harp
S. Vln.
Vcs.

cou sord.
près de la table ord.
div.
sul pont.

pp, dolce
pp
ff *pp*
mf *pp*
fff *dim.* *p*
pp

41st

Cl. I in Bb
B. Cl. in Eb
Bsns. I, II
Ha. II in F
Timp.
B. Dr.
Harp
S. Vln.
Vcs.
D. Bs.

change to 2nd Cl. Cl. in Bb
div.
sul pont.

pp
pp, dolce
pp
pp, dolce
pp
pp
pp
pp
pp

* † means a quarter tone higher; † a quarter tone lower
* † signifie un quart de ton plus haut; † un quart de ton plus bas

309

I
Citts. in B \flat

II

Hn. II
in F

Timp.

Harp

S. Vln.

ord.

Vis.

Vcs.

D. Bs.

S. Vln.

p

f

p

f

mf

f

piu f

sf

ff

meno f

poco rit. a tempo

poco rit. a tempo

mf

p

mf

f

344

Vivace, $\text{♩} = \text{ca. } 150$

1' 45"

350

Clt. I, II in A

Bsns. I, II

Hns. I, II in F

S. Vin.

mf (senza sord.) *mf* senza sord. *mp* *mp*

a 2

allarg. al

Obs. I, II

Clt. I, II in A

Bsns. I, II

S. Vin.

Vls.

Vcs.

mp

unis. pizz. *p*

unis. pizz. *p*

354

(quasi) Tempo I, ♩ - ca. 110

Obs. I, II

Clt. I, II in A

Bsns. I, II

Hn. I in F

Harp

S. Vin.

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

p, *espr.* C♯, D, E, F♯, G♯, A, B, *gliss.*

ff

p arco

p arco

p

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute I, Oboe I, Clarinet in A), brass (Trumpet I in C), and percussion (Snare Drum, Harp). The bottom section includes strings (Violins I and II, Viola, Violoncello, Double Bass) and a Solo Violin. The score spans measures 358 to 362, with measure numbers 360 and 361 explicitly labeled in boxes. The key signature is one sharp (F#), and the time signature is 4/4. The score features various dynamics such as *mf, espr.*, *f*, *pp*, *p*, *mf*, *cresc.*, and *mf*. The Solo Violin part includes a complex rhythmic figure with many sixteenth notes and a fermata. The strings play a steady accompaniment with some crescendos. The woodwinds and brass have melodic lines, with the Clarinet in A and Flute I playing a prominent role. The Harp provides a sustained accompaniment with chords and a melodic line. The Snare Drum has a simple rhythmic pattern. The overall texture is dense and expressive.

allarg. - - - molto , Vivace, ♩ = ca. 140

Picc.

Fl. I

Ob. I

C.A.

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

I
Trpts. in C

II

I
Trbs.

II, III

Timp.

S. Dr.

Harp

ff, *con sord.*, *pp*, *ess. sord.*

allarg. - - - molto , Vivace, ♩ = ca. 140

S. Vln.

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

mf, *ff*, *gtiss.*, *pp*, *div. gtiss.*, *pp*

III
Hns. in F
II, IV
Harp
S. Vin.
Vins. II
Vis.
Vcs.
D. Bs.

div. gliss.
pp
gliss.
pp

368

Fits. I, II
Clts. I, II
in A
III
Hns. in F
II, IV
Timp.
Harp

p
p
pp
pp
p

368

S. Vin.
Vins. I
Vins. II
Vis.
Vcs.
D. Bs.

mf
mf
mf
mf
mf
p
III
unis. pizz.
arco
arco
arco
non pizz. div. I
arco

373

Ob. I

Cl. I
in A

I

Bsns.
II

Hns. I, II
in F

Timp.

S. Dr.

373

S. Vin.

Vins. I

Vins. II

Vis.

Vcs.

D. Bs.

* \circ indicates a strong *pizzicato* so that the string rebounds off the fingerboard

* \circ indique un ferme et vigoureux *pizzicato* faisant rebondir la corde sur la touche

* the note below the line to be played at the edge of the head

* la note sous la ligne sera exécutée au bord de la membrane

Fl. I. *p*

Ob. I

Clts. I, II
in A *p*

Bsn. I *p*

Hns. I, II
in F *p* con sord.

Timp.

S. Dr.

S. Vln. *harm.*

Vlns. I *div. o* *arco unis. p*

Vlns. II *arco unis. p*

Vis. *div. o* *arco unis. p*

Vcs. *arco p*

D. Bs. *arco p*

S. Vln. *poco rubato*

383

poco allarg... a tempo (♩ = 140)

Picc. *p* *cresc.* *f*
 Fl. I *p* *cresc.* *f*
 Obs. I, II *p* *cresc.* *ff*
 Clts. I, II in A *p* *cresc.* *ff*
 Bsns. I, II *p* *cresc.* *ff*
 I, III Hns. in F *p* *cresc.* *f* *ff*
 II, IV *p* *cresc.* *f* *ff*
 Trpts. I, II in C *p* *cresc.* *f* *ff*
 Timp. *f* *mf* *mf cresc.* *ff*
 Cym. *pp* *cresc.* *mf*
 Harp *mf* *f*

383

poco allarg... a tempo (♩ = 140)

S. Vin. *f*
 Vlns. I *pizz.* *f* *pp cresc.* *arco* *f*
 Vlns. II *pizz.* *f* *pp cresc.* *arco* *f*
 Vls. *f* *pizz.* *pp* *arco* *f*
 Vcs. *f* *pizz.* *pp* *arco* *p* *f*
 D.Bs. *arco* *f* *p* *f*

127

Duration: ca. 12'16"

II

Andante tranquillo, ♩ ca. 82

Timpani

Harp

Solo Violin

Violins II

Violas

Violoncellos

6

Timp.

Harp

S. Vln.

Vlns. II

Vis.

Vcs.

div.

(unis.)

* actual pitch
 * son réel

Un poco più andante, *♩* ca.114

Flts. I, II
Obs. I, II
Clts. I, II in A
Bsns. I, II
I, III
Hns. in F
II, IV
Timp.
Harp

f *p* *pp* *mf* *con sord.* *pp* *mf* *pp* *arpegg. rapido* *mf* *p* *pp* *f* *dim.*

Un poco più andante, *♩* ca.114

S.Vln.
Vlns. I
Vlns. II
Vis.
Vcs.
D.Bs.

p *p, poco rubato* *f* *dim.* *pp* *pp* *pp* *non div. f* *dim.* *pizz. pp* *mf* *p* *pp* *1' 18"*

Timp.
S.Vln.
D.Bs.

pp *pp* *pp* *1' 18"*

16

Timp. *p*

Harp *p*

S. Vin. *mp* *mf*

Vis. *div.*

Vcs. *div. sul pont.* *pp arco* *p* *mp ord.*

D. Bs. *p*

S. Vin. *pp*

Vins. I *div.* *pp*

Vins. II *p* *pp*

Vis. *pp*

Vcs. *pp*

23

Un poco più tranquillo, ♩ = ca. 104-100

Fts. I, II *p*

Ob. I *p*

Cl. I in A *p*

Hr. I in F *[p]*

Harp *p*

23

Un poco più tranquillo, ♩ = ca. 104-100

S. Vin. *mf, sonoro, espr.*

Vins. I *(div) con sord.* *pp*

Vis. *pp*

57

Flts. I, II
Ob. I
Cl. I in A
Harp
S. Vln.
Vlns. I

This musical score system includes six staves. The Flutes I and II, Oboe I, and Clarinet I (in A) parts feature melodic lines with various articulations and dynamics. The Harp part consists of a complex, multi-measure arpeggiated figure. The Violin and Viola parts provide a harmonic and rhythmic foundation with sustained notes and some melodic movement.

Flts. I, II
Obs. I, II
Clts. I, II in A
Cel.
Harp
S. Vln.
Vlns. I

30

pp *ppp* *ppp* *p* *pp* *pp*

This musical score system includes seven staves. A rehearsal mark '30' is placed above the Flute I, II staff. The Oboe I and II parts have dynamic markings of *pp* and *ppp*. The Clarinet I and II parts have dynamic markings of *ppp* and *p*. The Cello part has a dynamic marking of *pp*. The Harp part has a dynamic marking of *pp*. The Violin and Viola parts have dynamic markings of *pp*. The Flute I, II part has a dynamic marking of *ppp*.

34

Flts. I, II

Obs. I, II

Clts. I, II
in A

Cel.

Harp

S. Vla

Vlns. I

pp *ppp* *ppp* *pp*

smorzando

smor-zan-do

p

(sic)

38

Flts. I, II

Obs. I, II

Clts. I, II
in A

Cel.

Harp

S. Vla

Vlns. I

Vlns. II

Vcs.

ppp *pp*

p *ppp* *pp*

ppp

p

dolce

div.

unis.

pp

pp

Più mosso, ♩ = 170

Clas. I, II in A

Hns. I, II in F *senza sord.*

Cel.

S.Vln. *poco rubato*
f, ruvido au talon

Vlns. II *PPP*
2 o 3 Sole

Vis. *Solo II PPP*

Vcs. *PPP*
1³⁸

Hns. I, II in F *sf > p*

Timp. *f*

S.Vln. *sempre simile*

Flts. I, II *f > p*

Cl. I in A *f > p*

B. Cl. in A *mf*

Hns. I, II in F *sf > p (come sopra)*
sf > p
mf > p

Timp. *mf*

S.Vln.

allarg. a tempo

52

Ob. I

Cl. I
in A

B. Cl.
in A

Bsns. I, II

I, III
Hns. in F

II

Timp.

S. Vin.

allarg. a tempo

ord.

meno f

Fl. I

Ob. I

Clts. I, II
in A

Bsns. I, II

Timp.

S. Vin.

cresc.

cresc.

mf

mf

mf

ff

Fl. I

Clts. I, II
in A

Bsns. I, II

Hns. I, II
in F

S. Vin.

poco a poco calmandosi

dim.

pp

con sord.

dim.

pp

poco a poco calmandosi

53

58

Lento, $\text{♩} = 66$

Cl. I in A

S. Vln.

Vcs.

D. Bs.

62

Clts. I, II in A

S. Vln.

Vins. II

Vls.

Vcs.

D. Bs.

ucis.

pp

tutte

pp

Clts. I, II in A

S. Vln.

Vins. II

Vls.

Vcs.

D. Bs.

10

10

10

Cits. I, II
in A

S.Vin.

Vins. II

Vls.

Vcs.

D.Bs.

(*rubato*)

S.Vin.

Vins. II

Vcs.

D.Bs.

rit... a tempo (un poco più andante)

69

♩ = 74

Fl. I

Ob. I

Cl. I
in A

S.Vin.

Vls.

Vcs.

IV.....

smorzando

mf

pp

p

73 78 poco allarg. . .

Fl. I

Cl. I
in A

Bsn. I

Hr. II
in F

S.Vla.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

pp senza sord. con sord. *pp* *ppp*

senza sord. unis.

p *pp* *ppp*

p *pp* *ppp* 1'41"

83 Allegro scherzando, ♩ = 112

Picc.

Fl. I

Trgl.

S. Dr.

Harp

S. Vln.

Vins. I

Vls.

Vcs.

D. Bs.

p *pp* *f*

sempre senza corda

f *p, leggero* *f* *p*

mf *mf* *mf* *mf* *pizz.* *ppizz.* *p*

90

Picc. *p*

Fl. I *p*

I *p*

Clts. in A II *pp*

Trgl. $\frac{6}{8}$ $\frac{9}{8}$ *pp*

S. Dr. $\frac{6}{8}$ $\frac{9}{8}$ *p* *pp* *f* *p*

Harp *p* *f* *p* *gliss.*

S. Vin. *f* *p* *V*

Vls. *p*

Vcs. *p*

Picc. *p*

Fl. I *p*

I *p*

Clts. in A II *p*

Harp *p* *gliss.*

S. Vin. *mf* *f* *ff*

95

Picc. Fl. I I Clts. in A II Trgl. S. Dr. Harp S. Vin. Vls. Vcs. D. Bs.

p *pp* *pp* *pp* *f* *p* *pp* *gliss.* *p* *div.* *(pizz.)* *p* *arco* *pizz.* *p*

99

Fl. I I Clts. in A II Trgl. S. Dr. Harp

p *pp* *pp* *pp* *p* *gliss.* *p*

99

S. Vin. Vls. Vcs. D. Bs.

mf *f* *p* *mf* *p* *mf* *p* *pizz.* *mf* *p*

Picc.

Fl. I

Cl. I
in A

Harp

S. Vla.

Vlns. I

Vlns. II

Vla.

Vcs.

38"

Comodo, $\text{♩} = 120$ 105

S. Vla.

Vlns. I

Vlns. II

Vcs.

* col legno

Timp.

S. Dr.

S. Vla.

Vlns. I

Vlns. II

Vcs.

* with wooden sticks, to be played at the edge of the head
 * baguettes en bois, à être exécuté sur le bord de la membrane

** at the edge of the head
 ** au bord de la membrane

(sempre sim.)

Timp.

S. Dr. *(sim.)* *(sempre sim.)*

S. Vla. *punta d'arco* 24 6 6 24 24

Vins. I

Vins. II

Vla.

Vcs.

111

Timp.

S. Dr. *p* 3/2 4/4

S. Vla. *punta d'arco* 12 24 12 6 *semplice*

Vins. I

Vins. II *p*

Vla. *p*

Vcs. *p*

D. Bs. *p*

Musical score for the first system, measures 117-120. The instruments are Timp., S. Vln., Vins. I, Vins. II, Vis., Vcs., and D. Bs. The score includes dynamics *p* and *dim.* across the measures.

118

poco rall. al . . . Tempo I.

Musical score for the second system, measures 117-120. The instruments are Fl. I, Obs. I, II, Clts. in A I, II, Bsn. I, and Harp. The score includes dynamics *pp* and *ppp*. A double bar line is present at the beginning of the system.

118

poco rall. al . . . Tempo I.

Musical score for the third system, measures 117-120. The instruments are S. Vln., Vins. I, and Vins. II. The score includes dynamics *p* and *pp*. A double bar line is present at the beginning of the system.

1' 14"

122

Fl. I

Obs. I, II

Cfts. in A
I
II

Bsn. I

Hr. I in F (con sord.) *pp*

Cel. *pp*

Harp *pp*

S. Vla. *piu p*

Vla. arco 3 Solo *ppp*

122

Timp. modo ord. *pp*

Cel.

Harp

S. Vla. *ppp smorz.*

Vlna. I con sord. div. arco *pp*

Vlna. II con sord. div. arco *pp*

Vla. *ppp*

1' 17"

III

Allegro molto, ♩ = 76-72

I, III
Horns in F
II, IV

Timpani

Allegro molto, ♩ = 76-72

Solo Violin

f, con spirito

Violins I

Violins II

Violas

Violoncellos

Double Basses

13

Fts. I, II

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F
II, IV

Timp.

13

S. Vln.

Vlins. I

Vls.

Vcs.

D. Bs.

19

Flts. I, II *a 2*

Obs. I, II

I
Cits. in A

II

I
Bsns.

II

I, III *a 2*

Hrs. in F

II, IV *a 2*

Timp.

Harp

19

S. Vln.

Vln. I

Vln. II

Vla.

Vcl.

D. Bs.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

mf

rallent. tornando al tempo

Risoluto, $\text{♩} = 66$

29

Picc.

Fl. I

Obs. I, II

I
Clts. in A

II

I
Bsns.

II

I, III
Hns. in F

II, IV

Harp

rallent. tornando al tempo

Risoluto, $\text{♩} = 66$

29

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

Picc.

Fl. I

Obs. I, II

I
Cits. in A

II

I
Bsns.

II

I, III
Hns. in F

II, IV

S. Vla.

f, strepitoso

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

Detailed description: This page of a musical score contains 14 staves. The top section includes Piccolo (Picc.), Flute I (Fl. I), Oboe I and II (Obs. I, II), Clarinet I (Cits. in A), Clarinet II (II), Bassoon I (Bsns. I), Bassoon II (II), Horn I, II, III, and IV (Hns. in F), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vls.), Cello (Vcs.), and Double Bass (D. Bs.). The Piccolo, Flute I, and Oboe I/II parts feature melodic lines with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with sustained notes and some rhythmic patterns. The Horns play sustained chords. The Violin I part has a melodic line with slurs. The Violin II part plays sustained notes. The Viola, Cello, and Double Bass parts provide a steady harmonic foundation with sustained notes. The Viola part includes the instruction *f, strepitoso*.

37

Picc.

Fl. I

Obs. I, II

Cits. in A
I
II

Bsns.
I
II

Hns. I, II
in F

S. Dr.
con corda senza corda
pp ← *p*

37

S. Vla.
ff *f* *mf* *ff*

Vins. I
p *p*

Vins. II
p *p*

Vis.
p *p*

Vcs.
p *p*

D. Bs.
p *p* pizz.

45

Picc.

Fl. I

Obs. I, II

I

Cits. in A

II

I

Bsns.

II

I, III

Hns. in F

II, IV

S. Dr.

con corda

pp

f

45

S. Vln.

Vlns. I

Vlns. II

div.

Vls.

unis. gliss.

Vcs.

arco

D. Bs.

[f]

51

Picc.

Fl. I

Obs. I, II

I
Clts. in A

II

I
Bsns.

II

I, III
Hns. in F

II, IV

S. Dr.

51

S. Vln.

Vins. I

Vins. II

Vis.

Vcs.

D. Bs.

pp — mf

senza corda

pizz.

arco

Un poco meno mosso, $\text{♩} = \text{ca. } 63$

60

I Flts. II
I Obs. II
I Cts. in A II
I Bsns. II
S. Dr.

Detailed description: This section of the score covers measures 58-60. It includes staves for Flutes I and II, Oboes I and II, Clarinets in A I and II, Bassoons I and II, and Snare Drum. The woodwinds play melodic lines with various articulations and dynamics, including *p* and *mp*. The Snare Drum provides a rhythmic accompaniment with a *p* dynamic.

Un poco meno mosso, $\text{♩} = \text{ca. } 63$

60

S. Vin.
Vlns. I
Vlns. II
Vls.
Vos. (div. in 3)
D. Bs.

Detailed description: This section of the score covers measures 58-60. It includes staves for Solo Violin, Violins I and II, Violas, Violas (divided in 3), and Double Basses. The strings play a complex rhythmic and melodic texture. Dynamics range from *mf* to *f*, with some parts marked *p*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), *div.* (divisi), and *cresc.* (crescendo).

a tempo, $\text{♩} = 66$

64

I
Fits.

II

I
Obs.

II

I
Clts. in A

II

I
Hsus.

II

I, III
Hns. in F

II, IV

Harp

con sord. senza sord.

mp mf cresc.

64

a tempo, $\text{♩} = 66$

div. in 2

Vins. I

Vins. II

Vls.

Vcs. (div. in 3)

D. Bs.

non div. unis. arco

cresc. cresc. non div. f cantabile

unis. pizz. pizz. pizz. pizz.

Flts. I, II
f, cantabile

Ob. I
f, cantabile

C.A.
f, cantabile

Clts. I, II
1a A
f, cantabile

Bsns. I, II
f, cantabile

I, III
Hns. in F
f, cantabile

II, IV
f, cantabile

Timp.
f

Harp
ff

72

Vins. I
arco
più f, cantabile

Vins. II
più f, cantabile

Vis.
arco
cantabile

Vcs.
unis.
arco
cantabile

D. Bs
arco
cantabile

77

Flts. I, II
a 2

Ob. I
p *f*

C. A.
p *f*

Clts. I, II
in A
f

Bsns. I, II
a 2
f

I, III
Horns in F
a 2

II, IV
p

Timp.
p

Cym.
a 2
ppp

Harp
mf

Vins. I
77

Vins. II
p *f*

Vis.
sfz

Ves.
sfz

D. Bs.
p

87

Un poco sostenuto, $\text{♩} = 60$

Slentando, $\text{♩} = \text{ca. } 90$

Flts. I, II
 Ob. I
 C. A.
 I
 Clts. in A
 II
 I
 Bsns.
 II
 Hns. I, II, III
 in F
 con sord. I
 con sord. II
 Timp.
 Harp
 C, D, Eb, F, G, Ab, Bb
 gliss.
 pp
 mf
 S. Vla.
 Un poco sostenuto, $\text{♩} = 60$
 f
 p
 Vlns. I
 Vlns. II
 Vls.
 Vcs.
 D. Bs.
 ff

93

accel. . . . al tempo ($\text{♩} = 66 - 70$)

S. Vin.
 mp, grazioso
 mf
 pizz.
 Vlns. I
 pizz.
 p
 Vlns. II
 pizz.
 p
 Vls.
 p
 Vcs.
 p
 D. Bs.
 p

101

Fl. I

Cl. I
in A

Harp

S. Vln.

Vln. I

Vln. II

Vla.

Vcl.

D. Bs.

Fl. I

Clts. I, II
in A

Harp

S. Vln.

Vln. I

Vln. II

Vla.

Vcl.

D. Bs.

111

d. = 68

Flts. I, II

Obs. I, II

Cfts. I, II
in A

Bass. I, II

I, III
Hns. in F

II, IV

Timp.

Harp

111

d. = 68

S. Vln.

ff, ruvido *sempre f*

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

117

Meno mosso,
♩. = 68-80

Flts. I, II

Obs. I, II

Clts. I, II
in A

I

Bsns.

II

I, III

Hns. in F

II, IV

Trpts. I, II
in C

Timp.

Harp

Dynamic markings: *f*, *pp*, *con sord.*, *senza sord.*, *f sub.*, *p*.

117

Meno mosso,
♩. = 68-80

S. Vln.

Vis.

Vcs.

D. Bs.

Dynamic markings: *ff*, *f*, *pp*, *div.*, *unis.*.

126

poco allarg. Quasi lento, ♩ = 150

Flts. I, II

Obs. I, II

Clts. I, II in A

Bsns. I, II

Hns. in F II, IV

Trpt. I in C

Trgl.

Cym.

Harp.

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

pizz.

36

* with blade of a penknife on the edge
 * avec la lame d'un canif sur le bord

135

Cltas. I, II in A

Trgl.

Cym.

Harp

135

S. Vin.

Vins. I (div.)

Vins. II (div.)

Vls. (div.)

Vcs. (div.)

D. Bs.

* with a thin wood stick
 * avec une baguette mince

145

Cits. I, II
fo A

I, II
Has. in F

IV

Trgl.

Cym.

Cel.

Harp

S. Vin.

145

Vins. I
(div.)

Vins. II
(div.)

Vls.
(div.)

Vcs.
(div.)

D. Bs.

pp *con sord.* *ppp*

con sord. *pp* *ppp*

senza sord. *pp*

ppp

p

p

f *espr. molto*

pp *come sopra* *ppp*

pp *come sopra* *ppp*

pp *come sopra* *ppp*

pp *come sopra* *ppp*

pp *come sopra* *ppp*

p *pp*

* with a thin metal stick

* avec un bâton mince d'acier

153 Ancora più lento, $\text{♩} = 125$ sempre più lento

Picc. *f*

Clts. I, II in A *p*

Hus. in F I senza sord. *p espr. molto* II senza sord. *p espr. molto*

S. Vin. *f* *p, dolce.* *pp* *perdendo*

Vins. II (div.) *p* *pp* *perdendo*

Vls. *p* *mf espr.* *f* *pp* *perdendo*

Vcs. *p* *pp* *perdendo*

D. Bs. *p* *pp* *perdendo*

52

167 Risoluto ($\text{♩} = 70-66$)

Fl. I *p*

Ob. I *pp*

Clts. I, II in A *p*

Bsns. I, II *pp*

Hus. in F I *f* II, IV *pp* *f* *con sord.* *p*

S. Dr. *pp* *mf*

B. Dr. *mp* *mp*

S. Vin. *fruvido* *pp* *mp*

167 Risoluto ($\text{♩} = 70-66$)

175

Fl. I

Cits. I, II
in A

Bsns. I, II

Hos. in F
II, IV

Trpt. I
in C

S. Dr. *senza corda*
pp

B. Dr.

S. Vln. 175

182

Timp.

B. Dr. *mp*

S. Vln. 182 *piu f*

Vln. I (con sord.)
div. pizz. *pp*

Vln. II (con sord.)
div. pizz. *pp*

Vla. (con sord.)
p

Vcs. (con sord.)
div. *p* non div.

D. Bs. *pp*

* with side drum sticks, at the edge of the head
 * baguettes de caisse claire, sur le bord de la membrane

190 (meno, $\text{♩} = 63$)

Fl. I
Cl. I in A
B. Cl. in Bb
Hns. in F I, II
Timp.
S. Vin.
Vins. I
Vins. II
Vis.
Vcs.
D. Bs.

pp con sord.
pp
pp arco (div.)
pp
pp
pp
pp

190 (meno, $\text{♩} = 63$)

Fl. I
C. A.
Cl. I in A
B. Cl. in Bb
Hn. in F II
Timp.
S. Vin.
Vins. I
Vins. II
Vis.
Vcs.
D. Bs.

p
pp
pp
pp
pp
p
pp (div.)
pp
pp unis. sempre pp
pp sempre pp
pp sempre pp
pp sempre pp

199

Picc. *ff*

Fl. I *pp* *ff*

Ob. I *ff*

C.A. *pp* *ff*

Cl. I in A *pp* *ff*

B. Cl. in Bb *pp* *ff*

Bsns. I, II *ff*

Trpt. I in C *con sord.* *pp* *gliss* *(senza sord.)* *mf*

I

Trbs. *con sord.* *pp* *gliss* *mf*

II, III

Timp. *pp* *gliss*

Cym. *a 2* *ppp*

199

S. Vla. *strepitoso* *ff*

Vins. I *unis. senza sord.* *mf*

Vins. II *sul pont.* *ord. senza sord.*

Vls. *sul pont.* *ord.*

Vcs. *ord.*

D. Bs. *ord.*

* mutes of cardboard
 * sourdines en carton

205

Fl. I

Ob. I

C.A.

Cl. I
in A

B. Cl.
in Bb

Bsns. I, II

Trpts. I, II
in C

Trb. I

Timp.

Cym.

S. Vln.

Vlns. I

Vlns. II

Vla.

Vcl.

D. Bs.

sempre *p*

senza sord.

f

f

p

col legno *ff* a 2 *fff*

205

ff

Detailed description: This is a page of a musical score for orchestra, numbered 92. The page contains measures 205 through 208. The instruments listed on the left are Flute I, Oboe I, Clarinet in A, Bass Clarinet in Bb, Saxophones I and II, Trumpets I and II in C, Trombone I, Timpani, Cymbals, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics include piano (*p*), fortissimo (*ff*), and fortississimo (*fff*). Performance instructions include 'sempre p' (always piano), 'senza sord.' (without mutes), and 'col legno a 2' (with the wood of the cymbal, two strokes). A second '205' is written in a box above the Violin I staff in measure 207. The page number '92' is in the top left, and the publisher's number 'B. & H. 9003' is at the bottom.

214

Flc.
Fl. I
Ob. I
C.A.
Cl. I in A
B.Cl. in Bb
Esus. I, II
I, III
Hns. in F
II, IV
I
Trbs.
II, III
Timp.
Cym.
S. Vin.
Vins. I
Vins. II
Vls.
Vcs.
D. Bs.

senza sord.
senza sord.
pp
pp
div. pizz.
p
pizz.
p
div. senza sord.
pp
senza sord. pizz. p
unis. arco
ff
arco
ff
unis.
ff
ff

214

219 Più mosso, $\text{♩} = 80$

Picc.

Fl. I

Ob. I

C.A.

Cl. I in A

B. Cl. in B \flat

Bsns. I, II

I, III
Has. in F

II, IV

Trpts. I, II in C

I

Trbs. II, III

Timp.

Cym.

B. Dr.

Harp

(senza sord.)
mp

(senza sord.)
mp
senza sord.
mp

col legno
f *p*

219 Più mosso, $\text{♩} = 80$

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

arco
ff

4 Soli II
div.
pp

III
pp

4 Soli
div.
pp
sul ponticello

49"

Trpts. I, II in C

I

Trbs. II, III

Timp.

Trgl.

Harp

S. Vin.

Vins. I

Vins. II

D. Bs.

mp

pp *gliss.* *cresc.*

con fuoco

pp

f

228

I, III

Hus. in F

II, IV

Trpts. I, II in C

Trbs. II, III

Timp.

Trgl.

Harp

228

S. Vin.

Vins. I

Vins.

D. Bs.

mf

pp *cresc.*

Solo *gliss.* *mf*

Solo *gliss.* *Tutti*

sul pont. div.

234 241

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

Trpt. I
in C

Timp.

Trgl.

Harp

234 241

S. Vln.

Vins. I

Vis.

Vcs.

D. Bs.

mf *f* *pp* *f* *p* *mf* *f* *pp* *f*

p, marcato

p, marcato

p, marcato

mf *f* *pp* *f* *p* *mf* *f* *pp* *f*

f *f*

pp *f* *pp* *f*

mf *f* *pp* *f* *p* *mf* *f* *pp* *f*

Tutti, pizz. *non div.* *div.* *non div.* *div.*

non div. *ord.* *sul pont.* *ord.* *unls. pizz.*

p *p* *p* *p* *p* *p* *p* *p* *p*

250

Flts. I, II
mf, marc. *f*

Obs. I, II
mf *f*

Clts. I, II
in A
mf *f*

Bsas. I, II
mf *f*

I, III
mf, marc. *mf*

Horn in F
II, IV
mf, marc.

Trpt. I
in C
f

Timp.
mf

S. Dr.
senza corda
p *mf* *f*

B. Dr.
p *mp* *mf*

250

ord.
Tutti *f*

arco *f*

Vins. II
mf *f*

Vls.
f

Vcs.
mf *f*

D. Bs.
mf *f*

260

Meno mosso, $\text{♩} = 66$

Flts. I, II
 Obs. I, II
 Clts. I, II in A
 Bsns. I, II
 I, III
 Has. in F
 II, IV
 Trpts. I, II in C
 Trbs. I, II
 Timp.
 S. Dr.
 B. Dr.
 Cei.

260

Meno mosso, $\text{♩} = 66$

S. Vln.
 Vlns. I (div.)
 Vlns. II
 Vls.
 Vos.
 D. Bs.

sempre più tranquillo

267

Ob. I

C.A.

I
Cits. in A

II

Bsn. I

Hu. II in F

Cel.

S.Vln.

Vlns. I

Vln.

Vcs.

D.Bs.

p. espr.

p. cantab.

p. espr.

f. sonoro

Rubato, $\text{♩} = 50$ tornando al tempo ($\text{♩} = 66$)

274

C.A.

I
Cits. in A

II

Hu. II in F

Cel.

S.Vln.

Vlns. I

Vln.

Vcs.

D.Bs.

pp

ppp

pp

pp

pp

pp

meno f

mf ma leggero

(Sola)

(Sola)

mp

sempre più tranquillo

281

Fl. I *p, cantab.*

Ob. I *p, espr.*

Clt. I, II in A *pp*

Hr. I in F *p, espr.*

Cel. *con sord.*

S. Vla. *sempre più tranquillo* *sonoro*

Vins. I 4 Soli

Vls. 2 Solo

Vcs. 2 Solo

D. Bs. 3 Soli

287

Rubato, $\text{♩} = 50$

sempre più lento

Fl. I

Clt. I, II in A

Hr. I in F *pp*

Cel.

S. Vla. *Rubato, $\text{♩} = 50$* *meno* *ord.* *molto espr.*

Vins. I (div.) 2 Soli *gli altri ord.* *p*

Vins. II *Tutte* *p*

Vls. *Tutti* *p*

Vcs. *Tutti* *p*

D. Bs. *Tutti* *p*

Assai lento, Mosso, agitato $\text{♩} = 80$

297 *p*

con calore *sonoro* *ff*

2 Soli

gli altri *più p*

più p

più p

più p

più p

più p

43

305

cresc.

unis. *cresc.*

poco a poco cresc.

poco a poco cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

* the side drum or bass drum player
 * le joueur de la caisse claire ou de la grosse caisse

This musical score page contains measures 313 through 316. The instruments and parts are as follows:

- Flts. I, II:** Flutes I and II, starting with a dynamic of *sf* and a first ending bracket labeled "a 2".
- Obs. I, II:** Oboes I and II, also starting with *sf* and a first ending bracket labeled "a 2".
- Clts. in A:** Clarinets in A, with two staves (I and II) starting with *sf*.
- Bsns. I, II:** Bassoons I and II, starting with *sf*.
- Hns. in F:** Horns in F, with two staves (I, III and II, IV) starting with *p* and *mf* dynamics.
- Timp.:** Timpani, starting with *f*.
- Cym.:** Cymbal, starting with *ppp* and a first ending bracket labeled "a 2".
- Vins. I, II:** Violins I and II, starting with *sf*.
- Vis.:** Viola, starting with *sf*.
- Vcs. (div.):** Violoncello (divisi), starting with *sf*.
- D. Bs.:** Double Bass, starting with *sf*.

Measure 313 is marked with a box containing the number "313". Measure 314 contains a first ending bracket labeled "a 2". Measure 315 is also marked with a box containing the number "313". The score includes various dynamic markings such as *sf*, *p*, *mf*, *ppp*, and *cresc.*, as well as performance instructions like "con sord." and "cresc. - - -".

allargando - - - Molto tranquillo, $\text{♩} = 60$ sempre più tranquillo - - -

320 *pp dolce*

Flts. I, II
Obs. I, II
Clts. I, II in A
Bsns. I, II
I, II, III
Hns. in F
II, IV
Trpt. I in C
Timp.
I
Cym. II
Harp
S. Vln.
Vins. I (div. in 3)
Vins. II (div. in 3)
Vis.
Vcs.
D. Bs.

f, *pp*, *dolce*, *p*, *ppp*, *mf*, *col legno*, *div. pizz.*, *non div.*, *con sord.*, *pp*, *p*, *f*

* If the Eb cannot be played *pp, dolce* the oboe enters one crochet later, in bar 322, and the 1st flute plays the notes indicated in small type
 * Si le hautbois ne peut pas exécuter le mi bémol - *pp, dolce*, il commence une noire plus tard, c'est à dire en mesure 322, et la première flûte joue les notes indiquées en petits caractères

332

340

Lento, allarg.

$\text{♩} = 140$

Fl. I *pp*

Ob. I *pp, dolce*

C. A. *pp, dolce*

Cl. I in A *pp*

B. Cl. in B \flat *pp, dolce*

Bsn. I *pp, dolce*

I Hns. in F *con sord.* *pp* *senza sord.* *pp, dolce*

III, II, IV *con sord.* *ppp*

Trpt. I in C *pp*

S. Dr. *(con corda)* *ppp*

Harp *ppp*

S. Vln. *ppp* *mf*

Vins. I (div. in 3) *con sord.* *ppp* *senza sord.* *p*

Vins. II (div. in 3) *con sord.* *ppp* *senza sord.* *p*

Vis. *(con sord.) arco* *ppp*

Vcs. *div. in 3* *Tutti (arco)* *ppp* *pp* *p*

D. Bs. *pp* *p*

332

340

Lento, allarg.

$\text{♩} = 140$

Tempo I. (♩ = 72) poco allarg. a tempo (♩ = 76-80)

349

Flts. I, II
Ob. I
C.A.
Cl. I in A
B. Cl. in Bb
I
Bsns. II
Hns. I, II in F
Trpt. I in C
Trbs. II, III
Timp.
S. Dr.

Tempo I. (♩ = 72) poco allarg. a tempo (♩ = 76-80)

349

S. Vla.
Vlns. I
Vlns. II
Vls.
Vcs.
D. Bs.

357

I Flts. *p*

II Flts. *p*

Ob. I *mf*

C.A.

Cl. I in A

B. Cl. in Bb

I Bsns. *mf*

II Bsns. *f*

Vins. I *div. pizz.* *p* *unis. arco* *marc.*

Vins. II *pp* *6 Soli div.* *unis. Tutti* *marc.*

Vis. *pizz.* *p* *Tutte arco* *marc.*

Vcs. *pizz.* *p* *Tutti arco* *marc.*

D. Bs. *arco* *marc.*

363

agitato, $\text{♩} = 82$.

The musical score is arranged in systems. The first system includes Piccolo (Pico.), Flute I (Fl. I), Oboe I (Obs. I), Oboe II (Obs. II), Clarinet in A (Clts. in A I, II), Bassoon I and II (Bsns. I, II), Horns in F (Hns. in F I, III and II, IV), Violin I (Vins. I), Violin II (Vins. II), Viola (Vis.), Violoncello (Vcs.), and Double Bass (D. Bs.).

Measures 363-366 are marked with *marc.* (marcato). The tempo is *agitato* with a metronome marking of $\text{♩} = 82$. The key signature has two sharps (F# and C#). The score includes various dynamics such as *f* (forte) and *gliss.* (glissando) for the double bass. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The strings have a *gliss.* marking in measure 366.

Musical score for orchestra, measures 372-378. The score is arranged in systems for various instruments. Measure numbers 372 and 378 are indicated in boxes above the Piccolo and Violin I staves respectively. The instruments and their parts are:

- Picc. (Piccolo)
- Fl. I (Flute I)
- Obs. I, II (Oboe I and II)
- Clts. I, II in A (Clarinet I and II in A)
- Bsns. I, II (Bassoon I and II)
- Hns. in F (Horn in F, parts I, III and II, IV)
- Trpts. in C (Trumpet in C, parts I and II)
- Vins. I (Violin I)
- Vins. II (Violin II)
- Vls. (Viola)
- Vcs. (Cello)
- D. Bs. (Double Bass)

Dynamic markings and performance instructions include:

- piu f* (more fortissimo)
- ff* (fortissimo)
- f* (forte)
- p* (piano)
- con sord.* (con sordina)
- senza sord.* (senza sordina)
- a.2* (second ending)

386

allarg. - - - molto

Risoluto, ¹⁰⁹
♩ = 70

Picc.

Fl. I

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

I
Trpts. in C

II

I
Trbs.

II

III
Trbs.

Timp.

Cym.

386

allarg. - - - molto

Risoluto,
♩ = 70

Vlns. I

Vlns. II

Vla.

Vcl.

* to be played with the thinner end of a side drum stick on the dome of the cymbal
 * baguettes en bois, avec l'extrémité mince, sur la protubérance du milieu

** to be played with the thicker end of a side drum stick at the rim of the cymbal
 ** baguettes en bois, avec l'extrémité grosse, sur le bord de la cymbale

396

rallentando

Fl. I *f* *dim.* *p*
 Ob. I *f* *dim.* *p*
 Clts. in A I *f* *dim.* *pp*
 Clts. in A II *f* *dim.* *pp*
 Bsn. I *f* *dim.* *p*
 S. Dr. I *pp cresc.* *fff*
 S. Dr. II *f cresc.* *fff*
 Vlns. I *f* *dim.* *pp*
 Vlns. II *f* *dim.* *pp*
 Vla. *f* *dim.* *pp*
 Vcs. *f* *dim.* *pp* 41"

400

$\text{♩} = 60$ accel. -

al Tempo I. ($\text{♩} = \text{ca } 76-70$)

S. Vln. *p, grazioso* 3
 Vlns. II 4 Soli pizz. arco
 Vla. 4 Solo
 Vcs. 4 Soli
 D. Bs. pizz. *p*

408

Cfts. I, II in A

Hns. I, II in F

Harp

S. Vin.

Vins. II

Vls.

Vcs.

D. Bs.

con sord.

pp

p

408

stretto

pizz.

2 altre Solt con sord.

sempre *pp*

2 altri Soli con sord.

sempre *pp*

arco

div.

415

Fl. I

Cfts. I, II in A

Hn. I in F

Harp

S. Vin.

Vins. I

Vins. II

Vls.

Vcs. (div.)

D. Bs.

p

415

cresc.

sempre

pizz.

2 altri Soli con sord. ed arco

cresc.

Tutti (senza sord.)

cresc.

Tutti (senza sord.)

mf

p

Tutti gli altri, sul tasto (senza sord.)

Tutte le altre, sul tasto (senza sord.)

mf

p

sul tasto

mf

p

sul tasto

mf

p

sul tasto

mf

p

mf

p

non div.

cresc.

unis.

cresc.

mf

p

Musical score for measures 418-421. The score includes parts for Flute I (Fl. I), Clarinets in A (Clts. in A I and II), Harp, Violin I (S. Vln.), Violin II (Vlns. I), Violin III (Vlns. II), Viola (Vls.), Cello (Vcs.), and Double Bass (D. Bs.). The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p*, *mp*, and *poco cresc.*. The strings are marked *tutti (senza sord.)* and *tutte (senza sord.)*.

Musical score for measures 422-425. The score includes parts for Flute I (Fl. I), Oboes I and II (Obs. I, II), Clarinets in A (Clts. in A I and II), Bassoon I (Bsn. I), and Harp. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked *Tranquillo, d. = 60*. Dynamics include *p*, *f*, and *f. espr.*.

Musical score for measures 426-429. The score includes parts for Violin I (S. Vln.), Violin II (Vlns. II), Viola (Vls.), Cello (Vcs.), and Double Bass (D. Bs.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked *Tranquillo, d. = 60*. Dynamics include *mf*, *f, molto espr.*, and *ord.*.

430
Più lento, $\text{♩} = \text{ca. } 50$

Fl. I
Obs. I, II
Cl. I in A
Bsn. I
S. Vln.
Vls.
Vcs.
D. Bs.

mp
sempre molto espr. e f
mp
mp

438
sempre più lento

Picc.
Fl. I
C. A.
Cl. I in A
B. Cl. in Bb
Bsn. I
Ha. I in F
S. Vln.
Vls.
Vcs.
D. Bs.

f, espr.
f, espr.
f, espr.
f, espr.
f, espr.
f, espr.
mp
mp
mp
mp
mp
mp
mp
mp

(con sord.)
438
sempre più lento
con somma espressione

446

(♩ = 130) - - - - - (♩ = 112) -

Bsn. I *pp*

D. Bsn. *pp*

Hns. in F
I, III, II *pp* (con sord.)
IV *pp* (senza sord.)

Trpts. I, II
in C *pp*

Trbs. I, II, III *pp* * con sord. *ppp*

Timp. *p* *pp*

Cel. *pp*

Harp *pp*

S. Vln. *p*

Vlns. I *ppp* con sord. 446
arco div con sord.

Vlns. II *ppp*

Vis. *pp*

Vcs. *pp* con sord.

D. Bs. *pp*

* mutes of cardboard; if there is no time to take them, these three notes are to be played by 1st Bassoon and 4th Horn (muted)
 * *sourdines en carton; s'il n'y a pas assez de temps pour les prendre, 1^{er} basson et le 4^e cor joueront seuls ces tierces (4^e cor con sord.)*

450

115

molto rallent. Assai lento, $\text{♩} = 125$ accel.

al

D.Bsn.
Hns. I,III,II
in F
Trbs. I,II
Timp.
Tam-Tam
B.Dr.
Harp
S.Vln.
Vis.
Vcs.
D.Bs.

450

462

Mosso, $\text{♩} = 80$

Fts. I,II
Obs. I,II
Cl. I,II
in A
Hsns. I,II
Hns. I,II
in F
Trpts. I,II
in C
Timp.
Tam-Tam
B.Dr.
Harp
S.Vln.
Vis.
Vcs.
D.Bs.

468

Tempo I. (♩ = 76)

p, dolce

Fits. I, II

p, dolce

Obs. I, II

p, dolce

Cl. I in A

p, dolce

Hn. I in F

senza sord.

p, dolce

Timp.

B. Dr.

pp

Harp

468

Tempo I. (♩ = 76)

S. Vin.

Vins. I

6 Soli, div. senza sord. *gliss.*

pp

4 Soli, div.

Vins. II

6 Soli, div. senza sord. *gliss.*

pp

4 Soli, div.

Vls.

div. *pp*

Vcs.

div. *p*

II.

D. Bs.

div. *p*

474 Mosso, $\text{♩} = 80$ 117 481

Flts. I, II
Obs. I, II
Clts. I, II
in A
Hr. I
in F
Tpts. I, II
in C
Timp.
Tam-Tam
B. Dr.
Harp

474 Mosso, $\text{♩} = 80$ 481

S. Vln.
unis.
Vis.
Vcs.
D. Bs.

490 Tempo I. ($\text{♩} = 76$) allarg. . . . molto. . . . 490

Flts. I, II
Obs. I, II
Clts. I, II
in A
Timp.
B. Dr.
Harp

490 Tempo I. ($\text{♩} = 76$) allarg. . . . molto. . . . 490

S. Vln.
Vis.
Vcs.
D. Bs.

497

a tempo molto rall. - Mosso (♩ = 80)

Flts. I
Flts. II
Ob. I
Cl. A.
Cl. I in A
B. Cl. in Bb
Bsns. I, II
Hns. I, II, III in F
Timp.
S. Dr.
B. Dr.
Harp

497

a tempo molto rall. - Mosso (♩ = 80)

S. Vin.
Vins. II
Vis.
Vcs.
D. Bs.

502 Rubato

I Flts. II

Ob. I

C.A. *Change to Ob. II* Ob. II

Cl. I in A *Change to Cl. II in A* Cl. II

B. Cl. in Bb

Trpts. III in C *****

Trb. I ** (con sord)*

Timp.

S. Dr.

B. Dr.

Harp

S. Vln. *f* *5* *5* *5* *5* *5* *f*

Vlns. II

Vln.

Ves.

D. Bs.

*metal mutes **double mutes
 *sourdines en métal **double sourdines

509

rallent. a tempo (mosso, $\text{♩} = 80$) rallent. al

Fl. II

Cits. II in A

S. Vln.

Vln.

Vcs.

Sosten. ($\text{♩} = 60$)

Obs. II

Cits. II in A

Harp

S. Vln.

Vlns. II

Vln.

Vcs.

D. Bs.

520

molto rit. Largamente accel. al Mosso ($\text{♩} = 80-76$)

Fits. I, II

I

Obs.

II

Cl. I in A

Harp

520

molto rit. Largamente accel. al Mosso ($\text{♩} = 80-76$)

S. Vln.

Vlns. I

Vlns. II

1'15"

527

Flts. I, II
I
Obs.
II
Clts. I, II
in A
Bsns. I, II

This section contains the musical notation for the woodwind and string instruments. It includes parts for Flutes I and II, Oboes I and II, Clarinets I and II in A, and Bassoons I and II. The notation features various dynamics such as *f*, *mf*, and *a2*, and includes performance instructions like *senza sord.* and *sempre sim.*

I, III
Hns in F
II, IV
Trpt. I
in C
Trbs. I, III
Cym.

This section contains the musical notation for the brass and percussion instruments. It includes parts for Horns in F (I, III and II, IV), Trumpets in C, Trombones I, II, and III, and Cymbals. The notation includes dynamics like *mf*, *f*, and *p*, and performance instructions such as *senza sord.*, *f, ma leggero*, and *sempre sim.*

527

Vlnc. I
Vlnc. II
Vis.
Vcs.
U.Bs.

This section contains the musical notation for the string instruments. It includes parts for Violins I and II, Violas, Violas, and Double Basses. The notation includes dynamics like *cresc.*, *mf*, and *f*, and performance instructions such as *unis. arco*, *senza sord.*, and *pizz.*

535

543

sempre più tran-

I
Flts. II

Obs. I, II

Clts. I, II
in A

Bsns. I, II

pp

f - p

pp

I, III
Hns. in F

II, IV

Trpt. I
in C

Trb. III

Cym.

a2

a2

Harp

pp

p

535

543

sempre più tran-

S. Vin.

Vins. I

Vins. II

Vls.

Vos.

D. Bs.

p, grazioso

mf

pizz.

pp

pizz.

pp

arco

p

arco

p

div. in 3

-quillo - - - - - molto rit. - - - - - Tempo I. (♩ = 76 - 72)

Ob. I *p*

Cl. I in A *p*

Hn. I in F *p, espr.*

Harp *près de la table* *ff*

-quillo - - - - - molto rit. - - - - - Tempo I. (♩ = 76 - 72)

555

S. Vin. *p* *mf* *f, espr.* *p f, ruvido*

Vins. I *p* *f* *pizz. b*

Vins. II *p*

Vls. *unis.*

Vcs.

D. Bs.

30"

Timp. *p*

B. Dr. *pp*

S. Vin.

2 Solo *sul pont.* *pp*

Vis. *febbre sul pont.* *gliss.* *(sim.)*

le altre *pp*

Vcs. *febbre sul pont.* *gliss.* *(sim.)*

D. Bs. *pp* *febbre sul pont.* *gliss.* *(sim.)*

563

Ob. I

Bsn. I

Timp.

B. Dr.

Harp

S. Vin.

Vins. II

2 Soli Vls.

le altre

Vcs.

D. Bs.

pizz. 6

2 Soli sul pont. arco

pp

569

Ob. I

Cl. I in A

Timp.

B. Dr.

Harp

S. Vin.

Vins. I

Vins. II

2 Soli Vls.

le altre

Vcs.

D. Bs.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

pizz. 6

2 Soli sul pont. arco

pp

poco cresc.

poco cresc.

pizz.

arco

pizz.

arco

pizz.

poco cresc.

575

Bsn. I

D. Bsn.

Ho. I in F

Timp.

B. Dr.

Harp

S. Vln.

Vlns. I

Vlns. II

2 Solo Vlns.

Vcl. e altre

Vcs.

D. Bsn.

575

Tutti ord. V

Tutti ord. A pizz. arco pizz.

Tutte ord. V

Tutte ord. V

ord. A pizz. arco A pizz.

arco pizz. arco pizz.

arco pizz. arco pizz.

arco ord. A pizz. arco A pizz.

581

Risoluto, $\text{♩} = \text{ca. } 68$

Bsn. I

D. Bsn.

Hu. I in F

Timp.

B. Dr.

Harp

581

Risoluto, $\text{♩} = \text{ca. } 68$

S. Vln.

Vln. I

Vln. II

Vla.

Vcl.

D. Bs.

Fl. I

Obs. I, II

Clts. I, II in A

Bsn. I

D. Bsn.

Hns. I, II in F

S. Dr.

S. Vln.

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

f

mf

senza corda

mf

mf

f

pp

div.

pp

div.

pp

pizz.

f

arco

p

pizz.

f

arco

p

pizz.

f

poco allarg. al $\text{♩} = 68$

589

Flts. I, II
Obs. I, II
Clts. I, II in A
Bsn. I
D. Bsn.
Hns. in F I
III, II, IV
Trpts. I, II in C
Timp.

poco allarg. al $\text{♩} = 68$

589

S. Vln.
Vlns. I
Vlns. II
Vla.
Vcs.
D. Ba.

ancora più \diamond largo, $\text{♩} = 56$ 594

Obs. I, II
Clts. I, II in A
Bsn. I
D. Bsn.
Hns. in F I
III, II, IV
Trpts. I, II in C
Harp
S. Vin.
Vins. I
Vins. II
Vis.
Vcs.
D. Bs.

ancora più \diamond largo, $\text{♩} = 56$ 594

\diamond A second Fine is added as an alternative. See pages 133-137
 \diamond On peut faire usage d'une fin alternative. Voyez pages 133-137

Bsn. I

Harp

S.Vln.

Vins. I

Vins. II

Vis.

Vcs.

(poco rubato)

sosten.e largamente Risoluto, *d*- 70

Fits. I, II

Obs. I, II

Cfts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

Timp.

Harp

IV. sosten.e largamente Risoluto, *d*- 70

S.Vln.

Vins. II

Vis.

Vcs.

D. Bs.

pizz.

arco

f

mf

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute I & II, Oboe I & II, Clarinet I & II in A, and Bassoon I & II. Below these are the Horns in F, divided into I, III and II, IV. The next staff is the Trumpet (Timp.). The bottom section includes strings: Violin I, Violin II, Viola, Cello (Vcl.), and Double Bass (D. Bs.).

Key musical markings include dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). The score features various note values, rests, and phrasing slurs across all parts.

Un poco rit.,
♩ = ca. 150

615

Obs. I, II
Clts. I, II in A
Bsns. I, II
I, III Hns. in F
II, IV
Trpts. I, II in C
Trbs. I, II
Timp.
I Cym.
II

Un poco rit.,
♩ = ca. 150

615

s. Vln.
Vlns. I
Vlns. II
Vls.
Vos.
D. Bs.

2nd "Fine" (ad lib.)

ancora più largo, $\text{♩} = \text{ca. } 56$

594

Bsn. I

D. Bsn.

Hns. in F
I, III
II, IV

Trpts. I, II
in C

I
(Ten.)

Trbs.
II
(Ten.)

III
(Bass)

ff

a 2

ff

gliss.

I pos. senza sord.

gliss.

IV pos.

gliss.

5

5

5

ancora più largo, $\text{♩} = \text{ca. } 56$

594

Vins. I

Vins. II

Vis.

Vos.

D. Bs.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

598

Ensemble score for measures 598-601. The score includes parts for:

- Bsn. I
- D. Bsn.
- Hrn. I, III
- Hrn. II, IV
- Trpts. I, II in C
- Trbs. I, II, III

Key signature: B-flat major. The woodwinds play sustained notes with dynamic markings of *ff* and *cresc.*. The trombones play melodic lines with articulation marks (III, V) and dynamic markings of *cresc.*.

598

Ensemble score for measures 598-601. The score includes parts for:

- Vins. I
- Vins. II
- Vla.
- Vcs.
- D. Bs.

Key signature: B-flat major. The strings play sustained notes with dynamic markings of *ff* and *cresc.*.

sosten. e largamente

Risoluto, $\text{♩} = 70$

Bsn. I

D. Bsn.

I, III

Hrn. in F

II, IV

I

Trpts. in C

II

I

Trbs.

II

Trbs.

III

sf

mf

cresc.

gliss. (2nd v.)

mf cresc.

mf cresc.

sosten. e largamente

Risoluto, $\text{♩} = 70$

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

sf

f impetuoso

f impetuoso

f impetuoso

f impetuoso

f impetuoso

Flts. I, II
Obs. I, II
Clts. I, II
in A
I, III
Hns. in F
II, IV
I
Trpts. in C
II
Trbs. II, III
Vins. I
Vins. II
Vis.
Vos.
D. Bs.

ff
ff
ff
gliss.
(2nd v.)
gliss.
(1st, 2nd, 3rd vs.)
cresc.
gliss.
(1st v.)
cresc.
cresc.
cresc.
cresc.
cresc.
ff

609

Un poco rit.,
♩ = ca. 150

Flts. I, II
Obs. I, II
Clts. I, II in A
I, III
Hns. in F
II, IV
I
Trpts. in C
II
I
Trbs.
II, III
Timp.
I
Cym.
II

609

Un poco rit.,
♩ = ca. 150

Vlns. I
Vlns. II
Vls.
Vcs.
D. Ba.

Budapest, 1937 aug. - 1938 dec. 31.