

ZVONIMIR CIGLIČ

OBREŽJE PLESALK

Simfonična koreografska pesnitev za veliki orkester

LE RIVAGE DES DANSEUSES

Poeme symphonique chorégraphique pour grand orchestre

PARTITURA — PARTITION

DRUŠTVO SLOVENSКИH SKLADATELJEV

Ed. št. 242 — Ljubljana 1966

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Plesalke plemena Areojev ob zeleni laguni.
Lepa Faaruma med njimi.
Beli mož jo ljubi.
Pod morskimi čermi obledeli biseri tahitske kraljice.
Zaklad je tabu.
Tetovirani vojščaki ga varujejo. . . ,
Beli mož izve, kaj nakit pomeni.
Tvega življenje, da si ga prilasti — Faarumo hoče zase . . .

Zbežita.
Zasledujejo ju.
Biseri varujejo begunca . . .

Niz se pretrga.
Biser za biserom pada na tla.
Ne vesta za to.
Bežita k brodovju pirog . . .

Poslednji biser pade.
Tabuja ni več.
Prvo kopje preseka zrak.
Za njim drugo, tretje . . .

Beli mož se zruši.
Faaruma plane k njemu.
Tedaj jo prebode kopje.
Zgrudi se brez glasu k mrtvemu ljubimcu.
Umre brez vzdih, kakor je on umrl . . .

(Po Janu Havlasi)

Les danseuses de la tribu des Areo au bord de la lagune verte.
La belle Faaruma conduit la danse.
Elle est aimée par un blanc.
Sous les récifs sont cachées les perles ternies de la reine de Tahiti.
Ce trésor est tabou.
Des guerriers tatoués montent la garde . . .

L'homme blanc apprend le pouvoir magique de la parure.
Il risque sa vie pour s'en emparer - et conquérir ainsi Faaruma . . .

Ils s'enfuient.
On les poursuit.
Les perles protègent les amants fugitifs . . .

Le collier se rompt.
Une à une, les perles tombent.
Les amants ne s'en aperçoivent pas.
Ils fuient vers les pirogues . . .

La dernière perle est tombée.
Le charme n'agit plus.
Un premier javelot siffle à leurs oreilles.
Puis un deuxième, un troisième . . .

L'homme blanc s'écroule.
Faaruma s'élançe vers son amant.
Transpercée elle-même par un javelot.
Elle s'effondre sur son corps.
Elle meurt sans un soupir, comme est mort son bien-aimé . . .

(D'après Jan Havlasa).

2 Flauti
2 Flauti piccoli
2 Oboi
Corno inglese
Clarinetto piccolo in Es(Mi b)
Clarinetto in B (Si b)
Clarinetto in A (La)
Clarinetto basso in B (Si b)
2 Fagotti
Contrafagotto

4 Corni in F (Fa)
4 Trombe in B (Si b)
3 Tromboni
Tuba

Timpani
Cassa
Tamburo piccolo
Tamburino
Triangolo
Piatti
Tam-tam
Gong in A (La)
Gong in D (Re)
Tom-tom

Campanelli
Celeste
2 Arpe
Pianoforte

Violini I
Violini II
Viola
Violoncelli
Contrabassi

Lento e cantabile (♩ = 50)

Zvonimir Ciglić

Solo (1.)

dolce

Musical notation for Flauti 1.2. Solo (1.). The notation shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music begins with a dynamic marking of *pp* and a hairpin crescendo. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The piece concludes with a *glissando* effect.Musical score for various instruments. The instruments listed on the left are: Flauti 1.2., Piccoli 1.2., Oboi 1.2., Corno inglese, Clarinetto piccolo in Es, Clarinetto in B, Clarinetto in A, Clarinetto basso in B, Fagotti 1.2., Contrafagotto, Corni in F (1., 2., 3., 4.), Trombe in B (1., 2., 3., 4.), Tromboni (1., 2.), Tuba (3.), Timpani, Batteria, Celesta, Pianoforte, Arpa 1., Arpa 2., Violini I., Violini II., Viole, Violoncelli, and Contrabassi. The score is written in 4/4 time with a key signature of three sharps. The strings are marked *pp* and *pp sul g*. The harp (Arpa 1.) has a *glissando* marking and a chord sequence: H C# D# Eb F# G# A# B. The second harp (Arpa 2.) has a chord sequence: H C# D# E# F# G# A#.

Vse pravice pridržane
Tous les droits réservés

Fl.

Cl. picc. (Es) Solo *mp espressivo*

Fg. (1.) *p*

Cor. (F) (1.) *p*

Arpa 1.

Arpa 2. *f* gliss.

Vi. I.

Vi. II.

Vle. nat.

Vlc. nat. 8

Cb. nat.

1

Ob. Solo (1.) poco più mosso *p staccato*

Cl. picc. (Es)

Fg.

Arpa 1. G# *pp*

Arpa 2.

Vi. I.

Vi. II. nat.

Vle.

Vlc.

Cb.

Solo (1) a tempo

Arpa 1. poco ritenuto *p*

Arpa 2. con sordino *pp*

VI. I. *Ab*

VI. II. *Ab*

Vle. *nat.*

Vlc.

Cb.

2.

Cl. b. (B) *pp*

C. fg. *pp*

Cor. (F) *via sordino*

Trbn. *p*

Tbn. *p*

Imp. *pp*

Org. *p*

Am-tam *pp*

Empli. *mp*

Cel. *stacc p*

VI. I. *Tutti*

VI. II. *Tutti*

Vle. *Tutti*

Vlc. *Tutti*

Cb. *pp*

(con bacchetta da triangolo)

Tutti pizz. *sf*

Tutti pizz. *sf*

Tutti pizz. *sf*

4

C.ing. *mp*

Cl.b.(B) *mp*

Fg. *mp*

C.fg. *mp*

Trbn. *mp*

Tb. *mp*

Timp.

lam-tam *p* *mp*

Cmpli *mf*

Cel. *mf*

VI. I. *sf*

VI. II. *sf*

Vle. *arco mp*

Vlc. *mp*

Cb. *mp*

3

C.ing. *p*

Cl.b.(B) *p*

Fg. *p*

C.fg. *pb*

Trbn. *p*

Tb. *p*

Timp. *p*

Tom-tom *pp*

Tam-tam *p*

Cmpli *mp*

Cel. *mf*

VI. I. *sf*

VI. II. *sf*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

gis muta in g

pp *pp*

3

3

3

3

Fl.

Cl. b(B)

Cl. (A)

Fg.

Tom-tom

Arpe 1.2.

Vlc.

Cb.

Fl.

Cl. b(B)

Cl. (A)

Fg.

Tom-tom

Arpe 1.2.

Vlc.

Cb.

Fl. (1.)

Ob.

Cor. ing.

Cl. (B)

Cl. (A)

Fg.

Cor. (F) (1.2.) con sord. *p*

Trb. (B) con sord. *p*

Tom-tom

Arpa 1.2.

Vlc.

C.b.

4

ob.

Cor. ing.

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

Cor. (F) con sord. (3.4.) senza sord. *p* (1.2.) via sord.

Trb. (B) via sord.

Tom-tom

Arpa 1.2.

Vlc.

C.b.

4

Cor. ing. *p*

Cl. (B) *p*

Cl. (A) *p*

Cl. b. (B) *p*

Fg. *p* (*poco accelerando*)

Cor. (F) (1.2.) *p*

Tom-tom *p* 3 3 3 3 3 3 3 3 3 3

Arpe. 1.2.

Vlc. 3 3 3 3 3 3 3 3 3 3

C. b. 3 3 3 3 3 3 3 3 3 3

5

poco più mosso

Fl. *mp* *staccato* *mf* (a2.) *mp* (1.) *mp*

Picc. *mf* *staccato* *mp*

Ob. *mp* *staccato*

Cl. picc. (Es) *staccato* *mp*

Tom-tom 3 3 3 3 3 3 3 3 3 3

Impli. *mf* *mf*

Arp 1.2.

Vlc. 3 3 3 3 3 3 3 3 3 3

C. b. 3 3 3 3 3 3 3 3 3 3

poco ritenuto

6 a tempo

Fl.
Picc.
Cl. picc. (Es)
Trb.(B)
Tom-tom
Cmpli.
Arpe 1.2.
6

==

==

Fl.
Picc.
Cl. picc. (Es)
Cor.(F)
Trb.(B)
Trbn.
Tb.
Tom-tom
Arpe 1.2.
Vlc.
Cb.
6
smorzando e

Fl.

Picc.

Ob.

Cl. picc (Es)

Cl. (B)

Cl. (A)

Cor. (F)

Trbn.

Tb.

Gong

Tom-tom

Arpe 1.2.

VI. I. Divisi

VI. II. Divisi

Ve.

Vc

Vb.

ritenuto

7

Fl. (a 2) *ff*

Picc. *ff*

Ob. *ff*

Cor.ing. *ff*

Cl. picc. (Es) *ff*

Cl. (B) *ff*

Cl. (A) *ff*

Cl. b. (B) *ff*

Fg. *ff* (2.) *pp*

C. fg. *ff* *pp*

Cor. (F) *ff* *misterioso*

Trb. (B) *ff*

Trbn. *ff*

Tb. *ff*

Timp. *ff* *pp*

Piatti 3 *f*

Tam-tam 8 *p*

Cassa *f*

Arpe 1.2. *pesante* *in tempo* *Fb Gb Ab* *pp*

VI. I. *Tutti ff*

VI. II. *Tutti ff*

Vle. *ff*

Vlc. *ff* *pizz. pp*

Cb. *ff* *pizz. pp*

7

Fl. *mf* (1.)

Picc.

Ob. *p* (1.)

Cor. ing. *p*

Cl. picc. (Es)

Cl. (B) *p*

Cl. (A)

Cl. b. (B) *p*

Fg. *p*

C. Fg. *p*

Cor. (F)

Trb. (B)

Trbn.

Tb.

Timp.

Tam-tam *mp*

Arpe 4.2. *p*

VI. I. *mf*

VI. II. *mf*

Vle. *mf*

Vlc. *p*

C. b. *p*

Fl. (1) *mp*

Picc.

Ob. (1) *mp*

Cor.ing. *mp*

Cl. picc. (Es) *mp*

Cl. (B) *mp*

Cl. (A)

Cl.b.(B) 3

Fg. 3

C.fg. 3

Cor.(F)

Trb.(B)

Trbn.

Tb.

Timp.

Tam-tam

Arpe 1.2.

VI. I. *f*

VI. II. *f*

VIe. *f*

VIc.

C.b.

Fl. (1.2.) *mp*

Picc. (1) *mp*

Ob. (1) (1.2.) *mp*

Cor. ing. *mp*

Cl. picc. (Es) *mp*

Cl. (B) *mp*

Cl. (A) *mp*

Cl. b. (B) *mp*

Fg. (1.) *p*

C. fg. *p*

Cor. (F)

Trb. (B)

Trbn.

Tb.

Timp.

Tam-tam

Arpe 1.2.

VI. I.

VI. II.

Vle.

Vlc.

C. b.

Fl.

Picc.

Ob.

Cor.ing.

Cl.picc. (Es)

Cl.(B)

Cl.(A)

Cl.b.(B)

Fg.

C.Fg.

Cor.(F)

Trb.(B)

Trbn.

Tb.

Timp.

Arpa 1.

Arpa 2.

Vi. I.

Vi. II.

Vle.

Vlc.

c.b.

Fl.

Picc.

Ob. (1.2.) *mf*

Cor.ing.

Cl. picc. (Es)

Cl. (B) *mf*

Cl. (A) *p* *mf*

Cl. b. (B)

Fg.

C. Fg.

Cor. (F) *con sord. p* (1.2.) (3.)

Trb. (B) *con sord. mp* (1.2.) (3.)

Trbn. *con sord. mp* (1.)

Tb.

Timp. *poco pesante*

Piatto *uno sospeso con bachelta da* *p*

Tam-tam *mp*

Arpa 1. *p*

Arpa 2. *p*

Il. I. *p*

Il. II. *p*

Ile. *p*

Ilc. *arco p*

Ib. *arco p*

Fl. *mf*

Picc. (1)

Ob. *mf*

C.ing. *mf*

Cl. picc. (Es)

Cl. (B) *mf*

Cl. (A)

Cl. b. (B)

Fg. *mp*

C. fg.

Cor. (F) *mp*

Trb. (B)

Trbn.

Tb.

Timp.

Piatto

Tam-tam

Arpa 1.

Arpa 2.

VI. I. *mp*

VI. II. *mp*

Vle. *mp*

Vlc. *mp*

C. b. *mp*

1.
 Picc. (a2.) (1.)
 Ob.
 Cor. ing. (b)
 Cl. picc. (Es)
 Cl. (B)
 Cl. (A)
 Cl. b. (B)
 Fg.
 C.fg.
 Cor. (F) via sordino
 (4.) senza sordino
 Trb. (B) senza sordino
 Trbn. senza sordino
 Tb. senza sordino
 Timp. f
 Piatto (a2.) mp
 Tam-tam uno sospeso con bacchetta da Timpani
 Arpa 1. Hb C# D# Eb Fb G# A# mf glissando
 Arpa 2. Hb C# D# Eb Fb G# A# mf glissando
 Vl. I. mf
 Vl. II. mf
 Vle. f
 Vlc. f
 Vb. f

Fl.  *mf*

Picc.  *mf*

Ob.

Cor. ing.

Cl. picc. (Es)

Cl. (B) 

Cl. (A) 

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trb. (B)

Trbn. 

Tb. 

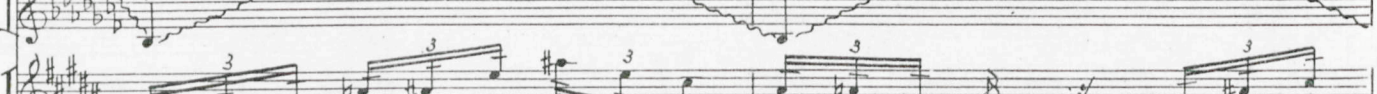
Timp.

Piatto 

Arpa 1. 

Arpa 2. 

VI. I. 

VI. II. 

Vle.

Vlc.

C. b.

Fl. *mf* 6 3

Picc. (1) *mf* 6 3

Ob. *mf* 3

Clarinet in G (Cl. (B)) *mf* 3 6

Clarinet in A (Cl. (A)) *mf* 3 6

Clarinet in B-flat (Cl. b.(B)) *mf* 3 6

Cor. (F)

Trb. (B)

Trbn. *X*

Tuba (b.) *X*

Imp.

Timpani (Tallo) *X*

Trumpet 1 (rpa 1.)

Trumpet 2 (rpa 2.)

Violin I (I.) 3

Violin II (II.) 3

Viola (e.)

Cello (c.) *X*

Double Bass (b.) *X*

Fl.

Picc.

Ob.

Cor.ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trb. (B)

Trbn.

T. b.

Timp.

Piatto

Arpa 1.

Arpa 2.

VI. I.

VI. II.

Vle.

Vlc.

C. b.

mf

poco ritenuto

Fl.
Picc.
Ob.
Cor. ing.
Cl. picc. (Es)
Cl. (B)
Cl. (A)
Cl. b. (B)
Fg.
C. Fg.

Woodwind section staves including Flute, Piccolo, Oboe, Cor Anglais, Clarinet in E-flat, Clarinet in B-flat, Clarinet in A, Clarinet in B-flat, Bassoon, and Contrabassoon.

Cor. (F)
Trb. (B)
Trbn.
Tb.
Timp.
PiaHo

Brass and Percussion section staves including Cor Anglais (F), Trombone (B), Trombone, Tuba, Timpani, and Snare Drum. Includes dynamic markings like *f*, *mp*, and *furioso*.

Arpa 1.
Arpa 2.

Two harp staves with dynamic markings like *f* and *mp*.

VI. I.
VI. II.
Vle.
Vlc.
C. b.

String section staves including Violin I, Violin II, Viola, Violoncello, and Contrabasso. Includes markings like *divisi*, *mf*, *pizz*, and *(arco)*.

The image displays a page of a musical score for a symphony orchestra. The instruments are arranged in two systems. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Cor Anglais (Cor.ing.), Clarinet in E-flat (Cl. picc. (Es)), Clarinet in B-flat (Cl. (B)), Clarinet in A (Cl. (A)), Clarinet in B-flat (Cl. b. (B)), Bassoon (Fg.), and Contrabassoon (C. Fg.). The second system includes Horn in F (Cor. (F)), Trumpet in B-flat (Trb. (B)), Trombone (Trbn.), Tuba (Tb.), Timpani (Timp.), Piano (Piaflo), two Arpas (Arpa 1 and 2), Violin I (VI. I.), Violin II (VI. II.), Viola (Vle.), Violoncello (Vlc.), and Double Bass (C. b.). The score is in 4/4 time and includes various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *mf*³. It features complex melodic lines for strings and woodwinds, and rhythmic accompaniment for the piano and percussion.

Picc.
 Eb.
 Cor. ing.
 Cl. picc. (Es)
 Cl. (B)
 Cl. (A)
 Cl. b. (B)
 Fg.
 Fg.
 Cor. (F.)
 Trb. (B)
 Trbn.
 Eb.
 mp.
 alfo
 rpa 1.
 rpa 2.
 I.
 II.

sempre f

Fl.

Picc. (1)

Ob.

Cor.ing.

Cl.picc. (Es)

Cl. (B)

Cl. (A)

Cl.b. (B)

Fg.

C. Fg.

Cor.(F)

Trb.(B)

Trbn.

Tb.

Timp.

Cmpli.

Piatto (a2.)

Arpa 1. Cb Ab Ab

Arpa 2. Ab

VI. I. *sempre f*

VI. II.

Vle.

Vlc.

C. b.

cc.
b.
ring.
picc.
(Es)
(B)
(A)
b.(B)
g.
(F)
(B)
n.
pli.
Ho

pa
pa

I.
II.

Fl.

Picc.

Ob.

Cor.ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C.Fg.

Cor. (F)

Trb. (B)

Trbn.

Tb.

Cmpli.

Tmb. picc.

Piatti

Arpa 1.

Arpa 2.

VI. I.

VI. II.

Vle.

VIc.

C. b.

arco

Divisi

f pizz

f arco

Violins I
Violins II
Violas
Cellos
Double Basses
Piccolo
Trumpets
Trombones
Tuba
Flutes
Clarinets
Bassoons

ff *sf* *ff* *sf* *ff* *sf*

(a2)

3

Fl.

Picc.

Ob.

Cor.ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trb. (B)

Trbn.

Tb.

Timp.

Tmb. picc.

Piatti

Arpa 1.

Arpa 2.

Vi. I.

Vi. II.

Vle.

Vlc.

C. b.

cc.

b.

oring.

. picc.
(Es)

. (B)

. (A)

. b. (B)

g.

. Fg.

or. (F)

. b. (B)

bn.

b.

mp.

nb. picc.
am-tam

atti
assa

rpa
1.

rpa
2.

. I.

. II.

le.

lc.

. b.

ritenuto molto

Tutti

Tutti
arco.

17

tranquillo

Fl. *sfp*

Picc.

Ob. *sfp* (1) *p*

Cor. Ing.

Cl. picc. (Es) *p*

Cl. (B) *p*

Cl. (A)

Cl. b. (B)

Fg. *sfp* (2) *p* *pp*

C. Fg. *sfp* *p* *pp*

Cor. (F) *p* (4) *pp*

Trb. (B) *sfp*

Trbn. *sfp*

Tb. *sfp*

Timp. *sfp*

Gong *mp* *p*

Arpa 1. *p* *pp*

Arpa 2. *p* *pp*

VI. I.

VI. II.

Vle.

Vlc. *p* *pp*

C. b. *p* *pp*

17

(1.)

ing
picc
(S)
(B)
(A)
(B)

g.
(F)
(B)
n.
p.
g.
a
a

This page of a musical score contains 20 staves. The top five staves are for woodwinds: Flute (ing), Piccolo (picc), Saxophone (S), Clarinet (B), and Bassoon (A). The next five staves are for strings: Violin (g.), Viola (F), Cello (B), Double Bass (n.), and Percussion (p.). The bottom five staves are for other instruments: Trumpet (g.), Trombone (a), and three parts of the Brass section (a, a, and an unlabeled part). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp* and *p*. There are also first endings marked with (1.) and triplets indicated by a '3' over a group of notes.

cc. *mf*

r. ing *mf*

picc. *mf*

(B) *mf*

(A) *mf*

b.(B) *mp*

Fg. *mp*

r.(F) *mp*

b.(B) *mp*

bn.

np. *mp*

ing. *mf*

pa. *mp*

pa. *mp*

I. *mp*

II. *mp*

poco a poco accelerando

Piatto
Tam-tam

pp (uno sospeso

con bacchetta

da Timpani)

mp (uno sospeso con bacchetta da Timpani)

VI. I.
divisi

pp

VI. II.
divisi

pp

VIe.
divisi

pp

VIc.
divisi

pp

C.b.
divisi

pp

poco pesante

poco ritenuto

Fl.

Picc.

Ob.

Cor. ing.

Cl. picc.
(Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg

Cor. (F)

Trb. (B)

Trbn.

Tb.

Timpani

pp
poco pesante

SKJ- DSS

poco ritenuto

Violin I (V. I.)

Violin II (V. II.)

Viola (V.)

Cello (C.)

Double Bass (B.)

Flute (Fl.)

Oboe (Ob.)

Clarinet (Cl.)

Bassoon (Bs.)

Trumpet (Tr.)

Trombone (Tbn.)

Tuba (Tu)

Drum (Dr.)

Percussion (Picc.)

String Ensemble (Str.)

Conductor's Part (Cond.)

Tempo: *meno mosso e poco maestoso*

Rehearsal Mark: 20

Dynamic markings: *pp*, *p*, *mp*, *ppp*, *pizz.*

Performance instructions: *Tutti*, *divisi*, *5*, *6*, *3*

Repeat sign: $\|$

Violin I (V. I.)

Violin II (V. II.)

Viola (V.)

Cello (C.)

Double Bass (B.)

Flute (Fl.)

Oboe (Ob.)

Clarinet (Cl.)

Bassoon (Bs.)

Trumpet (Tr.)

Trombone (Tbn.)

Tuba (Tu)

Drum (Dr.)

Percussion (Picc.)

String Ensemble (Str.)

Conductor's Part (Cond.)

Dynamic markings: *p*, *3*

Performance instructions: *5*, *6*, *3*

Repeat sign: $\|$

21

Cl. b. (B) *mp*

Fg. *mp* (1.)

C. Fg. *mp* (2.)

Cor. (F) *mf* (a2)

Trb. (B) *mf*

VI. I. *mf*

VI. II. *mf*

Vle. *mf*

Vlc. *mf*

C. b. *mp*

Detailed description: This system contains the first three measures of the score. It features parts for Clarinet B-flat, Flute, Clarinet F, Trumpet B-flat, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play rhythmic patterns with various articulations and dynamics. The Clarinet B-flat and Flute parts include slurs and accents. The strings play a steady accompaniment.

21

Fl. *f*

Picc. *f* (a2)

Ob. *f*

Cor. ing. *f*

Cl. picc. (Es) *f*

Cl. (B) *f*

Cl. (A) *f*

Cl. b. (B) *f*

Fg. *mf*

C. Fg. *mf*

VI. I. divisi *f*

VI. II. *f* divisi

Vle. *f* divise

Vlc. *f*

C. b. *mf*

Detailed description: This system contains the second three measures of the score. It features parts for Flute, Piccolo, Oboe, Cor Anglais, Clarinet Piccolo (E-flat), Clarinet B-flat, Clarinet A, Clarinet B-flat, Flute, Clarinet F, Violin I (divisi), Violin II (divisi), Viola (divise), Violoncello, and Contrabass. The woodwinds play melodic lines with slurs and accents. The strings play a steady accompaniment with some divisi passages.

Fl.
Picc.
Ob.
Cor. ing.
Cl. picc. (Es)
Cl. (B)
Cl. (A)
Cl. b. (B)
G.
Fg.
Cor. (F)
Tbn.
Tb.
Imp.
Malti
Tr. I.
Tr. II.
E.
Cb.
Cb.

mp *sf* *f* *sf* *mf* *f* *sf* *sf* *mf* *mf* *mf* *sf* *sf* *arco sf*

D muta in dis E muta in F *f*

accelerando *mf* Tempo I.

Tutti

Tutte

arco *sf*

Fl.

Picc.

Ob.

Cor.ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C.fg.

Cor. (F)

Trbn.

Tb.

Timp.

VI. I.

VI. II.

Vle.

Vlc.

C.b.

Fl.

Picc.

Db.

Cor. ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Org.

Fg.

Har. (F)

trbn.

trb.

Imp.

II. I.

II. II.

III.

III. C.

III. B.

FL.

Ob.

Cor. ing.

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trbn.

Tb.

Timp.

G muta in gis

p

VI. I.

VI. II.

Vle.

Vlc.

c. b.

p

p

p

23

Fl.
Picc.
Imp.
Vle.
Vlc.
C. b.

Musical score for the first system, measures 1-4. Instruments include Flute, Piccolo, Bassoon, Clarinet in Bb, Violin, Viola, and Cello/Double Bass. Dynamics include *p*, *pp*, and accents.

Picc.
Picc. (Es)
Cl. (B)
Cl. (A)
Imp.
Vle.
Vlc.
C. b.

Musical score for the second system, measures 5-8. Instruments include Piccolo, Piccolo in Eb, Clarinet in Bb, Clarinet in A, Bassoon, Violin, Viola, and Cello/Double Bass. Dynamics include *p* and *pp*.

24
Picc.
Picc. (Es)
Cl. (B)
Cl. (A)
Imp.
Vle.
Vlc.
C. b.

Musical score for the third system, measures 9-12. Includes a rehearsal mark "24" in a box. Dynamics include *mp*, *p*, and *poco a poco*. There are also triplets indicated by a '3' in a circle.

Fl.

Picc.

Cl. picc. (Es)

Timp.

Vle.

Vlc.

C. b.

Musical score for measures 42-45. The instruments listed are Flute (Fl.), Piccolo (Picc.), Clarinet in E-flat (Cl. picc. (Es)), Timpani (Timp.), Violin (Vle.), Viola (Vlc.), and Contrabass (C. b.). The music features a driving rhythmic pattern with many triplets. The key signature has three sharps (F#, C#, G#).

25 furioso

Fl.

Picc.

Ob.

Cor. ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Timp.

Tmb. picc.

Cassa

Vi. I.

Vi. II.

Vle.

Vlc.

C. b.

Musical score for measures 25-28, starting with the tempo marking 'furioso'. The instruments listed are Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Cor Anglais (Cor. ing.), Clarinet in E-flat (Cl. picc. (Es)), Clarinet in B-flat (Cl. (B)), Clarinet in A (Cl. (A)), Clarinet in B-flat (Cl. b. (B)), Bassoon (Fg.), Contrabassoon (C. Fg.), Horn in F (Cor. (F)), Timpani (Timp.), Tom-tom Piccolo (Tmb. picc.), Cymbals (Cassa), Violin I (Vi. I.), Violin II (Vi. II.), Violin (Vle.), Viola (Vlc.), and Contrabass (C. b.). The music is highly rhythmic and dynamic, featuring many triplets and accents. The key signature has three sharps (F#, C#, G#).

Cl. b. (B)
 Gg.
 Fg.
 Cor. (F)
 Imp.
 Eb. picc.
 Bassa
 Vl. I.
 Vl. II.
 Vcl.
 C.
 B.

arco
 divisi arco *ff*
 divisi arco *ff*
 divise *ff*
 divisi arco *ff*

Cl. b. (B)
 Gg.
 Fg.
 Cor. (F)
 Imp.
 Eb. picc.
 Bassa
 Vl. I.
 Vl. II.
 Vcl.
 C.
 B.

ff
ff
ff

Fl.

Picc.

Ob.

Cor.ing.

Cl.picc.
(Es)

Cl.(B)

Cl.(A)

Cl.b.(B)

Fg.

C.Fg.

Cor.(F)

Trb.(B)

Trbn.

Tb.

Timp.

Tmb.picc.

Piatti

Cassa

Arpa 1.

Arpa 2.

Vi. I.

Vi. II.

Vle.

Vlc.

C.b.

c.
ing.
picc.
(Es)
(B)
(A)
b. (B)
g.
(F)
(B)
h.
p.
picc.
sa
a
pa
II.

Handwritten musical score for multiple instruments. The score is in G major and 4/4 time. It features complex rhythmic patterns, triplets, and dynamic markings such as *ff* and *f*. The bottom section includes a guitar-like part with a chord progression: $Hb C D E F G A B$. The score is divided into systems, with some parts marked *arco*.

Fl. (1.) *f* 6 3 (2.) 7

Picc. (1.) *f* 6 3 *mf* (2.) 7

Ob.

Cor.ing.

Cl. picc. (Es) *f* 6 *mf* 7

Cl. (B) *f* 6 *mf* 7

Cl. (A)

Cl. b. (B) *f* 6 6 (2.) *pp* 3

Fg. (2.) *pp* 3

C. Fg. *pp* 3 *ppp* 3 *misterioso*

Cor. (F) (1.2.) *f*

Trb. (B) *f*

Trbn. (2.) (1.) 3

Tb. (3.) 3 Tuba

Timp.

Tam-tam *gis muta in G* *ritenuto* *molto* *pp*

Arpa 1. *Gb* *f* *Cb Db Eb Gb A b* *pp*

Arpa 2. *Gb* *Gb* *pp* *Tutti*

Vlc. *pizz.* *pp*

C. b. *pizz.* *pp*

Fl. (1) *p*

Ob. (1) *p*

Cl. picc. (Es) *p*

Cl. b. (B) *p*

Fg. *p*

C. Fg. *p*

Trb. (1) *p*

Timp.

Tam-tam

Arpe 1.2.

Vlc.

c.b.

Cl. b. (B) *p*

Fg. *p*

C. Fg. *p*

Timp.

Tam-tam *mp*

Arpe 1.2. *p*

VI. I. *Tutti mp*

VI. II. *Tutti mp*

Vle. *Tutte mp*

Vlc.

c.b. *p*

Fl. (a 2.)

Ob. (a 2.) *mp*

Cl. picc. (Es) *mp*

Cl. b. (B) *mp*

Fg. *mp*

C. Fg. *mp*

Trb. (1. 2.) *mp*

Timp. *mp*

Tam-tam

Arpe 1. 2.

Vlc.

C. b.

G muta in gis

28

Picc. (1.) *p*

Cl. picc. (Es) *p*

Cl. (A) *p*

Cmpli *p*

Arpa 1. *p*

VI. I. *pp*

VI. II. *pp*

Vle. *p pizz.*

D4 Ab

A4

C4 Ab

28

Fl. *mp*

Ob. *mp*

Cl. picc. (Es)

Cl. (B) *mp*

Cl. (A) *mp*

Cl. b. (B) *pp*

Fg. *mp* (a 2.) *pp*

C.Fg. *pp*

Tom-tom *pp*

Triangolo *pp*

Arpa 1. Db cb Cb Fb

VI. I. *p*

VI. II. *p*

Vle. *p*

Vlc. *p* arco *pizz.*

C.b. *p* arco *pizz.*

arco mp

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C.Fg.

Tom-tom

Vlc.

C.b.

Cl. picc. (Es)
 Cl. (B)
 Cl. (A)
 Cl. b. (B)
 Fg.
 C. Fg.
 Tom-tom
 Vlc.
 C. b.

Picc.
 Ob.
 Cor. ing.
 Cl. picc. (Es)
 Cl. (B)
 Cl. (A)
 Cl. b. (B)
 Fg.
 C. Fg.
 Tom-tom
 Arpa 1.
 Arpa 2.
 Vlc.
 C. b.

30

(1.)

pp

p

sempre pp

p glissando

p glissando

8

(1)

Fl.

Ob.

Cl. (B)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Tom-tom

Vlc.

Cb.

Fl.

Ob.

Cor. ing.

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Tom-tom

Vlc.

Cb.

Fl. *mf* (1)

Picc. *mf* (1)

Ob. *mf* (1)

Cl. picc. (E5) *mf*

Cl. b. (B)

Fg. *mp* (1)

C. Fg. *mp*

Cor. (F) *con sordina mp* (2)

con sordina mp (4)

Trbn. *con sordina mp* (3)

Timp. *mp*

Tom-tom *mp*

Arpa 1. *mp* glissando

Arpa 2. *mp* glissando

Vlc. *mp*

Cb. *mp*

32

Fl.

Picc.

Ob.

Cl. picc (Es)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trbn.

Timp.

Tom-tom

Cassa.

Vlc.

C. b.

mf

f

f

mf

f

(1.)

(3.)

mf con sord.

mf con sord.

mf

mf

mf

f

mf

mf

32

Fl.

Picc.

Ob.

Cl. picc (Es)

Cl. b. (B)

Cor. (F)

Trbn.

Tom-tom

Cassa

Vlc.

C. b.

f

f

f

f

f

mf

f

f

f

f

f

f

f

f

f

f

Fl.

Picc.

Ob.

Cor.ing.

Cl. (picc. (Es))

Cl. (B)

Cl. (A)

Cl. b. (B)

Cor. (F)

Trb. (B)

Trbn.

Tb.

Timp.

Tom-tom

Cassa

Vlc.

C. b.

con sordina

f

ff

mf

(a2)

(1.2.)

(3.)

33

FL. *ff*

Ob. *ff*

Cor.ing. *ff*

Cl. (B) *ff*

Cl. (A) *ff*

Cl. b. (B) *ff*

Fg. *f* (a 2) *sempre f*

C.Fg. *f* *sempre f*

Cor. (F) *via sordino*

Trb. (B) *via sordino*

Trbn. *via sordino*

Tb. *via sordino*

Timp. *sempre f*

Tom-tom *sempre f*

VI. I. *ff*

VI. II. *ff*

Vle. *ff*

Vlc. *sempre f* arco

C. b. *f* arco *sempre f*

34

Cl. (B)
Cl. (A)
Cl. b. (B)
C. Fg.
Trbn.
Timp.
Tom-tom
VI. I.
VI. II.
Vle.
Vlc.
C. b.

Cl. (B)
Cl. (A)
Cl. b. (B)
Fg.
C. Fg.
Trbn.
Timp.
Tom-tom
VI. I.
VI. II.
Vle.
Vlc.
C. b.

Fl. (1)

Picc. (1.2) *ff*

Ob. (1) *ff*

Cl. (B) *ff*

Cl. (A)

Cl. b. (B)

Fg.

C. fg.

Trbn. 2

Timp. 3

Tom-tom

Arpa 1. *ff* gliss.

Arpa 2. *ff* gliss.

VI. I.

VI. II. *più ff*

Vle. *più ff*

Vlc. *più f*

C. b. *più f*

Fl.

Picc.

Ob.

Cor.ing.

Cl.picc. (Es)

Cl.(B)

Cl.(A)

Cl.b.(B)

Fg.

C.Fg.

Trbn.

Timp.

Tom-tom

Cmpli.

VI. I.

VI. II.

Vle.

Vlc.

c.b.

36

Ob.

Cor.ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Trbn.

Timp.

Tom-tom

Cmpli.

VI. I.

VI. II.

Vle.

Vlc.

C. b.

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe, Cor Anglais, Piccolo Clarinet (E-flat), Clarinet in B-flat, Clarinet in A, and Clarinet in B-flat. The brass section includes Trumpets and Trombones. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Tom-tom, and Cymbals. The score features various dynamic markings such as *meno f* and *mp*, and includes articulation marks like 'x' and '6'. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

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poco meno mosso

Fl. (1) *mf*

Picc. (1) *f*

Ob. (1) *mf*

Cor.ing. *p* *mf*

Cl. picc (es) *mf*

Cl. (B) *p* *mf*

Cl. (A) *p* *mf*

Cl. b. (B) *p*

Fg. *p*

C. Fg. *p*

Trb. (B) *sf*

Trbn. *sf*

Tb. *sf*

Timp. *f* *muta in E*

Tam-tam
Piatto *pp* (uno sospeso con bacchette da Timp.)

Vlc. *p* *misterioso*

C. b. *p*

Fl.

Picc. (1. 2.)

Ob.

Coring.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Piatto

Vi. II.

Vle.

Vlc.

C. b.

Fl.

Picc.

Ob.

Cor.ing.

Cl.picc. (Es)

Cl.(B)

Cl.(A)

Cl.b.(B)

Fg.

C.Fg.

Cor.(F)

Trb.(B)

Tb.

Piatto

VI. II.

Vle

Vlc.

C.b.

Cl.b.(B)

Fg.

C.Fg.

Piatto

VI. II.

Vle.

Vlc.

C.b.

Fl. (1.)

Picc. (1.2.) *f*

Ob. (1.) *f*

Cor.ing. *f*

Cl. picc. (Es) *f*

Cl. (B) *f*

Cl. (A) *f*

Cl. b. (B) *f*

Fg. *f*

C.Fg. *f*

Cor. (F) *mf*

Trb. (B) *f*

Trbn. *mf*

Tb. *mf*

Timp. *f*

Piatti *f*

Cassa *f*

molto appassionato e pesante

VI. I. *pizz.*
divisi

VI. II. *pizz.*
divisi

Vle. *f* *pizz.*
divise

Vlc. *f* *pizz.*
divisi

C.b. *f* *pizz.*

Fl. *più f*

Picc.

Ob. *più f*

Coring. *più f*

Cl. picc. (Es) *più f*

Cl. (B) *più f*

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F) *mf sf*

Trb. (B) *più f*

Trbn. *f*

Tb. *f*

Timp.

Piatti

Cassa *f*

VI. I.

VI. II.

Vle.

Vlc.

C. b. *f*

Fl.

Ob.

Cor.ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C.Fg.

Cor. (F)

Trbn.

Tb.

Timp.

Piatti imp. picc.

Arpa 1. Hb Db

Arpa 2. Hb Db

VI. I. arco

VI. II. arco

Vle. Tutte arco

Vlc.

C. b.

Fl.

Ob. *più f*

Coring.

Cl. picc (Es) *più f*

Cl. (B) *più f*

Cl. b. (B) *più f*

Fg. *f* *più f* *più f*

C.Fg. *f* *più f*

Trb. (B) *sf*

Timp.

Arpa 1. *f*

Arpa 2.

VI. I. *più f*

VI. II. *più f*

Vle. *più f*

Vlc. *Tutti arco* *f*

C. b. *f*

Fl. (1.2.) *più f*

Picc. *più f*

Ob. *più f*

Cor. ing.

Cl. picc. (Es) *più f*

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Tr. (B)

Trbn.

Timp.

Triangolo

Arpa

Vl. I. *più f*

Vl. II. *più f*

Vle. *più f*

Vlc.

C. b.

(uno sospeso con bacchetta da Timp.)

Tutti

Tutti

tr(h)

Fl.

Picc.

Ob.

Cor.ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trb. (B)

Trbn.

Tb.

Timp.

Cassa

Arpa 1.

Arpa 2.

VI. I.

VI. II.

Vle.

Vlc.

Cb.

Fl. *f*

Picc.

Ob. *f*

Cl. (B) *f*

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trb. (B) *f*

Trbn. *f*

Tb. *f*

Timp. *mf*

Cmpli.

Triangolo

Arpa 1.

Arpa 2.

Vi. I.

Vi. II.

Vle.

Vlc.

c. b.

mf (staccato)

con sord. (3.) *p*

con sord. *p*

ritenuto

Tempo I.

pizz.

Ppizz.

p

p pizz.

p pizz.

p pizz.

p pizz.

p pizz.

Fl.

Picc.

Trb.(B)

Cmpli.

Triangolo

VI. I.

VI. II.

Vle.

Vlc.

C.b.

Fl.

Picc.

Trb.(B)

Cmpli.

VI. I.

VI. II.

Vle.

Vlc.

C.b.

43 (1.2) *(sempre staccato)*

Fl. $\frac{2}{4} (\frac{4}{8})$ *p*

Picc. $\frac{2}{4} (\frac{4}{8})$ *p*

Fg. $\frac{2}{4} (\frac{4}{8})$ *(staccato) p*

C.Fg. $\frac{2}{4} (\frac{4}{8})$ *(staccato) p*

Trb.(B) $\frac{2}{4} (\frac{4}{8})$ *via sordino*

Trbn. $\frac{2}{4} (\frac{4}{8})$ *via sordino*

Tom-tom $\frac{2}{4} (\frac{4}{8})$ *p*

Cmpli. $\frac{2}{4} (\frac{4}{8})$ *ritenuto (♩=♩) poco meno mosso*

Piano $\frac{2}{4} (\frac{4}{8})$ *(staccato) p*

VI. I. $\frac{2}{4} (\frac{4}{8})$ *arco (cantabile) p*

VI. II. $\frac{2}{4} (\frac{4}{8})$ *arco sf*

Vle. $\frac{2}{4} (\frac{4}{8})$ *arco sf*

Vlc. $\frac{2}{4} (\frac{4}{8})$ *arco sf*

c. b. $\frac{2}{4} (\frac{4}{8})$ *arco pp*

Fl. *mp*

Picc. *mp*

Fg. *mp*

C.Fg. *mp*

Tom-tom

Piano *mp*

VI. I. 3

VI. II.

Vle.

Vlc.

c.b.

Fl.

Picc.

Fg.

C.Fg.

Tom-tom *mp*

Piano

VI. I.

VI. II.

Vle.

Vlc.

c.b.

44

Fl. *mf*

Picc. *mf*

Cl. b. (B) *mf* (*staccato*)

Fg. *mf*

C. Fg. *mf*

Tom-tom *mf*

Piano *mf*

VI. I. *mf*

VI. II. *mf*

Vle. *sf*

Vlc. *sf*

C. b. *sf*

mp

44

Fl. *mp*

Picc. *mp*

Cl. b. (B) *mp*

Fg. *mp*

C. Fg. *mp*

Tom-tom *mp*

Piano *mp*

VI. I. *mp*

VI. II. *mp*

Vle. *p*

Vlc. *p*

C. b. *p*

Cl. picc. (Es)
 Cl. (B)
 Cl. (A)
 Cl. b. (B)
 Fg.
 C. Fg.
 Timp.
 Cmpli.
 Arpa 1.

Cor. ing. *(staccato)*
 Cl. picc. (Es) *p*
 Cl. (B)
 Cl. (A)
 Cl. b. (B)
 Fg.
 C. Fg.
 Timp.
 Cmpli.
 Tamburino *pp*
 Arpa 1.
 Arpa 2. *pp*
 Vlc. *pp*
 Cb. *pp* *pizz.*

Fl. (1) 46

Picc. 1. (staccato) f

Picc. 2. (staccato) f

Ob. (staccato) f

Cor.ing (staccato) f

Cl. picc. (Es) f

Cl. (B) f

Cl. (A) f

Cl. b. (B) mf

Fg. mf (2) 4/4

C.Fg. (staccato) mf

Trb. (B) (1) (staccato) f

Timp. con sord. mf

Tamburino pp

Arpa 1. glissando p

Arpa 2. glissando p

Vi. II. pizz. mf

Ve. pizz. mf

Vc. mf

Cb. mf

46 mf

Fl.

Picc. 1.

Picc. 2.

Ob.

Cor.ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C.Fg.

Trb. (B) *via sordino*

Timp.

Tamburino

Arpa 1.

Arpa 2.

VI. II.

Vle.

Vlc.

c.b.

Fl.

Picc. 1.

Picc. 2.

Ob.

Cor. ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Eg.

C. Eg.

Cor. (F)

Timp.

Arpa 2.

Vi. II.

Vle.

Vlc.

c. b.

(1.)

(3.)

poco a poco

Fl. *24*

Ob. (1.) *f*

Cor.ing *24*

Cl. picc. (Es) *f*

Cl. (B) *24*

Cl. (A) *24*

Cl. b. (B)

Fg.

C. Fg.

Timp.

rallentando

Arpa 1. *f*

Arpa 2.

VI. II.

VIe.

VIc.

c. b.

Ob.

Cor.ing

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C.Fg.

Cor. (F)

Trb. (B)

Trbn.

Trb.

Imp.

Arpa 1.

Arpa 2.

Vi. I.

Vi. II.

Ve.

Vc.

Cb.

f

sempref

marcato

sf

tr

pizz. f

Fl.

Ob.

Cor. ing.

Cl. picc.
(Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C.Fg.

Cor. (f)

Trb. (B)

Trbn.

Tb.

Timp.

Arpa 1.

Arpa 2.

VI. I.

VI. II.

Vle.

Vlc.

C.b.

48

Fl.

Ob.

Cor. ang.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trb. (B)

Tbn.

Tb.

Imp.

Arpa 1.

Arpa 2.

Vi. I.

Vi. II.

Ve.

Vc.

Cb.

stringendo

arco

div. in 3

48

impetuoso sempre f

Fl.

Ob.

Cor. ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trb. (B)

Trbn.

Tb.

Timp.

Arpa 1.

Arpa 2.

VI. I.

VI. II.

Vle.

VIc.

C. b.

ff

impetuoso sempre f

49

impetuoso

ritenuto molto *sempre f*

Tutti *pizz.*

Tutti *pizz.*

Tutte *pizz.*

pizz.

49 *f pizz*

Ob.
Cor.ing.
Cl. (B)
Cl. (A)
Cl. b. (B)
Fg.
C.Fg.
Cor. (F)
Trb. (B)
Trbn.
Tb.
Timp.
Arpa 1.
Arpa 2.
VI. I.
VI. II.
Vle.
Vlc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe, English Horn, Clarinet in B-flat, Clarinet in A, Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section consists of Cor Anglais, Trumpet in B-flat, Trombone, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Arpa 1, and Arpa 2. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sf* (sforzando) and *tr* (trill). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Ob.
Cor.ing.
Cl. (B)
Cl. (A)
Cl. b. (B)
Fg.
C. Fg.
Cor. (F)
Trb. (B)
Trbn.
Tb.
Timp.
Arpa 1.
Arpa 2.
VI. I.
VI. II.
Vle.
Vlc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe (Ob.), Cor Anglais (Cor.ing.), Clarinet in B-flat (Cl. (B)), Clarinet in A (Cl. (A)), Clarinet in B-flat (Cl. b. (B)), Bassoon (Fg.), and Contrabassoon (C. Fg.). The brass section consists of French Horn (Cor. (F)), Trombone (Trb. (B)), Trumpets (Trbn.), Trombones (Tb.), and Timpani (Timp.). The keyboard section features two Arpas (Arpa 1. and Arpa 2.). The string section includes Violin I (VI. I.), Violin II (VI. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is divided into five measures, with various rhythmic patterns and articulations such as slurs, trills, and accents.

50

Fl. *f* $\frac{7}{8}$ (2.) *f* (1.)

Picc. *f* $\frac{7}{8}$ (2.) *f* (1.)

Ob. *f* *tr*

Cor.ing *f* *tr*

Cl. picc. (Es) *f* *tr*

Cl. (B) *f* *tr*

Cl. (A) *f* *tr*

Cl. b. (B) *f*

Fg. *f*

C.Fg. *f*

Cor. (F) *f*

Trb. (B) *f* *tr* 3

Trbn. *f*

Tb. *f*

Timp. *f*

Arpa 1. *f*

Arpa 2. *f*

Vi. I. *f* *arco* 8 *div.* *in 3* *arco*

Vi. II. *f* *arco* 8 *div.* *in 3* *arco*

Ve. *f* *arco* 8 *div.* *in 3* *arco*

Vc. *f* *arco*

Cb. *f* *arco*

stringendo

50

Fl.
Picc.
Ob.
Cor.ing.
Cl. picc. (Es)
Cl. (B)
Cl. (A)
Cl. b. (B)
Fg.
C. Fg.
Cor. (F)
Trb. (B)
Trbn.
Tb.
Timp.
Arpa 1.
Arpa 2.
VI. I.
VI. II.
Vle.
Vic.
C.b.

Fl. (1.2.) *(staccato)*

Picc. (1.2.) *sf (staccato)*

Ob. (12) *(stacc.) sf*

C.Fg.

Cor.(F)

Trb.(B)

Trbn. Tb.

Timp.

Cassa

Fl. *sf*

Picc. *sf*

Ob. *sf*

Cl. picc. (Es) *(staccato) sf*

Cl. (B) *(staccato) sf*

Cl. (A) *(staccato) #sf*

Fg. (1.2.) *sf*

C.Fg. *sf*

Cor. (F) *sf*

Trb. (B) *sf*

Trbn. Tb. *sf*

Timp.

Piatti

ritenuto molto

molto

Fl.
Picc.
Ob.
Cor.ing.
Cl. picc. (Es)
Cl. (B)
Cl. (A)
Cl. b. (B)
Fg.
C. fg.
Cor. (F)
Trb. (B)
Trbn.
Tb.
Timp.
Cassa
Vi. I.
Vi. II.
Vle.
Vlc.
Cb.

Fl.

Picc.

Ob.

Cor.ing.

Cl.picc.
(Es)

Cl.(B)

Cl.(A)

Cl.b.(B)

Fg.

C.Fg.

Cor.(F)

Trb.(B)

Trbn.

Tb.

Timp.

Cassa

VI. I.

VII. II.

VIe.

Vlc.

C.b.

This page of a musical score contains the following parts and their general musical characteristics:

- Flute (Fl.):** Two staves with melodic lines, including slurs and accents.
- Piccobello (Picc.):** Two staves with melodic lines, including slurs and accents.
- Oboe (Ob.):** Two staves with melodic lines, including slurs and accents.
- Cor Anglais (Cor.ing.):** Two staves with rhythmic accompaniment, primarily eighth and sixteenth notes.
- Clarinets (Cl.):** Four staves (piccolo, Bb, A, and Bb) with melodic lines, including slurs and accents.
- Flute (Fg.):** One staff with a melodic line, including slurs and accents.
- Contra Bassoon (C.Fg.):** One staff with a melodic line, including slurs and accents.
- Cor Anglais (Cor.(F)):** Two staves with melodic lines, including slurs and accents.
- Trumpets (Trb.(B) and Trbn.):** Two staves with melodic lines, including slurs and accents.
- Tuba (Tb.):** One staff with a melodic line, including slurs and accents.
- Timpani (Timp.):** One staff with rhythmic accompaniment, including slurs and accents.
- Cassa:** One staff with rhythmic accompaniment, including slurs and accents.
- Violins (VI. I.):** One staff with melodic lines, including slurs and accents.
- Violas (VII. II.):** One staff with melodic lines, including slurs and accents.
- Violoncello (VIe.):** One staff with melodic lines, including slurs and accents.
- Double Bass (Vlc.):** One staff with melodic lines, including slurs and accents.
- Double Bass (C.b.):** One staff with melodic lines, including slurs and accents.

Fl.
Picc.
Ob.
Cor. ing.
Cl. picc. (Es)
Cl. (B)
Cl. (A)
Cl. b. (B)
Fg.
C. Fg.
Cor. (F)
Trb. (B)
Trbn.
T. b.
Timp.
VI. I.
VI. II.
Vle.
Vlc.
Cb.

Fl.

Picc.

Ob.

Cor.ing.

Cl. (picc. (Es))

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C.Fg.

Cor. (F)

Trb. (B)

Trbn.

Tb.

Timp.

Cassa

Vi. I.

Vi. II.

Vi. e.

Vlc.

C. b.

Fl.

Picc.

Ob.

Cor. ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trb. (B)

Trbn.

Tb.

Timp.

Vi. I.

Vi. II.

Vle.

Vlc.

C. b.

This page of a musical score contains 20 staves. The top section includes woodwinds (Flute, Piccolo, Oboe, Cor Anglais, Clarinet Piccolo in E-flat, Clarinet in B-flat, Clarinet in A, Clarinet in B-flat) and strings (Fagotto, Contrabasso). The middle section features brass instruments (Cor Anglais, Tromba in B-flat, Trombone, Tuba) and Timpani. The bottom section is for strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings like *sf* and *p*. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and melodic lines.

Fl. (1) (2)

Picc. *ff*

Ob. *ff*

Cor. ing. *ff*

Cl. picc. (Es) *ff*

Cl. (B) *ff*

Cl. (A) *ff*

Cl. b. (B) *ff*

Fg. *ff*

Cor. (F) *sf*

Trb. (B) *ff* *sfp*

Trbn. *ff* *sfp*

Tb. *ff* *sfp*

Timp. *più sf*

PiaHi

Arpa 1. *sf* *glissando*
H# C# D# F#

Arpa 2. *ff* *glissando*
E# F# G# A#

div. in 3

VI. I. *ff* *div. in 3.*

VI. II. *ff*

Vle. *ff*

Vlc. *ff*

c. b. *ff* *sfp*

Fl. (2)

Picc.

Ob.

Cor. ing.

Cl. picc. (E5)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

Cor. (F)

Trb. (B)

Trbn. Tb.

Timp.

Arpa 1.

Arpa 2.

VI. I.

VI. II.

Vle.

Vlc.

c. b.

Fl. (1.) (2.)

Picc.

Ob.

Cor. ing.

Picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Bg.

Cor. (F)

Cl. b. (B)

Trbn.

Tb.

Timp.

Arpa 1.

Arpa 2.

VI. I.

VI. II.

Vle.

Vlc.

C.b.

Fl. (2)

Picc.

Ob.

Cor.ing.

Cl. picc. (Es)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

Cor. (F)

Trb. (B)

Trbn. Tb.

Timp.

Arpa 1.

Arpa 2.

Vi. I.

Vi. II.

Vle.

Vic.

c. b.

102

(2)

(1)

(2)

(1)

sf

sf

ff

piuf

H4 C# D4 E# F4

D# Eb Fb

(4)

ff

55

Handwritten musical score for a symphony orchestra, page 103. The score includes staves for Piccolo (Picc), Flutes (Fls), Oboes (Ob), Bassoons (Bsn), Clarinets (Cl), Bass Clarinet (Bb Cl), Trumpets (Tp), Trombones (Tbn), Percussion (Perc), and Strings (Str). The music is in 4/4 time and features complex rhythmic patterns, including sixteenth-note runs and dynamic markings such as *sf*, *sfz*, and *sfp*. The score is divided into measures by vertical bar lines.

55

Fl.

Picc.

Ob.

Cor. ing.

Cl. picc. (E5)

Cl. (B)

Cl. (A)

Cl. b. (B)

Fg.

C. Fg.

Cor. (F)

Trb. (B)

Trbn. Tb.

Timp.

Arpa 1.

Arpa 2.

Vi. I.

Vi. II.

Vle.

Vlc.

C. b.

Handwritten musical score for a symphony, page 105. The score includes staves for woodwinds (piccolo, flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and percussion (snare drum, cymbals, tom-toms, triangle, xylophone, maracas). The music is in a complex key signature with multiple sharps and flats. It features various dynamics such as *sf*, *sfp*, and *ff*, and includes performance markings like 'x' for accents and '8' for a measure rest. The score is divided into measures by vertical bar lines.

Fl.

Picc.

Ob.

Cor.ing.

Cl. picc (Es)

Cl. (B)

Cl. (A)

Cl.b(B)

Fg.

C.Fg.

Cor.(F)

Trb.(B)

Trbn.

Tb.

Timp.

Piatti

Vi. I.

Vi. II.

Vle.

Vlc.

C.b.

ritenuto molto

Tempo I.

56 Adagio (J. 54)

Picc.
Ob.
Cor. ing.
Cl. picc. (Es)
Cl. (B)
Cl. (A)
B. b. (B)
Fg.
C. Fg.
Cor. (F)
Trb. (B)
Trbn.
Tb.
Timp.
Bong.
Piatto
Tamb. picc.
Cassa

Musical score for percussion instruments. The score includes parts for Piccolo, Oboe, Cor Anglais, Clarinet (piccolo, B, A), Bassoon (B), Trombone, Trumpet, and Drums (Timp., Bong., Piatto, Tamb. picc., Cassa). The music is in 2/4 time and features dynamic markings such as *sf*, *p*, and *tr*. The drum parts are marked with 'x' for hits. The section concludes with the instruction *poco accelerando*.

Arpa 1.
Arpa 2.
VI. I.
VI. II.
Vle.
Vlc.
C. b.

Musical score for strings and harp. It includes parts for Arpa 1 and Arpa 2, Violin I and II, Viola, Violoncello, and Contrabasso. The harp parts include chord diagrams: Arpa 1: Cb DDb E B G H; Arpa 2: Cb D b A b. The string parts feature dynamic markings like *sf*, *pizz.*, and *arco*. A section for Violin I is marked *Solo* and *(con dolore)*. The score concludes with the instruction *pizz. SKJ-DSS*.

Fl. Picc. Ob. Cor. ing. Cl. picc. (Es) Cl. (B) Cl. (A) Cl. b. (B) Fg. C. Fg. Cor. (F) Trb. (B) Trbn. Tb. Timp. Tam-tam Triangolo Piatto Tmb. picc. Piano Arpe 1. 2. VI. I. VI. II. VIe. VIc. C. b.

Gis mutan G *G mutan in Gis*

poco ritenuto

pizz. sf *div. arco* *div. pizz. arco* *Tutte arco*

