

### 4. Improvisation and Aria

♩ = 60

Cello solo

espressivo tempo rubato

*pp* *mf*

V-ni I *pp* *div.*

V-ni II *pp*

V-le *pp*

V-c.

C-b.

8

Cello solo

*f* *mf* *pizz.* *arco*

14

Cello solo

*f* *p poco* *mf* *p*

V-ni I *pp* *unis.*

V-ni II *pp*

V-le *pp*

V-c. *pp*

C-b. *pp*

20 Cello solo *f* *pizz.* *poco accel.* *f* *arco*

24 Cello solo *a tempo con sentimento* *p* *f* *3*

30 Cello solo *aggressivo* *f* *3* *5*

33 Cello solo *ff*

36 Piatto sos. *p* *f*

Cello solo *mf* *poco* *3*

V-ni I div.a.3 *p* *f*

V-ni II div. *f* *p* *f*

V-le *f* *p* *f*

V-c. *f* *p* *f*

C-b

41 Cello solo *mf* *pizz.* *p* *arco* *f* *f* *p* *mf*

46 Cello solo *p* *poco accel.* *pizz.* *mf* *p* *poco accel.* *pizz.* *mf* *a tempo arco* *a tempo arco*

50 *poco a poco agitato e accel.*

Cello solo

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

55  $\bullet = 100$

Cello solo

*pizz.* *p* *sul pont.* *ord.* *f* *p* *sul pont.*

59

Cello solo

*ord.* *f* *sul pont.* *p* *ord.* *f* *sul pont.* *p* *ord.* *f*

63

Cello solo

*sul pont.* *p* *ord.* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

67

Cello solo

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

71

Cello solo

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

75

Cello solo

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

79

Cello solo

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

83

Cello solo

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

86

Cello solo

89

Cello solo

*poco accel.*

93

Cor.II.

**Maestoso** ♩ = 96

*f*

*a tempo*

Cello solo

*f*

Strings

*unis.*

*f*

99

Cor.II.

Cello solo

V-ni I.

V-ni II.

V-le

V-c.

C-b.

106

Cor.III. 

Cello solo 

V-ni I. 

V-ni II. 

V-le 

V-c. 

C-b 

113

Cor.III. 

Cello solo 

V-ni I. 

V-ni II. 

V-le 

V-c. 

C-b 

117

Cello solo 

120  $\bullet = 60$

Fl.II.II. *a2* *p* *f*

Ob.II.II. *tr* *p* *f*

Cl.II.II. *tr* *p* *f*

Fag.II.II. *f* *p* *f*

Cor.I.II. *f* *p* *f*

Tr-be I.II. *f* *p* *f*

Tr-ni I.II. *f* *p* *f*

Tuba *f* *p* *f*

Tamburo *p* *f*

Slapstick *f*

Cello solo *p* *f* *5*

Tr-ni I div.a.3 *p* *f*

V-ni II. *f* *p* *f*

V-le *f* *p* *f*

V-c. *f* *p* *f*

C-b. *f* *p* *f*

126

*poco accel.*

*rit.*

Cello solo *mp*

132  $\bullet = 56$

FL. I. II.   
 Ob. I. II.   
 CL. I.   
 CL. II.   
 Fag. I. II.   
 Cor. I. II.   
 Tr-*be* I. II.   
 Tr-*ni* I. II.   
 Tuba   
 Cello solo   
 V-*ni* I.   
 V-*ni* II.   
 V-*le*   
 V-*c.*   
 C-*b*

*p*   
 *p*   
 *p*   
 *con sord. unis.*   
 *pp*   
 *con sord.*   
 *pp*   
 *p*   
 *sul pont.*   
 *sul pont.*

3

FL.I.II.    Ob.I.II.    Cl.I.    Cl.II.    Fag.I.II.    Cor.I.II.    Tr-be I.II.    Tr-ni I.II.    Tuba

Cello solo

V-ni I. div.    V-ni II.    V-le    V-c.    C-b.

*mp*    *p*    *mp*    *mp*

*ord.*    *sul pont.*    *unis. ord.*    *sul pont.*

*ord.*    *sul pont.*    *unis. ord.*    *sul pont.*

*ord.*    *sul pont.*    *ord.*    *sul pont.*

*mp*    *p*    *mp*    *mp*

*div.*    *p*    *p*



The musical score consists of two systems of staves. The first system includes:

- Fl. II.
- Ob. II.
- Cl. I.
- Cl. II.
- Fag. II.
- Cor. II.
- Tr-be I. II.
- Tr-ni I. II.
- Tuba

The second system includes:

- Cello solo
- V-ni I. div.
- V-ni II.
- V-le
- V-c.
- C-b

The score is written in 4/4 time and features various dynamics such as *mp*, *p*, and *sul pont.*. There are also markings for *ord.* and *unis.*. The music includes complex rhythmic patterns, including triplets and slurs. The page number 142 is at the top left, and 135 is at the top right.

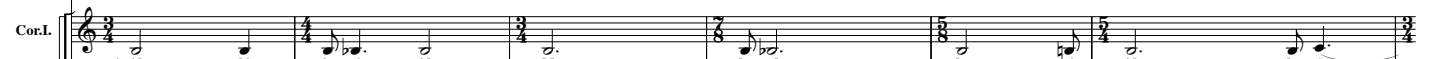



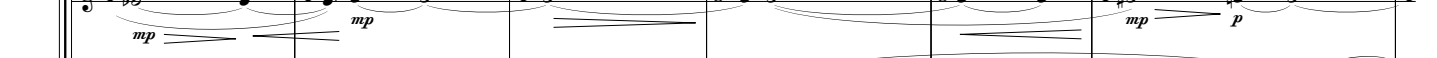

Fl.II. Ob.II. Cl.I. Cl.II. Fag.III.

Cor.I. Cor.II. Tr-ba I. Tr-ba II. Tr-ni I.II. Tuba.

Cello solo

V-ni I. div. V-ni II. V-le V-c. C-b.

FL.II.    
 Ob.II.    
 CL.I.    
 CL.II.    
 Fag.I.II. 

Cor.I.    
 Cor.II.    
 Tr-ba I.    
 Tr-ba II.    
 Tr-ni I.II.    
 Tuba 

Cello solo 

V-ni I. div.    
 V-ni II.    
 V-le    
 V-c.    
 C-b. 

160

This page contains the musical score for measures 160 through 165. The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl.II. (Flute II): Treble clef, *mp* dynamic.
- Ob.III. (Oboe III): Treble clef, rests.
- Cl.I. (Clarinet I): Treble clef, *mf* dynamic.
- Cl.II. (Clarinet II): Treble clef, *mf* dynamic.
- Fag.I.II. (Bassoon I/II): Bass clef, rests.
- Cor.I. (Cor Anglais I): Treble clef, *mp* dynamic.
- Cor.II. (Cor Anglais II): Bass clef, *mp* dynamic.
- Tr-ba I. (Trumpet I): Treble clef, *mp* dynamic.
- Tr-ba II. (Trumpet II): Treble clef, *mp* dynamic.
- Tr-ni I.II. (Trumpet III/IV): Bass clef, rests.
- Tuba: Bass clef, rests.
- Arpa (Harp): Grand staff (treble and bass clefs), *mf* dynamic.
- Cello solo: Treble clef, *f* dynamic, includes a triplet of eighth notes in measure 165.
- V-ni I. div. (Violin I, divided): Treble clef, *mf* dynamic, includes *sul pont.* markings in measures 164 and 165.
- V-ni II. (Violin II): Treble clef, *mf* dynamic, includes *sul pont.* marking in measure 165.
- V-le (Viola): Treble clef, *mf* dynamic.
- V-c. (Violoncello): Bass clef, *mf* dynamic.
- C-b. (Contrabasso): Bass clef, *mf* dynamic.

The score features various time signatures: 3/4, 4/4, 3/4, 4/4, 4/4, 5/4, and 4/4. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include *sul pont.* (sul ponticello) for the strings.

FL.II. - Ob.II. - CL.I. - CL.II. - Fag.II. - Cor.I. - Cor.II. - Tr-ba I. - Tr-ba II. - Tr-ni I.II. - Tuba - Arpa - Cello solo - V-ni I. div. - V-ni II. - V-le - V-c. - C-b.

Measures 1-6. Dynamics: *p*, *pp*, *(p)*. Performance instructions: *ord.*, *sul pont.*, *pp*.

Fl.II.  
Ob.II.  
Cl.I.  
Cl.II.  
Fag.II.  
Cor.II.  
Tr-be I.II.  
Tr-ni I.II.  
Tuba  
Arpa  
Cello solo  
V-ni I. div.  
V-ni II.  
V-le  
V-c.  
C-b

*pp*  
*sul pont.*  
*ord.*  
*pp*

178

Musical score for measures 178-183. The score includes parts for Cello solo, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Cello solo part features a melodic line with dynamics *pp* and *ppp*. The Violin I and II parts play sustained chords with *ppp* dynamics. The Viola part includes a section marked *con sord.* and *ppp*. The Violoncello part is marked *unis.* and *ppp*. The Contrabasso part is silent.

184

Musical score for measures 184-189. The Cello solo part begins with a triplet marked *mf* and continues with a melodic line marked *p*. The Violin I and II parts are silent until measure 188, where they play chords marked *ppp* and *div.*. The Viola part is silent until measure 188, where it plays chords marked *con sord.* and *ppp*. The Violoncello part is silent until measure 188, where it plays chords marked *con sord.* and *ppp*. The Contrabasso part is silent until measure 188, where it plays chords marked *ppp*.