

for Dorothy

PIANO CONCERTO

for Piano and Orchestra

Chester Biscardi

Instrumentation

2 Flutes (2nd also Piccolo)
2 Oboes (2nd also English Horn)
2 Clarinets in B (2nd also Bass Clarinet in B)
2 Bassoons
4 Horns in F
2 Trumpets in C
2 Trombones
Tuba

4 Percussion:

1. Timpani, Chimes (shared with Perc. 2),

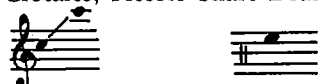


Large Bass Drum, High Bongos



2. Vibraphone, Chimes (shared with Perc. 1)

3. Glockenspiel, Crotales, Piccolo Snare Drum,



Medium Tam-Tam



Sizzle Cymbal



4. Marimba

Harp

Solo Piano

Violins I & II

Violas

Violincellos

Contrabasses

In the full score the English Horn, all Clarinets and all Horns are notated as they actually sound. The Piccolo is notated an octave lower than sounding. The Glockenspiel and Crotales are notated two octaves lower than sounding. Harp harmonics are notated an octave lower than sounding. The Contrabasses (including their natural and artificial harmonics) are notated an octave higher than sounding.

Notes

General:

Articulation

- —slightly detached, elastic
- slight emphasis
- slightly detached with slight emphasis
- emphasis with slight swell
- accent
- accent with emphasis
- staccato with sharp accent

• anticipate the entrance of the note slightly

Notes without any marks are given a normally unaccented attack. These markings affect attacks only—they do not necessarily affect the durations.

Accidentals carry through the entire measure and into the next if tied.


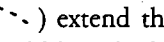
n.v. no vibrato; vib. return to normal vibrato


ord. ordinario—return to normal playing

• fermata—unless approximately indicated, the duration of this sign as a tenuto should be decided freely.

• pause—as brief as possible; for woodwinds it also means “breath.” For percussion it also mean “damp (choke) immediately. Pauses in parentheses mean “pause, but let sound ring through.”

• let note sound until it fades away unless otherwise indicated. For harp and percussion, let all notes ring in a series wherein only the last note is so marked.

All ties (normally ; for fluttertongue, rolls and tremolos ) extend the duration of the note, and therefore no note within a tie should be re-attacked. For percussion when there is a tremolo after a tie (e.g.


, the tremolo should emerge, creating a smooth continuity of sound.

All grace notes are to be played freely and as fast as possible unless otherwise indicated.



A / indicates that the next tempo marking might return to the original tempo or suddenly shift to a faster or slower tempo. In other words, a change of tempo given as *stringendo*, *accel.*, *rall.*, or *rit.* does not necessarily flow into a faster or slower area.

I recommend a rather flexible interpretation of the tempos which are most often given with suggested extreme limits.

It should be noted that dynamics, especially *mp* and *mf*, often suggest much more the mood and quality of a sound rather than its loudness.

Flutes:  —fluttertongue

Horns: + —full-stopped with hand

Trumpets: *w/mute* +  (closed)  (open)

Piano: *Ped.*—right pedal (damper); *M*—middle pedal (*sostenuto*)

Strings: String indications for harmonics and for the special placement of ordinary notes for timbral reasons are given as Roman numerals.

Duration: ca. 20 minutes

for Dorothy
PIANO CONCERTO

Chester Biscardi

Moderately, expressive (♩ = ca. 50-56)

Flutes 1 2 (2 also Picc.)

Oboes 1 2 (2 also E. hn.)

Clarinets 1 2 (2 also B. Cl.)

Bassoons 1 2

Horns 1 2 3 4

Trumpets 1 2

Trombones 1 2

Tuba

Percussion 1 2 3 4

Harp

Solo Piano

Violins I II

Violas

Violoncellos

Contrabasses

D# C# Bb | Eb F# Gb Ab

Moderately, expressive (♩ = ca. 50-56) *moltissimo* *mp, cresc.* *ten.* *poco string* 19:16 */a tempo* *mf*

④ *poco string.*

Pn.

(Pn.)

a tempo *accel.* *sub. rit. almeno mosso / Rit. /*
(♩ = ca. 44)

⑧ *sfc* *mp* *poco cresc.* *mp*

Pn.

più mosso (♩ = ca 50-56) *più mosso/accel.* → *♩ = ca. 88* *♩ = ca. 44*
poignantly (♩ = ca. 69) (♩ = ♩) *hold back*

⑫ *4:3* *ten.*

Pn.

più mosso/accel. → (♩ = ca. 66) (♩ = ca. 88) *♩ = ca. 60-66*
more hurried, passionate, incisive

⑮ *cresc.* *almost f* *mf*

Pn.

(meno mosso *accel.* →) *a tempo*

⑱ *ten.* *quasi marcato* *cresc.* *f*

Pn.

[illegible]

(25) A *Meno mosso* ($\text{♩} = \text{ca. } 56-60$)*Poco string.* \longrightarrow

1

Fls. 1 (ord.) *poco*

Fls. 2 *mp poco*

Eng. Hn. *mp*

Cls. 1 *mp*

Cls. 2 *mp*

Bns. *mp*

Hrs. *mp*

Trps. *mp*

Trbs. *mp*

Toba. *mp*

Hp. *mp* *ord.* *poco string*

(25) A *Meno mosso* ($\text{♩} = \text{ca. } 56-60$)

Pn. *mp*

div. I *poco*

Vln. *mp poco*

div. II *mp*

Vle. *mp*

Vc. *mp*

Cb. *pizz. mp*

(32)

Hn. 3

5/4

articulated
Len.

Pn.

5/4

5

3/4

B *Meno mosso / Poco string.* → *A tempo*
(♩ = ca. 58-66)

Fls.

3/4

1.

mf

2/4

3/4

Hns.

1

2

3

4

f-mp

mp

w/mute

Trps.

1

2

mp

poco

w/mute

mp

mp

poco

mp

mf

Tuba

mf

Timp.

(Perc. 1)

Timp.

mf

Harp

3/4

2/4

3/4

F4

mf

B *Meno mosso / Poco string.* → *A tempo*
(♩ = ca. 58-66)

Pn.

3/4

(ten)

f

6

10

mf

2/4

3/4

Vln.

I

II

III

II

mf

mf

37 *Molto string.* →

a2 (ord.) *(mf)*

Molto meno mosso (*d = ca. 44-48*) *molto* → *molto accel.*

Fls.

Obs.

Clk.

Bns.

Hns. 1 *molto*
2 *mf*
3 *sfx. mp*
4 *mp*

Trps. 1 *mf* *mute off*
2 *mute off*

Trbs.

Tuba

Perc. 4 *Mar.* *mf* *molto*

Hp. *D4* *molto*

Pn. *Molto string* → *Molto meno mosso* (*d = ca. 44-48*) *molto* → *Molto accel.*
sfx. *mp* *poco cresc.*

Vn. I *molto*
II

Vle. 3
4

Vc.

Cb.

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a key signature of one sharp (F#). The Violins I and II parts are in treble clef, Viola is in alto clef, Violoncello is in bass clef, and Contrabass is in bass clef. The score includes dynamic markings such as 'mp' and 'p', and articulation markings like 'pizz.' and 'loco'. The Viola part has a 4/4 time signature change in the third measure. The Contrabass part has a 'pizz.' marking in the first measure and a 'loco' marking in the second measure.

12
(51) ♩ = ca. 76-84

Fls.
Ob.1
Eng. hn.
Cls.
Bns.

Hns.
Trps.
Trbs.
Tuba

Perc.
Hp.

Pn.

I
Vln.
II
Vle.
Vc.
Cb.

[illegible]

(allargando)

Handwritten musical score for the first system of "The Swan" by Maurice Strakosky. The score includes parts for Piano (Pn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Piano part features a 5/4 time signature and a "poco" dynamic. The Violin I part has a "div. III (a)" marking. The Viola and Violoncello parts have "f" dynamics and a "5" marking. The Contrabass part has a "f" dynamic. The score includes various musical notations such as notes, rests, and slurs, along with performance instructions like "cresc.", "allargando", "poco", "ff", "almost ff", "unis.", "cresc. molto", and "div. III (a)".

Picc. *ff* *più ff* *molto decresc.*
 Fl. I *ff* *più ff* *molto decresc.*
 Ob. I *ff* *più ff* *molto decresc.* *mp* (to Oboe 2)
 Eng. hn. *ff* *più ff* *molto decresc.*
 Cl. I *ff* *più ff* *molto decresc.* *mp*
 B. cl. *ff* *più ff* *molto decresc.*
 Bns.
 Hns. 1 *mp* *ff*
 2 *mp*
 3 *mp*
 4 *mp*
 Perc. 1 *Glock.* *ff* *Mar.* *ff* *ord.* *ff* *Chm.* *Crot.*
 2 *ff* *ff* *ff* *ff*
 3 *ff* *ff* *ff* *ff*
 Hp. *ff* *D#B4 / E4F#G#* *più ff*
 Pn. *ff cresc.* *più ff* *decresc.* *mp*
 I *ff* *div.* *più ff* *f* *decresc.* *3 unis.*
 Vln. II *ff* *div.* *più ff* *f* *decresc.* *3 unis.*
 Vle. *ff* *più ff* *f* *decresc.*
 Vc. *ff* *più ff* *f* *decresc.*
 Cb. *ff* *più ff* *f* *decresc.*

Perc.

Harp.

mp

6/4

5/4

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Picc.

Fl. I

Ob. I

Cl. I

Bsn.

Hns.

Trps.

Trbs.

Tuba

Perc.

Hp.

Pn.

I Vln.

II Vln.

Vle.

Vc.

Cb.

solo

ord. p.

mf

(1)

mp

/A tempo

Rall.

/A tempo

pizz.

String. —→

/ A tempo

String. —→

/ Rit. —→

Picc.

Fl. I

Ob.

Cl. I

B. Cl.

Bns.

Hns.

Trps.

Trbs.

Tuba

Perc.

Hp.

Pn.

solo

I

Vln.

II

Vle.

Vc.

Cb.

Handwritten musical score for orchestra and piano. The score is written on 18 staves, grouped into three systems of six staves each. The instruments listed on the left are: Picc., Fl. I, Ob., Cl. I, B. Cl., Bns., Hns., Trps., Trbs., Tuba, Perc., Hp., Pn., solo, Vln. I, Vln. II, Vle., Vc., and Cb. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Above the first system, there are tempo markings: "String. —→ / A tempo" and "String. —→ / Rit. —→". Above the second system, there are similar markings: "String. —→ / A tempo" and "String. —→ / Rit. —→". The piano part (Pn.) includes markings like "cresc.", "f", "p", and "l.h. almost 2". The solo part (solo) includes markings like "mf" and "f". The string parts (Vln. I, Vln. II, Vle., Vc., Cb.) include markings like "pizz." and "arco". The score is written in a handwritten style with some corrections and annotations.

Picc. *f* *to Fl. 2*

Fl. 1

Cl. 1

B. cl. *f* *to Cl. 2*

Hrns. *f* *2* *3* *4*

1 Trps. *f* *3* *2*

2 Trps. *f* *4*

Trbs. *f* *p*

Tuba *f*

(Timp.) *5*

Perc. *Mar.* *f* *3* *2*

4

Hp. *Fl.*

Pn. *(80)* *3* *2* *5*

I Vln. *ord.* *f* *ord. b.* *p*

II Vln. *II* *3* *2*

Vle. *II* *3* *2*

Ve. *f* *b.* *p*

Cb. *f*

85

Meno mosso (♩ = ca. 84) ²¹

1
Fls. *f*

2
Fl. 2 *f*

1
Clk. 1 *f*

2
Clk. 2 *f*

Hns.

1
Trps. *f*

2
Trps. *f*

Trbs. *f*

Tuba *f*

1
Perc. *f*

4
Perc. *f*

Hp. *f*
C4 D4 E♭4 / E♭4 F4 G4 A4
L.H.

85
Pno. *f*
ten. *f*
div. *f*

I
Vln. *f*

II
Vln. *f*

Vle. *f*

Vc. *f*

Cb. *f*

(88)

Fls. 1 2

Obs.

Cls.

Hns.

Trps. 1 2

Trbs.

Tuba

Perc. 1 4

(Timp.)

Pn.

Vln. I II

Vle.

Vc.

Cb.

ring through

F Meno mosso (♩=ca. 63-69)

23
Più mosso/Poco string.
(♩=ca. 69-76)

90

Fls. *a2* *f* *poco*

Obs. *a2* *f* *poco*

Cls. *a2* *ff* *f* *poco*

1 Hns *f* *poco*

2 Hns *ff* *f* *poco*

1 Trps. *ff* *f* *poco*

2 Trps. *ff* *f* *poco*

Trbs. *a2* *f* *poco*

Tuba *f* *poco* *f*

Chm. *2nd* *3rd* *to Vib.*

Perc. *3*

Hp. *c#bb/ebf#g#* *f*

F Meno mosso (♩=ca. 63-69)

Pn. *90* *ff* *f* *l. h. louder*

I Vln. *div.* *f* *ord.* *div.*

II Vln. *ff* *f* *ord.* *div.*

Vle. *ff* *f* *ord.*

Vc. *ff* *f* *ord.*

Cb. *ff* *f* *ord.* *poco* *f*

(94) (string.)

Poco rit. —→

poco

Tuba

Pn.

Cb.

(string.)

Poco rit.

poco

mp

poco

A tempo

Pn.

Meno mosso (♩ = ca. 60)

Accel. —→

Pn.

ten.

even less

Subito molto più mosso (♩ = ca. 38)

Meno mosso (♩ = ca. 60)

Pn.

meno f

l.h. quasi marcato

Rit. —→

decresc.

poco

delicately
Pn. *mp* *J = ca. 46-48*
Poco rall. *ten.*
(poco cresc.) *(mp)*

quietly expressive
Pn. *J = ca. 30-33* *Poco accel.* *J = ca. 36-38*
poco cresc. *almost mf*

Broader *Più mosso* *very soft, almost like bells*
Pn. *(J = ca. 30-33)* *(J = ca. 44-48)*
mp

molto legato *hold back a tempo*
Pn. *7*

Più mosso *freely*
Pn. *11* *11* *12*
cresc. poco a poco

12 *12* *6* *6* *6*
Pn. *3* *4*

Poco rit. → / **G** *Meno mosso* (♩ = ca. 54-60)

[illegible]

127

Accel. →

Fls.

Cls.

Hns.

Trps.

Trbs.

Tuba

Hp.

Pn.

I div.

Vln. II

Vle. div.

Vc. div.

Cb.

(mp) cresc. poco a poco

(mp) molto cresc. poco a poco

IV (s)

mp cresc. poco a poco

mp cresc. poco a poco

mf cresc. poco a poco

almost mf cresc. poco a poco

mp cresc. poco a poco

(mp) cresc. poco a poco

div. almost f cresc.

2/4 4/4

(accel.)

♩ = ca. 88-92 *Meno mosso* (♩ = ca. 69-76)*Poco string.* →

(131)

Fls.

Cls.

Hns.

Trps.

Trbs.

Tuba

Hp.

Pno.

I

Vln.

II

Vle.

Vc.

Cb.

Fls. *a2* *ff* *1. solo* *poco*
 Cls. *a2* *ff* *1. solo* *poco*
 Hns. *1.* *f* *poco*
 Trps. *1.* *f* *ff*
 Trbs. *2.* *4.*
 Tuba *f*
 Hp. *C4* *poco*
 Pno. *(accel.)* *(131)* *♩ = ca. 88-92. Meno mosso (♩ = ca. 69-76)* *Poco string.* *l.h. louder*
 I Vln. *(div.)* *3* *unis.* *f* *III.* *1 solo* *ord.* *poco*
 II Vln. *3* *almost f, cresc.* *f* *1 solo* *poco*
 Vle. *3* *almost f, cresc.* *f* *f* *1 solo* *poco*
 Vc. *almost f, cresc.* *f*
 Cb. *f*

142 *Subito molto più mosso* ($\text{♩} = \text{ca. } 88$) *Meno mosso* ($\text{♩} = \text{ca. } 63-66$)

solo
ord.

1
Fls.

2
Obs.

3
Cls.

Bns.

Hns. 1
2

Trps.

Trbs.

Tuba

meno f

ord.

2
Perc.

3
Hp.

Subito molto più mosso ($\text{♩} = \text{ca. } 88$) *Meno mosso* ($\text{♩} = \text{ca. } 63-69$)

142
Pn.
l.h. quasi marcato

solo
meno f
I
gli
altri

Vln. II

Vle.

Vc.

Cb.
meno f

Poco rall. →

/ **J** Meno mosso (♩ = ca. 52-58)

145

Fls. *a2* *b* *f* *poco cresc.* *mp*

Obs. *a2* *b* *f* *poco cresc.* *mp*

Cls. *a2* *b* *f* *poco cresc.* *mp*

Bns. *a2* *b* *f* *poco cresc.* *mp*

Hns. *poco*

Trps. *4* *4* *3* *4*

Trbs. *4* *4* *3* *4*

Tuba *4* *4* *3* *4*

1 *Chm.* *f* *to Timp*

2 *to Chm.*

3 *Crot.* *mf* *poco cresc.* *mp*

4 *Glock.* *mf* *poco cresc.* *mp*

Mar. *mf* *poco cresc.* *mp*

Hp. *3* *4* *3* *4* *E4* *(f)*

Pn. *(meno f)* *poco cresc.* *mf*

I *(tutti, div.)* *unis.* *poco cresc.* *div.* *mf* *unis.*

II *unis.* *poco cresc.* *div.* *mf* *unis.*

Vle. *3* *4* *3* *4* *mf* *unis.*

Vc. *meno f* *poco cresc.* *mf*

Cb. *meno f* *poco cresc.* *mf*

Poco rall. *poco* / **[K]** *Meno mosso* (♩ = ca. 44-48) *Poco accel.* → 33

(148)

Fls.

Obs.

1

2

Cls.

1

2

Bns.

Hns.

Trps.

Trbs.

Tuba

Perc.

Hp.

Pn.

I

II

Vln.

Vle.

Vc.

Cb.

IV

unis.

IV

du.

mf

(accel.)

♩ = ca. 50-54

Poco accel. → ♩ = ca. 56-60 (allargando)

L Poco più o poco meno mosso

153

Fls. *cresc.* *a2* *f* *più f*

Obs. *cresc.* *f* *più f*

1 *cresc.* *f* *più f*

2 *cresc.* *f* *più f*

1 *cresc.* *f* *più f*

2 *cresc.* *f* *più f*

Hns.

Trps.

Trbs.

Tuba

2 *Chm.* *più f* *to Vib.*

3 *Glock.* *più f* *to Crot.*

Hp. *più f* *F4 A4*

Pno. *(accel.)* *ca. 50-54* *Poco accel.* *ca. 56-60 (allargando)* *L Poco più o poco meno mosso*
cresc. *f* *Broad* *3* *poco cresc.* *quasi marcato*

I *cresc.* *f* *ord.* *poco* *più f*

II *cresc.* *unis.* *f* *ord.* *poco*

Vle. *cresc.* *f* *div.* *unis.* *poco*

Vc. *cresc.* *f* *ord.* *poco*

Cb. *cresc.* *f* *ord.* *poco*

(158)

Fls.

Obs.

Clk.

Bns.

Hns.

Trps.

Trbs.

Tuba

Perc.

1

4

Hp.

Pno.

I

Vln.

II

Vle.

V.

Ch.

molto

a 2

a 2 w/mutes

più f

molto

mp

3. mp

mutes off

mp

mp

Timp.

Mar.

p

p

Più mosso

molto legato

freely

cresc. poco a poco

3

7

11

11

molto

unis.

p

p

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Allargando →

163

Score for the first system, measures 163-164. The instruments and their parts are:

- Fb.** (Flute): Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *f*.
- Obs.** (Oboe): Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *mf*, *cresc.*.
- Cls.** (Clarinet): Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *mf*, *cresc.*.
- Bns.** (Bassoon): Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *mf*, *cresc.*.
- Hns.** (Horn): Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *mf*, *cresc.*.
- Trps.** (Trumpet): Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *mf*, *cresc.*.
- Trbs.** (Trombone): Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *mf*, *cresc.*.
- Tuba**: Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *mf*, *cresc.*.
- Perc.** (Percussion): Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *mf*, *cresc.*.
- Hp.** (Harp): Measures 163-164, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *mf*, *cresc.*.

Score for the second system, measures 165-166. The instruments and their parts are:

- Pno.** (Piano): Measures 165-166, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *molto cresc.*.
- Vln. I** (Violin I): Measures 165-166, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *molto cresc.*.
- Vln. II** (Violin II): Measures 165-166, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *molto cresc.*.
- Vle.** (Viola): Measures 165-166, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *molto cresc.*.
- Vc.** (Violoncello): Measures 165-166, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *molto cresc.*.
- Cb.** (Contrabass): Measures 165-166, starting with a whole note G4, then a half note G4, and a whole note G4. Dynamics: *molto cresc.*.

38 Più mosso (♩=ca. 63-72)

Poco rit. →

Meno mosso / accel. →

M

(♩=ca. 54-60)

ord.

Fls. *ff-mf*

Obs. *ff-mf*

Ck. *ff*

Bns. *ff*

1 *ff*

2 *ff*

Hns. *ff*

3 *ff*

4 *ff*

Trps. *ff*

Trbs. *ff*

Tuba *ff*

1 *ff*

Perc. 2 *Vib. off*

4 *ff*

Hp. *ff*

Più mosso (♩=ca. 63-72)

Poco rit. →

Meno mosso / accel. →

M

(♩=ca. 54-60)

Pno. *ff*

I *ff*

Vln. *ff*

II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

1 *ff*

2 *ff*

3 *ff*

4 *ff*

5 *ff*

6 *ff*

7 *ff*

8 *ff*

9 *ff*

10 *ff*

11 *ff*

12 *ff*

13 *ff*

14 *ff*

15 *ff*

16 *ff*

17 *ff*

18 *ff*

19 *ff*

20 *ff*

21 *ff*

22 *ff*

23 *ff*

24 *ff*

25 *ff*

26 *ff*

27 *ff*

28 *ff*

29 *ff*

30 *ff*

31 *ff*

32 *ff*

33 *ff*

34 *ff*

35 *ff*

36 *ff*

37 *ff*

38 *ff*

39 *ff*

40 *ff*

41 *ff*

42 *ff*

43 *ff*

44 *ff*

45 *ff*

46 *ff*

47 *ff*

48 *ff*

49 *ff*

50 *ff*

51 *ff*

52 *ff*

53 *ff*

54 *ff*

55 *ff*

56 *ff*

57 *ff*

58 *ff*

59 *ff*

60 *ff*

61 *ff*

62 *ff*

63 *ff*

64 *ff*

65 *ff*

66 *ff*

67 *ff*

68 *ff*

69 *ff*

70 *ff*

71 *ff*

72 *ff*

73 *ff*

74 *ff*

75 *ff*

76 *ff*

77 *ff*

78 *ff*

79 *ff*

80 *ff*

81 *ff*

82 *ff*

83 *ff*

84 *ff*

85 *ff*

86 *ff*

87 *ff*

88 *ff*

89 *ff*

90 *ff*

91 *ff*

92 *ff*

93 *ff*

94 *ff*

95 *ff*

96 *ff*

97 *ff*

98 *ff*

99 *ff*

100 *ff*

(accel.)

(168)

Fls. *pp*

Obs. *almost f, cresc.*

Ck. *almost f, cresc.*

Bns.

Hns. 1 *a2*
2 *a2*
3 *mf cresc. poco a poco*
4 *cresc. poco a poco*

Trps. 1 *almost f, cresc.*
2 *almost f, cresc.*

Trbs.

Tuba

Perc. 1
2
4

(accel.)

(168)

Pno.

I *pp*
II *mf, cresc. poco a poco*

Vle. *mf, cresc. poco a poco*
cresc. poco a poco

Vc. *almost f, cresc.*

Cb. *almost f, cresc.*

40 **N** $\text{♩} = \text{ca. } 88-92$ *Meno mosso* / *accel.* → $\text{♩} = \text{ca. } 88-96$
(171) *poco* ($\text{♩} = \text{ca. } 69-76$)

Fls.
Obs.
Cls.
Bns.

Hns.
1 Trps.
2 Trps.
Trbs.
Tuba

1 Perc.
2 Perc.
4 Perc.

Pno.

I Vln.
II Vln.
Vle.
Vc.

ΔΣTE® S-24 R

A tempo

P

Meno mosso
(♩ = ca. 52-58)

Fls. a2 poco mp molto espr. 3

Obs. a2 poco mp molto espr. 3

Ck. poco mp molto espr. a2 mp molto espr.

Bns. poco mp molto espr. a2

Hns. poco

Trps. poco

Trbs. w/mutes p poco

Tuba p poco

Perc. 2 poco

Hp. f poco mp

Pno. A tempo (181) Eén. 6 7 poco (♩ = ca. 52-58) Meno mosso mp

I Vln. N poco fp poco (p)

II Vln. unis. poco fp

Vle. 2 3 4 poco p

Vc. poco p

Cb. poco p

Hold back Molto accel. poco a poco —

(186)

Fls.
1
Obs.
2
Cls.
1
Bns.
2
Hns.
Trps.
1
Trbs.
2
Tuba

Hp.

Hold back Molto accel. poco a poco —

(186)

Pno.

I
Vln.
II
Vle.
Vc.
Cb.

ΔTEC® S-24 R

(195) (accel. →)

Fls.

Obs.

Cls.

Bns.

Hns.

Trps.

1

Trbs.

2

Tuba

(accel. →)

Hp.

(195)

Pho.

I

Vln.

II

Vle.

Vc.

Cb.

Fls.

Obs.

Cls.

Bns.

Hns.

Trps.

1

Trbs.

2

Tuba

Hp.

(accl.)

(198)

Pno.

I

Vln.

II

Vle.

Vc.

Cb.

(201) (accel. →)

Fls.

Obs.

Cls.

Bns.

Hns.

Trps.

1

Trbs.

2

Tuba

(accel. →)

Hp.

(201)

Pno

I

Vln.

II

Vle.

Vc.

Cb.

207

Fls.

Obs.

Cls.

Bns.

Hns.

Trps.

Trbs.

Tuba

1

Perc. 2

3

Molto meno mosso (♩ = ca. 52-54) / Molto rit. → [0] Meno mosso (♩ = ca. 46-52) poco Più mosso (♩ = ca. 54-60) poco string. / A tempo

Pno.

I

Vln.

II

Vle.

Vc.

Cb.

Molto rit. \longrightarrow

R

Molto meno mosso
(♩ = ca. 40-44)

Molto meno mosso ($\text{♩} = \text{ca. } 40-44$) Stringendo poco a poco \longrightarrow

212

[illegible]

(218)

Fls. *mp* *a2* *ord. #*

Obs. *mp* *a2*

Cls. *mp* *a2*

Bns. *mp* *a2* *poco*

Hns.

Trps. *3/4* *4/4* *3/4* *5/4*

Trbs.

Tuba

/Molto rit.→/ **S** Più mosso (♩=ca. 56-60)

(218)

Pno. *molto cresc.* *almost ff* *sub. mp* *poco*

I (solo) *molto cresc.* *almost ff* *mp* *tutti*

Vln. I *mp*

Vln. II *mp*

Vle. *3/4* *4/4* *3/4* *5/4*

Vc. *mp*

Cb.

ff *mf*

226

T

String. →

Fls. 1 2 *p*

Obs. 1 2 *p*

Cls. 1 2 *p*

Bns. 1 2 *p*

Hrs. 1 2 3 4 *f* *poco* *f*

Trps. 1 2 *poco*

Trbs. 1 2 *f* *poco*

Tuba *solo*

Chimes *f* *poco*

Perc. 1 *f* *poco*

Harp *f*

String. →

Pno. *f*

Vln. I II

Vla. 1 2 3 4

V. 1 2 3 4

Cb. 1 2 3 4

(231)

Rall. →

/ U

A tempo (♩ = ca. 56-60) Poco string. / Poco rall. → / Poco più mosso (♩ = ca. 66-72)

Fl. 2 to Picc.

Fls.

Obs.

Cls.

Bns.

Hrs.

Trps.

Trbs. 1
2

Tuba

Perc.

Harp

Pno.

Vln. I

Vln. II

Vle.

Vo.

Cb.

poco

f solo, espr.

mp

poco

poco

poco

solo, espr.

mp

poco

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Chm.

Vib. (on: medium)

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Pia mp

Perc. II to Chm.

Rall. →

/ A tempo

(♩ = ca. 56-60)

Poco string.

/ Poco rall. →

/ Poco più mosso

(♩ = ca. 66-72)

(231)

decresc.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Chm.

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Pia mp

Poco string. $\rightarrow /$

235

Poco string. →

Picc.

Obs.

Cls.

Bns.

1

2

Hns.

3

4

1

2

Trps.

1

2

Trbs.

Tuba

Perc. I

Chm.

(32)

(To Timp.)

235

Pno.

Poco string →

p.

mf

f

più f

I Vln.

II Vln.

Vle.

Vc.

Cb.



Accel. →

Picc. *almost f*

Obs.

Cls.

Bns.

almost f, quasi marcato

1

Hns. 2

3

4

1

Trps. *più f* *almost f* *quasi marcato* *cresc.*

2

Trbs. 1

2

Tuba

Perc. 1

p *almost f* *quasi marcato* *cresc.* *f* *solo* *f*

p *cresc. poco a poco*

Harp

almost f, cresc.



Meno mosso (♩ = 56-60)

Accel. →

Pno. *quasi marcato definite* *almost f* *cresc.* *f*

I

Vln. II

Vle.

Vc.

Cb.

(245) ♩ = ca. 76-84

Picc. *f*

Fls.

Obs. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cls.

Bns.

1
2
Hns. 3
4

1
Trps. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Trbs. 1
2

Tuba

Timp

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

♩ = ca. 76-84
(245)

Pno. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

I
Vln. II

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *pizz.* *f* *div.* *II^o*

Vc. *f*

Cb. *pizz.* *f* *arco* *f*

Score for measures 249-254, featuring various instruments and dynamic markings.

Woodwinds: Picc., Fl., Obs., Cls., Bns. (Measures 249-254)

Brass: Hns., Trps., Trbs., Tuba (Measures 249-254)

Percussion: Perc. 1 (Chm.), Perc. 2 (Glock.), Perc. 3 (Glock.) (Measures 249-254)

Keyboard: Hp. (Measures 249-254)

Piano: Pno. (Measures 249-254)

Strings: Vln. I, Vln. II, Vle., Vc., Cb. (Measures 249-254)

Dynamic Markings: *mp*, *f*, *cresc. molto*, *ff*, *f cresc.*, *gliss.*, *meno f cresc.*, *div.*, *f*, *arco div.*, *ord.*

Rehearsal Markings: 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254

[illegible]

60 Più mosso / Accel. →
(256) (♩ = ca. 80-88)

Picc. Fl. Obs. Cls. Bns. Hns. Trps. 1 2 Trbs. Tuba Perc. 3. Hp

ff p. mf loco

Più mosso / Accel. →
(256) (♩ = ca. 80-88)

Pno. I Vln. II Vle. Vc. Ch.

loco II (ca.) mf ord. ff

(259) (accel.) —

(♩ = ca. 104) / A tempo (♩ = ca. 80-88)

Picc.

Fl.

Obs.

Cl.s.

Bns.

Hrs.

1 Trps.

2 Trps.

Trbs.

Tuba

1 Chm.

Perc.

2

3

Hp.

ord.

ff

3

b \flat

\sharp

gliss.

to Glock.

2 (Vib.)

ff 2da.

ff 2da.

Handwritten musical score for Pno., Vln. I & II, Vle., Vc., and Cb. The score includes tempo markings like "(accel.)" and "(A Tempo)", and various musical notations such as triplets, slurs, and dynamic markings.

Moltiss. rit.

☒

Molto meno mosso / Accel. →
(♩ = ca. 50)
OR
(♩ = ca. 44-48) / Rit. →

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for the following instruments: Picc. (Piccolo), Fl. (Flute), Obs. (Oboe), Cls. (Clarinet), Bns. (Bassoon), Hns. (Horn), Trps. (Trumpet), Trbs. (Trombone), and Tuba. The music is written in 4/4 time, with a key signature of one sharp (F#). The score includes various musical notations, including notes, rests, and dynamic markings such as *molto* and *p* (piano). There are also articulation marks like *pizz* (pizzicato) and *ff* (fortissimo). The score is divided into measures, with some measures containing multiple notes or rests. The overall layout is typical of a professional musical score, with clear notation and instrument labels.

Handwritten musical score for Percussion (Perc.) and Harp (Hp.). The score is written on three staves. The Percussion part consists of two staves, with the first staff marked '1' and the second '2'. The Harp part is written on a grand staff (treble and bass clefs). The music is in 4/4 time, indicated by the '4' over the first measure of the Harp part. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'pizz.' and 'ff'. There are also handwritten annotations like 'to Timp.' and 'D#Bb / Eb F# G# A#'. The score is divided into four measures, numbered 1, 2, 3, and 4.

Pno.

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is in G major (one sharp) and 4/4 time. It features a melodic line in the Violins and Viola, with the Violoncello and Contrabasso providing a harmonic accompaniment. The score includes dynamic markings such as 'p' (piano) and 'div.' (divisi).

♩ = ca. 56
265 / A tempo (♩ = ca. 44-48)

String. → ♩ = ca. 72
♩ = ca. 60

Poco string → 63 /

Picc.
Fl. I
Ob. I
Cl. I
Bn. I

p

Hns.
Trps.
Trb.
Tuba
Perc.
Hp.

1. +
poco mp → *al niente*

Vibr. (off) *p*
p 2a.
Glock.
p
ord. 3
p

♩ = ca. 56
265 / A tempo (♩ = ca. 44-48)

String. → ♩ = ca. 72
♩ = ca. 60

Poco string. →

Pno.

I
Vln.
II
Vle.
Vc.
Cb.

ord. div. *ord. div.*

ΔZTEC® S-24 R

[illegible]

Molto
Meno mosso (♩ = ca. 44-54)

Molto string. → Più mosso (♩ = ca. 63-72) (rit. →)



Meno mosso (λ = ca. 56-63)

Poco meno mosso

Meno mosso ($\text{♩} = c. 50$)

285

(poco string.) 3 (a tempo)

Pno. (f) 2 4 6 4 4 2 4

Vle. unis. (a) III ord. sub. mp 2 4 6 4 2 4

Vc. unis. sub. mp 2 4 6 4 2 4

Cb. sub. mp 2 4 6 4 2 4

(290)

Rit. ——— / Poco più mosso

Rall. ——— Molto lento

Picc.

2/4 4/4 5/4 3/4 2/4

p *moltiss.*

Perc.

2 3

p *Vib, off* *Crot.* *moltiss.* *p*

Pno.

(290)

Rit. ——— / Poco più mosso Rall. ——— Molto lento

moltiss.

Vln. I

moltiss.

Vln. II

moltiss.

Vle. div.

moltiss.

solo

molto espr. *moltiss.*

Vc.

moltiss.

gli altri

Cb.

moltiss.

CODA

②96 Molto più mosso ($d = ca. 100-108$)

296) Molto più mosso (♩ = ca. 100-108)

Picc.

Fl. 1

Obs. 1/2

Cl. 1/2

Bns. 1/2

Hns.

Perc. 3

Mar. (with solo Vc.)

Hp.

[CODA]

296) Molto più mosso (♩ = ca. 100-108)

Pno.

I Vla.

II Vla.

Vle.

solo Vc.

gli altri

Ch.

ΔTEC® S-28 R

Più mosso / Accel. poco a poco →
(♩ = ca. 46-50)

Fls. 1 *molto espr.*
2 *mp*
Obs.
Cls. 1 *poco*
2 *to Bass Clar.*
Bns. *Bass Clar.* *mp*

Perc. 1 *Timp.*
2
3
4 *molto espr.* *poco* *ord.*

Più mosso / Accel. poco a poco →
(♩ = ca. 46-50)

Pno.
Vln. I *solo* *mp molto espr.* *poco* *solo*
II *mp*
Vle.
Vc.
Cb.

(304) (accel.) →

Fls. 1 2

Obs.

Cls. 1 8

Bns.

Perc. 1 2 3 4

Pna

Uln. I II

Vle.

Vc.

Cb.

(roll) ord.

p

a2

5

tutti

mp

(306) (accel.) →

1
Fk.

2

Ob. 1

Engl. m.

Cl.

B. Cl.

Bns. 1

2

Trbs. 1

2

1

2

3

4

Perc.

(roll) ord.

(306) (accel.) →

tutti

I div.

Vln.

II div.

Vle. div.

Ve.

Cb.

arco

p

mp

pizz.

arco

(308) (accel.) →

Fls. 1
Fls. 2
Ob. 1
Eng. hn.
Cl.
B. Cl.
Bns. 1
Bns. 2
Trbs.
Tuba
Perc. (Ba)
I. div.
Vln.
II. div.
Vle. div.
Vc.
Cb.

p

p

[illegible]

[illegible]

[illegible]

316

1
Fls.

2

Ob. 1

Eng. hn.

Cl.

B. Cl.

Bns.

Trbs.

Tuba

1

Perc. 2

4

316

Pno.

I div.

Vln.

II div.

Vle. div.

Vc.

Cb.

△ZTEC® S-24 R

320

1
Fls.

2

Ob. 1

Eng. hn.

Cl.

B. Cl.

Bns. 1 2

Trbs.

Tuba

1

Perc. 2

4

320

gva

10 10 14 14

I div.

Vln.

II div.

Vle. div.

Vc.

Cb.

A

[illegible]

Poco stringendo

324

Fls. 1 2

Ob. 1

Engln.

Cl.

B. cl.

Bns. 1 2

Hns. 1 2 3 4

Trps. 3 2

Trbs.

Tuba

Perc. 1 2 3 4

Pho.

I div.

Vln. 3 2

II div.

Vle. div.

Vc.

Cb.

cresc. poco a poco

cresc. poco a poco

cresc.

poco

Poco stringendo

cresc. poco a poco

cresc. poco a poco

[illegible]

This musical score is for the percussion section of 'The Nutcracker', specifically for the 'Dance of the Sugar Plum Fairy' (Act II, Scene II). The score is written for a full percussion ensemble, including Flutes (Fls.), Oboes (Ob.), English Horns (Englm.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hns.), Trumpets (Trps.), Trombones (Trbs.), and a variety of percussion instruments (Perc.). The percussion section is divided into four parts, numbered 1 through 4. The score is in 4/2 time and features a key signature of one sharp (F#). The percussion parts are primarily rhythmic, with many measures containing rests. The first part (Perc. 1) includes a section with a 3/4 time signature change and a key signature change to one sharp (F#). The second part (Perc. 2) includes a section with a 3/4 time signature change and a key signature change to one sharp (F#). The third part (Perc. 3) includes a section with a 3/4 time signature change and a key signature change to one sharp (F#). The fourth part (Perc. 4) includes a section with a 3/4 time signature change and a key signature change to one sharp (F#). The score is written for a full percussion ensemble, including Flutes (Fls.), Oboes (Ob.), English Horns (Englm.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hns.), Trumpets (Trps.), Trombones (Trbs.), and a variety of percussion instruments (Perc.). The percussion section is divided into four parts, numbered 1 through 4. The score is in 4/2 time and features a key signature of one sharp (F#). The percussion parts are primarily rhythmic, with many measures containing rests. The first part (Perc. 1) includes a section with a 3/4 time signature change and a key signature change to one sharp (F#). The second part (Perc. 2) includes a section with a 3/4 time signature change and a key signature change to one sharp (F#). The third part (Perc. 3) includes a section with a 3/4 time signature change and a key signature change to one sharp (F#). The fourth part (Perc. 4) includes a section with a 3/4 time signature change and a key signature change to one sharp (F#).

Pho.

329

ff cresc.

Molto meno mosso
(♩ = ca. 60-66)

espr., freely

mp cresc.

puiff.

gr.

BB

4/2

3

9

3

2

4/2

[illegible]

Accel. →

Perc. 2 *331*

Pno. *mp* *cresc.*

6 7 7 7

Perc. 2 (accel.) →

Pno. (accel.) →

7 7 7 7 7 7 7 7

1 Hns.

2 Hns.

1 Trbs.

2 Trbs.

Tuba *f*

Perc. 2 (accel.) →

Pno. *f-mp cresc. molto* *poco* *8m*

10 10

6 2

Vla. II 6 2

(Poco string. /

334 CC $\text{♩} = \text{ca. } 76-84$

1 Fls.

2

Ob. 1

Eng. hn.

Cl.

B. Cl.

Bns.

1 Hns.

2

Trps.

Trbs.

Tuba

ff

f

f

mf

f

f

CC $\text{♩} = \text{ca. } 76-84$

(Poco string. /

334

Pno.

I Vln.

II Vln.

Vle.

Vc.

Ch.

mf

trille

poco cresc.

(mf)

(336) a tempo)

Poco rall. —→ / Meno mosso
(♩ = ca. 50-56)

1 Fls.

2 Ob. 1

Eng. hn.

Cl.

B. Cl.

Bns.

1 Hns.

2 Trps.

Tibs.

Tuba

DD

a tempo)

Poco rall. —→ / Meno mosso
(♩ = ca. 50-56)

Pno.

I Vln.

II Vln.

Vle.

Vc.

Cb.

339

Accel. →

1 Fls.

2

Ob. 1

Eng. hn.

Cl.

B. Cl.

Bns.

1 Hns.

2

Trps.

Tibs.

Tuba

Accel. →

339

Pno.

I Vln.

II

Vle.

Vc.

Cb.

(343) $\text{♩} = \text{ca. } 76-84$

1
Fls.

2

Ob. 1

Eng. hn.

Cl.

B. Cl.

Bns.

Hns.

Trps.

Trbs.

Tuba

$\text{♩} = \text{ca. } 76-84$

(343)

Pno.

I
Vln.

II

Vle.

Vc.

Cb.

346

Fls. 1 2

Ob. 1

Eng. hn.

Cl.

B. Cl.

Bns.

Hns.

Trps.

Trbs.

Tuba

Pno.

I. Vln.

II. Vln.

Vle.

Vc.

Cb.

12

12

12

12

12

12

10

12

12

unis.

1
Fls.
2
to Picc.

Ob. 1

Eng. hn.

Cl.

B. Cl.

Bns.

Hns.

Trps.

Trbs.

Tuba

348

Pno.

I
Vln.

II

Vle.

Vc.

Cb.

(350)

(allargando)

Picc. *più f* *cresc. molto* *ff*

Fl. I *più f* *cresc. molto* *ff*

Ob. I *cresc.* *almost ff*

Eng. hn. *cresc.* *almost ff*

Cl. *più f* *cresc. molto* *ff*

B. Cl. *cresc.* *almost ff*

Bns. *cresc.* *almost ff*

Hns.

Trps.

Trbs.

Tuba

(allargando)

Pno. *cresc.* *ff*

I Vln. *unis. cresc. molto* *ff*

II Vln. *unis. cresc. molto* *ff*

Vle. *cresc.* *almost ff*

Vc. *cresc.* *almost ff*

Cb.

Poco accel. →

EE

Sub. meno
mosso
(♩ = ca. 54)

Rall. →

(351)

Score for Percussion and Piano, measures 351-354.

Percussion:

- Picc. (Piccolo): Measures 351-354. Dynamics: *ff*, *più ff*.
- Fl. 1 (Flute 1): Measures 351-354. Dynamics: *ff*, *più ff*.
- C. I. (Cymbal I): Measures 351-354. Dynamics: *ff*, *più ff*.
- B. Cl. (Bass Clarinet): Measures 351-354. Dynamics: *f*.
- Hns. (Horns): Measures 351-354.
- Trps. 1 & 2 (Trumpets 1 & 2): Measures 351-354.
- Trbs. (Trumpets 3 & 4): Measures 351-354.
- Tuba: Measures 351-354.
- Chimes: Measures 351-354. Dynamics: *f*.
- Perc. 2 (Percussion 2): Measures 351-354.
- Hp. (Harp): Measures 351-354.

Piano:

- Pno. (Piano): Measures 351-354. Dynamics: *ff cresc.*, *più ff*.

String Section:

- I Vln. (Violins I): Measures 351-354. Dynamics: *ff*.
- II Vln. (Violins II): Measures 351-354. Dynamics: *ff*.
- Vle. (Violas): Measures 351-354. Dynamics: *ff*.
- Vc. (Violoncello): Measures 351-354.
- Cb. (Contrabasso): Measures 351-354.

Tempo markings: *Poco accel.* and *Sub. meno mosso (♩ = ca. 54) / Rall.*

FF

Più mosso (♩ = ca. 50-56) 95

(353)

♩ = ca. 40-44

← ♩ = ♩ →

Score for Percussion and Strings, measures 353-355.

Measures 353-355:

- Percussion:** Vibraphone (Vibr.) and Maracas (Mar.). Vibraphone plays a melodic line with dynamics *mp* and *meno f*. Maracas play a rhythmic pattern with dynamics *f* and *meno f*.
- Strings:** Violins (Vln. I, II) and Viola (Vle.) play a melodic line with dynamics *f* and *meno f*. Violoncello (Vc.) and Contrabass (Cb.) play a bass line with dynamics *f* and *meno f*.
- Other Instruments:** Flute 1 (Fl. 1), Clarinet 1 (Cl.), Bass Clarinet (B. Cl.), Horns (Hns.), Trumpets 1 & 2 (Trps.), Trombones (Trbs.), and Tuba (Tuba) are present but have no notation in this section.

Measures 356-358:

- Percussion:** Vibraphone (Vibr.) and Maracas (Mar.). Vibraphone plays a melodic line with dynamics *mp* and *meno f*. Maracas play a rhythmic pattern with dynamics *f* and *meno f*.
- Strings:** Violins (Vln. I, II) and Viola (Vle.) play a melodic line with dynamics *f* and *meno f*. Violoncello (Vc.) and Contrabass (Cb.) play a bass line with dynamics *f* and *meno f*.
- Other Instruments:** Flute 1 (Fl. 1), Clarinet 1 (Cl.), Bass Clarinet (B. Cl.), Horns (Hns.), Trumpets 1 & 2 (Trps.), Trombones (Trbs.), and Tuba (Tuba) are present but have no notation in this section.

Measures 359-361:

- Percussion:** Vibraphone (Vibr.) and Maracas (Mar.). Vibraphone plays a melodic line with dynamics *mp* and *meno f*. Maracas play a rhythmic pattern with dynamics *f* and *meno f*.
- Strings:** Violins (Vln. I, II) and Viola (Vle.) play a melodic line with dynamics *f* and *meno f*. Violoncello (Vc.) and Contrabass (Cb.) play a bass line with dynamics *f* and *meno f*.
- Other Instruments:** Flute 1 (Fl. 1), Clarinet 1 (Cl.), Bass Clarinet (B. Cl.), Horns (Hns.), Trumpets 1 & 2 (Trps.), Trombones (Trbs.), and Tuba (Tuba) are present but have no notation in this section.

♩ = ♩

Picc. Fl. 1 Cl. B. Cl. Hns. Trps. 1 2 Trbs. Tuba Perc. 2 Hp. Pno. I Vln. II Vle. Vc. Cb.

356

(359)

Picc. Fl. 1 C. 1. B. Cl. Hns. 1 Trps. 2 Trbs. Tuba Perc. 2 4 Hp. Pno. I Vln. II Vle. Vc. Cb.

359 360 361 362

Picc.

Fl. 1

Cl.

B. Cl.

Hns.

1

Trps.

2

Trbs.

Tuba

1

Perc. 2

4

Hp.

Pno.

363

I

Vln.

II

Vle.

Vc.

Cb.

Picc.
Fl. I
Cl.
B. Cl.

Hrns.
1
Trps.
2
Trbs.
Tuba

(Vib)
Perc. 3
4
Hp.

Sub più mosso / Accel. poco a poco →
(♩ = ca. 72-80)
(365)
Pno.

I
Vln.
II
Vle.
Vc.
Cb.

This musical score page features multiple staves for various instruments. The woodwind section includes Piccolo, Flute I, Clarinet, Bass Clarinet, Horns (numbered 1), Trumpets (numbered 2), Trombones, and Tuba. The percussion section consists of Vibraphone, Percussion 3 and 4, and Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. A Piano part is also present. The score includes dynamic markings such as *f*, *mp*, *cresc.*, and *poco*. Performance instructions include "mute off" for the horns and trumpets, and "Sub più mosso / Accel. poco a poco" for the piano section, accompanied by a tempo marking "(♩ = ca. 72-80)". A rehearsal mark "(365)" is placed at the beginning of the piano's first system. The key signature has one sharp (F#) and the time signature is 4/2. The page number "365" is visible in the right margin.

Picc.

Fl. 1

C. 1.

B. Cl.

Hns.

1

Trps.

2

Trbs.

Tuba

2

Perc.

3

4

Hp.

Pno.

(367)

(acc.)

(cresc.) poco a poco

I

Vln.

II

Vle.

Vc.

Cb.

cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

cresc. poco a poco

(cresc.) poco a poco

(solo)

(cresc.) poco a poco

370 (accel.) →

Picc.

Fl. 1

Cl.

B. Cl.

Hrs.

1

Trps.

2

Trbs.

Tuba

2

Perc. 3

4

Hp.

(accel.) →

370

Pno.

I

Vln.

II

Vle.

Vc.

Cb.

quasi marcato

più f

ff-mf

quasi marcato

Sizzle cym.

ff-mf

ff

(Solo)

ff-mf

(374)

Score for a symphony orchestra, page 102, rehearsal mark 374. The tempo is marked $\text{♩} = \text{ca. } 112-126$.

Rehearsal Mark 374:

- Picc.** (Piccolo): *molto* *più ff* *mf*
- Fl. 1** (Flute 1): *molto* *più ff* *mf*
- C. I.** (Clarinet I): *molto* *più ff* *mf*
- B. Cl.** (Bass Clarinet): *mf*
- Hns.** (Horn): *molto* *più ff*
- Trps.** (Trumpet): *molto* *più ff*
- Trbs.** (Trombone): *molto* *più ff*
- Tuba**: *molto* *più ff*
- Perc.** (Percussion): *molto* *più ff* *ord.* *mf*
- Hp.** (Harp): *molto* *più ff*
- Pno.** (Piano): *molto* *più ff* *sub. mps.* *molto cresc.* *mf*
- Vln. I** (Violin I): *molto* *più ff* *solo* *mf*
- Vln. II** (Violin II): *molto* *più ff* *solo* *mf*
- Vle.** (Viola): *molto* *più ff* *solo* *mf*
- Vc.** (Violoncello): *molto* *più ff* *solo* *mf*
- Cb.** (Double Bass): *molto* *più ff* *solo* *mf*

The score includes various musical notations such as dynamics (*molto*, *più ff*, *mf*), articulation (*ord.*, *sub. mps.*, *molto cresc.*), and performance instructions (*solo*). The key signature is one sharp (F#).

(376)

Picc. Fl. 1 C. 1. B. Cl. Hns. 1 Trps. 2 Trbs. Tuba Perc. 3 4 Hp. Pno. Vln. I Vln. II Vle. Vc. Cb.

mp cresc. poco a poco

ff mf

tutti

mf

(378)

Picc.
Fl. I
Ob.
Eng. hn.
Cl.
B. Cl.

Trps.

2
Perc. 3
4

(378)
Pno.

tutti I div.
Vln.
(tutti) II div.
Vle. div.
Cb.

(380)

Picc. Fl. 1 Ob. Eng. hn. Cl. B. Cl.

Trps.

2 Perc. 3 4

Pno.

I div. Vln. II div. Vle. div. Cb.

molto

Crot.

f *ff* *mp*

molto

(380)

8va

8va

Picc. *molto cresc.*

Fl. I *cresc.*

Ob. *molto cresc.*

Eng. hn. *molto cresc.*

Cl. *molto cresc.*

B. Cl. *molto cresc.*

Trps. *3*

2 *cresc.*

Perc. 3 *molto cresc.*

4 *molto cresc.*

Pno. *sub. mp, molto cresc.*

I div. *molto cresc.*

Vln. *cresc.*

II div. *molto cresc.*

Vle. div. *molto cresc.*

384

Picc.

Fl. 1

Ob.

Eng. hn.

Cl.

B. Cl.

Trps.

1

2

3

4

Perc. 3

Pno.

I div.

Vln.

II div.

Vle. div.

Ch.

Lg. Bass Drum

16

fff (let ring)

386 **II** *Molto meno mosso* (♩ = ca. 46-50)

Picc. *mp*
 Fl. I *mp*
 Ob. *mp*
 Eng. hn. *mp*
 Cl. I *mp*
 B. cl. *mp*
 Bns. *mp*
 Hns. *a4* *mp*
 Trps. *a2* *ff* *p* *cresc. poco a poco*
 1 Trbs. *ff* *mp*
 2 Trbs. *ff* *mp*
 Tuba *ff* *mp*
 1 Perc. *to Timp.* *Timp.*
 2 Perc. *Chimes* *Vib, motor off*
 3 Perc. *Pia* *Med. tam-tam*
 4 Perc. *(Mar.)*
 Hp. *D4/A4* *mp*

386 **II** *Molto meno mosso* (♩ = ca. 46-50)
 Pno. *mp*
 I Vln. *div. I* *mp*
 II Vln. *div. II* *mp*
 Vle. *div. III* *mp*
 Vc. *div. II* *mp*
 Cb. *ff* *mp*

(389)

cresc. poco a poco
 Picc.
 Fl. I
cresc. poco a poco
 Ob.
cresc. poco a poco
 Eng. hn.
cresc. poco a poco
 Cl. I
cresc. poco a poco
 B. Cl.
cresc. poco a poco
 Bns.
cresc. poco a poco
 Hns.
cresc. poco a poco
 Trps.
cresc. poco a poco
 Trbs.
cresc. poco a poco
 Tuba

1
cresc. poco a poco
 2
cresc. poco a poco
 Perc.
 3
cresc. poco a poco
 4
cresc. poco a poco
 Hp.

ord. (roll)
poco

(389)
 almost mf, *cresc. poco a poco*
 Pno.
 I
cresc. poco a poco
 Vln. II
cresc. poco a poco
 Vle.
cresc. poco a poco
 Vc.
cresc. poco a poco
 Cb.
cresc. poco a poco

ord. (roll)
poco

Handwritten musical score for a symphony orchestra, measures 110 to 392. The score is divided into two systems, each with a rehearsal mark (392) and tempo markings: (accel.) and Più mosso / molto accel. →.

First System (Measures 110-392):

- Woodwinds:** Piccolo (Picc.), Flute I (Fl. I), Oboe (Ob.), English Horn (Eng. hn.), Clarinet I (Cl. I), Bass Clarinet (B. cl.), Bassoon (Bns.), Horns (Hns.), Trumpets (Trps.), Trombones (Trbs.), and Tuba. All parts are marked *f* (forte) and *sub. mp, cresc.* (subito mezzo-piano, crescendo).
- Strings:** Violins I and II (Vln. I, Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). All parts are marked *f* and *sub. mp, cresc.*.
- Percussion:** Four percussion parts (Perc. 1-4) are marked *f* and *sub. mp, cresc.*.
- Piano:** The piano part (Pno.) features a melodic line in the right hand and a bass line in the left hand, both marked *f* and *sub. mp, cresc.*.

Second System (Measures 392-End):

- Woodwinds:** Piccolo, Flute I, Oboe, English Horn, Clarinet I, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, and Tuba. All parts are marked *f* and *sub. mp, cresc.*.
- Strings:** Violins I and II, Viola, Violoncello, and Contrabass. All parts are marked *f* and *sub. mp, cresc.*.
- Percussion:** Four percussion parts (Perc. 1-4) are marked *f* and *sub. mp, cresc.*.
- Piano:** The piano part (Pno.) features a melodic line in the right hand and a bass line in the left hand, both marked *f* and *sub. mp, cresc.*.

The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings (accel.) and (Più mosso / molto accel.) indicate changes in the speed of the music. The rehearsal mark (392) is placed at the beginning of the second system.

394 (accel.) →

Picc. *molto cresc.* *fff*

Fl. I *molto cresc.* *fff*

Ob. *molto cresc.* *fff*

Eng. hn. *molto cresc.* *fff*

Cl. I *molto cresc.* *fff*

B. cl. *molto cresc.* *fff*

Bns. *molto cresc.* *fff*

Hns. *molto cresc.* *fff*

Trps. *molto cresc.* *fff*

Trbs. *molto cresc.* *fff*

Tuba *molto cresc.* *fff*

1 *molto cresc.* *fff* *poso*

2 *molto cresc.* *fff* *ord.*

3 *molto cresc.* *fff* *ord.*

4 *molto cresc.* *fff* *ord.*

Hp.

Pno. *molto cresc.* *fff* *ten.* *poso*

I *molto cresc.* *fff*

Vln. II *molto cresc.* *fff*

Vle. *molto cresc.* *fff*

Vc. *molto cresc.* *fff*

Cb. *molto cresc.* *fff*

