

CONCERTO GROSSO

Quasi un Sinfonia

I.

JACK PARTON

**D
O
W
N
S
T
A
G
E**
**O
R
C
H
E
S
T
R
A**

Violin I

Violin II

Viola

Violoncello

Contrabass

sul pont.
pp

**U
P
S
T
A
G
E**
**O
R
C
H
E
S
T
R
A**

Violin I

Violin II

Viola

Violoncello

Contrabass

pizz.
Solo ppp
pizz.
ppp

ppp

ppp

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.

pp

The musical score for measures 6-10 is as follows:

- Measure 6:** Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a half note G2, quarter note A2, eighth note B2, and eighth note C3, all beamed together. Cb. has a whole rest. Timp. has a whole rest. Pno. has whole rests in both staves.
- Measure 7:** Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a half note G2, quarter note A2, eighth note B2, and eighth note C3, all beamed together. Cb. has a whole rest. Timp. has a whole rest. Pno. has whole rests in both staves.
- Measure 8:** Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a half note G2, quarter note A2, eighth note B2, and eighth note C3, all beamed together. Cb. has a whole rest. Timp. has a whole rest. Pno. has whole rests in both staves.
- Measure 9:** Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a half note G2, quarter note A2, eighth note B2, and eighth note C3, all beamed together. Cb. has a whole rest. Timp. has a whole rest. Pno. has whole rests in both staves.
- Measure 10:** Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a half note G2, quarter note A2, eighth note B2, and eighth note C3, all beamed together. Cb. has a whole rest. Timp. has a whole rest. Pno. has whole rests in both staves.

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 11: Vla. part begins with a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vln. I part has a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vla. part has a double bar line and a repeat sign. The Vc. part has a double bar line and a repeat sign. The Cb. part has a double bar line and a repeat sign.

Measure 12: Vla. part continues with a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vln. I part has a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vla. part has a double bar line and a repeat sign. The Vc. part has a double bar line and a repeat sign. The Cb. part has a double bar line and a repeat sign.

Measure 13: Vla. part continues with a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vln. I part has a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vla. part has a double bar line and a repeat sign. The Vc. part has a double bar line and a repeat sign. The Cb. part has a double bar line and a repeat sign.

Measure 14: Vla. part continues with a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vln. I part has a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vla. part has a double bar line and a repeat sign. The Vc. part has a double bar line and a repeat sign. The Cb. part has a double bar line and a repeat sign.

Measure 15: Vla. part continues with a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vln. I part has a double bar line and a repeat sign. The Vln. II part has a double bar line and a repeat sign. The Vla. part has a double bar line and a repeat sign. The Vc. part has a double bar line and a repeat sign. The Cb. part has a double bar line and a repeat sign.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Tutti
pizz.

Detailed description of the musical score: The score is for measures 16 through 19. The instruments are Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. Measures 16-19 show various musical notations including rests, triplets, and dynamic markings like 'cresc. poco a poco' and 'Tutti pizz.'.

20

sul pont.

mp

Vln. I

Vln. II

Vla.

Vc.

ord.

p

cresc. poco a poco

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is divided into two systems. The first system (measures 20-22) includes staves for Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Pno. Vln. I has a 'sul pont.' instruction and a mezzo-piano (mp) dynamic. Vc. has an 'ord.' instruction and a piano (p) dynamic. Measures 21-22 show a crescendo for the Vc. and Cb. parts. The second system (measures 23-25) includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. Vln. II, Vla., and Vc. have triplet markings in measures 23 and 24.

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

cresc. poco a poco

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(ord.)

mf

mf

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 29 and 30 is as follows:

- Measure 29:**
 - Vln. I:** Rest.
 - Vln. II:** Melodic line starting on G4, moving to A4, then B4, with a slur and tie to the next measure.
 - Vla.:** Sustained chord (G2, B1, D2, F2).
 - Vc.:** Rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.
 - Cb.:** Rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.
 - Timp.:** Rest.
 - Pno.:** Rest.
- Measure 30:**
 - Vln. I:** Melodic line starting on G4, moving to A4, then B4, with a slur and tie to the next measure.
 - Vln. II:** Melodic line starting on G4, moving to A4, then B4, with a slur and tie to the next measure.
 - Vla.:** Sustained chord (G2, B1, D2, F2).
 - Vc.:** Rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.
 - Cb.:** Rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.
 - Timp.:** Rest.
 - Pno.:** Rest.

31

The musical score is arranged in two systems. The first system contains staves for Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. The second system contains staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 31 is marked with a '31' above the first staff. The Violin I part in measure 31 has a whole rest. The Violin II part in measure 31 has a quarter rest followed by a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3. The Viola part in measure 31 has a whole rest. The Violoncello part in measure 31 has a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The Contrabass part in measure 31 has a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The Timpani part in measure 31 has a whole rest. The Piano part in measure 31 has a whole rest. In measure 32, the Violin I part has a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3. The Violin II part has a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3. The Viola part has a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3. The Violoncello part has a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, and a half note G1. The Contrabass part has a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, and a half note G1. The Timpani part in measure 32 has a whole rest. The Piano part in measure 32 has a whole rest.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

ff

ord.

ff

pizz.

(pizz.)

ff

(pizz.)

ff

8va

ff legato

Red.

arco

ff

arco

ff

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

8^{va}

8^{vb}

8^{vb}

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

8^{va}

8^{vb}

(8)

This musical score page contains measures 37 and 38. The instruments are Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Pno. The key signature has one flat (B-flat). The time signature is 12/8. Measure 37 begins with a treble clef and a key signature change to one flat. Vln. I has a whole note chord (B-flat, D, F) with a slur over it. Vln. II has a sixteenth-note scale. Vla. has a whole note chord (B-flat, D, F) with a slur over it. Vc. and Cb. have whole notes (B-flat, D). Timp. has a whole note (B-flat). Pno. has a whole note chord (B-flat, D, F) with a slur over it. Measure 38 continues the patterns. Vln. I has a whole note chord (B-flat, D, F) with a slur over it. Vln. II has a sixteenth-note scale. Vla. has a whole note chord (B-flat, D, F) with a slur over it. Vc. and Cb. have whole notes (B-flat, D). Timp. has a whole note (B-flat). Pno. has a whole note chord (B-flat, D, F) with a slur over it. The Pno. part includes dynamic markings 8^{va} and 8^{vb} with dashed lines indicating the range of the notes.

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

6

arco

(damp)

8^{vb}

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Ped.

8^{va}

[illegible]

Allegro marcato ♩. = 68

Allegro marcato ♩. = 68

Allegro marcato ♩. = 68

Allegro marcato ♩ = 68

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

arco

arco

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

The image displays a musical score for measures 52 through 56. The staves are arranged in two systems. The first system includes Violin I, Violin II, Viola, Violoncello, Contrabasso, Timpani, and Piano. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violoncello and Contrabasso parts include markings for 'pizz.' (pizzicato) and 'arco' (arco). The Timpani and Piano parts are marked with rests. The Violin I and Violin II parts feature complex rhythmic patterns with eighth and sixteenth notes. The Viola part has a more melodic line with eighth notes. The Violoncello and Contrabasso parts have a rhythmic pattern of eighth notes. The Timpani part is marked with rests. The Piano part is marked with rests.

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 57 through 60. The instruments are Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. Measures 57 and 58 feature complex melodic lines in the Violin I and Viola parts, with the Violoncello and Contrabass providing a harmonic foundation. Measures 59 and 60 show a continuation of these themes, with the Violin II and Viola parts playing a more rhythmic role. The Timpani and Piano parts are marked with rests, indicating they are silent during these measures.

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 61 through 64. The instruments are Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. The key signature has one flat (B-flat). The time signature is 3/4. Measures 61 and 62 feature a complex, fast-moving melody in Violin I, with other instruments providing harmonic support. Measures 63 and 64 continue this texture, with the Piano part remaining silent. The score is written for a full orchestra, with parts for Violins I and II, Viola, Violoncello, Contrabass, Timpani, and Piano.

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains two systems of staves, each with seven staves. The first system includes Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Pno. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score is for measures 69 through 72. The key signature has two sharps (F# and C#), and the time signature is 3/4. The Vln. I and Vln. II parts feature complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The Vla. part has a more melodic line with some rests. The Vc. and Cb. parts provide a steady bass line with some syncopation. The Timp. and Pno. parts are mostly silent, with the Pno. having a few notes in measure 72.

73

Vln. I *ff* pizz. sul G

Vln. II pizz.

Vla. pizz.

Vc. pizz.

Cb. pizz.

Timp. *ff* *dim.*

Pno. *ff* 8va

Vln. I *ff* pizz. sul G

Vln. II pizz.

Vla. pizz.

Vc. pizz.

Cb. pizz.

77

Vln. I
dim.
pp

Vln. II
arco
dim.
p
pp

Vla.
arco
dim.
pp

Vc.
arco
dim.
p
ppp
arco

Cb.
ppp

Timp.
mp dim.
pp
ppp

Pno.

Vln. I
dim.
pp

Vln. II
arco
dim.
p
ppp

Vla.
arco
dim.

Vc.
arco
dim.
p

Cb.
(pizz.)
p

Detailed description: This is a page of a musical score, page 23, starting at measure 77. The score is written for a large ensemble. The first system includes Violin I, Violin II, Viola, Violoncello, Double Bass, Timpani, and Piano. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score features various dynamics: *pp* (pianissimo), *ppp* (pianississimo), *p* (piano), *mp* (mezzo-piano), and *dim.* (diminuendo). Performance instructions include *arco* (arco) and *pizz.* (pizzicato). The Violin I part has a long note in measure 77 that continues through measure 78. The Violoncello and Double Bass parts have a similar long note in measure 77. The Timpani part has a rhythmic pattern of eighth notes in measures 77-80. The Piano part is silent in measures 77-80. The second system of staves continues the music from the first system, with the Violoncello and Double Bass parts having a pizzicato instruction in measure 79.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

85

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

86

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90

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

The musical score for measures 90-94 is presented in two systems. The first system includes staves for Violin I, Violin II, Viola, Violoncello, Contrabass, and Timpani. The second system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part is silent. The key signature has one sharp (F#). The time signature is 4/4. The first system shows a crescendo starting in measure 92. The second system continues the musical material with similar dynamics.

95

Vln. I *f dim.* pizz. *fz*

Vln. II pizz. *fz*

Vla. pizz. *fz*

Vc. pizz. *fz*

Cb. pizz. *fz*

Timp. *sf*

Pno. *fz* *8vb*

Vln. I *f dim.* pizz. *fz*

Vln. II pizz. *fz*

Vla. pizz. *fz*

Vc. pizz. *fz*

Cb. pizz. *fz*

The musical score is arranged in two systems. The first system contains staves for Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. The second system contains staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The time signature is 4/4. The score begins at measure 95. In measures 95-98, the string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a melodic line with a dynamic marking of *f dim.* (forte, decrescendo). The Timpani (Timp.) part plays a rhythmic pattern of eighth notes. In measure 99, all string parts play a pizzicato (pizz.) chord with a dynamic marking of *fz* (forzando). The Timpani part plays a roll with a dynamic marking of *sf* (sforzando). The Piano (Pno.) part enters in measure 99 with a forte (fz) chord and an 8va marking.

100 arco

Vln. I *poco f* *cresc.* (pizz.) *dim. molto* arco *8va*

Vln. II *f* *p dim.*

Vla. *f* *p*

Vc. *poco f* *cresc.* *f* *p*

Cb. *poco f* *cresc.* *f* *p*

Timp. *mp* *cresc.* *dim. molto*

Pno.

Vln. I arco *poco f* *cresc.* (pizz.) *dim. molto*

Vln. II *f* *p dim.*

Vla. *f* *p*

Vc. *poco f* *cresc.* *f* *p*

Cb. *poco f* *cresc.* *f* *p*

Detailed description: This page contains two systems of musical notation for measures 100 through 105. The first system includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, Timpani, and Piano. The second system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score features various dynamics including *poco f*, *f*, *p*, *cresc.*, *dim. molto*, and *mp*. Performance instructions such as *arco*, *pizz.*, and *8va* are present. The Piano part is represented by empty staves in both systems.

106

Vln. I pizz. arco *fz f*

Vln. II pizz. arco *fz f*

Vla. pizz. arco *fz f*

Vc. arco *fz f*

Cb. arco *fz f*

Timp. *ffz*

Pno. *fz* 8^{va} 8^{va} 8^{va} 8^{va}

Vln. I pizz. arco *fz f*

Vln. II pizz. arco *fz f*

Vla. pizz. arco *fz f*

Vc. arco *fz f*

Cb. arco *fz f*

110

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 110 through 113. The instruments are Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. Measures 110 and 111 show active melodic and harmonic movement across the strings, while measures 112 and 113 feature a dense, sustained texture. The Timpani and Piano parts are marked with rests throughout the entire passage.

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

più f

più f

118

Vln. I *fz p* *cresc.*

Vln. II *fz p* *cresc.*

Vla. *fz p* *cresc.*

Vc. *mf*

Cb. *fz p* *cresc.*

Timp.

Pno.

Vln. I

Vln. II

Vla. *mf*

Vc. *fz p* *cresc.*

Cb. *fz p* *cresc.*

123

Vln. I *ff* 3

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Timp.

Pno.

Vln. I *ff* 3

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

This musical score page contains two systems of staves, each with six parts: Violin I, Violin II, Viola, Violoncello, Contrabass, and Timpani/Piano. The key signature has one sharp (F#) and the time signature is 3/4. The first system begins at measure 123, marked with a rehearsal mark. Violin I plays a triplet of eighth notes (F#, G#, A) followed by a series of eighth notes. Violin II, Viola, and Violoncello/Contrabass play a similar eighth-note pattern. The Violoncello and Contrabass parts include a *ff* dynamic marking. The Timpani and Piano parts are marked with a whole rest. The second system continues the same musical material. The Violoncello and Contrabass parts continue with the *ff* dynamic. The Violin I part includes a triplet of eighth notes (F#, G#, A) followed by a series of eighth notes. The Violin II, Viola, and Violoncello/Contrabass parts continue with the eighth-note pattern. The Violoncello and Contrabass parts include a *ff* dynamic marking. The Timpani and Piano parts are marked with a whole rest.

126

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains two systems of staves, each with five parts: Violin I, Violin II, Viola, Violoncello, and Contrabass. The first system includes a Timpani part and a Piano part, both of which are silent (indicated by a whole rest on each staff). The second system repeats the five string parts. The key signature is one sharp (F#), and the time signature is 4/4. Measure 126 begins with a treble clef and a key signature change to one sharp. The Violin I part features a melodic line with eighth and sixteenth notes, including triplets in measures 127 and 128. The Violin II part plays a similar but lower melodic line. The Viola part provides a harmonic foundation with eighth and sixteenth notes. The Violoncello and Contrabass parts play a steady eighth-note pattern. The Timpani and Piano parts are silent throughout the measures shown.

130

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains two systems of staves, each with six parts: Violin I, Violin II, Viola, Violoncello, Contrabass, and Timpani/Piano. The first system (measures 130-134) includes a Piano part, while the second system (measures 135-139) does not. The Violin I and II parts feature complex melodic lines with many accidentals. The Viola part plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts play a similar eighth-note accompaniment, with the Contrabass part including a low octave marking. The Timpani part is marked with a 'z' and a '7' in the first measure of the second system, indicating a specific playing technique. The Piano part in the first system is marked with a 'z' and a '7' in the first measure, indicating a specific playing technique.

135

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

dim.

The musical score for measures 135-138 is presented in two systems. The first system includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, Timpani, and Piano. The second system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score features a complex orchestral texture with rapid sixteenth-note passages in the strings and woodwinds, and sustained bass notes in the lower strings. Dynamics include 'dim.' (diminuendo) in measures 137 and 138.

139

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 139-143 is presented in a standard orchestral format. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabasso, Timpani, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five measures. Measures 139 and 140 show a complex rhythmic pattern with various dynamics (p, fz) and articulations (accents, slurs). Measures 141 and 142 show a more static texture with sustained notes and rests. Measure 143 shows a final chordal structure with sustained notes. The Piano part features a prominent bass line with a low octave extension (8vb) in measure 141.

144

Vln. I *cresc.* *ff* pizz. arco

Vln. II *cresc.* *ff* pizz. arco

Vla. *cresc.* *ff*

Vc. *ff*

Cb. *ff*

Timp. *f*

Pno.

Vln. I pizz. *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

148

Vln. I pizz. arco

Vln. II pizz. arco

Vla.

Vc.

Cb.

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

Timp.

Pno.

Vln. I pizz. arco

Vln. II

Vla.

Vc.

Cb.

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

152

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

p

pp

pp

cresc. poco a poco

pp

pp

cresc.

pp

cresc.

8^{va}

p

p

pp

pizz.

pp

cresc.

pp

pizz.

pp

cresc.

156

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

(8)

p

cresc. poco a poco

p

p

The musical score for measures 156-160 is as follows:

- Measure 156:** Violoncello (Vc.) and Contrabasso (Cb.) enter with a piano (p) dynamic. The Violoncello plays a descending eighth-note scale, and the Contrabasso plays a similar pattern. The Timpani (Timp.) and Piano (Pno.) parts are also present.
- Measure 157:** The Violoncello and Contrabasso continue their patterns. The Timpani and Piano parts are also present.
- Measure 158:** The Violoncello and Contrabasso continue their patterns. The Timpani and Piano parts are also present. The Piano part in measure 158 is marked with a circled 8 and a dashed line.
- Measure 159:** The Violoncello and Contrabasso continue their patterns. The Timpani and Piano parts are also present. The Violin II (Vln. II) part enters with a piano (p) dynamic and a crescendo marking 'cresc. poco a poco'.
- Measure 160:** The Violoncello and Contrabasso continue their patterns. The Timpani and Piano parts are also present. The Violin II part continues its pattern.

[illegible]

[illegible]

173

Vln. I *fff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb.

Timp.

Pno.

(8)-----

Vln. I *fff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb.

The musical score for measures 173-177 is written for a symphony orchestra. The staves are arranged as follows: Violin I (top), Violin II, Viola, Violoncello, Double Bass, Timpani, and Piano (bottom). The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 173-177) features a Violin I part starting with a *fff* dynamic, a Violin II part with a *ff* dynamic, and a Viola part with a *ff* dynamic. The Violoncello and Double Bass parts have a *ff* dynamic. The Timpani part has a *ff* dynamic. The Piano part has a *ff* dynamic. The second system (measures 178-182) features a Violin I part starting with a *fff* dynamic, a Violin II part with a *ff* dynamic, and a Viola part with a *ff* dynamic. The Violoncello and Double Bass parts have a *ff* dynamic. The Timpani part has a *ff* dynamic. The Piano part has a *ff* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

178

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 178 through 181. The instruments are Violin I, Violin II, Viola, Violoncello, Double Bass, Timpani, and Piano. The key signature has one sharp (F#) and the time signature is 3/8. In measure 178, Violin I has a melodic line with slurs and ties, while Violin II, Viola, and the lower strings play a rhythmic accompaniment. The Piano part is silent. Measures 179 and 180 continue the melodic and rhythmic patterns. In measure 181, Violin I and II have more complex melodic lines with slurs and ties, while the lower strings and Viola continue their accompaniment. The Piano part remains silent.

182

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

arco

arco

The musical score for measures 182-186 is as follows:

- Measure 182:** Vln. I has a half note G4. Vln. II has a half note F#4. Vla. has a half note E4. Vc. has a half note D3. Cb. has a half note C2. Timp. and Pno. are silent.
- Measure 183:** Vln. I has a half note A4. Vln. II has a half note G#4. Vla. has a half note F#4. Vc. has a half note E4. Cb. has a half note D4. Timp. and Pno. are silent.
- Measure 184:** Vln. I has a half note B4. Vln. II has a half note A#4. Vla. has a half note G#4. Vc. has a half note F#4. Cb. has a half note E4. Timp. and Pno. are silent.
- Measure 185:** Vln. I has a half note C5. Vln. II has a half note B#4. Vla. has a half note A#4. Vc. has a half note G#4. Cb. has a half note F#4. Timp. and Pno. are silent.
- Measure 186:** Vln. I has a half note D5. Vln. II has a half note C#5. Vla. has a half note B#4. Vc. has a half note A#4. Cb. has a half note G#4. Timp. and Pno. are silent.

187

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

The musical score for measures 187-191 features the following details:

- Violin I:** Measures 187-191 contain eighth-note patterns with various accidentals (sharps, flats, naturals).
- Violin II:** Measures 187-191 contain eighth-note patterns. Measures 188-191 are marked 'arco'.
- Viola:** Measures 187-191 contain eighth-note patterns. Measures 188-191 are marked 'arco'.
- Violoncello:** Measures 187-191 contain eighth-note patterns. Measures 188-191 are marked 'arco'.
- Contrabass:** Measures 187-191 contain eighth-note patterns. Measures 188-191 are marked 'arco'.
- Timpani:** Measures 187-191 are marked with a dash, indicating a rest.
- Piano:** Measures 187-191 are marked with a dash, indicating a rest.

192

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

(pizz.)

pizz.

(pizz.)

pizz.

(pizz.)

pizz.

(pizz.)

ff

ff

8^{ub}

The musical score for measures 192-196 features a complex arrangement of instruments. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth and sixteenth notes, often marked 'pizz.' (pizzicato). The Timpani and Piano parts provide a strong rhythmic foundation, with the Piano marked 'ff' (fortissimo). The Piano part includes a low register marked '8^{ub}' (8va below). The score concludes in measure 196 with a final chord marked 'pizz.' and '(pizz.)'.

II. Scherzo

197 ♩. = 102

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

♩. = 102

♩. = 102

con sord.

pp

con sord.

pp

con sord.

pp

pizz.

mp

pizz.

p

202

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p

(pizz.)

p

ff

ff

ff

p

ff

p

207

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

ff

pizz.

p

cresc.

p

p

p

cresc.

cresc.

cresc.

p

cresc.

216

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

pp

pizz.

pp

cresc. poco a poco

pp

cresc. poco a poco

ppp

ppp

ppp

pp

arco

p

cresc. poco a poco

220

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

cresc. poco a poco

p

224

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p cresc. poco a poco

228

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf

cresc. poco a poco

pizz.

mf

cresc. poco a poco

232

Vln. I

arco
mf
cresc. poco a poco

Vln. II

cresc. poco a poco

Vla.

Vc.

Cb.

Timp.

Pno.

8^{va}

Vln. I

Vln. II

Vla.

Vc.

Cb.

236

Vln. I *poco f*

Vln. II *poco f*

Vla. *poco f*

Vc. *poco f*

Cb. arco *poco f*

Timp. *mf*

Pno. (8)

Vln. I *poco f*

Vln. II *poco f*

Vla. *poco f*

Vc. *poco f*

Cb. pizz. *poco f*

241

Vln. I *dim.* *p*

Vln. II *dim.*

Vla. *dim.* *p*

Vc. *dim.*

Cb. *dim.*

Timp.

Pno. *dim.* *poco f* *pp*

(8)

Vln. I *dim.* *pp*

Vln. II *dim.* *pp*

Vla. *dim.* *pp*

Vc. *dim.*

Cb. *dim.*

249

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p

p

(8)

arco

p

(pizz.)

p

253

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8)

Trio: ♩ = ♩. preceeding (♩ = 102)
arco

260

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Trio: ♩ = ♩. preceeding (♩ = 102)

Timp. *ff*

Trio: ♩ = ♩. preceeding (♩ = 102)
(*pp*)

Pno. *ff*
legato; con pedale

Trio: ♩ = ♩. preceeding (♩ = 102)
senza sord.

Vln. I *ff*

Vln. II *ff*
senza sord.

Vla. *ff*
senza sord.

Vc. *ff*
(pizz.)

Cb. *ff*
(pizz.)

267

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 267 through 272. The instruments are Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. Measures 267-272 show a complex orchestral texture. Violins I and II play rapid triplet patterns. The Viola also features triplet figures. The Violoncello and Contrabass provide a harmonic foundation with sustained notes and moving lines. The Timpani has a simple rhythmic pattern. The Piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

[illegible]

280

Vln. I *sul G* *p* 3

Vln. II *sul G* *p*

Vla. *sul C* *p* 3

Vc. pizz. *p*

Cb. pizz. *p*

Timp. *dim.* *p* *pp* 3 3

Pno. *p*

Vln. I *sul G* *p* 3

Vln. II *sul G* *p*

Vla. *sul C* *p* 3

Vc. arco *p* arco

Cb. *p*

286

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p dim.

3

3

3

3

291 **Tempo I** (♩. = 102)

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Tempo I (♩. = 102)

Timp.

pp

Tempo I (♩. = 102)

Pno.

Tempo I (♩. = 102)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pp

pizz.

pp

297

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

pp

con sord.

pp

Detailed description of the musical score: The score is for measures 297 to 301. Measures 297-299 show Violin I playing eighth-note patterns, while other instruments have rests. Measure 300 shows Violin I and Violin II playing sixteenth-note patterns marked 'con sord.' and 'pp'. Measures 301 continue these patterns. The Viola, Violoncello, and Contrabass parts have rests in measures 297-299 and play eighth-note patterns in measures 300-301. The Timpani and Piano parts have rests throughout.

302

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

307

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image displays a musical score for measures 307 through 311. The score is arranged in two systems. The first system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Cb.), Timpani (Timp.), and Piano (Pno.). The second system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The Violin I part in the first system features a melodic line with a key signature change from one sharp to one flat. The Violin II part provides a counter-melody. The Viola, Violoncello, and Double Bass parts are mostly silent in the first system. The Timpani part is also silent. The Piano part is silent. In the second system, the Violin I part continues with a melodic line. The Violin II part features a more active role with eighth-note patterns. The Viola, Violoncello, and Double Bass parts continue to be mostly silent. The Timpani part is silent. The Piano part is silent.

31/2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page contains two systems of musical notation for measures 31 and 32. The first system (measures 31-32) features Violin I with a melodic line starting on G4 and moving up to A4, then down to G4. Violin II has a more active line with eighth and sixteenth notes. Viola, Violoncello, and Double Bass are in the bass clef, with the Viola and Cello playing a steady eighth-note pattern. The Double Bass has a more complex pattern with some accidentals. Timpani and Piano are present but have no notation in this system. The second system (measures 31-32) features Violin I with a melodic line starting on G4 and moving up to A4, then down to G4. Violin II has a more active line with eighth and sixteenth notes. Viola, Violoncello, and Double Bass are in the bass clef, with the Viola and Cello playing a steady eighth-note pattern. The Double Bass has a more complex pattern with some accidentals. Timpani and Piano are present but have no notation in this system.

317

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

(pizz.)

The musical score for measures 317-321 is as follows:

- Measure 317:** Vln. I has a quarter rest followed by a quarter note G4. Vln. II has a quarter note G4. Vla. has a quarter note G4. Vc. and Cb. have whole rests. Timp. and Pno. have whole rests.
- Measure 318:** Vln. I has a quarter rest followed by a quarter note A4. Vln. II has a quarter note A4. Vla. has a quarter note A4. Vc. and Cb. have whole rests. Timp. and Pno. have whole rests.
- Measure 319:** Vln. I has a quarter rest followed by a quarter note B4. Vln. II has a quarter note B4. Vla. has a quarter note B4. Vc. and Cb. have whole rests. Timp. and Pno. have whole rests.
- Measure 320:** Vln. I has a quarter rest followed by a quarter note C5. Vln. II has a quarter note C5. Vla. has a quarter note C5. Vc. has a quarter note C5. Cb. has a quarter note C5. Timp. and Pno. have whole rests.
- Measure 321:** Vln. I has a quarter rest followed by a quarter note D5. Vln. II has a quarter note D5. Vla. has a quarter note D5. Vc. has a quarter note D5. Cb. has a quarter note D5. Timp. and Pno. have whole rests.

322

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

pp

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 2/4 time, key of D major, and consists of 6 measures. The first measure has a key signature change from D major to D minor. The second measure has a key signature change from D minor to D major. The third measure has a key signature change from D major to D minor. The fourth measure has a key signature change from D minor to D major. The fifth measure has a key signature change from D major to D minor. The sixth measure has a key signature change from D minor to D major. The score includes dynamic markings: *ff* (fortissimo) in measures 1, 2, 3, 4, 5, and 6. The Viola part has a key signature change from D major to D minor in measure 3. The Violoncello and Contrabasso parts have a key signature change from D major to D minor in measure 3. The Violoncello part has a key signature change from D minor to D major in measure 4. The Violoncello and Contrabasso parts have a key signature change from D major to D minor in measure 5. The Violoncello part has a key signature change from D minor to D major in measure 6. The Violoncello and Contrabasso parts have a key signature change from D major to D minor in measure 6.

332

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

fz

p

fz

p

(8)----->|

8vb----->|

ff

III.

$\text{♩} = 48$

339 8^{va}

Vln. I *pp*

Vln. II *pp*

Vla. *p* sul tasto *p* *p* *p* *p* *p* *p*

Vc. *p*

Cb.

Timp. $\text{♩} = 48$

Pno. $\text{♩} = 48$

Vln. I $\text{♩} = 48$ [senza sord.] *pp*

Vln. II [senza sord.] *pp*

Vla. [senza sord.] sul tasto *p* *p* *p* *p* *p* *p*

Vc.

Cb.

345 (8)

Vln. I *p* sul G

Vln. II *pp* ord. sul C

Vla. *p*

Vc. *pp*

Cb. *pp*

Timp.

Pno.

Vln. I

Vln. II

Vla. *p* ord. [arco] *pp*

Vc. *p* [arco] *pp*

Cb. *p*

ord. [arco] *p* *pp*

351

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

Timp.

Pno.

Vln. I

Vln. II

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb.

mf

355

Vln. I *f* 5 *cresc.* 3 *ff* 5 *fff* 3

Vln. II *f* *cresc.* *ff* *fff* 3

Vla. *f* 5 *cresc.* 3 *ff* 5 *fff* 3

Vc. *f* *cresc.* *ff* *fff* 3

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

Timp. *f* 6

Pno.

Vln. I *f* 5 *cresc.* 3 *ff* 5 *fff* 3

Vln. II *f* *cresc.* *ff* *fff* 3

Vla. *f* *cresc.* *ff* 5 *fff* 3

Vc. *f* *cresc.* *ff* *fff* 3

Cb. *ffz* pizz.

[illegible]

366 (8)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

con sord.

mp

sul tasto

p

pizz.

p

sul pont.

p

p

pp

pp

pizz.

mp

pizz.

p

arco

pp

pp

con sord.

mp

sul tasto

p

pizz.

p

sul pont.

p

p

pp

pp

pizz.

mp

pizz.

p

arco

pp

[illegible]

IV.

374 $\text{♩} = 92$

Vln. I *ff*

Vln. II *ff*

Vla. [senza sord.] *ff*

Vc.

Cb.

Timp. $\text{♩} = 92$

Pno. $\text{♩} = 92$

Vln. I *ff*

Vln. II

Vla. arco *ff*

Vc.

Cb.

[illegible]

387

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 387 through 392. The instrumentation includes Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. Measures 387-392 are marked with a repeat sign. The score is written for a full orchestra, with the Piano part featuring a prominent bass line in the left hand and chords in the right hand. The Violin I and II parts have melodic lines with some grace notes. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and some movement. The Timpani part is silent throughout these measures.

393

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

pizz.

p

pp

8vb

p

fz

fz

fz

fz

mf

p

fz

fz

fz

fz

p

pizz.

p

pizz.

p

(8)-1

399

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

404

Vln. I *fz fz mf* *cresc. poco a poco*

Vln. II *fz fz mp* *cresc. poco a poco*

Vla. *fz fz mp* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

Cb. *p* *cresc. poco a poco*

Timp. *p* *cresc. poco a poco*

Pno. *p* *cresc. poco a poco*

Vln. I *fz fz mf* *cresc. poco a poco*

Vln. II *fz fz mp* *cresc. poco a poco*

Vla. *fz fz mp* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

Cb. *p* *cresc. poco a poco*

This musical score page contains measures 404 through 409. It features a full orchestral arrangement with the following parts: Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. The key signature has one flat (B-flat), and the time signature is 3/4. Measures 404-406 show a gradual increase in volume for the strings and piano, marked with 'fz' (forzando), 'mf' (mezzo-forte), and 'mp' (mezzo-piano). Measures 407-409 continue this dynamic growth, with the piano part featuring a steady eighth-note accompaniment in both hands. The woodwinds (Viola, Vcllo, Cb.) also contribute to the texture with sustained notes and light melodic lines. The overall mood is one of quiet intensity and forward motion.

410

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

411

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416

Vln. I arco pizz.

Vln. II arco pizz.

Vla.

Vc.

Cb. arco *ff*

Timp.

(8)

Vln. I arco pizz.

Vln. II arco pizz.

Vla.

Vc. arco *ff*

Cb. arco *ff*

423

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

ff

pizz.

pizz.

legato

8^{va}

pizz.

429

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

(8)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 429: Vln. I has a melodic line starting with a B-flat. Vln. II has a similar line. Vla. has a line with a B-flat. Vc. and Cb. have a line with a B-flat. Timp. has a rest. Pno. has a complex rhythmic pattern.

Measure 430: Vln. I has a melodic line starting with a B-flat. Vln. II has a similar line. Vla. has a line with a B-flat. Vc. and Cb. have a line with a B-flat. Timp. has a rest. Pno. has a complex rhythmic pattern.

Measure 431: Vln. I has a melodic line starting with a B-flat. Vln. II has a similar line. Vla. has a line with a B-flat. Vc. and Cb. have a line with a B-flat. Timp. has a rest. Pno. has a complex rhythmic pattern.

Measure 432: Vln. I has a melodic line starting with a B-flat. Vln. II has a similar line. Vla. has a line with a B-flat. Vc. and Cb. have a line with a B-flat. Timp. has a rest. Pno. has a complex rhythmic pattern.

Measure 433: Vln. I has a melodic line starting with a B-flat. Vln. II has a similar line. Vla. has a line with a B-flat. Vc. and Cb. have a line with a B-flat. Timp. has a rest. Pno. has a complex rhythmic pattern.

Measure 434: Vln. I has a melodic line starting with a B-flat. Vln. II has a similar line. Vla. has a line with a B-flat. Vc. and Cb. have a line with a B-flat. Timp. has a rest. Pno. has a complex rhythmic pattern.

434

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

(8)

pizz.

ff

pizz.

pizz.

ff

Detailed description of the musical score: The score is for measures 434 to 439. It features seven staves: Violin I, Violin II, Viola, Violoncello, Contrabasso, Timpani, and Piano. The key signature is one sharp (F#). The time signature is 3/4. The Violin I part starts with a measure rest in 434, then plays a series of eighth notes. The Violin II part plays eighth notes in 434 and 435, then pizzicato chords in 436-439. The Viola part plays eighth notes in 434 and 435, then rests in 436-439. The Violoncello and Contrabasso parts play eighth notes throughout. The Timpani part has measure rests. The Piano part starts with a rehearsal mark (8) and plays a complex rhythmic pattern of eighth and sixteenth notes. Dynamics include 'pizz.' for pizzicato and 'ff' for fortissimo.

[illegible]

446

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

(8)

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

[illegible]

472

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

8^{va}

(senza pedale)

ord.

pp

p

pp

ord.

p

arco

pp

481

Vln. I *cresc. poco a poco* *mf*

Vln. II

Vla. *p* *cresc. poco a poco* *mp*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco* *mp* *cresc. poco a poco*

Timp. *cresc. poco a poco* *mp*

Pno. *mp*

(8)

Vln. I *cresc. poco a poco* *mf* *8va*

Vln. II *mp* *cresc. poco a poco*

Vla. *cresc. poco a poco* *mp* *pizz.*

Vc. *mp* *cresc. poco a poco*

Cb. *cresc. poco a poco*

496

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

(8)-----l

Vln. I

Vln. II

Vla.

Vc.

Cb.

musical score page 104, measures 496-501. The score is for a string quartet (Vln. I, Vln. II, Vla., Vc., Cb.), Timpani (Timp.), and Piano (Pno.). The key signature is one sharp (F#). The time signature is 3/4. The score is divided into two systems, each containing six measures. The first system (measures 496-501) includes a Piano (Pno.) part. The second system (measures 502-507) does not include a Piano part. The string parts are marked with 'pizz.' (pizzicato) and 'arco' (arco) throughout. The Timpani part is marked with 'ff' (fortissimo) at the end of the first system. The Piano part is marked with '(8)-----l' at the end of the first system.

502

This musical score page contains measures 502 through 507. The instruments are arranged in two systems. The first system includes Vln. I, Vln. II, Vla., Vc., and Cb. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb., with Timp. and Pno. positioned between the two systems. The key signature changes from one sharp (F#) to two flats (Bb and Eb) at measure 505. The Vln. I part features a complex, fast-moving melodic line with many accidentals. The Vln. II part plays a more rhythmic, chordal accompaniment. The Vla. part provides harmonic support with sustained chords and some melodic movement. The Vc. and Cb. parts play a steady, rhythmic bass line. The Timp. part has a few specific rhythmic hits. The Pno. part is mostly silent, with some low-frequency accompaniment in the lower register.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

508

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

ff

fz

8^{vb}

The musical score for measures 508-513 is written for a symphony orchestra. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The score includes staves for Violin I, Violin II, Viola, Violoncello, Contrabass, Timpani, and Piano. The Violin I part features a melodic line with eighth and sixteenth notes. The Violin II, Viola, Violoncello, and Contrabass parts have pizzicato (pizz.) and arco markings. The Timpani part has a strong fortissimo (ff) dynamic. The Piano part has a forzando (fz) dynamic and a low register indicated by '8vb'. The score is divided into two systems, with measures 508-513 in the first system and measures 514-519 in the second system.

514

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8^{vb}