

To my dear friend Zoltán Székely

VIOLIN CONCERTO no 2

I

BÉLA BARTÓK
(1881-1945)

Allegro non troppo, ♩ = 100

Flutes I, II

Oboes I, II

Clarinets I, II
in A

Bassoons I, II

I, III
Horns in F

II, IV

Trumpets I, II
in C

Trombones
I, II, III

Timpani

Percussion

Celesta

Harp

Allegro non troppo, ♩ = 100

Solo Violin

Violins I

Violins II

Violas

Violoncellos

Double Basses

pp

p

pizz.

p

pizz.

p

pizz.

p

11

Cits. I, II in A

Bsn. I

Hr. I in F

Timp.

Harp

S. Vla.

Vln. I

Vln. II

Vla.

Vcs.

D. Bs.

p

p

f

arco div.

unis.

arco

p

arco

p

15

Obs. I, II

Cits. I, II in A

Bsns. I, II

Timp.

Harp

p

mf

15

S. Vla.

Vln. I

Vln. II

Vla.

Vcs.

D. Bs.

mp

mp

poco allarg. . .

Fl. I

Obs. I, II

Clts. I, II in A

Bsns. I, II

Timp.

Harp

S. Vin.

Vins. I

Vins. II

Vis.

Vcs.

D. Bs.

p

a 2

10

pizz.

arco

51''

22

a tempo (mosso), ♩ = 112 - 108

S. Vin.

Vins. I

Vins. II

Vis.

Vcs.

D. Bs.

piuf

p

p

p

p

p

28

Ob. I

Cits. I, II in Bb

S. Vln.

Vis.

Vcs.

D. Bs.

pp

pp

non troppo f, espr.

pp

pp

pp

31

Fl. I.

Ob. I

Cits. I, II in Bb

I, III

Has. in F

II

pp

pp

pp

con sord.

ppp

con sord.

ppp

31

S. Vln.

Vis.

Vcs.

D. Bs.

sf

sempre pp

p

p

rallent.

Fl. I

Obs. I, II

Clts. I, II in A

Bsns. I, II

S. Vin.

Vins. I

Vls.

Vcs.

D. Bs.

43

allarg. Quasi tempo I, ♩ = 108-100

Fita. I, II

Obs. I, II

Cl. I in A

B. Cl. in A

Bsns. I, II

I, III

II, IV

Timp.

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

43

40'

This musical score page features the following instruments and parts:

- Flts. I, II**: Flute parts in treble clef, marked *a 2*.
- Obs. I, II**: Oboe parts in treble clef, marked *a 2*.
- Cl. I in A**: Clarinet in A, treble clef.
- B. Cl. in A**: Bass Clarinet in A, treble clef.
- Bsns. I, II**: Bassoon parts in bass clef, marked *a 2*.
- Horns in F**: Horns in F, with parts for **I, III** and **II, IV** in treble clef, marked *a 2*.
- Trpts. I, II in C**: Trumpet parts in treble clef, marked *f*.
- Trbs. I, II**: Trombone parts in bass clef, marked *f*.
- Timp.**: Timpani part in bass clef, marked *f*.
- Vins. I**: Violin I part in treble clef.
- Vins. II**: Violin II part in treble clef.
- Vla.**: Viola part in alto clef.
- Vcs.**: Violoncello part in bass clef.
- D. Bs.**: Double Bass part in bass clef.

Fl. I

Cl. I
in A

B. Cl.
in A

Bsn. I

Timp.

Harp

S. Vln.

Vln. I

Vln. II

Vla.

Vcs.

D. Bs.

pp

pp *mf*

pp *mf*

pp *mf*

pp

pp *mf*

p

pizz.

p

p

5

3

5

V

5

3

pizz.

p

p

Fluo. *f*
 Fl. I *f*
 Obs. I, II *f*
 Clts. I, II in A *f*
 Hns. in F I, III *f* senza sord.
 II *f* senza sord.
 Trpts. I, II in C *f* a 2
 Trbs. I, II *f*
 III *f*
 S. Vla. *f* *ff*
 Vla. I *f*
 Vla. II *f*
 Vla. *f*
 Vos. *f*

Picc.

Fl. I

Obs. I, II

Clts. I, II
in A

Bsn. I

Hrn. I, III
in F

Trpts. I, II
in C

I, II

Trbs.
III

S. Vln.

Vln. I

Vln. II

Vis.

Vcs.

IV - - - - A i

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Harp

S. Vln.

Vln. II

Vis.

Vcs.

D. Bs.

agitato

100

pp

arco

arco

arco

p

tornando al Risoluto, ♩ = 120

Obs. I, II *p*

Clts. I, II in A *p*

Bsns. I, II *p*

I, III *ppp*

Hns. in F *ppp*

II *ppp*

Harp *p*

con sord.

tornando al Risoluto, ♩ = 120

S. Vla. *fp*

Vln. I *p* (pizz.)

Vln. II *p* arco

Vla. *p* pizz.

Vcs. *p* pizz.

D. Bs. *p*

105

Obs. I, II

Cl. I in A

Bsns. I, II *a 2*

Harp *f*

105

S. Vla. *f*

Vln. I *p* arco *mp* *mf* *cresc.*

Vln. II *p* arco *mp* *mf* *cresc.*

Vla. *p* arco *mp* *mf* *cresc.*

Vcs. *p* arco *mp* *mf* *cresc.*

D. Bs. *p* arco *mp* *mf* *cresc.*

I
 Flts. *fff*
 II
 Obs. I, II
 Clts. I, II in A
 Bsns. I, II
 I, III
 Hns. in F
 II, IV
 Trpts. I, II in C
 I
 Trbn. *ff*
 II, III
 Timp.
 S. D.
 Cym. *ff col legao*
 Harp *p*

S. Vln.
 Vlns. I
 Vlns. II
 Vls.
 Vcs.
 D. Bs. *pizz.*

poco rallent. a tempo

C.A. *p, espr.*

Cl. I in Bb

Bsn. I

Timp. *p*

Harp *p*

S.Vln. *pp*

Vln. I *pp*

Vln. II *pp* *pizz.* *arco*

Vis. *pizz.* *p* *mf*

Vcs. *p*

D. Bs. *non div.* *p*

poco rallent. div. a tempo

127

Ob. I *pp*

C.A.

B.Cl. in Bb

Hn. I in F *p, dolce* *senza sord.* *pp, espr.*

Harp

S.Vln. *p, espr.*

Vis. *arco*

Vcs. *mf*

poco rallent.

137

al Tempo I. (♩ = 100)

Molto tranquillo, ♩ = 94

Flts. I, II

Ob. I

C. A.

Cl. I in B♭

B. Cl. in B♭

I

II

III

Timp.

Harp

137

al Tempo I. (♩ = 100)

Molto tranquillo, ♩ = 94

S. Vla.

Vins. I

Vins. II

Vla.

Vcs.

D. Bs.

154

sempre più tranquillo -

Musical score for measures 154-159. Instruments include Flts. I, II; Clts. I, II in B \flat ; Ho. II in F; Trpts. I, II in C; and S. Vla. The S. Vla. part features a complex melodic line with many accidentals. Dynamics include *pp* and *ppp*. A marking "con sord." is present for the Trpts. I, II.

154

sempre più tranquillo -

Musical score for measures 154-159. Instruments include Vla.; Vcs.; and D. Bs. The Vla. part has markings "div. sul pont." and "ord." with *ppp* dynamics. The Vcs. part has markings "div." and "sul pont." with *ppp* dynamics. The D. Bs. part has a *ppp* dynamic and "arco" marking.

160

Vivace, $\text{♩} = \text{ca. } 150$

Musical score for measures 160-165. Instruments include Flts. I, II; Cl. I in B \flat ; Ho. II in F; and Trpts. I, II in C. The parts are mostly rests with some initial notes.

160

Vivace, $\text{♩} = \text{ca. } 150$

Musical score for measures 160-165. Instruments include S. Vla.; Vls.; Vcs.; and D. Bs. The S. Vla. part has a *pp* dynamic and a *f, risoluto* dynamic. The Vls. and Vcs. parts have "ord." markings.

1' 50"

Hn. I in F
 S. Vln.
 Vls.
 Vcs.
 D. Bs.

C.A.
 Hn. I in F
 S. Vln.
 Vlns. I
 Vlns. II
 Vls.
 Vcs.

$\text{♩} = 140$
 175
p, dolce
 (senza sord.) div.
 con sord.

C.A.
 I Hns. in F
 IV
 S. Vln.
 Vlns. I
 Vlns. II
 Vls.
 Vcs.
 D. Bs.

pochiss. rit.
 con sord.
 (non div.)
pp

179

a tempo, ♩ = 140

184

Flts. I, II

Ob. I

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

Clts. I, II in A

Bans. I, II

I *con sord.*

II, III, IV *(senza sord.)*

S. Dr. *p mp*

179

a tempo, ♩ = 140

184

S. Vln. *sul pont. p*

Vins. I *con sord. p*

Vins. II *p*

Vls. *p*

Vcs. *con sord. p*

D. Bs. *p*

ord. sul pont. p

190

pochiss. rit.

Flts. I, II

Obs. I, II

Cits. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

S. Dr.

190

pochiss. rit.

S. Vin.

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

194

Meno vivo (*quasi subito*), ♩ = 116

Cits. I, II in A

Cel.

Harp

194

Meno vivo (*quasi subito*), ♩ = 116

S. Vla.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

P, con calore

div.

ppp sub.

sul pont. punta d'arco

pp

Cits. I, II in A

Cel.

Harp

S. Vla.

Vins. I

Vls.

Vcs.

D. Bs.

Ob. I *ppp*

Cts. I, II
In A

Bsn. I *pp*

Cel.

Harp

S. Vln. *mp*

Vln. I

Vln. II *ppp* ord.
con sord. punta d'arco

Vis. *pp*

Vcs.

D. Bs.

200

Ob. I

Bsn. I

Cel.

Harp

200

S. Vln.

Vln. I

Vln. II

Vis.

Vcs.

D. Bs.

Fl. I *pp*

Cl. I in B \flat *pp*

Bsns. I, II *pp* senza sord.

Hns. I, II in F con sord.

Timp.

Cel.

Harp *pp*

S. Vla. *mf*

Vlns. I *pizz.* *p*

Vlns. II *pizz.* *p*

Vla. *pizz.* *arco* *pizz.*

Vcs. *p*

D. Bs. *p*

204

Più mosso, $\text{♩} = 132$

Hr. II in F

I, II Trbs. *mf*

Vlns. I *arco*

Vlns. II *senza sord. ord.*

Vla. *arco*

Vcs.

D. Bs.

209

Flts. I, II

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

I, II
Trbs.

III

Timp.

mf

mf

mf

mf *gliss.*

mf *cresc.*

209

Vlas. I

Vlas. II

Vls.

Vcs.

D. Bs.

cresc.

cresc.

cresc.

cresc.

cresc.

sempre più tranquillo

allarg.

Fl. I

Ob. I

Cts. I, II in A

Bsns. I, II

Hns. I, II in F

Harp

con sord. *pp*

senza sord. *mf*

sempre più tranquillo

allarg.

S. Vln.

Vlns. II

Vlns.

Vcs.

D. Bs.

220

Mosso, $\text{♩} = 120$

Fl. I

Cl. I in A

S. Vln.

Vlns. II

Vlns.

Vcs.

D. Bs.

f, risoluto

unis.

p

unis. arco

p

241

poco rall. Risoluto, ♩ = 120-126

Ob. I

Cts. I, II
in A

Bsns. I, II

I, III
Hos. in F

II, IV

Trpt. I
in C

Trbs.
I, II, III

Timp.

S. Dr.

B. Dr.

Harp

con sord. (II 1)

con sord.

con sord.

[senza sord]

mf

p

pp

mf

ff

mf

241

poco rall. Risoluto, ♩ = 120-126

S. Vln.

Vlns. I

Vlns. II

Vla.

Vcs.

IV

pizz.

pizz. arco

p

f

p

f

1' 14"

252

S. Vln.

Vlns. I

Vlns. II

Vla.

Vcs.

L. Bs.

pizz.

(pizz.)

pizz.

arco

pizz.

p

p

f

p

p

Calmò, $\text{♩} = \text{ca } 100$

Cits. I, II in A

Ha. II in F

S. Vln.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

II

I

pp

con sord.

pp

p

pizz.

arco

div. arco

pp

pp

pp

258

Risòluto, $\text{♩} = 120-126$

Calmò, $\text{♩} = 94$

Fl. I

Cl. I in A

B. Cl. in Bb

Ha. II in F

Timp.

pp

pp

pp

pp

258

Risòluto, $\text{♩} = 120-126$

Calmò, $\text{♩} = 94$

S. Vln.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

p

p

p

pizz.

p

p

p

pp

pp

pp

pp

(non div.)

pp

Allegretto $\text{♩} = 100$

Risoluto, $\text{♩} = 120-126$

pp *p* *mf*

(con sord.)

Fits. I, II
Cl. I in A
B. Cl. in Bb
Hn. II in F
Timp.

Allegretto $\text{♩} = 100$

Risoluto, $\text{♩} = 120-126$

pp *mf* *pizz.*

III IV

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

Allegretto $\text{♩} = 100$

Risoluto, $\text{♩} = 120-126$

pp *p* *mf, dim.* *p*

Fl. I
Clts. in A I
Clts. in A II
S. Vla.
Vins. I
Vins. II
Vla.
Vcs.

sempre più agitato

Fl. I

Cl. I in A

Trgl.

Cel.

Harp

S. Vla.

Vlns. I

Vlns. II

sempre più agitato

290

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

S. Vla.

Vlns. I

Vlns. II

Vla.

Vcs.

mf unis.

pp unis.

pp pizz.

pp pizz.

pp

arco

arco

arco

arco

Obs. I, II

Cl. I in Bb

Bsns. I, II

Timp.

S. Vla.

Vlns. I

Vlns. II

Vla.

Vcs.

D. Bs.

IV.....

pizz.

pizz.

pizz.

pizz.

pizz.

Più mosso, ♩ = 140

294

Picc. *f*

Fl. I *f*

Obs. I, II *f*

Clts. I, II in B_b *f*

Bsns. I, II *f*

I, III
Hus. in F *f*

II, IV *f*

Trpts. I, II in C *f*

I *f*

Trbs. *f*

II *f*

III *f*

Timp. *mf* *f* *sempre sim.*

Più mosso, ♩ = 140

294

Vins. I *f* arco

Vins. II *f* arco

Vls. *f* arco

Vcs. *f* arco

D. Bs. *f* arco

Picc.

Fl. I

Obs. I, II

Clts. I, II in B \flat

Bsns. I, II

I, III Hns. in F

II, IV

Trpts. I, II in C

I Trbs.

II Trbs.

III

Timp.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

This block contains the musical score for measures 297 through 300. It includes parts for Piccolo, Flute I, Oboe I and II, Clarinets I and II in B-flat, Bassoons I and II, Horns I, III in F and II, IV, Trumpets I and II in C, Trombones I, II, and III, Timpani, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat and a 4/4 time signature. Various dynamics and articulation marks are present throughout the score.

299

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

This block contains the musical score for measures 301 through 304, focusing on the string section. It includes parts for Solo Violin, Violins I and II, Viola, and Violoncello. The score continues in the same key signature and time signature as the previous page, with detailed notation for the string textures.

I
Cits. in B \flat

II

Hr. II
in F

Timp.

Harp

S. Vla.

ord.

Vls.

Vcs.

D. Bs.

sf **309** *rubato*

S. Vla.

p

f

p

f

mf

f

piu f

ff

meno f

poco rit. a tempo

poco rit. a tempo

mf

p

mf

344

Vivace, $\text{♩} = \text{ca. } 150$

f

ff

1' 45"

350

Clt. I, II
in A

Bsns. I, II

Hns. I, II
in F

S. Vln.

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

a2

f

Obs. I, II

Clt. I, II
in A

Bsns. I, II

S. Vln.

Vls.

Vcs.

mp

allarg. al

unis. pizz.
p

unis. pizz.
p

354

(quasi) Tempo I., ♩ = ca. 110

Obs. I, II

Clt. I, II
in A

Bsns. I, II

Hn. I
in F

Harp

S. Vln.

Vln. I

Vln. II

Vls.

Vcs.

D. Bs.

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

ff

p

p

arco

arco

p

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

Picc.

Fl. I

Ob. I

C.A.

Clts. I, II in A

Bsns. I, II

I, III Hns. in F

II, IV

I Trpts. in C

II

I Trbs.

II, III

Timp.

S. Dr.

Harp

ff

piu f

a2

con sord.

pp

con cord.

f

mf

f

ff

mf

p

f

pp

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

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

mf

ff

ff

ff

ff

ff

pp

gliss.

pp

div. gliss.

pp

ff

ff

III
Hns. in F
II, IV

Harp

S. Vln.

Vlns. II

Vla.

Vcs.

D. Bs.

div. gliss.

pp

gliss.

pp

368

Flts. I, II

Clts. I, II
in A

III
Hns. in F
II, IV

Timp.

Harp

368

S. Vln.

Vlns. I

Vlns. II

Vla.

Vcs.

D. Bs.

p

pp

pp

p

mf unis. pizz.

mf unis. pizz.

mf pizz.

mf pizz. non div. I

mf P III

arco

arco

arco

arco

373

Ob. I

Cl. I in A

Bsns. I

Bsns. II

Hns. I, II in F

Timp.

S. Dr.

p

p

p

f

mf

pp

senza sord.

mf

p

373

S. Vln.

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

ff

feroce

mf

mf

mf

mf

mf

mf

pizz.*

pizz.* div.

pizz.*

pizz.*

pizz.*

pizz.*

* \circ indicates a strong *pizzicato* so that the string rebounds off the fingerboard
 * \circ indique un ferme et vigoureux *pizzicato* faisant rebondir la corde sur la touche

+ the note below the line to be played at the edge of the head
 + la note sous la ligne sera exécutée au bord de la membrane

Fl. I. *p*

Ob. I

Clts. I, II in A *p*

Bsn. I *p*

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

Timp.

S. Dr.

S. Vln. *harm. . .*

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

Vlns. II *arco unis.* *p*

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

Vcs. *arco* *p*

D. Bs. *p*

S. Vln. *poco rubato*

383

poco allarg. ... a tempo (♩ = 140)

Picc. *p* *cresc.* *f*

Fl. I *p* *cresc.* *f*

Obs. I, II *p* *cresc.* *ff*

Cits. I, II in A *p* *cresc.* *ff*

Bsns. I, II *p* *cresc.* *ff*

I, III Hns. in F *p cresc.* *p cresc.* *f* *ff*

II, IV *p cresc.* *f* *ff*

Trpts. I, II in C *mf* *f* *ff*

Timp. *f* *mf cresc.* *ff*

Cym. *pp* *cresc.* *mf*

Harp *mf* *f*

383

poco allarg. ... a tempo (♩ = 140)

S. Vln. *f*

Vins. I *f* *pizz.* *arco* *pp cresc.* *f*

Vins. II *f* *pizz.* *arco* *pp cresc.* *f*

Vls. *f* *pizz.* *arco* *pp* *f*

Vcs. *f* *pizz.* *arco* *p* *f*

D. Bs. *f* *arco* *p* *f*

127

Duration: ca. 12'16"

II

Andante tranquillo, ♩ = ca. 92

Timpani

Harp

Solo Violin

Violins II

Violas

Violoncellos

6

Timp.

Harp

S. Vln.

Vlns. II

Vls.

Vcs.

- * actual pitch
- * son réel

Un poco più andante, ca. 114

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

Un poco più andante, ca. 114

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

Timp.
 S. Vla.
 D. Bs.

16

Timp.

Harp

S. Vin.

Vls.

Vcs.

D. Bs.

près de la table *p*

mp *mf*

div.

div. sul pont. *pp* arco *p*

mp ord.

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

pp *pp* *p* *pp* *pp*

div.

23

Un poco più tranquillo, $\text{♩} = \text{ca. } 104-100$

Flts. I, II

Ob. I

Cl. I in A

Hn. I in F

Harp

p *p* *p* *[p]* *p*

23

Un poco più tranquillo, $\text{♩} = \text{ca. } 104-100$

S. Vin.

Vins. I

Vls.

mf, sonoro, espr. *pp* *pp*

(div.) *p* con sord.

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

This musical score system includes six staves. The Flute I and II parts feature melodic lines with slurs and ties. The Oboe I part has a similar melodic line. The Clarinet I in A part consists of a few notes with rests. The Harp part has a complex, arpeggiated texture. The Violin I part has a melodic line with slurs. The Violins I part has a rhythmic accompaniment with slurs and ties.

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

30

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

30

pp

This musical score system includes seven staves. A box containing the number '30' is placed above the first staff. The Flute I and II parts have melodic lines with dynamic markings *pp* and *ppp*. The Oboe I and II parts have melodic lines with dynamic markings *pp* and *ppp*. The Clarinet I and II in A part has a melodic line with dynamic markings *ppp* and *p*. The Cello part has a few notes with dynamic marking *pp*. The Harp part has a complex, arpeggiated texture with dynamic marking *pp*. The Violin I part has a melodic line with dynamic marking *pp*. The Violins I part has a rhythmic accompaniment with dynamic marking *pp*.

Più mosso, ♩ = 170

Clts. I, II in A

Hns. I, II in F senza sord. *sff* → *p*

Cel.

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

Vlns. II *PPP* 2 o 3 Solo

Vis. *PPP* Solo II

Vcs. *PPP* 1'36"

Hns. I, II in F *sff* → *p*

Timp. *f*

S.Vln. *sempre simile*

Flts. I, II *f* → *p*

Cl. I in A *f* → *p*

B. Cl. in A *mf*

Hns. I, II in F *sff* → *p* (come sopra) *sff* → *p* *mf* → *p*

Timp. *mf*

S.Vln.

58

Lento, ♩ = 66

Cl. I
in A

S. Vln.

Vcs.

D. Bs.

Musical score for measures 58-61, measures 1-4 of the system. The score includes parts for Clarinet I in A, Violin I, Violoncello, and Double Bass. The tempo is Lento, ♩ = 66. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *p* and *pp*. A *tutti* marking is present above the Violoncello part.

62

Clts. I, II
in A

S. Vln.

Vins. II

Vls.

Vcs.

D. Bs.

Musical score for measures 62-65, measures 5-8 of the system. The score includes parts for Clarinets I and II in A, Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is Lento, ♩ = 66. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *pp* and *tutte*. A *unis.* marking is present above the Violin II part.

Clts. I, II
in A

S. Vln.

Vins. II

Vls.

Vcs.

D. Bs.

Musical score for measures 66-69, measures 9-12 of the system. The score includes parts for Clarinets I and II in A, Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is Lento, ♩ = 66. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *pp*. There are markings for *10* above the Violin I part.

Cita. I, II
in A

S.Vin.

Vins. II

Vis.

Vcs.

D.Bs.

(*rubato*)

S.Vin.

Vins. II

Vcs.

D.Bs.

rit. . . a tempo (un poco più andante)

69 ♩ = 74

Fl. I

Ob. I

Cl. I
in A

S.Vin.

Vis.

Vcs.

IV.....

pp

pp

pp

mf

smorzando

p

p

73 78 poco allarg. . .

Fl. I

Cl. I
in A

Bsa. I

Hn. II
in F

S. Vln.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

pp senza sord. con sord. p ppp senza sord. unis. p pp ppp

1'41"

83 Allegro scherzando, ♩. = 112

Picc.

Fl. I

Trgl.

S. Dr.

Harp

sempre senza corda p pp f

83 Allegro scherzando, ♩. = 112

S. Vln.

Vins. I

Vls.

Vcs.

D. Bs.

f p, leggero f p pizz. ppizz. p

Musical score for measures 88-90. The score includes parts for Piccolo, Flute I, Clarinets in A (I and II), Trigon, Saxophone Drums, Harp, Violin, Viola, and Violoncello. The key signature has one flat (B-flat). The time signature is 6/8. Dynamics include *p*, *pp*, *f*, and *ppp*. The Harp part features a glissando in measure 89. The Violin part has a dynamic marking of *f* in measure 89. The Violoncello part has a dynamic marking of *p* in measure 90. A box with the number 90 is located at the top right of the first system and the middle right of the second system.

Continuation of the musical score for measures 90-92. The score includes parts for Piccolo, Flute I, Clarinets in A (I and II), Harp, and Violin. The key signature has one flat (B-flat). The time signature is 6/8. Dynamics include *p*, *mf*, *f*, and *ff*. The Harp part features a glissando in measure 91. The Violin part has dynamic markings of *mf*, *f*, and *ff* in measures 90-92.

95

Picc.

Fl. I

I
Clts. in A

II

Trgl.

S. Dr.

Harp

S. Vln.

Vis.

Vcs.

D. Bs.

p

pp

pp

pp

p

pp

f

gliss.

p

div. (pizz.)

arco

pizz.

p

(sempre senza corda)

95

99

Fl. I

I
Clts. in A

II

Trgl.

S. Dr.

Harp

S. Vln.

Vis.

Vcs.

D. Bs.

p

pp

pp

p

pp

gliss.

p

mf

f

p

unis.

mf

p

pizz.

mf

p

Flcc.
Fl. I
Cl. I
in A
Harp
S. Vin.
Vln. I
Vln. II
Vis.
Vcs.

38'

Comodo, ♩ = 120

105

S. Vin.
Vln. I
Vln. II
Vcs.

* col legno

Timp.
S. Dr.
S. Vin.
Vln. I
Vln. II
Vcs.

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

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

(sempre sim.)

Timp.

S. Dr. $\frac{4}{4}$ (sim.) $\frac{3}{2}$ (sempre sim.)

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

Vins. I

Vins. II

Vls.

Vcs.

111

Timp.

S. Dr. $\frac{3}{2}$ $\frac{4}{4}$ *p*

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

Vins. I

Vins. II

Vls.

Vcs.

D. Bs. *p*

Timp. *p*

S. Vln. *mp* *dim.*

Vins. I *p* *dim.*

Vins. II *dim.*

Vis. *dim.*

Vcs. *dim.*

D. Bs.

118

poco rall. al . . . Tempo I.

Fl. I *pp*

Obs. I, II *ppp*

Cits. in A I *pp*

II *pp*

Bsn. I *pp*

Harp *pp*

118

poco rall. al . . . Tempo I.

S. Vln. *p*

Vins. I *pp*

Vins. II

1' 14"

122

Fl. I

Obs. I, II

Cits. in A
I
II

Bsn. I

Hn. I in F
(con sord.)
pp

Cel.
pp

Harp
pp

S. Vin.
più p

Vln.
arco
3 Sole
pp

122

Timp.
modo ord.
pp

Cel.

Harp

S. Vin.
ppp smorz.

Vln. I
con sord.
div.
arco
pp

Vln. II
con sord.
div.
arco
pp

Vln.
ppp

1' 17"

III

Allegro molto, $\text{♩} = 76-72$

I, III
Horns in F
II, IV

Timpani

Allegro molto, $\text{♩} = 76-72$

Solo Violin

f, con spirito

Violins I

Violins II

Violas

Violoncellos

Double Basses

13

Flts. I, II

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F
II, IV

Timp.

13

S. Vln.

Vlns. I

Vlns.

Vcs.

D. Bs.

19

Flts. I, II

Obs. I, II

Cits. in A
I
II

Bsns.
I
II

I, III
Hns. in F
II, IV

Timp.

Harp

S. Vln.

Vlns. I

Vlns. II

Vis.

Vcs.

D. Bs.

a2

p

a2

a2

mf

pizz.

p

pizz.

p

pizz.

p

pizz.

p

rallent. tornando al tempo

Risoluto, $\text{♩} = 68$

29

Picc.

Fl. I

Obs. I, II

I
Cts. in A

II

I
Bsns.

II

I, III
Hns. in F

II, IV

Harp

29

rallent. tornando al tempo

Risoluto, $\text{♩} = 68$

S. Vln.

Vlns. I

Vlns. II

Vis.

Vcs.

D. Bs.

23''

Picc.

Fl. I

Obs. I, II

I
Clts. in A
II

I
Bsns.
II

I, III
Hns. in F
II, IV

S. Vln.
f, strepitoso

Vlns. I

Vlns. II

Vis.

Vcs.

D. Bs.

37

Picc.

Fl. I

Obs. I, II

I
Clts. in A

II

I
Bsns.

II

Hns. I, II
in F

S. Dr.

con corda senza corda

pp *p*

37

S. Vin.

Vins. I

Vins. II

Vis.

Vcs.

D. Bs.

p *p*

p *p*

p *p*

p *p*

p *p*

pizz.

51

Picc.

Fl. I

Obs. I, II

I
Clts. in A

II

I
Bsns.

II

I, III
Hns. in F

II, IV

S. Dr.

pp — *mf* *p*

senza corda

51

S. Vla.

Vlns. I

pizz. *p* *arco*

Vlns. II

pizz. *p* *arco*

Vla.

pizz. *p* *arco*

Vcs.

D. Bs.

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

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

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

S. Vin.
Vins. I
Vins. II
Via.
Vcs. (div. in 3)
D. Bs.

a tempo, $\text{♩} = 66$

64

I Flts. *mf cresc.*

II Flts. *mp mf cresc.*

I Obs. *mf cresc.*

II Obs. *mp mf cresc.*

I Clts. in A *mp mf cresc.*

II Clts. in A *mp mf cresc.*

I Bsns. *mp mf cresc.*

II Bsns.

I, III Has. in F *con sord. mp senza sord. mf*

II, IV Has. in F *con sord. mp senza sord. mf*

Harp

64

a tempo, $\text{♩} = 66$

Vins. I *div. in 2 cresc. non div.*

Vins. II *cresc. unis. arco*

Vla. *cresc. non div. f cantabile*

Vcs. (div. in 3) *pizz.*

D. Bs. *unis. pizz.*

72

Flts. I, II
f, cantabile

Ob. I
f, cantabile

C. A.
f, cantabile

Clts. I, II
in A
f, cantabile

Bsns. I, II
f, cantabile

I, III
Hns. in F

II, IV
f, cantabile

Temp.

Harp

72

Vins. I
arco
più f, cantabile

Vins. II
più f, cantabile

Vis.
arco
cantabile

Vcs.
unis.
arco
cantabile

D. Bs
arco
cantabile

77

Flts. I, II *a 2*

Ob. I *p*

C. A. *p*

Clts. I, II in A *a 2*

Bs. I, II *a 2*

I, III *a 2*

Hns. in F II, IV *a 2* *p*

Timp. *p*

Cym. *a 2* *ppp*

Harp *mf*

Vins. I *a 2*

Vins. II *p*

Vis. *sfp*

Vcs. *sfp*

D. Bs. *p*

77

101

Fl. I
Cl. I
in A
Harp
S. Vla.
Vlns. I
Vlns. II
Vis.
Vcs.
D. Bs.

101

Fl. I
Clts. I, II
in A
Harp
S. Vla.
Vlns. I
Vlns. II
Vis.
Vcs.
D. Bs.

111

d. = 66

p

Fits. I, II

Obs. I, II

Cits. I, II
in A

Rsns. I, II

pp

senza sord. *f*

senza sord.

senza sord.

con sord.

pp

I, III

Hns. in F

II, IV

Timp.

Harp

111

d. = 66

ff, ruvido

sempre f

S. Vln.

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

arco

arco

117

Meno mosso,
♩. = 68-60

Flts. I, II

Obs. I, II

Clts. I, II
in A

I

Bsus.

II

I, III

Hns. in F

II, IV

Trpts. I, II
in C

Timp.

Harp

117

Meno mosso,
♩. = 68-60

S. Vln.

Vls.

Vcs.

D. Bs.

175

Fl. I

Clts. I, II
in A

Bsns. I, II

Hns. in F
II, IV

Trpt. I
in C

S. Dr. *senza corda*
pp *<mf*

B. Dr.

S. Vln. 175

182

Timp. *

B. Dr. *mp*

S. Vln. 182 *piu f*

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

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

Vls.
(con sord.)
p

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

D. Bs. *pp*

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

205

Picc.

Fl. I

Ob. I

C.A.

Cl. I
in A

B. Cl.
in Bb

Bsns. I, II

Trpts. I, II
in C

Trb. I

Timp.

Cym.

senza sord.

col legno a 2

f *ppp*

205

S. Vla.

Vlns. I

Vlns. II

Vis.

Vcs.

D. Bs.

ff

Più mosso, $\text{♩} = 80$

Picc.

Fl. I

Ob. I

C.A.

Cl. I
in A

B. Cl.
in B \flat

Bsns. I, II

I, III
Hns. in F

II, IV

Trpts. I, II
in C

I
Trbs.

II, III

Timp.

Cym.

B. Dr.

Harp

(senza sord.)
mp

(senza sord.)
mp

senza sord.
mp

col legao
f *p*

Più mosso, $\text{♩} = 80$

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

arco

4 Soli II
div.

III
pp

4 Soli

div.
pp \neq 0
sul ponticello

49"

Trpts. I, II in C

Trbs. I, II, III

Timp.

Trgl.

Harp

S. Vln.

Vins. I

Vins. II

D. Bs

mp

f

pp

gliss.

cresc.

con fuoco

pp

f

228

I, III Hns. in F

II, IV

Trpts. I, II in C

Trbs. II, III

Timp.

Trgl.

Harp

S. Vln.

Vins. I

Vins.

D. Bs

mf

f

pp

cresc.

pp

gliss.

mf

p

Solo

gliss.

mf

p

sul pont. div.

Tutti

f

250

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

Obs. I, II
mf *f*

Clts. I, II
 in A
mf *f*

Bsns. I, II
mf *f*

Hns. in F
 I, III
mf marc. *mf*

II, IV
mf marc.

Trpt. I
 in C
f

Timp.
mf

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

B. Dr.
p *mp* *mf*

250

Vlns. II
ord. *Tutti* *f*

Vlns.
arco

Vcs.
mf *f*

D. Bs.
mf *f*

267

sempre più tranquillo

Ob. I *p, espr.*

C.A. *p, espr.*

I Clts. in A

II *p, cantab.*

Bsn. I *p, cantab.*

Hn. II in F *p, espr.*

267

sempre più tranquillo

S.Vln. *f, sonoro*

Vins. I

Vls.

Vcs.

D.Bs.

274

Rubato, $\text{♩} = 50$

tornando

al tempo ($\text{♩} = 66$)

C.A. *pp*

I Clts. in A *ppp*

II *pp*

Hn. II in F *pp*

Cel. *pp*

274

Rubato, $\text{♩} = 50$

tornando

al tempo ($\text{♩} = 66$)

S.Vln. *meno f*

Vins. I *mf ma leggero*

Vls. (Sola) *pp*

Vcs. (Sola) *pp*

D.Bs. *mp*

sempre più tranquillo

Fl. I *p, cantab.*

Ob. I *p, espr.*

Cts. I, II in A *pp*

Cl. I in F *p, espr.*

Cel. *con sord.*

S. Vln. *sempre più tranquillo*

Vln. I *4 Soli*

Vln. II *2 Solo*

Vcl. *2 Solo*

D. Bs. *3 Soli*

f sonoro

IV

281

Rubato, $\text{♩} = 50$

sempre più lento

Fl. I

Cts. I, II in A

Cl. I in F *pp*

Cel.

Rubato, $\text{♩} = 50$

sempre più lento

S. Vln. *meno*

Vln. I (div.) *ord.*

Vln. II

Vcl. *Tutte*

D. Bs. *Tutti*

gli altri ord.

molto espr.

2 Soli

p

p

p

p

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

$\text{♩} = \text{ca. } 80$

297

Esns. I, II

Timp.

S. Vla.

2 Soti

Vlns. I (div.)

Vlns. II

Vls.

Vcs. (div.)

D. Bs.

gli altri

con calore

sonoro

p

più p

ff

43

305

I

Esns. II

Vlns. I

Vlns. II

Vls.

Vcs. (div.)

D. Bs.

unis.

poco a poco cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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

313

Flts. I, II

Obs. I, II

Cits. in A
I
II

Bsns. I, II

Hns. in F
I, III
II, IV

Timp.

Cym.

sf, *a2*, *sf*, *mf cresc.*, *p cresc.*, *con sord.*, *mp*, *mf*, *p cresc.*, *ppp*, *cresc.*

313

Vlas. I

Vlas. II

Vla.

Vcs. (div.)

D. Bs.

sf, *mf*, *p*, *cresc.*, *mf*, *pp*, *cresc.*, *mf*, *p*, *cresc.*

Lento, allarg.
♩ = 140

332

Fl. I *pp*

Ob. I *pp, dolce*

C.A. *pp, dolce*

Cl. I in A *pp*
p, dolce

B.Cl. in Bb *pp, dolce*

Bsn. I

I con sord. *p* senza sord. *pp, dolce*

Hns. in F III, II, IV *p* *ppp*

Trpt. I in C

S.Dr. (con corda) *ppp*

Harp *ppp*

332

Lento, allarg.
♩ = 140

S.Vln. *mf*

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

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

Vis. (con sord.) arco *ppp*

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

D.Bs. *pp*

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

349

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

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

349

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

This musical score page contains measures 357 through 362. The instruments are arranged as follows:

- Flts. I & II:** Flutes I and II, starting with a *p* dynamic.
- Ob. I:** Oboe I, starting with a *mf* dynamic.
- C.A.:** Clarinet in A.
- Cl. I in A:** Clarinet in A.
- B. Cl. in Bb:** Bass Clarinet in Bb.
- Bsns. I & II:** Bassoons I and II, starting with a *mf* dynamic.
- Vins. I & II:** Violins I and II. Violin II has a *pp* dynamic and a *div. pizz.* marking.
- Vis.:** Viola, starting with a *pizz.* and *p* dynamic.
- Vcs.:** Violoncello, starting with a *pizz.* and *p* dynamic.
- D. Bs.:** Double Bass, starting with an *arco* marking.

Measure 357 is marked with a box containing the number 357. Measure 362 is also marked with a box containing the number 357. The score includes various dynamics such as *p*, *mf*, *pp*, *f*, and *marc.* (marcato). Performance instructions include *div. pizz.*, *unis. arco*, *unis. Tutti*, *Tutte arco*, and *Tutti arco*. The key signature has one sharp (F#) and the time signature is 2/4.

363

agitato, d=82.

Picc. *marc.*

Fl. I *marc.*

I *marc.*

Obs. II *marc.*

I *marc.*

Cits. in A II *marc.*

Bsns. II *marc.* a 2

I, III *senza sord.* a 2

Hns. in F II, IV *senza sord.* a 2

363

Vins. I

Vins. II

Vis. *marc.*

Vcs. *marc.*

D.Bs. *marc.* *gliss.*

agitato, d=82

372 378

Picc. *più f* *ff*

Fl. I *più f* *ff*

Obs. I, II *più f* *ff*

Clts. I, II in A *più f* *ff*

Bsns. I, II *più f* *ff* a2

I, III *con sord.* *senza sord.* *senza sord.* a2

Hns. in F *con sord.* *senza sord.* *più f* a2

II, IV

I *f* *f*

Trpts. in C *f* *f*

II

372 378

Vins. I *più f* *ff* *p*

Vins. II *più f* *ff*

Vls. *più f* *ff*

Vcs. *più f* *ff*

D. Bs. *più f* *ff*

Picc.

Fl. I

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

I
Trpts. in C

II

I
Trbs.

II

III
Trbs.

Timp.

Cym.

Vlns. I

Vlns. II

Vls.

Vcs.

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

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

(♩=130) - - - - (♩=112) -

Bsn. I *pp*

D. Bsn. *pp*

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

IV *pp* (senza sord.)

Trpts. I, II
in C *pp*

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

Timp. *p* *pp*

Cel. *pp*

Harp *pp*

S. Vln. *p*

(♩=130) - - - - (♩=112) -

arco div. con sord. *ppp* 446

Vins. I *ppp* con sord.

Vins. II *ppp*

Vls. *pp*

Vcs. *pp* con sord.

D. Bs. *pp*

* mutes of cardboard; if there is no time to take them, these three notes are to be played by 1st Bassoon and 4th Horn (muted)

* *sourdines en carton; s'il n'y a pas assez de temps pour les prendre, 1^{er} basson et le 4^e cor joueront seuls ces tierces (4^e cor con sord.)*

468

Tempo I. (♩ = 76)

p, dolce

Flts. I, II

Obs. I, II

Cl. I
in A

Hn. I
in F

Timp.

B. Dr.

Harp

Tempo I. (♩ = 76)

468

S. Vln.

Vins. I

Vins. II

Vla.

Vcs.

D. Bs.

6 Soli, div. senza sord.
gliss.

4 Soli, div.

pp

6 Soli, div. senza sord.
gliss.

4 Soli, div.

pp

div.

pp

div.

p

div.

p

II.

a tempo

molto rall. - Mosso (♩ = 80)

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

a tempo

molto rall. - Mosso (♩ = 80)

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

Tutti unis.
con sord.

502

Rubato

I Flts.

II Flts.

Ob. I

C.A.

Cl. I in A

B. Cl. in B \flat

Trpts. III in C

Trb. I

Timp.

S. Dr.

B. Dr.

Harp

S. Vln.

Vln. II

Vln.

Vcs.

D. Bs.

Change to Ob. II

Ob. II

Change to Cl. II in A

Cl. II

**

ppp

*(con sord)

ppp

p

mf

mf

5

5

5

5

5

f

sf

p

pp

pp

pp

pp

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

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

rallent. al

Fl. II

Clts. I, II in A

S. Vln.

Vln.

Vcs.

mf

f

p

pp

mf

f

div. gliss.

p

pp

p

Sosten. ($\text{♩} = 60$)

Obs. I, II

Clts. I, II in A

Harp

S. Vln.

Vlns. II

Vln.

Vcs.

D. Bs.

a 2

près de la table

ff

sf

sf

sf

div. pizz.

mf

pizz.

mf

molto rit. . Largamente accel. al Mosso

($\text{♩} = 80-76$)

Fts. I, II

I Obs.

II Obs.

Cl. I in A

Harp

a 2

p

p

f

f

molto rit. . Largamente accel. al Mosso

($\text{♩} = 80-76$)

S. Vln.

Vlns. I

Vlns. II

6

sf

sf

520

(senza sord.) pizz.

Tutti div. in 3

senza sord.

div. in 3

pizz.

p

p

1'15"

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

This section contains the staves for Flutes I and II, Oboes I and II, Clarinets I and II in A, and Bassoons I and II. The notation includes various notes, rests, and dynamic markings such as *f* and *a2*.

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

This section contains the staves for Horns in F (I, III and II, IV), Trumpets in C, Trombones II and III, and Cymbals. It includes dynamic markings like *mf*, *f*, and *senza sord.*, as well as performance instructions such as *f, ma leggero* and *sempre sim.*

Vins. I
 Vins. II
 Vls.
 Vcs.
 D. Bs.

This section contains the staves for Violins I and II, Violas, Violas, and Double Basses. It includes dynamic markings like *cresc.*, *mf*, and *f*, along with performance instructions such as *unis. arco*, *senza sord.*, and *pizz.*

535

543

sempre più tran-

I Flts. *pp* *f* *p*

II Flts. *pp*

Obs. I, II

Clts. I, II in A *pp*

Bsns. I, II

I, III Hns. in F *a 2*

II, IV Hns. in F *a 2*

Trpt. I in C

Trb. III

Cym.

Harp *pp* *p*

535

543

sempre più tran-

S. Vin. *p, grazioso* *mf*

Vins. I

Vins. II

Vls. *div. in 3* *p*

Voa. *pizz.* *pp* *arco* *p*

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

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

Ob. I *p*

Cl. I in A *p*

Hn. I in F *p, espr.*

Harp *près de la table ff*

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

S.Vln. *-p mf f, espr. p f, ruvido*

Vln. I *p f*

Vln. II *p unis.*

Vis. *unis.*

Vcs. *unis.*

D. Bs. *unis.*

pizz. b

30'

Timp. *p*

B. Dr. *pp*

S.Vln. *pp*

2 Sole *sul pont. pp*

le altre *febbrile sul pont. gliss. > (sim.) pp =*

Vcs. *febbrile sul pont. gliss. > (sim.) pp =*

D. Bs. *febbrile sul pont. gliss. > (sim.) pp =*

575

Bsn. I

D. Bsn.

Hn. I in F

Timp.

B. Dr.

Harp

575

S. Vla.

Vlns. I

Vlns. II

2 Sole

Vla.

le altre

Vcs.

D. Bs.

Tutti ord. V

Tutti ord. A pizz. arco pizz.

Tutte ord. V

Tutte ord. V

ord. A pizz. arco A pizz.

arco pizz. arco pizz. arco pizz. arco ord. A pizz. arco pizz.

Risoluto, $\text{♩} = \text{ca. } 68$

Ensemble score for the first system, measures 57-60. The instruments are:

- Bsn. I**: Bassoon I, starting with a *p* dynamic and moving to *f*.
- D. Bsn.**: Double Bassoon, following the same dynamic pattern as Bsn. I.
- En. I in F**: English Horn I in F major, starting with a *f* dynamic.
- Timp.**: Timpani, playing a rhythmic pattern with *p* and *f* dynamics.
- B. Dr.**: Bass Drum, playing a sustained rhythmic pattern.
- Harp**: Harp, playing chords in the background.

Risoluto, $\text{♩} = \text{ca. } 68$

Ensemble score for the second system, measures 61-64. The instruments are:

- S. Vin.**: Solo Violin, playing a melodic line with *p* and *f* dynamics.
- Vins. I**: Violins I, playing a melodic line with *p* and *f* dynamics.
- Vins. II**: Violins II, playing a melodic line with *p* and *f* dynamics.
- Vis.**: Violas, playing a melodic line with *p*, *f*, and *mf* dynamics, including *pizz.* and *arco* markings.
- Vcs.**: Violas, playing a melodic line with *p*, *f*, and *mf* dynamics, including *pizz.* and *arco* markings.
- D. Bs.**: Double Basses, playing a melodic line with *p*, *f*, and *mf* dynamics, including *pizz.* and *arco* markings.

ancora più *largo*, *♩* = 56

594

Obs. I, II *a 2*

Cits. I, II in A *a 2*

Bsn. I

D. Bsn.

I *cresc.*

Hos. in F

III, II, IV

Trpts. I, II in C *cresc.*

Harp (non arp.) *f* *gliss.*

ancora più *largo*, *♩* = 56

594

S. Vin. *f* *ff, espr.*

Vins. I *p*

Vins. II *p*

Vis. *p gliss.* III

Vcs. *p gliss.* III

D. Bs. *p*

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

601

Bsa. I

Harp

S.Vln.

Vlns. I

Vlns. II

Vis.

Vcs.

(poco rubato)

607

sosten.e largamente Risoluto, $\text{♩} = 70$

Fts. I,II

Obs. I,II

Clts. I,II in A

Bsns. I,II

I,III Hns. in F

II,IV

Timp.

Harp

IV. sosten.e largamente Risoluto, $\text{♩} = 70$

607

S.Vln.

Vlns. II

Vis.

Vcs.

D. Bs.

pizz.

arco

f pizz.

mf arco

f pizz.

mf arco

Flts. I, II

Obs. I, II

Clts. I, II
in A

Bass. I, II

I, III
Horns in F

II, IV

Timp.

S. Vln.

Vlns. II

Vls.

Vcs.

D. Bs.

p *f* *mf* *cresc.*

2nd "Fine" (ad lib.)

ancora più largo, *d.* = ca. 56

594

Bsn. I

D. Bsn.

I, III
Hns. in F

II, IV

Trpts. I, II
in C

I
(Ten.)

Trbs.

II
(Ten.)

Trbs.

III
(Bass)

ff

ff

gliss.
I pos.
senza sord.

gliss.
IV pos.

gliss.
IV pos.

gliss.
VI

ancora più largo, *d.* = ca. 56

594

Vins. I

Vins. II

Vls.

Vos.

D. Bs.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

598

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

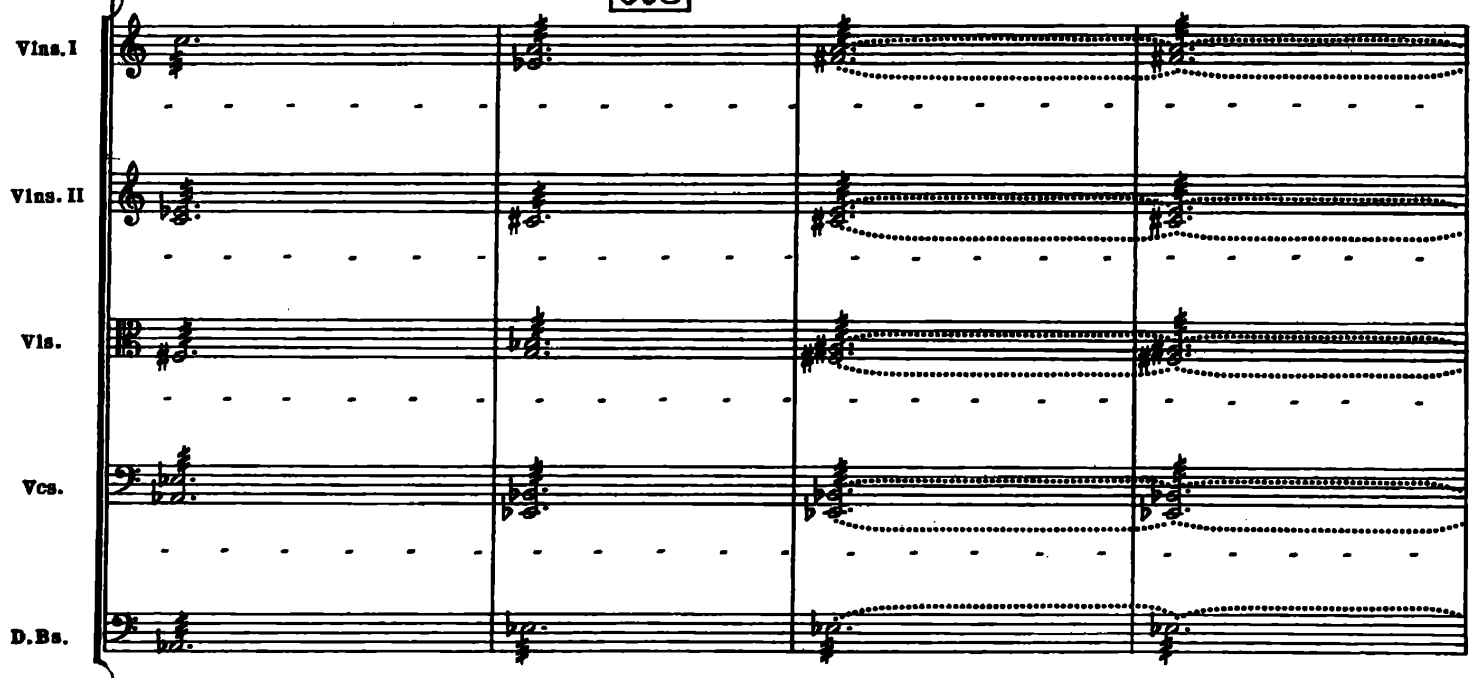
- Bsn. I** and **D. Bsn.**: Bassoon parts with sustained notes.
- Hns. in F**: Horns in F major, parts I, III and II, IV.
- Trpts. I, II in C**: Trumpets in C, parts I and II.
- Trbs.**: Trombones, parts I, II, and III, featuring melodic lines with *cresc.* markings.



598

Ensemble score for measures 598-601, featuring string instruments:

- Vins. I**, **Vins. II**, and **Vis.**: Violins I, Violins II, and Violas.
- Vcs.**: Violas.
- D. Bs.**: Double Basses.



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

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

609

Un poco rit.,
♩ = ca. 150

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

I, III
Hns. in F
II, IV

I
Trpts. in C
II

I
Trbs.
II, III

Timp.

I
Cym.
II

ff *mf cresc.* *fff* *fff* *fff*

ppp cresc. *ff* *col legno* *ff*

609

Un poco rit.,
♩ = ca. 150

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

ff *sim.* *pizz. 6* *6* *fff* *fff* *fff* *fff* *fff*

Budapest, 1937 aug. - 1938 dec. 31.