

HAWKES POCKET SCORES

**BÉLA BARTÓK**  
**CONCERTO**  
FOR TWO PIANOS, PERCUSSION  
AND ORCHESTRA

**BOOSEY & HAWKES**  
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This work exists in two versions—the first, as *Sonata for two pianos and percussion*; the second, with an orchestral accompaniment, entitled *Concerto for two pianos, percussion and orchestra*. The piano parts in the orchestral version differ in some instances from the version without orchestra.

If performed *with orchestra*, the grouping of the percussion should be the same as indicated in the plan, *i.e.* near the two pianos. The place of the conductor is in front, between the pianos.

#### PERCUSSION INSTRUMENTS

3 Timpani	Cymbal suspended
Xylophone	Pair of Cymbals
Side Drum with snares	Bass Drum
Side Drum without snares	Triangle

Tam - Tam

The *Orchestral Version* is scored for:—

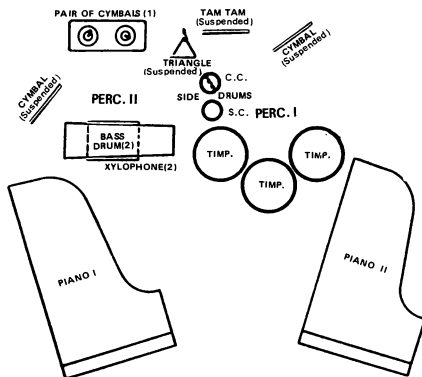
Flutes I & II (2nd doubling Piccolo)  
Oboes I & II (2nd doubling Cor Anglais)  
Clarinets I & II in B and A  
Bassoons I & II (2nd doubling Double Bassoon)  
Horns I, II, III, IV in F  
Trumpets I & II in C  
Trombones I, II, III  
Celesta  
Strings

*Duration approx. 24½ mins.*

First performance (without orchestra) in Basle, January 16th, 1938, at the 10th Anniversary Concert of the Basle Group of the Swiss section of the International Society for Contemporary Music, by the composer and Ditta Pásztor (pianos); Fritz Schiesser and Philipp Rühlig (percussion).

First performance of the orchestral version: Royal Albert Hall, London, on 14th November 1942 by the London Philharmonic Orchestra with Louis Kentner and Ilona Kabos (pianos) under the direction of Sir Adrian Boult.

The following plan indicates the grouping of the various instruments:—



- (1) The pair of Cymbals should be laid on cloth, when not in use, to prevent vibration.  
 (2) The Xylophone should be placed above or next to the Bass Drum.

#### NOTES

*The Bass Drum* is to be played with a double-headed stick.

*The Triangle* is to be played (a) with the usual metal beater; (b) with a thin wooden stick; (c) with a short, but rather heavy, metal beater; each according to the indications in the score.

*The Cymbal* is to be played (a) with an ordinary timpani stick; (b) with the heavy end of a side drum stick (marked in the score "col legno" or c.l.)—here the Cymbal should be struck either on the edge, or if indicated, on the dome in the centre; (c) with a thin wooden stick; (d) with the blade of a pocket-knife or some similar instrument. The sign "a2" indicates that two Cymbals should be clashed.

*The Side Drums*, either with or without snares, are to be played with the usual sticks. If, however, the Side Drum with snares should sound too loud, thinner sticks may be used especially in mezzoforte, piano and pianissimo passages (the same as those mentioned above in (c) for the cymbal.) The snares of the Side Drum should be released when the instrument is not in use, to prevent vibration.

Experience has proved that two skilled players are sufficient for the whole percussion part. Should this in some cases prove difficult, a third player may be employed for the Xylophone, which in this case should be placed either behind or in front of the other percussion instruments.

# CONCERTO

FOR TWO PIANOS, PERCUSSION AND ORCHESTRA

## I

BÉLA BARTÓK

Assai lento  $\text{♩} \text{ca. } 70$

2 Flutes (2nd = Picc.)  
2 Oboes (2nd = C.A.)  
2 Clarinets in Bb  
2 Bassoons (2nd = D.Bsn.)  
1.2  
4 Horns in F 3.4  
2 Trumpets in C  
1.2  
3 Trombones 3  
Celesta  
Piano I  
Piano II  
Timpani  
Percussion I  
Percussion II  
Violins I  
Violins II  
Violas  
Violoncellos  
Doublebasses

The score is arranged in a standard orchestral layout. The woodwinds and strings are mostly silent in this section. The two pianos play a complex, rhythmic accompaniment. The percussion section includes timpani and two other percussionists. The tempo is marked 'Assai lento' with a metronome marking of approximately 70 quarter notes per minute.

6

Ob.1.2  
Cl.1.2 in Bb  
Hn.1.2 in F  
Pno. I  
Pno. II  
Cymbal c.i.\*  
Perc. II Side Drum s.c.\*\*

7

8

9

10

Fl.1.2  
Ob.1.2  
Cl.1.2 in Bb  
Hn.1.2 in F  
Pno. I  
Pno. II  
Cym.c.i.\*\*\*  
Perc. II S.D. s.c.

11

12

13

14

15

16

17

Vi. I  
Vi. II

\* col legno—with the heavy end of the drum stick, on the dome.

\*\* s.c. (senza corda) means without snares.

\*\*\* With the heavy end of a drum stick, on the edge.

poco a poco accel.

14

Pno. I *p* *mp* *cresc.*

Pno. II *p* *mp* *cresc.*

Perc. I Tam-tam *ppp* *pp*

15 Un poco più mosso

ca. 92

Fl. 1.2 *p* *f*

Ob. 1.2 *p* *f*

Cl. 1.2 in Bb *p* *f*

Bsn. 1.2 *mf* *f*

Hrn. in F 1.2 3 *p* *f*

Pno. I *fff* *ff*

Pno. II *fff* *mf*

Perc. I Tam-t. *p* *mf*

Perc. II S.D.c.c.\* *p*

Vi. I *pp* *f*

Vi. II *pp* *f*

Vla. *p*

Vc. *p*

Db. *pizz.*

15 Un poco più mosso ca. 92

\* c.c. (con corda) means: with snares.

**21**  
poco a poco accelerando e sempre più

Pno. I *mf*

Pno. II *p*

Perc. I Timp. *f* *mf* *p*

Perc. II Bass Drum *p*

Db. **21**  
poco a poco accelerando e sempre più

**25**  
agitato

Pno. I *p* *cresc.*

Pno. II *p* *cresc.*

Perc. I Timp. *cresc.*

Perc. II B.D. *cresc.*

**29**  
agitato

Vi. I *ppp* *cresc.*

Vi. II *ppp* *cresc.*

Via. *ppp* *cresc.*

Vc. *ppp* *cresc.*





37

8

Pno. I

Pno. II

Perc. I  
Timp. *f* *ff*

37

Vi. I  
unis. *p* *f* *pp* *div.*

Vi. II  
*p* *f* *pp* *div.*

Vc.  
unis. *p* *f* *pp* *div.*

Db.  
*f*

41

Cl. 1,2  
in Bb

Bsn. 1,2

Hn. 2  
in F

Pno. I

Pno. II

Perc. I  
Timp. *pp* *mf* *f*

S.D.c.c.  
*mf*

Perc. II  
S.D.s.c.  
B.D. *p*

37

41

Vi. I

Vi. II

Via.

Vc.

Db.  
*pp*

Cl. 1,2 in Bb  
 Bsn. 1,2  
 Hn. 2 in F  
 Pno. I  
 Pno. II  
 Perc. I  
 S.D.s.c.  
 Perc. II  
 B.D.  
 Db.

Fl. 1,2  
 Ob. 1,2  
 Cl. 1,2 in Bb  
 Bsn. 1,2  
 Hn. 2 in F  
 Pno. I  
 Pno. II  
 Perc. I  
 S.D.s.c.  
 Perc. II  
 B.D.

Vc.  
 Db.

Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1  
 in Bb  
 Ban. 1  
 Pno. I  
 Pno. II  
 Timp.  
 Perc. I  
 S.D.c.c.  
 Perc. II  
 S.D.s.c.  
 B.D.  
 Vc.  
 Db.

Musical score for page 8, featuring woodwinds, strings, and percussion. The score is written for a full orchestra. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinet 1 in B-flat, and Bassoon 1. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion section includes Timpani, Percussion I, Percussion II, and Bass Drum. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics. The woodwinds play sustained notes with slurs. The strings play a rhythmic accompaniment. The percussion includes a steady bass drum pattern and a snare drum pattern. The score is marked with dynamics such as *mf*, *gliss.*, and *p*.

57

Fl. 1.2

Ob. 1.2

Cl. 1 in Bb

Bsn. 1

Pno. I

Pno. II

Perc. I

Perc. II

Vc.

Db.

*p*

*cresc.*

*mf*

*gliss.*

S.D.c.c.

B.D.

Xylophone

*f*

57

61

Fl. 1.2 *mf* *f* *mf*

Ob. 1.2 *mf* *f* *mf*

Cl. 1.2 in Bb *mf* *f* *mf*

Bsn. 1.2 *mf* *f* *mf*

Hrn. in F 1.3 *f* *f* 1. *p*

2. *f* *f*

Pno. I *f* *f* *p*

Pno. II *mf*

Perc. I S.D.c.c. *p* *mf*

Timp. *mf*

Perc. II S.D.s.c. *ff* *pp*

Xylo. *ff*

61

unis. *f*

Vi. I *f*

Vi. II *f*

Via. *f*

Vc. *f*

Db. *f*

65

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 in Bb *ff*

Bsn. 1.2 *f* a2

Hn. in F 1. *mf* a2 *f*

2.4 *mf* a2 *f*

Pno. I *f*

Pno. II *f*

Perc. I Timp.

Perc. II S.D.S.c. *mf*

65

VI. I *pizz.* *arco* *f*

VI. II *pizz.* *arco* *f*

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

Vc. *pizz.* *arco*

Db.

69

Fl. 1.2

Ob. 1.2

Cl. 1.2, in B $\flat$

Bsn. 1.2

1.3

Hn. in F

2.4

Pno. I

Pno. II

Perc. I

VI. I

VI. II

Via.

Vc.

Db.

*f*

*a2*

*8*

*ben marc.*

*ben marcato*

*Timp.*

*pizz.*

*pizz.*

Detailed description of the musical score: The score is for measures 69, 70, and 71. It features a variety of instruments. The woodwinds (Flute 1.2, Oboe 1.2, Clarinet 1.2 in B-flat, Bassoon 1.2, Horns 1.3 and 2.4 in F) play melodic lines with some rests. The brass (Trumpets 1.3 and 2.4) play rhythmic patterns. The strings (Violins I and II, Viola, Violoncello, Double Bass) provide harmonic support, with the Cello and Double Bass marked 'pizz.' (pizzicato). The piano accompaniment (Piano I and II) features complex textures, with Piano I marked 'f' and 'ben marc.' and Piano II marked 'ben marcato'. The percussion (Percussion I) includes a timpani part marked 'Timp.'. A rehearsal mark '69' is placed at the beginning of measure 69. Dynamic markings include 'f' (forte) and 'ben marc.' (ben marcato). Performance instructions include 'a2' (second octave) and 'pizz.' (pizzicato). The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature.



Fl. 1.2 Fl. 2 takes Picc.

Ob. 1.2

Pno. I  
*ben marcato*

Pno. II

Perc. I  
Timp.

Db.

80

Pno. I  
*dim.* *pp*

Pno. II  
*dim.*

Perc. I  
Timp.

84 Un poco più tranquillo  $\text{♩} = 104$ 

First system of the musical score, measures 84-87. The score is for a full orchestra. The instruments are labeled on the left: Cel. (Cello), Phn. I (Violin I), Phn. II (Violin II), and Perc. I (Percussion I). The tempo is marked "Un poco più tranquillo" with a quarter note equal to 104 beats per minute. The dynamics are marked *p* (piano) and *p dolce* (piano dolce). The music features a melodic line in the Cello and Violin I parts, with a rhythmic accompaniment in the Violin II and Percussion I parts. The Percussion I part includes a snare drum and a tom-tom drum.

Second system of the musical score, measures 84-87. This system continues the musical material from the first system. The instruments are labeled on the left: Cel. (Cello), Phn. I (Violin I), and Phn. II (Violin II). The music continues with the same melodic and rhythmic patterns as the first system. The Percussion I part is not visible in this system, likely because it is obscured by the other parts or is not present in this specific arrangement.

95 un poco più tranquillo  $\text{♩} = 104$

91 Tempo I

Hn.1 in F *pp*

Cel.

Pno. I *pp*

Pno. II *pp* *mp espr.*

Perc. I Timp.

91 Tempo I

95 un poco più tranquillo  $\text{♩} = 104$

VI. I div. a 3 con sord. *pp*

VI. I div. a 3 con sord. *pp*

VI. I div. a 3 con sord. *pp*

Pno. I *pp*

Pno. II *pp*

Perc. I Timp.

VI. I div. a 3 *mf*

Tempo I rallent. - - - - - al

Phno. I

Phno. II

Perc. I

VI. I  
div. a 3

Tempo I rallent. - - - - - al

*perendosi*

*mf* *dim.* *p*

**105** Più tranquillo  $\text{♩} = 104$  poco a poco stringendo - - - - -

Phno. I

Phno. II

Perc. II

Tam-tam

*p* *pp*

**112**

al

Pno. I

Pno. II

Perc. II Tam-t.

**119**

Più mosso  $\text{♩} = 176$

Pno. I

Pno. II

Perc. II Tam-t.  
Bass Drum

**123**

Pno. I

Pno. II

Perc. II B.D.

128

Picc.

Pno. I

Pno. II

Perc. II

Xylo.

VI. I

VI. II

Vla.

129

senza sord. div.

div.

div.

cresc.

cresc.

cresc.

133

Vivo  $\text{♩} = 68$  Take Fl. 2

Picc.

Pno. I

Pno. II

Perc. I

Perc. II

Xylo.

VI. I

VI. II

Vla.

133

Vivo  $\text{♩} = 68$

Pno. I *sempre simile, non troppo legato*

Pno. II *ppp* *sempre simile, non troppo legato*

Perc. I *Timp.*

VI. I *unis.*  
*pizz.*

VI. II *unis.*  
*pizz.*

Vla. *pizz.*

Vc. *pizz.*

**142**

Pno. I *poco a poco cresc.*

Pno. II *poco a poco cresc.*

Perc. I *Timp.*

**142**

VI. I *unis.*  
*pizz.*  
*mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

143

Pno. I

Pno. II

Perc. I

VI. I

VI. II

Vla.

Vc.

*cresc.*

154

Fl. 1,2

Cl. 1,2  
in Bb

Pno. I

Pno. II

Perc. I

VI. I

VI. II

Vla.

Vc.

*pochiss.*

*pochiss.*



**allarg.**

Fl. 1.2

Ob. 1.2

Cl. 1.2  
in Bb

Bsn. 1.2

Pno. I

Pno. II

Timp.

Perc. I

Musical score for the first system, measures 1-4. The score includes parts for Flute 1.2, Oboe 1.2, Clarinet 1.2 in Bb, Bassoon 1.2, Piano I, Piano II, Timpani, and Percussion I. The tempo is marked **allarg.** and dynamics include *mf* and *f*.

**allarg.**

VI. I

VI. II

Via.

Vc.

Db.

Musical score for the second system, measures 1-4. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked **allarg.** and dynamics include *p* and *mf*. The word *arco* is written above the strings.

161 **Meno mosso, tranquillo**  $\text{♩} = 104$

Fl. 1.2 *ff*

Ob. 1.2 *ff* Ob. 2 take C.A.

Cl. 1.2 in Bb *ff*

Bsn. 1.2 *ff*

Hr. in F *f*

2.4 *f*

Tr. 1 in C *f*

Trbn. I *f*

Cel. *p*

Pno. I *ff* *p dolce*

Pno. II *ff* *p dolce*

Temp.

Perc. I *ff*

161 **Meno mosso, tranquillo**  $\text{♩} = 104$

Vi. I *f*

Vi. II *f*

Vla. *f*

Vc. *f*

Db. *f* arco

166

Fl. 1

Ob. 1

C. A.

Cl. 1.2  
in B $\flat$

Cel.

Pno. I

Pno. II

Perc. II

*pp*

*pp*

*pp*

*pp*

*pp*

Tam-tam

*ppp*

take Ob. 2

Cl. 1.2  
take  
A. Cl.

171

rit. ----- 175 quasi tempo I (Vivo,  $\text{♩} = 144$ )

Pno. I

Pno. II

Perc. II

*sempre stacc.*

*piu p*

Side Drum c.c.

*p*

Pho. I

Pho. II

S.D.c.c.

Perc. II

182

Pho. I

Pho. II

Perc. II

Triangle c.l.\*

c.l.

*sempre stacc.*

182

VI. I

VI. II

Vla.

Vc.

*pizz.*

*div.*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pizz.*

*div.*

*pp*

*mf*

\* col legno, means with wooden stick.

8

**188**

Pno. I *pp*

Pno. II *pp*

Trgl. c. I. ord. c. I. *ppp*

Vi. I. *pp*

Vi. II. *pp*

Vla. *pp*

Vc. *pp*

Pno. I *cresc.* *dim.* *p*

**189** Tempo I (non troppo vivo) ♩ = 126

Cl. 1, 2 in A

Pno. I *p*

Pno. II *p* sempre stacc.

Perc. I Timpani *p*

Vc. unis. *[rit.]* **189** Tempo I (non troppo vivo) ♩ = 126 **188**

\* ord. means. in the ordinary way (with metal boater).

203

Fl. 1, 2  
Ob. 1  
Cl. 1, 2  
in A  
in F  
Pno. I  
Pno. II  
Perc. I  
Timp.

con sord.  
*p*

203

Vla.  
Vc.  
Db.

*unis (pizz.)*  
*p*  
*pizz.*  
*p*

208

Fl. 1, 2  
Ob. 1  
Cl. 1, 2  
in A  
Pno. I  
Pno. II  
Perc. I  
Timp.

*sempre simile*  
*cresc.*  
*cresc.*

208

Vla.  
Vc.  
Db.

*(non div.)*

Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1, 2  
 in A  
 Bsn. 1  
 Pno. I  
*sempre simile*  
 Pno. II  
 Perc. I  
 Timp.  
*cresc.*  
 VI. I  
*unis.*  
*(pizz.)*  
*p*  
*cresc.*  
 VI. II  
*unis.*  
*(pizz.)*  
*p*  
*cresc.*  
 Vla.  
*cresc.*  
 Vc.  
*cresc.*  
 Db.  
*cresc.*

The score is for page 27 of a musical work. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2 in A, and Bassoon 1. The piano section consists of two grand pianos, with the first piano marked *sempre simile*. The percussion section includes a snare drum and timpani, with the snare drum marked *cresc.* The string section includes Violins I and II, Viola, Violoncello, and Double Bass, all marked *cresc.* The woodwinds have long, sustained notes with some grace notes. The piano part is highly rhythmic and complex. The strings play a steady, rhythmic accompaniment.

Fl. 1,2  $\text{a}^2$  *cresc.* *ff*

Ob. 1,2 *cresc.* *ff*

Cl. 1,2 in A  $\text{a}^2$  *cresc.* *ff*

Bsn. 1,2 *cresc.* *ff*

Tr. 1,2 in C  $\text{a}^2$

Pno. I *(cresc.)* *ff* *p cresc.*

Pno. II *(cresc.)* *ff* *p cresc.*

Perc. I Timp. *(cresc.)* *mf*

Perc. II Xylo. *ff*

Vi. I

Vi. II

Vla.

Vc.

Db.



Fl. 1.2

Ob. 1.2

Cl. 1.2  
in A

Ben. 1.2

1.3  
Hn. in F

2.4

Tr. 1.2  
in C

Trbn. 1

Pno. I

Pno. II

Perc. I  
Timp.

Perc. II  
Xylo.

Vi. I  
arco

Vi. II  
arco

Vla.  
arco

Vc.  
arco

Db.  
arco, non div.

221

Detailed description of the musical score: The score is for measures 221-224. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets), brass (Trumpet), piano (Piano I and II), percussion (Timpani, Xylophone), and strings (Violins I and II, Viola, Violoncello, Double Bass). The woodwinds and brass parts are primarily melodic and harmonic, often marked with accents and dynamic markings like 'a2'. The piano parts provide a complex rhythmic and harmonic accompaniment. The percussion parts include timpani rolls and xylophone patterns. The string parts are mostly arco (bowed) and include dynamic markings like 'arco, non div.'. The score is written in a key with one sharp (F#) and a common time signature. Measure numbers 221 and 224 are indicated in boxes above the Flute and Violin I staves respectively.

Fl. 1.2

Ob. 1.2

Cl. 1.2  
in A

Bsn. 1.2

Hr. in F  
1.3  
a2

2.4

Tr. 1.2  
in C  
a2

Trbn.  
1.2  
3

Pno. I

Pno. II

Perc. I  
Timp.

Perc. II  
Xylo.

Vi. I

Vi. II

Vla.

Vc.

Db.

225

225

Pno.I

Pno.II

Fl.1.2

Ob.1.2

Cl.1.2  
in A

Bsn.1.2

1.3  
Hn.in F

2.4

Pno.I

Pno.II

Perc.I  
Timp.

Perc.II  
Xylo.

VI.I

VI.II

Vla.

Vc.

Db.

232

a2

f

232

pizz.

ff

235

Fl. 1.2 *pp*

Ob. 1.2 *p*

Cl. 1.2 in A *p*

Bsn. 1.2 Bsn. 2 take D. Bsn. *p*

Pno. I *mf* *p*

Pno. II *mf* *p*

Perc. I Timp. *mf* *p*

Xylo. *ff*

Perc. II *ff*

235

Vi. I arco *pp* *f*

Vi. II arco *pp* *f*

Vla. arco *pp* *f* pizz. *p*

Vc. arco *pp* *f* pizz. *p*

Db. (pizz.) *p*

Fl. I

Cl. 1, 2  
in A

Bsn. 1

D. Bsn.

Pno. I

Pno. II

Perc. I  
Timp.

Perc. II  
Xylo.  
Bass Drum

Vi. I

Vi. II  
pizz.  
*p*

Vla.

Vc.

The musical score for page 33 includes the following parts and dynamics:

- Fl. I:** Starts with a rest, then plays a melodic line starting in the third measure with a dynamic of *p*. A fermata is placed over the final note.
- Cl. 1, 2 in A:** Starts with a rest, then plays a melodic line starting in the third measure with a dynamic of *p*. A fermata is placed over the final note.
- Bsn. 1:** Starts with a rest, then plays a melodic line starting in the second measure with a dynamic of *f*.
- D. Bsn.:** Starts with a rest, then plays a melodic line starting in the second measure with a dynamic of *f*.
- Pno. I:** Plays a complex, rhythmic accompaniment throughout the page with a dynamic of *mf*.
- Pno. II:** Plays a melodic line with a dynamic of *mf*, featuring a fermata over the final note.
- Perc. I (Timp.):** Plays a rhythmic pattern with a dynamic of *mf*.
- Perc. II (Xylo. & Bass Drum):** The Xylophone part has a dynamic of *f* in the third measure. The Bass Drum part has a dynamic of *mf* in the second measure.
- Vi. I:** Remains silent throughout the page.
- Vi. II:** Plays a rhythmic pattern with a dynamic of *p* and a *pizz.* (pizzicato) marking.
- Vla.:** Plays a rhythmic pattern.
- Vc.:** Plays a rhythmic pattern.

**242**

Fl. 1, 2 *pp*

Cl. 1, 2 in A

Bsn. 1

D. Bsn. *f* Take Bsn. 2

Hrn. 1, 3 in F *pp* *con sord.*

Pno. I *p* *mf*

Pno. II *p* *f* *mf*

Perc. I *p* *mf* Timp.

Perc. II Xylo. *f* B.D. *mf*

**242** *pizz* *p* *f*

Vi. I *f*

Vi. II *f*

Vla. *f*

Vc. *f*

Db. *f*

1. 244

Fl. I, 2

Cl. I, 2  
in A

Tr. I, 2  
in C

con sord  
*pp*

Pno. I  
*p*

Pno. II  
*p ma intenso*

Perc. I  
Timp.  
*p*

245

Vi. I  
*p*

Vi. II  
*p*

Vla.  
*p*

Vc.  
*p*

arco

Db.  
*p*

252

Fl. 1, 2

Ob. 1, 2

Hn. 1, 3  
in F

Tr. 1, 2  
in C

Pno. I

Pno. II

Temp.

Perc. I

Perc. II  
Xylo.

252

Vi. I

Vi. II

Vla.

Vcl.

Db.

(con sord.)

pp

mf

mp

pp

cresc.

f

mp

f

arco

con sord.

f

pp

pp

pp



256

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

Bsn. 1

Hr. 1, 3 in F

Pno. I

Pno. II

Perc. I Timp.

Perc. II Xylo.

258

VI. I (pizz)

VI. II

Vla.

Vc.

Db.





Poco allarg.

274 Un poco maestoso  $\text{♩} = 112$ 

Picc.  $ff$   
 Fl. I  $ff$   
 Ob. 1,2  $ff$   
 Cl. 1,2 in B $\flat$   $cresc.$   $mp$   $cresc.$   $ff$   
 Bsn. 1,2  $ff$   
 1,3 Hn. in F  $ff$  senza sord.  
 2,4 Hn. in F  $ff$  (senza sord.)  
 Tr. 1,2  $ff$  senza sord.  
 Trbn. 1  $ff$   
 Pno. I  $ff$   
 Pno. II  $ff$   
 Perc. I  $ff$  Timp.  
 Perc. II  $ff$  Xyla.

VI. I  $p$   $cresc.$   $ff$   $p$   $f$   $ff$   $p$   $f$   $f$   $V$   $A$   
 VI. II  $p$   $cresc.$   $ff$   $p$   $f$   $ff$   $p$   $f$   $f$   $V$   $A$   
 Vla.  $p$   $cresc.$   $ff$   $p$   $f$   $ff$   $p$   $f$   $f$   $V$   $A$   
 Vc.  $p$   $cresc.$   $ff$   $p$   $f$   $ff$   $p$   $f$   $f$   $V$   $A$   
 arco  $p$   $cresc.$   $ff$   $p$   $f$   $ff$   $p$   $f$   $f$   
 Db.  $p$   $cresc.$   $ff$   $p$   $f$   $ff$   $p$   $f$   $f$

278

Picc.

Fl. I

Ob. 1, 2

Cl. 1, 2  
in B $\flat$

Bsn. 1, 2

Hn. in F  
1, 3  
2, 4

Tr. 1, 2  
in C

Trbn. 1, 2

Pno. I

Pno. II

Perc. I  
Timp.

Perc. II  
Xylo.

This section of the score covers measures 278 to 311. It includes parts for Piccolo, Flute I, Oboe 1 & 2, Clarinet 1 & 2 in B-flat, Bassoon 1 & 2, Horns in F (1, 3 and 2, 4), Trumpets 1 & 2 in C, Trombones 1 & 2, Piano I and II, and Percussion I (Timpani) and Percussion II (Xylophone). The woodwinds and strings play melodic and harmonic lines, while the percussion provides rhythmic accompaniment.

278

Vi. I

Vi. II

Vla.

Vcl.

Db.

This section of the score covers measures 278 to 311 for the string ensemble, including Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a consistent rhythmic pattern with some melodic movement in the upper parts.



**286** Take F1.2

Picc.  
 Fl. 1  
 Ob. 1, 2  
 Cl. 1, 2  
 in Bb  
 Bsn. 1  
 D. Bsn.  
 1, 3  
 2, 4  
 Hn. in F  
 Tr. 1, 2  
 in C  
 1, 2  
 Trbn. 3  
 Pno. I  
 Pno. II  
 Perc. I  
 Timp.

**286**  
 Vi. I  
 Vi. II  
 Via.  
 Vc.  
 Db.

Musical score for measures 286-289. The score is divided into two systems. The first system includes Piccolo, Flutes (1), Oboes (1, 2), Clarinets (1, 2 in Bb), Bassoons (1, D.), Horns (1, 3, 2, 4 in F), Trumpets (1, 2 in C), Trombones (1, 2, 3), Pianos (I, II), and Percussion (I, Timp.). The second system includes Violins (I, II), Viola, Violoncello, and Double Bass. The music is in 4/4 time and features complex rhythmic patterns and dynamics.





298

Pno. I

Pno. II

Perc. I Trgl.

VI. I con sord. *pp*

VI. II *pp*

Vla. *pp*

301

Cel. *p*

Pno. I *mp* *espr.*

Pno. II *mf* *espr.*

Perc. I Trgl. (sempre c.i.) *p*

Perc. II Xylo *p*

VI. I *pp*

VI. II senza sord. Solo *pp*

Vla. senza sord. Solo *pp*

Vc. Solo *pp*

309 *Mosso*  $\text{♩} = \text{ca. } 120-126$

Pno. I *dim.* *pp*

Pno. II *dim.* *pp*

Perc. I Trgl. *pp*

Perc. II Xylo.

Pno. I *p*

Pno. II *p*

Perc. I Timpani *pp*

317 *p ma intenso*

Pno. I *p ma intenso*

Pno. II

Perc. I Timpani

Pno. I

Pno. II

*p espr.*

Pno. I

Pno. II

Perc. I

Tam-tam

**328**

*mf*

*dim.*

*poco rallentando*

*calando*

*p*

*PPP*

Pno. I

Pno. II

Perc. II

*Vivo*  $\text{♩} = 66-68$

**332**

*f*

*sempre sta.*

*PPP*

*cresc. molto* *ff*

339

Pno. II

Perc. II

S.D.s.c.

*f*

*p*

*f*

346

Pno. I

Pno. II

Perc. II

S.D.c.c.

*f*

*sim.*

*p*

*f*

*f*

*p*

Pno. I

Pno. II

Perc. II

S.D.c.c.

*f*

*p*

**353** *sempre simile*

Pno. I

Pno. II

S.D.c.c.

Perc. II

**360** *a2*

Fl. 1.2

Ob. 1.2

Pno. I

Pno. II

S.D.c.c.

Perc. II

*meno f*

*piu f*

*meno f*

**364** *a2*

Fl. 1.2

Ob. 1.2

Cl. 1.2 in Bb

Bsn. 1.2

Pno. I

Pno. II

S.D.c.c.

Perc. II

*(sempre meno f)*

*sempre meno f*

*piu f*

*meno f*

*sotto*

*sopra*

369

Ob. 1.2

Bsn. 1.2

Pno. *marc.*

Pno. II

Perc. II *S. D. c. c.*

377

Ob. 1.2

Bsn. 1.2

Pno. I

Pno. II

*poco rallent.* *rall.*

**388** *accelerando* **Vivacissimo**  $\text{♩} = \text{ca. } 69$

Ob. 1.2

Cl. 1.2  
in Bb

Pno. I

Pno. II

Perc. I

Perc. II

S.D.c.c.

B.D.

*p* *mf* *ff marcato*

**389**

Fl. 1.2

Ob. 1.2

Cl. 1.2  
in Bb

Bsn. 1.2

Pno. I

Pno. II

Perc. I

Perc. II

S.D.c.c.

S.D.s.c.

B.D.

*f* *mf* *p* *mf* *ff*

Fl. 2 take Picc.

398

Fl. 1.2

Ob. 1.2

Cl. 1.2 in Bb

Bsn. 1.2

Pno. I

Pno. II

Perc. I

Perc. II

S.D.c.c.

S.D.s.c.

B.D.

Picc.

Fl. 1

Ob. 1.2

Cl. 1.2 in Bb

Bsn. 1

Pno. I

Pno. II

Perc. I

Perc. II

S.D.c.c.

S.D.s.c.

B.D.

401

*f*

*a2*

*cresc.*

*p cresc.*



408

Picc. *f*

Fl. I *f*

Ob. 1.2

Cl. 1.2  
in Bb *p* *f*

Bsn. 1.2 *p* *f*

Pno. I *mf cresc.* *f* *mf cresc.*

Pno. II *f*

Perc. I S.D.c.c. *f*

Perc. I S.D.s.c.

Perc. II B.D. *mf*

408

VI. I *p* senza sord.

VI. II *p* senza sord. Tutti div.

410

Picc. *p*

Fl. I *p* *cresc.*

Ob. 1, 2 *p* *cresc.*

Cl. 1, 2 in B $\flat$  *p* *cresc.*

Bsn. 1, 2 *p* *cresc.*

Pno. I *mf* *cresc.*

Pno. II *cresc.*

Perc. I S.D.c.c.

---

410

Vi. I *p* *p cresc.*

Vi. II *p* *p cresc.* *unis.*

Vla. *senza sord.* *Tutti* *p cresc.*

Vc. *Tutti* *f* *p cresc.*

Db. *f*

**413** *Meno vivo*  $\text{♩} = 176$

*allarg.*

**417** *Quasi a tempo*  $\text{♩} = 176-152$  **55**

Picc. *Picc. take Fl. 2*

Fl. 1

Ob. 1, 2

Cl. 1, 2  
in Bb

Bsn. 1, 2

Tr. 1, 2  
in C

Pno. I *ff* *meno f*

Pno. II *ff* *meno f*

Perc. I *Timpani* *A*

Perc. II *Xylo.* *ff*

**413** *Meno vivo*  $\text{♩} = 176$  *allarg.* **417** *Quasi a tempo*  $\text{♩} = 176-152$

Vi. I

Vi. II

Via.

Vc.

Db.

Fl. 1,2

Ob. 1,2

Cl. 1,2  
in Bb

Bsn. 1

Pno. I

Pno. II

1.

*mf*

*f*

*mf*

*mf*

*f marc.*

*cresc.*

123

(b)

*ff*

*ff*

*ff*

*ff*

*f*

*meno f*

428 *poco allarg.*  
a2

Fl. 1,2 *ff*

Ob. 1,2 *f ff*

Cl. 1,2 in Bb *f ff*

Bsn. 1,2 *f ff*  
a2

Hrn. 1 in F *mf f*

Pno. I *mezzo f*

Pno. II *f*

429 *poco allarg.*

Vi. I

Vi. II

Vla.

Vc.

Db.

433 Tempo I (♩ = 132)

437

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Bb  
Bsn. 1, 2  
Hr. in F  
Tr. 1, 2 in C  
Trbn. 1, 2, 3  
Pno. I  
Pno. II  
Perc. I  
Perc. II  
Vi. I  
Vi. II  
Vla.  
Vc.  
Db.

440

poco allarg.

Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1, 2 in Bb  
 Bsn. 1, 2  
 Hn. in F 1, 3  
 2, 4  
 Tr. 1, 2 in C  
 Trbn. 1, 2, 3  
 Pno. I  
 Pno. II  
 Perc. 1 Timp.

Dynamics: *f*, *ff*, *mf*, *più f*, *ff*, *mf*, *ff*, *più f*, *ff*.  
 Performance markings: *1.*, *02*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*.

440

poco allarg.

VI. I  
 VI. II  
 Vla.  
 Vc.  
 Db.

Dynamics: *mf*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *ff*, *ff*.

## II

Lento, ma non troppo  $\text{♩} = \text{ca. } 60$ 

5

2 Flutes

2 Oboes

2 Clarinets in A

Bassoon

Double Bassoon

1.2  
4 Horns in F

3.4

2 Trumpets in C

2 Trombones

Piano I

*p dolce*

Piano II

Percussion I

Cymbal

with a thin wooden stick on the extreme edge

*pp*

on the dome

on the edge

Percussion II

Side Drum c.c.

*ppp*

Side Drum s.c.

*p*

*ppp < p*

Lento, ma non troppo  $\text{♩} = \text{ca. } 60$ 

5

Violins I

Violins II

Violas

Violoncellos

Doublebasses

$\text{♩}$  means: in the centre,  $\text{♩}$  means: on the extreme edge of the skin.



9

Fl.1.2 *pp*

Ob.1 *pp*

Cl.1.2 in A

Pho.I

Pho.II *p dolce*

Perc.I Cym. with soft headed stick    wooden stick (extreme edge)    soft headed stick    wooden stick (extreme edge)    soft headed stick

Perc.II S.D.c.c.

Perc.II S.D.s.c.

14

Fl.1.2 Fl.2 take Picc.

Pho.I *p*

Pho.II *p*

Perc.I Cym.(soft-headed stick) *ppp*

Perc.I S.D.c.c.

Perc.II S.D.s.c. *ppp* *p* *ppp*



poch. rit. **37** a tempo

Phno. I

Phno. II

Perc. II

VI. I

VI. II

Vla.

Vc.

Db.

col legno

poch. rit. **37** a tempo

col legno

Tam-tam

cresc.

Tam-tam

**41**

**41**

Detailed description of the musical score: The score is for measures 37 to 41. It is in a key with one flat and a 4/4 time signature. The tempo is marked 'a tempo' with a 'poch. rit.' (slowing down) instruction. The instrumentation includes Piano I and II, Percussion II (with Tam-tam), Violin I and II, Viola, Violoncello, and Double Bass. The Piano parts feature intricate sixteenth-note patterns, often with slurs and accents. The Violin and Viola parts play sixteenth-note figures, some with 'col legno' (playing with the back of the bow). The Violoncello and Double Bass parts provide a rhythmic foundation with similar sixteenth-note patterns. Dynamic markings range from *pp* (pianissimo) to *mf* (mezzo-forte). Measure numbers 37, 41, and 41 are clearly marked in boxes.

poco - - a - - poco - - più - -

Picc.

Tr. 1, 2  
in C

Trbn. 1

Pno. I

Pno. II

Perc. I  
Tam-tam

Perc. II

VI. I

VI. II

Vla.

Vc.

Db.

*ord.* *III* *p* *f* *gliss.* *p*

*ord.* *p* *f* *gliss.* *p*

*ord.* *f* *ord.* *pizz.* *ord.*

*ord.* *p* *f* *gliss.* *p*

*ord.* *mf* *f* *ord.* *pizz.* *ord.*

*a2* *f* *con sord.* *p* *molto*

*f* *marc.*

♩ : indicates a strong "pizzicato" so that the string rebounds off the fingerboard.

**45** agitato,  $\text{♩} = 88$  calmandosi take Fl.2

Picc.  $\text{ff}$

Tr. 1,2 in C

Trbn. 1

Pno. I  $\text{ff}$

Pno. II  $\text{ff}$

Perc. I Cym. heavy wooden stick, on the edge

Perc. II Xylophone  $\text{ff}$

**45** agitato  $\text{♩} = 88$  calmandosi

Vi. I

Vi. II

Vc.  $\text{ff}$

---

**48** a tempo ( $\text{♩} = \text{ca. } 72$ ) take Bsn.2

D. Bsn.  $\text{p}$

Hn. 2 in F

Pno. I *molto espr. la melodia*  $\text{pp}$  *cresc.*  $\text{p}$

Pno. II *espr. la melodia*  $\text{mf}$   $\text{pp}$

Timpani  $\text{p}$

Perc. I Xylo.  $\text{p}$

Perc. II  $\text{pp}$

**48** a tempo ( $\text{♩} = \text{ca. } 72$ ) *con sord.*  $\text{ppp}$  *con sord.*  $\text{ppp}$

Vi. I

Vc.  $\text{ppp}$

Hn.2 in F

*dim.*

Pno. I

Pno. II

Timp.

Perc. I

Xylo.

Perc. II

Vi. I

Vc.

**56** Poco rubato

Hn.2 in F

*p*

Pno. I

*p* 12

Pno. II

*p* 12

Timp.

Perc. I

Xylo.

Perc. II

**58** Poco rubato

Vi. I

Vc.

string - - - gen - - - do - - - al

Pno. I *cresc.* 12

Pno. II *cresc.* 12

Vi. I

Vc.

strin - - - gen - - - do - - - al

**60** Più mosso, ♩ = 96

Pno. I *mf* 10 *cresc.*

Pno. II *mf*

**60** Più mosso, ♩ = 96

Vi. I

Vc.

Pno. I

a2  
 Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1, 2  
 in A  
 Tr. 1, 2  
 in C  
 Pno. I  
 senza sord.,  
 pizz.  
 VI. I  
 pizz.  
 VI. II  
 pizz.  
 Vla.  
 ff  
 senza sord. #  
 pizz.  
 Vc.  
 ff

Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1, 2  
 in A  
 1, 3  
 Hn. in F  
 2, 4  
 Trbn. 1, 2  
 senza sord.,  
 f  
 Pno. I  
 Perc. II  
 Side Drum c.c.  
 mf  
 VI. I  
 VI. II  
 arco  
 pizz.  
 Vla.  
 arco  
 pizz.  
 Vc.  
 arco  
 pizz.



Fl. 1, 2 *a2*

Ob. 1, 2

Cl. 1, 2  
in A

Tr. 1, 2  
in C

*con sord.*

Pno. I *dim.*

Pno. II *p*

Perc. II *S.D.c.c.*

Vi. I

Vi. II

Vla.

Vc.

**rallentando** - - - - - **al**

Pno. I

Pno. II *più p*

**66** Tempo I

Cl. 1,2 in A

Pno. I

Pno. II

*pp*

*mf*

*p*

$\frac{1}{2}$  *sempre*

Cl. 1,2 in A

Pno. I

Pno. II

Perc. I

Perc. II

Cym. always with a soft-headed stick

*pp*

S.D.c.c.

*p*

S.D.s.c.

Cl. 1,2 in A

Pno. I

Pno. II

Perc. I

Perc. II

Cym.

S.D. c.c.

S.D.s.c.

Cl. I, 2  
 in A

Pno. I

Pno. II

Perc. I  
 Cym.  
 S.D.c.c.

Perc. II  
 S.D.s.c.

**70**

Fl. I, 2

Cl. I, 1  
 in A

Pno. I  
*mf*  
*sempre*  
*gliss.*  
*8..*

Pno. II  
*mp*

Perc. I  
 Cym.  
 S.D.c.c.

Perc. II  
 S.D.s.c.  
*cresc.*

poch. ritard.

Fl. 1.2  
Cl. 1.2  
in A

Pno. I

Pno. II

Perc. II Cym.  
mf

Perc. II S.D.s.c.  
mf

Perc. II S.D.s.c.  
mf

*pp*

*pp*

*dim.*

**74** Un poco mosso  $\text{♩} = \text{ca. } 69$

Pno. I

Pno. II

Perc. I Timp.

Perc. II S.D.s.c.

*p* *espr.*

*p*

*mp*

**74** Un poco mosso  $\text{♩} = \text{ca. } 69$

Vi. I

Vi. II

Via.

Vc.

Db.

con sord.

arco

*pp*

con sord.  
arco

con sord.  
arco

con sord.

*pp*

*pp*

*pp*

tornando - - - - al **81** Tempo I

Fl. 1.2

Ob. 1.2

Cl. 1.2  
in A

Bsn. 1.2

Hrn. 1  
in F

con sord.

pp

Pno. I

mf

dim.

p

piu p

Pno. II

cresc.

dim.

p

piu p

Timp.

perc.

poco cresc.

dim.

p

tornando - - - - al **81** Tempo I

Vi. I

p

con sord.  
arco

Vi. II

p

Vla.

p

ppp

Vc.

p

ppp

Db.

ppp

**65** Più andante  $\text{♩} = 76$

Fl. I

Ob. 1

Cl. 1, 2  
in A

Bsn. 1, 2

1, 3  
Hn. in F

2, 4

Tr. 1, 2  
in C

Pho. I

Pho. II

Timp.

Perc. I

Vi. I

Vi. II

Vla.

Vc.

Db.

senza sord.  
col legno

senza sord.  
col legno

senza sord.  
col legno

senza sord.  
pizz.

*p*

*p*

*p*

*pp*

tornando - - - al **89** Tempo I (♩ = ca. 66)

Fl. 1.2  
 Ob. 1.2  
 Cl. 1.2  
 in A  
 Bsn. 1  
 con sord.  
 Hn. in F  
 2  
 (con sord.)  
 Tr. 1.2  
 in C  
 Pno. I  
 Pno. II  
 Timp.  
 Perc. I  
 S.D.s.c.  
 S.D.s.c.  
 Xylo.  
 VI. I  
 VI. II  
 Via.  
 Vc.  
 Db.

*p* *f* *p* *ppp*  
*f* *p* *ppp*  
*f* *p* *ppp*  
*p* *f* *p* *ppp*  
*f* *p* *ppp*  
*f* *p* *ppp*  
*f* *p* *ppp*  
*mf* *mf* *p* *pp*  
*mf* *ff* *mf* *p* *pp*  
*mf* *p*  
*p* *f*

1.

tornando - - - al **89** Tempo I (♩ = ca. 66)

## III

Allegro non troppo  $\text{♩} = \text{ca. } 125-132$ 

5

Piccolo  
 Flute 1  
 2 Oboes  
 2 Clarinets in Bb  
 2 Bassoons  
 1.2  
 4 Horns in F  
 3.4  
 2 Trumpets in C  
 con sord.  
 1.2  
 3 Trombones  
 3  
 Piano I  
 Piano II  
 Percussion I  
 Percussion II  
 Timpani  
 Xylophone  
 Violins I  
 Violins II  
 Violas  
 Violoncellos  
 Doublebasses



41

Take Fl.2

Picc.

Fl.1

Ob.1.2

Cl.1.2 in Bb

1.2 Hn. in F

3.4

Tr.1.2 in C

Pno. I

Pno. II

Perc. I Timp.

Perc. II Xylo.

41

42

43

44

pizz.

mf

pizz.

mf

pizz.

mf

19

Hn.in F  
2.4

Pno.I

Pno.II

Perc.I  
Timp.

Perc.II  
Xylo.

15

VI.I

VI.II

VIa.

25

Bsn.1,2

Hn.in F  
1.3  
2.4

Pno.I

Pno.II

Perc.I  
Timp.

Perc.II  
Xylo.

1.3

2.4

1.3

2.4

1.

2.

35

1.

*p*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2  
in B $\flat$

Bsn. 1, 2

*mf*

*p*

Hr. 1, 2  
in F

*mf*

*p*

Pno. I

*mf*

*p*

*f*

Pno. II

*p*

*mf*

Timp.

35

*mf*

Perc. I

Cymbals

*pp*

a2 clashed

Perc. II

Xylo.

*f*

*f*

Db.

*f*

*f*

1. Fl. 1, 2 Fl. 2 take Picc.

Ob. 1, 2 Ob. 2 take C.A.

Cl. 1, 2 in B $\flat$

Bsn. 1, 2

Hr. 1, 2 in F

Pno. I *mf* *p cresc.*

Pno. II *mp* *p* *cresc.* *mf*

Perc. I Cym.

Perc. II Xylo. *f*

Db. *p*

44

Pno. I *f*

Pno. II

Timp.

Perc. I *p*

44

Vl. I *pizz.* *sim.* *p*

Vl. II *pizz.* *sim.* *p*

Vla. *pizz.* *sim.* *p*

Vc. *pizz.* *sim.* *p*

Db. *pizz.* *sim.* *p*

52 58

Pno. I

Pno. II

Perc. I  
Timp.

Perc. II  
Triangle  
S.D.s.c.

52 58

VI. I

VI. II

Vla.

Vc.

Db. (pizz.)

60

Pno. I

Pno. II

Perc. II  
Trgl. with heavy metal beater (short and rather thick.)

60

VI. I

VI. II

Vla.

Vc. arco

Db.

89

Pno. I

Pno. II

Vi. I

Vi. II

Vla.

Vc.

Db.

arco

74

accel. .... Più mosso  $\text{♩} = 152$

Pno. I

Pno. II

74

accel. .... Più mosso  $\text{♩} = 152$

Vi. I

Vi. II

Vla.

Vc.

Db.

arco

unis. arco.

Picc. 53  
 Fl. I f  
 Cl. 1, 2 in Bb f  
 Hn. 2, 4 in F a2  
 Tr. 1, 2 in C senza sord.  
 Pno. I f  
 Pno. II p cresc. f  
 Perc. II Triangle as before ff  
 Vi. I unif. pp 53  
 Vi. II pp  
 Vla. pp

take Fl. 2

91

Picc.

Fl. 1

Cl. 1, 2  
in B $\flat$

1  
Hn. in F

2

Tr. 1  
in C

Pno. I

Pno. II

Perc. II Trgl. as before *ff*

Vc. *f*

Db. *f* arco

91

Pno. I *cresc.* - - - - - *mf*

Pno. II *cresc.* - - - - - *mf*



poco rall. ----- **103** Tempo I

Ob. I *pp*

C.A. *pp*

Cl. I in Bb *p* *pp*

Pho. I *dim.* *p*

Pho. II *dim.* *p*

Perc. I Timpani *p*

Perc. II Xylophone *p*

poco rall. ----- **103** Tempo I

Vi. I *pp*

Vi. II *pp*

Vla. *pp*

Vc. *pizz.* *p*

111

Fl. 1, 2 *pp*

Ob. 1 *pp*

C. A. take Ob. 2

Cl. 1 in Bb *pp*

Pno. I *mf*

Pno. II

Perc. I Timp.

Perc. II Xylo. *f* *p* *f*

111

Vi. I

Vi. II

Vla.

Vc.



127

Fl. 1.2

Ob. 1.2

Cl. 1.2  
in Bb

Hr. in F  
1. 3.  
2. (senza sord.)

Pno. I *piu f*

Pno. II *piu f*

Perc. I  
S.D.c.c. *mf*

Perc. II  
B.D. *mf*

Tutti

127

Vi. I

Vi. II

Vla.

Vc.

Db.

Fl. 2 take Picc.

Fl. 1,2 *cresc.*

Ob. 1,2 *cresc.*

Cl. 1,2 in B $\flat$  *cresc.*

Bsn. 1,2 *mf cresc.*

3. *mf*

Hn. in F

2. *4. mf con sord.*

Pno. I *cresc.*

Pno. II *cresc.*

Perc. II B.D. *cresc.*

VI. I *p cresc.*

VI. II *p cresc.*

Via. *p cresc.*

Vc. *cresc.*

Db. *cresc.*

**134**

**tornando al Tempo I rall.**

Picc. 

Fl. I 

Ob. 1.2  Ob. 2 take C.A.

Cl. 1.2 in Bb 

Bsn. 1.2 

Hr. in F  a2

Tr. 1 in C 

Trbn. 1.3 

Pno. I  ff

Pno. II  ff

Perc. I  Timp. B.D. mf ff p

Perc. II  Xylophone mf

**134**

**tornando al Tempo I rall.**

Vi. I 

Vi. II 

Vla. 

Vc. 

**140** a tempo  $\text{♩} = 132$  **144**

Hrn. I  
in F

Pno. I

Pno. II

Perc. I  
Timp.

Perc. II  
Xylo.

**140** a tempo  $\text{♩} = 132$  **144** con sord. **144**

Vla.

Vc.

**152**

Pno. I

Pno. II

Perc. I  
Timp.

VI. I  
con Sord. **152** *pp*

VI. II  
con sord. **152** *pp*

Vla.

Vc.

160  $\text{♩} = 126$

Picc. \_\_\_\_\_

Fl. I \_\_\_\_\_

Ob. I \_\_\_\_\_

Cl. I  
in B $\flat$  \_\_\_\_\_

Bsn. \_\_\_\_\_

Hn. I, 2  
in F \_\_\_\_\_

Pno. I  
*mf* *p* *f*

Pno. II  
*mf* *poco cresc.* *f*

Perc. I  
Timp. \_\_\_\_\_

Perc. II \_\_\_\_\_

160  $\text{♩} = 126$

VI. I \_\_\_\_\_

VI. II \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_







177

C.A.

Cl.2 in B $\flat$

Bsn. 1,2

1.3

Hn. in F

2.4

Pno. I

Pno. II

Perc. II Xylo.

177

Vi. I

Vi. II

Vla.

Vc.

Db.

pizz.

*f*

183

C.A.

Cl.2  
in Bb

Bsn. 1.2

1.3

Hn. in F

2.4

4. senza sord.

Pno. I

Pno. II

Perc. I  
Timp.

Perc. II  
Xylo.

183

Vi. I

Vi. II

Vla.

Vc.

Db.

**189**  
take Ob.2

C.A.  
Cl.2 in Bb  
Bsn. 1.2 a2  
1.3  
Hn. in F 2.4  
Pno. I  
Pno. II  
Perc. I Timp.  
Perc. II Xylo.

Detailed description: This section of the score covers measures 189 to 192. The woodwind parts (C.A., Cl.2 in Bb, Bsn. 1.2, Hn. in F 2.4) play a melodic line with slurs and accents. The piano parts (Pno. I and II) provide harmonic support with complex textures, including triplets and sixteenth-note patterns. Percussion includes timpani and xylophone. Dynamics range from *mf* to *sf*. The key signature has two sharps (F# and C#).

**189**

Vi. I  
Vi. II  
Via.  
Vc.  
Db.

Detailed description: This section of the score covers measures 189 to 192 for the string ensemble. The Violins (Vi. I and II) play a melodic line with slurs. The Viola (Via.) and Violoncello (Vc.) provide harmonic support. The Double Bass (Db.) plays a rhythmic pattern. Dynamics range from *mf* to *sf*. The key signature has two sharps (F# and C#).



207

Pno. I *pizz p*

Pno. II

Perc. I Timp. *p* *pizz p*

Perc. II Xylo. *p* *pp*

Vc. *pizz* *pp*

Db. *pizz.* *pp*

Pno. I *p* *p* *mp*

Pno. II *pp*

Perc. I Timp. *p* *p* *mp*

Perc. II Xylo.

Vla. *pizz.* *pp*

Vc.

Db.





229 233

Ob.1

Cl.1 in A

Bsn.1

Pno.I

Pno.II

Timp.

Perc.I

Xylo.

Perc.II

237

Fl.1

Ob.1

Cl.1 in A

Ben.1.2

Hn.1 in F

Pno.I

Pno.II

Timp.

Xylo.

Perc.I

Perc.II

Vc.

Db.

Take Cl. in Bb

arco

p

ac -

Pno. I *cresc.*

Pno. II *cresc.*

Vc. *cresc.*

Db. *cresc.*

*cel - er - ando - al* **245** *Più mosso*  $\text{♩} = 144$

Pno. I *f* *ff*

Pno. II *f* *ff*

Perc. I *Timp.*

Perc. II *Xylo.* *ff*

*cel - er - ando - al* **246** *Più mosso*  $\text{♩} = 144$

Vi. I *arco* *unis. arco* *f*

Vi. II *f*

Vla. *f*

Vc. *f*

Db. *f*

*a2* *f* *tornando*

Fl. 1.2 *f*

Ob. 1.2 *f*

Cl. 1.2 in Bb *f*

Bsn. 1.2 *f*

Tr. 1.2 in C *f* *con sord.* *2.*

Pno. I

Pno. II

Perc. I *Timp.*

Perc. II *Xylo.*

*tornando*

VI. I

VI. II

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains measures 256 through 260 of a symphony. The woodwind section (Flute 1.2, Oboe 1.2, Clarinet 1.2 in Bb, Bassoon 1.2, and Trumpet 1.2 in C) plays a melodic line starting with a forte (*f*) dynamic and a *tornando* instruction. The strings (Piano I and II) provide a complex harmonic accompaniment with frequent chord changes and moving lines. The percussion section includes Timpani (Timp.) and Xylophone (Xylo.). The string section (Violins I and II, Viola, Violoncello, and Double Bass) continues the melodic and harmonic development. The score is marked with various dynamics and articulations, including accents and slurs.

al **260** Tempo I

Fl. 1.2  
Ob. 1.2  
Cl. 1.2 in Bb  
Bsn. 1.2  
Hn. in F 1.3  
2.4  
Tr. 1.2 in C 2. senza sord. a2  
Pno. I  
Pno. II  
Perc. I Timp.  
Perc. II Xylo.  
VI. I  
VI. II  
Vla.  
Vc.  
Db.

al **260** Tempo I

Fl. 1.2 <sup>a2</sup>  
 Ob. 1.2  
 Cl. 1.2 in Bb  
 Bsn. 1.2  
 Hn. in F 1.3 <sup>a2</sup>  
 2.4 <sup>a2</sup>  
 Tr. 1.2 in C <sup>a2</sup>  
 Pno. I  
 Pno. II *meno f*  
 Perc. I Timp.  
 Xylo.  
 Perc. II  
 VI. I *dim.*  
 VI. II *dim.*  
 Vla. *dim.*  
 Vc. *dim.*  
 Db. *dim.*

**269**

Fl. 1.2

Ob. 1.2

Cl. 1.2 in Bb

Pno. I

Pno. II

Vi. I

*p*

1.

*p*

*meno f*

**277**

**Piu mosso**  $\text{♩} = 144$

Fl. I

Cl. 1.2 in Bb

Pno. I

Pno. II

*p*

*mp*

*p*

*mp*

*p*

267 **Tempo I** *con sord.* *pp*

Hn. in F  
2.4

Pho. I  
*p* *pp*

Pho. II  
*pp*

Vla.  
*p*

Vc.  
*p*

Db.  
*p*

287 **Tempo I**

Fl. 1.2  
*pp*

Ob. 1.2  
*pp*

Hn. 1.2  
in F  
*con sord.* *pp*

Tr. 1.2  
in C  
*con sord.*

Pho. I  
*mf* *p*

Pho. II  
*mf* *p*

Perc. I  
Timp.  
*mf*

294

Vl. II  
*p*

Vla.  
*mf*

Vc.  
*mf*

Db.  
*mf*

294

Fl. 1.2

Ob. 1.2

Pno. I

Pno. II

Timp.

Perc. I

IV

VI. II

Vla.

Vcl.

301

Ob. 1

Cl. in Bb

Bsn. 1

Hn. in F

Tr. 1.2 in C

Pno. I

Pno. II

Perc. I

Perc. II

Cymbals clashed *pp*

*dim.*

Cym. with soft headed stick *pp*



309 stringendo

Ob. 1

Cl. 1  
in B $\flat$

Bsn. 1

1. 3  
Hn. in F

2. 4

Tr. 1. 2  
in C

Pno. I

Pno. II

Perc. II  
Cyms. a2

309 stringendo

VI. II

Vla.

Vc.

div.

*pp*

*pp*

*pp*

*pp*

- (string.) -

315

Piu mosso

♩ = 160

Pno. I

Pno. II

Perc. I

Perc. II

VI. I

VI. II

Via.

Vc.

Pno. I

Pno. II

Perc. I

Perc. II

VI. I

VI. II

Via.

Vc.

S.D.c.c.

S.D.s.c.

B.D.

- (string.) -

315

Piu mosso

♩ = 160

div.

Musical score for orchestra and piano, measures 315-325. The score includes parts for Piano I and II, Percussion I and II, Violin I and II, Viola, and Violoncello. The tempo is marked "Piu mosso" with a metronome marking of 160. The score features complex rhythmic patterns and dynamic markings such as *mp*, *mf*, *p*, and *cresc.* The percussion parts include S.D.c.c., S.D.s.c., and B.D. with specific playing instructions.

● with heavy wooden stick on the edge of the skin (until [325])

325

Pno. I

Pno. II

Perc. I

Perc. II

Vi. I

Vi. II

Vla.

Vc.

Db.

Timpani

*mf*

*ff*

*f*

*mf*

*f*

*mf*

*f*

*ff*

unis.

unis.

Detailed description of the musical score: The page contains a full orchestral score for measures 325 through 328. The top system features Piano I and Piano II, both playing complex rhythmic patterns with slurs and ties. The Percussion section includes S.D.c.c. (Snare Drum, Conga, Conga) and S.D.s.c. (Snare Drum, Soprano Conga) in the first part, and B.D. (Bass Drum) in the second part. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) plays sustained notes with dynamic markings. The Timpani part is also present. The score is marked with various dynamics: *mf* (mezzo-forte), *ff* (fortissimo), and *f* (forte). Performance instructions include 'unis.' (unison) and 'Timpani'.

Musical score for measures 329-338. The score includes parts for Piano I (Pno. I), Piano II (Pno. II), Percussion I (Perc. I), Violin I (VI. I), Violin II (VI. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

Measure 329 is marked with a box containing the number 329. The score includes dynamic markings such as *f*, *mf*, and *mf*. Performance instructions include *div.* (divisi) and *unis.* (unison).

Musical score for measures 339-348. The score includes parts for Piano I (Pno. I), Piano II (Pno. II), Percussion I (Perc. I), Violin I (VI. I), Violin II (VI. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

Measure 339 is marked with a box containing the number 339. The score includes dynamic markings such as *dim.* (diminuendo) and *dim.*. Performance instructions include *sempre stringendo* (always increasing in tempo).

Measure 348 is marked with a box containing the number 348. The score includes dynamic markings such as *dim.*.

Pno. I *sempre dim.*

Pno. II

Timp. *sempre dim.*

Perc. I

**[344]**

Pno. I

Pno. II

Timp.

Perc. I

**[351]**

*rallent.* *Tempo I* (♩ = 128)

Fl. 1

Cl. 1 in B♭

Bsn. 1, 2

Hn. 1, 2 in F *senza sord.*

Pno. I *P dolce*

Pno. II

Timp.

Perc. I *Cymbal with soft headed stick.*

Perc. II *S.D.c.c.*

340

Fl. I

Cl. I, 2  
in B $\flat$

Hr. I, 2  
in F

Pno. I

Pno. II

Timp.

Perc. I

Cym. *pp*

Perc. II S.D.c.c. *p* S.D.s.c. *p*

345

$\text{♩} = 132$

Fl. I, 2

Ob. I, 2

Cl. I, 2  
in B $\flat$

Bsn. I, 2

Pno. I

Pno. II

Timp.

Perc. I

Perc. II S.D. S.C. *pp*

370

Fl. 1.2

Ob. 1

Cl. 1.2 in Bb

Bsn. 1.2

*p*

Pno. I

*p*

Pno. II

*p*

Perc. I

Timp.

Perc. II

S.D. S.C.

Triangle (wooden stick)

*mf* *p*

370

VI. I

VI. II

Vla.

Vc.

*pizz.* *mf*

*pizz.* *mf*

*pizz.* *mf*

*pizz.* *mf*

379

poco rit. a tempo

Cl. I. in Bb

Pno. I

Pno. II

Perc. I

Perc. II

Timp.

S.D.c.c.

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

387

Pno. I

Pno. II

Perc. I

Perc. II

Timp.

S.D.c.c.

*p* *pp* *ppp*



Pno. I

Pno. II

Perc. I  
Timp.

Perc. II  
S.D.s.c.

The first system of the score includes four staves. The top staff is for Piano I, the second for Piano II, the third for Percussion I (Tympani), and the fourth for Percussion II (S.D.s.c.). The music is in a complex key signature with multiple sharps and flats. The Percussion II part has a steady eighth-note pattern. The Percussion I part has a more rhythmic pattern with accents. The piano parts have intricate melodic and harmonic lines.

395

400

Fl. 1

Cl. 1  
in Bb

Ban. 1

Pno. I

Pno. II

Perc. II  
S.D.s.c.  
with 2 very light and thin sticks

The second system of the score includes six staves. The top three staves are for Flute 1, Clarinet 1 in Bb, and Bassoon 1. The bottom three staves are for Piano I, Piano II, and Percussion II (S.D.s.c.). The Flute 1 part has a melodic line starting at measure 395. The Clarinet 1 part has a melodic line starting at measure 400. The Bassoon 1 part has a melodic line starting at measure 395. The Piano I and II parts have intricate melodic and harmonic lines. The Percussion II part has a steady eighth-note pattern with a dynamic marking of *ppp*.

*calmandosi* 405

Fl. I

Pho. I *pp*

Pho. II *pp*

Perc. I Cymbals clashed a2

Perc. II S.D. C.C. *pp* *sempre dim.*

*al* ♩ = 100 *accel.* 412 *a tempo* ♩ = 128

Pho. I

Pho. II

Perc. I Cym. a2

Perc. II S.D. C.C. *ppp*

Pho. I

Pho. II

Perc. I Cym. a2

Perc. II S.D. C.C. *pppp* *calando*

● With the fingernail, or the blade of a pocketknife, on the very edge.