

**Agustí Borgunyó**

# **SUITE**

**per a Viola i Orquestra**



**E-289**

## Suite per a viola i orquestra

Agustí Borgunyó

La facilitat amb què Agustí Borgunyó tracta l'orquestra simfònica és fruit dels centenars de partitures que va compondre i arranjar per a grans formacions orquestrals en la seva vida musical als Estats Units. Abans dels anys 30 ja havia estat director artístic de diferents orquestres per a les que havia compost tot tipus d'obres, però a partir de 1934 va treballar per a Alfred Wallenstein —que posteriorment seria director de l'Orquestra Philharmònica de Los Angeles— que li va encomanar obres d'estil hispànic. En aquest període, Borgunyó va compondre la *Suite per a viola* que aquí presentem, i altres obres com la *Danza ibérica*, el *Nocturno sevillano* o la *Suite ibérica*.

La *Suite per a viola i orquestra* està dedicada al gran violista i director Milton Katims (1909-2006) i tota ella respira aquest aire de festa hispànica i de folklore andalús tan de moda a mitjans del segle XX i tan apreciat pel públic d'arreu. Borgunyó mostra un domini absolut de l'orquestració i un gust exquisit a l'hora de tractar els diferents temes, sense caure mai en el toc fàcil de pandereta. Lluny d'això, demostra que coneix perfectament el gènere i que la inspiració a l'hora de crear temes d'arrel gitana és inesgotable. L'obra està plantejada com una *suite* i no pas com un concert, ja que en els cinc moviments de què consta hi predominen els aires de dansa i no es busca el virtuosisme de l'instrument solista a qualsevol preu, malgrat que la dificultat del paper de la viola és evident.

L'obra està escrita per a gran orquestra (amb arpa i piano inclosos) i comença amb una introducció en la que la viola es presenta en el registre més greu amb un motiu breu i expressiu. El segon moviment es basa en una dansa de ritme binari compost amb uns motius plens de gràcia i de bon humor que transmeten alegria des del primer compàs. La viola dansa amb intervencions quasi improvisades, amb molts melismes, i destacant per sobre dels diferents colors que l'autor extreu del conjunt simfònic. L'orquestració brillant és una característica de tota l'obra, però en aquest moviment és especialment destacable. El tercer moviment és un recitatiu en el que la viola mostra els seus recursos més expressius acompanyada de pocs instruments, fins i tot al començament i al final només és acompanyada pel piano. A la meitat del moviment hi ha una breu *cadenza* amb arpegis i acords arpegiats de gran efecte. El quart moviment duu per títol *Gitanerías* i presenta un desplegament espectacular de material rítmic, reforçat sovint per les intervencions de les castanyoles, amb un aire de joc o *scherzo* sobre el que la viola va dialogant amb una orquestra, una vegada més, brillant i enèrgica. El fragment acaba amb un *quejío* de la viola solista que enllaça amb el darrer moviment. El cinquè moviment comença amb una cançó de melodia apassionada que es transforma en una festa plena d'alegria i de color amb un ritme trepidant que ens acompanya fins al final de l'obra. L'última intervenció de la viola solista empra tota la tessitura de l'instrument i, lluny de buscar l'efecte fàcil del final contundent, l'obra acaba amb un *diminuendo* sobre un acord màgic.

David Puertas Esteve  
Músic i Periodista

**AGUSTÍ BORGUNYÓ i GARRIGA** nasqué a Sabadell el 1894 i començà els estudis musicals a l'Escola Municipal de Música d'aquesta ciutat amb els mestres Josep Plans i Cebrià Cabané. Més tard continuà els estudis de composició i harmonia a Barcelona amb el mestre Manuel Burgués. Dominà diversos instruments i als 16 anys ja formava part de la Banda Municipal de Barcelona.

El 1915, amb 21 anys, va marxar cap als Estats Units d'Amèrica, on començà escrivint música lleugera per a una orquestra de ball al mateix temps que n'era membre. Entre els anys 1922 i 1929, quan vivia a Washington DC, va escriure un gran nombre de ballets, suites i operetes d'estil americà, les quals foren estrenades i obtingueren crítiques molt favorables als diaris Washington Times i Washington Herald. S'hi remarcà l'habilitat que tenia per a captar els ritmes populars de moda. En aquesta època portava la direcció artística de l'Orquestra Meyer Davis, conjunt de gran popularitat en aquella ciutat durant els anys vint.

Durant els primers anys de la dècada dels trenta va orquestrar de forma exclusiva per a la famosa cantant Kate Smith, a l'emissora de ràdio de la Columbia Broadcasting System de Nova York. Un cop acabada aquesta etapa va continuar realitzant orquestracions per a l'Orquestra Simfònica Wor d'aquesta mateixa ciutat sota la direcció d'Alfred Wallenstein. Aquest director va encarregar-li obres amb caràcter espanyol i així fou com s'emeteren a través d'aquella emissora.

Entre els anys 1941 i 1960 fou director musical i artístic de la National Broadcasting Symphony Orchestra per a un programa apadrinat per la firma Firestone. Va fer orquestracions per a diversos cantants, entre els quals hi figura en Mario del Mónaco i Renata Tebaldi.

Encara després del seu retorn a Catalunya l'any 1963 rebé encàrrecs per a documentals de propaganda del Ministeri d'Agricultura nord-americà fins al moment de la seva mort, ocorreguda l'1 de juliol del 1967.

El seu catàleg és extensíssim. Inclou més de 150 sardanes i altres composicions per a cobla, més de 50 cançons per a veu i piano i una trentena de peces corals, la major part de les quals estan basades en textos de poetes i escriptors sabadellencs; un gran nombre d'obres per a piano, dos quartets de corda, un trio i diverses obres per a orquestra de corda i simfòniques, entre les quals destaquen L'Aplec, estrenada el 1956 per l'Orquestra Municipal de Barcelona sota la direcció d'Eduard Toldrà, Emporion, Nocturno Sevillano, Danza Ibérica núm. 1 i Suite Ibérica; la opereta en 3 actes Maryana i dos ballets, La Festa de Carrer i The Damask Rose.

### **Fitxa tècnica de l'obra**

Obra en cinc moviments:

I. Introducció, II. Dansa, III. Recitativo, IV. Gitanerías, V. Cançó i Finale

Durada: 25 min.

Viola solo-2.2.2.2-4.3.3.0-Timp.2perc.Harp.Pno-Corda

Instruments i abreviacions:

Flautes – *Fl.*

Oboes – *Ob.*

Clarinetes en Sib – *Cl.*

Fagots – *Fg.*

Trompes en Fa (Corni) – *Cor.*

Trompetes (Trombe) – *Trb.*

Trombons – *Tbn.*

Timbales (Timpani) – *Timp.*

Percussió I – *Perc. I*

Triangle – Plat – Campanes – Gong greu – Castanyoles – Xilòfon

Percussió II – *Perc. II*

Caixa amb tensors – Tamborí – Cartanyoles – Bombo

Arpa – *Hp.*

Piano – *Pno.*

Viola solo – *S.Vla.*

Corda: *Vni.I, Vni.II, Vle. Vclli. Cb.*

## Suite para viola y orquesta

Agustí Borgunyó

La facilidad con que Agustí Borgunyó trata la orquesta sinfónica es fruto de centenares de partituras que compuso y de los arreglos que realizó para grandes formaciones orquestales, en la vida musical durante sus años en Estados Unidos. Con anterioridad a los años 30 ya había ejercido como director artístico en diferentes orquestas para las que había compuesto todo tipo de obras, pero a partir de 1934 empezó a trabajar para Alfred Wallenstein —quien posteriormente fuera director de la Philharmonic Orchestra de Los Angeles— el cual le encargó obras de estilo español. Durante este período, Borgunyó compuso la **Suite para viola** que aquí presentamos, y otras obras como la **Danza ibérica**, el **Nocturno sevillano** o la **Suite ibérica**.

La *Suite para viola y orquesta* está dedicada al gran intérprete de viola i director Milton Katims (1909-2006). Es una obra que respira por completo de este aire de fiesta hispánica y más concretamente de folklore andaluz tan de moda a mediados del siglo XX y tan apreciado por el público de todas partes. Borgunyó muestra un dominio absoluto de la orquestación y un gusto exquisito en tratar los distintos temas, sin caer jamás en el toque fácil de pandereta. Lejos de esto, demuestra que conoce perfectamente el género y que la inspiración en el momento de crear temas de raíz gitana es inagotable. La obra está planteada como una *suite* y no como un concierto, ya que en los cinco movimientos que la componen predominan los aires de danza y en ellos jamás busca el virtuosismo del instrumento solista a cualquier precio, a pesar de que la dificultad en el papel de la viola es evidente.

La obra está escrita para gran orquesta con arpa y piano incluidos (aunque existe otra instrumentación más extensa) y empieza con una **Introducción** donde la viola se presenta en su registro más grave con un motivo breve y expresivo. El segundo movimiento se basa en una **Danza** de ritmo binario compuesto por motivos llenos de gracia y buen humor que transmiten alegría desde el primer compás. La viola danza con intervenciones casi improvisadas, con melismos, y destacando por encima de los diferentes coloridos que el autor extrae del conjunto sinfónico. La orquestación brillante es una característica de toda la obra, pero en este movimiento es especialmente remarcable. El tercer movimiento es un **Recitativo** en el que la viola muestra sus recursos más expresivos, acompañada por pocos instrumentos, hasta el extremo de hacerlo sólo con el piano, al inicio y al final del tiempo. A la mitad de este movimiento encontramos una breve *cadenza* con arpeggios y acordes arpegiados de gran efecto. El cuarto movimiento titulado **Gitanerías** presenta un despliegue espectacular de material rítmico, reforzado a menudo por breves intervenciones de las castañuelas, con aire de juego o *scherzo* sobre el cual la viola dialoga con la orquesta, una vez más, brillante y enérgica. El fragmento acaba con un *quejío* de la viola solista que enlaza con el último movimiento. El quinto movimiento se inicia con una **Canción** de melodía apasionada que se transforma en una fiesta llena de alegría y color con un ritmo trepidante que nos acompaña hasta el final de la obra. La última intervención de la viola solista utiliza la máxima tesitura del instrumento y, muy lejos de buscar un efecto fácil con un final contundente, la obra se define con un *diminuendo* sobre un acorde mágico.

David Puertas Esteve  
Músico y Periodista

**AGUSTÍ BORGUNYÓ GARRIGA** nació en Sabadell en 1894 y empezó los estudios musicales en la Escuela Municipal de Música de esta ciudad con los maestros Josep Plans y Cebrià Cabané. Más tarde realizó estudios de composición y de armonía en Barcelona con el maestro Manuel Burgués. Llegó a dominar varios instrumentos y a los 16 años ya formaba parte de la Banda Municipal de Barcelona.

En 1915, con 21 años, se fue a los Estados Unidos de América, donde empezó escribiendo música ligera para una orquesta de baile al tiempo que formaba parte de ella. Entre 1922 y 1929, mientras vivía en Washington DC, escribió un gran número de ballets, suites y operetas de estilo americano, que al ser estrenadas obtuvieron críticas muy favorables en los periódicos Washington Times y Washington Herald, donde se hizo notar su capacidad para captar los ritmos populares de moda. En esta época fue director artístico de la Orquesta de Meyer Davis, conjunto de gran popularidad en aquella ciudad durante los años veinte.

Durante los primeros años de la década de los treinta orquestó de forma exclusiva para la famosa cantante Kate Smith, en la emisora de radio de la Columbia Broadcasting System de Nueva York. Finalizada esta etapa continuó realizando orquestaciones para la Orquesta Sinfónica Wor de esta misma ciudad bajo la dirección de Alfred Wallenstein. Este director le encargó varias obras con carácter español, que se estrenaron a través de las antenas de radio.

Entre los años 1941 y 1960 fue director musical y artístico de la National Broadcasting Symphony Orchestra para un programa apadrinado por la firma Firestone. Realizó orquestaciones para cantantes célebres como Mario del Mónaco y Renata Tebaldi. Después de su retorno a Catalunya en el año 1963, Agustí Borgunyó todavía recibió encargos para documentales de propaganda del Ministerio de Agricultura norteamericano hasta el momento de su muerte, acaecida el 1 de julio de 1967.

Su catálogo es muy extenso y comprende más de 150 sardanas así como otras composiciones para còbala, más de 50 canciones para voz y piano y una treintena de piezas corales basadas en gran parte en textos de poetas y escritores de su ciudad natal; un gran número de piezas para piano, dos cuartetos de cuerda, un trío de cuerda con piano y varias obras para orquesta de cuerda y sinfónica, entre las que destacan L'Aplec, estrenada en 1956 por la Orquesta Municipal de Barcelona bajo la dirección de Eduard Toldrà, Emporion sardana de concierto, Nocturno Sevillano, Danza Ibérica n 1 y Suite Ibérica; la opereta en tres actos Maryana y dos ballets, La Festa de Carrer y The Damask Rose.

### Ficha técnica de la obra

Obra en cinco movimientos:

I. Introducció, II. Dansa, III. Recitativo, IV. Gitanerías, V. Cançó i Finale

Duración: 25 min.

Viola solo-2.2.2.2-4.3.3.0-Timp.2perc.Arpa-Pno-Cuerda

Instrumentos y abreviaciones:

Flautas – *Fl.*

Oboes – *Ob.*

Clarinetes en Sib – *Cl.*

Fagotes – *Fg.*

Trompas en Fa (Corni) – *Cor.*

Trompetas (Trombe) – *Trb.*

Trombones – *Tbn.*

Timbales (Timpani) – *Timp.*

Percusión I – *Perc. I*

Triángulo – Plato – Campanas – Gong grave – Castañuelas - Xilófono

Percusión II – *Perc. II*

Caja con tensores – Tamboril – Castañuelas - Bombo

Arpa – *Hp.*

Piano – *Pno.*

Viola solo – *Vla.S*

Cuerda: *Vni.I, Vni.II, Vle. Vclli. Cb.*

## ***Suite per a viola i orquestra* (Suite for Viola and Orchestra)**

Agustí Borgunyó

The ease with which Agustí Borgunyó works with symphonic orchestras is the result of the hundreds of scores he composed and arranged for large orchestra ensembles during his musical career in the United States. By the 1930s, he had already been artistic director of various orchestras, for which he had composed all kinds of works. From 1934, however, he started working for Alfred Wallenstein – who would later conduct the Los Angeles Philharmonic Orchestra – who commissioned him to write Hispanic-style works. It was at this time that Borgunyó composed the *Suite per a Viola* under discussion, as well as other works such as *Danza ibérica* (Iberian Dance), *Nocturno sevillano* (Sevillian Nocturne) and *Suite ibérica* (Iberian Suite).

The *Suite per a viola i orquestra* is dedicated to the great violinist and conductor Milton Katims (1909-2006), and is imbued with the air of Hispanic festivity and Andalusian folklore which was so fashionable in the mid-20<sup>th</sup> century and is so appreciated by audiences around the world. Borgunyó displays a total mastery of orchestration as well as an exquisite taste for approaching the various themes without ever giving into the temptation of easy effects. Far from that, he shows that he is perfectly acquainted with the genre and that his inspiration for creating gypsy themes is never-ending. The work is approached like a suite rather than a concerto, since its five movements are dominated by dance tunes and, although the viola parts are obviously difficult, there is no attempt to seek *virtuoso* solo playing at any price.

The piece is written for full orchestra (including harp and piano) and starts with an introduction in which the viola is presented in the lowest register with a brief and expressive theme. The second movement is based on a binary rhythm dance written with graceful and good-humoured themes which transmit joy from the first bar. The viola dances with almost improvised interventions, with many lyrical passages, standing out over the various colours extracted by the composer from the symphonic ensemble. Although the work's orchestration is brilliant throughout the piece, it is particularly noteworthy in this movement. The third movement is a recitative in which the viola shows its most expressive resources accompanied by few instruments; in fact, at the beginning and at the end it is accompanied only by the piano. Halfway through the movement, there is a short *cadenza* with very effective arpeggios and arpeggiated chords. The fourth movement, *Gitanerías*, presents a spectacular deployment of rhythmic material, often reinforced by the intervention of the castanets, with an air of fun or *scherzo* on which the viola conducts a dialogue with the orchestra, again brilliant and full of energy. The fragment ends with a *quejío* (literally, complaint) by the solo viola, which links this part to the last movement. The fifth movement starts with a song whose passionate tune turns into a joyful and colourful celebration with a frantic rhythm which does not relent until the end of the piece. The solo viola's last intervention uses the instrument's full tessitura and, far from seeking the easy effect of a forceful ending, the work ends on a *diminuendo* over a magical chord.

David Puertas Esteve  
Musician and Journalist

**AGUSTÍ BORGUNYÓ i GARRIGA** born in Sabadell in 1894, he began his musical studies at the city's Escola Municipal de Música (Municipal Music School) under Josep Plans and Cebrià Cabané. He later furthered his studies of composition and harmony in Barcelona under Manuel Burgués. By the age of sixteen he had already mastered a number of instruments and had joined Barcelona's Municipal Band.

In 1915, at the age of 21, he left for the United States, where he began by writing light music for a dance orchestra, of which he was also a member. Between 1922 and 1929, when he lived in Washington DC, he wrote a great number of ballets, suites and operettas in an American style, which were premiered and which received vary favorable reviews in the Washington Times and the Washington Herald, which noted his ability to capture fashionable popular rhythms. It was during this time that he was Artistic Director of the Meyer Davis Orchestra, which was extremely popular in the city in the twenties. In the early thirties, he orchestrated on an exclusive basis for the famous singer Kate Smith, at the Columbia Broadcasting System (CBS) radio station in New York. Next, he produced scores for the city's Wor Symphony Orchestra, under the direction of Alfred Wallenstein. The director commissioned him to write works with a Spanish air, which is how they were broadcast by the station.

Between 1941 and 1960 he was Musical and Artistic Director of the National Broadcasting Symphony Orchestra under a programme sponsored by Firestone. He orchestrated a number of singers, including Mario del Mónaco and Renata Tebaldi. After his return to Catalonia in 1963, he continued to receive commissions for informational documentaries from the US Department of Agriculture until his death in July 1967.

He is author a an extremely wide range of works, including 150 sardanes and other compositions for the cobla, more than 50 works for voice and piano, and some thirty choral works, most of which are based on the works of poets and other writers from Sabadell: a great number of pieces for piano, two string quartets, a trio and works for string and symphonic orchestras, amongst which we would highlight L'Aplec, premiered in 1956 by the Orquestra Municipal de Barcelona under the direction of Eduard Toldrà, Emporion, Nocturno Sevillano, Danza Ibérica núm. 1 and the Suite Ibérica; the three-act operetta Maryana and the ballets La Festa de Carrer and The Damask Rose.

### Technical card of the work

Work in five movements:

I. Introducció, II. Dansa, III. Recitativo, IV. Gitaneries, V. Cançó i Finale

Time: 25 min.

Viola solo-2.2.2.2-4.3.3.0-Timp.2perc.Harp.Pno-String

Instruments and abbreviations:

Flutes I.II – *Fl.*

Oboes I.II – *Ob.*

Clarinets in Bb I.II – *Cl.*

Bassoons (Fagotti) I.II – *Fg.*

Horns in F (Corni) I.II.III.IV – *Cor.*

Trumpets in Bb (Trombe) I.II.III – *Trb.*

Trombone I.II.III – *Tbn.*

Timpani – *Timp.*

Percussion I – *Perc. I :*

Triangle – Cymbal – Bells – Tief Gong – Castanettes - Xylophone

Percussion II – *Perc. II*

Case with string – Tabor – Castanettes – Bass Drum

Harp – *Hp.*

Piano – *Pno.*

Viola soloist – *Vla.S*

String: *Vni.I, Vni.II, Vle. Vclli. Cb.*

dedicated to Milton Katims

# Suite for Viola and Orchestra

## I. Introducció

Agustí Borgunyó

Andante  $\text{♩} = 42$

Flauti I-II

Oboi I-II

Clarinetti in Sib I-II

Fagotti I-II

Corni I-III in Fa II-IV

Trombe in Sib I-II

Tromba in Sib III

Tromboni I-II-III

Timpani

Percussione I

Percussione II

Harp

Piano

Viola Solo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*sfzp*

*sfzp*

*sfzp*

*p* *sfzp*

*p* *sfzp*

*B E G*

*solo rápido quasi ad libitum*

*mf*

*cresc.*

Andante  $\text{♩} = 42$



1 Allegretto ♩ = 90

5

Fl. I-II

Ob. I-II

Cl. Si $\flat$  I-II

Fg. I-II

Cor.

Trb. Si $\flat$  I-II

Trb. Si $\flat$  III

Tbn.

Timp.

Perc. I  
Triangolo  
*p*

Perc. II

Hp.

Pno.  
L. H.  
*mf*

5 Allegretto ♩ = 90

Vla. Solo

Vni. I  
*mf*  
pizz.

Vni. II  
*mf*  
pizz.

Vle.  
*mf*  
pizz.

Vclli.

Cb.

This musical score page contains measures 9 through 12 of a piece. The instrumentation includes four string staves (Violin I, Violin II, Viola, and Violoncello), a Piano, and a Cassa Colla Corda.

- Measures 9-12:** The strings play a rhythmic pattern of eighth notes. The Violin I part starts with *mf* and transitions to *f*. The Violin II and Viola parts also start with *mf* and transition to *f*. The Violoncello part starts with *f* and includes a triplet marked *pesante*. The Piano part features a *mf* dynamic and a *Piatto* (piano) instruction.
- Measures 13-16:** The strings continue their rhythmic pattern. The Violoncello part features a triplet marked *pesante* and a *f* dynamic. The Piano part continues with *mf* and *f* dynamics.
- Measures 17-20:** The strings play a more complex rhythmic pattern. The Violoncello part features a triplet marked *pesante* and a *f* dynamic. The Piano part continues with *mf* and *f* dynamics.
- Measures 21-24:** The strings play a more complex rhythmic pattern. The Violoncello part features a triplet marked *pesante* and a *f* dynamic. The Piano part continues with *mf* and *f* dynamics.

Measure numbers 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24 are indicated at the beginning of their respective measures.

Musical notation on a single staff, including treble and bass clefs, a double bar line, and various symbols.



Four empty musical staves, two in the treble clef and two in the bass clef.

Musical notation for the first system. The top staff contains a first ending marked "1. II." with a triplet of eighth notes. The dynamic marking *sfz* is present. The rest of the system consists of empty staves.

Four empty musical staves, two in the treble clef and two in the bass clef.

Musical notation for the second system. The top staff features a rapid, quasi-ad libitum passage marked *rápido quasi ad libitum* and *mf*. The passage concludes with a *cresc.* marking. The rest of the system consists of empty staves.

Musical notation for the third system. The top staff begins with a *sfz* dynamic marking. The system includes four staves with musical notation, all featuring *sfz* dynamics. The rest of the system consists of empty staves.

Musical notation symbols including treble clefs, bass clefs, and repeat signs.

Vertical line

Vertical line

Vertical line

Vertical line

26

*mf* *f*

*mf* *f*

*mf* *f*

*pesante* *f*

*f* 3

L. II. *pesante*

III. IV. *f*

*pesante*

*f* 3

**Piatto**

Cassa Colla Corda

*mf* *f*

*f* L. H. *dim.*

26

*arco div.* *f*

*arco div.* *f*

*arco div.* *f* *dim.*

*arco pesante* *f*

*arco pesante* *f*

*f* 3

*f* 3

ES89

rit.

Poco Andante

rall.

29

FL.

Ob.

Cl.

Fg. I-II

Cor.

Trb. Si D I-II

Trb. Si D III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

Q

espress.

K

3

rall.

6 Andante. Tempo I

33

This section of the score consists of six systems of staves. The first system includes a bass clef staff with a long note in the first measure, followed by rests in the subsequent measures. The other systems consist of multiple staves (treble and bass clefs) that are mostly empty, with a few notes appearing in the bass clef staves in the second and fourth measures. A dynamic marking 'p' is present in the fourth measure of the second system.

rall.

Andante. Tempo I

33

This section of the score begins with a piano introduction in the first measure, marked 'p'. It features a triplet of eighth notes in the bass clef. The score then continues with six systems of staves. The first system includes a bass clef staff with a long note in the first measure, followed by rests in the subsequent measures. The other systems consist of multiple staves (treble and bass clefs) that are mostly empty, with a few notes appearing in the bass clef staves in the second and fourth measures. A dynamic marking 'p' is present in the first measure of the first system.



37

Fl.

Ob.

Cl.

Eg.

Cor.

Trb. Si<sup>b</sup>  
I-II

Trb. Si<sup>b</sup>  
III

Tbn.

Timp.

Hp.

Pno.

Vla. Solo

Vni. I

div. a 4

Vln. I

Vni. II

div. a 4

Vln. II

Vle.

Velli.

Cb.

40

Hp.

40

6

3

3

3

2289

43

Fl.

Ob.

Cl. B. I

Eg.

Cor.

Trb. Si<sup>b</sup> I-II

Trb. Si<sup>b</sup> III

Tbn. I

Timp.

Hp.

Pno.

43

Vla. Solo

Vni. I

div. a 4

Vln. I

Vni. II

div. a 4

Vln. II

Vle.

Velli.

Cb.

*I. solo*  
*mp*

*I. II. III. sord.*  
*p*

*I. sord.*  
*p*

Detailed description: This page of a musical score covers measures 43 to 46. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B. I), Euphonium (Eg.), Cor Anglais (Cor.), Trumpets in B-flat (Trb. Si<sup>b</sup> I-II and III), Trombone (Tbn. I), Timpani (Timp.), Harp (Hp.), Piano (Pno.), Viola Solo (Vla. Solo), Violin I (Vni. I, div. a 4), Violin II (Vln. I), Violin II (Vni. II, div. a 4), Viola (Vle.), Violoncello (Velli.), and Contrabass (Cb.). Measure 43 is marked with a box containing the number 7. The Clarinet in B-flat part has a first ending marked 'I. solo' and 'mp' (mezzo-piano). The Cor Anglais part has a first ending marked 'I. II. III. sord.' and 'p' (piano). The Trombone I part has a first ending marked 'I. sord.' and 'p'. The Harp part has a complex arpeggiated figure. The Viola Solo part has a melodic line. The Violin I and II parts have a sustained chord. The Viola, Violoncello, and Contrabass parts are silent.

System 1: Four staves (Treble, Treble, Treble, Bass) with a double bar line at the end.

System 2: Four staves (Treble, Treble, Treble, Bass) with a double bar line at the end.

System 3: One Bass staff with a double bar line at the end.

System 4: Two empty staves with a double bar line at the end.

System 5: Two staves (Treble, Bass) with a double bar line at the end.

System 6: Two staves (Treble, Treble) with a double bar line at the end.

System 7: One Bass staff with a double bar line at the end.

System 8: Five staves (Treble, Treble, Bass, Treble, Bass) with a double bar line at the end.

Allegretto Moderato ♩ = 70

Fl.

Ob.

Cl.

Fg. I-II

Cor.

Trb. Si<sup>b</sup> I-II

Trb. Si<sup>b</sup> III

Tbn. I-II-III

Timp.

Perc. I

Perc. II

Hp.

Pno.

Allegretto Moderato ♩ = 70

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

A system of four musical staves. From top to bottom, they are: Treble clef, Treble clef, Treble clef, and Bass clef. Each staff is divided into three measures by vertical bar lines.

A system of four musical staves. From top to bottom, they are: Treble clef, Treble clef, Treble clef, and Bass clef. Each staff is divided into three measures by vertical bar lines.

A single musical staff with a Bass clef, divided into three measures by vertical bar lines.

A system of two musical staves. Both staves have a double bar line at the beginning and are divided into three measures by vertical bar lines.

A system of two musical staves. The top staff has a Treble clef and the bottom staff has a Bass clef. Both are divided into three measures by vertical bar lines.

A system of two musical staves. Both staves have a Treble clef and are divided into three measures by vertical bar lines.

A single musical staff with a Bass clef, divided into three measures by vertical bar lines.

A system of five musical staves. From top to bottom, they are: Treble clef, Treble clef, Bass clef, Bass clef, and Bass clef. Each staff is divided into three measures by vertical bar lines.

FL. I-II

Ob. I

Cl. Si<sup>b</sup> I-II

Fg. I-II

Cor.

Trb. Si<sup>b</sup> I-II

Trb. Si<sup>b</sup> III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

*f*, *mf*, *mp*, *senza sord.*, *unis*, *pizz.*, *arco*, *I.*, *III.*

This musical score page contains measures 12 through 15. It is arranged in two systems. The first system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system includes staves for Violin I, Violin II, Viola, Cello/Double Bass, and Piano. The Piano part features a Triangolo section in measure 14. Dynamics include *f*, *mf*, *mp*, and *p*. Performance markings include *arco*, *a 2*, and *div.* (divisi). The score is in G major and 2/4 time.



Musical score for a full orchestra and solo violin, measures 16-19. The score includes parts for Flute (Fl. I-II), Oboe (Ob. I-II), Clarinet (Cl. Si. I-II), Bassoon (Fg. I-II), Horn (Cor.), Trumpet (Trb. Si. I-II, Trb. Si. III), Trombone (Tbn. I-II), Timpani (Timp.), Percussion (Perc. I, Perc. II), Harp (Hp.), Piano (Pno.), Violin Solo (Vla. Solo), Violins I & II (Vni. I, Vni. II), Viola (Vle.), and Cello (Cb.).

Measure 16: Flute and Clarinet play a sixteenth-note pattern. Oboe and Bassoon play a similar pattern. Horns play a sustained chord. Trumpets and Trombones play a sustained note with an accent (*a 2*). Timpani plays a sustained note. Percussion I and II are silent. Harp and Piano are silent. Violin Solo plays a melodic line with accents. Violins I and II play a sixteenth-note pattern with *div. a 3* markings. Viola and Cello play a sustained note with an accent.

Measure 17: Flute and Clarinet continue their patterns. Oboe and Bassoon continue their patterns. Horns continue their chord. Trumpets and Trombones continue their note with an accent (*ff*). Timpani continues its note. Percussion I and II are silent. Harp and Piano are silent. Violin Solo continues its melodic line. Violins I and II continue their pattern with *ff* dynamics. Viola and Cello continue their note with *ff* dynamics.

Measure 18: Flute and Clarinet continue their patterns. Oboe and Bassoon continue their patterns. Horns continue their chord. Trumpets and Trombones continue their note with an accent (*ff*). Timpani continues its note. Percussion I and II are silent. Harp and Piano are silent. Violin Solo continues its melodic line. Violins I and II continue their pattern with *ff* dynamics. Viola and Cello continue their note with *ff* dynamics.

Measure 19: Flute and Clarinet continue their patterns. Oboe and Bassoon continue their patterns. Horns continue their chord. Trumpets and Trombones continue their note with an accent (*ff*). Timpani continues its note. Percussion I and II are silent. Harp and Piano are silent. Violin Solo continues its melodic line. Violins I and II continue their pattern with *ff* dynamics. Viola and Cello continue their note with *ff* dynamics. The score ends with a *dim.* marking.

19

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

*a 2*

*p* *ff* *ff* *ff* *ff*

*a 2*

*III.* *I. II.*

*f*

Triangolo

*p*

19

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

*V*

22

FL. I-II

Ob. I-II

Cl. Si<sup>b</sup> I-II

Fg. I-II

Cor.

Trb. Si<sup>b</sup> I-II

Trb. Si<sup>b</sup> III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

22

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

*dim.*

*p*

*pp*

*soli solenne*

Campane

rall.

10 Poco meno mosso (quasi Andante)

Musical score for measures 26-31. The score consists of multiple staves. The first staff has a double bar line and the marking "I. solo". The second staff has a double bar line and the marking "Q". The third staff has a double bar line and the marking "Q". The fourth staff has a double bar line and the marking "Q". The fifth staff has a double bar line and the marking "Q". The sixth staff has a double bar line and the marking "Q". The seventh staff has a double bar line and the marking "Q". The eighth staff has a double bar line and the marking "Q". The ninth staff has a double bar line and the marking "Q". The tenth staff has a double bar line and the marking "Q". The eleventh staff has a double bar line and the marking "Q". The twelfth staff has a double bar line and the marking "Q". The thirteenth staff has a double bar line and the marking "Q". The fourteenth staff has a double bar line and the marking "Q". The fifteenth staff has a double bar line and the marking "Q". The sixteenth staff has a double bar line and the marking "Q". The seventeenth staff has a double bar line and the marking "Q". The eighteenth staff has a double bar line and the marking "Q". The nineteenth staff has a double bar line and the marking "Q". The twentieth staff has a double bar line and the marking "Q".

rall.

Poco meno mosso (quasi Andante)

Musical score for measures 32-37. The score consists of multiple staves. The first staff has a double bar line and the marking "rall.". The second staff has a double bar line and the marking "espress.". The third staff has a double bar line and the marking "espress.". The fourth staff has a double bar line and the marking "espress.". The fifth staff has a double bar line and the marking "espress.". The sixth staff has a double bar line and the marking "espress.". The seventh staff has a double bar line and the marking "espress.". The eighth staff has a double bar line and the marking "espress.". The ninth staff has a double bar line and the marking "espress.". The tenth staff has a double bar line and the marking "espress.". The eleventh staff has a double bar line and the marking "espress.". The twelfth staff has a double bar line and the marking "espress.". The thirteenth staff has a double bar line and the marking "espress.". The fourteenth staff has a double bar line and the marking "espress.". The fifteenth staff has a double bar line and the marking "espress.". The sixteenth staff has a double bar line and the marking "espress.". The seventeenth staff has a double bar line and the marking "espress.". The eighteenth staff has a double bar line and the marking "espress.". The nineteenth staff has a double bar line and the marking "espress.". The twentieth staff has a double bar line and the marking "espress.".

*poco accel.* Più Mosso (quasi Tempo I)

32

Fl.

Ob. I

Cl. Si<sup>b</sup>  
I-II

Fg.  
I-II

Cor.

Trb. Si<sup>b</sup>  
I-II

Trb. Si<sup>b</sup>  
III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

32

*poco accel.* Più Mosso (quasi Tempo I)

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

*p*

*mp*

*f*

*pizz.*

*p*

*p*

Campane

Tempo I

37

*solo I*  
*mf*  
*mp*

Tempo I

37

*mf*  
*p*

*p*



Tempo I

rall. e dim.

Musical score for the first system, measures 45-50. It features a string quartet with a double bass line. The score includes dynamic markings such as *mf* and *mf*, and a first ending bracket labeled "1." in measure 50. The key signature has one sharp (F#) and the time signature is 3/4. The double bass line includes a chord diagram for B $\flat$ , E $\flat$ , G $\flat$ .

rall. e dim.

Tempo I

Musical score for the second system, measures 45-50. It features a string quartet with a double bass line. The score includes dynamic markings such as *mf*, *mp*, and *mf*, and performance instructions like *pizz.* and *arco*. A first ending bracket labeled "1." is present in measure 50. The key signature has one sharp (F#) and the time signature is 3/4.



51

FL.

Ob. I

Cl. Si $\flat$  I-II

Fg. I-II

Cor.

Trb. Si $\flat$  I-II

Trb. Si $\flat$  III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Velli.

Cb.

*sfz*

*f*

*a 2*

*I. II.*

*II.*

*III.*

*pizz.*

*solo espr.*

Detailed description: This page of a musical score covers measures 51 to 55. The instruments listed on the left are Flute (FL.), Oboe I (Ob. I), Clarinet in B-flat (Cl. Si $\flat$  I-II), Bassoon (Fg. I-II), Cor Anglais (Cor.), Trumpet in B-flat I-II (Trb. Si $\flat$  I-II), Trumpet in B-flat III (Trb. Si $\flat$  III), Trombone (Tbn.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Solo Violin (Vla. Solo), Violin I (Vni. I), Violin II (Vni. II), Viola (Vle.), Violoncello (Velli.), and Contrabass (Cb.). The score features various dynamics such as *sfz* (sforzando), *f* (forte), and *pizz.* (pizzicato). Performance markings include *a 2* (second ending), *I. II.*, *II.*, and *III.* for repeat signs, and *solo espr.* (solo expressive) for the cello. The Solo Violin part begins at measure 51 with a rhythmic pattern of eighth notes.

*rit.*

*a tempo*

56

*I. solo espress.*  
*p*

*III.*  
*p*

56

*rit.*  
*espress.*  
*mf*

*a tempo*

*uniso*  
*p*

*uniso*  
*p*

*arco*  
*p*

*div.*

61

Fl. I-II

Ob. I

Cl. Si<sup>b</sup> I-II

Fg. I-II

Cor. I. II. *p* III. IV. *p*

Trb. Si<sup>b</sup> I-II

Trb. Si<sup>b</sup> III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

61

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb. *pizz.*

This musical score block covers measures 66 through 70. It consists of multiple staves for different instruments. The notation includes various note values, rests, and dynamic markings such as *mf* and *sfz*. Performance markings include *arco* and first/second endings (*I, II*). A triplet of eighth notes is indicated with a '3' in a circle. The score is written in a key signature with two flats and a common time signature.

FL.

Ob. I

Cl. Sib I-II

Fg. I-II

Cor.

Trb. Sib I-II

Trb. Sib III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

*f*

*f*

*div.*

*solo espr.*

*pizz.*

rit. a tempo

75

*I. solo espress.*  
*p*

75

*rit.* *espress.* *a tempo*  
*mf*

*unis*  
*p*

*unis* *div.*  
*arco*  
*p*

FL. I-II

Ob. I

Cl. Sib I-II

Fg. I-II

Cor. I. II. *p* III. IV. *p*

Trb. Sib I-II

Trb. Sib III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb. pizz.

Detailed description: This is a page of a musical score for page 80. It contains 18 staves for various instruments. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent. The Clarinet in B-flat (Cl. Sib) and Bassoon (Fg.) parts have some activity in the first two measures. The Horns (Cor.) play a rhythmic pattern in the first two measures, marked with a piano (*p*) dynamic. The Trumpets (Trb. Sib) and Trombones (Tbn.) are silent. The Percussion (Perc. I, II), Harp (Hp.), and Piano (Pno.) parts are also silent. The Violin Solo (Vla. Solo) part has a melodic line in the first two measures. The Violin I (Vni. I) and Violin II (Vni. II) parts are silent. The Viola (Vle.) and Cello (Cb.) parts have some activity in the first two measures, with the Cello part marked with a pizzicato (*pizz.*) dynamic.

rit. ----- Quasi Andante ♩ = 40

86

*a 2*

*p*

*p*

rit. ----- Quasi Andante ♩ = 40

86



90

FL. I-II

Ob.

Cl. Si<sup>b</sup> I-II

Fg.

Cor.

Trb. Si<sup>b</sup> I-II

Trb. Si<sup>b</sup> III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

90

Vla. Solo

Vni. I

Vni. II

Vle.

Velli.

Cb.

Detailed description: This page of a musical score covers measures 90, 91, and 92. The instruments listed on the left are: Flute I-II, Oboe, Clarinet in B-flat I-II, Bassoon, Cor Anglais, Trumpet in B-flat I-II, Trumpet in B-flat III, Trombone, Timpani, Percussion I and II, Harp, Piano, Viola Solo, Violin I, Violin II, Viola, Violoncello, and Cello. Measures 90 and 91 show the Flute I-II playing a melodic line with a slur. The Clarinet in B-flat I-II plays a rhythmic pattern of eighth notes. The Bassoon plays a similar rhythmic pattern. The Viola Solo part begins in measure 90 with a melodic line. The Violin I and Violin II parts play a rhythmic pattern of eighth notes. The Viola part plays a melodic line with a slur. The Violoncello and Cello parts play a rhythmic pattern of eighth notes. Measure 92 continues the patterns from the previous measures.

93

93

*pp*

*mp*

*molto espress.*

93

94

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Fl. I-II

Ob.

Cl. Si D I-II

Fg.

Cor. I-II-III in Fa

Trb. Si D I-II

Trb. Si D III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

1. II. III.

3

3

96

2

4

4

4

This page of a musical score, numbered 99, contains ten systems of staves. The notation is as follows:

- System 1:** Treble clef, key signature of one flat (B-flat). The first staff contains a melodic line with eighth notes. The second staff has a whole rest. The third and fourth staves have whole rests.
- System 2:** Treble clef, key signature of one flat. The first staff contains a chordal accompaniment with eighth notes. The second, third, and fourth staves have whole rests.
- System 3:** Treble clef, key signature of one flat. The first staff has a whole rest. The second staff has a whole rest. The third and fourth staves have whole rests.
- System 4:** Treble clef, key signature of one flat. The first staff has a whole rest. The second staff has a whole rest. The third and fourth staves have whole rests.
- System 5:** Treble clef, key signature of one flat. The first staff has a whole rest. The second staff has a whole rest. The third and fourth staves have whole rests.
- System 6:** Treble clef, key signature of one flat. The first staff contains a triplet of eighth notes with a '3' below it. The second staff has a whole rest. The third and fourth staves have whole rests.
- System 7:** Treble clef, key signature of one flat. The first staff has a whole rest. The second staff has a whole rest. The third and fourth staves have whole rests.
- System 8:** Treble clef, key signature of one flat. The first staff has a whole rest. The second staff has a whole rest. The third and fourth staves have whole rests.
- System 9:** Treble clef, key signature of one flat. The first staff has a whole rest. The second staff has a whole rest. The third and fourth staves have whole rests.
- System 10:** Treble clef, key signature of one flat. The first staff has a whole rest. The second staff has a whole rest. The third and fourth staves have whole rests.

102

FL. I-II

Ob.

Cl. Si<sup>b</sup> I-II

Eg.

Cor.

Trb. Si<sup>b</sup> I-II

Trb. Si<sup>b</sup> III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

Detailed description: This page of a musical score covers measures 102, 103, and 104. The score is for a full orchestra and solo instruments. The woodwind section includes Flutes I and II, Oboe, Clarinet in B-flat I and II, and Bassoon. The brass section includes Cor Anglais, Trumpets in B-flat I and II, Trumpet in B-flat III, and Trombone. The percussion section includes Timpani, Percussion I, and Percussion II. The keyboard section includes Harp and Piano. The string section includes Violin Solo, Violin I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as slurs, ties, and articulation marks. The Piano part includes triplet markings in measures 102 and 103. The Violin Solo part begins in measure 102 with a melodic line. The Violin I and II parts play a rhythmic accompaniment. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns.

First system of musical notation, measures 105-107. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The top staff has a melodic line with a slur. The second staff is empty. The third staff has a rhythmic accompaniment. The fourth and fifth staves are empty.

I. II.  
III.

Second system of musical notation, measures 108-110. It consists of five staves. The top staff has a melodic line with a slur and a fermata. The second staff is empty. The third and fourth staves are empty. The fifth staff is empty.

Third system of musical notation, measures 111-113. It consists of five empty staves.

Fourth system of musical notation, measures 114-116. It consists of five empty staves.

Fifth system of musical notation, measures 117-119. It consists of five empty staves.

Sixth system of musical notation, measures 120-122. It consists of five staves. The top staff has a melodic line with a slur and a fermata. The second staff has a rhythmic accompaniment. The third and fourth staves are empty. The fifth staff has a rhythmic accompaniment.

*molto espress.*

Seventh system of musical notation, measures 123-125. It consists of five staves. The top staff has a melodic line with a slur and a fermata. The second staff has a rhythmic accompaniment. The third and fourth staves are empty. The fifth staff has a rhythmic accompaniment.

poco rit.

Allegretto Moderato (1 Tempo)

108

Fl. I-II

Ob.

Cl. Si D I-II

Fg. I-II

Cor. I-II-III in Fa

Trb. Si D I-II

Trb. Si D III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

108 poco rit. Allegretto Moderato (1 Tempo)

arco div. arco

pizz.

Musical score for measures 111-113. The score consists of multiple staves, including vocal lines and piano accompaniment. Measures 111 and 112 show some activity in the lower vocal line and piano accompaniment, with dynamics marked *p*. Measures 113 and 114 are mostly empty staves with rests.

Musical score for measures 115-117. Measure 115 features a vocal line with the instruction *senza sord.* and a piano accompaniment with *div. a 3* and *p*. Measure 116 continues the vocal line with *div. a 3* and *p*. Measure 117 features a vocal line with *senza sord.* and a piano accompaniment with *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.





118

(1.)

*f*

*a2*

*mf*

*f*

*a2*

*mf*

*mf*

*mp*

*III.*

*f*

*III.*

*mp*

*I. II.*

*f*

*f*

*mf*

*p*

118

*arco*

*f*

*arco*

*f*

*arco*

*f*

*arco*

*f*

*arco*

*f*

*mf*

*f*

*mf*

121

122

FL I-II  
Ob. I-II  
Cl. Sib. I-II  
Fg. I-II  
Cor.  
Trb. Sib. I-II  
Trb. Sib. III  
Tbn. I-II  
Timp.  
Perc. I  
Perc. II  
Hp.  
Pno.  
Vla. Solo  
Vni. I  
Vni. II  
Vle.  
Vcll.  
Cb.

*f*  
*a 2*  
*f*  
*f*  
*a 2*  
*f*  
*I. II.*  
*f*  
*p*  
*f*  
*I. III.*  
*ff*  
*II. IV.*  
*a 2*  
*ff*  
*ff*  
*f*  
**Triangolo**  
*p*  
*f*  
*p*  
*f*  
*f*  
*mf*  
*f*  
*div. a 3*  
*ff*  
*div. a 3*  
*ff*  
*div.*  
*ff*  
*f*  
*p*  
*f*  
*f*

This page of a musical score, numbered 126, contains several systems of staves. The first system includes a treble clef staff with a melodic line, followed by two grand staff systems (treble and bass clefs). The second system features a treble clef staff with the marking 'a 2' and a grand staff system. The third system consists of two grand staff systems. The fourth system has a single treble clef staff. The fifth system is a grand staff system. The sixth system is another grand staff system. The seventh system includes a grand staff system and a single bass clef staff. The eighth system is a grand staff system. The score is primarily composed of rests, with some melodic notation in the first system.

129

FL. I-II *f*

Ob. I-II *ff*

Cl. Sib I-II *ff*

Eg. I-II *a 2 ff*

Cor. *ff*

Trb. Sib I-II *a 2 ff*

Trb. Sib III *ff*

Tbn. *I. II. ff*

Timp. *f*

Perc. I

Perc. II

Hp.

Pno.

129

Vla. Solo *f*

Vni. I *ff dim.*

Vni. II *ff*

Vle. *ff*

Velli. *ff*

Cb. *ff*

132

*rall.*

*I. solo*  
*p*

*soli solenne*  
*pp*

132

*rall.*

*espress.*  
*mf*

The image displays a page of a musical score, likely for a piano and orchestra. It is divided into two systems, each starting with a measure number '132'. The top system includes a vocal line with a 'rall.' (rallentando) instruction and a 'p' (piano) dynamic. Below it, a bass line features a 'soli solenne' section with a 'pp' (pianissimo) dynamic. The bottom system also begins with '132' and 'rall.', followed by a piano part marked 'espress.' and 'mf' (mezzo-forte). The score consists of multiple staves, including grand staff notation for piano and individual staves for other instruments or voices. The notation includes notes, rests, and various musical symbols.



Tempo I

143

First system of musical notation, measures 143-146. It features a treble and bass staff with a melodic line in the treble and a supporting bass line. The melody consists of eighth and sixteenth notes with slurs and accents.

III. IV.

*mf*

Second system of musical notation, measures 147-150. It consists of four staves, all of which are empty, indicating a rest for the instruments.

Third system of musical notation, measures 151-154. It features a treble staff with a bass clef and a bass staff, both containing rests.

Fourth system of musical notation, measures 155-158. It features a grand staff (treble and bass clefs) with rests in both staves.

Fifth system of musical notation, measures 159-162. It features a grand staff with rests in both staves.

Tempo I

143

Sixth system of musical notation, measures 163-166. It features a treble staff with a melodic line in the treble and a supporting bass line. The melody consists of eighth and sixteenth notes with slurs and accents. The dynamic marking *mf* is present.

arco

Seventh system of musical notation, measures 167-170. It features a grand staff with rests in both staves. The dynamic marking *arco* is present.



147

FL. I-II *mf*

Ob. I-II

Cl. Si<sup>b</sup> I-II

Fg. I

Cor. I-II-III in Fa *p*

Trb. Si<sup>b</sup> I-II

Trb. Si<sup>b</sup> III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo *mf*

Vni. I

Vni. II

Vle.

Vclli.

Cb.

*poco rit.*

*a tempo*

151

*p*

*p*

*I. II. III.*

*p*

151

*poco rit.*

*a tempo*

(pizz.)

7289

This image shows a blank page from a musical score, likely for a symphony orchestra. The page is organized into a series of staves, each corresponding to a different instrument or section. The instruments listed on the left side of the page are:

- Fl. I-II (Flute I and II)
- Ob. I-II (Oboe I and II)
- Cl. Si<sup>b</sup> I-II (Clarinet in B-flat I and II)
- Fg. I (Bassoon I)
- Cor. (Cor Anglais)
- Trb. Si<sup>b</sup> I-II (Trumpet in B-flat I and II)
- Trb. Si<sup>b</sup> III (Trumpet in B-flat III)
- Tbn. (Trombone)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Vla. Solo (Viola Solo)
- Vni. I (Violin I)
- Vni. II (Violin II)
- Vle. (Viola)
- Vcelli. (Violoncello)
- Cb. (Double Bass)

The score is presented in a standard format with five-line staves. Each staff begins with a clef (treble or bass) and a key signature (one flat). The page is divided into three measures by vertical bar lines. The entire page is currently blank, with no musical notation or notes present.

This page of a musical score, numbered 158, contains multiple systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The second staff in this system contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, with a dynamic marking of *(a2)*. The rest of the page consists of several systems of empty staves, including grand staves (treble and bass clefs) and individual bass clef staves, all of which are currently blank.

161

FL. I-II

Ob.

Cl. Si<sup>b</sup> I-II

Fg. I-II

Cor.

Trb. Si<sup>b</sup> I-II

Trb. Si<sup>b</sup> III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.

2

3

Detailed description: This page of a musical score covers measures 161, 162, and 163. The instruments listed on the left are Flute I-II, Oboe, Clarinet in B-flat I-II, Bassoon I-II, Cor Anglais, Trumpet in B-flat I-II, Trumpet in B-flat III, Trombone, Timpani, Percussion I and II, Harp, Piano, Violin Solo, Violin I, Violin II, Viola, Cello, and Double Bass. Measures 161 and 162 feature a long, sustained melodic line for the Flute I-II, which is also written in the Violin Solo part. The Clarinet in B-flat I-II and Bassoon I-II parts have rhythmic patterns in measures 161 and 162. The Violin Solo part has a melodic line with a fermata in measure 161, followed by a sequence of notes in measures 162 and 163, with fingerings 2 and 3 indicated. The Violin I and II parts have rhythmic patterns in measures 161 and 162. The Viola part has a melodic line in measures 161 and 162. The Cello and Double Bass parts have rhythmic patterns in measures 161 and 162. The other instruments (Ob., Cor., Trb., Tbn., Timp., Perc., Hp., Pno.) are silent in these measures.

First system of musical notation, measures 164-167. The piano part begins with a dynamic marking *p* and a *rall.* instruction. The score includes staves for strings and woodwinds.

Second system of musical notation, measures 168-171. This system contains empty staves for various instruments.

Third system of musical notation, measures 172-175. The violin part includes a *rall.* instruction and *arco* markings. The piano part features triplets and a *rall.* instruction.

FL.

Ob.

Cl. Si<sup>b</sup>  
I-II

Fg.  
I-II

Cor.

Trb. Si<sup>b</sup>  
I-II

Trb. Si<sup>b</sup>  
III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vla. Solo

Vni. I

Vni. II

Vle.

Velli.

Cb.

Andantino ( e ad libitum) ♩ = 42

Fl. I-II

Ob. I-II

Cl. Sib. I-II

Fg. I-II

Cor.

Trb. Sib. I-II

Trb. Sib. III

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno. *p* *Come la guitarra*

Andantino ( e ad libitum) ♩ = 42

Vla. Solo

Vni. I

Vni. II

Vle.

Vclli.

Cb.