

Tamás Beischer-Matyó

# Concerto stilizzato

*paraphrase on a motif by Brahms*

for piano and orchestra

full score

## Instrumentation

piccolo [Picc.]  
    doubling alto flute in G [A. fl.]  
2 flutes [Fl.]  
2 oboes [Ob.]  
cor anglais [C. a.] (with B♭)  
2 clarinets in B♭ [Cl.]  
bass clarinet in B♭ [B. cl.]  
2 bassoons [Bsn.]  
double bassoon [D. bsn.]

4 horns in F [Hn.]  
3 trumpets in C [Tpt.]  
3 trombones [Tbn.] (2 tenors, 1 bass)  
tuba [Tba.]

timpani [Timp.]

percussion  
    bass drum [B. dr.]  
    2 suspended cymbals [Sus. cym.] (16" and 20")  
    tamtam [Tamt.] (40")

harp [Hp.]

solo piano [S. pno.]

18 violins [Vln.]  
10 violas [Vla.]  
8 cellos [Vc.]  
6 double basses [D. b.]

**Duration:** 19'40"

# Concerto stilizzato

paraphrase on a motif by Brahms

## PARTE PRIMA: „CADENZA”

Tamás Beischer-Matyó

Adagio  $\text{♩} = 60$  5

2 flutes

Alto flute

2 oboes

Cor anglais

2 clarinets in B $\flat$

Bass clarinet in B $\flat$

2 bassoons

Double bassoon

4 horns in F

3 trumpets in C

3 trombones

Tuba

Timpani

Percussion

Harp

Solo piano

Adagio  $\text{♩} = 60$

18 violins

10 violas

8 Cellos

6 double basses

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*p* espressivo

15

change to PICCOLO

20

*sempre ff*

## Cadenza

S. pno. *molto rubato*

S. pno.

S. pno.

S. pno. *pp*

S. pno. *ff (sempre)*

S. pno.

S. pno. *trem. accel.*

S. pno. *appassionato*

Picc. *ppp* *trb* *ff*

Fl. *ppp* *trb* *ff*

Ob. *ppp* *trb* *ff*

C. a. *ppp* *trb* *ff*

Cl. *ppp* *trb* *ff*

B. cl. *ppp* *ff*

Bsn. *ppp* *ff*

D. bsn. *ppp* *ff*

Hn. *ppp* *ff*

Tpt. *ppp* *flutt.* *ff*

Tbn. *ppp* *a2* *ff*

Tbn 3. Tba. *ppp* *a2* *ff*

Timp. *ppp* *timpani mallet* *ff*

Sus. cym. *ppp* *ff*

Hp. *p* *ff*

S. pno. *ppp* *ff*

Vln. *ppp* *ff*

Vla. *ppp* *ff*

Vc. *ppp* *ff*

D. b. *ppp* *ff*

C: D: E: F: G: A: B: *ppp* *ff*

30

poco rall. . . . Poco sostenuto

Picc.   
 Fl.   
 Ob.   
 C. a.   
 Cl.   
 B. cl.   
 Bsn.   
 D. bsn.   
 Hn.   
 Tpt.   
 Tbn.   
 Tbn 3.   
 Tba.   
 Timp.   
 Tamt.   
 Vln.   
 Vla.   
 Vc.   
 D. b.

Musical score for page 7, measures 30-31. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, Double Bassoon, Horn, Trumpet, Trombone, Trombone 3/Tuba, Timpani, Tam-tam, Violin, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The time signature is 6/4. The tempo/mood markings are "poco rall." and "Poco sostenuto". The score features various dynamics including fortissimo (*ff*) and accents (^). The Picc. part has a trill in measure 30. The Fl. part has a trill in measure 30. The Ob. part has a trill in measure 30. The C. a. part has a trill in measure 30. The Cl. part has a trill in measure 30. The B. cl. part has a trill in measure 30. The Bsn. part has a trill in measure 30. The D. bsn. part has a trill in measure 30. The Hn. part has a trill in measure 30. The Tpt. part has a trill in measure 30. The Tbn. part has a trill in measure 30. The Tbn 3. part has a trill in measure 30. The Tba. part has a trill in measure 30. The Timp. part has a trill in measure 30. The Tamt. part has a trill in measure 30. The Vln. part has a trill in measure 30. The Vla. part has a trill in measure 30. The Vc. part has a trill in measure 30. The D. b. part has a trill in measure 30.

40

Picc.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Fl.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Ob.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 C. a.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Cl.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 B. cl.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Bsn.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 D. bsn.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Hn.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Tpt.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Tbn.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Tbn 3.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Tba.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Timp.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Hp.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 S. pno.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Vln.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Vla.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 Vc.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   
 D. b.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{pp}$



C. a. *p*  
 Cl. *a2*  
 B. cl. *p*  
 Bsn. *p*  
 D. bsn. *p*  
 Hn. 1. *p* 2. *p* 3. *p* 4. *p*  
 Tamt. metal stick *ppp*  
 S. pno. *p*  
 Vln. pizz. *p*  
 Vla. pizz. *p*  
 Vc. pizz. *p*  
 D. b. pizz. *p*

The musical score for page 9 is arranged in a multi-staff format. The instruments and their parts are as follows:
 

- C. a. (Cello/Double Bass):** Starts with a melodic line in the first measure, marked *p*. It continues with a similar line in the third measure, also marked *p*.
- Cl. (Clarinet):** Remains silent in the first two measures, then enters in the third measure with a melodic line, marked *a2* and *p*.
- B. cl. (Bass Clarinet):** Remains silent in the first two measures, then enters in the third measure with a melodic line, marked *p*.
- Bsn. (Bassoon):** Remains silent in the first two measures, then enters in the third measure with a melodic line, marked *p*.
- D. bsn. (Double Bassoon):** Remains silent in the first two measures, then enters in the third measure with a melodic line, marked *p*.
- Hn. (Horn):** The first horn part has four measures, each marked *p*. The second horn part has four measures, each marked *p*.
- Tamt. (Tamtam):** Uses a metal stick in the first measure, marked *ppp*. It continues with a melodic line in the third measure, marked *ppp*.
- S. pno. (Solo Piano):** Starts with a melodic line in the first measure, marked *p*. It continues with a similar line in the third measure, also marked *p*.
- Vln. (Violin):** Remains silent in the first two measures, then enters in the third measure with a melodic line, marked *pizz.* and *p*.
- Vla. (Viola):** Remains silent in the first two measures, then enters in the third measure with a melodic line, marked *pizz.* and *p*.
- Vc. (Violoncello):** Remains silent in the first two measures, then enters in the third measure with a melodic line, marked *pizz.* and *p*.
- D. b. (Double Bass):** Remains silent in the first two measures, then enters in the third measure with a melodic line, marked *pizz.* and *p*.

45

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

*pp*

*poco a poco cresc.* - - - - -

Hn.

*p*

*p cresc.*

*p poco a poco cresc.* - - - - -

Tamt.

S. pno.

*poco a poco cresc.* - - - - -

Vln.

Vla.

D. b.

*arco*

*pp*

*poco a poco cresc.* - - - - -

50

Fl. *a2* *mf* *f*

Ob. *a2* *mf* *f*

C. a. *mf* *f*

B. cl. *f*

D. bsn. *(cresc.)*

Hn. *(cresc.)* *mf* *mf* 1.

S. pno. *(cresc.)*

Vln. *mf*

Vla. *mf*

Vc. *mf*

D. b. *(cresc.)*

—

Fl. *f* *a2* **55**

Ob.

C. a.

Cl.

B. cl.

Bsn. 1. *f*

D. bsn. *f*

Hn. 1. *mf*

Tpt. 2. 3. *f* 2. 2. 3.

Tbn. 1. 2. *f* 1. 1. 2.

Tba. *mf*

Timp. *mf*

Sus. cym. wood stick *mf*

S. pno. *f marcato*

Vln. ord. *f* 3

Vla. ord. *f* 3

Vc. ord. *f* 3

D. b. *f* 3

Detailed description: This is a page of a musical score, page 13, featuring a variety of orchestral instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (C. a.), Clarinet in Bb (Cl.), Bass Clarinet (B. cl.), Bassoon (Bsn.), Double Bassoon (D. bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Suspended Cymbal (Sus. cym.), Piano (S. pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). The score is written in 3/4 time. The Flute part has a rehearsal mark 55 and a dynamic marking of f. The Bassoon and Double Bassoon parts have a first ending marked 1. and a dynamic marking of f. The Horn part has a first ending marked 1. and a dynamic marking of mf. The Trumpet and Trombone parts have first and second endings marked 1. and 2. or 2. and 3. The Tuba part has a dynamic marking of mf. The Timpani part has a dynamic marking of mf. The Suspended Cymbal part is marked with a wood stick and a dynamic marking of mf. The Piano part is marked f marcato. The Violin, Viola, Violoncello, and Double Bass parts have first and second endings marked 1. and 2. or 2. and 3. The Violoncello and Double Bass parts have a dynamic marking of f. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. *a2* *f* *flutt.* *ff*

Ob. *a2* *f* *ff*

C. a. *a2* *f* *ff*

Cl. *a2* *f* *ff*

Bsn. *1.* *f* *ff*

D. bsn. *f* *ff*

Hn. *mf* *f* *f*

Tpt. *1.* *f* *1. f*

Tbn. *1.* *f* *2. f* *3.*

Tbn 3. *Tba.* *mf* *f*

Tbn. *mf* *f*

Timp. *f*

Sus. cym. *p* *f*

S. pno. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 14 in the top left corner. The score is written for various instruments, including woodwinds (Flute, Oboe, Clarinet, Bassoon, Double Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Suspended Cymbal), piano (Solo Piano), and strings (Violin, Viola, Violoncello, Double Bass). The notation includes staves with musical notes, rests, and dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). There are also articulation marks like accents and slurs. The woodwinds and brass sections have multiple staves, some with first and second endings. The piano part features complex chordal textures. The string section is divided into Violins, Violas, Cellos, and Double Basses, with the Double Bass part showing a rhythmic pattern. The overall style is that of a professional orchestral score.

60

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tbn.

Tba.

Timp.

Sus. cym.

S. pno.

Vln.

Vla.

Vc.

D. b.

*ff*

*a2 flutt.*

*ff*

*flutt.*

*ff*

*a2*

*ff*

*a2*

*f*

*f*

*2.*

*1. 2. a2*

*f*

*f*

*8.*

*ff strepitoso*

*ff strepitoso*

65 70

Picc. *ord.* *f*

Fl. *ord.*

Ob. *ff*

C. a. *ord.* *ff* *p dolce*

Cl. *ord.* *f*

B. cl. *ord.*

Bsn. *f* *p* 1. *p*

D. bsn. *f* *p* *p*

Hn. *ff* *a2* *f* *p*

Tpt. *ff* *a3* *f* *ff* *f*

Tbn. *ff* *a3* *f* *ff* *f*

Tba. *ff*

Timp. *ff* *f* *p* *f* *p*

Sus. cym. *ff*

S. pno. (8) <sup>-</sup> 1

Vln. (unis.) *p dolce*

Vla. (unis.) *p dolce*

Vc. *trb* *f* *p* *p dolce* (unis.)

D. b. (unis.) *f* *p* *p dolce*



Score for page 17, featuring the following instruments and parts:

- Picc.**: Piccolo, starting with a forte (*f*) melodic line in the first measure.
- Fl.**: Flute, starting with a melodic line in the second measure, marked *f* molto espressivo, with a dynamic change to *pp* dolce.
- C. a.**: Clarinet in A, starting with a melodic line in the first measure.
- Cl.**: Clarinet in Bb, starting with a melodic line in the first measure.
- B. cl.**: Bass Clarinet, starting with a melodic line in the second measure, marked *pp* dolce.
- Bsn.**: Bassoon, starting with a melodic line in the first measure.
- D. bsn.**: Double Bassoon, starting with a melodic line in the first measure.
- Hp.**: Harp, starting with a melodic line in the second measure, marked *p*, with a key signature change to C#F#G#.
- S. pno.**: Piano, starting with a melodic line in the second measure, marked *p*, with a dynamic change to *leggero*.
- Vln.**: Violin, starting with a melodic line in the second measure, marked *pp*.
- Vla.**: Viola, starting with a melodic line in the second measure, marked *pp*.
- Vc.**: Violoncello, starting with a melodic line in the second measure, marked *pp*.
- D. b.**: Double Bass, starting with a melodic line in the second measure, marked *pp*.

The score is written for a full orchestra, with the first section of instruments (Piccolo, Flute, Clarinet, Bass Clarinet, Bassoon, Double Bassoon) and the second section (Harp, Piano, Violin, Viola, Violoncello, Double Bass) each spanning three measures. The key signature changes to C#F#G# in the second measure of the Harp part.

75

Fl. <sup>a2</sup>

Cl.

B. cl.

Bsn. *pp dolce* 1. *pp dolce* *mf*

Hn. 2. *p* 4. *p*

Hp.

S. pno.

Vln. *mf*

Vla.

Vc.

D. b.

1. *p* *espressivo*

2. *pp dolce*

1. *pp dolce*

2. *p*

4. *p*

*mf*

80

Fl. a2

Ob. 1. *f espressivo*

Cl. a2 *f espressivo*

Bsn. *f*

Hn. 2. *f*

4. *f*

Tbn. 1. *mf* *f*

2. 3. *mf* *f*

Hp. *mf* *f* *ff* 6 6

S. pno. *f*

Vln. *f espressivo*

Vla. *f espressivo*

Vc. *f*

D. b. *f*

85

Fl. *a2*

Ob. *a2* *f* *ff*

Cl. *ff*

Bsn. *a2* *ff*

D. bsn. *ff*

Hn. *f* *sf* *p*

Tbn. *f* *sf* *p*

Tamt. wood stick *mf* *p*

S. pno.

Vln. *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

[illegible]

90

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. a. *ff*

Cl. *ff*

Bsn. *f*

D. bsn. *f*

Hn. *ff*

Tpt. *ff*

Tba. *ff*

Tam. *mf* *p*

S. pno. *ff*

D. bsn. *p* *f* *p*

Hn. *p* *f* *p*

Tbn. *p* *f* *p*

Tba. *f*

B. dr. *mf*

S. pno. *mf*

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

D. b. *p* *f* *p*

timpani mallet

poco ritard. . . . . Sostenuto  $\text{♩} = 48$  ( $\text{♩} = 144$ )

Picc. *ff* *grandioso* a2

Fl. *ff* *grandioso*

Ob. *ff* *grandioso*

C. a. *ff* *grandioso*

Cl. *ff* *grandioso*

B. cl. *ff* *grandioso*

Bsn. *ff* *grandioso*

D. bsn. *f* *ff* *grandioso*

Hn. *ff* *grandioso*

Tpt. *ff* *grandioso* a2 open

Tbn. *ff* *grandioso*

Tbn 3. Tba. *ff* *grandioso*

B. dr. *ff* timpani mallet

Sus. cym. *ff* timpani mallet

Tamt. *ff*

S. pno. *fff*

Vln. *ff* poco ritard. . . . . Sostenuto  $\text{♩} = 48$  ( $\text{♩} = 144$ ) *ff* *grandioso*

Vla. *ff* *ff* *grandioso*

Vc. *ff* unis. *ff* *ff* *grandioso*

D. b. *ff* *ff* *grandioso*

allarg. ....

95

Picc.  
 Fl.  
 Ob.  
 C. a.  
 Cl.  
 B. cl.  
 Bsn.  
 D. bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Tbn 3.  
 Tba.  
 Sus. cym.  
 Tamt.  
 S. pno.  
 Vln.  
 Vla.  
 Vc.  
 D. b.

Picc.  
 Fl. a2  
 Ob.  
 C. a.  
 Cl.  
 B. cl.  
 Bsn.  
 D. bsn.  
 Hn.  
 Tpt. a2  
 Tbn.  
 Tbn 3.  
 Tba.  
 Sus. cym.  
 Tamt.  
 S. pno. (8)  
 Vln.  
 Vla.  
 Vc.  
 D. b.

allarg. ....



a tempo  $\text{♩} = 60$  ( $\text{♩} = 180$ )

100

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tbn 3.  
Tba.

Sus. cym.

Tamt.

S. pno.

a tempo  $\text{♩} = 60$  ( $\text{♩} = 180$ )

Vln.

Vla.

Vc.

D. b.

C: E $\flat$  F $\sharp$  G $\sharp$  A $\flat$  B $\flat$

Hp. *mf*

S. pno.

Hp. *mf*

S. pno.

Vln. *col legno* *f*

Vla. *col legno* *f*

Vc. *col legno* *f*

D. b. *col legno* *f*

105

Fl. *mf* *pp*

Cl. *mf* *pp*

B. cl. *mf* *pp*

Bsn. *mf* *pp*

Hp. *mf*

S. pno. *f* *ff* *marcato*

Vln. *c. l.* *f*

Vla. *c. l.* *f*

Vc. *c. l.* *f*

D. b. *c. l.* *f*

poco ritard. a tempo

poco ritard.

Fl. *ff*

Ob. *ff*

C. a. *ff* *trb* *p*

Cl. *ff*

B. cl. *ff*

Bsn. *mf* *ff* *pp*

Hn. *f* *pp* *4. trb* *p*

Hp. *mf* *ff*

S. pno. *mp* *f*

Vln. ord. *f* *ff* *pp*

Vla. ord. *f* *ff* *pp*

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

D. b. ord. *f* *ff* *pp*

*poco ritard. a tempo poco ritard.*

**a tempo** 110

Fl. *f* espressivo *a2*

Ob. *f* espressivo *a2*

C. a. *sf* *f* espressivo

Cl. *f* espressivo *a2*

B. cl. *f* espressivo

Bsn. *sf* *pp* *ff* staccatissimo

D. bsn. *ff* staccatissimo

Hn. *sf* 4.

Tbn. *mp* *pp* *mp* ten. ten.

Sus. cym. *mf* metal stick

S. pno. *ff* *p* *fffz* *fffz* *fffz* *fffz* *fffz* 3

**a tempo**

Vla. *f* espressivo

Vc. (unis.) col legno *f*

D. b. (unis.) col legno *f*



B. cl. *f* espress.

Bsn. *mf* — *f*

D. bsn. *p*

Tbn. 3. *pp*

Tba. *pp*

Hp. *p* — *ff*

S. pno. *sub. f* strepitoso  
*sempre p* (*p*)

Vln. *f* espress.

Vla. *f* espress.

Vc. *f* espress.

D. b. *f* — *pp*

D#E:G#A:

120

B. cl.

Bsn.

D. bsn.

Hn.

Tbn.

Tba.

S. pno.

Vln.

Vla.

Vc.

This musical score page contains measures 120 through 122. The instrumentation includes B♭ Clarinet (B. cl.), Bassoon (Bsn.), Double Bassoon (D. bsn.), Horns (Hn.), Trombones (Tbn.), Tubas (Tba.), String Piano (S. pno.), Violins (Vln.), Violas (Vla.), and Violoncello (Vc.).  
Measure 120: The B. cl. plays a melodic line with a triplet of eighth notes. The Bsn. and D. bsn. have rests. The Hn. and Tbn. have rests. The Tba. has a low, sustained note. The S. pno. features a complex rhythmic pattern with triplets and eighth notes. The Vln., Vla., and Vc. have rests.  
Measure 121: The B. cl. continues its melodic line. The Bsn. and D. bsn. have rests. The Hn. and Tbn. have rests. The Tba. has a low, sustained note. The S. pno. continues its rhythmic pattern. The Vln., Vla., and Vc. have rests.  
Measure 122: The B. cl. continues its melodic line. The Bsn. and D. bsn. have rests. The Hn. and Tbn. have rests. The Tba. has a low, sustained note. The S. pno. continues its rhythmic pattern. The Vln., Vla., and Vc. have rests.

125

Fl. *ff* *molto espressivo* *sempre ff*

Ob. *ff* *pp*

C. a. *ff* *pp*

Cl. *ff* *pp*

B. cl. *ff* *pp*

Bsn. *ff* *pp* *mp*

D. bsn. *ff* *pp* *mp*

Hn. *p* *mp*

Tbn. *f* *p* *mp*

Tba. *3.*

S. pno. *3* *3* *3* *8*

Vln. *ff* *molto espressivo* *sempre ff*

Vla. *ff* *(unis.)*

Vc. *ff* *(unis.)*



1.

Fl.

Cl.

Bsn.

D. bsn.

Hn.

Tbn.

Tba.

S. pno.

Vln.

130

Picc. *f espress.* *molto cresc.* *fff* *tr#* *lunguissima*

Fl. *pp* *a2*

Ob. *pp* *a2*

C. a. *pp*

Cl. *pp* *a2*

B. cl. *pp*

Bsn. *f* *p* *lunguissima* *pp* *a2*

D. bsn. *pp*

Hn. *f* *pp* *lunguissima*

Tbn. *pp* *lunguissima*

Tba. *pp* *lunguissima*

Timp. *pp*

Sus. cym. *wood stick* *p*

S. pno. *8* *lunguissima*

Vln. *molto cresc.* *fff* *pp* *tr#* *lunguissima*

Vla. *pp*

Vc. *pp*

D. b. *pp*

*molto rall.* ..... *a tempo*

change to ALTO FLUTE 135 140

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. a. *ff* ten. *p* ten.

Cl. *ff*

B. cl. *ff*

Bsn. *ff*

D. bsn. *ff*

Hn. *ff* a2

Tpt. *ff* 2. 3. a2 3. ten. *p* ten.

Tbn. *ff* *pp*

Tba. *ff*

Timp. *ff*

Sus. cym. *ff*

S. pno. *tutta forza*

*molto rall.* ..... *a tempo*

Vln. *ff*

Vla. *ff* *p*

Vc. (unis.) *ff* *p*

D. b. *ff* *p*

[illegible]

145

*f*

1.

Bsn.

D. bsn.

3

3

1.

*mf*

Hn.

2. 3.

*f*

Tpt.

1. 2.

*f*

Tbn.

1.

1. 2.

Tba.

*mf*

Timp.

*mf*

wood stick

Sus. cym.

*mf*

S. pno.

*f marcato*

3

rall. ....

Meno allegro ♩ = 120

Vln.

Vla.

3

Vc.

3

D. b.

3

*p*

*espressivo*

1. *leggero*

150

Fl. *p* *pp* *p* *pp* *p* *flebile*

Cl. *p* *pp* *p* *pp* *p* *pp*

B. cl. *mf*

Bsn. *mf* *f* *p*

D. bsn. *mf*

Hn. *mf* *f* *p*

2. *p* *f* *ppp*

S. pno. *p* *pp* *p* *pp* *p* *pp*

Vla. *f* *p*

Vc. *p*

D. b. *tr* *mf*

[illegible]

[illegible]



accel. . . . . al  $\text{♩} = 180$  (a tempo)

a2

Fl.

D. bsn.

Hn.

1.

*p*

1. 2. a2

*f*

Tpt.

*ppp*

*f*

a3

Tbn.

*ppp*

*f*

Tba.

*f*

Timp.

*ppp*

*f*

B. dr.

wood stick

*mf*

8

*ff marcato*

S. pno.

accel. . . . . al  $\text{♩} = 180$  (a tempo)

div. col legno

Vln.

*f*

div. col legno

Vc.

*f*

D. b.

165

Fl. *a2* *mf*

Ob. 1. *mp* *mf*

Cl. 1. *mf*

Hn. 1. *mp*

B. dr. *mp*

S. pno. (8)

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Fl. *a2* *f*

Ob. *f* *ff*

C. a. *f* *ff*

Cl. 1. *f* *ff*

B. cl. *f* *ff*

Hn. *f* *mf*

Tpt. *f* *ff*

Tbn. *f* *ff*

Timp. *f*

S. pno. (8)

Vln. *ord.* *f* *ff*

Vla. *div.* *f* *ff*

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

Fl. *ff* 3 170 3 3

Ob. *ff* a2 3

C. a.

Cl.

B. cl. *ff*

Bsn. *ff* 3

D. bsn. *ff*

Hn. 1. 2. a2 *ff*

Tpt. 1. 2. a2 2. 3 *ff*

Tbn. 2. 3. a2 *ff*

Timp.

B. dr. *f* timpani mallet

S. pno. (8) 1 8 1 8

Vln. unis. *ff*

Vla. unis. *ff*

Vc. unis. *ff*

D. b. *ff*

175

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tba.

B. dr.

S. pno.

Vln.

Vla.

Vc.

D. b.

Fl.

Ob.

C. a.

Cl.

B. cl.

D. bsn.

Hn.

Tpt.

Tba.

S. pno.

Vln.

Vla.

Vc.

D. b.

This musical score page, numbered 45, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Cor Anglais (C. a.), Clarinet (Cl.), Bass Clarinet (B. cl.), Double Bassoon (D. bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tba.), Piano (S. pno.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). The woodwinds and brass sections play sustained notes with various articulations and dynamics, including a forte (ff) marking for the Trombones. The Piano part features complex triplets and arpeggiated figures. The string section (Violins, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes, with the Viola, Violoncello, and Double Bass parts marked with tremolos (tr) in the final measure.

180

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tba.

S. cym. 1

S. cym. 2

S. pno.

Vln.

Vla.

Vc.

D. b.

The musical score is for page 47 and features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. a.), Clarinet in Bb (Cl.), Bass Clarinet (B. cl.), Bassoon (Bsn.), and Double Bassoon (D. bsn.). The brass section consists of Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.). The percussion section includes Snare Cymbal 1 (S. cym. 1) and Snare Cymbal 2 (S. cym. 2). The keyboard section includes the Piano (S. pno.). The string section includes Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). The score is written in 3/4 time and features a variety of musical notations, including triplets, slurs, and dynamic markings such as *f* and *ff*.

==

 $\equiv$ 

195

A. fl.

Cl.

Hp.

S. pno.

*molto legato ed espressivo*



allargando

200

205

A. fl.

Cl.

Hp.

S. pno.

Vla.

Vc.

D. b.

*mp*

*mf*  $\rightarrow$  *f*

*mp*

*mf*  $\rightarrow$  *ff*

*p*

*f*

*p*

*f*

*p*

*molto legato ed espressivo*

allargando

unis. lunga

*ppp* *cresc. molto*

unis. lunga

*ppp* *cresc. molto*

unis. lunga

*ppp* *cresc. molto*

a tempo

Hp.

S. pno.

Vla.

Vc.

D. b.

*p* (sempre)

*ff* appassionato

a tempo

*fff*

*fff*

*fff*

*ppp*

*ppp*

*ppp*

210

Hp.

S. pno.

*martellato con tutta forza*

*f*

8.

A. fl. *mf*

Cl. *pppp*

Hp.

S. pno. *sub. p* *f* *sub. p*

215 *molto rall. . . . più adagio e molto flessibile*  $\text{♩} = 48$  change to PICCOLO

A. fl.

Cl.

Hp.

S. pno. *mf* *p*

*poco a poco allarg. . . . . a tempo*  $\text{♩} = 48$  *rall. . . . .*

220

Hp. *lunga*

S. pno. *pp* *lunga ppp*

## PARTE QUARTA: „RONDÒ”

Allegro vivace ♩ = 180 (♩ = 90)

225

Fl.

Ob.

Cl.

B. cl.

D. bsn.

Timp.

Tamt.

Hp.

Vln.

Vla.

Vc.

D. b.

*ff* *ff*

*ff* *ff*

*ff* *ff*

*p marcato*

*p marcato*

wood stick

*ff*

metal stick

*pppp*

Allegro vivace ♩ = 180 (♩ = 90)

(unis.)

*p*

*p*

*p*

*col legno*

*ff*

230

Fl.

Ob.

Cl.

B. cl.

D. bsn.

Hn.

Timp.

Tamt.

Vln.

Vla.

Vc.

D. b.

*ff ff ff*

*ff ff ff*

*tr*

*cresc.*

*cresc.*

3. 4. a2

*p cresc. f*

*ff*

*cresc.*

*(unis.)*

*cresc.*

*cresc.*

*cresc.*

*ord. marcato*

*ff*

*p cresc.*

musical score for the first system of "The Nutcracker", measures 235-239. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Double Bassoon, Horn, Trumpet, Trombone, Timpani, Tam-tam, Violin, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features various dynamics and articulations such as "molto vibrato", "poco rall.", "f marcato", "p", "pp", "f", "a2", and "marc.".

**a tempo**

240

Picc. *sf*

Cl. *p*

B. cl. *p*

Bsn. *p*

D. bsn. *pp* *p*

Hn. *p*

Tba. *p*

S. pno. *p*

**a tempo**

Vln. *sf* (unis.)

Vla. *sf* (unis.)

Vc. *f* *mf* *sf*

D. b. *f* *mf* *sf*

rall. ----- a tempo

245

Picc. *sf* *sf*

Cl. 1. 3 2. 3 1. 2. *p* *mp* *mf* *f*

Bsn. *p* *p* *f* *p* a2

D. bsn. *p*

Hn. 3. *p* 1. *p*

Tbn. 3. *p*

Tba. *f*

Timpani mallet *f*

S. pno. *p* *f* 8

rall. ----- a tempo

Vln. *sf* *sf*

Vla. *sf* *sf*

Vc. *sf* *sf*

D. b. *sf* *sf*

flutt. (flutt.) 250

Fl. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Bsn. *f* *p* *f*

Hn. 1. *f* *p* *f*

Tbn. 3. *p* *f*

Tba. *p* *f*

Timp. *f*

S. pno. *ff* *f* *ff*

Vln. *ff* sul pont. (sul pont.) *ff*

Vla. *ff* sul pont. (sul pont.) *ff*

Vc. *ff* sul pont. (sul pont.) *ff*

D. b. *ff* sul pont. (sul pont.) *ff*



Fl. ord. *p* *ff*

Ob. *p* *ff*

C. a.

Cl. ord. *p* *ff*

B. cl. *mf* *espress.*

Bsn. *p* *ff*

D. bsn. *p* *ff*

Hn. *mf*

Tba. *mf*

S. pno. 8

Vc. pizz. *mf*

D. b. pizz. *mf*

This musical score page contains measures 250 and 251. The instruments are arranged as follows:

- Ob.**: Oboe, Treble clef, 3/8 time signature. Measure 250 has a whole rest. Measure 251 has a half note chord (F#4, A#4) marked *mf*, followed by a crescendo hairpin leading to a half note chord (G#4, B4) marked *f*.
- C. a.**: Clarinet in A, Treble clef. Measure 250 has a half note G#3 tied to measure 251, marked *f*. Measure 251 has a half note F#3 marked *mf*.
- Cl.**: Clarinet in C, Treble clef. Measure 250 has a whole rest. Measure 251 has a half note chord (F#4, A#4) marked *mf*, followed by a crescendo hairpin leading to a half note chord (G#4, B4) marked *f*.
- B. cl.**: Bassoon, Treble clef. Measure 250 has a half note G#3 tied to measure 251, marked *f*. Measure 251 has a half note F#3 marked *mf*.
- Hn.**: Horns, Treble clef. Measures 250 and 251 contain chords marked *f* and *mf* respectively.
- Tba.**: Trombone, Bass clef. Measures 250 and 251 contain eighth-note patterns marked *f* and *mf* respectively.
- S. pno.**: Piano, Grand staff. Measure 250 starts with a piano introduction marked (8). Measures 250 and 251 contain complex arpeggiated figures.
- Vln.**: Violin, Treble clef. Measure 250 has a whole rest. Measure 251 has a half note chord (F#4, A#4) marked *mf*, followed by a crescendo hairpin leading to a half note chord (G#4, B4) marked *f*. Above the staff is the instruction "div. pizz."
- Vla.**: Viola, Bass clef. Measure 250 has a whole rest. Measure 251 has a half note chord (F#4, A#4) marked *mf*, followed by a crescendo hairpin leading to a half note chord (G#4, B4) marked *f*. Above the staff is the instruction "div. pizz."
- Vc.**: Violoncello, Bass clef. Measures 250 and 251 contain eighth-note patterns marked *f* and *mf* respectively.
- D. b.**: Double bass, Bass clef. Measures 250 and 251 contain eighth-note patterns marked *f* and *mf* respectively.

C. a.

B. cl.

Hn.

Tpt.

Tbn.

Tbn 3.  
Tba.

S. pno.

Vc.

D. b.

*fff*

*fff*

a2  
open

*p*

open

*p*

open

*p*

3.  
*p*

(8)

260

Picc. *mf* *rigoroso*

Fl. *pp*

Ob. *pp*

C. a. *pp*

Cl. *p*

B. cl. *p*

Bsn. *p*

D. bsn. *ff* *pp*

Hn. *ff* *p*

Tpt. *ff* *pp*

Tbn. *ff* *pp*

Tbn 3. Tba. *ff* *pp* Tba.

B. dr. *ff* *pp* timpani mallet

Sus. cym. *ff* *pp* wood stick

S. pno. *f* *rigoroso*

Vln. *ff* *p* *mf* arco

Vla. *ff* *p* *mf* arco

Vc. *ff* *p* *p* arco

D. b. *ff* *p* arco

8

265

Picc.

Cl.

B. cl.

Bsn.

Hn.

Tba.

S. pno.

Vln.

Vla.

Vc.

D. b.

The musical score is arranged in three systems. The first system includes Piccolo, Clarinet, Bass Clarinet, Bassoon, Horns (two staves), Trombones (two staves), and Piano (two staves). The second system includes Violins (two staves), Violas, Cellos, and Double Basses. The score is in 4/4 time with a key signature of one sharp (F#). Measure 265 features a Piccolo melodic line with a triplet of eighth notes, while the Clarinet and Bass Clarinet play a rhythmic pattern of eighth notes. The Bassoon and Horns provide harmonic support with chords and sustained notes. The Piano plays a similar triplet pattern in the right hand and a sustained note in the left hand. The Violins and Violas play sustained notes, while the Cellos and Double Basses play a rhythmic pattern of eighth notes. Measure 266 continues the Piccolo melodic line, which becomes more complex with sixteenth notes. The Clarinet and Bass Clarinet continue their rhythmic pattern. The Bassoon and Horns play sustained notes. The Piano continues its harmonic support. The Violins and Violas play sustained notes, and the Cellos and Double Basses continue their rhythmic pattern. Measure 267 features a Piccolo melodic line with a triplet of eighth notes, similar to measure 265. The Clarinet and Bass Clarinet play a rhythmic pattern of eighth notes. The Bassoon and Horns play sustained notes. The Piano continues its harmonic support. The Violins and Violas play sustained notes, and the Cellos and Double Basses continue their rhythmic pattern. Measure 268 continues the Piccolo melodic line, which becomes more complex with sixteenth notes. The Clarinet and Bass Clarinet continue their rhythmic pattern. The Bassoon and Horns play sustained notes. The Piano continues its harmonic support. The Violins and Violas play sustained notes, and the Cellos and Double Basses continue their rhythmic pattern.

Picc.  
 Fl.  
 Ob.  
 C. a.  
 Cl.  
 B. cl.  
 Bsn.  
 D. bsn.  
 Hn.  
 Tbn.  
 Tba.  
 B. dr.  
 Sus. cym.  
 S. pno.  
 Vln.  
 Vla.  
 Vc.  
 D. b.

Musical score for page 270, measures 268-271. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, Double Bassoon, Horn, Trombone, Tuba, Snare Drum, Suspended Cymbal, Piano, Violin, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 at measure 269 and back to 2/4 at measure 270. The score features various dynamics (*pp*, *p*, *f*, *ff*, *sub.p*), articulations (accents, slurs), and performance instructions like "open" for horns and "ord. gliss. on II" for cello. The piano part includes a section marked (8) with a dashed line.

Fl. trem. *p*

Ob. 1. *p*

Cl. *p*

B. cl. *p*

Tpt. 1. *p*

S. pno. *mf*

Vln. pizz. arco *p*

Vla. pizz. *p*

Vc. pizz. *p*

D. b. pizz. *p*

Measures 1, 2, and 3 of the musical score. The key signature has one sharp (F#) and the time signature is 2/4. The score includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Trumpet, String Piano, Violin, Viola, Violoncello, and Double Bass. The Flute part has a tremolo in measure 3. The Oboe part has a first ending in measure 2. The Clarinet and Bass Clarinet parts have a piano dynamic in measure 2. The Trumpet part has a first ending in measure 2. The String Piano part has a mezzo-forte dynamic in measure 2. The Violin part has a pizzicato dynamic in measure 1 and an arco dynamic in measure 2. The Viola, Violoncello, and Double Bass parts have a pizzicato dynamic in measure 1.

275

Fl.

Ob.

C. a.

Cl.

B. cl.

Tpt.

S. pno.

Vln.

Vla.

Vc.

D. b.

*p*

*pochiss.*

*pochiss.*

8-

The musical score is for measures 275, 276, and 277. The key signature has one sharp (F#) and the time signature is 4/4. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in A (C. a.), Clarinet (Cl.), Bass Clarinet (B. cl.), Trumpet (Tpt.), String Piano (S. pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). Measure 275 shows the Flute playing a whole note chord (F#, C#, G#) and the Oboe playing a quarter note (F#). The Clarinet in A has a dynamic marking of *p*. The Trumpet has a dynamic marking of *pochiss.* and is playing a quarter note (F#). The String Piano is playing a half note chord (F#, C#, G#). The Violin is playing a quarter note (F#). The Viola, Violoncello, and Double Bass are playing a quarter note (F#). Measure 276 shows the Flute playing a whole note chord (F#, C#, G#) and the Oboe playing a quarter note (F#). The Clarinet in A has a dynamic marking of *p*. The Trumpet has a dynamic marking of *pochiss.* and is playing a quarter note (F#). The String Piano is playing a half note chord (F#, C#, G#). The Violin is playing a quarter note (F#). The Viola, Violoncello, and Double Bass are playing a quarter note (F#). Measure 277 shows the Flute playing a whole note chord (F#, C#, G#) and the Oboe playing a quarter note (F#). The Clarinet in A has a dynamic marking of *p*. The Trumpet has a dynamic marking of *pochiss.* and is playing a quarter note (F#). The String Piano is playing a half note chord (F#, C#, G#). The Violin is playing a quarter note (F#). The Viola, Violoncello, and Double Bass are playing a quarter note (F#).



280

Fl.

Ob.

C. a.

Cl.

B. cl.

Hn.

Tpt.

Tbn.

Tbn 3.  
Tba.

B. dr.

Sus. cym.

S. pno.

Vln.

Vla.

Vc.

D. b.

1.

a4

tutta forza

a3

tutta forza

a2

tutta forza

a2 3

timpani mallet

wood stick

(8)

285

Picc. *pp* *tr*

Fl. *pp* *tr*

Bsn. *pp*

Hn. *a4* 3

Tpt. *a3* 3

Tbn. *a2* 3

Tbn 3. Tba. *a2* 3

B. dr. *fff* *timpani mallet*

Tamt. *fff* *metal stick* *pp* *f* slide firmly up and down on the edge of the instrument

Vln. *ppp* *arco*

D. b. *ppp*

290

Score for measures 290-294, featuring Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Tam-tam (Tamt.), Piano (S. pno.), Violin (Vln.), and Double Bass (D. b.).

**Measures 290-294:**

- Picc.** Trills in measures 290, 292, and 294.
- Fl.** Trills in measures 290, 292, and 294.
- Ob.** and **Cl.** Play a forte (*f*) chord in measures 291 and 293.
- Bsn.** Bassoon part with a melodic line in measures 290-294.
- Tbn.** Trombone part with a melodic line in measures 290-294, marked *p* (piano) in measure 294.
- Tamt.** Tam-tam part with a single strike in measure 290.
- S. pno.** Piano part with a melodic line in measures 290-294, marked *p marcato* (piano, marked).
- Vln.** Violin part with a melodic line in measures 290-294.
- D. b.** Double Bass part with a melodic line in measures 290-294.

poco ritard. . . . a tempo

295

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

Tbn.

Tba.

S. pno.

Vln.

Vla.

Vc.

D. b.

(trb) *pp*  
 (non cresc.)  
 trem. *pp*  
*p*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
 1. *f* *p*  
 2. *p*  
*p* *f*  
*f* *mp* *f* *mp* *f*  
*p* sempre (p) (p)  
 poco ritard. . . . a tempo  
 arco *p*  
 arco *p*  
 arco *p*  
 (sempre *ppp*)



305

310

Picc.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Sus. cym.

S. pno.

Vln.

Vla.

Vc.

D. b.

rall. ----- Meno vivace ♩ = 144

315

Picc. *flutt.*

Fl. *ord. flutt.*

Ob. *2. 1. 2. 1.*

C. a. *1. 2.*

Cl. *ord. flutt.*

B. cl. *ord. flutt.*

Bsn. *ord. flutt.*

D. bsn. *ord. flutt.*

Hn. *a2 ord. flutt.*

Tpt. *1. ord. flutt. 2. ord.*

Tbn. *ord. flutt. ord. flutt.*

Tba. *flutt. ord. flutt.*

Timp.

Sus. cym.

S. pno. *8<sup>-1</sup>*

rall. ----- Meno vivace ♩ = 144

Vln. *pizz.*

Vla. *f (unis.) pizz.*

Vc. *f pizz.*

D. b.

The first system of the musical score includes parts for C. a., Cl., B. cl., Bsn., D. bsn., Hn., Tba., Timpani, S. pno., Vln., Vla., Vc., and D. b. The notation features various dynamics such as *p*, *mf*, *ff*, and *ppp*, along with articulation marks like accents and slurs. Performance instructions include "open" for woodwinds, "arco" for strings, and "timpani mallet" for the timpani part.



325

C. a.

Cl.

ord.  
*p*

B. cl.

Bsn.

D. bsn.

Tpt.

ord.  
*sf* ————— *ppp*

Tba.

Timp.

Vln.

Vla.

harm. gliss. on IV  
*mf*

Vc.

harm. gliss. on IV  
*mf*

D. b.

330

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Tbn. *ord.*  
*sf* *ppp*

Tba.

Timp.

S. pno.

Vln.

Vla.

Vc.

D. b.

*p*  
arco  
*p*

The musical score for measures 330-335 features a variety of instruments. The woodwinds (C. a., Cl., B. cl., Bsn., D. bsn.) and brass (Tbn., Tba.) parts are mostly silent, with some activity in the Tbn. part. The percussion (Timp.) and piano (S. pno.) parts provide a rhythmic and harmonic foundation. The strings (Vln., Vla., Vc., D. b.) are active throughout, with the Vc. and D. b. parts playing a prominent role. The score includes dynamic markings such as *sf*, *ppp*, *f*, *p*, and *arco*, indicating changes in volume and playing technique. The Tbn. part has a dynamic change from *sf* to *ppp*. The Vc. and D. b. parts have a dynamic change from *p* to *arco* and back to *p*. The S. pno. part has a dynamic change from *f* to *p*. The Vln. and Vla. parts have a dynamic change from *p* to *arco* and back to *p*. The Timp. part has a dynamic change from *f* to *p*. The Cl. and B. cl. parts have a dynamic change from *f* to *p*. The Bsn. and D. bsn. parts have a dynamic change from *f* to *p*. The C. a. part has a dynamic change from *f* to *p*. The D. b. part has a dynamic change from *p* to *arco* and back to *p*.

335 1. rall. . . . . 340

Bsn. *mf* *p*

D. bsn. *mf* *p*

Timp. *p* *f* *p*

S. pno.

Vc. *mf*

D. b. *mf*

rall. . . . .

**a tempo** 345

Bsn. 2. *p*

D. bsn.

Tpt. 1. *mp*

Timp.

S. pno.

**a tempo**

Vln. *p*

Vla. *p*

Vc. *p*

D. b. *p*

ord. *ff* *rall.*

Picc.

ord. *ff* *a2*

Fl.

*ff*

Ob.

*ff*

C. a.

*ff*

Cl.

*ff*

B. cl.

*ff*

Hn.

*ff*

Tpt.

*ff*

Timp.

*ff*

Sus. cym.

wood stick *ff*

S. pno.

*ff*

8

*ff* *rall.*

Vln. (unis.)

*ff*

Vla. (unis.)

*ff*

Vc. (unis.)

*ff*

D. b.

*ff*

350

Allegro vivace ♩ = 180

Ob. *f marcato* a2

C. a. *f marcato*

Cl. *f marcato* a2

B. cl. *f marcato*

Bsn. 1. *ppp*

D. bsn. *ppp*

Hn. *f marcato* a4

Tpt. *f marcato* a3

Tbn. *ppp* *sfz* *ppp*

Tba. *ppp* *sfz* *ppp*

Timp. *sfz* *ppp*

S. pno. *mf*

Vc. *sfz* *ppp*

D. b. *sfz* *ppp*

Allegro vivace ♩ = 180

Ob. *a2*

C. a.

Cl. *a2*

B. cl.

Bsn.

D. bsn. *ppp*

Hn. *a4*

Tpt. *a3*

Tbn.

Tba.

Timp.

S. pno.

Vc.

D. b.

Detailed description: This page of a musical score covers measures 355 through 358. The instrumentation includes Oboe (Ob.), Cor Anglais (C. a.), Clarinet (Cl.), Bass Clarinet (B. cl.), Bassoon (Bsn.), Double Bassoon (D. bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Piano (S. pno.), Violoncello (Vc.), and Double Bass (D. b.). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and some rhythmic patterns. The piano features a continuous eighth-note accompaniment in the right hand and a more active line in the left hand. The double bassoon and tuba parts are marked *ppp* (pianissimo). The score is written in a common time signature, and the key signature has one sharp (F#).

Ob. 360

C. a.

Cl. a2

B. cl.

Bsn.

D. bsn.

Hn. a4

Tpt. a3

Tbn.

Tba.

Timp.

S. pno.

Vc.

D. b.

Ob. <sup>a2</sup>

C. a.

Cl. <sup>a2</sup>

B. cl.

Bsn.

D. bsn.

Hn. <sup>a4</sup>

Tpt. <sup>a3</sup>

Tbn.

Tba.

Timp.

S. pno.

Vc.

D. b.

*mf*

*p*

*cresc.*

Detailed description: This page of a musical score covers measures 365 through 369. The instrumentation includes Oboe (a2), Cor Anglais, Clarinet (a2), Bass Clarinet, Bassoon, Double Bassoon, Horn (a4), Trumpet (a3), Trombone, Tuba, Timpani, Piano, Violoncello, and Double Bass. The woodwinds and strings play melodic lines with various articulations like accents and slurs. The piano part features a continuous eighth-note accompaniment with triplets. The brass section provides harmonic support with sustained notes and some melodic fragments. Dynamics include mezzo-forte (mf), piano (p), and a crescendo (cresc.).



Ob. 370

C. a.

Cl. a2

B. cl. a2

Bsn. *mf*

D. bsn.

Hn. a4

Tpt. a3

Tbn.

Tba.

Timp.

S. pno. *(cresc.)*

Vc.

D. b.

Ob. *a2*

C. a.

Cl. *a2*

B. cl.

Bsn. *a2*

D. bsn.

Hn. *a2*

Tpt. *a3*

Tbn. *a2*

Tbn 3.  
Tba. *a2*

S. pno. *ff*

Vc.

D. b.

The musical score is for page 82 and consists of 13 staves. The woodwind section (Ob., C. a., Cl., B. cl., Bsn., D. bsn.) and brass section (Hn., Tpt., Tbn., Tbn 3./Tba.) are arranged in two systems of six staves each. The strings (S. pno., Vc., D. b.) are in a third system of three staves. The score is in 2/4 time and features a key signature of one sharp (F#). The woodwinds and brass play a rhythmic pattern of eighth notes, often with accents and breath marks. The piano part features a prominent triplet figure in the right hand, marked *ff*, and a more complex rhythmic pattern in the left hand, including a 7/3 triplet. The string parts provide a harmonic foundation with sustained notes and rhythmic patterns.

375

Ob. <sup>a2</sup>

C. a.

Cl.

B. cl.

Bsn. <sup>a2</sup>

D. bsn.

Hn. <sup>a2</sup>

Tpt. <sup>a3</sup>

Tbn.

Tbn 3.  
Tba.

S. pno.

Vc.

D. b.

The musical score for page 83, measures 375-378, features a variety of instruments. The woodwinds (Ob., C. a., Cl., B. cl., Bsn., D. bsn., Hn., Tpt.) and brasses (Tbn., Tbn 3./Tba.) play staccato eighth notes, often in pairs or groups. The piano part (S. pno.) features complex triplet patterns in both hands, with slurs and accents. The strings (Vc., D. b.) provide a steady accompaniment with eighth notes.

[illegible]

**Sostenuto**  $\text{♩} = 48$  ( $\text{♩} = 144$ )

Picc. *ff* *grandioso*  
a2

Fl. *ff* *grandioso*  
a2

Ob. *ff* *grandioso*

C. a. *ff* *grandioso*  
a2

Cl. *ff* *grandioso*

B. cl. *ff* *grandioso*  
a2

Bsn. *ff* *grandioso*

D. bsn. *ff* *grandioso*

Hn. *ff* *grandioso*  
a2

Tpt. *ff* *grandioso*

Tbn. *ff* *grandioso*

Tbn 3. Tba. *ff* *grandioso*

Hp. *ff*  
C $\flat$  D $\sharp$  E $\sharp$  (F $\flat$ ) G $\sharp$  A $\flat$  B $\flat$

S. pno. *ff*

**Sostenuto**  $\text{♩} = 48$  ( $\text{♩} = 144$ )

Vln. *ff* *grandioso*

Vla. *ff* *grandioso*

Vc. *ff* *grandioso*

D. b. *ff* *grandioso*

allarg. - -

385

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tbn 3.  
Tba.

Hp.

S. pno.

Vln.

Vla.

Vc.

D. b.

allarg. - -

(allarg.) a tempo  $\text{♩} = 180$ 

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tbn 3.  
Tba.

Timp.

Tamt.

S. pno.

(allarg.) a tempo  $\text{♩} = 180$

Vln.

Vla.

Vc.

D. b.

rall. molto . . . . .

390

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tbn 3.  
Tba.

Timp.

S. pno.

(8)

Vln.

Vla.

Vc.

D. b.

rall. molto . . . . .



## PARTE QUINTA: „CONCLUSIONE”

a tempo ♩ = 180 395

Picc. *ff* *sf* *sf* *sf* *ff marc.* a2

Fl. *ff* *sf* *sf* *sf* *ff marc.* a2

Ob. *ff* *sf* *sf* *sf* *ff marc.* a2

C. a. *ff* *sf* *sf* *sf* *ff marc.*

Cl. *ff* *sf* *sf* *sf*

B. cl. *ff* *sf* *sf* *sf*

Bsn. *ff* *sf* *sf* *sf*

D. bsn. *ff* *sf* *sf* *sf* *ff marc.*

Hn. *ff* *sf* *sf* *sf* *ff marc.* a2

Tpt. *ff* *sf* *sf* *sf* *ff marc.*

Tbn. *ff* *sf* *sf* *sf*

Tbn 3. *ff* *sf* *sf* *sf*

Tba. *ff* *sf* *sf* *sf*

Timp. *ff*

S. pno. *ff molto staccato (secco)*

Vln. *ff sf* *sf* *sf* *ff marc.*

Vla. *ff sf* *sf* *sf* *ff marc.*

Vc. *ff sf* *sf* *sf* *ff marc.*

D. b. *ff sf* *sf* *sf* *ff marc.*

400

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

S. pno.

Vln.

Vla.

Vc.

D. b.

405

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

*ff marc.*

S. pno.

Vln.

Vla.

Vc.

D. b.

410

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tba.

*ff marc.*

S. pno.

Vln.

Vla.

Vc.

D. b.

(orchestra in tempo)

Picc.

Fl.

Ob.

C. a.

D. bsn.

Hn.

Tpt.

Tbn.

Tba.

Hp.

S. pno.

Vln.

Vla.

Vc.

D. b.

4.

*p* *f*

(in tempo)

C#D#E#F#G#A#(B#)

*ff*

poco rall. . . . e molto accel.

*p* *ff*

poco rall. . . . e molto accel.

*p* *ff*

(orchestra in tempo)

sul pont.

*p* *f*

sul pont.

*p* *f*

C. a.

B. cl.

Bsn.

D. bsn.

Hn.

Hp.

S. pno.

Vln.

Vla.

Vc.

D. b.

poco rall. e molto accel. poco rall. e molto accel. poco rall. e molto accel.

sul pont. ord.

sul pont. ord.

sul pont. ord.

sul pont. ord.

*mf* *più f* *f* *ff* *p*

This page of the musical score is for measures 419 through 421. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 419-420 are rests, measure 421 has a whole note chord.
- Fl.**: Flute, measures 419-420 have a melodic line starting on G4, measure 421 has a whole note chord.
- Ob.**: Oboe, measures 419-420 are rests, measure 421 has a whole note chord.
- C. a.**: Clarinet in A, measures 419-420 are rests, measure 421 has a whole note chord.
- Cl.**: Clarinet in Bb, measures 419-420 have a melodic line starting on G4, measure 421 has a whole note chord.
- B. cl.**: Bass Clarinet, measures 419-420 are rests, measure 421 has a whole note chord.
- Bsn.**: Bassoon, measures 419-420 are rests, measure 421 has a whole note chord.
- D. bsn.**: Double Bassoon, measures 419-420 are rests, measure 421 has a whole note chord.
- Hn.**: Horns, measures 419-420 are rests, measure 421 has a whole note chord.
- Tpt.**: Trumpets, measures 419-420 are rests, measure 421 has a whole note chord.
- Tbn.**: Trombones, measures 419-420 have a melodic line starting on G4, measure 421 has a whole note chord.
- Tbn 3. Tba.**: Trombone 3 and Tuba, measures 419-420 are rests, measure 421 has a whole note chord.
- S. pno.**: Piano, measures 419-421 have a complex rhythmic pattern with triplets and sixteenth notes.
- Vln.**: Violins, measures 419-421 have a sustained chord.
- Vla.**: Violas, measures 419-421 have a sustained chord.
- Vc.**: Cellos, measures 419-421 have a sustained chord.
- D. b.**: Double Basses, measures 419-421 have a sustained chord.

The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and performance instructions like *flutt.* (flut.) and *ord.* (ord.). The page number 420 is indicated in the top right corner.

[illegible]



a tempo, ma poco agitato

Picc. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 C. a. *ff*  
 Cl. *ff*  
 B. cl. *ff*  
 Bsn. *ff*  
 D. bsn. *ff*

Hn. *ff* 1.flutt. *p* ord. *mf*  
 3.flutt. *p* ord. *mf*  
 Tpt. *ff*  
 Tbn. *ff*  
 Tbn 3. *ff*  
 Tba. *ff*

Timp. *ff*  
 Hp. *mf* *ff*  
 S. pno. *p* *agitato* *ff*

Vln. *ff*  
 Vla. *ff*  
 Vc. *ff*  
 D. b. *ff*

a tempo, ma poco agitato

430

rall. molto ..... a tempo, molto pomposo

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. a. *ff*

Cl. *ff*

B. cl. *ff*

Bsn. *ff*

D. bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff* flutt. *p* ord. *mf*

Tbn 3. *ff*

Timp. *ff*

Tamt. *ff* (timpani mallet)

Hp. *mf* *ff*

S. pno. *p* *ff* *fff* sempre

Vln. *ff* (unis.)

Vla. *ff* (unis.)

Vc. *ff* (unis.)

D. b. *ff* (unis.)

2.

3.

8<sup>va</sup>

8<sup>va</sup>

435

440

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Tamt.

Hp.

S. pno.

Vln.

Vla.

Vc.

D. b.