

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

p *ppp* *p espressivo*

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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* *C: D: E: F: G: A: B:* *ff*
 S. pno. *ppp* *ff*
 Vln. *ppp* *ff*
 Vla. *ppp* *ff*
 Vc. *ppp* *ff*
 D. b. *ppp* *ff*

[illegible]

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 standard orchestral format. The instruments are listed on the left: C. a. (Cello), Cl. (Clarinet), B. cl. (Bass Clarinet), Bsn. (Bassoon), D. bsn. (Double Bassoon), Hn. (Horn), Tamt. (Tamtam), S. pno. (String Piano), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D. b. (Double Bass). The score is divided into three measures. The first measure features a C. a. part starting with a *p* dynamic. The second measure introduces the Cl. with an *a2* marking, and the B. cl., Bsn., and D. bsn. parts also begin with *p* dynamics. The Hn. part has four numbered entries, each marked *p*. The Tamt. part uses a metal stick for a *ppp* effect. The S. pno. part features a *p* dynamic and a triplet of eighth notes. The Vln., Vla., Vc., and D. b. parts all play pizzicato (*pizz.*) with a *p* dynamic. The third measure continues the C. a. and Cl. parts, with the Cl. marked *a2* and *p*. The B. cl., Bsn., and D. bsn. parts continue with *p* dynamics. The Hn. part has a second numbered entry marked *p*. The Tamt. part continues with a *ppp* effect. The S. pno. part continues with a *p* dynamic and a triplet of eighth notes. The Vln., Vla., Vc., and D. b. parts continue with pizzicato (*pizz.*) and a *p* dynamic.

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.)*

12

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tba.

S. pno.

Vln.

Vla.

Vc.

D. b.

(cresc.)

1.

f

2. *f*

1.

f

mf

mf

p

f

(cresc.)

3

col legno

f

col legno

f

col legno

f

(cresc.)

3

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.), 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.), Suspended Cymbal (Sus. cym.), Piano (S. pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). The score is written in a key with one flat (B-flat) and a 4/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings. The Flute part has a rehearsal mark 55 and a key signature change to two flats (B-flat and E-flat) indicated by 'a2'. The Bassoon and Double Bassoon parts have a first ending bracketed with '1.'. The Trumpet and Trombone parts have first and second endings bracketed with '1.' and '2.'. The Timpani part has a 'wood stick' marking. The Piano part is marked 'f marcato'. The Violin, Viola, Violoncello, and Double Bass parts have first and second endings bracketed with '1.' and '2.'. The score is divided into three measures by vertical bar lines.

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 page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Double Bassoon) features melodic lines with triplets and dynamic markings of *f* and *ff*. The brass section (Horn, Trumpet, Trombone, Tuba) provides harmonic support with *mf* and *f* dynamics. The percussion section includes Timpani and Suspended Cymbal, with the cymbal playing a triplet pattern at *p* and *f*. The piano (S. pno.) has a complex texture with *ff* dynamics. The string section (Violin, Viola, Violoncello, Double Bass) plays sustained notes and moving lines, also marked with *ff*.

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.

f

flutt.

ff

a2

ff

a2

f

2.

1. 2. a2

f

f

8.

ff strepitoso

ff strepitoso

[illegible]

Picc. *f*
 Fl. *a2*
f molto espressivo
 C. a.
 Cl. *f*
 B. cl. *pp dolce*
 Bsn.
 D. bsn.
 Hp. *C#F#G#*
p
 S. pno. *leggero*
p
 Vln. *pp*
 Vla. *pp*
 Vc. *pp*
 D. b. *pp*

75

Fl. ^{a2}

Cl.

B. cl.

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

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

Hp.

S. pno.

Vln. *mf*

Vla.

Vc.

D. b.

p espressivo

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*

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*

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.

allarg.

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.

Vln.

Vla.

Vc.

D. b.

secco

p

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

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*

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* *sfz* *sfz* *sfz* *sfz* *sfz* 3

a tempo

Vla. *f* espressivo

Vc. (unis.) col legno *f*

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

115

Picc.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tba.

Sus. cym.

S. pno.

Vln.

Vla.

Vc.

D. b.

B. cl.

Bsn.

D. bsn.

Tbn.

Tba.

Hp.

S. pno.

Vln.

Vla.

Vc.

D. b.

f espress.

mf — *f*

p

3.

pp

pp

D#E:G#A:

p — *ff*

sub. *f* strepitoso

sempre p

(*p*)

f espress.

f espress.

f espress.

f — *pp*

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* *8*

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

Vla. *ff* *(unis.)*

Vc. *ff* *(unis.)*

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^{va}* *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.

Fl.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Sus. cym.

S. pno.

molto rall. a tempo

Vln.

Vla.

Vc.

D. b.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tba.

S. pno.

Vln.

Vla.

Vc.

D. b.

[illegible]

1. 155

Fl.

Cl.

B. cl.

Bsn.

Hn.

S. pno.

Vla.

Vc.

D. b.

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

D. b.

accel. al $\text{♩} = 180$ (a tempo)

Fl. ^{a2}

D. bsn.

Hn. 1. *p*

Tpt. 1. 2. ^{a2} *f*

Tbn. *ppp* ^{a3} *f*

Tba. *ppp* *f*

Timp. *ppp* *f*

B. dr. wood stick *mf*

S. pno. 8 *ff marcato*

Vln. *f*

Vc. *f* div. col legno

D. b.

accel. al $\text{♩} = 180$ (a tempo)

div. col legno

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.

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, Op. 20, No. 6. It is a single-movement work in D major and 3/4 time, lasting approximately 10 minutes. The score is arranged for a full orchestra and includes parts for the following instruments:

- Flute (Fl.):** Features a melodic line in the first staff, with a second staff for a second flute.
- Oboe (Ob.):** Features a melodic line in the second staff, with a second staff for a second oboe.
- Clarinet (Cl.):** Features a melodic line in the third staff, with a second staff for a second clarinet.
- Bassoon (B. cl.):** Features a melodic line in the fourth staff, with a second staff for a second bassoon.
- Horn (Hn.):** Features a melodic line in the fifth staff, with a second staff for a second horn.
- Trumpet (Tpt.):** Features a melodic line in the sixth staff, with a second staff for a second trumpet.
- Trombone (Tba.):** Features a melodic line in the seventh staff, with a second staff for a second trombone.
- Piano (S. pno.):** Features a complex, rhythmic accompaniment in the eighth staff, with a second staff for a second piano.
- Violin (Vln.):** Features a melodic line in the ninth staff, with a second staff for a second violin.
- Viola (Vla.):** Features a melodic line in the tenth staff, with a second staff for a second viola.
- Cello (Vc.):** Features a melodic line in the eleventh staff, with a second staff for a second cello.
- Double Bass (D. b.):** Features a melodic line in the twelfth staff, with a second staff for a second double bass.

The score is written in standard musical notation, including notes, rests, and dynamic markings. The key signature is D major, and the time signature is 3/4. The piece is in a single movement, and the tempo is marked "Allegretto".

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.

wood stick

timpani mallet

arpeggiando presto

Fl.

Ob. ^{a2}

C. a.

Cl.

B. cl.

Bsn. ^{a2}

D. bsn.

Hn. ^{a2}

Tpt.

Tbn. ^{a3}

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.), Cor Anglais (C. a.), Clarinet (Cl.), Bass Clarinet (B. cl.), Bassoon (Bsn.), Double Bassoon (D. bsn.), and Horn (Hn.). The brass section consists of Trumpet (Tpt.), Trombone (Tbn.), and Tuba (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 Violin (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*. The woodwinds and strings play sustained notes, while the brass and percussion play rhythmic patterns. The piano part features a complex texture with many chords and triplets.

PARTE TERZA: "LIED"

subito **Adagio molto** ♩ = 60 (♩ = ♩)

185

A. fl.

Cl.

Hn.

Tbn.

Sus. cym.

Hp.

mf espressivo

1.

ppp senza colore

a4

(♩ = ♩)

a3

D \sharp E \flat G \sharp A \flat
string II in D

p

190

A. fl.

Cl.

Hp.

Vla.

Vc.

D. b.

div.

p

div.

p

div.

p

G \flat

A \sharp

195

A. fl.

Cl.

Hp.

S. pno.

f > *p*

p < *f*

p < *mf*

p < *f*

f

p

f

p

molto legato ed espressivo

L'Espresso

Francesco De Gregori

a tempo

***p* (sempre)**

***ff* appassionato**

a tempo

ff

ppp

ppp

ppp

Hp.

S. pno.

210

martellato con tutta forza

f

A. fl. *mf*

Cl. *pppp* 1.

Hp.

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

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

A. fl.

Cl. 1.

Hp.

S. pno. *mf* *p*

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

220

Hp. *lunga*

S. pno. *pp* *lunga* *ppp*

PARTE QUARTA: "RONDO"

Allegro vivace ♩ = 180 (♩ = 90)

225

Fl.

Ob.

Cl.

B. cl.

D. bsn.

Timp.

Tamt.

Hp.

Vln.

Vla.

Vc.

D. b.

ff

ff

ff

ff

p marcato

p marcato

wood stick

ff

metal stick

pppp

p

p

p

col legno

ff

(unis.)

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.

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, Clarinet in A, Clarinet in B-flat, 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.

a tempo
 Picc. *sf*
 Cl. *p*
 B. cl. *p*
 Bsn. *p*
 D. bsn. *pp*
 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*

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. *p* *f* (flutt.) 250 *p* *f*

Cl. *p* *f* (flutt.) *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. sul pont. *ff* (sul pont.) *ff*

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

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

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

Detailed description: This page of a musical score covers measures 248, 249, and 250. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Piano (S. pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). Measures 248 and 249 are in 3/4 time, while measure 250 changes to 2/4 time. The woodwinds (Fl., Cl., Bsn.) play a melodic line starting in measure 248, marked *p* and *f*. The brass (Hn., Tbn., Tba.) and strings (Vln., Vla., Vc., D. b.) provide harmonic support, with the strings playing a sustained *ff* texture. The piano (S. pno.) features a complex rhythmic pattern in the right hand, marked *ff* and *f*. The timpani (Timp.) has a single *f* note in measure 249. The score includes various dynamics (*p*, *f*, *ff*) and articulations (accents, slurs). A rehearsal mark '250' is placed at the beginning of measure 250.

Fl. *ord.*
p *ff*

Ob.
p *ff*

C. a.

Cl. *ord.*
p *ff*

B. cl.

Bsn.
p *ff*

D. bsn.
p *ff*

Hn.
mf

Tba.
mf

S. pno.
8

Vc.
pizz.
mf

D. b.
pizz.
mf

mf espress.

mf

mf

mf

[illegible]

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, and Piano. The second system includes Violins, Viola, Violoncello, and Double Bass. The third system includes Piano. The score is in 4/4 time and features a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. The key signature has one sharp (F#). The score is marked with measure numbers 265, 266, 267, and 268. The Piccolo part features a triplet of eighth notes in measure 265. The Clarinet and Bass Clarinet parts have a similar triplet pattern. The Bassoon part has a steady eighth-note pattern. The Horns and Trombones play a harmonic pattern of quarter notes. The Piano part has a triplet of eighth notes in measure 265. The Violins and Viola play a sustained harmonic pattern. The Violoncello and Double Bass play a rhythmic pattern of eighth notes.

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 and then to 3/8. Dynamics include *f*, *p*, *pp*, *sub.p*, and *ff*. Performance instructions include "open" for horns and "ord. gliss. on II" for cello. The piano part features complex triplets and arpeggiated figures.

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*

Detailed description: This page of a musical score contains measures 52, 53, and 54. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Trumpet) and the brass section (Trumpet) play melodic lines, mostly starting in measure 53. The strings (Violins, Violas, Cellos, Double Basses) and piano provide a rhythmic accompaniment. The piano part features a complex texture with many beamed sixteenth notes in the right hand and sustained chords in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*). Performance techniques like tremolo, pizzicato, and arco are indicated.

275

Fl.

Ob.

C. a.

Cl.

B. cl.

Tpt.

S. pno.

Vln.

Vla.

Vc.

D. b.

p

pochiss.

pochiss.

8-

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, including a first ending (*1.*) in measure 294.
- Tamt.** Tam-tam part with a single strike in measure 290.
- S. pno.** Piano part with a *p marcato* marking in measure 290.
- 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*)

[illegible]

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. *8⁻¹*

rall. ----- Meno vivace ♩ = 144

Vln. *pizz.*

Vla. *f (unis.) pizz.*

Vc. *f pizz.*

D. b.

[illegible]

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. and Tba. parts. The Tbn. part has a dynamic change from *sf* to *ppp*. The Tba. part has a dynamic change from *f* to *p*. The Timp. part has a dynamic change from *f* 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 Vc. part has a dynamic change from *p* to *arco* and back to *p*. The D. b. part has a dynamic change from *p* to *arco* and back to *p*.

335 1. rall. 340

Bsn. *mf* \rightarrow *p*

D. bsn. *mf* \rightarrow *p*

Timp. *p* \rightarrow *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.

Picc.

ord.

Fl.

a2

Ob.

C. a.

Cl.

B. cl.

Hn.

Tpt.

Timp.

Sus. cym.

wood stick

S. pno.

Vln.

(unis.)

Vla.

(unis.)

Vc.

(unis.)

D. b.

rall.

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 melodic fragments. The piano features a rhythmic accompaniment of eighth-note triplets. The double bassoon part is 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.

The musical score for measures 360-363 is presented for a full orchestra. The Oboe, Cor Anglais, Clarinet, and Bass Clarinet parts feature melodic lines with various ornaments and dynamics. The Bassoon and Double Bassoon parts provide harmonic support with sustained notes. The Horn, Trumpet, Trombone, and Tuba parts also contribute to the overall texture. The Timpani part consists of a series of rhythmic patterns. The Piano part is characterized by a continuous triplet pattern in the right hand and a steady eighth-note pattern in the left hand. The Violoncello and Double Bass parts provide a low-frequency foundation with sustained notes.

Ob. ^{a2}

C. a.

Cl. ^{a2}

B. cl.

Bsn.

D. bsn.

Hn. ^{a4}

Tpt. ^{a3}

Tbn.

Tba.

Timp.

S. pno.

Vc.

D. b.

mf

p

cresc.

Ob. 370

C. a.

Cl. a2

B. cl. a2

Bsn. *mf* *f*

D. bsn. *f*

Hn. a4

Tpt. a3

Tbn. *f*

Tba. *f*

Timp. *f*

S. pno. *((cresc.))*

Vc. *f*

D. b. *f*

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. The strings (S. pno., Vc., D. b.) are in a third system. The piano part (S. pno.) features a prominent triplet pattern in the right hand, marked *ff*. The woodwinds and brass play a rhythmic pattern of eighth notes, with some parts marked *a2* or *a3*. The strings provide a steady accompaniment with eighth notes and triplets. The score is written in 2/4 time and includes dynamic markings such as *ff* and *a2*.

375

Ob. ^{a2}

C. a.

Cl.

B. cl.

Bsn. ^{a2}

D. bsn.

Hn. ^{a2}

Tpt. ^{a3}

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.

Ob.

C. a.

Cl.

B. cl.

Bsn.

D. bsn.

Hn.

Tpt.

Tbn.

Tbn 3.
Tba.

S. pno.

Vc.

D. b.

380

poco rall.

cresc.

poco rall.

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

Picc. *ff* *grandioso* a2

Fl. *ff* *grandioso* a2

Ob. *ff* *grandioso* a2

C. a. *ff* *grandioso* a2

Cl. *ff* *grandioso* a2

B. cl. *ff* *grandioso* a2

Bsn. *ff* *grandioso* a2

D. bsn. *ff* *grandioso*

Hn. *ff* *grandioso* a2

Tpt. *ff* *grandioso* a2

Tbn. *ff* *grandioso*

Tbn 3. Tba. *ff* *grandioso*

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

S. pno. *ff* *grandioso*

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.

Vln.

Vla.

Vc.

D. b.

(8)

rall. molto

PARTE QUINTA: “CONCLUSIONE”

This page contains musical staves numbered 400 through 403. The instruments listed on the left are Picc., Fl., Ob., C. a., Cl., B. cl., Bsn., D. bsn., Hn., Tpt., Tbn., S. pno., Vln., Vla., Vc., and D. b.

The score features various musical notations including notes, rests, accidentals, and dynamic markings such as *ff marc.*. Some parts include articulation like accents (*>*) or breath marks (*a2*). The piano part (S. pno.) shows complex chordal textures with many accidentals. The string section (Vln., Vla., Vc., D. b.) plays a rhythmic pattern of eighth and sixteenth notes.

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. . . .

(8)

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

mf *più f* *f* *ff* *pp* *p* *ff* *pp*

This page of the musical score is for measures 419 through 420. The instruments listed on the left are Picc., Fl., Ob., C. a., Cl., B. cl., Bsn., D. bsn., Hn., Tpt., Tbn., Tbn 3., S. pno., Vln., Vla., Vc., and D. b. The score is written in 4/4 time. Measure 419 begins with a key signature change to two flats (B-flat and E-flat). The Flute and Clarinet parts have a melodic line starting on G4, marked *p* and *flutt.* The Bassoon and Double Bass parts have a low melodic line starting on G2, marked *p*. The Piano part has a complex rhythmic pattern with triplets, marked *sf*. The Violin, Viola, Cello, and Double Bass parts have sustained chords, marked *f*. Measure 420 continues the melodic lines in the Flute, Clarinet, Bassoon, and Double Bass parts, marked *ff*. The Piano part continues its rhythmic pattern, marked *sf*. The Violin, Viola, Cello, and Double Bass parts continue their sustained chords, marked *f*. The page number 420 is in the top right corner.

425

426

427

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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* *a2*

Fl. *ff*

Ob. *ff* *a2*

C. a. *ff* *a2*

Cl. *ff*

B. cl. *ff*

Bsn. *ff* *a2*

D. bsn. *ff*

Hn. *ff* *a2*

Tpt. *ff* *a2*

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

Tbn 3. *ff* *3.*

Timp. *ff* *(timpani mallet)*

Tamt. *ff*

Hp. *mf* *ff* *8^a*

S. pno. *p* *ff* *8^a* *ff sempre*

Vln. *ff* *rall. molto* *(unis.)* *a tempo, molto pomposo* *mf*

Vla. *ff* *ff* *(unis.)* *mf*

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

D. b. *ff* *(unis.)* *ff*

This image shows a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (C. a.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Tam-tam (Tamt.), Harp (Hp.), Piano (S. pno.), Violin (Vin.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). The score is written in a standard musical notation with various dynamic markings (ff, mf, a2) and articulation marks. The page number 435 is visible in the top left corner, and the page number 440 is visible in the top right corner. The music is arranged in a multi-staff format, with each instrument having its own staff. The score includes measures 435 and 440, with dynamic markings like ff, mf, and a2. The music is arranged in a multi-staff format, with each instrument having its own staff. The score includes measures 435 and 440, with dynamic markings like ff, mf, and a2.