

Состав оркестра:

Flauto=Piccolo
Oboe

2 Corni(F)

1 Percussione
(Legno,Piatto sospeso, Campanelli,Marimba)

Arpa

Clarinetto(B) solo

Violini I
Violini II
Viole
Violoncelli
Contrabassi

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Концерт

для кларнета
и
камерного оркестра

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Концерт для кларнета и камерного оркестра

I часть

Г.Чернов

Largo (♩=48)

Flauto

Oboe

Corno I (F)

Corno II (F)

Percussione

Arpa
non arpeggiato
p

Clarinetto solo(B)

Largo (♩=48)

Violini I
div.
pp

Violini II
div.
pp

Viole
p *mf*

Violoncelli
div.
p *mf*

Contrabassi
p *mf*

13 *sim.*

Arp. *p* *mf* *f*

Cl. *p*

V-ni I *p* *mf* *sfp*

V-ni II *p* *mf* *sfp*

V-le *p* *mf* *sfp*

V-celli *mf* *sfp*

E₄ C₄ B₄ D₄ D₄ B₄ G₄ B₄

unis.

div.



17 *poco rit.* **2** *Piu mosso* (♩=52)

Arp. *f*

Cl. *f* *pp* *pp*

V-ni I *f* *pizz.unis.*

V-ni II *f* *pp* *pizz.*

V-le *f* *pp*

V-celli *f* *pp*

pizz.unis.

22

Cor. I

Cl.

V-ni II

V-le

V-celli

solo

pp

p



26

Cor. I

Cl.

V-ni II

V-le

V-celli

C-bassi

p

mf

p

pizz.

p

32 poco rit. **3** Larghetto (♩=54) solo *p*

Fl.

Cor.I con sord. *pp*

Cor.I

Cor.II con sord. *pp*

Cor.II

Arp. *p* G♯

Arp.

Cl. *p*

Cl.

poco rit. **3** Larghetto (♩=54) arco sul tasto *pp*

unis. *pp*

V-ni I

V-ni II arco sul tasto *pp*

V-ni II

V-le (pizz.) *p*

V-le

V-celli (pizz.) *p*

V-celli

C-bassi

C-bassi

8

36

Fl.

Cor. I

Cor. II

Arp.

Cl.

V-ni I

V-ni II

V-le

V-cell

mf

mf

F#

E_b

A_b E_b

C# B_b

39

Fl.

Ob.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-cell

pp

pp

B_b A_b

G#

sim.

C# G_b

E_b

G#

p pizz.

p pizz.

div. arco sul tasto

p

div. arco sul tasto

p

p

p

p

p

44 4

Fl. *mf* *f* 2

Ob. *mf* *f* 2

Cor. I *p* *mf* *f*

Cor. II *p* *mf* *f*

Perc. Marimba *mf* *f* 2

Arp. *G*₄ *E*₄*F*₄*G*₄*A*₄ *B*₄*C*₅*D*₅ *G*₄ *gliss.* *f* *E*₄*B*₃

Cl. *f* 4

V-ni I *arco* *mf* *f*

V-ni II *arco* *mf* *f*

V-le *mf* *f*

V-celli *pizz.* *mf* *f*

C-bassi *pizz.* *mp* *mf* *f*

47

Fl.

Ob.

Cor. I

Cor. II

Perc.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

B₁

2

3

Detailed description: This page of a musical score covers measures 47, 48, and 49. The score is for a full orchestra. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and accents, including doublets (marked '2'). The Cor I and Cor II parts play a rhythmic pattern of eighth notes. The Percussion (Perc.) part has a similar rhythmic pattern with slurs and accents. The Arpeggiator (Arp.) part consists of chords, with a specific chord labeled 'B₁' in measure 48. The Clarinet (Cl.) part has a complex, fast-moving melodic line with slurs and accents, ending with a triplet (marked '3'). The Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Cello (V-celli), and Bass (C-bassi) parts provide harmonic support with sustained notes and chords.

poco rit.

50

Fl. *pp*

Ob. *pp*

Cor. I *sfz* *pp*

Cor. II *sfz* *pp* *Muta in Legno*

Perc. *pp*

Arp. *p* G# G# E#

Cl. *mf*

V-ni I *div.* *unis.* *p*

V-ni II *non div.* *p*

V-le *p* *p*

V-celli *p* *p*

||

poco rit.

54

Cl. *pp*

V-ni I *pp* **5** *Allegretto* (♩.=60) *div.*

V-ni II *pp*

V-le *pp*

V-celli *pp*

59

Fl. *p*

Ob. *p*

Cor. I *p*

Cor. II *p*

Cl.

V-ni I *p*

V-ni II *p*

V-le *p*

V-celli *pizz.* *p*

C-bassi *pizz.* *p*

Detailed description: This page of a musical score covers measures 59 through 63. The instrumentation includes Flute (Fl.), Oboe (Ob.), Cor I, Cor II, Clarinet (Cl.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Cello (V-celli), and Bass (C-bassi). The music is in 6/8 time and features a variety of articulations and dynamics. The Flute and Oboe parts have a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The Cor I and Cor II parts are mostly silent until measure 60, where they enter with a piano (*p*) dynamic. The Violin I, Violin II, and Viola parts play a rhythmic accompaniment of eighth notes, also starting with a piano (*p*) dynamic. The Cello and Bass parts play a similar rhythmic accompaniment, with the Cello part marked *pizz.* (pizzicato) and starting with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

64

Fl. *f*

Ob. *f*

Cor. I *sf*

Cor. II *sf*
non arp.

Arp. *f secco*

Cl. *mf*

V-ni I *f* unis. *p* *psub.*

V-ni II *f* *p* *psub.*

V-le *f*

V-celli *f* arco *f* *pizz.* *p* *psub.*

C-bassi *f* *pizz.* *p* *psub.*

6

6

67

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

p

arco

arco

Detailed description: This system covers measures 67, 68, and 69. The Clarinet (Cl.) part features a complex melodic line with many accidentals and slurs. The Violin I (V-ni I) and Violin II (V-ni II) parts play a rhythmic accompaniment of eighth notes. The Viola (V-le) part has a few notes, including a dynamic marking of *p*. The Violoncello (V-celli) and Contrabasso (C-bassi) parts play a steady eighth-note accompaniment. The word "arco" is written above the strings in measures 68 and 69.



70

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

div.

Detailed description: This system covers measures 70, 71, and 72. The Clarinet (Cl.) part continues with its intricate melodic line. The Violin I (V-ni I) and Violin II (V-ni II) parts play a rhythmic accompaniment. The Viola (V-le) part has a dynamic marking of *div.* (divisi). The Violoncello (V-celli) and Contrabasso (C-bassi) parts play a steady eighth-note accompaniment.

73

Cor. I

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

p

mf div.

mf div.

mf

mf

mf

mf

Detailed description: This system contains measures 73, 74, and 75. Cor. I has a whole rest in 73 and 74, then a half note G4 in 75 with a *p* dynamic. Cl. plays a continuous sixteenth-note pattern. V-ni I and V-ni II play quarter notes, with V-ni I having a *div.* instruction in 75. V-le plays chords. V-celli and C-bassi play quarter notes with a *mf* dynamic.

76

Cor. I

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

unis.(non div.)

unis.(non div.)

unis.(non div.)

Detailed description: This system contains measures 76, 77, and 78. Cor. I plays a half note G4 in 76, then a half note A4 in 77, and a half note B4 in 78. Cl. continues the sixteenth-note pattern. V-ni I, V-ni II, and V-le play chords with a *unis.(non div.)* instruction. V-celli and C-bassi play quarter notes.

79 **7**

Fl. *f*

Ob. *f*

Cor. I *sf* > *mf*

Cor. II *sf* > *mf*

Perc. Legno *mf*

Arp. *f* *gliss.*
E♭F♯G♯A; B♭C♯D♯

Cl. *ff*

7 div. *ff*

V-ni I *ff*

V-ni II *ff*

V-le *ff*

V-celli *ff*

C-bassi *ff*

81

Fl. *sfp* *ff* 3

Ob. *sfp* *ff* 3

Cor. I *sfp* *f* 3

Cor. II *sfp* *f* 3

Perc. *f* 3

Arp. *non arp.* *ff* C_b C_# G_# C_# F_# G_#

Cl. *triss.* *triss.*

V-ni I *sfp* *ff* 3

V-ni II *unis.* *sfp* *ff* 3

V-le *unis.* *sfp* *ff* 3

V-celli *non div.* *sfp* *ff* 3

C-bassi *pizz.* *ff*

17

83

Fl. *sffp* *ff* 3 *sim.* 3

Ob. *sffp* *ff* 3 *sim.* 3

Cor. I *sfp* *f* 3 *sim.* 3

Cor. II *sfp* *f* 3 *sim.* 3

Perc. 3 3

Arp. E_b $F\#$ E_b
 B_b $C\#$ B_b

Cl. 5 5

V-ni I *sffp* *ff* 3 *sim.* 3

V-ni II *sffp* *ff* 3 *sim.* 3

V-le *sffp* *ff* 3 *non div.* *sim.* 3

V-celli *sffp* *ff* 3 *sim.* 3

C-bassi

85

Fl. *sf*

Ob. *sf*

Cor. I *sf*

Cor. II *sf*

Perc. *Muta in Piatto sospeso*

Arp. *B \flat G \sharp*

Cl. *mf*

V-ni I *sf*

V-ni II *sim. sf*

V-le *sf*

V-celli *sf*

C-bassi

87

Fl. *pp*

Ob. *pp*

Cor. I *pp*

Cor. II *pp*

Cadenza rit. poco a poco

Cl. *ff* 3 3 3 3 *sf* *pp*

V-ni I *pp*

V-ni II *pp*

V-le *pp*

V-celli *pp*

90

Cl. *mf* 3 3 3 3 *p* *pp*

95

Arp. *p* 3 3 3 3 *mf* F♯ B♭ B♭

Cl. *p* 3 3 3 3

V-le *p*

C-bassi *p* arco

100 **9** Più mosso (♩=72)

Arp. *p*

Cl. *p*

9 Più mosso (♩=72)

V-ni II *p*

V-le

C-bassi



107

Arp. *mf*

Cl. *mf* *unis.*

V-ni I *pp*

V-ni II *mf* *pp*

V-le *mf* *div.*

C-bassi *mf*

10

112

Cl. *pp* *p*

V-ni I *div.* *unis.* *div.* *p*

V-ni II *p*

V-le *pizz.* *pp* *p*

V-celli *pizz.* *pp* *p*



11

117

Cl. *p*

V-ni I *pp* *p* *div.*

V-ni II *pp* *p*

V-le *arco* *pp* *p*

V-celli *arco* *pp* *p* *div.*

Fl. *f* 3

Musical staff for Flute (Fl.) in treble clef, key of D major. It begins with a rest, followed by a triplet of eighth notes (D4, E4, F#4) marked *f*. The notes are then tied across the next two measures, with a fermata over the final note.

Ob. *f* 3

Musical staff for Oboe (Ob.) in treble clef, key of D major. It begins with a rest, followed by a triplet of eighth notes (D4, E4, F#4) marked *f*. The notes are then tied across the next two measures, with a fermata over the final note.

Cor. I *mf*

Musical staff for Cor Anglais I (Cor. I) in treble clef, key of D major. It remains silent for the first two measures, then plays a quarter note (D4) marked *mf*, followed by a quarter rest, and then a quarter note (E4) marked *mf*.

Cor. II *mf*

Musical staff for Cor Anglais II (Cor. II) in treble clef, key of D major. It remains silent for the first two measures, then plays a quarter note (D4) marked *mf*, followed by a quarter rest, and then a quarter note (E4) marked *mf*.

Arp. *f* *E* *non arp. mf* *f*

Musical staff for Arpeggiated Piano (Arp.) in treble and bass clefs, key of D major. It starts with a *f* chord (D4, F#4, A4, C5) marked *f*. The right hand then plays a descending arpeggio (D4, C5, B4, A4, G4, F#4, E4) marked *f*. The left hand plays a descending arpeggio (D4, C4, B3, A3, G3, F#3, E3) marked *f*. The right hand then plays a quarter note (E4) marked *E*, followed by a quarter rest, and then a quarter note (D4) marked *non arp. mf*. The left hand then plays a quarter note (D4) marked *f*, followed by a quarter rest, and then a quarter note (E4) marked *f*.

Cl. *f* 3

Musical staff for Clarinet (Cl.) in treble clef, key of D major. It begins with a triplet of eighth notes (D4, E4, F#4) marked *f*. The notes are then tied across the next two measures, with a fermata over the final note.

V-ni I *f*

Musical staff for Violin I (V-ni I) in treble clef, key of D major. It plays a half note (D4) marked *f*, followed by a half note (E4) marked *f*.

V-ni II *f*

Musical staff for Violin II (V-ni II) in treble clef, key of D major. It plays a half note (D4) marked *f*, followed by a half note (E4) marked *f*.

V-le *f* *mf* *div.*

Musical staff for Viola (V-le) in alto clef, key of D major. It plays a half note (D4) marked *f*, followed by a half note (E4) marked *f*. In the third measure, it plays a dotted quarter note (D4) marked *mf*, followed by an eighth note (E4) marked *mf*, and then a dotted quarter note (F#4) marked *div.*

V-celli *f* *mf*

Musical staff for Violoncello (V-celli) in bass clef, key of D major. It plays a half note (D4) marked *f*, followed by a half note (E4) marked *f*. In the third measure, it plays a dotted quarter note (D4) marked *mf*, followed by an eighth note (E4) marked *mf*, and then a dotted quarter note (F#4) marked *mf*.

12

130

Fl.

Ob.

Cor. I

Cor. II

Perc.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

mf

5

ff

mf

5

ff

mf

mf

f

f

f

E \sharp F \sharp G \sharp A \sharp
B \flat C \sharp D \sharp

gliss.

f

ff

5

ff

12

unis.

ff

ff

ff

ff

ff

f

133

Fl. *ff* 3 *tr* 3 3

Ob. *ff* 3 *tr* 3 3

Cor. I *ff* *f*

Cor. II *ff* *f*

Perc. Muta in Marimba

Arp. B \flat G \sharp D \sharp G \sharp D \sharp B \flat

Cl. *ff* 3 *tr* 3 3

V-ni I

V-ni II

V-le

V-celli unis.

C-bassi

3/4

136

Fl.

Ob.

Cor. I

Cor. II

Perc. Marimba

Arp. $\begin{matrix} E_4F\#G\#A\# \\ B_4C\#D\# \end{matrix}$
G# gliss.

Cl. (tr) *f*

V-ni I *div.*

V-ni II *unis.* *f*

V-le *unis.* *f*

V-celli *div.* *f*

C-bassi *f*

140

Muta in Picc.

Fl. *ff* 3 3 3

Ob. *ff* 3 3 3

Cor.I

Cor.II

Perc. *f*

Arp. *ff* F \flat

Cl. *ff* 3 3 3 3 3

V-ni I unis.

V-ni II

V-le

V-celli

C-bassi

14 Allegretto (♩.=50)

147

Fl. Piccolo *ff*

Ob. *ff*

Cor. I *ff*

Cor. II *ff*

Perc. Marimba *ff*
non arpeggiato

Arp. *ff*

Cl.

14 Allegretto (♩.=50)

V-ni I unis. *ff*

V-ni II unis. *ff*

V-le *ff*

V-celli pizz. *ff* arco div. *ff* unis. *ff*

C-bassi *ff* arco *ff*

151

Fl.

Ob.

Cor.I

Cor.II

Perc. Marimba

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

Muta in Fl.

154

Fl.

Ob.

Cor. I

Cor. II

Perc.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

Marimba

accel.

157

Cor. I

Cor. II

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

159 **15** Allegretto (♩=60)

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

pp subito cresc. poco a poco

pp *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

ppsub. *cresc. poco a poco*

ppsub. *cresc. poco a poco*

161

Cl.

ff

V-ni I unis.

V-ni II

V-le

V-celli

C-bassi

ff

ff

ff



163

Arp.

f

sim.

Cl.

f

V-ni I div.

V-ni II

V-le

V-celli

f

f

f

f

f

rit.

Flute

166

Fl.

Ob.

Cor. I

Cor. II

Perc.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

E♭	F♯	G♯	A♭
B:	C♭	D♯	

Marimba

Marimba

Muta in Campanelli

gliss.

3

3

unis.

rit.

div.

unis.

unis.

16 Larghetto (♩=48)

168

Fl. *pp*

Ob. *pp*

Cor. I *pp*

Cor. II *pp*

Arp. *p* *gliss.* *p*

Cl. *p*

V-ni I *p*

V-ni II *p*

V-le *p* *div*

V-celli *p*

C-bassi *p*

178

Fl. *solo*
p

Ob.

Cor. I
pp

Arp.
p
sim.

Cl.
p

V-ni I
pizz.
p

V-ni II
pizz.
p

V-le
pp
p

18

Moderato (♩=72)

182

Fl.

Musical staff for Flute (Fl.) in treble clef, 3/4 time signature. It begins with a measure containing a half note G4 and a quarter note A4, followed by a measure with a half note B4 and a quarter note C5. A slur covers these two measures, with a hairpin crescendo underneath. The rest of the staff is empty.

Cor. I

Musical staff for Cor Anglais (Cor. I) in treble clef, 3/4 time signature. It begins with a measure containing a half note G4 and a quarter note A4, followed by a measure with a half note B4 and a quarter note C5. A slur covers these two measures, with a hairpin crescendo underneath. The rest of the staff is empty.

Arp.

Musical staff for Arpeggiated strings (Arp.) in treble clef, 3/4 time signature. It begins with a measure containing a half note G4 and a quarter note A4, followed by a measure with a half note B4 and a quarter note C5. A slur covers these two measures, with a hairpin crescendo underneath. The rest of the staff is empty.

Cl.

Musical staff for Clarinet (Cl.) in treble clef, 3/4 time signature. It begins with a triplet of eighth notes G4, A4, B4, followed by another triplet of eighth notes C5, B4, A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire staff, with a hairpin crescendo underneath.

18

Moderato (♩=72)
con sord. unis. arco

V-ni I

Musical staff for Violin I (V-ni I) in treble clef, 3/4 time signature. It begins with a measure containing a half note G4 and a quarter note A4, followed by a measure with a half note B4 and a quarter note C5. A slur covers these two measures, with a hairpin crescendo underneath. The rest of the staff is empty. At the end of the staff, there is a dynamic marking *pp* and a hairpin crescendo leading to a *p* dynamic.

V-ni II

Musical staff for Violin II (V-ni II) in treble clef, 3/4 time signature. It begins with a measure containing a half note G4 and a quarter note A4, followed by a measure with a half note B4 and a quarter note C5. A slur covers these two measures, with a hairpin crescendo underneath. The rest of the staff is empty. At the end of the staff, there is a dynamic marking *pp* and a hairpin crescendo leading to a *p* dynamic.

V-le

Musical staff for Viola (V-le) in alto clef, 3/4 time signature. It begins with a measure containing a half note G4 and a quarter note A4, followed by a measure with a half note B4 and a quarter note C5. A slur covers these two measures, with a hairpin crescendo underneath. The rest of the staff is empty. At the end of the staff, there is a dynamic marking *pp* and a hairpin crescendo leading to a *p* dynamic.

V-celli

Musical staff for Violoncello (V-celli) in bass clef, 3/4 time signature. It begins with a measure containing a half note G4 and a quarter note A4, followed by a measure with a half note B4 and a quarter note C5. A slur covers these two measures, with a hairpin crescendo underneath. The rest of the staff is empty. At the end of the staff, there is a dynamic marking *pp* and a hairpin crescendo leading to a *p* dynamic.

C-bassi

Musical staff for Contrabasso (C-bassi) in bass clef, 3/4 time signature. It begins with a measure containing a half note G4 and a quarter note A4, followed by a measure with a half note B4 and a quarter note C5. A slur covers these two measures, with a hairpin crescendo underneath. The rest of the staff is empty. At the end of the staff, there is a dynamic marking *pp* and a hairpin crescendo leading to a *p* dynamic.

190

Cl. *pp* *p*

V-ni I *pp* *p*

V-ni II *pp* *p*

V-le unis. *pp* *p* div.

V-celli *pp* *p*

C-bassi *pp* *p*

196

Fl. *pp*

Ob. *pp* con sord.

Cor. I *pp* con sord.

Cor. II *pp*

Arp. *p* *gliss.* *gliss.*

Cl. *mf* *mf*

V-ni I *p*

V-ni II *p*

V-le

V-celli

C-bassi

E: F# G# A#
B: C# D#

E: F# G# A#
Bb: C# D#

rit. .

19 **Meno mosso** (♩=60)

200

Fl.

Ob.

Cor. I

Cor. II

Arp.

Cl.

rit. .

19 **Meno mosso** (♩=60)

V-ni I

V-ni II

V-le

V-celli

C-bassi

Cor. I

Cor. II

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

210

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

rit..

attacca

rit..

pp 3

attacca

unis.

pp

pp

pp

pp

II часть

216 Allegro (♩=124) *leggiere*

Cl. *p*

V-ni I *senza sord.* *p*

V-ni II *senza sord.* *p*

220

Cl.

V-ni I

V-ni II

V-le *senza sord.* *p*

V-celli *senza sord.* *p*

223

Cl. *mf*

V-ni I

V-ni II

V-le

V-celli

226

Cl.

V-ni I

V-ni II

V-le

V-celli

mf

Detailed description: This system of musical notation covers measures 226, 227, and 228. The Clarinet (Cl.) part features a melodic line with eighth and sixteenth notes, including a trill in measure 227. The Violin I (V-ni I) and Violin II (V-ni II) parts play a rhythmic accompaniment of eighth notes. The Viola (V-le) and Cello (V-celli) parts provide a harmonic foundation with quarter and eighth notes. A dynamic marking of *mf* (mezzo-forte) is indicated at the end of measure 228.



229

20

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

f

f

div.

f

f

senza sord.

f

Detailed description: This system covers measures 229, 230, and 231. The Clarinet (Cl.) part is mostly silent, with a few notes in measure 229. The Violin I (V-ni I) and Violin II (V-ni II) parts play a rhythmic accompaniment of eighth notes, marked with a dynamic of *f* (forte). The Viola (V-le) part plays a sustained chord, also marked *f*. The Cello (V-celli) and Double Bass (C-bassi) parts play a rhythmic accompaniment of eighth notes, marked with a dynamic of *f*. The instruction "senza sord." (without mutes) is written for the C-bassi part. A rehearsal mark "20" is placed in a box above the Clarinet staff in measure 229.

232

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

div.

Detailed description: This system of musical notation covers measures 232, 233, and 234. The Clarinet (Cl.) part is silent. The Violin I (V-ni I) part begins with a triplet of eighth notes in measure 232, followed by a half note in 233, and a sixteenth-note figure with a 'div.' (divisi) marking in 234. The Violin II (V-ni II) part plays a half note in 232 and a half note in 233. The Viola (V-le) part plays a half note in 232 and a half note in 233. The Violoncello (V-celli) and Contrabass (C-bassi) parts play a rhythmic eighth-note pattern throughout the three measures.



235

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

mf *f*

unis.

div.

unis.

unis.

Detailed description: This system of musical notation covers measures 235, 236, and 237. The Clarinet (Cl.) part has a melodic line starting in measure 235 with dynamics *mf* and *f*. The Violin I (V-ni I) part has a half note in 235 and a half note in 236. The Violin II (V-ni II) part has a half note in 235 and a half note in 236. The Viola (V-le) part has a half note in 235 and a half note in 236. The Violoncello (V-celli) and Contrabass (C-bassi) parts play a rhythmic eighth-note pattern throughout the three measures. 'unis.' (unison) markings are present in measures 236 and 237 for the Violin I, Violin II, and Viola parts.

Arp. *f* *mf* *gliss.* *gliss.*

Cl.

V-ni I arco pizz. *p*sub.

V-ni II arco pizz. *f* *p*sub.

V-le arco pizz. *f* *p*sub.

V-celli arco pizz. *f* *p*sub.

C-bassi *f*

E♭ F# G# A#
B♭ C# D#



Arp. *f* *secco*

Cl.

V-ni I *f* *secco*

V-ni II *f* *secco*

V-le *f* *secco*

V-celli *f* *secco*

C-bassi *f* *secco*

245 sim.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

247

22 senza sord.

fp

f

22

arco

p

arco

p

Cor. I

Cor. II

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

Fl. *f* *ppsub. cresc. poco a poco*

Ob. *f* *ppsub. cresc. poco a poco*

Cor. I *f* *ppsub. cresc. poco a poco*

Cor. II *f* *ppsub. cresc. poco a poco*

Arp. *f* *psub. cresc. poco a poco* C#

Cl. *p* *cresc. poco a poco*

V-ni I *f* *ppsub. cresc. poco a poco*

V-ni II *f* *ppsub. cresc. poco a poco*

V-le arco *f* *ppsub. cresc. poco a poco*

V-celli *f*

C-bassi *f*

Fl. *mf* *cresc. poco a poco*

The Flute I staff shows a melodic line starting with a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), both marked *mf*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign), a half note F4 (with a flat sign), and a half note E4 (with a flat sign), all marked *mf*. A crescendo hairpin continues across the second measure.

Ob. *mf* *cresc. poco a poco*

The Oboe staff shows a melodic line starting with a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), both marked *mf*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign), a half note F4 (with a flat sign), and a half note E4 (with a flat sign), all marked *mf*. A crescendo hairpin continues across the second measure.

Cor. I *mf* *cresc. poco a poco*

The Cor Anglais I staff shows a melodic line starting with a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), both marked *mf*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign) and a half note F4 (with a flat sign), both marked *mf*. A crescendo hairpin continues across the second measure.

Cor. II *mf* *cresc. poco a poco*

The Cor Anglais II staff shows a melodic line starting with a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), both marked *mf*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign) and a half note F4 (with a flat sign), both marked *mf*. A crescendo hairpin continues across the second measure.

Arp. *f* *cresc. poco a poco*

The Arpeggiated Bass staff shows a series of chords. The first measure contains a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), marked *f*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign), a half note F4 (with a flat sign), and a half note E4 (with a flat sign), marked *f*. A crescendo hairpin continues across the second measure.

Cl. *mf* *cresc. poco a poco*

The Clarinet staff shows a melodic line starting with a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), both marked *mf*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign), a half note F4 (with a flat sign), and a half note E4 (with a flat sign), all marked *mf*. A crescendo hairpin continues across the second measure.

V-ni I *mf* *cresc. poco a poco*

The Violin I staff shows a melodic line starting with a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), both marked *mf*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign), a half note F4 (with a flat sign), and a half note E4 (with a flat sign), all marked *mf*. A crescendo hairpin continues across the second measure.

V-ni II *mf* *cresc. poco a poco*

The Violin II staff shows a melodic line starting with a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), both marked *mf*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign), a half note F4 (with a flat sign), and a half note E4 (with a flat sign), all marked *mf*. A crescendo hairpin continues across the second measure.

V-le *mf* *cresc. poco a poco*

The Viola staff shows a melodic line starting with a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), both marked *mf*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign), a half note F4 (with a flat sign), and a half note E4 (with a flat sign), all marked *mf*. A crescendo hairpin continues across the second measure.

V-celli *mf* *cresc. poco a poco*

The Violoncello staff shows a melodic line starting with a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), both marked *mf*. A crescendo hairpin is placed below the notes. The second measure contains a half note G4 (with a flat sign), a half note F4 (with a flat sign), and a half note E4 (with a flat sign), all marked *mf*. A crescendo hairpin continues across the second measure.

C-bassi

The Contrabass staff is empty, indicating no part for this instrument in this section.

Muta in Picc.

Fl.

Ob.

Cor. I

Cor. II

Legno

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

The musical score consists of ten staves. The first five staves (Flute, Oboe, Cor I, Cor II, Legno) and the last two staves (Violoncello, Contrabasso) are in treble clef. The middle three staves (Arpa, Violins I & II, Viola) are in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The score is divided into three measures. Measure 262 shows the woodwinds and strings playing a rhythmic pattern. Measure 263 is marked with a box containing the number '23' and the instruction 'Muta in Picc.'. Measure 264 continues the pattern. Dynamics include *f*, *pp*, *mf*, and *ff*. Performance instructions include 'Legno', 'sul G', 'gliss.', and 'pizz.'. The Arpa part is marked '(non arp.)'.

265

Perc. $\frac{4}{4}$ *p*

Cl.

V-ni I

V-ni II

V-le *gliss.*

V-celli *gliss.*

C-bassi *gliss.*

267

Ob. *p*

Cor. I *sfp*

Cor. II *sfp*

Perc. *f* Muta in Marimba

Cl.

V-ni I

V-ni II *div.* *unis.*

V-le *div.sul pont.*

V-celli *arco div.sul pont.* *(pizz.)*

C-bassi *gliss.* *f*

269 Piccolo

Fl. *f*

Ob. *f*

Cor. I

Cor. II

Arp. *mf* *gliss.*

E \flat F#G \flat A \flat
B \flat C#D \flat

Cl. *ff*

V-ni I

V-ni II

V-le *sim.*

V-celli *sim.*

C-bassi

Picc. *ff*

Ob. *ff*

Cor. I *f* *p*

Cor. II *f* *pp*

Arp. *ff* gliss. *gliss.*

E \flat F#G#A \flat
B \flat C#D#

Cl. *pp*

V-ni I *div.* *unis.*

V-ni II

V-le *f* *pp* *pp*

V-celli *pp*

C-bassi (pizz.) *pp*

24

274

Piccolo *p* Muta in Fl.

Ob. *p*

Cl. *p* *mf*

V-ni I *pizz.* *pp* *p*

V-ni II *pizz.* *pp* *p*

V-le *pizz.* *pp* *p*

V-celli *pizz.unis.* *pp* *p*

C-bassi *p*



277

Cl. *p*

V-ni I

V-ni II

V-le

V-celli

C-bassi

Flauto

Picc. *p* *f*

Ob. *p* *f*

Marimba

Perc. *mf*

Cl. *f*

V-ni I *f*

V-ni II *f*

V-le *f*

V-celli *f*

C-bassi

295

Cl. *f* arco div. pizz. unis.

V-ni I *f* arco pizz.

V-ni II *f* pizz.

V-le *f* pizz.

V-celli *f* pizz.

C-bassi *f* pizz.



297

Fl. *f*

Ob. *f*

Perc. Marimba *mf* gliss. *f*

Arp. *mf* gliss. *f*

Cl. *ff* *mf*

V-ni I

V-ni II

V-le

V-celli arco

C-bassi arco

E₂F#G₂A₂
B₂C₂D₂

299 **26** solo *mf*

Ob.

Cor.I solo *mf*

Cl. **26**



302 rit.

Ob. *p*

Cor.I *p*

Cl.

V-celli pizz. *mf* rit.

C-bassi pizz. *p*



27 Andantino (♩=80)

306

Cl. 3 3 3 3 3 3

V-celli *p*

C-bassi *p*

311

rit..

Largo(♩.=48)

Arp.

Cl.

V-le

V-celli

C-bassi



315

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

Musical score for measures 319-322. The score is in 4/4 time with a key signature of two sharps (F# and C#). The instruments are Cl. (Clarinet), V-ni II (Violin II), V-le (Viola), V-celli (Violoncello), and C-bassi (Contrabasso).
- Cl.: Rests in all measures.
- V-ni II: Measures 319-320: *pp* unis. spiccato eighth notes. Measure 321: *p* unis. spiccato eighth notes with accents. Measure 322: *p* unis. spiccato eighth notes with accents.
- V-le: Measures 319-320: Rests. Measure 321: *p* spiccato eighth notes with accents. Measure 322: *p* spiccato eighth notes with accents.
- V-celli: Measures 319-320: Rests. Measure 321: *p* unis. eighth notes with accents. Measure 322: *p* unis. eighth notes with accents.
- C-bassi: Measures 319-320: Rests. Measure 321: Rests. Measure 322: *p* pizz. eighth notes with accents.



Musical score for measures 323-326. The score is in 4/4 time with a key signature of two sharps (F# and C#). The instruments are Cl., V-ni II, V-le, V-celli, and C-bassi.
- Cl.: Measure 323: *p* *leggero* eighth notes with accents. Measure 324: *p* eighth notes with accents. Measure 325: *p* eighth notes with accents. Measure 326: *p* eighth notes with accents.
- V-ni II: Measures 323-324: *p* unis. eighth notes with accents. Measure 325: *p* unis. eighth notes with accents. Measure 326: *p* unis. eighth notes with accents.
- V-le: Measures 323-324: *p* eighth notes with accents. Measure 325: *p* eighth notes with accents. Measure 326: *p* eighth notes with accents.
- V-celli: Measures 323-324: *p* unis. eighth notes with accents. Measure 325: *p* unis. eighth notes with accents. Measure 326: *p* unis. eighth notes with accents.
- C-bassi: Measures 323-324: Rests. Measure 325: *p* eighth notes with accents. Measure 326: *p* eighth notes with accents.

326

Cl. *mf*

V-ni I *mf* *spiccato* *div.* *unis.*

V-ni II *mf*

V-le *mf*

V-celli *mf*

C-bassi *mf*



329

Cor. I *p < mf*

Cl. *mf*

V-ni I

V-ni II

V-le

V-celli *mf* *arco*

C-bassi *mf*

332

Fl.

Ob.

Cor. I

Cor. II

Perc.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

Fl. *mf* *f*

Ob. *mf* *f*

Cor. I *mf*

Cor. II *mf*

Perc. Marimba *f*

Arp. *mf* *f* gliss.

Cl. *f*

V-ni I *f*

V-ni II *f*

V-le *mf* *f*

V-celli *f*

C-bassi *f* arco

Chord box: Eb F# G# A# / Bb C# D#

29

335

Fl. *f*

Ob. *f*

Cor. I *f* *mf* *f*

Cor. II *f* *mf* *f*

Perc. *f*

Arp. *ff* *f* *sim.*

Cl. *f*

29

V-ni I *f*

V-ni II *f*

V-le *f*

V-celli

C-bassi

338

Fl. *f*

Ob. *f*

Cor.I *mf*

Cor.II *mf*

Perc. Muta in Piatto sospeso

Arp.

Cl. *f*

V-ni I *mf* div.

V-ni II *mf* div.

V-le *mf*

V-celli

C-bassi

341

Fl. *f* *ff*

Ob. *f* *ff*

Cor. I *f*

Cor. II *f*

Cl. *f* *ff*

V-ni I *ff* unis.

V-ni II unis. *ff*

V-le unis. *ff*

V-celli

C-bassi

343

Fl.

Ob.

Cor.I

Cor.II

Perc.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

Piatto sospeso

c.b. di Timp.

ppp cresc.poco a poco

30

345

Fl.

Ob.

Cor. I

Cor. II

Perc.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

ff

ff

f

f

f secco Muta in Marimba

secco f gliss. gliss. *secco*

E♭ F♯ G♭ A♭
B♭ C♯ D♯

30

f

mf

ff

ff

mf

mf

ff

mf

pizz.

ff

mf

ff

mf

ff

mf

ff

mf

ff

348

Fl. *mf*

Ob. *mf*

Cor.I + frullato *p*

Cor.II + frullato *p*

Arp. *f* gliss. gliss.

Cl.

V-ni I

V-ni II

V-le div. arco sul pont. *p*

V-celli

C-bassi *mf*

350

Fl. *f*

Ob. *f*

Cor. I *f*

Cor. II *f*

Cl.

V-ni I *f*

V-ni II *f*

V-le *f*
unis.ord.

V-celli *f*
arco

C-bassi *f*

Detailed description: This is a page of a musical score for a symphony orchestra, page 72, starting at rehearsal mark 350. The score is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The instruments are arranged in a standard orchestral layout. The Flute (Fl.), Oboe (Ob.), Cor. I, and Cor. II parts are in the upper woodwinds section, playing a melodic line with accents and dynamic markings of *f*. The Clarinet (Cl.) part features a complex, rapid sixteenth-note passage with a slur. The Violin I (V-ni I) and Violin II (V-ni II) parts play a rhythmic accompaniment of eighth notes with accents and dynamic markings of *f*. The Viola (V-le) part is marked *f* and includes the instruction "unis.ord.". The Cello (V-celli) and Bass (C-bassi) parts are marked *f* and include the instruction "arco". The score is divided into two measures by a vertical bar line.

Fl. *mf* \rightarrow *ff*

Ob. *mf* \rightarrow *ff*

Cor. I

Cor. II

Cl. *mf* \rightarrow *ff*

V-ni I *p* \rightarrow *f* *mp* \rightarrow *f* *mf* \rightarrow *ff*

V-ni II *p* \rightarrow *f* *mp* \rightarrow *f* *mf* \rightarrow *ff*

V-le

V-celli

C-bassi

31

355

Fl.

*p*sub.

mf

Ob.

*p*sub.

mf

Cor. I

sfp

mp

Cor. II

mp

Arp.

p

mf

Cl.

*p*sub.

mf

31

V-ni I

*p*sub.

mf

V-ni II

*p*sub.

mf

V-le

*p*sub.

mf

V-celli

mf

The musical score is arranged in a system with eight staves. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Cor. I, Cor. II, Arp. (piano), Clarinet (Cl.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Cello (V-celli). The score is divided into three measures. Measure 355 starts with a dynamic of *p*sub. for the Flute and Oboe, *sfp* for Cor. I, *p* for the Arp., and *p*sub. for the Clarinet. Measure 356 continues with the same dynamics. Measure 357 changes to *mf* for Flute, Oboe, and Cello, *mp* for Cor. I and Cor. II, and *mf* for the Arp. The Flute and Oboe parts feature sixteenth-note patterns with slurs and accents. The Clarinet part has a long note with a slur. The Violin and Viola parts play sixteenth-note patterns. The Cello part has a sixteenth-note pattern with an accent. The Arp. part plays chords with a slur. The Cor. I part has a long note with a slur. The Cor. II part has a long note with a slur. The page number 74 is in the top left. The measure number 31 is in a box at the top left and bottom left. The measure number 355 is at the start of the first measure.

Muta in Picc.

Fl. *f*

Ob. *f*

Cor. I *mf*

Cor. II *mf*

Perc. Marimba *mf*

Arp. *f*

Cl. *f*

V-ni I *f*

V-ni II *mf*

V-le *f* (arco) gliss.

V-celli *f* pizz. gliss.

C-bassi *f* pizz.

sul G

361

Ob.

Cor. I

Cor. II

Mar.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

f

gliss.

f

f

Detailed description: This page of a musical score, numbered 76, contains measures 361 through 363. The score is for a full orchestra. The key signature is B-flat major (two flats). The time signature changes from 3/4 to 4/4 at the beginning of measure 362. The instruments and their parts are: Oboe (Ob.) with a melodic line of eighth and sixteenth notes; Cor. I and Cor. II with sustained notes and a '+' symbol above the first measure; Maracas (Mar.) with a steady eighth-note rhythm; Arpeggiator (Arp.) with a single chord in measure 362 marked with a forte 'f' dynamic; Clarinet (Cl.) with a melodic line similar to the Oboe; Violin I (V-ni I) with a melodic line of eighth and sixteenth notes; Violin II (V-ni II) with a steady eighth-note rhythm; Viola (V-le) with a melodic line including glissando markings; Violoncello (V-celli) with a melodic line including glissando markings; and C-bassi (C-bassi) with a single chord in measure 362 marked with a forte 'f' dynamic. A dashed line is present above the Violin I staff in measure 361.

Fl.

Ob.

Cor. I

Cor. II

Mar.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

Musical score for page 77, measures 364-371. The score includes parts for Flute, Oboe, Cor. I, Cor. II, Maracas, Clarinet, Violin I, Violin II, Viola, Cello, and Bass. Dynamics range from *f* to *ff*. Performance instructions include "Piccolo", "Muta in Piatto sospeso", "div.", "gliss.", "arco", and "sim.".

366

Picc. *ff*

Ob. *ff*

Cor. I *mf* *f* *p* *pp*

Cor. II *mf* *f* *p* *pp*

Perc. *Piatto sospeso* *pp* *f* *Muta in Legno*

Arp. *f* *ff*
EbF2GtA2
BbC2D2

Cl. *pp*

V-ni I *f* *ff*

V-ni II *pp*

V-le *pp*

V-celli *pp*

C-bassi *pp* *pp* *pizz.*

370

Cl. *pp*

V-ni I *p* div. pizz.

V-ni II *p* pizz.

V-le *pp* *p*

V-celli *p* pizz.

C-bassi *p*



372

Picc. *f* Piccolo *f* Muta in Fl.

Ob. *f*

Perc. *mf* Legno *mf*

Cl. *mf* *f*

V-ni I *mf* *f* unis.

V-ni II *mf* *f*

V-le *f* pizz.

V-celli *f*

C-bassi *f*

375

Flauto

Fl.

mf

Ob.

mf

Perc.

Legno

f

mf

Arp.

ff

non arp.

Cl.

ff

V-ni I

div.

ff

f

V-ni II

div.

ff

unis.

f

V-le

div.

ff

unis.

f

V-celli

div.

ff

f

C-bassi

ff

f

33

386

Cor. I

pp

Mar.

Arp.

Cl.

33

spiccato

V-ni I

arco

ppsub.

V-ni II

arco

pp

spiccato

V-le

arco

pizz.

ppsub.

V-celli

pp

C-bassi

pp

389

Cor.I

Cor.II

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

p *mf* *f*

mf *f* *div.*

f *div.*

f

f

f *arco*

391

Cor.I

Cor.II

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

unis.

arco

arco

arco

393

rit. poco a poco

The musical score is divided into two systems. The first system includes the Flute (Fl.), Oboe (Ob.), Cori I and II (Cor. I, Cor. II), Maracas (Mar.), and Clarinet (Cl.). The second system includes Violini I and II (V-ni I, V-ni II), Viola (V-le), Violoncelli (V-celli), and Contrabassi (C-bassi). The score is in a key signature of two flats and a 3/4 time signature. The tempo marking is 'rit. poco a poco'. The first system shows the Flute and Oboe playing a melodic line starting with a forte (*f*) dynamic. The Cori and Maracas play a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. The Clarinet plays a complex melodic line with trills and slurs. The second system shows the strings playing a harmonic accompaniment with a fortissimo (*ff*) dynamic. The score ends with a trill in the Clarinet part.

34 Poco meno mosso
(♩=116)

395

Fl. *mf* *ff* *ff*

Ob. *mf* *ff* *ff*

Cor. I *mf* *ff* *f*

Cor. II *mf* *ff* *f*

Mar. *mf* *ff*

Arp. *f* *ff* *ff*

Cl. *ff*

E: F# G# A#
B: C# D#

gliss.

(tr)

34 Poco meno mosso
(♩=116)

V-ni I *mf* *ff* *ff* *div.*

V-ni II *mf* *ff* *ff* *unis.*

V-le *mf* *ff* *ff*

V-celli *mf* *ff* *ff*

C-bassi *mf* *ff* *ff*

400

Fl.

Ob.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

87

f

f

non arp.

ff

pizz. unis.

ppsub.

div.

div.

pizz.

pp

div.

unis.

pp

ff

pp

ff

35

402

Fl. *ff*

Ob. *ff*

Cor. I *f*

Cor. II *f*

Mar. Marimba *ff*

Arp. *sim.*

Cl. *fff*

35

V-ni I *ff* unis. arco div. unis. div.

V-ni II *ff* unis. arco

V-le *ff* arco

V-celli *ff*

C-bassi *ff*

Detailed description: This page of a musical score, numbered 88, contains measures 402 through 405. The score is for a large ensemble. The top section includes Flute (Fl.), Oboe (Ob.), Cor I, Cor II, Marimba (Mar.), Arpeggiator (Arp.), and Clarinet (Cl.). The bottom section includes Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Cello (V-celli), and Bass (C-bassi). The key signature is B-flat major (two flats) and the time signature is 4/4. Measure 402 is marked with a box containing the number 35. The Flute and Clarinet parts feature melodic lines with slurs and accents, with dynamics ranging from *f* to *fff*. The Oboe part has a similar melodic line. The Marimba part plays a rhythmic pattern of eighth notes. The Arpeggiator part provides harmonic support with chords, marked *sim.* (sustained). The Violin and Viola parts play sustained notes, with the Violin I part including *unis. arco* and *div.* markings. The Cello and Bass parts play a simple bass line. The page number 88 is in the top left corner.

404

Fl.

Ob.

Cor. I

Cor. II

Mar.

Arp.

Cl.

V-ni I unis.

V-ni II

V-le

V-celli

C-bassi

406

Fl. *psub.* *ff*

Ob. *psub.* *ff*

Cor. I *psub.* *ff*

Cor. II *psub.* *ff*

Mar. *psub.* *ff*

Arp.

Cl. *psub.* *ff*

V-ni I *psub.* *ff*

V-ni II *psub.* *ff*

V-le *psub.* *ff*

V-celli *psub.* *ff*

C-bassi *ff*

409

Fl.

Ob.

Cor. I

Cor. II

Mar.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

ff

ff

ff

ff

ff

fff

ff

ff

ff

ff

ff

sul G

410

Fl.

Ob.

Cor. I

Cor. II

Mar.

Arp.

Cl.

V-ni I

V-ni II

V-le

V-celli

C-bassi

Chord box:
 Eb F# G# A#
 Bb C# D#

Dynamic markings: *ff*, *fff*, *f*, *fff*

Performance instructions: *gliss.*, *secco*, *div.*, *6*