

2 Flute

O. Taganov

Triptych-concert

for

Violin and symphony orchestra

Allegro agitato e disperato

I

1

Musical staff 1: First system of notation. It begins with a treble clef and a common time signature. The notes are mostly eighth and quarter notes with various accidentals. Dynamics include *ff* and *f*. There are fingerings and slurs indicated.

2

Musical staff 2: Second system of notation. It continues the piece with similar note values and dynamics including *<*, *f*, and *mf*. There are slurs and accents present.

Musical staff 3: Third system of notation. It features more complex rhythmic patterns with dynamics like *f*. There are slurs and accents throughout.

3

Musical staff 4: Fourth system of notation. It includes a triplet of eighth notes. Dynamics include *mf*. There are slurs and accents.

Musical staff 5: Fifth system of notation. It continues with various note values and dynamics. There are slurs and accents.

Allegro infernale esaltando e ben marcato

3

Musical staff 6: Sixth system of notation. It features a series of sixteenth notes with dynamics *mf* and *mp*. There are slurs and accents.

Musical staff 7: Seventh system of notation. It includes a *w^a* (accented) note and a series of sixteenth notes. Dynamics include *mp*. There are slurs and accents.

Musical staff 8: Eighth system of notation. It features a series of sixteenth notes with dynamics *p*. There are slurs and accents.

Meno mosso

4

Musical staff 9: Ninth system of notation. It begins with a *tenuto* marking and includes dynamics *mp*, *mf*, *p*, and *mf (mp)*. There are slurs and accents.

Musical staff 10: Tenth system of notation. It features a series of sixteenth notes with dynamics *p* and *mf (mp)*. There are slurs and accents.

*Absetzen - *p* < *f* -- suddenly cut the tone end (with light accent)

12 ^{a2} *mf* *ff*

f *ff* **Tempo I**

Allegro
espressivo assai

p *f*

p

cresc. **molto rit.**

6

tacet *ff*

7

mf

mf legato

8

f cresc. moltoff

mf *cresc.* *ff*

II

Adagio flebile. Rubato $q=48-55$

VN-I *pp* *vibr. quasi bel canto*

Fl *pp*

VN SOLO

Fl *mp*

ORCH *p*

ORCH *p* *mf* *pp* *poco cresc.* *mp* *mf* *dim.*

Fl *a2* *ppp* *dim.*

ORCH *p* *dim.* *mf* *3* *3* *mp* *3* *pp* *mp* *pp* *dim. e morendo*

Fl *p* *ppp*

III

Allegro assai $q=140-144$

f *f* *mp* *mf*

2 2 **Tempo I**

ff f

rit. molto 3 **Meno mosso** 4

mf mp

mf mp

accel. 4 **Tempo I**

(mf) cresc. ff

Tutti 5 8

ff ff

6 2

ff ff

4 7 **Tempo I** 2

mf ff

8 3

ff f

3 9

sf sf

sf sf

ritard. molto a2

f ff

2 Oboe

O. N. Taganov

Triptych-concert

for

Violin and symphony orchestra

2 Oboe

Allegro agitato e disperato

I

12 8 *ff* *ff* 15 8 8 6 8 15 8

1

15 8 *f* 8 8 6 8 12 8 *f* 8

2

8 8 15 8 *f* 8 8 12 8 6 8 12 8

12 8 *mf* 8 8 15 8 *mf* 8 8 12 8 *f* 8

3

12 8 8 6 8 12 8 *mf* 8 8 15 8 8

15 8 *a2* 8 6 8 15 8 12 8 15 8

3

Allegro infernale esaltando

15 8 *mp* 8 8 12 8 8 12 8 15 8

15 8 8 12 8 *mp* 8 8 12 8 6 8

6 8 *p* 8 8 12 8 8 8 8 8 8 8 8 8 8 8

4 **Meno mosso**

9 8 12 8 15 8 *mp* 8 8 8 8 8 8 8 8

8 8 15 8 8 8 8 8 8 8 8 8 8 8 8 8 8

*Absetzen - p < f -- suddenly cut the tone end (with light accent)

12 *mf* *ff*

a2 *f* *ff* **5** *Tempo I*

Allegro espressivo assai **2**

f *f* *p*

f *p*

cresc. **6** *molto rit.* **tacet**

7 *ff*

mf

mf legato

8 *mf* *f* *ff*

mf *cresc.* *ff*

2 Oboe

II

Adagio flebile. Rubato: q=48-55

VN-I *pp* *vibr. quasi bel canto*

Ob. *pp*

VN SOLO **1** *Rubato*

VN SOLO *mp* *mf* *ORCH*

Ob. *p*

2

ORCH *p* *mf* *pp* *ORCH* *pp* *mp* *poco cresc.* **3** *mf* *dim.*

Ob. *mp* *p* *f*

Vn solo *dim.* *mf* *mp* *pp* *mp* *pp* *dim. e morendo*

ORCH *pp* *mp* *pp*

Ob. *p* *3* *3* *3* *p* *a2* *p* *> ppp*

4

III

Allegro: assai: q=140-144

12 *f* *f* *f*

15 *ff* **2** *Tempo I*

3 *Meno mosso* *rit. molto* *mf*

2 Clarinet in Bb

O. Taganov

Triptych-concert

for

Violin and symphony orchestra

Allegro agitato e disperato

I

ff

1

f

2

mf

mf

f

3

f

mf

3 Allegro infernale esaltando
leben marcato

mp

pp

pp

p

à 2

mp

*Absetzen - $p < f$ -- suddenly cut the tone end (with light accent)

4 **Meno mosso**

15 *mp* *tenuto* *mf* *a2* *p* 15

15 *mf (mp)* 9 *a2* 15

15 12 *f* 15

12 *f* *W accel.* 12

5 **Tempo I**

ff 15 9 6 15

Allegro espressivo assai

15 9 6 12 2 6 9

9 15 6 9 15

15 6 12 15

molto rit.

15 12 15 6 *cresc.* 6

6

6 *sm* *tacet* 12 15

7

ff
mf

8

mf legato
mf
cresc.
f cresc. molto ff
mf
cresc.
ff

II

Adagio flebile, Rubato *rit.* 48-55

VN-I
pp
vibr. quasi bel canto

Cl.
pp

VN SOLO
1
Rubato
mf

ORCH
p
poco cresc.
mp

Cl.
p
f
ppp

ORCH

Cl.

mf dim.

p dim.

dim.

Vn solo

Cl.

mf 3 3 mp 3 pp mp pp

p p ppp

dim. e morendo

III

Allegro assai q=140-144

12 8

f > > f

f

1

8

mp mf

2

2

Tempo I

ff f

rit. molto 3

Meno mosso

mf mp

I II

I II

accel.

4 Tempo I

Staff 1: Musical notation with notes, rests, and dynamics. Includes markings *mf* *cresc.* and *ff*.

Staff 2: Musical notation with notes, rests, and dynamics. Includes marking *mf*.

Tutti

5

8

6

2

Staff 3: Musical notation with notes, rests, and dynamics. Includes marking *ff*.

3

I

3

Staff 4: Musical notation with notes, rests, and dynamics.

7 Tempo I

Staff 5: Musical notation with notes, rests, and dynamics. Includes markings *mp* and *ff*.

2

Staff 6: Musical notation with notes, rests, and dynamics. Includes marking *f*.

8

3

Staff 7: Musical notation with notes, rests, and dynamics. Includes marking *f*.

3

Staff 8: Musical notation with notes, rests, and dynamics. Includes marking *sf*.

9

Staff 9: Musical notation with notes, rests, and dynamics.

Staff 10: Musical notation with notes, rests, and dynamics. Includes marking *f*.

Staff 11: Musical notation with notes, rests, and dynamics. Includes marking *ff*.

2 Bassoon

O. Taganov

Triptych-concert

for

Violin and symphony orchestra

Allegro agitato e disperato

I

? 12 8 *ff* *mf* 15 8 9 8 6

? 6 8 15 8 9 8 6 12 8

? 15 8 9 8 6 12 8

? 15 8 9 8 6 12 8

? 6 12 8 15 8 6 15 8 12 8

3 Allegro infernale esaltando
e ben marcato

? 12 8 15 8 9 8 12 8 15 8

pp
staccato sordamente

? 15 8 9 8 12 8

? 6 8 9 8 12 8

? 15 8 9 8 12 8 15 8

4 Meno mosso

? 15 8 9 8 15 8

? 15 8 9 8 15 8 12 8

*Absetzen - p < f -- suddenly cut the tone end (with light accent)

? 12 8 *f* *accel.*
 Musical notation with notes and rests, including dynamics *f* and *accel.*

5 **Tempo I**
 Musical notation with notes and rests, including dynamics *ff* and *mf*

Allegro espressivo assai
 Musical notation with notes and rests, including dynamic *f*

? Musical notation with notes and rests, including dynamic *f*

? Musical notation with notes and rests, including dynamic *p*

? *molto rit.* **6**
 Musical notation with notes and rests, including dynamic *cresc.* and the word *tacet*

7
 Musical notation with notes and rests, including dynamic *mp*

? Musical notation with notes and rests, including dynamic *f*

? Musical notation with notes and rests

8
 Musical notation with notes and rests, including dynamics *mf legato* and *mf*

? Musical notation with notes and rests, including dynamics *cresc.*, *f*, *ff*, and *ff*

II

Adagio flebile. Rubato $q=48-55$

VN SOLO **1** Rubato

III

Allegro assai $q=140-144$

4 2 **Tempo I**

ff f mf

rit. molto 3 **Meno mosso**

mp

a2 **accel.**

p

4 **Tempo I**

ff f

Tutti 5 8

ff

6 7

ff

7 **Tempo I** 2

mp ff f

8 3

ff f

9

f

3

mf

f ff

f ff

O. N. Taganov

Triptych-concert

for

Violin and symphony orchestra

Allegro agitato e disperato

I

Musical notation for the first system of the first section. It consists of two staves. The first staff has a treble clef and an 8/8 time signature. It begins with a dynamic marking of *ff* and includes notes with accents and slurs. The second staff continues the melody with a dynamic marking of *mf*. Measure numbers 12, 15, 9, and 6 are indicated above the staves.

Musical notation for the second system of the first section. It features a treble clef and an 8/8 time signature. The instruction *Hrn I* is written above the staff. The music includes notes with accents and slurs, and a dynamic marking of *mf* is present. Measure numbers 9, 6, 12, 15, and 9 are indicated.

Musical notation for the third system of the first section. It features a treble clef and an 8/8 time signature. The music includes notes with accents and slurs, and a dynamic marking of *f* is present. Measure numbers 15, 12, 9, 6, 12, and 15 are indicated.

Musical notation for the fourth system of the first section. It features a treble clef and an 8/8 time signature. The music includes notes with accents and slurs, and a dynamic marking of *f* is present. Measure numbers 15, 6, 15, 12, and 15 are indicated.

3. Allegro infernale esaltando

Musical notation for the first system of the second section. It features a treble clef and an 8/8 time signature. The instruction *con sord.* is written above the staff. The music includes notes with accents and slurs, and a dynamic marking of *p* is present. Measure numbers 15, 9, 12, 15, 9, 12, and 9 are indicated.

Musical notation for the second system of the second section. It features a treble clef and an 8/8 time signature. The music includes notes with accents and slurs, and a dynamic marking of *p* is present. Measure numbers 9, 12, 15, 9, 12, and 15 are indicated.

4. Meno mosso

Musical notation for the first system of the third section. It features a treble clef and an 8/8 time signature. The instruction *tenuto con sord.* is written above the staff. The music includes notes with accents and slurs, and dynamic markings of *mp* and *mf* are present. Measure numbers 15, 9, and 15 are indicated.

Musical notation for the second system of the third section. It features a treble clef and an 8/8 time signature. The music includes notes with accents and slurs, and a dynamic marking of *mf (mp)* is present. Measure numbers 15, 9, and 15 are indicated.

Musical notation for the third system of the third section. It features a treble clef and an 8/8 time signature. The instruction *senza sord.* is written above the staff. The music includes notes with accents and slurs, and a dynamic marking of *mp* is present. Measure numbers 15, 12, and 15 are indicated.

acc.. 5 Tempo I *rit.*

Allegro espressivo assai

cresc. molto rit.

6

7

sm *tacet*

8

II

Adagio flebile. Rubato $q=48-55$

VN-I *pp* *vibr. quasi bel canto*

VN SOLO *mf* *mf* *mf*

Hrn *p* *con sord.*

ORCH *p* *mf* *pp* *ppp* *mp* *mf* *dim.*

Hrn *mp* *p* *f* *ppp* *dim.*

ORCH *p* *dim.* *mf* *3* *mp* *pp* *mp* *pp*

Hrn *p* *p* *> ppp*

1 *2* *3* *4*

Vn solo

dim. e morendo

III

Allegro assai $q=140-144$

senza sord. *caprani in aria*

ff *ff* *ff* *f*

1 *13* ** b b b b b b b b* *mp < f sim.*

2 **Tempo I** *caprani in aria* *rit. molto*

ff *ff* *ff* *mf*

*Absetzen - $p < f$ -- suddenly cut the tone end (with light accent)

3 **Meno mosso**

con sord.

Musical staff 1 for section 3, starting with a treble clef and a common time signature. It features a melodic line with various accidentals and dynamics including *mp* and *ff*.

accel.

Musical staff 2 for section 3, continuing the melodic line with dynamics like *cresc.* and *ff*.

4 **Tempo I**

caprana in aria

Musical staff 3 for section 4, featuring a melodic line with dynamics *f* and *ff*.

Musical staff 4 for section 4, including a **Tutti** marking and dynamic *ff*.

5 8 6

Musical staff 5 for section 4, featuring triplets and dynamics *f* and *ff*.

4

7 **Tempo I**

Musical staff 6 for section 7, starting with a treble clef and dynamics *mp*, *ff*, *mf*, and *f*.

8

Musical staff 7 for section 7, including a *a2* marking and dynamics *ff* and *mp*.

Musical staff 8 for section 7, featuring a *a2* marking and dynamic *f*.

Musical staff 9 for section 7, including a *a2* marking and dynamic *f*.

9

Musical staff 10 for section 7, featuring a melodic line with dynamics *f* and *ff*.

ritard. molto

Musical staff 11 for section 7, ending with a melodic line and dynamics *f* and *ff*.

Trumpet in Bb

O. N. Taganov

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Allegro agitato e disperato

Allegro infernale esaltando

acc. W^a

5 Tempo I

Allegro espressivo assai

15 *f* *p* *molto rit.*

2 *cresc.*

6 *U* *m t a c e t* *p* *ff*

9 *mf*

2 *mf* *legato*

8 *f cresc. molto* *ff*

mf *cresc.* *ff*

II

VN-I *Adagio flebile, Rubato* *pp* *vibr. quasi bel canto*

tpt. *m*

VN SOLO *mp* *con sord.* *p*

Vn solo **2** mf *ORCH* p mf pp

tpt. mp 3 3 mp p < f

ORCH *poco cresc.* **3** pp mp mf dim. p dim. *senza sord.* p

Vn solo **4** mf 3 3 mp *ord.* pp mp pp *dim. e morendo*

tpt. p p ppp

III

Allegro assai q=140-144

caprana in aria f ff f

caprana in aria ff **1** 13 mp < f sim.

2 Tempo I ff *caprana in aria* ff mf

rit. molto **3** **4** *Meno mosso* mp p

accel. **4** Tempo I cresc. ff *caprana in aria*

*Absetzen - p < f -- suddenly cut the tone end (with light accent)

Musical staff with notes and dynamics. Dynamics include *f* and *f*. A fermata is present over the final note.

Tutti

Musical staff with notes and dynamics. Dynamics include *ff*. Fingerings 5, 8, 6, 2 are indicated. A fermata is present over the final note.

Musical staff with notes and dynamics. Dynamics include *mf* and *ff*. A fermata is present over the final note. The marking **7 Tempo I** is present.

Musical staff with notes and dynamics. Dynamics include *mf*, *f*, and *ff*. A fermata is present over the final note.

Musical staff with notes and dynamics. Dynamics include *ff*. A fermata is present over the final note.

Musical staff with notes and dynamics. Dynamics include *f*. A fermata is present over the final note. The number 4 is written above the staff.

Musical staff with notes and dynamics. Dynamics include *f*. A fermata is present over the final note. The number 9 is written above the staff.

Musical staff with notes and dynamics. Dynamics include *f*. A fermata is present over the final note.

Musical staff with notes and dynamics. Dynamics include *f*. A fermata is present over the final note.

Musical staff with notes and dynamics. Dynamics include *f* and *ff*. The marking **ritard. molto.** is present. A fermata is present over the final note.

Trombone

O. Taganov

Triptych-concert

for

Violin and symphony orchestra

Allegro agitato e disperato

I

? 12 8 *ff* *mf* 15 8 9 8 6

? 6 8 15 8 9 8 6 12 15 8

1

? 15 8 9 8 6 12 15 8

2

? 15 8 12 9 6 12 15 8

f

? 15 8 6 15 12 15 8

mf

3 **Allegro**

? 9 12 15 12 6 9 12

p *con sord.*

? 12 9 12 15 12 15 8

mp *con sord. tenuto*

4 **Meno mosso**

? 9 15 12 9 15 9

mf *p* *mf (mp)*

? 9 15 12 12 12 12 12

mp *mf* *senza sord.*

5 **Tempo I**

? 9 12 15 12 15 12

f *cresc.* *ff* *mf* *accel.*

? 15 8 *n*^a *ú*^a *ï* *b*ⁱ *b*ⁱ *ï* *ï* *#**ï* 9 *#**ú*^a *ï*^a 6 *n*ⁱ *ï* *ä* *#**ï* *ä* *j* 15 8

Allegro espressivo assai

? 15 8 *ú*^a *ï*^a *ï*^a *b*ⁱ*i*^a 9 *ï*^a *b*ⁱ*i*^a *ï*^a 6 *#**ï*^a *ï*^a 12 8

f

? 12 8 *b*ⁱ*i*^a *ï*^a *ï*^a *#**ï*^a *ï*^a *ï*^a *#**ï*^a *ï*^a *ï*^a *ï*^a *ï*^a *ï*^a *ï*^a *ï*^a *ï*^a *ï*^a 6 9 15 8

f

? 15 8 *ï*^a *ï*^a *ï*^a *ï*^a *ï*^a 6 9 15 8 *ï*^a *#**ï*^a *ï*^a *n*ⁱ *b*ⁱ *ä* 12 8

f *p*

? 12 8 *ï*^a *ï*^a *b*ⁱ*i*^a *ä* 15 8 *ï*^a *#**ï*^a *ï*^a *ï*^a *ï*^a 12 8 *b*ⁱ *n*ⁱ *ï*^a *#**ï*^a 15 8

cresc.

molto rit.

6

? 15 8 *ï*^a *b*ⁱ*i*^a *ï*^a *ï*^a *ï*^a 6 *b*ⁱ*i*^a *s* *t* *a* *c* *e* *t* 12 8

? 12 8 *ï*^a *ï*^a *U*^a *gliss.* 7 *ï*^a 15 8 *ï*^a *ï*^a *B* 9 *ï*^a *ï*^a *ï*^a *b*ⁱ *#**ï* *ï* *n*ⁱ 6 *ú*^a ? 15 8

f *ff*

? 15 8 *ï*^a *#**ï* *#**ï* *ï* *n*ⁱ *n*ⁱ *ä* *#**ï* *ï* *ä* *ï* 12 *ú*^a 9 *#**ï*^a 8 *b*ⁱ*i*^a *ï*^a 12 8 *2* 9 8

f

? 9 6 15 6 12 9 *ï* *ï* *#**ï* *b*ⁱ *ï* *n*ⁱ *ï* *#**ï* 12 8

mf

8

? 12 8 *p* *w*^a 6 8 *#**ï*^a 9 *cresc.* *#**ï*^a *#**ï*^a 12 *cresc. molto* *f* *w*^a *ff* *ü*^a *ï*^a *ï*^a

? *b*ⁱ *ï* *ï*^a *ï* *ï*^a *ï* *ï*^a *ï*^a *ï*^a *ï*^a *ï*^a

mf *w*^a *cresc.* *ff*

II

Adagio flebile. Rubato $\text{♩} = 48-55$

VN-I ORCH *pp* *vibr. quasi bel canto*

Tbn. *con. sord.* *pp*

Vn solo *mp*

Tbn. *con. sord.* *p*

Vn solo *mf*

ORCH *p* *mf* *pp*

Tbn. *mp* *p* *f* *ppp*

ORCH *poco cresc.* *pp* *mp* *mf* *dim.* *p* *dim.*

Tbn. *p* *dim.*

Vn solo *mf* *mp* *pp* *mp* *ppp*

Tbn. *p* *ppp*

III

Allegro assai $\text{♩} = 140-144$

caprana in aria

f *ff*

12 13

2 **Tempo I** *caprana in aria* ⁵

? *mp* < *f* *sim.* *ff* > *ff*

3 **Meno mosso**

? *mf* *p*

4 **Tempo I** *accel.* *cresc.* *ff*

? *ff*

Tutti

? *f* *ff*

5 8 6 2 3

? *ff*

7 **Tempo I**

? *mp* *ff* *mf* *f*

8

? *ff* *ff* *f*

4

? *f*

9

? *f*

? *f* *ff*

ritard. molto.

? *f* *ff*

*Absetzen - *p* < *f* -- suddenly cut the tone end (with light accent)

Timpani

O. Taganov

Triptych-concert

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I

Allegro agitato e disperato

? 12 \hat{i} \hat{a} \hat{i} \hat{i} \hat{a} 15 0 6 \hat{j} \hat{a} \hat{j} \hat{a} \hat{j} \hat{a} 15

ff

1

? 15 \hat{j} \hat{i} \hat{a} 0 6 12 \hat{i} \hat{a} \hat{i} \hat{j} \hat{u} \hat{j} \hat{i} \hat{i} \hat{a} \hat{i} \hat{a} 15

f \rightarrow *mf*

2

? 15 0 6 12 \hat{i} \hat{a} \hat{u} \hat{j} \hat{a} \hat{j} \hat{a} \hat{i} \hat{a} 15

? 15 \hat{i} \hat{a} \hat{i} \hat{a} \hat{i} \hat{i} \hat{a} 12 0 \hat{u} \hat{j} \hat{a} \hat{i} \hat{a} 2 12

f *mf* *f*

? 12 2 15 6 \hat{i} \hat{a} \hat{i} \hat{a} 15 \hat{u} \hat{j} \hat{i} \hat{a} 12 \hat{i} \hat{a} \hat{i} \hat{a} \hat{a} 15

3

Allegro

? 15 \hat{j} \hat{i} \hat{a} 0 12 15 2 9 12 2 6

? 6 \hat{i} \hat{a} \hat{i} \hat{i} \hat{a} 0 \hat{j} \hat{i} \hat{u} \hat{a} 12 \hat{j} \hat{i} \hat{i} \hat{a} \hat{i} \hat{a} 3 9 2 12 2 15

mf \rightarrow *mf* *pp*

4 Meno mosso

? 15 \hat{i} \hat{a} \hat{u} \hat{i} \hat{a} \hat{u} \hat{i} \hat{a} \hat{u} \hat{i} \hat{a} 0 \hat{u} \hat{i} \hat{a} \hat{u} \hat{i} \hat{a} 15 \hat{w} \hat{a} \hat{j} \hat{i} \hat{a}

mp *mf* *p* *mp*

? 0 2 15 \hat{u} \hat{i} \hat{a} \hat{u} \hat{i} \hat{a} 12 \hat{w} \hat{a} \hat{j} \hat{i} \hat{i} \hat{a} \hat{i} \hat{a} 0

mp

5 Tempo I

? \hat{u} \hat{i} \hat{a} 12 \hat{w} \hat{a} \hat{j} \hat{i} \hat{i} \hat{a} 15 0 6 \hat{j} \hat{a} \hat{j} \hat{a} \hat{j} \hat{a} 15

mf *cresc.* *ff*

Allegro espressivo assai

? 15 \hat{j} \hat{i} \hat{a} 0 6 12 \hat{w} \hat{a} \hat{w} \hat{a} \hat{i} \hat{i} \hat{a} \hat{i} \hat{i} \hat{a} 6 0 15

p *f*

? 15 \hat{i} \hat{a} \hat{i} \hat{a} \hat{i} \hat{a} \hat{i} \hat{a} 6 \hat{j} \hat{i} \hat{i} \hat{a} 0 \hat{j} \hat{i} \hat{i} \hat{i} \hat{i} 15 \hat{j} \hat{i} \hat{a} \hat{i} \hat{i} \hat{i} \hat{u} \hat{a} 6

f *p*

6 12 15 a i a 12 15 6 a

6 12 15 6 12 9 12 2 9

12 6 15 6 12 9 12 12

12 6 12 12 12 12 12 12

ff ff mf ff

cresc.

II

Adagio flebile, Rubato q=48-55

VN-I *pp* 3 *vibr. quasi bel canto* 1 *Rubato*

VN SOLO *mp* 3 5 2 *mf* ORCH *p* *mf* *p* *mf* *pp* *mf* *pp* *mf* *pp* *ppp*

ORCH *pp* *pp* *mp* *mf* *dim.* *p* *dim.* *pp* *ppp*

Vn solo *mf* 3 *ord.* *mp* *pp* *mf* *pp* *ppp*

Timp. *p* *f* *pp* *ppp*

poco cresc. 3

dim. e morendo

III

Allegro assai $q=140-144$

? 12 *aperto*

f *mf* *f* *mp* *f* *mf* *f*

2 1 9

mf *ff smorzate (damp)* *mp*

? 2 **Tempo I**

mp *f* *mf* *f*

? 3 **Meno mosso** 4 **Tempo I**

rit. molto *accel.*

mf *ff* *mf*

Tutti

? 5 8 6 2

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

? 5 7 **Tempo I**

p *mf* *f*

? 8 2 9

ff *mp* *f*

? 2 9

f *mf* *f*

? **ritard. molto**

ff

Drum Kit

O. Taganov

Triptych-concert

for

Violin and symphony orchestra

Drum Kit

Tom-toms Piatti sosp. Triang

Bass Snare Bass Tenor Alt Tenor Alt Soprano

¥ -- play with brushes Ū -- play with soft yam beater ☒ -- play ordinary

I

Allegro agitato e disperato

ff

1

2

3

f

2

3 **Allegro**

triang

mf f

4 2 2

4 **Meno mosso**

Musical notation for measures 4 and 5. Measure 4 contains a 15-measure rest, a half note with an accent, a quarter note with an accent, and another 15-measure rest. Measure 5 contains a quarter note with an accent, a quarter note with an accent, and a 15-measure rest. Dynamics include mf, p, and mp.

Musical notation for measures 6 and 7. Measure 6 contains a 12-measure rest, a quarter note with an accent, and a 15-measure rest. Measure 7 contains a quarter note with an accent, a quarter note with an accent, and a 12-measure rest. Dynamics include mf and ff.

Allegro espressivo assai

Musical notation for measures 8 through 12. Measure 8 contains a quarter note with an accent, a quarter note with an accent, and a 15-measure rest. Measure 9 contains a quarter note with an accent, a quarter note with an accent, and a 6-measure rest. Measure 10 contains a quarter note with an accent, a quarter note with an accent, and a 6-measure rest. Measure 11 contains a quarter note with an accent, a quarter note with an accent, and a 15-measure rest. Measure 12 contains a quarter note with an accent, a quarter note with an accent, and a 6-measure rest. Dynamics include p and sf.

molto rit.

Musical notation for measures 13 through 16. Measure 13 contains a 15-measure rest, a quarter note with an accent, and a 12-measure rest. Measure 14 contains a quarter note with an accent, a quarter note with an accent, and a 15-measure rest. Measure 15 contains a quarter note with an accent, a quarter note with an accent, and a 6-measure rest. Measure 16 contains a quarter note with an accent, a quarter note with an accent, and a 6-measure rest. Dynamics include sf.

6

Musical notation for measures 17 through 20. Measure 17 contains a 12-measure rest, a quarter note with an accent, and a 15-measure rest. Measure 18 contains a quarter note with an accent, a quarter note with an accent, and a 15-measure rest. Measure 19 contains a quarter note with an accent, a quarter note with an accent, and a 6-measure rest. Measure 20 contains a quarter note with an accent, a quarter note with an accent, and a 6-measure rest. Dynamics include mf and ff.

7

Musical notation for measures 21 through 24. Measure 21 contains a 6-measure rest, a 6-measure rest, and a 15-measure rest. Measure 22 contains a 6-measure rest, a 6-measure rest, and a 12-measure rest. Measure 23 contains a 6-measure rest, a 6-measure rest, and a 12-measure rest. Measure 24 contains a quarter note with an accent, a quarter note with an accent, and a 12-measure rest. Dynamics include mf.

Musical notation for measures 25 through 28. Measure 25 contains a 6-measure rest, a 6-measure rest, and a 15-measure rest. Measure 26 contains a 6-measure rest, a 6-measure rest, and a 12-measure rest. Measure 27 contains a 6-measure rest, a 6-measure rest, and a 12-measure rest. Measure 28 contains a 6-measure rest, a 6-measure rest, and a 12-measure rest.

sm tacet

8

f *p*

cresc.

f cresc. molto *ff*

II

Adagio flebile. Rubato *q=48-55*

VN-I *pp* *vibr. quasi bel canto*

Drm. *S* *m*

VN SOLO **1** *Rubato*

Vn solo

VN SOLO *mp* *mf* *ORCHI* *p* *mf*

Drm. *mp*

ORCH *pp* *poco cresc.* *pp* *mp* *mf* *dim.* *dim.*

Drm. *ppp*

Vn solo *mf* *3* *3* *ord.* *mp* *3* *ORCH* *pp* *mp* *pp*

dim. e morendo

III

Allegro assai *q=140-144*

ppd. *f* *mf* *f*

mp *f* *mf* *f* *>*

1 12

2 **Tempo I**

mp *<* *mp* *<* *sim.*

3 **Meno mosso** **accel.**

f *mf* *f* *>*

rit. molto

4 **Tempo I**

f *mf* *f* *>*

mf *f* *mf* *f* *>*

Tutti

5 8 6 2

ff

8

p *cresc.* *A*

7 **Tempo I.**

mf

f *>*

This musical score consists of six systems of staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The score includes various musical notations such as notes, rests, dynamics (mp, f), articulation (>), and phrasing slurs. Measure numbers 8 and 9 are indicated in boxes. A 3/4 time signature appears in the second system of the piano part. The piece concludes with a fermata and a final double bar line.

8

mp

f

9

ard. molto

Glockenspiel/
Flexaton

O. N. Taganov

Triptych-concert

for

Violin and symphony orchestra

I

Allegro agitato e disperato

1

©

3 Allegro

mp

4 Meno mosso

mp

accel.

5 Tempo I

Allegro espressivo assai

p

f

molto rit.

6

tacet

7

II

VN-I **Adagio flebile. Rubato** $q=48-55$ **1 Rubato**
vibr. quasi bel canto

Flxn. **S**

VN SOLO **2**

ORCH **3** *poco cresc.*

Flxn. **4** *sliss.*

Vn solo **4** *ord.* **3** *dim. e morendo*

III

Allegro assai
 $q=140-144$

9 **1** 15 **2** **Tempo I** **3** **Meno mosso**

© **12** **mf**

The image shows a musical score for four staves. The notation includes various musical symbols and annotations:

- Staff 1:** Starts with a treble clef and an ampersand (&). The first measure contains notes with accents (^) and a dynamic marking of *mp*. Above the staff, there are fingerings: 2, 3, and 3. A slur covers the final two measures.
- Staff 2:** Starts with a treble clef and an ampersand (&). It features an *accel.* marking and a *Tempo I* marking. Fingerings 4, 5, 8, and 2 are indicated above the staff. A dynamic marking of *mf* is present below the first measure. A slur covers the final two measures.
- Staff 3:** Starts with a treble clef and an ampersand (&). It includes a *Tempo I* marking. Fingerings 3, 3, 7, 8, and 4 are shown above the staff. A dynamic marking of *mf* is below the first measure. A slur covers the final two measures.
- Staff 4:** Starts with a treble clef and an ampersand (&). It features a *Tempo I* marking. Fingerings 3, 2, and 10 are indicated above the staff. A dynamic marking of *mf* is below the first measure. A slur covers the final two measures.

Xylophone

O. Taganov

Triptych-concert

for

Violin and symphony orchestra

Musical staff with notes and dynamics *ff*. The staff contains a melodic line with various accidentals and dynamics.

II

Adagio flebile. *Rubato* = 48-55

VN-I *pp* *vibr. quasi bel canto*

VN SOLO *Rubato*

Å *pp*

Musical staves for Violin I, Violin Solo, and Viola. Includes dynamics *pp* and *vibr. quasi bel canto*.

VN SOLO *mp* *mf*

ORCH

Musical staves for Violin Solo and Orchestra. Includes dynamics *mp* and *mf*.

ORCH *p* *mf* *pp* *pp* *mp* *mf* *dim.*

Å *p*

Musical staves for Orchestra and Viola. Includes dynamics *p*, *mf*, *pp*, *poco cresc.*, and *dim.*.

ORCH *p* *dim.* *mf* *pp* *mp* *pp*

Vn solo *mf*

Å *mf*

Musical staves for Orchestra, Violin solo, and Viola. Includes dynamics *p*, *dim.*, *mf*, *pp*, *mp*, and *pp*.

III

Allegro assai q 140 144

10 1 15 2 Tempo I 3 Meno mosso 4 Tempo I 5 8 6 14 7 Tempo I

Musical staff with tempo markings: *Allegro assai*, *q 140 144*, *Tempo I*, *Meno mosso*, *Tempo I*.

8 *mf*

Musical staff with notes and dynamics *mf*.

6 9 7 *f* 3

Musical staff with notes and dynamics *f*.

Violin solo

O. N. Taganov

Triptych-concert

for

Violin and symphony orchestra

Allegro agitato e disperato

I

Musical staff with time signatures 12/8, 15/8, 9/8, and 6/8.

1 *Allegro espressivo assai*

Musical staff with notes and dynamics *f* and *mf*.

2

Musical staff with notes and dynamics *ff* and *mf*.

Musical staff with notes and dynamics *ff*.

Musical staff with notes and dynamics *sf*.

Musical staff with notes and dynamics *sf*.

Musical staff with notes and dynamics *sf*.

Musical staff with notes and dynamics *sf*.

3 *Allegro infernale esaltando*

eben marcato

Musical staff with time signatures 15/8, 9/8, 12/8, and 15/8.

15 *pizz.*
 & 8 *mf* *f* *p* *f*

9 *p* *f* *mf* *mf*

6 *f* *mp* *f* *p* *spicc.*

a punto d'arco

9 *f* *ff*

cresc.
 & *sur E* *sur D* *f* *f* *ff*

trem.

Meno mosso

4 *f* *molto espress.* *f*

2 *f*

15 *cresc.* *cresc.* *ff*

accel.

5 Tempo

9 12 15 9 6 15

Allegro espressivo assai

15 *ff*

6 12 15

q.> pizz.+short gliss. down; q.> pizz.+short gliss. up; - pizz.+short gliss. with one left hand's finger

The musical score consists of ten staves of music. The first staff begins with a treble clef and a common time signature (C), marked with a forte (> f) dynamic. It features three triplet markings (3) over eighth notes. The second staff continues with eighth-note patterns and a piano (p) dynamic. The third staff includes a half note followed by a triplet of eighth notes, with a piano (p) dynamic. The fourth staff is marked *molto rit.* and *poco ritard.*, containing a triplet of eighth notes and a section labeled 'Cadenza' with a forte (f) dynamic. The fifth staff has a piano (p) dynamic and features a long melodic line with a fermata. The sixth staff continues the melodic line with a piano (p) dynamic. The seventh staff has a mezzo-forte (mf) dynamic and includes a quintuplet of eighth notes. The eighth staff features a piano (p) dynamic and a section marked with a box containing the number 7. The ninth staff has a piano (p) dynamic and includes a section marked *poco a poco cresc.* and a vibrato (vibr.) marking. The tenth staff concludes with a fortissimo (fff) dynamic and includes a section marked *cresc. a* and fortissimo (ff) dynamics.

*Senza metrum

ff > fff

8

Musical staff with time signatures 12/8, 6/8, 9/8, 12/8.

Musical staff with notes, slurs, and dynamics *fff*, *mp*, *ff*. Includes markings for *gliss.* and *su^aD*.

II

Adagio flebile. Rubato $\text{♩} = 48.55$

ORCH *pp*

Vn-solo *pp*

Rubato

vibr. quasi bel canto

Musical staff for ORCH and Vn-solo with dynamics *pp* and markings for *vibr.* and *rubato*.

Musical staff with notes and dynamics *mf*.

2

Musical staff with notes, slurs, and dynamics *mp*, *mf*.

Musical staff with notes, slurs, and dynamics *mp*, *ff*, *pp*, *vibr.*, *mp*. Includes marking for *Maximum amplitude sur E (c mute in des)*.

3

Musical staff with notes, slurs, and dynamics *f*. Includes marking for *8^{va}*.

Muta in flageoletti

Musical staff with notes, slurs, and dynamics *p*, *mf*. Includes marking for *5th*.

Musical staff with notes, slurs, and dynamics *mp*, *dim. e morendo*, *decresc.*, *pp*. Includes marking for *ord.* and *3*.

• - play behind the string stand

6 **Allegro assai**
q=140-144 10

1

Quasi toccata
solo

III

& 12/8
mf

Ossia detache

poco a poco dim.

(mp)

2 Tempo I

3 **Meno mosso**

vibr.
mf dolce

accel.

4 Tempo I

8

5

pizz. punto d'arco pizz. arco

mp saltando saltando

salt. arco salt.

salt. pizz. a punto d'arco salt. pizz.

arco salt. pizz. arco salt. du. talon

6

mf

cresc.

bú^a ú^a ú^a ú^a ú^a

7 Tempo I

ff

mf cresc. 5 ff

8 ff cresc. 5 f

mf cresc. ff f

Violin I

O. Taganov

Triptych-concert

for

Violin and symphony orchestra

I

Allegro agitato e disperato

3 Allegro infernale esaltando

*Absetzen - p < f -- suddenly cut the tone end (with light accent)

6

7

tacet *p* *ff*
div. J *a* *W* *a* *J* *I* *i* *J* *I* *b* *i* *a* *I* *b* *i* *a* *b* *I* *a*
u^a *i*^a *u*^a *15* *ä* *i* *I* *#**i*^a *i*^a *#**i*^a *a* *#**i*^a *a* *#**i*^a *#**i*^a *n* *n* *n* *n* *I* *12* *u*^a *#**u*^a
f *sub. mf*
u^a *b*ⁱ *a* *12* *i*^a *i*^a *b*ⁱ *n* *i* *b*ⁱ *i* *i* *i* *i* *#**i*^a *i* *b*ⁱ *a* *i* *n* *i*
cresc. *mf* *ff vibr.*
12 *i*^a *i*^a *b*ⁱ *i*^a *n* *i* *i*^a *#**i*^a *i* *b*ⁱ *a* *12* *i*^a *i*^a *i*^a *6*
mf
f *cresc. molto ff*
*b*ⁱ *n* *i* *#**i*^a *i*^a *z*^a *#**i*^a *J* *J* *J* *J* *J* *#**i*^a *i*^a
mf *cresc.* *ff*

8

II

Adagio flebile. Rubato *q=48-55*

pp
pp
1 *Rubato*
vibr. quasi bel canto *mp*
pp *mp*
div.

2

ORCH *mf* *p* *p* *p* *#* *p* *j* *i* *mf* *pp* *pp* *mp* *poco cresc.*

VN-I *mp* *p* *f* *ppp* *pp*

3

ORCH *mf* *dim.* *p* *dim.*

VN-I *p* *mf* *dim.* *p* *3* *3* *3*

4

Vn solo *mf* *3* *3* *mp* *ord.* *pp* *dim. e morendo* *mp* *pp*

VN-I *p* *div.* *p* *pp* *mp* *pppp* *gliss.* *gliss.*

III

Allegro assai q=140-144

div. *f* *f* *2*

div. *f* *f* *2*

1 *ff* *8*

div. *mp* *mf*

div. *mp* *f* *sim.*

*Absetzen - *p* < *f* -- suddenly cut the tone end (with light accent)

2 **Tempo I**
 div. *ff*

rit. molto **3** **Meno mosso**
 div. *mf* (mf)

(I V-no) **3**

I V-ni tutti **accel.**
 div. *cresc.*

4 **Tempo I**
 div. *ff*

5 **Tutti** *pizz.*
ff

punto d'arco *mp* arco

pizz. arco *pizz.*

6 arco *p* *cresc.*

mp *un.* *div.* *un.*

7 **Tempo I**
cresc. *ff*

Violin II

O. N. Taganov

Triptych-concert

for

Violin and symphony orchestra

I

Allegro agitato e disperato

1

Allegro infernale esaltando e ben marcato

3

*Absetzen - p < f -- suddenly cut the tone end (with light accent)

7

p *ff*

div. unis.

f sub. mf

f *cresc.* *ff vibr.*

8

mf *mf* *f cresc. molto*

ff *mf cresc.* *ff*

II

Adagio flebile. Rubato

VN-I ORCH

pp *vibr. quasi bel canto*

div.

Vn-II

pp

Vn solo

mp *mf* *ORCH*

unis. div.

Vn-II

pp *mp* *mp* *mp*

ORCH

p *mf* *pp* *pp* *mp* *poco cresc.*

Vn-II

mp *p* *f* *ppp* *p*

3

Vn-II

mf dim. p

4

Vn solo

mf mp pp mp pp

Vn-II

p pp < mp pppp

dim. e morendo

ORCH

div. U

gliss. gliss.

III

Allegro assai q=140-144

f

f

f

1

8

unif.

ff

div.

mp mf

2

Tempo I

mp < f sim. ff

rit. molto

div.

mf

3

Meno mosso

mp

*Absetzen - p < f -- suddenly cut the tone end (with light accent)

4 **Tempo I**

acc.
cresc.
ff

W^a #i #i #i #i u^a b¹a u^a unis^a

f

5 **Tutti**

ff mp

pizz. arco.

pizz. arco

6

p cresc.

ar^{co} #i^o div. W^a W^a W^a W^a W^a W^a u^a u^a unis.

7 **Tempo I**

div. ff

mf ff mf

8

ff f

f

mp

9

div. sf

Musical staff 1: A single staff with a treble clef and a common time signature. It begins with a key signature of one sharp (F#). The notation includes a series of eighth notes, some beamed together, and rests. There are several slurs and accents. The staff ends with a double bar line.

Musical staff 2: A single staff with a treble clef and a common time signature. It begins with a key signature of one sharp (F#). The notation includes a series of eighth notes, some beamed together, and rests. There are several slurs and accents. The staff ends with a double bar line.

Musical staff 3: A single staff with a treble clef and a common time signature. It begins with a key signature of one sharp (F#). The notation includes a series of eighth notes, some beamed together, and rests. There are several slurs and accents. The staff ends with a double bar line.

sempre cresc.

Musical staff 4: A single staff with a treble clef and a common time signature. It begins with a key signature of one sharp (F#). The notation includes a series of eighth notes, some beamed together, and rests. There are several slurs and accents. The staff ends with a double bar line.

Viola

O. N. Taganov

Triptych-concert

for

Violin and symphony orchestra

Allegro agitato e disperato

I

First staff of music in bass clef with 8/8 time signature. It contains several measures of music with notes and rests. Dynamics include *ff* and *mf*. There are first and second endings marked with **1** and **2** in boxes. The first ending is a bracketed section of four measures, and the second ending is a bracketed section of four measures.

Second staff of music in bass clef with 8/8 time signature. It continues the musical piece with notes and rests. Dynamics include *f* and *mf*. There is a fermata over a note in the middle of the staff.

Third staff of music in bass clef with 8/8 time signature. It continues the musical piece with notes and rests. Dynamics include *mf*. There is a fermata over a note at the end of the staff.

Fourth staff of music in bass clef with 8/8 time signature. It continues the musical piece with notes and rests. Dynamics include *f*. There are markings for *div.* and *unis.* above the staff.

Fifth staff of music in bass clef with 8/8 time signature. It continues the musical piece with notes and rests. Dynamics include *f*. There are markings for *div.* and *W* above the staff.

3 Allegro infernale esaltando e ben marcato

Sixth staff of music in bass clef with 8/8 time signature. It begins the third section of the piece. Dynamics include *mp*. There are markings for *unispizz.*, *arco*, and *pizz.* above the staff.

Seventh staff of music in bass clef with 8/8 time signature. It continues the musical piece with notes and rests. Dynamics include *mp* and *mf*.

Eighth staff of music in bass clef with 8/8 time signature. It continues the musical piece with notes and rests. Dynamics include *mp*. There is a marking for *arco* above the staff.

Ninth staff of music in bass clef with 8/8 time signature. It continues the musical piece with notes and rests. Dynamics include *mp* and *f*. There are markings for *pizz.*, *arco*, and *arco 2* above the staff.

Tenth staff of music in bass clef with 8/8 time signature. It continues the musical piece with notes and rests. Dynamics include *mp*. There is a marking for *div.* above the staff.

Eleventh staff of music in bass clef with 8/8 time signature. It continues the musical piece with notes and rests. Dynamics include *mf*, *p*, and *mp*.

*Absetzen - $p < f$ -- suddenly cut the tone end (with light accent)

div. *ff* unis. *mp*

Musical staff with notes and dynamics markings. Dynamics include *ff* and *mp*.

4 *Meno mosso*

div. *mf* *p* *mf (mp)*

Musical staff with notes and dynamics markings. Dynamics include *mf*, *p*, and *mf (mp)*.

cresc. *f*

Musical staff with notes and dynamics markings. Dynamics include *cresc.* and *f*.

5 *Tempo I*

f *ff* *mf*

Musical staff with notes and dynamics markings. Dynamics include *f*, *ff*, and *mf*.

Allegro espressivo assai

Musical staff with notes and dynamics markings.

Musical staff with notes and dynamics markings.

f *f* *p*

Musical staff with notes and dynamics markings. Dynamics include *f*, *f*, and *p*.

Musical staff with notes and dynamics markings.

molto rit.

6

cresc. *mf* *tacet*

Musical staff with notes and dynamics markings. Dynamics include *cresc.*, *mf*, and *tacet*.

7

p *ff*

Musical staff with notes and dynamics markings. Dynamics include *p* and *ff*.

f

Musical staff with notes and dynamics markings. Dynamics include *f*.

cresc.
 8 *ff vibr.*
mf
mf *cresc.* *f cresc. molto*
ff *ff*

II

Adagio flebile. Rubato 48-55
 VN-I ORCH *pp* *vibr. quasi bel canto*
 Vn solo *pp* *mp* *mf* *pp* *mf* *pp* *mf* *pp*
 VI *pp* *mp* *mp* *ppp* *mp* *mf* *mf* *dim.*
 ORCH *p* *mf* *pp* *mp* *mf* *dim.*
 VI *pp* *mf* *ppp* *mp* *mf* *dim. e morendo* *pp* *mp* *pp*
p *pp < mp* *pppp*

III

Allegro assai $\text{♩} = 140-144$
f *mf*

Musical staff 1: Bass clef, treble clef, notes with stems, dynamics *f*, *f*, and a fermata.

Musical staff 2: Bass clef, treble clef, notes with stems, dynamics *ff*, *mf*, and a fermata.

Musical staff 3: Bass clef, treble clef, notes with stems, dynamics *mp < f*, *sim.*, *ff*, and a fermata.

Musical staff 4: Bass clef, treble clef, notes with stems, dynamics *mf*, *mf*, *mp*, and a fermata.

Musical staff 5: Bass clef, treble clef, notes with stems, dynamics *mf*, *mf*, and a fermata.

Musical staff 6: Bass clef, treble clef, notes with stems, dynamics *ff*, *mf*, and a fermata.

Musical staff 7: Bass clef, treble clef, notes with stems, dynamics *mf*, *ff*, and a fermata.

Musical staff 8: Bass clef, treble clef, notes with stems, dynamics *mp*, *p*, and a fermata.

Musical staff 9: Bass clef, treble clef, notes with stems, dynamics *p*, *cresc.*, and a fermata.

Musical staff 10: Bass clef, treble clef, notes with stems, dynamics *ff*, *mf*, and a fermata.

Musical staff 11: Bass clef, treble clef, notes with stems, dynamics *ff*, *mf*, *ff*, and a fermata.

*Absetzen - *p < f* -- suddenly cut the tone end (with light accent)

8

First staff of music for section 8. It begins with a treble clef and a common time signature. The melody features a series of eighth notes with accents, starting on a middle C. Dynamics include *f* (forte) and *f* (forte) with accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Second staff of music for section 8. It continues the melody with eighth notes and some quarter notes. Dynamics include *f* (forte) and *f* (forte) with accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

9

First staff of music for section 9. It begins with a treble clef and a common time signature. The melody features a series of eighth notes with accents, starting on a middle C. Dynamics include *mp* (mezzo-piano) and *sf* (sforzando). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Second staff of music for section 9. It continues the melody with eighth notes and some quarter notes. Dynamics include *mp* (mezzo-piano) and *sf* (sforzando). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Third staff of music for section 9. It continues the melody with eighth notes and some quarter notes. Dynamics include *mp* (mezzo-piano) and *sf* (sforzando). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Fourth staff of music for section 9. It continues the melody with eighth notes and some quarter notes. Dynamics include *mp* (mezzo-piano) and *sf* (sforzando). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

sempre cresc.

ff

Violoncello

O. Taganov

Triptych-concert

for

Violin and symphony orchestra

Allegro agitato e disperato

I

1

ff > mf f

2

<

mf f

3

f

3 Allegro

pizz. arco

mp mf

arco 3 2 pizz. f

arco mp mf

mf p

div.unis.

div.unis.

ff mp

4

Meno mosso

mf < > p mf (mp)

*Absetzen - p < f -- suddenly cut the tone end (with light accent)

II

Adagio flebile. Rubato $q=48-55$

VN-I ORCH & *pp* *vibr. quasi bel canto*

Vc. *pp*

Vn solo *pp* *mp* *mf* *ORCH*

ORCH *pp* *mp* *mf* *dim.*

Vc. *pp* *p* *f* *ppp* *pp* *poco cresc.* *mp* *dim.*

ORCH *p* *dim.* *mf* *mp* *pp* *ppp*

Vc. *p* *pp* *mp* *pppp*

III

Allegro assai $q=140-144$

f *f* *f*

1 *mf* *mp* *f sim.*

2 **Tempo I** *mf* *rit. molto*

3 **Meno mosso** *ff* *mp* *sim.*

*Absetzen - $p < f$ -- suddenly cut the tone end (with light accent)

Contrabass

O. Taganov

Triptych-concert

for

Violin and symphony orchestra

Allegro agitato e disperato

I

1

ff *mf* *f*

2

< *f*

f

3

f

3 Allegro

p *ppp staccato*

p

ppp cresc. *mf* *f* *mp*

mf *p* *cresc.* *f*

4 Meno mosso

< *ff* *mf* *mf (mp)*

cresc. *f*

5 Tempo I

cresc. *ff* *mf*

*Absetzen - $p < f$ -- suddenly cut the tone end (with light accent)

Allegro espressivo assai

? 6 8 15 8 9 8 6 12 8 6

? 6 8 15 8 9 8 6 12 8 6

molto rit.

? 12 8 15 8 12 8 15 8 6

6

7

? 12 8 15 8 9 8 6 15 8

detache

? 15 8 12 8 9 8 12 8 9 8 6

8

? 6 15 6 12 8 12 8 6

? 6 8 12 8 12 8 6

? 6 8 12 8 6

II

VN SOLO Rubato

Adagio flebile. Rubato

VN-I ORCH & m pp 3 3

Cb. m pp mp

Vn solo

Cb.

mp

mf

ORCH

ORCH

p

mf

pp

pp

mp

mf

dim.

Cb.

p

ppp

pp

poco cresc.

mf

dim.

ORCH

p

dim.

mf

Vn solo

pp

mp

pp

mp

pp

ppp

Cb.

p

pp

mp

pppp

dim. e morendo

Allegro assai q=140-144

III

f

f

f

1

10

2

Tempo I

mp

f

sim.

ff

mf

3

rit. molto

Meno mosso

mf

mp

4

Tempo I

accel.

cresc.

ff

*Absetzen - p < f -- suddenly cut the tone end (with light accent)

O. N. Taganov

Triptych-concert

for

Violin and symphony orchestra

Orchestra consist:

2 Fl., 2 Ob., 2 Cl. (in B), 2 Bsn.;
 2 Hrn (in F), Tpt. (in B), Tbn.;
 Timp. (1 perf), Dr. kit (1 perf),
 C-lli C /Flex. A (1 perf) , Xyl. (1 perf);
 Vn I (10), Vn II (8), Vl (6), Vc (4), Cb (3)

Specifications:

Drum Kit

Tom-toms Piatti sosp. Triang

Bass Snare Bass Tenor Alt Tenor Alt Soprano

Q -- short gliss up Q -- short gliss down

b -- absetzen --- suddenly cut the tone end (with light accent)

s
 m -- senza metrum

¥ -- play with brushes U -- play with soft yam beater

• -- play behind string stand

Triptych-concert

O.N. Taganov 3

I

Allegro agitato e disperato

2 Flute
ff
12 15 18 21

2 Oboe
ff
12 15 18 21

2 Clarinet in Bb
ff
12 15 18 21

2 Bassoon
ff mf
12 15 18 21

2 Horn in F
ff mf
12 15 18 21

Trumpet in Bb
ff
12 15 18 21

Trombone
ff mf
12 15 18 21

Timpani
ff
12 15 18 21

Drum Kit
ff
12 15 18 21

**Glockenspiel/
Flexaton**
12 15 18 21

Xylophone
12 15 18 21

Violin solo
12 15 18 21

Violin I
Allegro agitato e disperato
ff mf
12 15 18 21

Violin II
ff mf
12 15 18 21

Viola
ff mf
12 15 18 21

Violoncello
ff mf
12 15 18 21

Contrabass
ff mf
12 15 18 21

1

2 Fl. f

2 Ob. f

2 Cl. f

2 Bsn. f

2 Hn.

Tpt.

Tbn.

Timp.

Dr.

Vln. solo f **1** *Allegro espressivo assai*

Vln. I f

Vln. II f

Vla. f

Vc. f

Cb. f

*Absetzen - $p < f$ -- suddenly cut the tone end (with light accent)

2 Fl. $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

2 Ob. $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

2 Cl. $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

2 Bsn. $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

Timp. $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

Vln. solo $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

Vln. II $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

Vla. $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

Vc. $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

Cb. $\frac{12}{8}$ $\hat{1}^a$ $\hat{2}^a$ $\hat{3}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{6}^a$ $\hat{7}^a$ $\hat{8}^a$ $\hat{9}^a$ $\hat{10}^a$ $\hat{11}^a$ $\hat{12}^a$ 15/8

2

2 Fl. $\frac{15}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$

2 Ob. $\frac{15}{8}$ \hat{i}^a $\overset{a^2}{j}$ $\hat{i}^a \hat{b}\hat{i} \hat{b}\hat{i} \hat{a}$ $\hat{i}^{\#1} \hat{i}^a \hat{b}\hat{i}$ \hat{u}^a \hat{i}^a \hat{u}^a $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$
f

2 Cl. $\frac{15}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ \hat{a} $\hat{b}\hat{i} \hat{i}^a$ $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$

2 Bsn. $\frac{15}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ \hat{i}^a $\hat{i}^a \hat{b}\hat{i}$ $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$

2 Hn. $\frac{15}{8}$ $\frac{9}{8}$ \hat{i}^a $\overset{Hrn I}{\hat{a}}$ $\hat{b}\hat{i} \hat{i}^{\#1} \hat{i}^a \hat{i}^a$ $\frac{6}{8}$ \hat{u}^a $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$

Tbn. $\frac{15}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ \hat{i}^a $\hat{i}^a \hat{b}\hat{i}$ $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$

Timp. $\frac{15}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{12}{8}$ \hat{i}^a $\frac{3}{4}$

Vln. solo $\frac{15}{8}$ $\overset{a^2}{j}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$ $\frac{9}{8}$ $\hat{i}^a \hat{i}^{\#1} \hat{b}\hat{i} \hat{i}^a \hat{i}^{\#1} \hat{i}^a$ $\frac{6}{8}$ $\hat{b}\hat{i}^a \hat{i}^a$ $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$
ff 5 5

Vln. I $\frac{15}{8}$ \hat{i}^a $\overset{j}{\hat{i}^a \hat{b}\hat{i} \hat{b}\hat{i} \hat{a}}$ $\hat{i}^{\#1} \hat{i}^a \hat{b}\hat{i}$ \hat{u}^a \hat{i}^a \hat{u}^a $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$
f

Vln. II $\frac{15}{8}$ $\overset{unis.}{\hat{i}^a}$ $\overset{j}{\hat{i}^a \hat{b}\hat{i} \hat{b}\hat{i} \hat{a}}$ $\hat{i}^{\#1} \hat{i}^a \hat{b}\hat{i}$ \hat{u}^a \hat{i}^a \hat{i}^a $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$ *div.*
f

Vla. $\frac{15}{8}$ $\frac{9}{8}$ \hat{i}^a \hat{a} $\hat{b}\hat{i} \hat{i}^a$ $\frac{6}{8}$ \hat{u}^a $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$

Vc. $\frac{15}{8}$ \hat{u}^a $\hat{b}\hat{i}^a \hat{n}\hat{i}^a \hat{b}\hat{i}^a$ $\frac{9}{8}$ \hat{u}^a \hat{i}^a $\frac{6}{8}$ \hat{u}^a $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$

Cb. $\frac{15}{8}$ \hat{u}^a $\hat{b}\hat{i}^a \hat{n}\hat{i}^a \hat{b}\hat{i}^a$ $\frac{9}{8}$ \hat{u}^a \hat{i}^a $\frac{6}{8}$ \hat{u}^a $\frac{12}{8}$ $\hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a$

2 Fl. f \hat{i}^a \hat{i}^a \hat{i}^a 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

2 Ob. mf \hat{i}^a \hat{i}^a $\hat{i}^{\#i}$ \hat{i}^a \acute{u}^a $b\acute{u}^a$ 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

2 Cl. f \hat{i}^a \hat{i}^a \hat{i}^a 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

2 Bsn. \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

2 Hn. mf \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Tpt. 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Tbn. 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Timp. \hat{i}^a \hat{i}^a \hat{i}^a 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Dr. \hat{i}^a \hat{i}^a \hat{i}^a 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Vln. solo f \hat{i}^a \hat{i}^a \hat{i}^a 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Vln. I mf \hat{i}^a \hat{i}^a $\hat{i}^{\#i}$ \hat{i}^a \acute{u}^a \acute{u}^a 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Vln. II $div.$ \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a $unis.$ $\hat{i}^{\#w^a}$ 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Vla. mf \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \acute{u}^a $b\acute{u}^a$ 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Vc. mf \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \acute{u}^a $b\acute{u}^a$ 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Cb. \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 15 \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a 12

Musical score for the first system, featuring Timp., Vln. solo, Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as clefs, time signatures (12/8, 3/4, 6/8), and dynamics (mf, f, sf). The Vln. solo part features a complex rhythmic pattern with slurs and accents. The Vln. I and II parts have a melodic line with slurs and accents. The Vla. part has a melodic line with slurs and accents. The Vc. and Cb. parts have a melodic line with slurs and accents. The Timp. part has a melodic line with slurs and accents.

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Musical score for the second system, featuring 2 Fl., 2 Ob., 2 Bsn., Vln. solo, Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as clefs, time signatures (12/8, 3/4, 6/8), and dynamics (mf). The Vln. solo part features a complex rhythmic pattern with slurs and accents. The Vln. I and II parts have a melodic line with slurs and accents. The Vla. part has a melodic line with slurs and accents. The Vc. and Cb. parts have a melodic line with slurs and accents. The 2 Fl., 2 Ob., and 2 Bsn. parts have a melodic line with slurs and accents.

This page contains a musical score for measures 15 through 18. The instruments and parts are as follows:

- 2 Fl.**: Flute 1 and 2. Measure 15: \hat{i}^a , \hat{i}^a , \hat{u}^a . Measure 16: \hat{i}^a , \hat{i}^a , \hat{u}^a . Measure 17: \hat{i}^a , \hat{i}^a . Measure 18: \hat{i}^a , \hat{i}^a .
- 2 Ob.**: Oboe 1 and 2. Measure 15: \hat{i}^a , \hat{u}^a . Measure 16: \hat{u}^a , $\hat{b}\hat{u}^a$. Measure 17: $\hat{n}\hat{i}^a$, \hat{i}^a . Measure 18: \hat{i}^a .
- 2 Cl.**: Clarinet 1 and 2. Measure 15: \hat{i}^a , \hat{u}^a . Measure 16: \hat{i}^a . Measure 17: $\hat{b}\hat{i}^a$, \hat{i}^a . Measure 18: \hat{i}^a .
- 2 Bsn.**: Bassoon 1 and 2. Measure 15: \hat{i}^a , \hat{u}^a , \hat{u}^a . Measure 16: \hat{i}^a , \hat{u}^a . Measure 17: \hat{i}^a , $\hat{\#i}^a$. Measure 18: \hat{i}^a .
- 2 Hn.**: Horn 1 and 2. Measure 15: \hat{i}^a , \hat{u}^a . Measure 16: \hat{i}^a , \hat{i}^a , \hat{i}^a . Measure 17: $\hat{\#i}^a$, \hat{i}^a . Measure 18: $\hat{\#i}^a$, \hat{i}^a .
- Tbn.**: Trombone. Measure 15: \hat{i}^a . Measure 16: \hat{i}^a . Measure 17: \hat{i}^a , $\hat{\#i}^a$. Measure 18: \hat{i}^a , $\hat{\#i}^a$.
- Timp.**: Timpani. Measure 15: \hat{i}^a . Measure 16: \hat{i}^a . Measure 17: \hat{i}^a , \hat{i}^a . Measure 18: \hat{i}^a , \hat{i}^a .
- Vln. solo**: Solo Violin. Measure 15: \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a . Measure 16: \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a . Measure 17: \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a . Measure 18: \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a .
- Vln. I**: Violin I. Measure 15: \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a . Measure 16: \hat{i}^a , \hat{i}^a , \hat{u}^a . Measure 17: \hat{i}^a , \hat{i}^a . Measure 18: \hat{i}^a , \hat{i}^a .
- Vln. II**: Violin II. Measure 15: \hat{i}^a , \hat{u}^a . Measure 16: \hat{i}^a , \hat{u}^a , $\hat{b}\hat{u}^a$. Measure 17: $\hat{\#i}^a$, \hat{i}^a . Measure 18: \hat{i}^a .
- Vla.**: Viola. Measure 15: \hat{u}^a , \hat{i}^a . Measure 16: \hat{i}^a , \hat{u}^a . Measure 17: \hat{i}^a . Measure 18: $\hat{\#i}^a$, $\hat{\#i}^a$.
- Vc.**: Violoncello. Measure 15: \hat{i}^a . Measure 16: \hat{i}^a , \hat{u}^a . Measure 17: $\hat{\#i}^a$. Measure 18: \hat{i}^a , $\hat{\#i}^a$.
- Cb.**: Contrabasso. Measure 15: \hat{i}^a . Measure 16: \hat{i}^a , \hat{u}^a . Measure 17: \hat{i}^a . Measure 18: \hat{i}^a , $\hat{\#i}^a$.

Additional markings include *mf* for the Clarinet part, *div.* for the Viola part, and various fingering and breath marks throughout the score.

2 Fl. & 8 15 ä bī bī ī^a j̇ ī ī^a 12 ä #ī ī ä #ī #ī ī^a ä #ī bī 15 8

2 Ob. & 8 15 ä bī bī ī^a j̇ ī ī^a 12 ī^a ī^a ī^a ä #ī nī 15 8

2 Cl. & 8 15 #ī^a j̇ ī ī^a 12 ä #ī ī ä #ī #ī ī^a ä bī nī 15 8

2 Bsn. ? 8 15 bū^a j̇ ī ī^a 12 ī^a ī^a ī^a ä #ī ī 15 8

2 Hn. & 8 15 #ī^a j̇ ī ī^a 12 ī^a ī^a ä bī nī 15 8

Tpt. & 8 15 12 ī^a ī^a ä #ī nī 15 8

Tbn. ? 8 15 bū^a j̇ ī ī^a 12 ī^a ī^a ä #ī ī 15 8

Timp. ? 8 15 3/4 j̇ ī ī^a 12 ī^a ī^a ä 15 8

Dr. / 8 12 ī^a ī^a ä ī ī 15 8

Vln. solo & 8 15 bī nī ī ä #ī ī ī ī ī ī ä ī ī ä #ī #ī 12 ä ī ī ä #ī ī ä bī ī ī j̇ ī 15 8

Vln. I & 8 15 bū^a j̇ ī ī^a div. #pizz. j̇ ī ī j̇ ī j̇ ī 12 j̇ ī j̇ ī j̇ ī #ī ī arco 3/4 3/4 ä bī bī 15 8

Vln. II & 8 15 bū^a j̇ ī ī^a div. pizz. j̇ ī ī j̇ ī j̇ ī 12 j̇ ī j̇ ī j̇ ī bī ī arco 3/4 3/4 ä #ī ī 15 8

Vla. B 8 15 #ī^a j̇ ī ī^a unis. pizz. j̇ ī ī j̇ ī j̇ ī 12 j̇ ī j̇ ī j̇ ī bī ī arco 3/4 3/4 ä #ī ī 15 8

Vc. ? 8 15 ū^a j̇ ī bī j̇ ī j̇ ī j̇ ī 12 j̇ ī j̇ ī j̇ ī j̇ ī arco 3/4 3/4 ä #ī ī 15 8

Cb. ? 8 15 bū^a j̇ ī j̇ ī j̇ ī j̇ ī 12 j̇ ī j̇ ī j̇ ī ī^a arco 3/4 3/4 ä #ī ī 15 8

3 Allegro infernale esaltando e ben marcato

2 Fl. *mf* *mf*

2 Ob. *p*

2 Cl. *a*

2 Bsn. *sordamente* *pp staccato*

2 Hn. *a*

Tpt. *a*

Tbn. *a*

Timp. *a*

Dr. *triang*

Glock./ Flex. *mp*

Xyl. *a* *mf* *mf*

3 Allegro infernale esaltando e ben marcato

Vln. solo

Vln. I *a* *pizz.* *mp*

Vln. II *mp* *pizz.* *mp*

Vla. *mp* *pizz.* *mp*

Vc. *a* *mp*

Cb. *a punto d'arco* *pp staccato*

Musical score for orchestra, measures 12-15. The score is in 8/8 time and features the following instruments and parts:

- 2 Fl.**: Melodic line with notes \hat{i}^a , \hat{a} , $\hat{i}^{\#}$, \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i}^a , \hat{i}^a , \hat{a} , \hat{i} , \hat{i} .
- 2 Ob.**: Melodic line with notes \hat{i}^a , \hat{a} , $\hat{i}^{\#}$, \hat{i} , \hat{i} , \hat{i}^a , \hat{i}^a , \hat{i} , \hat{i} , \hat{i}^a , \hat{i}^a , \hat{a} , \hat{i} , \hat{i} .
- 2 Cl.**: Melodic line with notes \hat{i}^a , \hat{a} , $\hat{i}^{\#}$, \hat{i} , \hat{i} , \hat{i}^a , \hat{i}^a , \hat{i} , \hat{i} , \hat{i}^a , \hat{i}^a , \hat{a} , \hat{i} , \hat{i} .
- 2 Bsn.**: Rhythmic accompaniment with a question mark above the staff.
- Dr.**: Rhythmic accompaniment with a triangle (Ariang) indicated above the staff.
- Glock./ Flex.**: Melodic line with notes \hat{a} , \hat{i} , \hat{i}^a , \hat{a} , \hat{i} , \hat{i}^a , \hat{i}^a .
- Xyl.**: Melodic line with notes $\hat{i}^{\#}$, \hat{i} , \hat{a} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i}^a , \hat{i}^a .
- Vln. I**: Melodic line with notes \hat{i}^a , \hat{a} , $\hat{i}^{\#}$, \hat{i} , \hat{i} , \hat{i}^a , \hat{i}^a , \hat{a} , \hat{i} , \hat{i} .
- Vln. II**: Melodic line with notes \hat{i}^a , \hat{a} , $\hat{i}^{\#}$, \hat{i} , \hat{i} , \hat{i}^a , \hat{i}^a , \hat{a} , \hat{i} , \hat{i} .
- Vla.**: Melodic line with notes \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , $\hat{i}^{\#}$, $\hat{i}^{\#}$, \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} .
- Vc.**: Melodic line with notes \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , $\hat{i}^{\#}$, $\hat{i}^{\#}$, \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} .
- Cb.**: Rhythmic accompaniment with notes \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} , \hat{i} .

Measures 12-15 are marked with a common time signature of 8/8. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

2 Fl. W^a

2 Cl.

2 Bsn. *pp*

Dr. *mp*

Glock./ Flex. *pp*

Vln. solo *pizz.*

Vln. I *mf arco*

Vln. II *pp arco*

Vla. *pp*

Vc. *pizz.*

Cb. *p*

2 Cl. *f* *mp* *f*

Vln. solo *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

=

Vln. solo *f* *trem.*

Vln. I *f*

Vln. II *p*

Vla. *p*

Vc. *p* *mp* *div.* *unis.*

Cb. *p* *cresc.*

2 Fl. & 15 ⁸ ¹⁵ ⁸ tenuto *mp* *bi a ni a i a*

2 Ob. & 15 ⁸ ¹⁵ ⁸ tenuto *mp* *bi a ni a #i a*

2 Cl. & 15 ⁸ ¹⁵ ⁸ tenuto *mp* *#i a i a i a*

2 Bsn. ? 15 ⁸ ¹⁵ ⁸ tenuto *mp* *i a i a bi a i a i a bi a*

2 Hn. & 15 ⁸ ¹⁵ ⁸ tenuto *con sord.* *mp* *#i a i a #i a*

Tpt. & 15 ⁸ ¹⁵ ⁸ *con sord.* tenuto *mp* *bi a ni a #i a*

Tbn. ? 15 ⁸ ¹⁵ ⁸ *con sord.* tenuto *mp* *i a i a bi a*

Timp. ? 15 ⁸ ¹⁵ ⁸ *mp* *3/4 3/4*

Dr. / 15 ⁸ ¹⁵ ⁸ *3/4*

Vln. solo ⁸ ¹⁵ ⁸ *trem* *#i a i a i a i a*

Vln. I & ⁸ ¹⁵ ⁸ *f* *bi #i i i ni i #i i #i i bi ni* *ff* *mp* *i a i bi a ni a i a*

Vln. II & ⁸ ¹⁵ ⁸ *mf* *div.unis.* *i i #i i #i i bi ni i #i i bi ni i #i i #i* *ff* *mp* *bi a ni a #i a*

Vla. B ⁸ ¹⁵ ⁸ *div.unis.* *i bi ni #i #i i #i i bi ni i bi ni 00* *ff* *mp* *#i a i a i a i a*

Vc. & ⁸ ¹⁵ ⁸ *div.unis.* *div.unis.* *i bi ni i #i i bi ni ni #i i #i i bi ni ni #i i #i i bi ni* *ff* *mp* *i a i i ? i a i a bi a*

Cb. ? ⁸ ¹⁵ ⁸ *f* *00* *ff* *#i a i a i a i a*

4
Meno mosso

2 Fl. & mf \dot{u}^a \ddot{i}^a \acute{u}^a | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ \ddot{i}^a | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

2 Ob. & mf \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

2 Cl. & mf \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

2 Bsn. ? mf \dot{u}^a \ddot{i}^a \acute{u}^a | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

2 Hn. & mf \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

Tpt. & mf \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

Tbn. ? mf \dot{u}^a \ddot{i}^a \acute{u}^a | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

Timp. ? mf \dot{u}^a \ddot{i}^a \acute{u}^a | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

Dr. / mf \dot{u}^a \ddot{i}^a \acute{u}^a | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

Glock./ Flex. & | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

4
Meno mosso

Vln. solo & f \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ \ddot{i}^a | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ \ddot{i}^a | 15 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ \ddot{i}^a

Vln. I & mf \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

Vln. II & mf \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

Vla. & mf \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

Vc. ? mf \dot{u}^a \ddot{i}^a \acute{u}^a | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

Cb. ? mf \dot{u}^a \ddot{i}^a \acute{u}^a | 8 \dot{u}^a \ddot{i}^a $\# \ddot{i}^a$ | 15 \dot{u}^a \ddot{i}^a \acute{u}^a

2 Fl. & #ú^a ú^a ï^a 0 8 bí^a bí^a 2 bí^a bí^a bí^a bú^a bú^a ï^a 15 8

2 Ob. & ú^a #ú^a ï^a 0 8 15 8

2 Cl. & bú^a #ú^a ú^a ï^a 0 8 bí^a bí^a 2 bí^a bí^a bú^a bú^a ï^a 15 8

2 Bsn. ? #ú^a #ú^a ï^a 0 8 15 8

2 Hn. & #ú^a ú^a #ú^a ï^a 0 8 ï^a ï^a 15 8

Tpt. & #ú^a ú^a ï^a 0 8 15 8

Tbn. ? #ú^a ú^a ï^a 0 8 15 8

Vln. solo & #ú^a 2 ú^a bí^a #ú^a ï^a ï^a ï^a #ú^a 0 8 ú^a ï^a #ú^a #ú^a ï^a 2 ï^a bí^a 15 8

Vln. I & #ú^a ú^a ï^a 0 8 #ú^a ï^a ú^a ï^a 15 8

Vln. II & #ú^a ú^a ï^a 0 8 #ú^a ï^a ú^a ï^a 15 8

Vla. B ú^a #ú^a ï^a 0 8 ú^a ï^a #ú^a ï^a 15 8

Vc. ? #ú^a ú^a ï^a 0 8 #ú^a ï^a ú^a ï^a 15 8

Cb. ? #ú^a ú^a ï^a 0 8 #ú^a ï^a ú^a ï^a 15 8

This page contains a musical score for measures 12, 13, and 14. The score is written for a full orchestra and a solo violin. The key signature is one sharp (F#) and the time signature is 12/8. The instruments and their parts are as follows:

- 2 Fl.**: Part 1 (a2) starts with *mf* and changes to *ff* in measure 13. Part 2 starts with *mf* and changes to *ff* in measure 13.
- 2 Ob.**: Part 1 starts with *mf* and changes to *ff* in measure 13. Part 2 starts with *mf* and changes to *ff* in measure 13.
- 2 Cl.**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.
- 2 Bsn.**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.
- 2 Hn.**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.
- Tpt.**: Part 1 starts with *mf* and changes to *ff* in measure 13. Part 2 starts with *mf* and changes to *ff* in measure 13.
- Tbn.**: Part 1 starts with *mf* and changes to *f* in measure 13. Part 2 starts with *mf* and changes to *f* in measure 13.
- Timp.**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.
- Dr.**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.
- Vln. solo**: Part 1 starts with *ff* and changes to *ff* in measure 13. Part 2 starts with *ff* and changes to *ff* in measure 13.
- Vln. I**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.
- Vln. II**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.
- Vla.**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.
- Vc.**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.
- Cb.**: Part 1 starts with *f* and changes to *f* in measure 13. Part 2 starts with *f* and changes to *f* in measure 13.

The score includes various musical notations such as dynamics (*mf*, *ff*, *f*), articulation (*div.*, *urdis.*), and phrasing slurs. The solo violin part features a triplet in measure 13. The woodwind and brass parts have complex rhythmic patterns and phrasing.

5 **Tempo I**

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. *ff* *mf*

2 Hn. *ff* *mf*

Tpt. *ff*

Tbn. *ff* *mf*

Timp. *ff*

Dr. *ff*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

Detailed description: This page contains a musical score for measures 15 through 18. The score is divided into two systems. The first system includes woodwinds: Flute 2, Oboe 2, Clarinet 2, Bassoon 2, Horn 2, Trumpet, and Trombone. The second system includes strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. Each instrument part is written on a five-line staff with a treble clef and a common time signature. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are used throughout. A rehearsal mark '5' is placed at the beginning of the first system, and the tempo is marked 'Tempo I'. The page number '24' is located in the top left corner.

Allegro espressivo assai

2 Fl. $\frac{6}{8}$ \dot{f} \dot{a} $\flat\dot{b}$ \dot{a} $\sharp\dot{c}$ \dot{a} 15 0 6

2 Ob. $\frac{6}{8}$ \dot{f} \dot{a} \dot{c} \dot{a} \dot{c} \dot{a} 15 0 6

2 Cl. $\frac{6}{8}$ \dot{f} \dot{a} $\sharp\dot{c}$ \dot{a} $\sharp\dot{c}$ 15 0 6

2 Bsn. $\frac{6}{8}$ \dot{f} \dot{a} \dot{f} \dot{a} \dot{f} 15 \dot{u}^a \dot{c}^a \dot{c}^a $\flat\dot{b}^a$ 0 \dot{c}^a $\flat\dot{b}^a$ \dot{c}^a 6

2 Hn. $\frac{6}{8}$ \dot{f} \dot{a} $\sharp\dot{c}$ \dot{a} $\sharp\dot{c}$ 15 0 6

Tpt. $\frac{6}{8}$ \dot{f} \dot{a} \dot{c} \dot{a} $\sharp\dot{c}$ \dot{a} 15 0 6

Tbn. $\frac{6}{8}$ \dot{f} \dot{a} $\sharp\dot{c}$ \dot{a} \dot{c} \dot{a} 15 \dot{u}^a \dot{c}^a \dot{c}^a $\flat\dot{b}^a$ 0 \dot{c}^a $\flat\dot{b}^a$ \dot{c}^a 6

Timp. $\frac{6}{8}$ \dot{f} \dot{a} \dot{c} \dot{a} \dot{c} \dot{a} 15 \dot{c} \dot{c} \dot{a} 0 6

Dr. $\frac{6}{8}$ \dot{f} \dot{a} \dot{c} \dot{a} \dot{c} \dot{a} 15 \dot{c} \dot{c} \dot{a} 0 6

Allegro espressivo assai

Vln. solo $\frac{6}{8}$ 15 \dot{c}^a \dot{c} \dot{c} \dot{b} \dot{b} \dot{a} \dot{c} \dot{b} \dot{a} \dot{b} 0 \dot{c}^a \dot{c} \dot{b} \dot{c} \dot{b} \dot{c} 6

Vln. I $\frac{6}{8}$ \dot{f} \dot{a} $\flat\dot{b}$ \dot{a} $\sharp\dot{c}$ \dot{a} 15 \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{b} \dot{b} \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ 0 \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{b} \dot{b} \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ 6

Vln. II $\frac{6}{8}$ \dot{f} \dot{a} \dot{c} \dot{a} \dot{c} \dot{a} 15 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{b} \dot{b} \dot{c} 0 \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{b} \dot{b} \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ 6

Vla. $\frac{6}{8}$ \dot{f} \dot{a} $\sharp\dot{c}$ \dot{a} \dot{c} 15 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ 0 \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ \dot{b} \dot{b} \dot{c} \dot{c} \dot{c} $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ 6

Vc. $\frac{6}{8}$ \dot{f} \dot{a} \dot{f} \dot{a} \dot{f} 15 \dot{u}^a \dot{c}^a \dot{c}^a $\flat\dot{b}^a$ 0 \dot{c}^a $\flat\dot{b}^a$ \dot{c}^a 6

Cb. $\frac{6}{8}$ \dot{f} \dot{a} $\sharp\dot{c}$ \dot{a} \dot{c} \dot{a} 15 \dot{u}^a \dot{c}^a \dot{c}^a $\flat\dot{b}^a$ 0 \dot{c}^a $\flat\dot{b}^a$ \dot{c}^a 6

This page contains a musical score for measures 6 through 12. The score is arranged in a standard orchestral format with the following parts from top to bottom: 2 Flutes (Fl.), 2 Oboes (Ob.), 2 Clarinets (Cl.), 2 Bassoons (Bsn.), 2 Horns (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Drums (Dr.), Violin solo (Vln. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into three systems of measures: measures 6-8, 9-11, and 12. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The woodwind parts (Fl., Ob., Cl., Bsn., Hn., Tbn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a melodic line with various articulations and dynamics. The Tpt. part has a 'solo' marking in measure 7. The Timp. part has a 'p' marking in measure 9. The Dr. part has a '3' marking in measure 12. The Vln. solo part has a 'f' marking in measure 6. The Vln. I and Vln. II parts have '3/4 3/4 3/4' markings in measure 6. The Vln. II part has 'div.' markings in measure 12. The Vc. part has a 'solo' marking in measure 7. The Cb. part has 'un.' markings in measure 12.

2 Fl. I
 2 Ob.
 2 Cl. I
 2 Bsn.
 2 Hn.
 Tpt.
 Tbn.
 Timp.
 Dr.
 Vln. solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The score is for page 27 of a musical work. It features a woodwind section with two flutes, two oboes, two clarinets, and two bassoons. The brass section includes two horns, two trumpets, and two trombones. The percussion section consists of timpani and drums. The string section includes a solo violin, first and second violins, viola, violoncello, and double bass. The music is in 6/8 time and features various dynamics such as *p* (piano) and *f* (forte). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score includes first and second endings for several instruments.

This page contains a musical score for measures 9 through 12. The instruments listed on the left are: 2 Fl., 2 Ob., 2 Cl., 2 Bsn., 2 Hn., Tpt., Tbn., Timp., Dr., Glock./Flex., Xyl., Vln. solo, Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 9/8 time and features a variety of notes, rests, and articulations. Dynamics such as *p* (piano) are indicated. Measure numbers 9, 15, 6, and 12 are placed at the beginning of their respective measures. The notation includes stems, beams, and various accidentals (sharps, naturals, flats) for the notes. Some notes have slurs or accents above them. The woodwind parts (Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn.) show complex rhythmic patterns with many sixteenth and thirty-second notes. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide a harmonic and rhythmic foundation. The percussion parts (Timp., Dr., Glock./Flex., Xyl.) have more rhythmic and melodic lines. The overall texture is dense and detailed.

2 Fl. $\frac{12}{8}$ \hat{a} $\hat{b}\hat{i}$ $\hat{b}\hat{i}$ \hat{a} \hat{a} \hat{a} \hat{a} \hat{i} $\hat{b}\hat{i}$ \hat{a} \hat{a} \hat{a} 15/8

2 Ob. $\frac{12}{8}$ \hat{i} \hat{i} $\hat{b}\hat{i}$ \hat{a} \hat{a} 15/8

2 Cl. $\frac{12}{8}$ \hat{a} \hat{a} \hat{a} \hat{a} \hat{a} \hat{a} \hat{a} \hat{a} \hat{a} 15/8

2 Bsn. $\frac{12}{8}$ \hat{a} \hat{i} \hat{i} $\hat{b}\hat{i}$ \hat{a} 15/8

2 Hn. $\frac{12}{8}$ \hat{a} \hat{a} $\hat{b}\hat{i}$ \hat{a} \hat{a} \hat{a} \hat{a} $\hat{b}\hat{i}$ \hat{a} \hat{a} 15/8

Tbn. $\frac{12}{8}$ \hat{a} \hat{a} $\hat{b}\hat{i}$ $\hat{b}\hat{i}$ \hat{a} 15/8

Dr. $\frac{12}{8}$ 1^a 1^a \hat{a} \hat{a} 15/8

Glock./ Flex. $\frac{12}{8}$ \hat{a} \hat{a} $\hat{b}\hat{i}$ \hat{a} \hat{i} 15/8

Vln. I $\frac{12}{8}$ \hat{i} \hat{i} $\hat{b}\hat{i}$ \hat{a} \hat{a} \hat{a} \hat{a} \hat{i} $\hat{b}\hat{i}$ \hat{a} \hat{a} 15/8

Vln. II $\frac{12}{8}$ \hat{a} $\hat{b}\hat{i}$ $\hat{b}\hat{i}$ \hat{a} \hat{a} \hat{i} \hat{i} \hat{a} \hat{a} \hat{a} 15/8

Vla. $\frac{12}{8}$ \hat{a} \hat{a} \hat{a} \hat{a} \hat{a} 15/8

Vc. $\frac{12}{8}$ \hat{a} \hat{i} \hat{i} $\hat{b}\hat{i}$ \hat{a} \hat{a} \hat{a} \hat{a} \hat{i} $\hat{b}\hat{i}$ \hat{a} 15/8

Cb. $\frac{12}{8}$ \hat{a} \hat{a} $\hat{b}\hat{i}$ $\hat{b}\hat{i}$ \hat{a} 15/8

2 Fl. $\frac{15}{8}$ $\#i^a$ bi^a ni^a $\frac{12}{8}$ $\#i^a$ ni^a $\#i^a$ $\#i^a$ $\frac{15}{8}$
cresc.

2 Ob. $\frac{15}{8}$ $\#i^a$ i^a $\#i^a$ $\frac{12}{8}$ i^a $\#i^a$ i^a i^a $\frac{15}{8}$
cresc.

2 Cl. $\frac{15}{8}$ bi^a $\#i^a$ $\#i^a$ $\frac{12}{8}$ $\#i^a$ i^a bi^a ni^a $\frac{15}{8}$
cresc.

2 Bsn. $\frac{15}{8}$ $\#i^a$ i^a i^a $\frac{12}{8}$ bi^a ni^a i^a $\#i^a$ $\frac{15}{8}$
cresc.

2 Hn. $\frac{15}{8}$ $\#i^a$ i^a $\#i^a$ $\frac{12}{8}$ i^a i^a bi^a bi^a $\frac{15}{8}$
cresc.

Tpt. $\frac{15}{8}$ $\#i^a$ i^a $\frac{12}{8}$ i^a i^a $\#i^a$ i^a $\frac{15}{8}$
cresc.

Tbn. $\frac{15}{8}$ i^a i^a i^a $\frac{12}{8}$ bi^a ni^a i^a $\#i^a$ $\frac{15}{8}$
cresc.

Timp. $\frac{15}{8}$ i^a i^a $\frac{12}{8}$ $\frac{3}{4}$ i^a $\frac{15}{8}$
cresc.

Dr. $\frac{15}{8}$ $\frac{12}{8}$ i^a i^a i^a $\frac{15}{8}$
sf

Glock./ Flex. $\frac{15}{8}$ $\frac{12}{8}$ i^a i^a i^a $\frac{15}{8}$
f

Vln. solo $\frac{15}{8}$ $\frac{12}{8}$ i^a i^a i^a $\frac{15}{8}$
f

Vln. I $\frac{15}{8}$ i^a bi^a $\#i^a$ $\frac{12}{8}$ i^a ni^a bi^a bi^a ni^a i^a $\frac{15}{8}$
cresc.

Vln. II $\frac{15}{8}$ i^a bi^a $\#i^a$ $\frac{12}{8}$ i^a ni^a bi^a bi^a ni^a i^a $\frac{15}{8}$
cresc.

Vla. $\frac{15}{8}$ i^a i^a i^a $\frac{12}{8}$ i^a bi^a ni^a i^a $\frac{15}{8}$
cresc.

Vc. $\frac{15}{8}$ i^a i^a ni^a i^a $\frac{12}{8}$ $\#i^a$ i^a $\#i^a$ i^a $\frac{15}{8}$
cresc.

Cb. $\frac{15}{8}$ i^a $\frac{12}{8}$ bi^a ni^a i^a $\#i^a$ $\frac{15}{8}$
cresc.

2 Hn. & 12 8 $\hat{1}^a$ bu^a 15 8

Tpt. & 12 8 $\hat{1}^a$ mp U 15 8 $\#1^a$ u^a

Tbn. ? 12 8 $\hat{1}^a$ p U 15 8 f eliss.

Timp. ? 12 8 W^a 15 8 $\frac{3}{4}$

Dr. / 12 8 U Y^a 15 8 mf

Vln. solo & $\#1^a$ u^a ni^a ni^a bi^a u^a I^a bi^a u^a I^a bi^a bi^a bi^a ni^a I^a I^a u^a 12 8 W^a 15 8 mf

Vln. I & 12 8 div^a W^a 15 8 W^a

Vln. II & 12 8 $\hat{1}^a$ p U 15 8 $\#1^a$ u^a

Vla. B 12 8 $\hat{1}^a$ p U 15 8 bu^a

Vc. ? 12 8 $\hat{1}^a$ p U 15 8 bu^a

Cb. ? 12 8 $\hat{1}^a$ p U 15 8 eliss. mf

7

2 Fl. ff

2 Ob. ff

2 Cl. ff

2 Bsn. ff

2 Hn. ff

Tpt. ff

Tbn. ff

Timp. ff mf

Dr. ff mf

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Cb. ff

2 Fl. $\frac{15}{8}$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\frac{12}{8}$ w^a $\hat{0}$
mf

2 Ob. $\frac{15}{8}$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\frac{12}{8}$ \hat{u}^a $\#\hat{u}^a$ $\hat{0}$
mf

2 Cl. $\frac{15}{8}$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\#\hat{i}^a$ \hat{a} $\#\hat{i}$ $\frac{12}{8}$ \hat{u}^a $b\hat{u}^a$ $\hat{0}$
mf

2 Bsn. $\frac{15}{8}$ \hat{i}^a $\#\hat{i}$ $\#\hat{j}$ \hat{i} $\hat{n}\hat{i}$ $\hat{n}\hat{i}$ \hat{a} \hat{i} $\#\hat{i}$ \hat{i} \hat{a} \hat{i} $\frac{12}{8}$ \hat{u}^a $\#\hat{u}^a$ $\hat{0}$
f

2 Hn. $\frac{15}{8}$ \hat{i} \hat{i} $\#\hat{i}$ \hat{i} $\hat{n}\hat{i}$ $\hat{n}\hat{i}$ \hat{i} \hat{i} \hat{i} $\#\hat{i}$ \hat{i} \hat{i} $\frac{12}{8}$ $\hat{0}$
mf

Tpt. $\frac{15}{8}$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\#\hat{i}^a$ $\#\hat{i}^a$ $\frac{12}{8}$ \hat{u}^a $b\hat{u}^a$ $\hat{0}$
mf

Tbn. $\frac{15}{8}$ \hat{i}^a $\#\hat{i}$ $\#\hat{j}$ \hat{i} $\hat{n}\hat{i}$ $\hat{n}\hat{i}$ \hat{a} \hat{i} $\#\hat{i}$ \hat{i} \hat{a} \hat{i} $\frac{12}{8}$ \hat{u}^a $\#\hat{u}^a$ $\hat{0}$
f

Timp. $\frac{15}{8}$ \hat{i} \hat{i} \hat{i}^a \hat{i} \hat{i} \hat{i} $\frac{12}{8}$ $\hat{0}$

Vln. solo $\frac{15}{8}$ $\frac{12}{8}$ \hat{i} \hat{i} \hat{i} \hat{i} $b\hat{i}$ \hat{i} $\#\hat{i}$ $\hat{n}\hat{i}$ $\#\hat{i}$ \hat{i} \hat{i} $\#\hat{i}$ $\hat{0}$
f *poco a poco cresc.*

Vln. I $\frac{15}{8}$ \hat{a} \hat{i} \hat{i} $\#\hat{i}^a$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\frac{12}{8}$ \hat{u}^a $\#\hat{u}^a$ $\hat{0}$
div. unis. f sub. mf

Vln. II $\frac{15}{8}$ \hat{a} \hat{i} \hat{i} $\#\hat{i}^a$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\#\hat{i}^a$ \hat{i}^a $\frac{12}{8}$ \hat{u}^a $\#\hat{u}^a$ $\hat{0}$
div. unis. f sub. mf

Vla. $\frac{15}{8}$ $\frac{12}{8}$ w^a $\hat{0}$

Vc. $\frac{15}{8}$ \hat{i} \hat{i} $\#\hat{i}$ \hat{i} $\hat{n}\hat{i}$ $\hat{n}\hat{i}$ \hat{i} \hat{i} \hat{i} \hat{i} \hat{i} \hat{i} \hat{i} \hat{i} $\frac{12}{8}$ \hat{u}^a $\#\hat{u}^a$ $\hat{0}$
mf

Cb. $\frac{15}{8}$ \hat{i}^a $\#\hat{i}$ $\#\hat{j}$ \hat{i} $\hat{n}\hat{i}$ $\hat{n}\hat{i}$ \hat{a} \hat{i} $\#\hat{i}$ \hat{i} \hat{a} \hat{i} $\frac{12}{8}$ \hat{u}^a $\#\hat{u}^a$ $\hat{0}$
detache f

2 Fl. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ $\#W^a$
f cresc. molto

2 Ob. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
mf *cresc.* *f cresc. molto*

2 Cl. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
mf *cresc.* *f cresc. molto*

2 Bsn. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
mf *cresc.* *f cresc. molto*

2 Hn. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
mf *cresc.* *f cresc. molto*

Tpt. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
f cresc. molto

Tbn. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
cresc. *f cresc. molto*

Timp. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$
f

Dr. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
cresc. *f cresc. molto*

Vln. I $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ $\#W^a$
f cresc. molto

Vln. II $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
mf *cresc.* *f cresc. molto*

Vla. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
mf *cresc.* *f cresc. molto*

Vc. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
mf *cresc.* *f cresc. molto*

Cb. $\frac{6}{8}$ $\frac{0}{8}$ $\frac{12}{8}$ W^a
f cresc. molto

This page of a musical score, numbered 38, contains the following parts and markings:

- 2 Fl.:** *ff*
- 2 Ob.:** *ff*
- 2 Cl.:** *ff*
- 2 Bsn.:** *ff*
- 2 Hn.:** *ff*
- Tpt.:** *ff*
- Tbn.:** *ff* (first measure), *mf* (later measures)
- Timp.:** *ff*
- Dr.:** *ff*
- Xyl.:** *ff*
- Vln. solo:** *fff*
- Vln. I:** *ff*
- Vln. II:** *ff*
- Vla.:** *ff*
- Vc.:** *ff*
- Cb.:** *ff*

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play melodic lines with slurs, while the percussion parts feature rhythmic patterns. The woodwinds and strings are marked with *ff* (fortissimo), while the brass parts have a mix of *ff* and *mf* (mezzo-forte) markings.

This page of a musical score includes the following parts and markings:

- 2 Fl.**: *mf*, *cresc.*, *ff*
- 2 Ob.**: *mf*, *cresc.*, *ff*
- 2 Cl.**: *mf*, *cresc.*, *ff*
- 2 Bsn.**: *mf*, *cresc.*, *ff*
- 2 Hn.**: *mf*, *cresc.*, *ff*
- Tpt.**: *mf*, *cresc.*, *ff*
- Tbn.**: *mf*, *cresc.*, *ff*
- Timp.**: *mf*, *ff*
- Dr.**: *mf*, *ff*
- Xyl.**: *mf*, *ff*
- Vln. solo**: *mp*, *gliss.*, *ff*
- Vln. I**: *mf*, *cresc.*, *ff*
- Vln. II**: *mf*, *cresc.*, *ff*
- Vla.**: *mf*, *cresc.*, *ff*
- Vc.**: *mf*, *cresc.*, *ff*
- Cb.**: *mf*, *cresc.*, *ff*

II

Adagio flebile. Rubato q=48-55

2 Flute & S m #W #W ni ni pp

2 Oboe & S m W W bi bi pp

2 Clarinet in Bb & S m #W #W ni ni pp

2 Bassoon ? S m #W ni ni pp

2 Horn in F & S m

Trumpet in Bb & S m

Trombone ? S m con sord. pp

Timpani ? S m

Drum Kit / S m

Glockenspiel/ Flexaton & S m

Xylophone & S m

Violin solo & S m

Violin I & S m Adagio flebile. Rubato q=48-55 pp 3 3 div. u u

Violin II & S m div. u u u u pp

Viola B S m div. u u u u pp

Violoncello ? S m pp div. u u u u

Contrabass ? S m u

2 Fl. & \dot{w} \dot{A}
pp $\leftarrow \rightarrow$

2 Ob. & \dot{w} \dot{A}
pp $\leftarrow \rightarrow$

2 Cl. & $\#w$ \dot{A}
pp $\leftarrow \rightarrow$ $\overbrace{\dot{i} \dot{b}\dot{i} \dot{b}\dot{i} \dot{n}w}^3$
p \rightarrow \dot{A}

2 Bsn. ? w \dot{A}
pp $\leftarrow \rightarrow$

2 Hn. & \dot{w} \dot{A}
con sord. p \rightarrow \dot{A}

Tpt. & $\#w$ w \dot{A}
con sord. p \rightarrow \dot{A}

Tbn. ? \dot{w} w \dot{A}
con sord. p \rightarrow \dot{A}

Vln. solo **1** Rubato $\dot{i} \#u\dot{i} \#u\dot{i} \#i \dot{n}w \rightarrow \dot{n}\dot{i} \#i \#w \dot{b}w \rightarrow \dot{b}w \rightarrow \#i \dot{n}\dot{i}$
vibr. quasi bel canto

Vln. I & $\dot{i} \dot{b}\dot{i} \dot{i} \#w \dot{A} \#w$
pp \rightarrow mp w \dot{A}
unis.

Vln. II & $\dot{b}\dot{u}^a \dot{b}\dot{u}^a w \dot{A} \#u \dot{w} \#w \dot{A}$
pp \rightarrow mp unis.

Vla. B $\dot{b}\dot{u}^a \dot{b}\dot{u}^a \#w \dot{A} \#u \#w \dot{n}w \dot{A}$
pp \rightarrow mp unis.

Vc. ? $\dot{b}\dot{u}^a \dot{b}\dot{u}^a w \dot{A} \dot{u} \dot{b}w \#w \dot{A}$
pp \rightarrow mp

Cb. ? $\dot{b}\dot{u}^a \dot{b}\dot{u}^a \#w \dot{A} \dot{u} \dot{b}w w \dot{A}$
pp \rightarrow mp

2 Fl. & #W #W #u^{a2} ní , p

2 Ob. & #W #W u^{a2} ú , p

2 Cl. & #W #W ní #ú , p

2 Bsn. ? #W #W bu^{a2} ú , p

2 Hn. & bñ ï #ú ,

Tpt. & î #î #î u^a ní , mp 3 3

Tbn. ? bu^{a2} ú ,

Dr. /

Vln. solo & #W #W 3 bi ú^a #î ï #î 5 2 #ú p p p #p w À

Vln. I & div. ú #W #W À mp

Vln. II & div. ú #W #W À unis. ï ní bñ bñ mp3 3

Vla. B ú #W #W À mp

Vc. ? W #W #W À mp

Cb. ? ú #W #W À mp

2 Fl. *a2* *p* *f* *ppp* *a2*

2 Ob. *mp* *p* *f*

2 Cl. *p* *f* *ppp* *a2*

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

2 Hn. *mp* *p* *f* *ppp* *senza sord.* *p*

Tpt. *mp* *p* *f* *ppp*

Tbn. *mp* *p* *f* *ppp*

Timp. *p* *f* *ppp*

Dr. *ppp*

Glock./ Flex. *ppp* *gliss.* *Maximum amplitude sur E*

Vln. solo *mp* *gliss.* *ff* *pp* *vibr.* *mp* *(des)*

Vln. I *p* *f* *ppp* *pp*

Vln. II *mp* *p* *f* *ppp* *p*

Vla. *mp* *p* *f* *ppp* *mp*

Vc. *mp* *p* *f* *ppp* *pp* *poco cresc.*

Cb. *p* *f* *ppp* *pp* *poco cresc.*

3

2 Fl. & *dim.*

2 Cl. & *dim.*

2 Bsn. ? *dim.*

2 Hn. & *dim.*

Tbn. ? *dim.*

Dr. /

Xyl. & *p*

3

Vln. solo & *f* *8^{va}*

Vln. I & *p* *mf* *dim.*

Vln. II & *mf* *dim.*

Vla. B *mf*

Vc. ? *dim.* *mp*

Cb. ? *mf* *dim.*

4

2 Fl. & *M^a* *#* *W* *p*

2 Ob. & *p* *3* *3* *3* *p*

2 Cl. & *M^a* *#* *W* *p*

2 Bsn. ? *W* *p*

2 Hn. & *M^a* *#* *W* *p*

Tpt. & *p* *3* *3* *3* *p*

Tbn. ? *W* *p*

Glock./ Flex. *Ä* *W* *gliss.*

Xyl. & *mf* *3* *3*

Vln. solo *Muta in flageoletti* *5th* *4* *p* *mf* *3* *3*

Vln. I & *p* *3* *3* *3* *p*

Vln. II & *p* *3* *3* *3* *p*

Vla. *B^{diva}* *W* *p*

Vc. ? *W* *p*

• dopo ponticello (behind stringstand)

dim. e morendo

2 Fl. & $\overset{a_2}{\#f} \overset{U}{a} w \hat{A}$
p \rightrightarrows ppp

2 Ob. & $\overset{a_2}{\#f} \overset{U}{a} w \hat{A}$
p \rightrightarrows ppp

2 Cl. & $\overset{\#f}{\#f} \overset{U}{a} ww \hat{A}$
p \rightrightarrows ppp

2 Bsn. ? $\overset{\#f}{\#f} \overset{U}{a} w \hat{A}$
p \rightrightarrows ppp

2 Hn. & $\overset{\#f}{\#f} \overset{U}{a} w \hat{A}$
p \rightrightarrows ppp

Tpt. & $\overset{\#f}{\#f} \overset{U}{a} \#w \hat{A}$
p \rightrightarrows ppp

Tbn. ? $\overset{\#f}{\#f} \overset{U}{a} w \hat{A}$
p \rightrightarrows ppp

Timp. ? $\overset{coperto}{\#f} \overset{U}{a} w \hat{A}$
p \rightrightarrows ppp

Vln. solo & $\overset{ord.}{U} w \overset{\#f}{\#f} \overset{U}{a} w \hat{A}$
mp \rightrightarrows $\overset{3}{\text{trill}}$ $\overset{decresc.}{\text{decrec.}}$ \rightrightarrows ppp

Vln. I & $\overset{div.}{\#f} \overset{U}{a} w \hat{A}$ **dim. e morendo** $\overset{\#f}{\#f} \overset{U}{a} w \hat{A}$
p \rightrightarrows pp \leftarrow mp \rightrightarrows $\overset{gliss.}{\text{gliss.}}$ \rightrightarrows pppp

Vln. II & $\overset{div.}{\#f} \overset{U}{a} w \hat{A}$ $\overset{gliss.}{\text{gliss.}}$ $\overset{gliss.}{\text{gliss.}}$ $\overset{U}{a} w \hat{A}$
p \rightrightarrows pp \leftarrow mp \rightrightarrows $\overset{gliss.}{\text{gliss.}}$ \rightrightarrows pppp

Vla. B $\overset{\#f}{\#f} \overset{U}{a} w \hat{A}$ $\overset{gliss.}{\text{gliss.}}$ $\overset{U}{a} w \hat{A}$
p \rightrightarrows pp \leftarrow mp \rightrightarrows pppp

Vc. ? $\overset{\#f}{\#f} \overset{U}{a} w \hat{A}$ $\overset{gliss.}{\text{gliss.}}$ $\overset{U}{a} w \hat{A}$
p \rightrightarrows pp \leftarrow mp \rightrightarrows pppp

Cb. ? $\overset{\#f}{\#f} \overset{U}{a} w \hat{A}$ $\overset{gliss.}{\text{gliss.}}$ $\overset{U}{a} w \hat{A}$
p \rightrightarrows pp \leftarrow mp \rightrightarrows pppp

III

Allegro assai q=140-144

2 Flute
2 Oboe
2 Clarinet in Bb
2 Bassoon
2 Horn in F
Trumpet in Bb
Trombone
Timpani
Drum Kit
Glockenspiel/
Flexaton
Xylophone
Allegro assai q=140-144
Violin solo
Violin I
Violin II
Viola
Violoncello
Contrabass

caprani in aria
caprana in aria

div.

f, *mf*, *ff*

2 Fl. &
 2 Ob. $\underline{W^a}$
 2 Cl. $\underline{W^a}$ $\#W^a$
 2 Bsn. $\underline{W^a}$ $\#W^a$
 2 Hn. $\underline{W^a}$ $\underline{I^a}$ \underline{II} \underline{ff} $\underline{W^a}$
 Tpt. *caprana in esja* $\underline{W^a}$ \underline{ff}
 Tbn. $\underline{W^a}$ $\underline{W^a}$
 Timp. \underline{mp} \underline{f} \underline{mf}
 Dr. \underline{mp}
 Vln. I &
 Vln. II & $\underline{div.}$
 Vla. \underline{B} $\underline{div.}$
 Vc. $\underline{W^a}$ $\underline{\#W^a}$ $\underline{div.}$
 Cb. $\underline{W^a}$ $\underline{\#W^a}$

2 Hn. & \ast \flat \flat \flat \flat \flat \flat \flat
 Tpt. & \flat \flat \flat \flat \flat \flat \flat \flat
 Tbn. ? \flat \flat \flat \flat \flat \flat \flat \flat
 Timp. ? \flat \flat \flat \flat \flat \flat \flat \flat
 Dr. / \flat \flat \flat \flat \flat \flat \flat \flat
 Vln. solo & \flat \flat \flat \flat \flat \flat \flat \flat
 Vln. I & \flat \flat \flat \flat \flat \flat \flat \flat
 Vln. II & \flat \flat \flat \flat \flat \flat \flat \flat
 Vla. B \flat \flat \flat \flat \flat \flat \flat \flat
 Vc. ? \flat \flat \flat \flat \flat \flat \flat \flat
 Cb. ? \flat \flat \flat \flat \flat \flat \flat \flat

Dynamics: mp \triangleleft f mp \triangleleft f $sim.$

\ast - Absetzen \flat -- suddenly cut the tone end (with light accent)
 mp \triangleleft f

2 **Tempo I**

2 Fl. *ff* *f*

2 Ob. *ff*

2 Cl. *ff* *f*

2 Bsn. *ff*

2 Hn. *ff* *caprani in aria* *ff*

Tpt. *ff*

Tbn. *ff* *caprana in aria* *ff*

Timp. *f* *mf* *f*

Dr. *f* *mf* *f*

2 **Tempo I**

Vln. I *div.* *ff* *unis.*

Vln. II *div.* *ff* *mf* *div.*

Vla. *div.* *ff* *unis.* *mf* *div.*

Vc. *div.* *ff* *unis.* *mf*

Cb. *ff* *mf*

rit. molto

This page contains a musical score for an orchestra, starting on page 54. The tempo is marked *rit. molto*. The score is divided into two systems. The first system includes:

- 2 Flutes (Fl.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.
- 2 Oboes (Ob.): Both parts have a whole note with a sharp sign and an 'a' above it.
- 2 Clarinets (Cl.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a flat sign, a sharp sign, and an 'a' above it.
- 2 Bassoons (Bsn.): Both parts have a whole note with a sharp sign and an 'a' above it.
- 2 Horns (Hn.): Both parts have a whole note with a sharp sign and an 'a' above it.
- Trumpet (Tpt.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.
- Tuba (Tbn.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.
- Timpani (Timp.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.
- Drum (Dr.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.
- Glockenspiel/Flexible Cymbal (Glock./Flex.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.

The second system includes:

- Violin I (Vln. I): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.
- Violin II (Vln. II): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.
- Viola (Vla.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.
- Violoncello (Vc.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.
- Contrabass (Cb.): Part 1 has a whole note with a sharp sign and an 'a' above it. Part 2 has a whole note with a sharp sign and an 'a' above it.

Dynamic markings include *mf* and *ff*. Performance instructions include *capriana in aria* and *div.* (divisi). A copyright symbol © is present above the Glockenspiel/Flexible Cymbal part.

3 **Meno mosso**

2 Fl. \hat{I}^a \hat{I}^a $\hat{\#I}^a$ \hat{I}^a W^a
mp

2 Cl. \hat{I}^a \hat{I}^a $\hat{\#I}^a$ \hat{I}^a $\hat{\#I}^a$
mp

2 Bsn. \hat{I}^a $\hat{\#I}^a$ $\hat{\#I}^a$ \hat{U}^a \hat{I}^a
mp

2 Hn. \hat{I}^a \hat{I}^a $\hat{\#I}^a$ \hat{I}^a \hat{I}^a W^a
mp **II con sord.**

Vln. solo \hat{I}^a \hat{U}^a \hat{U}^a $\hat{\#I}^a$ \hat{I}^a $\hat{\#I}^a$
mf dolce **vibr.**

Vln. I \hat{I}^a \hat{I}^a $\hat{\#I}^a$ \hat{I}^a \hat{U}^a \hat{I}^a \hat{I}^a $\hat{\#I}^a$ $\hat{\#I}^a$ \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a
I V-no solo vibr. (mf) **(I V-no) 3 3**

Vln. II \hat{W}^a \hat{W}^a \hat{W}^a \hat{W}^a \hat{W}^a \hat{W}^a $\hat{\#W}^a$
mp

Vla. \hat{W}^a \hat{W}^a \hat{W}^a \hat{W}^a $\hat{\#W}^a$ $\hat{\#W}^a$
mp

Vc. \hat{I}^a $\hat{\#I}^a$ \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a \hat{I}^a
p mp **sim.**

Cb. \hat{W}^a \hat{W}^a $\hat{\#W}^a$
mp

This page of a musical score, numbered 56, contains staves for various instruments. The woodwind section includes two Oboes (2 Ob.), two Clarinets (2 Cl.), two Bassoons (2 Bsn.), two Horns (2 Hn.), a Trumpet (Tpt.), and a Trombone (Tbn.). The brass section includes a Glockenspiel/Flexatone (Glock./ Flex.), a Violin solo (Vln. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and a Cello (Cb.). The percussion part includes a snare drum (represented by a question mark) and a cymbal (represented by a question mark). The score is written in common time (C) and features a variety of notes, rests, and dynamic markings such as *mp* and *p*. The woodwinds and strings play sustained notes, while the cello and snare drum have more active parts. The overall texture is dense and orchestral.

This page of a musical score includes the following parts and their general content:

- 2 Fl.:** Features a melodic line with notes such as \hat{i}^a , \hat{j}^a , $\hat{b}\hat{i}^a$, \hat{i}^a , \hat{i}^a , \hat{w}^a , \hat{a}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , and \hat{u}^a . It includes first and second endings.
- 2 Ob.:** Plays a sustained \hat{w}^a note.
- 2 Cl.:** Plays a sustained \hat{w}^a note, with a $\#\hat{w}^a$ variation in the third measure.
- 2 Bsn.:** Features notes \hat{u}^a , \hat{i}^a , \hat{i}^a , \hat{w}^a , \hat{i}^a , \hat{i}^a , and \hat{u}^a . A p dynamic marking is present.
- 2 Hn.:** Features notes \hat{w}^a , \hat{i}^a , \hat{j}^a , $\hat{b}\hat{i}^a$, \hat{i}^a , and \hat{w}^a . It includes first and second endings.
- Tpt.:** Features notes \hat{i}^a and \hat{u}^a . A p dynamic marking is present.
- Tbn.:** Features notes \hat{i}^a , \hat{i}^a , $\hat{b}\hat{i}^a$, \hat{w}^a , and \hat{w}^a .
- Glock./ Flex.:** Features notes \hat{i}^a , $\hat{b}\hat{i}^a$, \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , and \hat{u}^a . A circled C marking is present.
- Vln. solo:** Features notes \hat{w}^a , \hat{u}^a , \hat{i}^a , \hat{i}^a , \hat{u}^a , \hat{i}^a , \hat{i}^a , and \hat{i}^a .
- Vln. I:** Features notes \hat{w}^a , \hat{u}^a , \hat{i}^a , \hat{i}^a , \hat{u}^a , \hat{i}^a , \hat{i}^a , and \hat{i}^a .
- Vln. II:** Features notes \hat{u}^a , \hat{i}^a , \hat{i}^a , \hat{w}^a , \hat{w}^a , \hat{w}^a , and \hat{w}^a .
- Vla.:** Features notes \hat{u}^a , \hat{i}^a , $\hat{b}\hat{i}^a$, \hat{w}^a , \hat{w}^a , and \hat{w}^a .
- Vc.:** Features notes \hat{i}^a , $\hat{b}\hat{i}^a$, \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , \hat{i}^a , and \hat{i}^a . A circled O marking is present.
- Cb.:** Plays a sustained \hat{w}^a note.

2 Fl. *acc.* *unis.* *(mf) cresc.*

2 Ob. *a2*

2 Cl. *a2* *(mf) cresc.*

2 Bsn. *a2*

2 Hn. *cresc.*

Tpt. *cresc.*

Tbn. *cresc.*

Timp. *3/4*

Dr. *>* *>*

Vln. solo

Vln. I *I V-nj tutti div.* *unis.* *acc.* *cresc.*

Vln. II *unis.* *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

4 Tempo I

2 Fl. & #W^a ff

2 Ob. & W^a ff

2 Cl. & W^a ff

2 Bsn. ? W^a ff

2 Hn. & #W^a W^a ff

Tpt. & #W^a ff

Tbn. ? W^a ff

Timp. ? W^a ff mf

Dr. / mf

Glock./ Flex. & I^a I^a bI^a I^a mf

Vln. solo & W^a ppp

Vln. I & #W^a div. ff

Vln. II & W^a div. ff

Vla. B #W^a ff

Vc. ? W^a ff

Cb. ? W^a ff

2 Fl. & $\hat{1}^a$ $\hat{1}^a$ $b\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

2 Ob. & $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

2 Cl. & $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

2 Bsn. ? $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

2 Hn. & $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

Tpt. & $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

Tbn. ? $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

Timp. ? $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

Dr. / $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

Vln. I & $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

Vln. II & $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

Vla. $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

Vc. ? $\hat{1}^a$ $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

Cb. ? $\hat{1}^a$ $\hat{2}^{\#}$ $\hat{3}^{\#}$ $\hat{4}^a$ $\hat{4}^a$ $\hat{5}^a$ $\hat{5}^a$

caprana in aria

caprana in aria

div.

mf *f* *mf* *f* *mf* *f* *mf* *f*

2 Fl. & *f* *mf* *ff* **Tutti**

2 Ob. & *f* *ff*

2 Cl. & *mf* *ff*

2 Bsn. ? *f* *ff*

2 Hn. & *f* *ff*

Tpt. & *f* *ff*

Tbn. ? *f* *ff*

Timp. ? *f* *mf* *ff*

Dr. / *f* *mf* *f* *ff*

Vln. I & *f* *ff* **Tutti**

Vln. II & *f* *ff*

Vla. *div.* *mf* *ff*

Vc. ? *mf* *ff*

Cb. ? *f* *ff*

=

Vln. solo **5** *pizz.* *mp* *punto d'arco* *saltando* *pizz.* *arco* *saltando*

Vln. I & *mp* *pizz.* *punto d'arco*

Vc. ? *mp* *pizz.* *mp*

Vln. solo & *mp* *a punto d'arco* *arco* *pizz.* *salt.*

Vln. I & *arco* *pizz.* *salt.*

Vln. II & *mp* *a punto d'arco* *arco* *pizz.* *arco*

Vla. *mp* *a punto d'arco* *arco*

Vc. *mp* *a punto d'arco* *arco*

Vln. solo & *salt.* *pizz.* *a punto d'arco* *salt.* *pizz.*

Vln. I & *arco* *pizz.*

Vln. II & *arco* *pizz.*

Vla. *arco* *pizz.*

Vc. *arco* *pizz.* *arco*

2 Ob. & *mp*

2 Bsn. & *mp*

Vln. solo & *arco* *salt.* *pizz.* *arco* *salt.* *du: talon*

Vln. I & *arco* *pizz.* *arco* *arco div.* *p* *cresc.*

Vln. II & *arco* *pizz.* *arco* *arco div.* *p* *cresc.*

Vla. & *arco* *pizz.* *arco* *arco div.* *p* *cresc.*

Vc. & *pizz.* *arco*

2 Fl. & \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \underline{w}^a \hat{i}^a $b\hat{i}^a$ \hat{i}^a $b\hat{i}^a$

2 Ob. & \hat{o} \hat{o} \hat{i} \hat{i} $b\hat{i}$ \hat{i} \hat{i} $\#i$ \hat{i} \hat{i} \hat{i} \hat{i} \hat{i} \hat{o}

2 Cl. & $\#w^a$ $\#w^a$ nw^a

2 Bsn. $? \frac{div. w^a}{w^a}$ w^a $\#w^a$ $\#w^a$ nw^a

2 Hn. & \hat{i}^a \hat{i} \hat{i} \hat{i} w^a \hat{i}^a \hat{i}^a $\#i^a$ bw^a

Tpt. & $\#w^a$ \hat{i}^a \hat{i}^a \hat{i}^a w^a

Tbn. $?$ w^a $\#w^a$ nw^a

Timp. $?$ w^a w^a pp

Dr. $/$ \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a

Glock./ Flex. & \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a \hat{i}^a

Vln. solo & \hat{i}^a \hat{i}^a \hat{i}^a w^a \hat{i}^a \hat{i}^a \hat{i}^a $\#i$ \hat{i}^a \hat{i}^a \hat{i}^a mf

Vln. I & w^a w^a $\#w^a$ $\#w^a$ nw^a nw^a

Vln. II & w^a w^a $\#w^a$ $\#w^a$ w^a w^a

Vla. B w^a nw^a $\#w^a$ $\#w^a$ nw^a nw^a

Vc. $?$ $arco$ w^a w^a $\#w^a$ w^a

Cb. $?$ $arco$ w^a w^a $\#w^a$ nw^a

This musical score page, numbered 65, features a variety of instruments. The parts include:

- 2 Fl.**: Flute part with a whole note rest.
- 2 Cl.**: Clarinet part with a melodic line starting on G4, including a triplet and a second ending.
- 2 Hn.**: Horn part with a whole note rest.
- Tbn.**: Trumpet part with a whole note rest.
- Glock./ Flex.**: Glockenspiel or Flexatone part with a whole note rest.
- Vln. solo**: Solo Violin part with a melodic line starting on G4, including a triplet and a fast sixteenth-note passage.
- Vln. I**: Violin I part with a *unis.* marking and a whole note rest.
- Vln. II**: Violin II part with a *unis.* marking and a whole note rest.
- Vla.**: Viola part with a whole note rest.
- Vc.**: Violoncello part with a *div. a* marking and a whole note rest.
- Cb.**: Contrabass part with a whole note rest.

The score uses standard musical notation with various dynamics and articulations. The key signature has one sharp (F#), and the time signature is common time (C).

This page of a musical score includes the following parts and details:

- 2 Fl.**: Part of the woodwind section, starting with a rest and playing a note with a sharp sign and an accent (\hat{a}) in the third measure.
- 2 Ob.**: Part of the woodwind section, starting with a rest and playing a note with a sharp sign and an accent (\hat{a}) in the third measure.
- 2 Cl.**: Part of the woodwind section, starting with a rest and playing a note with a sharp sign and an accent (\hat{a}) in the third measure.
- 2 Bsn.**: Part of the woodwind section, starting with a rest and playing a note with a sharp sign and an accent (\hat{a}) in the third measure.
- 2 Hn.**: Part of the woodwind section, playing a whole note with an accent (\hat{a}) in the first measure, followed by a melodic line in the second and third measures.
- Tpt.**: Part of the brass section, playing a whole note with an accent (\hat{a}) in the first measure, followed by a melodic line in the second and third measures.
- Tbn.**: Part of the brass section, playing a whole note with an accent (\hat{a}) in the first measure, followed by a melodic line in the second and third measures.
- Timp.**: Part of the percussion section, playing a whole note with an accent (\hat{a}) in the first measure, followed by a whole note with an accent (\hat{a}) in the second measure, and a half note with an accent (\hat{a}) in the third measure.
- Dr.**: Part of the percussion section, playing a whole note with an accent (\hat{a}) in the first measure, followed by a whole note with an accent (\hat{a}) in the second measure, and a half note with an accent (\hat{a}) in the third measure.
- Vln. solo**: Solo violin part, playing a melodic line with a *cresc.* marking and a fermata in the third measure.
- Vln. I**: First violin part, playing a melodic line with a *mf* marking.
- Vln. II**: Second violin part, playing a melodic line with a *mf* marking.
- Vla.**: Viola part, playing a melodic line with a *mf* marking.
- Vc.**: Violoncello part, playing a melodic line with a *mf* marking.
- Cb.**: Contrabasso part, playing a melodic line with a *mf* marking.

8

2 Fl. & *ff* *a*

2 Ob. & *ff* *a*

2 Cl. & *ff* *a*

2 Bsn. ? *ff* *a*

2 Hn. & *ff* *a* *a2* *W^a* *mp*

Tpt. & *ff* *a*

Tbn. ? *ff* *a*

Timp. ? *ff* *a* *mp*

Dr. / *mp*

Vln. solo & *ff* *cresc.* *a* *5* *5* *8* *a*

Vln. I & *ff* *a*

Vln. II & *ff* *a*

Vla. *B* *ff* *a*

Vc. ? *ff* *a* *mp* *senza cresc.*

Cb. ? *ff* *a* *mp* *senza cresc.*

The musical score for page 73 consists of seven staves. The top staff is for Timpani (Timp.), followed by a solo Violin (Vln. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2/4 time. The Vln. solo part features a melodic line with a crescendo and a *Quasi glissando* marking. The Vln. I part includes a *unis* marking. The Vc. and Cb. parts play a simple harmonic accompaniment. The bottom of the page shows the continuation of the Vln. I, Vln. II, Vla., Vc., and Cb. staves.

This page of a musical score features a variety of instruments and dynamic markings. The woodwind section includes two flutes (2 Fl.), two oboes (2 Ob.), two clarinets (2 Cl.), two bassoons (2 Bsn.), two horns (2 Hn.), a trumpet (Tpt.), and a trombone (Tbn.). The percussion section includes timpani (Timp.) and drums (Dr.). The string section includes a solo violin (Vln. solo), first and second violins (Vln. I and II), viola (Vla.), violin (Vc.), and cello (Cb.).

Key features of the score include:

- Rehearsal Mark 9:** A square box containing the number '9' is placed above the first measure of the 2 Fl., 2 Ob., 2 Cl., and Vln. solo staves.
- Dynamic Markings:** *sf* (sforzando) is used for the woodwinds and strings. *f* (forte) is used for the bassoons and cello. *div.* (divisi) is marked for the first and second violins.
- Tempo/Expression:** *molto cresc.* (much crescendo) is written below the solo violin staff.
- Notation:** The score uses standard musical notation with stems, beams, and slurs. Some notes have a hat symbol (^) above them, possibly indicating a specific articulation or pitch.

This page of a musical score contains the following parts and markings:

- 2 Fl.**: Flute part with a *a2* marking above the first measure.
- 2 Ob.**: Oboe part with a *bj* marking above the first measure.
- 2 Cl.**: Clarinet part with a *a2* marking above the first measure.
- 2 Bsn.**: Bassoon part with a *a2* marking above the first measure and a *w^a* marking below the second measure.
- 2 Hn.**: Horn part with a *bj* marking above the first measure.
- Tpt.**: Trumpet part.
- Tbn.**: Trombone part with a *?* marking above the first measure.
- Timp.**: Timpani part with a *?* marking above the first measure and a *w^a* marking below the second measure.
- Dr.**: Drums part.
- Vln. solo**: Solo Violin part with a *#f* marking above the first measure and a *f* marking above the second measure.
- Vln. I**: Violin I part with a *div.* marking above the second measure.
- Vln. II**: Violin II part with a *div.* marking above the second measure.
- Vla.**: Viola part with a *div.* marking above the second measure.
- Vc.**: Violoncello part.
- Cb.**: Contrabasso part.

2 Fl. *ritard. molto.* *ff* *a* *a2*

2 Ob. *ff* *a2*

2 Cl. *ff* *a2*

2 Bsn. *ff* *a*

2 Hn. *ff* *a2*

Tpt. *ff*

Tbn. *ff*

Timp. *ff*

Dr. *a*

Vln. solo *ritard. molto.* *cresc. molto* *ff*

Vln. I *ff* *a*

Vln. II *ff* *a*

Vla. *ff* *a*

Vc. *ff*

Cb. *ff*