

LIANA ALEXANDRA

SIMFONIA III

DIACRONII

Armonii pentru pacea lumii

DIACHRONICS

Harmonies for the Peace of the World

Partitura

EDITURA MUZICALĂ

Bucureşti — 1985

ORCHESTRA

3 Flauti (Flauto 1 muta in Flauto piccolo, Flauto 3
muta in Flauto alto in Sol)

2 Oboi
Corno inglese
2 Clarinetti in *Si b*
Clarinetto basso in *Si b*
2 Fagotti
Controfagotto
4 Corni in *Fa*
4 Trombe in *Do*
4 Tromboni
Tuba

Percussione

I.	II.	III.
2 Timpani	2 Timpani	2 Timpani
Piatto grande	Piatto medio	Gran cassa
Vibrafono	Campane	Piatto piccolo
Tamburo basco	Tamburo basco	Marimbafono
		Tamburo basco

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

-  — prima audiție la 28.01.1982 cu Orchestra Simfonică a Radioteleviziunii,
dirijor Liviu Ionescu
-  — disc editat de Casa „Electrecord” — ST-ECE 02183, cu Orchestra
Simfonică a Radioteleviziunii, dirijor Liviu Ionescu
-  — cca 27'
-  — materialul de orchestră se află la Biblioteca de împrumut a Uniunii
Compozitorilor din R. S. România.

SINFONIA III

LIANA ALEXANDRA

5

10

3

This page of a musical score is divided into two systems. The first system contains staves for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Cor Anglais (Cor.), Trumpets (Tr.), Trombones (Trb.), and a section for Violins (Vni), Violas (Vle), Violoncellos (Vlc.), and Contrabasses (Cb.). The second system continues the string section. The score is written in a key with one flat (B-flat) and a 4/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *mp*. The first system is marked with a rehearsal mark 'a2' and a measure number '15'. The second system includes a 'pizz.' (pizzicato) marking for the strings. The right margin of the page lists the instrument abbreviations: Cl. bos, Cfg., Cor., Tr., Trb., Tubo, I Tim, II Tim, Vni, Vle, Vlc, and Cb.

20 25

Cl. basso *ff sempre*

Cfg. *f*

1 *con sord.*

2 *con sord.*

Cor. 3 *p*

4 *p*

1 *ff*

2 *ff*

Tr. 3 *ff*

4 *ff*

1 *ff*

2 *ff*

Trb. 3 *ff*

4 *ff*

Tuba *f*

I Timp. *f sempre*

II Timp. *f sempre*

I *div.*

Vni *fff*

II *div.*

Vle *fff*

Vlc. *fff*

Cb. *fff*

40 45

Fl. picc. presto possibile ad lib. *ff*

Fl. 1 presto possibile ad lib. *ff*

Fl. 2 presto possibile ad lib. *ff*

Ob. 1 presto possibile ad lib. *ff*

Ob. 2 presto possibile ad lib. *ff*

C. ingl. presto possibile ad lib. *ff*

Cl. 1 presto possibile ad lib. *ff*

Cl. 2 presto possibile ad lib. *ff*

Cl. basso

Cfg.

mf *f*

1 *p* < > *p* < > *p* < > *p* < >

2 *p* < > *p* < > *p* < > *p* < >

3 *p* < > *p* < > *p* < > *p* < >

4 *p* < > *p* < > *p* < > *p* < >

1 *ff*

2 *ff*

3 *f*

4 *f*

1 *ff*

2 *ff*

3 *f*

4 *f*

Tuba

mf *f*

Vni I *mf* *ff*

Vni II *mf* *ff*

Vle *mf* *ff*

Vic. *mf* *ff*

Cb. *mf* *ff*

Cfg. *mf*

1 *con sord.* *mp* *mf* *mp*

2 *con sord.* *mp* *mf* *mp*

3 *con sord.* *mp* *mf* *mp*

4 *con sord.* *mp* *mf* *mp*

Tr. 1 *ff*

2 *ff*

3 *mp* *mf* *mp*

4 *mp* *mf* *mp*

Trb. 1 *ff*

2 *ff*

3 *mp* *mf* *mp*

4 *mp* *mf* *mp*

Tuba *mf*

Vlc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

Fl. picc. 1 2

Ob. 1 2

C. ingl. 1 2

Cl. 1 2

Tr. 1 2 3 4

Trb. 1 2 3 4

Vni I

Vni II

Vla

Vlc.

Cb.

[illegible]

This page of a musical score contains the following elements:

- Rehearsal Mark 65:** Located at the top center of the page.
- Instrumentation:**
 - Cl. bosso:** Clarinet in B-flat, solo part.
 - Fg. 2:** Flute in G, second part.
 - Tr. (Trumpets):** Four parts (1, 2, 3, 4).
 - Trb. (Trumpets):** Four parts (1, 2, 3, 4).
 - Tuba:** One part.
 - Fl. picc.:** Piccolo flute.
 - Fl. 1, 2:** Flutes in C, first and second parts.
 - Ob. 1, 2:** Oboes, first and second parts.
 - Cl. 1, 2:** Clarinets in B-flat, first and second parts.
 - Vni I, Vni II:** Violins, first and second sections.
 - Vle:** Viola.
 - Vlc:** Violoncello.
 - Cb.:** Contrabass.
- Dynamic Markings:**
 - ff (fortissimo):** Used for the Cl. bosso and Tr. parts.
 - mf (mezzo-forte):** Used for the Fg. 2 and Cl. 1, 2 parts.
 - f (forte):** Used for the Tr. and Trb. parts.
 - mp (<mp>):** Mezzo-piano, used for the Vni I, Vni II, and Cb. parts.
- Other Markings:**
 - f sempre:** A marking for the Tuba part.
 - g (grace notes):** Indicated for the Fl. picc. and Fl. 1, 2 parts.

senza sord. 80 85

Cor. 1 2 3 4

Tr. 1 2 3 4

Trb. 1 2 3 4

Vni I

Vni II

Vle

Vlc.

Cb.

12

This page of a musical score is for a symphony, likely in 3/4 time. It features a variety of instruments, including woodwinds, brass, and strings. The woodwind section includes Fl. picc., Fl. 1 & 2, Ob. 1 & 2, C. ingt., Cl. 1 & 2, Cl. basso, Fg. 1 & 2, and Cfg. The brass section includes Tr. 1-4, Trb. 1-4, Tubo, III Timp., Vni I & II, Vle, Vlc., and Cb. The string section includes Vni I & II, Vle, Vlc., and Cb. The score is written in a standard musical notation with various dynamics (mf, ff, mp) and articulation marks (accents, slurs). The page number 100 is visible at the top right.

105

Fl. picc.

Fl. 1 2

Ob. 1 2

C. ingl.

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

110

Tr.

Trb.

Tuba

III Timp.

Vni I

Vni II

Vle

Vlc.

Cb.

ff

mf

pizz. sempre

ff sempre c. legno batt.

ff sempre c. legno batt.

ff sempre c. legno batt.

ff sempre

[illegible]

16

135 140

Cor. 1 *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Cor. 4 *mp*

Tr. 1 *senza sord.* *f* *ff* *f*

Tr. 2 *senza sord.* *f* *ff* *f*

Tr. 3 *mp* *con sord.* *f* *ff*

Tr. 4 *mp* *con sord.* *f* *ff*

Trb. 1 *senza sord.* *f* *ff* *f*

Trb. 2 *senza sord.* *f* *ff* *f*

Trb. 3 *mp* *con sord.* *f* *ff*

Trb. 4 *mp* *con sord.* *f* *ff*

< > mp < > mp < > mp < > mp

Vni I *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vni II *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vle *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vic. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Cb. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

150 155

Fl. picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

C. ingl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. bosso *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Tr. 1 *ff sempre*

Tr. 2 *ff sempre*

Tr. 3 *ff*

Tr. 4 *ff*

Trb. 1 *ff sempre*

Trb. 2 *ff sempre*

Trb. 3 *ff*

Trb. 4 *ff*

I Timp. *ff*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

[illegible]

170 175

Cl. basso

Cfg.

1

2

Cor.

3

4

Tr.

3

4

Trb.

3

4

Tubo

I Timp.

II Timp.

III Gr.c.

Vni I

Vni II

Vle

Vlc.

Cb.

mf *f* *mf* *f*

mp *mf* *mp*

mf

mf

mp

mp

mp *mf* *mp* *mf*

mp *sempre*

f *mf* *mp* *f*

mp *sempre*

f

f

f

f

f

f

Cl. bosso

Cfg.

Tubo

I Timp.

II Timp.

III Gr. c.

180

185

mf *f* *mf* *f*

mf *mp* *mf* *mf*

mp *mf* *mf* *f*

mp

ff

mp

Cl. bosso

Cfg.

Tubo

I Timp.

II Timp.

III Gr. c.

190

195

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

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

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

mf *mf* *f*

f *mf* *ff*

mf *mf* *ff*

200

205

Fl. picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. ingl.

Cl. 1

Cl. 2

Cl. bosso

Fg. 1

Fg. 2

Cfg.

Tr. 1

Tr. 2

Tr. 3

Tr. 4

I Timp.

II Timp.

Vni I

Vni II

Vle

Vlc.

Cb.

24

Fl. picc.

Fl. 1 2

Ob. 1 2

C. ingl.

Cl. 1 2

Cl. bosso

Fg. 1 2

Tr.

Trb.

III Timp.

Vni I

Vni II

Vle

Vlc.

Cb.

220

225

mf

f

ff sempre

wa-wa

mp < > *mp* < > *mp* < > *mp* < > *mp* < > *mp* < >

senza sord.

, 230

235

Cor.

Tr.

Trb.

240 245

Cfg. *ff sempre*

1 con sord. *mf* *f*

2 con sord. *mf* *f*

Cor. 3 con sord. *mf* *f*

4 con sord. *mf* *f*

1

2

Tr. 3 wa-wa *mf* *f* *mp* *mf* *mp*

4 wa-wa *mf* *f* *mp* *mf* *mp*

1

2

Trb. 3 wa-wa *mf* *f* *mp* *mf* *mp*

4 wa-wa *mf* *f* *mp* *mf* *mp*

1

2

Tuba *ff sempre*

Vni I *mp* *mf*

gettato con sord.

Vni II

gettato con sord.

Vle

gettato con sord.

Vlc.

gettato con sord.

Cb. *mp* *mf* *mp*

250

Cor.

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tr.

1 *mp* sempre

2 *mp* sempre

3 *mp* sempre

4 *mp* sempre

Trb.

1 *mp* sempre

2 *mp* sempre

3 *mp* sempre

4 *mp* sempre

Vni I *mp*

Vni II *mp*

Vle *mp*

Vlc. *mp*

Cb. *mp*

mf

255 260

Cl. 1 2

Cl. basso

I Ptto

II Ptto

III Ptto

Vni I

Vni II

Vle

Vlc.

Cb.

mp *p* *mf*

mp *mp*

mp

265 270

Cl. 1 2

Cl. basso

I Ptto

II Ptto

III Ptto

Vni I

Vni II

Vle

Vlc.

Cb.

p

p

f *mp* *mp*

f *mp*

mp

[illegible]

II

32

Violins I and II, Viola, and Cello/Double Bass. The score shows a 4-measure phrase with dynamic markings (*mp*, *mf*) and articulation (accents, slurs). The Violins I and II parts feature triplet eighth notes. The Viola and Cello/Double Bass parts feature a melodic line with slurs and accents.

20 25

Ob. 1 *mp* *mf* *mp* *mp* 6

Ob. 2 *mp* *mf* *mp* *mp* 6

C. ingl. 1 *mp* *mf* *mp* *mp*

2 *mp* *mf* *mp* *mp*

Fg. 1 *mp* *mf* *mp* *mp*

2 *mp* *mf* *mp* *mp*

Cor. 1 *sf* *p* *f* *p*

2 *sf* *p* *f* *p*

3 *sf* *p* *f* *p*

4 *sf* *p* *f* *p*

I Vibr. *mp* *mf*

II Comp. *mp* *mf*

III Mto *mp* *mf*

Vni I *mp* *mf* *mp*

Vni II *mp* *mf* *mp*

Vlc. *mp* *mf* *mp*

30 35

Ob. 1 *mp* *mf* *mp*

Ob. 2 *mp* *mf* *mp*

C. ingl. *mp* *mf* *mp*

Fg. 1 *mp* *mf* *mp*

Fg. 2 *mp* *mf* *mp*

I Vibr. *mp* *mf* *mp*

II Comp. *mp* *mf* *mp*

III Mbo *mp* *mf* *mp*

Vlc. *p* *mp* *mf*

40 *mp* *mf*

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

Cfg.

Cor. 1 con sord.

Cor. 2 con sord.

mp *mf*

I Vibr.

II Comp.

III Mbo

mp *mf*

Vni I

Vni II

Vlc.

mp *mf*

45

50 55 *mp*

1 Cl. 2 Cl. Cl. basso

1 Fg. 2 Fg. Cfg.

mp

1 Cor. 2 Cor.

mp

I Vibr. II Camp. III Mba

mf mp

Vlc.

mp mf

mf 60 *f* 65 70

Fl. 1
 Fl. 2
 Fl. alto
 Ob. 1
 Ob. 2
 C. ingl.
 I Vibr.
 II Comp.
 III Mba.
 Vlc.
 Cb.

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

con sord., sul pont.
 con sord., sul pont.
 con sord., sul pont.
 con sord., sul pont.
 con sord.
 con sord.

f *mf*

75

Fl. 1

Fl. 2

Fl. alto

Ob. 1

Ob. 2

C. ingl.

f *mf*

mp *mf* *p*

con sord., sul pont.

Vni I

con sord., sul pont.

Vni II

con sord., sul pont.

Vle

con sord., sul pont.

Vlc.

Cb.

mp *mf* *p*

39

80 *mp* *mf* 85

1 Fl. 2 Fl. alto 1 Ob. 2 Ob. C. ingl. 1 Cl. 2 Cl. Cl. basso 1 Fg. 2 Fg. Cfg.

senza sord. *mp* *mf*

Cor. 1 senza sord. 2 senza sord. 3 senza sord.

mp *mf*

Vni I Vni II Vle Vlc. Cb.

40 *mp* *mp*

Musical score for a symphony orchestra, featuring woodwinds, brass, and strings. The score is divided into three systems, each containing multiple staves for different instruments.

System 1 (Top): Includes Flute (Fl.), Flute Alto (Fl. alto), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Bassoon (Cl. basso), and Bassoon (Fg.). The music is marked with a forte (*f*) dynamic.

System 2 (Middle): Includes Cor Anglais (Cor.). The music is marked with a forte (*f*) dynamic.

System 3 (Bottom): Includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The music is marked with a mezzo-forte (*mf*) dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings. The page number 41 is visible at the bottom right.

This page of a musical score, likely from a symphony, features a variety of instruments. The top section includes Flutes (Fl.), Flute Alto (Fl. alto), Oboes (Ob.), Cor Anglais (C. ingl.), Clarinets (Cl.), Bassoon (Cl. basso), Fagots (Fg.), and Contrabass (Cfg.). The middle section includes Horns (Cor.) and Violins (Vni I, Vni II). The bottom section includes Viola (Vle.), Violoncello (Vlc.), and Contrabasso (Cb.). The score is written in a key with one flat (B-flat) and includes dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The measures are numbered 100 and 105. The score is written in a standard musical notation with staves for each instrument, showing notes, rests, and other musical symbols.

f *mf* 110 *mf*

C. ingl.

1 Cl.

2 Cl.

Cl. basso

1 Fg.

2 Fg.

f *mf* *mf*

mf *mp* *mp* *mp*

I Vibr.

II Camp.

III Mba

mf *mp*

f *mf*

Vle

Vlc.

Cb.

f *mf*

115 *f* *mf* 120 *mf*

C.ingl.

1 Cl.

2 Cl.

Cl.basso

1 Fg.

2 Fg.

f *mf* *mf*

I Vibr.

II Comp.

III Mbo

mp *mp* *mp*

mf *mp* *mf*

Vle

Vlc.

Cb.

mf *mp* *mp*

f 125 *mf* 130 *mf*

C.ingl.

1

Cl.

2

Cf.basso

1

Fg.

2

f *mf* *mf*

I Vibr.

II Comp.

III Mba

mf *mf* *mf*

Vle

Vlc.

Cb.

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

135 *f* *mf* 140

C. ingl.

1 Cl.

2 Cl.

Cl. basso

1 Fg.

2 Fg.

f *mf*

I Vibr.

II Comp.

III Mba

mp *mp* *mp*

Vle

Vlc.

Cb.

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

mf *f*

145

Fl. picc.

1

Fl.

2

1

Ob.

2

C. ingl.

1

Cl.

2

Cl. basso

1

Fg.

2

Cfg.

mf *f*

1

2

Cor.

3

4

mf *f*

mf sempre

Vni I

mf sempre

Vni II

mf sempre

Vle

mf sempre

mf sempre

mf 150 *f* *f* 155 *ff*

Fl. picc.

1

Fl.

2

Ob.

1

2

C. ingl.

1

Cl.

2

Cl. basso

1

Fg.

2

Cfg.

mf *f* *f* *ff*

Cor.

1

2

3

4

mf *f* *f* *ff*

Vni I

mf sempre *f* sempre

Vni II

mf sempre *f* sempre

Vle

f sempre

Vlc.

f sempre

160 165 *ff*

Fl. piccolo
1
Fl.
2
Ob.
1
2
C. ingl.
1
Cl.
2
Cl. basso
1
Fg.
2
Cfg.

ff sempre

Cor
1
2
3
4

Vni I
Vni II
Vle
Vlc.
Cb.

ff

170 *f* *mf* 175

Fl. picc.

1

Fl.

2

Ob.

1

2

C. ingl.

1

Cl.

2

Cl. basso

1

Fg.

2

Cfg.

1

Cor.

2

3

4

Vni II

mp

Vle

Vlc.

Cb.

mp *mf*

Detailed description: This is a page of a musical score for an orchestra. It contains staves for various instruments: Flute piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Clarinet Bass (Cl. basso), Bassoon (Fg.), Bassoon in C (Cfg.), Horns (Cor.), Violin II (Vni II), Violins (Vle), Violas (Vlc.), and Cellos (Cb.). The score is divided into two systems. The first system starts at measure 170 and the second at measure 175. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also articulation marks like accents and slurs, and some fingerings are indicated with numbers like 6, 3, and 9. The woodwinds and strings have more complex melodic lines, while the brass and lower strings provide harmonic support.

f 180 *mf* 185

Fl. picc. 1 2

Ob. 1 2

C. ingl. 1 2

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

Cor. 1 2 3 4

Vni I

Vni II

Vle

Vlc.

Cb.

f *mf* *mp* *p*

Violins I and II: *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

Violas: *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cellos and Double Basses: *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

This page of the musical score covers measures 200 to 205. The instrumentation includes C.ingl., Cl. 1 & 2, Cl. basso, Fg. 1 & 2, Cor. 1-4, Vni I & II, Vle, Vlc., and Cb. The score is written in a standard musical notation with various dynamics and articulations.

Measures 200-205:

- C.ingl.:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 are rests.
- Cl. 1 & 2:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 are rests.
- Cl. basso:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 are rests.
- Fg. 1 & 2:** Measures 200-201 show a trill (3) on a single note. Measures 202-205 are rests.
- Cor. 1-4:** Measures 200-201 are rests. Measures 202-205 show a trill (3) on a single note, marked *mp*.
- Vni I & II:** Measures 200-201 show a trill (3) on a single note, marked *mp*. Measures 202-205 are rests.
- Vle:** Measures 200-201 are rests. Measures 202-205 show a trill (3) on a single note, marked *mp*.
- Vlc. & Cb.:** Measures 200-201 show a trill (3) on a single note, marked *mp*. Measures 202-205 are rests.

Cor.

1 *mf* 210 215

2

3

4 *mf*

This section contains the musical notation for four horns, numbered 1 through 4. Horn 1 has a *mf* dynamic marking and measure numbers 210 and 215. Horn 4 has a *mf* dynamic marking. The notation includes various musical symbols such as treble clefs, key signatures, and note values.

Vni I

Vni II

Vie

Vlc.

Cb.

p

mf

mp

sul pont.

This section contains the musical notation for a large ensemble of instruments, including Violins I and II, Violas, Violas, Cellos, and Double Basses. The notation includes various musical symbols such as treble and bass clefs, key signatures, and note values. Dynamics include *p*, *mf*, *mp*, and *mf*. The instruction "sul pont." is present for the lower strings.

1

2

Cor.

3

4

mp

220

mp

225

mp

Violins I and II: *mp* *p*

Viola: *mp* *p*

Violoncello and Contrabasso: *mp* *p* *sui pont.* *mf*

230 *mf* 235 *mp*

Cor. 1 2 3 4

Vni I *p* *mp* *p* *p* *mp* *p*

Vni II *mf* *mf* *p* *p* *p* *p*

Vle *mf* *mf* *p* *p* *p* *p*

Vlc. *mf* *mf* *p* *p* *p* *p*

Cb. *mf* *mf* *p* *p* *p* *p*

sui pont.

240 245

Trb. 1 2 3 4

Vni I *mp* *mp* *mp* *mp* *mp* *mp*

Vni II *mp* *mp* *mp* *mp* *mp* *mp*

Vle *mp* *mp* *mp* *mp* *mp* *mp*

Vlc. *mp* *mp* *mp* *mp* *mp* *mp*

Cb. *mp* *mp* *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp* *mp*

250 255 260

1 *mp* *sempre* *pp* *mp* *pp* *mp*

2 *mp* *sempre* *pp* *mp* *pp* *mp*

3 *mp* *sempre* *pp* *mp* *pp* *mp*

4 *mp* *sempre* *pp* *mp* *pp* *mp*

Vni I *mf* *mf* *p* *p* *p* *p*

Vni II *mf* *mf* *p* *p* *p* *p*

Vle *mf* *mf* *p* *p* *p* *p*

Vlc. *mf* *mf* *p* *p* *p* *p*

Cb. *mf* *mf* *p* *p* *p* *p*

mf *mf* *p* *p* *p* *p*

265 270

1 *pp* *mp* *sempre* *mp* *sempre* *mp* *sempre*

2 *pp* *mp* *sempre* *mp* *sempre* *mp* *sempre*

3 *pp* *mp* *sempre* *mp* *sempre* *mp* *sempre*

4 *pp* *mp* *sempre* *mp* *sempre* *mp* *sempre*

Vni I *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vni II *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vle *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vlc. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cb. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf* *mf* *mf*

285

presto possibile

Fl.

mf *f*

Cl.

mf *f*

Tr.

p *mf* *p*

Vni I

p

Vni II

p

Vle

p

Vlc.

p

Cb.

p

[illegible]

[illegible]

I T. bosco *mf* 315 *f* 320 *mf*

II T. bosco *mf* *f* *mf*

III T. bosco *mf* *f* *mf*

Vni I *ff sempre*

Vni II *ff sempre*

Vle *ff sempre*

Vlc. *ff sempre*

Cb. *ff sempre*

325 330

1 *pp* *p* *mp* *p* *mp*

2 *pp* *p* *mp* *p* *mp*

3 *pp* *p* *mp* *p* *mp*

4 *pp* *p* *mp* *p* *mp*

Trb. *pp* *p* *mp* *p* *mp*

Vni I *p* *p* *mp* *p* *mp*

Vni II *p* *p* *mp* *p* *mp*

Vle *p* *p* *mp* *p* *mp*

Vlc. *p* *p* *mp* *p* *mp*

Cb. *p* *p* *mp* *p* *mp*

335 340

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Tr. 1 *p* *mf* *p*

Trb. 1 *mp* sempre *pp* sempre

Trb. 2 *mp* sempre *pp* sempre

Trb. 3 *mp* sempre *pp* sempre

Trb. 4 *mp* sempre *pp* sempre

Vni I *mp* *mf* *mf* *mf*

Vni II *mp* *mp* *mf* *mf* *mf* *mf*

Vle *mp* *mp* *mf* *mf* *mf* *mf*

Vlc. *mp* *mf* *mf* *mf* *mf* *mf*

Cb. *mp* *mf* *mf* *mf* *mf* *mf*

345 350

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Tr. 1 *p* *mf* *p*

Trb. 1 *p* *mp* *p* *pp* sempre

Trb. 2 *p* *mp* *p* *pp* sempre

Trb. 3 *p* *mp* *p* *pp* sempre

Trb. 4 *p* *mp* *p* *pp* sempre

Vni I *mp* *mp* *p* *p*

Vni II *mp* *mp* *p* *p*

Vle *mp* *mp* *p* *p*

Vlc. *mp* *mp* *p* *p*

Cb. *mp* *p* *p*

respirare ad lib. 355 360

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Trb. 1 *mf* *f* *ff* *ff*

Trb. 2 *mf* *f* *ff* *ff*

Trb. 3 *mf* *f* *ff* *ff*

Trb. 4 *mf* *f* *ff* *ff*

mf *ff*

Vni I

Vni II

Vle

Vlc.

Cb.

365 370

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cor. 1 *con sord.* *mp* *mf*

Cor. 2 *con sord.* *mp* *mf*

Cor. 3 *con sord.* *mp* *mf*

Cor. 4 *con sord.* *mp* *mf*

Trb. 1 *f* *mf* *18*

Trb. 2 *f* *mf* *18*

Trb. 3 *f* *mf* *18*

Trb. 4 *f* *mf* *18*

I Ptto *p*

II Ptto *p*

III Ptto *p*

Vni I *mf* *mf*

Vni II *mf* *mf*

Vle *mf* *mf*

Vlc. *mf* *mf*

Cb. *mf* *mf*

mf *mf*

senza sord. 375 380

Cor. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4 *mf* *f*

Tr. 1 *mp*

2 *mp*

3 *mp*

4 *mp*

Trb. 1 *mp*

2 *mp*

3 *mp*

4 *mp*

I Ptto *mf* sempre

II Ptto *mf* sempre

III Ptto *mf* sempre

ff mf

Vni I

Vni II

Vle

Vlc.

Cb. *ff mf*

[illegible]

395

mp 400

con sord.

Tr.

1

2

3

4

1

2

3

4

I Ptto

II Ptto

III Ptto

ff

mf

f

Vni I

Vni II

Vle

Vlc.

Cb.

mf

f

mf *mp*

405 410

Tr.

1

2

3

4

1

2

Trb.

3

4

mf *mp*

This block contains the musical notation for the Tr. (Trumpet) and Trb. (Trumpet/Bass) sections, measures 405-410. The Tr. section has four staves (1-4) and the Trb. section has four staves (1-4). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). Measure numbers 405 and 410 are indicated at the top.

mf

Vni I

Vni II

Vle

Vlc.

Cb.

mf

This block contains the musical notation for the Vni I (Violin I), Vni II (Violin II), Vle (Viola), Vlc. (Violoncello), and Cb. (Contrabasso) sections, measures 405-410. The Vni I and Vni II sections have two staves each. The Vle and Vlc. sections have two staves each. The Cb. section has one staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked as *mf* (mezzo-forte).

415 *mp* *mf* 420

Tr. 1 2 3 4

Trb. 1 2 3 4

mp *mf*

Detailed description: This block contains the musical notation for the Tr. (Trumpet) and Trb. (Trumpet/Bass) sections, measures 415 through 420. The Tr. section consists of four staves, numbered 1 to 4. The Trb. section also consists of four staves, numbered 1 to 4. The music is written in treble clef. Dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 6, 8, and 5. The notation includes eighth and sixteenth notes, often beamed together, and rests.

f *mf*

Vni I

Vni II

Vle

Vlc.

Cb.

f *mf*

Detailed description: This block contains the musical notation for the Vni I (Violin I), Vni II (Violin II), Vle (Viola), Vlc. (Violoncello), and Cb. (Contrabasso) sections. The Vni I and Vni II sections are in treble clef, while the Vle, Vlc., and Cb. sections are in bass clef. Dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The notation includes eighth and sixteenth notes, often beamed together, and rests.

mf 425 *mp* 430

Tr.

1

2

3

4

1

2

3

4

mf *mp*

mf

Vni I

Vni II

Vle

Vic.

Cb

mf

435

presto possibile
ff

presto possibile
ff

presto possibile
ff

presto possibile
ff

senza sord.
ff

senza sord.
ff

senza sord.
ff

senza sord.
ff

ff fff

ff fff

440 445

1 *ff* sempre *ff* sempre *ff* sempre

Fl. 2 *ff* sempre *ff* sempre *ff* sempre

3 *ff* sempre *ff* sempre *ff* sempre

1 *ff* sempre *ff* sempre *ff* sempre

Cl. 2 *ff* sempre *ff* sempre *ff* sempre

1 *f* *mf*

Trb. 2 *f* *mf*

3 *f* *mf*

Tuba *f* *mf*

f *mf*

Vni I *f* *mf*

Vni II

Vle

Vlc.

Cb. *f* *mf*

450 455 460

1 Fl. 2 3

1 2 Cl.

1 2 3 Trb. 2

1 2 3 Tuba

465

1 2 3 Tr.

1 2 Cl.

1 2 3 Trb. 2

1 2 3 Tuba

Vni I

Vni II

Vle

Vlc.

Cb.

*mp**mf*

con sord. 475

Tr.

1

2

3

4

Trb.

1

2

3

4

mp

mf

mp

mf

*ff**mf*

Vni I

Vni II

Vle

Vlc.

Cb.

ff

mf

mf *mp*

480 485

Tr.

Trb.

mf *mp*

Vni I

Vni II

Vle

Vlc.

Cb.

mf *f*

mf *f*

The image shows a page from a musical score for the song "The Rose Tree". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and four instrumental parts (Trumpet, Trombone, Trumpet, Trombone). The music is in 2/4 time and has a key signature of one flat (B-flat). The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). Rehearsal marks 490 and 495 are present. The vocal parts feature a melody with triplets and slurs. The instrumental parts provide harmonic support with various rhythmic patterns, including triplets and slurs. The score is arranged in two systems, with the vocal parts in the upper system and the instrumental parts in the lower system.

Vni II

Vle

Vlc.

Cb.

mp

This is a page from a musical score, numbered 515. It contains several systems of staves for different instruments. The first system includes four staves labeled 1 through 4, with dynamics *mp* and *p*. The second system includes four staves labeled 1 through 4, also with dynamics *mp* and *p*. The third system includes five staves labeled Vni I, Vni II, Vle, Vlc., and Cb., with dynamics *p*, *mf*, and *f*. The fourth system continues the same instrumentation with dynamics *mf* and *f*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulation marks such as accents and slurs. The overall style is classical or romantic era orchestral music.

530 535

Tr.

1

2

3

4

Trb.

1

2

3

4

p *mp* *p*

p

sul pont.

Vni I

Vni II

Vle

Vlc.

Cb.

p

540

Fl. 1

Fl. 2

Fl. alto

Cl. 1

Cl. 2

545

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

mp *p* *mp* *mf*

sul pont.

Vni I

Vni II

Vle

Vlc.

Cb.

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

84

560 *f sempre* 565

Fl. picc. a2

Fl. 1 2

Fl. alto

Ob. 1 2 *f*

C. ingl. *f*

Cl. 1 2 a2 *f*

Cl. basso *f*

Fg. 1 2 a2 *f*

Cfg. *f*

Cor. 1 2 3 4 a2 *f*

Tr. 1 2 3 4 senza sord. *mf* *f*

Trb. 1 2 3 4 senza sord. *mf* *f*

Tuba *mf* *f*

Vni I *ff* *ff* *f* *ff*

Vni II *ff* *ff* *f* *ff*

Vle *ff* *ff* *f* *ff*

Vlc. *ff* *ff* *f* *ff*

Cb. *ff* *ff* *f* *ff*

ff *ff* *f* *ff*

570 575

Fl. picc. *a2*

Fl. 1 2

Ob. 1 2 *a2* *f sempre*

C. ingl.

Cl. 1 2

Cl. basso

Fg. 1 2 *f sempre*

Cfg.

1 2 3 4

Cor. *a2* *f* *mf* *f*

1 2 3 4

Tr. *a2* *f* *mf* *f*

1 2 3 4

Trb. *a2* *f* *mf* *f*

1 2 3 4

Tuba *a2* *f* *mf* *f*

f *ff* *mf* *mf*

1

Vni

II

Vle

Vlc.

Cb.

f *ff* *mf* *mf*

Musical score for brass instruments (Cor., Tr., Trb., Tuba) showing dynamics and articulation. The score is divided into four systems, each with two staves (1/2 and 3/4). The instruments are Cor. (Cornet), Tr. (Trumpet), Trb. (Trombone), and Tuba. The dynamics range from *f* (forte) to *ff* (fortissimo). The articulation includes *f sempre* (forte sempre) and *ff* (fortissimo). The score shows a progression of dynamics and articulation across the measures.

590 *ff* sempre 595

Fl. picc. *a2*

Fl. 1/2 *a2*

Ob. 1/2 *a2*

C. ingl.

Cl. 1/2 *a2*

Cl. basso

Fg. 1/2 *a2*

ff sempre

Cor. 1/2 *a2* *f* *ff* *mf* *ff*

3/4 *a2* *f* *ff* *mf* *ff*

Tr. 1/2 *a2* *f* *ff* *mf* *ff*

3/4 *f* *ff* *mf* *ff*

Trb. 1/2 *f* *ff* *mf* *ff*

3/4 *f* *ff* *mf* *ff*

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

Vni I *ff* *ff* sempre *ff* sempre

Vni II *ff* *ff* sempre *ff* sempre

Vle *ff* *ff* sempre *ff* sempre

Vlc. *ff* *ff* sempre *ff* sempre

Cb. *ff* *ff* sempre *ff* sempre

ff *ff* sempre *ff* sempre

600 605 *ff* sempre 610

Fl. picc. *a2*

Fl. 1 2

Ob. 1 2 *a2*

C. ingl.

Cl. 1 2 *a2*

Cl. basso *a2*

Fg. 1 2 *a2*

ff sempre

Cor. 1 2 *a2* *f* *ff* *f*

3 4 *a2* *f* *ff* *ff* *f*

Tr. 1 2 *a2* *f* *ff* *ff* *f*

3 4 *f* *f* *ff* *ff* *f*

Trb. 1 2 *f* *f* *ff* *ff* *f*

3 4 *f* *f* *ff* *ff* *f*

Tubo *f* *f* *ff* *ff* *f*

Vni I *mf* *f* *ff*

II *mf* *f* *ff*

Vle *mf* *f* *ff*

Vlc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

mf *f* *ff*

615 620

Fl. picc. *a2*

Fl. 1 2

Ob. 1 2 *a2*

C. ingl.

Cl. 1 2 *a2*

Cl. basso

Fg. 1 2 *a2*

Cor. 1 2 3 4 *f* *a2* *ff*

Tr. 1 2 3 4 *f* *a2* *ff*

Trb. 1 2 3 4 *f* *a2* *ff*

Tubo *f*

Vni I *f* *ff sempre*

Vni II *f* *ff sempre*

Vle *f* *ff sempre*

Vlc. *f* *ff sempre*

Cb. *f* *ff sempre*

f *ff sempre* Attacco

III

$\text{♩} \approx 72$
(3.)

Cl. bosso

Fg. 1 2

Cfg.

1 2 3 4

Cor.

I Timp.

II Timp.

Vni I

Vni II

Vle

Vlc.

Cb.

mp *mf* *f* *mf*

simile *sim.*

5

[illegible]

20 25

Fl.picc. *mf* *sim.* *f* *mf* *sim.* *mf* *sim.*

Fl. 1 2 *a2* *mf* *sim.* *f* *mf* *sim.* *mf* *sim.*

Ob. 1 2 *a2* *mf* *sim.* *f* *mf* *sim.* *mf* *sim.*

C.ingl. *mf* *sim.* *f* *mf* *sim.* *f*

Cl. 1 2 *a2* *mf* *sim.* *f* *mf* *sim.* *f*

Cl.basso *mf* *sim.* *f* *mf* *sim.* *f*

Fg. 1 2 *mf* *a2* *mf* *f* *mf* *f* *mf* *f*

Cfg. *mp* *mf* *mf* *f* *mf* *f* *mf*

Cor. 1 2 3 4 *mf* *mf* *mf* *mf*

Tr. 1 2 3 4 *a2* *mf* *f* *mf* *f* *mf* *f* *mf*

Trb. 1 2 3 4 *mf* *a2* *mf* *f* *mf* *f* *mf*

I Timp. *mf* *mf* *mf* *f* *mf* *mp* *sim.*

Vni I *ord.* *sim.* *sim.* *sim.*

Vni II *ord.* *sim.* *sim.* *sim.*

Vle *ord.* *sim.* *sim.* *sim.*

Vlc. *ord.* *sim.* *sim.* *sim.*

Cb. *ord.* *mf* *f* *mf* *mp*

mf *f* *mf* *mp*

94

40 45

Fl. picc. *f*

Fl. 1 2 *a2* *f* *sim.*

Ob. 1 2 *a2* *f* *sim.*

C. ingl. *sim.*

Cl. 1 2 *a2* *mf* *sim.*

Cl. basso *mf*

Fg. 1 2 *a2* *f*

Cfg. *f*

Tr. 1 2 *a2* *mf* *f* *mf* *f* *mp*

Trb. 3 4 *mf* *f* *mf* *f* *mp*

Trb. 1 2 *a2* *f* *mf* *f* *mp*

Trb. 3 4 *mf* *f* *mf* *f* *mp*

f *mf* *mp* *mf*

Vni I *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *f* *mf* *mp* *mf*

50

mf

55

Fl. picc.

Fl. 1 2

Ob. 1 2

C. ingl.

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

mp mp f

Vni I

Vni II

Vle

Vlc

Cb.

60 *f sempre* 65

Fl. picc. *a2* *sim.* *3*

Fl. 1 2 *a2* *3*

Ob. 1 2 *a2* *sim.* *3* *sim.*

C. ingt. *a2* *3*

Cl. 1 2 *a2* *3*

Cl. basso *a2* *sim.* *sim.*

Fg. 1 2 *a2* *sim.* *sim.*

Cfg.

Tr. 1 2 *f sempre* *senza sord. a2* *mf* *f* *mf*

Tr. 3 4 *senza sord.* *mf* *f* *mf*

Trb. 1 2 *senza sord.* *a2* *mf* *f* *mf*

Trb. 3 4 *senza sord.* *mf* *f*

Vni I *mp* *mf*

Vni II *mp* *mf*

Vle *mf sempre* *sim.*

Vlc. *mf sempre* *sim.*

Cb. *mf sempre* *sim.*

mf sempre

[illegible]

85 *f* *sim.* *mf* *mp* *mf* 90

Fl. picc. *a2* *sim.*

Fl. 1 *a2* *sim.*

Ob. 2 *a2* *sim.*

C. ingl. *sim.*

Cl. 1 *a2* *sim.*

Cl. 2 *sim.*

Cl. basso *a2* *sim.*

Fg. 1 *a2* *sim.*

Fg. 2 *sim.*

Cfg. *mp* *mf*

f *mf* *a2*

Cor. 1 *a2* *mp* *mf* *mp* *mf*

Cor. 2 *a2* *mp* *mf* *mp* *mf*

Tr. 1 *a2* *ff* *f*

Tr. 2 *ff* *f*

Trb. 1 *ff* *a2* *f*

Trb. 2 *ff* *f*

f *mf* *sim.*

Vni I *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *sim.*

100 *f* *mf*

Fl. picc. *f* 95 *mf* 100

Fl. 1 *a2*

Fl. 2 *a2*

Ob. 1 *a2*

Ob. 2 *a2*

Cingl. *sim.*

Cl. 1 *a2* *sim.*

Cl. 2 *a2* *sim.*

Cl. basso *a2* *sim.*

Fg. 1 *a2* *sim.*

Fg. 2 *a2* *sim.*

Cfg. *mf sempre*

f *mf* *mf sempre*

Cor. 1 *a2* *mp* *mf* *mp* *mf* *mp* *mf*

Cor. 2 *a2* *mp* *mf* *mp* *mf* *mp* *mf*

Cor. 3 *a2* *mp* *mf* *mp* *mf* *mp* *mf*

Cor. 4 *a2* *mp* *mf* *mp* *mf* *mp* *mf*

Vni I *mp*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *mp*

Ob. 1 2 105 a2 110 *f* sempre *sim.*

C.ingl. *f* sempre *sim.*

Cl. 1 2 a2 *f* sempre *sim.*

Fg. 1 2 a2 *f* sempre *sim.*

Cfg. *f* sempre

mf mf

Vni I *mf*

Vni II *mf*

Vle *mf*

Vlc. *mf*

Cb. *mf*

115 120

Fl. picc.

1

Fl.

2

Ob.

1

2

C. ingl.

1

Cl.

2

Cl. bosso

Fg. 1

2

Cfg.

I Ptto

II Ptto

III Ptto

Vni I

Vni II

Vle

Vlc.

Cb.

f *sempre* *sim.* *mp* *mf* *mp* *f* *mf*

a2

mp *sempre*

mp *sempre*

mp *sempre*

f *sempre* *sim.* *mp* *mf* *mp* *f* *mf*

sim. *sim.* *sim.* *sim.* *sim.* *sim.* *sim.* *sim.*

mp *sempre*

f *mf*

135 140

Cor. 1 2 *ff* *fff*

3 4 *ff* *fff*

Tr. 1 2 *mf* *a2*

3 4 *a2*

Trb. 1 2 *a2*

3 4 *mf*

I Ptto *ff*

II Ptto *ff*

III Ptto *ff*

f *ff*

Vni I *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *f* *ff*

Cb. *f* *ff*

Tr. 1 2 3 4

Trb. 1 2 3 4

f 145 *f* *a2* 150 *mf*

f *f* *mf*

f *mf*

Vni I

Vni II

Vle

Vlc.

Cb.

sim. *sim.* *sim.* *sim.* *sim.* *sim.*

f *mf*

ff sempre 155

Fl. picc. 1 2

Fl. 1 2

Ob. 1 2

C. ingl. 1 2

Cl. 1 2

Cl. basso *ff sempre*

Fg. 1 2 *ff a2*

Cfg. *ff*

Cor. 1 2 3 4 *f* *ff* *5* *6*

Tr. 1 2 3 4 *f* *ff* *5* *6*

Trb. 1 2 3 4 *f* *ff* *5* *6*

Tuba *f* *ff* *5* *6*

I Timp. *f*

Vni I *ff sempre* *sim.* *ff* *ff*

Vni II *ff sempre* *sim.* *ff* *ff*

Vle *ff sempre* *sim.* *ff* *ff*

Vlc. *ff sempre* *ff* *ff*

Cb. *ff sempre* *ff* *ff*

160 165

Fl. picc.

Fl. 1 2

Ob. 1 2

C. ingl.

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

Cor. 1 2 3 4

Tr. 1 2 3 4

Trb. 1 2 3 4

Tubo

I Timp.

Vni I

Vni II

Vle

Vlc

Cb.

ff *ff* *ff* *ff* *ff* *ff* *ff*

a2 *a2* *a2*

5 6 5 6 5 6 5 6

170 *mp* 175

Fl. picc. 1 2

Fl. 1 2

Ob. 1 2

C. ingl. 1 2

Cl. 1 2

Cl. basso *mp*

Fg. 1 2

Cfg. 1 2

Cor. 1 2 3 4

Tr. 1 2 3 4

Trb. 1 2 3 4

Tuba

ITimp.

mp sul pont.

Vni I sul pont.

Vni II sul pont.

Vle sul pont.

Vlc. *mp*

Cb.

180 *mf* *mf* sempre

Vni I

Vni II

Vle

Vlc.

Cb.

sul pont.

sul pont.

mf *mf* sempre

185 190

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Vle

Vlc.

Cb.

mp

mf

con sord.

f p

mp

p

f p

mp

ord.

sim.

mp

mf

This image shows a page from a musical score, specifically measures 195 through 200. The score is for a woodwind section, including Flute (Fl.), Piccolo (Fl. picc.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), and Bassoon (Fg.). The music is in 2/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with slurs, ties, and breath marks. The measures are numbered 195, 196, 197, 198, 199, and 200. The page is numbered 13 at the bottom left.

1. *fp* *mp* *fp* *mp* *fp* *mp* *fp* *mp*

2. *fp* *mp* *fp* *mp* *fp* *mp* *fp* *mp*

3. *fp* *mp* *fp* *mp* *fp* *mp* *fp* *mp*

4. *fp* *mp* *fp* *mp* *fp* *mp* *fp* *mp*

This musical score is for Violin II, Viola, and Cello/Double Bass. The Violin II part is in treble clef and features a melodic line with accents and a crescendo leading to a *sim.* (sustained) section. The Viola part is in alto clef and also features a melodic line with accents and a crescendo leading to a *sim.* section. The Cello/Double Bass part is in bass clef and provides a harmonic foundation with a melodic line that includes a crescendo and a *sim.* section. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and articulation markings like accents and *ord.* (ordine).

Fl. picc. 210
 Fl. 1 2 *a2*
 Ob. 1 2
 C. ingl.
 Cl. 1 2 *a2*
 Cl. basso
 Fg. 1 2 *a2*

Cor. 1 *fp* *mp* *fp* *mp*
 2 *fp* *mp* *fp* *mp*
 3 *fp* *mp* *fp* *mp*
 4 *fp* *mp* *fp* *mp*

Vni I *ord.* *sim.* *mf* *f*
 Vni II *sim.*
 Vle *sim.*
 Vlc.
 Cb. *mf* *mf* *f*

205

ff *sim.* *f* *mf*

215

Fl. picc. *sim.*

Fl. 1 *a2* *sim.*

Fl. 2 *sim.*

Ob. 1 *sim.*

Ob. 2 *sim.*

C. ingl. *sim.*

Cl. 1 *a2* *sim.*

Cl. 2 *sim.*

Cl. basso *sim.*

Fg. 1 *a2* *sim.*

Fg. 2 *sim.*

Cfg. *sim.*

ff *senza sord.* *f* *mf*

Cor. 1 *senza sord.*

Cor. 2 *a2*

Cor. 3 *senza sord.*

Cor. 4 *a2*

Tr. 1 *f*

Tr. 2 *f*

Tr. 3 *f*

Tr. 4 *f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Trb. 4 *f*

Tubo *f*

ff *sim.* *f* *mf*

Vni I *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *sim.*

ff *f* *mf*

220 *sim.* *f* *sim.* 225 *mf*

Fl. picc. *sim.*

Fl. 1 *sim.*

Fl. 2 *sim.*

Ob. 1 *sim.*

Ob. 2 *sim.*

C. ingl. *sim.*

Cl. 1 *sim.*

Cl. 2 *sim.*

Cl. basso *sim.*

Fg. 1 *sim.*

Fg. 2 *sim.*

Cfg. *sim.*

Cor. 1 *f*

Cor. 2 *ff*

Cor. 3 *ff*

Cor. 4 *ff*

Tr. 1 *f*

Tr. 2 *ff*

Tr. 3 *f*

Tr. 4 *ff*

Trb. 1 *f*

Trb. 2 *ff*

Trb. 3 *f*

Trb. 4 *ff*

Tuba *f*

Vni I *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *f* *mf*

114

f *230* *sim.* *ff* *235*

Fl. picc. *a2* *sim.*

Fl. 1 2 *sim.*

Ob. 1 2 *sim.*

C. ingl. *sim.*

Cl. 1 2 *a2* *sim.*

Cl. basso *sim.*

Fg. 1 2 *a2* *sim.*

Cfg. *sim.*

Cor. 1 2 3 4 *f* *ff* *f* *ff* *ff* *ff*

Tr. 1 2 3 4 *f* *ff* *f* *ff* *f* *ff*

Trb. 1 2 3 4 *f* *ff* *f* *ff* *f* *ff*

Tubo *f* *ff* *f* *ff*

Vni I *f cresc.* *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *f* *ff*

240 *f*

Fl. picc. *sim.*

Fl. 1 *a2 sim.*

Fl. 2 *sim.*

Ob. 1 *sim.*

Ob. 2 *sim.*

C. ingl. *sim.*

Cl. 1 *a2*

Cl. 2 *sim.*

Cl. bosso *sim.*

Fg. 1 *a2*

Fg. 2 *sim.*

Cfg. *sim.*

Cor. 1 *a2*

Cor. 2 *a2*

Cor. 3 *a2*

Cor. 4 *a2*

Tr. 1 *ff*

Tr. 2 *ff*

Tr. 3 *ff*

Tr. 4 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Trb. 3 *ff*

Trb. 4 *ff*

Tubo *ff*

II Timp. *ff*

Vni I *sim.*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *sim.*

f *ff*

245 250

Fl. picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

C. ingl. *ff*

Cl. 1 2 *ff*

Cl. basso *f*

Fg. 1 2 *f*

Cfg. *f*

Tr. 1 2 3 4 *ff*

Trb. 1 2 3 4 *ff*

Tubo *f*

II Timp. *f*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

255 260

Fl. picc. *ff*

Fl. 2 *ff*

Ob. 2 *ff*

C. ingl. *ff*

Cl. 1 2 *ff*

Cl. basso *f*

Fg. 1 2 *f*

Cfg. *f*

Tr. 1 2 *ff*

Tr. 3 4 *ff*

Trb. 1 2 *ff*

Trb. 3 4 *ff*

Tuba *f*

II Timp. *f*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

265 270

Fl. picc. *f*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

C. ingl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. basso *f*

Fg. 1 *f*

Fg. 2 *f*

Cfg. *f*

Tr. 1 *ff*

Tr. 2 *ff*

Tr. 3 *ff*

Tr. 4 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Trb. 3 *ff*

Trb. 4 *ff*

Tuba *f*

II Timp. *f*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

[illegible]

285 290

1 *mf mp mf mp mp*

2 *mf mp mf mp mp*

3 *mf mp mf mp mp*

4 *mf mp mf mp mp*

Cor.

f mf mf

Vni I *f*

Vni II *sim.*

Vle *sim.*

Vlc. *sim.*

Cb. *f*

mf mf

295 300

1 *mf* *mp* *mp* *mf* *mp*

2 *mf* *mp* *mp* *mf* *mp*

Cor. 3 *mf* *mp* *mp* *mf* *mp*

4 *mf* *mp* *mp* *mf* *mp*

f *mf*

Vni I

Vni II

Vle

Vlc.

Cb.

sim.

f *mf*

1 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

2 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

3 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

4 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

Cor.

mf *f* *mf*

Vni I

Vni II

Vle *sim.*

Vlc. *sim.*

Cb. *sim.*

mf *f* *mf*

310 315

1 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

2 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

3 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

4 *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

Cor.

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

Vni I

Vni II

Vle

Vlc.

Cb.

f *ff* *f* *mf*

sim. *sim.* *sim.* *sim.* *sim.* *sim.*

320 325

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

Cor. 1 2 3 4

Tuba

II Ptto

III Ptto

Vni I

Vni I

Vle

Vlc.

Cb.

mp *mf* *mp* *mf* *mp* *mf* *mp*

sim.

mf

f *mf*

mf *mf*

330 335

Fl. picc. *fff*

Fl. 1 *a2* *ff* *fff*

Ob. 1 *a2* *ff* *fff*

C. ingl. *mf* *f* *fff*

Cl. 1 *a2* *ff* *fff*

Cl. basso *ff* *fff*

Fg. 1 *a2* *f* *ff* *fff*

Cfg. *mf* *f* *ff* *fff*

Cor. 1 *mf* *ff*

Cor. 2 *mf* *ff*

Tr. 1 *mf* *ff* *fff*

Tr. 2 *mf* *ff* *fff*

Trb. 1 *mf* *ff* *fff*

Trb. 2 *mf* *ff* *fff*

Tuba *mf* *f* *ff*

II Timp. *ff*

II Pfto *fff*

III Pfto *fff*

Vni I *f* *sim.* *fff*

Vni II *mf* *f* *fff*

Vle *sim.* *fff*

Vlc. *sim.* *fff*

Cb. *sim.* *fff*

fff

1980-1981