

Piano Sonata

I

Béla Bartók (1926)
Arr: Nicolás Escudero

Allegro moderato ♩ = 115

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Piccolo:** Rests throughout.
- Flutes 1, 2:** Rests throughout.
- Oboes 1, 2:** Rests throughout.
- English Horn:** Rests until measure 10, then plays a melodic line starting with a forte (*f*) dynamic.
- Cl. 1-2 (A):** Rests until measure 10, then plays a rhythmic pattern starting with a mezzo-forte (*mf*) dynamic.
- Bass Clarinet Bb:** Rests until measure 10, then plays a rhythmic pattern starting with a forte (*f*) dynamic.
- Bassoons 1, 2:** Play a rhythmic pattern starting with a forte (*f*) dynamic, marked *a 2*.
- Contrabassoon:** Play a rhythmic pattern starting with a forte (*f*) dynamic.
- Horns 1, 2:** Rests throughout.
- Horns 3, 4:** Rests until measure 10, then play a rhythmic pattern starting with a mezzo-forte (*mf*) dynamic.
- Trumpet 1 C:** Rests throughout.
- Trumpets 2, 3 C:** Rests throughout.
- Tuba:** Rests until measure 10, then plays a rhythmic pattern starting with a forte (*f*) dynamic.
- Timpani:** Play a rhythmic pattern starting with a forte (*f*) dynamic, marked (E-B-D-G#).
- Bass Drum:** Play a rhythmic pattern starting with a forte (*f*) dynamic.
- Violin I:** Rests until measure 10, then play a melodic line starting with a forte (*f*) dynamic.
- Violin II:** Rests until measure 10, then play a melodic line starting with a forte (*f*) dynamic.
- Viola:** Rests until measure 10, then play a melodic line starting with a forte (*f*) dynamic.
- I-II Violoncellos:** Play a rhythmic pattern starting with a forte (*f*) dynamic, marked *div.* (divisi).
- III-IV Violoncellos:** Play a rhythmic pattern starting with a forte (*f*) dynamic, marked *div.* (divisi).
- Contrabass:** Play a rhythmic pattern starting with a forte (*f*) dynamic, marked *fff* (fortississimo).

12

E.H. *f* *sf* *f* *sf*

Cl. 1,2 (A)

Cl. (A)

B. Cl.

Bson. 1, 2 a 2

Cbson.

Hn. 1, 2 *sf* *sf*

Hn. 3, 4

Tuba

Timp.

B. D. *sf* *f* *sf* *f* *sf* *sf* *f* *sf* *f*

Vln. I *f* *sf* *f* *sf*

Vln. II *f* *sf* *f* *sf*

Vla. *f* *sf* *f* *sf*

I-II

Vc.

III-IV

Cb. *fff* *fff* *fff* *fff* *fff*

23

Cl. 1,2 (A)

Cl. (A)

B. Cl.

Bson. 1, 2

Cbson.

Hn. 3, 4

Tuba

Timp.

B. D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

f *f* *f* *f*

fff *fff*

div.

38

Cl. 1,2 (A)

Bson. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

I-II

Vc.

III-IV

Cb.

p

pp

pp

p

p

B muta in A
E muta in G#



44

Ob. 1, 2

Cl. 1,2 (A)

Cl. (A)

Timp.

B. D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

mf

p

mf

mf

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

A muta in Bb

52

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1,2 (A)

Cl. (A)

B. Cl.

Bson. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tuba

Timp.

B. D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

mf

f

fff

p

f

61

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2 (A)

Cl. (A)

B. Cl.

Bson. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tuba

Timp.

B. D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

sf *sf sf* *sf*

f

sf sf

ff

ff

sf sf

ff

sf sf

ff

mf

sf sf

ff

mf

sf *sf sf* *sf*

f

sf sf

ff

ff

mf

sf sf

ff

mf

sf *sf sf* *sf*

Cl. 1,2 (A)

Cl. (A)

B. Cl.

Bson. 1, 2

Cbson.

Tuba

Timp.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

Musical score for page 72, measures 72-76. The score includes parts for Cl. 1,2 (A), Cl. (A), B. Cl., Bson. 1, 2, Cbson., Tuba, Timp., Vln. I, Vln. II, Vla., I-II, Vc., III-IV, and Cb. Dynamics include *ff*, *f*, *p*, *mp*, and *pizz.*

79

Cl. 1,2 (A)

Cl. (A)

B. Cl.

Bson. 1, 2

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

87

Picc. *f* *sf*

Fl. 1, 2 *f* *sf*

Ob. 1, 2 *f* *sf*

Cl. 1,2 (A)

Cl. (A) *f* *sf* *p*

B. Cl. *sfp*

Bson. 1, 2

Cbson. *sfp*

Tuba *sfp*

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

Detailed description: This page of a musical score covers measures 87 to 90. The Piccolo, Flutes 1 & 2, and Oboes 1 & 2 all play a rhythmic pattern of eighth notes in measures 87 and 88, marked *f* and *sf*. The Clarinet in A (Cl. (A)) plays a similar pattern in measure 87, marked *f*, and then a descending eighth-note line in measure 88, marked *sf*, before moving to a *p* dynamic in measure 89. The Bassoon (Bson.) and Cbassoon (Cbson.) parts feature a descending eighth-note line in measure 87, marked *sfp*, which is sustained through measure 88. The Tuba part also features a descending eighth-note line in measure 87, marked *sfp*, sustained through measure 88. The Violin I (Vln. I) and Violin II (Vln. II) parts play a simple eighth-note pattern in measure 87, with Vln. II having a whole rest in measure 88. The Viola (Vla.) part plays a simple eighth-note pattern in measure 87. The I-II (I-II) part plays a simple eighth-note pattern in measure 87. The Violoncello (Vc.) part plays a simple eighth-note pattern in measure 87. The Contrabass (Cb.) part plays a simple eighth-note pattern in measure 87. The score concludes at measure 90 with a double bar line and a 2/4 time signature.

93 1.

Ob. 1, 2 *mp*

E.H. *p*

Cl. 1,2 (A)

Cl. (A)

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.



101

Ob. 1, 2

E.H.

Cl. 1,2 (A)

Cl. (A)

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

109

Picc. *ff*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *f* *p*

E.H.

Cl. 1,2 (A)

Cl. (A)

B. Cl. *sfp* arco

Cbason. *sfp* arco

Tuba *sfp* arco

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb. *sfp* arco

116

Fl. 1, 2
mf *p* *mf*

Ob. 1, 2
mf *p* *mf*

E.H.
mf *p* *mf*

Cl. 1,2 (A)
mf *p* *mf*

Cl. (A)
mf *p* *mf*

B. Cl.
mf *p* *mf*

Bson. 1, 2
mf *p* *mf*

Cbson.
mf *p* *mf*

Hn. 1, 2
mf *p* *mf*

Hn. 3, 4
mf *p* *mf*

Tpt. 1
mf *p* *mf*

Tuba
mf *p* *mf*

Timp.
mf

Vln. I
mf *p* *mf*

Vln. II
arco
mf *p* *mf*

Vla.
mf *p* *mf*

I-II
arco
mf *p* *mf*

Vc.
mf *p* *mf*

III-IV
mf *p* *mf*

Cb.
pizz.
mf *p* *mf*

126

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *mf* *mp*

Cl. 1,2 (A)

Cl. (A) *mf* *mp*

B. Cl.

Bson. 1, 2

Cbson.

Hn. 1, 2 *mf*

Hn. 3, 4

Tpt. 1 *mp*

Tuba

Timp.

Vln. I *mp* arco

Vln. II pizz.

Vla.

I-II

Vc.

III-IV

Cb.

135

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* *sf* *f*

E.H. *f* *f* *f*

Cl. 1,2 (A)

Cl. (A) *f* *f* *mp* *f*

Bson. 1, 2 *mf* *p*

Cbson. *mf*

Tuba *f*

Timp. *f*

Vln. I *f* *f* *f*

Vln. II *f* arco

Vla. *f* arco *f*

I-II *p* *mf* *p*

Vc. *p* arco *p*

III-IV *p* *mf* *p*

Cb. *p* arco *f* pizz. *p*

143

Picc. *ff*

Fl. 1, 2 *f ff f*

Ob. 1, 2 *sf sf*

E.H. *f*

Cl. 1,2 (A)

Cl. (A) *f mf f*

Bson. 1, 2 *mf mf p*

Cbson. *mf*

Timp. *f*

Vln. I *ff*

Vln. II *f ff f*

Vla. *f*

I-II *mf mf p*

Vc. *pizz. arco*

III-IV *mf p*

Cb. *f arco pizz. mf*

Detailed description: This page of a musical score covers measures 143 through 148. The score is for a full orchestra. The Piccolo part (Picc.) has a dynamic of *ff* in measure 143. The Flute parts (Fl. 1, 2) have dynamics of *f*, *ff*, and *f*. The Oboe parts (Ob. 1, 2) have dynamics of *sf*. The English Horn (E.H.) has a dynamic of *f*. The Clarinet parts (Cl. 1,2 (A) and Cl. (A)) have dynamics of *f*, *mf*, and *f*. The Bassoon parts (Bson. 1, 2) have dynamics of *mf*, *mf*, and *p*. The Trombone parts (Cbson.) have a dynamic of *mf*. The Timpani (Timp.) has a dynamic of *f*. The Violin parts (Vln. I and Vln. II) have dynamics of *ff*, *f*, and *ff*. The Viola (Vla.) has a dynamic of *f*. The Double Bass parts (I-II, Vc., and Cb.) have dynamics of *mf*, *mf*, and *p*. The Cello/Double Bass (Cb.) part has dynamics of *f*, *arco*, *pizz.*, and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

152

Ob. 1, 2

Cl. 1, 2 (A)

Cl. (A)

Bson. 1, 2

Cbson.

Hn. 1, 2

B. D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

f

sf

ff

p arco



162

Ob. 1, 2

Cl. 1, 2 (A)

Cl. (A)

Bson. 1, 2

Hn. 1, 2

Vc. III-IV

Cb.

f

sf

203

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

E.H.

Cl. 1,2 (A)

Cl. (A)

B. Cl.

Bson. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tuba

Timp.

B. D. *sf sf*

Vln. I *sf sf sf*

Vln. II *sf sf sf*

Vla. *sf sf*

I-II

Vc. *sf sf*

III-IV *sf sf*

Cb. *sf sf*

211

The musical score consists of the following parts and their dynamics:

- E.H. (English Horn):** *p* (piano), playing a rhythmic eighth-note pattern.
- Cl. 1,2 (A) (Clarinets 1 & 2 in A):** Rests.
- Cl. (A) (Clarinet in A):** *mp* (mezzo-piano), playing a melodic line with a slur over measures 213-214.
- B. Cl. (Bass Clarinet):** *p* (piano), playing a rhythmic eighth-note pattern.
- Bson. 1, 2 (Bassoons 1 & 2):** *p* (piano) in measures 211-212, *mp* (mezzo-piano) in measures 213-214.
- Cbson. (Contrabassoon):** Rests in measures 211-212, *mf* (mezzo-forte) in measures 213-214.
- B. D. (Bass Drum):** Rests in measures 211-212, playing a single note in measure 213.
- Vln. I (Violin I):** *pizz.* (pizzicato), *p* (piano).
- Vln. II (Violin II):** *pizz.* (pizzicato), *p* (piano).
- Vla. (Viola):** *pizz.* (pizzicato), *p* (piano) in measures 211-212; *arco* (arco), *mp* (mezzo-piano) in measures 213-214; *pizz.* (pizzicato), *p* (piano) in measure 214.
- I-II (Violoncello I & II):** *pizz.* (pizzicato), *p* (piano) in measures 211-212; *arco* (arco), *mp* (mezzo-piano) in measures 213-214; *pizz.* (pizzicato), *p* (piano) in measure 214.
- Vc. (Violoncello):** *pizz.* (pizzicato), *p* (piano).
- III-IV (Violoncello III & IV):** *p* (piano).
- Cb. (Cello):** *pizz.* (pizzicato), *p* (piano) in measures 211-212; *sf* (sforzando) in measure 213; *arco* (arco), *mf* (mezzo-forte) in measure 214.

221

Cl. 1,2 (A)

Cl. (A)

B. Cl.

Bson. 1, 2

Cbson.

Hn. 3, 4

B. D.

Vla.

I-II

Vc.

III-IV

Cb.

mp

mf

f

arco

Tempo I

accel.

Più mosso ♩=160

247

Picc. *ff* *ff* *f*

Fl. 1, 2 *ff* *ff* *f*

Ob. 1, 2 *ff* *ff* *f*

E.H. *ff*

Cl. 1,2 (A) *ff*

Cl. (A) *ff*

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

Bson. 1, 2 *ff* *sf* *sf*

Cbson. *ff* *sf* *sf*

Hn. 3, 4 *sf*

Tuba *sf* *sf*

Timp. *f* *mf*

B. D. *f*

Tempo I accel. Più mosso ♩=160

Vln. I *ff* *sf*

Vln. II *ff* *sf*

Vla. *ff* *sf* *mf*

I-II *ff* *sf* *mf*

Vc. *ff* *sf* *f* *mf*

III-IV *ff* *sf* *f* *mf*

Cb. *ff* *sf* *f* *mf*

Tempo I accel. Più mosso ♩=160

Picc. *f* *ff* *gliss.*

Fl. 1, 2 *f* *ff* *gliss.*

Ob. 1, 2 *f* *ff* *gliss.*

E.H. *ff*

Cl. 1,2 (A) *f* *ff* *gliss.*

Cl. (A) *f* *ff* *gliss.*

B. Cl. *f* *ff*

Bson. 1, 2 *ff*

Cbson. *ff*

Hn. 1, 2 *f* *ff* *gliss.*

Hn. 3, 4 *f* *ff* *gliss.*

Tpt. 1 *f* *ff* *gliss.*

Tpt. 2, 3 *f* *ff* *gliss.*

Tuba *ff*

Timp. *cresc.* *f* *ff*

B. D. *f* *f*

Vln. I *f* *ff* *gliss.* *arco*

Vln. II *f* *ff* *gliss.* *arco*

Vla. *cresc.* *ff*

I-II *cresc.* *ff*

Vc. *ff*

III-IV *cresc.* *ff*

Cb. *cresc.* *ff*

II

Sostenuto e pesante ♩=84

E.H.
Cl. 1-2 (A)
Viola
Violoncello I-II
Violoncello III-IV

f *p* *mf* *p*

Detailed description: This block contains the musical score for measures 270 to 274. The tempo is marked 'Sostenuto e pesante' with a quarter note equal to 84 beats. The E.H. part features a melodic line with dynamics *f* and *p*. The Cl. 1-2 (A) part is silent. The Viola, Violoncello I-II, and Violoncello III-IV parts play a rhythmic accompaniment with dynamics *mf* and *p*.



275

Fl. 1, 2
Ob. 1, 2
E.H.
Cl. 1, 2 (A)
Cl. 1, 2 (Bb)
Bsns. 1, 2
Vln. I
Vln. II
Vla.
I-II
Vc.
III-IV

mf *f* *p* *mf* *f* *sf* *f* *p* *p* *p* *mf* *p*

Detailed description: This block contains the musical score for measures 275 to 279. The Fl. 1, 2 part has dynamics *mf*, *f*, and *p*. The Ob. 1, 2 part has dynamics *p*. The E.H. part has dynamics *f* and *p*. The Cl. 1, 2 (A) part is silent. The Cl. 1, 2 (Bb) part has dynamics *mf*, *f*, *sf*, *f*, and *p*. The Bsns. 1, 2 part has dynamics *mf*, *f*, *f*, and *p*. The Vln. I part has dynamics *p*. The Vln. II part has dynamics *p*. The Vla. part has dynamics *p*. The I-II part has dynamics *mf* and *p*. The Vc. part has dynamics *mf* and *p*. The III-IV part has dynamics *mf* and *p*.

280

Fl. 1, 2 *sf*

Ob. 1, 2 *sf*

E.H. *p* *f* *p*

Cl. 1,2 (A)

Cl. 1,2 (B \flat) *p*

B. Cl. *p*

Bsons. 1, 2

Hn. 1, 2 *p*

Vln. I *sf* *f* pizz.

Vln. II *sf* *f* pizz.

Vla. *sf* *p* *f*

I-II

Vc. *sf* *p* *p*

III-IV *sf* *p* pizz. *p*

Cb. *p* *f*

This page of a musical score, numbered 30 and 287, contains the staves for the Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2 (A and Bb), Bass Clarinet, Bassoons 1 and 2, Horns 1, 2 and 3, 4, Violins I and II, Viola, Violoncello, and Double Basses. The score is written in 9/4 time and features a complex sequence of time signature changes: 9/4, 6/4, 7/4, 6/4, and 5/4. The Piccolo, Flutes, Oboes, and English Horn parts are mostly silent until measure 291, where they play a melodic line marked *f*. The Clarinet in Bb part has a long note in measure 290 marked *f*. The Bass Clarinet and Bassoons play a rhythmic pattern, with the Bassoons marked *p* and *f*. The Horns 1, 2 and 3, 4 play sustained notes, with Horns 1, 2 marked *mf* and Horns 3, 4 marked *mf*. The Violins I and II, Viola, Violoncello, and Double Basses play a melodic line marked *f*, with the Violins I and II parts marked *arco*.

298

Fl. 1, 2
Cl. 1,2 (A)
Cl. 1,2 (B \flat)
Bsons. 1, 2
Hn. 1, 2
Hn. 3, 4
Vln. I
Vln. II
Vla.
I-II
Vc.
III-IV
Cb.

p
mp
mf
p subito
mf

305

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1,2 (A)

Cl. 1,2 (Bb)

B. Cl.

Bsops. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tuba

Timp.

B. D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

mf

f

p

312

Picc. *ff*

Fl. 1, 2 *pp* *ff* *ff*

Ob. 1, 2 *pp* *ff* *f* *p*

E.H. *pp* *ff*

Cl. 1,2 (A)

Cl. 1,2 (Bb) *pp* *p* *ff* *f* *p*

B. Cl. *p* *ff*

Bsons. 1, 2 *p* *ff*

Cbson. *ff*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1 *f*

Tpt. 2, 3 *f*

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *f* *f*

I-II *ff* *f* *f*

Vc. *ff* *f* *f*

III-IV *ff* *f* *pizz. arco* *p*

Cb. *ff* *f* *pizz. arco* *p*

318

Ob. 1, 2

Cl. 1, 2 (A)

Cl. 1, 2 (Bb)

Bsns. 1, 2

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

f, *p*, *pp*, *f*, *p*, *f*, *p*, *pizz.*, *arco*

326

Cl. 1, 2 (A)

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

mf, *p*, *f*, *rit.*, *arco*, *Solo*, *Altri*, *pizz.*



344

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2 (A)

B. Cl.

Bsops. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tuba

Timp.

B.D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

p *ff*

mf

meno f

Più vivo ♩=184

372

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1,2 (A)

B. Cl.

Bsons. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tuba

Timp.

B.D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

f sf mp p

Più vivo ♩=184

382

Ob. 1, 2 *mf sf mf*

E.H. *mf sf mf*

Cl. 1,2 (A)

Vln. I *p*

Vln. II *p*

Vla. *p*

393

Ob. 1, 2 *mf sf mf*

E.H. *mf sf mf*

Cl. 1,2 (A)

Vln. I

Vln. II

Vla.

403 rit. . . A tempo

Picc.

Fl. 1, 2 *mf sf*

Ob. 1, 2 *mf sf*

E.H.

Cl. 1,2 (A) *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

I-II *p mf*

Vc. *p mf*

III-IV *p mf*

414 rit.

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

E.H. *f*

Cl. 1, 2 (A)

B. Cl. *f*

Bsons. 1, 2 *f*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1 *f*

Tpt. 2, 3 *f*

Vln. I *f* *mf* *f* *mf* rit.

Vln. II *f* *mf* *f* *mf*

Vla. *f* *f* *mf*

I-II *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

III-IV *f* *mf* *f* *mf*

422 Tempo I

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1,2 (A)

B. Cl.

Bsns. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tuba

Tempo I

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

443

Cl. 1,2 (A)

Bsns. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tuba

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

p

p

mf



453

Cl. 1,2 (A)

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

mp

mp

mp

mp

mp

463

Cl. 1,2 (A)

B. Cl.

Bsons. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tuba

Timp.

B.D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

f *p* *pp*

f *p* *pp*

f *p* *pp*

f *p* *pp*

f *p* *pp*

f *p* *pp*

f *mf* *mp*

f *mf* *mp*

f *mf* *mp*

f *mf* *pizz.*

f *mf* *pizz.*

f *mf* *pizz.*

f *mf* *pizz.*

499

This page of a musical score, numbered 499 at the top left and 49 at the top right, contains 14 staves of music. The staves are labeled on the left as follows: Picc., Fl. 1, 2, Ob. 1, 2, E.H., Cl. 1, 2 (A), B. Cl., Bsns. 1, 2, Cbson., Hn. 1, 2, Hn. 3, 4, Tuba, Vln. I, Vln. II, Vla., I-II, Vc., III-IV, and Cb. The music is written in 3/4 time and features a variety of dynamics including *f* (forte) and *ff* (fortissimo). The score includes woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba, Contrabass), and strings (Violins I and II, Viola, Violoncello, Double Bass). The notation includes notes, rests, and dynamic markings.

506 Tempo I

This musical score page contains measures 506 through 511. The instruments and their parts are as follows:

- Fl. 1, 2:** Flutes 1 and 2, both playing rests until measure 511, where they play a half note G#5 with a *mf* dynamic.
- Ob. 1, 2:** Oboes 1 and 2, both playing rests until measure 511, where they play a half note G#5 with a *mf* dynamic.
- E.H.:** English Horn, playing a melodic line starting in measure 507 with a *p* dynamic, moving through various intervals and ending with a *mf* dynamic in measure 511.
- Cl. 1, 2 (A):** Clarinets 1 and 2 (A), both playing rests throughout the entire passage.
- Bsns. 1, 2:** Bassoons 1 and 2, playing a rhythmic pattern of eighth notes starting in measure 507 with a *mf* dynamic, then moving to a *p* dynamic in measure 508, and ending with a *mf* dynamic in measure 511.
- Vln. I:** Violin I, playing a melodic line starting in measure 507 with a *p* dynamic, moving to *mp* in measure 509, and ending with a *mf* dynamic in measure 511.
- Vln. II:** Violin II, playing a melodic line starting in measure 507 with a *p* dynamic, moving to *mp* in measure 509, and ending with a *mf* dynamic in measure 511.
- Vla.:** Viola, playing a melodic line starting in measure 507 with a *p* dynamic, moving to *mp* in measure 509, and ending with a *mf* dynamic in measure 511.
- I-II:** Celli I and II, playing a rhythmic pattern of eighth notes starting in measure 507 with a *mf* dynamic, then moving to a *p* dynamic in measure 508, and ending with a *mp* dynamic in measure 511.
- Vc.:** Violoncello, playing a rhythmic pattern of eighth notes starting in measure 507 with a *mf* dynamic, then moving to a *p* dynamic in measure 508, and ending with a *mp* dynamic in measure 511.
- III-IV:** Double Basses I and II, playing a rhythmic pattern of eighth notes starting in measure 507 with a *p* dynamic, then moving to a *mp* dynamic in measure 511.

The score is marked with a tempo of **Tempo I** and includes various dynamic markings (*mf*, *p*, *mp*) and articulation marks such as slurs and accents.

516

Picc. *mf*
 Fl. 1, 2
 Ob. 1, 2 *f ff ff mf*
 E.H. *f ff ff mf*
 Cl. 1,2 (A) *f ff ff mf*
 B. Cl. *f ff ff mf*
 Bsns. 1, 2 *f ff ff mf*
 Cbsn. *f ff ff mf*
 Hn. 1, 2
 Hn. 3, 4 *f ff ff*
 Tpt. 1 *f ff ff*
 Tpt. 2, 3 *f ff ff*
 Tuba *f ff ff mf*
 Timp. *f*
 B.D. *f ff ff*
 Vln. I *f ff ff mf*
 Vln. II *f ff ff mf*
 Vla. *mf f ff ff mf*
 I-II *mf f ff ff mf*
 Vc. *mf f ff ff mf*
 III-IV *mf f ff ff mf*
 Cb. *mf f ff ff mf*

f f ff ff mf

527

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2 (A)

B. Cl.

Bsons. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tuba

Timp.

B.D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

f *ff* *mf* *p*

536

Musical score for measures 536-540. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (A) (Cl. 1, 2 (A)), Horns 3 and 4 (Hn. 3, 4), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (III-IV). The score shows dynamics such as *mf* (mezzo-forte) and *f* (forte), along with performance markings like *p* (piano) and *div.* (divisi).

546 $\text{♩} = 170$

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2 (A)

B. Cl.

Bsops. 1, 2

Cbson.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tuba

Timp.

B.D.

Vln. I

Vln. II

Vla.

I-II

Vc.

III-IV

Cb.

f *ff* *mf* *sf*

558

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

E.H. *mf*

Cl. 1, 2 (A) *mf*

Bsons. 1, 2 *p pesante mp*

Cbson. *p pesante mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *p*

Agitato ♩=184

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

I-II *p pesante mp*

Vc. *div.*

III-IV *p pesante mp*

Cb. *p pesante mp*

579

This page contains the musical score for measures 579 through 586. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- E.H. (English Horn)
- Cl. 1, 2 (A) (Clarinets)
- B. Cl. (Bass Clarinet)
- Bsns. 1, 2 (Bassoons)
- Cbson. (Cobson)
- Hn. 1, 2 (Horns)
- Hn. 3, 4 (Horns)
- Tpt. 1 (Trumpet)
- Tpt. 2, 3 (Trumpets)
- Tuba
- Vln. I (Violins)
- Vln. II (Violins)
- Vla. (Viola)
- I-II (Violoncellos)
- Vc. (Violoncello)
- III-IV (Violoncellos)
- Cb. (Cello)

The score begins at measure 579. The Piccolo, Flutes, Oboes, and English Horn parts start with a dynamic marking of *f* (forte). The woodwind parts (Bass Clarinet, Bassoons, Cobson, Horns, Trumpets, and Tuba) have rests until measure 580. The string parts (Violins, Viola, Violoncellos, and Cello) play a rhythmic accompaniment throughout. The score concludes at measure 586.

rit. accel.

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E.H.
 Cl. 1,2 (A)
 B. Cl.
 Bsns. 1, 2
 Cbson.
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1
 Tpt. 2, 3
 Tuba
 Timp.
 Vln. I
 Vln. II
 Vla.
 I-II
 Vc.
 III-IV
 Cb.

Musical score for orchestra, measures 588-600. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2 (A), Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1, Trumpets 2 & 3, Tuba, Timpani, Violins I & II, Viola, Violoncello I & II, and Contrabass. The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte), and performance markings like *rit.* (ritardando) and *accel.* (accelerando). The key signature is one sharp (F#) and the time signature is 4/4.

Vivacissimo ♩=184

599 -

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

E.H. *f*

Cl. 1,2 (A) *f*

B. Cl. *f*

Bsops. 1, 2

Cbson. *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1 *f*

Tpt. 2, 3 *f*

Tuba *f*

Timp.

- Vivacissimo ♩=184

B.D. *f*

Vln. I

Vln. II

Vla. *f*

I-II

Vc. *f*

III-IV *f*

Cb. *f*

