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ION DUMITRESCU

SUITA III
PENTRU ORCHESTRA

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- PARTITURA -



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Ion Dumitrescu face parte din grupul de compozitori care se impune. În viața muzicală a țării noastre, în momentul următor stabilirii de către generația mai vîrstnică, în frunte cu George Enescu, a principiilor de artă realistă, bazată pe dezvoltarea resurselor cîntecului popular.

Adîncind legăturile cu viața poporului, muzica compozitorilor din „generația mijlocie” se remarcă printr-o asimilare, la nivelul unor personalități bine conturate, a multiplelor aspecte ale folclorului nostru. Optica luminoasă a conținutului este exprimată printr-un limbaj caracterizat prin valorificarea pe scară largă a posibilităților oferite de modurile populare, ca și prin poliritmia plină de vigoare a sistemelor pe care folcloriștii le numesc *parlando giusto* și *Aksak*. Particularitățile specifice stilului acestor compozitori se grupează în cadrul formelor clasice, — sonată, variațiune, lied — lărgindu-le prin folosirea acelor numeroase adaptări pe care vechile planuri tonale le suferă sub influența elementului modal și a construcției asimetrice a frazelor, datorită poliritmiei.

Compozitorul Ion Dumitrescu — născut la Oteșani (Oltenia) în 1913, studii la Conservatorul din București cu Alfonso Castaldi, Dimitrie Cuclin și Mihail Jora, actualmente profesor de armonie la conservator — este una din figurile cele mai reprezentative ale acestei generații de mijloc. În afara trăsăturilor generale arătate, muzica sa se caracterizează prin vitalitate și robustețe care, îmbrăcînd haina bonomie, a umorului viguros, fie a unui lirism senin, creează acea densi-

tate a substanței muzicale care transmite direct ascultătorului impresia de echilibru și plinătate sufletească, specifice acestui compozitor.

Cele mai cunoscute lucrări ale sale sînt : *Simfonia I* (1948), *Preludiu simfonic* (1952), *Simfionetta* (1957), trei suite pentru orchestră și *Cvartetul de coarde*.

Luînd parte la dezvoltarea vieții noi în anii regimului de democrație populară, Ion Dumitrescu a scris muzica pentru mai multe filme, inspirate din lupta pentru libertatea poporului nostru, din construirea orînduirii socialiste sau din frumusețile patriei. (*Nepoții gornistului*, *Brigada lui Ionuț*, *Muntele Relezat*).

Suita III (1944—1945), cu toate că face parte din lucrările de tinerețe ale compozitorului, este foarte caracteristică pentru concepția sa estetică. O melodie simplă și directă, înveșmîntată într-o armonie dedusă din particularitățile sale modale (fără însă ca pilonii armonici care asigură coeziunea tonală să fie omiși), o orchestrație amplă și variată colorată, fără efecte gratuite, sînt trăsăturile fundamentale ale acestei lucrări.

Partea I (*moderato mosso*) creează din primele măsuri o atmosferă senină și luminoasă. Acest sentiment de bună dispoziție și optimism, preluat din melosul popular, este potențat și generalizat de către compozitor la nivelul unor idei de un larg umanism. Această parte are formă de lied tripartit : A — B — A. Primul element (A) are la bază intonații de colind, dezvoltate într-o melodie de largă respirație. Cu elementele acestei melodii se creează un dialog între suflători și coarde, după care acestea din urmă, spre deosebire de prima expunere, reiau tema, de data aceasta armonizată. Este interesant de menționat structura modală a acestui prim fragment care, datorită jocului continuu între modul autentic și plagalul său, creează o oscilație caracteristică între centrii *do* și *sol*. În armonizare alternarea lui *fa* diez cu *fa* becar subliniază continuu acest balans.

Elementul B aduce în plus o nuanță de liniște sufletească, adăugînd astfel o nouă dimensiune ambianței generale a acestei mișcări. Este expus tot de coarde într-un *mi* major cu caracteristici lidice și mixolidice, care uneori apar în linia melodică, alteori în armonie. Sonoritatea crește prin adăugarea treptată a suflătorilor de lemn și alamă, iar la punctul culminant este readus elementul A într-un *tutti* orchestral.

Partea II (*Allegro scherzando*). Impresia de lirism luminos pe care o emană liniile melodice ample ale primei mișcări contrastează izbitor cu ritmul caracteristic și bine marcat al acestei părți. Umorul dozat cu finețe nu alunecă nici un moment în grotesc (chiar atunci cînd tema apare la tubă). Dimpotrivă,

un sentiment jovial, caracteristic scherzourilor din alte lucrări ale compozitorului, se transmite nemijlocit auditoriului. Forma este clasică : scherzo — trio — scherzo (A — B — A). Conceput în *fa* major (pigmentat în armonie cu cvarta mărită lădică), având o temă caracteristică în ritm de $\frac{7}{8}$, scherzoul este expus întâi de suflătorii de lemn pentru ca, prin intrările succesive ale coardelor și alăturilor, să ajungă la un *tutti* strălucitor. Ultima secțiune a fragmentului A este o punte care modulează, prin intrările succesive la cvintă ale diverselor partide instrumentale, către *la* major, tonalitate în care este expusă la oboi tema mai potolită a trioului. În vederea reexpoziției scherzoului, în locul punții apare, începând cu *re* bemol major, o nouă orientare tonală, care în mod natural, va conduce la tonalitatea inițială (*la* major).

Partea III (*lento malinconico*). Față de partea precedentă, cea de a treia creează o atmosferă intens lirică. Melancolia unor „cîntece bătrînești” care povestesc despre vitejia eroilor populari din timpuri de grea suferință, de mult apuse, se împletește parcă cu modul de comunicare lirică, directă, a „cîntecului lung”, gen atât de caracteristic pentru folclorul oltenesc. Această mișcare se bazează pe două elemente contrastante, ce se reliefează pe o pedală a coardelor grave și pe o figurație a harpei. Primul element folosește un desen în șaisprezecimi, realizat de coarde în *pizzicato*, care revine ca un refren, iar în momentele de culminație capătă rolul de formulă de acompaniament. Cel de al doilea element este o melodie care crește amplu din propria ei substanță, fiind expusă întâi de clarinetul bas, apoi de coarde. Sonoritatea crește, câștigînd în dramatism și aproape de punctul culminant se aude un scurt dialog între trompete și viori, în cadrul căruia apare un motiv trecător, reluat de cornul englez; melodia expusă inițial de clarinetul bas e reluat acum de întreaga orchestră. Mișcarea se încheie în *pianissimo*, prin reluarea situației orchestrale de la început.

Finalul (*Allegro giocoso*) are forma de rondo (A — B — A — C — A — B — coda) și este străbătut de un puternic suflu de voieșie. Pentru a da mai multă forță și strălucire fiecărei noi apariții a elementului A, compozitorul îl aduce mereu în altă tonalitate, modificînd astfel planul tonal tradițional al acestei forme. Expus de trompete și reluat de suflătorii de lemn și apoi de coarde, refrenul A apare inițial în *do* major. După cupletul B (în *fa* major și apoi *re* major), caracteristic prin ritmul său sincopat, refrenul A revine în *sol* major. Partea centrală (C) are un caracter cantabil, foarte modulant, cu un ritm mai liber; începînd la clarinet cu un motiv în *la* bemol mixolidic, tema trece la coarde (în *mi* major), pentru ca apoi să fie reluată de oboi (în *la* mixolidic), ajungînd în *re* major — tonal-

litate în care se reexpune prescurtat elementul A. Din cele arătate, se vede clar strictetea cu care este urmărit planul tonal (realizat prin modulațiile ce presupun relațiile de tonică-dominantă sau cele de terță mare, relație foarte des întâlnită în această suită), fără însă ca invenția modală-melodică sau armonică să aibă de suferit.

După reparația la trompete a elementului B pe un acompaniament de coarde, tema inițială apare lărgită la coarde și contrapunctată de suflătorii de lemn și alamă.

Astfel, lucrarea se încheie cu un accent de un optimism viguros, care parcă rezumă conținutul de sentimente și idei al întregii suite.

AUREL STROE

SCHEMA FORMEI

I

Formă de lied

A	ms.	1 — 34
B	ms.	35 — 98
A	ms.	99 — 135

II

Formă de scherzo cu trio

A	ms.	1 — 53
<i>Punte modulantă</i>	ms.	54 — 77
B	ms.	78 — 123
A	ms.	124 — 148
<i>Nouă orientare tonală și codă</i>	ms.	149 — 185

III

Mare frază de lied care se reia de trei ori, fiind întretăiată sau acompaniată de un refren.
În ms. 56 — 74 apare un element nou, cu caracter pasager.

IV

Formă de rondo

A	ms.	1 — 57
B	ms.	58 — 119
A	ms.	120 — 158
C	ms.	159 — 200
A (prescurtat)	ms.	201 — 219
B	ms.	220 — 277
Coda	ms.	278 — 326

Ion Dumitresco appartient au groupe des compositeurs qui s'affirment dans la vie musicale roumaine à la suite de la génération illustrée par Georges Enesco, génération qui avait formulé les principes d'un art réaliste fondé sur l'utilisation des richesses qu'offrait le chant populaire.

Puisant au plus profond de la vie du peuple roumain, la musique de ces compositeurs comptant parmi les aînés de la jeune génération se distingue précisément par l'assimilation des multiples ressources de notre folklore.

Son contenu lumineux nous est transmis par un langage musical caractérisé par la mise en valeur sur une large échelle des possibilités qu'offrent les modes populaires, de même que par la polyrythmie vigoureuse des systèmes que les folkloristes nomment *parlando giusto* et *Aksak*.

Les caractères propres au styles de ces compositeurs s'inscrivent dans le cadre des formes classiques, — sonate, variations, lied — élargies par l'emploi d'adaptations variées que les anciens plans tonals subissent sous l'influence de l'élément modal et de la structure asymétrique dûe à la polyrythmie des phrases musicales.

Le compositeur Ion Dumitresco — né en 1913 à Oteşani (Olténie) — suivit les cours du Conservatoire de Bucarest dans les classes d'Alfonso Castaldi, Dimitri Cucliu et Mihail Jora. Actuellement professeur à la classe d'harmonie du Conservatoire de Bucarest, il figure parmi les personnalités représentatives de sa géné-

ration. A part les traits généraux signalés, sa musique se caractérise par sa vitalité robuste qui, tantôt parée de bonhomie et d'humour vigoureux, tantôt d'un lyrisme serein, lui confère cette substance musicale dense et qui se traduit chez l'auditeur par un sentiment de plénitude et d'équilibre, propres à l'auteur.

Ses œuvres les plus connues sont : la *Ie Symphonie* (1948), le *Prélude symphonique* (1952), la *Symphoniette* (1957), trois *suites pour orchestre* et le *Quatuor à cordes*.

Participant activement à l'essor de la vie nouvelle durant les années du régime démocratique populaire, Ion Dumitresco est également l'auteur de musique de film s'inspirant de la lutte du peuple roumain pour la liberté, pour l'édification du régime socialiste ou bien des beautés de notre patrie (Musique des films : *Les petits-fils du trompette*, la *Brigade de Ionuț*, le *Mont Rétézat*).

La *IIIe Suite* (1944—1945), bien qu'elle appartienne aux œuvres de jeunesse, affirme déjà la conception esthétique de l'auteur. Sa mélodie simple et directe s'orne d'une harmonie résultant des particularités modales (sans toutefois que les piliers harmoniques qui en assurent la cohésion tonale soient omis). Une orchestration ample et d'une grande variété de couleur et sans effets gratuits vient s'ajouter aux traits caractéristiques de l'œuvre.

La première partie (*moderato mosso*) engendre, dès les premières mesures du début, un climat prenant de sérénité et de bonne quiétude, et cet optimisme que l'auteur emprunte aux sources de notre musique populaire — sentiment qu'il portera jusqu'à l'élévation d'une conception humaniste. Cette première partie adopte la forme de lied triparti : A — B — A. Le premier élément (A) a des intonations évoquant les noëls populaires. Elles forment en s'amplifiant une mélodie au souffle large. Celle-ci engendre à son tour un dialogue entre les instruments à vent et les cordes. Puis les cordes, à la différence de la première exposition, reprennent le thème cette fois harmonisé. Il convient de signaler la structure modale de ce premier fragment qui, par le jeu constant entre le mode authentique et son plagal, crée une oscillation caractéristique entre les centres *ut* et *sol*. De même pour l'harmonie, cette alternance de *fa dièze* et de *fa bémolle* souligne continuellement ce balancement.

L'élément B amène un sentiment d'apaisement, ajoutant ainsi un facteur nouveau à l'ambiance générale de ce mouvement. Il est également exposé par les cordes dans un *mi* majeur aux caractéristiques lydienne et mixolydienne qui tantôt apparaissent dans la ligne mélodique et tantôt dans l'harmonie. La sonorité s'amplifie par l'adjonction graduelle des bois et des cuivres. Au point culminant, l'élément A revient dans un *tutti* orchestral.

Deuxième partie (*allegro scherzando*). Son rythme bien marqué contraste fortement avec le lyrisme calme et lumineux qui émane des amplifications mélodiques du premier mouvement. Son humour finement dosé ne s'explique jamais dans le grotesque (même lorsque le thème est repris par le tuba). Bien plus, un sentiment jovial, propre aux scherzos des œuvres de l'auteur, se transmet spontanément à l'auditeur. La forme en est classique : scherzo — trio — scherzo (*A — B — A*). Conçu en *fa* majeur (dont l'harmonie est agrémentée de la quart augmentée lydienne), ce scherzo, dont le thème caractéristique adopte le rythme est d'abord exposé par les bois. Il atteint, par la suite et par les entrées successives des cordes et des cuivres, à un *tutti* éclatant. La dernière section du fragment est un pont qui, par les entrées successives, à la quinte, des divers groupes instrumentaux, module vers *la* majeur, tonalité du thème — plus apaisé — du trio, exposé par le hautbois. En vue de la réexposition du scherzo, une orientation tonale nouvelle se substitue au pont. Elle débute en *ré bémol* majeur et conduit naturellement au *fa* majeur initial.

Troisième partie (*lento malinconico*). Contrairement à la deuxième partie, cette troisième partie engendre un climat intensément lyrique. La mélancolie des „anciens chants” populaires qui vantent les hauts faits des héros populaires des temps d'épreuves à jamais révolus, s'adapte au mode d'expression lyrique et directe du „chant long” si caractéristique au folklore d'Olténie. Ce troisième mouvement s'établit sur deux éléments contrastants, mis en relief par la pédale des cordes graves et par une figuration de la harpe.

Le premier élément use d'un motif en doubles croches qu'exécutent les cordes en *pizzicato* ; celui-ci revient comme un refrain et, aux moments culminants, se transforme en formule d'accompagnement. Le second élément est une mélodie qui se nourrit de sa propre substance et gagne en ampleur, exposé d'abord par la clarinette basse, puis par les cordes. Elle gagne aussi en volume sonore, ainsi qu'au point de vue dramatique. Avant d'en atteindre le point culminant, intervient un dialogue bref entre trompettes et violons au cours duquel apparaît un motif épisodique, repris par le cor anglais ; la mélodie, exposée dès l'abord par la clarinette basse, est reprise par tout l'orchestre. Le mouvement s'achève *pianissimo* par une reprise à l'état orchestral du début.

Le finale (*allegro giocoso*) a la forme d'un rondeau (*A — B — A — C — A — B — Coda*), parcouru par un souffle puissant d'allégresse. Et pour donner d'autant plus d'éclat de vigueur à l'intervention de l'élément *A*, le compositeur le ramène à chaque fois dans une tonalité toujours différente, modifiant de ce fait le plan tonal traditionnel du rondeau. Exposé d'abord par les trompettes, repris par les bois puis par les cordes, le refrain *A* apparaît au début en *ut* majeur. Après

le couplet *B* (en *fa* majeur et puis en *ré* majeur), caractérisé par son rythme syncopé, le refrain *A* revient en *sol* majeur. La partie centrale *C* a un caractère chantant, très modulant, au rythme plus libre. Débutant à la clarinette par un motif en *la* bémol mixolydien, le thème passe aux cordes — en *mi* majeur — pour être ensuite repris par le hautbois — en *la* mixolydien — et pour aboutir en *ré* majeur, tonalité dans laquelle l'élément *A* est finalement réexposé, sous une forme concise. On voit par là, comme nous l'avons d'ailleurs montré, avec quelle rigueur a été respecté le plan tonal — réalisé par les modulations qui comportent des relations de tonique-dominante ou bien de tierce majeure, fréquemment rencontrées dans cette suite — sans pour autant que l'invention modale et mélodique ou bien harmonique en souffre.

Après la réapparition, aux trompettes, de l'élément *B* sur un accompagnement des cordes, le thème initial amplifié repasse aux cordes, contrepointé cette fois par les bois et les cuivres.

L'œuvre s'achève sur une note fortement optimiste, semblant ainsi condenser l'ensemble de sentiments et d'idées qui la composent.

AUREL STROË

S C H È M E

I

en forme de lied

A	.....	ms.	1 — 34
B	.....	ms.	35 — 98
A	.....	ms.	99 — 135

II

en forme de scherzo avec trio

A	.....	ms.	1 — 53
<i>Pont modulant</i>	.....	ms.	54 — 77
B	.....	ms.	78 — 123
A	.....	ms.	124 — 148
<i>Nouvelle orientation tonale et Coda</i>	.....	ms.	149 — 185

III

Grande phrase de lied trois fois reprise, entrecoupée ou accompagnée par un refrain. Aux mesures 56 — 74 apparaît un élément nouveau, au caractère épisodique.

IV

en forme de rondeau

A	.....	ms.	1 — 57
B	.....	ms.	58 — 119
A	.....	ms.	120 — 158
C	.....	ms.	159 — 200
A (abrégé)	.....	ms.	201 — 219
B	.....	ms.	220 — 277
Coda	.....	ms.	278 — 326

Ион Думитреску принадлежит к группе композиторов, вошедших в музыкальную жизнь Румынии после того как более старое поколение, возглавляемое Джордже Энеску, установило принципы реалистического искусства, основанного на развитии богатства народной песни.

Углубляя связи с жизнью народа, музыка композиторов „среднего поколения“ вдохновляется многочисленными источниками нашего фольклора. Ее светлое содержание выражается языком, характеризующимся широким использованием возможностей, предоставляемых народными ладами, а также мощной полиритмией систем, которые фольклористы называют *parlando giusto* и *Ажак*. Характерные особенности стиля этих композиторов не выходят из рамок классических форм — сонаты, вариаций, песни, расширяясь благодаря тому многостороннему приспособлению старых тональных планов, необходимость которого вызывается влиянием ладового элемента и несимметричного построения фраз в результате полиритмии.

Композитор Ион Думитреску родился в 1913 г. в селе Отешани (Олтения) и получил музыкальное образование в Бухарестской консерватории. Его профессорами были Альфонсо Кастальди, Димитрие Куклин и Михаил Жора. В настоящее время он состоит профессором гармонии Бухарестской консерватории. Он является одной из самых выдающихся личностей этого среднего поколения. Кроме вышеуказанных общих черт его музыка характеризуется жизненной энергией, которая, будучи насы-

щена либо добродушием, либо крепким юмором, либо светлым лиризмом, создает концентрированную музыкальную субстанцию, непосредственно дающую слушателю впечатление душевного равновесия и полноты, свойственных этому композитору.

Самыми известными его сочинениями являются: *Первая симфония* (1948 г.), *Симфоническая прелюдия* (1952 г.), *Симфониетта* (1957 г.), три сюиты для оркестра и *Струнный квартет*.

Принимая деятельное участие в развитии новой жизни за годы народно-демократического режима, Ион Думитреску написал музыку для нескольких кинофильмов, отражающих борьбу за свободу нашего народа, построение социалистического строя или красоты родины („*Внуки трубача*“, „*Бригада Ионуца*“, „*Гора Ретезат*“).

Для *третьей сюиты* (1944—45 гг.), несмотря на то, что она является одним из ранних произведений композитора, очень характерен ее эстетический замысел. Простая, непосредственная мелодия, которой придана гармония, вытекающая из ее ладовых особенностей (без опуска гармонической опоры, обеспечивающей ладовую спаянность), богатая, разнообразная, красочная оркестровка, лишенная дешевых эффектов — вот основные черты этого сочинения.

Первая часть (*moderato mosso*) создает с первых же тактов светлую атмосферу. Это чувство жизнерадостности и оптимизма, заимствованное композитором из народного мелоса, усилено и обобщено им на уровне идей щедрой человечности. Эта часть построена в трехчастной песенной форме: *A-B-A*. Первый элемент (*A*) основан на напевах колядок, развернутых в широкую мелодию. Составные части этой мелодии создают диалог между духовыми и смычковыми инструментами, после которого эта последняя группа — в отличие от начального изложения — повторяет тему, на этот раз гармонизированную. Интересно отметить ладовую структуру этого первого фрагмента, который благодаря беспрерывной игре между ладом автентическим и соответствующим ему плагальным, создает характерное колебание между центрами *до* и *соль*. В гармонии чередование *фа диез* с *фа бекар* постоянно подчеркивает это колебание.

Элемент *B* вносит оттенок душевного спокойствия, придавая новую черту общей атмосфере этого движения. Он также излагается смычковыми инструментами в *ми* мажор, с характерными особенностями лидийской и миксолидийской гамм, проявляющимися то в мелодической линии, то в гармонии. Звучность нарастает благодаря постепенному

вступлению деревянных и медных духовых инструментов, а в кульминационный момент вновь появляется элемент *A* в оркестровом *tutti*.

Вторая часть (*allegro scherzando*). Характерный четкий ритм этой части создает сильный контраст с теплым, светлым лиризмом которым насыщена первая часть. Тонко распределенный юмор никогда не нисходит до гротеска (даже тогда, когда тема появляется у тубы!). Напротив, жизнерадостное чувство, характерное для скерцо других сочинений композитора, непосредственно передается аудитории. Вторая часть написана в классической форме: скерцо — трио — скерцо (*A-B-A*). Вначале скерцо, построенное в *фа* мажор (окрашенном лидийской увеличенной квартой) на характерной теме с тактовым размером в $\frac{7}{8}$, излагается деревянными духовыми инструментами. Потом, в результате последовательного вступления смычковых инструментов и меди, композитор доходит до блестящего *tutti*. Последний раздел фрагмента *A* является связующей частью, модулирующей при помощи последовательного вступления различных инструментов в квинтовом соотношении в *ля* мажор, тональность, в которой гобой излагает более спокойную тему трио. Перед репризой скерцо вместо связующей части появляется, начиная с *ре бемоль* мажор, новая тональная установка, которая естественно переходит в начальную тональность.

Третья часть (*lento malinconico*). По сравнению с предыдущей частью, третья часть создает лирическую атмосферу. Грусть „старинных народных баллад“, рассказывающих о храбрости народных героев давнопрошедших тяжелых времен, как будто переплетается с лирической доходчивостью „длинной песни“, этого столь характерного жанра фольклора Олтени. Это движение основано на двух контрастирующих элементах, подчеркиваемых органичным пунктом на низких струнах и фигурацией арфы. Первый элемент использует мотив, состоящий из шестнадцатых нот и исполняемый смычковыми инструментами *pizzicato*. Он вновь появляется как припев, а в моменты кульминации превращается в формулу аккомпанемента. Второй элемент представляет собой мелодию, широко разрастающуюся из своего собственного естества, излагаемую сначала бас-кларнетом, а затем смычковыми инструментами. Звучность нарастает, становится более драматической и перед самой кульминацией слышится краткий диалог между трубами и скрипками, во время которого появляется проходящий мотив; его повторяет английский рожок. Мелодия, которую раньше исполнял бас-кларнет, теперь звучит во всем оркестре. Эта часть заканчивается *pianissimo* повторением начальной оркестровой звучности.

Финал (*allegro giocoso*) написан в форме рондо (А-В-А-С-А-В — кода) и проникнут сильным, бодрым чувством. Для придания большей индивидуальности каждому новому появлению раздела А, композитор проводит его каждый раз в новой тональности, меняя таким образом традиционную тональную схему этой формы. Вначале припев А проводится в *до* мажор и поочередно излагается трубами, деревянными духовыми и смычковыми инструментами. После куплета В (в *фа* мажор, а потом в *ре* мажор), характерного своим синкопированным ритмом, припев А появляется в *соль* мажор. Средней части (С) присущ певучий, модулирующий характер и более свободный ритм: тема, которую начинает кларнет мотивом в миксолидийском *ля* бемоль, переходит к смычковым инструментам (в *ми* мажор), а затем к гобою (в миксолидийское *ля*). Потом она появляется в *ре* мажор, тональности, в которой сокращенно проводится реприза раздела А.

Из вышеуказанного ясно вытекает строгое соблюдение тонального плана (осуществляемого посредством модуляций, предполагающих переход с тоники на доминанту или на большую терцию, соотношение, часто встречающееся в этой сюите), без ущерба для ладово-мелодической или гармонической изобретательности композитора.

После нового появления раздела В, исполняемого трубами под аккомпанемент смычковых инструментов, начальная тема проводится в расширенном виде у смычковой группы, контрапунктованной деревянными духовыми инструментами и медью.

АУРЕЛ СТРОЕ

СХЕМА ФОРМЫ

I

Песенная форма

A	. . . . .	. такты 1—34
B	. . . . .	. такты 35—98
A	. . . . .	. такты 99—135

II

Форма скерцо с трио

A	. . . . .	. такты 1—53
<i>Связующая часть</i>		. такты 54—57
B	. . . . .	. такты 78—123
A	. . . . .	. такты 124—148
<i>Новая тональная усаковка и и кода</i>		. такты 149—185

III

Большое песенное предложение, повторяющееся три раза, прерываемое или сопровождаемое припевом.
 В тактах 56—74 появляется новый элемент, имеющий проходящий характер.

IV

Форма рондо

A	. . . . .	. такты 1—57
B	. . . . .	. такты 58—119
A	. . . . .	. такты 120—158
C	. . . . .	. такты 159—200
A (в сокращ. виде)	. . . . .	. такты 201—219
B	. . . . .	. такты 220—277
Кода	. . . . .	. такты 278—326



ORCHESTRA

2 Flauti
Flauto piccolo
2 Oboi
Corno inglese
2 Clarinetti (in Si \flat)
Clarinetto basso (in Si \flat)
2 Fagotti
4 Corni (in Fa)
3 Trombe (in Do)
3 Tromboni
Tuba bassa
Timpani
Piatti
Triangolo
Tamburo basco
Arpa
Violini I
Violini II
Viole
Violoncelli
Contrabassi

Durata 20'

SUITA III

PENTRU ORCHESTRĂ

(1944-1945)

I

Moderato con moto

ION DUMITRESCU

FLAUTI I. II

FLAUTO PICCOLO

OBOI I. II

CORNO INGLESE

CLARINETTI in Sib I. II

FAGOTTI I. II

I. II

CORNI in Fa

III. IV

I. II

TROMBE in Do

III

TROMBONI I. II

TROMBONE III e TUBA BASSA

ARPA

Moderato con moto

I

VIOLINI

II

VIOLE

VIOLONCELLI

CONTRABASSI

mf espressivo

1

Fg.

Cor.

Tr. I
II

Vni. I
II

Vle.

Vlc.

f *sonoro*

2

Ob.

C. ingl.

Cl.

Fg.

Cor.

Tr. I
II

a2

f *sonoro*

2

Vni. I
II

Vle.

Vlc.

C. b.

div.

Solo 1^o

Ob. *più moderato*

Cl.

Fg.

I *più moderato*

Vai. *f marcato*

II *f marcato*

Vle. *f marcato*

Vlc. *pp*

C. b. *f marcato*

3

I

Vai. II

Vle.

Vlc.

C. b.

4

Cor.

Arpa

5

poco rit. Tranquillo

I

Vai. II

Vle.

Vlc.

C. b.

5

poco rit. Tranquillo

più arco pp espressivo

più arco pp

più arco pp

più arco pp

Cl. ^{1^o} 6

Vni. *cantabile* 6

II *cantabile*

Vle.

Vlc.

Ob.

C. ingl.

Cl.

Fg.

Cor.

Trb. e Tuba

Arpa

Vni. I

Vni. II

Vle.

Vlc.

C. b.

ALTO

Fl. 7 8
 Ob. *p* *mf* *acc*
 C. ingl.
 Cl. *p* *mf* *acc*
 Fg. *mf*
 Cor. *p* *mf* *acc*
 Tr. *p dolce* *mf* *acc*
 Trb. e Tuba *mf*
 Arpa *f*
 Vni. I *p* *pizz.* *div.* *arco* *mf* *mf cantabile*
 Vni. II *p* *pizz.* *div.* *arco* *mf*
 Vle. *p* *pizz.* *div.* *arco* *mf*
 Vlc. *p* *pizz.* *div.* *arco* *mf*
 C. b. *p* *mf*

Fl.
 Ob.
 Fg.
 Cor.
 Tr.
 Vni. I
 Vni. II
 Vle.
 Vlc.

1^o
 2^o
 3^o
 4^o
 5^o
 6^o
 7^o
 8^o

9

Fl.
 Ob.
 Fg.
 Cor.
 Tr.

1^o
 2^o
 3^o
 4^o
 5^o
 6^o
 7^o
 8^o

9

Vni. I
 Vni. II
 Vle.
 Vlc.

10

Fl.

Ob.

C. ingl.

Cl.

Fg.

Cor.

Tr.

Trb. e Tuba

Arpa

I

Vni.

II

Vle.

Vic.

C. b.

1^o

pp
lento

pp
lento

f
cantabile

f
molto cantabile

f
molto cantabile

f
molto cantabile

f

arco

11

Fl.

Ob.

C. ingl.

Cl.

Fg.

2°

4°

Cor.

Tr.

Trb. c

Tuba

Arpa

11

Vni.

Vle.

Vcl.

C. b.

f con calore

f

cantabile

Fl. *f cantabile*

Ob. *f cantabile*

C. ingl.

Cl. *f cantabile*

Fg. *f*

Cor.

Tr. *mf cantabile*

Trb. e

Tuba

Arpa

I. *div.*

II. *div.*

Vle. *div.*

Vlc. *div.*

C. b.

Maestoso 12

FL.

Ob.

C. ingl.

Cl.

Fg.

Cor.

Tr.

Trb. & Tuba

Arpa

Maestoso 12

I

Vni.

II

Vle.

Vlc.

C. b.

FL.

Ob.

C.ingl.

Cl.

Fg.

Cor.

Tr.

Trb.
Tuba

Arpa

This section of the score covers measures 13 through 16. It includes parts for Flute (FL.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba, and Harp (Arpa). The woodwinds and brass play active melodic and harmonic lines, while the harp provides accompaniment. The strings are not visible in this section.

I

Vni.

II

Vla.

Vlc.

C. b.

This section of the score covers measures 13 through 16 for the string ensemble. It includes parts for Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (C. b.). The strings play a rhythmic accompaniment with some melodic movement.

Fl.

Ob.

C. ingl.

Cl.

Fg.

Cor.

Tr.

Trb.
e
Tuba

Arpa

Vcl. I

Vcl. II

Vlc.

Vlc.

C. b.

div.

div.

div.

Solo

Moderato con moto

mf

15

Moderato con moto

mf espressivo

pp

Ob.

Cl.

Fg.

Vcl. I

Vcl. II

Vla.

Vlc.

C. b.

Vcl. I

Vcl. II

Vla.

Vlc.

C. b.

rallentando

perdendosi

Vcl. I

Vcl. II

Vla.

Vlc.

C. b.

II

Allegro scherzando

FLAUTI I II
 FLAUTO PICCOLO
 OBOI I II
 CLARINETTI in $\text{Si}\flat$ I II
 FAGOTTI I II

f *sonoro*

I II
 CORNI in *Fa*
 III IV

TROMBE in *Do* I II

TROMBONI I II

TROMBONE III e
 TUBA BASSA

TIMPANI
 PIATTI
 TRIANGOLO
 TAMBURO BASCO

ARPA

Allegro scherzando

I
 VIOLINI

II

VIOLE

VIOLONCELLI

CONTRABASSI

div. pizz.
pizz.
mf
mf
mf
pizz.
mf
pizz.
mf

Fl. 16

Fl. picc.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb. e Tuba

Timp.

Pui.

Trgl.

Tamb. b.

colla bacchetta

Arpa

16

Vni. *ben ritmato*

Vii. *ben ritmato*

Vle. *ben ritmato*

Vlc. *ben ritmato*

C. b.

arco

div. arco

p dolce

div. arco

p dolce

div. arco

p dolce

div. arco

p dolce, legato

pizz.

arco

p dolce, legato

Fig. *ben ritmato*

Cor. *p*

Trgl.

Tamb. b. *p*

I. *p*

Vni. *p*

II. *p*

Vle. *p*

Vlc. *p*

C. b. *p*

Fl. *a 2*

Fl. picc. *a 2*

Ob. *a 2*

Cl. *a 2*

Fig. *a 2*

Cor. *p*

Trb. III

Tuba *p*

Timp.

Trgl.

Tamb. b. *p*

I. *pizz.*

Vni. *pizz.*

II. *pizz.*

Vle. *pizz.*

Vlc. *pizz.*

C. b. *pizz.*

17

Fl. *az*
 Fl. picc.
 Ob. *az*
 Cl. *az*
 Fg. *p legato*
 Cor. *ben ritmato*
 Tr. *pp*
 Trb. e Tuba *pp*
 Timp.
 Ptn. *collo bacchetta*
 Trgl.
 Tamb. b.
 Arpa
 I. *div. arco*
 Vni. *div. arco*
 II. *div. arco*
 Vla. *div. arco*
 Vcl. *div. arco*
 C. b. *pizz. arco*

Fl. *f* *p*

Fl. picc. *p*

Ob. *f* *p*

Cl. *f* *p*

Fg. *f* *p*

Cor. *f* *p*

Tr. *f* *p*

Trb. *f* *p*

Tuba *f* *p*

Timp. *f* *p*

Trgl. *f* *p*

amb. b. *f* *p*

Atpa

I. *f*

II. *f*

Vla. *f* *spiccato*

Vlc. *f* *pizz.*

C. b. *f* *pizz.*

18

Fl.

Fl. picc.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb. + Tuba

Timp.

Pui.

Trgl.

Tamb. b.

Arpa

18

I.

II.

Via.

Vic.

C. b.

This page of a musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The woodwind section includes Flute (Fl.), Piccolo (Fl. picc.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb. c), and Tuba. The percussion section includes Timpani (Timp.), Snare Drum (Ptri.), and Bass Drum (Tamb. b). The string section is represented by five staves for Violin I (Vai. I), Violin II (Vai. II), Viola (Vie.), Violoncello (Vic.), and Double Bass (C. b.). The score is written in a common time signature (C) and a key signature of one flat (B-flat). The woodwinds and brass play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment with a mix of eighth and sixteenth notes. There are several instances of the marking 'a2' above the woodwind staves, indicating a second ending or a specific performance instruction. The page number '38' is located at the bottom left corner.

Fl. *a2*
Fl. picc. *a2*
Ob. *a2*
Cl. *a2*
Fg. *a2*

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

Cor.
Tr.
Tub. *a2*
Tuba *a2*
Timp.
Pnl.
Tgrl.
Tamb. b.

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

Tuba sola
mf *aspirativo*

Arpa

mf *mf* *mf*

I
Viol. II
Vcl. Vlc. C. b.

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

Fl.
Fl. picc.
Ob.
Cl.
Fg.

Musical score for woodwinds. The Flute (Fl.) and Flute piccolo (Fl. picc.) parts are identical, featuring a melodic line with slurs and accents. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.) parts are also identical, providing a harmonic accompaniment with slurs and accents. The notation is in treble clef with a key signature of one sharp (F#).

Cor.
Tr.
Trb. & Tuba

Musical score for brass instruments. The Cor Anglais (Cor.) and Trumpet (Tr.) parts are identical, featuring a melodic line with slurs and accents. The Trombone and Tuba (Trb. & Tuba) part provides a harmonic accompaniment with slurs and accents. The notation is in treble clef with a key signature of one sharp (F#).

Timp.
Pti.
Trgl.
Tamb. b.
Arpa

Musical score for percussion and harp. The Timpani (Timp.), Snare Drum (Pti.), and Triangle (Trgl.) parts are identical, featuring a rhythmic pattern with slurs and accents. The Bass Drum (Tamb. b.) part provides a harmonic accompaniment with slurs and accents. The Harp (Arpa) part is a simple accompaniment with slurs and accents. The notation is in treble clef with a key signature of one sharp (F#).

Vcl.
Vcl.
Vcl.
C. b.

Musical score for strings. The Violin (Vcl.) parts are identical, featuring a melodic line with slurs and accents. The Viola (Vcl.) and Cello (C. b.) parts provide a harmonic accompaniment with slurs and accents. The notation is in treble clef with a key signature of one sharp (F#).

Fl. *f*

Fl. picc. *f*

Ob. *f*

Cl. *f*

Fg. *f* *legato*

Cor. *f*

Tr. *f*

Trb. & Tuba *f* *legato*

Tuba *legato*

Timp.

Pul.

Trgl.

Tamb. b.

Arpa

I. *f* *spiccato* *sempre spiccato*

II. *f* *spiccato* *sempre spiccato*

Vie. *f* *div. pizz.* *spiccato* *sempre spiccato*

Vlc. *f* *pizz.*

C. b. *f* *pizz.*

Fl.
Fl. picc.
Ob.
Cl.
Fg.

This system contains the first five staves of the woodwind section. The Flute (Fl.) and Piccolo Flute (Fl. picc.) parts are in the treble clef. The Oboe (Ob.) and Clarinet (Cl.) parts are in the treble clef. The Bassoon (Fg.) part is in the bass clef. The music is in a key signature of one flat and a 4/4 time signature. The woodwinds play a rhythmic pattern of eighth and sixteenth notes, often in pairs.

Cor.
Tr.
Trib.
Tuba
Tuba sola

This system contains the first four staves of the brass section. The Cor Anglais (Cor.) and Trumpet (Tr.) parts are in the treble clef. The Trombone (Trib.) and Tuba parts are in the bass clef. The Tuba part includes the instruction "Tuba sola". The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests.

Temp.
Piu.
Trio.
Tamb. b.
Arpa

This system contains the first five staves of the percussion and harp section. The Timpani (Temp.), Snare Drum (Piu.), and Triangle (Trio.) parts are in the bass clef. The Bass Drum (Tamb. b.) part is in the bass clef. The Harp (Arpa) part is in the bass clef. The percussion parts play rhythmic patterns, while the harp provides harmonic accompaniment with chords and arpeggios.

I
II
Vla.
Vcl.
C. b.

This system contains the first five staves of the string section. The Violin I (I) and Violin II (II) parts are in the treble clef. The Viola (Vla.) part is in the alto clef. The Violoncello (Vcl.) and Contrabasso (C. b.) parts are in the bass clef. The strings play a rhythmic pattern of eighth and sixteenth notes, often in pairs.

21 poco meno mosso

Ob. *mf* *p*

Cl. *mf* *p*

Fa. *mf* *p*

Tuba *p*

Temp. *p*

21 poco meno mosso

I. Val. *pizz.* *p*

II. Val. *pizz.* *p*

Vla. *div.* *espressivo* *p*

Vcl. *arco* *pizz.* *sempre spiccato* *p*

C. b. *pizz.* *p*

accel. poco a poco

Ob.

Cl.

Fa. *p*

Tt.

Trgl.

accel. poco a poco

I. Val. *pizz.* *mf*

II. Val. *pizz.* *mf*

Vla. *div.* *arco* *mf*

Vcl. *p* *spiccato*

C. b. *p* *spiccato*

Ob.

Cl.

Tr.

Trgl.

con sord.

p

a 2

I

Vni.

II

Vle.

Vlc.

C. b.

Detailed description of the first system: This system includes staves for Oboe, Clarinet, Trumpet, Trombone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a melodic line starting with a dynamic of *p*. The Trombone part is marked *con sord.* and *a 2*. The strings play a rhythmic accompaniment with *spiccato* markings. The system concludes with a double bar line.

accel. poco a poco

Ob.

Cl.

Fg.

Cor.

Timp.

Pm.

Trgl.

Tamb. b.

Detailed description of the second system: This system includes staves for Oboe, Clarinet, Bassoon, Cor Anglais, Timpani, Percussion, Trombone, and Snare Drum. The woodwinds play a melodic line with a dynamic of *mf*. The Bassoon part is marked *a 2*. The system concludes with a double bar line.

accel. poco a poco

div. arco

I

Vni.

II

Vle.

Vlc.

C. b.

sempre spiccato

sempre spiccato

piu.

Detailed description of the third system: This system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a melodic line with a dynamic of *mf*. The Violin I and II parts are marked *div. arco*. The Viola and Violoncello parts are marked *sempre spiccato*. The system concludes with a double bar line.

Fl. *mf sub*

Fl. picc.

Ob. *f* *mf sub*

Cl. *f* *mf sub* *stacc.*

Fg. *f* *mf sub*

Cor.

Tr. *ff* *mf sub* *senza sord.*

Trb. e Tuba *ff*

Timp.

Pri. *mf sub*

Trgl.

Tamb. b. *mf sub*

Arpa

22 Tempo I

I *div.* *mf sub* *div.*

Val. II *mf sub* *div.* *sempre spiccato*

Vie. *mf sub* *div.* *div.*

Vcl. *mf sub* *div.* *div.*

C. b. *mf sub* *pizz.* *mf sub* *sempre spiccato*

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

- Fl. (Flute)
- Fl. picc. (Piccolo)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fg. (Bassoon)
- Cor. (Horn)
- Tr. (Trumpet)
- Trb. e Tuba (Trombone and Tuba)
- Timp. (Timpani)
- Pni. (Percussion)
- Trgl. (Triangle)
- Tamb. b. (Tambourine)
- Arpa (Arpa)
- I (Violin I)
- II (Violin II)
- Vla. (Viola)
- Vcl. (Violoncello)
- C. b. (Contrabass)

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*. There are also some performance instructions like *div.* and *arco*.

Fl.
Pic.
Ob.
Cl.
Fg.

Flute, Piccolo, Oboe, Clarinet, Bassoon. This section contains the first three measures of music for these instruments. The notation includes various dynamics such as *mf* and *ff*, and articulations like accents and slurs.

Cor.
Tr.
Tbn.
Tuba

Coronet, Trumpet, Trombone, Tuba. This section contains the first three measures of music for these instruments. The notation includes various dynamics such as *mf* and *ff*, and articulations like accents and slurs.

Timp.
Pnl.
Tgl.
Cmb. b.

Timpani, Snare Drum, Tom-tom, Bass Drum. This section contains the first three measures of music for these instruments. The notation includes various dynamics such as *mf* and *ff*, and articulations like accents and slurs.

Arpa

Arpa. This section contains the first three measures of music for the Harp. The notation includes various dynamics such as *mf* and *ff*, and articulations like accents and slurs.

Vcl. I
Vcl. II
Vcl. III
C. b.

Violin I, Violin II, Violin III, Cello. This section contains the first three measures of music for these instruments. The notation includes various dynamics such as *mf* and *ff*, and articulations like accents and slurs.

23 Moderato, ma giusto

Fl. *fff*

Fl. picc. *fff*

Ob. *fff*

Cl. *fff*

Fg. *fff*

Cor. *fff*

Tr. *fff*

Trb. e Tuba *fff*

Timp. *f*

Piti. *f*

Trgl. *f*

Tamb. b. *fff*

Arpa

23 Moderato, ma giusto

I Vni. *fff*

II Vni. *fff*

Vla. *fff*

Vcl. *fff*

C. b. *fff*

ben ritmato

f saltando

f

f

p saltando

p

p saltando

p

p saltando

ben ritmato

Ob. *p semplice*

Fg. *mf*

Cor. *p*

I *pizz.*

II *pizz.*

Vle. *pizz. div.*

Vlc. *pizz.*

C. b. *pizz.*

24

Ob.

Cl.

Fg. *p dolce*

Cor.

Timp.

Trgl.

Tamb. b.

Arpa *ben ritmato*

I *arco*

II *arco*

Vle. *pizz. poco martellato*

Vlc. *arco*

C. b. *pizz.*

24 *ben ritmato*

Timp.
Trgl.
Tamb. b.

Arpa

Vni. *simile*
Vn. II *simile*
Vcllo.
C. b.

div.

25 *ben ritmato*

Cl.
Fg.
Cor.
Tr.
Trb. c
Tuba
Trgl.
Tamb. b.

mf ben ritmato

2^o 2^o

1^o 1^o

25 *ben ritmato*

Vni. *pizz.* *arco* *pizz.*
Vn. II *pizz.* *arco* *pizz.*
Vcllo. *poco stacc.* *sempr. stacc.*
Vcllo. *poco stacc.* *sempr. stacc.*
C. b. *pizz.* *sempr. stacc.*

This page of a musical score is arranged in a standard orchestral layout. The instruments are grouped into sections from top to bottom: woodwinds, brass, percussion, keyboard, and strings.

- Woodwinds:** Flute (Fl.), Piccolo (Fl. picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb. c), and Tuba.
- Percussion:** Timpani (Timp.), Snare Drum (Pti.), Triangle (Trgl.), and Bass Drum (Tamb. b.).
- Keyboard:** Arpa (Harp).
- Strings:** Violin I (Vni. I), Violin II (Vni. II), Viola (Vlc.), Violoncello (Vlc.), and Double Bass (C. b.).

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwind and brass parts feature various articulations such as accents, slurs, and dynamic markings like *mf* and *f*. The string section consists of rhythmic patterns, with the double bass part showing a steady eighth-note accompaniment. The harp part is mostly silent, indicated by rests. The overall texture is dense and rhythmic.

Fl.
 Fl. picc.
 Ob.
 Cl.
 Fg.

mf
mf
mf
mf

a2
a2
a2
a2

sempre staccato
sempre staccato
sempre staccato
sempre staccato

Cor.
 Tr.
 Trb. & Tuba
 Timp.
 Pti.
 Trgl.
 Tamb. b.

mf
mf
mf
mf
mf
mf
mf

Arpa

mf

sempre staccato

I
 Vci.
 II
 Vci.
 Vci.
 C. b.

mf
mf
mf
mf
mf

div.
div.
div.
div.
arco

simile
simile

Fl.

Fl. piccolo

Ob.

Cl.

Fg.

Cor.

Tr.

Trb. e Tuba

Timp.

Ptti.

Trgl.

Tamb. b.

Arpa

I

II

Vie.

Vic.

C. b.

sempre staccato

sempre staccato

sempre staccato

sempre staccato

sempre staccato

sempre staccato

div.

div.

div.

div.

27

Fl.
Fl. picc.
Ob.
Cl.
Fg.

Cor.
Tr.
Trb. c
Tuba

Timp.
Pti.
Trgl.
amb. b.

Arpa

27

Vni.
Vn. II
Vle.
Vlc.
C. b.

This page of a musical score is arranged in a standard orchestral layout. It features the following sections and instruments:

- Woodwinds:** Flute (Fl.), Piccolo (Fl. pic.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), and Tuba (Tuba).
- Percussion:** Timpani (Timp.), Snare Drum (Pni.), and Triangle (Trgl.). Tambourine (Tamb. b.) is also listed but has no notation on its staff.
- Keyboard:** Arpa (Harp).
- Strings:** Violin I (I), Violin II (II), Viola (Vie.), Violoncello (Vic.), and Contrabass (C. b.).

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The woodwind and string parts are heavily marked with accents and dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The woodwinds play complex, often sixteenth-note passages, while the strings provide a rhythmic accompaniment with frequent accents. The percussion parts are more sparse, with the triangle and snare drum providing rhythmic support.

Tempo I

Fl. Fl. picc. Ob. Cl. Fg.

Cor. Tr. Trb. c. Tuba

Timp. Ptti. Trgl. amb. b. Arpa

I. Vni. II. Vle. Vlc. C. b.

Fl.
 Fl. picc.
 Ob.
 Cl.
 Fg.
 Cor.
 Tr.
 Trb.
 e
 Tuba
 Timp.
 Ptti.
 Trgl.
 Tamb. h.
 Arpa
 I
 Vni.
 II
 Vle.
 Vlc.
 C. b.

Musical score for an orchestra, featuring staves for Flute (Fl.), Piccolo (Fl. picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tuba), Timpani (Timp.), Percussion (Ptti.), Triangle (Trgl.), Tambourine (Tamb. h.), Harp (Arpa), Violin I (Vni. I), Violin II (Vni. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (C. b.). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Fl. *ff*

L. picc. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff legato*

Cor. *ff*

Tr. *ff*

Trb. c. *ff legato*

Tuba *legato*

Timp.

Ptti.

Trgl.

mb. b.

rpa

I. *f*

II. *f*

lc. *f*

lc. arco *ff* *ma leggero* *div.*

c. b. arco *ff* *ma leggero*

This page of a musical score is divided into two systems. The upper system contains the woodwind and brass sections, while the lower system contains the string section. The woodwind section includes Flute (Fl.), Piccolo Flute (Fl. picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cór.). The brass section includes Trumpet (Tr.), Trombone (Trb.), and Tuba (Tuba). The percussion section includes Timpani (Timp.), Snare Drum (Pnl.), Triangle (Trgl.), and Tambourine (Tamb. b.). The string section includes Violin I (Vni. I), Violin II (Vni. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (C. b.). The score is written in a key signature of one flat and a 2/4 time signature. The woodwinds and brass play melodic lines with various articulations, while the strings provide a rhythmic accompaniment. The percussion instruments play a steady, rhythmic pattern. The score is marked with 'a2' at the beginning of the first and fourth measures of the woodwind section.

29

Fl. *ff* *dim.*

Picc. *ff* *dim.*

Ob. *ff* *dim.*

Cl. *ff* *dim.*

Fg. *ff* *dim.*

Cor. *ff* *dim.*

Tr. *ff* *dim.*

Trb. *ff* *dim.*

Tuba *ff* *dim.*

2^o

4^o

Imp.

Ptti.

Frgl.

nb. b. *ff* *dim.*

Trpa

29

I *ff* *dim.*

II *ff* *dim.*

Vc. *ff* *dim.*

Vc. *ff* *dim.*

C. b. *ff* *dim.*

Fl.

Fl. picc.

Ob.

Cl.

Fg.

Cor

Tr.

Trb. & Tuba

Tuba sola

mf espressivo

Timp.

Ptri.

Trgl.

Famb. b.

Arpa

Vni. I

Vni. II

Vle.

Vlc.

C. b.

Fig. ^{a2} 30

Cor.

Trb. & Tuba

Timp.

Trgl. & Tamb. b.

I. Vni. 30 div.

II. Vni. 30 div.

Vlc. 30 div.

Vlc. 30 div.

C. b. *piss.* 30 arco

Fig. ^{1^o} *pp*

Cor. *pp*

Timp. *pp*

Trgl. *pp*

I. Vni. *pp*

II. Vni. *pp*

Vlc. *pp*

Vlc. *pp*

C. b. *pp*

FL.
 Fl. picc.
 Ob.
 Cl.
 Fg.
 Cor.
 Tr.
 Trb.
 Tuba
 Timp.
 Pnl.
 Trgl.
 Tamb. b.
 Arpa
 I.
 Val.
 II.
 Vle.
 Vlc.
 C. b.

Fl.
 Fl. picc.
 Ob.
 Cl.
 Fg.
 Cor.
 Tr.
 Trb.
 c
 Tuba
 Timp.
 Pti.
 Trgl.
 Tamb. b.
 Arpa
 Vni.
 II
 Vlc.
 Vlc.
 C. b.

31 più mosso

Fl. picc.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb. e Tuba

Timp.

Pni.

Trgl.

Tamb. b.

Arpe

31 più mosso

I. Vcl.

II. Vcl.

Vcl. c.

C. b.

This page of a musical score is arranged in a standard orchestral layout. The instruments are grouped into sections from top to bottom: woodwinds (Flute, Piccolo, Oboe, Clarinet, Bassoon), brass (Cor, Trumpet, Trombone, Tuba), percussion (Tympani, Snare, Triangle, Bass Drum), harp, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The woodwind parts feature melodic lines with various articulations and dynamics. The brass parts provide harmonic support with sustained notes and rhythmic patterns. The percussion parts include rhythmic accompaniment for the snare, triangle, and bass drum. The harp part has a few chords and a melodic flourish. The string parts consist of rhythmic patterns and sustained notes. A rehearsal mark 'a2' is present in the flute part. The page concludes with a double bar line and repeat signs.

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.c
Tuba
Timp.
Ptti.
Trgl.
Tamb. b.
Arpa
I
Vai.
II
Vie.
Vic.
C.b.

Allegro molto

32

Fl.
Fl. picc.
Ob.
Cl.
Fg.

Cor.
Tr.
Tbn.
Tuba

Timp.
Pul.
Tgl.
Tamb. b.

Arpa

32 Allegro molto

I
Viol.
II
Vla.
Vcl.
C. b.

Fl.
Fl. picc.
Ob.
Cl.
Fg.

This section of the score covers five staves for woodwind instruments. The Flute (Fl.) and Piccolo Flute (Fl. picc.) parts are in the upper register, featuring rapid sixteenth-note passages with slurs and accents. The Oboe (Ob.) part is in the middle register, playing a similar rhythmic pattern. The Clarinet (Cl.) and Bassoon (Fg.) parts are in the lower register, providing a harmonic foundation with sustained notes and rhythmic accompaniment.

Cor.
Tr.
Trb.
Tuba

This section covers four staves for brass instruments. The Cor Anglais (Cor.) part is in the upper register, playing a melodic line with slurs. The Trumpet (Tr.) part is in the middle register, playing a rhythmic pattern. The Trombone (Trb.) and Tuba parts are in the lower register, providing a harmonic foundation with sustained notes and rhythmic accompaniment.

Timp.
Pti.
Trgl.
Tamb. b.

This section covers four staves for percussion instruments. The Timpani (Timp.) part is in the upper register, playing a rhythmic pattern. The Snare Drum (Pti.), Triangle (Trgl.), and Bass Drum (Tamb. b.) parts are in the lower register, providing a rhythmic accompaniment.

Arpa

This section covers two staves for the Arpa (Harp). The part is mostly silent, with some faint markings on the staves.

I
Vni.
II
Vle.
Vlc.
C. b.

This section covers five staves for string instruments. The Violin I (Vni. I) and Violin II (Vni. II) parts are in the upper register, playing a rhythmic pattern. The Viola (Vle.) part is in the middle register, playing a rhythmic pattern. The Violoncello (Vlc.) and Contrabasso (C. b.) parts are in the lower register, providing a harmonic foundation with sustained notes and rhythmic accompaniment.

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

- Woodwinds:** Flute (Fl.), Flute Piccolo (Fl. picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.).
- Brass:** Trumpet (Tr.), Trombone (Tbn.), and Tuba (Tuba).
- Percussion:** Timpani (Timp.), Snare Drum (Pm.), Triangle (Trgl.), and Bass Drum (Tamb. b.).
- Other:** Arpa (Harp).
- Strings:** Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vlc.), and Double Bass (C. b.).

The score contains various musical notations such as dynamics (e.g., *mf*, *f*, *p*, *pp*, *ppizz*), articulation (accents, slurs), and performance instructions (e.g., *rit.*, *rit. a2*, *rit. a3*). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

III

Lento malinconico

FLAUTI I. II
OBOI I. II
CORNO INGLESE
I. II
CLARINETTI in Si \flat
BASSO
FAGOTTI I. II

I. II
CORNI in Fa
III. IV
TROMBE in Do I. II
TROMBONI I. II
TROMBONE III e
TUBA BASSA

TIMPANI
PIATTI
TRIANGOLO

ARFA

Lento malinconico

I
VIOLINI
II
VIOLE
VIOLONCELLI
CONTRABASSI

Cor.

Arpa

Vni. I

Vni. II

Vlc.

Vlc.

C. b.

div. pizz.

pizz.

mf

p

Cl. basso

Arpa

33

Solo *poco rubato*

mf malinconico, espressivo

Vni. II

Vlc.

Vlc.

C. b.

33

pp

arco

Cl. basso

Arpa

Vlc.

C. b.

Cl. basso *sempre rubato*

Fg. *mf molto espressivo*

Cor. *mf dolce* *pp* *P eco*

Trb. Tuba *mf dolce* *pp*

Trgl. *mf* *pp*

Arpa *f* *mf* *mf*

Vni. I *div. pizz.* *f* *mf* *pp*

Vni. II *div. pizz.* *f* *mf* *pp*

Vlc. *div. pizz.* *f* *mf* *pp*

Vlc. *div. pizz.* *f* *mf* *pp*

Cl. b. *pizz.* *f* *mf* *pp* *P*

Cl. basso *mf* *f*

Fg. *p eco* *mf eco*

Cor. *1^o* *mf eco*

Arpa

Vlc.

C. b.

Cl. basso

Fg.

Cor.

Arpa

Vic.

C. b.

34

legato

Cl. basso

Cor.

Arpa

Vic.

C. b.

34

legato

Cl. basso

Cor.

Arpa

I

Vcl.

II

Vic.

Vic.

C. b.

mf più passionato

legato

FP sempre legato

con cord. div. arco

con cord. div. FP arco

con cord. div. FP arco

FP

FP

FP

Cl. basso

Arpa

I Vni.

II Vni.

Vlc.

Vlc.

C. b.

Fl.

Ob.

Cl.

Cl. basso

Fg.

Arpa

I Vni.

II Vni.

Vlc.

Vlc.

C. b.

35

stacc. ma dolce

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

senza sord.

con calore, vibrato

mf

mf

mf

mf

mf

mf

mf

35

con calore, vibrato

Fl.
Ob.
Cl.
Fg.
Arpa
Vni. I
Vni. II
Vla.
Vlc.
C. b.

This system contains the first eight staves of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) are playing rhythmic patterns. The harp (Arpa) has a more melodic line. The key signature has two flats, and the time signature is 4/4.

Fl.
Ob.
Cl.
Fg.
Arpa
Vni. I
Vni. II
Vla.
Vlc.
C. b.

cresc. *dim.*
ff *dim.*
cresc. *ff* *dim.*
cresc. *ff* *dim.*
cresc. *ff* *dim.*
cresc. *ff* *dim.*
cresc. *ff* *dim.*
cresc. *ff* *dim.*
cresc. *ff* *dim.*
cresc. *ff* *dim.*
cresc. *ff* *dim.*

This system continues the musical score with dynamic markings. The woodwinds and strings are marked with *cresc.* (crescendo) and *ff* (fortissimo), while the harp and some string parts are marked with *dim.* (diminuendo). The notation includes various rhythmic values and articulation marks.

36

Fl.

Ob.

Cl.

Fg.

Arpa

I Vni.

II Vni.

Vle.

Vlc.

C. b.

36

Fl.

Ob.

Cl.

Fg.

Arpa

I Vni.

II Vni.

Vle.

Vlc.

C. b.

This page of a musical score is divided into several systems of staves. The top system includes woodwinds: Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Clarinet Basso (Cl. basso), and Bassoon (Fg.). The second system features brass instruments: Cor (Cornet), Trombone (Tr.), Trumpet (Trb.), and Tuba. The third system is for percussion: Timpani (Timp.), Snare Drum (Pnn.), and Cymbal (Trgl.). The fourth system is for the harp (Arpa). The bottom system is for strings: Violin I (Vni. I), Violin II (Vni. II), Violoncello (Vlc.), and Contrabasso (C. b.). The woodwinds and harp play a rhythmic pattern of eighth notes, while the strings play a sustained harmonic accompaniment. The score is written in a key with one sharp (F#) and a 2/4 time signature.

This page of a musical score is divided into two systems. The first system includes the woodwind section (Flute, Oboe, Clarinet in G major, Clarinet in B-flat major, Bass Clarinet, and Bassoon) and the string section (Cor Anglais, Trumpet, Trombone, and Tuba). The second system includes the percussion section (Timpani, Snare Drum, and Triangle), the keyboard section (Arpa), and the string section (Violin I and II, Viola, Violoncello, and Contrabasso). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and keyboard instruments provide harmonic support. Dynamics such as *f*, *p*, and *mf* are indicated throughout the score.

Fl.
Ob.
C. ingl.
Cl.
Cl. basso
Fg.
Cor.
Tr.
Trb.
e
Tuba
Timp.
Pni.
Trgl.
Arpa
I
Vni.
II
Vie.
Vic.
C. b.

FL.

Ob.

C. ingl.

Cl.

C. basso

Fg.

Cor.

Tr.

Trb. & Tuba

Timp.

Pni.

Trgl.

Arpa

Vcl. I

Vcl. II

Vlc.

Vlc.

C. b.

37

Fl.

Ob.

C. ingl.

Cl.

Cl. basso

Fg. *dolce, cantabile*
p p

Coe. *dolce, cantabile*
p p

Tr. *dolce cantabile*
p dolce cantabile

Trb. e Tuba

Timp.

Ptti.

Trgl.

Arpa

37

Vni. I *p*

Vni. II *p*

Vle. *p*

Vlc. *p*

C. b. *p*

rall. poco a poco

Fl.

Ob.

C. ingl.

Cl.

Cl. basso

Fg.

Cor.

Tr.

Trb. e Tubi

Timp.

Pti.

Trgl.

Arpa

I

Vai.

II

Vle.

Vic.

C. b.

rall. poco a poco

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard orchestral layout. At the top, the tempo marking "rall. poco a poco" is written. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. basso), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone and Tubi (Trb. e Tubi), Timpani (Timp.), Percussion (Pti.), and Trigon (Trgl.). The Arpa (Harp) part is shown below the brass section. At the bottom, the string section is divided into Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vic.), and Contrabasso (C. b.). The score consists of multiple staves for each instrument, with musical notation including notes, rests, and dynamic markings such as *f* and *ff*. The tempo marking "rall. poco a poco" is repeated at the beginning of the string section at the bottom of the page.

This page of a musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is divided into three measures. The woodwind section (Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, and Fagott) plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and gradually decreasing to a piano (*p*) dynamic, marked with *dim.* The strings (Violin I, Violin II, Viola, Violoncello, and Contrabasso) play a similar rhythmic pattern, also starting with *f* and *dim.* to *p*. The brass section (Trumpets, Trombones, and Tuba) is mostly silent, with some notes appearing in the third measure, marked *p dolce*. The percussion section (Timpani, Snare Drum, and Triangle) has a few notes in the first and second measures, with the snare drum and triangle marked *p*. The harp (Arpa) plays a complex, arpeggiated pattern, starting with *f* and *dim.* to *p*. The overall dynamic range is from *f* to *p*, with *dim.* and *dolce* markings.

FL. *f* *dim.* *p*

Ob. *f* *dim.* *p*

C. ingl.

Cl. *f* *dim.* *p*

Cl. basso *f* *dim.* *p*

Fg. *f* *dim.* *p*

Cor. *p dolce*

Tr. *dolce p*

Trb. *p dolce*

Tuba

Timp. *p*

Pri. *p*

Trgl. *p*

Arpa *f* *dim.* *p*

I *f* *dim.* *p*

II *f* *dim.* *p*

Vla. *f* *dim.* *p*

Vlc. *f* *dim.* *p*

C. b. *f* *dim.* *p*

38 **Meno mosso**
Solo poco rubato

C. ingl. *p molto espressivo e malinconico*

Cor. *pp*

Tr. *pp*

Timp. *p lontano*

38 **Meno mosso**
pizz.

Vai. *pizz. p*

Vle. *pizz. p*

Vlc. *pizz. p*

C. b. *p*

C. ingl. *f*

Fg. *f*

Cor. *mf*

Timp. *mf*

Ptu. *mf*

Trgl. *mf*

Vai. *mf*

II *mf*

Vle. *mf*

Vlc. *mf*

C. b. *mf*

Energico

Fi.
Ob.
C. ingl.
Cl.
Cl. basso
Fg.
Cor.
Tr.
Trb. c
Tuba
Timp.
Ptti.
Trgl.

Energico

I
Vai.
II
Vie.
Vic.
C. b.

rall.

39 Tempo I, ma poco più mosso

FL. *pp* *mf*

Ob. *pp* *mf*

C. ingl.

Cl. *pp* *mf*

Cl. basso

Fg. *pp* *mf*

Cor. *pp* *mf*

Tr. *pp* *mf*

Trb. *pp* *mf*

c

Tuba *pp* *mf*

Timp.

Ptt.

Trgl. *p*

Arpa *pp*

39

gliss.

rall.

Tempo I, ma poco più mosso

Vcl. *pp* *mf*

Vie. *pp* *mf*

Vlc. *pp* *mf*

C. b. *pp* *mf*

div.

This page of a musical score is arranged in two systems. The first system includes the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bassoon (Cl. basso), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trumpet and Tuba (Trb. e Tuba), Timpani (Timp.), Triangle (Ptri.), and Gong (Trgl.). The second system includes the Piano (Arpa), Violin I (Vni. I), Violin II (Vni. II), Viola (Vlc.), Violoncello (Vlc.), and Double Bass (C. b.). The score is written in 4/4 time with a key signature of one sharp (F#). The woodwinds and brass parts feature sustained notes with dynamic markings such as *sf* and *f*. The piano part has a complex, rhythmic accompaniment with many sixteenth notes. The string parts play a steady eighth-note accompaniment. The page number 88 is located at the bottom left.

40

FL.

Ob.

C. ingl.

Cl.

Cl. basso

Fg.

Cor.

Tr.

Trb. c

Tuba

Timp.

Pni.

Trgl.

Arpa

40

I

Vni.

II

Vln.

Vlc.

C. b.

Fl. *a2* *mf* *div*

Ob. *mf* *div*

C. ingl.

Cl. *mf* *div*

I. basso

Fg. *mf* *div*

Cor. *mf* *div*

Tr. *a2* *mf* *div*

Trb. c

Tuba *mf* *div*

Timp.

Pti.

Trgl.

The woodwind and percussion section consists of ten staves. The Flute (Fl.) and Oboe (Ob.) parts are marked with *a2* and *mf*. The Clarinet in G (Cl.) and Bassoon (Fg.) parts are marked with *mf*. The Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (Trb. c) parts are marked with *mf*. The Tuba part is marked with *mf*. The Percussion (Timp., Pti., Trgl.) parts are marked with *mf*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion plays a steady beat.

Arpa

I

Vni. II

Vle.

Vcl.

C. b.

The string and Arpa section consists of six staves. The Arpa part is marked with *mf* and features a complex rhythmic pattern of eighth notes. The Violin I (Vni. I) and Violin II (Vni. II) parts are marked with *mf*. The Viola (Vle.) and Violoncello (Vcl.) parts are marked with *mf*. The Contrabasso (C. b.) part is marked with *mf*. The strings play a rhythmic pattern of eighth notes, while the Arpa plays a complex rhythmic pattern.

This page of a musical score is divided into two systems. The upper system contains the woodwind and brass sections, while the lower system contains the strings and harp.

Upper System:

- Fl.** (Flute): Treble clef, starting with a dynamic marking of *sfz*. It plays a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, playing a similar melodic line to the flute.
- C. ingl.** (English Horn): Treble clef, mostly silent.
- Cl.** (Clarinet): Treble clef, playing a rhythmic accompaniment.
- Cl. basso** (Bass Clarinet): Bass clef, playing a rhythmic accompaniment.
- Fg.** (Fagotto/Bassoon): Bass clef, playing a rhythmic accompaniment.
- Cor.** (Corni): Treble clef, playing a rhythmic accompaniment.
- Tr.** (Trombe): Treble clef, playing a rhythmic accompaniment.
- Trb. e Tuba** (Trumpets and Tubas): Bass clef, playing a rhythmic accompaniment.

Lower System:

- Timp.** (Timpani): Bass clef, mostly silent.
- Pni.** (Percussion): Bass clef, mostly silent.
- Trgl.** (Triangle): Bass clef, mostly silent.
- Arpa** (Harp): Treble clef, playing a complex, arpeggiated accompaniment with large slurs.
- Vai. I** (Violins I): Treble clef, playing a rhythmic accompaniment.
- Vai. II** (Violins II): Treble clef, playing a rhythmic accompaniment.
- Vcl.** (Viola): Treble clef, playing a rhythmic accompaniment.
- Vcl.** (Violoncello): Bass clef, playing a rhythmic accompaniment.
- C. b.** (Contrabasso): Bass clef, playing a rhythmic accompaniment.

This page of a musical score is divided into two systems. The first system includes the woodwind and brass sections, along with percussion. The woodwinds are Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl. basso), and Bassoon (Fg.). The brass section consists of Cor Anglais (Cor.), Trumpet (Tr.), Trumpet in Bb (Trb.), and Tuba. The percussion section includes Timpani (Timp), Snare Drum (Ptti.), and Cymbals (Trgl.). The second system features the string section, including Arpa (Harp), Violin I (Vni. I), Violin II (Vni. II), Viola (Vle.), Violoncello (Vic.), and Contrabasso (C. b.). The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

This page of a musical score is arranged in two systems. The first system contains the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Cl. basso), Bassoon (Fg.), Horn in C (Cor.), Trumpet (Tr.), Trombone (Trb. c), and Tuba. The second system contains: Timpani (Timp.), Percussion (Pmi.), Triangle (Trgl.), Harp (Arpa), Violin I (Val. I), Violin II (Val. II), Viola (Vic.), Violoncello (Vic.), and Double Bass (C. b.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features various musical notations such as slurs, ties, and dynamic markings. The dynamic markings *ff* (fortissimo) and *f* (forte) are prominently used throughout the score, particularly in the woodwind and string sections.

Fl. ³²

Ob. ³²

C. ingl.

Cl.

Cl. basso

Fg.

Cor.

Tr.

Trb. c

Tuba

Timp.

Ptti.

Trgl.

Arpa

I

Vni.

II

Vle.

Vlc.

C. b.

41

41

Fl. *al*

Ob.

C. ingl.

Cl. *al*

Cl. basso

Fg.

Cor.

Tr. *al*

Trb. e

Tuba

This section of the score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. basso), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb. e), and Tuba. The woodwinds and brass instruments are playing a melodic line with various articulations and dynamics. The Flute and Trumpet parts are marked with *al* (allegro).

Timp.

Pti.

Trgl.

This section of the score includes parts for Timpani (Timp.), Snare Drum (Pti.), and Cymbal (Trgl.). These instruments are currently silent in this section of the music.

Arpa

I

Viol. II

Viol.

Viol.

C. b.

This section of the score includes parts for Harp (Arpa), Violin I (Viol. I), Violin II (Viol. II), Viola (Viol.), and Cello (C. b.). The Harp and Violin parts feature complex, arpeggiated textures with many slurs and ties. The Cello part provides a steady bass line.

This page of a musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score is divided into two systems. The first system includes the woodwinds (Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon), brass (Trumpet, Trombone, Tuba), and percussion (Timpani, Percussion, Triangle). The second system includes the strings (Violin I and II, Viola, Violoncello, Contrabasso) and the harp (Arpa). The music features various dynamics, including *ff* (fortissimo), and includes a rehearsal mark 'a. 2' at the beginning of the first system. The notation includes notes, rests, and slurs, indicating a complex and dynamic piece of music.

Fl. *a2* *p* *rit.*

Ob. *p*

C. ingl.

Cl. *p*

Cl. basso *p*

Fg. *p*

Cor. *p*

Tr. *p*

Trb. e Tuba *p*

Timp.

Pti.

Trgl.

Arpa *f* *p*

I. *pizz* *f* *rit.*

II. *pizz* *f*

Vle. *pizz* *f*

Vlc. *pizz* *f*

C. b. *f*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a vertical stack of staves. At the top, there are staves for woodwind instruments: Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. basso), and Bassoon (Fg.). Below these are the brass instruments: Cor Anglais (Cor.), Trumpet (Tr.), Trombone and Tuba (Trb. e Tuba), and Timpani (Timp.). Percussion includes Snare Drum (Pti.) and Cymbal (Trgl.). The keyboard section includes Harp (Arpa) and strings: Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vlc.), and Double Bass (C. b.). The woodwinds and brass are mostly playing sustained notes with a dynamic marking of *p* (piano). The harp and strings are playing rhythmic patterns, with the strings marked *pizz* (pizzicato) and *f* (forte). A *rit.* (ritardando) marking is present at the top right and in the string section.

molto tranquillo

Cl. basso Solo *p*

Cor. *1° eco lontano*
2° eco lontano *p*

Arpa *p*

molto tranquillo

I Vni. *pp*

II Vni. *pp*

Vlc. *pp*

Vlc. *pp*

C. b. *p*

Cl. basso

Cor. *pp*

Ptu. *pp*

Arpa *p*

colla bacchetta *pp*

I Vni.

II Vni.

Vlc.

Vlc. *pizz.* *pp*

C. b. *pizz.* *pp*

perdendosi *pp*

IV

Allegro giocoso, ma non troppo allegro *alz*

FLAUTI I. II

FLAUTO PICCOLO

OBOI I. II

CORNO INGLESE

CLARINETTI in Si^b I. II

FAGOTTI I. II

I. II

CORNI in Fa

III. IV

● I. II

TROMBE in Do *f sonoro*

III

TROMBONI I. II *f sonoro*

TROMBONE III e TUBA BASSA

TIMPANI

PIATTI

TRIANGOLO

ARPA

Allegro giocoso, ma non troppo allegro

I

VIOLINI

II

VIOLE

VIOLONCELLI

CONTRABASSI

42

Fl. *a2*

Ob.

C. ingl.

Cl.

Fg. *a3*

Cor

Tr.

Trb. e Tuba *a2*

Ptti.

Detailed description: This section of the score covers measures 42 through 49. It includes parts for Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor), Trumpets (Tr.), Trombones and Tubas (Trb. e Tuba), and Timpani (Ptti.). The woodwinds and brass parts are marked with a forte (*f*) dynamic. The Flute and Bassoon parts have a second octave (*a2*) and third octave (*a3*) indicated. The music is in a 4/4 time signature with a key signature of one flat.

42

I Vni. *f*

II Vni. *f*

Vle. *f*

Vlc. *f*

C. b. *f*

Detailed description: This section of the score covers measures 42 through 49 for the string ensemble. It includes parts for Violin I (I Vni.), Violin II (II Vni.), Viola (Vle.), Violoncello (Vlc.), and Double Bass (C. b.). All string parts are marked with a forte (*f*) dynamic. The music is in a 4/4 time signature with a key signature of one flat.

43

I Vni. *p dolce espressivo*

II Vni. *p dolce espressivo*

Vle. *p dolce espressivo*

Vlc. *p dolce espressivo*

C. b. *p*

Detailed description: This section of the score covers measures 43 through 49 for the string ensemble. It includes parts for Violin I (I Vni.), Violin II (II Vni.), Viola (Vle.), Violoncello (Vlc.), and Double Bass (C. b.). All string parts are marked with a piano (*p*) dynamic and the instruction *dolce espressivo*. The music is in a 4/4 time signature with a key signature of one flat.

42

Fl.

Ob.

Cl.

Tr.

Timp.

44

Vai. I

Vai. II

Vla.

Vcl.

C. b.

45

Fl.

Ob.

Cl.

Tr.

Timp.

Vai. I

Vai. II

Vla.

Vcl.

C. b.

a 2
 Fl. 45
 Ob. a 2
 C. ingl.
 Cl. a 2
 Fg.
f ben ritmato
 Cor.
f ben ritmato
 Tr.
f ben ritmato
 Trb. e Tubu.
 Timp. 45
 Pti.
 Trgl.
 Arpa
Allegro
f
giusto
 I. Vcl.
 II. Vcl.
 Vle.
 Vlc.
 C. b.
f
pizz.
giusto

46

Fg.

Cor.

Tr.

Tim.

1

Vcl.

II

Vlc.

C. b.

47

Fg.

Cor.

Tim.

1

Vcl.

II

Vlc.

C. b.

Fl. *a 2*

Ob. *a 2*

C. ingl.

Cl. *a 2*

Fg. *a 2*

Cor.

Tr.

Trb.
Tuba

Timp.

Pti.

Trgl.

Arpa

I

Vcl. *f* *f* *div.*

II *f* *f* *div.*

Vla.

Vcl.

Fl.
Ob.
C. ind.
Cl.
Fg.

Cor.
Tr.
Tch.
Tuba

Temp.
Pm.
Togl.
Arpa

48
Val.
Vln.
Vln.
Cb.

This page of a musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score includes:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), and Bassoon (Fg.).
- Brass:** Cor Anglais (Cor.), Trumpets (Tr.), and Trombones/Tuba (Trb. e Tuba).
- Percussion:** Timpani (Timp.), Snare Drum (Pni.), and Triangle (Tregl.).
- Keyboard:** Arpa (Harp).
- Strings:** Violin I (Vni.), Violin II (Vn. II), Viola (Vlc.), Violoncello (Vlc.), and Double Bass (C. b.).

The score features various musical notations, including dynamics such as *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). It also includes performance instructions like *div.* (divisi) for the strings and *rit.* (ritardando) for the double bass. The key signature is one sharp (F#), and the time signature is 4/4. The page number 106 is located at the bottom left.

FL. *mf staccato*

Ob. *mf sonoro cresc.* *f* *mf staccato*

C. ingl. *mf staccato*

Cl. *mf staccato*

Fg. *f* *mf staccato*

Cor. *mf staccato*

Tr. *mf sonoro cresc.* *f* *mf staccato*

Trb. & Tuba *mf staccato*

Timp. *mf staccato*

Pni. *mf staccato*

Trgl. *mf staccato*

Arpa *mf staccato*

I. *div. cresc.* *mf martellato cresc.* *f* *sonoro*

II. *div. cresc.* *mf martellato cresc.* *f* *sonoro*

Vla. *div. cresc.* *mf martellato cresc.* *f* *sonoro*

Vlc. *div. cresc.* *mf martellato cresc.* *f* *sonoro*

C. b. *mf martellato cresc.* *arco* *f* *sonoro*

Fl.

Ob.

C. ingl.

Cl.

Fg.

Woodwind section score including Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), and Bassoon (Fg.). The music features complex rhythmic patterns and dynamic markings such as *f* and *p*. The Oboe part includes a *tr* (trill) marking.

Cor.

Tr.

Trb. III e
Tuba

Brass section score including Cor Anglais (Cor.), Trombone (Tr.), and Tuba (Trb. III e). The Cor Anglais part is marked *p dolce, lontano*. The Trombone and Tuba parts include dynamic markings like *p* and *mf*.

Vni. I

Vni. II

Vle.

Vlc.

C. b.

String section score including Violin I (Vni. I), Violin II (Vni. II), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (C. b.). The music is dense with intricate patterns and includes dynamic markings such as *mf*.

Cor.

Vni. I

Vni. II

Vle.

Vlc.

Continuation of the string section score and Cor Anglais (Cor.). The Cor Anglais part is marked *p*. The string parts (Violin I, Violin II, Viola, Violoncello) are marked *pp dolce*.

rit.

Solo

Tranquillo
meno mosso

Cl. *P dolce espressivo*

Cor.

I *pp*

II *pp*

Vle. *pp*

Vlc. *pp*

C. b. *pp*

rit. Tranquillo meno mosso

pp semplice

p

Cl. *r¹*

Cor. I *p lontano*

I *espressivo*

II *mf*

Vle. *div.*

Vlc. *mf*

mf

Cor.

Arpa

I *p molto cantabile cresc.*

II *p molto cantabile cresc.*

Vle. *p molto cantabile cresc.*

Vlc. *p molto cantabile cresc.*

p molto cantabile cresc.

Fg. *f cresc.* *ff* *p*

Cor. *mf cresc.* *f cresc.* *ff* *p*

Tr. *f cresc.* *f cresc.* *ff* *p*

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

Pti. *f cresc.* *ff* *p*

Arpa *f cresc.* *ff* *p*

I *cresc.* *f cresc.* *ff* *p*

II *cresc.* *cresc.* *ff* *p*

Vle. *cresc.* *cresc.* *ff* *p*

Vic. *cresc.* *f cresc.* *ff* *p*

C. b *f cresc.* *ff* *p*

53 Solo *mf espressivo* *dolce, lontano* *f con calore*

Ob. *mf espressivo* *dolce, lontano* *f con calore*

Cor. *p* *p* *p*

Tr. *p* *p* *p*

53 *p dolce, lontano*

53 *p* *mf* *mf* *mf*

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

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

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

Vic. *p* *mf* *mf* *mf*

rit.

Fl.

Ob.

C. ingl.

Cl.

Fg.

Cor.

Tr.

Trb.
e
Tuba

Timp.

I
Vni

II
Vni

Vlc.

Vlc.

C. b.

con calmo

div.

f

rit.

54 **Tempo I allegro giocoso**

I
Vni.

II
Vni.

Vlc.

Vlc.

C. b.

p cresc.

f

div.

f

55 ^{1^o} Solo

Tr.

Arpa

I

Vni. II

Vle.

Vlc.

C. b.

gliss.

mf semplice

gliss.

div.

pizz.

pizz. mf

mf

Ob.

C. ingl.

Cl.

Fg.

Cor.

Tr.

Timp.

Vni. I

Vni. II

Vle.

Vlc.

C. b.

az

mf

pizz.

arco

mf

pizz.

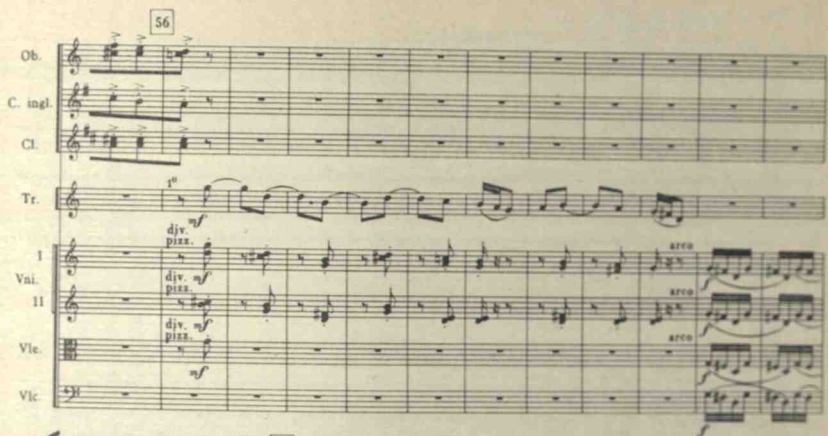
arco

mf

pizz.

f

56

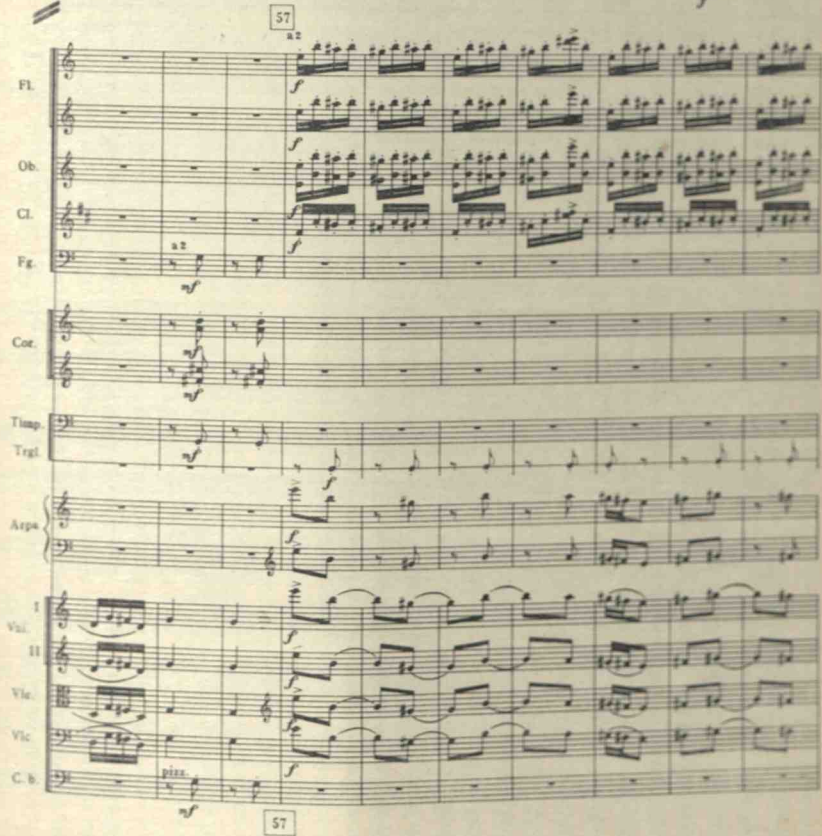


Ob.
C. ingl.
Cl.
Tr.
I
Vai. I
II
Vle.
Vlc.

djv. pizz.
fz
affro

Musical score for measures 56-57, upper section. Instruments include Oboe, English Horn, Clarinet, Trumpet, Violin I, Violin II, Viola, and Violoncello. The score features dynamic markings such as *djv. pizz.*, *fz*, and *affro*.

57



Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Trgl.
Arpa.
I
II
Vle.
Vlc.
C. b.

az
fz
affro
pizz.

Musical score for measures 56-57, lower section. Instruments include Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Tympani, Triangle, Arpa (Harp), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *az*, *fz*, *affro*, and *pizz.*

Fl. *a2* *f* 58

Ob. *a2* *f*

C. ingl.

Cl. *a2* *f*

Fg. *a2* *f*

Cor. *f* *1^o*

Tr.

Trb. *f*

Tuba *f*

Timp.

Pni.

Trgl.

Arpa *f*

Vni. I *f* 58

Vni. II *f*

Vle. *f*

Vlc. *f*

C. b. *f*

Fl. *f*
 Ob. *f*
 Cl. *f*
 Fg. *f*
 Trgl. *f*
 Arpa
 Vni. I
 Vni. II
 Vlc. I
 Vlc. II

Fl. *p*
 Ob. *p*
 Cl. *p*
 Fg. *p*
 Car. *p* molto espressivo
 Tr. *p* molto espressivo
p molto espressivo

59

59

Cor.

Tr.

60

Maestoso

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.
c
Tuba

60

Maestoso

Tiimp.

Ptti.

Vni. I

Vni. II

Vlc.

Vlc.

C. b.

Fl. ^{a2} 61

Ob. ^{a2}

Cl. in G ^{a2}

Fg.

Cor.

Tr.

Tbn.

Tuba

Timp.

Pm.

Trkl.

Arpa

Vcl. I 61

Vcl. II

Vcl.

Vcl.

C. b.

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

- Fl.** (Flute): Two staves, both with a *a2* marking.
- Ob.** (Oboe): One staff with a *a2* marking.
- C. ingl.** (Clarinet in G): One staff.
- Cl.** (Clarinet in C): One staff with a *a2* marking.
- Fg.** (Bassoon): One staff.
- Cor.** (Cor Anglais): Two staves.
- Tr.** (Trumpet): Two staves, with a *1^o* marking on the first staff and a *a2* marking on the second.
- Trb. c.** (Trombone in C): One staff.
- Tuba**: One staff.
- Timp.** (Timpani): One staff.
- Ptt.** (Percussion): One staff.
- Trgl.** (Trigon): One staff.
- Arpa** (Arpa): Two staves.
- Vni. I** (Violin I): One staff.
- Vni. II** (Violin II): One staff.
- Vlc.** (Viola): One staff.
- Vlc.** (Violoncello): One staff.
- C. b.** (Contrabasso): One staff.

62

Allegro brillante rall.

Fl.

Ob.

C. ingl.

Cl.

Fg.

f *sonoro* *pp*

Cor.

Tr.

Trb. e Tuba

Timp.

Pm.

Trgl.

f *sonoro* *pp* *rall.*

Arpa

ff

62

Allegro brillante rall.

I.

Vcl. II

Vcl.

Vcl.

C. b.

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1987