



Bartók Béla

DEUX IMAGES

for orchestra

KÉT KÉP

zenekarra

SCORE – PARTITÚRA



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B-14

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BÉLA BARTÓK

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for orchestra

KÉT KÉP

zenekarra

Op. 10

SCORE – PARTITÚRA



EDITIO MUSICA BUDAPEST

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Orchestra:

3 Flauti (III. anche Fl. picc.)

2 Oboi

Corno inglese

3 Clarinetti in Si^b (III. anche Cl. basso in Si^b)

3 Fagotti (III. anche C. fagotto)

4 Corni in Fa

4 Trombe in Si^b

3 Tromboni

Tuba

Timpani

Batteria:

Piatti

Gran cassa

Campane



Celesta

2 Arpe

Quintetto d'archi

Durata: cca. 16'

Deux images – Két kép

I

En pleine fleur – Virágzás

BARTÓK Béla
(1881–1945)

Poco Adagio. (♩ = 66-63)

Cor. ingl.

I. Clarinetti in B.

Poco Adagio. (♩ = 66-63)

Viole.

Violoncelli.

Contrabassi.

Ob. I.

C. ingl.

Cl. I.

Cor. III. IV. in Fa.

Vle.

V-celli.

C.-B.

1

ritardando

Fl. I.II. *p*

Fl. III. *p*

Ob. I. *poco cresc.* *mp*

C. ingl. *poco cresc.* *mp* *mf espr.*

Cl. I.II. *p dolce* *poco cresc.* *mf espr.*

Fag. I.II. *p*

Cor. I. *p dolce* *poco cresc.* *mf espr.*

Cor. III.IV. *sempre pp*

2 Arpe. *a 2* *p cresc.*

Vl. I. *ritardando*

Vl. II. *div.* *p poco cresc.*

Vle. *p*

V-celli. *div.* *p poco cresc.*

C.-B. *p poco cresc.*

1

Più sostenuto. ♩ = 42 - 40

3 Fl. *p* *pp* *dim.*

Ob.I. *sempre p*

C. ingl. *a 2* *dim.*

3 Cl. *pp* *dim.*

3 Fag. *pp* *dim.*

I Cor. *pp* *dim.*

III. IV. *p* *dim.*

Timp. *pp* *dim.*

2 Arpe. *I. pp bisbigl.* *dim.*
II. pp *dim.*

VI. I. *div. pp* *ppp* *dim.*

VI. II. *div. pp* *dim.*

Vle. *div. pp* *dim.*

V-celli. *p* *dim.*

C.-B. *p* *dim.*

gliss.

Più sostenuto. ♩ = 42 - 40

3 Fl. *ppp* *tr* *ppp*

C. ingl. *ppp*

3 Cl. *ppp* *tr* *ppp*

3 Fag. *ppp*

I. Cor. *ppp*

III. IV. *ppp*

Timp. *ppp*

2 Arpes. *ppp*

VI. I. *pppp* *p espr.*

VI. II. *p espr.*

Vle. *p*

V-celli

C.-B.

2

a tempo (tranquillo, ♩ = 60-66)

3 Fl. *mf espr.* *mf*

2 Ob. *mf espr.* *a 2*

C. ingl. *mf espr.* *sf*

3 Cl. *p* *a 2* *p dolce*

Fag. III. *p* *sf*

4 Cor. *p*

2 Arpej. *mf a 2*

VI. I. *pp* *p espr.*

VI. II. *pp*

Vle. *sonore mf*

V-celli. *p* *sonore mf*

C.-B. *p*

2

Fl. I. II. *a 2*

2 Ob. *I. p dolce*

C. ingl. *p mf espr. cresc.*

3 Cl. *I. p dolce p espr.*

Fag. I. II. *mf cresc.*

4 Cor. *mf espr. pp pp cresc.*

2 Arpe. *a 2 p mf mf cresc.*

Vi. I. *a 2*

Vi. II. *p espr.*

Vle. *div. pp*

V-celli. *pp*

C.-B. *pp*

③

③

4

molto ritard. a tempo

Fl. I, II. *a 2* *f* *molto ritard.* *a tempo* *p* *simile*

2 Ob. *a 2* *f* *dim.* *p* *I.* *mf* *p* *simile*

C. ingl. *f* *mf*

3 Cl. *a 2* *f* *p* *simile*

Fag. I, II. *f* *p*

4 Cor. *f* *pp*

Timp. *mf* *p*

2 Arpes. *f*

molto ritard. a tempo

VI. I. *mf* *ppp*

VI. II. *mf* *ppp*

Vle. *fespr.* *mf* *f* *ppp*

V-celli. *mf* *mf* *f* *ppp*

C.-B. *mf* *mf* *f* *ppp*

4

Agitato.

stringendo

Fl. I. II.

2 Ob.

C. ingl.

3 Cl.

Fag. I. II.

Cor. I. II.

cresc.

cresc.

cresc.

cresc.

p espr.

cresc.

a 2

p espr.

cresc.

Agitato.

stringendo

VI. I.

VI. II. div.

Vle.

V-celli.

C.-B.

div.

p

cresc.

div.

p

cresc.

div.

p

cresc.

p

cresc.

p

cresc.

♩ = 100

3 Fl.

2 Ob.

C. ingl.

3 Cl.

3 Fag.

4 Cor.

VI. I.

VI. II.

Vle.

V-celli.

C.-B.

a 2

f *ff* *sf* *mf* *div.*

5 Sostenuto. (♩ = 80) poco string. Sosten. (♩ = 80) Più andante. (♩ = 92) ritard.

3 Fl.

2 Ob.

C. ingl.

I. II. Cl.

III. Cl. *mufa in Cl. Bs.*

3 Fag.

4 Cor.

3 Tr. be. in B

Timp.

Arpa I.

Arpa II.

Sostenuto. (♩ = 80) poco string. Sosten. (♩ = 80) Più andante. (♩ = 92) ritard.

Vl. I.

Vl. II.

Vle.

V-celli.

C-B.

5

6 a tempo (♩ = 80 - 88)

Fl. I. II. *a 2* *p* *a 2 tr*

C. ingl. *mf dolce*

Cl. I. II. *p* *f* *mf dolce*

Cl. Bs. *p* *mf dolce*

4 Cor. *I.* *f* *p*

Arpe I. *p* *p* *f* *p*

VI. I. *mf* *sul G* *f* *mf*

VI. II. *unis.* *p* *f* *p*

Vle. *non div.* *p* *f* *p*

V-celli. *p* *f* *p*

C.-B. *p* *f* *p*

6

7

poco stretto

accel.

più andante (♩ = 412)

rit.

Fl. I, II. *a2*

2 Ob. *f sf sff f p molto cresc.*

C. ingl. *ff mf*

Cl. I, II. *f sf sff f p*

Cl. Bs. *f muta in Cl. III sff mf*

Fag. I, II. *f sf sff f mf cresc. f*

4 Cor. *f sf sff p f mf cresc. f*

Tr-be I, II.

Timp. *mf sf sff*

poco stretto

accel.

più andante (♩ = 412)

rit.

VI. I. *f sf mf f p mf molto cresc.*

VI. II. *f sf mf f p mf molto cresc.*

Vle. *f sf sff mf f p mf molto cresc.*

V-cell *f sf sff mf f p mf molto cresc.*

C.-B. *f sf sff f*

7

8 meno mosso (♩ = 100)

(♩ = 92)

3 Fl. *f* *più f* *ff*

2 Ob. *f* *più f* *ff*

Cl. I. II. *f* *ff*

3 Fag. I. *f* *ff*
II. *più f* *ff*
III. *più f* *ff*

4 Cor. *f* *più f* *ff*

4 Tr-be. I. *f* *più f* *ff*
II. *f* *più f* *ff*

Tr-bni. I. II. *ff*

III. Tuba. *ff*

Timp. *f* *più f* *ff*

VI. I. *f* *più f* *ff*

VI. II. *f* *più f* *ff*

Vle. *f* *più f* *ff*

V-cell. div. *f* *più f* *ff*

C.-B. *f* *più f* *ff*

8

9 tranquillo (♩ = 84)

sempre molto mosso (♩ = 112)

accel.

assai string.

3 Fl. *f* *pp*

Ob.I. *mf espr.* *p espr.*

C. ingl. *p espr.*

3 Fag. I. *sf* *p*
II. *sf* *p*
III. *sf* *p*

4 Cor. *sf* *p*

4 Tr.-bes. *mf* *legatissimo* *dim.* *p*

Tr.-bni I, II. *mf* *legatissimo* *dim.* *p*

III. Tuba. *mf* *dim.* *p*

Timp. *pp*

Celesta *p*

triquillo (♩ = 84)

assai string. sempre molto mosso (♩ = 112)

accel.

VI. I. *f* *p*

VI. II. *f* *p*

Vle. *f* *div. a 3^o*

V-celli. *p*

C.-B.

9

10 Ancora più mosso (♩ = 140)

poco a poco meno mosso (♩ = 112)

Fl. I. II.

Ob. I.

C. ingl.

Cl. I.

3 Fag.

4 Cor.

Timp.

mf sonore

p

espr.

II.

p

espr.

Celesta.

2 Arpe.

mf

p

Ancora più mosso. (♩ = 140)

poco a poco meno mosso (♩ = 112)

Vi. I.

Vi. II.

Vle.

V-celli.

C.-B.

mf

p

mf

p

mf

p

mf

p

mf

p

non div.

(♩ = 120)

poco rit. molto rit. a tempo (assai andante.)

Fl. I. II.

2 Ob.

C. ingl.

3 Cl. *muta in Cl. Basso*

3 Fag. II. I. II. III. II. p

4 Cor. *cresc.* *p* *cresc.* *f* *p*

Timp. *tr*

Celesta

2 Arpe.

Vi. I. *cresc.* *f* *pespr.*

Vi. II. *cresc.* *f*

Vle. *cresc.* *div.* *f* *p*

V-celli. *cresc.* *f* *p*

C.-B. *cresc.* *f* *p*

11

I.H.
Cl.
Bs.

poco cresc.

mf

Fag. I.II.

mp *mf*

4 Cor.

mp *mf*

Timp.

mf

VI.I.

mf

VI.II.

espr. poco cresc.

Vla.

poco cresc.

V-celli.

mp *mf*

C.-B.

mp *mf*

12 *poco rit.* **Tranquillo.** (♩ = 100) *sempre tranquillo.* ♩ = 80 - 86

Fl.I.

Ob.I.

p dolce

C.ingl.

p dolce

I.H.
Cl.

p dolce

Bs.

Fag. I.II.

dim. *p*

a 2 *p*

4 Cor.

dim. *p*

Timp.

VI.I.

p *dim.*

VI.II.

p

Vle.

dim. *p*

V-celli.

dim. *p*

C.-B.

dim. *p*

12 *p*

13

Fl. I. II. *a 2 pp*

Ob. I. *pp*

C. ingl. *pp*

Cl. II. *a 2 pp*

Fag. I. II. *pp*

Cor. I. II. *pp*

2 campane *pp*

Timp. *pp*

Arpa I. *pp gliss.*

Arpa II. *pp*

VI. I. *div. pp sul pont.*

VI. II. *div. pp con sord.*

Vle. *div. pp con sord.*

V-celli. *div. pp con sord.*

C.-B. div. *pp sul pont.*

13 *pp con sord*

Fl. I. II. *pp* a 2

Ob. I. *pp*

C. ingl. *pp*

Cl. I. II. *più p* II. *pp* a 2 6

Fag. I. II. *più p* *pp* a 2

Cor. I. II. *pp*

2 campane *pp*

Timp. *pp*

Arpa I.

Arpa II.

Vi. I. *pp*

Vi. II. *pp*

Vle. *pp*

V-celli. *pp*

C.-B. div. *pp*

sempre più tranquillo

Fl. I II.

Cl. I II.

Cor. I II.

2
campane

Timp.

Arpa I.

Arpa II.

VI. I.

VI. II.

Vle.

V-celli.

C.-B.

pp

p

sempre più tranquillo

sempre più tranquillo

rubato (♩ = 66)

Fl. I. II. *tr.* *calando*

Cl. I. II. *6*

Cor. I. II.

Timp. *tr.* *calando*

Arpa I.

Arpa II. *calando*

Vi. I. *rubato* *calando*

Vi. II. *calando*

Vle. *calando*

V-celli. *calando*

C.-B. *calando* *attacca:*

II

Danse villageoise – A falu tánca

Allegro. ♩ = 126 - 138

3 Flauti.

2 Oboi.

3 Clarinetti in B.

3 Fagotti

Allegro. ♩ = 126 - 138

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

3 Fl.

2 Ob.

3 Cl. B.

3 Fag.

VI. I.

VI. II.

Vle.

V-celli.

C-B.

①

3 Fl. a 3 I. II.

2 Ob. a 2

3 Cl. B.

3 Fag. a 3 I. II.

VI. I.

VI. II.

Vle.

Vcelli.

C. B.

①

②

3 Fl. I. II.

2 Ob. I.

3 Cl. I. II.

3 Fag. I. II.

Cor. III. IV.

Timp.

VI. I.

VI. II.

Vle.

Vcelli.

C. B.

②

3

3 Fl. *p cresc. molto* *f* *a 3*

2 Ob. *p cresc. molto* *f*

I. II. Cl. *p cresc. molto* *f*

III. *p cresc. molto* *f*

I. Fag. *p cresc.* *f marc.*

II. III. *a 2* *f marc.*

I. II. Cor. *f*

III. IV. *a 2* *p cresc. molto* *f marc.*

Timp. *f*

VI. I. *f*

VI. II. *f* *div.* *f*

Vle. *f*

Vcelli. *f marc.*

C. B. *f marc.*

3

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

- 3 Fl.**: Flute part with a second ending marked *a 2* and *f*.
- 2 Ob.**: Oboe part with a second ending marked *a 2* and *f*.
- I. II. Cl.**: Clarinet part with a second ending marked *a 2* and *f*.
- III.**: Clarinet part.
- I. Fag.**: Bassoon part with a triplet and *ff* dynamic.
- II. III.**: Bassoon part with a triplet and *ff* dynamic.
- I. II. Cor.**: Horn part.
- III. IV.**: Horn part.
- I. II. Tr-ba. in B.**: Trumpet in B-flat part with *con sord.* and *ff* dynamic.
- I. II. Tr-bni.**: Trumpet in B-flat part with *con sord.* and *ff* dynamic.
- Timp.**: Timpani part with *ff* dynamic.
- VI. I.**: Violin I part with *ff* dynamic.
- VI. II.**: Violin II part with *ff* dynamic.
- Vla.**: Viola part with *ff* dynamic.
- Vcelli.**: Violoncello part with a triplet and *ff* dynamic.
- C. B.**: Contrabass part with a triplet and *ff* dynamic.

4

2 Ob.

Cl. I. II.

Fag. III.

Cor. I. II.

Tr-ba I in B.

Tr-ba II.

Vi. I.

Vi. II.

Vle.

Vcelli.

C. B.

p leggiero

mf

f

pp

I.

II.

I.

4

Fl. III.

2 Ob.

Cl. I. II.

Fag. I.

Cor. I. II.

III.

Vi. I.

Vi. II.

Vle.

Vcelli.

C. B.

p

pp

I.

II.

III Fl. muta in Piccolo

a tempo $\text{♩} = 138$
(agitato)

5

Fl. picc. I. *a 2.* *p*

Fl. I. II. *a 2.* *p*

2. Ob. *a 2.* *p*

Cl. I. *mf* *p* *leggiere*

Fag. I. *mf* *quasi espr.* *mf* *leggiere*

I. II. Cor.

III.

ritard.

a tempo $\text{♩} = 138$
(agitato)

VI. I. *ritard.*

VI. II.

Vle.

Veelli.

C. B.

5

picc. muta in Fl. III

poco rit.

Fl. picc.

Cl. I.

I. II. Cor. *ff.* *dim.* *p*

III. IV. *ff.* *dim.* *p*

VI. I. *ff.* *dim.* *poco rit.*

VI. II. *ff.* *dim.*

6

a tempo (agitato)

Fl. I. *p*

Cl. I. *pp*

Vi. I. *p*

Vi. II. *pp*

Vle. *pp* *non cresc.*

Vcelli. *pp* *non cresc.*

C. B. *pp* *non cresc.*

6

Fl. I. *f*

4. Cor. *f*

Tr. be. I. II. *f* senza sord. *f*

Vi. I. *ff*

Vi. II. *pp* *non cresc.* *ff*

Vle. *pp* *ff*

Vcelli. *pp* *ff*

C. B. *pp* *f* *dim.*

poco rit.

4 Cor. *dim.*

Tr. be. I. II. *dim.* *p*

VI. I. *poco dim.* *cresc.* *sf*

VI. II. *poco dim.* *cresc.* *sf*

Vle. *poco dim.* *cresc.* *sf*

Vcelli. *poco dim.* *cresc.* *sf*

C. B. *mf* *sf*

7 a tempo (sostenuto) ♩ = 112

2 Ob. *ff*

Cl. I. *ff*

Cl. II. III. *ff*

4 Cor. *sf*

Tr. be. I. II. *sf*

VI. I. *sf* *poco rit.*

VI. II. *sf*

Vle. *sf*

Vcelli. *sf*

C. B. *sf*

a tempo (♩ = 112) poco rit.

2 Ob. *sf* *dim.* *p*

I. Cl. *sf* *dim.* *p*

II. III. *sf* *dim.* *p*

Fag. I. *ff* *dim.* *p*

4 Cor. *ff* *dim.* *p*

ff *dim.* *p*

a tempo (♩ = 112) poco rit.

VI. I. *ff sempre* *mf* *cresc.* *p*

VI. II. *ff sempre* *mf* *cresc.* *p*

Vle. *ff sempre* *mf* *cresc.* *p*

Vcelli. *ff sempre* *mf* *cresc.* *p*

C.-B. *ff* *dim.* *p*

8 a tempo (♩ = 112)

3 Fl. *ff*

2 Ob. *ff*

I. II. Cl. *ff*

III. *ff*

I. II. Fag. *ff*

III. *ff*

4 Cor. *ff*

I. II. Tr.-be. *ff*

III. *ff*

a tempo (♩ = 112) *sf*

VI. I. *ff* *sf*

VI. II. *ff* *sf*

Vle. *ff* *sf*

Vcelli. *ff* *sf*

C.-B. *ff* *sf*

8 *ff sf* *sf* *sf* *sf* *sf*

poco rit. *a tempo* (♩ = 112) Fl. III muta in Fl. picc.

3 Fl. *a 3*
2 Ob. *a 2*
I. II. Cl.
III. Cl.
I. II. Fag. *a 2*
III. Fag.
4 Cor.
I. II. Tr.-be.
III. Tr.-be.

poco rit. *a tempo* (♩ = 112)

VI. I. *ff* *dim.*
VI. II. *ff* *dim.*
Vle. *ff* *dim.*
V-celli. *ff*
C.-B. *sf* *dim.* *p*

9 Agitato. (♩ = 128)

Picc. *pp*

Ob. I. *p*

Cl. I. *p*

Fag. I. *p*

Agitato. (♩ = 128)

Vl. I. *pp*

Vle. *pp*

V-celli. *pp*

9

Picc.

Fag. III. *pp*

Tr-ba I. *p*

Tr-bue I. *p* senza sord.

Vl. II. *p*

Vle. *sempre pp* *p*

V-celli. *sempre pp* *p*

C.-B. *sempre pp* *p*

10

Picc.

Fl. I. II.

2 Ob.

Cl. I. II.

Fag. I. II.

4 Cor.

Tr. bel. II.

Tr. bnel.

Tuba.

Timp.

VI. I.

VI. II.

Vle.

V-celli.

C.-B.

10

pochett. rit.

Picc. *a 2*

Fl. I. II. *a 2*

2 Ob. *a 2*

Cl. I. II. *a 2*

Fag. I. II. *a 2*

4 Cor. *a 2*

Tr-be I. II. *a 2*

Tr-bne I. II.

Tuba.

Timp.

VI. I. *arco non div.*

VI. II. *arco non div.*

Vle. *arco non div.*

V-celli. *arco*

C.-B. *arco*

ff, *f*, *p*, *mf*, *f*

1., *3*, *3*

div., *p pizz.*, *mf*

pochett. rit.

11 *a tempo (tranquillo) ♩ = 112*

Cl. I. *f cantabile*

4 Cor. *pp*

Arpa I. *mf*

VI. I. *div.*

VI. II. *div.*

Vle. *p*

V-celli. *p*

C.-B. *p*

molto ritard.

11

a tempo (♩ = 120)

C.ingl.

Cl. I.

pp

pp

p poco marcato

VI. I.

pp

VI. II.

pp

Vle.

pp

V-celli.

pp poco marcato

C.-B.

pp poco marcato

12

Fl. I. II.

mp poco marcato

2 Ob.

mp poco marcato

C.ingl.

I. II.

Cl.

III.

Tr-bne II.

senza sord.

p poco marc.

p cresc. .

mf cresc. .

f

cresc.

f

f

VI. I.

Vle.

V-celli.

C.-B.

div.

mf

cresc.

mf

mf

12

Picc.

Fl. I. II.

2 Ob.

C. ingl.

I. II. Cl.

III.

Tr-ba I.

Tr-bne II.

f, *ff sf*, *sf*, *ff*, *cresc.*, *mf*

p poco marc., *mf*

This block contains the first system of the score, featuring woodwind and brass parts. The Piccolo and Flutes (I and II) play a melodic line with grace notes and slurs, marked with dynamics like *ff sf* and *sf*. The Oboes, Cor Anglais, and Clarinets (I, II, III) play a similar melodic line with triplets and slurs, marked with *f*, *ff sf*, *sf*, *ff*, and *cresc.*. The Trumpets (I and II) play a simple harmonic line, starting with *p poco marc.* and moving to *mf*. The Trombone II part is also marked *mf*.

div. *tr.*

Vl. I.

Vl. II.

Vle.

V-celli.

C.-B.

Poco sostenuto. (♩ = 108-112)

p, *f*, *p*, *f*, *f*

This block contains the string section of the score. The Violins I and II, Viola, Violoncello, and Contrabasso parts are shown. The Violins and Viola have a tremolo effect indicated by a wavy line under the notes, with the instruction *div. tr.* above. The strings play a rhythmic pattern of eighth notes, marked with dynamics *p* and *f*. The tempo marking *Poco sostenuto. (♩ = 108-112)* is present at the beginning of this section.

13

2 Ob.

C. ingl.

I. Cl.

II. III.

Vl. I.

Vl. II.

Vle.

V-celli.

C.-B.

a 2, *3*, *3*, *3*, *3*, *3*, *3*

This block contains the second system of the score, featuring woodwinds and strings. The Oboes, Cor Anglais, and Clarinets (I, II, III) play a melodic line with triplets and slurs, marked with *a 2* and *3*. The Violins I and II, Viola, Violoncello, and Contrabasso parts continue their rhythmic pattern of eighth notes.

2 Ob. *a 2*

C. ingl.

I. Cl.

II. III.

4 Cor.

Vi. I.

Vi. II.

Vle.

V-celli.

C.-B.

14

2 Ob. *a 2*

C. ingl.

I. Cl.

II. III.

4 Cor.

Timp.

Vi. I.

Vi. II.

Vle.

V-celli.

C.-B.

mf

14

5

poco allargando

Picc. *ff*

Fl. I. II. *a 2 ff*

2 Ob. *a 2*

C. ingl. *a 3*

I. Cl. *a 3*

II. III. *a 2*

3 Fag. *a 3*

4 Cor. *cresc.*

4 Tr-be *mf cresc.*

Tr-bni I. II. *f*

Tuba *f*

Timp. *f cresc.*

poco allargando

Vi. I. *cresc.*

Vi. II. *cresc.*

Vle. *cresc.*

V-celli. *cresc.*

C.-B. *cresc.*

tr

ff

div.

ff

ff

6

6

6

15

a tempo (vivo) ♩ = 132-138

Picc.

Fl. I. II.

2 Ob.

C. ingl.

I. Cl.

II. III. Cl.

3 Fag.

4 Cor.

4 Tr-be.

I. II. Tr-bni

III. Tuba.

Timp.

Cin.

ff, *a 2*, *a 3*, *sempre ff*, *sf*, *col legno*, *f*

a tempo (vivo) ♩ = 132-138

VI. I.

VI. II.

Vle.

V-celli.

C.-B.

sempre ff, *f*, *sf*

15

Picc. muta in Fl. III.

The musical score is arranged in two systems. The first system contains staves for Piccolo (Picc.), Flutes I & II (Fl. I. II.), Oboes (2 Ob.), Clarinets I & II (Cl. I. II.), Bassoon (Fag. I. II.), Cor Anglais (4 Cor.), and Trumpets (Tr. be. II.). The second system contains staves for Violins I & II (Vi. I. II.), Viola (Vle.), Violoncello (V-celli.), and Double Bass (C.-B.).

Measure 15 (the first measure on the page) features a Piccolo part with a forte (*f*) dynamic. The Piccolo part is marked "Picc. muta in Fl. III." and is active in measures 15 and 16. The Flute I & II part begins in measure 17 with a forte (*f*) dynamic. The Oboe part begins in measure 15 with a forte (*f*) dynamic and continues through measure 18. The Clarinet I & II part begins in measure 15 with a forte (*f*) dynamic. The Bassoon part begins in measure 15 with a forte (*f*) dynamic. The Cor Anglais part begins in measure 17 with a forte (*f*) dynamic. The Trumpet part begins in measure 17 with a forte (*f*) dynamic.

Measure 16 (the second measure on the page) features a Piccolo part with a sforzando (*sf*) dynamic. The Flute I & II part continues with a sforzando (*sf*) dynamic. The Oboe part continues with a sforzando (*sf*) dynamic. The Clarinet I & II part continues with a sforzando (*sf*) dynamic. The Bassoon part continues with a sforzando (*sf*) dynamic. The Cor Anglais part continues with a sforzando (*sf*) dynamic. The Trumpet part continues with a sforzando (*sf*) dynamic.

Measure 17 (the third measure on the page) features a Piccolo part with a mezzo-forte (*mf*) dynamic. The Flute I & II part continues with a mezzo-forte (*mf*) dynamic. The Oboe part continues with a mezzo-forte (*mf*) dynamic. The Clarinet I & II part continues with a mezzo-forte (*mf*) dynamic. The Bassoon part continues with a mezzo-forte (*mf*) dynamic. The Cor Anglais part continues with a mezzo-forte (*mf*) dynamic. The Trumpet part continues with a mezzo-forte (*mf*) dynamic.

Measure 18 (the fourth measure on the page) features a Piccolo part with a mezzo-forte (*mf*) dynamic. The Flute I & II part continues with a mezzo-forte (*mf*) dynamic. The Oboe part continues with a mezzo-forte (*mf*) dynamic. The Clarinet I & II part continues with a mezzo-forte (*mf*) dynamic. The Bassoon part continues with a mezzo-forte (*mf*) dynamic. The Cor Anglais part continues with a mezzo-forte (*mf*) dynamic. The Trumpet part continues with a mezzo-forte (*mf*) dynamic. The Viola part begins in measure 18 with a mezzo-forte (*mf*) dynamic and continues through measure 19. The Violoncello part begins in measure 18 with a forte (*f*) dynamic and continues through measure 19. The Double Bass part begins in measure 18 with a forte (*f*) dynamic and continues through measure 19.

The score concludes with a *molto cresc.* marking in measure 18, indicating a significant increase in volume for the strings and woodwinds.

lunga

3 Fl. *ff* a3

2 Ob. *ff* a2

3 Cl. *ff* Cl. III muta in Cl. Bs. I. II. *ff*

Fag. I. II. *ff* a2

4 Cor. *ff*

4 Tr-be. *ff* III. *ff* *ff* *p*

Tr-bone III. *ff*

Tuba *ff*

Timp.

VI. I. *molto cresc.* *ff*

VI. II. *ff*

Vle. *ff*

V-celli. *ff*

C.-B. *ff*

Sostenuto. (♩ = 108-104)

17

Fl. III. muta in Fl. picc.

3 Fl. *p*

2 Ob. *p*

C. ingl. *espr.*
mf *f* *mf*

Cl. I. II. *a 2 espr.*
mf *f* *mf*

Cl. Bs. *espr.*
mf *f* *mf*

Arpa I *p*

Arpa II *p*

Sostenuto. (♩ = 108-104)

17

VI. I. *pp*
con sord. div.

VI. II. *pp*
con sord. div.

Vle. *pp*
con sord. div.

V-celli. *pp*
con sord. div.

C.-B. *pp*
con sord.

C. ingl.
Cl. I. II.
Cl. Bs.
Arpa I.
Arpa II.
Vl. I.
Vl. II.
Vle.
V-celli.
C.-B.

18

Ob. I.
Cl. I.
Cor. I.
Arpa I.
Vl. II.
Vle.
V-celli.
C.-B.

18

19

poco rit. - a tempo

C. ingl. *p calando*

Cl. I. *dolce calando*

2 Arpe. *a 2 f*

Vl. I. *poco rit. senza sord. div. a tempo f espr.*

Vl. II. *pp poco f*

Vle. *pp poco f*

V-celli. *pp poco f*

C.-B. *pp poco f*

19

più sostenuto ritardando -

Fl. I. II. *a 2 f molto espr. p dolce*

Cl. I. II. *a 2 f molto espr. i. p dolce*

2 Arpe. *a 2 p f ma dolce*

Vl. I. *più sostenuto ritardando molto espr. pp pp*

Vl. II. *non div. pp pp*

Vle. *non div. f pp pp*

V-celli. *non div. f pp pp*

C.-B. *f pp pp*

20

lunga a tempo (agitato) ♩ = 126

Cl. I. *p scherzando*

Cor. I. II. *poco sf* *ppp*

2 Arpe. a 2

lunga a tempo (agitato) ♩ = 126

Vl. I. *div. pizz.* *arco* *pizz.*

Vl. II. *senza sord.* *div. pizz.* *arco* *pizz.*

Vle. *senza sord.* *div. pizz.* *arco* *pizz.*

V-celli. *senza sord.* *div. pizz.* *arco* *pizz.*

C.-B. *senza sord.* *mf*

20

pochett. rit.

21 a tempo

Ob. I.

Cl. I. *p*

3 Fag. *p*

3 Cor. *p*

pochett. rit.

a tempo

Vl. I. *arco*

Vl. II. *arco*

Vle. *arco* *p*

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

21

Fl.I.
Ob. I.
Cl. I.
Fag. I.
VI. I.
VI. II.
Vla.
V-celli.
C-B.

div.
mf
f
dim.
p
mf
p
mf

Detailed description: This system of musical notation covers measures 18 through 21. The Flute I part has a melodic line starting in measure 19. The Oboe I part has a melodic line starting in measure 18. The Clarinet I and Bassoon I parts have a rhythmic accompaniment. The Violin I and II parts have a melodic line starting in measure 19. The Viola part has a melodic line starting in measure 18. The Cello and Double Bass parts have a rhythmic accompaniment. Dynamics include *mf*, *f*, *dim.*, and *p*.

Fl. I. II.
Cl. I. II.
4 Cor.
VI. I.
VI. II.
Vla.
V-celli.
C-B.

22
mf
p
p
mf
p
mf
p
22

Detailed description: This system of musical notation covers measures 22 through 25. The Flute II and Clarinet II parts have a melodic line starting in measure 22. The 4 Cornets part has a melodic line starting in measure 22. The Violin I and II parts have a melodic line starting in measure 22. The Viola part has a melodic line starting in measure 22. The Cello and Double Bass parts have a rhythmic accompaniment. Dynamics include *mf*, *p*, and *mf*. A first ending bracket is present in the Flute II and Clarinet II parts in measure 25.

23

C.ingl.
Cl. I.
Cl. B.S.
3 Fag.
4 Cor.
Vl. I.
Vl. II.
Vla.

p
p
p
p
p
p
p
p

23

Tranquillo $\text{♩} = 76$.

C.ingl.
Cl. I.
Cl. B.S.
3 Fag.
Vla.
V-celle.
C-B.

pp
pp
pp
pp
p
mf
div.
p

muta in Cl. III

Tranquillo $\text{♩} = 76$.

Fag. III muta in Contrafag.

3 Fag. *mf* *cresc.*

VI. I. *mf* *cresc.*

VI. II. *cresc.*

Vla. *mf* *cresc.*

V-celli. *div.* *mf* *cresc.*

C-B. *div.* *unis.* *mf*

24

Picc.

Fl. I. II.

2 Ob. *a 2*

3 Cl. *a 2*

Fag. II. *a 2* *f*

4 Cor. *f*

VI. I. *f*

VI. II. *f*

Vle. *non div.*

V-celle. *f*

C-B. *f*

24

Largo (subito) $\text{♩} = 70-80$ poco a poco accelerando -

3 Cl. *ff pesante* *dim.*

I. II. *ff pesante* *dim.*

Fag. *ff pesante* *dim.*

Contraf. *ff pesante* *dim.*

4 Cor. *ff pesante* *dim.*

Tr-be I. II. *f dim.* *p*

Tr-ni II. III. *f dim.* *p*

Tuba. *f dim.* *p*

Timp. *ff* *poco a poco dim.*

Gr. C. *f* *poco a poco dim.*

Largo (subito) $\text{♩} = 70-80$ poco a poco accelerando -

VI. I. *ff pesante* *poco - a poco*

VI. II. *ff pesante* *poco - a poco*

Vla. *ff pesante* *poco - a poco*

V-celle. *ff pesante* *poco - a poco*

C.-B. *ff pesante* *poco - a poco*

Cl. I. *pp*

Fag. I. II. *pp*

Cor. I. II. *pp*

Timp. *pp*

Gr. C. *pp*

VI. I. *diminuendo*

VI. II. *diminuendo*

Vla. *diminuendo*

V-celle. *diminuendo*

C.-B. *diminuendo*

al

25

a tempo (♩ = 126)

Fl. I. *p*

2 Ob. *p*

Cl. I. II. *p*

Cor. I. II. III. *p*

a tempo (♩ = 126)

VI. I. *pp leggiero*

VI. II. *pp leggiero*

Vla. *pp leggiero*

V-celle. *pp leggiero*

C.-B. *pp leggiero*

pp

25

Fl. I. *a2*

2 Ob. *a2*

Cl. I.

Cor. I. II. III. *pp* *ppp*

Vi. I. *pp*

Vi. II. *pp*

Vla.

V-celle.

C.-B.

Fl. I. II. *I.* *pp* *cresc.* *Vivo (♩ = 138)* *a2*

2 Ob. *a2*

C. ingl.

Cl. I. *5*

Cl. II. III.

3 Fag.

4 Cor.

4 Tr.-be.

3 Tr.-bni.

Tuba. *sf*

Timp. *sf*

Vi. I. *p cresc.* *Vivo (♩ = 138)* *ff*

Vi. II. *mf*

Vla. *ppp* *mf*

V-celle. *ppp* *mf*

C.-B. *ppp* *ff*

This page contains the musical score for measures 27 through 30 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.
- Fl. I, II (a 2)
- 2 Ob.
- C. ingl.
- Cl. I, II, III
- Fag. I, II, III (a 2)
- 4 Cor.
- 4 Tr.-bn.
- 3 Tr.-bni.
- Tuba.
- Timp.
- VI. I, II
- Vle.
- V-celle.
- C-B.

Measure 27 begins with a tempo marking of $\text{♩} = 126$. The key signature is one flat (B-flat major or D minor). The score features various dynamics such as *f* (forte), *ff* (fortissimo), and *sf* (sforzando). There are several slurs and phrasing marks throughout the score. The woodwinds and strings play active parts, while the brass section provides harmonic support. The timpani part includes a roll in measure 27. Measure 30 ends with a circled measure number 27, indicating the start of the next page.

Picc.

Fl. I. II.

2 Ob.

C. ingl.

3 Cl.

I
Fag.

II. III.

4 Cor.

Tr-be
I. II.

Tr-bn III
Tuba

Timp.

VI. I.

VI. II.

Vle.
div.

V-celle.

C.-B.

FOR PERUSAL

Picc. *fff* *tr*

Fl. I. II. *fff* *a2* *tr*

2 Ob. *fff* *a2*

3 Cl. *fff* *a3*

3 Fag. *fff* *a2*

4 Cor. *fff* I. III.

4 Tr-ba *fff*

I. II. Tr-ba *fff*

III. Tuba *fff*

Timp. *fff* *tr*

Cin. *fff* (2)

♩ = 116 - 120

Vi. I. *fff*

Vi. II. *fff*

Vla. *fff* *div.*

V-celle. *fff*

C.-B. *fff*

Picc. muta in Fl. III

I. II.

I. Fag.

II. III.

a 2

4 Cor.

4 Tr-be.

I. II. Tr-bni.

III. Tuba.

Timp.

Cin. (2)

VI. I.

VI. II.

Vla.

V-celle.

C.B.

sempre ff

sempre ff

non div.

div.

f

29 *a 2* *espr.*
mf
 VI. I. *p* *cresc.* poco a poco accel. al
 VI. II. *mf* *dim.* *p* *cresc.*
 Vla. *mf dim.* *p* *mf* *v cresc.* *div.*
 V-celle. *mf dim.* *p*
 C.-B. *mf dim.* *p*

♩ = 126. *a 3* 30
 3 Fl.
 2 Ob.
 3 Cl.
 3 Fag.
 4 Cor.
 I, II, III. Tr-ba.
 3 Tr-bne.
 Timp. *f*
 VI. I. *f*
 VI. II. *f*
 Vla. *unio.*
 V-celle.
 C.-B.

3 Fl.

2 Ob.

3 Cl.

3 Fag.
I.
a 2

4 Cor.

I. II. III.
Tr-ba.

3 Tr-bni.

Timp.

VI. I.

VI. II.

Vla.

V-celle.

C.-B.

poco rit. lunga

sf

f

a tempo

3 Fl.

2 Ob.

C. ingl.

3 Cl.

3 Fag.

4 Cor.

4 Tr-be.

Timp.

31

a tempo

VI. I.

VI. II.

Vla.

V-celle.

C.-B.

31

poco rit. *a tempo*

3 Fl.
2 Ob.
C.ingl.
3 Cl.
3 Fag.
4 Cor.
4 Tr-be.
I. II. Tr-bni.
III. Tuba.
Timp.
Cin.

mf cresc.
mf cresc.
f cresc.
f cresc.
mf cresc.
mf cresc.
p cresc.

a 3
a 2

f
ff
ff
ff
ff
ff
ff
ff
ff
f

sf
sf
sf
sf
sf
sf
sf
sf
sf
c.1.
sf (sord.)

poco rit. *a tempo*

Vi. I.
Vi. II.
Vla.
V-celle.
C-B.

sf
sf
sf
sf
sf