



# Kurtág

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## ...QUASI UNA FANTASIA...

ZONGORÁRA ÉS HANGSZERCSOPORTOKRA  
FOR PIANO AND GROUPS OF INSTRUMENTS

Op. 27 No. 1

JAVÍTOTT KIADÁS – REVISED EDITION

**PARTITÚRA – SCORE**


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EDITIO MUSICA BUDAPEST

K-52

## STRUMENTI

Pianoforte solo  
Timpani  
4 Bongo:   
Tamburo piccolo senza corda  
Tamburo piccolo con corda  
Tamburo basco  
Gran Cassa

3 Piatti sospesi  
Piatti a 2  
3 Gong  
Tam-tam  
2 Triangoli

Eco:  
3 Piatti sospesi  
Gong (profondo)

Sonagli (indische Schellen, Bambusschüttelröhre, Maracas, Fahrradklingel, usw.)  
(Indian bells, bamboo shakers, maracas, bicycle bells, etc.)  
(indiai csengők, bambuszjátékok, maracasok, biciklicsengők stb.)

Crotali: 

Vibrafono  
Marimba  
Címbalom  
Celesta  
Arpa  
5 Armoniche di bocca:



Flauto grande (Flauto piccolo, Blockflöte)  
Oboe  
Clarinetto piccolo (in Mi<sup>b</sup>)  
Clarinetto basso (in Si<sup>b</sup>)  
Controfagotto

Corno (in Fa)  
Tromba (in Do)  
Trombone  
Tuba

2 Violini  
Viola  
Violoncello  
Contrabbasso

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## THE POSITION OF THE ENSEMBLE

The various groups of instruments are to be seated in the room as to be separated from each other as far as possible.

- A) If the hall has a stage and a balcony (dress-circle, upper circle and gallery):
1. only the piano and the timpani should be on the stage.  
(If otherwise not possible the vibraphone/marimbaphone and the cimbalom can also be put on the stage.)
  2. The group consisting of vibraphone/marimbaphone— cimbalom, the harp and celesta, the group of other percussion instruments (those marked with *eco* well separated even within this) as well as the mouth organs [harmonicas] should be at medium level, scattered at some distance from one another.
  3. The group of strings, woodwinds and brass players is to be seated on the highest level possible, separated from each other and at the remotest point from the piano.
  4. The bell parts can be played any member of the ensemble; if several performers are available for this purpose they should be placed at different points of the hall, among the audience.
- B) If there is no possibility for placing the players on several levels, the individual groups of instruments should be put at a proportionately growing distance from the piano and surrounding the audience.

## DIE AUFSTELLUNG DES ENSEMBLES

Die einzelnen Instrumentengruppen müssen im Saal so aufgestellt werden, daß sie nach Möglichkeit voneinander vollständig separiert sind.

- A) Wenn im Saal eine Bühne und auch eine mehrstöckige Galerienreihe zu finden sind, so
1. dürfen auf der Bühne nur das Klavier und die Pauken aufgestellt werden.  
(Wenn anders nicht möglich, können sich das Vibraphon/Marimbaphon und das Cymbal ebenfalls auf der Bühne befinden.)
  2. Die Gruppe Vibraphon/Marimbaphon — Cymbal, die Harfe und die Celesta, die Gruppe der anderen Schlaginstrumente (die mit *eco* bezeichneten auch innerhalb dieser gut getrennt) sowie die Mundharmonikas sollen auf dem mittleren Niveau des Saales angebracht werden (auch voneinander getrennt).
  3. Die Streicher-, Holzbläser- und Blechbläsergruppen sind womöglich am obersten Niveau, auch voneinander entfernt aufzustellen.
  4. Die Glockenstimmen können von beliebigen Mitgliedern des Ensembles vorgetragen werden; wenn mehrere Spieler zur Verfügung stehen, sollen sie auf verschiedenen Stellen im Saal, unter dem Publikum sitzen.
- B) Wenn es keine Möglichkeit besteht, die Ausführenden auf mehrere Stockwerke zu verteilen, sollen die einzelnen Instrumentengruppen nach der obigen Aufzählung vom Klavier proportional entfernt, womöglich mit dem Publikum in der Mitte sein.

## AZ ELŐADÓEGYÜTTES ELHELYEZÉSE

Az egyes hangszercsoportokat a teremben a lehetőség szerint egymástól minél inkább elkülönítve kell elhelyezni.

- A) Ha a teremben pódium és többszintű erkély is található:
1. A pódiumon csak a zongora és a timpanik legyenek.  
(Ha más lehetőség nincs, a vibrafon/marimba és a cimbalom szintén elhelyezhető a pódiumon.)
  2. A vibrafon/marimba – cimbalom csoportja, a hárfa és a cseleszta, illetve a többi ütőhangszer-csoport (az *eco*-jelzésű ezen belül is jól elkülönítve), valamint a szájharmonikák a terem középmagasságában lévő szinten legyenek, jól elválasztva egymástól.
  3. A zongorától legtávolabbi, lehetőleg a legmagasabb szinten helyezendők el – egymástól is távol – a vonósok, a fáfúvók és a rézfúvók csoportjai.
  4. A csengők szólamait az együttes bármely tagja megszólaltathatja; ha több játékos áll rendelkezésre, ők a terem különböző pontjain, a közönség között elszórva üljenek.
- B) Ha több szinten való elhelyezkedésre nincs lehetőség, az egyes hangszercsoportok – az előbbi felsorolás szerint – a zongorától arányosan távolodva helyezkedjenek el, lehetőleg közrefogva a hallgatóságot.

## EXPLANATION OF SIGNS

From the third bar after **C** in the second movement the four mouth organs (harmonicas) play the following figurations:

The image shows four staves of musical notation for mouth organs. Staff 1 (top) is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth and sixteenth notes. Staff 2 is in bass clef with a key signature of one sharp and a 2/4 time signature, featuring a similar rhythmic pattern. Staff 3 is in treble clef with a key signature of one sharp and a 2/4 time signature, showing a different rhythmic pattern. Staff 4 is in bass clef with a key signature of one sharp and a 2/4 time signature, also showing a different rhythmic pattern. The notation includes various articulation marks and dynamic markings.

The figurations must be repeated as many times as possible within the given time value (between the conductor's entry and cut-off sign). The four parts are not to be synchronised; the performers may also play in a different tempo each and between the repetitions, rests of unidentical duration can be held.

c.l.b. col legno battuto  
c.l.t. col legno tratto  
sul pont. sul ponticello  
▷ at the point

## ZEICHENERKLÄRUNG

Ab dem dritten Takt nach **C** im II. Satz spielen die vier Mundharmonikas die folgenden Figurationen:

The image shows four staves of musical notation for mouth organs, identical to the previous block. It consists of four staves with musical notation for mouth organs in treble and bass clefs, with a key signature of one sharp and a 2/4 time signature. The notation includes various articulation marks and dynamic markings.

Die Figurationen sind so oft zu wiederholen, bis sie innerhalb der angegebenen Zeit (zwischen den Einsatz und Absatz-Zeichen des Dirigenten) gespielt werden können. Die vier Stimmen müssen nicht synchronisiert werden; die Ausführenden können auch in jeweils unterschiedlichem Tempo spielen und zwischen den einzelnen Wiederholungen Pausen ungleichmäßiger Dauer gehalten werden.

c.l.b. col legno battuto  
c.l.t. col legno tratto  
sul pont. sul ponticello  
▷ an der Spitze

## JELMAGYARÁZAT

A II. tételben a **C** utáni harmadik taktustól a négy szájharmonika a következő figurációkat játssza:

The image shows four staves of musical notation for mouth organs, identical to the previous blocks. It consists of four staves with musical notation for mouth organs in treble and bass clefs, with a key signature of one sharp and a 2/4 time signature. The notation includes various articulation marks and dynamic markings.

A figurációkat annyiszor kell ismételni, ahányszor az előírt időegységben (a karmester be- és kiintése között) játszhatók. A négy-szólamot nem kell szinkronizálni, a játékosok egymástól különböző tempókban is játszhatnak, az egyes ismétlések között egyenlőtlen hosszúságú szünetek is tarthatók.

c.l.b. col legno battuto  
c.l.t. col legno tratto  
sul pont. sul ponticello  
▷ a csúcsonál

Kocsis Zoltánnak és Eötvös Péternek

## ...quasi una fantasia...

I  
INTRODUZIONE

KURTÁG György, Op. 27

**Largo**

**Pf** *pfffff, appena sentito*  
con ped.

**Piatti sospesi** 1 2 3 NB *tr*

**Gong** 1 2 3 NB *tr*

**Sonagli** 1, 2, 3  
[+4, 5, 6 ad lib. eco] poco a poco tutti, tremolo irregolare - interrotto  
NB *tr*

**Piatti Sospesi** 1 2 3 NB *tr*

**Gong** NB *tr*

NB (Percussioni) *tr* sempre non marcato, all other notes pochissimo marcato  
sempre non marcato, alle andere Noten pochissimo marcato  
sempre non marcato, minden más hang pochissimo marcato

Z. 13 742

The musical score consists of several staves:

- Pf:** Piano part with treble and bass clefs. It features a melodic line with notes and accidentals, and a bass line with notes and accidentals. Above the first staff are boxed numbers 5, 3, and 4.
- Piatti sospesi:** Suspended cymbals, marked with 'tr' and wavy lines.
- Gong:** Gong, marked with a single note and a wavy line.
- Tam-tam:** Tam-tam, marked with a single note and a wavy line.
- Sonagli:** Bells, marked with a wavy line.
- eco Piatti sospesi:** Echo of suspended cymbals, marked with 'tr' and wavy lines.
- Arm. b. 1:** Five staves for a brass section (trumpets), numbered 1 to 5. They play a series of notes, with 'ppppp' markings and an 'attacca' instruction at the end.

Additional markings include 'ppp, pesante' near the Tam-tam staff and 'ppppp' markings near the brass section.

## II PRESTO MINACCIOSO E LAMENTOSO

(Wie ein Traumswirren)

Molto agitato, sempre pppp

The musical score is arranged in a vertical staff system. It includes the following parts and markings:

- Pf (Piano):** Features a 4/4 time signature box, the instruction "in rilievo", and a dynamic marking of "quasi niente".
- Timp (Timpani):** Shows rhythmic patterns with slurs and accents.
- Bongo:** Includes the instruction "con le dita" and specific rhythmic notation.
- T.s.c (Tom-tom) and G.C. (Gong):** Both parts feature trills ("tr") and a "poco" (little) marking.
- Piatti sosp (Suspended Cymbal):** Shows a few notes with slurs.
- Tam-tam:** Shows a few notes with slurs.
- Mar (Maracas):** Features a 4/4 time signature box and a "(soft)" marking.
- Tb (Tuba):** Shows a few notes with slurs.
- Vlc (Violoncello) and Cb (Contrabasso):** Shows a few notes with slurs and a 4/4 time signature box.

Musical score for percussion instruments. The score is written for the following instruments: Piano (Pf), Timp, Bongo, Gong, Mar, Cl. b (Sib), Cr (Fa), Tr (Do), Trbne, and Tb. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The piano part includes dynamic markings such as *espr* and *con sord.*. The snare drum part includes the instruction *con sord.*. The bass drum part includes the instruction *con sord.*. The cymbal part includes the instruction *con sord.*. The score is divided into two systems, with the first system ending at measure 4 and the second system starting at measure 5. The key signature is one sharp (F#).







11

Pf

Timp

Mar

Cimb

Fl

Ob

Cl. b (Sib)

Cf

Violini:

VI. I

VI. II

Vla

Vlc

Cb

Viola,  
Violoncello e  
Contrabasso:

arco sul pont.

arco sul pont.

pizz.

pizz.

pizz.

pochiss.

simile

**B**

13

Pk

Mar

Cimb

Fl

Ob

Cl. pic (Hib)

Cl. b (Sib)

Cr (Fa)

Tr (Do)

Tb

Vl. I

Vl. II

Vla

Vc

Cb

[eco] cantabile

[eco] cantabile

Solo Flatt.

Solo Flatt.

[Solo]

cantabile

sempre febbrile

sempre febbrile

Sola

cantabile

piu pp

[sempre sola]

sempre risoluto

ord.

arco

cl. arco

pizz.

arco

cl. arco

arco

ord.

arco

ord.

[eco, cantabile]

This musical score page includes the following parts and markings:

- Pf (Piano):** Features complex rhythmic patterns with triplets and sixteenth notes. A circled section at the beginning contains the sequence 1 3 4 1 3 4 4.
- Mar (Maracas):** Provides a steady rhythmic accompaniment.
- Cimb (Cymbals):** Includes dynamic markings such as *pp* and *ppp*.
- Fl (Flute), Ob (Oboe):** Both parts include the marking *simile*.
- Cl. picc (Mib) (Piccolo Clarinet):** Includes the marking *5=b*.
- Cl. b (Sib) (Bass Clarinet):** Includes the marking *5*.
- Cf (Cello):** Includes the marking *5*.
- Cr (Fn) (French Horn):** Includes the marking *Solo*.
- Tr (Do) (Trumpet):** Includes the marking *contabile*.
- Trbone (Trombone):** Includes the marking *in ritardando*.
- Tb (Tuba):** Includes the marking *[Sola] cantabile*.
- VI.I (Violin I):** Includes markings *c.l.t.*, *ord. b*, and *pizz*.
- VI.II (Violin II):** Includes markings *arco, ord* and *ord*.
- Vla (Viola):** Includes markings *arco, ord*, *pizz*, and *pp*.
- Vlc (Violoncello):** Includes markings *arco, ord*, *pizz*, and *pp*.
- Cb (Contrabasso):** Includes markings *pizz* and *pp*.

This musical score page contains measures 17 through 20. The instruments and parts are as follows:

- Pf (Piano):** Features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *pp* and *ppp*.
- Mar (Maracas):** Plays a simple rhythmic pattern with the instruction *cantabile*.
- Cimb (Cymbal):** Plays a simple rhythmic pattern with the instruction *cantabile*.
- Fl (Flute) and Ob (Oboe):** Play melodic lines with triplets and *poco. rinf.* markings.
- Cl. picc (Piccolo Clarinet) (Mi/b) and Cl. b (Bass Clarinet) (Si/b):** Play melodic lines with quintuplets.
- Trbne (Trumpets):** Includes parts for *(Fa)*, *(Do)*, and *(Re)* with various articulations.
- Tb (Tuba):** Plays a simple rhythmic pattern.
- VI (Violins):** Violin I and II parts with *arco* and *c.l.t.* markings.
- Vla (Viola):** Part with *arco* and *c.l.t.* markings.
- Vlc (Violoncello):** Part with *arco* and *c.l.t.* markings.
- Cb (Contrabasso):** Part with *pizz.* and *arco* markings.

C

19

Pf *molto agitato*

Timp *Solo* 3

T.c.c.  
T.b.

Bongo [con le dita] 3

G.C.

Triang

Mar

Cimb

Arpa

Cel

Fp *cantabile, leggiero*

Cl.b (Sib) *cantabile, leggiero*

Cr (Fa)

Tr (Do)

Tbn

Tb *simile*

VI.I *arco sul tasto*

VI.II *arco sul tasto*

Vla *arco sul tasto*

Vlc *arco, sempre sul pont*

Cb *arco sempre sul pont*

16 21

*pia agitato*

Pf

Timp

T.c.c  
T.b.

Bongo

G.C.

Triangl

Mar

Cimb

Arpa

Cel

Arm.b  
2-5

Fl

Cl.b  
(Sib)

Cr  
(Fa)

Tr  
(Do)

Tromb

Tb

VI.I

VI.II

Vla

Vlc

Cb

\* For the part and the playing style of the four mouth organs see the explanation of signs.  
 Die Stimme und die Spielweise der vier Mundharmonikas s. in der Zeichenerklärung.  
 A négy szájharmika szólamát és a játék módját l. a jelmagyarázatban.



23

**Pf**

**Timp**

**T.c.c.**  
**T.b.**

**Bongo**

**Triang**

**Mar**

**Cimb**

**Arpa**

**Cel**

**Arm.b.**  
**2-5**

**Fl**

**Cl.b.**  
**(Sib)**

**Trbne**

**Tb**

**VI.I**

**VI.II**

**Vla**

**Vlc**

**Cb**

*pochiss. rinf.*

*mf*

**D**

Poco più mosso, appassionato

25  $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{1}{4}$

Pf *pp possibile*  
con ped.

Timp

Bongo

Triang *Ry*

Mar *sempre ben marcato*

Cimb *sempre ben marcato*

Arpa

Fl *senza rigore*

Ob *espr.*

Cl. picc (Mi b)

Cl. b (Si b)

Cf

VI. I *ord.*

VI. II *ord.*

Vla *Sola ord.*

Vlc *ord.*

Cb *ord.*

*libero, espr.*

$\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{1}{4}$

[9]  
E

Pf 30

5/8 3/8 5/8 4/8 Più vivo  
con ardore (côvarogva)  
gigero

Timp solo

T.c.c.

Bongo [con le dita]

Sonagli \*

Mar 3 3

Cimb Leggerissimo Leggerissimo

Arpa Solo loco senza rigore, cantabile

Ob 4/8 5/8 3/8 5/8 4/8 Più vivo

Cr (Fa) lontano, quasi niente

Tbn lontano, quasi niente

Tb lontano, quasi niente

VI.I pizz

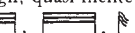
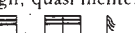
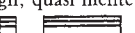
VI.II pizz

Vla pizz

Vlc pizz

Cb Solo pizz vibr. espr. senza rigore

6/8 5/8 3/8 5/8 4/8

- \* Sonagli, quasi niente, short, nervous, convulsive formulas;  
e.g.  at irregular intervals and in irregular sequence.
- Sonagli, quasi niente, kurze, nervöse, konvulsivische Formeln;  
z.B.  in unregelmäßigen Intervallen und unregelmäßiger Reihenfolge.
- Sonagli, quasi niente, rövid, ideges, konvulzív, rángásos formulák;  
pl.  szabálytalan időközökben és szabálytalan sorrendben.

36

Pf

Timp

Bongo

Sonagli

Mar

Cimb

Arpa

Tr. (Do)

Trbne

Vi. I

Vi. II

Vla

Vlc

Cb

6/8

2/8

4/8

2/8

6/8

2/8

4/8

2/8

Flaut.

lontano  
quasi niente,  
senza rigore. (etwas schleppen)

Archi:

(giusta)

$\left[ \text{quarter} = \frac{3}{4} \right]$   
Più calmo

40

pf

$\frac{1}{4} + 2 \cdot \frac{1}{8}$   $\frac{1}{4}$   $\frac{4}{4}$

pochiss. calando

cantabile

Timp

sub. rinf. sempre in tempo, perdendosi al fine (senza calando)

Bongo

G.C.

Piatti sospesi

Tam-tam

Sonagli

Cimb

Arpa

Cr (Fa)

Tb

cantabile

cantabile

cantabile

$\frac{1}{4} + 2 \cdot \frac{1}{8}$   $\frac{1}{4}$   $\frac{4}{4}$

attacca

### III RECITATIVO

Grave, disperato

3/d. [9] 4/d. [9] 2/d.

Pf

Timp *col legno*  
ff

Mar

Cimb  
ff

Arpa

Cl. b (Sib)  
Cf

Cr (Fa) *senza sord.*  
Tr (Do) *senza sord.*  
Ttrne *senza sord.*  
Tb *senza sord.*

Ottoni: 3/d. 4/d. 2/d.

VI. I  
VI. II  
Vla  
Vlc  
Cb

3/d. 4/d. 2/d.



5/4 3/8 5/4 3+2+3

Pf *ff marcatissimo, ma cantabile*

Timp *ff*

G.C.

Piatti a 2  
Tam-tam *pp poco cresc... al mf*

Mar

Cimb

Arpa

Cl. b (Sib)  
Cb

Cr (Fa)  
Tr (Do)  
Tbn

Tb

Vi. I  
Vi. II  
Vla  
Vlc  
Cb

5/4 3/8 5/4 3+2+3

*senza sord*

*senza sord ff*

*senza sord ff*

*arco*

*ff*

attacca



# IV ARIA - ADAGIO MOLTO

...Es nehmet aber  
Und gibt Gedächtnis die See,  
Und die Lieb auch heftet fleißig die Augen,  
Was bleiber aber ...

Lontano, calmo, appena sentito

The musical score is arranged in systems for various instruments. The top system includes:

- Pf (Piano):** Features a complex rhythmic pattern with markings  $2+3+3+2$ ,  $1+3+3+2$ ,  $2/d.$ , and  $5/4$ . Dynamics include *pppp* and *Con pedale una corda*.
- Piatti sospesi (Cymbals):** Includes markings *(feltro)* and *pppp*.
- Gong:** Includes marking *(feltro)* and *pppp*.
- Vibr (Vibrato):** Includes marking *Con pedale* and *pppp*.
- Cimb (Cymbal):** Includes marking *pppp*.
- Arpa (Harp):** Includes marking *Loco* and *pppp*.

The middle system includes:

- Blockflöte (Block Flute):** Includes markings  $2+3+3+1$ ,  $2+3+3+2$ ,  $2/d.$ , and  $4/4$ . Performance instructions include *vibrato molto e lento*, *Tenore loco*, and *pppp*.
- Cr (Fa) (Corn/Fa):** Includes marking *con sord.* and *pppp*.

The bottom system includes:

- VI. I (Violin I):** Includes marking *con sord.* and *pppp*.
- VI. II (Violin II):** Includes marking *con sord.* and *pppp*.
- Vla (Viola):** Includes marking *con sord.* and *pppp*.
- Vlc (Violoncello):** Includes marking *con sord.* and *pppp*.
- Cb (Contrabasso):** Includes marking *con sord.* and *pppp*.

Additional markings at the bottom include  $2+3+3+1$ , *Loco pppp*,  $2+3+3+2$ ,  $2/d.$ , and  $4/4$ .

4/d (d. d. d.)

3/8 + 1/8

3/8 + 3/8

Pf

Timp

6/8

4/d

3/8 + 3/8

3/8

Piatti sospesi

ferro da calza, al margine

Gong

Tam-tam

(filtro)

5

Crot

Vibr

Cimb

Cel

pppp

Arpa

kaum ein Hauch

kaum ein Hauch

kaum ein Hauch

kaum ein Hauch

kaum ein Hauch

kaum ein Hauch

6/8

4/d

Alto sempre vibr. lento loco

3/8 + 3/8

3/8

BL. fl

sempre vibr. lento

sempre vibr. lento

vibr. lento

vibr. lento

Cr (fa)

Tr (Do)

Trbne

sempre

VI. I

VI. II

Vla

Vlc

Cb

6/8

4/d

3/8 + 3/8

3/8

pizz

This musical score is for an orchestra and includes the following instruments and parts:

- Pf (Piano):** Features complex rhythmic patterns and dynamic markings such as *poco esp.* and *dolcissimo*.
- Timp (Timpani):** Includes time signature changes:  $3/4 + 3/4$ ,  $4/4 + 3/4$ ,  $3/4$ ,  $5/4$ , and  $2/4 + 5/4$ .
- Piatti sospesi (Suspended Cymbals):** Marked with *poco esp.*
- Tam-tam**
- Crot (Castanets):** Marked with *poco esp.*
- Vibr (Vibraphone):** Marked with *poco esp.*
- Cimb (Cymbals):** Marked with *poco esp.*
- Cel (Celesta):** Marked with *Solo*.
- Arpa (Harp)**
- Arm. b. 2, 3, 4, 5 (Trumpets):** Marked with *poco esp.*
- Bl. fl. (Bassoon):** Marked with *Tenore Solo*, *loco*, and *Basso loco*.
- Cr. (Fa) (Corn):** Marked with *Solo*.
- Tr. (Do) (Trumpet):** Marked with *Solo*.
- Trbone**
- Tb (Tuba):** Marked with *con sord.* and *pppp*.
- VI. I, VI. II (Violins):** Marked with *Solo* and *poco esp.*
- Vla (Viola)**
- Vlc (Violoncello):** Marked with *arco*.
- Cb (Contrabass)**

The score is characterized by frequent time signature changes, often indicated in boxes above the staves. Dynamic markings like *poco esp.* and *dolcissimo* are used throughout. Performance instructions such as *Solo*, *loco*, and *con sord.* are also present.

