

(2007: in memoria)

per orchestra

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Convulso (2+2+3)

[illegible]

Fl. *pp* *p*

Ob. *pp*

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp. *f* *mf* *mp* *p* *pp* *gliss.*

Hp.

Vln. I *M.V.tasto* *pp* *pont.* *DIVISI a 2*

Vln. II *M.V.tasto* *pp* *pont.* *DIVISI a 2*

Vla. *ARCO* *pp* *M.V.tasto* *pont.* *DIVISI a 2*

Vc. *UNITI* *3*

Cb. *DIVISI* *UNITI* *3*

CIFRA
Inquieto (2+2+3)

3

15

Fl. *f* *pp* *ff* *f*

Ob. *f* *pp* *ff* *f*

E. Hn. *f* *pp* *ff*

B♭ Cl. *f* *pp* *ff* *f*

B. Cl. *f* *pp* *ff*

Bsn. *f* *pp* *ff* *f*

Hn. *f* *pp* *ff*

C Tpt. *f* *pp* *ff* *f*

Tbn. *f* *pp* *ff*

Timp. *f* *pp* *ff*

Hp. *f* *pp* *ff* *loco*

8a

Inquieto (2+2+3)

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

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

Vla. *f* *pp* *ff* *PIZZ.* *ARCO* *f*

Vc. *f* *pp* *ff* *PIZZ.* *ARCO* *f*

Cb. *f* *pp* *ff* *PIZZ.* *ARCO* *f*

pont. *UNITI*

25

Fl. *mf*

Ob. *mf*

E. Hn. *f* *mf*

B♭ Cl. *mf*

B. Cl. *f* *mf*

Bsn. *mf*

25

Hn. *f* *mf* + (chiuso)

C Tpt. *mf*

Tbn. *f* *mf*

25

Timp. *f* *mf*

25

Hp. *f* *mf*

25

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *PIZZ.* *ARCO* *mf*

Cb. *f* *mf*

Detailed description: This page of a musical score covers measures 25 through 32. The instrumentation includes Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Horn, Cor Anglais, Trombone, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key with one flat (B♭) and a 4/4 time signature. Measure 25 begins with a forte (f) dynamic for the woodwinds and strings, while the flute and oboe enter with a mezzo-forte (mf) dynamic. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The harp plays a sustained chord. In measure 26, the woodwinds and strings continue their pattern, with the flute and oboe playing a melodic line. The harp plays a sustained chord. In measure 27, the woodwinds and strings continue their pattern, with the flute and oboe playing a melodic line. The harp plays a sustained chord. In measure 28, the woodwinds and strings continue their pattern, with the flute and oboe playing a melodic line. The harp plays a sustained chord. In measure 29, the woodwinds and strings continue their pattern, with the flute and oboe playing a melodic line. The harp plays a sustained chord. In measure 30, the woodwinds and strings continue their pattern, with the flute and oboe playing a melodic line. The harp plays a sustained chord. In measure 31, the woodwinds and strings continue their pattern, with the flute and oboe playing a melodic line. The harp plays a sustained chord. In measure 32, the woodwinds and strings continue their pattern, with the flute and oboe playing a melodic line. The harp plays a sustained chord. The score includes various musical notations such as dynamics (f, mf), articulation (accents, slurs), and performance instructions (PIZZ., ARCO, (chiuso)).

35

Fl. *mp* *p*

Ob. *mp* *p*

E. Hn. *mp*

B $\flat$ Cl. *mp*

B. Cl. *mp*

Bsn. *mp* *p*

Hn. *mp* *p*

C Tpt. *mp* *p*

Tbn. *mp* *p*

Timp. *mp*

Hp. *mp* *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp*

Detailed description: This page contains the musical score for measures 35 through 42 of an orchestral piece. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, keyboard, and strings. Measures 35-42 show a complex interplay of melodic lines and harmonic support across the ensemble. Dynamics range from mezzo-piano (mp) to piano (p). The woodwinds and strings carry the primary melodic material, while the brass and percussion provide harmonic and rhythmic reinforcement. The score includes various musical notations such as slurs, ties, and dynamic markings.

[illegible]

7

[illegible]

Scherzoso

Scherzoso

68

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p (chiuso)

f

SENZA sord.

mazzuole di LEGNO

ARCO

TUTTI

f

Fl. 97 *mp*

Ob. *mp*

E. Hn. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Timp. 97

Hp. 97 *mp*

Vln. I 97 *PIZZ.* *ARCO* *mp*

Vln. II *PIZZ.* *ARCO* *mp*

Vla. *PIZZ.* *ARCO* *mp*

Vc. *PIZZ.* *ARCO* *mp*

Cb. *PIZZ.* *ARCO* *mp*

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bs. Cl.), Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a standard musical notation with various notes, rests, and dynamic markings such as *pp* (pianissimo) and *p* (piano). The page number 112 is visible in the top left corner. The score is arranged in a system with multiple staves, and the instruments are listed on the left side of the page.

This page of the musical score covers measures 127 through 136. The instrumentation includes woodwinds (Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Timpani), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and Harp. The score is written in 4/4 time. Key musical features include:

- Measures 127-130:** The woodwinds and strings enter with a melodic line. The timpani plays a rhythmic pattern. The harp provides harmonic support.
- Measures 131-134:** The music continues with various dynamics, including *pp* (pianissimo) and *p* (piano). The strings play a steady rhythm.
- Measure 135:** The strings play a *PIZZ.* (pizzicato) section.
- Measure 136:** The music concludes with a final chord.

140

Fl. *p*

Ob.

E. Hn.

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Timp. *p*

Hp. *p*

Vln. I *ARCO*

Vln. II *ARCO*

Vla. *PIZZ.* *p* *ARCO* *PIZZ.* *ARCO*

Vc. *PIZZ.*

Cb. *PIZZ.*

154

Fl. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp. *f*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *ARCO* *PIZZ.*

Cb. *f*

Detailed description: This page of a musical score covers measures 154 to 163. The instrumentation includes Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Horn, Cor Anglais, Trombone, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key with one flat (B♭) and a 4/4 time signature. Measures 154-156 feature a complex woodwind and brass texture with many accidentals and slurs. The strings provide a rhythmic foundation with eighth and sixteenth notes. The harp plays a sustained chordal texture. In measure 157, the cello and double bass parts are marked 'ARCO' and 'PIZZ.' (pizzicato). The dynamic *f* (forte) is indicated at the beginning of several staves. The page number '14' is at the top left, and the measure number '154' is at the top of the first staff.

Squilli (3+2) *Commento II.*

15

168

Fl.

Ob.

E. Hn.

Bs. Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

BACCHETTE TAMBUR, orlo

ARCO

LEGNO battuto

16

[illegible]

[illegible]

202

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ARCO

1.SOLO

2.SOLO

1.SOLO

211

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

211

Timp.

211

Hp.

211

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.SOLO

1.SOLO

2.SOLO

220

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

220

Timp.

220

Hp.

220

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.SOLO

2.SOLO

228

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

228

Timp.

228

Hp.

228

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. SOLO

2. SOLO

1. SOLO

PIZZ.

PIZZ.

22

237

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.SOLO

1.SOLO

ARCO

PIZZ.

2.SOLO

Detailed description: This page of a musical score covers measures 237 to 244. The woodwind section (Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) is mostly silent, with some woodwinds (Flute, Oboe, B♭ Clarinet, Bass Clarinet) playing a melodic line in measures 242-244. The brass section (Horn, Trumpet, Trombone) plays a rhythmic pattern of eighth notes in measures 237-241, then a melodic line in measures 242-244. The percussion section (Timpani, Harp) provides a rhythmic foundation. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) features a complex rhythmic pattern of eighth notes in measures 237-241, then a melodic line in measures 242-244. The Viola part includes a 'PIZZ.' (pizzicato) marking in measure 238. The Violoncello part includes a '2.SOLO' marking in measure 237 and a '1.SOLO' marking in measure 242. The Contrabass part includes a '2.SOLO' marking in measure 237 and a '1.SOLO' marking in measure 242. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

245

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. SOLO

2. SOLO

1. SOLO

254

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

254

Hn.

Tbn.

254

Timp.

254

Hp.

254

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.SOLO

ppp

ppp

ppp

TUTTI

Detailed description of the musical score: The page contains 10 staves of music. The first four staves (E. Hn., B $\flat$ Cl., B. Cl., Bsn.) show a woodwind entry in measure 254, with a crescendo hairpin. The next two staves (Hn., Tbn.) are mostly rests. The Timp. staff has a rhythmic pattern of eighth notes. The Hp. staff has a sparse accompaniment with a crescendo hairpin and a *ppp* dynamic. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) enters in measure 254 with a melodic line. The Cb. part has a '2.SOLO' marking. The score ends with a *ppp* dynamic and a *TUTTI* marking.

Calmo

265

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

sord. CARTONE

pp

mazzuole MORBIDE

pp

ppp

8a

Calmo

SORDINA

SORDINA

SORDINA

ppp

ppp

ppp

pp

PIZZ.

pp

275

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

Detailed description of the musical score: The score is for page 26, measures 275-281. It features a variety of instruments. Measures 275-281 show a complex texture with multiple instruments playing. The Bassoon (Bsn.) and Bass Clarinet (B. Cl.) have prominent parts in measures 275-277, marked with *pp* (pianissimo) and accents. The Bassoon part in measure 275 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bass Clarinet part in measure 275 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bassoon part in measure 276 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bass Clarinet part in measure 276 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bassoon part in measure 277 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bass Clarinet part in measure 277 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bassoon part in measure 278 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bass Clarinet part in measure 278 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bassoon part in measure 279 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bass Clarinet part in measure 279 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bassoon part in measure 280 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bass Clarinet part in measure 280 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bassoon part in measure 281 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The Bass Clarinet part in measure 281 starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3.

282

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

282 SORDINA

Hn.

C Tpt.

Tbn.

282

Timp.

282

Hp.

282

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

sord.METALLICA

SORD. METALLICA

pp

pp

289

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

SORDINA

Detailed description of the musical score: The score is for page 28, measures 289-295. It is written for a large orchestra. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B-flat Clarinet (B $\flat$ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a rest for the first five measures and then enters in measure 291 with a half note G4, marked with a piano (*p*) dynamic. The Oboe part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The English Horn part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The B-flat Clarinet part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Bass Clarinet part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Bassoon part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Horn part has a rest for the first five measures and then enters in measure 291 with a half note G4, marked with a *SORDINA* instruction. The Cor Anglais part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Trombone part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Timpani part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Harp part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Violin I part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Violin II part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Viola part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Violoncello part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291. The Contrabass part has a half note G4 in measure 289, followed by a half note F#4 in measure 290, and then a half note G4 in measure 291.

[illegible]

Convulso (2+2+3)

This page contains musical staves for various instruments from measure 303 to 316. The instruments include Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex notation with many accidentals, dynamic markings such as pp, ff, and M.V.tasto, and performance instructions like "SENZA sord.", "mazzuole DURE", "loco", "UNITI", and "DIVERSI a 2". A rehearsal mark "Convulso (2+2+3)" appears at measure 313. The key signature has one flat, and the time signature changes from common time to 7/8 at measure 313.

Vivido (3+2+2)

312

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vivido (3+2+2)

This page of a musical score, numbered 32, contains measures 321 through 328. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 321-324 feature a complex woodwind and string texture with various articulations and dynamics. Measures 325-328 show a shift in the woodwind parts, with the Flute and Oboe playing more active roles. The string section provides a steady accompaniment throughout. The score is written in a key with one flat (B♭) and a common time signature (C).

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

337

Fl. *f* *mf*

Ob. *f* *mf*

E. Hn. *f* *mf*

B $\flat$ Cl. *f* *mf*

B. Cl.

Bsn. *f* *mf* *mp*

Hn. *f*

C Tpt.

Tbn.

337

Timp. *mp* *p* *pp* *ppp*

337

Hp. *f* *mf* ^A

337

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb.

344

Fl. *mp* *p* *pp*

Ob. *mp* *p*

E. Hn.

B $\flat$ Cl. *mp* *p*

B. Cl.

Bsn.

344

Hn.

C Tpt.

Tbn.

344

Timp. *mazzuole di LEGNO* *ppp*

344

Hp. *mp* *p* *pp*

344

Vln. I *mp* *I.SOLO* *p* *(2+3+2)*

Vln. II *mp* *I.SOLO* *p*

Vla. *mp*

Vc.

Cb.

36

[illegible]

369

Fl. *mp*

Ob. *mp*

E. Hn. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *mp* *SENZA sord.*

C Tpt. *mp*

Tbn. *mp* *SENZA sord.*

Timp. *mp*

Hp.

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p*

377

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

B $\flat$ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *f* SENZA sord.

Tbn. *mf*

Timp. *mf* *f* *f*

Hp. *mf* *f*

Vln. I *mf* UNITI

Vln. II *mf*

Vla. *mf* UNITI

Vc. *mf*

Cb. *mf* *f*

[illegible]

[illegible]

Convulso (2+2+3)

42

399

Fl.

Ob.

E. Hn.

Bs. Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Convulso (2+2+3)

ff

sf

sfz

*RECERCARE
Presto*

43

[illegible]

415

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

mp

p

pp

mp

p

ARCO

p

ARCO

p

ARCO

p

SORDINA

423

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

sord.CARTONE

sord.METALLICA

429

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8a - - -

PIZZ.

PIZZ.

PIZZ.

PIZZ.

PIZZ.

mazzuole DURE

This page of the musical score covers measures 435 to 448. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Measures 435-438:** Flute, Oboe, English Horn, Bassoon, Horn, Trumpet, and Trombone are marked with *ff* (fortissimo). The Harp is marked *loco* (loco). The Violoncello and Contrabass are marked *mf* (mezzo-forte).
- Measures 439-442:** The Flute, Oboe, English Horn, Bassoon, Horn, Trumpet, and Trombone are marked with *ff*. The Harp is marked *loco*. The Violoncello and Contrabass are marked *f* (forte).
- Measures 443-448:** The Flute, Oboe, English Horn, Bassoon, Horn, Trumpet, and Trombone are marked with *f*. The Harp is marked *loco*. The Violoncello and Contrabass are marked *ff*.

The score includes various musical notations such as dynamics (*ff*, *f*, *mf*, *loco*), articulation (*PIZZ.*, *ARCO*), and phrasing slurs. The page number 47 is visible in the top right corner.

48

451

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

loco

pp

8a

ARCO

pp

459

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

loco

ARCO

p

Detailed description of the musical score: The score is for page 50, starting at measure 459. The instruments listed are Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bassoon in B-flat (B $\flat$ Cl.), Bassoon in C (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 459-465 contain the following musical content: Flute, Oboe, English Horn, Bassoon in B-flat, and Violin I have whole rests. Bassoon in C and Violoncello play a melodic line starting with a half note G $\flat$ 4, followed by quarter notes A $\flat$ 4, B $\flat$ 4, and C5, with a *pp* dynamic. Bassoon plays a similar line but with a *p* dynamic at the end. Horn and Trombone have whole rests. Trumpet in C has a whole rest. Viola plays a half note G $\flat$ 4, followed by quarter notes A $\flat$ 4, B $\flat$ 4, and C5, with a *p* dynamic. Timpani plays a half note G $\flat$ 4, followed by quarter notes A $\flat$ 4, B $\flat$ 4, and C5, with a *p* dynamic. Harp has a whole rest. Violin II has a whole rest. Contrabass plays a half note G $\flat$ 4, followed by quarter notes A $\flat$ 4, B $\flat$ 4, and C5, with a *p* dynamic. The Viola part includes the instruction *ARCO* at measure 465. The Harp part includes the instruction *loco* at measure 465. The Bassoon in B-flat part includes the instruction *pp* at measure 459. The Bassoon in C part includes the instruction *p* at measure 465. The Violoncello part includes the instruction *pp* at measure 459. The Contrabass part includes the instruction *p* at measure 465.

This image shows a page from a musical score, specifically measures 466 through 471. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet C (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in common time (C). Measures 466-470 show various instrumental entries and developments, with dynamics like *p* (piano) and *mp* (mezzo-piano). Measure 471 features a full orchestral entry with many instruments playing simultaneously, marked with *mp*. The notation includes standard musical symbols such as notes, rests, beams, slurs, and dynamic markings.

This musical score page contains measures 472 through 480. The instrumentation includes Flute (Fl.), Oboe (Ob.), Euphonium (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *mp*, *mf*, and *f* are used throughout. Performance instructions like "LEGNO battuto" appear at the bottom right. The key signature has one flat, and the time signature is common time (C).

[illegible]

484

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

loco

8a

Detailed description of the musical score: The page contains 5 staves of music, each with a 5-measure system. The instruments are listed on the left. The Flute (Fl.) part starts with a melodic line in the first measure, followed by rests and then a descending scale. The Oboe (Ob.) and English Horn (E. Hn.) parts have similar melodic lines. The B♭ Clarinet (B♭ Cl.) and Bass Clarinet (B. Cl.) parts have lower melodic lines. The Bassoon (Bsn.) part has a more rhythmic, eighth-note pattern. The Horn (Hn.) part has a melodic line. The Cor Anglais (C Tpt.) part has a melodic line. The Trombone (Tbn.) part has a rhythmic pattern. The Timpani (Timp.) part has a rhythmic pattern. The Harp (Hp.) part has a complex, arpeggiated pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) and Contrabass (Cb.) parts have melodic lines. The key signature has one flat (B♭). The score features various musical notations including notes, rests, slurs, and dynamic markings like 'loco' and '8a'.

489

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

loco

8a

500

494

Fl.

Ob.

E. Hn.

B. Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8a.

499

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

499

Hn.

C Tpt.

Tbn.

499

Timp.

499

loco

Vln. I

Vln. II

Vla.

Vc.

Cb.

499

505

Fl. *mf* *mp*

Ob. *mf* *mp*

E. Hn. *mf*

B♭ Cl. *mf* *mp*

B. Cl. *mf*

Bsn. *mf* *mp*

Hn. 505 *mf*

C Tpt. *mf* *mp*

Tbn. *mf* *mp*

Timp. 505 *mf*

505 *mf* 8a. *loco*

Vln. I 505 *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf*

60

[illegible]

526

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

526

Timp.

526

8a

loco

526

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

TUTTI PIZZ.

TUTTI PIZZ.

62

CIFRA

Agitato (2+2+3)

534

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

sord.MUTA

pp

534

Timp.

mazzuole di LEGNO

pp

534

Hp.

pp

534

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

544

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

544

544

544

544

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

chiuso

aperto

PIZZ.

[illegible]

[illegible]

[illegible]

578

Fl. *mf* *f*

Ob. *mf* *f*

E. Hn.

B♭ Cl.

B. Cl. *mf* *f*

Bsn. *mf*

Hn. *mf* *f* (chiuso)

C Tpt. *f*

Tbn. *f*

Timp. *mf*

Hp. *mf* *f* 8a

Vln. I *f*

Vln. II

Vla. *PIZZ.* *ARCO* *f*

Vc. *ARCO* *mf* *f* *PIZZ.*

Cb. *PIZZ.* *ARCO* *f*

587

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

587

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

587

Timp. *f*

587

Hp. *ff* *loco* *8a*

587

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ARCO* *ff* *PIZZ.* *ARCO* *UNITI*

Cb. *ff* *PIZZ.* *ARCO* *UNITI*

Convulso (2+2+3)

596

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

loca

mazzuole MORBIDE

pont

[illegible]

Sostenuto

71

This musical score page, numbered 71, covers measures 612 through 615. The tempo is marked 'Sostenuto'. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written for a full orchestra. The woodwinds (Fl., Ob., E. Hn., B♭ Cl., B. Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play melodic lines, often with triplets and sixteenth-note patterns. The brass (Hn., C Tpt., Tbn.) provides harmonic support with sustained notes. The Harp (Hp.) and Timpani (Timp.) play rhythmic patterns. The dynamic marking *ff* (fortissimo) is used throughout the score.

The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and articulation marks.

625

Fl.

Ob.

E. Hn.

Bb Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

625

Timp.

625

Vln. I

Vln. II

Vla.

Vc.

Cb.

UNITI

This image shows a page of a musical score, likely for a symphony, featuring various orchestral instruments. The staves are arranged vertically, with the following instruments listed on the left: Fl. (Flute), Ob. (Oboe), E. Hn. (English Horn), B♭ Cl. (Bass Clarinet), B. Cl. (Bassoon), Bsn. (Bassoon), Hn. (Horn), C Tpt. (Trumpet), Tbn. (Trombone), Timp. (Timpani), Hp. (Harp), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *mp*, and *f*. The page number 628 is visible at the top left.

76

632

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DIVISI a 2

This page of a musical score contains measures 76 through 79. The instrumentation includes Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Horn, Cor Anglais, Trombone, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time with a key signature of one sharp (F#). Measures 76 and 77 feature complex woodwind and brass passages with many triplets and sixteenth-note runs. The strings provide a rhythmic foundation with sixteenth-note patterns. Measure 78 includes a 'DIVISI a 2' instruction for the Violoncello. Measure 79 concludes the section with a final chordal texture. The page number '76' is at the top left, and the rehearsal mark '632' appears above the Flute staff at the beginning of measure 76.

636

Fl. *p*

Ob. *p*

E. Hn. *p*

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. *mp* *f* *mf*

C Tpt. *mp*

Tbn. *mp*

Timp. *p*

Hp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

644

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

ppp

VIA Sordina

SENZA sord.

I. SOLO

pp

ppp

8a.

UNITI

(tutti)

650

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

ppp

ff

f

mf

ppp

2 SOLI

2-SOLI

ppp

TUTTI

M.V.tasto

pp

pp

ARCO

M.V.tasto

pp

8a.

657

Fl. *pp*

Ob. *pp*

E. Hn. *pp*

B♭ Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp* *SORDINA* *ppp*

C Tpt. *pp* *ppp*

Tbn. *pp*

Timp. *mp* *p* *pp* *gliss.*

Hp. *loco*

Vln. I *pp* *M.V.tasto*

Vln. II *TUTTI* *pp* *M.V.tasto*

Vla. *DIVISI*

Vc. *DIVISI*

Cb. *DIVISI*

Molto calmo

664

Fl. *ppp* *pppp*

Ob. *ppp* *pppp*

E. Hn. *ppp* *pppp*

B♭ Cl. *ppp* *pppp*

B. Cl. *pp* *pppp*

Bsn. *pp* *pppp*

Hn. *pppp*

C Tpt. *pppp*

Tbn. *pppp*

Timp. *ppp* *gliss.* *ff* *p* *pppp*

Hp. *pp* *p* *f*

664

Vln. I *pp* *ppp* *pppp*

Vln. II *pp* *ppp* *ppp*

Vla. *pp* *ppp* *pppp*

Vc. *pp* *pppp*

Cb. *pp* *pppp*

Molto calmo

PROLOGO

83

83

Convulso (2+2+3)

673

Fl.

Ob.

E. Hn.

Bs. Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

673

mazzuole DURE

Timp.

673

Hp.

Convulso (2+2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

UNITI

UNITI

This page of a musical score, numbered 85, contains measures 692 through 694. The score is arranged in three systems, each with five staves. The instruments are: Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 692 begins with a key signature change to B-flat major (two flats). The Flute, Oboe, English Horn, B♭ Clarinet, and C Trumpet parts play a melodic line starting on G4, moving to A4, then Bb4, and finally C5. The Bass Clarinet and Bassoon parts play a lower melodic line starting on G3, moving to A3, then Bb3, and finally C4. The Horn, Trombone, and Timpani parts play a rhythmic pattern of eighth notes. The Harp part plays a chordal accompaniment. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts play a melodic line starting on G4, moving to A4, then Bb4, and finally C5.

Measure 693 continues the melodic lines from measure 692. The Flute, Oboe, English Horn, B♭ Clarinet, and C Trumpet parts play a melodic line starting on G4, moving to A4, then Bb4, and finally C5. The Bass Clarinet and Bassoon parts play a lower melodic line starting on G3, moving to A3, then Bb3, and finally C4. The Horn, Trombone, and Timpani parts play a rhythmic pattern of eighth notes. The Harp part plays a chordal accompaniment. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts play a melodic line starting on G4, moving to A4, then Bb4, and finally C5.

Measure 694 concludes the page with a final chord. The Flute, Oboe, English Horn, B♭ Clarinet, and C Trumpet parts play a melodic line starting on G4, moving to A4, then Bb4, and finally C5. The Bass Clarinet and Bassoon parts play a lower melodic line starting on G3, moving to A3, then Bb3, and finally C4. The Horn, Trombone, and Timpani parts play a rhythmic pattern of eighth notes. The Harp part plays a chordal accompaniment. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts play a melodic line starting on G4, moving to A4, then Bb4, and finally C5.