

COLLECTION DE L'INSTITUT FRANÇAIS D'ATHÈNES

SÉRIE MUSICALE

4

GEORGES PONIRIDY

TROIS
PRÉLUDES SYMPHONIQUES

Partition d'Orchestre

ATHÈNES

1949

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COLLECTION DE L'INSTITUT FRANÇAIS D'ATHÈNES
DIRIGÉE PAR OCTAVE MERLIER

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ΜΟΥΣΙΚΗ ΣΕΙΡΑ

4

ΓΙΩΡΓΟΥ ΠΟΝΗΡΙΔΗ

ΤΡΙΑ ΣΥΜΦΩΝΙΚΑ ΠΡΕΛΟΥΔΙΑ

Παρτιτούρα Ὀρχήστρας

A Θ H N A

1949



GEORGES PONIRIDY

Il est des lieux où souffle l'esprit. Il est en Grèce des cités prédestinées à produire des artistes et des œuvres d'art. Ce n'est pas, en fait, la civilisation antique qui renait des ruines ; c'est du peuple même, de sa civilisation spontanée, que jaillissent la poésie, la musique, la peinture, la sculpture, la gravure. Les poètes anciens parlaient de cités riches en héros ; on peut parler maintenant encore d'îles et de villes fécondes en précurseurs. Je citerai Zante, avec le poète national Solomos, et Calvos; Missolonghi avec le bard populaire Thanassis Batarias, le poète Malacassis, et le Hugo Gree, Palamas ; Leucade, avec Valaoritis et le démon lyrique et tragique de Sikélianos ; Tinos, l'île de l'Égée, avec ses peintres et ses sculpteurs : Ghizis, Lytras, Sochos, Halépas . . .

Constantinople, tandis qu'Athènes n'était encore qu'une petite cité glorieuse par son seul nom, et jusqu'au moment où le désastre militaire de 1922 vida l'Asie Mineure de toute sa sève grecque, fut comme la seconde capitale spirituelle de l'hellénisme. Son histoire moderne n'est pas encore écrite, mais chacun sait que dans l'état d'asservissement où elle se trouve depuis près de cinq siècles Sainte-Sophie n'a cessé d'occuper l'âme de tout le peuple grec, et que, sur Byzance morte, la ville de Constantin, avec ses centaines de milliers de Grecs, a revécu des rêves non pas séculaires mais millénaires. Du peuple immense des morts l'idée hellénique a resurgi qui, par la puissance mystérieuse du syncretisme de la religion et de la pensée, a su fondre en un seul métal l'hellénisme antique, l'hellénisme chrétien et l'hellénisme populaire. Si la forme se perd, la substance demeure.

La vie spirituelle de la Grèce moderne a connu au XIX^e siècle deux grands foyers : les îles Ioniennes et Constantinople. Athènes, bientôt, concentrera toutes les forces, mais maintenant encore écrivains et artistes, parlant de leur formation et du développement de leur art, ne voient dans la capitale que le domaine de leur action : ils ne se vantent pas, comme disaient les héros d'Homère, d'être d'Athènes, mais de leur patrie d'origine, de la patrie de leurs propres ancêtres.

* *

GEORGES PONIRIDY se vante d'être de Constantinople. Plus précisément, il est né le 26 Septembre 1892 à Chalcédoine, sur la rive asiatique du Bosphore, fameuse par la très ancienne église de Sainte-Euphémie, et où se tinrent jadis deux Conciles œcuméniques. La tradition musicale byzantine s'y conserva jalousement

à travers les siècles. Et c'est dans cette église de Sainte-Euphémie que G. Poniridy, dès sa plus tendre enfance, fut initié au chant byzantin. On n'est Grec qu'orthodoxe; on n'est Grec par toutes ses fibres que lorsque l'on sait, non point par cœur, mais comme on parle, les hymnes de l'Église. Il est rare, j'oseraï dire même qu'il est impossible que le «vrai Grec orthodoxe», quand il est en liesse, n'entonner pas, au milieu des chants profanes, quelques chants de l'Église. Chanson populaire et chant byzantin sont la trame et la chaîne de l'âme poétique du peuple.

G. Poniridy n'oubliera jamais sa double formation musicale quand il aura avancé ses études de musique, d'abord dans sa ville natale, puis en Occident, au Conservatoire Royal de Bruxelles, dont il sortira, en 1912, pour se rendre à Paris. Il travaille alors la composition sous la direction de Vincent d'Indy et d'Albert Roussel.

La France respecte la personnalité de ses hôtes. L'École Moderne est d'ailleurs l'école de la recherche libre. Les techniques se succèdent, se rejettent l'une l'autre, en quête de l'expression personnelle du moi individuel et du moi collectif. Les musiciens Grecs qui ont travaillé à Paris n'ont jamais eu à craindre d'y perdre leur «grécité». Elle se précise, elle se cisèle, elle se renforce au milieu de toutes ces élites françaises et étrangères à la recherche de la vérité dans l'expression, et d'un art qui doit rester spontané au-delà de l'effort, et grâce au suprême effort. Quand Ravel espagnolise et hellénise, il exprime son moi collectif: l'art est le langage universel, qu'il s'appelle musique, peinture, sculpture, gravure, ou danse. Nous avons tous nos ancêtres en nous, nous avons en nous tous nos frères humains. Il dépend de nous, au prix certes d'un sacrifice, de les faire vivre, en nous, par nous, avec nous, les uns et les autres, comme Ulysse savait rappeler à la vie, d'un peu de sang, les âmes de l'Hadès.

G. Poniridy sentira toujours chanter en lui Byzance et la musique populaire de son pays. Son premier recueil de mélodies populaires et ses premiers préludes pour piano, qui datent de 1915, sont une exploitation consciente à la fois et spontanée des thèmes grecs et de leur substance mélodique. Le compositeur cherche, lui aussi, comme Riadis, Kalomiris, Varvoglisis, Pétridis, Scalcottas, et tant d'autres, à créer un art musical grec polyphonique. Son art, robuste et délicat, classique et novateur, est caractérisé par l'exploitation, expressive autant que savante, des gammes, de la mélodie et des rythmes grecs, l'emploi des conquêtes musicales modernes combinées avec les ressources du fonds musical grec, le maniement d'une palette orchestrale appropriée au méllos grec.

Et G. Poniridy doit, à son passage par Paris, d'avoir pu conserver intactes sa sensibilité et sa clarté, comme l'équilibre et la mesure, dont la France, après la Grèce, a fait son idéal.

* * *

Les TROIS PRÉLUDES SYMPHONIQUES pour grand orchestre que nous publions ici, sont une œuvre inspirée par la terre attique, dont elle chante la beauté

sobre, ardente et lumineuse. Ils doivent être lus et interprétés comme une Suite en trois mouvements (durée : 18 minutes). L'œuvre porte en exergue ces vers de Sikélianos, extraits du recueil LA CONSCIENCE DE MA TERRE :

*Ω μυστικὴ ἀκοή μον ἀδιάκοπα σκυμμένη
Γιὰ ν' ἀκοῦς τὶς φλέβες
Τοῦ κρυφοῦ μουρμονρητοῦ . . .
*Ω ἀνάλαφρο μουρμονρητὸ
Ποὺ λίγο ἄν ξεχειλίσης
Ξεχειλίζεις μέσ' στὴν ἀγκαλιὰ τῆς δμορφιᾶς . . .

O mon oreille mystique incessamment penchée
pour entendre les veines
du bruissement secret ! . . .
O bruissement léger
qui si jamais ruisselles
ruisselles dans la coupe de la beauté ! . . .

Écrite en 1938, cette Suite fut exécutée pour la première fois à Athènes, en 1944, par l'Orchestre National, dans le théâtre antique d'Hérode Atticus.

OCTAVE MERLIER
Athènes, août 1949

ŒUVRES DE G. PONIRIDY

ORCHESTRE

- Prélude et Fugue (1920) Le Prélude seul, pour orgue, chez Hérelle, Paris
Poème Symphonique (1926)
Triptyque Symphonique (1927)
Symphonie N° 1 (1935)
Symphonie N° 2 (1942)

EDITIONS

- Chœur & Orchestre
3 Chants Byzantins N° 1 (1924) Sénart, Paris
3 Chants Byzantins N° 2 (1938)
Cantate «Cassiani» (1929) encore non
exécutée

MUSIQUE DE CHAMBRE

- Sonate pour violon et piano (1940)
Trio pour piano, violon et violoncelle (1944)
Quatuor à cordes (1941)

*2 Septuors pour chant, piano et orchestre
de chambre (1925)*

Sénart

PIANO

Petite Suite (1920)

2 Danses grecques (1923)

Oxford Univ. Press, London

Sonate (1921)

Scherzo (1922)

Deux Préludes (1916)

Sénart

Rythmes Grecs (1924)

Sénart

Suite Attique N° 1 (1937)

Suite Attique N° 2 (1937)

Suite Attique N° 3 (1937)

Prélude et Allegro (Danses ; 1947)

CHANT & PIANO

6 Mélodies populaires grecques (1915)

Sénart

Mélodies sur des poèmes de Malakassis (1922)

Sénart

" " de Cavafy (1933)

" " de Porphyras (1934)

" " de Sikélianos (1935)

" " de Palamas (1935)

" sur des poèmes divers (1931 - 1949)

THÉATRE

Musique pour l'ANTIGONE de SOPHOCLE (1939)

pour les représentations du Théâtre National

Ballet « Dodécaméro » (1934)

MUSIQUE DE SCÈNE

Pour des œuvres de Shakespeare (la Tempête) ; de Molière (M. de Pourceaugnac, Georges Dandin) ; de Musset (les Caprices de Marianne) ; de Goldoni (l'Éventail) ; de Benavente ; d'Andersen.

à partir de 1936, pour le Théâtre National et d'autres théâtres.

ΤΡΙΑ ΣΥΜΦΩΝΙΚΑ ΠΡΕΛΟΥΔΙΑ

(χιά Μεγάλη Όρχήστρα)

TROIS PRÉLUDES SYMPHONIQUES (pour Grand Orchestre)

I.

ANDANTINO. ($\text{J} = 84$)

GEORGES PONIRIDY

TOUS DROITS RÉSERVÉS
POUR TOUS PAYS
PRINTED IN GREECE.

Riten.

① a tempo

Picc. $\frac{2}{4}$

Fl. $\frac{2}{4}$

Ob. $\frac{2}{4} b$

C.I. $\frac{2}{4} b$

Cl. $\frac{2}{4} b$

Cl. bss. $\frac{2}{4} \#b$

Fag. $\frac{2}{4} b$

C.I-II $\frac{2}{4} b$

" III $\frac{2}{4} b$

Tr. $\frac{2}{4} b$

Trb. $\frac{2}{4} b$

Tb. b. $\frac{2}{4} b$

Timp. $\frac{2}{4}$

Piatti $\frac{2}{4}$

Arpa $\frac{2}{4}$

Vl. I $\frac{2}{4} b$

Vl. II $\frac{2}{4} b$

Vle $\frac{2}{4} b$

Celli $\frac{2}{4}$

C.B. $\frac{2}{4}$

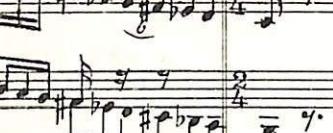
Riten. ... a tempo

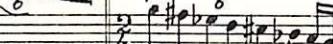
Riten.

② a tempo

Picc. 

Fl. 

Ob. 

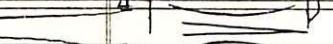
C.I. 

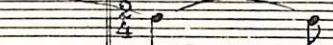
C.I. 

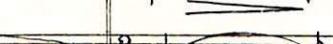
C.I. II 

Fag. 

" Tr. 

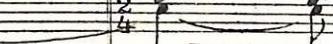
Tr. 

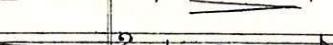
Trbni 

Trb. b. 

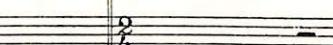
Timp. 

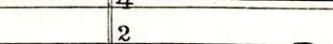
Piatti 

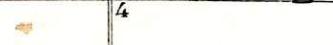
Arpa 

VI. I 

VI. II 

Vle 

Celli 

C. B. 

Rit.

tempo mf

Picc.

Fl.

Ob.

C.I.

C.I.

C.I. b.

Fag.

C.I-II

" III

Tr.

Trbni

Trb. b.

Tim.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Riten.

(3) *a tempo*

Rit. a tempo

f

Riten.

a tempo

F

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

" III

Tr.

Trbni

Tb. b.

Timp.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Rit.

~ tempo

Riten.

Picc. *f*

Fl. *f*

Cb.

C.I.

Cl.

Cl. b.

Fag. *f* *p*

C. I-II

C. III

Tr.

Trbni

Tb. b.

Timp.

Piatti *mf*

Arpa

VI. I

VI. II

VIe *div.*

Celli

C. B. *f*

(5)

a tempo

Picc.

Fl.

Ob.

C.I.

C.I.

C.I.b.

Fag.

C.I-II

C.III

Tr.

Trbni

Tb. b.

Timp.

Piatti.

Arpa

VI. I

VI. II

Vle

Celli

C.B.

a tempo *mf*

Picc.

Fl.

Ob.

C.I.

C.I.

C.I. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb.b.

Timp.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Rit.

Picc.

Fl.

Ob.

G.I.

Cl.

Cl.b.

Fag.

C. I-II

C. III

Tr.

Tbni.

Tb. b.

Timp.

Trgl.

Piatti.

Arpa.

VI. I

VI. II

Vle.

Celli.

C.B.

C.
Rit.

(7) *a tempo*

Picc.

Fl.

Ob.

C. I.

C. II.

C. III.

C. I-II

Fag.

Tr.

Trbni

Tb. b.

Timp.

Trgl.

Piatti

Arpa {

VI. I

VI. II

Vle

Celli

C. B.

a tempo

Rit. *a tempo*

Rit. *a tempo*

Picc. Fl. Ob. C.I. Cl. Cl.b. Fag. C.I-II C.III Tr. Tbni Tb.b. Timp. Trgl. Piatti Arpa VI. I VI. II Vle Celli C.B.

Mi b, Sol b

Arco

Divisi

(8)

Picc.

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

C. II

Tr.

Trbni

Tb. b.

Timp.

Trgl.

Piatti

Arpa

VI. I

VI. II

Vle

Ccelli

C. B.

Picc.

Fl.

Ob.

C.I.

Cl.

Cl. b.

Fag.

C.I-II

C. III

Tr.

Trbni

Tb. b.

Timp.

Trgl.

Piatti

Arpa

VII.

VI. II

Vle

Celli

C.B.

(9)

Picc.

Fl.

Ob.

C. I.

C. I.

C. II.

C. I. b.

Fag.

C. I-II

C. III

Tr.

Trbni

T.b.b.

Timp.

Tigl.
Piatti

Arpa

Vl. I

Vl. II

Vle

Celli

C. B.

Muta DO # in DO

(Re b)

pizz.

pizz.

Div.

Div.

UNITI

pizz.

Picc.

Fl.

Ob.

C. I.

Cl. I

Cl. II

Cl. b.

Fag.

C.I-II

C. III

c. SORD. Ia

Tr.

Tbn.

Tb.b.

Tim.

Trgl.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

(10)

Picc.

Fl.

Ob.

C. I.

C. II.

Fag.

C. I-II

C. III

Tr.

Trbni

Timp.

Trgl.

Piatti

Arpa

VI. I

VI. II

Vl.

Celli

C.B.

(11)

Picc.

Fl.

Ob.

C. I.

C. II.

Fag.

C. I-II

C. III

c. SORD.

Tr.

Tbni

Tim.

Trgl.

Piatti

Sol ♯, Si ♯

8° - - - - -

8° - - - - -

Sol ♯

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Picc.

F1.

0.b.

C. I. *mf*

Cl. I-II

Cl. bss.

Fag.

C. I-II

C. III

Tr.

Tbni

Tim.

Trgl.

Piatlli

Arpa *mf*

VI. I

VI. II

Vle

Celli

C. B.

(12)

Picc.

Fl.

Ob.

C. I.

C. II.

C. III.

Fag.

C. I-II

Tr.

Tbni

Timp

Trgl.

Piatti

Arpa

Vl. I

Vl. II

Vle

Celli

C. B.

SENZA SORD.

Fah

Div.

Div.

f

Picc.

Fl.

Ob.

C. I.

C. I.

C. I. b.

Fag.

C. I. II

C. III

Tr.

Tbni

Tb. b.

Tim.

Trgl.

Piatti

Arpa

VI. I

VI. II

Vle.

Celli

C. B.

(13)

Picc.

Fl.

Ob.

C. I.

C. II.

C. I. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Tim.

Trgl.

Piatti

Arpa

V. I

V. II

VI

Celi

C. B.

a2

b2

ff

f

mf

v

10

Riten.

Picc. - { ♩ - { ♩ f

Fl. -

Ob. b.p. - { ♩

O. I. b.d. - { ♩

Cl. b.p. - { ♩

Cl. b. b.p. - { ♩ f

Fag. b.p. - { ♩ f

C.I-II b.p. - { ♩ f

C. III b.p. - { ♩ f

Tr. b.p. - { ♩ f

Tbni. b.p. - { ♩ f

Th. b. b.p. - { ♩ f

Timp. - { ♩ mf

Trgl. - { ♩ mf

Piatti -

Vl. I b.p. - { ♩ f

Vl. II b.p. - { ♩ f

Vlc. b.p. - { ♩ f

Celli b.p. - { ♩ f

C. B. b.p. - { ♩ f

Riten.

(14) *a tempo*

Picc.

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I.-II.

C. III.

Tr.

Tbni

Tb. b.

Timp.

Tregl.
Piatti

VI. I

VI. II

Vle.

Celli

C. B.

a tempo

Riten. (15) *a tempo*

Picc.

Fl.

Ob.

C. I.

C. II.

C. II.

Fag.

C. I-II

» III

Tr.

Trbni

Tb. b.

Timp.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Riten. a tempo

Riten.

(16) *a tempo*

Picc.
 Fl.
 Ob.
 Cl.
 El.
 Cl. b.
 Fag.
 C.I-II
 C. III
 Tr.
 Tbni
 T. b. b.
 Timp.
 Piatti
 Arpa
 VI. I
 VI. II
 Vle
 Celli
 C. B.

Riten. *a tempo* *mf*
Pizz.

Picc. -

Fl. -

Ob. -

C. I. -

C. II. -

C. III. -

Tr. -

Tbui. -

Tb. b. -

Tim. -

Piatti -

Arpa. 8° -

Vl. I -

Vl. II -

Vle -

Celli -

C. B. -

Picc.

Fl.

Ob.

C. I.

C. II.

C. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb.b.

Timp

Piatti

Arpa

VII.I

VII.II

Vle

Celli

C. B.

(17)

Picc. *f*

Fl. *f*

Ob.

C. I. *a2*

Cl. *a2*

Cl. b.

Fag. *f*

C.I-II *f*

C. III *f*

Tr.

Tbni

Tb. b.

Timp.

Trgl.
Piatti *mf*

Arpa *f*

VI. I *fp*

VI. II *ff*

Vle. *fp*

Celli *f*

C. B. *f* Pizz.

Riten.

(18) *a tempo*

Picc. *Riten.*

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb.b.

Tim.

Trgl.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Riten. *a tempo*

Riten.

a tempo

Picc.

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I.-II.

C. III.

Tr.

Tbn.

Tb. b.

Timp.

Trgl.

Piatti

Arpa

La ♫

Div.

VI. I.

VI. II.

Vle.

Celli

C. B.

Riten.

a tempo

(19)

Picc.

Fl.

Ob.

C. I.

Cl.

Cl. b.

F. I.

F. II.

C. I-II.

C. III.

Tr.

Tbni.

Tb.b.

Timp.

Trgl. Piatti

Arpa

VI. I.

VI. II.

Vle.

Celli.

C. B.

Handwritten musical score for orchestra, page 42.

The score consists of two systems of music, each with 16 staves. The instruments listed on the left are:

- Picc.
- Fl.
- Ob.
- C. I.
- C. II.
- C. I. b.
- Fag. I
- F. II
- C.I-II
- C. III
- Tr.
- Tbni
- Tb. b.
- Timp.
- Trgl.
- Piatti
- Arpa
- VI. I
- VI. II
- Vle.
- Celli
- C. B.

Key signature: F major (one sharp). Time signature: Common time (indicated by 'C'). Measure numbers: 80 and 81.

Performance instructions include:

- Measure 80: Dynamics 6, slurs, grace notes.
- Measure 81: Dynamics 6, slurs, grace notes, 'Dob' (likely a performance instruction).
- Measure 82: Dynamics 6, slurs, grace notes.

Handwritten musical score for orchestra, page 43.

The score consists of 21 staves, each with a different instrument or section:

- Picc.
- Fl.
- Ob.
- C. I.
- C. II.
- C. b.
- Fag I
- F. II
- C. I-II
- C. III
- Tr.
- Tbni.
- Tb. b.
- Tim.
- Trgl. Piatti
- Arpa
- VI. I
- VI. II
- Vle
- Celli
- C. B.

Key signatures, time signatures, and various musical markings such as dynamics, slurs, and grace notes are present throughout the score. There are also several rehearsal marks and performance instructions like "sust" and "UNITI".

(20)

Fl. I

Fl. II

Ob.

C. I.

Ci.

Ci. b.

Fag.

C.I-II

C. III

Tr.

Tbni

Tb. b.

Timp.

Doh

Sol b

Arpa

Pizz.

Pizz.

Div.

Vl. I

Vl. II

Vle

Celli

C. B.

(21)

Fl. I Fl. II Ob. C. I. Cl. Cl. b. Fag. C. I-II C. III Tr. Tbni Tb. b. Timp. Arpa

VI. I VI. II Vle Cello C. B.

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbn.

Tb. b.

Tim.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

II.

(22)

ALLEGRETTO, con grazia. ($\text{d} = 120$)

Picc.

Fl. I-II

Ob. I-II

C. I.

Clar. I-II

Cl. b.

Fag. I-II

Corni I-II

C. III

Trbe I-II

Trbni e Tb. b.

Muta FA, in SOL.

Tim.

Trgl.

Arpa

Pizz.

VI. I

VI. II

Vle

Celli

C. B.

(23)

Picc.

Fl.

Ob.

C. I.

Clar.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbn.

Timp.

Trgl.

Piatelli

Arpa

VI. I

VI. II

Vle

Celli

C. B.

This is a handwritten musical score page for a full orchestra. The page is numbered 48 at the top left and features a circled number 23 at the top center. The score is organized into multiple staves, each representing a different instrument or group of instruments. The instruments listed on the left side of the page include Picc., Fl., Ob., C. I., Clar., Cl. b., Fag., C. I-II, C. III, Tr., Tbn., Timp., Trgl., Piatelli, Arpa, VI. I, VI. II, Vle, Celli, and C. B. The music consists of several measures of handwritten notation, with various musical markings such as dynamics (e.g., 'd.', 'd', 'd', 'p', 'p', 'p'), articulations, and performance instructions (e.g., 'pizz.', 'Div.') scattered throughout the score.

Picc.

Fl.

Ob.

C. I.

C. II.

C. III.

Cl. b.

Fag.

C.T.-II

Tr.

Tbni

Timp

Trgl.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C.B.

Fl.

Ob.

C. I.

C. II.

C. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Temp.

Arpa

Vl. I

Vl. II

Vle

Celli.

G.B.

The musical score spans 12 staves across 12 measures. The instrumentation includes Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 1: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 2: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 3: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 4: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 5: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 6: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 7: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 8: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 9: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 10: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 11: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass. Measure 12: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Arpae, Violin I, Violin II, Viola, Cello, Double Bass.

24

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Tim.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

(25)

Fl.

ob.

C.I.

Cl.

Cl. L.

Fag.

C.I-II

C. III

Tr.

Tbni

Tb. b.

Timp.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

mf

Pizz.

Pizz.

Arco

Pizz.

Fl.

Ob.

C. I.

C. I.

C. I. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Tim.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

This page of musical notation represents a section of an orchestra score. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet I (C. I.), Clarinet II (C. I-II), Bassoon (C. I. b.), Bassoon II (C. II.), Trombone (Tbni), Trombone II (Tb. b.), Timpani (Tim.), Harp (Arpa), Violin I (VI. I.), Violin II (VI. II.), Viola (Vle), Cello (Celli), and Double Bass (C. B.). The music is divided into measures by vertical bar lines. Various musical elements are present in each measure, including note heads, stems, beams, and rests. Dynamics such as *p* (pianissimo) and *mf* (mezzo-forte) are indicated. Performance instructions like "Arco" are also visible. The notation is dense and typical of a classical or symphonic score.

(26)

Fl.

Ob.

C. I.

C. II.

C. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Timp.

Arpa

VI. I UNITI

VI. II UNITI

Vle

Celli

C. B.

Fl. I

Fl. II

Ob. I

Ob. II

C. I

C. II

C. III

Fag.

C. I-II

Tbn. I

Tbn. II

Timp.

VI. I

VI. II

Vcl.

Celli

C. B.

(28)

Fl.

II

I

Ob.

II

C. I.

C. I.

C. I. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb.b.

Muta Sol, in La

Tim.

VI. I

VI. II

Vle

Celli

C. B.

Fl.

Ob.

C. I.

C. I.

C. I. b.

Fas.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Timp.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

C. III

Tr.

TbnI

Tb.b.

Timp.

Arpa

VI. I

VI. II

Vce

Celli

C. B.

This page contains handwritten musical notation for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (C. I.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Bassoon (C. II), Bassoon (C. III), Trombone (Tr.), Trombone (TbnI), Trombone Bass (Tb.b.), Timpani (Timp.), Arpiano (Arpa), Violin I (VI. I), Violin II (VI. II), Viola (Vce), Cello (Celli), and Double Bass (C. B.). The notation includes measures of music with various note values, rests, and dynamic markings like 'f', 'p', 'mf', and 'ff'. Measure numbers are visible at the top of the page.

31

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

Cl. I-II

Cl. III

Tr.

Tbni.

Tb. b.

Timp.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Pizz.

mf $\text{b} \frac{5}{4}$.

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Tim.

Arpa

Vl. I

Vl. II

Vle

Celli

C. B.

Muta Do - in Re

Doh, Mib

UNITI

Arco

Arco

Fl.

Ob.

C. I.

C. I.

C. I. b.

Fag.

C. I-II

C. III

Tr.

Tbn

Tb. b.

Timp

Arpa

VI. I

VI. II

Vle

Celli

C. B.

33

Handwritten musical score for orchestra, page 64, measure 33.

The score consists of 21 staves, each with a unique instrumentation:

- I Fl. I
- Fl. II
- O. b. I
- O. b. II
- C. I.
- C. I.
- C. I. b.
- Fag.
- C. I-II
- C. III
- Tr.
- Tbn.
- Tb. b.
- Timpani
- Arpa
- VI. I
- VI. II
- Vle
- Celli
- C. B.

Measure 33 begins with a dynamic of f . The instrumentation includes woodwind entries (Flutes, Oboes, Clarinets, Bassoon, Trombones, Bass Trombone), brass entries (Trumpet, Trombones), and string entries (Cello, Double Bass). The strings play pizzicato throughout the measure. The bassoon and double bass provide harmonic support with sustained notes.

34

Fl. I

Fl. II

Ob. I

Ob. II

C. I.

C. II.

C. III.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb.b.

Timp

Arpa

Vl. I

Vl. II

Vle

Celli

C. B.

Muta La - in Sol

Fl. I

Fl. II

Ob.

C.I.

C.I.

C.I.b.

Fag.

C.I-I

C.III

Tr.

Tbni

Tb.b.

Arpa

VI. I

VI. II

VI. e

Celli

C. B.

Handwritten musical score for orchestra, page 67.

The score consists of two systems of music, each with 12 measures. The instrumentation includes:

- Fl.** (Flute) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Ob.** (Oboe) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- C. I.** (Clarinet I) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Cl.** (Clarinet II) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Cl. b.** (Clarinet III) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Fag.** (Bassoon) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- C. I-II** (Clarinet I-II) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- C. III** (Clarinet III) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Tr.** (Trumpet) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Tbn*i*** (Double Bass) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Tb. b.** (Double Bass) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Arpa.** (Arpiano) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- VI. I** (String Bass) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- VI. II** (String Bass) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Vle.** (Violoncello) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- Celli.** (Cello) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.
- C. B.** (Double Bass) - Measures 1-4 play eighth-note patterns. Measure 5 starts with a dynamic *f*.

A rehearsal mark "13" is placed above the bassoon and cello staves in both systems.

In the second system, a dynamic instruction "Reff, Fa ♯, Si ♭" is written near the bassoon staff.

(35)

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Timp.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

(36)

Fl.

Ob.

C. I.

C. II.

C. III.

Fag.

C. I-II

Tr.

Tbni

Tb. b.

Timp

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

(37)

I
 II
 I
 II
 Ob.
 II
 C. I.
 I
 II
 Cl.
 II
 Cl. b.
 Fag.
 C. I-II
 C. III
 Tr.
 Tbni
 Tb. b.
 Timp.
 Arpa
 VI. I
 VI. II
 UNITI
 UNITI
 Vle
 Vle
 Celli
 C. B.

mf Pizz. Arco Pizz. Arco Pizz.

(38)

Fl. I

Fl. II

Ob. I

Ob. II

C. I.

C. I.

C. I.

Fag.

C. I-II

C. III

Tr.

Tbn

Tb. b.

Timp

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Pizz.

Arco

Fl.

Ob.

C. I.

C. II.

C. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb.b.

Timp.

Arpa

Vl. I

Vl. II

Vle

Celli

C. B.

Mi \natural

Arco

Arco

mf

Fl.

Ob. *mf*

C. I.

C. I. *mf*

C. I. b.

Fag.

C. I-II

C. III

Tr.

Tbn

Tb.b.

Timp.

Arpa *mf*

Vl. I *mf*

Vl. II *mf*

Vle *mf*

Celli

C. B.

(40)

Picc.

Fl.

Ob.

C. I.

C. II.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Timp.

Timbres

Arpa

8°

VI. I

VI. II

Vie

Celli

C. B.

41

Picc.

Fl.

Ob.

C. I.

C. II.

C. b.

Fag.

C.I-II

C. III

Tr.

Tbni

Tb.b.

Timp

Timbres

Arpa

VI. I

VI. II

Vle

Celli

C. B.

75

41

Picc.

Fl.

Ob.

C. I.

C. II.

C. b.

Fag.

C.I-II

C. III

Tr.

Tbni

Tb.b.

Timp

Timbres

Arpa

VI. I

VI. II

Vle

Celli

C. B.

UNITI

segue

segue

segue

Picc.

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

Cl. II

C. III

Tr.

Tbni

Tb.b

Timp.

Piatti

Timbres

Arpa

VI. I

VI. II

Vle

Celli

C. B.

(43)

Picc.

Fl.

Ob.

C. I.

C. I.

C. I. b.

Fag.

C. I - II

C. III

Tr.

Tbni

Tb. b

Timp

Piatti

Timbres

Arpa

VI. I

VI. II

Vle

Celli

C.B.

1
2
3
4
5
6
7
8
9
10
11
12

UNITI
mf
UNITI
mf
UNITI
mf

(44)

F1. *mf*

Ob. *p* *mf*

C. I. *p* *mf*

C1. *p* *mf*

Cl. b. *p*

Fag.

C.I-II

C. III

Tr. *mf*

Tbni

Tb. b.

Timp.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Detailed description: This is a page from a handwritten musical score. The page number 78 is at the top left. Measure 44 is indicated by a circled '44' at the top right. The score is organized into six systems, each with two staves. The instruments listed on the left are Flute (F1.), Oboe (Ob.), Clarinet I (C. I.), Clarinet II (C1.), Bassoon (Cl. b.), Bassoon II (C.I-II), Trombone (Tr.), Trombone II (Tbni), Bass Trombone (Tb. b.), Timpani (Timp.), Harp (Arpa), Violin I (VI. I.), Violin II (VI. II.), Cello (Vle), and Double Bass (C. B.). Dynamics such as 'mf' (mezzo-forte) and 'p' (pianissimo) are written above the staves. Rhythmic patterns include eighth-note pairs and sixteenth-note groups. Some entries have specific instructions like 'C. SORDINA' over the Trombone part.

Fl.

Ob.

C.I.

Cl.

Cl. b.

Fag.

C.I-II

C. III

Tr.

Tbni

Tb. b.

Timp.

Arpa

VI. I

VI. II

VI.

Celli

CB

III.

(45) *ALLEGRO MA NON TROPPO* ($\text{d} = 132$).

Picc.

Fl.

Ob.

C. I.

C. II.

C. b.

Fag.

C. I-II

C. III

Tr.

Tbn.

Tb. b.

Timp.

Triang.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

46

A handwritten musical score page for orchestra or band, page 46. The score is organized into two systems of six measures each. The instrumentation includes Flute I & II, Oboe, Clarinet I & II, Bassoon, Bassoon II, Trombone, Trombone II, Timpani, Piatti (cymbals), Arpa (arpa), Violin I & II, Violin III, Cello, and Double Bass. Measure 1: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 2: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 3: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 4: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 5: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 6: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measures 7-12: The score continues with sustained notes and eighth-note patterns across all staves. Measure 13: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 14: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 15: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 16: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 17: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 18: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 19: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes. Measure 20: Flute I & II play eighth-note patterns. Oboe, Clarinet I, and Bassoon play sustained notes.

Fl. I f

Fl. II f

Ob. f

C. I.

C. II f

C. III f

Cl. b.

Fag. f

C. I-II -

C. III -

Tr. -

Tbni -

Tb. b. -

Tim. Muta SOL - in FA.

Piatti -

Arpa -

VI. I Pizz. f

VI. II Pizz. f

Vle Pizz. f

Celli -

C. B. -

(47)

F1.

Ob.

C. I.

Cl.

Cl. b.

I Fag.

II Fag.

C. II

C. III

Tr.

Tbni

Tb. b.

Timp.

Arpa

Vl. I

Vl. II

Vle

Celli

C. B.

ff

a2

f

ff

Arco

b

ff

Arco

b

Arco

b

ff

Arco

b

ff

Arco

b

ff

ff

Fl.

Ob.

C. I.

C. II.

C. I. b.

I Fag.

II Fag.

C. I-II

C. III

Tr.

Tbn.

Tb. b.

Timp.

Arpa

Vl.

Vcl.

Cello

C. B.

<img alt="A page of musical notation for orchestra, page 85. The score includes parts for Flute, Oboe, Clarinet I, Clarinet II, Clarinet bass, Bassoon I, Bassoon II, Bassoon III, Trombone, Trombone bass, Timpani, Arpiano, Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of two systems of measures. The first system ends with a dynamic instruction 'f' and a rehearsal mark 'B'. The second system begins with a dynamic 'f' and continues with a section of eighth-note patterns. Measures 13 and 14 show woodwind entries. Measures 15-17 feature brass entries. Measures 18-20 show woodwind entries again. Measures 21-24 show brass entries. Measures 25-27 show woodwind entries. Measures 28-30 show brass entries. Measures 31-33 show woodwind entries. Measures 34-36 show brass entries. Measures 37-39 show woodwind entries. Measures 40-42 show brass entries. Measures 43-45 show woodwind entries. Measures 46-48 show brass entries. Measures 49-51 show woodwind entries. Measures 52-54 show brass entries. Measures 55-57 show woodwind entries. Measures 58-60 show brass entries. Measures 61-63 show woodwind entries. Measures 64-66 show brass entries. Measures 67-69 show woodwind entries. Measures 70-72 show brass entries. Measures 73-75 show woodwind entries. Measures 76-78 show brass entries. Measures 79-81 show woodwind entries. Measures 82-84 show brass entries. Measures 85-87 show woodwind entries. Measures 88-90 show brass entries. Measures 91-93 show woodwind entries. Measures 94-96 show brass entries. Measures 97-99 show woodwind entries. Measures 100-102 show brass entries. Measures 103-105 show woodwind entries. Measures 106-108 show brass entries. Measures 109-111 show woodwind entries. Measures 112-114 show brass entries. Measures 115-117 show woodwind entries. Measures 118-120 show brass entries. Measures 121-123 show woodwind entries. Measures 124-126 show brass entries. Measures 127-129 show woodwind entries. Measures 130-132 show brass entries. Measures 133-135 show woodwind entries. Measures 136-138 show brass entries. Measures 139-141 show woodwind entries. Measures 142-144 show brass entries. Measures 145-147 show woodwind entries. Measures 148-150 show brass entries. Measures 151-153 show woodwind entries. Measures 154-156 show brass entries. Measures 157-159 show woodwind entries. Measures 160-162 show brass entries. Measures 163-165 show woodwind entries. Measures 166-168 show brass entries. Measures 169-171 show woodwind entries. Measures 172-174 show brass entries. Measures 175-177 show woodwind entries. Measures 178-180 show brass entries. Measures 181-183 show woodwind entries. Measures 184-186 show brass entries. Measures 187-189 show woodwind entries. Measures 190-192 show brass entries. Measures 193-195 show woodwind entries. Measures 196-198 show brass entries. Measures 199-201 show woodwind entries. Measures 202-204 show brass entries. Measures 205-207 show woodwind entries. Measures 208-210 show brass entries. Measures 211-213 show woodwind entries. Measures 214-216 show brass entries. Measures 217-219 show woodwind entries. Measures 220-222 show brass entries. Measures 223-225 show woodwind entries. Measures 226-228 show brass entries. Measures 229-231 show woodwind entries. Measures 232-234 show brass entries. Measures 235-237 show woodwind entries. Measures 238-240 show brass entries. Measures 241-243 show woodwind entries. Measures 244-246 show brass entries. Measures 247-249 show woodwind entries. Measures 250-252 show brass entries. Measures 253-255 show woodwind entries. Measures 256-258 show brass entries. Measures 259-261 show woodwind entries. Measures 262-264 show brass entries. Measures 265-267 show woodwind entries. Measures 268-270 show brass entries. Measures 271-273 show woodwind entries. Measures 274-276 show brass entries. Measures 277-279 show woodwind entries. Measures 280-282 show brass entries. Measures 283-285 show woodwind entries. Measures 286-288 show brass entries. Measures 289-291 show woodwind entries. Measures 292-294 show brass entries. Measures 295-297 show woodwind entries. Measures 298-300 show brass entries. Measures 301-303 show woodwind entries. Measures 304-306 show brass entries. Measures 307-309 show woodwind entries. Measures 310-312 show brass entries. Measures 313-315 show woodwind entries. Measures 316-318 show brass entries. Measures 319-321 show woodwind entries. Measures 322-324 show brass entries. Measures 325-327 show woodwind entries. Measures 328-330 show brass entries. Measures 331-333 show woodwind entries. Measures 334-336 show brass entries. Measures 337-339 show woodwind entries. Measures 340-342 show brass entries. Measures 343-345 show woodwind entries. Measures 346-348 show brass entries. Measures 349-351 show woodwind entries. Measures 352-354 show brass entries. Measures 355-357 show woodwind entries. Measures 358-360 show brass entries. Measures 361-363 show woodwind entries. Measures 364-366 show brass entries. Measures 367-369 show woodwind entries. Measures 370-372 show brass entries. Measures 373-375 show woodwind entries. Measures 376-378 show brass entries. Measures 379-381 show woodwind entries. Measures 382-384 show brass entries. Measures 385-387 show woodwind entries. Measures 388-390 show brass entries. Measures 391-393 show woodwind entries. Measures 394-396 show brass entries. Measures 397-399 show woodwind entries. Measures 400-402 show brass entries. Measures 403-405 show woodwind entries. Measures 406-408 show brass entries. Measures 409-411 show woodwind entries. Measures 412-414 show brass entries. Measures 415-417 show woodwind entries. Measures 418-420 show brass entries. Measures 421-423 show woodwind entries. Measures 424-426 show brass entries. Measures 427-429 show woodwind entries. 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Measures 580-582 show brass entries. Measures 583-585 show woodwind entries. Measures 586-588 show brass entries. Measures 589-591 show woodwind entries. Measures 592-594 show brass entries. Measures 595-597 show woodwind entries. Measures 598-600 show brass entries. Measures 601-603 show woodwind entries. Measures 604-606 show brass entries. Measures 607-609 show woodwind entries. Measures 610-612 show brass entries. Measures 613-615 show woodwind entries. Measures 616-618 show brass entries. Measures 619-621 show woodwind entries. Measures 622-624 show brass entries. Measures 625-627 show woodwind entries. Measures 628-630 show brass entries. Measures 631-633 show woodwind entries. Measures 634-636 show brass entries. Measures 637-639 show woodwind entries. Measures 640-642 show brass entries. Measures 643-645 show woodwind entries. Measures 646-648 show brass entries. Measures 649-651 show woodwind entries. Measures 652-654 show brass entries. Measures 655-657 show woodwind entries. Measures 658-660 show brass entries. Measures 661-663 show woodwind entries. Measures 664-666 show brass entries. Measures 667-669 show woodwind entries. Measures 670-672 show brass entries. Measures 673-675 show woodwind entries. Measures 676-678 show brass entries. Measures 679-681 show woodwind entries. Measures 682-684 show brass entries. Measures 685-687 show woodwind entries. Measures 688-690 show brass entries. Measures 691-693 show woodwind entries. Measures 694-696 show brass entries. Measures 697-699 show woodwind entries. Measures 700-702 show brass entries. Measures 703-705 show woodwind entries. Measures 706-708 show brass entries. Measures 709-711 show woodwind entries. Measures 712-714 show brass entries. Measures 715-717 show woodwind entries. Measures 718-720 show brass entries. Measures 721-723 show woodwind entries. Measures 724-726 show brass entries. Measures 727-729 show woodwind entries. 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Fl.

Ob.

C. I.

Cl.

Cl. b.

I
Fag.

II
Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Arpa

VI. I

VI. II

Vle

Celli

C. B

The musical score consists of four measures of music for a full orchestra. The instrumentation includes Flute, Oboe, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Trombone, Trombone Bass, Bass Trombone, Harp, Violin I, Violin II, Cello, and Double Bass. Measure 1 starts with woodwind entries (Flute, Oboe, Clarinet I) followed by sustained notes. Measure 2 continues with woodwind entries and sustained notes. Measure 3 begins with a bassoon entry (Bassoon I), followed by sustained notes and rhythmic patterns from the brass and strings. Measure 4 concludes with sustained notes and rhythmic patterns from the brass and strings.

(48) *POCO LENTO* ($\text{d} = 72$).

Fl.

Ob.

C.I.

C.I.

Cl. b

I

Fag.

II

C.I-II

C.III

Tr.

Tbni

Tb.b.

Arpa

VI. I

VI. II

VI. III

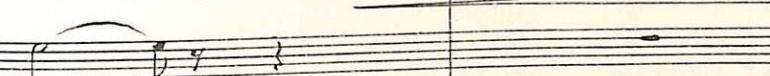
VI. IV

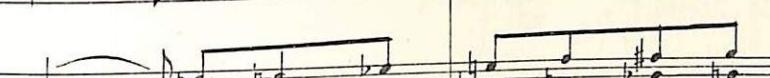
Celli

C. B.

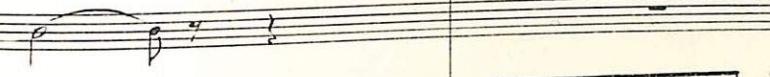
49

50

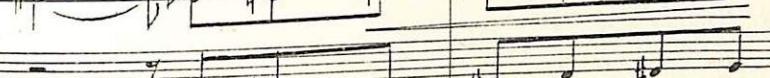
Picc. 

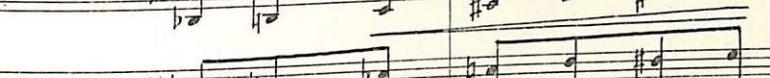
Fl. I 

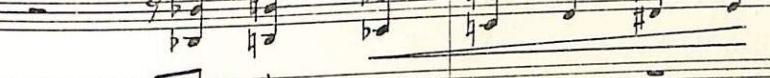
Fl. II 

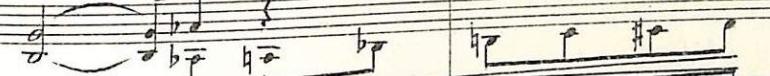
Ob. 

C. I. 

C. I. 

C. I. b. 

Fag. 

C. I.-II 

C. III 

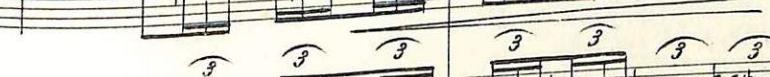
Tr. 

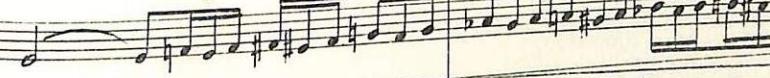
Tbni 

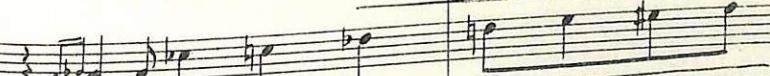
Tb.b. 

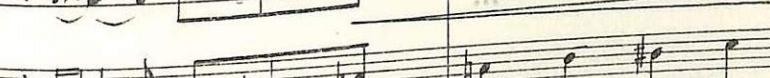
VI. I 

VI. II 

I 

II 

Celli 

C. B. 

Arco

Fl.

Ob.

C. I.

C. II.

C. II.

Fag. I

Fag. II

C. I-II

C. III

Tr.

Tbni

Tb. 5.

Timp.

VI. I

VI. II

Vle

Celli

C. B.

This page contains two systems of handwritten musical notation. The instrumentation includes Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone 5, Timpani, Violin I, Violin II, Cello, and Bass. The first system begins with a dynamic ff, followed by a dynamic ff:, and then a dynamic ff. The second system begins with a dynamic ff. The notation includes various note heads, stems, beams, and slurs. Dynamics such as ff, ff:, ff, mf, p, and ff are indicated throughout the score.

(51)

Fl.

Ob.

Cl. I.

Cl. II.

Cl. b.

Fag. I.

Fag. II.

Cl. III.

Tr.

Tbn.

Tbn. b.

Timp.

VI. I.

VI. II.

Vle.

Celli

C. B.

(52)

F1.

Ob.

C. I.

C1.

C1. b

Fag.

C. I-II

C. III

Tr.

Tbni

Tb.b.

Timp

Mib - Fa \sharp

Arpa

VII. I

VII. II

VI.

Celli

C. B.

Fl.

Oboe

C. I.

C. II.

C. I. b.

Fag.

C. I-II

C. III

Tr.

Tbn

Tb.b.

Timp.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

accelerando.....

(53) *TEMPO DI ALLEGRO.*

Picc.

Ft.

Ob.

C.I.

Cl.

Cl. b.

Fag.

C.I-II

C. III

Tr.

Tbni

Tb. b.

Timp.

Trgl.

Piatti

Arpa.

VI. I

VI. II

Vle

Celli

C. B.

accelerando.....

Handwritten musical score for orchestra, page 95.

The score consists of 18 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are:

- Picc.
- Fl.
- Ob.
- C. I.
- C. II.
- C. I. b.
- Fag.
- C. I-II
- C. III
- Tr.
- Tbni
- Tb. b.
- Timp
- Trgl.
- Piatti
- Arpa
- VI. I
- VI. II
- Vle
- Celli
- C. B.

The music is divided into three measures. Measure 1 starts with Picc., Fl., Ob., C. I., C. II., C. I. b., Fag., and C. I-II playing eighth-note patterns. Measure 2 continues with the same instruments, adding Tr., Tbni, and Tb. b. Measure 3 adds Timp., Trgl., Piatti, Arpa, VI. I, VI. II, Vle, Celli, and C. B. The score uses various dynamics like forte (f), piano (p), and accents, along with specific markings such as "tr." for tam-tam and "ff" for fortissimo.

Picc.

Fl.

Ob.

C. I.

C. I.

C. I. b

Fag.

C. I-II

C. III

Tr.

Tbn

Tb. b.

Timp

Trgl.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

This page of musical notation is divided into three columns of measures. The top half of the page features woodwind and brass parts: Piccolo, Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Bassoon II, Trombone, Trombone Bass, Timpani, Triangle, Piatti, and Arpa. The bottom half features string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, with various dynamics and articulations indicated by slurs, dots, and dashes. The page number 96 is located at the top left.

54

This page contains 21 staves of handwritten musical notation. The instruments listed on the left are: Picc., Fl., Ob., C. I., Cl., Cl. b., Fag., C. I II, C. III, Tr., Tbn, Tb.b., Timp., Trgl., Piatti, Arpa, VI. I, VI. II, VI., Celli, and C. B. The music includes dynamic markings like p , f , ff , pp , $b\#p$, $\#d$, mf , and $\#lo:$. Measure 54 begins with a forte dynamic from the woodwind section, followed by sustained notes and rhythmic patterns from the brass and strings. The score is written on five-line staff paper.

Clar.

Cl. b.

Fag.

C.I-II

C. III

Tr.

Tbni

Tb.b.

VI. I

VI. II

Vle

Celli

C. B.

55

This image shows a handwritten musical score for four voices: C.I., C.I-II, C.III, and Tr. The score is written on five-line staves. Measure 11 starts with a rest for C.I. followed by a dynamic *f*. C.I. then plays a sixteenth-note pattern. Measures 12 and 13 continue with similar patterns for C.I. and C.III, while C.I-II and Tr. provide harmonic support. The vocal parts are primarily in soprano range, with some bass entries from C.III and Tr.

1.

Ob.

C.I.

C.I.

C.I.b.

Fag.

C.I-II

C. III

Tr.

Tbni

Tb.b.

Timp

Arpa

VI. I

VI. II

Vle

Celli

C. B.

(56) *POCO LENTO* ($\downarrow = 72$)

Fl.

Ob.

C. I.

C. I.

C. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb.b.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

57

Picc. *mf*

Fl. I *mf*

Fl. II

Ob.

C. I. *mf*

C. I. *mf*

C. I. b.

Fag.

C. I. II *mf*

C. III *mf*

Tr. *mf*

Tbni *mf*

Tb.b.

VI. I Arco *mf*

VI. II Arco *mf*

Vle Arco *mf*

Cello *mf*

C. B. *mf*

UNITI

UNITI

pizz.

Arco

(58)

Picc.

Fl. I

Fl. II

Ob.

C. I.

CI.

CI. b.

Fag.

C. I-II

C. III

Tr.

Tbrdi

Tb. b.

VI. I

VI. II

Vle.

Celli

C. B.

Pizz.

Pizz.

(59)

Fl.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

VI. I

VI. II

Vle

Celli

C. B.

P.IK. ΦΡΕΤΖΑΣ

Fl.

Ob.

C.I.

C.I.

C.I.b.

Fag.

C.I-II

C.III

Tr.

Tbni

Tb.b.

VI.I

VI.II

Vle

Celli

C.B.

(60)

Fl.

Ob.

C.I.

C.I.

Cl. b.

Fag.

C.II

C.III

Tr.

Tbni

Tb. b.

Timp

Trsl.
Piatti

Arpa

Vl.I

Vl.II

Vle

Celli

C. B.

Fl.

Ob.

C. I.

C. II.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tbb.

Timp.

Trgl.
Piatto

Arpa

Reb, Mib, sib

VI. I

VI. II

Vle

Celli

C. B.

accelerando

accelerando

(61) T° di Allegro.

61 T° di Allegro. *f*

Picc. C -

Fl. C -

Ob. C -

C. I. C -

C. II. C -

C. b. C -

I. Fag. C -

II. Fag. C -

C. I-II. C -

C. III. C -

Tr. C -

Tbni C -

Tb.b. C -

Tim. C -

Trgl. C -

Piatti C -

Arpa C -

VI. I. C -

VI. II. C -

Vle. C -

Celli C -

C. B. C -

Picc.

Fl.

Ob.

C. I.

Cl.

Cl. b.

I

Fag.

II

C. I II

C. III

Tr.

Tbni

Tb.b.

Timp

Trsl.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Muta Re - in Do

(62)

Picc.

Fl.

Ob.

C.I.

Cl.

Cl.b.

Fag.

C.I-II

C. III

Tr.

Tbni

Tb.b.

Trgl.

Arpa

VI.I

VI.II

Vle

Celli

C. B.

Cl. b
Fag.
C.I-II
C. III
Tr.
Tbn.
Tb. b.
VI. I
VI. II
Vle.
Celli
C. B.

==

63

Fl.
C.I-II
C. III
Tr.

Picc.

F1.

f

0.b.

C. I.

C. I.

f

C. b.

I

f

Fag.

II

C I-II

f

C. III

Tr.

Tbni

Tb. b.

Arpa

Re ♭

Pizz.

VI. I

Pizz

VI. II

Pizz.

Vle

Celli

C. B.

(64) *POCO LENTO.*

Picc.

Fl.

Ob.

C. I.

Cl.

Cl. b.

I Fag.

II Fag.

C.I-II

C. III

Tr.

Tbni

Tb. b.

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Reb

Pizz.

Pizz.

mf

Picc.

Fl.

Ob.

C. I.

C. II.

C. I. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb.b.

Timp.

Arpa

VI. I

VI. II

Vle

Celli.

C. B.

Detailed description: This is a page from a handwritten musical score. The page is numbered 114 at the top left. The score is written on a grid of staves, each with a different instrument name above it. The instruments listed are Picc., Fl., Ob., C. I., C. II., C. I. b., Fag., Tr., Tbni, Tb.b., Timp., Arpa, VI. I, VI. II, Vle, Celli., and C. B. The music consists of measures of musical notation, primarily in common time. There are several dynamic markings such as 'f' (fortissimo) and 'mf' (mezzo-forte). Articulation marks include 'pizz.' (pizzicato) and 'arco' (bow). Performance instructions like 'mf' and 'Pizz.' are also present. The score shows a mix of sustained notes and rhythmic patterns, with some measures being entirely blank or consisting of rests.

Picc.

Fl.

Ob.

C.I.

C.I.

Cl.b.

Fag.

C.I-II

C. III

Tr.

Tbni.

Tb.b.

Timp.

Arpa

Re ♭

VI. I

VI. II

Vle

Celli

C.B.

This is a handwritten musical score page, numbered 115 in the top right corner. The score is organized into multiple staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Picc., Fl., Ob., C.I., Cl., Cl.b., Fag., C.I-II, C. III, Tr., Tbni., Tb.b., Timp., Arpa, and strings (VI. I, VI. II, Vle, Celli, C.B.). The score consists of two measures of music. The first measure begins with a rest, followed by eighth-note patterns in the lower staves. The second measure starts with a forte dynamic (f), followed by slurs and grace notes. Various performance instructions are included, such as 'Re ♭' above the Arpa staff and 'Arco' markings above the Vle, Celli, and C.B. staves. The music is written on five-line staves with clefs and key signatures.

(65) *POCO MAESTOSO.*

Picc. -

Fl. -

Ob. -

C. I. -

C. II. -

C. III. -

Tr. -

Tbni. -

Tb.b. -

Timp. -

Trgl.

Piatti

Arpa. -

VI. I. -

VI. II. -

Vle. -

Celli. -

C. B. -

Picc.

Fl.

Ob.

C. I.

C. II.

C. b.

Fag.

C. I-II

C. III

Tr.

Tbn.

Tb.b.

Timp.

Trgl.

Piatti

Arpa

VI. I

VI. II

Vle

Celli

C. B.

(66) T° DI ALLEGRO, POCO PIÙ MOSSO

Picc.

Fl.

Ob.

C. I.

C. II.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Tim.

Trgl

Piatli

Arpa

VI. I

VI. II

Vle

Celli

C. B.

Picc.

Ft.

Ob.

C. I.

Cl.

Cl. b.

Fag.

C. I-II

C. III

Tr.

Tbni

Tb. b.

Timp.

Trgl.
Piatti

VI. I

VI. II

Vle

Celli

C. B.

(67) *allargando*

Picc.

Fl.

Ob.

C. I.

C. I.

C. I. b.

Fag.

C.I-II

C III

Tr.

Tbni

Tb. b.

Tim.

VII. I

VII. II

Vle

Celli

C. B.

Pix. ΦΡΕΤΣΑΖ.

allargando

