

Witold

LUTOSŁAWSKI

ŁAŃCUCH II

Dialog na skrzypce i orkiestrę

partytura

CHAIN 2

Dialogue for violin and orchestra

score

ORCHESTRA

2 flauti: mutano in flauti piccolo (fl, fl pc)
2 oboi: 2. muta in corno inglese (ob, c i)
2 clarinetti in si \flat : 2. muta in clarinetto basso in si \flat (cl, cl b)
2 fagotti (fg)

2 trombe in do (trbe)
2 tromboni (trbⁿⁱ)

batteria (2 esecutori)

timpani (tmp)
campane (cmp^{ne})
marimbafono (mrb)
xilofono (xil)
vibrafono senza motore (vbf)

campanelli (cmp^{lli})
5 tom-toms (tomt)
2 bongos (bng)
tamburo (tmb)

pianoforte muta in celesta (pf, cel)

violino solo (vno solo)

minimo:

6 violini I (vni I)
6 violini II (vni II)
4 viole (vle)
4 violoncelli (vc)
2 contrabbassi (cb)

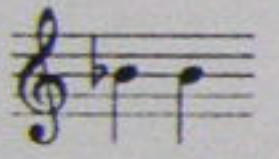
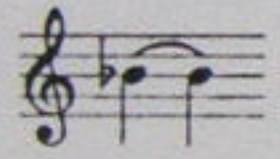
Sekcje grane *ad libitum* nie są dyrygowane. Początek każdej sekcji oznaczony jest strzałką (∇), która odpowiada ruchowi dyrygenta palczką w dół; niekiedy jest ona poprzedzona czarnymi strzałkami (\blacktriangledown), które odpowiadają ruchom dyrygenta służącym do ustalenia tempa. W sekcjach *ad libitum* wszystkie wartości rytmiczne są przybliżone, dlatego też umieszczenie nut w jednej linii pionowej w partyturze nie musi oznaczać ich jednoczesności. Natomiast w sekcjach dyrygowanych (oznaczonych $\frac{2}{4}$, $\frac{3}{4}$ itd.) wszystkie wartości rytmiczne są ścisłe, a więc nuty umieszczone w tej samej linii pionowej w partyturze należy grać równocześnie.

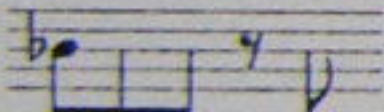
The *ad libitum* sections are not conducted of each section is marked with an arrow corresponds to the downbeat of the conductor preceded by beats indicated by black arrows serve to set the tempo. In the *ad lib.* sections the rhythmic values are approximate. In consequence notes one above the other in the score do not mean that they are played simultaneously. In the conducted sections (marked $\frac{2}{4}$, $\frac{3}{4}$ etc.) the values are precise, the notes appearing in the same vertical line must be played simultaneously.

Sekcje grane *ad libitum* nie są dyrygowane. Początek każdej sekcji oznaczony jest strzałką (\downarrow), która odpowiada ruchowi dyrygenta pałeczką w dół; niekiedy jest ona poprzedzona czarnymi strzałkami ($\blacktriangledown\blacktriangledown\blacktriangledown$), które odpowiadają ruchom dyrygenta służącym do ustalenia tempa. W sekcjach *ad libitum* wszystkie wartości rytmiczne są przybliżone, dlatego też umieszczenie nut w jednej linii pionowej w partyturze nie musi oznaczać ich jednoczesności. Natomiast w sekcjach dyrygowanych (oznaczonych $\frac{2}{4}$, $\frac{3}{4}$ itd.) wszystkie wartości rytmiczne są ścisłe, a więc nuty umieszczone w tej samej linii pionowej w partyturze należy grać równocześnie.

Znaki \downarrow i $\blacktriangledown\blacktriangledown$ oznaczają ruchy dyrygenta (mogą być dane lewą ręką) dla grup instrumentów lub solistów, ale nie dla całej orkiestry.

Wszystkie instrumenty brzmią tak jak są zanotowane, z wyjątkiem partii fletów piccolo, kontrabasów, dzwonków, ksylofonu i czelesty.

Znaki chromatyczne dotyczą tylko nut przed którymi są umieszczone. Tak więc  i  oznacza b-h, a nie b-b. Kasowniki występują tylko w głosach orkiestrowych.

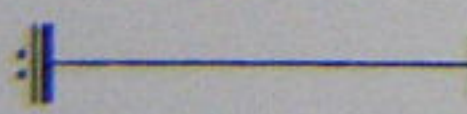
Notacja  oznacza powtórzenie tej samej nuty.


\downarrow oznacza obniżenie o $\frac{1}{4}$ tonu

$\flat\downarrow$ oznacza obniżenie o $\frac{3}{4}$ tonu

\sharp oznacza podwyższenie o $\frac{1}{4}$ tonu

$\sharp\sharp$ oznacza podwyższenie o $\frac{3}{4}$ tonu

 na znak dyrygenta przerwać natychmiast powtarzany fragment

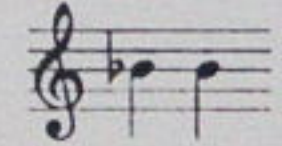
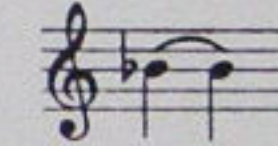
 na znak dyrygenta dograć do następnego znaku repetycji (tak jak jest podane) i przerwać grę (lub zacząć grać nowy fragment, itd. zgodnie z zapisem)

The *ad libitum* sections are not conducted. The beginning of each section is marked with an arrow (\downarrow) which corresponds to the downbeat of the conductor; sometimes this is preceded by beats indicated by black arrows ($\blacktriangledown\blacktriangledown\blacktriangledown$) which serve to set the tempo. In the *ad lib.* sections all the rhythmic values are approximate. In consequence, the placing of notes one above the other in the score does not necessarily mean that they are played simultaneously. However, in the conducted sections (marked $\frac{2}{4}$, $\frac{3}{4}$ etc.) all the rhythmic values are precise, the notes appearing vertically in line to be played simultaneously.

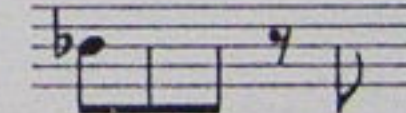
\downarrow and $\blacktriangledown\blacktriangledown$ mean beats (which may be given by the left hand) for a group or for a soloist, and not for the whole orchestra.

All notation is at sounding pitch except for the parts of the piccolo, double bass, glockenspiel, xylophone and celesta.

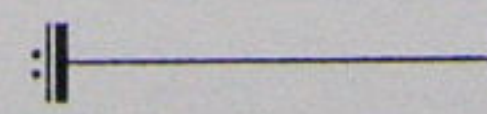
The accidentals apply only to the notes they precede. Thus

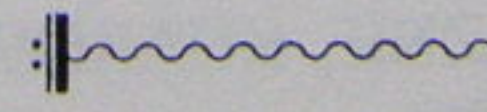
 and  signify $B\flat - B$, and not $B\flat - B\flat$.

However, natural signs are used in the orchestral parts.

The notation  signifies the repetition of the same note.

The sign \downarrow denotes the lowering of the note by a quarter-tone, $\flat\downarrow$ – the lowering by three quarter-tones, \sharp – raising by a quarter-tone, $\sharp\sharp$ – the raising by three quarter-tones.

 At the conductor's signal break off the repeated passage immediately.

 At the conductor's signal play up to the next repeat sign (or as specified) and then stop (or start new passage, etc. as shown).

K 97/30/25

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1. AD LIBITUM

WITOLD LUTOSŁAWSKI (1985)

The musical score is for a piece titled "1. AD LIBITUM" by Witold Lutosławski, dated 1985. The score is written for a solo violin (vno solo) and a string quartet (vnI, vnII, vlc, vc). The solo violin part begins with a forte (f) dynamic and a tempo marking of ca 100. The string quartet parts enter with a piano (pizz.) dynamic. The score includes various musical notations such as dynamics (f, p, pp, poco f), articulation (pizz.), and tempo markings (rit.). A diagram at the top right shows a branching structure with a circled "1" and arrows pointing to specific measures in the flute (fl) and cello/contrabass (cmpne) parts. The solo violin part has a ritardando (rit.) marking at the end.

1) *ritenuto* dotyczy tylko partii solowej
ritenuto concerns the solo part only

fl

1

2

compne

vno solo

a tempo ma poco meno mosso

p

(z)

2

arco

vnill div.

arco

vle div.

arco

vc div.

arco

cb div.

mf

mf

mf

mf

mf

mf

mf

mf

mf

accel.

Tempo!

vno
solo

poco *f*

p < *p* <

vn II
div.

pp

pp

vle
div.

pp

pp

vc
div.

pp

pp

cb
div.

pp

pp

(3)

(λ)

cl

mf

fg

mf

trbe

trbⁿⁱ

poco f

pf

f

pf

vno solo

vn II div.

vl div.

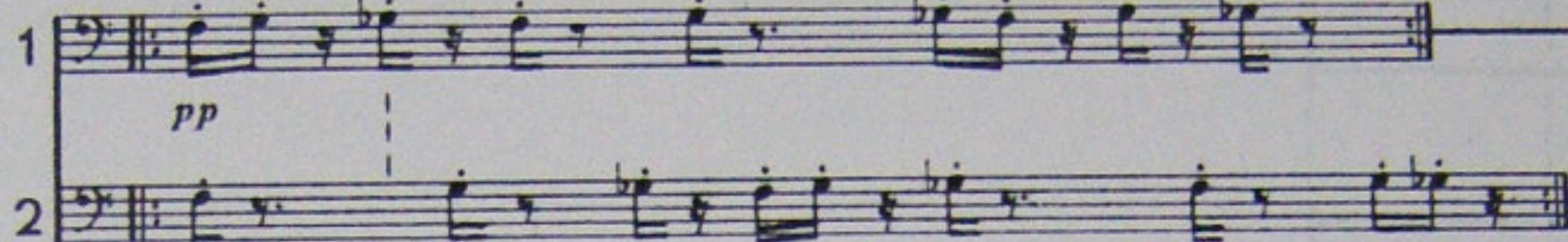
vc div.

cb div.

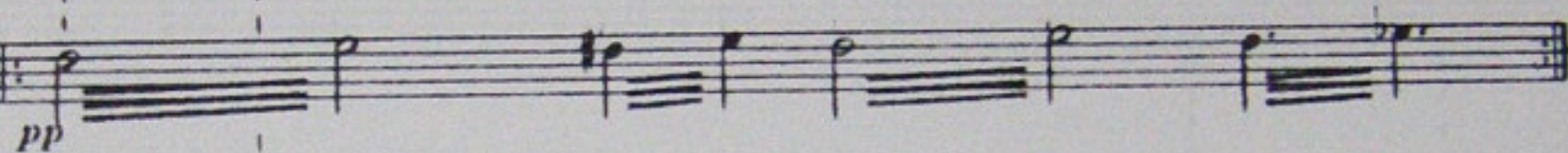
p *p* *p* *p* *p* *p* *p* *p* *p* *mf*

4

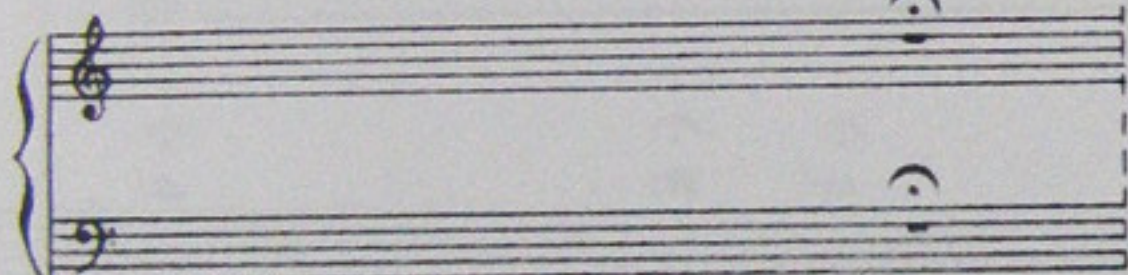
fg



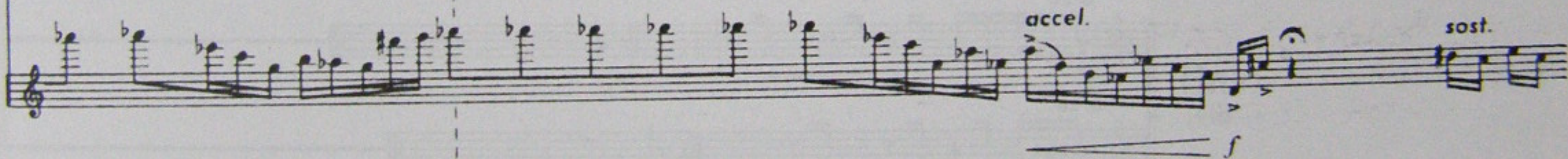
mrb



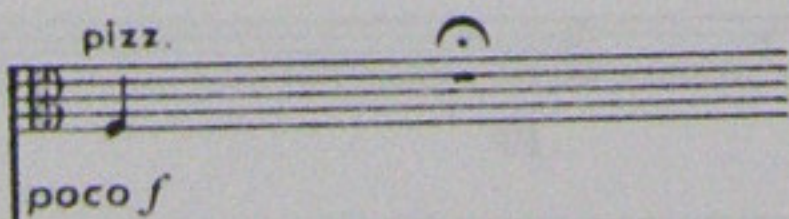
pf



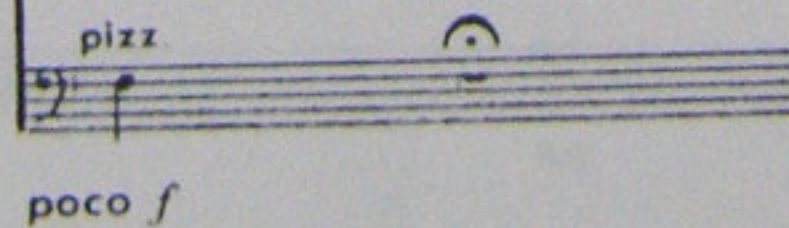
vno solo



vle unite



VC uniti



5



(z)

fg

1

2

mrb

vno
solo

accel.

sost.

accel.

f

sub.p

arco

vn1
div.

mf

pp

arco

mf

pp

vn11
div.

mf

pp

mf

pp

arco

vle
div.

mf

pp

arco

mf

pp

arco

vc
div.

mf

pp

arco

mf

pp

cb
div.

mf

pp

mf

pp

mf

pp

6

fl 1 *mp*

fl 2 *mp*

cl 1 *mp*

cl 2 *mp*

trb 1 *mf* con sord.

trb 2 *mf* con sord.

pf *mf*

vno solo *pp*

Tempo I

vni I div.

vni II div.

vle div.

vc div.

cb div.

The musical score is written for a full orchestra. The woodwind section (flutes, clarinets, trumpets) plays a melodic line starting with a dynamic of *mp* (mezzo-piano). The piano part has a sustained chord with a dynamic of *mf* (mezzo-forte). The strings (violins, viola, cello, and contrabass) play a rhythmic pattern. A 'Tempo I' marking is present above the cello part. The score includes various musical notations such as notes, rests, dynamics, and articulations.

10

7

cmp lli

pp

pf

vno solo

ppp

vni I uniti

pp

vni II uniti

pp

4 3 2 1 1)

==

8

9

2
8

cl 1

pp

3 3

==

1) stawiać palce możliwie blisko jeden drugiego
place the fingers as near to each other as possible

This page of a musical score is for a symphony, featuring woodwinds, strings, and a solo violin. The score is in 3/8 time and includes dynamic markings like *mf*, *p*, and *fp*, as well as articulation marks like accents and slurs. The woodwinds (flutes, oboes, clarinets) and strings (first and second violins, first and second violas) are shown with complex rhythmic patterns and triplets. A solo violin part is at the bottom.

11

cl 1

fg 1

con sord.

trbe 1

poco f con sord.

trb ni 1

poco f con sord.

trb ni 2

poco f

vno solo

f p f

vni I div.

f p fp

vni II div.

fp

senza sord.

vle div.

fp senza sord.

vc div.

f p senza sord.

fp

cb div.

fp

f p

12

trbe
1 *poco f*
2 *poco f*

trbⁿⁱ
1 *poco f*
2 *p* *poco f*

vno solo
più f

vn I div.
f p
fp

vn II div.
fp
f p

vle div.
fp
fp

vc div.
f p
fp

cb div.
fp
fp

Rehearsal mark 12 is indicated by a circle with the number 12 and a downward-pointing triangle.

13

trbe

1 *poco f p*

2 *poco f p*

trb ni

1 *poco f p*

2 *p poco f p*

vno solo

ff

vni I div.

f p

fp

vni II div.

fp

f p

vle div.

fp

fp

vc div.

f p

fp

cb div.

fp

f p

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in a standard musical notation with various staves and instruments labeled. The instruments and parts visible include:

- Woodwinds:**
 - ob (oboe) 1 and 2
 - cl (clarinet) 1 and 2
 - fg (finger) 1 and 2
- Brass:**
 - trbe (trumpet) 1 and 2
 - trb ni (trumpet) 1 and 2
 - tmb c.c. (trombone) c.c.
- Percussion:**
 - 2 bng (bongos)
 - 3 tomt (tom-toms)
- Strings:**
 - vno solo (violin solo)
 - vni I div. (violin I division)
 - vni II div. (violin II division)
 - vle div. (viola division)
 - vc div. (viola division)
 - cb div. (cello division)

The score includes various musical notations such as notes, rests, dynamics (f, ff, p), and articulations (trull., pizz.). A rehearsal mark '14' is visible at the top left. The page is numbered '3' at the top right.

15

pf

vno solo

sostenuto

p

poco accel.

rit.

pp

vn III

arco

pp

arco

vle

pp

arco

vc

pp

arco

cb

pp

16 $\text{♩} = \text{ca } 66$ ¹⁾

17

vno solo

vni II

vle

vc

cb

1) to tempo nie dotyczy partii solowej, która zachowuje swoje *Tempo I*
 this tempo does not concern the solo part which remains in its *Tempo I*

18

19

vno
solo

vni I

arco

pp

vni II

vle

vc

cb

The musical score consists of five staves. The top staff is for Violino solo (vno solo). Above this staff, measures 18 and 19 are indicated by circled numbers. Measure 18 has five downward-pointing triangles above it, and measure 19 has five downward-pointing triangles above it. The second staff is for Violino I (vni I), marked 'arco' and 'pp'. The third staff is for Violino II (vni II). The fourth staff is for Viola (vle). The fifth staff is for Cello/Double Bass (vc/cb). The score includes various musical notations such as notes, rests, and dynamic markings.

20

21

vno
solo

vni I

vni II

vle

vc

pp

div.

div.



//

22

vno
solo

ppp

vni I
div.

vni II
div.

This musical score page features three staves. The top staff is for a violin solo (vno solo) and contains a measure with a circled measure number '22' above it. This measure is marked with a *ppp* (pianissimo) dynamic. Above the staff, a bracket connects the circled '22' to three downward-pointing triangles, which are aligned with the first three eighth notes of the solo measure. The solo measure itself contains a half note, a quarter note, and a quarter note, all beamed together. The bottom two staves are for divided violins (vni I div. and vni II div.). Each of these staves begins with a half note, followed by a quarter rest, and then a quarter note. Vertical dashed lines connect the first and third notes of the solo measure to the corresponding notes in the divided violin parts. The bottom two staves conclude with long, thin horizontal lines, likely representing sustained notes or glissandi.

2. A BATTUTA

34

$J = ca 150$

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The tempo is marked as $\text{♩} = \text{ca } 150$. The time signature is $\frac{3}{4}$.

The instruments and sections included are:

- fl (Flute)
- ob (Oboe)
- cl (Clarinet)
- trbe (Trumpet)
- trbⁿⁱ (Trumpet in B-flat)
- xil (Xylophone)
- pf (Piano)
- vnil (Violin I)
- vnll (Violin II)
- vle (Viola)
- vc (Violoncello)
- cb div. (Double Bass)

The score includes various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *senza sord.* (without mutes). The notation is handwritten in blue ink on a white background.

fl 1 *f*

ob 1 *f*

ob 2 *f*

cl 1 *f*

cl 2 *f*

trba 1 *poco f*

trbⁿⁱ 1 *poco f*

trbⁿⁱ 2 *poco f*

xil *f*

pf *f*

no
olo *f rude*

nil
div. *f*

nil

vle

vc

cb
div.

24

25

cl 1 *p*

cl 2 *p*

fg 1 *p*

fg 2 *p*

vno solo

mf soave

vni I arco *p*

vni I div. *p*

vni II pizz. *f*

vle *f*

cl

fg

pf

poco f

5

no
olo



Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals (flats). There are several slurs and ties. The notes are mostly eighth and sixteenth notes. The accidentals are flats (b). The notation is written in a cursive, handwritten style.

ni l
div.

ni ll

vle

VC

cb

fl 1 *poco f*

fl 2 *poco f*

ob 1 *poco f*

ob 2 *poco f*

cl 1 *poco f*

cl 2 *poco f*

fg 1 *poco f*

fg 2 *poco f*

xil *poco f*

pf

vno solo

f *sf* *sf* *sf* *sf* *sf*

rude

vni I *f* div. *unifi* *b* *div.*

vni II *f*

vle *f*

vc *f*

cb *f*

fl 1 *poco f* ⁵

fl 2 *poco f* ⁵

ob 1 *poco f* ⁵

ob 2 *poco f* ⁵

cl 1 *poco f* ⁵

cl 2 *poco f* ⁵

cl 1 *poco f* ⁵

fg 1 *poco f* ⁵

fg 2 *poco f* ⁵

xil *poco f*

pf *poco f* ³

yno solo *sf simile* ³

ynil *f*

ynill *f*

vle *f*

vc *f*

cl 1

fg 1

fg 2

con sord.

1

p

2

con sord.

p

con sord.


p

3

p

pf

yno
solo



Violin I (vn I) and Violin II (vn II) parts are in treble clef with a key signature of one flat (B-flat). They play a rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The Viola (vle) and Violoncello (vc) parts are in alto and bass clefs, respectively, with a key signature of one flat. They play a similar rhythmic pattern, also starting with a forte (*f*) dynamic. The Contrabasso (cb) part is in bass clef with a key signature of one flat, playing a lower line. Dynamics include *f* (forte) and *p* (piano). The Viola and Violoncello parts have markings for *arco* (arco) and *pizz.* (pizzicato). The Contrabasso part has a marking for *arco*.

29

30

1. *p*

2. *p*

3. *p*

no
olo

p soave

ynil

arco

p

plizz.

fnill

arco

p

plizz.

f

vle

arco

p

plizz.

f

vc

f

[illegible]

ob 1

f > *f* > *f* >

1

p

2

p

1

f > *f* > *f* >

2

f > *f* > *f* >

1

p

3

3

3

3

3

3

3

3

3

3

vn I

f

arco

p

vn II

f

arco

p

vle

f

div.

arco

p

arco

p

vc

f

arco

p

cb

f

p

33

vn solo

vn I

vn II

vle div.

vc

cb

f p f p

mf

p

34

trbe

senza sord.

poco f

trbe 1 2 *senza sord.* *poco f*

trbⁿⁱ 1 2 *senza sord.* *poco f*

vno solo *f p* *f p* *f p* *f p* *f p*

vnll *f*

vnll *f*

vle div. *f* *unite*

vc *f*

cb *f*

mf

no
solo

Musical notation for the first staff (Solo). The staff contains a series of eighth notes, some beamed in groups of three. Dynamics include *f* and *p*. There are also markings for *f* and *p* with a crescendo line. The notation includes various accidentals (flats) and articulation marks (accents, slurs).

nil

Musical notation for the second staff (nil). The staff contains a series of eighth notes, some beamed in groups of three. Dynamics include *f*. The notation includes various accidentals (flats) and articulation marks (accents, slurs).

nil

Musical notation for the third staff (nil). The staff contains a series of eighth notes, some beamed in groups of three. Dynamics include *f*. The notation includes various accidentals (flats) and articulation marks (accents, slurs).

vle

Musical notation for the fourth staff (vle). The staff contains a series of eighth notes, some beamed in groups of three. Dynamics include *f*. The notation includes various accidentals (flats) and articulation marks (accents, slurs).

vc

Musical notation for the fifth staff (vc). The staff contains a series of eighth notes, some beamed in groups of three. Dynamics include *f*. The notation includes various accidentals (flats) and articulation marks (accents, slurs).

The image shows a page of a musical score for a string quartet and double bass. The staves are labeled vno solo, vnI, vnII, vle, vc, and cb. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as mf, ff, p, and f. The score is divided into measures by vertical bar lines.

This page shows measures 36 through 38 of the musical score for 'The Marriage of Figaro'. The score is for a full orchestra and includes parts for Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (fg), Trumpet (trbe), and Trombone (trbⁿⁱ). The key signature is one sharp (F#), and the time signature is 2/2. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *mf*, *poco f*, and *p*. There are also performance instructions like 'con sord.' and 'muta in c. i'.

Violino I
Violino II
Viola
Violoncello
Contrabbasso

13

Tempo II
($\frac{3}{4}$ = $\frac{1}{2}$)

37

37

fl 1 2

ob 1

p

cl 1

mp

uniti

pp

p

mp

perdendosi

con sord.

p

38

fl 1 2

ob 1

vno
solo

p espressivo

vn I

con sord.

p

vn II

p

39

fl 1 2 Il 2 muta in fl pc

b 1

vbf s. m. *mf*

cmp^{ne} *mf*

1)

div. *p*

p *div.*

con sord. *p*

con sord. *p*

vle div.

1) wszystkie glissanda od początkowego dźwięku

vbf
s. m.cmp^{ne}*mf*vno
solo*p*vn I
div.vn II
div.vle
div.

div.



/m
10

41

42

fl 1

p

cl 1

p

vno
solo

mp dolce

vn I
div.

pizz.
uniti

p

vn II

una metà

pizz.
uniti


p

fl 1


cl 1

43

vb
s. m.



p

pf 

Violino Solo

Violini I

Violini II

8

div. a 3

arco

pp

arco

pp

arco

pp

arco

pp

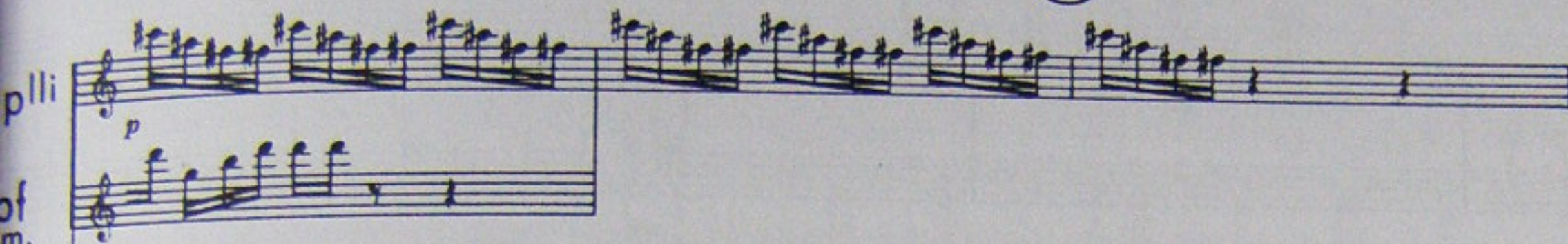
vbf
s. m.

pf

vno
solovnll
div. a 3vnll
div. a 3

45

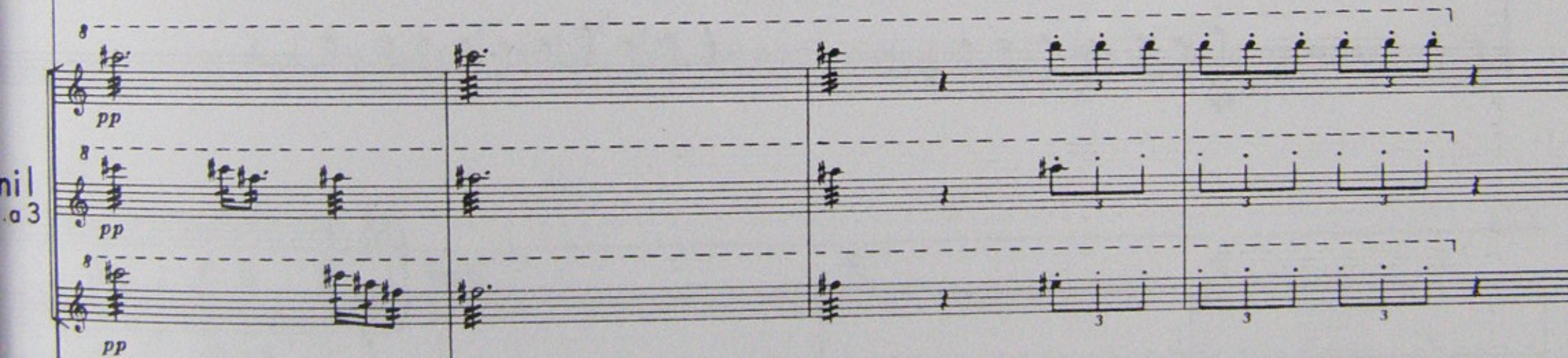
pli
of
m.



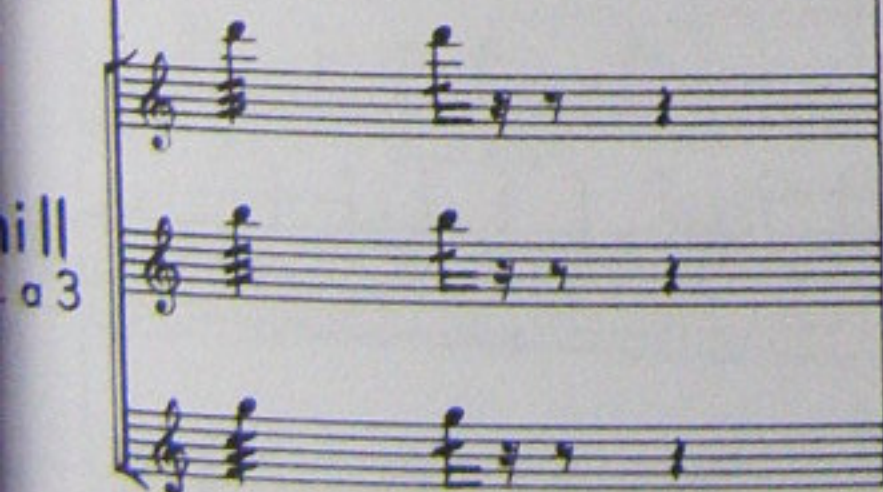
o
lo



nil
a 3



ill
a 3



46

vn o solo

vn il div. a 3

vn ill div. a 3

p

pp

pp

47

fl pc

pp

f

fl pc

pp

xil

pp

pf

ff

vno solo

senza sord.

vni I
div. a 3

div.
a 2

vni II
div.

senza sord.

ff

pc

ff

ff

ff

ff

senza sord.

trbe 1/2

poco f

(Ped)

div. a 4

senza sord.

ff

VC div.

ff

49

mula in II 2

fl pc

fl 1

ob 1

cl 1

trbe 1 2

trb ni 1 2

senza sord.

poco f

pf

(Reo)

vni I

div. a 4

vni II

div.

vle

div.

vc

div.

cb

ff

div. a 2

ci
cl 1
b
ff
3
ff
3
ff
3
ff
3
ff

ni 1
2
3
3
3

of
(Ped) *

ni
iv.
ill
iv.
le
iv.
C
iv.
b

Tempo III

($\frac{3}{4}$ = $\frac{3}{4}$)

tmp
f
p

cl b
mf
fg 1
mf

VC
unili
pizz.
mf
pizz.
f
cb

clb

fg

1

2

mf

III

vno solo

f pesante

vc

cb

f

mf

f

51

clb

1

clb
 fg 1
 fg 2
 vno solo
 vn I
 vn II
 vle
 vc
 cb

(II)
 cresc.
 sub. p
 f
 f
 f
 arco f
 f

1) silnie naciskać smyczek i ciągnąć go powoli, aby wydobyć „chropawaty” dźwięk.
 press the bow hard and pull it slowly, to get a “rough” sound.

1) patrz uwaga na s. 44
see note on page 44

53 54

tmp

p cresc. poco a poco

vno solo

7 10 f p f molto espressivo

vnll

p cresc. poco a poco

vle

p cresc. poco a poco

vc

p cresc. poco a poco

cb div.

p arco cresc. poco a poco

ob 1 *pp* *cresc.*

ci *pp* *cresc.*

cl 1 *pp* *cresc.*

clb *pp* *cresc.*

fg 1/2 *pp* *cresc.*

timp

vno solo

vni I *mf* *cresc.*

vni II

vle

vc

cb div. *unili*

ob 1 *f* *mute in ob 2* *p*

ci *f*

cl 1 *f* *mute in cl 2* *p*

lb *f*

g 2 *f* 1 *p*

1 *con sord.* *f* *pp*

2 *con sord.* *f* *pp* *p*

1 *con sord.* *f* *pp*

ni *con sord.* *f* *pp*

2 *con sord.* *f*

pp *poco f*

pf *p*

no *ff* *p* *sim.*

nil *f*

nill *f*

vle *f* *p*

vc *f*

cb *f*

ob 1

cl 1

fg 1

trbe

trb^{ne} 2

tmb
c. c.

senza sord.

f

f

f

xil

pf

vno
solo

vnil

cb

This page of a musical score is for a symphony orchestra. It features the following staves and parts:

- Flutes (fl):** Two staves, labeled 1 and 2. Both parts play a melodic line with triplets and a piano (*p*) dynamic marking.
- Bassoon (bb 1):** One staff, playing a melodic line with triplets.
- Clarinets (cl):** Two staves, labeled 1 and 2. Both parts play a melodic line with triplets and a piano (*p*) dynamic marking.
- Bassoon (g 1):** One staff, playing a melodic line with triplets.
- Oboe (ne 1):** One staff, playing a melodic line with triplets and a piano (*p*) dynamic marking. The instruction "con sord." (con sordina) is written above the staff.
- String Quartet (xil, pf):** Two staves, labeled xil and pf. The xil part plays a melodic line with triplets. The pf part plays a melodic line with triplets.
- Piano (vno solo):** One staff, playing a melodic line with triplets and a piano (*p*) dynamic marking. The instruction "vno solo" is written above the staff.
- Contra Bass (cb):** One staff, playing a melodic line with triplets.

The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like "p" (piano) and "con sord." (con sordina). The page is numbered 1 in the top left corner.

fl 1 *sub. ff*

fl 2 *sub. ff*

ob 1 *p*

ob 2 *p*

cl 1 *p*

cl 2 *p*

trbe 1 *con sord.*

trbⁿⁱ 1 *poco f*

2 *con sord.*

2 *poco f*

xil *f*

vno solo *sub. f* *p* *f p*

vnll *arco* *p*

vnll *p*

vle div. *p*

vc div. *p*

fl

ob

cl

fg

trbe
senza
sord.

trbⁿⁱ
senza
sord.

tmp

poco f

poco f

poco f

poco f

poco f

poco f

poco f

poco f

cb
div.

arco

ff

div.
a 3

div.
a 3

no
div.

ni
div.

ni
div.

ve
div.

vc
div.

ff

ff

ff

ff

ff

ff

ff

ff

ff

60

3
4

vno
solo

sff *sff* *sff* *sff*

vnll
div. a 3

dim.

p

dim.

p

dim.

p

vnll
div. a 3

dim.

p

dim.

p

dim.

p

vle
div.

dim.

p

dim.

p

vc
div.

dim.

p

dim.

p

cb
div.

dim.

pp

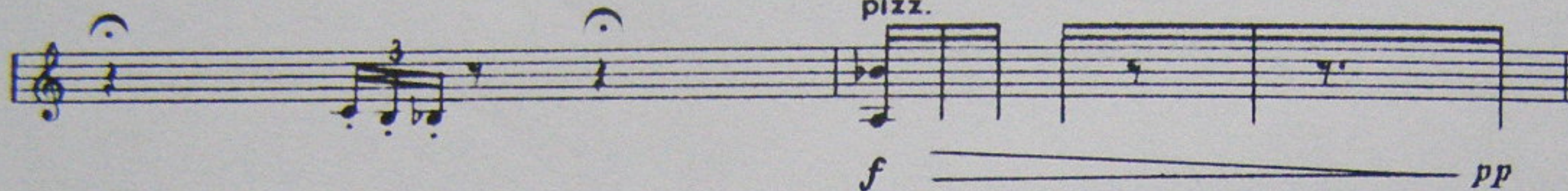
The image shows a musical score for the song "The Rose Tree". It consists of five systems, each with a piano (piano) staff and a guitar (guitar) staff. The piano part is written in treble clef, and the guitar part is written in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation like triplets and accents. The lyrics "The Rose Tree" are written below the guitar staves.

The image shows a page from a musical score, likely for a piano introduction. The score is written for a full orchestra, with multiple staves for different instruments. The key signature is one flat (B-flat), and the time signature is 3/4. The music is marked with a forte (ff) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is arranged in a system with multiple staves, and the music is written in a standard musical notation style.

61

ancora meno mosso
pizz.

vno
solo



Musical notation for Violino Solo. The staff shows a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff, and a hairpin indicates a gradual decrease in volume to *pp* by the end of the phrase.

vni I
div.



Musical notation for Violini I and II. The staves show a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. A dynamic marking of *pizz.* is placed above the staff, and a dynamic marking of *poco f* is placed below the staff.

vni II
uniti

vle
unite

vc
uniti

cb

3. AD LIBITUM

$\text{♩} = \text{ca } 42$ (♩)

vno
solo

(♩)

IV molto cantabile

$\text{♩} = \text{ca } 84$

poco *f*

62

1)

3 vc
soli

f

p

mf

f

p

mf

f

p

mf

- 1) po tym znaku dyrygenta, wiolonczele przechodzą do następnego odcinka dopiero po dōgraniu do końca powtarzanej frazy;
w konsekwencji nie zaczynają następnego odcinka równocześnie
after this beat the cellos pass on to the next section only after playing up to the end of the repeated phrase;
consequently they do not begin the next section simultaneously

- 1) po tym znaku dyrygenta, wiolonczele przechodzą do następnego odcinka dopiero po dōgraniu do końca powtarzanej frazy;
w konsekwencji nie zaczynają następnego odcinka równocześnie
after this beat the cellos pass on to the next section only after playing up to the end of the repeated phrase;
consequently they do not begin the next section simultaneously

The musical score is divided into two main parts. The first part is for the Violoncello Solo (vno solo) and the second part is for three Violoncellos (3 vc soli).

Violoncello Solo (vno solo): The solo part begins with a melodic line. The first measure is marked *poco f*. The second measure is marked *sub. p*. The third measure is marked *poco f*. The fourth measure is marked *sub. p*. The solo part ends with a double bar line.

3 Violoncellos (3 vc soli): The three violoncellos play a rhythmic accompaniment. The first measure is marked *p*. The second measure is marked *mf*. The third measure is marked *p*. The four measures are marked *p*, *mf*, *p*, and *mf* respectively. The three violoncellos part ends with a double bar line.

63¹⁾

trbe

1 con sord.
poco *f* > *p*

2 con sord.
poco *f* > *p*

vno solo

poco *f*

3

3

sub. *p*

mf

sub. *p*

3 vc soli

1) po tym znaku dyrygenta wiolonczele grają aż do końca powtarzanej frazy i przerywają grę
after this beat the cellos play up to the end of the repeated phrase and stop

1) po tym znaku dyrygenta wiolonczele grają aż do końca powtarzanej frazy i przerywają grę
after this beat the cellos play up to the end of the repeated phrase and stop

trbe

1

2

vbf
s. m.

p

vno
solo

mp

sub. pp

a punta d'arco

ppp

p

64

65

66

67

vbf
s. m.

vno
solo

68

69

(7)

(7)

V 3
mf p

3
poco f p sub. ppp

70

71

vbf
s. m.

vno
solo

poco avvivando

cresc.

poco

a

poco

70

71

vnll

vnlll

vle

vc

p

pizz.

f

pizz.

f

pizz.

f

$\sqrt{\quad} = \text{ca } 96$

ancora avvivando

Violino Solo

Violini I

Violini II

Viola

Violoncello/Double Bass

72

73

f

mf

dim.

arco

74

1

p

f

The image shows a musical score for a piece titled "The Rose Tree". The score is written for two staves, likely representing different vocal parts. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is in common time (C). The first staff starts with a measure containing a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. This is followed by a series of eighth and sixteenth notes, some beamed together, and rests. The second staff begins with a bass clef and a key signature of one flat. It starts with a measure containing a quarter note G3, a quarter note A3, and a quarter note B3, all beamed together. This is followed by a series of eighth and sixteenth notes, some beamed together, and rests. The score includes dynamic markings: *p* (piano) for the first staff and *f* (forte) for the second staff. A rehearsal mark "74" is enclosed in a circle at the top left, with a downward-pointing triangle indicating the start of the first staff. A first ending bracket labeled "1" is placed over the final measures of the first staff. The title "The Rose Tree" is written in a decorative font at the top right.

fl

1

2

1

2

cl

1

2

p

p

p

p

p

$\text{♩} = \text{ca } 126$

vno
solo

vn I

vn II

vle

vc
div.

3

sub. *p*

8

p

p

p

p

75

fl

1

2

cl

1

2

vno solo

p

76

fl

1

2

cl 1

76

fl

1

2



cl 1

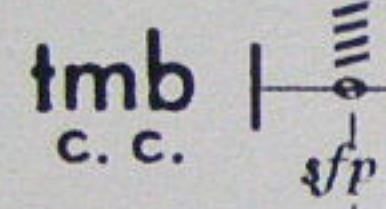
p



tmb

c. c.

sfz



poco cresc.

vno solo

pizz.

poco f

pizz.

vn I div.

vn II div.

vle div.

vc uniti

cresc.

uniti arco

p

uniti arco

p

arco unite

p

arco

p



PVM-8955

pf

vno
solo

V

2 vle
sole

4 vc
soli

2 cb
soli

79

Tempo I
(♩ = ca 84)

80

P.G.

fl 1/2

ob 1/2

cl 1/2

fg 1/2

senza sord.
frull.

trbe 1/2

f frull.

trbⁿⁱ 1/2

xil

pf

vno solo

p

pp

P.G.

vn I non div.

vn II non div.

vle tutte

VC tutti non div.

cb tutti

a 4 pizz.

a 2 pizz.

ff

ff arco

ff

81

82

cel

p

Red

vno solo

pp

7

8

pp

vnll

pp

vnll

pp

vle

pp

vc

pp

83

84

83

84

pp

pp

83

84

cel

vno
solo

vn I

vn II

vle

vc

p

p

Ped

Ped

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

85

fl 1 *pp*

cl 1 *pp*

cl 2 *pp*

86

trba 1 *pp* con sord.

trbⁿⁱ 1 *pp* con sord.

trbⁿⁱ 2 *pp*

vbf s. m. *mf* *p* rit.

vno solo

vn I *pizz.* *mf*

vn II *pizz.* *mf*

vle *pizz.* *mf*

1 solo vc *pizz.* *mf* *p* rit.

altri *pizz.* *mf*

cb *pizz.* *mf*

87



1 2

pp

fg 1

pp

1a 1

1

ni

2

mf m.

poco più mosso

ancora più mosso

mp

mf

mf (a tempo)

rit.

mf

mf

mf

cb

mf

88

89

♩ = 140

fl 1 *p*

fl 2 *p cresc.*

cl 1

cl 2

fg 1

pf *mf* *poco f*

Red *

vno solo *mf* *cresc.* *poco a poco*

vn I *arco* *mf* *sf* *poco f* *sf*

vn II *arco* *mf* *sf* *poco f* *sf*

vle *arco* *mf* *poco f*

1 solo

vc *arco* *mf* *tutti div. poco f*

altri div. *arco* *mf* *poco f*

cb *arco* *mf* *poco f*

This musical score page contains measures 90, 91, and 92. The instruments and parts shown are:

- Flute 1 (fl 1):** Measures 90 and 91 have rests. In measure 92, it plays a half note G4 (one ledger line below the staff) marked *f*.
- Flute 2 (fl 2):** Measures 90 and 91 have rests. In measure 92, it plays a half note G4 marked *f*.
- Percussion (Perc):** Indicated by a symbol in measures 90 and 91. In measure 92, it plays a half note G4 marked *f*.
- Violins (Viol):** In measure 90, they play a half note G4 marked *f*. In measure 91, they play a half note G4 marked *f*. In measure 92, they play a half note G4 marked *f*.
- Violas (Vla):** In measure 90, they play a half note G4 marked *f*. In measure 91, they play a half note G4 marked *f*. In measure 92, they play a half note G4 marked *f*.
- Cello (Cello):** In measure 90, they play a half note G4 marked *f*. In measure 91, they play a half note G4 marked *f*. In measure 92, they play a half note G4 marked *f*.
- Double Bass (Cb):** In measure 90, they play a half note G4 marked *f*. In measure 91, they play a half note G4 marked *f*. In measure 92, they play a half note G4 marked *f*.

Measure 90 includes a dynamic marking of *mf* for the woodwinds. Measure 91 includes a dynamic marking of *poco f* for the woodwinds. Measure 92 includes a dynamic marking of *f* for the woodwinds. The score is written in 2/4 time and features a key signature of one flat (B-flat).

5
8 un poco meno mosso

vno
solo

ff

8

ancora poco
meno mosso

p non vibrato

vni I

ff

8

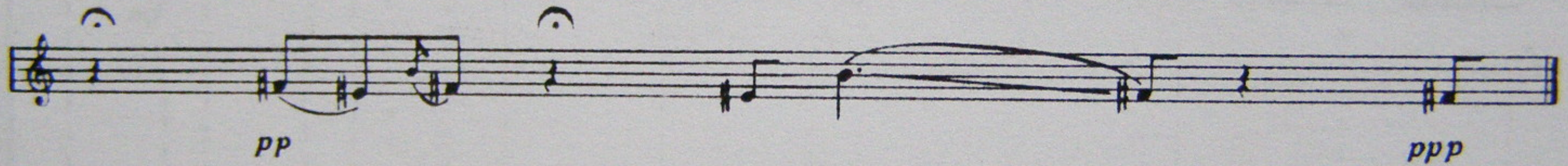
vni II

ff

8

//

vno
solo



4. A BATTUTA

3 Vivace ($\text{♩} = 160 - 168$)

4

(93

**vno
solo**

p ma ben marcato

34

4

[illegible]

94

fl 1 *p*

fl 2 *p*

ci *p*

mula in ob 2

cl 1 *p*

cl 2 *p*

fg 1 *p*

fg 2 *p*

vno solo

vnii

vniii

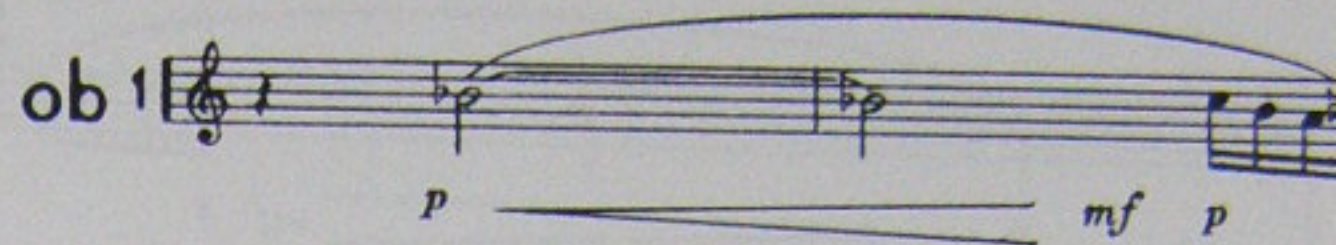
vc *p*

fl 1 2



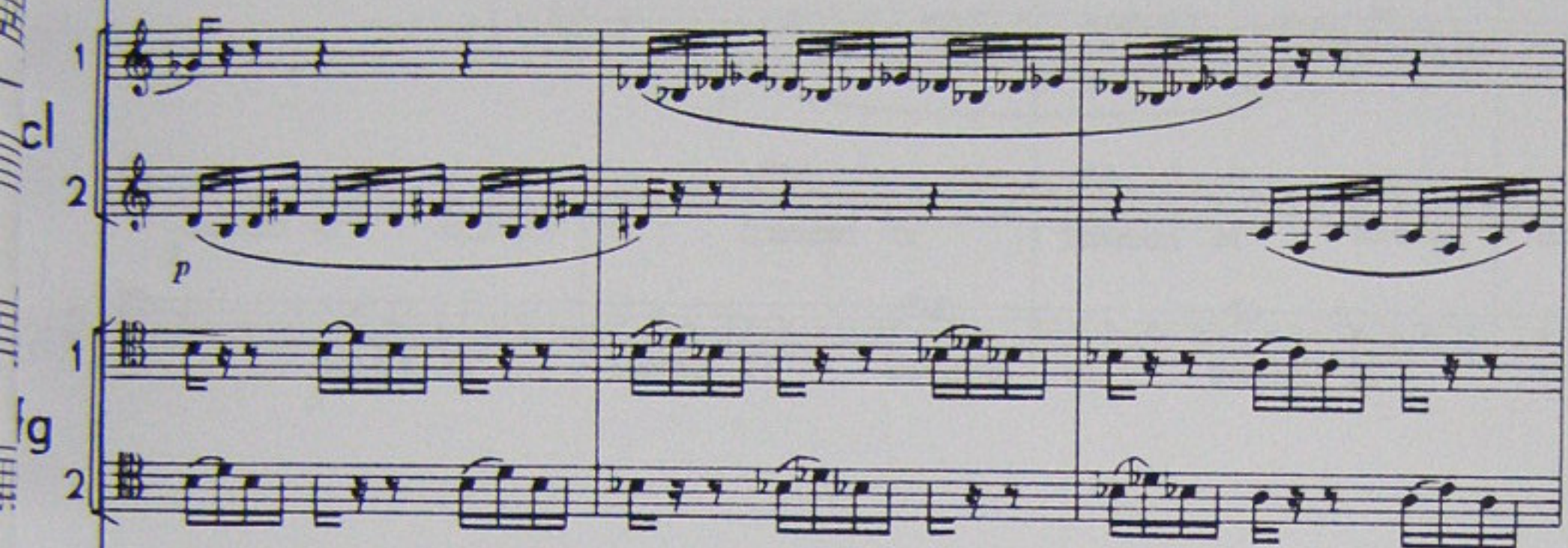
Two staves for flutes 1 and 2. Both staves contain a continuous melodic line with eighth and sixteenth notes, featuring various accidentals (sharps, flats, naturals) and slurs.

ob 1



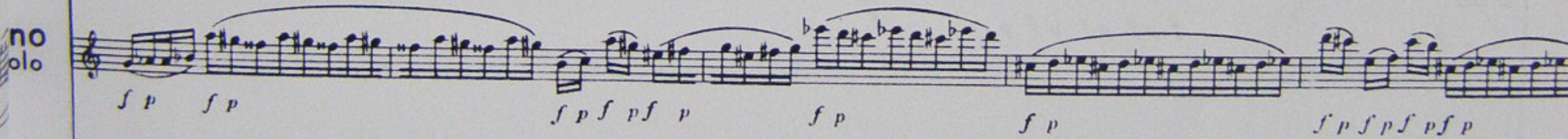
Staff for oboe 1. It begins with a whole rest, followed by a half note G4, a half note F#4, and a half note E4, all tied together. A crescendo hairpin starts under the first note and reaches its peak under the second note. Dynamic markings *p*, *mf*, and *p* are placed below the staff.

cl 1 2



Two staves for clarinets 1 and 2. Clarinet 1 has a half rest in the first measure, then a melodic line. Clarinet 2 has a melodic line starting with a *p* dynamic. Both staves have slurs and various accidentals.

no
olo



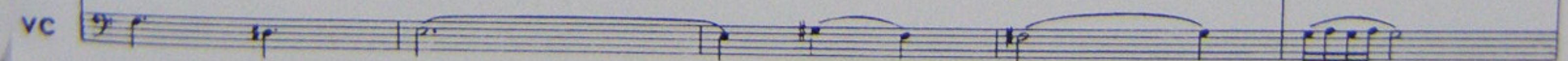
Staff for solo voice. It contains a complex melodic line with many accidentals and slurs. Dynamic markings *f* and *p* are placed below the staff at various intervals.

vle



Staff for violoncello. It begins with a half rest, followed by a melodic line. A *p* dynamic marking is placed below the first note.

vc



Staff for violoncello. It contains a melodic line with slurs and various accidentals.

96

ob 1

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

vno solo

f *p* *f* *p* *f* *p* *f* *p* *f*

vle

vc

97

98

fl 1 *p*

fl 2 *p*

ob 1

cl 1 *p*

cl 2 *p*

fg 1 *p*

fg 2 *p*

no
lo

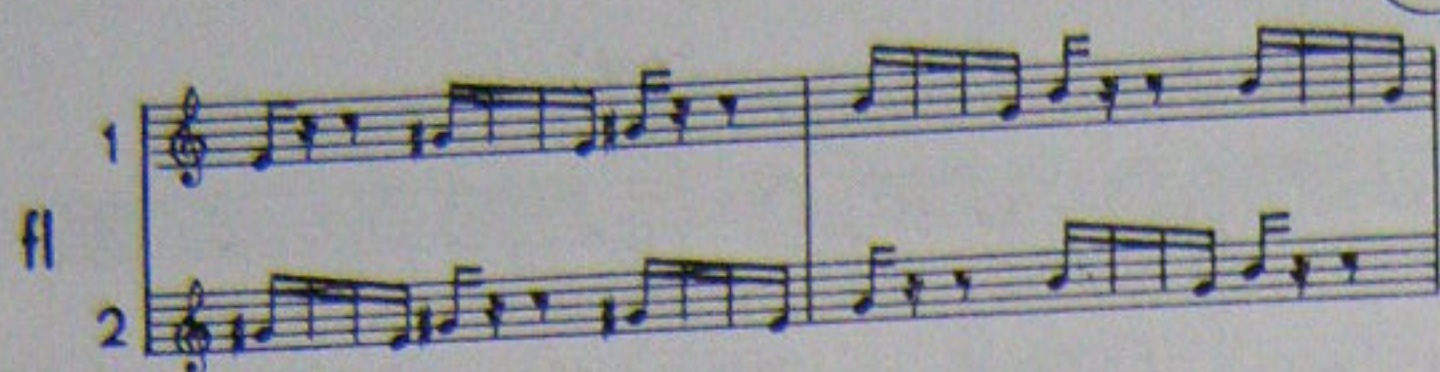
le

vc

fl

1

2

Two staves for flutes. Staff 1 has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. Staff 2 has a bass clef and contains a similar melodic line, often in harmony with staff 1.

ob 1

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

A single staff for oboe 1 in treble clef with a one-flat key signature. It features a long, flowing melodic line with dynamic markings *p*, *mf*, and *p* indicated by wedge-shaped hairpins.

cl

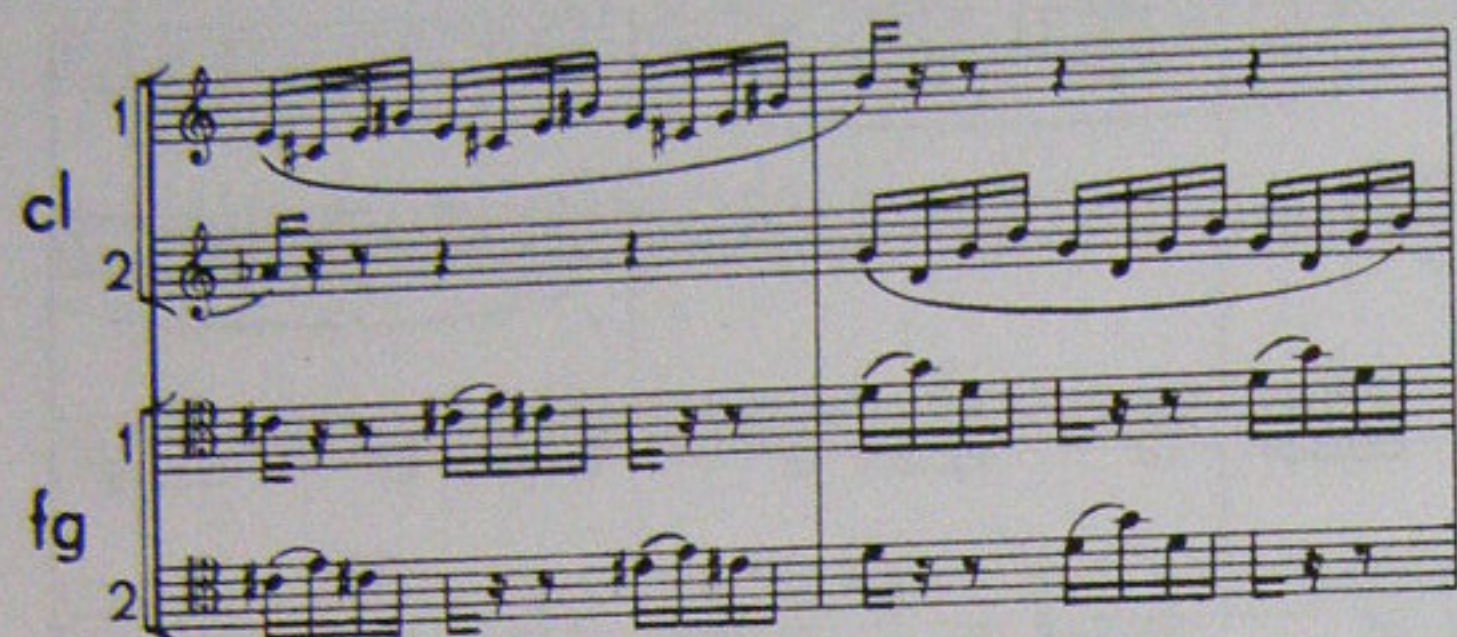
1

2

fg

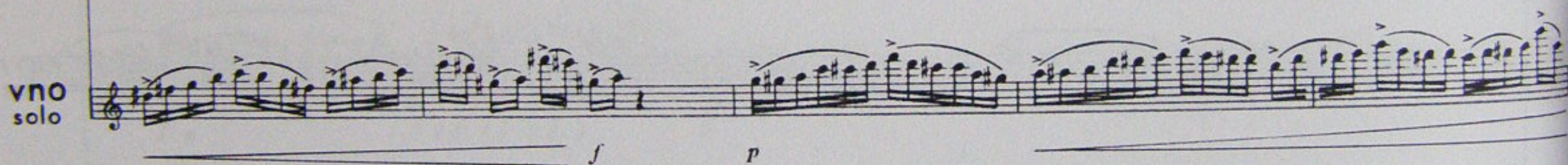
1

2

Four staves for clarinets and fagots. Staves 1 and 2 are for clarinets (treble and bass clefs). Staves 3 and 4 are for fagots (bass clefs). The clarinet parts have melodic lines, while the fagot parts provide a rhythmic accompaniment with eighth notes.

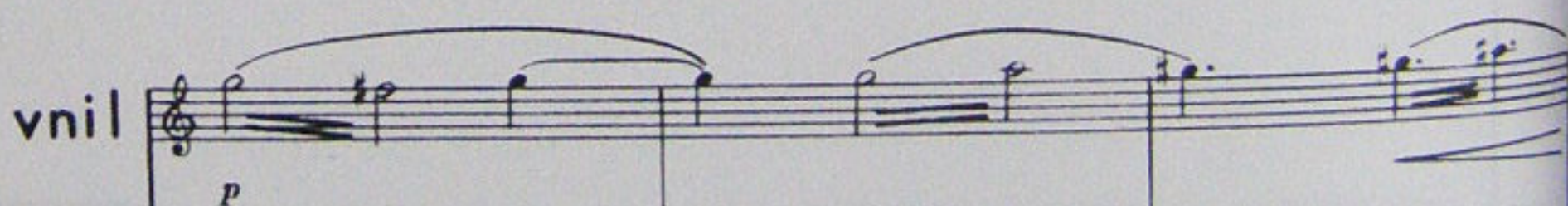
vno solo

f *p*

A single staff for the violoncello solo in treble clef with a one-flat key signature. It contains a complex, fast-moving melodic line with many slurs and accents. Dynamic markings *f* and *p* are shown with hairpins.

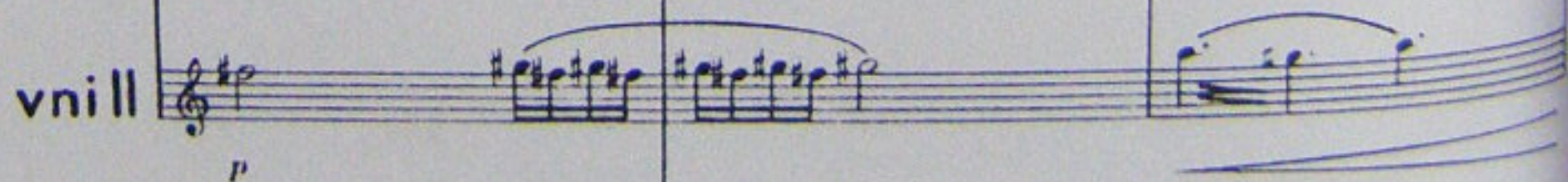
vn I

p

A single staff for Violin I in treble clef with a one-flat key signature. It features a melodic line with long, sweeping slurs. The dynamic marking *p* is indicated.

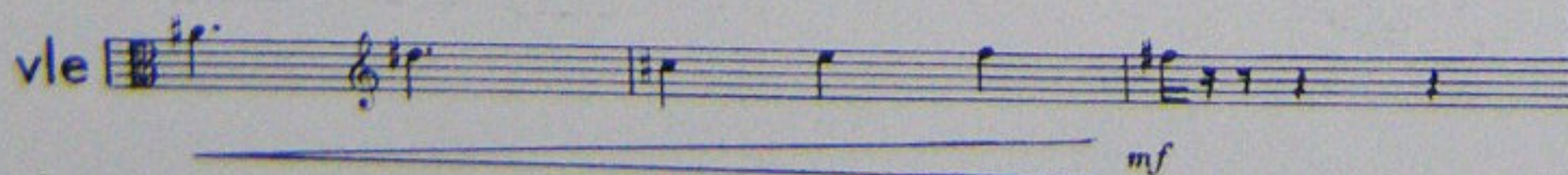
vn II

p

A single staff for Violin II in treble clef with a one-flat key signature. It contains a melodic line with slurs. The dynamic marking *p* is indicated.

vle

mf

A single staff for the viola in alto clef with a one-flat key signature. It contains a melodic line with slurs. The dynamic marking *mf* is indicated.

100

fl 1
fl 2
b 1
b 2
cl 1
cl 2

trull.
ff
p

trull.
ff
p

ff
p

ff
p

trull.
ff
p

trull.
ff
p

pe 1
pe 2
tb
c.

con sord.
trull.
f

f
p

cmplli
cel

p

p

no
olo

f

nil
4 vni I soli
vni II
2 vni II soli

f

p

p

p

p

p

fl

Two staves for flutes. Flute 1 (top) and Flute 2 (bottom) both play a melodic line with many sharps. A crescendo hairpin is shown below the staves, leading to a forte (f) dynamic marking.

ob

Two staves for oboes. Oboe 1 (top) and Oboe 2 (bottom) both play a melodic line. A piano (p) dynamic marking is shown below the staves.

cl

Two staves for clarinets. Clarinet 1 (top) and Clarinet 2 (bottom) both play a melodic line. A forte (f) dynamic marking is shown below the staves. A text instruction "muta in cl b" is written above the second staff.

fg

Two staves for fagotti. Fagotto 1 (top) and Fagotto 2 (bottom) both play a melodic line. A piano (p) dynamic marking is shown below the staves.

cmpli
cel

Two staves for cello and contrabasso. The cello part (top) and contrabasso part (bottom) both play a melodic line. A forte (f) dynamic marking is shown below the staves.

pf

A single staff for percussion. The part features a rhythmic pattern with triplets. Dynamics include mezzo-forte (mf) and sforzando (sf). The word "secco" is written below the staff.

vno
solo

A single staff for violin solo. The part features a melodic line. A dynamic marking of piano (p) followed by a crescendo hairpin leading to forte (f) is shown below the staff.

4 vni I
soli

Four staves for Violini I. Each staff plays a melodic line. A forte (f) dynamic marking is shown below the staves.

2 vni II
soli

Two staves for Violini II. Each staff plays a melodic line. A forte (f) dynamic marking is shown below the staves.

vni I
tutti

A single staff for Violini I tutti. The part features a melodic line. A forte (f) dynamic marking is shown below the staff. The word "pizz." is written above the staff.

tutti pizz.

A single staff for tutti pizzicato. The part features a melodic line. A forte (f) dynamic marking is shown below the staff.

vle

A single staff for violoncello. The part features a melodic line. A dynamic marking of "poco f" is shown below the staff. The word "pizz." is written above the staff.

vc

A single staff for violoncello. The part features a melodic line. A dynamic marking of "poco f" is shown below the staff. The word "pizz." is written above the staff.

cb

A single staff for contrabasso. The part features a melodic line. A dynamic marking of "poco f" is shown below the staff. The word "pizz." is written above the staff.

cl 1 *mf*

fg 1 2

trb ne *p cantabile*

pf *mf sf*

vno solo *p < f p < f simile*

vn I *f p arco*

vn II *f p arco*

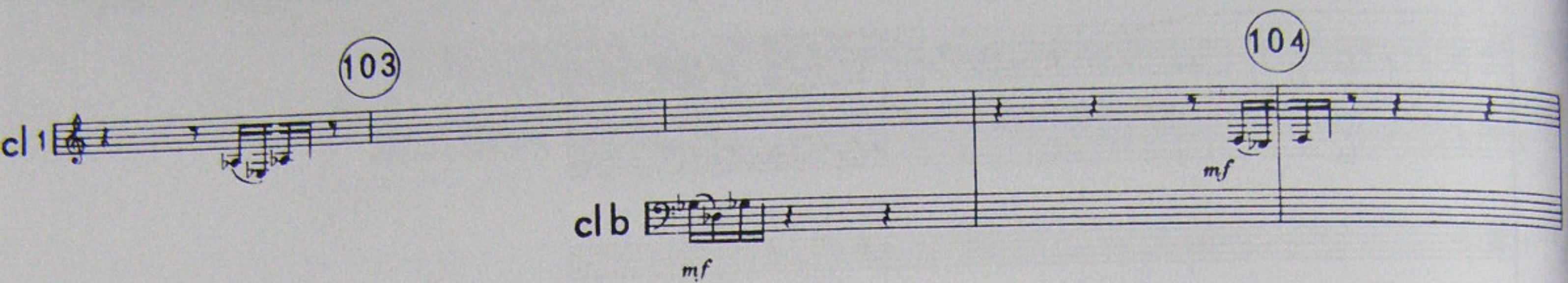
vle *f p arco*

vc *f*
cb *f*

cl 1 103

cl b 104

mf



trbe

1 *con sord.*
p

2 *con sord.*
p



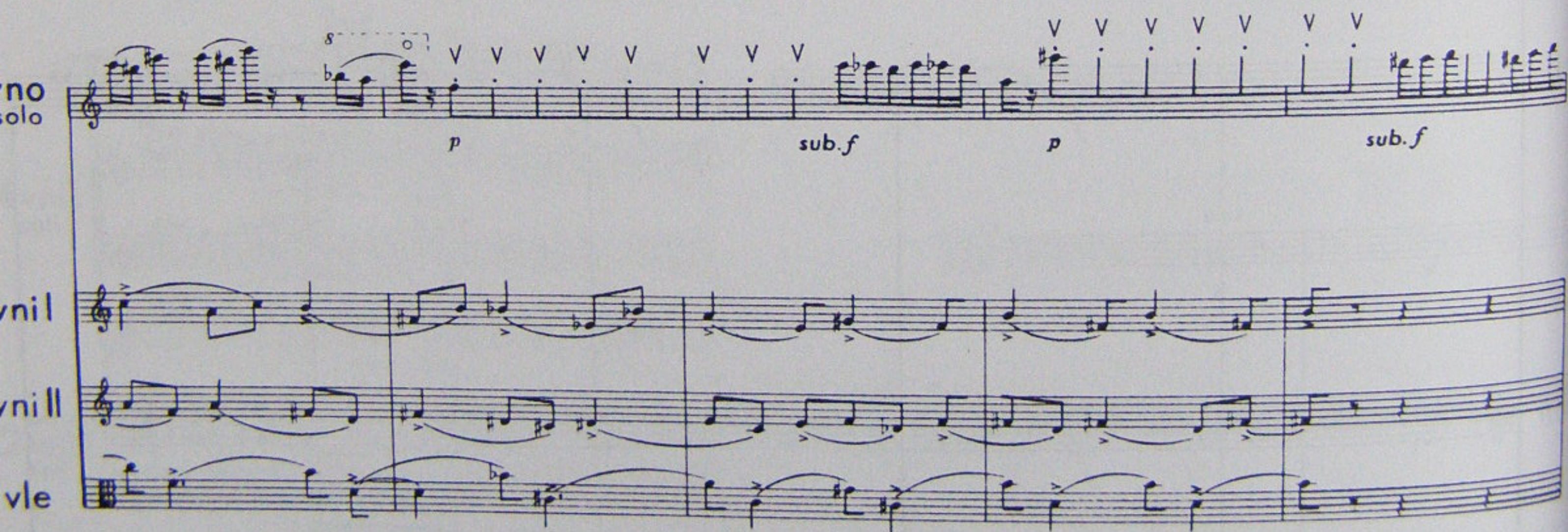
no
olo

p *sub.f* *p* *sub.f*

ynil

ynill

vle



(105)

Score for a string quartet, featuring parts for Violin I (v1), Violin II (v2), Viola (v), Cello (c), and Double Bass (vc). The score is marked with a rehearsal number (105) and includes dynamic markings and articulation instructions.

Violin I (v1): Starts with a *p* (piano) dynamic. The melody is characterized by long, flowing lines with many ties.

Violin II (v2): Mirrors the Violin I part with similar melodic lines and ties.

Viola (v): Features a rhythmic pattern of eighth notes, often grouped in threes. Dynamics include *mf* (mezzo-forte), *sf* (sforzando), and *mf* again.

Cello (c): Plays a steady eighth-note accompaniment, starting *p* and moving to *sub. f* (subito forte) in the second system.

Double Bass (vc): Also plays a steady eighth-note accompaniment, mirroring the Cello part.

Articulation: The bottom four staves (v1, v2, c, vc) are marked with *pizz.* (pizzicato) and *f* (forte) in the first system, and *f* in the subsequent systems.

106

ob 1 *mf*

fl 1 *ff* trull.

cl 1 *ff* trull.
2 *ff* trull.

trbe 1 *f* con sord. trull.
2 *f* con sord. trull.

tmb c. c. *fp*

clb *muta in cl 2*

trbe 1
2

pf *mf sf mf sf*

vno solo

vni I *arco p*
vni II *arco p*
vle *arco p*
vc

107

ob 1 2 *f*

cl 1 2 *f*

fg 1 2 *f*

trbe 1 2 *poco f*

trbⁿⁱ 1 2 *poco f*

tmb
c c

pf

vn^{il} div. *ff*

vn^{ill} div. *ff*

vle div. *ff*

vc div. *ff*

cb *ff*

This musical score page, numbered 107, contains staves for various instruments. The woodwind section includes Oboe (ob), Clarinet (cl), and Flute/Guitar (fg). The brass section includes Trumpet/Bass Eb (trbe) and Trombone (trbⁿⁱ). Percussion includes Tom-tom (tmb) and Piano (pf). The string section includes Violin I (vn^{il}), Violin II (vn^{ill}), Viola (vle), Violoncello (vc), and Double Bass (cb). The score is written in 2/2 time and features dynamic markings such as *f* (forte), *poco f* (moderately forte), and *ff* (fortissimo). The woodwinds and strings play sustained notes, while the percussion provides rhythmic accompaniment.

tmp *fp*

pf *p*

ped

This musical score block contains two staves. The top staff is for the timpani (tmp) and features a single note with a forte-piano (*fp*) dynamic. The bottom staff is for the piano (pf) and consists of two parts: an upper voice with a melody of eighth and sixteenth notes, and a lower voice with a rhythmic accompaniment of eighth notes. The piano part begins with a piano (*p*) dynamic. Pedal points (*ped*) are indicated below the piano staff at various intervals.

vno solo

p *f*

This block contains a single staff for a violin solo (vno solo). The melody is written in treble clef and consists of a series of eighth and sixteenth notes. The dynamics start at piano (*p*) and increase to forte (*f*) towards the end of the phrase.

cb div.

f *p* *fp* *p*

This block contains two staves for a double bass (cb div.). The upper staff has a melody of eighth and sixteenth notes, with dynamics of forte (*f*) and piano (*p*). The lower staff provides a rhythmic accompaniment with eighth notes, featuring dynamics of forte-piano (*fp*) and piano (*p*). Slurs are used to group notes in both staves.

109

cl 1 *pp* *mf p* *pp* *mf p* *p*

cl 2 *pp* *mf* *pp* *mf* *p*

fg 1 *pp* *mf* *pp* *mf* *p*

fg 2 *p*

trbe 1 *con sord.* *pp* *mf* *p* *mf*

trbe 2 *con sord.* *pp* *mf* *pp* *mf*

trbⁿⁱ 1 *con sord.* *pp* *mf* *pp* *mf*

trbⁿⁱ 2 *con sord.* *p* *mf* *pp* *mf*

tmp

pf

vno solo

vle unite *pizz.* *f*

vc uniti *pizz.* *f*

cb div.

fl 1 *p*

fl 2 *p* muta in II pc

ob 1 *p*

ob 2 *p*

cl 1

cl 2

fg 1

fg 2

pp \leftarrow *mf* *p* *pp* \leftarrow *mf* *pp* \leftarrow *mf* *p*

pp \leftarrow *mf* *p* *p* *pp* \leftarrow *mf* *p* *pp* \leftarrow *mf* *p*

pp \leftarrow *mf* *p* *p* *pp* \leftarrow *mf* *p* *pp* \leftarrow *mf* *p*

pp \leftarrow *mf* *p* *p* *pp* \leftarrow *mf* *p* *pp* \leftarrow *mf* *p*

trbe 1 *pp* \leftarrow *mf* \rightarrow

trbe 2 *pp* \leftarrow *mf* \rightarrow

trbⁿⁱ 1 *pp* \leftarrow *mf* \rightarrow

trbⁿⁱ 2 *pp* \leftarrow *mf* \rightarrow

pp \leftarrow *mf* \rightarrow *pp* \leftarrow *mf* \rightarrow *pp* \leftarrow *mf* \rightarrow

vno solo

f

111

mp lli

mf

p

pf

mf

p

And

[illegible]

113

fl 1 *f*

fl 2 *f*

cl 1 *f*

cl 2 *f*

fg 1 *f*

fg 2 *f*

xil *f*

pf *ff*

vno solo

fl 1
fl 2
cl 1
cl 2

muto in II pc 1
muto in II pc 2

trbe 1
trbe 2
trbⁿⁱ 1
trbⁿⁱ 2

senza sord.
sf p
senza sord.
sf p
senza sord.
sf p
senza sord.
sf p

xil
pf

—* —* —*

vno solo

f

vni I
vni II
vle
vc
cb

ff
ff
arco
ff
arco
ff
ff
ff

poco rit.

trbe

trbⁿⁱ

vno
solo

cresc.

ff

AD LIBITUM¹⁾

fl pc

ob

cl

fg

trbe

trbⁿⁱ

5 tomt

pf

vni I

vni II

vle

vc

cb

1) wszystkie wartości po (115) nie powinny być różnymi

Handwritten musical notation on five systems of grand staves. Each system consists of two staves, with the top staff labeled '1' and the bottom staff labeled '2'. The notation is mostly blank, with some faint markings.

Handwritten musical notation on a single grand staff, consisting of two staves. The notation includes a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a grand staff, consisting of two staves. The notation includes a treble clef, a key signature of one flat, and a series of notes and rests. The word "(loco)" is written below the staff. Below the staff, there are handwritten notes: "Red" and "Red".

116 (♩ = ca 92)

fl pc 1
fl pc 2
fl pc 1 muta in fl 1
fl pc 2 muta in fl 2ob 1
ob 2cl 1
cl 2fg 1
fg 2trbe 1
trbe 2trbⁿⁱ 1
trbⁿⁱ 2

tomt

pf

(Trd) *

vno
solo*ff appassionato**rit.**precipitando*

117

vn1

f

vn11

f

vle

f

vc

f

cb

f

(f)

vno
solo

calmando

e

diminuendo

poco

a

poco

118

119

(*z*)

vn I

mf

p

vn II

mf

p

vle

mf

p

vc

mf

p

cb

mf

p

musical score for orchestra, featuring staves for vno solo, vni I, vni II, vle, vc, and cb.

Key Performance Indicators and Annotations:

- Tempo:** *precipitando* (marked at the end of the vno solo staff).
- Rehearsal Marks:** 120 and 121 (circled numbers indicating specific measures).
- Dynamic Markings:** *pp* (pianissimo), *mf* (mezzo-forte).
- Articulation:** *div.* (divisi) marking on the vc staff.
- Performance Techniques:** *mf* (mezzo-forte) marking on the vno solo staff, and *pp* (pianissimo) markings on the vni I, vni II, vle, vc, and cb staves.
- Rehearsal Markers:** (V □ etc.) and (□ V etc.) markings on the vni I, vni II, and vc staves.

122

A BATTUTA

3 Presto (♩ = ca 168)
4

fg 1 2

trbe 1 2

trbⁿⁱ 1 2

con sord.

p

vno solo

lunga (ca 7'')

sul pont.

pp

3 4

vnill

vle

VC div.

cb

pizz.

p

uniti

pizz.

p

123

trb^{be}

1
2

con sord. *p*

trbⁿⁱ

1
2

con sord. *p*

p

tmb
c. c.

f

vno
solo

sul pont.

ord.

sub. *f*

vni I

mf

div.

vni II

arco

mf arco

vle

mf

div

vc

arco

mf

fl
poco f

2
poco f

ob
1
poco f

2
poco f

cl
1
poco f

2
poco f

fg
1
poco f

2
poco f

no
olo

vn
div.
fp

vn
div.
fp

vn
div.
fp

vc
fp

125

Più mosso, furioso

54

This image shows a page from a musical score, likely for a symphony. The score is written in 4/4 time and includes parts for woodwinds and strings. The woodwind parts are for Flute (fl), Oboe (ob), Clarinet (cl), and Bassoon (fg). The string parts are marked with 'ff' (fortissimo). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The woodwinds are playing a melodic line, while the strings provide a rhythmic and harmonic foundation. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

trbe 1 2 *senza sord.*

trbⁿⁱ 1 2 *f* *senza sord.*

tmp *f*

vn solo

vn div.

vnll

vle

vc

cb

3
4

1
16

fl 1 2

ob 1 2 a 2

cl 1 2 a 2

fg 1 2 a 2

rbe 1 2 1 a 2

rb ni 1 2

Imp

vno solo

3
4

1
16

vn I arco

vn II arco

vle arco

vc arco

cb pizz. arco