



PRONIN YURY

Chile, Temuco

Sinfonietta in classic form (Modern music in strict classical form)

About the artist

Professor YURY GRIGORIEVICH PRONIN.

Was born in 1938, the city of Leningrad (Saint Petersburg), Russia.

Composer, professional musician qualified in «GNESSINS» Conservatory (Moscow, RUSSIA)

1953 - 1958 Studies at the "Gnessins" conservatory in Moscow musical theory and composition specialities

Obtains the title (degree certificate) of teacher and composer under the direction of the master Mr. Dimitri Shostakovich. Post degree: Composition studies at the "Gnessins" Musical Academy.

In the USSR was exposed to constant prosecution from state security service (KGB), including two years of imprisonment as the political dissident.

Since 1992 lives and works in Chile

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-yury-pronin.htm>

About the piece



Title:	Sinfonietta in classic form [Modern music in strict classical form]
Composer:	YURY, PRONIN
Arranger:	YURY, PRONIN
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Style:	Modern classical

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Sinfonietta

in classic form

music of **Yury Pronin**

Temuco Chile - 2007

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Author's comment:

As one says the Title, this work has the clearly classic form, well clear and transparent like symphonies of Haydn or of Mozart:

Part 1 - is strict "Allegro of sonata" outstanding figure:

- a) Exhibition with two topics contrast (to, b),
- b) Dynamic development with a culmination "episode",
- c) Reexhibition of "mirror" (b, a),
- d) Coda.

Part 2 - is a strict form of A - B - A1 with obligatory (genuine) "TRIO".

Part 3 - is a classic "Rondo": A - B - A1 - C - A2 - D - A3 + Coda.

The episode "D" is the topic transformed from Part 2 .

Nevertheless, even the form and style is classic, but the content and the methods of composition they are contemporary and modern of everything in fusion: linearism, minimalism, dodecafonia serial in part 2 (the "Trio" is a polytonal ("tritonal") Si major, Do major and Si flat major, but everything is clearly diatonic); and in Rondo - all the fusion modern elements, even a few jazz elements.

Note:

This work from beginning was created for strings band like a material didactic of analysis in class for composition pupils in Conservatory.

(Also, it has the version for piano like "Sonata in classic form")

Here the version is for classic symphonic band ("Of Mozart").

To execute in concert, this one sinfonietta has a grade of technical difficulty as average or a little more advanced.

Approximate duration: of 11 - 12 °.

Yury Pronin

Sinfonietta

dans une forme classique

une musique d'Yury Pronin

Temuco Chile - 2007

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Un commentaire d'Auteur :

Comme on dit le Titre, cette oeuvre a la forme nettement classique, bien claire et transparente comme symphonies de Haydn ou de Mozart :

Un mouvement 1^o - est strict "Allegro de sonate" un classique :

- a) Une exposition avec deux sujets contraste (a, b),
- b) Un developpement dynamique avec un "episode" de culmination,
- c) Une reexposition "d'un miroir" (b, a),
- d) Une coda.

Un mouvement 2^o - est forme stricte d'A - B - A1 avec UN "TRIO" (authentique) obligatoire.

Un mouvement 3^o - est "Rondeau" classique : A - B - A1 - C - A2 - D - A3 + la Coda.

L'episode "D" est le sujet transformee depuis le Mouvement 2^o.

Pour une forme complete de symphonie classique depourvue 4^o un mouvement (Menuetto), mais ce n'est pas "symphonie", mais il est "sinfonietta" pour orchestre de chambre.

Cependant, encore la forme et le style est classique, mais le contenu et les methodes d'une composition ils sont contemporains et modernes de tout dans une fusion : linearismo, un minimalisme, dodecafonia un feuilleton dans 2^o le mouvement (le "Trio" est polytonal ("tritonal") H-dur, C-dur, B-dur mais tout est nettement diatonique); et dans le Rondeau tous les elements modernes de fusion, meme quelques elements de jazz.

Une note :

Cette oeuvre depuis un principe a ete creee pour orchestre de cordes comme un materiel didactique d'une analyse dans une classe pour des eleves de composition dans le Conservatoire. (Aussi, a la version pour piano comme "la Sonate dans une forme classique")

Ici la version est pour l'orchestre symphonique classique ("De Mozart").

Pour executer dans un concert, celle-ci sinfonietta a un degre de difficulte technique comme un intermede ou un peu de plus d'avancee.

Une duree approximative : de 11 - de 12^o.

Yury Pronin

Sinfonietta

en forma clasica

musica de **Yury Pronin**

Temuco Chile - 2007

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Comentario de Autor:

Como se dice el Título, esta obra tiene la forma netamente clasica, bien clara y transparente como sinfonias de Haydn o de Mozart:

Movimiento 1° - es estricto "Allegro de sonata" clasico:

- a) Exposicion con dos temas contrastes (a, b),
- b) Desarrollo dinamico con un "episodio" de culminacion,
- c) Reexposicion de "espejo" (b, a),
- d) Coda.

Movimiento 2° - es forma estricta de A - B - A1 con "TRIO" (genuino) obligatorio.

Movimiento 3° - es "Rondo" clasico: A - B - A1 - C - A2 - D - A3 + Coda.

El episodio "D" es el tema transformada desde Movimiento 2°.

Para forma completa de sinfonia clasica falta un 4° movimiento (Menuetto), pero ésta no es "sinfonia", sino es "sinfonietta" para orquesta de camara.

No obstante, aun la forma y estilo es clasico, pero el contenido y los metodos de composicion son contemporaneos y modernos de todo en fusion: linearismo, minimalismo, dodecafonia serial en 2° movimiento (el "Trio" es politonal ("tritonal") en Si mayor, Do mayor y Si bemol mayor, pero todo esta netamente diatonico); y en Rondo - todos los elementos modernos de fusion, incluso unos elementos de jazz..

Nota:

Esta obra desde principio fue creada para orquesta de cuerdas como un material didactico de analisis en clase para alumnos de composicion en Conservatorio.

(Tambien, tiene la version para piano como "Sonata en forma clasica")

Aqui está la version para orquesta sinfonica clasica ("de Mozart").

Para ejecutar en concierto, ésta sinfonietta tiene un grado de dificultad tecnica como intermedio o un poco mas avanzado.

Duracion aproximada : de 11 - 12°.

Yury Pronin

Симфониэта

в классической форме

для малого симфонического оркестра

музыка **Юрия Пронина**

Темуко Чили 2007

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Комментарий Автора:

Как указано в названии, это произведение написано в чёткой и прозрачной классической форме (типа симфонии Гайдна или Моцарта):

1я часть - классическое "Сонатное Allegro":

- a) Экспозиция с двумя контрастирующими темами (в, b),
- b) Динамическая Разработка с "эпизодом" (Largo grave) в кульминации,
- c) "Зеркальная" Реприза (b, a),
- d) Кода.

2я часть - строгая форма А - В - А1, со вступлением, кодой и обязательным "ТРИО".

3я часть - классическое "Рондо": А - В - А1 - С - А2 - D - А3 + Кода.

(Эпизод "D" - преобразованная тема из 2й части.)

Для полной формы классической симфонии здесь отсутствует ещё одна часть (Menuetto, как 3я часть), но это не "симфония", а "симфониэтта" для малого симфонического (камерного "моцартовского" состава) оркестра.

Тем не менее, хотя форма выдержана в строго классическом стиле, но содержание и методы композиции вполне современные: linearismo и серийная dodecafonia (во 2й части - "Трио" политональное (диатонический "tritonal"- C-dur, H-dur, B-dur), а в Рондо, также, некоторые элементы джаза.

Примечание:

Эта симфониэтта изначально была создана для струнного оркестра, как дидактический материал для анализа в классе композиции со студентами Консерватории. Затем, она была отредактирована для концертного исполнения в новой оркестровке с добавлением духовых и ударных инструментов. Но версия для струнного оркестра сохранилась, а также, имеется версия для фортепиано под названием "Соната в классической форме".

Степень технической трудности - средняя или чуть выше средней, но вполне доступная для исполнения студенческим симфоническим оркестром.

Приблизительная общая продолжительность: 11 - 12 минут.

Юрий Пронин

Sinfonietta

en forma clasica

I

musica de Yury Pronin

Allegro veloce $\text{♩} = 70$

Flauta II Piccolo

Flauta I

Oboe

Clarinet in B \flat I II

Fagot I II

Corno in F I II

Trumpet in B \flat

Timpani

Glockenspiel

Xylophone

Drum Set

Violini I

Violini II

Violi

Violoncelli

Contrabassi

10

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

Fg. I

p

f

a 2

p

mf

pizz.

arco

f

18 Picc. *f*

Fl. *f*

Ob.

B♭ Cl. I
II

Fg. I
II *f*

18 Cor. I
II

B♭ Tpt.

18 Timp. *f*

18 Glk.

Xyl.

18 D. S. *f*

18 Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla.

Vc.

Cb. *f*

26 Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. I II *f* *p*

Fg. I II *f* *Fig. I* *espressivo* *mf*

26 Cor. I II *f*

B♭ Tpt. *f*

26 Timp. *f*

26 Glk.

Xyl. *f*

26 D. S. *f* *p*

26 Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

ff

35

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

espressivo

mf

mf

V

This page contains the musical score for measures 43 through 48 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Rests in measures 43-47, then plays a melodic line in measure 48.
- Fl.** (Flute): Rests in measures 43-47, then plays a melodic line in measure 48.
- Ob.** (Oboe): Rests in measures 43-47, then plays a melodic line in measure 48.
- B♭ Cl. I & II** (Bass Clarinet): Rests in measures 43-47, then plays a melodic line in measure 48.
- Fg. I & II** (Fagotto): Rests in measures 43-47, then plays a melodic line in measure 48.
- Cor. I & II** (Cor Anglais): Rests in measures 43-47, then plays a chord in measure 48.
- B♭ Tpt.** (Trumpet): Rests in measures 43-47, then plays a chord in measure 48.
- Timp.** (Timpani): Rests in measures 43-47, then plays a chord in measure 48.
- Glk.** (Glockenspiel): Rests in measures 43-47, then plays a chord in measure 48.
- Xyl.** (Xylophone): Rests in measures 43-47, then plays a chord in measure 48.
- D. S.** (Drum Snare): Rests in measures 43-47, then plays a chord in measure 48.
- Vln. I & II** (Violins): Play a melodic line throughout, with dynamics ranging from *mf* to *ff*.
- Vla.** (Viola): Rests in measures 43-47, then plays a melodic line in measure 48.
- Vc.** (Violoncello): Rests in measures 43-47, then plays a melodic line in measure 48.
- Cb.** (Contrabasso): Rests in measures 43-47, then plays a melodic line in measure 48.

The score includes various musical notations such as dynamics (*mf*, *f*, *ff*, *pp*), articulation (*div.*), and performance instructions like *Fig. I* and *Cl. I*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

51

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

Cor. I
II

B \flat Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

non legato

mf

p

f

non legato

non legato

59 Picc. *f*

59 Fl. *f*

Ob.

B♭ Cl. I
II

59 Fg. I
II *Fg. I* *f*

59 Cor. I
II

B♭ Tpt.

59 Timp. *f*

59 Glk.

Xyl.

59 D. S. *f*

59 Vln. I *f* *p* *f*

59 Vln. II *f* *p* *f*

Vla. *f*

Vc. *f* *f*

Cb. *f*

Musical score for page 17, measures 67-74. The score includes parts for Picc., Fl., Ob., B♭ Cl. I/II, Fg. I/II, Cor. I/II, B♭ Tpt., Timp., Glk., Xyl., D. S., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f*, *mp*, *mf*, *p*, and *div*. The Flute, Oboe, and Bassoon parts enter at measure 67 with a forte (*f*) dynamic. The strings play a rhythmic pattern starting at measure 67, with the Violins starting at *mp* and the Violas and Cellos at *mf*. The Bassoon part includes a marking *a 2* at measure 68. The Clarinet part has a marking *f* at measure 68 and *a 2* at measure 69. The Trombone part has a marking *f* at measure 68. The Timpani part has a marking *p* at measure 70. The Percussion part has a marking *mf* at measure 70. The Violin I part has a marking *mp* at measure 67 and *f* at measure 70. The Violin II part has a marking *mf* at measure 67 and *f* at measure 70. The Viola part has a marking *mf* at measure 67 and *f* at measure 70. The Violoncello part has a marking *f* at measure 70. The Contrabass part has a marking *f* at measure 70. The Flute, Oboe, and Bassoon parts have a marking *div* at measure 70.

Musical score for orchestra, measures 76-83. The score is arranged in systems for various instruments. The key signature has three sharps (F#, C#, G#). The dynamics range from *ff* (fortissimo) to *p* (piano). A section marked *a 2* begins at measure 81. The instruments and their parts include:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. I & II (B-flat Clarinet)
- Fg. I & II (Fagotto/Bassoon)
- Cor. I & II (Cor Anglais)
- B♭ Tpt. (B-flat Trumpet)
- Timp. (Timpani)
- Glk. (Glockenspiel)
- Xyl. (Xylophone)
- D. S. (Drum Set)
- Vln. I & II (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

85 Picc.

85 Fl.

85 Ob.

85 B♭ Cl. I
II

85 Fg. I
II

85 Cor. I
II

85 B♭ Tpt.

85 Timp.

85 Glk.

85 Xyl.

85 D. S.

85 Vln. I

85 Vln. II

Vla.

Vc.

Cb.

sfz

f

f

sfz

sfz

sfz

sfz

sfz

sfz

This musical score page, numbered 20, features a variety of instruments. The woodwind section includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Bassoon I (Fg. I), Clarinet II (Cl. II), Bassoon II (Fg. II), Cor I, and Trumpet II (B^b Tpt.). The percussion section consists of Timpani (Timp.), Glockenspiel (Glk.), Xylophone (Xyl.), and Snare Drum (D. S.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 92. The Piccolo, Flute, Oboe, and Clarinet I parts feature dynamic markings of *ff* (fortissimo) and *sfz* (sforzando). The Bassoon I part includes markings for *mf* (mezzo-forte) and *sfz*. The Snare Drum part has asterisks above certain notes. The Violin I and II parts have *sfz* markings. The Viola, Violoncello, and Contrabass parts also feature *sfz* markings. The score is written in a key signature of one sharp (F#) and a common time signature (C).

100

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

100

Cor. I
II

B♭ Tpt.

100

Timp.

100

Glk.

Xyl.

100

D. S.

100

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

ff

sfz

a 2

f

ff

mp

p

ff

sfz

sfz

sfz

sfz

107

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

f

mf

ff

f

ff

a 2

v

>

116

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

116

Cor. I
II

B \flat Tpt.

118

Timp.

116

Glk.

Xyl.

116

D. S.

116

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

8^{va}

Detailed description: This is a page of a musical score, page 23, containing measures 116 through 124. The score is arranged in a standard orchestral layout. The top section includes Piccolo, Flute, Oboe, Clarinets (B-flat I and II), Bassoon (I and II), Horns (I and II), Trumpets (B-flat), and Timpani. The middle section includes Glockenspiel and Xylophone. The bottom section includes Snare Drum, Violins (I and II), Viola, Violoncello, and Contrabass. Measures 116-124 show a complex orchestral texture. The Flute and Bassoon parts have prominent melodic lines with accents and slurs. The Clarinets and Bassoon provide harmonic support. The Horns and Trumpets play sustained chords, with a dynamic marking of *p* (piano) starting at measure 118. The Violins and Viola have intricate, rhythmic patterns, with the Violins playing an 8va (octave) line. The Violoncello and Contrabass provide a steady bass line. The Snare Drum and Timpani are mostly silent, with some activity in measure 118. The page number 23 is at the top center.

Musical score for page 24, measures 125-132. The score includes parts for Piccolo, Flute, Oboe, Bassoon I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Trumpet I & II, Timpani, Glockenspiel, Xylophone, Double Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *f*, and *sffz*, and includes performance instructions like "col legno battuto" and "Gliss."

Lento grave $\text{♩} = 90$

133

Picc. *sfz* *ff* *fff*

Fl. *sfz* *ff* *fff*

Ob. *sfz* *ff* *fff*

B♭ Cl. I II *sfz* *ff* *fff*

Fg. I II *sfz* *ff* *fff*

Cor. I II *sfz* *ff* *fff*

B♭ Tpt. *sfz* *ff* *fff*

Timp. *ppp* *ff* *pp* *ff* *pp* *fff*

Glk. *Gliss.* *fff*

Xyl. *fff*

D. S. *f* *ff* *f* *ff* *f* *fff*

Vln. I *sfz* *ff* *fff* *Glissando*

Vln. II *sfz* *ff* *fff* *Glissando*

Vla. *sfz* *ff* *fff* *Glissando*

Vc. *sfz* *ff* *fff* *Glissando*

Cb. *sfz* *ff* *fff* *Glissando*

145 **Tempo I** $\text{♩} = 70$

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

Cor. I
II

B \flat Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

con sord.

div.

pp

mp

155

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

155

Cor. I
II

B \flat Tpt.

155

Timp.

155

Glk.

Xyl.

155

D. S.

155

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Fg. I

f

senza sord.

unis.
mf

div.
mp

f

f

f

Musical score for orchestral instruments, measures 164 to 173. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet I and II (Cl. I, II), Bassoon (Fg. I, II), Horn I and II (Cor. I, II), Trumpet (B♭ Tpt.), Timpani (Timp.), Glockenspiel (Glk.), Xylophone (Xyl.), Snare Drum (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features and dynamics include:

- Measure 164: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. all begin with a dynamic of *f*.
- Measure 165: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. continue with *f*.
- Measure 166: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. continue with *f*.
- Measure 167: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. continue with *f*.
- Measure 168: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. continue with *f*.
- Measure 169: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. continue with *f*.
- Measure 170: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. continue with *f*.
- Measure 171: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. continue with *f*.
- Measure 172: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. continue with *f*.
- Measure 173: Picc., Fl., Ob., Cl. I, Fg. I, Cor. I, B♭ Tpt., Timp., D. S., Vln. I, Vln. II, Vla., Vc., Cb. continue with *f*.

Dynamic markings include *pp* (pianissimo) for Timp. and D. S. in measures 164-165, and *mf* (mezzo-forte) for Vln. II in measure 173. The *f* (forte) dynamic is maintained throughout the passage for most instruments.

172

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

Cor. I
II

B \flat Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

non legato

Fg. I

f

p

f

f

f

f

180

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

180

Cor. I
II

B♭ Tpt.

180

Timp.

180

Glk.

Xyl.

180

D. S.

180

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mf

f

f

mf

f

mf

f

187

Picc.

Fl. (SOLO) *mf*

Ob.

B♭ Cl. I
II

Fg. I
II

187

Cor. I
II

B♭ Tpt.

187

Timp.

187

Glk.

Xyl.

187

D. S.

187

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p*

Vc. *p*

Cb. *pizz.* *mf*

196

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

196

Cor. I
II

B \flat Tpt.

196

Timp.

196

Glk.

Xyl.

196

D. S.

196

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

p

a 2

pizz.

f

arco

f

f

arco

f

204

Picc. *f*

Fl. *f*

Ob.

B \flat Cl. I
II

Fg. I
II *f*

204

Cor. I
II

B \flat Tpt.

204

Timp. *f*

204

Glk.

Xyl.

204

D. S. *f*

204

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f*

Vc. *f* *f*

Cb. *f*

Detailed description of the musical score: This page contains the musical score for measures 204 to 210. The instruments are arranged in a standard orchestral layout. The Piccolo and Flute parts enter in measure 204 with a melodic line marked *f*. The Bassoon parts play a rhythmic accompaniment of eighth notes. The Bassoon II part has a *f* dynamic. The Clarinet parts play a rhythmic accompaniment of eighth notes. The Bassoon parts have a *f* dynamic. The Trumpet parts are silent. The Timpani part has a single drum roll in measure 209 marked *f*. The Glockenspiel and Xylophone parts are silent. The Double Bass part has a rhythmic accompaniment of eighth notes marked *f*. The Violin I part has a melodic line marked *f*, then *p*, and then *f*. The Violin II part has a rhythmic accompaniment of eighth notes marked *f*, then *p*, and then *f*. The Viola part has a rhythmic accompaniment of eighth notes marked *f*. The Violoncello part has a rhythmic accompaniment of eighth notes marked *f*. The Contrabass part has a rhythmic accompaniment of eighth notes marked *f*.

This page of a musical score, numbered 34, covers measures 212 through 215. The instrumentation includes Piccolo, Flute, Oboe, B♭ Clarinet I and II, Bassoon I and II, Cor Anglais I and II, B♭ Trumpet, Timpani, Glockenspiel, Xylophone, Double Bass, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The Piccolo, Flute, and Oboe parts feature melodic lines starting in measure 214, marked with a piano (*p*) dynamic. The Violin I and II, Viola, and Violoncello parts have more active parts, with the Violoncello and Contrabass parts marked with a piano (*p*) dynamic. The Double Bass part has a dynamic marking of *p* in measure 215. The score includes various musical notations such as slurs, ties, and dynamic markings.

221

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

221

Cor. I
II

B♭ Tpt.

221

Timp.

221

Glk.

Xyl.

221

D. S.

221

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

mp

p

mp

229

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

229

Cor. I
II

B♭ Tpt.

229

Timp.

229

Glk.

Xyl.

229

D. S.

229

Vln. I

p

pp

Vln. II

pp

Vla.

Vc.

pp

Cb.

pp

II

Andante rubato ad lib. ♩ = 60

238

Picc. *e*

Fl. *e* *mp*

Ob. *e*

B♭ Cl. I
II *e*

Fg. I
II *e* *pp*

238

Cor. I
II *e*

B♭ Tpt. *e*

238

Timp. *e*

238

Glk. *e* *f*

Xyl. *e* *mp*

238

D. S. *e*

238

Vln. I *e* *con sord. pizz.* *mp*

Vln. II *e* *con sord. mp pizz.* *arco pp* *mp pizz.*

Vla. *e* *con sord. mp pizz.* *arco pp* *mp pizz.*

Vc. *e* *pp pizz.* *arco p*

Cb. *e* *p* *mp pizz.* *arco p*

244

Picc. *mp*

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

244

Cor. I
II

B \flat Tpt.

244

Timp.

244

Glk.

Xyl.

244

D. S.

244

Vln. I *arco* *p* *senza sord.* *mf espressivo molto*

Vln. II *arco* *p* *senza sord.* *p*

Vla. *arco* *p* *senza sord.* *p*

Vc. *pizz.* *mp* *arco* *p*

Cb. *mp pizz.* *arco* *p*

248

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

248

Cor. I
II

B \flat Tpt.

248

Timp.

248

Glk.

Xyl.

248

D. S.

248

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

f

250

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

250

Cor. I
II

B \flat Tpt.

250

Timp.

250

Glk.

Xyl.

250

D. S.

250

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for page 40, measures 250-251. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section (Piccolo, Flute, Oboe, B-flat Clarinet I & II, Bassoon I & II, Horn I & II, Trumpet B-flat) and percussion section (Snare Drum, Glockenspiel, Xylophone, Cymbals) are mostly silent in these measures, indicated by rests. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is active. Violin II and Viola play a continuous sixteenth-note pattern with a sixteenth-note rest (6/16). Violin I and Cello/Double Bass play a melodic line with a sixteenth-note rest (6/16). The score includes dynamic markings such as *f* and articulation marks like accents and slurs.

252

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

252

Cor. I
II

B♭ Tpt.

252

Timp.

252

Glk.

Xyl.

252

D. S.

252

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

254

Picc.

Fl.

Ob.

Cl. I

B♭ Cl. I
II

Fg. I

Fg. I
II

254

Cor. I
II

B♭ Tpt.

254

Timp.

254

Glk.

Xyl.

254

D. S.

254

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

mf

ff

ff

mf

mf

ad lib. ♩ = 40

a tempo

256 Picc. *mf* *mf p*

256 Fl. *mf* *mf p*

256 Ob. *mf* *mf p*

256 B♭ Cl. I II *mf* *mf p*

256 Fg. I II *f* *f*

256 Cor. I II *mf*

256 B♭ Tpt.

256 Timp.

256 Glk.

256 Xyl.

256 D. S. *mf* *f* *mf*

256 Vln. I *f* *ad libitum* ♩ = 40 *div. unis.* ♩ = 60 *a tempo* *mf*

256 Vln. II *f* *ad libitum* ♩ = 40 *div.*

256 Vla. *mf* *ad libitum* ♩ = 40 ⁶

256 Vc. *mf* *ad libitum* ♩ = 40 ⁶ *a tempo* *mp*

256 Cb. *f* *ad libitum* ♩ = 40 ⁶ *a tempo* *mp*

Tempo I ♩ = 60

259

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

259

Cor. I
II

B♭ Tpt.

259

Timp.

259

Glk.

Xyl.

259

D. S.

259

Vln. I

a tempo
unis.

Vln. II

p

Vla.

a tempo
p

Vc.

>

Cb.

>
p
>
<
p

Detailed description: This page of a musical score covers measures 259 and 260. The tempo is marked 'Tempo I' with a quarter note equal to 60 beats per minute. The score includes parts for Piccolo, Flute, Oboe, B♭ Clarinet I and II, Bassoon I and II, Cor Anglais I and II, B♭ Trumpet, Timpani, Glockenspiel, Xylophone, and Double Bass. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) has specific markings: Violin I has a melodic line with a slur and 'a tempo unis.'; Violin II and Viola have sixteenth-note patterns with a slur and 'a tempo p'; Violoncello has an accent (>) and a dynamic marking 'p'; Contrabass has an accent (>) and a dynamic marking 'p'. The woodwind and brass parts are mostly silent, indicated by rests.



261

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

261

Cor. I
II

B \flat Tpt.

261

Timp.

261

Glk.

Xyl.

261

D. S.

261 *ad.lib.* ♩ = 40

Vln. I

Vln. II

Vla.

Vc.

Cb.

TRIO ***a tempo** ♩ = 60

263

Picc.

Fl.

mf

Ob.

Cl. I

(Do mayor)

B♭ Cl. I

II

mp

Fg. I

II

p

263

Cor. I

II

B♭ Tpt.

263

Timp.

263

Glk.

f

Xyl.

263

D. S.

263

Vln. I

p

Vln. II

Vla.

Vc.

Cb. I

pizz.

p

* **It notices:** the part of companelli doubles to flute (like an additional timbre) and instrument talks each other like only one, equal contrabass with bassoon and two clarinets (in chord) also is like the only one. So it is represented like a real TRIO.

Nota: la parte de companelli se duplica a flauta (como un timbre adicional) y se trata como un solo instrumento, igual contrabajo con fagot y dos clarinetes (en acorde) tambien es como uno solo. Asi se representa como un TRIO real.

В "Трио" колокольчики дублируют партию флейты, контрабас дублирует фагот и 2 кларнета звучат в аккорде, как один инструмент, т.е. практически звучат, как бы, три инструмента.

271

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

8^{va}

a 2

Cl. I

271

Cor. I
II

B \flat Tpt.

271

Timp.

271

Glk.

Xyl.

271

D. S.

271

Vln. I

Vln. II

Vla.

Vc.

Cb.

281

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

281

Cor. I
II

B♭ Tpt.

281

Timp.

281

Glk.

Xyl.

281

D. S.

281

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tempo I ♩ = 60

288

Picc. Fl. Ob. B♭ Cl. I II Cl. II Fg. I II

288

Cor. I II B♭ Tpt. Timp. Glk. Xyl. D. S.

288

Vln. I Vln. II Vla. Vc. Cb.

mf *espressivo molto* *8va*

mp

p

Tutti arco

p

Detailed description: This page of a musical score covers measures 288 to 291. The tempo is marked 'Tempo I' with a quarter note equal to 60 beats per minute. The woodwind section includes Piccolo, Flute, Oboe, Clarinets I and II, and Bassoon. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Cor Anglais, Trumpets in B-flat, Timpani, Glockenspiel, Xylophone, and Snare Drum. In measure 288, the woodwinds play a rhythmic pattern of eighth notes. In measure 289, the woodwinds continue with a similar pattern, and the Clarinet II part is marked *mp*. In measure 290, the woodwinds play a more complex rhythmic pattern. In measure 291, the woodwinds play a similar pattern, and the Clarinet II part is marked *mp*. The strings enter in measure 290 with a melodic line in the violins, marked *mf* *espressivo molto*, and a rhythmic line in the viola, marked *mp*. The violoncello and contrabass play a sustained note in the bass, marked *p*. The snare drum plays a rhythmic pattern in the bass, marked *p*. The snare drum part is marked *Tutti arco*.

292

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

292

Cor. I
II

B♭ Tpt.

292

Timp.

292

Glk.

Xyl.

292

D. S.

292

(8va)

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

a 2

f

p

p

f

f

294

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

294

Cor. I
II

B♭ Tpt.

294

Timp.

294

Glk.

Xyl.

294

D. S.

294

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fag. II

mf

mf

p

p

296

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

296

Cor. I
II

B♭ Tpt.

296

Timp.

296

Glk.

Xyl.

296

D. S.

296

Vln. I

Vln. II

Vla.

Vc.

Cb.

298

Picc.

Fl.

Ob.

Cl. I

mf

p

pp

a 2

Fg. I

II

298

Cor. I

II

B♭ Tpt.

298

Timp.

298

Glk.

Xyl.

298

D. S.

298

Vln. I

ff

mf

Vln. II

ff

mf

Vla.

6

Vc.

Cb.

ad lib. ♩ = 40

300

Picc. *f*

Fl. *f*

Ob. *mf*

B♭ Cl. I *mf*

II *a 2*

Fg. I *f*

II

300

Cor. I *mf*

II

B♭ Tpt.

300

Timp.

300

Glk.

Xyl.

300

D. S. *mf*

300

Vln. I *f* *div.* *ad lib.* ♩ = 40 *mf*

Vln. II *f* *div.* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *f*

CODA
Tempo I ♩ = 60

rallentando

304

Picc.

Fl. *f*

Ob. *f*

B♭ Cl. I *mf* *Cl. I*

Cl. II *mf*

Fg. I *Fag. II*

Fg. II *p* *a 2*

Cor. I

Cor. II

B♭ Tpt.

Timp. *f*

Glk.

Xyl.

D. S.

Vln. I *f* *mf* *p* *div.*

Vln. II *f* *mf* *p* *div.*

Vla. *a tempo unis.* *mf* *p* *div.*

Vc. *p* *div.*

Cb. *mf*

III. Rondo

Presto con moto $\text{♩} = 110$

The score is for measures 308-314 of the III. Rondo. The tempo is **Presto con moto** with a quarter note equal to 110 beats. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

- Picc.**: Rest throughout.
- Fl.**: Rest until measure 312, then plays a sixteenth-note figure with accents, dynamics *f*.
- Ob.**: Rest throughout.
- B♭ Cl. I & II**: Rest until measure 312, then plays a sixteenth-note figure with accents and a trill, dynamics *f*, marked *a 2*.
- Fg. I & II**: Rest until measure 312, then plays a bass line with accents, dynamics *mf*.
- Cor. I & II**: Rest throughout.
- B♭ Tpt.**: Rest throughout.
- Timp.**: Rest throughout.
- Glk.**: Rest throughout.
- Xyl.**: Plays a rhythmic pattern of eighth notes with accents, dynamics *f*.
- D. S.**: Plays a rhythmic pattern of eighth notes with accents, dynamics *mf*.
- Vln. I**: Starts in measure 308 with a sixteenth-note figure, dynamics *mf*.
- Vln. II**: Starts in measure 311 with a sixteenth-note figure, dynamics *mf*.
- Vla.**: Starts in measure 311 with a sixteenth-note figure, dynamics *mf*.
- Vc.**: Starts in measure 308 with a bass line, dynamics *mf*, marked *pizz.*.
- Cb.**: Rest throughout.

321

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

321

Cor. I
II

B♭ Tpt.

321

Timp.

321

Glk.

Xyl.

321

D. S.

321

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 327 through 331 for an orchestra. The instruments and their parts are as follows:

- Picc. (Piccolo):** Measures 327-331, starting with a rest and then playing a series of notes with accents and a forte (*f*) dynamic.
- Fl. (Flute):** Measures 327-331, starting with a rest and then playing a series of notes with accents and a forte (*f*) dynamic.
- Ob. (Oboe):** Measures 327-331, starting with a rest and then playing a series of notes with accents and a forte (*f*) dynamic.
- B♭ Cl. I & II (Bass Clarinet I & II):** Measures 327-331, starting with a rest and then playing a series of notes with accents and a forte (*f*) dynamic.
- Fg. I & II (Fagotto/Bassoon I & II):** Measures 327-331, starting with a rest and then playing a series of notes with accents and a forte (*f*) dynamic.
- Cor. I & II (Corni I & II):** Measures 327-331, all rests.
- B♭ Tpt. (Trumpet):** Measures 327-331, all rests.
- Timp. (Timpani):** Measures 327-331, all rests.
- Glk. (Glockenspiel):** Measures 327-331, all rests.
- Xyl. (Xylophone):** Measures 327-331, all rests.
- D. S. (Drum Snare):** Measures 327-331, playing a rhythmic pattern with accents and a forte (*f*) dynamic.
- Vln. I (Violin I):** Measures 327-331, playing a melodic line with accents and a forte (*f*) dynamic, including a *div.* (divisi) instruction.
- Vln. II (Violin II):** Measures 327-331, playing a melodic line with accents and a forte (*f*) dynamic, including a *div.* (divisi) instruction.
- Vla. (Viola):** Measures 327-331, playing a melodic line with accents and a forte (*f*) dynamic, including an *arco* instruction.
- Vc. (Violoncello/Cello):** Measures 327-331, playing a melodic line with accents and a forte (*f*) dynamic, including an *arco* instruction.
- Cb. (Contrabasso/Double Bass):** Measures 327-331, playing a melodic line with accents and a forte (*f*) dynamic, including an *arco* instruction.

Picc. 333

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

Cor. I
II

B \flat Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

(unis.)

(unis.)

ff

f

ff

f

ff

f

ff

f

ff

f

340

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

340

Cor. I
II

B♭ Tpt.

340

Timp.

340

Glk.

Xyl.

340

D. S.

340

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

f

mf

mf

p

p

mf

Cl. I

mf

347

Picc. *f*

Fl.

Ob.

B♭ Cl. I
II

Fg. I *Fig. I*
II *a 2*
f *mf*

Cor. I
II *f* *mf* (SOLO)

B♭ Tpt. *ff*

Timp.

Glk.

Xyl.

D. S.

Vln. I *f*

Vln. II *f* *mf*

Vla. *(div.)* *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

354 Picc. *ff*

Fl.

Ob.

B♭ Cl. I
II *f* Cl. I

Fg. I
II

354 Cor. I
II

B♭ Tpt. *ff*

Timp. *ff*

354 Glk.

Xyl.

354 D. S. *ff*

354 Vln. I

Vln. II *f*

Vla. (*div.*)

Vc. *ff*

Cb. *ff*

(8^{va})

362

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

362

Cor. I
II

B♭ Tpt.

362

Timp.

362

Glk.

Xyl.

362

D. S.

362

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

pizz.

369

Picc.

Fl.

mf

Ob.

mf

B♭ Cl. I
II

Fg. I
II

369

Cor. I
II

B♭ Tpt.

369

Timp.

369

Glk.

Xyl.

369

D. S.

369

Vln. I

mf

Vln. II

mf

Vla.

Vc.

Cb.

376

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

376

Cor. I
II

B♭ Tpt.

376

Timp.

376

Glk.

Xyl.

376

D. S.

376

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

8va

f

f

p

a 2

f

6

8va

f

mp

p

f

f

arco

f

382

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

382

Cor. I
II

B♭ Tpt.

382

Timp.

382

Glk.

Xyl.

382

D. S.

382

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

388

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. I II *f* *ff*

Fg. I II *f* *ff*

388

Cor. I II *f* *ff*

B♭ Tpt. *f* *ff*

Timp.

388

Glk.

Xyl.

388

D. S.

388

Vln. I *mf* *f* *ff* *8va*

Vln. II *f* *ff*

Vla. *f* *ff* *div.*

Vc. *f* *ff* *div.*

Cb. *f* *ff*

395

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

395

Cor. I
II

B \flat Tpt.

395

Timp.

395

Glk.

Xyl.

395

D. S.

395

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

p

mp

mf

mf

401

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

401

Cor. I
II

B \flat Tpt.

401

Timp.

401

Glk.

Xyl.

401

D. S.

401

Vln. I

simile sempre

Vln. II

Vla.

Vc.

Cb.

f

f

Cl. I

mf

407

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

Cor. I
II

B \flat Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fig. I *a 2* *f* *Cl. I* *Fig. I* *a 2* *8va*

414

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

414

Cor. I
II

B♭ Tpt.

414

Timp.

414

Glk.

Xyl.

414

D. S.

414

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

a 2

cresc.

cresc.

ff

pp

ff

f

ff

ff

cresc.

cresc.

ff

ff

421

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. I
II

Fg. I
II *v a*

421

Cor. I
II *f*

B♭ Tpt. *f*

421

Timp. *ff*

421

Glk.

Xyl.

421

D. S.

421

Vln. I *f* *mf* *8va* *3* *3* *3* *3* *3* *3*

Vln. II *f* *mf* *3* *3*

Vla. *f*

Vc. *v a*

Cb. *f*

426

Picc. *f* *p*

Fl. *f*

Ob. *f*

B \flat Cl. I
II *f*

Fg. I
II *f* *a 2* *f* *v*

426

Cor. I
II *f* *v*

B \flat Tpt. *f* *v*

426

Timp.

426

Glk.

Xyl.

426

D. S. *f* *p*

426

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f* *unis.* *p*

Cb. *f* *v*

432

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

432

Cor. I
II

B♭ Tpt.

432

Timp.

432

Glk.

Xyl.

432

D. S.

mf

432

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

mf

f

mf

mf

439

Picc. *f*

Fl. *mf* *f*

Ob. *mf* *f*

B \flat Cl. I
Cl. I *mf*

Fg. I
Fg. II *f* *a 2*

439

Cor. I
Cor. II

B \flat Tpt.

439

Timp.

439

Glk.

Xyl.

439

D. S.

439

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf pizz.* *f*

Vc. *f*

Cb. *arco* *mf* *pizz.* *f*

445

Picc.

Fl.

Ob.

B \flat Cl. I
II

Fg. I
II

445

Cor. I
II

B \flat Tpt.

445

Timp.

445

Glk.

Xyl.

445

D. S.

445

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

Detailed description: This page of a musical score, numbered 78, covers measures 445 to 450. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Piccolo, Flute, Oboe, Clarinets I and II, Bassoon I and II) and strings (Violins I and II, Viola, Violoncello, Contrabass) have active parts. The brass section (Cor I and II, Trumpets) and percussion (Timpani, Glockenspiel, Xylophone, Snare Drum) are mostly silent. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. A dynamic marking of *f* (forte) is present in the Violin II part at measure 450. The Contrabass part ends with an *arco* marking.

This musical score page, numbered 79, covers measures 451 through 456. The orchestration includes Piccolo, Flute, Oboe, B♭ Clarinet I and II, Bassoon I and II, Cor Anglais I and II, B♭ Trumpet, Timpani, Glockenspiel, Xylophone, Snare Drum, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features dynamic markings of *f* (forte) and *ff* (fortissimo), with accents and slurs. The Snare Drum part includes a sixteenth-note pattern with a '6' below it. The Viola part is marked *arco*. The Piccolo, Flute, Oboe, and Violin I parts have melodic lines with slurs and accents. The Bassoon I and II parts play chords with accents. The Violoncello and Contrabass parts have melodic lines with slurs and accents. The Snare Drum part has a rhythmic pattern with a '6' below it. The Glockenspiel and Xylophone parts are silent. The Cor Anglais I and II parts play chords with accents. The B♭ Trumpet part plays chords with accents. The Timpani part is silent. The Violin II part has a melodic line with a slur and an accent. The Viola part has a melodic line with a slur and an accent. The Violoncello part has a melodic line with a slur and an accent. The Contrabass part has a melodic line with a slur and an accent.

458

Picc. *f* *mf* *mp* *p*

Fl. *f* *mf* *mp* *p*

Ob. *f* *mf* *mp* *p*

B♭ Cl. I II *f* *mf* *mp* *p*

Fg. I II *f* *mf* *mp*

458

Cor. I II

B♭ Tpt.

458

Timp. *p* *pp* *ppp*

458

Glk. *ff* *f* *mf* *mp* *p*

Xyl.

458

D. S. *p*

458

Vln. I *div.* *f* *mf* *mp* *p*

Vln. II *f* *mf* *mp* *p*

Vla. *f* *mf* *mp* *p*

Vc. *f* *mf* *mp* *col legno*

Cb. *f* *mf* *mp* *col legno*

