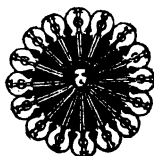


PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

ZOLTÁN KODÁLY

MAROSSZÉKI TÁNCOK
MAROSSZÉKER TÄNZE
DANCES OF MAROSSZÉK



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Az előadás joga fenntartva

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„Dajkám marosszéki székely asszony, jó énekes, jó hajdútáncos volt“ írja Kemény János erdélyi fejedelem, önéletrésében. (Élt 1607—1662.) Talán nem véletlen, hogy mindmáig Marosszék őrzött meg legtöbbit a régi népi tánczenéből s hogy egy-egy darabnak más vidéken is „marosszéki“ a neve.

Bár hangszeres jellegű, eredetében mind dal lehetett, egy részének szöveges változata is megkerült. Hegedűn, furulyán minden faluban hallható volt még a háborúig, a szöveges alak inkább csak öregektől.

A Brahmstól világgá vitt „magyar táncok“ az 1860 körüli városi Magyarország hangja: jobbára akkor élt szerzők művei. A Marosszéki Táncok messzibb multban gyökereznek: az egykori Tünderország képét idézik fel

K. Z.



„Meine Amme, eine Széklerin aus Marosszék, war eine gute Sängerin, eine gute Heiducken-tänzerin“ schreibt Johann Kemény, Fürst von Siebenbürgen (1607—1662) in seiner Selbstbiographie.

Vielleicht ist es kein Zufall, daß sich im Distrikt Marosszék bis heute die meiste alt-volkstümliche Tanzmusik erhalten hat und daß einzelne Stücke auch in anderen Gegenden den Namen „Marosszéki“ führen.

Diese heute instrumentalen Stücke wurden wohl ursprünglich gesungen. Zu einigen ist auch die vokale Form mit Text gefunden worden. Solche Stücke konnte man, auf der Violine, auf der Hirtenflöte gespielt, bis vor dem Krieg in jedem Dorf hören, die gesungene Form allerdings eher von älteren Leuten.

Die durch Brahms weltbekannt gewordenen „Ungarischen Tänze“ stellen das städtische Ungarn von 1860 vor, stammen sie doch meist von damals lebenden einheimischen Komponisten. Die Marosszéker Tänze reichen in eine weitere Vergangenheit zurück; sie zaubern uns das Bild des einst „Feenland“ genannten Transsylvanien vor.

K. Z.

„My nurse, a Hungarian from Marosszék, was a good singer, a good Heyduc dancer“, writes John Kemény, prince of Transylvania (1607—1662) in his autobiography.

It is perhaps no accident that most of the old folk-dance music has been preserved unto our days in the district of Marosszék and that some pieces, are called „Marosszéki“ even in other regions.

It is probable that these pieces, known to us as instrumental were originally sung. Of some of them the worded vocal form has even been found.

Until the war, one could hear such pieces in every village, played either on the violin or on a shepherd's flute; old people used to sing them.

The famous „Hungarian dances“, worldknown through Brahms are the expression of the spirit of the hungarian city about 1860, being mostly composed by native musicians of this epoch. The Marosszék dances are of a former period, suggestive of the image of Transylvania, once called „Fairyland“.

K. Z.

»Ma nourrice, une Hongroise de Marosszék, était une bonne chanteuse et bonne danseuse de la danse Hajdu«, écrit Jean Kemény, prince de Transylvanie (1607—1662) dans son autobiographie.

Peut-être n'est ce pas un hasard que la plus grande partie de l'ancienne musique de danse populaire se soit conservée jusqu'à nos jours dans le district de Marosszék et que certains morceaux portent le nom de »Marosszéki« même dans d'autres contrées.

Il est à supposer que ces danses, jouées aujourd'hui par des instruments, furent originairement chantées. De certaines d'entr'elles on a même retrouvé la forme vocale avec le texte. Jusqu'avant la guerre dans chaque village on pouvait entendre de ces morceaux joués par des violons ou des flûtes, aussi chantés, mais plutôt par des personnes âgées.

Les fameuses »danses hongroises«, devenues célèbres par Brahms, représentent la Hongrie des villes de 1860, car elles sont en grande partie l'œuvre de compositeurs hongrois de ce temps. Les danses de Marosszék datent d'une époque plus reculée: elles suscitent en nous l'image de la Transylvanie nommée alors »le pays féérique«.

K. Z.



Orchestra

2 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

Timpani

Batteria

Quintetto d'archi

Aufführungsdauer: }
Time required for performance: } ca. 12 Min.

MAROSSZÉKI TÁNCOK

MAROSSZÉKER TÁNZE

Kodály Zoltán

Maestoso, poco rubato $\text{♩} = 76-80$

1.2.
Clarineti in A (La)

Fagotto

Contrafagotto

1.2.
Corni in F (Fa)

3.4.

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

f *sonoro cantabile espr.*

p

ppp

f *sonoro cantabile espr.*

f *sonoro cantabile espr.*

div. pizz.

Parco

1. 2.
Clar.
(La)

Fag.

Cfag.

1. 2.
Cor.
(Fa)

3. 4.

Timp.

tr
p ————— *pp*

VI.I
IV corda
f cantabile espr.

VI.II
IV corda
f cantabile espr.

Vle.

Vlc.
f cantabile espr.

Cb.

1. Ob. 10 Solo

1.2. Clar. (La) *a 2* *f* *pespr.*

Fag. *f* *p*

Cfag. *f*

1.2. Cor. (Fa) *f* *sf* *f*

3.4. *f* *sf* *f*

Timp. *tr* *mp* *f*

10

VI.I *f*

VI.II *f*

Vle. *f* *pizz.* *p*

Vlc. *f* *pizz.* *p*

Cb. *f* *arco unis.* *pizz.* *p*

1.Ob.

1.2.
Clar.
(La)

Fag.

Cfag.

1.2.
Cor.
(Fa)

3.4.

VI.I

VI.II

Vie.

Vlc.

Cb.

sf

f

p

cresc.

f

a 2

arco

div. unis.

1.2. Fl. *ff*

1. Ob. *p*

1.2. Clar. (La) *ff*

Fag. *ff* *p*

Cfag. *ff* *sf*

1.2. Cor. (Fa) *ff* *sf*

3.4. *ff* *sf*

Timp. *mf*

VI.I *ff* *div.*

VI.II *unis.* *ff* *div.* *unis. pizz.*

Vle. *ff* *pizz. p*

Vlc. *ff* *pizz. p*

Cb. *ff* *sf* *pizz. p*

1.2. Fl. *a 2* *ff*

1.2. Ob. *1.* *a 2* *ff*

1.2. Clar. (La) *a 2* *ff*

Fag. *ff* *p cresc.* *ff*

Cfag. *ff* *p cresc.* *ff*

1.2. Cor. (Fa) *ff*

3.4. *ff* *p cresc.* *ff*

1.2. Tr. (Do) *ff*

VI.I *ff* *p cresc.* *ff*

VI.II *arco* *ff* *p* *div.* *ff*

Vle. *arco* *ff* *p* *cresc.* *div.* *ff*

Vlc. *arco* *p* *ff* *p cresc.* *ff*

Cb. *arco* *ff* *p cresc.* *ff*

This musical score page includes the following instruments and parts:

- Fl. II:** Flute II, *muta in Piccolo*. Part 1.2.
- Ob.** Oboe. Part 1.2.
- Clar. (La):** Clarinet in B-flat. Part 1.2. *muta in Si b (B)*.
- Fag.** Bassoon. Part 1.2.
- Cfag.** Contrabassoon. Part 1.2.
- Cor. (Fa):** Horn in F. Parts 1.2. and 3.4.
- Timp.** Timpani. Part 1.2.
- VI. I & II:** Violins I and II.
- Vle.** Viola. Part 1.2.
- Vlc.** Violoncello.
- Cb.** Contrabass.

The score features various musical notations including dynamics such as *mf*, *p*, *pp*, *sf*, and *fff*, as well as performance directions like *tr* (trill) and *unis.* (unison). The key signature is B-flat major and the time signature is 2/4.

30

1.2. Clar. (Sib) *Con moto* ♩ = 120-126 a 2

Fag. *pp*

Cfag. *pp*

Vle. *Con moto* ♩ = 120-126

Vlc. *pp*

Cb. *div. pizz.* *p*

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

Solo

1.Fl. *p*

1.2. Ob. *pp*

1.2. Clar. (Sib) *a 2*

Fag. *mf*

Cfag. *mf*

VI I *div. pizz.* *p*

VI II *pizz.* *p*

Vle. *mf*

Vlc. *mf*

Cb. *mf*

mf

40

1.Fl.

1.2. Ob.

1.Clar. (Sib)

VI.I

VI.II

Vle.

dim.

p dim.

dim.

dim.

pizz.

p dim.

1.Fl.

1.2. Ob.

1.Clar. (Sib)

1.2. Cor. (Fa)
3.

VI.I

VI.II

Vle.

pp

pp

pp

pp dim.

pp

pp

pp

50

Picc. *ff* *tr*

1. Fl. *ff* *tr*

2. Ob. *ff* *tr*

1.2. Clar. (Sib) *a 2* *ff*

Fag. *ff*

Cfag. *ff*

1.2. Cor. (Fa) *ff*

3.4. *ff*

1.2. Tr. (Do) *ff* *tr*

Timp. *ff* *tr*

Ptti. *ff*

50

VI. I *arco IV^a corda* *ff* *strepitoso*

VI. II *arco IV^a corda* *ff* *strepitoso*

Vle. *arco* *ff* *strepitoso*

Vlc. *ff* *strepitoso* *arco*

Cb. *ff* *strepitoso* *arco*

60 1. a 2

1.2. Ob. *p cresc.*

1.2. Clar. (Sib) *p cresc.*

Fag. *p cresc.*

VI.II *pizz. p cresc.*

Vlc. *p cresc.*

Vlc. *p cresc.*

Cb. *pizz. p cresc.*

70

1.2. Ob. a 2

1. Clar. (Sib) 2. Clar. muta in La (A)

Fag. *ff*

Cfag. *ff*

1.2. Cor. (Fa) *ff*

3.4. *ff*

1.2. Tr. (Do) *ff*

VI.I *arco. ff*

VI.II *arco. ff*

Vlc. *arco. ff*

Vlc. *arco. ff*

Cb. *arco. ff*

70

1.2. Fl. *p cresc.*

1.2. Ob. *p cresc.*

1. (Sib) Clar. *p cresc.*

2. (La) Clar. *p cresc.*

Fag. *p grazioso cresc.*

Cfag.

1.2. Cor. (Fa) *fff*

3.4. Cor. (Fa) *fff*

1.2.Tr. (Do) *fff*

Timp. *fff*

Ptti. *f*

Gr.C. *f*

VI.I *pizz. sfz cresc.*

VI.II *pizz. div. in 2 p cresc.*

Vle. *pizz. arco sfz p grazioso cresc.*

Vlc. *pizz. arco sfz p grazioso cresc.*

Cb. *pizz. sfz*

80

1.2. Fl. *dim.*

1.2. Ob. *dim.*

1. (Sib) Clar. *dim.*

2. (La) *dim.*

Fag. *dim.*

2. Cor. (Fa) *p dim.*

80

Vl. I *dim.*

Vl. II *dim.*

Vle. *dim.*

Vlc. *dim.*

Cb.

Tempo I, poco più largo

1.2. Fl. *a 2* *pp* 1 (Fl. II muta in Picc.) 1. *pp* *6*

1.2. Ob. *pp* 4

1. (Sib) Clar. *pp* 4 *6*

2. (La) Clar. *pp* 4 *pp*

Fag. 4 *pp*

Cfag. 4 *pp*

2. Cor. (Fa) 1 *pp* 4

Timp. 1 *tr* *ppp*

VI. I *pp* 4

VI. II *pp* 4

Vle. *pp* 4 *pp* *div.*

Vlc. *pp* 4 *pp* *div.*

Cb. *pp* 4 *arco* *pp*

Tempo I, poco più largo

Picc. *pp* *p*

1. Fl. *p* *mf*

1. (Si \flat) Clar. *p* *mf*

2. (La)

Fag. *cresc.*

Cfag. *cresc.*

Timp. *tr* *p*

VI. I

VI. II

Vle. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

1. Fl.

1. 2. Ob.

1. (Sib) Clar.

2. (La) Clar.

Fag.

Cfag.

3. 4. Cor. (Fa)

VI. I

VI. II (in 3)

Vle.

Vlc.

Cb.

p

f

The image shows a page of a musical score for orchestra, page 20. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: 1. Flute (Fl.), 1. and 2. Oboe (Ob.), 1. Clarinet in B-flat (Sib) and 2. Clarinet in A (La), Bassoon (Fag.), Contrabassoon (Cfag.), 3. and 4. Horns in F (Fa), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Cb.). The score is divided into two measures. The first measure starts with a piano (*p*) dynamic marking. The second measure starts with a forte (*f*) dynamic marking. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. The key signature has one flat (B-flat), and the time signature is 3/4. The score is written in a clear, professional font with standard musical notation.

1. Fl.

1.2. Ob.

1. (Si^b)
Clar.

2. (La)
Clar.

Fag.

Cfag.

1.2. Cor.
(Fa)

3.4. Cor.
(Fa)

VI. I

VI. II

Vle.

Vlc.

Cb.

Sostenuto

a tempo

100

1. Fl.

1.2. Ob.

1. (Sib) Clar.

2. (La) Clar.

Fag.

Cfag.

1.2. Cor. (Fa)

3.4. Cor. (Fa)

Timp.

Sostenuto

a tempo

100

VI. I

VI. II

Vle.

Vlc.

Cb.

1. Fl. *f*

1.2. Ob. *f* *a 2*

1. (Sib) *f* *3*

2. (La) *f*

Fag. *f*

Cfag. *f*

2. Cor. (Fa) *mf cresc.* *3* *3* *3* *3* *p*

3.4. *mf cresc.* *3* *3* *3* *3* *p*

Timp. *p* *tr* *p*

VI. I *f* *1.* *2.* *p*

VI. II *f* *arco* *3* *3* *3* *3* *p*

Vle. *f* *arco* *3* *3* *3* *3* *p*

Vlc. *f* *arco* *p*

Cb. *f* *arco* *p*

Moderato ♩ (in $\frac{4}{8}$) = 100-104

110 *breve*

(p) *grazioso*

1. Ob.

VI.I *div. pizz.*

VI.II *pp*

Vlc. *pp*

Vcl. *pizz.*

Cb. *pp*

1. Ob.

VI.I

VI.II

Vlc.

Vcl.

Cb.

1. Ob. *dim.*

VI.I

VI.II *div.* *dim.*

Vle. *dim.*

Vlc.

Cb.

120

1. Fl. *Solo* *p*

1. Ob.

VI.II *pp*

Vle. *pp*

Vlc.

Cb.

1. Fl. *poco cresc.*

VI.II *div.*

Vle.

1. Fl.

3. 4. Cor. (Fa)

Vi. II

Vle.

Vlc.

ppp

pp

arco



130

Picc.

1. Fl.

1. 2. Clar. (Sib)

3. 4. Cor. (Fa)

Vi. II

Vle.

Vlc.

Solo

ppp

pp

pp

pp

pp

3

130

Picc. *grazioso*

1.Ob. *pp*

1.2. Clar. (Sib) *pp*

VI.I *arco div. in 3 pp*

VI.II *pizz. pp*

Vle. *pp pizz.*

Picc.

1.Ob. *p*

1.2. Clar. (Sib) *p*

VI.I *p*

VI.II *p*

Vle. *p*

Picc. *cresc.*

1. Fl. *pp cresc.*

1.2. Ob. *pp cresc.*

1.2. Clar. (Sib) *cresc.*

Vi. I *cresc.*

Vi. II *cresc.*

Vle. *cresc.*

140

Picc. *dim.*

1. Fl. *dim.*

1.2. Ob. *dim.*

1.2. Clar. (Sib) *mp*

140 con sord.

Vi. I *Solo con sord. mf*

Vi. II *arco mp*

Vle. *arco mp*

Vlc. *pizz. mp*

Picc. *pp*

1. Fl.

1.2. Ob.

1.2. Clar. (Sib) *a 2*

VI. I

VI. II

Vle.

==

Picc. *pp*

1. Fl. *pp*

1.2. Clar. (Sib) *a 2* *pp*

VI. Solo

VI. I *div. senza sord. pp*

VI. II *pp*

Vle. *pp*

Cb. *1. Solo arco pp*

150

Picc.

1. Fl.

150

Vl. I

Vl. II

Vle.

(1. Solo)

Cb.

Picc.

1. Fl.

1.2. Ob.

1.2. Clar. (Sib)

Fag.

3.4. Cor. (Fa)

Vl. I

Vl. II

Vle.

Vlc.

(1. Solo)

Tutti (arco)

Tempo I

Picc. *p cresc.*

1. Fl. *p cresc.*

1.2. Ob. *p cresc.*

1.2. Clar. (Sib) *p cresc.*

Fag. *f sonoro*

Cfag. *p cresc.*

2. Cor. (Fa) *p* *pp*

3.4.

Tempo I

VI. I *div. in 3* *p cresc.*

VI. II *div. in 3* *p cresc.*

Vle. *f sonoro*

Vlc. *f sonoro*

Cb. *arco* *p cresc.* *pizz.* *unis. pizz.*

160

Picc. *f*

1. Fl. *f*

1.2. Ob. *f*

1.2. Clar. (Si♭) *f*

Fag. *f espr. cantabile*

Cfag. *f espr. cantabile*

1.2. Cor. (Fa) *f espr. cantabile*

1.2. Tr. (Do) *f*

160

VI. I div. in 3 *f*

VI. II *f*

3. Vie. *f*
div. in 2

Vlc. *f espr. cantabile arco*

Cb. *f espr. cantabile*

Picc. *molto*
 1. Fl. *molto* *pp sub.*
 1. 2. Ob. *molto* *pp sub.*
 1. 2. Clar. (Sib) *molto*
 Fag. *molto* *pp sub.*
 Cfag. *molto* *pp sub.*
 1. 2. Cor. (Fa) *molto*
 1. 2. Tr. (Do) *molto*
 V.I. *molto*
 V.II *molto*
 Vle. *molto*
 Vlc. *molto* *pizz.* *pp sub.*
 Cb. *molto* *pizz.* *pp sub.*

Musical score for page 35, featuring Piccolo, Flute, Oboe, Clarinet, Bassoon, Bassoon, Horns, Violins, Viola, Violoncello, and Contrabass. The score is in 3/4 time and G major. The Piccolo, Flute, Oboe, Bassoon, and Contrabass parts include dynamic markings of *molto* and *pp sub.* (pianissimo). The Violoncello and Contrabass parts also include *pizz.* (pizzicato) markings. The Horns and Violins parts are marked *molto*. The score includes various musical notations such as slurs, accents, and triplets.

Picc. *ff*
 1. Fl. *p* *ff*
 1.2. Ob. *ff*
 1.2. Clar. (Si b.) *ff* *pp* *a 2* *ff*
 Fag. *pp* *ff*
 C.fag. *ff* *ff*
 1.2. Cor. (Fa) 3.4. *ff* *ff*
 1.2. Tr. (Do) *ff*
 Timp. *ff* *tr* *ff*
 VI. I *unis.* *ff unis.* *ff*
 VI. II *ff unis.* *ff*
 Vle. *ff* *ff*
 Vlc. *arco* *ff* *ff*
 Cb. *arco* *ff* *ff*

170

a tempo

Picc. *rallent.* *lunga* *ff*
 1.Fl. *p* *pp* *ff*
 1.2. Ob. 1. Solo *p* *pp* *ff* *a 2*
 1.2. Clar. (Sib) *pp* *pp* *ff* *a 2*
 Fag. *lunga* *ff*
 Cfag. *ff*
 4. Cor (Fa) *pp* *lunga*

170

a tempo

VI.I *rallent.* *lunga* *ff*
 VI.II *div. pizz.* *p* *pp* *ff* *arco*
 Vle. *pizz.* *p* *pp* *ff* *arco*
 Vlc. *pizz.* *p* *pp* *ff* *lunga* *arco*
 Cb. *lunga* *ff*

cresc. e string. - - - -

Picc. *ff*

1. Fl. *ff*

1.2. Ob. *ff*

1.2. Clar. (Sib) *ff*

Fag. *ff*

Cfag. *ff*

1.2. Cor. (Fa) *ff*

4. *ff*

Gr. C. *pp*, *p*, *mf*

cresc. e string. - - - -

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

1.2. Ob. *- accel. -* **180**

1.2. Clar. (Sib) *a2*

Fag. *sf dim. pp*

Cfag. *sf p*

1.2. Cor. (Fa)

4.

Gr. C. *f*

VI. I *- accel. -* **180**

VI. II

Vle. *sf dim. pp*

Vlc. *sf dim. pizz. pp*

Cb. *sf dim. pp*

The image shows a page of a musical score, page 39, containing measures 179 and 180. The score is for a symphony or concert band, featuring a variety of instruments. The key signature has one sharp (F#) and the time signature is 2/4. The music is marked with an acceleration ('- accel. -') leading to measure 180, which is boxed. The instruments and their parts are: Oboe (1.2.), Clarinet in B-flat (1.2., marked 'a2'), Bassoon (Fag.), Contrabassoon (Cfag.), Cor Anglais (1.2., marked 'Fa'), Trumpets (4.), Trombones (Gr. C.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Cb.). Dynamics include fortissimo (sf), piano (p), and pianissimo (pp), with a 'dim.' (diminuendo) marking across several parts. The string parts (Vle., Vlc., Cb.) feature a 'pizz.' (pizzicato) marking. The woodwinds and brass parts have rests in measure 179 and enter in measure 180 with specific dynamics and articulation.

Vivace ♩ = 160-168

1. Fl. $\frac{2}{4}$ *p* *f* *p*

1.2. Ob. $\frac{4}{4}$ *f*

1.2. Tr. (Do) $\frac{2}{4}$ *f*

Vivace ♩ = 160-168
pizz.

Vle. $\frac{2}{4}$ *p* *f* *p*

Vlc. $\frac{4}{4}$ *p* *f* *p*

=

1. Fl. $\frac{2}{4}$ *f* **190**

1. Ob. *Solo* *p* *f* *pp* **190**

1.2. Clar. (Sib) *f* *pp*

1.2. Tr. (Do) *f* *pp* **190**

Vle. $\frac{2}{4}$ *f* *p*

Vlc. $\frac{4}{4}$ *f* *p*

1. Ob.

2. Clar. (Sib)

VI. I

VI. II

Vle.

Vlc.

cresc.

pizz.

div.

pizz.

p

200

Picc.

1. Fl.

1.2. Clar. (Sib)

Fag.

VI. I

VI. II

Vle.

f

f

mf

mf

f

f

f

200

Picc. 1. Fl. 1.2. Clar. (Sib.) Fag. VI. I VI. II Vle. Vlc. **210** *f*

Picc. 1. Fl. 1.2. Clar. (Sib.) Fag. VI. I VI. II Vle. Vlc. **210** *p*

220

Picc. 

1. Fl. 

1.2. Ob. 

1.2. Clar. (Sib) 

Fag. 

220

VI. I 

VI. II 

Vle. 

Vlc. 

Cb. 

Picc.

1. Fl.

1. 2. Ob.

1. 2. Clar. (Sib.)

Fag.

3. 4. Cor. (Fa)

1. 2. Tr. (Do)

Ptti.

Vl. I

Vl. II

Vle.

Vlc.

Cb.

sf

sf

sf

sf

f secco

f

arco

sf

sf

Picc. *sf* 230
 1.Fl. *sf*
 1.2. Ob. *sf*
 1.2. Clar. (Sib) *sf*
 3.4. Cor. (Fa) *sf*
 1.2.Tr. (Do) *sf*
 Ptti. *f*
230
 VI.I *f* arco
 VI.II *f* arco
 Vle. *sf*
 Vlc. *sf*
 Cb. *sf*

The score is for measures 230-233. The key signature has three flats (B-flat, E-flat, A-flat). The Piccolo and Flutes play a melodic line with slurs and accents, marked *sf*. The Oboe and Clarinet play chords, also marked *sf*. The Cor Anglais and Trumpets play a simple rhythmic pattern marked *sf*. The Percussion part has a *f* dynamic. The Violins play an arched melodic line marked *f*. The Viola, Violoncello, and Contrabass play chords marked *sf*.

Picc. *sf*
 Fl. *sf*
 1.2. Ob. *sf*
 1.2. Clar. (Sib) *sf*
 3.4. Cor. (Fa) *sf*
 1.2. Tr. (Do) *sf*
 Piatti *f*
 VI. I *cresc.*
 VI. II *cresc.*
 Vle. *sf cresc.*
 Vlc. *sf cresc.*
 Cb. *sf*

Picc. *ff*

Fl. *ff*

1.2. Ob. *ff* 3

1. Clar. (Sib) *ff*

2. *fff*

1. Cor. (Fa) *ff* 3

3. *ff* 3

1.2. Tr. (Do) *ff* 3

Tamb. picc. *f*

Piatti *f*

VI. I *ff*

VI. II *fff* pizz. div.

Vle. *ff* div.

Vlc. *ff*

Cb. *ff*

Picc.

Fl.

1.2.
Ob.

1.
Clar
(Sib)

2.

1.
Cor
(Fa)

3.

1.2.
Tr.
(Do)

Tamb.
picc.

Ptti.

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, numbered 48. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The instruments are arranged in a standard orchestral layout. The Piccolo (Picc.) and Flute (Fl.) parts feature rapid sixteenth-note passages. The Oboe (Ob.) part has a melodic line with some grace notes. The Clarinet in B-flat (Clar (Sib)) has a melodic line with grace notes. The Cor Anglais (Cor (Fa)) has a rhythmic pattern of eighth notes. The Trumpet in D (Tr. (Do)) has a rhythmic pattern of eighth notes. The Tambourin Piccolo (Tamb. picc.) has a rhythmic pattern of eighth notes. The Percussion (Ptti.) part has a simple rhythmic pattern. The Violin I (VI. I) and Violin II (VI. II) parts have melodic lines with grace notes. The Viola (Vle.) part has a rhythmic pattern of eighth notes. The Violoncello (Vlc.) and Contrabasso (Cb.) parts have a rhythmic pattern of eighth notes.

240

Picc.

Fl.

1.2.
Ob.

1.
Clar.
(Si b)

2.

1.
Cor.
(Fa)

3.

1.2.
Tr.
(Do)

Tamb.
picc.

Ptti.

240

VI.I

VI.II

Vle.

Vlc.

Cb.

unis.
arco

Picc.
 Fl.
 Ob.
 1. Clar. (Sib)
 2.
 Fag.
 1.2. Cor. (Fa)
 3.4.
 1.2. Tr. (Do)
 Tamb. picc.
 Ptti.
 VI. I
 VI. II
 Vlo.
 Vlc.
 Cb.

ff
tr
p cresc.
tr
pp cresc.
div.

dim. e rallent.

250

Picc. *4/4* *sf*

Fl. *4/4* *sf*

Ob. *4/4* *sf*

1. 2. Clar. (Sib) *4/4* *a2* *sf*

Fag. *4/4* *sf*

Cfag. *4/4* *sf*

1. 2. Cor. (Fa) *4/4* *sf*

3. 4. *4/4* *sf*

1. 2. Tr. (Do) *4/4* *sf*

Tamb. picc. *4/4* *sf*

Ptti. *4/4* *sf*

gr.C. *4/4* *sf = p* *tr* *mf = p* *pp*

unis. dim. e rallent.

250

VI. I *4/4* *sf*

VI. II *4/4* *sf*

Vle. *4/4* *sf*

Vlc. *4/4* *sf*

Cb. *4/4* *sf*

Tempo I.

1.2.
Clar.
(Sib)

a 2

pp sf

Detailed description: This staff shows the Clarinet in B-flat (Sib) part. It begins with a rest, followed by a series of notes in the second measure, including a half note G4, a quarter note F4, and a quarter note E4. The dynamic markings are *pp* and *sf*.

Fag.

pp poco sf

Detailed description: This staff shows the Bassoon part. It features a long, sustained note in the first measure, followed by a dynamic change to *poco sf* in the second measure.

Cfag.

pp poco sf

Detailed description: This staff shows the Contrabassoon part. It features a long, sustained note in the first measure, followed by a dynamic change to *poco sf* in the second measure.

1.2.
Cor.
(Fa)

1. Solo p sonoro

pp poco sf

Detailed description: This staff shows the Horn in F part. It begins with a solo section marked "1. Solo p sonoro" in the first measure, followed by a dynamic change to *poco sf* in the second measure.

3.4.

pp poco sf

Detailed description: This staff shows the Horn in F part. It features a series of notes in the first measure, followed by a dynamic change to *poco sf* in the second measure.

Timp.

ppp poco sf

Detailed description: This staff shows the Timpani part. It features a series of notes in the first measure, followed by a dynamic change to *poco sf* in the second measure.

Tempo I.

VI. I

pp

Detailed description: This staff shows the Violin I part. It features a series of notes in the first measure, followed by a dynamic change to *pp* in the second measure.

VI. II

pp

Detailed description: This staff shows the Violin II part. It features a series of notes in the first measure, followed by a dynamic change to *pp* in the second measure.

Vle.

pp

Detailed description: This staff shows the Viola part. It features a series of notes in the first measure, followed by a dynamic change to *pp* in the second measure.

Vlc.

pp poco sf

Detailed description: This staff shows the Violoncello part. It features a series of notes in the first measure, followed by a dynamic change to *poco sf* in the second measure.

Cb.

pp poco sf

Detailed description: This staff shows the Contrabass part. It features a series of notes in the first measure, followed by a dynamic change to *poco sf* in the second measure.

1.2. Ob.

1.2. Clar. (Sib)

Fag.

Cfag.

1.2. Cor. (Fa)

3.4.

1.2.Tr. (Do)

Timp.

VI.I

VI.II

Vle.

Vlc.

Cb.

pp

sf

pizz. div.

pp

pp

espr.

non div.

Sostenuto - **260** - - - - - sempre più - -

Picc. *pp*

1. Fl. *pp*

1.2. Clar. (Sib) *pp* *poco rinf.* *a 2*

Cfag. *p*

3.4. Cor. (Fa) *p* *a 2*

1.2. Tr. (Do) *ppp* *poco rinf.*

Sostenuto - **260** - - - - - sempre più - -

VI. I *arco* *con sord. div.* *pp*

VI. II *arco* *con sord.* *poco rinf.*

Vle. *3 Soli* *pp* *Tutti div.* *pp*

Vlc. *con sord.* *pp*

Cb. *1 Solo* *pp* *Tutti* *poco sf*

in tempo

Picc. *pp*

1.Fl. *pp*

1.2. Clar. (Sib) *a 2* *mf* *cresc.* *pp*

Fag. *mf* *cresc.* *pp*

Cfag. *pp*

1.2. Cor. (Fa) *a 2* *mf* *cresc.* *con sord.* *pp*

3.4. *pp* *con sord.* *pp*

1.2.Tr. (Do) *pp* *con sord.* *pp*

in tempo

Vl.I *pizz.* *pp* *3 Soli* *Largo* *arco*

Vl.II *pizz.* *pp*

Vle. *pizz.* *div. in 3*

Vlc. *pizz. non div.* *div. in 3*

Cb. *div. pizz.*

Allegro con brio (♩ = 160)

poco sosten.

Fag. *pp*

Cfag. *pp*

1.2. Cor. (Fa) *pp* *sord.*

Timp. *pp*

Allegro con brio (♩ = 160)

poco sosten.

Vle. *arco*

Vlc. *div. pizz.*

Cb. *div. arco* *pp* *pizz.*

270

tempo

cresc. poco a poco - - -

2. Clar. (Sib)

Fag. *p*

Cfag.

Timp.

270

tempo

cresc. poco a poco - - -

VI. I *Tutti div.* *p*

VI. II *arco div.* *p*

Vle.

Vlc.

Cb.

2. Clar. (Sib)
 Fag.
 C.fag.
 Timp.
 Vl. I
 Vl. II
 Vle.
 Vlc.
 Cb.

280
 Fag.
 C.fag.

1. 2.
 Cor. (Fa)
 3. 4.
 Timp.

senza sord.
 senza sord.

280
 Vl. I
 Vl. II
 Vle.
 Vlc.
 Cb.

sul G
 sul G
 arco unitis.

Fag. *p* *sf* *cresc. poco a poco* *sf*
 Cfag. *cresc. poco a poco*
 1.2. Cor. (Fa) *pp* *sf*
 3.4. *sf* *pp*
 Timp. *sf* *sf*
 VI.I *sf* *cresc. poco a poco* *sf*
 VI.II *sf* *cresc. poco a poco* *sf*
 Vle. *sf* *cresc. poco a poco* *mf* *sf*
 Vlc. *sf* *cresc. poco a poco* *sf*
 Cb. *sf* *cresc. poco a poco* *sf*

2.Ob. -
1.2. Clar. (Si) -
Fag. -
Cfag. -
1.2. Cor. (Fa) -
Timp. -
Vl.I -
Vl.II -
Vle. -
Vlc. -
Cb. -

pp
pp
pp
sf
sf
sf
sf
pp
pp

Detailed description: This is a page of a musical score for an orchestra, labeled '59' in the top right corner. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes two oboes (2.Ob.), two clarinets in B-flat (1.2. Clar. (Si)), two bassoons (Fag.), and two contrabassoons (Cfag.). The brass section includes two horns in F (1.2. Cor. (Fa)), two trumpets (Vl.I and Vl.II), one trombone (Vle.), one tenor trombone (Vlc.), and one euphonium (Cb.). The percussion section includes a timpani (Timp.). The string section includes violins I and II (Vl.I and Vl.II), violas (Vle.), violoncellos (Vlc.), and euphoniums (Cb.). The score shows measures 1 through 4. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *sf* (sforzando). The woodwinds and strings have melodic lines, while the brass and timpani provide harmonic support. The bassoon and contrabassoon parts are particularly active in the first two measures.

290

1.2. Fl.

2.Ob.

1.2. Clar. (Sib)

Fag.

Cfag.

1.2. Cor. (Fa)

cresc.

cresc.

cresc.

cresc.

cresc.

p

p

p

p

p

290

VI.I

VI.II

Vle.

Vlc.

Cb.

cresc.

cresc.

cresc.

pizz.

p

pizz.

p

1.2. Fl. *cresc.*

1.2. Ob. *cresc.*

1.2. Clar. (Sib) *cresc.*

Fag. *cresc.*

Cfag. *cresc.*

1.2. Cor. (Fa) *cresc.*

VI.I *pizz. div. p cresc.*

VI.II *pizz. div. p cresc.*

Vle. *pizz. div. p cresc.*

Vlc. *cresc.*

Cb. *cresc.*

Musical score for measures 12 and 13, featuring woodwinds, strings, and percussion. The score is in G major (one sharp) and 4/4 time.

1.2. Fl.
Measures 12-13: Rest. Measure 14: *sf* (measures 14-15) *p* (measures 16-17).
Measures 18-19: *sf* (measures 18-19) *p* (measures 20-21).

1.2. Clar. (Sib)
Measures 12-13: *sf* (measures 12-13) *p* (measures 14-15).
Measures 18-19: *sf* (measures 18-19) *p* (measures 20-21).

Fag.
Measures 12-13: *sf*.
Measures 18-19: *sf*.

Cfag.
Measures 12-13: *f*.
Measures 18-19: *f*.

1.2. Cor. (Fa)
Measures 12-13: *sf* (measures 12-13) *p* (measures 14-15).
Measures 18-19: *sf* (measures 18-19) *p* (measures 20-21).

3.4.
Measures 12-13: *sf*.
Measures 18-19: *sf*.

Timp.
Measures 12-13: *sf* *tr*.
Measures 18-19: *sf* *tr*.

VI.I (arco tutti)
Measures 12-13: *sf* (measures 12-13) *p* (measures 14-15).
Measures 18-19: *sf* (measures 18-19) *p* (measures 20-21).

VI.II (arco)
Measures 12-13: *sf* (measures 12-13) *p* (measures 14-15).
Measures 18-19: *sf* (measures 18-19) *p* (measures 20-21).

Vle.
Measures 12-13: *sf* (measures 12-13) *p* (measures 14-15).
Measures 18-19: *sf* (measures 18-19) *p* (measures 20-21).

Vlc.
Measures 12-13: *sf* (measures 12-13) *p* (measures 14-15).
Measures 18-19: *sf* (measures 18-19) *p* (measures 20-21).

Cb.
Measures 12-13: *sf* (measures 12-13) *p* (measures 14-15).
Measures 18-19: *sf* (measures 18-19) *p* (measures 20-21).

300

1.2. Fl. *sf* *p*

1.2. Ob. *sf* *p*

1.2. Clar. (Sib) *sf* *p*

Fag. *sf*

Cfag. *f*

1.2. Cor. (Fa) *sf* *p*

3.4. *sf*

Timp. *sf*

Tamb. picc. *pp*

Gr. C. *pp*

300

Vl. I *sf* *p*

Vl. II *sf* *p*

Vle. *sf* *p*

Vlc. *sf* *p* arco

Cb. *sf* *p* arco

1.2.
Clar.
(Si b)

Timp.

Tamb.
picc.
Gr. C.

VI.I

VI.II

Vle.

Vlc.

Cb.

1.2.
Clar.
(Si b)

Fag.

Cfag.

Timp.

Tamb.
picc.
Gr. C.

VI.I

VI.II

Vle.

Vlc.

Cb.

a 2

cresc.

cresc.

f cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

310

2.Fl. *muta in Picc.* Picc. *pp subito*

1.Ob. *p subito*

1.2. Clar. (Sib) *a 2* *pp subito*

Fag. *p subito*

Cfag.

Timp.

Tamb. picc.

Gr. C.

310

Vl.I. *div. pizz.*

Vl.II. *p subito*
div. pizz.

Vle. *p subito*

Vlc.

Cb.

Picc. *tr*

1. Fl. *p*

1. Ob. *pp*

1. 2. Clar. (Sib) *pp*

Fag. *pp*

VI. II

Vle.

Detailed description: This system of musical notation includes staves for Piccolo, Flute 1, Oboe 1, Clarinet in B-flat (1 and 2), Bassoon, Violin II, and Viola. The Piccolo part features a melodic line with trills. The Flute 1 part has a melodic line starting with a piano (*p*) dynamic. The Oboe 1 part has a melodic line starting with a pianissimo (*pp*) dynamic. The Clarinet and Bassoon parts have melodic lines starting with a pianissimo (*pp*) dynamic. The Violin II and Viola parts have a rhythmic accompaniment of eighth notes.

Picc. *cresc.*

1. Fl. *mf cresc.*

1. 2. Ob. *cresc.*

1. Clar. (Sib) *mf cresc.*

2. *p cresc.*

Fag. *cresc.*

VI. I *div. pizz. cresc.*

VI. II *cresc.*

Vle. *cresc.*

Detailed description: This system of musical notation includes staves for Piccolo, Flute 1, Oboe 1 and 2, Clarinet in B-flat (1 and 2), Bassoon, Violin I, Violin II, and Viola. The Piccolo part has a melodic line with a crescendo (*cresc.*). The Flute 1 part has a melodic line with a mezzo-forte crescendo (*mf cresc.*). The Oboe 1 and 2 parts have melodic lines with a crescendo (*cresc.*). The Clarinet 1 part has a melodic line with a mezzo-forte crescendo (*mf cresc.*). The Clarinet 2 part has a melodic line with a piano crescendo (*p cresc.*). The Bassoon part has a melodic line with a crescendo (*cresc.*). The Violin I part has a rhythmic accompaniment with a *div. pizz.* marking and a crescendo (*cresc.*). The Violin II part has a rhythmic accompaniment with a crescendo (*cresc.*). The Viola part has a rhythmic accompaniment with a crescendo (*cresc.*).

Picc.

1.Fl.

1.2.
Ob.

1.
Clar.
(Sib)

2.

Fag.

1.2.
Cor
(Fa)

3.4.

Vl.I

Vl.II

Vle.

Vlc.

Cb.

f
pochiss.
sosten.

unis.
arco

unis. arco

Detailed description: This is a page of a musical score for a symphony orchestra, page 67. The score is in G major and 2/4 time. It features a variety of woodwind and string parts. The Piccolo part has a melodic line with grace notes. The Flutes and Oboe parts have more complex rhythmic patterns. The Clarinet and Bassoon parts provide harmonic support. The Cor Anglais parts have a melodic line that enters in the second measure. The Violin and Viola parts play a rhythmic accompaniment. The Violoncello and Contrabass parts play a steady bass line. The score includes dynamic markings such as *f* and *unis. arco*, and performance instructions like *pochiss. sosten.*

tempo

320

Picc. *f*

1. Fl.

1.2. Ob.

1.2. Clar. (Sib) *f*

Fag. *f*

Cfag. *f*

1.2. Cor. (Fa) *marc.*

3.4.

Timp. *mf*

Tamb. picc. *mf*

Gr. C. *mf*

320

tempo

VI. I *div. ff*

VI. II *div. ff*

Vle. *ff non div. arco*

Vlc. *f*

Cb. *f*

Picc.
 1. Fl.
 1.2. Ob.
 1.2. Clar. (Sib)
 Fag.
 Cfab.
 1.2. Cor. (Fa)
 3.4.
 1.2. Tr. (Do)
 Timp.
 Tamb. picc.
 Gr. C.
 VI. I
 VI. II
 Vle.
 Vlc.
 Cb.

Musical score for page 69, featuring various instruments including Piccolo, Flutes, Oboe, Clarinet, Bassoon, Contrabass, Cor Anglais, Trumpet, Timpani, Tambourine, Gong, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings like *ff* and *tr*.

Picc.

1.Fl.

1.2. Ob.

1.2. Clar. (Si b)

Fag.

Cfag.

1.2. Cor. (Fa)

3.4.

1.2. Tr. (Do)

Timp.

Tamb. picc.

gr. C.

VI. I

VI. II

Vle.

Vlc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 70. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The woodwind section includes Piccolo, Flute 1, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon, and Contrabassoon. The brass section includes Cor Anglais 1 and 2, Trumpet 1 and 2, and Trombone 1 and 2. The percussion section includes Timpani, Snare Drum, and Cymbals. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as accents and hairpins. The Piccolo and Flute parts have the most intricate melodic lines, while the strings provide a steady harmonic and rhythmic foundation.

330

Picc.
 1.Fl. *f* \rightarrow *p*
 1.2. Ob. *f* \rightarrow *p*
 1.2. Clar. (Sib) *f* \rightarrow *p*
 Fag. *f* *p*
 Cfag. *fp*
 1.2. Cor. (Fa) *meno f*
 3.4. *f*
 1.2. Tr. (Do) *f*
 Timp. *tr.*
 VI. I *f* \rightarrow *p*
 VI. II *f* \rightarrow *p*
 Vle. *pizz.*
 Vlc. *f* *p*
 Cb. *f* *p*

330

Picc. *cresc.*
 1.Fl. *cresc.*
 1.2. Ob. *f*
 1.2. Clar. (Sib) *f* *a 2* *cresc.*
 Fag. *f* *cresc.*
 Cfag. *f* *cresc.*
 1.2. Cor. (Fa) *f* *cresc.*
 3.4. *f* *cresc.*
 1.2. Tr. (Do) *f* *cresc.*
 Timp. *f* *cresc.*
 Tamb. picc. *f* *cresc.*
 gr. C. *f* *cresc.*
 VI. I *cresc.*
 VI. II *cresc.*
 Vle. *f* *cresc.*
 Vlc. *arco* *f* *cresc.*
 Cb. *arco* *f* *cresc.*

Picc.

1.Fl.

1.2. Ob.

1.2. Clar. (Si b)

Fag.

Cfag.

1.2. Cor. (Fa)

3.4.

1.2. Tr. (Do)

Timp.

Tamb. picc.

Ptti.

gr. C.

VI I

VI II

Vle.

Vlc.

Cb.

Picc. *cresc.*
 1.Fl. *cresc.*
 1.2. Ob. *f tr tr cresc.*
 1.2. Clar. (Si) *f cresc.*
 Fag. *p cresc.*
 Cfag. *cresc.*
 1.2. Cor. (Fa) *f cresc.*
 3.4. *cresc.*
 1.2. Tr. (Do) *cresc.*
 Timp. *cresc.*
 Tamb. picc. *f tr cresc.*
 gr. C. *f*
 VI. I *pizz. p arco f cresc.*
 VI. II *pizz. p arco f cresc.*
 Vle. *pizz. p arco cresc. arco*
 Vlc. *f cresc. arco*
 Cb. *f pizz. arco cresc.*

340

Picc. *ff*

1.Fl. *ff*

1.2. Ob. *ff*

1.2. Clar. (Sib.) *ff*

Fag. *ff*

Cfag. *ff*

1.2. Cor. (Fa) *ff*

3.4. *ff*

1.2. Tr. (Do) *ff*

Timp. *ff*

Tamb. picc. *ff*

Ptti. *ff*

gr. C. *ff*

340

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff* arco