

No. 82

ARNOLD SCHOENBERG

Concerto for Piano and Orchestra, Op. 42

Concerto for
Piano and Orchestra

Op. 42

\$3.00

(In U. S. A.)

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EXPLANATORY NOTES

(1) The piano, whether it plays a principal or a subordinate part, or even the accompaniment to a principal part, must always be distinctly audible.

(2) Principal parts are marked at their beginning **P**, at their ending **┐**.

Subordinate parts are less important than principal parts, but more important than the accompaniment. They are marked **S** **┐**.

Both principal and subordinate parts must not be played louder than indicated. But parts marked neither **P** nor **S** must be played in such a manner that the important parts can easily dominate.

(3) There are three kinds of detached notes:

- (a) notes which are not so long as legato notes; i.e. not shortened but only separated from the next notes.
- (b) staccato, marked **▼**, are notes similar to martellato notes, short, heavy, accented, hard.
- (c) spiccato, marked **•**, are short, but light, elastic notes. Both **▼** and **•** are also used in the piano part and should be played with similar discrimination.

(4) Notes marked **Λ** should be given a certain degree of importance.

(5) Notes marked **▼** should be accented, like a down beat. Notes marked **┐** should be unaccented like an upbeat.

(6) The metronome marks need not be taken literally; primarily they should give a fair idea of the tempo in respect to the character of each section in all its changes.

(7) *Col legno battuto* means "tapped with the bow stick."
Col legno tratto means "drawn with the bow stick."

(8) *Ponticello, sul ponticello*. It is not sufficient to play "near the bridge." In order to produce the "Immaterial sonority" desired here, the bow (or if *col legne*, the bow stick) must actually touch the bridge.

CONCERTO FOR PIANO AND ORCHESTRA

Arnold Schoenberg

Op. 42

Andante (♩ = 44; ♪ = 132)

Res
Allegro 1-39

Piano

Violoncello

Contrabass

7 8 9 10 11 12 13

p dolce *p dolce*

14 15 16 17 18 19 20

p dolce *div* *Res* *unis.*

21 22 23 24 25 26

Cl. I (B \flat)

Cl. II (B \flat)

Bsn. I

21 22 23 24 25 26

Vln.

Vla.

Vc.

Cb.

27 28 29 30 31 32 33

Cl. I (B \flat)

Cl. II (B \flat)

Bsn. I

Bsn. II

Hr. (F) II

27 28 29 30 31 32 33

27 28 29 30 31 32 33

Vln.

Vla.

Vc.

Cb.

34 35 36 (change to A) 37 38 39 in A 40

Cl. I (Bb) *p*

Cl. II (A) *p*

Bsn. I & II

Xn. (B) I & II

arcp *p* (change to Bb)

div.

34 35 36 *pizz.* *p* 37 *arco* 38 39 *p* 40

Vin. *pizz.* *p* *arco*

Vla. *pizz.* *p* *arco*

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

Cb.

41 42 43 44 *p* 45 46 47

Ob. I

Cl. I (A) *p* (change to Bb)

Bsn. I & II

Xn. (B) I & II

S

41 42 43 *pizz.* *p* 44 45 *arco* 46 *p* 47

Vin. *pizz.* *p* *arco*

Vla. *pizz.* *p* *arco*

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

Cb.

pp

48 49 50 51 52 53

C1. I (B♭)
C1. II (B♭)

S

P

Vln.
Vla.
Vc. (pian.)
Cb.

div.
arpeg.
pp

54 55 56 57 58 59

C1. I (B♭)
C1. II (B♭)

S

Vln.
Vla.
Vc.
Cb.

pp

8-7

1 kg

60 61 62 63 64

Cl. I (B♭) *p*

Cl. II (B♭) *p*

Piano *ossia*

Vln. *pizz.* *arco*

Vla. *pizz.* *arco*

Vlc. *pizz.* *arco*

Cb.

65 66 67 68 69

Cl. I (B♭) *cresc. poco a poco*

Cl. II (B♭) *cresc. poco a poco*

Piano *S*

Vln. *cresc. poco a poco*

Vla. *pizz.* *cresc. poco a poco*

Vlc. *S* *cresc. poco a poco*

Cb. *S* *cresc. poco a poco*

Ci. I (3^o) 70 *p* 71 72 *pp* 73

Ci. II (3^o) *p* *pp*

Vln. 70 71 72 *pp* 73

Vla. *pizz.* *pp arco*

Vc. *pizz.* *pp*

Cb. *pp*

Ob. 74 75 76 77 78

Ci. (3^o) *p* *cresc.*

Xrn. (3^o) *p*

Vln. 74 *mf* 75 *cresc.* 76 *div. pizz.* 77 *div. pizz.* 78 *div. pizz.*

Vla. *mf* *cresc.* *div. pizz.* *div. pizz.*

Vc. *mf* *cresc.* *div. pizz.* *div. pizz.*

Solo 1 S

Solo 2 S

Solo 3 S

Ob. I II 79 80 81 82 83 84 85

Cl. (Bb) I II

Kn. (F) I II

Vln. 79 80 81 82 83 84 85

Vla. arco

Vc. solo 1 tutti div. unis. pizz.

 solo 2 tutti div. unis. pizz.

 solo 3 tutti div. unis. pizz.

Cb. pizz.

Tempo (classical)

Ban. I II 86 87 88 89 a2 P

quasi str. staccato

Vc. 86 87 88 89 arco P

Cb. arco P

Fl. I
Fl. II
Ob.
Cl. (B \flat)
Bsn.
Hrn. (F)
Tpt. (B \flat) I
Tpt. (B \flat) II
Trb.

90 *f* *S* 91 92 93 94 *S* *I P*

Vln.
Vla.
Vc.
Cb.

90 91 92 93 94

This musical score page covers measures 95 through 99. The instrumentation includes:

- Flutes (Fl.):** I and II staves, both playing a melodic line with grace notes.
- Oboes (Ob.):** I and II staves, playing a similar melodic line.
- Clarinets (Cl. (B♭)):** I and II staves, playing a melodic line.
- Bassoons (Bsn.):** I and II staves, mostly silent.
- Horns (Krn. (F)):** I, II, and III staves, playing a sustained harmonic line.
- Trumpets (Tpt. (B♭)):** I and II staves, playing a sustained harmonic line.
- Trombones (Trb.):** I, II, and III staves, playing a sustained harmonic line.
- Piano (Pn.):** A grand staff (treble and bass clefs) with complex chordal textures and triplets.
- Violins (Vln.):** A single staff with a melodic line.
- Violas (Via.):** A single staff with a melodic line, marked "div." (divisi).
- Violoncello (Vc.):** A single staff with a melodic line.
- Double Bass (Cb.):** A single staff with a melodic line.

 The score includes various musical notations such as dynamics (p, P, f, sf, +), articulation (accents), and performance instructions like "div." and "pizz." (pizzicato).

100 101 102 103 104 105

F1. *a2* *mf* *P* *P*

Ob. *a2* *mf* *P* *P*

Cl. (B) *a2* *mf* *P* *P*

Bsn. *a2* *mf* *P* *P*

Hrn. (F) *mf* *P*

Tpt. (B) *mf* *P*

Trb. *mf* *P*

Piano tacet till 125

100 101 102 103 104 105

Vln. *arco* *div.* *mf* *P*

Va. *div.* *mf* *P*

Vc. *div.* *mf* *P*

Cb.

106 107 108 109 110 111 112 113

Fl. I II

Ob. I II

Cl. (B♭) I II

Bsn. I II

Xn. (F) I II

Tpt. (B♭) I II

Trb. I

Detailed description: This block contains the woodwind staves for measures 106 through 113. The Flute I and II parts have a dynamic marking of *mf* at the start. The Oboe I and II parts have a dynamic marking of *p*. The Clarinet in B-flat I and II parts have a dynamic marking of *mf*. The Bassoon I and II parts have a dynamic marking of *mf*. The Xylophone (F) part has a dynamic marking of *p*. The Trumpet (B-flat) I and II parts have a dynamic marking of *mf*. The Trombone I part has a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

106 107 108 109 110 111 112 113

Vla. *div.*

Vc. *div.*

Cb. *unis.*

Detailed description: This block contains the string staves for measures 106 through 113. The Violin and Viola parts are marked *div.* (divisi). The Violoncello (Cello) part is marked *unis.* (unison). The Double Bass (Cb.) part is marked *unis.* The score includes various musical notations such as slurs, accents, and dynamic markings.

114 115 116 117 118 119

Fl. I II

Ob. I II

Cl. (B♭) I II

Bsn. I II

Xn. I II

Trb. I

Detailed description: This block contains the woodwind staves for measures 114 through 119. The Flute I and II parts have a dynamic marking of *mf*. The Oboe I and II parts have a dynamic marking of *mf*. The Clarinet in B-flat I and II parts have a dynamic marking of *mf*. The Bassoon I and II parts have a dynamic marking of *mf*. The Xylophone (F) part has a dynamic marking of *mf*. The Trombone I part has a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

114 115 116 117 118 119 120

Vln. I II

Vla. I II

Vc. I II

Cb. I II

Detailed description: This block contains the string staves for measures 114 through 120. The Violin I and II parts have a dynamic marking of *mf*. The Viola I and II parts have a dynamic marking of *mf*. The Violoncello (Cello) part has a dynamic marking of *mf*. The Double Bass (Cb.) part has a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

a2 poco rit. a tempo poco stringendo

121 122 123 124 125 126

Fl. I II
Ob. I II
Cl. (B♭) I II
Bsn. I II
Hrn. (F) I II
Trb. I

P
ff

poco rit. a tempo poco stringendo

121 122 123 124 125 126

pizz. *p*

Vln. I
Vln. II
Vc.
Cb.

127 128 129 130 131

127 128 129 130 131

(pizz.) *p*

Vln. I
Vln. II
Vc.
Cb.

Tempo I

Fl. I 132 P 133 pp 134 P 135

Ob. I P pp

Cl. (Bb) I P pp

Sax. I P pp

Mn. (F) I con sordino pp II con sordino pp III con sordino pp IV

Tempo I

mf P P P P

Vln. I con sordino arco P arco P P

Vln. II con sordino divisi a 3 con sordino pp

Vla. divisi pisa P

Vcl. divisi pisa P

Cb. P

136 *fluttortongue* 137 *fluttortongue* 138 *fluttortongue* 139

Fl. I
Fl. II
Ob. I
Ob. II
Cl. (B \flat) I
Cl. (B \flat) II
Bsn. I
Bsn. II
Hr. (F) I
Hr. (F) II
Hr. (F) III
Hr. (F) IV

136 *(con sorz)* 137 138 139

Vln. I
Vln. II
Via.
Vc.
Cb.

div à 3 (con sorz)
div à 2 sempre
(pizz)
div. (pizz)
(pizz)
div. (pizz)
(pizz)

140 141 142 143

Fl. I, II

Ob. I, II

Cl. (Bb) I, II

Bsn. I, II

Xn. (F) I, II, III, IV

Vln. I (con sord.)

Vln. II (con sord.)

Via. (pizz.)

Vc. (pizz.)

Cb. (pizz.)

p, *P*, *Ph*, *div.*, *unis.*

Detailed description: This page of a musical score covers measures 140 through 143. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), four Trumpets (Xn. (F)), four Trombones (Xn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Cello (Vc.), and Double Bass (Cb.). Measures 140 and 141 feature a sustained melodic line in the Flute and Oboe parts, with dynamic markings of *p* and *P*. The Clarinet and Bassoon parts have a similar melodic contour. The strings (Violins, Viola, Cello, and Double Bass) play a rhythmic accompaniment of eighth notes. Measure 142 shows a change in the woodwind parts, with dynamic markings of *Ph* and *p*. Measure 143 continues the woodwind and string parts. Performance instructions include *(con sord.)* for the Violins and *(pizz.)* for the strings.

Musical score for measures 144-147. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), Horns in F (Krn. (F)), Trumpets in B-flat (Tpt. (Bb)), Piano, Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 144: Flute and Oboe parts are marked with *P*. Horns in F have the instruction "open".

Measure 145: Oboe, Clarinet in B-flat, Bassoon, and Horns in F have dynamic markings *f* and *open*. Trumpets in B-flat have an *open* marking.

Measure 146: Oboe, Clarinet in B-flat, Bassoon, and Horns in F have dynamic markings *f* and *open*. Trumpets in B-flat have dynamic markings *f* and *open*. Piano has dynamic markings *P* and *ff*.

Measure 147: Flute and Oboe parts are marked with *f*. Horns in F have dynamic markings *f* and *open*. Trumpets in B-flat have dynamic markings *f* and *open*. Piano has dynamic markings *f* and *S*. Violins and Viola have dynamic markings *S* and *ppis.*. Violoncello and Contrabass have dynamic markings *f* and *arco*.

The score is arranged in a standard orchestral layout with woodwinds and brass in the upper staves, piano in the middle, and strings in the lower staves.

148 149 150 *poco rit. p* 151

Fl.
I
II

Ob.
I
II

Cl. (B♭)
I
II

Bsn.
I
II

Xa. (F)
I
II
III

Trp. (B♭)
I
II

Keybd.
cresc.
sf

148 149 150 *poco rit.* 151

Vln.
pizz.
arco

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains the musical score for measures 148 through 151. The score is arranged in two systems. The upper system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B♭)), Bassoon (Bsn.), Saxophone in F (Xa. (F)), Trumpet in B-flat (Trp. (B♭)), and Keyboard (Keybd.). The lower system includes parts for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 148 begins with various woodwinds and strings. Measure 149 continues the texture. Measure 150 is marked 'poco rit.' and 'p', with the keyboard part marked 'cresc.'. Measure 151 concludes the section with a 'sf' dynamic marking. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs.

152 153 *a tempo* 154 155 156

Fl. I II

Ob. I II

Cl. (B \flat) I II

Bsn. I II

Xn. (F) I II III IV

Tpt. (B \flat) I II III

Trb. I II III

change to A-Clarinet

change to A-Clarinet

Looco

sf

sf

152 153 *a tempo* 154 155 156

Vln. I II

Vla. I II

Vc. I II

Cb. I II

157 P 158 159 poco più mosso (rubato) 160 a tempo 163 164

Bsn. I II

Cl. (A) I II

Tr. I II

Perc. Bells Gong

157 P 158 P 159 P 160 P 161 P 162 P 163 P 164 P

facet till 169

poco più mosso (rubato) a tempo

157 158 159 160 161 162 163 164

harm. harm. harm.

div. a 3 pizz. unis. arco

Vln. I II

Vla. I II

Vc. I II

Cb. I II

più mosso 165 poco a poco accel. 166 167 168 169

Fl. I II

Ob. I II

Cl. (A) I II

Bsn. I II

più mosso 165 poco a poco accel. 166 167 168 169

Vln. I

Vla. I II

Vc. I II

Cb. I II

171

172

173

174

Fl. I II

Ob. I II

Cl. (A) I II

Bsn. I II

Mn. (F) I II III

Tpt. (Bb) I II

Trb. I II III

Perc. Cymb. with sticks *pp* (trm.) *crescendo* Bass Drum.

molto rit.

a 2 *P* *sf* *p* *pp* *con sord.* *a 2* *P* *pp* *sf*

fluttertongue

con sord.

170

171

172

173

174

Vln. *pizz.*

Vla. *pizz.*

Vcl. *pizz.*

Cb. *pizz.*

molto rit.

P *sf* *P* *pp* *sf* *P* *pp* *sf* *P* *pp* *sf*

Allegro A

175 *Largo* 176 *Molto allegro* (♩=108) 177 *al* 178 179 *al* *Inter-tongue*

Fl. I
Fl. II
Cor. I
Cor. II
Tr. I
Tr. II
Perc. (Base Drum, Snare Drum, Xylophone)

175 *Largo* 176 *Molto allegro* (♩=108) 177 *(piss)* 178 179

Vln.
Vla. *(piss)*
Vc. *(piss)*
Cb. *(piss)*

col legno battuto
simile
psionie

180 *al* 181 182 183

Fl. I
Ob.
Cl. (A)
Xn. (F)
Tr. I
Tr. II
Tuba
Perc. (Xylophone, Snare Dr., Base Dr.)

con sord.
con sord.
con sord.
con sord.

180 *(piss)* 181 182 183

Vln.

agitato

184 (d=d) 185 186 d=d (d.=72)

Fl. I
Fl. II
Ob.
Cl. (A)
I
II
Bsn.
I
II
Xrn. (2)
I
II
Tpt. (3)
I
II
Trb. I
Trb. II
Tuba
Xylophone
Perc.

agitato

184 (d=d) 185 186 d=d (d.=72)

Vln.
Via.
Vc.
Cb.

col legno battuto
col legno battuto
col legno battuto

simile div.
simile
arco P
arco P

187 188 189 190 191 192

Fl. I
Fl. II

Ob. I
Ob. II

Cl. (A) I
Cl. (A) II

Bsn. I
Bsn. II

Cor. (F) I
Cor. (F) II
Cor. (F) III

Ftr. (F) I
Ftr. (F) II
Ftr. (F) III

Tuba

change to B^b-Clarinet
change to B^b-Clarinet

187 188 arto P 189 190 191 192

Vln. I
Vln. II

Vla. I
Vla. II

Vc. I
Vc. II

Cb.

193 194 195 196 197 198 199

Fl. I
Fl. II
Ob. I
Ob. II
Cl. (Bb) I
Cl. (Bb) II
Bsn. I
Bsn. II
Hrn. (F) I
Hrn. (F) II
Tpt. (Bb) I
Tpt. (Bb) II

change to Piccolo
change to A-Clarinet

193 194 195 196 197 198 199

Vln.
Vla.
Vc.
Cb.

col legno battuto
col legno battuto
col legno battuto

200 201 202 203 204 205 206 207

Fl. I
Piccolo
Ob. I
Cl.(B) I
Cl.(A) II
Bsn.
Xn.(P)
Tpt.(B) I
Tpt. II
Tuba
Perc.
Xylophone
Vln.
Vla.
Vc.
Cb.

change to Flute II
change to A-Clarinet
I+P
I+P
I+P
simile
simile
simile

208 209 210 211 212 213

Fl. I
Fl. II
Ob.
Cl. (A)
Hr. (F)
Hr. (C)
Tpt. (B)
Tpt. (F)
Trb. I
Trb. II
Perc.

fluttortoque
fluttortoque
fluttortoque
Cymbal

214 215 *d=d.* 216 217

Cl. (A)
Bsn.
Tpt. (B)

poco tranquillo

6/4

214 215 *d=d.* *poco tranquillo* 216 217

Vln.
Vla.
Vc.
Cb.

arco
arco
arco
arco

218 219 220 221

Fl. I

Picc. I

Cl. (A) I

Bsn. I

218 219 220 221

Vln.

Via.

Vc.

Cb.

stringendo - poco - a - poco

222 223 224 225 226

Fl. I

Picc.

Cl. (A)

Tsb.

Perc.

Cymbal

8

3

2

stringendo - poco - a - poco

222 223 224 225 226

Vln.

Via.

Vc.

Cb.

div.

lunis.

cresc.

(string) -----

227 228 229 230 231 *molto rit.*

Fl. *P*

Ob. *P*

Cl. (B \flat) *P*

Bon. *P*

I. *sensa sord. P*

II. *sensa sord. P*

III. *sensa sord. P*

IV. *sensa sord. P*

Trpt. (B \flat) *open P*

Trpt. (B \flat) *sensa sord.*

Tuba *sensa sord.*

ff *P*

(string) -----

227 228 229 230 231 *molto rit.*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

piaz.

adagio(rit.) meno mosso(d)

232 P 233 (a tempo) 234 P 235 236

Ob. I II

Cl. (Bb) I II

Bsn. I II

Kn. (F) II

II stopped

232 adagio(rit.) 233 meno mosso(d) 234 (a tempo) 235 *pizz.* 236

Vln. (pizz.)

Vla. (pizz.) *div. a 3*

Vc. *col legno battuto* *div. a 3* *arco* *pencillo*

Cb. *col legno battuto* *arco* *pencillo*

div. a 2 *pencillo*

237 238 239 240

Fl. I

Ob. I II

Cl. (Bb) I

Bsn. I

237 238 *pencillo* 239 240

Vla. *unis.* *arco* *pencillo*

Vc. *pencillo* *arco* *pencillo* *arco* *div.*

Cb. *pencillo* *arco* *pencillo* *arco* *div.*

Fl. I II 241 242 243 *meno mosso (♩=80)* 244 *fluttertongue* 245

Ob. I II

Cl. (B♭) I

Bsn. I

Perc. Cymbal *ppp* Bass Drum *ppp*

non legato *cresc.* *) (+)

Vla. 241 242 243 *meno mosso (♩=80)* 244 245 *div. pza.*

Vc. *div. col legno battato*

Cb. *div. col legno battato*

Fl. I II 246 247 248 249 *2 fluttertongue* 250 *pp* 251 *accelerando* 252

Hrn. (F) I II *+* *ppp* *+* *fluttertongue*

Tbn. I II *+* *ppp* *+* *fluttertongue*

Tbn. III *+* *ppp* *+* *pp (non crescendo)*

Tuba I II *con sord.* *+* *ppp* *+* *pp*

Perc. Cymb. Bass Dr. Timpani *pp*

ff *p* *pp*

Vc. 240 *div.* 242 248 249 250 251 *accelerando* 252

Cb. *div.* *solo 1* *solo 2* *solo 3*

*) To produce the harmonics [at ⊕] in measure 249, one silently presses down the four keys [at (+)] in measure 245; at * the pedal is released, whereupon the harmonics become audible.

253 254 *al* 255 256 257 258 *Rit.*

Ob. I II
Cl. (B) I II
Bsn. I II
Eup. (B) I II
Tb. I II
Perc.

ff, *p*, *+*, *Quartertongue*, *Cymbal with stick*

P, *p cresc.*, *8-7*, *8-7*

253 arco 254 255 ponticello 256 257 258 *Rit.*

Vln. arco
Vla. arco
Vcl. arco
Cb. *umiss.* ponticello

259 (*rit.*) 260 *accel.* 261 262 263 *molto rit.* 264 *Adagio* (*d=56*)

Trb. III

3, *3*, *3*, *tacet till 277*

259 (*rit.*) 260 *accel.* 261 262 263 *molto rit.* 264 *Adagio* (*d=56*)

Vln. *P*
Vla. *P*
Vcl. *P*

265 266 267 268 269 270

Ob. I *P cantabile*

Bsn. I *P cantabile*

Mn. (F) I *senza sord. I P*

Tib. III

Vla. 265 266 267 268 269 270

Vc. *div. pp*

Cb.

271 272 273 274 I 275

Fl. I

Ob. I *f*

Cl. (B) I

Bsn. I *f*

Bsn. II

Tib. III

Vla. 271 272 273 274 275

Vc. *div. pp* *unis.* *P cantabile*

Cb. *f*

276 I 277 278 279

Tr. I

Cl. (Bb) II

Bsn. I II

P (poco rit.)

Vln. 276 277 S 278 P P P S P P P

Vla. P

Vc. P P P

Cb. P P P

280 I S 281 282 283

Fl. I

Ob. II

Cl. (Bb) I II

Bsn. I II

Xrn. (P) I

Trmp. PP cresc. f P

Vln. 280 281 282 283

Vc. 3 PP 3

Cb. 3 PP 3

rit. ----- *pesante* *più largo* ($\text{♩} = 44$)

284 285 a2 286

I. (tr.) II. I. II. I. II.

rit. ----- *pesante* *più largo* ($\text{♩} = 44$)

284 285 286

ff *rit.* *pesante* *più largo* ($\text{♩} = 44$)

ff *rit.* *pesante* *più largo* ($\text{♩} = 44$)

ff *rit.* *pesante* *più largo* ($\text{♩} = 44$)

rit. ----- *pesante* *più largo* ($\text{♩} = 44$)

284 285 286

ff *rit.* *pesante* *più largo* ($\text{♩} = 44$)

ff *rit.* *pesante* *più largo* ($\text{♩} = 44$)

ff *rit.* *pesante* *più largo* ($\text{♩} = 44$)

287 288 289

290 291

pp *p* *f rubato*

a tempo *a tempo*

292 293

p *rubato* *f*

Piano score for measures 294-296. Measure 294 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 295 has a *fff* dynamic marking. Measure 296 includes a *p* dynamic marking and a triplet of eighth notes in the left hand.

Piano score for measures 295-296. Measure 295 has a *fff* dynamic marking. Measure 296 includes a *p* dynamic marking and a triplet of eighth notes in the left hand.

13

Orchestra score for measures 297-299. Measures 297 and 298 are marked *senza sord.* (without mutes). Measure 299 is marked *poco rit.* (slightly ritardando) and *p* (piano). The instruments listed are Fl. I, Cl. (B♭) I/II, Ban. I/II, Mm. (F) I, Tpt. (B♭) I, and Trb. I.

Piano score for measures 297-299. Measure 297 has a *ff* dynamic marking. Measure 298 has a *ff* dynamic marking. Measure 299 is marked *ff* and *poco rit.*

Violin and Viola score for measures 297-299. Measures 297 and 298 are marked *p* (piano). Measure 299 is marked *p* and *poco rit.*

300 301 accel. 302 poco a poco rit. ---

Fl. I

Ob. I

Cl. (Bb) I

Bsn. I

Mn. (F) I

Mn. (F) II

Mn. (F) III

Tpt. (Bb) I

Tpt. (Bb) II

Trb. I

Trb. II

300 (poco rit.) --- accel. 302 tutti rit. ---

1 solo

senza sord. a2

senza sord. a2

senza sord. P

mf

mf

1 solo

tutti

Adagio $\text{♩} = 56$

303 304 305 306

Fl. I

Ob.

Cl. (B)

Bsn.

Trp. (F)

Trb.

(Fiano tacet till 320)

Adagio $\text{♩} = 56$

303 304 305 306

Vcl. I

Vcl. II

Vla.

Vc.

Cb.

307 *poco a poco più mosso* 308 309 310

Fl. I
Fl. II
Ob. I
Ob. II
Cl. (B[♭]) I
Cl. (B[♭]) II
Bsn. I
Bsn. II
Hrn. (F) I
Hrn. (F) II
Hrn. (F) III
Tpt. (B[♭]) I
Tpt. (B[♭]) II
Trb. I
Trb. II
Trb. III
Vln.
Via.
Vcl.
Cb.

open

p *P* *sf*

307 308 309 310

poco a poco più mosso

311 312 313 314

change to Piccolo

f *f* *f* *f*

flautertongue *flautertongue* *flautertongue* *flautertongue*

con sord. *P* *con sord.* *P* *con sord.* *P*

311 312 313 314

col legno tratto *col legno tratto* *col legno tratto* *col legno tratto*

div. *div.* *arco* *arco*

unis. *arco* *unis.* *arco*

315 P 316 rit. 317 8

Fl. I

Picc.

Ob. I

Ob. II

Cl. (B \flat) I

Cl. (B \flat) II

Bsn. I

Bsn. II

Hr. (F) I

Hr. (F) II

Hr. (F) III

Tpt. (B \flat) I

Tpt. (B \flat) II

Trb. I

Trb. II

Tuba

Timpani

Perc.

Xylophone

Gong

change to Flute II

315 316 P rit. 317

Vln.

Vla.

Vc.

Cb.

div.

318 molto rit. più largo (♩=44) 319 320

Fl. I
Fl. II

Bsn. I
Bsn. II

Trb. I
Trb. II
Tuba

Snare Drum
Bass Drum

ppp p p p p p p

dolce *dolce* *dolce* *dolce*

Belle

318 molto rit. più largo (♩=44) 319 320

Vln.

Vla. *col legno battuto saltando*

Vc. *col legno battuto saltando*

Cb. *col legno battuto saltando*

arco *arco*

p *p* *p* *p*

321 322

Fl. I
Fl. II

Cl. (B) I
Cl. (B) II

En. (P) I

pp *pp* *pp* *pp* *pp* *pp*

senza sord. p

dolce *dolce* *dolce* *dolce* *dolce* *dolce* *dolce* *dolce*

p *p* *p* *p* *p* *p* *p* *p*

321 322

Vln.

Vla.

Vc.

Cb.

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

324 molto rit.

325

323 *trem.*

Fl. I *f trem.*

Fl. II *f trem.*

Ob. I *f trem.*

Ob. II *f trem.*

Cl. (Bb) I *f trem.*

Cl. (Bb) II *f trem.*

Bsn. I *f trem.*

Bsn. II *f trem.*

Mn. (F) I *senza sord.*

Mn. (F) II *senza sord.*

Mn. (F) III *senza sord.*

Mn. (F) IV *senza sord.*

Tpt. (Bb) I *senza sord.*

Tpt. (Bb) II *senza sord.*

Trb. I *senza sord.*

Trb. II *senza sord.*

Trb. III *senza sord.*

Tuba *senza sord.*

324 molto rit.

325

323

Vln. *cresc.*

Vla. *div. cresc.*

Vc. *P*

Cb. *P*

ad libitum (presto)

(325) *pp*

326 *pp*

327 *grazioso*

rit.

Handwritten signature

Giocoso (moderato) $\text{♩} = 76$

rit.

Bsn. I

328 329 330

328 329 330

330 $\text{♩} = 76$ *fp*

molto stacc.

Fl. I

331 332 333 334 335 336

change to Piccolo

Piccolo

331 332 333 334 335 336

334 335 336

p *p* *p* *p* *fp*

331 333 334 335 336

Fl. I

337 338 comodo, grazioso $\text{♩} = 60$ 339 340 341 342 string.

Picc.

337 338 comodo, grazioso $\text{♩} = 60$ 339 340 341 342 string.

Ob.

337 338 comodo, grazioso $\text{♩} = 60$ 339 340 341 342 string.

Bsn.

337 338 comodo, grazioso $\text{♩} = 60$ 339 340 341 342 string.

337 338 comodo, grazioso $\text{♩} = 60$ 339 340 341 342 string.

p *cresc.* *p*

343 344 345 346 347

Fl. I *change to Flute II*

Picc.

Ob. I

Ob. II

Bsn. I

Bsn. II

sf *cresc.*

343 344 345 *div.* *p* 346 347 *unis.*

Vin.

Via.

Vc.

W. P. 1. Couplet

348 349 *più mosso* *d=76* 350 351 *animato* 352 *p*

Ob. I

Ob. II

Bsn. I

Bsn. II

Hr. (P)

Tpt. (P) I

Tpt. (P) II

1. Couplet

Piano tacet till 365

348 349 *più mosso* *d=76* 350 351 *animato* 352 *p*

Vin.

Via.

Vc.

353 354 355 356 357

change to Piccolo

un. ar. arco

sfz. marc.

The image shows a page of a musical score, numbered 45 in the top right corner. The score covers measures 353 through 357. The instruments listed on the left are Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Trumpet I & II, Trombone I & II, Tuba, Violin I & II, Viola, Violoncello, and Contrabass. The score is written in a key with one sharp (F#) and a 3/4 time signature. Measure 356 includes the instruction "change to Piccolo". Measure 357 includes dynamic markings "sfz. marc.". The score features various musical notations including triplets, slurs, and dynamic markings like "P" (piano) and "sfz." (sforzando).

358 359 360 361 362

Fl. I
Picc. *Picc.* *change to Flute II* *Flute II*

Ob. I
Ob. II

Cl. (B♭) I
Cl. (B♭) II

Bsn. I
Bsn. II

Xn. (F) I
Xn. (F) II
Xn. (F) III
Xn. (F) IV

Tpt. (B♭) I
Tpt. (B♭) II

Trb. I
Trb. II
Trb. III

Tuba

Vln. I
Vln. II

Vla. I
Vla. II

Vc. I
Vc. II

Cb.

Detailed description of the musical score: This page contains the musical notation for measures 358 through 362. The score is arranged in a standard orchestral format. At the top, measure numbers 358, 359, 360, 361, and 362 are indicated. The woodwind section includes Flute I, Piccolo (which changes to Flute II), Oboe I and II, Clarinet in B-flat I and II, Bassoon I and II, and four Xylophone parts. The brass section includes Trumpet in B-flat I and II, Trombone I, II, and III, and Tuba. The string section includes Violin I and II, Viola I and II, Violoncello I and II, and Contrabass. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like 'P' (piano) and 'F' (forte). There are also performance instructions like 'change to Flute II' and 'Flute II' written above the Piccolo staff.

363 364 365 366 367

change to Piccolo *Piccolo* *stringendo*

Fl. I
Fl. II
Ob.
Cl. (B)
Cl. II
Bsn.
Hr.
Trp. (B)
Trp. II
Trp. III
Trp. IV
Tbn.
Tbn. II
Tbn. III

363 364 366 367

spiccato *stringendo* *pizz.*

Vln.
Vla.
Vc.
Cb.

Maria

368 369 370 371 a tempo $\text{♩} = 76$ 372

Fl. I
Picc.
Ob.
Cl. (B♭)
Bsn.
Xn. (F)
Tpt.

change to Flute II

8

stan. sempre

368 369 370 371 a tempo $\text{♩} = 76$ 372

Vln.
Vla.
Vc.
Cb.

lunis.
pizz.
arco
pizz.
ff

poco sost. $\text{♩} = 76$

323 374 rit. 375 376 *p*

Fl. I
Fl. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Xrn. (F)
Xrn. (E)
Tpt. (B)
Tpt. (C)

373 374 rit. 375 376 poco sost. $\text{♩} = 76$

Viol. I
Viol. II
Vla.
Vcl.
Cb.

arco
pizz.
arco

377 378 379 rit. 380 poco meno mosso 381

Fl. I
Bsn. I
Xrn. (F)
Tpt. (B)

377 378 pizz. 379 div. (pizz.) rit. 380 unis. poco meno mosso

Vcl.
Cb.

382 *384 sinister* 385

382 *pizz.* 383 384 385

Va. *pizz.*

Vc. *pizz.*

Cb.

Detailed description: This block contains the piano accompaniment for measures 382 through 385. The top staff shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The lower staves (Va., Vc., Cb.) are mostly rests, with some initial chords in measure 382 marked with 'pizz.' (pizzicato).

rit. poco a poco 386 387 388 389 *meno mosso* $\text{♩} = 96$ 390

Ob. I

Ob. II

Cl. I (B \flat) *(in B \flat)*

Cl. II (A) *in A* *(change to B \flat -Clarinet)*

Bsn. I

Bsn. II

Trn. (F) III

rit. poco a poco 386 387 388 389 *meno mosso* $\text{♩} = 96$ 390

Vcl. *div.* *arco* *pizz.* *arco*

Cb.

Detailed description: This block contains the woodwind and string parts for measures 386 through 390. The tempo changes from 'rit. poco a poco' to 'meno mosso' at measure 389. The woodwinds (Ob., Cl., Bsn., Trn.) have various melodic lines, some with dynamic markings like 'p' and 'pp'. The strings (Vcl., Cb.) play a rhythmic accompaniment, with some parts marked 'arco' (arco) and 'pizz.' (pizzicato). The piano part from the previous block is also visible at the bottom of this section.

391 392 393 394 395

Flute
Clarinet
Bassoon
Oboe
Strings
con sord.

Piano

391 392 394

Trumpets
Trombones
Tuba
unis.
f saltando
f saltando
arco
col legno batt. saltando arr.
f saltando col legno batt.

396 *molto rit.* 397 *sostenuto* *a tempo* ♩ = 96

Fl. I II a2 398 399

Ob. I II a2

Cl. (B) I II a2

Krn. (F) I II III

Trb. III

Tuba

396 *molto rit.* 397 *sostenuto* *a tempo* ♩ = 96

Vln. *mf* *mf*

400 401 402 403 Flute I change to Piccolo

Fl. I II *ff*

Cl. (B) I II *ff*

Bsn. I *S* *p*

400 401 402 403

Vln. *S*

Vla. *S*

Vc. *S*

Cb. *S*

2. Couplet

accl. poco a poco

404 405 406 407 408

Ci. (B) I

Bsn. I

Xn. (F) I

molto stacc.

sensu sord. sf

S

8 p.p.

Vin.

Via.

Vc.

Cb.

accl. poco a poco

409 410 411 412

Fl. I

Picc.

Ob. I

Ci. (B) I

Bsn. I

Xn. (F) I

sensu sord. sf

sensu sord. mf

Vin.

Via.

Vc.

Cb.

sostenuto $\text{♩} = 96$

413 414 415 416

Fl. I

Picc. *change to Flute II*

Ob. I
II

Cl. (B \flat) I
II *change to A-Clarinet*

Bsn. I
II

Xn. (F) I
II

8 part

3 molto legato

Vla. 413 414 415 416

div.

Vc. *un. P*

Cb.

molto sostenuto $\text{♩} = 76$ rit. Tempo I $\text{♩} = 76$

417 poco rit. 418 419 420 421

Fl. I *mf* *S*

Ob. I *P*

Cl. (B \flat) I *P*

Bsn. I *P*

Xn. (F) I

Tpt. (B \flat) I *open pp*

3 dolce, molto legato

molto sostenuto $\text{♩} = 76$ rit. Tempo I $\text{♩} = 76$

417 poco rit. 418 419 420 421

Vln. *P*

Vla. *P*

Vc. *P*

422 423 424 425

Fl. I *S* *pp*

Ob. I *P*

Cl. (B \flat) I *pp*

Bsn. I *pp*

Tpt. (B \flat) II *pp*

Vc. 422 423 424 425

Cb. *P*

Mund?

426 *sostenuto* 427 *al-lar gan-do poco* 428 429 *tranquillo* 430 *d=60*

Cl. (B \flat) I *p* *dim.*

Cl. (A) II *p* *dim.* *change to B \flat -Clan.*

Bsn. I *p* *dim.*

Bsn. II *p* *dim.*

Vln. 426 *sostenuto* 427 *P dolce* *al-lar gan-do poco* 428 429 *tranquillo* 430 *d=60*

Vla. *P*

Vc. *P* *pp* *arco*

Cb. *P dolce* *pp*

431 432 433 *calando* 434 435 *allargando*

Cl. (B \flat) I

Bsn. I

431 432 433 *calando* 434 435 *allargando* 436

Vln.

Vla.

Vc.

Cb.

arco pp

pizz.

pizz.

437 438 439 440 441 442 rit.

Ob.

Cl. (B \flat) I

Bsn. I

Al. chelys, shalle, lode

437 438 439 440 441 442 rit.

Vln.

Vla.

Vc.

Cb.

lento piano angust.

pp cresc. poco a poco

pp cresc. poco a poco

arco pp

443 444 Tempo I $\text{♩} = 76$ 445 446 447 ^{a2} 448

Fl. I
Fl. II
Ob. I
Ob. II
Cl. (B \flat) I
Cl. (B \flat) II
Bsn. I
Bsn. II
Xn. (F) I
Xn. (F) II
Xn. (F) III
Xn. (F) IV
Trb. III
Tuba

Andante

443 444 Tempo I $\text{♩} = 76$ 445 446 447 448

Vln.
Vla.
Vc.
Cb.

pia
col legno, saltato

449 450 451 452 453

Fl. I II

Ob. I II

Cl. (B♭) I II

Bsn. I II

(Horn I tacet) II

Mn. (F) III IV

Trb. I II III

Tuba

mf, p, con sord.

449 450 451 452 453

Vln. I

Vln. II

Vla.

Vc. (pizz.)

Cb. (col legno battuto)

mf, p, con sord.

454 455 456 457 458

Fl. I II *sf*

Ob. I II *sf*

Cl. (B) I II *sf*

Bsn. I II *sf*

Xn. (F) I II III IV *mf*

Tpt. (B) I II *mf*

Trb. I II III *(con sord.)*

Tuba *(con sord.)*

454 455 456 457 458

Vn. I *div. a 3* *mf*

Vn. II *div. a 3* *mf*

Vla. *mf*

Vc. *sf*

Cb. *div. a 3* *col legno battuto*

Detailed description: This page of a musical score covers measures 454 to 458. The woodwind section (Flutes, Oboes, Clarinet in B, Bassoon) and brass section (Trumpets, Trombones, Tuba) are active throughout. The strings (Violins I & II, Viola, Violoncello, and Contrabass) provide harmonic support. The score includes various dynamics such as *sf* (sforzando), *mf* (mezzo-forte), and *pp* (pianissimo), as well as performance instructions like *con sord.* (with mutes) and *col legno battuto* (with the wooden part of the bow). The key signature has two sharps (F# and C#), and the time signature is 3/4.

459 460 461 462 463

Fl. I II *a2*

Ob. I II *a2*

Cl. (Bb) I II *a2*

Bsn. I II *mf*

Mn. (F) I II III IV *sensu sord. mf*

Tpt. (Bb) I II *mf*

Piano

Vin. I II *unis. p2.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb. *arco* *arco*

Detailed description: This page of a musical score covers measures 459 to 463. The woodwind section includes Flutes (I and II), Oboes (I and II), Clarinets in B-flat (I and II), and Bassoons (I and II). The brass section consists of Trumpets in F (I, II, III, IV) and Trombones in B-flat (I and II). The string section includes Violins (I and II), Violas, Violas, Violas, and Cellos. The piano part is written in a grand staff. The score includes various musical notations such as dynamics (mf, p2., pizz.), articulation (accents), and performance instructions like 'sensu sord.' and 'arco'. Measure numbers 459, 460, 461, 462, and 463 are clearly marked at the top of the page.

464 465 *accelerando* 466 467 *rit.* **Stretto d=120**
 Fl. I II *P.II change to Piccolo* 468
 Ob. I II
 Cl. (B) I II *I p*
 Bsn. I *C.II change to A-Clar. I p*
 Mn. (F) I II
 Trb. I II *senza sord. a p*
 Tuba *senza sord. a p*

464 465 466 467 468

accelerando 467 **Stretto d=120** 468
 Vin. *pizz.*
 Vla. *pizz.*
 Vc. *arco*
 Cb. *arco*

Cl. (B) I 469 470 471 *cresc.* 472 473
 Bsn. I *cresc.*
 Tpt. (B) I *I p*

469 470 *div. p* 471 *cresc. p. a p.* 472 *unis. arco* 473
 Vln. *cresc. p. a p.*
 Vla. *cresc. p. a p.*
 Vc. *cresc. p. a p.*
 Cb. *cresc. p. a p.*
pizz. arco saltando

474 475 476 477 478

Fl. I *p* *f* *f* *f* *f* *molto stacc.*

Picc. *p* *f* *f* *f* *f* *molto stacc.*

Ob. I *p* *f* *f* *f* *f* *molto stacc.*

Ob. II *p* *f* *f* *f* *f* *molto stacc.*

Cl. (B) I *p* *f* *f* *f* *f* *molto stacc.*

Cl. (A) II *p* *f* *f* *f* *f* *molto stacc.*
change to B^b-Clar.

Bsn. I *p* *f* *f* *f* *f* *molto stacc.*

Bsn. II *p* *f* *f* *f* *f* *molto stacc.*

Mn. (F) I *p* *f* *f* *f* *f* *molto stacc.*

Mn. (F) II *p* *f* *f* *f* *f* *molto stacc.*

Mn. (F) III *p* *f* *f* *f* *f* *molto stacc.*

Tpt. (B) I *p* *f* *f* *f* *f* *molto stacc.*

Tpt. (B) II *p* *f* *f* *f* *f* *molto stacc.*

Piano accompaniment for measures 474-478, showing a complex rhythmic pattern with many sixteenth and thirty-second notes.

474 475 476 477 478

Vln. *p* *f* *f* *f* *f* *pizz.*

Vla. *p* *f* *f* *f* *f* *pizz.*
col legno saltando
zaffuto

Vc. *p* *f* *f* *f* *f* *pizz.*
saltando

Cb. *p* *f* *f* *f* *f* *pizz.*

479 480 481

Fl. I

Picc.

Ob. I

Cl. (B)

Bsn. I

Krn. (F)

Ipt. (B)

Trb.

Tuba

change to Flute II

a2

479 (pizz.) 480 481 arco

Vln.

Vla.

Vc.

Cb.

482 483 484

Fl. I II

Ob. I II

Cl. (B \flat) I II

Bsn. I II

Xn. (F) I II III IV

Tpt. (B \flat) I II

Trb. I II

Tuba

Vln. I II

Vla.

Vc.

Cb.

marcato

Staccato

Detailed description: This page of a musical score covers measures 482, 483, and 484. The woodwind section includes Flute I and II, Oboe I and II, Clarinet in B-flat I and II, Bassoon I and II, and Xylophone in F I, II, III, and IV. The brass section includes Trumpet in B-flat I and II, Trombone I and II, and Tuba. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play melodic lines, while the brass provides harmonic support. The piano part features complex chordal textures with triplets and dynamic markings like *marcato* and *Staccato*. Measure numbers 482, 483, and 484 are clearly marked at the top of the score.

Musical score for measures 185-188, 187-190, and 191-194. The score is arranged in two systems. The first system contains measures 185-188, and the second system contains measures 187-190 and 191-194. The notation includes woodwind parts (flute, oboe, clarinet, bassoon), string parts (violin, viola, cello, double bass), and piano accompaniment. Measure numbers 185, 186, 187, 188, 189, 190, 191, 192, 193, and 194 are indicated at the top of their respective staves. The piano part features complex rhythmic patterns and dynamic markings such as *p*, *sf*, and *mf*.

Musical score for measures 195-198. The score is arranged in two systems. The first system contains measures 195-196, and the second system contains measures 197-198. The notation includes piano accompaniment and woodwind parts. Measure numbers 195, 196, 197, and 198 are indicated at the top of their respective staves. The piano part features complex rhythmic patterns and dynamic markings such as *p*, *sf*, and *mf*.

489 490 rit. 491 492 Lento

Fl. I

Ob.

Cl. (B)

Bsn.

Jtn. (F)

I

II

III

IV

I

II

Trb.

I

II

III

Tuba

8 - - - - -

489 490 rit. 491 492 Lento

Vln.

Via.

Ve.

Cb.

101