

CONCERTO FOR CELLO AND
ORCHESTRA

Al Krysak

CONCERTO FOR VIOLA AND ORCHESTRA
Al Kryszak

Unperformed

Solo Cello

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

2 Horns (F)

Strings

Vn. I

Vn. II

Vla.

Vc.

Cb.

This Study Score is available without charge. Orchestral Parts and
Performance Materials Available from SFB Publications: C/O
The middle movement: Strings Only perform : Cello Solo Parts available

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CELLO CONCERTO MYT. I.

al Krzyzak 1

1 $\text{♩} = 80$

2 FL.
2 OB.
2 CL. (Bb)
2 BN.
2 HN. (F)
TYMP.
VC. SOLO
I VN.
II VN.
VA.
VC.
CB.

10

2 FL.
2 OB.
2 CL.
2 BN.
2 HN.
TYMP.
VC. SOLO
I VN.
II VN.
VA.
VC.
CB.

19

2 FL.

2 OB.

2 CL. (Bb)

2 BN.

2 HN. (F)

TRMP

VC. SOLO

I VN.

II VN.

VA.

VC.

CB.

27

2 FL.

2 OB.

2 CL.

2 BN.

2 HN.

TRMP

VC. SOLO

I VN.

II VN.

VA.

VC.

CB.

35 UNIS.

2 Fl. *mp*

2 OB. *pp*

2 CL. (Bb) *pp*

2 BN. *pp*

2 HN. (F) *pp*

TYMP *pp*

VC. SOLO *mp* *pp* *pp*

I VN. *mp* *poco* *ESPRESSIVO*

II VN. *mp*

VA. *mp*

VC. *mp*

CB. *mp*

42

2 Fl. *mp* *mp >*

2 OB. *mp* *ppp*

2 CL. (Bb) *mp* *p*

2 BN. *mp* *p*

2 HN. (F) *p*

TYMP *pp*

VC. SOLO *mp* *pp*

I VN. *pp* *mp >* *pp*

II VN. *pp* *mp >* *pp*

VA. *pp* *mp >* *pp*

VC. *pp* *mp >* *pp*

CB. *pp* *mp >* *pp*

J=68

2 FL. *mp*

2 OB. *mp*

2 CL. (Bb) UNIS. *mp*

2 BN. *mp*

2 HN. (F) *mf* *pp* *mp* *pp*

Tymp. (MUTE) *mf*

VC. SOLO *mp*

I. VN. *mp*

II. VN. *mp*

VA. PIZZ (UNIS.) *mp*

VC. PIZZ SUST. ARCO PIZZ ARCO PIZZ *mp*

CB. *mp*

J=68

63

2 FL. *mp* *ESPRES.*

2 OB. *mp* *ESPRES.*

2 CL. UNIS. *mp*

2 BN. UNIS. *mp*

2 HN. *mp*

Tymp. *mp*

VC. SOLO *mp* *ESPRES.*

I. VN. *mp* *PIZZ UNIS.*

II. VN. *mp* *PIZZ*

VA. (UNIS PIZZ) ARCO *mp* *PIZZ*

VC. ARCO *mp* *PIZZ*

CB. ARCO *mp* *PIZZ*

63 ♩ = 84

2 FL. *p*

2 OB.

2 CL. (B♭) *II. p* *Non cresc.*

2 BN.

2 HN. (F) *UNIS. p*

TYMP

VC. SOLO *LIGHTLY* ♩ = 84

I VN. *PIZZ. [S]*

II VN. *UNIS. PIZZ. STRUM. pvvv* *ARCO mp*

VA. *PIZZ. STRUM. pvvv* *ARCO mp*

VC. *TUTTI VC: PRINCIPLE VOICE mp*

CB. *p*

73

2 FL. *mp*

2 OB.

2 CL.

2 BN.

2 HN. *I. p*

TYMP *tr*

VC. SOLO *f*

I VN. *mp*

II VN. *mp*

VA. *mp*

VC. *DIV. TASTA p TASTO*

CB. *p*

78

2 FL.
2 OB.
2 Cl. (Bb)
2 BN.
2 HN. (F)
TYMP
VC. SOLO
I VN.
II VN.
VA.
VC.
CB.

tan

RUBATO QUASI IMPROVISANDO

p *mp*

6 7 6

83

2 FL.
2 OB.
2 Cl.
2 BN.
2 HN.
TYMP
VC. SOLO
I VN.
II VN.
VA.
VC.
CB.

UNIS DIV.

p *mp* *f*

5 3

88

2 FL.
2 OB.
2 CL. (Bb)
2 BN.
2 HN. (F)
TYMP

VC. SOLO

POCO MENO MOSSO *Alc* 80

I VN.
II VN.
VA.
VC.
CB.

93

2 FL.
2 OB.
2 CL.
2 BN.
2 HN.
TYMP

VC. SOLO

UNIS.

I VN.
II VN.
VA.
VC.
CB.

97

2 FL.
2 OB.
2 CL. (Bb)
2 BN.
2 HN. (F)
TYMP
VC. SOLO
I VN.
II VN.
VA.
VC.
CB.

p *C R E S C.* *f* *ESPRES.*

102

2 FL.
2 OB.
2 CL.
2 BN.
2 HN.
TYMP
VC. SOLO
I VN.
II VN.
VA.
VC. TUTTI VC.
CB.

p *f* *UNIS.* *(CON VA)* *mp* *f*

PIU MOSSO J-90

2 FL. 2 OB. 2 CL. (Bb) 2 BN. 2 HN. (F) TYMP

Flute, Oboe, Clarinet (Bb), Bassoon, Horn (F), and Tympani parts for measures 106-110. Dynamics include *mf*, *f*, and *mp*. Performance markings include *UNIS.* and *I.*

VC. SOLO I VN. II VA. VC. CB

Violoncello Solo, Violin I, Violin II, Viola, Violoncello, and Contrabasso parts for measures 106-110. Performance markings include *PIZZ*, *ARCO*, *mf*, *f*, *pp*, *mp*, *div.*, and *UNIS.*

III

2 FL. 2 OB. 2 CL. 2 BN. 2 HN. TYMP

Flute, Oboe, Clarinet, Bassoon, Horn, and Tympani parts for measures 111-115. Performance markings include *f*, *mp*, *pp*, and *TONE E F*.

VC. SOLO I VN. II VA. VC. CB

Violoncello Solo, Violin I, Violin II, Viola, Violoncello, and Contrabasso parts for measures 111-115. Performance markings include *mf*, *f*, *pp*, *mp*, *p*, *PIZZ NON ARP.*, and *ARCO*.

117 J-84

2 FL.

2 OB.

2 CL. (BB)

2 BN. *OBLIGATO-HNS.*

2 HN. (F)

TRMP *mp SLIGHT PULSE/ACCENTS*

VC. SOLO

I VN.

II VN.

VA.

VC. *PIZZ. c' g' b'*

CB.

123

2 FL. *II SOLO*

2 OB.

2 CL.

2 BN.

2 HN.

TRMP *TUNE B+C*

VC. SOLO

I VN.

II VN.

VA.

VC.

CB.

2 FL. I. *p*

2 OB. I. *p*

2 CL. (B♭) I. *p*

2 BN. I. *p*

2 HN. (F) I. *p*

TYMP

VC. SOLO

I VN.

II VN.

VA.

VC.

CB.

p *mp* *mp* *mp* *mp* *mp* *mp*

MOLTO LEGATO

UNIS

MOLTO LEGATO

QUASI ORGAN

mp

This block contains the musical notation for measures 127 through 130. It features a woodwind section with parts for Flute, Oboe, Clarinet (B-flat), Bassoon, and Horn (F). The percussion section includes the Tymbal. The string section consists of Violin I, Violin II, Viola, Violoncello (Cello), and Contrabass. The woodwinds and strings play melodic lines with various articulations such as slurs, accents, and breath marks. Dynamic markings range from piano (*p*) to mezzo-piano (*mp*). Performance instructions include 'MOLTO LEGATO' and 'QUASI ORGAN'.

2 FL.

2 OB.

2 CL.

2 BN.

2 HN.

TYMP

VC. SOLO

I VN.

II VN.

VA.

VC.

CB.

mp *p* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

ppp *mp*

DIV.

DIV.

UNIS.

mp *p* *mp* *mp* *mp* *mp* *mp*

This block contains the musical notation for measures 131 through 134. The instrumentation remains the same as in the previous block. The woodwinds and strings continue with their melodic lines. The percussion part shows a transition from a sustained rhythm to a more rhythmic pattern. Dynamic markings include piano (*p*), mezzo-piano (*mp*), and pianissimo (*ppp*). Performance instructions include 'DIV.' and 'UNIS.'.

2 FL.
2 OB.
2 CL. (B♭)
2 BN.
2 HN. (F)
TYMP
VC. SOLO
I VN.
II VN.
VA.
VC.
CB.

F-E tmmmmmm C-B tmmmmmm

mp
pp
p
pp

(+)-34 J=72 (MEND. MODSO)

2 FL.
2 OB.
2 CL.
2 BN.
2 HN.
TYMP
VC. SOLO
I VN.
II VN.
VA.
VC.
CB.

dim. al niente
PIZZ
mp
p

(UNIS.)

148

♩ = 60

2 FL. II. *p* *POCO CRESC.*

2 OB.

2 CL. (BB)

2 BN.

2 HN. (F)

TYMP

VC. SOLO *mf* *f* *p* *f* *3* *f* *3* *p* *mf* *ten 3* *ten 3*

I VN. *pp* *mp* *p*

II VN. *mp* *p*

VA. *mp* *p*

VC. *mp* *p*

CB.

153

I. II.

2 FL. *p*

2 OB. *p*

2 CL. *p*

2 BN. *p*

2 HN. *p*

TYMP

VC. SOLO *p*

I VN. *p* *pp*

II VN. *p*

VA. *p* *pp*

VC. *p*

CB.

2 FL. *p*

2 OB. *p*

2 CL. (B♭) UNIS. *p*

2 BN. *p*

2 HN. (F) UNIS. *mp*

TYMP

IN TEMPO (♩=120)

VC. SOLO

I VN. *p*

II VN. *p*

VA. *p*

VC. *p*

CB. *p*

161 POCO RUBATO

2 FL.

2 OB.

2 CL.

2 BN.

2 HN.

TYMP

POCO RUBATO

VC. SOLO *mp* POCO RUBATO

I VN. *pp*

II VN. *pp*

VA. *pp*

VC. PIZZ. *pp* ARCO *p*

CB. PIZZ. *p*

166

2 FL.
2 OB.
2 CL. (Bb)
2 BN.
2 HN. (F)
TYMP

VC. SOLO

I VN.
II VN.
VA.
VC.
CB.

171

2 FL.
2 OB.
2 CL.
2 BN.
2 HN.
TYMP

VC. SOLO

I VN.
II VN.
VA.
VC.
CB.

176 MENO MOSSO $\text{♩} = 110$ $\text{♩} = 100$ 17

2 FL.
2 OB.
2 CL. (Bb)
I HN
II HN
TYP
VC. SOLO
I VN.
II VN.
VA.
VC.
CB

MENO MOSSO $\text{♩} = 110$ $\text{♩} = 100$

mp, pp, p

SUSTENUTO POSSIBILE

181 RITARD. $\text{♩} = 90$

2 FL.
2 OB.
2 CL.
2 BN.
2 HN.
TYP
VC. SOLO
I VN.
II VN.
VA.
VC.
CB

RITARD. $\text{♩} = 90$

mp, pp, p

RITARD., PIZZ, ARCO, UNIS.

MELO 136 $\text{♩} = 80$
 MOSSO UNIS. $\text{♩} = 72$

2 FL. p

2 OB. I. pp

2 CL. (Bb) I. pp

2 BN.

2 HN. (F) p

2 TYP. *trm*

VC. SOLO p $\text{♩} = 80$ $\text{♩} = 72$

I. VN. p $\text{♩} = 80$ $\text{♩} = 72$

II. VN. ppp

VA. p

VC. p

CB. p

191

2 FL. pp p

2 OB. pp p

2 CL. pp p

2 BN. pp p

2 HN. pp p

2 TYP. *trm* pp p

VC. SOLO

I. VN. pp p

II. VN. pp p

VA. mp pp p

VC. mp pp p

CB. mp pp p

DIV. pp p

DIV. pp p

VA. mp pp p

VC. mp pp p

CB. mp pp p

2 FL. *pp.*

2 OB. *pp*

2 CL. (Bb) *mp*

2 BN. *mp*

2 HN. (F) *mp*

TRP. *f* *trmm*

VC. SOLO *mp*

I VN. *pp*

II VN. *mp*

VA. *pp al fine.*

VC. *mp* UNIS.

CB. *mp*

END OF FIRST MOVEMENT.

String Quartet MVT VIII

Al Kryszak

♩ = 112

Musical score for the first system (measures 1-4). The score is in 4/4 time and features four staves: Violin I, Violin II, Viola, and Cello. The tempo is marked as quarter note = 112. The first two staves (Violin I and Violin II) play a complex rhythmic pattern of eighth notes with triplets. The first staff has dynamics *f*, *mf*, *f*, *mf*, and *simile*. The second staff has dynamics *mf*, *f*, *mf*, *f*, and *simile*. The Viola and Cello staves play a simpler eighth-note accompaniment, with *mf* dynamics in measures 3 and 4.

Musical score for the second system (measures 5-8). The Violin I and Violin II parts continue with their eighth-note patterns and triplets. The Viola and Cello parts continue with their accompaniment. The Cello part has *mf* dynamics in measures 7 and 8.

Musical score for the third system (measures 9-12). The Violin I and Violin II parts continue with their eighth-note patterns and triplets. The Viola and Cello parts continue with their accompaniment. The Cello part has *mf* dynamics in measures 11 and 12. The text "SOLO CELLO" is written in the Cello staff in measure 10.

Musical score for measures 13-16. The score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. Measure numbers 13, 14, 15, and 16 are indicated at the start of each staff. The music features a complex rhythmic pattern with many triplets. Dynamic markings include *f*, *mf*, and *simile*. The bottom staff has a *f* marking at the beginning.

sul A: rhythmic but not angular

Musical score for measures 17-20. The score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. Measure numbers 17, 18, 19, and 20 are indicated at the start of each staff. The music continues with triplets and other rhythmic patterns. Dynamic markings include *mp* and *f*. The bottom staff has a *f* marking at the beginning of measure 20.

Musical score for measures 21-24. The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure numbers 21, 22, 23, and 24 are indicated at the start of each staff. The music features a complex rhythmic pattern with many triplets. Dynamic markings include *p*. The bottom staff has a *p* marking at the beginning of measure 24.

Musical score for measures 25-28. The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure numbers 25, 26, 27, and 28 are indicated at the start of each staff. The music features a complex rhythmic pattern with many triplets. Dynamic markings include *f*. The bottom staff has a *f* marking at the beginning of measure 28.

29

Musical score for measures 29-32. The system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 5/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 32 ends with a double bar line and a 5/4 time signature.

33

Musical score for measures 33-36. The system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 36 ends with a double bar line and a 4/4 time signature.

f *mf* *f* *mf* *simile*

mf *f* *mf* *f* *simile*

sul C G

37

Musical score for measures 37-40. The system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 40 ends with a double bar line and a 4/4 time signature.

mp *mp* *mp*

f *pizz.*

41

Musical score for measures 41-44. The system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 44 ends with a double bar line and a 4/4 time signature.

mp

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

Musical score system 1, measures 45-48. The system consists of four staves. The first three staves (treble, alto, and bass clefs) contain melodic lines with dynamics *mf* and *p*. The fourth staff (bass clef) contains a bass line with dynamics *mf* and *p*. A fermata is placed over the first measure of the second staff.

2:00 Randall's home in.

Musical score system 2, measures 49-52. The system consists of four staves. The first three staves (treble, alto, and bass clefs) contain melodic lines with dynamics *mf*, *p*, and *mp*. The fourth staff (bass clef) contains a bass line with dynamics *mf* and *p*. A *pizz* marking is present in the second staff. A fermata is placed over the first measure of the second staff.

Musical score system 3, measures 53-56. The system consists of four staves. The first three staves (treble, alto, and bass clefs) contain melodic lines with dynamics *mp* and *mf*. The fourth staff (bass clef) contains a bass line with dynamics *mp* and *mf*. An *arco* marking is present in the second staff. A fermata is placed over the first measure of the second staff.

Musical score system 4, measures 57-60. The system consists of four staves. The first three staves (treble, alto, and bass clefs) contain melodic lines with dynamics *mf* and *mp*. The fourth staff (bass clef) contains a bass line with dynamics *mf* and *mp*. A *pizz* marking is present in the second staff. A fermata is placed over the first measure of the second staff. A triplet of eighth notes is marked with a '3' and a bracket in the fourth staff.

61

61 *pp*

61 *f* *pizz* *arco* *pizz* *arco*

This system contains measures 61 to 64. The treble staff begins with a whole rest. The bass staff starts with a forte (*f*) dynamic and features a complex rhythmic pattern with triplets and slurs. The articulation *pizz* (pizzicato) is used for the first two notes, and *arco* (arco) is used for the last two notes.

65

65 *pp*

65 *f* *pizz* *arco* *pizz* *arco*

This system contains measures 65 to 68. The treble staff has a long note with a slur. The bass staff continues with complex rhythmic patterns, including triplets. The articulation *pizz* and *arco* are used alternately.

69

69 *pp*

69 *f* *pizz* *arco* *pizz* *arco*

This system contains measures 69 to 72. The treble staff has a long note with a slur. The bass staff continues with complex rhythmic patterns, including triplets. The articulation *pizz* and *arco* are used alternately.

73

73 *pp*

73 *f* *pizz* *arco* *pizz* *arco*

This system contains measures 73 to 76. The treble staff has a long note with a slur. The bass staff continues with complex rhythmic patterns, including triplets. The articulation *pizz* and *arco* are used alternately.

Musical score for measures 77-80. It features four staves: two treble clefs and two bass clefs. The music includes triplets and dynamic markings such as *f*, *mp*, and *f*.

1 "bluesy" Sneaky Bad Guy (gliss.)

Musical score for measures 81-88. It features two staves: a treble clef and a bass clef. The music includes glissandos, triplets, and dynamic markings such as *f*, *p*, and *mp*.

$\text{♩} = 120$

Musical score for measures 89-93. It features two staves: a treble clef and a bass clef. The music includes triplets, *pizz.*, and *arco* markings, and dynamic markings such as *mp*, *mf*, *p*, and *pp*.

2 happy before UNWLC VSTR

Musical score for measures 94-97. It features four staves: two treble clefs and two bass clefs. The music includes *pizz.*, dynamic markings such as *mf*, *p*, and *mf*, and the instruction "Brightly".

98 arco p pizz. mf #2

102 arco p pizz. mf #2

106 arco p pizz. arco

110

114

pizz.
mf
pizz.
mf
mf
funky not heavy

118

arco
p
pizz.
mp
pizz.
mp
mp
mp

122

f
f
f
f
p

125

f
p

128

f
mp
sul D

132 *mp*

132 *mp* after sister hug: chord

132 *mp* *Molto Rubato*

mp * ad lib. solo on scale Bar 132 through 138 hold higher tones, then accel. but quietly

136

136

136

3 happy guy dresses

139 *f*

139 *f*

139 *pizz.* *f*

139 Cello STOPS (in tempo)

143 *mp*

143 *mf*

143 *mp*

143 *mp*

143 *mf*

143 *mp*

143 *f*

143 *f*

147 *pizz.* *mf* non-arp non-arp non-arp non-arp

147 *p* *arco* *p* *mf*

151 non-arp

151 *mf*

156

161 non-arp *p* non-arp *pizz.* *pp* 161 *lightly* *mp*

165 waiting for SANTA

Musical score for measures 165-168. It features three staves: two treble clefs and one bass clef. The first two staves are marked *mp*. The bass staff starts at measure 165 with *pizz.* and *mf*. A handwritten *arco* is written above the bass staff in the third measure. The music includes various rhythmic patterns and rests.

Musical score for measures 169-172. It features three staves. The first two staves are marked *mf* and *pizz.*. The bass staff is marked *mf*. A handwritten *arco* is written on the left side of the first staff. The music includes various rhythmic patterns and rests.

Musical score for measure 173. It features a single bass staff marked *mp*. The music consists of a continuous eighth-note pattern.

Musical score for measures 177-181. It features three staves. The first two staves are marked *pizz.*. The bass staff is marked *f* and *mp*. A handwritten *arco* is written above the bass staff in the final measure. The music includes various rhythmic patterns and rests.

Musical score for measure 182. It features a single bass staff. The text above the staff reads "cello cadenza" and "Conductor CUES STOP at next section". The music consists of a scale-like pattern.

ad lib. solo on scale legato/lightly

PLAY/STOP on CUE only

184

mf

non-arp non-arp non-arp non-arp non-arp

Conductor: CUE 4 (knocked out S...) = da Capo
CUE 5 = CUE 1 (cello solo on material of MVT)
CODA starts after "he returns home" b.guy lockup
at 10:13, Snta Struggle Vns/Vla may accompany

Cello STOPS (in tempo) on CUE, immediately jump to BEGINNING of MVT Cello repeats section 1 until STOP CUE, all jump to CODA at end of part.

3/4

CODA COND: 1 free bar

190

190

190

f *pizz.*

f STOP SOLO: now in tempo

193

193

193

mp *f* fine

mp *f* fine

f fine

fine

$\text{♩} = 72$

III *Andante* **ASAGIO**

2 FL.
2 OB.
2 CL.
2 BN.
2 HN.
TYP.
2 IN. F.
TYP. *ff. B.*

VC SOLO

VC. SOLO
I/VN.
II
VA.
VC.
CB.

2 FL.
2 OB.
2 CL.
2 BN.
2 HN.
TYP.
VC. SOLO
I/VN.
II
VA.
VC.
CB.

2 1. *pp* *p* *mp* *p*

2 2B. *pp* *p* *mp* *p*

2 3b) *pp* *p* *mp* *p*

2 3N. *p* *mp* *p*

2 3N.F. *I.* *I.I.*

2 YMP *pp* *p*

IC. OLO

I DIV. (NON-STACCATO) *pp* *p*

II DIV. I. ARCO *p*

VA. DIV. I. ARCO *p*

VC. PIZZ. II PIZZ. DIV. (NON-STACCATO) *p* *mp* *p*

CB. PIZZ. *p* *mp* *p*

2 FL. *pp*

2 OB. *pp*

2 CL. *pp*

2 BN. *pp*

2 HN. *pp*

2 YMP

VC. SOLO *pp* *mp*

I (DIV) *mp* *pp*

II (DIV) *pp*

VA. (DIV) *pp*

VC. *p* NON-CRESCENDO *mp*

CB. *mp*

2 I. 1.

2 2B.

2 2 1. 3B)

2 2 3N.

2 2 HN. F)

TOP

1C. -OLO

I. VN.

II.

VA.

VC.

CB.

2 FL.

2 OB.

2 CL.

2 2 BN.

2 HN.

TYMP

VC. SOLO

I. VN.

II.

VA.

VC.

CB.

2 L. 2 B. 2 J.L. 3b) 2 3N. 2 IN. F) 1MP. 1C. OLO. I. VN. II. VA. VC. CB.

6/4

SOTO VOCE & CANTABILE

mp

pp

POCO

TASTO

TASTO

PIZZ SUST. L.V. SIMILE

ARCO

pp

mp

2 FL. 2 OB. 2 CL. 2 BN. 2 HN. 2 TYP. VC. SOLO. I. VN. II. VA. VC. CB.

6/4

pp

L.V.

pp

L.V.

PIZZ

ARCO

pp

L.V.

2. L. *6/4*

2. B. *6/4*

2. I. *6/4* **II.** *3*

2. N. *6/4*

2. N. *6/4*

IMP *6/4* *trumm*

C. *6/4* *p*

CLLO *6/4*

C. *6/4* *PIZZ STRUMMING* *pp*

N. *6/4*

I. *6/4* *PIZZ* *3* *ARCO*

VA. *6/4* *3*

VC. *6/4* *PIZZ* *3*

CB. *6/4* *PIZZ*

2. L. *6/4*

2. OB. *6/4* **I.**

2. CL. *6/4*

2. 3N. *6/4*

2. HN. *6/4*

IMP *6/4* *trum* *pp = LIV.* *p* *trum* *p* *trum* *pp*

VC. *6/4* *SOLO*

I. *6/4* *ARCO DIV* *pp* *ARCO DIV* *pp* *DIV.* *pp*

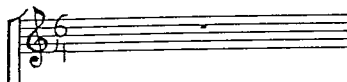
VI. *6/4* *PIZZ, GLISS* *p* *ARCO DIV* *pp*

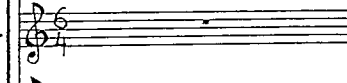
II. *6/4* *p* *pp*

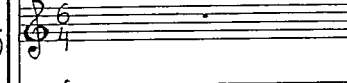
VA. *6/4* *pp* *pp* *PIZZ STRUMMING* *pp* *ARCO*

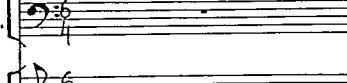
VC. *6/4* *p*

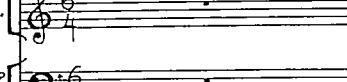
CB. *6/4*

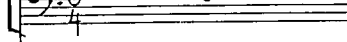
2 L. 

2 B. 

2 L. (B) 

2 N. 

2 N. (F) 

TRP 

C. SOLO 

E. 

N. II 

VA. 

VC. 

CB. 

2 FL. 

2 OB. 

2 CL. 

2 BN. 

2 HN. 

TRMP 

VC. SOLO 

I VN. 

II VN. 

DIV. VA. 

VC. 

CB. 

2 1.

2 1B.

2 1. 3b)

2 3N.

2 HN. F)

TRMP

1C. OLO

* SLIGHT ACCENT EACH PITCH CHANGE (QUASI HARP) *pp* *mp*

I HN.

II

VA.

I. VC.

II.

2 FL.

2 OB.

2 CL.

2 BN.

2 HN.

TRMP

VC. SOLO

I VN.

II

VA.

VC.

CB.

2 I. 2 IB. 2 IL. 3b) 2 3H. 2 4H. F) 7MP

1C. OLO

I. VN. II. VA. VC. CB.

2 FL. 2 OB. 2 CL. 2 BN. 2 HN. 7MP

VC. SOLO

I. VN. II. VA. VC. CB.

Handwritten musical score for the first system, including staves for strings, woodwinds, and brass. It features various performance instructions such as *pp*, *p*, *mp*, *fp*, *NON-CRESCENDO*, *PONT.*, *ORB.*, *DIY.*, *ARCO*, *NON-ARP.*, *PIZZ.*, *L.V.*, *UNIS*, and *tu*. The score is in 6/4 time and includes dynamic markings and articulation symbols.

2 FL. 2 OB. 2 CL. 2 BN. 2 HN. 7MP

VC. SOLO

I. VN. II. VA. VC. CB.

Handwritten musical score for the second system, continuing the orchestral arrangement. It includes staves for woodwinds, brass, and strings. Performance instructions include *mf*, *p*, *mp*, *tu*, and *mf < >*. The score continues in 6/4 time with various dynamic and articulation markings.

2 L. 2 B. 2 CL. 3b) 2 HN. 2 INL. (=) mp C. OLO I N. II VA. VC. CB

6/4

tutti

pp

mp p

3

4

3

9

Poco

Poco

2 Fl. 2 Ob. 2 Cl. 2 BN I. 2 HN. Tmp. VC. SOLO I VN. II VA. VC. CB

6/4

pp

p

BN I.

pp

p

Brio

tutti

tutti

pp

p

p

Pizz

2 Fl.
2 Ob.
2 Cl.
2 B.N.
2 H.N.
T.M.P.

pp
mp
mp I.
mp II.

2 C. DLO
I V.N.
II V.N.
I A.
V.C.
C.B.

mp
p
mf
pp
mp
pp
mp
pp
mp
pp

5
10
5
3

DIV. VN I (A)
VN I (B)

mp → pp

2 Fl.
2 Ob.
2 Cl.
2 B.N.
2 H.N.
T.M.P.

p
pp
p
p
p

RUBATO CON SOLO

V.C. SOLO
I V.N.
II V.N.
V.A.
V.C.
C.B.

mp
pp
mp
p
pp
p
pp
p
pp
p

3
3
3
3

FREELY

RUBATO CON CELLO SOLOIST

2. 1. *p*

2. B.

2. 1. (b)

2. 2. *p* I. II.

2. N. *pp*

2. P. *pp* *p*

C. 1. *p* *mp* *pp* CABENZA.

C. N. *p* *pp* *p* *pp*

C. II. *p* *pp* *p* *pp*

V.A. *pizz.* *arco* *pp* *p* *pp*

V.C. *pizz.* *arco* *pp* *p* *pp* DIV.

C.B.

CABENZA

2. 1.

2. OB.

2. CL.

2. 3. H.

2. 2. *mp* *p*

2. P. *ESPRESSIVO* *p* *f*

I. AN. *ARCO* *UMIS. PIZZ.* *L.V.* *mp* *mf*

II.

V.A. *ARCO* *pp* *p* *mp* *mf*

V.C. *mp* *pp* *mp* *mf*

C.B.

Handwritten musical score for a symphony, page 12. The score includes staves for strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns), and strings (Violins, Violas, Cellos, Double Basses). It features various musical notations such as dynamics (p, mp, f, ff), articulation (accents, slurs), and performance instructions like "NON-STACCATO" and "DIV.".

Violins I (Vl. I): 2 parts, 6/4 time signature. Dynamics: p, mp, ff.

Violins II (Vl. II): 2 parts, 6/4 time signature. Dynamics: p.

Violas (Vla.): 2 parts, 6/4 time signature. Dynamics: mp, ff.

Cellos (Vcl.): 2 parts, 6/4 time signature. Dynamics: p.

Double Basses (Cb.): 2 parts, 6/4 time signature. Dynamics: p.

Flutes (Fl.): 2 parts, 6/4 time signature. Dynamics: p, mp.

Oboes (Ob.): 2 parts, 6/4 time signature. Dynamics: mp.

Clarinets (Cl.): 2 parts, 6/4 time signature. Dynamics: p, mp, f.

Bassoons (Bn.): 2 parts, 6/4 time signature. Dynamics: p, mp.

Horns (Hr.): 2 parts, 6/4 time signature. Dynamics: p, mp.

Violins (Vn.): I and II parts, 6/4 time signature. Dynamics: f, ff.

Violas (Vla.): 2 parts, 6/4 time signature. Dynamics: ff, p, mp.

Cellos (Vcl.): 2 parts, 6/4 time signature. Dynamics: ff, p, mp.

Double Basses (Cb.): 2 parts, 6/4 time signature. Dynamics: ff, p, mp.

Performance Instructions: "NON-STACCATO" (Violins I), "ARCO" (Violas), "DIV." (Violins I).

SEMPRE
I. *ff*

Musical score system 1, measures 1-4. Includes staves for Flute I, Bassoon, Oboe, Clarinet, Horn I, Viola, Violin I, Violin II, Violoncello, and Contrabasso. Dynamics include *p* and *pp*. Performance markings include *SEMPRE* and *I.*

ALL ATTACKS ARE NON-ACCENTED
*VERY SLIGHT ACCENT ON EACH BOWING

Musical score system 2, measures 5-8. Includes staves for Flute I, Bassoon, Oboe, Clarinet, Horn I, Viola, Violin I, Violin II, Violoncello, and Contrabasso. Dynamics include *pp*, *p*, and *ff*. Performance markings include *SEMPRE*, *TASTO*, and *UNIS. ORB.*

UNIS. ORB.
UNIS. PIZZ TASTO

SEMPRE *pp*

2. I. B. 2. N. 2. N. C. 110. I. N. I. A. VC. CB.

2. I. Flute 1: $\text{F}\sharp$ 6/8

B. Bassoon: $\text{F}\sharp$ 6/8

2. N. Clarinet in Bb: $\text{F}\sharp$ 6/8

2. N. Oboe: $\text{F}\sharp$ 6/8

C. 110. Clarinet in C: $\text{F}\sharp$ 6/8

I. N. Violin I: $\text{F}\sharp$ 6/8

I. Violin II: $\text{F}\sharp$ 6/8

A. Viola: $\text{F}\sharp$ 6/8

VC. Violoncello: $\text{F}\sharp$ 6/8

CB. Contrabass: $\text{F}\sharp$ 6/8

Dynamic markings: *mp*, *pp*, *p*, *Poco*, *dim*, *rit.*

2. I. 2. N. 2. N. VC. I. II. VA. VC. CB.

2. I. Flute 1: $\text{F}\sharp$ 6/8

2. N. Bassoon: $\text{F}\sharp$ 6/8

2. N. Clarinet in Bb: $\text{F}\sharp$ 6/8

2. N. Oboe: $\text{F}\sharp$ 6/8

VC. Violoncello: $\text{F}\sharp$ 6/8

I. Violin I: $\text{F}\sharp$ 6/8

II. Violin II: $\text{F}\sharp$ 6/8

VA. Viola: $\text{F}\sharp$ 6/8

VC. Violoncello: $\text{F}\sharp$ 6/8

CB. Contrabass: $\text{F}\sharp$ 6/8

Section markers: I., II.

Dynamic markings: *mf*, *pp*, *p*, *Poco*, *dim*, *rit.*

H.
2 FL. *pp* *pp* *poco*
2 OB.
2 CL.
2 BN. *pp*
2 HN.
2 TYP. *pp* *tr* *tr* *pp* *NON-CRESCENDO* *RITARANDO*
I.C.
I.VLO.
I. *pp* *poco* *RITARANDO*
II.
VA.
VC. *pp* *UNIS.* *mp*
CB.

pp *MENO MOSSO*
2 FL. *p* *ppp*
2 OB.
2 CL.
2 BN.
2 HN. *ppp*
2 TYP. *tr* *pp* *tr* *pp*
VC. *MENO MOSSO* *SOTO VOCE* *p* *pp* *pp*
I. *pp* *pp* *DIV.* *tr* *pp*
II. *pp* *pp*
VA. *pp* *pp*
YC. *pp* *pp*
CB.