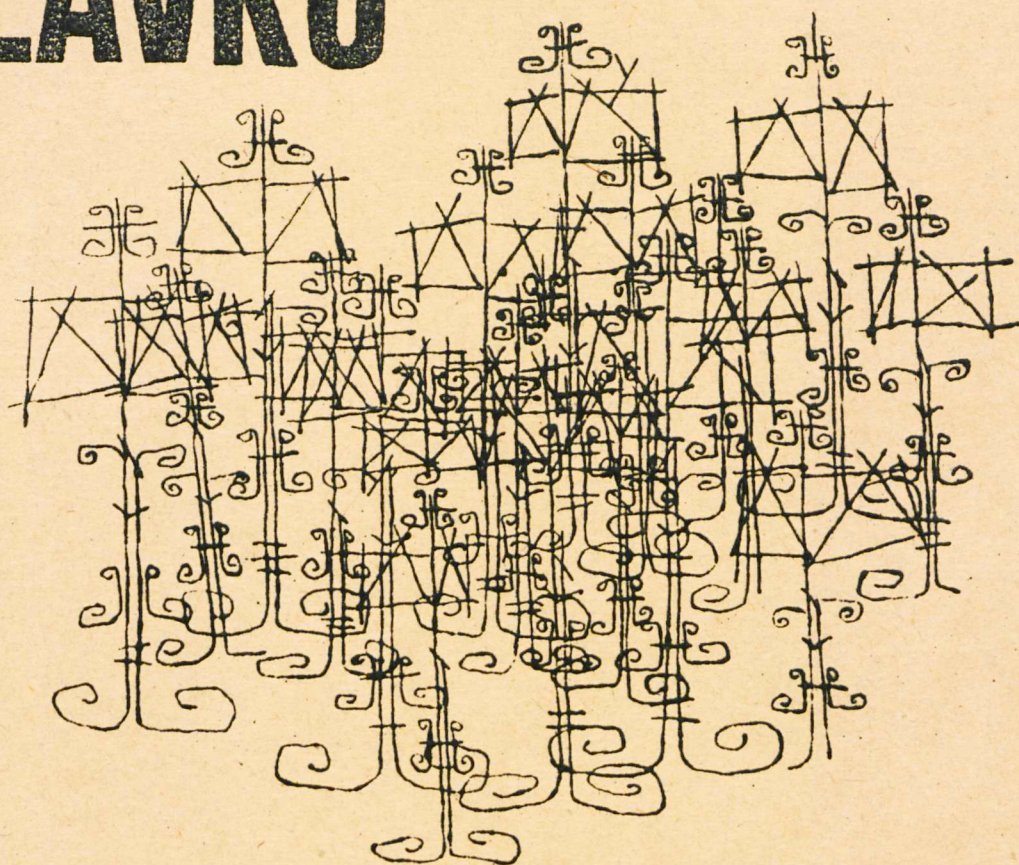


**OSTERC
SLAVKO**



**SUITA
ZA
ORKESTER**

EDICIJE DSS

13

SLAVKO OSTERC
SUITA ZA ORKESTER

CHONTA D.JR ORKESTPA
SLAVKO OSTERC

SUITA ZA ORKESTER
LJUBLJANA 1967

SLAVKO OSTERC
SUITA POUR ORCHESTRE

EDITE PAR LA SOCIÉTÉ DES COMPOSITEURS SLOVÈNES
LJUBLJANA 1967

VELEBNA ULICA 11
LJUBLJANA 11000
SLOVENIJA

СЛАВКО ОСТЕРЦ

СЮИТА ДЛЯ ОРКЕСТРА

ИЗДАНИЕ ОБЩЕСТВО СЛОВЕНСКИХ КОМПОЗИТОРОВ

ЛЮБЛЯНА 1963

SLAVKO OSTERC

SUITE POUR ORCHESTRE

EDITÉ PAR LA SOCIÉTÉ DES COMPOSITEUR SLOVÈNES

LJUBLJANA 1963

MARCIA
TRANQUILLO
VIVACE
RELIGIOSO
PRESTO

SLAVKO OSTERC

SUITA ZA ORKESTER

**MARCIA
TRANQUILLO
VIVACE
RELIGIOSO
PRESTO**

**IZDALO
DRUŠTVO SLOVENSКИH SKLADATELJEV**

**LJUBLJANA
1963**

OPKECTP - ORCHESTRE - ORKESTER

FLAUTO

OTTAVINO

OBOA

CORNO INGLESE

2 CLARINETTI /in Si/

2 FAGOTTI

4 CORNI /in Fa/

2 TROMBE /in Si/

3 TROMBONI

TUBA

TIMPANI

BATTERIA

VIOLINI I^{mi}

VIOLINI II^{di}

VIOLE

VIOLONCELLI

BASSI

Slavko Osterc /1895-1941/ je napisal svojo „SUITO“ leta 1929. Predstavlja prvo orkestralno-simfonično skladbo, ki jo je avtor ustvaril po dovršenih studijih v Pragi in namestitvi na drž. konservatoriju v Ljubljani /prim. pregled orkestralnih skladb!/. S „SUITO“ se pričinja novo obdobje v Osterčevi skladateljski dejavnosti na polju orkestralne glasbe. Je hkrati mejnik in novo poglavje slovenski simfonični tvornosti. Je Osterčeva najpogosteje izvajana skladba doma in v inozemstvu.

Glavne značilnosti Osterčeve „SUITE“ so: strnjenost v oblikovnem izražanju, linearnost v razporeditvi glasov in motoričnost v poteku glasbenih zamisli. Spada med umetniške dosežke tistih slogovnih hotenj, ki so se navduševala v dvajsetih in tridesetih letih našega stoletja za neoklasicistične vzore.

Prvi stavek, Marcia, je primer motivičnega dela in tematične obdelave eksponiranega glasbenega materiala. Melodika sili iz tonalnosti, ne da bi bila preračunano dodekafona. Kvartne in kvintne harmonije se uveljavljajo posebno v spremljavi. Začetnemu, imitacijsko izdelanemu godalnemu stavku kontrastira krhka, homofonejša igra pihal. Skladatelj se v tem stavku še ne ogne nekoliko modificirani reприzi.

Drugi stavek, Tranquillo, vpelje precej pogosto izmenjavanje $\frac{3}{4}$ in $\frac{2}{4}$ /skupaj $\frac{5}{4}$ / takta, kar je v ostalem Osterčevem opusu redkost. Začetek tega stavka zveni komorno in kaže Osterčevo posebno privrženost do takega muziciranja. V Tranquillu postaja melodiška ekspresivnejša. Homofonija, ki se izogiba romantični barvitosti, nastopa skoraj redno le v zvezi z ritmičnimi ostinati ali sekvencami. Karakter posameznih instrumentov, posebno pihal, prihaja pomembno do izraza. Oblikovna shema Tranquilla se drži trodelnosti, pri čemer reприza prvega dela prinaša fugiran stavek. Srednji del, „Più mosso“ je lep primer združitve pihal in godal brez medsebojnega podvojevanja, dokler ne zraste v gost „tutti“ stavek.

Tretji stavek, Vivace, sega po izmenjavi $\frac{5}{4}$ s $\frac{3}{4}$ taktom in uvaja mnogo sinkopičnih naglasov. Ta stavek je najhomogenejši in poteka v enem daflu. Le v sredini osnovno ritmično-melodično gibanje prepletajo pasaže v osminskih triolah.

Četrti stavek, Religioso, se drži iste sheme kot drugi /Tranquillo/. Omejuje se na godala. Prvi del Religiosa je imitacijsko zasnovan. Drugi del je redek primer povdarpene homofonosti pri S. Ostercu. Na orgelsko zveneči harmoniji se vzpenja v velikem loku violinski solo, ki pretežno disonira z akordiko spremljave.

Zadnji stavek, Presto, pričinja s fugatom. Razvrstitev teme se drži klasičnega tonalnega principa. Glava teme je oblikovana v $\frac{9}{8}$ taktu, medtem ko je ostali del teme $\frac{6}{8}$. - Po čedalje gostejšem orkestralnem stavku se tema drobi in preide v Moderato, v katerem imajo pihala glavno besedo in ki zveni v svoji preprosti diatoniki in lagodnem plesnem ritmu zelo poljudno, folklorno. Tudi Presto je v oblikovnem pogledu veliki $\bar{A} B \bar{A}$ in se konča s kratkim Furioso v uni sonu.

Društvo slovenskih skladateljev je izdalo „Suito za orkester“ Slavka Osterca s podporo Fonda za napredek kulturnih dejavnosti pri Svetu za prosveto in kulturo Socialistične republike Slovenije. Tisk je upošteval le tiste oznake za dinamiko, agogiko in tempo, ki jih je v svojo lastnoročno napisano partituro vnesel S. Osterc sam. Ta rokopis je na koncu opremljen z datumom 12. X. 1929. Prva izvedba „SUITE“ je bila v Ljubljani 1. maja 1931. Izvajal jo je Niko Štritof z orkestrom narodnega gledališča v Ljubljani.

Pavel Šivic

Pregled Osterčevih orkestralnih skladb

1. KRST PRI SAVICI, simfonična slika. Komp. 1920 ali 1921. Rokopis. NUK.
2. BAGATELE / Jdila, Menuet, Erotikon, Scherzando/ Komp. 1921/22. Rokopis. NUK.
3. SIMFONIJA V C-DURU „IDEALI“ /Andante maestoso-Allegro, Andante, Tarantela, Finale-Presto/ Komp. 1922. Rokopis. NUK.
4. UBEŽNI KRALJ, simfonična slika. Komp. 1922. Rokopis. Izgubljena.
5. NOKTURNO IN HUMORESKA. Priredbi 3. in 2. stavka izgubljenega Liričnega godalnega kvarteta. Komp. 1922. Rokopis. NUK.
6. MALA SUITA NA MOTIVE OPERE „OSVETA“. Komp. 1923. Rokopis. NUK.
7. POVODNI MOŽ, simfonična slika po Prešernovi baladi. Komp. 1924. Rokopis. NUK.
8. SUITA /Tempo di marcia, Tranquillo, Vivace, Religioso, Presto/. Posvečena Rvi Reger. Komp. 1929. Religioso izšel 1936 kot edicija GM.
9. ŠTIRI SKLADBE ZA ORKESTER¹⁾ /Moderato, Tranquillo, Vivace, Grave/. Vsi stavki razen tretjega orkestrirani po stavkih Suite za 8 instrumentov /1928./ Komp. 1929. Rokopis. NUK.
10. KONCERT ZA ORKESTER /Allegro con brio, Andante, Vivace/. Komp. 1931/32. Rokopis. NUK.
11. OUVERTURE CLASSIQUE. Komp. 1932. Rokopis. NUK, SF in RTVL.
12. KONCERT ZA KLAVIR IN PIHALA. /Allegro, Lento, Vivo/. Posvečen Aloisu Habi. Komp. 1933. Natisnjen leta 1960 kot edicija Zveze skladateljev Jugoslavije.
13. PASSACAGLIA IN KORAL. Komp. 1934. Rokopis. NUK in SF.
14. SLANICA, variacije na Schwabovo pesem. Komp. 1935. Osnutek, datiran dne 25. 3. 1935. hrani Lidija Osterc. Partitura pogrešana, instrumentalni glasovi razen klavirskega pri Albinu Fažinu.
15. DANSES /Allegro moderato, Valse Lento, Vivo/. Posvečeni Hermannu Scherchnu. Komp. 1935. Izšli z naslovom TROIS DANSES ORIENTALES pri Edition ARS NOVA, Bruxelles-Zürich. Izvirnik v knjižnici AG.²⁾
16. MOUVEMENT SYMPHONIQUE. Posvečen Karlu Boleslavu Jiráku. Komp. 1936. Rokopis. NUK in SF.
17. SIMFONIJA/QUATRE PIÈCES SYMPHONIQUES/ /Marche, Caprice, Musique funèbre, Tocate/. Posvečena dr. Vladimirju Guzelju. Komp. 1938/39. Rokopis. NUK.
18. NOKTURNO za godalni orkester, „ZELENI SE GAJ“. Instrumentacija klavirskega nokturna /1936/. Posvečen dr. Ivanu Marinčiču. Rokopis. NUK in SF.³⁾
19. MATI, simfonična pesnitev. Posvečena Viktorju Andrejeviču Plotnikovu. Komp. 1940. Rokopis. NUK in SF.

¹⁾ V beležnici, v katero je zapisoval izvedbe svojih skladb, imenuje Osterc to delo MALA SUITA.

²⁾ Izvedeni v ljubljanski operi tudi kot balet v koreografiji Petra Golovina pod naslovom „Močnejše od smrti“/14. 6. 1939/

³⁾ Izveden kot baletna točka v ljubljanski operi pod naslovom „Zapuščeni“. Koreograf in plesavec Boris Pilato. /24. 11. 1940/

⁴⁾ Pobudo za to delo je Ostercu dal koreograf Boris Pilato. Želel je imeti glasbo za svojo baletno zamisel „Cezakonska mati“, vendar do izvedbe v operi ni prišlo. Pač pa je bilo delo koncertno izvedeno takoj po nastanku hkrati s simfonijo in še drugimi skladbami slovenskih avtorjev na koncertu UJMA v Unionski dvorani v Ljubljani /16. 12. 1940./

Tempo di marcia

Unif. *mf*

Unif. *mf*

Ule *mf*

Ucl. *mf*

Cb. *mf*

①

Unif. *cresc.*

Unif. *cresc.*

Ule *cresc.*

Ucl. *cresc.*

Cb. *cresc.*

②

Unif. *f* *decresc.* *mf*

Unif. *f* *decresc.* *mf*

Ule *f* *decresc.* *mf*

Ucl. *f* *decresc.* *mf*

Cb. *f* *decresc.* *mf*

Fl.

Ob.

C.l.

Cl.

Cl.

Fg.

Fg.

Cr.

Cr.

Tb.

C.gr.

Uni

Uni

Ule

Ucl.

Cb.

3

Fl.

Ob.

C.I.

Cl.

Cl.

Fg.

Fg.

Cr.

Cr.

Th.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

3

Uni.

Uni.

Ule.

Uel.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

4

Fl. *ff decresc.*

Ob. *ff decresc.*

C.I. *ff decresc.*

Cl. *ff decresc.*

Cl. *ff decresc.*

Fg. *ff decresc.*

Fg. *ff decresc.*

Cr. *ff decresc.*

Cr. *ff decresc.*

Tb. *ff decresc.*

4

Uni *ff decresc.*

Uni *ff decresc.*

Ule *ff decresc.*

Ucl. *ff decresc.*

Cb. *ff decresc.*

This page of musical score is for a woodwind and string ensemble. It features the following parts:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets (Cl. I and Cl.)
- Bassoons (Fg.)
- Cor Anglais (Cr.)
- Trombone (Tb.)
- Violins (Vni)
- Viola (Vle)
- Violoncello (Vcl.)
- Contrabass (Cb.)

The score is written in a key signature of one flat (B-flat major or F major) and a 3/4 time signature. It includes various musical notations such as triplets (marked with a '3'), dynamics (marked with 'f' for forte), and articulation marks. The woodwind parts feature complex rhythmic patterns and melodic lines, while the string parts provide a steady accompaniment.

5

Fl. Picc. Ob. C. I. Cl. Cl. Fg. Fg. Cr. Cr. Tb.

5

Uni. Uni. Ule. Ucl. Cb.

6

Picc.

Ob.

C. I.

Ci.

Fg.

Fg.

Cr.

1 con sord.

6

Fl. *f*

Picc. *p*

Ob. *mf*

Cl. *mf* *f*

Cl. *p* *f*

Fg. *f* *f cresc.*

Fg. *mf* *f* *f cresc. a 2 (senza sord)*

Cr. *f cresc.*

Cr. *f cresc.*

Trbni *f cresc.*

Trbni *f cresc.*

Uni *f*

Uni *f*

Wie *(pizz.) mf pizz.* *f arco*

Ucl. *mf* *f* *cresc.*

Cb. *f* *cresc.*

7

Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Frhn.
Frhn.
Tb.

This section of the score contains parts for five woodwind instruments and two brass instruments. The woodwinds (Cl., Fg., Cr.) and one brass instrument (Frhn.) play a melodic line with frequent triplets and sixteenth-note patterns. The other brass instrument (Tb.) provides a rhythmic accompaniment. Dynamic markings include fortissimo (ff) and accents (a2). The score is written in a key with one sharp (F#) and a common time signature.

7

Ucl.
Cb.

This section of the score contains parts for the Oboe (Ucl.) and Contrabass (Cb.). The Oboe part features a melodic line with slurs and accents, while the Contrabass part provides a rhythmic accompaniment with eighth and sixteenth notes. The music continues the rhythmic and melodic themes established in the previous section.

8

Cl.
Cl.
Fg.
Fg.
Cr.
Cr.
Trbn.
Trbn.
Trbn.
Tb.

f cresc.
ff
ff
ff
f cresc. c.e. senza sord.
II con sord. cresc.
ff
ff
ff

8

Uni.
Uni.
Vle.
Vcl.
Cb.

ff
ff
ff
f cresc.
f cresc.

9

Cl. 7

Cl. 7

Fg. 7

Fg. 7

Cr. 7

Cr. 7

Trb. 3 7 7

Trbn. 7

Trbn. Tb. 7

9

3 *sul G*

mf

sul G

mf

3

3

3

3

3

mf

mf

mf

mf

Cr. *f*

Cr. *f*

Uni

Uni

Ule *tr*

Ucl *tr*

Ucl *tr*

Ucl *f*

Ucl *tr*

Cb. *f*

Cb. *tr*

10

Cr. Cr.

Musical score for two Cr. parts, measures 1-6. The top Cr. part is in treble clef with a key signature of one sharp (F#). The bottom Cr. part is in bass clef with a key signature of two flats (Bb, Eb). Both parts feature a series of chords and some melodic movement.

10

Ucl. Cb.

Musical score for Ucl. and Cb. parts, measures 1-6. The Ucl. part is in bass clef with a key signature of one sharp (F#). The Cb. part is in bass clef with a key signature of two flats (Bb, Eb). Both parts feature a series of chords and some melodic movement.

11

Cr. Cr.

Musical score for two Cr. parts, measures 1-6. The top Cr. part is in treble clef with a key signature of one sharp (F#). The bottom Cr. part is in bass clef with a key signature of two flats (Bb, Eb). Both parts feature a series of chords and some melodic movement. A *mf* dynamic marking is present in the second measure of the top Cr. part.

11

Uni Uni Vle Ucl. Cb.

Musical score for Uni, Vle, Ucl., and Cb. parts, measures 1-6. The top Uni part is in treble clef with a key signature of one sharp (F#). The middle Uni part is in treble clef with a key signature of one sharp (F#). The Vle part is in bass clef with a key signature of one sharp (F#). The Ucl. part is in bass clef with a key signature of one sharp (F#). The Cb. part is in bass clef with a key signature of two flats (Bb, Eb). All parts feature a series of chords and some melodic movement. *mf* dynamic markings are present in the first measure of the top Uni, middle Uni, Ucl., and Cb. parts.

Uni
 Uni
 Ole
 Ucl.
 Cb.

cresc.
cresc.
cresc.
cresc.
cresc.

12

Uni
 Uni
 Ole
 Ucl.
 Cb.

f decresc.
mf
mf
mf
mf

13

G. C.
 Uni
 Uni
 Ole
 Ucl.
 Cb.

f

14

Fl. *f*

Picc. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Fg. *f*

Fg. *f*

Cr. *f* *a 2*

Cr. *f* *a 2*

Trb. *f* *a 2 (senza sord.)*

Trbn. *f*

Trbn. *f*

Th.

Trni *f*

Trni *f*

Tle *f*

Tol. *f*

Cb. *f*

14

Fl. *cresc.*

Picc. *cresc.*

Ob. *cresc.*

Cr. I. *cresc.*

Cl. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Fg. *cresc.*

Cr. *cresc.*

Cr. *cresc.*

Trb. *cresc.*

Trbn. *cresc.*

Trbn. *cresc.*

Tb. *cresc.*

14

Uni. *cresc.*

Uni. *cresc.*

Ue. *cresc.*

Ucl. *cresc.*

Cb. *cresc.*

Fl. *ff decresc.* 3

Picc. *ff decresc.* 3

Ob. *ff decresc.* 3

Cor. I. *ff decresc.* 3

Cl. *ff decresc.* 3

Cl. *ff decresc.* 3

Fg. *ff decresc.* 3

Fg. *ff decresc.* 3

Cor. II. *ff decresc.* 3

Cor. II. *ff decresc.* 3

Trp. *ff decresc.* 3

Trbn. *ff decresc.* 3

Tbn. *ff decresc.* 3

Trp. *ff decresc.* 3

Trbn. *ff decresc.* 3

Tbn. *ff decresc.* 3

Fl.
Picc.
Ob.
Cor. I.
Cl.
Cl.
Fg.
Fg.
Cor.
Cor.
Trb.
Trbn.
Trbn. Tb.

This section of the score includes parts for Flute, Piccolo, Oboe, Cor Anglais I, Clarinet, Clarinet, Fagotto, Fagotto, Cor Anglais, Cor Anglais, Trombone, Trombone, and Trombone/Tuba. The notation features various musical symbols such as triplets, trills, and slurs. The key signature has one flat (B-flat) and the time signature is 7/8.

Uni.
Uni.
Uk.
Ucl.
Cb.

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The notation features various musical symbols such as triplets, trills, and slurs. The key signature has one flat (B-flat) and the time signature is 7/8.

II

Tranquillo

First system of musical notation for the first section, featuring five staves: Violini I (Uni), Violini II (Uni), Violoncelli (Vcl.), Contrabbassi (Cb.), and Viola (Vle).

Violini I (Uni): *p*, *mf*

Violini II (Uni): *p*, *mf*

Violoncelli (Vcl.): *p*, *mf*

Contrabbassi (Cb.): *p*, *mf*

Viola (Vle): *p*, *mf*

Tempo markings: *p*, *mf*

Time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4

1

Second system of musical notation, featuring five staves: Violini I (Uni), Violini II (Uni), Violoncelli (Vcl.), Contrabbassi (Cb.), and Viola (Vle).

Violini I (Uni): *p*, *mf*

Violini II (Uni): *p*, *mf*

Violoncelli (Vcl.): *p*, *mf*

Contrabbassi (Cb.): *mf*, *p*

Viola (Vle): *p*, *mf*

Tempo markings: *p*, *mf*

Time signatures: 2/4, 3/4

2

Third system of musical notation, featuring five staves: Violini I (Uni), Violini II (Uni), Violoncelli (Vcl.), Contrabbassi (Cb.), and Viola (Vle).

Violini I (Uni): *p*, *mf*, *calando*

Violini II (Uni): *div.*, *pp.*, *mf*

Violoncelli (Vcl.): *p*, *mf*

Contrabbassi (Cb.): *p*, *mf*

Viola (Vle): *p*, *mf*

Tempo markings: *p*, *mf*, *pp.*, *calando*

al tempo

Fl.

Picc. *mf*

Cr. I.

Cl. *mf*

Cl. *mf* *con sord.*

Cr. *mf* *IV con sord.*

Trb. *mf* *I con sord.*

Trgl. *mf*

③

Fl.

Picc.

Ob.

Cr. I.

Cl. *mf*

Cl. *mf* *(sord.)*

Cr. *mf* *IV (sord.)*

Cr. *mf* *(sord.)*

Trb. *mf* *I con sord.*

Trgl. *mf*

4

calando

Fl. *mf*

Picc.

Ob. *mf*

Cl. *mf*

Cl. *mf*

Fg. *mf*

Fg. *mf*

Cr. *f* | *con sord.*

Più mosso

5

Cl. *con sord.*

Cl. *con sord.*

Cr. *con sord.*

Tam tam

Ule *mp*

6

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Picc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob.

Cr. I.

Cl.

Cl.

Fg.

Fg.

6

Uni $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Uni $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Ule

Ucl. *pizz.*

Cb. *pizz.*

2/4 3/4 2/4 3/4 2/4

Ob.

Cl. I.

Cl. II.

Fg. I.

Fg. II.

Cr. I. *senza sord.*

Cr. II. *senza sord.*

Trb. *con sord.*

Uni. I.

Uni. II.

Vcl. *arco*

Cb. *arco*

7

8

Fl. *tr*

Picc. *tr*

Ob.

Cl.

Cl.

Fg.

Fg.

Cn. *α ε*

Cn. *α ε*

Trb.

Tb.

Detailed description: This system contains the first seven staves of the score. The Flute and Piccolo parts feature complex rhythmic patterns with triplets and sixteenth notes, and are marked with a trill (tr). The Oboe, Clarinets, Fagottos, and Trombones play steady eighth-note patterns. The Cor Anglais parts have a melodic line with some rests. The key signature has one sharp (F#) and the time signature is 3/4.

8

Uni. *tr*

Uni.

Ule. *mf*

Ucl.

Cb.

Detailed description: This system contains the last four staves of the score. The Violin parts continue with melodic lines, with the first Violin marked with a trill (tr). The Viola, Violoncello, and Contrabass parts provide harmonic support with eighth-note patterns. The key signature has one sharp (F#) and the time signature is 3/4.

9

10

pesante

Fl.

Picc.

Ob.

Cr. I.

Cl.

Cl.

Fg.

Fg.

Cr. (a2)

Cr. (a2)

Tb.

Detailed description: This block contains the musical notation for measures 9 and 10 of the upper section of the score. The instruments listed on the left are Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet I (Cr. I.), Clarinet II (Cl.), Bassoon I (Fg.), Bassoon II (Fg.), Cor Anglais I (Cr. (a2)), Cor Anglais II (Cr. (a2)), and Trombone (Tb.). The time signature for measure 9 is 2/4, and for measure 10 it is 3/4. The music is written in a key signature of one flat (B-flat major or D minor). The notation includes various note values, rests, and articulation marks. The Piccolo part has a 2/4 time signature in measure 9 and a 3/4 time signature in measure 10. The Cor Anglais parts are marked with '(a2)'. The Trombone part is in the bass clef.

9

10

pesante

Uni

Uni

Ule

Ucl.

Cb.

Detailed description: This block contains the musical notation for measures 9 and 10 of the lower section of the score. The instruments listed on the left are Trumpet I (Uni), Trumpet II (Uni), Trombone (Ule), Trombone (Ucl.), and Contrabass (Cb.). The time signature for measure 9 is 2/4, and for measure 10 it is 3/4. The music is written in a key signature of one flat. The notation includes various note values, rests, and articulation marks. The Trumpet parts are in the treble clef, and the Trombone and Contrabass parts are in the bass clef.

rall.

11

Tempo 1^{mo}

Picc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

mf

Cl. $\frac{4}{4}$ $\frac{2}{4}$

mf

Fg. $\frac{4}{4}$ $\frac{2}{4}$

mf

Fg. $\frac{4}{4}$ $\frac{2}{4}$

mf

Cr. $\frac{4}{4}$ $\frac{2}{4}$

mf con sord.

rall.

11

Tempo 1^{mo}

Uni $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

mf

Uni $\frac{4}{4}$ $\frac{2}{4}$

mf arco

Ole $\frac{4}{4}$ $\frac{2}{4}$

mf arco

Ucl. $\frac{4}{4}$ $\frac{2}{4}$

mf arco

Cb. $\frac{4}{4}$ $\frac{2}{4}$

mf

pizz. mf p pizz. mf

Fl. *f* *mf*

Picc.

Ob. *f*

Cr. I. *f* *mf*

Cl. *f*

Cl.

Fg. *f* *mf*

Fg. *f* *mf*

Cr. I (sord.) *f* *mf*

Cr. II *mf* *f* *mf*

Trg. *f*

Uni. *pizz.* *f*

Uni. *pizz.* *f* *arco*

Ule. *f*

Vcl. *f*

Cb. *f*

Fl. *b*

Ob. *p* *mp*

Cr. I. *mf* *mp*

Cl. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Fg. *p* *mp*

Fg. *p* *mp*

Cr.

Detailed description: This block contains the woodwind section of a musical score. It includes staves for Flute (Fl.), Oboe (Ob.), Cor Anglais (Cr. I.), two Clarinets (Cl.), two Bassoons (Fg.), and a Contrabassoon (Cr.). The Flute part begins with a melodic line in the first measure, marked with a flat. The Oboe and Cor Anglais parts enter in the fourth measure with a melodic line marked *p*. The Clarinets and Bassoons have a rhythmic accompaniment in the first two measures, marked *mf*, which then changes to a melodic line in the fourth measure, marked *f*. The Contrabassoon part is mostly blank, with a few notes in the first measure.

Unl. *arco*

Unl. *mf* *f*

Unl. *div. sul pont.* *mf* *f*

Ucl. *mf*

Cb. *mf*

Detailed description: This block contains the string section of a musical score. It includes staves for Violins (Unl.), Violas (Unl.), Violoncello (Ucl.), and Double Bass (Cb.). The Violins and Violas parts enter in the first measure with a melodic line marked *mf*. The Violoncello and Double Bass parts enter in the first measure with a rhythmic accompaniment marked *mf*. The Violins and Violas parts change to a melodic line in the fourth measure, marked *f*. The Violoncello and Double Bass parts change to a rhythmic accompaniment in the fourth measure, marked *f*. The Violoncello part has a *div. sul pont.* marking in the first measure.

13

calando

Ob.

Cr. I.

Cl.

Cl.

Fg.

Fg.

Tr.

13

calando

sul G

Uni.

Uni.

Ole.

Ucl.

Cb.

III

Vivace

Fl. $\frac{5}{4}$ *mf* $\frac{3}{4}$ $\frac{5}{4}$

Picc. *mf* $\frac{3}{4}$ $\frac{5}{4}$

Ob. *mf*

Cl. *mf*

Cl. *mf*

Fg. *mf*

Fg. *mf*

①

$\frac{3}{4}$ $\frac{5}{4}$

Ob.

Cl.

Cl.

Fg. *mf*

Fg.

This page of a musical score, numbered 38, features a woodwind and string ensemble. The instruments and their parts are as follows:

- Flute (Fl.):** Treble clef, playing a melodic line with accents and dynamic markings of *f* and *mf*. It includes a triplet of eighth notes in the second measure.
- Piccolo (Picc.):** Treble clef, playing a similar melodic line to the flute, with dynamic markings of *f* and *mf*. It includes a triplet of eighth notes in the second measure.
- Oboe (Ob.):** Treble clef, playing a melodic line starting in the third measure with a dynamic marking of *mf*.
- Clarinet (Cl.):** Two parts in treble clef, playing a rhythmic accompaniment with dynamic markings of *f* and *mf*.
- Bassoon (Fg.):** Two parts in bass clef, playing a rhythmic accompaniment with dynamic markings of *f* and *mf*.
- Cor Anglais (Cr.):** Two parts in treble clef, playing a rhythmic accompaniment with dynamic markings of *f* and *mf*.
- Trumpet (Trgl.):** Two parts in treble clef, playing a rhythmic accompaniment with dynamic markings of *f* and *mf*.
- Violin (Uni.):** Two parts in treble clef, playing a rhythmic accompaniment with dynamic markings of *f* and *mf*. It includes a triplet of eighth notes in the second measure.
- Viola (Ucl.):** Two parts in bass clef, playing a rhythmic accompaniment with dynamic markings of *f* and *mf*.

The score is divided into four measures. The first measure is in 4/4 time. The second measure is in 3/4 time, indicated by a '3' over the staff. The third measure is in 4/4 time. The fourth measure is in 5/4 time, indicated by a '5' over the staff. The key signature is one sharp (F#).

2

Ob.

Cl.

Cl.

Fg.

Fg.

Cr.

Cr.

Trgl.

3/4 5/4

2

Uni.

Uni.

Ule.

Ucl.

3/4 5/4

This musical score page, numbered 40, is arranged in two systems. The top system includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn.), and Tuba (Tb.). The bottom system includes parts for Trumpet (Trb.), Trombone (Trbn.), Tuba (Tb.), and Cello/Double Bass (Cb.).

The score is written in 5/4 time, with a key signature of one sharp (F#). The first system begins with a 5/4 time signature and a 4-measure rest for the Flute and Piccolo. The woodwinds and strings enter with various rhythmic patterns, including eighth and sixteenth notes. The brass section (Trumpets, Trombones, and Tuba) features a melodic line with accents and dynamic markings of *ff* and *f*. The Cello/Double Bass part includes a *pizz.* (pizzicato) marking.

Dynamic markings include *ff* (fortissimo) and *f* (forte). The score also features accents (>) and slurs. A 3/4 time signature change is indicated in the second system for the Flute and Piccolo parts. The bottom system continues with similar rhythmic and dynamic patterns for the lower instruments.

3

Fl.

Picc.

Ob.

C.I.

Cl.

Cl.

Fg.

Fg.

Cr.

Cr.

Trb.

Trbn.

Trbn.
Tb.

3

Uni.

Uni.

Ule.

Ucl.

Cb.

Fl. *mf* 3 3 3 *f* 3 3 3 *ff* 4

Picc. *f* 3 3 3 *ff* 4

Ob. *mf* 3 3 3 *f* *ff*

C.I. *mf* 3 3 3 *f* *ff*

Cl. *mf* 3 3 3 *f* 3 3 3 *ff*

Cl. *mf* 3 3 3 *f* 3 3 3 *ff*

Fg. *f*

Fg. *f*

Cr. *f* *al* > > >

Trgl. *f*

Un. *div.* *mf* 3 3 3 *f* 3 4 4

Un. *div.* *mf* 3 3 3 *f* 3 4 4

Ucl. *pizz.* *mf* *pizz.* *f*

Cb. *mf* *f*

Fl. *ff* *f* *6/4* *5/4*

Picc. *ff* *f* *6/4* *5/4*

Cl. *ff*

Cl. *ff*

Fg. *f*

Fg. *f*

Cr. *f* *mf*

Uni. *f* *mf* *pizz.* *6/4* *5/4*

Uni. *f* *mf* *pizz.* *6/4* *5/4*

Ule. *arco* *mf* *pizz.* *mf* *pizz.*

Ucl. *mf* *pizz.* *mf* *pizz.* *mf*

4

5/4 3/4 5/4

Ob.

C.I. *mf cresc.*

Cl.

Fg.

Fg.

Cr.

4

5/4 3/4 5/4

Uni.

Uni.

Vle.

Ucl.

Cb.

Fl. *f*

Ob.

C.I. *f*

Cl. *f*

Cl. *f*

Fg. *f*

Fg. *f*

Cr. *f*

Cr. *f*

Trb. *f* *con sord.*

Uni. *arco* *ff*

Uni. *arco* *ff*

Ule. *arco* *ff*

Ucl. *f*

5

Fl.

Picc.

Ob.

Cl.

Cl.

Cr.

Cr.

Trb.

Trgl.

5

Uni.

Uni.

Ule.

Ucl.

Cb.

arco

Fl.

Picc.

Ob.

C.I.

Cl.

Cl.

Cr.

Cr.

Trb.

Trbn.

Trbn. Tb.

Trgl.

Uni

Uni

Ule

Ucl.

Cb.

5
4

ff

5
4

6

Fl. *fff*

Picc. *fff*

Ob. *fff*

C.I. *fff*

Cl. *fff*

Cl. *fff*

Fg. *fff*

Fg. *fff*

Cr. *ff* *fff*

Cr. *ff* *fff*

Trb. *fff*

Trbn. *ff* *fff*

Tb. *fff*

Tp. *ff*

6

Uni *fff*

Uni *fff*

Ule *fff*

Ucl. *fff*

Cb. *fff*

IV

Religioso

Uni *4*

Uni *4*

Ule *sempre*

Ucl. *sempre*

Cb. *mf*

sempre

sempre

f

f

f

f

①

p mf cresc.

f cresc.

decresc.

p mf cresc.

f cresc.

decresc.

mf

p mf cresc.

f cresc.

decresc.

f decresc.

div.

f decresc.

2

div. sul tasto
pp
div. sul tasto
p
unis.
p

Una solo

Una solo sul G al Φ

mf

3

Una solo

p
pp
pp
pp

4

Una solo

Tutti

5

mp
mp
sul tasto
p
pp
sul tasto
p
pp
mf

6

mf
p
f
div. sempre
f

div. sempre
f
poco a poco ritenuato
decresc.
decresc.
decresc.
decresc.
mf
mf

V

Presto

Fl. *ff*

Picc. *ff*

Ob. *ff*

C.I. *ff*

Cl. *ff*

Cl. *ff*

Fg. *ff*

Fg. *ff*

Cr. *a2 ff*

Cr. *a2 ff*

Trb. *ff*

Trbn. *a2 ff*

Trbn. *ff*

Tb. *ff*

Ptti *Presto*

Uni *ff*

Uni *ff*

Ule *ff*

Ucl. *ff*

Cb. *ff*

Uni

1

mf

Uni

Uni

tr

ff

2

Uni

Uni

f

tr

f

3

Uni

Uni

4

Uni

Uni

Ole

Uni

Uni

Ole

5

Uni
Uni
Ule

Musical score for measures 5-6. The score is for three instruments: two Unis (Violins) and one Ule (Viola). The top staff (Violin I) features a melodic line with eighth and sixteenth notes, including a trill in measure 6. The middle staff (Violin II) plays a similar melodic line. The bottom staff (Viola) provides harmonic support with eighth notes and rests. The key signature has one sharp (F#) and the time signature is 3/8.

6

Uni
Uni
Ule
Ucl.
Cb.

Musical score for measures 7-12. The score is for five instruments: two Unis, Ule, Ucl. (Cello), and Cb. (Double Bass). The top staff (Violin I) has a melodic line with a trill in measure 7 and a fermata in measure 12. The middle staff (Violin II) has a melodic line with a trill in measure 7. The Ule staff has a melodic line with trills in measures 7, 8, and 9. The Ucl. and Cb. staves play a rhythmic accompaniment of eighth notes. Dynamics include *ff* (fortissimo) and *f* (forte). The key signature has one sharp (F#) and the time signature is 3/8.

Uni
Uni
Ule
Ucl.
Cb.

Musical score for measures 13-18. The score is for five instruments: two Unis, Ule, Ucl. (Cello), and Cb. (Double Bass). The top staff (Violin I) features a complex melodic line with many accidentals. The middle staff (Violin II) has a melodic line with eighth notes. The Ule staff has a melodic line with eighth notes. The Ucl. and Cb. staves play a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#) and the time signature is 3/8.

7

Uni
 Uni
 Ule
 Ucl.
 Cb.

cresc.
cresc.
cresc.
cresc.
cresc.

f

tr
tr

8

Fl.
 Picc.
 Cl.
 Cl.

ff
ff
ff
ff

8

Uni
 Uni
 Ule
 Ucl.
 Cb.

ff
ff
ff
ff
ff

tr
tr
tr
tr

10

Fl. *ff* *decresc.*

Picc. *ff* *decresc.*

Ob. *ff*

C. I. *ff*

Cl. *ff* *decresc.*

Cl. *ff* *decresc.*

Fg. *ff* *decresc.*

Fg. *ff*

Cr. *a2 ff*

Cr. *a2 ff*

Trb. *a2 ff*

Trbn. *a2 ff*

Trbn. *ff*

Tb. *ff*

Ptti

10

Uni. *ff* *decresc.*

Uni. *ff* *decresc.*

Ule. *ff* *decresc.*

Ucl. *ff* *decresc.*

Cb. *ff* *pizz. >* *decresc. arco*

poco a poco ritard.

Fl.

Picc.

Cl.

Cl.

Fg.

poco a poco ritard.

Uni

Uni

Ule

Ucl.

Cb.

11

accel.

Fg.

Fg.

Cr.

Cr.

11

accel.

Uni

Uni

Ule

Ucl.

Cb.

Moderato

Cl. *mf*

Cl. *mf*

Fg.

Fg.

Cr. *p*

Cr.

12

Cl. *mf*

Cl. *mf*

Fg. *mf*

Fg. *mf*

Cr. *p* *sord. mf*

Cr. *mf con sord.*

Trb. *mf*

12

3/4

3/8

2/4

3/8

3/8

3/4

Fl. *p*

Ob. *p* | *con sord.* *p*

Trb. *p*

Uni *arco* *p*

Ule *pizz. div.* *p*

Ucl. *pizz. div.* *p*

Ob. *p*

C. I. *p*

Cl. *tr.* *p*

Cl. *p*

Ule *unis.* *p*

Ucl. *p*

Cb. *pizz.* *p*

14

Picc. *f* *tr*

Ob. *f*

Cl. *f*

Cl. *f*

Fg. *f*

Fg. *f* *senza sord.*

Ctr. *f* *senza sord.*

Ctr. *f*

14

Uni *arco* *f*

Ule *div.* *f*

Ucl. *f*

Cb. *f*

Fl. *f*

Picc. *f* *tr*

Ob. *f* *tr*

C. I. *f* *tr*

Cl. *f*

Cl. *f*

Fg. *f*

Fg. *f*

Cr. *f* (*senza*)

Cr. *f* *senza sord.*

Trb. *f*

Trp. *f*

Uni. *f*

Uni. *f*

Ule. *f*

Ucl. *f*

Cb. *f*

15

accel.

Fl.

Picc.

Ob.

C.I.

Cl.

Cl.

Fg.

Fg.

Cr.

Cr.

Trb.

15

accel.

Uni.

Uni.

Ule.

Ucl.

Presto

Fl. *tr*

Picc. *fff tr*

Ob. *fff tr*

C. I. *fff tr*

Cl. *fff tr*

Cl. *fff tr*

Fg. *fff tr*

Fg. *fff tr*

Cr. *fff*

Cr. *fff*

Cr. *fff*

Trbn. *f*

Tp. *fff*

Presto

Uni. *tr*

Uni. *fff tr*

Ule. *fff tr*

Ucl. *fff tr*

Cb. *arco fff*

Ucl. *f*

Cb. *f*

Ucl. *tr btr*

Cb. *f*

Fg.

 Fg.

 Ule

 Ucl.

 Cb.

Fg.

 Fg.

 Ule

 Ucl.

 Cb.

Cl.

 Cl.

 Fg.

 Fg.

 Cr.

 Uni

 Uni

 Ule

 Ucl.

 Cb.

This page of a musical score, numbered 68, contains staves for various instruments. The woodwind section includes:

- Ob.** (Oboe): Starts with a dynamic marking of *f* and plays a melodic line.
- Cl.** (Clarinets): Two staves, both playing melodic lines.
- Fg.** (Fagotti): Two staves, with the lower staff including a *btu* (basso continuo) marking.
- Cr.** (Corni): One staff, playing a melodic line.

The string section at the bottom includes:

- Uni.** (Violins): Two staves.
- Ule.** (Violas): One staff.
- Ucl.** (Cellos): One staff.
- Cb.** (Double Basses): One staff.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The woodwinds and strings are playing in a key with one flat (likely B-flat major or D minor).

19

Musical score for measures 1-4. The score includes parts for Oboe (Ob.), Clarinet in C (Cl.), Clarinet in Bb (Cl.), Flute (Fg.), Bassoon (Fg.), and Cor Anglais (Cr.). The Oboe part features a melodic line with eighth and sixteenth notes. The Clarinet in C part has a melodic line with a slur. The Clarinet in Bb part has a melodic line with a slur. The Flute part has a melodic line with a slur and a dynamic marking of *f*. The Bassoon part has a melodic line with a slur and a dynamic marking of *f*. The Cor Anglais part has a melodic line with a slur and a dynamic marking of *f*. There are also empty staves for Trumpet, Trombone, and Double Bass.

19

Musical score for measures 1-4. The score includes parts for Trumpet (Uni), Trombone (Ule), Violoncello (Ucl.), and Contrabass (Cb.). The Trumpet part has a melodic line with a slur. The Trombone part has a melodic line with a slur. The Violoncello part has a melodic line with a slur. The Contrabass part has a melodic line with a slur and a dynamic marking of *f*. There are also empty staves for Flute, Oboe, Clarinet, and Bassoon.

This page of a musical score, numbered 70, contains parts for several instruments. The staves are arranged as follows:

- Ob.** (Oboe): Treble clef, starting with a dynamic marking of *f*.
- Cl.** (Clarinet): Treble clef, starting with a dynamic marking of *f*.
- Cl.** (Clarinet): Treble clef, starting with a dynamic marking of *f*.
- Fg.** (Bassoon): Bass clef, starting with a dynamic marking of *f*.
- Fg.** (Bassoon): Bass clef, starting with a dynamic marking of *f*.
- Cr.** (Cornet): Treble clef, starting with a dynamic marking of *f*.
- Trb.** (Trumpet): Treble clef, starting with a dynamic marking of *f*.
- Vni** (Violin): Treble clef, starting with a dynamic marking of *f*.
- Vni** (Violin): Treble clef, starting with a dynamic marking of *f*.
- Vle** (Viola): Bass clef, starting with a dynamic marking of *f*.
- Vcl.** (Violoncello): Bass clef, starting with a dynamic marking of *f*.
- Cb.** (Contrabass): Bass clef, starting with a dynamic marking of *f*.

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *tr*.

20

Ob. *tr*

C. I. *f*

Cl. *tr* *tr*

Cl.

Fg. *f*

Fg.

Trb.

20

Uni

Uni *tr* *tr* *f*

Ule

Ucl.

Cb.

Ob.
C. I.
Cl.
Cl.
Fg.
Fg.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

This section of the score covers measures 1 through 21. It features six staves for woodwinds and strings. The woodwinds include Oboe (Ob.), Cor Anglais (C. I.), Clarinet in C (Cl.), Clarinet in Bb (Cl.), and two Flutes (Fg.). The strings are represented by six empty staves. The woodwind parts are active, with various rhythmic patterns and melodic lines. The flute parts have a steady eighth-note accompaniment. The string parts are empty, suggesting they are playing a simple accompaniment or are silent. The dynamic marking *cresc.* (crescendo) is present in the woodwind parts.

Uni
Uni
Vle
Vcl.
Cb.

pizz.
f
cresc.
cresc.
cresc.
cresc.

This section of the score covers measures 22 through 33. It features five staves for strings. The Violin I (Uni) and Violin II (Uni) parts have melodic lines. The Viola (Vle) part has a rhythmic accompaniment. The Violoncello (Vcl.) part has a steady eighth-note accompaniment. The Contrabass (Cb.) part has a simple accompaniment. The dynamic marking *pizz.* (pizzicato) is present in the Violoncello part, and *f* (forte) is present in the Contrabass part. The dynamic marking *cresc.* (crescendo) is present in all string parts.

Ob.

C.I.

Cl.

Cl.

Fg.

Fg.

Vni

Vni

Vle

Vcl.

Cb.

tr

tr

tr

arco

Fl. *ff*

Picc. *ff*

Ob. *ff*

C. I. *ff*

Cl. *ff* *tr* *tr*

Cl. *ff* *tr*

Fg. *ff* *tr*

Fg. *ff* *tr*

Cr. *ff* *a 2*

Trb. *ff*

Uni *ff* *tr*

Uni *ff* *tr*

Ule *ff*

Ucl. *ff* *tr*

Cb. *ff* *tr*

Fl. *cresc.*

Picc. *cresc.*

Cl. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Fg.

Cr. *cresc.*

Cr. *ff cresc.*

Trb. *ff cresc.*

Uni *cresc.*

Uni *cresc.*

Ule *cresc.*

Ucl. *cresc.*

Cb. *cresc.*

Fl.

Picc.

Ob.

C. I.

Cl.

Cl.

Fg.

Fg.

Cr.

Cr.

Trb.

Trbn.

Trbn. Tb.

Uni.

Uni.

Ule.

Ucl.

Cb.

guc

furioso

24

Fl.

Picc.

Ob.

C. I.

Cl.

Cl.

Fg.

Fg.

Cr. *a2*

Cr. *a2*

Trb.

Trbn. *18*

Trbn. Tb.

Tp. *mf*

furioso

24

Uni.

Uni.

Ule.

Ucl.

Cb.

Fl.

Picc.

Ob.

Cl.

Cl.

Fg.

Fg.

Cr. *acc*

Cr. *acc*

Trb. *acc*

Trbn. *acc*

Trbn. Tb.

Trbn. *guc* *fff*

Vni

Vni

Vle

Vcl.

Cb.

