

Konstantin Saradjew gewidmet / Константину Сараджеву

# N. MJASKOWSKY

Н. МЯСКОВСКИЙ

## SILENTIUM

МОЛЧАНИЕ

Symphonische Erzählung  
(nach E. A. POE)

Симфоническая притча  
(по Э. А. ПО)

OP. 9

PARTITURA



AUFPÜHRUNGSRECHT VORBEHALTEN · DROITS D'EXÉCUTION RÉSERVÉS

UNIVERSAL-EDITION A.-G.  
WIEN LEIPZIG

## ORCHESTRA

Flauto piccolo	8 Corni in Fa (F)
3 Flauti	4 Trombe in Si <sup>b</sup> (B)
3 Oboi	3 Tromboni
Corno inglese	Tuba
3 Clarinetti in Si <sup>b</sup> (B)	Timpani
Clarinetto basso	Batterie (Gran Cassa, Piatti, Tam-Tam)
3 Fagotti	2 Arpe
Contrafagotto	Quintetto d'Archi

# Schweigen (Silentium)

Nach E. A. POE

„Höre mich!“ sagte der Satan.

Die Gegend, von der ich spreche, ist eine traurige Gegend in Lybien, am Ufer des Flusses Sair. Und dort gibt es keine Ruhe, kein Schweigen. Die Gewässer des Flusses zittern, als ob sie in Unruhe wären, die gigantischen Wasserlilien atmen einander zu. Die niedrigen Gebüsche sind immer in Bewegung, die schweren Bäume neigen sich von einer Seite zur anderen. Es war Nacht und ich stand im Morast, zwischen den hohen Lilien.

Und plötzlich ging der blutrote Mond auf und beleuchtete einen Felsen von ungewöhnlicher Farbe. Und dort, auf der Spitze des Felsens stand ein Mensch, in Gedanken versunken. Seine Augen sprachen von Sorgen, in einzelnen Runzeln seines Gesichtes konnte ich die ganze Geschichte seiner Schwermut und Müdigkeit, seiner Abscheu vor Menschen und sein Streben nach Einsamkeit lesen . . .

Da ging ich tief in die Flut hinein und rief. Furchtbares Stöhnen hatte sich rings um den Felsen erhoben.

Die Nacht verging, der Mensch aber saß auf dem Felsen in seiner Einsamkeit.

Da verfluchte ich die Elemente und ein furchtbares Ungewitter erhob sich. Die Gewässer strömten über die Ufer, die Bäume ächzten und brachten unter dem Sturm. Es donnerte und blitzte und der Felsen spaltete sich bis zum Grunde. Die Nacht verging, der Mensch aber saß auf dem Felsen in seiner Einsamkeit.

Da geriet ich außer mir und verdamnte den Fluß und den Wind, den Wald und den Himmel, den Donner und das Atmen der Blumen zu starrem Schweigen. Kein Laut war in der ganzen großen Wüste.

Und das Gesicht des Menschen wurde blass vor Schrecken und er zitterte. Dann wandte er sein Gesicht und floh. Floh so schnell, daß ich ihn nicht mehr sah.

# Молчание

(Притча Э. А. ПО)

„Слушай меня!“ сказал Дьявол.

Область, о которой я говорю, — печальная область в Ливии, на берегах реки Замри. И там нет покоя, нет молчания. Воды реки трепещут, охваченные судорожным смятением; гигантские водяные лилии вздыхают одна к другой! Низкие заросли волнуются непрестанно, тихие деревья с могучим скрипом качаются из стороны в сторону. Была ночь и я стоял в болоте, среди высоких лилий.

И вдруг взошел кроваво-красный месяц и освещал гигантский дикий цвета утес. И там стоял человек на вершине утеса.

Чело его было возвышено от мысли, и глаза безумны от заботы, и в немногих морщинках на его лице, я прочел повесть скорби и усталости, и отвращения к человеческому, и жадного стремления к одиночеству. И ночь убывала, но человек сидел на утесе и трепетал в уединении.

Тогда я углубился в скрытые пристанища болот и возвзвал к населявшим их; и ужасные волны огласили подножье утеса. —

И ночь убывала, но человек сидел на утесе и трепетал в уединении.

Тогда я проклял стихии заклятием смятения, и страшная буря собралась на небе. Воды реки полились через берега, лилии закричали на своем ложе, и лес ломясь затрещал под ветром — и прокатился гром и засверкала молния — и утес треснул до основания. И ночь убывала, но человек сидел на утесе и трепетал в уединении.

Тогда я пришел в ярость и проклял заклятием молчания реку и ветер, и лес, и небо, и гром и вздохи лилий. И стали они прокляты и погрузились в безмолвие. Ни тени звука во всей обширной пустыне. И лицо человека стало бледно от ужаса и задрожал человек и отвратил лицо свое, и убежал, бежал прочь так быстро, что я больше не видел его.

# SILENTIUM

## МОЛЧАНИЕ

Symphonische Erzählung / Симфоническая притча

N. Mjaskowsky,  
N. Мясковский, op. 9

Flauto piccolo.

Flauti I. II. III.

Oboi I. II. III.

Corno inglese.

Clarinetti sib I. II. III.

Clarinetto Bassu sib

Fagotti I. II. III.

Contra Fagotto.

I. II. III. IV.  
Corrié in fa  
V. VI. VII. VIII.

I. II.  
Trombe sib.  
III. IV.

I. II.  
Tromboni  
III e Tuba.

Timpani.

Gr. Cassa, Piatti e Tam-Tam

Arpa I. II.

Violini I.

Violini II.

Viole.

Violoncelli.

Contra Bassi.

Larghetto (♩ = 60)

Flauto piccolo.  
Flauti I. II. III.  
Oboi I. II. III.  
Corno inglese.  
Clarinetti sib I. II. III.  
Clarinetto Bassu sib Solo P espresso e lugubre  
Fagotti I. II. III.  
Contra Fagotto.

Larghetto (♩ = 60)

I. II. III. IV.  
Corrié in fa  
V. VI. VII. VIII.  
I. II.  
Trombe sib.  
III. IV.  
I. II.  
Tromboni  
III e Tuba.

Larghetto (♩ = 60)  
con sordino

Violini I.  
Violini II.  
Viole.  
Violoncelli.  
Contra Bassi.

Musical score page 1, measures 1-4. The score includes parts for Clarinet b-flat (Cl. b. (si b.)), Bassoon (B.oon.), Flute (Fag.), Trombone (Trom.), Horn (Cor. fag.), Piano (Pno.), Double Bass (Cello) (Cb.), and Trombone (Trom.). Measure 1: Cl. b. (si b.) plays eighth notes at  $\frac{4}{4}$  time. Bassoon (B.oon.) has eighth-note pairs. Flute (Fag.) has eighth-note pairs. Trombone (Trom.) has eighth-note pairs. Horn (Cor. fag.) has eighth-note pairs. Piano (Pno.) has eighth-note pairs. Double Bass (Cb.) has eighth-note pairs. Measure 2: Bassoon (B.oon.) has eighth-note pairs. Flute (Fag.) has eighth-note pairs. Trombone (Trom.) has eighth-note pairs. Horn (Cor. fag.) has eighth-note pairs. Piano (Pno.) has eighth-note pairs. Double Bass (Cb.) has eighth-note pairs. Measure 3: Bassoon (B.oon.) has eighth-note pairs. Flute (Fag.) has eighth-note pairs. Trombone (Trom.) has eighth-note pairs. Horn (Cor. fag.) has eighth-note pairs. Piano (Pno.) has eighth-note pairs. Double Bass (Cb.) has eighth-note pairs. Measure 4: Bassoon (B.oon.) has eighth-note pairs. Flute (Fag.) has eighth-note pairs. Trombone (Trom.) has eighth-note pairs. Horn (Cor. fag.) has eighth-note pairs. Piano (Pno.) has eighth-note pairs. Double Bass (Cb.) has eighth-note pairs.

**(2)** *Moderato.* (1. 106 - 111.)  
III. Solo.

Fl.  
Oboe (orb.)  
Trom.  
Corno f.  
Vl. I.  
Vl. II.  
Vla.  
Vcl.  
Cello

Musical score page 10, measures 11-14. The score includes parts for Flute, Clarinet (G), Bassoon (Bb), Oboe, Bassoon (F), Horn (F), Trombone, Bass Trombone, Tuba, and Cello. Measure 11: Flute, Clarinet, Bassoon (Bb) play eighth notes. Measure 12: Bassoon (F) plays eighth notes. Measure 13: Trombone, Bass Trombone, Tuba play eighth notes. Measure 14: Cello plays eighth notes.

Fl.  
Cl. (G)  
Bb  
Ob.  
Bass. (F)  
Corno (F)  
Trom.  
Bass. Trom.  
Tuba  
Cello

p' espressivo  
cresc.  
cresc.  
dimin.  
pp  
p  
pp

Musical score for orchestra and organ, page 10, measures 1-3. The score includes parts for Flute (Fl.), Clarinet (Cl. b), Bassoon (Bb), C. Ingl. (C. ingl.), C. L. b. (C. L. b.), Alto (Alto), Oboe (Oboe), Cor. (Cor.), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), and Cello (Cb.). The notation shows various dynamics (p, pp, f, ff) and performance instructions (mf, dim., chiasso, molto sottile, etc.) across the three measures.

Musical score page 10, measures 11-12. The score includes parts for Picc., T., X., Pt., C. ing., Cl., C. fag., Cor., Vn. I, Vn. II, Vcl., and Cb. Measure 11 (measures 11-12) starts with a dynamic of *p*. The strings play eighth-note patterns. The woodwinds (Picc., T., X., Pt.) play eighth-note patterns with slurs. The brass (C. ing., Cl., C. fag.) play sustained notes. The woodwind section (Cor., Vn. I, Vn. II, Vcl., Cb.) play eighth-note patterns. Measure 12 begins with a dynamic of *p*, followed by *poco cresc.* The woodwind section continues their eighth-note patterns. The brass section begins with eighth-note patterns. The woodwind section reaches a dynamic of *p* at the end of measure 12.

Musical score for orchestra, measures 11-12. The score includes parts for Dingle (percussion), Cl. B. (Clarinet in B-flat), Fag. (Bassoon), and C. fag. (Cello/Bass). The notation shows various dynamics (e.g., *p*, *sfz*, *sf*) and performance instructions like *trill* and *simile*. Measure 11 ends with a fermata over the bassoon part. Measure 12 begins with a dynamic *p*.

Musical score for orchestra and piano, page 10, measures 11-14. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The piano part features eighth-note patterns. The strings play eighth-note chords. Measure 11: Violin I (staccato), Violin II (staccato), Viola (staccato), Cello (staccato), Double Bass (staccato). Measure 12: Violin I (staccato), Violin II (staccato), Viola (staccato), Cello (staccato), Double Bass (staccato). Measure 13: Violin I (staccato), Violin II (staccato), Viola (staccato), Cello (staccato), Double Bass (staccato). Measure 14: Violin I (staccato), Violin II (staccato), Viola (staccato), Cello (staccato), Double Bass (staccato).

Musical score page 8, measures 1-3. The score includes parts for Flute, Clarinet, Bassoon, Bassoon, Trombone, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 1: Flute (f), Clarinet (f), Bassoon (f), Trombone (f), Violin I (f), Violin II (f), Viola (f), Cello (f), Double Bass (f). Measure 2: Flute (p), Clarinet (p), Bassoon (p), Trombone (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p). Measure 3: Flute (pp), Clarinet (pp), Bassoon (pp), Trombone (pp), Violin I (pp), Violin II (pp), Viola (pp), Cello (pp), Double Bass (pp).

Musical score for orchestra and piano, page 10, measures 11-14. The score includes parts for Picc., Fl., C. ing., Cl., C. fag., Cor. (Bb), Vi. 1, Vi. 2, Vla., Vcl. div., and Cb. Measure 11: Picc. and Fl. play eighth-note patterns. C. ing. and Cl. play sustained notes. C. fag. and Cor. (Bb) play eighth-note patterns. Vi. 1, Vi. 2, and Vla. play sixteenth-note patterns. Vcl. div. and Cb. play eighth-note patterns. Measure 12: Similar patterns to measure 11. Measure 13: Picc. and Fl. play eighth-note patterns. C. ing. and Cl. play sustained notes. C. fag. and Cor. (Bb) play eighth-note patterns. Vi. 1, Vi. 2, and Vla. play sixteenth-note patterns. Vcl. div. and Cb. play eighth-note patterns. Measure 14: Picc. and Fl. play eighth-note patterns. C. ing. and Cl. play sustained notes. C. fag. and Cor. (Bb) play eighth-note patterns. Vi. 1, Vi. 2, and Vla. play sixteenth-note patterns. Vcl. div. and Cb. play eighth-note patterns.

C. ingl.

Cl. b. *cresc. simile*

Fag. *p*

Oboe *cresc.*

V. I.

V. II.

Vla. *poco cresc.*

Vcl. *poco cresc.*

Vcl. *poco cresc.*

Cb.

*p cresc. p a p.*

*poco a poco crescendo*

Fl.

C. ingl. *p*

Cl. *p cresc.*

Cl. b.

Fag. *p*

Oboe *p cresc. p a p.*

*poco a poco crescendo*

V. I.

V. II. *senza sord.*

Vla. *senza sord.*

Vcl. *p*

Cb. *p*

Fl.

Ob.

Ct. (sopr.)

2. Kl.

Fag.

H. div.

Cor. (pt.)

Vl. I

H. II div.

Vla

Vlc.

Cb.

*senza cord.*

*p. cresc.*

Fl.

Ob.

Z. Kl.

Ct. (sopr.)

Cl. b.

Bag.

Cor. (pt.)

Dmp.

*p. sub.*

*p. sub.*

*p. sub. cresc.*

*p. cresc.*

*p. sub.*

*p. sub. cresc.*

*p. sub.*

*p. cresc.*

Vl. I

Vl. I div.

Vla div.

Vlc. div.

Vcl. div.

Cb.

*p. sub. cresc.*

*p. sub. cresc.*

*p. sub. cresc.*

*p. sub. cresc.*

*p. cresc.*

*p. sub. cresc.*

*p. sub. cresc.*

*senza cordina*

Fl.  
 2. Fl.  
 Ob.  
 Cing.  
 Cl.  
 Cl. b.  
 Bsg.  
 Cbs.  
*mf espressivo e marcato*  
*con cordino*  
 Cor.  
*senza cord.*  
*mf*  
*mf*  
*mf*  
*mf*  
 Tim.  
*mf espressivo*  
 Timpani  
 Arch.  
*cresc. poco al poco*  
 Arch.  
*cresc. poco al poco*  
 Vl. I  
*senza cordino*  
*mf*  
 Vl. II  
*mf cresc. poco al poco*  
 Vla  
*mf cresc. poco al poco*  
 Vcl.  
*senza cord.*  
*mf espress.*  
 Cbs.  
*mf*  
*espress.*











Tranquillo, sostenuito. (N. 88-90)

## rallenfardo

**7** *Andante, mesto (L. 20-21)*

Fl.

Ob.

T. solo expressive mello

Ct.

Percussion  
• Cymb.

Cbr.

Vl. 1

Vl. 2 divisi

Vla. unis.

Vcl.

Cbs.

p dolce

Musical score for orchestra and organ, page 10, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Cingl. (Cingl.), Clarinet (Cl.), Bassoon (Bass.), and Organ (Org.). Measure 11 starts with a forte dynamic (f) for Flute and Oboe. Measure 12 begins with a forte dynamic (f) for Oboe and Cingl., followed by a piano dynamic (p) for Organ.

Musical score for orchestra, page 10, measures 11-15. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. Measure 11: Violin I (pizz.) eighth-note pattern, Violin II eighth-note pattern, Viola eighth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern, Piano eighth-note pattern. Measure 12: Violin I (pizz.) eighth-note pattern, Violin II eighth-note pattern, Viola eighth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern, Piano eighth-note pattern. Measure 13: Violin I (pizz.) eighth-note pattern, Violin II eighth-note pattern, Viola eighth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern, Piano eighth-note pattern. Measure 14: Violin I (pizz.) eighth-note pattern, Violin II eighth-note pattern, Viola eighth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern, Piano eighth-note pattern. Measure 15: Violin I (pizz.) eighth-note pattern, Violin II eighth-note pattern, Viola eighth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern, Piano eighth-note pattern.

Musical score page 10, measures 11-12. The score includes parts for Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Cello (Cello), Double Bass (Cbs.), Trombone (Trb.), and Bassoon (Bsn.). Measure 11 starts with a dynamic of  $\frac{2}{4}$  time signature. Measures 11 and 12 feature various dynamics including *sul II*, *espr.*, *p*, *poco a poco*, and *p*. Measure 12 concludes with a dynamic of *p* *espr.* *a mese*.

A page of musical notation for orchestra, showing staves for various instruments including Flute, Clarinet, Bassoon, Trombone, and Cello. The notation includes dynamic markings like 'mf cresc. espress.', 'mf cresc.', and 'f'. The page is numbered 17 at the top left.

9

*molto crescendo*

Picc.

Fl.

(x2) *f* cresc.

2nd fl. *f* cresc.

ob.

Cing.

Cl.

Ob.

Bug.

Cong.

*f* cresc.

*molto crescendo*

*molto crescendo*

Cbr.

Tba.

Tbn.

Tba.

*molto crescendo*

V. s.

V. x.

Vcl.

Vcl.

Vcl.

Vcl.

c.

9



(10) *a tempo*

*s. solo*

*rit.*

*I solo  
p espressive*

05.

C. mgl.

Cl.

Cl. b.

Rag.

Cfrag.

*a tempo*

*rit.*

Cor.

Timp.

*a tempo*

*rit.*

Vl. I  
div.

Vl. II  
div.

Vcl.

Vcl.

*a tempo*

*p espr. cresc.*

*rit.*

*pp*

*p*

*p*

*p*

*p espr. cresc.*

*rit.*

*mf*

*mf*

*a tempo*

21. *dim.* *poco a poco*

22. *dim.*

C. ing. *sforz.*

Cl. *p. dim.*

Cl. III *rumble in fl.*

Cl. 6. *mp*

Timp. *p*

Cor. *p*

Temp. *p*

Vn. I. *p*

Vl. I. *p*

Vla. *mf*

Vcl. *p*

Cb. *p*

(11)

(11)

Cl. 6. *p*

Timp. *pp*

Cor. *poco*

Vn. I. *poco*

Vn. II. *poco*

Vla. *poco*

Vcl. *poco*

Cb. *poco*

III. *con sord.* *mf*

*dim.* *pp*

(12)

*poco ritenente*

Ct. *Musica* *pp*  
Cor.  
Temp. *pp* *p* *p* *p*  
*poco ritenente*  
Vi. I  
Vi. II  
*divisi*  
Vla. *mf* *pp* *pp* *poco*  
Vcl. *p* *pp* *pp* *arc*  
Cb. *p* *pp* *pp* *P ad. espressivo*

(12)

(13) *Poco meno mosso.*

Ct. *p* *p* *cl. suonata ind.*  
Ct. b. *pp* *mp*  
Fag. *p*  
Clng. *p* *pp* *mp*  
Cor. *p* *pp* *mp*

*Poco meno mosso.*

Vi. I  
Vi. II  
Vla. *p* *pp* *pizz*  
Vcl. *pizz* *pizz* *cori sordisti* *arc*  
Cb. *pizz* *pizz* *cori sordisti* *pp* *div.*  
*2 parte* *p.* *pp*

(13)

Cl. b.

Fag.

Cfag.

Cor.

Vl. I.

Vl. II.

Vla.

Vcl.

Cb.

poco agitazione

accel. 14

Cl.

cb.

Ky.

Cfag.

Cor.

Piatti

poco agitazione

con sordine

accel.

Vl. I.

Vl. II.

Vla.

Vcl.

Cb.

*pesante molto, alla breve (l. 52-61)*

Musical score for orchestra and choir, measures 52-61. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cing.), Bassoon (Bass.), Clarinet (Cl. b.), Bassoon (Bass.), Trombone (Trom.), Bassoon (C. Bass.), and Bassoon (Bass.). The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music consists of six staves of musical notation. Measure 52 starts with a forte dynamic. Measures 53-54 show woodwind entries with dynamics *f*, *crece. poco a poco*, and *f*. Measures 55-56 feature bassoon entries with dynamics *f*, *mf*, and *mf*. Measure 57 concludes with a forte dynamic.

*pesante molto, alla breve (l. 62-69)*

Musical score for orchestra and choir, measures 62-69. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cing.), Bassoon (Bass.), Clarinet (Cl. b.), Bassoon (Bass.), Trombone (Trom.), Bassoon (C. Bass.), and Bassoon (Bass.). The music consists of six staves of musical notation. Measures 62-63 show woodwind entries with dynamics *mf* and *mf*. Measures 64-65 feature bassoon entries with dynamics *mf*, *crece. poco a poco*, and *mf*. Measures 66-67 show woodwind entries with dynamics *mf*, *mf*, and *mf*. Measures 68-69 feature bassoon entries with dynamics *mf*, *mf*, and *mf*.

*pesante molto, alla breve (l. 52-60)*

Musical score for orchestra and choir, measures 52-60. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes parts for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Cello (Cello), Double Bass (Double Bass), and Bassoon (Bass). The music consists of six staves of musical notation. Measures 52-53 show woodwind entries with dynamics *mf* and *mf*. Measures 54-55 feature bassoon entries with dynamics *mf*, *mf*, and *mf*. Measures 56-57 show woodwind entries with dynamics *mf*, *mf*, and *mf*. Measures 58-59 feature bassoon entries with dynamics *mf*, *mf*, and *mf*. Measure 60 concludes with a forte dynamic.

*poco dim.*

Flute, Oboe, Clarinet, Bassoon, Fagot, C. basso, Cor, Tromba, Tromba, Pianoforte, Cembalo, Horn I, Horn II, Tromba, Tromba, Tromba, Tromba, Corno

*poco dim.*

*senza cordino*

*poco dim.*

*senza cordino*

*poco dim.*

(15) *meno mosso (D. 84)*  
*poco a poco più tranquillo*

Musical score for orchestra and piano, page 15, measures 1-4. The score includes parts for Flute, Oboe, Clarinet (muted), Bassoon, Cello, Double Bass, Trombone, Bassoon, Timpani, Cymbals, Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The music is in common time. Measure 1: Flute (mf), Oboe (f mp), Bassoon (f mp), Cello (f mp), Double Bass (f mp), Trombone (dim.), Bassoon (dim.). Measure 2: Flute (mf), Oboe (f mp), Bassoon (f mp), Cello (f mp), Double Bass (f mp), Trombone (dim.), Bassoon (dim.). Measure 3: Flute (mf), Oboe (f mp), Bassoon (f mp), Cello (f mp), Double Bass (f mp), Trombone (dim.), Bassoon (dim.). Measure 4: Flute (mf), Oboe (f mp), Bassoon (f mp), Cello (f mp), Double Bass (f mp), Trombone (dim.), Bassoon (dim.). The piano part is present but mostly silent.

*meno mosso (D. 84)*  
*poco a poco più tranquillo*

Continuation of the musical score for orchestra and piano, page 15, measures 5-8. The score includes parts for Cor (Corno), Trombone, Bassoon, Timpani, Cymbals, Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The piano part is present but mostly silent.

*meno mosso (D. 84)*  
*poco a poco più tranquillo*

Continuation of the musical score for orchestra and piano, page 15, measures 9-12. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The piano part is present but mostly silent.

*Andante.*

Fl.

B.

A.

C. ingl.

C1

C1 b

Rig.

C. frig.

*Andante.*

Fl.

B.

A.

C. ingl.

C1

C1 b

Rig.

C. frig.

*Andante.*

V. s.

V. s.

V. cl.

V. cl.

V. cl.

Co.

(16) I. Sola

Fl.

C. ring.

CL.

Fag.

I. II.

Cor.

VII. III.

VI. I.

VI. I.

V. II.

Vlc. div.

C. 6.

(16)

FL.

CL.

I. XI.

Fag.

III.

I. II.

Cor.

VII. III.

VI. I.

VI. II.

V. II.

Vlc. div.

C. 6.

rall. molto

17 Poco più lento.

rit.

Cl.  
A.s.  
T.t.  
Pno.  
Hn.

rall. molto  
Poco più lento.  
rit.

This section shows measures 17 and 18. The woodwind parts (Cl., A.s., T.t.) play sustained notes with dynamic markings like ff and ff. The piano part (Pno.) has dynamic markings pp and p. Measure 18 begins with a ritardando (rit.) instruction.

rall. molto

Poco più lento.

rit.

N. 1  
N. 2  
Na.  
R. cl.  
A.

rall. molto  
Poco più lento.  
rit.

This section continues measures 17-18 with different woodwind parts (N. 1, N. 2, Na., R. cl., A.) and the piano (Pno.). The dynamics remain consistent with previous measures.

17

rallent. molto

Pno.  
Cfag.  
Cor.  
Trbni.  
Tbox.

rallent. molto

This section shows measures 17-18 involving brass instruments (Pno., Cfag., Cor.) and woodwind instruments (Trbni., Tbox.). The dynamics are primarily ff and ff.

senza sord.

con sordina III

senza sord.

dim.

molto

(18) *Allegro, tempestoso.* (I - 112 - 120)

Musical score for measures 112-120. The score includes parts for Picc., Fl., Ob., C. angl., Cl., Cz. b., Eng., Cz. g., and Cor. The Cor. part has dynamics such as *p*, *mp*, *f*, and *s*. The Cz. g. part has dynamics *pp* and *mp*. The Cz. b. part has dynamics *p* and *f*.

*Allegro, tempestoso.* (I - 112-120)

Musical score for measures 112-120. The score includes parts for Cor., Trba., Trom. e, Thba., Piatte & Corno, and Altm. The Cor. part has dynamics *pp*, *con sordine*, *p*, *mf*, and *f*. The Trom. e part has dynamics *pp* and *cresc.*. The Thba. part has dynamics *pp* and *cresc.*. The Piatte & Corno part has dynamics *pp*, *cresc.*, *poco cresc.*, *pp*, *cresc.*, *poco cresc.*, and *pp*. The Altm. part has dynamics *p*, *cresc.*

*Allegro, tempestoso.* (I - 112 - 120)

Musical score for measures 112-120. The score includes parts for VI. I, VI. II, Vcl., Vla., Vlc., and Cb. The VI. I part has dynamics *con sordine*, *pp cresc.*, *f cresc.*, and *f*. The VI. II part has dynamics *pp cresc.*, *pp cresc.*, *pp cresc.*, and *f cresc.*. The Vcl. part has dynamics *pp cresc.*, *pp cresc.*, *pp cresc.*, and *pp cresc.*. The Vla. part has dynamics *pp cresc.*, *pp cresc.*, *pp cresc.*, and *pp cresc.*. The Vlc. part has dynamics *pp cresc.*, *pp cresc.*, *pp cresc.*, and *pp cresc.*. The Cb. part has dynamics *pp cresc.*, *pp cresc.*, *pp cresc.*, and *pp cresc.*.

This page from a musical score displays a dense arrangement of various instruments across multiple staves. The instruments listed on the left include Picc., Fl., ob., C. sing., Cl., C. b., Fig., C. fag., Clar., Drb., Tbn., Tba., Piatto Caisson, and Arpa. The score is filled with dynamic markings such as *ff*, *pp*, *p*, *mp*, *mf*, *cresc.*, *subito*, and *accordi*. The notation includes a variety of note heads, rests, and slurs, indicating a highly detailed and expressive musical passage.



19

Pic.

R.

06

C. ing.

Cl.

Ct. b.

Rig.

O. ing.

Cor.

Tuba.

Piatti e Chitar.

Sopr.

Vl. I dir.

Vl. I dir.

Vla.

Vcl.

Cb.

19



30

*Così furore, poco a poco più furiosa (l. 125-132)*

A handwritten musical score page featuring two systems of music. The top system consists of six staves, each with a clef, key signature, and time signature. The bottom system consists of two staves, also with clefs, key signatures, and time signatures. The notation includes various note heads, stems, and rests. The page is filled with dense musical markings, including dynamic instructions like 'cresc.' and 'decresc.'. The manuscript is written in black ink on white paper.

*Così furore, poco a poco più furioso.* (3. 128-132)

*crescendo, poco a poco più furioso.* (116-117)

Corno

Tromba

Trombone

Tuba

Tromp.

Horn

Altopiano

*Così furore, poco a poco più furioso.* (d. 126-132)

*P. parva* Buerger

1. parte tacet

dir. a 3    2. parte pizz.

sempre ff

2. parte senza sordino op. opraso.

Canta

80



22

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.

Cong.  
C. t.  
Fag.  
C. b.  
Pno.

Cor.  
Trba.  
Trbn.  
Tbn.

Sopra.  
Sopra.

Vcl. 1  
Vcl. 2  
Vcl. 3  
Vcl. 4  
C. b.

52

53

54

55

56

Fl.

Ob.

Cingl.

Bass.

Fag.

Ob. 2

Trombone

Bass 2

Horn

Trombone 2

Bass 3

Alto

Tenor

Bass

V. 1

V. 2

Vla.

Cello

D. Bass.

Coro

PI.

Oboe

C. sing.

Cl.

Ct. b.

Fag.

C. fag.

Corno

Bb. cl.

Tromb.

Tuba

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Picc.

(a2)

Fl.

cresc.

ob.

cresc.

cresc.

cresc.

cl.

cresc.

Sng.

cresc.

op.

cresc.

Cbr.

cresc.

cresc.

(a2)

cresc.

Trba.

Ibrm.

Ibrm.

div.

Vln.

cresc.

Vln. II

cresc.

Vln. III

cresc.

Vln. IV

cresc.

Vln. V

cresc.





A page from a musical score for orchestra. The page contains 12 staves of music, each representing a different instrument or section. The instruments listed on the left side of the page are: Picc., Fl., Ob., C.ing., Cl., C. b., Bsg., C. fag., Cor., Tuba, Trom., Tbn., Drums, Snare, Bassoon 2, Vi. 1, Vi. 2, Vcl., Vcl., Vcl., and Cello. The music consists of four measures of music. Various dynamics are indicated throughout the score, including 'dim.', 'ff', and 'Arpa I.'. The score is written on five-line staff paper.

*senza allargando*

Cong. *p*

Cl.

C. B.

Fag.

T. B.

C. B. *p*

Trum.

Bass. 1

Bass. 2

*senza allargando*

Vcl. 1 *p*

Vcl. 2 *p* *diss.* *dim.*

Vla.

Vcl. 3 *p*

C.

Musical score page 24, showing parts for various instruments. The score includes:

- Cl.**: Clarinet part, dynamic *poco cresc.*
- Bassoon**: Bassoon part, dynamic *poco cresc.*
- C. Or.**: Bassoon part, dynamic *poco cresc.*
- Trom.**: Trombone part, dynamic *mf*, *sordino*.
- Bassoon**: Bassoon part, dynamic *mp*, *sordino*.
- Thba.**: Bassoon part, dynamic *mp*.
- Timpani**: Timpani part, dynamic *p*.
- Picc.**: Piccolo part, dynamic *pp*.
- Vln.**: Violin part, dynamic *pp*.
- Cello**: Cello part, dynamic *pp*.
- D. Bass.**: Double Bass part, dynamic *pp*.
- Bassoon**: Bassoon part, dynamic *p*, *pizz.*

Measure 24 concludes with a dynamic *pp* across all parts.

25

Picc. *f*

Pt.

Ob. *f*

Cing. *f*

Cl. *f*

Cl. b. *p* *cresc.*

Rig. *f*

Cfag. *p* *cresc.*

*f*

Cor. *pp* *con sordino*

senza sordino *p*

senza sordino *p*

Tbn. *pp*

e *poco*

Tba. *pp*

*poco*

Timp. *mp*

*con sordino* *divisi a 3*

Vcl. *p* *pizz.*

Vcl. *f*

Vcl. *unis. arco*

Vcl. *div.*

Vcl. *f*

Vcl. *unis.*

Vcl. *div.*

Vcl. *f*

Vcl. *unis.*

Vcl. *f*

Cs. *p* *cresc.*

*arco*

*p* *cresc.*

25

Picc.

Fl.

Ob.

C. ingl.

Ct.

Ct. b.

Tut.

C. ang.

Cor.

Trba.

Trom.

Tuba.

Vcl.

Vcl.

Vla.

Vlo.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*senza sordino*

*con sordino*

*unis.*

*div.*

*div.*

*unis.*

*mp cresc.*

*mp*



R.

OB.

Cing.

Cl.

Cl. b.

*p* *mf* *marcato*

Fag.

Cfag. *p* *cresc. poco a poco*

*a2*

*mf cresc.*

Cor. *con sordini* *a2*

*senza sordini*

*p* *poco a poco cresc.*

Arpa/I. *p* *cresc. poco a poco*

Arpa/II. *p* *cresc. poco a poco*

Vi. I. *divisi* *con sordini* *pizzicato* *cresc. poco a poco* *cresc. poco a poco*

Vi. II. *divisi* *senza sordini* *pizzicato* *cresc. poco a poco* *cresc. poco a poco*

Vcl. *divisi* *arco* *p* *cresc. poco a poco* *marcato*

Vlc. *p* *cresc. poco a poco* *mf* *marcato*

Cb. *p* *cresc. poco a poco*

Fl.

Ob.

C. mgl.

C. l.

C. b.

Fag.

C. fag.

Cox.

Tr. II

Arp. I

Arp. II

V. 1

V. 2

V. 3

V. 4

Xylo.

C. b.

*cresc. poco a poco*

*f marcato*

*f marcato*

*p cresc.*

*mf*

*cresc.*

*cresc.*

*senza sord.*

*marc.*

*cresc. poco a poco*

*saltato*

*cresc.*

*saltato*

*cresc.*

*pp.*



## 28 Con Smania. (1 - 132 - 144)

Prc  
II sopr. e marcato

T.B.A. 2  
II sopr. e marcato

Fl  
II sopr. e marcato

Oboe  
II sopr. e marcato

C. ing.  
ff

C. 1  
ff

C. 2  
ff marcato

Rig  
ff marcato

C. 3  
ff marcato

Con Smania. (1 - 132 - 144)

## Con Smania. (1 - 132 - 144)

Vi. I  
ff

Vi. II  
ff

Vla  
ff

Vcl  
ff marcato

Cb  
ff marcato

(28)

Bassoon  
Flute  
Oboe  
C. ing.  
Cl.  
Cl. b.  
Bass  
C. basso  
Cor.  
Tuba  
Trombone  
Tuba  
Bassoon  
C. basso

V. I.  
V. II.  
V. III.  
V. IV.  
C. basso

*p* cresc.      *mf*      *mf* dim.

U.S. 4522

29

Picc. ff

Ft. ff marcato

Ob. ff marcato

Cingl. ff

Ct. ff

Ct. b. ff marcato ad espressivo

Fag. ff marcato ed espressivo

Cor.

Tba. ff marcato

Tibri. ff marcato ed espress.

Tba. ff marcato ed espress.

Clares.

Vcl. ff

Vcl. ff

Vla. ff

Vc. ff marcato ed espress.

Cb. ff marcato ed espress.

Picc.

(a3) *mf*

Fl.

(a2) *mp*

Ob.

Cing.

Ct.

Ct. 6

Fag.

Cfag.

Cox.

Trbe.

Dram.

Tba.

Batti.

*crase.*

Vcl.

Vcl.

Vla.

Vlc.

Cb.

30

Mollo vivo. (8-144-100)

Musical score for orchestra and organ, page 10, measures 10-15. The score includes parts for Picc., Fl., Ob., C. (C. reg.), Cl., B. (Bassoon), and Org. The instrumentation consists of two piccolos, two flutes, one oboe, one bassoon, and organ. The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *f cresc.*, *ff cresc.*, and *ff*. Measure 10 starts with a forte dynamic. Measures 11-12 show a transition with *f cresc.* and *ff cresc.* Measure 13 begins with a forte dynamic. Measures 14-15 show another transition with *f cresc.* and *ff cresc.*

Molto vivo. (J. 144-160)

Musical score for orchestra and organ, page 10, measures 144-160. The score includes parts for Cor., Trbo., Trbri., Tba., and Batteria e Cassa. The Cor. part features dynamic markings *f cresc.*, *p cresc.*, and *p*. The Trbo. part has a dynamic marking *p*. The Trbri. and Tba. parts have dynamic markings *p* and *p*. The Batteria e Cassa part has dynamic markings *pp cresc.*, *p*, and *pp cresc.*. The score is set in common time with various clefs and key signatures.

Molto vivo. (d. - 144 - 100)





This page contains two systems of a musical score. The top system covers measures 121-122 and includes parts for Picc., Fl., Ob., Cingl., Cl., C7, C7b, Fag., C8, Cor., Tpbe., Drini., Thru., Timps., Piatn., Cossac., Tambom., and Sopra. The bottom system covers measures 123-124 and includes parts for Vln. I, Vln. II, Vcl., Vla., and Cbs. The score uses a standard musical staff notation with various dynamics and performance instructions.

**(33) Largamente, affanato. (♩ = 44)**

34 *poco a poco più agitato*

*pp*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*cresc. poco a poco*

*poco a poco più agitato*

*V. I.* *V. II.* *V. III.* *V. IV.* *V. V.* *C.B.*

*cresc. poco a poco*

*serrau sord.*

*serrau sord.*  
*unis.*

*cresc. poco a poco*

Measure 11: *V. I.* eighth-note pairs, *V. II.* eighth-note pairs, *V. III.* eighth-note pairs, *V. IV.* eighth-note pairs, *V. V.* eighth-note pairs, *C.B.* eighth-note pairs. Measure 12: *V. I.* eighth-note pairs, *V. II.* eighth-note pairs, *V. III.* eighth-note pairs, *V. IV.* eighth-note pairs, *V. V.* eighth-note pairs, *C.B.* eighth-note pairs. Measure 13: *V. I.* eighth-note pairs, *V. II.* eighth-note pairs, *V. III.* eighth-note pairs, *V. IV.* eighth-note pairs, *V. V.* eighth-note pairs, *C.B.* eighth-note pairs. Measure 14: *V. I.* eighth-note pairs, *V. II.* eighth-note pairs, *V. III.* eighth-note pairs, *V. IV.* eighth-note pairs, *V. V.* eighth-note pairs, *C.B.* eighth-note pairs. Measure 15: *V. I.* eighth-note pairs, *V. II.* eighth-note pairs, *V. III.* eighth-note pairs, *V. IV.* eighth-note pairs, *V. V.* eighth-note pairs, *C.B.* eighth-note pairs. Measure 16: *V. I.* eighth-note pairs, *V. II.* eighth-note pairs, *V. III.* eighth-note pairs, *V. IV.* eighth-note pairs, *V. V.* eighth-note pairs, *C.B.* eighth-note pairs.

### *Con Disperazione (I)*

### *Con Disperazione (?)*

35

*Mosso.* (J. 200)

۲۵

37

51

1

278

3

୧୮୭

### Mosso. (J. = 100)

*allargando*

rid

1

60

三

788

7

*Tim,*

Mosses (L.) 1901

11

12

20

110

## 36 Più vivo. (L. 116-120)

66

Bass.

Fl.

Oboe.

C. ing.

C. I.

C. II.

Fag.

C. fag.

Corno.

Tuba.

Tromba.

Tuba.

Tromba.

Arpa I.

Arpa II.

V. I.

V. II.

V. III.

V. IV.

C. B.

*Pesante poco e riten.**Moderato, ma non troppo.*

Fl.  
Ob.  
Cl. b.  
Tpt.  
Cfag.

*L.R.*

*p cresc.*

*cresc.*

*f*

*dim.*

*dim.*

*Pesante poco e riten.**Moderato, ma non troppo.*

Cbr.  
Trni.  
Tba.  
Tim.  
Mpf.

*p*

*p cresc.*

*p*

*pp*

*pp poco cresc.*

*f*

*dim.*

*dim.*

*Pesante poco e riten.**Moderato, ma non troppo.*

Vl. I  
Vl. II  
Vcl.  
Cb.

*arco*

*p*

*pp cresc.*

*arco*

*pp cresc.*

*arco*

*pp cresc.*

*f*

*dim.*

*dim.*

Musical score page 37, measures 6-10. The score consists of six staves. Measures 6-9 show mostly eighth-note patterns with dynamic markings like *mp*, *f*, *ff*, *dim.*, and *pp*. Measure 10 begins with a dynamic *mf* and includes a crescendo line with a fermata over the first two measures.

Musical score for orchestra and piano, page 10, measures 1-10. The score includes parts for Cor., Tuba, Trombone, Bassoon, Timpani, and Cello. The tempo is marked as  $(J = 60)$ . The score shows various rhythmic patterns and dynamics, including  $mp$ ,  $pp$ , and  $p$ .

Musical score for orchestra and piano. The score consists of five staves. The top staff is for the piano (Vcl. 1), followed by three staves for the orchestra (Vcl. 2, Vcl. 3, Vcl. 4), and a bottom staff for the piano (C). The key signature is one sharp, and the tempo is indicated as  $(J = 60)$ . The first measure shows the piano playing eighth-note chords. Measures 2 through 10 show the piano playing sustained notes with dynamic markings  $p$  and  $mp$ . The orchestra parts remain silent throughout these measures.

(38) *Più lento, (l. 40-50)*

C. 1  
Cor.  
Timp.  
V. I  
V. II  
Vla.  
Vcl.  
C. str.

(38)

Timp.  
V. I  
V. II  
Vla.  
Vcl.  
C. str.