

Misterioso
♩ = 72

Flauti 1+2

Flauto 3/Alto

Oboi 1-2

Corno Ingl in F

Clar 1-2 in Bes

Clar Basso in Bes

Fagotti 1-2

Fagotto 3

Misterioso
♩ = 72

Corni 1-2 in F

Corni 3-4 in F

Misterioso
♩ = 72

Perc 1

Perc 2

Perc 3

Misterioso
♩ = 72

Violini 1a

Violini 1b

Violini 2a

Violini 2b

Viole a

Viole b

Fl 1-2 Fl 3 Ob 1-2 C.Ing. Cl 1-2 Cl B Fg 1-2 Fg 3

p frull.

Per 1 Per 2 Per 3

pp

V 1a V 1b V 2a V 2b Ve a Ve b

==>

FI 1-2
 FI 3
 Ob 1-2
 C.Ing.
 Cl 1-2
 Cl B
 Fg 1-2
 Fg 3
 Per 1
 Per 2
 Per 3
 V 1a
 V 1b
 V 2a
 V 2b
 Ve a
 Ve b

The score is divided into three measures. The first measure is in 2/4 time, the second in 3/4, and the third in 2/4. The woodwind section (Cl 1-2 and Cl B) features complex rhythmic patterns with triplets and quintuplets. The string section (V 1a, V 1b, V 2a, V 2b, Ve a, Ve b) consists of sustained chords with dynamic markings. The percussion section (Per 1, Per 2, Per 3) includes various rhythmic patterns and sustained chords.

This musical score page, titled "Fuga Eneas * pg 4", is arranged in a standard orchestral format. It features the following parts and staves:

- Flutes:** Fl 1-2, Fl 3
- Oboes:** Ob 1-2
- Clarinets:** C.Ing., Cl 1-2, Cl B
- Bassoons:** Fg 1-2, Fg 3
- Percussion:** Per 1, Per 2
- Violins:** V 1a, V 1b, V 2a, V 2b
- Violas:** Ve a, Ve b

The score is written in 3/4 time. The woodwind parts (Cl 1-2 and Cl B) feature complex rhythmic patterns with triplets and quintuplets. The string parts (V 1a, V 1b, V 2a, V 2b, Ve a, Ve b) are marked with "==" and ">" symbols, indicating sustained or long notes. The percussion parts (Per 1 and Per 2) include various rhythmic patterns and dynamic markings.

Fl 1-2 *p* *fz* *3*

fl. Alto in Sol *p* *fz* *3*

Ob 1-2

C. Ing.

Cl 1-2 *3*

Cl B *3*

Fg 1-2

Fg 3

Per 1

Per 2

Per 3

V 1a ==>

V 1b ==>

V 2a ==>

V 2b ==>

Ve a ==>

Ve b ==>

Fl 1-2
 Fl 3
 Ob 1-2
 C.Ing.
 Cl 1-2
 Cl B
 Fg 1-2
 Fg 3
 Per 1
 Per 2
 Per 3
 V 1a
 V 1b
 V 2a
 V 2b
 Ve a
 Ve b

Fl 1-2
Fl 3
Ob 1-2
C.Ing.
Cl 1-2
Cl B
Fg 1-2
Fg 3
Per 1
Per 2
Per 3
V 1a
V 1b
V 2a
V 2b
Ve a
Ve b

p poch. marc.

fagotto 3

==>

==>

==>

==>

==>

==>

==>

==>

==>

A

Fl 1-2

Fl 3

Cl 1-2

Cl B

Fg 1-2

Fg 3

A

Cr 1-2

Cr 3-4

pp

mp maestoso

A

V 1a

V 1b

V 2a

V 2b

Ve a

Ve b

==>

Fl 1-2
 Fl 3
 Ob 1-2
 C.Ing.
 Cl 1-2
 Cl B
 Fg 1-2
 Fg 3
 Cr 1-2
 Cr 3-4
 Per 1
 Per 2
 Per 3
 V 1a
 V 1b
 V 2a
 V 2b
 Ve a
 Ve b

mp maestoso

FI 1-2 *p* *mp* 3 *cresc.*
 FI 3 *p* *mp* 3 *cresc.*
 Ob 1-2 *p* *mp*
 C.Ing. *p* *mp*
 Cl 1-2 5 3 3 5
 Cl B 5 3 3 5
 Fg 1-2 *p* *mp*
 Fg 3 *p* *mp*
 Per 1 *p* *pp* M
 Per 2 *p*
 V 1a 8^{va} *p* ==>
 V 1b 8^{va} *p* ==>
 V 2a 8^{va} *p* ==>
 V 2b *p* ==>
 Ve a *p* ==>
 Ve b *p* ==>

Musical score for page 26, featuring woodwinds, strings, and percussion. The score is divided into two systems. The first system includes Flutes 1-2 (Fl 1-2), Flute 3 (Fl 3), Clarinets 1-2 (Cl 1-2), Clarinet Bass (Cl B), Cor Anglais 1-2 (Cr 1-2), Percussion 1 (Per 1), Percussion 2 (Per 2), and Percussion 3 (Per 3). The second system includes Violins 1a, Violins 1b, Violins 2a, Violins 2b, Viola a (Ve a), and Viola b (Ve b). The woodwind parts feature complex rhythmic patterns with triplets and quintuplets. The string parts are mostly rests, with some sustained notes in the lower strings. The percussion parts include various rhythmic patterns and sustained notes.

This page of a musical score, numbered 28, features a variety of instruments. The woodwind section includes Flutes 1-2 (Fl 1-2), Flute 3 (Fl 3), Oboes 1-2 (Ob 1-2), Clarinets in Bb (Cl B), Clarinets in C (Cl C), Bassoons 1-2 (Fg 1-2), and Bassoon 3 (Fg 3). The string section consists of Violins 1-2 (Cr 1-2), Violins 3-4 (Cr 3-4), Violas (Per 1), and Cellos (Per 3). The piano part is labeled 'Ar'. The score is in 2/4 time and begins with a *pp* (pianissimo) dynamic. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The flute parts feature prominent quintuplets and triplets. The bassoon parts also include quintuplets and triplets. The percussion parts are relatively sparse, with the violas and cellos playing sustained chords. The overall texture is dense and intricate.

Fl 1-2
Fl 3
Ob 1-2
C.Ing.
Cl 1-2
Cl B
Fg 1-2
Fg 3

Cr 1-2
Cr 3-4

p
maestoso

Per 1

Ar

p

This musical score page, titled "Fuga Eneas * pg 15", features a variety of instruments. The woodwind section includes Flutes 1-2 (FI 1-2), Flute 3 (FI 3), Oboe 1-2 (Ob 1-2), Clarinet in G (C.Ing.), Clarinets 1-2 (Cl 1-2), Clarinet in B (Cl B), Bassoons 1-2 (Fg 1-2), and Bassoon 3 (Fg 3). The string section consists of Cor Anglais 1-2 (Cr 1-2), Cor Anglais 3-4 (Cr 3-4), Trumpets 1-2 (Tp 1-2), and Trumpet 3 (Tp 3). The percussion section includes Percussion 1 (Per 1) and Percussion 2 (Per 2). The harp (Ar) is also present. The score is divided into two measures. The first measure shows complex rhythmic patterns with triplets and quintuplets in the woodwinds, while the strings and harp provide harmonic support. The second measure continues these patterns, with some instruments playing sustained notes or chords. Dynamics such as *pp*, *p*, and *mf* are indicated throughout the score.

Fl 1-2
Fl 3
Ob 1-2
C.Ing.
Cl 1-2
Cl B
Fg 1-2
Fg 3
Cr 1-2
Cr 3-4
Tp 1-2
Tp 3
Per 1
Per 2
Per 3
Ar
V 1a

3 3 5 5
3 3 5
3 3 3 3
3 3 3 3
3 3 3 3
p
p
3
straight mute
straight mute
f 3 5
f 3 5
p
f
Fuga Lneas * pg 16

Cl 1-2
Cl B
Fg 1-2
Fg 3

Musical notation for Clarinets (Cl 1-2, Cl B) and Flutes (Fg 1-2, Fg 3). The score shows rests for the first two measures in 3/4 time, followed by a change to 4/4 time. The instruments are silent throughout this section.

B
Allegro Moderato
♩ = 108

Cr 1-2
Cr 3-4
Tp 1-2
Tp 3
Tb 1-2
Tb3/Tu
Per 2
Per 3

Musical notation for Brass and Percussion. Trumpets (Tp 1-2, Tp 3) play a melodic line starting in the second measure of the 4/4 section, marked *f* and *mf*. Trombones (Tb 1-2, Tb3/Tu) play a rhythmic accompaniment with *sfz* dynamics and straight mutes. Percussion (Per 2, Per 3) includes wind effects and a snare drum pattern, with dynamics ranging from *mp* to *f*.

B
Allegro Moderato
♩ = 108

Ar

Musical notation for Arco (Ar). The part features a thunder effect marked *fff* in the first measure of the 4/4 section, followed by a *ff* dynamic in the second measure. The notation includes a *l.v.* (left hand) instruction.

B
Allegro Moderato
♩ = 108

V 1
V 2
Ve
Vc
Cb
Cb b

Musical notation for Strings. Violins (V 1, V 2) play a melodic line with *f* dynamics and *div. a 2* markings. Viola (Ve) and Violoncello (Vc) play a rhythmic accompaniment with *sfz* dynamics and *div. a 3* markings. Contrabass (Cb, Cb b) play a rhythmic accompaniment with *sfz* dynamics and *div. a 2* markings. The score includes various articulation marks like *tr* and *acc*.

Fl 1-2 *mf* 5 5 5 5

Fl 3/A *mf* 5 5 5 5

Ob 1-2

C Ing.

Cl 1-2 *poco f* 6 5 *al niente*

Cl B *poco f* 6 5 *al niente*

Fg 1-2

Fg 3

Per 1 *poco f* 3 3 3 *p*

Per 2

Per 3 *poco f* *mp*

Arf

V 1

V 2 *div. a 2* *tr*(1-3) *pp*

Ve *poco f*

Vc

Fl 1-2 *poco f* 5 6 5 5 5

Fl 3/A *poco f* 5 6 5 5 5

Ob 1-2

C Ing.

Cl 1-2 *mf*

Cl B *mf*

Fg 1-2

Fg 3

Tb 1-2 *straight mute* *mf* 5 *poco f*

Tb3/Tu *straight mute* 3. *mf* 5 *poco f*

Per 1 *poco f* 5 *p* 3

Per 2

Per 3 *mp*

V 1

V 2 *f*

Ve

Vc

51

Fl 1-2 *mf* 5

Fl 3/A *mf* 5

Cl 1-2 5 6

Cl B 5 6

Tp 1-2 *straight mute mp* *poco f* *mp* 5

Tp 3 *straight mute mp* *poco f* *mp* 5

Tb 1-2 *straight mute mp* 5

Tb3/Tu *straight mute mp* 5

Per 1 *cresc.* 5 3 5 5

Per 2

Per 3 *cresc.*

V 1 *div. a 2 V tr(1-3)*

V 2 *div. a 2 V tr(1-3)* *cresc.*

Ve *div. a 2 V tr(1-3) pp* *cresc.*

Fl 1-2 *mf* 5 *stringendo ...* ... *poco ...*

Fl 3/A *mf* 5 5 5 6

Cl 1-2 *mf*

Cl B *mf* 5

C
Poco più Mosso
♩ = 120 0

Cr 1-2 *stringendo ...* ... *poco ...*

Cr 3-4

Tp 1-2

Tp 3

Tb 1-2 *sfz*

Tb3/Tu *sfz*

C
Poco più Mosso
♩ = 120 0

Per 1 *mf* 3 3 *stringendo ...* ... *poco ...* 5

Per 2 *sf p*

Per 3 *wind* *mp* *cresc.*

C
Poco più Mosso
♩ = 120 0

Ar *ff* *l.v.* *stringendo ...* ... *poco ...*

V 2 *div. a 2* *tr*(1-3) *pp* *tr*(1-3) *tr*(1-3) *mf*

Ve *div. a 2* *tr*(1-3) *pp* *tr*(1-3) *mf*

Vc *3* *sffz*

Vc b *3* *sffz*

Cb *3* *sffz*

Cb b *3* *sffz* *div. a 3*

80

FI 1-2

FI 3/A

Ob 1-2

C Ing.

Cl 1-2

Cl B

Fg 1-2

Fg 3

Cr 1-2

Cr 3-4

Tb 1-2

Tb3/Tu

V 1

V 2

Ve

Vc

Vc b

Cb

Cb b

en dehors

poco f

3. en dehors

poco f

Fl 1-2
Fl 3/A
Ob 1-2
C Ing.
Cl 1-2
Cl B
Fg 1-2
Fg 3

Score for woodwinds and strings. Flutes (Fl 1-2, Fl 3/A), Oboes (Ob 1-2), Clarinets (Cl 1-2, Cl B), Bassoons (Fg 1-2, Fg 3), and Horns (Cr 1-2, Cr 3-4). The score includes various musical notations such as dynamics (f, sfz), articulation (accents), and fingerings (6, 5, 3).

Cr 1-2
Cr 3-4
Tp 1-2
Tp 3
Tb 1-2
Tb3/Tu

Ancora Più Mosso
♩ - 132

en dehors
poco, f
en dehors
poco, f

sfz
sfz
sfz
sfz

Score for trumpets (Tp 1-2, Tp 3), trombones (Tb 1-2), and tubas (Tb3/Tu). The section begins with the tempo marking "Ancora Più Mosso" and a metronome marking of 132. It includes dynamic markings like *sfz* and performance instructions such as *en dehors* and *poco, f*.

Per 1
Per 2
Per 3

Ancora Più Mosso
♩ - 132

fp
fp

cresc.
cresc.

Score for three percussion parts (Per 1, Per 2, Per 3). The section starts with the tempo marking "Ancora Più Mosso" and a metronome marking of 132. Dynamics include *fp* and *cresc.*

Ar

Ancora Più Mosso
♩ - 132

mf
ff

Score for harp (Ar) and celesta (Cb). The harp part is marked *mf* and the celesta part is marked *ff*. The tempo marking "Ancora Più Mosso" and metronome marking of 132 are present.

V 2
Ve
Vc
Vc b
Cb
Cb b

tr (1-3)
pp
tr (1-3)
pp
tr (1-3)
pp
tr (1-3)
pp

sfz
sfz
sfz
sfz

div. a. 3

Score for strings: Violins (V 2), Viola (Ve), Violas/Basos (Vc), Cellos (Vc b), and Double Basses (Cb, Cb b). The section features trills marked *tr* (1-3) and *pp*, and accents marked *sfz*. The double bass part includes the instruction *div. a. 3*.

Fl 1-2
 Fl 3/A
 Ob 1-2
 C Ing.
 Cl 1-2
 Fg 1-2
 Cr 1-2
 Cr 3-4
 Tp 1-2
 Tp 3
 Tb 1-2
 Tb3/Tu
 Per 1
 Per 2
 Per 3
 Ar
 V 1
 V 2
 Ve
 Vc
 Vc b
 Cb
 Cb b

Musical score for "Fuga Eneas" page 26. The score is written for a full orchestra and includes various instruments and parts. The time signature changes from 2/4 to 3/4 and back to 2/4. The score features dynamic markings such as *poco f*, *p*, *f*, *ff*, *cresc.*, and *sfz*. There are also performance instructions like *div. q 3* and *lv.* (lively). The score includes complex rhythmic patterns, including triplets and sixteenth notes, and uses various articulations like slurs and accents. The woodwinds and strings play significant roles in the texture, while the brass instruments provide harmonic support and rhythmic drive. The percussion parts are also clearly defined, contributing to the overall rhythmic complexity of the piece.

FI 1-2
 FI 3/A
 Ob 1-2
 C Ing.
 Cl 1-2
 Cl B
 Fg 1-2
 Fg 3
 Cr 1-2
 Cr 3-4
 Tp 1-2
 Tp 3
 Tb 1-2
 Tb3/Tu
 Per 1
 Per 2
 Per 3
 Ar
 V 1
 V 2
 Ve
 Vc
 Vc b
 Cb
 Cb b

dim. al niente
ritenuto al...
f
mf
ff
ritenuto al...
dim. al niente
ff
ritenuto al...
ff
ffz
div. a 3

C Ing. *mf*
 Fg 1-2 *dim. al niente*
 Fg 3 *dim. al niente*

Tb 1-2 *p* 5

Per 1 *mf*
 Per 2 *dim. al niente*

Ar *p* *f.v.*

V 1 *mp*
 V 2

Vc *mp*
 Vc b *mp*
 Cb *mp*
 Cb b *div. a 3* *mp*

Fl 1-2
Fl 3/A
Ob 1-2
C Ing.
Cl 1-2
Cl B
Fg 1-2
Fg 3

Per 3
Ar

pp muta in tamb. basco

pp l.v.

ritenuto al...

V 1
V 2
Ve

ritenuto al...

dim. al niente

Vc
Vc b
Cb
Cb b

p

p

p

p

101

C Ing. *p espressivo* *poco sf* *mp* *f agitato*

E
Lento
♩ = 48

ivo V
♩ = 96

Ar

Ve
con sord.-col legno
2 sole-div *fp* *non insieme*

Ve b
con sord.-col legno
2 sole-div *fp* *non insieme*

106

fi 1/P *f* *al niente* **Lento** ♩ = 48 **Moderato** ♩ = 64

Fi 2 *f* *al niente*

Fi 3 *f* *al niente*

C Ing. *sffz* *al niente* *p tranquillo* *smorzato*

Ar **Lento** ♩ = 48 **Moderato** ♩ = 64
f prestiss. poss.

Vc
1. + 2. solo *con sord.* *p lamentoso*

Vc b
3 solo *con sord.* *p lamentoso*

C Ing. *p* *a piacere* *smorzato* *smorzato*

Vc

Vc b

fl 1/P *f* *muta in fl. grande*

Fl 2 *f*

Fl 3 *f*

C Ing. *tranquillo* *mp* *A.Pr.* *smorzato* *5* *senza vibr.* *poco sf*

Ar *p* *prestiss. poss.*

Ve *con sord.-col legno* *fp* *non insieme* *2 sole-div* *arco-s.v.*

Ve b *con sord.-col legno* *fp* *non insieme* *2 sole-div* *arco-s.v.*

116 **F**
Maestoso
 ♩ = 72

Fl 3 *pp* molto uguale

Ob 1-2 *pp* molto uguale 1.

C Ing. *al niente*

Ar **F**
Maestoso
 ♩ = 72
arp.
pp
molto uguale lontano

Ve *al niente*
con sord.
pp

Ve b *al niente*
con sord.
pp

Vc *arco*
tutti-div.
con sord.
p lontano

Vc b *pizz.*
p

Cb *pp pizz.*
 1. solo
pp
 1. + 2. solo

121

cresc. ... poco a poco

Fl 2 *cresc.* ... poco a poco

Fl 3 *cresc.* ... poco a poco

Ob 1-2 *cresc.* ... poco a poco

Ar *cresc.* ... poco a poco

V 2 *con sord.* *cresc.* ... poco a poco

V2 b *arco con sord.* *pp* *cresc.* ... poco a poco

Ve *cresc.* ... poco a poco

Ve b *cresc.* ... poco a poco

Vc *cresc.* ... poco a poco

Vc b *cresc.* ... poco a poco

Cb *cresc.* ... poco a poco

4. soli tutti

pp

Fl 2

Fl 3

Ob 1-2

C Ing.

Cr 1-2

Cr 3-4

Tb3/Tu

Ar

V 2

V2 b

Ve

Ve b

Vc

Vc b

Cb

... poco ... *... a ...* *... poco*

... poco ... *... a ...* *... poco*

... poco ... *... a ...* *... poco*

mp inquieto

Più Mosso
♩ = 90

p con sord.

p

Più Mosso
♩ = 90

... poco ... *... a ...* *... poco*

... poco ... *... a ...* *... poco*

... poco ... *... a ...* *... poco*

... poco ... *... a ...* *... poco*

... poco ... *... a ...* *... poco*

... poco ... *... a ...* *... poco*

... poco ... *... a ...* *... poco*

4. soli *1. + 2. solo*

fl 1/P
 Fl 2
 Fl 3
 Ob 1-2
 Cl 1-2
 Cl B
 Fg 1-2
 Fg 3
 Per 2
 Ar
 V 1
 V 2
 Ve
 Ve b
 Vc
 Vc b
 Cb

cresc.
... poco ...
... a poco
p
mp
p
crotali
pp
cresc.
... poco ...
... a poco
cresc.
... poco ...
... a poco
cresc.
... poco ...
... a poco
cresc.
... poco ...
... a poco
cresc.
... poco ...
... a poco
cresc.
... poco ...
... a poco

fl 1/P *mf* *dim.*

Fl 2 *mf* *dim.*

Fl 3 *mf* *dim.*

Ob 1-2 *mf*

C Ing. *mf* *asognato*

Cl 1-2 *mf* *mf* *mp*

Cl B *mf* *mf*

Fg 1-2 *mf*

Fg 3 *mf*

Più Mosso
♩ = 90

Cr 1-2 *mp*

Cr 3-4 *mp*

Tb3/Tu *mp*

Per 2 *p* *al Vibrafone*

Più Mosso
♩ = 90

Ar *pp* motore medio

Più Mosso
♩ = 90

V 1 *mf* *dim.*

V 2 *mf* *dim.*

Ve *mf* *dim.*

Ve b *mf* *dim.*

Vc *mf* *dim.*

Vc b *mf* *dim.*

Cb *mf* *dim.*

146

C Ing. *f* *mp*

Cl 1-2 *f*

Fg 1-2 *f* *p* *mp*

Cr 1-2 *poco f* *mp*

Cr 3-4 *poco f* *mp*

Tb3/Tu *poco f* *mp*

Per 2 *mp* agli crotali

V 1

V 2

Ve

Vc

Cb

Fl 1/P *f* prestiss. poss.  =>
 Fl 2 *f* prestiss. poss.  =>
 Fl 3 *f* prestiss. poss.  =>
 Ob 1-2 *cresc.* *f*
 C Ing. *mf* *f*
 Cl 1-2 *mf* *cresc.* *f* a2
 Cl B *f*
 Fg 1-2 *f* *f* 3
 Fg 3 *f*
 Cr 1-2 *cresc.* *f* a2
 Cr 3-4 *p* *cresc.* *f*
 Tb 1-2 *p* *cresc.* *f*
 Tb3/Tu *p* *cresc.* *f*
 Per 1 *p* *mf*
 Per 2 *cresc.* *poco f*
 Per 3 *poco f* *tamb. basco*
 Ar *cresc.* *gliss.* *prestiss. poss.*
 V 1 *cresc.* *f*
 V 2 *cresc.* *f*
 Ve *cresc.* *f*
 Vc *cresc.* *f*
 Cb *cresc.* *f*

This page of the musical score contains the following instruments and parts:

- Flutes:** fl 1/P, Fl 2, Fl 3. Includes dynamic markings like *pp* and *poco*.
- Oboes:** Ob 1-2. Includes dynamic marking *pp*.
- Clarinets:** Cl 1-2, Cl B. Includes dynamic markings *pp* and *mf*, and the instruction *a piacere*.
- Bassoons:** Fg 1-2, Fg 3. Includes dynamic marking *pp*.
- Cor Anglais:** Cr 1-2, Cr 3-4. Includes dynamic marking *p*.
- Perussion:** Per 1, Per 2, Per 3. Includes dynamic marking *p*.
- Arche:** Ar. Includes dynamic marking *pp*.
- Violins:** V 1, V 2. Includes dynamic markings *mp* and *tr*.
- Violas:** Ve. Includes dynamic marking *tr*.
- Violoncello:** Vc. Includes dynamic marking *tr*.
- Contrabasso:** Cb. Includes dynamic marking *tr*.

Key annotations include *colla parte*, *a 1°*, *8va- a 1°*, and *1. solo*. The score features complex rhythmic patterns, including triplets and sixteenth-note passages, and various dynamic and articulation markings.

166

colla parte

1. *a piacere*

mf

5

smorzato

a t^o

colla parte

7

Per 2

Per 3

p

3

V 1

colla parte

a t^o

colla parte

V 1b

gli altri

tr

mp

tr

mf

V 2

tr

mp

tr

mf

Ve

tr

mp

tr

mf

Vc

1. solo

a piacere

V

mf

14

Vc b

gli altri

tr

mp

tr

mf

Cb

mp

div. arco

pizz.

unis.

arco

mf

CI 1-2 *f*

Fg 1-2 *p* *delicato*

Per 1 *a t^o* *colla parte* **H** *Lento* $\text{♩} = 5$ $\text{♩} = 4$ *gliss.* *p*

Per 3 *al Marimba*

V 1 *1. solo* *a piacere* *a t^o* *colla parte* *a piacere* **H** *Lento* $\text{♩} = 5$ $\text{♩} = 4$

V 1b *tr* *pp*

V 2 *tr* *pp*

Ve *pp*

Vc *a piacere* *f* *pp*

Vc b *tr* *pp*

Cb *pp* *con sord.* *p pizz.* *1. solo*

171

Fg 1-2 *sf*

Fg 3 *p*

Per 1 *gliss.*

V 2 *pizz.* *1. solo* *gliss.* *p* *gliss.*

Ve *pizz.* *1. sola* *gliss.* *p* *gliss.*

Vc *1. solo* *pizz.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb

empo Lo Stesso T

$\text{♩} = 54$

Fg 1-2 *sf* *al niente*

Fg 3 *p*

empo Lo Stesso T

$\text{♩} = 54$

Cr 1-2 *ff* *bouché & cuiré*

Cr 3-4 *ff* *bouché & cuiré*

empo Lo Stesso T

$\text{♩} = 54$

Per 1 *gliss.* *al WB e il TB* *f secco*

Per 3 *f*

empo Lo Stesso T

$\text{♩} = 54$

V 1 *con sord.* *sul pont. I* *tutti div.* *pp* *ff*

V 2 *gliss.* *con sord. div.* *arco* *sul pont. III* *pp* *ff*

Ve *gliss.* *pizz. Bartók* *div. sim. sempre*

Vc *gliss.* *pizz. Bartók* *1. solo pizz.* *gliss.* *tutti div.*

Vc b *tutti div.* *pizz. Bartók*

Cb

185

bouché & cuivré

ff

bouché & cuivré

ff

Cr 1-2

Cr 3-4

Per 1

Per 3

V 1

V 2

Ve

pizz. sim. sempre

Vc

pizz. sim. sempre

Vc b

pizz. sim. sempre

Cb

pizz. sim. sempre

Fl 1/P

Fl 2-3

Cr 1-2

Cr 3-4

Per 1

Per 2

Per 3

V 1

V 2

Ve

Vc

Vc b

Cb

ff bouché & cuiré

ff bouché & cuiré

f

pizz. Bartók

ff

pizz. sim. sempre

pizz. Bartók

ff

pizz. sim. sempre

pizz. Bartók

ff

pizz. sim. sempre

pizz. Bartók

ff

pizz. sim. sempre

FI 1/P
 Ob 1-2
 C Ing.
 Cl B
 Fg 1-2
 Cr 1-2
 Cr 3-4
 Tb 1-2
 Tb3/Tu
 Per 1
 Per 2
 Ve
 Vc
 Vc b
 Cb

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

cl. Basso non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

bouché & cuiré
f

bouché & cuiré
f

cuiré
f

cuiré
f

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

FI 1/P
 FI 2-3
 C Ing.
 Cl 1-2
 Cl B
 Fg 1-2
 Cr 1-2
 Cr 3-4
 Tp 1-2
 Tp 3
 Per 1
 Per 2
 V 1
 V 2
 Cb

8va non insieme!
ff prestissimo poss. non tener conto di tempo

non insieme!
ff prestissimo poss. non tener conto di tempo

1. non insieme!
ff prestissimo poss. non tener conto di tempo

2. non insieme!
ff prestissimo poss. non tener conto di tempo

bouché & cuivré
ff

bouché & cuivré
ff

cuivré
f

cuivré
f

non insieme!
ff prestissimo poss. non tener conto di tempo

non insieme!
ff prestissimo poss. non tener conto di tempo

FI 1/P
 FI 2-3
 Ob 1-2
 C Ing.
 Cl 1-2
 Cl B
 Fg 1-2
 Cr 1-2
 Cr 3-4
 Tb 1-2
 Tb3/Tu
 Per 1
 Per 2
 Per 3
 V 1
 V 2
 Ve
 Vc
 Vc b
 Cb

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

cl. Basso non insieme!
ff prestissimo poss. non tener conto di tempo non insieme!
dim. sino a piano

ff prestissimo poss. non tener conto di tempo
dim. sino a piano

cuiré
f

f

ff

non insieme!
poco f non tener conto di tempo prestissimo poss.

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

non insieme!
ff prestissimo poss. non tener conto di tempo
dim. sino a piano

Fl 1/P
Fl 2-3
Ob 1-2
C Ing.
Cl 1-2
Cl B
Fg 1-2
Fg 3
Cr 1-2
Cr 3-4
Per 1
Per 2
Per 3
V 1
V 1b
V 2
Ve
Vc
Vc b
Cb

al timpani

ff sempre prestissimo pass.

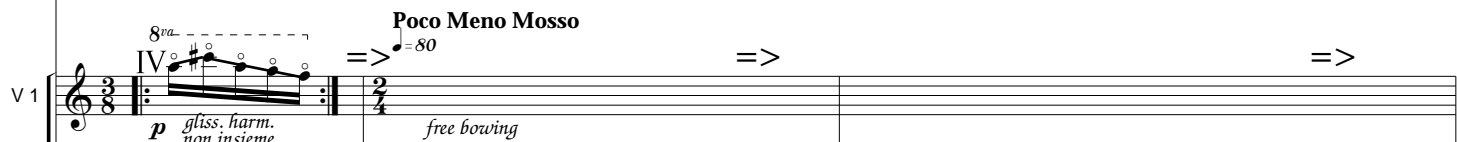
al triangolo

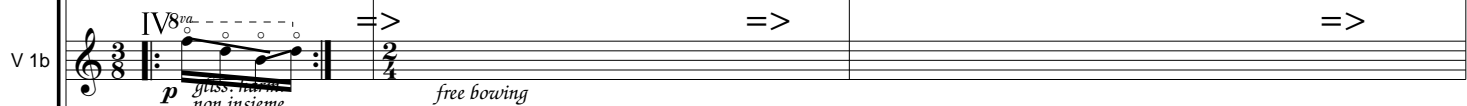
207

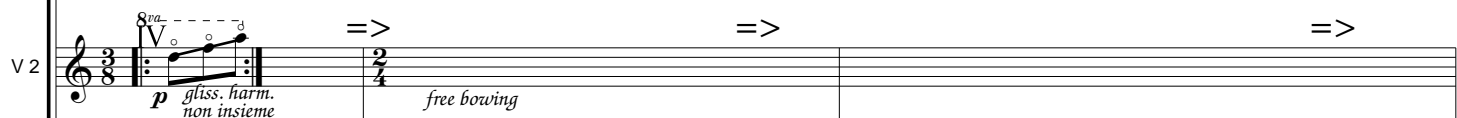
Poco Meno Mosso

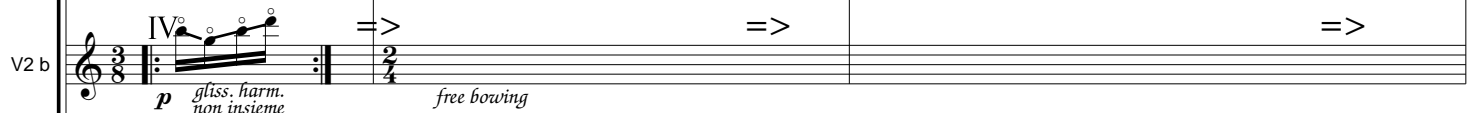
♩ = 80

Per 2 

V 1 

V 1b 

V 2 

V2 b 

Ve 

Ve b 

Ve c 

Vc 

Vc b 

Vc c 

Fl 1-2 *p senza vibrato*

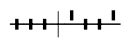
C Ing. *p senza vibrato*

Cl 1-2 *p senza vibrato*

Per 2 *p*
 ▽
senza motore sempre

Per 3 *p*

Ar *p*



V 1 => =>

V 1b => =>

V 2 => =>

V 2b => =>

Ve *tremolando sempre*

Ve b *tremolando sempre*

Ve c *tremolando sempre*

Vc

Vc b

Vc c

Fl 1-2
C Ing.
Cl 1-2
Per 2
Per 3
Ar

V 1
V 1b
V 2
V2 b

Ve
Ve b
Ve c
Vc
Vc b
Vc c

Fl 1-2
C Ing.
Cl 1-2
Fg 1-2
Per 2
Per 3
Ar

pp

Lento come Prima
♩ = 5 4

al Tamb.basco

V 1
V 1b
V 2
V2 b

Lento come Prima
♩ = 5 4

=>

Ve
Ve b
Ve c
Vc
Vc b
Vc c

tremolando sempre

Musical score for page 219, featuring multiple instruments and dynamic markings.

Fig 1-2 (Flute 1-2): Treble clef, 3/4 time signature. Dynamics: *p*.

Fig 3 (Flute 3): Bass clef, 3/4 time signature. Dynamics: *pp*. Includes a triplet of eighth notes.

Per 1 (Percussion 1): Bass clef, 3/4 time signature. Dynamics: *p*.

Per 2 (Percussion 2): Treble clef, 3/4 time signature. Dynamics: *pp*. Includes a triplet of eighth notes.

V 1 (Violin 1): Treble clef, 3/4 time signature. Dynamics: *pp*. Includes an 8va marking and a crescendo hairpin.

V 1b (Violin 1b): Treble clef, 3/4 time signature. Dynamics: *pp*. Includes an 8va marking and a crescendo hairpin.

V 2 (Violin 2): Treble clef, 3/4 time signature. Dynamics: *pp*. Includes an 8va marking and a crescendo hairpin.

V 2b (Violin 2b): Treble clef, 3/4 time signature. Dynamics: *pp*. Includes an 8va marking and a crescendo hairpin.

Ve (Viola): Bass clef, 3/4 time signature. Dynamics: *pp*. Includes a tremolando sempre marking and a crescendo hairpin. Ends with "senza sord."

Ve b (Viola b): Bass clef, 3/4 time signature. Dynamics: *pp*. Includes a tremolando sempre marking and a crescendo hairpin. Ends with "senza sord."

Ve c (Viola c): Bass clef, 3/4 time signature. Dynamics: *pp*. Includes a tremolando sempre marking and a crescendo hairpin. Ends with "senza sord."

Vc (Violoncello): Bass clef, 3/4 time signature. Dynamics: *pp*. Includes a tremolando sempre marking and a crescendo hairpin. Ends with "senza sord."

Vc b (Violoncello b): Bass clef, 3/4 time signature. Dynamics: *pp*. Includes a tremolando sempre marking and a crescendo hairpin. Ends with "div. a 2" and "senza sord."

Vc c (Violoncello c): Bass clef, 3/4 time signature. Dynamics: *pp*. Includes a tremolando sempre marking and a crescendo hairpin. Ends with "senza sord."

229

K **Maestoso**
♩ = 72

colla parte

a t^o

Cl 1-2
Fg 1-2
Fg 3

K **Maestoso**
♩ = 72

colla parte

a t^o

Per 1
Per 2

K **Maestoso**
♩ = 72

colla parte

a t^o

V 1
V 1b
V 2
Ve
Vc
Vc b
Cb

232 *insieme a clar.1* **a t^o**

Fl 1-2 *poco, f* *mf* *f*

Ob 1-2 *mf* *f*

Cl 1-2 *insieme a flauto 1* *poco, f* *mf* *f*

Per 2 *p* **al crotale**

Per 3 *p* **al Campano**

Ar *mp bisbigliando* **a t^o**

V 1 *mp* *mf* **a t^o**

V 1b *mp* *mf*

V 2 *mp* *mf*

Ve *mp* *mf*

Vc *mf* *mf*

Vc b *mp* *mf*

Cb *mp* *mf*

FI 1-2 *mf* *mf* *f* *dim.*
 FI 3 *f*
 Ob 1-2 *mf* *mf* *f*
 Cl 1-2 *mf* *f*
 Cl B *mf* *f*
 Fg 1-2 *f*
 Fg 3 *cresc.*
 Cr 1-2 *mf*
 Cr 3-4 *cresc.* *mf*
 Tp 1-2 *p* *p* *mp*
 Tp 3 *mp*
 Tb 1-2 *p* *mp*
 Tb3/Tu *p* *mp*
 Per 2 *mf* *dim. al niente*
 Ar
 V 1 *mf* *f* *dim.*
 V 2 *mf* *f* *dim.*
 Ve *f* *dim.*
 Vc *div. a 2* *f* *unis.* *dim.*
 Cb *f* *dim.*

This musical score is for the piece "Fuga Eneas" on page 68. It is a complex orchestral work featuring a variety of instruments. The score is divided into several systems, each with multiple staves. The instruments and their parts are as follows:

- Cl 1-2:** Clarinets 1 and 2, playing in the treble clef.
- Fg 1-2:** Flutes 1 and 2, playing in the bass clef.
- Fg 3:** Flute 3, playing in the bass clef.
- Cr 1-2:** Cor Anglais 1 and 2, playing in the treble clef.
- Cr 3-4:** Cor Anglais 3 and 4, playing in the treble clef.
- Tp 1-2:** Trumpets 1 and 2, playing in the treble clef.
- Tp 3:** Trumpet 3, playing in the treble clef.
- Tb 1-2:** Trombones 1 and 2, playing in the bass clef.
- Tb3/Tu:** Trombone 3/Tuba, playing in the bass clef.
- Per 1, 2, 3:** Percussion parts, including timpani and snare drum.
- Ar:** Arpa (Harp), playing in both treble and bass clefs.
- V 1, 2:** Violins 1 and 2, playing in the treble clef.
- Ve:** Viola, playing in the bass clef.
- Vc:** Violoncello (Cello), playing in the bass clef.
- Cb:** Contrabbasso (Double Bass), playing in the bass clef.

The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *ff*, *mp*, *poco, f*, *più, f*), articulation (accents, slurs), and performance instructions (e.g., *3*, *5* for fingerings). The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the piece.

Cr 1-2
Cr 3-4
Tp 1-2
Tp 3
Tb 1-2
Tb3/Tu
Per 1
Per 2
Per 3

255

Cr 1-2
Cr 3-4
Tb 1-2
Tb3/Tu
Per 1
Per 2
Per 3

260 **Lento** $\text{♩} = 54$

colla parte

1. *a piacere*

Poco più Mosso

Cl 1-2

Fg

1. *mp*

2. *mp*

3

Lento $\text{♩} = 5 \quad 4$

colla parte

Poco più Mosso

Per 1

p

p

Lento $\text{♩} = 5 \quad 4$

colla parte

1. *solo a piacere*

mp

9

Poco più Mosso

V1 Solo

V1 Tutti

p gli altri

tr

p

V2

tr

p

Ve

tr

p

Vc Tutti

tr

p gli altri

Cb

1. *solo*

p pizz.

tutti

p arco

1. *solo*

p pizz.

Fl 1 *mp* *mf*

Ob 1 *mf*

Cl 1-2 *mp* *mf*

Fg

Ar *p prestissimo possibile*

V1 Solo

V1 Tutti *p*

V2 *p*

Ve *p*

Vc Solo *1. solo* *a piacere* *mf*

Vc Tutti *p*

Cb *tutti* *p arco*

The musical score is arranged in a system with the following parts from top to bottom:

- Fl 1**: Flute 1, treble clef, 5/4 time signature. Features a melodic line with a five-measure slur and a trill.
- Ob 1**: Oboe 1, treble clef, 5/4 time signature. Features a melodic line with a five-measure slur and a trill.
- Cl 1-2**: Clarinets 1 and 2, treble clef, 5/4 time signature. Features a melodic line with a five-measure slur and a trill. A dynamic marking of *p* and a five-measure slur are present at the end of the staff.
- Ar**: Arpeggiator, grand staff (treble and bass clefs, 5/4 time signature). Contains rests and a trill.
- V1 Solo**: Violin 1 Solo, treble clef, 5/4 time signature. Features a melodic line starting at measure 21 with a dynamic marking of *f* and the instruction *a piacere*. Includes a *V* marking.
- V1 Tutti**: Violin 1 Tutti, treble clef, 5/4 time signature. Features a sustained chord with a trill.
- V2**: Violin 2, treble clef, 5/4 time signature. Features a sustained chord with a trill.
- Ve**: Viola, alto clef, 5/4 time signature. Features a sustained chord with a trill.
- Vc Solo**: Violin Solo, alto clef, 5/4 time signature. Features a melodic line starting at measure 21 with a dynamic marking of *f* and the instruction *a piacere*. Includes a *V* marking.
- Vc Tutti**: Violin Tutti, alto clef, 5/4 time signature. Features a sustained chord with a trill.
- Cb**: Contrabass, bass clef, 5/4 time signature. Features a sustained chord with a trill.

Fl 1
Fl 2-3
Ob 1
Ob 2
C Ing.
Cl 1-2
Cl B
Fg
Cr 1-2
Cr 3-4
V1 Tutti
V2
Ve
Vc Tutti
Cb

mp
cresc.
dim.
mp
cresc.
dim.
cresc.
dim.
mp
cresc.
dim.
mp
cresc.
dim.
cresc.
dim.
f
dim.
f
dim.
f
dim.
f
dim.
f
dim.

This page of a musical score, numbered 273, contains ten staves of music. The instruments are listed on the left: Fl 1, Fl 2-3, Ob 1, C Ing., Cl 1-2, Cl B, Fg, Ar (Piano), V1 Tutti, V2, Ve, Vc Tutti, and Cb. The score is written in a key with one sharp (F#) and a 2/4 time signature. It features various musical notations such as dynamics (mp, mf, f), articulation (accents, slurs), and fingerings (5, 6). The piano part (Ar) includes a 'cresc.' marking and a 'V' marking. The woodwind and string parts have complex rhythmic patterns and phrasing. The brass parts (V1, V2, Ve, Vc, Cb) provide harmonic support with sustained notes and rhythmic patterns.

Fl 1 *dim.*

Fl 2-3 *dim.*

Ob 1 *dim.* *mp*

Ob 2 *f dim.* *mp*

C Ing. *f dim.*

Cl 1-2 *dim.* 1.+ 2. 2.

Cl B *dim.*

Fg *dim.*

Ar *dim.*

V1 Tutti *f dim.*

V2 *dim.* *mp*

Ve *dim.*

Vc Tutti *dim.*

Cb *dim.*

empo a T
cato molto mar

Ob 1

Ob 2

C Ing.

Cl 1-2

Cl B

Fg

ff

ff

ff

1.+2.

ff

ff

1.+2.

ff

empo a T
cato molto mar

Cr 1-2

Cr 3-4

Tp 1-2

Tp 3

Tb 1-2

Tb3/Tu

cuivré

f

f

cuivré

cuivré

cuivré

cuivré

empo a T
cato molto mar

Per 1

Per 2

Per 3

ff

ff

ff

Tom-Tom

Fl 1-2 *ff prestissimo poss. non tener conto di tempo dim al niente*
 Fl 3/A *ff prestissimo poss. non tener conto di tempo dim al niente*
 Ob 1-2 *dim al niente*
 C Ing. *dim al niente*
 Cl 1-2 *dim al niente*
 Cl B *dim al niente*
 Fg 1-2 *1.+ 2.*
 Fg3 *stacc. non insieme ff prestissimo poss. non tener conto di tempo dim al niente*
 Per 2 *non insieme ff prestissimo poss. non tener conto di tempo dim al niente*
 Per 3 *non insieme ff prestissimo poss. non tener conto di tempo dim al niente*
 V 1a *pizz. non insieme ff prestissimo poss. non tener conto di tempo dim al niente*
 V 2a *pizz. non insieme ff prestissimo poss. non tener conto di tempo dim al niente*
 Ve a *p 3*
 Ve b *p 3*
 Ve c *p 3*
 Vc a *p 3*
 Vc b *p 3*
 Vc c *p 3*

Fg 1-2 *mf doloroso* *sf*

Fg3 *mf*

Ve a

Ve b

Ve c

Vc a

Vc b

Vc c

311

Fl 1-2 *flzg. (come dapprima)* *mp*

Fl 3/A *flzg. (come dapprima)* *mp*
fl. Alto in sol

Cl 1-2 *frull. (come dapprima)* *mp* *sim.*

Cl B *mp* *sim.*

Fg 1-2 *frull. (come dapprima)* *sf*

Fg3

Ve a

Ve b

Ve c

Vc a

Vc b

Vc c

Fl 1-2 *sim.* *p*

Fl 3/A *sim.* *p*

Cl 1-2 *p*

Cl B *p*

Fg 1-2 *mp* *sf*

Fg 3

Per 2 *pp* *p*

Ar *p*

Vc a

Vc b

Vc c

FI 1-2

FI 3/A

CI 1-2

CI B

Fg 1-2

Fg3

Per 1

Per 2

Ar

323 rit. al fine

morendo

C Ing.

Fg 1-2

Fg3

Per 1

Per 2

rit. al fine

morendo

Ja - slap