

I

2 Flauti piccoli
1 Flauto
3 Oboi
3 Clarinetti
3 Fagotti
4 Corni
4 Trombe
4 Tromboni
Timpani
Xilofono
Piatti
Tamburo rullante
Pianoforte
Archi

♩. = 104 M. M. = 1,5 cm

Durata 35 sec.

ORCHESTRA

3 Flauti (II. e III. anche Fl. picc.), 3 Oboi, 3* Clarinetti in Si \flat (III. anche Clarinetto basso),
3 Fagotti (III. anche Contrafagotto), 4* Corni in Fa, 4 Trombe in Do, 4 Tromboni, Tuba,
Timpani, Tamburo piccolo, Tamburo rullante, Gran cassa, Triangolo, Piatti (1 Piatto sospeso),
Tam-tam (grande), Xilofono, 3 Tom-tom

(- insieme 5 esecutori),

Pianoforte, Archi (7 leggii, 6, 5, 5, 4)

*) Scritti in suoni reali

Durata cca 14 min.

Orchestrální materiál půjčuje Český hudební fond, Pařížská 13, Praha 1
Оркестровые материалы можно получить в Český hudební fond, Pařížská 13, Praha 1
Das Orchestermaterial verleiht Český hudební fond, Pařížská 13, Praha 1
Orchestral parts can be hired from Český hudební fond, Pařížská 13, Prague 1
Les parties séparées peuvent être empruntées à Český hudební fond, Pařížská 13, Prague 1

Alleinvertretung für die Bundesrepublik Deutschland, Westberlin,
die Schweiz, Österreich, Holland, Belgien und Luxemburg
BÄRENREITER-VERLAG Kassel und Basel

СКЛАДАТЕЛ МИЛОСЛАВ КАБЕЛАЧ (нар. 1. 8. 1908 в Праге) patří už dlouho mezi nejvýznačnější reprezentanty české soudobé hudby a budíž řečeno hned v úvodu, že Kabeláčův modernismus není nového data, že už v dílech komponovaných před válkou se nám Kabeláč projevuje jako skladatel, který neúnavně hledá nové cesty pro další vývoj hudby. Jeho výboje nebyly nikdy dikтовány konjunkturou nebo marnivou touhou líšit se za každou cenu: Proto také jeho tvorba má úspěchy u našeho obecenstva a v poslední době stále více i v cizině.

Skladbu, které dal název ZRCADLENÍ skladatel blíže určil jako Devět miniatur pro orchestr. Název Zrcadlení může mít trojí smysl. Může se vztahovat ke kompoziční technice, může postihovat formu díla a může se vztahovat i k obsahu díla, zrcadlit nálady, prožitky. Kabeláčovo Zrcadlení si činí nárok na všechny tři jmenované významy názvu. Pokud jde o kompoziční techniku, je třeba říci, že principu symetrie tónů, melodií, harmonií, rytmů, taktů je používáno podle horizontální osy (inverze) i podle vertikální osy (račí postup). Je ovšem jasné, že možnost „zrcadlení“ melodií, rytmů, barev a stavebních úseků je mnoho a Miloslav Kabeláč jich bohatě využívá.

Další význam Devíti miniatur pro orchestr, o němž jsme už hovořili, bychom mohli vystihnout jako skladatelův dialog se soudobou hudbou; jeho dílo „zrcadlí“ všechny moderní kompoziční techniky.

Nová Kabeláčova skladba je živou hudbou, hudbou o životě a je zrcadlem nálad a prožitků. Skladatel dospívá v oblouku od vstupní fanfárové části (jejíž opakování mělo původně tvořit i závěr díla) k závěrečné větě meditativní, v níž zcela logicky zazní jakési kabeláčovské motto, citát z melodie skladatelova mužského sboru Kázání na hoře na text Wolkrův („...každý má někde srdce, i když s sebou je nenosí...“).

Druhá část, kontrastující s první svou zvukovou subtilností a svým lyrismem, má třídlíznou zrcadlovou formu ABA. Práce s určitým uspořádáním intervalů. Střední díl této části je dramatičtější, flétny s klarinetu přednášejí vzrušený recitativ nad prodlevou akordu ve smyčcích. Přísnou symetrií formy narušuje kratičká coda, jakási

hudební tečka. Podobného uzavření neváhal skladatel užít i v řadě dalších částí (jde někdy o takt, někdy o několik tónů).

Třetí část, rytmicky bohatá, dodržuje přísně sérii taktů a také forma je zrcadlově věrná podle vertikální osy uprostřed této věty (formální schéma A—B a B—A). K bicím nástrojům se postupně přidávají další skupiny nástrojů.

Čtvrtá část je opět lyrickým zastavením; ke komorně obsazené skupině smyčců, flétně a basovému klarinetu přidává skladatel pouze klavír, jemuž je tentokrát přisouzena úloha melodického nástroje. Zde skladatel nejstriktněji dodržel zrcadlový princip a to jak ve formální stavbě podle vertikální osy, tak i při rozvíjení melodií podle horizontální osy.

Pátá část zvětšuje nástrojové obsazení. Skladatel tu použil techniky dodekafonie a možnosti různého tvoření tónů.

Šestá část pracuje důsledně s intervalovou sérií. Začíná tichým rozběhem smyčcových nástrojů (postupně od hlubokých k vysokým), jež pak ustrnou na akordu, z něhož se vytváří vibrující zvuková plocha. Nad ní už potom přednášejí hoboje a fagot téma, které působí orientálním koloritem. Ve střední části této věty napodobují bicí nástroje vstupní rozběh smyčcové skupiny, jejich rytmus je doplňován rytmem akordů ostatních dechových nástrojů, zatím co melodickou úlohu převezmou housle, violy a violoncella.

V sedmé části hrají pouze smyčcové nástroje, klavír a bicí nástroje. Skladatel zde uplatnil aleatorní techniku — smyčce volně dotvářejí melodií, naznačenou pouze v obrysu. Samostatný proud vytvářejí současně bicí nástroje.

V osmé části stojí proti sobě dva různé tónorody. Mohli bychom říci, že tato věta je bimodální, protože v ní současně zaznívají (smyčce — dřevěné dechové nástroje) dvě samostatná pásma, vyrůstající však vlastně z téže hudební myšlenky.

Devátá část, o níž jsme v úvodu už hovořili, je tichým doslovem. Skladatel v ní zachoval důsledně princip symetrie podle horizontální i vertikální osy. Střední smyčce rozvíjejí melodií, která působí jako ohlas chorálu. Z něho pak v průběhu věty zcela logicky vyplne (ve vysokých smyčcích) už zmíněný citát z melodie sboru Kázání na hoře.

Dr. Ladislav Šip

МИЛОСЛАВ КАБЕЛАЧ (род. 1. 8. 1908 г. в Праге) уже давно занимает одно из ведущих мест среди выдающихся представителей современной чешской музыки. При этом следует сказать, что модернизм не является чем-то новым в его творчестве. Еще перед второй мировой войной он неустанно искал новые пути развития музыкального искусства. Новшества Кабелача никогда не являлись следствием конъюнктуры или тщеславного желания любой ценой быть оригинальным. Именно поэтому его творчество неизменно пользуется успехом у чехословацких слушателей, а в последние годы приобретает все большую известность и за границей.

Произведение Кабелача, названное им «Отражение», представляет собой, по словам автора, девять миниатур для оркестра. Название «Отражение» может иметь тройной смысл. Оно может относиться к композиторской технике, к форме произведения, и, наконец, к его содержанию, отражая различные настроения, впечатления и переживания композитора. Произведение Кабелача отвечает всем трем значениям. В области композиторской техники принцип симметрии тонов, мелодии, гаммонии, ритма, тактов использован как по горизонтали (обращение), так и по вертикали (ракоходное движение). Кабелач широко пользуется различными возможностями «отражения» мелодии, ритма, красок и элементов формы.

Помимо того, девять миниатур для оркестра представляют собой как бы диалог автора с современной музыкой: в миниатюрах нашли отражение все приемы современной композиторской техники.

Новое произведение Кабелача — это живая музыка, музыка о жизни, зеркало настроений и переживаний. Миниатюры начинаются вступительной фанфарной частью (реприза которой должна была завершить произведение) и заканчивается углубленным, сосредоточенным финалом, цитирующим мелодию из мужского хора Кабелача «Нагорная проповедь на текст Вольера. Это логично вытекающий из контекста содержания эпитафия («...у каждого где-то имеется сердце, если даже он его не носит с собой...»).

Вторая часть, контрастная первой тонкостью звучания и лиризмом, трехчастна по форме и основана на разработке определенной системы интервалов. Средняя часть вносит элемент драматизма, над протянутым аккордом струнных возмущающе звучит рецитатив флейты и кларинетов. Строгую симметричность формы нарушает краткая coda, своего рода музыкальная точка. Подобный прием композитор использовал в ряде последующих частей (в одних случаях — это такт, в других — несколько тонов).

В ритмически богатой и разнообразной третьей части точно соблюдается определенная серия тактов, форма зеркальная (схема A—B и B—A). Отдельные группы инструментов постепенно присоединяются к ударным.

Четвертая часть вновь носит лирический характер. Камерную по составу группу струнных с флейтой и басовым кларнетом дополняет фортепиано в качестве мелодического инструмента. В этой части композитор особенно точно соблюдает зеркальный принцип как по вертикали — в отношении формы —, так и по горизонтали — в отношении развития мелодии.

Пятая часть обладает более насыщенной инструментальной Кабелач использовал здесь дodeкафонную технику и возможности различного тонообразования.

Шестая часть основана на последовательной разработке серии интервалов. Часть начинается тихим разбегом струнных инструментов (от низких к высоким), которые, замирая на одном аккорде, образуют вибрирующий звуковой фон. Нам ним возникает несколько ориентального характера тема гобоев и фагота. В среднем разделе части ударные инструменты повторяют вступительный разбег струнной группы, его ритм дополняется ритмом аккордов остальных духовых инструментов, в то время, как мелодическую линию ведут скрипки, альты и виолончели.

В седьмой части играют только струнные, ударные инструменты и фортепиано. Здесь применена алеаторная техника письма — струнные свободно развивают данную в общих контурах мелодию. Одновременно самостоятельную линию ведут ударные инструменты.

THE COMPOSER Prague, has long l contemporary Caecel Kabeláč's trend tow but already charact which Kabeláč shows for the further develop were never dictated by to be different at any and recently is increas The composition, ent by the author as Nine Mi can convey three meanin que, it may express the the content, reflect mood.

A

V B

C

A

B

C

The first system of the musical score consists of five staves. From top to bottom, they are labeled: V (Violin), C (Cello), A (Alto), T₁ (Trumpet 1), and Ca (Cassidy). Each staff contains rhythmic notation with stems and beams, and dynamic markings such as *ff* (fortissimo) are present. Vertical dashed lines indicate measure boundaries.

The second system continues the musical score with five staves. It features more complex rhythmic patterns, including some notes with accidentals (sharps and flats). Dynamic markings like *ff* and *p* (piano) are used throughout. Vertical dashed lines separate the measures.

The third system includes a piano part on a treble clef staff, showing a sequence of notes with stems and beams. Below it are four staves with rhythmic notation. Dynamic markings *p* and *ff* are visible. Vertical dashed lines indicate measure boundaries.

The fourth system features a bass clef staff with a 4/4 time signature, containing a sequence of notes. Below it are four staves with rhythmic notation. Dynamic markings *p* and *ff* are present. Vertical dashed lines indicate measure boundaries.

The fifth system includes a piano part on a treble clef staff, showing a sequence of notes with stems and beams. Below it are four staves with rhythmic notation. Dynamic markings *p* and *ff* are used. Vertical dashed lines indicate measure boundaries.

The sixth system features a bass clef staff with a 4/4 time signature, containing a sequence of notes. Below it are four staves with rhythmic notation. Dynamic markings *ff* and *p* are visible. Vertical dashed lines indicate measure boundaries.

9

7

A B C A B C A

2 Fl. picc.
1 Fl.
3 Ob.
3 Cl.
3 Fg.
4 Cor.

2 Tr. 1, 2.
2 Trb. 1, 2.
2 Tr. 3, 4.
2 Trb. 3, 4.
Xil.
Timp.
T. rull.
Pfi.
I.
II.
Vle.
Vcl.
Cb.

ff *p* *ff* *p* *ff* *p*

Piatti

4 3 2 4 2 1

12 13 14 15 16 17

C A

B

C

174

2

3 Flauti
1 Oboe
3 Clarinetti
1 Corno
1 Tromba
1 Trombone
Pianoforte
Archi

$\text{♩} \cong 46-48 = 2 \text{ cm (m. 1-14, 47-58)}$

$\text{♩} \cong 52-54 = 2 \text{ cm (m. 15-46)}$

Durata: cca 2 min. 15-20 sec.

2 2 4
4 (r ≈ 46-48) 4 4

1 2 3

Vcl.
Cb.

ppp quasi niente (accell.) (rit.)

2 3 2 4
4 4 4 4
4 5 6 7

1. Cl.

ppp quasi niente

1. Cor. *pp*

Pft. *pp* Ped.

2 2 3
4 4 4
8 9 10

Vle.
Vcl.
Cb.

pp pochettino

2 2 2 3
4 4 4 4
11 12 13 14

1. Fl.
1. Cl.

pp pochettino

1. Tr. *pp* *c.s.*
1. Trb. *pp* *c.s.*

Pft. *p* Ped.

perhaps 2nd ↗

Kaiser
a. 2. ed.
(K. 0)

3 Fl. *veloce* *lunga*

3 Cl. *ff* *appassion!*

subit-ff

ritardando

sub-ff

2
4
15 ($\uparrow \approx 52-54$)

[4] 2
[32] 4

16 17

[7] 1 2
[32] 4 4

18 19 20

1 4
21

div. a 6/8

div. a 3/4

div. a 3/4

div. a 3/4

div. a 3/4

ff *pp* *ff ff=pp* *ff ff* *ff* *sim.* *ff*

lunga

**) approssimato*

lunga

2 2 [5] 3
4 4 [32] 8

22 23 24 25

lunga

ff ff ff ff *ff ff*

3 Fl.
3 Cl.

9
32

1 3 3 2 1 6 1
4 8 8 4 4 32 4

26 27 28 29 30 31 32 33

I.
II.
Vle.
Vcl.
Cb.

ff ff ff *ff* *ff ff ff ff* *ff ff*

breve

dim.

2 2
4 4

43 44

ff ff ff ff

3 Fl.
3 Cl.

11
32

1 1 1 1 1 1 1 5
4 4 4 4 4 4 4 8

34 35 36 37 38 39 40 41 42

I.
II.
Vle.
Vcl.
Cb.

ff ff ff *ff* *ff ff* *ff* *ff* *ff*

mal
Edo Amore

p *accelerando*

3
4 (1 = 46-48)
47

Musical score for measures 13-16. The score is written for a piano and includes a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first two staves are for the piano, with the right hand playing a melody and the left hand playing a bass line. The bottom two staves are for the piano, with the right hand playing a melody and the left hand playing a bass line. The score includes dynamic markings: *dim.* at the beginning, *sf sf sf sf* at the end of measure 13, *sf sf sf* at the end of measure 14, and *pp* at the end of measure 16. Measure numbers 13, 14, 15, and 16 are indicated below the staves. There are also some handwritten annotations above the staves, including "mal" and "R. da 2. volta".

Musical score for measures 47-50. The score is written for a piano and includes a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first two staves are for the piano, with the right hand playing a melody and the left hand playing a bass line. The bottom two staves are for the piano, with the right hand playing a melody and the left hand playing a bass line. The score includes dynamic markings: *p* at the beginning, *pochettino* with arrows indicating a crescendo and decrescendo, and *p* at the end of measure 49. Measure numbers 47, 48, 49, and 50 are indicated below the staves. There are also some handwritten annotations above the staves, including "mal" and "R. da 2. volta".

1. Cl.

pp quasi niente

3 2 4 5
4 4 4 8
51 52 53 54

Vie

Vcl.

Cb.

pp quasi niente

1. Cor. *c.s.*
pp

Pft.

pp *ped*

2 4
4 4
55 56

Vcl. div. a 3
2 3

Cb. div. a 3
2 3

5
8
4



solo
pp

c.s.
pp

pppp
Ped

3
4
57

rit. -----

3
4
58

3 soli
I. *c.s.* *pp* (a2)
6 c. (a2)
II. 9 c. (a3)
pppp

ppp

3

3 Flauti
2 Oboi
3 Clarinetti
2 Fagotti
4 Corni
1 Tromba
4 Tromboni
Timpani
Triangolo
Tamburo piccolo
Tam-Tam
Gran cassa
Pianoforte
Archi

$\text{♩} = 120 = 1 \text{ cm}$

Durata: cca 1min. 30 sec.

3 Fl.
3 Cl.
2 Ob.
2 Fg.

1. Tr.

4 Cor.

4 Trb.

Timp.

Triang.
Tamb. picc.

Tam-tam
Gr. C.
(2. c.)

Pf.

A

Handwritten musical notation for percussion instruments including Triang., Tamb. picc., and Tam-tam Gr. C. (2. c.). Includes dynamic markings *f*, *ff*, and *bd*. Includes the instruction *sempre tenere* under the Pedal line.

Handwritten rhythmic patterns and fingerings for the percussion instruments, including numbers 1 through 7 and various rhythmic symbols.

I.

II.

Vle
div. a 3

Vcl.
div. a 3

Cb.
div. a 3

3 Fl.
3 Cl.

Handwritten musical notation for woodwinds on the right page.

Handwritten musical notation for strings and other instruments on the right page.

3 Fl.
3 Cl.

1. Tr.

4 2 3 4 2 3 4

8 9 10 11 12 13 14

3 Fl.
3 Cl.

2 Ob.
2 Fg.

II
V

B

Gr. C.
Triang.
Tamb. picc.
(2 c.)

Timp.

Pft.

3 3 4 2 3 4 4 2
15 16 17 18 19 20 21

Vlc.
Vcl.
Cb.

I.
II.

II
↓

A

22 23 24 25 26 27 28

9!
18! + 1A



2 Ob.

2 Fg.

pp

B

109!

mark

3

T-tam
Gr. C.

Triang.
Tamb. picc.

pp

Pr.

4 2 3 4

29 30 31 32

Timp.

p *pp*

pp

Ped.

3

3 4

33 34 35

I.

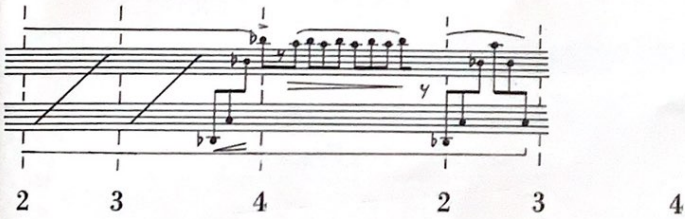
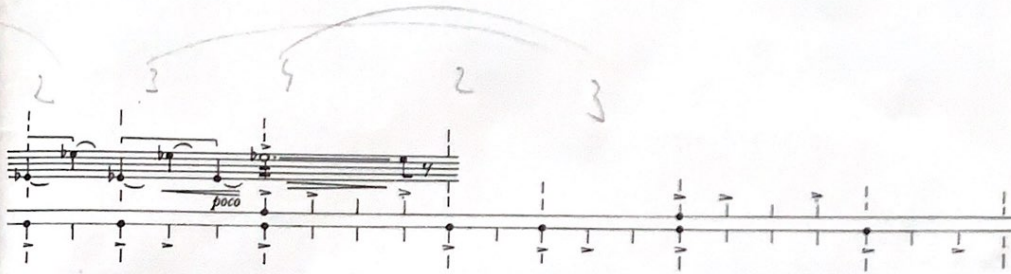
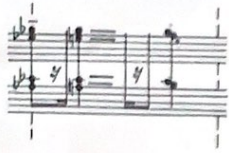
II.

pp

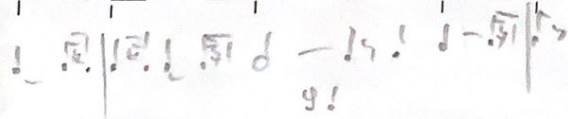
109!

109!

91



3



18 J + 15

3 Fl.
3 Cl.

1. Tr.
4 Cor.
4 Trb.

T-tam
Gr. C.

Pft.

43 44 45 46 47 48 49

Vle.
Vcl.
Cb.

Handwritten musical notation and markings at the bottom of the page, including a series of notes and rests.

4 2 3 4 2 3 4

50 51 52 53 54 55 56

Handwritten notes:
d - b, a - b, |
27!

COBA
VI

3 Cl.

3 Clarinets (3 Cl.) musical staff with notes and dynamics.

2 Ob.
2 Fg.

2 Oboes (2 Ob.) and 2 Bassoons (2 Fg.) musical staves with notes and dynamics.

1. Tr.

1 Trumpet (1. Tr.) musical staff with notes and dynamics.

4 Cor.

4 Cornets (4 Cor.) musical staff with notes and dynamics.

4 Trb.

4 Trombones (4 Trb.) musical staff with notes and dynamics.

Timp.
Triang.
T. picc.

Timpani (Timp.), Triangle (Triang.), and Piccolo (T. picc.) musical staves with notes and dynamics.

T-tam
Gr. C.

Tom-tom (T-tam) and Grand Cymbal (Gr. C.) musical staff with notes and dynamics.

Pfl.

Piano (Pfl.) musical staff with notes and dynamics.

3

6 (2 + 2 + 2)

3

1

57

58

59

60

I.
II.

Violin I (I.) and Violin II (II.) musical staves with notes and dynamics.

Vle.
Vcl.
Cb.

Violins (Vle.), Violas (Vcl.), and Cellos (Cb.) musical staves with notes and dynamics.

4

1 Flauto
1 Clarinetto basso
Pianoforte
Archi:
I. 5 esecutori
II. 4 esecutori
Vle. 8 esecutori (4 + 4)
Vcl. 4 esecutori
Cb. 5 esecutori

$\downarrow \approx 84 = 1 \text{ cm}$

Durata: ca 2 min.

(in D minor Espr)

1. Fl. *ppp*

Cl. basso

Pr. *pp* *Ped* *quasi impressionista* *p*

4 4 5 3 4 6

1 2 3 4 5

solo

I. 4 e.

II. 4 e.

I. Vle 4 e.

II. Vle 4 e.

Vcl. 4 e.

Ch. 4 e. 1 e. *ppp*

The musical score consists of several systems of staves. The top system features a grand staff with two treble clefs and a bass clef, containing melodic lines with slurs and a dynamic marking of *p*. Below this are two systems of three staves each, likely for piano accompaniment. The first of these systems includes dynamic markings of *pp* and *ppp*. The second system includes tempo markings of *poco rit.* and *a tempo*. Measure numbers 4, 7, 8, and 9 are indicated below the staves. A large bracket spans across measures 7, 8, and 9, encompassing the tempo changes.

Pft.

5 6 4 6

10 11 12 13

I. (solo)
II.
I. Vle
II. Vle
Vcl.
Cb.

pp

Musical staff with treble clef. It contains a series of notes, some with slurs and accents. A dynamic marking *pp* is present below the staff.

Musical staff with treble clef. It contains notes with a slur above them, indicating a phrase.

11

14

poco rit. più $\downarrow = 40$ $\downarrow = 60$

A series of empty musical staves, likely for a piano accompaniment, with some faint markings.

(in A, Dance Aspe)
Sound to recital

ad libit

spicy poly (recadles - recadles)

(F)

Cl. basso *pp*

Pft. *pp*

4 5 3 4 6

15 16 17 18 19

(C)

solo *ppp*

I. *ppp*

4 c. *ppp*

Detailed description: This section of the score features three staves. The top staff is for Cl. basso, starting with a circled 'F' and a dynamic marking of 'pp'. The middle staff is for Pft. (Piano Forte), also marked 'pp', with handwritten fingerings (4, 5, 3, 4, 6) and measure numbers (15, 16, 17, 18, 19). The bottom staff is for solo I. 4 c. (solo I. 4 c.), marked 'ppp', with a circled 'C' and a 'cs' marking. A vertical dashed line indicates a measure change between measures 19 and 20.

(V)

II. Vle

Vcl.

Cb. *pp*

Detailed description: This section of the score features three staves. The top staff is for II. Vle (Second Violin), the middle for Vcl. (Violin), and the bottom for Cb. (Cello), marked 'pp'. A circled 'V' is written to the left of the staves. A vertical dashed line indicates a measure change between measures 19 and 20.

The musical score on page 31 consists of several systems. The first system shows a melodic line with ornaments (y) and a multi-measure rest of 4 measures. The second system continues the melodic line with ornaments and a multi-measure rest of 7 measures. The third system features a melodic line with ornaments and a multi-measure rest of 3 measures. The fourth system shows a melodic line with ornaments and a multi-measure rest of 4 measures. The fifth system is a multi-measure rest of 20 measures, marked *loco*. The sixth system is a multi-measure rest of 21 measures, marked *poco rit.*. The seventh system is a multi-measure rest of 22 measures, marked *a tempo*. The eighth system is a multi-measure rest of 23 measures, marked *ppp*. The ninth system shows a melodic line with ornaments and a multi-measure rest of 4 measures, marked *pp*. The tenth system shows a melodic line with ornaments and a multi-measure rest of 4 measures, marked *pp*.

Pft.

5 6 4 5 6

24 25 26 27

s s

loco

solo I.

4 c.

II.

I. Vle.

pp

II. Vle.

Vel.

Cb.

11

28

poco rit.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a *pp* dynamic marking. The lower staff is in bass clef and contains a bass line with a *p* dynamic marking. Both staves feature complex rhythmic patterns and slurs.

11

28

poco rit. più $\overset{3}{\text{♩}} = 40$ $\overset{3}{\text{♩}} = 60$

This section of the page contains several empty musical staves. Each staff begins with a clef (treble or bass) and a key signature (one flat). The staves are arranged in two groups of three, with a dashed vertical line separating them. This indicates that the musical notation for this section is located on the following page.

1. Fl. *ppp*

Pfl. *ppp*

5 6

poco rit. *a tempo*

29 30

Cb. *ppp*

Detailed description: This is a page of a musical score for three instruments: First Flute (I. Fl.), Piccolo (Pfl.), and Contrabass (Cb.). The page is numbered 34 at the top. The I. Fl. part is in treble clef with a *ppp* dynamic marking and a long note with a slur. The Pfl. part is in treble clef with a *ppp* dynamic marking, a melodic line with slurs, and a tempo change from *poco rit.* to *a tempo* between measures 29 and 30. The Cb. part is in bass clef with a *ppp* dynamic marking and a long note with a slur. A dashed vertical line is on the right side of the page. An arrow points from the Pfl. staff to the I. Fl. staff.

5

3 Flauti
3 Oboi
4 Corni
3 Trombe
3 Tromboni
Tuba
Timpani
Tam-Tam (grande)
Pianoforte
Archi:
I.
II.
Vlc
Vcl.
Cb. 6 soli

moderato

$\text{♩} \leq 48 = 1,5 \text{ cm}$

Durata: cca 1 min. 30 sec.

1.
3 Fl. 2.
3.
3 Ob.
1. Tr.
1. Trb.
2. 3. Tr.
2. 3. Trb.
4 Cor.
Tb.
Timp.
Tam-tam (grande)
Pft.
I.
II.
Vle
Vcl.
Cb. 6 soli

mf

I. Ob. *espress.*
 incominciare *meno mosso*
 poco accel. *sf*

p *mf* *ff* *pp*

b. m. *p* *mf* *ff* *pp*
 b. m. *p* *mf* *ff*

p *mf* *ff*

1 2 3 4 7 (2 + 2 + 3) 3
 2 2 2 2 4 4

I 2 3 4 5 6
 poco accel. rit.

ppp *p* *mf* *ff* *pp*
 vibrato (grande, lento)

ppp *p* *mf* *ff* *pp*
 vibrato (grande, lento)

p *mf* *ff* *pp*
 vibrato (grande, lento)
 vibrato (grande, lento)

1. Fl. 2. Fl. 3. Fl.

1. Tr. 1. Trb.

2. 3. Tr. 2. 3. Trb.

4 Cor. 1. 2. 3. marc. *ff* *non dim.*

Timp.

Pft.

2 3 2 3 2 3
 2 2 2 2 2 2

14 15 16 17 18 19

I. div. a 3

II. Vcl. *ff* *pp* *pp* *pp* *pp* *pp*

Vcl. div. a 3 *ff* *pp* *pp* *pp* *pp* *pp*

Ch. 6 soli *ff* *pp*

The first system of the musical score consists of several staves. The top staff contains a melodic line with notes marked with 'y' (accents) and dynamic markings of *ff*, *mf*, and *p*. Below it, there are staves for a piano accompaniment, including a bass line with notes and rests, and a right-hand part with chords and single notes. Dynamic markings include *pp*, *sff*, and *ff*. A section marked 'b. m.' (basso continuo) is also present, with notes and dynamic markings of *p*, *sff*, *ff*, *mf*, and *p*. A 'T-tam' (tam-tam) symbol is used for a percussive effect.

2	3	1	2	3	4
2	2	2	2	2	2
20	21	22	23	24	25

The second system continues the musical composition. It features similar notation to the first system, with multiple staves and dynamic markings such as *fff*, *ff*, *mf*, and *p*. A 'dim.' (diminuendo) marking is used to indicate a decrease in volume. A handwritten note in cursive, 'quasi ripetita', is written across the middle of the system. The bottom of the system shows a bass line with notes and rests, and a right-hand part with chords and single notes. Dynamic markings include *pp*, *fff*, *ff*, *mf*, and *p*.

1. Fl.

p flauter (derez)

Ob.

pp

1. Tr.

1. Trb.

ppp

Timp.

ppp *6. di 1. (di tamb. picc.)* *p*

Pft.

pp *p pizzicare le corde con dito*

9 (2 + 2 + 2 + 3)

3

3

4

4

2

26

27

28

I.

ppp *vibr.* *non vibr.*

Vie

ppp *vibr.* *non vibr.*

Cb. 6 soli

ppp *vibr.* *non vibr.*

6

Flauto piccolo
2 Flauti
3 Oboi
3 Clarinetti
2 Fagotti
1 Contrafagotto
4 Corni
4 Trombe
4 Tromboni
Triangolo
Tamburo piccolo
Tamburo rullante
Gran cassa
Archi:
I.
II. (5 leggii)
Vle (5 leggii)
Vcl.
Cb. 1 solo

$\text{♩} = 92 = 2 \text{ cm}$

Durata: 1 min. 22 sec.

*Allegro
interaltri
cine*

1. Ob.
2. Ob.
1. Fg.

3 2 2 2 2
2
/ 2 3 4 5

solo
1.
I. div. 2.
I. I.
2. I.
II. 3. I.
4. I.
5. I.

1. I.
2. I.
Vle 3. I.
4. I.
5. I.

1.
Vcl. div. 2.
Cb. solo

A
B
D
p p p p p
3
b uic r. 44 = hiel

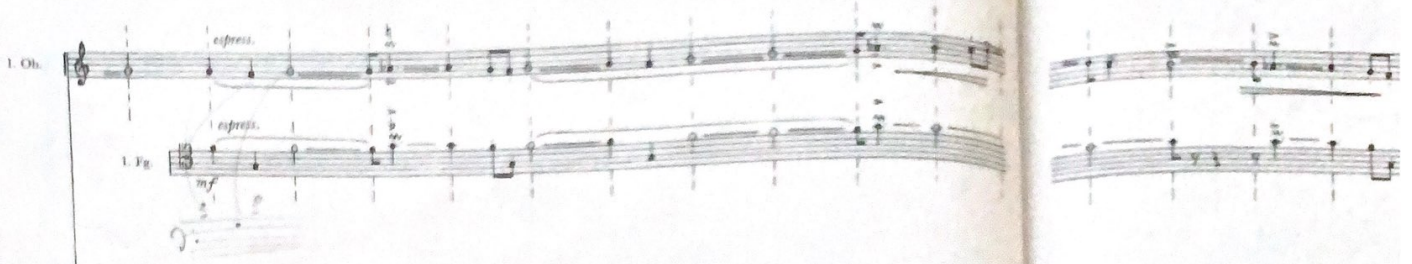
1. Ob.

2 2 2 2 1 1 1

6 7 8 9 10 11 12

1. Ob. *espress.*

1. Fl. *mf* *espress.*



1

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

solo

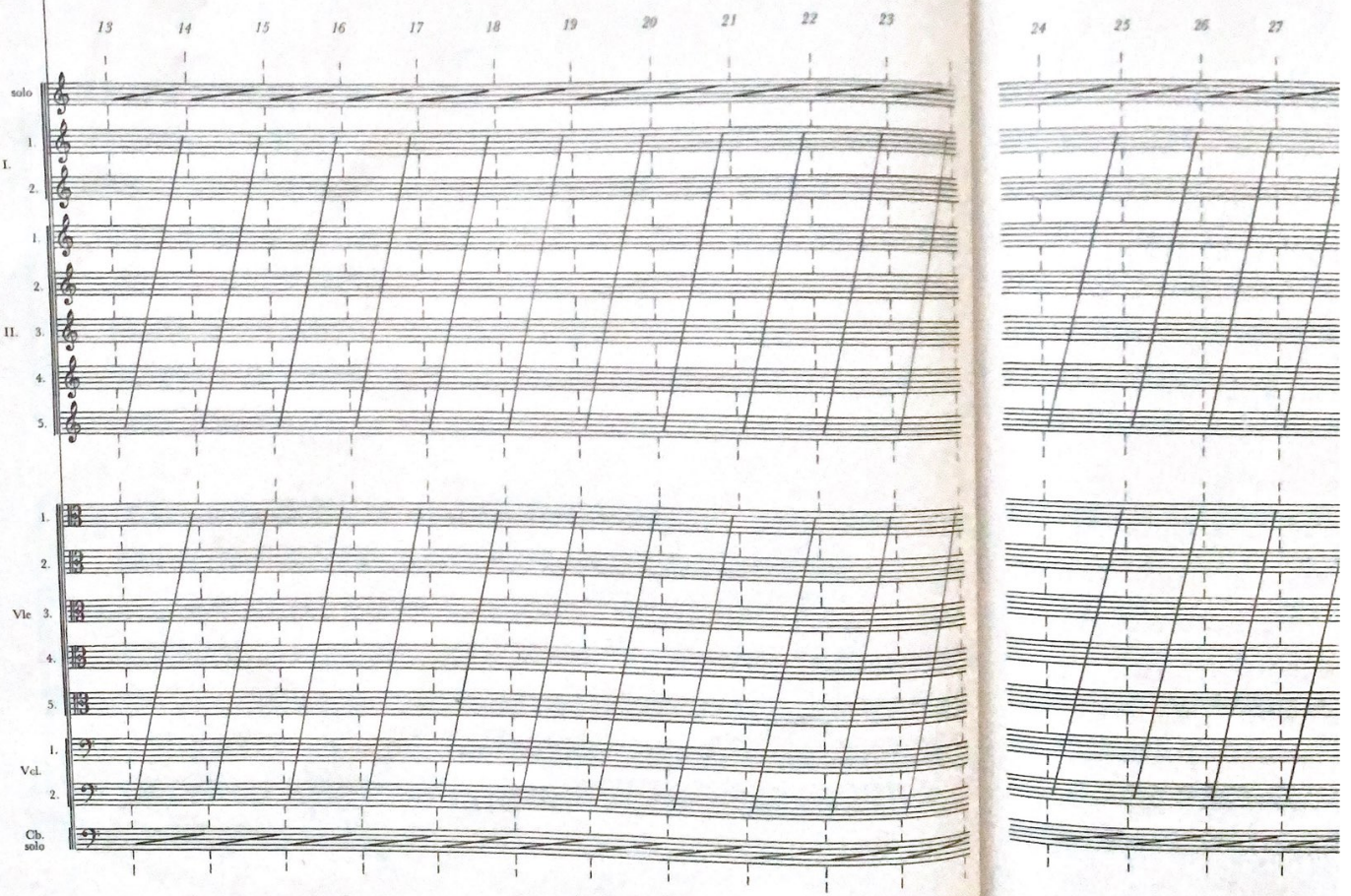
I. 1. 2.

II. 1. 2. 3. 4. 5.

Vlc. 1. 2. 3. 4. 5.

Vcl. 1. 2.

Cb. solo



Musical notation for two staves, measures 24-34. The notation includes notes, rests, and dynamic markings such as *mf* and *f*. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music is written in a common time signature.

24 25 26 27 28 29 30 31 32 33 34

A series of empty musical staves, organized into two systems of five staves each. The staves are aligned with the measure numbers 24 through 34, indicated by vertical dashed lines. The top staff of each system is slightly higher than the others, and the bottom staff is slightly lower, creating a sense of depth. The staves are otherwise blank.

1. Ob. *f*

2. Ob. *espr.*

1. Fg. *f*

dim.

dim.

dim.

1

35 36 37 38 39 40 41 42 43 44

solo

I. 1. 2.

II. 1. 2. 3. 4. 5.

Vle 1. 2. 3. 4. 5.

Vcl. 1. 2.

Cb. solo

in An

4

Tamb. roll. *b. di 1.*

Gr. C. *pp*

3

45 46 47

Three staves of musical notation, each beginning with a piano (*p*) dynamic marking. The notes are mostly whole and half notes.

*instrumento in
transposizione*

Musical notation for two parts: *Tamb. rull.* and *Gr. C.*. The *Tamb. rull.* part includes markings for *b. di 1.*, *pp*, and *Tamb. picc.*. The *Gr. C.* part includes markings for *b. di 1.* and *pp*. There are also some handwritten annotations like 'A' and 'C' with arrows pointing to specific measures.

3

2

2

2

45

46

47

48

49

50

Five staves of musical notation, showing a sequence of notes across measures 45, 46, and 47. The notes are connected by lines, suggesting a melodic or harmonic progression.

Five staves of musical notation, showing a sequence of notes across measures 48, 49, and 50. Similar to the previous block, notes are connected by lines.

(19 d)

The musical score consists of three staves. The top staff is labeled 'Tamb. picc.' and contains rhythmic notation with notes and rests. The middle staff is labeled 'Tamb. rull.' and contains rhythmic notation with notes and rests. The bottom staff is labeled 'Gr. C.' and contains rhythmic notation with notes and rests. Vertical dashed lines are placed between measures to indicate bar boundaries.

2

51

52

53

54

55

Handwritten notes at the top: *17:11 15:11 14:5*

Fl. picc.
2 Fl.
3 Ob.
4 Tr.
4 Cor. 1, 2, 3, 4
4 Trb.
3 Cl.
2 Fg.
Cfg.

pp (possibile)

musola

56 57 58 59 60 61 62 63 64 65 66

indefinita' bassoon (ob, fag)

I. II.
Vle
Vel.

3, 11 17 23 29 35 41 47

A

Fl. picc.
2 Fl.
3 Ob.
4 Tr.
4 Cor.
4 Trb.
3 Cl.
2 Fg.
Cig.

Triang.
Tamb. picc.
Tamb. rull.
Gr. C.

I

67 68 69 70 71 72 73 74 75 76

I. II.
Vle.
Vel.

3

Handwritten musical notation on a grand staff (two staves). The notation consists of rhythmic markings, including vertical lines and slanted strokes, indicating note durations and rests. A circled '3' is written above the first measure.

(A)
(B)

Handwritten musical notation on a grand staff (two staves). The notation consists of rhythmic markings, including vertical lines and slanted strokes. A circled 'A' is written above the first measure, and a circled 'B' is written below the first measure. A horizontal line with an arrow points from the circled 'B' to the right.

Handwritten musical notation on a grand staff (two staves). The notation consists of rhythmic markings, including vertical lines and slanted strokes, indicating note durations and rests.

77 78 79 80 81 82 83 84 85 86 87 88

Printed musical notation on a grand staff (two staves). The notation includes notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The measures are numbered 77 through 88.

recapitulation

A B A

Fl. picc.

2 Fl.

3 Ob.

4 Tr.

4 Cor.

4 Trb.

3 Cl.

2 Fg.

Cfg.

Triang.

Tamb. picc.

Tamb. rull.

Gr. C.

I

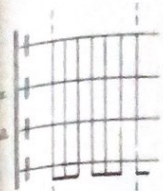
89 90 91 92 93 94 95 96 97 98 99

I. II.

Vle

Vcl.

Ad. n. 19 (d)



1 3 2 2 2 2
100 101 102 103 104 105

musical score for solo, I., II., Vle., Vcl., and Ch. solo.

The score consists of multiple staves. The top staff is labeled 'solo' and includes a 'pp' dynamic marking. Below it are two staves labeled 'I.' and 'II.'. The next section contains five staves for 'Vle.' (Violins) and two staves for 'Vcl.' (Violas). The bottom staff is labeled 'Ch. solo' and also includes a 'pp' dynamic marking. The score is divided into measures 100 through 105, with vertical lines indicating measure boundaries. Handwritten annotations and slurs are present throughout the score.

= Ad. 10 zimbello

Coda

Fl. picc.
 2 Fl.
 3 Ob.
 4 Tr.
 4 Cor.
 4 Trb.
 3 Cl.
 2 Fg.
 Cig.
ppp

Triang.
 Tamb. picc.
 Tamb. rull.
 Gr. C.
ppp

2 3

106 107

I. 2. parte

1 1 1 1

108 109 110 111

I. solo
p *ppp*

Cb. solo
p *ppp*

7

Tamburo piccolo
3 Tom-toms
Pianoforte
Archi:
I.
II.
Vle
Vcl. 1 solo
Cb. 4 soli

albertoni

$\text{♩} = 80 = 1 \text{ cm}$

$\text{♩} \approx 53 = 1,5 \text{ cm}$

Durata: cca 1 min. 35 sec.

sim. (f) dim. B

a₂ = a₁

5 6

poco a poco rit. (non troppo)

d₁

I.

mf *f* *mf* *molto* *ff*

mf *molto* *ff*

ff

f *ff*

dim.

P

dim.

b₂ = b₁

7

P

ppp *Zusatz*

Tamb. picc. *sim.*

3 T-toms *sim.* *poco a poco cresc.*

diminuendi

C2 *1x* *1x* *1x*

8 9 10

Vle *1 leg.* *mp* *2 leg.* *mp* *3 leg.* *mp*

Cb. *poco a poco cresc.*

Pf. *mp* *ped* *mp* *ped*

Tamb. picc. *sim.* *(f)* *dim.*

3 T-toms *sim.*

de rinforzi

11 12

poco a poco rit. (non troppo)

II. *mf* *gliss.* *molto* *ff*

Vle *mf* *gliss.* *molto* *ff*

Cb.

Pf. *mf* *ff*

Coda

The musical score for the Coda section consists of two systems. The upper system features a piano staff with a treble clef and a vocal staff with a soprano clef. The piano part begins with a *sim.* (sostenuto) marking and a dynamic of *p*. The vocal line starts with a *sim.* marking and a dynamic of *ppp*. A section of the piano part is marked *a 3* and *rit.* (ritardando), with a series of rectangular boxes indicating a specific rhythmic pattern. The lower system includes a piano staff with a bass clef and a vocal staff with a bass clef. The piano part starts with a dynamic of *p* and a *ppp* marking. The vocal part has a dynamic of *ppp*. A dotted line labeled *a piacere* (at pleasure) connects the two systems. Handwritten annotations include *b₂* and *13, 15* in the piano staff of the lower system, and *scuola* written below the piano staff.

8

Simidalm

3 Flauti
3 Oboi
3 Clarinetti
3 Fagotti
1 Tromba
2 Tromboni (3., 4. esecutore)
1 Tuba
Timpani
Xilofono
Gran cassa
Pianoforte
Archi:
I.
II.
Vle
Vcl.

$\downarrow = 180 = 1 \text{ cm}$ ($\downarrow = 90 = 2 \text{ cm}$, $\downarrow = 60 = 3 \text{ cm}$)

Durata: 55 sec.

I

3 Fl.
3 Cl.
3 Ob.
3 Fg.

1. Tr.

3. 4. Trb.

Tb.

Gr. C.

Pf.

Xil.

Timp.

2	2	2	2	3	3	3	2	2
4								

1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---

I.

II.

Vle

Vcl.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Clarinets, Oboes, Bassoons) is at the top. The brass section (Trumpets, Trombones) follows. The percussion section (Gong/Cymbal, Piano, Xylophone, Timpani) is in the middle. The string section (Violins I & II, Viola, Violoncello) is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings. A large handwritten 'A' is placed above the first trumpet staff, and a large handwritten 'B' is placed above the string staves. The page number '62' is in the top left corner.

J.
C.

The first system consists of two staves. The upper staff contains a series of chords and melodic fragments with dynamic markings such as *p* and *pp*. The lower staff provides a rhythmic accompaniment with notes and rests. Vertical dashed lines indicate the alignment of notes between the two staves.

The second system continues the musical piece with two staves. It features dynamic markings like *p* and *pp*. The notation includes notes, rests, and vertical dashed lines for alignment. The lower staff has a rhythmic pattern with notes and rests.

3 4 2 3 2 4 2

10 11 12 13 14 15 16

The third system shows measures 10 through 16. It begins with a *sim.* (simile) marking. The notation is complex, with many notes and rests on both staves. Vertical dashed lines are used for alignment. The lower staff has a rhythmic pattern with notes and rests.

3 Fl.
3 Cl.

Lyf

3-4 Trb.
Tb.
Gr. C.
Pfl.

3 3 3 2 4 2 2 2 2

17 18 19 20 21 22 23 24 25

I.
II.
Vle
Vcl.

The first system of the musical score consists of two staves. The top staff is marked with a 'loco' sign and contains a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p*, *mp*, and *mf*. There are also some handwritten annotations in pencil below the staves.

Handwritten annotations in pencil, including arrows and scribbles, pointing downwards from the first system of music.

2 4 2 3 2 3 2 4

26 27 28 29 30 31 32 33

The second system of the musical score spans measures 26 to 33. It features two staves with a complex rhythmic pattern. Performance instructions include *arco* and *pizz.* (pizzicato). Dynamic markings include *p*, *mp*, and *mf*. There are also some handwritten annotations in pencil below the staves.

Handwritten Roman numerals: IV, V

3 Fl. *f*

3 Cl. *f*

3 Ob. *f*

3 Fg. *f* *sub p*

3. 4. Trb. *p*

Th. *p*

Gr. C. *p*

Pfl. *p*

4 3 4 2 3 2 4

34 35 36 37 38 39 40

I. *pizz.* *b* *b*

II. *b* *b*

Vle. *b* *b*

Vcl. *f* *sf* *p*

2 3 3

41 42 43

V.

Musical notation for measures 41-45. A large bracketed section covers measures 42-44, with diagonal lines drawn across the staves. Above this section, there are two systems of musical notation: the first system has a treble clef and a few notes, and the second system has a treble clef and more notes. Below the bracketed section, there are three systems of musical notation, each with a treble clef and some notes.

2 3 3 3 2 4

41 42 43 44 45 46

Musical notation for measures 41-46. The notation is arranged in three systems, each with a treble clef. The notes are mostly quarter notes and half notes, with some accidentals (flats and naturals). The measures are numbered 41 through 46 at the top of the system.

3 Fl.
3 Cl.
3 Ob.
3 Fg.

Tb.
Gr. C.

Pft.

2 2 2 4 2 3 2 3 2

47 48 49 50 51 52 53 54 55

I.
II.
Vle.
Vcl.

Handwritten musical score for a brass and percussion ensemble. The score includes parts for:

- 1. Tr.** (First Trumpet): Starts with a *f* dynamic marking.
- 3. 4. Trb.** (Third and Fourth Trombones): Includes *ff* dynamic markings.
- Xil.** (Xylophone): Includes *f* and *ff* dynamic markings.
- Timp.** (Timpani): Includes *f* and *ff* dynamic markings.

A handwritten annotation "Coda - and" is written below the 1. Tr. staff. The score is divided into measures 56 through 64, with rhythmic values (4, 2, 2, 3, 2, 2, 2, 2, 2) written below the measures. The bottom of the page shows the beginning of the next page, with measures 63 and 64.