

GLAZUNOV'S SAXOPHONE CONCERTO

GLAZUNOV? Wasn't he some Russian poet?" is hardly an unlikely utterance even from more sophisticated music lovers these days. Such are, unfortunately, the vicissitudes of history, often a cruel mistress to those artists who endeavored to serve her well, indeed, did serve her well. Alexander Glazunov (1865-1936) was a man like this, immensely gifted, prophesied over, and playing the role of prophet at a time when many giants walked the earth. One of these patriarchal gladiators was the great Franz Liszt, who performed the anointing on Glazunov after hearing the young man's first symphony. Now, it is true that Liszt made many such pronouncements over the span of his long career, and often such a blessing was the kiss of death—few came to fruition. But he was on to something here, and perhaps the biblical axiom of a prophet never being accepted in his native land was never truer than in the case of Alexander Glazunov.

The composer has now been unfairly assigned to the endless category of Russian second-tier artists. How often are composers like Medtner, Arensky, or Taneyev played or listened to in our international concert halls? Even among the musically literate, the names are seldom mentioned aside from a few identifying works. During his life, Glazunov was heralded as a composer of great promise, but one problem dogged him then and continues to do so now—he is simply not as "Russian" as his illustrious predecessors. "The Mighty Five," the self-proclaimed inheritors of all things genuinely Slavic, did a most persuasive job in defining Russian music of the nineteenth century. Tchaikovsky arrived and bucked the trend to a degree, freely making use of the European musical inheritance while simultaneously writing a music that was more genuinely Russian than the "Five." Glazunov, perhaps the most cosmopolitan of all (save Glinka, perhaps), freely embraced the caresses of western musical history, openly adoring composers like Beethoven, and writing works that owed their structural elements more to the teachings of the Germans instead of someone like Rimsky-Korsakov.

This cosmopolitan worldview was hardly surprising considering his privileged upbringing. Glazunov, as a child blessed with a noble bloodline, was exposed early on to all of the benefits and intellectual wealth that Europe had to offer. By the age of seventeen he had already composed his first symphony and string quartet. By twenty-four he was a professor at the famous St. Petersburg Conservatory. Free of any financial fetters, his early years were a gift to the world of music—an amazingly fecund period that produced symphonies, ballets, quartets, concerti, and a host of smaller works.

At one point a strong musical reactionary, his devotion to the styles and manners of the nineteenth century seeped into his musical perspective, allowing him to form a real resistance to the persuasive trends of the day. But every significant moment in musical history has seen these same reactions, pro and con, with both sides of the debate always inundated with innovative, highly skilled composers. That Glazunov was a traditionalist there can be no doubt. But no more so than Brahms, another reactionary embracing conservatism (or at least a model of it). And it is equally certain that Glazunov's view of "Russian-ness" was one that incorporated a wide variety of internationalist flavors, maybe even more than the arch-heretic Stravinsky. His last years, spent in a Paris that he had known and loved, but one that had changed from a cross-century "comfortableness" to a musical environs dominated by the aforementioned Stravinsky, were not easy ones. Glazunov was devastated,

feeling more respected than admired. And perhaps it was—and still is—true. Glazunov is not in the same league as Stravinsky (though he can hold his own among the "Mighty Five"), but few are; yet that doesn't mean that they should be written off altogether. How many classical-period composers were in the same league as Mozart? None, I would venture. Yet Glazunov did leave a large, largely untapped body of beautiful work that the world is surely poorer for if it continues to ignore it.

The Saxophone Concerto is one of Glazunov's last—and best—works, an incredibly concentrated score full of surprising twists and turns. The cover page says that the work is by "A. Glazunov et A. Petiot", but it has been long established that Andre Petiot had nothing to do with the genesis of this work, though some people remain under the delusion that he in fact composed the entire final allegro. The great Sigurd Rascher, the driving force behind the germination of the piece—and also its dedicatee—explains it thus: though the work is in one movement, it possesses three independent parts, following the traditional concerto model. But even this only hints at the riches found in this music. It is in fact a "metamorphosis" (again, Rascher's words) with the first movement neatly transformed almost into the last movement.

The broad, brooding, majestic theme of the introduction gives way to a variant in the saxophone's exposition that is modified even further in the second statement of this initial "theme." Glazunov tricks us into thinking that we are hearing a genuine sonata-form structure, when in reality we are presented with an exposition, and two two-part melodic statements that have the second half of each serving as a modified development of the first half. There is no real development as such in this section, making the term "concerto" somewhat of an affectation. It is much more sophisticated than a normal concerto.

The second section imitates the first with an introduction that is not only a variant of the introduction of the first section, but also a transition to the first theme of the "slow" section, in C-flat. This section also has two main thematic statements, but the second half of each in this case is more flowing and rhapsodic in style, though Glazunov will develop these motives later on in a very subtle manner. At the end of this section there is an extended cadenza. Glazunov again tips his hat to the concerto form while using it in a different manner for his own purposes. At the end of the cadenza, a fourteen-measure transition appears that steals its theme from the bass accompaniment of the second half of the second theme in section I! The man literally draws his ideas from the smallest of musical materials.

Section III, the infamous fughetta—because for many years it was imagined that Glazunov left off work here—explodes its initial statement so that the composer has us thinking we are in for some kind of enormous fugal episode. But his real motive is to familiarize us with the insistent triplet-loaded twelve-eight meter that he will ingeniously use to pit twos against threes in a very Brahmsian topsy-turvy rhythmical bacchanal. Glazunov again imitates the first movement's A-a B-b structure, each theme being a variant on its corresponding theme in the first section, moving into an extended coda that recapitulates many of the motives in a shifting cornucopia of melodic invention. By any measure, this work is a fluid, dynamically integrated list of ideas that constitute a unified whole, and proves that Glazunov, for all of his staid traditionalism, still had a very creative way of looking at things, even near the end of his life.

to Mr. Sigurd M. Rascher

CONCERTO
 F O R
SAXOPHONE
 A N D
STRING
ORCHESTRA
ALEXANDER
GLAZUNOV
 O P . 1 0 9

↓ 1 17

Allegro modto M.M. $\text{♩} = 92$

10 1 SOLO

ALTO SAX

cresc.

2

f

p

rall.

4

mfp

5 Allegretto scherz. $\text{♩} = 112$

3 2 18

p

f

p

f

mf

6

f

p

mf

f

7

stringendo

8 Poco più mosso $\text{d}=120$

f dim.

incalzando

p cresc.

Vivo

ff **sforz.**

9 Come prima **8** **10** **6**

Tranquillo

dolce espress.

rall. poco **11** Andante $\text{d}=69$

12

f **p**

13

f **dim.** **p**

Con moto $\text{d}=76$

dolce **cresc.** **3**

f

14

cresc.

f

15

p **cresc.**

f **dim.**

Agitato poco

calando

16 $\text{d}=63$ **3**

p

mf

↓ [4] 20

17 Più mosso All'atto $\text{d}=92$
f espress. dim. *p simple*

18 Agitato poco
mp *p cresc.*

f = 3p *3* *Passionato cresc.*
rall. 19 $\text{d}=63$ *3* *f*

20 Agitato ed accel.
p cresc.

f *cresc.* *f*
rall. mf 21 Tempo 1^o *p* *3rd beat* *p 3*

Vivo *rall. CADENZA*
f dim.

Moderato $\text{d}=76$ *a pincere 3* *p* *3* *accel.* *p*

Vivo *f*

3 *mf* *p* *mf* *rall.*

Vivo *p* *f*

dim.

capriccioso

rall.

5 [22] *[2nd beat]* **22** a T° (Moderato) $\text{d} = 84$

23 *animando poco*

calando

accel.

cresc.

24 *Allegro* $\text{d} = 120$

f

dim.

p energico

25

cresc.

26

27 *Più moderato* $\text{d} = 100$

dolce cantabile

cresc.

28

f

29

p espress.

30

cantabile

mf, cresc.

31 *Allegro* $\text{d} = 120$

ff

sf

32 *Poco più sost.* $\text{d} = 100$

1

6 24
33 dolce cantabile 34 p cresc.
 35 animando poco a poco 2 f mf f
 36 Allegro $\text{d} = 120$ sf ff sf f
 37 Poco più mosso sost. $\text{d} = 112$ p cresc.
 38 f mp f p cresc.
 39 f mp f
 (d = 120) p
 40 3 rall. a Tº Allº $\text{d} = 112$ 2 41 dolce cantabile
 42 f
 43 Più animato $\text{d} = 120$ f
 44 Più mosso $\text{d} = 132$ mf f sf p

Musical score for a solo instrument, likely a woodwind or brass, featuring ten staves of music. The score includes dynamic markings such as *f*, *p*, *cresc.*, *dim.*, *rall. poco*, *cantabile*, *animando poco a poco*, *più pesante*, *a Tempo*, *sf*, *sf f*, *più f*, *mp*, *mf*, *mp 3*, *sf 3*, *p*, *8va ad lib.*, and *enharmon.*. Articulation marks like \nearrow and \searrow are also present. Performance instructions include *(sempre staccato)*, *7 25*, *Poco più modto (♩=100)*, *Allegro (♩=120)*, and *Più mosso ♩=138*. Measure numbers 45 through 55 are indicated at the beginning of each staff.

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GLAZUNOV

**SAXOPHONE CONCERTO
IN E FLAT**

OP. 109

EDWIN F. KALMUS
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A 5405

CONCERTO

EN MI \flat

pour Saxophone Alto et Orchestre à cordes

ALEXANDRE GLAZOUNOV

Op. 109

Allegro Moderato ($\text{♩} = 92$)

SAXOPHONE ALTO

VIOLON I

VIOLON II

ALTO

VIOLONCELLE

CONTREBASSE

Allegro Moderato ($\text{♩} = 92$)

SAXOPHONE ALTO

VIOLON I

VIOLON II

ALTO

VIOLONCELLE

CONTREBASSE

p

p cresc.

f

dim.

cresc.

f

dim.

DIV.

p

p cresc.

f

dim.

cresc.

f

dim.

DIV.

p

p cresc.

f

dim.

cresc.

f

dim.

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Music Publishers

1

SOLO

1

SOLO

p

p

mf

p

p

mf

p

p

mf

p

p

mf

p

mf

DIV.

UNIS

2

cresc.

f

p

mf

mf

mf

mf

Musical score page 10, measures 11-12. The score consists of six staves. Measure 11 starts with dynamic *f* in the top staff, followed by *p*. The second staff starts with *f*, followed by *p* and *DIV.*. The third staff starts with *f*, followed by *mf* and *DIV.*. The fourth staff starts with *f*, followed by *mf* and *DIV.*. The fifth staff starts with *f*, followed by *p*. The sixth staff starts with *p* and *PIZZ.* Measure 12 begins with *DIV.* and *p* in the top staff, followed by *UNIS* in the second staff. The third staff has *UNIS*. The fourth staff has *DIV.* and *p*. The fifth staff has *mf* and *DIV. ARCO*. The sixth staff ends with *mf*.

3

rall.

sul A

DIV.

mf

p

DIV.

p

UNIS

p

mf

DIV.

p

UNIS

p

mf

p

4

This musical score page contains six staves of music. The top staff is in G major and features a continuous eighth-note pattern. The second staff starts with a dynamic of *mp*. The third staff, labeled "UNIS", has a dynamic of *p*. The fourth staff, labeled "ALTO SOLO", has a dynamic of *mf*. The fifth staff, also labeled "UNIS", has a dynamic of *mf*. The bottom staff has dynamics of *mf*, *p*, and *mp*. Various performance instructions like "V" and "DIV." are scattered throughout the score.

A musical score page featuring six staves of music. The top staff uses a treble clef and has dynamic markings 'mf' at the beginning and end. The second staff uses a treble clef and includes the instruction 'UNIS' (Unison) in the middle. The third staff uses a treble clef and has a dynamic 'f' in the middle. The fourth staff uses a bass clef and has a dynamic 'mf' in the middle. The fifth staff uses a bass clef and includes the instruction 'UNIS' in the middle. The bottom staff uses a bass clef and has dynamic markings 'mf' at the beginning and end.

5 Allegretto scherzando ($\text{e} = 112$)

Musical score for section 5, Allegretto scherzando. The score consists of six staves. The first staff has dynamics p and f . The second staff has dynamics p and mf . The third staff has dynamics p and mf . The fourth staff has dynamics p and mf . The fifth staff has dynamics p and mf . The sixth staff has dynamics p and mf . The score includes markings such as DIV., UNIS, PIZZ, and ARCO.

6

Musical score for section 6, continuing from section 5. The score consists of six staves. The first staff has dynamics p and f . The second staff has dynamics p and mf . The third staff has dynamics p and mf . The fourth staff has dynamics p and mf . The fifth staff has dynamics p and mf . The sixth staff has dynamics p and mf . The score includes markings such as DIV., UNIS, PIZZ, cantabile, ARCO, and f .

Musical score for concluding section. The score consists of six staves. The first staff has dynamics mf and p . The second staff has dynamics mf and p . The third staff has dynamics mf and p . The fourth staff has dynamics mf and p . The fifth staff has dynamics mf and p . The sixth staff has dynamics mf and p . The score includes markings such as UNIS PIZZ and p .

7

Musical score for section 7. The score consists of six staves, each representing a different string instrument. The first staff uses pizzicato (PIZZ) markings. The subsequent staves use bowing (ARCO) markings. Dynamics include *mp*, *f*, and a crescendo. The music is in common time.

stringendo

Continuation of the musical score for section 7. The dynamics continue with *mp*, *f*, and a crescendo. The music leads into section 8.

8

Poco più mosso (♩ = 120)

Musical score for section 8. The score begins with a dynamic *f*. It includes various performance techniques such as *sul G* and *non DIV.*. The music ends with a dynamic *dim.*

Musical score for orchestra and piano. The top staff shows the piano part in G major, 2/4 time, with dynamic markings *p*, *cresc.*, *incalzando*, and *v*. The bottom staff shows the orchestra parts: strings (two violins, viola, cello), woodwinds (oboe, bassoon), and brass (trombones). The strings play eighth-note patterns, woodwinds play eighth-note chords, and brass play eighth-note chords. Measure 12 begins with a dynamic *p*.

9

Come prima

ARCO

f

ARCO

f

ARCO

f

ARCO

f

UNIS ARCO

f

dim.

dim.

dim.

dim.

p

p

cantabile

p

p

p

p

sul G

cantabile

p

p

p

villes DIV.

p

p

DIV.

mf

mf

mf

mf

mf

mf

mf

Tranquillo**rallent. poco***dolce espress.**UNIS**UNIS**UNIS**mf**ville SOLO**Les Autres**dolce espress.**mf***11****Andante (♩ = 69)**

p

p

p

TUTTI

p

p

p

mp

mp

mp

mf

mf

mf

mf

12

12

p *f*

p *tr* *tr* *tr* *tr*

p *cantabile*

p *mf* *f*

v *p*

UNIS V

mf *p* *f*

13

f *dim.*

tr *f* *dim.*

f *dim.*

f *dim.*

PIZZ

f *dim.*

div.

pp *p*

v

pp *p*

v

pp *p*

v

pp *p*

v

Con moto ($\text{d} = 76$)
dolce

14

cresc. *f* *cresc.*

p *f*

cresc.

f *cresc.*

f *espress.*

ARCO

p *cresc.*

ARCO

p *cresc.*

f *f*

p *cresc.*

Musical score for measures 14-15. The score consists of six staves. Measure 14 starts with dynamic *f*. The second staff has *sul G* and *f*. The third staff has *f*. The fourth staff has *p*, *cresc.*, and *cresc.*. The fifth staff has *p*, *cresc.*, and *cresc.*. The sixth staff has *p*, *cresc.*. Measure 15 begins with *agitato poco*. The first staff has *f* and *dim.*. The second staff has *p* and *sul G*. The third staff has *p* and *mf*. The fourth staff has *mp* and *mf*. The fifth staff has *mp* and *mf*. The sixth staff has *mf* and *dim.*

15

agitato poco

calando

The score continues from measure 15. The first staff has *f* and *dim.*. The second staff has *p* and *sul G*. The third staff has *p* and *mf*. The fourth staff has *mp* and *mf*. The fifth staff has *mp* and *mf*. The sixth staff has *mf* and *dim.*

dim.

dim.

UNIS

dim.

dim.

dim.

dim.

p *cresc.*

mf

16

Andante sostenuto (♩ = 63)

espress.

The score begins with **Andante sostenuto (♩ = 63)**. The first staff has *f* and *dim*. The second staff has *p*, *sul G*, *cresc.*, and *DIV.*. The third staff has *mp*, *cresc.*, and *DIV.*. The fourth staff has *p*, *cresc.*, and *DIV.*. The fifth staff has *p*, *cresc.*, and *DIV.*. The sixth staff has *f*, *PIZZ.*, *mf*, and *mf*.

dim

p *sul G* *cresc.*

mp *cresc.*

p *cresc.*

p *cresc.*

f *PIZZ.*

mf

mf

cresc.

f

mf

mf

10

17 Piu mosso allegretto ($\text{d} = 92$)
simplice

Musical score for section 17. The score consists of five staves. The top staff has a treble clef, two sharps, and dynamic *p*. The second staff has a treble clef, one sharp, and dynamic *mp*. The third staff has a bass clef, one sharp, and dynamic *mf*. The fourth staff has a bass clef, one sharp, and dynamic *p*. The fifth staff has a bass clef, one sharp, and dynamic *p*. The score includes markings like "UNIS" and "ARCO". Measures show various note heads and stems.

18 Agitato poco

Musical score for section 18. The score consists of five staves. The top staff has a treble clef, two sharps, and dynamics *p*, *cresc.*, *f*, *p*, *cresc.*. The second staff has a treble clef, one sharp, and dynamics *mf*, *p*, *cresc.*, *f*, *p*, *cresc.*. The third staff has a bass clef, one sharp, and dynamics *p*, *cresc.*, *f*, *p*, *cresc.*. The fourth staff has a bass clef, one sharp, and dynamics *p*, *cresc.*, *f*, *p*, *cresc.*. The fifth staff has a bass clef, one sharp, and dynamics *p*, *cresc.*, *f*, *p*, *cresc.*. The score includes markings like "enharm.".

rallent.

19 Andante sostenuto ($\text{d} = 63$)

Musical score for section 19. The score consists of five staves. The top staff has a treble clef, one sharp, and dynamic *f*. The second staff has a treble clef, one sharp, and dynamics *mf*, *f*, *p*, *cresc.*, *mp*, *cresc.*. The third staff has a bass clef, one sharp, and dynamics *f*, *p*, *cresc.*, *p*, *cresc.*. The fourth staff has a bass clef, one sharp, and dynamics *f*, *p*, *cresc.*, *p*, *cresc.*. The fifth staff has a bass clef, one sharp, and dynamics *f*, *p*, *cresc.*, *p*, *cresc.*. The score includes markings like "DIV.", "DIV.", and "DIV.". Measures show various note heads and stems.

Passionato

20 Agitato ed accel.

Allegro

vallent.

21 Tempo I?

Piu mosso accel.

enharmonization (enharm.)

Moderato (♩ = 76)*a piacere,*

accel.

Vivo
rallent.
Vivo
capriccioso
rall.

meno f

22**a Tempo (Mod^{to}) (♩ = 84)**
23 Animando poco

con Sord.

DIV.

con Sord.

DIV.

PIZZ.

dim.

calando

accel.

cresc.

senza Sord.

dim.

dim.

dim.

dim.

p

senza Sord.

p

senza Sord.

p

cresc.

f

24 Allegro (♩ = 120)

energico

f

dim.

p

cresc.

senza Sord.

senza Sord.

senza Sord.

senza Sord.

senza Sord.

senza Sord.

25

energico

f

p

cresc.

p

cresc.

senza Sord.

senza Sord.

senza Sord.

senza Sord.

26

26

f

mp

energico

mp

cresc.

energico

ARCO

mp

energico

ARCO

mp

cresc.

cresc.

cresc.

cresc.

27 Più moderato
dolce cantabile

27

f

p

dolce cantabile

sul G

sul D

p

espress.

mf

cresc.

cresc.

cresc.

cresc.

cresc.

28

f

express.

sul A

f

f

Musical score for orchestra, page 29, measures 29-30. The score consists of six staves. Measure 29 starts with a forte dynamic (f) in 2/4 time. The first two staves play eighth-note patterns. The third staff has a fermata over the first note. The fourth staff has a fermata over the second note. The fifth staff has a fermata over the first note. The sixth staff has a fermata over the first note. Measure 30 begins with a dynamic of *p*. The first two staves play eighth-note patterns. The third staff has a fermata over the first note. The fourth staff has a fermata over the second note. The fifth staff has a fermata over the first note. The sixth staff has a fermata over the first note. Measure 31 starts with a dynamic of *p*. The first two staves play eighth-note patterns. The third staff has a fermata over the first note. The fourth staff has a fermata over the second note. The fifth staff has a fermata over the first note. The sixth staff has a fermata over the first note. Measure 32 starts with a dynamic of *p*. The first two staves play eighth-note patterns. The third staff has a fermata over the first note. The fourth staff has a fermata over the second note. The fifth staff has a fermata over the first note. The sixth staff has a fermata over the first note.

30

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of six staves. The top staff is for the Soprano section, marked *cantabile*, *mf*, and *cresc.*. The second staff is for Alto, marked *p*, *3*, *cantabile*, and *cresc.*. The third staff is for Tenor, marked *mp*, *cresc.*, and *espress.*. The fourth staff is for Bass, marked *mp*, *cresc.*, and *DIV.*. The fifth staff is for the Chorus, marked *mp*, *3*, *UNIS*, *mf*, *UNIS*, and *cresc.*. The bottom staff is for Bassoon, marked *p*, *DIV.*, and *mf*.

31 Allegro ($\text{♩} = 120$)

A musical score page showing six staves of music for orchestra and piano. The top staff is for the piano, with dynamics *f* and *ff*. The subsequent staves are for different sections of the orchestra. Measure 11 starts with a dynamic *f*, followed by *sempre f* and *non DIV.* markings. Measure 12 begins with *sempre f* and *non DIV.* markings, followed by *à 2 v* and a dynamic *f*. Articulation marks like '3' and '2' are also present.

[32] Poco più sostenuto ($\text{♩} = 100$)

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top staff is soprano, followed by three staves for woodwind instruments (oboe, bassoon, and clarinet), and two staves for brass instruments (trombone and tuba). The piano part is on the right. Measure 11 starts with a forte dynamic (ff) in the woodwinds and brass, followed by a piano dynamic (p) in the piano. Measure 12 begins with a dynamic instruction "non DIV." above the woodwinds. The piano part continues with dynamics including *cresc.*, *mp*, and *cresc.*. The score is annotated with various dynamics such as *sf*, *ff*, *p*, *DIV.*, and *cresc.*.

33 *dolce cantabile*

A musical score page featuring five staves. The top staff is a treble clef, the second is a soprano clef, the third is an alto clef, the fourth is a bass clef, and the fifth is a bass clef. The key signature is B-flat major (two flats). The time signature is common time. Measure 1 starts with a dynamic of *mf*. Measure 2 begins with *f*, followed by *UNIS* (choir instruction). Measures 3-4 start with *f*, followed by *p*. Measures 5-6 start with *p*, followed by *UNIS*. Measures 7-8 start with *p*, followed by *UNIS*. Measure 9 starts with *f*, followed by *p*. Measure 10 ends with *p*, followed by *PIZZ*.

34

[35] Animando poco a poco

35 **Animando poco a poco**

f

p

sul C détaché

sul G

mp espress.

VIIe DIV.

UNIS

ARCO

Musical score for orchestra and piano, page 12, measures 11-12. The score consists of six staves. The top staff is soprano, followed by three staves for woodwind instruments (oboe, bassoon, and clarinet), and a bassoon staff at the bottom. The piano part is on the right. Measure 11 starts with a dynamic of *mf*. The woodwinds play eighth-note patterns, while the bassoon provides harmonic support. Measure 12 begins with a dynamic of *f*. The woodwinds continue their eighth-note patterns, and the bassoon maintains its harmonic role. The piano part features sustained notes and eighth-note chords.

[36] Allegro ($\bullet = 120$)

poco rall. 37 Poco più sostenuto ($\text{d}=112$)

p cresc. *f* *p* cresc.

p cresc. *f* *p* *poco sf* *mf*

p cresc. *f* *p* *poco sf* *mp* *mf*

38

f = mp *f* *p* cresc.

f *p* *mf* *p* *poco sf* *mf*

f *p* *mf* *p* *poco sf* *mf*

f *p* *mf* *p* *poco sf* *mf*

mp *espress.* *f* *p* *poco sf* *mf*

ville DIV. *mp* *mf* *p* *poco sf* *mf*

f *p* *mf* *p* *poco sf* *mf*

f = mp *f*

f *p* *p* *f* *cantabile* *mf*

f *p* *p* *f* *mf*

ville DIV. *mp* *v* *f* *tr.* *mf*

f *p* *mp* *mf* *f* *bd*

f *p* *mp* *mf* *f* *bd*

39

(♩=120)

mf
mp
mf
trb
vclle DIV.
mf

UNIS PIZZ
PIZZ
PIZZ
p UNIS
PIZZ
p
UNIS PIZZ
p

40

ARCO 3 V 3
p.
ARCO 3 V 3
p.
ARCO 3 V 3
mp.
ARCO 3 V 3
mf.

rallent. a Tempo Allegro (♩=112)

41 dolce cantabile

f
mf DIV.
f
mf DIV.
f
p
UNIS
UNIS
spiccato sempre
ARCO p.

42

Musical score page 42. The score consists of six staves. The first three staves are in common time, while the last three are in 12/8 time. Measure 1 starts with a dynamic of *f*. Measures 2-3 show eighth-note patterns with dynamics *mp*, *mf*, and *f*. Measure 4 begins with *mf* followed by a section labeled "vile DIV." with *mp* dynamics. Measures 5-6 continue with eighth-note patterns and dynamics *mf*, *f*, and *mf*. Measure 7 concludes with *f* followed by "DIV. *mf*". The section ends with a double bar line.

Continuation of musical score page 42. The score continues with six staves. Measures 8-9 show eighth-note patterns with dynamics *f* and *mf*. Measures 10-11 show eighth-note patterns with dynamics *f*, *mf*, and *p*. Measures 12-13 show eighth-note patterns with dynamics *f*, *mf*, and *mp*. Measure 14 begins with *mf* followed by "vile DIV." with *f* dynamics. Measures 15-16 show eighth-note patterns with dynamics *f*, *mf*, and *mf*. Measures 17-18 show eighth-note patterns with dynamics *f*, *mf*, and *mf*. Measure 19 concludes with *mf* followed by "UNIS". The section ends with a double bar line.

43 Più animato ($\text{♩} = 120$)

Musical score page 43. The score consists of six staves. Measures 1-2 show sixteenth-note patterns with dynamics *f* and *mf*. Measures 3-4 show sixteenth-note patterns with dynamics *f* and *mf*. Measures 5-6 show sixteenth-note patterns with dynamics *f* and *mf*. Measures 7-8 show sixteenth-note patterns with dynamics *f* and *mf*. Measures 9-10 show sixteenth-note patterns with dynamics *f* and *mf*. Measures 11-12 show sixteenth-note patterns with dynamics *f* and *mf*. Measures 13-14 show sixteenth-note patterns with dynamics *f* and *mf*. Measures 15-16 show sixteenth-note patterns with dynamics *f* and *mf*. Measures 17-18 show sixteenth-note patterns with dynamics *f* and *mf*. Measures 19-20 show sixteenth-note patterns with dynamics *f* and *mf*.

44 Più mosso ($\text{♩} = 132$)

45

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top staff is for the piano, showing dynamic markings *f*, *p*, *f*, *p*. The second staff is for strings, with dynamics *f*, *pp*, *f*, *sf*, *pp*. The third staff is for woodwinds, with dynamics *f*, *sf*, *p*. The fourth staff is for brass, with dynamics *f*, *sf*, *p*. The bottom staff is for bassoon, with dynamics *f*, *sf*, *pp*, *ARCO*, *PIZZ*, *f*, *sf*, *p*. Measure 12 begins with *ARCO* and *PIZZ* markings.

46

47

(sempre staccato)

en harm.

48 *cantabile*

p *cresc. poco a poco*

46 *sforzando* *f* *f* *3* *dim.* *3*

ARCO *cantabile*

p *cresc. poco a poco*

DIV. **non DIV.** *energico*

UNIS *cantabile* **DIV. UNIS** **DIV. UNIS** **DIV.** **UNIS** *3* *3* *3* *3*

p *cresc. poco a poco* *UNIS* *non DIV.* *3* *3* *3* *3*

cresc. poco a poco *UNIS* *3* *3* *3* *3*

2º parte ARCO *cresc. poco a poco* **DIV. ARCO** *1º* *mp* *cresc. poco a poco* *mf* *2º ARCO* *cresc.*

A musical score page featuring six staves of music. The top staff begins with a dynamic of *p*. The second staff has a dynamic of *mf* followed by *p*. The third staff has a dynamic of *mf* followed by *p*. The fourth staff has a dynamic of *mf* followed by *p*. The fifth staff has a dynamic of *mf* followed by *mp*. The sixth staff has a dynamic of *mf*. The score includes performance instructions such as "DIV.", "UNIS", and "più f". The tempo is indicated as "Poco più moderato (♩ = 100)". Measure numbers 50 and 51 are present at the top left and bottom right respectively.

51

animando poco a poco

51

animando poco a poco

f *p* *trb* *trb* *mp* *mp* *poco*

DIV. à 2

UNIS

mp *poco*

52

52

mf *detaché* *mf détaché* *mf détaché con forza* *marcato*

vile DIV.

mf *marcato*

mf *mf* *mf* *mf*

53

Allegro ($\text{d} = 120$)

f *mp* *tr* *trb* *p* *trb* *p*

f *f* *f* *f* *f* *f* *f*

vile DIV. *più f* *f* *f* *f* *UNIS* *f* *f*

f *f* *f* *f* *f* *f* *f*

54

54

mf *trb* *tr* *mf* *f* *mf* *f* *mf* *mf*

DIV.
1° parte

mf *f* *mf* *mf* *mf* *mf* *mf*

55 Più mosso ($\text{d} = 138$) ad lib.

più pesante *a Tempo*

sul G *f* *p* *poco* *non DIV.*

sul G *f* *poco* *non DIV.*

sul C *f* *poco* *non DIV.*

f *poco* *non DIV.*

UNIS *f* *p* *poco* *f*

non DIV.

mf *f* *p* *poco* *f*

pesante poco *8. ad lib.*

p *sf*

sf *ff* *p* *sf* *f* *sf*