

TERRA BAIXA

POEMA SIMFÒNIC

LLETRISTA: Àngel Guimerà

COMPOSITOR: Esteve Martí

Piano
 Violins I
 Violas
 Violoncellos
 Contrabasses
 Clarinets in B $\flat$
 Flutes
 Bassoons
 Trumpets in B $\flat$
 Horns in F
 Timpani

The score is in 4/4 time with a key signature of two sharps (F# and C#). The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The strings (Violins I, Violas, Violoncellos, Contrabasses) and woodwinds (Clarinets in B $\flat$, Flutes, Bassoons, Trumpets in B $\flat$, Horns in F) are mostly silent, indicated by whole rests. The Timpani part has a rhythmic pattern of eighth notes in the first measure, followed by rests.

5

Pno.

Vln. I

mp

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

The musical score is for measures 5 through 9. The key signature is three sharps (F#, C#, G#). The Piano (Pno.) part features a melodic line in the right hand and a harmonic line in the left hand. Violin I (Vln. I) has a melodic line starting in measure 5. The other instruments are mostly silent, with some activity in the Timpani (Timp.) part in measure 5. The dynamic marking *mp* (mezzo-piano) is indicated for the Violin I part.

10

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

Detailed description: This musical score page shows measures 10 through 13. The piano (Pno.) part is the only instrument with significant activity. In measure 10, the right hand plays a sequence of eighth notes (A4, B4, C5, B4, A4) while the left hand plays a steady eighth-note accompaniment (G3, F3, E3, D3, C3). Measure 11 features a more complex right-hand line with sixteenth and eighth notes, and the left hand continues with eighth notes. Measures 12 and 13 show the piano playing chords and moving lines in both hands. The string section (Vln. I, Vla., Vc., Cb.) and woodwind section (B♭ Cl., Fl., Bsn., B♭ Tpt.) are all marked with rests, indicating they are silent during these measures. The percussion section (F Hn., Timp.) also has rests, except for the timpani which has a short melodic phrase in measure 13. The key signature is A major (three sharps) and the time signature is 4/4.

14

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

18

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

Detailed description: This page of a musical score covers measures 18 through 21. The key signature is three sharps (F#, C#, G#). The Piano (Pno.) part is active throughout, with complex textures in measures 18 and 19, and more rhythmic patterns in 20 and 21. Violin I (Vln. I) and Viola (Vla.) have melodic lines in measures 18 and 19, while the Viola has a whole note in measure 20. The Violoncello (Vc.) and Contrabass (Cb.) are silent. The woodwind section, including B♭ Clarinet (B♭ Cl.), Flute (Fl.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), and French Horns (F Hn.), is also silent. The Timpani (Timp.) part has a short melodic figure in measure 19. A rehearsal mark '8' is placed at the beginning of the Cb. staff.

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

The musical score for measures 22-25 features a piano (Pno.) part with a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The right hand uses a variety of note values, including eighth and sixteenth notes, and rests. The left hand features a steady eighth-note pattern. The other instruments (Vln. I, Vla., Vc., Cb., B♭ Cl., Fl., Bsn., B♭ Tpt., F Hn., Timp.) are mostly silent, indicated by a horizontal line with a fermata. The Cb. part has a few notes in measure 25. The F Hn. part has a few notes in measure 25. The Timp. part has a few notes in measure 25.

26 $\text{♩} = 75$

Pno.

Vln. I

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

26 $\text{♩} = 75$

Pno.

Vln. I

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

29

Pno.

Vln. I

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

8

Detailed description: This is a page of a musical score for measures 29 and 30. The score is for a symphony, featuring a variety of instruments. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The instruments listed on the left are Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), B-flat Clarinet (B $\flat$ Cl.), Flute (Fl.), Bassoon (Bsn.), B-flat Trumpet (B $\flat$ Tpt.), French Horns (F Hn.), and Timpani (Timp.). The Piano part consists of two staves, both of which are silent in these measures. Violin I has a whole rest in measure 29 and a half note chord in measure 30. Viola has a whole rest in both measures. Violoncello plays a melodic line in measure 29, starting on a half note and moving to a quarter note, and then a half note chord in measure 30. Contrabass has a whole note in measure 29 and a whole rest in measure 30. B-flat Clarinet, Flute, Bassoon, B-flat Trumpet, French Horns, and Timpani all have whole rests in both measures. The page number 29 is at the top left, and the measure number 8 is at the bottom left of the Contrabass staff.

Pno.
 Vln. I
 Vla.
 Vc.
 Cb.
 B♭ Cl.
 Fl.
 Bsn.
 B♭ Tpt.
 F Hn.
 Timp.

Musical score for page 31, measures 31-36. The score is for a full orchestra. Measures 31-32 are in A major (two sharps). Measures 33-36 are in B-flat major (two flats). The time signature changes from 4/4 to 2/4 in measure 33 and back to 4/4 in measure 35. The piano part has a fermata in measure 31. The woodwinds have melodic lines starting in measure 32. The strings are mostly silent.

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

pp

ppp

pp

ppp

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mp

mf

mf

43

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

Detailed description: This is a page of a musical score for measures 43 and 44. The score is for a full orchestra. The instruments listed on the left are Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), B♭ Clarinet (B♭ Cl.), Flute (Fl.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), French Horns (F Hn.), and Timpani (Timp.). The key signature has one flat (B♭). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Measures 43 and 44 are shown. The Piano, Violin I, Viola, Violoncello, and Contrabass parts are mostly silent, indicated by whole rests. The B♭ Clarinet and Flute parts are also silent. The Bassoon part plays a rhythmic pattern of eighth notes with accents. The B♭ Trumpet part plays a melodic line of eighth notes. The French Horns are silent. The Timpani part plays a rhythmic pattern of eighth notes. A rehearsal mark '8' is placed below the Contrabass staff at the beginning of measure 43.

45

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

Detailed description: This page of a musical score contains measures 45 and 46. The instruments are arranged in a standard orchestral layout. Measures 45 and 46 are marked with a common time signature of 4/4. The Pno., Vln. I, Vla., Vc., Cb., B♭ Cl., and Fl. parts are mostly silent, indicated by whole rests. The Bsn. part plays a rhythmic pattern of eighth notes with accents. The B♭ Tpt. part plays a melodic line of eighth notes. The F Hn. part is silent. The Timp. part plays a rhythmic pattern of eighth notes with accents.

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mf

8

49

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

Detailed description: This page of a musical score contains measures 49 and 50. The instruments are arranged in a standard orchestral layout. Measures 49 and 50 are marked with a common time signature of 4/4. The key signature has one flat (B-flat). The Pno., Vln. I, Vla., and Vc. parts are mostly silent, indicated by whole rests. The Cb. part has a whole rest in measure 49 and a half note in measure 50. The B♭ Cl. and Fl. parts also have whole rests. The Bsn. part plays a rhythmic pattern of eighth notes with accents. The B♭ Tpt. part plays a melodic line of eighth notes. The F Hn. part has a whole rest in measure 49 and a half note in measure 50. The Timp. part plays a rhythmic pattern of eighth notes.

51

$\text{♩} = 120$
1r Acte

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

The musical score for measures 51-54 is presented. The key signature has one flat (B♭). The tempo is marked as 120 beats per minute (♩ = 120). The first act rehearsal mark '1r Acte' is located at the beginning of measure 54. The instruments and their parts are as follows:

- Piano (Pno.):** Measures 51-53 are rests. Measure 54 has a complex accompaniment with chords and moving lines in both hands.
- Violin I (Vln. I):** Measures 51-53 are rests. Measure 54 has a melodic line.
- Viola (Vla.):** Measures 51-53 are rests. Measure 54 has a melodic line.
- Violoncello (Vc.):** Measures 51-53 are rests. Measure 54 has a melodic line.
- Contrabass (Cb.):** Measures 51-53 are rests. Measure 54 has a melodic line.
- B♭ Clarinet (B♭ Cl.):** Measures 51-53 are rests. Measure 54 has a melodic line.
- Flute (Fl.):** Measures 51-53 are rests. Measure 54 has a melodic line.
- Bassoon (Bsn.):** Measures 51-53 are rests. Measure 54 has a melodic line.
- B♭ Trumpet (B♭ Tpt.):** Measures 51-53 have a melodic line starting with a forte (f) dynamic. Measure 54 has a melodic line.
- French Horn (F Hn.):** Measures 51-53 have a melodic line starting with a forte (f) dynamic. Measure 54 has a melodic line.
- Timpani (Timp.):** Measures 51-53 have a rhythmic pattern. Measure 54 has a melodic line.

Pno.

Vln. I

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

mp

mp

8

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mp

mf

f

63

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mf

f

8

Detailed description: This is a page of a musical score, page 20, showing measures 63 through 66. The score is for a symphony or concert band. The instruments listed on the left are Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), B♭ Clarinet (B♭ Cl.), Flute (Fl.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), French Horns (F Hn.), and Timpani (Timp.). The key signature has one flat (B♭). The time signature is not explicitly shown but appears to be 4/4. The Piano part is the most active, with complex chords and arpeggios in the right hand and sustained notes in the left hand. The Violin I, Viola, Violoncello, and Contrabass parts are mostly silent, indicated by a horizontal line with a small black box. The B♭ Clarinet and Bassoon parts are also silent. The Flute part has a melodic line starting in measure 64, marked with *mf* (mezzo-forte) and *f* (forte) dynamics. The B♭ Trumpet and French Horns parts are silent. The Timpani part is marked with an 8, indicating a specific drum pattern.

67 $\text{♩} = 90$

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

73

73

Pno.

Vln. I

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

f

pp

pp

3

3

8

Detailed description: This is a page of a musical score for measures 73 through 79. The score is written for a large ensemble. The instruments are arranged in a standard orchestral layout. The piano part (Pno.) has a treble and bass staff. The strings (Vln. I, Vla., Vc., Cb.) are in the middle. The woodwinds (Bb Cl., Fl., Bsn.) are below the strings. The brass (Bb Tpt.) and percussion (F Hn., Timp.) are at the bottom. The key signature is one flat (Bb). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as rests, eighth notes, and triplets. Dynamics like *f* (forte) and *pp* (pianissimo) are used. A rehearsal mark '8' is placed below the Cb. staff at measure 73. The page number '73' is at the top left.

80

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

f

f

mf

f

3

3

3

3

8

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mp

The musical score for measures 84 and 85 is written for a large ensemble. The Piano (Pno.) part is the most active, featuring a complex rhythmic pattern of eighth and sixteenth notes. The Contrabass (Cb.) and B♭ Clarinet (B♭ Cl.) parts also have active lines with similar rhythmic patterns. The B♭ Trumpet (B♭ Tpt.) and Timpani (Timp.) parts have simpler, more melodic lines. The other instruments (Vln. I, Vla., Vc., Fl., Bsn., F Hn.) are mostly silent, indicated by rests. The dynamic marking 'mp' (mezzo-piano) is present under the B♭ Trumpet part.

86

♩ = 50

Pno.

Vln. I

Vla.

Vc.

f

Cb.

B♭ Cl.

Fl.

ff

Bsn.

B♭ Tpt.

F Hn.

Timp.

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

ff *f* *ff*

mp

8

94

♩ = 100

94

♩ = 100

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

Detailed description: This is a page of a musical score for measures 94 through 97. The tempo is marked as quarter note = 100. The score includes parts for Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), B-flat Clarinet (B♭ Cl.), Flute (Fl.), Bassoon (Bsn.), B-flat Trumpet (B♭ Tpt.), French Horns (F Hn.), and Timpani (Timp.). Measures 94 and 95 are mostly rests for most instruments, with some activity in Vln. I, Vla., and Vc. in measure 94, and Vln. I, Vla., and Fl. in measure 95. Measures 96 and 97 feature more active parts, particularly for Vln. I, Vla., and Vc. in measure 96, and Vln. I, Vla., and Fl. in measure 97. The Flute part in measure 94 has a melodic line, and the Viola part in measure 95 has a melodic line. The Violoncello part in measure 94 has a melodic line. The Contrabass part in measure 94 has a melodic line. The B-flat Clarinet part in measure 94 has a melodic line. The Bassoon part in measure 94 has a melodic line. The B-flat Trumpet part in measure 94 has a melodic line. The French Horns part in measure 94 has a melodic line. The Timpani part in measure 94 has a melodic line.

98

♩ = 80

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

pp

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

107

♩ = 60

♩ = 80

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

p

p

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

f

f

p

116

Pno.

Vln. I

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

mp

8

Detailed description: This is a page of a musical score for measures 116 through 120. The score is written for a large ensemble. The instruments are arranged in staves from top to bottom: Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), B-flat Clarinet (B $\flat$ Cl.), Flute (Fl.), Bassoon (Bsn.), B-flat Trumpet (B $\flat$ Tpt.), French Horns (F Hn.), and Timpani (Timp.). The key signature has one flat (B-flat). The time signature is 8/8, indicated by a large '8' at the beginning of the Cb. staff. Measures 116-120 are shown. Most instruments have whole rests in all measures. The B $\flat$ Cl. and Fl. parts are active. The B $\flat$ Cl. part begins in measure 116 with a melodic line and continues through measure 120. The Fl. part begins in measure 117 with a melodic line and continues through measure 120. The Fl. part is marked with a mezzo-piano (*mp*) dynamic in measure 116. The Bsn. part has a whole rest in measure 116 and a half note in measure 117, then continues with a melodic line in measures 118-120. The B $\flat$ Tpt. part has a whole rest in measure 116 and a half note in measure 117, then continues with a melodic line in measures 118-120. The F Hn. part has a whole rest in measure 116 and a half note in measure 117, then continues with a melodic line in measures 118-120. The Timp. part has a whole rest in measure 116 and a half note in measure 117, then continues with a melodic line in measures 118-120.

121

♩ = 60

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mp

mf

mf

fff

131

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mf

The musical score is for measures 131, 132, and 133. The key signature is one flat (B♭). The Piano (Pno.) part is the most active, featuring a complex melodic line with many beamed sixteenth notes. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts have a melodic line starting in measure 132, marked with 'mf'. The other instruments are mostly silent, indicated by rests.

Pno. *f*

Vln. I *Red.* *Red.* * *Red.* *Red.* *

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

The musical score for page 134, measures 134-135, is presented in a standard orchestral layout. The Piano (Pno.) part is the most active, starting with a forte (f) dynamic. The Violin I (Vln. I) part has markings for 'Red.' and asterisks, suggesting a specific performance instruction. The Viola (Vla.) part has a melodic line. The other instruments are mostly silent, indicated by rests.

136

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

137

138

139

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564

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566

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569

570

571

572

573

574

$\text{♩} = 120$

140

Pno. *f*

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

144

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

The image shows a musical score for measures 144 through 147. The piano (Pno.) part is the only instrument with notation. In measure 144, the right hand plays a sequence of eighth and sixteenth notes, while the left hand plays a rhythmic pattern of dotted eighth notes and eighth notes. Measures 145 and 146 continue this pattern with some melodic development in the right hand. Measure 147 concludes the phrase with a final chord in the right hand. All other instruments, including Vln. I, Vla., Vc., Cb., B♭ Cl., Fl., Bsn., B♭ Tpt., F Hn., and Timp., have whole rests in all four measures.

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

f

mf

The musical score for measures 148-151 is written for a large ensemble. The Piano (Pno.) part is the most active, featuring complex chords and arpeggios in both hands. The Violoncello (Vc.) and Contrabass (Cb.) parts have rests. The Viola (Vla.) part has a melodic line starting with a forte dynamic. The other instruments (Vln. I, B♭ Cl., Fl., Bsn., B♭ Tpt., F Hn., and Timp.) have rests.

152

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

The musical score for measures 152-155 is written for a large ensemble. The Piano (Pno.) part is the most active, featuring a complex melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. The Violin I (Vln. I) part is silent. The Viola (Vla.) part has a melodic line in the first two measures, followed by a rest. The Violoncello (Vc.) and Contrabass (Cb.) parts are silent. The B♭ Clarinet (B♭ Cl.), Flute (Fl.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), French Horn (F Hn.), and Timpani (Timp.) parts are all silent throughout the four measures. The key signature is one flat (B♭), and the time signature is 4/4.

Pno. *mp*

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn. *ff* *mf*

B♭ Tpt. *ff* *ff*

F Hn.

Timp.

The musical score for measures 156-158 is written for a symphony orchestra. The key signature has one flat (B-flat). The Piano part is the only one with active notation in this section, featuring a melodic line in the right hand and a bass line in the left hand, marked *mp*. The Bassoon and B♭ Trumpet parts have dynamic markings *ff* and *mf*. The other instruments are marked with rests.

159

♩ = 60

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

163

♩ = 100

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

f

f

mp

mp

166

$\text{♩} = 70$ $\text{♩} = 60$

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

ff

ff

mp

mp

mp

170

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

The musical score for measures 170-173 is written for a symphony orchestra. The key signature has one flat (B♭). The score is organized into systems, with each instrument or section having its own staff. The instruments included are Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), B♭ Clarinet (B♭ Cl.), Flute (Fl.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), French Horn (F Hn.), and Timpani (Timp.). Measures 170 and 171 are characterized by many rests, particularly in the upper strings and woodwinds. The Flute and Bassoon begin a melodic phrase in measure 170. In measures 172 and 173, the Flute, Bassoon, B♭ Trumpet, and French Horn become more active, playing eighth and sixteenth note patterns. The Piano and Violin I parts remain mostly silent throughout the four measures.

174

♩ = 55

♩ = 50

Pno. *ritardando*

Vln. I

Vla.

Vc. *fff*

Cb. 8

B♭ Cl.

Fl. *ff*

Bsn. *ff*

B♭ Tpt. *ff*

F Hn. *ff*

Timp. *ff*

177

 $\text{♩} = 100$
3r Acte.

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

182

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

The image shows a musical score for measures 182 through 185. The piano (Pno.) part is the only instrument with notation in these measures. It features a series of chords and arpeggiated figures in both the treble and bass staves. The other instruments, including Vln. I, Vla., Vc., Cb., B♭ Cl., Fl., Bsn., B♭ Tpt., F Hn., and Timp., are represented by staves with a whole rest in each measure, indicating they are silent during this passage. The score is written in a key with one flat (B-flat) and a common time signature (C).

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

f

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mf

196

♩ = 80

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mp

f

201

Pno.

Vln. I

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

mf

f

8

4/4

4/8

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mp

mp

8

The musical score for measures 207-210 is presented in a standard orchestral layout. The Piano (Pno.) part is the most active, with a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking *mp* (mezzo-piano) is indicated. The other instruments are mostly silent, indicated by rests. The B♭ Clarinet (B♭ Cl.) part has a melodic line in the first measure of the system. The score is written in a key signature of one flat (B♭) and a common time signature (C).

211

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

mp

214

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

ppp

ppp

ppp

ff

mf

217

Pno.

Vln. I

Vla.

Vc.

Cb.

B $\flat$ Cl.

Fl.

Bsn.

B $\flat$ Tpt.

F Hn.

Timp.

8

Detailed description: This is a page of a musical score for measures 217 through 220. The score is written for a large ensemble. The instruments listed on the left are Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), B-flat Clarinet (B $\flat$ Cl.), Flute (Fl.), Bassoon (Bsn.), B-flat Trumpet (B $\flat$ Tpt.), French Horn (F Hn.), and Timpani (Timp.). The key signature has one flat (B-flat). The time signature is 4/4. Measures 217 and 218 are mostly rests for all instruments. In measure 219, the Flute and French Horn play a melodic line. The Flute part starts with a grace note on G4, followed by a sixteenth-note run: A4, B4, C5, B4, A4, G4. The French Horn part starts with a half note G3, followed by a sixteenth-note run: A3, B3, C4, B3, A3, G3. In measure 220, the Flute and French Horn continue their melodic lines. The Flute part has a half note G4, followed by a sixteenth-note run: A4, B4, C5, B4, A4, G4. The French Horn part has a half note G3, followed by a sixteenth-note run: A3, B3, C4, B3, A3, G3. The other instruments remain at rest throughout the four measures.

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

mf

f

ff

ff

ff

Pno. *ff* *fff*

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt. *ff*

F Hn.

Timp. *f*

229

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

ff

ff

ff

fff

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

233

♩ = 60

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

8

3

3

Detailed description: This page of a musical score contains measures 233, 234, and 235. The tempo is marked as quarter note = 60. The key signature has two flats. The piano part features a complex texture with chords and moving lines in both hands. The woodwinds (Vln. I, Vla., Vc., Cb., B♭ Cl., Fl., Bsn.) are mostly silent, with some activity in the third measure. The brass (B♭ Tpt., F Hn.) and percussion (Timp.) parts provide rhythmic support. The timpani part has a steady eighth-note pattern in measures 233 and 234, followed by triplet chords in measure 235. A rehearsal mark '8' is placed below the Cb. staff at the start of measure 233.

Pno.

Vln. I

Vla.

Vc.

Cb.

B♭ Cl.

Fl.

Bsn.

B♭ Tpt.

F Hn.

Timp.

ff

mf

mf

mf

3