

Béla Bartók was born in the Hungarian village of Nagyszentmiklós on March 25th 1881. He appeared in public as composer and pianist before he was ten and studied in Pressburg and at the Music Academy in Budapest. Early influences were Brahms, Wagner, Liszt and Strauss. But of greater importance was Bartók's interest in Hungarian folk-music. In 1905 he began his life-long study of eastern European folk-music, collecting in all some 7000 melodies. Bartók's love for this music is evident in his own works. In 1907 he became a professor at the Budapest Academy. Apart from concert tours, as a virtuoso pianist, and from journeys as far as Turkey to collect folk-music, he remained there until his departure for America in 1940. He died in New-York on September 26th 1945.

Among his works are six string quartettes, a Sonata and many other important pieces for piano, the 153 piano pieces of the "Microcosmos", a Sonata for two pianos and percussion, two Sonatas for violin and piano and one for solo violin, songs and choruses, three piano concertos, a violin concerto and an (unfinished) viola concerto, two ballets and the opera "Bluebeard's castle", the "Cantata profana", a concerto for orchestra, a Divertimento for strings and Music for strings, percussion and celesta.

The latter was commissioned by the Basler Kammerorchester and first performed under Paul Sacher on January 21st, 1937. It is one of Bartók's most important and most beautiful works.

STRUCTURE OF "MUSIC FOR STRING INSTRUMENTS"

Ist Movement in A. On certain principles fairly strictly executed form of a fugue, i. e. the 2nd entry appears one fifth higher, the 4th again one fifth higher than the 2nd, the 6th, 8th and so forth again a fifth higher than the preceding one. The 3rd, 5th, 7th, etc. on the other hand enter each a fifth lower. After the remotest key—E flat—has been reached (the climax of the movement) the following entries render the theme in contrary movement until the fundamental key—A—is reached again, after which a short Coda follows. N. B.: 1st: Several secondary entries appear in a stretto. 2nd: Some entries show the theme incompletely, that is in fragments.

IIid Movement in C. Sonataform (Sidemovement in G.) In the execution the theme of the 1st Movement also appears, however, in altered shape and so does an allusion to the main theme of the IVth movement.

The repetition changes the $\frac{2}{4}$ rhythm of the exposition into a rhythm of $\frac{3}{8}$ beat.

IIIrd Movement in F sharp, "Brueckenform" (Rondo): A, B, C, B, A. Between each section a part of the theme of the 1st Movement appears.

IVth Movement in A. Formula: A+B+A, C+D+E+D+F, G, A. G Part (bar 203—234) shows the main theme of the 1st Movement extending, however, the original chromatic form into one of diatonic expanse.

Musik für Saiteninstrumente, Schlagzeug und Celesta (in 4 Sätzen)

Musique pour Instruments à cordes, percussion et célesta (en 4 parties)

Aufführungserrecht vorbehalten
Droits d'exécution réservés

I.

Béla Bartók

Andante tranquillo, Δ ca. 116-118

1. 2. Viole 5 con sord.
 3. 4. VI. 8 pp con sord.
 1. 2. Viole 8 pp con sord.
 3. 4. VI. 8 pp con sord.
 1. 2. Viole 8 pp con sord.
 1. 2. Viole 8 pp con sord.
 2. VI. 12 pp con sord.
 3. 4. VI. 8 pp con sord.
 1. 2. Viole 8 pp con sord.
 1. 2. Viole 8 pp con sord.
 2. VI. 12 pp con sord.
 3. 4. VI. 8 pp con sord.
 1. 2. Viole 8 pp con sord.
 1. 2. Viole 8 pp con sord.
 2. VI. 12 pp con sord.
 3. 4. VI. 8 pp con sord.
 1. 2. Viole 8 pp con sord.
 1. 2. Viole 8 pp con sord.

2

2. VI.
3.4.VI.
1.2.Vla.
1.2.Vlc.
1.2.Cb.

20

2. VI.
3.4.VI.
1.2.Vla.
1.2.Vlc.
1.2.Cb.

2. VI.
3.4.VI.
1.2.Vla.
1.2.Vlc.
1.2.Cb.

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25

1. VI.
2. VI.
3.4.VI.
1.2.Vla.
1.2.Vlc.
1.2.Cb.

30

1. VI.
2. VI.
3.4.VI.
1.2.Vla.
1.2.Vlc.
1.2.Cb.

Tim.
1. VI.
2. VI.
3.4.VI.
1.2.Vla.
1.2.Vlc.
1.2.Cb.

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4

35

Temp. senza sord.

1. VI. (p) 6 7

2. VI. 8 8 8 8

3. 4. VI. 8 6 7 8

1. 2. Vle. 8 8 8 8

1. 2. Vlo. 9 6 7 8 mfp spr. senza sord.

1. 2. Cb. 8 8 8 8 mfp spr.

ca 120 - 126

40

Temp. 8

1. VI. 8 mfp spr. cresc.

3. 4. VI. 8 mfp spr. cresc.

1. 2. Vle. 8 mfp spr. cresc.

1. 2. Vlo. 8 cresc.

1. 2. Cb. 8 cresc.

2. VI. 10 9 8 8

3. 4. VI. 8 8 8 8

1. 2. Vle. 8 8 8 8

1. 2. Vlo. 10 9 8 8

1. 2. Cb. 8 8 8 8

2. VI. 10 9 8 8

3. 4. VI. 8 8 8 8

1. 2. Vle. 8 8 8 8

1. 2. Vlo. 10 9 8 8

1. 2. Cb. 8 8 8 8

ca 120 - 126

45

1. VI. 10 9 8 8 sempre cresc.

2. VI. 8 8 8 8 sempre cresc.

3. 4. VI. 10 9 8 8 sempre cresc.

1. 2. VIe. 8 8 8 8 sempre cresc.

1. 2. Vlo. 10 9 8 8 sempre cresc.

1. 2. Cb. 8 8 8 8 sempre cresc.

1. 2. VI. 10 9 8 8

3. 4. VI. 8 8 8 8

1. 2. VIe. 8 8 8 8

1. 2. Vlo. 10 9 8 8

1. 2. Cb. 8 8 8 8

50

1. 2. VI. 10 9 8 8

3. 4. VI. 8 8 8 8

1. 2. VIe. 8 8 8 8

1. 2. Vlo. 10 9 8 8

1. 2. Cb. 8 8 8 8

Platti 9 2 tr. pp

ca 120 - 116

Temp. 8

(non div.)

1. 2. VI. 9 8 cresc.

(non div.)

3. 4. VI. 8 8 cresc.

(non div.)

1. 2. VIe. 8 8 cresc.

(non div.)

1. 2. Vlo. 9 8 cresc.

(non div.)

1. 2. Cb. 8 8 cresc.

6

55

6r. Tr. 7

Temp. 8 - pp

(non div.)

1. VI. 8

(non div.)

2. VI. 8

(non div.)

3. 4. VI. 8 (non div.)

1. 2. Vle. 8

1. 2. Vlc. 8

1. 2. Cb. 8

(non div.)

1. 2. VI. 10

3. 4. VI. 8

(non div.)

1. 2. Vle. 8

1. 2. Vlc. 8

1. 2. Vlo. 10

1. 2. Cb. 8

poco rall.

a

1. VI. 8

2. VI. 8

3. 4. VI. 8

1. 2. Vle. 8

1. 2. Vlc. 8

1. 2. Vlo. 8

1. 2. Cb. 8

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65

tempo ca 116 - 112

1. VI. 6

2. VI. 8

3. 4. VI. 6

1. 2. Vle. 8

1. 2. Vlc. 6

1. 2. Cb. 8

con sord.

5 8

5 8 (p)

70

3. 4. VI. 8

con sord.

1. 2. Vle. 8 (p) II

1. 2. Vlc. 8

con sord. (p)

2. VI. 8

3. VI. 8

4. VI. 8

1. VI. 8

2. Vle. 8

1. 2. Vlo. 8

con sord. 8

8 più p

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8

75

2.vi. 12 8 8 7
 3.vi. 8 8 8 8
 4.vi. 12 8 8 7
 1.vie. 8 8 8 8
 2.vie. 12 8 8 8 8
 1.2.vio. 8 8 8 8 8 8

cel. 10 8 8 8 8 8 8
 1.vi. 10 8 8 8 8 8 8
 2.vi. 10 8 8 8 8 8 8
 4.vi. 8 8 8 8 8 8 8
 1.vie. 8 8 8 8 8 8 8
 2.vie. 10 8 8 8 8 8 8
 1.2.vio. 8 8 8 8 8 8 8

=

on 108

cel. 5 6 8 8 8 8 8 8
 1.vi. 5 6 8 8 8 8 8 8
 2.vi. 5 6 8 8 8 8 8 8
 3.vi. 5 6 8 8 8 8 8 8
 4.vi. 5 6 8 8 8 8 8 8
 1.vie. 5 6 8 8 8 8 8 8
 2.vie. 5 6 8 8 8 8 8 8
 1.2.vie. 5 6 8 8 8 8 8 8

con sord.

cel. 10 8 8 8 8 8 8 8
 1.vi. 10 8 8 8 8 8 8 8
 2.vi. 10 8 8 8 8 8 8 8
 4.vi. 8 8 8 8 8 8 8 8
 1.vie. 8 8 8 8 8 8 8 8
 2.vie. 10 8 8 8 8 8 8 8
 1.2.vie. 8 8 8 8 8 8 8 8

9

80

cel. 10 8 8 8 8 8 8 8
 1.vi. 10 8 8 8 8 8 8 8
 2.vi. 10 8 8 8 8 8 8 8
 4.vi. 8 8 8 8 8 8 8 8
 1.vie. 8 8 8 8 8 8 8 8
 2.vie. 10 8 8 8 8 8 8 8
 1.2.vie. 8 8 8 8 8 8 8 8
 1.2.cb. 8 8 8 8 8 8 8 8

10

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Durée d'exécution ca. 6' 30"

11

II.

Allegro, J. ca. 138 - 144

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12

Tim.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

10

Tim.

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

20

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14

30

Temp.

1. VI.

2. VI.

1. Vle.

1. Vlo.

1. Cb.

3. VI.

4. VI.

1. Vle.

1. Vlo.

2. Cb.

Temp.

2. VI.

1. Vle.

1. Vlo.

1. Cb.

4. VI.

2. Vle.

2. Vlo.

15

40

Temp.

1. VI.

2. VI.

1. Vle.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlo.

1. VI.

2. VI.

1. Vle.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlo.

2. Cb.

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16

1. VI. 2. VI. 1. Vle. 1. Vlo. 1. Cb. 3. VI. 4. VI. 2. Vle. 2. Vlo. 2. Cb.

60

Temp.

1. VI. 2. VI. 1. Vle. 1. Vlo. 1. Cb. 3. VI. 4. VI. 2. Vle. 2. Vlo. 2. Cb.

G.P. 70

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17

1. VI. 2. VI. 1. Vle. 1. Vlo. 1. Cb. 3. VI. 4. VI. 2. Vle. 2. Vlo. 2. Cb.

pizz.

1. VI. 2. VI. 1. Vle. 1. Vlo. 1. Cb. 3. VI. 4. VI. 2. Vle. 2. Vlo. 2. Cb.

arco
ff sf decresc.
mp, sosteniendo
sf, sf decresc.
mp, sosteniendo
pizz.

80

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18

1. VI.
2. VI.
1. Vle.
1. Vlo.
1. Cb.
3. VI.
4. VI.
2. Vle.
2. Vlo.
2. Cb.

90

1. VI.
2. VI.
1. Vle.
1. Vlo.
1. Cb.
3. VI.
4. VI.
2. Vle.
2. Vlo.
2. Cb.

ca 152

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19

1. VI.
2. VI.
1. Vle.
4. VI.
1. Cb.
3. VI.
4. VI.
2. Vle.
2. Vlo.
2. Cb.

100

1. VI.
2. VI.
1. Vle.
1. Vlo.
3. VI.
4. VI.
2. Vle.
2. Vlo.

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Tamb. pizz.
con
corda

ca 136

IV.

pizz. *)

1. Vi.

2. Vi.

4. Vi.

1. Vcl.

1. Cb.

3. Vi.

4. Vi.

2. Vcl.

2. Vcl.

2. Cb.

^{a)} = ein starkes pizz., bei welchem die Saite auf das Griffbrett aufschlägt.

^{b)} = pizzicato fort, jusqu'à ce que la corde frappe la touche.

Tamb. pizz.
senza
corda

120

IV.

arco b'

1. Vi.

2. Vi.

4. Vi.

1. Vcl.

1. Cb.

3. Vi.

4. Vi.

2. Vcl.

2. Vcl.

2. Cb.

22

Tamb. pizz.
senza
corda

1. VI.

2. VI.

1. Vlc.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vlc.

2. Vlo.

130

1. VI.

2. VI.

1. Vlc.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vlc.

2. Vlo.

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23

1. VI.

2. VI.

1. Vlc.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vlc.

2. Vlo.

140

1. VI.

2. VI.

1. Vlc.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vlc.

2. Vlo.

140

1. VI.

2. VI.

1. Vlc.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vlc.

2. Vlo.

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24

150

1.VI.
2.VI.
1.Vle.
1.Vlo.
1.Cb.
3.VI.
4.VI.
2.Vle.
2.Vlo.
2.Cb.

ca 152

Pfte. 3 2 4 dim.

1.VI.
2.VI.
1.Vle.
1.Vlo.
1.Cb.
3.VI.
4.VI.
2.Vle.
2.Vlo.
2.Cb.

p sul pont.
3 2 4 sul pont. pizz. ^{a)} simile.
p sul pont. 3 2 4 sul pont. pizz. ^{a)} simile.
2.Vle. 3 2 4 sul pont. pizz. ^{a)} simile.
2.Vlo. 3 2 4 sul pont. pizz. ^{a)} simile.

^{a)} = pizz. mit dem Nagel am äußersten (oberen) Ende der Saite, knapp unterhalb des Griffingers gerissen.

^{b)} = pizzicato avec l'ongle au bout extrême supérieur de la corde, tiré au dessous du doigt touchant.

160

25

Tim.
Pfte.
1.Vlo.
1.Cb.

170 d ca. 136

Tim.
Pfte.
1.Vlo.
1.Cb.
1.VI.
2.VI.
1.Vle.
1.Vlo.
1.Cb.
3.VI.
4.VI.
2.Vle.
2.Vlo.
2.Cb.

pizz. arco III pizz. arco III pizz.
pizz. arco III pizz. arco III pizz.

26

Tim. *f*

Cel. *f*

1.VI. *f* cresc.

2.VI. *f* cresc.

1.VIe. *f* cresc.

1.VIc. *f* cresc.

1.Cb. *f* cresc.

2.VI. *arco* *b**b**b**b**b**b**b*

4.VI. *f* cresc.

2.VIe. *arco*

2.VIc. *arco* cresc.

2.VI. *arco* cresc.

2.Cb. *arco* cresc.

180

f dim.

27

Tim. *f* ca 144 *gliss.*

Pfte. *p*

2.VI. *pizz.*

2.VIc. *pizz.*

2.Cb. *pizz.*

Arpa *p*

Pfte. *p*

1.Cb. *pizz.* *b**b**b**b**b**b**b*

2.VI. *p*

4.VI. *p*

2.VIe. *p*

2.VIc. *b**b**b**b*

2.VI. *p*

2.Cb. *p*

190

28

[200]

Pamb. picc.
senza
corda

Gr. cassa

p

Arpa

be b b b b b b b b b b b b b b
b b b b b b b b b b b b b b b b
b b b b b b b b b b b b b b b b

Pfte.

f, secco simile

div.
***) pizz.

sempre simile

1.VI.

div. pizz. sempre simile

2.VI.

pizz. sempre simile

1.Vlc.

pizz. sempre simile

1.Viu.

mf sempre simile

1.Cb.

mf be b b b b b b b b b b b b b b
b b b b b b b b b b b b b b b b

2.VI.

4.VI.

2.Vlc.

2.Via.

2.Cb.

*) am Rand des Felles
**) d' bedeutet ein pizz., bei welchem die Saite auf das
Griffbrett anschlägt

*) au bord de la peau
**) d'indique un pizzicato, auquel la corde frappe la touche
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29

[210]

Tamb. picc.
senza
corda

Gr. cassa

p

Arpa

be b b b b b b b b b b b b b b
b b b b b b b b b b b b b b b b

Pfte.

più f

1.VI.

2.VI.

1.Vlc.

1.Viu.

1.Cb.

be b b b b b b b b b b b b b b
b b b b b b b b b b b b b b b b

1.

4.VI.

2.Vlc.

2.Via.

2.Cb.

*) von hier an in der Mitte des Felles / d'ici au milieu de la peau
U. E. 10884 W. Ph. V. 201

30

220

Tamb. picc.
con
corda
Gr. cassa

Xyl.

Arpa

Pfie.

1.VI.

2.VI.

1.Vle.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vlc.

2.Cb.

31

230

Tamb. picc.
con
corda
Gr. cassa

Xyl.

Arpa

Pfie.

1.VI.

2.VI.

1.Vle.

1.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vlc.

2.Cb.

32

Gr. cassa *p*

Xyl.

Arpa

Pfle.

1. VI.

2. VI.

1. Vle.

1. Vlo.

1. Cb.

2. VI.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

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33

240

Pfle. *p*

1. VI. *p* una pizz. in modo ord.

2. VI. *p* una pizz. in modo ord.

1. Vle. *p* pizz. in modo ord.

1. Cb. *p*

2. Vle. *p*

2. Vlc. *p*

2. Cb. *p*

250

1. VI. *p*

2. VI. *p*

1. Vle. *p* pizz. in modo ord.

1. Vlc. *p*

1. Cb. *p*

2. VI. *p*

4. VI. *p*

2. Vle. *p* in

2. Vlc. *p* in

2. Cb. *p*

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34

1. VI. 2
2. VI. 4
1. Vlc. 3
1. Vlo. 2
1. Cb. 4

3. VI. 2
4. VI. 4
2. Vlc. 3
2. Vlo. 2
2. Cb. 4

1. VI. 5
1. Vlc. 8
1. Vlo. 3
2. Cb. 4
2. VI. 2
4. VI. 4
2. Vlc. 3
2. Vlo. 2
2. Cb. 4

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260

35

Arpa { 2 5 2 5 2
4 8 4 8 4

1. VI. 2 5 2 5 2
2. VI. 4 8 4 8 4

non div.

1. Vlc. 2 5 2 5 2
1. Vlo. 4 8 4 8 4

3. VI. 2 5 2 5 2
4. VI. 4 8 4 8 4

non div.

2. Vlc. 2 5 2 5 2
2. Vlo. 4 8 4 8 4

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36

Arpa.

1.VI. *mf* 2 5 2 4 8 f

2.VI. 5 2 4 8 2 4 8 f

1.Vle. *mf* p 2 5 2 4 8 f

2.Vle. 5 2 4 8 2 4 8 f

1.Cb. 5 2 4 8 2 4 8 p

3.VI. 5 2 5 2 4 8 f

4.VI. 5 2 4 8 2 4 8 f

2.Vlo. 5 2 4 8 2 4 8 f

2.Vlc. 5 2 4 8 2 4 8 p

2.Cb. 5 2 4 8 2 4 8 p

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37

Arpa.

1.VI. 5 2 5 2 4 8 (non div.)

2.VI. 5 2 4 8 2 4 8

1.Vle. 5 2 5 2 4 8

2.Vle. 5 2 4 8 2 4 8

1.Cb. 5 2 4 8 2 4 8

3.VI. 5 2 5 2 4 8 p

4.VI. 5 2 4 8 2 4 8

2.Vlo. 5 2 4 8 2 4 8

2.Vlc. 5 2 4 8 2 4 8 dim.

2.Cb. 5 2 4 8 2 4 8 dim.

1.VI. 5 2 5 2 4 8

1.Vle. 5 2 4 8 2 4 8

1.Vlo. 5 2 4 8 2 4 8

3.VI. 5 2 5 2 4 8

4.VI. 5 2 4 8 2 4 8

2.Vlo. 5 2 4 8 2 4 8

2.Vlc. 5 2 4 8 2 4 8

2.Cb. 5 2 4 8 2 4 8

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38

290

Musical score page 38. The score includes parts for Arpa, 1.VI., 2.VI., 1.Vle., 1.Vlo., 1.Cb., 2.VI., 4.VI., 2.Vle., 2.Vlo., 2.Cb., and 2.Cb. Measure 290 shows various dynamics like *pp*, *f*, and *ff*. Measures 291 and 292 show sustained notes and eighth-note patterns.

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39

300

Musical score page 39. The score includes parts for Arpa, Pfte., 1.VI., 1.Vle., 1.Vlo., 1.Cb., 3.VI., 4.VI., 2.Vle., 2.Vlo., 2.Cb., Timp., 1.Vic., 1.Cb., 2.Vlo., and 2.Cb. Measure 300 features eighth-note patterns and sustained notes. Measures 301 and 302 show more complex rhythmic patterns.

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40

310

Tim. arco, con sord.

1.Vlo. pp

2.Vlo. 3 2 3 2

2.Cb. 3 8 4 8 4

Tim.

1.Vlo.

2.Vlo. arco, con sord. pp

320

Tim.

1.Vlo. 2 4 3 2 3 2

2.Vlo. 2 4 3 2 3 2

Tim.

1.Vlo. arco, con sord. pp

1.Vlo. 3 4 8

2.Vlo.

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41

330

Tim.

2.Vl. arco, con sord. pp

1.Vlo.

1.Vlc.

2.Vlc.

Tim. arco, con sord.

1.Vl. pp

2.Vl.

1.Vlc.

2.Vlc.

Tim.

1.Vl. 2 4 5 8

2.Vl. 3 4 5 8

1.Vlc. 2 5

1.Cb. 4 8

2.Vlc. 2 5

2.Cb. 4 8

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42

ca 144-138

340

1.VI. 2
2.VI. 3
1.Vle. 2
1.Vlo. 3
1.Cb. 2
2.Vlo. 3
3.VI. 2
4.VI. 3
2.Vla. 2
2.Vlo. 3
2.Cb. 2
1.VI. 2
2.VI. 4
1.Vle. 2
1.Vlo. 3
1.Cb. 2
2.Vlo. 3
3.VI. 2
4.VI. 3
2.Vla. 2
2.Vlo. 3
2.Cb. 2

senza sord.

mf

senza sord.

mf

f

mf

350

350

1.VI. 2
2.VI. 3
1.Vle. 2
1.Vlo. 3
1.Cb. 2
2.Vlo. 3
3.VI. 2
4.VI. 3
2.Vla. 2
2.Vlo. 3
2.Cb. 2
1.VI. 2
2.VI. 3
1.Vle. 2
1.Vlo. 3
1.Cb. 2
2.Vlo. 3
3.VI. 2
4.VI. 3
2.Vla. 2
2.Vlo. 3
2.Cb. 2

f

f

f

f

f

f

44

Tim. 360

Tim.

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45

Tim. dim.

370 allargando

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46

a tempo

Tim.

1. Vi. 3 8 2 4 3 8 5 8 2 4

2. Vi. 3 8 2 4 3 8 5 8 2 4

1. Vla. 3 8 2 4 3 8 5 8 2 4

1. Vlo. 3 8 2 4 3 8 5 8 2 4

1. Cb. 3 8 2 4 3 8 5 8 2 4

2. Vl. 3 8 2 4 3 8 5 8 2 4

4. Vl. 3 8 2 4 3 8 5 8 2 4

2. Vla. 3 8 2 4 3 8 5 8 2 4

2. Vlo. 3 8 2 4 3 8 5 8 2 4

2. Cb. 3 8 2 4 3 8 5 8 2 4

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47

380

Tim.

1. Vi. 3 8 2 4 3 8 5 8 2 4

2. Vi. 3 8 2 4 3 8 5 8 2 4

1. Vla. 3 8 2 4 3 8 5 8 2 4

1. Vlo. 3 8 2 4 3 8 5 8 2 4

1. Cb. 3 8 2 4 3 8 5 8 2 4

2. Vl. 3 8 2 4 3 8 5 8 2 4

4. Vl. 3 8 2 4 3 8 5 8 2 4

2. Vla. 3 8 2 4 3 8 5 8 2 4

2. Vlo. 3 8 2 4 3 8 5 8 2 4

2. Cb. 3 8 2 4 3 8 5 8 2 4

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48

Tim. Pft. 54.

1. Vln. IV. 2. Vln. IV. 1. Vla. 1. Vlc. 1. Cb.

2. Vln. 3. Vln. 4. Vln. 2. Vla. 2. Vlc. 2. Cb.

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49

390

Tim. Pft. *

1. Vln. 2. Vln. 1. Vla. 1. Vlc. 1. Cb.

3. Vln. 4. Vln. 2. Vla. 2. Vlc. 2. Cb.

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50

poco allarg... Quasi a tempo J. ca 84

400

Musical score page 50. The score includes parts for Timpani, Arpa, Piffo, 1.vl., 2.vl., 1.vlc., 1.vlo., 1.vcl., 2.vlo., 2.vcl., 3.vl., 4.vl., 2.vlc., 2.vlo., 2.vcl., 2.Cb., and 3.Cb. The tempo is indicated as "Quasi a tempo J. ca 84" and the dynamic is "poco allarg.". Measure 400 starts with a forte dynamic. The strings play eighth-note patterns, while the woodwinds provide harmonic support.

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51

raffent.

410

Musical score page 51. The score includes parts for Arpa, Piffo, 1.VI., 2.VI., 1.Vlc., 1.Vlo., 1.Cb., 3.VI., 4.VI., 2.Vlc., 2.Vlo., 2.Cb., and Arco. The tempo is indicated as "raffent." and the dynamic is "f". The strings play eighth-note patterns, while the woodwinds provide harmonic support.

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52

a tempo

Arpa
Pfta.
1.VI.
2.VI.
1.Vie.
1.Vic.
2.VI.
4.VI.
2.Vie.
2.Vic.

legg.

p

p

p

p

p

p

p

p

p

53

420

Arpa
Pfta.
1.VI.
2.VI.
1.Vie.
1.Vic.
4.VI.
2.Vie.
2.Vic.
2.Cb.

p

legg.

legg.

legg.

54

poco
rallent. Vivo J. ca. 104

430

Arpa.

Pfte.

1.VI.

2.VI.

1.Vle.

3.VI.

4.VI.

2.Vle.

2.Vlc.

2.Cb.

55

440

1.VI.

2.VI.

1.Vle.

4.VI.

2.Vle.

2.Vlc.

2.Cb.

1.VI.

2.VI.

1.Vle.

4.VI.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vlc.

2.Cb.

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56

450

Meno vivo, $\text{d} = 68$

Tamb. picc.
con
corda

Gr. cassa

Pfte.

(S.2.)

1.VI.

2.VI.

1.VIe.

1.Vle.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vle.

3.Cb.

U. E. 10888 W. Ph. V. 201

57

460

Tamb. picc.
con
corda

Gr. cassa

Pfte.

1.VI.

2.VI.

1.Vle.

1.Vle.

1.Cb.

3.VI.

4.VI.

2.Vle.

2.Vle.

2.Cb.

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58

Un poco largamente *L. ca. 80*

Pfte.

1. Vl.

2. Vl.

1. Vlc.

1. Vlo.

1. Cb.

3. Vl.

4. Vl.

2. Vlc.

2. Vlo.

2. Cb.

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59

470 *Più mosso* *d. ca. 104*

Arpa

Pfte.

1. Vl.

2. Vl.

1. Vlc.

1. Vlo.

1. Cb.

3. Vl.

4. Vl.

2. Vlc.

2. Vlo.

2. Cb.

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60

Vivace, d ca 160

480

Arpa.

Pfte.

1. Vi.

2. Vi.

1. Vle.

2. Vle.

3. Vle.

4. Vle.

2. Vcl.

3. Vcl.

Xyl.

Pfte.

1. Vi.

2. Vi.

1. Vle.

1. Vcl.

2. Vcl.

3. Vcl.

4. Vcl.

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61

Allegro molto d ca 168

490

Tim.

Pfte.

1. Vi.

2. Vi.

1. Vle.

1. Vcl.

1. Cb.

3. Vi.

4. Vi.

2. Vle.

2. Vcl.

2. Cb.

U. E. 10688 W. Ph. V. 201

62

Temp.

1. Vl.
2. Vl.
1. Vlc.
4. Vlc.
1. Cb.
2. Vl.
4. Vl.
2. Vlc.
2. Vlo.
2. Cb.

500

1. Vl.
2. Vl.
1. Vlc.
1. Vlo.
1. Cb.
2. Vl.
4. Vl.
2. Vlc.
2. Vlo.
2. Cb.

U. E. 10888 W. Ph. V. 201

63

1. VI.
2. VI.
1. Vlc.
1. Vlo.
1. Cb.
3. VI.
4. VI.
2. Vlc.
2. Vlo.
2. Cb.

d ca 152-168

510

1. VI.
2. VI.
1. Vlc.
1. Vlo.
1. Cb.
3. VI.
4. VI.
2. Vlc.
2. Vlo.
2. Cb.

U. E. 10888 W. Ph. V. 201

64

Musical score page 64. The score includes parts for Pft. (Piano), 1.VI., 2.VI., 1.Vlc., 1.Vcl., 1.Cb., 2.VI., 4.VI., 2.Vlc., 2.Vcl., and 2.Cb. Various performance instructions are present, such as "pizz.", "arco", and dynamic markings like "f".

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65

Musical score page 65. The score includes parts for Timpani, Pft. (Piano), 1.VI., 2.VI., 1.Vlc., 1.Vcl., 1.Cb., 2.VI., 4.VI., 2.Vlc., 2.Vcl., and 2.Cb. The section begins with "Un poco allarg." and includes dynamic markings like "f", "ff", and "IV.". The score continues with a series of measures for each instrument.

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Durée d'exécution: ca 8' 55"

III.

Adagio, \downarrow ca 68 allarg. -

Timpani rubato

Xylophon p

5 al Adagio molto, \downarrow ca 40

Tim. tr. pp

Xyl.

1. Vle.

1. Vlc.

1. Cb.

10

Tim. tr. p pp

Xyl. mf

2. VI.

1. Vle.

1. Vlc.

1. Cb.

Tim.

Xyl.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

15 poco ral -

Tim.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

2. VI.

4. VI.

2. Vle.

2. VI.

68

lentando - - - - a tempo

Tim. *dim.* - - - - *p*

Xyl. *mf* *p* 3 3

1. VI. *dim.* - - - - *p*

2. VI. *dim.* - - - - *p*

1. Vlc. *dim.* - - - - *p*

1. Vlc. *dim.* - - - - *p* *sul pont.* *pp*

1. Cb. *dim.* - - - - *pp*

2. VI. *dim.* - - - - *p*

4. VI. *dim.* - - - - *p*

2. Vlc. *dim.* - - - - *p* *sul pont.* *pp*

2. Vlc. *dim.* - - - - *p* *pp* *sul pont.* *pp*

2. Cb. *pp*

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69

(A) 20 Più andante, $\frac{4}{4}$ ca. 56

Gr. cassa *pp*

Tam-tam *pp*

Timp. *p*

Xyl. *mf* *p*

Cel. *mf* *pp* *respr.*

Pfite. *p*

1. VI. *con sord.* *b* *b* *respr.*

2. VI. *div.* *pp*

1. Vlc. *p*

1. Vlc. *ord.* *b*

1. Cb. *ord.* *b*

2. VI. *con sord.* *b* *b* *pp* *tr.* *div.* *b* *b*

4. VI. *ord.* *pp* *tr.* *con sord.* *pp* *tr.*

2. Vlc. *ord.* *pp* *ord.* *pp*

2. Cb. *ord.* *pp* *ord.* *pp*

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70

25

Cel.

Pfta.

1.VI.

2.VI. div.

1.Vie.

1.Vlo.

2.VI. div.

3.VI.

4.VI.

Musical score page 70. The score consists of ten staves. The first three staves (Cel., Pfta., 1.VI.) show eighth-note patterns with grace notes. The fourth staff (2.VI. div.) has a dynamic of *pp*. The fifth staff (1.Vie.) has a dynamic of *pp*. The sixth staff (1.Vlo.) has a dynamic of *pp*. The seventh staff (2.VI. div.) has a dynamic of *p*. The eighth staff (3.VI.) has a dynamic of *p*. The ninth staff (4.VI.) has a dynamic of *p*.

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30

rallent. - al Più lento, *legg.*

71

Tim.

Xyl.

Cel.

Pfta.

1.VI.

2.VI. div.

1.Vie.

1.Vlo.

2.Cb.

3.VI.

4.VI.

2.Vic.

2.Cb.

Musical score page 71. The score consists of twelve staves. The first four staves (Tim., Xyl., Cel., Pfta.) show eighth-note patterns with grace notes. The fifth staff (1.VI.) has a dynamic of *p*. The sixth staff (2.VI. div.) has a dynamic of *p*. The seventh staff (1.Vie.) has a dynamic of *p*. The eighth staff (1.Vlo.) has a dynamic of *p*. The ninth staff (2.Cb.) has a dynamic of *p*. The tenth staff (3.VI.) has a dynamic of *p*. The eleventh staff (4.VI.) has a dynamic of *p*. The twelfth staff (2.Vic.) has a dynamic of *p*. The thirteenth staff (2.Cb.) has a dynamic of *p*. The score ends with a dynamic of *tutti*.

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72

35

B Più andante, J. 66

Temp.

Cel.

Arpa.

Pfte.

1. VI.

1. Vla.

1. Vlo.

2. Vlo.

2. Cb.

p

73

Tim.

Cel.

Arpa.

Pfte.

2. VI.

1. VI.

1. Vlo.

4. VI.

2. Vlo.

2. Vlc.

2. Cb.

p

20

20

20

unis.
sensa sord. flaut.

pp flaut.

pp flaut.

sensa sord. flaut.

pp flaut.

pp flaut.

pp flaut.

74

poco

Tim. *poco*

Cel.

Arpa.

Pfle.

2.VI.

1.Vlc.

1.Vlo.

4.VI.

2.Vlo.

2.Vlc.

2.Cb.

Musical score for page 74. The score includes parts for Timpani, Cello, Bassoon, Trombones, Trombone Bass, Double Bass, and Bassoon Bass. The music consists of six staves. The first three staves (Timpani, Cello, Bassoon) feature eighth-note patterns with dynamic markings '20' and 'poco'. The next three staves (Trombones, Trombone Bass, Double Bass) show sustained notes with dynamic markings '20'. The last staff (Bassoon Bass) has sustained notes.

75

poco

Tim. *cresc.*

Cel. *cresc.*

Arpa. *cresc.*

Pfle. *cresc.*

2.VI. *cresc.*

1.Vlc. *cresc.*

1.Vlo. *cresc.*

4.VI. *cresc.*

2.Vlo. *cresc.*

2.Vlc. *cresc.*

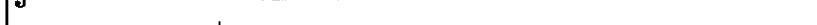
2.Cb. *cresc.*

Musical score for page 75. The score includes parts for Timpani, Cello, Bassoon, Trombones, Trombone Bass, Double Bass, and Bassoon Bass. The music consists of six staves. The first three staves (Timpani, Cello, Bassoon) feature eighth-note patterns with dynamic markings '20' and 'poco'. The next three staves (Trombones, Trombone Bass, Double Bass) show sustained notes with dynamic markings '20'. The last staff (Bassoon Bass) has sustained notes. All staves include crescendo markings.

76

stringendo

Tim. 

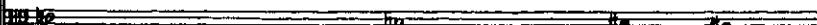
Cel. 

Arpa 

Pfle. 

2. Vi. 

1. Vi. 

1. Vcl. 

4. Vi. 

2. Vcl. 

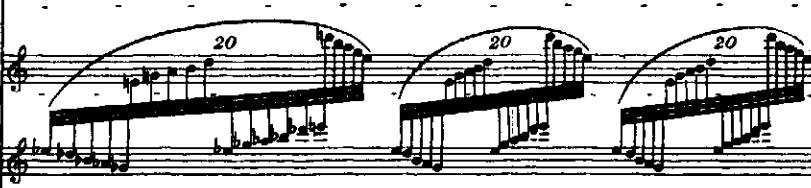
2. Vlo. 

2. Cb. 

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40

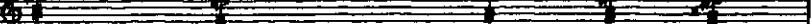
77

Tim. 

Cel. 

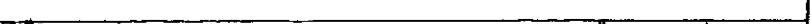
Arpa 

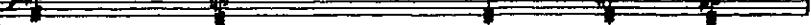
Pfle. 

2. Vi. 

1. Vi. 

1. Vcl. 

4. Vi. 

2. Vcl. 

2. Vlo. 

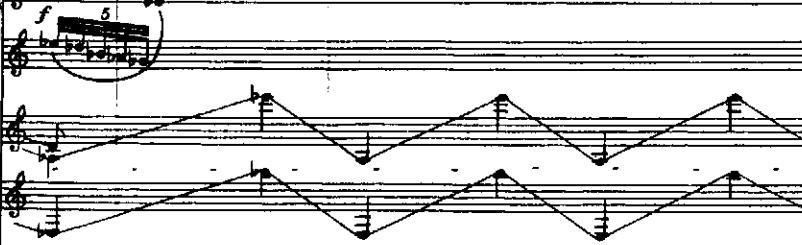
2. Cb. 

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78

Tim. 

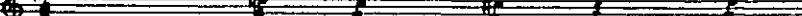
Cel. 
5 babb

Arpa. 

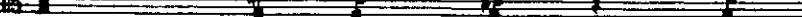
Pfts. 
ff ff ff ff ff ff
(ord.)

1. Vl. 
ff ff ff ff

2. Vl. 
ff ff ff ff

1. Vla. 
ff ff ff ff

1. Vlo. 
ff ff ff ff

1. Cb. 
ff ff ff ff

4. Vl. 
ff ff ff ff

2. Vls. 
ff ff ff ff

2. Vlo. 
ff ff ff ff

2. Cb. 
ff ff ff ff

mp

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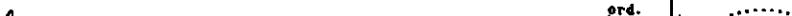
79

Tim. 
mf

Arpa. 
ff ff ff ff
10 10 10 10

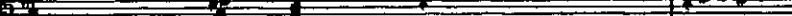
Pfts. 
ff ff ff ff

1. Vl. 
ff ff ff ff
cresc.
ord.

2. Vl. 
ff ff ff ff
cresc.
ord. cresc.

1. Vla. 
ff ff ff ff

1. Vlo. 
ff ff ff ff

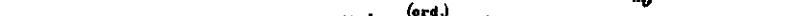
1. Cb. 
ff ff ff ff

3. Vl. 
ff ff ff ff
senza sord.
(ord.)

4. Vl. 
ff ff ff ff
mp cresc.
ord.

2. Vls. 
ff ff ff ff
mp cresc.
ord.

2. Vlo. 
ff ff ff ff
mp cresc.
ord.

2. Cb. 
ff ff ff ff
mf

U. E. 10886 W. Ph. V. 201

50

45

C) Più mosso, \downarrow ca. 88

**) Platto:

Tamb. picc.
senza corda

*) Piatti

Xyl.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

2. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

*) kleineres Instrument mit höherem Ton / instrument plus petit au son plus clair
U. E. 10888 W. Ph. V. 201

Tamb. picc.
senza corda

*) Piatti

Xyl.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

2. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

50

81

accel.

Tamb. picc.
senza corda

*) Piatti

Xyl.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

2. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

*) kleineres Instrument / instrument plus petit au son plus clair
U. E. 10888 W. Ph. V. 201

42

quasi a tempo, $J \text{ ca. } 80$

Piatti

Temp.

Xyl.

Arpa

Pfte.

1. VI.

pizz.

2. VI.

f ff

1. Vle.

1. Vlc.

1. Cb.

pizz. ff

3. VI.

pizz. ff

4. VI.

f ff

2. Vle.

f ff

2. Vlc.

f ff

2. Cb.

ff

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55 Allegretto, $J \text{ ca. } 104$

83

Cel.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlc.

2. Cb.

sempre slaccio *p*

pizz.

div.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

(non div.)

pizz.

U. E. 10888 W. Ph. V. 201

[60] poco a poco rallent. — **(D)** *Meno mosso, J ca 76*

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vic.

1. Cb.

3. VI.

4. VI.

2. Vic.

2. Vic.

2. Cb.

[65] *Adagio, J ca 56*

Cel.

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

3. VI.

2. Vic.

2. Vic.

2. Cb.

St.

Musical score page 86. The page features ten staves of music. From top to bottom, the instruments are: St. (percussion), Cel. (cello), Arpa. (arpa), Pfte. (piano), 1. VI. (first violin), 2. VI. (second violin), 1. Vle. (first viola), 2. Vle. (second viola), and 2. Vcl. (double bass). The music includes various dynamics like forte (f), piano (p), and accents. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

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87

Musical score page 87. The page features ten staves of music. From top to bottom, the instruments are: Cel. (cello), Arpa. (arpa), Pfte. (piano), 1. VI. (first violin), 2. VI. (second violin), 1. Vle. (first viola), 3. Vle. (third viola), 2. Vle. (second viola), and 2. Vcl. (double bass). The music includes various dynamics like forte (f), piano (p), and accents. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

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88

Musical score page 88 featuring nine staves of musical notation. The instruments are:

- Cel. (Cello) - Treble clef, 4/4 time, dynamic ff.
- Arpa. (Arpiano) - Treble clef, 4/4 time, dynamic ff.
- Pft. (Pfie.) - Treble clef, 4/4 time, dynamic ff.
- 1.VI. (Violin I) - Treble clef, 4/4 time, dynamic ff.
- 2.VI. (Violin II) - Treble clef, 4/4 time, dynamic ff.
- 1.Vce. (Viola) - Bass clef, 4/4 time, dynamic ff.
- 3.VI. (Double Bass) - Bass clef, 4/4 time, dynamic ff.
- 2.Vce. (Double Bass) - Bass clef, 4/4 time, dynamic ff.
- 2.Vic. (Double Bass) - Bass clef, 4/4 time, dynamic ff.

Measure 1: Cel. plays eighth-note patterns. Arpa. and Pft. play eighth-note chords. 1.VI., 2.VI., 1.Vce., 3.VI., 2.Vce., and 2.Vic. play sustained notes.

Measure 2: Cel. and Arpa. play eighth-note patterns. Pft. and 1.VI. play eighth-note chords. 2.VI., 1.Vce., 3.VI., 2.Vce., and 2.Vic. play sustained notes.

Measure 3: Cel. and Arpa. play eighth-note patterns. Pft. and 1.VI. play eighth-note chords. 2.VI., 1.Vce., 3.VI., 2.Vce., and 2.Vic. play sustained notes.

Measure 4: Cel. and Arpa. play eighth-note patterns. Pft. and 1.VI. play eighth-note chords. 2.VI., 1.Vce., 3.VI., 2.Vce., and 2.Vic. play sustained notes.

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89

Musical score page 89 featuring nine staves of musical notation. The instruments are:

- Cel. (Cello) - Treble clef, 4/4 time, dynamic ff.
- Arpa. (Arpiano) - Treble clef, 4/4 time, dynamic ff.
- Pft. (Pfie.) - Treble clef, 4/4 time, dynamic ff.
- 1.VI. (Violin I) - Treble clef, 4/4 time, dynamic ff.
- 2.VI. (Violin II) - Treble clef, 4/4 time, dynamic ff.
- 1.Vce. (Viola) - Bass clef, 4/4 time, dynamic ff.
- 3.VI. (Double Bass) - Bass clef, 4/4 time, dynamic ff.
- 2.Vce. (Double Bass) - Bass clef, 4/4 time, dynamic ff.
- 2.Vic. (Double Bass) - Bass clef, 4/4 time, dynamic ff.

Measure 1: Cel. and Arpa. play eighth-note patterns. Pft. and 1.VI. play eighth-note chords. 2.VI., 1.Vce., 3.VI., 2.Vce., and 2.Vic. play sustained notes.

Measure 2: Cel. and Arpa. play eighth-note patterns. Pft. and 1.VI. play eighth-note chords. 2.VI., 1.Vce., 3.VI., 2.Vce., and 2.Vic. play sustained notes.

Measure 3: Cel. and Arpa. play eighth-note patterns. Pft. and 1.VI. play eighth-note chords. 2.VI., 1.Vce., 3.VI., 2.Vce., and 2.Vic. play sustained notes.

Measure 4: Cel. and Arpa. play eighth-note patterns. Pft. and 1.VI. play eighth-note chords. 2.VI., 1.Vce., 3.VI., 2.Vce., and 2.Vic. play sustained notes.

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90

ralen -

70

Cel.

Arpa.

Pfta.

1.VI.

2.VI.

1.Vlc.

2.VI.

2.Vlc.

2.Vlo.

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91

tan -

Cel.

Arpa.

Pfta.

1.VI.

2.VI.

1.Vlc.

2.VI.

2.Vlc.

2.Vlo.

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92

do -

Cel. *bb*

Arpa. *ba*

Pfte. *bb*

4. VI. *dim.*

2. VI. *dim.*

1. VI. *ba*

3. VI. *dim.*

2. VIa. *bb*

2. VIc. *dim.*

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93

al ♩ ca 70 (E) *Quasi a tempo*
♩ ca 50, rallent. *75*

Cel. *pp*

Arga. *ff près de la table*

Pfte. *pp*

1. VI. *pizz.*

2. VI. *pizz.*

1. Vla. *pizz.*

1. Cb. *f*

2. Vla. *pp*

2. Vlo. *pp*

2. Cb. *ff*

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Adagio molto, $J = 42$

Tim. *tr.*
1. VI. *p*
2. VI.
2. VIc.
2. VIc. *p*
2. Cb. *p*

80

Tempo I $J = 66$

Tim. *tr.*
Xyl. *mf*
2. VI.
1. VIe. *p*
2. VIc.
2. VIc.
2. Cb.

Durée d'exécution: - A ca 1' 45"
 - B " 1' 12"
 - C " 55"
 - D " 57"
 - E " 58"
 - F " 48"
 ca 6' 35"

Allegro molto, d ca 180

Tim. *f*
1. VI. *pizz. 3*
2. VI. *pizz. 3*
1. VIe. *pizz. 3*
1. VIc. *pizz. 3*
1. Ch. *pizz.*
2. Cb. *pizz.*

Tim. *sim.*
4. VI. *sim.*
2. VI. *sim.*
1. VIe. *sim.*
1. VIc. *sim.*
1. Cb.
3. VI. *f*
4. VI. *f*
2. VIc.

96

10

Tim. -

1. Vi. f arco

2. Vi. -

1. Vle. -

1. Vlc. -

1. Cb. -

3. Vi. pizz.

4. Vi. -

2. Vle. pizz.

2. Vlc. pizz.

2. Cb. -

1. Vi. -

2. Vi. -

1. Vle. arco

1. Vlc. -

1. Cb. -

3. Vi. -

4. Vi. -

2. Vle. -

2. Vlc. -

2. Cb. -

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97

20

1. Vi. -

2. Vi. -

1. Vle. -

1. Vlc. -

1. Cb. -

3. Vi. f

4. Vi. -

2. Vle. -

2. Vlc. -

2. Cb. -

Tim. -

1. Vi. -

2. Vi. -

1. Vle. -

1. Vlc. -

1. Cb. -

3. Vi. cresc. ff

4. Vi. -

2. Vle. -

2. Vlc. arco ff

2. Cb. -

ff U. E. 10888 W. Ph. V. 201

30

Tim. *p*

Pfte. *p, marcato*

1. VI. pizz.

2. VI. pizz.

1. Vlc. pizz.

1. Vlc. pizz.

1. Cb. *p* pizz.

3. VI. *p* pizz.

4. VI. pizz.

2. Vlc. *p* pizz.

2. Vlc. *p* pizz.

2. Cb. *p* pizz.

Tim. cresc.

Pfte. cresc.

1. VI. cresc.

2. VI. cresc.

1. Vlc. cresc.

1. Vlc. cresc.

1. Cb. cresc.

3. VI. cresc.

4. VI. cresc.

2. Vlc. cresc.

2. Vlc. cresc.

2. Cb. cresc.

100

40

Timpani

Pfife.

1. VI.

2. VI.

4. Vle.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlo.

2. Cb.

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101

Timpani

Pfife.

1. VI.

2. VI.

4. Vle.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlo.

2. Cb.

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102

50

Timpani: *pisf*

Pifte: *ff*

1. Vi. arco

2. Vi. arco

1. Vio. arco

1. Vio. *ff*

2. Vio. *ff*

3. Vio. *ff*

4. Vio. *ff*

2. Vio. *ff*

2. Vio. *ff*

2. Vio. *ff*

2. Cb. *ff*

2. Cb. *ff*

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103

A Un poco meno mosso,
ca 120

Timpani: *ff*

Pifte: *ff*

1. Vi. *ff*

2. Vi. *ff*

1. Vio. *ff*

1. Vio. *ff*

1. Cb. *ff*

3. Vi. *ff*

4. Vi. *ff*

2. Vio. *ff*

2. Vio. *ff*

2. Cb. *ff*

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104

Timpani: *p*

Pftr. *f*

1. Vln. *p*

2. Vln. *p*

1. Vlc. *p*

2. Vlc. *p*

1. Cb. *ff* *mf*

3. Vln. *p*

4. Vln. *p*

2. Vla. *ff* *mf*

2. Vcl. *ff* *mf*

2. Cb. *ff* *mf*

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105

60

Timpani *f*

Pftr. *ff*

1. Vln. *credo.* *ff*

2. Vln. *credo.* *ff*

1. Vlc. *credo.* *ff*

1. Cb. *ff*

3. Vln. *ff*

4. Vln. *ff*

2. Vla. *ff*

2. Vcl. *ff*

2. Cb. *ff*

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106

Musical score page 106. The page contains ten staves of music for various instruments. The instruments listed on the left are: Pftc., 1. VI., 2. VI., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vlc., 2. Vlc., and 2. Cb. The music consists of measures of notes and rests. The first staff (Pftc.) has a dynamic marking of $b\beta$. The second staff (1. VI.) has a dynamic marking of $b\alpha$. The third staff (2. VI.) has a dynamic marking of $b\alpha$. The fourth staff (1. Vlc.) has a dynamic marking of $b\alpha$. The fifth staff (1. Cb.) has a dynamic marking of $b\alpha$. The sixth staff (3. VI.) has a dynamic marking of $b\alpha$. The seventh staff (4. VI.) has a dynamic marking of $b\alpha$. The eighth staff (2. Vlc.) has a dynamic marking of $b\alpha$. The ninth staff (2. Vlc.) has a dynamic marking of $b\alpha$. The tenth staff (2. Cb.) has a dynamic marking of $b\alpha$.

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70

Musical score page 107. The page contains ten staves of music for various instruments. The instruments listed on the left are: Pftc., 1. VI., 2. VI., 1. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vlc., 2. Vlc., and 2. Cb. The music consists of measures of notes and rests. The first staff (Pftc.) has a dynamic marking of ff . The second staff (1. VI.) has a dynamic marking of ff . The third staff (2. VI.) has a dynamic marking of ff . The fourth staff (1. Vlc.) has a dynamic marking of ff . The fifth staff (1. Cb.) has a dynamic marking of ff . The sixth staff (3. VI.) has a dynamic marking of ff . The seventh staff (4. VI.) has a dynamic marking of ff . The eighth staff (2. Vlc.) has a dynamic marking of ff . The ninth staff (2. Vlc.) has a dynamic marking of ff . The tenth staff (2. Cb.) has a dynamic marking of ff .

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107

108 (B) Ancora meno mosso, *d* ca 112

Tim. *p*

Arpa. *mf*

I. *mf*

Pftz. (a 4 m.) *ff*

II. *ff*

1. VI. *p*

2. VI. *p*

1. Vlc. *p*

1. Vlo. *p*

1. Cb. *ff*

a. VI.

4. VI. *p*

2. Vlc. *p*

2. Vlo. *p*

2. Cb.

ff

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80

rallentando

a tempo

(C) Più

Tim. *p*

Arpa. *p*

I. *p*

Pftz. *p*

II. *p*

1. VI. *ff*

2. VI. *ff*

1. Vlc. *ff*

1. Vlo. *ff*

1. Cb. *pizz.*

3. VI. *ff*

4. VI. *ff*

2. Vlc. *ff*

2. Vlo. *ff*

col legno

pizz.

col legno

pizz.

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110

MOSSO $\text{d} = \text{ca. } 126$

Arpa

1. Pft.

II. Pft. *sempre sism.*

1. Vls. *mp*

1. Vlo. *2* *2*

1. Cbs.

2. Vle. *3* *2*

2. Vla. *3* *2*

2. Cbs.

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Tamb. picc.
senza
corda

90

111

Tamb. picc.

Arpa

I. Pft. *f* *p* *sempre sism.*

II. Pft. *p* *sempre sism.*

1. VI. *mp*

2. VI. *mp*

1. Vle. *mp*

1. Vlo. *ord.* *collegno mp*

1. Cbs. *f* *p*

3. VI. *f* *collegno* *mp*

4. VI. *f* *collegno* *mp*

2. Vle. *f* *p collegno*

2. Vlo. *ord.* *p collegno*

2. Cbs. *p*

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112

Tamb. picc.
senza
corda

Musical score page 112. The score includes parts for Arpa, I., II., Pft. I., II., 1. VI., 2. VI., 1. Vle., 4. Vle., 1. Vio., 2. Vl., 4. Vl., 2. Vle., 2. Vio., 2. Cb., and 2. Kb. The tempo is indicated as *f*. The section is labeled "Tamb. picc. senza corda".

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113

Musical score page 113. The score includes parts for Arpa, I., II., Pft. I., II., 1. VI., 2. VI., 1. Vle., 4. Vle., 1. Vio., 2. Vl., 4. Vl., 2. Vle., 2. Vio., 2. Cb., and 2. Kb. The tempo is indicated as **100**. Various dynamics and performance instructions like *p*, *f*, *pizz.*, *arco*, and cresc. molto are present.

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114

Musical score page 114 featuring multiple staves for different instruments. The instruments include Arpa, Pfta., 1. Vln., 2. Vln., 1. Vlc., 2. Vlc., 3. Vln., 4. Vln., 2. Vcl., 2. Vlc., 3. Vcl., and 2. Cb. The score includes dynamic markings such as *ff*, *p*, and *cresc. molto*. The Arpa and Pfta. staves begin with a dynamic of *ff* followed by *p*. The 1. Vln. staff has *cresc. molto* markings. The 2. Vln. staff also has *cresc. molto* markings and includes a *pizz.* instruction. The 1. Vlc. staff has *arco* markings. The 2. Vlc. staff has *cresc. molto* markings and includes a *pizz.* instruction. The 3. Vln. staff has *cresc. molto* markings and includes a *ff* dynamic. The 4. Vln. staff has *cresc. molto* markings and includes a *ff* dynamic. The 2. Vcl. staff has *cresc. molto* markings and includes an *arco* instruction. The 2. Vlc. staff has *cresc. molto* markings and includes an *ff* dynamic. The 3. Vcl. staff has *cresc. molto* markings and includes an *ff* dynamic. The 2. Cb. staff has *cresc. molto* markings and includes an *ff* dynamic.

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115

Musical score page 115 featuring multiple staves for different instruments. The instruments include Timp., Arpa, Pfta., 1. VI., 2. VI., 1. Vla., 2. Vla., 1. Vlc., 2. Vlc., 1. Cb., 3. VI., 4. VI., 2. Vcl., 2. Vlc., 2. Cb., and 3. Vcl. The score includes dynamic markings such as *p*, *pp*, and *arco*. The Timp. staff begins with a dynamic of *p*. The Arpa and Pfta. staves begin with a dynamic of *b*. The 1. VI. staff has *p* markings. The 2. VI. staff has *p* markings. The 1. Vla. staff has *pp* markings. The 2. Vla. staff has *p* markings. The 1. Vlc. staff has *pp* markings. The 2. Vlc. staff has *p* markings. The 1. Cb. staff has *b* markings. The 3. VI. staff has *arco* markings. The 4. VI. staff has *arco* markings. The 2. Vcl. staff has *pp* markings. The 2. Vlc. staff has *pp* markings. The 2. Cb. staff has *b* markings. The 3. Vcl. staff has *b* markings.

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116

(D) Un poco meno mosso, d ca. 130

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

2. Vle.

1. Vlo.

2. Vlo.

3. Vlo.

4. VI.

2. Vlo.

2. Vlo.

3. Vlo.

2. Cb.

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117

Arpa

Pfte.

1. VI.

2. VI.

1. Vle.

1. Vlo.

1. Cb.

2. VI.

4. VI.

2. Vlo.

2. Vlo.

3. Vlo.

2. Cb.

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118

Tempo I

1. VI.
2. VI.
1. Vlo.
1. Vlo.
1. Cb.
3. VI.
4. VI.
2. Vlo.
2. Vlo.
2. Cb.

130

1. VI.
2. VI.
1. Vlo.
1. Vlo.
1. Cb.
3. VI.
4. VI.
2. Vlo.
2. Vlo.
2. Cb.

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119

Arpa.
Pfte.
1. VI.
2. VI.
1. Vlo.
1. Vlo.
1. Cb.
3. VI.
4. VI.
2. Vlo.
2. Vlo.
2. Cb.

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120 (E) Un poco meno mosso, $\text{J} \text{ ca. } 120$

Piatti $\frac{2}{4}$ *ppp*

Arpa *p* *f* *p*

Pfte. *p* *f*

1. VI. *pp* *f* *pp*

2. VI. *pp* *f* *pp*

1. Vla. *pp* *f* *pp*

1. Vcl. *pp* *f* *pp*

1. Cb. *pp* *f* *pp*

pizz.

3. VI. *pp* pizz. *f* *pp*

4. VI. *pp* pizz. *f* *pp*

2. Vla. *pp* pizz. *f* *pp*

2. Vcl. *pp* pizz. *f* *pp*

3. Cb. *pp* *f* *pp*

140

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121

Piatti *d* *d* *-* *-*

Arpa *d* *d* *-* *-*

Pfte. *d* *d* *f p* *d* *d*

1. VI. *d* *d* *f* *d* *d*

2. VI. *d* *d* *f* *d* *d*

1. Vla. *d* *d* *f* *d* *d*

1. Vcl. *d* *d* *f* *d* *d*

1. Cb. *d* *d* *d* *d* *d*

3. VI. *d* *d* *d* *d* *d*

4. VI. *d* *d* *d* *d* *d*

2. Vla. *d* *d* *d* *d* *d*

2. Vcl. *d* *d* *d* *d* *d*

2. Cb. *d* *d* *d* *d* *d*

div.
arco

div.
arco

arco

p

f

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122

Tempo I

150

Pfte. {

1. VI.

2. VI.

1. Vlc.

3. VI.

4. VI.

2. Vlc.

2. Vlc.

POCO - - - a poco - -

Pfte. {

3. VI.

4. VI.

2. Vlc.

2. Vlc.

crece poco a poco (sin al ff)

div.

crece poco a poco (sin al ff)

crece poco a poco (sin al ff)

crece poco a poco (sin al ff)

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strin - - - - -

160 gen

123

Pfte. {

1. VI.

2. VI.

1. Vlc.

3. VI.

4. VI.

2. Vlc.

2. Vlc.

* Sia come sopra

Sia sempre simile

simile

non div.

non div.

do - - - - -

Pfte. {

1. VI.

2. VI.

1. Vlc.

3. VI.

4. VI.

2. Vlc.

2. Vlc.

simile

non div.

non div.

do - - - - -

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124

170

Arpa
Pflte.
1. VI.
2. VI.
1. Vle.
1. Vlo.
3. VI.
4. VI.
2. Vle.
2. Vlo.

f *ff* *simile* *cresc.*
f *ff* *simile* *cresc.*
f *ff* *simile* *cresc.*
f *ff* *sempre simile*

non div. *non div.*

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125

Xyl.
Arpa
Pflte.
1. VI.
2. VI.
1. Vle.
1. Vlo.
3. VI.
4. VI.
2. Vle.
2. Vlo.
1. Cb.
2. Cb.

p gliss. *cresc.*
cresc.

f
ff
f
ff
ff
ff
ff
ff
ff
ff
ff
ff

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126

Xylo. 180

Arpa. ff

Pfle. ff

1. Vl. ff

3. VI. ff

1. Vle. ff

1. Vlo. ff

1. Cb. cresc. ff

3. VI. ff

4. VI. ff

2. Vle. ff

2. Vlo. ff

2. Cb. cresc. ff

Vivacissimo, $\text{J} \approx 176$

Xylo. ff

Pfle. ff

1. VI. ff

2. VI. ff

1. Vle. ff

3. VI. ff

4. VI. ff

2. Vle. ff

2. Vlo. ff

2. Cb. ff

arco

Presto strepitoso, $\text{J} \approx 210$

1. VI. ff

2. VI. ff

1. Vle. ff

1. Vlo. ff

1. Cb. ff

3. VI. ff

4. VI. ff

2. Vle. ff

2. Vlo. ff

2. Cb. ff

128

190

1. VI. 2. VI. 3. VI. 4. VI. 5. VI. 6. VI.

1. Vlc. 2. Vlc. 3. Vlc. 4. Vlc. 5. Vlc. 6. Vlc.

1. Cb. 2. Cb. 3. Cb. 4. Cb. 5. Cb. 6. Cb.

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129

200

Tim. Pft. 1. VI. 2. VI. 3. VI. 4. VI. 5. VI. 6. VI.

1. Vlc. 2. Vlc. 3. Vlc. 4. Vlc. 5. Vlc. 6. Vlc.

1. Cb. 2. Cb. 3. Cb. 4. Cb. 5. Cb. 6. Cb.

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130

(F) Molto moderato, $\text{J} \approx 144$

Tim. *p*

Cel.

Pft. *f*

1. VI. *f*

2. VI.

1. Vlc.

1. Vic.

1. Ob.

3. VI. IV

4. VI. *molto espr.*

2. Vlc. *molto espr.*

2. Vlo. *molto espr.*

2. Cb.

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131

Tim.

Cel.

Pft.

1. VI.

2. VI.

1. Vlc.

1. Vic.

1. Ob.

3. VI. *f*

4. VI.

2. Vlc.

2. Vlo.

2. Cb.

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132

210 *tr.*

Tim. Cel. Pft. 1. VI. 2. VI. 1. Vla. 2. Vla. 1. Vcl. 2. Vcl. 1. Cb. 2. Cb. 3. Cb. 4. Cb. 1. Kb. 2. Kb. 1. Tb. 2. Tb. 3. Tb.

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133

Tim. Pft. 1. VI. 2. VI. 1. Vla. 2. Vla. 1. Vcl. 2. Vcl. 1. Cb. 2. Cb. 3. Cb. 4. Cb. 1. Kb. 2. Kb. 1. Tb. 2. Tb. 3. Tb.

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134

Tempo

Timpani (Tempo)

Pfeife

1. VI.

2. VI.

1. Vle.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlo.

2. Cb.

U. E. 10888 W. Ph. V. 201

135

220

1. VI.

2. VI.

t. Vle.

1. Vlo.

3. VI.

4. VI.

2. Vle.

2. Vlo.

1. VI.

2. VI.

1. Vle.

1. Vlo.

1. Cb.

3. VI.

4. VI.

2. Vle.

2. Vlo.

2. VI.

4. VI.

2. Vle.

2. Vlo.

2. Cb.

Adolce

U. E. 10888 W. Ph. V. 201

136

[230] **rallent.** - al Adagio, $\frac{8}{4}$

1. VI. *tr.*
 2. VI. *sempre pp*
 1. Vle. 3
 1. Vlo. *sempre pp* *Belo*
 1. Cb. *dim.*
 2. VI. *tr. pp* 3
 4. VI. *sempre pp*
 2. Vle. *pp* 3
 2. Vlo. *pp*
 2. Cb. *pp*

 1. VI. 3
 1. Vle. *a piacere*
 4. Vlo. *p, ma marcato*
 3. VI. 2
 4. VI. 2
 2. Vle. 2
 2. Vlo. 2

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137

1. VI. *mf, marcato*
 2. VI. *mp, marcato*
 1. Vle. *mf*
 1. Vlo. *mf*
 2. Vle. *mp, marcato*
 2. Vlo. *mp, marcato*

 240 **accelerando** -
 1. VI. *f, cresc.* 3
 2. VI. *f, cresc.* 2
 1. Vle. *f, cresc.* 3
 1. Vlo. *f, cresc.* 2
 3. VI. *f, cresc.* 3
 4. VI. *ff*
 2. Vle. *f, cresc.* 3
 2. Vlo. *f, cresc.* 2

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138

Calmo, d ca 72

rallentando - - - molto

Cel.

Arpa

1.VI.

2.VI.

1.Vlc.

4.Vlc.

1.Cb.

3.VI.

4.VI.

2.Vlc.

2.Vls.

(H)

250

Vivacissimo, stretto, d ca 140

1.VI.

2.VI.

1.Vlc.

pizz. f. arco

1.Cb.

2.Vlc.

pizz. arco

2.Vlc.

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139

1. VI.

2. VI.

1. Vlc.

1. Vlc.

1. Cb.

3. VI.

2. Vlc.

2. Vlc.

2. Cb.

260

Tempo I

Pftr.

1. VI.

2. VI.

1. Vlc.

1. Vlc.

1. Cb.

3. VI.

4. VI.

2. Vlc.

2. Vlc.

2. Cb.

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140

Musical score page 140. The score includes parts for Timpani, Flute, Violin 1, Violin 2, Viola 1, Viola 2, Cello, Double Bass, Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. The music consists of two systems of measures. The first system starts with a rest followed by eighth-note patterns. The second system begins with a dynamic of ***ff***, followed by sixteenth-note patterns.

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141

Musical score page 141. The score includes parts for Timpani, Flute, Violin 1, Violin 2, Viola 1, Viola 2, Cello, Double Bass, Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. The page is numbered **270**. The music consists of two systems of measures. The first system starts with a dynamic of ***f***, followed by sixteenth-note patterns. The second system begins with a dynamic of ***f***, followed by sixteenth-note patterns.

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142

Musical score page 142. The score consists of ten staves. The first staff (Pft.) has dynamics 3 and 4. The second staff (1. VI.) has dynamics 3 and 4, with crescendo markings. The third staff (2. VI.) has dynamics 3 and 4, with crescendo markings. The fourth staff (t. Vle.) has crescendo markings. The fifth staff (1. Vlc.) has dynamics 3 and 4, with crescendo markings. The sixth staff (1. Cb.) has crescendo markings. The seventh staff (3. VI.) has dynamics 3 and 2, with crescendo markings. The eighth staff (4. VI.) has dynamics 3 and 2, with crescendo markings. The ninth staff (2. Vle.) has crescendo markings. The tenth staff (2. Vlc.) has dynamics 3 and 2, with crescendo markings. The eleventh staff (2. Cb.) has crescendo markings.

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I Meno mosso, $\text{d} = 50$
sempre rallentando

280

143

Musical score page 143. The score consists of twelve staves. The first staff (Arpa) is silent. The second staff (I.) has dynamic ff. The third staff (II.) has dynamic ff. The fourth staff (Pft. (4 m.)) has dynamic ff. The fifth staff (1. VI.) has dynamic più f. espr. The sixth staff (2. VI.) has dynamic più f. espr. The seventh staff (t. Vle.) has dynamic più f. espr. The eighth staff (1. Vlc.) has dynamic più f. espr. The ninth staff (1. Cb.) has dynamic più f. The tenth staff (3. VI.) has dynamic più f. The eleventh staff (4. VI.) has dynamic più f. The twelfth staff (2. Vle.) has dynamic più f. The thirteenth staff (2. Vlc.) has dynamic più f. The fourteenth staff (2. Cb.) has dynamic più f.

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al Largo a tempo allarg. a tempo

(ca 100) (d 100) (d 100)

1. 141

Temp.

Xyl.

p Arpa

I. Pfte.

II. Pfte.

1. 1. VI.

2. 2. VI.

1. 1. Vlc.

3. 1. Vlc.

4. 1. Cb.

5. 2. VI.

2. 4. VI.

2. 2. Vlc.

2. 2. Vlc.

2. 2. Cb.

Durée d'exécution: - A - ca 50" E - F - ca 55" I. = ca 8' 30"
 A - B - " 21" F - G - " 1' 27" II. = " 6' 55"
 B - C - " 9" G - H - " 18" III. = " 6' 35"
 C - D - " 28" H - I - " 25" IV. = " 5' 40"
 D - E - " 18" I. - " 17" ca 5' 40"

Budgett, 1956, expt. 2.

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