

Luciano Berio

Concerto
per due pianoforti e orchestra
(1972/1973)




Partitura

UE 15781



Handwritten musical score on page 7 of an autograph. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Piano, Violin, Viola, Cello, Double Bass). The notation includes notes, rests, and various musical symbols. There are several circled numbers (3, 4) and other markings throughout the score, indicating specific measures or sections. The page is numbered 7 at the bottom center.



Die Noten der Tongruppen  werden nacheinander gespielt und in beliebiger Reihenfolge wiederholt, wobei symmetrische Gebilde vermieden werden sollen. Die kleinen Noten werden weniger oft als die anderen wiederholt. Die so geschriebenen Tongruppen  müssen wie Akkorde angeschlagen werden. Die so geschriebenen Tongruppen  werden hingegen auf die Weise gespielt, daß man bei einer beliebigen Note der Gruppe beginnt und die anderen Noten folgen läßt.

Art und Tempo der Anschläge sind hierbei angeführt $\left(\begin{array}{c} \text{♩} \\ \text{♩} \\ \text{♩} \end{array} = 60 \right)$

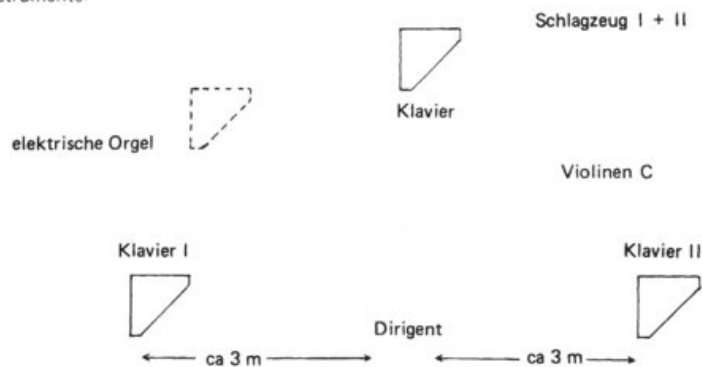
 = größtmögliche Regelmäßigkeit der Anschläge

 = mittlere Regelmäßigkeit

 = größtmögliche Unregelmäßigkeit

Auf die fortgesetzten Anschläge der Tongruppen werden mit wachsender Häufigkeit und Intensität verschiedene „Ereignisse“ darübersetzt. Die Pianisten müssen, soweit dies möglich ist, den Eindruck erwecken, daß zwei „verschiedene Musikstücke“ sich überlagern und daß die „verschiedenen Ereignisse“ die kontinuierlichen Anschläge der Tongruppen nicht unterbrechen.

Aufstellung der Instrumente:



Schlagzeug I spielt 6 Fellinstrumente (Tom-toms und Bongos), die etwa folgendermaßen gestimmt sind:




Schlagzeug II spielt 6 Metallinstrumente (Almglocken), die etwa wie die Instrumente von Schlagzeug I gestimmt sind.




Die Tremoli der Streicher sind immer „so schnell wie möglich“ zu spielen.

 ≈ Innerhalb der angegebenen Dauer so schnell wie möglich tremolieren.



The notes of the tone-groups  are played one after another and then repeated in any desired order, avoiding symmetrical patterns. The small notes are repeated less often than the large ones. Tone-groups notated  must be attacked as chords. Tone-groups notated  are played by starting with any note and then going on to the others. The kind of articulation and the speed at which it is played are indicated $\left(\begin{array}{c} \text{trill} \\ \text{trill} \end{array} = 60 \right)$

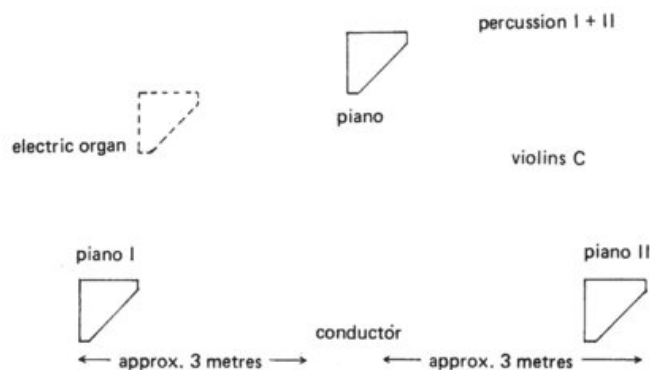
 = as even as possible

 = less even

 = as uneven as possible

As the tone-groups continue, various "occurrences" are superimposed with increasing frequency and intensity. As much as possible, the pianists must create the impression that two different pieces of music are going on, and that the "occurrences" do not break the continuous articulation of the tone-groups.

Position of the instruments:




Percussion I plays 6 skin instruments (tom-toms and bongos) tuned approximately as follows:




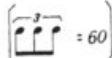
Percussion II plays 6 metal instruments (cowbells), also tuned approximately:



The string tremolos are always played as fast as possible.

 As rapid a tremolo as possible within the indicated duration.



Le note degli aggregati  etc. vanno articolate una alla volta e ripetute in qualsiasi ordine — evitando disegni simmetrici. Le note piccole verranno ripetute meno delle altre. Gli aggregati scritti  devono essere attaccati come accordi. Quelli scritti  verranno invece suonati iniziando da una qualsiasi delle note che li compongono. Il carattere e la velocità dell'articolazione sono indicati 

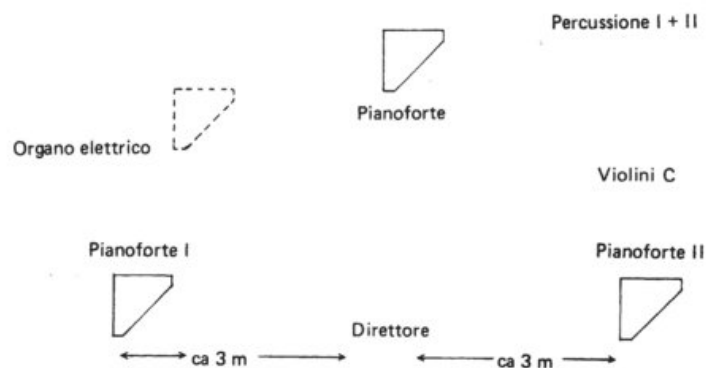
⊕ = massima regolarità di articolazione

○ = regolarità media

— = massima irregolarità

Sulla costante articolazione degli aggregati si sovrappongono — con frequenza e intensità crescenti — “eventi diversi”. I pianisti devono, per quanto è possibile — dare l'impressione che due “musiche diverse” si sovrappongono e che gli “eventi diversi” non interrompono l'articolazione continua degli aggregati.

Posizione degli strumenti:



La percussione I suona 6 strumenti di pelle (tom-toms e bongos) intonati circa su queste note:

La percussione II suona 6 strumenti di metallo (almglocken) intonati circa su queste note:



Il tremolo degli archi sempre il più stretto possibile.



L'intero tremolo il più rapido possibile per la durata indicata.



Orchestra

2 Flauti
Ottavino
2 Oboi
Corno inglese
2 Clarinetti in si \flat
Clarinetto piccolo in mi \flat
Clarinetto basso in si \flat
Saxofono alto in mi \flat
Saxofono tenore in si \flat
3 Fagotti
Controfagotto

3 Corni in fa
3 Trombe in do
3 Tromboni
Tuba

Organo elettrico
Pianoforte
Marimba
Percussione (2 esecutori)

Violini A
Violini B
Violini C
Viole
Violoncelli
Contrabbassi

La partitura è scritta in suoni reali. Ottavino suona un'ottava sopra, contrafagotto e contrabbassi un'ottava sotto.

Durata: 25 min



Concerto

per due pianoforti e orchestra
(1972/1973)

Luciano Berio
(1925–2003)

Pianoforte I solo

pppp (♩ = 60)

2 Ped. (togliere i due pedali ogni tanto, soprattutto all'attacco di ogni nuovo accordo)

20" 25"

Pianoforte II solo

pppp (♩ = 72/84)

2 Ped. (togliere i due pedali ogni tanto, soprattutto all'attacco di ogni nuovo accordo)

32" 36" 44" 53"

Pf.solo I

Pf.solo II

Pf.solo I

Pf.solo II

05" 12" 22" 31"

p *ppp*

(♩ = 96) (♩ = 84) (♩ = 96) (♩ = 120)

The musical score for Piano Solo I and II, measures 38-58, is as follows:

Pf. solo I

Measure 38: $38''$ \downarrow ppp

Measure 50: $50''$ \downarrow mf *rall.*

Measure 58: $58''$ \downarrow 0 ffz-ppp mf *3 corde*

Pf. solo II

Measure 50: 0

Measure 58: 0

3
08"

acc.

22"

34"

Pf.solo I

ppp [= 96]

mf

ppp [= 120]

ffz-ppp

mf

p

Pf.solo II

ffz-ppp [= 132]

[=]

41"

45"

51"

56"

01"

Pf.solo I

pp [=] f p

ffz-pp

ffz-pp

ffz-pp

f

p

Pf.solo II

ffz-ppp

ffz-ppp

0

+

-

+

-

13"

17"

23"

31"

34"

39"

(segue)

Pf.solo I

ffz-pp

ffz-pp

mf

p

f

f

(segue)

Pf.solo II

ffz-pp

+

-

0

ffz-pp

ffz-pp

The image shows a page from a musical score, specifically measures 1 through 4. The score is written for two piano solo parts, labeled 'Pf. solo I' and 'Pf. solo II'. The time signature is 4/4, indicated by a '4' over a '4' in a box at the top left. The key signature has one sharp (F#), indicated by a sharp sign on the F line of the treble clef. The score is written on two staves for each part. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), *pp* (pianissimo), and *sempre pp* are used throughout. There are also articulation marks like accents and slurs. The score is divided into measures by vertical bar lines, with measure numbers 1, 2, 3, and 4 indicated at the top. The first measure starts with a key signature change from F# to C major, indicated by a natural sign on the F line. The second measure has a key signature change back to F#, indicated by a sharp sign on the F line. The third measure has a key signature change to D major, indicated by sharp signs on the F and C lines. The fourth measure has a key signature change back to C major, indicated by natural signs on the F and C lines. The score is written in a standard musical notation style with a clear layout and professional printing.

The musical score for 'The Great Wall' by John Williams is presented in two systems. The first system is for 'Pf. solo I' and the second for 'Pf. solo II'. Both systems are in 3/4 time and feature a key signature of one sharp (F#). The score is marked with a tempo of 14'' and a 3/4 time signature. The first system includes a 3-measure rest for the piano soloist. The second system includes a 3-measure rest for the piano soloist. The score is marked with a tempo of 14'' and a 3/4 time signature. The first system includes a 3-measure rest for the piano soloist. The second system includes a 3-measure rest for the piano soloist.

This musical score is for the piece "The Great Wall" by John Williams, from the album "The Great Wall of China". It is a piano solo piece, featuring two staves: Pf. solo I and Pf. solo II. The score is written in G major and 4/4 time. It begins with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked "Allegretto". The score is divided into two main sections, marked with brackets and the numbers 5 and 6. Section 5 is marked "51''" and section 6 is marked "6'08''". The score includes various musical notations such as notes, rests, dynamics (p, f, ff), and articulation marks (accents, slurs). The piece concludes with a final chord and a double bar line.

$\frac{3}{4}$ ♩ = 72 → ♩ = 96

rall. → $\frac{4}{4}$

Fl. 1^o *p* *mf*
 Fl. 2^o *stacc.* *mf*
 Ott. *mf*
 Cl. 1^o *f* *p*
 Cl. 2^o *f* *p*
 Cl. picc. *stacc.* *mf*
 Cor. 1^o *pp* *p*
 Cor. 2^o *pp* *p*
 Pf. *[d]* *gva* *ff*
 Pf. solo I *[6'] 20"* *gva* *ff*
 Pf. solo II *[d]* *ff* *pp*
 Vl. C *div.* *p*

UE 15781 Mi

rall. ♩ = 72 acc. →

FL 1^a

Ott.

Cl. 1^a

Cl. 2^a

Cl. picc.

Cl. b.

Sax. a.

1^a

2^a

3^a

Clf.

Cor. 1^a

Tr. 1^a

Mmb.

Pf.

Pf. solo I

Pf. solo II

rall. ♩ = 72 acc. →

A

VI. B

C

Ve.

Vc.

Cb.

(senza dim.)

(senza dim.)

$\text{♩} = 96$ rall. $\text{♩} = 72$

Fl. 1^o Fl. 2^o Cl. 1^o Cl. 2^o Cl. picc. Cl. b.

Ott. Cor. 1^o Tr. Mmb.

Pf. solo I Pf. solo II

$\text{♩} = 96$ rall. $\text{♩} = 72$

A Vl. B C Ve. Vc.

div. pp

Musical score for a symphony orchestra, featuring woodwinds, strings, and piano soloists. The score is divided into two systems, each with a tempo change from 96 to 72 beats per minute, marked "rall.". The woodwind section includes Flutes 1 and 2, Oboe, Clarinets 1 and 2, Piccolo Clarinet, Bass Clarinet, Cor Anglais, and Trumpet. The string section includes Violins A and B, Viola, Violoncello, and Double Bass. The piano section includes two soloists. The score includes various musical notations such as dynamics (f, mf, p, pp, ppp), articulation (accents, slurs), and performance instructions (div.).

5

Fl. 1^o *[♩]* *ff* *mf* *ff*

Fl. 2^o *[♩]* *mf*

Ott. *f*

Ob. 1^o *p*

Cl. 1^o *mf* *[♩]* *[♩]*

Cl. 2^o *pp* *[♩]* *[♩]*

Cl. picc. *p*

Cl. b. *mf*

Sax. a. *pp*

Sax. t. *p*

Cor. 1^o *a 3* *p*

Tr. *a 3* *p*

Mmb. *[♩]* *[♩]* *[♩]* *[♩]* *(p)*

Pf. solo I *f* *p* *ff* *p* *ff* *p* *ff* *p* *pp*

Pf. solo II *f* *p* *f*

VI. C

Ve. *unite* *pp*

Fl. 1^o *p* *mf* *f* *p* *mf* *ff*

Ott.

Ob. 1^o *(p)*

Ob. 2^o *p*

C. i. *p*

Sax. a. *p*

Sax. t. *p*

Cor. 1^o *p*

Cor. 2^o *p*

Tr. 1^o *p*

Tr. 2^o *p*

Perc. I *p*

Mmb. *(p)* [*♩*] [*♩*]

Pf. solo I *mf pp mf pp mf pp f pp f pp mf pp f pp mf pp mf pp mf pp p f*

Pf. solo II *p mf pp*

A. *uniti pizz. p mf pp p*

VI. B. *uniti pizz. p mf pp p*

C. *pizz. p mf pp p*

Ve. *p mf pp p*

Ve. *uniti pizz. p mf pp p*

[.]

Fl. 1^o *mf* *ff* *f* *ff* Ott. *mf*

Ob. *p*

2^o *p*

C. i. *p*

a. *p*

Sax. t.

Cor. 1^o

2^o

Tr. 1^o

2^o

Perc. I

Pf.solo I *f* *mf* *p* *f* *p* *mf* *p* *mf* *p* *f* *mf* *f* *p*

A

VI. B

C

Ve. arco *(p)*

Vc.

3/8 (144) 4/4 3/8

Fl. 1^a *f* [*u*]

Fl. 2^a *p* — *f*

Ott. *f* (*f*)

Ob. *p*

C. i. *p*

Sax. a. *p*

Sax. t. *pp*

Cor. 1^a *pp*

Cor. 2^a *a 2* *pp*

Tr. 1^a *pp*

Tr. 2^a *a 2* *pp*

Pf. *p* *mf*

Pf. solo I *f* (*f*) *p* *mf*

Pf. solo II *p* *mf*

VI. C. arco *p*

Vc. *p*

UE 15781 Mi

58 acc. $\frac{3}{4}$ $\text{♩} = 72$ acc. $\text{♩} = 104$ $\text{♩} = 124$ 7 $\text{♩} = 60$ 2/4

Fl. 1^a 2^a Ott. 1^a 2^a Ob. 1^a 2^a Cl. 1^a 2^a Cl. picc. Cl. b. Sax. 1^a 2^a Fg. 1^a 2^a 3^a Cfg. 1^a 2^a 3^a Cor. 1^a 2^a 3^a Tr. 1^a 2^a 3^a Tbn. 1^a 2^a 3^a Tuba Perc. I II Mmb.

Org. el. *tremolo*
solo - col Violon
Pf. solo II *(con vib. arco)*
solo - col Pf. solo II

58 acc. $\frac{3}{4}$ $\text{♩} = 72$ acc. $\text{♩} = 104$ $\text{♩} = 124$ $\text{♩} = 60$ 2/4

A. VI. B. C. Vi. Vc. Cb.

[illegible]

Ob. 1°
Ob. 2°
C.i.
Cl. 1°
Cl. b.
Sax. a.
Fl.
Cf.
Tbn. 1°
Org. el.
Pf. solo II
Vl. A solo
Ve. tutte div.
Vc.

senza sord. pizz.
pizz. senza sord.
con sord.
con sord.
div. arco
tutte unite pizz.
tutte unite pizz.

4
4

This page of a musical score contains the following elements:

- Staves:** Tbn. 1°, Tuba, Perc. (I and II), Pf. solo II, VI. A solo, VI. B, VI. C, Ve., Vc., and Cb.
- Time Signature:** 2/4, 3/4, and 4/4.
- Tempo:** 104.
- Dynamic Markings:** *f*, *p*, *pp*, *mf*, *ff*, *tf. p*, *ppp*, *fz*.
- Performance Instructions:** *sul pont.*, *[quasi legno]*, *con sord. div.*, *tutti*, *div.*, *ord.*, *pizz.*, *arco*.
- Rehearsal Markers:** Indicated by vertical dashed lines.

34

UE 15781 Mi

4
43
4

Score for Tuba, Percussion, Piano, Violins, Violas, and Cellos/Double Basses.

Top Section:

- Tbn. I^o**: Bass clef, 4/4 and 3/4 time signatures. Dynamics: *mp*, *p*, *mf*.
- Tuba**: Bass clef, 4/4 and 3/4 time signatures. Dynamics: *mf*.
- Perc.**: Two staves (I and II). Dynamics: *p*.
- Pf. solo II**: Treble clef, 4/4 and 3/4 time signatures. Dynamics: *p*, *pp*, *mf*.

Bottom Section:

- solo**: Treble clef, 4/4 and 3/4 time signatures.
- VI. A I**: Treble clef, 4/4 and 3/4 time signatures. Dynamics: *ord.*
- II**: Treble clef, 4/4 and 3/4 time signatures. Dynamics: *ord.*
- VI. B**: Treble clef, 4/4 and 3/4 time signatures. Dynamics: *ord.*
- VI. C**: Treble clef, 4/4 and 3/4 time signatures. Dynamics: *ord.*
- Vc. I**: Bass clef, 4/4 and 3/4 time signatures. Dynamics: *ord.*
- Vc. I**: Bass clef, 4/4 and 3/4 time signatures. Dynamics: *ord.*
- Vc. II**: Bass clef, 4/4 and 3/4 time signatures. Dynamics: *ord.*
- Cb. I**: Bass clef, 4/4 and 3/4 time signatures. Dynamics: *pizz.*, *arco sul pont.*, *pizz.*
- Cb. II**: Bass clef, 4/4 and 3/4 time signatures. Dynamics: *pizz.*, *arco sul pont.*, *mf pizz.*

4
4

Tbn. I^o

Tuba

Perc.

I

II

Pf. solo II

[J]

[J]

4
4

solo

VI. A I

sul pont. div. *pp*

II

sul pont. *pp*

VI. B

sul pont. div. *pp*

sul pont. *pp*

VI. C

sul pont. div. *pp*

sul pont. *pp*

Ve.

sul pont. div. *pp*

sul pont. *pp*

pizz.

Cb.

mf

3
4

4
4

PF.solo II

[.] *pp*

[.] *mf*

Perc.

I *pp*

II *pp*

3
4

4
4

solo

VI. A I

II

VI. B

VI. C

Vc.

unite

uniti

uniti

uniti

uniti

Vc. *ppp*

ppp arco

Cb. *ppp*

1^o Fg. 2^o 3^o Cfg.

Org. el.

Pf.

Pf. solo I

Pf. solo II

4
4

solo

VI. A I

II

VI. B

VI. C

Vc.

Vc. (div.) uniti

Cb.

via sord.

via sord.

via sord.

via sord.

via sord.

via sord.

via sord.

via sord.

UE 15781 Mi

FL. 1^a
2^a
Ott.
Ob. 1^a
2^a
C.L.
Cl. 1^a
2^a
Cl. picc.
Cl. b.
Sax. a.
Sax. t.
Fg. 1^a
2^a
Cf. g.
Cor. 1^a
2^a
Tr.
Tbn. 1^a
2^a
Perc. I
Perc. II
Pf.
Pf. solo I
Pf. solo II
A.
Vl. B.
C.
Vc.
Vc.
Cb.

senza Ped.

arco div.
unite pizz.
div.
arco
pizz.
unite pizz.

Fl.

Ob.

Cl. 1^a

Cl. 2^a

Cl. 3^a

Sax. a.

Fg.

Cfb.

Cor. 1^a

Tr.

Tbn.

Tuba

Perc.

Org. al.

PL

PL solo I

PL solo II

VI. 1^a

VI. 2^a

Vc.

Cb.

pizz

arco

div

pp

f

ppp

fff

[L]

[R]

(Ped.)

11

FL.

Ob.

Cl.

Cl.

Cl. pic.

Cl. b.

Sax.

Fg.

Clt.

Cot.

Tc.

Tbn.

Tuba

Perc. I

Perc. II

Org. cl.

Pf.

Pf. solo I

Pf. solo II

VI. A

VI. B

VI. C

Ve.

Vc.

Cb.

acc. $\text{♩} = 104$ molto $\frac{4}{8}$ $\text{♩} = 60$ $\text{♩} = 72$ **12**

Fl. 1^a
Fl. 2^a
Ott.
Ob. 1^a
Ob. 2^a
C.i.
Cl. 1^a
Cl. 2^a
Cl. picc.
Cl. b.
Sax. a.
Sax. t.
Fg. 1^a
Fg. 2^a
Cf. g.
Cor. 1^a
Cor. 2^a
Tr.
Tbn. 1^a
Tbn. 2^a
Tuba
Perc. I
Perc. II
Pf. solo I
Pf. solo II
(Ped.)
A.
VI. B.
C.
Vc.
Vc.
Cb.

acc. $\text{♩} = 104$ molto $\frac{4}{8}$ $\text{♩} = 60$ $\text{♩} = 72$

con sord.
con sord.
con sord.
con sord.
con sord. unti.
con sord. unti.

Fl. 1°
Fl. 2°
Ott.
Ob. 1°
Ob. 2°
Cl. 1°
Cl. 2°
Cl. picc.
Cl. b.
Sax. t.
Fg. 1°
Fg. 2°
Cb.
Tbn. 1°
Tbn. 2°
Tbn. 3°
Tuba
Perc. I
Perc. II
Pf. solo I
Pf. solo II
VI. A
VI. B
VI. C
Vc. 1°
Vc. 2°
Cb.

con sord. (cup)
con sord. (cup)
con sord. (cup)
con sord. (cup)

acc. $\frac{3}{8}$ $\text{♩} = 104$ rall. $\frac{4}{8} \text{♩} = 64$

1^a Fl. *ppp* *acc.* *pp*

2^a Fl. *ppp* *acc.* *pp*

Ott. *ppp* *acc.* *pp*

1^a Ob. *ppp* *acc.* *pp*

2^a Ob. *ppp* *acc.* *pp*

C. i. *ppp* *acc.* *pp*

Cl. 1^a *p* *acc.* *f* *pp*

Cl. 2^a *p* *acc.* *f* *pp*

Cl. picc. *ppp* *acc.* *pp*

Cl. b. *ppp* *acc.* *pp*

Sax. a. *ppp* *acc.* *pp*

Sax. t. *ppp* *acc.* *pp*

1^a Fg. *ppp* *acc.* *pp*

2^a Fg. *ppp* *acc.* *pp*

C. fg. *ppp* *acc.* *pp*

1^a Cor. *ppp* *acc.* *pp*

2^a Cor. *ppp* *acc.* *pp*

3^a Cor. *ppp* *acc.* *pp*

1^a Tr. *con sord. (straight)* *ppp* *acc.* *pp*

2^a Tr. *con sord. (cup)* *ppp* *acc.* *pp*

1^a Tbn. *ppp* *acc.* *pp*

2^a Tbn. *ppp* *acc.* *pp*

Tuba *ppp* *acc.* *pp*

Perc. I *ppp* *acc.* *pp*

Perc. II *ppp* *acc.* *pp*

Pf. solo I *p* *acc.* *f* *pp*

Pf. solo II *p* *acc.* *f* *pp*

A. *ppp* *acc.* *pp* *sul pont.* *pp* *sul tast.* *pp* *ord.* *pp*

Vi. B. *ppp* *acc.* *pp* *sul pont.* *pp* *sul tast.* *pp* *ord.* *pp*

C. *ppp* *acc.* *pp* *sul pont.* *pp* *sul tast.* *pp* *ord.* *pp*

Vc. *ppp* *acc.* *pp* *sul pont.* *pp* *sul tast.* *pp* *ord.* *pp*

Vc. *ppp* *acc.* *pp* *sul pont.* *pp* *sul tast.* *pp* *ord.* *pp*

Cb. *ppp* *acc.* *pp* *sul pont.* *pp* *sul tast.* *pp* *ord.* *pp*

0000

3/8 4/8 3/8 4/8 ♩ = 92

Cl. 1°

Cl. b.

a.

Sax.

t.

1°

Fg.

2°

3°

Cfg.

Org. el.

Pf. solo I

pp *mf* *p* (senza vibr.)

3/8 4/8 3/8 4/8 ♩ = 92

A

VI. B

C

Vc.

Vc.

Cb.

pp *mf* *p* *pp*

Cl. 1º

Cl. picc.

Org.el.

Pf.solo I

tre corde

A

VI. B

C

Vc.

Vc.

3 4

1° Cl.

2° Cl.

Cl. picc.

Cl. b.

Cor. 1°

Org. el.

Pf. solo I

2° Ped. (una corda)

Pf. solo II

3 4

A

VI. B

C

Ve.

Vc.

42

Detailed description: This is a page of a musical score, page 42. It features a variety of instruments. The woodwind section includes Clarinet 1st, Clarinet 2nd, Clarinet piccolo, Clarinet in B-flat, and Cor Anglais 1st. The keyboard section includes Organ electric and two solo piano parts (I and II). The string section includes Violin A, Violin B, Viola, Violoncello, and Double Bass. The score is divided into two systems by a double bar line. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The key signature has one flat (B-flat). The time signature changes from 3/8 to 4/8 at the beginning of the second system. Dynamics include fortissimo (f), piano (p), pianissimo (pp), and mezzo-forte (mf). There are also markings for 'una corda' (una corda) and '2° Ped.' (second pedal). The piano solo parts feature complex rhythmic patterns and articulation marks like staccato (stacc.) and accents (acc.).

Fl. 1°

Cl. 1°

Fg. 1°

Cor. 1°

Tbn. 2°

Mmb.

Pf.

Pf. solo I

Pf. solo II

A

VI. B

C

Ve.

Vo.

(senza sord.)

div.

fpp

f

mf

p

ff

(Ped.)

♩ = 96

Fl. 1^a *sf-p*

Cl. 1^a *(sf-p)*

Cl. b. *(sf-p)*

Sax. a. *pp*

Cor. 1^o *pp*

Cor. 2^o *pp*

Cor. 3^o *pp*

Tr. 1^a *senza sord. pp*

Mmb. *[sf]*

Pf. *[sf]*

Pf. solo I *[sf]*

Pf. solo II *[sf]*

A. *div. f-pp*

VI. B. *div. f-pp*

C. *div. f-pp*

Vc. *div. f-pp*

Vc. *div. f-pp*

[illegible]

Fl.

Ob.

Cl.

Cl.

Cl.

Sax.

Fg.

Cf.

Cor.

Tr.

Tbn.

Tuba

Mmb.

Org.

Pf.

Pf.solo I

Pf.solo II

Vl.

Vc.

Vc.

Cb.

UE 15781 Mi

acc. $\text{♩} = 124$ / $\text{♩} = 60$ acc. $\text{♩} = 96$

FL
2

Ott.
1

Ob.
2

Cl.
1

Cl.
2

Cl.picc.
1

Cl.b.
1

Sax.
1

Sax.
2

Fg.
1

Fg.
2

Clg.

Coc.
1

Coc.
2

Ttr.
1

Ttr.
2

Tbn.
1

Tbn.
2

Tuba

Mmb.
1

Mmb.
2

Org.el.
1

Pf.
1

Pf.
2

PC.solo I
1

PC.solo I
2

PC.solo II
1

PC.solo II
2

acc. $\text{♩} = 124$ / $\text{♩} = 60$ acc. $\text{♩} = 96$

A
1

VI. B
1

C
1

Vb.
1

Vc.
1

Vc.
2

C.

C.I.
 CL. 1^a
 CL. 2^a
 CL.b
 Sax.
 Fl. 1^a
 Fl. 2^a
 Fg. 1^a
 Fg. 2^a
 Cfg.
 Cor. 1^a
 Cor. 2^a
 Tr.
 Tbn. 1^a
 Tbn. 2^a
 Tuba
 Mmb.
 Org. el.
 Pf.
 P.C. solo I
 P.C. solo II
 A.
 V.I. B.
 C.
 Vc.
 Cb.

UE 15781 Mi

58

Fl. 1^a
 Fl. 2^a
 Ob. 1^a
 Ob. 2^a
 Cl. 1^a
 Cl. picc.
 Sax. 1^a
 Sax. 2^a
 Fg. 1^a
 Cor. 1^a
 Cor. 2^a a 2
 Tr. 1^a
 Tr. 2^a a 2
 Tbn. 1^a
 Org. el.
 Pf.
 Pf. solo I
 Pf. solo II
 A. senza sord.
 Vl. B. senza sord.
 C.
 Vc.
 Vc. 2^a
 Cb.

Musical score for page 59, featuring various instruments including Flutes, Oboes, Clarinets, Saxophones, Cor Anglais, Trumpets, Trombones, Organ, Piano, and Strings. The score includes dynamic markings such as *mf*, *f*, *ppp*, and *pp*, as well as performance instructions like *senza sord.* and *uniti*. The piano part (Pf.) features complex rhythmic patterns and articulation marks.

18

FL. 1^a
FL. 2^a
Ott.
Ob. 1^a
Ob. 2^a
Cl. 1^a
Cl. 2^a
Cl. picc.
CL. b.
Sax. s.
Sax. t.
Fg.
Cor. 1^a
Tr. 1^a
Tr. 2^a
Tbn.
Tuba
Perc. I
Perc. II
Org. el.
Pf.
Pf. solo I
Pf. solo II
A.
Vl. B.
C.
Vc.
Vc.
Cb.

UE 15781 Mi

♩ = 124

3/4 rall. ————— 2/4 ♩ : 92 3/4

Pf.solo I

stacc.

Pf.solo II

♩ = 124

3/4 rall. ————— 2/4 ♩ : 92 3/4

A

div.

VI. B

div.

C

div.

Ve.

div.

Vc.

div.

Ch.

Intorno al tempo a tempo

2/4 6 4 a tempo

Intorno al tempo 2/4

Pf.solo I

Pf.solo II

2/4 4 2/4

A

pp

VI. B

pp

C

pp

Ve.

pp

Vc.

pp

2/4 4/4 ♩ = 64 3/8 rall. --- 2/8

Fl. I^o

Pf.solo I

a tempo

Pf.solo II

2/4 4/4 ♩ = 64 3/8 rall. --- 2/8

con sord. div. pp

VI. A

con sord. div. pp

VI. B

con sord. div. pp

VI. C

con sord. div. pp

Ve.

con sord. div. pp

Vc.

Cb.

20 2/8 ♩ = 60 3/8 [♩] 3/8 [♩] 3/8

Fl. I^o

Pf.solo I

Ped.

Pf.solo II

2/8 ♩ = 60 3/8

senza sord. pp

Ve.

Ob. 1^o
Cl. b.
Sax. a.
Fg. 1^o
Cor. 1^o
Tuba
Pf. solo I
Vc.

Cl. picc.
Pf. solo I
Vc.

Ott.
Cl. b.
Fg. 1^o
Tuba
Pf. solo I

22

23

48

4-8

Ped.

48

8

UE 15781 Mi

4/8 ♩ = 60 3/16 7/16 3/8 ♩ = 72

Fl. 1^a 2^a 1^a 2^a C. i. 1^a 2^a Cl. picc. Cl. b. Sax. a. 1^a 2^a Fg. 1^a 2^a

Cot. 1^a 2^a 3^a Tr. 1^a 2^a 3^a Tbn. 1^a 2^a Tuba

Org. el. Pf. Pf. solo I (senza Ped.) Pf. solo II

A B C Vl. Vc. Cb.

2 soli div. senza soli
2 soli div. senza soli
2 soli div. senza soli
ppp marc. a metà arco

ben articolato
con poco Ped.
ppp marc. a metà arco

Fl. I^a

Cl. b.

Pf. solo II

stacc. a metà arco
2 soli div. senza sord.

VI. A
4 soli

ppp

2 soli div. senza sord.

ppp stacc. a metà arco

VI. B
4 soli

VI. C
4 soli

Pf. solo II

♩ = 50

♩ = 124

[♩ = 62]

19:16

10

* Continua sempre misurato

① sul pont.

VI. A
4 soli

id.

sul pont.

VI. B
4 soli

id.

sul pont.

VI. C
4 soli

id.

sul pont.

* Il direttore continua a battere $\frac{3}{8}$ ♩ = 72, senza esitazioni.
Con la mano sinistra indicherà le cifre (①, ② etc.) relative ai diversi caratteri.

Musical score for the first system of "The Firebird Suite, Op. 181, No. 1, Introduction" by Igor Stravinsky. The score includes parts for Piano Solo II, Violin I (4 soli), Violin II (4 soli), and Violoncello (4 soli). The Piano Solo II part features complex rhythmic patterns with dynamic markings like "ff" and "p". The string parts are marked "ord." and "col legno".

24

PF. solo II

[J]

$\text{♩} = 60$ acc. $\text{♩} = 96$

ord.

Vl. A
4 soli

ord.

ord.

Vl. B
4 soli

ord.

ord.

Vl. C
4 soli

ord.

ord.

[illegible]

I
 Perc.
 II
 Pf.
 Pf. solo I
 Pf. solo II
 A
 VI. B
 C
 Ve.
 Vc.
 Cb.
 FPP

The score is divided into several systems. The top system includes Percussion (I and II) and Piano (Pf.). The middle system includes Piano solo I and Piano solo II. The bottom system includes a large section of strings (A, VI. B, C, Ve., Vc., Cb.) and a Cb. part. The string parts are marked with 'uniti' or 'unite' and feature dense, continuous sixteenth-note passages. The Cb. part starts with a 'FPP' dynamic marking.

FL.

1^a

2^a

On.

1^a

Ob.

2^a

Cl.

1^a

Cl.

2^a

Clpic.

Clb.

Sax. a.

Sax. t.

Fig.

3^a

Clb.

pp

Cor.

1^a

Tr.

2^a

Ton.

2^a

Tuba

pp

Perc.

I

II

Pf.

Ped.

(sempre stacc.)

A.

(sempre stacc.)

VI. B.

(sempre stacc.)

C.

(sempre stacc.)

Vi.

sempre stacc. e brevis decresc.

Vi.

sempre stacc. e brevis decresc.

Vi.

sempre stacc. e brevis decresc.

Cb.

dis.

sempre stacc. e brevis decresc.

pp

acc. $\text{♩} = 84$

FL

Ott.

Ob.

C.4.

Cl.

CLpic.

CLb.

Sax. a.

Sax. t.

Fg.

Cfg.

Cor.

Tc.

Tbn. 1st

Tuba

Perc.

Pf.

acc. $\text{♩} = 84$

A.

VI. B.

C.

Vc.

Vc.

Cb.

acc. $\text{♩} = 92$

FL.
2^a
Ott.
Ob.
2^a
C.l.
Cl.
2^a
Cl.picc.
Cl.b.
Sax. a.
Sax. t.
Fg.
3^a
C.fg.
Cor. 1^a
Tr. 1^a
Tbn. 1^a
Tuba
Perc.
II
Pl.

VI. A
B
C
Ve.
Vc.
Cb.

27

♩ = 72

FL. 1
FL. 2
Ott.
Ob. 1
Ob. 2
C.l.
Cl. 1
Cl. 2
Cl. picc.
Cl. b.
Sax. a.
Sax. t.
Fg.
Cf. g.

Cor.
Tr.
Tbn.
Tuba

Org. el. *senza vib.*

Perc. I
Perc. II

Pf.

♩ = 72

A
B
C
VI.
Ve.
Vc.
Cb.

pizz.
arco dir.
poco sul pont.
pp

UE 15781 Mi

3
4

Tbn. 1° *p*

Tbn. 2° *con sord.*
p

Pf.

Ped.

Pf.solo I

VI. C

Vc. *div. ond.*
mf

Vc. 6 soli

2 soli div. *ord.*
pp

2 soli div. *ord.*
pp

2 soli div. *ord.*
pp

Pf.solo II

quasi sempre con Ped.

3
4

5
4

1° a 3
2° senza sord.

Tbn. 1°
2°
3°

(tremolo)

Org. el.

Pf.

Pf.solo I

Pf.solo II

Vc. 6 soli

5
4

Cb. *uniti ond.*
pp

3
4

(a 3)

Tbn.

Org. el.

Pf.

Pf. solo I

Pf. solo II

Cb.

3
4

29

Tbn.

Org. el.

Pf.

Pf. solo I

Pf. solo II

A.

VI. B.

C.

Vc.

Vc.

non div.

div.

unite

tutti

Tbn. p fff p (a 3)

Org. el. x6

Pf. f fff (Ped.) x6

Pf. solo I fff (Ped.) x6

Pf. solo II fff (Ped.) x6

A div. fff pp

VI. B div. fff pp

C div. fff pp

Ve. div. fff pp

Vc. div. fff pp

Cb. p f x6 V fff pp

Tbn.
 2^a
 Org. el.
 Pf.
 Pf.solo I
 Pf.solo II
 A
 VI. B
 C
 Ve.
 Vc.

Musical score for a symphony orchestra, page 87. The score includes parts for Trombone (Tbn.), Organ (Org. el.), Piano (Pf.), Piano Solo I (Pf.solo I), Piano Solo II (Pf.solo II), Violin A (A), Violin B (VI. B), Violin C (C), Viola (Ve.), and Violoncello (Vc.). The score is written in 2/4 time and features complex piano textures with triplets and sustained chords. Dynamics range from piano (p) to fortissimo (ff).

UE 15781 MI

3/4 4/4 3/4

Cl. 1^o

Sax. a.

Cor. 1^o

Tr. 1^a

Tbn. 1^o

Org. el.

Pf.

Pf. solo I

Pf. solo II

3/4 4/4 3/4

3
4

Cl. 1^o

Sax. a.

Cor. 1^o

Tr. 1^o

Tbn. 1^o

Org.el.

Pf.

Pf.solo I

Pf.solo II

3
4

4
4

unici
A. *pp*

unici
Vl. B. *pp*

unici
C. *pp*

unite
Ve. *pp*

div.
Vc. *pp*

solo
[d]
V/V

div.
p
f

div.
p
f

div.
p
f

unici
p
f

Cb. *pp*

Org.el.

Pf.

Pf.solo I

Pf.solo II

tutti div.
A

VI. B

C

Ve.

Vc.

92

UE 15781 Mi

31

3/8 ♩ = 96

Fl. 1^o *pp*

Ott. *pp*

Ob. 1^o *pp*

Cl. picc. *pp*

Fg. 2^o *molto stacc. pp*

Cfg. *pp*

Cor. 1^o *molto stacc. pp*

Cor. 2^o *pp molto stacc.*

Tr. 1^o *molto stacc. pp molto stacc.*

Tr. 2^o *molto stacc. pp*

Tuba *molto stacc. pp*

Org. el.

Pf. *[f]*

Pf. solo I *[f]*

Pf. solo II *[f]*

A. *[f]*

B. *[f]*

C. *[f]*

VI. *[f]*

Vc. *[f]*

Vc. *[f]*

Cb. *[f]*

3/8 ♩ = 96



FL. $\frac{2}{8}$

Ott.

Ob.

Cl.

Cl. picc.

Cl. b.

Sax.

Fg.

Cfg.

Cor.

Tr.

Tbn.

Tuba

Perc. I

Perc. II

Mmb.

Pf.

Pf. solo I

Pf. solo II

A

VI. B

C

Ve.

Vc.

Cb.

5 2 4 4 ♩ = 60 subito

Pf.solo I

Pf.solo II

Ped.

33

Pf.

Pf.solo I

Pf.solo II

Ped.

Pf.

Pf.solo I

Pf.solo II

Pf.solo I

Pf.solo II

(Ped.)