

antiques

1^e Harpe 2^e Harpe

1^e accordez
La♯-Sib, Do♯-Ré, Mi♯-Fa♯, Sol♯

glissando

This system shows two staves for harps. The top staff is in treble clef and the bottom is in bass clef. Both staves have a common time signature (indicated by '8'). The first harp's part consists of sustained notes. The second harp's part includes a 'glissando' instruction with a bracket over several notes. The key signature changes to one sharp at the end of the measure.

2^e Harpe

Violons

Altos

Violoncelles

Contrebasses

Très modéré *)

This system shows four staves for strings: violins, altos, violoncelles, and double basses. All staves are in treble clef except for the bassoon which is in bass clef. The time signature is common time (8). The dynamics are indicated as 'Très modéré' with a note above the staff. The violins play sustained notes. The altos, violoncelles, and double basses also play sustained notes.

gis
e
cis
ais

Musical score page 9/8, featuring two systems of music for string instruments.

Top System:

- Measure 1: Bass clef, $\text{g} \ddot{\text{b}}\text{b}$, dynamic pp .
- Measure 2: Rest.
- Measure 3: Bass clef, $\text{g} \ddot{\text{b}}\text{b}$, dynamic pp .
- Measure 4: Bass clef, $\text{g} \ddot{\text{b}}\text{b}$, dynamic ppp .
- Measure 5: Measure number 9/8.

Bottom System:

- Measure 1: Treble clef, $\text{g} \sharp\sharp \text{g}$, dynamic pp , instruction "sourdines".
- Measure 2: Rest.
- Measure 3: Bass clef, $\text{g} \sharp\sharp \text{g}$, dynamic p , instruction "div.". Measures 4-5: Rest.
- Measure 6: Bass clef, $\text{g} \sharp\sharp \text{g}$, dynamic p , instruction "div.". Measures 7-8: Rest.
- Measure 9: Bass clef, $\text{g} \sharp\sharp \text{g}$, dynamic pp , instruction "sourdines". Measures 10-11: Rest.
- Measure 12: Bass clef, $\text{g} \sharp\sharp \text{g}$, dynamic pp , instruction "div. sourdines". Measures 13-14: Rest.
- Measure 15: Bass clef, $\text{g} \sharp\sharp \text{g}$, dynamic pp . Measures 16-17: Rest.
- Measure 18: Bass clef, $\text{g} \sharp\sharp \text{g}$, dynamic pp , instruction "as f d b". Measures 19-20: Rest.
- Measure 21: Bass clef, $\text{g} \sharp\sharp \text{g}$, dynamic pp . Measures 22-23: Rest.
- Measure 24: Measure number 9/8.

A red mark consisting of a diagonal line and a small circle is located at the bottom center of the page.

p

1

div.
sur la touche

pp

sur la touche

pp

sur la touche

pp

tonal. skok

2 Contrebasses Soli

pp

CIS
a
fis
d

ais
h
g
f
d

✓

p *cre - - - scen - - - do* *f < f < f <* *dim.*
 3°

p *cre - - - scen - - - do* *f < f < f <* *dim.*

div. *cresc.* *[Ôtez les sourdines]*
position nat.

cre - - - scen - - - do *f < f < f <*

position nat.

cre - - - scen - - - do *f < f < f <*

position nat.

cre - - - scen - - - do *f < f < f <*

Tutti
cresc. *f*

a
 eis dis: V_x^7 II 7 VII
 dis
 h

2

tonal. skok

pizz.

E: cis
h
gis
e

c
g
e (rog)

pp

pp

pp

pp

pp

pp

pp

pp

unis.

a

e

c

E: V⁹

E⁹ + cis (fl)

a
 g
 dis
 c
 e (rog)

tonal. skok

8

8

8

8

8

8

8

8

8

8

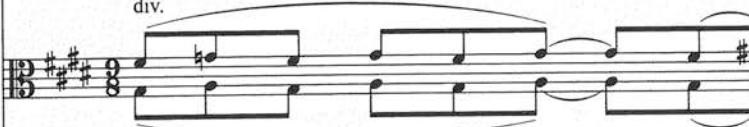
8

8

8

8

div.



div.



arco

8

8

8

H: V⁹ (u obratima)

Treble clef, 8 sharps, common time (indicated by 3/4). Measure 12 starts with a rest. The first harp (1^{re} Harpe) enters with a dynamic *mf*. The vocal line begins with "Cédez . . . au mouv!".

The vocal line continues with "unis." and "dim." markings. The dynamic is *p*. The first harp part ends with a dynamic *pp*.

The vocal line continues with "div." and "dim." markings. The dynamic is *p*. The first harp part ends with a dynamic *pp*.

The vocal line continues with "Ôtez vite les sourdines". The dynamic is *p*. The first harp part ends with a dynamic *pp*.

The vocal line continues with "Ôtez vite les sourdines". The dynamic is *p*. The first harp part ends with a dynamic *pp*.

The vocal line continues with "Ôtez les sourdines". The dynamic is *p*. The first harp part ends with a dynamic *pp*.

The vocal line continues with "cpt klarinetu" (in red), "unis.", and "pizz.". The dynamic is *pp*. The first harp part ends with a dynamic *p*.

The vocal line continues with "div." and "dim." markings. The dynamic is *p*. The first harp part ends with a dynamic *pp*.

The vocal line continues with "H: V (quasi)". The dynamic is *p*. The first harp part ends with a dynamic *pp*.

The vocal line continues with "I". The dynamic is *p*. The first harp part ends with a dynamic *pp*.

The vocal line continues with "h g f cis". The dynamic is *p*. The first harp part ends with a dynamic *pp*.

Measures 1-3 in 3/4 time with a key signature of four sharps. Measure 1 starts with a dynamic *p*. Measure 2 also starts with a dynamic *p*. Measure 3 begins with a dynamic *f*.

kromatska transpozicija
prethodna 3 takta, m. 3 uzlazno

(Sans traîner)
 Measures 4-6 in 3/4 time with a key signature of four sharps. Measure 4 starts with a dynamic *p*, followed by *pizz.* and *arco* markings. Measure 5 starts with a dynamic *p*, followed by *pizz.* and *arco* markings. Measure 6 starts with a dynamic *p*, followed by *pizz.* and *arco* markings.

Measures 7-9 in 3/4 time with a key signature of four sharps. Measure 7 starts with a dynamic *p*, followed by *pizz.* and *arco* markings. Measure 8 starts with a dynamic *p*, followed by *pizz.* and *arco* markings. Measure 9 starts with a dynamic *p*, followed by *pizz.* and *arco* markings.

cpt klarinetu
 Measure 10 in 3/4 time with a key signature of four sharps. It features a dynamic *pp* followed by a dynamic *p*. The section ends with a dynamic *p* and a *div.* instruction.

Cis-cjelostep.
(2. transpo.)

G⁹

gis
e
d
b



4 En animant *)

Violin 1 (G clef):

- Measure 1: Rest, dynamic *p*.
- Measure 2: Rest, dynamic *f*.
- Measure 3: Rest, dynamic *p*.
- Measure 4: Rest, dynamic *p*.

Violin 2 (G clef):

- Measure 1: Rest.
- Measure 2: Rest.
- Measure 3: Rest.
- Measure 4: Rest.

Cello (C clef):

- Measure 1: Rest.
- Measure 2: Rest.
- Measure 3: Rest.
- Measure 4: Rest.

Bass (F clef):

- Measure 1: Rest.
- Measure 2: Rest.
- Measure 3: Rest.
- Measure 4: Rest.

E-cjelostep.
(1. transpo.)

B⁹

H-miksolid.
(s alteracijama)

p

mf

d

arco

cresc.

scen - do

cre - scen - do

cre - scen - do

div.

[unis.] arco

E-miksolid.
(s alteracijama)

D-lidijski

5 Toujours en animant

C

D-dorski

p

pp (en dehors) *pp*

retenu 6 1^{er} mouv.^{*)}

più f *dim.* *p dim.* *pp* *pp*

più f *dim.* *p dim.* *pp* *pp*

più f *dim.* *p dim.* *pp*

più f *dim.* *p dim.* *pp*

più f *dim.* *p dim.* *pp*

Des: as
f
des

G⁷ As⁷ A⁷



A-cjelostep.

g
es
c
as

p *p*

Cédez un peu . . .

*Même mouvement et très soutenu **

p *p*

pp

*unis.
pizz.*

p *pp*

pp

arco

pp

*polarni
odnos*

I

*des
a
f*

g cjelostep.

*var. ponovljeni
dvotakt*

violine i viole cpt puhačima

7

pp

cresc.

f

p *più f*

cre-

scen-

do

unis.

f

p *più f*

pp *cre-*

scen-

do

unis.

f

p *più f*

div.

pp *cre-*

scen-

do

unis.

f

p *più f*

pp *cre-*

scen-

do

f

p *più f*

E: II

V

a: I (melodijski)

IV

Musical score for three sections: Des-lidijski, G-cjelostep., and var. ponovljeni dvotakt.

Des-lidijski

G-cjelostep.

var. ponovljeni dvotakt

Section 1: Des-lidijski

Two staves in bass clef, 6/8 time, 3 flats. Dynamics: *pp*, 6. Measures show eighth-note patterns.

Section 2: G-cjelostep.

Two staves in bass clef, 6/8 time, 3 flats. Dynamics: *pp*, 6. Measures show eighth-note patterns.

Section 3: var. ponovljeni dvotakt

Four staves in bass clef, 2/4 time, 3 flats. Dynamics: *unis.*, *très expressif et très soutenu*, *pp subito*. Measures show eighth-note patterns. Articulations include *cre* (crescendo) and *div.* (division).

Des-lidijski

G-cjelostep.

var. ponovljeni
dvotakt

V

scen - - - do

mp cre - - - scen - - - do molto

scen - - - do

mp cre - - - scen - - - do molto

scen - - - do

mp cre - - - scen - - - do molto

scen - - - do

mp cre - - - scen - - - do molto

scen - - - do

mp cre - - - scen - - - do molto

scen - - - do

mp cre - - - scen - - - do molto

scen - - - do

mp cre - - - scen - - - do molto

Toujours animé

d

b

Des: IV

(Ges-lidijski)

II

(Es-dorski)

[unis.]

d

b

var. ponovljeni dvotakt

sfs

b

Cédez un peu //

f *mf* *p*
f *mf* *p* div.
f *mf* *p*
f *mf* *p*

Des: II⁷

es
des
b
ges
as

III

✓

p

più p

ff

1^{re} Hp.

linija iz II. teme

*)
1^{er} Vn Solo

p doux et expressif

sourdines

p

sourdines

sourdines

sourdines

pp

pp

pp

6 - 5

Des: I

Des⁹

8

Mouv^t du début^{*)}

sans sourdines

div.

tonal. skok

div.

pp

pp

E: I⁶

Un peu plus animé

[unis.]
pizz.

[unis.]
pizz.

unis.

pizz.

pp

unis.

pizz.

pp

E: VI⁷

h
gis
e
fis

C:

c
a
g
e

A⁹

(T)

2^e Harpe accordez sur Si \sharp - Do \natural , Ré \sharp - Mi \flat , Fa \sharp - Sol \flat , La \sharp

sur la touche



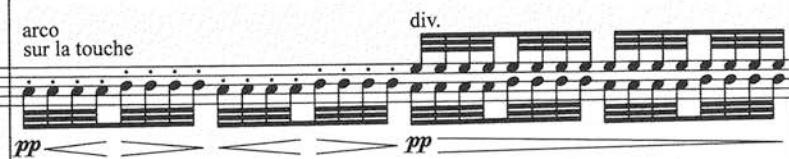
arco
sur la touche



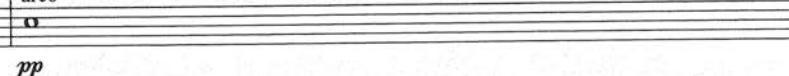
arco
sur la touche



div.



arco



arco

pizz.

pp

pizz.

arco

pp

pp



pentatonika: c d e g a

pp



9 1^{er} mouv.t

div.
pos. nat.

div.
pos. nat.

unis.
pos. nat.

tonal. skok

div.

Es: I⁶

VI⁷

2^e Harpe

glissando

dans le mouv^t plus animé

pizz. >

pizz. >

pizz. >

pizz. >

pp

pp

b
g
es
f

H:
gis
fis
dis
(T)

Gis⁹

2^e Hp.

glissando

div. arco

pizz.

arco

pp

pizz.

unis. arco

pp

✓

Gis⁹

D-cjelostep.

pizz. *)
pp
 1^{rs} Vns Divisés
 pizz. *)
pp
 2^{ds} Vns Divisés
 (arco)
 Altos Divisés
 pizz. *)
pp

arco sur la touche
pp
 sur la touche
pp
 sur la touche
pp
 sur la touche
pp
 arco sur la touche
pp
 div. sur la touche
pp

pp très doux et expressif

Gis⁹

E⁹ + cis (fl)

C⁹
e

pp pos. nat.

1^{er} Vcl Solo

expressif (un peu en dehors)

pp

pp

eis
cis
h
gis

gis
eis
d
b

a 1

/

12

(Sourdine)

12

E:

V 9

12

Tres lent et tres retenu jusqu'à la fin

div. pizz.
pp
pizz.

E: I

(autentična)