

Procession

inspired by the hymn 'Vexilla regis'

Nicholas Ansdell-Evans

for string orchestra and harp,
or for 10 or 11 solo strings (4vln, 2 vla, 3 vc, 1/2 db);
in the case of 10 solo strings, there is only 1 db and there
are adaptations ssto vc 3: score and parts available on request

Procession

for string orchestra and harp

The parts are intended to be played 'non divisi' (except double basses).
It is possible to perform the work with 10 or 11 solo strings and harp, if preferred.

Duration 9'

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Maestoso pesante ♩ = 60

The score is written for a string orchestra and harp. It begins with a tempo marking of **Maestoso pesante** and a metronome marking of ♩ = 60. The music is in 4/4 time. The string parts (Violin 1-4, Viola 1-2, Violoncello 1-3, and Double Bass) all start with a dynamic of *f* and move to *sfz* in the second measure, then to *ff* in the third measure. The harp part starts with a dynamic of *ff* and includes a glissando in the final measure. The key signature has one flat (Bb).

4

V1 *mf*

V2 *mf*

V3 *ff*

V4 *ff*

B1

B2 *mf* *ff*

C1

C2 *mf* *ff*

C3 *sim.*

Db *sim.*

Hp *gliss.* *gliss.* *dim.*

8^{va}

Detailed description: This page of a musical score contains measures 4 and 5. It features ten staves: Violin 1 (V1), Violin 2 (V2), Violin 3 (V3), Violin 4 (V4), Bassoon 1 (B1), Bassoon 2 (B2), Clarinet 1 (C1), Clarinet 2 (C2), Clarinet 3 (C3), and Double Bass (Db). A Harp (Hp) part is at the bottom. The key signature has one flat (B-flat). Measure 4 begins with a dynamic of *mf* for V1 and V2, and *ff* for V3 and V4. B1, B2, C1, and C2 also start with *mf*. C3 and Db are marked *sim.* (sustained). The Harp part has a glissando. Measure 5 continues the dynamics, with V1 and V2 at *mf*, V3 and V4 at *ff*, B1 and B2 at *ff*, and C1 and C2 at *ff*. The Harp part has another glissando and a *dim.* (diminuendo) marking. A double bar line is present at the end of measure 5. A performance instruction '8^{va}' is written below the Harp staff.

5

V1 (only) *f*

V2 (only) *f*

V3 *mf*

V4 *mf*

B1 *mf* (only) *f*

B2

C1 *mf* (only) *f*

C2

C3 *dim.*

Db *dim.*

Hp *gliss.* *gliss.*

8^{vb}.....

A un pochiss. più moto

6 $\text{♩} = 74$

V1

V2

V3
(only) *f* *dim.* *p*

V4
(only) *f* *dim.* *p*

B1
dim. *mp*

B2
mp *mf* *molto* *pp*

C1
dim. *mp* *mf* *p* *sonore*

C2
mp *mf* *molto* *pp* *p* *sonore cantabile*

C3
(p)

Db
(p) *p*

Hp
mp *gliss.* *p* *gliss.* *pp*
Db G# Bb Fb
mf with a slight accent on each note (non arpegg.)

V1 *mf intenso*
 V2 *mf intenso*
 V3 *mf intenso* *cresc.*
 V4 *mf intenso* *cresc.*
 B1 *mp* *cresc.*
 B2 *mf intenso* *sf cresc.*
 C1 *cresc.*
 C2 *cresc.*
 C3 *pizz.* *mp* *cresc.*
 Db *cresc.*
 Hp *cresc.* *poco arpegg.*
 Eb F# Ab

Musical score for measures 15-18, featuring strings (Violins V1-V4, Violas B1-B2, Cellos C1-C3, Double Bass Db) and Piano (Hp).

Measures 15-16: Violins V1-V4 and Violas B1-B2 play a triplet of eighth notes with a *cresc.* marking. Cellos C1-C3 and Double Bass Db play a quarter note. Piano (Hp) plays a sustained chord.

Measures 17-18: All string parts play a long, sustained note with a *V* (vibrato) marking. Dynamics range from *f* to *ff* to *f* to *sfp*. The Piano (Hp) part features a melodic line with *8va* markings, starting with *f* and ending with *ff*. The key signature changes to one flat (Bb) at the end of measure 18.

Legend: C# D# Eb Fb G# Ab Bb

8 $\text{♩} = 60$

18

V1 *ff*

V2 *ff*

V3 *ff* *mf*

V4 *ff* *mf*

B1 *ff*

B2 *ff*

C1 *ff*

C2 *ff*

C3 *ff*

Db *ff*

Hp *ff* *gliss.* *gliss.*

8^{vb}.....

19

V1 *mf cantabile*

V2 *mf cantabile*

V3 *(only) f dim.*

V4 *(only) f dim.*

B1 *p*

B2 *mp mf*

C1 *p*

C2 *mp mf*

C3 *dim.*

Db *dim.*

Hp *dim.* *gliss.* *gliss.*

8^{bb}-----J

un pochiss. più moto

20

V1 *dim. molto*

V2 *p*

V3 *p* *mf cantabile* *dim. molto*

V4 *p* *mf cantabile* *p*

B1 *mf cantabile*

B2 *p*

C1 *pizz.* *mf* *arco* *mf cantabile*

C2 *p* *mf* *dim.*

C3 *pizz.* *mf* *dim.*

Db *p* *dim.*

Hp *f* *poco arpegg. (from the beat)* *dim.*

D# A# B# F# D# A#

(if possible)

C **Misterioso**
(un poco più largo)

Rit.

♩ = 60

23

V1 *pp*

V2

V3 *pp*

V4 *legato*
p cresc.

B1 *dim.* *pp* *p cantabile cresc.*

B2 *ppp* *p cantabile cresc.*

C1 *dim.* *molto dim.* *ppp* *p cantabile* *cresc.*

C2 *molto dim.* *ppp* *p cantabile* *cresc.*

C3 *molto dim.* *ppp* *cresc.*

Db *molto dim.* *ppp* *cresc.*

Harp

p *F#* *Ab* *D \flat* *F \flat* *pp* *cresc.*

molto dim.

bisbigl.

V1 *legato* *f cresc.* *ff* *leg. passionale* *dim.* *p espress.*
 V2 *legato* *mf cresc.* *ff* *leg. passionale* *dim.*
 V3 *legato* *mp cresc.* *ff* *trem.* *dim.* *mp*
 V4 *ff* *trem.* *dim.* *mp* *dim.*
 B1 *f* *ff* *leg. passionale* *dim.* *mp* *dim.*
 B2 *f* *ff* *dim.* *p* *dim.*
 C1 *ff* *leg. passionale* *dim.* *p espress.*
 C2 *trem.* *ff* *pizz.* *arco* *pizz.* *arco* *pizz.* *dim.* *p* *dim.*
 C3 *trem.* *ff* *dim.* *p* *dim.*
 Db *trem.* *ff* *dim.* *p* *dim.*
 Hp *cresc. molto* *ff* *dim. poco a poco* *F# C#* *D#* *F# A#*

with vc 1
with vln 3
 From here, accent each minim slightly

E Moderato con moto: gently flowing

Rit.

$\text{♩} = 130$

37

V1

V2

V3

V4

B1

B2

C1

C2

C3

Db

Hp

pp

ppp

warmer, espress.

pp

p < mp > p > pp

Solo

p dolce

warmer, espress.

ppp

p < mp > p > pp

arco espress.

pp

p < mp > p > pp

with vc 3 pizz.

p

warmer, espress.

pp

p < mp > p > pp

with vc 2 pizz.

p

arco

pp

p < mp > p > pp

clear and precise (not 'shaped')

mp

C# D# A#

6

6

6

6

Solo
the short notes light but with some bite,
the longer notes singing

44

V1 *mp con brio*

B1

B2

C1 *mp con brio*

C2

C3

Db

Hp *sim.*

48

V1

V2

V3

V4

B1

B2

C1

C2

C3

Db

Hp

cresc.

Detailed description: This page of a musical score covers measures 48 to 51. The score is arranged in a grand staff format with ten staves. The top four staves (V1-V4) are in treble clef, and the bottom four staves (B1-B2, C1-C3, Db) are in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The V1 staff features a melodic line with slurs and triplets, starting with a fermata. The V2, V3, and V4 staves are mostly silent, indicated by horizontal lines. The B1 staff has a long note with a slur. The B2 staff is silent. The C1 staff has a melodic line with slurs and triplets. The C2 and C3 staves have a rhythmic accompaniment. The Db staff is silent. The Hp (piano) part is at the bottom, with a right-hand part in treble clef and a left-hand part in bass clef, both playing a rhythmic accompaniment. A 'cresc.' marking is present in the right-hand part of the piano part in measure 51.

52

V1 *cresc.* 3 3 3 3 *f*

V2

V3 *f* 3 3 3 3

V4 *f* 3 3 3 3

B1 *f* Tutti 3 3 3 3

B2 *f* 3 3 3 3

C1 *cresc.* 3 3 3 *f*

C2 *f*

C3 *f*

Db *pizz.* *mp* *cresc.* *f* arco

Hp *f* D \sharp G \sharp A \sharp A \flat

Tutti

56

V1

V2

V3

V4

B1

B2

C1

C2

C3

Db

Hp

mf

f marc.

mf

mf

mf

f

f marc.

f

f

f marc.

f

mf

mf

sim.

pizz.

f

arco

f marc.

f

1 player

f

f

f marc.

61

V1 *sf* *cresc.*

V2 *cresc.*

V3 *cresc.* *f* *mf*

V4 *cresc.* *f* *mf*

B1 *cresc.* *f*

B2 *cresc.* *f*

C1 *f*

C2 arco *f*

C3 *cresc.* *ppp sempre, poco marc.*

Db *Tutti* *mf* *cresc.* *f* *ppp sempre, poco marc.*

Hp *mf distinto*

C4 D4 E4 F4 G4 A4 B4

64

V1 *mf intenso* *cresc.* 3

V2

V3 /

V4 /

B1 *mf p* *mf p sim.* V

B2

C1 *mf intenso* 3

C2

C3

Db

Hp

Detailed description: This page of a musical score covers measures 64 to 67. It features ten staves: V1 (Violin I), V2 (Violin II), V3 (Viola), V4 (Violoncello), B1 (Bassoon I), B2 (Bassoon II), C1 (Clarinet I), C2 (Clarinet II), C3 (Clarinet III), Db (Double Bass), and Hp (Piano). Measure 64 shows V1 with a half note G4, marked *mf intenso*. V3 and V4 play eighth-note patterns. B1 has a half note G2, marked *mf p*. C1 has a half note G2, marked *mf intenso*. The piano (Hp) plays a rhythmic accompaniment. Measure 65 shows V1 with a half note A4, marked *mf intenso*. V3 and V4 continue their patterns. B1 has a half note A2, marked *mf p sim.*. C1 has a half note A2, marked *mf intenso*. Measure 66 shows V1 with a half note B4, marked *mf intenso*. V3 and V4 continue their patterns. B1 has a half note B2, marked *mf p sim.*. C1 has a half note B2, marked *mf intenso*. Measure 67 shows V1 with a half note C5, marked *mf intenso*. V3 and V4 continue their patterns. B1 has a half note C3, marked *mf p sim.*. C1 has a half note C3, marked *mf intenso*. A triplet of eighth notes (B4, A4, G4) is marked with a '3' and a slur. The piano (Hp) continues its accompaniment. Dynamics include *mf intenso*, *mf p*, *mf p sim.*, and *cresc.*. Performance markings include accents, slurs, and a triplet.

68

V1: *cresc.* (measures 68-71)
V2: *mf* (measures 70-71)
V3: *cresc.* (measures 70-71)
V4: *cresc.* (measures 70-71)
B1: *cresc.* (measures 70-71)
B2: *f*, *pizz.* (measures 70-71)
C1: *cresc.* (measures 68-71)
C2: *mf* (measures 70-71)
C3: *f sub.*, *pizz.* (measures 70-71)
Db: *f sub.*, *pizz.* (measures 70-71)
Hp: *cresc.* (measures 70-71)

70 ^(b)

V1 *più cresc.* 3 3 21

V2 *cresc.* 3 3

V3 $\frac{1}{2}$ $\frac{1}{2}$

V4 $\frac{1}{2}$ $\frac{1}{2}$

B1 *f* double-stop ad lib. $\frac{1}{2}$ $\frac{1}{2}$

B2 *cresc.*

C1 3 3

C2 3 *cresc.*

C3 *cresc.*

Db *mp* *cresc. molto* unis. pizz.

Hp $\frac{1}{2}$ $\frac{1}{2}$

22

72 H *leg.*

V1 *sf ff* *leg.*

V2 *sf ff*

V3 *sf ff* *mf*

V4 *sf ff* *mf*

B1 *sf ff*

B2 *sf ff* *mf*

C1 *sf ff*

C2 *sf* *mf*

C3 *arco* *ff* *arco*

Db *ff*

Hp *ff* *gliss.*

(C \sharp D \flat E \sharp F \sharp G \sharp A \flat B \sharp)

D \sharp *ff* E \flat A \sharp F \sharp D \sharp

76

V1 (only) *f* *dim.*

V2 (only) *f* *dim.*

V3 *poco dim.* *cresc.* *sff* *dim. molto*

V4 *poco dim.* *cresc.* *sff* *dim. molto*

B1 (only) *f* *dim.*

B2 *poco dim.* *cresc.* *sff* *dim. molto*

C1 (only) *f* *dim.*

C2 *poco dim.* *cresc.* *sff* *dim. molto*

C3 *poco dim.* *cresc.* *sff* *dim. molto*

Db *poco dim.* *cresc.* *sff* *dim. molto*

Hp *poco dim.* *cresc.* *sff* *dim. molto*

D \sharp G \sharp E \flat F \flat D \flat B \flat C \flat A \flat

I

rilassante un poco

80

V1 *mf dolce espress.* *dim.*

V2 *mf dolce espress.*

V3 *p* *dolce (un po' più legato)*

V4 *p* *dolce (un po' più legato)*

B1 *mp*

B2 *p* *dolce (un po' più legato)*

C1 *mf dolce espress.*

C2 *p* *dolce (un po' più legato)*

C3 *p*

Db *p*

Hp *p* Gb

Poco rall.

84

V1 *dim.* *mp* *p*

V2 *dim.* *pp* *dim.*

V3 *dim.* *pp*

V4 *dim.* *pp*

B1 *mf dolce espress.* *dim.* *pp*

B2 *dim.* *pp* *dim.*

C1 *mf dolce espress.* *dim.* *mp dim.*

C2 *dim.* *pp* *dim.*

C3 *dim.* *pp dim.*

Db *dim.* *pp dim.*

Hp *pp* *dim.*

J

Dolce, armonioso
in 2 ♩ = 54

V1 *pp* *p dolce* Solo *steady triplets*

V2 *ppp*

V3 *ppp*

V4 *ppp*

B1 *ppp* Solo *p*

B2 *ppp*

C1 *pp*

C2 *ppp*

C3 pizz.

Db pizz.

Hp *pp* F# C#

make sure bottom D# always sounds

96

V1

V2 *Solo*
p

V3

V4

B1

B2

C1 *Solo*
p

C2

C3 *pizz.*

Db *pizz.*

Hp

G \sharp E \flat E \flat

Detailed description: This page of a musical score, numbered 96, features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score is arranged for a string quartet (Violins V1, V2, Violas V3, V4), two cellos (C1, C2), two double basses (C3, Db), and a harp (Hp). The harp part consists of chords in the right hand and bass notes in the left hand, with specific notes G# and E-flat indicated. The string parts are marked with dynamics such as *p* (piano) and *Solo*. Violin 2, Violin 3, and Violin 4 play continuous triplet patterns. Violin 2 and Cello 1 have solo passages with triplet figures. The score is divided into five measures, with various articulations and phrasing marks throughout.

Tutti

K

V1 *p cresc.* **Tutti**
 V2 *p cresc.* **Tutti**
 V3 *cresc.*
 V4 *cresc.*
 B1 *mp* **Tutti**
 B2 *pizz.* *p*
 C1 *mp* **Tutti**
 C2 *pizz.* *p*
 C3 *pizz.* *p cresc.*
 Db *p cresc.*

Hp *cresc.*
 D \sharp E \sharp C \sharp
 A \sharp B \sharp A \flat G \flat

106

V1
p cresc.
p cresc.

V2
mf
p cresc.

V3
p sub., cresc.
p cresc.

V4
p sub., cresc.
p cresc.

B1
mp cresc.
p cresc.

B2
arco
p cresc.

C1
p cresc.
p sub.
p cresc.

C2
p sub., cresc.
arco
p cresc.

C3
arco
p sub., cresc.
pizz.
p cresc.
f

Db
arco
p sub., cresc.
f

Hp
 Eb
 Bb
 G#
 E#

L

111

V1 *ff* *p dolce* *ten.* *dim.*

V2 *ff*

V3 *sf* (*only*) *f* *ten.* *p sub., dolce* *dim.*

V4 *sf* (*only*) *f* *ten.* *p sub., dolce* *dim.*

B1 *ff* *sf* *molto: f* *p sub.* *Solo* *p*

B2 *sf* (*only*) *f* *ten.* *pp sub.*

C1 *ff* *sf* *molto: f* *p sub.*

C2 *ff* *ff* *ten.*

C3 *ff* *ten.(rit.)* *p sub.*

Db *ff* *ten.(rit.)* *p sub.*

Hp *ff* *ten.(rit.)* *upper chords dolce* *p sub.* *B#*

(bass is important)

M Poco meno,
in 4

117 **Rit.** Tutti (on the string)

V1 *ppp* (on the string) 3 3

V2 *ppp* 3 3

V3 *pp* 3 3 3 ten.

V4 *pp* 3 3 3 ten.

B1 *dim.* ten. *pp* pizz. arco

B2 *mp* legato pizz. arco

C1 *mp* legato pizz. arco

C2 *mp* legato pizz. arco

C3 arco *p* *pp*

Db *p* *pp* divisi arco

Hp *dim.* B \flat *pp* C \flat G \flat *p*

N

**Subito a tempo:
con bravura ♩ = 112**

122

V1 *pizz.*
f sub., accentato

V2 *f sub.*
mp sub.

V3 *pizz.*
f sub., accentato

V4 *pizz.*
f sub., accentato

B1 *Tutti*
p *pp*
f sub.
mp sub.

B2 *pizz.* *arco*
f sub.
mp sub.

C1 *pizz.* *arco*
f sub., accentato

C2 *pizz.* *arco*
f sub., accentato
pizz.
f

C3 *p* *pp*
f sub., accentato

Db *arco*
pizz.
f sub., accentato

Hp

127

V1

V2 *sim.* 3

V3 arco *f* 3 pizz.

V4

B1 *sim.* 3

B2 *sim.* 3

C1

C2 3 pizz.

C3 arco *f*

Db

Hp

Detailed description: This page of a musical score covers measures 127 through 130. It features a string quartet (Violins I and II, Violas, and Cellos/Double Basses) and woodwinds (Bassoon 1 and 2, Clarinet 1, 2, and 3, and Double Bass). The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The strings play a rhythmic accompaniment of eighth notes, with the first violin (V1) and second violin (V2) parts featuring triplets. The woodwinds have more complex parts, including triplets and dynamic markings such as *f* (forte) and *sim.* (sforzando). The double bass (Db) part includes a triplet and a dynamic marking of *f*. The harp (Hp) part is silent throughout these measures.

V1: Treble clef, chords, *mp*
 V2: Treble clef, triplets, *p sub.*
 V3: Treble clef, chords, *f*, *arco*
 V4: Treble clef, *f*, triplets, *sf*, *pizz.*, *mp*
 B1: Bass clef, triplets
 B2: Bass clef, triplets, *p sub.*
 C1: Bass clef, chords, *mp*
 C2: Bass clef, *f*, *arco*, triplets
 C3: Bass clef, triplets, *pizz.*, *mp*
 Db: Bass clef, chords, *p*
 Hp: Harp, rests

135

The musical score consists of ten staves: V1, V2, V3, V4, B1, B2, C1, C2, C3, and Hp. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into four measures.
Measure 135: V1 (cresc.), V2 (cresc., 3), V3 (3), V4 (cresc.), B1 (p cresc., 3), B2 (cresc., 3), C1 (cresc.), C2 (pizz., mp), C3 (cresc., f), Db (cresc.), Hp (rest).
Measure 136: V1 (f), V2 (3, quasi f), V3 (pizz., mf cresc.), V4 (arco, f), B1 (3, quasi f), B2 (3, quasi f), C1 (f), C2 (cresc., f), C3 (arco, f), Db (f), Hp (rest).
Measure 137: V1 (arco, p), V2 (arco, p), V3 (arco, p), V4 (3, p), B1 (p), B2 (p), C1 (arco, p), C2 (arco, p), C3 (pizz., f), Db (arco, p), Hp (rest).
Measure 138: V1 (cresc.), V2 (cresc.), V3 (3, cresc., mf), V4 (3, p, cresc.), B1 (cresc.), B2 (cresc.), C1 (p cresc.), C2 (3, cresc., mf), C3 (3, p, cresc.), Db (p cresc.), Hp (rest).

139 **P**

V1 *f* *f* pizz. arco

V2 *f* *f* pizz. arco

V3 *cresc.* *f* *mf* / /

V4 *f* *mf* / /

B1 *f* *f* pizz. arco

B2 *f* *f* pizz. arco

C1 *f* *f* pizz. arco

C2 *cresc.* *f* *mf* / /

C3 *f* pizz.

Db *f* *f* pizz.

Hp *D# G# A# Bb*

f *f*

8^{va} | (if possible) 8^{va} | (if possible)

Q

Rit. ten. **A tempo with vc 1**

V1 *ff* *ten.* *3* *3* *3* *3*

V2 *ff* *ten.* *with vc 2* *sff* *3* *3* *3* *3*

V3 *ff* *ten.* *sff* *f* *sim.*

V4 *ff* *ten.* *sff* *f* *sim.*

B1 *ff* *ten.* *sff* *mf* *3* *3* *3* *3*

B2 *ff* *ten.* *sff* *mf* *3* *3* *3* *3*

C1 *ff* *ten.* *with vln 1* *3* *3* *3* *3*

C2 *f* *ff* *ten.* *with vln 2* *sff* *3* *3* *3* *3*

C3 *arco* *f* *ff* *ten.* *ff*

Db *arco* *ff* *ten.* *ff*

Hp *cresc.* *ff* *A ff* *ten.* *C#* *F#*

148

V1 *mf cresc.*

V2 *mf cresc.*

V3 *mf cresc.*

V4 *mf cresc.*

B1 *mp cresc.*

B2 *mp cresc.*

C1 *mf cresc.*

C2 *mf cresc.*

C3 *mf cresc.* (ossia E)

Db *mf cresc.*

Hp *mf cresc.*

Measures 148-151. The score includes various musical notations such as slurs, triplets, and dynamic markings. The piano part includes a trill in measure 151.

151 **R**

V1 *sf*

V2 *sf*

V3 *sf mf* 3 3 3 3 *p*

V4 *sf mf* II I 3 3 *p*

B1 *sf p sim.*

B2 *sf p sim.*

C1 *sf f marc.* 3

C2 *sf p sim.*

C3 *f*

Db *sf*

Hp *f distinto* prepare B \flat D \flat F \sharp A \flat

Detailed description: This page of a musical score, numbered 151, features a rehearsal mark 'R' in a box. It contains ten staves for strings (V1, V2, V3, V4, B1, B2, C1, C2, C3, Db) and a grand piano (Hp). The woodwinds (V1, V2) play a rhythmic pattern of eighth notes with accents, starting with a forte (*sf*) dynamic. The violas (V3, V4) play a melodic line with triplets, starting with *sf* and *mf* dynamics, then moving to piano (*p*). The cellos (C1, C2) play a melodic line with triplets, starting with *sf* and *p* dynamics, then moving to *f marc.* and *sim.*. The basses (B1, B2) play a melodic line with triplets, starting with *sf* and *p* dynamics, then moving to *sim.*. The piano (Hp) plays a complex rhythmic pattern with triplets, starting with *f distinto* and including instructions to 'prepare B \flat D \flat ' and 'F \sharp A \flat '.

153

V1 *f marc.* 3

V2

V3 *cresc.*

V4 *cresc.*

B1 *cresc.*

B2 *cresc.*

C1 3

C2 *cresc.*

C3 *pizz.*
p cresc.

Db *pizz.*
p cresc.

Hp *cresc.*
D \sharp A \sharp E \flat C \flat

155

V1
V2
V3
V4
B1
B2
C1
C2
C3
Db
Hp

arco

Ch Eb F#

sf *p cresc.*

trem.

f

Detailed description: This page of a musical score, numbered 41, contains measures 155 through 157. The score is for a string ensemble and harp. The string parts are arranged in two sections: Violins (V1-V4) and Cellos/Double Basses (B1-B2, C1-C3, Db). The harp (Hp) part is at the bottom. Measure 155 features triplets in the violin and cello parts. Measure 156 begins with a forte (*sf*) dynamic and includes a tremolo marking (*trem.*) for the brass instruments (B1, B2). Measure 157 continues the musical development, with a crescendo from piano (*p cresc.*) in the brass and a forte (*f*) dynamic in the harp. The harp part is marked with the chords C# Eb F#. The notation includes various articulations such as accents and slurs.

Molto rit.

S A tempo, trionfale (still in 4)

with vln 2

♩ = 100

158

V1 *sf ff* *ff* 3

V2 *sf ff* *ff* 3

V3 *sf ff* strong triplets *(only) f* 3 3 3 3 3

V4 *ff* strong triplets *(only) f* 3 3 3 3 3

B1 *sf ff* *ff* 3 *sim. accentato sempre*

B2 *sf ff* strong triplets *(only) f* 3 3 3 3 3

C1 *sf ff* *ff* 3 *sim. accentato sempre*

C2 *sf ff* *(only) f*

C3 *sf ff* *ff* 3

Db *sf ff*

Hp *ff* triplets clear and accented

Cb Db Eb Fb Gb Ab B#

164

V1 *sim. accentato sempre* $\underbrace{\hspace{2cm}}_3$ *sim.* $\underbrace{\hspace{2cm}}_3$

V2 *sim. accentato sempre* $\underbrace{\hspace{2cm}}_3$ *sim.* $\underbrace{\hspace{2cm}}_3$

V3 *ff* $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ *(only) f*

V4 *ff* $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ *(only) f*

B1 $\underbrace{\hspace{2cm}}_3$ *(only) f* $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ *ff accentato* $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$

B2 $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$

C1 $\underbrace{\hspace{2cm}}_3$ *sim.* $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$

C2 $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$

C3 *(only) f* $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$

Db *(only) f* $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$ $\underbrace{\hspace{2cm}}_3$

Hp

A \sharp D \sharp E \sharp A \sharp A \sharp D \flat E \flat

Detailed description of the musical score: The score is for measures 164-168. It features a string section (Violins V1-V4, Violas V3-V4), a brass section (Trumpets B1-B2, Horns C1-C3, and Double Bass Db), and a piano (Hp). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The strings play a rhythmic pattern of eighth notes with accents and triplets. The brass section has complex rhythmic patterns with triplets and accents. The piano part features a melodic line with various chords and a bass line with sustained notes. The score includes dynamic markings such as *sim. accentato sempre*, *ff*, *(only) f*, and *ff accentato*. There are also performance instructions like *sim.* and *sim. accentato sempre*. The piano part includes chord symbols: A \sharp , D \sharp , E \sharp , A \sharp , A \sharp , D \flat , and E \flat .

T

170

V1 *sim.*

V2 *sim.*

V3 *ff* *(only) f*

V4 *ff* *(only) f*

B1 *(only) f* *ff accentato*

B2

C1 *sim.*

C2

C3

Db *f*

Hp *sf*

Ab C# D# G# Gb

175

The score consists of the following parts:

- V1, V2:** Violins I and II. V1 has a long note with a fermata. V2 has a triplet of eighth notes in the final measure, marked *(only) f*.
- V3, V4:** Violas I and II. Both have a dynamic change from *sf* to *ff* in the third measure.
- B1, B2:** Basses I and II. B1 has a triplet of eighth notes in the first measure. B2 has a dynamic change from *sf* to *sf* in the second measure.
- C1, C2:** Cellos I and II. C1 has a triplet of eighth notes in the first measure. C2 has a dynamic change from *sf* to *sf* in the second measure.
- Db:** Double Bass. Dynamic changes from *sf* to *sf* in the second measure.
- C3:** Cello III. Dynamic changes from *sf* to *sf* in the second measure.
- Hp:** Harp. Includes a rhythmic pattern in the right hand and chords in the left hand: D^b , F^{\sharp} , $G^{\sharp} A^{\sharp}$, F^b , D^{\sharp} , A^b , $C^{\sharp} E^{\sharp}$.

U

179

Violin I (V1): *mf cantabile*, *cresc.*, triplets, *V*

Violin II (V2): *p*, *mf cantabile, cresc.*, triplets, *V*

Viola I (V3): *con anima*, *p sub.*, *cresc.*, triplets

Viola II (V4): *con anima*, *p sub.*, *cresc.*, triplets

Bassoon I (B1): *mf cresc.*

Bassoon II (B2): *p*, *cresc.*, triplets

Cello I (C1): *mf cantabile*, *cresc.*, triplets

Cello II (C2): *p*, *cresc.*, triplets

Double Bass I (C3): *p sub.*, *cresc.*, *pizz.*

Double Bass II (Db): *p sub.*, *cresc.*, *pizz.*

Harp (Hp): *p*, Eb, Cb Db F# Gb Bb

V

Un poco più largamente

♩ = 74

183

V1 *ff espress. e passionale*

V2 *ff espress. e passionale*

V3 *ff espress. e passionale*

V4 *ff espress. e passionale*

B1 *ff espress. e passionale*

B2 *ff espress. e passionale*

C1 *ff espress. e passionale*

C2 *ff espress. e passionale*

C3 arco pizz. *ff espress. e passionale*

Db arco divisi pizz. *ff espress. e passionale*

Hp *ff* Fb

187

V1 *sff mf cresc.* *cresc.* *ff* ten. ten.

V2 *sff mf cresc.* *cresc.* *ff* ten. ten.

V3 *sff mf cresc.* *cresc.* *ff* ten. ten.

V4 *sff mf cresc.* *cresc.* *ff* ten. ten.

B1 *sffp cresc.* *f cresc.* *ff* ten.

B2 *sffp cresc.* *f cresc.* *ff* ten.

C1 *sffp cresc.* *fp cresc.* *ff* ten.

C2 *sffp cresc.* *fp cresc.* *ff* ten.

C3 *sffp cresc.* *fp cresc.* *ff* ten.

Db *sffp cresc.* *fp cresc.* *ff* ten.

Hp *mf cresc.* *ff*

W

Ancora meno mosso:
molto largo

Molto rit.

Largo,
sempre rall.

190 ♩ = 52

V1 Solo *f legato sonore molto dim.* *p dolce*

V2

V3 Solo *p espress. ten.*

V4 Solo *p espress. dim. ten.*

B1 Solo *p espress. ten. ten.*

B2 Solo *p espress. dim. ten.*

C1 Solo *sonore* *molto dim.* *p dolce*


C2


C3

Db pizz. with harp bass note *f sonore* *molto dim.* *p*

Harp *sonore, passionale* *arpegg. sim. molto dim.* *p* C# D# F# B#

spread from the beat - no hurry!
(lowest note with DB pizz.)

beat in 

Quasi a tempo
ma più largo  = 54

195

V1 *p* *mf* *molto* *p*

V2 *p* *mf* *molto* *p*

V3 *p* *mf* *molto* *p*

V4 *p* *mf* *molto* *p*

B1 *mf* *mp espress.*

B2 *mf* *mp espress.*

C1 *p espress.* *mf* *espress.*

C2 *Solo* *p espress.* *mf* *molto* *p*

C3 *Solo* *p espress.* *mf* *molto* *p*

Db *Solo* *p espress.* *mf* *molto* *p*

Hp *p* *B \sharp* *B \sharp* *pp (echo)* *C \flat* *mf*

Y A tempo, misterioso

Molto rit.

199

Solo

p espress. *dim.* *pp* *pp* **3**

mf *molto* *p* *dim.* *pp*

mf *molto* *p* *dim.* *pp* **Solo (flowing)** *pp*

mf *molto* *p* *dim.* *pp*

Tutti *mf* *p* *dim.* *pp* *ten.*

mf *molto* *p*

pizz. *arco* *ten.* *mf* *p* *dim.* *pp*

mf *molto* *p* *più dim.* *pp* *pp sempre* *trem.*

mf *molto* *p* *più dim.* *pp* *pp sempre* *trem.*

mf *molto* *p* *più dim.* *pp* *pp sempre* *trem.*

mf *pp* **D^b** **B^b**

Z Allegro molto, in 4

♩ = 150

Rall.

204

Violin 1 (V1): Rests in measures 204-206, then rests in 207.

Violin 2 (V2): Rests in measures 204-206, then rests in 207.

Violin 3 (V3): Rests in measures 204-206, then rests in 207.

Violin 4 (V4): Rests in measures 204-206, then rests in 207.

Bass 1 (B1): Solo (flowing) *pp* in 204. *poco f* *p* in 205. *Tutti ten.* in 206. Rests in 207.

Bass 2 (B2): Rests in 204-205. *poco f* *p* in 206. *mp* in 207. *un poco cresc.*

Bass 3 (C1): Solo *pp* in 204. *ten.* in 205. *poco f* in 206. *pp* in 207. *mf* in 208.

Bass 4 (C2): Rests in 204-205. *ten.* in 206. *mp* in 207. *un poco cresc.*

Bass 5 (C3): Rests in 204-205. *ten.* in 206. *poco f* in 207. *pp* in 208. *mark the beats slightly* in 209. *cresc.*

Double Bass (Db): Rests in 204-205. *ten. divisi* in 206. *poco f* in 207. *pp* in 208. *mark the beats slightly* in 209. *cresc.*

Harp (Hp): Rests in 204-206. *F#* in 207. *pp* *mark the beats slightly* in 208. *cresc. poco a poco* in 209. *sim.*

Annotations: (this ♩ = ♩ in allegro tempo) with a 3-measure triplet.

210

Tutti

Score for Violins (V1-V4), Basses (B1-B2), Cellos (C1-C2), Contrabasses (C3), Double Bass (Db), and Harp (Hp).

Violins (V1-V4): Treble clef, key signature of three sharps (F#, C#, G#).
 V1: *mf* (measures 210-211), *p* (measures 212-213).
 V2: *mf* (measures 210-211), *p* (measures 212-213).
 V3: *mf* (measures 210-211), *cresc.* (measures 212-213), *p* (measure 214), *mf* (measure 215), *pizz.* (measure 216).
 V4: *mf* (measures 210-211), *cresc.* (measures 212-213), *p* (measure 214), *mf* (measure 215), *pizz.* (measure 216).

Basses (B1-B2): Bass clef, key signature of three sharps.
 B1: *mf* (measures 210-211), *cresc.* (measures 212-213), *mf* (measures 214-215), *p* (measure 216).
 B2: *mf* (measures 210-211), *cresc.* (measures 212-213), *p* (measure 214), *mf* (measure 215), *pizz.* (measure 216).

Cellos (C1-C2): Bass clef, key signature of three sharps.
 C1: *cresc.* (measures 210-211), *mf* (measures 212-213), *pizz.* (measure 214).
 C2: *mf cresc.* (measures 210-211), *f* (measures 212-213), *mf* (measures 214-215), *pizz.* (measure 216).

Contrabasses (C3): Bass clef, key signature of three sharps.
mf cresc. (measures 210-211), *f* (measures 212-213), *mf* (measures 214-215), *pizz.* (measure 216).

Double Bass (Db): Bass clef, key signature of three sharps.
p cresc. (measures 210-211), *mf* (measures 212-213), *mf* (measures 214-215), *pizz.* (measure 216).

Harp (Hp): Treble and Bass clefs, key signature of three flats (Bb, Eb, Ab).
 (mp) (measures 210-211), *(mf)* (measures 212-213), *f* (measures 214-215).

214

V1 *cresc.* *ff*

V2 *cresc.* *ff*

V3 *cresc.* *ff* arco

V4 *cresc.* *ff* arco

B1 *cresc.* *ff*

B2 *cresc.* *ff* arco

C1 *cresc.* *ff* arco

C2 *cresc.* *ff* arco

C3 *cresc.* *ff* arco

Db *cresc.* *ff* arco

Hp *ff* sec