

**F. Fleta Polo**

**FANTASIA  
CONCERTANTE 1968**

**Per a viola i orquestra simfònica**

Versió de l'original per a  
viola solista, 4 percussionistes i 23 instruments de vent



9!(\$

La *Fantasia Concertante per a viola i orquestra* de Francisco Fleta Polo és una de les obres més estimades pel seu autor. No solament la protagonitza el seu instrument predilecte —la viola— sinó que està dedicada a la seva filla Isabel. L'obra es va donar a conèixer en la versió original per a viola i banda que va estrenar a Barcelona l'any 1984 amb el solista Aureli Vila, i més tard l'any 1992 amb el jove viola Francesc Gaya.

La versió per a orquestra ha requerit per part de l'autor una adaptació en profunditat per adequar-se de forma idiomàtica als instruments que ha requerit. Entre les adaptacions practicades destaca el tractament de la secció de corda: el primer faristol de cada secció actua com a solista, amb divisions a dues veus, mentre la resta de la corda fa les funcions de *ripieno*, també amb els *divisi* corresponents. Així, sovint la corda es presenta en 20 veus diferents, com en el cas de la introducció de l'obra. La resta de l'orquestra no és massa nombrosa, però suficient per permetre els jocs tímbrics que caracteritzen el llenguatge orquestral de l'autor. La llibertat en el llenguatge de Fleta es fa present des dels primers compassos: es fa difícil analitzar tonalment la seva música i sorprèn la naturalitat amb què aquesta es va desenvolupant. Fragments melòdics contrasten amb fragments més rítmics i amb tocs de bon humor pel tractament que fa dels diferents instruments (especialment dels de percussió).

L'obra, presentada en un únic moviment, respon perfectament al gènere "fantasia": un discurs lliure de l'instrument solista que, malgrat estar construït sobre un tema inicial, presenta diferents motius a mode d'improvisació. Comença amb una introducció en un *tempo* indicat com a **Religioso solenne** amb intervenció de tota l'orquestra. La viola solista apareix amb un **Allegro** i ho fa en el registre més greu de l'instrument. La dinàmica de l'obra porta cap a un fragment juganer, **Scherzando**, que desemboca en una **Fuga**. Aquesta fuga a l'estil clàssic és d'una bellesa formal notable: no solament presenta una estructura acadèmicament perfecta amb el tema presentat pel fagot, primera entrada pel clarinet, segona entrada per la viola solista i tercera entrada per la flauta, sinó que les intervencions orquestrals reforcen les diferents seccions de la fuga amb jocs tímbrics de gran bellesa. La Fuga dóna pas a una nova secció **Scherzando** que deixa via lliure a l'instrument solista per mostrar una cadència lírica que aprofita tota l'extensió de la seva tessitura. L'obra arriba al punt culminant amb una intervenció rítmica de la viola en dobles cordes acompanyada per pocs instruments. A poc a poc, l'orquestra va guanyant en intensitat i efectius fins que n'és la protagonista. Quan la viola reapareix ho fa amb el tema inicial que porta al **Religioso solenne**, aquest vegada amb la solista com a protagonista. L'obra clou amb un arpegi de la viola que culmina en un La sobre agut en fortíssim que és contestat per l'orquestra amb un acord que es perd en el no-res.

David Puertas Esteve  
Músic i Periodista  
Gener de 2007

**Francisco Fleta Polo** va néixer a Barcelona el 1931 i estudià al Conservatori Superior Municipal de Música d'aquesta mateixa ciutat, centre en el qual obtingué els títols Superiors de Violí, Viola i Trompeta a més dels estudis de composició i direcció d'orquestra.

Com a intèrpret de viola ha format part de les orquestres Simfònica del Gran Teatre del Liceu de la mateixa ciutat (1961-64), i Sinfònica de RTVE de Madrid (1965-69) i a la Ciutat de Barcelona (des del 1970). Per oposició obtingué la plaça de catedràtic de Viola al Conservatori Superior de Barcelona. El seu catàleg és molt extens i consta d'obres per a diversos instruments i formacions instrumentals que han estat interpretades per diverses generacions d'alumnes en el seus estudis, obres fetes a la mida dels estudiants del seu entorn. Consta també de diverses obres per a orquestra entre les quals hi ha set simfonies; la segona i la tercera estrenades per l'Orquestra Simfònica de Barcelona (OBC) i la quarta per la Banda Municipal de la mateixa ciutat. La seva Sonata per a Viola op. 62 va ser escollida i interpretada al Congrés Internacional de Viola a l'estat d'Illinois (USA). Com a pedagog ha elaborat un complet mètode pràctic per a Viola i Violí. Gran part de la seva obra està editada per aquesta editorial (Clivis Publicacions).

La seva música és rica en contrapunt i efectes tímbrics que li donen un caire de genialitat molt singular.

## Fitxa tècnica de l'obra

Obra en un moviment

Durada: 25 min.

Viola solo-1.1.1.1-1.2.2.0-Timp.2perc-Corda

Instruments i abreviacions:

Flauta – *Fl.*

Oboè – *Ob.*

Clarinet en Sib – *Cl.*

Fagot – *Fg.*

Trompa en Fa – *Corno*

Trompeta en Do I – *Trba. I*

Trompeta en Do II – *Trba. II*

Trombó I – *Trbne. I*

Trombó II – *Trbne. II*

Timbales – *Timp.*

+ Triàngle i Lira en Fa

Percussió I – *Perc. I*

Triàngle, Caixes amb i sense tirants, Caixa xinesa aguda i greu,

Plat suspès, Plats de xoc, Bombo.

Percussió II – *Perc. II*

Triàngle, Pandereta, Tam-tam, Xilòfon, Gong, Bombo

Viola solista – *Viola solo*

Corda "primo leggio" – *V.I, V.II, VIa. Vc. Cb.*

Corda "ripieno" – *Vli I, Vli II, Vle. Vclli. Cbssi.*

La *Fantasia Concertante* para viola y orquesta de Francisco Fleta Polo es una de las obras más queridas por su autor. No solamente la protagoniza su instrumento predilecto —la viola— sino que está dedicada a su hija Isabel. La obra se dio a conocer en la versión original para viola y banda que se estrenó en el año 1984 en Barcelona con el solista Aurelio Vila, y en el año 1992 con el joven viola Francesc Gaya.

La versión para orquesta ha exigido del autor una adaptación en profundidad para adecuar la forma idiomática a los instrumentos requeridos. Entre las adaptaciones practicadas destaca el tratamiento de la sección de cuerda: el primer atril de cada sección actúa como solista, con divisiones a dos voces, mientras el resto de la cuerda hace la función de *ripieno*, también con los *divisi* correspondientes. Así, a menudo la cuerda se presenta a 20 voces distintas, como se da en la introducción de la obra. El resto de la orquesta aunque no es muy numerosa, es suficiente para permitir los juegos tímbricos que caracterizan el lenguaje orquestal del autor. La libertad en el lenguaje de Fleta está presente desde los primeros compases: es difícil analizar tonalmente su música y sorprende la naturalidad con que ésta se desarrolla. Fragmentos melódicos contrastan con fragmentos de carácter rítmico y con guiños de buen humor por el tratamiento de los diferentes instrumentos, especialmente los de percusión.

La obra, presentada en un único movimiento, responde perfectamente al género “fantasía”: un discurso libre del instrumento solista que, a pesar de estar construido sobre un tema inicial, presenta diferentes motivos a modo de improvisación. Comienza con una introducción en un *tempo* indicado como **Religioso solenne** con la intervención de toda la orquesta. La viola solista aparece bajo un **Allegro** y con el registro más grave del instrumento. La dinámica de la obra nos lleva hacia un fragmento juguetón, **Scherzando**, que desemboca en una **Fuga**. Esta fuga al estilo clásico es de una belleza formal notable: no solamente presenta una estructura académicamente perfecta con el tema presentado por el fagot, primera entrada por el clarinete, segunda entrada por la viola solista i tercera entrada por la flauta, sino que las intervenciones orquestales refuerzan las diferentes secciones de la fuga con juegos tímbricos de gran belleza. La Fuga da paso a una nueva sección **Scherzando** que deja vía libre al instrumento solista para mostrar una cadencia lírica que aprovecha toda la extensión de su tesitura. La obra culmina con una intervención rítmica de la viola en dobles cuerdas acompañada por pocos instrumentos. Poco a poco la orquesta va aumentando en intensidad y en efectivos hasta su total protagonismo. Cuando la viola reaparece lo hace con el tema inicial que lleva al **Religioso solenne**, pero esta vez con la solista como protagonista. La obra concluye con un arpeggio de la viola que culmina en un La sobreagudo en fortísimo que es contestado por la orquesta con un acorde que se pierde en la nada.

David Puertas Esteve  
Músic i Periodista  
Enero de 2007

**Francisco Fleta Polo** nació en Barcelona en 1931 y estudió en el Conservatorio Superior Municipal de Música de esta misma ciudad. Allí obtuvo los títulos Superior de Violín, Viola y Trompeta además de los estudios de Composición y Dirección de Orquesta.

Como intérprete de viola formó parte de las orquestas Sinfónica del Gran Teatro del Liceo (Barcelona 1961-64), Sinfónica de RTVE (Madrid 1965-69) i la Ciudad de Barcelona (desde 1970). Por oposición obtuvo la plaza de Catedrático de Viola en el Conservatorio Superior Municipal de Música de Barcelona. Tiene un catálogo muy extenso de obras para diversos instrumentos y formaciones instrumentales que han sido interpretadas por varias generaciones de alumnos durante sus estudios, obras hechas a la medida de los estudiantes de su entorno. Consta también de varias obras para orquesta y entre ellas siete sinfonías; las segunda y tercera fueron estrenadas por la Orquesta Sinfónica de Barcelona y la cuarta por la Banda Municipal de esta misma ciudad. Su Sonata para Viola op. 62 fue escogida e interpretada en el Congreso Internacional de Viola de Illinois (USA). Como pedagogo ha elaborado un eficaz método práctico para Viola y Violín. Gran parte de sus obras están editadas por esta editorial (Clivis Publicacions).

Su música es muy rica en contrapunto y efectos tímbricos que le dan un aire de genialidad muy singular.

### Ficha técnica de la obra

Obra en un movimiento

Duración: 25 min.

Viola solo-1.1.1.1-1.2.2.0-Timp.2perc-Corda

Instrumentos i abreviaciones:

Flauta – *Fl.*

Oboe – *Ob.*

Clarinete en Sib – *Cl.*

Fagot – *Fg.*

Trompa en Fa – *Corno*

Trompeta en Do I – *Trba. I*

Trompeta en Do II – *Trba. II*

Trombón I – *Trbne. I*

Trombón II – *Trbne. II*

Timbales – *Timp.*

+ Triángulo y Lira en Fa

Percusión I – *Perc. I*

Triángulo, Caja con y sin tensores, Caja china aguda y grave,

Plato suspendido, Platos de choque, Bombo.

Percusión II – *Perc. II*

Triángulo, Pandereta, Tam-tam, Xilófono, Gong, Bombo

Viola solista – *Viola solo*

Cuerda "primo leggio" – V.I, V.II, VIa. Vc. Cb.

Cuerda "ripieno" – Vli I, Vli II, Vle. Vclli. Cbssi.

Francisco Fleta Polo's *Fantasia Concertante per a viola i orquestra* (Fantasia Concertante for Viola and Orchestra) is one of its author's favourite works. Not only does it turn around his favourite instrument – the viola – but it is also dedicated to his daughter Isabel. The piece was first released in the original viola and marching band version first played by Barcelona Municipal Band in the year 1994, with Aureli Vila as its soloist, and in 1992 with a young player Francesc Gaya.

The orchestra version has involved a thorough adjustment by the author to adapt it idiomatically to the instruments required. From among these adjustments, the use of the string section is particularly worth mentioning: the first desk of each section acts as soloist, with two-voice parts, while the other strings act as *ripieno*, also with the corresponding *divisi*. The strings are therefore often presented as 20 separate voices, as is the case of the introduction. Although the rest of the orchestra isn't particularly large, is it enough to perform the timbre games which characterise the composer's orchestral language. In Fleta's language, freedom manifests itself in the first few bars: carrying out a tonal analysis of his music becomes difficult, and the listener is surprised by the ease with which it gradually develops. Melodic fragments contrast with more rhythmic ones and with good-humoured touches provided by his use of the various instruments (especially the percussion section).

The piece, which is structured as a single movement, fits perfectly into the "fantasia" genre: a free discourse from the solo instrument which, in spite of being based on an initial theme, includes various themes by way of improvisation. It starts with an introduction involving the whole orchestra, in a tempo shown as **Religioso solenne**. The solo viola appears with an **Allegro** and does so in the instrument's lowest register. The piece's dynamic leads to a playful fragment, a **Scherzando**, itself flowing into a **Fugue**. This classic-style fugue is of remarkable formal beauty: in addition to presenting an academically perfect structure with the theme introduced by the bassoon, first entry from the clarinet, second entry from the solo viola and third entry from the flute, the orchestra's interventions reinforce the different parts of the fugue with timbre games of great beauty. The Fugue gives way to a new **Scherzando** which paves the way for the solo instrument to perform a lyrical *cadenza* taking full advantage of its tessitura. The piece climaxes with the rhythmic intervention of the viola in double stops, accompanied by few instruments. The orchestra gradually gains in intensity and numbers until it becomes the protagonist. When the viola reappears, it does so with the initial theme leading to the **Religioso solenne**, this time with the soloist playing the main part. The piece concludes with a viola arpeggio culminating in a *fortissimo* top A to which the orchestra responds with a chord which fades into nothingness.

David Puertas Esteve  
Musician and Journalist  
January 2007

**Francisco Fleta Polo** was born in 1931 in Barcelona. He attended the Barcelona Conservatory for Advanced Studies in Music where he obtained an advanced certificate in the Violin, Viola and Trumpet qualifications and trained as a Composer and Conductor.

He played the viola in the Symphonic orchestras of the Gran Teatre del Liceu, Barcelona's opera house (1961-64), RTVE, the Spanish state broadcasting company, (Madrid 1965-69) and the City of Barcelona (since 1970). He was selected for the post of Viola Professor at the Barcelona Conservatory for advanced studies in music in a national eliminatory exam. He has a very wide catalogue of works for several instruments and instrumental ensembles which have been played by several generations of students in the course of their music studies. These works were written with his students in mind. He has also composed works for orchestra including seven symphonies; the second and the third were first played in public by the Barcelona Symphonic orchestra and the fourth by the Barcelona Municipal Band. His Sonata for the Viola op.69 was chosen to be played at the International Viola Congress in Illinois (USA). For his students he has designed a highly successful practical course for the Viola and Violin. Most of his works are edited by this company (Clivis Publicacions).

His music is rich in counterpoint and timbre effects which give it a very unique air of genius.

### Technical card of the work

Work in a movement alone

Time: 25 min

Viola solo-1.1.1.1-1.2.2.0-Timp.2perc-String

Instruments and abbreviations:

Flute – *Fl.*

Oboe – *Ob.*

Clarinet in Bb – *Cl.*

Bassoon – *Fg.*

Horn in F – *Corno*

Trumpet in C I – *Trba. I*

Trumpet in C II – *Trba. II*

Trombone I – *Trbne. I*

Trombone II – *Trbne. II*

Timpani – *Timp.*

+ Triangle and Lyra in F

Percussion I – *Perc. I*

Triangle, Case with and any string, Case chine high and tief,

Cymbals suspended, Cymbal crash, Bass Drum

Percussion II – *Perc. II*

Triangle, Tambourine, Tam-tam, Xylophone, Gong, Bass Drum

Viola soloist – *Viola solo*

String "primo leggjo" – *V.I, V.II, Vla. Vc. Cb.*

String "ripieno" – *Vli I, Vli II, Vle. Vclli. Cbssi.*

a Isabel Fleta

# Fantasia Concertante 1968

per a viola i orquestra

F. Fleta Polo

Religioso solenne (♩ = 80)

Flauto  
mf  
p

Oboe  
mf  
p

Clarinetto in Si  
mf  
p

Fagotto  
mf  
p

Corno in Fa  
mf  
p

Trombe in Do I - II  
sord.  
mf  
mp

Tromboni I - II  
mf  
sf  
mp  
mp

Timpani  
p  
p  
mf

Percussione I  
Cassa colla corda  
p  
p  
mp

Percussione II  
Cassa senza corda

Viola Solo

Violini I Primo leggio  
mf  
sf

Violini II Primo leggio  
mf  
sf

Viole Primo leggio  
mf  
fp  
mf  
fp

Violoncelli Primo leggio  
mf  
fp  
mf  
fp

Contrabassi Primo leggio  
mf  
fp  
mf  
fp

Violini I Ripieno  
mf  
fp  
fp

Violini II Ripieno  
mf  
fp  
fp

Viole Ripieno  
mf  
fp  
mf  
fp  
mf

Violoncelli Ripieno  
mf  
sf  
mf  
fp  
mf

Contrabassi Ripieno  
mf  
sf  
mf  
fp  
mf



This image shows a blank musical score page with 12 systems of staves. Each system consists of five staves. The first two staves in each system are in treble clef, and the last three are in bass clef. The staves are empty, with no musical notation present. The page is divided into four measures by vertical bar lines.

9

Fl.

mf *p* *fp*

Ob.

mf *p* *fp*

Cl.

Fg.

mf *p* *fp*

Corno

*cresc.*

Trbe. I - II

mf *f* *fp* *fp* *mf*

Trbni. I - II

mf *f*

Timp.

*p*

Perc. I

Perc. II

9

Viola Solo

Vi. I P. leg.

*p*

Vi. II P. leg.

*p*

Vle. P. leg.

*fp* *p*

Vc. P. leg.

*fp* *p*

Cb. P. leg.

*fp* *p*

Vi. I Rpno.

*p*

Vi. II Rpno.

*p*

Viole Rpno.

*mf* *mf*

Vc. Rpno.

*mf* *mf* *p*

Cb. Rpno.

*mf* *mf* *p*



**15** **Allegro**

Fl. *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *p*

Ob. *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *p*

Cl. *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *p*

Fg. *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *p*

Corno *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *p*

Trbe. I - II *pesante*  
*fp*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *p* *sord.*

Trbni. I - II *pesante*  
*fp*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *p* *sord.*

Timp. *pesante*  
*fp*  $\rightarrow$  *ff*  $\rightarrow$  *mf*  $\rightarrow$  *sf*  $\rightarrow$  *mp*  $\rightarrow$  *sf*  $\rightarrow$  *p*  $\rightarrow$  *p* *Triangolo*

Perc. I *f*  $\rightarrow$  *p*  $\rightarrow$  *p*

Perc. II *pesante*

**15** **Allegro**

Viola Solo *pesante*

VI. I P. leg. *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *fff*  $\rightarrow$  *mf*  $\rightarrow$  *mp*  $\rightarrow$  *p*

VI. II P. leg. *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *fff*  $\rightarrow$  *mf*  $\rightarrow$  *mp*  $\rightarrow$  *p*

Vle. P. leg. *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *fff*  $\rightarrow$  *mf*  $\rightarrow$  *p*  $\rightarrow$  *mp*  $\rightarrow$  *p* *pizz.*  $\rightarrow$  *arco*

Vc. P. leg. *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *fff*  $\rightarrow$  *mf*  $\rightarrow$  *p*  $\rightarrow$  *mp*  $\rightarrow$  *p* *pizz.*  $\rightarrow$  *arco*

Cb. P. leg. *pesante*  
*fp*  $\rightarrow$  *mf*  $\rightarrow$  *fff*  $\rightarrow$  *p*  $\rightarrow$  *p*

VI. I Rpno. *pesante*  
*fp*  $\rightarrow$  *fff*  $\rightarrow$  *mp*  $\rightarrow$  *p*

VI. II Rpno. *pesante*  
*fp*  $\rightarrow$  *fff*  $\rightarrow$  *mp*  $\rightarrow$  *p*

Viole Rpno. *pesante*  
*fp*  $\rightarrow$  *fff*  $\rightarrow$  *mf*  $\rightarrow$  *mp*  $\rightarrow$  *p*

Vc. Rpno. *pesante*  
*fp*  $\rightarrow$  *fff*  $\rightarrow$  *mf*  $\rightarrow$  *mp*  $\rightarrow$  *p*

Cb. Rpno. *pesante*  
*fp*  $\rightarrow$  *fff*

Musical score for measures 19-21, first system. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music is in 4/4 time. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic. Measure 21 has a piano (*p*) dynamic. The first two staves have rests in measures 19 and 20, with a single note in measure 21. The last three staves have a melodic line in measure 19, a rest in measure 20, and a melodic line in measure 21.

Musical score for measures 19-21, second system. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music is in 4/4 time. Measure 19 has a mezzo-forte (*mf*) dynamic. Measure 20 has a piano (*p*) dynamic. Measure 21 has a piano (*p*) dynamic. The first two staves have a melodic line in measure 19, a rest in measure 20, and a melodic line in measure 21. The last three staves have a melodic line in measure 19, a rest in measure 20, and a melodic line in measure 21. There are pizzicato (*pizz.*) markings in measures 20 and 21.

Musical score for measures 19-21, third system. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music is in 4/4 time. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic. Measure 21 has a mezzo-forte (*mp*) dynamic. The first two staves have a melodic line in measure 19, a rest in measure 20, and a melodic line in measure 21. The last three staves have a melodic line in measure 19, a rest in measure 20, and a melodic line in measure 21. There are pizzicato (*pizz.*) markings in measures 19 and 20, and arco markings in measure 21.

Fl. *p mp p*

Ob. *p*

Cl. *mp p p*

Fg. *p p*

Corno

Trbe. I - II

Trbni. I - II *mp*

Timp.

Perc. I

Perc. II

Viola Solo *mf*

VI. I P. leg. *p mf p p p* arco pizz. arco pizz. arco

VI. II P. leg. *p mf p p p* arco pizz. arco pizz. arco

Vle. P. leg. *p mf p p p* arco pizz. arco p p solo

Vc. P. leg. *p mf p mp p* arco pizz. arco solo

Cb. P. leg. *mf p p* arco p solo

VI. I Rpno. *mf* pizz. arco pont. *sf*

VI. II Rpno. *mf* pizz. arco pont. *sf*

Viole Rpno. *mf* pizz. arco *sf* pont.

Vc. Rpno. *mf* pizz. pizz. arco *sf* pont.

Cb. Rpno. *mf* pizz. pizz. *sf* pizz. *mp*

Musical score for measures 28-31, measures 1-4 of a new system, and measures 5-8 of a new system. The score includes dynamics such as *p* (piano) and *mp* (mezzo-piano). It features various articulations and phrasing marks across multiple staves.

Musical score for measures 9-12 of a new system, measures 13-16 of a new system, and measures 17-20 of a new system. This section includes dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *sf* (sforzando), *arco*, *pont.* (ponticello), *pizz.* (pizzicato), and *mp* (mezzo-piano). It also contains various articulations and phrasing marks.

Fl. *>*

Ob.

Cl.

Fg.

Corno *p*

Trbe. I - II *sord.* *p*

Trbni. I - II *sord.* *p*

Timp.

Perc. I

Perc. II

Viola Solo

Vi. I *P. leg.*

Vi. II *P. leg.*

Vle. *P. leg.*

Vc. *P. leg.*

Cb. *P. leg.*

Vi. I Rpno.

Vi. II Rpno.

Viola Rpno.

Vc. Rpno.

Cb. Rpno.



38

mf p p

mp p

mp p

mf 3 3

mp

38

mf

mp p solo p pizz.

mp p solo p pizz.

mp p solo p pizz.

mp p

mp p pizz. p p p p

mp p pizz. p p p p pizz. p

mp p

mp

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Fg. *mf* *f* *mf*

Corno *f* *f* *mf*

Trbe. I - II *mf* *f*

Trbni. I - II *mf* *f*

Timp.

Perc. I Cassa Chinesa acuta *mf* *f*

Perc. II Xilofono *f* *mf*

Viola Solo *f* *ff* *mf*

VI. I P. leg. *pp* *mp* *f* *f* *f* *mf*

VI. II P. leg. *pp* *mp* *f* *f* *f* *mf*

Vle. P. leg. *pp* *mp* *mf* *f* *f* *mf*

Vc. P. leg. *mp* *mf* *f* *f* *mf*

Cb. P. leg. *mf* *f* *mf*

VI. I Rpno. arco *pp* *mf* *f* *mf*

VI. II Rpno. arco *pp* *mf* *f* *mf*

Viole Rpno. arco *pp* *mf* *f* *mf*

Vc. Rpno. arco *pp* *mf* *mf* *f* *mf*

Cb. Rpno. arco *pp* *mf* *f* *mf*

47

Più Mosso. Scherzando

Musical score for the first system, measures 47-50. The score includes staves for strings, woodwinds, and percussion. Dynamics include *fp*, *f*, *mf*, and *p*. A *cresc.* marking is present in the bass line. Percussion parts for Cassa C. C. and Cassa S. C. are shown in the lower staves.

47

Più Mosso. Scherzando

Musical score for the second system, measures 47-50. The score includes staves for strings, woodwinds, and percussion. Dynamics include *mf*, *f*, and *p*. A *pizz.* marking is present in the woodwind part. The percussion parts for Cassa C. C. and Cassa S. C. are shown in the lower staves.

E 540

51

Fl. *p*

Ob.

Cl. *p*

Fg. *p*

Corno

Trbe. I - II *sord.* *p*

Trbni. I - II *sord.* *p* *mp*

Timp.

Perc. I

Perc. II *p* Gran Cassa Triangolo

51

Viola Solo *mp*

VI. I P. leg. *arco* *solo I* *p*

VI. II P. leg. *arco* *mf*

Vle. P. leg. *mf* *p*

Vc. P. leg. *p* *p*

Cb. P. leg. *pizz.*

VI. I Rpno. *p*

VI. II Rpno. *p*

Viole Rpno. *p* *pizz. p*

Vc. Rpno. *p* *pizz. p*

Cb. Rpno. *mp* *mp* *pizz. p*

56

Musical score for measures 56-60, first system. The score is written for a string quartet and woodwinds. The first two staves (Violin I and Violin II) have dynamic markings of *mf* and *p*. The third staff (Viola) has *mp* and *p*. The fourth staff (Cello) has *p* and *mf*. The fifth staff (Double Bass) has *mf*. The sixth staff (Flute) has *mf* and *p*. The seventh staff (Clarinet) has *mf*. The eighth staff (Bassoon) has *mf*. The ninth staff (Trumpet) has *mp* and *p*. The tenth staff (Trombone) has *mp*. The eleventh staff (Tuba) has *mp*. The twelfth staff (Drum) has *mp*. The thirteenth staff (Cymbal) has *p*. The fourteenth staff (Tympani) has *mp*. The fifteenth staff (Percussion) has *mp*. The sixteenth staff (Percussion) has *p*. The seventeenth staff (Percussion) has *mp*. The eighteenth staff (Percussion) has *mp*. The nineteenth staff (Percussion) has *p*. The twentieth staff (Percussion) has *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

56

Musical score for measures 56-60, second system. The score continues from the first system. The first two staves (Violin I and Violin II) have dynamic markings of *mf*. The third staff (Viola) has *mf*. The fourth staff (Cello) has *p* and *mp*. The fifth staff (Double Bass) has *arco* and *pizz.*. The sixth staff (Flute) has *mf*. The seventh staff (Clarinet) has *mf*. The eighth staff (Bassoon) has *mf*. The ninth staff (Trumpet) has *mf*. The tenth staff (Trombone) has *mf*. The eleventh staff (Tuba) has *mf*. The twelfth staff (Drum) has *mf*. The thirteenth staff (Cymbal) has *mf*. The fourteenth staff (Tympani) has *mf*. The fifteenth staff (Percussion) has *mf*. The sixteenth staff (Percussion) has *mf*. The seventeenth staff (Percussion) has *mf*. The eighteenth staff (Percussion) has *mf*. The nineteenth staff (Percussion) has *mf*. The twentieth staff (Percussion) has *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Poco Pesante** **Più Mosso.**

61

Fl. *p* *mp* *p* *p*

Ob. *p* *mp* *p* *p*

Cl. *p* *p*

Eg. *p* *p*

Corno *mf* *p* *p*

Trbe. I - II *mf* *mf* *mf*

Trbni. I - II *mf* *mf*

Timp. *mp* *cresc.* *f*

Perc. I

Perc. II

61

Viola Solo *mf* *mf* *f* *mf*

VI. I P. leg. *mp* *p* *pp*

VI. II P. leg. *mp* *p* *pp*

Vle. P. leg. *mp* *p* *pp*

Vc. P. leg.

Cb. P. leg. *arco b* *pizz.* *p*

VI. I Rpno. *mp* *mf* *f*

VI. II Rpno. *mp* *mf* *f*

Viole Rpno. *mp sf* *mf sf* *pizz.* *p*

Vc. Rpno. *mp sf* *mf sf* *sf* *p*

Cb. Rpno. *pizz. mp* *pizz. mf* *sf* *arco sf*

66

Pesante

Più Mosso.

Musical score for the first system, measures 66-70. The score includes staves for strings (Violin I, Violin II, Viola, Violoncello, Contrabbasso), woodwinds (Flauto, Clarinetto, Fagotto, Tromba), brass (Tromba, Tromboni, Fagotto), and percussion (Cassa). The tempo is marked "Pesante" and "Più Mosso." Dynamics include *p*, *mp*, *mf*, *f*, and *pp*. The percussion part shows a rhythmic pattern for the Cassa.

66

Pesante

Più Mosso.

Musical score for the second system, measures 71-75. The score includes staves for strings (Violin I, Violin II, Viola, Violoncello, Contrabbasso), woodwinds (Flauto, Clarinetto, Fagotto, Tromba), brass (Tromba, Tromboni, Fagotto), and percussion (Cassa). The tempo is marked "Pesante" and "Più Mosso." Dynamics include *p*, *mp*, *mf*, *f*, and *fp*. The percussion part shows a rhythmic pattern for the Cassa.

Tempo I°. Deciso

71

Fl. *mf* *f* *mf* *p*

Ob. *mf* *f* *mf* *p*

Cl. *mf* *f* *mf* *p*

Fg. *mf* *f* *mf* *p*

Corno *mf* *f*

Trbe. I - II *mf* *f* *mf*

Trbni. I - II *mf* *f* *mf*

Timp. *mp* *cresc.* *f* *p*

Perc. I Cassa *mp* *cresc.* *f*

Perc. II Gran Cassa *mf* *mp* *cresc.* *f* Tam-Tam *PPP*

Tempo I°. Deciso

71

Viola Solo *mf* *cresc.* *f*

VI. I P. leg. *mf* *p subito* *ff* *mf*

VI. II P. leg. *mf* *p subito* *ff* *mf*

Vle. P. leg. *mf* *fp* *ff* *mf*

Vc. P. leg. *mf* *fp* *fp* *ff*

Cb. P. leg. *mf* *fp* *fp* *ff*

VI. I Rpno. *mf* *cresc.* *f* *ff* *pizz.*

VI. II Rpno. *mf* *cresc.* *f* *ff* *pizz.*

Viole Rpno. *mf* *cresc.* *f* *ff* *pizz.*

Vc. Rpno. *mf* *ff* *pizz.*

Cb. Rpno. *mf* *ff* *pizz.*



**Fuga**  
**Allegro meno mosso**

75

Musical score for the first system of 'Fuga'. It consists of six staves. The top four staves are for strings (Violin I, Violin II, Viola, and Violoncello). The bottom two staves are for percussion (Triangolo and Cassa C. C.). The music is in 3/4 time. The first staff (Violoncello) has a melodic line starting with a *mp* dynamic, followed by a *p* dynamic. The percussion staves have rhythmic patterns with dynamics *p*, *f*, and *mp*. The Triangolo part is marked with a *f* dynamic.

**Fuga**  
**Allegro meno mosso**

75

Musical score for the second system of 'Fuga'. It consists of six staves. The top four staves are for strings (Violin I, Violin II, Viola, and Violoncello). The bottom two staves are for percussion (Triangolo and Cassa S. C.). The music is in 3/4 time. The first staff (Violoncello) has a melodic line starting with a *f* dynamic, followed by a *p* dynamic. The percussion staves have rhythmic patterns with dynamics *f* and *mp*. The Triangolo part is marked with a *f* dynamic. The Cassa S. C. part is marked with a *mp* dynamic.

Fl.

Ob.

Cl.

Fg.

Corno

Trbe. I - II

Trbni. I - II

Timp.

Perc. I

Perc. II

Viola Solo

VI. I P. leg.

VI. II P. leg.

Vle. P. leg.

Vc. P. leg.

Cb. P. leg.

VI. I Rpno.

VI. II Rpno.

Viole Rpno.

Vc. Rpno.

Cb. Rpno.



Fl.

Ob.

Cl. *espres.*

Fg.

Corno

Trbe. I - II

Trbni. I - II

Timp.

Perc. I

Perc. II *Tam-Tam* *pp* *pp*

91

Viola Solo *mp* *cresc.*

Vi. I P. leg. *pizz.*

Vi. II P. leg. *pizz.*

Vle. P. leg. *pizz.*

Vc. P. leg. *pizz.* *p* *pizz.*

Cb. P. leg. *pizz.* *p* *pizz.*

Vi. I Rpno.

Vi. II Rpno.

Viole Rpno.

Vc. Rpno.

Cb. Rpno. *pizz.*

95

*mf*

Piatto sosp.

Xilofono

*mp*

95

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

*mf*

*mf*

*mf*

*mf*

*mf*

99

Fl. *mp*

Ob.

Cl.

Fg.

Corno

Trbe. I - II

Trbni. I - II

Timp.

Perc. I *Piatto sosp.* *Triangolo*

Perc. II

99

Viola Solo *f* *mf*

Vi. I P. leg. *pizz.* *mp* *p*

Vi. II P. leg. *pizz.* *mp* *p*

Vle. P. leg. *pizz.* *mp* *p*

Vc. P. leg. *pizz.* *mp* *p*

Cb. P. leg. *pizz.* *mp* *p*

Vi. I Rpno. *arco* *mp* *p*

Vi. II Rpno. *arco* *mp* *p*

Viole Rpno. *arco* *mp* *p*

Vc. Rpno. *arco* *mp* *p*

Cb. Rpno. *arco* *mp* *p*

103

*mf*

*mf*

Piatto sosp.

*p*

This section of the score covers measures 103 to 105. It includes a piano part with a melody in the right hand and accompaniment in the left hand, both marked *mf*. A suspended cymbal (Piatto sosp.) is introduced in measure 104 with a *p* dynamic. The piano part continues with a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *p* to *f*.

103

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*f*

This section of the score covers measures 103 to 105. It features a piano part with a melody in the right hand and accompaniment in the left hand, both marked *p*. A forte (*f*) dynamic is indicated in the first measure of the piano part. The piano part continues with a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *p* to *f*.

Fl.

Ob.

Cl.

Fg.

Corno

Trbe. I - II

Trbni. I - II

Timp.

Perc. I

Perc. II

Xilofono

Viola Solo

Vi. I P. leg.

Vi. II P. leg.

Vle. P. leg.

Vc. P. leg.

Cb. P. leg.

Vi. I Rpno.

Vi. II Rpno.

Viole Rpno.

Vc. Rpno.

Cb. Rpno.

*p*

*mf*

*pp*

*f*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*arco*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*a2*

*mf*



Musical score for measures 111-113. The score is divided into two systems, each containing five staves. The first system (measures 111-113) includes dynamic markings such as *mf*, *f*, *p*, and *mf*. The second system (measures 111-113) includes dynamic markings such as *f*, *sord.*, *mf*, *f*, *fp*, and *f*. The notation includes various rhythmic values, accidentals, and articulation marks.



118

*mf*

*mf*

*p*

*mp*

*mp*

*p*

*mp*

*mp*

*mp*

Xilofono

*mf*

118

*f*

pizz.

*p*

*fp*

pizz.

*p*

*fp*

pizz.

*p*

*fp*

pizz.

*p*

*fp*

*fp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

121

Fl.

Ob.

Cl.

Fg.

Corno

Trbe. I - II

Trbni. I - II

Timp.

Perc. I

Perc. II

Xilofono

Viola Solo

Vi. I P. leg.

Vi. II P. leg.

Vle. P. leg.

Vc. P. leg.

Cb. P. leg.

Vi. I Rpno.

Vi. II Rpno.

Viole Rpno.

Vc. Rpno.

Cb. Rpno.

*p*

*mf*

*pp*

*mf*

*pp*

*pp*

*pp*

*pp*

*pp*

*solo*

*p*

*mf*

*mf*

*mf*

*mf*

Musical score for measures 124-127. The score consists of five systems of staves. The first system includes a grand staff (treble and bass clefs) with dynamics *p* and *pp*. The second system includes a grand staff with dynamics *p* and *mf*, and a separate staff with dynamics *sord.* and *l. sord.*. The third system is a grand staff with dynamics *p* and *mf*. The fourth system is a grand staff with dynamics *pp* and *mf*. The fifth system is a grand staff with dynamics *pp* and *mf*.

Musical score for measures 128-131. The score consists of five systems of staves. The first system includes a grand staff with dynamics *p* and *pp*, and a separate staff with dynamics *mf* and *mp*. The second system includes a grand staff with dynamics *pp* and *mf*, and a separate staff with dynamics *mp* and *arco*. The third system includes a grand staff with dynamics *pp* and *mf*, and a separate staff with dynamics *mp* and *arco*. The fourth system includes a grand staff with dynamics *pp* and *mf*, and a separate staff with dynamics *mp* and *arco*. The fifth system includes a grand staff with dynamics *pp* and *mf*, and a separate staff with dynamics *mp* and *arco*.

Fl. *p*

Ob.

Cl.

Fg. *p*

Corno

Trbe. I - II *p*

Trbni. I - II

Timp.

Perc. I

Perc. II

Viola Solo *mf* *mf* *mf*

VI. I P. leg. *p*

VI. II P. leg.

Vle. P. leg. *p*

Vc. P. leg. *p*

Cb. P. leg. *p*

VI. I Rpno. *p* *pizz.* *p*

VI. II Rpno. *p* *pizz.* *p*

Viole Rpno. *p* *pizz.* *p*

Vc. Rpno. *p* *pizz.* *p*

Cb. Rpno. *p*

132

*p* *p* *p* *mp*

*p* *p* *p*

*p* *p* *mp*

*p*

132

*mp* *f*

*sord. solo* *a 2* *mf*

*sord. solo* *a 2* *mf*

*sord. solo* *a 2* *mf*

*p* *mf* *mf*

*p* *mf* *mf*

*pizz.* *p* *mp*

*pizz.* *p* *mp*

*pizz.* *p* *mp*

*pizz.* *arco* *p* *mf*

*pizz.* *arco* *p* *mf*

*p* *mp*

136

Fl.

Ob.

Cl.

Fg.

Corno

Trbe. I - II

Trbni. I - II

Timp.

Perc. I

Perc. II

Viola Solo

Vi. I P. leg.

Vi. II P. leg.

Vle. P. leg.

Vc. P. leg.

Cb. P. leg.

Vi. I Rpno.

Vi. II Rpno.

Viola Rpno.

Vc. Rpno.

Cb. Rpno.

*mf*

*mp*

*p*

*pp*

*p*

*pizz.*

*p*

*mp*

*arco*

*mp*

*p*

*mp*









152 **Scherzando** (♩ = 96)

Fl. *mf* *frull.* *fp* *frull.* *nat.* *f*

Ob. *mf* *frull.* *fp* *frull.* *nat.* *f*

Cl. *p* *f*

Fg. *p* *f*

Corno

Trbe. I - II

Trbni. I - II

Timp.

Perc. I 2 Casse Chinese

Perc. II Xilofono *p* Gran Cassa

152 **Scherzando** (♩ = 96)

Viola Solo *mf* *f*

VI. I P. leg. *p* *pizz.* *arco* *mf* *fp* *f*

VI. II P. leg. *p* *pizz.* *arco* *mf* *fp* *f*

Vle. P. leg. *p* *pizz.* *arco* *mf* *f*

Vc. P. leg. *p* *pizz.* *arco* *mf* *mf* *f*

Cb. P. leg. *p* *mf* *f*

VI. I Rpno. *pizz.* *arco* *pizz.* *arco* *mf* *mf* *f*

VI. II Rpno. *pizz.* *arco* *pizz.* *arco* *mf* *mf* *f*

Viole Rpno. *pizz.* *arco* *mf* *f*

Vc. Rpno. *pizz.* *arco* *mf* *f*

Cb. Rpno. *p* *mf* *f*

Poco Pesante

156

Musical score for measures 156-158. The score is in 3/4 time and consists of five systems of staves. The first system includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The notation features various note values, rests, and slurs across the staves.

Poco Pesante

Musical score for measures 159-162. The score is in 3/4 time and consists of four systems of staves. The notation continues with various note values, rests, and slurs across the staves.

Più mosso. Scherzando

Tempo I (Pesante)

159

Fl. *frull.* *p* *f* *p* *p* *f*

Ob. *frull.* *p* *f* *p* *p* *f*

Cl. *frull.* *f* *p* *p* *f* *mf*

Fg. *p* *p* *f* *mf*

Corno *< p* *fp* *p* *mp*

Trbe. I - II *< p* *sord.* *fp* *p*

Trbni. I - II *frull.* *f* *nat.* *p*

Timp.

Perc. I 2 Casse Chinese

Perc. II Xilofono *p* *f*

Più mosso. Scherzando

Tempo I (Pesante)

159

Viola Solo *mf* *f* *mf*

VI. I P. leg. *p* *f* *p* *mf* *mf*

VI. II P. leg. *p* *f* *p* *mf* *mf*

Vle. P. leg. *p* *f* *p* *mf* *mf*

Vc. P. leg. *p* *f* *p* *mf* *mf*

Cb. P. leg. *p* *f* *mf* *mf*

VI. I Rpno. *pizz.* *arco* *mf < f* *pont.* *p* *mf* *mf*

VI. II Rpno. *pizz.* *arco* *mf < f* *pont.* *p* *mf* *mf*

Viole Rpno. *pizz.* *arco* *mf < f* *p* *p* *mf*

Vc. Rpno. *mf < f* *arco* *p* *p* *mf*

Cb. Rpno. *f* *p* *mf*

Scherzando

164 Pesante

*p* *fp* *p* *p*

*p* *mp* *mp*

*f* *p* *open* *I solo* *mf*

*p*

*p* *Cassa C. C.* *Cassa S. C.* *Pandereta*

164 Pesante *pizz.* Scherzando

*f* *p* *mf*

*f* *p* *mf*

*f* *p* *mf*

*f* *p* *mf*

*f* *p* *mf*

*f* *fp* *mp* *p* *p* *p*

*f* *fp* *mf* *p* *p*

*f* *fp* *mf* *p* *mp*

Musical notation on the left side of the page, consisting of a vertical line with various clefs (treble and bass) and a double bar line.

A vertical line with a double bar line, positioned in the middle of the page.

A vertical line with a double bar line, positioned on the right side of the page.



Musical score for measures 176-185. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons), and percussion (Cassa C. C., Cassa S. C., Gran Cassa). Dynamics include *mf*, *f*, *p*, *mp*, and *cresc.*. The percussion section features rhythmic patterns for Cassa C. C., Cassa S. C., and Gran Cassa.

Musical score for measures 186-200. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons), and percussion (Cassa C. C., Cassa S. C., Gran Cassa). Dynamics include *mf*, *f*, *p*, *mp*, *arco*, *pizz.*, and *cresc.*. The percussion section continues with rhythmic patterns for Cassa C. C., Cassa S. C., and Gran Cassa.

182

Fl. *mp subito* *f*

Ob. *mp subito* *f*

Cl. *mp subito* *f* *p*

Eg. *mf* *f*

Corno *mp* *f*

Trbe. I - II *mp* *f*

Trbni. I - II *mp* *f*

Timp. *p* *f*

Perc. I

Perc. II Gran Cassa Triangolo III

182

Viola Solo *mf* *f* *mf*

VI. I P. leg. *mp* *f* *pp*

VI. II P. leg. *mp* *f* *pp*

Vle. P. leg. *mf* *f* *p*

Vc. P. leg. *mp* *f* *p*

Cb. P. leg. *mp* *f* *pizz.* *p*

VI. I Rpno. *mp* *f* *pizz.* *p*

VI. II Rpno. *mp* *f* *pizz.* *p*

Viole Rpno. *mf* *f* *pizz.* *p*

Vc. Rpno. *mp* *f* *pizz.* *p*

Cb. Rpno. *mp* *f* *pizz.* *p*

Tempo I (Pesante)

Musical score for the first system, measures 188-192. The score includes staves for strings and woodwinds. Dynamics include *p*, *mf*, *f*, and *ty*. A *Cassa C. C.* marking is present in the lower staves.

Tempo I (Pesante)

Musical score for the second system, measures 193-197. The score includes staves for strings and woodwinds. Dynamics include *p*, *mf*, *f*, and *pizz.*. *arco* and *pizz.* markings are used for string articulation.

This image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard orchestral layout, with staves for woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fg. (Bassoon)
- Corno (Horn)
- Trbe. I - II (Trumpet I and II)
- Trbni. I - II (Trombone I and II)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Viola Solo (Solo Viola)
- VI. I P. leg. (Violin I, piano)
- VI. II P. leg. (Violin II, piano)
- Vle. P. leg. (Viola, piano)
- Vc. P. leg. (Violoncello, piano)
- Cb. P. leg. (Contrabasso, piano)
- VI. I Rpno. (Violin I, piano)
- VI. II Rpno. (Violin II, piano)
- Viole Rpno. (Viola, piano)
- Vc. Rpno. (Violoncello, piano)
- Cb. Rpno. (Contrabasso, piano)

The score is written in 4/4 time. The first few measures of each staff show some initial notes and rests, but the rest of the page is mostly empty, suggesting that the main body of the score is on the following pages.

Animato subito

201

mf f p

Cassa C. C. cresc. f f Triangolo

Cassa S. C. mf f

Triangolo Piatti mp f

Animato subito

Cadenza

201 mp

mf ff f

mf ff p

mf ff p

mf ff p

mf ff p

mf ff fp p

mf ff fp pizz. p