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Vorwort

Die Abteilung der musikalischen Werke innerhalb der *Edizione Nazionale delle Opere di Giacomo Puccini* hat das Ziel, alle bekannten Werke von Giacomo Puccini in kritischen Ausgaben zu veröffentlichen.

Puccinis Werke lassen sich in zwei Gruppen unterteilen, die beide eine eigene Geschichte haben und spezifische Editionsprobleme aufwerfen. Die eine Gruppe besteht aus den zwölf Bühnenwerken, deren größter Teil wegen ihres Erfolgs weltweit verbreitet und zu Lebzeiten des Komponisten in vielen Versionen veröffentlicht wurden. Ihre Partituren zeugen von einem andauernden Revisionsprozess, den Puccini selbst sowohl in seinen Handschriften als auch in den ersten Druckausgaben vornahm und der in vielen Fällen von seinen Verlegern in Ausgaben nach seinem Tod fortgesetzt wurde. Das führt dazu, dass in den heute verfügbaren Klavierauszügen und Partituren nicht immer erkennbar ist, was dem Willen des Komponisten entspricht (der übrigens oft nicht leicht zu ermitteln ist, weil zu seiner Arbeitsweise häufige Korrekturen gehörten), wo er Eingriffe anderer gebilligt hat und was dagegen verlegerische Interventionen ohne seine Zustimmung sind.

Die zweite, vielfältigere Gruppe besteht aus den nicht für die Bühne bestimmten Kompositionen, zu denen etwa 80 Titel gehören, Vokalwerke (für Chor oder Einzelstimme mit Klavier) und Instrumentalmusik (sinfonische Stücke und Kammermusik für Streicher oder Klavier), außerdem Transkriptionen, Bearbeitungen und verschiedene Fragmente, einige davon von zweifelhafter Authentizität. Der größte Teil dieser Arbeiten entstand in der Zeit, bevor Puccini als Komponist von Opern etabliert war. Auch deshalb handelt es sich teilweise um Stücke, die unveröffentlicht blieben oder an heute fast unzugänglichen Stellen publiziert wurden, wie in alten Zeitschriften oder Sonderheften; nach Puccinis Tod erschienen sie sporadisch, meistens in zweitrangigen Verlagen. Erst seit wenigen Jahren existieren zuverlässige Ausgaben von Werken dieses quantitativ erheblichen Teils von Puccinis Œuvre, bis jetzt allerdings beschränkt auf die gängigeren Titel.

Für die Bühnenwerke bedeutet die kritische Ausgabe eine unerlässliche philologische Rekonstruktion, die zuverlässige Texte bietet, Rechenschaft ablegt über ihre Geschichte (was in den Fällen von *Le Villi*, *Edgar*, *Madama Butterfly* und *La rondine* jeweils mehr als eine Fassung bedeutet) und dabei nicht nur die verschiedenen Schichten im Bestand aller Handschriften analysiert, sondern auch alle anderen verfügbaren Materialien und die zahlreichen Ausgaben, die zu Puccinis Lebzeiten und nach seinem Tod veröffentlicht wurden. Bei den nichttheatralischen Werken – bedeutsam für ein vollständiges Verständnis von Puccinis künstlerischer Gestalt – strebt die kritische Ausgabe eine systematische Publikation aller bekannten Kompositionen an.

Die Edition der musikalischen Werke ist folgendermaßen gegliedert:

- I. Bühnenwerke
- II. Instrumentalmusik
 1. Orchesterwerke
 2. Kompositionen für Klavier oder Orgel
 3. Kompositionen für Quartett
- III. Vokalmusik
 1. Chorwerke
 2. Messa a 4 voci
 3. Lieder für Gesang und Klavier
- IV. Transkriptionen, musikalische Widmungen, Fragmente, Skizzen und zweifelhafte Zuschreibungen.

Editorische Notiz

Die Partituranordnung wird dem heute üblichen Standard angeglichen: Holz, Blech, Schlaginstrumente, Harfe/Orgel, Vokalstimmen, Streicher. Für die Instrumente und Singstimmen werden die heutigen italienischen Bezeichnungen in heutiger Schreibweise verwendet. Abweichende Instrumentennamen und abweichende Partituranordnung der Quelle werden im Kritischen Bericht beschrieben.

Die Einleitung sowie Teil I und II des Kritischen Berichts werden in Italienisch, Deutsch und Englisch gedruckt, Teil III jedoch nur in Englisch.

Die Orthografie der Texte folgt den heute gültigen Regeln, unabhängig von der jeweiligen Quelle. Von den heutigen Regeln abweichende Grammatik oder Lautung wird hingegen beibehalten.

Maßgeblich für die Orthografie italienischer Vokaltex-te ist: Tullio De Mauro, *Il dizionario della lingua italiana*, Paravia, Turin 2000.

Foreword

The goal of the musical section of the *Edizione Nazionale delle Opere di Giacomo Puccini* is the publication of critical editions of all the known compositions of Giacomo Puccini.

Puccini's musical compositions may be subdivided into two groups, each of which had their own history and present specific editorial problems. One group consists of the 12 operas, most of which, due to their eventual celebrity, spread throughout the world and, while the composer was alive, were published in several versions. The musical scores of these compositions are witnesses of a process of continual revision, carried out by the composer himself in autograph manuscripts and in the first printed editions, and in many cases independently continued by the editors in the publications issued after his death. So much so that, in the piano-vocal reductions and orchestral scores available today, it is not always clear what the composer intended (in itself not easy to decipher, since random second thoughts were a frequent part of his *modus operandi*), what was contributed by others approved by the composer, and what was instead editorial meddling independent of the composer.

A second, more diverse group consists of around 80 non-theatrical compositions, divided into separate pieces for voice (works for chorus or solo voices and piano) and for instruments (symphonic works, chamber music for strings or piano), as well as various transcriptions, paraphrases and fragments, some of dubious origin. Most of these works date from the period before Puccini's establishment as a composer of theatrical works. Therefore, some remained unedited or were printed in publications which today are nearly inaccessible, such as antiquated periodicals or single editions of magazines; after Puccini's death they were the objects of sporadic editions which appeared for the most part in publications of second-class editors. Only in recent years have there existed reliable editions of this conspicuously numerous part of Puccini's works; nonetheless, for the moment such editions are limited to the most significant titles.

Therefore, for the theatrical works, the critical edition implies mandatory philological restoration: it provides accurate texts, gives an account of their history (which in the case of *Le Villi*, *Edgar*, *Madama Butterfly*, and *La rondine* considers more than one version by the composer), and distinguishes therein between the various layers of revisions in all the autographs, as well as in the available materials of origin and the numerous editions published during the course of the composer's life and after his death. For the non-theatrical compositions – important for a complete definition of Puccini's character – the critical edition aims at the systematic publication of all his known pieces.

The overall plan of the musical editions is thus divided into the following parts:

- I. Operas
- II. Instrumental music
 1. Orchestral compositions
 2. Compositions for piano or organ
 3. Compositions for quartet
- III. Vocal music
 1. Choral compositions
 2. Messa a 4 voci
 3. Songs for voice and piano
- IV. Transcriptions, musical dedications, fragments, sketches, and works of dubious origin.

Editorial Note

The organization of the score is adapted to standard contemporary practice: woodwinds, brass, percussion, harp/organ, voices, strings. For the instruments and voices the modern spelling of Italian designations for terms is employed. Differing instrument names and a different layout of the score in the source are treated in the Critical Report.

The introduction and part I and II of the Critical Report are printed in Italian, German and English; part III is rendered only in English.

Italian spelling follows the rules which apply today, independent of the particular source. On the other hand, grammar or pronunciation are retained.

The authoritative source for the spelling of Italian singing text is: Tullio De Mauro, *Il dizionario della lingua italiana*, Paravia, Turin, 2000.

Introduzione¹

Giacomo Puccini scrisse le composizioni per orchestra pubblicate in questo volume nell'arco di otto anni, a cavallo fra gli anni '70 e '80 del XIX secolo. Per lui quel periodo coincise col compimento del percorso di formazione, fra l'Istituto musicale «Pacini» di Lucca e il Conservatorio di Milano, dove ottenne il diploma nel luglio 1883. Per il sistema della musica strumentale italiana fu il tempo in cui – a Milano come a Lucca, a Roma come a Firenze e Torino – alle società del quartetto, nate negli anni '60 con l'intento di diffondere musiche strumentali di ogni tipo, si andarono affiancando vere e proprie società concertistiche, gestite da professionisti e più solidamente attrezzate per affrontare con efficacia la produzione sinfonica internazionale. Col loro avvento il panorama del sinfonismo si arricchì di una più agguerrita destrezza orchestrale, si istituirono stagioni più o meno regolari, si fece tesoro della conoscenza di nuovi modelli compositivi (per esempio, nel 1878 si tenne la prima esecuzione italiana di un poema sinfonico di Liszt) e si diede la possibilità di ascoltare brani degli autori più dibattuti a livello europeo, dagli assaggi per frammenti dei drammi di Wagner alle sporadiche apparizioni delle Sinfonie di Brahms. Tutti fattori che stimolarono anche nei compositori italiani la ricerca di prospettive eterogenee sia rispetto all'impianto della sinfonia alla Rossini – ancora imperante nella produzione nazionale almeno fino alla metà del secolo – sia rispetto alla sinfonia classica.

A Milano, il giovane Puccini si trovò immerso in uno dei contesti più vivaci e ricettivi. A ispirarlo fu soprattutto il violinista e compositore Antonio Bazzini, prima docente di composizione e poi anche direttore del Conservatorio. All'insegnamento di Bazzini si deve l'incentivo alla pratica del pezzo singolo, improntata all'estetica del poema sinfonico, che sviluppa un numero ristretto di idee musicali, secondo una logica di tipo espressivo più che formale. Un marchio «di scuola» impresso tanto nei pezzi pubblicati in questo volume (per lo più libere fantasie orientate verso una condotta narrativa dei temi), quanto nei lavori coevi – preludi, scherzi, bozzetti – di compagni di studi, fra i quali anche Alfredo Catalani.

Conseguito il diploma, Puccini non compose altra musica per orchestra e incominciò a disseminare brandelli del suo piccolo repertorio sinfonico in ambito operistico. Dall'opera d'esordio, *Le Villi*, fino alla piena maturità di *Madama Butterfly*, i travasi sistematici di motivi o di brani pressoché interi cavati dalle opere qui pubblicate testimoniano la sua consapevolezza della sostanziale omogeneità estetica fra il versante orchestrale e quello operistico e la possibilità riconosciuta ai due generi di fecondarsi reciprocamente, mediante scambi resi possibili dalle concordanti modalità di costruzione e di trasformazione motivica. Tanto che il percorso avviato con le composizioni per orchestra andò idealmente perfezionandosi nel sinfonismo «drammatico» di brani come la *Parte sinfonica* delle *Villi* o l'*Intermezzo* di *Manon Lescaut*. Incroci nei quali si ravvisa la tendenza tutta italiana di declinare in un sistema interconnesso opera/sinfonismo le istanze poste dal *Musikdrama* di Wagner: uno dei temi che maggiormente solleccarono la fantasia di Puccini nei suoi anni di formazione.

Preludio a orchestra (SC 1)²

Il *Preludio a orchestra* di Giacomo Puccini fu terminato a «Lucca, adì 5 agosto 1876» (come recita una nota dell'autore nell'ultima pagina del manoscritto), ed è la composizione che inaugura il catalogo delle sue opere.³ Il brano era stato citato per la prima volta da Karl Gustav Fellerer,⁴ ed è descritto in un articolo del 1959 dall'ultimo proprietario la cui identità fosse nota, il collezionista Natale Gallini, che ne aveva riprodotto l'ultima pagina in facsimile.⁵ Dopo la morte di Gallini nel 1983, i manoscritti in suo possesso vennero ceduti, e del *Preludio* si persero le tracce fino a quando non fu posto in vendita da un collezionista rimasto anonimo, e acquistato dal Comune di Lucca nell'estate del 1999. La grafia ordinata lascia pensare a un lavoro destinato a un concerto, di cui però non si trova riscontro nei documenti d'epoca, pertanto la prima esecuzione in tempi moderni (1999) è probabilmente anche da considerarsi come la prima assoluta del lavoro.⁶

Purtroppo l'autografo in copia calligrafica (fonte unica del lavoro editoriale) ci è pervenuto mutilo di almeno un foglio.⁷ Nonostante questa lacuna, il brano è un'occasione preziosa per apprezzare le doti del Puccini studente, allora diciassettenne, che aveva conosciuto appena quattro mesi prima il mondo del grande melodramma assistendo a una recita di *Aida* a Pisa (nel marzo del 1876). Il breve brano – probabilmente 79 battute in tutto, di cui 67 distribuite sulle dieci pagine superstiti – non è un capolavoro, né sarebbe lecito attenderselo da un compositore alle prime armi e per giunta non dotato di talento precoce. Tuttavia l'impianto formale propone qualche ingegnosità, in termini di riprese e di giochi tematici che intrecciano le sezioni in cui si divide, secondo lo schema:

1. X: introduzione, con un primo motivo in Mi minore, bb. 1–23;
2. A: esposizione del tema principale in Mi maggiore, bb. 24–36;
3. X': ripresa del motivo iniziale, ma alla relativa minore, Do diesis, bb. 37–42;
4. AA: ripresa del motivo principale nel tono d'impianto, bb. 43–52;
5. X'': coda basata su una variante del motivo iniziale, bb. 53–67.

¹ I paragrafi *Preludio a orchestra* e *Preludio sinfonico* sono di Michele Girardi, il paragrafo *Scherzo e Trio in Fa* di Virgilio Bernardoni, i paragrafi *Adagetto e Capriccio sinfonico* di Dieter Schickling.

² Le sigle usate qui di seguito corrispondono a quelle contenute in Dieter Schickling, *Giacomo Puccini. Catalogue of the Works*, Bärenreiter, Kassel, 2003 (in seguito *Schickling, Catalogue* o *SC*).

³ Cfr. *Schickling, Catalogue*, pp. 61–63.

⁴ Cfr. Karl Gustav Fellerer, *Giacomo Puccini*, Athenaeon, Potsdam, 1937, pp. 18, 116–117; la descrizione del brano data da Fellerer e da Gallini nell'articolo del 1959 (vedi la nota seguente) fu ripresa in seguito da altri commentatori (cfr. *Schickling, Catalogue*).

⁵ Natale Gallini, *Gli anni giovanili di Giacomo Puccini*, «L'approdo musicale», 11/6, 1959, pp. 28–52: 29. L'autografo è pubblicato a cura di chi scrive in «Studi pucciniani», vol. 4, Olschki, Firenze, 2010, pp. 105–122.

⁶ Il *Preludio* è stato eseguito nella Basilica di San Frediano a Lucca, il 6 ottobre 1999, diretto da Riccardo Muti alla guida dell'Orchestra filarmonica della Scala, nella trascrizione di chi scrive, e successivamente inciso da Riccardo Chailly con l'Orchestra sinfonica di Milano Giuseppe Verdi (*Puccini Discoveries*, Decca, 2004).

⁷ A questo proposito si veda il Commento critico, I. La fonte. Una prima edizione critica, contenente anche una ricostruzione delle battute mancanti fatta da Wolfgang Ludewig, è uscita nel 2005 presso Carus-Verlag (Carus 16.204).

La qualità delle melodie principali è davvero ragguardevole, e se nel mesto peregrinare del motivo iniziale in minore si può già riconoscere il potenziale autore di *Manon Lescaut*, anche l'orchestrazione e l'armonia, sovente intrisa di cromatismi pungenti, riservano più di una lieta sorpresa. Ma soprattutto è rimarchevole la tendenza, che Puccini ampiamente dimostra in queste pagine, a mettere da parte le strutture convenzionali per sperimentare nuove soluzioni. Lo si coglie nel modo in cui sfrutta la sequenza melodica principale (bb. 24–27) riproponendola pressoché immutata, o in varianti minime ma sempre significative. Nella sezione 2.A la espone e poi la riprende un tono sopra, in 4.AA la affida al clangore di trombe e tromboni e poi fa scivolare la ripresa di mezzo tono, portandosi con eleganza per qualche istante nella tonalità lontana di Fa maggiore, per conferire maggior enfasi all'ultima ripresa letterale che precede la coda.

Questo procedimento, che attua il fissaggio di una formula melodica ricorrente, configura un preciso rapporto dialettico col motivo iniziale X (bb. 1–4) e le sue varianti X' (bb. 37–40, dove la ripresa al relativo minore sposta l'asse dell'intera composizione verso Mi maggiore nonostante il rilievo del minore iniziale) e X'' (bb. 57–62, una sequenza discendente, basata sul metro della cellula generatrice, semiminima col punto seguita da tre crome).

Una contrapposizione così efficacemente realizzata fra un tema brillante e un motivo inquieto è già un buon risultato per un principiante qual era Puccini nel 1876. Ma si ascolti attentamente l'introduzione, dove Mi minore e Mi maggiore sono collegate da Do minore in un clima reso più teso dal continuo trascolorare di settime di varie specie, e forse questo giovane lucchese nato per trionfare sui palcoscenici del mondo intero ci potrà apparire in un'altra luce, quella di un armonista già capace di muoversi con originalità poetica. Questo *Preludio* dimostra inoltre come Puccini, ancora privo di contatti teorici e pratici con la grande musica italiana ed europea, avesse doti naturali, e del tutto peculiari, per il trattamento formale e coloristico dell'orchestra, ed è una conquista critica di portata notevole.

«Potessi essere un sinfonico puro (?) ingannerei il mio tempo e il mio pubblico»,⁸ ebbe a scrivere nel 1920 lo stesso musicista, tuttavia io credo che nel suo caso, e per il bene dei pubblici del mondo intero, sia meglio un rimorso che un rimpianto.

Preludio sinfonico (SC 32)

Il *Preludio sinfonico* in La maggiore di Puccini fu portato a termine nel «luglio 1882 [a] Milano», come recita una nota dell'autore nell'ultima pagina di una copia della partitura:⁹ è la seconda composizione nel genere, dopo il *Preludio a orchestra* in Mi degli anni lucchesi (1876).¹⁰ Una prima stesura del pezzo fu probabilmente completata nel giugno 1882, come attesta un frontespizio autografo («Preludio sinfonico | Giacomo Puccini | Giugno 1882», cfr. Commento critico, Le fonti, B.1).¹¹ Essa non corrispondeva ancora al brano che avrebbe debuttato il 15 luglio del 1882 al Conservatorio di Milano nel secondo di tre saggi finali dell'anno accademico 1881–1882, e che valse al lucchese, allora ventiquattrenne, una «gran menzione»:¹² Puccini aveva infatti operato un vasto taglio, riducendo le proporzioni del lavoro da 193 alle attuali 167 battute (ne sostituì 38 della parte centrale con 12 di raccordo).¹³ L'esecuzione milanese fu probabilmente l'unica quando Puccini era ancora vivo. Il lavoro venne pubblicato per la prima volta nel 1977, in una forma assai poco attendibile, da Pietro Spada

(Elkan-Vogel, Bryn Mawr, USA) e per la prima volta in un'edizione critica nel 2009 da Carus-Verlag (Carus 16.206).

La decisione di sopprimere una sezione vasta (quasi un quinto del totale), che conteneva uno sviluppo farcito di progressioni dall'andamento meccanico – la si può leggere, sia pure con qualche difficoltà, sotto ai segni e ai fogli incollati sulle parti d'orchestra –, è un importante gesto, che ci consente di cogliere qualche tratto del processo compositivo del giovane Puccini. Se nel *Capriccio sinfonico* del 1883, brano per orchestra successivo e anch'esso tributo agli studi di Conservatorio, il musicista avrebbe «scialato da gran signore», distribuendo splendide melodie a piene mani, nel comporre il *Preludio sinfonico*, al contrario, fu assai parco, e volle mantenere questa coerenza tagliando una parte che forse ritenne ridondante, e oltretutto più palesemente vicina alla maniera del suo maestro Amilcare Ponchielli, incline all'enfasi in più di qualche occasione. L'intero *Preludio* si basa infatti sul progressivo sviluppo di un materiale concentrato nelle canoniche 8 battute iniziali, costruito su un unico tema e su un tessuto armonico compatto, ad arte modificato in seguito puntando soprattutto sul dettaglio. Puccini seppe cogliere, cioè, una peculiarità della forma che richiedeva proporzioni ben calcolate.

All'inizio il motivo viene presentato in una versione diatonica, che si snoda con frequenti ritardi sopra accordi di settima di varie specie (prevalentemente terza e prima, cfr. bb. 1–8); immediatamente riproposta con venature cromatiche (bb. 9–12), la prima semifrase della melodia slitta ancora su una settima di terza specie, subito diminuita (b. 12). L'opposizione diatonico-cromatico così immediatamente tratteggiata, viene poi rafforzata da due ulteriori varianti nella testa del tema nei cicli successivi. Nella prima, l'intervallo di sesta maggiore ascendente (b. 20) imprime un appassionato slancio lirico al brano,¹⁴ che crea contrasto con il ripiegamento interiore nella seconda variante; qui l'aggiunta di un ulteriore intervallo cromatico accresce il carattere tormentato della melodia (b. 31), mentre l'organicità dei cicli viene ottenuta mantenendo sempre come riferimento sotterraneo lo schema metrico che riaffiora in diverse declinazioni della melodia tematica (♩ ♩ ♩), con varianti per aumentazione e sincopi ansiose (♩ ♩ ♩), o per diminuzione (♩ ♩ ♩), b. 112 e segg.

⁸ Puccini a Giuseppe Adami del novembre 1920, in Giacomo Puccini, *Epistolario*, a cura di Giuseppe Adami, Mondadori, Milano, 1928; rist.: 1982, n. 179, p. 167 (trascrizione dall'originale).

⁹ Cfr. *Schickling, Catalogue*, p. 83 (C.1).

¹⁰ Per molto tempo gli studiosi hanno ritenuto che il *Preludio sinfonico* fosse contemporaneo del *Preludio a orchestra* del 1876, con il quale veniva spesso confuso, nonostante si fossero perse le tracce della partitura di quest'ultimo brano, riapparsa solo nel 1999 e pubblicata da Carus nel 2005, a cura di chi scrive (Carus 16.204).

¹¹ Il primo a collocare la composizione del *Preludio* alla data esatta fu Alberto Cavalli (*I frammenti pucciniani di Celle*, in *Critica pucciniana*, La Nuova Grafica Lucchese, Lucca, 1976, pp. 16–34: 20), che si era basato sul frontespizio autografo conservato al Museo Puccini di Celle di Pescaglia.

¹² Traggio questa notizia da un saggio di Michael Elphinstone (*Le prime musiche sinfoniche di Puccini: quanto ne sappiamo*, «Quaderni pucciniani», III, 1992, pp. 115–162: 127), pagine tuttora imprescindibili per chi voglia accostarsi alla musica del Puccini degli anni che precedono il debutto operistico. L'articolo, oltre a contenere cronache giornalistiche di difficile reperimento, ospita una estesa analisi del materiale per l'esecuzione del *Preludio sinfonico*, e una tabella, quasi sempre precisa, delle differenze fra le parti (autografe e in copia, cfr. Commento critico, Le fonti, B.2 e C.2) e la bella copia della partitura, ricavata per la Biblioteca del Conservatorio di Milano (cfr. Commento critico, Le fonti, C.1).

¹³ Per una ricostruzione del taglio, vedi pp. 46 e segg.

¹⁴ Si pensi a uno dei salti di sesta ascendente più celebri, quello del protagonista del drame lyrique di Jules Massenet *Werther* (1892) nel finale della romanza «Pourquoi me réveiller» ($Do\sharp_3-La\sharp_3$), che è un vero e proprio grido di disperazione mascherata da illusione, per capire come il clima estetico della fin de siècle circolasse in Europa, al di là delle tradizioni nazionali, e senza priorità rigorosamente stabilite fra i generi musicali.

La mancanza di suoni gravi determina una sonorità incorporea,¹⁵ basata inizialmente sull'opposizione di gruppi timbrici omogenei – strumentini prima, archi poi – che, pur presentandosi in ordine inverso, richiama il preludio di *Lohengrin* (anch'esso in tonalità di La maggiore) così come allude a Wagner il movimento delle parti a corale. Puccini alterna con abilità i diversi profili del tema, e muove l'agogica, dall'iniziale *Andante mosso* (♩) a *Animato*, b. 50, dove cambia il tempo a ♩ (♩) e la melodia dei violini, nella sua manifestazione più lirica, viene accompagnata dall'arpa. L'andamento si fa più celere nella sezione *Un poco più animato* (da b. 75), costellata di *ritardandi*, *allargandi* e *ritenuti*, dove l'orchestra si raccoglie e i timbri si mescolano con passo aggraziato, per preparare il successivo contrasto. Gli strumenti iniziano a coagularsi per blocchi su frammenti di progressione cromatica (*stringendo*, da b. 96) e le sonorità si rispondono nel *crescendo* generale, sospinto con energia dalle trombe e tromboni, cui si aggiungono legni e altri ottoni, tutti poggiati su una scala cromatica ascendente per valori larghi, sostenuta dal *tremolo* degli archi. Si giunge così allo *Höhepunkt* dove il tema esplode a *tutta forza* (b. 112) nella versione più cromatica, affidata a corni e trombe sul pedale di tromboni e oficleide, e sormontata da figure ostinate in semicrome degli archi e dei flauti con l'ottavino. Conquistato l'apice, il *Preludio* precipita verso la conclusione: dopo il *più che fortissimo* di b. 122 emergono lacerti tematici minati da appoggiature languide, che alludono a una ripresa, mentre invece si spengono subito, innestando la coda (*Poco più lento*, b. 128), in un clima di fasce armoniche tenute. L'orchestra firma il brano distendendosi su una cadenza di ampio respiro armonico (*Più lento*, b. 155) che propone una brusca digressione nel circolo delle quinte, spostandosi da Do a Fa prima di tornare al La maggiore d'impianto.

Questo *Preludio sinfonico*, a differenza del *Preludio a orchestra* d'esordio, è un brano pienamente riuscito e, come il ben più frequentato e apprezzato *Capriccio sinfonico*, fornisce materiale melodico alla musica operistica di là da venire:¹⁶ se la generosa invenzione profusa in quest'ultimo brano ha fatto sì che almeno un tema sia rimasto nella coscienza di ogni ascoltatore (perché apre *La bohème* e ne costella la partitura), il *Preludio* s'impone come episodio più innovativo dal punto di vista del trattamento formale, e offre, nonostante la sua matrice "scolastica", un esempio già maturo di come Puccini sapesse utilizzare la tecnica della variazione, melodica e armonica, a fini espressivi, procedimento che avrebbe trovato tante applicazioni nel suo teatro musicale.

Scherzo (SC 34) e Trio in Fa (SC 52)

Fino al 2014 lo *Scherzo* in la minore era noto soltanto in una stesura per archi (registrata col numero di catalogo SC 34) e il suo legame con quel che resta della partitura del *Trio* in Fa maggiore SC 52 non era documentabile sulle fonti. La recente acquisizione da parte della Fondazione Giacomo Puccini di Lucca di 2 fogli manoscritti di un brano per orchestra, il primo dei quali recante in testa l'indicazione autografa «All° Vivo | Scherzo | G. Puccini», ha permesso di ricomporre l'ordine di una serie di fogli sciolti, finora considerati abbozzi preparatori dell'opera *Le Villi*,¹⁷ e di ricostruire la partitura dello *Scherzo* come opera autonoma per orchestra. In base a appunti e indicazioni in essa contenuti ora è anche possibile attestare che effettivamente Puccini concepì il *Trio* SC 52 per la versione orchestrale dello *Scherzo*.

Una serie di dettagli conferma l'accoppiata *Scherzo-Trio* in un'unica composizione: la coerenza tonale del *Trio* con l'indicazione annotata

da Puccini alle bb. 52–55, nella parte dei timpani dello *Scherzo* («si cambia in do-fa»), che prelude a una prosecuzione con un pezzo nel tono di Fa maggiore (o minore); la perfetta applicabilità dell'orchestrazione dello *Scherzo* all'unico abbozzo parziale di partitura del *Trio*, scritto senza l'indicazione degli strumenti; il legame del motivo dell'episodio di raccordo *Trio-Scherzo* (b. 60 in SC 52.A.2) con un elemento del tema di quest'ultimo (violini I, b. 8). Tuttavia, nessuna fonte nota testimonia che Puccini abbia portato a termine il *Trio*, completando in tal modo la composizione dell'intero brano. La stessa partitura dello *Scherzo* è ancora una stesura *in progress*, zeppa di ripensamenti e di correzioni, soprattutto nelle parti degli strumenti a fiato. Non si ha neppure notizia che i due brani insieme, o anche uno soltanto di essi, siano mai stati eseguiti in vita di Puccini.¹⁸

Sia gli autografi dello *Scherzo*, sia gli abbozzi del *Trio* sono privi di datazione. L'unica data che si legge nelle carte – 16 dicembre 1882 – è posta sotto lo schizzo di un motivo che non ha nulla a che fare con le due composizioni. Da tale indizio si può presumere che Puccini avesse per le mani questi materiali nell'autunno-inverno 1882, quindi prima di avviare la composizione delle *Villi* e prima di aver conseguito il diploma al Conservatorio di Milano. È molto probabile, perciò, che si tratti di una composizione del periodo di studio, antecedente al *Capriccio sinfonico*. Rispetto al *Preludio sinfonico* SC 32, di cui sarebbe quasi coevo, lo *Scherzo* si distingue per un profilo motivico essenziale e nervoso,¹⁹ focalizzato soprattutto sul quintetto degli archi che suona da cima a fondo e prevale nella tessitura orchestrale. L'unico breve saggio di orchestrazione del *Trio* punta invece a un amalgama più denso e pastoso.

La partitura ricostruita dello *Scherzo* non offre indizi per interpretare la sua relazione col quartetto per archi al quale Puccini lavorò nel periodo di studio a Milano;²⁰ relazione che rimane problematica, nonostante 34.B.1 attesti l'esistenza della stesura completa per un insieme di archi a quattro, formato da violini primi e secondi, viole e violoncelli, con buona probabilità antecedente alla versione per orchestra.²¹

¹⁵ La rarefazione timbrica dell'inizio, che condiziona lo sviluppo dell'intero *Preludio*, viene favorita dal movimento parallelo discendente dei legni (bb. 1–2), con le quinte che emergono nel movimento delle parti.

¹⁶ La sezione tagliata del *Preludio* fornì lo spunto per il postludio al coro introduttivo delle *Villi* (dal n. 13), e altre 51 bb. del lavoro nutrono una scena dell'atto secondo della prima versione di *Edgar*, poi tagliata (cfr. Elphinstone, cit., pp. 142–143, e Schickling, *Catalogue*, p. 85).

¹⁷ Così sono classificati in *Schickling, Catalogue*, cfr. 60.A.II.8.a, 60.A.II.10.a–b alla p. 136.

¹⁸ La prima esecuzione assoluta si è tenuta al Teatro del Giglio di Lucca, il 29 novembre 2014, da parte dell'Orchestra del Teatro Carlo Felice di Genova, diretta da Giuliano Carella. Il brano è stato eseguito secondo l'edizione preparata dal Centro studi Giacomo Puccini: Giacomo Puccini, *Scherzo in La SC 34 – Trio in Fa SC 52*, Partitura per orchestra, Ricostruzione delle fonti di Dieter Schickling e Gabriella Biagi Ravenni, Edizione a cura di Virgilio Bernardoni, Completamento dell'orchestrazione del *Trio in Fa* di Virgilio Bernardoni, Centro studi Giacomo Puccini, Lucca, 2014.

¹⁹ L'attacco del brano, fra l'altro, richiama un disegno di tre note in ritmo anapesto, ricorrente in uno *Scherzo per Istrumenti ad Arco* di Ranieri Cagnacci, di cui si conservano partitura (a stampa: Lucca, Milano, n. 24814) e parti (a stampa e manoscritte) nel fondo della Società Orchestrale Boccherini di Lucca (Lucca, Biblioteca Statale, manoscritti E, busta VI-3). La mano che ha copiato le parti di questa composizione – come di parecchie altre conservate nel fondo – è di Puccini.

²⁰ Cfr. le lettere 1881.03.11.a e 1882.02.24.a in *Giacomo Puccini. Epistolario*, I: 1877–1896, a cura di Gabriella Biagi Ravenni e Dieter Schickling, Olschki, Firenze, 2015, n. 10 e 14, pp. 14 e 18 (Edizione Nazionale delle Opere di Giacomo Puccini).

²¹ Un'edizione per quartetto d'archi del solo *Scherzo*, basata su 34.B.1 è pubblicata in Giacomo Puccini, *Scherzo in la minore per quartetto d'archi*, a cura di Pietro Spada, Boccaccini & Spada, Roma, 1985. Lo *Scherzo* e il *Trio*, quest'ultimo in una versione ridotta a 4 parti, sono inclusi insieme come terzo movimento in *Quartetto in Re*, a cura di Dieter Schickling, Trascrizione, revisione e integrazione del secondo e quarto movimento di Wolfgang Ludewig, Ricordi, Milano, 2001; la prima esecuzione è avvenuta al Teatro del Giglio di Lucca, il 18 maggio 2001, da parte del Quartetto Borciani.

Preludio a orchestra SC 1

Giacomo Puccini
1858–1924

Allegro moderato

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do

Fagotto I, II

Corno I, II
in Mi

Tromba I, II
in Mi

Trombone I, II, III

Oficleide

Timpani in
Mi – Si

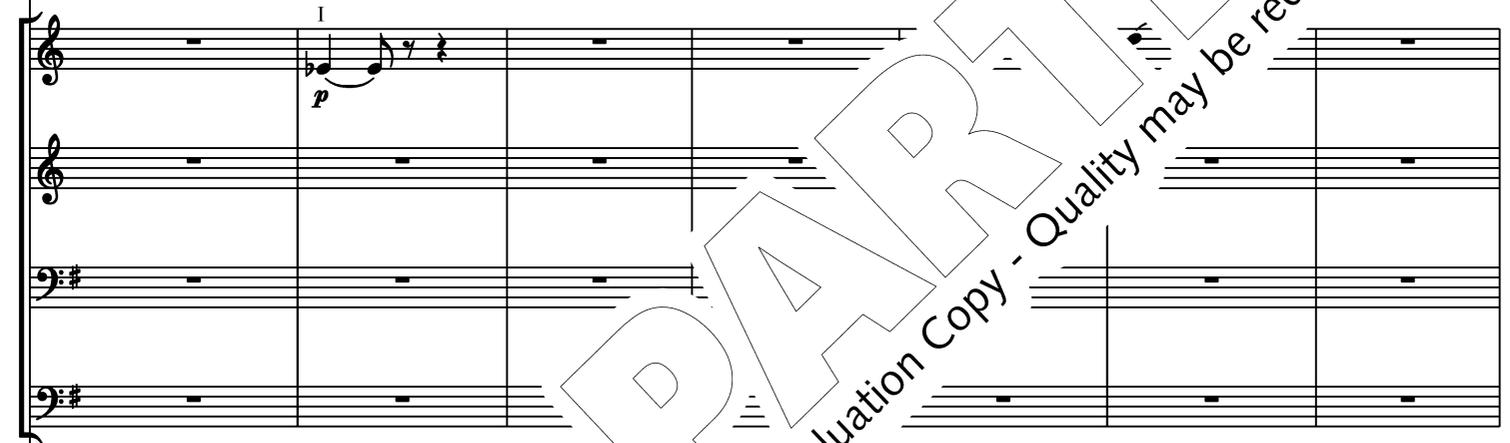
Violino I

Cello e basso

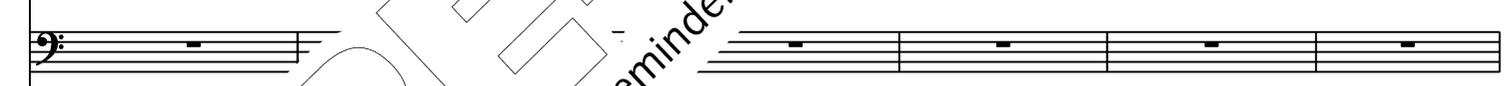
8



Musical score system 1, measures 1-7. It features a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *p* and *f*. A first ending bracket labeled '1' spans measures 6 and 7.



Musical score system 2, measures 8-11. It features a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *p* and *f*. A first ending bracket labeled '1' spans measures 8 and 9.



Musical score system 3, measures 12-15. It features a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *p* and *f*.



Musical score system 4, measures 16-20. It features a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *p* and *f*. A first ending bracket labeled '1' spans measures 16 and 17. A magnifying glass icon is located in the bottom right corner of the system.

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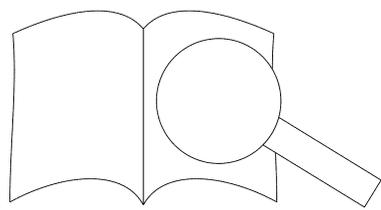
15

rall. e dim.

rall. e dim.

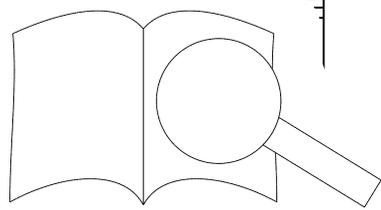
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22

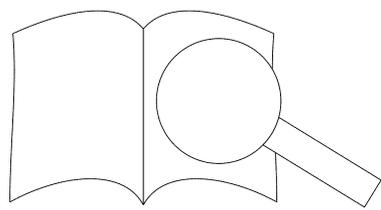
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27

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* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

33

rall. Tempo I

rall. Tempo I

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The musical score consists of several systems of staves. The first system includes five staves: two grand staves (treble and bass clef) and three individual treble clef staves. The second system has four staves: two grand staves and two individual bass clef staves. The third system has three staves: one grand staff and one individual bass clef staff. The fourth system has four staves: two grand staves and two individual bass clef staves. The fifth system has three staves: one grand staff and one individual bass clef staff. The sixth system has four staves: two grand staves and two individual bass clef staves. The seventh system has three staves: one grand staff and one individual bass clef staff. The eighth system has four staves: two grand staves and two individual bass clef staves. The ninth system has three staves: one grand staff and one individual bass clef staff. The tenth system has four staves: two grand staves and two individual bass clef staves. The score includes various musical notations such as triplets (marked with '3'), sixths (marked with '6'), and pizzicato (marked with 'pizz.'). There are also dynamic markings like 'p' and 'pp'. The score is overlaid with a large watermark 'PROBE' and a smaller watermark 'Carus-Verlag'.

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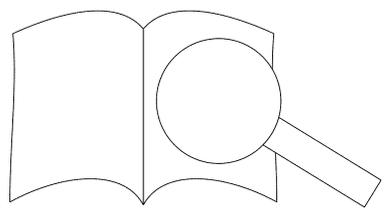
48

ff
a 2
ff
a 2
ff
ff

ff

arco
arco 3
arco 3
arco 3
ff

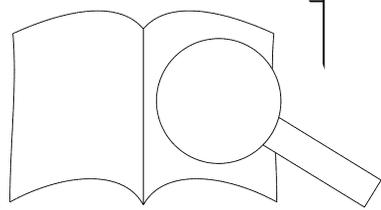
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51

stentato pesanti dim.

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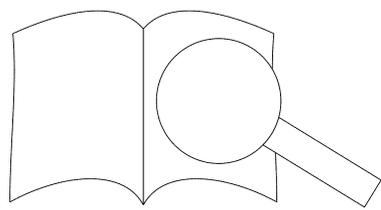


56

calando sempre

calando sempre

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61

stringendo cresc.

Adagio

pp

f

ff

a 2

p

a 3

ff

stringendo cresc.

Adagio

p

f

ff

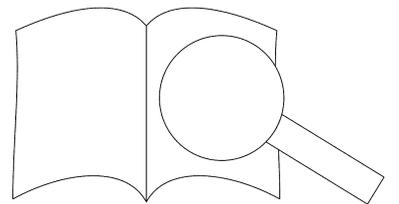
Preludio sinfonico SC 32

Ottavino
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti
2 Fagotti

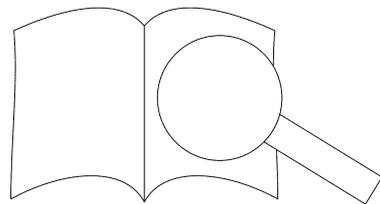
4 Corni
2 Trombe
3 Tromboni
Oficleide
Timpæ
Græ
Piat.

Cello
Contrabbasso

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Preludio sinfonico SC 32

Andante mosso

Ottavino

Flauto I, II

Oboe I, II

Corno inglese

Clarinetto I, II
in La

Fagotto I, II

I, II
Corno
in Mi

III, IV

Tromba I, II
in Mi

Trombone I-III

Oficleide

Timpani in
Mi-Mi[#]-La

Gran Cassa

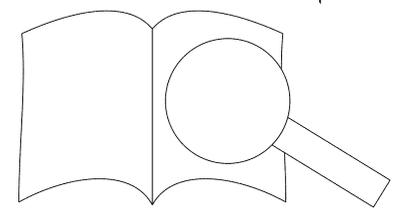
Piatti

Arpa

Contrabbasso

Andante mosso

V.



stent.

Musical score for the first system, measures 24-30. It includes staves for vocal line and piano accompaniment. The vocal line starts with a rest, then has notes in measures 25-26. The piano accompaniment features chords and melodic lines. Dynamics include *f*, *a 2*, and *dim. subito*. Performance markings include *I* and *III*.

Musical score for the second system, measures 31-37. It includes staves for vocal line and piano accompaniment. The vocal line has notes in measures 31-32 and 34-35. The piano accompaniment continues with chords and melodic lines. Dynamics include *dim. subito* and *p*. Performance markings include *stent.* and *rall.*

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31 *ppp*

ppp

ppp

pp

pp

ppp

pp

pp

pizz.

pp

37

allargando

string.

ppp

p

a 2

allargando

string.

arco

arco

arco

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43

rall.

pp

pp

sensibile

sensibile

IV

pizz.

arco

arco

pizz.

arco

sentito

rall.

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Animato

50

Picc

Musical score for Piccolo (Picc), Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Fg). The score includes dynamics such as *pp*, *p*, and *mf*, and articulation marks like *I* and *a 2*. The Flute part features a long melodic line with triplets.

Musical score for Horns (Cor), Trumpets (Tr), Trombones (Trb), and Ophicleide (Of). The Horns part includes dynamics like *pp* and *ppp*. The Ophicleide part has a *mf* dynamic.

Empty musical staff.

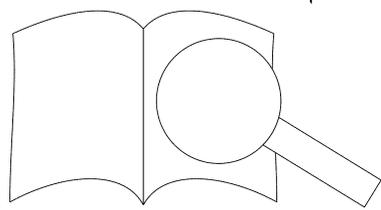
Musical score for Piano (P) and Cello/Double Bass (Cb/Cb). The Piano part features a rhythmic accompaniment with dynamics like *pp*.

Musical score for Violins (Vn) and Violas (Va). The Violins part includes dynamics like *p* and *pp*, and articulation marks like *pizz.* and *arco*. The Violas part includes dynamics like *pp* and *pizz.*.



The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate treble clef staff. The second system continues with similar staves. The third system features a grand staff and a bass clef staff. The fourth system includes a grand staff and a bass clef staff. The fifth system features a grand staff and a bass clef staff. The sixth system includes a grand staff and a bass clef staff. The seventh system features a grand staff and a bass clef staff. The eighth system includes a grand staff and a bass clef staff. The ninth system features a grand staff and a bass clef staff. The tenth system includes a grand staff and a bass clef staff. The score contains various musical notations including slurs, triplets, and dynamic markings such as *p*, *pp*, *f*, and *cresc.*. There are also markings for *stent.* and *a 2*.

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stent.

68

musical score for a string quartet, measures 68-75. The score is arranged in two systems of four staves each. The first system includes measures 68-72, and the second system includes measures 73-75. The music features complex rhythmic patterns with many triplets and sixteenth notes. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'arco', 'stent.', and 'unis.'. A large watermark 'PROBENPAPIER' is overlaid diagonally across the page.

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74

rall.

un poco più animato

Ob II

Eh

Clf

p *pp* *pp*

a 2

dolce con molta espressione

pp

a 2 *ppp*

1 *pp*

rit. 3 3 3 rit.

p *ppp*

3 3 3 3

cambia La e Mi #

3 3 3

3 3 3

3 3 3

un poco più animato

ra

con molta espressione

pp legato

rit. 3 3 3 rit.

dolce con molta espressione

pp legato

arco

ppp pizz.

3 3 3 3 3 3 3 3

allarg.

The musical score consists of several systems of staves. The first system includes a grand staff with treble and bass clefs, followed by two systems of three staves each (two treble clefs and one bass clef). The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamic markings include *ppp*, *f*, *pp*, *mf*, and *f*. Performance instructions include *rit.* (ritardando) and *smorz.* (smorzando). The score features numerous triplets and complex rhythmic patterns. A large watermark 'PROBE' is overlaid diagonally across the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. A magnifying glass icon is located in the bottom right corner of the score area.

accelerando

rall.

a tempo

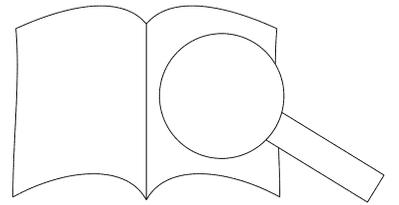
Musical score system 1, measures 1-4. It features a grand staff with treble and bass clefs. The right hand has a long melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. There are dynamic markings *pp* and *pp* in the left hand. A watermark 'PROBE PART' is visible across the system.

Musical score system 2, measures 5-8. It features a grand staff with treble and bass clefs. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with triplets and slurs. A watermark 'PROBE PART' is visible across the system.

Musical score system 3, measures 9-12. It features a grand staff with treble and bass clefs. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with triplets and slurs. A watermark 'PROBE PART' is visible across the system.

Musical score system 4, measures 13-16. It features a grand staff with treble and bass clefs. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with triplets and slurs. There are dynamic markings *rit.* and *allarg.*. A watermark 'PROBE PART' is visible across the system.

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string.

string.

cresc.

cresc.

II 3

p cresc.

a 2

cresc.

cr

pp

mf

string.

ppp

cresc.

string.

cresc.

arco

mf

cresc.

99 Ott

Fl

Ob

Clt

Fg

cresc.

a 2

2sc.

tr

pp

mp

pp

cresc. e string.

104

Violin I

Violin II

Viola

Violoncello

Kontrabaß

ff

a 2

a 2

I

e string.

allarg.

stent.

Tempo I

109

allargando

First system of musical notation, including staves for strings and woodwinds. Dynamics include *cresc.*, *f*, and *ff*. Performance instructions include *tutta forza*.

Second system of musical notation, including staves for strings and woodwinds. Dynamics include *cresc.*, *f*, and *ff*. Performance instructions include *tutta forza*.

Third system of musical notation, including staves for Gran Cassa and Piatti. Dynamics include *fff*.

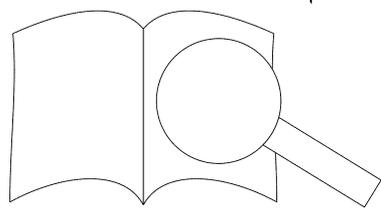
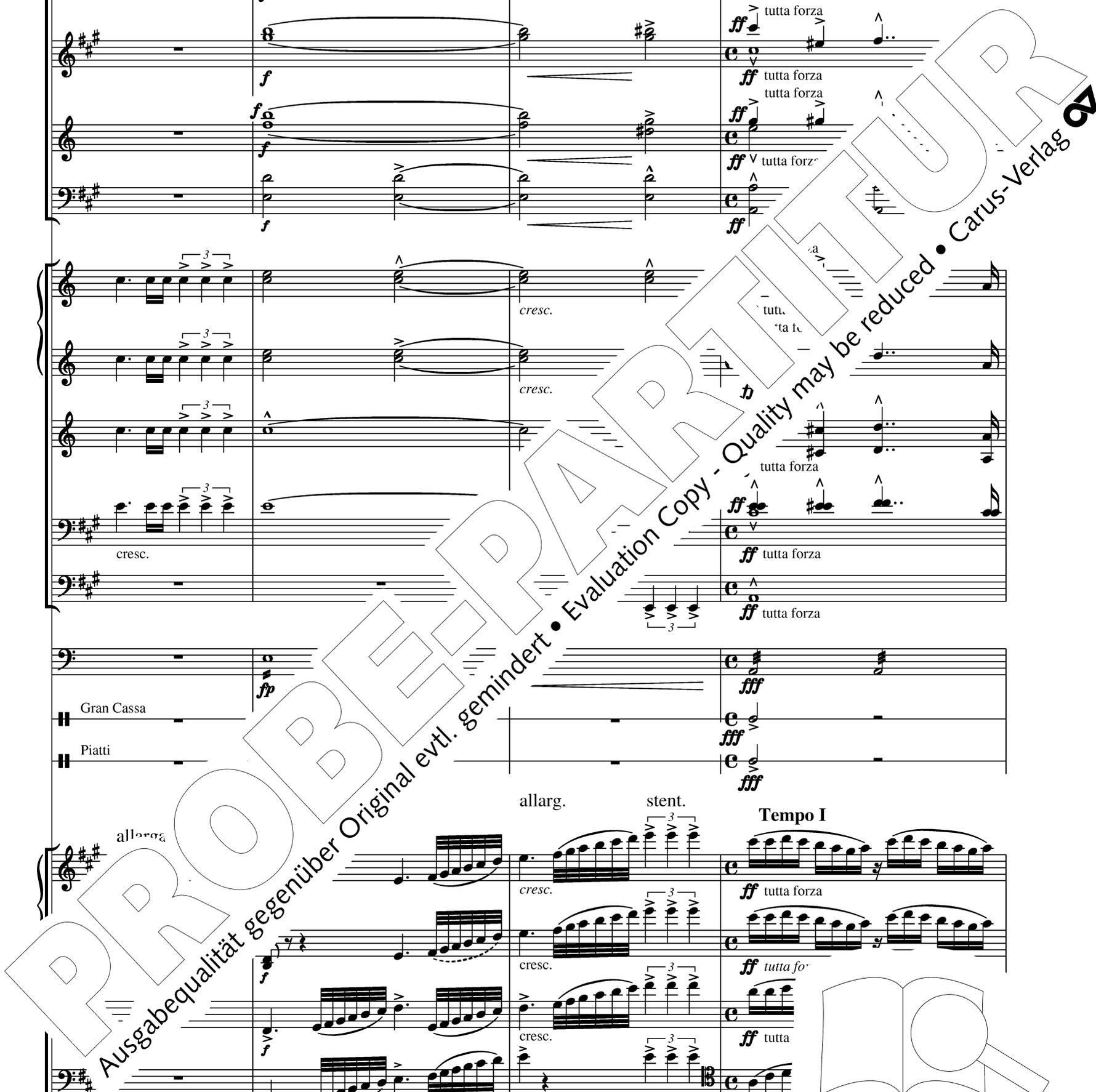
allarg.

stent.

Tempo I

allargando

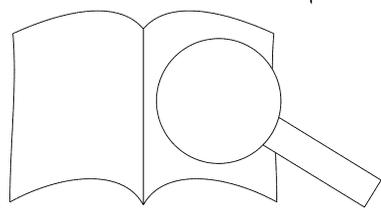
Fourth system of musical notation, including staves for strings and woodwinds. Dynamics include *cresc.*, *f*, and *ff*. Performance instructions include *tutta forza*.



Musical score for piano and guitar, measures 113-116. The score includes multiple staves for piano (right and left hand) and guitar (right and left hand). The music is in G major and 3/4 time. The piano part features a melodic line with slurs and accents, while the guitar part provides harmonic accompaniment with chords and arpeggios. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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allargando

119

The musical score consists of several systems of staves. The upper systems are for the piano, with multiple staves for the right and left hands. The lower systems include a percussion part for the 'rullo di cassa' (snare drum) and a bass line. The score is marked with dynamics such as *mf* (mezzo-forte) and *fff* (fortissimo). It includes various musical notations like slurs, accents, and articulation marks. The tempo is indicated as *allargando* (ritardando). A large watermark 'PROBEPAPIER' is overlaid diagonally across the page.

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124

allargando e diminuendo

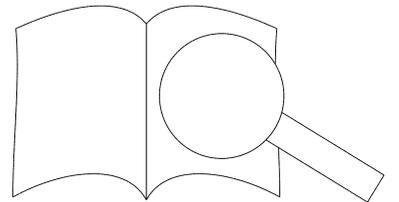
poco più lento

Musical score for the first system, measures 124-130. It features five staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'ppp'.

Musical score for the second system, measures 131-137. It features five staves with musical notations and dynamic markings like 'pp'.

Musical score for the third system, measures 138-140. It features five staves with musical notations.

Musical score for the fourth system, measures 141-147. It features five staves with musical notations and dynamic markings like 'pp con espress.', 'con sord.', and 'ppp'.



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accelerando

allargando

rall.

ppp
ppp
ppp
pp
p dolce
pp
sensible
pp

Corni
pp

ppp

Arpa

sensible
allargando
rall.
pp
mf
mf
pp
pizz.

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ppp

ppp

ppp

pp

ppp

ppp

ppp

ppp

ppp

ppp

più p

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rit.

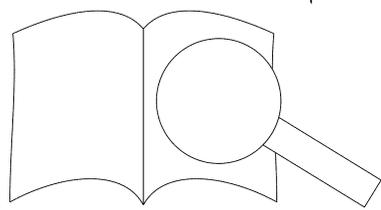
Musical score system 1, measures 1-6. Treble clef part: melodic line with slurs and ties. Bass clef part: harmonic accompaniment. Dynamics: ppp.

Musical score system 2, measures 7-12. Treble clef part: melodic line with slurs. Bass clef part: rests. Dynamics: ppp.

Musical score system 3, measures 13-18. Treble and bass clef parts: rhythmic patterns with eighth and sixteenth notes.

Musical score system 4, measures 19-24. Treble clef part: melodic line with slurs. Bass clef part: rhythmic pattern. Dynamics: ppp, rit.

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rall. a poco a poco

155

ppp
più p

pppp

più p
più p

più p
più p

più p
più p

più p

più p

più p

I

più p

più p

I

più p

stentato

stentato

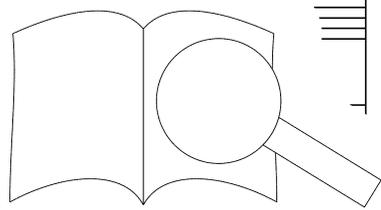
a poco a poco

più p

più p

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161

rit. molto rall.

morendo

morendo

morendo

ppp

ppp

pp

pppp

III

IV

ppp

ppp

pp

rit. rall.

morendo

morendo

morendo

morendo

morendo

morendo

pp

pizz.

pp

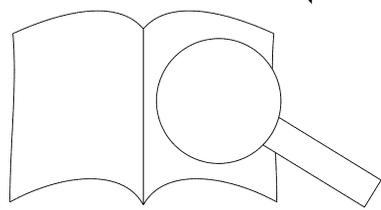
pizz.

pp

pizz.

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Appendice / Anhang / Appendix

Taglio ricostruito / Rekonstruierter Strich / Reconstructed cut

100' cresc. e allarg.

[99] L

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II in La

Fagotto I, II

Corno I, II in Mi

Corno III, IV

Tromba I, II in Mi

Trombone I-III

Oficleide

Timpani

Si cambia La e Mi \flat

Contrabbasso

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104'

stent.

M

accel.

rall. molto

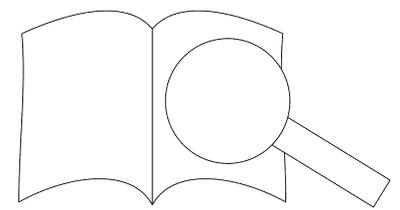
Musical score system 1, measures 104-106. Includes staccato markings and dynamic markings like *ff* and *dim.*

Musical score system 2, measures 107-110. Includes dynamic markings like *ff*, *dim.*, and *pp*.

Musical score system 3, measures 111-112. Includes dynamic marking *ff* and the instruction "Gran Cassa, Piatti".

Musical score system 4, measures 113-115. Includes dynamic markings like *ff*, *dim.*, and *pp*, and the instruction "rall. molto".

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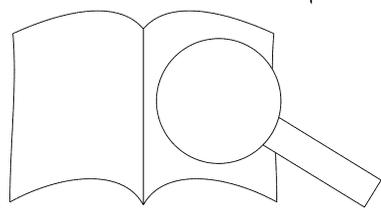


a poco a poco e stringendo sempre cresc.

e string. *ppp*

e string.

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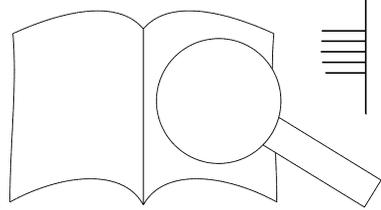


a 2
 allarg.
 f
 stringendo
 p
 allarg.
 allarg.
 allarg.
 allarg.

II
 p

allarg.
 pizz.
 arco
 pizz.
 arco
 div.
 pizz.
 arco
 pizz.
 arco
 pizz.
 pizz.

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120'

Musical score for the first system, measures 1-4. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has two sharps (F# and C#). The first staff has a dynamic marking of *f* at the end. The second staff has a *string.* marking. The third staff has a *II* marking. The fourth staff has an *a 2* marking and a *string.* marking.

Musical score for the second system, measures 5-8. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has two sharps (F# and C#). The first staff has a dynamic marking of *mf*. The second staff has a *string.* marking.

Musical score for the third system, measures 9-12. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has two sharps (F# and C#). The first staff has a *pizz.* marking. The second staff has *arco* markings. The third staff has *arco* and *pizz.* markings. The fourth staff has *arco* and *div.* markings. A dynamic marking of *f* is present at the end of the fourth staff. A *cresc.* marking is also present.

129'

cresc.

cresc.

a 2

cresc.

a 2

cresc.

cresc.

cresc.

cresc.

tr

cresc.

tr

tr

mpre cresc.

cresc.

cresc.

sempre cresc.

sempre cresc.

134'

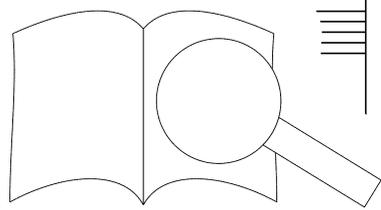
musical score system 1, measures 1-4. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The first staff contains a complex melodic line with many sixteenth notes and slurs. The second and third staves are empty. The fourth staff contains a bass line with quarter notes and slurs. Dynamics include 'cresc.' in the first and second measures, and 'cresc.' in the third measure. An 'allarg.' marking is present in the fourth measure.

musical score system 2, measures 5-8. Treble clef, key signature of two sharps, 2/4 time signature. The first staff is empty. The second and third staves are empty. The fourth staff contains a melodic line with eighth notes and slurs. The fifth staff contains a bass line with eighth notes and slurs. Dynamics include 'cresc.' in the fifth and sixth measures.

musical score system 3, measures 9-10. Treble clef, key signature of two sharps, 2/4 time signature. The first staff is empty. The second and third staves are empty. The fourth staff contains a single note. The fifth staff contains a single note. Dynamics include 'cresc.' in the tenth measure.

musical score system 4, measures 11-14. Treble clef, key signature of two sharps, 2/4 time signature. The first staff contains a complex melodic line with many sixteenth notes and slurs. The second and third staves contain similar complex melodic lines. The fourth staff contains a bass line with quarter notes and slurs. Dynamics include 'cresc.' in the twelfth measure. A large watermark 'PROBE PARTI' is overlaid diagonally across the system.

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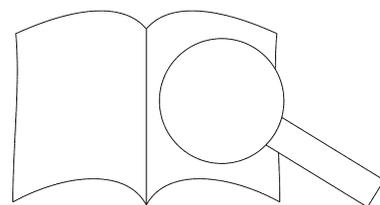
Scherzo SC 34
e Trio in Fa SC 52

Ottavino
2 Flauti
2 Oboi
2 Clarinetti
2 Fagotti

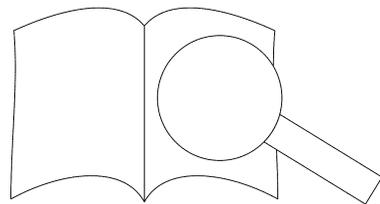
4 Corni
2 Trombe
3 Tromboni
Oficleide
Timpani

2 Vic'
Vio.
Viol.

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Scherzo SC 34

Allegro vivo

(♩)

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II in La

Fagotto I, II

I, II Corno in Fa

III, IV

Tromba I, II in Fa

Trombone I, II

Trombone III Oficleide

Timpani in Mi-La

I Violino

Vi.

Contrabbasso

Musical score system 1, measures 1-5. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *pp* and *ff*. A first finger fingering (*I*) is indicated in the second measure of the second staff.

Musical score system 2, measures 6-10. It features a grand staff with five staves. Dynamics include *pp* and *ff*. A first finger fingering (*I*) is indicated in the sixth measure of the second staff.

Musical score system 3, measures 11-15. It features a single bass clef staff. Dynamics include *ff*.

Musical score system 4, measures 16-20. It features a grand staff with five staves. Dynamics include *pp*. Performance instructions include *arco* and *pizz.* (pizzicato). A magnifying glass icon is present in the lower right corner of the system.

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First system of musical notation, measures 1-6. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *pp* and *I*. A triplet of eighth notes is marked with a '3' in the fourth measure.

Second system of musical notation, measures 7-12. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *pp*. The music continues with various rhythmic patterns.

Third system of musical notation, measures 13-14. It consists of five staves, mostly empty, indicating a rest or a section break.

Fourth system of musical notation, measures 15-20. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *pp* and *pizz.* (pizzicato). A triplet of eighth notes is marked with a '3' in the 16th measure. A large magnifying glass icon is overlaid on the right side of the system.

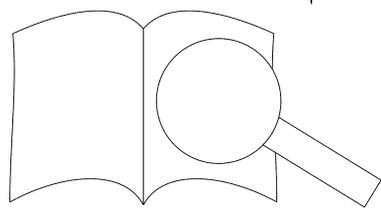
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Musical score system 1, measures 1-5. It features a grand staff with five staves. The first two staves (treble clef) contain a melodic line with triplet markings (3) and a fermata. The third staff (treble clef) has a rhythmic accompaniment. The fourth staff (treble clef) has a bass line with a fermata. The fifth staff (bass clef) has a bass line with a fermata. Dynamics include *p* and *pp*.

Musical score system 2, measures 6-10. It features a grand staff with five staves. The first staff (treble clef) has a melodic line with a fermata. The second staff (treble clef) has a bass line with a fermata. The third staff (treble clef) has a bass line with a fermata. The fourth staff (bass clef) has a bass line with a fermata. The fifth staff (bass clef) has a bass line with a fermata.

Musical score system 3, measures 11-15. It features a grand staff with five staves. The first staff (treble clef) has a melodic line with triplet markings (3) and a fermata. The second staff (treble clef) has a rhythmic accompaniment. The third staff (treble clef) has a bass line with a fermata. The fourth staff (bass clef) has a bass line with a fermata. The fifth staff (bass clef) has a bass line with a fermata. Dynamics include *pp*.

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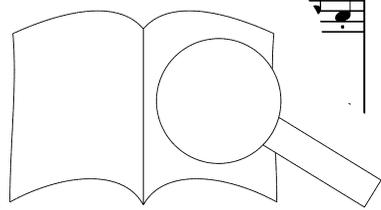


Musical score system 1, measures 1-6. It features five staves. The first two staves are mostly rests. The third staff has a melodic line starting with a *pp* dynamic. The fourth staff has a bass line starting with a *pp* dynamic and a first finger marking '1'. The fifth staff has a bass line. Dynamics include *pp* poco cresc.

Musical score system 2, measures 7-12. It features five staves. The first staff has a melodic line starting with a *ppp* dynamic. The second staff has a bass line starting with a *p* dynamic. The third and fourth staves are mostly rests. The fifth staff has a bass line. Dynamics include *ppp*, *p* poco, and *cresc.*

Musical score system 3, measures 13-18. It features five staves. The first staff has a melodic line with triplets marked '3'. The second and third staves have bass lines with triplets. The fourth and fifth staves have bass lines. Dynamics include *poco cresc.* and *cresc.*

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Musical score system 1, measures 41-46. It consists of five staves. The top staff is a treble clef with a forte (ff) dynamic. The second staff is a grand staff (treble and bass clefs) with a forte (ff) dynamic. The third staff is a treble clef with a forte (ff) dynamic. The fourth staff is a bass clef with a forte (ff) dynamic. The fifth staff is a bass clef with a forte (ff) dynamic and includes an 'a2' marking.

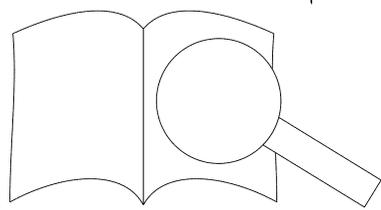
Musical score system 2, measures 47-52. It consists of five staves. The top staff is a treble clef with a forte (ff) dynamic and includes 'I' and 'III' markings. The second staff is a grand staff with a forte (ff) dynamic. The third staff is a treble clef with a forte (ff) dynamic. The fourth staff is a bass clef with a forte (ff) dynamic. The fifth staff is a bass clef with a forte (ff) dynamic.

Musical score system 3, measures 53-54. It consists of two staves. The top staff is a treble clef with a forte (ff) dynamic. The bottom staff is a bass clef with a forte (ff) dynamic.

Musical score system 4, measures 55-60. It consists of five staves. The top staff is a treble clef with a forte (ff) dynamic. The second staff is a grand staff with a forte (ff) dynamic. The third staff is a treble clef with a forte (ff) dynamic. The fourth staff is a bass clef with a forte (ff) dynamic. The fifth staff is a bass clef with a forte (ff) dynamic.

Musical score system 5, measures 61-66. It consists of five staves. The top staff is a treble clef with a forte (ff) dynamic. The second staff is a grand staff with a forte (ff) dynamic. The third staff is a treble clef with a forte (ff) dynamic. The fourth staff is a bass clef with a forte (ff) dynamic. The fifth staff is a bass clef with a forte (f) dynamic and includes a 'pizz.' marking.

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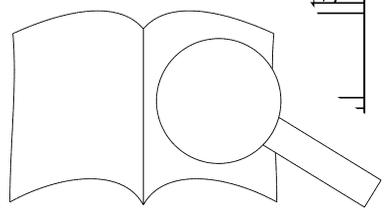
Musical score system 1, measures 48-52. It features five staves with complex melodic and harmonic lines. The notation includes slurs, accents, and dynamic markings such as *a 2*, *p*, *pp*, and *I*.

Musical score system 2, measures 53-57. This system includes a grand staff with piano and bass clefs. It features a *ff* dynamic marking and a section labeled *III* with a *pp* dynamic marking.

Musical score system 3, measures 58-60. It consists of two staves with piano and bass clefs, showing a *ff* dynamic marking.

Musical score system 4, measures 61-64. This system contains four staves with piano and bass clefs. It includes dynamic markings such as *p*, *pp*, and *pizz.* (pizzicato). A large watermark is overlaid on this section.

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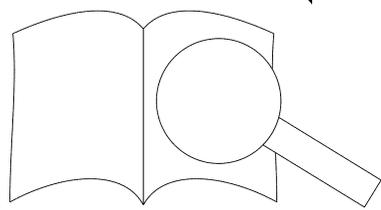


First system of musical notation, measures 1-7. It features a grand staff with five staves. The first staff is a treble clef with a whole rest. The second staff has a melodic line with eighth notes. The third and fourth staves are treble clefs with chords. The fifth staff is a bass clef with a melodic line. Dynamics include *f* and *ff*. An *a2* marking is present in the fifth measure of the fifth staff.

Second system of musical notation, measures 8-14. It continues the grand staff from the first system. Dynamics include *f* and *ff*. The notation includes various rhythmic values and articulation marks.

Third system of musical notation, measures 15-21. It continues the grand staff. Dynamics include *f* and *ff*. The word *arco* is written above the second, third, fourth, and fifth staves. The notation includes various rhythmic values and articulation marks.

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Trio in Fa sc 52

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do

Fagotto I, II

I, II
Corno in Fa

III, IV

Tromba I, II
in Fa

I
Trombone I, II

Trombone III
Oficleide

Timpani
in Do-Fa

Violino I

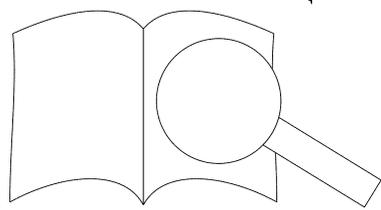
Contrabbasso

mf
a 2
mf
p
f
f
pp
pp
pp
pp
mf
mf
f
p

7

The image displays a musical score for piano and voice. It consists of several systems of staves. The top system includes five staves: four for the piano (treble and bass clefs) and one for the voice (treble clef). The piano part features complex textures with many sixteenth and thirty-second notes. The voice part has a melodic line with some slurs. A dynamic marking 'a 2' is present in the third measure of the voice staff. The second system shows the piano accompaniment with a more rhythmic, chordal texture. The third system continues the piano accompaniment. The fourth system shows the voice part with a melodic line. The fifth system shows the piano accompaniment. The sixth system shows the voice part. The seventh system shows the piano accompaniment. The eighth system shows the voice part. The ninth system shows the piano accompaniment. The tenth system shows the voice part. The eleventh system shows the piano accompaniment. The twelfth system shows the voice part. The thirteenth system shows the piano accompaniment. The fourteenth system shows the voice part. The fifteenth system shows the piano accompaniment. The sixteenth system shows the voice part. The seventeenth system shows the piano accompaniment. The eighteenth system shows the voice part. The nineteenth system shows the piano accompaniment. The twentieth system shows the voice part. The twenty-first system shows the piano accompaniment. The twenty-second system shows the voice part. The twenty-third system shows the piano accompaniment. The twenty-fourth system shows the voice part. The twenty-fifth system shows the piano accompaniment. The twenty-sixth system shows the voice part. The twenty-seventh system shows the piano accompaniment. The twenty-eighth system shows the voice part. The twenty-ninth system shows the piano accompaniment. The thirtieth system shows the voice part. The thirty-first system shows the piano accompaniment. The thirty-second system shows the voice part. The thirty-third system shows the piano accompaniment. The thirty-fourth system shows the voice part. The thirty-fifth system shows the piano accompaniment. The thirty-sixth system shows the voice part. The thirty-seventh system shows the piano accompaniment. The thirty-eighth system shows the voice part. The thirty-ninth system shows the piano accompaniment. The fortieth system shows the voice part. The forty-first system shows the piano accompaniment. The forty-second system shows the voice part. The forty-third system shows the piano accompaniment. The forty-fourth system shows the voice part. The forty-fifth system shows the piano accompaniment. The forty-sixth system shows the voice part. The forty-seventh system shows the piano accompaniment. The forty-eighth system shows the voice part. The forty-ninth system shows the piano accompaniment. The fiftieth system shows the voice part. The fifty-first system shows the piano accompaniment. The fifty-second system shows the voice part. The fifty-third system shows the piano accompaniment. The fifty-fourth system shows the voice part. The fifty-fifth system shows the piano accompaniment. The fifty-sixth system shows the voice part. The fifty-seventh system shows the piano accompaniment. The fifty-eighth system shows the voice part. The fifty-ninth system shows the piano accompaniment. The sixtieth system shows the voice part. The sixty-first system shows the piano accompaniment. The sixty-second system shows the voice part. The sixty-third system shows the piano accompaniment. The sixty-fourth system shows the voice part. The sixty-fifth system shows the piano accompaniment. The sixty-sixth system shows the voice part. The sixty-seventh system shows the piano accompaniment. The sixty-eighth system shows the voice part. The sixty-ninth system shows the piano accompaniment. The seventieth system shows the voice part. The seventy-first system shows the piano accompaniment. The seventy-second system shows the voice part. The seventy-third system shows the piano accompaniment. The seventy-fourth system shows the voice part. The seventy-fifth system shows the piano accompaniment. The seventy-sixth system shows the voice part. The seventy-seventh system shows the piano accompaniment. The seventy-eighth system shows the voice part. The seventy-ninth system shows the piano accompaniment. The eightieth system shows the voice part. The eighty-first system shows the piano accompaniment. The eighty-second system shows the voice part. The eighty-third system shows the piano accompaniment. The eighty-fourth system shows the voice part. The eighty-fifth system shows the piano accompaniment. The eighty-sixth system shows the voice part. The eighty-seventh system shows the piano accompaniment. The eighty-eighth system shows the voice part. The eighty-ninth system shows the piano accompaniment. The ninetieth system shows the voice part. The hundredth system shows the piano accompaniment. The hundred and first system shows the voice part. The hundred and second system shows the piano accompaniment. The hundred and third system shows the voice part. The hundred and fourth system shows the piano accompaniment. The hundred and fifth system shows the voice part. The hundred and sixth system shows the piano accompaniment. The hundred and seventh system shows the voice part. The hundred and eighth system shows the piano accompaniment. The hundred and ninth system shows the voice part. The hundred and tenth system shows the piano accompaniment. The hundred and eleventh system shows the voice part. The hundred and twelfth system shows the piano accompaniment. The hundred and thirteenth system shows the voice part. The hundred and fourteenth system shows the piano accompaniment. The hundred and fifteenth system shows the voice part. The hundred and sixteenth system shows the piano accompaniment. The hundred and seventeenth system shows the voice part. The hundred and eighteenth system shows the piano accompaniment. The hundred and nineteenth system shows the voice part. The hundred and twentieth system shows the piano accompaniment. The hundred and twenty-first system shows the voice part. The hundred and twenty-second system shows the piano accompaniment. The hundred and twenty-third system shows the voice part. The hundred and twenty-fourth system shows the piano accompaniment. The hundred and twenty-fifth system shows the voice part. The hundred and twenty-sixth system shows the piano accompaniment. The hundred and twenty-seventh system shows the voice part. The hundred and twenty-eighth system shows the piano accompaniment. The hundred and twenty-ninth system shows the voice part. The hundred and thirtieth system shows the piano accompaniment. The hundred and thirty-first system shows the voice part. The hundred and thirty-second system shows the piano accompaniment. The hundred and thirty-third system shows the voice part. The hundred and thirty-fourth system shows the piano accompaniment. The hundred and thirty-fifth system shows the voice part. The hundred and thirty-sixth system shows the piano accompaniment. The hundred and thirty-seventh system shows the voice part. The hundred and thirty-eighth system shows the piano accompaniment. The hundred and thirty-ninth system shows the voice part. The hundred and fortieth system shows the piano accompaniment. The hundred and forty-first system shows the voice part. The hundred and forty-second system shows the piano accompaniment. The hundred and forty-third system shows the voice part. The hundred and forty-fourth system shows the piano accompaniment. The hundred and forty-fifth system shows the voice part. The hundred and forty-sixth system shows the piano accompaniment. The hundred and forty-seventh system shows the voice part. The hundred and forty-eighth system shows the piano accompaniment. The hundred and forty-ninth system shows the voice part. The hundred and fiftieth system shows the piano accompaniment. The hundred and fifty-first system shows the voice part. The hundred and fifty-second system shows the piano accompaniment. The hundred and fifty-third system shows the voice part. The hundred and fifty-fourth system shows the piano accompaniment. The hundred and fifty-fifth system shows the voice part. The hundred and fifty-sixth system shows the piano accompaniment. The hundred and fifty-seventh system shows the voice part. The hundred and fifty-eighth system shows the piano accompaniment. The hundred and fifty-ninth system shows the voice part. The hundred and sixtieth system shows the piano accompaniment. The hundred and sixty-first system shows the voice part. The hundred and sixty-second system shows the piano accompaniment. The hundred and sixty-third system shows the voice part. The hundred and sixty-fourth system shows the piano accompaniment. The hundred and sixty-fifth system shows the voice part. The hundred and sixty-sixth system shows the piano accompaniment. The hundred and sixty-seventh system shows the voice part. The hundred and sixty-eighth system shows the piano accompaniment. The hundred and sixty-ninth system shows the voice part. The hundred and seventieth system shows the piano accompaniment. The hundred and seventy-first system shows the voice part. The hundred and seventy-second system shows the piano accompaniment. The hundred and seventy-third system shows the voice part. The hundred and seventy-fourth system shows the piano accompaniment. The hundred and seventy-fifth system shows the voice part. The hundred and seventy-sixth system shows the piano accompaniment. The hundred and seventy-seventh system shows the voice part. The hundred and seventy-eighth system shows the piano accompaniment. The hundred and seventy-ninth system shows the voice part. The hundred and eightieth system shows the piano accompaniment. The hundred and eighty-first system shows the voice part. The hundred and eighty-second system shows the piano accompaniment. The hundred and eighty-third system shows the voice part. The hundred and eighty-fourth system shows the piano accompaniment. The hundred and eighty-fifth system shows the voice part. The hundred and eighty-sixth system shows the piano accompaniment. The hundred and eighty-seventh system shows the voice part. The hundred and eighty-eighth system shows the piano accompaniment. The hundred and eighty-ninth system shows the voice part. The hundred and ninetieth system shows the piano accompaniment. The hundred and ninety-first system shows the voice part. The hundred and ninety-second system shows the piano accompaniment. The hundred and ninety-third system shows the voice part. The hundred and ninety-fourth system shows the piano accompaniment. The hundred and ninety-fifth system shows the voice part. The hundred and ninety-sixth system shows the piano accompaniment. The hundred and ninety-seventh system shows the voice part. The hundred and ninety-eighth system shows the piano accompaniment. The hundred and ninety-ninth system shows the voice part. The hundredth system shows the piano accompaniment.

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13*

19

25

poco meno

* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

37

rall. a tempo

mf

pp

p

44

50

poco rall.

p

pp

57

mu

Tutti

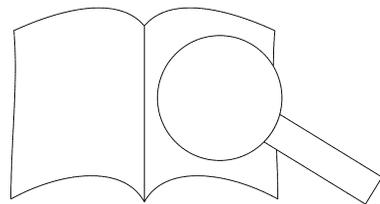
Archi

f



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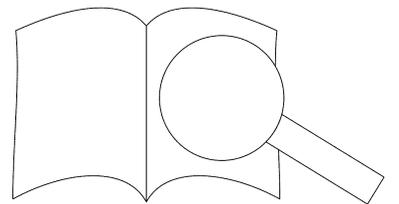
Adagetto SC 51

Flauto
2 Oboi
2 Clarinetti
2 Fagotti

2 Corni

2 Violini
Viola
Violoncello
Contrabb?

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Adagetto sc 51

Largo rit. a tempo

Flauto I, II *

Oboe I, II

Clarinetto I, II
in Do

Fagotto I, II

Corno I, II
in Fa

Violino I

Violino II

Viola

Violoncello

Contrabbasso

10

solo

a 2

a 2

I

a 2

rall.

pp

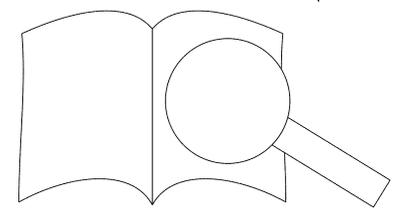
* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

rall.

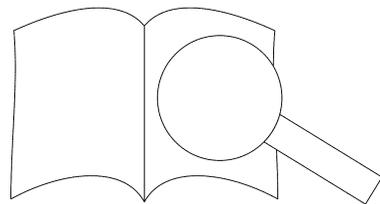
Musical score for measures 19-25. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 19 starts with a 'rall.' (ritardando) marking. The music features a mix of eighth and sixteenth notes, with some rests. A 'II' marking is present above the Violin II staff in measure 19. In measure 24, there are markings for 'div.' (divisi) and 'unis' (unison) in the Cello/Double Bass part.

Musical score for measures 26-32. The score continues for the string quartet. Measure 26 features a triplet of eighth notes in the Violin I part. Measure 27 has a triplet of eighth notes in the Violin II part. Measure 28 includes a 'dim.' (diminuendo) marking in the Violin I part. Measure 29 has a '2' marking above the Violin I part. Measure 30 has a '3' marking above the Violin I part. Measure 31 has a '3' marking above the Violin I part. Measure 32 ends with a double bar line.

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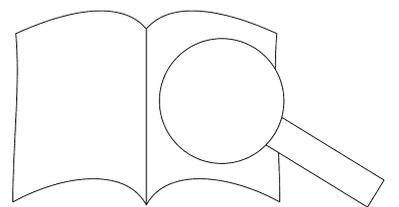
Capriccio sinfonico SC 55

Ottavino
2 Flauti
2 Oboi
2 Clarinetti
2 Fagotti

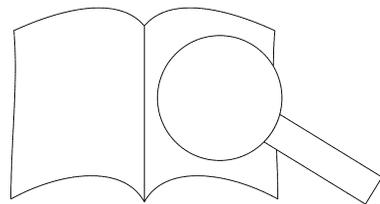
4 Corni
2 Cornette
2 Trombe
3 Tromboni
Oficleide
Timpæ
Tria
Piat.

2 Violoncello
1 Contrabbasso

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Capriccio sinfonico SC 55

Andante moderato sostenuto

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II
in Si \flat

Fagotto I, II

I, II
Corno in Fa

III, IV

Cornetta I, II
in Si \flat

Tromba I, II
in Fa

Trombone I, II

Trombone III
Oficleide

Timpani
in Do – Fa

Triangolo

Piatti

Gran Cassa

Arpa

sostenuto

V

Contrabbasso

Musical score for measures 7-12. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music features long, flowing lines with slurs and first finger (I) markings. The dynamic marking is *pp* (pianissimo).

Musical score for measures 13-18. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music continues with slurs and second finger (II) markings. The dynamic marking is *pp*.

Musical score for measures 19-20. It consists of two staves, one in treble clef and one in bass clef. The music concludes with a piano (*p*) dynamic marking.

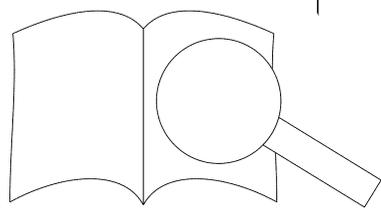
Musical score for measures 21-24. It consists of two staves, one in treble clef and one in bass clef. The music features pizzicato (*pizz.*) markings and a piano (*p*) dynamic.

Musical score for measures 25-28. It consists of two staves, one in treble clef and one in bass clef. The music features pizzicato (*pizz.*) markings and a piano (*p*) dynamic.

Musical score for measures 29-32. It consists of two staves, one in treble clef and one in bass clef. The music features pizzicato (*pizz.*) markings and piano (*p*) and *pp* dynamics.

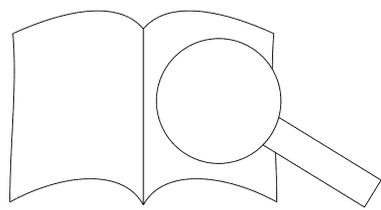
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The musical score is arranged in systems. The first system includes a piano part (treble and bass clefs) and two violin parts (treble clefs). The second system continues the piano part and adds a cello part (bass clef). The third system shows the piano part and two violin parts. The fourth system features the piano part and a cello part. The fifth system includes the piano part and two violin parts. The sixth system shows the piano part and a cello part. The seventh system features the piano part and two violin parts. The eighth system includes the piano part and a cello part. The score contains various musical notations such as dynamics (ff), articulation (accents), fingerings (a 2, a 3), and a 'div.' marking at the end.

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B

pp

pp

pp

pp

I con espressione

pp

pp

pp

p

pizz.

B

pizz.

p

arco

pp

arco

pp

pizz.

p

arco

con espressione

pp

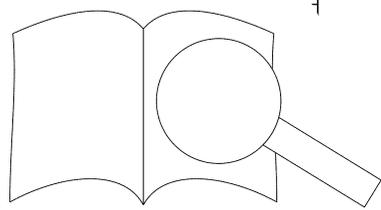
pizz.

p

pizz.

p

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First system of musical notation, measures 1-4. Includes dynamics *p*, *a 2*, and *pp dolce*.

Second system of musical notation, measures 5-8. Includes dynamics *f*, *p*, *mf*, and *ppp*.

Third system of musical notation, measures 9-12. Includes dynamics *f* and *ppp*.

Fourth system of musical notation, measures 13-16. Includes dynamics *f*, *pp*, *pizz.*, and *arco*. A magnifying glass icon is present in the bottom right corner of this system.

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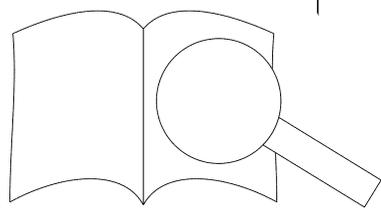
Musical score for the first system, measures 37-41. It features four staves with various dynamics including *pp*, *p*, *f*, and *ff*. A large watermark "PROBE" is overlaid diagonally across the page.

Musical score for the second system, measures 42-46. It features four staves with dynamics including *pp*, *p*, *f*, and *ff*. A large watermark "PROBE" is overlaid diagonally across the page.

Musical score for the third system, measures 47-51. It features four staves with dynamics including *p*, *f*, and *ff*. A large watermark "PROBE" is overlaid diagonally across the page.

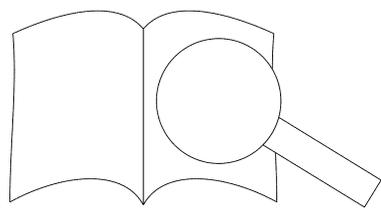
Musical score for the fourth system, measures 52-56. It features four staves with dynamics including *pp*, *p*, *f*, and *ff*. A large watermark "PROBE" is overlaid diagonally across the page.

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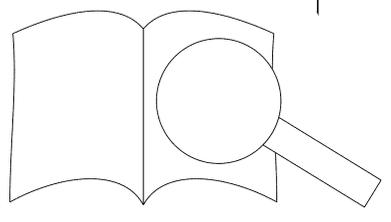


The musical score consists of several systems of staves. The first system includes five staves with dynamics such as *p*, *pp*, and *ff*. The second system has four staves, with a *pp* dynamic and a *III* marking. The third system has two staves, with a *pp* dynamic. The fourth system has two staves, with a *pp* dynamic and a *pizz.* marking. The fifth system has two staves, with a *pp* dynamic and an *arco* marking. The score is heavily annotated with slurs, accents, and other performance instructions.

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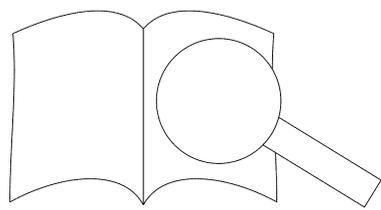
56 rall.

Allegro vivace, in uno, ruvido

rall.

Allegro vivace, in uno, ruvido

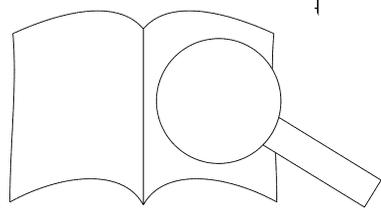
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64

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Musical score system 1, measures 1-8. It features five staves: two grand staves (treble and bass clef) and three individual staves (two treble clefs and one bass clef). The music includes various dynamics such as *pp* and *p*, and articulation marks like accents and slurs. A first ending bracket is present in the second measure of the second grand staff.

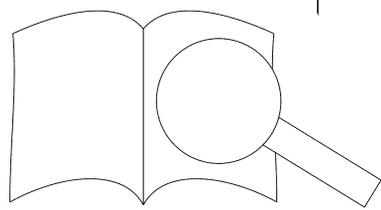
Musical score system 2, measures 9-16. It continues with five staves. Dynamics include *p* and *ppp*. A first ending bracket is visible in the third measure of the third individual staff.

Musical score system 3, measures 17-18. It consists of a single bass clef staff.

Musical score system 4, measures 19-26. It features five staves. Dynamics include *pp* and *ppp*. A first ending bracket is present in the second measure of the second grand staff. A large graphic of an open book with a magnifying glass is overlaid on the bottom right of this system.

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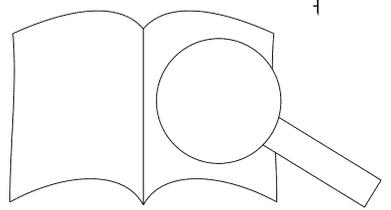
The musical score for page 91 consists of several systems of staves. The first system includes five staves with various musical notations, including notes, rests, and dynamic markings such as *f* and *a2*. A first ending bracket labeled '1' is present in the third staff. The second system continues with similar notation and dynamics. The third system features a single staff with *arco* and *f* markings. The fourth system also includes *arco* and *f* markings. The score concludes with a large graphic of an open book.

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Musical score system 1, measures 1-8. It features five staves: two treble clefs and three bass clefs. The first two staves have a 'pizz' marking above them. The third staff has a first ending bracket labeled 'I' and a 'pp' dynamic marking. The fourth staff has a second ending bracket labeled 'II' and a 'pp' dynamic marking. The fifth staff is a bass line.

Musical score system 2, measures 9-16. It features five staves: two treble clefs and three bass clefs. The first staff has a 'pp' dynamic marking. The second staff has an 'a 2' marking above it and a 'pp' dynamic marking. The third and fourth staves are empty. The fifth staff is a bass line.

Musical score system 3, measures 17-24. It features five staves: two treble clefs and three bass clefs. The first staff has a 'p' dynamic marking. The second and third staves have melodic lines. The fourth and fifth staves are empty. The sixth staff is a bass line.



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Musical score system 1, measures 1-6. It features five staves: two grand staves (treble and bass clef) and three individual staves. The music includes various notes, rests, and dynamic markings such as *p* and *pp*. A first ending bracket is present in the second measure of the second grand staff.

Musical score system 2, measures 7-12. It features five staves: two grand staves and three individual staves. The music continues with various notes and rests. Dynamic markings include *pp*. A first ending bracket is present in the first measure of the second grand staff.

Musical score system 3, measures 13-14. It features two grand staves and two individual staves. The music consists of a few notes and rests.

Musical score system 4, measures 15-18. It features five staves: two grand staves and three individual staves. The music includes various notes, rests, and dynamic markings such as *pp* and *pizz.* A first ending bracket is present in the first measure of the second grand staff.

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