

L. M. ŠKERJANC :

PRELUDIO

ARIA | VIOLA SOLO |

FINALE

ZA

GODALNI ORKESTER

PARTITURA



700 g

VI. jvrajane : 26. XI. 1936. Radio Sottens. Dir. Haug. I. stavek
VII. " : 1936. New-York. I. stavek
VIII. " : 1936. Haag I. stavek
IX. " : 1936. Praha. I. stavek
X. " : 11. XII. 1936. Linz. Dir. de. Loas. I./II stavek
XI. " : 19. III. 1937. Radio Paris. Dir. Gastland. I./II stavek
 solist: ~~Pascal~~ Pascal.



Muz 1671/1949

L.M. ŠKERJANC : PRELUDIO, ARIA, FINALE.

Pesante. *Vivace* 1. PRELUDIO.

Viol. I. *ff* *p*

Vi. II. *ff*

Vla. *ff*

Vlc. *ff* *p*

C.B. *ff* *p*



Vi. I. *f* *p*

Vi. II. *p*

Vla. *p*

Vlc. *f* *espr.*

C.B. *f*

Vi. I. *espr.* *p*

Vi. II. *p*

Vla. *p*

Vlc. *p*

C.B. *p*

I. izvajanje v Zagrebu 17. IV. 1931. dir.: Fr. Lhotka (2X)

II. izvajanje v Brnu 1931. dir.: A. Balatka

III. izvajanje v Ljubljani 22. V. 30. dir.: L. M. Škerjanc T. starek, radio (viola solo): Ivančič

IV. " " 9. 9. 1934. " " T. starek, veselej

V. " " 30. I. 36. dir.: D. M. Šijonce I. " radio

A *M. Bregno*

leggiere

leggiere (spicc.)

p

pp

f

VI. I.

VI. II.

Vla.

Vlc.

divisi

C. B.

(spicc.)

VI. I.

VI. II.

Vla.

Vlc.

div.

C. B.

B

VI. I.

VI. II.

Viola

div.

Vlc.

div.

C. B.

mf

f

sfz

VI. I.

VI. II.

div.

Vle.

div.

Vlc.

div.

C. B.

* dvodelni Takt! od A do B!
v II. vl. violi in violoncello

VI. I.

VI. II.

div.

Vle.

Vlc.

C. B.

accelerando e crescendo

VI. I. *mf*

VI. II. *mf*

Ule. *mf*

Ulc. *espr. molto*

C.B. *arco*

tutti

tutti

D

VI. I. *mp* *leggiere (pica.)*

VI. II. *mp* *leggiere (pica.)*

Ula. *p* *leggiere (pica.)*

Ulc. *pp* *tutti*

C.B. *ff*

VI. I. *(pica.)*

VI. II. *(pica.)*

Ula. *(pica.)*

Ulc. *espr.*

C.B. *cresc.*

cresc.

cresc.

cresc.

cresc.

low

poco ritenuto

VI. I. *f*

VI. II. *f*

Vla. *f*

Vlc. *f*

C. B. *f*

ritenuto e diminuendo in 3. **E** *Molto meno mosso.*

VI. I. *p*

VI. II. *p*

Vla. *p*

Vlc. *p marc. ten sempre*

C. B. *p*

VI. I.

VI. II.

Vla. *p marc.*

Vlc. *pp*

C. B. *pp*

VI. I. *mf*

VI. II. *p*

Vla. *p*

Vlc. *mf*

C. B. *mf*

crescendo molto

VI. I.

VI. II.

Vla.

Vlc.

C. B.

div.

F

VI. I.

VI. II.

Vle.

divisi

Vlc.

C. B.

f marcato

mf

fatti

mf

sing.

VI. I.

VI. II.

Vle.

Vlc.

C. B.

ff

ff

ff

ff

divisi

ff

tutti



Handwritten musical score for five staves: Vl. I., Vl. II., Vla., Vlc., and C.B. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *mf*. A blue line is drawn across the top of the first system.

Handwritten musical score for five staves: Vl. I., Vl. II., Vla., Vlc., and C.B. This system begins with a red 'G' and the word *marcato*. It includes dynamic markings such as *mp*, *pp*, and *mf*.

Handwritten musical score for five staves: Vl. I., Vl. II., Vla., Vlc., and C.B. This system includes dynamic markings such as *più f* and *mf*. There are some handwritten corrections and annotations in red ink.

VI. I.

VI. II.

Vla.

Vlc.

C. B.



VI. I.

VI. II.

Vla.

Vlc.

C. B.



VI. I.

VI. II.

Vla.

Vlc.

C. B.



poco ritenuto I *a tempo*

pp sentito

VI. I. *pp sentito*

VI. II. *pp sentito*

Ula. *pp sentito*

Ulc. *pp sentito*

C. B. *pp sentito*

VI. I. *pp*

VI. II. *pp*

Ula. *pp*

Ulc. *pp*

C. B. *pp*

VI. I. *mp*

VI. II. *mp*

Ula. *mp*

Ulc. *mp*

C. B. *mp*

how P.

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

crescendo molto ed accelerando

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

VI. I. *p*

VI. II. *p*

Ula. *p*

Ulc. *p*

C.B. *p*

VI. I.

VI. II.

Ula.

Ulc.

C.B.

pp

pp

pp

pp

pp

pp

VI. I.

VI. II.

Ula.

Ulc.

C.B.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

molto diminuendo e ritenuto

mf

a-p.
~~*Allegro*~~
Allegro
Na tempo
mf
stringendo
crescendo
pp
crescendo
pp pizz.
crescendo
p

VI. I.
VI. II.
Vla.
Vlc.
C.B.

sempre crescendo ed avvicando
mf

VI. I.
VI. II.
Vla.
Vlc.
C.B.

pesante
p
pesante
pp
div.
div.

VI. I.
VI. II.
Vla.
Vlc.
C.B.

Ul. I.

Ul. II.

Ule
div.

Ulc.

div.

C. B.

Ul. I.

Ul. II.

Ule
div.

Ulc.

div.

C. B.

O

tratti

tratti

Vi. I.
Vi. II.
Vcl. I.
Vcl. II.
C.B.

Vi. I.
Vi. II.
Vcl. I.
Vcl. II.
C.B.

P *sostenuto* *sempre più estatico*

Vi. I.
Vi. II.
Vcl. I.
Vcl. II.
C.B.

Ul. I.

Ul. II.

Vla.

Vcl.

C. B.

*accelerando**div.***R***molto pesante e con tutta la forza**allargando*

Ul. I.

Ul. II.

Vla.

Vcl.

div.

C. B.

*tutti**molto pesante e con tutta la forza***Tempo I.**

Ul. I.

Ul. II.

Vla.

Vcl.

C. B.

*div.**div.**div.**div.*

2. ARIA.



Andante sostenuto

molto cantato

1 Viola Solo.

vl. I.

vl. II.

Vla.

Vlc.

C.B.

pizz.

pp pizz.

pp pizz.

pp pizz.

pp pizz.

pp

cresc.

Solo Viola

vl. I.

vl. II.

Vla.

Vlc.

C.B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

I. izvajanje: Ork. društvo glasb. Matice v Ljubljani | radio | 22. V. 30. | Dirig.: L. M. Škerfanc |
Viola solo: prof. Ivancič |

1 Viola Solo

Ul. I.

Ul. II.

Vla.

Vlc.

C. B.

1 Viola Solo

Ul. I.

Ul. II.

Vla.

Vlc.

C. B.

f

dim.

dimin.

dim.

div.

dim.

dim.

dim.

Viola Solo

Ul. I.

Ul. II.

Viola

1 Violon-
cello SoloViolon-
celli

C. B.

Viola Solo

Ul. I.

Ul. II.

Viola

1 Violon-
cello Solo

Violon-
celli

C. B.

colle altre Viole

pp

ppp

pp

ppp

pp

ppp

pp

ppp

arco

pp

ppp

pp

ppp

A

Viol. I. *arco* *mf* *più f* *f* *mf*

Viol. II. *arco* *mf* *più f* *f* *p*

div. *p* *sentito* *arco* *p* *f* *p*

Ulc. *p* *arco* *mf* *f* *p*

div. *p* *arco* *f* *p*

Solo e I. *gli altri tutti* *arco* *p* *f* *p*

Ulc. *Solo* *arco* *f* *p*

div. *p* *sentito* *f* *p*

C.B. *f* *arco* *f*

Viol. I. *f* *mf* *f* *p*

Viol. II. *f* *p* *f* *p*

Ulc. *f* *p* *f* *p*

Ulc. *f* *p* *f* *p*

C.B. *f* *p* *f* *p*

I. Solo
tutte

Va B

molto cantato

1^a Ula Solo

Ul. I.

Ul. II.

Ulc.

1^a Ulc.
Solo

Ulc.

C. B.

pizz.

div.

pizz.

tutti

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

crescendo molto

1^a Ula Solo

Ul. I.

Ul. II.

Ulc.

Ulc.

C. B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ff *p* *(colle altre)*

Vla Solo

VI. I.

VI. II.

div.

Vle.

div.

I Solo

Vlc. div.

II.

C. B.

arco *mf*

arco *p* *sentito*

arco *p* *sentito.*

arco *p*

arco Solo *pp*

gli altri I. tutti

arco *p* *sentito.*

più f *f* *mf* *f* *mf*

VI. I.

VI. II.

Vle.

Vlc.

C. B.

arco

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

Quasi Cadenza.

Viola
Solo

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

sempre *f*

liberamente

accel.

rapido



lento acceler. sempre

pp

Viola Solo

vi. I.

vi. II.

Vla.

vl. c.

C. B.

The image shows a handwritten musical score for a string quartet and a viola solo. The score is written on six staves. The top staff is for the Viola Solo, with dynamics 'pp' and 'f' and tempo markings 'lento acceler. sempre'. The other five staves are for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is in 2/4 time and features a melodic line in the Viola Solo part, with the other instruments providing harmonic support.

Viola Solo

U. I.

U. II.

Vla.

Vlc.

C. B.

rapidamente (quasi trillo)

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is on aged paper with multiple staves. The Violin I part has a "Solo" marking and a "tr" (trill) marking. The Viola part has a "Solo" marking. The Violoncello and Contrabasso parts have "Solo" markings. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "acc." (accelerando).

Viola Solo

accet.

f *pp*

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

Viola Solo

accet.

sfz

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

Viola Solo

accet.

f *p*

Vi. I.

Vi. II.

Vla.

Vlc.

C. B.

accel.

Viola Solo

Viol. I.

Viol. II.

Viola

Vlc.

C.B.

E liberamente.

Viola Solo

Viol. I.

Viol. II.

Viola

Vlc.

C.B.

Viola Solo

Viol. I.

Viola

Vlc.

C.B.

Vla. Solo

Vi. I. II.

Vla.

Vlc. c. B.

Handwritten musical score for four staves. The staves are labeled on the left: *Vla. Solo*, *Vi. I. II.*, *Vla.*, and *Vlc. C.B.*. The music is in 4/4 time. The *Vla. Solo* staff begins with a piano (*pp*) dynamic and contains a melodic line with a crescendo to forte (*f*). The *Vi. I. II.* staff plays a sustained chord. The *Vla.* and *Vlc. C.B.* staves are silent throughout the passage.

Polargau

Vla. Solo.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

pp, *f*, *flautato*, *marcato*, *tutti*

molto h v h **G** *Tempo I.*

Ula. Solo

Ula. I.

Ula. II.

Ula. *flautato* *pp*

Ulc.

C. B.

ritard. *pizz.*

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

f

Ula. Solo.

Ula. I.

Ula. II.

Ula. *div.*

Ulc.

C. B.

div.

2.

stent. *molto*

Vla. Solo. *f* *p*

Vi. I. *f* *p*

Vi. II. *f* *p*

div. *f* *p* *tutti*

Vla. div. *f* *p*

Vlc. div. *f* *p*

C. B. *f* *p*

H *Sostenuto*

(colle altre Viole) *sostenuto*

Vla. Solo *des* *f*

Vi. I. *arco* *f*

Vi. II. *arco* *f*

Vla. div. *arco* *f*

Vlc. div. *arco* *f*

C. B. *arco* *f*

sim.

VI. I.
div.

VI. II.
div.

Vla.
div.

Vcl. div.

C. B.

fff sost. a tempo diminuendo

VI. I.

VI. II.

Vla.
div.

Vcl.
div.

C. B.

lutti

dim sempre

VI. I.

VI. II.

Vla.

Vcl.
div.

C. B.

dim. sempre

29.

7

Viola
Solo

Vi. I.

Vi. II.

div.

Vla.

div.

Vlc.

div.

C. B.

Handwritten musical score for the first system. The score includes staves for Viola Solo, Vi. I., Vi. II. div., Vla. div., Vlc. div., and C. B. The key signature is one sharp (F#). The tempo is marked *p* (piano). The score features various musical notations including notes, rests, and dynamic markings. There are handwritten annotations in red ink: "sul pp pont." and "pp" are written above and below the Vla. div. staff, and "pp" is written below the C. B. staff.

poco accel.

Largo

Vla. Solo

Vi. I.

Vi. II.

Vla.

div.

Vlc.

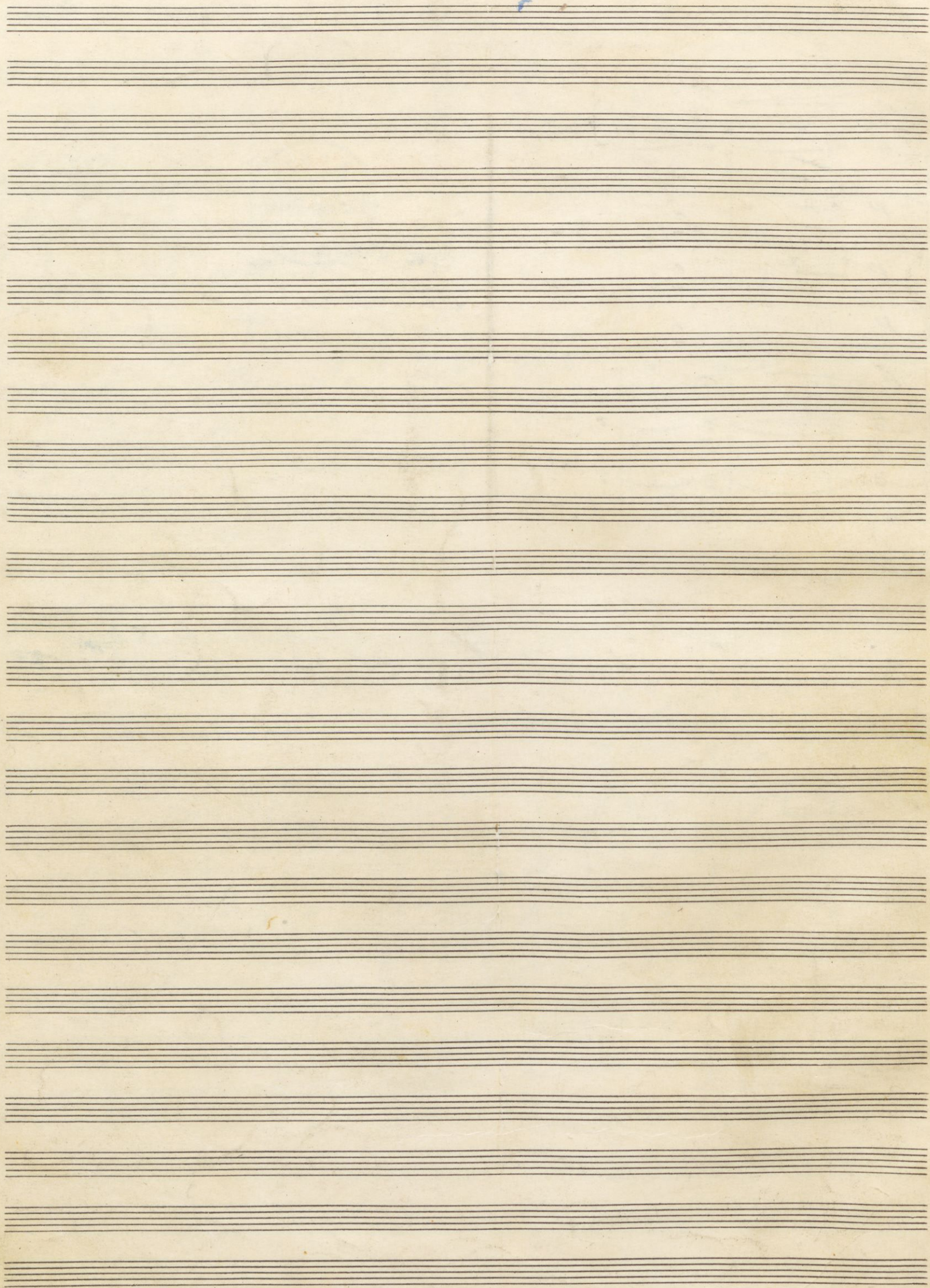
div.

C. B.

Handwritten musical score for the second system. The score includes staves for Vla. Solo, Vi. I., Vi. II., Vla. div., Vlc. div., and C. B. The tempo is marked *poco accel.* and *Largo*. The score features various musical notations including notes, rests, and dynamic markings. There are handwritten annotations in red ink: "nat." is written above the Vla. div. staff, and "pizz." is written above the Vi. I. and Vi. II. staves. There are also handwritten annotations in blue ink: "Vlc." is written above the Vlc. div. staff, and "ff" is written below the C. B. staff.

Vla. Solo.
Vi. I.
Vi. II.
Vla.
cllo.
Vcllo.
cllo.
C. B.





3. FINALE.

Vivace

(*poco pesante*)

(*pesante*)

VI. I. *ff* (*poco pesante*)

VI. II. *ff* (*poco pesante*)

Vla. *ff* (*poco pesante*)

Vlc. *ff* (*poco pesante*)

C. B. *ff* (*poco pesante*)

4 2 3 4 5 6

mf *mf* *ff* (*pesante*)



(*vivo*)

VI. I. *ff* (*vivo*)

VI. II. *ff* (*vivo*)

Vla. *ff* (*vivo*)

Vlc. *ff* (*vivo*)

C. B. *ff* (*vivo*)

7 8 9 10 11

mf *mf* *mf* *mf* *mf*

VI. I. *f*

VI. II. *f*

Vla. *f*

Vlc. *f*

C. B. *sfz*

12 13 14 15 16

p *mf* *mf* *mf* *sfz*

Ul. I. *p* *mp* *p* *pp*
Ul. II. *p* *mp* *p* *pp*
Ula. *p* *mp* *p* *pp*
Ulc. *p* *mp* *p* *pp*
C. B. *p* *mp* *p* *pp*

17 18 19 20 21

Ul. I. Solo *ppp* *poco*
Ul. II. Solo *ppp* *poco*
Ula. Solo *ppp* *poco*
Ulc. Solo *ppp* *poco*
Ul. I.
Ul. II.
Ula.
Ulc.
C. B. *pp* *ppix.* *arco*

22 23 24 25 26 27 28

poco

ppp

I. Vl. Solo.

II. Vl. Solo.

Vla. Solo.

Vlc. Solo.

Vl. I.

Vl. II.

Vla.

pizz.

arco

Vlc.

pp

C. B.

29 30 31 32 33 34

B

Vl. I.

Vl. II.

pizz.

Vla.

arco

Vlc.

arco espressivo marcato

C. B.

arco espressivo marcato.

35 36 37 38 39

!!

sul A
p dolce

VI. I.
VI. II.
Vla.
Vlc.
C. B.

40 41 42 43 44

sforz.
sim.
p
piu f

VI. I.
VI. II.
Vla.
Vlc.
C. B.

45 46 47 48 49

sul D
p dolce

VI. I.
VI. II.
Vla.
Vlc.
C. B.

50 51 52 53 54

piu f *sul A.*

U. I. *piu f*

U. II. *piu f*

Vla. *piu f*

Vlc. *piu f*

C. B. *piu f*

55 56 57 58

U. I. *f*

div. *f*

U. II. *f*

Vla. *f*

Vlc. *f*

C. B. *f*

59 60 61 62

div. !!



C pesante in 1^o

VI. I. *ff*

VI. II. *ff*

Ule. *f*

Uc. *ff*

C. B. *ff*

63 64 65 66

D

VI. I. *p*

VI. II. *p*

Ule. *mp*

Uc. *mp*

C. B. *mp*

sonor. *p* *sonor.* *p* *sonor.* *p* *sonor.* *p*

non div. *non div.* *non div.* *non div.*

piu. *p* *p* *p*

67 68 69 70

trab. *trab.* *trab.* *div.*

curse

7.-

VI. I. *det.* *p espr.*

VI. II.

Vla.

Vlc.

C. B.

71 72 73 74

VI. I. *det.*

VI. II. *sul G*

Vla. *mf*

Vlc. *mf*

C. B. *mf*

75 76 77 78

(sul D)

VI. I. *f*

VI. II. *f*

Vla. *f*

Vlc. *f*

C. B. *arco f*

79 80 81 82

VI. I.
 VI. II.
 Vla.
 Vlc.
 C. B.

83 84 85 86

E*crescendo ed accelerando*

VI. I.
 VI. II.
 Vla.
 Vlc.
 C. B.

87 88 89 90

VI. I.
 VI. II.
 Vla.
 Vlc.
 C. B.

91 92 93

Handwritten musical score for measures 94-97. The score is for five staves: Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (C. B.). The key signature is one sharp (F#). The tempo is marked *Andante*. The dynamics are marked *f* (forte) and *sf* (sforzando). The score includes a red line through the first staff of measure 94, with the handwritten word "die lachend" written above it. The measures are numbered 94, 95, 96, and 97 at the bottom.

Handwritten musical score for measures 98-101. The score is for five staves: Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (C. B.). The key signature is one sharp (F#). The tempo is marked *Andante*. The dynamics are marked *f* (forte) and *sf* (sforzando). The score includes a red line through the first staff of measure 98, with the handwritten word "die lachend" written above it. The measures are numbered 98, 99, 100, and 101 at the bottom.

Handwritten musical score for measures 102-105. The score is for five staves: Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (C. B.). The key signature is one sharp (F#). The tempo is marked *Andante*. The dynamics are marked *f* (forte) and *sf* (sforzando). The score includes a red line through the first staff of measure 102, with the handwritten word "die lachend" written above it. The measures are numbered 102, 103, 104, and 105 at the bottom.

Handwritten musical score for measures 106-110. The score includes staves for Violins I and II, Violoncello (Vlc.), Double Bass (C.B. div.), and Violoncello/Double Bass (Vle. div.). The music is marked with dynamics such as *p* (piano) and *ppp sempre* (pianissimo sempre). A red letter **G** is written above the Violin I staff in measure 108. A blue Roman numeral **II** is written above the Violoncello/Double Bass staff in measure 109. The measures are numbered 106, 107, 108, 109, and 110 at the bottom.

Handwritten musical score for measures 111-115. The score includes staves for Violins I and II, Violoncello (Vlc.), Double Bass (C.B. div.), and Violoncello/Double Bass (Vle. div.). The music is marked with dynamics such as *p* (piano) and *ppp sempre* (pianissimo sempre). A handwritten word *leggero* is written above the Violin I staff in measure 111. The measures are numbered 111, 112, 113, 114, and 115 at the bottom.

VI. I. *f* *sub.*

VI. II. *f* *sub.* *pp* *sub.*

div. *f* *sub.* *pp* *sub.*

Vle *f* *sub.* *pp* *sub.*

Vlc *f* *sub.* *pp* *sub.* *div.*

C. B. *f* *sub.* *pp* *sub.*

div. *f* *sub.* *pp* *sub.*

116 117 118 119 120

ad lib.

VI. I. *f* *sub.*

VI. II. *f* *sub.* *unis.*

Vle. *f* *sub.* *Va* *f* *sub.* *unis.*

Vlc. *f* *sub.* *f* *sub.* *unis.*

C. B. *f* *sub.* *f* *sub.*

121 122 123 124 125

H

Ul. I.

Ul. II.

Vla.

Vlc.

C. B.

sub f

olus.

olus.

olus.

olus.

unus.

126

127

128

129

130

piu f

Ul. I.

Ul. II.

Vlc.

Vlc.

C. B.

piu f

piu f

piu f

piu f

piu f

piu f

piu f

piu f

131

132

133

134

135

Vi. I.

Vi. II.

Vle.

Vlc.

C. B.

zimis.

136

137

138

139

poco a poco diminuendo

Vi. I.

Vi. II.

Vle.

Vlc.

C. B.

140

141

142

143

144



Ul. I.

Ul. II.

Vle.

Vlc.

C. B.

unis.

unis.

145

146

147

148

molto diminuendo e ritenuto

Ul. I.

Ul. II.

Vle.

Vlc.

C. B.

unis.

149

150

151

152

molto riten.

VI. I.

VI. II.

Vla.

Vlc.

C. B.

153 154 155 156 157 158

I *Poco meno mosso.*

VI. I.

VI. II.

Vla.

Vlc.

C. B.

159 160 161 162 163 164 165

VI. I.

VI. II.

Vla.

Vlc.

C. B.

166 167 168 169 170 171 172

VI. I. *p*

VI. II. *p*

Vla. *p*

Vlc. *p*

C. B. *p*

170 171 172 173 174 175 176 177 178 179

VI. I. *f*

VI. II. *f*

Vla. *f*

Vlc. *f*

C. B. *f*

180 181 182 183 184 185

ritenuto *a tempo*

VI. I. *pp*

VI. II. *pp*

Vla. *pp*

Vlc. *pp*

C. B. *pp*

186 187 188 189 190

più f

VI. I. *più f*

VI. II. *più f*

Vla. *più f*

Vlc. *più f*

C. B.

191 192 193 194

VI. I. *p*

VI. II. *p*

Vla. *p*

Vlc. *p*

C. B. *p*

195 196 197 198

VI. I.

VI. II.

Vla.

Vlc.

C. B.

199 200 201 202

VI. I. *f*

VI. II. *f*

Vla. *f*

Vlc. *f*

C. B. *f*

arco *f*

203 204 205 206

VI. I.

VI. II.

Vla.

Vlc.

C. B.

207 208 209 210

VI. I. *f*

VI. II. *f*

Vla. *ff*

Vlc. *ff*

C. B. *ff*

pizz

211 212 213 214

pp tr *tr b* *tr*

Ul. I. *pp* *tr*

Ul. II. *pp* *tr*

Viola Solo *p* *espr.*

Viola *pizz.* *p*

Vlc. *pizz.*

C.B.

215 216 217 218

tr b *tr* *tr #* *tr*

Ul. I. *tr b* *tr* *tr #* *tr*

Ul. II. *tr b* *tr* *tr #* *tr*

Vla. Solo

Viola

Vlc.

C.B.

219 220 221 222

tr # *tr* *tr b* *tr*

Ul. I. *tr* *tr* *tr b* *tr*

Ul. II. *tr* *tr* *tr b* *tr*

Viola Solo

Viola

Vlc.

C.B.

223 224 225

*sempre crescendo e accelerando*Violin
Solo

Vi. I.

Vi. II.

Viola
Solo

Viola

Vlc.

C. B.

div.

div.

div.

226

227

228

229

230

Vivacissimo

Vi. Solo

Vi. I.

Vi. II.

Vla. Solo.

Vla.

Vlc.

C. B.

*cogli' alberi**cogli' alberi**musico**musico**arco*

231

232

233

234

Handwritten musical score for measures 235-238. The score includes staves for Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (C.B.). The music is marked with *ff* (fortissimo) and features various melodic lines and rests. A large red handwritten 'f' is visible above the Violin II staff in measure 236. Below the staves, the measure numbers 235, 236, 237, and 238 are written in ink.

Handwritten musical score for measures 239-242. The score includes staves for Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (C.B.). The music continues with various melodic lines and rests. A large red handwritten 'f' is visible above the Violin II staff in measure 240. Below the staves, the measure numbers 239, 240, 241, and 242 are written in ink.

poco riten.

M *Tempo I.*

Handwritten musical score for the first system, measures 243 to 246. The score includes parts for Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (C. B.). The key signature is one sharp (F#). The tempo is marked *Tempo I.* and the initial instruction is *poco riten.*. The dynamics range from *ff* (fortissimo) to *marcato* (marked). The Violoncello part includes the instruction *pesante* (heavy) and *unis.* (unison). The measures are numbered 243, 244, 245, and 246 at the bottom.

Handwritten musical score for the second system, measures 247 to 250. The score includes parts for Violin I Solo (Vl. I. Solo.), Violin I (Vl. I.), Violin II Solo (Vl. II. Solo.), Violin II (Vl. II.), Viola Solo (Vla. Solo.), Viola (Vle.), and Violoncello and Contrabasso (Vlc. e C. B.). The key signature is one sharp (F#). The tempo is *Tempo I.*. The dynamics include *p* (piano), *dolciss.* (dolcissimo), and *det.* (detached). The Viola and Violoncello parts have *det.* markings. The measures are numbered 247, 248, 249, and 250 at the bottom.

Handwritten musical score for "L'Espresso" by Franz Liszt, measures 251-255. The score is for a piano and includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is one sharp (F#) and the time signature is 3/4. The score shows a complex texture with rapid sixteenth-note passages in the strings and a melodic line in the Violin I. The dynamics range from piano (p) to fortissimo (ff).



Ul. I. Solo.

Ul. I.

Ul. II. Solo.

Ul. II.

Viola Solo

Vla.

Vlc.

C.B.

Handwritten musical score for measures 256 to 259. The score includes parts for Ul. I. Solo, Ul. I., Ul. II. Solo, Ul. II., Viola Solo, Vla., Vlc., and C.B. The notation is in treble and bass clefs with various accidentals and dynamics. A large handwritten 'p' is visible above the Ul. I. Solo part in measure 258. The score ends with a double bar line and a repeat sign.

256

257

258

259

25775.

Handwritten musical score for Violins I and II, Viola, and Cello/Double Bass. The score is on aged paper with five systems of staves. The first system is for Violin I Solo, Violin I, Violin II Solo, Violin II, Viola Solo, Viola, and Cello/Double Bass. The second system is for Violin I, Violin II, Viola, and Cello/Double Bass. The third system is for Violin I, Violin II, Viola, and Cello/Double Bass. The fourth system is for Violin I, Violin II, Viola, and Cello/Double Bass. The fifth system is for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings (mf, cresc.) and performance instructions (cogli altri, colle altre). The bottom of the page has handwritten measures 260, 261, 262, 263, and 264.

Handwritten musical score for Violin I, Violin II, Viola, and Violoncello/Double Bass. The score is on aged paper with five systems of staves. The Violin I part has a blue highlight on the first staff. The Violoncello/Double Bass part has a blue highlight on the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The page number '265' is written at the bottom left.

N

Piano in 10

Vl. I.
 Vl. II.
 Vla.
 Vlc.
 C.B.

ff
ff
ff
ff marcato
ff marcato

240 241 242 243

Vl. I.
 Vl. II.
 Vla.
 Vlc.
 C.B.

molto
molto
molto
molto
molto
p
p
p
p
molto
molto

O
II

T.
 unis.
 unis.

244 245 246 247 248

poco a poco crescendo ed accelerando.

Handwritten musical score for measures 249 to 254. The score is written for five staves: Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (C.B.). The music features a complex arrangement of notes, including many beamed sixteenth and thirty-second notes, and rests. The key signature changes from one flat to two flats between measures 250 and 251. The tempo/mood instruction "poco a poco crescendo ed accelerando." is written above the first staff.

Measures: 249, 250, 251, 252, 253, 254

Handwritten musical score for measures 255 to 290. The score continues for the same five staves: Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (C.B.). The musical notation remains consistent with the previous system, featuring dense passages of beamed notes and rests. The key signature remains two flats.

Measures: 255, 256, 257, 258, 259, 260

Handwritten musical score for measures 291 to 296. The score continues for the same five staves: Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (C.B.). The musical notation continues with dense passages of beamed notes and rests. The key signature remains two flats.

Measures: 291, 292, 293, 294, 295, 296

(crescendo ed accelerando sempre, ma appena sensibile.)

VI. I.

VI. II.

Vla.

Vlc.

C.B.

stacc. mf sempre cresc.

297 298 299 300 301 302

VI. I.

VI. II.

Vla.

Vlc.

C.B.

stacc. f sempre cresc.

f sempre cresc.

f sempre cresc.

303 304 305 306 307 308

VI. I.

VI. II.

Vla.

Vlc.

C.B.

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

309 310 311 312 313 314

R (*Presto*)

VI. I.

VI. II.

Vla.

Vcl.

C. B.

(E muta in D)

315 316 317 318 319 320 321

con tutta la forza

VI. I.

VI. II.

Vla.

Vcl.

C. B.

fff

322 323 324 325 326 327 328

VI. I.

VI. II.

Vla.

Vcl.

C. B.

div.

329 330 331 332 333 334

(Prestissimo) poco allargando

S

Vi. I.

Vi. II.

Ule.

Ulc.

due corde

C.B.

div.

335 336 337 338 339

*Allargato**Pesante.*

Ul. I.

Ul. II.

Vle.

Vlc.

C. B.

Stiller. Ljubljana 8. I. 1930.

345

340

341

342

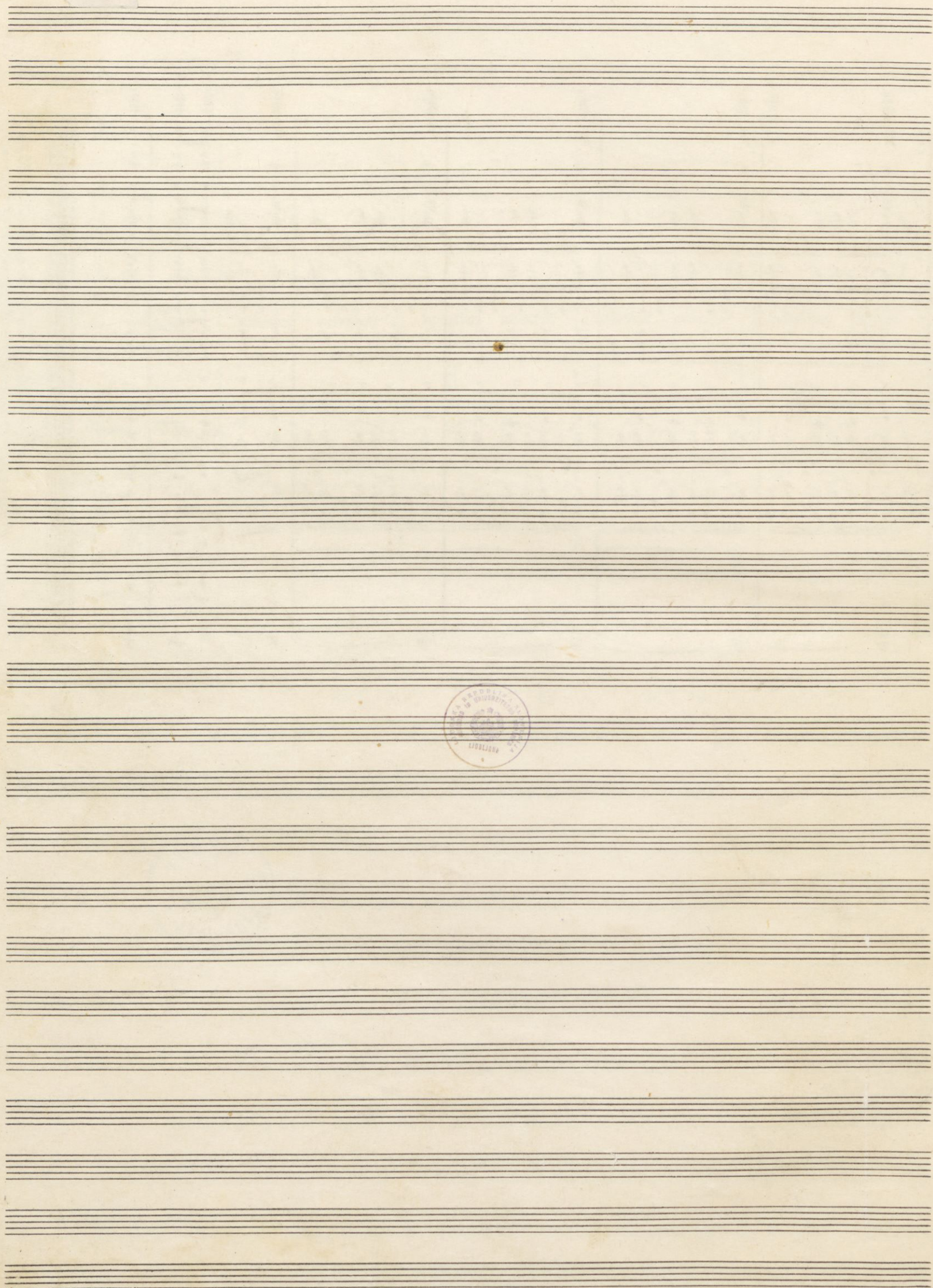
343

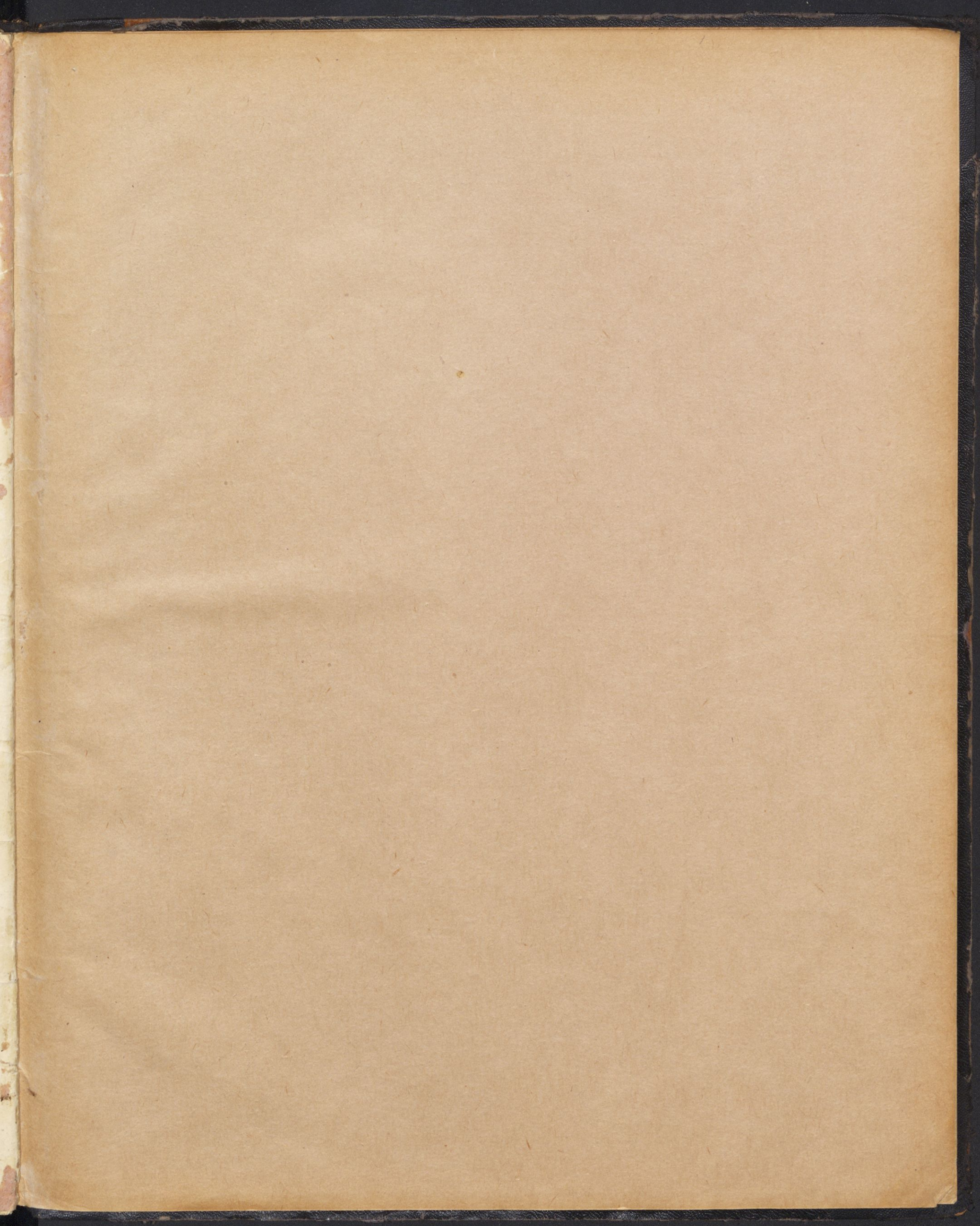
344

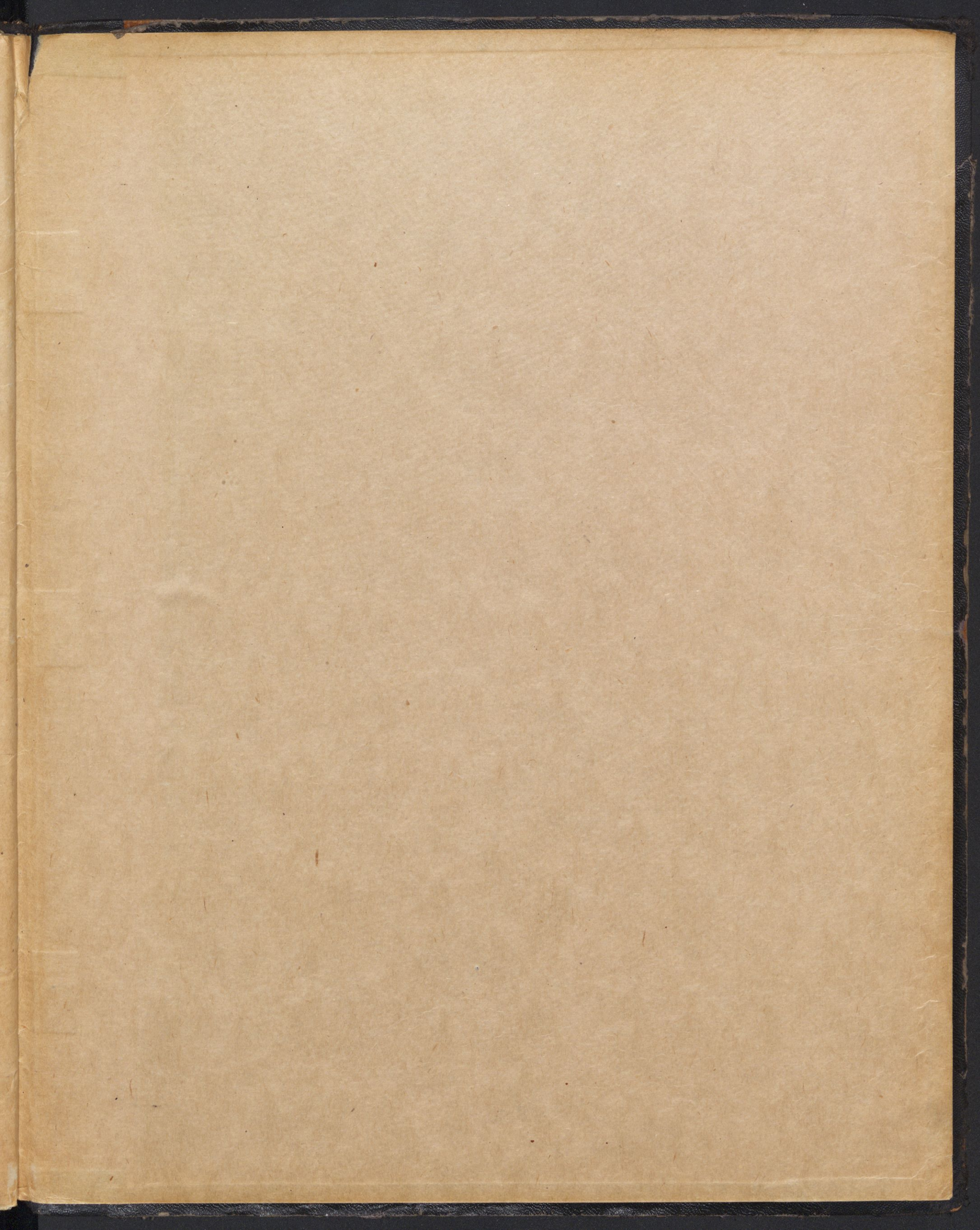
345

26. 10. - 27. 12. 1927.









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