

TEMNI

Inquieto $\text{♩} = 84$

Bassoon
p *pp* *p* *pp* *mp*

Piano

Violin I

Violin II
ppp *pp* *p* *pp* *p*

Viola
ppp *pp* *p* *pp*

Violoncello

Contrabass
divisi
p *p*

Bsn.
mf > p *mf* *ff*

Pno.
mf *ff*
p *mp* *fz*

Vln. I

Vln. II
mf

Vla.

Vc.

Cb.
mf > p *divisi*
p

Musical score for measures 1-12. The score includes parts for Bsn., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. The Bsn. part starts with a dynamic of *ff* and features a melodic line with various articulations. The Vln. I part begins at measure 4 with a dynamic of *mp*. The Vc. part starts at measure 1 with a dynamic of *p* and ends at measure 12 with a dynamic of *f*. The Pno., Vln. II, Vla., and Cb. parts are mostly silent in this section.

Musical score for measures 13-18. The score includes parts for Bsn., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature changes to two sharps (D major/F# minor) and the time signature changes to 2/4. The Bsn. part starts at measure 13 with a dynamic of *subito p* and features a melodic line with various articulations. The Pno. part starts at measure 13 with a dynamic of *ffz*. The Vln. I part starts at measure 13 with a dynamic of *f* and features a melodic line with various articulations. The Vln. II part starts at measure 13 with a dynamic of *pp*. The Vc. part starts at measure 13 with a dynamic of *pp*. The Cb. part starts at measure 13 with a dynamic of *ff* and features a melodic line with various articulations.

A

19

Bsn. *mf* *f* *ff* *fz*

Pno.

Vln. I *mf* *divisi*

Vln. II *mp* *fz* *mf* *fz* *mf* *fz*

Vla. *p* *fz* *mf* *divisi* *fz* *mf* *fz*

Vc. *p* *fz* *mp* *fz* *mf* *fz*

Cb. *p* *mp*

3

22

Bsn. *ff* *fz* *ff* *fz*

Pno.

Vln. I *f*

Vln. II *mf* *fz* *mf* *fz*

Vla. *mf* *fz* *mf* *fz*

Vc. *mf* *fz*

Cb. *divisi* *mf*

B Piu mosso

24

Bsn. *ff* *accel.* *fz* *fz*

Pno.

Vln. I *f* *accel.* *p* *fz* *p* *fz*

Vln. II *mf* *accel.* *p* *fz* *p* *fz*

Vla. *mf* *accel.* *fz* *fz*

Vc. *pizz.* *mp* *mp*

Cb. *pizz.* *mf fz* *mf fz*

27

Bsn. *p* *fz* *p* *fz* *ff*

Pno.

Vln. I *mp* *fz* *mp* *fz* *ff* *molto marcato*

Vln. II *mp* *fz* *mp* *fz* *ff* *molto marcato*

Vla. *ff* *molto marcato*

Vc. *p* *fz* *ff* *molto marcato*

Cb. *p* *fz* *ff* *molto marcato*

sul tasto *loco* *sul tasto* *loco*

divisi

arco

30

Bsn. *fz* *fz* *p* *fz*

Pno.

Vln. I *subito p* *fz* *p* *fz* *mp* *sul tasto* *loco* *fz*

Vln. II *subito p* *fz* *p* *fz* *mp* *divisi* *fz*

Vla. *fz* *fz*

Vc. *pizz.* *mp* *mp* *arco* *p* *fz*

Cb. *pizz.* *mf fz* *fz* *arco*

33

Bsn. *p* *fz*

Pno. *f*

Vln. I *mp* *sul tasto* *loco* *fz* *loco*

Vln. II *mp* *fz*

Vla. *fz*

Vc. *fz*

Cb. *p*

35

Bsn. *ff fz fz p fz*

Pno.

Vln. I *mp fz* *sul tasto* *mp fz* *loco*

Vln. II *p fz* *p fz* *mp fz* *loco*

Vla. *p fz* *p fz* *mp*

Vc. *pizz.* *mp fz*

Cb. *pizz.* *mp fz* *arco* *p fz*

38

Bsn. *p fz ff*

Pno. *fz fz fz* *ff*

Vln. I *sul tasto* *mp*

Vln. II *sul tasto* *mp*

Vla.

Vc.

Cb. *p fz*

41

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

 Inquieto

47

Bsn. *p* *pp*

Pno. *ffz*

Vln. I

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *ffz* *pp*

Cb. *ffz* *pp*

50

Bsn. *p* *pp* *mp*

Pno.

Vln. I *mp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p*

Cb. *p*

54

Bsn. *mf* *p* *p* *pp*

Pno. *pp* *pp*

Vln. I *f*

Vln. II

Vla.

Vc.

Cb. *mf* *p*

58

Bsn. *p* *p* *ff*

Pno. *pp* *p*

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mp*

Cb. *mp*

61

Bsn. *subito p* *rit.* *sfz*

Pno. *rit.* *sfz*

Vln. I *ff* *rit.* *sfz* *divisi*

Vln. II *ff* *rit.* *sfz* *divisi*

Vla. *ff* *rit.* *divisi* *sfz*

Vc. *ff* *rit.* *sfz*

Cb. *ffz*

Detailed description: This page of a musical score, numbered 10, contains seven staves. The instruments are Bassoon (Bsn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 61. The Bassoon part starts with a dynamic of *subito p* and includes a *rit.* marking. The Piano part is mostly silent, with a *rit.* marking and a final *sfz* chord. The Violin I and II parts feature intricate sixteenth-note passages, both starting with *ff* dynamics and ending with *sfz* and *divisi* markings. The Viola part has a *ff* dynamic and a *rit.* marking. The Violoncello part has a *ff* dynamic and a *rit.* marking. The Contrabass part has a *ffz* dynamic. The score concludes with a final *sfz* dynamic across the bottom staves.