

Béla Bartók

Second Rhapsody

(Folk Dances)

for

Violin and Orchestra

(Revised 1944 Version)

Full Score

Boosey & Hawkes
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Instrumentation

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling Cor Anglais)
2 Clarinets in A (2nd doubling Bass Clarinet)
2 Bassoons
2 Horns in F
2 Trumpets in C
Trombone
Bass Tuba
Timpani
Side Drum (without Snares)
Triangle
Cymbals
Bass Drum
Pianoforte } 1 player
Celesta }
Harp
Strings

*The two parts of the Rhapsody ("Lassiu"
and "Friss") may be performed separately*

Duration : 12 minutes

Dedicated to Zoltan Székely

SECOND RHAPSODY

(FOLK DANCES)

for Violin and Orchestra

I ("LASSÚ")

BÉLA BARTÓK
New Version 1944

IMPORTANT NOTICE
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the whole or any part of this
publication is illegal.

Clarineti I. II
(La)
(II anche Cl. basso
in La)

Fagotti I. II
(II anche
Contrafagotto)

Corni I. II
(Fa)

Arpa

Violino solo

Moderato $\text{♩} = 108$

con sord.
p dolce

Ob. I

Cor. ingl.

Cl. I. II
(La)

Fag. I. II

Cor. I. II
(Fa)

Arpa

VI. solo

VI. II

VI.

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Fl. I, II [1] *p poco marc.* *tr*

Ob. I, II *p*

Cor. ingl. *p*

Cl. I, II (La) *p poco marc.* *tr*

Fag. I, II *p poco marc.*

Cor. I, II (Fa)

Arpa

VI. solo [1] *f* [3]

VI. I *p* *div.* *arco*

VI. II *arco*

Vle. *arco*

Vlc. *div.* *p pizz.*

Cb. *p pizz.*

Fl. I, II 2
 Ob. I, II a 2
 Cl. I, II (La) 2
 Fag. I, II 2
 Cor. I, II (Fa) *senza sord.*
 Arpa *senza sord.*
 Vl. solo 2
 Vl. I 2
 Vl. II 2
 Vle. *non div.*
 Vlc. *arco*
 Cb. *arco*

Fl. I, II *Tempo I* (♩ = 108) *ppp* ritard. molto - - - a tempo 5

Ob. I, II *ppp dolce*

Cl. I, II (La) *p* *piu p*

Fag. I, II

Cor. I, II (Fa) *ppp* *con sord.*

Cel. *ppp* *CEL*

Trgl. *ppp* with wooden stick

Arpa *ppp*

VI. solo *Tempo I* (♩ = 108) *mf* ritard. molto - - - a tempo 5 *ppp*

VI. II *ppp* *3 Soli* *div.*

Vle. *ppp* *2 Sole* *div.*

Vlc. *ppp* *piu p*

Fl. I, II
Ob. I, II
Cl. I, II (La)
Cel.
Trpt.
Arpa
VI. solo
VI. II
VI. I
Vlc.

8 Soli
2 Soli
ppp dolce
ppp dolce
p

Detailed description: This page of a musical score contains ten staves. From top to bottom: 1. Flutes I & II: Treble clef, key signature of two flats, melodic line with slurs and accents. 2. Oboes I & II: Treble clef, key signature of two flats, melodic line with slurs and accents. 3. Clarinets I, II & Bass: Treble clef, key signature of two flats, melodic line with slurs and accents. 4. Cello: Treble clef, key signature of two flats, melodic line with slurs and accents. 5. Trumpet: Treble clef, key signature of two flats, melodic line with slurs and accents. 6. Arpa: Treble clef, key signature of two flats, arpeggiated accompaniment. 7. Violin solo: Treble clef, key signature of two flats, melodic line with slurs and accents. 8. Violin II: Treble clef, key signature of two flats, melodic line with slurs and accents. 9. Violin I: Treble clef, key signature of two flats, melodic line with slurs and accents. 10. Violoncello: Bass clef, key signature of two flats, melodic line with slurs and accents. Dynamics include *ppp dolce* and *p*. A large handwritten 'X' is present on the Trumpet staff.

Fl. I, II 6

Ob. I *p espr.*

Cor. ingl. *p espr.*

Cl. I, II (La) *mf espr.*

Fag. I, II *p espr.*

Cor. I, II (Fa) *p* senza sord.

Cel. *p*

Arpa *p*

VI. solo *cresc.* - - - *mf* 6 *f* 3

VI. I *3 Soli* *p* senza sord. Tutti *p*

VI. II *2 Soli* *p* senza sord. Tutti *p*

Vle. *1 2* *p* senza sord. Tutte *p*

Vlc. *p*

Cb. *p*

Fl. I, II
Ob. I
Cor. Ingl.
Cl. I, II (La)
Fag. I, II
Cor. III (Fa)
Arpa
VI. solo
VI. I
VI. II
Vle.
Vlc.
Cb.

senza sord.

mp

f

gliss.

a 2

Più mosso $\text{♩} = 132$

8

Fl. I, II

Cl. I, II

Cor. I, II

Arpa

Vi. solo

Vle.

Vlc.

Cb.

Musical score for Flutes (Fl. I, II), Clarinets (Cl. I, II), and Cor Anglais (Cor. I, II). The score shows a melodic line with dynamics *p* and *pp*. A box containing the number 8 is placed above the Flute I staff. The Flute II staff has a *pp* dynamic marking.

Musical score for Arpa (Harp). The score features arpeggiated chords with the instruction *arpegg. sin al segno*.

Musical score for Violins (Vi. solo). The score is marked *Più mosso* with a tempo of $\text{♩} = 132$. It includes dynamics *sempre sonore* and *pizz.* (pizzicato).

Musical score for Viola (Vle.) and Cello (Cb.). The Viola part is marked *pizz.* and the Cello part is marked *arco* and *pizz.*

Fl. I, II

Cl. I, II

Cor. I, II (Fa)

Arpa

Picc.

Vi. solo

VI. I

VI. II

Vlc.

Cb.

Musical score for Flutes (Fl. I, II), Clarinets (Cl. I, II), and Cor Anglais (Cor. I, II). The score includes dynamics *pp dolce* and *senza sord.* (without mutes).

Musical score for Arpa (Harp). The score is marked *poco sfp*.

Musical score for Piccolo (Picc.). The score shows a melodic line with dynamics *p* and *f*.

Musical score for Violins (Vi. solo). The score includes dynamics *con sord.* (with mutes) and *Solo*.

Musical score for VI. I. The score includes dynamics *con sord.* and *p Solo*.

Musical score for VI. II. The score includes dynamics *con sord.* and *p Solo*.

Musical score for Viola (Vlc.) and Cello (Cb.). The score includes dynamics *con sord.* and *p Solo*.

9

Fl. I, II *f subito*

Cl. I, II (La.)

Fag. III

Cor. III (Fa)

Tutti. *a 2 ppp (simile)*

Arpa *tr*

Pfte. *f sempre simile (arpegg.)*

VI. solo

VI. I *f espr.* **Tutti**

VI. II *f espr.* **Tutti**

Vlc.

Fl. I, II *tornando* - - - *al Tempo I* [10]
pp dolce
 Ob. I, II *pp dolce*
 Cl. I, II (La) *pp dolce*
 Fag. I, II *p*
 Cor. I, II (Fa) *con sord.*
 Pti. $\frac{3}{2}$ | $\frac{4}{4}$
 Arpa *mf*
 Pte. *mf* *p*
tornando - - - *al Tempo I* [10]
 VI. solo *p*
 VI. I *p*
 VI. II *ppp*
 Vle. *arco*
 Vlc. *arco*
 Cb. *p* *ppp*

Ob

Ob. I, II

p poco marc.

11

mf poco marc.

Arpa

ddd

Vi. solo

11

VI. I

ppp

VI. II

ppp

Vle.

p

Vlc.

p

Cb.

pizz.

arco

p

mf

Fl. I, II (La) *p marc.*

Ob. I, II *p marc.*

Cl. I, II (La) *p marc.*

Fag. I, II *p cresc. f*

Cor. I, II (Fa) *senza sord.*

Tr. I (Do) *mf*

Arpa *mf*

VI. scilo *mf*

VI. I *mf*

VI. II *p mf*

Vle. *mf*

Vle. *mf*

Ch. *mf*

Fl. I, II
 Ob. I, II
 Cl. I, II (La)
 Fag. I, II
 Cor. I, II (Ra)
 Tr. I, II (Do)
 Vl. solo
 Vl. I
 Vl. II
 Vlc.
 Cb.

Musical score for measures 12 and 19. The score includes parts for Flute I, II; Oboe I, II; Clarinet I, II (La); Bassoon I, II; Horn I, II (Ra); Trumpet I, II (Do); Violin solo; Violin I, II; Viola; Violoncello; and Contrabass. Measure 12 shows a complex woodwind and string arrangement with various dynamics and articulations. Measure 19 features a prominent woodwind melody with a '4' marking above it, and strings providing harmonic support.

poco a poco più tranquillo

Fl. I, II
Ob. I, II
Cl. I, II (La)
Fag. III
Cor. I, II (Fa)

VI. solo
VI. II
Vle.
Vlc.
Cb.

poco a poco più tranquillo

13 espr.

poco allarg.

Ob. I, II
Cl. I, II (La)
Fag. III
Cor. I, II (Fa)
VI. solo
VI. II
Vle.
Vlc.
Cb.

13
meno f
pizz.
arco

poco allarg.

Fermata breve, poi attacca

14

5

Ob. I, II *p marc.*

Cl. I, II (La) *p marc.*

Fag. I, II *p marc.*

Cor. I, II (Fa) *p*

5

VI. Solo *mezzo f*

6

poco a poco accelerando

Fl. I, II *pp*

Ob. I, II *p*

Fag. I, II *p*

Tr. III (Do) *con sord. p*

Trbn. *con sord. p*

Tuba *p*

6

poco a poco accelerando

Timp. *p*

VI. solo *marc.*

VI. I *arco p più p*

VI. II *arco p più p*

Vic. *arco p più p*

Vlc. *arco p più p*

Cb. *(arco) p pizz.*

VI. I *arco p*

VI. II *arco p*

Vic. *arco p*

Vlc. *arco p*

Cb. *(arco) p pizz. mp*

mp

cresc.

7 *molto accel.*

Fl. I, II

Ob. I, II

Fag. I, II

Tuba

VI. solo

VI. I

VI. II

Vlc.

Vlo.

Cb.

allarg.

allarg.

8 *Molto moderato, pesante* $\text{♩} = 96$

Ob. I, II

Cl. I, II (La)

Fag. I, II

Cor. I, II (Fa)

Trbn.

Tuba

Timp.

G. C.

VI. solo

Vlc.

Cb.

senza sord.

pesante

pesante

9

Ob. I *mf* *pesante*

Cor. ing. *mf*

Cl. I (La) *mf*

Cl. b. (La) *f*

Flugl. II

Cor. I, II (Fa) *f* *mf*

Tuba *f* *mf*

Trbn. *f* *mf*

Timp.

VI. solo *sf* *sf* *mf* *mf*

Vlc. *mf* *mf*

Co. *mf*

10

Ob. I
Cor. I
Fl. b (La)
Fag. I
Trbn.
Tuba
Timp.
Vl. solo
Vlc.
Cb.

The musical score is arranged in a system of staves. From top to bottom, the staves are: Ob. I, Cor. I, Fl. b (La), Fag. I, Trbn., Tuba, Timp., Vl. solo, Vlc., and Cb. The Vl. solo part features a prominent melodic line with many slurs and accents. The woodwinds and brass parts provide harmonic support with various rhythmic patterns. The strings (Vlc. and Cb.) play a steady accompaniment. The score is written in a key with three sharps (F#, C#, G#) and a common time signature.

11 Più mosso $\text{♩} = 104-103$

Ob. I *p*

Arpa *p*

VI. solo *mp leggero* *div.* *con sord. pizz.*

VI. I *p* *con sord. div.*

VI. II *ppp* *sempre sim.*

12

Ob. I *g*

Arpa *g*

VI. solo *sf*

VI. I *sf*

VI. II *sf*

13

Ob. I *p*

Cor. ingl. *p*

Arpa *p*

VI. solo *arco (div. in 2)* *sf*

VI. I *sempre div. in 2)* *ppp* *pizz.* *sempre simile*

VI. II *sempre div. in 2)* *ppp* *div.* *sempre simile*

Vla. *ppp* *simile*

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$1 \frac{1}{2}$ ♩
Fuid-hosmivrid

Cor. Ingl.

Arpa

VI. solo

VI. I

VI. II

Vie.

Fl. I, II

Ob. I, II

Cl. I, II (La)

Fag. I, II

Arpa

Picc.

VI. solo

VI. I

VI. II

Vie.

Fl. I, II
Ob. I, II
Cl. I, II (La)
Fag. I, II
Cor. I, II (Fa)
Trbn.
Arpa
Pite.
VI. solo
VI. I
VI. II
Vle.

Measures 15-17. Dynamics include *mf*, *p*, *f*, *sub.*, *sf*, *pppp*, and *pp*. Performance instructions include *(con sord.)*, *pppp*, and *pp*. A section marked ** 1/2 Rev.* spans measures 15-17.

Fl. I, II

Ob. I, II

Cl. I, II (Ba)

Fag. I, II

Arpa

Pfte.

VI. solo

VI. I

VI. II

Vlc.

The musical score is arranged in a system of staves. At the top are the woodwinds: Flute I and II, Oboe I and II, Clarinet I and II in Bass Clef, and Bassoon I and II. Below these are the strings: Arpa (Harp), Pflte. (Piano), and VI. solo (Solo Viola). Underneath the solo Viola are the Violin I and Violin II staves. At the bottom are the Violoncello (Cello) and Viola staves. The key signature has one sharp (F#) and the time signature is 4/4. Measure 16 is marked with a boxed '16'. The solo Viola part begins with a *p* dynamic, followed by a *f* dynamic, and then returns to *p*. There are some markings for *ppp* and *sul pont.* (sul ponticello). The string parts are mostly sustained notes. There are some handwritten markings like 'sol.' and 'Scal.' with asterisks. The bottom of the page has the publisher's information 'B. & H. 16230'.

VI. solo

VI. I

VI. II

VIc.

18 *Allegro non troppo* $\text{♩} = 144-152$

Cl. I, II (La)

Fag. I, II

19

Cor. I, II (Fa)

Tr. I, II (Do)

G. C.

18 *Allegro non troppo* $\text{♩} = 144-152$

19

VI. solo

VI. I

VI. II

VIc.

Ob.

Fl. I, II

Cl. I, II (La)

Fag. I, II

Cor. I, II (Fa)

Timp.

VI. solo

VI. II

Vle.

Vle.

Cb.

Ob. I, II

Cl. I, II (La)

Fag. I, II

Cor. I, II (Fa)

Timp.

VI. solo

VI. II

Vle.

Vle.

Cb.

22

23

23

22

div.

p marc.

(senza sord.)

p

div.

div. pizz.

sf

Fl. I, II
Ob. I, II
Cl. I, II (La)
Fag. I, II
Cor. I, II (Fa)
VI. solo
VI. I
VI. II
Vle.
Vlc.
Cb.

24 *grazioso*
25 *poco marc.*

Ob. I, II
Cl. I, II (La)
Fag. I, II
Cor. I, II (Fa)
Timp.
Ptti.
VI. solo
VI. I
VI. II
Vle.
Vlc.
Cb.

24 *grazioso*
25 *poco marc.*

26

Fl. I, II
Ob. I, II
Cl. I, II (La)
Fag. I, II

Flute I and II, Oboe I and II, Clarinet I and II (La), and Bassoon I and II parts. The score shows various melodic lines with dynamic markings such as *p* and *sf*.

Cor. I, II (Fa)
Tuba
Timp.
Ptti.
G.C.
VI. solo

Coronet I and II (Fa), Tuba, Timpani, Percussion, Gong/Cymbal, and Violin solo parts. The Tuba part includes the instruction "senza sord." and the Violin solo part includes "p con sord." and "26 dolce".

VI. I
VI. II
Vlc.
Vlc.
Cb.

Violin I and II, Viola, Violoncello, and Contrabass parts. The Violin and Viola parts include "col legno" markings and dynamic markings like *dim.* and *mf*. The Violoncello and Contrabass parts include "arco" markings and dynamic markings like *ppp*.

Fag. I, II
Cor. I, II (Fa)
VI. solo
VI. I
VI. II
Vlc.
Vlc.
Cb.

Bassoon I and II, Coronet I and II (Fa), Violin solo, Violin I and II, Viola, Violoncello, and Contrabass parts. The Bassoon part includes "senza sord." and the Violin solo part includes "cresc." and "ppp cresc. molto".

Fl. picc. **27**

Fl. I

Ob. I, II *f marc.*

Cl. I, II (La) *f marc.*

Fag. I, II *f marc.*

Cor. I, II (Fa) *f marc.*

Tr. I, II (Do) *f marc.*

Trbn. *msf senza sord.*

Tuba *f*

Ptti. *msf a²*

VI. solo **27**

VI. I

VI. II

Vlc. *f*

Vla. *f*

Cb. *f*

f
fob

telma

28

Fl. picc. *ff*

Fl. I *ff*

Ob. I, II *ff* a2

Cl. I, II (La) *ff* a2

Fag. I, III *ff*

Cor. I, III (Fa) *ff*

Tr. I, II (Do) *ff*

Trbn. *p*

Tuba *p*

Timp. *f*

Ptti. *mf* a2

Pfte. *ff*

Wagner

Viol. I *ff*

Viol. II *ff*

Vlc. *ff*

Cb. *ff*

28

Fl. picc.

Fl. I

Ob. I, II

Cl. I, II (La)

Fag. I, II

Cor. I, II (Fa)

Tr. I, II (Do)

Trbn.

Tuba

Timp.

Ptti.

Pfte.

VI. solo

VI. I.

VI. II.

Vlc.

Vla.

Cb.

Cl. I, II (La) *poco rit.* **30** *a tempo*
 Fag. I, II *pp*
 Cor. I, II (Fa) *pp*
 Vl. solo *poco rit.* **30** *a tempo*
 Vl. I *pp*
 Vl. II *pp*
 Vlc. *pp*
 Vlo. *p*
 Fl. I *ppp*
 Fl. II *ppp*
 Cl. I, II (La) *ppp*
 Fag. I, II *p*
 Cor. I, II (Fa) *ppp*
 Trgl. *ppp*
 Vl. I *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* **31**
 Vl. II *arco* *ppp*
 Vlc. *arco* *ppp*
 Vlo. *p* *pizz.* *arco* *ppp* *div.* *in 8* *son sord.* **31**
 Cb. *p* *pizz.* *arco* *ppp* *div.* *in 8* *son sord.* **31**

With a wooden stick
Wood stick
sempre pp
sempre pp
(con sord.)

VIVO

Fl. I, II *mp*

Ob. I, II *mp distinto*

Cl. I, II (La) *mp*

Fag. I, II *mp*

Cor. I, II (Fa) *ppp (con sord.)*

Timp. *p*

Tamb. picc. senza C *p*

Arpa *p*

VI. solo *vivo*

VI. I *p*

VI. II *p*

Vie. *p*

Vic. *p*

crusc.

**)* \downarrow on the edge of the skin
 \downarrow in the centre

Ob. I, II 33 *mf*

Cl. I, II (La) *mf*

Fag. I, II *mf*

Cor. I, II (Fa) *senza sord.*

Timp. *mf*

Vl. solo 33 *piu f*

Vic. *arco* *mf*

Ob. I, II

Cl. I, II (La)

Fag. I, II

Cor. I, II (Fa)

Timp.

G.C.

Vl. solo

Vic.

Handwritten markings: a circled '5' and a circled 'III'.

47

Fl. I, II *tr* *ppp*

Cl. I, II (La) *ppp*

Cor. I, II (Fa) *ppp*

VI. solo *ppp* **36** *pizz.*

Vle. *div. p* *con sord.* *ppp*

Vlc. *ppp*

Cb. *ppp*

Fl. picc. *p* *tr*

Fl. I *p*

Cl. I, II (La) *p*

Cor. I, II (Fa) *p*

Trgl. *tr*

VI. solo *pp*

Vle. *pp*

piv
mosso
♩ = 144

37 Poco più mosso $\downarrow = 144$

Ob. I, II *p*

Cl. I, II (La) *mp*

Fag. I, II *p*

Tamb. picc. senza C *ppp*

37 Poco più mosso $\downarrow = 144$

VI. solo *p*

Vle. *mf*

Vlc. *mf*

Cb. *mf*

on the edge, *p* in the centre

38

Fl. I, III *mf*

Ob. I, II *mf*

Cl. I, II (La) *mf*

Fag. I, III *mf*

Cor. I, II (Fa) *mf* (senza sord.)

38

Timp. *p distinto*

VI. solo *p* *cresc.*

Vle. *p* arco

Vlc. *p* arco

Cb. *p*

Fl. I II $\text{♩} = 160$ poco allarg.

Ob. I, II *mf*

Cl. (La) I II *f*

Fag. III *mf marc.*

Cor. I, II (Fa) *p marc.* senza sord.

Timp.

VI. solo $\text{♩} = 160$ poco allarg.

VI. I

VI. II

Vlc. *p*

Vla. *p*

Cb. *pp*

39 *Meno mosso* (♩ = 132)

Fl.I,II Ob.I Cor.ingl. VI.solo VI.I VI.II Vlc. Vl.c.
 Cor.I,II (Fa) Timp. VI.solo Vlc. Vl.c.
 Fag.I,II Cl.I,II (La)

Musical score for measures 39-40. The score is arranged in two systems. The top system includes Flutes I & II, Oboe I, Cor Anglais, Violoncello solo, Violin I, Violin II, Viola, and Violoncello. The bottom system includes Cor I & II (F), Trompano, Violoncello solo, Viola, and Violoncello. Measure 39 is marked *Meno mosso* (♩ = 132). Measure 40 is marked with a box containing the number 40. Dynamics include *p*, *f*, *mf*, *meno.f*, and *cresc.*. Performance markings include *div.* (divisi) and *cresc.* (crescendo).

41 accel. Più mosso $\text{♩} = 142$

Ob.I.II *mf* *a.2*

Cl.I.II (La) *mf*

Fag.I.II *mf*

Cor.I.II (Fa) *p*

VI. solo **41** accel. Più mosso $\text{♩} = 142$

VI.I *mf*

VI.II *mf*

Vla. *mf*

Vlc. *mf* pizz.

Cb. *mf*

42

Fl.I.II **42**

Cl.I.II (La) *mf*

Fag.I.II **42**

VI. solo **42**

VI.I *mf*

VI.II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf* arco

Fl. I, II
Cl. I, II (La)
VI. solo
VI. I
Vlc.
Vib.
Cb.

sf

43

Fl. I, II
Cl. I, II (La)
VI. solo
VI. I
Vlc.
Vib.
Cb.

sf dim.

poch. rit. 44 a tempo (♩ = 132 - 142)

Fl. I, II
VI. solo
VI. II
VI. I
Vle.
Vlc.
Cb.

Fl. I, II
Cl. I, II (La)
Fag. I, II
Cor. I, II (Fa)
VI. solo
VI. I
VI. II
Vle.
Vlc.
Cb.

This musical score page, numbered 54, contains the following parts and markings:

- Fl. I, II:** Flute I and II staves. Flute I has a dynamic marking of *p* and a slur over the first two measures.
- Ob. I, II:** Oboe I and II staves. Oboe I has a dynamic marking of *p* and a slur over the first two measures.
- Cl. I, II (La):** Clarinet I and II (La) staves. Clarinet I has a dynamic marking of *p* and a slur over the first two measures. Clarinet II has a dynamic marking of *p* and a slur over the first two measures.
- Fag. I, II:** Bassoon I and II staves. Bassoon I has a dynamic marking of *p* and a slur over the first two measures.
- Cor. I, II (Fa):** Cor I and II (Fa) staves. Both have dynamic markings of *p* and slurs over the first two measures.
- VI. solo:** Violin solo staff. It features a series of tremolos marked with *trmm* and a dynamic marking of *p*.
- VI. II:** Violin II staff. It has a dynamic marking of *mf* and a slur over the first two measures.
- Vle.:** Viola staff. It has a dynamic marking of *mf* and a slur over the first two measures.
- Vlc.:** Violoncello staff. It has a dynamic marking of *mf* and a slur over the first two measures.
- Cb.:** Contrabass staff. It has a dynamic marking of *mf* and a slur over the first two measures.

Additional markings include *pizz.* (pizzicato) for the Viola and *arco* (arco) for the Violin II, Viola, Violoncello, and Contrabass parts.

Picc. Fl. I Ob. I, II Cl. I, II (La) Fag. I, II Cor. I, II (Fa) Tr. I, II (Do) Tuba Timp. Trgl. Vl. solo Vl. I VI. II VI. II VI. II Vle. Vlc. Cb.