

Berislav Popović

MEDIUM TEMPUS

**Za simfonijski orkestar
PARTITURA**

**For Symphony Orchestra
SCORE**



**Fakultet muzičke umetnosti
Univerzitet umetnosti u Beogradu**

**Faculty of Music
University of Arts in Belgrade**

2025

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MEDIUM TEMPUS **za simfonijski orkestar**

Kompozitorski opus **Berislava Popovića** (Zaječar, 1931 – Beograd, 2002) se može smatrati među najsmelijim i najkompleksnijim u generaciji autora koja je na muzičku ‘scenu’ u Srbiji stupila šezdesetih godina 20. veka. Pomerajući granice muzičkog izraza ka tadašnjim dostignućima vodećih evropskih stvaralaca, Popović se već u svojim ranim ostvarenjima kao što su *Kamena uspavanka* za mešoviti hor, klavirskim delima – *Sviti*, *Sonati*, *Varijacijama*, a naročito u nešto kasnije nastalom *Gudačkom kvartetu*, *Tužbalicama* za dve grupe instrumenata, kao i *Koncertu za orkestar – Difrakcije* i kompoziciji *Medium tempus* za veliki simfonijski orkestar, otišao daleko van okvira tada dominantnog muzičkog mišljenja karakterističnog za stvaralaštvo beogradske muzičke sredine toga vremena, ostajući dosledan otkrivanju novih zvučnih tembrova i načina oblikovanja sonorne mase i u svojim kasnijim ostvarenjima poput *Igre senke* za duvački kvintet, *Balade za gudače* i drugih. (Upor. „Biografija Berislava Popovića”, u: Tijana Popović Mladjenović i dr. /ur./, *Difrakcije kompozitorskog, muzičko-teorijskog, pedagoškog i društveno-kulturnog stvaranja Berislava Popovića*, Beograd, Fakultet muzičke umetnosti & Muzikološko društvo Srbije, 2022, 389)

Delo *Medium tempus* za veliki simfonijski orkestar, nastalo je 1972. godine. Premijerno je predstavljeno publici u Beogradu 11. marta 1975. godine na koncertu simfonijskog orkestra Beogradske filharmonije kojom je dirigovao Bogo Leskovic, dok je prvi zabeležen audio snimak ovog Popovićevog ostvarenja načinjen iste godine u Ljubljani u interpretaciji Simfonijskog orkestra Radio-televizije Slovenije na čijem čelu je bio dirigent Samo Hubad.

U manuskriptu svoje partiture, Popović je zabeležio sledeće:

„Osnovna koncepcija dela je međusobno suprotstavljanje instrumentalnih grupa (drvenih, limenih i gudačkih instrumenata, odnosno manjih podgrupa u njihovom okviru) u sukcesivnom i simultanom postavljanju metrički fiksiranog toka jedne grupe prema slobodnom nemenzurisanom toku druge grupe. Pojedine grupe instrumenata imaju pored pomenute razlike u notnom zapisu (jedne su menzurisane, a druge ne) i različito vreme proticanja, tako da je postignuta maksimalna samostalnost i ritmička nepodudarnost. Iz antagonizma ovih dvaju polova rezultira ekspresivnost visokog napon, podvučena oštrim dinamičkim kontrastima.”

Naime, kako ističe Mirjana Veselinović-Hofman, „u jednom evolutivnom, lučnom obliku” [...], „kao u jednom dahu”, bez preda i odmorišta, ostvaruje se „ekspresionistički silovit, trenutni”, reklo bi se „slučajni” muzički tok ovog dela, koji kao da „u sebi nosi neko stremljenje ka nezavisnosti” proizašlo iz „kompozitorove ideje o takvom [sasvim specifičnom, proisteklom „iz same tehnike rada sa materijalom”, prim N. N.] tipu dinamičnosti proticanja zvuka”. (Mirjana Veselinović, „Difrakcije... Skica za muzičku poetiku Berislava Popovića”, *Zvuk*, 2, 1986, 7–8)

„Od slobodne dvanaesttonike [misli se na kompoziciju *Difrakcije – Koncert za orkestar*, prim. N. N.], naime, postaje u delu *Medium tempus* obavezna dvanaesttonska vertikalna koja se artikuliše na način jednog Lutoslavskog, možda ponajpre onog iz vremena *Venecijanskih igara*: znači, određenim melodijsko-ritmičkim celinama kojima se ozvučavaju ili čitav hromatski zbir, ili delovi klastera, ili se, neretko, koloristički naglašavaju samo pojedini njegovi tonovi. U smislu gustine

MEDIUM TEMPUS **For Symphony Orchestra**

The compositional oeuvre of **Berislav Popović** (Zaječar, 1931 – Belgrade, 2002) is arguably one of the boldest and most complex ones within the generation of creators who appeared on the Serbian musical scene during the 1960s. By pushing the boundaries of musical expression towards the then-contemporary achievements of the leading European creators, Popović, already in his early works such as *The Stone Lullaby* for mixed choir, his piano compositions – *Suite*, *Sonata*, *Variations*, and, notably, in somewhat later pieces such as *String Quartet*, *Laments* for two instrumental groups, as well as in compositions for large orchestra *Concerto for Orchestra – Difractions* and *Medium tempus*, soared high above the musical thinking then dominant in Serbia. He remained consistent in his quest for new timbres and new shaping of sonorous material in his later works – *A Shadow Play* for wind quintet, *Ballad for Strings*, and others. (Cf. “Berislav Popović’s Biography”, in: Tijana Popović Mladjenović et al. /Eds./, *Difractions of Berislav Popović’s Compositional, Music-Theoretical, Pedagogical, Social and Cultural Creation*, Belgrade, Faculty of Music & Serbian Musicological Society, 2022, 249)

The work *Medium tempus* for large symphony orchestra was composed in 1972. It was premiered in Belgrade on 11 March 1975, at a concert of the Belgrade Philharmonic Orchestra conducted by Bogo Leskovic. The first recorded audio version of Popović’s composition was made later the same year in Ljubljana, performed by the Symphony Orchestra of Radio-Television Slovenia under the baton of conductor Samo Hubad.

In the manuscript of the score, Popović wrote the following note:

“The fundamental conception of the work lies in the mutual opposition of instrumental groups (woodwinds, brass, and strings, as well as smaller subgroups within each of them) through the successive and simultaneous juxtaposition of a metrically fixed flow in one group against the free, non-mensural flow of another. In addition to this difference in notation (some being measured, others not), individual instrumental groups also possess differing temporal durations, thereby achieving maximal autonomy and rhythmic incongruence. From the antagonism of these two poles emerges an expressivity of high tension, underscored by sharp dynamic contrasts.”

As Mirjana Veselinović-Hofman emphasises, “within an evolutionary, arch-like form” [...], “as if in a single breath”, without pause or repose, there unfolds “the expressionistically powerful, instantaneous”, one might even say “accidental” musical current of this work, which seems to “contain within itself a certain striving toward independence” arising from “the composer’s idea of such a [particular, deriving ‘from the very technique of working with the material’, author’s note N. N.] type of dynamic sound flow.” (Mirjana Veselinović, “Difrakcije... Skica za muzičku poetiku Berislava Popovića”, *Zvuk*, 2, 1986, 7–8)

“From the free twelve-tone technique [employed in *Difractions – Concerto for Orchestra*, author’s note N. N.] Popović in *Medium tempus* proceeds towards a more rigorous twelve-tone verticality, articulated in a manner reminiscent of Lutosławski – perhaps most closely akin to his *Venetian Games* period. This involves the formation of distinct melodic-rhyth-

hromatskog totala, njegovog vertikalnog raspoređivanja, često se mogu nazreti i odnosi kvarte ili terce, ili, pak, velikih sekundi razdvojenih nekim većim intervalima – obično tercom, kvartom i sekstom. Primenjuje se i takvo predstavljanje vertikalne koje njen hromatski zbir raščlanjava – po tipu harmonskog sklopa i po fakturi – na izvestan broj slojeva koji protiču istovremeno: na primer, na neki akordski tok (u kome mogu da figuriraju i kvartno-kvintni odnosi), na ritmizovan pedal i na određene melodijsko-ritmičke oblike. Obično su ti slojevi diferencirani i po instrumentalnoj boji što je, uostalom, u skladu sa osnovnom autorovom idejom o koncepciji ovog dela. [...] **Efekat koji se postiže registruje se u domenu aleatorike kao neke srednje vrednosti proticanja vremena suprotstavljenih orkestarskih grupa** [podvukla N. N.]” (Idem)

Ne oslanjajući se na obrasce standardizovanih muzičko-formalnih tipova, Popović gradi petodelni muzički tok (videti analitički spregnuto tumačenje Milice Lazarević u: Milica Lazarević, „Interferiranje kompozitorskog i muzičko-teorijskog mišljenja Berislava Popovića”, u: Tijana Popović Mladjenović i dr. /ur./, *Difrakcije kompozitorskog, muzičko-teorijskog, pedagoškog i društveno-kulturnog stvaranja Berislava Popovića*, Beograd, Fakultet muzičke umetnosti & Muzikološko društvo Srbije, 2022, 72–99), „koji se kreće u nekom međuvremenu, u predelu između različitih vremena, zapravo između horizontalnog i onog ‘nestvarnog’, ‘zaustavljenog’, vertikalnog vremena ili, drugim rečima, u petodimenzionalnom muzičkom prostor-vremenu o kojem je više od dve decenije kasnije Popović pisao u svojoj knjizi *Muzička forma ili smisao u muzici*” (Ibid., 80). Konstantna vertikalna, horizontalna, dinamička, ritmička i tembrovska prelamanja, usecanja, sudaranja i odbijanja, grade jedan burno zatalasan, eksplozivan, kontinuirani muzički tok bogate orkestarske zvučne palete. Kristalisanjem motivskih fragmenata, odnosno delova hromatskog totala datog na samom početku dela u ležećem akordu gudačkog korpusa, koji u mikropolifonom prepletu izranjaju u deonicama drvenih duvačkih instrumenata uz kolorističko naslojavanje boja harfe, činela i viola, kao i raznovrsnim grupisanjem ovih fragmenata u smislu korišćenja njihovog unutrašnjeg energetskog potencijala, te formiranjem ritmički pregnantne melodije naizmenično u višim i nižim gudačkim instrumentima, uspostavlja se osnova i/ili središnja vremenska ravan čitavog dela.

Tok kompozicije – u kojem se smenjuju metrički određeni i neodređeni segmenti, homofoni, polifoni, mikropolifoni faktorni slojevi, melodijsko-ritmički crteži, strete, punktualistička raspoređivanja zvučnih čestica sa gustim ritmizovanim pedalnim klaster-skim nanosima u dinamičkim krešendima i dekrešendima, sforzandima – neprekidno narasta do samog svog kraja, dostižući vrhunac označen udarom tam-tama u 246. taktu, nakon čega nastavlja da zvuči klaster u kontrabasima „kao eho svega pređenog i doživljenog” (Petar Osghian, Tekst pročitao u okviru tribine Udruženja kompozitora Srbija povodom premijernog izvođenja dela *Medium tempus* – audio snimak iz privatne arhive porodice Popović). Manifestujući osnovnu koncepciju dela o samostalnosti, ritmičkoj nepodudarnosti i različitom vremenu proticanja zvučnog materijala u različitim instrumentalnim grupama, kroz antagonizam menzuriranog i nementuriranog muzičkog vremena, Popović, u tumačenju Petra Osghiana, ovaploćuje muzičku „borbu statičnog sa dinamičnim” u kojoj „nema pobednika i poraženih”, čiji je konačni rezultat, zapravo, „stvaranje nove srednje vrednosti” (Idem).

Kao nova srednja vrednost može se razumeti konstantna vibracija, na koju sam kompozitor u svojoj muzičko-teorijskoj knjizi

mic entities which sonically illuminate either the entire chromatic aggregate or selected portions of a cluster, or, at times, emphasise only individual pitches for colouristic purposes. In terms of the density of the chromatic total and its vertical organisation, one can often discern relationships based on the intervals of a fourth, a third, or a major second separated by wider intervals – typically a third, a fourth, or a sixth. Popović also applies a treatment of the vertical that subdivides the chromatic aggregate – both harmonically and texturally – into several simultaneous layers: for instance, into a chordal flow (which may also contain quartal–quintal relations), a rhythmically articulated pedal, and distinct melodic–rhythmic patterns. These layers are typically differentiated by instrumental colour, which, after all, corresponds fully to the composer’s primary conception of the work. [...] **The effect can be perceived within the domain of aleatoric music as a certain mean value of the temporal flow of opposed orchestral groups** [author’s note N. N.]” (Idem).

Rejecting the models of standardised formal prototypes, Popović constructs a five-part musical continuum (see the analytically integrated interpretation by Milica Lazarević in: Milica Lazarević, “Interference of Berislav Popović Compositional and Music-Theoretical Thinking”, in: Tijana Popović Mladjenović et al. /Eds./, *Diffractions of Berislav Popović’s Compositional, Music-Theoretical, Pedagogical, Social and Cultural Creation*, Belgrade, Faculty of Music & Serbian Musicological Society, 2022, 42–69), “which unfolds in an intermediary temporal zone, in a space between different temporalities – between the horizontal and the ‘unreal’, ‘suspended’, vertical time; or, in other words, within a five-dimensional musical space-time that Popović would later elaborate, more than two decades on, in his book *Music Form or Meaning in Music*” (Ibid., 51). Constant vertical, horizontal, dynamic, rhythmic, and timbral refracting, incisions, collisions, and repulsions shape a turbulently undulating, explosive, and continuous musical flow rich in orchestral colour. Through the crystallisation of motivic fragments – parts of the chromatic total presented at the very beginning of the work in the sustained chord of the string section – which emerge from micro-polyphonic textures in the woodwinds, enriched by the colouristic layering of harp, cymbals, and violas, as well as through the varied grouping of these fragments to exploit their inner energetic potential and the formation of rhythmically pregnant melodies alternating between higher and lower string instruments, Popović establishes the foundation or central temporal plane of the entire work.

The course of the composition — in which metrically determined and indeterminate segments alternate, together with homophonic, polyphonic, and micro-polyphonic textural strata, melodic–rhythmic contours, strette, and pointillistic distributions of sound particles combined with dense, rhythmically driven pedal clusters in dynamic crescendos and decrescendos, and sforzandi — grows uninterrupted until its very conclusion, reaching its culmination at bar 246, marked by the strike of the tam-tam. Following this climactic moment, the cluster in the double basses continues to resonate “as an echo of all that has been traversed and experienced” (Petar Osghian, Text read at the Composers’ Association of Serbia panel following the premiere performance of *Medium tempus* – audio recording from the private archive of the Popović family). Manifesting the fundamental conception of the work — the autonomy, rhythmic incongruence, and differing temporal flow of sound material among various instrumental groups, and the antagonism between measured and unmeasured musical

Muzička forma ili smisao u muzici (Beograd, Clio & Kulturni centar Beograda, 1998) najčešće referira. Od prvog trenutka Popović nas smešta u zvučni prostor koji 'struji' i 'vibrira', u kom se brzine melodijskih linija interferiranjem „pretvaraju u odnose 'gustina'” pri čemu se „u muzičkom toku stvara virtuelni prostor koji neopozivo apsorbuje vremenske mere”. To je ono Popovićevo „imaginar-no muzičko prostor-vreme sa pet dimezija – dve dimenzije vremena i tri dimenzije prostora” u kom se stvara energetski naboj usled 'sabijanja' motiva i manipulisanja njihovim vremenskim kategorijama ritma i metra. U takvim zgusnutim stanjima muzički tok se doživljava kao medijum koji odlikuje gustina, i eventualno, 'temperatura', odnosno energija koja iz njega isijava (Cf. Berislav Popović, *Muzička forma ili smisao u muzici*, op. cit., 68). Umesto visine i trajanja, boja i jačina uživaju status primarnih gradivnih elemenata. Shodno ovakvom Popovićevom teorijskom viđenju, kompozicija *Medium tempus* se može zamisliti i kao kakva petodimenzionalna zvučna slika Sunca uz kontinuirane koronalne eksplozije i protuberance. A slušalac, postavljen u centar te vibrirajuće užarene magme i sveprožimajuće energije, u kojoj nema pauze, nema mirovanja, postaje tačka preseka tog zvučnog prostor-vremena, i sam *medium tempus*.

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time — Popović, in Osgian's interpretation, embodies a musical “struggle between the static and the dynamic,” in which “there are neither victors nor vanquished,” but rather a process whose outcome is “the creation of a new mean value” (*Ibid.*).

This *new mean value* may be understood as a *constant vibration*, a phenomenon to which Popović most frequently refers in his theoretical writings, particularly in *Music Form or Meaning in Music* (Belgrade, Clio & Belgrade Cultural Centre, 1998). From the very opening moment, Popović immerses the listener in a sound space that *flows* and *vibrates*, wherein the velocity of melodic lines, through interference, “transforms into relations of ‘density,’” whereby “a virtual space is created within the musical flow which irreversibly absorbs temporal dimensions.” This is the composer's “imaginary musical space-time of five dimensions — two dimensions of time and three of space”, within which an energetic charge emerges as a result of the *compression* of motifs and the manipulation of their temporal categories of rhythm and metre. In such condensed states, the musical flow is experienced as a medium characterised by density and, one might add, by *temperature* — that is, by the energy radiating from within it (Cf. Berislav Popović, *Music Form or Meaning in Music*, op. cit., 68). In this context, pitch and duration yield primacy to colour and intensity, which become the principal structural elements. According to this theoretical conception, Popović's *Medium tempus* may thus be envisaged as a kind of five-dimensional sonic image of the Sun, with continuous coronal eruptions and protuberances. The listener, positioned at the very centre of this vibrating, incandescent mass of all-pervading energy — where there is no pause, no rest — becomes the intersection point of that sonic space-time, becoming, in essence, the *medium tempus* itself.

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ORCHESTRA

3 Flauti grandi (anche 2 Flauti piccoli)
3 Oboi (3. anche Corno inglese)
3 Clarinetti in Si^b (3. anche Clarinetto basso)
3 Fagotti (3. anche Contrafagotto)

4 Corni in Fa
3 Trombe in Do
3 Tromboni
Tuba

Batteria:
Timpani, 4 Tamburi senza corde - soprano, alto, tenore e basso,
Gran Cassa, Cassa rullante, Tamburo con corde,
Tamburo piccolo senza corde, Campanelli,
Tam-tam, Piatti sospesi - soprano, alto, medio e grande
Xilofono

Celesta
Arpa

Violini (16+14)
Viole
Violoncelli
Contrabbassi

Osnovna koncepcija dela je međusobno suprotstavljanje instrumentalnih grupa /drvenih, limenih i gudačkih instrumenata, odnosno manjih podgrupa u njihovom okviru/ u sukcesivnom i simultanom postavljanju metrički fiksiranog toka jedne grupe prema slobodnom nemenzurisanom toku druge. Pojedine grupe instrumenata imaju pored pomenute razlike u notnom zapisu /jedne su menzurirane, a druge ne/ i različito vreme proticanja, tako da je postignuta maksimalna samostalnost i ritmička nepodudarnost. Iz antagonizma ovih dvaju polova rezultira ekspresivnost visokog napon, podvučena ostrim dinamičkim kontrastima.

Trajanje: 7' 30"

Berislav Popović

4/4 ♩ = ca 60

1 Fl. 1 *ppp*

2 Fl. 2 *ppp*

3 Oboe 1 *ppp*

1 Clarinet 1 *pp*

2 Clarinet 2 *pp*

1 Bassoon *p*

1 Trumpet 1 *con sord.* *sf mf* *ppp*

2 Trumpet 2 *con sord.* *sf mf* *ppp*

3 Trumpet 3 *con sord.* *sf mf* *ppp*

P-tto sosp. m *col bacch. di Timp, al marg.* *quasi niente* *p* *niente* *muta in P-tto sosp. grande*

Arpa *p* *mf* (g², a², h²)

4/4 non vibr.

1 Vn. I *pp* *non vibr.* *vibr.* *p*

2 Vn. I *pp* *non vibr.* *vibr.* *p*

3 Vn. I *pp* *non vibr.*

4 Vn. I *pp* *non vibr.*

1 Vn. II *pp* *non vibr.*

2 Vn. II *pp* *non vibr.*

3 Vn. II *pp* *non vibr.*

4 Vn. II *pp* *non vibr.*

1 V-le *pp* *non vibr.* *vibr.* *p* *f*

2 V-le *pp* *non vibr.* *vibr.* *p* *f*

1 Vc. *pp* *non vibr.* *mf < f* *ff*

2 Vc. *pp* *non vibr.* *mf < f* *ff*

1 Cb. *pp* *non vibr.*

2 Cb. *pp* *non vibr.*

12

 $\frac{4}{4}$ ♩ = 96

1
2
3
4
Cor.

1
2
3
Tr.

1
2
3
Trbn.

Tuba

12

ad lib.

♩ = ca 105

1
2
3
4
Vn. I

1
2
3
4
Vn. II

1
2
V-le

1
2
Vc.

1
2
Cb.

18

Picc. 1

1

Fl.

2

Ob.

2

(21)

3
4 ♩ = ca 96

Cor.

1

2

3

4

Tr.

2

3

Trbn.

2

3

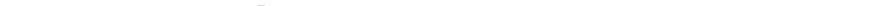
Tuba

Vn. II

V-le

Vc.

Cb.

Fig. 

27 ♩ = ca 120

1
2
Cor.
3
4
p
p
p
p
Campli
Xil.
p
f
p
f
p
f
Cel.
p
f
p
f
Arpa
p

[illegible]

1
Fl. 2
3
1
Ob. 2
3
1
Cl. 2
3

33 ♩ = ca 120

1
2
Cor.
3
4
1
Tr. 2
3
1
Trbn. 2
3

ord. *p cantabile*
Vn.
ord. *p cantabile*
V-le
ord. *p cantabile*
Vc.
ord. *p*
Cb.

p *mf* *poco f* *ff* *più f*

35 $\bullet = \text{ca } 150$

1 pp mf

Fl. 2 pp mf

3 pp mf

1 $\bullet = 150$

Ob. 2 pp f pp f

3 pp f pp f

1 p mf

Cl. 2 p mf

Clb. p mf

39 $\frac{4}{4}$ $\bullet = \text{ca } 96$

1 ff

Fig. 2 ff

3 ff

Cor. 1 ff

2 ff

Tr. 2 ff

3 ff

Trbn. 1 ff

2 ff

3 ff

35 $\bullet = 96$

4 4

Vn. p

V-le p

Vc. mf p

Cb. f

pizz. arco f ff

pizz. arco f ff

pizz. arco f ff

40 $\text{♩} = \text{ca } 96$

4

frull. ord.

1

ff

Fr. 2

frull. ord.

ff

3

frull. ord.

ff

1

ff

Ob. 2

ff

3

ff

1

ff

Cl. 2

ff

3

ff

1

ff

Fig. 2

3

ff

44 $\text{♩} = 132$

1

f p

Fr. 2

f p

3

f p

1

f

Cl. 2

f

3

f

43 $\text{♩} = 132$

1

f

Fig. 2

f

Cfg.

p f p f p f

41 $\text{♩} = 120$

4

Cor. 1

ff

2

ff

Tr.

1

ff

2

ff

3

ff

Trbn.

1

ff

2

ff

3

ff

Vn. I

non div. ff

non div. ff

Vn. II

non div. ff

non div. ff

V-le

non div. ff

Vc.

non div. ff

46 ♩ = 150

1

Fl. 2

3

45 ♩ = 150

1

Ob.

2

C. ing.

1

Cl. 2

3

1

Fg. 2

3

Cor. 1

2

Tr. 1

2

Trbn. 1

2

Vn. I

Vn. II

V-le

Vc.

div. *

ppp

51 $\frac{4}{4}$ ♩ = 80 $\frac{3}{4}$

Fl. 1 2 *pp*

Ob. 1 2 *pp*

Cl. 1 2 *pp*

Fg. 1 2 *mf pp*

53 ♩ = 96

Cor. 1 *ff* *mp sempre*

Cor. 2 *ff* *mp sempre*

Cor. 3 *mp sempre*

Cor. 4 *mp sempre*

Tr. 1 2 *con sord.*

Trbn. 1 2 *ff pp*

50 ♩ = 80 $\frac{3}{4}$

Vn. I *ppp* *div.* *ppp* *unis.* *con sord.* *p*

Vn. II *ppp* *div.* *ppp* *unis.* *pp*

V-le *ppp* *div.* *a 3* *unis.* *pp*

Vc. *ppp*

1

Fg. 2

3

f

62 $\text{♩} = 80$

1

Tr. 2

3

pp stacc. quasi parlando

pp stacc. quasi parlando

pp stacc. quasi parlando

61 $\text{♩} = 80$

1

Trbn. 2

3

pp stacc. quasi parlando

pp stacc. quasi parlando

pp stacc. quasi parlando

f

4/4 $\text{♩} = 40$

Tmb. p. s. c.

pp *cresc.*

sempre

3 6

61 $\text{♩} = 40$

Vn. I

Vn. II

cresc. *non div.*

div. a 2 *non div.*

non div. *div. a 2* *non div.*

3 6 3 6 3 6

ff *ff* *ff* *ff*

V-le

ff

66 ♩ = ca 100

Picc. *ff*

Fl. 1 *ff*

Cl. 2 *ff*

4/4 ♩ = 84

3/4 Stringendo

4/4 poco a poco

♩ = 120

Cor. 1 *ff*

Cor. 2 *ff*

Tr. 1 *ff*

Tr. 2 *ff*

Trbn. 1 *ff*

Trbn. 2 *ff*

Timp. *ff*

Tmb. p. s c *ff*

Tmb. s c *ff*

C. rull. *ff*

4/4 ♩ = 84

3/4 Stringendo

4/4 poco a poco

♩ = 120

Vn. I *ff*

Vn. II *ff*

V-le *ff*

Vc. *ff*

simile

div. a 4

71 ♩ = 150

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Cor.

75 ♩ = 160

1 *mf* *mf* *mf*

2 *mf* *mf* *mf*

3 *mf*

4 *mf*

Cor.

73 ♩ = 160

1 *mf*

Tr. 2 *mf*

3 *mf*

1 *mf*

Trbn. 2 *mf*

3 *mf*

♩ = 132

Tmb. p.

Tmb. s c

C. rull.

71 ♩ = 132

Vn. I div. a 2 *f*

Vn. II div. a 2 *f*

V-le *f*

Vc. *f*

78 ♩ = 160

79 4/4 ♩ = 132

80 ♩ = 132

Cor. 1, 2, 3, 4

Tr. 2

Tuba

Timp.

Mb. p.

Mb. s.c.

C. rull.

Vn. I

Vn. II

V-le

Vc.

Dynamic markings: *f*, *mf*, *ff*, *p*

Tempo markings: ♩ = 160, ♩ = 132

Rehearsal marks: 76, 78, 79, 80

81 $\text{♩} = 176$

Picc. ff

Fl. 1 ff

Fl. 2 ff

Ob. 1 ff

Ob. 2 ff

Cl. 1 ff

85 $\text{♩} = 176$

Cl. 2 f

Cl. b. f

Fg. 1 f

Fg. 2 f

Cfg. f

81 $\frac{2}{4} \text{♩} = 160$

Tr. 1 f

Tr. 2 f

Trbn. 1 f

Trbn. 2 f

81 $\frac{2}{4} \text{♩} = 160$

Vn. I $div. a 4$ sf

Vn. II $div. a 3$ sf

V-le $div. a 2$ sf

Vc. sf

Cb. sf

Cor. 1 sf mf f

Cor. 2 sf mf f

Cor. 3 sf mf f

Cor. 4 sf mf f

Tr. 3 sf mf f

Trbn. 3 sf mf f

Tuba sf

[illegible]

[illegible]

The musical score for 'The Rose Tree' is presented in a standard Western musical notation format. It consists of five staves, each with a unique label on the left: 1, Cl. 2, 3, 1, and Fg. 2. The first staff (labeled '1') is a treble clef staff. The second staff (labeled 'Cl. 2') is a treble clef staff. The third staff (labeled '3') is a treble clef staff. The fourth staff (labeled '1') is a bass clef staff. The fifth staff (labeled 'Fg. 2') is a bass clef staff. The music is written in 2/4 time, as indicated by the time signature at the beginning of the first staff. The key signature is one flat (B-flat), as indicated by the flat symbol on the first line of the first staff. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings like *f* (forte) and *ff* (fortissimo) are used throughout the score. The score is divided into measures by vertical bar lines. The first staff has a measure number '99' in a circle at the beginning. The score is a single system, meaning all staves are intended to be played simultaneously.

This musical score is for the 'crescendo e accelerando' section of 'The Rose Tree'. It features five systems of staves for various instruments:

- Cor. (Coronet):** Four staves (1-4). Measures 1-3 are rests. Measures 4-5 show a melodic line starting on G4, moving to A4, B4, and C5, with a crescendo hairpin.
- Tr. (Trumpet):** Two staves (1-3). Measures 1-3 are rests. Measures 4-5 show a melodic line starting on G4, moving to A4, B4, and C5, with a crescendo hairpin.
- Trbn. (Trumpet/Bass):** Two staves (1-3). Measures 1-3 are rests. Measures 4-5 show a melodic line starting on G4, moving to A4, B4, and C5, with a crescendo hairpin.
- Tuba:** One staff. Measures 1-3 are rests. Measures 4-5 show a melodic line starting on G4, moving to A4, B4, and C5, with a crescendo hairpin.

The score includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo), and a crescendo hairpin indicating the increasing volume. The tempo is marked 'crescendo e accelerando'. The key signature has one flat (B-flat), and the time signature is 3/4.

103

♩ = 176

Picc.

1

Fl.

2

1

Ob.

2

Cl. 1

107 ♩ = 150

Picc. *f*

1 *f*

Fl. *f*

2 *f*

1 *f*

Ob. *f*

2 *f*

Cl. 1 *f*

Cl. 2 *f*

Clb. *f*

1 *f*

Fg. *f*

2 *f*

Cfg. *f*

1 *f*

2 *f*

Cor. *f*

3 *f*

4 *f*

1 *f*

2 *f*

Tr. *f*

3 *f*

1 *f*

2 *f*

Trbn. *f*

3 *f*

Vn. I *f*

Vn. II *f*

V-le *f*

Vc. *f*

Cb. *f*

113 $\frac{3}{4}$ ♩ = 120

2 $\frac{2}{4}$

Cor. 1 2 3 4

Tr. 1 2 3

Trbn. 1 2 3

113 ♩ = 150

Vn. I

Vn. II

V-le

Vc.

Cb.

4
4

Tr. 1

Tr. 2

Trbn. 1

Trbn. 2

Vn. I

Vn. II

V-le

Vc.

Cb.

mf

ff

Fl. 1

Fl. 2

Cl. 1, 2, 3

Measures 1-3 of the musical score. The Flute 1 part (top) features a melodic line with a crescendo leading to a fortissimo (f) dynamic. The Flute 2 part (middle) features a melodic line with a crescendo leading to a fortissimo (f) dynamic. The Clarinet 1, 2, and 3 parts (bottom) feature a melodic line with a crescendo leading to a fortissimo (f) dynamic.

[illegible]

133

4
4 ♩ = 120

[illegible]

4  = 120

Musical score for measures 137-140. The score is written for Violins I and II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegretto".

Measure 137: Violins I and II play a melodic line starting on G4, moving to A4, B4, and C5. Viola and Violoncello play a supporting line starting on G3, moving to A3, B3, and C4. Contrabass plays a single note G2.

Measure 138: Violins I and II play a melodic line starting on G4, moving to A4, B4, and C5. Viola and Violoncello play a supporting line starting on G3, moving to A3, B3, and C4. Contrabass plays a single note G2.

Measure 139: Violins I and II play a melodic line starting on G4, moving to A4, B4, and C5. Viola and Violoncello play a supporting line starting on G3, moving to A3, B3, and C4. Contrabass plays a single note G2.

Measure 140: Violins I and II play a melodic line starting on G4, moving to A4, B4, and C5. Viola and Violoncello play a supporting line starting on G3, moving to A3, B3, and C4. Contrabass plays a single note G2.

Dynamics: *mf* (mezzo-forte) is indicated for the Violins, Viola, and Violoncello. *pizz.* (pizzicato) is indicated for the Contrabass.

137

34

Vn. II

141 $\text{♩} = 120$

1 *mf*

Fl. 2 *mf*

3 *mf*

1 *mf*

Cl. 2 *mf*

3 *mf*

2
4

4
4

Cor.

1

Tr. 2

3

1

Trbn. 2

3

Tuba

f

140 $\text{♩} = 80$

2
4

4
4

2
4

Vn. I

f *poco sf* *pp*

con sord. *sul pont.* *ord.*

Vn. II

poco sf *pp*

con sord. *sul pont.*

V-le

poco sf *pp*

con sord. *sul pont.*

Vc.

poco sf *pp*

con sord. *sul pont.*

Cb.

f *poco sf* *pp*

gliss. *con sord.* *sul pont.* *ord.*

♩ = 120

148 $\text{♩} = 150$

1 *f*

Fl. 2 *f*

3 *f*

1 *f*

Ob. 2 *f*

3 *f*

1 *f*

Cl. 2 *f*

Clb. *f*

1 *f*

Fig. 2 *f*

3 *f*

4 $\text{♩} = 120$

2 4 3 4 2 4

Cor. 1 *ff* *p*

3 *ff* *p*

4 *ff* *p*

Tr. 2 *ff* *p*

3 *ff* *p*

1 *ff* *p*

Trbn. 2 *ff* *p*

3 *ff* *p*

Tuba *ff* *p*

4 4

Vn. I

Vn. II

V-le

Vc.

Cb.

• = ca 180

This musical score is for the first system of 'The Rose Tree'. It features five staves: Cor. (Coronet), Tr. 2 (Trumpet 2), Trbn 2 (Trumpet 2), Trbn 3 (Trumpet 3), and Tuba. The Cor. and Tr. 2 parts are in G major (one sharp) and play a melody with a half note and a quarter note. The Trbn 2 and Trbn 3 parts are in E major (three sharps) and play a similar melody. The Tuba part is in E major and plays a single half note. The dynamics are *sf* (sforzando) for the first two measures and *p* (piano) for the third measure. The tempo is marked as '• = ca 180'.

Cor.

Tr. 2

Trbn 2

Trbn 3

Tuba

154

2
4 ♩ = ca 180

Vn. I

(sul D)

f *fp* *fp* *f* *fp*

Vn. II

fp *f* *fp* *f* *fp*

V-le

f *fp* *fp* *f* *fp*

Vc.

fp *f* *fp* *f* *fp*

Cb.

162

 $\frac{2}{4}$ ♩ = ca 180

1
Ob.

2

C. ing.

1

Cl. 2

3

1

Fg. 2

3

♩ = 180

s
a
Tmb. s c
t
b

Gr. C.

Vn. I

Vn. II

V-le

Vc.

Cb.

Musical score page 172, featuring various instruments including woodwinds, brass, strings, and percussion. The score is written in 2/4 time with a tempo of 180 beats per minute. The page number 172 is circled at the top right. The score is divided into two systems, with a vertical dashed line indicating a section change. The instruments listed on the left include Ob. (Oboe), C. ing. (Clarinet in G), Cl. 2 (Clarinet in Bb), Fl. 2 (Flute in C), Vn. I (Violin I), Vn. II (Violin II), V-le (Viola), Vc. (Violoncello), Cb. (Contrabasso), Tmb. sc. (Timpani), Cor. (Cor Anglais), Tr. 2 (Trumpet in Bb), Trbn. 2 (Trombone in Bb), and Tuba. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'ff' (fortissimo) and 'fp' (fortissimo piano).

Fl. 1

mf

Cor.

Tr. 2

Trbn. 2

Tuba

Tmb. sc.

Vn. I

Vn. II

V-le

Vc.

Cb.

This image shows a page of a musical score, likely for a symphony. The score is written in standard musical notation, featuring various instruments and their parts. The instruments listed on the left include Picc., 1, Fl., 2, 1, Ob., 2, C. ing., 1, Cl., 2, Clb., 1, 2, Fg., 1, 2, Cor., 1, 2, 3, 4, Tr. 2, 3, 1, 2, 3, Tuba, Timp., Cel., Arpa, Vn. I, Vn. II, V-le, Vc., and Cb. The score is divided into measures by vertical bar lines. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is written in a single system, with the instruments grouped together. The page is numbered 10 in the bottom right corner.

3
4

2
4

(200)

Picc.

1

Fl.

2

1

Cl.

2

Clb.

Fg.

1

2

Cor.

3

4

1

Tr.

2

Imp.

Cel.

Arpa

Vn. I

Vn. II

V-le

Vc.

Cb.

mf

f

pizz.

arco

Picc.

Fl. 1/2 *a 2* *mf*

Ob. 1/2 *mf* *f*

C. ing. *mf* *f*

Cl. 1/2 *a 2* *f*

Clb. *f*

Eg. 1/2 *1*

Cor. 1/2 *mf* *f*

3/4 *f*

1 *f*

Tr. 2 *f*

3 *f*

1 *f*

Trbn. 2 *f*

Timp. *sf* *p* *cresc.*

Arpa

Vn. I *pizz.* *f* *arco*

Vn. II *f*

V-le *f*

Vc.

Cb.

Picc.

Fl. 1 2

Ob. 1 2

C. ing.

Cl. 1 2

Clb.

Fg. 1 2

Cor. 1 2 3 4

Timp.

Vn. I

Vn. II

V-le

Vc.

Cb.

f

a 2

f

mf

mf

f

sf p

f

sf p

Ptto a sosp.

f

pizz.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Picc.
- Fl. 1/2
- Ob. 1/2
- C. ing.
- Cl. 1/2
- Clb.
- Fg. 1/2
- Cor. 1/2
- Tr. 2
- Trbn. 2
- Tuba
- Timp.
- Ptti
- Vn. I
- Vn. II
- V-le
- Vc.
- Cb.

The score is written in a standard musical notation with various dynamic markings (e.g., *f*, *ff*, *sf*) and articulation marks (e.g., accents, slurs). The page is divided into two systems, with a vertical dashed line indicating the start of the second system. The instruments are arranged in a traditional orchestral layout, with the woodwinds and brass in the upper staves and the strings in the lower staves.

accelerando poco a poco

3
4

2
4

3
4

2
4

Muta in Fl. 3

Picc. Fl. 1/2 Ob. 1/2 C. ing. Cl. 1/2 Clb. Fg. 1/2

Cor. 1/2 3/4 Tr. 1/2 3 Trbn. 1/2 3 Tuba

Ptti s a

Vn. I Vn. II V-le Vc. Cb.

[illegible]

233a

Musical score for measures 233a-233b. The score is for a woodwind ensemble and strings. The woodwinds include Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Trumpet 2 (Tr. 2). The strings include Violin 1 (Vni), Violin 2 (Vn2), Viola (Vla), Violoncello (Vlc), and Double Bass (Vcb). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *f*. A tempo marking of $\text{♩} = 120$ is present.

Musical score for measures 233c-233d. The score is for a woodwind ensemble and strings. The woodwinds include Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Trumpet 2 (Tr. 2). The strings include Violin 1 (Vni), Violin 2 (Vn2), Viola (Vla), Violoncello (Vlc), and Double Bass (Vcb). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *f*. A tempo marking of $\text{♩} = 120$ is present.

(233b)

a₃

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. 1, 2, 3

Cor. 1, 2, 3, 4

Tr. 2 1, 3

Trbn. 1, 2, 3

Tuba

Vni

V-le

Vc.

Tempo: ♩ = 120

Dynamics: *ff*, *senza sord.*, *molto espr.*

Musical Notation: The score features complex rhythmic patterns, including triplets and sixteenth notes, across various woodwind and brass instruments. The strings play a steady eighth-note accompaniment. A vertical dashed line marks the transition to measure 234.

(235)

3/4 ♩ = 160 - 165

(234)

3/4 ♩ = ca 160 - 165

The second system shows the continuation of the orchestral texture, with the string section maintaining its driving rhythm and the woodwinds playing melodic fragments. The tempo remains constant at 120 beats per minute.

This page of a musical score is divided into two systems. The top system contains staves for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, and Figure Bass 1 and 2. The bottom system contains staves for Cor Anglais 1, 2, 3, and 4; Trumpet 1 and 2; Trombone 1, 2, and 3; Tuba; Violin 1 and 2; Viola 1 and 2; Cello 1 and 2; and Double Bass 1 and 2. The score is written in 2/4 time and features a variety of musical notations, including triplets, slurs, and dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The bottom system also includes articulation marks like *pizz.* (pizzicato) and *arco* (arco). The page is numbered 1 in the top right corner.

♩. = ca 90

246

4
4

1 Fl. 2 3 1 Ob. 2 3 1 Cl. 2 3 1 Fg. 2 3 1 Cor. 2 3 4 1 Tr. 2 3 1 Trbn. 2 3 Tuba

Gr. C. **3**
4 *ff*

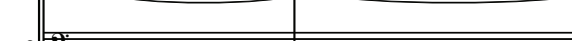
Tam-tam *fff*

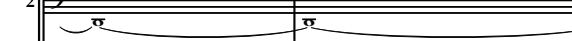
♩. = ca 90

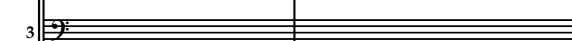
4
4

Vni V-le Vc. Cb.

1 

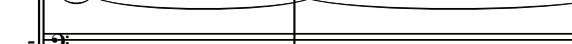
2 

3 

Cb. 

4 

5 

6 

diminuendo poco a poco - - - - -

1
2
3
Cb.
4
5
6

morendo -
pppp

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