

ROMANCE

Larghetto ♩=80

The musical score is for a piece titled "ROMANCE" in a "Larghetto" tempo, with a metronome marking of ♩=80. The key signature is three sharps (F#, C#, G#). The score is divided into three systems, each with staves for Violin I (I), Violin II (II), and Piano (P).

System 1 (Measures 1-6):

- Violin I:** Measures 1-6 are rests. Measure 7 begins with a melodic line.
- Violin II:** Measures 1-6 are rests. Measure 7 begins with a melodic line. The instruction "Vni (con sord.)" is written above the staff, and "Vni Vle" is written below the staff.
- Piano:** Measures 1-6 are rests. Measure 7 begins with a melodic line. The instruction "pp legatissimo" is written below the staff.

System 2 (Measures 7-13):

- Violin I:** Measures 7-13 are rests. Measure 14 begins with a melodic line. The instruction "cantabile" is written above the staff.
- Violin II:** Measures 7-13 are rests. Measure 14 begins with a melodic line. The instruction "Cor." is written above the staff.
- Piano:** Measures 7-13 are rests. Measure 14 begins with a melodic line. The instruction "p" is written below the staff.

System 3 (Measures 14-18):

- Violin I:** Measures 14-18 are rests. Measure 19 begins with a melodic line. The instruction "sostenuto" is written above the staff.
- Violin II:** Measures 14-18 are rests. Measure 19 begins with a melodic line. The instruction "cresc." is written below the staff.
- Piano:** Measures 14-18 are rests. Measure 19 begins with a melodic line. The instruction "Red * Red *" is written below the staff.

The score concludes with measures 19-21, which are rests for all instruments.

I 19

II 19

Archi *p*

legatiss.

I 23

II 23

legatiss.

I 27

II 27

cresc. *sf sf* *pp* *dolcissimo*

Cl. *Fg.* *dolce p*

legatiss.

I 31 *espressivo*

II 31

tr

Ped *

Vni

Fg.

Vle

Vc. Cb.

I 34 *cresc.*

II 34

Ped *

I 37 *leggerissimo e legatissimo* *pp* *dim.*

II 37

Ped *

Fl.

p

Cl.

Fg.

Vc.

Cb.

39

I

Reo

39

II

Vle

Vni

41

I

Reo

41

II

Fg.

43

I

cresc.

con forza

8

p leggiero

dim.

Reo

43

II

Cor.

Arch

I 46 *p dolcissimo*

II 46 Fg. Archi

132

I 49 *dim. e rall.* *pp delicatissimo e legatissimo*

II 49 Archi *dim. e rall.* *Cor.* *ppp*

14

smorz.

I 51 *dim. e rall.* *a tempo*

II 51 *rall.* *a tempo* Vni *mf* *dim.* Vc. *p*

3

I 54 *p leggieriss.* *legato* *con forza* *cresc.*

II 54 *pp*

I 57 *sfp* *dim.* *legatissimo* *leggierissimo*

II 57

I 59 *f* *p* *pp*

II 59

agitato

I 63

f

p

Reo

II 63

Fg., Cor.

p

Archi

I 66

132

tr

Reo

II 66

I 69

cresc.

con forza

dim.

Reo

II 69

Cb.

sotto voce

I 72

cresc.

il basso sempre legato

Cl.

Fg.

p

Vc.
Cb.

I 75

con forza

cresc. appassionato

Cor.

Cl.

Vc.
Cb.

I 78

dolce

p

Vni

Fg.

I 81

II 81

Reo * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* *

Fg.

cresc.

I 85

II 85

leggeriss.

dim.

I 87

II 87

Reo * *Reo* * *Reo* *

Fl.

Cl.

(m.g.)

Fg.

I 90 *tr* *leggeriss.*

II 90 *Fg.*

I 92 *cresc.* *cresc.*

II 92 *cresc.*

I 94 *forte e veloce* 20 9 6

II 94

I 95 *sf p* *dolciss.*

II 95 *Fg.* *p*

Reo * *Reo* * *Reo* *

Vni

I 97 *leggeriss.*

II 97 *Fg.*

Reo * *Reo* * *Reo* *

Vni

dim. 26

I 99 *pp* *smorz.* *rall.*

II 99 *p* *Cor.* *rall.*

Reo *

I 101 *leggeriss. dim. e rall. a tempo*

II 101 *rall. a tempo*

Vni Cor. Vni
pp Archi

I 105 *legatissimo un poco marcato*

II 105

Red *

I (106) *sempre leggerissimo*

II (106)

Red *

I 108

II 108

Ped * *Ped* *

I 110

II 110

dim.

Ped * *Ped* *

I 112

II 112

Ped * *Ped* * *Ped* *

I 114 *sempre legatissimo*

Cor.

Vni

I 116

Fg.

I 118

Cor.

Vni

I 120

II 120

Cor.

I 122

II 122

dim.

dim.

I 124

II 124

poco rall.

smorzando

attacca

attacca

[illegible]

First system (Measures 24-28):

- I (Violin I):** Measures 24-28. Includes triplets and trills.
- II (Violin II):** Measures 24-28. Includes *p* (piano) and *Archi (pizz.)* (Archi pizzicato).
- Vc. (Violoncello):** Measures 24-28. Includes *p* (piano).

Second system (Measures 29-33):

- I (Violin I):** Measures 29-33. Includes triplets and trills.
- II (Violin II):** Measures 29-33. Includes *(arco)* (arco).

Third system (Measures 34-38):

- I (Violin I):** Measures 34-38. Includes triplets and trills.
- II (Violin II):** Measures 34-38. Includes *(pizz.)* (pizzicato) and *(arco)* (arco).

I 40 *p* *legatissimo* *rall.* *leggerissimo*

II 40 *rall.*

I 45 *a tempo* *leggerissimo* *dim. e rall.*

II 45 *a tempo* *p* *Fl.* *Cl.* *Archi pp* *rall.*

I 52 *a tempo*

II 52 *a tempo* *p* *Archi (pizz.)* *(arco)*

I 57

II 57

stretto poco

stretto poco

I 63

II 63

rit.

a tempo

rit.

a tempo

Tutti

f

I 68

II 68

ossia

f

cresc.

cresc.

con 8va (ad lib.) 8va

I 75

II 75

ossia

ff *p* *ff* *p* *ff* *p*

ossia

I 82

II 82

ossia

cresc. *ff*

cresc. *ff*

Archi. Tmp.

I 88

II 88

p leggierissimo *dim.* *a tempo*

poco rall. *a tempo*

Cor.

I 94 *scherzando*

II 94 *Archi(pizz.)* *(arco)* *Vc.* *Cb.*

I 99 *ossia* *ff*

II 99 *Tutti* *ff*

I 104

II 104 *ossia* *p* *ff*

II 104 *p* *ff*

3 4

The image displays a page of a musical score, likely for a symphony or concerto, featuring three staves: Violin I (I), Violin II (II), and Oboe (Ossia). The key signature is A major (three sharps) and the time signature is 4/4. The score is divided into measures 109, 115, and 121.

Measure 109: The Violin I and II parts play a rhythmic pattern of eighth and sixteenth notes. The Oboe part has a melodic line with a triplet of eighth notes. Dynamics include *ff* (fortissimo) and *risoluto* (resolute).

Measure 115: The Violin I and II parts continue with complex rhythmic patterns. The Oboe part features a melodic line with a triplet of eighth notes. Dynamics include *cresc.* (crescendo).

Measure 121: The Violin I and II parts play a rhythmic pattern of eighth and sixteenth notes. The Oboe part has a melodic line with a triplet of eighth notes. Dynamics include *tr* (trill) and *Fl.* (flourish).

I 128 *f* *legato* *p* *cresc.* *legato*

II 128 *f* *p* Vni Vc. Cb. (pizz.)

I 132 *f* *p* *cresc.* *legato*

II 132 *f* *p* Fg. Cl.

I 136 *f* *p* *legato*

II 136 *f* *p* Fg.

I 140 *f* *p* *cresc.*

II 140 *f* *(p)* *Fg.*

I 144

II 144 *pp*

I 148 *dolce* *marcato*

II 148 *Cl. Fg.*

I 153 *cresc.* *cre -*

II 153

I 157 - scen - - do *cresc.* *sf p leggerissimo*

II 157 Cor. Cor.

I 161 *legatissimo e dim.*

II 161 Vc.

I 165

rall. *a tempo*

II 165

rall. *a tempo*

pp *leggero* (pizz.) Vc.

Cb.

I 170

dolce

II 170

I 176

II 176

Cb. Vc. (pizz.)

I 193

rall.

II 193

rall.

a tempo

I 199

II 199

a tempo

I 204

II 204

f cresc. sf sf sf ff

Fl.

Fg.

I 209

II 209

Tutti

f

p Archi (pizz.)

(arco)

Detailed description of the musical score: The score is for two piano parts, I and II. The key signature is three sharps (F#, C#, G#). The first system (measures 199-203) is marked 'a tempo'. Part I has a melodic line with slurs and accents, while Part II has a more rhythmic, chordal accompaniment. The second system (measures 204-208) features a crescendo and fortissimo dynamics, with a flute (Fl.) and fagotto (Fg.) entry. Part I has a melodic line with slurs and accents, while Part II has a more rhythmic, chordal accompaniment. The third system (measures 209-213) is marked 'Tutti' and includes piano (p) and arco/col legno markings for the strings. Part I has a melodic line with slurs and accents, while Part II has a more rhythmic, chordal accompaniment.

ten. 5 4 1

I 214

2

sempre legato

II 214

Archi (pizz.) (arco)

I 218

3 1 2 1

cresc.

II 218

Cl.

Fg.

Archi

I 222

2 3 4 5 5 4

cresc.

II 222

Ob.

Vni, Vle (pizz.)

Fg.

Vni, Vle (arco)

I 226

II 226

Fl.

(pizz.)

Fg.

Red

I 230

II 230

Arch.

*p*legatissimo

ben marcato

I 233

II 233

cresc.

I 237

II 237

I 240

II 240

sempre più f

Red sf

Cl.

Fg.

I 244

II 244

sf p brillante

Archi (pizz.)

Fg.

(pizz.)

I 248 *f* *leggeriss.*

II 248 *mf* (arco)

I 254 *f* *p*

II 254 *mf* *p* *Cl.* *Fg.* *Archi*

I 258 *f* *Cor. Cl.*

II 258 *f* *Fg.*

I 262 *dolcissimo*

II 262

Archi *p*

I 265

II 265

I 268 *poco rall.*

II 268 *poco rall.*

Cb.

a tempo

p dolciss.

143

1 3 2 3

And a tempo

p

I 272

II 272

rall.

a tempo

f

rall.

a tempo

Archi (pizz.)

(arco)

I 279

II 279

stretto

stretto

I 285

II 285

a tempo

rit.

dim.

a tempo

Tutti

I 290

II 290

I 296

II 296

I 301

II 301

cresc.

con 8va (ad lib.)

8va

ossia

p

ff

ossia

I 307

ossia 307 *p* *ff* *p* *cresc.*

II 307 *p* *ff* *p* *cresc.*

I 312 *p* *leggiere dim.*

ossia 312 *ff*

II 312 *ff* *Archi* *Tmp.* *p*

rall.

a tempo 5 *schierzando* 1 2 3 2 1 2 1 2 1 1 8 7 1 2 1 2 3 2

rall. *legato a tempo* *Cor.*

I 318

II 318

I 323

II 323

Archi (pizz.)

(arco)

Cb.

Tutti

ff

I 328

II 328

ossia 328

ff

p

I 334

II 334

ossia 334

cresc.

cresc.

I 339

legato *cresc.*

ossia 339

II 339

Archi *pp*

I 343

cresc. *(f)* *dim.*

II 343

I 346

ten.

II 346

I 349 *dim.*

II 349

I 352 *cresc.*

II 352

I 355

II 355

I 358

II 358

This system contains measures 358, 359, and 360. Part I (treble and bass staves) features a complex melodic line with many beamed sixteenth and thirty-second notes. Fingering numbers 1, 5, 2, and 8 are indicated above the staff. Part II (treble and bass staves) provides a harmonic accompaniment with sustained notes and some movement in the bass line. Measure 359 includes a fermata over the bass line. Measure 360 has a fermata over the treble line.

I 361

II 361

This system contains measures 361, 362, and 363. Part I continues the intricate melodic pattern with various articulations like accents and slurs. Fingering numbers 2, 4, and 1 are visible. Part II continues the accompaniment, with measure 362 featuring a long horizontal line in the bass staff, possibly indicating a sustained pedal point or a specific performance instruction.

I 364

II 364

This system contains measures 364, 365, and 366. Part I shows further development of the melodic theme with slurs and fingering numbers 5, 2, 4, 1, 2, and 4. Part II continues the accompaniment, with measure 365 featuring a long horizontal line in the bass staff. Measure 366 has a fermata over the treble line.

I 367

II 367

* Ped

* Ped

* Ped

I 370

II 370

cresc.

p legato

2 1 2 1 2 1 2 1 2

1 3 2

Vni

Vle

p

I 373

II 373

1 3 2 1 2 1

2 3 2

2 1 2 2 3 1 2 1 2

f

marcato

cresc.

Vc.

I 376

II 376

I 379

II 379

I 382

II 382

p

cresc.

con fuoco

f

I 385

cresc.

II 385

1 1 2 3 5 1

I 388

II 388

f

cresc.

I 391

II 391

f p

I 394

II 394

I 398

II 398

I 401

II 401

I 404 *cre - scen -*

II 404

8

I 407 *- do* *ff*

II 407

Fl.

Cl.

Red

3 2 4

8

I 410 *cresc.* *sf*

II 410 *Cor.* *Archi* *sfp* *Vc.(pizz.)*

8

I 415 *p*

II 415

Cb.

I 421

II 421

(pizz.)
Vc.

I 428 *dolcissimo*

II 428

Vc. (pizz.)
Cb.

pp

Cb.

poco stretto

I 434

II 434

Vc.(arco)

Cb. (pizz.)

rall.

a tempo

I 441

pp

f

a tempo

II 441

mf Vc.(pizz.)

cresc.

cresc.

f

I 449

II 449

Fl.

Archi

Fg.

Tutti

ff

Tmp.

Detailed description of the musical score: The score is for measures 434 to 449. It features Violin I (I) and Violin II (II) staves. Measure 434 has a tempo marking of *poco stretto*. Measure 441 has a *rall.* marking followed by *a tempo*. Measure 449 has a *cresc.* marking followed by *f*. The Viola (Vc.) part is marked *(arco)* and *(pizz.)*. The Flute (Fl.) part is marked *Fl.*. The string parts (Archi) are marked *Fg.*. The woodwind parts (Tutti) are marked *ff*. The percussion part (Tmp.) is marked *Tmp.*. The score includes various musical notations such as notes, rests, and articulation marks.

I 456 *f* *brillante*

II 456 *Archi(pizz.) p*

Rehearsal marks: * 52 * * *

I 460 *f* *p*

II 460 *Cl.* *Fg.* *p*

Rehearsal marks: * 42 * * *

I 464 *f*

II 464 *Tutti* *f* *(pizz.) p*

Rehearsal marks: * * *

First system (measures 468-471):

- Staff I: Treble and Bass clefs. Treble clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 468 starts with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic. The music features eighth notes and sixteenth notes, with a measure rest in measure 470. A bracket with the number 8 is above the first measure of the system.
- Staff II: Treble and Bass clefs. Treble clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 468 starts with a piano (*p*) dynamic. The music features sustained chords. A bracket with the number 8 is above the first measure of the system.

Second system (measures 472-474):

- Staff I: Treble and Bass clefs. Treble clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 472 starts with a piano (*p*) dynamic, followed by a forte (*sf*) dynamic. The music features eighth notes and sixteenth notes, with a measure rest in measure 473. A bracket with the number 8 is above the first measure of the system.
- Staff II: Treble and Bass clefs. Treble clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 472 starts with a piano (*p*) dynamic. The music features sustained chords. A bracket with the number 8 is above the first measure of the system.

Third system (measures 475-478):

- Staff I: Treble and Bass clefs. Treble clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 475 starts with a piano (*p*) dynamic, followed by a forte (*sf*) dynamic. The music features eighth notes and sixteenth notes, with a measure rest in measure 476. A bracket with the number 8 is above the first measure of the system.
- Staff II: Treble and Bass clefs. Treble clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 475 starts with a piano (*p*) dynamic. The music features sustained chords. A bracket with the number 8 is above the first measure of the system.

I 478 *sf* *rit.* *dolce* *a tempo* *leggiere*

II 478 *Archi Cor. rit.* *p* *a tempo*

I 481 *Reo* *

II 481

I 484 *f*

II 484

I 487 *veloce*

II 487 Cor.

I 490

II 490 Cl. Fg.

I 493 *cresc.*

II 493

I 496

2 3 4 1 4 1 3 5 2 1 2 4 5 1 2 3 2 4 5 1 2 1 4 2 1 3 1 1

cre - - - scen -

II 496

I 500

2 1 4 1 4

do

II 500

I 504

f > > > > > >

II 504 Archi(pizz.)

I 508

II 508

I 512

II 512

Cor. Cl.

cresc.

I 516

II 516

ff

cresc.

14

8

Tutti

ff

Tmp.