

Fridrich Bruk

Symphony No. 12

Turtola's Star

2011



Music Finland

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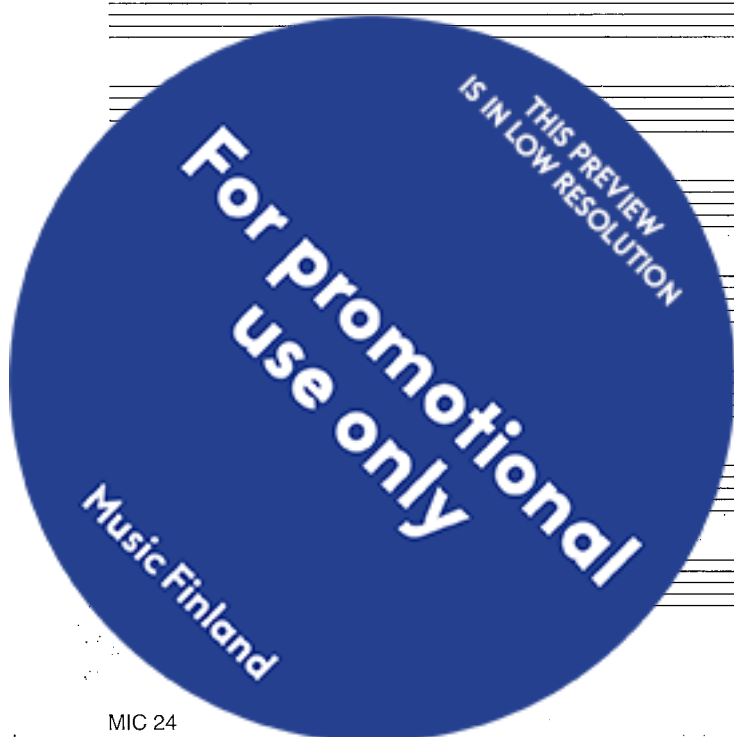
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Friedrich Bruck

Sinfonia No. 12

Turtolan tähti

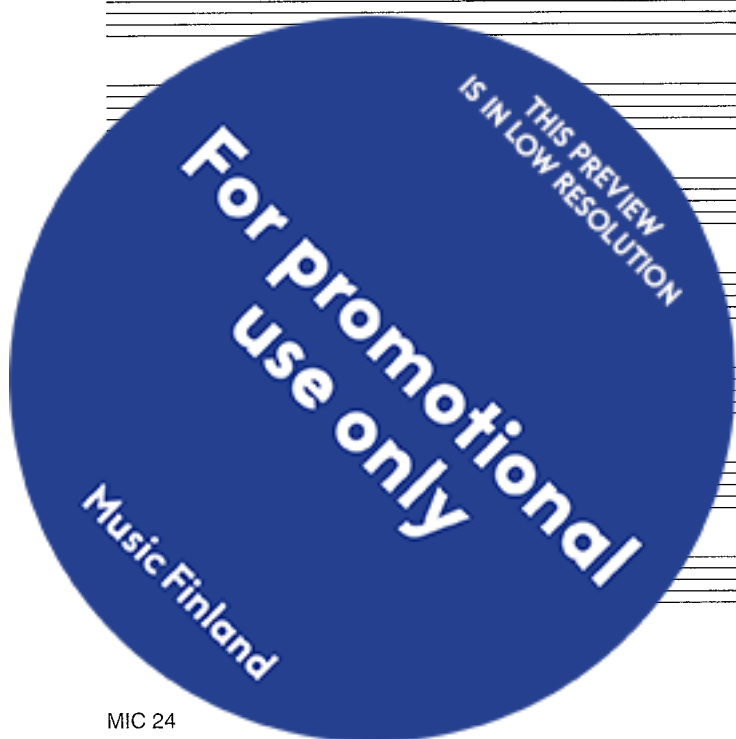




Friedrich Bruck

Symphony Nr. 12

Turtola's Star





Esilukija:

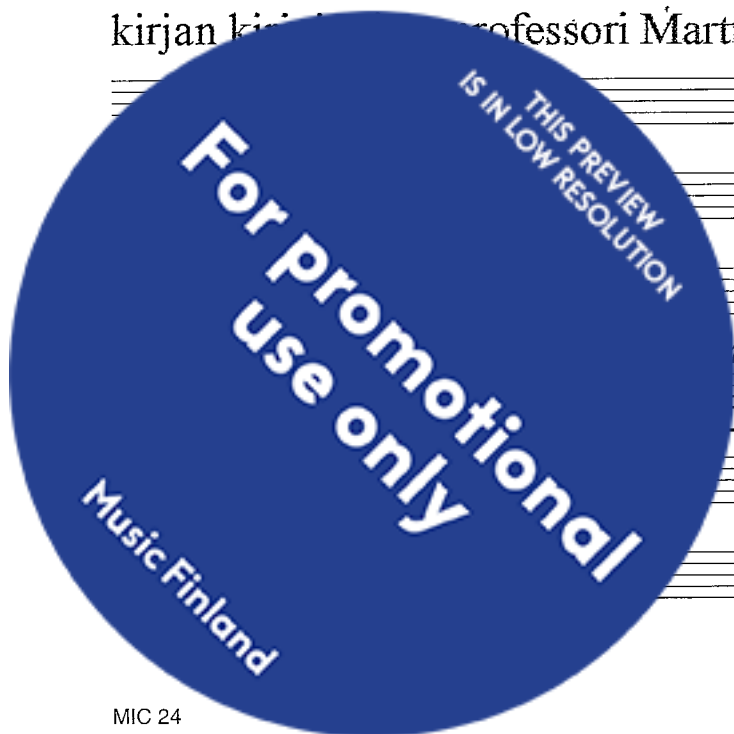
- * ...Olimme saaneet melkoisen joukon venäläisiä sotavankeja, jotka oli tilapäisesti suljettu erääseen ulkorakennukseen, ladon tapaiseen. Tarkoitus oli kuljettaa heidät taakse niin pian kuin se kuljetusteknisesti oli mahdollista. Joka tapauksessa he olivat saaneet vettä juodakseen ja samaa laihaa keittoa syödäkseen kuin omat miehemmekin. Asia oli siis järjestyksessä.

Istuskellessamme siinä pöydän ääressä tarjoilut edessämme tarttui eräs alempi saksalainen SS-upseeri äkkiarvaamatta pistooliinsa, suuntasi sen kohti sotavankeja täynnä olevaa latoa ja alkoi hillittömästi ampuu seinän läpi! Hän ”kokeili”, että sattuisiko osumaan johonkin venäläiseen. Tapahtuma oli täysin käsittämätön, absurdi. Minä selvisin ensimmäisenä hämmästyksestä, karjaisin kaiken lisäksi suomeksi ”Seis!” ja ryntäsin pystyyn. Iskin lujalla iskulla pistoolia pitävän käden ylös, niin että viimeinen laukaus lähti taivaalle. Olin aivan raivona, veri tunki poskilleni ja sydämeni hakkasi. Harvoin olen suuttunut niin paljon ja tuntenut myös moraalista suuttumusta. Onnistuin kiihtymyksestä huolimatta kääntämään puheeni saksaksi. Huusin upseerille, ettei tällainen ole sallittua, eikä täällä murhata sotavankeja niin kauan kuin minä olen joukkojen komentajana...

Katkelma on Martti Turtolan kirjasta ”Kyllä täällä kaatuakin voidaan...” Suomalainen upseerinkohtalo 1941. (Otava 2000).

Kirjoituksessa esiintyvä suomalaisen jalkaväkidivisioonan komentaja, eversti Usko Johannes (Jussi) Turtola syntyi vanhimpana lapsena suureen papin perheeseen Pohjanmaalla Suomessa 2.11.1897. Hän kaatui rintamataistelussa Kiestingissä Itä-Karjalassa (Neuvostoliitossa) 29.8.1941. Hän oli kirjan kirjailijan professori Martti Turtolan setä.

n matala elektronisesti tehty helistävällä
tummanvärinen ääni.





Narrator:

* We had captured a fair number of Russian prisoners of war, who were temporarily confined to a kind of outbuilding, something like a barn. The intention was to transport them away from the front as soon as it was logistically possible. In any event, they had received water to drink and the same thin soup to eat as our own men. Matters in that respect had thus been satisfactorily arranged.

As we were sitting around the table with our food in front of us, a certain junior German SS officer suddenly and without warning snatched up his pistol, pointed it at the barn where the prisoners were being held, and began shooting wildly at the wall! He claimed he was trying to see if he could hit one of the Russians. What he was doing was completely incomprehensible, absurd. I was the first to recover from the shock it provoked. I bellowed in Finnish 'Stop!', and scrambled to my feet. With a firm blow, I knocked the hand holding the pistol upwards, so that the last shot flew into the heavens. I was quite beside myself, the blood rushed to my cheeks, and my heart was thumping. Rarely have I been so angry or felt such moral outrage. In spite of my anger, I managed to find the words in German. I shouted at the officer that this sort of thing was not permitted, and that no prisoner of war would be murdered here as long as I was commander of the troops.

This extract is from Martti Turtola's book "*Kyllä täällä kaatuakin voidaan....*" *Suomalainen upseerinkohtalo 1941* (Otava Publishing Co., Helsinki, 2000) {"This sure is a place to get shot". A Finnish officer's fate, 1941.} The commander of the Finnish

division who is the subject of this book, Col. Usko (Jussi) Turtola, was the son of a vicar in Pohjanmaa, born September 2nd, 1897, the eldest of a large family. He was at the front in fighting around Kiestinki in Eastern Karelia (then Soviet Union) on August 29th, 1941. He was the author of this book, Professor Martti Turtola.

Background: Prof. David Kirby
Background to the text above,
electronic rattling iron
sound is played.

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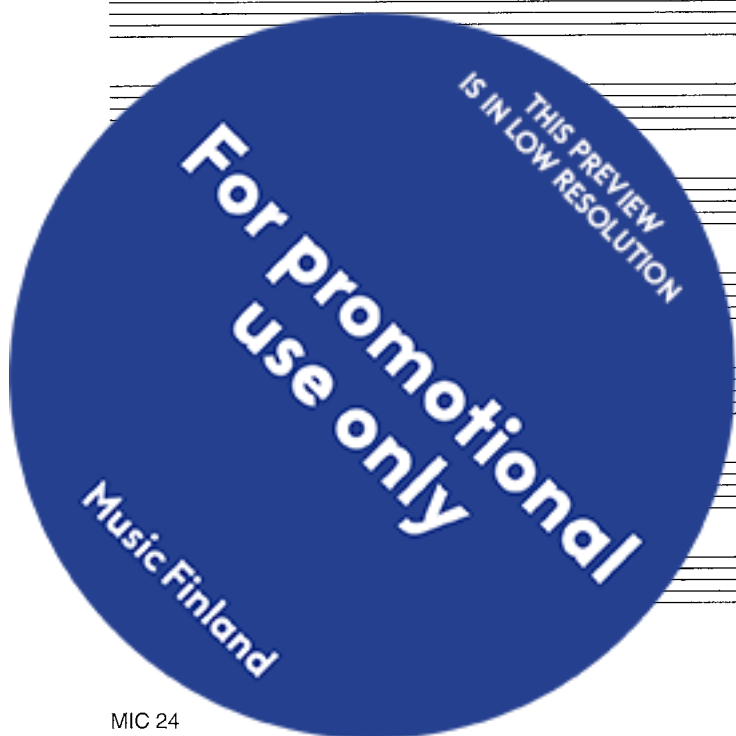


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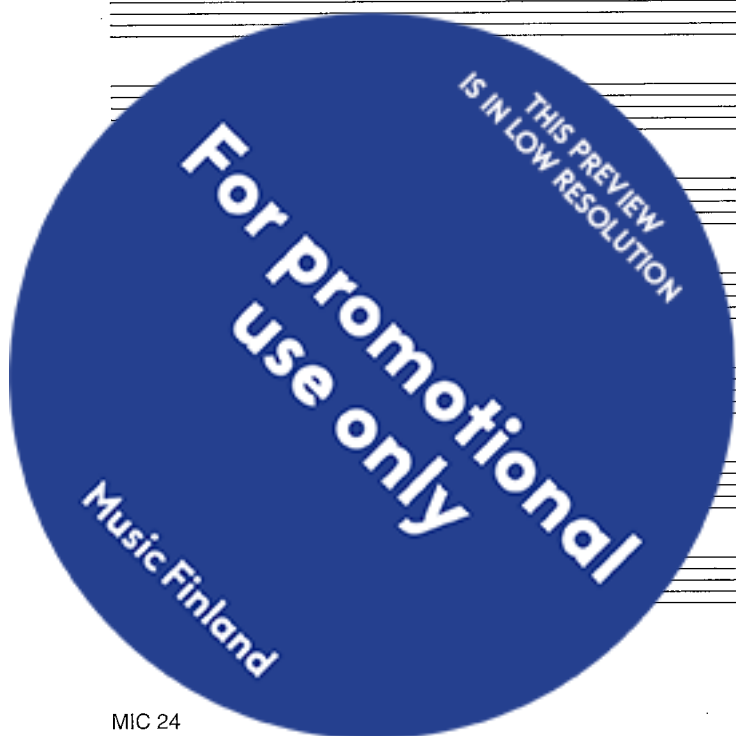
Teos on omistettu eversti Usko Johannes (Jussi)
Turtolalle (synt. 1.11.1897 - kaatui taistelussa
Vienan Karjalassa 29.08.1941)





Symphony is dedicated to colonel
Urho Johannes (Jussi) Turtola

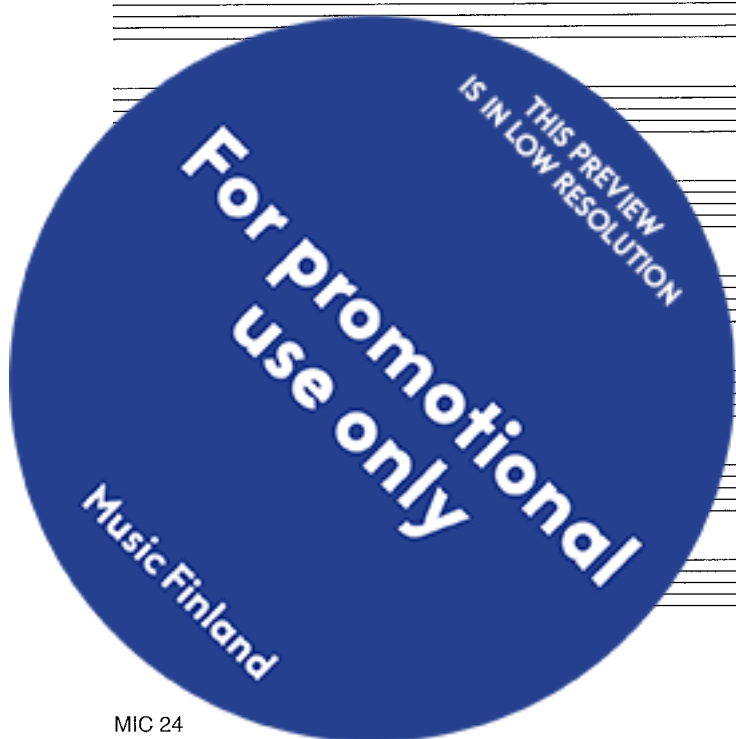
(b. 1.11.1897 — d. 29.08.1941)





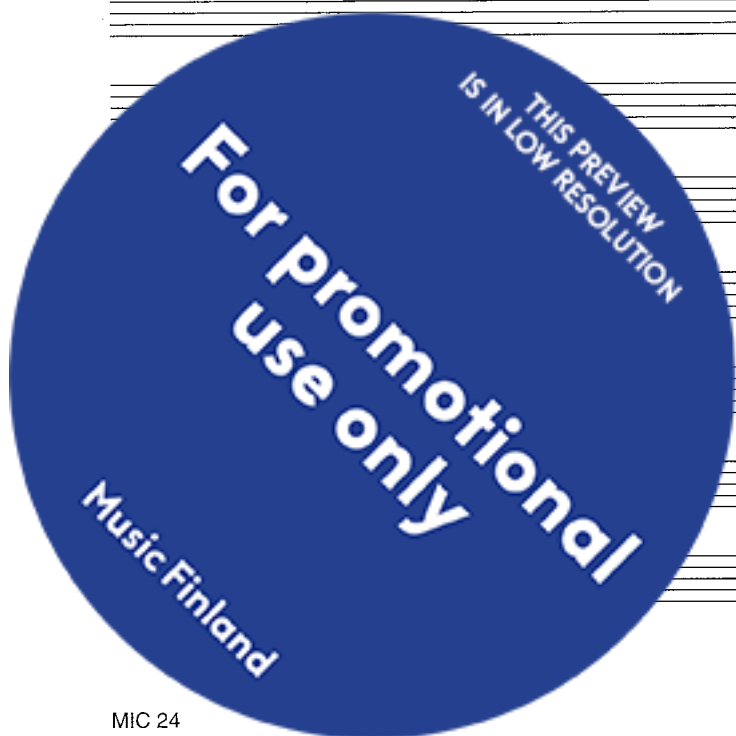
I

*Latkosota - 1941 -
- Karjala*





I The War-1941-
- Carelia





Larghetto (♩ = 76)

Fl. pic. *al* *espec.* *mp* *f*

2 Fl. *al* *espec.* *mp* *f*

2 Ob. *al* *f*

Corno inglese *al* *smf* *f*

2 Cl. (B) *al* *smf* *f*

Cl. basso (B) *f*

2 Fag. *f*

C. Fag. *f*

4 Corni in F *I con sord.* *pppp* *con sord.* *pppp*

2 Tr. b. *f*

3 Tr. ri. e Tuba *f*

Timp. *A, d, e* *f*

Tam-tam *pppppp* *pppp*

G. Cassa *pppppp* *f*

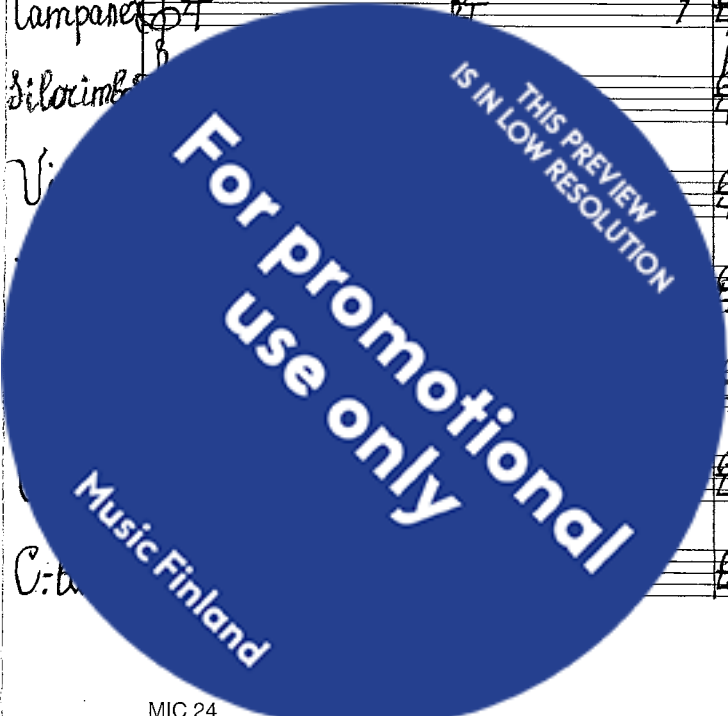
Tamb. di legno *f*

Campane *f*

Sil. cim. *pppp*

V. *f*

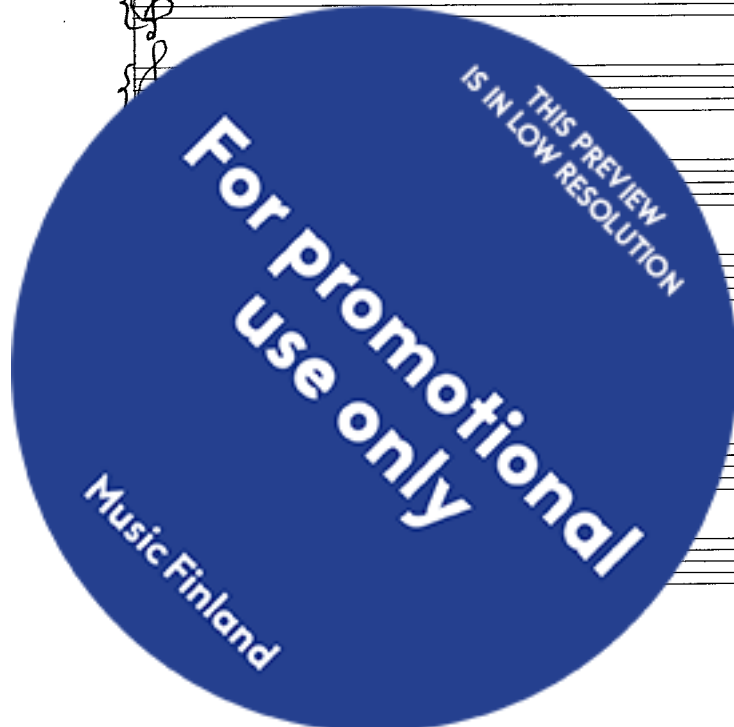
C. b. *f*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- I Solo** (written above the first staff)
- espr. molto** (written below the first staff)
- con sord.** (written above the third staff)
- pp** (pianissimo) markings on the third, fourth, and fifth staves
- pp** (pianissimo) marking on the sixth staff
- pp** (pianissimo) marking on the seventh staff
- pp** (pianissimo) marking on the eighth staff
- pp** (pianissimo) marking on the ninth staff
- pp** (pianissimo) marking on the tenth staff
- pp** (pianissimo) marking on the eleventh staff
- pp** (pianissimo) marking on the twelfth staff
- pp** (pianissimo) marking on the thirteenth staff
- pp** (pianissimo) marking on the fourteenth staff
- pp** (pianissimo) marking on the fifteenth staff
- pp** (pianissimo) marking on the sixteenth staff
- pp** (pianissimo) marking on the seventeenth staff
- pp** (pianissimo) marking on the eighteenth staff
- pp** (pianissimo) marking on the nineteenth staff
- pp** (pianissimo) marking on the twentieth staff
- pp** (pianissimo) marking on the twenty-first staff
- pp** (pianissimo) marking on the twenty-second staff
- pp** (pianissimo) marking on the twenty-third staff
- pp** (pianissimo) marking on the twenty-fourth staff
- pp** (pianissimo) marking on the twenty-fifth staff
- pp** (pianissimo) marking on the twenty-sixth staff
- pp** (pianissimo) marking on the twenty-seventh staff
- pp** (pianissimo) marking on the twenty-eighth staff
- pp** (pianissimo) marking on the twenty-ninth staff
- pp** (pianissimo) marking on the thirtieth staff
- pp** (pianissimo) marking on the thirty-first staff
- pp** (pianissimo) marking on the thirty-second staff
- pp** (pianissimo) marking on the thirty-third staff
- pp** (pianissimo) marking on the thirty-fourth staff
- pp** (pianissimo) marking on the thirty-fifth staff
- pp** (pianissimo) marking on the thirty-sixth staff
- pp** (pianissimo) marking on the thirty-seventh staff
- pp** (pianissimo) marking on the thirty-eighth staff
- pp** (pianissimo) marking on the thirty-ninth staff
- pp** (pianissimo) marking on the fortieth staff
- pp** (pianissimo) marking on the forty-first staff
- pp** (pianissimo) marking on the forty-second staff
- pp** (pianissimo) marking on the forty-third staff
- pp** (pianissimo) marking on the forty-fourth staff
- pp** (pianissimo) marking on the forty-fifth staff
- pp** (pianissimo) marking on the forty-sixth staff
- pp** (pianissimo) marking on the forty-seventh staff
- pp** (pianissimo) marking on the forty-eighth staff
- pp** (pianissimo) marking on the forty-ninth staff
- pp** (pianissimo) marking on the fiftieth staff
- pp** (pianissimo) marking on the fifty-first staff
- pp** (pianissimo) marking on the fifty-second staff
- pp** (pianissimo) marking on the fifty-third staff
- pp** (pianissimo) marking on the fifty-fourth staff
- pp** (pianissimo) marking on the fifty-fifth staff
- pp** (pianissimo) marking on the fifty-sixth staff
- pp** (pianissimo) marking on the fifty-seventh staff
- pp** (pianissimo) marking on the fifty-eighth staff
- pp** (pianissimo) marking on the fifty-ninth staff
- pp** (pianissimo) marking on the sixtieth staff
- pp** (pianissimo) marking on the sixty-first staff
- pp** (pianissimo) marking on the sixty-second staff
- pp** (pianissimo) marking on the sixty-third staff
- pp** (pianissimo) marking on the sixty-fourth staff
- pp** (pianissimo) marking on the sixty-fifth staff
- pp** (pianissimo) marking on the sixty-sixth staff
- pp** (pianissimo) marking on the sixty-seventh staff
- pp** (pianissimo) marking on the sixty-eighth staff
- pp** (pianissimo) marking on the sixty-ninth staff
- pp** (pianissimo) marking on the seventieth staff
- pp** (pianissimo) marking on the seventy-first staff
- pp** (pianissimo) marking on the seventy-second staff
- pp** (pianissimo) marking on the seventy-third staff
- pp** (pianissimo) marking on the seventy-fourth staff
- pp** (pianissimo) marking on the seventy-fifth staff
- pp** (pianissimo) marking on the seventy-sixth staff
- pp** (pianissimo) marking on the seventy-seventh staff
- pp** (pianissimo) marking on the seventy-eighth staff
- pp** (pianissimo) marking on the seventy-ninth staff
- pp** (pianissimo) marking on the eightieth staff
- pp** (pianissimo) marking on the eighty-first staff
- pp** (pianissimo) marking on the eighty-second staff
- pp** (pianissimo) marking on the eighty-third staff
- pp** (pianissimo) marking on the eighty-fourth staff
- pp** (pianissimo) marking on the eighty-fifth staff
- pp** (pianissimo) marking on the eighty-sixth staff
- pp** (pianissimo) marking on the eighty-seventh staff
- pp** (pianissimo) marking on the eighty-eighth staff
- pp** (pianissimo) marking on the eighty-ninth staff
- pp** (pianissimo) marking on the ninetieth staff
- pp** (pianissimo) marking on the hundredth staff



1

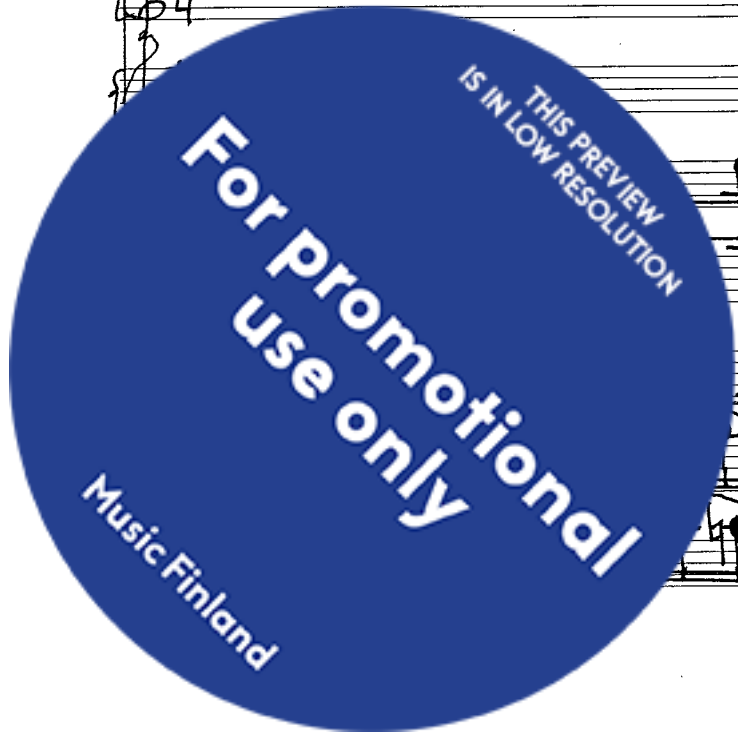
Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, with some notes and rests. The second system contains measures 11 through 20, featuring more complex rhythmic patterns and dynamics. Handwritten annotations include "senza sord." (without sordano) and "mp" (mezzo-piano) in the first system, and "mf" (mezzo-forte) in the second system. A large blue circular watermark is overlaid on the bottom left of the page, containing the text "For promotional use only" and "Music Finland".

Handwritten musical score on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- con sord.* (first system, first staff)
- senza sord.* (second system, eighth staff)
- senza sord.* (second system, ninth staff)
- senza sord.* (second system, tenth staff)
- senza sord.* (second system, eleventh staff)
- pp* (third system, eighth staff)
- pp* (third system, eleventh staff)

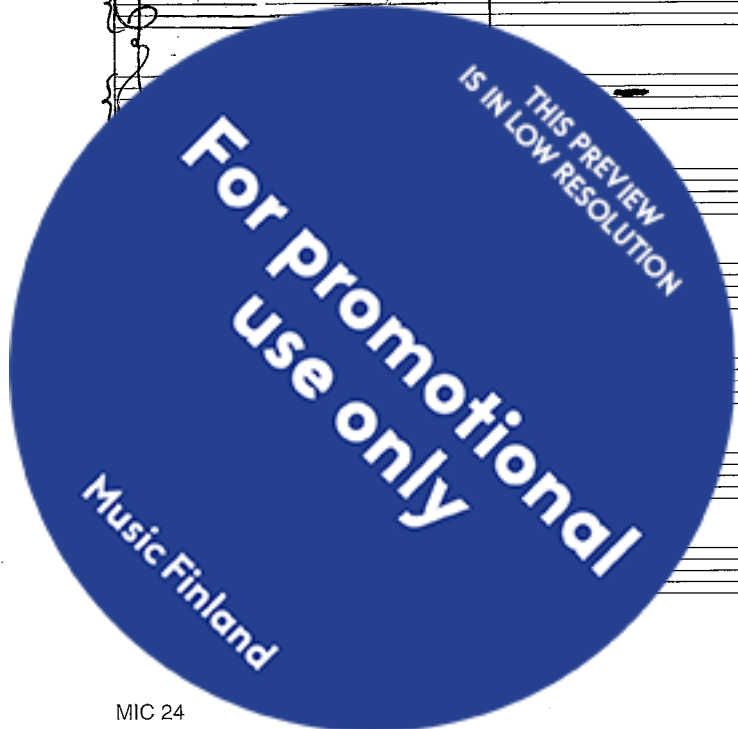
The score features complex rhythmic patterns, including triplets and sixteenth notes, and uses various clefs and key signatures.



2

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *espr.* (espressivo). The score is divided into measures by vertical bar lines. Some staves have additional markings like *ad* (ad libitum) and *mp* (mezzo-piano). The notation is in a style typical of handwritten musical manuscripts.

2



Handwritten musical score on ten staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings including *mf*, *f*, *pp*, and *sm*. A specific instruction *I con sord.* is written above the fifth staff. The score is divided into measures by vertical bar lines, with some measures containing rests and others containing complex melodic and harmonic passages. The bottom of the page is partially obscured by a blue circular watermark.



Handwritten musical score on 15 staves. The notation includes various musical symbols such as clefs, key signatures, and notes. The score is partially obscured by a large blue circular watermark in the bottom left corner.

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The musical score consists of 15 staves. The first 14 staves contain handwritten musical notation, including clefs, key signatures, and notes. The 15th staff contains a more complex musical passage with various notes and rests. The watermark is a large blue circle with white text, positioned in the bottom left corner of the page.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems by a double bar line. The first system contains several staves with notes and rests, and a few staves with the handwritten text "con sord." and "con sord. (I, II)". The second system contains staves with notes, rests, and dynamic markings such as "pp", "p", "mf", "f", and "ff". A blue circular watermark is overlaid on the bottom left of the page, containing the text "For promotional use only" and "Music Finland".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *mp cantab.*

Staff 2: *mp cantab.*

Staff 3: *mp cantab.*

Staff 4: *mp cantab.*

Staff 5: *mp cantab. cresc.*

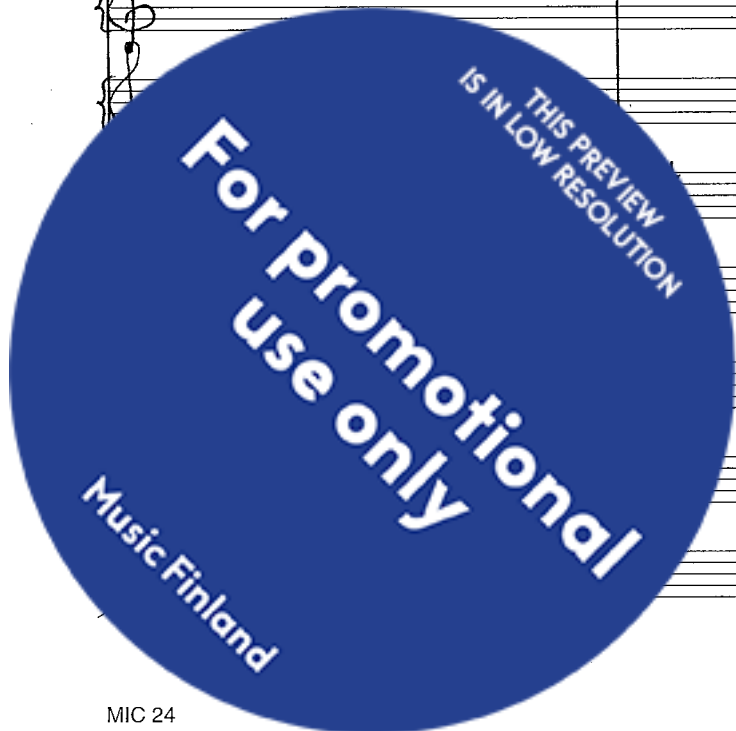
Staff 6: *senza sord. az. mp cantab. cresc.*

Staff 7: *senza sord. az. mp cantab. cresc.*

Staff 8: *mp cantab. cresc.*

Staff 9: *a punta d'arco sp*

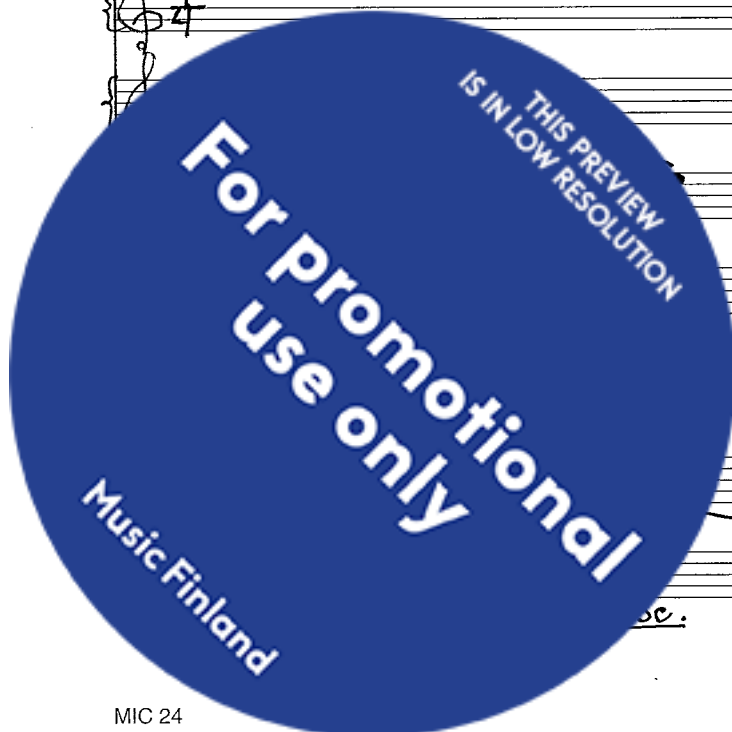
Staff 10: *ord. cresc. sp cresc.*



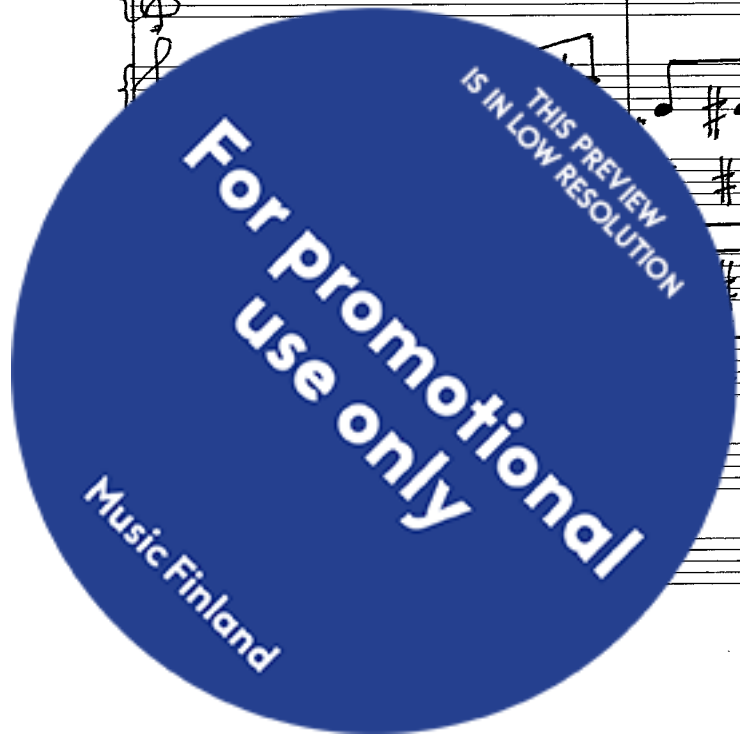
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first two staves are marked *cantab.* and *mf*. The third staff has *mf* and *sm p*. The fourth staff has *mf* and *sm p*. The fifth staff has *mf* and *sm p*. The sixth staff has *mf* and *sm p*. The seventh staff has *mf* and *sm p*. The eighth staff has *mf* and *sm p*. The ninth staff has *mf* and *sm p*. The tenth staff has *mf* and *sm p*. The score concludes with a first ending bracket labeled *I* and a final note marked *mp*.



Handwritten musical score on 15 staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *cresc.*, and *f*. The notation is written in a cursive style. The score is divided into measures by vertical bar lines. The first measure shows a long horizontal line across the first two staves, indicating a rest or a specific musical instruction. The subsequent measures contain more detailed musical notation, including triplets and slurs. The score is written in a 4/4 time signature.



Handwritten musical score on ten staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings. The score is divided into measures by vertical bar lines. The bottom staff contains the marking *pppp* and a treble clef. The notation includes many slurs, ties, and triplets. The word *cresc.* is written multiple times throughout the score. The word *senza sord.* is written on the eighth staff. The word *mf* is written on the eighth staff. The word *pppp* is written on the bottom staff. The word *mf* is written on the eighth staff. The word *senza sord.* is written on the eighth staff. The word *cresc.* is written multiple times throughout the score. The word *senza sord.* is written on the eighth staff. The word *mf* is written on the eighth staff. The word *pppp* is written on the bottom staff.



Handwritten musical score for "The Rose Tree" in 4/4 time. The score is written on 15 staves. The first 10 staves contain the main melody and accompaniment. The last 5 staves contain a variation of the melody. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings (pp, mf, ff, cresc.).



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meno mosso

solo

p mesto

mf

trium
pppppp

muta in Triangolo

meno mosso

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5

-16-

Allegretto (♩ = 112)

Handwritten musical score for a piece titled "Allegretto (♩ = 112)". The score is written on multiple staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- mf** (mezzo-forte)
- tr** (trill)
- trill.** (trill)
- p** (piano)
- pp** (pianissimo)
- pppp** (pianississimo)
- dim.** (diminuendo)
- Pizz.** (Pizzicato)
- m** (marcato)
- muta in Tamb. di legno** (change to wood drum)

The score is divided into measures by vertical bar lines. The notation is handwritten and appears to be a draft or a personal manuscript.

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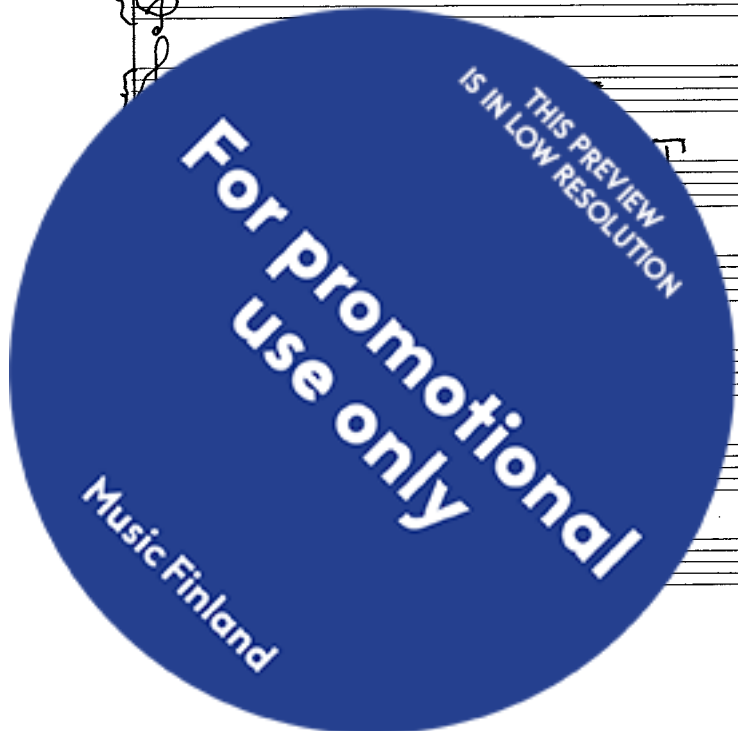
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Handwritten musical score for "The Girl on the Train" by Lisa Fiedler. The score is written on ten staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one flat. The second staff is for the piano accompaniment, starting with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "ff", "mp", and "mf". There are also some handwritten annotations like "trun" and "b". The score is divided into measures by vertical bar lines. A large blue circular watermark is overlaid on the bottom left of the page, containing the text "THIS PREVIEW IS IN LOW RESOLUTION For promotional use only MusicFinland.com".

Handwritten musical score on 18 staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- rit.* (ritardando) written multiple times across the right side of the score.
- con sord.* (con sordina) written on the 10th staff.
- pppp* (pianississimo) written on the 12th staff.
- tr* (trill) written above the 12th staff.
- mf* (mezzo-forte) and *p* (piano) dynamic markings.
- cresc.* (crescendo) markings on the bottom staves.
- ff* (fortissimo) markings on the bottom staves.

The score is written in a system of 18 staves, with the first 9 staves on the left and the remaining 9 staves on the right. The notation is in a single system, with the staves connected by a brace on the left and a brace on the right.



meno mosso

Handwritten musical score for multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *ff*, *f*, *mf*, *pp*, *con sord.*, and *cresc.*. The score is divided into measures by vertical bar lines. A large blue circular watermark is overlaid on the bottom left of the page, containing the text: "THIS PREVIEW IS IN LOW RESOLUTION", "For promotional use only", and "Music Finland".

Impetuoso (♩=108)

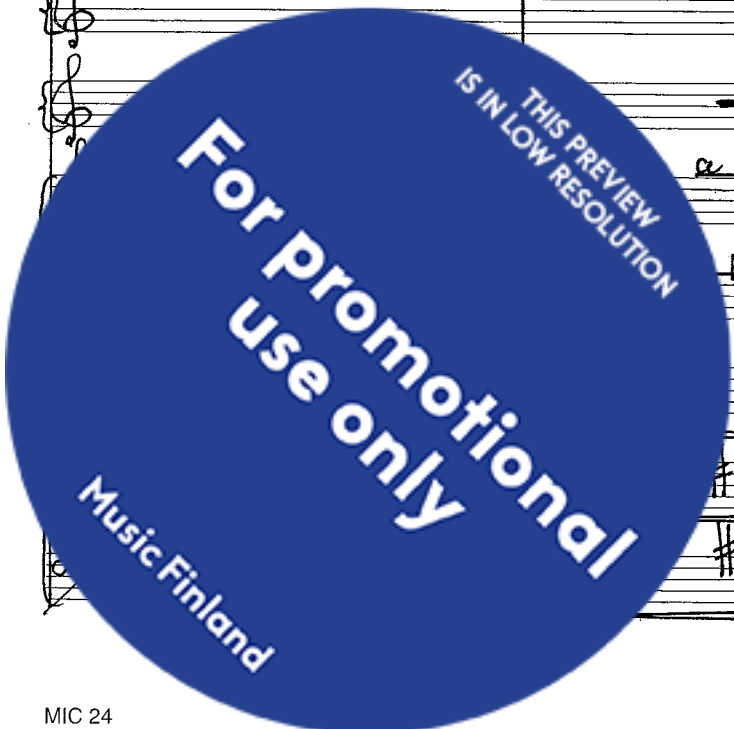


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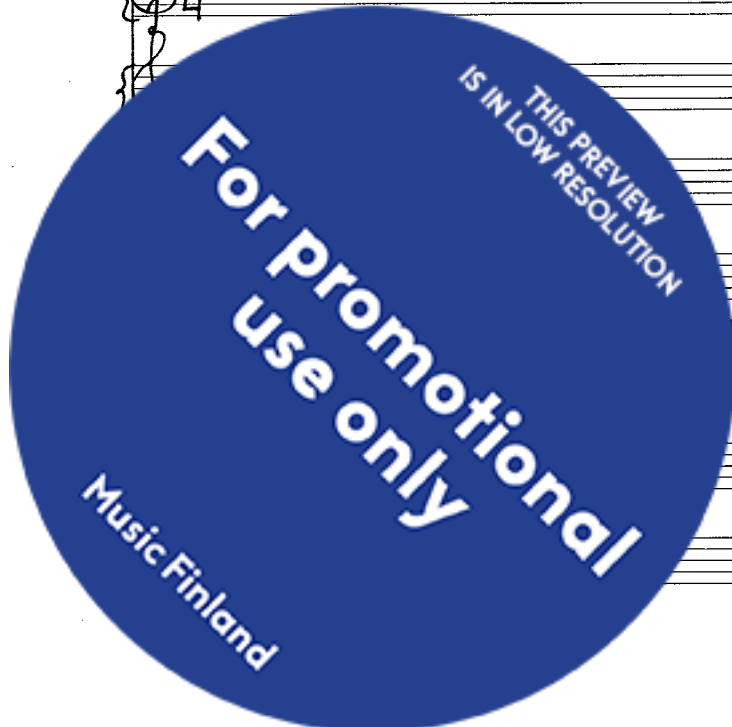
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Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a key with one sharp (F#) and a common time signature (C). The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte) and *f* (forte). There are also markings for *cresc.* (crescendo) and *Pizz.* (pizzicato). The notation is somewhat sketchy, with some notes and rests appearing to be added or corrected. The score is divided into two systems, with the first system occupying the top five staves and the second system occupying the bottom five staves. The first system ends with a double bar line, and the second system begins with a new measure. The notation is written in a style that suggests it might be a working draft or a rehearsal score.

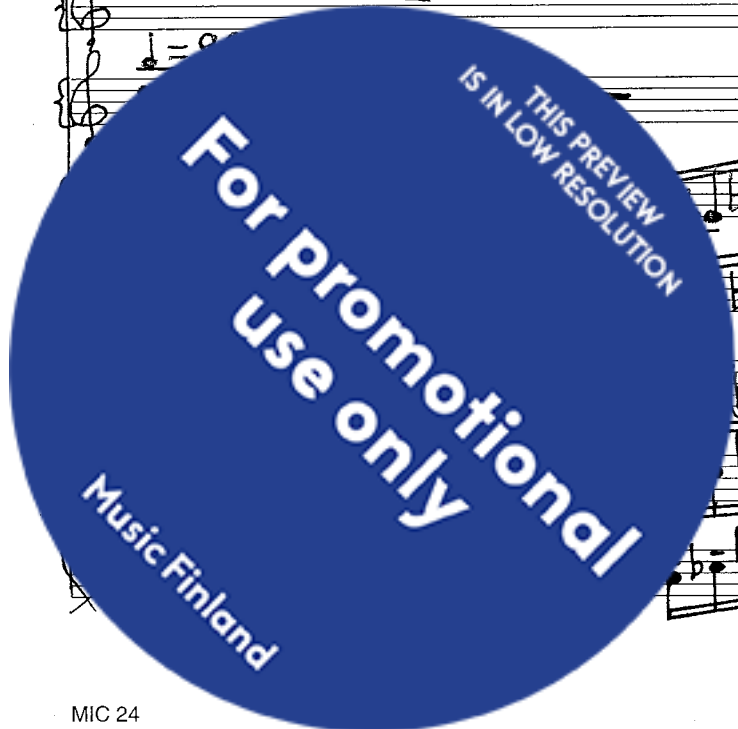


Handwritten musical score for multiple staves, featuring various musical notations including notes, rests, and dynamic markings such as *cresc.*, *f*, *sf*, *pp*, *mf*, and *mp*. The score includes complex rhythmic patterns, including triplets and sixteenth notes. A section of the score is marked *muta in Triangolo*. The score is divided into measures by vertical bar lines.



$\text{♩} = 96$

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into three measures. The first measure contains a piano introduction with a tempo marking of $\text{♩} = 96$. The second measure features a piano introduction with a tempo marking of $\text{♩} = 96$. The third measure contains a piano introduction with a tempo marking of $\text{♩} = 96$. The score includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into three measures. The first measure contains a piano introduction with a tempo marking of $\text{♩} = 96$. The second measure features a piano introduction with a tempo marking of $\text{♩} = 96$. The third measure contains a piano introduction with a tempo marking of $\text{♩} = 96$.



7

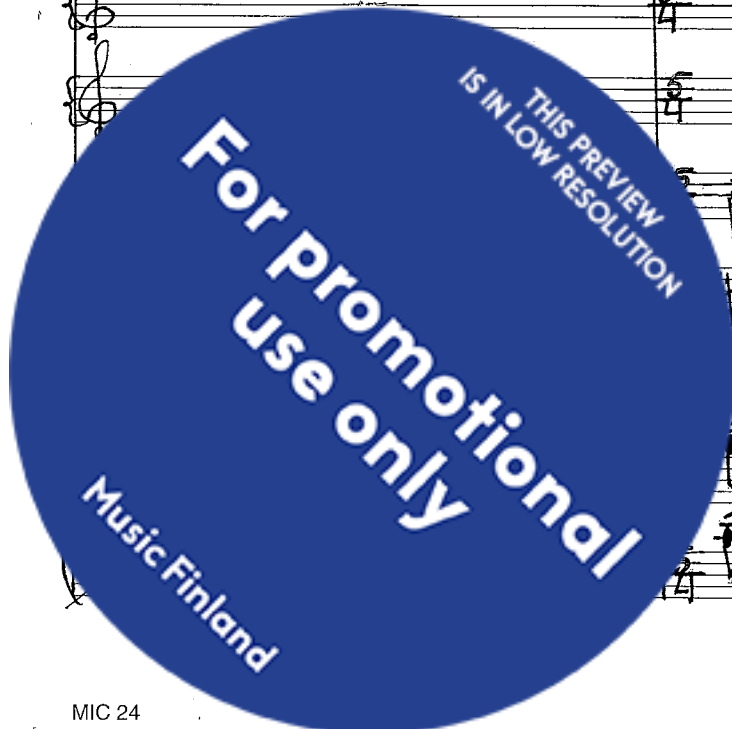
Handwritten musical score on page 24, featuring multiple staves with musical notation. The score includes various instruments, including strings (violin, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), and percussion (snare drum, tom-tom, cymbal, triangle, xylophone, maracas, guiro, tambourine, castanets, conga, bongo, djembe, tabla, mridangam, dholak, harmonium, piano, and electric piano). The notation includes notes, rests, and dynamic markings such as *pp* and *pppp*. A large blue circular watermark is overlaid on the bottom left, containing the text: "THIS PREVIEW IS IN LOW RESOLUTION", "For promotional use only", and "Music Finland".

Handwritten musical score on 18 staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into two systems, with the first system spanning staves 1-9 and the second system spanning staves 10-18. The notation is in a handwritten style, likely a composer's or arranger's draft.

Dynamic markings and performance instructions include:

- smf* (sotto mezzo-forte)
- f* (forte)
- pp* (pianissimo)
- mf* (mezzo-forte)
- cantab. cresc.* (cantabile, crescendo)
- p* (piano)
- espr.* (espressivo)
- ff* (fortissimo)

The score features a variety of musical notations, including eighth notes, quarter notes, and rests, with some measures containing triplets. The notation is in a handwritten style, likely a composer's or arranger's draft.



Handwritten musical score for a piano piece, featuring multiple staves with notes, rests, and dynamic markings like *mf*, *p*, and *f*. The score includes tempo markings such as *sentitamente* and *cresc. poco a poco*. A large blue circular watermark in the bottom left corner reads "For promotional use only" and "THIS PREVIEW IS IN LOW RESOLUTION".

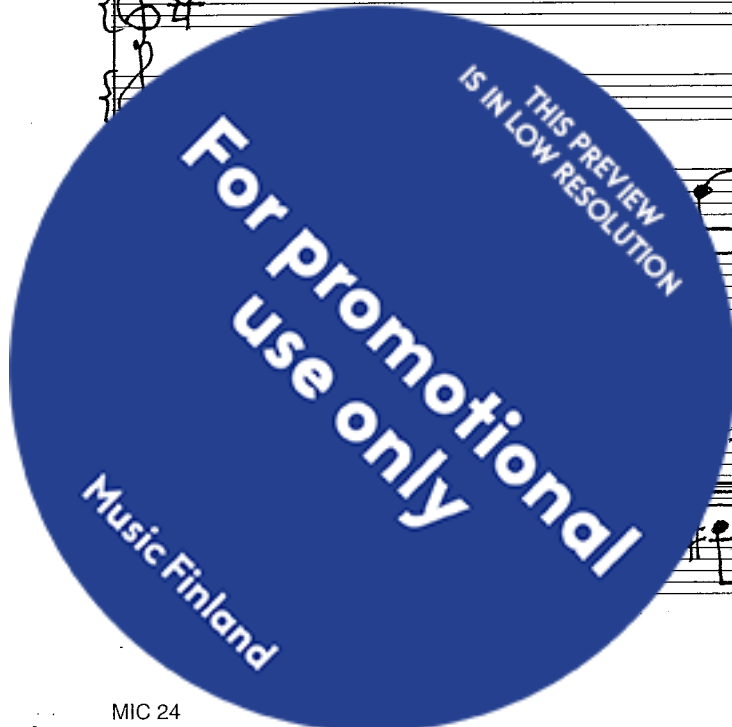
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calando

Handwritten musical score for a piece marked *calando*. The score is written on 15 staves, organized into three systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *dim.* (diminuendo). The first system shows a melodic line in the upper staves with a *f* marking, followed by a *dim.* marking. The second system continues the melodic development. The third system features more complex rhythmic patterns, including triplets and slurs, with multiple *dim.* markings. The score is presented in a handwritten style, typical of a composer's draft or a personal manuscript.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (pp, ppp, ppppp). The score is written in a system with multiple staves, likely representing different instruments or voices. The notation is in a handwritten style, with some annotations like "cantab." and "sul pontic." visible. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (pp, ppp, ppppp). The score is written in a system with multiple staves, likely representing different instruments or voices. The notation is in a handwritten style, with some annotations like "cantab." and "sul pontic." visible. The score is divided into measures by vertical bar lines.

con sord.
con sord.

sul pontic.
sul pontic.
sul pontic.
sul pontic.
sul pontic.
sul pontic.

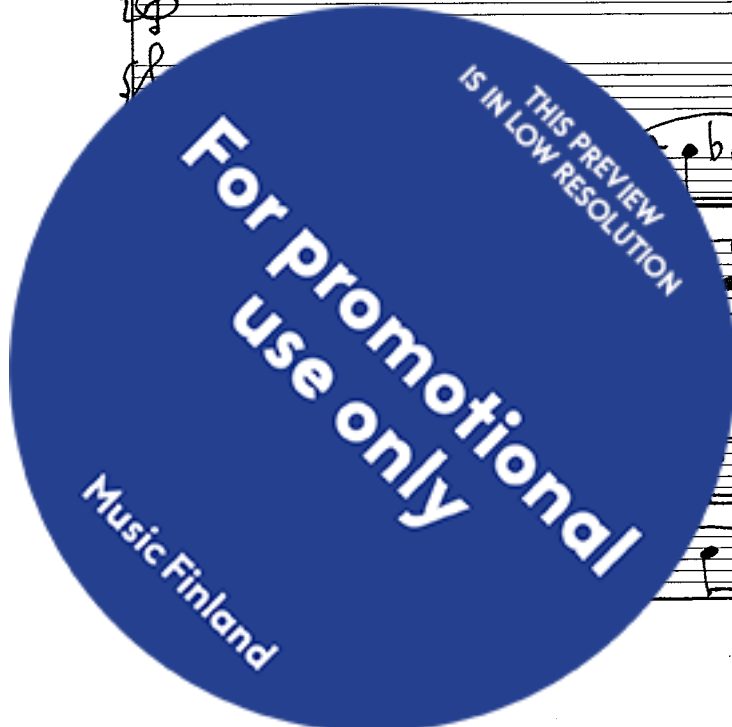
cantab.

pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

pppp
pppp
pppp
pppp
pppp
pppp
pppp
pppp
pppp
pppp

tr
tr
tr
tr
tr
tr
tr
tr
tr
tr

pppppp
pppppp
pppppp
pppppp
pppppp
pppppp
pppppp
pppppp
pppppp
pppppp



senza sord.

senza sord.

I Solo

f acuto

smf

muta in Tamb. mil.

muta in Tamb. di legno

ord.

ord.

ord.

ord.

ord.

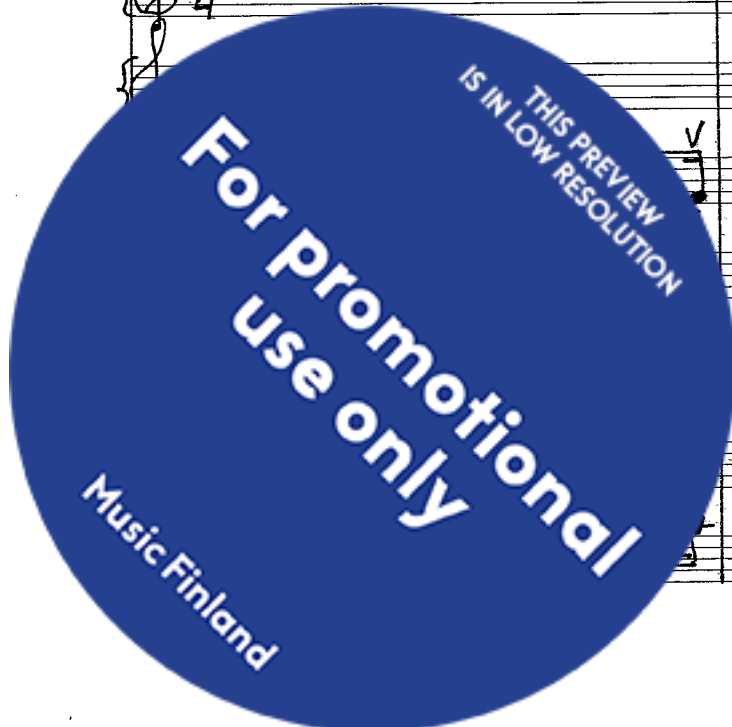
ord.

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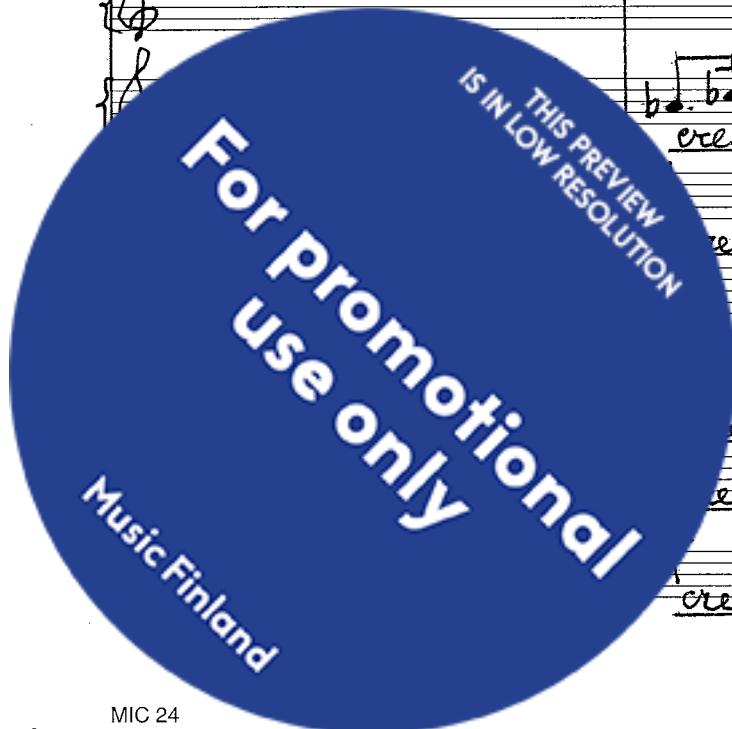
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Music Finland

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *smf* (smezzo-forte). The score is divided into measures by vertical bar lines. The bottom section of the page features a series of chords and melodic lines, some with accidentals and slurs.



Handwritten musical score on page 31, featuring multiple staves with notes, rests, and dynamic markings. The score includes various musical notations such as treble and bass clefs, key signatures, and time signatures. Dynamic markings include *sf*, *cresc.*, *pp*, *mf*, *f*, and *ff*. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and articulation marks. The score is written in a cursive, handwritten style.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (sharps and flats), time signatures, and dynamic markings.

Key markings and annotations include:

- mp* (mezzo-piano) with a sharp sign and a fermata.
- con sord.* (con sordina) with a fermata.
- I* (first ending) with a *pp* (pianissimo) marking.
- pppp* (pianississimo) marking.
- muto in Triangolo* (muted in triangle) with a *pp* marking.
- cresc.* (crescendo) markings repeated multiple times in the lower section.

The score is partially obscured by a blue circular watermark in the bottom left corner.

