

Edition Eulenburg
No. 756

VIOTTI

CONCERTO No. 22

for Violin and Orchestra
A minor/a-Moll/La mineur



Eulenburg

G. B. VIOTTI

Violin-Konzert Nr. 22 in A-Moll

„Das A-Moll Konzert von Viotti ist meine ganz besondre Schwärmerei, und ich glaube, Joachim hat es auch meinetwegen gewählt! Es ist ein Prachtstück, von einer merkwürdigen Freiheit in der Erfindung; als ob er phantasiere, klingt es, und alles ist meisterhaft gedacht und gemacht...Dass die Leute im Allgemeinen die allerbesten Sachen, also Mozartsche Konzerte und obiges (von) Viotti nicht verstehen und nicht respektieren—davon lebt unsereiner und kommt zum Ruhm. Wenn die Leute eine Ahnung hätten, dass sie von uns tropfenweise dasselbe kriegen, was sie dort nach Herzenslust trinken können!“

Das hat, im Juni 1878, Johannes Brahms an Clara Schumann geschrieben, und den Worten eines solchen Meisters und Könners ist kaum etwas hinzuzusetzen. Auch das Historische hat Brahms mit Feinheit und Richtigkeit angedeutet: denn Viotti steht in der Entwicklung der Konzertform nicht hinter, sondern neben Mozart, zum mindesten in der Wirkung auf die nächste Musikergeneration und besonders auf deren grössten Vertreter, Beethoven. Es lässt sich erweisen, dass Beethoven Viottis Schaffen sehr genau gekannt hat, und es laufen Fäden von Viottis Konzerten, schon vom 6. an in D-Moll bis zu den bekannteren späteren, nicht bloss zu Beethovens Violinkonzert und Klavierkonzerten, sondern auch zu den Ouvertüren und Sinfonien. Vor allem hat es die schlichte Beredsamkeit oder beredte Schlichtheit der langsam Sätze oder der graziöse Humor der Rondos Viottis Beethoven angetan.

Aber es sind nicht die Beziehungen zu einem Grösseren, um derentwillen Viottis A-Moll Konzert seine Neuausgabe verdient. Es ist jene „Meisterschaft in der Konzeption und Gestaltung“, von der Brahms spricht, jene „merkwürdige Freiheit in der Erfindung“, die auf einem inneren Erlebnis leidenschaftlichen Charakters beruht, und trotz dieser Leidenschaftlichkeit das Gleichgewicht im Formalen, im Verhältnis von Solopart und Orchester, die Feinheit der Ausführung im einzelnen wahrt. Und diese Feinheit kann man nur im Partiturbild würdigen. An der instrumentalen Arbeit ist nichts Schematisches und Konventionelles, und es ist gleichmässig erfrischend und köstlich, die Ausgestaltung des Streicherparts, die kontrastierende Behandlung von Oboen und Klarinetten (die Viotti noch als Verbindungs-Klangmittel zu den Clarini ansieht), die sparsame und bedachtsame Verwendung der Blechbläser und Pauken zu verfolgen. Es ist kein Zufall, dass Viotti im Schluss-Rondo als einer der ersten eine „begleitete Kadenz“ schreibt, die der Triumph dieser Kunst der Orchestrierung oder vielmehr der sinfonischen Gestaltung ist.

Eine Partitur des Konzerts existierte bisher nicht. Da das Autograph nicht nachweisbar war, habe ich die mutmasslich älteste Stimmenausgabe benutzt, die als Verlagsnummer 1841 bei André in Offenbach gestochen wurde („*Vingt deuxième Concerto pour le Violon, accompagné de grand orchestre composé par J. B. Viotti*“). Ausser der Tilgung von ein paar

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Inkonsequenzen und Hinzusetzung von Selbstverständlichkeiten habe ich nichts verändert, da es sich nicht darum handeln durfte, das Dutzend Bearbeitungen des Urtextes um eine neue zu vermehren. Man möge zur Kontrolle die Neuausgabe für Violine und Klavier benützen, die vor kurzem Karl Klingler im Peters-Verlag hat erscheinen lassen; dort finden sich auch feinsinnige Erörterungen über die technische Ausdeutung des Soloparts und im Zusammenhang damit über den Sinn der sparsamen Vortragsbezeichnungen Viottis. Möge mit dieser ersten Partitur-Ausgabe das Konzert den Stempel als ‚Schüler-Konzert‘ verlieren, den es bisher zu Unrecht getragen hat!

Berlin, im Januar 1929

Alfred Einstein

G. B. VIOTTI

Violin Concerto No. 22 in A minor

'Viotti's A minor Concerto is my special delight, and I believe Joachim has chosen it just for my sake! It is a marvellous piece, showing a remarkable freedom of invention; indeed it sounds as though the soloist is improvising. Every detail is conceived in masterly style. Lack of appreciation and respect for the very best concertos, for instance Mozart's and this one by Viotti, is the reason we composers today find acknowledgement and fame. If people only knew it, what they get from us in drops they could drink in abundance there.'

These were Brahms' words in a letter to Clara Schumann of June 1878, and little need be added to this opinion. The historical aspect is hinted at by Brahms with shrewd sense: Viotti does not stand behind Mozart in the concerto form but beside him, at least as regards influence on the next generation of musicians—in particular on its greatest representative, Beethoven. There is evidence that Beethoven knew much of Viotti's output quite well, and there are threads linking Viotti's violin concertos from No. 6 in D minor onwards not only with Beethoven's violin and piano concertos, but with his symphonies and overtures as well. In particular Beethoven was impressed by the austere eloquence (or eloquent austerity) of Viotti's slow movements, and by the graceful humour of his rondos.

It is not, however, because of its relationship with a greater composer that Viotti's A minor Violin Concerto deserves this new edition. It is rather the 'mastery in conception and elaboration' as Brahms put it, and the 'remarkable freedom of invention' stemming from a fundamentally passionate nature. Yet in spite of this passion, Viotti preserves formal balance in the relationship between soloist and orchestra, especially in the splendid development sections. There is nothing conventional or stale in the instrumental writing, and it is equally refreshing and rewarding to study the development of the string parts, the contrasting treatment of oboes and clarinets (Viotti still thought of the latter as related in sound to Clarini trumpets), and the economic use of brass and timpani. It is no accident that Viotti was among the first to write an accompanied cadenza (it occurs in the finale of this concerto at bar 280); it shows his orchestration and sense of symphonic form at their very best.

No score of this concerto previously existed. Owing to the lack of the original MS, I have used what I think to be the earliest edition of the parts; they were engraved by André, Offenbach (plate number 1841), and the title runs: '*Vingt-deuxième Concerto pour le Violon, accompagné de grand orchestre composé par J.B. Viotti.*' Except for the elimination of a few inconsistencies and the addition of some obvious details, I have altered

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nothing, as my purpose is not to increase the many arrangements of the original by yet another. For comparison the new violin-and-piano version by Karl Klinger in the Peters edition can be used. This adds subtle suggestions for the technical interpretation of the solo part in accordance with the sense of Viotti's thrifty expression marks. May this first edition of the score dispel the prejudice that for so long has branded this work as a 'Student's Concerto'!

*Berlin, January 1929
(Translation revised 1971)*

Alfred Einstein

I.	Moderato	1
II.	Adagio	45
III.	Agitato assai	52

Concerto No. 22

I

Moderato

Giovanni Battista Viotti
1753 - 1824

The musical score consists of ten staves, each representing an instrument. From top to bottom, the instruments are: Flauto, 2 Oboi, Clarinetti in B \flat , 2 Fagotti, 2 Corni in A, 2 Clarini in C, Timpani, Violino principale, Violini I, Violini II, Viole, Violoncelli, and Contrabasso. The music is in common time. The tempo is indicated as 'Moderato'. The dynamic marking 'ten.' is placed above the first staff. The score begins with a forte dynamic (f), followed by a series of eighth-note patterns. The dynamic changes to piano (p) at the end of the page. The instruments play eighth-note patterns, with some sustained notes and grace notes.

10

Pl.
Ob.
Clar. (B_b)
Fg.
Vl. I
Vl. II
Vle.
Vcll. e C. B.

Pl.
Ob.
Clar. (B_b)
Fg. I
Fg. II
Vl. I
Vl. II
Vle.
Vcll. e C. B.

Fl.

Ob.

Clar. (B \flat)

Fg. I

Fg. II

Vl. I

Vl. II

Vle.

Vcll. e C. B.

20

Fl.

Ob.

Clar. (B \flat)

Fg. I

Fg. II

Vl. I

Vl. II

Vle.

Vcll. e C. B.

Musical score page 4, featuring ten staves of instrumentation:

- Pt.**: Flute, dynamic *p*, measure 2.
- Ob.**: Oboe, dynamic *p*, measure 2.
- Clar. (B♭)**: Clarinet in B-flat, dynamic *ff*, measure 30.
- Pg.**: Bassoon, dynamic *p*, measure 2.
- Cor. (A)**: Horn in A, dynamic *pp*, measure 2.
- Ci. (C)**: Horn in C, dynamic *ff*, measure 2.
- Timp.**: Timpani, dynamic *ff*, measure 2.
- Vi. I**: Violin I, dynamic *p*, measure 2.
- Vi. II**: Violin II, dynamic *p* *sost.*, measure 2.
- Vle.**: Viola, dynamic *p* *sost.*, measure 2.
- Vcll. e C. B.**: Cello and Double Bass, dynamic *p* *sost.*, measure 2.

Measure 30: *ff* dynamic for Clarinet (B-flat), Bassoon, Horn in C, Timpani, Violin I, Violin II, Viola, and Double Bass.

Fl.

Ob.

Clar. (B \flat)

Bass.

Cor. (A)

Cl. (C)

Timp.

VI. I

VI. II

Vle.

Vcll. • C. B.

ff

mf *espr.*

mf

p legato

p legato

6

PI.

VI. I

VI. II

Vle.

Vcll. e C. B.

40

Fl.

Ob.

Clar. (B \flat)

Pg.

Cor. (A)

Ct. (G)

Tim.

VI. I

VI. II

Vle.

Vcll. e C. B.

cresc.

cresc.

cresc.

cresc.

a2

p a2 cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

Clar. (B♭)

Pt.

Cor. (A)

C1. (C)

Timp.

Vl. I

Vl. II

Vla.

Vcll. e C. B.

11

12

8

Flute
Oboe
Clar. (B \flat)
Pg.
Vl. I
Vl. II
Vle.
Vcll. e C. B.

Musical score page 8. The score consists of eight staves. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B \flat)), Bassoon (Pg.), Viola I (Vl. I), Viola II (Vl. II), Cello (Vle.), and Double Bass (Vcll. e C. B.). The music features sustained notes with grace notes and slurs. Dynamics include p (pianissimo) and $p\sharp$.

50

Fl.
Ob.
Clar. (B \flat)
Pg.
Cor. (C)
Vl. I
Vl. II
Vle.
Vcll. e C. B.

Musical score page 50. The score consists of eight staves. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B \flat)), Bassoon (Pg.), Horn (Cor. (C)), Viola I (Vl. I), Viola II (Vl. II), Cello (Vle.), and Double Bass (Vcll. e C. B.). Measure 50 begins with dynamic pp . The bassoon has a melodic line with grace notes. Measures 51-52 show sustained notes with slurs. Measure 53 starts with dynamic p . The bassoon has a melodic line with grace notes. Measure 54 ends with dynamic p and the instruction "appoggio".

Fl.

Ob.

Clar. (B_b)

Bsg.

Cor. (A)

Cl. (C)

Timp.

Vl. I

Vl. II

Vle.

Vcll. & C. B.

60

Pl.

Ob.

Clar. (B♭)

Bass. (Bb)

Horn (A)

Trom. (C)

Timp.

Vl. I

Vl. II

Vle.

Vcll. & C. B.

Fl.

Ob.

Clar. (B \flat)

Pg.

Cor. (A)

Ci. (C)

Timp.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

Musical score for orchestra and piano, page 12. The score consists of ten staves, each with a dynamic marking below it. The instruments are:

- Pf. (Piano) - dynamic ff
- Ob. (Oboe) - dynamic f
- Clar. (B♭) - dynamic f
- B. (Bassoon)
- Cor. (Coronet)
- Ct. (Cello)
- Timp. (Timpani)
- VI. I (Violin I)
- VI. II (Violin II)
- Vle. (Viola)
- Vcll. e C. B. (Double Bass)

The score is divided into measures by vertical bar lines. Measure 1: Pf. ff, Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I f, VI. II f, Vle. f, Vcll. e C. B. f. Measure 2: Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I ff, VI. II ff, Vle. f, Vcll. e C. B. >. Measure 3: Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I ff, VI. II ff, Vle. f, Vcll. e C. B. >. Measure 4: Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I ff, VI. II ff, Vle. f, Vcll. e C. B. >. Measure 5: Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I ff, VI. II ff, Vle. f, Vcll. e C. B. >. Measure 6: Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I ff, VI. II ff, Vle. f, Vcll. e C. B. >. Measure 7: Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I ff, VI. II ff, Vle. f, Vcll. e C. B. >. Measure 8: Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I ff, VI. II ff, Vle. f, Vcll. e C. B. >. Measure 9: Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I ff, VI. II ff, Vle. f, Vcll. e C. B. >. Measure 10: Ob. f, Clar. f, B. ff, Cor. f, Ct. f, Timp. f, VI. I ff, VI. II ff, Vle. f, Vcll. e C. B. >.

Fl. *f*

Ob. *p*

Clar. (B \flat) *a 2*

P. *p*

Cor. (A) *p*

Timp. *p*

Vi. I *ff* *p*

Vi. II *p*

Vle. *f* *p*

Vcll. *f* *p*

C. B. *f* *p*

70

Musical score for orchestra, page 14, showing parts for Flute (Fl.), Oboe (Ob.), Clarinet (B \flat) (Clar.), Bassoon (Fag.), Horn (Cor.) (A), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Cello (Vcll.), and Double Bass (C. B.). The score consists of eight staves. The first four staves (Flute, Oboe, Clarinet, Bassoon) are in G major (one sharp). The last four staves (Horn, Violin I, Violin II, Viola) are in E major (no sharps or flats). The bassoon part includes dynamic markings: p , $p\#p$, $p\#p$, p , p , p , p , p , and p .

Musical score for orchestra and basso continuo, page 15, system 80. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (B♭) (Clar. (B♭)), Bassoon (Bass. (F)), Horn (Cor. (A)), Clarinet (C) (Cl. (C)), Timpani (Timp.), Violin I (Vl. pr.), Violin II (Vl. I), Violin III (Vl. II), Viola (Vle.), and Cello/Bass (Vclli. e C. B.). The basso continuo part is labeled "Bassi". The score features dynamic markings such as *p*, *pp*, *f*, *ff*, *sf*, and *solo*. Measure 80 begins with a forte dynamic from the woodwind section. The strings enter with a sustained note, followed by a forte dynamic from the brass and woodwinds. The violins play a rhythmic pattern of eighth and sixteenth notes, with the violins providing harmonic support. The violas and cellos provide harmonic support with sustained notes. The basso continuo provides harmonic support with sustained notes.

Musical score for strings (Vl. pr., Vl. I, Vl. II, Vle., Vcll. e C. B.) showing measures 16-17.

Vl. pr.: Measures 16-17 show eighth-note patterns with grace notes and slurs. Measure 17 includes a dynamic \sharp .

Vl. I: Measures 16-17 show sixteenth-note patterns with grace notes and slurs.

Vl. II: Measures 16-17 show sixteenth-note patterns with grace notes and slurs.

Vle.: Measures 16-17 show eighth-note patterns with grace notes and slurs.

Vcll. e C. B.: Measures 16-17 show eighth-note patterns with grace notes and slurs.

Musical score for strings (Vl. pr., Vl. I, Vl. II, Vle., Vcll. e C. B.) showing measures 90-91.

Vl. pr.: Measures 90-91 show eighth-note patterns with grace notes and slurs. Measure 91 includes a dynamic \sharp .

Vl. I: Measures 90-91 show sixteenth-note patterns with grace notes and slurs. Dynamic p is indicated in measure 91.

Vl. II: Measures 90-91 show sixteenth-note patterns with grace notes and slurs. Dynamic pp is indicated in measure 91.

Vle.: Measures 90-91 show eighth-note patterns with grace notes and slurs. Measure 91 includes a dynamic \sharp .

Vcll. e C. B.: Measures 90-91 show eighth-note patterns with grace notes and slurs. Dynamic pp is indicated in measure 91.

Musical score for strings (Vl. pr., Vl. I, Vl. II, Vle., Vclli. e C. B.) showing measures 16-17. The score consists of five staves. Measure 16 starts with a dynamic *p*. Measure 17 begins with a dynamic *p*.

Musical score for strings (Vl. pr., Vl. I, Vl. II, Vle., Vclli. e C. B.) showing measures 18-19. The score consists of five staves. Measure 18 ends with a dynamic *p*. Measure 19 begins with a dynamic *p*. Measure 19 includes dynamics *ten.* for Vl. I, Vl. II, Vle., and Vclli. e C. B.

18

Musical score page 18. The score includes parts for Flute (Fl.), Bassoon (Bg.), Viola (pr.), Violin I (Vl. I), Violin II (Vl. II), Cello (Vcll.), and Double Bass (e C. B.). The music consists of two staves. The top staff begins with a dynamic of *p*, followed by *pp*. The bottom staff begins with *p*, followed by *pp* and *sost.*. The score features various musical markings including *p*, *pp*, *sust.*, *mf*, and *ff*.

Continuation of the musical score from page 18. The score includes parts for Bassoon (Bg.), Viola (pr.), Violin I (Vl. I), Violin II (Vl. II), Cello (Vcll.), and Double Bass (e C. B.). The music consists of two staves. The top staff begins with a dynamic of *p*, followed by *tr*. The bottom staff begins with *mf*. The score features various musical markings including *tr*, *mf*, and *ff*.

110

Vi. pr.

Vl. I

Vl. II

Vcll. e C. B.

Fg.

Vi. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

Fg.

Vi. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

120

Pl.
Fl.
Bsn.
Trb.
Vl. I
Vl. II
Vle.
Vcll.

1. Solo

Fl. I
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll.

Fg. I

130

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll.

C. B.

Vl. pr.

Vl. I

Vl. II

Vcll.

e C. B.

Vl. pr.

Vl. I

Vl. II

Vcll.

e C. B.

22

140

v1. pr.

v1. I

v1. II

vle.

vc. III
e C. B.

This section contains five staves for string instruments. The first staff (v1. pr.) has sixteenth-note patterns. The second staff (v1. I) has eighth-note patterns. The third staff (v1. II) has eighth-note patterns. The fourth staff (vle.) has eighth-note patterns. The fifth staff (vc. III) has eighth-note patterns. Measure 22 starts with v1. pr. Measure 140 starts with v1. I.

v1. pr.

v1. I

v1. II

vle.

vc. III
e C. B.

This section continues the musical score from measure 22 to 140. The parts remain the same: v1. pr., v1. I, v1. II, vle., and vc. III. The patterns continue from where they left off in measure 22.

v1. pr.

v1. I

v1. II

vc. III.
e C. B.

This section continues the musical score from measure 140. The parts shown are v1. pr., v1. I, v1. II, and vc. III. The dynamics are indicated as pp (pianissimo) for most notes. The score ends with a final dynamic marking of pp.

Vl.pr. Vl.I Vl.II Vclli. e C.B.

Vl.pr. Vl.I Vl.II

cresc.

Vl.pr. Vl.I Vl.II Vclli. e C.B.

150

p pp ff pp pp

Vl.pr. Vl.I Vl.II Vclli. e C.B.

ff ff

vln.pr.

vln.I

vln.II

vcll.
e C.B.

f

f

f

mf

vln.pr.

vln.I

vln.II

vcll.
e C.B.

p

p

p

vln.pr.

vln.I

vln.II

vcll.
e C.B.

f

f

f

f

160 *Tutti*

Pfl.

Ob.

Clar. (B \flat)

Bass. (B \flat)

Trom. (C)

Horn (F)

Tuba (C)

Vcl. pr.

Vl. I

Vl. II

Vle.

Vcl. II. e C. B.

Fl.

Ob.

Clar. (B \flat)

Pg.

Cor. (A)

Ct.

Timp.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

Pl.

Ob.

Clar. (B \flat)

Pg.

Cor. (A)

Vl. I

Vl. II

Vle.

Vcll. e C. B.

170

p

sempre

p

Fl.

Ob. I

Ob. II

Clar. (B♭)

Fg.

Cor. (A)

C. (C)

Timp.

Vl. I

Vl. II

Vle.

Vcll. & C. B.

Dynamics and performance instructions visible in the score include:

- Flute:** dynamic markings *f*, *f*, *f*.
- Oboe I:** dynamic marking *f*.
- Oboe II:** dynamic markings *f*, *fz*, *fz*, *fz*.
- Clarinet (B♭):** dynamic markings *ff*, *ff*.
- Bassoon (F):** dynamic marking *ff*.
- Cor (A):** dynamic marking *ff*.
- Clarinet (C):** dynamic markings *f*, *f*.
- Timpani:** dynamic markings *f*, *f*.
- Violin I:** dynamic markings *fz*, *fz*, *fz*, *fz*.
- Violin II:** dynamic markings *fz*, *fz*, *f*, *f*, *ff*.
- Viola:** dynamic markings *fz*, *fz*, *f*, *f*, *f*, *f*.
- Cello/Bass:** dynamic markings *fz*, *fz*, *f*, *f*, *f*, *f*.

A rehearsal mark *a2* is located above the bassoon staff in the second measure.

Musical score page 28 featuring ten staves of music for various instruments. The instruments and their parts are:

- Pt. (Piccolo)
- Ob. I (Oboe I)
- Ob. II (Oboe II)
- Clar. (B♭) (Clarinet in B-flat)
- Fg. (French Horn)
- Cor. (A) (Cor Anglais)
- Ct. (C) (Cello)
- Timp. (Timpani)
- Vl. I (Violin I)
- Vl. II (Violin II)
- Vcl. (Violoncello)
- e C. B. (Double Bass)

The score includes dynamic markings such as *p*, *f*, and *fz*. Measure lines divide the music into measures, and rehearsal marks are present at the beginning of some staves.

180

Fl.

Ob.

Clar. (B_b)

Bg.

Cor. (A)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

Solo

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

190

Vl. pr.
Vl. I
Vl. II
Vclli.

Vclli.

p

Vl. pr.
Vl. I
Vl. II
Vclli.
C. B.

cresc.
cresc.

200

Fl.
Ob.
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli.
C. B.

Bass

pp
f p
f
p



Musical score page 31, system 1. The score consists of six staves: Flute (Fl.), Oboe (Ob.), Viola (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), and Cello/Bass (Vcll. e C. B.). The key signature is A major (three sharps). The music is divided into measures by vertical bar lines. Measure 1: Flute and Oboe play sustained notes. Measure 2: Viola and Violin I play sixteenth-note patterns. Measure 3: Violin I and Violin II play eighth-note patterns. Measure 4: Cello/Bass plays eighth-note patterns. Measure 5: Oboe and Cello/Bass play sustained notes. Measure 6: All instruments play eighth-note patterns. Measure 7: Cello/Bass plays eighth-note patterns. Measure 8: Oboe and Cello/Bass play sustained notes.



Musical score page 31, system 2. The score consists of six staves: Flute (Fl.), Oboe (Ob.), Viola (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), and Cello/Bass (Vcll. e C. B.). The key signature is A major (three sharps). The music is divided into measures by vertical bar lines. Measure 1: Flute and Oboe play sustained notes. Measure 2: Viola and Violin I play sixteenth-note patterns. Measure 3: Violin I and Violin II play eighth-note patterns. Measure 4: Cello/Bass plays eighth-note patterns. Measure 5: Oboe and Cello/Bass play sustained notes. Measure 6: All instruments play eighth-note patterns. Measure 7: Cello/Bass plays eighth-note patterns. Measure 8: Oboe and Cello/Bass play sustained notes.

210

Fl.

Ob.

Vl. pr.

Vl. I

Vl. II

Vcll.

C.B.

Vl. pr.

Vl. I

Vl. II

Vcll.

C.B.

vln. pr.

vln. I

vln. II

vla.

vcll. e C.B.

vln. pr.

220

vln. I

vln. II

vla.

vcll.

c.b.

vln. pr.

vln. I

vln. II

vla.

vcll.

vcll.

34

Fl.

Ob.

Clar. (B \flat)

Bass.

Corn. (A)

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll.

230

pp con espress.

pp a 2

pp

pp

con espress.

scose

p

p

p

p

p

p

Fl. *p* *tr.* *cresc.* *p* *p*
 Ob. *p* *p*
 Clar. (B \flat) *p* *p*
 F \sharp .
 Vl. pr. *p* *tr.* *tr.* *tr.* *tr.* *p*
 Vl. I *p* *p* *p* *p* *p*
 Vl. II *p* *oreso.* *f* *p*
 Vlo. *p* *cresc.* *f*
 Vcl. III

240

B. M. 4815

Musical score page 36 featuring ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (B \flat) (Cl. (B \flat)), Bassoon (Bsn.), Cor (A) (Cor. (A)), Violin (Pr.) (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), and Cello/Bass (C. B.) (Vcll.). The score consists of ten staves of music, each with a different musical line. The dynamics range from forte to pianissimo, with many dynamic markings like f , p , and pp .

250

Musical score page 250 featuring five staves of music. The instruments are: Violin (Pr.) (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), and Cello/Bass (C. B.) (Vcll.). The score consists of five staves of music, each with a different musical line. The dynamics range from forte to pianissimo, with many dynamic markings like f , p , and pp .

Vl.pr.

Vl.I

Vl.II

Vle.

Vclli.
e C.B.

Vl.pr.

Vl.I

Vl.II

Vle.

Vclli.
e C.B.

260

Vl.pr.

Vl.I

Vl.II

Vle.

Vclli.
e C.B.

Violin I
Violin II
Violoncello
Double Bass

Measure 88: Violin I and II play eighth-note patterns. Violoncello and Double Bass provide harmonic support. Measure 270: Violin I and II play eighth-note patterns. Violoncello and Double Bass provide harmonic support.

Violin I
Violin II
Violoncello
Double Bass

Measure 88: Violin I and II play eighth-note patterns. Violoncello and Double Bass provide harmonic support. Measure 270: Violin I and II play eighth-note patterns. Violoncello and Double Bass provide harmonic support.

Violin I
Violin II
Violoncello
Double Bass

Measure 88: Violin I and II play eighth-note patterns. Violoncello and Double Bass provide harmonic support. Measure 270: Violin I and II play eighth-note patterns. Violoncello and Double Bass provide harmonic support.

Vi. pr.

Vi. I

Vi. II

Vle.

Vclli.
e C. B.

pp

pp

pp

p

p

Vi. pr.

Vi. I

Vi. II

Vle.

Vclli.
e C. B.

cresc.

cresc.

280

Vi. pr.

Vi. I

Vi. II

Vle.

Vclli.
e C. B.

p

f

p

f

Tutti

Pl.

Ob.

Clar. (B_b)

Bb

Vcll. e C.B.

F1.

Ob.

Clar. (B \flat)

Bass.

Cor. (A)

Cl. (C)

Timp.

Vl. I

Vl. II

Vle.

Vcll. & C. B.

Tutti

290

This page of musical notation shows a score for orchestra. The top section, labeled 'Tutti', consists of ten staves of music for Flute (Pl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B_b)), Bassoon (B_b), Horn (Cor. (A)), Horn (C), Timpani (Timp.), Violin (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), and Cello/Bass (Vcll. e C. B.). The dynamics are marked 'ff' (fortissimo) throughout this section. The number '290' is written above the staff for the Bassoon. The bottom section begins with a solo for Violin I, labeled '(Cadenza ad lib.)'. This is followed by solos for Violin II, Viola, and Cello/Bass, each with their own dynamic markings ('ff', 'f', 'ff'). The notation includes various note heads, stems, and rests, typical of classical music notation.

Fl.

Ob.

Clar. (B \flat)

B.

Cor. (A)

Cl. (C)

Tim.

Vln. I

Vln. II

Vla.

Vcll. e C. B.

Fl.

Ob.

Clar. (B \flat)

Bg.

Corn. (A)

Cl. (C)

Timp.

Vi. I

Vi. II

Vle.

Vcll. & C.B.

Adagio

II

Fl.

Ob.

Fag.

Cor. in E

Vl. I

Vl. II

Vle.

Vcll. & C. B.

10

Fl.

Ob.

Fag.

Cor. in E

Vl. I

Vl. II

Vle.

Vcll. & C. B.

Fl.

Ob.

Fag.

Cor (B)

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

Solo

p

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

mf

Vl. pr.

Vl. I

Vl. II

Vcll. e C. B.

20

b.

tr

Vl. pr. Vl. I Vl. II Vle.

This section shows four staves of musical notation. The first staff (Vl. pr.) has eighth-note pairs. The second staff (Vl. I) has eighth-note pairs. The third staff (Vl. II) has eighth-note pairs. The fourth staff (Vle.) has eighth-note pairs. Measure 46 ends with a fermata over the Vle. staff. Measure 47 begins with a dynamic *p* over the Vl. pr. staff, followed by eighth-note pairs. The Vl. I staff has eighth-note pairs. The Vl. II staff has eighth-note pairs. The Vle. staff has eighth-note pairs. The Vl. pr. staff ends with a dynamic *p*.

Vl. pr. Vl. I Vl. II Vle. Vlc.

This section shows five staves of musical notation. The first staff (Vl. pr.) has eighth-note pairs. The second staff (Vl. I) has eighth-note pairs. The third staff (Vl. II) has eighth-note pairs. The fourth staff (Vle.) has eighth-note pairs. The fifth staff (Vlc.) has eighth-note pairs. Measure 48 ends with a dynamic *p* over the Vlc. staff. Measure 49 begins with a dynamic *p* over the Vl. pr. staff, followed by eighth-note pairs. The Vl. I staff has eighth-note pairs. The Vl. II staff has eighth-note pairs. The Vle. staff has eighth-note pairs. The Vlc. staff has eighth-note pairs. The Vl. pr. staff ends with a dynamic *cresc.*

Pg. Cor (B) Vl. pr. Vl. I Vl. II Vle. Vcll. e C. B.

This section shows six staves of musical notation. The first staff (Pg.) has eighth-note pairs. The second staff (Cor (B)) has eighth-note pairs. The third staff (Vl. pr.) has eighth-note pairs. The fourth staff (Vl. I) has eighth-note pairs. The fifth staff (Vl. II) has eighth-note pairs. The sixth staff (Vle.) has eighth-note pairs. The seventh staff (Vcll. e C. B.) has eighth-note pairs. Measure 50 ends with a dynamic *p* over the Vle. staff. Measure 51 begins with a dynamic *p* over the Pg. staff, followed by eighth-note pairs. The Cor (B) staff has eighth-note pairs. The Vl. pr. staff has eighth-note pairs. The Vl. I staff has eighth-note pairs. The Vl. II staff has eighth-note pairs. The Vle. staff has eighth-note pairs. The Vcll. e C. B. staff has eighth-note pairs. The Pg. staff ends with a dynamic *cresc.*. The Cor (B) staff ends with a dynamic *pp*. The Vl. pr. staff ends with a dynamic *a2*. The Vl. I staff ends with a dynamic *mf cresc.*. The Vl. II staff ends with a dynamic *f*. The Vle. staff ends with a dynamic *pp*. The Vcll. e C. B. staff ends with a dynamic *pp*.

Fl. *p* a2

Ob. *p*

Bg.

Cor. (E) *p* ff

Vl. I *pp* ff

Vl. II *pp* ff

Vle. *ff*

Vcll. e C. B. *ff*

Fl. *p*

Ob. *p*

Cor. (E) *pp* Solo tr. *p*

Vl. pr. *p* cresc.

Vl. I *p* cresc.

Vl. II *p* cresc.

Vle. *p*

Vcll. e C. B. *p*

40

Fl. cresc. sempre

Ob. cresc. sempre

Cor. (E) cresc.

Vl. pr. cresc.

Vl. I

Vl. II cresc. sempre

Vle. cresc.

Vcll. C. B. cresc.

cresc. sempre

Fl.

Ob.

Cor. (E)

Vl. pr. p

Vl. I p

Vl. II p

Vle. p

Vcll. C. B. p

pp p p p

Fl.

Ob.

Cor.
(E)

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

50

Fl.

Ob.

Vl. pr.

Vl. I

Vl. II

Vcll.
e C. B.

cresc.

Tutti

Cadenza

Fl.

Ob.

Fg.

Cor. (E)

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll.
e C. B.

f

Cadenza

ff

pp

ff

p

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

III

Agitato assai

Fl.

Ob.

Clar. (B♭)

B♭

Vl. pr. Solo *p*

Vl. I *f p*

Vl. II *f p*

Vle. *p*

Vcll. e C. B. *p*

Fl. *p*

Ob. *p*

Clar. (B♭) *p*

B♭

Vl. pr. *p*

Vl. I *f p*

Vl. II *f p*

Vle. *p*

Vcll. e C. B. *p*

10

Musical score for orchestra, page 53, measures 1-19. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (B♭) (Clar. (B♭)), Bassoon (Bassoon) (Bb), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), and Cello/Bass (Cello. e C.B.). The music features various dynamics and performance instructions, including slurs and grace notes.

Musical score for orchestra, page 53, measures 20-29. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (B♭) (Clar. (B♭)), Bassoon (Bassoon) (Bb), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), and Cello/Bass (Cello. e C.B.). The music continues with various dynamics and performance instructions, including slurs and grace notes. Measure 20 is marked with a rehearsal number 20.

Tutti

ff

ff

ff

a2

ff

ff

ff

ff

ff

ff

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

Musical score page 55 featuring ten staves of music. The instruments are:

- F1.
- Ob.
- Clar. (B \flat)
- Fg.
- Cor. (A)
- C1. (C)
- Timp.
- V1. I
- V1. II
- Vle.
- Vcll. e C. B.

The score includes dynamic markings such as *ff* (fortissimo) and *a 2* (a dynamic marking appearing twice). Measure 30 is indicated above the staff for the Flute. The bassoon (Fg.) has a sustained note with a wavy line underneath it. The Cor. (A) has a long, sustained note with a wavy line underneath it. The C1. (C) has a sustained note with a wavy line underneath it. The Timp. has a sustained note with a wavy line underneath it. The V1. I has a sustained note with a wavy line underneath it. The V1. II has a sustained note with a wavy line underneath it. The Vle. has a sustained note with a wavy line underneath it. The Vcll. e C. B. has a sustained note with a wavy line underneath it.

Musical score for orchestra, page 56, showing parts for Flute (Fl.), Oboe (Ob.), Clarinet (B \flat) (Clar. (B \flat)), Bassoon (Bass. or Pg.), Horn (Cor. or Hn.), Clarinet (C) (Cl.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), and Cello/Bass (Cello. & C. B.). The score consists of ten staves of music divided into measures by vertical bar lines. Dynamics and performance instructions are included in the score.

- Flute (Fl.):** Starts with a dynamic of p , followed by f . Measures 3 and 7 show f dynamics with grace notes.
- Oboe (Ob.):** Measures 2 and 6 show eighth-note patterns.
- Clarinet (B \flat) (Clar. (B \flat)):** Measures 1 and 5 show eighth-note patterns.
- Bassoon (Bass. or Pg.):** Measures 1 and 5 show eighth-note patterns. Measure 4 starts with p .
- Horn (Cor. or Hn.):** Measures 1 and 5 show eighth-note patterns. Measures 4 and 7 show sustained notes with p dynamics.
- Clarinet (C) (Cl.):** Measures 1 and 5 show eighth-note patterns. Measures 4 and 7 show sustained notes with p dynamics.
- Timpani (Timp.):** Measures 1 and 5 show eighth-note patterns. Measures 4 and 7 show sustained notes with p dynamics.
- Violin I (Vln. I):** Measures 1 and 5 show eighth-note patterns. Measures 4 and 7 show sustained notes with p dynamics.
- Violin II (Vln. II):** Measures 1 and 5 show eighth-note patterns. Measures 4 and 7 show sustained notes with p dynamics.
- Viola (Vle.):** Measures 1 and 5 show eighth-note patterns. Measures 4 and 7 show sustained notes with f dynamics.
- Cello/Bass (Cello. & C. B.):** Measures 1 and 5 show eighth-note patterns. Measures 4 and 7 show sustained notes with p dynamics.

Fl.

Ob.

Clar. (B \flat)

Fg. a2

Cor. (A)

Ct. (C)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vclj. e C. B.

40

A musical score for string instruments. The top staff is labeled 'VI. pr.' and shows sixteenth-note patterns. The second staff is labeled 'VI. I' and has eighth-note patterns. The third staff is labeled 'VI. II' and also has eighth-note patterns. The bottom staff is labeled 'Vclli. e C. B.' and shows eighth-note patterns. Measures 11 and 12 are shown, with measure 12 featuring a dynamic change indicated by a crescendo symbol.

58

50

Pg.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C.B.

p

cresc.

p

cresc.

p

cresc.

cresc.

cresc.

Fl.

Ob.

Pg.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C.B.

pp

pp

f

p

f

p

f

p

f

p

f

p

60

Fl.
Ob.
Fag.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C.B.

70

Fl.
Ob.
Fag.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C.B.

60

v1.pr.
Vl. I
Vl. II
Vcll. e C.B.

80

Fl.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C.B.

Fl.
Ob.
Clar. (B \flat)
Fr.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C.B.

p

pp

p

s

pp

pp

div.

p

Fl. *p*
 Ob.
 Clar. (B \flat)
 Fag.
 Vl. pr.
 Vl. I
 Vl. II
 Vle.
 Vclli. • C. B.

90

Vl. pr.
 Vl. I
 Vl. II
 Vclli. • C. B.

Vl. pr.
 Vclli. • C. B.

100

Ob.

Clar. (B♭)

Pg.

Vl. pr.

Vl. I

Vl. II

Vle.

Vclli. e C. B.

p

Fl.

Ob.

Clar. (B♭)

Pg.

Vl. pr.

Vl. I

Vl. II

Vle.

Vclli. e C. B.

110

Musical score for orchestra, page 63, system 1. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B.ass.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Cello (Vcll.), and Double Bass (C. B.). The music consists of two staves. The top staff begins with a dynamic of f . The bottom staff begins with a dynamic of ff . Measure 123 is indicated above the top staff.

Musical score for orchestra, page 63, system 2. The score includes parts for Violin I (Vl. I) and Cello (C. B.). The music consists of two staves. The top staff begins with a dynamic of ff . The bottom staff begins with a dynamic of ff .

Musical score for orchestra, page 63, system 3. The score includes parts for Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Cello (Vcll.), and Double Bass (C. B.). The music consists of three staves. The top staff begins with a dynamic of ff and a tempo of 120. The middle staff begins with a dynamic of mf and a tempo of 120. The bottom staff begins with a dynamic of mf and a tempo of 120. Measure 124 is indicated above the top staff. Dynamics mf , mf , mf , and mf are marked above the middle staff. The double bass part has a dynamic of mf at the bottom of the page.

64

130

grā.....

Pt.
Ob.
Clar. (B \flat)
Fg.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.

f div.

grā.....

Pt.
Ob.
Clar. (B \flat)
Fg.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.

140

Musical score for strings (Vl. pr., Vl. I, Vl. II, Vle., Vcll. e C. B.) at measure 140. The violins play eighth-note patterns with grace notes. The viola and cello provide harmonic support. Dynamics include *mf* and *mf*.

Musical score for woodwinds (Fl., Ob., Clar. (B \flat)) and strings (Vl. pr., Vl. I, Vl. II, Vle., Vcll. e C. B.) from measure 140 to 145. The woodwinds play sustained notes with grace notes. The strings play eighth-note patterns. Dynamics include *pp*, *pp*, *pp*, *f*, *p*, *p*, *div.*, and *f*.

66

Fl.

Ob.

Clar. (B \flat)

Fg. I

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

150

This musical score page contains two systems of music. The top system covers measures 66 through 150. The bottom system begins at measure 150. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B \flat)), Bassoon (Vcll. e C. B.), Bassoon (Vle.), Violin I (Vl. I), Violin II (Vl. II), and Viola (Vl. pr.). Measure 66 starts with a dynamic of p . Measures 67-68 show woodwind entries with dynamics pp . Measures 69-70 feature sustained notes from the bassoon and violins. Measures 71-72 show woodwind entries with dynamics pp . Measures 73-74 feature sustained notes from the bassoon and violins. Measures 75-76 show woodwind entries with dynamics pp . Measures 77-78 feature sustained notes from the bassoon and violins. Measures 79-80 show woodwind entries with dynamics pp . Measures 81-82 feature sustained notes from the bassoon and violins. Measures 83-84 show woodwind entries with dynamics pp . Measures 85-86 feature sustained notes from the bassoon and violins. Measures 87-88 show woodwind entries with dynamics pp . Measures 89-90 feature sustained notes from the bassoon and violins. Measures 91-92 show woodwind entries with dynamics pp . Measures 93-94 feature sustained notes from the bassoon and violins. Measures 95-96 show woodwind entries with dynamics pp . Measures 97-98 feature sustained notes from the bassoon and violins. Measures 99-100 show woodwind entries with dynamics pp . Measures 101-102 feature sustained notes from the bassoon and violins. Measures 103-104 show woodwind entries with dynamics pp . Measures 105-106 feature sustained notes from the bassoon and violins. Measures 107-108 show woodwind entries with dynamics pp . Measures 109-110 feature sustained notes from the bassoon and violins. Measures 111-112 show woodwind entries with dynamics pp . Measures 113-114 feature sustained notes from the bassoon and violins. Measures 115-116 show woodwind entries with dynamics pp . Measures 117-118 feature sustained notes from the bassoon and violins. Measures 119-120 show woodwind entries with dynamics pp . Measures 121-122 feature sustained notes from the bassoon and violins. Measures 123-124 show woodwind entries with dynamics pp . Measures 125-126 feature sustained notes from the bassoon and violins. Measures 127-128 show woodwind entries with dynamics pp . Measures 129-130 feature sustained notes from the bassoon and violins. Measures 131-132 show woodwind entries with dynamics pp . Measures 133-134 feature sustained notes from the bassoon and violins. Measures 135-136 show woodwind entries with dynamics pp . Measures 137-138 feature sustained notes from the bassoon and violins. Measures 139-140 show woodwind entries with dynamics pp . Measures 141-142 feature sustained notes from the bassoon and violins. Measures 143-144 show woodwind entries with dynamics pp . Measures 145-146 feature sustained notes from the bassoon and violins. Measures 147-148 show woodwind entries with dynamics pp . Measures 149-150 feature sustained notes from the bassoon and violins.

Fl.

Ob.

Clar. (B \flat)

Fg. I

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

This continuation of the musical score begins at measure 150. The instrumentation remains the same: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B \flat)), Bassoon (Vcll. e C. B.), Bassoon (Vle.), Bassoon (Vle.), Bassoon (Vle.), and Bassoon (Vle.). The dynamics and sustained notes continue from the previous section, with woodwind entries occurring every two measures. The bassoon parts are particularly prominent, providing harmonic support throughout the section.

Fl.

Ob.

Clar. (B \flat)

F \sharp .

Vl. pr.

Vl. I

Vl. II

Vle.

Cello. e C. B.

160

Fl.

Ob.

Clar. (B \flat)

F \sharp .

Vl. pr.

Vl. I

Vl. II

Vle.

Cello. e C. B.

E. B. 4815

Fl.

Ob.

Clar. (B \flat)

Fg.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

170

Fl.

Fg.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

p

Tutti

Fl.

Ob.

Clar. (B_b)

Bg.

Cor. (A)

Ci. (C)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. & C. B.

180

Fl.

Ob.

Clar. (B_b)

B.

Cor. (A)

C. (C)

Timp.

Vln. I

Vln. II

Vla.

Vcll. & C. B.

a 2

ff

P1.

Ob.

Clar. (B \flat) *a2*

Bassoon (B \flat)

Cor. (A)

Cl. (C)

Timp.

Vl. I

Vl. II

Vle.

Vcl. II. e C. B.

190

Fl.

Ob.

Clar. (B_b)

Bsn.

Horn (A)

Cl. (C)

Timp.

Vln. I

Vln. II

Vla.

Vcll. & C. B.

a²

f *ff* *p* *pp*

200

Fl.

Ob.

Clar. (B \flat)

Bass. (Bassoon)

Cor. (A)

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e C. B.

Solo

Vl. pr.

Vl. I

Vl. II

Vcll. e C. B.

mf

74

Musical score page 74, measures 210-211. The score includes parts for Vl. pr., Vl. I, Vl. II, Vle., and Vclli. e C. B. Measure 210 starts with a dynamic *p*. Measure 211 continues with the same instrumentation and dynamics.

Musical score page 74, measures 212-213. The score includes parts for Fl., Ob., Clar. (B♭), Fg., Vl. pr., Vl. I, Vl. II, Vle., and Vclli. e C. B. Measures 212 and 213 feature sustained notes and rhythmic patterns, with dynamics *f* and *p*.

220

A musical score page showing a ten-measure section. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B♭)), Bassoon (Fag.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), and Cello/Bass (Vcll. e C.B.). Measure 1: Flute, Oboe, Clarinet play eighth notes. Bassoon rests. Measures 2-3: Flute, Oboe, Clarinet play eighth notes. Bassoon rests. Measures 4-5: Flute, Oboe, Clarinet play eighth notes. Bassoon rests. Measures 6-7: Violins play eighth-note patterns. Measures 8-9: Violins play eighth-note patterns. Measure 10: Violins play eighth-note patterns. Bassoon plays eighth notes.

A continuation of the musical score from page 75. The instrumentation remains the same. Measures 1-2: Flute, Oboe, Clarinet play eighth notes. Bassoon rests. Measures 3-4: Flute, Oboe, Clarinet play eighth notes. Bassoon rests. Measures 5-6: Flute, Oboe, Clarinet play eighth notes. Bassoon rests. Measures 7-8: Violins play eighth-note patterns. Measures 9-10: Violins play eighth-note patterns. Bassoon plays eighth notes.

76

Musical score page 76. The score consists of eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (B_b) (Clar.), Bassoon (Pg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), and Cello/Bass (Vcll. e C. B.). The page is divided into two measures. Measure 76 starts with a rest followed by eighth-note patterns. Dynamic markings include *p*, *pp*, *b.p.*, *f*, and *f*. Measure 230 begins with a dynamic *f*, followed by eighth-note patterns. Dynamic markings include *f*, *f*, *f*, and *f*.

230

Continuation of the musical score from page 76, starting at measure 230. The staves remain the same: Flute (Fl.), Oboe (Ob.), Clarinet (B_b) (Clar.), Bassoon (Pg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), and Cello/Bass (Vcll. e C. B.). The page shows two measures of music with dynamic markings *pp*, *pp*, *pp*, *pp*, and *pp*.

77

Fl.

Ob.

Clar. (B \flat)

Bsn. I

Vln. I

Vln. II

Vla.

Vcll. e C. B.

mf

p *div.*

mf

p

mf

p

240

Fl.

Ob.

Clar. (B \flat)

Bsn. I

Vln. I

Vln. II

Vla.

Vcll. e C. B.

f

pp

f

pp

f

pp

f

pp

Fl.

Ob.

Clar. (B \flat)

Pg. I

Vl. pr.

Vl. I

Vl. II

Vle.

Vclli. e C. B.

250

Pg. I

Vl. pr.

Vl. I

Vl. II

Vle.

Vclli. e C. B.

Tutti

This musical score page shows a tutti section for the orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (B♭) (Clar. (B♭)), Bassoon (B♭) (Bass. (B♭)), Cor (A) (Cor. (A')), Clarinet (C) (Cl. (C)), Timpani (Timp.), Violin (Pr.) (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), and Cello/Bass (C. B.) (Vcll. e C. B.). The score consists of four systems of music. The first system starts with a dynamic of ***ff***. The second system starts with ***ff***. The third system starts with ***ff*** and includes a dynamic marking ***a2***. The fourth system starts with ***ff***. Various instruments play eighth-note patterns, sixteenth-note patterns, sustained notes, and sustained chords throughout the score.

260

Fl.

Ob.

Clar. (B_b)

Bg.

Cor. (H)

Ct. (C)

Timp.

Vl. I

Vl. II

Vle.

Vcll. & C. B.

Fl.

Ob.

Clar. (B \flat)

Pg.

Cor. (A)

VI. I

VI. II

Vle.

Vcll. & C. B.

p

ff

Fl.

Ob.

Clar. (B \flat)

Pg.

Cor. (A)

Ct. (C)

VI. I

VI. II

Vle.

Vcll. & C. B.

ff

p

a 2

p

Fl.

Ob.

Clar. (B \flat)

Pg.

Cor. W.

Ct. G.

Timp.

Vl. I

Vl. II

Vcl. e.C.B.

280

Fl.

Ob.

Clar. (B♭)

Fg.

Cor. (A)

Ct. (C)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e.C.B.

64

290

Musical score for orchestra, page 11, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bb), Violin (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), Cello (Vcl.), Double Bass (C.B.), and Bassoon (Bb). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns.
- Oboe (Ob.):** Playing eighth-note patterns.
- Bassoon (Bb):** Playing eighth-note patterns.
- Violin (Vl. pr.):** Playing sixteenth-note patterns.
- Violin I (Vl. I):** Playing eighth-note patterns.
- Violin II (Vl. II):** Playing eighth-note patterns.
- Cello (Vcl.):** Playing eighth-note patterns.
- Double Bass (C.B.):** Playing eighth-note patterns.

Dynamic markings include $\mu\mu$, p , $p\mu$, and μp .

v1.pr.

v1.I

v1.II

vle.

Vcll.I.
e.C.B.

300

v1.pr.

v1.I

v1.II

Vcll.I.
e.C.B.

p

>

v1.pr.

v1.I

v1.II

Vcll.I.
e.C.B.

p

>

p

>

310

Fl.

Ob.

Clar. (B \flat)

Fg.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e.C.B.

320

Fl.

Ob.

Clar. (B \flat)

Fg.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e.C.B.

Ob.

Clar. (B \flat)

Vl. pr.

Vl. I

Vl. II

Vle.

Vclli. o. C. B.

cresc. *il* *f* *p*

il *f* *p*

cresc. *il* *f* *p*

cresc. *il* *f* *p* *pp*

Pt.

Ob.

Clar. (B \flat)

Fg.

Vl. pr.

Vl. I

Vl. II

Vle.

Vclli. o. C. B.

pp

f

p

Musical score page 88. The score consists of eight staves. From top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (B_b) (Clar.), Bassoon (B_b) (Bsn.), Viola principal (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), and Double Bass (Cello) (Vcll. e. C.B.). The music includes dynamic markings such as f (fortissimo), pp (pianissimo), and grace notes.

Continuation of the musical score. The staves remain the same: Flute (Fl.), Bassoon (B_b) (Bsn.), Viola principal (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), Cello (Vcll.), and Double Bass (C.B.). The bassoon (B_b) has a prominent melodic line in the middle section.

340

Fl.

Ob.

Clar. (B \flat)

B.

Vl. pr.

Vl. I

Vl. II

Vl.

Vcll. e.C.B.

Vl. pr.

Vl. I

Vl. II

Vle.

Vcll. e.C.B.

350

Tutti

Musical score for orchestra, page 91, featuring ten staves of music:

- Fl.**: Flute, playing eighth-note patterns.
- Ob.**: Oboe, playing eighth-note patterns.
- Clar. (B \flat)**: Clarinet in B-flat, playing sixteenth-note patterns.
- B.**: Bassoon, playing eighth-note patterns.
- C. (A)**: Horn (A), playing eighth-note patterns.
- C. (C)**: Clarinet in C, playing eighth-note patterns.
- Timp.**: Timpani, indicated by a bass drum symbol.
- Vl. I**: Violin I, playing eighth-note patterns.
- Vl. II**: Violin II, playing eighth-note patterns.
- Vla.**: Viola, playing eighth-note patterns.
- Vcll. e. C. B.**: Cello/Bass, playing eighth-note patterns.

The score is divided into four measures by vertical bar lines. Various dynamics and articulations are indicated throughout the score, such as *f*, *p*, *tr*, and slurs.

360

Fl.

Ob.

Clar. (B \flat)

Bsg.

Horn (A)

Cl. (C)

Timp.

Vl. I

Vl. II

Vla.

Vcll. & C. B.