

BOHUSLAV MARTINŮ

CONCERTINO

PRO KLAVÍR A ORCHESTR

CONCERTINO

PER PIANO E ORCHESTRA

(1938)

Partitura

1967

PANTON PRAHA

Bohuslav Martinů (nar. 8. 12. 1890 Polička ve východních Čechách, zemř. 28. 8. 1959 Liestal u Basileje) se původně připravoval na dráhu houslisty a nastoupil místo člena orchestru České filharmonie v Praze. Od školních let projevoval vedle náklonnosti k houslím zájem o skladbu, který nakonec naprosto převládl. Na skladatelskou dráhu vstoupil jako autodidakt, studium kompozice u Josefa Suka bylo jen krátkodobé. Rozhodujícím krokem ve skladatelově vývoji byl odchod do Paříže roku 1923, kde navázal kontakt s Albertem Rousselem a pod jeho vedením se skladatelsky zformoval a dozrál. V Paříži se Martinů seznámil s podněty soudobé hudby, zejména do sebe vstřebal vliv tvůrčích výbojů Igora Stravinského. Podařilo se mu dosáhnout syntézy snah soudobé evropské avantgardy s tradicemi české hudby. Ač byl ovlivněn výrazovými prostředky evropské hudební moderny, jeho dílo zůstalo pevně zakotveno v české kulturní sféře.

Martinů žil trvale ve Francii do roku 1940, odkud emigroval do USA. V roce 1953 se vrátil do Evropy, pobýval v Nizze, Římě a ve Švýcarsku. Jeho skladatelský odkaz čítá na tři sta skladeb ze všech kompozičních oborů. Z tvorby orchestrální patří k jeho základním dílům symfonické věty *Half-time* (1924) a *La Bagarre* (1926), *Concerto grosso* (1937—38), *Koncert pro dva orchestry* (1938), *Fresky Piera della Francesca* (1955), *Tři rytiny* (1958), *Paraboly* (1958) a šest symfonií (I. — 1942, II. — 1943, III. — 1944, IV. — 1945, V. — 1946, VI. — 1953). Svým tvůrčím typem Martinů silně inklinoval k formám hudebně dramatickým a z jeho oper jsou nejvýznačnější: *Hlas lesa* (1935), *Veselohra na mostě* (1935), *Hry o Maril* (1934—35), *Dívaldo za branou* (1936), *Julietta* (1937), *Ženitba* (1951), *Mirandolina* (1954), *Řecké pašije* (1956

až 1958). Martinů je autorem velkého počtu koncertů pro sólové nástroje s orchestrem (25 skladeb) a rozlehlé tvorby komorní (na padesát skladeb) z toho 7 smyčcových kvartet, 7 sonát a sonatin pro housle, 3 sonáty pro violoncello atd.). V tvorbě vokální, v písňových a sborových cyklech a kantátách Martinů hojně těží tématiky z českého lidového života a s oblibou sahá k textům české a moravské lidové poesie.

Skladby pro sólové nástroje s orchestrem tvoří významnou kapitolu v tvorbě B. Martinů. Záliba pro koncertantní skladby souvisí u Martinů bezprostředně s jeho bytostným vztahem k hudebnímu odkazu 17. a 18. století. Martinů imponovaly vzory velkých mistrů barokního a klasického instrumentálního koncertu, kde oceňoval pevný stavebný řád, důmyslnost tématické práce, harmonicky vyrovnaný vztah mezi sólovým hlasem a orchestrem i přehlednou stavbu formy. Koncert v klasickém smyslu, kde nástroj žije v neomezené svobodě rozvoje, kde obsahem hudby je sám nástroj, jeho tónová podstata, jeho technický charakter, to byla tvůrčí oblast, která Martinů silně vábila. Měl důvěrný vztah k nástrojům, rozuměl jejich individuální povaze a dovedl ji ve svých koncertantních skladbách citlivě a účinně rozvinout.

Výrazem těchto neoklasických snah je také *Concertino* pro klavír a orchestr, které Martinů složil v Paříži roku 1938. Na tradičním půdorysu starého instrumentálního koncertu vytvořil brilantní skladbu, která vtipně spojuje slohové a formotvorné principy hudby minulých století s výrazovým materiálem hudby moderní doby. — Premiéra se konala deset let po vzniku díla, 5. 8. 1948 v Londýně, kde *Concertino* přednesla v Albert Hallu Liza Fuchsová.

Dr. Miloslav Nedbal

Bohuslav Martinů (born on 8th Dec. 1890 at Polička in East Bohemia, died on 28th August 1959 at Liestal by Bâle) had originally prepared for a violinist's career and became a member of the Czech Philharmonic Orchestra in Prague. Since his schooldays, besides his inclination to violin, he had been showing interest in composition, which finally gained the upper hand. He started a composer's career as an autodidact, the study of composition with Josef Suk being only short-lived. A decisive step in the composer's development was his leaving for Paris in 1923. He got in touch with Albert Roussel and reached shape and maturity as a composer under his guidance. In Paris Mr. Martinů got acquainted with the stimuli of contemporary music, especially absorbing the influence of creative innovations of Igor Stravinskij. He succeeded to achieve a synthesis of the endeavours of the contemporary avant-garde with the traditions of Czech music. Though he was influenced by the means of expression of the European musical modernism, his work remained firmly established in Czech cultural sphere.

Until 1940 Mr. Martinů had been continually living in France from where he emigrated to the U.S.A. In 1953 he returned to Europe and stayed in Nizza, Rome and in Switzerland. His composer's legacy comprises as many as 300 compositions of all branches. Out of his orchestral sical legacy of the 17th and 18th centuries. Mr. Martinů was impressed by examples of great masters of baroque and classical instrumental concerto, in which he appreciated the solid constructional order, the ingenuity of thematic work, harmonically balanced relationship between solo voice and orchestra, and the synoptical structure of the form. The concerto in the classical sense where the instruments are alive in absolute freedom of development, where the subject of music is the instrument itself, its tonic substance, its technical character, such was the inventive scope by which Mr. Martinů felt strongly attracted. He possessed an intimate relation to instruments, he understood their individual nature and knew

production are among his basic works: the symphonic movements *Half-Time* (1924) and *La Bagarre* (1926), *Concerto Grosso* (1937—38), *Concerto for Two Orchestras* (1938), *Frescoes of Piero della Francesca* (1955), *Three Engravings* (1958), *Parables* (1958) and six symphonies (I — 1942, II — 1943, III — 1944, IV — 1945, V — 1946, VI — 1953). By his creative type Mr. Martinů strongly inclined to musically dramatic forms, and the most distinguished among his operas are: *The Voice of the Forest* (1935), *Comedy on the Bridge* (1935), *Plays about the Virgin* (1934—35), *Theatre Outside the Gate* (1936), *Julietta* (1937), *The Marriage* (1951), *Mirandolina* (1954), *The Greek Passion* (1956 — 1958). Mr. Martinů is the author of a great number of concertos for solo instruments with orchestra (25 compositions) and a vast chamber production (as many as 50 compositions including 7 string quartets, 7 sonatas and sonatinas for violin, 3 sonatas for violoncello etc.). In vocal production, in song and choral cycles and in cantatas Mr. Martinů largely takes advantage of Czech national life and with predilection uses texts of Czech and Moravian popular poetry.

Compositions for solo instruments with orchestra constitute an important chapter in Mr. Martinů's production. Predilection in favour of concert compositions with Mr. Martinů is closely connected with his intrinsic relation to the *muhow* to develop it in his concertos in a discreet and operative way.

An expression of this neo-classical effort is, among others, the *Concertino for Piano and Orchestra*, composed by Mr. Martinů in Paris in 1938. On the traditional ground-plan of an ancient instrumental concerto he has created a brilliant composition combining in a witty way the stylish and form-shaping principles of past-time music with the expressional material of modern music.—The première was held ten years after the origin of the work, on the 5th August 1948 in London, where the *Concertino* was performed in the Albert Hall by *Liza Fuchsová*.

Dr. Miloslav Nedbal
Translated by Jan Machač

I	Allegro moderato (Comodo)	1
II	Lento	42
III	Allegro	57

ORCHESTRA

2 Flauti, 2 Oboi, 2 Clarinetti in Sib, 2 Fagotti, 4 Corni in Fa, 2 Trombe in Do, 2 Tromboni, Timpani, Gran cassa, Piatti, Tamburo piccolo, Piano solo, Archi *Durata 21 min.*

Orchestrální materiál půjčuje Český hudební fond, Pařížská 13, Praha 1
Оркестровые материалы можно получить в Český hudební fond, Pařížská 13, Praha 1
Das Orchestermaterial verleiht Český hudební fond, Pařížská 13, Prag 1
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Les parties séparées peuvent être empruntées à Český hudební fond, Pařížská 13, Prague 1

Alleinvertretung für die Bundesrepublik Deutschland, Westberlin, die Schweiz, Österreich,
Holland, Belgien und Luxemburg
BÄRENREITER-VERLAG Kassel und Basel

CONCERTINO

pro klavír a orchestr

Bohuslav MARTINŮ
(1890—1959)

Allegro moderato (Comodo)

Musical score for woodwinds, brass, and percussion. The score is written for Flauti (Flutes) I and II, Oboi (Oboes) I and II, Clarineti B (Clarinets B) I and II, Fagotti (Bassoons) I and II, Corni F (Trumpets F) I, II, III, IV, Trombe C (Trumpets C) I and II, Tromboni (Trombones) I and II, Timpani (Timpani), Gran Cassa (Kettledrums), Piatti (Cymbals), and Tamb. piccolo (Small Tom). The tempo is marked Allegro moderato (Comodo). The score includes dynamic markings such as *f*, *meno f*, and *poco f*. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support.

Allegro moderato (Comodo)

Musical score for strings. The score is written for Violini (Violins) I and II, Viole (Violas), Violoncelli (Violoncellos), and Contrabassi (Contrabassi). The tempo is marked Allegro moderato (Comodo). The strings play a melodic line, with dynamic markings such as *f* and *meno f*.

I. Fl. I
 II. Fl. II
 I. Ob. I
 II. Ob. II
 I. Cl. I
 II. Cl. II
 I. Fag. I
 II. Fag. II
 I. II. Cor.
 III. IV. Cor.
 I. Trbe.
 II. Trbe.
 I. Tbn.
 II. Tbn.
 Timp.
 Gr. C.
 Piatto
 Piano
 I. Viol.
 II. Viol.
 Vie.
 Vlc.
 Cb.

Dynamics: *f*, *mf*, *p*, *poco f*

Circled '1' markers are located at the top right and middle right of the page.

I. Fl. I. *poco f* *f*
 II. Fl. *poco f* *f*
 I. Ob. *poco f* *f*
 II. Ob. *poco f* *f*
 I. Cl. *poco f* *f*
 II. Cl. *poco f* *f*
 I. Fag. *poco f* *f*
 II. Fag. *poco f* *f*
 I. H. Cor. *poco f*
 III. IV. Cor. *poco f*
 I. Trbe *poco f* *mf*
 II. Trbe
 I. Trbe
 II. Trbe
 Timp.
 Gr. C. Piatti
 Piano
 I. Viol. *poco f* *f*
 II. Viol. *poco f* *f*
 Vie. *poco f* *f*
 Vic. *poco f* *f*
 Cb. *poco f* *f*

This page of a musical score, numbered 4, contains the following instruments and parts:

- Flutes:** I. and II.
- Oboes:** I. and II.
- Clarinets:** I. and II.
- Bassoons:** I. and II.
- Cor Anglais:** I. and II.
- Trumpets:** I. and II.
- Trombones:** I. and II.
- Timpani (Timp.)**
- Gr. C. Patti**
- Piano**
- Violins:** I. and II.
- Viola (Vio)**
- Violoncello (Vlc.)**
- Contrabass (Cb.)**

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *poco f*. The key signature is one flat (B-flat), and the time signature is 4/4.

2

I. Fl. I. *mf* *p*

II. Fl. II. *mf* *p*

I. Ob. *mf*

II. Ob. *mf*

I. Cl. I. *p*

II. Cl. II. *p*

I. Fag. *mf*

II. Fag. *mf*

I. II. Cor. *p*

III. IV. Cor. *p*

I. Trbe *p*

II. Trbe *p*

I. Trbni *p*

II. Trbni *p*

Timp. *p*

Gr. C. *p*

Piatti *p*

2

Piano *f*

I. Viol. *pizz. mf* *più p*

II. Viol. *pizz. mf* *più p*

Vie. *pizz. mf* *più p*

Vlc. *pizz. mf* *più p*

Cb. *pizz. mf* *più p*

Fl. I.
Fl. II.
Ob. I.
Ob. II.
Cl. I.
Cl. II.
Fag. I.
Fag. II.
Cor. I.
Cor. II.
Trbe I.
Trbe II.
Trbn I.
Trbn II.
Timp.
Gr. C.
Patti.
Piano
Viol. I.
Viol. II.
Vla.
Vlc.
Cb.

f
(meno f)

Fl. I. *p*

Fl. II. *p*

Ob. I. *poco f*

Ob. II. *poco f*

Cl. I. *p*

Cl. II. *p*

Fag. I. *p*

Fag. II. *p*

Cor. I. II. *p*

Trbe I. *p*

Trbe II. *p*

Trbn I. *p*

Trbn II. *p*

Timp. *p*

Gr. C. *p*

Piatti *p*

Piano *f* (*mf*)

Viol. I. *arco p* *pizz pp*

Viol. II. *arco p* *pizz pp*

Vle. *arco p* *p*

Vic. *arco p*

Cb. *pizz mf* (*mf*)

5

I. Fl.
 II. Fl.
 I. Ob.
 II. Ob.
 I. Cl.
 II. Cl.
 I. Fag.
 II. Fag.
 I. II. Cor.
 III. IV. Cor.
 I. Trbn.
 II. Trbn.
 I. Trbn.
 II. Trbn.
 Timp.
 Gr. C.
 Piatti

3

Piano
 I. Viol.
 II. Viol.
 Vcl.
 Cb.

poco f
f
f
mf
mf
pizz mf
pizz mf
pizz mf

I. Fl. I. *f*

II. Fl. II. *f*

I. Ob. I. *f*

II. Ob. II. *f*

I. Cl. I. *f*

II. Cl. II. *f*

I. Fag. I. *f*

II. Fag. II. *f*

I. II. Cor. *mf*

III. IV. Cor. *mf*

I. Trbe. I.

II. Trbe. II.

I. Trbn. I.

II. Trbn. II.

Timp.

Gr. C. Piatti

Piano

($\hat{=}$)

($\hat{=}$)

I. Viol. I. *f*

II. Viol. II. *f*

arco *p*

arco *p*

arco *p*

arco *p*

Vlc. *f*

Cb. *f*

p

4

1. Fl. I. *mf*

2. Fl. II. *mf*

1. Ob. I. *mf*

2. Ob. II. *mf*

1. Cl. I. *mf*

2. Cl. II. *mf*

1. Fag. I. *mf*

2. Fag. II. *mf*

1. H. I. *p*

2. H. II. *poco f*

1. Trbe I. *poco f*

2. Trbe II. *poco f*

1. Trbni I. *poco f*

2. Trbni II. *poco f*

Timp.

Gr. C.

Piatti

4

Piano *mf* *poco f*

1. Viol. I. *f* *mf*

2. Viol. II. *f* *mf*

Vla. *f* *mf*

Vcl. *f* *mf*

Cb. *f* *mf*

arco

This page of a musical score features the following instruments and parts:

- Flutes (Fl.):** I and II staves, both starting with a forte (*f*) dynamic.
- Oboes (Ob.):** I and II staves, starting with *poco f* and *f* dynamics, with a *p dolce* marking in the second measure.
- Clarinets (Cl.):** I and II staves, starting with *poco f* and *f* dynamics.
- Bassoons (Fag.):** I and II staves, starting with *poco f* and *f* dynamics, with a *p dolce* marking in the second measure.
- Cornets (Cor.):** I, II, III, and IV staves, starting with *mf* and *f* dynamics, with a *f (poco)* marking in the second measure.
- Trumpets (Trbe):** I and II staves, which are mostly silent.
- Trumpets (Trbei):** I and II staves, which are mostly silent.
- Timpani (Timp.):** A single staff, which is mostly silent.
- Grande Cymbals (Gr. C. Piatli):** A single staff, which is mostly silent.
- Piano:** A grand staff with treble and bass clefs, starting with a forte (*f*) dynamic and a *p subito* marking in the second measure.
- Violins (Viol.):** I and II staves, starting with *poco f* and *pp* dynamics.
- Viola (Vie):** A single staff, starting with *poco f* and *piu pp* dynamics.
- Violoncello (Vic.):** A single staff, starting with *poco f* and *piu pp* dynamics.
- Double Bass (Cb.):** A single staff, starting with a forte (*f*) dynamic.

Fl. I. II. *mf*

Ob. I. II. *poco mf* *f*

Cl. I. II. *mf*

Fag. I. II. *poco mf* *poco f*

Cor. I. II. III. IV.

Trbe I. II.

Trbni I. II.

Timp.

Gr. C. Piatti

Piano *mf* *poco f* *f*

Viol. I. II. *p* *mf* *poco f*

Vle *p* *mf*

Vlc. *p* *mf*

Cb. *p* *mf*

piu: poco f

Detailed description: This is a page of a musical score, page 12, for an orchestra and piano. The score is arranged in systems. The first system includes Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), and Bassoons (Fag.). The second system includes Cor Anglais (Cor.), Trumpets (Trbe), and Trombones (Trbni). The third system includes Timpani (Timp.) and Grand Cymbals (Gr. C. Piatti). The fourth system is for the Piano. The fifth system includes Violins (Viol.), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score shows measures 1 through 4. Dynamics include *mf*, *poco mf*, *f*, *p*, and *poco f*. There are also markings for *piu: poco f* at the bottom right. The piano part features a complex rhythmic pattern with eighth and sixteenth notes.

5

Fl. I. *p* *mf*

Fl. II. *p* *mf*

Ob. I. *p* *mf*

Ob. II. *p* *mf*

Cl. I. *p* *mf*

Cl. II. *p* *mf*

Fag. I. *p* *mf*

Fag. II. *f* *p* *mf*

Cor. I. II. *poco f* *p*

Trbn. III. IV. *p*

Trbn. I. *p*

Trbn. II. *p*

Trbn. I. II. *p*

Timp. *poco f*

Gr. C. Piatti

Piano *poco f* *piu f*

Viol. I. *f* *mf* *poco f*

Viol. II. *f* *mf* *poco f*

Vla. *f* *arco mf* *poco f*

Vlc. *f* *arco mf* *poco f*

Cb. *f* *arco mf* *poco f*

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** I. and II. parts, marked *poco f* and *f*.
- Oboes (Ob.):** I. and II. parts, marked *poco f* and *f*.
- Clarinets (Cl.):** I. and II. parts, marked *poco f* and *f*.
- Bassoons (Fag.):** I. and II. parts, marked *poco f* and *f*.
- Cornets (Cor.):** I. and II. parts, marked *poco mf* and *f*.
- Trumpets (Trbe):** I. and II. parts, marked *poco mf* and *f*.
- Trumpets (Trbni):** I. and II. parts, marked *poco mf* and *f*.
- Percussion (Timp., Gr. C., Piatù):** Timp. marked *f*; Gr. C. and Piatù are present but have no notation.
- Piano:** Marked *f*, featuring a complex rhythmic accompaniment.
- Violins (Viol.):** I. and II. parts, marked *più f* and *f*.
- Viola (Vie):** Marked *più f* and *f*.
- Violoncello (Vlc.):** Marked *più f* and *f*.
- Double Bass (Cb.):** Marked *più f* and *f*.

1. Fl. I. *f*

2. Fl. II. *f*

1. Ob. I. *f*

2. Ob. II. *f*

1. Cl. I. *f*

2. Cl. II. *f*

1. Fag. I. *f*

2. Fag. II. *f*

1. II. Cor. I. *f*

2. II. Cor. II. *f*

1. Trbe I. *f*

2. Trbe II. *f*

1. Trbn I. *f*

2. Trbn II. *f*

Timp. *f*

Gr. C. *f*

Piatli *f*

6

Piano *f*

6

1. Viol. I. *pizz. f* *arco f* *div.*

2. Viol. II. *pizz. f* *arco f* *div.*

Vle. *pizz. f* *arco f*

Vlc. *pizz. f* *arco f*

Cb. *pizz. f* *arco f*

Fl. I. *f*
 Fl. II. *f*
 Ob. I. *f*
 Ob. II. *f*
 Cl. I. *f*
 Cl. II. *f*
 Fag. I. *f*
 Fag. II. *f*
 Cor. I. II. *f*
 Cor. III. IV. *f*
 Trbe I. *f*
 Trbe II. *f*
 Trbni I. *f*
 Trbni II. *f*
 Timp.
 Gr. C. *poco f*
 Pia. *poco f secco*
 Piano *f*
 Viol. I. *f*
 Viol. II. *f*
 Vle. *f*
 Vic. *f*
 Cb. *f*

This page of a musical score features a variety of instruments. The woodwinds include Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), and Cor Anglais (I, II, III, IV). The brass section consists of Trumpets (I, II), Trombones (I, II), and Timpani. Percussion includes Grand Cymbals and Triangles. The strings are divided into Violins (I, II), Violas, Violoncellos, and Contrabasses. A Piano part is also present. The score is written in a key with one flat and a 3/4 time signature. Dynamics are marked with *f* (forte) and *ff* (fortissimo). The string parts include *pizz. f* (pizzicato forte) and *arco f* (arco forte) markings. The woodwinds and brass parts feature complex rhythmic patterns and some triplets. The piano part has a prominent, rhythmic accompaniment.

This page of a musical score, numbered 18, features a rehearsal mark 7. The score is arranged in systems for various instruments. The top system includes Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), and Bassoons (Fag. I, II). The middle system includes Cor Anglais (Cor. III, IV), Trumpets (Trbo I, II), Trombones (Trbni I, II), and Timpani (Timp.). The bottom system includes Grand Cymbals and Plates (Gr. C. Piatti), Piano (Piano), and Strings (Viol. I, II, Vla, Vic., Cb.). The Piano part is highlighted with a large oval and contains complex rhythmic patterns with triplets and sixteenth notes. The woodwind and string parts show dynamic markings such as *f* and *f div.* and include various articulations like accents and slurs. A circled number 7 is placed above the first measure of the Flute I staff, indicating a rehearsal point.

Musical score for measures 1-8. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Cor I & II, Cor III & IV, Violin I & II, Viola, Violoncello, and Contrabass. Dynamics include *p*, *mf*, *pizz. mf*, and *arco mf*. There are triplets and accents throughout the passage.

Musical score for measures 9-16. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Cor I & II, Cor III & IV, Violin I & II, Viola, Violoncello, and Contrabass. Dynamics include *mf*, *p*, and *pizz. mf*. There are triplets and accents throughout the passage. A circled number '8' is present above the Flute I & II staff in measure 10 and below the Bassoon I & II staff in measure 10.

Fl. I. II. *a¹* *p* *(meno)* *mf*

Ob. I. II. *mf* *a¹* *mf* *mf*

Cl. I. II. *a¹* *poco f*

Fag. I. II. *a¹* *poco f*

Piano

Viol. I. II. *pizz. pp* *poco* *pp* *p*

Vle. *pizz. pp* *poco* *pp* *p*

Vlc. *pizz. pp* *poco* *pp* *p*

Cb. *pizz. pp* *pp* *p*

Fl. I. II. *a¹*

Ob. I. II. *a¹*

Cl. I. II. *mf*

Fag. I. II. *a¹*

Piano *p*

Viol. I. II. *mf*

Vle. *mf*

Vlc. *mf*

Cb. *mf*

I. Fl. *p*
 II. Fl. *p*
 I. Ob. *p*
 II. Ob. *p*
 I. Cl. *p*
 II. Cl. *p*
 I. Fag. *p*
 II. Fag. *p*
 I. II. Cor. *pp*
 III. IV. Cor. *p*
 I. Trbe *p*
 II. Trbe *p*
 I. Trbni *p*
 II. Trbni *p*
 Timp.
 Gr. C.
 Piatti

9

poco mf

p

mf

p

I. Viol. *p*
 II. Viol. *p*
 Vio. *p*
 Vlc. *p*
 Cb. *p*

poco

arco p

arco p

arco p

arco p

Fl. I. *mf* *p dolce*
 Fl. II. *mf* *p dolce*
 Ob. I. *mf*
 Ob. II. *mf* *pp*
 Cl. I. *mf*
 Cl. II. *mf* *p dolce*
 Fag. I. *mf*
 Fag. II. *mf*
 Cor. I. II. *mf*
 III. IV. *mf*
 Trbe I. II.
 Trbni I. II.
 Timp.
 Gr. C. Piatti
 Piano *poco f* *mf*
 Viol. I. *mf* *mf* *pp*
 Viol. II. *mf* *mf* *pp*
 Vie. *mf* *mf* *pp*
 Vlc. *mf* *mf* *pp*
 Cb. *mf* *mf* *pp* *pizz. pp*

Fl. I. II.
Ob. I. II.
Cl. I. II.
Fag. I. II.

Cor. III. IV.
Trbe I. II.
Trbn I. II.
Timp.
Gr. C.
Platti

Piano

Viol. I. II.
Vle.
Vlc.
Cb.

This page of a musical score features the following instruments and parts:

- Flutes (Fl.):** I and II staves, both marked *f*.
- Oboes (Ob.):** I and II staves, both marked *f*. The II staff includes *pp* markings.
- Clarinets (Cl.):** I and II staves, both marked *f*.
- Bassoons (Fag.):** I and II staves, both marked *f*. The II staff includes *pdolce* markings.
- Horns (Cor.):** I, II, III, and IV staves, with *poco f* marking on the I staff.
- Trumpets (Trbn):** I and II staves.
- Timpani (Timp.)** and **Gr. C. Piatti** staves.
- Piano:** Grand staff with *poco f* markings and dynamic changes.
- Violins (Viol.):** I and II staves, with dynamics *mf*, *f*, *arco p*, and *pp*.
- Violas (Vle):** Staff with dynamics *mf*, *f*, *arco p*, and *pp*.
- Violoncello (Vlc.)** and **Cello (Cb.):** Staves with dynamics *mf*, *f*, *arco p*, and *pp*.

I. Fl.
 II. Fl.
 I. Ob.
 II. Ob.
 I. Cl.
 II. Cl.
 I. Fag.
 II. Fag.
 I. II. Cor.
 III. IV. Cor.
 I. Trbe
 II. Trbe
 I. Trbn
 II. Trbn
 Timp.
 Gr. C.
 Platti
 Piano
 I. Viol.
 II. Viol.
 Vie.
 Vic.
 Cb.

Musical score for orchestral instruments. The score includes parts for Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Horns (I, II, III, IV), Trumpets (I, II), Trombones (I, II), Timpani, Grand Cymbals, and Platti. The Piano part is also present. The score is marked with dynamics such as *pp*, *p*, *mf*, and *pizz. pp*. A circled number '11' appears above the Piano part and below the Violin parts.

I. Fl. I. *f (poco)*

II. Fl. II. *f (poco)*

I. Ob. I. *f (poco)*

II. Ob. II. *f (poco)*

I. Cl. I. *f (poco)*

II. Cl. II. *f (poco)*

I. Fag. I. *f (poco)*

II. Fag. II. *f (poco)*

I. II. Cor. *p*

III. IV. Cor. *p*

I. Trbe I.

II. Trbe II.

I. Trbei I.

II. Trbei II.

Timp.

Gr. C. Picchi

accelerando

poco f

f

Poco vivo

Piano

I. Viol. I. *mf* *arco p*

II. Viol. II. *mf* *arco p*

Vie. *mf* *p*

Vic. *mf* *p*

Cb. *mf* *p*

Fl. I. II. Ob. I. II. Cl. I. II. Fag. I. II. Cor. I. II. Trbe I. II. Trbn I. II. Timp. Gr. C. Piatti

musical score for woodwinds and percussion. Flutes (Fl. I, II) and Oboes (Ob. I, II) are marked *meno f*. Clarinets (Cl. I, II) and Bassoons (Fag. I, II) are marked *meno f*. Bassoons (Fag. I, II) also have *poco f* markings. Cor Anglais (Cor. I, II) has a first ending bracket. Trumpets (Trbe I, II) and Trombones (Trbn I, II) are present but have no notes. Timpani (Timp.) and Gong/Cymbal (Gr. C. Piatti) are present but have no notes.

Piano Viol. I. II. Vle. Vic. Cb.

musical score for piano and strings. The Piano part features a complex texture with *f* dynamics. Violins (Viol. I, II) and Violas (Vle.) are marked *mf*. The Viola part includes an *arco* marking. Violoncello (Vic.) and Contrabass (Cb.) are also marked *mf*.

ac — ce — le — ran

I. Fl. I. *f*

II. Fl. II. *f*

I. Ob. *f*

II. Ob. *f*

I. Cl. *f*

II. Cl. *f*

I. Fag. *f*

II. Fag. *f*

I. II. Cor. *mf*

III. IV. Cor. *mf*

I. Trbn. *f*

II. Trbn. *f*

I. Trbn. *f*

II. Trbn. *f*

Timp.

Gr. C.

Piccol.

ac — ce — le — ran

Piano

I. Viol. *poco f*

II. Viol. *poco f*

Vle. *poco f*

Vlc. *poco f*

Cb. *poco f*

Tempo I.

do

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II.

Trbe I. II.

Trbn. I. II.

Timp.

Gr. C. Platti

do

Tempo I.

Piano

Viol. I. II.

Vla.

Vlc.

Cb.

arco

19

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. III. IV.

Trbe I. II.

Trbni I. II.

Timp.

Gr. C. Piatti

20

Viol. I. II.

Vle.

Vlc.

C.b.

This page of a musical score, numbered 32, contains the following parts and staves:

- Flutes (Fl.):** First and second staves, both marked with a forte (*f*) dynamic.
- Oboes (Ob.):** First and second staves, both marked with a forte (*f*) dynamic.
- Clarinets (Cl.):** First and second staves, both marked with a forte (*f*) dynamic.
- Bassoons (Fag.):** First and second staves, both marked with a forte (*f*) dynamic.
- Cor Anglais (Cor.):** First, second, third, and fourth staves, all marked with a forte (*f*) dynamic.
- Trumpets (Trbe):** First and second staves, both marked with a forte (*f*) dynamic.
- Trombones (Tbn):** First and second staves, both marked with a forte (*f*) dynamic.
- Percussion (Timp., Gr. C., Piatti):** Three staves for Timpani, Grand Cymbals, and Snare Drum, all marked with a forte (*f*) dynamic.
- Piano:** A grand staff (treble and bass clefs) that is currently empty.
- Violins (Viol.):** First and second staves.
- Viola (Vio):** One staff.
- Violoncello (Vlc.):** One staff.
- Double Bass (Cb.):** One staff, marked with a forte (*f*) dynamic.

The score is written in a common time signature and features various musical notations including slurs, accents, and dynamic markings.

14

Fl. I. II.
Ob. I. II.
Cl. I. II.
Fag. I. II.
Cor. I. II. III. IV.
Trbe I. II.
Trbni I. II.
Timp.
Gr. C. Piabti

Detailed description: This section of the score covers measures 14 through 16 for the woodwind and percussion sections. The Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), and Cor Anglais (Cor.) parts are written in treble clef. The Trumpets (Trbe) and Trombones (Trbni) parts are in bass clef. The Timpani (Timp.) and Grand Cymbal/Plaque (Gr. C. Piabti) parts are also in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *fz* (forzando). A circled measure number '14' is placed above the first measure of the Flute I part.

14

Piano
Viol. I. II.
Vle.
Vlc.
Cb.

Detailed description: This section of the score covers measures 14 through 16 for the string and piano parts. The Piano part is in treble clef. The Violins (Viol.), Violas (Vle.), Violoncellos (Vlc.), and Contrabasses (Cb.) parts are in bass clef. The Piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *pizz. mf* (pizzicato mezzo-forte). A circled measure number '14' is placed above the first measure of the Piano part.

Fl. I. *mf* *p*

Fl. II. *mf*

Ob. I. *mf*

Ob. II. *mf*

Cl. I. *p*

Cl. II. *p*

Fag. I. *mf*

Fag. II.

Cor. I. II.

Trb. III. IV.

Trb. I.

Trb. II.

Trbn. I.

Trbn. II.

Timp.

Gr. C. Piatti

Piano *f* *mf*

Viol. I. *pp*

Viol. II. *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

Fl. I-II
Ob. I-II
C. I-II
Fag. I-II
Piano
Viol. I-II
Vle
Vlc.
Cb.

p
poco f
f
arco p
pizz. pp
p
arco p
pizz. mf

Detailed description: This system of the score includes woodwinds (Flute, Oboe, Clarinet, Bassoon), Piano, and strings (Violins, Viola, Violoncello, Contrabass). The woodwinds and Piano parts feature dynamic markings such as *p*, *poco f*, and *f*. The string parts are marked *arco p* and *pizz. pp*. The system concludes with a double bar line and a *pizz. mf* marking.

Piano
Viol. I-II
Vle
Vlc.
Cb.

mf
f
mf
pizz. mf
pizz. mf
pizz. mf

Detailed description: This system continues the Piano and string parts. The Piano part has dynamic markings *mf* and *f*. The string parts are marked *mf* and *pizz. mf*. The system concludes with a double bar line and a *pizz. mf* marking.

This page of a musical score features a variety of instruments. The woodwinds section includes Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), and Cor Anglais (I, II, III, IV). The brass section consists of Trumpets (I, II) and Trombones (I, II). Percussion includes Timpani and Grand Cymbals. The keyboard section is represented by the Piano. The string section includes Violins (I, II), Viola, Violoncello (Vlc.), and Contrabass (Cb.).

The score is divided into four measures. The first measure shows the instruments at rest. The second measure begins with a dynamic marking of *mf*. The third measure features a dynamic shift to *poco f*. The fourth measure is marked *f* and includes the instruction *arco f* for the strings. The Piano part shows a progression from *mf* to *ff* with various articulations like accents and slurs.

16

This page of a musical score, numbered 37, contains the following instruments and parts:

- Flutes (Fl.):** I, II
- Oboes (Ob.):** I, II
- Clarinets (Cl.):** I, II
- Bassoons (Fag.):** I, II
- Cor Anglais (Cor.):** I, II
- Trumpets (Trbe):** I, II
- Trombones (Trbni):** I, II
- Timpani (Timp.)**
- Percussion (Gr. C. Piatti)**
- Piano (Piano)**
- Violins (Viol.):** I, II
- Viola (Vle)**
- Cello (Vic)**
- Double Bass (Cb.)**

The score features various musical notations including dynamics such as *f* (forte) and *poco f* (poco forte), and performance directions like *Gr. c.* (Grand C) and *Piatti* (Pia). A rehearsal mark '16' is present in a circle at the top and bottom of the page. A first ending bracket is shown above the Flute I staff in the first measure of the system.

I. Fl. I. *f*

II. Fl. II. *f*

I. Ob. I. *f*

II. Ob. II. *f*

I. Cl. I. *f*

II. Cl. II. *f*

I. Fag. I. *f*

II. Fag. II. *f*

I. II. Cor. I. II. *f*

III. IV. Cor. III. IV. *f*

I. Trbe I. *f*

II. Trbe II. *f*

I. Trbni I. *f*

II. Trbni II. *f*

Timp. *f*

Gr. C. Piatti

Piano *ff*

I. Viol. I. *f*

II. Viol. II. *f*

Vie. *f*

Vlc. *f*

Cb. *f*

This page of a musical score, numbered 40, features a rehearsal mark of 17. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes (Fl.) I and II
- Oboes (Ob.) I and II
- Clarinets (Cl.) I and II
- Bassoons (Fag.) I and II
- Cor Anglais (Cor.) III and IV
- Trumpets (Trbe.) I and II
- Trumpets (Trbni.) I and II
- Timpani (Timp.)
- Gong and Cymbals (Gr. C. Piatti)
- Piano
- Violins (Viol.) I and II
- Viola (Vie)
- Violoncello (Vlc.)
- Double Bass (Cb.)

The Piano part is the only one with musical notation on this page, starting at rehearsal mark 17. It features a complex texture with triplets and sixteenth-note patterns in both hands. A dynamic marking of *g* (forte) is indicated above the staff. The score is otherwise blank for the other instruments.

This page of a musical score, numbered 41, contains the following parts and markings:

- Flutes (Fl.):** I and II staves.
- Oboes (Ob.):** I and II staves.
- Clarinets (Cl.):** I and II staves.
- Bassoons (Fag.):** I and II staves.
- Cor Anglais (Cor.):** I and II staves, marked *poco f*.
- Trumpets (Trbe):** I and II staves.
- Trombones (Trbni):** I and II staves.
- Timpani (Timp.)** and **Percussion (Gr. C. Piatti)** staves.
- Piano** part with a large section of sixteenth-note runs.
- Violins (Viol.):** I and II staves.
- Violas (Vie)** and **Violas (Vlc.)** staves.
- Cellos (Cb.)** staff.

Dynamic markings include *f* (forte) and *poco f* (poco forte) throughout the score.

Lento $\text{♩} = 44$

Piano solo

p dolce tranquillo

poco f

p

mf

poco

p

poco mf

mf

poco

p

mf

p dolce

ritardando

1 Poco piu vivo.

Fl. I. *p dolce* *poco mf*

Fl. II. *poco mf*

Ob. I. *poco mf*

Ob. II. *poco mf*

Cl. I. *p dolce* *p*

Cl. II.

Fag. I.

Fag. II.

Cor. I. II.

M.M.

Trbo. I.

Trbo. II.

Trbn. I.

Trbn. II.

Timp.

Gr. C.

Piatti

1 Poco piu vivo.

Piano *p*

Viol. I. *p*

Viol. II. *p*

Vla. *pizz p*

Vlc. *pizz p*

Cb. *pizz p*

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** I and II. Markings: *mf*, *poco f*.
- Oboes (Ob.):** I and II. Markings: *poco f*.
- Clarinets (Cl.):** I and II. Markings: *mf*, *poco f*.
- Bassoons (Fag.):** I and II. Markings: *mf*, *poco f*.
- Cor Anglais (Cor.):** I, II, III, IV. Marking: *mf*.
- Trumpets (Trbo):** I, II.
- Trumpets in B-flat (Trbni):** I, II.
- Timpani (Timp.):**
- Grande Cymbals (Gr. C. Piatti):**
- Piano:**
- Violins (Viol.):** I and II. Markings: *mf*, *poco f*.
- Viola (Vie):** Markings: *arco*, *mf*, *poco f*.
- Violoncello (Vlc.):** Markings: *mf*, *poco f*.
- Double Bass (Cb.):** Markings: *mf*, *poco f*.

2

Fl. I. *f* *p* *mf*

Fl. II. *f* *p* *mf*

Ob. I. *f* *p* *mf*

Ob. II. *f* *p* *mf*

Cl. I. *f* *p* *mf*

Cl. II. *f* *p* *mf*

Fag. I. *f* *p* *mf*

Fag. II. *f* *p* *mf*

Cor. I. II. *poco mf*

Trbe I. II. *poco mf*

Trbn. I. II. *poco mf*

Timp. *poco mf*

Gr. C. Piccoli *poco mf*

2

Piano *poco mf*

Viol. I. *p* *poco mf* *mf*

Viol. II. *pizz. p* *poco mf* *mf*

Vle. *p* *poco mf* *mf*

Vlc. *p* *poco mf* *arco mf*

Cb. *p* *poco mf* *mf*

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** First and second staves, marked *poco f*.
- Oboes (Ob.):** First and second staves, marked *poco f*.
- Clarinets (Cl.):** First and second staves, marked *poco f*.
- Bassoons (Fag.):** First and second staves, marked *poco f*.
- Cor Anglais (Cor.):** First and second staves, marked *mf*.
- Trumpets (Trba):** First and second staves, no markings.
- Trumpets in B-flat (Trbni):** First and second staves, no markings.
- Timpani (Timp.):** Staff with no markings.
- Grand Cymbals and Snare Drum (Gr. C. Piat):** Staff with no markings.
- Piano:** Grand staff with no markings.
- Violins (Viol.):** First and second staves, marked *poco f*.
- Viola (Vla):** Staff, marked *poco f*.
- Violoncello (Vic.):** Staff, marked *poco f*.
- Double Bass (Cb.):** Staff, marked *poco f*.

3

1. Fl. I. *p*

2. Fl. II. *p*

1. Ob. I. *p*

2. Ob. II. *p*

1. Cl. I. *p*

2. Cl. II. *p*

1. Fag. I. *p*

2. Fag. II. *p*

1. II. Cor. *p*

III. IV. Cor. *p*

1. Trbn. I. *p*

2. Trbn. II. *p*

1. Trbn. I. *p*

2. Trbn. II. *p*

Timp. *p*

Gr. C. *p*

Piatti *p*

Piano *poco mf*

1. Viol. I. *p*

2. Viol. II. *p*

Vle. *p*

Vlc. *p*

Cb. *p*

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** I and II staves, both marked *p*.
- Oboes (Ob.):** I and II staves, both marked *p*. The first oboe part has a *mf* marking in the first measure.
- Clarinets (Cl.):** I and II staves, both marked *p*.
- Bassoons (Fag.):** I and II staves.
- Cornets (Cor.):** I, II, III, and IV staves.
- Trumpets (Trbe):** I and II staves.
- Trumpets in B-flat (Trbni):** I and II staves.
- Timpani (Timp.):** Staff.
- Grand Cymbals (Gr. C. Piatti):** Staff.
- Piano:** Staff with *poco mf* marking and a *mf* marking at the end of the section.
- Violins (Viol.):** I and II staves, both marked *p*.
- Viola (Vle):** Staff, marked *p*.
- Violoncello (Vic.):** Staff, marked *p*.
- Double Bass (C.b.):** Staff, marked *p*.

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** I. and II. parts with various notes and rests.
- Oboes (Ob.):** I. and II. parts.
- Clarinets (Cl.):** I. and II. parts, with a *p* (piano) dynamic marking.
- Fagots (Fag.):** I. and II. parts.
- Cor Anglais (Cor.):** I. and II. parts, with a *p* dynamic marking.
- Trumpets (Trbe):** I. and II. parts.
- Trombones (Tbnri):** I. and II. parts.
- Timpani (Timp.):** Part with rests.
- Grande Cymbale (Gr. C. Piatti):** Part with rests.
- Piano:** Solo part with a circled '4' above the first measure and a *pp* (pianissimo) dynamic marking.
- Violins (Viol.):** I. and II. parts, with a circled '4' above the first measure and a *mf* (mezzo-forte) dynamic marking.
- Viola (Vie):** Part with a *mf* dynamic marking.
- Violoncello (Vic.):** Part with a *mf* dynamic marking.
- Contrabasso (Cb.):** Part with a *mf* dynamic marking.

This page of a musical score, numbered 50, contains the following parts and markings:

- Flutes (Fl.):** I and II staves, marked *mf* and *f*.
- Oboes (Ob.):** I and II staves, marked *mf* and *f*.
- Clarinets (Cl.):** I and II staves, marked *mf* and *f*.
- Bassoons (Fag.):** I and II staves, marked *mf* and *f*.
- Cor Anglais (Cor. III, IV):** I and II staves, marked *mf* and *f*.
- Trumpets (Trbe):** I and II staves, marked *mf* and *f*.
- Trumpets (Trbni):** I and II staves, marked *poco f*.
- Timpani (Timp.):** Staff with no specific markings.
- Grand Cymbals (Gr. C. Piatto):** Staff with no specific markings.
- Piano:** Staff with *f* marking and complex chordal textures.
- Violins (Viol.):** I and II staves, marked *arco mf* and *f*. The II staff includes a *trmolto* marking.
- Viola (Vie):** Staff marked *f* and *arco*.
- Violoncello (Vlc.):** Staff marked *arco mf* and *f*.
- Double Bass (Cb.):** Staff marked *arco mf* and *f*.

Fl. I. II. *8*
Ob. I. II.
Cl. I. II.
Fag. I. II.
Cor. I. II.
Trbe. I. II.
Timp.
Piano
Viol. I. II.
Vle.
Vlc.
Cb.

f, *ff*, *pizz. f*

Detailed description: This block contains the upper portion of a musical score. It features staves for woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone), Timpani, Piano, and strings (Violin I & II, Viola, Violoncello, Contrabass). The woodwinds and strings are marked with a forte (*f*) dynamic. The Piano part is marked with fortissimo (*ff*) and includes a *pizz. f* (pizzicato forte) section. A first ending bracket labeled '1.' is present in the woodwind parts. A dashed line with the number '8' above it indicates a measure repeat or breath mark.

Detailed description: This block shows a piano solo section. The right hand plays a complex, rhythmic melody with many triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. The music is written in a key with one flat and a 2/4 time signature.

8

Detailed description: This block continues the piano solo section. It features a dense texture with many triplets and sixteenth notes in both hands. A dashed line with the number '8' above it indicates a measure repeat or breath mark.

Rubato

f

Poco a

poco ritard.

p

f

mf

5

Tempo I.

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

p

mf

mf

mf

5

Tempo I.

Piano

p

poco

mf

I. Viol.

II. Viol.

Vle.

Vic.

Cb.

p

mf

pic. p

pic. p

I. Fl. I.

II. Fl. II.

I. Ob.

II. Ob.

I. Cl.

II. Cl.

I. Fag.

II. Fag.

I. H.

II. H.

III. H.

IV. H.

I. Trbe

II. Trbe

I. Trbni

II. Trbni

Timp.

Gr. C.

Piatti

Piano

p

I. Vioi

II. Vioi

Vle

Vic.

Cb.

poco f

poco f

p

p

arco p

arco p

I. Fl. *f*
 II. Fl. *f*
 I. Ob. *f*
 II. Ob. *f*
 I. Cl. *f*
 II. Cl. *f*
 I. Fag. *f*
 II. Fag. *f*
 I. II. Cor. *poco f*
 III. IV. Cor. *f (poco)*
 I. Trbe. *con sordini*
 II. Trbe. *con sordini* *poco f*
 I. Trbni. *poco f*
 II. Trbni. *poco f*
 Timp.
 Gr. C. *f*
 Piatto *f*
 Piano *f*
 I. Viol. *poco f*
 II. Viol. *poco f*
 Vla. *poco f*
 Vlc. *poco f*
 Cb. *poco f* *f*

6

I.
 Fl.
 II.
 I.
 Ob.
 II.
 I.
 Cl.
 II.
 I.
 Fag.
 II.
 I. II.
 Cor.
 III. IV.
 I.
 Trbo
 II.
 I.
 Trbni
 II.
 Timp.
 Gr. C.
 Piatti

6

Piano
 I.
 Viol.
 II.
 Vie
 Vic.
 Cb.

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** I and II staves, both marked *pp*.
- Oboes (Ob.):** I and II staves, both marked *pp*.
- Clarinets (Cl.):** I and II staves, both marked *pp*.
- Bassoons (Fag.):** I and II staves, both marked *pp*.
- Cornets (Cor.):** I, II, III, and IV staves, all marked *pp*.
- Trumpets (Trbe):** I and II staves, both marked *pp*.
- Trumpets/Bassoons (Trbni):** I and II staves, both marked *pp*.
- Timpani (Timp.):** Marked *pppp*.
- Grand Cymbals and Plates (Gr. C. Piatti):** Marked *pppp*.
- Piano:** Features complex textures with markings *p*, *pp*, and *(poco)*.
- Violins (Viol.):** I and II staves, marked *con sord.*, *p*, and *pp*.
- Violas (Vle):** Marked *con sord.*, *p*, and *pp*.
- Vicolas (Vic.):** Marked *con sord.*, *p*, and *pp*.
- Celli (Cb.):** Marked *con sord.*, *p*, and *pp*.

III

Allegro

Flauti I. II. *f* *pp*

Oboi I. II. *f* *pp*

Clarineti B I. II. *f* *pp*

Fagotti I. II. *f*

Corni F I. II. III. IV. *f*

Trombe C I. II. *f*

Tromboni I. II. *f*

Timpani *f*

Gran Cassa *f* Tamb.

Tamb. piccolo *f* *pp*

Triangolo *f*

Piano solo *f* *mf*

Allegro

Violini I. II. *f* *pp*

Viola *f* *pp* *piu. pp*

Violoncelli *f* *pp* *piu. pp*

Contrabassi *f* *pp* *piu. pp*

Fl. I. II. *p* *mf*
Ob. I. II. *p* *mf*
Cl. I. II. *p* *mf*
Fag. III. *mf*
Piano *poco f* *f*
Viol. I. *pizz. p* *arco mf*
Viol. II. *p* *mf*
Vle. *arco p* *mf*
Vlc. *arco p* *mf*
Cb. *pizz. p*

①
Piano *f*
Viol. I. *poco f* *f*
Viol. II. *poco f* *f*
Vle. *poco f* *f*
Vlc. *poco f* *f*
Cb. *poco f* *f*
arco f

This musical score page includes the following parts and markings:

- Flutes (Fl.):** I and II staves, marked with *f*.
- Oboes (Ob.):** I and II staves, marked with *f*.
- Clarinets (Cl.):** I and II staves, marked with *f*.
- Bassoons (Fag.):** I and II staves, marked with *f*.
- Cor Anglais (Cor.):** I and II staves, marked with *poco f*.
- Trumpets (Trbe):** I and II staves.
- Trumpets (Trbni):** I and II staves.
- Timpani (Timp.):** Staff.
- Grande Cymbali (Gr. C. Piotti):** Staff.
- Piano:** Grand staff with complex harmonic accompaniment.
- Violins (Viol.):** I and II staves, with dynamic markings *p*, *mf*, and *f*.
- Viola (Vie):** Staff, with dynamic markings *p*, *mf*, and *f*.
- Violoncello (Vlc.):** Staff, with dynamic markings *p*, *mf*, and *f*.
- Contrabasso (Cb.):** Staff, with dynamic markings *p*, *mf*, and *f*.

At the bottom right of the page, the instruction *piess. f arco f* is written.

2

Piano *mf*

I. *pizz. pp*

II. *pizz. pp*

Vie. *pizz. pp*

Vic. *pizz. pp*

Cb. *pizz. pp*

p

Fl. I. & II.

Ob. I. & II.

Cl. I. & II.

Fag. I. & II.

Cor. I. & II.

Trbe I. & II.

Timp.

Piano *f* *poco f*

I. *p* *arco f* *pizz. p*

II. *p* *arco f* *pizz. p*

Vie. *p* *arco f* *pizz. p*

Vic. *p* *arco f* *pizz. p*

Cb. *arco f* *pizz. p*

f *poco f*

3

Piano

Viol. I.

Viol. II.

Vle.

Vlc.

Cb.

poco mf

arco f

pizz. f

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II.

Trbe I. II.

Timp.

Piano

Viol. I.

Viol. II.

Vle.

Vlc.

Cb.

p

poco f

f

p

pizz. p

4

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Con. I. II. III. IV.

Truba. I. II.

Trbn. I. II.

Timp.

Tomb. pto.

Piano

Viol. I. II.

Vie.

Vic.

C. b.

f

poco f

f

arco f

arco f

1. Fl. I.

2. Fl. II.

1. Ob. I.

2. Ob. II.

1. Cl. I.

2. Cl. II.

1. Fag. I.

2. Fag. II.

1. II. Cor.

3. IV. Cor.

1. Trbe I.

2. Trbe II.

1. Trbni I.

2. Trbni II.

Timp.

Tamb. picc.

Piano

1. Viol. I.

2. Viol. II.

Vle

Vic.

Cb.

p

f

mf

piz. p

5

I. Fl. *p* *mf*

II. Fl. *p* *mf*

I. Ob. *p* *mf*

II. Ob. *p* *mf*

I. Cl. *p* *mf*

II. Cl. *p* *mf*

I. Fag. *p* *mf*

II. Fag. *p* *mf*

I. II. Cor. *mf*

III. IV. Cor. *mf*

I. Trbe

II. Trbe

I. Trbni

II. Trbni

Timp.

Gr. C. Piatti

5

Piano *g*

I. Viol. *p* *poco f* *mf* *poco f*

II. Viol. *p* *poco f* *mf* *poco f*

Vle. *p* *poco f* *mf* *poco f*

Vlc. *p* *poco f* *mf* *poco f*

Cb. *p* *poco f* *mf* *poco f* *arco*

1. Fl. I. II. 1. Ob. II. 1. Cl. II. 1. Fag. II. 1. II. Cor. III. IV. 1. Trbe II. 1. Trbni II. Timp. Gr. C. Piatti Piano 1. Viol. II. Vie. Vlc. Cb. *f*

8-----

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II. III. IV.

Trbe I. II.

Trbni I. II.

Timp.

Gr. C. Piatti

Piano

sf

f

(meno)

f

Piatti f

8-----

Viol. I. II.

Vie.

Vic.

Cb.

sf

f

Fl. I. II. Ob. I. II. Cl. I. II. Fag. I. II.

Cor. III. IV. Trbe I. II. Trbni I. Timp. Gr. C. Piatti.

Piano

Viol. I. II. Vle. Vic. Cb.

8

Musical score for woodwinds, brass, and percussion. The instruments listed are Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor Anglais I and II, Trumpet I and II, Trombone I and II, Timpani, and Grand Cymbal/Plattini. The score consists of 16 staves. The woodwinds and brass play a rhythmic pattern of eighth notes, while the percussion provides a steady accompaniment.

8

Piano staff, which is mostly empty, indicating a rest for the piano part during this section.

Musical score for strings, including Violin I and II, Viola, Violoncello, and Contrabasso. The strings play a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *sf* (sforzando) is present at the beginning of the section.

Fl. I. II. *f*

Ob. I. II. *f*

Cl. I. II. *f*

Fag. I. II. *f*

Cor. I. II. III. IV. *mf*

Trbe I. II. *mf*

Trbni I. II. *mf*

Timp. *mf*

Gr. C. Piatti *mf*

Piano

Viol. I. II. *mf* *f*

Vle. *mf* *f*

Vic. *piu mf* *arco f*

Cb. *piu mf* *arco f*

P 766

8

Fl. I.
Fl. II.
Ob. I.
Ob. II.
Cl. I.
Cl. II.
Fag. I.
Fag. II.

This block contains the first four systems of the orchestral score. Each system consists of two staves for a pair of instruments. The Flute and Oboe parts feature a melodic line with eighth-note patterns. The Clarinet and Bassoon parts provide harmonic support with similar rhythmic patterns. A dashed line above the first staff indicates a measure repeat or breath mark.

I. B.
Cor. III. IV.
Trbe I.
Trbe II.
Trbni I.
Trbni II.
Timp.
Gr. C.
Piatti

This block contains the next four systems of the orchestral score. The Horns and Trumpets parts play a melodic line with eighth-note patterns. The Trombone parts provide harmonic support. The Timpani, Grand Cymbal, and Plate parts are shown as empty staves.

8

Piano
Viol. I.
Viol. II.
Vle.
Vlc.
Cb.

This block contains the final four systems of the orchestral score. The Piano part features a complex melodic line with eighth-note patterns and a dynamic marking of *f*. The Violin, Viola, Violoncello, and Contrabass parts provide harmonic support with similar rhythmic patterns. A dashed line above the Piano staff indicates a measure repeat or breath mark.

Fl. I. II.
Ob. I. II.
Cl. I. II.
Fag. I. II.
Cor. I. II.
Piano
Viol. I. II.
Vle.
Vlc.
Cb.

Fl. I. II.
Ob. I. II.
Cl. I. II.
Fag. I. II.
Cor. I. II.
Piano
Viol. I. II.
Vle.
Vlc.
Cb.

10

poco mf dolce
poco f
f marcato
f marcato
f marcato
pizz f

Fl. I. II. *o²*
 Ob. I. II.
 Cl. I. II.
 Fag. I. II.
 Cor. I. II. *pp*
 Piano *mf*
 I. *p*
 Viol. II. *p*
 Vle. *p*
 Vic. *p*
 Cb. *p*

poco f

Fl. I. II. *o²* (11)
 Ob. I. II.
 Cl. I. II.
 Fag. I. II.
 Cor. I. II. (11)
 Piano *mf (>)*
 I. *poco f* (*>*) *pp*
 Viol. II. *poco f* *pp*
 Vle. *poco f* *pp*
 Vic. *poco f* *pp*
 Cb. *poco f* *pp* *pian. pp*

Fl. I. II. *p* *mf*

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II.

Piano *poco f*

I. Viol. *pizz. p* *(poco)*

II. Viol.

Vle.

Vlc.

Cb.

Fl. I. II. *f* *mf*

Ob. I. II. *f* *mf*

Cl. I. II. *f* *mf*

Fag. I. II. *mf*

Cor. I. II. *mf*

Piano *f* *mf*

I. Viol. *f* *mf* *p*

II. Viol. *arco f* *mf* *p*

Vle. *f* *mf* *p*

Vlc. *arco f* *mf* *p*

Cb. *f* *mf* *p*

(12)

Musical score for measures 1-4 of page 76. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Piano, Violin I & II, Viola, Violoncello, and Contrabass. The Piano part features a prominent triplet accompaniment with the instruction *stacc.* (staccato). The woodwinds and strings play sustained notes with some melodic movement.

Musical score for measures 5-8 of page 76. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Piano, Violin I & II, Viola, Violoncello, and Contrabass. Measure 5 is circled with the number 19. The Piano part continues with triplets, marked *f* (forte) and *pp* (pianissimo). The Violin I & II parts are marked *mf* (mezzo-forte) and *p dolce* (piano dolce). The Viola, Violoncello, and Contrabass parts are marked *p* (piano). The Horn I & II parts have a first ending bracketed over measures 6-8.

Fl. I. II. *poco f* *f* *mf* (*mf*) *f* *f*

Ob. I. II. *f* *f* *f* *f*

Cl. I. II. *f* *f* *f* *f*

Fag. I. II. *f* *f* *f* *f*

Cor. I. II. *f* *f* *f* *f*

Piano *f* *f* *f* *f*

Viol. I. II. *mf* *mf* *f* *f*

Vle. *mf* *mf* *f* *f*

Vlc. *mf* *mf* *f* *f*

Cb. *mf* *mf* *f* *f*

arco *f*

Fl. I. II. *pp* *pp* *pp* *pp*

Ob. I. II. *pp* *pp* *pp* *pp*

Cl. I. II. *pp* *pp* *pp* *pp*

Fag. I. II. *pp* *pp* *pp* *pp*

Cor. I. II. *pp* *pp* *pp* *pp*

Piano *poco f* *mf* *mf* *mf*

Viol. I. II. *pp* *pp* *pp* *pp*

Vle. *pp* *pp* *pp* *pp*

Vlc. *pp* *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *pp*

14 14

Musical score for measures 1-14. The score includes staves for Fl. I & II, Ob. I & II, Cl. I & II, Fag. I & II, Cor. I & II, Piano, Viol. I & II, Vla., Vcl., and Cb. The Piano part features dynamic markings of *pp* and *p*. The string section (Viol. I & II, Vla., Vcl., Cb.) has a *pp* marking starting at measure 15. A double bar line is present at the end of measure 14.

15

Musical score for measures 15-22. The score includes staves for Fl. I & II, Ob. I & II, Cl. I & II, Fag. I & II, Trgl., Piano, Viol. I & II, Vla., Vcl., and Cb. The Flute I part has a first ending bracket and a *p* dynamic marking. The Clarinet I part also has a first ending bracket and a *p* dynamic marking. The Trill (Trgl.) part has a *pp* dynamic marking. The Piano part has a *pp* dynamic marking. The string section (Viol. I & II, Vla., Vcl., Cb.) has a *pp* dynamic marking. A double bar line is present at the end of measure 22.

Fl. I. II. Ob. I. II. Cl. I. II. Fag. I. II. Trgl. Piano I. Viol. II. Vio. Vlc. Cb.

Measures 1-15. Dynamics include *p*, *mf*, and *pp*. The Piano part features a triplet pattern.

Fl. I. II. Ob. I. II. Cl. I. II. Fag. I. II. Trgl. Piano I. Viol. II. Vio. Vlc. Cb.

Measures 16-20. Measure 16 is circled. Dynamics include *p*, *mf*, *f*, and *poco f*. The Piano part continues with the triplet pattern.

Musical score for measures 1-16. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Timpani, Piano, Violin I & II, Viola, Violoncello, and Contrabass. The Piano part features a complex rhythmic pattern with dynamic markings of *f* and *poco f*. The woodwinds and strings provide harmonic support. A first ending bracket is shown above the Piano part in measure 16.

Musical score for measures 17-20. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Timpani, Tambourine piccolo, Piano, Violin I & II, Viola, Violoncello, and Contrabass. Measure 17 is circled. The Tambourine piccolo part is introduced in measure 17 with the marking *Tamb.* and *p*. The Piano part continues with a complex rhythmic pattern. The woodwinds and strings provide harmonic support. A first ending bracket is shown above the Piano part in measure 20.

I. Fl. I. *mf*
 II. Fl. II. *mf*
 I. Ob. *mf*
 II. Ob. *mf*
 I. Cl. I. *mf*
 II. Cl. II. *mf*
 I. Fag. *mf*
 II. Fag. *mf*
 I. II. Cor. *mf*
 III. IV. Cor. *mf*
 I. Trbe *mf*
 II. Trbe *mf*
 I. Trbni *mf*
 II. Trbni *mf*
 Timp. *mf*
 Tamb. picc. *mf*
 Piano *mf*
 I. Viol. *mf* *poco f*
 II. Viol. *mf* *poco f*
 Vie. *mf* *poco f*
 Vic. *mf* *poco f*
 Cb. *mf* *poco f*

This page of a musical score, numbered 82, contains the following instruments and parts:

- Flutes (Fl.): I. and II. parts, starting with a *mf* dynamic.
- Oboes (Ob.): I. and II. parts, starting with a *f* dynamic.
- Clarinets (Cl.): I. and II. parts, starting with a *f* dynamic.
- Bassoons (Fag.): I. and II. parts, starting with a *f* dynamic.
- Cor Anglais (Cor. III. IV.): I. and II. parts, starting with a *f* dynamic.
- Trumpets (Trbe): I. and II. parts, starting with a *f* dynamic.
- Trombones (Trbni): I. and II. parts, starting with a *f* dynamic.
- Timpani (Timp.)
- Grand Cymbals and Percussion (Gr. C. Piatti)
- Piano
- Violins (Viol.): I. and II. parts, starting with a *f* dynamic.
- Viola (Vio.)
- Violoncello (Vlc.)
- Double Bass (Cb.)

The score is written in a standard musical notation with various dynamics and articulations. The first system shows a transition from *mf* to *f* for the woodwinds. The strings and percussion parts are also clearly marked with *f*.

I. Fl. *pp*
 II. Fl. *pp*
 I. Ob. *p*
 II. Ob.
 I. Cl. *pp*
 II. Cl.
 I. Fag. *p*
 II. Fag. *p*
 I. II. Cor.
 III. IV. Cor.
 I. Trbn.
 II. Trbn.
 I. Trbn.
 II. Trbn.
 Timp.
 Tamb. picc.
 Piano *mf* *poco f*
 I. Viol. *pp* *pizz. p*
 II. Viol. *pp* *p*
 Vle. *pizz. pp* *arco* *p*
 Vlc. *arco* *p*
 Cb. *pizz. pp* *arco* *p*

21

Musical score for woodwinds and percussion, measures 20-22. The instruments listed are Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I, Cor Anglais I and II, Trumpet I and II, Trombone I and II, Timpani, and Grand Cymbals/Piatti. The score shows a dynamic shift from *f* to *poco f* starting at measure 21.

21

Musical score for Piano, measures 20-22. The score shows a dynamic shift from *f* to *poco f* starting at measure 21.

Musical score for strings (Violin I and II, Viola, Violoncello, and Contrabasso), measures 20-22. The score shows a dynamic shift from *p* to *arco f* starting at measure 21, with a *pizz. p* marking at the end of the section.

Musical score for measures 1-22. The score includes staves for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Cor I & II, Piano, Violin I & II, Viola, Violoncello, and Contrabass. The Piano part features a complex rhythmic pattern with a dynamic marking of *f*. The Violin and Viola parts have dynamic markings of *poco mf* and *arco f*. The Violoncello and Contrabass parts have dynamic markings of *poco mf* and *arco f*. A circled measure number '22' is located above the Violin I staff.

Musical score for measures 23-36. The score includes staves for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Cor I & II, Piano, Violin I & II, Viola, Violoncello, and Contrabass. The Piano part has a dynamic marking of *poco f*. The Violin and Viola parts have dynamic markings of *f* and *p*. The Violoncello and Contrabass parts have dynamic markings of *f* and *pizz. p*. A circled measure number '22' is located above the Piano staff.

1. Fl. I. *f*

2. Fl. II. *f*

1. Ob. *f*

2. Ob. *f*

1. Cl. *f*

2. Cl. *f*

1. Fag. *f*

2. Fag. *f*

1. Cor. *poco f*

2. Cor. *poco f*

1. Trbe *poco f*

2. Trbe *poco f*

1. Trbni

2. Trbni

Gr. C.

Piatti

Tamb. picc. *poco f*

Piano

1. Viol. *f*

2. Viol. *f*

Vle. *f*

Vlc. *arco f*

Cb. *arco f*

This page of a musical score, numbered 89, contains the following instruments and parts:

- Flutes (Fl.):** I and II
- Oboes (Ob.):** I and II
- Clarinets (Cl.):** I and II
- Bassoon (Fag.):** I and II
- Cor Anglais (Cor.):** I, II, III, IV
- Trumpets (Trbe):** I and II
- Trombones (Trbrn):** I and II
- Timpani (Timp.)**
- Piccolo (Tamb. picc.)**
- Piano**
- Violins (Viol.):** I and II
- Viola (Vle)**
- Violoncello (Vic.)**
- Contrabass (Cb.)**

Dynamic markings include *p* (piano), *f* (forte), and *piu: p* (pianissimo).

Fl. I. & II. *p*

Ob. I. & II. *p*

Cl. I. & II. *p*

Fag. I. & II. *p*

Cor. I. & II. *p*

Piano

I. *mf* (\rightarrow) *p* *poco f*

II. *mf* (\rightarrow) *p* *poco f*

Vie. *mf* (\rightarrow) *p* *poco f*

Vlc. *mf* (\rightarrow) *p* *poco f*

Cb. *mf* *p* *poco f*

Fl. I. & II. *mf* *f*

Ob. I. & II. *mf* *f*

Cl. I. & II. *mf* *f*

Fag. I. & II. *mf* *f*

Cor. I. & II. *mf* *f*

Piano

I. *mf* *poco f* *f*

II. *mf* *poco f* *f*

Vie. *mf* *poco f* *f*

Vlc. *mf* *poco f* *f*

Cb. *mf* *poco f* *f*

This page of a musical score, numbered 92, features a variety of instruments. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). Below these are the brass instruments: Trumpet (Trbe) and Trombone (Trbni). The percussion section consists of Timpani (Timp.), Grand Cymbals (Gr. C.), and Plocci. The string section at the bottom includes Violin (Viol.), Viola (Via), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of one flat and a 4/4 time signature. It contains multiple systems of staves, with some instruments having first and second parts. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando) are present. A dashed line at the top of the page indicates a rehearsal mark. The bottom of the page is labeled 'P 766'.

Fl. I. II. Ob. I. II. Cl. I. II. Fag. I. II.

This section contains the musical notation for the woodwind instruments. It includes parts for Flute (I and II), Oboe (I and II), Clarinet (I and II), and Bassoon (I and II). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Cor. III. IV. Trba. I. II. Trbn. I. II.

This section contains the musical notation for the brass instruments. It includes parts for Cor Anglais (III and IV), Trumpet (I and II), and Trombone (I and II). The notation shows melodic lines with some slurs and accents.

Timp. Gr. C. Piatti

This section contains the musical notation for the percussion instruments. It includes parts for Timpani (Timp.) and Gong/Cymbal (Gr. C. Piatti). The notation consists of rhythmic patterns and rests.

Ratti 25

Piano

This section contains the musical notation for the Piano. The score is mostly blank, indicating that the piano part is not present in this section of the score.

Viol. I. II. Vie. Vlc. Cb.

This section contains the musical notation for the string instruments. It includes parts for Violin (I and II), Viola (Vie.), Violoncello (Vlc.), and Contrabasso (Cb.). The notation features complex rhythmic patterns and dynamics markings such as *f* and *mf*.

Woodwind and Percussion section of a musical score. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Trbe), Trombone (Trbni), Snare Drum (Timp.), and Grand Cymbals (Gr. C. Piatti). The score is divided into two systems. The first system contains staves for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Cor I & II, Trumpet I & II, Trombone I & II, Snare Drum, and Grand Cymbals. The second system contains staves for Violin I & II, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *sf* (sforzando). A dashed line above the first system indicates a first ending.

String section of a musical score, including Violin I & II, Viola, Violoncello, and Contrabass. The score continues from the previous system, showing intricate rhythmic patterns and dynamic markings like *f* and *sf*. A dashed line above the first staff indicates a first ending.

26

Fl. I. II.
Ob. I. II.
Cl. I. II.
Fag. I. II.
Cor. III-IV.
Trbe I. II.
Trbni I. II.
Timp.
Gr. C. Piatti

Detailed description: This section of the score covers measures 25 through 30. It features woodwind and string parts. The woodwinds include Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Cor Anglais (III-IV), Trumpets (I, II), and Trombones (I, II). The strings include Timpani, Grand Cymbals, and Piatti. Measure 25 is marked with a circled '26'. The music consists of rhythmic patterns and melodic lines for each instrument.

26

Viol. I. II.
Vie.
Vlc.
Cb.

Detailed description: This section of the score covers measures 31 through 36. It features string parts for Violins (I, II), Violas, Violas, Violas, and Cellos. Measure 31 is marked with a circled '26'. The music consists of rhythmic patterns and melodic lines for each instrument.

This page of a musical score features the following instruments and parts:

- Flutes (Fl.):** I. and II. parts, both marked with a forte (*f*) dynamic.
- Oboes (Ob.):** I. and II. parts, both marked with a forte (*f*) dynamic.
- Clarinets (Cl.):** I. and II. parts, both marked with a forte (*f*) dynamic.
- Bassoons (Fag.):** I. and II. parts, both marked with a forte (*f*) dynamic.
- Cor Anglais (Cor. III/IV):** I. and II. parts, marked with a mezzo-forte (*mf*) dynamic.
- Trumpets (Trbe):** I. and II. parts.
- Trombones (Trbni):** I. and II. parts.
- Timpani (Timp.)** and **Percussion (Gr. C. Piatti)** parts.
- Piano:** A grand piano part with a forte (*f*) dynamic, featuring a melodic line with a dashed line above it.
- Violins (Viol.):** I. and II. parts, both marked with a forte (*f*) dynamic. The II. part includes a *div.* (divisi) marking.
- Viola (Vie):** Marked with a forte (*f*) dynamic and includes a *div.* (divisi) marking.
- Violoncello (Vlc.)** and **Contrabass (Cb.):** Both marked with a forte (*f*) dynamic.

27

I. Fl. *f*
 II. Fl. *f*
 I. Ob. *f*
 II. Ob. *f*
 I. Cl. *f*
 II. Cl. *f*
 I. Fag. *f*
 II. Fag. *f*
 I. II. Cor. *f*
 III. IV. Cor. *f*
 I. Trbe *f*
 II. Trbe
 I. Trbni *f (poco)*
 II. Trbni
 Timp.
 Gr. C.
 Piattl.
 Piano *f*
 I. Viol. *f*
 II. Viol. *f*
 Vie. *f*
 Vlc. *f*
 Cb. *f*

27

This page of a musical score, numbered 98, contains the following parts and markings:

- Flutes (Fl.):** I and II staves, both marked *f*.
- Oboes (Ob.):** I and II staves, both marked *f*.
- Clarinets (Cl.):** I and II staves, both marked *f*.
- Bassoons (Fag.):** I and II staves, both marked *f*.
- Cor Anglais (Cor.):** I and II staves, both marked *f*.
- Trumpets (Trbe):** I and II staves, both marked *f*.
- Trumpets (Trbni):** I and II staves, both marked *f*.
- Timpani (Trgl.):** Marked *f* and *Temp.*
- Grand Cymbals and Snare Drum (Gr. C. Piatti):** Marked *f*.
- Piano:** Features a complex melodic line with various dynamics including *f* and *mf*, and includes a section marked *arco*.
- Violins (Viol.):** I and II staves, marked *arco f* and *mf*.
- Violas (Vle):** Marked *arco f* and *pizz. mf*.
- Violoncello (Vlc.):** Marked *arco f* and *pizz. mf*.
- Double Bass (Cb.):** Marked *f* and *mf*.

1. Fl. I. *mf*

2. Fl. II. *mf*

1. Ob. *p*

2. Ob. *p*

1. Cl. I. *p*

2. Cl. II. *p*

1. Fag. *p*

2. Fag. *mf*

I. II. Cor.

III. IV. Trbe

1. Trbni

2. Timp.

Gr. C. Piatti

Piano *f*

1. Viol. *p*

2. Vie. *arco p*

Vic. *arco p*

Cb. *arco p*

This page of a musical score, numbered 100, features a variety of instruments. The woodwind section includes Flutes (I and II), Oboes (I and II), Clarinets (I and II), and Bassoons (I and II). The brass section consists of Cor Anglais (I, II, III, IV), Trumpets (I and II), and Trombones (I and II). Percussion includes Timpani, Grand Cymbals, and Piatti. The string section is represented by Violins (I and II), Violas, Violoncellos, and Contrabasses. A Piano part is also present. The score is written in a key with one flat and a 3/4 time signature. Dynamics such as *poco mf*, *f*, and *mf* are indicated throughout. The piano part includes a section marked with a fermata and a dashed line above it.

Fl. I. II. Ob. I. II. Cl. I. II. Fag. I. II.

Fl. I. II. Ob. I. II. Cl. I. II. Fag. I. II.

f *mf* *f* *mf* *f* *mf* *f* *mf*

Cor. I. II. III. IV. Trbe I. II. Trbn I. II. Timp. Gr. C. Piatti

Cor. I. II. III. IV. Trbe I. II. Trbn I. II. Timp. Gr. C. Piatti

f *f* *f* *f* *f* *f* *f* *f*

Piano

Piano

f

Viol. I. II. Vla. Vlc. Cb.

Viol. I. II. Vla. Vlc. Cb.

f *pizz.* *poco mf* *f* *poco mf* *f* *poco mf* *f* *poco mf* *f* *poco mf* *f* *poco mf*

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II.

Trbe I. II.

Trbn I. II.

Timp.

G. C. Piatti

Piano

Viol. I. II.

Vie

Vlc.

Cb.

f, *mf*, *f*⁽²⁾

8

Molto meno

30

rit.

Tempo I.

Fl. I. II. Ob. I. II. Cl. I. II. Fag. I. II. Cor. I. II. Trbe I. II. Trbni I. II. Timp. Gr. C.

30

Piano

Molto meno

rit.

Tempo I.

Viol. I. II. Vie. Vlc. Cb.

This page of a musical score, numbered 104, contains the following parts and markings:

- Flutes (Fl.):** I and II staves.
- Oboes (Ob.):** I and II staves.
- Clarinets (Cl.):** I and II staves.
- Bassoons (Fag.):** I and II staves.
- Cor Anglais (Cor.):** I and II staves.
- Trumpets (Trbe):** I and II staves.
- Trumpets (Trbni):** I and II staves.
- Timpani (Timp.):** Single staff.
- Tam-tam (Tamb. picc.):** Single staff.
- Piano:** Grand staff.
- Violins (Viol.):** I and II staves.
- Viola (Vle):** Single staff.
- Violoncello (Vlc.):** Single staff.
- Double Bass (Cb.):** Single staff.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A *sfz* (sforzando) marking is present in the Piano part. A *tamb. f* marking is present in the Tam-tam part. A *sf* marking is present in the Bassoon I part. A *sfz* marking is present in the Violin I part. A *sfz* marking is present in the Violin II part. A *sfz* marking is present in the Viola part. A *sfz* marking is present in the Violoncello part. A *sfz* marking is present in the Double Bass part.