

Frédéric Chopin, Piano Concertos

Edition Eulenburg

Friedrich Kalkbrenner gewidmet

CONCERTO No. I

E moll — E minor — Mi mineur

for Pianoforte and Orchestra

by

FRÉDÉRIC CHOPIN

Op. 11

Revised and with a Foreword

by

Stefan Askenase



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Chopin's piano concertos occupy a special place, not only in the history of the concerto as such, but also within the work of their composer. The extraordinary fact that he completed two works of such importance before reaching the age of 20 is one of the unfathomable secrets of creative genius — although on the other hand it makes it all the more understandable that in these early works not everything can be equally perfect.

Stylistically the piano concertos were determined by the music which Chopin heard and knew in his youth. During the years 1820—30, the musical life of Warsaw was quite varied. There were performances by Italian opera companies, composers like Paër, Rossini and Spontini dominated the repertoire, and great virtuosos, violinists (Paganini, Lipinski) and pianists (Hummel, Stephen Heller) made triumphant appearances. Concert programmes offered a motley collection, and often an operatic aria or a bassoon solo was interpolated between the movements of a symphony or an instrumental concerto. Nevertheless occasionally a Mozart overture or excerpts from a Haydn oratorio were heard, and in some rare cases even the name of Beethoven found its way into a programme.

Mozart attained an unsurpassable peak in his concertos, and Beethoven, following in his footsteps, created a new climax in his great symphonic dialogues. He went his way in solitary greatness, and only many decades later he found a worthy successor in Johannes Brahms.

Side by side with this giant many other gifted musicians also composed concertos. They were the vir-

tuosos who composed for their own use, and although they also took Mozart as their starting point, they only took over his form as a convention. Their concertos were compositions which suited them, which displayed their instrumental technique and many of which (such as those by Hummel) were not without musical value and enjoyed great popularity.

It is almost certain that Chopin did not make the acquaintance of Beethoven's piano concertos until after 1830. All the concertos which were known to him belonged to that other category of sheer virtuosity, and we know that in his youth he played concertos by Gyrowetz, Ries, Moscheles and Hummel. From the latter Chopin borrowed the formula for the Allegro of the f-minor concerto, but here the similarity ends: Whereas Hummel's concerto is the work of a musician who handles his material like a master craftsman, Chopin's concerto is a masterpiece. Chopin follows Hummel's form step by step; in surprising analogy each phrase of Hummel's is echoed by a corresponding phrase of Chopin's; yet Chopin's concerto has by far the greater import and bears the stamp of genius in the freshness of its invention, the musicality of its runs and ornamentations, and in the audacity of its harmonies.

The Adagios of both concertos were inspired by a love of Chopin's youth. At an age when the soul of a young man ferments with indefinable feelings Chopin found their poetic expression with amazing maturity. Another characteristic of both concertos is the Polish element. At the beginning of the 19th century Poland saw the growth of national music, and composers

like Oginski, Kurpinski and others had woven Polish songs and dance motives into their works, which were frequently performed and highly esteemed. But it was left to Chopin to bring the ideal of his predecessors to its ultimate fulfillment, as all his works (even those of greatest universality) are imbued with the Polish spirit. In the concertos this fact is made evident by their final movements: A Mazurka and a Cracovienne (Krakowiak). In the year 1830 the circles in which Chopin moved in Warsaw were excited by a new patriotic movement, and so this period became decisive for his whole future development, as is proven by the forceful and dynamic First Scherzo which he composed, shortly after the completion of the two piano concertos. Thus his concertos may be regarded as the last reflection of a happy and carefree youth.

In a letter to his friend Woyciechowski Chopin seems to be perturbed by the originality and the success of his compositions. „In it one can divine the restlessness of the artist, who — already capable of judging the worth of his creation objectively — is thrown into consternation, because in it he sees the product of his own inspiration and the work of his own hands, which he still considers uncouth. He himself cannot fathom the origin of this youthful inventiveness, this audacity and this forward surge.” (J. Iwaszkiewicz: „CHOPIN”)

Nor was the quality of the concertos overlooked by their surprised audiences. On the occasion of their first performance a Warsaw newspaper wrote: „Fate has given Chopin to the Poles as it has given Mozart to the Germans” — a statement which Chopin, in his modesty called „obvious nonsense”. But this comparison to Mozart was not the only one. In an article dedicated to the concerto of Taubert, Robert

Schumann wrote in 1836: „We may be sure that a genius like Mozart, were he born to-day, would write concertos like Chopin and not like Mozart”.

As one of Chopin's admirers I am happy to quote the above sentence, although the claim seems to me to be exaggerated. Mozart's concertos are the summit of perfection, in which nothing can be altered. Chopin's concertos are also of rare beauty, but where Mozart allows soloist and orchestra to pursue a true dialogue with a musicality which is his very own secret, Chopin reduces the role of the orchestra: It introduces, links and supports the monologue of the piano and in the main serves as a sonorous background. Nevertheless both scores contain a number of happy orchestral episodes, such as the recapitulation of the theme towards the end of the Romance in the e-minor concerto or the recitativo in the Larghetto of the f-minor concerto. Many attempts to reorchestrate the Chopin concertos (Klindworth, Tausig, Messager, Fitelberg) have remained unsuccessful, and nowadays they are performed in their original version which is given in this present edition. Chopin may have bowed to the fashion of his time, yet his genius and his inspiration have triumphed: For more than 125 years these concertos have fascinated every pianist and enchanted all music lovers, and it seems to be certain that many generations yet to come will derive the same pleasure from them.

Both concertos were composed in the years 1829/30, and Chopin himself played them for the first time in Warsaw in March and September 1830. The f-minor concerto was the first in order of composition, but as it was published after the e-minor concerto it bears the later opus number.

Bruxelles 1957. Stefan Askenase

Concerto No. 1

Frédéric Chopin, op. 11
(1810 - 1849)

I
Allegro maestoso J. 126

2 Flöten *Tutti*
2 Oboen
2 Klarinetten in C
2 Fagotte
I u. II in E
4 Hörner
III u. IV in C
2 Trompeten in C
Posaune
Pauken
Pianoforte
I
Violinen
II
Viola
Violoncello u. Bass

Musical score for page 2, measures 10-19. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Trp.), Trombone (Pos.), Percussion (Pk.), Violin I (I), Violin II (II), Viola (Via.), Violoncello (Vc.), and Double Bass (Kb.). The music features various dynamics including *p*, *f*, *cresc.*, and *sf*. A circled measure number '10' is present at the beginning of the section.

Musical score for page 3, measures 20-29. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Trp.), Trombone (Pos.), Percussion (Pk.), Violin I (I), Violin II (II), Viola (Via.), Violoncello (Vc.), and Double Bass (Kb.). The music features various dynamics including *f*, *sf*, *p*, and *cresc.*. A circled measure number '20' is present at the beginning of the section.

4

Fl. *sf* *dim.* *p* (30)

Ob. *sf*

Kl. *sf* *dim.* *p*

Fg. *sf*

Hr. *sf*

Trp. *sf*

Pos. *sf*

Pk. *sf* *p*

I *sf* *legato* *p* *espress.* (30)

VI. *sf* *p*

II *sf* *p*

Vla. *sf* *p* *tr*

Vc. *sf* *p* *tr* *p*

Kb. *sf* *p* *p*

Fl. *a2* *p* *cresc.*

Ob. *p* *cresc.*

Kl. *p* *cresc.*

Fg. *p* *cresc.*

Hr. *p* *cresc.*

I *cresc.*

VI. *cresc.*

II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Musical score for page 6, measures 1-10. The score is for a full orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Trp.), Trombone (Pos.), Violin I (Vl. I), Violin II (Vl. II), Viola (Via.), and Cello/Double Bass (Kb.). The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *f*, *sf*, and *pp*. There are several accents and slurs. A circled number 5 is present in the Flute part at measure 1.

Musical score for page 7, measures 1-10. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Trp.), Trombone (Pos.), Violin I (Vl. I), Violin II (Vl. II), Viola (Via.), and Cello/Double Bass (Kb.). The music continues from page 6. Dynamics include *p*, *sf*, and *pp*. There are several accents and slurs. A circled number 5 is present in the Flute part at measure 1.

Fl. *f* *cresc.* *ff con forza* *cresc.*

Ob. *f* *cresc.* *ff*

Kl. *f* *cresc.* *ff*

Fg. *f* *cresc.* *ff*

Hr. *f* *cresc.* *ff*

Trp. *f* *ff*

Pos. *f* *cresc.* *ff*

Pk. *f*

I *f* *cresc.* *ff con forza* *cresc.*

II *f* *cresc.* *ff*

Via. *f* *cresc.* *ff*

Vc. Kb. *f* *cresc.* *ff*

Fl. *ff* *sf*

Ob. *ff* *sf*

Kl. *ff* *sf*

Fg. *ff* *sf* *p*

Hr. *ff* *sf* *fp dim.*

Trp. *ff* *sf*

Pos. *ff* *sf*

Pk. *ff* *sf*

I *ff* *sf*

II *ff* *sf*

Via. *ff* *sf*

Vc. Kb. *ff* *sf*

Musical score for measures 110-119. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Trp.), Trombone (Pos.), and Keyboard (Pk.). Measure 110 is marked with a circled '110'. Dynamics include *ff*, *sf*, *p*, *dim.*, and *sf*. The keyboard part features a prominent melodic line with a *dim.* marking.

Musical score for measures 120-130. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Keyboard (Kb.). Measure 120 is marked with a circled '120'. Measure 130 is marked with a circled '130'. Dynamics include *p*, *pp*, *dim.*, *ppp*, *legatissimo*, *cresc.*, and *p*. The violin and cello parts show a *legatissimo* and *cresc.* marking.

Piano

solo *ff* *140* *Ped.*

I VI. II Vla. Vc. Kb.

smorz. *f pizz.*

Piano

gr *tr*

Piano

ff *Ped.*

I VI. II Vla. Vc.

Piano

gr *150* *arco* *p*

I VI. II Vc.

Piano

p espress. *sf* *Ped.* *

I VI. II Vc. Kb.

Piano

160 *21* *legatissimo* *Ped.* *

I VI. II Vc.

Piano

160 *21* *legatissimo* *Ped.* *

I VI. II Vc.

Clar. *p* *pp*

Piano *sf*

I
VI.
II

Vc.

Piano *stretto*

I
VI.
II

Vla. *arco >*

Vc. *p*

170

Piano *Ped.* *

I
VI.
II

Vla. *pizz.* *arco*

Vc. *pizz.*

Cb.

170

Piano *risoluto* *stacc.* 14

I
VI.
II

Vla.

Vc.

Cb.

tranquillo

Piano

con forza *sf* *p*

Ped. * Ped. *

I

VI. *sempre p*

II

Vla.

Vc. *arco* *pizz.*

Cb.

Cor. I *p*

Piano

Ped. * Ped. * Ped. *

I

VI. *pp*

II

Vla.

Vc.

Cb.

Cor. *p*

poco agitato *dim.*

Piano

Ped. * Ped. *

I

VI.

II

Vla.

Vc. *arco*

Cb.

Cor. *p*

Piano

I

VI.

II

Vla.

Vc. *pizz.*

Cb.

Cor.

Piano

VI. I

VI. II

Vla.

Vcl.

Cb.

Piano

VI. I

VI. II

Vla.

Vcl.

Ped.

Piano

pp

VI. I

VI. II

Vla.

Vcl.

Piano

f

pp

VI. I

VI. II

Vla.

Vcl.

grva.

Fl. *f* **D**

Ob. *f*

Clar. *f*

Fag. *f*

Cor. III/IV *fp* *dim.*

Timp. *f*

Piano *sf* *con forza* *Ped.* *

I. *f*

VI. *f*

II. *f*

Vla. *f*

Vcl. *f*

Cb. *arco* *f*

Fl.

Ob.

Clar.

Fag.

Cor. III/IV

Timp.

Piano *sf* *Ped.* *

I. *v*

VI. *v*

II. *v*

Vla. *v*

Vcl. *v*

Cb. *v*

Cor. III, IV

Piano

I

Vi.

II

Vla.

Vc.

Cb.

gua

cresc.

ff

Ped.

dim.

sfp

Piano

I

Vi.

II

Vla.

Vc.

Cb.

gua

p

cresc.

con forza

Ped.

Piano

I
Vi.
II
Vla.
Vc.
Cb.

pizz. *arco*

Cor. I

Piano

p *con anima* *cresc.* *sf*

I
Vi.
II
Vla.
Vc.
Cb.

arco

Piano

con forza *stretto* *appassionato* *f*

Ped. * Ped. * Ped. * Ped. * Ped. *

I
Vi.
II
Vla.
Vc.
Cb.

p

Piano

p *f* *p* *sf* *legatissimo*

Ped. * Ped. * Ped. * Ped. * Ped. *

I
Vi.
II
Vla.
Vc.
Cb.

Clar.
Fag.
Cor.

Musical score for Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor.) on page 30. The instruments are in a key with three sharps (F#, C#, G#) and play a series of whole notes across five measures.

Piano

stretto *sf*

Piano accompaniment on page 30. The right hand features a melodic line with slurs and accents, marked *stretto* and *sf*. The left hand plays a rhythmic accompaniment of eighth notes.

I
Vi.
II
Vla.
Vcl.
Cb.

Musical score for Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.) on page 30. The strings play a series of whole notes across five measures, ending with a *pp* dynamic marking.

Clar.
Fag. I
Cor. I

Musical score for Clarinet (Clar.), Bassoon I (Fag. I), and Cor Anglais (Cor. I) on page 31. The instruments play a series of whole notes across five measures, marked *p*.

Piano

fagilato

Piano accompaniment on page 31. The right hand features a melodic line with slurs and accents, marked *fagilato*. The left hand plays a rhythmic accompaniment of eighth notes.

I
VI.
II
Vla.
Vcl.
Cb.

Musical score for Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.) on page 31. The strings play a series of whole notes across five measures.

Clarinet (Clar.) and Bassoon (Fag. I) parts are shown at the top, with the Clarinet part featuring a melodic line and the Bassoon part providing harmonic support.

The Cor. I (Coronet I) part is shown below the woodwinds.

The Piano part is shown in the middle, featuring a complex rhythmic pattern with a triplet and a fermata. The piano part includes markings such as *cresc.*, *stretto*, *riten.*, *a tempo*, and *leggieriss.*

The string parts (I, VI, II, Vla., Vlc., Cb.) are shown at the bottom, with the Violin I and Violin II parts featuring melodic lines and the other string parts providing harmonic support.

The Piano part is shown at the top, featuring a complex rhythmic pattern with a fermata and a *poco cresc.* marking.

The string parts (I, VI, II, Vla., Vlc.) are shown below the piano, with the Violin I and Violin II parts featuring melodic lines and the other string parts providing harmonic support.

The string parts include markings such as *pizz.* (pizzicato) and *riten.* (ritardando).

Piano

riten. a tempo risoluto

sf sf cresc.

I

VI.

II

Vla.

Vcl.

Cb.

riten. arco a tempo pizz.

arco

f pizz.

f pizz.

f pizz.

f

Cor. I/II

Piano

sempre cresc. sf p delicatissimo

*Ped. # Ped. # Ped. **

I

VI.

II

Vla.

Vcl.

p p p

Cor. I/II

Piano

cresc.

*Ped. * Ped. **

I

VI.

II

Vla.

Vcl.

Cb.

arco

arco

arco

pizz.

p

Cor. I/II

Piano

I

VI.

II

Vla.

Vcl.

brd.

brd.

Fl. I *p dolce*

Clar.

Fag. I *p*

Piano *dolce*
ben marcato
Ped. * Ped. *

I

VI

II

Va.

Vcl.

Cb. *arco*
p

Fl. I

Clar. *p*

Fag. I

Piano *cresc.*
sf
Ped. *

I

VI *f*

II *f*

Va. *f*

Vcl. *f*

Cb. *f*

Piano

mf *cresc.* *sf* *sf*

Ped. * Ped. * Ped. *

pizz.

I

Vi. *pizz.*

II

Vla. *pizz.*

Vcl. *pizz.*

Cor. I/II

p

Piano

Ped. * Ped. *

I

Vi. *p*

II

Vla. *p*

Vcl. *p*

Cb. *pizz.*

Cor. I/II

Piano

I

Vi. *arco*

II *arco*

Vla. *arco*

Vcl. *arco*

Cb.

Fag. I

p

Piano

Ped. *

I

Vi.

II

Vla.

Vcl.

Clar.

Fag. I

Piano

I

Vi.

II

Vla.

Vc.

Cb.

arco

p

Piano

f

ff

sempre più cresc.

Ped. * *sf* Ped. * Ped. * *Sf* Ped. * *sf*

I

Vi.

II

Vla.

Vc.

Cb.

pizz.

arco

Piano

f

gogo

I

Vi.

II

Vla.

Vc.

Cb.

Piano

I
VI
II
Vla.
Vcl.
Cb.

Piano

I
VI
II
Vla.
Vcl.
Cb.

Piano

Piano

Clar.

Fag. I

Cor. I/II

Piano

I
VI
II
Vla.
Vcl.
Cb.

p

ben marcato

sf sf sf

cresc.

p cresc.

cresc.

cresc.

cresc.

p cresc.

cresc.

p cresc.

Tutti

Fl.

Ob.

Clar.

Fag.

Cor.

Tbne.

Timp.

Piano

I

Vi.

II

Va.

Vc.

Cb.

Detailed description of page 44: This page contains the musical score for measures 1 through 4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Cor Anglais, Trombone, Trumpet, Trombone, Timp.) are playing a rhythmic pattern of eighth notes. The piano part features a complex texture with sixteenth and thirty-second notes. The string section (Violins I and II, Viola, Violoncello, Contrabasso) provides a steady accompaniment with eighth notes. Dynamics include *sf* (sforzando) and *f* (forte).

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

Vi.

II

Va.

Vc.

Cb.

Detailed description of page 45: This page contains the musical score for measures 5 through 8. The woodwind and brass sections continue their rhythmic patterns. The piano part has a more active role with sixteenth-note passages. The string section maintains its accompaniment. Dynamics include *sf* and *f*. The score is marked with various articulation marks such as accents and slurs.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

VI.

II

Vla.

Vlc.

Cb.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

VI.

II

Vla.

Vlc.

Cb.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

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

Vi. *pizz.* *arco* *p*

Vla. *sf p* *pizz.* *arco*

Vcl. *pizz.* *arco* *p*

Cb.

Fl.

Clar. I

Fag. I

I.

Vi.

II.

Vla.

Vcl.

Cb.

p

==

Piano *p* *dolce ed espressivo*

Ped. *

I.

Vi. *pp*

II.

Vla. *pp*

Vcl. *pp*

Cb. *pp*

52

Fag. I *p*

Cor. III

Piano *leggierissimo*

Ped. * Ped. * Ped. *

I

VI

II

Vla.

Vcl.

Cb. *pizz.*

53

Fag. I *p*

Cor. III *p*

Piano

Ped. * Ped. * Ped. * Ped. *

I

VI

II

Vla.

Vcl.

Cb.

Fag. I *gva.*

Piano *legatissimo*

I. V. II. *b \flat*

Vla. *arco*

Vcl. *arco*

Cb. *arco*

Fag. I

Piano

I. V. II.

Vla.

Vcl.

Cb.

Piano *tr* *leggera*

Ped. *

I. V. II.

Vla.

Vcl.

Piano *tr* *rallent.*

Ped. * Ped. * Ped. * Ped. *rallent.* *

I. V. II.

Vla.

Vcl.

Cb.

a tempo

Piano *sf* *risoluto*

I *a tempo* *pizz.*

VI. *pizz.*

II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb.

Piano *Ped.*

I *

VI.

II

Vla.

Vc. *arco* *pizz.*

Cb.

Piano

Ped. *arco* *

I *arco*

VI. *arco*

II

Vla.

Vc. *arco*

Cb.

Fl. I *p*

Ob. I *p*

Clar. *p*

Fag. I *p* *gosa* -----

Piano *3 2*

I

VI.

II

Vc.

Fl. I

Ob. I

Piano

I

Vi.

II

Vc.

Cb.

pizz.

arco

pizz.

arco

pizz.

pizz.

Clar.

Fag. I

Piano

I

Vi.

II

Va.

Vc.

D

p

gna

arco

Fl. I

Fag. I

Piano

I

Vi.

II

Va.

Vc.

Cb.

gna

d.

d.

d.

Fl. I

Fag. I

Piano

I

VI

II

Vla.

Vcl.

Cb.

arco

gpa

Fl. I

Fag. I

Piano

I

VI

II

Vla.

Vcl.

Cb.

Fl. I

Piano

I

VI

II

Vla.

Vcl.

Cb.

gpa

pizz.

pizz.

pizz.

pizz.

pizz.

Piano

grac.

Ped.

I
VI
II
Vla.
Vc.
Cb.

Piano

I
VI
II
Vla.
Vc.
Cb.

arco

pizz.

Piano

grac.

Ped.

arco

arco

arco

pizz.

I
VI
II
Vla.
Vc.
Cb.

Fl.

Clar.

Fag. I

Piano

p

p

p

I
VI
II
Vc.
Cb.

Fl.

Clar.

Fag. I

Piano

I

VI.

II

Vla.

Wc.

Cb.

pizz. *arco*

pizz. *arco*

pizz. *arco*

p

Clar.

Fag. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

arco

arco

arco

66

Piano *f* *cresc.*

Ped. * Ped. *

I

VI

II

Vla.

Vc.

Cb.

Fag. I

Piano

I

VI

II

Vla.

Vc.

Cb.

5 2 3 4 5 2 3 4 5

67

Fag. I *gr.*

Piano *cresc.*

Ped. *

I

VI

II

Vla.

Vc.

Cb.

Fag. I

Piano

I

VI

II

Vla.

Vc.

Cb.

5 1

Piano

I

VI

II

Vla.

Vcl.

Cb.

Cor. I

Piano

I

VI

II

Vla.

Vcl.

Cb.

Musical score for page 68, measures 1-4. The score includes staves for Piano, Violins I and II, Viola, Violoncello, and Contrabasso. The Piano part features a complex, rhythmic melody with a 'Ped.' (pedal) marking and an asterisk. The strings play sustained chords.

Musical score for page 68, measures 5-8. This section includes the Cor. I (Cornet I) and Piano parts. The Piano part continues with its complex texture, while the Cor. I part plays a melodic line.

Musical score for page 68, measures 9-12. This section includes staves for Violins I and II, Viola, Violoncello, and Contrabasso. The strings continue with their sustained accompaniment.

Clar.

Cor. I

Piano

I

VI

II

Vla.

Vcl.

Cb.

Musical score for page 69, measures 1-4. This section includes the Clarinet, Cor. I, and Piano parts. The Clarinet part begins with a 'p' (piano) dynamic. The Piano part continues with its complex texture, featuring a 'cresc.' (crescendo) marking and a '31' fingering.

Musical score for page 69, measures 5-8. This section includes staves for Violins I and II, Viola, Violoncello, and Contrabasso. The strings continue with their sustained accompaniment.

Fl. *f*

Clar. *f*

Piano *sempre più ff*
marcato

I

Vi. I

Vi. II

Vla.

Vc.

Cb.

Fl. *dim.*

Clar. *dim.*

Piano
Ped. * Ped. Ped.

I

Vi. I *dim.*

Vi. II *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

Fl.

Clar.

Piano

I

VI

II

Vla.

Vcl.

Cb.

grac.

sf *p*

*

Fl.

Clar.

Piano

I

VI

II

Vla.

Vcl.

Cb.

f

f

cresc. *ff* *fff*

sf

Ped.

*

Fl.

Clar.

Piano

I

VI

II

Vla.

Vc.

Cb.

pizz.

p pizz.

pizz.

p pizz.

p

gtr 3-2-1 4-3-2 1 4-3-2 1 4-3-2 1 4-3-2 1 4-3-2 1 4-3-2 1

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

4 3 2 1

Timp.

Piano

I

VI

II

Vla.

Vc.

Cb.

p cresc.

3 2 1 5 3 2 1

5 3 2 1 4

Fl. *f cresc. - - - ff*

Ob. *f cresc. - - - ff*

Clar. *f cresc. - - - ff*

Fag. *f cresc. - - - ff*

Cor. I/II *f cresc. - - - ff*

Trp. *f*

Pos. *f cresc. - - - ff*

Timp. *f cresc. - - - ff*

Piano

I *arco tr f cresc. - - - ff*

VI. *arco tr f cresc. - - - ff*

II *f cresc. - - - ff*

Vla. *arco tr f cresc. - - - ff*

Vc. Cb. *f arco cresc. - - - ff*

Fl. *f cresc. - - - ff*

Ob. *f cresc. - - - ff*

Clar. *f cresc. - - - ff*

Fag. *f cresc. - - - ff*

Cor. *f cresc. - - - ff*

Trp. *f cresc. - - - ff*

Pos. *f cresc. - - - ff*

Timp. *f cresc. - - - ff*

I *tr p f cresc. - - - ff*

VI. *p f cresc. - - - ff*

II *p f cresc. - - - ff*

Vla. *p f cresc. - - - ff*

Vc. Cb. *p f cresc. - - - ff*

SOLO

Fl. I *p*

Clar. II *p*

Piano *p*

Ped. * Ped.

I. Vc. *p*

II. Vc. *p*

Vla. *pizz.*

Vc. *p*

Cb.

Clar. *p*

Piano 19

* Ped.

I. Vc. *p*

II. Vc. *arco*

Wc. *p*

Cb. *p*

Clar. *p*

Piano 7

Ped.

I. Vc. *p*

II. Vc. *p*

Wc. *p*

Piano

Ped. *

p

pizz.

Piano

arco

pizz.

gna.

Piano

con forza

14

legaliss.

sf p

p

Ped. *

Cor. I

p

Ped. *

Ped. *

Ped. *

Cor. I

Piano

I

II

Va.

Vc.

Cb.

Ped. *

Ped. *

Ped. *

arco

Cor. I

Piano

I

II

Va.

Vc.

Cb.

Ped. *

Ped. *

Ped. *

pizz.

Cor. I

Piano

I

VI

II

Va.

Vc.

Cb.

Ped. *

Ped. *

Ped. *

Piano

I

VI

II

Va.

Vc.

Cb.

cresc.

Ped. *

Ped. *

Ped. *

Piano *f*

I

VI

II

Vla.

Vlc.

Piano *p*

I

VI

II

Vla.

Vlc.

Piano *f* *gua* *pp*

I

VI

II

Vla.

Vlc.

Piano *gua* *tr*

I

VI

II

Vla.

Vlc.

Piano

tr *cresc.* *grac.*

I
VI
II
Vla.
Vc.
Cb. *arco* *p*

Piano

f *dim.* *grac.*

I
VI
II
Vla.
Vc.
Cb.

Piano

cresc. *Ped.* * *Ped.* *

I
VI
II
Vla.
Vc.
Cb. *p*

Piano

f *grac.* *Ped.* * *Ped.* *

I
VI
II
Vla.
Vc.
Cb.

a tempo

5

rall. dolce con espress.

Ped. *
Ped. *
Ped. *
a tempo

Piano

I
VI.
II
Va.
Vc.
Cb.

Piano

Ped. * Ped. * Ped. * Ped. * Ped. *

Fag. I

p

legatissimo

Piano

Ped. *
Ped. *
Ped. *
Ped. *

I

VI.

II

Vc.

Fag. I

Piano

Ped. *
Ped. *
Ped. *
Ped. *
Ped. *
Ped. *

I

VI.

II

Vc.

Cb.

Piano

pizz. *arco*

pizz. *arco*

pizz. *arco*

pizz. *arco*

Ped. *

Piano

Ped. *

arco

Ped. *

Piano

arco

Piano

ff *stretto* *sempre stretto*

pp *pp* *pp* *pp*

Piano

I

Vi.

II

Vla.

Vc.

Ped * Ped *

tr

5

3

7

Cor. I

Piano

I

Vi.

II

Vla.

Vc.

Cb.

p

cresc.

9

tr

Cor. I

Piano

I

Vi.

II

Vla.

Vc.

Cb.

A

5

7

Clar. *riten.* *a tempo* *p*

Cor. I *a tempo* *goc*

Piano *riten. con forza* *Sf* *agitato* *tr* *Ped.* * *Ped.* * *Ped.* *

I *riten.* *a tempo* *pizz.*

VI *pizz.*

II *pizz.*

Vla.

Vcl. *pizz.*

Cb. *pizz.*

Clar. *riten.* *a tempo* *p*

Piano *tr* *Ped.* * *Ped.* * *Ped.* *

I *arco*

VI *arco*

II *arco*

Vcl. *arco*

Cb. *arco*

Clar. *riten.* *a tempo* *p*

Piano *tr* *Ped.* * *Ped.* * *Ped.* *

I *pizz.* *arco*

VI *pizz.* *arco*

II *pizz.* *arco*

Vcl. *pizz.* *arco*

Cb. *pizz.* *arco*

Clar.

Piano

I *pizz.*

VI. *pizz.*

Vla.

Vic. *pizz.*

Cb.

Fl.

Clar.

Piano

I *arco*

VI. *arco*

Vla.

Vic. *arco*

Cb.

Fl.

Piano

I

VI.

II

Vla.

Vc.

Cb.

arco

arco

arco

p

arco

Fag.

Piano

I

VI.

II

Vla.

Vc.

Cb.

p

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

Fag. *si*

Piano

I. *pizz.*

VI. *pizz.*

II. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb.

Fag.

con fuoco

Piano

I. *arco*

VI. *arco*

II. *arco*

Vla. *arco*

Vc. *arco*

Piano *sempre più animato*

sf *cresc.*

I.

VI.

II.

Vla.

Vc.

Piano *sf* *gna*

I
Vl.
II
Vla.
Vlc.
Cb.

Piano

I
Vl.
II
Vla.
Vlc.

Piano *cresc.*

I
Vl.
II
Vla.
Vlc.
Cb. *arco*

Piano *gna* *sf* *cresc.*

I
Vl.
II
Vla.
Vlc.
Cb. *f*

gua.

Piano *cresc.*

I *pizz.*

VI *pizz.*

II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

gua.

Piano

Fl. *p*

Cor. I/II *p*

Piano *tr* *ff marcato*

Vc. *arco*

Cb.

Fl. *ff* *p*

Ob. *ff* *p*

Clar. *ff* *p*

Fag. *ff* *p*

Cor. *ff* *p*

Trp. *ff*

Pos. *ff*

Timp. *ff*

Piano

I *arco* *ff* *p*

VI. *arco* *ff* *p*

II *arco* *ff* *p*

Vla. *arco* *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

VI.

II

Vla.

Vcl.

Cb.

p

Detailed description: This page of a musical score, numbered 108, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpet (Trp.) and Trombone (Pos.). The percussion section includes Timpani (Timp.). The string section includes Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations and dynamics, including a piano (*p*) marking. The brass instruments have rests for most of the page, with some activity in the final measures. The Flute and Clarinet parts feature complex rhythmic patterns and slurs. The Bassoon part has a prominent melodic line with a slur. The Cor Anglais part has a melodic line starting with a piano (*p*) dynamic. The Violin I and II parts have melodic lines with slurs. The Viola part has a melodic line with slurs. The Violoncello and Contrabass parts have melodic lines with slurs. The Timpani part has a rhythmic pattern. The Violin I and II parts have a melodic line with slurs. The Viola part has a melodic line with slurs. The Violoncello and Contrabass parts have melodic lines with slurs. The Timpani part has a rhythmic pattern.

II

ROMANZE
Larghetto (♩ = 60)
tutti

Flauti

Clarineti
in C

Fagotti

Corni in E

Pianoforte

con sordino
I
Violini
pp *legatissimo*

con sordino
II
pp

Viola
pp

Violoncello
pp

Contrabbasso

I
W.
II
Vla.
Vcl.
Cb.

p

Cor.
Piano

pp
cantabile
sostenuto
cresc.
Ped. * Ped. *

I
Vi.
II
Vla.
Vcl.
Cb.

Piano

9
p
Ped. * Ped. * Ped. * Ped. *

Piano

p
Ped. * Ped. *
legatissimo
Ped. *

I
Vi.
II
Vla.
Vcl.
Cb.

p
p
p
p
p

Piano

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vc.

Piano

cresc. sf sf p Ped. * Ped. *

I

VI.

II

Vla.

Vc.

Cb.

Clar.

Fag. I

Piano

pp *dolcissimo* *espressivo*

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vc.

Cb.

Fag. I

Piano

I

VI.

II

Vla.

Wc.

Cb.

tr

cresc.

* Ped. *

Fag. I

Piano

I

VI.

II

Vla.

Wc.

Cb.

pp

leggerissima e legatissima

dim.

pp

Ped. * Ped. *

Fl.

Clar.

Fag. I

p

p

Piano

I

VI.

II

Vla.

Wc.

Cb.

Fag. I

Piano

f

Ped. *

Ped. *

I

VI.

II

Va.

Vc.

Cb.

Fag. I

Cor. I

Piano

p

cresc.

Ped. *

Ped. *

I

VI.

II

Va.

Vc.

Cb.

Cor. I

con forza

sf p

leggiero

dim.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

I

VI.

II

Va.

Vc.

Cb.

Fag.

Cor. I

Piano

dolcissimo

Ped. *

Ped. *

Ped. *

I

VI.

II

Va.

Vc.

Fag. 

Cor. I *pp*

Piano *dim. e rallent.*
Ped. * Ped. * Ped. *

I. Vl. *pp*

II. Vla. *pp*

Vc. *pp*

Cb. *pp*

Cor. I/II *pp* *rallent.*

Piano *pp delicatissimo e legatissimo* *dimin. e rallent.*
Ped. *smorz.*

I. Vl. *ppp* *rallent.*

II. Vla. *ppp* *rallent.*

Vc. *ppp* *rallent.*

Cb. *ppp* *rallent.*

Cor. II *a tempo* *tutti* *solo* *leggerissima*

Piano *a tempo* *p* *legato*

I. Vl. *p*

II. Vla. *p*

Vc. *p*

Cb. *p*

Piano

cresc. *con fuoco* *sfp* *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Piano

legatissimo *leggerissimo* *cresc.* *f*

Ped. * Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Fag.

Cor. I/II

p *p*

Piano

p *pp* *agitato*

Ped. * Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

p *p* *p* *p*

Fag.

Cor. I/II

Piano

I

VI

II

Vla.

Vcl.

Cb.

f *p*

Ped. * Ped. * Ped. *

Piano

I

VI

II

Vla.

Vcl.

Cb.

Clar.

Fag.

Piano

I

VI

II

Vla.

Vcl.

Cb.

sf con forza *dim.* *p* *sotto voce*

Ped. * Ped. * Ped. * Ped. *il basso sempre legato*

pp

Clar. *dim.* *p*

Fag. *dim.* *p*

Piano *cresc.* *Ped.* ** Ped. **

I

VI.

II

Vla.

Vcl. *p*

Cb. *p*

Clar.

Fag.

Cor. I/II *p*

Piano *con forza* *cresc. appassionato* *Ped.* ** Ped. **

I

VI. *p*

II

Vla. *p*

Vcl. *p*

Cb. *p*

Fag. I *p*

Piano *f* *p dolce*

I *Ped.* *Ped.* *Ped.*

VI.

II

Vla.

Vc. Cb.

Fag. I

Piano *Ped.* *Ped.* *Ped.* *Ped.*

I

VI.

II

Vc.

Cb.

Fag. I

Piano *cresc.* *leggerissimo*

I *Ped.* *Ped.*

VI.

II

Vla.

Vc. Cb.

I

VI.

II

Vla.

Vc.

Cb.

Fl. *p*

Clar. *p*

Fag. I

Piano *dimin.*

Ped. * Ped.

I

VI.

II

Vla.

Vcl.

Cb.

Fag. I

Piano

Ped. * Ped.

I

VI.

II

Vcl. Cb.

Fag. I

Piano *leggierissima*

Ped. *

I

VI.

II

Vcl. Cb.

Piano

cresc.

cresc.

Ped. * Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vc.

Cb.

Piano

f e veloce

god.

Ped. *

I

VI.

II

Vla.

Vc.

Cb.

Fag.

Piano

sfp

dolcissimo

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vc.

Cb.

Fag.

Piano

leggerissimo

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vc.

Cb.

Piano

pp *smorz.*

Ped.

I

VI.

II

Vla.

Vc.

Cb.

Cor. II

p *guc*

Piano

rallent. *leggierissimo dim. -*

* Ped. * Ped.

I

VI.

II

Vla.

Vc.

Cb.

Piano

rallent.

* Ped. * Ped. * Ped. * Ped. * Ped. *

I

VI.

II

pp

Cor. I/II

a tempo *SOLO* *tutti* *pp*

Piano

legatissimo

a tempo *un poco marcato*

pp

I

VI.

II

Vla.

Vc.

Cb.

pp

Piano

sempre

* Ped. * Ped. *

I

VI.

II

Vla.

Vc. Cb.

Piano

leggierissima

Ped. *

I

VI.

II

Vla.

Vc. Cb.

Piano

Ped. * Ped. *

I

VI.

II

Vla.

Vc. Cb.

Piano

Ped. *

I

VI.

II

Vla.

Vc. Cb.

Piano

dim.

Ped. Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Piano

sempre leggerissimo

Ped. * Ped. Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Cor. I

p

Piano

* Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Fag. I *p*
 Cor. I
 Piano
 Ped. * Ped. * Ped. *
 I
 VI.
 II
 Vla.
 Vcl.
 Cb.

Fl.
 Fag. I *p*
 Cor. I/II
 Piano
 Ped. * Ped. * Ped. *
 I
 VI.
 II
 Vla.
 Vcl.
 Cb.

FL. *cresc.*

Fag. I *cresc.*

Cor. I/II *cresc.*

Piano

Ped. * Ped. * Ped. *

I *cresc.*

Vi. I *cresc.*

Vi. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

FL. *dim.*

Fag. I

Cor. I/II *dim.*
p dim.

Piano

Ped. * Ped. * Ped.

I

Vi. I *dim.*

Vi. II *dim.*

Vla.

Vlc. *dim.*

Cb. *dim.*

Piano

poco rall. *smorz.*

* Ped. * Ped. *

rallent. *smorz.*

rallent. *smorz.*

rallent. *smorz.*

rallent. *smorz.*

rallent. *smorz.* *attacca*

RONDO III
Vivace
Tutti

Flauti

Oboi

Clarineti in A

Fagotti

Violini I

Violini II

Viola

Violoncello
Controbasso

Detailed description: This block contains the musical notation for the woodwind and string sections of the Rondo III section. The Flutes (Flauti) and Oboes (Oboi) parts are marked with a piano (*p*) dynamic. The Clarinets in A (Clarineti in A) and Bassoons (Fagotti) also play in piano. The Violins I (Violini I) and Violins II (Violini II) are marked *ff* (fortissimo) and play *senza sord.* (without mutes). The Viola, Cello (Violoncello), and Double Bass (Controbasso) parts are also marked *ff*.

Piano

VI. I

VI. II

Vla.

Vc.

Cb.

Piano

Piano

Detailed description: This block contains the musical notation for the piano and string sections. The Piano part features a *SOLO* section marked *p* (piano) and *Scherzando*. The Violins I (VI. I) and Violins II (VI. II) parts are marked *p*. The Viola (Vla.) part is marked *dim.* (diminuendo) and *pizz.* (pizzicato). The Violoncello (Vc.) and Controbasso (Cb.) parts are also marked *p* and *pizz.*. The Piano part includes several *Ped.* (pedal) markings with asterisks.

Piano

Ped. * Ped. Ped. * Ped. * Ped. *

I. *p*

VI. *pizz.*

II. *p* *pizz.*

Vla. *arco* *pizz.*

Vcl. *p* *pizz.*

Cb.

Piano

Ped. * *pizz.* Ped. *arco* Ped. *

I. *pizz.* *arco*

VI. *pizz.* *arco*

II. *pizz.* *arco*

Vla. *pizz.* *arco*

Vcl. *pizz.* *arco*

Cb.

Piano

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

I. *arco*

VI. *arco*

II. *arco*

Vla. *arco*

Vcl. *arco*

Cb. *arco*

Piano

p *legatissimo* *rallent.*

I. *rallent.*

VI. *rallent.*

II. *rallent.*

Vla. *rallent.*

Vcl. *rallent.*

Cb. *p* *rallent.*

a tempo

Fl. *p*

Clar. *p*

Piano *leggerissimo* *p* *leggerissimo* *rallent. dim.*

I. *pp* *rallent.*

Vi. *pp* *rallent.*

Vla. *pp* *rallent.*

Vc. *pp* *rallent.*

Cb. *pp* *rallent.*

a tempo *Ped.*

Piano *a tempo*

I. *a tempo* *pizz.*

Vi. *a tempo* *pizz.*

II. *a tempo* *pizz.*

Vla. *a tempo* *pizz.*

Vc. *a tempo* *pizz.*

Cb. *a tempo* *pizz.*

Piano *arco* *Ped. **

I. *arco*

Vi. *arco*

Vla. *arco*

Vc. *arco*

Cb. *arco*

Piano *stretto* *poco riten.* *a tempo*

I. *a tempo*

Vi. *riten.*

II. *riten.*

Vla. *riten.*

Vc. *riten.*

Cb. *riten.*

TUTTI

Fl.

Ob.

Clar.

Fag.

Cor. (E)

Trp. (E)

Pos.

Timp.

Piano

I

Vi.

II

Via.

Vcl.

Cb.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

Vi.

II

Va.

Vcl. Cb.

Fl. *ff* *p* *ff* *p* *ff* *p*

Ob. *ff* *p* *ff* *p* *ff* *p*

Clar. *ff* *p* *ff* *p* *ff* *p*

Fag. *ff* *p* *ff* *p* *ff* *p*

Cor. *ff* *p* *ff* *p* *ff* *p*

Trp. *ff* *p* *ff* *p* *ff* *p*

Pos. *ff* *p* *ff* *p* *ff* *p*

Timp. *ff* *p* *ff* *p* *ff* *p*

I *ff* *p* *ff* *p* *ff* *p*

VI. *ff* *p* *ff* *p* *ff* *p*

II *ff* *p* *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p* *ff* *p*

Vcl. *ff* *p* *ff* *p* *ff* *p*

Cb. *ff* *p* *ff* *p* *ff* *p*

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Clar. *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. *cresc.* *ff*

Trp. *cresc.* *ff*

Pos. *mf cresc.* *ff*

Timp. *cresc.* *ff*

I *cresc.* *ff*

VI. *cresc.* *ff*

II *cresc.* *ff*

Vla. *cresc.* *ff*

Vcl. *cresc.* *ff*

Cb. *cresc.* *ff*

Cor. I *a tempo*
p

Timp. *p*
g^{ua}

Piano *D leggerissimo dim. poco rall.*
a tempo
f
Ped. * Ped. *
a tempo

I *p* *rallent.*

VI. *p* *rallent.*

II *p* *rallent.*

Vla. *p* *rallent.*

Vlc. *p* *rallent.*

Cb. *p* *rallent.*

Fl. *a tempo*

Ob. *a tempo*

Clar. *a tempo*

Fag. *a tempo*

Cor. I *a tempo*

Trp. *a tempo*

Pos. *a tempo*

Piano *g^{ua}*
a tempo
f
Ped. * Ped. *
a tempo
schert.

I *pizz.*

VI. *pizz.*

II *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *p*

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

VI.

II

Vla.

Vc.

Cb.

Fl. *SOLO*

Ob.

Clar. *a2*

Fag.

Cor.

Trp.

Pos.

Timp.

Piano *SOLO*
risoluto
ff

I *pp*

VI. *pp*

II *pp*

Vla. *pp*

Vc. *pp*

Cb.

Fl.

Clar.

Fag.

Piano

I

VI.

II

Vla.

Vcl.

Cb.

grac.

f

tr

f

tr

f

tr

f

tr

f

tr

f

Fl.

Clar.

Fag.

Piano

I

VI.

II

Vla.

Vcl.

Cb.

p

p

f

grac.

f legato

Ped.

*

f

p

f

p

f

p

f

pizz.

p

Clar.

Fag. I

Piano

I

VI.

II

Va.

Vlc.

Cb.

cresc.

f

legato

Pea.

gna

gna

Clar.

Fag. I

Piano

I

VI.

II

Va.

Vlc.

Cb.

p

cresc.

legato

arco

gna

Clar. *graz.*

Piano *cresc.*

I

Vi. I

Vi. II

Vla.

Vc. Cb.

Ped. *

Piano *Ped. * Ped. * Ped. **

I

Vi. I *pp*

Vi. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

pp

Clar. I *p*

Fag. I *p*

Piano *dolce*

*Ped. * Ped. * Ped. * Ped. **

I

Vi. I

Vi. II

Vla.

Vc.

Cb.

Clar. I

Fag. I

Piano

marc.

cresc.

sf

I

VI.

II

Vla.

Vc.

Cb.

Clar. I

Fag. I

Piano

sf

cresc.

I

VI.

II

Vla.

Vle.

Cb.

Clar. I

Fag. I

Cor.

Piano

I
Vl.

II
Vl.

Vcl.

Cb.

Cor.

Piano

Vcl.

Cb.

p *grac.*

sf p *leggierissima* *legatissima* *e dim.*

p *rall.*

p *rall.*

p *rall.*

Piano

I
Vl.

II
Vl.

Vla.

Vcl.

Cb.

Piano

I
Vl.

II
Vl.

Vla.

Vcl.

Cb.

TUTTI *a tempo* *SOLO*

dolce

TUTTI *a tempo* *SOLO*

pp *e leggiera*

pp *e leggiera*

pp *e leggiera*

pizz.

grac. *SOLO*

TUTTI *SOLO*

pizz.

graz.

Piano

I
VI.
II

Vla.

Vlc.

Cb.

arco

Tutti

solo

Piano

I
VI.
II

Vla.

Vlc.

Cb.

pizz.

poco stretto

Piano

I
VI.
II

Vla.

Vlc.

Cb.

arco
p

rall.

Ped.

Piano

I
VI.
II

Vla.

Vlc.

Cb.

rall.

tutti *a tempo* *solo*

Piano

I
VI
II

Vla.

Vcl. *pizz.*

Cb.

tutti *a tempo* *solo*

Fl.

Fag. *p*

Cor. I *p*

Piano *sf sf sf sf sf*

I
VI
II

Vla.

Vcl. *arco*

tutti *solo*

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

tutti *solo*

Piano *sf p*

I *tutti* *solo* *pizz.* *arco*

VI *p* *arco*

II *pizz.* *arco*

Vla. *f* *pizz.* *arco*

Vcl. *f* *pizz.* *arco*

Cb. *arco* *f*

174

ten.

Piano

sempre legato

I

VI.

II

Vla.

Vcl.

Cb.

pizz.

pizz.

pizz.

pizz.

p

Clar.

Piano

I

VI.

II

Vla.

Vcl.

Cb.

arco

arco

arco

arco

p

175

Clar.

Fag.

Piano

p

cresc.

Ped. * *Ped.* *sf* *

I

VI.

II

Vla.

Vcl.

Cb.

Ob. *p*

Fag. *p*

Piano *cresc.*
Ped. * Ped. *

I *pizz.* *arco*

VI. *pizz.* *arco*

II *pizz.* *arco*

Vla. *pizz.* *arco*

Vcl. *pizz.* *arco*

Cb.

Fl. *p*

Clar. I *p*

Fag. I *p*

Piano *f*
Ped.

I *pizz.*

VI. *pizz.*

II *pizz.*

Vla. *pizz.*

Vcl. *pizz.*

Cb.

Fl.

Clar. I

Fag. I

Piano

Ped. *

I

VI

II

Vla.

Vc.

Cb.

arco

arco

arco

pizz.

Piano

D

legatissimo

ben marcata

I

VI

II

Vla.

Vc.

Cb.

Piano

D

cresc.

I

VI

II

Vla.

Vc.

Piano

Ped. *sf* *

I
VI.
II

Vla.

Vcl.

Clar. I

Fag. I

Piano

sempre più f

Ped. *sf* * Ped. *sf* * Ped. *

I
VI.
II

Vla.

Vcl.

Cb. arco

Clar. I

Fag. I

Piano

grac.

sf p brillante

I
VI.
II

Vla.

Vcl.

Cb.

pizz.

pizz.

pizz.

pizz.

Clar. I

Fag. I

Piano

I

VI

II

Vla.

Vc. Cb. (pizz.)

Piano

I

VI

II

Vla.

Vc. Cb.

grac.

Tutti

legger.

arco

arco

arco

arco

Clar. solo

Fag.

Piano

Ped.

I

VI

II

Vla.

Vc.

Cb.

grac.

SOLO

p

p

p

SOLO

SOLO

Clar.

Fag.

Cor. I

Piano

I

Vi.

II

Va.

Vc.

Cb.

p

f

Ped.

Clar.

Fag. I

Cor. I

Piano

I

Vi.

II

Va.

Vc.

Cb.

g

dolcissima

Clar.

Fag. I

Cor. I

Piano

I

Vi.

II

Vla.

Vc.

Cb.

Piano

I

Vi.

II

Vla.

Vc.

Cb.

a tempo

poco rallent.

dolcissimo p

a tempo

rall.

p

rall.

p

rall.

p

rall.

p

rall.

p

Piano

I
VI
II
Vla.
Vcl.
Cb.

Piano

I
VI
II
Vla.
Vcl.
Cb.

a tempo
rall.
f
a tempo
rall.
rall.
rall.
rall.
rall.

Piano

I
VI
II
Vla.
Vcl.
Cb.

pizz. *arco* *Ped.* *

Piano

I
VI
II
Vla.
Vcl.
Cb.

arco

Fl.
 Ob.
 Clar.
 Fag.
 Cor.
 Trp.
 Pos.
 Timp.
 I
 VI.
 II
 Vla.
 Vc.
 Cb.

Musical score for page 192, featuring woodwinds and strings. The score is in G major and 4/4 time. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Trp.), Trombone (Pos.), Timpani (Timp.), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamic markings of *ff* and *p*. The strings also feature a *cresc.* marking.

Fl.
 Ob.
 Clar.
 Fag.
 Cor.
 Trp.
 Pos.
 Timp.
 I
 VI.
 II
 Vla.
 Vc.
 Cb.

Musical score for page 193, featuring woodwinds and strings. The score is in G major and 4/4 time. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Trp.), Trombone (Pos.), Timpani (Timp.), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamic markings of *ff* and *p*. The strings also feature a *cresc.* marking.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

Vi.

II

Vla.

Vcl.

Cb.

f

cresc.

ff

f

cresc.

ff

ff

dim.

ff

dim.

ff

dim.

ff

dim.

Timp.

Piano

I

Vi.

II

Vla.

Vcl. Cb.

Cor. I

Piano

I

Vi.

II

Vla.

Vcl.

Cb.

solo

gva

p leggierissimo

dim.

poco rallent.

Ped.

p

rall.

p

rall.

p

rall.

p

rall.

a tempo

a tempo

gva

scherzando

legato

pizz.

pizz

pizz

pizz

p

Fl. *guc.* *SOLO*

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Piano *legato* *cresc.* *SOLO*

I *pp*

VI. *pp*

II *pp*

Vla. *pp*

Vic. *pp*

Cb. *pp*

Piano *cresc.*

I

VI. *pp*

II *pp*

Vla. *pp*

Vic. *pp*

Cb. *pp*

Piano *dim.*

I

VI. *pp*

II *pp*

Vla. *pp*

Vic.

Cb.

Piano

ten.

dim.

I

Vi.

II

Vla.

Vcl.

Cb.

Piano

cresc.

I

Vi.

II

Vla.

Vcl.

Cb.

Fag. I

Piano

ff

ped.

I

Vi.

II

Vla.

Vcl.

Cb.

Fag. I

Piano

ped.

I

Vi.

II

Vla.

Vcl.

Cb.

Fag. I

Piano

I

VI.

II

Vla.

Vcl.

Cb.

Ped.

Fag. I

Piano

I

VI.

II

Vla.

Vcl.

Cb.

Ped.

Fag. I

Piano

I

VI.

II

Vla.

Vcl.

Cb.

Ped.

Fag. I

Piano

I

VI.

II

Vla.

Vcl.

Cb.

Ped.

cresc.

Fag. I

Piano

sf *p* legato

sf

I

VI.

II

Vla.

Vc.

Cb.

p

Piano

gua

cresc. *sf* *p*

marcato

I

VI.

II

Vla.

Vc.

Cb.

p

Piano

f *cresc.* *con fuoco*

I

VI.

II

Vla.

Vc.

Cb.

Piano

gua

I

VI.

II

Vla.

Vc.

Cb.

Piano

cresc.

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Clar.

Piano

p

sf

f

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Clar.

Piano

sf p

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

f

sf

f

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

Ped. * Ped. * Ped. *

I
VI.
II

Vla.

Vc.

Cb.

Piano

Ped. * Ped. * Ped. *

I
VI.
II

Vla.

Vc.

Cb.

Piano

gna. *cresc.*

I
VI.
II

Vla.

Vc.

Cb.

Piano

gna. *cresc.*

I
VI.
II

Vla.

Vc.

Cb.

Fl. *p*

Clar. *p*

Cor. *p*

Piano *ff*
Ped. *

I

VI.

II

Vla.

Vc.

Cb.

Fl. *Tutti* *Solo*

Clar. *Tutti*

Cor. *Tutti* *Solo*

Piano *cresc.* *sf* *p*

I *Tutti* *Solo*

VI. *sf p*

II *sf p*

Vla. *sf p*

Vc. *sf p* *pizz.*

Cb. *sf p*

Piano

I
VI.
II
Vla.
Vc.
Cb.

Piano

I
VI.
II
Vla.
Vc.
Cb.

SOLO
graz.

Tutti

Tutti

SOLO

pizz.

Piano

I
VI.
II
Vla.
Vc.
Cb.

graz.

Tutti

Tutti

arco

pizz.

Piano

I
VI.
II
Vla.
Vc.
Cb.

SOLO

dolcissimo

SOLO

arco

poco stretto *ppp rall.*

Piano

I
VI.
II

Vla.

Vc.

Cb.

rall.

rall.

rall.

rall.

rall.

rall.

||

tutti a tempo *solo*

Piano

f

tutti a tempo *solo*

I
VI.
II

Vla.

Vc.

Cb.

pizz.

Fl.

Fag.

p

p

Piano

cresc.

f

I
VI.
II

Vla.

Vc.

Cb.

arco

Fl. *Tutti* *sf* *Solo*

Ob. *sf*

Clar. *sf*

Fag. *sf*

Cor. *sf*

Trp. *sf*

Pas. *sf*

Timp. *sf* *Brillante*

Piano *sf*

I *Tutti* *sf* *Solo*

Vi. *sf*

II *sf*

Va. *sf*

Vic. *sf*

Cb. *sf* *arco*

Piano *grac.*

Ped. * Ped. * Ped. *

I *pizz.* *p*

Vi. *pizz.*

II *pizz.* *p*

Vla. *pizz.* *p*

Vic. *pizz.* *p*

Cb. *p*

Clar. *p*

Cor. *p*

Piano *sf* *p* *grac.*

Ped. * Ped. * Ped. *

Ob. *p*

Fg. *p*

Piano *sf*

I Vl. *sf*

II Vl. *sf*

Vla. *sf*

Vc. *sf*

Kb. *sf*

rit. *a tempo*

Hr. *gua*

Piano *dolce* *leggero* *Ped. * Ped. * Ped. * Ped. * Ped. **

I Vl. *p*

II Vl. *p*

Vla. *p*

Vc. *p*

Kb. *p*

gua

Piano *Ped. **

I Vl.

II Vl.

Vla.

Vc.

Kb.

p

Hr.

gua

Piano *veloce* *sf*

I Vl. *v*

II Vl. *v*

Vla. *v*

Vc. *v*

Kb. *v*

Kl.
 Hr.
 Piano *cresc.*
 I. Vl.
 II. Vl.
 Va.
 Vc.
 Kb.

Kl.
 Hr.
 Pk.
 Piano *cresc.*
 I. Vl.
 II. Vl.
 Va.
 Vc.
 Kb.

Fl.
 Fg.
 Hr.
 Pk.
 Piano *cresc.*
 I. Vl.
 II. Vl.
 Va.
 Vc.
 Kb.

I. Vl.
 II. Vl.
 Va.
 Vc.
 Kb.

Fl.
Fg.
Hr.
Pk.

Piano

I
VI
II
Vla.
Vc.
Kb.

pizz.

pizz.

pizz.

pizz.

Kl.
Hr.

Piano

I
VI
II
Vla.
Vc.
Kb.

pp

pp

Ped. *arco*

arco

arco

arco

