

Antonín Dvořák

Cello Concerto in B Minor, Op. 104

Ant. Dvořák, Op. 104.

Allegro. M.M. ♩ = 116.

Flauto I.

Flauto II.

Oboi I.II.

Clarinetti I.II in A.

Fagotti.

Trombi I.II in E.

Trombo III in D.

Trombe I.II in E.

Trombone basso e Tuba.

Tympani.

Violoncello Solo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Fl. I, II.

Ob. *p* *cresc.*

Cl. *a 2.* *p* *cresc.*

Fag. *p* *cresc.*

Cor. I, II. *p* *cresc.*

Tymp. *pp* *cresc.*

pp *cresc.* *pp* *cresc.* *pp* *cresc.*

Fl. I. *ff*

Fl. II. *ff*

Ob. *ff* *a 2.*

Cl. *ff*

Fag. *ff*

Cor. *più f*

Tromb. B.

Tymp.

f *ff* *f* *f* *f*

Grandioso.

1

ff *f* *f* *f* *f*

ff *f* *ff* *f* *f*

Grandioso.

1

ff *ff* *ff* *ff* *ff* *fz* *fz* *fz* *fz* *fz*

Fl. I.

Fl. II.

Ob.

Cl.

Cor.

Trombone I, II.

Tromb. e Tuba.

mp dim. mp dim.

f mp dim. mp dim.

mp dim. mp dim.

f_s

f_s dim.

sp pizz. sp

sp sp arco dim. p

pizz. dim. sp sp dim. p

f_s f_s f_s f_s

f dim. p

arco

Fl. I, II.

Ob.

Cl.

Fag.

Cor. III.

mf

mf

mf

f dim.

p cresc.

f_s f_s p

SOLO

arco

f_s

arco

3 3 3 3 3 3 3 3

f_s cresc. mf f

ff dim. p f

cresc. mf f

2^o f

The first system of the musical score consists of five staves. The top two staves are for the piano, the middle two for the violin, and the bottom one for the cello. The piano part begins with a *mf* dynamic, followed by *f* and *ff*. The violin part starts with *f* and reaches *ff*. The cello part starts with *p* and reaches *ff*. A section marked '3' begins in the final measure of the system. The key signature is one sharp (F#).

A single bass staff line, likely a continuation of the cello part from the previous system, showing a few notes in the lower register.

The second system of the musical score consists of five staves. The top two staves are for the piano, the middle two for the violin, and the bottom one for the cello. The piano part features *cresc.* markings and reaches *ff*. The violin part also features *cresc.* markings and reaches *ff*. The cello part features *cresc.* markings and reaches *ff*. A section marked '3' begins in the final measure of the system. The key signature is one sharp (F#).

Fl. a 2.

Ob.

Cl.

Fag.

Cor III. *pp*

Viola Solo.

pizz.

sp

p

f

fz

ff

pesante

ff dim.

Detailed description: This is a page of a musical score for a symphony, likely by Antonín Dvořák. The score is arranged in systems. The first system includes woodwinds: Flute 2 (Fl. a 2.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor III. The second system features a Solo Violin (Viola Solo.) and a string section (Violins I, Violins II, Violas, Cellos, and Double Basses). The woodwinds and strings play rhythmic patterns, often with accents and dynamic markings like *p*, *f*, *fz*, and *ff*. The solo violin has a melodic line with various dynamics. The string section includes a *pesante* section with a *ff dim.* marking. The score is written in a key with two sharps (D major or F# minor) and a 4/4 time signature.

Fl. I. *p*

Ob. *p*

Cl. *p*

Fag.

Cor. I-II. *fz* *dim.*

Viole. Solo. *fz* *p* *cresc.* *f*

arco *pp* *poco cresc.* *fz* *mf*

4 Tempo I. M.M. ♩ = 116.

fz *fz* *fz* *fz* *fz* *fz*

fp rivo fz p spiccato fz fz

Tempo I. M.M. ♩ = 116.

arco *pp* *pp* *pp* *pp* *pp* *pp*

pp pizz. *fp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

Fl. I.

Ob.

Cl.

Fag.

Viola Solo.

f

p

f

p

f

cresc.

p

cresc.

p

cresc.

p

cresc.

Fl. I.

Fl. Pic. *cresc.*

Ob. *cresc.*

Cl.

Fag.

Cor. III.

Viola Solo.

cresc.

cresc.

mf

mf

f

cresc.

f

cresc.

f

f

mp

mp

mp

mp

f₃

f

ff

f₃

f₃

f₃

f₃

f₃

f₃

f₃

f₃

f₃

f₃

f₃

Fl. I.
Fl. piccolo
Ob.
Cl.
Fag.
I. SOLO.
f p f p f p

Cor.
Viola Solo.
ff
ff col 83 bassa ad libitum

5

Fl. I.
Ob. SOLO.
Cl.
Fag.
Cor.
Viola Solo.
ritard.
SOLO.
fp pp
fp
fp
ff-f dim. pp ritard. pp

pp pp pp pp pp pp

M. M. ♩ = 100.
in tempo

Fl.
Ob.
Cl.
Fag.
Viola Solo.

dolce e molto sostenuto
M. M. ♩ = 100.
in tempo

animato

Fl.
Ob.
Cl.
Fag.
Cor.
Viola Solo.

f animato

Viola Solo.

Tempo I. M.M. ♩ = 116.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Viole. Solo.

Tempo I. M.M. ♩ = 116.

pizz. *pp*

pizz. *pp*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

f

cresc. *mf*

cresc. *mf*

Fl. *dim.* *p dim.*

Ob. *dim.*

Cl. b. *dim.* *p dim.*

Fag. *dim.* *p dim.*

Cor. III. *dim.* *p dim.*

Viola Solo. *pp portamento*
mf leggiero e cantabile

p

a 2. *p*

pp dolce *fz con forza* *sfz* *fz* *fz* *f*

arco *pp* *pizz.* *p* *f* *arco* *f* *arco*

7

Fl. b

Ob. b

Cl. b

Fag. b

Cor.

Viole. Solo.

pizz.

arco

Fl. *a 2.*

Ob. *a 2.*

Cl. *a 2.*

Fag.

Cor.

Viole. Solo. *ff*

molto ritard.

Fl.

Ob.

Cl.

Fag.

Cor.

Trombe.

Trombone I. II.

Tromb. e Tuba.

Tymp.

Viole. Solo. *ff*

Grandioso.

in E. a 2.

molto ritard.

Grandioso.

Musical score system 1, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various dynamics such as *f*, *dim.*, *p*, and *pp*. The first staff has a *f* dynamic, followed by *dim.* and *p*. The second staff has *f* and *dim.*. The third staff has *dim.* and *fz*. The fourth staff has *dim.* and *p*. The fifth staff has *dim.* and *fz*.

Musical score system 2, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various dynamics such as *fz*, *f*, *dim.*, *p*, and *pp*. The first staff has *fz* and *f*. The second staff has *fz* and *pp*. The third staff has *fz* and *pp*. The fourth staff has *dim.* and *p*. The fifth staff has *f*, *dim.*, *p*, *dim.*, and *pp*. A *SOLO.* marking is present above the second staff in the final measure.

Musical score system 3, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various dynamics such as *dim.*, *fz*, *p*, and *pp*. The first staff has *dim.* and *fz*. The second staff has *dim.* and *fz*. The third staff has *dim.* and *fz*. The fourth staff has *dim.* and *fz*. The fifth staff has *dim.* and *fz*.

First system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. Dynamics include *pp* and *p*. The music features melodic lines with slurs and some rhythmic patterns.

Second system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. Dynamics include *ppp* and *pp*. The music features melodic lines with slurs and some rhythmic patterns. The word *dim.* is written below the fifth staff.

A single empty musical staff with a bass clef and a key signature of one sharp.

Third system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. Dynamics include *pp*, *ppp*, and *pizz.*. The music features melodic lines with slurs and some rhythmic patterns.

Fl. *p.* *mf* *cresc.*

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

Cl. *mf* *cresc.* *f*

Fag. *mf* *a 2.* *f*

Cor. *p* *mf* *f*

arco *pp* *f* *cresc.*

poco ritard. **10** *Molto sostenuto. m.m. ♩ = 100.*
in tempo

dim. *mf* *p*

dim. *f* *dim.* *f* *p*

Viola Solo.

poco ritard. **10** *Molto sostenuto. m.m. ♩ = 100.*
in tempo

mf *molto espressivo e sostenuto*

mf *p* *pp* *ppp*

Fl. *p* *pp*

Ob.

Cl.

Fag. *p* *f* *dim.* *pp* *ppp*

Viola Solo.

f *mp* *dim.* *pp*

f *dim.* *p sempre dim.* *ppp*

f *dim.* *p sempre dim.* *ppp*

f *dim.* *p sempre dim.* *ppp*

pizz. *p* *f* *dim.* *p* *sempre dim.* *ppp*

pp *Animato.*

SOLO. *p*

p dolce ed animato

Animato.

pp *pp* *pp* *pp*

Musical score for the first system, measures 1-5. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is B minor (two sharps: F# and C#). The time signature is 4/4. The first two staves (Violin I and Violin II) have dynamics markings: *dim.* (diminuendo) in measures 2 and 3, *pp* (pianissimo) in measure 4, and *p* (piano) in measure 5. The Viola and Cello/Double Bass staves have rests in measures 1-3 and then play a sustained chord in measure 4.

Musical score for the second system, measures 6-10. This system features a continuous sixteenth-note pattern in the Cello/Double Bass part. The other staves (Violin I, Violin II, and Viola) have rests.

Musical score for the third system, measures 11-15. The Violin I and Violin II parts play a sixteenth-note pattern. The Viola and Cello/Double Bass parts have rests.

Musical score for the fourth system, measures 16-20. The Violin I and Violin II parts play a sixteenth-note pattern. The Viola and Cello/Double Bass parts have rests. Dynamics markings include *p* (piano) at the start of measure 16 and *cresc.* (crescendo) in measures 17, 18, and 19.

Musical score for the fifth system, measures 21-25. This system features a continuous sixteenth-note pattern in the Cello/Double Bass part. The other staves (Violin I, Violin II, and Viola) have rests. Dynamics markings include *p* (piano) at the start of measure 21 and *cresc.* (crescendo) in measure 24.

Musical score for the sixth system, measures 26-30. The Violin I and Violin II parts play a sixteenth-note pattern. The Viola and Cello/Double Bass parts have rests. Dynamics markings include *pp* (pianissimo) at the start of measure 26 and *cresc.* (crescendo) in measures 27, 28, and 29.

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Viola Solo. *p cresc.*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

Fl. *fz*

Ob. *fz*

Cl. *fz*

Fag. *fz*

Cor. *fz*

Tym. *fz*

fz dim. *pp*

Viola Solo. *ff*

fz *p*

fz *p*

fz *pp*

fz *pp*

fz *pp*

fz *pp*

12

Ob.
Cl.
Fag.
Cor.
Vcl. Solo.
Sempre
Ossia *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

12

Fl.
Ob. a 2.
Cl.
Fag.
Cor.
Tr.
Tromb.
Timp.
Vcl. Solo.
Ossia *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

String quartet and woodwind parts. The woodwinds (flute, clarinet, bassoon) play a melodic line with slurs and accents. The strings provide harmonic support with sustained notes and some rhythmic patterns.

Piano accompaniment. The right hand features a complex, rhythmic pattern with many slurs and accents. The left hand provides a steady harmonic accompaniment with sustained notes.

String quartet and piano accompaniment. The strings play a melodic line with slurs and accents. The piano accompaniment continues with its complex rhythmic pattern. Dynamics include *f*, *molto espress. e sostenuto*, and *dim.*. The tempo marking is *M. M. 100.*

Flute (Fl.), Clarinet (Cl.), and Violin Solo (Vl. Solo) parts. The woodwinds play a melodic line with slurs and accents. The violin solo part is marked *pp* and *mf*. The timpani (Timp.) part is marked *Solo* and *p*. Dynamics include *pp*, *mf*, and *ppp*.

Piano accompaniment. The right hand features a complex, rhythmic pattern with many slurs and accents. The left hand provides a steady harmonic accompaniment with sustained notes. Dynamics include *pp* and *ppp*. The instruction *crese. poco a poco* is present.

Fl. animato **13** molto rit. In Tempo. M.M. ♩ = 118.

mf *p* *pp*

Ob. *mf* *p* *pp*

Cl. *mf* *pp*

Fag. *mf* *pp*

Cor. I. II.

Vel. Solo. *f* *dim.* *mp*

animato molto rit. In Tempo. M.M. ♩ = 118.

mf *p* *pp*

mf *pizz.* *pp*

mf *pizz.* *pp*

13

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Fag. *f* *p*

Vel. Solo.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Vcl. Solo.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Fl.

Ob.

Cl.

Fag.

Vcl. Solo.

pp

pp

pp

pp

mf

ppdolce

pp

dimin.

p

p

Fl. a 2.
Ob.
Cl.
Fag.
Cor.
Vcl. Solo.
pp, p, cresc., f, sf, f, cresc., f
con forza
pp, pizz., cresc., arco, f

Fl. 14
Ob.
Cl.
Fag.
Cor.
Vcl. Solo.
f, p, p, f, dim.

Cor.
Vcl. Solo.
f, f, pizz., pizz.
f, p

Fl. 1. *fp* *fp* *fp* *fp* *cresc.* *f*

Ob. *fp* *fp* *fp* *fp* *cresc.* *f*

Cl. *fp* *fp* *fp* *fp* *cresc.* *f*

Fag. *fp* *fp* *fp* *fp* *cresc.* *f*

Cor. *f* *f* *f* *f* *cresc.* *f*

Vi. Solo. *f* *f* *f* *f* *f* *f*

Viol. Solo. *f* *f* *f* *f* *f* *f*

Viol. *arco* *f*

Viola *arco* *f*

Fl. *f* *f* *f* *f* *f* *f*

Ob. *f* *f* *f* *f* *f* *f*

Cl. *f* *f* *f* *f* *f* *f*

Fag. *f* *f* *f* *f* *f* *f*

Cor. *f* *f* *f* *f* *f* *f*

Vi. Solo. *f* *f* *f* *f* *f* *f*

Viol. Solo. *f* *f* *f* *f* *f* *f*

Viol. *f* *f* *f* *f* *f* *f*

Viola *f* *f* *f* *f* *f* *f*

Violoncello *f* *f* *f* *f* *f* *f*

Basso *f* *f* *f* *f* *f* *f*

ritard.

Grandioso

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The first two staves are marked with a forte dynamic (*f*), and the third and fourth staves are marked with fortissimo (*ff*). The fifth staff has a fortissimo (*f*) dynamic. There are several accents and dynamic markings throughout the system, including a *ritard.* marking at the beginning and a *ff* marking at the end. The music features complex rhythmic patterns and melodic lines.

A single staff of music, likely a cello part, featuring a forte (*f*) dynamic followed by a fortissimo (*ff*) dynamic. The music is written in a key signature of two sharps and a 4/4 time signature. It includes several accents and dynamic markings, such as *f*, *ff*, and *f*.

ritard.

In tempo.
Grandioso

The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of two sharps and a 4/4 time signature. The first two staves are marked with a forte dynamic (*f*), and the third and fourth staves are marked with fortissimo (*ff*). The fifth staff has a fortissimo (*f*) dynamic. There are several accents and dynamic markings throughout the system, including a *ritard.* marking at the beginning and a *ff* marking at the end. The music features complex rhythmic patterns and melodic lines.

ff grandioso

1. *p*

1. *p*

ff col 8^a ad libitum

f f f f f f f f

fpp

pizz. p

cresc.

sp

pizz. p

cresc.

cresc.

15 *p*

Più mosso. M.M. ♩ = 132.

Fl.
 Ob.
 Cl.
 Fag. *sp*
 Cor. III. *sp*
 Viole. Solo.
 ossia
 mf
 mf
 mf
 mp
 ff
 fp spiccato

Più mosso. M.M. ♩ = 132.

mf
 f
 f
 f
 pizz.
 mp pizz.
 pizz.
 pizz.
 pizz.
 f
 f
 p
 arco
 arco

Fl.
 Ob.
 Cl.
 Fag. *p*
 Cor. III. *sp*
 Viole. Solo.
 ossia
 p
 f
 ff
 ff
 arco

Tromb.
Tromb. e Tuba.
Viol. Solo.
ossia

molto ritard. Tempo I. M.M. ♩ = 116.
a 2.
tr grandioso tr

molto ritard. Tempo I. M.M. ♩ = 116.
grandioso

The image displays a page of musical notation for a Cello Concerto in B Minor, page 145. The score is organized into three systems, each containing four staves. The first system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system continues with Violin I, Violin II, Viola, and Cello/Double Bass. The third system also features Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in B minor and 2/4 time. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from forte (f) to fortissimo (ff). Performance markings include accents and hairpins. The score includes various musical notations such as stems, beams, and slurs.

II.

Adagio ma non troppo. M.M. ♩ = 108.

Flauti I. II.

Oboi I. II.

Clarineti I. II. in A.

Fagotti I. II.

Corni I. II. in D.

Corno III in D.

Trombe I. II. in E.

Tromboni I. II.

Trombone basso e Tuba.

Tympani.

Violoncello Solo.

p *f* *pp* *p dolce*

Adagio ma non troppo. M.M. ♩ = 108.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

pp *pp*

1 Solo I.

Cl. *p* *pp*

Cor. III. *fp* *pp*

Tromb. *fp* *pp*

Trombe Tuba. *pp*

Viola Solo. *cresc.* *fp* *p*

1

Cl. *dim.* *p* *p* *dim.* *fz*

Fag. *p* *fz*

Cor. III. *p*

Tromb. *p*

Trombe Tuba. *p* *fz*

Viola Solo. *fz* *f* *p* *dim.* *pp* *fz* *f*

pp *pp* *fz* *fz* *fz* *fz* *cresc.*

Fl. poco accel. a 2. Tempo I.

Fl. *poco accel.* *a 2.* *Tempo I.*

Cl. *p* *dim.* *pp*

Fag. *f* *dim.* *pp*

Viole. Solo. *f* *dim.* *pp*

poco accel. Tempo I.

poco accel. *Tempo I.*

f *p* *dim.* *ppp*

f *p* *pizz.* *dim.* *pp*

f *p* *ppizz.* *dim.* *pp*

arco *dim.*

rit. Tempo I.

rit. *Tempo I.*

pp *ff* *a 2.* *ff*

ppp *f* *ff*

in E. *ff*

in C. *ff*

rit. Tempo I.

rit. *Tempo I.*

ppp *ff*

ppp *arco* *ff*

Fl.

Ob.

Cl. a 2.

Fag.

pp

Cor. I, II.

Viole. Solo.

molto espressivo

pp *leggiero*

pp

pp pizz.

pp pizz.

pp

Fl.

Ob.

Cl.

Fag.

Cor. I, II.

Viole. Solo.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

3

Fl. 1. *p*

Ob. *p*

Cl. a 2. *p*

Fag. *p*

Cor. LH. *pp*

Viole. Solo. *p* *dim.*

pp

*pp*_{pizz.}

pp

3

Fl.

Ob.

Cl.

Fag.

Cor. LH.

Viole. Solo. *pp* *p*

pp

Un poco più animato.

Fl.

Ob.

Cl.

Fag.

Cor. I-II.

Tromb.

Vello Solo

f *f* *f* *p*

Un poco più animato.

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

poco a poco ritard.

Fl.

Ob.

Cl.

Fag.

Tromb.

Vello Solo

f *p* *f* *p*

mf *p* *pp*

f *pp* *pp*

molto appassionato *dim.* *p* poco a poco ritard. *pp*

4 Fl. *Meno. Tempo I.*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. I. II. in E.

Trombe in E.

Tromb. *f*

Vello Solo

Meno. Tempo I.

ff

ff

ff arco

ff arco

f

fp

dim.

ten.

ten.

ten.

ten.

ten.

pizz.

pp

pp

Fl.

Ob.

Cl.

Fag.

Vello Solo

ten.

ten.

Fl. 1. *p* *dim.* *dim.* *p*

Ob. *mf* *dim.* *p*

Cl. *mf* *dim.* *p*

Fag. *mf* *p* *dim.* *p* *1.* *p semplice*

Cor. I.H. *mf* *dim.* *p* *in F.*

Vello Solo. *mf* *dim.* *p* *dim.* *p*

pp *arco* *pp* *pizz.* *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Vello Solo. *dolce*

pp *arco* *pp* *pizz.* *pp*

Fl. *Un poco più*

Ob.

C1.

Fag. *cresc.*

Cor. I, II. in F. *p*

Tromb. *p*

Vello Solo *cresc.* *f*

Un poco più

animato

Fl. *p*

Ob. *p*

C1. *p*

Fag. *p*

Cor. I, II. *p*

Tromb. *p*

Vello Solo *f* *fz* *mf* *fz* *f* *molto appassionato*

animato *f* *fz* *mf* *fz* *f* *molto appassionato*

dim. *dim.* *mf pizz.* *mf*

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Fag. *dim.*

Cor. III.

Tymp.

Vello Solo

dim. *p* *dim.* *pp*

in C. *p*

pp

6 *Meno. Tempo I.*

Fl. *rit.*

Cl. *dim.*

Fag. *dim.*

Cor.

Tymp.

Vello Solo.

pp *dim.* *dim.* *dim.*

rit. **6** *Meno. Tempo I.*

pp *pizz.* *arco* *pizz.* *arco*

pp *pizz.* *arco* *pizz.* *arco*

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

Viol.

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

f *dim.* *p* *dim.*

Fl.

Cl.

Cor. *pp*

Tymp. *dim.* *pp*

Vello Solo *p* *pizz.* *quasi Cadenza* *pp*

Fl. *tr.*

Fag. *f* *fp*

Vello Solo *f* *pizz.* *f* *pizz.* *pizz.*

poco a poco string.

Musical score for the first system, including Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), and Tympani (Tymp.). The Vello Solo part is also present. Dynamics include *mf*, *dim.*, *f*, and *ppp*. The string part includes the instruction "poco a poco string." and dynamic markings *p* and *f*. A "poco a poco rit." marking is at the end of the system.

7
Tempo I.

Musical score for the second system, starting at measure 7. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), and Tympani (Tymp.). The Vello Solo part continues. Dynamics include *p*, *pp*, and *ppp*. The string part features a complex rhythmic pattern with *ppp* dynamics. A "7 *ppp*" marking is at the bottom of the system.

Fl. (Flute)

Ob. (Oboe)

Cl. (Clarinet)

Fag. (Bassoon)

Cor. (Coronet)

Tymp. (Tympani)

Vello Solo. (Violoncello Solo)

lungu

fz *ffz* *pp* *cresc.* *f*

cresc. *mf* *mf* *cresc.* *f*

cresc. *mf*

fz *tr* *dim.* *f mf*

Fl. I. SOLO

Ob.

Cl.

Fag.

Cor. III

Tymp.

Vello Solo

lungu

p *pp* *pp* *fz* *dim.* *pp*

dim. *p* *pp* *p* *f*

p *pp* *p* *pp* *pp* *pp* *pp* *pp* *pp*

pizz. *pp* *pp* *pp* *pp* *pp*

pp

Fl. Ob. Cl. Fag. Cor. Tromb. f. Vello Solo.

pp dolce ppp

dim. ppp

pp

Fl. Ob. Cl. Fag. Tromb. Vello Solo. Flag.

rit. a tempo I. p pp a 2 morendo pp

p = fz dim. pp

pp = fz dim. pp

tranquillo dim. pp p = fz dim. dim. p morendo pp

rit. a tempo dim. morendo ppp

p arco fz pp morendo ppp

p arco fz pp morendo ppp

p arco fz pp morendo ppp

p = fz pp morendo ppp

III.

Finale.

Allegro moderato. M. M. ♩ = 104.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corno I. II. in E.

Corno III. in E.

Trombe in E.

Tromboni I. II.

Trombone basso e Tuba.

Triangolo e Tympani H-Fis.

Violoncello Solo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Fl.
Ob.
Cl.
Fag.

Cor. I, II.
Tymp.

p *fz cresc.* *ff*
p *fz cresc.* *ff*
p *fz cresc.* *ff*
p *cresc.* *ff con forzu*

Fl.
Ob.
Cl.
Fag.

Cor. I
Triang.

ff *p*
ff
ff
ff

Vel. Solo.

ffrisoluto
ff *fz* *fz*
ff *fz* *fz*
ff *fz* *fz* *pizz.* *pp*

Ob.
Cl.
Fag.
Trombe
Tromboni
Tr. Bass e Tuba
Triang. e Tymp.

F1.
Ob.
Fag.
Trombe
Tromboni
Tr. Bass e Tuba
Triang. e Tymp.

Fl. *fp*

Ob. *fp*

Fac.

Viol. Solo. *fz*

Fl. *p*

Ob. *p*

Cl.

Fac.

Cor. *p*

Viol. Solo. *fz* con 8^{va} bassu ad lib. *fz* *ff*

pizz. *pp marcato* 12. *cresc.*

pp 12. *cresc.*

pp 12. *cresc.*

pp *cresc.* arco

Fl.
Ob.
Cl.
Fag.
Cur.
Vol. Solo.
arco
senza
tr
ff

Fl.
Ob.
Cl.
Trombe
Tromboni
Tr. Bass e Tuba
Triang. e Tymp.

Vol. Solo.
tr
ff
pp
ff
pp
ff

2

Fl.
Ob.
Cl.
Fag.
Cor.
Trombe
Tromboni
Tr. Basso/Tuba
Triang. e Tympani

ff
f

2

Fl.
Ob.
Cl.
Fag.
Trombe
Tromboni
Tr. Basso/Tuba
Tymp.

f
ff

FL. 3

Ob. *f*

Cl. *f*

Fag.

Cor.

Trombe *ff*

Tromboni *f*

Tr. Bass. e. Tuba

pp

Vel. Solo

f *ff* *f* *pp*

f *f* *f* *p* *pp* *pizz.*

pp

Fl. I.

Ob. *p* *fz* *p* *fz* *mf*

Cl. *p* *fz* *p* *fz*

Fag. *p* *fz* *p* *fz*

Vel. Solo *ffz* *ffz* *fz* *ffz* *mf dolce*

mp *mp* *mp* *pizz.* *mp* *arco* *mp*

Fl. string.

Ob. Solo. *p*

Cl. *dim.*

Fag. *dim.*

p

Vcl. Solo *dimin.* *p*

string.

dim. *pp*

dim. *pp*

dim. arco *pp*

dim. *pp*

Fl. *molto rit.* **4** Poco meno mosso. M. M. ♩ = 92.

Ob. *3*

Cl. *6* *6* *dim.* *ppressivo e cantabile* *p*

Fag. *6* *6* *dim.* *p*

Vcl. Solo *f* *p* *dolce* *p*

molto rit. **4** Poco meno mosso. M. M. ♩ = 92.

pp pizz.

pp pizz.

pp

Fl. rit.

Ob.

Cl. *p* *pp*

Fag.

Cor.

Vel. Solo *pp*

rit.

Fl. in tempo

Ob.

Cl. *p* *pp* *f* *p*

Fag. *pp*

Cor. *pp* *pp* *p*

Vel. Solo *mf*

in tempo

rit. 5 in tempo

in tempo

Poco a poco accel.

This system contains six staves of music. The top two staves are for the Violin I and Violin II parts, with dynamics ranging from *mf* to *f*. The next two staves are for the Viola and Cello parts, with dynamics including *p* and *mf*. The bottom two staves are for the Double Bass and Piano parts, with dynamics including *pp* and *p*. The music features various rhythmic patterns, including triplets and quintuplets, and is marked with *Poco a poco accel.* and *f*.

Tempo I. ♩ = 104.

This system contains three staves of music. The top two staves are for the Violin I and Violin II parts, with dynamics including *pp* and *p*. The bottom staff is for the Cello part, with dynamics including *p*. The music is marked with *Tempo I. ♩ = 104.*

Tempo I. ♩ = 104.

This system contains four staves of music. The top two staves are for the Violin I and Violin II parts, with dynamics including *pp* and *p*. The bottom two staves are for the Cello and Double Bass parts, with dynamics including *pp arco* and *pp*. The music is marked with *Tempo I. ♩ = 104.*

The first system of the musical score consists of two systems of staves. The upper system includes a vocal line and three piano staves. The vocal line begins with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *pp*. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass staff. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with a dynamic of *f*. The lower system includes a grand staff for piano and a bass staff. The piano part continues with a melodic line in the right hand and a bass line in the left hand, marked with dynamics of *p* and *f*.

The second system of the musical score consists of two systems of staves. The upper system includes a vocal line and three piano staves. The vocal line begins with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *f*. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass staff. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with a dynamic of *f*. The lower system includes a grand staff for piano and a bass staff. The piano part continues with a melodic line in the right hand and a bass line in the left hand, marked with dynamics of *p* and *f*.

The third system of the musical score consists of two systems of staves. The upper system includes a vocal line and three piano staves. The vocal line begins with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *f*. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass staff. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with a dynamic of *ff*. The lower system includes a grand staff for piano and a bass staff. The piano part continues with a melodic line in the right hand and a bass line in the left hand, marked with dynamics of *f* and *tr*.

The fourth system of the musical score consists of two systems of staves. The upper system includes a vocal line and three piano staves. The vocal line begins with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *p*. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass staff. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with a dynamic of *p*. The lower system includes a grand staff for piano and a bass staff. The piano part continues with a melodic line in the right hand and a bass line in the left hand, marked with dynamics of *p* and *f*.

Fl.
Ob.
Cl.
Fag.
Cor.
Vello Solo.

p, *p*, *f*, *fp*, *fp*, *pp*
f₃ I., *f₃*, *f₃*
f₃, *tr*, *tr*, *mp*, *mp*, *p pizz.*

rit. a 2. in tempo

ff, *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*, *f*, *f*

rit. in tempo

ff, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*
ff, *ff*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*
ff, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*
arco, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*, *f₃*
arco, trem., trem.
6 ff

Musical score for strings and woodwinds, measures 1-10. The score is in G major and 4/4 time. It features a complex texture with multiple layers of sound. The woodwinds (flute, oboe, clarinet, bassoon) and strings (violin I, violin II, viola, cello, double bass) are all playing. Dynamics range from *ff* (fortissimo) to *f* (forte). A first ending bracket is present at the end of the section, marked with a '7'.

Musical score for strings and woodwinds, measures 11-20. The texture continues with intricate patterns in the woodwinds and strings. Dynamics include *f*, *ff*, and *fz* (forzando). The first ending bracket is still visible, indicating the continuation of the previous section.

Musical score for woodwinds (Flute, Oboe, Clarinet, Bassoon), measures 21-30. The woodwinds have a melodic line starting with a first ending bracket. Dynamics include *mp* (mezzo-piano). The flute part is marked with a first ending bracket and a '7'.

Musical score for strings, measures 31-40. The strings play a melodic line with various dynamics including *f appassionato*, *mp*, *dim.* (diminuendo), *pp* (pianissimo), and *fp* (fortissimo). The texture is rich and expressive.

Ob.

molto ritard.

Cl.

p

pp

Tromb.

pp

Viol. Solo.

pp

molto ritard.

pp

pp

pp pizz.

pp pizz.

pp

Fl.

in tempo

Fl. picc.

ff

ff

ff

Ob.

pp

ff

ff

ff

Tr.

p

in tempo

pizz.

pp pizz.

pp pizz.

pp

This musical score is divided into two systems. The first system consists of four staves for the violin and two for the piano. The violin part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of trills (tr) and triplets (3) in the right hand, while the left hand plays a steady eighth-note accompaniment. The piano part is in bass clef, with the right hand playing chords and the left hand playing a rhythmic eighth-note pattern. The second system continues the violin part with more complex sixteenth-note passages and trills, while the piano part continues with arpeggiated chords and eighth-note accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo). The score concludes with a final cadence in the piano part.

8
ff
ff
ff
ff
ff
dim.
dim.
fp
dim.
ff
dim.
p

f
f
f
f
f
dim.
dim.
dim.
dim.
dim.
p
p
p
p
ff
dim.
p
dim.
pp

ff
ff
ff
ff
ff
dim.
dim.
dim.
dim.
dim.
fp
fp
pp
pp
pp
mf
p
p
pp

Fl. *ritard. poco a poco* Andante. rit. **9** Moderato. ♩ = 84.

Ob. *p* *pp*

Cl.

Fag. *p*

Vel. Solo. *p* *dolce*

ritard. poco a poco Andante. rit. Moderato. ♩ = 84.

pp *dim.* *ppp*

pp *dim.* *ppp*

pp *dim.* *ppp*

pp *dim.* *ppp*

9

ten. ten. ten. ten.

pizz. *p*

Ob. string. - - - - - a - - - - - ritard. molto Tempo I. ♩ = 104.

Cl.

Fag.

Cor.

Timp.

Vcl. Solo

string. - - - - - ritard. molto Tempo I. ♩ = 104.

sul G
espressivo

pp

pp pizz.

p

Fl. rit. 10 *mo Solo*

Ob.

Cl.

Fag.

Cor. III.

Vcl. Solo

p

spicato

fp

rit. in tempo. ♩ = 104.

pp

pp

pp

pp

10 *pp*

11 *Meno mosso.* ♩ = 84.

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Vcl. Solo *mf* *p* *mf* *p*

Meno mosso. ♩ = 84.

pp *pp* *pp*

pizz. *pizz.*

11pp

string. *p cresc.* *p cresc.*

mf *cresc.* *cresc.*

a tempo. ♩ = 104.

Fl.

Ob.

Cl.

Fag.

Cor.

Vol. Solo *tr tr tr tr tr tr*
ff molto espressivo

Viol. Solo.
p tranquillo e molto espressivo

This system contains the first six staves of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon, and Cor Anglais) play sustained chords. The strings play a rhythmic accompaniment. The Violin Solo part features a melodic line with trills and triplets, while the Viola Solo part has a more active, rhythmic accompaniment. Dynamics include *p* and *ff*.

poco marcato

This system continues the musical score. The woodwinds and strings maintain their accompaniment. The Violin Solo part continues with its melodic line, and the Viola Solo part has a more active, rhythmic accompaniment. Dynamics include *p* and *poco marcato*.

Fig. string. molto ritard. a tempo

Ob.

Cl.

Fag.

Cor.

Viol. Solo

string. ff molto ritard. a tempo

mf

12 a 2. *f*

f *f* *f*

Cl. Fig. Cor. Viol. Solo *f* *ff*

cresc. *veresc.* *cresc.* *f* *p* *pizz.* *pizz.* *p*

Fl. I.
Ob.
Cl.
Fag.
Cor.

Musical score for woodwinds and strings, measures 1-5. The Flute I part begins with a first ending bracket. The Oboe part has a dynamic marking of *mp*. The Clarinet part has a dynamic marking of *mp*. The Bassoon part has a dynamic marking of *fz*. The Horn part has a dynamic marking of *fz*. The strings are marked *arco* and *p*.

Vcl. Solo.

Musical score for Violin Solo and strings, measures 6-10. The Violin Solo part is marked *fp* *spiccato*. The strings are marked *arco* and *p*.

Fl.
Ob.
Cl.
Fag.
Cor.

Musical score for woodwinds and strings, measures 11-15. The Flute part has a dynamic marking of *fz*. The Oboe part has a dynamic marking of *fz*. The Clarinet part has a dynamic marking of *fz*. The Bassoon part has a dynamic marking of *fz*. The Horn part has a dynamic marking of *fz*. The strings are marked *arco* and *p*.

cresc.
ff
fz
fz
fz
fz

Musical score for strings and woodwinds, measures 16-20. The strings are marked *cresc.* and *ff*. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) are marked *fz*. The strings are marked *arco* and *p*.

13 Cor. I. II. poco ritard. in tempo

Cor. III.
Trombe
Tromb. I. II.
Tromb. III e Tuba
Tymp.

f *risoluto* poco ritard. in tempo *ff*

mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*

13 Fl. a 2 Meno mosso. ♩ = 84.

Ob.
Cl.
Cor. I. II.
Cor. III.
Trombe
Tromb. I. II.
Tromb. III e Tuba
Tymp.

dim. *f* *mp* Meno mosso. ♩ = 84.

p
p
p
p

poco a poco ritard.

14 Andante. ♩ = 76.

Fl. *pp*

Ob. *p* *dim.*

Cl.

Trombe *pp* Solo con sordini *pp*

pp *dim.* *pp*

poco a poco ritard.

Andante. ♩ = 76.

pp *dim.* *ppp*

pp *dim.* *ppp*

pp *dim.* *ppp*

pp *dim.* *ppp*

pp *dim.* *ppp*

pp *dim.* *ppp*

pp *dim.* *ppp*

14 *ppp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Cor. *ppp*

Trombe *ppp*

ppp

pp

pp

pp

pizz.

Fl. I. I. *fz* *dim.* *fz* *a 2.*

Ob. *fz* *dim.* *fp*

Cl. *fz* *p* *dim.* *fp* *a 2.* *dim.*

Fag. *fz* *p* *fz* *1.*

Cor. *fz* *pp* *fp* *p*

Solo *fz* *dim.* *fz* *Tutti. pizz.* *mp*

fpp *fz* *pizz.* *mp*

fz *pizz.* *mp*

fz *pizz.* *mp*

fz *mp*

Fl.

Ob.

Cl.

Fag.

Cor. I. II.

Cor. III. Solo *pp*

Tromb. I. II. *p con sordino* *dim.* *ppp*

Tromb. III e Tuba *ppp*

Tymp. *ppp* *3* *3* *3* *3*

pp

arco con sordini *pp*

ppp arco con sordini

ppp arco con sordini

ppp arco con sordini

pp arco con sordini

pp arco *ppp*

rit. rit.

15 Andante maestoso.

molto

p molto cresc. ff

rit. e molto cresc.

rit. rit.

Andante maestoso.

molto

rit.

morendo

pp ff

accelerando

Allegro vivo. ♩ = 132.

The first system of the musical score consists of five staves. The top two staves are for the piano, with a dynamic marking of *ff*. The bottom three staves are for the strings, with a dynamic marking of *ff*. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Allegro vivo' with a quarter note equal to 132 beats per minute. The first staff contains a complex rhythmic pattern of sixteenth and thirty-second notes. The second staff has a similar pattern. The third and fourth staves feature a steady eighth-note accompaniment. The fifth staff has a more melodic line with some rests.

The second system of the musical score consists of five staves. The top two staves are for the piano, with a dynamic marking of *ff*. The bottom three staves are for the strings, with a dynamic marking of *ff*. The music continues in the same key and time signature. The piano part features more complex rhythmic patterns, including some triplets. The string accompaniment remains steady, with some melodic variations in the lower staves.

A single musical staff, likely a vocal line, which is mostly empty, indicating that the vocal part is not present in this section of the score.

accelerando

Allegro vivo. ♩ = 132.

The third system of the musical score consists of five staves. The top two staves are for the piano, with a dynamic marking of *ff*. The bottom three staves are for the strings, with a dynamic marking of *ff*. The music continues in the same key and time signature. The piano part features prominent triplets in the right hand. The string accompaniment remains steady, with some melodic variations in the lower staves.