

21560



GRAND SEPTUOR

pour le Pianoforte

Violon. Alto. Clarinette. Cor. Violoncelle et Contrebasse

(Les parties de Clarinette & Cor peuvent se remplacer par celles d'un 2^e Violon et d'un second Alto.)

COMPOSÉ

pour la Société Philharmonique de Londres

PAR

J. MOSCHELES.

Propriété des Editeurs
Enregistré aux Archives de l'Union.

Opus 33.

*avec Accord. Piano 20 Fr.
sans Accord. 12 Sols 20 Fr.*

*Cet Œuvre se trouve aussi arrangé par l'auteur pour
le Piano à quatre Mains*

à

*Leipzig, chez Fr. Kistner.
Moscou, chez G. L. Scherhold.*

Bonn, chez M. Schöninger.

Londres, chez J. B. Curwen & Co.

1874
1878



PIANOFORTE.

I. Moscheles Op. 88.

ALLEGRO CON SPIRITO.

M. M. ♩ = 160.

SEPTETTO.

Tutti *Viol.* *Alto.* *Cello.* *ff* *sf* *sf* *p*

Solo. *ff risoluto.* *Tutti.* *ff* *sf* *sf* *p*

Cello. *ff* *p* *p*

loco. *f* *f*

Tutti. *Solo.* *ff* *sf* *sf* *p* *cres*

PIANOFORTE.

8:..... loco.

f *f* *p*

cen - do.

f *f* *f* *ff* *sp* *p*

8:.....

sempre p

8:.....

5 1 *crex.*

8:..... loco.

ff *ff* *f* *p* *Vol.*

PIANOFORTE.

Alto.
Cello.

f *p* *f* *p*

tr *f* *p*

Viol.

f *p* *f* *p*

f *p* *f* *p*

ri - te - nu - to.

Clav.

Alto.
Cello.

pp *p* *p*

FOCO PIÙ MODERATO.

Solo.

Clav.

Alto.
Cello.

p *p* *p* *p*

Solo.

Viol.

Clav.

p *p* *p* *p*

ritenuto.

Basso.

calando.

Solo. *Tempo 1^o*

cantabile.

f *p*

PIANOFORTE.

languido.

p *ca - lan - dimin.*

8... loco. in Tempo.

p *do.*

Ped. *Ped.* *Ped.*

f *p* *cres - cen - do.* *ff* *p dolce.*

f *f* *f* *f*

Viol. *Basso*

Viol. *p* *cres - cen - do.* *ff* *cres.*

f *cres.* *f* *p* *f* *p*

loco. *8* *loco.* *p* *pp* *ca -*

pp

5 4 3 2 1 4 3 2 1 2 3 4 5 3 2 1 2
2 1 3 2

PIANOFORTE.

lan - do.

animato.

P.

f

ff

cres - cen - do.

1070 1076

PIANOFORTE.

f *ms.* *cres* - *cen* - *do.* *f*

Basso.

f *f* *f* *f*

f *p* *f* *p*

8 *loco.*

Clar. *doce.* *p* *p* *p* *p*

Solo.

Clar. *p*

Viol. Cello. *p*

p *cres* - *cen* - *do.* *f* *p*

Basso.

Clar. *p*

PIANOFORTE.

p *Pfte.* *cres.* *cen - do.* *ff* *p* *Clar.*

Basso.

pp *ff* *Clar.* *Pfte.*

Cello. *Cor.* *Basso.*

Tutti. *ff* *ff* *Viol.* *Cello.* *Pfte.* *p* *cres.*

Basso.

CON SMANIA. *cres.* *f* *risoluto.* *f*

f *f* *f*

PIANOFORTE.

9

p *f* *sf*

sf

sf *p* *f*

loco.

p *f*

sempre più forte.

ff *ff*

POCO MODERATO.

Viol. *p*

Alto. *sotto voce.* *p* *deces.*

Cello.

Basso.

Viol. *p* *cres.*

Basso. *p*

Tempo 1^o

Viol. *p* *cres.* *f* *p*

Basso. *p*

Ped.

Viol. *pp* *cres.* - - - do. *p*

Basso. *pp* *cres.* *f* *p*

Viol. *pp* *cres.* *f* *p*

Basso. *pp* *cres.* *f* *p*

Ped.

Viol. *cres.* - - - do. *p*

Basso. *cres.* *f* *p*

Viol. *cres.* *f* *p*

Basso. *cres.* *f* *p*

PIANOFORTE.

The musical score is arranged in seven systems. The first system shows the piano part with dynamics *pp*, *cres*, *cen*, and *do.*. The second system continues with *pp*, *cres*, *cen*, and *do.*. The third system introduces *sf* and *p*. The fourth system features *sf* and *p*. The fifth system has *p*. The sixth system includes *poco a poco* and *poco cres*. The seventh system shows the violin/alto part with *cen*, *do.*, *loco.*, and *ff*. The piano part in the seventh system has *ff*.

PIANOFORTE.

Clar. *cres. - cen*

do.

f *f* *f* *p* *p*

5 8

8 *loco.*

p *cres.* *f*

Viol. *p*

Viol. *p*

Alto. Cello. *f*

Viol. *p*

7 2

1070 - 1076

Detailed description: This page of a musical score for piano forte features six systems of music. The first system includes a Clarinet part with dynamics *cres.* and *cen*. The second system includes a vocal line with a 'do.' note and piano dynamics *f* and *p*. The third and fourth systems show complex piano textures with fingerings 5 and 8, and dynamics *p*, *cres.*, and *f*. The fifth system features a Violin part with dynamics *p*. The sixth system includes parts for Alto, Cello, and Violin, with dynamics *f* and *p*. The page number 1070-1076 is printed at the bottom.

PIANOFORTE.

Clar. *tr* *f* *tr* *f* *p* *appassionato.*

p *p* *poco ri - te -*

cantabile. *nu - to.*

ten. *p* *ri - te - nu - to.* *Cor.* *Clar.* *p* *ca - lan -*

Tempo 1^o *p* *pp*

do. *Ped.* *Ped.* *Ped.* *Ped.* *p cres - cen - do.*

f *p dolce.* *Viol.* *cres - cen - do.* *sf* *p* *cres.*

Basso. *p*

PIANOFORTE.

8

3 2 2 3 3 5 1 5 4 2 1 1 5 3 1 2 5 3

2 1 2 4 3 4

cres - cen - do.

8

loco.

f *p*

cres *cres* *do.* *f* *p* *cres*

cen *do.* *ff* *loco.* *ten.* *mf* *f > p*

Tempo 1^o *ritenuto.* *pp* *ff* *f > p* *dimin.* *p* *cres.*

Viol. 2

Basso

cen *do.* *f* *p* *cres.* *cres* *do.* *ff* *p* *loco.* *Clar.* *dolce.* *poco* *ri - te*

8

Viol. *loco.* *Clar.*

Basso

PIANOFORTE.

First system of the musical score. It features a vocal line in the upper staff with the lyrics "nu - to." and a piano accompaniment in the lower staff. The piano part begins with a fortissimo (*ff*) dynamic and is marked *Tempo 1^o*. The key signature has two flats and the time signature is 2/4.

Second system of the musical score. It features a violin part in the upper staff and a bass part in the lower staff. Both parts are marked *f* (forte). The music consists of continuous eighth-note patterns.

Third system of the musical score. It features a piano part in the lower staff and a violin part in the upper staff. The piano part is marked *f* and includes dynamic markings *ff* and *sf*. The violin part is marked *ten. Tutti.* and *Pfte.*. The system concludes with a *ff* marking.

Fourth system of the musical score, showing the piano part. It contains complex rhythmic patterns with many sixteenth notes. There are several *mf* (mezzo-forte) markings throughout the system.

Fifth system of the musical score, showing the piano part. It continues the complex rhythmic patterns from the previous system. It includes *f* (forte) and *mf* (mezzo-forte) markings.

Sixth system of the musical score, showing the piano part. It features intricate sixteenth-note passages with dynamic markings including *loco.*, *ff*, and *ff*. There are also numerical markings such as "1 3" and "2 3 1" above the notes, and "3" and "2 1 4" below the notes.

(♩ = 68)

SCUERZO.

PRESTO.

The musical score is written for Piano and Orchestra. It begins with a piano part in 2/4 time, marked 'PRESTO'. The tempo is indicated as 68 beats per minute. The piano part features a series of sixteenth-note patterns and chords, with dynamics ranging from *p* to *sf*. The orchestra part includes Violin, Clarinet, Cor Anglais, and Cello. The score includes several first endings marked with '8' and a 'loco.' section. Dynamics include *pp*, *p*, *sf*, *f*, *ppp*, and *ff*. The piano part includes the lyrics 'cen - do' and 'do'.

PIANOFORTE.

The musical score is arranged in six systems. The first system includes staves for Violin (Viol.) and Clarinet (Clar.) in the upper voice, and Piano (Pianoforte) in the lower voice. The piano part begins with a *pp* dynamic and includes a first ending marked with a bracket and the number 8. The second system continues the piano part with *sf* dynamics. The third system introduces the vocal line with the lyrics "cres - cen - do" and includes a first ending marked with a bracket and the number 8. The fourth system features the Clarinet (Clar.) and Cor Anglais (Cor.) in the upper voice, and Piano in the lower voice, with dynamics *p* and *f*. The fifth system continues the piano part with *f* and *p* dynamics and includes a first ending marked with a bracket and the number 8. The sixth system features the vocal line with *ff* and *f* dynamics, and includes staves for Violin (Viol.), Clarinet (Clar.), and Alto Saxophone (Alto Sax.) in the upper voice, and Piano in the lower voice.

Viol. *p*
Viola *p*
Cello *p*

ff *ff* *p*

p *sf* *sf* *sf* *p* *sf* *p*

loco. *loco.* *loco.* *loco.*

sf *p* *sf* *p* *sf* *p*

sf *sf* *sf* *sf* *ff* *p*

Viol. *p*
Cello *p*
Viol. *p*
Cello *p*
Viol. *p*
Clar. *p*

PIANOFORTE.

do. cres - cen - do.

do. cres.

do. loco.

do. loco.

do. loco.

Vol.

Basso.

Vol.

Basso.

pp

UN POCO PIÙ MODERATO.

Alto. Cello.

p

pp

pp

poco ri - tar - dan -

Solto.
Tempo 1^o
 - do
 Ped. Ped. Ped. Ped. Ped. Ped.

Tempo 1^o
 Ped. poco ral - ten - tan - do.
 Ped. Ped. Ped. Ped. Ped.
 Clar. Cor. Basso.

Viol. Cello.
 poco ri - tan - dan - do.
 f.

Solto.
Tempo 1^o
 do.
 Ped. Ped. Ped. Ped. Ped. Ped.
 p

pp
 sempre p
 Alto. Cello.

pp

PIANOFORTE.

Tempo 1^o DEL PRESTO. Cor.

First system of the musical score. The piano part is in the lower register with a dynamic marking of *mf*. The Clarinet part (Cor.) is in the upper register. The key signature has one sharp (F#) and the time signature is 2/4.

Second system of the musical score. The piano part features a *cres.* (crescendo) marking. The Clarinet part continues with various articulations. Dynamic markings include *mf* and *p*.

Third system of the musical score. The piano part includes a *do.* (do) marking and a *dimin.* (diminuendo) marking. The Violin part (Viol.) enters with a *sempre p* (piano) marking. Dynamic markings include *mf* and *ff*.

Fourth system of the musical score. The piano part continues with a *ff* (fortissimo) dynamic. The Violin part (Viol.) and Clarinet part (Clar.) are also present. Dynamic markings include *p* and *sf*.

Fifth system of the musical score. The piano part features a *pp* (pianissimo) dynamic. The Violin part (Viol.) and Clarinet part (Clar.) are also present. Dynamic markings include *p*, *pp*, and *ppp*.

Sixth system of the musical score. The piano part features a *sempre pp* (pianissimo) marking. The Clarinet part (Clar.) is also present. Dynamic markings include *pp* and *ff*.

$\text{♩} = 54.$

ADAGIO
CON MOTO.

Viol. *fz* *PP* *PP*

Clar. *fz* *PP* *PP*

Basso *fz* *PP* *PP*

cantabile.

Solo

fz *PP* *PP*

fz *p* *fz* *p*

151 *Ped.* *Ped.* *Ped.*

Viol. *fz* *PP* *PP*

Clar. *fz* *PP* *PP*

Basso *fz* *PP* *PP*

fz *p* *fz* *p*

152 *Ped.* *Ped.* *Ped.*

leggiere. *Ped.*

Cor. *p* *PP* *PP*

Viol. *PP* *PP*

PIANOFORTE.

8..... *loco.*
tr.
ff
 Cello.

ben sostenuto.
 Cello. Alto. Basso.

p
 Ped. Alto. Basso.

pp *Cor.* *pp* *Cor.*
 Cello. *p*

8..... *loco.*
tr.
 Clar. *f*
 Cor. *f*
 Cello. *f*
 Basso. *cres.* *f* *f*

Solo. *p* *8* *loco.*

Cur. Cello.
Basso. *p*

Ped. *Ped.* *Ped.* *dolce.* *f* *p*

Ped. *Ped.* *Ped.* *loco.* *soave.* *f* *p*

Basso. *cres*

cen- do. *ff* *p* *Cello.* *p*

poco rallen - - tan - do.

Cello.

in Tempo

Ped. Ped.

Clar. Cor.

Viol. *p* *f* *p*

Cello. *f*

Alto.

8

ff *f* *dolce.* *pp* *FP* *Cor.* *Clar.* *Viol.*

ben sostenuto.

First system of musical notation. The upper staff begins with a piano (*p*) dynamic and a crescendo (*cres.*) marking. A first ending bracket labeled '8' spans the final measures of the system.

Second system of musical notation. It begins with a fortissimo (*sf*) dynamic and a piano (*pp*) dynamic. The instruction *sempre cres.* is present. A first ending bracket labeled '8' is shown. The system concludes with *loco.* and *pp* markings.

Third system of musical notation. It begins with a piano (*pp*) dynamic. The instruction *ben sostenuto.* is present. A first ending bracket labeled '8' is shown. The system concludes with *Vol.* and *pp* markings.

Fourth system of musical notation. It begins with a decrescendo (*decres.*) marking.

Fifth system of musical notation. It begins with a diminuendo (*dimin.*) marking. The word *caldando* is written across the system. The system concludes with a double bar line and a repeat sign.

ALLEGRO CON BRIO. PIANOFORTE.

(♩ = 65.)

FINALE.

Musical score for a piano piece, marked "ALLEGRO CON BRIO. PIANOFORTE." and "FINALE." The score consists of six systems of music, each with a treble and bass staff. The piece begins with a forte (*f*) dynamic and a tempo of quarter note = 65. The first system includes fingerings 1, 2, and 3. The second system has a forte (*f*) dynamic. The third system has a forte (*f*) dynamic. The fourth system has a piano (*p*) dynamic. The fifth system has a piano (*p*) dynamic and a "cres." marking. The sixth system has a fortissimo (*ff*) dynamic.

Musical score for Piano Forte, page 29. The score consists of six systems of music, each with a treble and bass staff. The music is in 2/4 time and features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance instructions include *loco.*, *traw*, *ten.*, *Cor.*, and *Tutti*. The piece concludes with a final chord and a double bar line.

PIANOFORTE.

8

p

loco.

leggero.

Cor.

p

sempre p

pp

Ped.

cres - - - *cen* - - - *do.* *f*

8

do.

Clar.

Viol.

Cor.

Cello.

Solo.

Cello.

Solo.

Clar.

Solo.

Cello.

Solo.

poco ri - te - nu - to. in Tempo. cantabile.

in Tempo.

Basso.

cres.

cres.

poco rall.

Clar.

Cor.

Viol. Alto.

Ped.

8

Ped.

8

loco.

Basso.

8

loco.

8

loco.

ff

f

f

p leggiero.

f

p

The musical score is arranged in six systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The notation includes slurs, accents, and various rhythmic patterns such as sixteenth-note runs and chords. The piece ends with a final cadence in the right hand.

PIANOFORTE.

This page of piano music is arranged in six systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by intricate melodic lines and complex harmonic textures.

The first system begins with a treble staff featuring a melodic line with slurs and a bass staff with a simple accompaniment. Dynamics include *dimin.* and *cres.*

The second system features a treble staff with a dense, sixteenth-note texture and a bass staff with block chords. Dynamics include *f*.

The third system continues the sixteenth-note texture in the treble and block chords in the bass. Dynamics include *f*.

The fourth system introduces a *loco.* section in the treble staff, marked with a dotted line and the number 8. Dynamics include *f*.

The fifth system features a treble staff with a *loco.* section and a bass staff with block chords. Dynamics include *f*, *p*, and *cres.*

The sixth system concludes with a treble staff featuring a *loco.* section and a bass staff with block chords. Dynamics include *f*, *p*, *mf*, and *f*. The word "Basso." is written below the bass staff.

PIANOFORTE.

loco.
f *mf* *p* *ff* *Tutti.*
f *p*

tr. *ten.* *ten.* *Viol.*
f *ff* *ff* *ff*

Viol. *Alto.*
f *f* *pp*

Me.
f *p*

f *f* *f*

cres. *cen.* *do.* *f* *p* *pp* *pp*

PIANOFORTE.

8

p *f* *p* *Ped.* *Ped.*

8

loco. *ff* *Basso.* *p* *p* *ff* *p* *ff* *p* *leggiero.* *Ped.*

p

decr. *p* di - mi - nu - en - do. *pp* *Viol.* *Cello.*

pp *pp* *pp*

cres.
f p

p cres - cen -

do.
f loco.

f p f p f p f p

Clar. Solo.
f > p
Corn.
in Tempo.
Solo.
Solo.
Clar.
Solo.
Clar.
poco ri - te - nu - to.

Solo.
ff Cello.
p
ff Cello.
p dolce.

p
ritent.

Tempo I^o

PIANOFORTE.

p

Ped. *♩* Ped. *♩* Ped. *♩*

8 *f* *p* *f* *p* *f* *p*

Viol. I
Viol. II
Clar.

poco

SPRITOSO.

ri - te - nu - to.

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

8 *f* *p* *f* *p*

loco.

leggiero.

f *ff* *f* *p*

The musical score is arranged in six systems, each with a treble and bass staff.

 System 1: Treble staff has a long melodic line with a slur and a fermata. Bass staff has a steady accompaniment of chords. A *Ped.* marking is present.

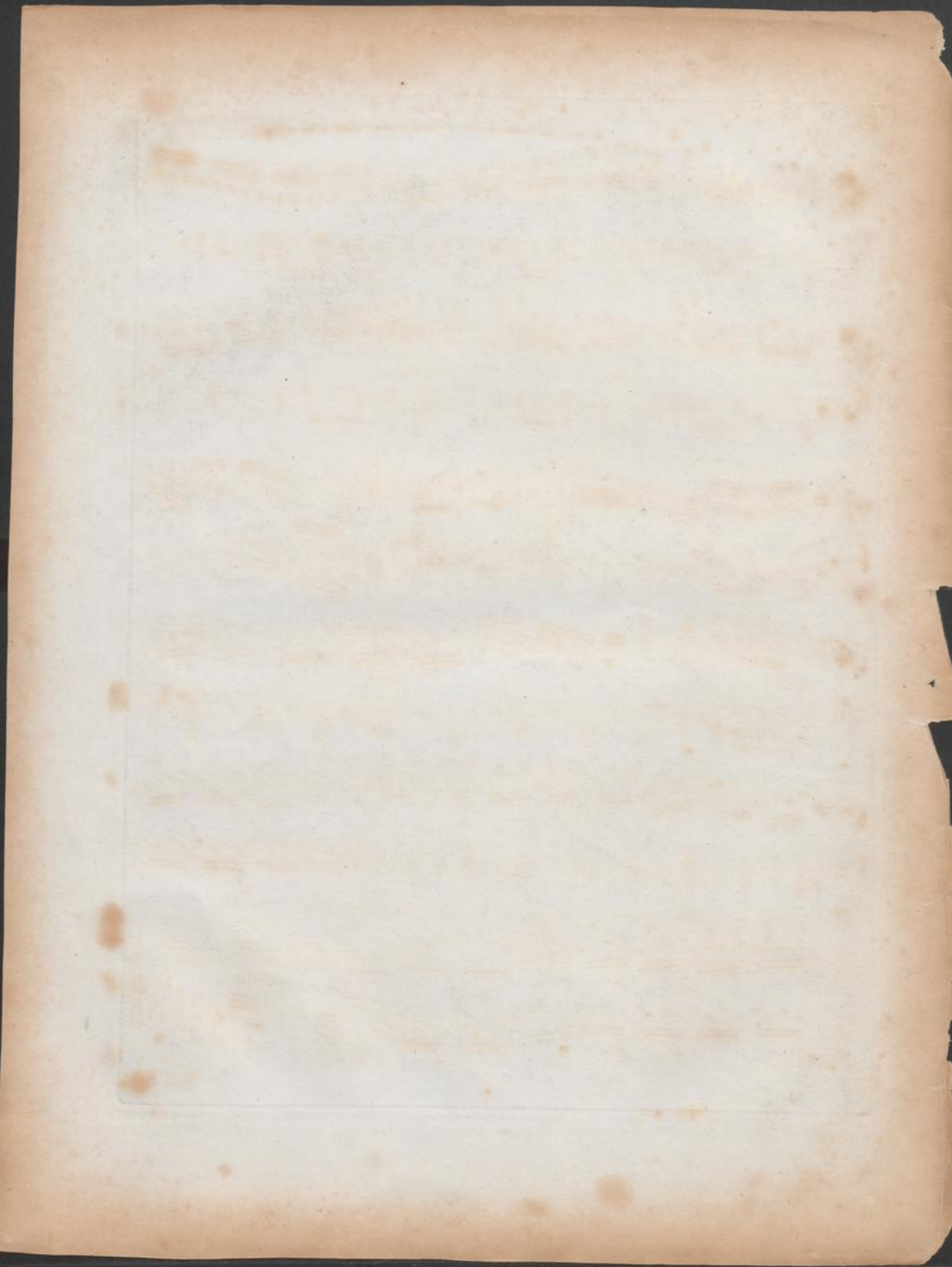
 System 2: Similar to the first system, with *Ped.* markings in both staves.

 System 3: Treble staff features a more active melodic line with slurs and accents. Bass staff continues with chords. Dynamics include *ff*, *f*, and *ff*.

 System 4: Treble staff has a melodic line with dynamics *ff*, *p*, *cres.*, and *mf*. Bass staff has a simpler accompaniment.

 System 5: Treble staff has a melodic line with dynamics *cres.*, *f*, and *f*. Bass staff has a steady accompaniment.

 System 6: Treble staff has a melodic line with dynamics *f*, *f*, and *f*. Bass staff has a steady accompaniment. The system ends with a *loco.* marking and a triplet of notes.



VIOLINO PRINCIPALE.
ALLEGRO CON SPIRITO.

I. Moscheles Op. 88. ¹

SEPTETTO.

ff f cresc. Clar. 1 2 3 1 2 3 4 1 2 3 4 5 6 7 8 9 10 11 12

POCO PIÙ MODERATO.

ritenuto. Tempo!?

ca - lan - do.

in Tempo.

cres - cen - - do.

crescendo.

Clar. Clar.

VIOLINO PRINCIPALE.

ff p

p

p

p

p

p

p cres - cen - do.

POCO MODERATO.
p sotto voce. p

Tempo 1º.
decrec. p dimin. pp p

p pp p

f p pp

p poco a poco cres - - cen - - do. ff p

p poco crescento. sf p dolce

f pp sf p dolce

f pp sf pp

ri-te-nuto, ca-lan-do. **Tempo 1º**
pp sf pp p sf

cres - cen - do. sf sf p

VIOLINO PRINCIPALE.

3

1 Clar. ANIMATO. **1**
 poco ri-tenuto. *pp* *pp*

2 *pp* *p* *cres.* *pp*

1 ritenu- to. **Tempo 1º** **1**
pdolce. *p* *p* *sf*

2 **Tempo 1º**
p *crescendo.* *sf* *p* *poco riten.* *ff* *f*

ff *f* *f* *ff*

p *cres.* *p* *ff* *f* *ff*

PRESTO. Solo. **6**
p.f. *mf* *f* *mf* *f*

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

cres. *f* *p* **2** Clar. *p*

p *cres- cen- do.* *f* *p* *cres- cen- do.* *ff* **1**

p *cres.* *ff* *sf* *p* *mf*

f *mf* *f* *mf* *f* *sf* *p* *cres- cen- do.* *f* **2**

VIOLINO PRINCIPALE.

Clar. *p* *cres-cen-do. f* *p* *cres-cen-do. ff*

1 *p* *f* *p* *f* *p*

3 3 3

3 1 *f* *p* 1 *f* *p* 1 *f* *p*

1 *f* *p* 2 *p* *f* *p* *p*

cres-cen-do. p *sf* *p* *cres.* *f* *ff* 3 *f*

UN POCO PIÙ MODERATO. *poco ri-tar-dan-do. Tempo 1º*

Solo. *pp* *mf* *pp*

poco ral-len-tan-do. Clar. Tempo 1º

p *poco ri-tar-dan-do. 16* *Tempo 1º Solo.*

3 *Tempo 1º DEL PRESTO.* *pp* *f* *p*

sf *p* *f* *p* *cres-cen-do.*

VIOLINO PRINCIPALE.

Musical notation for the first system, featuring a treble clef, a 4/4 time signature, and various dynamic markings such as *p*, *pp*, and *sf*. The system includes a *Clar.* part on the right.

ADAGIO
CON MOTO.

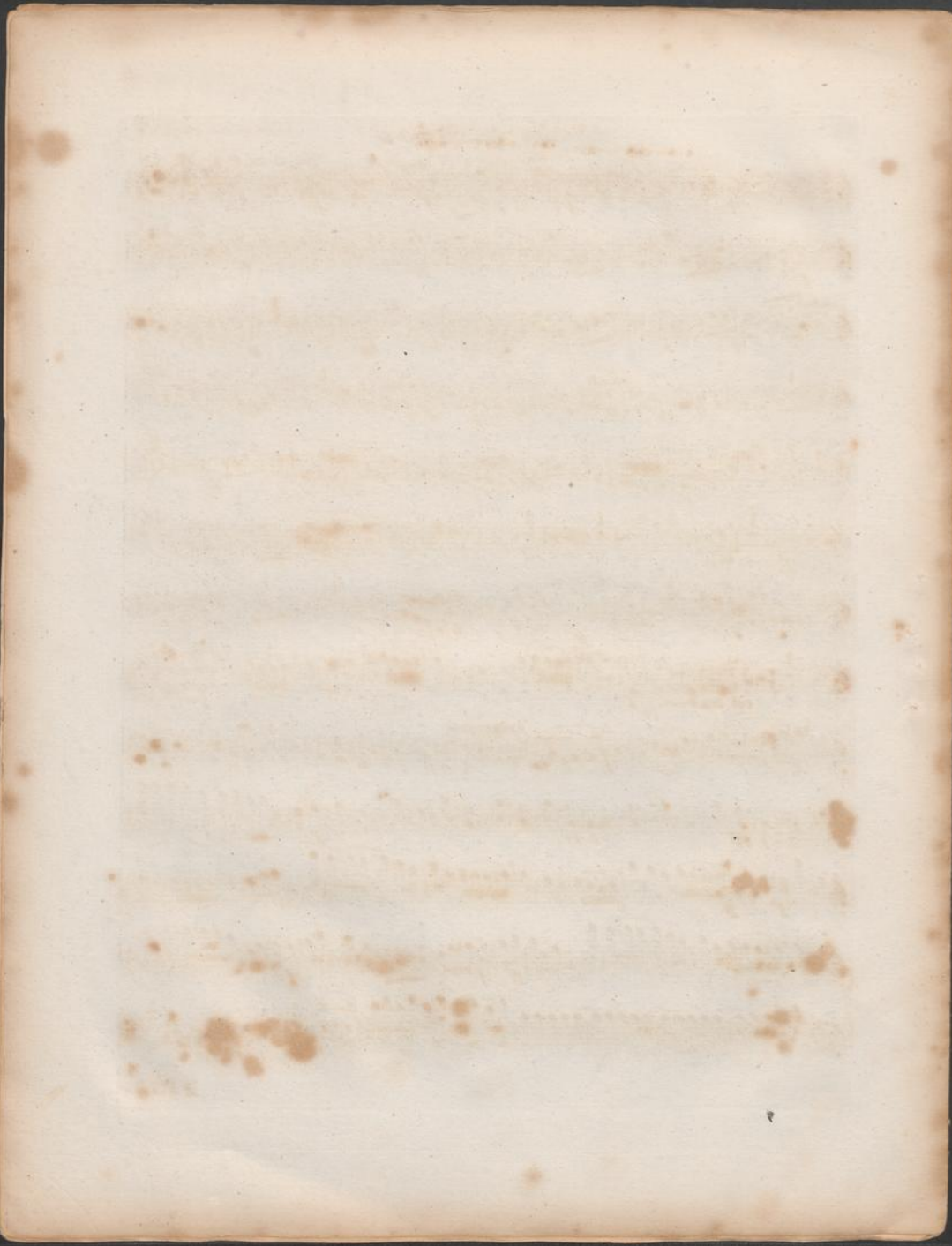
Musical notation for the second system, starting with a treble clef and a 12/8 time signature. It includes tempo markings like *poco rall. in Tempo.* and various dynamic markings such as *sf*, *pp*, *f*, *p*, and *p dolce*. The system includes parts for *Clar.*, *Cor.*, and *Pizz.*

VIOLINO PRINCIPALE.

ALLEGRO CON BRIO.

FINALE.

Solo. *mf* *pp*
p *p* *mf* *ppizz.*
f Arco. *f* *ff* *p* *p*
ff *tr* *ten.* *ten.* *ten.* *pp* *p*
ten. *ten.* *f* *f* *pp* *ppizz.* *pp* *Arco.* *pp* *p*
1 *pp* *p*
1 *Clar.* *pp* *p* *ff*
6 *Clar.* *poco ri-te-*
p *f* *Bass.* *p*
in Tempo. *2* *Arco.* *p* *1* *in Tempo.* *mf* *mf* *p*
nu - to. *Pizz.* *poco rall.*
2 *1* *1* *1* *p* *p* *cres.*
1 *7*
 Solo. *mf* *pp*
pp *cres.* *mf* *ppizz.* *f* *Arco.*
p *f* *p* *f* *p* *f* *p* *ff*



ALFO PRINCIPALE.

I. Moscheles Op 55. 1

ALLEGRO CON SPIRITO.

SEPTETTO.

ff *p* *sf* *f* *ff*

1 *p* *p* *cres. cen - do.* *f* *f* *f* *f*

2 *ff* 3 *p* *cres - cen do.* *sf* *pp*

3 *f* *pp* *cres.* *fp*

POCO PIÙ MODO.

p *ri - te - nu - to.* *pp*

Tempo 1^o

ritenu. *p* *caludo.* *pp*

in Tempo.

1 *sf* *pp* *p*

1 *ca - lan - do.* *pp*

1 *sf* *pp* *p* 3

Pizz. 2 *Arco.* *p* *cres.*

4 *p* *cres.* *p* 1

1 *p* *cres.* *sf* 4 *p* *pp*

3 *ff* *p* *p* *p* *p* *sf*

p *p* *p* *cres - cen do.* *f* *ff*

POCO MODERATO.

ALTO PRINCIPALE.

pp sotto voce. $\langle \rangle$ *p* *decres. p* **Tempo 1^o** *pp* *pp*

pp *pp* **3** *Pizz.* **1**

pp **Arco.** *pp* *pp* *cres - cen - do.* **ff**

p *cres - cen - do.* **f**

3 *pp* *f* *f* *p* *p*

pp *p* **6** *pp* *pp* *rite nu. to.* *ca - tan -*

Tempo 1^o *do.* *pp* **1** *Pizz.* **Arco.** *p* **1**

p *cres - cen - do.* **f** **f** **f** *cres.* *p*

poco ri-te-nu-to. **ANIMATO.** **1** *Pizz.* **2** **Arco.** *pp*

p *cres.* **1** **2** *pp*

cres. *p* **1** **Tempo 1^o** *ritenuto.* **3** *p* *cres.*

1 *p* *cres.* *poco riten.* **Tempo 1^o** *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *p* *f* *f*

cres. *p* *f* *ff*

ALTO PRINCIPALE.

3

PRESTO.

8

SCUERZO.

Musical score for Alto Principal, page 3. The score is in 2/4 time and consists of 14 staves. It features various dynamics (mf, f, sf, p, cres., ff) and articulations (accents, slurs). The piece includes a "Soli" section and ends with a double bar line and the number 11. The tempo is marked "PRESTO" and "UN POCO PIU' MODTO."

Dynamics and markings include: *mf*, *f*, *sf*, *p*, *cres.*, *ff*, *cen - do.*, *UN POCO PIU' MODTO.*, *Soli*, *poco*, *ri - tar - dan - do.*, *Tempo 1^o*.

Rehearsal marks: 3, 1, 5, 3, 1, 1, 3, 3, 3, 1, 1, 1, 2, 3, 11.

ALTO PRINCIPALE.

poco Solo *ral - len - tan - do.* *Tempo 1^o* *poco* *ri -*
tar - dan - do. *Tempo 1^o* *2 Tempo 1^o DEL PRESTO.*

ADAGIO
 CON MOTO.

Viol. *<f-pp* *1* *ppp* *>>* *p*

pp *f* *pp* *<f-pp* *p*

1 Viol. *f* *cres.* *f* *cres.* *p*

p *>p* *f* *cres.* *>p* *pp* *1 2 3 4 5* *p* *cres.* *>f*

poco rall. *1* *in Tempo.* *ppp* *pp* *<* *>p* *>p* *pp*

f-pp *pp* *cres.* *f* *pp*

cres. *f* *pp* *dim. ppp* *smorz.*

ALTO PRINCIPALE.

5

ALLEGRO CON BRIO.

FINALE.

Solo. *mf* *pp* *p* *p* *mf* *cres.* *f* *p* *f* *p* *ff* *f* *tr.* *ten. ten.* *ff ff ff* *f* *tr.* *ten. ten.* *ff ff ff* *p* *f > p* *pp* *pp* *pp* *p* *pp* *cres.* *7*

Clar. *p* *in Tempo.* *Arco.* *p* *poco ritmato. pizz.* *2*

mf *mf* *mf* *p* *2* *1* *p* *1* *f* *f* *> p* *f* *f* *6* *mf* *pp* *cres. mf* *pp* *cres.* *f* *p* *f* *ff* *1* *tr.* *ten. ten.* *f* *ff ff ff* *f* *f* *1* *f* *f* *p* *1*

ALTO PRINCIPALE.

f *p* *f* *p* *cres.* *cer - cen - do.* *f* *p* *pp* *f* *pp*

pp *ff* *ff*

pp *pp* *pp*

p *cres.* *f* *f* *p*

p *pp* *f* *p* *pp* *poco ri-*

te - tu - to, in Tempo. *p* *sf* *p* *sf* *p* *sf* *p* *rallent.* *Tempo 1º*

p *pp* *pp* *P SPIRITOSO.* *poco* *ri - te - tu - to.* *mf* *pp*

mf *pp* *pp* *pp*

f *f* *ff* *f* *f* *p*

pp *ff* *ff* *ff* *pp*

cres. *f* *mf* *ff*

CLARINETTO in A.

I. Moscheles Op. 55. 1

ALLEGRO CON SPIRITO.

SEPTETTO.

ff *3* *p* *pp* *ff*
p cres. cen - do. *f >* *p* *f >* *p cres.* *f* *ff*
3 *p* *cres. cen - do.* *f >* *pp* *f* *3* *p*
3 *cres. f >* *3* *mf.* *2* *mf.*
rite. nudo. *Solo.* *pp* *p* *1* *1* *1* *1* *ritenuto.*
Tempo 1º *4* *in Tempo.*
p *calando.* *pp* *p* *ca - lan - do.* *6*
f > *pp* *1* *p* *f >* *1* *p* *cres. f >* *1* *f >*
f > *3* *pp* *1* *pp* *1* *pp*
1 *p* *cres.* *p* *p* *p*
4 Solo. *1* *1* *1* *1*
crescendo. *f* *p* *dolce.* *crescendo.* *f* *p* *dolce.* *pp*
1 *p* *ff* *8* *1* *3*
1 *2* *b \flat* *b \flat* *b \flat* *b \flat* *b \flat* *p* *cres.* *ff*

CLARINETTO in A.

POCO MODERATO. Tempo 1^o

8 p pp p pp p pp

3 p pp

3 pp

cres - cen - do. ff

- do. f

1 p pp f

3 mf

2

1 8 p.f. pp ca - lan - do.

ritenuto. pp

Solo.

Tempo 1^o

5 f pp p f p cres. f

1 poco -

ri - te - nu - to. ANIMATO.

1 pp

6 p cres.

2 p

3 p

Tempo 1^o crescendo.

pp dolce. crescendo. f > p dolce. poco ri - te -

na - to. f ff

f f f f f f f f f f f f

f ff

p

f ff f ff

cres.

CLARINETTO in B.

in B.
PRESTO. 8

SCHERZO.

The musical score is written for Clarinet in B and is titled "SCHERZO. PRESTO. 8". It consists of 11 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamic markings such as *f*, *mf*, *p*, *pp*, *ff*, and *cres.* (crescendo). There are also performance markings like *do.*, *1*, *2*, *4*, and *5*. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The first staff starts with a treble clef and a key signature of two flats. The subsequent staves continue the melody and accompaniment. The score ends with a double bar line and a fermata.

CLARINETTO in B.

ALLEGRO CON BRIO.

FINALE.

CLARINETTO in A.

Musical score for Clarinet in A, page 6. The score consists of 12 staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features various dynamics including *pp*, *p*, *mf*, *f*, and *ff*, along with articulation marks like accents and slurs. There are several first and second endings marked with numbers 1 and 2. A section of the score is marked "Solo" and "Tempo 1º". The lyrics "poco ri - te - nu - to." are written below the notes in several places. The piece concludes with a double bar line and the word "FINE."

in D.

CORRICO in D. e F.

I. Moscheles Op. 55. 1

ALLEGRO CON SPIRITO. 3

SEPTETTO.

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a *ff* dynamic and includes markings for *pp*, *f*, and *ff*. The second staff continues with dynamics of *p*, *f*, and *ff*, and includes the instruction *cres.* and a first ending bracket. The third staff features a *pp* dynamic and a first ending bracket. The fourth staff has a *f* dynamic and includes the instruction *POCO PIÙ MODERATO.* and a first ending bracket. The fifth staff is marked *Viol.* and *Tempo 1^o*, with dynamics *pp* and *p*, and includes the instruction *ri-tenuto.* and a first ending bracket. The sixth staff is marked *Viol.* and *Tempo 1^o*, with dynamics *pp* and *p*, and includes the instruction *ritenuto, calando.* and a first ending bracket. The seventh staff is marked *Viol.* and *Tempo 1^o*, with dynamics *pp* and *p*, and includes the instruction *ca-lan-do.* and a first ending bracket. The eighth staff is marked *Viol.* and *Tempo 1^o*, with dynamics *pp* and *p*, and includes the instruction *ca-lan-do.* and a first ending bracket. The ninth staff is marked *Viol.* and *Tempo 1^o*, with dynamics *pp* and *p*, and includes the instruction *ca-lan-do.* and a first ending bracket. The tenth staff is marked *Viol.* and *Tempo 1^o*, with dynamics *pp* and *p*, and includes the instruction *ca-lan-do.* and a first ending bracket.

ANIMATO. $\frac{2}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

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

Tempo 1^o $\frac{4}{4}$ $\frac{1}{2}$ *p cres.* $\frac{3}{4}$ *Tempo 1^o* *ff*

pp ritenuto. *cres.* *f* *ff* *p*

SCERZO. **PRESTO.** in F. $\frac{8}{8}$ $\frac{1}{4}$ $\frac{1}{4}$

mf *f* *f* *f* *cres.* *f* *p* *ff*

p *cres-cendo.* *sf* *p* *cres.* *p* *p* *cres-cen-do.*

ff *p* *ff* *mf* *f*

$\frac{1}{4}$ $\frac{1}{4}$ *f* *mf* *f* *f* *p*

cres-cen-do. *f* *p* *cres-cen-do.* *sf* *p*

$\frac{1}{4}$ *p* *cres-cen-do.* *ff* $\frac{6}{8}$ *Solo.* *Viol.* *p*

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

$\frac{3}{4}$ *pp* *pp* *pp* $\frac{7}{8}$ $\frac{1}{4}$ *p*

$\frac{10}{8}$ *Viol.* *p* $\frac{2}{4}$ *f* $\frac{1}{4}$ *p*

1 *cres.* *f* *f* *f* *f* *p* *f*

6 UN POCO PIÙ MOD. 4 *Tempo 1^o* 4 Solo. *f*

12 poco riten: 12 poco - ral - len -

1 *Tempo 1^o* *p* *p* poco - ri - tar -

tan - do, *p*

1 *Tempo 1^o Solo.* *Tempo 1^o DEL PRESTO.* 2 9 *f* *p*

28 Clar. *f* *p*

31 Solo. *f* *ff*

ADAGIO *in F* *Vol.* 12 1 3

CON MOTO. *pp* *p* *f* *pp*

2 *p* *f* *pp* *mf* Solo. *f* *p* *p*

3 6 *pp* *f* *pp*

p *pp* *pp* *pp*

1 *f* *p* poco rallent: in Tempo. *p. f.* *pp*

pp *p* *pp* *pp* *p* *cres.*

f *pp* *pp* *pp* *pp* *pp*

1 3 *cres.* *f* *p* *pp* *p* *pp*

Finale.
FINALE.

ALLEGRO CON BRIO.

Solo. *mf* 8

1 *f* 1 *f* 3 *f* 1 *f* 5 *ff ff*

2 *f* 13 *Clar.* *p* *cres.* *f*

10 *Clar.* *f* *poco riten. in Tempo.* *p* 3 *pp*

1 *poco rall. in Tempo.* 2 2 *p*

4 1 7 *Solo.* *mf*

8 1 *Changer in D.* 12

Vol. *in D.* 1 *ff ff* 3 *p* 17

Vol. 5 2 2 1 *pp pp pp p*

2 3 4 5 6 *cres.* 1 *f* *p* *p* *pp* *pp* *p* 1

PE. *f* 1 *f* 2 *ral.*

Tempo! *ten.* *pp* *p* *SPIRITOSO.* *p* 1

mf 1 *cres.* *f* *ff* *f* *ff* *f*

cres. *f* *mf* *ff* *ff* *ff*

VOLONCELLO E CONTRABASSO.

I. Moscheles. Op. 88. 1

ALLEGRO CON SPIRITO.

SEPTETTO.

ff *p* *f* *f* *ff* *f* *f*

ff *p* *f* *f* *ff* *f* *f*

f *cres-cen-do.* *f* *f* *f* *f* *f* *f*

ff *cres-cen-do.* *f* *pp*

f *f* *cres.*

f *p* *pp* *mf*

p *ri-te-nu-to.* *pp* *pp* *p*

mf *p* *ri-te-nu-to.* *pp* *Pizz.*

Pizz. *Violino* *Tempo 1°* *2*

ri-tenuto. *calando.* *calando.* *2*

Pizz. *Arco.* *Tempo 1°* *Pizz.* *Pizz.*

VIOLONCELLO E CONTRABASSO.

in Tempo.

pp *1* *Pizz.* *3* *Arco.* *2* *sf* *pp*

in Tempo.

Pizz. *1* *Pizz.* *3* *Arco.* *2* *sf*

sf *pp* *p* *p* *p* *p*

1 *Arco. cres.* *1* *Arco. cres.*

pp *p* *cres.* *4* *p* *cres.* *pp* *p*

p *cres.* *4* *p* *cres.* *pp* *p*

1 *2* *1* *2* *pp* *pp*

p *cres.* *sf* *p* *cres.* *sf* *pp*

P cres - cen - do. *sf* *pp*

f *ff* *p* *p* *p* *p*

f *ff* *p* *p* *p* *p*

p *cres.* *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *cres.* *f* *mf* *mf* *mf* *mf* *mf* *mf*

VIOLONCELLO E CONTRABASSO.

mf *p* *mf* *f* *p* *p* *p* *cres.*
mf *Pizz.* *p* *cres.*

POCO MODERATO.
f *ff* *p sotto voce.* *p* *p*
POCO MODERATO.
f *ff* *p sotto voce.* *p* *or.* *p*

Tempo 1^o *deces.* *p* *f* *p* *pp* *f* *p* *pp*
Tempo 1^o *p* *p* *f* *p* *pp*

p *1* *Pizz.* *1*
p *1* *Pizz.* *1*

Arco. *pp* *pp* *p cres.* *ff* *p*
p *cres.* *ff*

p cres - cen - do. *f* *fp* *pp* *pp* *f* *f* *f* *f*
pp *p cres - cen - do.* *f* *fp* *pp* *f* *f* *f*

p *p* *pp*

VIOLONCELLO E CONTRABASSO.

SCUERZO.

PRESTO.

8
mf
f

8
mf
f

mf
f
cres.
f

5
p
crescendo.
f

Pizz.
p
Arco.
p
crescendo.
f

crescendo. ff
1
5
ff
Pizz.
mf
Arco.

mf
f
mf
f

5
p
cres.
f

5
p
cres-cendo. f

p
cres-cendo. f
f
ff
1
3
1
3
Pizz.

VIOLONCELLO E CONTRABASSO.

p sf p sf sf p
Pizz. *p*

p p p sf pp sf pp
Arco. *sf sf*

sf p sf p p
sf p sf p p

mf p p
Pizz. *1 3* Pizz. *1 3* PArco. *p cres.*

p crescendo p sf p cres. f
crescendo sf p cres. sf

f f ff ff ff ff
f f ff ff ff ff

UN POCO PIÙ MODERATO.

p p sf pp poco ri-tar.
p p cres. sf pp poco ri-tar.

VIOLONCELLO E CONTRABASSO.

Tempo 1º
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 dan - do. *pp* poco - ral
 dan - do, *pp* poco - ral

16 17 18 **1** Tempo 1º
 len - tan - do. *p* poco ri - tar - dan
 len - tan - do, *p*

Tempo 1º
 do. *pp* sempre piano
 do. *pp*

2 Tempo 1º DEL PRESTO.
p *sf*
2 Tempo 1º DEL PRESTO.
pp

p *sf* *p* *sf* *p* cres - cen - do.
p *sf* *p* *sf* *p* cres - cen - do.

Solo.
sf *pp* *sf* *pp* *sf*
sf *pp* *sf* *pp* *sf*

pp *ff*
pp *ff*

VIOLONCELLO E CONTRABASSO.

ADAGIO
CON MOTO.

pp
Pizz.
sf > pp

sf-pp
pp
Pizz.
p

sf-pp
pp
Pizz.
p

f
f
p
1
1

f Arco.
f
tr.
cres.
p

p
p
Pizz.
Pizz.
Arco.

Clar.
p
p
sf
p
sf

VIOLONCELLO E CONTRABASSO.

p *f* *p* *cres.* *p* *pp*
cres. *f* *p* *cres.* *p*

pp *cres.*
Pizz.

cen - do. f *p* *dim.* *poco rallent.* *in Tempo.*
f Arco. *p*

Pizz. *mf* *p* *mf* *mf*

p *Pizz.* *Arco.* *f* *f* *pp*

Arco. *pp* *cres.* *f* *p* *pp*
Pizz. *Arco. cres.* *f* *Pizz.*

pp *Arco.* *pp* *pp*
pp *pp* *pp*

VIOLONCELLO E CONTRABASSO.
ALLEGRO CON BRIO.

FINALE.

Solo.

mf

pp *p* *mf*

p *cres.* *f* *Arco.* *p* *f* *p* *ff*

pizz. *f*

f *p* *ff* *ten.* *ten.* *ten.* *ten.*

ten. *ff* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *1* *pp* *pizz.*

p *cres.* *3* *p* *Arco.*

pizz. *f*

VIOLONCELLO E CONTRABASSO.

ff ff p f

1 Pizz. Arco. Pizz.

in Tempo. 5 1 Pizz. poco rall. in Tempo. Arco. Pizz. pp

pp f ff Arco. p

ff p sf Pizz. f p f

pp fp mf 4 4 mf

pp p mf 2 2

VIOLONCELLO E CONTRABASSO.

Musical score for Violoncello and Contrabasso, page 12. The score consists of eight systems of two staves each. It features various dynamics (mf, p, f, ff, cresc., decresc.), articulations (Pizz., Arco.), and performance instructions (ten., tr.). The music is in a minor key with a 2/4 time signature. The first system includes dynamics mf, p, cresc., f, p, f, p. The second system includes f, p, f, p, ff, f, f, ten., ten., f, ten., ten., f, ff, ff, f. The third system includes f, f, f, f, f, f, f, f. The fourth system includes p, cresc., fp, cresc., f, pères, pères. The fifth system includes 'cen - do.' sf, p, pp, f, p, Pizz. The sixth system includes ff, p, ff, ff, p, pp, Pizz. The seventh system includes 'marcato.' p, PArco., pp. The eighth system includes PArco., p.

VIOLONCELLO E CONTRABASSO.

cres. **1** *Arco* *sf* *Pizz.* *sf* *p* *pp* *p* *sf* *pp* *p*

pp *cres.* *sf* *Pizz.* *p*

Pizz. *poco ritenuto.* *in Tempo.* *ff* *p* *ff* *p* **1**

Pizz. *poco ritenuto.* *ff* *p* *ff* *p* **1**

sf *p* *sf* *rallent.* *Tempo 1º* *pp* *sf* *p* *poco ri - te - nu - to.* *pp*

pp *sf* *p* *poco ri - te - nu - to.* *pp*

SPIRITOSO. 1 *Pizz.* *mf* *Arco.* *pp* *pp*

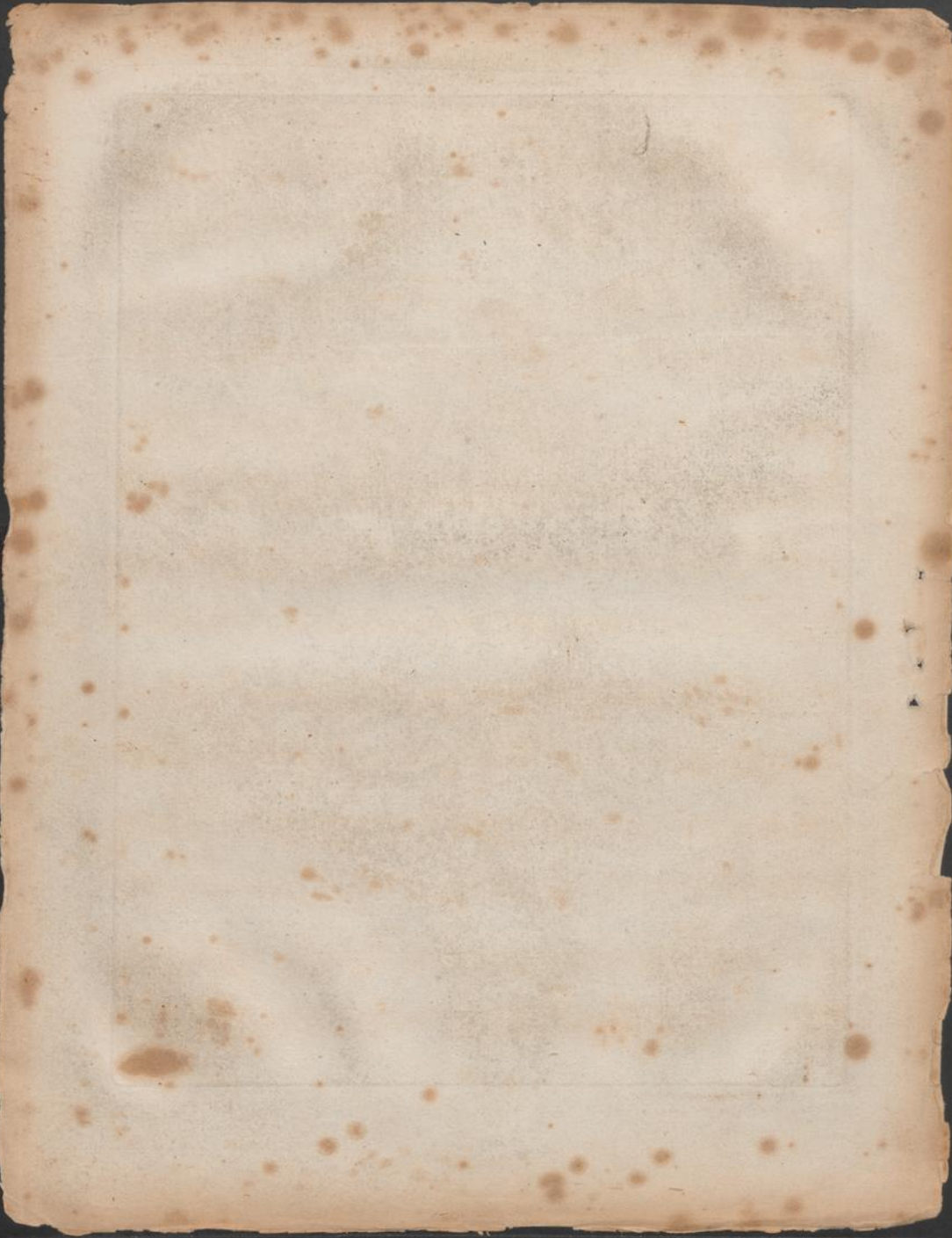
SPIRITOSO. 1 *Pizz.* *mf*

Arco. *f* *ff* *sf* *sf* **2** *p*

ff *sf* *ff* *ff*

1 *f* **2** *Solo.* *ff* *3*

1 *f* **2** *ff* *3*



VIOLINO SECONDO.
in vece del Clarinetto.

POCO MODERATO. Tempo 1^o

8 *p* *pp* *pp* *f* *p*

3 *pp* *p* *crescendo.*

1 *f* *pp* *f* *mf* *2*

2 *mf* *f* *p* *pp* *7* *p* *ri-te-nu-to.* *ca*

Solo. *Tempo 1^o* *pp* *1* *sf* *pp* *1* *p*

lan-do. *1* *p* *cres.* *sf* *sf* *p*

1 *poco ri-te-nu-to. ANIMATO.* *pp* *1*

cres. *1* *pp* *6* *p* *cres.*

2 *pp* *3* *p* *cres.* *dolce.* *crescendo. sf*

3 *Tempo 1^o* *poco ritenuto.* *f* *ff* *sf* *p* *sf* *sf* *f* *f*

cres. *p* *ff*

VIOLINO SECONDO.
in vece del Clarinetto.

PRESTO. 8

SCHERZO.

mf *f* *cres.* *p*

p *f* *p* *cres.* *f* *p* *cres.*

p *mf* *f* *p* *cres.* *f* *p* *cres.*

p *f* *p* *cres.* *f* *p* *cres.* *cen - do.* *f* *p*

sf *p* *p* *cres.* *f* *p* *cres.* *cen - do.* *ff*

p *f* *p* *cres.* *f* *p* *cres.* *cen - do.* *ff*

3 *3* *3* *sf* *mp* *sf* *mp*

mf *p* *cres.* *cen - do.* *4* *p* *1* *sf*

1 *sf* *p* *2* *p* *cres.* *cen - do.* *sf* *p* *cres.*

p *cres.* *cen - do.* *1* *sf* *p* *cres.* *f* *sf*

sf *sf* *sf* *sf* *sf* *sf* *5*

VIOLINO SECONDO.
in vece del Clarinetto.

UN POCO PIÙ MOSTRO. 4 *Tempo 1^o* *poco riten. pp* *poco - ral -*

12 *len - tan - do. Tempo 1^o* *Solo* *p* *p poco ri - tar -*

Tempo 1^o Solo. *Tempo 1^o DEL PRESTO.*

dan - do. 26 *p* *sf* *p* *sf* *1* *p* *sf*

1 *p* *cres.* *sf* *p* *cres - cen - do. sf* 11

Solo. 13 *p* *sf* *p* *sf* *ff*

ADAGIO *CON MOTO.* *Violino I* *Violino II*

12 *p* *sf* *pp* *pp* *p* *sf* *pp*

p *sf* *pp* *pp* *p* *sf* *pp*

1 *p* *sf* *p* *pp* *p* *sf* *pp*

f *p* *pp* *p* *pp*

cres. 3 *p* *cres - cen - do. f* 1 *poco rallent.*

Solo. *pp* *pp* *p* *pp* *p*

VIOLENO SECONDO.
in vece del Clarinetto.

pp perez. f pp
cres. cen. do.
pp p dim. pp smorz.
p p

ALLEGRO CON BRIO.

FINALE.

Solo.

6

f p f p ff f p
ff ten. ten. ten. f ten. ten. p f p 1 2 3 4 5
pp 5 cres. f >p f f p
f Solo. Bassi! p f p f p
in Tempo. Solo. poco ri-te-nu-to. p poco rall! p
p 2 1 f p f p p
1 pp f f p f p 4

VIOLINO SECONDO.
in vece del Clarinetto.

6 *pp* *mf*

p *ff* *tr. ten. ten.* *f* *sf*

f *sf* *p* *pp*

7 5 1 1 *sf p* *f* *p* *sf* *p* *f* *p*

1 1 1 4 *pp* *pp* *pp* *pp* *pp* *pp*

f 1 3 1 2 *Solo.* *p*

Pizz. *Arco.*

in Tempo. *p* *sf* *pp* *p*

poco ri - tenu - to.

Tempo 1º *p* *SPRITOSO.*

ral - lent. *pp* *cres. poco ri - te - nu - to.* *mf*

1 1 1 1 *mf* *pp* *pp*

1 1 *f* *ff* *p* *cres.*

cres. f *f* *sf* *sf* *f* *p* *cres.*

cen - do. *ff* *ff*

FINE.

ALTO SECONDO.
in vece del Corno.

SCHERZO. PRESTO. 8

UN POCO PIÙ MODERATO. 4

Solo.

poco rall - len - tan - do.

poco ri -

1070

ALTO SECONDO.
in vece del Corno.

Clar. *p' cres. f*

sf *p* *sf* *f* *p cres. cen-do. f* *p* *7* Clar.

in Tempo. *poco riten.* *1* *> p* *pp* *3* *1* *in Tempo.*

2 *2* *3* *1* *7* Solo. *mf*

8 *mf* *Pizz.* *Arco.* *1* *2*

1 *2* *1* *f* *f* *tr* *ten. ten.* *f ff ff*

1 *1* *p cres.* *sf* *7* *1* *1* *Arco.* *1*

sf *p* *Pizz.* *pp* *pp* *pp* *pp* *pp*

1 *1* *1* *1* *1* *1* *1* *1* *1* *1*

p *sf* *p* *p* *pp* *pp* *pp* *pp* *p*

poco riten. *in Tempo.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

in Tempo. *SPIRITOSO.* *P poco ri-te-nu-to.* *mf*

1 *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1*

mf *p* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

1 *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1*

f *p* *cres. f* *f* *sf* *sf* *f* *f* *f* *f* *f* *f*

p *cres* *cen* *do.* *f* *mf* *ff*