

Allegro molto moderato.  $\text{♩} = 84$ .

Flauti.

Oboi.

Clarineti in A.

Fagotti.

I. II.  
Corni in E

III. IV.

Trombe in C.

I. II.  
Tromboni

III.

Timpani in A.E.

Allegro molto moderato.  $\text{♩} = 84$ .

Pianoforte.

Violini.

Viola.

Violoncello.

Basso.

Fl. *p dolce*

Ob. *p dolce*

Clar. in A. *p dolce*

Fag. *p dolce*

Cor. in E. *I. Solo p*

I. VI. *arco p pp*

II. VI. *arco p pp*

Vcllo *arco p pp*

B. *arco p pp*

Fl. *I. p cresc. f*

Ob. *I. p cresc. f*

Clar. in A. *p cresc. f*

Fag. *p cresc. f*

Cor. in E. *mp cresc. f*

I. VI. *div. p cresc. f*

II. VI. *p cresc. f*

Vcllo *p cresc. f*

B. *p cresc. f*

**A**

Fl.

Ob.

Fag.

Pfte.

*mp*

*cantabile*

I. Vl.

II. Vl.

Vla.

Vcllo

B.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

**A**

Pfte.

*mf*

*f*

*dim.*

*poco ritard.*

Pfte.

*a tempo*

*cresc.*

I. Vl.

II. Vl.

Vla.

Vcllo

B.

*p*

*cresc.*

*pizz.*

*cresc.*

*pp*

*pp*

*pp*

*pp*

*pp*

*arco*

*pp*

Animato. ♩ = 112.

Fl. *p* *mf*

Ob. I. *p* *mf*

Clar. in A. *p* *mf*

Fag. I. *p* *mf*

I. II. Cor. in E. *fp*

III. IV. *fp*

Animato. ♩ = 112.

Pfte. *p molto leggero* *ff*

I. VI. *ff*

II. *ff*

Via. *ff*

Viollo. *ff*

B. *ff*

Fl.

Ob.

Clar. in A.

Fag.

Cor. in E  
I.  
II.

Pfte.

I.

II.

Vn.

Vla.

Vc.

Detailed description: This is a page of a musical score, likely for a symphony or concert piece. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. in A.), and Bassoon (Fag.), each with a first part (I.). Below them are two parts for Cor Anglais (Cor. in E), also with a first part (I.). The Piano (Pfte.) part is written for both right and left hands, featuring complex, flowing passages with various dynamics like *fz*, *p*, and *f*. The string section (I., II., Vn., Vla., Vc.) is positioned at the bottom, with the Violin (Vn.) and Viola (Vla.) parts showing some melodic movement, while the Violoncello (Vc.) and Double Bass (Vc.) parts provide a steady bass line. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings.

Fl. *mf*

Ob. *mf*

Clar. in A *mf*

Fag. *mf*

I. II. *sf*

Cor. in E *sf*

III. IV. *sf*

Pfte. *sf* *p legg.*

I. *pp*

VI. *pp*

II. *pp*

Vla. *pizz.* *pp*

Viollo *pizz.* *pp*

B. *pp*

8

*f* *dimin.* *pp* *calando*

*pizz.* *calando*

*fz* *pizz.* *fz* *fz* *fz*

**B** *a tempo* *p dolce* *stretto*

*a tempo cantabile* *p* *mf*

*a tempo arco* *pp* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

I. *mf cresc.* *f dim.* *p*  
 Fl.

*f dim.* *p*  
 Ob.

I. *mf cresc.* *f dim.* *p*  
 Clar. in A

I. *mf cresc.* *f dim.* *p*  
 Fag.

I. *f dim.* *p*  
 Cor. in E  
 II.

*f molto cresc.* *ff* *poco rit.* *p*  
 Pdo.

I. *f* *molto rit.* *p*  
 VI.

II. *f* *molto rit.* *p*  
 VI.

*f* *molto rit.* *p*  
 VI.

*f* *molto rit.* *p*  
 VI.

*f* *molto rit.* *p*  
 VI.



Più lento.  $\text{♩} = 69$ .

Fl. I. *p*

Oboe in A I. *p*

Fag. II. *pp* più tranquillo

Cor. in E I. *pp* più tranquillo

I. II. Trbi. *pp* più tranquillo

III. *pp* più tranquillo

Più lento.  $\text{♩} = 69$ .

*tranquillo e cantabile*

Pfte. *mp* *pp*

I. VI. *pp* più tranquillo

II. *pp* più tranquillo

Via. *pp* più tranquillo

Viollo *mp* *pp* più tranquillo

B. *pp* più tranquillo

non div.

I. *meno tranquillo*

Fag. *sostenuto* *meno tranquillo* *cantabile*

Pfte. *mf* *f* *pp* *p*

I. *sostenuto* *meno tranquillo*

VI. *pp* *meno tranquillo*

II. *sostenuto* *meno tranquillo*

Vla. *sostenuto* *meno tranquillo*

Vcllo. *sostenuto* *meno tranquillo*

B. *pp* *p*

Fl. *più animato* *I.*

Ob. *più animato* *I.*

Clar. in A. *più animato* *I.*

Fag. *sosten.* *più animato* *p*

Cor. in E. *più animato* *I.*

Pfte. *più cresc.* *sosten.* *più animato* *mf* *sempre più animato*

I. *sosten.* *più animato*

VI. *sosten.* *più animato*

II. *sosten.* *più animato*

Vla. *sosten.* *più animato*

Vcllo. *sosten.* *più animato*

B. *più animato*

Fl.  
Ob.  
Clar. in A.  
Fag.  
Cor. in E

Pfte.

I.  
VI.  
II.  
Vla.  
Vcllo  
B.

Pfte.

I.  
VI.  
II.  
Vla.  
Vcllo  
B.

Animato.  $\text{♩} = 108.$

Fl. *ff* *a tempo*

Ob. *ff* *a tempo*

Clar. in A *ff* *a tempo*

Fag. *ff* *a tempo*

I. II. *ff* *a tempo*

Cor. in E *ff* *a tempo*

III. IV. *ff* *a tempo*

Trb. in C *ff* *a tempo*

I. II. *ff* *a tempo*

Trb. *ff* *a tempo*

III. *ff* *a tempo*

Animato.  $\text{♩} = 108.$

Pfte. *ritard.* *ff*

I. *f* *a tempo*

VI. *ff* *a tempo*

II. *ff* *a tempo*

Vc. *ff* *a tempo*

Vcllo *ff* *a tempo*

B. *ff* *a tempo*

*ff*

D

Fl.  
Ob.  
Clar. in A.  
Fag.

This section of the score contains the parts for the woodwinds. The Flute (Fl.) part features a melodic line with many slurs and accents. The Oboe (Ob.) part has a more rhythmic, dotted-note pattern. The Clarinet in A (Clar. in A.) part mirrors the flute's melodic line. The Bassoon (Fag.) part provides a rhythmic accompaniment with dotted notes and rests.

I. II.  
Cor. in E.  
III. IV.  
Trb. in C.  
I. II.  
Trbi.  
III.

This section contains the parts for the brass instruments. The Horns (I. II. and III. IV.) and Trumpets (Trb. in C. and Trbi. I. II. and III.) parts are primarily harmonic, consisting of sustained notes and chords. The parts are written in a way that suggests a strong rhythmic pulse, likely from the underlying music.

I.  
VI.  
II.  
Vla.  
Viollo  
B.

This section contains the parts for the strings. The Violins (I. and II.) and Viola (Vla.) parts feature rapid sixteenth-note passages, often with slurs and accents. The Violoncello (Viollo) and Bass (B.) parts provide a steady rhythmic accompaniment with dotted notes and rests.

**Fl.** *fz* *fz* *rit.*  $\text{♩} = 80$  *tranquillo*  
**Oboe** *fz* *fz*  
**Clar. in A.** *fz* *fz*  
**Fag.** *a 2* *fz* *fz*  
**Cor. in E. I. II.** *II. Solo.* *rit.* *tranquillo*  
**Trb. in C.** *3* *3*  
**I. II. Trbi.** *fz* *fz*  
**III.** *fz* *fz*  
**Timp.** *fz* *fz*  
**Pfte.** *rit.*  $\text{♩} = 80$  *tranquillo dolce*  
**I. Vl.** *fz* *fz* *pizz.* *rit.* *tranquillo arco*  
**II. Vl.** *fz* *fz* *pizz.* *rit.* *tranquillo arco*  
**Vla.** *fz* *fz* *pizz.* *rit.* *tranquillo*  
**Viollo.** *fz* *fz* *pizz.* *rit.* *tranquillo arco*  
**B.** *fz* *fz* *pizz.* *rit.* *tranquillo*

Fl.

Cor. in E.  
I. II.

*I. Solo.*  
*p*

Pfte.

*pp*

I.  
VI.

II.

Vi<sup>a</sup>  
*arco*  
*pp*

Vello

B.

Fl.

Ob.

Clar. in A.

Fag.

Cor. in E.  
I. II.

*sosten.*  
*p*

*sosten.*  
*p*

*sosten.*  
*p*

*sosten.*  
*p*

*I. Solo.*  
*p*

Pfte.

I.  
VI.

II.

Vi<sup>a</sup>

Vello

B.

*sosten.*

*sosten.*

*sosten.*

*sosten.*

*sosten.*

*arco*

*pizz.*

Musical score for strings and woodwinds. The score includes parts for Oboe (Ob.), Clarinet in A (Clar. in A), Bassoon (Fag.), Cor in E (I. II. and III. IV.), Trumpet in C (Trb. in C), Trombone (I. II. and III.), Piano (Pfte.), Violin I (VI. I.), Violin II (VI. II.), Viola (Via.), and Cello/Double Bass (Vcllo. B.).

Key performance markings and dynamics include:

- poco rit.* (poco ritardando)
- a tempo*
- cresc.* (crescendo)
- pp* (pianissimo)
- ppp* (pianississimo)
- arco* (arco)
- a tempo brillante*

The score features various musical notations such as slurs, accents, and dynamic hairpins. The woodwind parts (Ob., Clar. in A, Fag., Cor in E, Trb. in C, Trbi.) show melodic lines with dynamic markings. The string parts (Pfte., VI. I., VI. II., Via., Vcllo. B.) provide harmonic support and rhythmic patterns.



Pfte.

una corda

tre corde

I.

VI.

II.

Vla

Vcllo

B.

This system of a musical score includes a grand piano (Pfte.) and a string section. The piano part is written in a grand staff with treble and bass clefs, featuring a melodic line with slurs and a dynamic marking of *p*. It includes performance instructions: *una corda* in the first measure and *tre corde* in the third measure. The string section consists of five staves: Violin I (I.), Violin II (II.), Viola (Vla), Violoncello (Vcllo), and Bass (B.). The strings play a rhythmic accompaniment of eighth notes, starting in the second measure with a dynamic marking of *p*.

Pfte.

una corda

cresc.

stretto

tre corde

I.

VI.

II.

Vla

Vcllo

B.

cresc.

cresc.

cresc.

cresc.

cresc.

This system continues the musical score. The piano part features a *cresc.* (crescendo) marking in the first measure, a *stretto* marking in the second measure, and a *tre corde* marking in the third measure. The string section continues with a rhythmic accompaniment, with a *cresc.* (crescendo) marking in the first measure of each of the five staves (I., VI., II., Vla, Vcllo, B.).





*mf* *f* *dim.* *3* *sosten.*

Pfte.

I. *sottoes poco rit.*

VI. *poco rit.*

II. *poco rit.*

Vla. *poco rit.*

Vcelli. *poco rit.*

B. *poco rit.*

I. *p*

Ob. *p*

Clar. in A. *p*

Fag. *p*

Cor. in E. *a tempo* I. II. *mf*

I. *a tempo* *a2*

VI. *a tempo* *p* *cresc.* *f*

II. *a tempo* *p* *cresc.* *f*

Vla. *a tempo* *p* *cresc.* *f*

Vcelli. *a tempo* *p* *f*

B. *a tempo* *p* *f*

Animato. ♩ = 112.

Fl. *p* *mf*

Ob. I. *p*

Clar. in A. *p* *mf*

Fag. I. *p*

Cor. in E. *fp*

Animato. ♩ = 112.

Pfte. *p* *ff*

I. VI. *pp*

II. *pp*

Vla. *pp*

Vcello *pp*

B. *pp*

Fl.

Ob.

Clar. in A.

Fag.

Cor in E.

Pfte.

I.

II.

Vla.

Vcllo

B.

*f* *p*

*f* *p*

*p*

Fl. *mf*

Clar. in A *mf* I.

Cor. in E *fp*

Pfte. *ff* *pp* *leggiero*

I. VI.

II. VI.

Vla. *pizz.*

Vcello *pizz.*

B.

Pfte. *f* *dim.* *pp* *calando* *2da* \*

I. VI. *pizz.* *f*

II. VI. *pizz.* *f* *calando*

Vla. *f*

Vcello *f*

B. *f*

**F**  
*a tempo*  
 I. *p dolce* *cresc.*

**Ob.**

*a tempo*  
*mf cantabile* *cresc.*

**Pfte.**

*a tempo*  
*pp arco* *cresc.*

**I. VI.**

*pp arco* *cresc.*

**II.**

*pp arco* *cresc.*

**VIa**

*pp arco* *cresc.*

**Vcello**

*pp* *cresc.*

**B.**

*pp* *cresc.*

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**Fl.**

*mf* *f dim. e ritardando* *p rit.*

**Ob.**

*f dim. e ritardando* *p*

**Clar. in A.**

*mf* *f dim. e ritardando* *p*

**Fag.**

*mf* *f dim. e ritardando* *p*

**Cor. in E. I. II.**

*f dim. e ritardando* *p*

**Pfte.**

*f molto cresc.* *f* *poco rit.* *p*

**I. VI.**

*f* *molto rit.*

**II.**

*f* *molto rit.*

**VIa**

*f* *molto rit.*

**Vcello**

*f* *div. molto rit.*

**B.**

*f* *molto rit.* *p*

**F**



Più lento.  $\text{♩} = 69$ .  
*più tranquillo.*

Fl. *più tranquillo* I. *p*

Clar. in A. *più tranquillo* I. *p*

Fag. *più tranquillo* II. *p*

Cor. in E. *più tranquillo* I. Solo *p*

I. II. *pp* *più tranquillo*

Trbi. *pp*

III. *pp*

Più lento.  $\text{♩} = 69$ .

Pfte. *tranquillo e cantabile* *mp*

I. *pp* *più tranquillo*

VI. *pp* *più tranquillo*

II. *pp* *più tranquillo*

Vla. *pp* *più tranquillo*

Vesillo *mf* *cantabile* *pp* *mf* *f* *pp* *div.* *ppp*

B. *pp* *pp* *ppp*

Cor. in E. *animato*  
I. Solo

Pfte. *pp* *mf* *pp sosten.* *p cantabile*

I. VI. II. *pp sosten.*

Vla. *pp sosten.*

Vcello *pp sosten.*

B.

Fl. I. *p*

Ob. I. *p*

Clar. in A. I. *p*

Fag. I. *p*

Cor. in E. I. *sosten.*

Pfte. *cresc.* *dim.* *sosten.* *mf* *sempre più animato*

I. VI. II. *sempre più animato* *p*

Vla. *p*

Vcello *p*

B. *p*

Fl.  
Ob.  
Clar. in A.  
Fag.

Pfte.

I.  
VI.  
II.

Vla.  
Vcllo  
B.

*poco rit.* *vivo*

*f* *cresc.*

Pfte.

I.  
VI.  
II.

Vla.  
Vcllo  
B.

*fff stretto*

*f*

Pfte.

*f* *m. d.* *f* *m. a.* *f* *rallent.*

*a tempo*  
*a 2*  
*rit.*  
**Fl.**  
*ff*  
*a tempo*  
*rit.*  
*fs*  
**Ob.**  
*ff*  
*a tempo*  
*rit.*  
*fs*  
**Clar. in A.**  
*ff*  
*a tempo*  
*rit.*  
*fs*  
**Fag.**  
*ff*  
*a tempo*  
*rit.*  
*fs*  
**Cor. in E.**  
*ff*  
*a tempo*  
*rit.*  
*fs*  
**Trbe. in C.**  
*f*  
*a tempo*  
*rit.*  
*fs*  
**I. II.**  
*fs*  
*a tempo*  
*rit.*  
*fs*  
**Trbi. III.**  
*fs*  
*a tempo*  
*rit.*  
*fs*  
**Timp.**  
*ff*  
*a tempo*  
**Pfte.**  
*fs*  
*a tempo*  
*Adagio*  
*ritard.*  
*ppp*  
**I.**  
*ff*  
*a tempo*  
*rit.*  
**VI.**  
*ff*  
*a tempo*  
*rit.*  
**II.**  
*ff*  
*a tempo*  
*rit.*  
**Vla.**  
*ff*  
*a tempo*  
*rit.*  
**Vcllo.**  
*ff*  
*a tempo*  
*rit.*  
**B.**  
*ff*  
*a tempo*  
*rit.*

Pfte. **Presto.** *pp* *cresc.*

*molto* *fff*

*meno presto* *più moderato* *Andante* *molto rit.* **Lento.** **Tempo I.** *pp* *ppp* *legato* *sempre*

*poco* *a* *poco*

*molto* *cre* *scen* *do* *al*

*sempre più ff*

*stringendo*

Picc.

First system of musical notation for the piano part. It consists of two staves. The left staff has a *fff* dynamic marking. The right staff has a *p* dynamic marking. Both staves feature a complex rhythmic pattern with triplets and slurs. The number '7' is written above the right staff.

Second system of musical notation for the piano part. It consists of two staves. The left staff has a *fff* dynamic marking. The right staff has a *p* dynamic marking. Both staves feature a complex rhythmic pattern with triplets and slurs. The number '8' is written above the left staff, and the number '7' is written above the right staff.

Third system of musical notation for the piano part. It consists of two staves. The left staff has a *fff* dynamic marking. The right staff has a *p* dynamic marking. Both staves feature melodic lines with slurs and accents.

Fourth system of musical notation for the piano part. It consists of two staves. The left staff has a *fff* dynamic marking. The right staff has a *p* dynamic marking. Both staves feature melodic lines with slurs and accents.

Fifth system of musical notation for the piano part. It consists of two staves. The left staff has a *fff* dynamic marking. The right staff has a *p* dynamic marking. Both staves feature melodic lines with slurs and accents. A triplet of notes is marked with a '3' and a '3' below it. The text *fs fs fs fs fs sosten.* is written above the right staff.

Sixth system of musical notation for the piano part. It consists of two staves. The left staff has a *fff* dynamic marking. The right staff has a *p* dynamic marking. Both staves feature melodic lines with slurs and accents. A triplet of notes is marked with a '3' and a '3' below it. The text *una corda* is written below the right staff.

Seventh system of musical notation for the piano part. It consists of two staves. The left staff has a *pp* dynamic marking. The right staff has a *p* dynamic marking. Both staves feature melodic lines with slurs and accents. A triplet of notes is marked with a '3' and a '3' below it.

Pfte.

*fx fx fx*  
*tutte le corde f*

*f*

*f*

*dim. pp* *poco rit.*

*una corda*

Ob.

Fag.

Tempo I.

Poco più Allegro.

I. Solo

*p*

I. Solo

*p*

Cor. in E

Timp.

IV. Solo

*pp*

*pp*

Pfte.

Tempo I.

Poco più Allegro.

I.

VI.

II.

VI<sup>a</sup>

Vcllo

B.

*div.* *pp* *pp* *fp* *p*

*div.* *pp* *pp* *fp* *p*

*div.* *pp* *pp* *fp* *pp*

*pp* *pp* *fp* *p*

*pp* *pp* *fp* *p*

Fl. *p* *f*  
 Ob. *f*  
 Clar.in A. *p* *f* *pp*  
 Fag. *f* *pp*  
 I. II. *p* *f* *pp*  
 Cor.in E. III. IV.  
 Pfte. *p* *ff* Solo  
 I. VI. *f* *pp* *dim.*  
 II. *f* *pp* *dim.*  
 Vla. *f* *pp* *dim.*  
 Vcello *f* *pp* *dim.*  
 B. *f* *pp* *dim.*



This image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Clar in A. (Clarinet in A)
- Fag. (Bassoon)
- I. II. Corin E. (Corin E. I, II)
- III. IV. Corin E. (Corin E. III, IV)
- Trb in C. (Trumpet in C)
- I. II. Trbi. (Trumpet in Bb I, II)
- III. Trbi. (Trumpet in Bb III)
- Timp. (Timpani)
- Pfte. (Piano)
- I. VI. (Violin I)
- II. VI. (Violin II)
- Vi. (Viola)
- Vcllo (Cello)

The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'sf'. The piano part (Pfte.) features complex chordal textures with many accidentals. The woodwind and brass parts have more melodic lines with some rests. The string parts (Violin, Viola, Cello) provide a rhythmic and harmonic foundation. The page ends with a double bar line and repeat signs.