

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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Frédéric Chopin, Piano Concertos

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 Gyarowetz, 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

Allegro maestoso J. 126

I

Frédéric Chopin, op. 11
(1810 — 1849)

2 Flöten

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 Violinen

Viola

Violoncello u. Baß

Fl. *p* *f* *cresc.* *p*

Ob. *p* *f* *cresc.* *sf*

Kl. *p* *f* *cresc.* *sf*

Fg. *p* *f* *cresc.* *sf*

Hr. *p* *f* *cresc.* *sf*

Trp. *f* *sf*

Pos. *f* *cresc.* *sf*

Pk. *f* *cresc.* *sf*

I. *p* *f* *cresc.* *sf* *p*

VI. *p* *f* *cresc.* *sf* *p*

II. *p* *f* *cresc.* *sf* *p*

Vla. *p* *f* *cresc.* *sf* *p*

Vc. *p* *f* *cresc.* *sf*

Kb. *p* *f* *cresc.* *sf*

Fl. *f* *sf* *p* *f* *cresc.*

Ob. *f* *cresc.*

Kl. *p* *f* *cresc.*

Fg. *f* *cresc.*

Hr. *f* *cresc.*

Trp. *f*

Pos. *f*

Pk. *f*

I. *f* *p* *f* *cresc.*

VI. *f* *p* *f* *cresc.*

II. *f* *p* *f* *cresc.*

Vla. *f* *p* *f* *cresc.*

Vc. *f* *cresc.*

Kb. *f* *cresc.*

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.*

Vla. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Fl. *f* *sf* *p*

Ob. *f* *sf*

Kl. *f* *sf*

Fg. *f* *sf*

Hr. *f* *sf*

Trp. *f*

Pos. *f* *sf*

Pk. *f* *sf*

I. *f* *sf*

VI. *f* *sf*

II. *f* *sf*

Vla. *f* *sf*

Kc. *f* *sf*

Kb. *f* *sf*

Measures 50-57. The score features a complex orchestration with woodwinds, brass, and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Trombone, Horn, Percussion) sections are marked with *f* (forte) and *sf* (sforzando). The strings (Violin I, Violin II, Viola, Cello, Double Bass) are marked with *f* and *sf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl. *f* *sf* *p*

Ob. *f* *sf*

Kl. *f* *sf* *p*

Fg. *f* *sf*

Hr. *f* *sf*

Pos. *f* *sf*

Pk. *f* *sf*

I. *f* *sf* *pp*

VI. *f* *sf* *pp*

II. *f* *sf* *pp*

Vla. *f* *sf* *pp*

Kc. *f* *sf* *pp*

Kb. *f* *sf*

Measures 58-65. The score continues with the same orchestration. The woodwinds and brass sections are marked with *f* and *sf*. The strings are marked with *f* and *sf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

The first system of the musical score for 'The Song of the Lark' features the following parts and notation:

- Hr. (Horn):** The first staff, marked with a circled '70' and a first ending bracket 'I'.
- I (First Violin):** The second staff, marked with a first ending bracket 'I'.
- VI. (Second Violin):** The third staff, marked with a first ending bracket 'I'.
- II (Second Viola):** The fourth staff, marked with a first ending bracket 'I'.
- Vla. (Viola):** The fifth staff, marked with a first ending bracket 'I'.
- Vc. (Violoncello):** The sixth staff, marked with a first ending bracket 'I'.
- Kb. (Kontrabaß):** The seventh staff, marked with a first ending bracket 'I'.

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

Fl. *cresc.*

Ob. *cresc.*

Kl. *p* *cresc.*

Fg. *I* *p* *cresc.*

Hr. *III* *p* *cresc.*

I. VI. *arco* *cresc.*

II. *arco* *cresc.*

Vla. *cresc.*

Vc. *arco* *p* *cresc.*

Kb. *p* *cresc.*

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*

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

Pk. *f*

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

II. *f* *cresc.* *ff*

Vla. *f* *cresc.* *ff*

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

Fl. *ff* *sf*

Ob. *ff* *sf*

Kl. *ff* *sf*

Fg. *ff* *p*

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

Trp. *ff* *sf*

Pos. *ff* *sf*

Pk. *ff* *ff* *sf*

I. *ff* *sf*

II. *ff* *sf*

Vla. *ff* *sf*

Vc. Kb. *ff* *sf*

Fl. *ff sf*

Ob. *ff sf*

Kl. *p dim. ff sf*

Fg. *dim. ff sf*

Hr. *p ff sf*

Trp. *ff sf*

Pas. *ff sf*

Pk. *ff sf*

I. *ff sf*

VI. *ff sf*

II. *ff sf*

Vla. *p dim. ff sf*

Vc. *p dim. ff sf*

Kb. *p dim. ff sf*

(110)

Fl. *p*

Kl. *p*

Fg. *p dim.*

Hr. *pp*

I. *pp legalissimo*

VI. *pp cresc. p*

II. *pp p*

Vla. *pp p*

Vc. *pp p legatiss. cresc.*

Kb. *pp*

I. *p*

Fg. *p*

I. *p*

VI. *pp*

II. *pp*

Vla. *p pp*

Vc. *pp*

Kb. *p*

(120)

(130)

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It includes a Piano (P) part and a Violoncello (Vc.) part. The Piano part features a melodic line with various ornaments and a lower line with chords. The Vc. part has a lower melodic line. The score includes dynamic markings like 'Piano' and 'legatissimo', and performance instructions like 'Ped.' and 'arco'. Rehearsal marks 160 and 21 are present.

Clar. *p* *pp*

Piano *sf*

I
VI.
II
Vlc.

Piano *stretto*

I
VI.
II
Vla.
Vlc.

arco *p*

Piano *Ped.* *

I
VI.
II
Vla.
Vlc.
Cb.

pizz. *arco* *pizz.*

Piano *risoluto* *stacc.* 14

I
VI.
II
Vla.
Vlc.
Cb.

tranquillo

Piano *con forza* *sf* *p*

Ped. *

I

VI. *sempre p*

II

Vla.

Vcl. *arco* *pizz.*

Cb.

Cor. I *p*

Piano

Ped. *

I

VI. *pp*

II

Vla.

Vcl.

Cb.

Cor. *p* *poco agitato* *dim.*

Piano

Ped. *

I

VI.

II

Vla.

Vcl. *arco*

Cb.

Cor. *p*

Piano

I

VI.

II

Vla.

Vcl. *pizz.*

Cb.

Cor.

Piano

VI.

II.

Vla.

Vlc.

Cb.

Piano

Ped.

I.

VI.

II.

Vla.

Vlc.

Piano

pp

I.

VI.

II.

Vla.

Vlc.

Piano

f

pp

I.

VI.

II.

Vla.

Vlc.

Fl. *f* **(D)**

Ob. *f*

Clar. *f*

Fag. *f*

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

Timp. *f*

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

I. VI. *f*

II. *f*

Vla. *f*

Vlc. *f*

Cb. *arco* *f*

Fl.

Ob.

Clar.

Fag.

Cor. III/IV

Timp.

Piano *sf* *Ped.* *

I. VI. *v*

II. *v*

Vla. *v*

Vlc. *v*

Cb. *v*

Gor. III/IV

Piano

cresc.

ff

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

gua

dim.

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

sfz

dim.

sfz

Piano

p

I

VI.

II

Vla.

Vlc.

Cb.

p

gua

Piano

cresc.

con forza

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

The first system of the musical score for 'L'Espresso' by Maurice Strakosky. It features a Piano part and five woodwind parts (I, VI, II, Vla, Vlc, Cb.). The Piano part is marked 'p dolce' and 'legato', with a 'Ped.' marking. The woodwind parts are mostly silent, with some notes in the VI, II, Vla, Vlc, and Cb. parts. The score is marked 'p dolce' and 'legato'.

Piano

Ped. * Ped. * Ped. *

[illegible]

Piano

I. *pizz.* *arco*

Vi. *pizz.* *arco*

II. *pizz.* *arco*

Vla. *pizz.* *arco*

Vcl. *pizz.* *arco*

Cb. *pizz.*

Cor. I

Piano

I. *con anima* *cresc.* *sf*

Vi. *arco*

II. *arco*

Vla. *arco*

Vcl. *arco*

Cb. *arco*

Piano

I. *con forza* *stretto* *f*

Vi. *passionato* *f*

II. *f*

Vla. *f*

Vcl. *f*

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

Piano

I. *p* *f* *p* *sf* *legatissimo*

Vi. *p* *f* *p* *sf* *legatissimo*

II. *p* *f* *p* *sf* *legatissimo*

Vla. *p* *f* *p* *sf* *legatissimo*

Vcl. *p* *f* *p* *sf* *legatissimo*

Cb. *p* *f* *p* *sf* *legatissimo*

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

Clar.

Fag.

Cor.

Piano

stretto

sf

I.

Vi.

II.

Vla.

Vcl.

Cb.

pp

Clar.

Fag. I.

Cor. I.

Piano

p

fagitato

I.

Vi.

II.

Vla.

Vcl.

Cb.

Clar.

Fag. I

Cor. I

Piano

cresc.

stretto

riten.

a tempo

leggeriss.

f

f

3

I

VI.

II

Vla.

Vlc.

Cb.

Piano

gua.

poco cresc.

pizz.

pizz.

pizz.

pizz.

gua.

Piano

I

VI.

II

Vla.

Vlc.

Piano

riten. a tempo risoluto

sf cresc.

I

VI.

II

Vla.

Vlc.

Cb.

riten. arco a tempo pizz.

arco

f pizz.

f pizz.

f pizz.

f

Cor. I/II

Piano

sempre cresc. sf p delicatissima

*Ped. **

*Ped. **

*Ped. **

I

VI.

II

Vla.

Vlc.

p

p

p

p

Cor. I/II

Piano

cresc.

*Ped. **

*Ped. **

I

VI.

II

Vla.

Vlc.

Cb.

arco

arco

arco

pizz.

p

Cor. I/II

Piano

I

VI.

II

Vla.

Vlc.

4 5

4 5

Fl. I

Clar.

Fag. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

p dolce

p

dolce

ben marcato

Ped. *

Ped. *

arco

p

Fl. I

Clar.

Fag. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

p

cresc.

sf

Ped. *

f

f

f

f

f

f

Piano

sf *cresc.* *sf* *sf*

Ped. * pizz. Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Cor. I/II

p

Piano

Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

pizz.

Cor. I/II

Piano

I

VI.

II

Vla.

Vcl.

Cb.

arco *arco* *arco* *arco*

Fag. I

p

Piano

Ped. *

I

VI.

II

Vla.

Vcl.

Clar.

Fag. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

arco

p

Piano

f *ff* *sempre più cresc.*

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

I

VI.

II

Vla.

Vlc.

Cb.

pizz. *arco*

Piano

f

I

VI.

II

Vla.

Vlc.

Cb.

Piano

I.

VI.

II.

Via.

Vlc.

Cb.

Piano

I.

VI.

II.

Via.

Vlc.

Cb.

Piano

Piano

Clar.

Fag. I

Cor. I/II

Piano

I.

VI.

II.

Via.

Vlc.

Cb.

più

cresc.

ben marcato

sf sf sf

cresc.

cresc.

p cresc.

cresc.

p cresc.

Tutti

Fl.

Ob.

Clar.

Fag.

Cor.

Tbne.

Timp.

Piano

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.

II.

Vla.

Vlc.

Cb.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I.

II.

Vla.

Vlc.

Cb.

This system of the musical score includes the following parts and dynamics:

- Fl.** (Flute): *f*
- Ob.** (Oboe): *p* and *f*
- Clar.** (Clarinet): *f*
- Fag.** (Bassoon): *p* and *f*
- Cor.** (Cor Anglais): *f*
- Pos.** (Posaune): *f*
- Timp.** (Timpani): *f*
- I. VI.** (Violins I and VI): *p* and *f*
- II.** (Violins II): *p* and *f*
- Vla.** (Viola): *p* and *f*
- Vc.** (Violoncello): *f*
- Cb.** (Kontrabaß): *f*

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor (Horn), Trumpet (Trp.), Trombone (Pos.), Timpani (Timp.), Violin I (I), Violin II (II), Viola (Va.), and Cello/Double Bass (Vic. Cb.). The music is in 2/4 time and features a variety of dynamic markings, including *ff* (fortissimo) and *f* (forte). The notation includes notes, rests, slurs, and other standard musical symbols. The page is numbered 10 in the bottom right corner.

[illegible]

52

Fag. I

Cor. III

Piano

I

VI

II

Va.

Vc.

Cb.

p

leggerissimo

pizz.

Ped. * Ped. * Ped. *

53

Fag. I

Cor. III

Piano

I

VI

II

Vla.

Vc.

Cb.

p

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

54

Fag. I *gva.*

Piano *legatissimo*

I

Vi.

II

Vla.

Vlc.

Cb. *arco*

Ped.

Fag. I

Piano

I

Vi.

II

Vlc.

Cb.

Ped.

55

Piano *tr* *leggera*

Ped.

I

Vi.

II

Vlc.

Piano *tr* *rallent.*

Ped.

I

Vi.

II

Vlc.

Cb.

Ped. *rallent.*

a tempo

Piano *sf* *risoluto*

a tempo *pizz.*

I. VI. II. Vla. Vlc. Cb.

Ped.

arco *pizz.*

Piano

Ped. *arco* *

I. VI. II. Vla. Vlc. *arco*

Fl. I Ob. I Clar. Fag. I

p *p* *p* *p*

gna -----

3 2

Piano

I. VI. II. Vlc.

Fl. I

Ob. I

Piano

I

Vi.

II

Vc.

Cb.

pizz.

arco

pizz.

arco

pizz.

pizz.

Clar.

Fag. I

Piano

I

Vi.

II

Vla.

Vc.

p

gaa

arco

Fl. I

Fag. I

Piano

gaa

I

Vi.

II

Vla.

Vc.

Cb.

Fl. I

Fag. I

Piano

I

VI

II

Vla.

Vlc.

Cb.

arco

gda

Fl. I

Fag. I

Piano

I

VI

II

Vla.

Vlc.

Cb.

Fl. I

Piano

I

VI

II

Vla.

Vlc.

Cb.

pizz.

pizz.

pizz.

pizz.

pizz.

Piano

g^{ua}

Ped.

I
VI.
II
Vla.
Vc.
Cb.

Piano

I
VI.
II
Vla.
Vc. arco pizz.
Cb.

Piano

Ped.

arco *

I
VI.
II
Vla.
Vc. arco
Cb. pizz.

Fl.

Clar.

Fag. I

Piano

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

66

Piano *f* *cresc.*

Ped. *

I

VI

II

Vla.

Vcl.

Cb.

Fag. I

Piano

I

VI

II

Vla.

Vcl.

Cb.

5 2 3 4

5 3 4

5

67

Fag. I

Piano *cresc.*

Ped. *

I

VI

II

Vla.

Vcl.

Cb.

Fag. I

Piano

I

VI

II

Vla.

Vcl.

Cb.

5 1

Piano

Measures 1-4 of page 68. The piano part is highly active with rapid sixteenth-note passages. Pedal points are indicated in measures 2 and 4. The woodwinds provide harmonic support with sustained notes.

Measures 5-8 of page 68. The piano part continues with its rapid, intricate texture. The woodwinds (Flutes I and II, Viola, Violoncello, and Contrabass) play sustained notes and simple rhythmic patterns.

Measures 1-4 of page 69. The Clarinet part has a melodic line starting with a piano (*p*) dynamic. The Piano part features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes, including a crescendo (*cresc.*) and a forte (*f*) dynamic. The woodwinds (Flutes I and II, Viola, Violoncello, and Contrabass) play sustained notes and simple rhythmic patterns.

Fl. *f*

Clar. *f*

Piano *sempre più ff*
marcato

I

VI.

II

Vla.

Vcl.

Cb.

Fl. *dim.*

Clar. *dim.*

Piano
Ped. * Ped. Ped.

I

VI. *dim.*

II *dim.*

Vla. *dim.*

Vcl. *dim.*

Cb. *dim.*

Fl.

Clar.

Piano

gua.....

sf p

I.

VI.

II.

Vla.

Vcl.

Cb.

Fl.

Clar.

Piano

f

f

gua.....

cresc.

ff

fff

s sf

Ped.

I.

VI.

II.

Vla.

Vcl.

Cb.

f

f

f

f

f

Fl.

Clar.

Piano

I

VI.

II

Vla.

Vc.

Cb.

pizz.

p pizz.

p pizz.

p pizz.

p

Piano

I

VI.

II

Vla.

Vc.

Cb.

Timp.

p cresc.

Piano

I

VI.

II

Vla.

Vc.

Cb.

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 *arco tr* *f* *cresc.* *ff*

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

Vlc. *arco* *f* *cresc.* *ff*

Cb. *f* *cresc.* *ff*

Fl. *f* *cresc.*

Ob. *p* *f* *cresc.*

Clar. *p* *f* *cresc.*

Fag. *p* *f* *cresc.*

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

Trp. *f* *cresc.*

Pos. *f* *cresc.*

Timp. *f* *cresc.*

I *tr* *p* *f* *cresc.*

VI. *p* *f* *cresc.*

II *p* *f* *cresc.*

Vla. *p* *f* *cresc.*

Vlc. *p* *f* *cresc.*

Cb. *p* *f* *cresc.*

Fl. *sf* *p*

Ob. *sf* *f*

Clar. *sf* *f*

Fag. *sf* *p* *f*

Cor. *sf* *f*

Trp. *sf* *f*

Pos. *sf* *f*

Timp. *sf* *f*

I. *sf* *p* *f*

Vi. *sf* *p* *f*

II. *sf* *p* *f*

Vla. *sf* *p* *f*

Vc. *sf* *f*

Cb. *sf* *f*

Fl. *f* *cresc.* *dim.*

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

Clar. *p* *f* *cresc.* *cresc.* *dim.*

Fag. *f* *cresc.*

Cor. *f* *cresc.*

Trp. *f*

Pos. *f*

Timp. *f*

I. *p* *f* *cresc.* *sf* *p*

Vi. *p* *f* *cresc.* *p*

II. *p* *f* *cresc.* *p*

Vla. *p* *f* *cresc.* *p*

Vc. *f* *cresc.* *p*

Cb. *f* *cresc.* *p*

SOLO

Fl. I *p*

Clar. II *p*

Piano *p*

Ped. *

I *p*

Vi. *p*

II *p*

Vla.

Vcl. *pizz.* *p*

Cb.

Clar. *p*

Piano

* Ped. *

I

Vi. *p*

II

Vcl. *arco*

Cb. *p*

Clar.

Piano

7

Ped.

I

Vi. *p*

II *p*

Vcl.

Piano

Ped. *

I

VI.

II

Vla.

Vlc.

p

pizz.

Piano

arco

pizz.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

con forza

legatiss.

sf p

p

Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Cor. I

p

Piano

Ped. *

Ped. *

Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Cor. I

Piano

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

arco

Cor. I

Piano

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

pizz.

Cor. I

Piano

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

Piano

cresc.

Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

Piano *f*

I
VI.
II
Vla.
Vlc.

Piano *p*

I
VI.
II
Vla.
Vlc.

Piano *f* *pp*

I
VI.
II
Vla.
Vlc.

Piano

I
VI.
II
Vla.
Vlc.

Piano

tr cresc. *graz.*

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

f *dim.* *graz.*

I
VI.
II
Vla.
Vlc.
Cb.

Piano

cresc. *graz.*

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

f *dim.* *graz.*

I
VI.
II
Vla.
Vlc.
Cb.

5 *a tempo*

Piano *rall. dolce con espress.*

Ped. * Ped. * Ped. *

a tempo

I

VI.

II

Vla.

Vlc.

Cb.

Piano

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

Fag. I *p*

Piano *legatissimo*

Ped. * Ped. * Ped. *

I

VI.

II

Vlc.

p

Fag. I *p*

Piano

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

I

VI.

II

Vlc.

Cb.

p

Piano

pizz. *Ped. ** *arco*

I

VI.

II

Vla.

Vlc.

Piano

*Ped. ** *ff* *Ped. **

I

VI.

II

Vla.

Vlc.

Cb.

Piano

5

I

VI.

II

Vla.

Vlc.

Piano

ff *stretto* *sempre stretto*

I

VI.

II

Vla.

Vlc.

pp

Piano

tr

5

3

7

Ped *

Ped *

I

VI.

II

Vla.

Vlc.

Cor. I

p

Piano

cresc.

9

I

VI.

II

Vla.

Vlc.

Cb.

Cor. I

Piano

3

5

I

VI.

II

Vla.

Vlc.

Cb.

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

Cor. I *a tempo* *goc*

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

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

VI. *pizz.*

II *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

Clar. *tr* *Ped.* ** Ped.* ** Ped.* ***

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

I *arco*

VI. *arco*

II *arco*

Vlc. *arco*

Cb. *arco*

Clar. *tr* *tr* *tr*

Piano *tr* *tr* *tr*

I *pizz.* *arco*

VI. *pizz.* *arco*

II *pizz.* *arco*

Vlc. *pizz.* *arco*

Cb. *pizz.* *arco*

Clar.

Piano

I

VI.

II

Vla.

Vic.

Cb.

pizz.

pizz.

pizz.

tr

tr

tr

Fl.

Clar.

Piano

I

VI.

II

Vla.

Vic.

Cb.

p

gr

arco

pizz.

arco

pizz.

arco

pizz.

Fl.

Piano

I

VI.

II

Vla.

Vcl.

Cb.

arco

arco

arco

p

arco

Fag.

Piano

I

VI.

II

Vla.

Vcl.

Cb.

p

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

Fag.

Fag

Piano

gtr

sf

I

VI.

II

Vla.

Vlc.

Cb.

Piano

I

VI.

II

Vla.

Vlc.

Piano

cresc.

I

VI.

II

Vla.

Vlc.

Cb.

arco

Piano

gtr

sf

cresc.

I

VI.

II

Vla.

Vlc.

Cb.

f

Piano *cresc.*

I *pizz.*

VI. *pizz.*

II *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Piano *gua.*

Fl. *p*

Cor. I/II *p*

Piano *tr marcato*

Vlc. Cb. *arco*

Fl. *ff* *p*

Ob. *ff*

Clar. *ff* *p*

Fag. *ff* *p*

Cor. *ff* *p*

Trp. *ff*

Pos. *ff*

Timp. *ff*

Piano *arco*

I *ff* *p*

VI. *arco* *p*

II *ff* *p*

Vla. *ff* *p*

Vlc. Cb. *ff* *p*

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I.

VI.

II.

Vla.

Vcl.

Cb.

p

ff

p

This musical score is for page 108 of a symphony. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Trp.), and Trombone (Pos.). The brass section includes Horns (I, VI, II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The percussion section includes Timpani (Timp.). The score is written in 2/4 time with a key signature of one sharp (F#). The woodwinds and strings play a complex, rhythmic pattern throughout the page. The brass section provides harmonic support and dynamic contrast, with the Trombone (Cb.) playing a prominent, powerful line marked *ff* (fortissimo) at the end of the page. The Flute (Fl.) and Clarinet (Clar.) have melodic lines, with the Clarinet (Clar.) playing a prominent, powerful line marked *ff* (fortissimo) at the end of the page. The Oboe (Ob.) and Bassoon (Fag.) play supporting roles. The Cor Anglais (Cor.) and Trumpet (Trp.) play melodic lines. The Trombone (Pos.) plays a supporting role. The Timpani (Timp.) plays a rhythmic pattern. The Horns (I, VI, II) play a supporting role. The Viola (Vla.) plays a supporting role. The Violoncello (Vcl.) plays a supporting role. The Double Bass (Cb.) plays a supporting role. The score is marked with dynamics such as *p* (piano) and *ff* (fortissimo).

II

ROMANZE
Larghetto (♩ = 80)*tutti*

Flauti

Clarineti
in C

Fagotti

Corni in E

Pianoforte

con sordino

pp *legatissimo* *con sordino* *pp*

I Violini

II Violini

Viola

Violoncello

Contrabbasso

The musical score for the second system of a Romantic piece, titled "ROMANZE" in "Larghetto" tempo (♩ = 80). The key signature is D major (two sharps). The woodwind section (Flauti, Clarineti in C, Fagotti) and the string section (Corni in E, Violini I and II, Viola, Violoncello, Contrabbasso) are all marked with a piano (*pp*) dynamic. The piano part is marked with a piano (*pp*) dynamic and includes the instruction "legatissimo". The string parts are marked with "con sordino" (with mutes). The score is written for a full orchestra and a piano.

I
W.
II
Vla.
Vlc.
Cb.

p

Cor.
Piano

pp *sostenuto* *cantabile* *cresc.*
Ped. * Ped. *

I
VI.
II
Vla.
Vlc.
Cb.

Piano

p
Ped. * Ped. * Ped. *

Piano

p
Ped. * Ped. * *legatissimo* Ped. *

I
VI.
II
Vla.
Vlc.
Cb.

p

Piano

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vlc.

Piano

cresc. sf sf p Ped. * Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Clar.

Fag. I

Piano

p dolce

dolcissimo pp

espressivo

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Fag. I
 Piano
 I
 VI.
 II
 Vla.
 Vlc.
 Cb.
 Fag. I
 Piano
 I
 VI.
 II
 Vla.
 Vlc.
 Cb.

tr.
cresc.
** Ped. **
pp
leggerissima e legatissima
dim.
pp
*Ped. **

Fl.
 Clar.
 Fag. I
 Piano
 I
 VI.
 II
 Vla.
 Vlc.
 Cb.

p
p

Flg. I

Cor. I

Piano

I. Vl.

II. Vl.

Via.

Vlc.

Cb.

Cor I

con forza

Piano

s f p *leggero* *dim.*

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

I

VI.

II

Vla.

Vcl.

Cb.

Fag.

p

Cor. I

dolcissima

Piano

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Fag.
 Cor. I
 Piano
 I
 VI.
 II
 Vla.
 Vlc.
 Cb.

pp
dim. e rallent. 14
 Ped. *
 Ped. *
 Ped. *

Cor. I/II
 Piano
 I
 VI.
 II
 Vla.
 Vlc. Cb.
 Cor. II
 Piano
 I
 VI.
 II
 Vla.
 Vlc.

pp
pp delicatissima e legatissima
dimin. e rallent.
 Ped. smorz.
ppp
rallent.
ppp
rallent.
ppp
rallent.
ppp
rallent.
 a tempo
 Tutti Solo
 a tempo
 p
 legato
 p
 p
 p
 p

Piano

cresc. *con fuoco* *sf p* *dim.*

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.

p

Cor. I/II

p

Piano

p *pp* *agitato*

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

I
VI.
II
Vla.
Vlc.
Cb.

p *p* *p* *p* *p* *p*

Fag.

Cor.
I/II

Piano

f *p*

Ped. *

Ped. *

Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Piano

Ped. *

Ped. *

Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Clar.

Fag.

Piano

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

Ped. *

Ped. *

Ped. *

Ped. il basso sempre legato

I

VI.

II

Vla.

Vlc.

Cb.

pp

Clar. *dim.* *p*

Fag. *dim.* *p*

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

I

VI.

II

Vla.

Vcl. *p*

Cb. *p*

Clar.

Fag.

Cor. I/II *p*

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

I

VI. *p*

II

Vla. *p*

Vcl. *p*

Cb. *p*

Fag. I

Piano

cresc.

Ped. * Ped. *

VI.

II.

Via.

Vlc.

Cb.

leggierissimo

Fl.

Clar.

Fag. I

Piano

I

VI.

II

Vla.

Vcl.

Cb.

p

dimin.

Ped. *

Ped.

Fag. I

Piano

I

VI.

II

Vcl.

Cb.

Ped. *

Ped.

leggierissima

Ped. *

Piano

cresc.

cresc.

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

I

VI.

II

Vla.

Vcl.

Cb.

Piano

f e veloce

god

Ped.

I

VI.

II

Vla.

Vcl.

Cb.

Fag.

Piano

sfp *dolcissimo*

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

Fag.

Piano

leggierissimo

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

Piano

26 532

pp *smorz.*

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Cor. II

p *gue...*

rallent. *leggerissimo dim. -*

* Ped. * Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

gue...

rallent.

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

I

VI.

II

pp

a tempo *SOLO*

Cor. I/II

pp

legatissimo

a tempo *un poco marcato*

I

VI.

II

Vla.

pp

Vlc.

pp

Cb.

pp

Piano

sempre

* Ped. * Ped. *

I

VI.

II

Vla.

Vic. Cb.

Piano

leggierissima

Ped. *

I

VI.

II

Vla.

Vic. Cb.

Piano

Ped. * Ped. *

I

VI.

II

Vla.

Vic. Cb.

Piano

Ped. *

I

VI.

II

Vla.

Vic. Cb.

Piano

dim.

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

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

I

VI.

II

Vla.

Vlc.

Cb.

Piano

sempre leggerissima

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
 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. *cresc.*

II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

FL. *dim.*

Fag. I *dim.*

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

Piano

Ped. * Ped. * Ped.

I *dim.*

Vi. *dim.*

II *dim.*

Vla. *dim.*

Vlc. *dim.*

Cb. *dim.*

Piano

*poco rall. smorz. * Ped. * Ped. **

I VI. II Vlc. Cb.

rallent. smorz. rallent. smorz. rallent. smorz. attaca

Piano

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

I. *p* pizz.

VI. *p* pizz.

II. *p* pizz.

Vla. *arco* *p* pizz.

Vlc. *arco* *p* pizz.

Cb. *arco* *p* pizz.

Piano

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

I. *arco*

VI. *arco*

II. *arco*

Vla. *arco*

Vlc. *arco*

Cb. *arco*

Piano

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

I. pizz. arco

VI. pizz. arco

II. pizz. arco

Vla. pizz. arco

Vlc. pizz. arco

Cb. pizz. arco

Piano

p *legatissimo* *rallent.*

I. *rallent.*

VI. *rallent.*

II. *rallent.*

Vla. *rallent.*

Vlc. *rallent.*

Cb. *p* *rallent.*

146

Fl.

Clar.

Piano

I

Vi.

II

Vla.

Vcl.

Cb.

a tempo

p

leggerissimo

p *leggerissimo* *rallent. dim.*

a tempo *Ped.*

pp *rallent.*

a tempo

pp *rallent.*

a tempo *pizz.*

a tempo *pizz.*

a tempo *pizz.*

a tempo *pizz.*

a tempo *pizz.*

a tempo *pizz.*

147

Piano

I

Vi.

II

Vla.

Vcl.

Cb.

arco *Ped. **

arco

arco

arco

arco

stretto poco riten. *a tempo*

a tempo

riten.

riten.

riten.

riten.

riten.

riten.

148

Fl.

Ob.

Clar.

Fag.

Cor. (E)

Trp. (E)

Pos.

Timp.

Piano

I

II

Via.

Vcl.

Cb.

Tutti

f

pp

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. (Clarinet)
- Fag. (Bassoon)
- Cor. (Cor Anglais)
- Trp. (Trumpet)
- Pos. (Trombone)
- Timp. (Timpani)
- I. (Violin I)
- VI. (Violin II)
- Vla. (Viola)
- Vlc. Cb. (Violoncello and Double Bass)

The score is in G major (indicated by two sharps) and 4/4 time. The key signature is G major. The tempo is marked "Allegro". The score is written for a full orchestra, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A "cresc." marking is visible, indicating a crescendo. The page number "10" is visible in the bottom right corner.

Fl. *ff* *p*

Ob. *ff* *p*

Clar. *ff* *p*

Fag. *ff* *p*

Cor. *ff* *p*

Trp. *ff* *p*

Pos. *ff* *p*

Timp. *ff* *p*

I *ff* *p*

VI. *ff* *p*

II *ff* *p*

Vla. *ff* *p*

Vcl. *ff* *p*

Cb. *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*
8va

Piano *p leggierissima dim. poco rall.*
a tempo
sf
Ped. * Ped. *
a tempo

I. *p*
rallent.

II. *p*
rallent.

Vla. *p*
rallent.

Vlc. *p*
rallent.

Cb. *p*
rallent.

Fl. *8va*

Ob.

Clar.

Fag.

Cor. I

Trp.

Pos.

Piano *8va*
schert.
Ped. * Ped. * Ped. *
pizz.

I. *pizz.*

II. *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *p*

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

VI.

II

Vla.

Vic.

Cb.

p

ff

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I.

VI.

II.

Vla.

Vlc.

Cb.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

Piano

I.

VI.

II.

Vla.

Vlc.

Cb.

SOLO

a2

SOLO

risoluto

ff

pp

pp

pp

pp

Clar. *f*

Fag. I *f*

Piano *cresc.* *f* *legato* *Ped.*

I. *VI.* *II.* *Vla.* *Vlc.* *Cb.*

Clar. *p*

Fag. I

Piano *p* *cresc.* *legato*

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

Clar. *f*

Fag. I *f*

Piano *f* *p* *grac.* *grac.* *Ped.* *** *legato*

I

Vi. *I*

Vi. *II*

Vla.

Vlc.

Cb. *pizz.*

Clar. *f*

Fag. I *f*

Piano *f* *p* *grac.* *grac.* *Ped.* ***

I

Vi. *I*

Vi. *II*

Vla.

Vlc.

Cb. *arco*

Clar. *graz.*

Piano *cresc.*

Ped. *

I

Vi.

II

Vla.

Vlc.

Cb.

Piano *Ped.* *

I

Vi.

II

Vla.

Vlc.

Cb.

pp

Clar. I *p*

Fag. I *p*

Piano *dolce*

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

I

Vi.

II

Vla.

Vlc.

Cb.

Clar. I

Fag. I

Piano

marc.

cresc.

sf

I

VI.

II

Vla.

Vcl.

Cb.

Clar. I

Fag. I

Piano

sf

cresc.

I

VI.

II

Vla.

Vcl.

Cb.

Clar. I

Fag. I

Cor.

Piano

I

Vi.

II

Vla.

Vcl.

Cb.

Cor.

Piano

Vcl.

Cb.

p

sf p *leggerissima* *legatissima* *e dim.*

rall.

p

rall.

p

rall.

Piano

TUTTI *a tempo* *SOLO* *dolce*

TUTTI *a tempo* *SOLO*

I

VI.

II

Vla.

Vcl.

Cb.

pp *e leggera*

pp *e leggera*

pp *e leggera*

pizz.

rall.

TUTTI *SOLO*

TUTTI *SOLO*

I

VI.

II

Vla.

Vcl.

Cb.

pizz.

Piano

I
VI.
II

Vla.

Vlc.

Cb.

arco

Piano

I
VI.
II

Vla.

Vlc.

Cb.

Tutti

solo

Tutti

solo

pizz.

Piano

poco stretto

I
VI.
II

Vla.

Vlc.

Cb.

arco

p

Piano

I
VI.
II

Vla.

Vlc.

Cb.

rall.

Ped.

rall.

rall.

rall.

rall.

rall.

tutti a tempo *solo*

Piano

I
VI.
II

Vla.

Vcl. *pizz.*

Cb.

p

Fag.

Cor. I

goc. 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*

tutti *solo* *pizz.* *arco*

I
VI.
II

Vla.

Vcl. *pizz.* *arco*

Cb. *arco*

ten.

Piano

sempre legato

pizz.

arco

pizz.

pizz.

pizz.

p

Clar.

Piano

arco

arco

arco

arco

arco

arco

Clar.

Fag.

p

Piano

cresc.

Ped.

** Ped.*

sf

I

VI.

II

Vla.

Vlc.

Cb.

Ob. *p*

Fag. *p*

Piano *cresc.*
Ped. * Ped. *

I. *pizz.* *arco*

VI. *pizz.* *arco*

II. *pizz.* *arco*

Vla. *pizz.* *arco*

Vlc. *pizz.* *arco*

Cb. *pizz.* *arco*

Fl. *p*

Clar. I *p*

Fag. I *p*

Piano *f*
Ped.

I. *pizz.*

VI. *pizz.*

II. *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

Fl.

Clar. I

Fag. I

Piano

Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

pizz.

arco

arco

arco

Piano

legatissimo

ben marcata

I

VI.

II

Vla.

Vcl.

Cb.

Piano

cresc.

I

VI.

II

Vla.

Vcl.

Piano

I

VI.

II

Vla

Vcl.

Ped. sf *

Clar. I

Fag. I

Piano

sempre più sf

Ped. sf *

Ped. sf *

Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

arco

Clar. I

Fag. I

Piano

gva...

sf

p brillante

pizz.

I

VI.

II

Vla.

Vcl.

Cb.

Clar. I

Fag. I

Piano

I

VI

II

Vla.

Vlc.

Cb.

(pizz.)

gua.

Tutti

leggiere

arco

arco

arco

arco

arco

arco

Clar.

Fag.

Piano

Ped.

I

VI

II

Vla.

Vlc.

Cb.

solo

p

p

p

solo

gua.

p

solo

Clar.

Fag.

Cor. I

Piano

Ped.

I

Vi.

II

Vla.

Vlc.

Cb.

Clar.

Fag. I

Cor. I

Piano

I

Vi.

II

Vla.

Vlc.

Cb.

g uo.

dolcissima

Clar.

Fag. I

Cor. I

Piano

I

Vi.

II

Vla.

Vcl.

Cb.

Piano

I

Vi.

II

Vla.

Vcl.

Cb.

a tempo

poco rallent.

dolcissimo p

a tempo

rall.

p

rall.

p

rall.

p

rall.

p

rall.

p

Piano

I

VI.

II

Vla.

Vla.

Cb.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

a tempo

rall.

f

a tempo

rall.

rall.

rall.

rall.

rall.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

pizz.

arco

Red.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

arco

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

Piano

I. Vi.

II. Vi.

Via.

Vic.

Cb.

Tutti

f

sf

acc.

This image shows a page from a musical score, likely for a symphony. The score is written in G major (one sharp) and 2/4 time. It features a variety of instruments, including woodwinds, brass, and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Cor, Trumpet, Trombone, Timpani) are in the upper staves, while the strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are in the lower staves. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The music is characterized by a mix of melodic lines and rhythmic patterns, with some instruments playing sustained notes while others have more active parts. The overall texture is rich and complex, typical of a full orchestral score.

Fl. *ff*

Ob. *ff*

Clar. *ff*

Fag. *ff*

Cor. *ff*

Trp. *f* *cresc.* *ff*

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

Timp. *ff*

I. *ff*

Vi. *ff*

II. *ff* *dim.*

Vla. *ff* *dim.*

Vlc. *ff* *dim.*

Cb. *ff* *dim.*

solo

Timp. *gva.*

Piano *p* *leggierissimo* *dim.* *poco rallent.*

Ped.

I. *p* *rall.*

Vi. *p* *rall.*

II. *p* *rall.*

Vla. *p* *rall.*

Vlc. *p* *rall.*

Cb. *p* *rall.*

== *a tempo*

Cor. I *a tempo* *gva.*

Piano *scherzando* *legato* *pizz.*

I. *pizz.*

Vi. *pizz.*

II. *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *p*

Cb

C

198

Fl. *guc.* *SOLO*

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Piano *legato* *cresc.* *SOLO*

I. *ff*

Vi. *ff*

II. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

199

Piano *cresc.*

I. *pp*

Vi. *pp*

II. *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

Piano *dim.*

I. *pp*

Vi. *pp*

II. *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

Piano

I
Vi.
II
Vla.
Vlc.
Cb.

Piano

I
Vi.
II
Vla.
Vlc.
Cb.

I
Vi.
II
Vla.
Vlc.
Cb.

Fag. I

Piano

I

Vi.

II

Vla.

Vlc.

Cb.

Fag. I

Piano

I

Vi.

II

Vla.

Vlc.

Cb.

Fag. I

Piano

Ped.

I

VI.

II

Vla.

Vic.

Cb.

Fag. I

Piano

Ped.

I

VI.

II

Vla.

Vic.

Cb.

Fag. I

Piano

Ped.

I

VI.

II

Vla.

Vic.

Cb.

Fag. I

Piano

Ped.

I

VI.

II

Vla.

Vic.

Cb.

Fag. I

Piano

sf p legato

gna

I

VI.

II

Vla.

Vlc.

Cb.

p

Piano

cresc.

sf p

marcato

I

VI.

II

Vla.

Vlc.

Cb.

p

Piano

f

cresc.

con fuoco

gna

I

VI.

II

Vla.

Vlc.

Cb.

Piano

gna

I

VI.

II

Vla.

Vlc.

Cb.

Piano

cresc.

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Clar.

p

Piano

sfp

Ped.

sfp

f

I

VI.

II

Vla.

Vlc.

Cb.

Clar.

Piano

sfp

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

** Ped. **

** Ped. **

** Ped. **

I

VI.

II

Vla.

Vlc.

Cb.

Piano

sf

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Piano

Ped. * Ped. * Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Piano

gva.

cresc.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

gva.

cresc.

I

VI.

II

Vla.

Vlc.

Cb.

Fl. *p*

Clar. *p*

Cor. *p*

Piano *ff*
Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

Fl. *Tutti* *Solo*

Clar. *Tutti*

Cor. *Tutti*

Piano *cresc.* *sf* *p* *Solo*

I *Tutti* *Solo*

VI. *sf p*

II *sf p*

Vla. *sf p*

Vlc. *sf p* *pizz.*

Cb. *sf p*

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Tutti

Solo
graz.

Tutti

Solo

pizz.

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Tutti

Solo
graz.

Tutti

Solo
dolcissimo

Solo

arco

pizz.

Piano poco stretto *pp rall.*

I. VI. II. Vla. Vlc. Cb. *rall.*

Piano tutti a tempo solo *f*

I. VI. II. Vla. Vlc. Cb. tutti a tempo solo *pizz.*

Fl. *p*

Fag. *p*

Piano *cresc.* *f*

I. VI. II. Vla. Vlc. Cb. arco

Fl. *2* *tutti* *sf* *solio*

Ob. *sf*

Clar. *sf*

Fag. *sf*

Cor. *sf*

Trp. *sf*

Pas. *sf*

Timp. *sf*

Piano *Brillante* *3*

I *tutti* *sf* *solio*

Vi. *sf*

II *sf*

Vla. *sf*

Vic. *sf*

Cb. *sf* *arco*

Piano *3* *graz.* *3* *3* *3* *3* *3*

Ped. * Ped. * Ped. *

I *pizz.* *p*

Vi. *pizz.* *p*

II *pizz.* *p*

Vla. *pizz.* *p*

Vic. *pizz.* *p*

Cb. *pizz.* *p*

Clar. *p*

Cor. *p*

Piano *sf* *p* *graz.*

Ped. * Ped. * Ped. *

Kl.
 Hr.
 Piano
 I
 VI.
 II
 Vla.
 Vc.
 Kb.
 Ob.
 Kl.
 Hr.
 Piano
 I
 VI.
 II
 Vla.
 Vc.
 Kb.

Ob. *p*

Fg. *p*

Piano *sf*

I. Vl. *sf*

II. *sf*

Vla. *sf*

Vc. *sf*

Kb. *sf*

rit. *a tempo*

Hr. *gna*

Piano *dolce* *leggero*

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

I. Vl. *p*

II. *p*

Vla. *p*

Vc. *p*

Kb. *p*

gna

Piano *Ped. **

I. Vl. *p*

II. *p*

Vla. *p*

Vc. *p*

Kb. *p*

p

Hr. *gna*

Piano *veloce* *sf*

I. Vl. *p*

II. *p*

Vla. *p*

Vc. *p*

Kb. *p*

KL.
Hr.
Piano
I
VI.
II
Via.
Vc.
Kb.

KL.
Hr.
Pk.
Piano
I
VI.
II
Via.
Vc.
Kb.

Fl.
Fg.
Hr.
Pk.
Piano
I
VI.
II
Via.
Vc.
Kb.

I
VI.
II
Via.
Vc.
Kb.

Fl.
Fg.
Hr.
Pk.

Piano

pizz.

I
VI.
II
Vla.
Vc.
Kb.

Piano

I
VI.
II
Vla.
Vc.
Kb.

Kl.
Hr.

Piano

pp
pp

Ped. arco

I
VI.
II
Vla.
Vc.
Kb.

Kl.
Hr.

Piano

I
VI.
II
Vla.
Vc.
Kb.

Fl.

Ob.

Kl.

Fg.

Hr.

Trp.

Pos.

Pk.

Piano

I

VI.

II

Vla.

Vc.

Kb.

pp

ff

cresc.

g va.

14

14

14

14

HUBBARD 59