

PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS



BEETHOVEN

**SEPTETT
SEPTUOR**

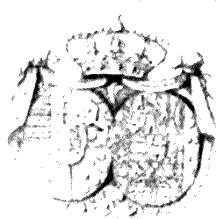
op. 20

**PHILHARMONIA
No. 371**



MARIE THERESE

Archiduches*s*



D. AverweD

PHILHARMONIA
PARTITUREN - SCORES - PARTITIONS

Ihrer Majestät der Kaiserin Maria Theresia gewidmet

LUDWIG VAN BEETHOVEN
SEPTETT
SEPTET / SEPTUOR

Für Violine, Bratsche, Klarinette, Horn, Fagott, Violoncell,
Kontrabass

For Violin, Viola, Clarinet, Horn, Bassoon, Violoncello,
Double bass

Pour Violon. Alto, Clarinette, Cor, Basson, Violoncelle,
Contrebasse

Es dur / E flat major / Mi b majeur
op. 20

Philharmonia No. 371

PHILHARMONIA PARTITUREN
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Beethovens Septett, zu seinen Lebzeiten das verbreitetste und beliebteste seiner Werke, heute aber vielleicht das populärste Stück der gesamten klassischen Kammermusik, ist eigentlich ein später Nachfahre der alten Divertimentoform. Die sechs Sätze des Divertimentos sind hier durch Heranziehung aller Form- und Ausdruckstypen der Sonate zu einem Ensemble von reichster Mannigfaltigkeit gediehen. Wie in den Quartetten op. 18 und den ersten Symphonien, den Werken, die fast zugleich in der glücklichsten, unbeschwertesten Zeit Beethovens entstanden sind, ist auch hier die reizvollste Frische und Jugendlichkeit der Erfindung bereits mit überlegener Meisterschaft der Formbehandlung und einem durchaus persönlichen Ausdruck vereint — noch ohne die Härten und das Ungestüm des großen Revolutionärs, aber eben darum umso klarer und erfrischender in der Wirkung. Noch mehr als in den genannten Werken ist im Septett alles auf die fließende, klar periodisierte melodische Linie gestellt, die Formen sind in der denkbarsten Einfachheit und Übersichtlichkeit gefaßt, die Durchführungen so knapp als möglich und, bei aller Ausnützung der klanglichen Reize ausdrucksvoller Gegenstimmen, immer in den Grenzen spielerischer Anmut. Wenn irgendwo, so sind hier alle Vorbedingungen zur Volkstümlichkeit im besten Sinne gegeben; und wenn sich Beethoven in späteren Jahren manchmal über die Beliebtheit dieses Werkes ärgerte, das anderen, ihm näherstehenden immer wieder beim Publikum den Rang abließ, so war das eine wenn auch sehr verzeihliche Ungerechtigkeit gegen seine eigene Schöpfung — und

During Beethoven's lifetime his Septet found more appreciation and favour than any of his other works. Today it is perhaps the most popular of all classic chamber music compositions. Strictly speaking it is a belated sequel of that species of composition known as Divertimento: of the six movements of the Divertimento form Beethoven forms an ensemble of great variety by the employment of all forms and means of expression of the Sonata form. The Septet, like the Quartets opus 18 and the first symphonies — the compositions which Beethoven wrote in the happiest and most carefree period of his life — combines a charming freshness and youthful spontaneity with a supreme mastery of formal problems and a strongly individual personal note. Little is felt in this music of the harshness and strife which later on made Beethoven a musical revolutionary; no such restlessness disturbs the transparency and freshness of this music. In the Septet the flowing invention and clear musical outline is even more strongly felt than in the aforesaid compositions; the formal structure is simple and lucid, the development of the musical material most concise, and the whole composition, though no colouristic possibilities of counter-voices are lost, is most graceful. The Septet seemed destined to become immensely popular, in the best sense of the term. In later years, when public favour for this piece became a drawback for general recognition of Beethoven's later works, Beethoven seemed to look askance at this earlier composition. This dislike of his own Septet was perhaps pardonable

Le Septuor de Beethoven, celle des œuvres du Maître, qui, de son vivant, a joui de la plus large diffusion et de la plus grande faveur après du public, et qui est peut-être aujourd'hui encore le morceau le plus populaire de toute la musique de chambre classique, est à proprement parler un rejeton tardé de l'ancienne forme du «divertissement». Les six mouvements du «divertissement», agrémentés ici de toutes les caractéristiques d'expression et de forme de la Sonate, ont constitué un ensemble de la plus riche variété. Comme les Quatuors op. 18 et les premières symphonies, œuvres qui datent également de l'époque la plus heureuse et la moins tourmentée de la vie de Beethoven, le Septuor unit, lui aussi, à une supérieure maîtrise de la forme un accent tout à fait personnel, encore exempt des duretés et de l'impuisance du grand Révolutionnaire, non sans profit d'ailleurs pour la clarté et la fraîcheur de l'expression. Plus encore que les œuvres précitées, le Septuor vise avant tout à une ligne mélodique d'un seul jet et d'une claire structure, les formes se présentent sous le schéma le plus simple et le plus aisément intelligible, les développements sont aussi concis que possible, le tout empreint d'une grâce expressive, sans préjudice du charme de la sonorité. Si jamais toutes les conditions préalables de la popularité, au meilleur sens du mot, se sont trouvées réunies quelque part, c'est bien dans ce Septuor. Plus tard, Beethoven lui-même prenait souvent de l'humeur au sujet de la prédilection que dispensait le public à cette composition, au détriment d'autres œuvres qui lui semblaient p'us près de son

ein Verkennen der Tatsache, daß Volkstümlichkeit in diesem Sinne doch mit zu den edelsten Zielen der Kunst aller Zeiten gezählt hat.

Die erste Aufführung des Septetts, das im Jahre 1799 skizziert und Anfang 1800 vollendet wurde, fand in einer Privatsoirée beim Fürsten Schwarzenberg statt, die erste öffentliche Aufführung kurz darauf in einem Konzerte Beethovens im Wiener Burgtheater am 2. April 1800. Im Druck erschien es 1802 bei Hofmeister in Leipzig.

in the master, but thoroughly unjust: a popularity such as that enjoyed by Beethoven's Septet is indeed one of the finest aims of great art.

The draft of the Septet dates from 1799. It was completed in 1800 and first produced at a private concert held in the home of Prince Schwarzenberg. The first public performance occurred at a concert given by Beethoven at the Burgtheater, Vienna, on April 2nd, 1800. The Septet was first published by the firm of Hofmeister, Leipsic, in 1802.

génie: il ne faut voir là qu'une injustice, d'ailleurs bien excusable du Maître, contre sa propre création, et l'oubli de cette vérité qu'une popularité de ce genre a compté dans tous les temps parmi les buts les plus élevés de l'art.

La première exécution du Septuor, dont l'esquisse initiale remonte à 1799, et qui fut terminé au début de 1800, eut lieu au cours d'une soirée privée chez le Prince Schwarzenberg. La première exécution publique suivit presque immédiatement, le 2 Avril 1800, dans un concert donné par Beethoven au Burgtheater de Vienne. Le Septuor sortit en 1802 à Leipzig des presses de Hofmeister.

FORMÜBERSICHT

1. SATZ, Sonatenform Takt

Einleitung	1— 18
Exposition.....	19—111
Hauptsatz.....	19— 52
Seitensatz	53— 86
Schlußgruppe.....	87—111
Durchführung.....	112—158
Reprise.....	154—245
Koda.....	246—288

2. SATZ, Sonatenform

Exposition.....	1— 50
Hauptsatz.....	1—28
Seitensatz	29—42
Schlußgruppe.....	43—50
Durchführung.....	51— 79
Reprise	80—115

3. SATZ, Menuett

Menuettsatz	1— 28
Trio.....	29— 48

4. SATZ, Variationenform

5. SATZ, Scherzoform

Scherzoteil	1— 80
Trio.....	81—128

SYNOPSIS OF FORM

1st MOVEMENT, Bar Sonata form

Introduction	1— 18
Exposition.....	19—111
Principal section..	19— 52
Subsidiary section	53— 86
Closing section ...	87—111
Development	112—153
Recapitulation...	154—245
Coda	246—288

2nd MOVEMENT. Sonata form

Exposition.....	1— 50
Principal section...	1—28
Subsidiary section .	29—42
Closing section ...	43—50
Development	51— 79
Recapitulation...	80—115

3rd MOVEMENT, Minuet

Minuet	1— 28
Trio	29— 48

4th MOVEMENT,

Theme with Variations

5th MOVEMENT. Scherzo form

Scherzo.....	1— 80
Trio	81—128

6th MOVEMENT, Rondo form

Introduction	1— 16
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RÉSUMÉ DE LA FORME

1^{er} MOUVEMENT, Mesure Forme de Sonate

Introduction.....	1— 18
Exposition	19—111
Thème principal..	19— 52
Thème secondaire.	53— 86
Groupe de cadence.	87—111
Développement...	112—153
Reprise	154—245
Coda	246—288

2^{ème} MOUVEMENT, Forme de Sonate

Exposition.....	1— 50
Thème principal...	1—28
Thème secondaire..	29—42
Groupe de cadence .	43—50
Développement...	51— 79
Reprise	80—115

3^{ème} MOUVEMENT, Menuet

Menuet	1— 28
Trio	29— 48

4^{ème} MOUVEMENT, Thème avec Variations

5^{ème} MOUVEMENT, Forme du Scherzo

Scherzo	1— 80
Trio	81—128

6. SATZ, Rondoform	Exposition..... 17—77	6ème MOUVEMENT, Forme du Rondo
Einleitung..... 1—16	Principal section... 17—43	Introduction..... 1—16
Exposition..... 17—77	Subsidiary section . 44—64	Exposition..... 17—77
Hauptsatz..... 17—43	Closing section 65—77	Thème principal... 17—43
Seitensatz..... 44—64	Short Development 78—115	Thème secondaire.. 44—64
Schlußgruppe..... 63—77	Intermediate sec- tion..... 116—135	Groupe de cadence. 65—77
Kurze Durch- führung..... 78—115	Recapitulation... 136—199	Développement court..... 78—115
Mittelsatz..... 116—135	Coda..... 200—227	Partie intermé- diaire..... 116—135
Reprise..... 136—199	H. G.	Reprise..... 136—199
Koda..... 200—227	Time required for perfor- mance: 40 minutes	Coda..... 200—227
H. G.	(I=9', II=9', III=3', IV=7', V=3', VI=9')	H. G.
Aufführungsduer: 40 Minuten		Durée d'exécution: 40 minutes

SEPTETT / SEPTUOR

L. van Beethoven, Op.20
(1770 - 1827)

Adagio

Clarinetto in [B Sib]

Fagotto

Corno in [Es Mi_b]

Violino

Viola

Violoncello

Contrabasso

Cl. (B)

Fg.

Cor. (Es)

VI.

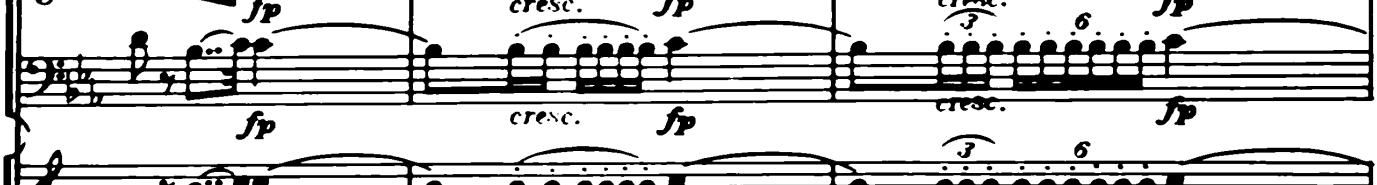
Vla.

Vlc.

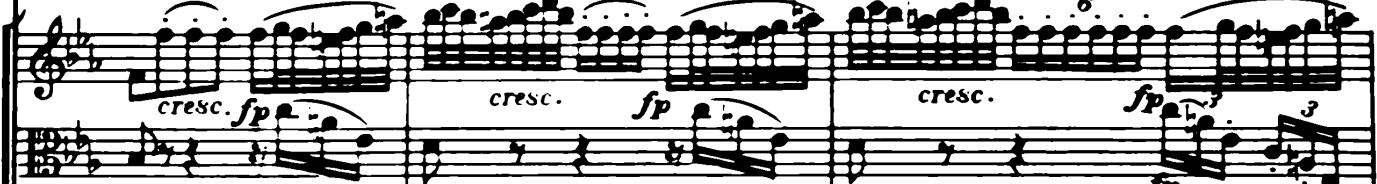
Cb.

2

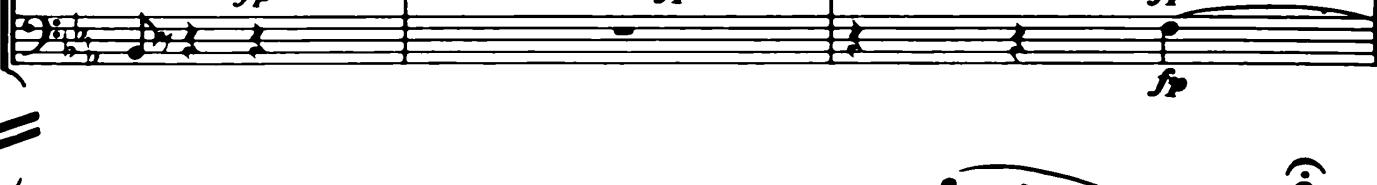
Cl. (B) 

Fg. 

Cor. (Es) 

Vl. 

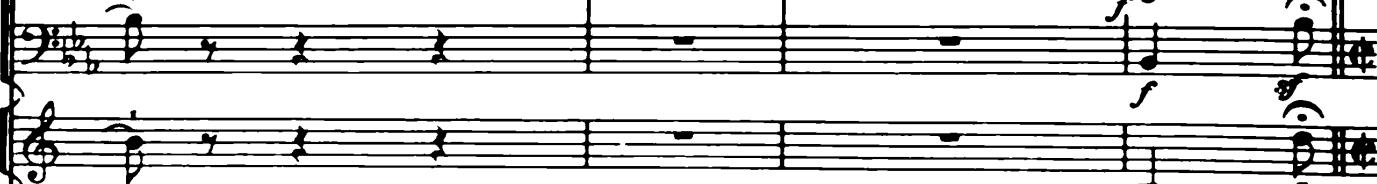
Vla. 

Vlc. 

Cb.

=

Cl. (B) 

Fg. 

Cor. (Es) 

Vl. 

Vla. 

Vlc. 

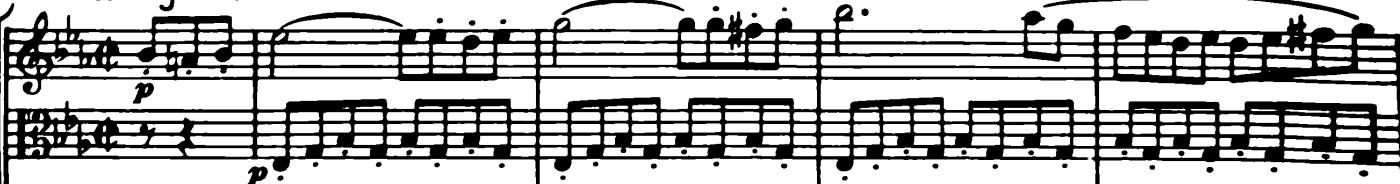
Cb.

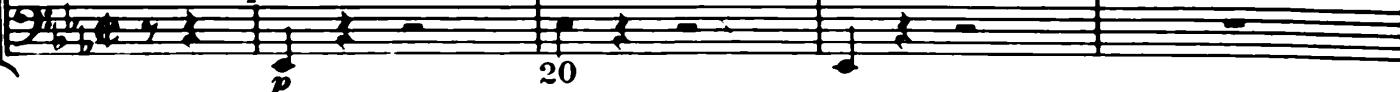
15

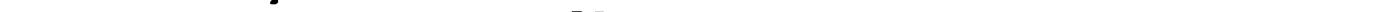
f *attacca sub.*

=

Allegro con brio

Vl. 

Vla. 

Vlc. 

20

Vl.
Vla.
Vlc.

25

=

C1.
(B)
Fg.
Cor.
(Es)
Vl.
Vla.
Vlc.
Cb.

fp fp fp fp
fp fp fp
fp fp fp
fp fp fp
fp fp fp
fp fp fp
fp fp fp
fp fp fp

30

=

C1.
(B)
Fg.
Cor.
(Es)
Vl.
Vla.
Vlc.
Cb.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

35

4

Cl. (B) *f*

Fg. *f*

Cor. (Es) *f*

Vi. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

40

f

f

Cl. (B) *p* *cresc.* *fp* *p* *cresc.*

Fg. *p* *cresc.* *fp* *p* *cresc.*

Cor. (Es) *p* *cresc.* *fp* *p* *cresc.*

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

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

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

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

45

50 *cresc.*

Cl. (B) *f* *p*

Fg. *f*

Cor. (Es)

Vi. *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *f*

55

C1.
(B)

Fg.

Cor.
(Es) *p*

Vl. *p*

Vla.

Vlc. *p*

Cb. *p*

60

C1.
(B) *p*

Fg. *p*

or.
(Es)

Vl.

Vla.

Vlc. <>

65

C1.
(B)

Fg.

Cor.
(Es) *p*

Vl. *p*

Vla.

Vlc. *p*

Cb. *p*

70

Cl. (B) 

Fg.

Cor. (E♭)

Vi.

Vla.

Vlc.

Cb.

75

=

Cl. (B) 

Fg.

Cor. (E♭)

Vi.

Vla.

Vlc.

Cb.

80

Cl. (B) *fp* *tr*

Fg. *fp*

Cor. (Es) *p*

Vl. *f* *fp* *tr* *p*

Vla. *f* *fp* *tr* *p*

Vlc. *f* *fp* *tr* *p*

Cb. *fp* *p*

85

=

Cl. (B) *f* *ff* *p*

Fg. *f* *ff* *p*

Cor. (Es) *f* *ff* *p*

Vl. *f* *p decresc.* *pp ff p*

Vla. *f* *p decresc.* *pp ff p*

Vlc. *f* *p decresc.* *pp ff p*

Cb. *f* *p decresc.* *pp ff p*

90 *f* 95 *ff* *p*

8

Musical score for measures 100-104. The score consists of six staves: Clarinet (B), Bassoon, Cor (E♭), Violin, Viola, and Cello/Bass. The music features eighth-note patterns and sustained notes. Measure 100 starts with eighth-note pairs in the bassoon and cello. Measures 101-104 show various rhythmic patterns, including sustained notes and eighth-note groups.

100

Musical score for measures 105-109. The instrumentation remains the same: Clarinet (B), Bassoon, Cor (E♭), Violin, Viola, and Cello/Bass. The dynamics change to *p* (piano) in measure 105. Measures 106-109 feature eighth-note patterns and sustained notes, similar to the previous section but with different dynamics and articulations.

105

Musical score for measures 110-114. The instrumentation includes Clarinet (B), Bassoon, Cor (E♭), Violin, Viola, and Cello/Bass. Measures 110-113 show eighth-note patterns with crescendo markings (*cresc.*) above the notes. Measure 114 concludes with a final dynamic marking of *f*.

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110

9

Musical score for measures 115-116. The score includes parts for Clarinet (B), Bassoon, Cor (Es), Violin, Viola, Cello, and Double Bass. Measure 115 starts with a dynamic of *f*. Measures 115-116 feature continuous eighth-note patterns with various dynamics like *p*, *f*, and *b*.

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. Cb.

115

Musical score for measures 117-118. The score includes parts for Clarinet (B), Bassoon, Cor (Es), Violin, Viola, Cello, and Double Bass. Measure 117 begins with a dynamic of *p*. Measures 117-118 show eighth-note patterns with dynamics like *p* and *f*.

Cl. (B) Cor. (Es) Vl. Vla. Vlc. Cb.

117

120

Musical score for measures 119-125. The score includes parts for Clarinet (B), Bassoon, Cor (Es), Violin, Viola, Cello, and Double Bass. Measures 119-120 are mostly rests. Measures 121-125 feature eighth-note patterns with dynamics like *p*, *f*, and *b*.

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. e Cb.

119

125

10

C1.
(B)

Fg.

Vi.

Vla.

Vlc.

Cb.

130

p

C1.
(B)

Fg.

Cor.
(Es)

Vi.

Vlc.

Cb.

135

p

cresc.

cresc.

cresc.

cresc.

cresc.

C1.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vlc.

Cb.

fp

fp

fp

p

fp

p

p

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

145

pp

150

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

cresc.

fp

fp

fp

cresc.

fp

fp

cresc.

fp

fp

fp

cresc.

fp

fp

fp

155

fp

fp

fp

C1.
(B)

Fg.

T.

1a.

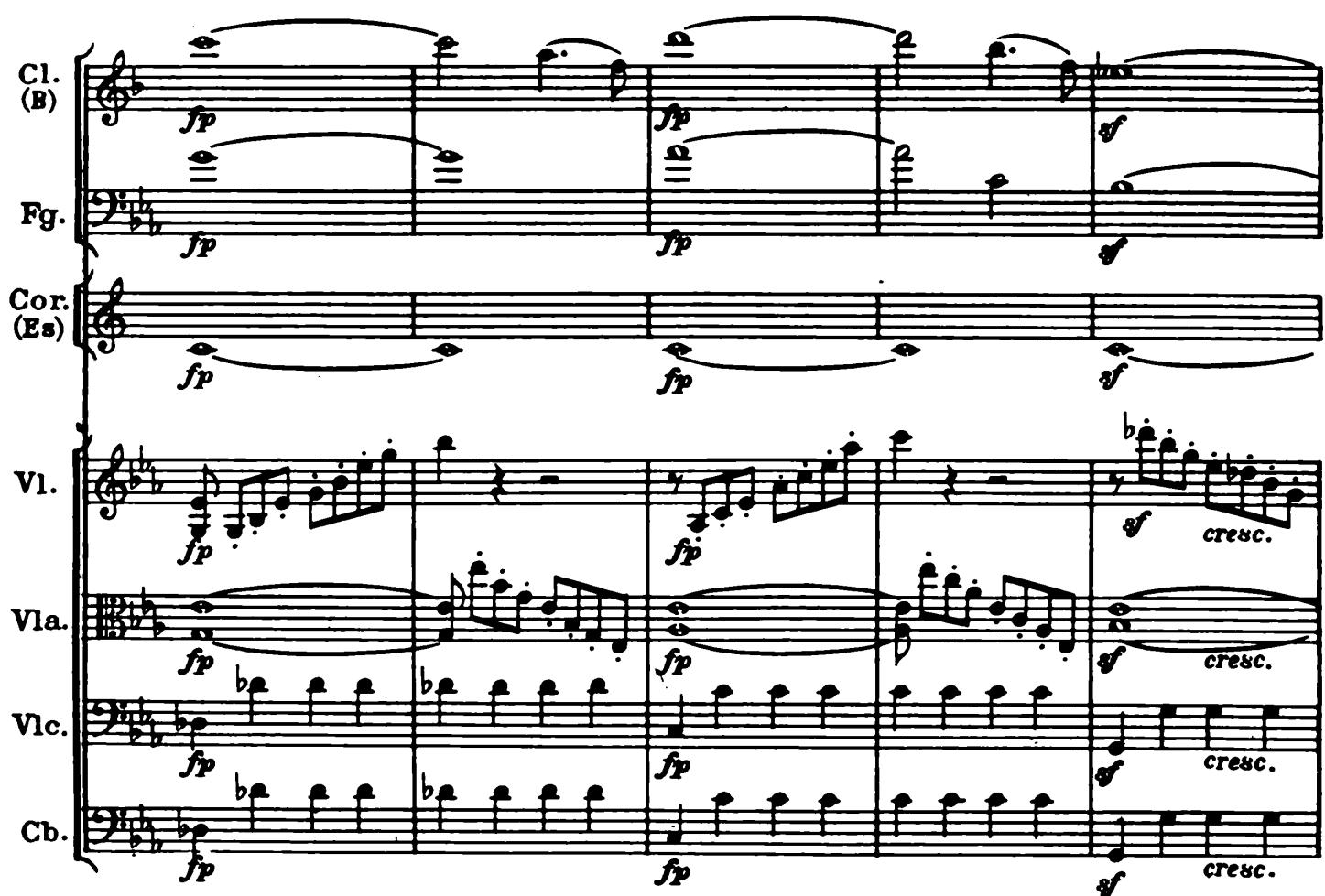
1c.

2b.

160

Cl. (B) 

Cl. (B)

Cl. (B) 

Cl. (B)

C1.
(B) *cresc.* *f* *p*

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

Cor.
(Es) *cresc.* *f* *p*

Vi. *fp*

Vla. *fp*

Vlc. *fp*

Cb. *fp*

175

=

C1.
(B)

Fg. *cresc.*

Cor.
(Es) *cresc.*

Vi. *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

180 *cresc.*

Cl. (B) *fp* *p* *cresc.*

Fg. *fp* *p* *cresc.*

Cor. (Es) *fp* *p* *cresc.*

Vl. *f* *p* *cresc.*

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

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

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

185 *cresc.*

=

Cl. (B) *f* *p*

Fg. *f* *p*

Cor. (Es) *f* *p*

Vl. *f* *p* *p*

Vla. *f* *p* *p*

Vlc. *f* *p* *p*

Cb. *f* *p* *p*

190

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

195

=

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

200

Musical score for orchestra, page 16, measures 205-210.

Instrumentation: Cl. (B), Fg., Cor. (Es), Vl., Vla., Vlc., Cb.

Measure 205:

- Cl. (B): eighth-note pairs, dynamic *p*
- Fg.: eighth-note pairs, dynamic *f*
- Cor. (Es): eighth-note pairs, dynamic *p*
- Vl.: eighth-note pairs, dynamic *f*
- Vla.: eighth-note pairs, dynamic *p*
- Vlc.: eighth-note pairs, dynamic *p*
- Cb.: eighth-note pairs, dynamic *p*

Measure 210:

- Cl. (B): eighth-note pairs, dynamic *p*
- Fg.: eighth-note pairs, dynamic *p*
- Cor. (Es): eighth-note pairs, dynamic *p*
- Vl.: eighth-note pairs, dynamic *p*
- Vla.: eighth-note pairs, dynamic *p*
- Vlc.: eighth-note pairs, dynamic *p*
- Cb.: eighth-note pairs, dynamic *p*

Measure numbers: 205, 210

=

Musical score for orchestra, page 16, measures 205-210 (continued).

Instrumentation: Cl. (B), Fg., Cor. (Es), Vl., Vla., Vlc., Cb.

Measure 205 (continued):

- Cl. (B): eighth-note pairs, dynamic *p*
- Fg.: eighth-note pairs, dynamic *p*
- Cor. (Es): eighth-note pairs, dynamic *p*
- Vl.: eighth-note pairs, dynamic *p*
- Vla.: eighth-note pairs, dynamic *p*
- Vlc.: eighth-note pairs, dynamic *p*
- Cb.: eighth-note pairs, dynamic *p*

Measure 210 (continued):

- Cl. (B): eighth-note pairs, dynamic *pp*
- Fg.: eighth-note pairs, dynamic *pp*
- Cor. (Es): eighth-note pairs, dynamic *pp*
- Vl.: eighth-note pairs, dynamic *cresc.*
- Vla.: eighth-note pairs, dynamic *f*
- Vlc.: eighth-note pairs, dynamic *f*
- Cb.: eighth-note pairs, dynamic *f*

Cl. (B) 

215

=

Cl. (B) 

Fg.

Cor. (Es)

Vi. *tr*

Vla. *p*

Vlc. *tr*

Cb. *p*

220

225 *f*

Cl. (B) 

Cl. (B) 

C1.
(B) *pp*

Fg. *pp*

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

240 *f* *f*

=

C1.
(B)

Fg.

Cor.
(Es) *f*

Vl. *cresc.*

Vla. *cresc.*

Vlc.

Cb. *f*

245 *f* *f* *f* *f* *f*

C.I.
(B)

F.g.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

Measure 250: Clarinet (B) and Bassoon play dynamic **f**. Cor (Es) enters with a sustained note. Violin, Viola, Cello, and Double Bass provide harmonic support.

Measure 251: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass continue harmonic support.

Measure 252: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass continue harmonic support.

Measure 253: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass continue harmonic support.

Measure 254: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass continue harmonic support.

Measure 255: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass continue harmonic support.

250

==

C.I.
(B)

F.g.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

Measure 255: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass provide harmonic support.

Measure 256: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass provide harmonic support.

Measure 257: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass provide harmonic support.

Measure 258: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass provide harmonic support.

Measure 259: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass provide harmonic support.

Measure 260: Bassoon and Cor (Es) play dynamic **p**. Violin, Viola, Cello, and Double Bass provide harmonic support.

255

C1. (B) 

260

=

C1. (B) 

265

C1.
(B)

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

270

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

275

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

280

=

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

285

II

Adagio cantabile

Clarinetto in [B
Sib]

Fagotto

Corno in [Es
Mib]

Violino

Viola

Violoncello
Contrabasso

This section of the score features six staves. The top staff is Clarinetto in B (Sib). The second staff is Fagotto. The third staff is Corno in Es (Mib). The fourth staff is Violino. The fifth staff is Viola. The bottom staff is Violoncello and Contrabasso. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). Dynamics include 'p e dolce' (pianissimo and gentle), 'cresc.' (crescendo), and '5p' (five times pianissimo).

Cl.
(B)

Fg.

Vi.

Vla.

Vlc.

Ch.

This section of the score features six staves. The top staff is Cl. (B). The second staff is Fg. The third staff is Vi. The fourth staff is Vla. The fifth staff is Vlc. The bottom staff is Ch. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). Dynamics include 'cresc.', 'p cresc.', 'cresc.', 'cresc.', 'cresc.', and 'cresc.'. A dynamic '5p' is also present.

Cl.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vlc.
& Ch.

This section of the score features six staves. The top staff is Cl. (B). The second staff is Fg. The third staff is Cor. (Es). The fourth staff is Vi. The fifth staff is Vla. The bottom staff is Vlc. & Ch. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). Dynamics include 'pp', 'p', and '10' (fortissimo).

Cl. (B) *cresc.* *p*

Fg. *cresc.* *p*

Cor. (Es)

Vi.

Vla. *cresc.* *p*

Vlc. e Cb. *cresc.* *p*

Cl. (B) *decresc.* *p*

Fg. *decresc.* *p*

Cor. (Es) *decresc.* *p*

Vi. *decresc.* *p* *cresc.* *p*

Vlu. *decresc.* *pp* *cresc.* *p*

Vlc. e Cb. *decresc.* *pp* *cresc.* *p*

15

Cl. (B)

Fg. *dolce*

Vi.

Vla.

Vlc.

Cb.

20

C1.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vlc.

Cb.

cresc. f p cresc. ff

25

=

C1.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vlc.

Cb.

ff f - -

ff f - -

ff f - -

f p ff

f f p ff

f f p ff

f f - -

30

CL (B) *p* *f* *p cresc.* *ff* *decresc.*

Fg. *p* *f* *p cresc.* *ff* *decresc.*

Cor. (Es) *p* *p cresc.* *ff* *decresc.*

Vi. *p cresc.* *ff* *p* *ff decresc.*

Vla. *p cresc.* *ff* *p* *p cresc.* *ff decresc.*

Vlc. *p cresc.* *ff* *p* *ff decresc.*

Cb. *ff* *decresc.*

35

=

CL (B) *p* *fp* *pp*

Fg. *p* *fp* *pp*

Cor. (Es) *p* *fp* *pp*

Vi. *p* *fp* *p* *pp*

Vla. *p* *fp* *p*

Vlc. *p* *fp* *p*

Cb. *p* *fp* *p*

Cl. (B) 

Vl. *fp decresc.*

Vla. *fp*

Vlc. *fp*

Cb. *fp*

40

=

Cl. (B) 

Fg. *ff*

Cor. (Es) *ff*

Vl. *pp ff*

Vla. *pp ff*

Vlc. *pp ff*

Cb. *pp ff*

45 *ff*

Cl. (B) *sf* *decrec.* *pp*

Fg. *sf* *pp*

Cor. (E) *sf* *pp*

Vl. *sf* *pp*

Vla. *sf* *pp*

Vlc. e Cb. *sf* *pp*

=

Cl. (B) *pp cresc.*

Fg. *pp cresc.*

Cor. (E) *pp cresc.* *fp*

Vl. *pp* *fp* *tr*

Vla. *pp* *fp*

Vlc. *pp* *fp* *p*

Cb. *pp* *fp* *p*

50 50 50

Vl. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

55

Vl. Vla. Vlc.

=

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

=

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

=

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. e Cb.

p dolce

pp pp pp

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. e Cb.

cresc. f pp

cresc. ff ff

70 cresc. f ff ff pp

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. Cb.

ff ff ff

75 ff ff ff

Cl. (B) *dolce*

Vl.

Vla. *p*

Vlc. e Cb. *p*

80

=

Cl. (B)

Fy. *p cresc.* *p*

Cl. *cresc.* *p*

Vla. *cresc.* *p*

Vlc. e Cb. *p*

85

=

Cl. (B) *tr*

Cor. (Es) *pp*

Vl. *cresc.* *p*

Vla. *cresc.* *p*

Vlc. e Cb. *cresc.* *p*

Cl. (B) *p*

Fg. *p*

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

90

cresc.
cresc.
cresc.
cresc.

Cl. (B) *p*

Fg. *p*

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

decresc.
decresc.
decresc.
p decresc.
p decresc.
p decresc.

Cl. (B) *p*

Fg. *p*

Cor. (Es) *p*

Vl. *p*

Vla.

Vlc. e Cb.

95

p
p

34

CL.
(B)

Fg.

Cor.
(Es)

VI.

Vla.

Vlc.
e Cb.

cresc. *f* decresc.

p

cresc. *f* decresc.

p

cresc. *f* decresc.

p

cresc. *f* decresc.

p

100

CL.
(B)

Fg.

Cor.
(Es)

VI.

Vla.

Vlc.
e Cb.

fp

pp

pp

fp

fp

fp

=

CL.
(B)

Fg.

Cor.
(Es)

VI.

Vla.

Vlc.
e Cb.

pp

pp

pp

pp

pp

pp

105

Cl. (B) *f*

Fg. *f*

Cor. (Es) *f*

Vl. *f* decresc. *pp*

Vla. *f* *pp*

Vlc. *f* *pp*

c Cb. *f*

Cl. (B)

Fg.

Cor. (Es)

Vl.

Vla.

Vlc.

Cb.

110 *ff* *ff*

Cl. (B)

Fg.

Cor. (Es)

Vl. *ff*

Vla. *ff* decresc. *pp*

Vlc. *ff* *ff* *ff* *ff*

c Cb. *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff*

115



Tempo di Menuetto

Clarinetto in [B
Sib]

Fagotto

Corno in [Es
Mib]

Violino

Viola

Violoncello

Contrabasso

Cl.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vlc.

Cb.

Fg. Cor. (Es) Vl. Vla. Vlc. e Cb.

p cresc. cresc. cresc. cresc. 10

Cl. (B) Fg. Vl. Vla. Vlc. Cb.

cresc. cresc. cresc. cresc. cresc. cresc. 15

Cl. (B) Fg. Cor. (Es) Vl. Vla. Vlc. Cb.

p cresc. cresc. cresc. cresc. cresc. cresc. 20

Cl. (B) cresc.

Fg. cresc.

Cor. (Es) cresc.

Vl. cresc.

Vla. cresc.

Vlc. cresc.

Cb. cresc.

Fine.

25

Trio

Cl. (B)

Cor. (Es) pp

Vl. pp

Vla. pp

Vlc. e Cb. pp

30

Cl. (B) cresc.

Fg. p cresc.

Cor. (Es) p cresc.

Vl. p cresc.

Vla. p cresc.

Vlc. e Cb. cresc.

35

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

pp

40 *f*

C1. (B)

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

pp

C1. (B)

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

45 *cresc.*

f

p

cresc.

p

cresc.

p

Men. D. C. al Fine.

IV

TEMA CON VARIAZIONI

Andante

Clarinetto in [B
Sib]

Fagotto

Corno in [Es
Mib]

Violino

Viola

Violoncello
Contrabasso

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.
e Cb.

=

VAR. I

Vl.

Vla.

Vlc.

Musical score for strings (Vl., Vla., Vlc.) showing four staves of music. The score consists of four systems, each starting with a double bar line and followed by a repeat sign.

- System 1 (Measures 25-27):** The first staff (Violin) has eighth-note patterns. The second staff (Viola) has sixteenth-note patterns with dynamic *f*. The third staff (Cello) has eighth-note patterns. Measure 25 ends with dynamic *p*. Measures 26 and 27 end with dynamic *f*.
- System 2 (Measures 30-32):** The first staff (Violin) has eighth-note patterns. The second staff (Viola) has sixteenth-note patterns. The third staff (Cello) has eighth-note patterns. Measure 30 ends with dynamic *f*.
- System 3 (Measures 35-37):** The first staff (Violin) has eighth-note patterns. The second staff (Viola) has sixteenth-note patterns.
- System 4 (Measures 40-42):** The first staff (Violin) has eighth-note patterns. The second staff (Viola) has sixteenth-note patterns with dynamic *f*. The third staff (Cello) has eighth-note patterns.
- System 5 (Measures 45-47):** The first staff (Violin) has eighth-note patterns. The second staff (Viola) has sixteenth-note patterns. The third staff (Cello) has eighth-note patterns. Measure 45 ends with dynamic *f*. Measure 47 ends with dynamic *f*.

42

VAR. II

C1.
(B)

Fg.

Vl.

Vla.

Vlc.

Cb.

50

=

C1.
(B)

Fg.

Vl.

Vla.

Vlc.

Cb.

55

=

C1.
(B)

Fg.

Vl.

Vla.

Vlc.

Cb.

p

cresc.

p

cresc.

p

cresc.

p

C1.
(B)

Fg.

Vl.

Vla.

Vlc.

Cb.

60

VAR. III

C1.
(B)

Fg.

Vl.

Vla.

Vlc.

Cb.

dolce

p

65

C1.
(B)

Fg.

Vl.

Vla.

Vlc.

Cb.

p

p

p

p

70

44

Ct. (B) 

=

Ct. (B) 

=

VAR. IV

Ct. (Es) 

C1. (B) 

Vl. 

Vla. 

Vlc. 

e Cb. 

Cl. (B) 

Vl. 

Vla. 

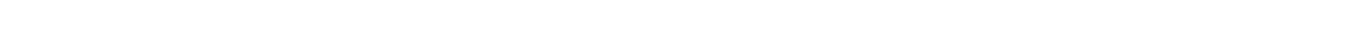
Vlc. 

e Cb. 

Cl. (B) 

Fg. 

Cor. (Es) 

Vl. 

Vla. 

Vlc.

e Cb.

VAR. V

C1.
(B) *decrec.* *p*

Fg. *decrec.* *p*

Cor.
(Es)

Vl. *decrec.* *p* *p* *dolce*

Vla. *decrec.* *p* *p* *coll'arco*

Vlc. *decrec.* *p* *p* *coll'arco*

Cb. *p* *pp*

95

==

C1.
(B) *p* *cresc.* *p*

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

Cor.
(Es) *p* *cresc.* *p*

Vl. *cresc.* *p*

Vla. *cresc.* *p*

Vlc. *p*

Cb. *p*

100

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

105

=

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

cresc.

p

110

2. CODA

Cl. (B) *dolce*

Fg. *dolce*

Cor. (Es)

Vl.

Vla.

Vlc.

Cb.

115

=

Cl. (B)

Fg. *p f*

Cor. (Es) *f*

Vl. *p f*

Vla. *p f*

Vlc. *p f*

Cb. *p f*

120

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

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

130

=

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

calando

calando

calando

calando

135

V

SCHERZO*Allegro molto e vivace*

**Clarinetto in [B
Sib]**

Fagotto

**Corno in [Es
Mib]**

Violino

Viola

Violoncello

Contrabasso

5

**Cl.
(B)**

Fg.

**Cor.
(Es)**

Vl.

Vla.

Vlc.

Cb.

10 fp 15

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

20

=

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

25 cresc. fp cresc. - 30

Musical score for measures 35 to 40. The score includes parts for C1. (B), Fg., Cor. (Es), Vl., Vla., Vlc., and Cb. Measure 35: C1. (B) has a melodic line with grace notes. Fg. and Cor. (Es) provide harmonic support. Vl. and Vla. play eighth-note patterns. Vlc. and Cb. provide bass support. Measure 36: All parts continue their respective patterns. Measure 37: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measure 38: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measure 39: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measure 40: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support.

Musical score for measure 45. The score includes parts for Cor. (Es) and Vl. Cor. (Es) plays a sustained note followed by a rhythmic pattern. Vl. plays a sustained note followed by a rhythmic pattern. Measure 46: Vl. continues its rhythmic pattern. Crescendo (cresc.) instruction is present.

Musical score for measures 50 to 55. The score includes parts for C1. (B), Fg., Cor. (Es), Vl., Vla., Vlc., and Cb. Measures 50-51: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 52-53: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 54-55: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 56-57: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 58-59: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 60-61: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 62-63: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 64-65: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 66-67: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 68-69: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 70-71: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 72-73: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 74-75: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 76-77: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 78-79: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 80-81: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 82-83: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 84-85: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 86-87: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 88-89: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 90-91: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 92-93: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 94-95: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 96-97: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support. Measures 98-99: C1. (B) and Vl. play eighth-note patterns. Vla. and Vlc. provide harmonic support.

C1.
(B)

Fg.

Cor.
(Es)

V1.

Vla.

Vlc.

Cb.

fp

fp

fp

fp

fp

fp

fp

60

=

C1.
(B)

Fg.

Cor.
(Es)

V1.

Vla.

Vlc.

Cb.

f

f

f

f

f

f

f

65

f

f

f

f

f

f

70

p

54

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.
o Ch

pp ff
pp ff
pp ff
pp ff
pp ff
pp ff

75

ff

80 *Fine*



TRIO

Fg.

Vl.

Vla.

Vlc.

Cb.

p ff

p ff

p ff

p ff

p ff

85



Fg.

Vl.

Vla.

Vlc.

Cb.

1a

2a

90

95

2a

Fg. Vl. Vla. Vlc. Cb.

100

105 110

115 120

125

1. 2.

Scherzo D.C.
al Fine

VI

Andante con moto alla Marcia

Clarinetto in [B
Sib]

Fagotto

Corno in [Es
Mib]

Violino

Viola

Violoncello

Contrabasso

5

Cl.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vlc.

Cb.

10

Musical score for orchestra, page 15, measures 1-15. Instruments listed from top to bottom: Clarinet (B), Bassoon, Horn (E♭), Violin, Viola, and Cello/Bass. The score features six staves of musical notation with various dynamics (p, f, sfz) and performance instructions (e.g., *sfz*, *sforzando*). Measure 15 ends with the instruction *attacca subito*.

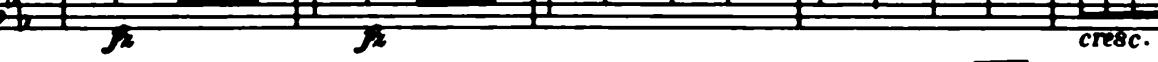
Presto

sul una corda

A musical score for strings, specifically violin (Vi.) and cello (Vlc.). The score consists of two staves. The top staff for violin has a dynamic marking *sul una corda*. The bottom staff for cello has a dynamic marking *mf*. The score shows measures 19 and 20. Measure 19 ends with a fermata over the eighth note of the violin's second measure. Measure 20 begins with a dynamic *p* and continues with eighth-note patterns for both instruments.

—
20

Musical score for orchestra, measures 11-12. The score includes parts for Fagot (Fg.), Violin (Vi.), Cello (Vla.), and Double Bass (Vlc.). The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic. Measure 12 begins with a trill on the violin part, followed by a dynamic marking 'tr' over the violins. The double bass part features eighth-note patterns. Measures 13-14 show sustained notes from the bassoon and cello, with dynamics 'p' (pianissimo) at the end of measure 14.

Cl. (B) 
 Fg. 
 Cor. (Ea) 
 Vl. 
 Vla. 
 Vlc. e Cb. 

Cl. (B) *tr.*

Fg.

Cor. (Es)

Vl.

Vla.

Vlc. e Cb.

30 *f*

35 *p*

Cl. (B) *p* *ff* *ff* *p*

Fg. *f* *ff* *ff*

Cor. (Es) *f* *ff* *f*

Vl. *p*

Vla. *p*

Vlc. e Cb. *p* *p* *p* *p* *p* *p*

40

Cl. (B) *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

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

Cor. (Es) *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

Vl. *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

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

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

Ch. *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

p *p*

Cl. (B) *p* *fz* *p* cresc. *fz*

Fg. *fz* *p* cresc. *fz*

Cor. (Es) *p* cresc. *fz*

Vl. *fz p* *p* cresc. *fz*

Vla. *fz p* *p* cresc. *fz*

Vlc. *vfp* *p* cresc. *vfp*

Cb. 45 *p*

=

Cl. (B) *p*

Fg. *p*

Cor. (Es)

Vl. *p* *p* *p* *p*

Vla. *p*

Vlc. *p*

Cb. 50

Cl. (B) 

55

Cor. (E♭) 

60

Cl. (B) 

65

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

70

=

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

75

2.

Cl. (B) *f*

Fg. *f*

Cor. (Es)

Vi. *f*

Vla. *p*

Vlc. e Cb. *f*

80

Cl. (B)

Fg.

Cor. (Es)

Vi. *b* *b* *b* *b*

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

Vlc. *p* *p* *p* *p*

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

85

Cl. (B)

Fg. *p*

Cor. (Es)

Vi. *p* *p* *p* *p*

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

Vlc. e Cb. *p* *p* *p* *p*

90

C1. (B)

95

=

C1. (B)

100

64

Cl. (B)
 Fg.
 Cor. (Es)
 Vl.
 Vla.
 Vlc.
 Cb.

105

 $=$

Cl. (B)
 Fg.
 Vl.
 Vla.
 Vlc.
 Cb.

110

 $=$

Cl. (B)
 Fg.
 Cor. (Es)
 Vl.
 Vla.
 Vlc.
 Cb.

115 120

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

125

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

calando -

culundo -

culundo -

calando -

coll'arco

calando -

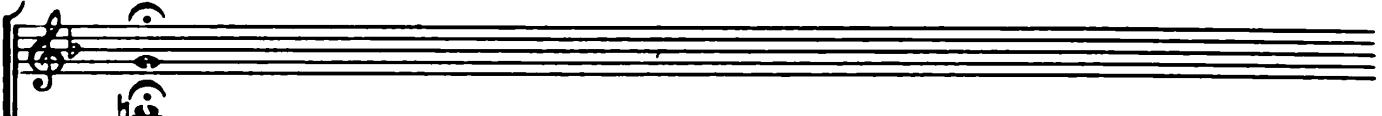
coll'arco

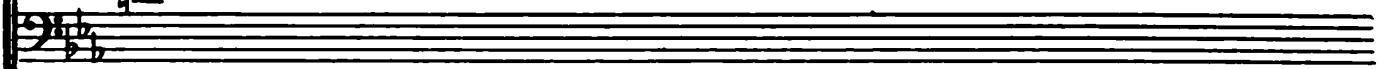
calando -

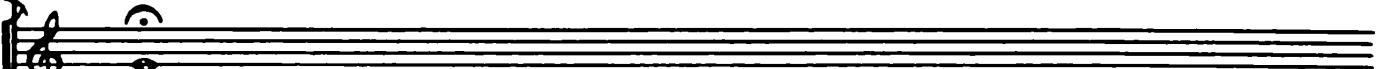
coll'arco

calando -

130

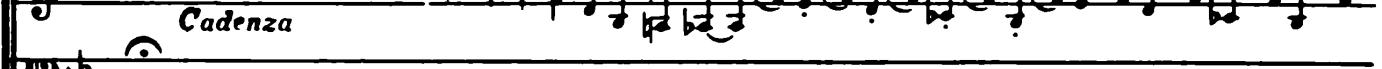
Cl. (B) 

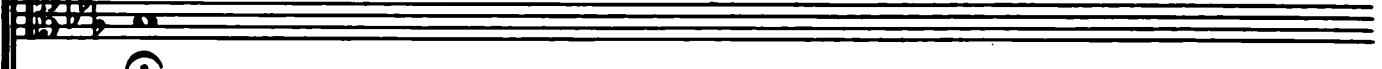
 Fg. 

 Cor. (Es) 

 Vl. 

 Vla. 

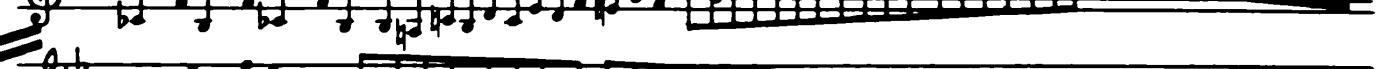
 Vlc. 

 Cb. 

Cadenza

135

Vl. 

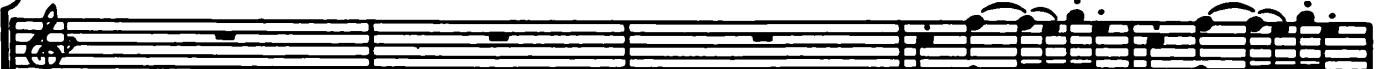
 Vl. 

a tempo
sul una corda

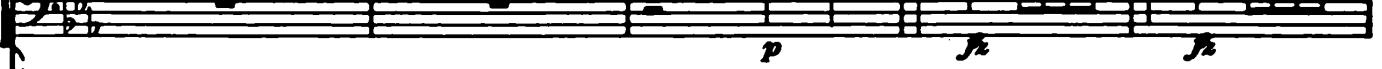
Vl. 

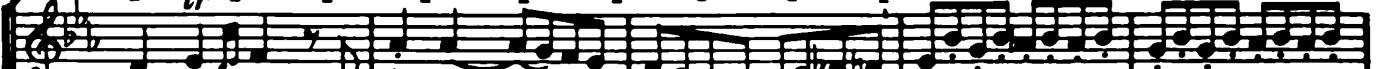
 Vlc. 

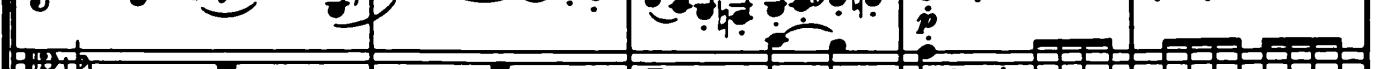
p 140

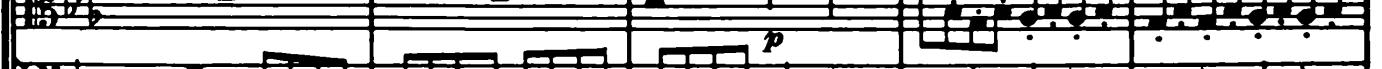
Cl. (B) 

 Fg. 

 Cor. (Es) 

Vl. 

 Vla. 

 Vlc. 

 Cb. 

tr p p p 145

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.
e Cb.

cresc.

cresc.

cresc.

tr

cresc.

cresc.

cresc.

150

Cor.
(Es)

Vl.

Vla.

Vlc.
e Cb.

155

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

pp

cresc.

p

pp

cresc.

p

pp

cresc.

fp

pp

cresc.

fp

pp

cresc.

fp

pp

cresc.

fp

pp

cresc.

f

160

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

165

=

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

170

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.
or Cb.

cresc.

175

C1.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

180

Fg.

Cor.
(Es)

Vl.

Vla.

Vlc.

Cb.

cresc.

cresc.

cresc.

185

70

C. (B) 

190

C. (B) 

195

200

C. (B) 

205

Cl. (B) f
Fg. f
Cor. (Es)
Vl. cresc.
Vla.
Vlc. e Cb.

Measure 71: Clarinet (B) plays a sustained note followed by eighth-note pairs. Bassoon has eighth-note pairs. Horn (E-flat) has eighth-note pairs. Violin has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Dynamics: f, f, cresc., f.

Measure 72: Clarinet (B) has eighth-note pairs. Bassoon has eighth-note pairs. Horn (E-flat) has eighth-note pairs. Violin has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Dynamics: f, f, f.

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.

Measure 73: Clarinet (B) has eighth-note pairs. Bassoon has eighth-note pairs. Horn (E-flat) has eighth-note pairs. Violin has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Dynamics: f, f, f, p.

Measure 74: Clarinet (B) has eighth-note pairs. Bassoon has eighth-note pairs. Horn (E-flat) has eighth-note pairs. Violin has sixteenth-note patterns. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Dynamics: f, f, f, p.

Cl. (B)
Fg.
Cor. (Es)
Vl.
Vla.
Vlc.
Cb.

Measure 75: Clarinet (B) has eighth-note pairs. Bassoon has eighth-note pairs. Horn (E-flat) has eighth-note pairs. Violin has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Dynamics: p, cresc., cresc., cresc.

Measure 76: Clarinet (B) has eighth-note pairs. Bassoon has eighth-note pairs. Horn (E-flat) has eighth-note pairs. Violin has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Dynamics: p, cresc., cresc., cresc., cresc., cresc.

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

220

=

Cl. (B) Fg. Cor. (Es)

Vl. Vla. Vlc. Cb.

225