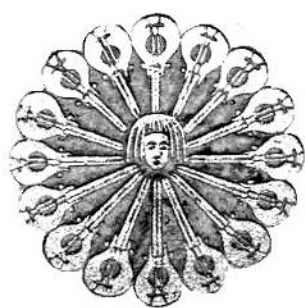






Louis van Beethoven.

1802

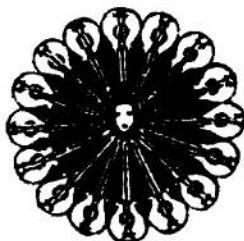
PHILHARMONIA
PARTITUREN . SCORES . PARTITIONS

LUDWIG VAN BEETHOVEN

SYMPHONIE II

D dur / D major / Ré majeur

op. 36



No. 8

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Die 2. Symphonie wurde Ende 1802 vollendet und am 5. April 1803 in Wien zum erstenmal aufgeführt. Die erste Druckausgabe erschien 1804 im Wiener »Verlag für Kunst und Industrie« und trägt den Titel:

Beethoven completed his 2nd Symphony towards the end of 1802, and the first performance took place in Vienna on April 5, 1803. The »Wiener Verlag für Kunst und Industrie« published the first printed edition of the work in 1804 under the following title:

La 2ième symphonie, achevée vers la fin de l'an 1802, a été exécutée pour la première fois à Vienne le cinq avril 1803. La première édition, publiée en 1804 par »l'Édition pour l'Art et l'Industrie« (Wiener Verlag für Kunst und Industrie) porte le titre suivant:

»Grande Sinfonie pour deux Violons, Alto, deux Flûtes, deux Hautbois, deux Clarinettes, deux Bassons, deux Cors, deux Trompettes, Timbales, Violoncelle et Basse, composée et dédiée à son Altesse Monseigneur le Prince Charles de Lichnowsky par Louis van Beethoven.«

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FORMÜBERSICHT		SYNOPSIS OF FORM		RÉSUMÉ DE LA FORME	
1. SATZ	Takt	1st MOVEMENT	Bar	1er MOUVEMENT	Mesure
Einleitung.....	1—33	Introduction.....	1—33	Introduction.....	1—33
Exposition.....	34—131	Exposition.....	34—131	Exposition.....	34—131
Hauptsatz.....	34—61	Principal section.....	34—61	Phrase principale.....	34—61
Seitensatz.....	73—101	Subsidiary section.....	73—101	Seconde phrase.....	73—101
Schlußgruppe.....	112—131	Closing section.....	112—131	Phrase conclusive.....	112—131
Durchführung.....	131—215	Development.....	131—215	Développement.....	131—215
Reprise.....	216—303	Recapitulation.....	216—303	Reprise.....	216—303
Koda.....	304—360	Coda.....	304—360	Coda.....	304—360
2. SATZ, Sonatenform		2nd MOVEMENT, Sonata form		2ième MOUVEMENT, Forme de sonate	
Exposition.....	1—99	Exposition.....	1—99	Exposition.....	1—99
Hauptsatz.....	1—47	Principal section.....	1—47	Phrase principale.....	1—47
Seitensatz.....	48—82	Subsidiary section.....	48—82	Seconde phrase.....	48—82
Schlußgruppe.....	83—99	Closing section.....	83—99	Phrase conclusive.....	83—99
Durchführung.....	100—157	Development.....	100—157	Développement.....	100—157
Reprise.....	158—259	Recapitulation.....	158—259	Reprise.....	158—259
Koda.....	260—276	Coda.....	260—276	Coda.....	260—276
3. SATZ, Scherzoform		3rd MOVEMENT, Scherzo form		3ième MOUVEMENT, Forme de scherzo	
Scherzo.....	1—84	Scherzo.....	1—84	Scherzo.....	1—84
Trio.....	85—130	Trio.....	85—130	Trio.....	85—130
4. SATZ, Sonatenform		4th MOVEMENT, Sonata form		4ième MOUVEMENT, Forme de sonate	
Exposition.....	1—98	Exposition.....	1—98	Exposition.....	1—98
Hauptsatz.....	1—25	Principal section.....	1—25	Phrase principale.....	1—25
Seitensatz.....	52—84	Subsidiary section.....	52—84	Seconde phrase.....	52—84
Schlußgruppe.....	84—98	Closing section.....	84—98	Phrase conclusive.....	84—98
Durchführung.....	98—184	Development.....	98—184	Développement.....	98—184
Reprise.....	185—282	Recapitulation.....	185—282	Reprise.....	185—282
Koda.....	282—442	Coda.....	282—442	Coda.....	282—442

Symphonie N° 2

L. van Beethoven, Op. 36
(1770-1827)

Adagio molto

Flauti

Oboi

Clarineti in $\begin{bmatrix} A \\ La \end{bmatrix}$

Fagotti

Corni in $\begin{bmatrix} D \\ Re \end{bmatrix}$

Trombe in $\begin{bmatrix} D \\ Re \end{bmatrix}$

Timpani in $\begin{bmatrix} D & A \\ Re & La \end{bmatrix}$

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Adagio molto

1. *sf*

Fl.

sf

Fg.

sf

VI.I

sf

VI.II

sf

Vla.

sf

Vlc.
e Cb.

sf

sf

1. *sf*

Fl.

sf

Ob.

cresc.

1. *cresc.*

cresc.

Fg.

sf

cresc.

VI.I

sf

cresc.

VI.II

sf

cresc.

Vla.

sf

cresc.

Vlc.
e Cb.

sf

cresc.

1.

Fl. *p*

Ob. *f*

Fg. *f* *p*

Cor. *f*

VI. I *f* *sfp*

VI. II *sfp*

Vla. *sfp*

Vlc. e Cb. *sfp*

=

Ob. 1. *p*

Fg. 1.

Cor. *f*

VI. I *f* *sfp*

VI. II *sfp*

Vla. *sfp*

Vlc. e Cb. *sfp*

sfp

Fl. 1. *cresc.*

Ob. 1. *cresc.*

Cl. *ff*

Fg. 1. *cresc.* *ff*

Cor. *sf* *ff*

Tr. *ff*

Timp. *ff*

VI. I *sfp* *cresc.*

VI. II *sfp* *cresc.*

Vla. *sfp* *cresc.*

Vlc. *sfp* *cresc.* *ff*

Cb. *sfp* *cresc.* *ff*

Fl. *a 2* *ff* *A* *sf*

Ob. *ff* *sf*

Cl. *a 2* *sf*

Fg. *a 2* *sf*

Cor. *sf*

Tr. *sf*

Timp. *sf*

VI. I *sf* *p*

VI. II *sf* *p*

Vla. *ff* *sf* *p*

Vlc. *ff* *sf* *p*

Cb. *ff* *sf* *p*

ff *A sf p* 25

Ob. 1. *p*

Fg. 1. *p*

Cor.

VI. I *p*

VI. II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Fl. 1. *p* *tr*

Ob. 1. *cresc.* *sf*

Cl. *sf*

Fg. 1. *cresc.* *sf*

Cor. *cresc.* *f* *p* 6

Tr. *f*

Timp. *f*

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

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

Vla. 3 *cresc.* *f* *p*

Vlc. 3 *cresc.* *f* *p*

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

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a full orchestral score with vocal parts. The score is written in 2/4 time and features a key signature of one sharp (F#). The vocal parts are for the King of Sheikhan, the Mikado, and the Rose Tree. The orchestration includes strings, woodwinds, and brass. The score is marked with various dynamics such as *sf* (sforzando), *p* (piano), and *tr* (trill). The tempo is marked as "30 sf". The score is divided into two systems, each with four staves. The first system contains the vocal parts and the beginning of the orchestral introduction. The second system contains the continuation of the vocal parts and the orchestral accompaniment. The score is written in a clear, legible style with standard musical notation.

Fl. 1. tr.

Ob. *sf* *cresc.*

Cl. *sf*

Fg.

Cor. *sf* *p* *cresc.*

Tr.

Timp.

VI. I *sf* *p* *cresc.*

VI. II *sf* *p* *cresc.*

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

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

Allegro con brio $\text{♩} = 100$

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

Fg. *p cresc.* *p*

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

Allegro con brio $\text{♩} = 100$

VI.I *fp* *cresc.* *p*

VI.II *fp* *cresc.* *p*

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

Vlc. *fp* *p*

Cb. *fp* *p*

35



Ob. 1. *p* *cresc.*

Fg. 1. *p* *cresc.*

Cor. *p*

VI.I *cresc.*

VI.II *cresc.*

Vla. *cresc.*

Vlc. e Cb. *cresc.*

40

Fl. *f* *a 2*
Ob. *f*
Cl. *f*
Fg. *f* *a 2*
Cor. *f*
Tr. *f*
Timp. *f*
Vl. I *f*
Vl. II *f*
Vla. *f*
Vlc. e Cb. *f*
45

This system contains measures 45 through 48. Measures 45 and 46 feature woodwinds and strings with melodic lines, while brass instruments are mostly silent. In measures 47 and 48, all instruments play a powerful, sustained chord marked with a forte (*f*) dynamic. The Flute and Bassoon parts include a second octave (*a 2*) marking.

Fl. *a 2*
Ob. *a 2*
Cl. *a 2*
Fg. *a 2*
Cor. *f*
Tr. *f*
Timp. *f*
Vl. I *f*
Vl. II *f*
Vla. *f*
Vlc. e Cb. *f*
50

This system contains measures 49 through 52. Measures 49 and 50 show the woodwinds playing a melodic line in the second octave (*a 2*) while the brass and strings provide harmonic support. In measures 51 and 52, the woodwinds play sustained chords, and the brass and strings continue with their powerful accompaniment, all marked with a forte (*f*) dynamic.

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

f 55

==

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

f *ff* 60

W. Ph. V. 8

This image shows a page from a musical score, specifically measures 64 and 65. The score is for a full orchestra and includes parts for Flute (Fl.), Cor Anglais (Cor.), Trumpet (Tr.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vic. e Cb.). The key signature is one sharp (F#), and the time signature is 4/4. Measure 64 begins with a first ending bracket (1.) over the Flute part, which plays a rapid sixteenth-note scale. The Flute part is marked *ff* (fortissimo). The Cor and Trumpet parts are marked *a2* (second octave) and *f* (forte). The Violin and Viola parts play a steady eighth-note pattern, while the Cello and Bass play a similar pattern. Measure 65 continues the orchestration, with the Flute part marked *f* and the Cor and Trumpet parts marked *f*. The page number 65 is printed at the bottom right.

Fl.

Ob.

Fg.

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vlc. e Cb.

ff

sf

p cresc.

80

W. Ph. V. 8

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. *ff* *ff*

Fg. *ff* *ff*

Cor. *ff* *ff*

Tr. *ff* *ff*

Timp. *ff*

Vl. I *ff* *ff* *pp*

Vl. II *ff* *ff* *pp*

Vla. *ff* *ff* *pp*

Vlc. e Cb. *ff* *ff* *pp*

100 *ff*

Fl. 1. *f* *f*

Vl. I *cresc.* *f* *f*

Vl. II *cresc.* *f* *f*

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

Vlc. e Cb. *cresc.* *f* *f*

105 *cresc.*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff* *a2*

Tr. *ff* *fp*

Timp. *ff*

VI.I *ff* *tr*

VI.II *ff*

Vla. *ff* *fp*

Vlc. e Cb. *ff*

110

Fl. *ff* *a2*

Ob. *ff* *a2*

Cl. *ff* *a2*

Fg. *ff* *a2*

Cor. *ff* *fp*

Tr. *ff* *fp*

Timp. *ff*

VI.I *ff*

VI.II *ff*

Vla. *ff* *a2*

Vlc. e Cb. *ff* *a2*

115

W. Ph. V. 8

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VL.I

VL.II

Vla.

Vlc.
e Cb.

p sf p sf p sf p sf

120

p sf p sf p sf p sf

125

[illegible]

First system of the musical score, measures 134-135. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#). The first ending (1.) spans measures 134 and 135, and the second ending (2.) spans measure 135. Dynamics include *p* (piano) and *f* (forte). A large diagonal line is drawn across the first system.

Second system of the musical score, measures 134-135. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#). The first ending (1.) spans measures 134 and 135, and the second ending (2.) spans measure 135. Dynamics include *f* (forte) and *p* (piano). A large diagonal line is drawn across the second system.

Ob. 1. *p* *cresc.*

Fg. 1. *p* *cresc.*

Cor. *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. e Cb. *cresc.*

140

==

Fl. *D*

Ob. 1. *f* *sf*

Fg. 1. *f* *sf*

Cor. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. e Cb. *f*

145

D

Fl. *a 2*

Ob.

Fg.

Vl. I

Vl. II

Vla.

Vlc. e Cb.

sf

150

Fl.

Ob.

Fg.

Cor.

Tr.

VL.I

VL.II

Vla.

Vlc.
e Cb.

Fl. *ff*

Ob. *ff*

Fg. *ff*

Cor. *a 2 sf ff*

Tr. *a 2 sf ff*

Vl. I *sf ff*

Vl. II *sf ff*

Vla. *sf ff*

Vlc. *sf ff*

Cb. *sf ff*

Fl. *1. sf*

Ob. *1. sf*

Fg. *1. sf*

Cor. *a 2 sf*

Tr. *a 2 sf*

Timp. *sf*

Vl. I *sf*

Vl. II *sf*

Vla. *sf*

Vlc. *sf*

e Cb. *sf*

Fl. 1

Ob. 1

Fg. 1 a 2

Cor. a 2

Tr.

Timp.

Vl. I sf

Vl. II sf

Vla. sf

Vlc. e Cb. sf

165

Fl.

Ob.

Cl.

Fg. a 2

Cor.

Tr.

Timp.

Vl. I sf

Vl. II sf

Vla. sf

Vlc. e Cb. sf

170

W. Ph. V. 8

This page shows the musical score for measures 178-180 of 'The Marriage of Figaro'. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *sf* (sforzando), *p* (piano), *pp* (pianissimo), and *pp cresc.* (pianissimo crescendo). The woodwinds and strings play sustained notes, while the violins and violas have more active melodic lines. The bassoon and cello/bass parts include some rhythmic patterns. The page number 180 is visible at the bottom right.

E

Fl. *p* 1. *p* 25

Ob. *p*

Fg. *p*

VL I *p*

VL II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

185

E

Fl. 1.

Ob. 1.

Fg.

VL I *p* 3

VL II *p* 3

Vla. *p*

Vlc. *p*

e Cb. *p*

190

Fl. 1.

Ob. 1.

Fg.

VL I 3

VL II 3

Vla.

Vlc. *p*

e Cb. *p*

Fl. 1. *f* *ff* *sf* *a2*

Ob. *f* *ff* *sf* *a2*

Fg. *cresc.* *f* *ff* *sf*

VI.I *cresc.* *f* *ff* *sf*

VI.II *cresc.* *f* *ff* *sf*

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

Vlc. e Cb. *cresc.* *f* *ff* *sf*

195

Fl. *a2* *sf* *sf* *sf*

Ob. *a2* *sf* *sf* *sf*

Fg. *sf* *sf* *sf* *sf*

VI.I *sf* *sf* *sf* *sf*

VI.II *sf* *sf* *sf* *sf*

Vla. *sf* *sf* *sf* *sf*

Vlc. e Cb. *sf* *sf* *sf* *sf*

200

Fl. *a2* *sf* *sf* *sf*

Ob. *a2* *sf* *sf* *sf*

Fg. *sf* *sf* *sf* *sf*

VI.I *sf* *sf* *sf* *sf*

VI.II *sf* *sf* *sf* *sf*

Vla. *sf* *sf* *sf* *sf*

Vlc. e Cb. *sf* *sf* *sf* *sf*

205

Fl. *a 2* *ff* *p*

Ob. *a 2* *ff* *p*

Fg. *ff* *p*

Cor. *ff* *p*

VL.I *sf* *ff* *p* *p cresc.*

VL.II *sf* *ff* *p* *cresc.*

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

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

210 *ff* *p* *cresc.*

Fl. *1.* *F* *sf* *p*

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

Fg. *p cresc.*

Cor. *sf* *p* *p cresc.*

VL.I *sf* *p* *cresc.*

VL.II *sf* *p* *cresc.*

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

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

Cb. *sf* *p*

215 *F* *W. Ph. V. 8*

Fl. *p* 1. *p*

Ob. *p* 1. *p*

Fg. *p* 1. *p*

Cor. *p*

VL I *p*

VL II *p*

Vla. *p*

Vlc. e Cb. *p*

220 225

Fl. 1. *p cresc.*

Ob. 1. *cresc.* *p cresc.* *cresc.*

Fg. 1. *cresc.* *p* *cresc.*

Cor. *p cresc.*

VL I *cresc.* *p cresc.*

VL II *cresc.* *p cresc.*

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

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

230

This page of the musical score covers measures 235 through 239. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (e Cb.). The score is written in G major (one sharp) and 2/4 time. Measures 235-237 feature a complex woodwind and string texture with various articulations and dynamics. Measure 238 is a full orchestral rest, marked with a large 'R' and a fermata. Measure 239 begins with a new musical idea for the woodwinds and strings, marked with a '1.' and a fermata. The page number '235' is printed at the bottom right.

30

Fl. *sf* *sf* *sf* *sf* *p*

Ob. *sf* *sf* *sf* *sf* *p*

Fg. *sf* *sf* *sf* *sf* *p*

Cor. *sf* *sf* *sf* *sf* *p*

Tr. *sf* *sf* *sf* *sf* *p*

Timp. *sf* *sf* *sf* *sf* *p*

VI. I *sf* *sf* *sf* *sf* *p*

VI. II *sf* *sf* *sf* *sf* *p*

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

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

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

G^b₄₅

Fl. *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff*

Cl. *p* *ff* *ff* *ff*

Cor. *ff* *ff* *ff* *ff*

Tr. *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff*

VI. I *ff* *ff* *ff* *ff*

VI. II *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff*

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

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

ff

1.

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

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

Cl. *sf* *sf* *p* *cresc.* *p*

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

Cor. *sf* *sf* *p* *cresc.* *p*

VI. I *sf* *sf* *p* *cresc.* *p*

VI. II *sf* *sf* *p* *cresc.* *p*

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

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

Cb. *sf* *sf* *p* *cresc.* *p*

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

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

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

Cor. *sf* *sf* *p* *cresc.* *p*

VI. I *sf* *sf* *p* *cresc.* *p*

VI. II *sf* *sf* *p* *cresc.* *p*

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

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

Cb. *sf* *sf* *p* *cresc.* *p*

32

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

ff

sf

260

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

sf

265

W. Ph. V. 8

Fl. *a 2* *sf sf ff ff ff ff* *H*

Ob. *sf sf ff ff ff ff*

Cl. *sf a 2 ff ff ff ff*

Fg. *sf sf ff ff ff ff*

Cor. *sf ff ff ff*

Tr. *sf ff*

Timp. *ff*

VI. I *sf sf ff ff ff ff*

VI. II *sf sf ff ff ff ff*

Vla. *sf sf ff ff ff ff*

Vlc. e Cb *sf sf ff ff ff ff* 270 *H*

=

VI. I *pp cresc.*

VI. II *pp cresc.*

Vla. *pp cresc.*

Vlc. e Cb *pp cresc.* 275

1. 2.

Fl. *f* *sf* *ff*

Ob. *ff*

Cl. *a2 ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

VI. I *f* *sf* *ff* *tr*

VI. II *f* *sf* *ff*

Vla. *f* *sf* *ff*

Vlc. e Cb. *f* *sf* *ff*

280

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *fp* *ff* *fp*

Tr. *ff*

Timp. *ff*

VI. I *ff*

VI. II *sf* *ff* *fp*

Vla. *fp* *ff* *fp*

Vlc. e Cb. *ff* *fp*

285 *ff* W. Ph. V. 8

[illegible]

[illegible]

Fl. *a 2*
Ob.
Cl. *a 2*
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc. e Cb.

Fl. *a 2*
Ob.
Cl.
Fg. *a 2*
Cor.
Tr. *a 2*
Timp.
Vl. I
Vl. II
Vla.
Vlc. e Cb.

355 360

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

VI.I *ff*

VI.II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

355 360

Detailed description: This is a page of a musical score for orchestra, numbered 41 in the top right corner. The score covers measures 355 to 360. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Coronet, Trumpet, Trombone, Tuba) sections are marked with a forte (*ff*) dynamic. The percussion (Timpani) is also marked *ff*. The strings (Violins I and II, Viola, Violoncello, and Double Bass) are marked with a forte (*ff*) dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 41 is in the top right corner. The measure numbers 355 and 360 are indicated at the top and bottom of the page.

Larghetto (♩ = 92)

Flauti

Oboi

Clarineti in $\begin{bmatrix} A \\ La \end{bmatrix}$

Fagotti

Corni in $\begin{bmatrix} E \\ Mi \end{bmatrix}$

Violino I

Violino II

Viola

Violoncello

Contrabasso

5

p

Cl.

Fg.

Cor.

VI.I

VI.II

Vla.

Vlc. e Cb.

10

15

W. Ph. V. 8

VI. I

VI. II

Vla.

Vlc.

20

cresc.

sf

p

Cl.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

25

Fl. 1. *p*

Ob. 1. *p*

Cl. *p*

Fg. *p*

Cor. *cresc. p*

VI.I *cresc. p*

VI.II *p*

Vla. *cresc. p*

Vlc. *cresc. p*

e Cb. *cresc. p*

50

Fl. 1.

Ob. 1.

Cl.

Fg.

Cor.

VI.I *cresc. f*

VI.II *cresc. f*

Vla. *cresc. f*

Vlc. *cresc. f*

Cb. *f*

55

W. Ph. V. 8

60 *f*

18

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

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

Cl. *sf* *p* *cresc.* *f*

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

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

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

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

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

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

e Cb. *sf* *p* *cresc.* *f*

65 *f*

Fl. *p* *cresc.*

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

Cl. *sf* *p* *cresc.*

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

Cor. *sf* *p* *cresc.*

VI.I *sf* *p* *cresc.*

VI.II *sf* *p* *cresc.*

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

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

e Cb. *sf* *p* *cresc.*

70 *cresc.*

B

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

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

Cl. *f* *ff* *ff* *f* *f* *p*

Fg. *f* *ff* *ff* *f* *f* *p*

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

VI.I *f* *ff* *ff* *f* *p* *f* *p*

VI.II *f* *ff* *ff* *f* *f* *p*

Vla. *f* *ff* *ff* *f* *f* *p*

Vlc. e Cb. *f* *ff* *ff* *f* *f* *p*

B 75

==

1.

Fl. *pp* *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Fg. *pp* *pp*

Cor. *pp* *pp*

VI.I *cresc.* *pp* *pp*

VI.II *pp* *pp*

Vla. *pp* *pp*

Vlc. e Cb. *pp* *pp*

pp W. Ph.V. 8 *pp* 80

Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

p

85

Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

1.
p

1.
p

p

3 3 3

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

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

Cl. *cresc.* *f sf* *sf* *f. p* *decresc.*

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

Cor. *cresc.* *f sf* *sf* *f. p* *decresc.*

VI.I *cresc.* *f sf* *sf* *fp* *decresc.*

VI.II *cresc.* *f sf* *sf* *f. p* *decresc.*

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

Vlc. *cresc.* *f sf* *sf* *f. p* *decresc.*

e Cb. *cresc.* *f sf* *sf* *f. p* *decresc.*

95

C

=

Fl. *pp*

Cl. *pp*

Fg. *pp*

Cor. *pp*

VI.I *pp* *p cresc.* *p*

VI.II *pp* *cresc.* *p*

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

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

e Cb. *pp* *cresc.* *p*

100

W. Ph.V. 8

Fl.

Ob. *p cresc.*

Cl. *p cresc.*

Fg.

Cor.

Vl. I

Vl. II

Vla. *p cresc.*

Vlc. e Cb. *p cresc.*

105

Fl. 1. *p*

Ob. 1. *p*

Fg. 1. *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vlc. e Cb. *p*

110

This page of the musical score contains measures 113, 114, and 115. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello and Double Bass (Vlc. e Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The score features a variety of musical textures, including rapid sixteenth-note passages in the woodwinds and strings, and sustained chords in the brass. Dynamic markings such as *cresc.*, *p*, and *f* are used throughout. The page number 115 is centered at the bottom.

Musical score for measures 120-125. The score is for a woodwind and string ensemble. The woodwinds (Flute, Oboe, Bassoon) and strings (Violins I & II, Viola, Violoncello & Double Bass) are shown. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes dynamic markings such as *cresc.* and *f*. The measures are numbered 120, 121, 122, 123, 124, and 125. The woodwinds play a melodic line with a first ending bracketed. The strings play a rhythmic accompaniment.

Musical score for measures 126-130. The score is for a woodwind and string ensemble. The woodwinds (Flute, Oboe, Bassoon) and strings (Violins I & II, Viola, Violoncello & Double Bass) are shown. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes dynamic markings such as *ff*. The measures are numbered 126, 127, 128, 129, and 130. The woodwinds play a melodic line with a first ending bracketed. The strings play a rhythmic accompaniment.

1.

Fl. *ff*

Ob.

Fg. 1.

VL.I

VL.II

Vla.

Vlc. e Cb.

135

Fl. *ff*

Ob. *ff*

Fg. *ff*

VL.I *ff*

VL.II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

140

W. Ph.V. 8

Fl. *decresc.* *p*

Ob. *decresc.* *p*

Cl. *decresc.* *p* *cresc.* *p*

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

Cor. *decresc.* *p* *cresc.* *p*

Vi. I *decresc.* *p* *pp* *cresc.* *p*

Vi. II *decresc.* *p* *pp* *cresc.* *p*

Vla. *decresc.* *p* *pizz.* *pp* *cresc.* *p* *arco*

Vlc. *decresc.* *p* *pizz.* *pp* *cresc.* *p*

Cb. *decresc.* *p* *pizz.* *pp* *cresc.* *p*

155

E

Cl. *p*

Vi. I *tr* *cresc.* *p* *cresc.*

Vi. II *cresc.* *p* *cresc.*

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

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

Cb. *arco* *p* *cresc.*

160

165

First system of musical notation (measures 170-173). The score includes parts for Cl. (Clarinet), Fg. (Fagotto), Cor. (Corni), Vl.I (Violini I), Vl.II (Violini II), Vla. (Viola), and Vlc. e Cb. (Violoncello e Contrabbasso). The key signature is two sharps (F# and C#). The first system shows measures 170, 171, 172, and 173. Dynamics include *p* (piano) and *tr* (trill) in measure 173. The woodwinds and strings play sustained notes, while the violins play a rhythmic pattern of eighth notes.

Second system of musical notation (measures 170-173). The score continues from the first system. Dynamics include *cresc.* (crescendo), *p* (piano), and *sf* (sforzando). The woodwinds and strings play sustained notes, while the violins play a rhythmic pattern of eighth notes. The system concludes with a double bar line.

Fig. Cor. VLI VI.II Vla. Vlc.

175 180

This musical system covers measures 175 to 180. It includes parts for Figural Bass (Fig.), Cor Anglais (Cor.), Violin I (VLI), Violin II (VI.II), Viola (Vla.), and Violoncello (Vlc.). The key signature has two sharps (F# and C#). The time signature is 4/4. Measure 175 begins with a forte (*sf*) dynamic. Measures 176-178 show a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic. Measure 179 features a piano (*p*) dynamic. Measure 180 continues with the piano (*p*) dynamic.



Cl. Fig. Cor. VLI VI.II Vla. Vlc. Cb.

185

This musical system covers measures 185 to 190. It includes parts for Clarinet (Cl.), Figural Bass (Fig.), Cor Anglais (Cor.), Violin I (VLI), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#). The time signature is 4/4. Measures 185-187 begin with a piano (*p*) dynamic. Measures 188-190 show a fortissimo (*sf*) dynamic.

Cl. *cresc.* *sf* *p*

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

Cor. *sf* *p*

Vi.I *cresc.* *p*

Vi.II *cresc.* *p*

Vla. *sf* *p*

Vlc. e Cb. *sf* *p*

Measures 185-190. The score shows a crescendo in the woodwinds and strings, followed by a fortissimo (sf) section and then a piano (p) section.

Ob. 1. *sf*

Cl. 1. *sf* *p*

Fg. 1. *sf* *p*

Cor. *p*

Vi.I *p* *sf* *p* *sf*

Vi.II *p* *sf* *p* *sf*

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

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

Measures 190-195. The score continues with the same instruments, showing a fortissimo (sf) section and then a piano (p) section.

Ob. 1. *p* *f* *p*

Cl. 1. *f* *p* *f* *p*

Fg. *f* *p* *p*

Cor.

VI.I *f* *p* *f* *p*

VI.II *f* *p* *f* *p*

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

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

Cb. *f* *f* *f* *f*

200

Fl. 1. *f* *f* *a 2*

Ob. 1. *f* *f* *a 2*

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

Fg. *f* *f* *f* *f*

Cor. *f* *f* *a 2* *f*

VI.I *f* *f* *f* *f*

VI.II *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vlc. *f* *f* *f* *f*

e Cb. *f* *f* *f* *f*

205 *f*

Fl.

Cl.

Fg.

Cor.

VI. I

VI. II

Vla.

Vlc. e Cb.

1.

p

cresc.

p

cresc.

p

cresc.

p

215

Fl.

Cl.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

220

225

[illegible]

Fl.

Ob.

Cl.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vlc. eCb.

240

[illegible]

Fl. 1. *p*

Cl. 1.

Fg. 1.

Cor. *p*

Vl. I

Vl. II

Vla.

Vlc.

Cb.

255

Fl. *a 2* *cresc.* *f sf* *f*

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

Cl. *cresc.* *f sf* *f* *f*

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

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

Vl. I *cresc.* *f sf* *f* *fp* *decresc.*

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

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

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

e Cb. *cresc.* *f sf* *f* *f* *p*

260

[illegible]

Fl.

Ob.

Cl.

Fg.

Cor.

VI. I

VI. II

Vla.

Vlc. e Cb.

270

W. Ph. V. 8

275

Scherzo

Allegro (♩ = 100)

Flauti

Oboi

Clarineti in $\left[\begin{smallmatrix} A \\ La \end{smallmatrix} \right]$

Fagotti

Corni in $\left[\begin{smallmatrix} D \\ Re \end{smallmatrix} \right]$

Trombe in $\left[\begin{smallmatrix} D \\ Re \end{smallmatrix} \right]$

Timpani in $\left[\begin{smallmatrix} D \\ Re \end{smallmatrix} \right] \left[\begin{smallmatrix} A \\ La \end{smallmatrix} \right]$

Violino I

Violino II

Viola

Violoncello e Contrabbasso

Allegro (♩ = 100)

1.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vlc. e Cb.

ff

f

10

f

15

ff

W. Ph. V. 8

67

Fl.

Fg.

VI.I

VI.II

Vla.

Vlc.
e Cb.

p

20

fp

1.

p

Fl.

Ob.

Fg.

VI.I

VI.II

Vla.

Vlc.
e Cb.

fp

p

1.

fp

25

fp

30

Fg.

VI.I

VI.II

Vla.

Vlc.

Cb.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

35

cresc.

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

Ob. *f* *f* *p* *ff* *f*

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

Fg. *f* *f* *ff* *f*

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

Tr. *f* *f* *ff* *f*

Timp. *f* *f* *ff* *f*

Vl. I *f* *p* *f* *p* *p* *ff* *f* *p*

Vl. II *f* *f* *p* *ff* *f*

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

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

o Cb. *f* *f* *ff* *f*

f 40 *f* 45 *ff* *f*

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Timp. *f*

Vl. I *f* *p* *decresc.*

Vl. II *f* *p* *decresc.*

Vla. *f*

Vlc. *f*

e Cb. *f*

f 50 55

Ob. 1. *pp*

Cl. 1. *p cresc.*

Fg. 1. *pp*

Cor. *p cresc.*

Tr. *f*

Timp. *f*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

pp 60 *cresc.* *f* 65 *pp*

Fl. 1. *p*

Ob. 1. *p*

Cl. 1. *p cresc.*

Fg. 1. *p cresc.*

Cor. *p cresc.*

Tr. *f*

Timp. *f*

VI. I *f*

VI. II *f*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

70 *cresc.* *f* 75 *p cresc.*

Fl. *sf* *ff*

Ob. *ff*

Cl. *sf* *ff*

Fg. *sf* *ff*

Cor. *sf* *ff*

Tr. *sf* *ff*

Timp. *f* *ff*

Vl. I *f* *ff*

Vl. II *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

sf *sf* 80 *ff* *Fine*

Trio

Ob. *p* *sf* *p*

Fg. *p* *sf* *p*

Cor. *sf* *p*

85 90

VI. I

VI. II

Vla.

Vlc.
e Cb.

f sf 95 *sf*

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

a 2

VI. I

VI. II

Vla.

Vlc.
e Cb.

sf *p* *decresc.* *pp* *ff* *p*

sf *p* *decresc.* *pp* *ff* *p*

sf *p* *decresc.* *pp* *ff* *p*

sf *p* *decresc.* *pp* *ff* *p*

100 *p* *decresc.* *pp* *ff* *p* 105 110

Ob. *sf* *p*

Cl. *sf* *p*

Fg. *sf* *p*

Cor. *p* *sf* *p*

Vl. I *p*

Vl. II *p*

Vla. *p* pizz.

Vlc. e Chb. *p* pizz.

115 *p* 120

Fl. *p*

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

Cl. *sf* *p* *cresc.* *p*

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

Cor. *sf* *p* *cresc.* *p*

Vl. I *sf* *p* *cresc.* *p*

Vl. II *sf* *p* *cresc.* *p*

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

Vlc. e Chb. *sf* *p* *cresc.* *p*

125 *cresc.* *p* 130

Scherzo da capo

Allegro molto (♩ = 152)

Flauti

Oboi

Clarineti in $\begin{bmatrix} A \\ La \end{bmatrix}$

Fagotti

Corni in $\begin{bmatrix} D \\ Re \end{bmatrix}$

Trombe in $\begin{bmatrix} D \\ Re \end{bmatrix}$

Timpani in $\begin{bmatrix} D & A \\ Re & La \end{bmatrix}$

Allegro molto (♩ = 152)

Violino I

Violino II

Viola

Violoncello

Contrabasso

Fl. *f* *ff* *tr*

Ob. *f* *ff* *sf* *tr*

Cl. *f* *ff* *tr*

Fg. *f* *ff* *sf* *tr*

Cor. *f* *ff* *sf*

Tr. *f* *ff* *sf*

Timp. *f* *ff* *sf*

Vi. I *f* *ff* *tr* *p*

Vi. II *f* *ff* *tr* *p*

Vla. *f* *ff* *tr* *p*

Vlc. *f* *ff* *tr* *p*

Cb. *f* *ff* *tr* *p*

10 *p*

1. *f* *ff* *sf*

Fl. *f* *ff* *sf*

Ob. *f* *ff* *sf*

Cl. *f* *ff* *sf*

Fg. *f* *ff* *sf*

Cor. *f* *ff* *sf*

Tr. *f* *ff* *sf*

Timp. *f* *ff* *sf*

Vi. I *f* *ff* *sf*

Vi. II *f* *ff* *sf*

Vla. *f* *ff* *sf*

Vlc. *f* *ff* *sf*

e Cb. *f* *ff* *sf*

15 *f* *ff* *sf*

W. Ph. V. 8

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

ff

20 25

==

Cl.
Fg.
Cor.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

1.
p

1.
p

a2
p

p dolce

p

p

p pizz.

p

30

Fl. 1. *p*

Ob. *p*

Cl. 1. *cresc.*

Fg. 1. 2. *cresc.*

Cor. *a2* *cresc.* *p*

Tr. *pp*

Timp. *pp*

VI. I *cresc.* *p*

VI. II *cresc.* *p*

Vla. *cresc.* *p*

Vlc. *cresc.* *p*

Cb. *arco cresc.* *p*

35 *p cresc.* *p* 40

Fl. 1. *cresc.* *f* *sf*

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

Cl. 1. *cresc.* *f* *sf*

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

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

Tr. *cresc.* *f* *sf*

VI. I *cresc.* *f* *sf*

VI. II *cresc.* *f* *sf*

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

Vlc. *cresc.* *f* *sf*

e Cb. *cresc.* *f* *sf*

W. Ph. V. 8 *f* 45

Fl.

Ob.

Fg.

Cor.

VI. I

VI. II

Vla.

Vlc. e Cb.

p cresc.

cresc.

sf

decresc.

p

60

cresc.

sf

decresc.

p

65

Fl.

Ob.

Cl.

Fg.

Cor.

VI. I

VI. II

Vla.

Vlc. e Cb.

fp

p

cresc.

sf

p cresc.

sf

p cresc.

sf

p cresc.

70

sf

p

1.

Ob. *f* *p*

Fg. *f* *p*

VI. I *decresc.* *p*

VI. II *decresc.* *p*

Vla. *decresc.* *p*

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

75

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

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

Cl. *f* *sf*

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

Cor. *f* *sf*

Tr. *f* *sf*

Timp. *f* *sf*

VI. I *cresc.* *f* *sf*

VI. II *cresc.* *f* *sf*

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

Vlc. e Cb. *cresc.* *f* *sf*

80

B

85

80

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

eCb.

90

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

eCb.

ff

95

W. Ph. V. 8

1.

Fg. *decresc.* *pp*

VL.I *p decresc.* *pp*

VL.II *p* 100 *pp* 105



C

Fl. *f sf* *a 2 tr*

Ob. *f sf* *a 2 tr*

Fg. *f sf* *a 2 tr*

VL.I *cresc.* *f* *tr* *sf* *p*

VL.II *f* *tr* *sf* *p*

Vla. *f sf* *tr* *p*

Vlc. *f sf* *tr* *p*

Cb. *f sf* *tr*

C *f sf* 110

Fl. *a2 tr*
Ob. *ff a2 sf tr*
Cl. *f*
Fg. *f a2 tr ff sf*
Cor. *p*
Tr. *f*
Timp. *f*
Vl. I *f ff tr p*
Vl. II *f ff sf tr p*
Vla. *f ff sf tr p*
Vlc. *f ff sf tr p*
Cb. *p f ff sf*

115

Cor. *p*
Tr. *f*
Timp. *f*
Vl. I *f tr sf*
Vl. II *f*
Vla. *f*
Vlc. *f*
Cb. *p f*

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

120 *f* 125

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

W. Ph. V. 8 130 *fp*

Ob. 1. *fp*

Fg. 1. *fp*

Vl.I *fp*

Vl.II *fp*

Vla. *fp*

Vlc. *fp*

Cb. *fp*

135

Fl. 1. *f*

Ob. 1. *fp*

Fg. 1. *fp*

Cor. *f*

Tr. *f*

Timp. *f*

Vl.I *f*

Vl.II *fp*

Vla. *f* *tr* *sf*

Vlc. & Cb. *f* *tr* *sf*

140

Fl. 1. *p* *sf* *f*

Ob. 1. *p* *f*

Fg. *p* *f* *a 2* *sf* *f*

Cor. *f* *a 2* *f*

Tr. *f* *f*

Vl. I *p* *f* *f*

Vl. II *p* *f* *f*

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

Vlc. e Cb. *p* *f* *sf* *f* *sf*

145

Fl. 1. *f* *p* *cresc.*

Ob. 1. *f* *p* *cresc.*

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

Vl. I *p* *cresc.*

Vl. II *p* *cresc.*

Vla. *p* *cresc.*

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

150

This musical score is for measures 170-173 of 'The Marriage of Figaro'. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 170-171 have a first ending bracketed with a '1.' above it. Measures 172-173 are marked *ff*.
- Ob.** (Oboe): Similar to the flute, with a first ending in measures 170-171 and *ff* in measures 172-173.
- Fg.** (Bassoon): Measures 170-171 have a first ending bracketed with a '1.' above it. Measures 172-173 are marked *ff*.
- Cor.** (Cor Anglais): Measures 170-171 are marked *sf*. Measures 172-173 are marked *ff*.
- Tr.** (Trumpet): Measures 170-171 are marked *sf*. Measures 172-173 are marked *ff*.
- VL.I** (Violin I): Measures 170-171 are marked *sf*. Measures 172-173 are marked *ff* and include a trill (tr) in measure 173.
- VL.II** (Violin II): Measures 170-171 are marked *sf*. Measures 172-173 are marked *ff*.
- Vla.** (Viola): Measures 170-171 are marked *sf*. Measures 172-173 are marked *ff*.
- Vlc. e Cb.** (Violoncello and Double Bass): Measures 170-171 are marked *sf*. Measures 172-173 are marked *ff*.

The score is written for measures 170, 171, 172, and 173. The page number 170 is at the bottom center, and the page number 87 is at the bottom right.

Fl.

Ob.

Fg.

Cor.

Tr.

Vl. I

Vl. II

Vla.

Vlc. e Cb.

Fl. *ff* *sf*

Ob. *ff* *sf*

Fg. *ff* *sf*

Cor. *ff*

Tr. *a2* *ff*

VI.I *ff* *sf* *sf* *sf* *sf* *mp*

VI.II *ff* *sf* *sf* *sf* *sf* *mp*

Vla. *ff* *sf* *sf* *sf* *sf* *mp*

Vlc. *ff* *sf* *sf* *sf* *sf* *mp*

Cb. *ff* *sf* *sf* *sf* *sf* *mp*

E 180

Fl. *f* *a2 tr* *sf* *ff*

Ob. *f* *a2 tr* *sf* *ff*

Cl. *f* *a2 tr* *sf* *ff*

Fg. *f* *a2 tr* *sf* *ff*

Cor. *f* *p* *f*

Tr. *f* *p* *f*

Timp. *f* *p* *f*

VI.I *f* *tr* *p* *f* *ff*

VI.II *f* *sf tr* *p* *f* *ff*

Vla. *f* *sf tr* *p* *f* *ff*

Vlc. *f* *sf tr* *p* *f* *ff*

Cb. *f* *sf tr* *p* *f* *ff*

E 185 *f* *sf* *p* 190

Fl. *a2 tr*
 Ob. *ff sf*
 Cl.
 Fg. *a2 tr*
 Cor. *a2*
 Tr.
 Timp.
 Vl.I *tr*
 Vl.II *sf tr*
 Vla. *ff sf tr*
 Vlc. *ff sf tr*
 Cb. *ff sf*

p 195 *f*

Fl. 1.
 Ob. 1.
 Fg. 1.
 Cor.
 Tr.
 Timp.
 Vl.I *sf*
 Vl.II *sf*
 Vla.
 Vlc. *sf*
 e Cb. *sf*

sf

90

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc.

e Cb.

205

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p dolce

p pizz.

210 W. Ph. V. 8 215

[illegible]

220

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI.I

VI.II

Vla.

Vlc.

e Cb.

225

Fl. *sf* *f*

Ob. *sf* *f*

Cl. *sf* *f*

Fg. *sf* *f*

Cor. *sf* *f*

Tr. *sf* *f*

Timp. *sf* *f*

Vl.I *sf* *f* *sf*

Vl.II *sf* *f*

Vla. *sf* *f*

Vlc. e Cb. *sf* *f*

230 *sf* *sf* *sf* *f* 235

Fl. *sf*

Ob. *p*

Cor. *p*

Vl.I *p* *sf* *p*

Vl.II *p div.* *sf* *p*

Vla. *p* *sf* *p*

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

1. *sf*

1. *p*

1. *p*

240

Fl. 1. *sf*

Ob. 1. *cresc.*

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

Cor. *sf* *p*

VI.I *sf* *p cresc.* *sf* *decresc. p*

VI.II *sf* *p cresc.* *sf* *decresc. p*

Vla. *sf* *p cresc.* *sf* *decresc. p*

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

245 250

Fl. *sf*

Ob. 1. *p* *sf*

Cl. 1. *p*

Fg. *p cresc.* *sf*

Cor. *pp*

Tr. *pp*

Timp. *pp*

VI.I *sf* *p cresc.*

VI.II *sf* *p cresc.*

Vla. *sf* *p cresc.*

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

255 W. Ph. V. 8.

Fl. 1. *p* *cresc.*

Ob. 1. *p* *cresc.*

Fg. *p* *cresc.*

VI.I *decresc.* *p* *cresc.*

VI.II *decresc.* *p* *cresc.*

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

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

260 265

F

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

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

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

Fg. *f* *sf* *f* *sf* *sf* *f*

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

Tr. *f* *sf* *f* *sf* *sf* *f*

Timp. *f* *sf* *f* *sf* *sf* *f*

VI.I *f* *sf* *f* *sf* *sf* *f*

VI.II *f* *sf* *f* *sf* *sf* *f*

Vla. *f* *sf* *f* *sf* *sf* *f*

Vlc. e Cb. *f* *sf* *f* *sf* *sf* *f*

F

270

W. Ph.V. 8

Fl. *sf* *ff* *fp*

Ob. *sf* *ff* *a 2*

Cl. *sf* *ff*

Fg. *sf* *ff* *1.* *fp*

Cor. *sf* *ff*

Tr. *sf* *ff*

Timp. *f* *ff*

Vl.I *sf* *f* *sf* *ff* *p*

Vl.II *sf* *f* *sf* *ff*

Vla. *sf* *f* *sf* *ff*

Vlc. e Cb. *sf* *f* *sf* *ff*

275 280

Fg. *1.* *decresc.*

Vl.I *decresc.* *pp*

Vl.II *285 pp*

285 290

Fl. *a 2 tr*

Ob. *pp* *f* *a 2 tr* *sf*

Fg. *pp* *f* *a 2 tr* *sf*

Cor. *f sf*

VI.I *tr pp* *tr pp* *f* *tr*

VI.II *pp* *f* *tr* *sf*

Vla. *pp* *f* *tr* *sf*

Vlc. *pp* *f* *tr* *sf*

e Cb. *pp* *f* *tr* *sf*

290

Fl. *a 2*

Ob. *a 2*

Cl.

Fg. *a 2*

Cor. *p* *f* *sf tr*

Tr. *f*

Timp.

VI.I *p* *f* *tr*

VI.II *p* *f* *tr* *sf*

Vla. *p* *f* *tr* *sf*

Vlc. *p* *f* *tr* *sf*

Cb. *p* *f* *tr* *sf*

295

300 *f sf*

[illegible]

325

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *sf* in measure 327.
- Ob.** (Oboe): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *sf* in measure 327.
- Cl.** (Clarinet): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *sf* in measure 327.
- Fg.** (Bassoon): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *sf* in measure 327.
- Cor.** (Cor Anglais): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *f* in measure 327.
- Tr.** (Trumpet): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *f* in measure 327.
- Timp.** (Timpani): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *f* in measure 327.
- VI.I** (Violin I): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *sf* in measure 327.
- VI.II** (Violin II): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *sf* in measure 327.
- Vla.** (Viola): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *sf* in measure 327.
- Vlc.** (Violoncello): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *sf* in measure 327.
- Cb.** (Double Bass): Measures 325-326 are rests. Measures 327-330 play a series of chords, starting with *sf* in measure 327.

Dynamics: *f* (forte), *fp* (fortissimo piano), *sf* (sforzando).

330 335

Fl. *sf* *f* *sf* *sf* *sf* *ff*

Ob. *sf* *f* *sf* *sf* *sf* *ff*

Cl. *sf* *f* *sf* *sf* *sf* *ff*

Fg. *sf* *f* *sf* *sf* *sf* *ff*

Cor. *f* *f* *a 2* *sf* *sf* *ff*

Tr. *f* *f* *ff*

Timp. *f* *f* *ff* *tr*

VI.I *sf* *f* *sf* *sf* *sf* *ff*

VI.II *sf* *f* *sf* *sf* *sf* *ff*

Vla. *sf* *f* *sf* *sf* *sf* *ff*

Vlc. *sf* *f* *sf* *sf* *sf* *ff*

Cb. *sf* *f* *sf* *sf* *sf* *ff* 335

330

Ob. 1. *pp* *cresc.*

Cl. 1. *pp*

Fg. 1. *pp*

Cor. *pp* *cresc.*

VI.I *p* *pp* *cresc.*

VI.II *p* *pp* *cresc.*

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

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

340 345

==

Fl. 1. *pp*

Ob. 1. *pp*

Fg. 1. *pp*

VI.I *pp*

VI.II *pp*

Vla. pizz. *pp*

Vlc. e Cb. pizz. *pp*

350

Fl.

Ob.

Fg.

Vl. I

Vl. II

Vla.

Vlc. e Cb.

355

This musical score page contains measures 360 through 365. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 360-362 with a first ending (1.) and a decrescendo. Measures 363-365 with a piano (*pp*) dynamic.
- Oboe (Ob.):** Measures 360-362 with a first ending (1.) and a decrescendo. Measures 363-365 with a piano (*pp*) dynamic.
- Bassoon (Fg.):** Measures 360-362 with a first ending (1.) and a decrescendo. Measures 363-365 with a piano (*pp*) dynamic.
- Cor Anglais (Cor.):** Measures 360-365 with a piano (*p*) dynamic in measures 360-362 and piano (*pp*) in measures 363-365.
- Violin I (VI.I):** Measures 360-365 with a decrescendo in measures 360-362 and piano (*pp*) in measures 363-365.
- Violin II (VI.II):** Measures 360-365 with a decrescendo in measures 360-362 and piano (*pp*) in measures 363-365.
- Viola (Vla.):** Measures 360-365 with an *arco* marking in measures 360-362 and piano (*pp*) in measures 363-365.
- Violoncello and Double Bass (Vlc. e Cb.):** Measures 360-365 with an *arco* marking in measures 360-362 and piano (*pp*) in measures 363-365.

The score is written in 2/4 time with a key signature of one sharp (F#). The dynamics are marked as *pp* (pianissimo) and *p* (piano). The *arco* marking indicates that the strings are to be played with the bow.

G $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Vla. Vlc. e Cb.

370 G^{ff} ff 375

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Vla. Vlc. e Cb.

380

Fl. *a 2* *opmo.*

Ob.

Cl. *a 2* *cresc.*

Fg. *a 2* *cresc.*

Cor. *cresc.*

Tr. *cresc.*

Timp. *cresc.*

Vi.I *cresc.*

Vi.II *cresc.*

Vla. *cresc.*

Vlc. e Cb. *cresc.*

385 *ff*

==

Fl. *a 2*

Ob.

Cl. *a 2*

Fg. *a 2*

Cor.

Tr.

Timp.

Vi.I

Vi.II

Vla.

Vlc. e Cb.

390 *sf*

W. Ph. V. 8

Fl. *f* *ff* *a 2*

Ob. *f* *ff* *a 2*

Cl. *f* *ff* *a 2*

Fg. *f* *ff* *a 2*

Cor. *f* *ff*

Tr. *f* *ff*

Timp. *f* *ff*

VI. I *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

e Cb. *f* *ff*

395

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *a 2* *p*

Fg. *f* *p*

Cor. *f* *p*

Tr. *f* *p*

Timp. *f* *p*

VI. I *f* *p* *tr*

VI. II *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

e Cb. *f* *p*

400

1. *tr*

Fl.

Ob.

Fg.

Cor.

VI.I

VI.II

Vla.

Vlc.
e Cb.

405

1. *cresc.*

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

VI.I

VI.II

Vla.

Vlc.
e Cb.

410

f ff

f ff

f ff

f ff

f ff

f ff

415

Ob. *pp* 1.

Cor. *pp*

Vi.I *pp* *pp* *pp* *pp*

Vi.II *pp* *pp*

Vla. *pp*

Vlc. e Cb. *pp* *pizz.* *pp*

420

Fl. *a 2*

Ob. *a 2 ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

Vi.I *ff* *tr*

Vi.II *ff* *tr*

Vla. *ff*

Vlc. e Cb. *ff* *arco*

425

Fl. *a2*

Ob. *ff* *a2*

Cl. *ff*

Fg. *ff* *a2*

Cor. *ff*

Tr. *ff*

Timp. *ff*

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vlc. e Cb. *ff*

430 *ff* 435

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fg. *a2*

Cor. *ff*

Tr. *a2* *ff*

Timp. *ff*

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vlc. e Cb. *ff*

440