

Schubert/Berio

Rendering
per orchestra
(1988–1990)

partitura

*scritto per la concertgebouw orchestra
e dedicato a riccardo chailly*



2 flauti
2 oboi
2 clarinetti in si^b
2 fagotti

2 corni in fa
2 trombe
3 tromboni

timpani
celesta

archi

During the last few weeks of his life, Franz Schubert created many sketches in preparation for a *Tenth Symphony in D major* (D. 936 A). These sketches are fairly complex and of great beauty: they add a further indication of the new paths that were taking Schubert away from Beethoven's influence. *Rendering* with its dual authorship is intended as a restoration of these sketches, it is not a completion nor a reconstruction. This restoration is made along the lines of the modern restoration of frescoes that aims at reviving the old colours without however trying to disguise the damage that time has caused, often leaving inevitable empty patches in the composition (for instance as in the case of Giotto in Assisi).

As it can be seen, the sketches as left by Schubert almost in a pianistic form bear occasional instrumental indications, but are at times almost written in shorthand and had to be completed above all in the internal and bass parts. The orchestration follows that of the *"Unfinished"*, and whilst the obvious Schubert colour has been preserved there are brief episodes in the musical development which seem to lean towards Mendelssohn and the orchestration naturally reflects this. Furthermore the expressive climate of the second movement is stunning: it seems inhabited by Mahler's spirit.

In the empty places between one sketch and the next there is a kind of connective tissue which is constantly different and changing, always 'pianissimo' and 'distant', intermingled with reminiscences of late Schubert (the *Piano Sonata in B flat*, the *Piano Trio in B flat* etc.) and crossed by polyphonic textures based on fragments of the same sketches. This musical 'cement' comments on the discontinuities and the gaps that exist between one sketch and another and is always announced by the sound of a celesta, and must be performed "quasi senza suono" and without expression.

During his last days Schubert took lessons in counterpoint, manuscript paper was expensive and it was perhaps for this reason that amongst the sketches for the *Tenth Symphony* there is a brief and elementary counterpoint exercise (a canon in contrary motion). This too has been orchestrated and integrated into the Andante.

The final Allegro is equally impressive and certainly the most polyphonic orchestral movement Schubert ever wrote. These last sketches, although very fragmentary, are of great homogeneity and they show Schubert in the process of testing different contrapuntal possibilities for one and the same thematic material. These sketches alternatively present the character of a Scherzo and a Finale. This ambiguity (which Schubert would have solved or exasperated in some new way) was of particular interest and the 'cement-work' here aims amongst other things at making that ambiguity structurally expressive.

Luciano Berio

In den letzten Wochen seines Lebens fertigte Franz Schubert vielerlei Skizzen zu einer *Zehnten Symphonie in D-Dur* (D 936 A) an. Diese Entwürfe sind ziemlich komplex und von vollendeter Schönheit. Es sind dies weitere deutliche Hinweise für Schuberts Entwicklung, welche vom Einfluß Beethovens wegführt. *Rendering* mit seiner zweifachen Autorenschaft soll eine Restaurierung dieser Skizzen sein, keine Vollendung oder Rekonstruktion. Diese Restaurierung folgt den Richtlinien einer modernen Fresko-restaurierung, die auf eine Auffrischung der alten Farben abzielt, ohne die durch die Jahrhunderte entstandenen Schäden kaschieren zu wollen, wobei sogar leere Flecken im Gesamtbild zurückbleiben können (wie etwa im Falle Giotto in Assisi).

Gelegentlich finden sich in den Entwürfen, welche hauptsächlich in Form eines Klaviersystems notiert sind, auch Instrumentationshinweise. Diese sind jedoch meist in Kurzschrift geschrieben und mußten vor allem in den mittleren und unteren Stimmen ergänzt werden. Die Orchestrierung folgt jener der *"Unvollendeten"*, aber während die offensichtlich schubertschen Klangfarben erhalten blieben, zeigen sich in der musikalischen Entwicklung der Komposition Episoden, die sich an Mendelssohn anzunähern scheinen, und die Orchestrierung möchte dies widerspiegeln. Darüber hinaus läßt die Expressivität des zweiten Satzes aufhorchen, welchem der Geist Mahlers innezuwohnen scheint.

Die Skizzen sind durch ein sich ständig wandelndes musikalisches Gewebe verbunden, immer „pianissimo“ und „fern“, untermischt mit Anklängen an das Spätwerk Schuberts (die *Klaviersonate B-Dur*, das *Klaviertrio B-Dur*, usw.) und durchsetzt mit polyphonen Passagen aus Fragmenten derselben Skizzen. Dieser musikalische „Zement“ bildet den fehlenden Zusammenhang und füllt die Lücken zwischen den einzelnen Entwürfen. Er wird stets durch Celestaklänge angezeigt und soll „quasi senza suono“ und ohne Ausdruck gespielt werden.

Während der letzten Tage seines Lebens nahm Schubert Unterricht in Kontrapunkt. Notenpapier war teuer, und dies könnte der Grund dafür sein, daß sich unter den Skizzen zur *Zehnten Symphonie* eine kurze, einfache Kontrapunktübung findet (ein Kanon in Gegenbewegung). Diese wurde ebenfalls instrumentiert und dem Andante eingegliedert.

Das beschließende Allegro ist gleichermaßen beeindruckend und der wohl polyphonste Orchestersatz, den Schubert jemals komponiert hat. Diese letzten Entwürfe sind trotz ihres sehr fragmentarischen Zustandes von hoher Homogenität und zeugen von Schuberts Versuchen, ein und dasselbe thematische Material auf verschiedene Art und Weise kontrapunktisch zu verarbeiten. Diese Skizzen zeigen abwechselnd den Charakter eines Scherzos und eines Finales. Diese Zweideutigkeit (welche Schubert wahrscheinlich in einer neuartigen Weise gelöst oder aber verschärft hätte) war von besonderem Interesse: der musikalische „Zement“ soll neben anderen Besonderheiten eben diese Doppelbödigkeit strukturell hervorheben.

L. B.

durata: ca. 35'

rendering
per orchestra
(1988 - 90)

I.

franz schubert - luciano berio
(1797 - 1828) (1925)

4/4 Allegro (♩ = 64)

2 Flauti
2 Oboi
2 Clarinetti in Sib^b
2 Fagotti

4/4 Allegro (♩ = 64)

2 Corni in Fa⁺
2 Trombe
1°
2°
3 Tromboni
3°
Timpani

4/4 Allegro (♩ = 64)

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

Anfang
[Originale di Schubert]

Fl.
Ob.
Cl.
Fg.

Vln. I
Vln. II
Vle.
Vc.
Cb.

Orig.

2 3

Fl. *a 2*

Ob.

Cl. *1°*

Fg. *1°*

Cor. *poco*

Tr. *p*

1°

2°

Tbn. *p*

3°

Timp. *p*

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

2

3

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor. *a 2*

Tr. *a 2*

1°

2°

Tbn. *a 2*

3°

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

Il segno X indica che sono state omesse delle battute dall'originale di Schubert

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Fl. *a 2*

Ob.

Cl.

Fg. *a 2*

Cor. *1°*

Tr.

1°
2°
Tbn.

3°

Vln. I

Vln. II

Vle.

Vc.

Cb. *pizz.* *arco* *pizz.*

Orig.

Fl. *a 2*

Ob.

Cl. *a 2*

Fg. *a 2*

Cor.

Tr. *1°*

1°
(2°)
Tbn.

3°

Vln. I *V* *sfz-p* *f* *sfz-p*

Vln. II *V* *f* *p*

Vle. *f* *p*

Vc. *f* *pizz.* *p*

Cb. *arco* *f* *pizz.* *p*

Orig.

5

4

Fl. *a 2* *f* *p* *fp* *f*

Ob. *f* *p* *fp* *f*

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

Fg. *a 2* *f* *p* *fp* *f*

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

Tr. *f* *p* *fp* *f*

1° (2°) *f* *p* *fp* *f*

Tbn. *f* *p* *fp* *f*

3° *f* *p* *fp* *f*

Vln. I *f* *p* *fp* *f*

Vln. II *f* *p* *fp* *f*

Vle. *f* *p* *fp* *f*

Vc. *f* *p* *fp* *f*

Cb. *f* *p* *fp* *f*

Orig. *f* *p* *fp* *f*

Fl. *a 2* *p* *f*

Ob. *a 2* *p* *f*

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

Fg. *p* *fp* *f*

Cor. *p* *fp* *f*

Tr. *p* *fp* *f*

1° (2°) *p* *fp* *f*

Tbn. *p* *fp* *f*

3° *p* *fp* *f*

Vln. I *p* *fp* *f*

Vln. II *p* *fp* *f*

Vle. *p* *fp* *f*

Vc. *p* *fp* *f*

Cb. *p* *fp* *f*

Orig. *p* *fp* *f*

Fl. ^{a 2} 5

Ob. ^{a 2} ^{1°} *p*

Cl. ^{a 2}

Fg. ^{1°} *p*

Cor. ^{a 2}

Tr. ^{a 2}

1°
2°
Tbn. ^{1°}

3°

Vln. I ^V 5 *p*

Vln. II ^V *p*

Vle. ^V *p*

Vc. ^V

Cb. ^V

Orig. ^{e Ob.}

Fl. ^{1°} *p* *ppp*

Ob. ^{1°} *ppp*

Fg. ^{1°}

Cor.

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *p*

Cb. *p* ^V

Orig. ^{V.} *etc.*

Fl. *ppp* *pp*

Ob. *ppp* *pp*

Cl. *pp* *ppp* *pp*

Fg. *pp* *ppp* *pp*

Tr. *ppp* con sord. (straight)

Cel. *pp*

Vin. I div. a 4 *ppp* *pp* *ppp* *p* con sord. solo

Vin. II div. a 4 *ppp* *pp* *ppp* *p* con sord. solo

Vle. div. *ppp* *pp* *ppp* *p* con sord. sola

Vc. div. *ppp* *pp* *ppp* *p* con sord. solo

Cb. div. *ppp* *pp* *ppp* *p* pizz.

1) tremolo su due posizioni diversi

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Fl. *ppp*

Ob. *mf* *ppp*

Cl. *ppp*

Fg. *ppp*

Cor. *con sord.* *ppp*

Tr. *ppp*

Tbn. *con sord. (straight)* *ppp*

Timp. *pp*

Cel. *solo* *ppp*

Vln. I div. a 4 *ppp* *solo* *tutti* *ppp* *solo* *gliss.* *8va*

Vln. II div. a 4 *ppp* *solo* *tutti* *ppp* *solo* *8va*

Vle. div. *ppp* *sola* *tutte* *ppp* *sola* *V*

Vc. div. *ppp* *solo* *ppp* *solo*

Ob. div. *ppp* *solo* *V*

Fl. *non cantare* (*ppp* 1)

Ob. *non cantare*

Cl. *non cantare* *mf* *ppp* 1

Fg.

Cor. 1°

Tr. *mf* *ppp* *non cantare* *ppp* 1 *con sord. wa-wa* *ppp*

Timp.

Cel.

Vin. I 4 soli

Vin. II 4 soli

Vle. 2 sole

Vc. 2 soli

Cb. div. *pizz.* *p* *arco*

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This page of a musical score, likely for a symphony, features a variety of instruments and their parts. The staves are arranged vertically, with the following instruments and parts from top to bottom:

- Fl. (Flute):** The top staff, showing a melodic line with trills and triplets.
- Ob. (Oboe):** The second staff, featuring a melodic line with triplets and a dynamic marking of *(ppp)*.
- Cl. (Clarinet):** The third staff, showing a melodic line with triplets and a dynamic marking of *(ppp)*.
- Fg. (Bassoon):** The fourth staff, featuring a melodic line with triplets and a dynamic marking of *(ppp)*.
- Cor. (Horn):** The fifth staff, showing a melodic line with triplets and a dynamic marking of *ppp*.
- Tr. (Trumpet):** The sixth staff, featuring a melodic line with triplets and a dynamic marking of *(ppp)*.
- Tbn. (Trombone):** The seventh staff, showing a melodic line with triplets and a dynamic marking of *ppp*.
- Cell. (Cello):** The eighth staff, featuring a melodic line with triplets and a dynamic marking of *ppp*.
- Vin. I (Violin I):** The ninth staff, showing a melodic line with triplets and a dynamic marking of *ppp*.
- Vin. II (Violin II):** The tenth staff, featuring a melodic line with triplets and a dynamic marking of *ppp*.
- Vie. (Viola):** The eleventh staff, showing a melodic line with triplets and a dynamic marking of *ppp*.
- Vc. (Violoncello):** The twelfth staff, featuring a melodic line with triplets and a dynamic marking of *ppp*.
- Cb. div. (Double Bass):** The thirteenth staff, showing a melodic line with triplets and a dynamic marking of *ppp*.

The score includes various musical notations such as notes, rests, and dynamic markings like *ppp* (pianissimo) and *non cantare* (do not sing). The page is numbered 9 in the top right corner.

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10 13

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1°

Tbn. 2°

3°

Timp.

Cel.

10

Vln. I
4 soli

Vln. II
4 soli

Vle.
2 soli

Vc.
2 soli

Cb.
div.

*) Valve tremolo

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12

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor. *1°*

Tr. *a 2*

1°

2°

Tbn. *3°*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Orig.

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor. *a 2*

Tr. *a 2*

1°

2°

Tbn. *3°*

Timp.

Vln. I *pp*

Vln. II *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

Orig. *fp*

13

Fl. *a 2* *p* *a 2* *pp*³

Ob. *p* *a 2* *pp*³

Cl. *a 2* *p* *pp*³

Fg. *p* *a 2* *pp*³

Cor. *p* *1^a* *p*

Tr. *p*

Timp. *p*

13

Vln. I *p*

Vln. II *p*

Vle. *pp*

Vc. *plzz.* *poco*

Cb. *pp* *plzz.* *poco*

Orig. *Bl.* *v*

Fl. *a 2* *p* *pp*³

Ob. *p* *a 2* *pp*³

Cl. *a 2* *p* *pp*³

Fg. *1^o* *p* *pp*

Cor. *1^o* *p* *1^a* *p*

Tr. *p*

Vln. I *tr* *v*

Vln. II *v*

Vle. *v*

Vc. *arco* *p* *plzz.* *poco*

Cb. *arco* *p* *plzz.* *poco*

Orig. *tr* *Bl.* *v*

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14

Fl. *a 2* *p*

Ob. *a 2* *p*

Cl. *a 2* *p*

Fg. *1°* *p*

Cor. *1°* *p*

Vln. I *V* *mf* *p* *3*

Vln. II *V* *mf* *p* *3*

Vle. *V* *mf* *p* *3*

Vc. *arco* *V* *mf* *p*

Cb. *arco* *V* *mf* *p* *pizz.*

Orig. (?) *B.*

Fl. *1°* *a 2* *1°*

Ob. *a 2* *3* *3* *3*

Cl. *a 2* *3* *3* *3*

Cor. *a 2*

Tr.

Tbn. *1°*

Vln. I *3* *3* *3* *3*

Vln. II *3* *3* *3* *3*

Vle. *3* *3* *3* *3*

Vc. *V* *3* *3* *3*

Cb. *arco* *pizz.* *arco* *V*

Orig. *B1.*

15

Fl. *cresc.* *a 2* *ff*

Ob. *a 2* *ff*

Cl. *a 2* *cresc.* *ff*

Fg. *a 2* *ff*

Cor. *a 2* *cresc.* *ff*

Tr. *cresc.* *a 2* *ff*

1° *cresc.* *ff*

2° *cresc.* *ff*

3° *cresc.* *ff*

15

Vin. I *cresc.* *ff*

Vin. II *cresc.* *ff*

Vle. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

Orig. *ff*

Fl. *a 2* *f*

Ob. *a 2* *f*

Cl. *a 2* *f*

Fg. *a 2* *f*

Cor. *a 2* *f*

Tr. *a 2* *f*

1° *f*

2° *f*

3° *f*

Vin. I *f*

Vin. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

Orig. *p* Violoncello

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This musical score is for the piece "The Rose Tree" and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), Contrabass (Cb.), and Original (Orig.). The score is written in G major (one sharp) and 2/4 time. It consists of 10 measures. The Flute, Oboe, and Clarinet parts feature melodic lines with first and second endings marked. The Bassoon part has a melodic line with a first ending. The Horn part has a melodic line with a first ending. The Violin I and II parts have melodic lines with first and second endings. The Viola part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment. The Contrabass part has a rhythmic accompaniment. The Original part has a melodic line with first and second endings.

18

Fl. *a 2*

Ob. *1°*

Cl. *1°*

Fg. *pp*

Cor. *1°*

Vln. I *div.*

Vln. II *unls.*

Vle. *pp*

Vc. *pp*

Cb. *pp*

Orig. *pp*

mf

p

2°

19

Fl. *a 2*

Ob.

Cl. *1°*

Fg. *2°*

Cor. *1°*

Tr. *1^a*

Vln. I *unls.*

Vln. II *unls.*

Vle.

Vc. *v*

Cb. *v*

Orig.

mf

p

a 2

a 2

a 2

v

v

v

v

v

23

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Tbn.

Vln. I

Vln. II

Vie.

Vc.

Cb.

Orig.

a 2

1°

1°

1°

2°

3°

p

div.

unis.

V

V

pizz.

C

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1°

Tbn.

2°

3°

Timp.

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

Fl. *ff* *a 2*

Ob. *ff* *a 2*

Cl. *ff* *a 2*

Fg. *ff* *a 2*

Cor. *ff* *a 2*

Tr. *ff* *a 2*

1° *ff*

Tbn. 2° 3° *ff* *a 2*

Timp.

Vin. I *ff* *a 2*

Vin. II *ff* *a 2*

Vle. *ff* *a 2*

Vc. *ff* *a 2*

Cb. *ff* *a 2*

Orig.

21 *a 2*

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor. *a 2*

Tr. *a 2*

1° *a 2*

Tbn. 2° 3° *a 2*

21

Vin. I

Vin. II

Vle.

Vc.

Cb.

Orig.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1°

Tbn. 2° 3°

Timp.

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

22

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1°

Tbn. 2° 3°

22

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

23

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1°

2°

Tbn.

3°

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

23

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1°

2°

Tbn.

3°

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

Fl. a 2

Ob. a 2

Cl. a 2

Fg. a 2

Cor. a 2

Tr. 1^a

1^o (2^o) con sord. ppp

Tbn. 3^o con sord. ppp

Timp. f mf

Vln. I pizz. f

Vln. II pizz. f

Vle. pizz. f

Vc. pizz. f div. (4^o-6^o) con sord.

Cb. pizz. f

Orig. w. p

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25

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1°

Tbn. 2°

3°

Timp.

Cel.

26

Vln. I
div. a 4

Vln. II
div. a 4

Vle.
div.

Vc.
div.

Cb.
div.

(solo)

con sord.

tutti

ppp

p

(con sord.)
tutti

tutte

tutti (con sord.)

V

ppp

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1°

Tbn. 2°

3°

Timp.

Cel.

28

Vln. I
4 soli

Vln. II
4 soli

Vle.
2 sole

Vc.
div.

Cb.
div.

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Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1°

Tbn. 2°

3°

Cel.

Vin. I
div. a 4

Vin. II
div. a 4

Vle.
div.

Vc.
div.

Cb.
div.

via sord.

via sord.

via sord.

mf

mf

mf

pizz.

pizz.

solo arco

tutti

arco

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30

Fl.

Ob.

Cl.

Fg.

Tr.

1^a

via sord.

1^o

via sord.

Tbn. 2^o

via sord.

3^o

Cel.

30

Vln. I
div. a 4

solo

tutti

Vln. II
div. a 4

solo

tutti

Vie.
div.

sola

tutte

Vc.
div.

solo

tutti

Cb.
div.

solo

tutti V

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Fl.

Cl. *poco marcato*

Fg. *p poco marcato*

Cor. *1° p mf*

Tbn. 2°

3°

Cel. *5*

Vln. I div. a 4 *sul pont. ord. via sord.*

Vln. II div. a 4 *sul pont. ord. pizz. p*

Vle. div. *sul pont. ord. pizz. p*

Vc. div. *sul pont. ord. pizz. p*

Cb. div. *sul pont. ord. V*

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31 pochissimo meno

Cl. 1°

Fg. a 2 *pp*

pochissimo meno

Cor. 2° 1° *mf* *pp*

Tbn. 1° 2° 3° *mf* *pp*

31 pochissimo meno

Vle. (div.) via sord.

Vc. unis. via sord.

Cb. unis. pizz. *p*

Andante

Orig. Tromboni *pp*

32 a tempo

Fl. a 2 *pp*

Cl. 1° *mf*

Fg. a 2 *mf*

a tempo

Cor. 1° *pp* *mf*

Tbn. 2° 3°

Timp. *pp*

32 a tempo

senza sord. unis., ord.

Vln. I *pp*

Vln. II *pp* senza sord. arco unis. *mf*

Vle. *pp* senza sord. arco *pp*

Vc. *pp*

Cb. arco *pp*

Orig. *pp* Timp. (?) Cl. Corni *mf* Fag.

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40

Fl. a 2

Ob. a 2

Cl. a 2

Fg. a 2

Cor.

Tr.

1°

Tbn. 2° 3°

Timp.

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

34

tratt. a 2

Presto (♩ = 120)

Fl. a 2

Ob. a 2

Cl. a 2

Fg. a 2

Cor. a 2

Tr.

1°

Tbn. 2° 3°

Timp.

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

Fl. 1°
a 2
Ob. 1°
Cl. 1°
Fg. 1°
Cor. 1°
Timp.
Vln. I
Vln. II
Vle.
Vc. pizz. arco
Cb. pizz. arco
Orig.

Fl. 1°
a 2
Ob. 1°
Cl. 1°
Fg. 1°
Cor. 1°
Timp.
Vln. I
Vln. II
Vle.
Vc. mf
Cb. mf
Orig.

35

35

Fl. *a 2*
Ob. *1°*
Cl. *1°*
Fg. *1°*
Cor. *1°*
Timp.
Vln. I
Vln. II
Vle. *3*
Vc. *pizz.*
Cb. *p*
Orig. *3*

Fl. *a 2*
Ob. *a 2*
Cl. *a 2*
Fg. *1°*
Cor. *1°*
Tr. *1^a*
Tbn. *2°*
Tbn. *3°*
Timp. *3*
Vln. I
Vln. II
Vle. *3*
Vc. *ff*
Cb. *ff*
Orig. *ff*

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
1°
Tbn.
2°
3°
Timp.
Vln. I
Vln. II
Vle.
Vc.
Cb.
Orig.

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
1°
Tbn.
2°
3°
Vln. I
Vln. II
Vle.
Vc.
Cb.
Orig.

Fl. ^{1°} ^{a 2} *ff* *fff*

Ob. ^{a 2} *ff* *fff*

Cl. ^{1°} *p* ^{a 2} *ff* *fff*

Fg. ^{a 2} *p* *ff* *fff*

Cor. ^{1°} *f* *fff*

Tr. *f* *fff*

Tbn. ^{1°} *f* *fff*

^{2°} ^{3°} *f* *fff*

Timp. *f* *fff*

Vln. I *(p)* *ff* *fff*

Vln. II *(p)* *ff* *fff*

Vle. *(p)* *ff* *fff*

Vc. *(p)* *ff* *fff*

Cb. *(p)* *ff* *fff*

Orig.

II.

4
4 ♩ = 72

2 Flauti
pppp
pp

2 Clarinetti in Si^b
pppp
pp

2 Fagotti
pppp

Celesta
pp

4
4 ♩ = 72

Violini I
div. a 4
pppp

Violini II
div. a 4
pppp

Viole
div.
pppp

Violoncelli
div.
pppp

Contrabbassi
div.
pppp

Orig.

* Counterpoint exercise by F. Schubert dated Nov. 1828

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Andante
rall. al 1 $\frac{3}{8}$ = 84

Fl.

Cl.

Vln. I
div. a 4

Vln. II
div. a 4

Vle.
div.

Vc.
div.

Cb.
div.

Orig.

Ob.

Fg.

Vle.

Vc.

Cb.

Orig.

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Ob. 1°

Fg. 1° 3 p

Cor. 1° p

Vle.

Vc.

Cb.

Orig.

Fl. 1° p 3 pp 3

Ob. 1° p 3 pp 3

Cl. 1° pp 3

Fg. 1° pp 3

Cor. 1° pp

Vln. I p 3 pp 3 $sim.$ 3 V

Vln. II p 3 pp 3 $sim.$ 3 V

Vle. $unite$ p pp 3 $sim.$ 3 V

Vc. p pp 3 $sim.$ 3 V

Cb. p pp

Orig.

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

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

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

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

Cor. *1°* *f* *p* *ff*

Tr. *f* *p* *ff*

Tbn. *1°* *f* *p* *ff*

Tbn. *2°* *f* *p* *ff*

Tbn. *3°* *f* *p* *ff*

Timp. *f* *p*

Vin. I *f* *p* *ff*

Vin. II *f* *p* *ff*

Vle. *f* *p* *ff*

Vc. *f* *p* *ff*

Cb. *arco* *f* *p* *ff*

Cornl (?) *f* *ff*

Orig. *f* *ff*

Fl. *a 2* *p* *1°*

Ob. *a 2* *p* *1°*

Cl. *a 2* *p*

Fg. *a 2* *p*

Cor. *1°* *p*

Tr. *p*

Tbn. *1°* *p*

Tbn. *2°* *p*

Tbn. *3°* *p*

Vin. I *p* *v*

Vin. II *p* *v*

Vle. *p* *v*

Vc. *p*

Cb. *p*

Orig. *ff* *w.*

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♩ = 96 tutti sempre *ppp*

Fl. *pppp³* *tr* *pppp³*

Ob. *pppp* *pppp*

Cl. *pppp* *pppp*

Fg. *pppp*

Cor. *con sord.* *pppp*

Tr. *con sord.* *pppp*

1° Tbn. *pppp* *con sord.*

2° *pppp*

3° *pppp*

Cel. *(senza pedale, barely audible)*

Vln. I div. a 4 *pppp³* *pppp³* *pppp* *pppp*

Vln. II div. a 4 *pppp* *pppp*

Vle. div. *pppp* *pppp* *ord. V* *ord. V*

Vc. div. *pppp* *pppp* *pizz.* *arco*

Cb. div. *pppp* *pppp* *pizz.* *arco*

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This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor, Trumpet (Tr.), Trombone (Tbn.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle. div.), Violoncello (Vc. div.), and Double Bass (Cb. div.). The notation includes notes, rests, and dynamic markings such as 'pizz.' (pizzicato) and 'arco' (arco). The score is arranged in a standard orchestral format, with the woodwinds and brass instruments at the top, followed by the strings. The page is numbered '1' in the bottom right corner.

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7

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8 rall.

Fl. 1°

Ob. *pp* *p* *mf*

Cl. *p* *mf*

Fg. *pp* *p*

Cor. *via sord.* *p*

Tr. *via sord.*

Tbn. 1° *via sord.*

Cel.

Vln. I div. a 4 8 rall. *via sord.*

Vln. II div. a 4 *pizz.* *arco* *p* *pp* *via sord.*

Vle. div. *pp* *via sord.*

Vc. div. *solo* *tutti senza sord.* *ppp* *pizz.* *p*

Cb. div. *p*

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[illegible]

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments and a vocal part. The staves are arranged vertically, with the following instruments and parts from top to bottom:

- Fl.** (Flute): Staff 1, marked *pp* and *p*.
- Ob.** (Oboe): Staff 2, marked *pp* and *p*.
- Cl.** (Clarinet): Staff 3, marked *pp* and *p*.
- Fg.** (Bassoon): Staff 4, marked *pp* and *p*.
- Cor.** (Horn): Staff 5, marked *pp* and *p*.
- Vin. I** (Violin I): Staff 6, marked *pp* and *p*.
- Vin. II** (Violin II): Staff 7, marked *p* and *f*.
- Vle.** (Viola): Staff 8, marked *pp* and *f*.
- Vc.** (Violoncello): Staff 9, marked *pp* and *f*.
- Cb.** (Double Bass): Staff 10, marked *pp* and *f*.
- Orig.** (Original): Staff 11, marked *pp* and *f*.

The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, and *f*. There are also markings for *senza sord.* (without mutes) and *a 2* (second ending). The page is numbered 10 in the bottom right corner.

poco rall.

a tempo

Fl. *a 2* *f* *a 2* *p*

Ob. *1°* *a 2* *f* *p* *1°* *pp*

Cl. *a 2* *f* *3* *p* *1°* *pp*

Fg. *a 2* *f* *3* *p*

Cor. *1°* *a 2* *f* *1°* *pp*

Tr. *1°* *f* *a 2* *f*

1° Tbn. *f* *p* *f*

2° Tbn. *f* *3* *p*

3° Tbn. *f* *3* *p*

Vln. I *f* *3* *p* *pp* *pp*

Vln. II *f* *3* *p* *pp* *pp*

Vle. *f* *3* *p* *pp* *pp*

Vc. *pizz.* *f* *arco* *p* *pizz.* *pp*

Cb. *f* *p* *pp*

Orig. *Zum Andante*

Cl. *1°* *(1°)* *p* *1°* *mf*

Fg. *a 2* *f* *1°* *pp*

Cor. *f* *pp*

Tbn. *1°* *pp*

Vln. I *f* *pp 3* *3* *3* *3* *3*

Vln. II *f* *p* *3* *3* *3* *3*

Vle. *f* *pp 3* *3* *3* *3* *3*

Vc. *f* *arco* *pizz.* *pp*

Cb. *f* *pp*

Orig. *pp*

11

12

12

The first system of the musical score for 'The Rose Tree' from 'The Tales of Hoffmann' features six staves. The top staff is for Violin I (Vln. I), the second for Violin II (Vln. II), the third for Viola (Vle.), the fourth for Violoncello (Vc.), the fifth for Contrabass (Cb.), and the bottom staff is the original piano part (Orig.). The key signature is one sharp (F#), and the time signature is 3/4. The score includes dynamic markings such as *con sord.* (con sordina), *ppp* (pianissimo), and *3 soli* (three solo). The music is in common time, with a tempo marking of 'Allegretto' at the beginning. The first system shows the initial entry of the instruments, with the Violin I and II parts playing a melodic line, the Viola and Violoncello parts providing harmonic support, and the Contrabass and original piano parts playing a rhythmic pattern.

13

$\text{♩} = 50$ $\text{♩} = 40$

Fl. 1° *ppp*

Cl. 1° *ppp*

Cor. con sord. 1° *ppp*

Tr. 1^{a} *ppp*

1° con sord. *ppp*

Tbn. 2° con sord. *ppp*

3° con sord. *ppp*

Cel. 4 4

13

(solo) $\text{♩} = 50$ 8^{va} $\text{♩} = 40$ solo

Vln. I div. a 4 (solo) tutti 8^{va}

Vln. II div. a 4 (solo) tutti 8^{va}

Vle. div. V V V V via sord.

Vc. div. arco arco

Cb. div. arco arco

Orig.

$\text{♩} = 30$
sempre *ppp*, immobile e lontanissimo

$\text{♩} = 40$ $\text{♩} = 50$

Fl. 1°

Cl. 1°

Fg.

Cor. con sord. via sord.

Tr. con sord. via sord.

1° Tbn. 2° via sord. via sord.

3° via sord.

Cel.

$\text{♩} = 30$
sempre *ppp*, immobile e lontanissimo

$\text{♩} = 40$ $\text{♩} = 50$

Vln. I div. a 4 solo senza sord. 3rd via sord.

Vln. II div. a 4 senza sord. sul pont. senza sord. sul pont. senza sord. sul pont. senza sord. sul pont.

Vie. div. sola senza sord. tutte senza sord. sul tasto senza sord. sul tasto

Vc. div. senza sord. sul tasto via sord. senza sord. sul tasto

Cb. div.

ritornare al tempo I 14 ♩ = 84

Fl. ^{1°}

Ob. ^{1°} *mf*

Cl. ^{1°}

Fg. ^{1°} *mf*

ritornare al tempo I 14 ♩ = 84

Vln. I (solo) *ppp* *p* *sforz.*

Vle. (div.) *ppp* *p* *sforz.*

Vc. (div.) *ppp* *p* *sforz.*

Cb. *ppp* *p* *sforz.*

Orig.

Ob. ^{1°} *pp*

Fg. ^{1°} *fp* *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

Orig. *pp*

Fl. 1° *pp*

Ob. 1°

Cl. 1° *pp*

Fg. 1° 2° *(pp)*

Cor. 1° *pp*

Vln. I *pp*

Vln. II

Vle. (div.) *pp* unite

Vc. *pp*

Cb. *pp*

Orig. (?) *pp*

Fl. 1° *poco pp* 1° *f*

Ob. 1° *pp* 1° *f*

Cl. 1° *poco pp* 1° *f*

Fg. 1° *poco pp* *mf* *poco f*

Cor. 1° *poco pp* (1°) *f*

Timp. *f*

Vln. I *poco pp* *sim.* *f*

Vln. II *poco pp* *sim.* *f*

Vle. *poco pp* *mf* *f*

Vc. *poco pp* *f*

Cb. *poco pp* *arco f*

Orig. *mf*

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Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor. *1°*

Tr.

1°

Tbn. *2°*

3°

Timp.

Vln. I

Vln. II

Vle.

Vc. *V*

Cb. *V*

Orig.

p *ff* *f*

16 *a 2* poco tratt. a tempo

Fl.

Ob.

Cl.

Fg. *1°*

Cor. *1°*

Tr.

1°

Tbn. *2°*

3°

Vln. I

Vln. II

Vle.

Vc. *V*

Cb. *V*

Orig. *plzz. ?*

p *ff* *f* *plzz.*

[illegible]

17 Molto lontano

The first system of the musical score for 'The Swan' from 'The Nutcracker' features the following instruments and parts:

- Flute (Fl.):** Two staves. The first staff (1^o) starts with a *mf* dynamic and the second staff (2^o) starts with a *f* dynamic. Both staves end with a *ppp* dynamic.
- Oboe (Ob.):** Two staves. The first staff (1^o) starts with a *mf* dynamic and the second staff (2^o) starts with a *f* dynamic. Both staves end with a *ppp* dynamic.
- Clarinet (Cl.):** Two staves. The first staff (1^o) starts with a *mf* dynamic and the second staff (2^o) starts with a *f* dynamic. Both staves end with a *ppp* dynamic.
- Bassoon (Fg.):** Two staves. The first staff (1^o) starts with a *f* dynamic and the second staff (2^o) starts with a *f* dynamic. Both staves end with a *ppp* dynamic.
- Horn (Cor.):** One staff. Starts with a *f* dynamic and ends with a *ppp* dynamic.
- Trombone (Tbn.):** One staff. Starts with a *f* dynamic and ends with a *ppp* dynamic.
- Cello (Cel.):** One staff. Starts with a *f* dynamic and ends with a *ppp* dynamic.

The score is written in 2/4 time and includes various musical notations such as dynamics (*mf*, *f*, *ppp*), articulation marks, and slurs. The key signature is one sharp (F#).

17 Molto lontano

Viol. I

Viol. II

Vle.

Vc.

Cb.

Orig.

pizz.

con sord.

tr

f

ppp

f

ppp

p

ppp

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), Trombone (Tbn. 1°, 2°, 3°), Timpani (Timp.), Cello (Cel.), Violin I (Vln. I div. a 4), Violin II (Vln. II div. a 4), Viola (Vle. div.), Violoncello (Vc. div.), and Double Bass (Cb. div.). The score is written in a standard musical notation with various notes, rests, and dynamic markings. The page number 18 is visible at the top left. The score includes various musical notations such as notes, rests, trills, and dynamic markings like ppp and con sord.

19

20

rall. molto, morendo

♪ = 30 ca.

(sparire) **attacca**
lunga

[illegible]

III.

2 $\frac{2}{4}$ $\frac{6}{8}$ ♩ = 84 _____ ♩ = 120

2 Flauti 1° *ppp* *molto stacc.*

2 Oboi 1° *ppp* *molto stacc.*

2 Clarinetti in Si $\flat$ 1° *p* *ppp* *molto stacc.*

2 Fagotti *ppp* *molto stacc.*

2 $\frac{2}{4}$ $\frac{6}{8}$ ♩ = 84 _____ ♩ = 120

2 Corni in Fa (con sord.) *ppp* (con sord.) *ppp* *molto stacc.*

2 Trombe 1^a con sord. (straight) *ppp* *molto stacc.*

Tromboni 1° con sord. (cup) *ppp* *molto stacc.*

2° con sord. (straight) *ppp* *molto stacc.*

Celesta *pp*

2 $\frac{2}{4}$ $\frac{6}{8}$ ♩ = 84 _____ ♩ = 120

Violini I (con sord.) *ppp* *molto stacc.*

Violini II (con sord.) *ppp* *molto stacc.* *sim.*

Viole (con sord.) *ppp* *molto stacc.*

Violoncelli *pizz.* *ff* *arco* *ppp*

Contrabbassi *ppp*

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[illegible]

[illegible]

Orig. 

1°
2°
Fl.
Ob.
Cor.
Vln. I
Vln. II
Vle.
Orig.

sparire!
sparire!
sparire!
uniti senza sord.
unite
(2)

a 2
1°
1°
Fl.
Ob.
Cl.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Vc.
Cb.
Orig.

a 2
senza sord.
tutti senza sord.
(2)

Musical score for page 74, featuring woodwinds, strings, and original melody. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Timpani (Timp.). The second system includes Violin I (Vin. I), Violin II (Vin. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The third system includes the Original melody (Orig.). The score includes various musical notations such as notes, rests, and dynamic markings like *poco* and *p*. A large watermark "2025" is visible across the page.

Fl. ^{a 2} 3
 Ob. *poco*
 Cl. ^{a 2}
 Fg. ^{a 2}
 Cor. ^{1°}
 Timp.
 Vin. I *poco*
 Vin. II
 Vle. *poco*
 Vc.
 Cb.
 Orig. ^{1.}
 Fl. ^{1°}
 Ob. ^{1°}
 Cl. ^{a 2}
 Fg. ^{a 2}
 Cor. ^{1°}
 Timp.
 Vin. I
 Vin. II
 Vle.
 Vc.
 Cb.
 Orig. (?)

Fl. 1°

Ob. 1°

Cl. 1°

Fg. a 2

Cor. a 2

Tbn. 3°

Timp. p

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

Fl. ff

Ob. ff

Cl. ff

Fg. ff

Cor. ff

Tr. ff

1°

Tbn. ff

2°

3°

Timp. ff

Vln. I ff

Vln. II ff

Vle. ff

Vc. ff

Cb. ff

Orig.

Ob. 1°

Cl. 1°

Cor. 1°

Vln. II 3 sim.

Vla. 3 sim.

Vc. 3

Cb. 3

Orig. 1°

Fl. 1°

Ob. 1°

Cl. 1°

Fg. 1°

Cor. 1°

Vln. I 1°

Vln. II 3

Vla. 3

Vc. 3

Cb. 3

Orig. 1°

Fl.

Ob.

Cl.

Fg.

Cor.

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

Fl.

Ob.

Cl.

Fg.

Cor.

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

6

Fl. 1° *p*

Ob. 1°

Cl. 1°

Tbn. 1° *p*

Vln. I *p* *stacc.*

Vln. II *p*

Vle. *p*

Vc. *arco* *pizz.* *p*

Cb.

Orig.

Fl. 1° *p*

Ob. 1° *p*

Cl. 1° *p*

Fg. 1° *p*

Tbn. 1°

Vln. I

Vln. II

Vle.

Vc. *arco*

Cb. *(pizz.)*

Orig.

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Violin I

Violin II

Viola

Violoncello

Contrabasso

arco

[illegible]

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3/4 2/4 9 tutti sempre *ppp* 81

Fl.

Ob.

Cl.

Fg. *ppp*

Cor. *ppp* con sord. *ppp* con sord.

Tr.

1° Tbn. con sord. (wa-wa) *ppp* segue

2° Tbn.

Cel.

Vln. I div. a 4 con sord. solo con sord. solo con sord. solo con sord. solo tutti sempre *ppp*

Vln. II div. a 4 con sord. solo con sord. solo con sord. solo con sord. solo

Vle. div. con sord. sola con sord. sola

Vc. div.

Cb.

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3/4 2/4 10

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1° Tbn.

2° Tbn.

Cel.

Vln. I div. a 4

Vln. II div. a 4

Vle. div.

Vc. div.

Cb.

tutti

solo (sempre con sord.)

tutti

solo

sempre p

solo (sempre senza sord.)

tutti (sempre con sord.)

solo

con sord.

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12

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1 Tbn.

2 Tbn.

Cel.

Vln. I div. a 4

Vln. II div. a 4

Vle. div.

Vc. div.

Cb.

tutti solo

tutti solo

tutti solo

tutti solo

via sord.

via sord.

tr.

12

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[illegible]

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13 $\frac{2}{4}$

Cor. 1° p (*pp*) (pp)

13 $\frac{2}{4}$

Vln. I tutti uniti p (*pp*) (pp)

Vln. II tutti uniti p (*pp*) (pp)

Vle. tutti uniti p (*pp*) (pp)

Vc. tutti uniti p (*pp*) (pp)

Cb. p (*pp*) (pp)

Orig.

Ob. 2° 1° p

Fg. $a 2$ p

Cor. 2° p

Vln. I 2° (p)

Vln. II (p)

Vle. (p)

Vc. (p)

Cb. (p)

Orig.

14

15

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Fl. *a2* *pp* *1°*

Ob. *1°* *pp*

Cl. *a2* *pp* *1°*

Fg. *pp*

Vln. I

Vln. II

Vc. *pp*

Orig.

==

Fl. *1°* *a2*

Ob. *1°* *a2*

Cl. *1°* *a2*

Fg. *1°*

Vln. I

Vln. II

Vle. *pp*

Vc.

Cb. *pp*

Orig.

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fg.** (Bassoon)
- Cor.** (Cor Anglais)
- Tr.** (Trumpet)
- 1°** (First Trombone)
- Tbn. 2°** (Second Trombone)
- 3°** (Third Trombone)
- Timp.** (Timpani)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)
- Orig.** (Original)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano), *f* (forte), and *a2* (second octave). There are also articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 4/4.

Fl. a 2

Ob. a 2

Cl. a 2

Fg. a 2

Cor. a 2

Tr. a 2

1°

Tbn. 2° f

3° f

Timp. f

Vln. I V

Vln. II V

Vle. V

Vc. V

Cb. V

Orig.

Fl. a 2

Ob. a 2

Cl. a 2

Fg. a 2

Cor. a 2

Tr. a 2

1°

Tbn. 2° a 2

3° a 2

Vln. I V sim. mf

Vln. II V sim. mf

Vle. V sim. mf

Vc. V

Cb. V

Orig.

17

[illegible]

Fl.

Ob.

Cl.

Fg.

Cor.

Vln. II

Vle.

Vc.

Cb.

Orig.

1°

1°

1°

sim.

sim.

sim.

pp

sim.

pp

sim.

$\equiv$

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20

Fl.

Ob.

Cl.

Cor.

Tr.

1°

Tbn.

2°

3°

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

arco

arco

Fl.

Ob.

Cl.

Fg.

Cor.

Vln. I

Vln. II

Vle.

Vc.

Orig.

1°

2°

1°

1°

pizz.

pizz.

arco

pizz.

(?)

1°

Fl.

Ob.

Cl.

2°

Vln. I

Vln. II

Vle.

Orig.

pizz.

(pizz.)

arco

21

Fl.

Ob.

Cl.

2°

Fg.

1°

21

Vln. I

Vln. II

Vle.

Vc.

arco

(p)

arco

(p)

Clar.

W.

Orig.

Fag.

Ob. 2°

Cl. a 2

Fg. 1° a 2

Cor. 1°

Tr. 1^a

Vln. I

Vln. II arco

Vle.

Vc.

Cb. arco

(p)

Orig.

(?)

Ob. 1°

Cl. 1°

Fg. 1°

Cor. 1°

Tr. 1^a

Vln. I

Vln. II pizz.

Vle. pizz.

Vc.

Cb.

Orig.

(?)

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1° *mf* *cresc.* a 2

Fl. *mf* a 2

Ob. *mf* a 2

Cl. *mf* a 2

Fg. *mf* a 2

Cor. *mf* a 2

Tr. *mf* a 2

Tbn. *mf* a 2

Timp. *p*

Vln. I *mf* *cresc.* arco *mf* 3

Vln. II *mf* arco *mf* 3

Vle. *mf* arco *mf* 3

Vc. *mf* 3

Cb. *mf* 3

Orig.

23 $\frac{6}{8}$ (cresc.) a 2

Fl. *ff* a 2

Ob. *ff* a 2

Cl. *ff* a 2

Fg. *ff* a 2

Cor. *ff* a 2

Tr. *ff* a 2

1° *ff* a 2

Tbn. *ff* a 2

2° *ff* a 2

3° *ff* a 2

Timp. *ff*

Vln. I (cresc.) *ff* a 2

Vln. II *ff* a 2

Vc. *ff* a 2

Cb. *ff* a 2

Orig. (7) *ff* a 2

24 99

Fl. *a 2*

Ob. *1°* *p*

Cl. *a 2* *ff*

Fg. *solo* *p* *ff*

Cor. *1°* *ff*

Tr. *ff*

1° *ff*

Tbn. *2°* *3°* *ff*

Vln. I *sim.* *ff*

Vln. II *sim.* *ff*

Vle. *sim.* *ff*

Vc. *pizz.* *p* *arco* *ff*

Cb. *pizz.* *p* *arco* *ff*

Oboe *p* *Tutti* *ff*

Orig. *p* *ff*

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *p* *1°* *p*

Cor. *p*

Tr. *p*

1° *p*

Tbn. *2°* *3°* *p*

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Oboe *(?)*

Orig. *(?)*

25

Fl. ^{1°}

Ob.

Cl.

Fg. ^{1°}

Cor.

Tr.

1°

Tbn. 2° 3°

Timp.

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

25

arco

arco

Tutti

Fl. ^{a 2}

Cl. ^{a 2}

Fg. ^{a 2}

Cor. ^{a 2}

Tr.

1°

Tbn. ^{a 2} 2° 3°

Timp.

Vln. I

Vln. II

Vc.

Cb.

Orig.

Fl. $\text{a } 2$ 1° p ppp 3

Ob. p ppp 3 3

Cl. mf ppp 3

Fg. mf ppp 2 4

Cor. $con \text{ sord.}$ ppp

Tr. $con \text{ sord.}$ ppp 3

1°

Tbn. 2°

3° ppp

Cel. pp 3

Vln. I div. a 4

Vln. II div. a 4 ppp (ppp) (ppp)

Vle. div. mf ppp (ppp)

Vc. div. ppp (ppp)

Cb. div. ppp (gliss.) (ppp)

Orig.

[illegible]

UE 19311

27 *tratt.*

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

1° Tbn.

2° Tbn.

Cel.

27 *tratt.*

Vln. I div. a 4

Vln. II div. a 4

Vle. div.

Vc. div.

Cb. div.

UE 19311

28

tratt. →

Fl. 1°

Ob.

Cl.

Fg.

Cor. 1°

Tr.

Tbn. 1°

Tbn. 2°

Tbn. 3°

Cel.

28

tratt. →

Vin. I div. a 4

Vin. II div. a 4

Vle. div.

Vc. div.

Cb.

con sord.

(ppp)

solo

tutti

until

♩ = 84 Molto espressivo e sempre *ppp*

Ob.

Cl.

Fg.

Cor.

Tr.

1°

Tbn. 2°

3°

Cel.

♩ = 84 Molto espressivo e sempre *ppp*

tutti

Vin. I
div. a 4

Vin. II
div. a 4

Vle.
div.

Vc.
div.

Cb.

29
 $\frac{3}{4}$ ♩ = 120

Fl.
 Ob.
 Cl.
 Fg.

$\frac{2}{4}$

Cor.
 Tr.
 1°
 Tbn.
 2°
 3°

29
 $\frac{3}{4}$ ♩ = 120

Vln. I
 Vln. II
 Vle.
 Vc.
 Cb.

30
 $\frac{3}{4}$ ♩ = 120

Fl.
 Ob.
 Cl.
 Fg.

$\frac{2}{4}$

Cor.
 Tbn.

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

Vln. I
 Vln. II
 Vle.
 Vc.
 Cb.

30

Fl. a^2

Ob. 1°

Cl. a^2

Tbn. 1°

30

Vin. I

Vin. II

Vle.

Vc.

in d minor

Orig.

Fl.

Ob.

Cl.

Fg.

Cor.

Via sord. 1°

Vin. I

Vie.

Vc.

Orig.

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Fl.

Ob.

Cl.

Fg.

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

Fl.

Fg.

Vln. I

Vln. II

Vle.

Vc.

Cb.

Orig.

32

--	--

33

Fl. *a2*

Ob. *1°* *mf*

Cl. *1°* *p*

Fg. *1°* *p*

Cor. *a2*

1°

Tbn. 2° 3°

Timp.

33

Vln. I *p*

Vln. II *p*

Vle. *p* *col legno*

Vc. *mf* *col legno*

Cb. *mf*

Orig.

Ob. *a2* *f*

Cl. *a2* *f*

Fg. *1°* *f*

Cor. *1°* *f*

Tr. *f*

Vln. I *f*

Vln. II *f*

Vle. *f*

Vc. *arco* *f*

Cb. *f*

Orig.

34

Fl. *a 2* *p* *f*

Ob. *a 2* *p* *f*

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

Fg. *1°* *p* *f*

Cor. *f*

Tr. *f*

Tbn. *1°* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vle. *p* *f*

Vc. *f*

Cb. *f*

Orig. *p* *f*

35

Fl. *1°* *p* *a 2* *ff*

Ob. *1°* *p* *a 2* *ff*

Cl. *1°* *p* *a 2* *ff*

Fg. *1°* *p* *ff*

Cor. *p* *ff*

Tr. *p* *ff*

1° *p* *ff*

Tbn. 2° *p* *ff*

3° *ff*

Timp. *p* *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vle. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

Orig. *p* *ff*

div. *unis.*

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36 Lontano

Fl. *pp* *ppp*

Ob. *pp* *ppp*

Cl. *pp* *ppp*

Cor. *pp* *ppp*

Tr. *pp*

Cel. *pp*

36 Lontano

Vin. I div. a 4 *ppp*

Vin. II div. a 4 *ppp* *con sord.*

Vle. div. *ppp* *con sord.*

Vc. div. *pp* *ppp* *con sord.*

Cb. *pp* *pizz.*

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rall. $\rightarrow$ ♩ = 84 accel. $\rightarrow$ ♩ = 120

Fl.
 Ob.
 Cl.
 Fg.
 Cor.
 Tr.
 Tbn.
 Cel.
 1^o
ppp

rall. $\rightarrow$ ♩ = 84 accel. $\rightarrow$ ♩ = 120

Vin. I
 div. a 4
 con sord.
 solo

Vin. II
 div. a 4
 solo
 tr.
 tr.
 tr.

Vie.
 div.
 sola
 via sord.
 sola

Vc.
 div.
 solo
 solo
 via sord.

Cb.
 arco

37

Ob. 1° *p*

Cl. 1°

Vln. I *unite*

Vln. II *tutti uniti senza sord.* *p*

Vle. *unite* *p*

Vc. *tutti uniti senza sord.* *p*

Orig.

==

38 *cresc.* -----

Fl. *a 2* *mf*

Ob. 1° *a 2*

Cl. *a 2*

Fg. *a 2* *p*

Vln. I *mf*

Vln. II *p*

Vle. *p*

Vc. *p*

Cb. *p*

Orig.

38 *cresc.* -----

cresc. sempre

Fl. *a 2*

Ob.

Cl.

Fg. *f*

Cor. *1°* *a 2*

Tr. *1°* *a 2*

1° *f*

Tbn. *a 2*

2° *f*

3°

Timp. *f*

cresc. sempre

Vln. I *f*

Vln. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

Orig. *f*

B.

39

Fl. *ff* *a 2*

Ob. *ff*

Cl. *ff*

Fg. *ff* *a 2*

Cor. *ff*

Tr. *ff*

1° *ff*

Tbn. *ff*

2° *ff*

3° *ff*

Timp. *ff*

39 *ff*

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Orig. *ff*

p

p

1°

p

p

p

p

40 119

Fl. a 2

Ob.

Cl. 1°

Fg. 1° p a 2 ff

Cor. 1° p ff

Tr. ff

1° ff

Tbn. 2° ff

3° ff

Vln. I ff

Vln. II ff

Vle. p ff

Vc. p ff

Cb. p ff

Orig. p ff

40

Fl. a 2

Ob. (a 2)

Cl. a 2

Fg. a 2

Cor. a 2

Tr. a 2

1° a 2

Tbn. 2° a 2

3° a 2

Timp.

Vln. I a 2

Vln. II a 2

Vle. a 2

Vc. a 2

Cb. a 2

Orig. a 2

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Fl. *p* *a 2*

Ob. *p* *a 2*

Cl. *p* *a 2*

Fg. *p* *a 2*

Cor. *p* *1°*

Tr. *p*

Tbn. *p*

Timp. *p*

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *p* *pizz.*

Cb. *p*

Orig. *p*

Fl. *ff*

Ob. *ff*

Cl. *1°* *ff*

Fg. *pp*

Cor. *ff* *1°*

Tbn. *ff*

Timp. *pp*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vle. *ff* *f* *pp*

Vc. *ff* *f* *pp*

Cb. *arco* *ff* *f* *pp*

Orig. *pp*

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