

SERENÁDA

SERENATA

I

4. I. 1878

ANTONÍN DVOŘÁK, op. 44
(1841 - 1904)

Moderato, quasi marcia

Oboi I. II. *f* *a2* *tr*

Clarinetti I. II. B *f*

Fagotti I. II. *f*

Contrafagotto (ad libitum) *f*

I. II. F *f*

Corni *f*

III. B basso *f*

Violoncello *f*

Contrabasso *f*

Ob. I. II. *5 a2* *tr* *p*

Cl. I. II. B *p*

Fag. I. II. *a2* *p*

Cfag. *p*

I. II. F *p*

Cor. *p*

III. B basso *p*

Vlc. *p*

Cb. *p*

Musical score for measures 10-14. The score includes parts for Ob. I. II., Cl. I. II. B, Fag. I. II., Cfag., I. II. F Cor., III. B basso, Vlc., and Cb. Measure 10 starts with a dynamic of *a 2*. Measure 11 features a *cresc.* marking. Measure 12 includes a *tr* (trill) and *cresc.* marking. Measure 13 has a *p* (piano) dynamic and *cresc.* marking. Measure 14 continues with *cresc.* markings. The woodwinds and strings play rhythmic patterns, while the brass parts provide harmonic support.

Musical score for measures 15-19. The score includes parts for Ob. I. II., Cl. I. II. B, Fag. I. II., Cfag., I. II. F Cor., III. B basso, Vlc., and Cb. Measure 15 starts with a dynamic of *a 2*. Measure 16 features a *cresc.* marking. Measure 17 includes a *f* (forte) dynamic and a *p A* marking. Measure 18 has a *p* (piano) dynamic and *cresc.* marking. Measure 19 continues with *cresc.* markings. The woodwinds and strings play rhythmic patterns, while the brass parts provide harmonic support.

20

Ob. I. II. *a 2* *tr*

Cl. I. II. B *cresc.* *f cresc.* *ff*

Fag. I. II. *f cresc.* *ff* *a 2*

Cfag. *f* *ff*

I. II. F *cresc.* *f cresc.* *ff*

Cor.

III. B basso *cresc.* *f* *ff*

Vlc. *f cresc.* *ff*

Cb. *f cresc.* *ff*

25

Ob. I. II. *a 2* *tr*

Cl. I. II. B *a 2*

Fag. I. II. *a 2* *p*

Cfag.

I. II. F

Cor.

III. B basso

Vlc.

Cb.

B 30

Ob. I. II. *fp* *p* *dim.* *pp*

Cl. I. II. B *p*

Fag. I. II. *p* *fp* *p* *dim.* *pp*

Cfag.

I. II. F *p*

Cor.

III. B basso *p* *dim.* *pp*

Vlc. *pp* *p* *dim.* *pp*

Cb. *pp* *p* *dim.* *pp*

35

Ob. I. II. *p* *f* *dim.*

Cl. I. II. B *cresc.* *p* *f* *dim.*

Fag. I. II. *p* *p* *f* *dim.*

Cfag.

I. II. F *p*

Cor. *p*

III. B basso *p* *dim.*

Vlc.

Cb.

Ob. I. II. *p* *cresc.* 40 *f* *dim.* *ritard.* *a tempo* *pp*

Cl. I. II. B *p* *cresc.* *f* *dim.* *pp*

Fag. I. II. *p* *cresc.* *f* *dim.* *pp*

Cfag.

I. II. F *cresc.* *f* *dim.* *pp*

Cor.

III. B basso *cresc.* *f* *dim.* *pp*

Vlc.

Cb.

Ob. I. II. *p* 45 *cresc. cresc.* *f* *p*

Cl. I. II. B *p* *f*

Fag. I. II. *p* *pp* *cresc.* *f* *p*

Cfag.

I. II. F *p* *cresc.* *f*

Cor.

III. B basso *p* *f*

Vlc. *pp* *cresc.* *f*

Cb. *pp* *cresc.* *f*

Musical score for measures 47-50. The score includes parts for Ob. I.II., Cl. I.II.B, Fag. I.II., Cfag., I.II.F Cor., III.B basso, Vlc., and Cb. The music features dynamic markings such as *p*, *cresc.*, *f*, and *pp*. A measure number '50' is visible at the top right of the first staff.

Musical score for measures 51-54. The score includes parts for Ob. I.II., Cl. I.II.B, Fag. I.II., Cfag., I.II.F Cor., III.B basso, Vlc., and Cb. The music features dynamic markings such as *p*, *pp*, and *D*. A double bar line is present at the end of the first system.

55

Ob. I. II. *p* *p cresc.* *f*

Cl. I. II. B *cresc.* *mf cresc.* *f*

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

Cfag. *p cresc.* *mf cresc.* *f*

I. II. F
Cor. *[p] cresc.* *mf* *f*

III. B basso *mf cresc.*

Vlc. *mf* *f*

Cb. *mf* *f*

60

Ob. I. II. *ff* *a 2* *ritard.*

Cl. I. II. B *ff* *a 2*

Fag. I. II. *ff*

Cfag. *ff*

I. II. F
Cor. *ff* *a 2*

III. B basso *ff*

Vlc. *ff*

Cb. *ff*

E a tempo

Ob. I. II. *f* *a2* *tr* 65 *p* *tr*

Cl. I. II. B. *f* *p* *a2*

Fag. I. II. *f* *p* *a2*

Cfag. *f*

I. II. F. *f* *p*

Cor. *f* *p*

III. B. basso *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

Ob. I. II. *tr* *mf* *tr* 70 *dim.* *tr* *p* *dim.* *tr*

Cl. I. II. B. *mf* *dim.* *p* *dim.*

Fag. I. II. *a2* *mf* *f_s* *dim.* *[p dim.]*

Cfag. *mf* *dim.* *p* *dim.*

I. II. F. *mf* *dim.*

Cor. *mf* *dim.*

III. B. basso *mf* *dim.*

Vlc. *mf* *dim.* *p*

Cb. *mf* *dim.* *p*

Musical score for measures 73-75. The score includes parts for Ob. I. II., Cl. I. II. B, Fag. I. II., Cfag., I. II. F, Cor., III. B basso, Vlc., and Cb. The key signature is one flat (B-flat). Measure 73 starts with a *pp* dynamic and a trill (*tr*) in the Oboe II part. Measure 74 features a *pptr* dynamic and trills in the Clarinet II and Bass Clarinet parts. Measure 75 begins with a *pp* dynamic. The Bassoon I part has a *pp* dynamic. The Horn I, II, and Bassoon III parts have a *p* dynamic with a *dim.* (diminuendo) marking. The Violoncello and Contrabass parts have a *p* dynamic.

Musical score for measures 76-80. The score includes parts for Ob. I. II., Cl. I. II. B, Fag. I. II., Cfag., I. II. F, Cor., III. B basso, Vlc., and Cb. The key signature is one flat (B-flat). Measure 76 starts with a *p* dynamic and a forte (*F*) marking. Measure 77 features a *pp* dynamic in the Clarinet II and Bass Clarinet parts. Measure 78 has a *pp* dynamic in the Bassoon I part. Measure 79 has a *pp* dynamic in the Oboe II part. Measure 80 ends with a *pp* dynamic and a forte (*F*) marking. The Bassoon I part has a *p* dynamic. The Horn I, II, and Bassoon III parts have a *p* dynamic. The Violoncello and Contrabass parts have a *p* dynamic.

ritardando a tempo

Ob. I. II. *pp* *pp* *p* *fz*

Cl. I. II. B *pp* *pp* *p* *fz*

Fag. I. II. *dim.* *pp* *p*

Cfag.

I. II. F *pp* *pp* *p* *p*

Cor. *pp* *pp* *p* *p*

III. B basso *pp* *pp* *pp* *pizz.*

Vlc. *dim.* *pp* *pizz.*

Cb. *dim.* *pp* *pizz.*

85 90

Ob. I. II. *fp* *dim.*

Cl. I. II. B *fz cresc.* *fp* *dim.* *pp*

Fag. I. II. *fz* *fp* *dim.* *pp*

Cfag.

I. II. F *mf* *fp* *pp* *pp*

Cor. *mf* *fp* *pp* *pp*

III. B basso *pp*

Vlc. *arco* *fp arco* *pp*

Cb. *fp* *pp*

II MINUETTO

Tempo di minuetto

Oboi I. II.

Clarinetti I.II.B

Fagotti I. II.

I. II. F
Corni

III. B basso

Violoncello

Contrabasso

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. F
Cor.

III. B basso

Vlc.

Cb.

Ob. I. II. *p* *p* *cresc.*

Cl. I. II. B

Fag. I. II. [*p*]

I. II. F
Cor. *p* *cresc.*

III. B basso *p* *cresc.*

Vlc. *arco* *pp* *pp*

Cb. *arco* *pp* *pp*

15

Ob. I. II. *poco ritard.* *dim.* *A* *a tempo*

Cl. I. II. B *cresc.* *dim.* *mf* *mf* *mf*

Fag. I. II. [*p*] *mf*

I. II. F
Cor. *p* *cresc.* *mf*

III. B basso *mf*

Vlc. *mf* *mf* *mf*

Cb. *mf*

20

Ob. I. II. 25 *p* 30 *p*

Cl. I. II. B *p*

Fag. I. II. *p*

I. II. F
Cor. *p*

III. B basso *p*

Vlc. *pizz.* *p*

Cb. *p*

Ob. I. II. *cresc.* 35 *p*

Cl. I. II. B *cresc.* [*mf*] *dim.* *dim.* *p*

Fag. I. II. [*mp cresc.*] *cresc.* [*mf*] *dim.* *p* *fp*

I. II. F
Cor. *cresc.* *mf* *p*

III. B basso *mf*

Vlc. *cresc.* *mf* *dim.*

Cb. *cresc.* *mf* *dim.* *p*

Ob. I. II. *pp* *f*

Cl. I. II. B *pp* *[p]* *marcato* *f*

Fag. I. II. *p* *f*

I. II. F
Cor. *p* *f*

III. B basso *p* *f*

Vlc. *arco* *pizz.* *p*

Cb. *p*

40 B

Ob. I. II. *f* *dim.* *pp* *[pp]*

Cl. I. II. B *p* *pp*

Fag. I. II. *dim.* *p* *dim.* *pp*

I. II. F
Cor. *p* *dim.* *pp*

III. B basso *p* *pp*

Vlc. *arco* *p* *dim.* *pp*

Cb. *p*

45

Ob. I.II.
Cl. I.II.B
Fag. I.II.
I.II.F
Cor.
III. B basso
Vlc.
Cb.

50
cresc. [mp]cresc.
mf
f
f

Ob. I.II.
Cl. I.II.B
Fag. I.II.
I.II.F
Cor.
III. B basso
Vlc.
Cb.

55
C
f
p
p³
f
p
p
p
p

Ob.I.II. *fp*

Cl.I.II.B *p* *cresc.* *f* *dimin.*

Fag.I.II. *cresc.* *fp*

I.II.F *cresc.* *mf* *dim.*

Cor. *cresc.* *fp*

III. B basso *cresc.* *fp*

Vlc. *cresc.* *fp*

Cb. *cresc.* *fp*

Measures 60-64. The score includes parts for Ob.I.II., Cl.I.II.B, Fag.I.II., I.II.F, Cor., III. B basso, Vlc., and Cb. Dynamic markings include *fp*, *p*, *cresc.*, *f*, *dimin.*, *mf*, and *dim.*. There are also triplets in measures 61 and 62.

Ob.I.II. *fp*

Cl.I.II.B *p* *dim.* *cresc.* *f*

Fag.I.II. *dim.*

I.II.F *p* *dim.*

Cor. *p* *dim.*

III. B basso *p* *dim.*

Vlc. *p* *dim.*

Cb. *p* *dim.*

Measures 65-68. The score includes parts for Ob.I.II., Cl.I.II.B, Fag.I.II., I.II.F, Cor., III. B basso, Vlc., and Cb. Dynamic markings include *fp*, *p*, *dim.*, *cresc.*, and *f*. The section ends with the instruction *attacca Trio*.

TRIO
Presto

70

75

Musical score for measures 70-75. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., I. II. F. Cor., III. B. basso, Vlc., and Cb. The key signature is B-flat major (two flats) and the time signature is 3/4. Measure 70 starts with a *fp* dynamic for the Clarinet and *p staccato* for the Bassoon. The strings play a pizzicato pattern. Measure 75 features a *cresc.* dynamic for the Clarinet, Bassoon, Horns, and Violins, and a *p cresc.* dynamic for the Cello. The section ends with a double bar line.

Musical score for measures 76-80. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., I. II. F. Cor., III. B. basso, Vlc., and Cb. The key signature is B-flat major (two flats) and the time signature is 3/4. Measure 76 starts with a *mf* dynamic for the Oboe and *f* for the Clarinet and Bassoon. Measure 77 features a *dim.* dynamic for the Oboe and *fp* for the Clarinet and Bassoon. Measure 78 has a *dim.* dynamic for the Oboe and *pp* for the Clarinet and Bassoon. Measure 79 has a *pp* dynamic for the Oboe and *pp* for the Clarinet and Bassoon. Measure 80 features a *pp* dynamic for the Oboe and *pp* for the Clarinet and Bassoon. The strings play a *f* dynamic in measure 76, *dim.* in measure 77, and *p* in measure 79, with an *arco* marking in measure 79. The section ends with a double bar line.

Musical score for measures 85-90. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., I. II. F. Cor., III. B. basso, Vlc., and Cb. The key signature is B-flat major. Measure 85 is marked with a dynamic of *p*. Measure 86 has a dynamic of *f*. Measure 87 has a dynamic of *f*. Measure 88 has a dynamic of *dim.*. Measure 89 has a dynamic of *dim.*. Measure 90 has a dynamic of *p*. The Cb. part includes markings for *arco*, *p*, *cresc.*, *f*, *dim.*, and *p*.

Musical score for measures 95-100. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., I. II. F. Cor., III. B. basso, Vlc., and Cb. The key signature is B-flat major. Measure 95 is marked with a dynamic of *p*. Measure 96 has a dynamic of *p*. Measure 97 has a dynamic of *p*. Measure 98 has a dynamic of *p*. Measure 99 has a dynamic of *p*. Measure 100 has a dynamic of *p*. The Vlc. part includes markings for *pizz.*, *p*, *arco*, *pp*, and *pizz.*. The Cb. part includes a marking for *pp*.

Ob. I. II. *p* *poco cresc.*

Cl. I. II. B *p* *poco cresc.*

Fag. I. II. *p* *poco cresc.*

I. II. F *pespressivo* *p* *poco cresc.*

Cor. *p* *poco cresc.*

III. B basso *p* *poco cresc.*

Vlc. *arco* *pp* *cresc.*

Cb. *pp* *cresc.*

Ob. I. II. *f* *dim.* *pp*

Cl. I. II. B *f* *dim.* *pp*

Fag. I. II. *f* *dim.* *pp*

I. II. F *f* *dim.* *pp*

Cor. *f* *dim.* *pp*

III. B basso *f* *dim.* *pp*

Vlc. *f* *dim.* *pp*

Cb. *f* *dim.* *pp*

Ob. I. II. 120 *mf* *f_s*

Cl. I. II. B *mf* *dim.*

Fag. I. II. *mf* *f_s*

I. II. F
Cor. *mf* *f_s*

III. B basso *mf* *f_s*

Vlc. *mf* *f_s*

Cb. *mf* *f_s*

Ob. I. II. 125 *dim.* *pp* F 130

Cl. I. II. B

Fag. I. II. *p dim.* *pp*

I. II. F
Cor. *dim.* *pp*

III. B basso *dim.* *pp*

Vlc. *dim.* *pp*

Cb. *dim.* *pp*

135

Ob. I. II. *fp*

Cl. I. II. B *fp*

Fag. I. II. *cresc.*

I. II. F
Cor. *fs*

III. B basso *crescendo*

Vlc. *cresc.*

Cb. *f*

140

Ob. I. II. *ff*

Cl. I. II. B *ff*

Fag. I. II. *ff*

I. II. F
Cor. *ff*

III. B basso *ff*

Vlc. *ff*

Cb. *ff*

145 **G**

180

Ob. I. II. *pp*

Cl. I. II. B. *dim.* *p* *pp*

Fag. I. II. *p* *dim.* *pp*

I. II. F. *p* *pp* *pp* *p* *pp*

Cor. *pp* *pp* *pp* *pp*

III. B. basso *p* *pp* *pp* *pp*

Vlc. *p* *pp* *pp*

Cb. *p* *pp* *pp*

185

190

Ob. I. II. *pp* *pp*

Cl. I. II. B. *pp*

Fag. I. II. *pp dim.* *ppp*

I. II. F. *pp*

Cor. *pp*

III. B. basso *[pp]* *pp*

Vlc. *pp* *pizz.*

Cb. *pp* *pizz.* *attacca*

Tempo di minuetto

195

Ob. I. II.
 Cl. I. II. B
 Fag. I. II.
 I. II. F
 Cor.
 III. B basso
 Vlc.
 Cb.

mf
 p
 p
 a 2
 p

Detailed description: This block contains the musical score for measures 195 through 200. The score is for a full orchestra. The woodwinds (Ob., Cl., Fag., Cor., Basso) and strings (Vlc., Cb.) are shown. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 195 starts with a *mf* dynamic for the Clarinet. The Flute and Bassoon parts have a *p* dynamic. The Violin and Cello parts have a *p* dynamic. The Clarinet part has a *a 2* marking. The score ends with a double bar line and repeat signs.

Ob. I. II.
 Cl. I. II. B
 Fag. I. II.
 I. II. F
 Cor.
 III. B basso
 Vlc.
 Cb.

200
 a 2
 cresc.
 cresc.
 p
 mf
 p
 mf
 p
 pizz.
 pizz.
 p

Detailed description: This block contains the musical score for measures 200 through 205. The score is for a full orchestra. The woodwinds (Ob., Cl., Fag., Cor., Basso) and strings (Vlc., Cb.) are shown. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 200 starts with a *a 2* marking for the Clarinet and a *cresc.* dynamic for both the Clarinet and Bassoon. The Violin and Cello parts have a *mf* dynamic. The Flute and Bassoon parts have a *p* dynamic. The Clarinet part has a *a 2* marking. The Violin and Cello parts have a *pizz.* marking. The score ends with a double bar line and repeat signs.

Musical score for measures 205-210. The score includes parts for Ob. I. II., Cl. I. II. B, Fag. I. II., I. II. F Cor., III. B basso, Vlc., and Cb. The key signature has one sharp (F#). Measure 205 starts with a dynamic of *p*. Measure 210 features a *cresc.* marking. The Vlc. and Cb. parts are marked *pp* and *arco*.

Musical score for measures 215-220. The score includes parts for Ob. I. II., Cl. I. II. B, Fag. I. II., I. II. F Cor., III. B basso, Vlc., and Cb. The key signature has one sharp (F#). Measure 215 is marked *poco ritard.* and *dim.*. Measure 216 is marked *a tempo*. Measure 215 starts with a dynamic of *mf*. Measure 220 features a *cresc.* marking. The Vlc. and Cb. parts are marked *mf* and include triplets.

Ob. I. II. *p* 220

Cl. I. II. B *p*

Fag. I. II. *p*

I. II. F
Cor. *p*

III. B basso *p*

Vlc. *pizz.* *p*

Cb. *p*

Detailed description: This system of musical notation covers measures 218 to 224. It features seven staves: Ob. I. II., Cl. I. II. B, Fag. I. II., I. II. F Cor., III. B basso, Vlc., and Cb. The music is in 3/4 time with a key signature of one flat. The first three measures (218-220) show a gradual buildup of dynamics, with many parts starting at *p*. Measure 220 has a dynamic marking of *p* above the woodwind staves. Measure 221 includes a *pizz.* marking above the Violoncello staff. Measure 222 has a *p* marking below the Bassoon staff. Measure 223 has a *p* marking below the Bassoon staff. Measure 224 concludes the system with a *p* marking below the Bassoon staff. A double bar line with repeat dots is at the end of the system.

Ob. I. II. *cresc.* 225

Cl. I. II. B *cresc.* [*mf*] *dim.*

Fag. I. II. [*mp cresc.*] [*mf*] *dim.*

I. II. F
Cor. *cresc.* *mf* *p*

III. B basso *mf*

Vlc. *cresc.* *mf* *dim.*

Cb. *cresc.* *mf* *dim.*

Detailed description: This system of musical notation covers measures 225 to 231. It features the same seven staves as the previous system. Measure 225 has a *cresc.* marking above the Oboe staff and a *225* measure number above the Clarinet staff. Measure 226 has a *cresc.* marking above the Clarinet staff. Measure 227 has [*mp cresc.*] markings above the Clarinet and Bassoon staves. Measure 228 has [*mf*] *dim.* markings above the Oboe and Clarinet staves. Measure 229 has [*mf*] *dim.* markings above the Bassoon and Clarinet staves. Measure 230 has *cresc.* markings above the Oboe, Clarinet, and Violoncello staves, and *mf* markings above the Horn and Bassoon staves. Measure 231 concludes the system with *p* markings above the Horn and Violoncello staves, and *mf* markings above the Bassoon and Contrabass staves. A double bar line with repeat dots is at the end of the system.

Musical score for measures 225-234. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., I. II. F. Cor., III. B. basso, Vlc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. Measure 230 is marked with a double bar line. Dynamics include *p*, *pp*, *[p]*, *marcato*, *fp*, and *p*. Performance instructions include *arco* and *pizz.*

Musical score for measures 235-244. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., I. II. F. Cor., III. B. basso, Vlc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. Measure 235 is marked with a double bar line and a 'L' (ritardando) marking. Dynamics include *f*, *dim.*, and *p*. Performance instructions include *arco*.

240

Ob. I. II. *[pp]*

Cl. I. II. B *pp*

Fag. I. II. *dim.* *pp*

I. II. F *p dim.*

Cor. *pp*

III. B basso *pp*

Vlc. *dim.* *pp*

Cb.

245

Ob. I. II. *[mp]* *cresc. cresc.* *f* *M*

Cl. I. II. B *mf* *f*

Fag. I. II. *f* *f*

I. II. F *f*

Cor. *f*

III. B basso *f*

Vlc. *f*

Cb. *f*

250

Ob. I. II. *p* 3 3 *cresc.*

Cl. I. II. B *a 2* *p* *cresc.*

Fag. I. II. *p* *cresc.*

I. II. F
Cor. *p* *cresc.*

III. B basso *p* *cresc.*

Vlc. *p* 3 *cresc.*

Cb. *p* *cresc.*

255

Ob. I. II. *fp* *pp* 260

Cl. I. II. B *f* *dimin.* *pp*

Fag. I. II. *fp* *pp*

I. II. F
Cor. *mf* *dimin.* *fp* *pp*

III. B basso *fp* *pp*

Vlc. *fp* *pp*

Cb. *fp* *pp*

III

Andante con moto

Oboi I. II. *p*

Clarineti I. II. A *p*

Fagotti I. II.

I. II. E *pp* *cresc.* *f* *dim.*

Corni III. D *pp* *cresc.* *f* *dim.*

Violoncello *pp sempre legato* *cresc.* *f* *dim.*

Contrabasso *pp sempre legato* *cresc.* *f* *dim.*

Ob. I. II. *dim.* *p* *pp* [*p*]

Cl. I. II. A *p* *pp* *p*

Fag. I. II. *p* *pp*

I. II. E *p* *pp*

Cor. III. D *p* *pp*

Vlc. *p* *pp*

Cb. *p* *pp*

Ob. I. II. *f* [A] 10 *dim.*
Cl. I. II. A *fp*
Fag. I. II. *fp*
I. II. E *cresc.* *dim.*
Cor. *cresc.* *dim.*
III. D *cresc.* *dim.*
Vlc. *cresc.* *dim.*
Cb. *cresc.* *dim.*

Ob. I. II. *p* *dim.* *pp* *p* [A] 15
Cl. I. II. A *p*
Fag. I. II. *p* *dim.* *pp*
I. II. E *p* *dim.* *pp* *pp*
Cor. *p* *dim.* *pp* *pp*
III. D *p* *dim.* *pp* *pp*
Vlc. *p* *dim.* *pp* *pp*
Cb. *p* *dim.* *pp* *pp*

Ob.I.II. *20 p dim.*

Cl.I.II.A *cresc. f p dim.*

Fag.I.II. *f p dim. p*

I.II.E *cresc. f p dim.*

Cor. *cresc. f p dim.*

III.D *cresc. f p dim.*

Vlc. *cresc. f p dim. pizz. p*

Cb. *cresc. f p dim.*

Ob.I.II. *pp*

Cl.I.II.A *pp*

Fag.I.II. *pp*

I.II.E *pp dim.*

Cor. *pp*

III.D *pp dim. pp*

Vlc. *pp arco pp*

Cb. *pp*

Ob.I.II. *p* *cresc.* *f* *dim.* *f* *dim.* *f* *dim.*

Cl.I.II.A *p* *cresc.* *f* *dim.* *f*

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

I.II.E
Cor. *p* *cresc.* *f* *dim.* *mf* *dim.*

III.D *p* *cresc.* *f* *dim.* *mf* *dim.*

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

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

25 *B*

Ob.I.II. *p* *pp* *cresc.* *f* *dim.*

Cl.I.II.A *p* *pp* *mf* *mf*

Fag. I.II. *p* *pp* *mf* *mf*

I.II.E
Cor. *p* *pp* *cresc.* *mf* *dim.*

III.D *p* *pp*

Vlc. *pizz.* *p* *pp* *mf*

Cb. *p*

30

Ob.I.II. *pp* *cresc.* *pp* *cresc.*

Cl.I.II.A *p* *cresc.*

Fag.I.II. *pp* *pp* *cresc.*

I.II.E *pp* *cresc.*

Cor. III.D *pp* *cresc.*

Vlc. *arco* *pp* *cresc.*

Cb. *pp* *cresc.*

35

Ob.I.II. *f* *dim.* *p* *dim.* *pp* *C* *40*

Cl.I.II.A *f* *dim.* *p* *dim.* *pp* *trquillo* *mp*

Fag.I.II. *f* *dim.* *p* *dim.* *pp* *trquillo* *mp*

I.II.E *f* *dim.* *p* *pp* *trquillo* *pp*

Cor. III.D *f* *dim.* *p* *pp*

Vlc. *f* *pizz.* *p* *pp*

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

Ob.I.II. *pp*

Cl.I.II.A *pp*

Fag.I.II. *dim.* *pp*

I.II.E *dim.* *pp*

Cor. *ppp*

III.D *ppp*

Vlc. *arco* *ppp* *pp*

Cb. *arco* *ppp* *pp*

Ob.I.II. 45 *[p]* poco a poco cresc.

Cl.I.II.A *p* cresc.

Fag.I.II. *pp* *p* cresc. *[p]*

I.II.E *pp* poco a poco cresc.

Cor. poco a poco cresc.

III.D

Vlc. poco a poco cresc.

Cb. poco a poco cresc.

Ob. I. II. *cresc.* *fp* *cresc.* 50

Cl. I. II. A *cresc.* *fp* *cresc.*

Fag. I. II. *f_s* *cresc.* *fp* *cresc.*

I. II. E *f* *cresc.* *f_s* *a 2* *mf*

Cor. III. D *f* *cresc.* *f_s* *mf* *cresc.*

Vlc. *f_s* *cresc.* *fp* *cresc.*

Cb. *f_s* *cresc.* *fp* *cresc.*

Ob. I. II. *f* *D* *f* *f_s*

Cl. I. II. A *f* *sempre* *f*

Fag. I. II. *a 2* *f* *sempre f*

I. II. E *a 2* *f* *f*

Cor. III. D *f*

Vlc. *f* *sempre f*

Cb. *f* *sempre f*

Ob.I.II. *f_s* *p* *cresc.*

Cl.I.II.A *f_s* *p* *p^o cresc.*

Fag.I.II. *f_s* *p* *cresc.*

I.II.E
Cor. *f_s* *p* *p cresc.*

III.D *f_s* *p* *cresc.*

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

Cb. *f_s* *p* *cresc.*

55

Detailed description: This system contains measures 54, 55, and 56. The key signature is two sharps (F# and C#). The time signature is 3/4. The score is for a woodwind and string ensemble. The woodwinds (Ob., Cl., Fag., Cor., III.D) and strings (Vlc., Cb.) all play a rhythmic pattern of eighth notes. The dynamics start at *f_s* in measure 54, drop to *p* in measure 55, and then gradually increase to *cresc.* in measure 56. A rehearsal mark is present at the beginning of measure 55.

Ob.I.II. *f* *dim.*

Cl.I.II.A *f* *dim.*

Fag.I.II. *f* *dim. dim.*

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

III.D *f* *dim.*

Vlc. *f* *dim.*

Cb. *f* *dim.*

Detailed description: This system contains measures 57, 58, and 59. The key signature is two sharps (F# and C#). The time signature is 3/4. The score is for a woodwind and string ensemble. The woodwinds (Ob., Cl., Fag., Cor., III.D) and strings (Vlc., Cb.) all play a rhythmic pattern of eighth notes. The dynamics start at *f* in measure 57, drop to *dim.* in measure 58, and then further to *dim. dim.* in measure 59. A rehearsal mark is present at the beginning of measure 57.

Ob.I.II. *mf* *dim.*

Cl.I.II.A *mf* *dim.*

Fag.I.II. *mf* *dim.* *p* *sempre più p*

I.II.E *p* *dim.*

Cor.

III.D

Vlc. *mf* *pizz.* *dim.* *sempre più p*

Cb. *mf* *sempre più p*

60

Ob.I.II. *p* *pp* *cresc.* *dim.*

Cl.I.II.A *pp* *cresc.* *dim.*

Fag.I.II. *pp* *cresc.* *dim.*

I.II.E *pp* *cresc.* *dim.*

Cor.

III.D

Vlc. *pp* *cresc.* *dim.*

Cb. *pp* *cresc.* *dim.*

65

E

Ob. I. II. *p dim.* *pp* *p*

Cl. I. II. A *pp* *p*

Fag. I. II. *pp* *p*

I. II. E *p dim.* *pp* *cresc.*

Cor. *pp* *cresc.*

III. D *pp* *cresc.*

Vlc. *pizz.* *pp molto tranquillo* *cresc.*

Cb. *p dim.* *pp* *cresc.*



70

Ob. I. II. *fz* *fs* *dim.* *p*

Cl. I. II. A *fs* *dim.* *p*

Fag. I. II. *fs* *p*

I. II. E *fs* *dim.* *p*

Cor. *fs* *dim.* *p*

III. D *fs* *dim.* *p*

Vlc. *dim.* *p*

Cb. *dim.* *p*

Ob. I. II. *pp*

Cl. I. II. A *dim.* *p*

Fag. I. II. *dim.* *pp* *p*

I. II. E Cor. *dim.* *pp*

III. D *dim.* *pp*

Vlc. *dim.* *pp* *arco* *p*

Cb. *dim.* *pp* *arco*

Ob. I. II. *cresc. cresc.* *mf* *mf* *dim. dim.* *p* *dim.*

Cl. I. II. A *cresc.* *mf* *mf* *p legato* *dim.*

Fag. I. II. *cresc.* *mfz* *dim.*

I. II. E Cor. *p cresc.* *mf* *p* *dim.*

III. D *cresc.* *dim.* *p* *[dim.]*

Vlc. *cresc.* *mfz* *dim.*

Cb. *cresc.* *mf* *p* *dim.*

Ob. I. II. *pp*

Cl. I. II. A *pp*

Fag. I. II. *dim.*

I. II. E
Cor. *pp*

III. D *[pp]*

Vlc. *dim.* *pp* *pizz* *arco* *pp*

Cb. *pp*

pp *[pp]* *pp cresc.* *fp* *pp dim.*

Ob. I. II. *pp* *cresc.* *f* *[dimin.]*

Cl. I. II. A *cresc.* *f* *dimin.*

Fag. I. II. *pp* *cresc.* *f* *dimin.*

I. II. E
Cor. *pp* *cresc.* *mf* *dimin.*

III. D *pp* *cresc.* *[mf]* *dimin.*

Vlc. *mf*

Cb. *pp* *fp* *dim.*

F *85*

Ob.I.II. *p*

Cl.I.II.A *p* *pp* *p* *p dolce*

Fag.I.II. *p* *pp* *p* *p dolce* [*dolce*]

I.II.E
Cor. *p* *p* *pp*

III.D *p* *pp*

Vlc. *pizz.* *p*

Cb. *p*

90

Ob.I.II. *p* *cresc. cresc.* *ritard.* *in tempo* *p* *p*

Cl.I.II.A *pp* *cresc.* *[ff] dimin. dimin.* *p*

Fag.I.II. *pp* *cresc.* *[mf]* *p*

I.II.E
Cor. *cresc.* *f] dimin.*

III.D *p*

Vlc. *pizz.* *f_s* *pizz.* *arco* *p*

Cb. *f_s* *p*

95

Ob.I.II. *dimin. dim. pp* *p cresc.* **G** 100

Cl.I.II.A *pp* *p cresc.*

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

I.II.E *p f* *dim. p cresc.*

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

III.D *p cresc.*

Vlc. *f_s 3 dimin. pp 3 p arco f* *dim. p cresc.*

Cb. *f_s pp f_s dim. p cresc.*

Ob.I.II. *mf dim. p f_s f_s*

Cl.I.II.A *mf dim. p a 2 f_s p f_s p*

Fag.I.II. *mf dim. p pp*

I.II.E *mf dim. p pp fp fp*

Cor. *mf dim. p pp fp fp*

III.D *mf dim. p pp*

Vlc. *mf dim. p pp*

Cb. *dim. p pp*

110

Ob. I.II. *dim.* *pp*

Cl. I.II.A *fz* *fp* *fp* *fp dim.*

Fag. I.II. *fz* *dim.* *pp* *fp* *fp* *fp dim.*

I.II.E
Cor. *fz* *dim.* *pp* *p* *fp*

III.D *fp* *dim.* *pp* *fp dim. molto*

Vlc. *f* *dim.* *pp* *fp dim.*

Cb. *fp* *dim.* *pp* *fp dim.*

115

Ob. I.II. *p* *pp* *pp*

Cl. I.II.A *pp* *pp(dim.)* *[pp]*

Fag. I.II. *sempre più p* *[pp]*

I.II.E
Cor. *pp* *pp* *pp*

III.D *pp* *pp* *pp*

Vlc. *pp dim.* *pp*

Cb. *pp*

IV FINALE

Allegro molto

Musical score for measures 1-10. The score includes parts for Oboes I & II, Clarinets I & II, Bassoons I & II, Contrabassoon, Horns I, II, F and III, D, Violoncello, and Contrabasso. The music is in 2/4 time and begins with a forte (f) dynamic. Various articulations like accents and slurs are present. The key signature has one sharp (F#).

Musical score for measures 10-15. The score includes parts for Oboe I & II, Clarinets I & II, Bassoon I & II, Contrabassoon, Horns I, II, F and III, D, Violoncello, and Contrabasso. The music continues from the previous page. Measure 10 is marked with a first ending (10 a2) and measure 15 with a second ending (15). Dynamics include *dim.* (diminuendo) and *p* (piano). The key signature has one sharp (F#).

Ob. I. II. *a* 2 20 25

Cl. I. II. B

Fag. I. II. *p*

Cfag.

I. II. F *p*

Cor. *p*

III. D

Vlc. *p*

Cb. *p*

Ob. I. II. *A* 30

Cl. I. II. B *fp*

Fag. I. II. *[p]* *fp* *fp*

Cfag.

I. II. F *p*

Cor. *p*

III. D *p*

Vlc. *p* *cresc.*

Cb. *p* *cresc.*

35 40

Ob.I.II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

45 B

Ob.I.II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

50

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

55

p

60

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

pp

[p]

p

[pp]

pp

pp

sempre più p

pp

pizz.

pp

pizz.

pp

sempre più *p*

Musical score for measures 65-70. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., Cfag., I. II. F. Cor., III. D., Vlc., and Cb. The woodwinds play melodic lines with dynamics *p* and *pp*. The strings play a rhythmic accompaniment. Measure numbers 65 and 70 are indicated above the woodwind staves.

Musical score for measures 75-80. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., Cfag., I. II. F. Cor., III. D., Vlc., and Cb. The woodwinds play melodic lines with dynamics *pp*. The strings play a rhythmic accompaniment with *arco* and *pp* markings. Measure number 75 is indicated above the woodwind staves.

80 85

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

90 C 95

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

Musical score for measures 100-104. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., Cfag., I. II. F. Cor., III. D., Vlc., and Cb. Measure 100 features a dynamic marking of *mf* and a tempo marking of 100. Measures 101-104 show various dynamics including *f* and *mf*.

Musical score for measures 105-109. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., Cfag., I. II. F. Cor., III. D., Vlc., and Cb. Measure 105 features a dynamic marking of *p* and a tempo marking of 105. Measures 106-109 show various dynamics including *mf*, *fp*, and *p*.

110 115

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

120 D

Ob. I. II.

Cl. I. II. B

Fag. I. II. a 2

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

125

Ob. I. II.
Cl. I. II. B.
Fag. I. II.
Cfag.
I. II. F.
Cor. III. D.
Vlc.
Cb.

|| poco a poco crescendo **||**

130

Ob. I. II.
Cl. I. II. B.
Fag. I. II.
Cfag.
I. II. F.
Cor. III. D.
Vlc.
Cb.

sempre più p 150 *pp* 155 *p* *dim.*

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cfag.

sempre più p *dim.*

I. II. F

Cor. *pp*

III. D *pp*

Vlc. *pp*

Cb. *pp*

pp 160 *pp* *pp* *pp* *pp*

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor. *pp*

III. D *pp*

Vlc. *pp* *pp*

Cb. *pp* *pp*

Ob. I. II. *pp* 165

Cl. I. II. B *pp* 170

Fag. I. II. *pp*

Cfag.

I. II. F *pp*

Cor. *pp*

III. D

Vlc. *pp*

Cb. *pp*

Ob. I. II. 175 **F**

Cl. I. II. B *pp*

Fag. I. II. *p*

Cfag.

I. II. F *p*

Cor. *p*

III. D *p*

Vlc. *pp* *p*

Cb. *pp* *p*

180 *crescendo* - 185

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

190

Ob. I. II.

Cl. I. II. B

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

mp *cresc.*

a 2

a 2

Musical score for measures 195-200. The score includes parts for Ob. I. II., Cl. I. II. B, Fag. I. II., Cfag., I. II. F, Cor. III. D, Vlc., and Cb. The key signature is one sharp (F#). Measure 195 starts with a forte-piano (*fp*) dynamic. Measure 199 features a *dim.* (diminuendo) marking. Measure 200 includes a *muta in A* instruction for the Clarinet II. B part. Dynamics range from *fp* to *pp*.



Meno mosso

Musical score for measures 205-210, marked *Meno mosso*. The score includes parts for Ob. I. II., Cl. I. II. A, Fag. I. II., Cfag., I. II. F, Cor. III. D, Vlc., and Cb. The key signature is one sharp (F#). Measure 205 starts with a *pp* (pianissimo) dynamic. Measure 210 includes a *pp* dynamic. Dynamics range from *pp* to *pp*.

Musical score for measures 215-220. The score includes parts for Ob. I. II., Cl. I. II. A, Fag. I. II., Cfag., I. II. F Cor., III. D, Vlc., and Cb. The music is in a key with one sharp (F#) and a common time signature. Measure 215 starts with a dynamic of *pp*. Measure 220 begins with a *pp* dynamic and features a melodic line in the Oboe II part.

Musical score for measures 225-230. The score includes parts for Ob. I. II., Cl. I. II. A, Fag. I. II., Cfag., I. II. F Cor., III. D, Vlc., and Cb. The music is in a key with one sharp (F#) and a common time signature. Measure 225 starts with a *cresc.* marking. Measure 226 has a *ritard. dim.* marking. Measure 227 is marked *G in tempo, molto tranquillo*. Measure 228 has a *pp (legg.)* dynamic. Measure 229 has a *pp* dynamic. Measure 230 has a *pp* dynamic.

230 *pp* *leggiero* 235

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cfag.

I. II. F
Cor.
III. D

Vlc.

Cb.

pp

240

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cfag.

I. II. F
Cor.
III. D

Vlc.

Cb.

pp

p

Ob. I. II. *[p]* *cresc.* 245 *f* *cresc.*

Cl. I. II. A *p* *cresc.* *f* *cresc.* *a2*

Fag. I. II. *[p]* *cresc.* *f* *cresc.*

Cfag. *f* *cresc.*

I. II. F
Cor. *p* *cresc.* *f* *cresc.*

III. D *p* *cresc.* *f* *cresc.*

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

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

Ob. I. II. 250 *ff* *p* 255

Cl. I. II. A *ff* *pp*

Fag. I. II. *ff* *pp*

Cfag. *ff*

I. II. F
Cor. *ff* *pp*

III. D *ff* *pp*

Vlc. *ff*

Cb. *ff*

H

Musical score for measures 260-264. The score includes parts for Ob.II, Cl.III.A, Fag. I.II, Cfag., I.II.F Cor., III.D, Vlc., and Cb. The woodwinds and strings are marked with *cresc.* and *f*. Measure 260 is marked with the number 260.

Musical score for measures 265-270. The score includes parts for Ob.II, Cl.III.A, Fag. I.II, Cfag., I.II.F Cor., III.D, Vlc., and Cb. The woodwinds and strings are marked with *f* and *ff*. Measure 265 is marked with the number 265, and measure 270 is marked with the number 270. The section ends with a *ritard.* marking.

I Moderato, quasi tempo di marcia

Ob.I.II. *f* *a2* *tr* 275 *fp* *tr*

Cl.I.II.A *f* *fp* *a2*

Fag.I.II. *f* *f* *p*

Cfag. *f*

I.II.F *f* *p*

Cor. *f* *p*

III.D *f* *p*

Vlc. *f* *fp* *p*

Cb. *f* *fp* *p*

Ob.I.II. *cresc.* *tr* *f_s* *tr dim.* 280 *tr* *tr* *tr*

Cl.I.II.A *[cresc.]* *f_s* *dim.* *[pp]*

Fag.I.II. *f_s* *dim.* *pp*

Cfag. *f_s* *dim.* *pp*

I.II.F *f_s* *dim.*

Cor. *f_s* *dim.*

III.D *f_s* *dim.*

Vlc. *f_s* *dim.* *pizz.* *pp*

Cb. *f_s* *dim.* *pp*

290 *pp* *molto ritardando* *pp*

Ob. I. II.

Cl. I. II. A *pp* *pp* *pp*

Fag. I. II. *pp* *pp* *pp*

Cfag.

I. II. F

Cor. *pp* *pp* *pp*

III. D *pp*

Vlc. *pp* *pp* *pp*

Cb. *pp* *pp* *pp*

K Allegro molto

295 300

Ob. I. II.

Cl. I. II. A *pp* *molto tranquillo* *pp*

Fag. I. II. *pp* *pp* *pp*

Cfag.

I. II. F *pp*

Cor. *pp*

III. D *pp*

Vlc. *pp*

Cb. *pp*

305

Ob.I.II. *p poco a poco crescendo*

Cl.I.II.A *[p] poco a poco crescendo*

Fag.I.II. *p poco a poco crescendo* a 2

Cfag. *p poco a poco crescendo* a 2

I.II.F
Cor. *p poco a poco crescendo*

III.D *p poco a poco crescendo*

Vlc. *p poco a poco crescendo*

Cb. *p poco a poco crescendo*



340

315

Ob.I.II. *f* *dim.*

Cl.I.II.A *f* *dim.*

Fag.I.II. *f* *dim.*

Cfag. *f* *dim.*

I.II.F
Cor. *f* *dim.*

III.D *f* *dim.*

Vlc. *f* *dim.*

Cb. *f* *dim.*

Ob.I.II. 320

Cl.I.II.A

Fag. I.II.

Cfag.

I.II.F
Cor.
III.D

Vlc.

Cb.

Ob.I.II. 325

Cl.I.II.A

Fag. I.II.

Cfag.

I.II.F
Cor.
III.D

Vlc.

Cb.

330

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

335

L

340

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

345 350

Ob. I.II.

Cl. I.II.A

Fag. I.II.

Cfag.

I.II.F

Cor.

III.D

Vlc.

Cb.

p

355 360

Ob. I.II.

Cl. I.II.A

Fag. I.II.

Cfag.

I.II.F

Cor.

III.D

Vlc.

Cb.

mf *cresc.* *ff*

tr

M

365

Ob. I.II.

Cl. I.II.A

Fag. I.II.

Cfag.

I.II.F

Cor.

III.D

Vlc.

Cb.

ff

ff

ff

ff

370

375

Ob. I.II.

Cl. I.II.A

Fag. I.II.

Cfag.

I.II.F

Cor.

III.D

Vlc.

Cb.