

CONCERTO.

Frederick Delius.
(1921)

Lento.

Flauti I. II.
Oboe I.
Corno inglese.
Clarineti I. II. in B.
Fagotti I. II.

Lento, *mf*

I. II.
Corni in F.
III. IV.
Trombe I. II. in C.
Tromboni I. II.
Trombone III.
Tuba.

Timpani.
Arpa.

Lento.

Violoncello-Solo.

Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

10

Con moto tranquillo.

Fl. I. II. *pp*

Ob. I. *p*

Clar. I. II. in B.

Fag. I. II. *pp*

10

Con moto tranquillo.

I. II. *pp*

Corn F.

III. IV. *pp*

Arpa. *p*

10

Con moto tranquillo.

Vcl. Solo.

VI. I. *pp*

VI. II. *p*

Vla. *pp*

Vcl. *pizz.* *arco* *pp* *arco*

Cb. *1^a metà.* *pizz.* *pp*

Fl. III. *mf* 20

Ob. I.

C. Ing.

Clac. III. in B.

Oco. III. IV. in F. *mf* *mf*

20

Vl. I.

Vl. II.

Vla.

Vlc. *pizz.*

Cb. *molto arco*

Fl. III.

Ob. I.

Clac. III. in B.

Vlc. Solo.

Vl. I.

Vl. II. *pizz.* *arco*

Vla. *pizz.* *arco*

Vlc. *pizz.* *arco*

Cb. *pizz.* *arco*

30

Fl. I, II. *p*

Ob. I. *p*

C. Ing. *p*

Clar. I, II in B. *p*

Fag. I, II. *p*

30

I. *p*

II. *p*

III. *pp*

IV. *pp*

V. *pp*

VI. *pp*

VII. *pp*

VIII. *pp*

con sord.

pp

30

Vcl. Solo. *p*

VI. I. *pizz.* *arco* *pizz.*

VI. II. *pizz.* *arco* *pizz.*

Vla. *pizz.* *arco* *pizz.*

Vcl. *pizz.* *arco* *pizz.*

Cb. *Tutti. div. pizz.*

Fl. I. II. *p*

Ob. I.

Clar. I. II. in B.

I. II. Cor. in F.

III. IV.

Arpa. *con sord. pp* *p*

Vcl. Solo. *arco pp* *pizz.*

VI. I. *arco*

VI. II. *arco*

Vla. *arco*

Vlc. *arco pp* *pizz.*

Cb. *arco pp* *pizz.*

Vcl. Solo. **40**

VI. I. *p* *cresc. poco*

VI. II. *p* *cresc. poco*

Vla. *p* *cresc. poco*

Vlc. *arco* *cresc. poco*

Cb. *arco* *Ina metà cresc. poco* *Ina metà*

Fl. I. II. *p*

Ob. I. *p*

Cl. I. II. *p*

B. *p*

I. II. *p*

II. *senza sord.* *p*

III. *senza sord.* *p*

IV. *p*

Op. *p*

Pa. *p*

Solo.

VI. I. *p*

VI. II. *p*

Via. *p*

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

Cb. *ma meta.*

Detailed description: This is a page of a musical score, page 8, featuring ten staves of music. The instruments are: Flutes I and II, Oboe I, Clarinets I and II, Bassoon, Violins I and II, Viola, Violoncello, and Double Bass. The score is in a key with one sharp (F#) and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The Flute I and II parts have a melodic line starting in the second measure. The Oboe I part has a similar melodic line. The Clarinet and Bassoon parts have a more rhythmic, eighth-note pattern. The Violin and Viola parts have a melodic line with some slurs. The Violoncello part has a melodic line with some slurs. The Double Bass part has a simple rhythmic pattern. There are some performance instructions like "senza sord." (without mutes) and "pizz." (pizzicato) for the strings. The Double Bass part has a "ma meta." instruction at the end of the page.

Fl. I. II.

I. II.
Cor. in F.

III. IV.

Trbn. I. II.
in C.

Trbn. I. II.

Trbn. III.
Tbn.

Arpa.

Vlc. Solo.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

Tutti.

The musical score for page 9 is arranged in a standard orchestral format. At the top, the Flute I and II parts have a melodic line starting with a grace note and a slur. Below them, the Horns I and II, Trumpets I and II (in C), and Trombones I and II play sustained chords, with dynamic markings of *p*. The Trombone III and Tuba part also plays a sustained chord. The Arpa (Harp) part features a melodic line in the right hand and a sustained chord in the left hand. The Violin Solo part has a complex, fast-moving melodic line. The Violin I and II, Viola, Violoncello, and Contrabasso parts play a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato). The score concludes with the instruction *Tutti*.

This page of a musical score, numbered 10, features a variety of orchestral instruments. The top section includes Flute I & II, Oboe I, Clarinet I & II in B, and Bassoon I & II. The middle section contains Horn I & II, Horn III & IV, Trumpet I & II in C, Trumpet III, and Trombone III. The bottom section is dedicated to strings, starting with a Violin Solo part, followed by Violin I & II, Viola, Violoncello (Vcl.), and Cello (Cb.).

Key musical elements include:

- Rehearsal Markers:** Three boxes containing the number "50" are placed above the Flute I & II, Horn I & II, and Violin Solo staves.
- Dynamic Markings:** *ff* (fortissimo) is used frequently, particularly in the woodwind and string sections during the later measures of the page.
- Performance Instructions:** "arco" (arco) is written above the string staves, and "pizz." (pizzicato) is written above the Cello staves.
- Notation:** The score uses standard musical notation with stems, beams, and various note values. Some woodwind parts have rests in the middle section, while the strings play a rhythmic accompaniment.

This page of a musical score features the following instruments and parts:

- Fl. I. II.**: Flute I and II parts.
- Ob. I.**: Oboe I part.
- Claz. II. in B.**: Clarinet II in B-flat part.
- I. II. Cor in F.**: Horn I and II in F part.
- III. IV.**: Horn III and IV parts.
- Trbn. III. in C.**: Trumpet III in C part.
- Trbn. I. II.**: Trumpet I and II parts.
- Arp.**: Arpeggiator part.
- Vlc. Solo.**: Violoncello Solo part.
- VI. I.**: Violin I part.
- VI. II.**: Violin II part.
- Vla.**: Viola part.
- Vlc.**: Violoncello part.
- Cb.**: Contrabass part.

Key musical markings include dynamics such as *p* (piano), *mf* (mezzo-forte), and *I half* (half rest). Performance techniques like *pizz.* (pizzicato) and *arco* (arco) are also indicated. The score is divided into measures, with measure numbers 6, 8, 12, and 18 clearly marked.

This page of a musical score contains measures 58 through 62. The instruments and their parts are as follows:

- C. ing.** (Corno in G): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on G4, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note G4.
- Clar. I. II. In B.** (Clarinets in B): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on B3, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note B3.
- Fag. I. II.** (Bassoons): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on B2, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note B2.
- Cor. in F.** (Coronets in F): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on F3, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note F3.
- Arp.** (Arpeggiated): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on F3, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note F3.
- Vcl. Solo.** (Violin Solo): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on G4, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note G4.
- VI. I.** (Violin I): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on G4, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note G4.
- VI. II.** (Violin II): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on G4, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note G4.
- Vla.** (Viola): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on G4, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note G4.
- Vlc.** (Violoncello): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on G3, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note G3.
- Cb.** (Cello): Measures 58-59 are rests. Measure 60 begins with a melodic line starting on G3, marked *p*. Measure 61 continues the line, and measure 62 ends with a half note G3.

Measure 60 is marked with a box containing the number 60.

C. ing. *p*

Clar. I.II.
in B. *p*

Fag. I.II. *p*

I. II.
Cor in F. *p*

III. IV. *p*

Arp.

Vlc. Solo.

VLI. *pizz.*

VI.II. *pizz.*

VIa. *pizz.*

Vlc. *pizz.*

Cb.

This page of a musical score, numbered 14, features a variety of instruments and a soloist. The parts are arranged as follows from top to bottom:

- Flute I (Fl. I.):** Features melodic lines with accents and dynamic markings such as *f* and *mf*.
- Oboe (Ob.):** Similar to the Flute I part, with melodic lines and dynamic markings.
- Clarinet in G (C. in G.):** Plays sustained notes with a long breath mark.
- Violin I (Vl. I.):** Sustained notes with a long breath mark.
- Violin II (Vl. II.):** Sustained notes with a long breath mark.
- Viola (Vla.):** Sustained notes with a long breath mark.
- Violoncello (Vcl.):** Sustained notes with a long breath mark.
- Double Bass (Cb.):** Sustained notes with a long breath mark.
- Piano (P.):** Features a complex, rhythmic accompaniment with dynamic markings like *f* and *mf*.
- Soloist (1c. Solo.):** A single melodic line with a long breath mark.
- Violin I (Vl. I.):** Starts with a rest, then enters with a melodic line marked *arco* and *f*.
- Violin II (Vl. II.):** Starts with a rest, then enters with a melodic line marked *arco* and *f*.
- Viola (Vla.):** Starts with a rest, then enters with a melodic line marked *arco* and *f*.
- Violoncello (Vcl.):** Starts with a rest, then enters with a melodic line marked *arco* and *f*.
- Double Bass (Cb.):** Starts with a rest, then enters with a melodic line marked *arco* and *f*.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *pizz.* (pizzicato). The word *Tutti* is also present at the bottom of the page.

FL. I. II.
 Ob. I.
 C. ing.
 Clar. I. II.
 in B.
 Fag. I. II.

Musical score for woodwinds. The section includes Flute I & II, Oboe I, Clarinet in B-flat I & II, and Bassoon I & II. The music features melodic lines with some slurs and dynamic markings of *mf*.

I. II.
 Cor. in F.
 III. IV.
 Trbn. I. II.
 in C.
 Trbn. I. II.
 Trbn. III.
 Tb.

Musical score for brass instruments. The section includes Cornet in F I & II, Trumpet in C I & II, and Trombone I, II, and III. The music features melodic lines with some slurs and dynamic markings of *f*.

Arpa.
 Vcl.-Solo.
 VI. I.
 VI. II.
 Vla.
 Vcl.
 Cb.

Musical score for strings. The section includes Arpa (harp), Violin Solo, Violin I & II, Viola, Violoncello (Vcl.), and Contrabasso (Cb.). The music features various textures, including arpeggiated patterns and sustained notes, with dynamic markings of *f*, *p*, and *mf*. Performance instructions like *arco* and *pizz.* are present.

II.
I.
II.
I. II.
B.
I. II.

This section contains six staves of music. The top two staves (II. and I.) are for woodwinds, likely flutes, and the bottom four staves (II., I. II., B., and I. II.) are for strings. Each staff contains a melodic line with various slurs and phrasing marks. The woodwind parts have a more rhythmic, eighth-note character, while the string parts are more sustained.

I.
II. F.
IV.
I. II.
C.
I. I. II.
pp
e. III.
pp

This section contains seven staves. The top two staves (I. and II. F.) are for percussion, showing rests and occasional notes. The middle three staves (IV., I. II., and C.) are for low strings (cello and double bass), with dynamic markings of *pp* (pianissimo). The bottom two staves (I. I. II. and e. III.) are for other low strings, also with *pp* markings. There are some phrasing slurs and accents in the lower strings.

a.

This section contains two staves for piano. The top staff (a.) is the right hand, featuring a complex melodic line with many slurs and ornaments. The bottom staff is the left hand, providing harmonic support with chords and moving lines. The piano part is highly detailed and expressive.

Vlc.-Solo.
Vlc.
Cb.

This section contains three staves. The top staff (Vlc.-Solo.) is for a solo violin, showing a melodic line with slurs. The bottom two staves (Vlc. and Cb.) are for cello and double bass, providing harmonic support with *mf* (mezzo-forte) dynamics. The cello and bass parts have similar melodic motifs to the violin solo.

Fl. I. II.
 Ob. I.
 C. Ing.
 Clar. I. II.
 in B.
 Fag. I. II.

This block contains the woodwind section of the score. It includes staves for Flutes I and II, Oboe I, Clarinet in B-flat I and II, and Bassoon I and II. The notation features various rhythmic patterns and melodic lines, with some notes beamed together.

I. II.
 Coc. in F.
 III. IV.
 Trbn. I. II.
 in C.
 Trbn. I. II.
 Trbn. III.
 Tb.
 Timp.

This block contains the brass and percussion section. It includes staves for Trumpets I and II in C, Trombones I and II, Trombone III/Tuba, and Timpani. The notation shows sustained notes, some with accents, and dynamic markings like *f* and *p*.

Arpa.

This block contains the arpeggiated harp part. The notation shows a series of chords being arpeggiated across the staff, with some dynamic markings like *mf*.

80

VI. I.
 VI. II.
 Vla.
 Vla.
 Ca.

This block contains the string section of the score. It includes staves for Violins I and II, Violas, and Cellos. The notation features sustained notes with long bows and some melodic movement. A box with the number 80 is present above the Violin I staff.

Fl. I. II. *p*

Ob. I.

I. II.
Cor. in E.

III. IV.

Arpa. *p*

Vcl. Solo.

VI. I. *p*

VI. II. *p*

Vla. *p*

Vcl. *pizz.* *arco* *p*

pizz.

Cb. *pizz.*

Detailed description: This page of a musical score contains ten staves. The top staff is for Flute I & II, starting with a piano (*p*) dynamic. The second staff is for Oboe I. The third and fourth staves are for Cor. in E, parts I and II. The fifth staff is for Arpa (harp), also starting with a piano (*p*) dynamic. The sixth staff is for Violin Solo. The seventh and eighth staves are for Violins I and II, both starting with a piano (*p*) dynamic. The ninth staff is for Viola, also starting with a piano (*p*) dynamic. The tenth staff is for Violoncello (Cello), which begins with a pizzicato (*pizz.*) instruction and then switches to arco (bow) playing with a piano (*p*) dynamic. The eleventh staff is for Contrabasso, which also begins with a pizzicato (*pizz.*) instruction.

Fl. I. II. II.
Ob. I. *p*
Cl. Ing. *p*
Fag. I. II. *p*
I. II. *p*
Cor. in F. III. IV. *p*
Arpa.
Vcl. Solo.
VI. I. *p*
VI. II. *p* pizz.
Via. *p* pizz.
Vcl. arco *p* pizz.

Detailed description of the musical score: This page of a musical score, numbered 19, features ten staves. The top five staves are for woodwinds: Flute I and II (with a second flute part starting in the second measure), Oboe I, Clarinet in G (Cl. Ing.), and Bassoon I and II. The next two staves are for brass: Horn I and II, and Cor in F (Horn III and IV). The sixth staff is for the Arpa (Harp). The seventh staff is for the Violoncello Solo (Vcl. Solo). The bottom four staves are for strings: Violin I, Violin II, Viola, and Violoncello. The Violoncello staff includes markings for 'arco' and 'pizz.' (pizzicato). Dynamics such as *p* (piano) are indicated throughout the score.

90 Poco a poco più lento.

Lento.

C. Ing.

Clar. I. II.
In B.

Fag. I. II.

I. II.
Cor. in F.

III. IV.

Trbe. I. II.
In C.

Trbnl. I. II.

Trbn. III.
Tbn.

Timp.

Arpa.

Vcl. Solo.

pizz.

90 Poco a poco più lento.

Lento.

Vl. I.

Vl. II.

Vla.

Viol.

arco

100

Fl. I. II. *p*

Timp.

Arpa. *p* *pp*

Vcl. Solo. *arco* *mf* *pp* 100

VI. I. *p* *pp*

VI. II. *pp*

Vla. *pp* *p*

Vcl. *pp* *p*

Fl. I. II. *pp*

C. Ing. *pp*

Fag. I. II. *pp*

I. II. *con sord.* *pp*

Coc. in F. *con sord.* *pp*

III. IV. *pp*

Vcl. Solo. *p*

VI. Solo. *p*

110

Fag. I. II. *ppp*

I. II. *ppp*
 Cor. In F. *ppp*
 III. IV. *ppp*

Arpa. *p*

110

Vic.-Solo. *ad lib.* *molto cantabile*

VI. I. *p*

VI. II. *p*

Via. *p*

Vlc. *p*

Cb. *p*

120

Fl. I. II.
C. ing.
Clar. I. II.
in B.

120

I. II.
Cor. in F.
III. IV.

Arpa.

120

Vic. Solo.

Vi. I.

Vi. II.

Vla.

Vlc.

Cb.

Più mosso.

Fl. I. II. *mp*

Ob. I. *p*

C. Ing.

Clar. I. II. In B. *p* *mp* *mp*

Arpa. *mf*

Vcl. Solo. *mp* *mf* *spiccato*

Più mosso.

Vi. I. *p* *mp*

Vi. II. *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp*

Cb. *mp*

130 *mp* **Poco più lento.**

Fl. I. II.

C. Ing.

Clar. I. II.
in B.

130 **Poco più lento.**
senza sord. *p*

I. II.

Cor. in F.

III. IV.

Arpa.

130 **Poco più lento.**

Vcl. Solo.

VI. I.

VI. II.

Vla.

Vcl.

Cb.

Fl. I. II.

Ob. I.

Clar. I. II.
in B.

I. II.
Cor. in F.

III. IV.

Vcl. Solo.

pizz. arco

VI. I.

VI. II.

Vla.

Vlc.

1^{ma} metà.

p

Ob. I.

Cor. I. II.
in F.

Vcl. Solo.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

140

Solo.

p

Fl. I. II. *p*

Ob. I.

C. ing.

Clar. II. in B.

Fag. I. II.

I. II. *con sord.*

Cor. in F. III. IV.

Timp. *pp*

Arpa. *mp*

Vcl. Solo. *pizz.* *arco*

VI. I. *p*

VI. II. *p*

Vla. *p*

Vcl. *p*

Cb. *p* *pizz. b_n*

150

Fl. I. II.

Ob. I.

Clar. I. II.
in B.

Fag. I. II.

150

I. II.

Cor in F.

III. IV.

Trbn. I. II.
in C.

Trbn. III.

Tb.

Arpa.

150

Vlc. Solo.

VI. I.

VI. II.

Vla.

Vcl.

Cb.

The musical score is divided into several systems. The first system (measures 145-150) includes Flutes I & II, Oboe I, Clarinets I & II in B, and Bassoons I & II. The second system (measures 150-155) includes Cor Anglais I & II, Trumpets I & II in C, Trombone III, and Tuba. The third system (measures 155-160) includes Arpa. The fourth system (measures 160-165) includes Violin Solo. The fifth system (measures 165-170) includes Violins I & II, Viola, Violoncello, and Contrabass. The score contains various musical notations including dynamics (mp, p, mf), articulation (accents, slurs), and performance instructions (con sord., pizz., arco, 1ma metà.).

Poco più mosso.

160

Fl. I. II. *mf* *f* *p*

Ob. I. *mf* *f*

C. ing. *mf* *f* *p*

Clar. I. II. in B. *mf* *f* *p*

Poco più mosso.

160

I. II. *mf* *f*

Cor. in F. *mf* *f*

III. IV. *mf* *f*

Trbe. I. II. in C. *mf* *f*

Trbni I. II. *mf* *f*

Trbne. III. Tb. *mf* *f*

Timp. *mf*

Arpa. *mf*

senza sord.

Poco più mosso.

160

Vlc. Solo. *mf* *f* *p* arco

VI. I. *mf* *f* *p* arco

VI. II. *mf* *f* *p* arco

Vla. *mf* *f* *p* arco

Vcl. *mf* *f* *p* arco

Cb. *f* *p* arco

Tutti.

pizz. arco

Fl. I. II. *p* **170**

C. ing. *mf*

Clar. I. II. in B. *p*

I. II. *mf* **170**

Cor. in F. III. IV.

Arpa. *f*

Vic.-Solo. *pizz.* **170**

VI. I. *p*

VI. II. *p*

Vla. *p*

Vlc. *p* *pizz.*

Cb. *p* *pizz.*

Fl. I. II. *mf*

Clar. I. II. in B. *mp*

I. II. *mf*

Cor. in F. III. IV. *f*

Arpa. *f*

Vlc. Solo. *arco*

VI. I. *mf*

VI. II. *mf*

Vla. *mf*

Vlc. *arco* *mf*

Cb. *arco* *mf*

Detailed description: This page of a musical score contains measures 1 through 4. The instruments are arranged in a standard orchestral layout. The Flute I and II parts play a melodic line starting with a half note G4, followed by eighth notes. The Clarinet I and II parts in B-flat play a similar melodic line, starting with a half note G3. The Horn I and II parts play a sustained chord of G4 and B4, with dynamics *mf* and *f*. The Cor Anglais parts play a sustained chord of G4 and B4. The Arpa part plays a sustained chord of G4 and B4. The Solo Violin part plays a melodic line starting with a half note G4, followed by eighth notes. The Violin I and II parts play a sustained chord of G4 and B4. The Viola part plays a sustained chord of G4 and B4. The Violoncello part plays a sustained chord of G4 and B4. The Contrabass part plays a sustained chord of G4 and B4. Dynamics include *mf*, *mp*, *f*, and *arco*.

180

Fl. I. II. *dim.*

Ob. I. *dim.*

C. ing. *dim.*

Clar. I. II. in B. *pp dolce*

Fag. I. II. *pp*

180

I. II. *con sord.*

Cor. in F. *pp con sord.*

III. IV. *pp*

Arpa. *p*

180

Vlc-Solo. *pizz.*

VI. I. *dim.*

VI. II. *dim.*

Vla. *dim.*

Vcl. *dim.*

Cb. *dim.*

Rit. molto.
Molto lento. Molto tranquillo.

Fl. I.II.
C. ing.
Clar. I.II. in B.
Fag. I.II.
I. II.
Cor. in F.
III. IV.
Arpa.

Rit. molto.
Molto lento. Molto tranquillo.

Vlc. Solo.
VI. I.
VI. II.
Vla.
Vlc.
C.

190

Fl. I. II. *p* *pptr*

Ob. I. *p* *pp* *dolce*

C. Ing. *p*

Fag. I. II. *p* *morendo*

190

I. II. *morendo*

Cor in F. III. IV. *morendo*

Arpa. *p*

190

Vcl. Solo.

VI. I.

VI. II.

Vla. *p*

Vcl. *p*

Cb.

200

Fl. I. II. *pp*

Ob. I. *pp*

C. Ing. *pp*

Clar. I. II. in B. *pp*

Fag. I. II. *pp*

I. II. *pp*

Cor. in F. *pp* senza sord.

III. IV. *pp*

200

Vcl. Solo

VI. I.

VI. II. *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

Tutti div.

pp

pizz. *pp*

1^a metà. pizz. *pp*

Con moto tranquillo.

Fl. I. II. *p*

Ob. I. *p*

C. ing. *p*

Clar. I. II. in B.

Fag. I. II. *p*

I. II. senza Sord. *p*

Cor. in F. senza Sord. *p*

III. IV. *p*

Con moto tranquillo.

Vcl. Solo

VI. I. *p*

VI. II. *pizz.* *p* arco

Vla. *pizz.* *p* arco

Vcl. *p* arco

Cb. *p*

210

Fl. I. II. *pp*

Ob. I. *pp*

C. ing. *p*

Clar. I. II. in B. *pp*

Fag. I. II. *p*

210

I. II. *pp*

Cor. in F. III. IV. *p*

Arpa. *p*

210

Vcl. Solo.

Vl. I. *pizz.* *arco* *p*

Vl. II. *pizz.* *arco* *p*

Vla. *pizz.* *arco* *p*

Vcl. *pizz.* *arco* *p*

Cb. *p*

Fl. I. II.

Ob. I.

C. Ing.

Clar. I. II.
In B.

I. II.
Cor. in F.

III. IV.

Arpa.

Vlc. Solo.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

p

pp

pizz.

arco

778 7

Detailed description: This page of a musical score, numbered 89, contains ten systems of staves. The instruments are: Flutes I and II, Oboe I, Clarinet in B-flat I and II, Horns I and II in F, Horns III and IV, Arpa (Harp), Violin Solo, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key with two sharps (D major or F# minor) and a 7/8 time signature. The first system shows the Flutes and Oboe with melodic lines. The Clarinet in B-flat I and II has a melodic line starting in the second measure. The Horns I and II play a rhythmic pattern. The Arpa provides harmonic accompaniment. The Violin Solo part starts with a pizzicato section and then moves to arco. The Violins I and II, Viola, and Violoncello provide harmonic support. The Contrabass has a few notes in the later measures. Dynamics include *p*, *pp*, *pizz.*, and *arco*. The page number 89 is in the top right corner. The measure numbers 778 and 7 are indicated at the top of the first staff.

220

Fl. I. II.

Ob. I.

C. ing.

Clar. I. II.
in B.

Trbe. I. II.
in C.

Timp.

Arpa.

220

Vcl. Solo.

VI. I.

VI. II.

Vla.

Vcl.

Cb.

mf
mf
mf
mf
mf
mf
Tutti.
mf

Fl. I. II. *p*

Clar. I. II. in B. *p*

I. II. *p*

Cor. in F. *p*

III. IV. *p*

Trbe. III. in C. *p*

Trbat. I. II. *p*

Trbne. III. Tb. *p*

Vcl. Solo. *mf*

VI. I.

VI. II.

Vla.

Vcl. *p* pizz. *p* pizz.

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

Detailed description: This page of a musical score, numbered 41, contains staves for various instruments. The woodwind section includes Flutes I and II, Clarinets I and II in B-flat, Cor Anglais in F, and three Trombones (I, II, III). The brass section includes Trumpets I and II, and three Trombones (I, II, III). The string section includes Violins I and II, Violas, Violoncellos, and Contrabass. A Solo Violin part is also present. The score is written in a key with one sharp (F#) and a common time signature. Dynamics include piano (*p*), mezzo-forte (*mf*), and pizzicato (*pizz.*). The woodwinds and brass play melodic lines with some articulation marks. The strings provide a rhythmic accompaniment, with the cello and contrabass playing pizzicato in the later part of the page.

Fl. I. II. *pp*

Ob. I. *p*

C. Ing. *p*

I. II. *pp*

Cor. in F. *p*

III. IV. *p*

Trbn. I. II. in C. *pp*

Trbni. I. II. *pp*

Trbne. III. Tb. *p* *pp*

Timp. *p* *pp*

Arpa. *p*

Vlc. Solo.

VI. I. *p*

VI. II. *p*

Vla. *p*

Vlc. *p* *pp* *arco*

Cb. *p* *pp* *arco*

230

Allegramente.

Fl. III.
Ob. I.
C. ing.
Fag. I. II.

230

Allegramente.

I. II.
Cor in F
III. IV.

Arpa.

230

Allegramente.

con moto liquido

Vcl. Solo.
VI. I.
VI. II.
Vla.
Vcl.
Cb.

240

Fl. I. II.
Ob. I.
C. Ing.
Clar. I. II.
in B.
Fag. I. II.

240

I. II.
Corno in F.
III. IV.
Arpa.

240

Vlc. Solo.
VI. I.
VI. II.
Vla.
Vcl.
Cb.

250

Fl. I. II.
 Ob. I.
 C. ing.
 Clar. I. II.
 in B.
 Fag. I. II.

Musical score for woodwinds. Flute I and II, Oboe I, Clarinet in G (C. ing.), Clarinet in B (Clar. I. II. in B.), and Bassoon I and II. The score shows various dynamics such as *mf* and *f* across several measures.

250

I. II.
 Cor. in F.
 III. IV.

Musical score for horns I, II, III, and IV in F major. Dynamics include *mf*.

Arpa.

Musical score for harp (Arpa). Dynamics include *mf* and *f*.

250

Vlc-Sola.

Musical score for solo violin (Vlc-Sola). Dynamics include *f*.

VI. I.
 VI. II.
 Vla.
 Vcl.
 Cb.

Musical score for strings: Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score includes performance instructions such as *pizz.* (pizzicato) and *arco* (arco), along with dynamics like *f*, *mf*, and *p*.

Fl. I. II.
Ob. I.
Cor. ing.
Clar. II. in B.
Fag. I. II.
I. II. Cor. in F.
III. IV.
Arpa.
Vlc. Solo.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.

p
1^{ma} metà.
pizz.
mf
arco
mf

Detailed description: This page of a musical score contains ten staves. The woodwind section (Flutes I & II, Oboe I, Cor Anglais, Clarinet II in B, Bassoon I & II) is mostly silent, with some activity in the Clarinet II and Bassoon I & II staves in the later measures. The string section (Violins I & II, Viola, Violoncello, and Contrabass) is active throughout. The Violin I and II staves feature a melodic line with various dynamics and articulations, including *pizz.* (pizzicato) and *arco* (arco). The Viola, Violoncello, and Contrabass staves provide harmonic support with a similar melodic line. The Arpa (Piano) staff shows a complex rhythmic pattern. The score includes dynamic markings such as *p*, *mf*, and *arco*, and articulation markings like *pizz.* and *arco*. The *1^{ma} metà.* marking is present in the Contrabass staff.

260

FL. I. II.
Ob. I.
C. ing.
Fag. I. II.

260

I. II.
Cor. in F.
III. IV.
Trbe. I. II.
in C.
Trbui. I. II.
Trbuc. III.

Arpa.

260

Vcl. Solo.
VI. I.
VI. II.
Vla.
Vcl.
Cb.

Tutti

Fl. I. II. *p*

Ob. I. *p*

C. ing. *mp*

Clar. I. II. in B. *p*

I. II. Cor. in F.

III. IV.

Trbe. I. II. in C.

Trbni. I. II.

Trbne. III.

Vlc-Sola. *arco*

VI. I. *pizz.* *p* *arco* *mf*

pizz. *p* *arco* *mf*

pizz. *p* *arco* *mf*

VI. II. *pizz.* *p* *arco* *mf*

pizz. *p* *arco* *mf*

Vla. *pizz.* *p* *arco* *mf*

pizz. *p* *arco* *mf*

Vlc. *p* *arco* *mf*

p *arco* *mf*

Cb. *p* *arco* *mf*

Detailed description: This page of a musical score, numbered 48, contains staves for various instruments. The woodwind section includes Flute I and II, Oboe I, Clarinet in G (C. ing.), and Clarinet in B (Clar. I. II. in B.). The brass section includes Cor in F (I. II., III. IV.), Trumpet in C (Trbe. I. II. in C.), and Trombone (Trbni. I. II., Trbne. III.). The string section includes Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). A Solo Violin (Vlc-Sola.) part is also present. The score features dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte), as well as performance instructions like *pizz.* (pizzicato) and *arco* (arco). The music is written in a key with one flat and a common time signature.

270

Fl. I. II.

Ob. I.

Clar. I. II.
in B.

Fag. I. II.

270

L. H.

Cor. in F.

III. IV.

Trbn. I. II.
in C.

Trbn. III.
Tbn.

Timp.

Arpa.

270

Vlc. Solo.

VI. I.

VI. II.

Vla.

Vcl.

Cb.

Musical score for page 49, measures 270-274. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpets, Trombones, Horns, Tuba), percussion (Timpani, Arpa), and strings (Violin Solo, Violins I & II, Viola, Violoncello, Contrabass). The woodwinds and strings have dynamic markings like *f*, *mp*, and *ff*. The strings also have articulation markings for *pizz.* and *arco*.

Rallentando.

Fl. I. II.

Ob. I.

Clar. I. II. in B.

Fag. I. II.

Rallentando.

I. II.

Cor. in F.

III. IV.

Trbe. I. II. in C.

Trbni. I. II.

Trbne. III. Tba.

Timp.

Arpa.

Rallentando.

Vlc-Solo.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

280

280

280

FL. I. II.
Ob. I.
C. Ing.
Clar. I. II.
in B.
Fag. I. II.
I. II.
Cor. in F.
III. IV.
Arpa.
Vcl. Solo.
VI. I.
VI. II.
Vla.
Vcl.
Cb.

pp
pp
pp
mf
pp
pp
pizz.
p
p
p
p
p
pp
pp
p
p
pp
p
pizz.

Detailed description: This page of a musical score contains 18 staves. The top five staves are for woodwinds: Flute I & II, Oboe I, Clarinet in G (C. Ing.), Clarinet in B (Clar. I. II. in B.), and Bassoon (Fag. I. II.). The next three staves are for brass: Horns I & II (I. II. Cor. in F.), Horns III & IV (III. IV.), and Trumpet in F (Arpa.). The Arpa. staff is for the harp. The Vcl. Solo. staff is for the solo violin. The bottom seven staves are for strings: Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score features various dynamics including *pp*, *mf*, and *p*, and includes performance instructions like *pizz.* (pizzicato) for the solo violin and contrabass.

Poco a poco più lento. 290 **Più lento, molto tranquillo.**

Fl. I. II. *pp*

Ob. I. *pp*

C. ing.

Clar. I. II. in B. *pp*

Fag. I. II. *pp*

I. II. *pp*

Cor. in F. III. IV.

Arpa. *p*

Vcl. Solo. *arco p*

Vi. I. *pp*

Vi. II. *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pizz. pp*

300

Fl. I. II.
Ob. I.
C. ing.
Clar. I. II.
in B.
Fag. I. II.

Arpa.

300

Vic. Solo.

VI. I.
VI. II.
Vla.
Vic.
Cb.

This page of a musical score includes the following parts and markings:

- Fl. I. II.**: Flute I and II, playing a rhythmic pattern of eighth notes, marked *pp*.
- Ob. I.**: Oboe I, playing a melodic line with eighth notes, marked *pp*.
- C. Ing.**: Clarinet in G, playing a melodic line with eighth notes.
- Clar. I. II. in B.**: Clarinet I and II in B-flat, playing a rhythmic pattern of eighth notes, marked *pp*.
- Fag. I. II.**: Bassoon I and II, playing a rhythmic pattern of eighth notes, marked *pp*.
- Arpa.**: Harp, playing arpeggiated chords with triplets, marked *pp*.
- Vlc-Solo.**: Violin Solo, playing a melodic line with eighth notes and slurs.
- VI. I.**: Violin I, playing a melodic line with slurs, marked *pp*.
- VI. II.**: Violin II, playing a melodic line with slurs, marked *pp*.
- Vla.**: Viola, playing a melodic line with slurs, marked *pp*.
- Vlc.**: Violoncello, playing a melodic line with slurs, marked *pp*.
- Cb.**: Contrabasso, playing a melodic line with slurs, marked *pp*.

Fl. I. II. *pp* *rit.* **310**

Ob. I. *pp*

C. ing. *pp* *pp*

Clar. I. II. in B. *p*

Fag. I. II. *p*

I. II. *pp* *rit.*

Cor. in F. *pp*

III. IV. *pp*

Vlc.-Solo. *rit.* **310**

VI. I.

VI. II.

Vla.

Vlc.

Cb.

Rallentando.

Tempo I.

320

Fl. I. II.

C. ing.

I. II.

Cor. in F.

III. IV.

Arpa.

Musical score for the first system, measures 1-4. It includes parts for Flutes I & II, Clarinet in G, Cor Anglais I & II, and Arpa. The tempo is Rallentando, then Tempo I. Dynamics include *pp* and *sost.*. A rehearsal mark **320** is present at the end of the system.

Rallentando.

Tempo I.

320

Vlc. Solo.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

Musical score for the second system, measures 1-4. It includes parts for Violin Solo, Violins I & II, Viola, Violoncello, and Contrabasso. The tempo is Rallentando, then Tempo I. Dynamics include *pp* and *sost.*. A rehearsal mark **320** is present at the end of the system.

Arpa.

Vlc. Solo.

VI. I.

VI. II.

Vla.

Vlc.

Musical score for the third system, measures 1-4. It includes parts for Arpa, Violin Solo, Violins I & II, Viola, and Violoncello. The tempo is Rallentando, then Tempo I. Dynamics include *f* and *pp*. A rehearsal mark **320** is present at the end of the system.

330

Fl. I. II. *mf*

Ob. I. *p* *mf* *mf*

C. ing. *p* *mf* *mf*

Clar. I. II. in B. *p* *mf* *mf*

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

330

I. II. *p* *mf*

Cor in F. III. IV. *mf*

Arpa. *f*

330

Vcl. Solo.

Vi. I. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vi. II. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vla. *pizz.* *pizz.* *arco* *pizz.* *arco*

Vcl. *arco* *pizz.* *arco* *pizz.* *arco*

Cb. *pizz.* *mf*

Poco più lento.

340

Fl. I. II.

Ob. I.

C. ing.

I. II.

Cor. in F.

III. IV.

Poco più lento.

340

Vcl. Solo.

VI. I.

VI. II.

Vla.

Vcl.

Tranquillo.

Fl. I. II.

C. ing.

Vcl. Solo.

VI. I.

VI. II.

Vla.

Vcl.

Cb.

350

Fl. I. II. *p* *pp*

Ob. I. *p* *pp*

C. ing. *p* *pp*

Clar. II. in B. *p*

Arpa. *p*

350

Vcl. Solo. *pizz.*

VI. I. *pppp*

VI. II. *pppp*

Vla. *pppp*

Vcl. *pppp*

Cb. *pppp*