

**W. A. Mozart**

# Concerto

For Oboe and Orchestra

*Pour Hautbois et Orchestre*

K.314

*First Publication — Première Publication*

*Zum ersten mal herausgegeben von*

*Bernhard Paumgartner*

*Full Score — Partition*

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## MOZART—OBOE CONCERTO in C Major—K.314

Mozart's only Oboe Concerto, written for the Salzburg Oboist Ferlendis, was considered lost. The present Concerto is claimed to be the lost work. It corresponds to the Flute Concerto in D major, K.314, transposed into C major, and, compared with the Flute Concerto, shows only small but characteristic differences.

The historic facts are these : Giuseppe Ferlendis was a member of the Salzburg Orchestra from the 1st April 1777 to the 31st July 1778. In 1795 Haydn heard him in London and Ferlendis died after 1802, probably in Lisbon. The Concerto may have been written for Ferlendis between the 1st April and the 22nd September 1777, the day of Mozart's departure to Mannheim. Mozart's father mentions it for the first time in a letter of the 15th October 1777. On the 3rd December 1777 Mozart wrote from Mannheim to his father "I have presented him (the oboist Mr. Ramm) with the Oboe Concerto" and on the 14th December he again writes "then Mr. Ramm played (for a change) my Oboe Concerto for Ferlendis for the fifth time. It has made a big noise here and is now Mr. Ramm's *cheval de bataille*."

In Mannheim at the house of J. B. Wendling, Mozart made the acquaintance of a wealthy Dutchman, de Jean, and he wrote on the 10th December 1777 "Wendling told me our Indian (i.e., the Dutchman) is a rare man, he will give you 200 florins if you write for him three little, easy, short concerti and a few quartets for the flute." Mozart concluded the first Flute Quartet (D major K.285) on the 25th December and perhaps two more (K.285a and b — manuscripts not preserved) and one Concerto (G major K.313, the middle movement in D replaced by the Andante in C major, K.315, probably because the former was too difficult).

On the 15th February 1778, de Jean left for Paris and Mozart had not completed the commission. Mozart wrote on the 14th February that he had finished two concerti and three quartets and had received only 96 florins instead of the 200 as promised. The second concerto mentioned here was probably the arrangement of the Oboe Concerto for Ferlendis and de Jean may not have accepted it because it was not an original composition. De Jean packed the scores which Mozart had handed to him in the wrong suitcase which was subsequently lost. However, the score of the Oboe Concerto remained in Mozart's possession, but it was not until the 15th February 1783 that he remembered it and wrote to his father "Please send me at once the book which contains the Oboe Concerto for Ramm, or rather for Ferlendis." He needed it for the oboist Anton Mayer and on the 29th March received the book. The parts were copied from the score in Vienna but this score has since disappeared.

In 1920 I found in the archive of the Mozarteum in Salzburg among music left by Mozart's son a parcel containing old parts which, according to the paper and writing, must have been made in Vienna in the 18th century.

The double bass part bears the title "Concerto in C / Oboe Principale / 2 Violini / 2 Oboi / 2 Corni / Viola / e / Basso / del Sigre W. A. Mozart." These are the parts of the present Oboe Concerto. The question to be decided was whether this was the original or an arrangement of the work.

There are a number of convincing reasons which tend to prove that this is the original, for apart from minor differences between the Flute Concerto and the present Oboe Concerto, there are the following characteristic observations :

The violins of the D major (Flute) version do not extend lower than A on the G string. The Flute of the D major version does not extend beyond the E" (in the G major Concerto K.313 it extends to G").

The imitating episode in the third movement from bar 152 onwards, which in the Flute Concerto is incorrect, appears here in its proper form. This passage offered great difficulties when the complete edition of Mozart's works was prepared in 1883. From parts which contain many corrections in this particular place, E. Rudorff with the assistance of Johannes Brahms reconstructed the passage as follows :

Ex.1

The musical score consists of six staves of musical notation. The top staff is for the Oboe (Ob.), followed by the Horn (Cor.). The third staff is for the Flute Principal (Fl. pr.). The fourth staff is for Violin I (Vi. I), the fifth for Violin II (Vi. II), and the bottom two staves are for the Double Bass (Vo. & Cb.). The score includes various dynamics such as *p* (piano), *f* (forte), and *t* (tempo). There are also performance instructions like slurs and grace notes.

This was doubtful but no better solution could be found. Now the old parts of the Oboe Concerto give the passage as follows :

Ex. 2

The musical score consists of seven staves. From top to bottom: 1. Oboe (Ob.): Playing eighth-note pairs. 2. Bassoon (Cor.): Playing eighth-note pairs. 3. Oboe (Ob.pr.): Playing sixteenth-note patterns. 4. Violin I (VI.I): Playing eighth-note pairs. 5. Violin II (VI.II): Playing eighth-note pairs. 6. Cello (Vla.): Playing eighth-note pairs. 7. Double Bass (Vo.e Cb.): Playing eighth-note pairs. Dynamics include  $p$  (piano) and  $f$  (forte).

There is no doubt that this is the correct reading. I am, therefore, convinced that the present edition is the Oboe Concerto for Ferlendis, written in Salzburg in the summer of 1777.



Mozarts einziges Oboenkonzert galt als verloren. Dass er ein solches für den Salzburger Oboisten Ferlendis geschrieben hatte, war indess bekannt. Das vorliegende Konzert nimmt nun in Anspruch, das verloren geglaubte Werk zu sein. Es entspricht dem Flötenkonzert in D-dur, K.V. 314, nach C-dur transponiert, und weist gegenüber dem Flötenkonzert zwar geringe, jedoch charakteristische Verschiedenheiten auf.

Die historischen Tatsachen sind folgende :

Giuseppe Ferlendis gehörte vom 1. April 1777 bis 31. Juli 1778 der erzbischöflichen Kapelle in Salzburg an. Im Jahre 1795 hörte ihn Haydn in London, und nach 1802 ist Ferlendis, vermutlich in Lissabon, gestorben.

Das für ihn bestimmte Konzert muss zwischen dem 1. April und 22. September 1777 geschrieben worden sein (dem Tage von Mozarts Abreise nach Mannheim) und Mozarts Vater erwähnt es zuerst in einem Brief vom 15. Oktober 1777.

Am 3. Dezember 1777 schreibt Mozart aus Mannheim an den Vater : „Ich habe ihm (dem Oboisten Friedrich Ramm) ein Präsent mit dem Hautbois-Concert gemacht.“ Und am 14. Dezember abermals : „Dann hat der Hr. Ramm (zur Abwechslung) fürs 5te mahl mein Oboe Concert für den Ferlendis gespielt, welches hier einen grossen Lärm machte. Es ist auch jetzt des Hr. Ramm sein *cheval de bataille*.“

In Mannheim, im Hause J. B. Wendlings, lernt Mozart einen reichen Holländer, de Jean, kennen und schreibt am 10. Dezember 1777 : „Wendling sagte mir unser Indianer (das ist ein Holländer) . . . ist halt doch ein rarer Mann. Er gibt Ihnen 200 fl., wenn Sie ihm 3 kleine, leichte, kurze Concertln und ein paar Quattro auf die Flötte machen.“

Mozart beendete das 1. Flötenquartett (D-dur, K.V. 285) am 25. Dezember und vielleicht zwei weitere (K.V. 285a und b, Manuskripte nicht erhalten), sowie ein Konzert (G-dur, K.V. 313, der Mittelsatz in D, wahrscheinlich weil zu schwer, durch das C-dur Andante, K.V. 315, ersetzt).

Am 15. Februar 1778 reiste de Jean nach Paris ab und Mozart hatte seinen Auftrag nicht erfüllt. Er schreibt am 14. Februar, dass er 2 Concerti und 3 Quartetti fertig gemacht und statt der versprochenen 200 fl. nur 96 fl. erhalten habe. Das zweite hier erwähnte Konzert war wohl das Arrangement des Oboenkonzertes für Ferlendis und de Jean mag es nicht angenommen haben, da es keine neue Komposition war.

De Jean verpackte die ihm von Mozart übergebenen Partituren in einen falschen Koffer, der nicht nach Paris mitging, sondern vermutlich in Verlust geriet. Aber die Partitur des Oboenkonzertes blieb offenbar in Mozarts Besitz.

Erst am 15. Februar 1783 erwähnt Mozart wieder das Oboenkonzert in einem Briefe an den Vater : „ Ich bitte, schicken Sie mir doch gleich das Büchel, worin dem Ramm sein Oboe-Concert oder vielmehr des Ferlendis sein Concert ist . . . “ Er brauchte es für den fürstl. Eszterhazyschen Oboisten Anton Mayer. Am 29. März erhält er richtig das „ Packet Musique.“ Aus der Partitur wurden in Wien die Stimmen ausgeschrieben, die Partitur selbst aber ging offenbar verloren.

Im Jahre 1920 fand ich im Archiv des Mozarteums in Salzburg unter dem Nachlass von Mozarts Sohn ein Konvolut alter Stimmen, die nach dem Papier und der Schrift aus dem 18. Jahrhundert und aus Wien stammen mussten. Die Bass-Stimme trägt die Überschrift „Concerto in C / Oboe Principale / 2 Violini / 2 Oboi / 2 Corni / Viola / e / Basso / Del Sigre. W. A. Mozart.“ Es galt zu entscheiden, ob hier die Urfassung des Werkes vorlag oder eine Bearbeitung. Eine Reihe von Gründen haben mich davon überzeugt, dass wir es hier mit dem Original zu tun haben. Von geringeren Abweichungen zwischen dem Flötenkonzert und dem vorliegenden Oboenkonzert abgesehen, sind es folgende charakteristische Beobachtungen :

Die Geigen der D-dur (Flöten-) Fassung gehen nirgends tiefer als bis zum kleinen A.

Die Flöte der D-dur Fassung geht nirgends höher als bis E“ (im G-dur Konzert, K.V. 313, geht sie bis G“).

Die imitierende Episode im 3. Satz, Takte 152 ff, die im Flötenkonzert durchaus korrumptiert ist, ist hier einwandfrei wiedergegeben. Diese Stelle bot bei der Redaktion der Gesamtausgabe grosse Schwierigkeiten. Mit Hilfe von Johannes Brahms hatte E. Rudorff, 1883, die Stelle wiedergegeben wie in Beispiel 1, oben.

Das war zumindest zweifelhaft, doch die Lösung war nicht zu finden. Die alten Stimmen des Oboenkonzertes geben die Stelle nun wie Beispiel 2.

Es ist ohne Weiteres ersichtlich, dass es sich hier um die natürliche und richtige Fassung handelt. Es steht daher für mich fest, dass wir es hier mit dem im Sommer 1777 in Salzburg entstandenen Oboenkonzert für Ferlendis zu tun haben.



L'unique concerto de Mozart pour hautbois semblait perdu. On savait néanmoins qu'il avait été composé à Salzbourg, pour le hautboïste Ferlendis. Or, nous pouvons affirmer que le concerto en ut majeur, tel qu'il a été publié ici, est bien cette œuvre retrouvée. Il correspond d'une manière générale, à l'exception de la tonalité transposée et de certaines variantes de peu d'envergure — mais bien caractéristiques — au concerto en ré, pour flûte, connu sous le numéro K.314.

Voici les faits connus : Giuseppe Ferlendis fait partie de l'orchestre de Salzbourg, du 1-er avril 1777 jusqu'au 31 juillet 1778. En 1795 Haydn l'entend à Londres. Ferlendis meurt en 1802, probablement à Lisbonne.

Mozart compose le concerto à son intention, entre le 1-er avril et le 27 septembre 1777, cette dernière date étant celle du départ de Mozart pour Mannheim. Le père du compositeur mentionne cette œuvre, pour la première fois, dans une lettre du 15 octobre 1777.

Le 3 décembre de la même année, Mozart écrit, de Mannheim, à son père : J'ai présenté (au hautboïste Frédéric Ramm) mon concerto de hautbois. Et de nouveau, le 14 décembre : « Ensuite M. Ramm a joué, pour la cinquième fois, mon concerto de hautbois écrit pour Ferlendis. Il a obtenu un très grand succès. Cette œuvre est maintenant le *cheral de bataille* de M. Ramm.

A Mannheim, dans la maison de J. B. Wendling, Mozart fait la connaissance de M. de Jean, un Hollandais fort riche. Le compositeur écrit, le 10 décembre 1777 : Wendling m'a dit : cet Indien (il s'agit du Hollandais) est un oiseau rare, il vous donnera 200 florins si vous composez pour lui trois petits concertos faciles et quelques quatuors avec flûte.

Et en effet, Mozart termine, le 25 décembre, un premier quatuor avec flûte, en ré majeur (K.285) et probablement deux autres (K.285a et b) dont les manuscrits sont inconnus, ainsi qu'un concerto en sol majeur (K.313), dont le second mouvement, en ré, a été ensuite remplacé par l'Andante en ut (K.315), vraisemblablement comme étant trop difficile.

Le 15 février 1778, de Jean part pour Paris et Mozart n'a toujours pas rempli ses engagements. Le 14 février, il annonce qu'il a terminé deux concertos et trois quatuors et reçu 96 florins seulement, au lieu des 200 promis. Le second de ces deux concertos n'est probablement qu'une transcription du concerto de hautbois composé pour Ferlendis. De Jean ne l'accepte pas, car ce n'est pas une œuvre nouvelle.

De Jean, ayant reçu les partitions de Mozart, les range dans une valise qui ne lui parvient pas à Paris et se perd par la suite. Mais le manuscrit du concerto de hautbois est conservé par le compositeur.

Ce n'est que le 15 février 1783 que Mozart mentionne, de nouveau, ce concerto dans une lettre adressée à son père : « Je vous prie de m'envoyer par retour le volume contenant le concerto de hautbois écrit pour Ramm ou Ferlendis. » Il en avait besoin pour le hautboïste Anton Mayer. Il reçoit le paquet le 29 mars. A Vienne, on copie les parties séparées, mais la partition originale disparaît.

En 1920, j'ai retrouvé au Mozarteum de Salzbourg, parmi la musique laissée par le fils de Mozart, un paquet contenant des parties d'orchestre fort anciennes, dont le papier et l'écriture semblaient attester l'origine : Vienne, XVIII<sup>e</sup> siècle. La partie de basse portait le titre : Concerto in C / Oboe Principale / 2 Violini / 2 Oboi / 2 Corni / Viola / e / Basso / Del Sigre W. A. Mozart. Ce sont les parties du présent concerto de hautbois. Un problème se posait : s'agissait-il de l'œuvre originale ou bien n'était-ce qu'une transcription ? Un certain nombre de raisons m'ont convaincu que j'avais devant moi la version originale.

En dehors de quelques variantes de détail entre ces concertos de flûte et de hautbois, les observations suivantes s'imposent :

Les violons de la version en ré majeur (pour flûte) ne dépassent jamais, dans le registre grave, le « la » sur la 4-e corde.

La flûte de la version en ré majeur ne dépasse pas le mi tandis que dans le concerto en sol (K.313) elle atteint le sol.

Un passage imitatif du troisième mouvement (mesure 152), qui n'est pas correct dans le concerto de flûte, se présente ici sous sa forme originale. Or, la rédaction de ce passage présentait de grandes difficultés lors de la publication des œuvres complètes de Mozart en 1883. Avec l'aide de Brahms, E. Rudorff le reconstitua comme exemple 1.

C'était douteux, mais il était impossible, à l'époque, de trouver une meilleure solution. Voici la version originale, reconstituée d'après les parties anciennes, retrouvées à Salzbourg (exemple 2).

Sans aucun doute, nous sommes ici en présence de la version authentique. C'est pourquoi je suis convaincu qu'il s'agit bien là du concerto de hautbois composé pour Ferlendis à Salzbourg, durant l'été 1777.

Bernhard Paumgartner

The present publication, which is the first, of Mozart's Oboe Concerto in C Major is based on old manuscript parts found in the library of the Mozarteum in Salzburg. The music is identical with the Flute Concerto in D (K 314) and for several reasons it appears probable that Mozart composed the work originally for oboe and only later adapted it for flute. Alfred Einstein says about the Concerto in his new edition of the Koechel catalogue : "Mozart mentions in a letter to his father (14th February, 1778 from Mannheim) two concertos and three quartets which he had finished for the flautist H. de Jean and for which he received 96 florins. Later, however, (from Nancy 3rd October, 1778) he speaks of a single Flute Concerto for M. de Jean. The solution to this contradiction may perhaps be found in the fact that the Mozarteum possesses old manuscript parts of one of Mozart's 2 Flute Concertos (K 314) for oboe principale, two violins, two oboes, two horns, viola and basses. It is probable that the Flute Concerto (K 314) is identical with the so-called Oboe Concerto for Ferlendis, which Mozart mentioned in a letter of February 14th, 1778. Mozart may have adapted the Concerto for de Jean just because of lack of time."

## **Orchestra**

**2 Oboi**

**2 Corni in do**

**Violino I**

**Violino II**

**Viola**

**Violoncello**

**Contrabasso**

*Duration*      \*      *Durée d'exécution*      \*      *Spieldauer*

19 Minutes

# CONCERTO FOR OBOE

W. A. MOZART, K 311

*Allegro aperto*

Oboi I. II

Corno I. II  
in C

Oboe principale

Violino I

Violino II

Viola

Violoncello e Contrabasso

10

Musical score for orchestra and choir, page 2, measure 10. The score includes parts for Ob. I, II; Cor. I, II in C; Ob. pr.; Vi. I; Vi. II; Vla.; and Vc. e. Ch. The music consists of two systems of six measures each. Measure 10 starts with Ob. I, II playing eighth-note patterns. Cor. I, II in C enters with sustained notes. Ob. pr. remains silent. Vi. I and Vi. II play eighth-note patterns. Vla. plays sustained notes. Vc. e. Ch. plays eighth-note patterns. Measure 11 begins with a dynamic *p*. Measures 12-13 show a transition with sustained notes from Cor. I, II and rhythmic patterns from the strings. Measures 14-15 feature eighth-note patterns from all instruments. Measures 16-17 conclude with eighth-note patterns.

Continuation of the musical score for orchestra and choir, page 2, measures 11-17. The score includes parts for Ob. I, II; Cor. I, II in C; Ob. pr.; Vi. I; Vi. II; Vla.; and Vc. e. Ch. Measure 11 continues with sustained notes from Cor. I, II and rhythmic patterns from the strings. Measures 12-13 show a transition with sustained notes from Cor. I, II and rhythmic patterns from the strings. Measures 14-15 feature eighth-note patterns from all instruments. Measures 16-17 conclude with eighth-note patterns.

20

Ob. I, II  
Cor. I, II  
in C  
Ob. pr.  
VI. I  
VI. II  
Vla.  
Vc. c  
Cb.

Ob. I, II  
Cor. I, II  
in C  
Ob. pr.  
VI. I  
VI. II  
Vla.  
Vc. c  
Cb.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vl. I

Vl. II

Vla.

Vc. e  
Cb.

30

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vl. I

Vl. II

Vla.

Vc. e  
Cb.

Musical score for orchestra and choir, measures 37-39. The score includes parts for Oboe I, II; Clarinet I, II in C; Bassoon; Violin I; Violin II; Viola; and Cello/Bass. The bassoon part has dynamic markings *p* and *p*. The violins play eighth-note patterns. The viola and cello/bass provide harmonic support.

40

Musical score for orchestra and choir, measure 40. The score includes parts for Oboe I, II; Clarinet I, II in C; Bassoon; Violin I; Violin II; Viola; and Cello/Bass. The bassoon part begins with a melodic line featuring grace notes and sixteenth-note patterns. The violins provide harmonic support.

Ob. I, II

Cor. I, III  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. c  
Cb.

Ob. I, II

Cor. I, III  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. c  
Cb.

a2

50

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

60

Musical score page 8, measures 60-61. The score consists of six staves: Ob.I.II, Cor.I.II in C, Ob.pr., VI.I, VI.II, and Vla. Measures 60 and 61 are identical. In measure 60, Ob.I.II and Cor.I.II are silent. Ob.pr. plays a sixteenth-note pattern. VI.I and VI.II play eighth-note patterns. Vla. is silent. Vc.e and Cb. are silent. Measure 61 begins with a dynamic instruction *p*.

Musical score page 8, measures 62-63. The score consists of six staves: Ob.I.II, Cor.I.II in C, Ob.pr., VI.I, VI.II, and Vla. Measures 62 and 63 are identical. In measure 62, Ob.I.II and Cor.I.II are silent. Ob.pr. plays a sixteenth-note pattern. VI.I and VI.II play eighth-note patterns. Vla. is silent. Vc.e and Cb. are silent. Measure 63 begins with a dynamic instruction *p*.

Musical score for orchestra and choir, measures 69-70. The score includes parts for Ob. I, II; Cor. I, II (in C); Ob. pr.; Vi. I; Vi. II; Vla.; and Vc. e Cb. Measure 69 starts with Ob. I, II playing eighth-note chords (p) and Cor. I, II (in C) playing eighth-note patterns (p). Ob. pr. has a continuous eighth-note pattern. Measures 70 begins with a dynamic change and continues with the same instrumentation and patterns as measure 69.

70

Continuation of the musical score for orchestra and choir, starting at measure 70. The instrumentation remains the same: Ob. I, II; Cor. I, II (in C); Ob. pr.; Vi. I; Vi. II; Vla.; and Vc. e Cb. The score shows sustained notes from Cor. I, II (in C), eighth-note patterns from Ob. pr., and sixteenth-note patterns from Vi. I and Vi. II.

Musical score page 10, measures 1-4. The score includes parts for Ob. I, II; Cor. I, II in C; Ob. pr.; Vi. I; Vi. II; Vla.; and Vc. e Cb. Measure 1: Ob. I, II, Cor. I, II, and Ob. pr. are silent. Measure 2: Cor. I, II begins with a single note. Ob. pr. starts a sixteenth-note pattern. Measure 3: Vi. I, Vi. II, Vla., and Vc. e Cb. start sixteenth-note patterns. Measure 4: Dynamics *f p* are indicated above Vi. I, Vi. II, and Vla. Measures 5-6: The section ends with a double bar line.

Musical score page 10, measures 5-10. The score continues with the same instruments. Measure 5: Ob. I, II and Cor. I, II begin sixteenth-note patterns. Measure 6: Ob. pr. begins a sixteenth-note pattern. Measure 7: Vi. I, Vi. II, Vla., and Vc. e Cb. begin sixteenth-note patterns. Measures 8-9: Dynamics *f* are indicated above all parts. Measure 10: The section ends with a double bar line.

[80]

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vi. I

Vi. II

Vla.

Vc., e  
Cb.

Ob. I, III

Cor. I, III  
in C

Ob. pr.

Vi. I

Vi. II

Vla.

Vc., e  
Cb.

Ob. I, II

Cor. I, III  
fa C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

This section contains eight staves of musical notation. The first two staves are mostly silent. The third staff (Ob. pr.) features a continuous eighth-note pattern. The fourth staff (VI. I) has a steady eighth-note pulse. The fifth staff (VI. II) consists of eighth-note pairs. The sixth staff (Vla.) is mostly silent. The seventh staff (Vc. e/Cb.) is mostly silent. Measure 8 concludes with a single measure of silence.

90

Ob. I, II

Cor. I, III  
fa C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

This section contains eight staves of musical notation. Measures 90-93 are mostly silent. Measures 94-95 feature eighth-note patterns from the Ob. pr. and VI. I parts. Measures 96-97 show eighth-note patterns from the VI. II, Vla., and Vc. e/Cb. parts.

ob. I, II      *p*

Cor. I, II  
in C      *p*

ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

fp

fp

fp

fp

ob. I, II

*f*

Cor. I, II  
in C      *a2*

ob. pr.      *a2*

VI. I

VI. II

Vla.

Vc. e  
Cb.

*f*

*f*

*f*

*f*

14

100

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

110

Ob.I.II

Cor.I.II  
in C

Ob.pr.

VI.I

VI.II  
*p*

Vla.

Vc.e  
Cb.

Ob.I.II

Cor.I.II  
in C

a2

Ob.pr.

VI.I

VI.II

Vla.

Vc.e  
Cb.

120

Ob. I, II      *p*

Cor. I, III  
in C      a2

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I, II      *p*

Cor. I, III  
in C

Ob. pr.

VI. I      *p*

VI. II      *p*

Vla.

Vc. e  
Cb.

Musical score for measures 1-12. The score includes parts for Ob. I, II; Cor. I, III in C; Ob. pr.; Vi. I; Vi. II; Vla.; and Vc. e/Cb. The music consists of six staves. The first two staves are mostly silent. The third staff (Ob. pr.) starts with a rhythmic pattern of eighth and sixteenth notes. The fourth staff (Vi. I) has a continuous eighth-note pattern. The fifth staff (Vi. II) also has a continuous eighth-note pattern. The sixth staff (Vla.) has a continuous eighth-note pattern. The bass staff (Vc. e/Cb) has a continuous quarter-note pattern.

130

Musical score for measures 13-16. The tempo is marked 130. The score includes parts for Ob. I, II; Cor. I, III in C; Ob. pr.; Vi. I; Vi. II; Vla.; and Vc. e/Cb. The music consists of six staves. The first two staves are mostly silent. The third staff (Ob. pr.) starts with a rhythmic pattern of eighth and sixteenth notes. The fourth staff (Vi. I) has a continuous eighth-note pattern. The fifth staff (Vi. II) also has a continuous eighth-note pattern. The sixth staff (Vla.) has a continuous eighth-note pattern. The bass staff (Vc. e/Cb) has a continuous quarter-note pattern.

Musical score page 18, system 1. The score consists of six staves:

- Ob. I, II: Rests throughout.
- Cor. I, II in C: Rests throughout.
- Ob. pr.: Sixteenth-note patterns starting at measure 1, dynamic *fp*.
- Vi. I: Sixteenth-note patterns starting at measure 1, dynamic *fp*.
- Vi. II: Sixteenth-note patterns starting at measure 1, dynamic *fp*.
- Vla.: Rests throughout.
- Vc. e Cb.: Rests throughout.

A dynamic marking *fp* is placed under the first two measures of the Ob. pr. staff.

Musical score page 18, system 2. The score consists of six staves:

- Ob. I, II: Quarter notes with grace notes, dynamic *p*.
- Cor. I, III in C: Long sustained notes with grace notes, dynamic *p*.
- Ob. pr.: Sixteenth-note patterns starting at measure 1, dynamic *f*.
- Vi. I: Rests throughout.
- Vi. II: Sixteenth-note patterns starting at measure 1.
- Vla.: Rests throughout.
- Vc. e Cb.: Sixteenth-note patterns starting at measure 1.

140

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. c  
Cb.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. c  
Cb.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

**150**

**f**

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

**f**

**f**

**f**

Ob. I, II

Cor. I, III  
in C

Ob. pr.

Vl. I

Vl. II

Vla.

Vc. e  
Cb.

*p*

*fp*

*p*

*fp*

*p*

*fp*

*p*

*fp*

160

Ob. I, II

Cor. I, II  
in C

*fp*

Ob. pr.

*fp*

Vi. I

*fp*

Vi. II

*fp*

Vla.

Vc. e  
Cb.

*fp*

Musical score page 22, system 1. The page contains six staves of music for orchestra. The instruments and their parts are: Ob. I, II (top two staves), Cor. I, II in C (middle two staves), Ob. pr. (third staff), Vi. I (fourth staff), Vi. II (fifth staff), Vla. (sixth staff), and Vc. e Cb. (bottom staff). The music consists of measures separated by vertical bar lines. Dynamics include *p* (piano) and *f* (forte). Measure 1: Ob. I, II, Cor. I, II in C, Ob. pr., Vi. I, Vi. II, Vla. (p), Vc. e Cb. Measure 2: Ob. I, II, Cor. I, II in C, Ob. pr., Vi. I, Vi. II, Vla. (p), Vc. e Cb. Measure 3: Ob. I, II, Cor. I, II in C, Ob. pr., Vi. I, Vi. II, Vla. (p), Vc. e Cb. Measure 4: Ob. I, II, Cor. I, II in C, Ob. pr., Vi. I, Vi. II, Vla. (p), Vc. e Cb.



Musical score page 22, system 2. The page contains six staves of music for orchestra. The instruments and their parts are: Ob. I, II (top two staves), Cor. I, II in C (middle two staves), Ob. pr. (third staff), Vi. I (fourth staff), Vi. II (fifth staff), Vla. (sixth staff), and Vc. e Cb. (bottom staff). The music consists of measures separated by vertical bar lines. Dynamics include *fp* (fortissimo). Measure 1: Ob. I, II, Cor. I, II in C, Ob. pr., Vi. I, Vi. II, Vla. (fp), Vc. e Cb. Measure 2: Ob. I, II, Cor. I, II in C, Ob. pr., Vi. I, Vi. II, Vla. (fp), Vc. e Cb. Measure 3: Ob. I, II, Cor. I, II in C, Ob. pr., Vi. I, Vi. II, Vla. (fp), Vc. e Cb. Measure 4: Ob. I, II, Cor. I, II in C, Ob. pr., Vi. I, Vi. II, Vla. (fp), Vc. e Cb.

170

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I, II

Cor. I, III  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Oboe I & II, Clarinet I & II in C, Bassoon, Violin I, Violin II, Viola, and Cello/Bass. The music features dynamic markings like ff, f, and tr.

180

Ob. I.II

Cor. I.II  
in C

*Cadenza*

Ob.pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Musical score page 25, system 1. The page contains six staves of music for orchestra. The instruments are: Oboe I, II (Ob. I, II); Clarinet I, II in C (Cor. I, II in C); Oboe principal (Ob. pr.); Violin I (Vi. I); Violin II (Vi. II); Viola (Vla.); and Cello/Bass (Vc. e Cb.). The music consists of two measures. Measure 1 starts with Ob. I, II playing eighth-note pairs. Cor. I, II in C enters with eighth-note pairs labeled 'a2'. Ob. pr. rests. Vi. I plays eighth-note pairs with dynamic *p*. Vi. II rests. Vla. plays eighth-note pairs. Vc. e Cb. plays eighth-note pairs. Measure 2 begins with a dynamic *f* for Vi. I. Ob. I, II continues eighth-note pairs. Cor. I, II in C enters with eighth-note pairs labeled 'a2'. Ob. pr. rests. Vi. I plays eighth-note pairs with dynamic *p*. Vi. II rests. Vla. plays eighth-note pairs. Vc. e Cb. plays eighth-note pairs.



Musical score page 25, system 2. This system continues from the previous one. The instruments are: Oboe I, II (Ob. I, II); Clarinet I, II in C (Cor. I, II in C); Oboe principal (Ob. pr.); Violin I (Vi. I); Violin II (Vi. II); Viola (Vla.); and Cello/Bass (Vc. e Cb.). The music consists of two measures. Measure 1 starts with Ob. I, II playing eighth-note pairs. Cor. I, II in C enters with eighth-note pairs labeled 'a2'. Ob. pr. rests. Vi. I plays eighth-note pairs with dynamic *f*. Vi. II rests. Vla. plays eighth-note pairs. Vc. e Cb. plays eighth-note pairs. Measure 2 begins with a dynamic *tr* (trill) for Ob. I, II. Cor. I, II in C enters with eighth-note pairs labeled 'a2'. Ob. pr. rests. Vi. I plays eighth-note pairs with dynamic *tr*. Vi. II rests. Vla. plays eighth-note pairs with dynamic *tr*. Vc. e Cb. plays eighth-note pairs with dynamic *tr*.

*Adagio non troppo*

Oboi I.II      Corno I.II in F      Oboe principale      Violino I      Violino II      Viola      Violoncello e Contrabasso

Measure 1: Oboi I.II (f), Corno I.II in F (f), Oboe principale (rest), Violino I (f), Violino II (f), Viola (f), Violoncello e Contrabasso (f). Measure 2: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Violino I (f), Violino II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 3: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Violino I (f), Violino II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 4: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Violino I (f), Violino II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 5: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Violino I (f), Violino II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 6: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Violino I (f), Violino II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 7: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Violino I (f), Violino II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 8: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Violino I (f), Violino II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 9: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Violino I (f), Violino II (f), Viola (f), Violoncello e Contrabasso (rest).

(10)

Oboi I.II      Corno I.II in F      Oboe principale      Viola I      Viola II      Viola      Violoncello e Contrabasso

Measure 10: Oboi I.II (f), Corno I.II in F (f), Oboe principale (rest), Viola I (f), Viola II (f), Viola (f), Violoncello e Contrabasso (f). Measure 11: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Viola I (f), Viola II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 12: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Viola I (f), Viola II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 13: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Viola I (f), Viola II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 14: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Viola I (f), Viola II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 15: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Viola I (f), Viola II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 16: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Viola I (f), Viola II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 17: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Viola I (f), Viola II (f), Viola (f), Violoncello e Contrabasso (rest). Measure 18: Oboi I.II (rest), Corno I.II in F (f), Oboe principale (rest), Viola I (f), Viola II (f), Viola (f), Violoncello e Contrabasso (f).

Ob. I, II

Cor. I, II  
in F

Ob. pr. *p*

Vl. I *fp*

Vl. II *fp*

Vla.

Vc. e  
Cb.

A musical score for orchestra. The top two staves are empty. The third staff (Ob. pr.) has sixteenth-note patterns with dynamics *p*. The fourth staff (Vl. I) has eighth-note patterns with dynamic *fp*. The fifth staff (Vl. II) also has eighth-note patterns with dynamic *fp*. The sixth staff (Vla.) has quarter notes. The bottom two staves (Vc. e and Cb.) have quarter notes. Measures 17 and 18 are identical. Measure 19 begins with a repeat sign.

20

Ob. I, II

Cor. I, II  
in F

Ob. pr.

Vl. I *f*

Vl. II *f*

Vla. *f*

Vc. e  
Cb. *f*

A musical score for orchestra. The top two staves are empty. The third staff (Ob. pr.) has sixteenth-note patterns with dynamics *f* and *p*. The fourth staff (Vl. I) has eighth-note patterns with dynamics *f* and *p*. The fifth staff (Vl. II) has eighth-note patterns with dynamics *f* and *p*. The sixth staff (Vla.) has quarter notes. The bottom two staves (Vc. e and Cb.) have quarter notes. Measures 20 and 21 are identical. Measure 22 begins with a repeat sign.

Ob. I, II

Cor. I, II  
in F

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in F

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

[30]

Ob. I, II

Cor. I, II  
in F

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

This section contains six staves of musical notation. The first three staves (Ob. I, II, Cor. I, II, Ob. pr.) have treble clefs. The next three staves (Vi. I, Vi. II, Vla.) have bass clefs. The bottom staff (Vc. e, Cb.) has a bass clef. Measure 29 starts with rests for most instruments. Measures 30-31 show various patterns of eighth and sixteenth notes. Measure 32 features a dynamic change from forte (f) to piano (p). Measures 33-34 continue with rhythmic patterns. Measure 35 ends with a forte dynamic (f).

40

Ob. I, II

Cor. I, II  
in F

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

This section contains six staves of musical notation. The first three staves (Ob. I, II, Cor. I, II, Ob. pr.) have treble clefs. The next three staves (Vi. I, Vi. II, Vla.) have bass clefs. The bottom staff (Vc. e, Cb.) has a bass clef. Measure 39 starts with rests. Measures 40-41 show sustained notes with dynamics (p, f, p, f). Measures 42-43 continue with sustained notes. Measures 44-45 show rhythmic patterns. Measure 46 ends with a forte dynamic (f).

Musical score page 30, measures 1-4. The score consists of six staves:

- Ob. I, II: Rests, dynamic *p*.
- Cor. I, II in F: Notes, dynamic *p*.
- Ob. pr.: Notes, dynamic *p*.
- VI. I: Notes, dynamic *p*.
- VI. II: Notes.
- Vla.: Notes, dynamic *p*.
- Vc. e Cb.: Notes, dynamic *p*.

A thick horizontal bar follows the fourth measure.

Musical score page 30, measures 5-8. The score consists of six staves:

- Ob. I, II: Rests, dynamic *p*.
- Cor. I, II in F: Notes, dynamic *p*.
- Ob. pr.: Notes.
- VI. I: Notes.
- VI. II: Notes.
- Vla.: Notes.
- Vc. e Cb.: Notes.

50

Ob. I, II

Cor. I, II  
in F

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in F

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

[60]

Ob. I. III  
Cor. I. II  
*in F*

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I. II

Cor. I. II  
*in F*

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

70

Ob. I, II

Cor. I, II  
in F

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in F

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in F

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

80

Ob. I, II

Cor. I, II  
in F

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I. II

Cor. I. II  
in F

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

This section of the score covers measures 35 through 45. It features a mix of sustained notes and rhythmic patterns. Measure 35 starts with a forte dynamic from the woodwind section. Measures 36-37 show a transition with eighth-note patterns. Measure 38 begins a 'Cadenza tr.' (trio cadence) with a melodic line from the strings. Measures 39-40 continue this line. Measures 41-45 return to the full ensemble with sustained notes and rhythmic patterns.

Ob. I. III

Cor. I. III  
in F

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

This section covers measures 46 through 56. It includes a dynamic change to forte in measure 46, followed by a piano dynamic in measure 48. Measure 50 is marked with a box containing the number '90'. Measures 51-52 show eighth-note patterns. Measures 53-56 conclude with sustained notes and rhythmic patterns.

RONDO  
Allegretto

Oboi I. II

Corno I. II in C

Oboe principale *p*

Violino I *p*

Violino II

Viola *p*

Violoncello e Contrabasso

Oboe I. II

Cor. I. II in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e Cb.

(10)

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

[20]

This musical score page contains two systems of music. The top system covers measures 19 through 20. The bottom system begins at measure 21. The instrumentation includes Oboe I & II, Clarinet I & II (in C), Bassoon, Violin I, Violin II, Cello, and Double Bass. Measure 19 starts with a forte dynamic. Measures 20 and 21 feature eighth-note patterns with grace notes and trills. Measure 21 concludes with a dynamic marking of *p*.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

*p*

*p*

*p*

*p*

This musical score page continues the second system from measure 21. The instrumentation remains the same: Oboe I & II, Clarinet I & II (in C), Bassoon, Violin I, Violin II, Cello, and Double Bass. The dynamics are marked with *p* throughout the measures, indicating a piano (soft) dynamic level.

30

ob. I, II  
Cor. I, II  
in C  
Ob. pr.  
  
Vl. I  
Vl. II  
Vla.  
Vc. e  
Cb.

40

ob. I, II  
Cor. I, II  
in C  
Ob. pr.  
  
Vl. I  
Vl. II  
Vla.  
Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vl. I

Vl. II

Vla.

Vc. e  
Cb.

This section consists of ten measures. Measures 39-44 feature sustained notes and rhythmic patterns. Measure 45 begins with a dynamic *p*, followed by measure 46 with a dynamic *f*. Measures 47-49 show continuous eighth-note patterns. Measure 50 concludes with a dynamic *f*.

50

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vl. I

Vl. II

Vla.

Vc. e  
Cb.

This section consists of ten measures. Measures 50-54 feature eighth-note patterns. Measure 55 begins with a dynamic *a2*, followed by measure 56 with a dynamic *a2*. Measures 57-59 show continuous eighth-note patterns. Measure 60 concludes with a dynamic *p*.

60

Musical score page 40, measures 59-60. The score includes parts for Oboe I, II; Clarinet III in C; Oboe principal; Violin I; Violin II; Viola; and Cello/Bass. Measure 59 (measures 59-60) consists of rests for most instruments. Measure 60 begins with a dynamic *p* for Violin I and Violin II. The Oboe principal and Violin I play sixteenth-note patterns. The other instruments remain silent.

Musical score page 40, measures 61-62. The score continues with the same instrumentation. Measure 61 features sixteenth-note patterns from the Oboe principal and Violin I. Measure 62 begins with a dynamic *p* for the Viola, followed by eighth-note patterns from both the Viola and Cello/Bass.

70

Ob. I, II  
Cor. I, II  
in C  
Ob. pr.  
Vi. I  
Vi. II  
Vla.  
Vc. e  
Cb.

80

Ob. I, II  
Cor. I, II  
in C  
Ob. pr.  
Vi. I  
Vi. II  
Vla.  
Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

90

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

100

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

44

110

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

120

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

Musical score for orchestra, page 45, measures 1-10. The score includes parts for Ob. I, II; Cor. I, II in C; Ob. pr.; VI. I; VI. II; Vla.; Vc. e Cb. The music consists of ten staves of musical notation. Measure 1: Ob. I, II plays eighth notes. Cor. I, II in C plays eighth notes. Ob. pr. plays sixteenth-note patterns. Measure 2: Cor. I, II in C plays eighth notes. Ob. pr. plays sixteenth-note patterns. Measure 3: VI. I plays eighth-note patterns. VI. II plays eighth-note patterns. Vla. plays eighth-note patterns. Vc. e Cb. plays eighth-note patterns. Measures 4-10: VI. I, VI. II, Vla., and Vc. e Cb. continue their eighth-note patterns. Ob. pr. has a prominent sixteenth-note pattern in measure 5.

130

Musical score for orchestra, page 45, measures 11-18. The score includes parts for Ob. I, II; Cor. I, II in C; Ob. pr.; VI. I; VI. II; Vla.; Vc. e Cb. Measure 11: Ob. I, II and Cor. I, II in C play sustained notes. Ob. pr. has a sixteenth-note pattern. Measure 12: VI. I, VI. II, Vla., and Vc. e Cb. play eighth-note patterns. Measure 13: VI. I, VI. II, Vla., and Vc. e Cb. play eighth-note patterns. Measure 14: VI. I, VI. II, Vla., and Vc. e Cb. play eighth-note patterns. Measure 15: VI. I, VI. II, Vla., and Vc. e Cb. play eighth-note patterns. Measure 16: VI. I, VI. II, Vla., and Vc. e Cb. play eighth-note patterns. Measure 17: VI. I, VI. II, Vla., and Vc. e Cb. play eighth-note patterns. Measure 18: VI. I, VI. II, Vla., and Vc. e Cb. play eighth-note patterns.

Musical score for orchestra, page 46, measures 140-141. The score includes parts for Ob. I, II; Cor. I, II in C; Ob. pr.; Vi. I; Vi. II; Vla.; and Vc. e Cb. Measure 140 starts with a dynamic *f*. The woodwind parts play eighth-note patterns, while the strings provide harmonic support. Measure 141 continues with similar patterns, maintaining the dynamic level.

Continuation of the musical score for orchestra, page 46, measures 140-141. The instrumentation remains the same: Ob. I, II; Cor. I, II in C; Ob. pr.; Vi. I; Vi. II; Vla.; and Vc. e Cb. The music continues with eighth-note patterns and harmonic support from the strings, maintaining the dynamic level established in measure 140.

150

Oboe I, II  
Cor. I, II in C  
Ob. pr.  
Vi. I  
Vi. II  
Vla.  
Vc. e Cb.

160

Oboe I, II  
Cor. I, II in C  
Ob. pr.  
Vi. I  
Vi. II  
Vla.  
Vc. e Cb.

Musical score for orchestra, page 48, measures 1-10. The score includes parts for Oboe I, II; Clarinet I, II in C; Bassoon; Viola; and Cello/Bass. The music features various rhythmic patterns and dynamics, including slurs and grace notes.

170

Musical score for orchestra, page 48, measures 11-15. The score includes parts for Oboe I, II; Clarinet I, II in C; Bassoon; Viola; and Cello/Bass. Measure 11 starts with a rest followed by eighth-note patterns. Measure 12 begins with sixteenth-note patterns. Measures 13-15 feature eighth-note patterns.

180

Ob. I. II

Cor. I. II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I. II

Cor. I. II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

190

Musical score page 50, measures 190-191. The score consists of six staves: Oboe I, II; Clarinet I, II in C; Bassoon; Violin I; Violin II; Viola; and Cello/Bass. Measures 190 and 191 begin with rests. Measure 191 starts with a dynamic of  $\frac{1}{2}$ . The bassoon has a sixteenth-note pattern in measure 191. The violins play eighth-note patterns. The viola and cello/bass provide harmonic support.

200

Musical score page 50, measures 200-201. The score continues with the same six staves. Measures 200 and 201 begin with rests. The bassoon has a sixteenth-note pattern in measure 201. The violins play eighth-note patterns. The viola and cello/bass provide harmonic support.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vl. I

Vl. II

Vla.

Vc. e  
Cb.

210

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vl. I

Vl. II

Vla.

Vc. e  
Cb.

[220]

Cb. I, II

Cor. I, II  
in C

Ob. pr.

*p*

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

[230]

Ob. I, II

Cor. I, II  
in C

Ob. pr.

Vi. I

Vi. II

Vla.

Vc. e  
Cb.

Ob. I, II      *f*

Cor. I, II  
in C

Ob. pr.

VI. I      *f*

VI. II      *f*

Vla.      *f*

Vc. e  
Cb.      *f*

*p*

*p*

*p*

*p*

240

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. e  
Cb.

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. c  
Cb.

*Cadenza*

*p*

*p*

*p*

*p*

*p*

*p*

Ob. I, II

Cor. I, II  
in C

Ob. pr.

VI. I

VI. II

Vla.

Vc. c  
Cb.

*f.p.*

*p*

*f.p.*

*p*

*f.p.*

*p*

*f.p.*

260

Oboe I, II  
Cor. I, II in C  
Oboe pr.  
Viola I  
Viola II  
Viola  
Cello, Bass

270

Oboe I, II  
Cor. I, II in C  
Oboe pr.  
Viola I  
Viola II  
Viola  
Cello, Bass

Ob. I, II  
Cor. I, II  
in C  
Ob. pr.  
VI. I  
VI. II  
Vla.  
Vc. e  
Cb.

*p*

280

Ob. I, II  
Cor. I, II  
in C  
Ob. pr.  
VI. I  
VI. II  
Vla.  
Vc. e  
Cb.

*f*