

# Concerto no 1, d-moll

för violin och orkester

Andreas Randel  
(1806-1864)

**Allegro maestoso**

Flauto

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in F

Timpani

Violino principale

**Allegro maestoso**

Violini I

Violini II

Viole

Violoncelli

Bassi

\* se kritiska kommentaren

7

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*p dolce*

solo

14

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

19

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. (C) *ff* *mf*

Fag. *ff* *mf*

Cor. (F) *ff*

Timp. *ff*

Vl. pr. *ff*

Vl. I *ff*

Vl. II *ff* *mf*

Vle. *ff* *mf*

Vc. *ff* *mf*

Bassi *ff*

Detailed description: This block contains the musical score for measures 19 through 23. The Flute (Fl.) part begins in measure 19 with a whole note, then has a half note in measure 20, and a half note in measure 21. The Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), and French Horn (Cor. (F)) parts play sustained chords in measures 19 and 20, then move to a new chord in measure 21. The Timpani (Timp.) part has a rhythmic pattern of eighth notes in measures 19 and 20, then rests in measure 21. The Violin parts (Vl. pr., Vl. I, Vl. II) play a melodic line with triplets and trills. The Viola (Vle.), Violoncello (Vc.), and Basses (Bassi) parts provide harmonic support with sustained notes and chords.

24

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. (C) *mf* *ff* *mf*

Fag. *mf* *ff*

Cor. (F) *mf* *ff*

Timp. *ff*

Vl. pr.

Vl. I *tr* *p*

Vl. II *ff* *mf* *p*

Vle. *ff* *mf* *p*

Vc. *ff* *mf* *p*

Bassi *ff* *mf* *p*

Detailed description: This block contains the musical score for measures 24 through 28. The Flute (Fl.) part has a melodic line with trills in measures 24 and 25, then a half note in measure 26, and a half note in measure 27. The Oboe (Ob.) part has a melodic line with trills in measures 24 and 25, then a half note in measure 26, and a half note in measure 27. The Clarinet in C (Cl. (C)) part has a melodic line with trills in measures 24 and 25, then a half note in measure 26, and a half note in measure 27. The Bassoon (Fag.) part has a melodic line with trills in measures 24 and 25, then a half note in measure 26, and a half note in measure 27. The French Horn (Cor. (F)) part has a melodic line with trills in measures 24 and 25, then a half note in measure 26, and a half note in measure 27. The Timpani (Timp.) part has a rhythmic pattern of eighth notes in measures 24 and 25, then rests in measure 26. The Violin parts (Vl. pr., Vl. I, Vl. II) play a melodic line with trills and a dynamic change to *p* in measure 28. The Viola (Vle.), Violoncello (Vc.), and Basses (Bassi) parts provide harmonic support with sustained notes and chords.

29

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *con espressione* *poco a poco cresc.*

Vl. I *con espressione* *poco a poco cresc.*

Vl. II *poco a poco cresc.*

Vle. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Bassi *poco a poco cresc.*

34

Fl. *f*

Ob. *f*

Cl. (C) *f*

Fag. *f*

Cor. (F) *f*

Timp. *f*

Vl. pr. *f*

Vl. I *f*

Vl. II *f*

Vle. *f*

Vc. *f*

Bassi *f*

39

Fl. *p*

Ob.

Cl. (C) *p* #8

Fag.

Cor. (F) *p* solo

Timp.

Vl. pr. *p dolce*

Vl. I *p dolce*

Vl. II *p dolce*

Vle. *p dolce*

Vc. *p dolce*

Bassi *p dolce*

46

Fl. *ff* *mf*

Ob. solo *p dolce* *ff*

Cl. (C) *ff* *mf*

Fag. *ff* *mf*

Cor. (F) *ff*

Timp.

Vl. pr. *ff*

Vl. I *ff*

Vl. II *ff* *mf*

Vle. *ff* *mf*

Vc. *ff* *mf*

Bassi *ff* *mf*

51

Fl. *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

Cl. (C) *mf* *ff* *mf*

Fag. *mf* *ff* *mf*

Cor. (F) *mf* *ff* *mf*

Timp. *ff*

Vl. pr. *mf* *ff* *mf*

Vl. I *mf* *ff* *mf*

Vl. II *ff* *mf*

Vle. *ff* *mf*

Vc. *ff* *mf*

Bassi *ff* *mf*

56

Fl. *ff* *p*

Ob. *ff* *p*

Cl. (C) *ff* *p*

Fag. *ff* *p*

Cor. (F) *ff* *p*

Timp. *ff* *p*

Vl. pr. *ff* *p*

Vl. I *ff* *p*

Vl. II *ff* *p*

Vle. *ff* *p*

Vc. *ff* *p*

Bassi *ff* *p*

This page contains two systems of musical notation for an orchestra, covering measures 62 to 66. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Timpani (Timp.), Violin (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Violoncello (Vc.), and Basses (Bassi). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The dynamic markings are *mf* (mezzo-forte) and *f* (forte), with *cresc.* (crescendo) indicating the transition between them. The woodwinds (Fl., Ob., Cl., Fag.) and strings (Vl. pr., Vl. I, Vl. II, Vle., Vc., Bassi) all play a similar melodic line that starts in measure 62 and continues through measure 66. The woodwinds and strings begin with a *mf* dynamic and gradually increase to *f* by measure 64. The Cor Anglais (F) and Timpani (Timp.) parts are more sparse, with the Cor playing a few notes and the Timp playing a rhythmic pattern. The Violin I and II parts play a continuous, rhythmic accompaniment. The Viola, Violoncello, and Basses parts also play a continuous, rhythmic accompaniment. The score is divided into four measures, with a double bar line at the end of measure 66.

70

Fl. *p*

Ob. *p*

Cl. (C) *p*

Fag. *p*

Cor. (F) *p*

Timp. *soli p pp*

Vl. pr. *solo f risoluto*

Vl. I *p pp solo\* mf*

Vl. II *p pp solo\* mf*

Vle. *p pp solo\* mf*

Vc. *pp solo\* mf*

Bassi *pp solo\* mf*

75

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *p poussé con espressione*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

\* se kritiska kommentaren



79

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*cresc.*

*f*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

86

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*p*

*con espressione*

3a corda

2

4

3

*p*

*p*

*p*

*p*

*p*

93

Fl.  
Ob.  
Cl. (C)  
Fag.  
Cor. (F)  
Timp.  
Vl. pr.  
Vl. I  
Vl. II  
Vle.  
Vc.  
Bassi

Detailed description: This system of musical notation covers measures 93 through 98. The woodwind section (Flute, Oboe, Clarinet in C, Bassoon, Cor Anglais, and Timpani) is mostly silent, indicated by horizontal lines. The string section is active: the Violin Principal (Vl. pr.) has a melodic line with a fermata and a second ending; the Violin I (Vl. I) and Violin II (Vl. II) parts play chords; the Viola (Vle.) and Violoncello (Vc.) parts play chords; and the Basses (Bassi) play a rhythmic accompaniment. A double bar line is present at the end of measure 98.

99

Fl.  
Ob.  
Cl. (C)  
Fag.  
Cor. (F)  
Timp.  
Vl. pr.  
Vl. I  
Vl. II  
Vle.  
Vc.  
Bassi

Detailed description: This system of musical notation covers measures 99 through 104. The woodwind section remains silent. The string section continues: the Violin Principal (Vl. pr.) has a melodic line with a fermata and a second ending, marked with a forte (f) dynamic; the Violin I (Vl. I) and Violin II (Vl. II) parts play chords, with the Violin I part marked with a forte (f) dynamic; the Viola (Vle.) and Violoncello (Vc.) parts play chords, with the Viola part marked with a forte (f) dynamic; and the Basses (Bassi) play a rhythmic accompaniment, marked with a forte (f) dynamic. A double bar line is present at the end of measure 104.

106

Fl. *p* solo

Ob. *p* solo

Cl. (C)

Fag. *p* solo

Cor. (F) *fp*

Timp.

Vl. pr. *con anima* *fz* *tr*

Vl. I *fz*

Vl. II *fz*

Vle. *fz*

Vc. *fz*

Bassi *fz*

---

114

Fl. *mf*

Ob. *mf*

Cl. (C) *mf*

Fag. *mf*

Cor. (F) *mf*

Timp. *f* *mf*

Vl. pr. *f*

Vl. I *f*

Vl. II *f*

Vle. *f*

Vc. *f*

Bassi *f*

118

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*dim.*

2a corda

122

*poco rall.* *tempo primo*

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*pp* *cuivé*

*poco rall.* *tempo primo*

*poco marcato ma cantabile*

*p*



139

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*mf*

143

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*p*

147

Fl. *pp*

Ob. *pp*

Cl. (C) *pp*

Fag. *pp*

Cor. (F) *pp*

Timp. *pp*

Vl. pr. *f*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

151

Fl. *f*

Ob. *f*

Cl. (C) *f*

Fag. *f*

Cor. (F) *f*

Timp. *f*

Vl. pr. *ff* *mf*

Vl. I *f* *p*

Vl. II *f* *p*

Vle. *f* *p*

Vc. *f* *p*

Bassi *f* *p*

155

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*mf*

158

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*p*



162

Fl. *pp*

Ob. *pp*

Cl. (C) *pp*

Fag. *pp*

Cor. (F) *p*

Timp.

Vl. pr. *tr* *martelé*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

---

166

Fl.

Ob.

Cl. (C) *mf*

Fag. *mf*

Cor. (F) *mf*

Timp.

Vl. pr. *con fuoco*

Vl. I *mf*

Vl. II *mf*

Vle. *mf*

Vc. *mf*

Bassi *mf*



181

Fl. *mf* *cresc.*

Ob. *a 2* *mf* *cresc.*

Cl. (C) *mf* *cresc.*

Fag. *mf* *cresc.*

Cor. (F) *mf* *cresc.*

Timp.

Vl. pr. *cresc.*

Vl. I *cresc.*

Vl. II *mf* *cresc.*

Vle. *mf* *cresc.*

Vc. *mf* *cresc.*

Bassi *mf* *cresc.*

187

Fl. *ff*

Ob. *ff*

Cl. (C) *ff*

Fag. *ff*

Cor. (F) *ff*

Timp.

Vl. pr. *ff* *tr*

Vl. I *ff* *tr*

Vl. II *ff*

Vle. *ff*

Vc. *ff*

Bassi *ff*

193

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *dim.* *p* solo *f risoluto*

Vl. I *dim.* *p* solo *mf* *p*

Vl. II *dim.* *p* solo *mf* *p*

Vle. *dim.* *p* solo *mf* *p*

Vc. *dim.* *p* solo *mf* *p*

Bassi *dim.* *p* solo *mf* *p*

200

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *mf* *p* *tr* 3a e 4a corda *1*

Vl. I *mf* *p*

Vl. II *mf* *p*

Vle. *mf* *p*

Vc. *mf* *p*

Bassi *mf* *p*



218

Fl. *pp dolce*

Ob. *pp*

Cl. (C) *pp dolce*

Fag. *pp*

Cor. (F) *pp* muta in D

Timp.

Vl. pr. *pp*

Vl. I *pp*

Vl. II *pp*

Vle. *pp*

Vc. *pp*

Bassi *pp*

---

222

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *pp*

Vl. I *pp*

Vl. II *pp*

Vle. *pp*

Vc. *pp*

Bassi *pp*

226

Fl. *mf*

Ob.

Cl. (C) *mf*

Fag. *mf*

Cor. (D)

Timp.

Vl. pr. 4a corda

Vl. I *mf*

Vl. II *mf*

Vle. *mf*

Vc. *mf*

Bassi *mf*

230

Fl. *p*

Ob. *p*

Cl. (C) *p*

Fag. *p*

Cor. (D)

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

*rall. dim.*

*cadenza*

234

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *2a corda*  
*dolce con espressione*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *pizz.*  
*p*

240

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *4a corda*  
*p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *arco*  
*pizz.*  
*p*



246

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*rall.* *in tempo*

*dim.* *rall.* *in tempo*

*dim.* *dim.* *dim.* *dim.* *dim.*

arco

252

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*I. solo* *mf* *I. solo* *mf*

*f con fuoco*

*mf* *mf* *mf* *mf* *mf*

*tr* *tr*

256

Fl. *solo*

Ob. *I. solo*

Cl. (C)

Fag.

Cor. (D) *Corni in D*

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*p* *mf* *mf* *mf*

260

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*pp* *pp* *pp* *pp* *pp* *pp*



272 *tempo primo*

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *poco marcato ma cantabile* *p sostenuto*

Vl. I *tempo primo* *p*

Vl. II *p*

Vle. *p*

Vc. *tutti* *p*

Bassi *p*

---

277

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*



292

Fl. *p*

Ob. *p*

Cl. (C) *p*

Fag. *p*

Cor. (D) *p*

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

296

Fl. *pp*

Ob. *pp*

Cl. (C) *pp*

Fag. *pp*

Cor. (D) *pp*

Timp.

Vl. pr. *f*

Vl. I

Vl. II

Vle.

Vc.

Bassi

300

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

303

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

307

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*tr*

311

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*martelé*





325

Fl. *f* *mf* *cresc.*

Ob. *f* *mf* *cresc.*

Cl. (C) *f* *mf* *cresc.*

Fag. *f* *mf* *cresc.*

Cor. (D) *f* *mf* *cresc.*

Timp. *f* *f*

Vl. pr. *f* *mf* *cresc.*

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

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

Vle. *f* *mf* *cresc.*

Vc. *f* *mf* *cresc.*

Bassi *f* *mf* *cresc.*

329

Fl. *f* *ff* *ff*

Ob. *f* *ff* *ff*

Cl. (C) *f* *ff* *ff*

Fag. *f* *ff* *ff*

Cor. (D) *f* *soli* *ff* *ff*

Timp. *f* *soli* *p* *ff* *p* *ff*

Vl. pr. *f* *ff* *ff*

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

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

Vle. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Bassi *f* *ff* *ff*



14

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *con espr.* 2a corda

Vl. I solo

Vl. II solo

Vle. solo

Vc. solo

Bassi solo

20

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. 4a corda

Vl. I

Vl. II

Vle.

Vc.

Bassi

26

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

31

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

38

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*poco accelerando*

43

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

47

Fl.

Ob.

Cl. (C)

Fag. *p*

Cor. (F) *p*

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi *arco*

51 *rallentando*

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *cresc.* *rallentando*

Vl. I *cresc.* *mf*

Vl. II *cresc.* *mf*

Vle. *cresc.* *mf*

Vc. *cresc.* *mf*

Bassi *mf*

55 *tempo primo*

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *2a corda*

Vl. I *tempo primo*  
*p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

---

61

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *4a corda*  
*mf*

Vl. I

Vl. II

Vle.

Vc.

Bassi



67

Fl. *solo*  
*p*

Ob.

Cl. (C)

Fag.

Cor. (F) *a 2*  
*p* *cresc.*

Timp.

Vl. pr. *cresc.* *f*

Vl. I *mf*

Vl. II *cresc.* *mf*

Vle. *cresc.* *mf*

Vc. *cresc.* *mf*

Bassi *cresc.* *mf*

74

Fl. *mf* *cadenza*

Ob. *mf*

Cl. (C) *mf*

Fag. *mf*

Cor. (F) *mf* *a 2*

Timp. *mf* *p*

Vl. pr. *tutti* *p* *dim.* *cadenza*

Vl. I *tutti* *p* *dim.* *cadenza*

Vl. II *tutti* *p* *dim.*

Vle. *tutti* *p* *dim.*

Vc. *tutti* *p* *dim.*

Bassi *tutti* *p* *dim.*

*attaca subito il Rondo*

Rondo à l'Espagnole

Flauto

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in F

Timpani in D

Violino principale

solo 4a corda

4

2a corda

2

con espr.

Rondo à l'Espagnole

Violini I

Violini II

Viole

Violoncelli

Bassi

solo

fp

solo

fp

solo

fp

solo

fp

solo

fp

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

4

tr

4a corda

2a corda

Vl. I

Vl. II

Vle.

Vc.

Bassi

f

fp

f

fp

f

fp

f

fp

f

fp

f

fp

14

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*tiré*

20

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*I.*  
*pp*

*p legato*  
*ten.*

*pp*

*pp*

*pp*

*pp*

25

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *ten.*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

31

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *o* *2* *2* *4a corda* *2* *4* *2a corda* *1*

Vl. I *fp*

Vl. II *fp*

Vle. *fp*

Vc. *fp*

Bassi *fp*

37

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

43

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

49

Fl.  
Ob.  
Cl. (C)  
Fag.  
Cor. (F)  
Timp.  
Vl. pr.  
Vl. I  
Vl. II  
Vle.  
Vc.  
Bassi

Detailed description: This block contains the musical score for measures 49 through 54. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Timpani (Timp.), Violin (Vl. pr.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Violoncello (Vc.), and Basses (Bassi). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. Measures 49-54 show a complex orchestral texture with various melodic lines and harmonic support. Trills are marked with 'tr' above notes in measures 50, 51, 52, and 53. The woodwinds and strings play sustained chords and rhythmic patterns, while the violins and violas have more active melodic parts.

55

Fl.  
Ob.  
Cl. (C)  
Fag.  
Cor. (F)  
Timp.  
Vl. pr.  
Vl. I  
Vl. II  
Vle.  
Vc.  
Bassi

Detailed description: This block contains the musical score for measures 55 through 60. The instrumentation remains the same as in the previous block. Measures 55-60 show a continuation of the orchestral texture. The woodwinds and strings play sustained chords and rhythmic patterns, while the violins and violas have more active melodic parts. Trills are marked with 'tr' above notes in measures 55, 56, and 57. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature.

62

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

69

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi





89

Fl.

Ob. *I. solo*  
*p*

Cl. (C)

Fag. *I. solo*  
*p*

Cor. (F)

Timp.

Vl. pr. *con espr.*

Vl. I

Vl. II

Vle.

Vc.

Bassi

99

Fl. *pp*

Ob. *pp*

Cl. (C) *pp*

Fag. *pp*

Cor. (F) *pp*

Timp.

Vl. pr. *mf dolce e affettuoso*

Vl. I *pp*

Vl. II *pp*

Vle. *pp*

Vc. *pp*

Bassi *pp*

105

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

110

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi



122

Fl. *pp*

Ob. *pp*

Cl. (C) *pp*

Fag. *pp*

Cor. (F) *pp* *soli*

Timp.

Vl. pr. *mf* *tr*

Vl. I *pp*

Vl. II *pp*

Vle. *pp*

Vc. *pp*

Bassi *pp*

127

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *p* *tr* *3* *3* *3*

Vl. I

Vl. II

Vle.

Vc.

Bassi

Detailed description: This page of a musical score contains two systems of staves, numbered 122 and 127. The first system (measures 122-126) features a woodwind section (Flute, Oboe, Clarinet in C, Bassoon) playing sustained chords in a *pp* (pianissimo) dynamic. The French Horn (Cor. (F)) has a *soli* part with a melodic line in *pp*. The Violin I (Vl. I) and Violin II (Vl. II) parts are also in *pp*. The Violoncello (Vc.) and Basses (Bassi) play sustained chords in *pp*. The Violin Principal (Vl. pr.) has a more active part, starting with a *mf* (mezzo-forte) dynamic and featuring a trill (*tr*) in measure 125. The second system (measures 127-131) shows the woodwinds and horns continuing their parts. The Violin Principal part continues with a trill and ends with three triplet figures (*3*) in measures 130 and 131, marked with a *p* (piano) dynamic. The other instruments remain in their sustained parts.



141

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

145

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi







176

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*pp*

*pp*

*pp*

*pp*

*pp*

*p legato*

*ten.*

182

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*p*

*p*

*p*

*p*

188

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *4a corda*

Vl. I *fp*

Vl. II *fp*

Vle. *fp*

Vc. *fp*

Bassi *fp*

194

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

199

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

204

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

209

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *solo*  
*risoluto* *tiré*

Vl. I *solo*  
*mf* *p*

Vl. II *solo*  
*mf* *p*

Vle. *solo*  
*mf* *p*

Vc. *solo*  
*mf* *p*

Bassi *solo*  
*mf* *p*

216

Fl.

Ob.

Cl. (C)

Fag. *solo*  
*p dolce*

Cor. (F)

Timp.

Vl. pr. *dolce con anima*

Vl. I *mf* *p*

Vl. II *mf* *p*

Vle. *mf* *p*

Vc. *mf* *p*

Bassi *mf* *p*

223

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*poco rall. e con exp.*

230 *tempo primo*

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*mf*

*f*

*tempo primo*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

234

Fl. *p*

Ob.

Cl. (C) *p*

Fag. *p*

Cor. (F) *p*

Timp.

Vl. pr. *p* *mf* *p* *mf*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

238

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*



250

Fl. *p*

Ob.

Cl. (C) *p*

Fag. *p*

Cor. (F) I. *mf*

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

254

Fl.

Ob. I.

Cl. (C) I.

Fag. I.

Cor. (F) I. *p*

Timp.

Vl. pr. *p*

Vl. I

Vl. II

Vle.

Vc.

Bassi





266

Fl. *f*

Ob. *f* *dim.*

Cl. (C) *f* *dim.*

Fag. *f* *dim.*

Cor. (F) *f* *dim.* muta in D

Timp.

Vl. pr. *dim.* *p*

Vl. I *dim.* *p*

Vl. II *dim.*

Vle. *dim.*

Vc. *dim.* pizz.

Bassi *dim.* pizz.

273 VI[a 282]-

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. solo *p* 4a corda

Vl. I solo *fp*

Vl. II solo *fp*

Vle. solo *fp*

Vc. solo arco *fp*

Bassi solo arco *fp*

278

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

283

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

289

Fl.

Ob. *I.*  
*p*

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *2* *2* *2* *2* *2*

Vl. I

Vl. II

Vle.

Vc.

Bassi

294

Fl.

Ob.

Cl. (C)

Fag. *pp*

Cor. (D) *Corni in D*  
*p colla parte*

Timp.

Vl. pr. *p* *poco* *a* *poco* *ral.* *len.* *tan-* *do* *e* *dim.* *tr*

Vl. I *p* *poco* *a* *poco* *ral.* *len.* *tan-* *do* *e* *dim.*

Vl. II *p* *poco* *a* *poco* *ral.* *len.* *tan-* *do* *e* *dim.*

Vle. *p* *poco* *a* *poco* *ral.* *len.* *tan-* *do* *e* *dim.*

Vc. *p* *poco* *a* *poco* *ral.* *len.* *tan-* *do* *e* *dim.*

Bassi *p* *poco* *a* *poco* *ral.* *len.* *tan-* *do* *e* *dim.*

299 *tempo primo*

Fl. *mf* *mf*

Ob. *mf* *mf*

Cl. (C) *mf* *mf*

Fag. *mf* *mf*

Cor. (D) *mf* *mf*

Timp.

Vl. pr. *mf p* *f* *p* *f*

*tempo primo*

Vl. I *p* *mf* *p* *mf*

Vl. II *p* *mf* *p* *mf*

Vle. *mf* *mf*

Vc. *mf* *mf*

Bassi *mf* *mf*

303

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *mf* *f* *mf* *f*

Vl. I *mf* *f* *mf* *f*

Vl. II *mf* *f* *mf* *f*

Vle. *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

Bassi *mf* *f* *mf* *f*

307

Fl. *mf* *mf*

Ob. *mf* *mf*

Cl. (C) *mf* *mf*

Fag. *mf* *mf*

Cor. (D) *mf* *mf*

Timp.

Vl. pr. *p* *f* *p* *f*

Vl. I *p* *mf* *p* *mf*

Vl. II *p* *mf* *p* *mf*

Vle. *mf* *mf*

Vc. *mf* *mf*

Bassi *mf* *mf*

311

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *3* *6* *3* *6* *3* *6*

Vl. I

Vl. II

Vle.

Vc.

Bassi



326

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*cresc.*

330

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

*f*

*ff*

*tutti*