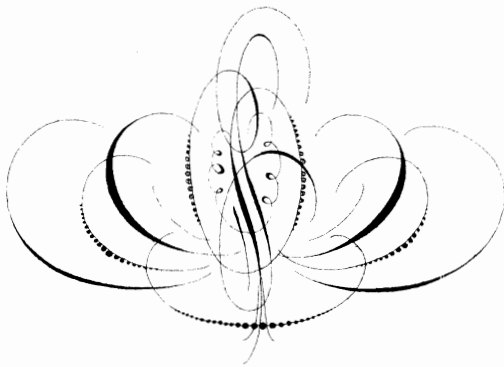




Serenade



I. Andante con moto. — II. Alla marcia. —
III. Notturmo. — IV. Allegro energico e vivace. —

für
Violine und Orchester

von

MAX BRUCH.

OP. 75.

PARTITUR.

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N. SIMROCK.

Serenade.

I.

Max Bruch, Op. 75.

Andante con moto.

Solo-Violine. *Tutti* *pp* *A SOLO* *p*

Klavier. *pp* Viol. Clar.

cresc. Bläs. *p*

B *p* *cresc.* *f espress.*

Viol. *pp* *p* Viol. *3*

espress. *rfz* *f* *rit.*

Bl. *p* *rit.*

C $\text{♩} = 80$
a tempo

legg. ma tranquillo
Tutti
p

a tempo
pp *sempre p*

SOLO
p cresc.

Bl.
sempre p e legg.

espress.

tr.
rfz *cresc.* *rfz* *p* *rfz* *cresc.* *rfz*

First system of the musical score. The piano part (left) begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and then a piano (*p*) section. The flute part (right) enters with a piano (*p*) dynamic and a *legg.* (leggiero) marking. The horn part (middle) is not yet active.

Second system of the musical score. The piano part (left) continues with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The flute part (right) continues with a piano (*p*) dynamic and a *cresc.* marking. The horn part (middle) enters with a *poco rit.* (poco ritardando) marking, followed by a *D* (D major) key signature change, and then a *a tempo* marking. The horn part (middle) continues with a *cresc.* marking and a *rfz* (riforma) marking.

Third system of the musical score. The piano part (left) continues with a piano (*p*) dynamic and a *cresc.* marking. The flute part (right) continues with a piano (*p*) dynamic and a *cresc.* marking. The horn part (middle) continues with a *cresc.* marking and a *rfz* marking. The piano part (left) also features a *espress.* (espressivo) marking and a *f* (forte) dynamic.

Fourth system of the musical score. The piano part (left) continues with a piano (*p*) dynamic and a *cresc.* marking. The flute part (right) continues with a piano (*p*) dynamic and a *cresc.* marking. The horn part (middle) continues with a *cresc.* marking and a *rfz* marking. The piano part (left) also features a *pp* (pianissimo) dynamic and a *rfz* marking.

tranquillo

Viol. *pp* *dolciss.* *cresc.* Ob. *dolce* *sempre p*

Celli *espress.*

Bl. *p* Clar. *cresc.*

f *calando* *p* *calando*

E *tranquillo* *p* *sempre decresc.* Tutti Bratsche *p*

Fag. *espress.* Celli *p* *sempre p*

SOLO *pp* Tutti *sempre pp*

Ob. *pp*

This page of a musical score is for a symphony, featuring staves for Violin I, Violin II, Viola, Violoncello, Double Bass, and Piano. The score includes various musical notations such as notes, rests, and dynamic markings like "espress.", "pp", "p legg.", "sempre pp", "p", "cresc.", "f", "ed espr.", and "ppp". The tempo is marked "F SOLO" and "tranquillo".

8

rfz *calando e decresc.* *pp* *G^u tempo* *Tutti* *pp*

Bl. *pp* *poco rit.* *a tempo* *pp* *6* *ten.*

SOLO *espress.* *f* *tranquillo*

espress. e tranquillo *p* *tranquillo* *Horn* *espress*

Tutti *SOLO* *p* *cresc.* *Viol.* *rfz*

11439

First system of musical notation. Treble and bass staves. Dynamics: *ifz*, *p*. Marking: **H**.

Second system of musical notation. Treble and bass staves. Dynamics: *espress.*, *p*. Marking: *sul G*.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *p*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp*, *p*. Marking: *rit.*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*, *ppp*. Markings: *morendo*, *poco cresc.*, *Clar.*, *rit.*.

I *a tempo*

p cresc. *ifz* *espr.*

a tempo Ob. *p cresc.* *ifz* *p* Clar.

f *tranne* *cresc.* Viol. *dolce* *p*

cresc. *ifz* *p* *tranne* *dolciss.* *pp* *espr.* Celli Horn

cresc. Ob. *espress.* Fl. *dolce*

p cresc. *f* *espress.* *p* *sempre pp*

First system of the musical score. It features a piano (p) and a cello (Celli) part. The piano part has a melodic line with a trill and a triplet. The cello part has a bass line with a trill and a triplet. Dynamics include *decrease.*, *rit.*, *p*, *pp*, and *ppp*.

Second system of the musical score, marked with a large 'K'. It features a piano (p) and a horn (Horn) part. The piano part has a melodic line with a trill and a triplet. The horn part has a bass line with a trill and a triplet. Dynamics include *cresc.*, *a tempo*, *f*, *p*, *cresc.*, *p*, and *sempre pp*.

Third system of the musical score. It features a piano (p) and a clarinet (Clar.) part. The piano part has a melodic line with a trill and a triplet. The clarinet part has a bass line with a trill and a triplet. Dynamics include *cresc.*, *f*, *calando*, *p*, *un poco rallent.*, *morendo*, *ppp*, and *pp*.

Fourth system of the musical score, marked with a large 'L'. It features a piano (p) and a cello (Celli) part. The piano part has a melodic line with a trill and a triplet. The cello part has a bass line with a trill and a triplet. Dynamics include *a tempo*, *pp*, *cresc.*, *sempre pp*, and *trium*.

Fifth system of the musical score. It features a piano (p) and a cello (Celli) part. The piano part has a melodic line with a trill and a triplet. The cello part has a bass line with a trill and a triplet. Dynamics include *pizz.*, *legg.*, *pp*, and *trium*.

II.

Allegro moderato, alla marcia.

[illegible]

ff
f
marcato

C *Un poco meno vivo.*
p grazioso
Cor.
p
espress.
sempre p

cresc.
ten.
sul D
ten.
10 12

Tempo I.
Tutti
f
Viol.
ten.
ten.
mf
SOLO
Bl.

1. 2.
ten.
ten.
f
f

Tutti

ff

rfz

D *L'istesso tempo*

SOLO

f animato

rfz *rfz* *rfz* *ff*

p

Ob.

Horn

f

p

rfz *rfz* *rfz*

p

f

f

f *rfz* *rfz* *rfz* *ff*

Bl.

f *rfz* *p legg.*

First system of musical notation. The top staff features a melodic line with triplets and sixteenth-note runs, marked with *rfz*. The middle staff contains chords and arpeggiated figures, marked with *f* and *rfz*. The bottom staff provides a bass line with triplets. The system concludes with a *p legg.* marking.

Second system of musical notation. The top staff continues the melodic line with triplets and sixteenth-note runs, marked with *p grazioso*. The middle staff features chords and arpeggiated figures, marked with *p*. The bottom staff provides a bass line. The system concludes with a *p* marking.

Third system of musical notation. The top staff features a melodic line with triplets and sixteenth-note runs, marked with *con fuoco* and *f*. The middle staff contains chords and arpeggiated figures, marked with *legg.* and *sempre p*. The bottom staff provides a bass line. The system concludes with a *trm* marking.

Fourth system of musical notation. The top staff features a melodic line with triplets and sixteenth-note runs, marked with *con fuoco* and *ff*. The middle staff contains chords and arpeggiated figures, marked with *legg.* and *f*. The bottom staff provides a bass line. The system concludes with a *trm* marking.

E Tutti. *ff* *ten.* SOLO. *ff* *ten.* Tutti. *ff* *ten.* SOLO u Tutti. *ff* *ten.*

ff *ten.* *ff* *ten.*

Un poco meno vivo. *ten.* *p grazioso* Horn. *un poco espress.* *p*

p 12 14 20 *cresc.* Clar. *pp*

ten. *f* *p* 12 13 6 6

Horn. *espress.*

Tempo I.

15 16 17 18 *ff* *ten.* *ten.* *Tutti.* 6 6 6 6

Bl. *mf.* *ten.* *ten.* *f*

Viol.

19 20 21 22 *ten.* *ten.* *SOLO.* *ten.* *ten.* *ff* 6 6 6 6

Bl. *ten.* *ten.* *mf.*

23 24 25 26 *SOLO u. Tutti.* *ten.* *ten.* *ff* 6 6 6 6

Viol. *ff* *ff*

The image shows a page of a musical score for a piano and horn. The score is in 3/4 time and B-flat major. It features a piano introduction with a trill in the right hand and a tremolo in the left hand. The piano part includes a 15-measure tremolo in the right hand and a 15-measure tremolo in the left hand. The horn part enters with a trill and a tremolo. The score includes dynamic markings such as *p*, *cresc.*, and *f*, and articulation markings such as *tr* and *trill*. The tempo is marked *tranquillo*.

G *tr* *pp* *cresc.*

pp *cresc.*

tr *espress.*

f *p*

a tempo *pp rit.* *cresc.* *3* *2*

Clar. *rit.* *p. a tempo*

tr *1.* *2.* *cresc.*

Hörner. *Celli.*

The musical score is written for a piano, clarinet, horns, and cellos. It consists of six systems of staves. The piano part is in the upper staves, and the other instruments are in the lower staves. The score includes various musical notations such as trills, crescendos, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is marked with 'G' at the beginning, indicating a specific section or measure. The page number '19' is in the top right corner. The bottom of the page has the number '11439'.

Ha tempo

f *rit.* *p* *cresc.* *ifz*

rit. *p* *Fag.*

ifz *ifz* *ifz* *ifz* *ifz* *ifz* *ff*

Tutti. *f* *ten.* *ff* *ten.* *ten.* *ten.* *ff* *ff*

ifz *ifz* *ifz*

First system of the musical score for "The Swan" by Camille Saint-Saëns. The score is in G major, 3/4 time, and features a piano introduction. The first system includes staves for the piano and horn. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The horn part has a melodic line. The score includes dynamic markings such as "rfz", "fz", "fz trem.", "p", "p con brio", "sf", "cresc.", "ff", and "morendo". The first system ends with a repeat sign and a first ending bracket.

Un poco meno vivo.

ritard. *tr* *cresc.* *ten.* *ten.* *p* *espress.*

pp *ritard.* *Horn.* *r.H.* *ten.* *sul D*

grazioso 12 16 10 *cresc.* *Clar.* *f*

ten. 11 *tr* *un poco espress.* 11 *tr*

tr *p* *grazioso* 6 6 6 6 11 6 6

p e dolce *Hörner.*

Viol. *sempre p* 10 6 6 13 6 6

Tempo I.

L'Allegretto
Op. 139, No. 3
Franz Schubert

L'Allegretto

15 *cresc.* *f* *con brio* *p legg.* *sempre p* *sfz* *tr* *ff* *p* *cresc.* *ff*

24

III.

(Notturmo.)

Andante sostenuto.

System 1: Tutti. *p* SOLO. *p*
Horn. *p dolce* Clar. *p*

System 2: *p* *cresc.* *f* *p marcato*
Viol. *pp* *p* *pp*

System 3: A *p* Bl. *pp*

System 4: *pp* *molto espress.* Viol. *pp*

B *sul ma - - - -* *sul Ida - - - -*
p cresc. pp cresc.
Bl. un poco cr.
p pp
cresc. pp
Viol.
sul G - cresc. espress.
C
un poco cresc. ten. ten.
Bl. pp
pp
cresc. ten. ten. ten. ten. p
pp Hörner. cresc. ten. p ten. cresc. ten.
ppp Pos. pp

This image shows a page from a musical score, likely for a symphony, featuring multiple staves with various musical notations, dynamics, and tempo markings. The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The notation includes treble and bass clefs, notes, rests, and various musical symbols such as slurs, ties, and ornaments. Dynamics like *ten.*, *p*, *f*, *pp*, *ppp*, *tr.*, *cresc.*, *espress.*, *poco rit.*, *a tempo*, *SOLO.*, *Bl.*, *Viol.*, *Clar.*, *morendo*, and *sempre p* are used throughout. Tempo markings include *D a tempo* and *E a tempo*. The score is divided into sections by these markings, and the instrumentation includes strings, woodwinds, and brass. The page is numbered 10 in the bottom right corner.

Tutti.

pp

Viol.

pp

FUn poco stringendo.

SOLO.

cresc.

f

rfz

Clar.

cresc.

rfz

p

Horn.

cresc.

rfz

7

8

tr

rit.

cresc.

rfz

rfz rit.

Tempo I.

molto espress.

cresc.

ten.

ten.

pp

sempre pp

ten.

f molto espress.

rfz

pp

molto espress.

p

Red.

First system of musical notation. The upper staff (treble clef) features a rapid, ascending melodic line with trills, marked *espress.* and *sfz*. The lower staff (bass clef) provides harmonic support with chords and a steady eighth-note accompaniment, also marked *espress.*

Second system of musical notation. The upper staff continues the melodic line with trills, marked *cresc.* and *f*. The lower staff features a series of chords, with a *pp* marking appearing towards the end of the system.

Third system of musical notation. The upper staff includes trills and a *cresc.* marking. The lower staff has a *pp* marking and a *p un poco espress.* instruction.

Fourth system of musical notation. The upper staff features a trill and a *cresc.* marking, with a *(sul G)* instruction. The lower staff includes a *Bl.* (Bassoon) part and a *pp* marking.

Fifth system of musical notation. The upper staff begins with a *H* (Horn) part and a *Tutti.* marking, followed by a *cresc.* instruction. The lower staff features a *pp* marking and a *cresc.* instruction, with triplets indicated by the number 3.

SOLO u. Tutti

f *f* *p* *f* *p* *sf* *p*

cresc. *f* *cresc.* *f* *p*

sempre decresc.

p *rit.* *pp a tempo* *pp* *sul G.* *cresc.*

morendo *rit.* *pp* *pp* *pp*

Viol. *Bl.* *Hörner*

molto espress. *K* *cresc.*

Viol. *Bl.* *ten.* *ten.*

pp *pp* *pp* *pp*

cresc. *ten.* *ten.* *pp* *ppp*

decresc. e dim.

Red.

11439

IV.

Allegro energico e vivace.

This system of the musical score for 'The Marriage of Figaro' by Wolfgang Amadeus Mozart includes staves for Tutti, Viol., and SOLO. The piano part is marked 'p e marcato' and 'sf'.

This musical score is for a piano and violin ensemble. It consists of six systems of staves. The piano part is written in grand staff notation (treble and bass clefs), and the violin part is in a single staff with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The tempo is marked with a quarter note. The score includes several dynamic markings: *sfz* (sforzando), *ff* (fortissimo), *fp* (fortissimo piano), *f* (forte), *marcato*, *cresc.* (crescendo), and *Bl.* (blow). The score also includes a section marked *B* and a section marked *Viol.* (Violin). The score is written in a style typical of 20th-century classical music.

System 1: Piano part features a series of chords and single notes, while the violin part has a melodic line with some trills. Dynamics include *sfz* and *ff*.

System 2: Piano part has a more active bass line with some triplets. Violin part has a melodic line. Dynamics include *sfz*, *fp*, *f*, and *marcato*. A section marked *B* begins.

System 3: Piano part continues with chords and single notes. Violin part has a melodic line. Dynamics include *sfz* and *ff*.

System 4: Piano part has a more active bass line with some triplets. Violin part has a melodic line. Dynamics include *sfz* and *ff*.

System 5: Piano part continues with chords and single notes. Violin part has a melodic line. Dynamics include *sfz* and *ff*. A section marked *cresc.* begins.

System 6: Piano part has a more active bass line with some triplets. Violin part has a melodic line. Dynamics include *sfz* and *ff*. A section marked *Bl.* begins.

This musical score page contains measures 32 through 41. It is written for piano (p) and violin (Viol.). The key signature has one sharp (F#), and the time signature is common time (C). The piano part is in the lower register, while the violin part is in the upper register. The score includes various dynamics and performance instructions.

Measures 32-37: The piano part features a series of chords, mostly in the left hand, with a *sf* (sforzando) dynamic. The violin part has a melodic line with a *rfz* (ritardando forzando) marking. A *cresc.* (crescendo) instruction is present in measure 35.

Measures 38-41: The piano part continues with chords, including a *mf* (mezzo-forte) marking in measure 38. The violin part has a melodic line with a *ff* (fortissimo) marking in measure 38. A *cresc.* instruction is also present in measure 39.

Measures 42-45: The piano part features a series of chords, mostly in the left hand, with a *f* (forte) dynamic. The violin part has a melodic line with a *sempre f* (sempre forte) marking. A *Tutti* marking is present in measure 42.

Measures 46-49: The piano part continues with chords, including a *sf* marking in measure 46. The violin part has a melodic line with a *sf* marking in measure 46.

Measures 50-53: The piano part features a series of chords, mostly in the left hand, with a *ff* marking in measure 50. The violin part has a melodic line with a *ff* marking in measure 50.

First system of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of sixteenth-note chords, marked with a fortissimo (*ff*) dynamic. The bottom staff, which includes both treble and bass clefs, continues the harmonic texture with similar sixteenth-note patterns, also marked *ff*.

Second system of musical notation. The top staff features a melodic line with eighth and sixteenth notes, marked *fp* (fortissimo piano). The bottom staff continues the harmonic support, marked *sempre ff* (always fortissimo). A *SOLO.* marking appears above the top staff towards the end of the system.

Third system of musical notation. This system introduces multiple staves. The top staff has a melodic line marked *cresc.* (crescendo). Below it, there are staves for Violin (Viol.) and Bassoon (Bl.), each with their own melodic parts. The bottom staff provides the harmonic foundation.

Fourth system of musical notation. The top staff shows a melodic line with dynamics *f* and *p* (piano). The bottom staff continues the harmonic texture with dynamics *fz* (forzando) and *p*. The system includes various musical notations such as slurs and ties.

Fifth system of musical notation. The top staff features a melodic line with dynamics *f* and *ff* (fortissimo), and includes a trill marking (*tr*). The bottom staff continues the harmonic support with dynamics *fz* and *ff*. The system concludes with a key signature change to one sharp (F#) and a common time signature (C).

The musical score is arranged in six systems, each consisting of a violin staff (top) and a piano staff (bottom). The key signature is three sharps (F#, C#, G#).

- System 1:** The violin part begins with a series of sixteenth-note runs, marked *ifz*. The piano part features a sustained bass line with chords, marked *p* and *ifz*.
- System 2:** The violin part continues with sixteenth-note patterns. The piano part has a more active role with chords and moving lines, marked *p* and *ifz*.
- System 3:** The violin part has a melodic line with some grace notes. The piano part features a series of chords, marked *cresc.*
- System 4:** The violin part has a melodic line with some grace notes. The piano part features a series of chords, marked *ff* and *f*.
- System 5:** The violin part has a melodic line with some grace notes. The piano part features a series of chords, marked *ff* and *f*.
- System 6:** The violin part has a melodic line with some grace notes. The piano part features a series of chords, marked *ff* and *f*.

Performance markings include *ff* (fortissimo), *f* (forte), *p* (piano), *ifz* (increasingly fortissimo), *cresc.* (crescendo), *ff marcato*, *con brio*, *ff ten.*, and *un poco*.

33

SOLO.

ff marcato

sfz

sempre p

sempre legg. e p

sfz

sfz

sfz

sfz

ff

G sul G

con forza

Bl.

p

sfz

sfz

Tutti.

ff

sfz

Viol.

f

sfz

SOLO.

f

Bl.

p

Tutti.

f Viol.

ff

SOLO.

ff

Tutti.

ff

SOLO.

f

ff

fp

Bl.

p dolce

legg.

sempre p

tr

ifz

p

un poco calando

cresc.

poco rit.

dolce

morendo

tr

H

a tempo

f

p

legg.

a tempo

pp

espress.

sempre p

[illegible]

espr.

Viol.

sempre p e legg.

f

sul G. - - -

f

Bl.

Viol.

Bl.

pp

con forza

poco rit. - - -

Viol.

Bl.

sempre pp

poco rit.

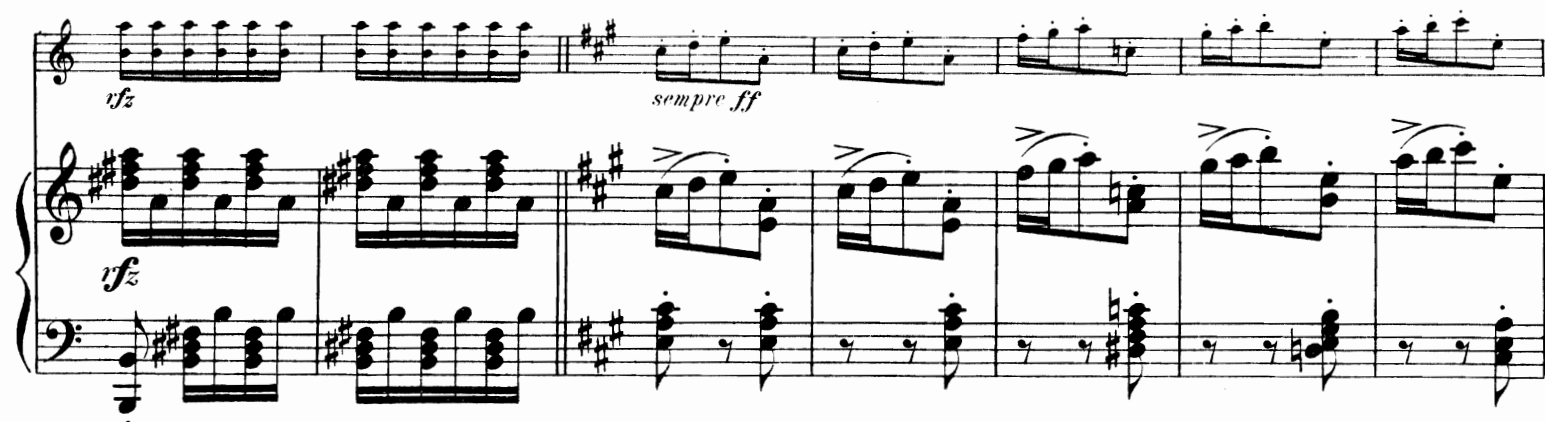
Detailed description: This page contains a musical score for Violin and Piano, measures 1 through 16. The score is written in G major (one sharp) and 4/4 time. The first system (measures 1-4) features a Violin part with a melodic line and a Piano accompaniment with chords and moving lines. The second system (measures 5-8) continues the Violin melody, with the Piano part providing harmonic support. The third system (measures 9-12) introduces a Clarinet (Bl.) part, which plays a melodic line. The Violin part continues its melody. The fourth system (measures 13-16) features a Violin part with a melodic line and a Piano accompaniment with chords and moving lines. The score includes various dynamics such as *espr.*, *f*, *pp*, and *con forza*, as well as performance instructions like *sempre p e legg.* and *poco rit.*.

Musical score for a piano piece, page 39. The score is in G major and 3/4 time. It features a piano (p) and a clarinet (Cl.) part. The piano part has a dynamic range from piano (p) to fortissimo (sf). The clarinet part has a dynamic range from piano (p) to fortissimo (sf). The score includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into six systems. The first system includes a key signature change to G major (K) and a tempo marking of *a tempo*. The piano part begins with a dynamic of *sf* and a tempo marking of *a tempo*. The clarinet part begins with a dynamic of *sf* and a tempo marking of *a tempo*. The piano part has a dynamic of *sf* and a tempo marking of *un poco marcato*. The piano part has a dynamic of *sf* and a tempo marking of *cresc.*. The piano part has a dynamic of *sf* and a tempo marking of *sempre cresc.*. The piano part has a dynamic of *sf* and a tempo marking of *cresc.*. The piano part has a dynamic of *p* and a tempo marking of *cresc.*.

8-
L Viol. Tutti.

The musical score is written for Violins and Piano. It consists of four systems of music. The first system includes a 'Viol. Tutti.' marking. The dynamics are *ff* for the piano and *sf* for the violin. The second system continues the piano accompaniment. The third system features a 'M' marking. The dynamics are *rfz* for the violin and *ff* for the piano. The fourth system includes a 'ff' dynamic. The score is written for Violins and Piano.



First system of musical notation. The top staff is a single melodic line in treble clef, marked *rfz* and *sempre ff*. The bottom staff is a grand staff (treble and bass clefs) with dense chordal accompaniment, also marked *rfz*. The key signature has two sharps (F# and C#).



Second system of musical notation. The top staff features a melodic line with a *SOLO.* marking and *fp* dynamic. The bottom staff continues the accompaniment, marked *p*. The key signature remains two sharps.



Third system of musical notation. The top staff continues the melodic line, marked *fp*. The bottom staff continues the accompaniment, marked *sf* and *p*. The key signature remains two sharps.



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the accompaniment, marked *cresc.* The key signature remains two sharps.

ten.
ff con brio

un poco marcato
fp
sempre stacc.
sfz

sfz *sfz* *sfz* *sfz* *N.*

ff

Tutti.
ten.
ff

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz* *SOLO.* *sul G.*
ff *con forza*

Bl.
p
sfz

First system of music. The piano part (left) features a melody in the right hand with slurs and accents, and a bass line in the left hand. The violin part (right) plays a melody with slurs and accents. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of music. The piano part continues with a melody in the right hand and a bass line in the left hand. The violin part (Viol.) plays a melody with slurs and accents. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

Third system of music. The piano part features a melody in the right hand and a bass line in the left hand. The violin part (Viol.) plays a melody with slurs and accents. Dynamics include *ff* (fortissimo), *p* (piano), and *sf* (sforzando). The system is marked with *SOLO.* and *Tutti.*

Fourth system of music. The piano part features a melody in the right hand and a bass line in the left hand. The violin part (Viol.) plays a melody with slurs and accents. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *fp* (fortissimo piano). The system is marked with *Tutti.* and *SOLO.*. The instruction *mf un poco espress.* is written below the piano part.

First system of musical notation. The upper staff features a melodic line with slurs and accents, marked with *f* and *p*, and a *cresc.* instruction. The lower staff is a piano accompaniment with chords and moving lines, marked with *p* and *un poco espress.*

Second system of musical notation. The upper staff continues the melodic line with trills and slurs. The lower staff provides harmonic support with chords and moving lines, marked with *p*.

Third system of musical notation. The upper staff includes the instruction *calando e poco a poco ritard.* and *espress.*, followed by *decresc.*. The lower staff features piano accompaniment with chords and moving lines, marked with *pp* and *Fag.*

Fourth system of musical notation. The upper staff begins with *molto rit.* and *p*, followed by a section marked *Tempo I, un poco tranquillo.* with a *P* dynamic. The lower staff includes *morendo* and *pp*, and ends with *trem.* and *Viol.*

sempre p *cresc.*

sempre pp

Bl.

pp *p legg.* *p*

mf un poco marcato

Viol.

Fl.

espress.

pp

Viol.

p *cresc.*

Bl.

sf *sul G.*

Fl. *sempre p* Ob. Clar.

decresc. *ritard.* Tutti. SOLO. Viol.

Fag. Viol. *un poco marcato* *morendo* Celli.

Q Andante con moto.

p *cresc.* *p* *Hörner.* *dolce* Celli.

II. Bl. *cel.*

sempre cresc. *f* *con gran espressione* *Hörner.* *dolce* *cresc.*

cel.

R

rit. - - - - -
p *morendo pp* *dolce p* *cresc.*
 Viol. *a tempo*
p *pp rit.* *pp*
 Hörn. *espr.*

p *cresc.* *f* *sul D*
sempre pp *morendo*
un poco espress.

calando e decresc. *poco rit.* *p* *S a tempo*
 Clar. *ppp* *pp* *6* *6*
6

pp *rit.* *pp* *calando*
6 *6* *6* *rit.* *ppp*
6