

Kreisler, l'entre deux guerres

for Violin and Orchestra

Piers Tattersall

Instrumentation

2 Oboes

2 Horns (F)

Solo Violin

Strings (Contrabass must have C extension)

Duration: c. 12 Minutes

The score is in C

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for Henning Kraggerud and the Britten Sinfonia
Kreisler, l'entre deux guerres
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Piers Tattersall

$\text{♩} = \text{c. } 40 \text{ dolce}$

Oboes 1,2
Horns in F 1,2
Solo Violin
Violin 1
Violin 2
Viola
Violoncello
Contrabass

p

Detailed description: This block contains the first five measures of the score. The tempo is marked 'c. 40 dolce'. The Solo Violin part begins with a piano (*p*) dynamic, playing a melodic line with slurs and ties. The other instruments (Oboes, Horns, Violins 1 & 2, Viola, Violoncello, and Contrabass) are shown with rests, indicating they are silent during these measures. The time signature changes from 3/4 to 2/4 and back to 3/4.

6
Ob.
Hn.
Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p

Detailed description: This block contains measures 6 through 10. Measure 6 is marked with a '6' above the staff. The Solo Violin part continues its melodic line, starting with a piano (*p*) dynamic. The other instruments remain silent with rests. The time signature continues to alternate between 3/4 and 2/4.

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

16 poco animato

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

19

Ob. *f*

Hn. *f*

Vln.

Vln. 1 *mf*

Vln. 2 *f* *fp* (5:4)

Vla. *mf*

Vc.

Cb.

Detailed description: This system contains measures 19, 20, and 21. The Oboe and Horn parts play sustained notes with a forte (*f*) dynamic. The Violin I part has a mezzo-forte (*mf*) dynamic. The Violin II part features a sixteenth-note figure with a forte (*f*) dynamic, marked with a 5:4 ratio, transitioning to a fortissimo-piano (*fp*) dynamic. The Viola part is also mezzo-forte (*mf*). The Violoncello and Contrabass parts provide a rhythmic accompaniment.

22

Ob. *p* *pp*

Hn. *p* *pp*

Vln. *poco dim*

Vln. 1 *p*

Vln. 2 *p* *f* *pp* *div.*

Vla. *p*

Vc. *div.* *unis.* *mf*

Cb. *fp* *fpp*

Detailed description: This system contains measures 22, 23, and 24. The Oboe and Horn parts play sustained notes with piano (*p*) and pianissimo (*pp*) dynamics. The Violin I part has a piano (*p*) dynamic. The Violin II part has a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic, and then a pianissimo (*pp*) dynamic with a *div.* (divisi) instruction. The Viola part has a piano (*p*) dynamic. The Violoncello part has a *div.* instruction, followed by a *unis.* (unison) instruction and a mezzo-forte (*mf*) dynamic. The Contrabass part has a fortissimo-piano (*fp*) dynamic, followed by a fortissimo-pianissimo (*fpp*) dynamic.

26

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

ppp

unis.

ppp

div.

pp



30

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

ppp

35 *semplice, with movement*

Musical score for measures 35-39. The score includes staves for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature changes from 2/4 to 3/4. The Violin part starts with a *p* dynamic and a slur over measures 35-39, with a *poco* marking. The Viola part has a long slur across all measures. The other instruments are mostly silent.



Musical score for measures 40-43. The score includes staves for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The Violin part has a triplet of eighth notes in measure 40, marked *poco*. The Violin 1 and 2 parts play a sustained note, with Vln. 1 marked *pp unis.* and Vln. 2 marked *pp*. The Viola part has a triplet of eighth notes in measure 40, marked *pizz.* and *p*. The Violoncello part has a triplet of eighth notes in measure 40, marked *pp* and *p*. The Contrabasso part is silent.

44

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *fp* *pp* *arco* IV *pizz.* *p* *3:2*

fp *3:2* *fp* *pizz.* *fp* *f*

pp *p*

48

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *poco* *poco*

mf *3:2* *arco* II *3:2* *poco* *pizz.* *mf* *fp* *pizz.* *p* *3:2*

p *3:2*

52

Ob. *ppp*

Hn.

Vln. *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. arco div. *p* *mp*

Vc. *p* arco *mp*

Cb. *p* *mp*



56

Ob.

Hn.

Vln. *poco*

Vln. 1 *poco*

Vln. 2 *poco*

Vla. *poco*

Vc. *poco*

Cb. *poco*

60

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

piu f

poco

poco

poco

poco

poco

f

f

f

f

f

64

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

aggressive

mp

ff

poco dim

piu f

piu f

piu f

piu f

piu f

pizz

ff

pizz

ff

68

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *f* *ff* *mf*

f *ff*

f arco *ff* pizz.

f arco *ff* pizz.

3:2 3:2

div.

73

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *ff*

♩ = c. 120 poco piu animato

pp

poco *ff* *f*

fp *f* *poco*

fp *f* *poco*

fp *f* *poco*

3:2 3:2

fp arco *pp*

3:2

2/4 2/4 3/4 2/4 2/4 3/4

78

Ob. *p* 1. 3

Hn. *poco* *pp* *fp*

Vln. *f* *poco* *fp* *mp* 3

Vln. 1 *mf* *p* *fp* 3:2 *mf* 3

Vln. 2 *mf* *p* *fp* 3:2

Vla. *mf* *p* *pp* *fp* 3:2

Vc. *poco* *pizz.* *f* *pizz.*

Cb. *p*

Detailed description: This block contains the musical score for measures 78 through 81. The score is for a full orchestra. The key signature has one sharp (F#) and the time signature is 3/4. Measure 78 starts with a 3/4 time signature. At measure 80, the time signature changes to 4/4. The woodwinds (Ob. and Hn.) play sustained notes with dynamic markings of *p*, *pp*, and *fp*. The strings (Vln., Vla., Vc., Cb.) play moving lines with various dynamics including *f*, *mf*, *p*, *pp*, and *fp*. There are several triplets and 3:2 rhythmic markings throughout the passage.

82

Ob. *fp* 3:2

Hn. *poco* *pp*

Vln. *poco* *mf* arco 3:2 3:2

Vln. 1 *p* 3:2 *f* 3:2

Vln. 2 *p* 3:2 *f* 3:2

Vla. *p* 3:2 *f* 3:2

Vc. *pizz.* *f*

Cb. *f*

Detailed description: This block contains the musical score for measures 82 through 85. The key signature remains one sharp (F#) and the time signature is 4/4. The woodwinds (Ob. and Hn.) continue with sustained notes, with the Oboe playing a triplet marked *fp*. The strings play moving lines with dynamics of *p*, *mf*, and *f*. The Violin 1 and 2 parts feature 3:2 rhythmic markings. The Viola and Violoncello parts also have 3:2 markings. The Cello part has a *pizz.* marking. The double bass part plays a sustained note marked *f*.

87

Hn.

Vln.

poco

This block contains the first system of music, measures 87 to 90. It features two staves: Horn (Hn.) and Violin (Vln.). The Horn part begins with a treble clef and a key signature of one sharp (F#). The music consists of sustained chords and melodic lines with long slurs. A *poco* marking is placed above the staff, with a line extending from measure 88 to 90. The Violin part also begins with a treble clef and the same key signature, featuring a similar melodic line with long slurs.



91

Hn.

Vln.

poco

This block contains the second system of music, measures 91 to 94. It features two staves: Horn (Hn.) and Violin (Vln.). The Horn part continues with sustained chords and melodic lines. A *poco* marking is placed above the staff, with a line extending from measure 92 to 94. The Violin part continues with its melodic line, also featuring long slurs.



95

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp

This block contains the third system of music, measures 95 to 98. It features seven staves: Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.)/Double Bass (Cb.). The Oboe part has a treble clef and a key signature of one sharp, with a *p* marking in measure 98. The Horn part continues with sustained chords. The Violin part continues with its melodic line. The Violin 1 and Violin 2 parts have treble clefs and a key signature of one sharp, with *pp* markings in measure 98. The Viola, Violoncello, and Double Bass parts have their respective clefs and are mostly silent, with some notes in measure 98.

99 **moving forward**

Ob. *mf* *poco* *mf* 3:2

Hn. *poco* *p*

Vln. *f* *mf* *f* *f* 3:2 3:2

Vln. 1 *mp* *mf*

Vln. 2 *mp unis.* *mf*

Vla. *mp arco* *mf*

Vc. *mp* *pizz.* *mf*

Cb. *mp* *p*

103

Ob. *mp* 3:2 *fp* 3:2 *mp* *fp* 3:2

Hn. - - - -

Vln. 3:2 3:2 *mf* *f* 3:2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

107

Ob. *(p)* 3:2 3:2 *mp* *fp* *mp* 3:2 3:2 *p*

Hn.

Vln. *pizz.* 3:2 3:2 *fp* 3:2 *arco* 3:2 *f*

Vln. 1 *poco cresc* *f* *poco*

Vln. 2 *poco cresc* *f* *poco*

Vla. *poco cresc* *f* *poco*

Vc. *poco cresc* *f* *poco*

Cb. *f* *mf*



111

Ob. *f* 3:2 3:2 *f* 3:2 *f*

Hn.

Vln. *f* *poco*

Vln. 1 *f* *poco*

Vln. 2 *f* *poco*

Vla. *f* *poco*

Vc. *f* *poco*

Cb. *f* *poco*

115

Ob. *poco* *mf* *f*

Hn. *p* *f*
arco

Vln. pizz. 3:2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system contains measures 115 through 118. The Oboe part starts with a *poco* dynamic, moving to *mf* and then *f*. The Horn part begins with a *p* dynamic and moves to *f*, with the instruction 'arco' below. The Violin part is marked 'pizz.' with a '3:2' ratio. The Violin 1, Violin 2, Viola, Violoncello, and Contrabass parts provide harmonic support with various note values and rests.

119

Ob. *poco* *ff*

Hn. *p* *ff*

Vln. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*
arco

poco *ff*

Detailed description: This system contains measures 119 through 122. The Oboe part has a *poco* dynamic followed by a *ff* dynamic. The Horn part starts with a *p* dynamic and moves to *ff*. The Violin part is marked *ff*. The Viola, Violoncello, and Contrabass parts also reach *ff*. The Contrabass part includes the instruction 'arco'. A *poco* dynamic marking is shown at the bottom of the system, and a *ff* dynamic marking is shown at the bottom right.

123

Ob. *piu f* *mp* *p*

Hn. *piu f* *mp*

Vln. *piu f* *mp*

Vln. 1 *piu f* *mp* *p*

Vln. 2 *piu f* *mp* *p*

Vla. *piu f* *mp* *p*

Vc. *piu f* *mp* *p*

Cb. *piu f* *mp* *p*

127

Ob.

Hn. *pp* *poco cresc* *p* *dim*

Vln. *pp* Sul G

Vln. 1 sul pont. 'rustling' *ppp poss* *poco*

Vln. 2 *mp*

Vla. *mp* pizz.

Vc. *p* arco div. *pp*

Cb. *pp*

133

Ob. *pp* *poco*

Hn.

Vln.

Vln. 1 *ppp* *poss* *poco*

Vln. 2 *ppp* *mp*

Vla. *ppp* *mp* *pizz.*

Vc. *p*

Cb.

Detailed description: This system contains measures 133 through 137. The woodwinds (Ob. and Hn.) play sustained notes with dynamic markings of *pp* and *poco*. The strings (Vln., Vla., Vc., Cb.) play rhythmic patterns and sustained notes. Vln. 1 has a *div.* marking and dynamic markings of *ppp*, *poss*, and *poco*. Vln. 2 has *ppp* and *mp* markings. Vla. has *ppp*, *mp*, and *pizz.* markings. Vc. has a *p* marking. The time signature changes from 4/4 to 3/4 and back to 4/4.



138

Ob. *ppp*

Hn. *ppp*

Vln.

Vln. 1 *poco* *pp* *unis.*

Vln. 2

Vla.

Vc. *arco* *div.* *pp*

Cb.

Detailed description: This system contains measures 138 through 142. The woodwinds (Ob. and Hn.) play sustained notes with a *ppp* dynamic. The strings (Vln., Vla., Vc., Cb.) play rhythmic patterns and sustained notes. Vln. 1 has *poco*, *pp*, and *unis.* markings. Vc. has *arco*, *div.*, and *pp* markings. The time signature changes from 4/4 to 3/4 and back to 4/4.

poco rall.

142

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

pp



146

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

dim al niente

poco

Sostenuto $\text{♩} = \text{c. } 40$

150

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

talon

fp div.

ffp

ffp unis.

pp

pp

pp

ppp

ffp 'rustling'

pp

ppp

ffp

pp

'rustling'

pp poco



154

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

f

poco

poco

poco

poco

poco

158

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

poco sul pont. 'rustling'

ppp *poco*

ppp *poco*

poco

poco

poco

poco



161

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

ppp *f*

poco *ff*

poco *ff*

poco *ff*

poco *ff*

poco *ff*

ppp sub

ppp sub

ppp

ppp sub

ppp

poco

fp

164

Ob.
Hn.
Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

poco
poco
mf
poco
poco
poco
ff
ppp sub
poco

Detailed description: This page of a musical score covers measures 164, 165, and 166. The instrumentation includes Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe and Horn parts are mostly silent, indicated by rests. The Violin part features a melodic line with a *poco* dynamic marking. The Violin 1 and Violin 2 parts play rhythmic patterns, with Violin 1 marked *mf* and Violin 2 marked *poco*. The Viola part plays a rhythmic accompaniment. The Violoncello part has a melodic line with dynamics *poco*, *ff*, and *ppp sub*. The Contrabass part provides a low-frequency accompaniment with a *poco* dynamic marking. A double bar line is present at the end of measure 166.



167

Ob.
Hn.
Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

poco
ppp
poco
poco
poco
poco
poco

Detailed description: This page of a musical score covers measures 167, 168, and 169. The instrumentation remains the same as in the previous page. The Oboe and Horn parts are silent. The Violin part features a melodic line with a *poco* dynamic marking. The Violin 1 part plays a rhythmic pattern with a *ppp* dynamic marking and a *poco* dynamic marking. The Violin 2 part plays a rhythmic pattern with a *poco* dynamic marking. The Viola part plays a rhythmic accompaniment with a *poco* dynamic marking. The Violoncello part plays a rhythmic accompaniment with a *poco* dynamic marking. The Contrabass part provides a low-frequency accompaniment with a *poco* dynamic marking. A double bar line is present at the end of measure 169.

170

Ob.
Hn.
Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

poco *f* *poco* *ff sub* *ff sub* *fp*

Detailed description: This musical score block covers measures 170 and 171. It features seven staves: Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The Cello and Double Bass (Cb.) parts are shown in a grand staff. The Oboe and Horn parts are mostly silent, indicated by a horizontal line. The Violin part has a long note in measure 170. The Violin 1 and 2 parts play rhythmic patterns, with Vln. 1 starting in measure 171. The Viola part plays a steady eighth-note pattern. The Cello part plays a rhythmic pattern, with a dynamic change to *ff sub* in measure 171. The Double Bass part plays a rhythmic pattern, with a dynamic change to *fp* in measure 171. Dynamics include *poco*, *f*, *ff sub*, and *fp*. There are also hairpins for *poco* and *f*.



172

Ob.
Hn.
Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

poco *ppp* *ppp* *pp* *poco* *poco* *poco* *poco* *poco* *poco*

Detailed description: This musical score block covers measures 172, 173, and 174. It features the same seven staves as the previous block. The Oboe and Horn parts are silent. The Violin part has a long note in measure 172. The Violin 1 and 2 parts play rhythmic patterns, with Vln. 1 starting in measure 173. The Viola part plays a steady eighth-note pattern. The Cello part plays a rhythmic pattern, with a dynamic change to *pp* in measure 172. The Double Bass part plays a rhythmic pattern, with a dynamic change to *pp* in measure 172. Dynamics include *poco*, *ppp*, and *pp*. There are also hairpins for *poco*.

175

Ob.
Hn.
Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

poco
mf
poco
poco
poco
poco
poco

Detailed description: This system of musical notation covers measures 175 and 176. It includes staves for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe and Horn parts are mostly rests. The Violin parts feature melodic lines with dynamic markings of *poco* and *mf*. The Viola, Violoncello, and Contrabass parts provide harmonic support with rhythmic patterns. A double bar line is present between measures 175 and 176.



177

Ob.
Hn.
Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p
mf
ff
pp
mf
pp
ppp

Detailed description: This system of musical notation covers measures 177 and 178. It includes staves for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part is a rest. The Horn part has a melodic phrase starting in measure 178, marked *p*. The Violin parts have dynamic markings of *mf* and *ff*. The Viola and Violoncello parts have dynamic markings of *pp*. The Contrabass part has a dynamic marking of *ppp*. A double bar line is present between measures 177 and 178.

179

Ob. *f* 5:4 *ffpp* *poco*

Hn. *f* *ffp*

Vln. *f* *ff*

Vln. 1 *f* 5:4 *ffpp*

Vln. 2 *f* 5:4 *ff* *pp*

Vla. *ffp* *ff* *pp*

Vc. *ffp* *ffpp*

Cb. *pp* *poco* *ff*

182

Ob. *pp*

Hn. *poco* *pp* *mfp*

Vln. *poco*

Vln. 1 *mf* *fp*

Vln. 2 *pp* *poco* *fp*

Vla. *pp* *fp*

Vc. *mf* *pp* *poco*

Cb. *p* *pp* *poco*

Detailed description: This page of a musical score contains measures 179 through 182. The score is arranged in a standard orchestral format with woodwinds (Oboe, Horn), strings (Violin 1 & 2, Viola, Violoncello), and Double Bass. Measure 179 features a complex texture with woodwinds and strings playing active lines, while the horn and violin parts have sustained notes. The time signature is 5:4. Dynamic markings range from *f* (forte) to *pp* (pianissimo). Measure 182 shows a shift in dynamics, with the woodwinds and strings playing more softly (*pp*, *mf*) and the horn part becoming more prominent (*mfp*). The overall mood transitions from intense to more delicate.

185 (1.)

Ob. *f* *(pp)* *mf* *f*

Hn. *poco*

Vln. *>mf*

Vln. 1 *mf* *f*

Vln. 2 *>pp* *mf* *poco* *f*

Vla. *>pp* *mf*

Vc. *f*

Cb. *f*

Detailed description: This system of musical notation covers measures 185 and 186. It includes staves for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part features a melodic line with dynamic markings of *f*, *(pp)*, *mf*, and *f*, and a first ending bracket labeled '(1.)'. The Horn part has a sustained chord with a *poco* marking. The Violin parts have various dynamics including *>mf*, *mf*, *f*, *>pp*, and *pp*. The Viola part starts with *>pp* and moves to *mf*. The Violoncello and Contrabass parts both end with a *f* dynamic. The system concludes with a double bar line.



187

Ob. *p* *f*

Hn.

Vln.

Vln. 1 *ffp* *pp*

Vln. 2 *ppp* *poco*

Vla. *ppp* *poco*

Vc. *ppp* *poco*

Cb. *ppp* *poco*

Detailed description: This system of musical notation covers measures 187 and 188. It includes staves for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part has a melodic line with dynamics *p* and *f*. The Horn part has a sustained chord. The Violin parts have dynamics *ffp*, *pp*, *ppp*, and *poco*. The Viola part has dynamics *ppp* and *poco*. The Violoncello and Contrabass parts both have dynamics *ppp* and *poco*. The system concludes with a double bar line.

189

Ob. *f* *mf* 5:4

Hn. *poco*

Vln.

Vln. 1 *f sub!* *pp* *pp* *f*

Vln. 2 *f sub!* *pp* *pp* *f*

Vla. *ff*

Vc. *ff* *p*

Cb. *ppp* *ff* *p*

Detailed description: This system covers measures 189 and 190. The Oboe part starts with a forte (*f*) dynamic, moving to mezzo-forte (*mf*) and then to a 5:4 ratio. The Horns play a sustained note with a *poco* dynamic marking. The Violins have a complex dynamic structure, starting with *f sub!* and *pp*, then moving to *pp* and *f*. The Viola and Violoncello parts feature a *ff* dynamic, while the Contrabass starts with *ppp* and moves to *ff* and *p*.

191

Ob. *f* *poco* *f* *f sub* *pp*

Hn. *fp*

Vln. *ff*

Vln. 1 *f* *poco* *f* *fp* *f sub* *pp*

Vln. 2 *f* *f* *fp* *f sub* *pp*

Vla. *p* *f*

Vc. *fp* *f*

Cb. *f* *p*

Detailed description: This system covers measures 191, 192, and 193. The Oboe part begins with *f*, followed by *poco*, *f*, *f sub*, and *pp*. The Horns play a sustained note with a *fp* dynamic. The Violins have a *ff* dynamic. The Violin 1 part has dynamics *f*, *poco*, *f*, *fp*, *f sub*, and *pp*. The Violin 2 part has dynamics *f*, *f*, *fp*, *f sub*, and *pp*. The Viola part starts with *p* and moves to *f*. The Violoncello part has dynamics *fp* and *f*. The Contrabass part has dynamics *f* and *p*.

Musical score for measures 194-196. The score includes parts for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Ob.:** Measures 194-196. Dynamics: *p*, *f*, *f*.
- Hn.:** Measures 194-196. Dynamics: *pp*.
- Vln.:** Measures 194-196. Dynamics: *pp*.
- Vln. 1:** Measures 194-196. Dynamics: *p*, *f*, *pp*.
- Vln. 2:** Measures 194-196. Dynamics: *f*, *p*, *fp*.
- Vla.:** Measures 194-196. Dynamics: *f*, *mf*, *p*, *mf*.
- Vc.:** Measures 194-196. Dynamics: *f*, *mf*.
- Cb.:** Measures 194-196. Dynamics: *f*, *mf*.



Musical score for measures 197-199. The score includes parts for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Ob.:** Measures 197-199. Dynamics: *pp*, *fp*, *p*, *f*.
- Hn.:** Measures 197-199. Dynamics: *pp*.
- Vln.:** Measures 197-199. Dynamics: *mf*.
- Vln. 1:** Measures 197-199. Dynamics: *mf*.
- Vln. 2:** Measures 197-199. Dynamics: *pp*, *mf*, *f*, *p*.
- Vla.:** Measures 197-199. Dynamics: *f*, *mf*, *f*, *p*.
- Vc.:** Measures 197-199. Dynamics: *f*, *mf*.
- Cb.:** Measures 197-199. Dynamics: *f*, *mf*.

Ob. *poco*

Hn. *poco*

Vln. *poco*

Vln. 1

Vln. 2 *poco* *f* *pp* *p*

Vla. *poco*

Vc. *poco*

Cb. *poco*

Ob. *piu f*

Hn. *piu f*

Vln. *piu f*

Vln. 1 *mf* *p* *mp*

Vln. 2 *f* *p* *mf* *p* *mp*

Vla. *f* *p*

Vc. *f*

Cb. *f*

206

Ob. niente

Hn. niente

Vln. niente

Vln. 1 *pp* *p* *poco*

Vln. 2 *pp* *p* *poco*

Vla. *p*

Vc. niente

Cb. niente

Detailed description: This block contains the musical notation for measures 206, 207, and 208. The woodwinds (Ob. and Hn.) are marked 'niente'. The strings (Vln. 1, Vln. 2, Vla., Vc., and Cb.) play a rhythmic pattern of eighth notes. Dynamic markings include *pp*, *p*, and *poco*. A double bar line is present at the end of measure 208.

209

Ob.

Hn.

Vln. *f* *poco* *morendo*

Vln. 1 *pp* niente

Vln. 2 niente

Vla. *pp*

Vc.

Cb. niente

Detailed description: This block contains the musical notation for measures 209, 210, 211, and 212. The woodwinds (Ob. and Hn.) are silent. The Violin I part has a dynamic marking of *f* and a *morendo* hairpin. The Violin II part is marked 'niente'. The Viola part has a dynamic marking of *pp*. The Violoncello and Contrabass parts are also marked 'niente'. A double bar line is present at the end of measure 212.

iii

♩ = c. 66 quasi senza tempo

Vln. 213 *pp*

Vla. *pp* — *ppp*



Vln. 218 *poco*

Vla. *niente*



Adagio

Vln. 222 *pp*



Vln. 226 *ppp*

230 ♩ = c. 132 agitato

Ob.

Hn.

Vln. *sul G*

Vln. 1 *ff* *nat.* *fp* *fp* *niente*

Vln. 2 *nat.* *pp* *fp* *niente*

Vla. *pp* *poco*

Vc. *pp* *pizz.* *poco*

Cb. *f* *p*



234

Ob.

Hn.

Vln. *nat.* *ff*

Vln. 1

Vln. 2 *poco* *ff*

Vla. *poco* *ff*

Vc. *poco* *ff*

Cb.

238

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

fp

mp

unis.

mp

mp

242

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

fp

fp

mf

5:4

3:2

ff

div.

ff

div.

ff

ff

ff

arco

ff

div.

mf

ff

Ob. *f*

Hn. *mf* *fp* *mf*

Vln. *fp* *mf*

Vln. 1 *p* *f* unis. div. *p* *f* unis.

Vln. 2 *p* *fp* *f* *p* *f* unis. div. unis.

Vla. *p* *mf* *fp* *p* *f*

Vc. *p* *ff* *p* *f*

Cb. *ff* *p*

250

Ob.

Hn. *p*

Vln. 3:2 3:2 3:2

Vln. 1 *f* *p* *fp*

Vln. 2 *f* *p* *fp*

Vla. *ff sub!* *p* *mf* *f*

Vc. *ff sub!* *p* *mf* *f*

Cb.

254 35

Ob. *f*

Hn. *f* *poco*

Vln. *poco cresc* *5:4* *3:2*

Vln. 1 *f* *poco pizz.*

Vln. 2 *f* *poco* *f*

Vla. *poco*

Vc. *poco*

Cb.

258

Ob. *f* *ff* *mf*

Hn. *ff*

Vln. *ff* *ff*

Vln. 1 *f* *ff* *mf*

Vln. 2 *fp* *arco* *ff* *mf*

Vla. *ff* *mf div.* *mf*

Vc. *ff* *mf pizz.* *mf*

Cb. *ff* *mf*

262

Ob. 3:2

Hn.

Vln. 3:2

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *poco* 3:2 *f* 3:2 3:2

Cb. *poco* *f*

Detailed description: This system contains measures 262 through 265. The Oboe part features a melodic line with a 3:2 ratio indicated. The Violin I and II parts play sustained notes with a forte (*f*) dynamic. The Viola part has a similar sustained texture. The Violoncello and Contrabass parts have a rhythmic pattern with a 3:2 ratio, starting with a *poco* dynamic and moving to *f* by measure 265.

266

Ob. *mp*

Hn. *mp*

Vln. 3:2

Vln. 1 *poco* *f*

Vln. 2 *poco* *f*

Vla. *poco*

Vc. 3:2 *poco cresc* *ff* 3:2

Cb. *poco cresc* *ff*

Detailed description: This system contains measures 266 through 269. The Oboe part has a melodic line with a *mp* dynamic. The Violin I and II parts have a *poco* dynamic that increases to *f* by measure 268. The Viola part remains at a *poco* dynamic. The Violoncello and Contrabass parts have a rhythmic pattern with a 3:2 ratio, starting with a *poco cresc* dynamic and reaching *ff* by measure 269.

270

Ob. *fp* *fp* *fp* *fp* *fp*

Hn. *p* *mf* *poco*

Vln. *ff* *poco*

Vln. 1 *ff* *poco*

Vln. 2 *ff* *poco*

Vla. *ff* *poco* arco

Vc. *ff* arco *f*

Cb. *ff* *f*

274

Ob. *ff* *fp* *fp*

Hn. *f* *ff* *f*

Vln. *ff* *fp* *ff*

Vln. 1 *ff* *fp* *ff*

Vln. 2 *ff* *fp* *ff*

Vla. *ff*

Vc. *f* *ff* *ff* *f*

Cb. *f* *ff* *ff* *f*

278 1.

Ob. *fp*

Hn. *f*

Vln. *3:2*

Vln. 1 *fp* *ff*

Vln. 2 *ff*

Vla. unis. div.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 278 to 300. It features seven staves: Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The Oboe part begins with a first ending bracket and a dynamic marking of *fp*. The Horn part has a dynamic marking of *f*. The Violin parts include a *3:2* triplet marking and dynamic markings of *fp* and *ff*. The Viola part has markings for *unis.* and *div.*. The Violoncello and Double Bass parts provide a steady bass line.

282

Ob. *f* *ff* *mf* *f* *ff* 1. a2

Hn. *mf* *poco* *fp*

Vln. *3:2* *poco*

Vln. 1 *f* *ff* unis. *mf* *f* *ff* *3:2*

Vln. 2 *f* *ff* unis. *mf* *f* *ff*

Vla. *f* *ff* unis.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 301 to 324. It features the same seven staves as the previous system. The Oboe part has dynamic markings of *f*, *ff*, *mf*, *f*, and *ff*, with first and second endings (1. and a2) indicated. The Horn part has markings of *mf*, *poco*, and *fp*. The Violin parts include a *3:2* triplet marking, a *poco* marking, and dynamic markings of *f*, *ff*, *mf*, *f*, and *ff*. The Viola part has markings for *f*, *ff*, and *unis.*. The Violoncello and Double Bass parts continue their bass line.

286

Ob. *fp* *ff*

Hn. *5:4* *mp* *ff* *f*

Vln.

Vln. 1 *ff* *ff* *poco* *div.*

Vln. 2 *ff* *f* *poco* *div.*

Vla. *f* *ff* *poco* *div.*

Vc. *f* *ff* *poco*

Cb. *f* *ff* *poco*

3:2

3:2

3:2

3:2

3:2

3:2

289

Ob. *fp* *fp* *mp* *fp*

Hn.

Vln.

Vln. 1

Vln. 2 *mf* *f* *f* *poco*

Vla.

Vc.

Cb.

292

Ob. *fp* *fp* *fp* *mf* *f*

Hn.

Vln.

Vln. 1

Vln. 2 *ff*

Vla.

Vc.

Cb.



295

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *f*

298

Ob. *fp*

Hn.

Vln. *ff* *ff*

Vln. 1 *ff* *poco* *f* *ff*

Vln. 2 *ff* *poco* *f* *ff*

Vla. *ff* *ff* *poco* *div.* *talon* *ff*

Vc. *f* *pizz.* *f* *mf* *ff*

Cb. *f* *f*

302

Ob. *mf* *ff* *fp*

Hn. *mf* *ff* *fp* *mp*

Vln. *fp*

Vln. 1 *fp* *fp* *f*

Vln. 2 *fp* *fp*

Vla. *mf* *ff* *fp* *f*

Vc. *3:2* *mf* *ff* *3:2* *3:2* *3:2*

Cb.

306

Ob. *fp* *ff*

Hn. *mp* *poco* *fp* *mp*

Vln. *f* 3:2

Vln. 1 *f* *ff*

Vln. 2 *f* *fp* *ff*

Vla. *mp* *poco* *fp* *mp*

Vc. 3:2 3:2 *mp* *poco* *fp* *mp* 3:2

Cb. 3:2

310

Ob. 3:2 *fp* *ff* 3:2 3:2

Hn. *fp* *ff*

Vln. 3:2 *fp* *ff* *poco* 5:4

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *fp* *ff*

Vc. *poco* *ff* 3:2

Cb. *poco* *ff*

314

Ob. *ff* 3:2

Hn. *ff*

Vln. *ff* 3:2 5:4

Vln. 1 *ff* *mf* *f* *fp* 3:2 *ff* arco

Vln. 2 *ff* *mf* *ff*

Vla. *ff* div. unis. *f* pizz. 3:2

Vc. *ff* arco 3:2

Cb. *ff* arco 3:2

317

Ob. *ff* *f*

Hn.

Vln. *f* 3:2 3:2

Vln. 1

Vln. 2

Vla. *ff* *f* *ff* *f* div. arco

Vc.

Cb.

320

Ob. *ff* *poco* *ff*

Hn.

Vln. *ff* *poco* *ff*

Vln. 1

Vln. 2

Vla. *ff* *poco* *ff*

Vc.

Cb.

Detailed description: This system of musical notation covers measures 320 to 322. The Oboe (Ob.) part features a melodic line with dynamic markings of *ff*, *poco*, and *ff*. The Horn (Hn.) part is mostly silent. The Violin (Vln.) parts have a rhythmic accompaniment of eighth notes, with dynamics *ff*, *poco*, and *ff*. The Viola (Vla.) part mirrors the Oboe's melodic line. The Violoncello (Vc.) and Contrabass (Cb.) parts play a steady eighth-note accompaniment.



323

Ob. *ff* 3:2 3:2 3:2 2. 1.

Hn. *mp* *f*

Vln. *ff*

Vln. 1

Vln. 2

Vla. *mp* *f*

Vc. arco

Cb. arco

Detailed description: This system covers measures 323 to 325. The Oboe (Ob.) part has a melodic line with triplets (3:2) and first/second endings (2., 1.). Dynamics include *ff*, *mp*, and *f*. The Horn (Hn.) part has a sustained chord with dynamics *mp* and *f*. The Violin (Vln.) parts continue with a rhythmic accompaniment, with the first violin (Vln. 1) marked *ff*. The Viola (Vla.) part has a sustained chord with dynamics *mp* and *f*. The Violoncello (Vc.) and Contrabass (Cb.) parts play an eighth-note accompaniment, both marked *arco*.

326

Ob. 3:2

Hn. *ff*

Vln. *ff*

Vln. 1

Vln. 2

Vla. *poco* unis. *div.* *ff*

Vc.

Cb.

Detailed description: This system of musical notation covers measures 326, 327, and 328. The Oboe part (Ob.) features a 3:2 ratio and a dynamic marking of *ff*. The Horn part (Hn.) also has a *ff* dynamic. The Violin parts (Vln. 1 and 2) and Viola (Vla.) are marked *ff*. The Viola part includes the instruction *unis.* (unison) and *div.* (divisi) in later measures. The Violoncello (Vc.) and Contrabass (Cb.) parts provide a rhythmic foundation with a *poco* marking.



329

Ob. 3:2 a2

Hn.

Vln. 3:2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 329, 330, and 331. The Oboe part (Ob.) features a 3:2 ratio and a dynamic marking of *a2*. The Horn part (Hn.) has a *ff* dynamic. The Violin parts (Vln. 1 and 2) and Viola (Vla.) are marked *ff*. The Violoncello (Vc.) and Contrabass (Cb.) parts provide a rhythmic foundation with a *poco* marking.

332

Ob. Hn. Vln. Vln. 1 Vln. 2 Vla. Vc. Cb.

poco cresc

Detailed description: This system of musical notation covers measures 332 and 333. It includes staves for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part features a melodic line with accents and slurs. The Horn, Violin, and Viola parts have sustained notes with slurs and accents. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts play a steady eighth-note accompaniment. The instruction *poco cresc* is written below the Horn and Violin staves.



334

Ob. Hn. Vln. Vln. 1 Vln. 2 Vla. Vc. Cb.

ff 3:2 3:2 3:2 3:2 3:2

poco

piu f

Detailed description: This system of musical notation covers measures 334 and 335. It includes staves for Oboe (Ob.), Horn (Hn.), Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part begins with a forte (*ff*) dynamic and features a triplet of eighth notes, with subsequent notes also marked with 3:2 ratios. The Horn, Violin, and Viola parts have sustained notes with slurs and accents. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts play a steady eighth-note accompaniment. The instruction *poco* is written below the Violin 1 and Viola staves. The instruction *piu f* is written below the Violoncello and Contrabass staves.

rall.

meno mosso, pesante ♩ = c. 112

356

Ob. *a2* *p* *ff*

Hn. *pp* *ff* 3:2

Vln. 3:2 5:4 *ff*

Vln. 1 *pizz.* *p* *arco* *pp* *ff*

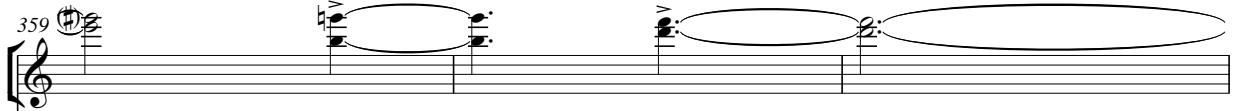
Vln. 2 *pizz.* *p* *arco* *pp* *ff* non div.


Vla. *unis.* *pp* 3:2 *ff*

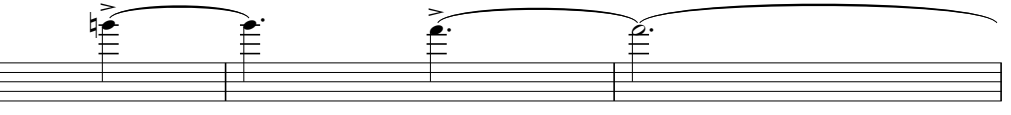
Vc. *pp* 3:2 *ff*

Cb. *pp* *f* 3:2 *ff* div.


Detailed description: This page of a musical score, numbered 48, contains measures 356, 357, and 358. The tempo markings are 'rall.' and 'meno mosso, pesante' with a quarter note equal to approximately 112 beats per minute. The instrumentation includes Oboe (Ob.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Oboe (Ob.): Measure 356 has a rest. Measure 357 features a melodic line starting on a2, marked *p*. Measure 358 has a whole note chord marked *ff*.
- Horn (Hn.): Measure 356 has a whole note chord marked *pp*. Measure 357 has a melodic line with a 3:2 ratio, marked *ff*. Measure 358 has a whole note chord marked *ff*.
- Violin (Vln.): Measure 356 has a melodic line with 3:2 and 5:4 ratios. Measure 357 has a melodic line. Measure 358 has a whole note chord marked *ff*.
- Violin 1 (Vln. 1): Measure 356 has a *pizz.* section marked *p* and an *arco* section marked *pp*. Measure 357 has a melodic line. Measure 358 has a whole note chord marked *ff*.
- Violin 2 (Vln. 2): Measure 356 has a *pizz.* section marked *p* and an *arco* section marked *pp*. Measure 357 has a melodic line. Measure 358 has a whole note chord marked *ff* with the instruction 'non div.'.
- Viola (Vla.): Measure 356 has a whole note chord marked *pp*. Measure 357 has a melodic line with a 3:2 ratio. Measure 358 has a whole note chord marked *ff*.
- Violoncello (Vc.): Measure 356 has a whole note chord marked *pp*. Measure 357 has a melodic line with a 3:2 ratio. Measure 358 has a whole note chord marked *ff*.
- Contrabass (Cb.): Measure 356 has a whole note chord marked *pp*. Measure 357 has a melodic line with a 3:2 ratio. Measure 358 has a whole note chord marked *ff* with the instruction 'div.'.

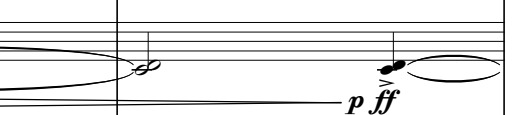
359
Ob. 

Hn. 

Vln. 

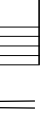
Vln. 1 

Vln. 2 

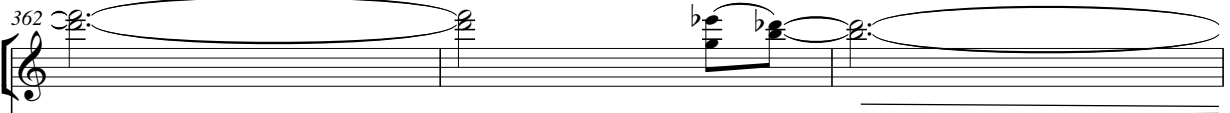
Vla. 

Vc. 

Vc. 

Cb. 

Ob. ³⁶²



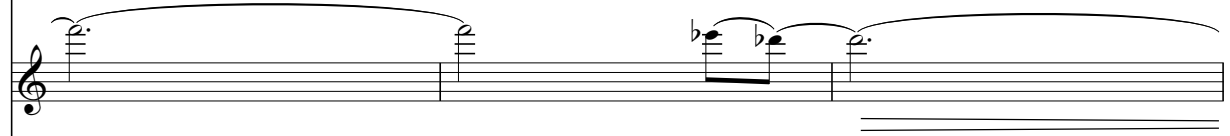
Staff for Oboe (Ob.). It begins with a measure containing a whole note with a slur above it. The second measure contains a half note with a slur above it. The third measure contains a half note with a slur above it. The fourth measure contains a half note with a slur above it.

Hn.



Staff for Horn (Hn.). It begins with a measure containing a whole note with a slur above it. The second measure contains a half note with a slur above it. The third measure contains a half note with a slur above it. The fourth measure contains a half note with a slur above it.

Vln.



Staff for Violin (Vln.). It begins with a measure containing a whole note with a slur above it. The second measure contains a half note with a slur above it. The third measure contains a half note with a slur above it. The fourth measure contains a half note with a slur above it.

Vln. 1




Staff for Violin 1 (Vln. 1). It begins with a measure containing a whole note with a slur above it. The second measure contains a half note with a slur above it. The third measure contains a half note with a slur above it. The fourth measure contains a half note with a slur above it. Dynamics include *poco* and *f*.



Staff for Violin 2 (Vln. 2). It begins with a measure containing a whole note with a slur above it. The second measure contains a half note with a slur above it. The third measure contains a half note with a slur above it. The fourth measure contains a half note with a slur above it. Dynamics include *f*.

Vln. 2



Staff for Violin 2 (Vln. 2). It begins with a measure containing a whole note with a slur above it. The second measure contains a half note with a slur above it. The third measure contains a half note with a slur above it. The fourth measure contains a half note with a slur above it.

Vla.



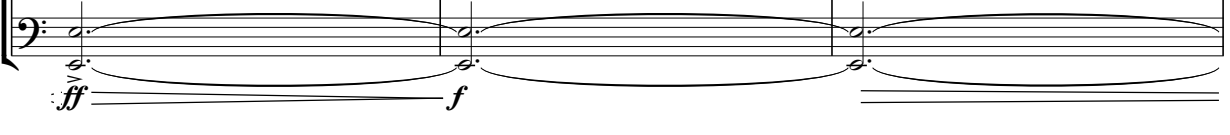
Staff for Viola (Vla.). It begins with a measure containing a whole note with a slur above it. The second measure contains a half note with a slur above it. The third measure contains a half note with a slur above it. The fourth measure contains a half note with a slur above it. Dynamics include *mf*.

Vc.



Staff for Violoncello (Vc.). It begins with a measure containing a whole note with a slur above it. The second measure contains a half note with a slur above it. The third measure contains a half note with a slur above it. The fourth measure contains a half note with a slur above it. Dynamics include *poco* and *mf*.

Cb.



Staff for Cello (Cb.). It begins with a measure containing a whole note with a slur above it. The second measure contains a half note with a slur above it. The third measure contains a half note with a slur above it. The fourth measure contains a half note with a slur above it. Dynamics include *ff* and *f*.

365 51

Ob. *poco*

Hn. *p ff*

Vln. *poco*

Vln. 1 *poco*

Vln. 2 *p ff*

Vla. *poco*

Vc. *poco*

Cb. *> poco*

Ob. *ff* 368

Hn. *p ff poco ff*

Vln. *ff*

Vln. 1 *mf*

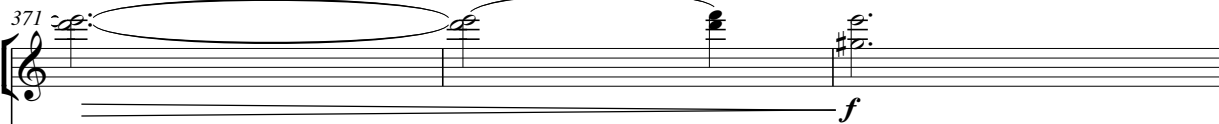
Vln. 2 *mf*

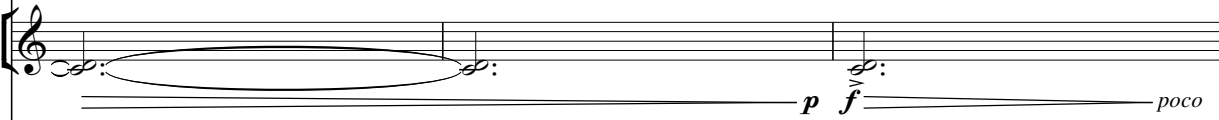
Vln. 2 *p ff poco ff*

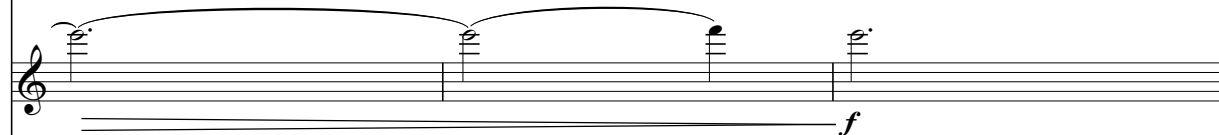
Vla. *poco p*

Vc. *p*


Cb. *pp ff sub!*

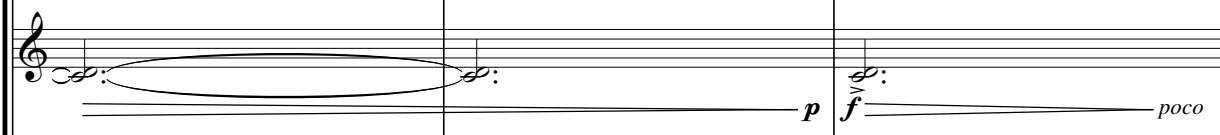
371
Ob. 

Hn. 


Vln. 

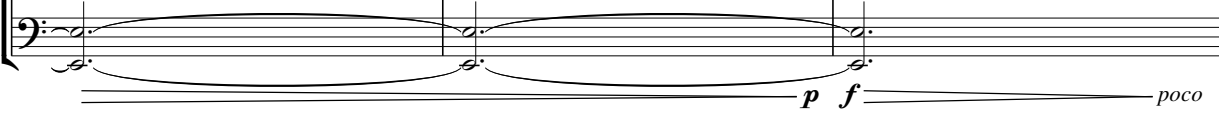
Vln. 1 

Vln. 2 

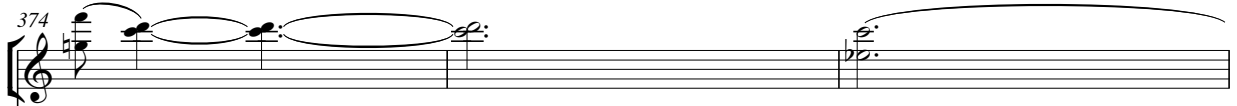
Vln. 2 

Vla. 

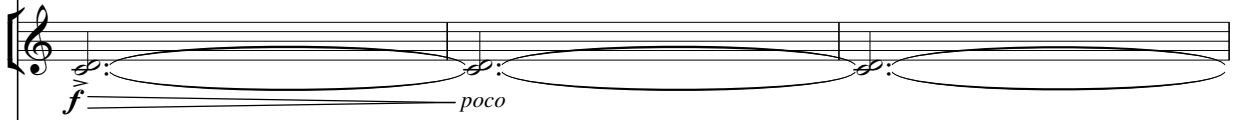
Vc. 

Cb. 

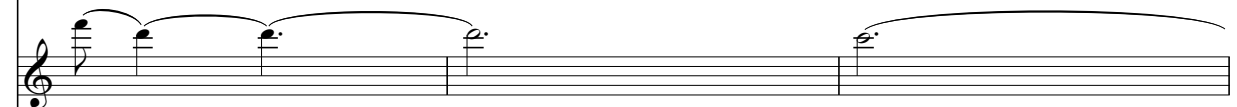
Ob. ³⁷⁴



Hn. *f* *poco*



Vln.



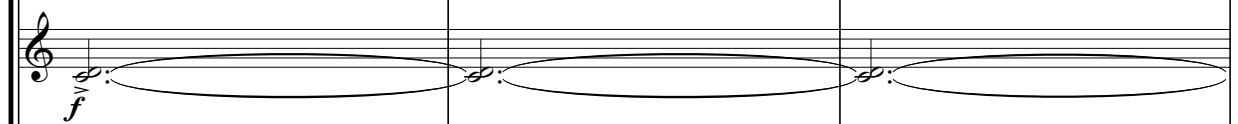
Vln. 1



Vln. 2



Vln. 2 *f*



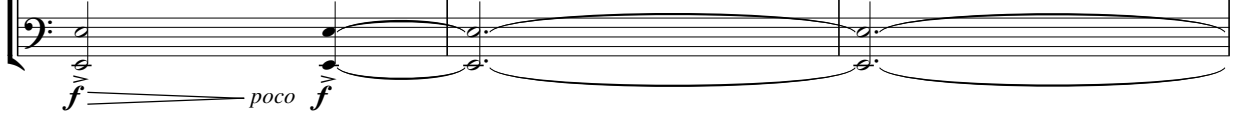
Vla.



Vc.




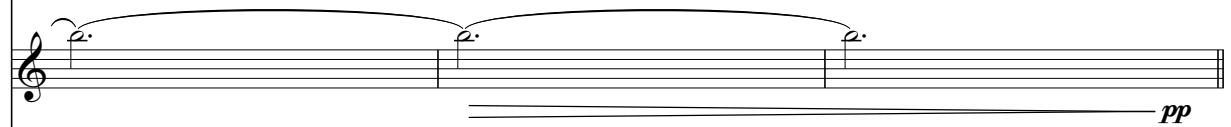
Cb. *f* *poco* *f*



poco rall.


Ob. 

Hn. 

Vln. 

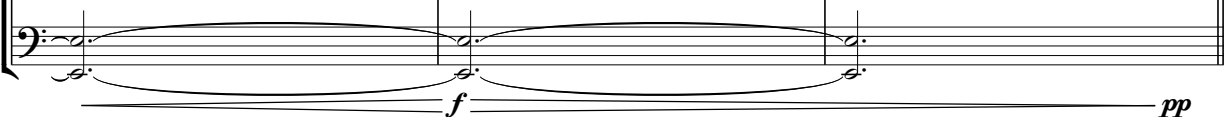
Vln. 1 

Vln. 2 

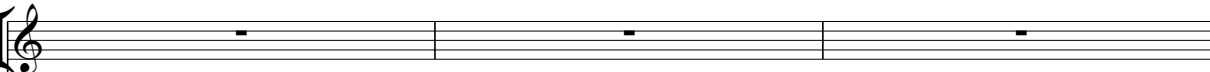
Vln. 2 

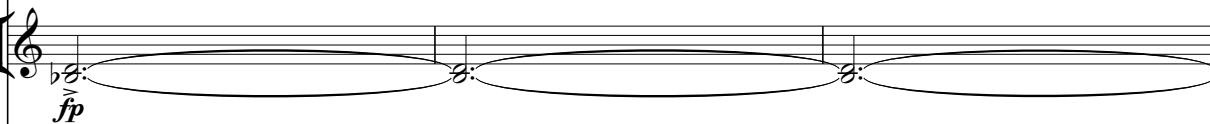
Vla. 

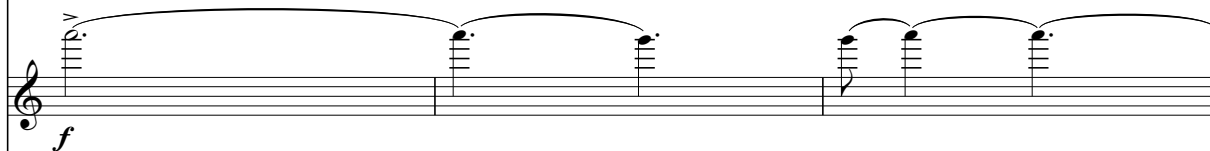
Vc. 

Cb. 

380 poco meno mosso

Ob. 

Hn. 


Vln. 

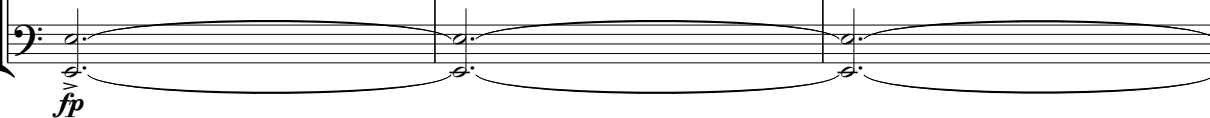
Vln. 1 



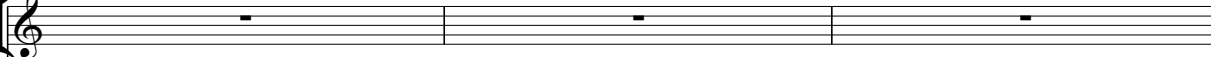
Vln. 2 

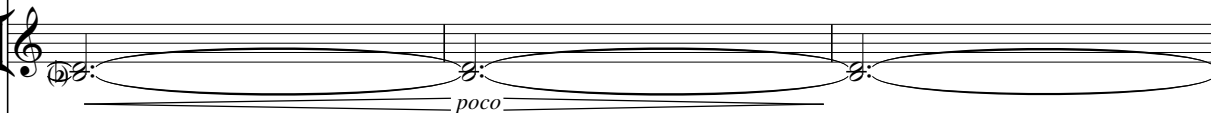
Vla. 

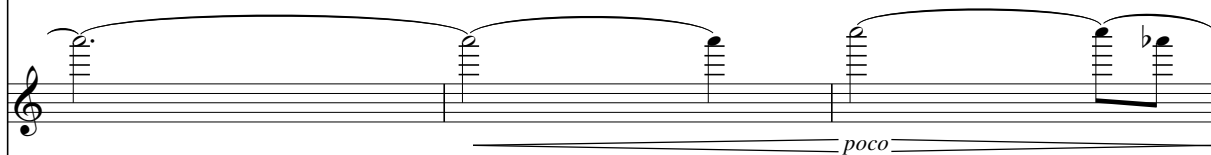
Vc. 

Cb. 

383

Ob. 

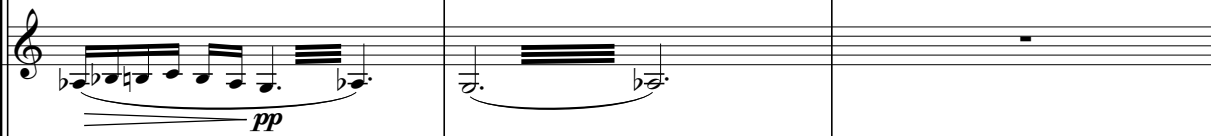
Hn. 

Vln. 

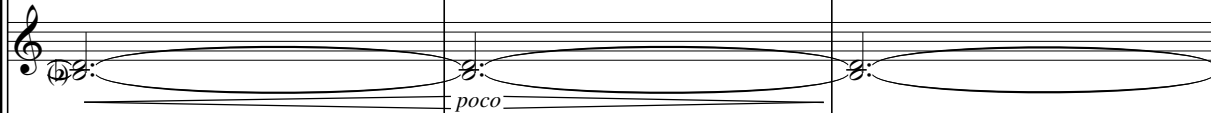
unis.

Vln. 1



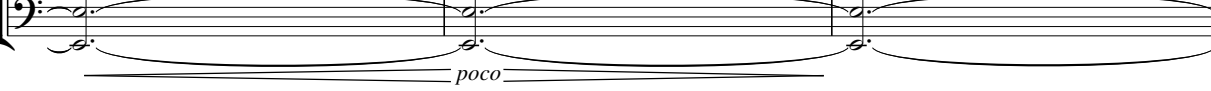


Vln. 2



Vla. 

Vc. 

Cb. 

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *fp*

pp *fp*

pp

poco *pp*

ff *poco* *fp* **rall.**



Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

pppp poss

mf *pp* *f* **unis.**

f

f

meno mosso

392

Ob. Hn. Vln. Vln. 1 Vln. 2 Vla. Vc. Cb.

ppp poss
mp
p
pp
p
fpp

Detailed description: This system of musical notation covers measures 392, 393, and 394. The woodwinds (Ob. and Hn.) are silent. The strings play sustained notes. The Violin I and II parts have dynamics of *p* and *pp*. The Viola part has a dynamic of *p*. The Violoncello part has a dynamic of *p*. The Contrabass part has a dynamic of *fpp*. The Violin I part has a dynamic of *ppp poss* in measure 392 and *mp* in measure 394. The Violin II part has a dynamic of *pp* in measure 394. The Viola part has a dynamic of *pp* in measure 394. The Violoncello part has a dynamic of *pp* in measure 394. The Contrabass part has a dynamic of *fpp* in measure 394.



395

Ob. Hn. Vln. Vln. 1 Vln. 2 Vla. Vc. Cb.

poco
poco
poco

Detailed description: This system of musical notation covers measures 395, 396, and 397. The woodwinds (Ob. and Hn.) are silent. The strings play sustained notes. The Violin I and II parts have dynamics of *poco*. The Viola part has a dynamic of *poco*. The Violoncello part has a dynamic of *poco*. The Contrabass part has a dynamic of *poco*. The Violin I part has a dynamic of *poco* in measure 395 and *poco* in measure 397. The Violin II part has a dynamic of *poco* in measure 395 and *poco* in measure 397. The Viola part has a dynamic of *poco* in measure 395 and *poco* in measure 397. The Violoncello part has a dynamic of *poco* in measure 395 and *poco* in measure 397. The Contrabass part has a dynamic of *poco* in measure 395 and *poco* in measure 397.

398

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp

fp

fp

ppp

poco

ppp

f



401

Ob.

Hn.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp

ppp

poco

ppp

f

404

Ob.

Hn.

Vln. poco sul pont.

Vln. 1 *f* poco sul pont.

Vln. 2 *f* poco sul pont.

Vla.

Vc.

Cb.



408

Ob.

Hn.

Vln. *ppp* poss

Vln. 1 *ppp* poss

Vln. 2 *ppp* poss

Vla. *pp* *ppp* poss

Vc. *pp* *ppp* poss

Cb. *ppp* poss