

# Konzert a-Moll

für Violine und Orchester

Antonín Dvořák, op. 53

Revidiert von Paul Kletzki

Allegro ma non troppo

Solo-Violine

Klavier

Musical score for Solo-Violine and Klavier, measures 1-4. The violin part begins with a whole rest, followed by a series of eighth notes. The piano accompaniment starts with a forte (f) dynamic and features a rhythmic pattern of eighth notes in both hands.

Musical score for Solo-Violine and Klavier, measures 5-10. The violin part includes a triplet of eighth notes and a crescendo (cresc.) marking. The piano accompaniment features a forte piano (fp) dynamic and a piano (p) dynamic, with a fermata over the final measure. A double bar line with an asterisk (\*) is present at the end of the system.

Musical score for Solo-Violine and Klavier, measures 11-14. The violin part features a triplet of eighth notes and a ritardando (ritard.) marking. The piano accompaniment includes a fortissimo (ff) dynamic and a fermata over the final measure. A double bar line with an asterisk (\*) is present at the end of the system.

Musical score for Solo-Violine and Klavier, measures 15-20. The violin part features a triplet of eighth notes and a fortissimo (ff) dynamic. The piano accompaniment includes a fortissimo (ff) dynamic and a fermata over the final measure. A double bar line with an asterisk (\*) is present at the end of the system.

Musical score for Solo-Violine and Klavier, measures 21-24. The violin part features a triplet of eighth notes and a crescendo (cresc.) marking. The piano accompaniment includes a pianissimo (pp) dynamic and a fermata over the final measure.

8

*in tempo* **A**

*ff in tempo*

26

30

34

39

*fz* *p*

45

*pp*

50

*dimin.*

55

*pp* *cresc.* *f* *f*

Red. \*

60

*cresc.* *p* *fp*

Red. \*

64

*ff* *f* *p poco a poco cresc.*

Red. \*

67

*ff* *p.*

Red. \* 8331 Red. \*

Musical score system 72. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with various ornaments and slurs. The grand staff provides harmonic support with chords and moving lines. A dynamic marking of *f* is present in the bass staff. A small asterisk is located below the grand staff.

Musical score system 76. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff features a melodic line with dynamic markings *ff* and *p dolce*. The grand staff provides harmonic support with chords and moving lines, marked with *pp*.

Musical score system 81. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff features a melodic line with dynamic markings *pp*. The grand staff provides harmonic support with chords and moving lines, also marked with *pp*.

Musical score system 87. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff features a melodic line with dynamic markings *cresc.* and *ff*. The grand staff provides harmonic support with chords and moving lines, marked with *f*. A double bar line is present at the end of the system.

92

*fz* *fz* *fz* *p*

*fp* *p*

\*

95

*p* *pp*

100

*cresc.* *fz* *f* *fz* *f*

5

*dimin.* *p* *espress.* *pp*

107

110

113

116

119

123

*f*

*mf* *ff* *ff* *ff* *ff*

*Red.* \*

126

*ff*

*f* *ff* *pp*

130

*dolce e dim.* *pp*

*pp*

135

*cresc.*

*sempre più p*

*con Ped.*

141

*ppp*

*dimin.*

147 *dolce*  
*pp* *l. H.*  
*Red.* *Red.* *simile* 5

152 *poco* *l. H.* *crec.* *- scen -* *- do* *pp* 3 3

157 *f* *f* *f*

162 *scherzando* *fz* *fz* *pp* *cresc.*

166 *f* *p* *pp*

170

173

177

181

184

\*) Laut Stichunterlage und ms.-Partitur heißt es:  
According to the copies printed from and the manuscript score, it says:

187

*fz fz p*

*pp tr*

\* Ped. \* Ped. \* Ped. Ped. \* Ped. \*

191

*mf tr*

*pp tr*

*pp* Ped. \* Ped. \* Ped. Ped. \* Ped. \*

194

*cresc. tr*

*cresc. tr*

*d. 2 3*

*simile*

197

*F rinf. f*

*f p pp*

Ped. \* mf

201

*ppp*  
*pp*  
\* Ped. \*

205

*f*  
*con Ped.*  
\* Ped. \*

209

*f*

212

*f*  
\* Ped. \*

215

219

222

227

231

236

*ff* *f* *Andante*

240

*ff* *f* *Cresc.*

**Poco meno mosso**

247

*f* *pp* *dim.*

**Quasi Moderato**

253

*p molto espressivo* *pp* *tr*

259

*pp* *espress.* *ritard.* *attacca*

Adagio, ma non troppo

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The tempo is marked "Adagio, ma non troppo". The first staff has the instruction *p espressivo*. The grand staff begins with *pp*. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has dynamic markings *mp*, *cresc.*, and *p*. The grand staff begins with *pp*. The music continues with melodic and harmonic development.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has dynamic markings *f* and *dim.*. The grand staff begins with *fp*. The music features a prominent melodic line in the treble and a complex accompaniment in the bass.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has dynamic markings *p* and *p*, and a first ending bracket labeled "I". The grand staff begins with *pp* and ends with *fp*. The music concludes with a first ending in the treble staff.

23

29

33

38

K Poco più mosso

42

*poco marcato*  
*f p*  
*3*  
*Ped.* \*

45

*Ped.* \* *3* \*

47

*ten.* *pp* *poco ritard.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

51

Tempo I

*pp* *tr* *6* \*

Più mosso

L

57

*f* *fp* *marcato* *p* *f*

Trills:  $\text{Red.}$ ,  $\text{Red.}$ ,  $\text{Red.}$

60

*mf*

Trills:  $\text{Red.}$ ,  $\text{Red.}$

62

*mf*

Trills:  $\text{Red.}$ ,  $\text{Red.}$

64

*p* *pp*

Trills:  $\text{Red.}$ ,  $\text{Red.}$

Un poco tranquillo, quasi tempo I

69

73

77

82

87

*pp* *ppp*

91

*string.* *f* *string.* *cresc.*

97

*in tempo* *fp* *tr* *pp in tempo* *legato*

*Red.* *Red.* *Red.* *Red.* \*

102

*f poco accelerando* *mf* *poco ritard.*

*fz poco accelerando* *p* *pp*

*N in tempo*

107 *ff pesante* *poco string.*

Leo \* Leo Leo Leo Leo Leo

111 *ritard.* *a tempo* *pp espress.* *fp*

Leo \*

115 *pp*

119 *mp* *pp*

122 *pp* *Leo* \* *simile*

Leo \* simile

126 *p espressivo*  
*dim.* *pp*

129

132 *f* *p* *pp*

135 *dim.* *pp* *f* *cresc. molto* *p*

140 *f*

146

*ff*

149

*dim.* *p* *pp* *dolce*

Red. \*

152

*f(molto espress.)* *p*

Red. \* Red. \* Red. \* Red. Red.

158

*dim.* *P* *p* *f dim.*

*pp* *fp* *pp* *fp*

166

*p* *fz* *p* *f* *fp*

*pp* *fz* *p* *f* *pp*

*Ped.*

172

*f* *p* *f* *dim.* *pp*

*rit.* *a tempo*

*pp* *ppp*

*rit.* *a tempo*

*Ped.* \*

178

*cresc.* *f* *tranquillo* *dim.*

*f* *dim.*

*Ped.* \*

182

*morendo* *pp*

*ppp* *pp*

*Ped.*

# Finale

Allegro giocoso, ma non troppo

This musical score is for a piano and violin duo. It consists of five systems of music, each with a piano part (treble and bass clefs) and a violin part (treble clef). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegro giocoso, ma non troppo'. The score includes various dynamics such as *p*, *pp*, *fp*, *f*, *ff*, and *cresc.*. There are also performance instructions like 'Red. \*' and 'simile'. Measure numbers 11, 21, 31, and 41 are indicated at the start of their respective systems. The score concludes with a double bar line and the number 8331.

49

Red. \* Red. Red. \* Red. \* Red. \*

58

pp f

B

68

fz Red. \* Red. \* Red. \*

77

fz simile Red. \* Red. \*

85

fz Red. \* Red. \* Red. \* Red. \* Red. \*

92

*simile*

*fz*

Measures 92-98. Treble clef. Key signature: two sharps (F# and C#). The music features a complex texture with triplets and accents. A *simile* instruction is present below the first few measures, and a *fz* (forzando) instruction is placed above a measure in the lower register.

99

Measures 99-105. Treble clef. Key signature: two sharps. The music continues with triplets and accents, maintaining the complex texture.

106

106

*dim.*

*p sempre dim.*

Measures 106-112. Treble clef. Key signature: two sharps. A *dim.* (diminuendo) instruction is placed above a measure. A *p sempre dim.* instruction is placed above a measure in the lower register. A common time signature 'C' is written above the staff.

113

113

*pp*

*mf*

Measures 113-120. Treble clef. Key signature: two sharps. The music features a *pp* (pianissimo) instruction above a measure and an *mf* (mezzo-forte) instruction above a measure in the lower register.

121

121

*spiccato*

*pp*

*Red \**

Measures 121-127. Treble clef. Key signature: two sharps. The music features a *spiccato* instruction above a measure and a *pp* instruction above a measure in the lower register. A *Red \** instruction is placed below the final measure.

129

Musical score for measures 129-136. The system consists of a piano (p) part and a vocal line. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has a melodic line with some grace notes. Dynamics include *fz*, *dim.*, and *p*. The vocal line includes markings *Red \** and *simile*.

137

Musical score for measures 137-143. The system consists of a piano (p) part and a vocal line. The piano part continues with complex rhythmic patterns. The vocal line has a melodic line. Dynamics include *fz* and *p*. The vocal line includes a marking *Red*.

144

Musical score for measures 144-151. The system consists of a piano (p) part and a vocal line. The piano part features complex rhythmic patterns. The vocal line has a melodic line. Dynamics include *fz*. The vocal line includes markings *Red \** and a section marked **D**.

152

Musical score for measures 152-159. The system consists of a piano (p) part and a vocal line. The piano part features complex rhythmic patterns. The vocal line has a melodic line. Dynamics include *fz*. The vocal line includes markings *Red \**.

160

Musical score for measures 160-167. The system consists of a piano (p) part and a vocal line. The piano part features complex rhythmic patterns. The vocal line has a melodic line. Dynamics include *ff* and *fz*. The vocal line includes markings *Red \**.

Musical score for measures 167-172. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *fz* and *p*. The vocal line has rests in the first two measures.

Musical score for measures 173-178. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *fz* and *p*. The vocal line enters in measure 173 with the lyrics "cre - scen - do".

Musical score for measures 179-185. The piano accompaniment features a more active bass line. Dynamics include *fz* and *ff*. The vocal line has rests in the first two measures. A key signature change to F major is indicated at the end of the system.

Musical score for measures 186-195. The piano accompaniment features a steady eighth-note accompaniment. Dynamics include *ff* and *pp*. The vocal line is marked *dolce* and features a melodic line with grace notes. A finger number "12" is indicated in the right hand.

Musical score for measures 196-205. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *f* and *mp*. The vocal line features a melodic line with grace notes.

206

*p*

*Red.\**

*Red.\**

*simile*

215

*cresc.*

*f*

*poco*

*a*

*poco*

*cresc.*

*Red.\**

*Red.\**

*simile*

224

*fz*

*fz*

*fz*

*fz*

*f*

*p*

*cre*

*Red.\**

*Red.\**

*simile*

231

*fz*

*fz*

*fz*

*fz*

*fz*

*scen*

*do*

*f*

236

*fz*

*fz*

*fz*

*ff*

*ff*

*G*

243

*p fz p fz*

*f*

*pp*

*Red. Red. \* Red. \* Red. \**

251

*fz fz fz fz*

*f*

3 1 2

258

*fz fz fz fz*

*p*

1 2

265

*fz fz fz fz fz fz*

*poco a poco cresc. f*

1 3 2 1 2

272

*fz fz fz ff*

*ff*



328

*pp*

*pp*

ped. \*    ped. \*    ped. \*    ped. \*

333

*fp*    *f*

ped. \*    ped. \*    simile

343

*p*    *dim.*

ped. \*    ped. \*    ped. \*    ped. \*

353

*pp*

senza Pedale

**K** Listesso tempo (♩ = ♩♩) (Ein 2/4 Takt gleich zwei früheren 3/8 Takten)

363

*f molto espressivo*    *p*

*mf*    *p*

ped. \*    ped. \*    simile

8331

369

*f*

*pp*

375

*mf molto espressivo*

381

*p* *f* *f*

*f*

387

*L*

*fp*

*p*

393

*cresc.* *ff*

*f* *fz*

399

*f* *fz* *pp.* *dimin.*

404

*M* *ff pesante* *f* *Ped. \**

410

*p* *Ped. \**

415

*p* *Ped. \**

420

*simile* *poco* *a*

426 *cresc.*  
*Red.*

432 *f*  
*Red. \**

438 *f*  
*sempre cresc.*  
*Red. \**

**N Tempo I**

442 *sul G*  
*f pp*  
*pp*

452 *sempre pp*  
*f*

462

*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *simile*

472

*fp dimin.* *p*

*Ped. \** *Ped. \** *Ped. \**

480

*Ped. \** *Ped. \** *Ped. \** *Ped. \**

*f*

487

*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *simile*

*fz* *p* *fz*

495

*Ped. \** *Ped. \**

*p* *fz*

502

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

510

*Red. \** *Red. \** *Red. \** *Red. \**

518

*Red. \** *Red. \** *simile*

527

*Red. \**

536

*P*

*Red. \**

40

*fs fs fs fs fs*

544 *pp*

*Ped.\* simile*

543

*fs fs fs fs fs fs fs*

*pp*

*Ped.\* simile*

562

*fs fs fs fs fs*

*fp*

*Ped.\* simile*

571

*fs fs fs fs fs*

*fp*

*simile*

579

*fs fs fs*

*fp*

*simile*

R

587

*fz fz fz fz fz*

*fp*

Red. \*

593

*fz fz fz fz fz*

Red. \* Red. \* Red. \* Red. \* Red. \*

599

*fz fz fz fz fz*

*fp*

Red. \* Red. \* Red. \*

S

604

*fz fz fz fz ff*

*f*

612

*molto espressivo*

*p*

622

*pp* *p*

632

*Red\** *simile*

642

*cresc.* *f* *cresc.*

652

*T* *fs* *fs* *p*

*Red\** *Red\**

660

*fz fz fz fz fz fz*

*simile*

666

*fz. fz fz fz ff*

*f fz*

*Red \**

673

*Red \**

681

*dim.*

*Red \**

U

690

*p* *dim.*

*ped.* \*

697

*pp leggiero*

*pp*

*ped.* \* *simile*

704

*sempre pp*

*ppp*

712

719

727

*cresc.* *f*

*cresc.* *fz* *f*

735

*ff*

743

**L'istesso tempo**

*f* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

748

*ff* *Red.* \* *Red.* \* *Red.*

753

**Tempo I**

*f* *dim.* *dim.*

1 2 2 1 3 1 2

8 4 1 2 8 4

*Red.* \*

761

Musical score for measures 761-765. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking and features a melodic line with slurs and ties. The piano accompaniment is marked *pp* and includes fingerings 2 and 5. There are two asterisks (\*) below the piano part, one under measure 762 and one under measure 764.

766

Musical score for measures 766-770. The system consists of a vocal line and a piano accompaniment. The vocal line is marked *fs* and features a melodic line with slurs and ties. The piano accompaniment is marked *pp* and includes *fp* markings. There are three asterisks (\*) below the piano part, one under measure 766, one under measure 768, and one under measure 770.

775

Musical score for measures 775-781. The system consists of a vocal line and a piano accompaniment. The vocal line is marked *f* and *ff* and features a melodic line with slurs and ties. The piano accompaniment is marked *p* and *cresc.* and includes *f* markings. There is one asterisk (\*) below the piano part under measure 776.

782

Musical score for measures 782-786. The system consists of a vocal line and a piano accompaniment. The vocal line is marked *fs* and *ff* and features a melodic line with slurs and ties. The piano accompaniment is marked *f* and includes *f* markings. There are no asterisks in this system.

788

*ff*

*Red. \**

794

*Red. \** *Red. \**

803

*poco accelerando*

*ff*

*poco accelerando*

*pp*

*Red. \**

809

*f* *ff*

*Red. \** *Red. \** *simile*



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ANTONÍN DVOŘÁK

Konzert a-Moll

für Violine und Orchester

op. 53

Antonín Dvorák  
Violin Concerto, Op. 53

Flöte I.

**Allegro ma non troppo.**

This musical score is for the first flute part of the first movement of Antonín Dvorák's Violin Concerto, Op. 53. The tempo is 'Allegro ma non troppo'. The score consists of ten staves of music, each with various performance instructions and dynamic markings. The first staff begins with a 6-measure rest, followed by a half note (Hob.), and includes dynamics *p*, *dim.*, and *rit.*. The second staff starts with a fortissimo (*ff*) dynamic. The third staff features a 2-measure rest, a half note (Viol.), and dynamics *dim.*, *pp*, *rit.*, *in tempo*, and *f*. The fourth staff has a 10-measure rest and a *p* dynamic. The fifth staff is marked *dim.*. The sixth staff includes dynamics *pp*, *f*, and *pp*. The seventh staff features dynamics *f*, *f*, *p*, *f*, and *ff*. The eighth staff includes a 32-measure rest, a common time signature (C), an 11-measure rest, a half note (Hob.), and a 12-measure rest, with dynamics *p*, *12*, *13*, and *p*. The ninth staff includes a 11-measure rest, a 4-measure rest, a D major key signature (D), a 21-measure rest, and a half note (Clar.), with dynamics *mf*, *p*, and *ff*. The tenth staff includes a 9-measure rest, a 2-measure rest, and an 8-measure rest, with dynamics *p*, *crsc.*, and *pp*.

# Flöte I.

Solo  
*p*  
*pp* *sf* *f*  
*f* *sf* *f* 20  
*sf* *pp* *pp* *pp*  
*pp*  
*p* *rit.* *pp* *pp* *p* 13  
*dim.* *pp* *pp* *p*  
*mf* *pp* *sf* *pp* *sf* *dim.* *pp*  
**Poco più mosso.** *poco rit.* **Tempo I.** **Più mosso.** 7 2 6 12  
**Un poco tranquillo, quasi Tempo I.** *mf* *dim.* *p* *pp*  
**M** 15 *Solo Viol.* *alleg.* *Solo* *poco accel.* *rit.* 4  
 16 17 18 *p* *sf*

### Flöte I.

*in tempo poco stringendo*

*rit. in tempo*

*ff* *pp dim.* *p* *f* *pp* *pp dim.* *pp* *fp dim. pp* *Solo*

**FINALE.** Solo Viol.

**Allegro giocoso.**

*f* *ff* *cresc.* *pp* *f* *p* *f* *f* *ff*

# Flöte I.

Solo Viol

16 17 18 *pp* *pp*

*cresc.*

13 *ff* *f* *p*

Solo Viol. 21 *f* *p*

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 *cresc.*

19 *f*

13 *f*

*Lo stesso tempo.* (♩ = ♩.)

Solo Viol. 14 *f* 23 *p* 19 *cresc.*

M 16 *p* *p* *cresc.*

*Tempo 1.* N 9 16 *f*

8 *ff*

Flöte I.

45 P 32 Q 18

*f* *f*

Viol. R

19 20 21 22 1 2 3 4 5 7

S 3 1

*ff* *f* *pp*

1 28 T

*pp* *P poco a poco cre*

scen do *f* *f* 3 3

3 7 U 10 Solo *p poco marcato*

*pp*

11

Lo stesso tempo (♩ = ♩)

Tempo I.

V 9 18 *ff* 19 *p* 3

14 Viol 15 *ff*

*poco accelerando*

7 *ff*

Antonín Dvorák  
Violin Concerto, Op. 53

Flöte II.

*Allegro ma non troppo.* *in tempo*  
Viol. *rit.* 13 *ff*

*rit.* 8 *in tempo* *f* **A**

27 *f*

**B** *p* *f* *ff* *ff*

32 **C** 13 *p* 21 **D** 21

*Clar.* 22 *p* *cresc.* *p* **E** 24

*pp* *fp* *f*

**G** *f* *fp* *f*

20 **H** *ff*

*ff* *Quasi moderato.*  
*Poco meno mosso.* *rit.* *1<sup>o</sup> Solo.* 4 9 *p* 2 *attacca*

# Flöte II.

**Adagio ma non troppo.**

14 *p* *dim.* *pp* *pp*

**I** 14 *f* *dim.* *f* **K** **Poco più mosso.** *poco rit.*

**L** 6 **12** *mf* *dim.* *p* **Tempo I. Più mosso. Un poco tranquillo, quasi Tempo I.**

**M** 15 *pp* *string. in tempo* **N** *ff* *poco stringendo*

*rit. in tempo* 1 22 *pp* *pdim.*

*p* *f pesante* *ff*

*dim.* *p* *pp* *p* *dim.* *pp*

**P** 12 *fp* *pp* *pp*

**FINALE. Allegro giocoso.** *Viol Solo*

18 19 *f*

*cresc.* **A** 8 *ff*

Flöte II.

The musical score for Flute II consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various dynamics and performance instructions:

- Staff 1: *f*
- Staff 2: *pp*, *f*
- Staff 3: *p*, *ff*
- Staff 4: *f*, *ff*
- Staff 5: *ff*, *f*
- Staff 6: *f*, *p*
- Staff 7: *cresc.*
- Staff 8: *f*
- Staff 9: *f*
- Staff 10: *p cresc.*, *f*

Performance instructions include "Viol. Solo" and "Hob." (Horn). Measure numbers and key signatures are indicated throughout the score.

4

# Flöte II.

**N** Tempo I.  
16

*p* *f* *ff*

**P** 32 **Q** 22 **R** 16 **S** 4

44 **T** *p* *poco a poco cre* *scen*

*do* *f* *f* *f*

3 7 **U** 48

**V** *ff* Tempo I. 39 40 *Viol. Solo* *ff*

*poco accelerando* 7 *ff*

Detailed description: This page of the musical score for Flute II in Dvorák's Violin Concerto, Op. 53, covers measures 16 through 48. The music is in G major and 3/4 time. It begins with a dynamic of *p* (piano) and a tempo marking of **N** Tempo I. The score features several melodic lines with various dynamics, including *f* (forte) and *ff* (fortissimo). There are also rests for measures 16-31, 32-43, and 44-48. The piece includes a vocal line with lyrics: "do poco a poco cre scen". The score is divided into sections labeled P (measures 32-43), Q (22), R (16), S (4), T, and U (48). A section marked **V** starts at measure 39, where the tempo returns to Tempo I. A *Viol. Solo* section begins at measure 40. The score concludes with a *poco accelerando* marking and a final *ff* dynamic.

Antonín Dvorák  
Violin Concerto, Op. 53

Hoboe I.

Allegro ma non troppo.

The musical score for Hoboe I in G major, Op. 53 by Antonín Dvorák, is written in 2/4 time and consists of 12 staves. The tempo is marked "Allegro ma non troppo". The score includes various dynamics such as *f*, *ff*, *sf*, *pp*, and *dim.*, along with performance instructions like "in tempo" and "Solo". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes fingerings (e.g., 1, 2, 3, 4, 5) and breath marks. The key signature is one sharp (F#), and the piece concludes with a final chord in E major.

# Hoboe I.

*Solo*  
*pp* *mf* *sf* *pp*  
*pp* *mf* *mf*  
*f* *sf* *f*  
*mf* *sf* *ff*  
*pp* *Despress* *ritard.* *allucra*  
**Adagio ma non troppo.**  
*pp* *pp* *pp* *pp* *sf* *pp* *sf* *dim.*  
**Poco più mosso. rit. Tempo I.**  
*pp* *f* *dim.* *f*  
**Più mosso.** *un poco tranquillo*  
*f* *p* *sf*  
*Solo* *pp* *dim.* *pp* *string.* *pp* *in tempo*

# Hoboe I.

*poco accel.* *dim.* *rit. in tempo* **N** *rit. 1* **Solo in tempo**

*fp* *ff* *poco string* *p*

*fp* *dim.* *p* *pp* *pp* **Solo**

*pp dim. pp* *p* *f pesante*

*ff* *p* *pp* *pp* *p* *dim.*

**P 2** **1 Solo**

*pp* *pp* *pp* *fp* *pp* *fp*

*pp* *pp* *pp* **Q** *pp*

## FINALE. Allegro giocoso.

**18** *Viol Solo* *f*

**19** *cresc.* *ff* *f*

**20** *p* *mf* *f* **B**

**21** **2**

**22** **U**

# Hoboe I.

Musical score for Hoboe I, measures 16-31. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Solo'. The music features various dynamics including *p*, *ff*, *fz*, *f*, *ff*, *f*, *p*, *cre*, *scen*, *do*, *f*, *ff*, *f*, *p*, and *crenc.*. The score includes several accidentals (sharps, naturals, flats) and articulation marks (accents, slurs). Measure numbers 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, and 31 are indicated. The score is divided into systems of two staves each. The first system starts with measure 16 and ends with measure 17. The second system starts with measure 18 and ends with measure 19. The third system starts with measure 20 and ends with measure 21. The fourth system starts with measure 22 and ends with measure 23. The fifth system starts with measure 24 and ends with measure 25. The sixth system starts with measure 26 and ends with measure 27. The seventh system starts with measure 28 and ends with measure 29. The eighth system starts with measure 30 and ends with measure 31. The score concludes with the instruction *crenc.*

# Hoboe I.

13

*f*

*f*

14 **K** *Solo* *p* **L** 4 *p* *s* *p* **M** 11 *f*

*p*

*p* *cresc.* *f* *f* **N** **Tempo I.** 15 *f* *p*

*f* *ff* *f* *f* *p* *f* *p* *f*

*f* *f* *f* *dimin.* *p* 11

Detailed description: This page of a musical score for the first Hoboe part of Dvorák's Violin Concerto, Op. 53, contains measures 13 through 15. The music is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). Measure 13 begins with a forte (*f*) dynamic and features a melodic line with several accents (^) over the notes. Measure 14 starts with a piano (*p*) dynamic and includes a key signature change to one sharp (F#) and a time signature change to 2/4. A 'Solo' marking is present above the staff, and a 'L' with the number '4' is written above the first measure. The music continues with various dynamics including piano (*p*), mezzo-forte (*f*), and fortissimo (*ff*). Measure 15 begins with a 'Tempo I.' marking and a key signature change to one sharp (F#) and a time signature change to 3/8. It features a forte (*f*) dynamic and concludes with a piano (*p*) dynamic and a 'dimin.' (diminuendo) marking. The page number '5' is located in the top right corner.

# Hoboe I.

The musical score for Hoboe I consists of ten staves of music. The first staff begins with a dynamic marking of *p* and a measure number of 24. It features a melodic line with a slur over measures 24-27 and a fermata over measure 28. The second staff continues the melody with a dynamic marking of *fp*. The third staff includes a measure number of 15 and a dynamic marking of *f*. The fourth staff has a measure number of 3 and a dynamic marking of *f*. The fifth staff has a measure number of 4 and a dynamic marking of *pp*. The sixth staff has a measure number of 20 and a dynamic marking of *p*. The seventh staff has a measure number of 4 and a dynamic marking of *pp*. The eighth staff has a measure number of 3 and a dynamic marking of *f*. The ninth staff has a measure number of 7 and a dynamic marking of *f*. The tenth staff has a measure number of 48 and a dynamic marking of *f*. The eleventh staff has a measure number of 17 and a dynamic marking of *pp*. The twelfth staff has a measure number of 3 and a dynamic marking of *f*. The thirteenth staff has a measure number of 3 and a dynamic marking of *f*. The fourteenth staff has a measure number of 3 and a dynamic marking of *f*. The fifteenth staff has a measure number of 7 and a dynamic marking of *ff*. The sixteenth staff has a measure number of 7 and a dynamic marking of *ff*. The score includes various dynamic markings such as *p*, *fp*, *f*, *pp*, *ff*, and *sfz*. It also includes performance instructions such as *poco e più...*, *scen -*, *do*, *Listesso tempo. (♩ = ♩.)*, *Tempo I.*, and *poco accelerando*. Measure numbers 24, 15, 3, 4, 20, 4, 7, 48, 17, 3, 3, 3, and 7 are indicated throughout the score.

Antonín Dvorák  
Violin Concerto, Op. 53

**Hoboe II.**

**Allegro ma non troppo.**

16 3 3 B 10 C 6 4  
15 10 19 D 15 Hobb. 16  
6 E 3 20  
6 F 2 3 3  
10 G 2  
H 11 2  
4 8  
attacca

# Hoboe II.

Adagio ma non troppo.

9 2 1  
pp < pp pp < dim. pp

I 1 2  
pp fp pp fp > dim. pp

Poco più mosso.

K 5 2 4 11  
f p pp < f

un poco tranquillo

M 5 5 3 in tempo  
p < sf dim. pp dim. ppp

poco stringendo

N 16 15 10  
ff p pp pp dim. pp

7 0  
p < f pesante

4 P 2  
ff p pp pp

3 3 7  
fp > pp fp > pp pp

FINALE.  
Allegro giocoso.

18 19  
f

A 8  
cresc. ff f

p

B 5 1  
p mf f f

# Hoboe II.

11 C 30 D

15 E 1 2 3 4 37 35 39 p

cre - - - scu - - - do f ff

16 p cre - - - scu - - - do

H 2 2 2 3

14 K L'istesso tempo. (♩=♩.) L 16

M 11

N Tempo I. 15

*p cresc.*



Antonin Dvorak  
Violin Concerto, Op. 53

Clarinete I.

in A.  
Allegro ma non troppo.

2

2

*pp* *rit.* *in tempo* *Viol.* *ff*

5 *intempo* *rit.*

A *f* *pp*

Solo *p* 7

*p* *dim.* *pp* *cresc.* *f* *f* *fp* *pp* 1

*f* *p* *f* *ff* *ff*

*f* *p*

8 *pp* *pdim.* *pp* *pp* 1

*fp* *f* *fp* 2

25 *Fl.* *Hub.* 26 27 *pp* 2

2

# Clarinete I.

**D** 19 *Solo* *p* *cresc.*

**E** 4 7 *Solo* *p*

5 1 *Solo* *p*

**F** 6 *pp* *sf* *f*

1 *f* *sf* *f*

**G** 10

*mf* *cresc.* *f* *ff* 2 **H**

*Poco meno mosso. Quasi moderato.* *Solo* 4 *pp*

*ritard.* 5 2 *attaca*

**in B.** *Adagio ma non troppo.* 12 *pp* *dim. pp* *sf=pp*

13 *pp* *pp* *mf* *sf=dim. pp* 2 1 2 3

# Clarinete I.

**K Poco più mosso.** *poco rit.* **Tempo I.**

**L Più mosso.** **Un poco tranquillo, quasi**

**Tempo I.** **M** *string. in tempo*

*poco accel.* **N** *in tempo* *poco stringenti*

*rit. in tempo*

*spresante*

*ff* *dim.*

**P** **1 Solo**

*sp* *dim.* **Q**

in A. FINALE.

**Allegro giocoso.**

**f**

*cresc.* **A**

# Clarinete I.

The musical score for Clarinet I consists of ten staves of music. The notation includes various dynamics such as *f*, *mf*, *p*, *ff*, and *pp*. There are several key signatures changes and time signature changes indicated by letters and numbers above the staves: **B**, **C**, **D**, **E**, **F**, and **G**. Measure numbers 1, 11, 22, 23, 12, 3, and 16 are also present. The word "Solo" is written above the fifth staff. The word "cre-scen-do" is written below the eighth staff. The word "LPPNC." is written below the tenth staff. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Clarinete I.

Musical notation for Clarinet I, measures 1-14. The score is in 2/4 time and features a key signature of two flats. It includes dynamic markings such as *ff*, *f*, and *p*, and articulation marks like accents (^) and slurs. Measure numbers 2, 13, and 14 are indicated above the staff.

**K** Listesso tempo. (♩ = ♩)

Musical notation for Clarinet I, measures 15-23. This section is marked **K** Listesso tempo. (♩ = ♩) and includes a *Solo* marking. It features a variety of dynamics including *ff*, *p*, *f*, and *dimin.*, along with articulation marks like accents (^) and slurs. Measure numbers 8, 19, 21, and 18 are indicated above the staff. The key signature changes to one flat at measure 18.

# Clarinete I.

**P** 12 *p* *p* *p* 3

*p* *sp* *sp* 1 *sp* 1

1 *sp* 1 *sp* *f* 1 *f* 1

3 **R** *f* *mf* *sp*

*sp* *cresc.* **S** 3 *ff*

27 *mp*

8 **T** *p* *poco a poco cresc.* *cresc.*

*f* *f* *f* *f* *f* 3 3 3 7

**U** 48 *f* *f p* *sp* **V**

**Tempo I.** 24 1

*sp* *f* *p* *mf*

*f* *ff* 3 1 2 8 4

*poco accelerando* 10 *ff*

5 6 7 8 9 10

Antonín Dvorak  
Violin Concerto, Op. 53

in A.  
Allegro ma non troppo.

Clarinete II.

*f* *fpp*

*pp* 2 rit. *in tempo*

*fpp* *f* 3 rit. *in tempo*

19 *p* *dim.* *p* *f*

*fp* *pp* *f* *p* *f*

**B** *ff* *ff* *f* 11 *p* *dim.* *f* *f*

8 *fp* *dim.* *pp* *p* *dim.* *pp* *pp* *pp* **C**

30 **D** 19 *fp* *p*

**E** 21 *cresc.* *p* *p* **F** 7

*pp* *f* *f* 1

**G** *fp* *f* 10

# Clarinette II.

*mf* *cresc.* *f* *f* **2 H**

**Poco meno mosso. Quasi moderato.** *rit.* **muta in B.** **2**

**in B.** **4** *pp* *pp* **4**

**Adagio ma non troppo.** **21** **2** *pp* *pp* *pp* *fp* *dim. pp* **2** **4**

**K Poco più mosso.** *poco rit.* *in tempo* **6** **1** **1**

**L Più mosso.** **1** *p* *fp* *p*

**Un poco tranquillo, quasi Tempo I.** **M 15** *string.* *in tempo* **6** *mf* *p dim.* *pp* **3** *pp*

*poco accel.* *rit.* **N in tempo** **3** *ff* *poco string.* *fp* *dim.* *pp*

*rit.* *in tempo* **1** *fp* *dim.* *p*

**3** *pp* **10** **0** *p*

*f pesante* *ff* *dim. p* *pp* **9**

**P** *fp FINALE.* *pp* *pp* *fp < pp* *pp* **2** **6** **0** **8**

**in A. Allegro giocoso.** **26** **27** **28** **29** **30** **31** **A** **8**

*f* *ff*

Clarinete II.

10 *mf*

5 **B** *f* *f<sub>3</sub>* *f*

11 **C** 22 *p* 12 *f<sub>2</sub>* *p* *f<sub>2</sub>* *f<sub>2</sub>* **D**

*f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f* *f* *f*

**E** 15 **F** *ff* 23 *pp* 12

*p* *cre - - - scen - - - do* *f*

**G** 3 16 *ff* *f* *p* *cre - - - scen.*

*do* *f* **H** 2 2 2 *ff* *f*

23 **I** 25 *f* *f*

14 **K** 8 *Solo* *p*

8 **L** 19 **M** 1 *f* *f* *f*

21 **N** *Tempo I.* 18 *f* *f*

### Clarinete II.

Antonín Dvorák  
Violin Concerto, Op. 53

**Fagott I.**

**Allegro ma non troppo.**

*f* *pp*

*rit.* *in tempo* *ff*

*fpp* *dim.* *pp* *rit.*

*A* *in tempo* *f*

*Solo* *f* *p*

*p* *dim.* *pp* *f* *fp* *pp* *f*

*p* *1 B* *ff* *ff* *f*

*p*

*pp* *f* *fp* *dim.* *pp*

# Fagott I.

*p dimin.* **C** *pp* *fp*

*mf* *mf*

14 **D** 26 **E** *Solo* **F** 24

*fp* *p*

*mf* *f* *fp*

*mf* *f* *fp*

*f* *mf* *f* *fp*

*mf* *cresc.* *f* *ff* **H** 2 **H**

*mf* *f* *ff* *ritard.* **1** **2**

**4** *pp* *attacca*

**Adagio ma non troppo.** *Solo* **12** **I** **9** *fp*

*pp* *dim.* *pp* *f* **K** **Poco più mosso.** **1**

*dim.* *pp* *f* *poco rit.* *mf* *dim.* *in tempo* *f*

*p* *p* *pp*

**L** **Più mosso.** *pp* *f* *p* *fp* *dim.* *p*

Fagott I.

*un poco tranquillo* *poco accel.*

1 10 M 6 *sf* *p* *dim.* *pp* *string. in tempo* 3 5 *fp*

3 N *poco stringendo* *rit. in tempo* 1 2 *fp* *pp*

2 *p* *pp* *pp*

2 *pp* *pp* *ppdim.*

0 *p* *molto cresc.* *f pesante* *ff*

*dim.* *p* *pp* *p* *dimin.*

1 5 3 8 *pp* *fp* *pp* *fp* *dim.* *pp* *pp*

FINALE.  
Allegro giocoso.

20 *f* *cresc.*

8 *ff*

9 B *f*

1 1 1 1 1 11

Fagott I.

**C** 16

**D** 3

**E** 1

**F** 3

**G** 3

**H** 2

16 3 3 3 1 3 1 1 1 1 7 4 8 23 13

*p* *pp* *f* *f* *f* *ff* *p* *f* *ff* *p* *f* *ff*

cre - - - scen -

do

scen - - - do

Fagott I.

14

*istesso tempo.* (♩ = ♩)

**K**

*p* *p*

**L** 19 **M** 1

*f* *f*

*p* *p*

**N** Tempo I. 19

*f* *f*

*ff* *p* *f*

*fz* *p* *fz*

*p* *f*

11 **P** 12 Solo

*f* *al m* *p* *p*

3 4

*p* *p*

Detailed description: This page of a musical score for Bassoon I (Fagott I.) contains measures 14 through 24. The score is written in bass clef with a key signature of two sharps (F# and C#). It begins with measure 14, which includes a first ending bracket. The tempo is marked 'istesso tempo' with a note equal to a quarter note. The first system contains measures 14-18, with dynamics ranging from piano (p) to forte (f). The second system contains measures 19-24, starting with a 'Tempo I.' marking and a first ending bracket. Dynamics include fortissimo (ff) and fortissimo-zwischen (fz). The score concludes with a 'Solo' marking in measure 12 of the second system, followed by a first ending bracket and a final measure.

Fagott I.

*p* *fp* *fp* *fp*

*fp* *f* *f* *f*

*R*  
*mfp* *fp* *fp*

*cresc.* *f* *ff* *dim.*

20 *p* *p*

*p* *poco a poco cre - - - scen -*

*f* *f* *f* *f*

37 *f* *f* *fp* *fp* *pp* *dimin.*

**Tempo I.** *f* *ff* *3* *fp* *<fp* *<f*

24 *p* *mf* *f* *f*

*ff*

*poco accelerando*  
*pp* *cre - - scen - do* *f* *ff*

Antonín Dvorák  
Violin Concerto, Op. 53

**Fagott II.**

**Allegro ma non troppo.**

The musical score for Bassoon II is written in bass clef with a common time signature. It begins with a dynamic marking of *ff*. The first staff contains a series of eighth and sixteenth notes. The second staff features a *pp* dynamic and includes the instruction *rit. in tempo*. The third staff continues with eighth notes and includes a *sfpp* dynamic. The fourth staff has a *pp* dynamic and includes the instruction *rit. in tempo* with a fermata over a measure. Section marker **A** is placed above the staff. The fifth staff contains a series of eighth notes. The sixth staff starts with a *fi>* dynamic, followed by *p*, *dim.*, *pp*, *f*, and *sf*. Section marker **B** is placed above the staff. The seventh staff begins with *pp*, followed by *f*, *p*, and *ff*. The eighth staff starts with *ff*, followed by *f*, *pp*, and *pp*. The ninth staff begins with *f*, followed by *fp*, *dim.*, *pp*, and *ppdim.*. Section marker **C** is placed above the staff. The tenth staff starts with *pp*, followed by *f*, and *sf*. Measure numbers 13, 19, and 14 are indicated at the beginning of their respective staves.

# Fagott II.

**D 19** *p* *cresc.* **E 27**

**F 7** *p* *sf* *f* *mf*

**G 0** *f* *sf* *f*

**16 H** *ff*

**Poco meno mosso. Quasi moderato.** *pp* *dim.* *3 rit.* *attaca*

**Adagio ma non troppo.** *pp* **12 I 9** *sf*

**K Poco più mosso.** *dim.* *pp* *f* *poco rit.* *mf dim.* *f* *p*

**Tempo I.** *p* *pp* **1 2**

**L Più mosso.** *f* *p* *sf* *p* **1**

**Un poco tranquillo. 6** *poco stringendo* **M** *f* *p* *dim.* *pp* *rit. in tempo* **5 string. in tempo N** *ff*

*pp* **1 2** *sf* *pp* **2** *p* *pp* **4**

*pp* **5**

Fagott II.

pp < > p dim. p *molto cresc.* pesante f

ff dim. p > pp pp < p dimin.

pp *sp* > pp *sp* dim. pp pp

FINALE. Tutti  
Allegro giocoso.

19 *f* cresc.

A 8 ff

18 B >> ff

1 1 11 C 32 pp

D ff ff ff ff ff ff

E 15 F 23 pp < >

1 2 3

4 5 6 7 8 G 3 8

do f ff

### Fagott II.

Measures 1-14 of the Bassoon II part. The music is in G major and 4/4 time. It begins with a *p* dynamic and a *cresc.* marking. Fingerings 1, 2, 3, 4, 5, 6, 7, 8, and 2 are indicated. A *ff* dynamic appears in measure 8. A first ending bracket covers measures 13 and 14, which end with a double bar line and a repeat sign.

### K *Lo stesso tempo.* (♩ = ♩)

Measures 15-19 of the Bassoon II part. The music is in G major and 4/4 time. It begins with a *p* dynamic. Fingerings 16, 19, and M are indicated. A *f* dynamic appears in measure 17. A *p* dynamic appears in measure 18. A first ending bracket covers measures 18 and 19, which end with a double bar line and a repeat sign.

### N *Tempo I.*

Measures 20-23 of the Bassoon II part. The music is in G major and 4/4 time. It begins with a *f* dynamic. A *ff* dynamic appears in measure 21. A *p* dynamic appears in measure 22. A first ending bracket covers measures 22 and 23, which end with a double bar line and a repeat sign. Fingerings 7, 8, 0, and 8 are indicated. A *dim.* marking appears in measure 22, and a *p* dynamic appears in measure 23.



Antonín Dvorák  
Violin Concerto, Op. 53

in F.  
Allegro ma non troppo.

Horn I.

7 rit  
*fpp*

*in tempo*  
*ff* 8 rit

*in tempo*  
*A. f* 5 17

*f* 3 *f* 1 *ff* B *ff*

*f* 26 *spdim* *pp* C 5 2 *ff*

*p* 5 *ff* 3 *mf* 14 D 6 *pp*

2 *pp* 1 E 1 *p*

*p* 3 *p* *ff* *sp* *ff*

7 *pp* 6 F *ff*

4 1 G 1 *f*

10 *mf* *cresc.* 2 H *ff*

*Poco meno mosso.* 3 *Quasi moderato.* 11 rit  
*ff* *attaca*

# Horn I.

Adagio ma non troppo.

Viol. Solo. *fp > pp* *fp > pp* *fp pp*

**Poco più mosso.**

*f* *poco rit.* **Tempo I.** *pp* *p* *pp* *f*

**Un poco tranquillo, quasi Tempo I.**

*f* *pp* *p* *pp* *f*

*pp* *string in tempo* *Solo* *p*

**N** *rit. in tempo* *pp* *ff* *pp*

*poco stringendo* *1* *2* *fp > pp* *pp*

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

*pp* *f pesante* *ff*

*p* *pp* *pp* *fp > pp* *fp > pp*

*pp* *cresc.* *f* *dim.* *pp* *pp*

in E. **FINALE.**  
**Allegro giocoso.**

*f* *cresc*

*pp*

*ff* *f* *pp*

*p* *f* *f* *f*

Horn 1.

1 *f*

1 9 C 40 D 8 *f*

1 1 E 3 *ff*

1 31

*p* cre - scen - do *p* cre - -

4 scen - do *f* *ff* *f*

2 2 8 *p* *p* *p* cre - -

scen - do *f* *ff* *f*

2 23 1

18

14 *Allegretto* tempo. (*♩*)

24 L 8 *mf*

3 M 33 *N* Tempo 1. 19

8 *ff*

Detailed description: This page of a musical score for Horn 1 contains 40 measures. It begins with a series of eighth-note patterns, marked with a first fingering (1) and a forte (*f*) dynamic. The score includes various articulations such as accents and slurs, and dynamic markings ranging from piano (*p*) to fortissimo (*ff*). There are several rests and repeat signs. The piece transitions to a section marked 'Allegretto tempo.' starting at measure 14, which features a rhythmic pattern of eighth notes. A 'Tempo 1.' marking appears at measure 33. The score concludes with a final flourish marked *ff*.

# Horn I.

The musical score for Horn I consists of ten staves of music. The first staff begins with a dynamic of *f* and includes fingerings 7 and 2. The second staff features dynamics *f*, *p*, *f*, and *fz*, with first fingerings (1) and a dynamic marking *fz* **P** 8. The third staff starts with *f*, includes a *dim.* marking, and ends with *p* and *pp*. The fourth staff begins with *p*, includes a fermata (12), and ends with *pp* and *fp*. The fifth staff starts with *fp*, includes a dynamic *f*, a marking **R**, a dynamic *mf*, and a *cresc.* marking. The sixth staff begins with *f*, includes a marking **S**, dynamics *f* and *p*, and a 3-measure rest. The seventh staff starts with *p*, includes a 3-measure rest, and a dynamic *p*. The eighth staff begins with a dynamic *p*, includes a marking **T**, a dynamic *p*, and the instruction *poco a poco cre*. The ninth staff starts with *scen*, includes a dynamic *f*, a 3-measure rest, and a dynamic *f*. The tenth staff begins with a dynamic *f*, includes a 3-measure rest, a marking **U**, a dynamic *pp*, a *dimin.* marking, a dynamic *f*, and a 37-measure rest. The eleventh staff is marked **Tempo I.** and begins with a dynamic *f*, a marking **Solo**, a dynamic *fp*, a 3-measure rest, a dynamic *p*, a marking **1**, a dynamic *mf*, a dynamic *f*, and a 3-measure rest. The twelfth staff starts with a dynamic *f* and a 3-measure rest. The thirteenth staff begins with a dynamic *f*, includes the instruction *poco accelerando.*, a dynamic *ff*, a 7-measure rest, and a dynamic *ff*.

Antonín Dvorák  
Violin Concerto, Op. 53

**Horn II.**

in F.  
Allegro ma non troppo.

The musical score for Horn II consists of ten staves of music. The first staff begins with a dynamic marking of *f* and ends with *fp*. The second staff includes markings for *5 rit* and *in tempo*, with a dynamic of *ff*. The third staff features a *2* measure rest, *pp* dynamics, and a *2 rit* marking, ending with *f*. The fourth staff contains a *5* measure rest, *f* dynamics, and a *3* measure rest. The fifth staff is marked **B** and includes dynamics *f*, *ff*, *ff*, *f*, and *fpdim*, with a *26* measure rest. The sixth staff is marked **C** and includes dynamics *pp*, *fp*, *p*, *mf*, and *fp*, with a *3* measure rest. The seventh staff is marked **D** and includes dynamics *pp*, *pp*, and *p*. The eighth staff is marked **E** and includes dynamics *p*, *fp*, and *pp*. The ninth staff is marked **F** and includes dynamics *pp*, *fp*, and *f*. The tenth staff is marked **G** and includes dynamics *f* and *f*, with a *10* measure rest.

# Horn II.

**2 H**

*mf* *cresc.* *f* *ff*

**Poco meno mosso.** **Quasi moderato.**

*rit.* *attaca*

**Adagio ma non troppo. I** 14

*ff* *f* *ff* *pp* 1

**Poco più mosso.** *poco rit.* **Tempo I.**

**1 L Più mosso.** 3 3 6

*pp* *f* *f* *p*

**Un poco tranquillo, quasi Tempo I. M** 5

*pp* *pp* *pp*

*string. in tempo* 3 *pp* *poco accel.* 3 **N** *in tempo* *pp*

*ff* *dim.* *rit.* *ff* *poco stringendo*

*rit. in tempo* 23 0

*pp* *p* *f* *presente*

2 9 **P** 4 6

*ff* *pp* *fp* *pp* *fp* *pp*

*pp* *cresc.* *dim.* *pp* *pp*

**in E. FINALE.** **Allegro giocoso.**

20 *f* *cresc.*

**A** 8 **B** 8 1

*ff* *f* *pp*

5 **B** 8 1

*f* *f* *f*

Horn II.

1 1 1 1 1

9 C 40 D 8

E 3 1 4 F

31 *decresc.*

*cre* - *scen* - do *f*

G 3 2

2 8 *cresc.*

H 2 2 2

23 I 18

14 *Lo stesso tempo.* 24 L 8

3 M 33

Detailed description: This is a page of a musical score for Horn II, measures 1 through 33. The score is written in a single system with ten staves. The first staff contains the melodic line with dynamics *f* and *f*. The second staff contains a harmonic accompaniment with dynamics *f*, *f*, *f*, *f*, and *f*. The third staff features a melodic line with dynamics *f*, *sfz*, *f*, and *ff*. The fourth staff is a rhythmic accompaniment with dynamics *p* and *decresc.*. The fifth staff contains a melodic line with dynamics *p* and *f*. The sixth staff continues the melodic line with dynamics *ff* and *f*. The seventh staff is a rhythmic accompaniment with dynamics *p* and *cresc.*. The eighth staff contains a melodic line with dynamics *f* and *ff*. The ninth staff is a melodic line with dynamics *f*. The tenth staff is a rhythmic accompaniment with dynamics *mf*. The eleventh staff contains a melodic line with dynamics *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 1, 9, 14, 23, 24, 31, and 33 are indicated. Section markers C, D, E, F, G, H, I, L, and M are placed above the staves. The tempo marking *Lo stesso tempo.* is present between measures 14 and 24.

# Horn II.

**Tempo I.** 19

ff 8 13

1 1 1 1

7 P 24 22

R 11 S 3

20 20 T

p poco " 3

poco cre - scen - do

3 3 7 U 6 37

V Listesso tempo. (♩-♩) pp dim

Tempo I. 24 1 3

3

7 poco accelerando ff ff

Antonín Dvorák  
Violin Concerto, Op. 53

in D.  
Allegro ma non troppo.

Horn III.

8 *rit.*

*in tempo* 8 *rit.*

*in tempo* A 4

13 1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 B 16

*poco a poco cresc.* *ff* *ff* *f*

*pp* *sf* *mp* *sf* *p*

14 D 8 12 1 E 16

*pp* *pp* *p*

*pp* 3

*pp* *sf* *f* *sf*

G 22 H

*f* *ff*

Poco meno mosso. Solo. Quasi moderato. 3 *ritard*

*sf* *pp* 6 *pp* muta in F. 2 *attaca*

# Horn III.

**3** in F.

**Adagio ma non troppo.**

**Poco più mosso.**

21 I 14

Tempo I. 5 L Più mosso. 3 3

*poco rit. pp* *f* *mf*

1 Un poco tranquillo, quasi Tempo I. 3 in tempo

*p* 4 *p* 4 M 15 *stringendo* 10

N poco stringendo 1 12

*ff* *rit* *pp*

10 0 pesante

*p* *f*

5 2

*ff* *p* *pp* *p* *pp*

P 1 9 Q 8

*fp* *pp* *fp* *pp* *pp*

in D. FINALE.

**Allegro giocoso.**

*Viol. Solo.*

*Viol. solo.*

23 A 8

12

B

9 1 1 4

C 22 5 3

# Horn III.

The musical score for Horn III consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains measures 16 through 24. The notation includes various dynamics such as *ff*, *f*, and *ff*, and articulation marks like accents and slurs. The second staff continues the melody with measures 28 through 34, featuring dynamics like *f*, *fp*, and *p*. The third staff contains measures 9 through 24, with a *cresc.* marking. The fourth staff starts with a first ending bracket and contains measures 1 through 6. The fifth staff continues with measures 4 through 10, including a *Solo* section starting at measure 10. The sixth staff is marked **K** *L'istesso tempo (♩ = ♩)* and contains measures 2 through 6. The seventh staff contains measures 7 through 16, with a *p* dynamic. The eighth staff is marked **M** and contains measures 21 through 27, with dynamics *dim.*, *p*, and *cresc.*. The ninth staff is marked **N** *Tempo I.* and contains measures 1 through 8, with a *pp* dynamic. The tenth and final staff contains measures 9 through 15, with dynamics *f* and *ff*.

# Horn III.

5  
f f p f p

1 1 31 P 12

4 8 Q 8  
p p sp

1 1 1 3  
sp f f

R 16 S 4 36  
f p

T 20 3  
f

7 U 48  
f

V *Lo stesso tempo.* (♩ = ♩)  
3  
f p fp <fp <f ff Solo  
Tempo I. 15

14 3  
f ff  
*poco accelerando*

3 4 5 6 7 2  
cresc. - scen - do f ff

Antonín Dvorák  
Violin Concerto, Op. 53

Horn IV.

in D.  
Allegro ma non troppo.

The musical score for Horn IV consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro ma non troppo'. The first measure is marked with a fermata and a 'rit.' (ritardando) marking. The second staff begins with a treble clef and a key signature of one sharp, marked 'in tempo' and 'ff' (fortissimo). The third staff begins with a treble clef and a key signature of one sharp, marked 'in tempo' and 'f' (forte). The fourth staff begins with a treble clef and a key signature of one sharp, marked 'p' (piano). The fifth staff begins with a bass clef and a key signature of one sharp, marked 'poco a poco cresc.' (poco a poco crescendo) and 'ff'. The sixth staff begins with a treble clef and a key signature of one sharp, marked 'pp' (pianissimo) and 'fp dim.' (forzando diminuendo). The seventh staff begins with a treble clef and a key signature of one sharp, marked 'pp' and 'mf' (mezzo-forte). The eighth staff begins with a treble clef and a key signature of one sharp, marked 'pp' and 'f'. The ninth staff begins with a treble clef and a key signature of one sharp, marked 'f' and 'ff'. The tenth staff begins with a treble clef and a key signature of one sharp, marked 'f' and 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings. The measures are numbered 1 through 22. The score is divided into sections A, B, C, D, E, F, and G. The first staff ends with a fermata and a 'rit.' marking. The second staff ends with a fermata and a 'rit.' marking. The third staff ends with a fermata and a '4' marking. The fourth staff ends with a fermata and a '10' marking. The fifth staff ends with a fermata and a '16' marking. The sixth staff ends with a fermata and a '3' marking. The seventh staff ends with a fermata and a '16' marking. The eighth staff ends with a fermata and a 'pp' marking. The ninth staff ends with a fermata and a '3' marking. The tenth staff ends with a fermata and a '22' marking.

2

# Horn IV.

**H** *Poco meno mosso.*  
*ff* *sp* 1

*3<sup>o</sup> Solo.* *Quasi moderato.*  
*fp dim pp* 6 *pp* *muta in F* 3 *2 rit.* *attacca*

*Adagio ma non troppo.*  
 21 14 **K** *Poco più mosso.*  
*in F.* *f* 5 *sp*

*poco rit.* **L** *Più mosso.* 7 1  
*p* *pp* *f* *p*

**M** *Un poco tranquillo, quasi Tempo I.* *string.* *in tempo* **N**  
 4 4 15 3 10 *ff* *poco stringendo*

*rit. in tempo* 1 22 *p* *pesante*

*Solo* 2 *ff* *p* *mp* 2

2 **P** 4 9 8 *sp > pp* *pp*

**in D. FINALE:** *Viol. Solo.*  
**Allegro giocoso.** 7 34 **A** 8 9 *f* **B**

12 1 1 9

*f* *p* *dim.*

# Horn IV.

**C** 35 **D** 16 **E** 4 1

*pp* *ffp*

4 **F** 56 **G** 3 9

*ff* *f* *p*

2 13 **H** 10 1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 *fp* 18 19 20 21 22 23 24

*crsc.*

**I** 1 2 13

*f* *f* *mf*

14

**L** *Allegretto tempo.*  $\text{♩} = \text{♩} \cdot \frac{1}{4}$  *Solo*

21 *p* *dim.*

1 2 3 4 5 6 7 8

**M** 21

*p* *crsc.*

**N** *Tempo I.* 1 2 3 4 5 6 7 8 9

*f* *pp*

1 2 3 4 5 6 7 8 9

2 8

*f* *ff*

# Horn IV.

Musical score for Horn IV, measures 1-48. The score is written in G major and 4/4 time. It features various dynamics including *f*, *ff*, *p*, *pp*, *sfz*, and *fp*. Fingerings and breath marks are indicated throughout. The score includes several slurs and accents. A section starting at measure 31 is marked *Tempo I.* and includes the instruction *poco accelerando*. The score concludes with the lyrics *sen do* and *ff*.

Antonín Dvorák  
Violin Concerto, Op. 53

in E.

**Trompete I.**

**Allegro ma non troppo.**

8 rit.

*in tempo*

*ff*

*f*

8 rit.

*in tempo*

*f*

*ff*

*f*

34

32 C 37 D 26 E 28 F 15

16

**Poco meno mosso. Quasi moderato.**

*ff*

*f*

*rit.*

*attaca*

muta in C. 4

11

**Adagio ma non troppo.**

21

14

4

10

6

*ritard.*

*dim.*

*pp*

*f*

*dim.*

**Più mosso. Un poco tranquillo.**

12

10

M 28

N

*Solo poco string.*

*in C.*

*ff*

*ritard.*

**Poco più mosso. Tempo I.**

18

O

22

P

15

10

*ritard.*

*dim.*

*pp*

*f*

*dim.*

*pp*

in F. **FINALE.**

**Allegro giocoso.**

26

27

28

29

*f*

*cresc.*

*ritard.*

A

9

# Trompete I.

12

B 8

1 5 1 1

11 C 40 D 16 E 16 F

51 G 4 28 H 2 2 2

23 I 18

14

**R** *Listesso tempo.* (♩ = ♩) 23 L 19 M 34 **N** *Tempo I.* 19

6 8 13

1 5 1 1 1 1

11 P 32 Q 22

*dim.* *p*

**R** 15 S 4 44 T 1 2 3

4 5 3 3 3 7 U 48

**V** *Listesso tempo.* (♩ = ♩) *Tempo I.* 39

*poco accelerando*

10

*ff*

Antonín Dvorák  
Violin Concerto, Op. 53

in E.

Trompette II.

Allegro ma non troppo.

8 rit.

in tempo

8 rit.

34

B 32 C 37 D 26 E 28 F 15

1 G 1 2 f 16

H Poco meno mosso. Quasi moderato.

Adagio ma non troppo. muta in C. II attacca

21 14 4 K Poco più mosso. Tempo I. 10 6

L Più mosso. Un poco tranquillo. in C. I. poco stringendo

ritard. dim. pp f dim.

pp

18 O 22 P 15 Q 10

muta in E.

in E. FINALE.

Allegro giocoso.

26 27 28 29 f cresc. A 9

### Trompeta II.

12

B 8 1 5 1 1 1

11 C 40 D 16 E 16 F

51 G 4 28 H 2 2 2

23 I 18 14

**K** *Allegretto* *meno mosso* *Andante* *rit.* *Allegretto* *meno mosso* *Andante* *rit.* **L** 19 **M** 34 **N** *Allegretto* *meno mosso* *Andante* *rit.* *Tempo I.* 19

23 13 5 1 1 1 1 1 1 1

11 P 22 Q 22

R 15 S 4 44 T 7 1 2 8

1 5 3 3 3 7 U 48

**V** *Allegretto* *meno mosso* *Andante* *rit.* *Tempo I.* 39

10 *poco accelerando*

Detailed description of the musical score: The score is for the second Trompete (Trumpet II) part of Dvorák's Violin Concerto, Op. 53. It consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is marked with dynamics such as *f* (forte), *ff* (fortissimo), and *dimin.* (diminuendo). There are various tempo markings including *Allegretto meno mosso*, *Andante*, *rit.* (ritardando), and *Tempo I.* (first tempo). The score includes numerous fingering numbers (1-5) and breath marks (A). Section markers K through V are placed at the beginning of several measures. The piece concludes with a *poco accelerando* marking and a final *ff* dynamic.

Antonin Dvorák  
Violin Concerto, Op. 53

**Pauken.**

in A E.

**Allegro ma non troppo.**

The musical score for the timpani part consists of ten staves. The first staff begins with a dynamic of *f* and includes trill markings. The second staff has dynamics of *pp* and *ff*, with markings for *4*, *2 rit.*, and *in tempo*. The third staff includes dynamics of *pp* and *ff*, with markings for *8*, *in tempo*, and *26*. The fourth staff is marked *pp* and contains a sequence of notes numbered 1 through 13. The fifth staff includes dynamics of *ff* and *pp*, with markings for *14*, *15*, *B*, *32*, *C*, and *D muta in E.*. The sixth staff includes dynamics of *f* and *pp*, with markings for *31*, *D*, *26*, *E*, and *28*. The seventh staff is marked *f* and includes dynamics of *pp* and *f*, with markings for *F*, *Viol. Solo.*, *1*, *2*, *4*, and *3*. The eighth staff includes dynamics of *f* and *pp*, with markings for *G* and *16*. The ninth staff includes dynamics of *f* and *pp*, with markings for *H* and *13*. The tenth staff includes dynamics of *ff* and *f*, with markings for *1*, *4*, and *13*. The piece concludes with the instruction **Adagio tacet.**

2

in A. E.  
FINALE.  
Allegro giocoso.

# Pauken.

26 27 28 29 *f* *cresc.* *ff*

**A** 8 *f*

12 *ff* 1 2 3 4 5 6 **B** 3 *fz*

3 1 1 1

1 15 **C** 40 **D** 16

**E** 16 **F** 51 **G** 3 *Viol. - Solo.* 4

in H.E. *ff* H muta in A.

in A.E. 28 **H** *tr* 2 2 2

*Solo.* *f* *pp*

**I** 1 1 1

4 *Solo.* 2 1 3 *pp* *f*

20 **E** muta in D.

# Pauken.

**K** Listesso tempo. (♩ = ♩.) **23** **L** 8 **1** **2** **3** **4** **5** **6** **7** **8**

Viol. Solo. in D.A. *p* *pp*

**M** 21 *tr* *tr* *tr* *tr* **7** *tr*

*p* *cresc.* **D muta in E.** in E.A.

**N** Tempo I. **1** **2** **3** **4** **5** **6** **7** **8** **9**

*f* *pp*

**1** **2** **3** **4** **5** **6** **7** **8** **9**

**1** **4** **0** **8**

*f* *f* *ff* *f*

**21** **1** **1** **23**

*f*

**P** 20 *tr* **8** **Q** 22 **R** 16 **S** 3

*pp* *f*

**44** **T** 2

*f* *p* *cresc.*

*tr* **3** *tr* **3** *tr* **3** *tr* **7** **U** 48

*f* *f* *f*

**V** Listesso tempo. (♩ = ♩.) Tempo I. **39**

*f* *f* *f* *ff*

*poco acceler.* *tr*

*ppp*

*tr* *tr* *tr* *tr* **2**

*cresc.* *f* *ff*

Antonín Dvorák  
Violin Concerto, Op. 53

Violine I.

Allegro ma non troppo.

*f* *in tempo* *rit.* 8

*f* *ff* *rit.* *in tempo* **A**

*f* *ff*

*fz* *p*

*pp* *dim.* *pp*

*fz* *pp*

*p cresc.* *cresc.* *ff* **B**

*ff* *f* *pp*

*f* *sfz* *p*



# Violine I.

*ff*

*Poco meno mosso. Quasi moderato.*

*ritard.*

*pp*

*Guttacca*

*Adagio ma non troppo.*

*Viol Solo*

*18*

*19*

*20*

*fp > pp*

*fp > pp*

*f*

*pp*

*pizz.*

*arco*

*f*

*pp*

*p*

*pp*

*spesante*

*dim.*

*Tempo I. Più mosso.*

*Un poco tranquillo, quasi Tempo I.*

*poco rit.*

*6*

*11*

*mf*

*p dim.*

*pp*

*ppp*

*sf*

*p dim.*

*string.*

*in tempo*

*pp*

*ppp*

*6*

*accel.*

*poco rit.*

*in tempo*

*poco stringendo*

*sp*

*sp*

*rit.*

*pp*

*p*

*dim.*

*pp*

*ff*

*pesante*

*in tempo*

*pp*

*6*

*0*

*p molto cresc.*

*f pesante*

*ff*

*dim.*

*p*

*pp*

*pp*

*dim.*

*pp*

*P*

*9*

*pizz.*

*f*

*p*

*dim.*

*pp*

*arco*

*pp*

*pp*

*ppp*

*in tempo*

*7*

*ppp*

# Violine I.

## FINALE.

Allegro giocoso, ma non troppo.

The musical score for Violin I, Finale, is written in G major and 3/4 time. It begins with a *pp* dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The score includes several dynamic markings: *pp*, *fp*, *f*, *ff*, *p*, *dim.*, and *cresc.*. Performance markings include *divisi*, *Viol. Solo*, and section letters *A*, *B*, *C*, *D*, and *E*. Fingerings are indicated by numbers 1-3. The piece concludes with a *pp* dynamic and a final *p* marking.

Violine I.

The musical score for Violin I, page 5, consists of 12 staves of music. The key signature is two sharps (D major). The score includes various musical notations and performance instructions:

- Staff 1:** Starts with a *pizz.* (pizzicato) instruction and a *pp* (pianissimo) dynamic. The music is marked *poco a poco* (gradually).
- Staff 2:** Features a *cresc.* (crescendo) instruction, followed by *f* (forte) and *p* (piano) dynamics, and ends with *crescen -* (crescendo).
- Staff 3:** Includes a *do* (do) instruction, *f* (forte) and *ff* (fortissimo) dynamics, and a *pp* (pianissimo) dynamic. A *G* with an accent (^) and a *3* (triple) are also present.
- Staff 4:** Ends with a *p* (piano) dynamic.
- Staff 5:** Features a *cresc.* (crescendo) instruction, *f* (forte) and *ff* (fortissimo) dynamics, and a *H* with an accent (^) and a *2* (second).
- Staff 6:** Includes *f* (forte) dynamics, *pp* (pianissimo) dynamics, and a *segue* instruction. It also features a *2* (second), a *3* (triple), and a *000000* (fingerings).
- Staff 7:** Continues with *pp* (pianissimo) dynamics.
- Staff 8:** Features a *cresc.* (crescendo) instruction.
- Staff 9:** Includes a *I* (first) instruction and *f* (forte) dynamics.
- Staff 10:** Features *p dim.* (piano, decrescendo) and *pp* (pianissimo) dynamics.
- Staff 11:** Includes *fp* (fortissimo piano) and *f* (forte) dynamics.
- Staff 12:** Features *p* (piano) and *dim.* (decrescendo) dynamics, and ends with a *pp* (pianissimo) dynamic and a *3* (triple).

6

Violine I.

**K** L'istesso tempo. (♩ = ♩.)

Viol. Solo

7

8 **L**

*pp*

4<sup>ta</sup> corda

11

**M** 28

29

Viol. II.

*f*

**N** Tempo I.

*fpp*

*sempre pp*

*f*

*ff*

pizz.

1

1

arco

3

3

*f*

*f*

*dim.*

*p*

*pp*

Violine I.

1

*pp*

3

*pp*

3

14

1

1

3

**R**

*mf poco marcato*

5

**S**

*ff*

*dim.*

*p*

*pizz.*

*p*

cre - scen - do

scen - do

**T**

*arco*

*p*

*poco a poco cresc.*

2

2

2

6

# Violine I.

**U**

*pp* *pp* *pp dim.*

*ppp* *ppp*

*pp* *f* **L'istesso tempo.** (*♩ = ♩.*)

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

**Tempo I.**

*pp* *pp*

*cresc.* *p*

*mf* *f* *f*

*ff*

*poco accelerando* *ff*

**V**

Antonín Dvorák  
Violin Concerto, Op. 53

Violine II.

Allegro ma non troppo.

*f* *in tempo* *rit.* *ff* *in tempo* *ff* *fz* *p* *dim.* *pp* *dim.* *pp* *3* *fz* *p* *fz* *p cresc.* *cresc.* *ff* *ff* *f* *pp* *pp* *dim.* *8*

Violine II.

1 C

*f* *pp* *fp* *pp* *fp*

*mf* *fz* *fz* *fz* *cresc.* *fp* *pp*

*pp* *pppp*

*pp* *p* *cresc.*

*pizz.* *dim.* *cresc.*

E 15 arco *pp*

*pp* *pp* *pp* *pp* *semprepp*

*pp* *fp* *f*

# Violine II.

*f* *ff* *mf* *pp* *allacca*

**Adagio ma non troppo.**  
18 *Viol. Solo* **I**  
19 20 *fp* *pp* *fp* *pp* *fz* *pp* *pizz.*

*arco* **Poco più mosso**  
*fz* *pp* *f pesante* *dim.* *fp* *dim.*

*pp* *cresc.* *dim.*

*poco rit.* **Tempo I.** **Più mosso.**  
2 6 *f* *fp* *cresc.*

**Un poco tranquillo, quasi Tempo I.**  
4 *dim.* *pp* *pp*

**M**  
*mf* *p dim.* *pp* *ppp* *sf* *p dim.*

*pp* *ppp* *stringendo* *in tempo*  
*fp* *fp* *pp* 6

# Violine II.

*poco rit.* **N** *intempo* *poco stringendo* *rit.*

*p* *dim.* *pp* *ff* *pesante*

*intempo* *pp* *p*

8 4 1

5 0 4 4

*f* *pesante* *p*

9 P 9 *pizz.*

*ff* *dim.* *p* *pp* *f* *p* *pp*

3 **Q** *in tempo* *arco*

*pp* *mf* *pp* *ppp*

**FINALE.**  
**Allegro giocoso, ma non troppo.**

*pp* *fp* *f* *fp*

*f*

*cresc.* *ff* *pp*

*fp* *f*

10 *pizz.* *arco*

*mf* *ff*

**B** *f* *f*

3 3

Violine II.

The musical score for Violine II, page 5, contains the following elements:

- Measures 10-11:** *f* dynamic, starting with a **D** chord.
- Measures 12-13:** *f* dynamic, followed by *fp* and *ffp* dynamics.
- Measures 14-15:** *fp* dynamic, *cresc.* instruction, and *ff* dynamic.
- Measures 16-17:** *dim.* instruction, *pp* dynamic, and *pizz.* instruction.
- Measures 18-19:** *p* dynamic, *pp* dynamic, and *poco a poco cresc.* instruction.
- Measures 20-21:** *f* dynamic, *arco.* instruction, and *p* dynamic.
- Measures 22-23:** *f* dynamic, *pp* dynamic, and *cre.* instruction.
- Measures 24-25:** *f* dynamic, *pp* dynamic, and *pp* dynamic.
- Measures 26-27:** *f* dynamic, *pp* dynamic, and *pp* dynamic.
- Measures 28-29:** *f* dynamic, *pp* dynamic, and *pp* dynamic.
- Measures 30-31:** *f* dynamic, *pp* dynamic, and *pp* dynamic.



Violine II.

**N** Tempo I.

*divisi*

*pp*

*f*

*fp* *dimin.* *pp*

*f*

*fz* *fz* *fz*

*f* *dim.* *dim.* *p* *pp*

**P** *pp* *pp*

*pp* *f*

**R** *fp* *ffp* *fp* *cresc.* *fp*

**S** *f* *dim.* *p*

*pp*

**4**

Violine II.

*pizz.* 4  
cre - - scen - - do *f* *p*

cre - - scen - - do *f* *arco* *p poco a poco* cre - - scen

- do *f* 2 2

2 6 U 10 *ppp*

*ppp*

*pp* *V* *Lo stesso tempo* (*♩ = ♩*) *f* 2

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

*ff* 1 1 1 3

*Tempo I.* 3 *p* *pp* *pp*

*cresc.* *p* *mf* *f* 1 1 3

*f* 3 *ff*

*poco accelerando* *ff* 7

Antonín Dvorák  
Violin Concerto, Op. 53

**Bratsche.**

**Allegro ma non troppo.**

8 *rit.* *in tempo* *f* *ff* *in tempo*

7 *rit.* *f* *ff* **A**

*fz fz fz* *dim.* *pp*

*dim.* *pp* *fz* *pp* **3**

*fz* *p cresc* *f*

**B** *ff* *ff* *f* *pp* **1**

*pp* *pp* *f*

*sf* *dim.* *pp* **4**



# Bratsche.

**Poco meno mosso. Quasi moderato.**

**Adagio ma non troppo.**

**Poco più mosso.**

**Tempo I.**

**Più mosso.**

**Un poco tranquillo, quasi Tempo I.**

**Stringendo**

**Niente tempo**

**rit.**

# Bratsche.

*p*  
*pp*  
*p* *f pesante*  
*dim.* *p* *pp* *p* *dim.*

**FINALE.**  
**Allegro grazioso, ma non troppo.**

*Q in tempo*

*pp* *mf* *pp* *ppp*

**Viol Solo**

1 2 3 4 5 6 7 8 9

*pizz.* *f* *p*

*arco* *f* *cre.*

*scen. do* *ff* *pp* *f* *arco*

*pizz.* *p* *arco* *f* *ff*

**B** 3 3 *f* *f* *f*

Bratsche.

The musical score for the Violin II part (Bratsche) of Dvorák's Violin Concerto, Op. 53, page 5, is written in 3/4 time and consists of 13 staves. The key signature is two sharps (D major). The score includes various dynamics such as *pp*, *p*, *dim.*, *ff*, *f*, *cresc.*, *pizz.*, *arco*, and *poco a poco cresc.*. It also features articulations like accents and slurs, and fingerings such as 7, 3, 3, 3, 1, 1, 1, 3, 2, 2, 2, 3. Chordal figures are labeled with letters C, E, F, G, and H. The piece concludes with the word "do" and a final *f* dynamic.

# Bratsche.

*pizz.*  
*p*

*cresc.* *arco* **I**

*pp* *pizz.* *arco* *f*

*p* *dimin.*

**K** *L'istesso tempo.* (*♩ = ♩.*) *pizz.* *p*

*pp* *arco* *pp* *p*

*f* *f*

**M** 28 29 30 *Viol. II.* *Viol. I.*

**N** *Tempo I.* *cresc.* *fpp*

*semprepp*

*ff* *pp* *arco*

# Bratsche.

*f* *fz* *fz* *f* *dim.*

*p* *pp* *pp*

*pp* *pp*

*f* *fp* *ffp* *fp*

*cresc.* *fp* *ff* *dim.* *p*

*pp* *p* *pizz.*

*cre. - - - scen -*

*do* *f* *p* *cre - - - scen - - - do* *f* *p*

*Tutto*

*poco a poco cre - - - scen - - - do* *f*

*f* *f* *f* *f*

# Bratsche.

**U 10**

*ppp* *ppp*

*pp* *ff* *f*

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

*ff* *f*

**Tempo I**

*p* *pp*

*pp* *cresc.*

*p* *mf* *f*

*ff*

*poco accelerando*

*pp* *cresc.* *- scen.*

*do* *f* *ff*

# Violin Concerto, Op. 53

Violoncell und Contrabass.

Antonín Dvorák

Allegro ma non troppo.

The musical score is written for Violoncell and Contrabass. It begins with the tempo marking "Allegro ma non troppo." and the dynamic marking *ff*. The first system ends with a fermata and the marking *rit.*. The second system includes the marking *m tempo* and *ff*. The third system includes *ff* and *f*. The fourth system includes *f* and *p*. The fifth system is a grand staff with *p*, *pp*, and *dimu. arco*. The sixth system is a grand staff with *f*, *pp*, *f*, and *marc.*. The seventh system is a grand staff with *f*, *ff*, *ff*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

### Violoncell und Contrabass.

The musical score is arranged in eight systems, each with two staves (violin and viola). The notation includes various dynamics such as *pp*, *p dim.*, *pp*, *f*, *sp*, *mf*, *fz*, *cresc.*, *ppp*, *pp*, *cresc.*, and *dimin.*. Performance instructions include *pizz.*, *arco*, *Marco*, *1 C pizz.*, and *5*. The score also features slurs, accents, and specific fingering numbers (1, 2, 3, 5). The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a *pp* dynamic and a *pizz.* instruction.

# Violoncell und Contrabass.

arco  
pp  
cresc.  
pp

pp  
pp

pizz.  
p  
pizz.  
p

arco  
pp sempre  
arco  
pp sempre

sp < f  
f  
sp < f  
f

ff  
f  
ff  
f

mf  
mf

ff  
ff

Poco meno mosso. Quasi moderato.  
pp  
pp

Vcell. Solo

attacco

# Violoncell und Contrabass.

Adagio ma non troppo.

*Viol. Solo*

*pp* *pp* *sp* *fz* *p* *arco* *pizz.* *arco*

**Tutti** **Poco più mosso.**

*f presente* *dim.* *fz* *dim.* *p* *cresc.* *poco rit.* *Tempo I.* *L Più mosso.* *p* *pp* *pp* *arco*

**Un poco tranquillo, quasi Tempo I**

*dim.* *pp* *pp* *pp*

**M**

*mf* *p dim.* *pp* *ppp* *fz* *arco* *pizz.* *stringendo* *pp* *ppp* *stringendo* *fp* *fp*

# Violoncell und Contrabass.

*in tempo* *pizz.* *pp* *in tempo* *2* *arco* *poco rit.* *p* *dim.* *pp* *ff* *in tempo* *pesante*

*pp* *poco stringendo* *rit.* *in tempo* *pp* *rit.* *in tempo* *sp* *pp* *p* *ppp*

*pp* *pp* *pizz.* *p* *ppp*

*arco* *pizz.* *p*

*pp* *pp*

*0* *p molto cresc.* *arco* *f pesante* *f* *5* *6* *6*

*p molto cresc.* *f pesante*

*dim.* *p* *pp* *pp*

# Violoncell und Contrabass.

**P 9** pizz. arco

*p* *dim.* *ppp* *fz > p* *dim.* *pp* *pp* *ppp*

*p* *dim.* *ppp* *fz > p* *dim.* *pp* *pp*

*Q* in tempo

*pp* *mf* *pp* *ppp*

**1**

**FINALE.** *Viol Solo* pizz. arco

**Allegro giocoso, ma non troppo.**

16 17 15 *p* *f*

**A** 8

*cresc.* *ff* *pizz.* *arco*

*pp* *ff* *ff*

**2** *arco*

**B** 3 3

*fz* *f* *f*

*dim.*

**C** 7 3

*p* *dim.* *pp* *pp*

*p* *dim.* *pp*

# Violoncell und Contrabass.

3 pizz. 3 D 10

pp

3 pizz. 3 10

pp

arco 1 1 1 E 3 1

f f ff

arco 1 1 1 3 1

f f

3 F

cresc. ff dim.

pp

pizz. pizz.

poco a poco cresc. poco a poco cresc. f

arco 1 2 3 4 5 6 7 8 G 3

pp cresc. f ff

arco pp cresc. f ff

# Violoncell und Contrabass.

The musical score is arranged in several systems:

- System 1:** Two staves. The top staff begins with a dynamic of *f*, followed by *pp*. The bottom staff starts with *p* and includes a *cresc.* marking.
- System 2:** Two staves. The top staff includes the instruction *non legato* and *do*. The bottom staff features a series of notes with fingerings 2, 3, 4, 5, 6, 7, 4, 9, 10 and a dynamic of *pp sempre*.
- System 3:** A single staff labeled *Vell.* with measures 11 through 22. It includes a *cresc.* marking at the end.
- System 4:** A single staff starting at measure 23, marked *I unis.* with a dynamic of *f*.
- System 5:** A single staff starting at measure 13, marked *f*.
- System 6:** A grand staff (treble and bass clefs). The top staff includes *p*, *dimin.*, and *pizz.*. The bottom staff includes *p* and *dim.*.
- System 7:** A grand staff. The top staff includes *pp*, *pizz. 1*, and *2*. The bottom staff includes *pp* and *3*.
- System 8:** A grand staff. The top staff includes measures 4, 5, 6, 7, 8, and the instruction *arco*. The bottom staff includes *pp* and *arco*.

At the bottom of the page, there is a tempo instruction: **♩ L'istesso tempo. (♩ = ♩)**

Violoncell und Contrabass.

First system of musical notation, featuring a single staff with a bass clef and a dynamic marking of *p*.

Second system of musical notation, featuring two staves. The upper staff has dynamic markings *p*, *pizz.*, and *f*. The lower staff has a dynamic marking of *f:p*.

Third system of musical notation, featuring two staves. The upper staff has dynamic markings *f* and *pp*. The lower staff has a dynamic marking of *f:p*.

Fourth system of musical notation, featuring two staves. The upper staff has dynamic markings *f*, *mf*, and *p*. The lower staff has a dynamic marking of *p*.

Fifth system of musical notation, featuring two staves. The upper staff has dynamic markings *f* and *pp*. The lower staff has a dynamic marking of *f*. The instruction *poco a poco cre* is written below the staff.

Sixth system of musical notation, featuring two staves. The upper staff has dynamic markings *f* and *pp*. The lower staff has a dynamic marking of *pp*. The instruction *Tempo 1.* is written below the staff.

Seventh system of musical notation, featuring two staves. The upper staff has dynamic markings *f* and *pp*. The lower staff has a dynamic marking of *pp*. The instruction *arco* is written below the staff.

Eighth system of musical notation, featuring two staves. The upper staff has dynamic markings *f* and *pp*. The lower staff has a dynamic marking of *pp*. The instruction *pizz.* is written above the staff.

Ninth system of musical notation, featuring two staves. The upper staff has dynamic markings *f* and *pp*. The lower staff has a dynamic marking of *ff*.

Violoncell und Contrabass.

arco

P 7 pizz. pp

3 Q 14 arco 1 1 3

R 3 ff 1 ff 2

Violoncell und Contrabass.

S

*ff* *dim.* *p*

*pp*

*pizz.* *p*

*cre - scen - do* *f*

*cre - scen - do* *f* *p poco a arco*

*poco cre* *f*

*f* 2 2 2 6

# Violoncell und Contrabass.

**U** 10 *Vell. Solo.*

1 2 3 4 5 6 7 8 9 1 2 3 4

5 6 7 8 9 1 2 3 4 5 6 unis. pp

**V** *Lo stesso tempo.* (♩ = ♩.)

*ff p p cresc. ff*

**Tempo 1.**

*Vcell. C.B. pp*

*f cresc. mf ff*

*poco accelerando pp cresc.*

scen do *f ff*

scen do *f ff*

# CONCERTO PER VIOLINO

## [I]

ANTONÍN DVORÁK, OP. 53  
(1841 - 1904)

Allegro ma non troppo

Flauti I. II.

Oboi I. II.

Clarineti I. II. A

Fagotti I. II.

I. II. F  
Corni  
III. IV. D

Trombe I. II. E

Timpani A, E

Violino solo

I.  
Violini  
II.

Viole

Violoncelli

Contrabassi

5 I. 10

Fl.

Ob.

Cl.(A)

Fg.

(F)  
Cor.

(D)

Trbe (E)

Timp.

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

I. rit.

Fl.

Ob.

Cl.(A)

Fg.

Timp.

Solo



20

I.

Fl. *p dim.* *pp*

Ob. *fpp* *dim.* *pp*

Cl.(A) *fpp*

Fg. *fpp* *dim.* *pp*

(F) Cor. *pp*

(D) Cor.

Trbe(E) *a 2*

Timp. *E muta in D*

Solo *f* *dim.* 3 3 5

I. Viol.

II. Viol.

Vle

Vcl.

Cb.

rit.

I. 25

Fl.

Ob. II.

Fg.

Cor. (F) II.

Solo *cresc.* 6 6 8 *ff*

in tempo

Fl. *f* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

Ob. *f* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

Cl.(A) *f* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

Fg. *f* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

(F) Cor. *f* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

(D) Cor. *f* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

Trbe (E) *f* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

Timp.

Solo

in tempo

I. Viol. *f* *ff* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

II. Viol. *f* *ff* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

Vle. *f* *ff* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

Vcl. *ff* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

Cb. *ff* *3* *30* *b<sup>b</sup>* *b<sup>b</sup>*

35

FL.

Ob.

Cl.(A)

Fg.

(F)  
Cor.  
(D)

Trbe(E)

I.  
Viol.  
II.

Vle

Vcl.

Cb.

40

Ob.

Cl.(A)

Fg.

(F)  
Cor.  
(D)

I.  
Viol.  
II.

Vle

Vcl.

Cb.

45

Fl. I. *p*

Cl(A) I.

Fg. I.

I. Viol. *pp*

II. *pp*

Vle. *pp*

Vcl. *pp*

Cb. *pizz.* *pp*

50

Fl. I. *dimin.*

Ob. I. *p* *dimin.*

Fg. I.

I. Viol. *dim.*

II. *dim.*

Vle. *dim.*

Vcl. *dim.*

Cb. *arco*

55 1.

Fl. I.

Ob. I.

Cl.(A) *p* *dim.* *pp*

Fg. *p* *dim.* *pp*

(F) Cor.

(D) Cor.

Trbe (E)

Timp. A-D *tr* *pp*

Solo *f*

I. Viol. *pp*

II. Viol. *pp*

Vle *pp*

Vcl. *pp*

Cb *pp*

I. 60

Fl. *fz*

Ob. *f* [*fp*]

Cl.(A) *fz* *f* *fp* *a 2* *pp*

Fg. *f* *fp* *a 2* *pp*

(F) Cor. *f* [*fp*]

(D) Cor.

Trbe(E)

Timp. *tr*

Solo *ff* 3 3 3

I. Viol. *fz* *pp*

II. Viol. *fz*

Vle. *fz* *pp*

Vcl. *fz* *pp*

Cb.

I. 65

Fl. *pp* *fz* *f*

Ob. *pp* *fz* *f*

Cl.(A) *f* *a 2* *p* *a 2*

Fg. *f* *p*

(F) Cor. *f* *p*

(D) *poco a poco cresc.*

Trbe(E)

Timp. *tr*

Solo *tr* *f* *ff*

I. Viol. *fz* *p cresc.*

II. Viol. *p* *fz* *p cresc.*

Vle *fz* *p cresc.*

Vcl. *fz* *p cresc.*

Cb.

This musical score page contains parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl.(A)), Bassoon (Fg.), French Horn (F) and Trumpet (D), Trombone (Trbe (E)), Timpani (Timp.), Solo instrument, Violin I (Viol. I), Violin II (Viol. II), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.).

The score is divided into four measures. Measure 67 (labeled 'a 2') features a melodic line in the Flute and Oboe, with the Flute marked *p* and the Oboe marked *p*. The Clarinet and Bassoon have rests. The Solo instrument has a melodic line marked *cresc.*. Measures 68 and 69 show a crescendo in the Solo instrument and a fortissimo (*ff*) dynamic in the Flute, Oboe, and Clarinet. Measure 70 (labeled '70') features a fortissimo (*ff*) dynamic for the Flute, Oboe, and Clarinet, and a fortissimo (*ff*) dynamic for the Solo instrument. The Solo instrument part includes trills (*tr.*) and a final melodic flourish marked *f*.

Fl. *a 2 p.* *ff* *f* 75

Ob. *ff* *f*

Cl. (A) *ff* *f*

Fg. *ff* *f*

(F) Cor. *ff* *f*

(D) Cor. *ff* *f*

Trbe (E) *a 2* *ff*

Timp. *tr* *ff* D muta in E

Solo *0*

I. Viol. *ff* *f*

II. Viol. *ff* *f*

Vle *ff* *f*

Vcl. *ff* *f*

Cb. *ff* *f*

80

Ob.

Cl.(A)

Fg.

(F) - Cor.

(D)

Solo

I. Viol.

II.

Vle

Vcl.

Cb.

*p*

*ff*

*p dolce*

*pp*

*pp*

*pp*

*pp*

85

Cl.(A)

Fg.

Solo

I. Viol.

II.

Vle

Vcl.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*cresc.*

90

Ob.

Cl.(A)

Fg.

Solo

I. Viol.

II. Viol.

Vle

Vcl.

Cb.

95

Ob.

Cl.(A)

Fg.

Cor.(D)

Solo

I. Viol.

II. Viol.

Vle

Vcl.

Cb.

Solo *con sempre più ampia arcata*  
*cre - - - scen do*  
 Vcl.  
 Cb.

Cor. (F)  
 Solo *f*  
 I. Viol.  
 II.  
 Vle  
 Vcl.  
 Cb.

Cl. (A)  
 Fg.  
 C

(F)  
 Cor. (D)  
 Timp.

Solo  
 I. Viol.  
 II.  
 Vle  
 Vcl.  
 Cb.

110

Cl. (A)

Timp.

Solo (sul G)

I. Viol.

II. Viol.

Vle.

Vcl.

Cb.

115

Ob.

Cl. (A)

Fg.

(F) Cor.

(D) Cor.

Solo

I. Viol.

II. Viol.

Vle.

Vcl.

Cb.

This musical score page includes the following parts and markings:

- Fl.**: Flute part, starting with a *p* dynamic in the final measure.
- Ob.**: Oboe part, starting with a *p* dynamic in the second measure.
- Cl. (A)**: Clarinet in A part, mostly silent.
- Fg.**: Bassoon part, starting with a first fingering (*I.*) and playing a melodic line.
- Cor. (F) & (D)**: Horns in F and D parts, with the D part starting in the second measure.
- Trbe (E)**: Trumpet in E part, mostly silent.
- Timp.**: Timpani part, mostly silent.
- Solo**: Solo instrument part, featuring triplets and *fz* (forzando) markings.
- Viol. I & II**: Violin parts, with dynamic markings *pp* and *fp*.
- Vle**: Viola part, with dynamic markings *pp* and *fp*.
- Vcl.**: Violoncello part, with dynamic markings *pp* and *fp*, and *pizz.* (pizzicato) markings.
- Cb.**: Contrabass part, with dynamic markings *pp* and *fp*, and *pizz.* markings.

120

Fl.

Ob.

Fg.

(F)  
Cor.  
(D)

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

*mf*

*mf*

*mf*

*fp*

*pp*

*fz* *fz* *cresc.* *fz* *f*

*cresc.* *fp* *fp* *fp* *mf* *fz*

*cresc.* *fp* *fp* *fp* *mf* *fz*

*cresc.* *fp* *fp* *fp* *mf* *arco*

*cresc.* *fp* *fp* *fp* *mf* *arco*

*cresc.* *fp* *fp* *fp* *mf*

125

Fg.

Cor. (D)

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

*mf*

III. IV.

*mf*

*fz* *fz* *cresc.*

*fz* *fz* *cresc.*

*fz* *fz* *cresc.*

*fz* *fz* *cresc.*

*fz* *fz* *cresc.*

Ob. I. Solo 130  
*p*

Fg. *fp*

(F) *fp*

(D) *fp*

Solo *ff* dolce e dimin.

I. Viol. *fp*

II. *fp* *pp*

Vle. *fp* *pp*

Vcl. *fp*

Cb. *fp*

Ob. I. 135

Solo *pp*

I. Viol. *pp*

II. *pp*

Vle. *pp*

Vcl. *pp*

Cb. *pp*

140 D

Fl. *I.* *p*

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

Cl. (A) *I.* *pp*

Solo *cresc.*

Viol. I. *sempre più p* *ppp*

Viol. II. *sempre più p* *ppp*

Vle *sempre più p* *ppp*

Vcl. *sempre più p* *ppp*

Cb. *sempre più p* *ppp*

*sempre più p* *ppp*

145

Ob. *I.* *pp*

Cor. (F) *I. II.* *pp*

Solo *dim.* *dolce*

Viol. I. *p*

Viol. II. *p*

Vle *pp*

Vcl. *pp*

Cb. *pp*

150 I.

Ob.

(F)  
Cor.  
(D)

Solo

I.  
Viol.  
II.

Vle

Vcl.

Cb.

155 I.

Ob.

pp

I. II.

Cor. (F)

Solo

p

I.  
Viol.  
II.

pp

Vle

pp

Vcl.

pp

Cb.

pp

160

Fl.

Ob. *[p]* *mf* *dim.* *p* I. *pp*

Cl. (A) *p* II. *p*

Fg. *p*

(F) Cor.

(D)

Trbe (E)

Timp.

Solo *f* *schierzando* *fz*

I. Viol. *pp* *pizz.*

II. *cresc.* *dim.* *pp*

Vle *pp* *pizz.*

Vcl. *cresc.* *dim.* *pp* *pizz.*

Cb. *cresc.* *dim.* *pp*

165 a 2

Fl. *p cresc.*

Ob. I. *cresc.*

Cl. (A) *cresc.*

Fg. II. *cresc.*

(F) Cor. *p*

(D) *p*

Trbe (E)

Timp.

Solo *fz*

I. Viol. *cresc.*

II. *cresc.*

Vle *cresc.*

Vcl. *cresc.*

Cb. *cresc.*

*E a 2* 170

Fl.

Ob.

Cl.(A)

Fg.

Cor. (F)

Solo

I. Viol.

II.

Vle

Vcl.

Cb.

Ob.

Cl.(A)

Fg.

Cor. (F)

Solo

Vcl.

Cb.

175 *fp*

Ob. *I.* *fp*

Cl. (A) *I.*

Cor. (F) *I.* *fp* *fp*

Solo *f* *fz*

Vle *mp*

Vcl. *mp*

Cb. *pp*

180

Fl. *I. b* *pp*

Ob. *I.* *pp*

Cor. (F) *I.* *a 2* *fp*

Solo *fz*

Viol. I. *pp*

Vle *pp*

Vcl. *pp* *pizz.*

Cb. *pp*

Cl. (A) I. *p* 185

Cor. (D) III. IV. *p*

Solo *f*

I. Viol. *pp* arco

II. *pp*

Vle *pp*

Vcl. *pp* pizz.

Cb.

Fl. I. *p*

(F) Cor. *pp*

(D) *pp*

Solo *fz* *fz* *[dim.]* *p*

I. Viol.

II.

Vle

Vcl.

Cb.

190

Fl. I. *tr.*

Ob.

Cl.(A) *p*

(F) Cor.

(D) Cor.

Solo

I. Viol. *pp*

II. Viol. *pp*

Vcl. *p*

195

Fl. I. *tr.*

Ob.

Cl.(A) *p*

(F) Cor.

(D) Cor.

Solo *cresc.*

I. Viol. *pp*

II. Viol. *pp*

Vcl. *pp*

Ob. *p*

Cl. (A) *p*

Cor. (F) *p*

Cor. (D) *p*

Solo *ff rinforzando* *f*

I. Viol. *pp*

II. *pp*

Vle *pp*

Vcl. *mf arco*

Cb. *mf*

*pp sempre*

*pp sempre*

*pp sempre*

*pp sempre*

*pp sempre*

*pp sempre*

200

Solo

I. Viol. *pp sempre*

II.

Vle

Vcl.

Cb.

Fl. *pp* *a 2* 205

Ob. *p* *a 2*

Cl. (A) *pp* *a 2*

Fg. *p* *a 2*

(F) Cor. *pp*

(D) Cor.

Trbe (E)

Timp. *pp* *tr*

Solo *tr*

I. Viol. *pp*

II. Viol. *pp*

Vle

Vcl. *ppp*

Cb. *ppp*

Fl. *fp* *a 2* *f*

Ob. *mf* *a 2* *f*

Cl. (A) *fp* *a 2* *f*

Fg. *mf* *fp* *a 2* *f*

(F) Cor. *fp*

(D) *fp*

Trbe (E)

Timp. *tr* *fp*

Solo *tr* *b<sup>b</sup>e* *v* *0*

I. Viol. *fp* *f*

II. *fp* *f* *3* *3*

Vle *f*

Vcl. *fp* *f*

Cb. *fp* *f*

Fl. *a 2* 210

Ob. *mf* 3 3 3 3

Cl.(A) *a 2*

Fg. *a 2* *mf* 3 3 3 3

(F) Cor.

(D) Cor.

Trbe(E)

Timp.

Solo

I. Viol. *f*

II. Viol. *f*

Vle. *f*

Vcl. *f*

Cb. *f*

This musical score page, numbered 32, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The brass section consists of two Horns (F and D), Trumpet in E (Trbe (E)), and Timpani (Timp.). A Solo part is also present, featuring a complex melodic line with fingerings 5 and 6. The string section includes Violin I (Viol. I), Violin II (Viol. II), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). All instruments are marked with a forte (*f*) dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass play sustained chords, while the Solo part has a more active, melodic role. The strings provide a harmonic foundation with sustained notes.

215 G

Fl. *fp* *f*

Ob. *fp* *f*

Cl.(A) *fp* *f*

Fg. *fp* *f*

(F) Cor. *f*

(D) *fp* *f*

Trbe (E) *f*

Timp. *p* *f*

Solo

I. Viol. *f* *ff*

II. *f* *ff*

Vle *f* *ff*

Vcl. *f* *ff*

Cb. *f* *ff*

*a 2*

220

Fl.

Ob.

Cl.(A)

Fg.

(F)  
Cor.

(D)

Trbe (E)

Timp.

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

The musical score is arranged in systems. The first system contains Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl.(A)), and Bassoon (Fg.). The second system contains Horns in F (F) and D (D), Trumpet in E (Trbe (E)), and Timpani (Timp.). The third system contains Solo. The fourth system contains Violin I (I. Viol.), Violin II (II.), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*), and articulation marks (e.g., *v*, *a 2*).

225

Fl.

Ob.

Cl. (A)

Fg.

(F)  
Cor.

(D)

Trbe (E)

Timp.

Solo

*ff grandioso*

I.  
Viol.

II.

Vle

Vcl.

Cb.

Solo

I. Viol. II.

Vle

Vcl.

Cb.

Solo

I. Viol. II.

Vle

Vcl.

Cb.

230

Ob.

Cl. (A)

Fg.

235

Cor. (F)

Solo

I. Viol. II.

Vle

Vcl.

Cb.

I. II. a 2

Ob. *cresc.*

Cl. (A) *cresc.*

Fg. *cresc.*

Cor. (F) I. II. a 2 *cresc.*

Solo

I. Viol. *f*

II. *f*

Vle. *f*

Vcl. *f*

Cb. *f*

Ob. *f* 240

Cl. (A) *f*

Fg. *f*

Cor. (F) I. II. a 2 *f*

Solo

I. Viol. *f*

II. *f*

Vle. *f*

Vcl. *f*

Cb. *f*



III. IV. *a 2*  
 Cor. (D) *fp dim. pp*

Solo

**Quasi moderato**

Fl. *pp*

Ob. *pp*

Cl. (A) *pp*

Solo *p molto espressivo*

Fl. *p*

Ob. *p*

Cl. (A) *pp*

Fg. *pp*

Cor. (D) *pp*

Solo *p*

I. Viol. *pp*

II. Viol. *pp*

Vle. *pp*

Vcl. *pp*

*ritard.*

*attacca*

[II]

Adagio, ma non troppo

Flauti I. II.

Oboi I. II.

Clarineti I. II. B

Fagotti I. II.

I. II. F  
Corni

III. IV. F

Trombe I. II. C

Violino solo

I.  
Violini

II.

Viole

Violoncelli

Contrabassi

Ob. *p* *pp* I.

Cl.(B) I. *p*

Fg.

Solo *pp* *cresc.* *pp* *f*

Vle *div.* *pp* *fp*

Vcl. *pp* *fp*

Fl. *p* *dim.* *pp* 20

Ob. II. *pp* *dim.* I. *pp* *pp*

Cl.(B) I. *dim.* *pp* *fp*

Solo *dim.* *pp*

Vle *pp*

Vcl. *pp*

I

Fl. *pp* *p* *mf*

Ob. *pp* *pp*

Cl.(B) *pp* *pp*

Cor.(F) *fp* *pp* *fp* *pp*

Solo *p* *f*

I. Viol. *fp* *pp* *fp* *pp*

II. *fp* *pp* *fp* *pp*

Vle *fp* *pp* *fp* *pp*

Vcl. *pizz.* *fp* *pp* *fp* *pp*

*fz* *pp* *fz* *pp*

I.

Fl. *pp* *fp* *pp* *fp*

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

Cl.(B) *pp* *pp* *fp*

Fg. *fp*

Cor.(F) *fp* *pp*

Solo *p* *fz*

I. Viol. *pizz.* *fz* *pp* *fz* *pp*

II. *pizz.* *fz* *pp* *fz* *pp*

Vle *fz* *pp* *fz* *p dim.*

Vcl. *fz* *pp* *fz* *p dim.*

Cb. *fz* *pp* *fz* *pizz.* *dim.*

*fz* *p dim.*

I. (b)

Fl. *dim.* *pp*

Ob. *dim.* *pp*

Cl.(B) *dim.* *pp*

Fg. *dim.* *pp*

Solo (p) *f* *tr.* *dim. p* arco

I. Viol. *pp* *p*

II. *pp* *arco*

Vle *pp* *arco p*

Vcl. *pp* *p*

Cb. *pp*

K Poco più mosso

35

Fl. *f* *a 2* *I. dim.* *fz*

Ob. *f* *I. dim.* *fz*

Cl.(B) *f* *mf dim.* *fz*

Fg. *f* *mf dim.* *fz*

(F) Cor. *f* *fz* *dim.* *f*

(F) Cor. *f* *dim.* *f*

Solo *f* *fz*

I. Viol. *pp* *f pesante* *dim.* *fz*

II. *pp* *f pesante* *dim.* *fp*

Vle *pp* *f pesante* *dim.* *fp*

Vcl. *pp* *f pesante* *dim.* *f*

Cb. *pp* *f pesante* *dim.* *f*

Fg. *p* 45

Cor.(F) I. *f* 3 3

Solo *f* 7

Viol. II. *dim.* *pp* *cresc.*

Vle *dim.* *pp* *cresc.*

Vcl. *fz dim.* *p* *cresc.*

Cb. *fz dim.* *p* *cresc.*

Ob. II. *p* poco rit.

Cl.(B) *p*

Fg. *p* *pp*

(F) Cor. I. *f* 3 *p* *pp* IV.

(F) Cor. *fp* *p*

Solo *dim.* *pp*

Viol. II. *dim.* *poco rit.*

Vle *dim.*

Vcl. *dim.* *p*

Cb. *dim.* *p* *pizz.* *pp*



Ob. I. 60

Cl.(B) II. *fp*

Fg. *fp*

(F) Cor. (F) *f* *a* 2 3 3 III. *mf* 3

Solo *f* 5 5

Viol. II.

Vle *cresc.*

Vcl. *cresc.*

Cb. *cresc.*

Ob. I. 65

Cl.(B) II. *p*

Fg. *p*

Cor.(F) III. *p*

Solo 5 *dim.*

Viol. II. *dim.*

Vle *pp*

Vcl. *pp*

Cb. *pp*

Un poco tranquillo, quasi Tempo I.

Cl.(B)  
Fg.  
(F)  
Cor.  
(F)  
Solo

70

*p*

*[p]*

*tr.*

*tr.*

5

Un poco tranquillo, quasi Tempo I.

I.  
Viol.  
II.  
Vle  
Vcl.  
Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

(F)  
Cor.  
(F)  
Solo  
I.  
Viol.  
II.  
Vle  
Vcl.  
Cb.

*p*

*tr.*

*tr.*

*tr.*

*tr.*

5

5

6

75

Fl. *mf* *dim.* *p* *pp*

Cl. (B) *mf* *dim.* *p* *pp*

Solo *f* *dim.* *tr*

I. Viol. *mf* *dim.* *p* *pp*

II. *mf* *dim.* *p* *pp*

Vle *mf* *dim.* *p* *pp*

Vcl. *mf* *dim.* *p* *pp*

Cb. *mf* *dim.* *p* *pp*

M 80

Fl. *ppp*

Cl. (B) *ppp*

Cor. (F) I. II. *ppp*

Solo *cresc* *dim.* *p (dolce)*

I. Viol. *ppp*

II. *ppp*

Vle *ppp*

Vcl. *ppp*

Cb. *ppp*

Musical score for measures 84-85. The score includes parts for Oboe (Ob.), Bassoon (Fg.), Cor. (F), Solo, Violins I and II (Viol. I, II), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). Measure 84 features a dynamic of *p* for the Oboe and Bassoon. Measure 85 features a dynamic of *sf* for the Oboe and Bassoon, and *f* for the Solo part. The Solo part includes triplets. The Viola part includes a *pizz.* marking. The Violoncello and Contrabass parts feature a dynamic of *sf*.

Musical score for measures 86-87. The score includes parts for Oboe (Ob.), Bassoon (Fg.), Solo, Violins I and II (Viol. I, II), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). Measure 86 features a dynamic of *p* for the Oboe and Bassoon. Measure 87 features a dynamic of *dim.* for the Oboe and Bassoon, and *dim.* for the Solo, Violins I and II, Viola, Violoncello, and Contrabass parts.

Ob. *pp*

Fg. *pp*

Cor. (F) I. II. *pp*

Solo *pp* 15 *pp*

I. Viol. *pp* *ppp*

II. *pp* *ppp*

Vle. *pp* *ppp* arco

Vcl. *pp* *ppp*

Cb. *pp* *ppp*

90

Cor. (F) I. II. *pp* *ppp* stringendo 95

Solo *f* 7

I. Viol. *fp* stringendo

II. *fp*

Vle. *fp*

Vcl. *fp*

Cb. *fp*

in tempo

I. Solo

Fl. *p* 100

Ob. *pp*

Cl.(B) *pp*

Cor.(F) *pp*

Solo *fp* *sf sf sf* *tr tr tr* 10 11

in tempo

I. Viol. *pp*

II. *pp*

Vle *pp*

Vcl. *pp* *pizz.*

Cb. *pp*

poco accelerando

Fl. *fp*

Ob. *fp* *dim.*

Cl.(B) *fp* *a 2* *dim.*

Fg. *fp* *dim.*

Cor.(F) *fp* *dim.*

Solo *tr sf sf sf* *f* *dim. 6* 6

Vcl. *pp*

poco ritard.

Solo *p* *6* *6* *105* *tr* *dim.*

I. Viol. *p* *dim.* *pp*

II. *p* *dim.* *pp*

Vle *p* *dim.* *pp*

Vcl. *p* *dim.* *pp*

Cb. *p* *dim.* *pp*

**N** in tempo poco stringendo 110

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fg. *ff*

(F) Cor. *ff*

(F) Cor. *ff*

Trbe (C) *ff*

Solo *f*

in tempo poco stringendo

I. Viol. *ff* *pesante*

II. *ff* *pesante*

Vle *ff* *pesante*

Vcl. *ff* *pesante*

Cb. *ff* *pesante*

rit. in tempo

Ob. I. *p* *fp*

Cl. (B) II. *p* *fp*

Fg. *p* *fp*

Cor. (F) I. II. *fp*

Trbe (C) *dim.* *pp* *fz*

Vle *pp* *fp*

Vcl. *pp* *fp*

Cb. *fp*

115

Ob. I. *p*

Cl. (B) II. *p*

Fg. *pp* *p*

Cor. (F) I. II. *pp*

Trbe (C) *pp* *pp*

Vle *pp* *p*

Vcl. *pp* *p*

Cb. *pp* *p*

I. 120

Ob. *pp*

Cl.(B) *pp*

Fg. *pp*

Trbe (C) *pp*

Solo *p*

I. Viol. *pp*

II. *pp*

Vle *ppp*

Vcl. *ppp*

Cb. *ppp*

125

Fl. *pp*

Ob. *pp*

Cl.(B) *pp*

Fg. *pp*

(F) Cor. *pp*

(F) Cor. *pp*

Solo *p*

I. Viol. *pp*

II. *pp*

Vle *pizz.*

Vcl. *pp*

Cb. *pp*

I. 130

Fl. *pp dim.*

Ob. *pp dim.* *pp*

Cl.(B) *pp dim.*

Fg. I.

(F) Cor. I.

(F) Cor. III.

Solo *dim.* *p espressivo*

I. Viol. *p*

II. *p*

Vle *p*

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

Cb. *p*

Ob. I. Solo *p*

Fg. I.

Cor.(F) I. *pp*

Solo *f*

I. Viol. *p*

II. *p*

Vle *p*

Vcl. *p*

Cb. *p*

Fl. *pp* *p dim.* *pp*

Ob. *pp* *p dim.* *pp*

Cl. (B) *pp* *p dim.* *pp*

Fg. *pp* *p dim.*

(F) Cor. I. *pp*

(F) Cor. IV. *p*

Solo *p* *dim.* *pp*

Vle *pp*

Vcl. *pp*

Cb. *pp*

Fl. *p* *f pesante*

Ob. *p* *f pesante*

Cl. (B) *p* *f pesante*

Fg. *a 2* *p molto cresc.* *f pesante*

(F) Cor. *p* *f pesante*

(F) Cor. *p* *f pesante*

Solo *f*

I. Viol. *p* *f pesante*

II. Viol. *p* *f pesante*

Vle *p* *f pesante*

Vcl. *p* *f pesante*

Cb. *arco* *p molto cresc.* *f pesante*

*p molto cresc.* *f pesante*

140 145

*a 2* 150

Fl. *ff* *p*

Ob. *ff* *p*

Cl. (B) *ff* *p*

Fg. *ffa 2* *p*

(F) Cor. *ff* *p*

(F) *ff* *p*

I. Viol. *ff* *p*

II. *ff* *p*

Vle *f* *p*

Vcl. *f* *p*

Cb. *f* *p*

*a 2* 155

Fl. *pp*

Ob. *pp* II.

Cl. (B) *pp*

Fg. *pp* *pp*

(F) Cor. *pp* IV.

(F) *pp*

Solo *dolce*

I. Viol. *pp*

II. *pp*

Vle *pp*

Vcl. *pp*

Cb. *pp* *pp*

Fl. *p* *dim.* 160 *P* *pp* *fp* *pp*

Ob. *p* *dim.* *pp* *pp* *pp*

Cl.(B) *pp* *pp*

Fg. *p* *dim.* *pp* *fp* *pp*

(F) Cor. I. *pp* *fp* *pp*

(F) Cor. III. *fp* *pp*

Solo *f* *dim.* *p*

Viol. I. *p* *dim.* *pp*

Vle *p* *dim.* *ppp*

Vcl. *p* *dim.* *ppp*

Cb. *p* *dim.* *ppp*

Ob. 165 I. Solo *p* *pp* *fp* *pp*

Cl.(B) II. *p* *pp* *fp* *pp*

Fg. I. *pp* *pp* *fp* *pp*

(F) Cor. I. *fp* *pp* *fp* *pp*

(F) Cor. II. *fp* *pp*

Solo *f* *dim.* *p* *fz* *p*

I. 170

Fl. *fp dim.* *pp*

Ob. *fp dim.* *pp*

Cl. (B) *fp dim.* *pp*

Fg. *fp dim.* *pp*

Solo *f* *fp* *f* *tr* *7* *6* *11*

I. Viol. *pizz.* *fz* *pizz.* *p* *dim.* *pp*

II. *pizz.* *fz* *pizz.* *p* *dim.* *pp*

Vle *pizz.* *fz* *pizz.* *p* *dim.* *pp*

Vcl. *pizz.* *fz* *pizz.* *p* *dim.* *pp*

Cb. *pizz.* *fz* *pizz.* *p* *dim.* *pp*

rit. *Q* in tempo

I. Solo 175

Fl. *pp* *pp*

Ob. *pp* *pp*

Cor. (F) I. II. *pp*

Solo *p* *f* *dim.* *pp* *tr*

I. Viol. *arco* *pp* *pp* *arco*

II. *pp* *pp* *pp* *pp*

Vle *arco* *pp* *ppp* *pp*

Vcl. *arco* *pp* *ppp* *pp*

Cb. *pp* *ppp* *pp* *pp*

I. II. 180

Cor. (F) *cresc.* *f* *dim.*

Solo *cresc.* *f* *dim.*

Viol. II. *mf*

Vle *mf*

Vcl. *mf*

Cb. *mf*

Fl. 185

Ob. *pp*

Cl. (B) *pp*

Fg. *pp*

(F) Cor. *pp*

(F) Cor. *pp*

Solo *morendo* *pp*

I. Viol. *ppp*

II. Viol. *ppp*

Vle *ppp*

Vcl. *ppp*

Cb. *ppp*

# [III]

## Finale

Allegro giocoso, ma non troppo

The musical score is arranged in a system with the following parts and staves:

- Flauti I. II.**: Flute I and II staves.
- Oboi I. II.**: Oboe I and II staves.
- Clarineti I. II. A**: Clarinet I, II, and A staves.
- Fagotti I. II.**: Bassoon I and II staves.
- I. II. E Corni III. IV. D**: Horn I, II, E, III, IV, D staves.
- Trombe I. II. E**: Trumpet I, II, E staff.
- Timpani A, E**: Timpani A and E staff.
- Violino solo**: Solo Violin staff, starting with a *p* dynamic and ending with a *fp* dynamic.
- I. Violini II.**: Violin I and II staves, both starting with a *pp* dynamic and ending with a *fp* dynamic.
- Viole**: Viola staff.
- Violoncelli**: Cello staff.
- Contrabassi**: Double Bass staff.

The tempo marking "Allegro giocoso, ma non troppo" is repeated below the solo violin staff.

10 III. 15

Cor.(D) *f*

Solo *fz f p* [*v*]

I. Viol. *fz fp*

II. *fz fp*

Vle *f* pizz. *p*

Vcl. *p*

20 a 2 25

Fl. *f*

Ob. *f*

Cl.(A) I. *f*

Fg. *f*

Cor.(E) I. II. *f*

Solo

I. Viol. *f*

II. *f*

Vle *f* arco

Vcl. *f* arco

Cb. *f*

*a 2* A

Fl. 30 35

Ob. *cresc.* *ff*

Cl. (A) I. *cresc.* *ff*

Fg. *ff*

Cor. (E) I. II. *cresc.* *ff*

Trbe (E) *f* *cresc.* *ff*

Timp. *f* *cresc.* *ff*

Solo *f* *p*

I. *cresc.* *ff* *pp*

II. *cresc.* *ff* *pp*

Vle *cresc.* *ff*

Vcl. *cresc.* *ff*

Cb. *cresc.* *ff*

---

Solo *[v]* 40 *fp*

I. *fp*

II. *fp*

Vle *pizz.* *pp*

Fl. *f* 45 50

Ob. *f*

Cl. (A) *f*

Fg. *f*

Cor. (E) *f* *a 2*

Cor. (D) *f*

Trbe (E) *f* *a 2*

Timp. *f*

Solo

I. Viol. *f*

II. Viol. *f*

Vle. *f* *arco*

Vcl. *f*

Cb. *f*

Fl. 55 60

Ob. *p*

Cl.(A) *p* I.

Fg. *a 2* *p* I.

Cor. (E) (D)

Trbe (E) *a 2*

Timp.

Solo *f*

Viol. I. II.

Vle

Vcl.

Cb.

65

Fl. *pp* *f*

Ob. *p* *mf* *f*

Cl. (A) I. *p* *mf* *f*

Fg. I. *p* *mf* *f*

Cor. (E) I. *pp* *p* *f*

Cor. (D)

Trbe (E) *f* *a2* *f*

Timp. *f*

Solo *ff*

Viol. I. *f* *ff* *arco* *div.*

Viol. II. *pizz.* *mf* *ff* *arco*

Vle. *pizz.* *p* *f* *ff* *arco*

Vcl. *pp* *ff* *arco*

Cb. *ff*

B

70

75

Fl.

Ob.

Cl.(A)

Fg.

(E)  
Cor.

(D)

Trbe (E)

Timp.

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

*f*

*fz*

*a 2*

*tr*

*I.*

*f*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*







105 110 C

Fl.

Ob.

Cl. (A)

Fg.

(E)  
Cor.

(D)

Trbe (E)

Timp.

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

IV.  
*p*  
*dim.*  
*pp*

*dim.*  
*p*  
*dim.*

*dim.*  
*p*  
*dim.*

*dim.*  
*p*  
*dim.*

*dim.*  
*p*  
*dim.*

*dim.*  
*p*  
*dim.*

IV. 115 120

Cor. (D)

Solo *spiccato* [p]

I. *pp*

II. *pp*

Vle *pp*

Vcl. *pp*

Cb. *pp*

125

Solo

Solo I. 130

Ob. *p fz*

Fg. *p*

*simile* *fz*

Solo

Viol. II. *pp*

Vle *pp*

Vcl. *pp*

135 I.

Fl. *p*

Ob. I. *p*

Cl. (A) *p*

Fg. *p*

Cor. (D) III. *p*

Solo *p*

Viol. II. *pp*

Vle *pp*

Vcl. *pp*

140 I.

Fl. *p*

Ob. II. *pp*

Cl. (A) I. Solo *pp*

Fg. *pp*

Cor. (D) III. *p* *pp*

Solo *fz* *p*

I. Viol. *pp*

II. *pp*

Vle *pp*

Vcl. *pizz.* *pp*

Cb. *pp* *pizz.*

Ob. 145 II. 150

Cl. (A) I.

Fg.

Cor. (D) III.

Solo

I. Viol.

II. Viol.

Vle.

Vcl.

Cb.

Ob. D 155

Cl. (A)

Fg.

Solo

I. 160

Fl. *fz* *fz* *f* *f*

Ob. *fz* *fz* *f* *f*

Cl.(A) *fz* *fz* *f* *f*

Fg. *fz* *fz* *f* *f*

Cor.(E) I. II. *fz* *fz* *f* *f*

Solo *fz* *fz* *ff* *fz* *fz* *fz*

I. Viol. *f* *f*

II. *f* *f*

Vle *f* *f*

Vcl. *f* *f*

Cb. *f* *f*

165 E 170

Fl. *f* *f*

Ob. *f* *f*

Cl.(A) *f* *f* I. *fz* *fz* *fz*

Fg. *f* *f* I. *fz* *fz* *fz*

Cor.(E) I. II. *f* *f*

Solo *fz* *fz* *fz* *fz*

I. Viol. *f* *fp* *fp* *fp*

II. *f* *fp* *fp* *fp*

Vle *f* *fp* *fp* *fp*

Vcl. *f* *f*

Cb. *f* *f*

Fl. (Flute) - Rest

Ob. (Oboe) - Rest, then I. *f* (first ending)

Cl. (A) (Clarinet in A) - I. *fz* (first ending)

Fg. (Bassoon) - I. *fz* (first ending)

Cor. (E) (Coronet) - *ffp*

Cor. (D) (Cornet in D) - *ffp*

Trbe (E) (Trumpet in E) - Rest

Timp (Timpani) - Rest

Solo - *fz*, *fz*, *fz cresc.*, *fz*, *fz*, *fz*, *fz*

Viol. I. (Violin I) - *ffp*, *fp*, *cresc.*

Viol. II. (Violin II) - *ffp*, *fp*, *cresc.*

Vle (Viola) - *ffp*, *fp*, *cresc.*

Vcl. (Violoncello) - *ff*, *cresc.*

Cb. (Contrabass) - *ff*, *cresc.*

180

Fl. *ff*

Ob. I. *ff*

Cl. (A) *ff*

Fg. I. *ff*

Cor. (E) *ff*

Cor. (D)

Trbe (E) *ff*

Timp. *ff* H muta in A

Solo *fz fz fz fz fz ff*

Viol. I. *ff*

Viol. II. *ff*

Vle *ff*

Vcl. *ff*

Cb. *ff*

F<sub>a</sub> 2

185

Ob. 190 I. 195

Fg. I. p

Solo dolce f

I. Viol. I. II. Vle Vcl. Cb. dimin. pp[sim.] pp pp[sim.] pp[sim.]

Fl. 200 205 I.

Ob. I. p pp

Fg. I. p

Solo mp f p<

I. Viol. I. II. Vle Vcl. Cb. p p p p p

I. 210 215

Fl. *pp*

Ob. *p*

Cl. (A)

Fg. *p* *pp*

Solo

I. Viol. *pp* *pizz.*

II. *pp* *pizz.*

Vle. *pp* *pizz.*

Vcl. *p* *pizz.*

Cb. *p*

I. 220 225

Fl. *cresc.*

Ob. *cresc.*

Fg. *p cresc.*

Cor. (E) I. II. *p cresc.*

Solo *cresc.* *f*

I. Viol. *poco a poco cresc.* *f*

II. *poco a poco cresc.* *f*

Vle. *poco a poco cresc.* *f*

Vcl. *poco a poco cresc.* *f*

Cb. *poco a poco cresc.* *f*

Detailed description of the musical score: The score is for measures 210 to 225. It features a woodwind section (Flute, Oboe, Clarinet in A, Bassoon), a string section (Violins I & II, Viola, Violoncello, Contrabass), and a Solo part. The key signature has two sharps (F# and C#). The time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth notes. The Solo part has a more melodic line. Dynamic markings include *p*, *pp*, *pizz.*, *cresc.*, and *f*. The score is divided into two systems, with measures 210-215 in the first and 220-225 in the second. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

I. 230

Ob. *p* *cresc.*

Cl. (A) *p* *cresc.*

Fg. *p* *cresc.*

Cor. (E) I. II. *p* *cresc.*

Solo *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

I. Viol. *arco* *p* *cresc.*

II. *arco* *p* *cresc.*

Vle *arco* *pp* *cresc.*

Vcl. *pp* *arco* *cresc.*

Cb. *pp* *cresc.*

235 *G* *a*<sup>2</sup> 240

Fl. *ff*

Ob. *ff*

Cl. (A) *f* *ff*

Fg. *f* *ff*

(E) Cor. *f* *ff*

(D) *ff*

Solo *fz* *fz* *fz* *fz* *ff*

I. Viol. *f* *ff*

II. *f* *ff*

Vle *f* *ff*

Vcl. *f* *ff*

Cb. *f* *ff*

245 I. 250

Fl. *f* *p*

Ob. *f*

Cl. (A) *f*

Fg. *a 2* *f*

(E) Cor. *f* *p*

(D) Cor. *f*

Trbe (E) *f*

Timp. *f*

Solo *p fz* *p fz*

I. Viol. *f* *pp*

II. Viol. *f* *pp*

Vle. *f* *pp*

Vcl. *f* *pp*

Cb. *f* *pp*

Fl. 1. 255

Ob. 1. *p*

Cl. (A)

Fg. *p*

Cor. (E) *p*

Cor. (D) IV. *p*

Trbe (E)

Timp.

Solo *fz* *fz* *fz* *fz*

Viol. I.

Viol. II.

Vle.

Vcl. *pp* *p*

Cb. *pp* *p*

260

Fl.

Ob. I.

Cl. (A)

Fg.

Cor. (E)

Cor. (D) IV.

Trbe (E)

Timp.

Solo

Viol. I.

Viol. II.

Vle.

Vcl.

Cb.

*fz*

*fz*

*fz*

*fz*

*p*

*p*

*p*

*cresc.*

*p*

*cresc.*

*p*

265 270

Fl.

Ob. *cresc.* - - - - - *f*

Cl. (A) *cresc.* - - - - - *f*

Fg. *cresc.* - - - - - *f*

(E) *cresc.* - - - - - *f*

Cor. (D)

Trbe (E)

Timp.

Solo *fz fz fz fz fz fz fz fz*

I. *cresc.* - - - - - *f*

Viol. II. *cresc.* - - - - - *f*

Vle *cresc.* - - - - - *f*

Vcl. *cresc.* - - - - - *f*

Cb. *cresc.* - - - - - *f*

Detailed description: This is a page of a musical score, page 84, covering measures 265 to 270. The score is for a full orchestra and a solo instrument. The key signature has two sharps (F# and C#), and the time signature is 4/4. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (E) and Cor Anglais (D), Trumpet in E (Trbe (E)), Timpani (Timp.), Solo instrument, Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). The woodwinds and strings are marked with a crescendo (cresc.) and reach a forte (f) dynamic by measure 270. The Solo instrument part is marked with fortissimo (fz) throughout. The Flute part is mostly rests. The Oboe, Clarinet, Bassoon, and Cor Anglais (E) parts play a rhythmic pattern of eighth notes. The Solo instrument part plays a rhythmic pattern of eighth notes with various accidentals. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass parts play a rhythmic pattern of eighth notes. The Timpani part is mostly rests.

H  
275

280

Fl.

Ob.

Cl. (A)

Fg.

Cor. (E)

Cor. (D)

Trbe (E)

Timp.

Solo

I. Viol.

II. Viol.

Vle

Vcl.

Cb.

*ff*

*f*

*trm*

*fz*

*ff*

Fl. *a 2* 285 *f*

Ob. *f*

Cl.(A) *f*

Fg. *f*

(E) Cor. *f*

(D) *fp*

Trbe (E) *a 2* *f*

Timp. *f*

Solo *f*

I. Viol. *f*

II. *f*

Vle *f*

Vcl. *f* *non legato* *fpp*

Cb. *f*

Fl. *a 2* 290 *p*

Ob. *a 2* *p*

Cl. (A)

Fg.

(E) Cor.

(D) Cor.

Trbe (E)

Timp. *pp*

Solo *mf* *fz* *fz*

I. Viol. *pp* 0 0 0 0 0 0 *segue*

II. Viol. *pp* pizz.

Vle *p*

Vcl.

Cb.

295 *a 2* 300

Fl.

Ob. *a 2*

Cl.(A)

Fg.

(E)  
Cor.

(D)

Trbe (E)

Timp.

Solo *fz* [*fz*]

I.  
Viol.

II.

Vle

Vcl.

Cb.

Detailed description: This is a page of a musical score for an orchestra, page 88. The score is written in G major (one sharp) and 2/4 time. It covers measures 295 to 300. The instruments and their parts are: Flute (Fl.) with a first ending bracket and *a 2* marking; Oboe (Ob.) with a first ending bracket and *a 2* marking; Clarinet in A (Cl.(A)); Bassoon (Fg.); Cor Anglais (Cor.) with parts for E and D; Trumpet in E (Trbe (E)); Timpani (Timp.) with a rhythmic pattern; Solo part with *fz* and [*fz*] markings; Violin I (Viol. I.) with a sixteenth-note pattern; Violin II (Viol. II.) with a sustained chord; Viola (Vle) with a sixteenth-note pattern; Violoncello (Vcl.) with a sixteenth-note pattern; and Contrabass (Cb.) which is mostly silent. The page number 88 is at the top left. Measure numbers 295 and 300 are indicated above the Flute staff. The Solo part has dynamic markings *fz* and [*fz*].

Fl. *a 2* 305 *cresc.* *f* I<sub>1</sub>

Ob. *a 2* *cresc.* *f* I<sub>1</sub>

Cl. (A) *f* I<sub>1</sub>

Fg. *f*

(E) Cor. *f*

(D) *cresc.* *f*

Trbe (E) *f*

Timp. *cresc.* *f*

Solo [*fz*] [*fz*]

I. Viol. *cresc.* *f*

II. *cresc.* *f*

Vle *cresc.* *f* arco

Vcl. *cresc.* *f*

Cb. *f*

310  
I. ^

315 ^

Fl.

Ob.

Cl. (A)  
I. ^

Fg.

(E)  
Cor.

(D)  
a 2  
f

Trbe (E)

Timp.

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

Detailed description: This is a page of a musical score for an orchestra, numbered 90. The score is written for various instruments and includes measures 310 and 315. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet in E (Trbe (E)), Timpani (Timp.), Solo, Violin I (Viol. I), Violin II (Viol. II), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The score features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'f' (forte) and 'a 2' are present. The page is divided into systems, with measures 310 and 315 marked at the beginning of their respective systems. The Solo part is a single staff with a treble clef and a key signature of two sharps, containing mostly rests.

This musical score page, numbered 91, contains the following parts and markings:

- Fl.** (Flute): Part I, starting with a first ending bracket. A dynamic marking  $\lambda$  is present at measure 320.
- Ob.** (Oboe): Part I, starting with a first ending bracket. A dynamic marking  $\lambda$  is present at measure 320.
- Cl. (A)** (Clarinet in A): Part I, starting with a first ending bracket.
- Fg.** (Bassoon): Part I, starting with a first ending bracket.
- Cor.** (Cor Anglais): Parts (E) and (D).
- Trbe (E)** (Trumpet in E): Part (E).
- Timp.** (Timpani): Solo section starting at measure 325, marked  $pp$ .
- Solo** (Soloist): Solo section starting at measure 325, marked  $pp$ .
- Viol.** (Violins): Parts I and II. Part I includes markings  $p$  *dimin.* and  $pp$ .
- Vle.** (Viola): Part I.
- Vcl.** (Violoncello): Part I.
- Cb.** (Contrabass): Part I.

330 a 2 335

Fl.

Ob.

Cl. (A)

Fg.

Cor. (E)

Cor. (D)

Trbe (E)

Timp.

Solo

I. Viol.

II. Viol.

Vle

Vcl.

Cb.

Fl. *a 2* 340

Ob.

Cl. (A)

Fg.

(E)  
Cor.

(D)

Trbe (E)

Timp. *E muta in D*

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

This page of a musical score, numbered 93, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The brass section includes Trumpets in E (Trbe (E)), Horns in E (Cor. (E)), and Horns in D (Cor. (D)). The percussion section includes Timpani (Timp.), with a note indicating a change from E to D. A Solo part is also present. The string section includes Violins I and II (Viol. I, II), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass plays chords. The Flute part has a dynamic marking of *a 2* and a measure number of 340. The Timpani part has a dynamic marking of *E muta in D*.



K Listesso tempo (♩ = ♩.)

Ob. I. Solo *p* 365

Fg. I. *p*

Cor. (D) III. *p*

Solo *mf molto espressivo*

Listesso tempo (♩ = ♩.)

Vle. *pizz.* *p*

Vcl. *pizz.* *p*

Ob. I. 370

Cl. (A) Solo *p*

Fg. I. *p*

Cor. (D) III.

Solo

I. Viol. *pp*

II. *pp*

Vle. *pp arco*

Vcl. *pp arco*

Cb. *pp arco*

Ob. 375 380

Cl.(A)

Fg.

Solo

I. Viol.

II.

Vle

Vcl. p 3

Cb.

Detailed description: This system of musical notation covers measures 375 to 380. The woodwind section (Ob., Cl.(A), Fg.) is mostly silent, with a few notes in measure 380. The Solo part features a continuous eighth-note pattern. The string section (Viol. I & II, Vle, Vcl., Cb.) provides a harmonic accompaniment with sustained notes and a triplet in the Vcl. part at measure 380.

Ob. 385

Fg.

Solo f 9

Vcl. f

Detailed description: This system covers measures 385 to 390. The woodwinds (Ob., Fg.) play sustained notes. The Solo part continues with eighth notes, ending with a flourish marked '9' and 'f'. The Vcl. part has a rhythmic eighth-note pattern, also marked 'f'.

Ob. **L** 390 1. *p*

Cor. (D) IV. 3 3 *p*

Solo *fp*

I. Viol. *p*

II. *p*

Vle. *p* 3 3

Vcl. *p*

Cb. *pizz.* *p*

Ob. 1. 395

Cor. (E) *a 2* 3 3 *mf*

Cor. (D) *f* *p*

Timp. D-A *tr* *p*

Solo *cresc.* *ff*

I. Viol. *4<sup>a</sup> corda*

II.

Vle. *f* *fz*

Vcl. *f* *fz*

Cb. *arco* *fz p*

*a 2* 400

Cor. (E)  
Cor. (D)

Timp.

Solo

Vle

Vcl.

Cb.

*fz* *p*

405 M *a 2*

Ob.

Cl. (A)

Fg.

Cor. (E)  
Cor. (D)

Timp.

Solo

Vcl.

Cb.

*p* *f* *a 2* *f* *f*

*tr* *pp* *dim.* *f*

*dim.* *ff* *pesante* *4. corda*

*pp* *fz* *mf* *fz* *mf*

410

Cl. (A)

Fg.

Solo

Vcl.

Cb.

*f*

*fz*

*fz*

415

Cl. (A)

Fg.

Solo

Vcl.

Cb.

*p*

*p*

420

Ob.

Cl. (A)

Fg.

Solo

Vcl.

Cb.

*p*

*I.*

*p*

Fl. *p* 425

Ob.

Fg. *p*

Solo

Vcl. *poco a poco cresc.*

Cb. *poco a poco cresc.*

Fl. *p cresc. f* 430

Ob. *p cresc. f*

Fg. *p cresc.*

Cor. (D) III. IV. *p cresc. f*

Timp. *tr p cresc. f* D muta in E

Solo

Vcl. *f*

Cb. *f*

Solo

I. Viol.

II. Viol.

Vle

*fz* *fz* *fz* *fz*

*tr* *tr* *tr* *tr*

435

Ob.

Cl. (A)

Fg.

(E) Cor.

(D) Cor.

Trbe (E)

Timp.

Solo

I. Viol.

II. Viol.

Vle

Vcl.

Cb.

*f* *f* *f* *f* *f* *f* *f* *f*

*tr* *tr*

A-E

440



Fl. 450 455

Ob.

Cl. (A)

Fg.

(E)  
Cor.

(D)

Trbe (E)

Timp.

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

*sempre pp*

*sempre pp*

arco

arco

Fl. *p* 460 *f* *a 2* 465

Ob. *p* *f*

Cl. (A) *f* *a 2*

Fg. *f*

(E) Cor. *f*

(D) *f*

Trbe (E) *f*

Timp. *f*

Solo 8

I. Viol. *f*

II. *f*

Vle *f*

Vcl. *f*

Cb. *f*

This musical score page, numbered 105, features a variety of orchestral instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The middle section contains Horns in E and D (Cor. (E) and (D)), Trumpets in E (Trbe (E)), and Timpani (Timp.). A Solo part is also present. The bottom section is for the string ensemble, consisting of Violin I (I. Viol.), Violin II (II. Viol.), Viola (Vle.), Violoncello (Vcl.), and Double Bass (Cb.). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a dynamic marking of *a 2* and includes a rehearsal mark '470'. The Flute and Clarinet parts have *a 2* markings. The Timpani part has a *f* marking. The Solo part is mostly rests. The string parts have various rhythmic patterns and dynamics.

○  
a 2

475

Fl. *ff*

Ob. *ff*

Cl. (A) *ff* *p*

Fg. *ff* *p* I.

(E) Cor. *ff*

(D) Cor. *ff*

Trbe (E) *ff*

Timp. *ff*

Solo *ff*

I. Viol. *ff* *pp* pizz.

II. Viol. *fp* *pp*

Vle. *ff* *pp* pizz.

Vcl. *ff* *pp* pizz.

Cb. *ff*



This musical score page, numbered 108, contains the following parts and markings:

- Fl.** (Flute): *a 2*, *fz*, *p*
- Ob.** (Oboe): *a 2*, *fz*, *p*
- Cl. (A)** (Clarinet in A): *fz*, *p*
- Fg.** (Bassoon): *fz*, *p*
- Cor.** (Cor Anglais):
  - (E): *p*, *I.*
  - (D): *fz*, *p*
- Trbe (E)** (Trumpet in E):
- Timp.** (Timpani):
- Solo** (Solo part):
- Viol.** (Violins):
  - I. *fz*
  - II. *fz*
- Vle** (Viola): *fz*
- Vcl.** (Violoncello): *fz*
- Cb.** (Contrabass): *fz*

The score includes various dynamic markings such as *fz* (forzando), *p* (piano), and *a 2* (second ending). It also features performance instructions like *fz* and *p* at the beginning of measures, and a first ending bracket labeled *I.* for the Cor Anglais part.







520 525

Ob. *f* *dim.* *p*

Cl. (A) *f* *dim.* *p*

Fg. *f* *dim.* *p*

Cor. (E) I. II. *f* *dim.* *p* *dim.*

Trbe (E) *f* *dim.* *p*

I. Viol. *f* *dim.* *p*

II. *f* *dim.* *p*

Vle *f* *dim.* *p*

Vcl. *f* *dim.* *p*

Cb. *f* *dim.* *p*

530 535

Cor. (E) I. II. *pp*

I. Viol. *pp*

II. *pp*

Vle *pp*

Vcl. *pp*

Cb. *pp*

**P**

Solo *p* *sempre stacc.* 540

I. Viol. *p*

II. *p*

Vle *p*

Vcl. *p*

Cb. *p*

Ob. 545 II. 550 *p*

Cl. (A) *p*

Fg. II. *p* I. *p*

(E) Cor. *p*

(D) *p*

Solo *fz* *fz* *fz* *fz*

I. Viol. *pp*

II. *pp*

Vle *pp*

Vcl. *pp* *pizz.*

Cb. *pp* *pizz.*

555

Cl. (A) *p*

Fg. *p*

Cor. (D) III. IV. *p*

Timp. *pp*

Solo *fz*

I. Viol. *pp*

II. *pp*

Vle. *pp*

Vcl. *pp*

Cb. *pp*

560

565

Ob. *p* II.

Cl. (A) *p* I.

Fg. *p*

Cor. (E) I. II. *pp* II.

Solo *fz*

I. Viol. *pp*

II. *pp*

Vle. *pp*

Vcl. *pp*

Cb. *pp*

Q

570

575

Ob. *fp*

Cl.(A) *fp*

Fg. *fp*

Cor.(E) I. *fp*

Solo *f* *fz* *fz*



580

Ob. *fp* *f*

Cl.(A) *fp* *f*

Fg. *fp* *f*

Cor.(D) III. *fp* *f*

Solo *fz* *fz*

I. Viol. *f*

II. Viol. *f*

Vle. *f*

Vcl. *f* arco

Cb. *f* arco

585

Ob. *f*

Cl. (A) *f*

Fg. *f*

Cor. (D) III. IV. *f*

Solo *fz*

I. Viol. *f*

II. *f*

Vle *f*

Vcl. *f*

Cb. *f*

R  
590

Ob. *f*

Cl. (A) *mfp*

Fg. *mfp* *fp*

(E) Cor. *f*

(D) *f*

Solo *fz*

I. Viol. *mf poco marc.* *fz* *fz* *fz* *fz*

II. *fp* *ffp*

Vle *fp* *ffp*

Vcl. *f* *ff*

Cb. *f* *ff*

595 600

Cl. (A)

Fg.

Solo

I. Viol.

II.

Vle

Vcl.

Cb.

*fp* *cresc.*

*fz fz fz fz fz*

*f* *fp* *cresc.*

*ff*

*ff*

605 S

Fl.

Ob.

Cl. (A)

Fg.

Cor. (E)

I. II.

Timp.

Solo

I. Viol.

II.

Vle

Vcl.

Cb.

*f* *ff*

*f* *ff*

*ff* *ff*

*ff* *ff*

*mf* *cresc.* *f*

*f*

*fz fz fz fz fz fz fz* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

610 *a 2* *f* 615 I. *pp*

Fl.

Ob. *f* I. *pp*

Cl. (A) *a 2* *f*

Fg. *a 2* *f*

(E) *a 2* *f*

Cor. (D) *a 2* *f*

Trbe (E) *f*

Timp. *f*

Solo *f molto espress.*

I. *dim.* *p*

Viol. II. *dim.* *p*

Vle *dim.* *p*

Vcl. *dim.* *p*

Cb. *dim.* *p*

Detailed description: This is a page of a musical score, page 118, covering measures 610 to 615. The score is for a full orchestra and a solo instrument. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) are playing a rhythmic pattern of eighth notes. The solo instrument (likely a violin) has a melodic line starting in measure 614. Dynamics include fortissimo (f), pianissimo (pp), and piano (p). Performance markings include 'a 2' (second ending) and 'f molto espress.' (f marcato).

620

625

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, key signature of two sharps. Starts at measure 620 with a first ending bracket. Dynamic *pp* is indicated at measure 625.
- Ob.** (Oboe): Treble clef, key signature of two sharps. Starts at measure 620 with a first ending bracket. Dynamic *pp* is indicated at measure 625.
- Cl. (A)** (Clarinet in A): Treble clef, key signature of two sharps. Rests throughout.
- Fg.** (Bassoon): Bass clef, key signature of two sharps. Rests throughout.
- Cor.** (Cor Anglais): Treble clef, key signature of two sharps. Part (E) starts at measure 620 with a first ending bracket and dynamic *p*. Part (D) rests throughout.
- Trbe (E)** (Trumpet in E): Treble clef, key signature of two sharps. Rests throughout.
- Timp.** (Timpani): Bass clef. Rests throughout.
- Solo**: Treble clef, key signature of two sharps. Features a complex rhythmic pattern with slurs and accents.
- Viol.** (Violin): Treble clef, key signature of two sharps. Part I starts at measure 620 with dynamic *pp*. Part II starts at measure 625 with dynamic *pp*.
- Vle** (Viola): Treble clef, key signature of two sharps. Starts at measure 620 with dynamic *pp*.
- Vcl.** (Violoncello): Bass clef, key signature of two sharps. Starts at measure 620 with dynamic *pp*.
- Cb.** (Contrabass): Bass clef, key signature of two sharps. Starts at measure 620 with dynamic *pp*.

630 635

Fg. *p*

Cor. (E) I. *p*

Solo

I. *pizz.* *p*

II. *pizz.* *p*

Vle *pizz.* *p*

Vcl. *pizz.* *p*

Cb. *pizz.* *p*

640 645

Cl. (A) I. *mp*

Fg. *p*

Cor. (E) I.

Solo *cresc.* *f*

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

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

Vle *cresc.* *f* *p*

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

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

650 I. *p* 655

Ob.

Fg.

Cor. (D) III. IV. *p*

Solo

I. Viol. *cresc. -*

II. *cresc. -*

Vle. *cresc. -*

Vcl. *cresc. -*

Cb. *cresc. -*

*f*

Fl. *T a 2 p* 660 *poco a poco cresc. -*

Ob. *p* *poco a poco cresc. -*

Cl. (A) *p* *poco a poco cresc. -*

Fg. *p* *poco a poco cresc. -*

Cor. (E) I. II. *p* *poco a poco cresc. -*

Solo *fz* *fz* *fz* *fz* *fz* *fz*

I. Viol. *arco p* *poco a poco cresc. -*

II. *arco p* *poco a poco cresc. -*

Vle. *arco p* *poco a poco cresc. -*

Vcl. *arco p* *poco a poco cresc. -*

Cb. *p* *poco a poco cresc. -*

Fl. *a 2 b* 665 *f*

Ob. *f*

Cl. (A) *f*

Fg. *f*

(E) Cor. *f*

(D) Cor.

Trbe (E) *p* *cresc.*

Timp. *p* *cresc.*

Solo *fz* *fz* *fz* *fz* *fz* *fz*

I. Viol. *f*

II. Viol. *f*

Vle *f*

Vcl. *f*

Cb. *f*

670 875

Fl. *f*

Ob. *f*

Cl. (A) *f*

Fg. *f*

(E) Cor. *f*

(D) *f*

Trbe (E) *f*

Timp. *f* *tr*

Solo *ff* *tr*

I. Viol. *f*

II. *f*

Vle *f*

Vcl. *f*

Cb. *f*

Detailed description: This is a page of a musical score, page 123, numbered 670 to 875. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet in A, Bassoon) and brass (Trumpet in E, Timpani) play sustained notes with a forte (*f*) dynamic. The Solo part has a trill and a tremolo marked *ff*. The strings (Violin I and II, Viola, Violoncello, Contrabass) play a melodic line with a forte (*f*) dynamic. The score is in a key with two sharps (D major or F# minor) and a common time signature.

680

Fl.

Ob.

Cl. (A)

Fg.

(E)  
Cor.

(D)

Trbe (E)

Timp.

Solo

I.  
Viol.

II.

Vle

Vcl.

Cb.

U

685

690

Fg. *fp*

Solo *dim.* *p*

Viol. I. *pp*

695

Fg. *fp* *pp dim.*

Cor. (E) I. II. *pp dim.*

Solo *dim.*

Viol. I. *pp* *pp dim.*

700

Solo I. *poco marcato*

Fg. *p*

Cor. (E) I. II.

Solo *pp leggiero*

I. Viol. *ppp*

II. *ppp*

Vle *ppp*

Vcl. *ppp*

I. 705

Fl. 710

Solo

*ppp*

*sempre stacc. e pp*

I. Viol. II.

Vle

Vcl. *ppp*

Fl. 715

Solo

I. Viol. II.

Vle

Vcl.

Fl. 720 725

Solo

I. Viol. II.

Vle

Vcl.

Fl. 1. 730

Solo *cresc.* *f*

I. Viol. *pp* *fz*

II. *pp* *fz*

Vle *pp* *fz*

Vcl. *pp* *fz*

Cb. *pp* *fz*

Fl. 735

Ob. *f* *a 2* 740

Cl. (A) *f* *a 2*

Fg. *f* *a 2*

(E) Cor. *f* *a 2*

(D) *f* *a 2*

Trbe (E) *f* *a 2*

Timp. *f*

Solo

I. Viol. *f*

II. *f*

Vle *f*

Vcl. *f*

Cb. *f*

L'istesso tempo (♩=♩.)

V

745

Fl. *ff*

Ob. *ff*

Cl. (A) *f* — *p* *fp*

Fg. *ff* *fp*

(E) Cor. *f* *p* *fp*

(D) *f* *p* *fp*

Trbe (E) *f* *p* *fp*

Timp. *f*

Solo *f*

L'istesso tempo (♩=♩.)

I. Viol. *ff* *p* *f* *p cresc.* *ff*

II. *ff* *p* *f* *p cresc.* *ff*

Vle. *ff* *p* *f* *p cresc.* *ff*

Vcl. *ff* *p* *f* *p cresc.* *ff*

Cb. *ff* *p* *f* *p cresc.* *ff*



Tempo I.

755

Ob.  
Cl. (A)  
Fg.  
(E)  
Cor. (D)  
Trbe (E)  
Timp.

*dimin.*

Tempo I.

I.  
Viol. II.  
Vle  
Vcl.  
Cb.

*p*

*p*

Solo  
I.  
Viol. II.  
Vle

*cresc.*

*pp*

*pp*

*pp*

765 770

Fl. I. *p*

Ob. I. *p*

(E) Cor. III. *fp*

(D)

Solo *fz*

I. Viol. *pp* *cresc.*

II. *pp* *cresc.*

Vle. *pp* *cresc.*

Vcl. *pp* *cresc.*

Cb. *pp* *cresc.*

775 780

Fl. I. *p*

Ob. I. *p*

Cl. (A) *p* *mf* *f*

Fg. *p* *mf* *f*

Cor. (E) I. II. *p* *mf* *f*

Solo *f* *ff*

I. Viol. *p* *mf* *f*

II. *p* *mf* *f*

Vle. *p* *mf* *f*

Vcl. *p* *mf* *f*

Cb. *p* *mf* *f*

785

Ob.

Cl. (A)

Fg.

(E)  
Cor.  
(D)

Solo

I.  
Viol.  
II.

Vle

Vcl.

Cb.

790

Ob.

Cl. (A)

Fg.

(E)  
Cor.  
(D)

Solo

I.  
Viol.  
II.

Vle

Vcl.

Cb.

795 800

Fl. *a 2* *ff*

Ob. *a 2* *ff*

Cl. (A) *ff*

Fg. *ff*

(E) *a 2* *ff*

Cor. (D) *ff*

Trbe (E) *a 2* *ff*

Timp. *ff*

Solo

I. *ff*

Viol. II. *ff*

Vle. *ff*

Vcl. *ff*

Cb. *ff*

*a 2* poco accelerando 805

Fl.

Ob.

Cl. (A)

Fg.

Cor. (E)

Cor. (D)

Trbe (E)

Timp.

Solo

I. Viol.

II. Viol.

Vle

Vcl.

Cb.

*pp* *cresc.*

*ppp* *cresc.*

*ff*

*pp* *cresc.*

*pp* *cresc.*



# Konzert a-Moll für Violine und Orchester

Solo - Violine

Antonín Dvořák, op.53  
Bezeichnet von Georg Kulenkampff

Allegro ma non troppo

Tutti

Solo

6 *(molto vibrato)* III *sul G* *cresc.* *f*

11 *restez ritard.*

14 *in tempo* Tutti Solo *ff*

21 *(molto vibrato)* *sul D* *cresc.*

26 *in tempo* Tutti *ff*

31 *ff*

40 *p* *pp* *dimin.*



106 *C* *espressivo* *sul G* III

112 *f* *p* *fz* *mf* *ff* *fz* *mf* *ff*

119 *fz* *mf* *ff* *fz* *mf* *ff* *fz* *cresc.* *fz*

123 *f*

125

127 *ff*

130 *V* *(dolce) e dimin.* *pp*

137 *cresc.*

141 *V* *D*

145 *dim.* *dolce*

150 *p*

156 *f*

4

161 *V* (am Frosch) (a.d.Sp.) (ganzer Bg.)

*schierzando* *fz* *fz*

166 *f*

170

172

174 *f* *markiert*

177 *fz* *markiert* *fz* *markiert*

181

184 *f* *fz* *fz*

188 *dim.* *mf*

191 *mf*

193

195 *cresc.* *ff* *rinforzando*

198

201

203

206

209

211

213

215

226

231

235

238

Poco meno mosso

Tutti

Solo

242 Musical staff with notes, rests, and dynamic markings like *f* and *0*.

251 Musical staff with notes, rests, and dynamic markings like *pp* and *dimin.*

Quasi Moderato

253 Musical staff with notes, rests, and dynamic markings like *p* and *molto espressivo*

260 Musical staff with notes, rests, and dynamic markings like *p* and *attacca*

Adagio ma non troppo

7 Musical staff with notes, rests, and dynamic markings like *p espressivo*

14 Musical staff with notes, rests, and dynamic markings like *mp*, *cresc.*, *p*, and *f*

19 Musical staff with notes, rests, and dynamic markings like *p* and *dim. p*

24 Musical staff with notes, rests, and dynamic markings like *p* and *f*

29 Musical staff with notes, rests, and dynamic markings like *p*

31 Musical staff with notes, rests, and dynamic markings like *fz* and *cresc.*





100 *sf sf sf f poco accelerando*

103 *mf*

105 *poco ritard. dim. in tempo Tutti poco string.*

111 *ritard. in tempo*  
Tromb Solo Hoboe *p pp*

120 *mp* *restez*

123 *p*

125 *f* *sul A*

127 *dim. p espressivo*

132 *f* *p* *dim.*

137 *pp* *f* *Tutti*

143 *ff* *dim. p*

151 Solo dolce

156 *f* (molto espressivo) *dim.*

161 *p* *f* *dim.* *p*

167 *fz* *p* *f*

171 *fp* *f* *p*

174 sul G *rit.* *in tempo* *f* *dim.* *pp*

179 *A* *cresc.* *f* *tranquillo* *dim.* 2da corda

182 *morendo* *pp*

Finale

Allegro giocoso, ma non troppo

8 *fp* *f* *p*

16 *Tutti*

Musical staff 16-25: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with various articulations. Above the staff, there are markings for 'V' (violin) and '3' (triplets). The word 'Tutti' is written above the staff. The staff ends with a fermata.

26 *cresc.* *A Solo* *p*

Musical staff 26-35: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes. Above the staff, there are markings for 'V' and '3'. The word 'Solo' is written above the staff, and 'cresc.' and 'p' are written below. The staff ends with a fermata.

36 *fp* *Tutti*

Musical staff 36-44: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with various articulations. Above the staff, there are markings for 'V' and '3'. The word 'Tutti' is written above the staff. The dynamic marking 'fp' is written below. The staff ends with a fermata.

45

Musical staff 45-53: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with various articulations. The staff ends with a fermata.

54 *Solo* *f*

Musical staff 54-61: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with various articulations. Above the staff, there are markings for 'V' and '3'. The word 'Solo' is written above the staff, and 'f' is written below. The staff ends with a fermata.

62 *ff* *Tutti*

Musical staff 62-69: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with various articulations. Above the staff, there are markings for 'V' and '3'. The word 'Tutti' is written above the staff. The dynamic marking 'ff' is written below. The staff ends with a fermata.

70 *B* *Bl. 3* *Viol.* *Bl. 3* *Viol.*

Musical staff 70-82: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with various articulations. Above the staff, there are markings for 'V' and '3'. The word 'B' is written above the staff. The words 'Bl. 3' and 'Viol.' are written below. The staff ends with a fermata.

83

Musical staff 83-90: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with various articulations. The staff ends with a fermata.

91

Musical staff 91-98: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with various articulations. The staff ends with a fermata.

99 *dim.*

Musical staff 99-106: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with various articulations. The dynamic marking 'dim.' is written below. The staff ends with a fermata.

Solo

109 **C** *p* *dim.* *pp* *mf* **1**

120 **2** **1** **3** **2** **3** *spiccato*

126 **3** *spiccato sempre*

132 **4** **3** *spiccato sempre* *p*

138 **3** **1** **2** **3** **3**

144 **3** **2** **2** **1** **3** **4** *fz*

150 **1** **D** **V** **4** **4** **4** **2** **0** **3** **V** *fz* *fz* *f* *fz* *fz*

157 **4** **3** **0** **2** **V** **0** **4** **2** **4** **4** **1** *f* *fz* *ff* *fz* *fz* *fz*

164 **1** **0** **4** **4** **4** **4** **0** *fz* *fz* *fz*

170 **3** **3** **0** **1** **3** **4** *fz* *fz* *fz* *fz* *f* *fz* *fz*

180 **0** **4** **4** **0** **4** **4** **0** **F** **Tutti** *fz* *ff*



289 *mf* *fz* *fz* *fz*

Musical staff 289-299. Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth notes with various articulations including accents and slurs. Dynamic markings include *mf*, *fz*, and *fz*. Fingerings 1, 2, 3, and 4 are indicated above the notes. A *V* (breath mark) is placed above the first measure.

300 *f* **I Tutti**

Musical staff 300-312. Treble clef, key signature of two sharps. The staff continues with eighth notes and slurs. A dynamic marking of *f* is present. A **I Tutti** marking is placed above the staff. A *V* (breath mark) is placed above the final measure.

313 *p* *dim.* **Solo** *pp*

Musical staff 313-326. Treble clef, key signature of two sharps. The staff features eighth notes with slurs. Dynamic markings include *p*, *dim.*, and *pp*. A **Solo** marking is placed above the staff. A *V* (breath mark) is placed above the final measure.

327 *f* **Tutti**

Musical staff 327-339. Treble clef, key signature of two sharps. The staff contains eighth notes with slurs. A dynamic marking of *f* is present. A **Tutti** marking is placed above the staff. A *V* (breath mark) is placed above the final measure.

340 *p* *dim.*

Musical staff 340-352. Treble clef, key signature of two sharps. The staff contains eighth notes with slurs. Dynamic markings include *p* and *dim.*

353 *pp* **Horn**

Musical staff 353-362. Treble clef, key signature of two sharps. The staff contains a sequence of notes, likely for a horn part. A dynamic marking of *pp* is present. A **Horn** marking is placed above the staff.

**K** *L'istesso tempo* (♩ = ♩) *f molto espressivo* *p* *f*

Musical staff 363-370. Treble clef, key signature of one flat (Bb). The staff contains eighth notes with slurs and various articulations. Dynamic markings include *f molto espressivo*, *p*, and *f*. Roman numerals III, I, II, and III are placed above the staff. Fingerings 1, 2, 3, and 0 are indicated above the notes.

371 *mf molto espressivo*

Musical staff 371-376. Treble clef, key signature of one flat. The staff contains eighth notes with slurs and articulations. A dynamic marking of *mf molto espressivo* is present. A *V* (breath mark) is placed above the final measure.

376 *mf molto espressivo*

Musical staff 376-381. Treble clef, key signature of one flat. The staff contains eighth notes with slurs and articulations. A dynamic marking of *mf molto espressivo* is present. A *V* (breath mark) is placed above the final measure.

381 *p* *f* *f*

Musical staff 381-388. Treble clef, key signature of one flat. The staff contains eighth notes with slurs and articulations. Dynamic markings include *p*, *f*, and *f*. Roman numerals III, I, II, and III are placed above the staff. Fingerings 1, 2, 3, and 2 are indicated above the notes. A *V* (breath mark) is placed above the final measure.

387 **L<sub>1</sub>**  
*fp*

Musical staff 387-391: Treble clef, key signature of one flat. Measures 387-391. Includes dynamics *fp* and fingerings 1, 2, 3.

392

Musical staff 392-396: Treble clef. Measures 392-396. Includes dynamics *cresc.* and *ff*.

397

Musical staff 397-401: Treble clef. Measures 397-401. Includes fingerings 2, 3.

402 **M 4<sup>ta</sup> corda**  
*dimin.* *ff pesante*

Musical staff 402-406: Treble clef. Measures 402-406. Includes dynamics *dimin.* and *ff pesante*. Includes instruction **M 4<sup>ta</sup> corda**.

407

Musical staff 407-412: Treble clef. Measures 407-412. Includes fingerings 1, 2, 3, 4.

413

Musical staff 413-417: Treble clef. Measures 413-417. Includes fingerings 1, 2, 3, 4.

418 *p*

Musical staff 418-422: Treble clef. Measures 418-422. Includes dynamic *p* and fingerings 1, 2, 3, 4.

423

Musical staff 423-427: Treble clef. Measures 423-427. Includes fingerings 1, 2, 3, 4.

428

Musical staff 428-432: Treble clef. Measures 428-432. Includes fingerings 1, 2, 3, 4.

433

Musical staff 433-437: Treble clef. Measures 433-437. Includes dynamics *fz* and *tr*.

**N** Tempo I  
4<sup>ta</sup> corda

442

451

460

470

479

489

502

516

530

539

544 *fz* *fz* *fz* *fz*

552 *fz* *fz* *fz* *fz* *fz*

561 *fz* *fz* *fz* *f* *fz*

570 *f* *fz*

575 *fz*

581 *fz* *fz*

586 *fz* *fz* *fz* *fz*

591 *fz* *fz* *fz* *fz* *fz* *fz*

599 *fz* *fz* *fz* *fz* *fz* *fz*

604 *fz* *fz* *fz* *fz* *ff*

Tutti

Solo

612 *f molto espressivo*

621

629

638 *cresc.*

646 *f*

655 *fz fz fz fz fz*

663 *fz fz fz fz fz fz ff*

671 *trm*

677 *trm*

684 *dim.*

689 *U V*  

*p*

694  

*dim.*

699 *V*  

*pp leggiero*

704  

*restez.*

709  

*sempre spiccato e pp*

714

719  

*cresc.*

724  

*f (brillant)*

729

733 *Tutti* **3**

L'istesso tempo (♩ ♩.)

**Solo**

**f** *große Striche*

**Tempo I**

**dim.**

**cresc.**

**fz**

**ff**

**Tutti**

**Solo** *poco accelerando*

**ff**