



Fl. *pp* 16 *p* 20 3

Ob. 1 *pp* *p*

Ob. 2 *pp* *p*

Clar. Sib *pp* *p*

Fag. 1 *pp* *p*

Fag. 2 *pp* *p*

Cor. F. 1 *pp* **A.O.** (modo ordinario) *p*

Cor. F. 2 *pp* **A.O.** (modo ordinario) *p*

Un. 1 *pp* *p* *p*

Un. 2 *pp* *p* *p*

Vle. *pp* *p* *pp* 3 3 3

Celli *pp* *p* *pp* *p*

Bassi *pp* *p* *pp* *p*

8 8

Fl.

24 *p* *pp* 28

Ob. 1

Ob. 2

Clar. Sib

*p* *#* *#* *#*

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Uni. 1

*mf* *p* *p*

Uni. 2

*mf* *p* *p*

Vle.

*mf* *p*

Celli

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

Bassi

8 *mf* *p* *p*

This page of a musical score contains parts for the following instruments:

- Fl. 1:** Flute 1, measures 32-36, dynamics *fp*, *p*.
- Ob. 1:** Oboe 1, measures 32-36, dynamics *fp*, *p*, includes triplets.
- Ob. 2:** Oboe 2, measures 32-36, dynamics *p*.
- Clar. Sib:** Clarinet in B-flat, measures 32-36, dynamics *fp*, *p*, includes triplets.
- Fag. 1:** Bassoon 1, measures 32-36, dynamics *p*.
- Fag. 2:** Bassoon 2, measures 32-36, dynamics *fp*, *p*.
- Cor. F. 1:** Horn in F 1, measures 32-36, dynamics *fp*, *p*.
- Cor. F. 2:** Horn in F 2, measures 32-36, dynamics *p*.
- Vni. 1:** Violin 1, measures 32-36, dynamics *mf*, *p*, includes *A.O.* marking.
- Vni. 2:** Violin 2, measures 32-36, dynamics *mf*, *p*, includes *A.O.* marking.
- Vle.:** Viola, measures 32-36, dynamics *mf*, *p*.
- Celli:** Celli, measures 32-36, dynamics *mf*, *p*.
- Bassi:** Bassi, measures 32-36, dynamics *mf*, *p*.

**Fl.** poco a poco agitato e crescendo ...

**Ob. 1**

**Ob. 2**

**Clar. Sib**

**Fag. 1** *p* *mp* *p*

**Fag. 2** *mp* *p*

**Cor. F. 1**

**Cor. F. 2** *p* *mp* *p*

**Vni. 1** *p* *mp*

**Vni 2** *p* *mp*

**Vle.** *p* *mp*

**Celli** *p* *mp* *p*

**Bassi** *p* *mp* *p*

This page of a musical score, numbered 7, contains the following parts and markings:

- Fl.:** Treble clef, measures 44-48. Includes a triplet of eighth notes starting at measure 46, marked *p*, and a *mf* dynamic marking at measure 48.
- Ob. 1:** Treble clef, measures 44-48. Includes a triplet of eighth notes starting at measure 46, marked *p*, and a *mf* dynamic marking at measure 48.
- Ob. 2:** Treble clef, measures 44-48. Includes a triplet of eighth notes starting at measure 46, marked *p*, and a *mf* dynamic marking at measure 48.
- Clar. Sib:** Treble clef, measures 44-48. Includes a triplet of eighth notes starting at measure 46, marked *p*, and a *mf* dynamic marking at measure 48.
- Fag. 1:** Bass clef, measures 44-48. Includes a triplet of eighth notes starting at measure 46, marked *p*, and a *mf* dynamic marking at measure 48.
- Fag. 2:** Bass clef, measures 44-48. Contains rests.
- Cor. F. 1:** Treble clef, measures 44-48. Includes a *p* dynamic marking at measure 46 and a *mf* dynamic marking at measure 48.
- Cor. F. 2:** Treble clef, measures 44-48. Includes a *p* dynamic marking at measure 46 and a *mf* dynamic marking at measure 48.
- Vn1.1:** Treble clef, measures 44-48. Includes a red bracket over measures 44-45.
- Vn12:** Treble clef, measures 44-48. Includes a red bracket over measures 44-45.
- Vle.:** Treble clef, measures 44-48. Includes two triplet markings over measures 44-46 and 46-48.
- Celli:** Bass clef, measures 44-48. Contains rests.
- Bassi:** Bass clef, measures 44-48. Contains rests.

Fl. *mf* 52

Ob. 1 *mf*

Ob. 2 *mf*

Clar. Sib *mf*

Fag. 1 *mf*

Fag. 2

Cor. F. 1

Cor. F. 2

Vni. 1 *mf*

Vni. 2 *mf* *mp*

Vle. *mf*

Celli *mf*

Bassi *mf*

8

Detailed description: This page of a musical score, numbered 8, contains staves for various instruments. The Flute (Fl.) part begins with a dynamic marking of *mf* and a measure number of 52. The Oboe (Ob.) parts also feature *mf* dynamics. The Clarinet in B-flat (Clar. Sib) and Bassoon (Fag.) parts include *mf* dynamics and triplet markings. The Horns (Cor. F.) are currently silent. The Violin (Vni.) and Viola (Vle.) parts show *mf* dynamics, with the Violin 2 part also including *mp*. The Cello (Celli) and Bass (Bassi) parts are marked *mf* and include triplet markings. The score is written in a standard musical notation with treble and bass clefs, and includes various musical symbols such as slurs, accents, and dynamic markings.

F1. 56 60

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Uni. 1 **via sordino** *poco più di* *mf* *f*

Uni. 2 **via sordino** *mf*

Vle. **via sordino** *mf*

Celli **via sordino** *poco più di* *mp*

Bassi **via sordino** *mp*

archi cresc....

agitato

Fl. 64

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Uni. 1

Uni. 2

Vle.

Celli

Bassi

mf

f

8

**Fl. 8** *diventare meno agitato* **trani**

**Ob. 1**

**Ob. 2**

**Clar. Sib**

**Fag. 1**

**Fag. 2**

**Cor. F. 1**

**Cor. F. 2**

**Vn. 1**

**Vn. 2**

**Vle.**

**Celli**

**Bassi**

tranquillo

Fl. 8

Ob. 1 8

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vni. 1

Vni 2

Vle.

Celli

Bassi

76

*p* *mf* *pp* *fp*

3 3

accelerando...

The musical score for page 13 includes the following parts and markings:

- Fl.:** Part 1 (80) with *mf* dynamic and triplet markings.
- Ob. 1:** Part 1 with *mf* dynamic and triplet markings.
- Ob. 2:** Part 2 with rests.
- Clar. Sib:** Part 1 with *p* and *mf* dynamics and triplet markings.
- Fag. 1:** Part 1 with *p* and *mf* dynamics and triplet markings.
- Fag. 2:** Part 2 with *p* and *mf* dynamics and triplet markings.
- Cor. F. 1:** Part 1 with *pp*, *p*, and *mf* dynamics.
- Cor. F. 2:** Part 2 with *p* and *mf* dynamics.
- Vn1.1:** Part 1 with *mf* and *f* dynamics.
- Vn12:** Part 2 with *fp*, *mf*, and *f* dynamics.
- Vle.:** Part 1 with *fp* and *mf* dynamics.
- Celli:** Part 1 with *mf* dynamic, *Pizz.* marking, and *arco* instruction.
- Bassi:** Part 1 with *mf* dynamic, *Pizz.* marking, and *arco* instruction.

...accelerando...

88

Fl.

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vni. 1

Vni. 2

Vle.

Celli

Bassi

$\text{♩} = 90$

**appassionato**

Fl. 92 96

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vni. 1

Vni. 2

Vie.

Celli

Bassi

Fl. 100 *ritardando* *pp* = *mf*

Ob. 1

Ob. 2

Clar. Sib *mf*  
*mf*

Fag. 1 *mf*

Fag. 2

Cor. F. 1 *f*

Cor. F. 2

Vni. 1

Vni. 2

Vla.

Celli *tenuto*

Bassi *tenuto*

8

chessini

*m*

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.:** Flute 1. Part begins with a melodic line starting at measure 184, marked *mf*, and continues through measure 188, marked *f*.
- Ob. 1:** Oboe 1. Part begins with a melodic line starting at measure 184, marked *mf*, and continues through measure 188, marked *f*.
- Ob. 2:** Oboe 2. Part begins with a melodic line starting at measure 184, marked *mf*, and continues through measure 188, marked *f*.
- Clar. Sib:** Clarinet in B-flat. Part begins with a melodic line starting at measure 184, marked *mf*, and continues through measure 188, marked *f*.
- Fag. 1:** Bassoon 1. Part begins with a melodic line starting at measure 184, marked *mf*, and continues through measure 188, marked *f*.
- Fag. 2:** Bassoon 2. Part is silent throughout the measures shown.
- Cor. F. 1:** Cor Anglais 1. Part is silent throughout the measures shown.
- Cor. F. 2:** Cor Anglais 2. Part is silent throughout the measures shown.
- Uni. 1:** Violin 1. Part begins with a melodic line starting at measure 184, marked *mf*, and continues through measure 188, marked *f*.
- Uni. 2:** Violin 2. Part begins with a melodic line starting at measure 184, marked *mf*, and continues through measure 188, marked *f*.
- Vle.:** Viola. Part is silent throughout the measures shown.
- Celli:** Cello. Part begins with a melodic line starting at measure 184, marked *mf*, and continues through measure 188, marked *f*.
- Bassi:** Bass. Part begins with a melodic line starting at measure 184, marked *mf*, and continues through measure 188, marked *f*.

Measure numbers 184 and 188 are clearly marked above the first staff. The dynamics *mf* and *f* are indicated throughout the score. The page number 8 is visible at the bottom left corner.

**diminuendo**

The musical score for page 18 is arranged in a standard orchestral format with the following parts and markings:

- Fl. (Flute):** Starts with a *mf* dynamic, followed by a *f* dynamic, and ends with a *mf* dynamic. Includes a triplet of eighth notes and a fermata.
- Ob. 1 (Oboe 1):** Starts with a *mf* dynamic, followed by a *f* dynamic, and ends with a *mf* dynamic. Includes a triplet of eighth notes.
- Ob. 2 (Oboe 2):** Starts with a *mf* dynamic, followed by a *f* dynamic, and ends with a *mf* dynamic. Includes a triplet of eighth notes.
- Clar. Sib (Clarinet in B-flat):** Starts with a *mf* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. Includes a triplet of eighth notes.
- Fag. 1 (Bassoon 1):** Starts with a *mf* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. Includes a triplet of eighth notes.
- Fag. 2 (Bassoon 2):** Remains silent throughout the page.
- Cor. F. 1 (Horn in F 1):** Starts with a *mf* dynamic, followed by a *f* dynamic, and ends with a *mf* dynamic.
- Cor. F. 2 (Horn in F 2):** Starts with a *mf* dynamic, followed by a *f* dynamic, and ends with a *mf* dynamic.
- Vn. 1 (Violin 1):** Starts with a *f* dynamic and includes a triplet of eighth notes.
- Vn. 2 (Violin 2):** Starts with a *mf* dynamic.
- Vle. (Viola):** Starts with a *mf* dynamic and includes a triplet of eighth notes.
- Celli (Cello):** Starts with a *mf* dynamic.
- Bassi (Bass):** Starts with a *f* dynamic and includes a triplet of eighth notes.

116

Fl.

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vni. 1

Vni. 2

Vle.

Celli

Bassi

8

F1. 120 124

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vn1. 1

Vn12

Vle.

Celli

Bassi

rit. molto

...

Fl. *f* *fp* 128

Ob. 1 *f* *fp*

Ob. 2 *p* *f*

Clar. Sib *f* *fp* *mp* #

Fag. 1 *f* *fp*

Fag. 2 *f* *fp*

Cor. F. 1 *f* *fp*

Cor. F. 2

Vni. 1 *p* *mf*

Vni. 2 *p* *mf* *mp*

Vle. *p* *mf* *mp*

Celli *p* *mf* *mp*

Bassi *p* *mf* *mp*

8

Тро. Іно.

$\text{♩} = 54$

Fl. *molto espressivo* 132 *p* *mf* 136 *p* 3

Ob. 1

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. F. 1 *p*

Cor. F. 2 *p*

Vn. 1 *mp* *mf* *mf*

Vn. 2 *mp* *mf* *mf*

Vle. *mf*

Celli *mp* *mf*

Bassi *mp* *mf*

8



Fl. 144 *p* 148

Ob. 1 *mp* *mf* 3

Ob. 2 *mp* *mf*

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1 *p* *p*

Cor. F. 2 *p*

Vn1. 1 *p*

Vn1. 2 *p*

Vle. *p* *p* **div.**

Celli *p* **div.** *p*

Bassi *p* **non div.**

Fl. *fp* 152 156 *p*

Ob. 1 *p*

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. F. 1 *mp* *p*

Cor. F. 2 *mp* *p*

Vn1.1 *p*

Vn12 *p*

Vle. *p*

Cell1 *p*

Bass1 *p*

8

Fl. 168

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vni. 1 **Pizz.** *p*

Vni. 2 **Pizz.** *p*

Vle. **Pizz.** *p*

Celli **Pizz.** *p*

Bassi **Pizz.** *p*

# II Allegro deciso

♩ = 125

Fl. 8

ff

Ob. 1

ff

tenuto

Ob. 2

ff

tenuto

Clar. Sib

ff

tenuto

Fag. 1

sfz

tenuto

Fag. 2

sfz

tenuto

Cor. F. 1

fp

poco cresc...

Cor. F. 2

fp

poco cresc...

Vni. 1

pizz.

arco

f

fp

IV

Vni. 2

pizz.

arco

f

fp

IV

Vle.

pizz.

arco

f

fp

IV

Celli

arco

sfz

pizz.

f

fp

Bassi

sfz

1 arco

pizz.

non div.

Fl. *p* *mf* 8 12

Ob. 1 *p* *mf* *f*

Ob. 2 *p* *mf* *f*

Clar. Sib *p* *mf* *f*

Fag. 1 *p* *f*

Fag. 2 *dim...* *...* *dim...* *...* *p*

Cor. F. 1 *mf* *mf*

Cor. F. 2 *mf* *mf*

Vni. 1 *mp* *cresc...* *mf* *f* *pizz.*

Vni. 2 *mp* *cresc...* *mf* *f* *pizz.*

Vla. *f* *pizz.*

Celli *f* *pizz.*

Bassi *dim...* *f* *pizz.*

*dim...*

Fl. *p*

Ob. 1 *mf*

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. F. 1 *p*

Cor. F. 2 *p*

Vn1. 1 *f* arco

Vn1. 2 *f* arco

Vie. *arco* non div. *ff* *p*

Celli *f* arco *p*

Bassi *f* arco *p*

28

1

8

Fl. 24 *p*

Ob. 1 *p* 3

Ob. 2 *p*

Clar. Sib *m*

Fag. 1 *p* *f*

Fag. 2 *p* *f*

Cor. F. 1 *fp*

Cor. F. 2 *fp*

Vn. 1 *f*

Vn. 2 *f*

Vie. *pizz.* *f*

Celli *pizz.* *f*

Bassi *pizz.* *f*

Fl. *mp* 28 *f* 32

Ob. 1 *p*

Ob. 2 *p*

Clar. Sib *mp* 3

Fag. 1 *mp* 3

Fag. 2

Cor. F. 1 *p*

Cor. F. 2

Vnl. 1 *p*

Vn12 *p*

Vle. *arco* *p*

Celli *arco* *p* 1

Bassi *arco* *p* 1

8

Detailed description: This page of a musical score, numbered 31, contains ten staves for various instruments. The Flute (Fl.) staff starts with a dynamic of *mp* and features a triplet of eighth notes at measure 28, followed by a long melodic line that reaches a fortissimo (*f*) dynamic at measure 32. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) staves both play a soft (*p*) melodic line. The Clarinet in Sib (Clar. Sib) and Bassoon 1 (Fag. 1) staves also feature triplet markings and melodic lines. The Bassoon 2 (Fag. 2) staff is mostly silent. The Horns (Cor. F. 1 and Cor. F. 2) play a soft (*p*) melodic line. The Violin 1 (Vnl. 1) and Violin 12 (Vn12) staves play a soft (*p*) melodic line. The Viola (Vle.) staff is marked *arco* and plays a soft (*p*) melodic line. The Cello (Celli) and Bass (Bassi) staves are also marked *arco* and play a soft (*p*) melodic line. The page number 31 is centered at the top. Measure numbers 28 and 32 are indicated on the Flute staff. Dynamic markings include *mp*, *p*, and *f*. Performance instructions like *arco* and *f* are present. A bracket with the number 3 indicates a triplet in several staves. A first ending bracket with the number 1 is shown at the end of the Cello and Bass staves. A small number 8 is located at the bottom left of the page.

Fl. 1 *p*

Ob. 1 *p*

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *mp*

Fag. 2 *mp*

Cor. F. 1 *mp*

Cor. F. 2 *mp*

Vni. 1 *p*

Vni. 2 *mp*

Vie. *mf*

Celli *mf*

Bassi *f*

36

8

Detailed description: This page of a musical score, numbered 32, contains ten staves for various instruments. The top two staves are for Flute 1 (Fl. 1) and Oboe 1 (Ob. 1), both starting with a piano (*p*) dynamic and playing a melodic line with a long slur. The Oboe 2 (Ob. 2) and Clarinet in B-flat (Clar. Sib) staves also play melodic lines with slurs, starting at *p*. The Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) staves are mostly silent until measure 36, where they play a triplet of eighth notes at a mezzo-piano (*mp*) dynamic. The Cor Anglais 1 (Cor. F. 1) and Cor Anglais 2 (Cor. F. 2) staves also play a triplet of eighth notes at *mp* starting at measure 36. The Violin 1 (Vni. 1) and Violin 2 (Vni. 2) staves play a triplet of eighth notes starting at measure 36, with Vni. 1 starting at *p* and Vni. 2 at *mp*. The Viola (Vie.) staff plays a triplet of eighth notes at *mf* starting at measure 36. The Cello (Celli) and Bass (Bassi) staves play a triplet of eighth notes at *mf* and *f* respectively, starting at measure 36. A measure number '36' is written above the Flute 1 staff, and a page number '8' is written below the Bass staff.



This page of a musical score, numbered 34, contains ten staves for different instruments. The instruments and their parts are as follows:

- Fl.:** Flute 1, playing a melodic line with accents and dynamic markings *f* and *sfz*.
- Ob. 1:** Oboe 1, playing a melodic line with accents and dynamic markings *f* and *sfz*.
- Ob. 2:** Oboe 2, playing a melodic line with accents and dynamic markings *f* and *sfz*.
- Clar. Sib:** Clarinet in B-flat, playing a melodic line with accents and dynamic markings *f* and *sfz*.
- Fag. 1:** Bassoon 1, playing a melodic line with accents and dynamic markings *f* and *sfz*.
- Fag. 2:** Bassoon 2, playing a melodic line with accents and dynamic markings *f* and *sfz*.
- Cor. F. 1:** Horn in F 1, playing a melodic line with accents and dynamic markings *f* and *fp*.
- Cor. F. 2:** Horn in F 2, playing a melodic line with accents and dynamic markings *f* and *fp*.
- Uni. 1:** Violin 1, playing a melodic line with accents and dynamic markings *f*.
- Uni. 2:** Violin 2, playing a melodic line with accents and dynamic markings *f*.
- Vle.:** Viola, playing a melodic line with accents and dynamic markings *fp* and *f*.
- Celli:** Cello, playing a melodic line with accents and dynamic markings *fp* and *f*.
- Bassi:** Bass, playing a melodic line with accents and dynamic markings *f*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A rehearsal mark '1' is present in the Violin 2 staff. The page number '8' is located at the bottom left corner.

Fl. 48 *f* *ff* *sf fz*

Ob. 1 *sfz* *f* *ff* *sf fz* *n*

Ob. 2 *f* *ff* *sf fz* *mf* *#5*

Clar. Sib *f* *ff* *sf fz* *mf*

Fag. 1 *f* *ff* *sf fz*

Fag. 2 *f* *ff* *sf fz*

Cor. F. 1

Cor. F. 2

Un1.1 *f* *sf fz* *1 1 solo* *1 solo* *tenuto*

Un12 *f* *sf fz*

Vle. *f* *sf fz*

Cell1 *f* *f* *sf fz*

Bass1 *f* *f* *sf fz*

8

Fl. 52 56

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Clar. Sib *mf* *f*

Fag. 1 *mf*

Fag. 2 *mf*

Cor. F. 1 *mf* 1

Cor. F. 2 *mf* 1

Vni. 1 *tutti*

Vni. 2 *tenuto* *tutti*

Vle. *f* *1 sola* *tenuto* *tutti*

Celli *f* *1 solo* *tenuto* 1

Bassi *f* *1. solo* *tenuto* *tutti*

8 tenuto

Fl. *f* 60

Ob. 1 *f*

Ob. 2 *f*

Clar. Sib *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. F. 1 *f*

Cor. F. 2 *f*

Un1.1 *f*

Un1.2 *f*

Vie. *f*

Celli **tutti** *f* **uniss.**

Bassi *f* **uniss.**

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Clar. Sib *ff*

Fag. 1

Fag. 2

Cor. F. 1 *f* *ff*

Cor. F. 2 *f* *ff*

Uni. 1 *uniss.* *f* *non div.* *ff* *pizz.* *mf*

Uni. 2 *uniss.* *f* *non div.* *ff* *pizz.* *mf*

Vle. *uniss.* *f* *non div.* *ff* *pizz.* *mf*

Celli *f* *non div.* *ff* *pizz.* *mf*

Bassi *f* *non div.* *ff* *pizz.* *mf*

8

Fl. 68 *p*

Ob. 1 *p*

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. F. 1 *p*

Cor. F. 2 *p*

Vni. 1 *f* *mf* *f* *mf*

Vni. 2 *f* *mf* *mf*

Vle. *f* *mf* *f*

Celli *f* *mf*

Bassi *f* *mf*

8

Detailed description: This page of a musical score, numbered 39, contains ten staves for various instruments. The top five staves are for woodwinds: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat (Clar. Sib), and Bassoon 1 (Fag. 1). The next two staves are for Horns in F (Cor. F. 1 and Cor. F. 2). The bottom three staves are for strings: Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The Flute, Oboe 1, Oboe 2, Clarinet, and Bassoon 1 parts begin with a dynamic marking of *p* (piano) and play a melodic line with slurs. The Horn parts also start with *p*. The Violin 1, Violin 2, Viola, Cello, and Bass parts start with a dynamic marking of *f* (forte) and play a rhythmic accompaniment. The Violin 1 part has dynamic markings of *mf* (mezzo-forte) and *f* later in the measure. The Cello and Bass parts have a first ending bracket labeled '1' over the second measure. The page number '39' is centered at the top, and the number '8' is in the bottom left corner.

Fl. #72

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Uni. 1

Uni. 2

Vie.

Celli

Bassi

*mf*

*f*

*arco*

*mf*

*p*

*f*

8

8 # 76

F1.

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vn1. 1

Vn12

Vle.

Celli

Bassi

8

Detailed description of the musical score: This page of a musical score, numbered 41, contains ten staves for different instruments. The instruments listed are Flute 1 (F1.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat (Clar. Sib), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Cor Anglais 1 (Cor. F. 1), Cor Anglais 2 (Cor. F. 2), Violin 1 (Vn1. 1), Violin 12 (Vn12), Viola (Vle.), Cello (Celli), and Bass (Bassi). The Flute 1 staff begins with a rehearsal mark '8' and a key signature of one sharp (F#). The Oboe and Clarinet staves are mostly silent. The Bassoon staves are also silent. The Cor Anglais staves play a melodic line with accents and slurs. The Violin 1 staff starts with a first ending bracket and a fortissimo (fp) dynamic. The Violin 12 staff plays a rhythmic pattern with a mezzo-forte (mf) dynamic. The Viola staff plays a complex rhythmic pattern with a mezzo-forte (mf) dynamic and a first ending bracket. The Cello and Bass staves are silent. The page ends with a rehearsal mark '8' and a fortissimo (sfz) dynamic.

Fl. 80

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vni. 1

Vni. 2

Vle.

Celli

Bassi

8

The musical score on page 42 is a page from a symphony or concerto, featuring a variety of instruments. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat (Clar. Sib), Bassoon 1 (Fag. 1), and Bassoon 2 (Fag. 2). The brass section consists of Horns in F (Cor. F. 1 and Cor. F. 2). The string section includes Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings are mostly silent for the first part of the page, with some woodwinds playing a few notes. The brass and strings enter with more complex rhythmic patterns and dynamic markings. The Flute part starts with a rest and then plays a few notes. The Oboe parts also have rests. The Clarinet and Bassoon parts have some notes. The Horns play a melodic line with dynamic markings of *mf* and *f*. The Violin 1 part has a *fp* marking and plays a melodic line. The Violin 2 part has a *mf* marking and plays a rhythmic pattern. The Viola part has a *mf* marking and plays a rhythmic pattern. The Cello and Bass parts have a *sfz* marking and play a rhythmic pattern. The score includes various dynamic markings such as *mf*, *f*, *sfz*, and *fp*, as well as slurs, accents, and articulation marks. The page number 42 is at the top, and the number 8 is at the bottom left.

Fl. 8 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Clar. Sib *mf*

Fag. 1

Fag. 2

Cor. F. 1 *f*

Cor. F. 2 *f*

Vni. 1 *pizz.* *mf* — *f*

Vni. 2 *1 pizz.* *f* *mf* *f*

Vle. *1 pizz.* *mf* *f* *mf*

Celli *1 pizz.* *mf* *f* *mf*

Bassi *1 pizz.* *mf* — *f* *mf*

This page of a musical score, numbered 44, contains parts for various instruments. The woodwind section includes Flute 1 (F1.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat (Clar. Sib), Bassoon 1 (Fag. 1), and Bassoon 2 (Fag. 2). The brass section consists of two French Horns (Cor. F. 1 and Cor. F. 2). The string section includes Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The score features dynamic markings such as *p*, *mf*, and *f*, along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The string parts include first fingerings (marked '1') and a '8' at the beginning of the Bass line.

Fl. 92 *ff* 96 *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Clar. Sib *ff* *f* (*f*)

Fag. 1 *f*

Fag. 2 *f*

Cor. F. 1 *f* *ff* *f*

Cor. F. 2 *f* *ff* *f*

Vn. I arco *non div.* *ff* *f* *f*

Vn. II arco *non div.* *ff* *f* *f*

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

Celli arco *ff* *f* *f*

Bassi arco *ff* *f* *f*

8

Fl. *f* 100

Ob. 1 *f*

Ob. 2

Clar. Sib *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. F. 1 1

Cor. F. 2 1

Un. 1 *f*

Un. 2 *f*

Vle. *f*

Celli *f* 1

Bassi *f*

*f* (tutti)





This page of a musical score contains ten staves for different instruments. The instruments and their parts are as follows:

- Fl. (Flute):** Staff 1. Features a melodic line with dynamic markings *sfz p* and *f*. A red handwritten mark is present below the staff.
- Ob. 1 (Oboe 1):** Staff 2. Features a melodic line with dynamic markings *f*, *sfz p*, and *f*.
- Ob. 2 (Oboe 2):** Staff 3. Features a melodic line with dynamic markings *p*, *f*, *sfz p*, and *f*.
- Clar. Sib (Clarinet in B-flat):** Staff 4. Features a melodic line with dynamic markings *sfz p* and *f*.
- Fag. 1 (Bassoon 1):** Staff 5. Features a melodic line with dynamic markings *sfz p*, *f*, *sfz p*, and *f*.
- Fag. 2 (Bassoon 2):** Staff 6. Features a melodic line with dynamic markings *sfz p*, *f*, *sfz p*, and *f*.
- Cor. F. 1 (Horn in F 1):** Staff 7. Features a melodic line with dynamic markings *fp*, *f*, *f*, and *f*.
- Cor. F. 2 (Horn in F 2):** Staff 8. Features a melodic line with dynamic markings *fp*, *f*, *f*, and *f*.
- Uni. 1 (Violin 1):** Staff 9. Features a melodic line with dynamic markings *f* and *f*.
- Uni. 2 (Violin 2):** Staff 10. Features a melodic line with dynamic markings *f* and *fp*.
- Vle. (Viola):** Staff 11. Features a melodic line with dynamic markings *f* and *fp*.
- Celli (Cello):** Staff 12. Features a melodic line with dynamic markings *f*, *fp*, and *f*. A handwritten number '1' is written above the staff.
- Bassi (Bass):** Staff 13. Features a melodic line with dynamic markings *f*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A red handwritten mark is visible in the Flute staff, and a handwritten number '1' is present in the Cello staff.

Fl. 116 120

Ob. 1

Ob. 2

Clar. Sib

Fag. 1 *f mp*

Fag. 2 *f mp*

Cor. F. 1 *f mp*

Cor. F. 2 *f mp*

Vn1. 1 *fp f*

Vn12 *f*

Vle. *f*

Celli *f*

Bassi

8

This page of a musical score, numbered 51, contains the following parts and markings:

- Fl. (Flute):** Treble clef, key signature of one sharp (F#). Dynamics include *mp* and *p*. A red slur is present over the final notes.
- Ob. 1 (Oboe 1):** Treble clef, key signature of one sharp (F#). Dynamics include *mp* and *p*.
- Ob. 2 (Oboe 2):** Treble clef, key signature of one sharp (F#). Dynamics include *mp* and *p*.
- Clar. Sib (Clarinet in Bb):** Treble clef, key signature of two flats (Bb). Dynamics include *mp* and *p*.
- Fag. 1 & 2 (Bassoons):** Bass clef. Both parts play a triplet of eighth notes with a dynamic of *f*.
- Cor. F. 1 & 2 (French Horns):** Treble clef, key signature of one sharp (F#). Both parts play a triplet of eighth notes with a dynamic of *f*.
- Vn1.1 & Vn1.2 (Violins):** Treble clef. Part 1 starts with *p* and *mp*, ending with a first finger (*1*) and *p*. Part 2 starts with *mp* and *mf*, ending with a first finger (*1*) and *p*.
- Vle. (Viola):** Bass clef. Starts with *mp* and *mf*, ending with a first finger (*1*).
- Celli (Cellos):** Bass clef. Starts with *mf* and *f*, ending with *p* and a first finger (*1*).
- Bassi (Basses):** Bass clef. Starts with *mf* and *f*, ending with *p* and a first finger (*1*).

Additional markings include a measure number '124' above the Flute staff and various slurs and articulation marks throughout the score.

This page of a musical score contains ten staves for different instruments. The Flute (Fl.) staff starts at measure 128 and features a melodic line with a *mp* dynamic and a triplet. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) staves begin at measure 132 with a *p* dynamic. The Clarinet in B-flat (Clar. Sib) staff has a melodic line with *mp* dynamics and triplets. The Bassoon 1 (Fag. 1) staff also has a melodic line with *mp* dynamics and a triplet. The Bassoon 2 (Fag. 2) staff is mostly silent. The Horn in F 1 (Cor. F. 1) and Horn in F 2 (Cor. F. 2) staves have a few notes with a *p* dynamic. The Violin 1 (Vni. 1) and Violin 2 (Vni. 2) staves are mostly silent. The Viola (Vle.) staff has a melodic line with a *p* dynamic. The Cello (Celli) and Bass (Bassi) staves have a melodic line with a *p* dynamic and a first finger marking '1'. Measure numbers 128, 132, and 136 are indicated. The page number '52' is at the top center, and a small '8' is at the bottom left.

136

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *f*, *p*, *p*, *p*

Fag. 2 *f*, *p*, *p*, *p*

Cor. F. 1 *fp*

Cor. F. 2 *fp*

Vni. 1 *f*, *p*

Vni. 2 *f*, *p*

Vle. *f*, *p*  
pizz. arco

Celli *f*, *p*  
pizz. arco

Bassi *f*, *p*  
pizz. arco

8 80

Fl.

140

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vni. 1

Vni. 2

Vle.

Celli

Bassi

*p*

*f*

*ff*

*pizz*

8

Fl. *p* 144

Ob. 1 *f*

Ob. 2 *p* *f*

Clar. Sib *p* *f*

Fag. 1 *f*

Fag. 2

Cor. F. 1 *mf*

Cor. F. 2 *mf*

Vni. 1 *f* *mf* *f* **pizz.** *f* **arco** *f*

Vni. 2 *sfz* *mf* *f* **pizz.** *f* **arco** *f*

Vle. *f* **pizz.** *f* **arco** *f*

Celli *f* **arco** *f*

Bassi *f* **arco** *f*

8

Fl. *mf* *cresc...* ... *ff*

Ob. 1 *mf* *cresc...* ... *ff*

Ob. 2 *mf* *cresc...* ... *ff*

Clar. Sib *mf* *cresc...* ... *ff*

Fag. 1 *mf* *cresc...* ... *ff*

Fag. 2 *mf* *cresc...* ... *ff*

Cor. F. 1 *mf* *cresc...* ... *ff*

Cor. F. 2 *mf*

Vn. 1 *f* *cresc...* ...

Vn. 2 *f* *cresc...* ...

Vle. *mf* *cresc...* ... *ff*

Celli *mf* *cresc...* ... *ff*

Bassi *mf* *cresc...* ... *ff*



152

Fl. *fp*

Ob. 1 *fp*

Ob. 2 *fp*

Clar. Sib *fp*

Fag. 1 *f p cresc ... ff p, cresc. ...*

Fag. 2 *f p cresc ... ff p, cresc. ...*

Cor. F. 1 *fp cresc ... ff p, cresc. ...*

Cor. F. 2 *fp cresc ... ff p, cresc. ...*

Vni. 1 *ff cresc... ff sfz f*

Vni. 2 *ff cresc... ff sfz ff*

Vie. *f cresc... ff sfz ff*

Celli *f cresc... ff sfz*

Bassi *f cresc... ff*

This page of a musical score, numbered 58, contains ten staves for different instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *mf*, *f*, *sf fz*, *sfz fz*, and *ff*. The instruments and their parts are:

- F1.** Flute 1, starting at measure 156. Dynamics: *mf*, *f*.
- Ob. 1** Oboe 1. Dynamics: *mf*, *f*.
- Ob. 2** Oboe 2. Dynamics: *f*, *mf*, *f*.
- Clar. Sib** Clarinet in B-flat. Dynamics: *f*.
- Fag. 1** Bassoon 1. Dynamics: *sf fz*, *f*.
- Fag. 2** Bassoon 2. Dynamics: *sf fz*, *f*.
- Cor. F. 1** Horn in F 1. Dynamics: *sfz fz*, *mf*, *f*.
- Cor. F. 2** Horn in F 2. Dynamics: *sfz fz*, *f*, *mf*, *f*.
- Vni. 1** Violin 1. Dynamics: *f*, *mf*, *f*.
- Vni. 2** Violin 2. Dynamics: *ff*.
- Vle.** Viola. Dynamics: *ff*.
- Celli** Cello. Dynamics: *ff*.
- Bassi** Basses. Dynamics: *ff*, *sf fz*.



S.A.C.E.M.  
15 JAN 1994

Musical score for page 60, featuring various instruments. The score is written in treble and bass clefs. The instruments listed are:

- Fl. (Flute)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Clar. Sib (Clarinet in Bb)
- Fag. 1 (Bassoon 1)
- Fag. 2 (Bassoon 2)
- Cor. F. 1 (Horn in F)
- Cor. F. 2 (Horn in F)
- Vn. 1 (Violin 1)
- Vn. 2 (Violin 2)
- Vle. (Viola)
- Celli (Cello)
- Bassi (Bass)

The score includes dynamic markings such as *sfz* (sforzando) and *f* (forte). The music is written in a single system with multiple staves. A red *sfz* marking is present at the bottom of the page, below the Bassi staff.

*sfz*

# CONCIERTO DE CAMARA

GUSTAVO RECCENA-SCHLIDT 1993

## I Quasi tranquillo

$\text{♩} = 54$

Bassi

8  $mp$  **sord.** **Pizz.** 3 5 *arco*  $p$  8  $pp$  12  $pp$  **non div.** 2

Bassi

16  $pp$   $p$  8 20  $p$  24  $mf$  28  $p$  5 29  $p$

Bassi

8  $mf$  1 32  $p$  35  $p$  36  $p$  8

Bassi

8  $mp$  3 48  $mf$  50  $mf$  3 7 58  $mf$  3

Bassi

8 3 52 5 *via sordino*  $mp$  3 3 3 60 3 63  $mf$  64

**archi cresc....**

Bassi

8 **agitato**  $f$  68 **diventare meno agitato**  $f$   $mf$   $p$  2 73

Bassi

8 2 76  $fp$   $pp$  80  $mf$  **arco**  $fp$  **Pizz.**

Bassi

84 1 85 1 88

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

$\text{♩} = 90$  **appassionato**

Bassi

8 92 96 2

Bassi

8 100 108 108 108

*f* *mf* *f*

**diminuendo...**

Bassi

8 116 124 124 124 124 124

*f* *ff* *mp*

**rit. molto**

Bassi

8 128 136 136 136 136 136

*fp* *mf*

**Тро. Лю.**

$\text{♩} = 54$

Bassi

8 135 136 143 143

*mp* *mf* *p*

Bassi

8 144 148 154 156 156 156

*p* **Pizz.**

**non div.**

Bassi

8 160 168 168 168 168 168

*p*

II Allegro deciso

♩ = 125

Bassi

8 *sfz* **pizz.** 12 **arco** *f* *sfz*

Bassi

8 *f* 12 15 **pizz.** *f* *sfz*

Bassi

8 **arco** 24 **pizz.** *p* *f*

Bassi

8 **arco** 31 35 **pizz.** *p* *f*

Bassi

8 *f* 46 *sfz* 6

Bassi

50 **1 solo** 60 **tutti** 68 **uniss.** *f* **tenuto**

Bassi

64 **pizz.** 68 *ff* *mf* *f* **non div.**

Bassi

72 *mf* 75 **arco** *mf* *f*

Bassi

76 *sfz* 83 **arco** 85 **pizz.** *mf* *f*

Bassi

88 *f* 90 **pizz.** *mf* *f* **non div.**

Bassi

96

f sfz f

Bassi

100 6 109

f sfz f

(tutti) tenuto

Bassi

112 7 120 124 1 125

f mp mf f p

Bassi

128 1 129 3 134 1 136

p f arco

pizz.

Bassi

140 1 145

f arco

pizz

Bassi

148

mf cresc... ff f cresc...

Bassi

152 156

ff

Bassi

160 168

ff sfz

Bassi

ten. ten. sfz

1  
**CONCIERTO DE CAMARA**

GUSTAVO DECEBALA-SCHMIDT 1993

**I Quasi tranquillo**

Celli  $\text{♩} = 54$   
sord.  
Pizz.  
arco  
3 5 8 12  
mp p pp  
div.

Celli  
16 28  
pp p pp p mf p

Celli  
24 29 32 35 36  
p mf p fp

**poco a poco agitato  
e crescendo..**

Celli  
48 49  
mp p mf

Celli  
52 56 68 69  
via sordino  
via sordino  
poco più pp mf

Celli  
64 68  
agitato  
diventare meno agitato  
mf f mf

**accelerando**

Celli  
73 76 88  
p fp pp mf  
Pi:

...accelerando...

Celli

arco

Pizz.

84 1 85 1 88

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

Celli

$\text{♩} = 90$  **appassionato**

92 96

*f*

Celli

1 98 *traste* 100 3 105 5 106 3

*f* *mf*

Celli

108 3 110 5 116 3 120 3 124 3 *ff*

*f* *mf* *f*

Celli

120 1 121 124 1 **rit.rit.**

*mp* *fp* *p*

Celli

**Trp. Solo.**  $\text{♩} = 54$

128 4 135 136 1

*mf* *mp* *mf* *p*

Celli

140 1 144 146 148 6

*f* *p* **div.** *p*

Celli

156 1 **Pizz.** 160

*p*

II Allegro deciso

♩ = 125

Celli

arco  
sfz  
pizz.  
f  
fp

Celli

3  
12  
1  
15  
16  
pizz.

Celli

arco  
p  
pizz. f

Celli

arco  
3  
28  
1  
31  
32  
1  
35  
3  
36

Celli

3  
41  
f  
fp  
1  
46  
f

Celli

f  
sfz  
1 solo  
5  
55  
56  
tenuto  
1

Celli

tutti  
68  
uniss.  
64  
f

Celli

non div.  
pizz.  
ff  
mf  
f  
mf

Celli

arco  
1  
75  
76  
4  
88  
sfz

Celli

1  
85  
pizz.  
mf  
f

Celli

1  
98  
arco  
non div.  
mf  
f

Celli

96 100

Celli

(tutti)

1 182 184 5 189

*f* tenuto *f sf fz f f*

Celli

112 114 116 121

*f fp f f mf*

Celli

124 125 128 129 132

*f p p*

Celli

136 140

pizz. arco *p* pizz

Celli

144 145

*f* arco

Celli

148

*mf cresc.. ff cresc...*

Celli

152 156

*ff sfz ff*

Celli

160

*f* ten.

Celli

ten. *sfz*

CONCIERTO DE CAMARA

GUSTAVO REZENHA SCHMIDT 1993

I Quasi tranquillo

Vle.  $\text{♩} = 54$   
 mp sord. arco pp p div. pp

Pizz.

Vle. p pp mf p

poco apoco agitato  
e crescendo

Vle. mf p

Vle. mp mf

Vle. via sordino via sordino f

Vle. mf f f mf p

agitato diventare meno agitato

tranquillo

accelerandi

Vle. 2 fp pp

...accelerando...

Vle. fp mf f p

2

$\text{♩} = 90$

**appassionato**

Vle.

**diminuendo..**

Vle.

Vle.

**rit. molto**

Vle.

**Trp. I. no.**

$\text{♩} = 54$

Vle.

**div.**

Vle.

**Pizz.**

Vle.

II Allegro deciso

♩ = 125

...

Vle. **pizz.** **arco**  
IV  
f > fp 7 12 f

Vle. **arco**  
1 15 16 28  
f **pizz.** **non div.** ff

Vle. **pizz.**  
p f **arco** p 2 27 28 5 m

Vle. 3 4 41 2

Vle. **1 sola**  
f sf 5 54 56 2 58 **tutti**  
tenuto

Vle. **uniss.**  
f 64 f **non div.** ff

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

Vle. **arco**  
mf f 1 75 76 1 77 mf

Vle. f sfz mf f mf 1 mf

Vle. **1 pizz.**  
mf f mf f mf f

Vle. 1 98 arco *mf* *f* non div *ff* *f*

Vle. 96 (tutti) 2 100 103 104 tenuto *f*

Vle. 5 110 112 115 116 *f* *ff* *fp* *f* *f*

Vle. 4 122 124 129 132 134 *mp* *mf* *p* pizz.

Vle. 1 136 arco *p* *ff*

Vle. pizz. *f* 144 arco *f* 145 *mf* cresc..

Vle. 148 ... *ff* *f* cresc... *f* 152

Vle. 156 *ff* *sfz* *ff* *ff*

Vle. 168 ten. ten. *sfz*

CONCIERTO DE CAMARA

GUSTAVO REZENHA SCHMIDT 1991

I Quasi tranquillo

Vn12  $\text{♩} = 54$  arco **espressivo**  
*mp* **sord.** *pp* *p*  
Pizz. (dal allegro)

Vn12 *pp* *p* **pizz.**

Vn12 *mf* *p* *mf* **sord.**

poco a poco agitato

e crescendo

Vn12 *p* *mf* *mp*

Vn12 *mf* *mp*

via sordino

agitato

Vn12 *mf* *mf* *f*

diventare meno agitato

tranquillo

Vn12 *f* *mf* *p* *p* *fp*

accelerando...

Vn12 *pp* *fp* *mf*

Vn12 **...accelerando...**  $\text{♩} = 90$  **appas**

Vn12

Vn12 **diminuendo**

Vn12

Vn12 **Тро. Лю.**  $\text{♩} = 54$

Vn12

Vn12 **Pizz.**

II Allegro deciso

♩ = 125

Violin 12 (Vn12) score, measures 1-92. The score is in 4/4 time and features a variety of articulations and dynamics. It begins with a **pizz.** (pizzicato) instruction and a **TU** (tutti) marking. The piece is marked **Allegro deciso** with a tempo of 125 beats per minute. The score includes several dynamic markings: *f* (forte), *fp* (fortissimo piano), *mp* (mezzo piano), *p* (piano), *mf* (mezzo forte), *sfz* (sforzando), *ff* (fortissimo), and *uniss.* (unisono). Performance instructions include **arco** (arco), **pizz.**, **1 solo**, **tenuto**, **5 tutti**, and **non div.** (non diviso). The score contains several slurs, accents, and phrasing marks. Measure numbers 12, 15, 16, 20, 24, 28, 30, 32, 34, 36, 40, 44, 45, 48, 51, 52, 58, 64, 68, 72, 75, 76, 77, 80, 84, 85, 88, and 92 are indicated. The key signature has one sharp (F#).

Vn12  
 26  
 100  
 5  
 186  
 (tutti)  
 tenuto

Vn12  
 188  
 2  
 110  
 112  
 116  
 f  
 sfz  
 f  
 fp  
 f

Vn12  
 123  
 124  
 126  
 128  
 mp  
 mf  
 p

Vn12  
 133  
 136  
 148  
 f  
 p  
 f

Vn12  
 pizz.  
 144  
 2  
 146  
 148  
 sfz  
 mf  
 f  
 cresc...  
 ...ff

Vn12  
 152  
 156  
 cresc...  
 ff  
 sfz  
 ff

Vn12  
 160  
 ff  
 ten.

Vn12  
 ten.  
 sfz

CONCIERTO DE CAMARA

GUSTAVO DECEÑA-SCHMIDT 1993

I Quasi tranquillo

$\text{♩} = 54$

Vni. 1 **Pizz.** **sord.** **mp** **arco** **espressiv**

Vni. 1 **pp** **p**

Vni. 1 **mf** **p** **mf** **p**

Vni. 1 **p** **mp** **poco a poco agitato e crescendo**

Vni. 1 **mf** **via sordino** **via sordino** **f**

Vni. 1 **f** **mf** **f** **f** **agitato** **dicentare ne**

Vni. 1 **mf** **p** **pp** **tranquillo** **accelerando...**

Uni. 1

84 *mf* *f* *p* *f*

...accelerando...

2 88

♩ = 90 **appassionato**

Uni. 1

92 *mf* *f*

2 97 8

Uni. 1

108 *mf* *f* *ff* *mf*

diminuendo...

3 5 115 116 4 121

Uni. 1

124 *fp* *p* *mf*

rit. molto...

1 128

Uni. 1

134 *mp* *mf* *mf* *fp*

**Tro. And.** ♩ = 54

3 136

Uni. 1

140 *f* *fp* *f* *p*

6 151 152

Uni. 1

155 *p*

3 **Pizz.** 160

II Allegro deciso

♩ = 125

Vni. 1

**pizz.** **arco**

**IV**

*f* *f* *fp* *mp* **CRESC...** *mf*

12 15 16 28

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

24 38 32

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

**1 solo** **tutti**

*sf fz* *f* **tenuto** *f*

68 **uniss.** *f*

**non div.** *ff* **pizz.** *mf* *f* *mf* *f*

**arco**

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

80 **pizz.** *fp* *fp* *mf* *f* *mf*

Vni. 1

88 *f* *mf* *f* *arco* *ff* *non div.*

Vni. 1

96 *f* *f* *f* *f*

Vni. 1

(tutti)

108 *f* *f* *f* *tenuto*

Vni. 1

116 *sf fz* *f* *fp* *f* *f*

Vni. 1

124 *p* *mp* *p* *f*

Vni. 1

136 *p* *f* *mf* *f* *f* *arco*

Vni. 1

148 *ff* *f* *cresc...* *ff*

Vni. 1

156 *sfz* *f* *f* *mf* *f*

Vni. 1

*ten.* *ten.* *sfz*

# CONCIERTO DE CAMARA

GUSTAVO REZENHA SCHMIDT 1993

## I Quasi tranquillo

Cor. F. 2  $\text{♩} = 54$  **bouche** *p* *pp*

Cor. F. 2 **A.O.** *p* **poco**

(modo ordinario)

Cor. F. 2 **a poco agitato** **e crescendo** *p* *mp* *p* *mf* *mf*

Cor. F. 2 **agitato** **diventare meno agitato** *mf* *mf* *m*

Cor. F. 2 **tranquillo** **accelerando...** *pp* *p*

Cor. F. 2 **...accelerando...**  $\text{♩} = 90$  **appa** *p* *mf* *f*

Cor. F. 2 *mf* *mf* *mf* *mf*

Cor. F. 2 *f* *mf* *f* *n*

Cor. F. 2 **rit. molto** **Tro. Mo.**  $\text{♩} = 54$  *mf* *p* *f*

II. Allegro deciso

Cor. F. 2

Musical notation for Cor. F. 2, measures 140-144. Includes dynamics *p* and measure numbers 140, 141, 144, and 3.

Cor. F. 2

Musical notation for Cor. F. 2, measures 148-152. Includes dynamics *p*, *mp*, and *p*, and measure numbers 148, 152, and 10.

II Allegro deciso

♩ = 125

Cor. F. 2

1 4 8 11 12

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

Cor. F. 2

4 13 20 22

*mf* *p* *fp*

Cor. F. 2

24 37 48 43 44

*mp* *f* *f* *f*

Cor. F. 2

8 55 56 1 58 68 2

*fp* *mf* *f*

Cor. F. 2

64 68

*f* *ff* *p*

Cor. F. 2

3 73 76 3

*mf* *p* *mf*

Cor. F. 2

84 89

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

Cor. F. 2

92 96

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

Cor. F. 2

2 99 100 101 102 103 104 105 106 107 108 109 110 111 112

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

Cor. F. 2

116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135

*f* *f* *f* *mp* *f* *fp*

Cor. F. 2

136 137 138 139 140 141 142 143 144

*p* *mf* *mf*

Cor. F. 2

148 149 150 151 152 153 154 155 156

*fp* *cresc.* *ffp, cresc.* *sfz* *mf*

Cor. F. 2

168 169 170 171 172 173 174 175 176

*f* *ten.* *sfz*

# CONCIERTO DE CAMARA

GUSTAVO RECCERA\_SCHMIDT 1993

## I Quasi tranquillo

Cor.F.1  $\text{♩} = 54$  **bauche**

1 12 15

Cor.F.1 16 19 **A.O.** 28 **(tudo ordinario)** 9 31 32

16 19 28 9 31 32

**poco a poco agitato e crescendo**

Cor.F.1 1 35 36 40 4 45 14 60

1 35 36 40 4 45 14 60

**agitato** **diventare meno agitato**

Cor.F.1 3 64 2 66 68 71

3 64 2 66 68 71

**tranquillo**

**accelerando...**

Cor.F.1 72 2 75 4 79 80 1 83 84

72 2 75 4 79 80 1 83 84

**accelerando...**

**appassionato**

Cor.F.1 1 86 88 3 92  $\text{♩} = 90$  112

1 86 88 3 92  $\text{♩} = 90$  112

**diminuendo**

Cor.F.1 96 3 11 118 112

96 3 11 118 112

Cor.F.1 6 121 124

6 121 124

Cor. F. 1 **rit. molto...** 128 **6** 135 **Tro-Mo.** 136  $\text{♩} = 54$  140 **1** 141

Cor. F. 1 144 **1** 146 **p** 148 **p** **mp**

Cor. F. 1 152 **10** **p**

# II Allegro deciso

♩ = 125

Cor. F. 1

fp poco cresc... fp mf

Cor. F. 1

mf p fp

Cor. F. 1

p mp f

Cor. F. 1

f fp mf f

Cor. F. 1

f ff

Cor. F. 1

p mf p mf

Cor. F. 1

mf f mf f mfp

Cor. F. 1

p f ff f

Cor. F. 1

2 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113

*f* *mf* *fp*

Cor. F. 1

116 117 118 119 120 121 122 123 124 125 126 127 128

*f* *mp* *f* *p*

Cor. F. 1

135 136 137 138 139 140 141 142 143 144

*fp* *p* *mf*

Cor. F. 1

148 149 150 151 152

*mf* *fp* *cresc. ...* *... ffp, cresc. ...*

Cor. F. 1

156 157 158 159 160

*... sfz ... mf ... f*

Cor. F. 1

161 162 163 164 165

*sfz*

# CONCIERTO DE CAMARA

GUSTAVO DE CEREA SCHMIDT 1993

1

## I Quasi tranquillo

Fag. 2

♩ = 54

*p* (silenzio) *pp* *pp* *p*

1 9 17 28

Fag. 2

*fp* *p* **poco a po**

9 31 32 1 34 36 2 38

Fag. 2

*mp* *p* *mp*

23 65 2 68

Fag. 2

*p* *p* *pp* **tranquillo** **accelerando...**

2 75 76 3 79 80 2 83

Fag. 2

*mf* *p* **...accelerando...** **appassionati**

1 85 88 92 ♩ = 90

Fag. 2

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

6 115 116 128 4 124

Fag. 2

*f* *fp* *p* **Tro. Tro.** ♩ = 54

6 135 136

Fag. 2

*p*

149 144 9 153 156

Fag. 2

A musical staff in bass clef. It begins with a single note on the second line, followed by a slur that extends across the staff. A measure rest is indicated by a vertical line and the number '168' above it. The staff ends with a double bar line.

A faint musical staff showing a series of notes with slurs, likely representing the continuation of the piece.

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A faint musical staff showing a series of notes with slurs, likely representing the continuation of the piece.

II Allegro deciso

♩ = 125

Fag. 2

Musical staff for Fag. 2, measures 1-7. The staff begins with a dynamic marking of *sfz*. Measures 2-3 contain a melodic phrase marked *f* with a *tenuto* hairpin. Measure 4 continues this phrase, also marked *f* with *tenuto*. Measures 5-7 show a descending melodic line marked *f*. The instruction *din...* is written below the staff at the end of measure 7.

Fag. 2

Musical staff for Fag. 2, measures 8-17. Measure 8 is marked with a dynamic of *p*. Measure 10 is marked with a dynamic of *p*. Measure 19 is marked with a dynamic of *p*. Measure 20 is marked with a dynamic of *p*. Measure 22 is marked with a dynamic of *p*. Measure 17 ends with a fermata.

Fag. 2

Musical staff for Fag. 2, measures 24-43. Measure 24 is marked with a dynamic of *mp*. Measure 37 is marked with a dynamic of *mp*. Measure 48 is marked with a dynamic of *f*. Measure 43 is marked with a dynamic of *f*. There are triplet markings above measures 37-39 and 48-50.

Fag. 2

Musical staff for Fag. 2, measures 44-54. Measure 44 is marked with a dynamic of *sfz*. Measure 48 is marked with a dynamic of *f*. Measure 54 is marked with a dynamic of *mf*. There are slurs under measures 44-46, 48-50, and 52-54. Measure 54 ends with a fermata.

Fag. 2

Musical staff for Fag. 2, measures 56-64. Measure 58 is marked with a dynamic of *f*. Measure 62 is marked with a dynamic of *f*. Measure 64 is marked with a dynamic of *f*. There are slurs under measures 56-58 and 62-64.

Fag. 2

Musical staff for Fag. 2, measures 68-95. Measure 68 is marked with a dynamic of *p*. Measure 89 is marked with a dynamic of *p*. Measure 95 is marked with a dynamic of *f*. There are slurs under measures 68-70 and 89-91.

Fag. 2

96 3 108 1 102 104 4 109

*f* *mf* *f* *ff*

Fag. 2

113 116 3

*sfz p* *f* *sfz p* *f*

Fag. 2

120 123 12 134 136

*f* *mp* *f* *p*

Fag. 2

138 148 7 147 148

*p* *mf* *cresc. ...*

Fag. 2

152

*ff* *cresc* *sfz* *ff, cresc. ...*

Fag. 2

156

*sf fz* *f*

Fag. 2

160

*ten.* *sfz*



rit. molto

Fag. 1

ff p

3

120 124 127

Fag. 1

**Тро. Ілю.** ♩ = 54

128 7 135 136

p

Fag. 1

144 9 153 156 168

p

# II Allegro deciso

♩ = 125

Fag. 1

*sfz* *tenuto* *tenuto* *tenuto*

Fag. 1

*p* *p*

Fag. 1

*p* *p* *p* *f* *mp*

Fag. 1

*mp* *f* *f* *sfz* *f*

Fag. 1

*sfz* *f* *ff* *sfz* *mf*

Fag. 1

*f* *f* *p*

Fag. 1

*p* *f*

Fag. 1

*f* *mf* *f* *ff*

Fag. 1

*f* *sfz p* *f sfz p* *f*

Fag. 1

*f* *mp* *mp*

Fag. 1

136 138 140

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

Fag. 1

144 147 148

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

Fag. 1

152

*f* *cresc.* *ff, cresc. ...*

Fag. 1

156r 160

*sf fz* *f* *f* *f*

Fag. 1

*ten.* *sfz*

1  
**CONCIERTO DE CAMARA**

GUSTAVO MECERRA-SCHWENT 1993

**I Quasi tranquillo**

Clar. Sib  $\text{♩} = 54$   
*p* 9 15 16 2 19 28  
*pp* (el niente) *p*

Clar. Sib 24 28 2 31  
*p* *fp*

Clar. Sib 32 36 1 3 41 2 43  
*p* **poco a poco agitando** **A crescendo**

Clar. Sib 44 3 48 4 53 3 3 56  
*p* *mf* *mf*

Clar. Sib 9 66 68 72 3 3  
**agitato** **diventare meno agitato** **tranquillo**  
*p*

Clar. Sib 76 3 79 88 3 3 84 3 3 88  
*pp* **accelle**

Clar. Sib  $\text{♩} = 90$  92 8 102 3 104  
**appassionato**  
*mf* *f*

Clar. Sib **diminuendo** 4 111 112 3 3 6 121 3 3 2  
*mf* *f* *p* *mf*

rit. molto...

Clar. Sib

Musical staff for Clarinet in B-flat (Clar. Sib), measures 127-131. The staff begins with a dynamic marking of *p*. Measure 127 contains a quarter note with an accent (>) and a quarter rest. Measure 128 starts with a dynamic marking of *fp* and contains a half note. Measure 129 contains a half note. Measure 130 contains a half note with a dynamic marking of *mp*. Measure 131 contains a half note. The staff concludes with a double bar line.

Тро. Іно.

$\text{♩} = 54$

Clar. Sib

Musical staff for Clarinet in B-flat (Clar. Sib), measures 132-144. The staff begins with a dynamic marking of *p*. Measure 132 contains a quarter note. Measure 133 contains a quarter rest. Measure 134 contains a quarter rest. Measure 135 contains a quarter rest. Measure 136 contains a quarter rest. Measure 137 contains a quarter rest. Measure 138 contains a quarter rest. Measure 139 contains a quarter note with a dynamic marking of *f*. Measure 140 contains a quarter note. Measure 141 contains a quarter note. Measure 142 contains a quarter note. Measure 143 contains a quarter note. Measure 144 contains a quarter note. The staff concludes with a double bar line.

Clar. Sib

12

157

168

Musical staff for Clarinet in B-flat (Clar. Sib), measures 157-168. The staff begins with a dynamic marking of *p*. Measure 157 contains a quarter note. Measure 158 contains a quarter note. Measure 159 contains a quarter note. Measure 160 contains a quarter note. Measure 161 contains a quarter note. Measure 162 contains a quarter note. Measure 163 contains a quarter note. Measure 164 contains a quarter note. Measure 165 contains a quarter note. Measure 166 contains a quarter note. Measure 167 contains a quarter note. Measure 168 contains a quarter note. The staff concludes with a double bar line.

II Allegro deciso

♩ = 125

Clar. Sib

The musical score for the Clarinet in B-flat (Clar. Sib) consists of ten staves of music, numbered 1 through 100. The piece is in 4/4 time and marked 'Allegro deciso' with a tempo of 125 beats per minute. The notation includes various dynamics such as *ff*, *f*, *mf*, *p*, *mp*, *sfz*, and *sfzmf*. It features several technical elements: *tenuto* markings, slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 7). There are also some specific articulation marks like 'y' and 'z'. The score is divided into measures, with some measures containing multiple notes or rests.

Clar. Sib 180

4 185 188

*mf* *f* *mf* *f* *ff*

Clar. Sib

*f* *f* *sfz p* *sfz p*

112 7

Clar. Sib

*mp* *p* *mp* *mp*

124 2 128 3

Clar. Sib

*p* *p*

132 4 136 4 142

Clar. Sib

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

144 1 147 148

Clar. Sib

*fp* *f* *f*

152 5 157

Clar. Sib

*ten.* *sfz*

168

CONCIERTO DE CAMARA

GUSTAVO BECERRA-SCHMIDT 1993

1

I Quasi tranquillo

Ob. 2  $\text{♩} = 54$   
p (al niente) pp mp pp

Ob. 2  
pp p

poco a poco agitato

Ob. 2  
p cresc. 3

Ob. 2  
mf mf 9 agitato

diventare meno agitato

Ob. 2  
tranquillo 5 73 77 88 accellerando... 6 87 5 92 = 90 appass.

Ob. 2  
mf f mf mf

Ob. 2  
f mf mf p f

Ob. 2  
rit. molto.. Tpo. Mo. = 54 6 134 136 3 142 144

Ob. 2

1 148 mp mf 3 6 157 p 168

Detailed description: This musical staff for Ob. 2 contains measures 148 through 168. Measure 148 begins with a dynamic marking of *mp* and a first fingering '1'. A slur covers measures 148 and 149. Measure 150 features a dynamic marking of *mf* and a triplet of eighth notes. Measure 151 contains a quarter rest. Measure 152 starts with a dynamic marking of *p* and a sixth fingering '6'. A slur covers measures 152 through 157. Measure 157 has a dynamic marking of *p*. Measure 168 concludes the staff with a final note.

Ob. 2

Detailed description: This musical staff for Ob. 2 contains measures 169 and 170. Measure 169 begins with a slur that extends across the entire staff, covering measures 169 and 170. The staff ends with a double bar line.

II Allegro deciso

♩ = 125

Ob. 2

ff

*tenuto*

*tenuto*

*tenuto*

*mf*

12

2

14

*f*

*p*

16

4

21

*p*

2

25

*p*

28

3

33

*p*

36

6

44

2

46

*f*

*sfz*

*sfz*

*f*

48

51

52

*mf*

7

61

*f*

64

*ff*

1

68

*p*

74

4

76

7

83

*mf*

84

*mf*

89

4

92

*ff*

1

96

*f*

7

105

*mf*

*f*

*mf*

108

1

Ob. 2  
*f* *sf fz* *sfz p* *f* 2

Ob. 2  
*sfz p* *f* 116 6 122 *mp* 124 *p* 3

Ob. 2  
*p* 132 2 136 *p*

Ob. 2  
4 142 *p* 144 *f* 2 147 *mf* **CRES.**

Ob. 2  
148 *ff* *fp* 152 5 157 *f*

Ob. 2  
*f* *mf* *f* 160

Ob. 2  
*sfz*

# CONCIERTO DE CAMARA

GUSTAVO DECEARA-SCHNEIDT 1993

1

## I Quasi tranquillo

Ob. 1  $\text{♩} = 54$   
*p* (al niente) *pp* *p*

Ob. 1 *pp* *pp* *p* *fp*

Ob. 1 *p* *p* *p* *p* *p*  
**poco a poco agitato**

Ob. 1 *mf*

Ob. 1 *f*  
**diventare**

Ob. 1 *p* *mf* *pp*  
**tranquillo**

Ob. 1 *mf* *p* *mf* *f*  
**accelerando ...** **...accelerando...**

Ob. 1  $\text{♩} = 90$  *mf* *f* *mf*  
**appassionato**

Ob. 1

188

**diminuendo**

1

118

*mf*

112

*f*

*mf*

8

122

2

Ob. 1

**rit. molto...**

*fp*

128

6

**Trp. I. ad.**

135

136

*p*

$\text{♩} = 54$

Ob. 1

3

142

144

148

*p*

*mp*

*mf*

Ob. 1

6

157

168

*p*

II Allegro deciso

♩ = 125

Ob. 1

ff

tenuto

tenuto

tenuto

f

p

mf

12

2

14

f

mf

16

4

Ob. 1

p

3

25

3

28

p

3

Ob. 1

p

36

7

43

f

sfz

46

2

f

Ob. 1

sfz

f

ff

sf fz

52

mf

mf

f

4

Ob. 1

f

60

1

61

f

64

ff

Ob. 1

1

68

p

5

74

mf

76

7

Ob. 1

mf

5

84

p

90

1

92

ff

Ob. 1

1

96

f

100

f

Ob. 1

4

105

mf

f

mf

2

109

f

sf fz

sfz p

Ob. 1

112 *f* *sfz p* *f* *mp* *p*

Ob. 1

129 *p* 132 137 *p*

Ob. 1

144 *f* 147 *mf cresc...*

Ob. 1

152 *ff* *fp* 157 *mf*

Ob. 1

160 *f*

Ob. 1

*sfz*

CONCIERTO DE CAMARA

1

GUSTAVO REGENA-SCHMIDT 1993

I Quasi tranquillo

F1.  $\text{♩} = 54$

Musical staff 1: Flute 1 part, measures 1-12. Includes dynamics *p*, *pp*, and *(possibile)*.

*p* (al niente) *pp* (possibile)

F1.

Musical staff 2: Flute 1 part, measures 13-24. Includes dynamics *pp* and *p*.

*pp* *p*

F1.

Musical staff 3: Flute 1 part, measures 25-36. Includes dynamics *fp* and *p*. Includes instruction *poco a poco e crescendo*.

*fp* *p* poco a poco e crescendo

F1.

Musical staff 4: Flute 1 part, measures 37-56. Includes dynamics *mf*.

*mf*

F1.

Musical staff 5: Flute 1 part, measures 57-76. Includes dynamics *f* and *mf*. Includes instructions *agitato* and *tranquillo*.

*agitato* *f* *diventare meno agitato* *mf* *tranquillo*

F1.

Musical staff 6: Flute 1 part, measures 77-88. Includes dynamics *pp* and *mf*. Includes instruction *accelerando...*.

*pp* *mf* accelerando...

F1.

Musical staff 7: Flute 1 part, measures 89-101. Includes dynamics *mf* and *f*. Includes instruction *appassionato*.

*mf* *f* *appassionato*

*mf* **diminuendo**

Fl. *f* 184 *mf* 110 *f* 112 *mf* 8

**rit. molto** ...

Fl. *mf* 2 125 *f* 128 *fp* 3 132 *p* molto espressivo

**Тро. Іюо.**

$\text{♩} = 54$

Fl. *mf* 136 3 142 *p*

Fl. *p* 148 *fp* 152 6 158 *p*

Fl. 168

II Allegro deciso

♩ = 125

F1. 8 *ff* 6 *p* 8 *mf*

F1. 12 3 15 *p* 16 7 24 *p*

F1. 1 28 3 33 *p*

F1. 36 8 44 *f* *sfz* 46 1 *f* *sfz* 48 1 *f*

F1. 54 8 58 *ff* *sf fz* 60 1 61 *f*

F1. 64 1 *ff* 68 1 *p* 5

F1. 71 7 76 1 *mf* 81 5

F1. 84 1 92 *ff* 96 1 *f*

F1. 99 1 108 *f* 112 8 119 *f*

F1. *sf fz* *sfz p* *f* *sfz* *f* *mp*

F1. *p* *mp*

F1. *p* *p* *mf cresc...*

F1. *ff* *fp*

F1. *mf* *f*

F1. *sfz*