

Allegro

a due

Corno I/II in G *f*

Flauto I *f*

Flauto II *f*

Violino I *f*

Violino II *f*

Viola *f*

Harfe

Basso *f*

Cor. III *a due* *p* *p* *f*

Fl. I *p* *f*

Fl. II *p* *f*

VI. I *p* *f*

VI. II *p* *f*

Va. *p* *f*

Harfe

Basso *f*

11

Cor. III

p *f* *p* *f*

Fl. I

p *f* *p* *f*

Fl. II

p *f* *p* *f*

VI. I

p *f* *p* *f*

VI. II

p *f* *p* *f*

Va.

p *f* *p* *f*

Harfe

Basso

p *f* *p* *f*

16

Cor. I/II

f

Fl. I

f

Fl. II

f

VI. I

tr *p* *f*

VI. II

p *f*

Va.

p *f*

Harfe

Basso

p *f*

35

Cor. I/II

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

39

Cor. I/II

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

The image displays a page of a musical score, likely for a symphony or concert band. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Cor. I/II (Coronet), Fl. I and II (Flutes), VI. I and II (Violins), Va. (Viola), Harfe (Harp), and Basso (Bass). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems, with the first system starting at measure 35 and the second system starting at measure 39. A large, semi-transparent watermark of a woman's face is overlaid on the entire page, centered behind the musical staves. The watermark is a stylized, circular portrait of a woman with flowing hair, looking slightly to the right.

52

Cor. III

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

55

Cor. III

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

f

f

f

f

f

f

f

Cor. I/II

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

61

a due

Cor. I/II

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

The musical score for page 58 is divided into two systems. The first system (measures 58-60) includes parts for Cor. I/II (silent), Fl. I and II (silent), VI. I and II (with piano dynamics), Va. (silent), Harfe (with intricate patterns), and Basso (with piano dynamics). The second system (measures 61-63) begins with 'a due' for the Cor. I/II part, which plays a melodic line with piano dynamics. The other instruments (Fl. I, Fl. II, VI. I, VI. II, Va., Harfe, and Basso) continue their parts, with the Harfe and Basso providing harmonic support.

71

Cor. I/II *a due*
p

Fl. I
p

Fl. II
p

VI. I
p

VI. II
p

Va.

Harfe

Basso
p

75

Cor. I/II *a due*
p *f* *p* *f*

Fl. I
p *f* *p* *f*

Fl. II
p *f* *p* *f*

VI. I
p *f* *p* *f*

VI. II
p *f* *p* *f*

Va.
p *f* *p* *f*

Harfe

Basso
p *f* *p* *f*

9

80

Cor. III *p* *f* *p* *f*

Fl. I *p* *f* *p* *f*

Fl. II *p* *f* *p* *f*

VI. I *p* *f* *p* *f*

VI. II *p* *f* *p* *f*

Va. *p* *f* *p* *f*

Harfe

Basso *p* *f* *p* *f*

85

Cor. VII *p* a due

Fl. I *p*

Fl. II *p*

VI. I *p*

VI. II *p*

Va.

Harfe Solo *f*

Basso *p*

92

Cor. VII

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

97

Cor. VII

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

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

101

Cor. III

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

104

Cor. III

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

p

p

tr

tr

tr

tr

tr

tr

p



12

120 a due

Cor. VII

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

127

Cor. VII

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

The image shows a page of a musical score, numbered 14 at the bottom. The score is for measures 120 to 127. It includes parts for Cor. VII, Fl. I, Fl. II, VI. I, VI. II, Va., Harfe, and Basso. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'a due'. Dynamics include *f* (forte) and *p* (piano). The harp part features trills and triplets. A large, semi-transparent watermark of a woman's face is overlaid on the page.

131

Cor. III

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

135

Cor. III

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

144

Cor. III

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

148

Cor. III

Fl. I

Fl. II

VI. I

VI. II

Va.

Harfe

Basso

p

f

p

Detailed description of the musical score: The score is for measures 144 to 148. It features seven staves: Cor. III, Fl. I, Fl. II, VI. I, VI. II, Va., and Harfe. The key signature has one sharp (F#) and the time signature is 4/4. In measure 144, Cor. III plays a half note G4, Fl. I and Fl. II play quarter notes G4 and F#4, VI. I and VI. II play eighth notes G4 and F#4, Va. plays a half note G2, Harfe plays a sixteenth-note arpeggiated pattern, and Basso plays a half note G2. In measure 145, Cor. III is silent, Fl. I and Fl. II play quarter notes G4 and F#4, VI. I and VI. II play eighth notes G4 and F#4, Va. plays a half note G2, Harfe continues the arpeggiated pattern, and Basso plays a half note G2. In measure 146, Cor. III is silent, Fl. I and Fl. II play quarter notes G4 and F#4, VI. I and VI. II play eighth notes G4 and F#4, Va. plays a half note G2, Harfe continues the arpeggiated pattern, and Basso plays a half note G2. In measure 147, Cor. III is silent, Fl. I and Fl. II play quarter notes G4 and F#4, VI. I and VI. II play eighth notes G4 and F#4, Va. plays a half note G2, Harfe continues the arpeggiated pattern, and Basso plays a half note G2. In measure 148, Cor. III is silent, Fl. I and Fl. II play quarter notes G4 and F#4, VI. I and VI. II play eighth notes G4 and F#4, Va. plays a half note G2, Harfe continues the arpeggiated pattern, and Basso plays a half note G2. Dynamics include *p* (piano) and *f* (forte).

152

Cor. III *p* *p*

Fl. I *p* *p*

Fl. II *p* *p*

VI. I *p*

VI. II *p*

Va.

Harfe

Basso *p*

156

Cor. I/II *p* *f*

Fl. I *p* *f*

Fl. II *p* *f*

VI. I *p* *f*

VI. II *p* *f*

Va. *p* *f*

Harfe

Basso *p* *f*

Musical score for strings and woodwinds, measures 160-175. The score is arranged in a system with parts for Cor. I/II, Fl. I/II, VI. I/II, Va., Harfe, Basso, and Cor. I/II (repeated). The music features alternating dynamics of *p* and *f*.

Measure 160: Cor. I/II (*p*), Fl. I/II (*p*), VI. I/II (*p*), Va. (*p*), Basso (*p*), Cor. I/II (*p*).

Measure 161: Cor. I/II (*f*), Fl. I/II (*f*), VI. I/II (*f*), Va. (*f*), Basso (*f*), Cor. I/II (*f*).

Measure 162: Cor. I/II (*p*), Fl. I/II (*p*), VI. I/II (*p*), Va. (*p*), Basso (*p*), Cor. I/II (*p*).

Measure 163: Cor. I/II (*f*), Fl. I/II (*f*), VI. I/II (*f*), Va. (*f*), Basso (*f*), Cor. I/II (*f*).

Measure 164: Cor. I/II (*p*), Fl. I/II (*p*), VI. I/II (*p*), Va. (*p*), Basso (*p*), Cor. I/II (*p*).

Measure 165: Cor. I/II (*f*), Fl. I/II (*f*), VI. I/II (*f*), Va. (*f*), Basso (*f*), Cor. I/II (*f*).

Measure 166: Cor. I/II (*p*), Fl. I/II (*p*), VI. I/II (*p*), Va. (*p*), Basso (*p*), Cor. I/II (*p*).

Measure 167: Cor. I/II (*f*), Fl. I/II (*f*), VI. I/II (*f*), Va. (*f*), Basso (*f*), Cor. I/II (*f*).

Measure 168: Cor. I/II (*p*), Fl. I/II (*p*), VI. I/II (*p*), Va. (*p*), Basso (*p*), Cor. I/II (*p*).

Measure 169: Cor. I/II (*f*), Fl. I/II (*f*), VI. I/II (*f*), Va. (*f*), Basso (*f*), Cor. I/II (*f*).

Measure 170: Cor. I/II (*p*), Fl. I/II (*p*), VI. I/II (*p*), Va. (*p*), Basso (*p*), Cor. I/II (*p*).

Measure 171: Cor. I/II (*f*), Fl. I/II (*f*), VI. I/II (*f*), Va. (*f*), Basso (*f*), Cor. I/II (*f*).

Measure 172: Cor. I/II (*p*), Fl. I/II (*p*), VI. I/II (*p*), Va. (*p*), Basso (*p*), Cor. I/II (*p*).

Measure 173: Cor. I/II (*f*), Fl. I/II (*f*), VI. I/II (*f*), Va. (*f*), Basso (*f*), Cor. I/II (*f*).

Measure 174: Cor. I/II (*p*), Fl. I/II (*p*), VI. I/II (*p*), Va. (*p*), Basso (*p*), Cor. I/II (*p*).

Measure 175: Cor. I/II (*f*), Fl. I/II (*f*), VI. I/II (*f*), Va. (*f*), Basso (*f*), Cor. I/II (*f*).

Andante poco Adagio

Flauto I *p*

Flauto II *p*

Violino I *p*

Violino II *p*

Viola *p*

Harfe

Basso *p*

Fl. I *f* *p*

Fl. II *f* *p*

VI. I *f* *p*

VI. II *f* *p*

Va. *f* *p*

Harfe

Basso *f* *p*