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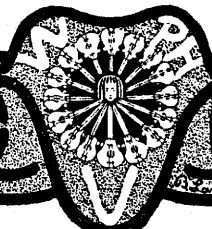
WEBER

EURYANTHE

OUVERTURE

No. 77

WIENER PHILHARMONISCHER VERLAG





CARL MARIA VON WEBER.

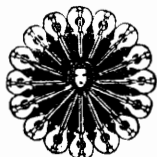
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PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

C. M. v. WEBER

EURYANTHE

OUVERTURE



No. 77

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Webers »Euryanthe«, das größt- angelegte und genialste seiner Opernwerke (1822—23 entstanden, am 25. Oktober 1823 im Wiener Kärntnertheater zum ersten Male aufgeführt), ist — eine Folge des schwülstigen, undramatischen Textbuches der Helmine von Chézy — auf der Bühne nie eigentlich heimisch geworden. Umsomehr wurde es im Konzertrepertoire die Ouverture, wohl eines der glänzendsten Stücke der ganzen Gattung. Sie steht wie alle Weberschen Opernouvertüren in ideellem und thematischem Zusammenhang mit den wichtigsten Szenen der Oper. (T. 9 ff. Adolars »Ich bau auf Gott«, im Seitensatz T. 61 ff. das Motiv aus seiner Arie »O Seligkeit«, im Largo T. 129 ff. die Erscheinung Emmas.)

»Euryanthe« (composed in 1822 to 1823, first performed at the Kärntnertheater, Vienna, on October 25, 1823) is the most gigantic and inspired of Weber's operas. Yet, owing to the turgid and undramatic libretto (by Helmine von Chézy) it has not gained its proper place on the operatic stage. The overture, however — probably one of the greatest examples of its species — has become a popular standard piece in the concert repertory. Like all of Weber's operatic overtures, it is closely linked, both in thematic and atmospheric with the principal scenes of the opera (Adolar's »I trust in God« is quoted in bars 9 and foll., the motive of his aria »O delight« in the Subsidiary section, bars 61 and foll., and the apparition of Emma in the Largo, bars 129 and foll.)

L'»Euryanthe« de Weber, le plus fouillé et le plus génial des opéras du maître, (composée de 1822—23, et exécuté pour la première fois à Vienne au »Kärntnertheater«), n'a jamais pu réussir au théâtre à cause du style ampoulé du libretto, écrit par Helmine de Chézy. C'est dans le repertoire des concerts que l'ouverture tient une place honorable, comme une des plus belles pièces de son genre. On y trouve, comme d'ailleurs dans toutes les ouvertures de Weber, l'exposé des idées et des principaux thèmes conducteurs de l'opéra (m. 9 l. s. Adolar »Je crois en Dieu«, le motif de son aria »O suprême bonheur« dans le thème secondaire m. 61 l. s., l'apparition d'Emma dans le Largo m. 129 l. s.)

✱

FORMÜBERSICHT

SONATENFORM	Takt
Exposition.....	1—106
Hauptsatz	1— 52
Seitensatz	61— 87
Schlußgruppe.	87—106
Durchführung . . .	107—189
Reprise	199—277

SYNOPSIS OF FORM

SONATA FORM	Bar
Exposition.....	1—106
Principal section	1— 52
Subsidiary section	61— 87
Closing section	87—106
Development.....	107—189
Recapitulation.....	199—277

RÉSUMÉ DE LA FORME

FORME DE SONATE	Mesure
Exposition.....	1—106
Thème principal...	1— 52
Thème secondaire	61— 87
Groupe de cadence	87—106
Développement . . .	107—189
Reprise	199—277

✱

Aufführungsdauer:
7 Minuten

Total time required for performance:
7 minutes

Durée d'exécution:
7 minutes

EURYANTHE

1

OVERTURE

C. M. von Weber
(1786-1826)

Allegro marcato, con molto fuoco (♩ = 92)

Flauti

Oboi

Clarineti in $\left[\begin{smallmatrix} B \\ Si_b \end{smallmatrix} \right]$

Fagotti

Corni in $\left[\begin{smallmatrix} B \\ Si_2 \end{smallmatrix} \right]$ alto

Corni in $\left[\begin{smallmatrix} Es \\ Mi_b \end{smallmatrix} \right]$

Trombe in Es

Samboni $\left[\begin{smallmatrix} Alto \\ Tenore \\ Basso \end{smallmatrix} \right]$

Trombani in $\left[\begin{smallmatrix} Es \\ B \\ Mi_b \\ Si_b \end{smallmatrix} \right]$

Allegro marcato, con molto fuoco (♩ = 92)

Violino I

Violino II

Viola

Violoncello

Contrabasso

1

Fl. **A** 10 *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Trb. *ff*

Timp.

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff* **A** 10

15

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

mf

a 2

15

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble, covering measures 15 through 18. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), and Timpani (Timp.). The Flute part begins with a measure rest in measure 15, followed by a melodic line. The Oboe, Clarinet, and Bassoon parts have similar melodic lines. The Bassoon part includes a dynamic marking of *mf* in measure 16. The Cor Anglais part has a measure rest in measure 15 and a dynamic marking of *a 2* in measure 17. The Trumpet part has a dynamic marking of *mf* in measure 16 and a dynamic marking of *a 2* in measure 17. The Trombone part has a dynamic marking of *a 2* in measure 17. The Timpani part has a dynamic marking of *mf* in measure 15. The page number 15 is printed at the top center and bottom center.

20

1.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

20

ff

25

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

25

B

30

B

30

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

a 2
3
3

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

35

Fl.

Ob.

Cl.

Fg.

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

40

C 45

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *f* a 2

Trb. *f*

VI. I

VI. II

Vla.

Vlc.

Cb. **C** 45

Fl. *Pizz.* 2

Ob. 2

Cl. 2

Fg. 2

Cor. 2

Trb.

VI. I 2

VI. II 2

Vla. 2

Vlc. 2

Cb. 2

Ob. *a 2*

Fg.

Cor.

Trb.

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

p

dolce

p

dolce

p

60



VI. I

VI. II

Vla.

Vlc.

Cb.

65

D

Cl. *pp*

Fg. *pp*

Vl. I

Vl. II

Vla.

Vlc.

Cb.

70

D

==

Fg.

Cor. 3. 4. *mf*

Vl. I

Vl. II

Vla.

Vlc.

Cb.

75

100

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), and Timpani (Timp.). The score is in 4/4 time with a key signature of two flats. The woodwinds play a complex rhythmic pattern of eighth and sixteenth notes. The brass instruments play sustained chords. The timpani has a single note. A *ff* dynamic marking is present in the third measure for the Flute, Clarinet, and Cor Anglais.

Musical score for strings. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The strings play a complex rhythmic pattern of eighth and sixteenth notes. The Violin I and II parts have triplets in the third measure. The Viola, Violoncello, and Contrabass parts have accents. A *100* dynamic marking is present at the bottom of the page.

100

105

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

sempre fortissimo

ff

105

110

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

110

Cl.

Fg.

Cor. 3.4. Solo

Vl. I

Vl. II

Vla.

Vc. e Cb.

115



Fg.

Cor. 3.4. 1.

Trb. 2. pp 3. pp

Timp. pp

Vl. I

Vla. pp

120 125 pp

Largo (♩ = 52)

8 Violini con Sordini *pp*

Vla. *pp*

135

8 Violini con Sordini *ppp*

Vla. *ppp*

Vlc. e Cb. *pp*

140

Tempo I assai moderato (♩ = 88) senza sord.

VI. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

145

senza sord.

VI. I
VI. II
Vla.
Vlc.
Cb.

150 *mf*

VI. I
VI. II
Vla.
Vlc.
e Cb.

155 *f*

G

Fg.
Trb.
VI. I
VI. II
Vla.
Vlc.
Cb.

pp
pp
p
p
ff
ff
ff
p
ff

G

Musical score for measures 158-160. The score includes parts for Clarinet (Cl.), Bassoon (Fg.), Trombone (Trb.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in a key with two flats and a 3/4 time signature. Dynamics include *pp* and *ff*. A fermata is present over the final measure. A double bar line is located below the Cb. part at measure 160.

Musical score for measures 165-166. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trombone (Trb.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in a key with two flats and a 3/4 time signature. Dynamics include *ff* and *f*. A fermata is present over the final measure. A double bar line is located below the Cb. part at measure 165.

Fl. *p* *ff* 170

Ob. *p*

Cl. *p*

Fg. *p* *ff*

Cor. *ff* 3.4.

Tr. *ff*

Trb. *ff* a2

Timp. *ff*

VI. I *p* *ff*

VI. II *p* *ff*

Vla. *p* *ff*

Vlc. *p* *ff*

Cb. *p* *ff* 170

Musical score for measures 175-179. The instruments listed are Clarinet (Cl.), Bassoon (Fg.), Trombone (Trb.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score includes dynamic markings such as *ff* and *sfz*. A rehearsal mark is present at the beginning of the section.

175

Musical score for measures 180-184. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trombone (Trb.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score includes dynamic markings such as *ff* and *sfz*. A rehearsal mark is present at the beginning of the section.

180

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

The image shows a page of a musical score, page 26. It features a woodwind section and a string section. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trombone (Trb.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds play mostly sustained notes with some dynamics markings like accents (>) and slurs. The strings play a rhythmic pattern of eighth and sixteenth notes, with some dynamics markings like accents (>) and slurs. The page number '26' is in the top left corner.

185.
stringendo poco a poco

Fl.

Ob. *a 2*
ff

Cl. *ff* *3*

Fg.

Cor. *a 2*
ff

a 2
ff

stringendo poco a poco

VI. I

VI. II

Vla.

Vlc. *ff* *3*

Cb. *ff*

185

Tempo I 1:0

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff* a 2

Trb. *ff* 2.

Tempo I

Vl. I *ff* 3

Vl. II *ff* 6

Vla. *ff* 6 3

Vlc. *ff* 3

Cb. *ff* 3

190

195

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

1. 2. a 2

2.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

195

Detailed description: This page of a musical score covers measures 195 through 198. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpets (Trb.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Cello (Cb.).
 - Flute: Rests in measures 195-197, then plays a whole note chord in measure 198.
 - Oboe: Rests in measures 195-197, then plays a whole note chord in measure 198.
 - Clarinet: Rests in measures 195-197, then plays a triplet of eighth notes in measure 198, marked *pp*.
 - Bassoon: Rests in measures 195-197, then plays a triplet of eighth notes in measure 198, marked *pp*.
 - Horns: Rests in measures 195-197, then plays a whole note chord in measure 198.
 - Trumpets: Rests in measures 195-197, then plays a whole note chord in measure 198, marked *p*.
 - Violin I: Plays a rhythmic pattern of eighth notes in measures 195-197, then rests in measure 198, marked *pp*.
 - Violin II: Plays a rhythmic pattern of eighth notes in measures 195-197, then rests in measure 198, marked *pp*.
 - Viola: Plays a rhythmic pattern of eighth notes in measures 195-197, then rests in measure 198, marked *pp*.
 - Violoncello: Plays a rhythmic pattern of eighth notes in measures 195-197, then rests in measure 198, marked *pp*.
 - Cello: Rests in measures 195-197, then plays a whole note chord in measure 198, marked *pp*.
 - Dynamics: *pp* (pianissimo) is used for the woodwinds and strings in measure 198. *p* (piano) is used for the trumpets. The first horn part has a first ending (1.) and a second ending (2.).

Fl. *ff* *a 2* *ff* *200*

Ob. *ff*

Cl. *ff* *a 2* *ff*

Fg. *ff* *3* *ff*

Cor. *ff* *ff*

Tr. *ff* *ff*

Trb. *ff* *ff*

Timp. *ff* *ff*

VI. I *ff* *3* *ff*

VI. II *ff* *3* *ff*

Vla. *ff* *3* *ff*

Vlc. *ff* *ff*

Cb. *ff*

K.

ff *200*

210

L

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

VI.I

VI.II

Vla.

Vlc.

Cb.

210

L

Detailed description of the musical score: The score is for measures 210, 211, and 212. It is in 3/4 time with a key signature of two flats (B-flat and E-flat). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (Trb.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). In measure 210, the woodwinds play sustained chords, while the strings play a rhythmic pattern of eighth notes. In measure 211, the woodwinds continue with sustained chords, and the strings play a similar rhythmic pattern. In measure 212, the woodwinds play a melodic line with accents (a 2) and slurs, while the strings play a triplet eighth-note pattern (3). A large 'L' bracket spans measures 210 and 211, and another 'L' is at the end of measure 212.

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor. 3. 4.

Tr.

Timp.

215

Vl. I

Vl. II

Vla.

Vlc.

Cb. 215

Detailed description: This page of a musical score covers measures 215 to 218. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trumpet (Tr.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute, Oboe, Clarinet, and Bassoon parts feature a melodic line starting in measure 215, marked with a forte dynamic and a '2' (second ending). The Cor Anglais part has a rhythmic pattern of eighth notes, marked '3. 4.'. The Violin I and II parts play a melodic line with slurs and accents. The Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment of eighth notes. The page number '215' appears at the top right and bottom center.

220

Fl.

Ob.

Cl.

Fg. a 2

Cor.

Vl. I

Vl. II

Vla.

Vcl.

Cb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

221

222

223

220

Detailed description: This page of a musical score covers measures 220 through 223. The score is arranged in a system with ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The fifth staff is for Horns (Cor.). The bottom six staves are for strings: Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The woodwinds and strings play complex rhythmic patterns, often with accents and slurs. The brass instruments (Horns) are mostly silent, with some notes appearing in measures 221 and 222. The dynamic marking *ff* (fortissimo) is present at the end of measures 220, 221, and 222 for several instruments. The page number 220 is printed at the top right, and 221, 222, and 223 are printed below the string staves at the bottom of the page.

M

Fl. *a 2* *ff* 230

Ob.

Cl. *ff*

Fg. *ff*

Cor.

Tr.

Trb.

Timp.

Vl. I

Vl. II

Vla. *ff*

Vcl. *ff*

Cb. *ff* 230

M

Fl. a2 235

Ob. ff

Cl. a2 ff

Fg. ff

Cor. ff

Tr. ff

Trb. ff

Timp. ff ff

Vl. I ff

Vl. II ff

Vla. ff

Vlc. ff

Cb. ff

240

Fl. *a 2*

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp. *ff*

Vl. I

Vl. II

Vla.

Vlc.

Cb.

240

Detailed description: This is a page of a musical score for orchestra, covering measures 240 to 243. The score is written for a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The Flute part starts with a dynamic marking of *a 2*. The Trombone part has a dynamic marking of *ff* starting in measure 241. The Timpani part also has a dynamic marking of *ff* starting in measure 241. The score is divided into four measures, with measure numbers 240 and 240 appearing at the beginning and end of the page respectively.

Musical score for a symphony orchestra, measures 244-245. The score is written in B-flat major and 3/4 time. The instruments and their parts are:

- Fl.** (Flute): Measures 244-245. Starts with a dynamic marking of *a 2*. Measure 245 has a dynamic marking of *f*.
- Ob.** (Oboe): Measures 244-245. Measure 244 has a dynamic marking of *f*.
- Cl.** (Clarinet): Measures 244-245. Measure 244 has a dynamic marking of *bd*.
- Fg.** (Fagott): Measures 244-245.
- Cor.** (Corni): Measures 244-245.
- Tr.** (Trombi): Measures 244-245.
- Trb.** (Tromboni): Measures 244-245. Measure 244 has a dynamic marking of *3.*
- Timp.** (Timpani): Measures 244-245. Measure 245 has a dynamic marking of *p*.
- VI.I** (Violini I): Measures 244-245. Measure 245 has a dynamic marking of *a 2*.
- VI.II** (Violini II): Measures 244-245.
- Vla.** (Viola): Measures 244-245.
- Vlc.** (Violoncello): Measures 244-245.
- Cb.** (Contrabbasso): Measures 244-245.

The score includes various musical notations such as slurs, accents, and dynamic markings. The measure number 245 is indicated at the top right of the first staff and at the bottom right of the page.

Fl. *a 2* *b 2*

Ob.

Cl.

Fg. *a 2*

Cor.

Tr.

Trb. *f*

Timp. *ff*

VI. I *b 2*

VI. II

Vla.

Vlc.

Cb.

N
250

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

N
250

W. Ph. V. 77

255

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

255

This musical score page features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Coronet, Trumpet, Trombone, Timp), and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds play sustained chords with accents. The brass section provides harmonic support with rhythmic patterns. The strings play a melodic line in the upper parts and a bass line in the lower parts. The score is in 3/4 time with a key signature of two flats.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

ff

ff

ff

ff

270

This musical score page covers measures 270, 271, and 272. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Oboe (Ob.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Clarinet (Cl.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Bassoon (Fg.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Cor Anglais (Cor.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Trumpet (Tr.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Trumpet (Trb.):** Part 2, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Timpani (Timp.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a rhythmic pattern.
- Violin I (Vl. I):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Violin II (Vl. II):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Viola (Vla.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Violoncello (Vlc.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.
- Double Bass (Cb.):** Part 1, marked *ff*. Measures 270-271 have a whole rest, while measure 272 has a melodic line starting with a grace note and an accent.

270

Fl. *a2* *ff* 275

Ob. *a2* *ff*

Cl. *a2* *ff*

Fg. *a2* *ff*

Cor. *a2* *ff*

Tr. *ff*

Tr. *ff*

Timp. *ff*

Vl. I

Vl. II

Vla.

Vlc. *6*

Cb. *6* 275