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JOHANNES FREDERIK FRØHLICH

SYMFONI I ES-DUR, OPUS 33

SYMPHONY IN E FLAT MAJOR, OPUS 33



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UDGIVET AF
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JOHANNES FREDERIK FRÖHLICH, SYMFONI I ES-DUR, OPUS 33

Komponisten Johannes Frederik Fröhlich (1806-1860)¹ indtager en lidt tilbagetrukket rolle i dansk musikhistorie, til trods for at han som ung tegnede til at ville få en glimrende karriere. Han var søn af en militærmusiker og optrådte allerede som 8-årigt vidunderbarn på fløjte, violin og klaver. En ældre bror af ham, Joseph Fröhlich (1796-1840), var cellist, og søsteren Anthonette Fröhlich var gift med musikeren Gottlob Friedrich (Frederik) Kittler (1780-1819), der ligeledes var med til at sikre den unge Fröhlich en opvækst med masser af musikalske udfoldelsesmuligheder. Svogeren var således en af hans første lærere, og yderligere impulser til at dygtiggøre sig som instrumentalist fik Fröhlich, efter at han med succes i 1815 og 1816 havde optrådt i *Det Harmoniske Selskab* og *Det Ven-skabelige Selskab* i København². Kammerråd Claus Christian Bang (1778-1855) påtog sig at sørge for Fröhlichs skoleuddannelse, mens kapelmester Claus Schall (1757-1835) på en anbefaling fra komponisten C.E.F. Weyse (1774-1842) fik til opgave at undervise ham på violin. Kompositionsundervisning modtog Fröhlich af såvel Weyse som af Fr. D. Kuhlau (1786-1832), og af en bevaret stambog indeholdende en mængde kanoner kan man se, at navnlig undervisning i kontrapunkt må have optaget ham meget.³ Det blev imidlertid som udøvende musiker på violin, Fröhlich først gjorde sig bemærket. I 1821 blev han elev i Det Kongelige Kapel, og han rykkede snart frem i gelederne, så han fra 1827 til 1836 virkede som korsyngemester og fra 1836 til 1844 side om side med Peter Ferdinand Funck og Ivar Bredal som kapelmester. I de sidste 16 år af sit liv levede han uden fast arbejde. Sideløbende med sin ansættelse i kapellet optrådte Fröhlich som solist ved en række koncerter, og ofte stod kompositioner af ham selv på programmet. Også til forestillinger på Det Kongelige Teater, typisk til vaudeviller og balletter, komponerede han musik. En af de få kompositioner, der har holdt hans navn i hævd, er netop komponeret til en ballet. Det drejer sig om *Riberhus-March*, der indgår i August Bournonvilles (1805-1879) ballet *Erik Menveds Barndom* (1843). Foruden musik for sit eget instrument, violinen, komponerede han adskilligt for fløjte og ikke mindst for valdhorn, hvorimod vokalmusik er så godt som fraværende fra hans produktion.

I årene 1829 til 1831 foretog han med støtte fra *Fonden ad Usos Publicos* en studierejse, der havde som formål at gøre ham bekendt med "de bedste Syngemethoder" og desuden udvide hans indsigt i komposition.⁴ Formålet med hans rejse var altså

fortrinsvis, at han skulle dygtiggøre sig med henblik på embedet som korsyngemester; men vokalmusik lader, som tidligere nævnt, dog ikke til at have interesseret ham i nær så høj grad som instrumentalmusik. Det var under rejsen, der bragte ham til Hamburg, Hannover, Kassel og Frankfurt am Main, Paris, Firenze, Rom og Napoli, han komponerede symfonien i Es-dur, der fik opusnummeret 33. Et andet større værk, der blev til under denne rejse, er hans violinkoncert i Es-dur, opus 30, der er komponeret i Paris og færdiginstrumenteret i Rom. Ikke uventet afspejler disse værker noget af det musikalske tonesprog, han stiftede bekendtskab med i udlandet: Komponister som Heinrich Spohr, Luigi Cherubini og Jaques Halévy må have overbevist ham om effekten af en storladet instrumentation, mens violinisterne Pierre Rode og Rodolphe Kreutzer åbnede hans ører for den virtuose violinmusik. I Rom kom Fröhlich til at indgå i den selskabelige kreds af navnlig billedkunstnerne, der omgav Bertel Thorvaldsen, og inspirationen til de mange folkelivsskildringer, der præger Fröhlichs musik til Bournonvilles balletter, blev grundlagt her.

Fröhlichs eneste andet forsøg med symfoni-genren er en finale-sats i C-dur, der er dateret 1826, og som så vidt vides aldrig har været opført.⁵ Hans symfoni i Es-dur op. 33, der bærer titlen "Symphonie à grand Orchestre", blev førsteopført ved en aftenunderholdning på Det Kongelige Teater 8. april 1833 under ledelse af violinist og repetitor ved Det Kongelige Teater Frederik Wexschall (1798-1845). Programmet ved den pågældende aftenunderholdning, der kendes fra omtaler i to aviser,⁶ var særdeles blandet og omfattede foruden Fröhlichs symfoni en concertino af den bøhmiske komponist Johannes Kalliwoda (1801-1866), en dobbeltkoncert for to violiner af den tyske violinist og komponist Ludwig Maurer (1789-1878) og et variationsværk for violin af den østrigske violinist og komponist Franz Pecháček (1793-1840). De medvirkende i musiknumrene var musikere fra Det Kongelige Kapel, og som noget karakteristisk for aftenunderholdninger på den tid var også en række af teatrets sangere og skuespillere involveret i programmet med sangnumre eller deklamation. For at illustrere nogle af de mere tilfældige omstændigheder ved en sådan begivenhed kan nævnes, at der i det oprindelige program var annonceret afsyngelsen af en nykomponeret *Dansk Soldatersang* af J.P.E. Hartmann (1805-1900).⁷ Men på grund af pludseligt opstået sygdom hos hele tre af de medvirkende sangere blev sangen erstattet af en recitation af Hartmanns melodrama *Guldhornene*,⁸ ligesom en planlagt

1 Angående stavemåden finder man også komponistens navn stavet Frölich; her er valgt navneformen, som er anvendt på hans autografe manuskript til symfonien.

2 Lis H. Sander, *J. F. Fröhlichs orkestermusik, belyst ved en gennemgang af symfoniske værker og violinkoncerter*. Utrykt speciale i Musikvidenskab, Københavns Universitet, (1979), s. 3.

3 Fröhlich, Johan Frederik: *Musik-Stambog*. Manuskript, autograf. Musikhistorisk Museums Bibliotek. DK-Km.

4 Sander, *op. cit.*, s. 5.

5 Sander, *op. cit.*, s. 8. Symfonisatsen er bevaret i autograf, omfatter 24 paginerede sider i tværfolio og er bevaret i Det Kongelige Bibliotek. DK-Kk.

6 *Kjøbenhavnsposten* 6. April 1833 og 9. April 1833. Avisen *Dagen* bragte 10. April 1833 en omtale af aftenunderholdningen, der var næsten enslydende med *Kjøbenhavnspostens* fra den foregående dag.

7 *Kjøbenhavnsposten* 6. April 1833.

8 *Kjøbenhavnsposten* 9. April 1833

fremførelse af den svenske digter Anna Maria Lenngrens (1755-1817) satire *Et Genies Levnetsløb* i sidste øjeblik måtte erstattes af Johann Hermann Wessels (1742-1785) *Contrasterne*, fordi teatercensuren ikke havde accepteret stykket.⁹

Fröhlichs symfoni omfatter fire satser, som blev spillet parvis som indledning til hver af aftenunderholdningens to afdelinger. Satsene var parret sammen i en tung og en let sats: den tunge og stærkt kontrapunktiske allegro sammen med den dansante og lystige menuet og den alvorlige andante sammen med den traditionelt lette rondo. Der var således ikke mulighed for at høre symfonien som en helhed, og på baggrund af de omfattende forbedringer, det blandede program må have krævet, fik den næppe optimale opførelsesbetingelser. I *Kjøbenhavnsposten* 9. april 1833 og i *Dagen* 10. april blev den fremhævet som "en aandfuld og fortræffeligt instrumenteret Composition", og selv om en unavngivne skribent i januar 1834 i *Kjøbenhavnsposten* opfordrede til at lade symfonien opføre igen, skete det tilsyneladende ikke. Argumenterne var, at det store publikum, "som converserer under saadanne Musikstykker, vil vist intet have derimod, og Kjendere ville have Lejlighed til, ved Gjentakelsen at gøre nøjere Bekjendtskab med et Værk, der ligesaavel fortjener det, som fordrer det, for ret at blive forstaaet."¹⁰

Symfonien blev senere omtalt i *Allgemeine musikalische Zeitung* i sammenhæng med en beretning om sæsonens københavnske musikbegivenheder, og her bedømtes den til at være skrevet "in einem gelehrten und künstlichen style", som kun kendere formodedes at interessere sig for.¹¹

Set i lyset af at Fröhlich blot et par år efter udpegedes til at være formand for den nystiftede Musikforeningen i København, kan det undre, at der ikke kan dokumenteres en opførelse af hans symfoni ved en af Musikforeningens koncerter.¹² En mulig forklaring kan være, at personlige forhold som en langvarig sygdomsperiode, bortrejse eller slet og ret beskedenhed forhindrede ham i at promovere symfonien.¹³ En anden forklaring kan være, at der som antydtes i *Kjøbenhavnsposten* endnu ikke var grobund for den slags symfonisk musik i København.

Symfonien fik efterfølgende en ulykkelig skæbne og gjaldt i mange år for at være gået tabt. Den blev opregnet på en fortegnelse over Fröhlichs kompositioner, som Musikforeningens daværende formand Christian Barnekow (1837-1913) i 1887 tilstillede musikhistorikeren S.A.E. Hagen.¹⁴ Men det viste sig senere, at symfonien sammen med Musikforeningens øvrige bestand af Fröhlichs kompositioner ikke var til at lokalisere. Imidlertid blev musikhistorikeren Sven Lunn, der gennem en årrække var leder af Det Kongelige Biblioteks musikafdeling, gjort opmærksom på, at *Musikaliska Akademien* i Stockholm var i besiddelse af Fröhlichs symfoni (på titelbladet ganske vist angivet F. Fröhlich).¹⁵ Partituret og de tilhørende stemmer viste sig ved nærmere granskning at være afskrevet af en kopist ved navn Lanzky,¹⁶ der afskrev flere partiturer for Det Kongelige Teater i 1830'erne, og med supplerende undersøgelser af musikkens stilistiske træk mente Lunn herefter at kunne fastslå, at det med sikkerhed drejede sig om den danske Johannes Frederik Fröhlichs symfoni. En fotografisk kopi af partituret blev herefter erhvervet af Det Kongelige Bibliotek og indlemmet i bibliotekets samling af manuskripter. Men det skulle blive bedre. En gennemgang af Det Kongelige Danske Musik-konservatoriums bestand af noder, som Knud Jeppesen i 1944 foranstaltede, bragte nemlig det originale partitur og stemmerne til Fröhlichs symfoni for dagen.¹⁷ Materialet fandtes i et lille aflukke under loftet og var dækket af årtiers støv, hvilket forklarer, at ingen reagerede på de efterlysninger, der ved flere lejligheder havde været af symfonien.¹⁸

På baggrund af den i 1940 opdukkede afskrift i Stockholm lod Lunn symfonien afskrive af arbejdsløse musikere, der herved bidrog til at øge eller bevare Det Kongelige Biblioteks bestand af noder, samtidig med at partituret blev afskrevet med en moderne opstilling af instrumenterne.¹⁹ Flere koncertopførelser og en cd-indspilning er blevet realiseret på basis af det nævnte materiale, mens en trykt udgave af opførelsesmaterialet hidtil ikke har foreligget. Til grund for nærværende udgave af Fröhlichs symfoni i Esdur, op. 33 er her lagt det autografe partitur, **A**, mens **B** har afgivet varianter.

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9 *Ibid.*

10 Citeret efter Sander, *op. cit.*, s. 18

11 *Allgemeine Musikalische Zeitung*, 1834. Januar. No. 2. Spalte 29.

12 V.C. Ravn hævder i *Konserter og musikalske Selskaber i ældre Tid (Festskrift i Anledning af Musikforeningens Halvhundredaarsdag)*, Bd. 1, København, 1886, s. 181, at genopførelsen af Fröhlichs symfoni var "en af de Opgaver, for hvis Løsning Stiftelsen af 'Musikforeningen' blev af den allerstørste Betydning."

13 I 1838 rejste Fröhlich på rekreation til Rom med fregatten *Rota*, der skulle hjembringe Bertel Thorvaldsens værker til Danmark.

14 Fortegnelsen er bevaret i Hagens Samling, 20, 4^o, "Materiale til Musikerbiografier C-F", Det Kongelige Bibliotek. *DK-Kk*.

15 Sven Lunn, "Fröhlichs Symfoni i Es-dur", *Dansk Musiktidsskrift*, 1940, s. 156-163.

16 Johan Traugott Lanzkys virkede som fagottist i Det Kongelige Kapel 1818 til sin død i 1858 og fungerede desuden i 1830'erne som kopist for kapellet.

17 Knud Jeppesen, "Et Nodefund paa Konservatoriet", *Dansk Musiktidsskrift*, 1945, s. 41-46 og s. 67-70.

18 Richard Hove havde således efterlyst den i en kronik i *Nationaltidende* 30. marts 1929, og Sven Lunn havde både efterlyst den i *Dansk Musiktidsskrift* og i en radioudsendelse (jf. Sven Lunn, "Lumbye, Fröhlich, Grieg", *Dansk Musiktidsskrift*, 1944, s. 146).

19 Partitur og 36 instrumentalstemmer findes i Egne Afskrifter, Orkesterbiblioteket. *DK-Kk*.

JOHANNES FREDERIK FRØHLICH, SYMPHONY IN E FLAT MAJOR, OPUS 33

The composer Johannes Frederik Frøhlich (1806-1860)¹ occupies a somewhat humble position in Danish music history, despite the fact that when he was a young man, it looked like he had a brilliant career ahead of him.

Johannes Frederik Frøhlich was the son of a military musician and was already performing as a prodigy on flute, violin and piano at the age of eight. His older brother, Joseph Frøhlich (1796-1840), was a cellist. His sister, Anthonette Frøhlich, was married to the musician, Gottlob Friedrich (Frederik) Kittler (1780-1819), who, as one of Johannes Frederik's first teachers, also contributed to ensuring that the young Frøhlich was being raised with ample opportunities for unfurling his musical talents. Frøhlich was stimulated even further to perfect his skills as an instrumentalist after a successful appearance in 1815 and 1816, at *Det Harmoniske Selskab* [The Harmonious Society] and *Det Venskabelige Selskab* [The Friendly Society] in Copenhagen.² Counsellor Claus Christian Bang (1778-1855) took on the responsibility of making sure Frøhlich was being properly schooled, while the conductor Claus Schall (1757-1835), acting on a recommendation from the composer C.E.F. Weyse (1774-1842), was entrusted with the task of being his violin teacher. When it came to being instructed in composition, Frøhlich was taught by Weyse as well as by Fr. D. Kuhlau (1786-1832) and an examination of an extant album containing several canons serves to substantiate that, in particular, the lessons in counterpoint must have absorbed his attention.³ However, it was as a violinist that Frøhlich first distinguished himself. In 1821, he became an apprentice in Det Kongelige Kapel [The Royal Danish Orchestra] and he quickly moved up the ranks with the result that already by 1827, he was promoted to the post of choirmaster. He continued with this task until 1836, when he was asked to work alongside both Peter Ferdinand Funck and Ivar Bredal as *Kapellmeister*, which he did until 1844. For the last 16 years of his life, Frøhlich lived without having any steady job. Concurrently with his appointment in the orchestra, he appeared as a soloist at a number of concerts and often, his compositions were part of the program. He also composed music for The Royal Theatre, typically for vaudevilles and ballets. One of the few compositions that has kept his name alive is, in fact, a piece that was actually composed for a ballet, namely the *Riberhus March*, which forms part of August Bournonville's (1805-1879) ballet,

Erik Menveds Barndom [The Childhood of King Erik Menved] (1843). In addition to music for his own main instrument, the violin, Frøhlich composed a number of works for flute and French horn, while vocal music is virtually absent from his output. In the years 1829 to 1831, he made – with the support of the *Fonden ad Usos Publicos* – a study trip, the purpose of which was to make him familiar with “the finest methods of singing” and also to extend his knowledge of composition.⁴ What the trip was evidently supposed to accomplish, then, was to qualify him further with respect to having taken on the position of choirmaster, although – as has been mentioned – it does not appear that he was as interested in vocal music anywhere near as much as he was in instrumental music. It was during this trip, which led him through Hamburg, Hanover, Kassel and Frankfurt am Main, as well as through Paris, Florence, Rome and Naples, that he composed the symphony in E flat major, which was given the opus number 33. Another major work that was created during this trip is his Violin Concerto in E flat major, opus 30, composed in Paris – the orchestration being completed in Rome. It does not come as a surprise that these works reflect something of the musical idiom with which Frøhlich became acquainted while travelling abroad: composers like Heinrich Spohr, Luigi Cherubini and Jacques Halévy must have convinced him of the effect of grandiose orchestration, while violinists Pierre Rode and Rodolphe Kreutzer opened his ears to virtuoso violin music. In Rome, Frøhlich came to form part of the convivial social circle, consisting mainly of visual artists, that surrounded Bertel Thorvaldsen, and the inspiration for the many portrayals of folksy life that characterize Frøhlich's music for Bournonville's ballets was generated here.

Frøhlich's only other attempt with the symphony genre is a finale movement in C major, dated 1826. As far as we know, the piece has never been performed.⁵ His Symphony in E flat major, Op. 33, was premiered with the title “Symphonie à grand Orchestre” at an evening entertainment held at The Royal Theatre on 8 April 1833, featuring music conducted by the violinist and répétiteur at The Royal Theatre, Frederik Wexschall (1798-1845). The program of the evening entertainment in question, known to us from references in two different newspapers,⁶ was particularly variegated and included, in addition to Frøhlich's symphony, a concertino by the Bohemian composer, Johannes Kalliwoda (1801-1866), a double concerto for two violins by the German violinist and com-

1 As far as the way of spelling the surname is concerned, we also see instances of the composer's name being spelled “Frølich”; here, however, we have chosen to use the form of the surname that is used on his autograph manuscript of the symphony.

2 Lis H. Sander, *J. F. Frøhlichs orkestermusik, belyst ved en gennemgang af symfoniske værker og violinkoncerter*. Unpublished thesis in musicology, University of Copenhagen, (1979), p. 3.

3 Frøhlich, Johan Frederik: *Musik-Stambog*. Manuscript, autograph. The library at The Danish Music Museum. *DK-Km*.

4 Sander, op. cit., p. 5

5 Sander, op. cit., p. 8. The symphonic movement has been preserved in the autograph, including 24 numbered pages in oblong folio and is preserved in the archives of The Royal Library. *DK-Kk*.

6 *Kjøbenhavnsposten*, 6 April 1833 and 9 April 1833. On 10 April 1833, another newspaper, *Dagen*, published a review of the evening entertainment, which was virtually identical with the one that *Kjøbenhavnsposten* ran on the preceding day.

poser, Ludwig Maurer (1789-1878), and a variation work for violin by the Austrian violinist and composer, Franz Pecháček (1793-1840). The performers in the musical selections were members of Det Kongelige Kapel [The Royal Danish Orchestra] and, as something that was typical at the time for evening entertainments of this kind, a few of The Royal Theatre's singers and actors were also involved in the program, in connection with pieces that contained songs or recitation. In order to illustrate some of the more unusual circumstances surrounding such an event, it can be mentioned that in the original program, the singing of a newly composed *Dansk Soldatersang* [Danish Soldier's Song] by J.P.E. Hartmann (1805-1900)⁷ was announced. However, due to a sudden onslaught of illness, allegedly befalling all three of the scheduled singers, the song was replaced with a recitation of Hartmann's melodrama, *Guldhornene* [The Gold Horns]⁸ and similarly, a planned presentation of the Swedish poet Anna Maria Lenngren's (1755-1817) satire, *Et Genies Levnetsløb* [A Genius's Career] had to be replaced, at the last minute, by Johan Hermann Wessel's (1742-1785) *Contrasterne* [The Contrasts] because the censor of plays had not approved Lenngren's play.⁹

Frøhlich's symphony contains four movements, which were played two by two, as curtain-openers, before each of the soiree entertainment's two sections. The movements were paired together so as to make one heavy and one light movement: the heavy and dynamically contrapuntal allegro movement together with the dance-like and cheerful minuet; and the grave andante movement together with the traditional light rondo. Thus there was no chance to hear the symphony as a whole and we can safely surmise that, as a consequence of the extensive preparations such a variegated program would have demanded, the work could hardly have enjoyed optimal conditions for being properly prepared and performed. In *Kjøbenhavnsposten* on 9 April 1833 and again in *Dagen* on 10 April, attention was drawn to the symphony as "a brilliant and admirably orchestrated composition" and even though in January 1834, an unnamed writer in *Kjøbenhavnsposten* requested urgently that the symphony be performed again, it appears that this did not come to pass. The arguments were that the general public, "who converse while such pieces of music are played, would certainly have nothing against it, while those who really want to hear the piece would have the chance, upon the work's repetition, to make a closer acquaintance with a piece that, in order to be understood, both deserves and calls for a performance."¹⁰ The symphony was mentioned the following year in *Allgemeine musikalische Zeitung* in connection with a report on the season's music events in Copenhagen. Here, an assessment was made that the work had been written in an "erudite and ingenious style", in which only connoisseurs were supposed to be interested.¹¹

Taking into consideration that only a few years after this time, Frøhlich was appointed chairman of the newly founded Musik-

forening [Music Society], one wonders why no performance of his symphony at any of Musikforeningen's concerts can be documented.¹² A possible explanation can be that personal circumstances, such as a prolonged bout of illness, periods of being away from Copenhagen or pure and simple modesty, prevented Frøhlich from promoting his own symphony.¹³ Another explanation may be that, as was suggested in *Kjøbenhavnsposten*, there was not yet fertile soil for appreciating this kind of symphonic music in Copenhagen. Subsequently, the symphony came to lead an ill-starred fate and for many years it was considered lost. In 1887, it was mentioned on the list of Frøhlich's compositions that Musikforeningen's chairman at the time, Christian Barnekow (1837-1913) forwarded to the music historian, S.A.E. Hagen.¹⁴ However, it later came to light that the symphony, along with the rest of Musikforeningen's stock of Frøhlich's compositions, could simply not be located. However, sometime around 1940, Sven Lunn, the music historian who served as the head of The Royal Library's music department for many years, called attention to the fact that the *Musikalska Akademien* in Stockholm possessed a copy of Frøhlich's symphony (although, on its title page, the work is attributed to one "F. Frøhlich").¹⁵ Upon closer scrutiny, the score and the appurtenant parts turned out to have been transcribed by a copyist named Lanzky,¹⁶ who is known to have copied out several scores for The Royal Theatre in the 1830s. Upon supplemental examination of the music's stylistic features, Lunn accordingly felt he was justified in drawing the conclusion that this *certainly* was a copy of the Danish composer Johannes Frederick Frøhlich's symphony. A photographic copy of the score was acquired thereafter by The Royal Library and was incorporated into the library's collection of manuscripts. But better things were still in store. A systematic review of The Royal Danish Academy of Music's collection of sheet music, which Knud Jeppesen organized in 1944, effectively brought the original score and the parts for Frøhlich's symphony to light.¹⁷ The material was found in a small cubicle under the ceiling and was caked in decades of dust, a fact that explains why nobody ever reacted to the inquiries for the symphony that had been issued on several occasions.¹⁸

12 V.C. Ravn argues, in *Koncerter og musikalske Selskaber i ældre Tid (Festskrift i Anledning af Musikforeningens Halvhundredaarsdag)*, Vol. 1, Copenhagen, 1886, p. 181, that the re-performance of Frøhlich's symphony was "one of the tasks for which the solution was of utmost importance to the very establishment of The Music Society".

13 In 1838, Frøhlich embarked on a recreational trip to Rome, travelling on the frigate, *Rota*, which would later carry Bertel Thorvaldsen's sculptures home to Denmark.

14 The list is preserved in Hagens Samling, 20, 4^o, "Materiale til Musikerbiografier C-F", The Royal Library. *DK-Kk*.

15 Sven Lunn, "Frøhlichs Symfoni i Es-dur", in *Dansk Musiktidsskrift*, 1940, p. 156-163.

16 Johan Traugott Lanzky worked as a bassoonist in Det Kongelige Kapel from 1818 until the time of his death in 1858 and was also active, during the 1830s, as a copyist for the orchestra.

17 Knud Jeppesen, "Et Nodefund paa Konservatoriet", in *Dansk Musiktidsskrift*, 1945, p. 41-46 and p. 67-70.

18 Richard Hove, for example, had made inquiries for the symphony in a feature article published in *Nationaltidende* on 30 March 1929, and Sven Lunn had also been sending out inquiries for the symphony, both in the Danish music magazine, *Dansk Musiktidsskrift*, and during a radio broadcast (cf. Sven Lunn, "Lumbye, Frøhlich, Grieg", in *Dansk Musiktidsskrift*, 1944, p. 146).

7 *Kjøbenhavnsposten*, 6 April 1833.

8 *Kjøbenhavnsposten*, 9 April 1833

9 *Ibid.*

10 Quoted from Sander, op. cit., p. 18

11 *Allgemeine Musikalische Zeitung*, 1834, January. No. 2. Column 29.

On the background of the transcript that turned up in Stockholm in 1940, Lunn requested that the symphony be copied out by a group of unemployed musicians, who, in doing so, contributed to enhancing and preserving The Royal Library's stock of sheet music. On this occasion, the score was copied out with a modern disposition of the instruments.¹⁹ A number of concert performances and one CD recording have been made on the basis of this material, even though no printed version of the performance material has ever existed. The main source for the present edition of Frøhlich's Symphony in E flat major, Op. 33, is the autograph score, **A**, with source **B** contributing relevant variants.

Lisbeth Ahlgren Jensen

¹⁹ The score and 36 instrumental parts can be found in *Egne Afskrifter*, Orkesterbiblioteket. *Dk-Kk*.

BESÆTNING / ORCHESTRA

2 flauti

2 oboe

2 clarinetti in B \flat

2 fagotti

2 corni in E \flat

2 corni in B \flat basso

2 trombe in E \flat

trombone

timpani

archi

SYMFONI I ES-DUR

SYMPHONY IN E FLAT MAJOR

I

Andante

Opus 33

Flauto 1/2

Oboe 1/2

Clarinetto (Bb) 1/2

Fagotto 1/2

Corno (Eb) 1/2

Corno (Bb basso) 3/4

Tromba (Eb) 1/2

Trombone

Timpani (Bb, Eb)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

1.

mf

p

19

Fl. 1₂ *f* *ff*

Ob. 1₂ *f* *ff*

Cl. (Bb) 1₂ *f* *ff*

Fg. 1₂ *f* *ff*

Cor. (Eb) 1₂ *f* *ff*

Cor. (Bb) 3₄ *f* *ff*

Tr. (Eb) 1₂ *f* *ff*

Trb. *f* *ff*

Timp. *f* *ff*

Vi. 1 *f* *ff*

Vi. 2 *f* *ff*

Va. *f* *ff*

Vc. Cb. *f* *ff*

23

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. (Bb) 1/2 *ff* *p*

Fg. 1/2 *ff* *p*

Cor. (Eb) 1/2 *ff* *p*

Cor. (Bb) 3/4 *ff* *p*

Tr. (Eb) 1/2 *ff*

Trb. *ff*

Timp. *ff*

Vl. 1 *ff*

Vl. 2 *ff*

Va. *ff*

Vc. Cb. *ff* *p*

29 **Allegro**

Cl. (Bb) ¹/₂

Fg. ¹/₂

Cor. (Eb) ¹/₂

Cor. (Bb) ³/₄

Allegro

Vi. 1

Vi. 2

Va.

Vc. Cb.

37

Fl. ¹/₂

Ob. ¹/₂

Cl. (Bb) ¹/₂

Fg. ¹/₂

Cor. (Eb) ¹/₂

Cor. (Bb) ³/₄

Vi. 1

Vi. 2

Va.

Vc. Cb.

45

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. (B \flat) 1/2 *f*

Fg. 1/2 *f*

Cor. (E \flat) 1/2 *f*

Cor. (B \flat b.) 3/4 *f*

Tr. (E \flat) 1/2 *f*

Trb. *f*

Timp. *f*

Vl. 1 *f*

Vl. 2 *f*

Va. *f*

Vc. Cb. *f*

p

p

p

p

52 **A**

Fl. 1/2
Ob. 1/2
Cl. (B \flat) 1/2
Fg. 1/2
Cor. (E \flat) 1/2
Cor. (B \flat) 3/4
Tr. (E \flat) 1/2
Trb.
Timp.
Vl. 1
Vl. 2
Va.
Vc. Cb.

f

tr

f

f

f

57

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

Detailed description: This is a page of a musical score for an orchestra, starting at measure 57. The score is written for various instruments in a key signature of three flats (B-flat major or D-flat minor). The instruments are arranged in systems. The first system includes Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, and Bassoon 1 and 2. The second system includes Cor Anglais (Eb) 1 and 2, Trumpets in B-flat (3 and 4), Trumpet in Eb 1 and 2, and Trombone. The third system includes Timpani. The fourth system includes Violin 1 and 2, Viola, and Cello/Double Bass. The notation includes various note values, rests, and articulation marks such as accents and trills. The Flute and Oboe parts feature long, sustained notes with hairpins. The Clarinet and Bassoon parts have similar sustained notes. The Trumpets and Trombones play chords and single notes. The Timpani part has a trill-like pattern. The Violins play a rhythmic pattern of eighth notes. The Viola and Cello/Double Bass parts have sustained notes and some rhythmic patterns.

62

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (Eb) 1/2
Cor. (Bb) 3/4
Tr. (Eb) 1/2
Trb.
Timp.
Vl. 1
Vl. 2
Va.
Vc. Cb.

Detailed description: This page of a musical score covers measures 62 through 65. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute 1/2, Oboe 1/2, Clarinet in Bb 1/2, and Bassoon 1/2. The brass section includes Cor Anglais (Eb) 1/2, Cor Anglais (Bb) 3/4, Trumpet (Eb) 1/2, and Trombone. The percussion section includes Timpani. The string section includes Violin 1, Violin 2, Viola, and Violoncello/Double Bass. The score is in a key signature of two flats (Bb) and a common time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the brass instruments play melodic lines. The timpani part is mostly silent, with a few notes in the final measure. The overall texture is dense and harmonic.

67

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat b.) 3/4

Tr. (E \flat) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

ff

ff

ff

a2

sf

sf

ff

sf

sf

ff

tr

sf

sf

sf

sf

78

VI. 1

VI. 2

Va.

Vc.
Cb.



82 **B**

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

VI. 1

VI. 2

Va.

Vc.
Cb.

C

96

Fl. 1/2 *sf* *dim.*

Ob. 1/2 *sf* *dim.*

Cl. (B \flat) 1/2 *sf* *dim.*

Fg. 1/2 *sf* *dim.*

Cor. (E \flat) 1/2 *sf* *dim.*

Cor. (B \flat b.) 3/4 *sf* *dim.*

Tr. (E \flat) 1/2 *sf*

Trb. *sf* *dim.*

Timp. *sf*

VI. 1 *cresc.* *p*

VI. 2 *cresc.* *p*

Va. *cresc.* *p*

Vc. Cb. *cresc.* *p*

112

Fl. 1/2 *sf* *fz*

Ob. 1/2 *sf* *fz*

Cl. (Bb) 1/2 *sf* *fz*

Fg. 1/2 *sf* *fz*

Cor. (Eb) 1/2 *sf* *fz*

Cor. (Bb) 3/4 *sf* *fz*

Tr. (Eb) 1/2 *fz*

Trb. *sf* *fz*

Timp. *fz*

Vl. 1

Vl. 2

Va.

Vc. Cb.

Detailed description: This is a page of a musical score for an orchestra, starting at measure 112. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet, Trombone) and the timpani part are marked with *sf* (sforzando) at the beginning of the measure and *fz* (forzando) at the end. The string section (Violins, Viola, Cello/Double Bass) is playing a rhythmic pattern of eighth notes. The key signature has two flats, and the time signature is 4/4. The page number 112 is in the top left corner.

116

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat) 3
4

Tr. (E \flat) 1
2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.
Cb.

p

p

p

dim.

p

122

Vi. 1

Vi. 2

Va.

Vc.
Cb.

1.

2.

127

Fl. 1
2

VI. 1
2

Va.

Vc.
Cb.

p



133

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

VI. 1
2

Va.

Vc.
Cb.

p

f

139

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat) 3
4

Vi. 1

Vi. 2

Va.

Vc.
Cb.

cresc.

p

mf

145

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat) 3
4

Trb.

Vi. 1

Vi. 2

Va.

Vc.
Cb.

f

D

dim.

152

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat b.) 3/4

Tr. (E \flat) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

f

p

p

p

p

159

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Vi. 1

Vi. 2

Va.

Vc.
Cb.

pp *f*

pp *f*

pp *f*

pp *f*

167

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Trb.

Vi. 1

Vi. 2

Va.

Vc.
Cb.

f

f

f

f

f

f

172

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat b.) 3
4

Tr. (E \flat) 1
2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.
Cb.

183 **E**

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat b.) 3/4

Tr. (E \flat) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

ff *fz* *fz* *mf* *mf*

fz *fz* *fz* *mf*

fz *fz* *mf*

fz *fz* *mf*

ff *fz* *fz*

fz *fz* *fz*

fz *fz*

tr

fz *fz*

215

Fl. 1₂

Ob. 1₂

Cl. (B \flat) 1₂

Fg. 1₂

Cor. (E \flat) 1₂

Cor. (B \flat b.) 3₄

Tr. (E \flat) 1₂

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

f

f

f

f

f

f

f

f

f

f

f

f

p

p

p

p

p

p

222

G

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

227

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc. Cb.

Detailed description: This page of a musical score covers measures 227 to 230. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violins, Viola, Violoncello/Contrabass) play sustained chords. The brass section (Coronets in Eb and Bb, Trumpets in Eb, Trombone) provides harmonic support with sustained notes. The timpani part features a rhythmic pattern of tremolos and accented notes. The string parts include a rhythmic pattern of eighth notes in the violins and a sustained bass line in the lower strings.

231

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

Detailed description: This page of a musical score covers measures 231 through 234. The score is for a full orchestra. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Cor Anglais (E-flat) 1 and 2, Cor Anglais (B-flat) 3 and 4, Trumpet (E-flat) 1 and 2, and Trombone. The brass section includes Trumpet (E-flat) 1 and 2, Trombone, and Timpani. The string section includes Violin 1 and 2, Viola, and Violoncello/Double Bass. The score is in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. Measure 231 features a complex woodwind texture with various chords and melodic fragments. Measure 232 shows a continuation of this texture with some rests. Measure 233 introduces a more active woodwind part with sixteenth-note patterns. Measure 234 concludes the section with a final chordal structure. The string section provides a steady accompaniment throughout, with some rhythmic patterns in the lower strings.

236

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Tr. (Eb) 1
2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.
Cb.

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

This musical score page contains ten staves for various instruments. The notation includes notes, rests, and dynamic markings such as *fz* (forzando). The instruments and their parts are as follows:

- Fl. 1**: Flute 1, staff 1
- Ob. 1**: Oboe 1, staff 2
- Cl. (Bb) 1**: Clarinet in B-flat 1, staff 3
- Bsn. 1**: Bassoon 1, staff 4
- Cor. (Eb) 1**: Cor Anglais (E-flat), staff 5
- Cor. (Bb) 3/4**: Cor Anglais (B-flat), staff 6
- Tr. (Eb) 1**: Trumpet in E-flat 1, staff 7
- Trb.**: Trombone, staff 8
- Timp.**: Timpani, staff 9
- VI. 1**: Violin 1, staff 10
- VI. 2**: Violin 2, staff 11
- Va.**: Viola, staff 12
- Vc. Cb.**: Violoncello/Double Bass, staff 13

247

Vi. 1

Vi. 2

Va.

Vc.
Cb.

dim.



251 **H**

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Vi. 1

Vi. 2

Va.

Vc.
Cb.

p

sf

dim.

sf

p

p

p

sf

p

p

sf

p

258

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (Eb) 1/2
Cor. (Bb) 3/4
Tr. (Eb) 1/2
Trb.
Timp.
Vl. 1
Vl. 2
Va.
Vc. Cb.

mf *sf* *dim.* *sf*
mf *mf* *sf* *dim.* *sf*
sf *dim.* *sf*
sf *dim.* *sf*
mf *dim.* *sf*
sf *sf*
mf *dim.* *sf*
mf *sf*
p *p* *p* *p*

Detailed description: This page of a musical score covers measures 258 to 262. It features a woodwind section with Flute 1/2, Oboe 1/2, Clarinet in Bb 1/2, and Bassoon 1/2. The brass section includes Cor. in Eb 1/2, Cor. in Bb 3/4, Tr. in Eb 1/2, and Trb. The percussion section has a Timpani part with trills. The string section consists of Violin 1, Violin 2, Viola, and Violoncello/Double Bass. The woodwinds and brass play melodic lines with dynamic markings of *mf*, *sf*, *dim.*, and *sf*. The strings play a rhythmic accompaniment in the first measure, marked *p*.

265

Fl. 1/2
sf *dim.*

Ob. 1/2
sf *dim.*

Cl. (Bb) 1/2
sf *dim.*

Fg. 1/2
sf *dim.*

Cor. (Eb) 1/2
sf *dim.*

Cor. (Bb) 3/4
sf *dim.*

Tr. (Eb) 1/2
sf

Trb.
sf *dim.*

Timp.
sf *dim.*

Vi. 1
cresc. *p*

Vi. 2
cresc. *p*

Va.
cresc. *p*

Vc. Cb.
cresc. *p*

Musical score for measures 274-277. The score is arranged in systems for various instruments:

- Fl. 1/2:** Flute parts, starting with rests and then playing chords from measure 275.
- Ob. 1/2:** Oboe parts, playing a melodic line in measure 274 and chords from measure 275.
- Cl. (Bb) 1/2:** Clarinet parts, playing chords from measure 275.
- Fg. 1/2:** Bassoon parts, playing chords from measure 275.
- Cor. (Eb) 1/2:** Horn parts, playing chords from measure 275.
- Cor. (Bb) 3/4:** Horn parts, playing a melodic line in measure 274 and chords from measure 275.
- Tr. (Eb) 1/2:** Trumpet parts, playing chords from measure 275.
- Trb.:** Trombone parts, playing chords from measure 275.
- Timp.:** Timpani, playing a roll starting in measure 275.
- VI. 1/2:** Violin parts, playing chords in measure 274 and a rhythmic pattern from measure 275.
- Va.:** Viola, playing chords in measure 274 and a rhythmic pattern from measure 275.
- Vc. Cb.:** Violoncello/Double Bass, playing chords in measure 274 and a rhythmic pattern from measure 275.

Dynamic markings include *p* (piano) and *f* (forte).

I

285

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat) 3
4

Tr. (E \flat) 1
2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.
Cb.

p

dim.

p

291

Fl. 1₂

Ob. 1₂

Cl. (Bb) 1₂

Fg. 1₂

Cor. (Eb) 1₂

Cor. (Bb) 3₄

Tr. (Eb) 1₂

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

p *cresc.* *f*

p *cresc.* *f*

f

f

f

f

f

f

f

cresc.

cresc.

cresc.

cresc.

297

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

303

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc. Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

309

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (Eb) 1/2
Cor. (Bb) 3/4
Tr. (Eb) 1/2
Trb.
Timp.
Vi. 1
Vi. 2
Va.
Vc. Cb.

ff *fz* *tr* *ff* *fz* *ff* *fz* *ff* *fz* *ff* *fz*

316

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Tr. (Eb) 1
2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.
Cb.

MENUETTO
Allegro assai

II

This musical score is for the second movement of a Minuet, titled "MENUETTO II" and "Allegro assai". It is a full orchestral score. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in Eb 1 and 2, Horn in Bb (bass) 3 and 4, Trumpet in Eb 1 and 2, and Trombone. The percussion section features Timpani in Bb and Eb. The string section includes Violin 1 and 2, Viola, and Violoncello/Contrabasso. The score is in 3/4 time with a key signature of two flats (Bb and Eb). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass and timpani provide harmonic support. The woodwinds have a melodic line that is repeated in the brass. The score is marked with a forte (*f*) dynamic throughout. The woodwinds and strings have a melodic line that is repeated in the brass. The score is marked with a forte (*f*) dynamic throughout. The woodwinds have a melodic line that is repeated in the brass. The score is marked with a forte (*f*) dynamic throughout.

9

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Tr. (Eb) 1
2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.
Cb.

f

tr

18

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

p

ff

tr

p

p

p

p

27

Fl. 1/2

Cl. (Bb) 1/2

Vl. 1

Vl. 2

Va.

Vc. Cb.

cresc.

p

1. 2.



35

Fl. 1/2

Cl. (Bb) 1/2

Vl. 1

Vl. 2

Va.

Vc. Cb.

p

1.

43

Fl. 1
2

Cl. (Bb) 1
2

VI. 1
2

Va.
Cb.



53

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Bb) 3
4

Trb.

VI. 1
2

Va.
Cb.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

f

f

f

f

63

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

tr

ff

ff

ff

ff

73

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Tr. (Eb) 1
2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.
Cb.

f

Detailed description: This page of a musical score covers measures 73 through 80. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and the brass section (Coronet in Eb, Coronet in Bb, Trumpet in Eb, Trombone) play sustained chords with long notes, some marked with fermatas. The timpani part features a tremolo in measure 73, followed by a rest, and then a series of notes in measure 80, including a dynamic marking of *f*. The string section (Violins 1 and 2, Viola, Violoncello/Double Bass) provides harmonic support with sustained notes and some rhythmic patterns.

82

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (Eb) 1/2
Cor. (Bb) 3/4
Tr. (Eb) 1/2
Trb.
Timp.
Vi. 1
Vi. 2
Va.
Vc. Cb.

The score is for measures 82 through 89. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Coronet, Trumpet, Trombone) play chords and melodic fragments. The timpani part features a rhythmic pattern with trills. The string section (Violins, Viola, Violoncello/Double Bass) provides harmonic support with sustained notes and moving lines.

91

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (Eb) 1/2
Cor. (Bb) 3/4
Tr. (Eb) 1/2
Trb.
Timp.
Vl. 1
Vl. 2
Va.
Vc. Cb.

p
ff
tr

Detailed description: This page of a musical score covers measures 91 through 98. The score is arranged in systems for various instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Cor Anglais in E-flat 1 and 2, and Cor Anglais in B-flat 3 and 4. The brass section includes Trumpet in E-flat 1 and 2, Trombone, and Timpani. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds. Dynamic markings include *p* (piano) and *ff* (fortissimo). The timpani part includes trill-like patterns marked with *tr*. The key signature has two flats, and the time signature is 2/2.

100

Ob. 1/2

Cl. (Bb) 1/2

Cor. (Eb) 1/2

Vl. 1

Vl. 2

Va.

Vc. Cb.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

110

1. 2. rall. poco a poco

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Vc. Cb.

p

f

dim.

p

f

dim.

p

p

p

p

TRIO
più lento

119

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Timp.

mf

1.

mf

3

più lento

VI. 1

VI. 2

Va.

Vc. Cb.

p

127

Fl. 1/2

Cl. (Bb) 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

VI. 1

VI. 2

Va.

Vc. Cb.

1.

cresc.

f

cresc.

f

cresc.

cresc.

cresc.

133

Fl. 1/2

Cl. (Bb) 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Vl. 1

Vl. 2

Va.

Vc. Cb.

1. 2.

dim. *mf* *dim.*

p *p* *p* *p*

138

Fl. 1/2

Cl. (Bb) 1/2

Vl. 1

Vl. 2

Va.

Vc. Cb.

1.

f *mf* *f* *mf*

f *mf* *f* *mf*

p *p* *p* *p*

p *p*

146

Fl. 1/2

Cl. (Bb) 1/2

Vl. 1

Vl. 2

Va.

Vc. Cb.

1.

cresc. *f*

cresc. *cresc.* *f*

cresc. *cresc.* *f*

cresc. *cresc.* *f*

cresc. *f*

153

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Cor. (E \flat) 1
2

VI. 1
2

Va.

Vc.
Cb.

f *dim.* *p*

1. 2.

p *p* *p*

160

Tempo I

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat) 3
4

VI. 1
2

Va.

Vc.
Cb.

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

Tempo I

168

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

f

f

f

f

174

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

p

f

tr

Detailed description: This is a page of a musical score for an orchestra, starting at measure 174. The score is written for various instruments, each with two staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (Eb)), Cor in B-flat (Cor. (Bb)), Trumpet in E-flat (Tr. (Eb)), Trombone (Trb.), Timpani (Timp.), Violin (VI.), Viola (Va.), and Cello/Double Bass (Vc. Cb.). The music is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The score features dynamic markings of *p* (piano) and *f* (forte), and trills (*tr*) in the timpani part. The flute part has a complex melodic line with many slurs and ties. The woodwinds and brass parts provide harmonic support with sustained notes and some melodic fragments. The strings play a steady accompaniment.

181

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Tr. (Eb) 1
2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.
Cb.

f

f

f

f

f

f

f

f

tr

tr

tr

ff

188

The score consists of 11 staves. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Cor Anglais (Eb) 1 & 2, Cor in Bb 3 & 4, Trumpet in Eb 1 & 2, and Trombone. The string section includes Timpani, Violin 1 & 2, Viola, and Violoncello/Double Bass. The score is in 4/4 time with a key signature of three flats. Dynamics range from *ff* to *f*. A trill is marked in the Timpani part at measure 190.

Fl. 1/2 *ff* *f*

Ob. 1/2 *ff* *f*

Cl. (Bb) 1/2 *ff* *f*

Fg. 1/2 *ff* *f*

Cor. (Eb) 1/2 *ff* *f*

Cor. (Bb) 3/4 *ff* *f*

Tr. (Eb) 1/2 *ff* *f*

Trb. *ff* *f*

Timp. *ff* *f*

VI. 1 *f*

VI. 2 *ff* *f*

Va. *ff* *f*

Vc. Cb. *ff* *f*

196

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (Eb) 1/2
Cor. (Bb) 3/4
Tr. (Eb) 1/2
Trb.
Timp.
Vl. 1
Vl. 2
Va.
Vc. Cb.

tr

Detailed description: This page of a musical score covers measures 196 to 200. The score is for a full orchestra. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Cor Anglais in Eb 1 and 2, and Cor Anglais in Bb 3 and 4. The brass section includes Trumpet in Eb 1 and 2, Trombone, and Timpani. The string section includes Violin 1, Violin 2, Viola, and Violoncello/Double Bass. The score begins at measure 196 with a key signature of two flats and a common time signature. The woodwinds and brass play sustained chords and rhythmic patterns. The timpani has trill markings in measures 197 and 199. The strings play a melodic line in the first violin part and a supporting bass line in the other parts.

205

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat) 3/4

Tr. (E \flat) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

p

ff

p

tr

213

Fl. 1/2
Cl. (Bb) 1/2
Cor. (Bb) 3/4
Vl. 1
Vl. 2
Va.
Vc. Cb.

p *cresc.*

Detailed description: This system covers measures 213 to 218. The woodwinds (Flute, Clarinet, and Cor Anglais) have rests. The strings play a rhythmic pattern of eighth notes. Dynamics include piano (*p*) and crescendo (*cresc.*).

221

Fl. 1/2
Cl. (Bb) 1/2
Vl. 1
Vl. 2
Va.
Vc. Cb.

p *p* *p* *p*

Detailed description: This system covers measures 221 to 228. The woodwinds enter with a melodic line. Dynamics include piano (*p*).

229

Fl. 1/2
Cl. (Bb) 1/2
Vl. 1
Vl. 2
Va.
Vc. Cb.

p *p* *p* *p*

Detailed description: This system covers measures 229 to 236. The woodwinds continue their melodic line. Dynamics include piano (*p*).

238

Fl. 1/2

Cl. (Bb) 1/2

VI. 1

VI. 2

Va.

Vc. Cb.

cresc.

cresc.

cresc.

cresc.

cresc.



247

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Bb) 3/4

Trb.

VI. 1

VI. 2

Va.

Vc. Cb.

f

f

f

f

f

f

f

f

f

f

256

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (Eb) 1/2
Cor. (Bb) 3/4
Tr. (Eb) 1/2
Trb.
Timp.
Vi. 1
Vi. 2
Va.
Vc. Cb.

ff

264

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (Eb) 1/2
Cor. (Bb) 3/4
Tr. (Eb) 1/2
Trb.
Timp.
VI. 1
VI. 2
Va.
Vc. Cb.

f

Detailed description: This page of a musical score covers measures 264 to 271. The woodwind section (Flute 1/2, Oboe 1/2, Clarinet in Bb 1/2, Bassoon 1/2) plays a sustained chord in the first two measures, followed by a melodic line in the last three measures. The brass section (Cornet in Eb 1/2, Cornet in Bb 3/4, Trumpet in Eb 1/2, Trombone) provides harmonic support with sustained chords and rhythmic patterns. The timpani part features a wavy line in the first two measures and a strong *f* (forte) attack in the last three measures. The string section (Violin 1/2, Viola, Violoncello/Double Bass) plays a rhythmic accompaniment throughout.

273

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Tr. (Eb) 1
2

Trb.

Timp.

vi. 1

vi. 2

Va.

Vc.
Cb.

p

tr.

282

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat) 3
4

Tr. (E \flat) 1
2

Trb.

Timp.

Vi. 1
2

Va.

Vc.
Cb.

p

ff

tr

tr

tr

p

291

Ob. 1
2

Cl. (B \flat) 1
2

Cor. (E \flat) 1
2

Vi. 1
2

Va.

Vc.
Cb.

p

crésc.

p

crésc.

p

crésc.

p

crésc.

p

CODA

301

Musical score for the CODA section, measures 301-304. The score is arranged in systems, with instruments grouped together. The ensemble includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinet in Bb (Cl. (Bb) 1, 2), Bassoon (Fg. 1, 2), Horns in Eb (Cor. (Eb) 1, 2), Horns in Bb (Cor. (Bb) 1, 2, 3, 4), Trumpets in Eb (Tr. (Eb) 1, 2), Trombones (Trb.), Timpani (Timp.), Violins (Vl. 1, 2), Viola (Va.), and Cello/Double Bass (Vc. Cb.).

The score begins at measure 301. Measures 301 and 302 feature a rhythmic pattern of two eighth notes, followed by rests. Measures 303 and 304 feature a half note. The woodwind and brass sections play a sustained chord, marked *f* (forte). The string sections have a more active part, with Violins 1 and 2 playing a rhythmic eighth-note pattern, Viola and Cello/Double Bass playing a quarter-note pattern. The score concludes in measure 304 with a fermata over the final half note.

311

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat) 3
4

Tr. (E \flat) 1
2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.
Cb.

f

p

319

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

VI. 1

VI. 2

Va.

Vc.
Cb.

cresc.

ff

ff

ff

cresc.

ff

327

Fl. 1₂

Ob. 1₂

Cl. (Bb) 1₂

Fg. 1₂

Cor. (Eb) 1₂

Cor. (Bb) 3₄

Tr. (Eb) 1₂

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc. Cb.

p

p

p

p

p

p

f

f

f

f

f

f

f

f

f

tr

ff

ff

ff

ff

accelerando

336

Musical score for woodwinds and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Cor Anglais (Eb) 1 & 2, Cor in Bb 3 & 4, Trumpet in Eb 1 & 2, Trombone, and Timpani. The music is in 4/4 time and features a series of chords and melodic lines that transition into a more rhythmic pattern in the final measures.

accelerando

Musical score for strings. The score includes parts for Violin 1, Violin 2, Viola, and Violoncello/Double Bass. The music is in 4/4 time and features a series of chords and melodic lines that transition into a more rhythmic pattern in the final measures.

344

rall.

Fl. 1₂

Ob. 1₂

Cl. (Bb) 1₂

Fg. 1₂

Cor. (Eb) 1₂

Cor. (Bb) 3₄

Tr. (Eb) 1₂

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

f

dim.

p

ff

Andante

III

Musical score for woodwinds and timpani. The score is in 2/4 time and B-flat major. It includes parts for Flauto 1/2, Oboe 1/2, Clarinetto (Bb) 1/2, Fagotto 1/2, Corno (Eb) 1/2, Corno (Bb basso) 3/4, Tromba (C) 1/2, Trombone, and Timpani (G, C). The first four measures are marked *f* (forte). The remaining measures are marked with a rest symbol.

Andante

Musical score for strings. The score is in 2/4 time and B-flat major. It includes parts for Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The first four measures are marked *f* (forte). The fifth measure is marked *dim.* (diminuendo). The sixth and seventh measures are marked *p* (piano). The eighth measure is marked *f* (forte).

8

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

mf

p

tr

mf

dim.

p

mf

dim.

p

mf

dim.

p

mf

dim.

p



16

Fl. 1/2

Ob. 1/2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

p

p

p

p

p

p

22

f

f

f

f

f

f

f

f

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

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

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

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

pizz. *arco* *pizz.*

cresc. *f* *p*

A

27

Fl. 1₂

Ob. 1₂

Cl. (Bb) 1₂

Fg. 1₂

Cor. (Eb) 1₂

Cor. (Bb) 3₄

Tr. (C) 1₂

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

ff

arco

f

ff

f

ff

f

ff

f

ff

f

ff

32

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat b.) 3/4

Tr. (C) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

tr.

p

37

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

43

Ob. 1/2

Cor. (Eb) 1/2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

p

p

p

p

p

p

48

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Cor. (Eb) 1
2

Vi. 1
2

Va.

Vc.
Cb.

p

p

1.

3

3

3

3

1.

3

3

3

53

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Vi. 1
2

Va.

Vc.
Cb.

p

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

1.

1.

1.

1.

1.

1.

58

1.

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Vl. 1

Vl. 2

Va.

Vc. Cb.

p

mf

f

cresc.

B

64

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Trb.

Vl. 1

Vl. 2

Va.

Vc. Cb.

f

p

69

VI.1 *cresc.* *f* *dim.* *p*

VI.2 *cresc.* *f* *p*

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

Vc. *cresc.* *f* *p*

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

74

Fl. 1,2 *p* *f*

Ob. 1,2 *f*

Cl. (Bb) 1,2 *p* *f*

Fg. 1,2 *f*

Cor. (Eb) 1,2 *f* *p*

Cor. (Bb) 3,4 *f* *p*

Tr. (C) 1,2 *f* *p*

Trb. *f*

Timp. *p* *f* *dim.*

VI.1 *f*

VI.2 *f*

Va. *f*

Vc. *f* *dim.*

Cb. *f* *dim.*

80

Fl. 1₂

Ob. 1₂

Cl. (Bb) 1₂

Fg. 1₂

Cor. (Eb) 1₂

Cor. (Bb) 3₄

Tr. (C) 1₂

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p

mf

dim.

p

C

Musical score for orchestral section C, measures 88-91. The score is written for a full orchestra and includes the following parts:

- Fl. 1/2: Flute 1 and 2. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Ob. 1/2: Oboe 1 and 2. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Cl. (Bb) 1/2: Clarinet in B-flat 1 and 2. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Fg. 1/2: Bassoon 1 and 2. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Cor. (Eb) 1/2: Cor Anglais in E-flat 1 and 2. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Cor. (Bb) 3/4: Cor Anglais in B-flat 3 and 4. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Tr. (C) 1/2: Trumpet in C 1 and 2. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Trb.: Trombone. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Timp.: Timpani. Measures 88-91 show a rhythmic pattern starting with a *p* dynamic and transitioning to *f* in measure 90.
- Vl. 1: Violin 1. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Vl. 2: Violin 2. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Va.: Viola. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.
- Vc. Cb.: Violoncello and Double Bass. Measures 88-91 show a melodic line starting with a *p* dynamic and transitioning to *f* in measure 90.

93

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Vi. 1
Vi. 2
Va.
Vc. Cb.

p *f*

Detailed description: This system of musical notation covers measures 93, 94, and 95. It includes staves for Flute 1/2, Oboe 1/2, Clarinet in Bb 1/2, Bassoon 1/2, Violin 1, Violin 2, Viola, and Violoncello/Double Bass. The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. Measures 93 and 94 feature a dynamic of *p* (piano), while measure 95 features a dynamic of *f* (forte). The woodwinds and strings play sustained notes with various articulations, including slurs and accents.

96

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Vi. 1
Vi. 2
Va.
Vc. Cb.

f *dim.*

Detailed description: This system of musical notation covers measures 96, 97, and 98. It includes the same instruments as the previous system. The key signature remains three flats. Measure 96 features a dynamic of *f* (forte). Measures 97 and 98 feature a dynamic of *dim.* (diminuendo). The woodwinds play sustained chords, while the strings play rhythmic patterns with slurs and accents.

100

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat b.) 3/4

Tr. (C) 1/2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p

cresc.

pizz.

104

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. (Bb) 1/2 *f*

Fg. 1/2 *f*

Cor. (Eb) 1/2 *f*

Cor. (Bb) 3/4 *f*

Tr. (C) 1/2

Trb. *f*

Timp.

Vi. 1 *f* *p* *cresc.* *f*

Vi. 2 *f* *p* *cresc.* *f*

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

Vc. *f* *p* *cresc.* *f*

Cb. arco *f* pizz. *p* arco *f*

109

The score is divided into two systems. The first system includes:

- Fl. 1/2: Treble clef, *ff*, notes G4, A4, B4.
- Ob. 1/2: Treble clef, *ff*, notes G4, A4, B4.
- Cl. (Bb) 1/2: Treble clef, *ff*, notes G4, A4, B4.
- Fg. 1/2: Bass clef, *ff*, notes G3, F3, E3.
- Cor. (Eb) 1/2: Treble clef, *ff*, notes G4, A4, B4.
- Cor. (Bb) 3/4: Treble clef, *ff*, notes G4, A4, B4.
- Tr. (C) 1/2: Treble clef, rests.
- Trb.: Bass clef, *ff*, notes G3, F3, E3.
- Timp.: Bass clef, *ff*, notes G3, F3, E3 with tremolos.

The second system includes:

- VI. 1: Treble clef, *ff*, sixteenth-note runs.
- VI. 2: Treble clef, *ff*, sixteenth-note runs.
- Va.: Bass clef, *ff*, sixteenth-note runs.
- Vc.: Bass clef, *ff*, sixteenth-note runs.
- Cb.: Bass clef, *ff*, sixteenth-note runs.

Measures 109-112 are marked with *ff*. Measure 109 has a key signature change to two flats. Measure 110 has a time signature change to 3/4. Measure 111 has a key signature change to one flat. Measure 112 has a key signature change to no sharps or flats.

113

D

Fl. 1/2
dim.
p

Ob. 1/2
dim.

Cl. (Bb) 1/2
dim.
p

Fg. 1/2
dim.

Cor. (Eb) 1/2
dim.
p 2.

Cor. (Bb) 3/4
dim.
p 3.

Tr. (C) 1/2
f dim.

Trb.
dim.

Timp.
f dim.
p

Vl. 1
dim.

Vl. 2
dim.

Va.
dim.

Vc. Cb.
dim.

118

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Cor. (E♭) 1
2

Cor. (B♭) 3
4

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

p

p

p

p

p

p

p

1.

2.

3.

124

Ob. 1
2

Fg. 1
2

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

3

3

3

3

129

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Vl. 1
2

Va.
Cb.

p

1.

135

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Vl. 1
2

Va.
Cb.

p

1.

cresc.

p

142

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat b.) 3
4

Tr. (C) 1
2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.
Cb.

pp

pp

pp

pp

pp

pp

pp

pp

p

p

p

p

tr

pp

148

Fl. 1₂

Ob. 1₂

Cl. (Bb) 1₂

Fg. 1₂

Cor. (Eb) 1₂

Cor. (Bb) 3₄

Tr. (C) 1₂

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc. Cb.

p

p

p

p

p

p

p

p

tr

p

p

p

p

154

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat) 3/4

Tr. (C) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo



Detailed description: This is a page of a musical score for measures 154 to 159. The score includes parts for Flute 1/2, Oboe 1/2, Clarinet in B-flat 1/2, Bassoon 1/2, Horn in E-flat 1/2, Horn in B-flat 3/4, Trumpet in C 1/2, Trombone, Timpani, Violin 1, Violin 2, Viola, and Violoncello/Double Bass. The key signature has two flats (B-flat and E-flat). The tempo or dynamic marking 'morendo' is placed below the staves for the woodwinds, brass, and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sparse, mostly eighth-note and quarter-note patterns. The brass (Horns, Trumpet, Trombone) plays chordal textures with some melodic movement. The strings (Violins, Viola, Cellos/Basses) play a rhythmic accompaniment, with the Violins and Viola playing sixteenth-note patterns and the Cellos/Basses playing quarter and eighth-note patterns. The measure numbers 154, 155, 156, 157, 158, and 159 are indicated at the beginning of their respective staves.

IV

RONDO
Allegro

This page contains the musical score for the Rondo Allegro, measures 1 through 10. The score is divided into two systems. The first system covers measures 1-10 and includes parts for Flauto (1 and 2), Oboe (1 and 2), Clarinetto (Bb) (1 and 2), Fagotto (1 and 2), Corno (Eb) (1 and 2), Corno (Bb basso) (3 and 4), Tromba (Eb) (1 and 2), Trombone, and Timpani (Bb, Eb). The woodwinds and brass instruments are marked with a forte (*f*) dynamic. The Flauto and Fagotto parts feature melodic lines with slurs. The Corno parts play a rhythmic accompaniment of eighth notes. The Tromba and Trombone parts play a steady eighth-note pattern. The Timpani part provides a rhythmic base with a pattern of eighth notes. The second system covers measures 11-16 and includes parts for Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. This section is marked with an *Allegro* tempo and a piano (*p*) dynamic. The Violino 1 part has a melodic line with slurs and a trill-like figure. The Violino 2, Viola, Violoncello, and Contrabbasso parts play sustained, low-register notes.

9

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat b.) 3
4

Tr. (E \flat) 1
2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 9 through 14. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, and Trombone) and the brass section (Trumpet and Trombone) play sustained chords in measures 9-11, then rest. The strings (Violins, Viola, Violoncello, and Contrabass) play a melodic line with a fermata in measures 9-11, followed by a rhythmic pattern in measures 12-14. The percussion section (Timpani) plays a steady eighth-note pattern in measures 9-11, then rests. The score is in 2/2 time and features a key signature of two flats.

19

VI. 1
VI. 2
Va.
Vc.
Cb.

27

VI. 1
VI. 2
Va.
Vc.
Cb.

f

36

Fl. 1
2
Cl. (Bb) 1
2
VI. 1
VI. 2
Va.
Vc.
Cb.

fz *dim.* *p*

fz *dim.* *p*

fz *dim.* *p*

fz *dim.* *p*

1. 42

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Vl. 1

Vl. 2

Va.

Vc.
Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

p

p

p

p

p

p



1. 49

Fl. 1
2

Cl. (Bb) 1
2

Vl. 1

Vl. 2

Va.

Vc.
Cb.

p

p

57

Fl. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

p *cresc.* *f* *p*

p *cresc.*

f

f



65

Fl. 1/2

Cl. (Bb) 1/2

Vl. 1

Vl. 2

Va.

Vc. Cb.

p

cresc.

cresc.

cresc.

cresc.

71

Fl. 1/2

Ob. 1/2

Cl. (B♭) 1/2

Fg. 1/2

Cor. (E♭) 1/2

Cor. (B♭) 3/4

Tr. (E♭) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

79

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. (Bb) 1/2 *f*

Fg. 1/2 *f*

Cor. (Eb) 1/2 *f*

Cor. (Bb) 3/4 *f*

Tr. (Eb) 1/2 *f*

Trb. *f*

Timp. *f*

Vl. 1

Vl. 2

Va.

Vc. Cb.

Detailed description of the musical score: The score is for measures 79 through 84. It features a woodwind section with Flute 1/2, Oboe 1/2, Clarinet in Bb 1/2, and Bassoon 1/2, all playing a melodic line with a forte (*f*) dynamic. The brass section includes Cor. (Eb) 1/2, Cor. (Bb) 3/4, Tr. (Eb) 1/2, and Trb., also playing a melodic line with a forte (*f*) dynamic. The Timp. (Timpani) part features a series of trills with a forte (*f*) dynamic. The string section consists of Violin 1, Violin 2, Viola, and Violoncello/Contrabass, providing harmonic support with various rhythmic patterns.

86

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat b.) 3/4

Tr. (E \flat) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

f

p

fz

f

fz

p

fz

f

fz

p

fz

f

fz

p

fz

f

fz

p

95

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat) 3
4

Tr. (E \flat) 1
2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.
Cb.

cresc.

f

fz

4

2

104

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat) 3/4

Tr. (E \flat) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

p

fz

cresc.

A

113

Fl. 1/2 *f* *cresc.* *ff* *fz* *fz*

Ob. 1/2 *f* *cresc.* *ff* *fz* *fz*

Cl. (Bb) 1/2 *f* *cresc.* *ff* *fz* *fz*

Fg. 1/2 *f* *ff* *fz* *fz*

Cor. (Eb) 1/2 *f* *cresc.* *ff* *fz* *fz*

Cor. (Bb) 3/4 *f* *ff* *fz* *fz*

Tr. (Eb) 1/2

Trb. *f* *cresc.* *ff* *fz* *fz*

Timp.

Vl. 1 *f* *cresc.* *ff* *fz* *fz*

Vl. 2 *f* *cresc.* *ff* *fz* *fz*

Va. *f* *ff* *fz* *fz*

Vc. Cb. *f* *cresc.* *ff* *fz* *fz*

123

1.

Cl. (B \flat)¹/₂ *p* *con espressione*

Cor. (E \flat)¹/₂ *p* *con espressione*

Vi. 1 *p*

Vi. 2 *p*

Va. *p*

Vc. Cb. *p*



134

1.

Fl.¹/₂ *p* *cresc.* *sf*

Ob.¹/₂ *p* *cresc.* *sf*

Cl. (B \flat)¹/₂ *p* *cresc.* *sf*

Cor. (E \flat)¹/₂ *p* *cresc.* *sf*

Vi. 1 *cresc.* *sf*

Vi. 2 *cresc.* *sf*

Va. *cresc.* *sf*

Vc. Cb. *cresc.* *sf*

143

Fl. 1/2: 1. *dim.*

Ob. 1/2: 1. *dim.*

Cl. (Bb) 1/2: *mf* *dim.* *p*

Cor. (Eb) 1/2: 1. *p*

Vl. 1: *dim.* *p*

Vl. 2: *dim.* *p*

Va.: *dim.* *p*

Vc. Cb.: *dim.* *p*



152

Fl. 1/2: 1. *cresc.*

Cl. (Bb) 1/2: 1. *cresc.*

Cor. (Eb) 1/2: 1. *cresc.*

Vl. 1: *cresc.* *mf*

Vl. 2: *cresc.* *mf*

Va.: *cresc.* *mf*

Vc. Cb.: *cresc.* *mf*

B

160

Fl. 1/2 *mf* *cresc.*

Ob. 1/2 *mf* *cresc.*

Cl. (Bb) 1/2 *mf* *cresc.*

Fg. 1/2 *mf* *cresc.*

Cor. (Eb) 1/2 *mf* *cresc.*

Cor. (Bb) 3/4 *mf* *cresc.*

Tr. (Eb) 1/2 *mf* *cresc.*

Trb. *mf* *cresc.*

Timp. *mf*

VI. 1 *cresc.* *f* *fz*

VI. 2 *cresc.* *f* *fz*

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

Vc. Cb. *cresc.* *f* *fz*

169

Fl. 1₂
Ob. 1₂
Cl. (Bb) 1₂
Fg. 1₂
Cor. (Eb) 1₂
Cor. (Bb) 3₄
Tr. (Eb) 1₂
Trb.
Timp.
Vl. 1
Vl. 2
Va.
Vc. Cb.

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *fz* *fz* *fz* *fz*

178

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Cor. (E♭) 1
2

Cor. (B♭) 3
4

Tr. (E♭) 1
2

Trb.

Vl. 1

Vl. 2

Va.

Vc.
Cb.



186

Fl. 1
2

Cl. (B♭) 1
2

Vl. 1

Vl. 2

Va.

Vc.
Cb.

194

Fl. 1/2

Cl. (Bb) 1/2

Vl. 1

Vl. 2

Va.

Vc. Cb.

mf

cresc.

cresc.

cresc.

cresc.

cresc.

203

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

C

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

209

Fl. 1/2
Ob. 1/2
Cl. (B \flat) 1/2
Fg. 1/2
Cor. (E \flat) 1/2
Cor. (B \flat) 3/4
Tr. (E \flat) 1/2
Trb.
Timp.
VI. 1
VI. 2
Va.
Vc. Cb.

223

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Vi. 1
2

Va.
Vc.
Cb.

233

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Timp.

Vi. 1
2

Va.
Vc.
Cb.

243

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc. Cb.

f

f

f

f

f

f

f

f

p

p

p

p

253

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Tr. (Eb) 1
2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.
Cb.



263

VI. 1

VI. 2

Va.

Vc.

Cb.

271

271

Vl. 1

Vl. 2

Va.

Vc. Cb.

f



279

279

Vl. 1

Vl. 2

Va.

Vc. Cb.

fz

dim.



285

285

1.

1.

p

p

p

p

p

Fl. 1 2

Cl. (Bb) 1 2

Vl. 1

Vl. 2

Va.

Vc. Cb.

291

Fl. 1/2 *mf* *p*

Ob. 1/2 *mf*

Cl. (Bb) 1/2 *mf* 1.

Fg. 1/2 *mf*

Cor. (Eb) 1/2 *mf*

Cor. (Bb) 3/4 *mf*

VI. 1 *mf* *p*

VI. 2 *mf* *p*

Va. *mf* *p*

Vc. Cb. *mf* *p*

298

Fl. 1/2 1.

Cl. (Bb) 1/2 1.

Fg. 1/2 *p*

Cor. (Eb) 1/2 *p*

Cor. (Bb) 3/4 *p*

VI. 1

VI. 2

Va.

Vc. Cb.

306

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Timp.

Vc. Cb.

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

313

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Vi. 1

Vi. 2

Va.

Vc. Cb.

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

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

321 E

Fl. 1/2
Ob. 1/2
Cl. (B♭) 1/2
Fg. 1/2
Cor. (E♭) 1/2
Cor. (B♭) 3/4
Tr. (E♭) 1/2
Trb.
Timp.
Vl. 1
Vl. 2
Va.
Vc. Cb.

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
p

331

Musical score for measures 331-340. The score is for four instruments: Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Va.), and Violoncello/Double Bass (Vc. Cb.). The key signature is three flats (B-flat major or D-flat minor). The tempo is marked *p* (piano). The music features a melodic line in the Viola and a supporting bass line in the Cello/Double Bass. The Violins have rests for most of the passage.



341

Musical score for measures 341-350. The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and horns (Cor. Eb, Cor. Bb) enter in measure 341 with a *mf* (mezzo-forte) dynamic. The strings (Violins, Viola, Cello/Double Bass) continue from the previous system, with the Violins and Viola playing a melodic line and the Cello/Double Bass providing a bass line. The dynamic for the strings is *f* (forte) in measure 350.

351

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat b.) 3/4

Tr. (E \flat) 1/2

Timp.

mf

f

VI. 1

VI. 2

Va.

Vc. Cb.

dim. *p*

cresc.

p

cresc.

p

cresc.

p

dim.

f

f

f

f



361

VI. 1

VI. 2

Va.

Vc. Cb.

p

p

p

p

cresc.

cresc.

cresc.

cresc.

f

f

f

f

370

Fl. 1/2

1. *p* *cresc.*

VI. 1 *dim.* *p* *cresc.* *f*

VI. 2 *p* *cresc.* *f*

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

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

379

F

Fl. 1/2 *f* *p*

Ob. 1/2 *f* *p*

Cl. (Bb) 1/2 *f* *p*

Fg. 1/2 *f* *p*

Cor. (Eb) 1/2 *f* *p*

Cor. (Bb) 3/4 *f* *p*

Tr. (Eb) 1/2 *f* *p*

Trb. *f* *p*

Timp. *f* *p*

VI. 1 *fz* *f* *fz* *p*

VI. 2 *fz* *f* *fz* *p*

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

Vc. Cb. *fz* *f* *fz* *p*

388

Fl. 1/2
 Ob. 1/2
 Cl. (B \flat) 1/2
 Fg. 1/2
 Cor. (E \flat) 1/2
 Cor. (B \flat b.) 3/4
 Tr. (E \flat) 1/2
 Trb.
 Timp.
 Vl. 1
 Vl. 2
 Va.
 Vc. Cb.

cresc. *f* *fz* *f*

397

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

p

cresc.

f

fz

p

cresc.

f

G

406

Fl. 1/2
Ob. 1/2
Cl. (B \flat) 1/2
Fg. 1/2
Cor. (E \flat) 1/2
Cor. (B \flat b.) 3/4
Tr. (E \flat) 1/2
Trb.
Timp.
Vl. 1
Vl. 2
Va.
Vc. Cb.

cresc. *ff* *fz* *fz* *p*

cresc. *ff* *fz* *fz* *p*

cresc. *ff* *fz* *fz*

cresc. *ff* *fz* *fz*

cresc. *ff* *fz* *fz*

cresc. *ff* *fz* *fz*

cresc. *ff* *fz* *fz*

tr *tr*

cresc. *ff* *fz* *fz*

cresc. *ff* *fz* *fz*

ff cresc. *fz* *fz*

cresc. *ff* *fz* *fz*

416

Ob. 1/2 *con espressione*

Cor. (Eb) 1/2 *con espressione*

Vi. 1 *p*

Vi. 2 *p*

Va. *p*

Vc. Cb. *p*



426

Fl. 1/2 *p* *cresc.* *sf* *mf*

Ob. 1/2 *mf*

Cor. (Eb) 1/2

Vi. 1 *cresc.* *dim.*

Vi. 2 *cresc.* *dim.*

Va. *cresc.* *dim.*

Vc. Cb. *cresc.* *dim.*

435

Fl. 1/2

dim. *p*

Ob. 1/2

dim. *p* 1.

Cor. (Eb) 1/2

p 1.

Vl. 1

p

Vl. 2

p

Va.

p

Vc. Cb.

p



444

Ob. 1/2

cresc.

Cor. (Eb) 1/2

cresc.

Vl. 1

cresc. *mf*

Vl. 2

cresc. *mf*

Va.

cresc. *mf*

Vc. Cb.

cresc. *mf*

H

451

Fl. 1/2
mf
cresc.

Ob. 1/2
mf
cresc.

Cl. (Bb) 1/2
mf
cresc.

Fg. 1/2
mf
cresc.

Cor. (Eb) 1/2
mf
cresc.

Cor. (Bb) 3/4
mf
cresc.

Tr. (Eb) 1/2
mf
cresc.

Trb.
mf
cresc.

Timp.
mf

Vl. 1
cresc.
f fz

Vl. 2
cresc.
f fz

Va.
cresc.
f fz

Vc. Cb.
cresc.
f fz

460

Fl. 1/2 *f* *ff*

Ob. 1/2 *f* *ff*

Cl. (B \flat) 1/2 *f* *ff*

Fg. 1/2 *f* *ff*

Cor. (E \flat) 1/2 *f* *ff*

Cor. (B \flat) 3/4 *f* *ff*

Tr. (E \flat) 1/2 *f* *ff*

Trb. *f* *ff*

Timp. *f* *ff*

VI. 1 *fz* *ff*

VI. 2 *fz* *ff*

Va. *fz* *ff*

Vc. Cb. *fz* *ff*

488

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat b.) 3/4

Tr. (E \flat) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc. Cb.

mf

f

cresc.

f

I

496

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp. *tr*

Vl. 1

Vl. 2

Va.

Vc. Cb.

Detailed description: This page of a musical score covers measures 496 to 500. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon, Cor Anglais in Eb, Cor Anglais in Bb, Trumpet in Eb, and Trombone) plays a melodic line with sustained notes and some grace notes. The timpani part features a trill-like tremolo in measures 497 and 498. The string section (Violins 1 and 2, Viola, and Violoncello/Double Bass) provides a rhythmic accompaniment with eighth-note patterns and sustained chords.

503

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Fg. 1/2

Cor. (E \flat) 1/2

Cor. (B \flat b.) 3/4

Tr. (E \flat) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

p

cresc.

poco

a

poco

f

519 *rallentando*

Fl. 1/2
Cl. (Bb) 1/2
Fg. 1/2

p

Cor. (Eb) 1/2

p

rallentando

Vl. 1
Vl. 2
Va.
Vc. Cb.



più stretto

526 1.

Fl. 1/2
Cl. (Bb) 1/2
Fg. 1/2

più stretto

Vl. 1
Vl. 2
Va.
Vc. Cb.

f

533

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (E \flat) 1
2

Cor. (B \flat) 3
4

Tr. (E \flat) 1
2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.
Cb.

540

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (Eb) 1/2
Cor. (Bb) 3/4
Tr. (Eb) 1/2
Trb.
Timp.
VI. 1
VI. 2
Va.
Vc. Cb.

f
f
f
f
f
f
f
fz
fz

546

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (Eb) 1
2

Cor. (Bb) 3
4

Tr. (Eb) 1
2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.
Cb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

554

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Cor. (Bb) 3/4

Tr. (Eb) 1/2

Trb.

Timp.

Vl. 1

Vl. 2

Va.

Vc. Cb.

ff

tr

Detailed description: This page of a musical score covers measures 554 through 559. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Cor Anglais in Eb 1 and 2, and Cor Anglais in Bb 3 and 4. The brass section includes Trumpet in Eb 1 and 2, Trombone, and Timpani. The string section includes Violin 1 and 2, Viola, and Violoncello/Double Bass. The score features a variety of musical notations, including long notes with ties, slurs, and dynamic markings such as *ff* (fortissimo) and *tr* (trills). The key signature is Bb major, and the time signature is 4/4. The page number 554 is located at the top left of the first staff.

568

Fl. 1/2
Ob. 1/2
Cl. (B \flat) 1/2
Fg. 1/2
Cor. (E \flat) 1/2
Cor. (B \flat b.) 3/4
Tr. (E \flat) 1/2
Trb.
Timp.
VI. 1
VI. 2
Va.
Vc. Cb.

fz fz ff

CRITICAL COMMENTARY

ABBREVIATIONS

b.	bar
bb.	bars
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
cor.	corno
div.	divisi
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fol.	folio
fols.	folios
marc.	marcato
ob.	oboe
p.	page
pp.	pages
stacc.	staccato
str.	strings
timp.	timpani
tr.	tromba
trb.	trombone
trem.	tremolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

DESCRIPTION OF SOURCES

- A** Score, autograph, manuscript
B Xerox copy of score, transcript, manuscript
C Orchestral parts, autograph, manuscript
D Orchestral parts, transcript

- A** Score, autograph, manuscript.
DK-Kk, J. F. Frøhlichs Samling. C II, 5.
Title on first music page: 'Symphonie á grand Orchestre / composé par JF Frøhlich. / op. 33.'
End dating: 'Fine / Roma 9^{de} September 1830 / JF Frøhlich'.
Bought by The Royal Library in 1944.
22x28.7 cm, 100 paginated pages, written in ink; library binding. The source has been restored.
Paper type: 16 staves (hand-ruled).
Digital version:
http://img.kb.dk/ma/danmus/froehlich_symf-m.pdf
- B** Xerox copy of score, transcript, manuscript.
DK-Kk, CII, 27.
Title page: 'Symphonie á grand Orchestre / composé / par / F:

Frøhlich. / op. 33. / Partitur.' Stamped: 'K. S. M. A.' [Kungliga Musikaliska Akademi Stockholm]. Addition in top right corner: 'Orkester'.

Xerox copy of the original in Musikaliske Akademien, Stockholm (now in Statens Musikbibliotek, Stockholm, shelf mark: *S-Skma*, Mazer H:S: 362), copied by The Royal Library in 1940–41. 24x33 cm, 149 paginated pages. Library binding.

Paper type: 14 staves (hand-ruled).

See original in Stockholm:

- C** Orchestral parts, autograph, manuscript.
DK-Kk, J. F. Frøhlichs Samling. C II, 5.
Bought by the Royal Library in 1944.
27 parts, written in black and brown ink, in various formats; some nested; some restored.
Paper type: 15 staves (hand-ruled).
Content: (3) vl.1, (3) vl.2, (2) va., (3) vc./cb., fl. 1,2, ob.1,2, cl. (B \flat)1,2, fg.1,2, cor. (E \flat)1,2, cor. (B \flat basso) 1,2, tr. (E \flat) 1,2, trb., timp.
- D** Orchestral parts, transcript.
Xerox copy of the original in Musikaliske Akademien, Stockholm (now in Statens Musikbibliotek, Stockholm, shelf mark: *S-Skma*, Mazer H:S: 362, see **B** above).
27 parts.

EVALUATION OF SOURCES

Frøhlich's symphony has survived in two manuscript scores with matching orchestral parts of which the score **A** and the parts **C** are autograph. The transcript **B** is based on **A**. **B** is somewhat imperfect, especially in terms of dynamics. A plausible explanation is that **A** has been notated in a very small script on tightly compact staves; it is therefore unlikely that the discrepancies between **A** and **B** are a revision of the work but are rather due to lack of space. The main source for the present edition is **A**, while **C**, which is more detailed in terms of dynamics and articulation, has been employed as a corrective authority. Variants between the main source and **B** have been listed.

VARIANT READINGS AND EDITORIAL EMENDATIONS

I Andante – Allegro

Bar	Part	Comment
1	cor.1	B : <i>1 Solo</i>
2, 4	cb.	stacc. added by analogy with vc.
8	cl.1 fg.1	B : <i>1 Solo</i>
9	fl.1 ob.1	
	cor. 1	B : <i>Solo</i>
13	va.	note 2: <i>f</i> omitted because of <i>f</i> in b.12
21	trb.	note 1: <i>f</i> omitted because of <i>f</i> in b.19
22	vc. cb.	notes 8-9: <i>b</i> emended to <i>b\flat</i> by analogy with vl.1,2, fg., cor.3,4, trb., timp. and as in C
32	vc. cb.	marc. added by analogy with vl.1, 2, va.
34	vl.2	— added by analogy with vl.1, va., vc., cb.
43	fl.1	B : note 3: <i>e\flat</i> , note 5: <i>c\flat</i> , note 6: <i>b\flat</i>
46	vl.1,2	notes 5-12: stacc. added by analogy with notes 1-4 and b.215

53 cor.1,2 B: note 1: **f**
53 va. note 3: stacc. added by analogy with vc., cb.
56 vl.1,2 note 11: stacc. added by analogy with b.55
58 vl.1,2 notes 7-10: stacc. added by analogy with notes 1-6
66 vc. cb. notes 5-12: stacc. added by analogy with notes 2-4
68 vl.1 note 6: $a^{b''}$ emended to $a^{b'}$ by analogy with the overall harmonic context and as in C; notes 9-12: stacc. added by analogy with notes 2-8
74-75 ob.1 b.74 note 1 to b.75 note 1: slur added by analogy with bb.72-73, 241-42, 243-244
74 vl.1 notes 1-6: stacc. added by analogy with vl.2 and bb.72, 74
78, 79 vl.1 notes 3-4, 7-8, 11-12: stacc. added by analogy with b.77
85 cl.2 note 3: \sharp added
89 vc. cb. **p** added by analogy with vl.1,2, va.
90-91 cor.1, 2 $\text{ added by analogy with cor. 3-4
90-91 timp. A: tr^{tr} in bb.90, 91
93 cl.2 note 3: \sharp added by analogy with fl.1
85 cl.2 note 3: \sharp added
100-101 va. *cresc.* emended from $\text{ by analogy with vl.1,2, vc., cb.
102 va. vc. cb. **p** emended from note 2 to note 3 by analogy with vl.1,2 and b.271
113 fg.2 B: note 2: a^b
125-126^{II}vl.2 va. slur emended from open slur; A: b.125^{II}: slur open
133-134 cl.1 tie emended from open tie: A: b.134: tie open (page turn)
133-134 cl.2 fg.1 slur emended from open slur: A: b.134: slur open (page turn)
134 fg.2 **p** added in accordance with the general dynamic level
135 ob.2 cl.2 marc. added by analogy with fl.1, ob.1, cl.1, fg.2
143 fg.2 **p** added in accordance with the general dynamic level
145 fl.2 ob.2 marc. added by analogy with fl.1, ob.1, cl.1
149 vl.2 second quaver: martellato added by analogy with vl.1, va.
163 cl.1 B: notes 3, 6: $e^{b''}$
164 cl.1 B: $a^{b''}$
167 vl.2 notes 1-6: martellato added by analogy with vl.1
167 vc. cb. martellato added by analogy with b.171
171 vl.1 notes: 4-6: martellato added by analogy with b.167
171 vl.2 notes 1-4: martellato added by analogy with vl.1
172 vl.1 B: notes 10-11: slur
178 vl.1 note 1: martellato added by analogy with vl.2, va.
181 vl.1 notes 1, 3: $e^{b'}$ emended to $e^{b''}$ by analogy with the overall harmonic context and as in C
182 vl.1 note 3: martellato omitted by analogy with vl.2, va.
189 cl. note 2: stacc. added by analogy with b.187
227 vl.1 notes 7-10: stacc. added by analogy with notes 1-6; B: stacc.
231 vc. cb. notes 5-12: stacc. added by analogy with notes 2-4
233 vl.1 notes 5-12: stacc. added by analogy with notes 2-4
235 vc. cb. notes 5-12: stacc. added by analogy with notes 2-4
237 vl.1 notes 5-12: stacc. added by analogy with notes 2-4
243 vl.1 notes 1-3, 4-5: stacc. added by analogy with b.241
243 vl.2 notes 1-6: stacc. added by analogy with b.241
248 vl.1 notes 3-4, 7-8, 11-12: stacc. added by analogy with b.247
255 ob.2 C: **p**
259-260 cl.1 $\text{ added by analogy with fl.1,2, ob., cor.
262 cor.1,2 *dim.* added by analogy with woodw.$$$

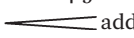



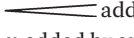

264, 265 timp. C: note 2: **sf**
275 vl.1 note 3: stacc. added by analogy with b.273 and as in C
294-95 fl.1 B: b.295: end of slur
296 trb. B: note 1: B^b
301 fg.2 B: G^\sharp
305 timp. **p** added in accordance with the overall dynamic level; B: **p**
319-322 fg.1,2 martellato added by analogy with fl., ob., cl., brass, str.
323 timp. tr^{tr} added as in C

II MENUETTO. Allegro assai

Bar	Part	Comment
7-8	vl.1	stacc. added by analogy with bb.6, 198
28-30	str.	stacc. added by analogy with bb.26-27
32-33	str.	stacc. added by analogy with bb.26-27
57	str.	<i>cresc.</i> moved from b.56 rest 2
66	cl.2	note 1: \sharp added
86	vl.1	stacc. added by analogy with b.85
106-108	str.	stacc. added by analogy with bb.105, 296-298
110-111	str.	stacc. added by analogy with bb.105-106
120	cl.1	B: 1^{mo}
129	fl.1	note 3: stacc. added by analogy with b.151 (cl.1)
130	cl.1	note 3: stacc. added by analogy with b.151
133	cl.1	notes 4-5: stacc. added by analogy with b.135 ^{II}
135 ^{II}	cl.1 str.	dynamics added by analogy with b.135 ^I
138-139	va.	$\text{ added by analogy with vl.1,2, vc., cb. 147 vl.1 B: g^{b'} 150 fl.1 note 3: stacc. added by analogy with b.151 (cl.1) 150 vl.1 note 1: stacc. added by analogy with b.129 150-151 cb. cresc. moved from b.151 by analogy with b.129 158 fl.1,2 B: p 168-171 vl.2 va. martellato added by analogy with bb.164-167 178 tr.1,2 f added by analogy with cor., trb. 178-179 timp. b.178 note 3 to b.179: tie omitted by analogy with bb.182-183 184, 186 vl.1 notes 3-6: stacc. added by analogy with b.182 and as in C 198 vl.1 stacc. added by analogy with b.197 205 trb. B: a^b 208 vl.1 B: note 6: g' 218-220 str. stacc. added by analogy with bb.216-217 222-223 str. stacc. added by analogy with bb.216-217 246 cl.1,2 cresc. moved from b. 245 note 3 by analogy with fl.1,2 246 vl.1,2 va. cresc. moved from b.245 rest 2 253 vl.1 note 3: a^{b'} emended to a^{b''} 275-276 vl.1 stacc. added by analogy with b.274 notes 3-6 296-298 str. stacc. added by analogy with bb.294-295 300-301 str. stacc. added by analogy with bb.294-295 319-322 str. stacc. added by analogy with bb.315-316 334 vl.1 B: f 335 fl.1 B: note 3: e^{b''}$

III Andante

Bar	Part	Comment
17	vc. cb.	notes 2-3: slur added by analogy with b.13
20	str.	p added by analogy with b.16
25	cb.	p added by analogy with vl.2, va., vc. and as in C
26	vc. cb.	p omitted because of p in b.25
33	cor.1,2	B: note 2: b'
38-39	ob.1,2	$\text{ added by analogy with fl., cl., fg.$
44, 46	ob.1 cor.1	notes 1-2: slur added by analogy with b.54 (fl.1); B: note 5 missing

45	cor.1	notes 4-5: slur and stacc. added by analogy with ob.1	210	vl.1,2	stacc. added by analogy with b.204
46	vc. cb.	 added by analogy with vl.1,2, va.	210	vc. cb.	notes 5-8: stacc. added by analogy with notes 1-3
50-51	vc. cb.	end of slur added	212	vl.1,2	notes 3-4, 7-8: stacc. added by analogy with b.213 (vl.1)
52	fl.1	notes 1-2: slur added by analogy with cl.1	214	vl.1,2	notes 3-4, 7-8: stacc. added by analogy with b.213 (vl.1)
52	cl.1	B: note 3: <i>d</i> "	214	va.	lower part: beginning of slur emended from note 4 to note 2 by analogy with b.213
52, 54	cl.1	B: note 5: omitted	282-283	vc. cb.	b.282 note 2 to b.283 note 1: slur emended from open slur; A: page turn
54	cl.1	notes 1-2: slur added by analogy with fl.1	283	vl.2	notes 2-3: stacc. added by analogy with vl.1
61	ob.1	notes 2-3: tie added by analogy with the other parts	284	va. vc. cb.	<i>dim.</i> added by analogy with vl.1,2
63-64	fl.2	b.63 note 4 to b.64 note 1: slur added by analogy with fl.1 and as in C	285	cl.1	p added by analogy with fl.1 (b.286) and as in C
64	trb.	f added by analogy with the overall dynamic level and as in C	288	vl.2	note 3: stacc. added by analogy with b.42 and as in C
70	vc. cb.	note 5: f moved to note 6 by analogy with vl.1,2, va.	305	fg.1,2	p added in accordance with the general dynamic level and as in C
85-86	fg.	begging of slur added	307	fg.1,2	f added by analogy with cl.1
94-95	va.	tie added	322	ww.,	
108	cor.3,4	B: <i>d</i> "		cor.3,4,	
113	vc. cb.	B: note 1: <i>E</i> #		trb., str.	martellato added by analogy with cor.1,2
117	fl.1	B: note 2: <i>c</i> "	323-329	ww. cor.	
117	cl.2	note 2:  emended to  by analogy with cl.1 and b.37		trb. str.	b.323 to b.329 note 1: martellato added by analogy with bb.319-321
124, 126	ob.1 fg.1	B: note 5: omitted	355-356	va.	b.355 note 2 to b.356 note: tie emended from open tie; A, B: tie open (page turn)
135-136	fg.2	B: b.136 note 1: end of 	371	vl.2 va.	note 1: stacc. and marc., notes 2-3: stacc. added by analogy with b.375
135-136	cl.1,2	 added by analogy with fl.1,2, ob.1,2, fg.2	372	vl.2	notes 1-3: stacc. added by analogy with b.362
137	fg.1,2	p added by analogy with fl.1, ob.1,2 and as in C	372	va.	notes 1-4: stacc. added by analogy with the other strings
139	fg.2	C: note 1: p	378	vc. cb.	note 1: stacc. and note 2: f added by analogy with vl.1,2 va.
140-141	ob.1	B: b. 140 notes 1-2: slur, notes 2-3: slur; b.140 note 3 to b.141 note 2: slur	394	trb.	f added by analogy with cor.
144	vc. cb.	p added by analogy with vl.1,2, va.	397	vl.1,2 va.	note 3: stacc. added by analogy with b.375
148	vc. cb.	notes 2-3: slur added by analogy with b.144 and as in C	398	fl. ob. cl.	
152	vc. cb.	B: notes 1-2: slur, notes 2-3: slur		fg. trb.	p added by analogy with cor.1,2 and as in C
159	vc. cb.	 added by analogy with all other instruments	398	cor.3,4	p added by analogy with cor.1,2
IV RONDO. Allegro			401	va.	note 2: <i>e</i> ^b emended to <i>e</i> ^h by analogy with vc., cb.
Bar	Part	Comment	406	va.	<i>cresc.</i> added by analogy with vl.1,2, vc., cb.
48	vc. cb.	p added by analogy with vl.1,2, va. and as in C	412-413	cor.4	tie added by analogy with bb.408-409
66-67	va.	B: b.66 note 1: beginning of slur	436-437	ob.1	tie added by analogy with bb.435-436 (ob.2) and as in C
72	vl.2 va.	note 3: stacc. added by analogy with vl.1	438	fl.1,2	p added by analogy with ob.1,2
72	vc. cb.	B, C: f	451-452	cor.3	phrase added by analogy with cor.4
83	vl.2	notes 2-5: stacc. added by analogy with vl.1	494, 496	str.	note 2: martellato added by analogy with b.203 and by analogy with ww., brass
84-86	vl.1,2	stacc. added by analogy with b.83 (vl.1)	497	vl.1,2	notes 5-8: stacc. added by analogy with notes 1-4
94	vl.1,2	note 4: stacc. added by analogy with b.96	498	vl.1	<i>a</i> ^h emended to <i>a</i> ^b as in C
106	vl.2	note 1: fz added by analogy with vl.1	501	str.	notes 5-8: stacc. added by analogy with notes 1-4
106	vl.2 va.	note 3: stacc. added by analogy with vl.1	525-526	fg.	slur added by analogy with cl.
107	vl.2	p added by analogy with vl.1	527-531	va. vc. cb.	stacc. added by analogy with b.528
107	vl.2	note 3: stacc. added by analogy with vl.1	530	va. vc. cb.	note 6: <i>a</i> ^b emended to <i>a</i> ^h as in C
121-122	vl.2	b.121 note 2 to b.22 note 2: slur added as in C	532-533	vc. cb.	stacc. added by analogy with notes 1-4 (vl.1)
145-146	cl.1	tie added by analogy with with the overall slur and as in C	533	vl.1	notes 5-8: stacc. added by analogy with notes 1-4; B: notes 1-8: stacc.
152	vc. cb.	note 1: <i>d</i> emended to <i>d</i> ^b by analogy with vl.2	542	vc. cb.	note 1: martellato added by analogy with va.
164-165	tr.1,2	<i>cresc.</i> added by analogy with cor., trb.	558-560	cor.3,4	
203	fl.2 ob.1,2			trb.	slur added by analogy with cor. 1,2 and as in C
	cl.2 fg.1,2				
	brass				
	timp.	martellato added by analogy with b.205, 494 (ww., brass) and as in C			
205	va. vc. cb.	note 2: martellato added by analogy with vl.1,2			
209	vl.1,2	note 2: martellato added by analogy with b.205 and by analogy with va., vc., cb.			

