

**OCTET**  
E-flat Major

F. Mendelssohn-Bartholdy, Op. 20

**Allegro moderato ma con fuoco**

Musical score for the Octet, Op. 20, Movement 1, Allegro moderato ma con fuoco. The score consists of eight staves for Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, and Violoncello II. The key signature is E-flat major (one flat). The music is divided into measures by vertical bar lines. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (fortissimo). Measure 1 starts with a forte dynamic. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-8 continue the pattern with dynamics changing from piano to forte. Measure 9 concludes with a forte dynamic.

Musical score for the Octet, Op. 20, Movement 1, Allegro moderato ma con fuoco. The score continues with eight staves for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. The key signature remains E-flat major. The music follows a similar structure with measures 1-4, followed by a section starting at measure 5. Measure 5 begins with a dynamic of *fp* (fortississimo). Measures 6-8 show a rhythmic pattern. Measures 9-12 conclude with a forte dynamic. The score includes slurs and grace notes.

2

9

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

13

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

Musical score for orchestra, page 17, measures 17-21. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. The key signature is B-flat major (two flats). Measure 17 starts with a dynamic of *cresc.* followed by *f*. Measure 18 starts with *p*, followed by *cresc.* Measure 19 starts with *cresc.* followed by *f*. Measure 20 starts with *cresc.* followed by *f*. Measure 21 starts with *ff*.

Musical score for orchestra, page 21, section A. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. The key signature is B-flat major (two flats). Measure 21 starts with a dynamic of  $p$ . The strings play eighth-note patterns, while the woodwinds provide harmonic support. The bassoon and cello parts feature sustained notes and rhythmic patterns.

4  
26

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

This section consists of five staves of musical notation. The top four staves are for bowed strings: VI.I (treble clef), VI.II (treble clef), VI.III (treble clef), and VI.IV (treble clef). The bottom four staves are for woodwinds: Vla.I (bass clef), Vla.II (bass clef), Vc.I (bass clef), and Vc.II (bass clef). Measure 26 starts with a forte dynamic (ff) in VI.I. Measures 27-29 show various rhythmic patterns and dynamics, including a crescendo (cresc.) in VI.III and VI.IV, and a decrescendo (decresc.) in Vc.II. Measure 30 concludes with a forte dynamic (ff) in Vla.II.

31

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

This section consists of five staves of musical notation. The top four staves are for bowed strings: VI.I (treble clef), VI.II (treble clef), VI.III (treble clef), and VI.IV (treble clef). The bottom four staves are for woodwinds: Vla.I (bass clef), Vla.II (bass clef), Vc.I (bass clef), and Vc.II (bass clef). Measure 31 begins with a dynamic marking of sf (sforzando) in VI.I. Measures 32-34 feature crescendos (cresc.) and decrescendos (decresc.) across the ensemble. Measure 35 concludes with a dynamic marking of mf (mezzo-forte) in Vla.II.

36

**B**

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

40

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

44

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

48

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

52 C

VI.I VI.II VI.III VI.IV Vla.I Vla.II Vc.I Vc.II

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

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

*p* *dim.* *pp*

*p* *dim.* *pp*

57

VI.I VI.II VI.III VI.IV Vla.I Vla.II Vc.I Vc.II

*cresc.* *p*

*p*

*p*

*p*

Vla.I Vla.II Vc.I Vc.II

- - - -

*p*

Vc.I Vc.II

- - - -

*cresc.* *p*

Musical score for orchestra, page 16, measures 65-70. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. The key signature is B-flat major (two flats). Measure 65 starts with a forte dynamic (ff) for VI.I. Measures 66-69 show various dynamics (sf, sf, sf, sf, sf, sf, sf, sf) and articulations (accents, slurs) across the strings. Measure 70 concludes with a piano dynamic (p) and a forte dynamic (fpp) for Vla.I.

69

Vl.I      Vl.II      Vl.III      Vl.IV

Vla.I      Vla.II

Vc.I      Vc.II

*p* *sfp*

*sfp*

*p*

*pp*

*sfp*

*sfp*

74

D

Vl.I      Vl.II      Vl.III      Vl.IV

Vla.I      Vla.II

Vc.I      Vc.II

*p* *stacc.*

*sfp*

*p*

*stacc.*

*sfp*

*p*

*sfp*

*pizz.*

*arco*

*sfp*

10  
79

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*pp* *p* *sfp* *sfp*

*p*

*sfp*

*sfp*

84

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*stacc.*

*stacc.*

*pizz.*

*pizz.*

*stacc.*

*pizz.*

*arco*

*pizz.*

88 **E**

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

91

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

12  
94

VI.I      VI.II      VI.III      VI.IV

Vla.I      Vla.II

Vc.I      Vc.II

*cresc.*      *f*

*cresc.*      *f*      *arco*

*f*      *arco*

*arco*      *cresc.*      *f*

*arco*      *cresc.*      *f*

*cresc.*      *f*      *f*      *sf*

*f*      *sf*      *arco*

*f*      *sf*

Musical score for orchestra, page 97, measures 1-4. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. The key signature is B-flat major (two flats). Measure 1: VI.I and VI.II play eighth-note patterns. VI.III and VI.IV play sixteenth-note patterns. Vla.I and Vla.II play sustained notes. Measure 2: VI.I and VI.II play eighth-note patterns. VI.III and VI.IV play sixteenth-note patterns. Vla.I and Vla.II play sustained notes. Measure 3: VI.I and VI.II play eighth-note patterns. VI.III and VI.IV play sixteenth-note patterns. Vla.I and Vla.II play eighth-note patterns. Vc.I and Vc.II play sixteenth-note patterns. Measure 4: VI.I and VI.II play eighth-note patterns. VI.III and VI.IV play sixteenth-note patterns. Vla.I and Vla.II play eighth-note patterns. Vc.I and Vc.II play sixteenth-note patterns.

101

**F**

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*ff*      *sempre ff*

104

*con fuoco*

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*f*

*f*

*f*

*f*

Musical score for orchestra, page 110. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. The key signature is B-flat major (two flats). The tempo is indicated as 110. The dynamic is forte (f) throughout the section. The strings play eighth-note patterns, while the bassoon and cello provide harmonic support with sustained notes and bass lines.

114

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

119

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

124

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

128

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

133

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

137

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

141

H

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff

145

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff

150

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

155 J

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

20  
162

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

169

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

174

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*dim.*

*p*

*p*

*p*

179

K

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*pp*

*pp*

*pp*

22  
187

Vl.I      Vl.II      Vl.III      Vl.IV

Vla.I      Vla.II

Vc.I      Vc.II

*pp*

197

L

Vl.I      Vl.II      Vl.III      Vl.IV

Vla.I      Vla.II

Vc.I      Vc.II

*p*

*p*

*p*

203

Vl.I      -      -      -      -      -      |      **p**      cresc. - - -

Vl.II     -      -      -      -      |      **p**      - - -

Vl.III    -      -      -      -      -      |      **p**      - - -

Vl.IV    -      -      -      -      -      |      **p**      - - -

Vla.I      **p**      -      -      -      -      |      - - -

Vla.II     -      -      -      -      -      |      cresc. - - -

Vc.I      -      -      -      -      -      |      **p**      cresc. - - -

Vc.II     -      -      -      -      -      |      **p**      cresc. - - -

209

VI.I      *mf*      *cresc.*

VI.II     *mf*      *cresc.*

VI.III    *mf*

VI.IV    *mf*

Vla.I      *mf*

Vla.II     *mf*

Vc.I      *mf*

Vc.II     *mf*



218

VI.I      *sempre ff*

VI.II     *sempre ff*

VI.III    *sempre ff*

VI.IV    *sempre ff*

Vla.I     *sempre ff*

Vla.II    *sempre ff*

Vc.I     *sempre ff*

Vc.II    *sempre ff*

221 M

VI.I      *p*

VI.II     *p*

VI.III    *p*

VI.IV    *p*

Vla.I     *p*

Vla.II    *p*

Vc.I     *p*

Vc.II    *fpp*

*cresc.* - - - - *f*

Musical score for orchestra, page 225, measures 1-4. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. Measure 1: VI.I starts with a single note followed by eighth-note pairs. VI.II, VI.III, VI.IV, Vla.I, and Vla.II play eighth-note patterns. Vc.I and Vc.II play sustained notes. Measure 2: VI.I plays eighth-note pairs. VI.II, VI.III, VI.IV, Vla.I, and Vla.II play eighth-note patterns. Vc.I and Vc.II play sustained notes. Measure 3: VI.I plays eighth-note pairs. VI.II, VI.III, VI.IV, Vla.I, and Vla.II play eighth-note patterns. Vc.I and Vc.II play sustained notes. Measure 4: VI.I plays eighth-note pairs. VI.II, VI.III, VI.IV, Vla.I, and Vla.II play eighth-note patterns. Vc.I and Vc.II play sustained notes.

229

VI.I VI.II VI.III VI.IV Vla.I Vla.II Vc.I Vc.II

233

VI.I  
VI.II *p cantabile*  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.

f  
f  
f  
f  
f  
f  
f  
f

sf  
sf  
sf  
sf  
sf  
sf  
sf  
sf

238

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

fp  
fpp  
sf  
sf

pp con espress.  
dim. - - - pp  
dim. - - - pp  
p  
dim. - - - pp

## N a tempo

244

VI.I      VI.II      VI.III      VI.IV      Vla.I      Vla.II      Vc.I      Vc.II

*stacc.*      *p*      *stacc.*      *p*      *pizz.*      *pizz.*

*stacc.*      *p*      *pizz.*

*pizz.*

*arco*

*p*

249

VI.I      VI.II      VI.III      VI.IV      Vla.I      Vla.II      Vc.I      Vc.II

*pp*

*pp*

*pp*

*f*

*pp*

252

Vl.I Vl.II Vl.III Vl.IV

Vla.I Vla.II

Vc.I Vc.II

255

Vl.I Vl.II Vl.III Vl.IV

Vla.I Vla.II

Vc.I Vc.II

258

O  
VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*f*      *sf*      *ff* *con fuoco*      *sf*  
*f*      *sf*      *ff* *con fuoco*      *sf*

262

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*ff* *con fuoco*  
*ff*  
*ff*  
*ff*  
*f*  
*f*  
*ff*  
*ff*

266

Vl.I  
Vl.II  
Vl.III  
Vl.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

270

P *f* o *p* sf

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

275

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

This section contains six staves. The top three staves (VI.I, VI.II, VI.III) show eighth-note patterns. VI.I has a melodic line with grace notes. VI.II has a sustained note with a dynamic of *f*. VI.III has sustained notes. VI.IV shows a bass line with quarter notes. The bottom three staves (Vla.I, Vla.II) show sustained notes. Vc.I and Vc.II show eighth-note patterns with slurs and grace notes.

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

This section contains six staves. VI.I, VI.II, VI.III, and VI.IV play sixteenth-note patterns. VI.I starts with *ff*, followed by *p*, then *ff*, and ends with *p*. VI.II starts with *ff*, followed by *p*, then *ff*, and ends with *p*. VI.III starts with *ff*, followed by a rest, then *ff*, and ends with *p*. VI.IV starts with *ff*, followed by a rest, then *ff*, and ends with a rest. Vla.I, Vla.II, and Vc.II play eighth-note patterns. Vc.I starts with a grace note and *ff*, followed by *p*, then *ff*, and ends with *p*.

285 Q

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

292

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

298

**R**

Vl.I      *f*      *p* *con fuoco*      *cresc.* - - - - -

Vl.II      -      *p*      *cresc.* - - - - -

Vl.III      -      *p*      *cresc.* - - - - -

Vl.IV      -      *p*      *cresc.* - - - - -

Vla.I      - *f*      *p*      *cresc.* - - - - -

Vla.II      - *f*      *p*      *cresc.* - - - - -

Vc.I      -      *p*      *cresc.* - - - - -

Vc.II      - *f*      *p*      *cresc.* - - - - -

303

Vl.I      *f*      *espress.*      *tr*      *ff*

Vl.II      *f*

Vl.III      *f*

Vl.IV      *f*      *ff*

Vla.I      *f*

Vla.II      *f*      *ff*

Vc.I      *f*      *ff*

Vc.II      *f*      *ff*

308

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

313

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

319

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

**Andante**

Violin I Violin II Violin III Violin IV

Viola I Viola II

Violoncello I Violoncello II

6

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

11 A

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*pp*

Musical score for orchestra, page 38, measures 16-17. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. Measure 16 starts with VI.I playing eighth-note patterns. VI.II and VI.IV play eighth notes. VI.III rests. Measure 17 begins with a dynamic *cresc.* followed by a dashed line. The strings play eighth-note patterns. The dynamic *f* is reached at the end of measure 17. The score uses a 16-measure common time signature.

Musical score for orchestra, page 20, section B. The score includes parts for Vl.I, Vl.II, Vl.III, Vl.IV, Vla.I, Vla.II, Vc.I, and Vc.II. The key signature is B-flat major (two flats). The music consists of two measures. Measure 1 starts with eighth-note pairs in Vl.I and Vl.II, followed by sixteenth-note patterns in Vl.III and Vl.IV. Measure 2 begins with eighth-note pairs in Vla.I and Vla.II, followed by sixteenth-note patterns in Vc.I and Vc.II. Measure 2 concludes with a dynamic marking of *pizz.* (pizzicato) and *dim.* (diminuendo).

27 C

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

40

30

Vl.I      Vl.II      Vl.III      Vl.IV

Vla.I      Vla.II

Vc.I      Vc.II

*sempre pp*

*pp*

33

Vl.I      Vl.II      Vl.III      Vl.IV

Vla.I      Vla.II

Vc.I      Vc.II

*3*

*3*      *3*      *3*

36

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

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

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

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

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

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

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

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

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

39

**D**

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

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

- *p* - - - - - *pp* - - -

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

- *p* - - - - - *pp* - - -

- *p* - - - - - *pp* - - -

- *p* - - - - - *pp* - - -

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

- *p* - - - - - *pp* - - -

42

43

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

47

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

51

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*E*

*dolce*

55

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*dolce*

44

58

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

61

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

Musical score for orchestra, page 16, measures 64-65. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. Measure 64 starts with a dynamic of *f*. Measures 64-65 show various patterns of eighth and sixteenth notes, with crescendos indicated by arrows and the word "cresc." above the staves. Measure 65 concludes with a dynamic of *f*.

Musical score for orchestra, page 16, measures 67-68. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. Measure 67 starts with a dynamic of  $\frac{3}{4}$  *p*. Measure 68 begins with a dynamic of  $\frac{3}{4}$  *p*.

46

70

VI.I VI.II VI.III VI.IV Vla.I Vla.II Vc.I Vc.II

*p*

73

VI.I VI.II VI.III VI.IV Vla.I Vla.II Vc.I Vc.II

*pp*

*dim.* -

*dim.* - *pp*

*dim.* - *pp*

76 G

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*pp*

*pp*

*pp*

*pp*

*ff*

79

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*ff*

*ff*

*ff*

*ff*

*ff*

83

pp *espress.*

87

**H**

*sul C.*  
*dolce*

91

Vl.I      *dim.*

Vl.II

Vl.III

Vl.IV

Vla.I

Vla.II      *dim.* - - - - *pp*

Vc.I

Vc.II

95

Vl.I

Vl.II

Vl.III

Vl.IV

Vla.I

Vla.II      *dim.* - - - - *pp*

Vc.I

Vc.II

50  
99

Vl.I  
Vl.II  
Vl.III  
Vl.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

**Allegro leggierissimo**

Violin I  
Violin II  
Violin III  
Violin IV  
Viola I  
Viola II  
Violoncello I  
Violoncello II

7

VI.I  
VI.II  
VI.III  
VI.IV

Vla.I  
Vla.II

Vc.I  
Vc.II

*arco*

*pizz.*

*pp*

*pp*

13

VI.I  
VI.II  
VI.III  
VI.IV

Vla.I  
Vla.II

Vc.I  
Vc.II

*p*

A

*arco*

20

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*pizz.*      *arco*

27

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*pp*

B

34

Musical score for orchestra, page 53, system 34. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. The music consists of eight measures. Measure 1: VI.I plays eighth-note pairs. Measure 2: VI.II and VI.IV play eighth-note pairs. Measure 3: VI.III and VI.IV play eighth-note pairs. Measures 4-5: VI.I, Vla.I, Vla.II, Vc.I, and Vc.II play eighth-note pairs. Measure 6: VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II play eighth-note pairs.

40

Musical score for orchestra, page 53, system 40. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. The music consists of eight measures. Measure 1: VI.I and Vla.I play eighth-note pairs. Measure 2: VI.II and Vla.II play eighth-note pairs. Measure 3: VI.III and Vla.II play eighth-note pairs. Measures 4-5: VI.IV and Vla.II play eighth-note pairs. Measures 6-7: VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II play eighth-note pairs. Measure 8: VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II play eighth-note pairs. A dynamic marking 'C' is placed above the first measure of this section.

46

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

52

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

58

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vcl.I  
Vcl.II

64

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vcl.I  
Vcl.II

56

70

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*pizz.*

2

78

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

E

*p*

*p*

*pp*

*p*

85

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

92

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

F stacc.

stacc.

stacc.

stacc.

98

VI.I      *tr.*

VI.II      *tr.*

VI.III      *tr.*

VI.IV

*pizz.*

*arco*

*pizz.*

*arco*

Vla.I      *stacc.*

Vla.II

*stacc.*

Vc.I

*stacc.*

Vc.II

*tr.*

*stacc.*

103

VI.I

*pizz.*

*arco*

*pizz.*

*arco*

VI.III

VI.IV

Vla.I

*tr.*

Vla.II

Vc.I

*tr.*

Vc.II

108

VI.I      *pizz.*      *arco*

VI.II      *pizz.*      *tr arco*

VI.III      *pizz.*      *tr*

VI.IV      *pizz.*

Vla.I

Vla.II      *tr*

Vc.I

Vc.II      *tr*

113

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

G

*p*

*p*

*p*

119

*p leggiero*

Vl.I  
Vl.II  
Vl.III  
Vl.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

126

Vl.I  
Vl.II  
Vl.III  
Vl.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

133

Vl.I      *tr*      *tr*      *tr*      *tr*

Vl.II      *dim.* - - - -

Vl.III

Vl.IV

H

Vla.I

Vla.II      *dim.* - - - -

Vc.I      *pp*

Vc.II      *pp*      *pp*

140

Vl.I

Vl.II

Vl.III

Vl.IV

*espress.*

Vla.I

Vla.II

Vc.I

Vc.II

146

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*pizz.*

*arco*

152

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*pp*

158

Vl.I Vl.II Vl.III Vl.IV

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

Vla.I Vla.II

Vc.I Vc.II

Measure 158: Violin I (f), Violin II (tr), Violin III (pizz., arco), Violin IV (pizz., arco). Measure 159: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (p). Measure 160: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 161: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 162: Violin I (p), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 163: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 164: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr).

164

Vl.I Vl.II Vl.III Vl.IV

*espress.*

Vla.I Vla.II

Vc.I Vc.II

Measure 164: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 165: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 166: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 167: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 168: Violin I (p), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 169: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr). Measure 170: Violin I (tr), Violin II (tr), Violin III (tr), Violin IV (tr).

64

170

Vl.I Vl.II Vl.III Vl.IV

Vla.I Vla.II

Vc.I Vc.II

176 K

Vl.I Vl.II Vl.III Vl.IV

Vla.I Vla.II

Vc.I Vc.II

185 **L**

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*leggiero*

193 *stacc.*

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*stacc.*

*stacc.*

*stacc.*

*stacc.*

*tr*

200

M

tr

pp

ff

VI.I VI.II VI.III VI.IV Vla.I Vla.II Vc.I Vc.II

208

VI.I VI.II VI.III VI.IV Vla.I Vla.II Vc.I Vc.II

214 N

This musical score page shows measures 214 through 220. The instrumentation includes Violin I (Vl.I), Violin II (Vl.II), Violin III (Vl.III), Violin IV (Vl.IV), Cello I (Vc.I), Cello II (Vc.II), Double Bass (Vla.I), and Double Bass (Vla.II). Measure 214 starts with Vl.I and Vl.II playing eighth-note patterns. Vl.III and Vl.IV play eighth-note patterns with dynamic markings *sfp*, *f*, and *sf*. Measures 215-216 show similar patterns with dynamics *sfp*, *f*, and *sf*. Measure 217 begins with a dynamic *p* followed by eighth-note patterns. Measures 218-219 continue with eighth-note patterns and dynamics *sfp*, *f*, and *sf*. Measure 220 concludes with eighth-note patterns and dynamics *p*, *f*, and *p*.

220 8...  
Vl.I  
Vl.II  
Vl.III  
Vl.IV

Vla.I  
Vla.II

Vc.I  
Vc.II

This continuation of the musical score from measure 220 shows measures 220 through 226. The instrumentation remains the same. Measure 220 continues with eighth-note patterns and dynamics *p*, *f*, and *p*. Measures 221-222 show eighth-note patterns and dynamics *p*, *p*, and *p*. Measures 223-224 show eighth-note patterns and dynamics *p*, *p*, and *p*. Measures 225-226 show eighth-note patterns and dynamics *p*, *p*, and *p*.

226

O

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

pp

pp

pp

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

ff

ff

ff

238

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

*dim.*

**Presto**

Violin I

Violin II

Violin III

Violin IV

Viola I

Viola II

Violoncello I

Violoncello II

*f*

*f*

70

7

Vl.I  
Vl.II  
Vl.III  
Vl.IV

Vla.I  
Vla.II

f

Vc.I  
Vc.II

14

Vl.I  
Vl.II  
Vl.III  
Vl.IV

Vla.I  
Vla.II

f

Vc.I  
Vc.II

21

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

28

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

72

36

Vl.I      Vl.II      Vl.III      Vl.IV

Vla.I      Vla.II

Vc.I      Vc.II

47

Vl.I      Vl.II      Vl.III      Vl.IV

Vla.I      Vla.II

Vc.I      Vc.II

B

p

*f*

55

VI.I  
 VI.II  
 VI.III  
 VI.IV  
 Vla.I  
 Vla.II  
 Vc.I  
 Vc.II

*cresc.* - - - - - *mf* *cresc.* - - - - -

*cresc.* - - - - - *mf* *cresc.* - - - - -

*cresc.* - - - - - *mf* *cresc.* - - - - -

*cresc.* - - - - - *mf* *cresc.* - - - - -

*cresc.* - - - - - *mf* *cresc.* - - - - -

*cresc.* - - - - - *mf* *cresc.* - - - - -

62

VI.I  
 VI.II  
 VI.III  
 VI.IV  
 Vla.I  
 Vla.II  
 Vc.I  
 Vc.II

*f* - - - - - *p* - - - - - *p* - - - - - *p* - - - - -

*f* - - - - - *p* - - - - - *p* - - - - - *p* - - - - -

*f* - - - - - *p* - - - - - *p* - - - - - *p* - - - - -

*f* - - - - - *p* - - - - - *p* - - - - - *p* - - - - -

*f* - - - - - *p* - - - - - *p* - - - - - *p* - - - - -

*f* - - - - - *p* - - - - - *p* - - - - - *p* - - - - -

74

69

Vl.I Vl.II Vl.III Vl.IV

Vla.I Vla.II

Vc.I Vc.II

This section contains two systems of musical notation. The top system covers measures 69 through 74. The bottom system continues from measure 74. The instruments are grouped into four staves: Vl.I, Vl.II, Vl.III, Vl.IV in the first system, and Vla.I, Vla.II in the second. The cellos (Vc.I, Vc.II) are grouped together in both systems. Measure 69 starts with eighth-note patterns in Vl.I and Vl.II. Measures 70-73 show more complex sixteenth-note figures. Measure 74 begins with eighth-note patterns in Vla.I and Vla.II.

75

D

Vl.I Vl.II Vl.III Vl.IV

Vla.I Vla.II

Vc.I Vc.II

This section shows the continuation of the musical score from measure 74. It consists of two systems of musical notation. The top system covers measure 75. The bottom system continues from measure 75. The instruments are grouped into four staves: Vl.I, Vl.II, Vl.III, Vl.IV in the first system, and Vla.I, Vla.II in the second. The cellos (Vc.I, Vc.II) are grouped together in both systems. Measure 75 features eighth-note patterns in Vl.I and Vl.II, followed by sixteenth-note patterns in Vl.III and Vl.IV. The violas play eighth-note patterns in Vla.I and Vla.II. The cellos play eighth-note patterns in Vc.I and Vc.II.

81

Violin I  
Violin II  
Violin III  
Violin IV  
Cello I  
Cello II

87

Violin I  
Violin II  
Violin III  
Violin IV  
Cello I  
Cello II

95

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

*espress.*

104

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

111

*espress.*

Vl.I  
Vl.II  
Vl.III  
Vl.IV  
  
Vla.I  
Vla.II  
  
Vc.I  
Vc.II

119 F

Vl.I  
Vl.II  
Vl.III  
Vl.IV  
  
Vla.I  
Vla.II  
  
Vc.I  
Vc.II

126

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

132 G

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II



157

VI.I VI.II VI.III VI.IV

- cresc. - - - - - f

Vla.I Vla.II

- cresc. - - - - - f

Vc.I Vc.II

- cresc. - - - - - f

163

J

VI.I      ff      p      pp      stacc.

VI.II     ff      p      pp      pizz.

VI.III    ff      p      pizz.      pp

VI.IV     ff      pp      pp

Vla.I     ff      pizz.      arco

Vla.II    ff      pp      arco

Vc.I      ff      pp      pizz.

Vc.II     ff      p      pp

173

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

*arco*

*arco*

*arco*

*arco*

*f*

*f*

*arco*

<>

<>

82  
179      *sempre stacc.*

Vl.I      Vl.II      Vl.III      Vl.IV

Vla.I      Vla.II

Vc.I      Vc.II

192

VI.I      VI.II      VI.III      VI.IV

Vla.I      Vla.II

Vc.I      Vc.II

199

VI.I      VI.II      VI.III      VI.IV

Vla.I      Vla.II

Vc.I      Vc.II

<img alt="Musical score for measures 199-205. The score includes parts for VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, and Vc.II. Measures 199-200 show VI.II and VI.IV playing sixteenth-note patterns. Measures 201-202 show VI.III and VI.IV playing sixteenth-note patterns. Measures 203-204 show VI.II and VI.IV playing sixteenth-note patterns. Measures 205-206 show VI.III and VI.IV playing sixteenth-note patterns. Measures 207-208 show VI.II and VI.IV playing sixteenth-note patterns. Measures 209-210 show VI.III and VI.IV playing sixteenth-note patterns. Measures 211-212 show VI.II and VI.IV playing sixteenth-note patterns. Measures 213-214 show VI.III and VI.IV playing sixteenth-note patterns. Measures 215-216 show VI.II and VI.IV playing sixteenth-note patterns. Measures 217-218 show VI.III and VI.IV playing sixteenth-note patterns. Measures 219-220 show VI.II and VI.IV playing sixteenth-note patterns. Measures 221-222 show VI.III and VI.IV playing sixteenth-note patterns. Measures 223-224 show VI.II and VI.IV playing sixteenth-note patterns. Measures 225-226 show VI.III and VI.IV playing sixteenth-note patterns. Measures 227-228 show VI.II and VI.IV playing sixteenth-note patterns. Measures 229-230 show VI.III and VI.IV playing sixteenth-note patterns. Measures 231-232 show VI.II and VI.IV playing sixteenth-note patterns. Measures 233-234 show VI.III and VI.IV playing sixteenth-note patterns. Measures 235-236 show VI.II and VI.IV playing sixteenth-note patterns. Measures 237-238 show VI.III and VI.IV playing sixteenth-note patterns. Measures 239-240 show VI.II and VI.IV playing sixteenth-note patterns. Measures 241-242 show VI.III and VI.IV playing sixteenth-note patterns. Measures 243-244 show VI.II and VI.IV playing sixteenth-note patterns. Measures 245-246 show VI.III and VI.IV playing sixteenth-note patterns. Measures 247-248 show VI.II and VI.IV playing sixteenth-note patterns. Measures 249-250 show VI.III and VI.IV playing sixteenth-note patterns. Measures 251-252 show VI.II and VI.IV playing sixteenth-note patterns. Measures 253-254 show VI.III and VI.IV playing sixteenth-note patterns. Measures 255-256 show VI.II and VI.IV playing sixteenth-note patterns. Measures 257-258 show VI.III and VI.IV playing sixteenth-note patterns. Measures 259-260 show VI.II and VI.IV playing sixteenth-note patterns. Measures 261-262 show VI.III and VI.IV playing sixteenth-note patterns. Measures 263-264 show VI.II and VI.IV playing sixteenth-note patterns. Measures 265-266 show VI.III and VI.IV playing sixteenth-note patterns. Measures 267-268 show VI.II and VI.IV playing sixteenth-note patterns. Measures 269-270 show VI.III and VI.IV playing sixteenth-note patterns. Measures 271-272 show VI.II and VI.IV playing sixteenth-note patterns. Measures 273-274 show VI.III and VI.IV playing sixteenth-note patterns. Measures 275-276 show VI.II and VI.IV playing sixteenth-note patterns. Measures 277-278 show VI.III and VI.IV playing sixteenth-note patterns. Measures 279-280 show VI.II and VI.IV playing sixteenth-note patterns. Measures 281-282 show VI.III and VI.IV playing sixteenth-note patterns. Measures 283-284 show VI.II and VI.IV playing sixteenth-note patterns. Measures 285-286 show VI.III and VI.IV playing sixteenth-note patterns. Measures 287-288 show VI.II and VI.IV playing sixteenth-note patterns. Measures 289-290 show VI.III and VI.IV playing sixteenth-note patterns. Measures 291-292 show VI.II and VI.IV playing sixteenth-note patterns. Measures 293-294 show VI.III and VI.IV playing sixteenth-note patterns. Measures 295-296 show VI.II and VI.IV playing sixteenth-note patterns. Measures 297-298 show VI.III and VI.IV playing sixteenth-note patterns. Measures 299-300 show VI.II and VI.IV playing sixteenth-note patterns. Measures 301-302 show VI.III and VI.IV playing sixteenth-note patterns. Measures 303-304 show VI.II and VI.IV playing sixteenth-note patterns. Measures 305-306 show VI.III and VI.IV playing sixteenth-note patterns. Measures 307-308 show VI.II and VI.IV playing sixteenth-note patterns. Measures 309-310 show VI.III and VI.IV playing sixteenth-note patterns. Measures 311-312 show VI.II and VI.IV playing sixteenth-note patterns. Measures 313-314 show VI.III and VI.IV playing sixteenth-note patterns. Measures 315-316 show VI.II and VI.IV playing sixteenth-note patterns. Measures 317-318 show VI.III and VI.IV playing sixteenth-note patterns. Measures 319-320 show VI.II and VI.IV playing sixteenth-note patterns. Measures 321-322 show VI.III and VI.IV playing sixteenth-note patterns. Measures 323-324 show VI.II and VI.IV playing sixteenth-note patterns. Measures 325-326 show VI.III and VI.IV playing sixteenth-note patterns. Measures 327-328 show VI.II and VI.IV playing sixteenth-note patterns. Measures 329-330 show VI.III and VI.IV playing sixteenth-note patterns. Measures 331-332 show VI.II and VI.IV playing sixteenth-note patterns. Measures 333-334 show VI.III and VI.IV playing sixteenth-note patterns. Measures 335-336 show VI.II and VI.IV playing sixteenth-note patterns. Measures 337-338 show VI.III and VI.IV playing sixteenth-note patterns. Measures 339-340 show VI.II and VI.IV playing sixteenth-note patterns. Measures 341-342 show VI.III and VI.IV playing sixteenth-note patterns. Measures 343-344 show VI.II and VI.IV playing sixteenth-note patterns. Measures 345-346 show VI.III and VI.IV playing sixteenth-note patterns. Measures 347-348 show VI.II and VI.IV playing sixteenth-note patterns. Measures 349-350 show VI.III and VI.IV playing sixteenth-note patterns. Measures 351-352 show VI.II and VI.IV playing sixteenth-note patterns. 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84

206

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

213

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

220

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

M f f

227

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

86  
234

Vl.I Vl.II Vl.III Vl.IV

Vla.I Vla.II

Vc.I Vc.II

This section of the score spans measures 86 to 234. It features parts for Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, and Cello II. The instrumentation is primarily strings, with woodwind entries in measures 231-234. Measure 86 starts with eighth-note patterns in the violins. Measures 231-234 introduce woodwind parts: Viola I and Viola II play eighth-note patterns, while Cello I and Cello II provide harmonic support with sustained notes and bass lines. Dynamic markings include forte (ff), piano (p), and sforzando (sf).

241

Vl.I Vl.II Vl.III Vl.IV

Vla.I Vla.II

Vc.I Vc.II

This section begins at measure 241. The instrumentation remains the same: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, and Cello II. The score starts with a dynamic ff. Measures 241-242 show sustained notes and eighth-note patterns. Measures 243-244 feature woodwind entries with ff and sf dynamics. Measures 245 concludes with sustained notes and eighth-note patterns.

247

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

253

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

259

O

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

265

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

277

VI.I VI.II VI.III VI.IV Vla.I Vla.II Vc.I Vc.II

*tr* *tr* *tr*

*pp* *f*

*pp* *f*

90  
283

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

289

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

297

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

306

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

A musical score page showing system 314. The score consists of eight staves. From top to bottom: Violin I (Vl.I), Violin II (Vl.II), Violin III (Vl.III), Violin IV (Vl.IV), Cello I (Vla.I), Cello II (Vla.II), Double Bass I (Vc.I), and Double Bass II (Vc.II). The key signature is one flat. The music includes dynamic markings like ff and f, and various note heads with accidentals like flats and sharps.

321 R

Vl.I

Vl.II

Vl.III

Vl.IV

*ff*

Vla.I

Vla.II

Vc.I

*ff*

Vc.II

*ff*

327

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

333

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

94  
340

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

349

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

T

357

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

363

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

369

U

VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, Vc.II

*f con fuoco*

*sf*

375

VI.I, VI.II, VI.III, VI.IV, Vla.I, Vla.II, Vc.I, Vc.II

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

381

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

387 V

VI.I  
VI.II  
VI.III  
VI.IV  
Vla.I  
Vla.II  
Vc.I  
Vc.II

98  
393

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

A musical score page showing six staves of music for string and woodwind instruments. The top four staves (VI.I, VI.II, VI.III, VI.IV) are in treble clef, while the bottom two (Vla.I, Vla.II) are in bass clef. The key signature is three flats. Measure 393 starts with eighth-note patterns in VI.I and VI.II. Measures 394-395 show sustained notes with grace notes. Measure 396 begins with eighth-note patterns in VI.III and VI.IV. Measure 397 continues with sustained notes and grace notes. Measure 398 starts with eighth-note patterns in Vla.I and Vla.II. Measures 399-400 show sustained notes with grace notes. Measure 401 begins with eighth-note patterns in Vc.I and Vc.II. Measure 402 concludes with sustained notes and grace notes. Dynamics include ***f***, ***p***, and ***cresc.***.

399

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

A musical score page showing six staves of music for string and woodwind instruments. The top four staves (VI.I, VI.II, VI.III, VI.IV) are in treble clef, while the bottom two (Vla.I, Vla.II) are in bass clef. The key signature is three flats. Measure 399 starts with eighth-note patterns in VI.I. Measures 400-401 show sustained notes with grace notes. Measure 402 begins with eighth-note patterns in VI.II. Measures 403-404 show sustained notes with grace notes. Measure 405 starts with eighth-note patterns in VI.III. Measures 406-407 show sustained notes with grace notes. Measure 408 begins with eighth-note patterns in VI.IV. Measures 409-410 show sustained notes with grace notes. Measure 411 starts with eighth-note patterns in Vla.I. Measures 412-413 show sustained notes with grace notes. Measure 414 begins with eighth-note patterns in Vla.II. Measures 415-416 show sustained notes with grace notes. Measure 417 starts with eighth-note patterns in Vc.I. Measures 418-419 show sustained notes with grace notes. Measure 420 concludes with sustained notes and grace notes. Dynamics include ***w***, ***p***, and ***cresc.***.

405

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

411

VI.I VI.II VI.III VI.IV

Vla.I Vla.II

Vc.I Vc.II

100

417

X

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

423

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II