

## Antonio Capuzzi (1755-1818)

# Concerto per il Violone " a uso di Sigr. Kavalier Marcantonio Moncenigo"

Edited by Peter McCarthy from the British Library manuscript Add. MS 17834, with many thanks to Malachy Robinson for corrections and suggestions.

Antonio Capuzzi was born near Brescia. He was a violinist as well as a composer, active as both in Venice after 1780, settling in Bergamo from 1805. During 1796 he visited London, producing a popular ballet *La Villageoise Enlevée* (published the following year). All his operas are lost, save for a single aria, as well as his ballets (except *La Villageoise Enlevée* & *Clothilde, Duchessa di Salerno*). Other instrumental compositions survive, including 4 violin concertos, a *sinfonia concertante* (2 violins, horn and viola), 18 string quartets & 6 string quintets.

The part set for the violone concerto consists of violino primo obbligato, violino secondo obbligato, viole, basso obbligato, violone obbligato, oboe primo, oboe secondo, corno primo & corno secondo. There is no score. The parts labelled obbligato are those regarded by the composer or copyist as essential if viola, oboes or horns are not available. Full orchestration would be the ideal.

The violone obbligato part is continuous from the start, incorporating the basso obbligato in tutti sections. A performance from this part set does not require a second violone [double bass] to play the basso obbligato part; the solo instrument [violone obbligato] performs this role during the orchestral interpolations, the solos then not obscured by second instrument sounding in the same register. There is nothing whatsoever to suggest that the solo sections should be played an octave higher (at sounding pitch).

Despite its folklore associations with Domenico Dragonetti, there is no evidence that he either knew or played this concerto. Fiona M. Palmer makes no mention of it in her excellent study "*Domenico Dragonetti in England (1794-1846)*" OUP 1997 ISBN 0-19-816591-9

Joëlle Morton has written a first class resumé of the available facts, essential reading for anyone interested in this concerto, "Details about the Capuzzi concerto, and its Relationship (or lack thereof) to Dragonetti" August 23rd 2012 <http://greatbassviol.com/pubs/capuzzi.pdf>

Malachy Robinson worked on Dragonetti's own manuscripts during postgraduate research and is certain that the Capuzzi concerto parts are not in Dragonetti's hand. The parts were presented to the British Library by Vincent Novello (1849 cf. J. Morton) and are separate from the collection of Dragonetti's own compositions preserved at the British Library

Articulations, though inconsistent, are preserved here just as written in the manuscript. Alterations are left to the discretion of the performer.

My view is that it was written for a 4 string contrabasso, employing the full range (except for natural harmonics) as most would have understood it at this time - E1 to B3.

Achille Gouffé (1804-74) uses exactly the same range (but also natural harmonics) in his *Concertino* opus 10; Berlioz (1844) gives the upper limit of the range as A3. That was sufficient for Rossini in his *Duetto per Violoncello e Contrebasso* (1824) though in his opera *Otello* (first performed 1816) a passage for "I soli Contrabassi a 4 Corde", commencing on E1, rises to B3 (written as Cb).

Joëlle Morton makes a good case for it to have been written for Viennese third/fourth tuning: F1 A2 D2 F#2 A2. Ignaz Jeitteles notes an alternative for the bottom string of E1 [*Aesthetisches Lexicon*, Vienna 1837].

A concerto by Giovanni Batista Cimador (1761-1805) specifying *Contrabasso a tre corde*, is in the same folio as the Capuzzi concerto. Significantly he writes as high as E4, as did Dragonetti himself. Cimador moved to London in 1791, subsequently settling in Bath. This is definitely a work that Dragonetti knew; it shares material with one of his own compositions.

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# Concerto per il violone

Antonio Capuzzi

## Allegro

Oboe primo

Oboe secondo

Corno primo (in D)

Corno secondo (in D)

Violino primo obbligato

Violino secondo obbligato

Viola

Basso obbligato

Violone obbligato

5

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

9

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

12

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*f*

*p, o*

*ff*

*p*

*ff*

*p*

*p*

*ff*

*p*

*p*

*ff*

*p*

15

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

*ff* *p, o* *ff* *p*  
*ff* *p* *ff* *p*  
*ff* *ff*

Detailed description: This page of a musical score covers measures 15, 16, and 17. The key signature is two sharps (F# and C#). The woodwind section (Ob. and D Hn.) is mostly silent, with some notes in measure 17. The string section (Vln. 1, Vln. 2, Vla., Vc., Db.) is more active. Vln. 1 has a melodic line with dynamics *ff*, *p, o*, *ff*, and *p*. Vln. 2 plays a rhythmic pattern of eighth notes with dynamics *ff* and *p*. Vla., Vc., and Db. play a steady eighth-note accompaniment with *ff* dynamics. Measure 16 features a woodwind entry with *p, o* dynamics. Measure 17 features a woodwind entry with *ff* dynamics.

18

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Detailed description: This page of a musical score covers measures 18, 19, and 20. The key signature is two sharps (F# and C#). The woodwind section (Ob., D Hn.) and strings (Vln. 1, Vln. 2, Vla., Vc., Db.) are marked *ff* (fortissimo). The woodwinds play sparse notes with rests, while the strings play rhythmic patterns. The first violin has a melodic line with slurs and accents, and the second violin plays a continuous sixteenth-note accompaniment.

21

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

in MS, 3rd 8th note g

25

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

30

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

*f*

*f*

*f*

*f*

33 **A**

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

36

Soli

Soli

1st vln only dotted in manuscript



41

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

46

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

solo

solo

Solo

solo

51

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

56 note 1

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 51 through 60. The score is arranged in a standard orchestral format with staves for woodwinds, strings, and brass. Measures 51-55 show woodwinds (Ob., D Hn.) and strings (Vln. 1, Vln. 2, Vla., Vc., Db.) with dynamic markings of *f* and *p*. Measures 56-60 feature a woodwind entry for the Oboe (labeled 'note 1') and a more active string section. The key signature has two sharps (F# and C#), and the time signature is 4/4.

1. in MS two even 8th notes, not dotted as at bar 144

60

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

64

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3 3 3 3

Detailed description: This page of a musical score covers measures 60 to 64. The score is arranged in a standard orchestral format with woodwinds, strings, and double bass. The key signature is one sharp (F#) and the time signature is 3/4. Measures 60-63 are marked with a double bar line on the left. In measure 64, the double bass part features a triplet of eighth notes. The woodwind parts (Ob., D Hn., Vla.) are mostly silent in this section, with some activity in measures 60-63. The string parts (Vln. 1, Vln. 2, Vc.) provide harmonic support and rhythmic patterns. The double bass part (Db.) has a more active role, including the triplet in measure 64.

68

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tutti

Solo

Tutti

Solo

Tutti

Solo

Tutti

Solo

73

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo

Solo

77

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

81

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

3

3

3

85

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tutti

Tutti

Tutti

Tutti

Tutti

88

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tutti

90

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

93

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Detailed description: This page of a musical score contains two systems of staves. The first system, starting at measure 90, features two oboe parts, two double horn parts, and five string parts (Violin 1, Violin 2, Viola, Violoncello, and Double Bass). The oboes play a melodic line with some rests. The double horns play a simple harmonic accompaniment. The strings play a rhythmic pattern of eighth notes. The second system, starting at measure 93, shows a change in the woodwind parts. The oboes and double horns are mostly silent, indicated by long horizontal lines. The string parts continue with their rhythmic accompaniment, with some melodic movement in the Violin 1 and Viola parts.

97

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



99

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Detailed description: This page of a musical score covers measures 99, 100, and 101. The key signature is two sharps (F# and C#). The woodwind section includes two Oboes (Ob.), two Double Horns (D Hn.), and a Bassoon (Db.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 99, the Oboes play a half note G#4, while the Double Horns play a half note G#3. The strings play a rhythmic pattern of eighth notes. In measure 100, the woodwinds play a half rest, and the strings continue their pattern. In measure 101, the Oboes play a quarter note G#4, the Double Horns play a quarter note G#3, and the strings play a quarter note G#3. The score is written in a standard musical notation style with a grand staff for each instrument.

102

Ob. *Soli*

Ob. *Soli*

D Hn.

D Hn.

Vln. 1 *Solo*

Vln. 2 *Solo*

Vla.

Vc.

Db. *Solo*

106

Detailed description of the musical score: The score is written for a symphony orchestra. It consists of two systems of staves. The first system covers measures 102 to 105, and the second system covers measures 106 to 109. The key signature is two sharps (F# and C#), and the time signature is 3/4. The instruments are arranged as follows: Oboe (Ob.), Horn (D Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measures 102-105, the Oboes and Violins are marked with 'Soli' or 'Solo'. In measures 106-109, the Double Basses are marked with 'Solo'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

110

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

114

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(h)

118

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

122

tr

3 3 3 3 3 3 3 3 3 3 3 3

126

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

130

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

133 *Tutti*

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

137 *p*

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

142

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo

Solo

Solo

Solo

(f)

147

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

152

Ob. 1

Ob. 2

D Hn. 1

D Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

156

Ob. 1

Ob. 2

D Hn. 1

D Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.



160

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tutti

Tutti

Tutti

Tutti

Tutti

165

Solo

p

Solo

Solo

170

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Detailed description: This page of a musical score covers measures 170 through 173. The score is for a woodwind and string ensemble. The woodwinds (Ob. and D. Hn.) are mostly silent, indicated by rests. The strings (Vln. 1, Vln. 2, Vla., Vc., and Db.) are active. The key signature has two sharps (F# and C#). The time signature is 3/4. In measure 170, Vln. 1 has a quarter rest, Vln. 2 plays a quarter-note eighth-note pattern, Vla. has a whole note chord, Vc. has a quarter rest, and Db. has a half note. In measure 171, Vln. 1 has a quarter rest, Vln. 2 continues the eighth-note pattern, Vla. has a whole note chord, Vc. has a quarter note, and Db. has a half note. In measure 172, Vln. 1 has a quarter note, Vln. 2 has a quarter note, Vla. has a quarter rest, Vc. has a quarter note, and Db. has a half note. In measure 173, Vln. 1 has a quarter note, Vln. 2 has a quarter note, Vla. has a whole rest, Vc. has a quarter note, and Db. has a half note.

174

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

note 2

2. MS as shown in ossia staff but d & f# suggested by Malachy Robinson for 2nd and 3rd 8th notes to fit the chord played by violins and basso.

178

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

182

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f* Tutti

Tutti

Tutti

*f*

185

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

188

Soli

Soli

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

194

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

198

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

## Andante cantabile

1

Violino primo obbligato  
*mez' voce*

Violino secondo obbligato  
*mez' voce*

Viola  
*(mez' voce)*

Basso obbligato  
*mez' voce*

Violone obbligato  
*mez' voce*

*f*

*f*

8

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

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

solo

solo

17

Vln. 1

Vln. 2

Vla.

Vc.

Db.

solo

Solo

23

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*stac.*



28

Vln. 1

Vln. 2

Vla.

Vc.

Db.



34

Tutti

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*Tutti p*

*(Tutti) p*

*f*

*(f)*

*(p)*

*f*

*p*



40 *p*

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts feature eighth-note triplets. The Viola (Vla.) part consists of quarter notes. The Violoncello (Vc.) part consists of quarter notes. The Double Bass (Db.) part features eighth-note triplets. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking *p* is present at the beginning of the system.

45

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts feature eighth-note triplets. The Viola (Vla.) part consists of quarter notes. The Violoncello (Vc.) part consists of quarter notes. The Double Bass (Db.) part features eighth-note triplets. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

50

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts feature eighth-note triplets. The Viola (Vla.) part consists of quarter notes. The Violoncello (Vc.) part consists of quarter notes. The Double Bass (Db.) part features eighth-note triplets. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamic markings *f* and *p* are present.

55 Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

61

Vln. 1

Vln. 2

Vla.

Vc.

Db.

66

Vln. 1

Vln. 2

Vla.

Vc.

Db.

72 **Tutti**

Vln. 1 *f*

Vln. 2 *Staccato for*

Vla. *f* **Tutti**

Vc. *f* **Tutti**

Db. *f* **Tutti**

76 **Solo**

Vln. 1 *p* **Solo**

Vln. 2 *p* **Solo**

Vla. *p* **Solo**

Vc. *p* **Solo**

Db. *p* **Solo**

80 **Tutti**

Vln. 1 **Tutti**

Vln. 2 **Tutti**

Vla. **Tutti**

Vc. **Tutti**

Db. **Tutti**

84

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

88

Tutti

Vln. 1

Vln. 2

Vla.

Vc.

Db.

92

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**0 Rondo**

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

8

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*Solo*

*Tutti*

*f*

14

Ob. *Soli*

Ob. *Soli*

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *Solo*

20

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

27

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

33

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

40

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

48

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



53

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tutti

Tutti

Tutti

Tutti

Tutti

61

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo

Solo

Solo

69

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tutti

Tutti

f Tutti

Tutti

Tutti

76

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Soli

Solo

Solo

p

82

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

90

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

98

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

105

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

112

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

119

Ob.  
Ob.  
D Hn.  
D Hn.  
Solo  
Vln. 1  
Solo  
Vln. 2  
Vla.  
Vc.  
Db.

126

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

134

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Tutti  
Tutti  
Tutti  
Solo

142 Solo

Ob. Solo

D Hn.

D Hn.

Vln. 1 Solo

Vln. 2 Solo

Vla.

Vc. Solo

Db. Solo

Tutti

Tutti

f Tutti

Tutti

Tutti

150

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tutti

156

Ob. Soli

Ob. Soli

D Hn.

D Hn.

Vln. 1 Tutti Soli

Vln. 2 Tutti

Vla. Tutti

Vc. Tutti Solo

Db. Tutti

162

Ob.

Ob.

D Hn.

D Hn.

Vln. 1 Solo

Vln. 2 Soli

Vla. Solo

Vc. Solo

Db. Solo



168

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

174

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*Tutti*

*Tutti*

*Tutti*

*Tutti*

*Tutti*

180

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Solo  
Solo  
Solo

Detailed description: This block contains the musical notation for measures 180 through 185. The score is arranged in a system with seven staves. The top two staves are for Oboe (Ob.), the next two for Double Horn (D Hn.), and the bottom three for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). In measure 180, the Oboes and Violins 1 and 2 play a sixteenth-note pattern. The Double Basses play a similar pattern. In measure 181, the Oboes and Violins 1 and 2 continue their pattern, while the Double Basses play a quarter note. In measure 182, the Oboes and Violins 1 and 2 play a quarter note, while the Double Basses play a quarter note. In measure 183, the Oboes and Violins 1 and 2 play a quarter note, while the Double Basses play a quarter note. In measure 184, the Oboes and Violins 1 and 2 play a quarter note, while the Double Basses play a quarter note. In measure 185, the Oboes and Violins 1 and 2 play a quarter note, while the Double Basses play a quarter note. The word 'Solo' is written above the Violin 1 and 2 staves in measures 181, 182, and 183, and above the Double Bass staff in measures 184 and 185.

186

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Solo

Detailed description: This block contains the musical notation for measures 186 through 191. The score is arranged in a system with seven staves. The top two staves are for Oboe (Ob.), the next two for Double Horn (D Hn.), and the bottom three for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). In measure 186, the Oboes play a quarter note, while the other instruments are silent. In measure 187, the Oboes play a quarter note, while the other instruments are silent. In measure 188, the Oboes play a quarter note, while the other instruments are silent. In measure 189, the Oboes play a quarter note, while the other instruments are silent. In measure 190, the Oboes play a quarter note, while the other instruments are silent. In measure 191, the Oboes play a quarter note, while the other instruments are silent. The word 'Solo' is written above the Violin 1 staff in measure 186.

192

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tutti

Tutti

Tutti

Tutti

Tutti

199

Ob.

Ob.

D Hn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

203

Ob.  
Ob.  
D Hn.  
D Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

This page of a musical score, numbered 52, contains measures 203 through 209. The score is arranged in a standard orchestral format with eight staves. The woodwind section includes two Oboes (Ob.), two Double Horns (D Hn.), a Viola (Vla.), a Violoncello (Vc.), and a Double Bass (Db.). The string section includes two Violins (Vln. 1 and Vln. 2). The key signature is one sharp (F#), and the time signature is 3/4. The music begins with a rest for the woodwinds in measure 203. The strings play a rhythmic pattern of eighth notes. The woodwinds enter in measure 204 with a melodic line. The score concludes with a double bar line and repeat dots in measure 209.