

147897

BOOSEY AND SONS' COMPLETE EDITION

OF

BEETHOVEN'S OPERA,

FIDELIO,

FOR

Voice and Pianoforte,

WITH

ENGLISH AND GERMAN WORDS.

CLOSED
SHELF

PRICE EIGHT SHILLINGS.

LONDON: BOOSEY AND SONS, HOLLES STREET, OXFORD STREET.

DRAMATIS PERSONÆ.

Soprani.
MARCELLINA.
LEONORA.

Tenori.
DON FLORESTAN.
JACQUINO.
A PRISONER.

Bassi.
DON PIZARRO.
DON FERDINAND DA ZELVA.
ROCCO.

CORO.

THEMATIC INDEX.

OVERTURE. (LEONORA — 1805.)

Andante con moto.
f *p*

OVERTURE. (LEONORA — 1806.)

Adagio.
ff *p*

OVERTURE.

Allegro.
f *sf* *sf* page 1.

No 1.

DUETTO.
Marcellina;
Jacquino.

Allegro. ACT THE FIRST.
JACQUINO. page 10.

Since, pret - ty pet, we are a - lone, 'Twere
Jetzt, Schätzchen, jetzt sind wir al - lein, wir

No 2.

ARIA.
Marcellina.

Andante con moto. MARCELLINA. page 31.

O, had we bent be - fore the shrine, 'Twere
O wär ich schon mit dir ve - reint, und

No 3.

QUARTETTO.
Marcellina; Leonora;
Jacquino; Rocco.

Andante sostenuto. MARCELLINA. (aside.) page 38.

(I hope - yet hope and fear - Toward
(Mir ist so wun - der - bar, es

No 4.

ARIA.
Rocco.

Allegro moderato. ROCCO. page 47.

They who boast not cash in plen - ty Droop, un -
Hat man nicht auch Gold bei - ne - ben, kann man

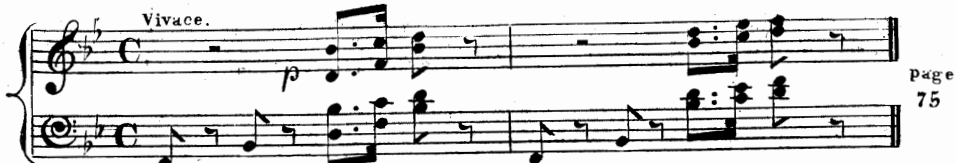
No 5.

FERZETTO.
Marcellina;
Leonora; Rocco

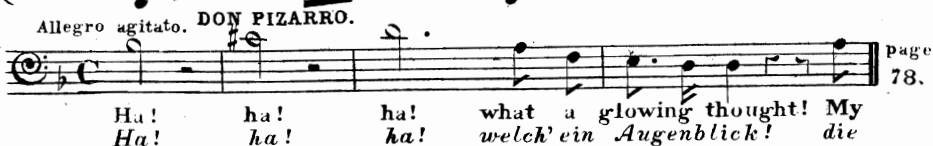
Allegro, ma non troppo. ROCCO. page 55.

Good! son, aye, good! To valiant blood, To valiant
Gut, Sohn - chen, gut, hab' immer Muth, hab' immer

No. 6.
MARCIA.

Vivace.  Page 75

No. 7.
ARIA con CORO.
Don Pizarro;
Chorus of the Guard.

Allegro agitato. DON PIZARRO.  Page 78.

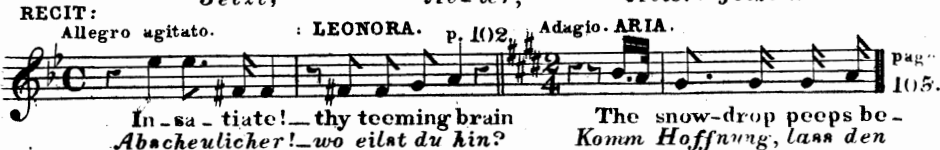
Ha! ha! ha! what a glowing thought! My
Ha! ha! ha! welch' ein Augenblick! die

No. 8.
DUETTO.
Don Pizarro; Rocco.

Allegro con brio. DON PIZARRO.  Page 89.

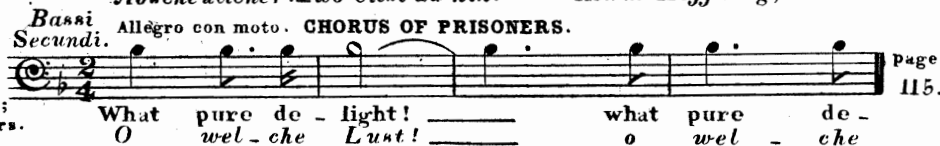
Up! hireling, hireling; ye must not
Jetzt, Al-ter, Alter! jetzt hat es

No. 9.
RECIT: INS^o ed ARIA.
Leonora.

Allegro agitato. : LEONORA. p. 102. Adagio. ARIA.  Page 105.

In-sa-tiate!—thy teeming brain The snow-drop peeps be-
Ab-scheulicher!—wo eilst du hin? Komm Hoffnung, lass den

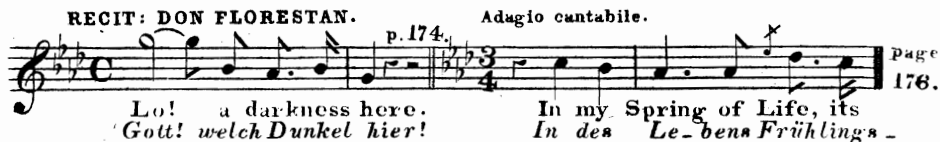
No. 10.
FINALE.
Marcellina; Leonora;
Jacquino; Don Pizarro; Rocco;
A Prisoner; Chorus of Prisoners.

Bassi Secundi. Allegro con moto. CHORUS OF PRISONERS.  Page 115.

What pure de-light! — what pure de-
O wel-che Lust! — o wel-che

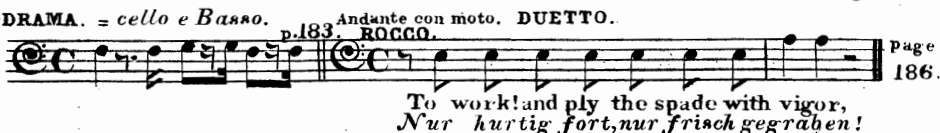
ACT THE SECOND.

No. 11.
INTRODUZIONE.
Don Florestan.

RECIT: DON FLORESTAN. p. 174. Adagio cantabile.  Page 176.

Lo! a darkness here. In my Spring of Life, its
Gott! welch Dunkel hier! In des Le-bens Frühlings -

No. 12.
MELODRAMA e DUETTO.
Leonora; Rocco.

MELODRAMA. = cello e Basso. p. 183. Andante con moto. DUETTO. ROCCO.  Page 186.

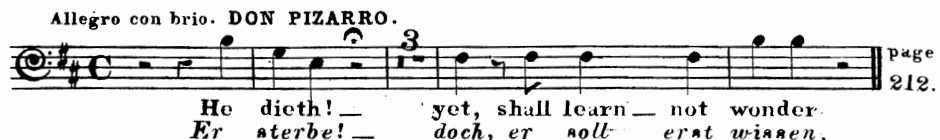
To work! and ply the spade with vigor,
Nur hurtig fort, nur frisch gegraben!

No. 13.
TERZETTO.
Leonora; Don Florestan;
Rocco.

Allegro. DON FLORESTAN.  Page 197.

May bet-ter worlds re-cord thy merit,
Euch wer-de Lohn in bes-tern Welten,

No. 14.
QUARTETTO.
Leonora; Don Florestan;
Don Pizarro; Rocco

Allegro con brio. DON PIZARRO.  Page 212.

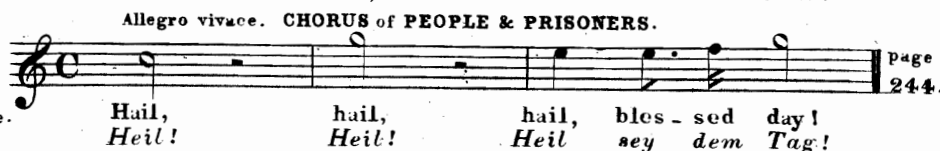
He dieth! — yet, shall learn — not wonder.
Er sterbe! — doch, er soll erst wissen,

No. 15.
DUETTO.
Leonora; Don Florestan.

Allegro vivace. LEONORA.  Page 234.

O bound-less, bound-less glow of passion;
O na-men, na-men-lo-se Freude!

No. 16.
FINALE.
Marcellina; Leonora;
Don Florestan; Jacquino;
Don Ferdinand; Don Pizarro;
Chor^s of Prisoners Chor^s of People.

Allegro vivace. CHORUS OF PEOPLE & PRISONERS.  Page 244.

Hail, hail, hail, bles-sed day!
Heil! Heil! Heil sey dem Tag!

1.

OVERTURE.

(LEONORA — 1805.)

Viol: 1^{mo}
Andante con moto.

PIANO
FORTE.

f *Viol: e p*
Bassi.

Andante con moto.

Viol: e cello. *Ob: e Clar:*

crea. *f* *p* *Viol: e Bassi.*

f *p* *Fag: e Corni.*

Str: di Fiato.

Viol: 1^{mo} *Viol: 2^{do}* *Viol: 1^o*

f *f* *p* *Viola.* *Viol: 2^a*

f *mf* *= cello.*

Fl: *Viol: 1^{mo}* *Viol: 2^{do}* *Viola.*

Ob: Cl: e Fag: *f* *p* *Viol: e Bassi.* *= cello.*

Scritta per 2 Violini, Viola, Violoncello, Contra-basso, 2 Flauti, 2 Oboi, 2 Clarinetti in Si b, 2 Fagotti, 2 Corni in Do, 2 Corni in Mi b, 2 Trombe in Do, e Tympani in Do, Sol.

This Overture being finished, the Composer himself was not thoroughly satisfied with it, and therefore agreed that it should be first tried by a small Orchestra, at Prince Lichnowsky's. There it was unanimously pronounced by a knot of connoisseurs to be too light, and not sufficiently expressive of the nature of the Work; consequently it was laid aside, and never made its appearance again in Beethoven's lifetime. M. Tobias Haslinger, of Vienna, to whom this Overture was transferred, among other things, by his predecessor, published it a few years since, numbered Op: 138.

2 (i)

Viol: 2^{do} *Viol: 1^o* *Fl:* *Viol: 1^{mo}*

Viola. *Str: di Fiato.* *Viol. f Bassi p e Str: di Fiato.*

Viol: 2^{do} *Viol: 1^{mo}*

Viol: = cello. *Viol: = cello, e 2 Fag:*

Viol: 1^{mo}

crea: *af* *p*

pp *Viol. e Bassi 2 Corni tenuti.* *2 Viol. e Str: di Fiato.*

2 Viol:

crea: *f* *p*

Viol: Bassi e Str: di Fiato.

Ob: e Clar:

crec. f Viol: Bassi e Str: di Fiato. *p*

Fag: solo. = cello e Fag:

Viol: 1^{mo}

Viol: e Bassi. Viol: Bassi e Str: di Fiato.

Viol: 2^{do}

Allegro con brio.

cre 2 Viol: e Viola. *scen* Viol: Viola e Str: di Fiato.

Allegro con brio.

do Tutti. *sempre più f*

ff *mf* *ff*

4(a)

fp *crea:*
Viol: Bassi e Str: di Fiato.

f *piu f.*

f *sf* *sf*

ff Tutti.

ff

ff

Viol: 1^{mo} *Viol: 1^{mo} e Fag:* 5(a)

p *pp* *Basso.*

Viol: Bassi e Str: di Fiato.

p *pp*

p *pp* *crec.*

p *pp* *Viol. e Bassi.*

p *pp*

Viol e Bassi. 2 Viol: 7 (a)

f Str: di Fiato. *fz* *fz* *fz* Tutti.

p Viol: Bassi e Str: di Fiato. *dim:*

Viol: Bas: e Corni. *pp* *ff* Viol: Bassi e Str: di Fiato.

Adagio ma non troppo.

mol: p Str: di Fiato. *crea.* *f* *p*

Viol: Bassi. Str: di Fiato.

crea. Str: di Fiato. 2 Viol: *crea.*

Basso e Viola.

f *p*

Str: di Fiato. *cres:* *mf*

Str: di Fiato. *p* *Str: di Fiato.*
Viol: e Bassi.

cres: *mf* *p* *Str: di Fiato.*
Viobre Bassi.

f *ff* *p* *Viol: Bassi e Str: di Fiato sempre.*
piu. p *dim:*

pp

pp

Tempo Impo

cre - - - - - scen - - - - - do *f* Tutti. *piu f*

Tempo Impo

ff

10 (a)

Viol: 1^{mo}
pp
Viol: 2^{do}

Viol: 1^{mo} e Fag:
Viol: e Basso.
Str. di Fiato.
Basso.

cre:
p

p cre - - - scen - - - do f
f

p Viol: e Bassi. *f* *p* *sf*

Viol: 1^{mo} Viol: 2^{do} Viol: 1^{mo} Fl: *p* Fl: e 2 Ob:

Clar: Viol: 2^{do} Viol: 1^{mo} e 2 Fag: e Viola. Viol: Bassi e 2 Fag:

Viola. Viol: 1^{mo} *cres:* Basso.

pp *cres* Viol: Bassi e 2 Corni. *poco* *a*

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The tempo marking *poco* is in the lower left. The instruction *Str: di Fiato sempre tenuti.* is written above the upper staff.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation. The instruction *f Tutti sempre.* is written above the upper staff.

Fourth system of musical notation. The instruction *più f* is written above the upper staff.

Fifth system of musical notation, concluding the piece with a final cadence.

First system of musical notation, consisting of a grand staff with two staves. The music is marked with a forte dynamic (*fx*) in both staves.

Second system of musical notation, consisting of a grand staff with two staves. The music is marked with a forte dynamic (*fx*) in both staves.

Third system of musical notation, consisting of a grand staff with two staves. The music is marked with a forte dynamic (*fx*) in both staves.

Fourth system of musical notation, consisting of a grand staff with two staves. The music is marked with a forte dynamic (*fx*) in both staves.

Fifth system of musical notation, consisting of a grand staff with two staves. The music is marked with a forte dynamic (*ff*) and includes the instruction *sempre*. The first staff is marked *Str: di Fiato.* and the second staff is marked *2 Viole &c sempre.*

14 (a)

Str:di Fiato.

Viol: Bassi e Str:di Fiato.

Str:di Fiato.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of rhythmic patterns and chords, primarily in the bass register.

Viol: Bassi e Str:di Fiato.

Str:di Fiato.

Second system of musical notation, continuing the rhythmic patterns from the first system.

Viol: e Viola sempre.

Tutti.

ff

Third system of musical notation, introducing a melodic line in the upper register with dynamic markings.

Str:di Fiato e Basso sempre.

Viol: 1^{mo}

fz

p dol:

Fourth system of musical notation, featuring a melodic line with dynamic markings and a bass line.

Viol: = cello e Str:di Fiato.

pp

ff Tutti.

Tutti.

Tutti.

Tutti.

Fifth system of musical notation, concluding the piece with a final melodic phrase and dynamic markings.

OVERTURE.
 ("LEONORA" — 1806.)*

Adagio.

PIANO-FORTE

ff *Tutti.* *dim.* *p* *Viol: Bassi e Str: di Fiato.* *pp* *2 Fag:*

Adagio.

Viol:

Viol: Bassi e Str: di Fiato.

crec: *f* *Viol: e Bassi.* *dol:*

p *Viol: e Bassi.* *legato.* *Viol: Bassi e Str: di Fiato.* *sf*

Scritta per 2 Violini, Viola, Violoncello, Contra-basso, 2 Flauti, 2 Oboi, 2 Clarinetti in *Do*, 2 Fagotti, 2 Corni in *Do*, 2 Corni in *Mi*, 2 Trombe in *Do*, 3 Tromboni (*Alto Tenori e Basso*) e Tympani in *Do*, *Sol*.

* This is the Second Overture which Beethoven composed for the Opera of "Fidelio" and the one which best characterises the subject. But it was found to be too difficult in the part of the Wind-instruments, which always executed their task to the great vexation of the Composer; it was therefore obliged to give way to a Third, which has the same motivo in the Introduction, as also in the Allegro movement, with slight variation — but on the whole, very inferior to the Composition here presented — in consequence of the similarity, we do not include this Third in our Work, as it moreover speedily gave way to the Fourth and last Overture, in *E* major. (page 1 &c. of this Volume.)

2(b)

Fl.: 3. Fl.: 3. Fl.: 3.
p *staccato* *pp* 3 3 3
Viol: 1^{mo} Viol: 1^{mo} Viol: 1^{mo}

Fl.: Fl.: Fl.: Fl.: Fl.: Fl.:
dol: Viol: 1^{mo} Viol: 1^{mo} Viol: 1^{mo} Viol: 1^{mo} Viol: 1^{mo}
Cor: e Fag: Viol: 1^{mo}

Fl.: Fl.: Fl.: Viol: Bassi e Str: di Fiato.
Viol: 1^{mo} Viol: 1^{mo} Viol: e Fl.: 3. 3. 3.
Basso e 2 Corni: 3. 3. 3.

cre - - - - *cen* - - - - *do* - - - -

2 Viola: unis.
fff Tutti 3 3 3 3 3 3

4(b)

Viol. e = cello come Sopra.

Str. di Fiato sempre tenuti.

First system of musical notation. The upper staff contains a melodic line with dynamics *cres.*, *poco*, *a*, and *poco*. The lower staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The upper staff continues the melodic line with a *cres.* dynamic. The lower staff continues the rhythmic accompaniment.

Third system of musical notation. The upper staff features a melodic line with a *f* dynamic. The lower staff continues the rhythmic accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with a *ff* dynamic and the instruction *Tutti.* The lower staff continues the rhythmic accompaniment.

Fifth system of musical notation. The upper staff features a melodic line with a *ff* dynamic. The lower staff continues the rhythmic accompaniment.

Sixth system of musical notation. The upper staff is labeled *Viol. 1^{mo} e Str. di Fiato. Tutti.* and contains a melodic line. The lower staff is labeled *Viol. 2^{da} e Viola.* and contains a rhythmic accompaniment. The system concludes with the instruction *Viol. 1^{mo} e Str. di Fiato.*

Tutti.

51

sempre *Tutti.*

Basso.

This system shows the beginning of the piece. The upper staff (treble clef) features a complex texture of sixteenth-note chords and arpeggios. The lower staff (bass clef) provides a rhythmic accompaniment with eighth-note patterns. The instruction "sempre Tutti." is written above the lower staff, and "Basso." is written below it.

This system continues the musical texture. The upper staff maintains the intricate chordal patterns, while the lower staff continues with its rhythmic accompaniment. A dynamic marking of *p* (piano) is visible in the upper staff.

This system features dynamic contrasts. The upper staff has markings for *f* (forte) and *p* (piano). The lower staff continues with its rhythmic accompaniment.

This system shows further development of the musical ideas. The upper staff includes markings for *ff* (fortissimo) and *f* (forte). The lower staff continues with its rhythmic accompaniment.

This system features a series of *ffp* (fortissimissimo) markings in the upper staff, indicating a very loud dynamic level. The lower staff continues with its rhythmic accompaniment.

This system concludes the piece with *ffp* markings in the upper staff and a final *f* (forte) marking. The lower staff concludes with a sustained chord.

6 (b)

Fl: e Viol: 1^{mo} all gva

*Viol: 1^{mo} e Str:
di Fiato.*

p 2 Corni.
Basso Fagge Corni.
Viol: 2^{do} e Viola.
Basso.

3 3

crea:

pp Viol: Bassi e Str: di Fiato tenuti.

sempre pp Viol: Bassi e Str: di Fiato *sempre.*

7(h)

h^r

poco accel: crea.

h^r

ff Tutti. sf

ff Tutti. sf

sf sf sf sf sf sf sf

sf sf p dol f Tutti.

sf sf p dol f Tutti.

Corni. Basso. Viol. 1^{mo} p f Tutti. f dim.

Corni. Basso. Viol. 1^{mo} p f Tutti. f dim.

First system of musical notation. The upper staff contains a melodic line with dynamics *p dim:* and *pp*. The lower staff is labeled *Fag: solo.* and *2 Fag:*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff is labeled *ff Tutti.*

Third system of musical notation. The upper staff is labeled *Ob: e Fag:*. The lower staff is labeled *Viol: e Bassi.* and *ff Tutti.*

Fourth system of musical notation. The upper staff is labeled *Ob: e Fag:*. The lower staff is labeled *Viol: e Bassi.*

Fifth system of musical notation. The upper staff is labeled *2 Ob: Clar: e Fag:*.

Sixth system of musical notation. The upper staff is labeled *Ob: e Fag:*. The lower staff is labeled *ff Tutti.* and *Viol: e Bassi*.

ff Tutti.

Ob: e Fag: p
f Viol: e Bassi.

2 Fl: 2 Ob: e 2 Fag:

2 Fl 2 Ob e 2 Fag
Viol: e Bassi. crea. ff Tutti.

Ob: e Fag: p
Viol: e Bassi.

2 Ob: e 2 Fag:

Tempo 1^{mo}

Fl: e Clar: all 8^{va}:

pp Corno 1^{mo} Corni e Fag: sempre tenuti.

Bassi. Viol: Bassi. Viol: Bassi. Viol:

Tempo 1^{mo}

Bassi. Viol: Bassi. Viol: Bassi.

Viol: Bassi. Viol: Bassi. Viol: Bassi. Viol: Bassi.

Maestoso.

Trombe in Si^b di dentro.

ff colla parte.

Viol: e Bassi.

Tempo 1^{mo}

Fl: Viol: 1^{mo} e = cello.

pp

Viol: e Fag: Bassi. Viol: e Fag: Bassi. Viol: e Fag: Bassi.

Tempo 1^{mo}

The image shows a page of a musical score with seven systems of staves. The notation includes various instruments and dynamic markings.

- System 1:** Flute (Fl.), Violin (Viol.), Flute (Fl.), Violin (Viol.), Bassoon (Fag: solo), Violin and Cello (Viol: e 2 = celli).
- System 2:** Continuation of the previous system.
- System 3:** Continuation of the previous system.
- System 4:** Flute, Clarinet, and Bassoon (Fl: Clar: e Fag:), Violin and Viola (Viol: e Viola all 8va), Horn (Corno), String Quartet (Str: di Fiato tenuti), Bassoon (Basso).
- System 5:** Violin and Basses (Viol: e Bassi sempre), Crescendo (cres.), Poco (poco), and Poco (poco).
- System 6:** Violin, Basses, and String Quartet (Viol: Bassi e Str: di Fi.), Fortissimo (ff).

sempre ff

Viol: e Str: di Fiato.

Tutti.

Viol: e Viola.

Tutti.

Viol: 1^{mo}

Viol e Str di Fiato

Viol: e Viola.

sempre sf

Tutti.

Clar: e Viol: 1^{mo} all' ova

2 Corni. p dol:

Basso.

Basso e 2 Corni.

Viol: 1^{mo} e Str: di Fiato sempre.

15(b)

Viol: 2^{do} e Viola.

Basso.

3 3 3 3

This system contains the first two staves of the musical score. The top staff is for Violin 1 and the bottom staff is for Bass. The music is in a minor key with a 3/4 time signature. The first staff has a treble clef and the second has a bass clef. There are triplets of eighth notes in the bass staff.

This system contains the second two staves of the musical score. The top staff is for Violin 2 and the bottom staff is for Viola. Both staves have a treble clef. The music continues with various melodic and harmonic lines.

ppp Viol: Bassi e Str: di Fiato.

This system contains the third two staves of the musical score. The top staff is for Violin Basses and the bottom staff is for Flutes. Both staves have a bass clef. The music is marked *ppp* (pianissimo).

Viol: Bassi e Str: di Fiato sempre.

This system contains the fourth two staves of the musical score. The top staff is for Violin Basses and the bottom staff is for Flutes. Both staves have a bass clef. The music is marked *sempre* (always).

This system contains the fifth two staves of the musical score. The top staff is for Violin Basses and the bottom staff is for Flutes. Both staves have a bass clef. The music continues with various melodic and harmonic lines.

sempre ppp

h

This system contains the sixth two staves of the musical score. The top staff is for Violin Basses and the bottom staff is for Flutes. Both staves have a bass clef. The music is marked *sempre ppp* and includes a *h* (hairpins) marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking *cres.* is placed above the staff.

Second system of musical notation, continuing the grand staff. The music features more complex rhythmic patterns and slurs. A dynamic marking *ff Tutti.* is placed above the staff.

Third system of musical notation, continuing the grand staff. The music is characterized by repeated rhythmic motifs. A dynamic marking *af* is repeated multiple times across the system.

Fourth system of musical notation, continuing the grand staff. This system includes specific instrument entries: *Ob: e Fl:* and *Fag:*. A dynamic marking *af* is present, followed by a *p* marking. Below the staff, the instruction *Viol: e Bassi. (pizz:)* is written.

Fifth system of musical notation, continuing the grand staff. This system includes the instruction *Fl: Ob: e Fag: sempre.* above the staff. A dynamic marking *af* is present, followed by a *p* marking. Below the staff, the instruction *Viol: e Bassi. (pizz:)* is written.

Sixth system of musical notation, continuing the grand staff. This system includes the instruction *Viol: e Bassi sempre.* below the staff. Dynamic markings *cres.*, *fz*, and *p* are present.

Fl: solo.
Ob: e Fag: (b)
dol.
Tymp: solo.
Corni
Viol: c

fz *p* *Tymp:* *fz* *p* *Tymp:*
Bassi. *Corni* *Viol: e Bassi.*

Ob: e Fag: *Fl:* *Ob: e Fag:* *Fl:*
Tymp: *fp* *p* *Tymp:* *fp* *p*
Corni *Corni* *Corni*

Ob: e Fag: sempre. *Viol: e Bassi.* *Viol: e Bassi.* *Viol: e Bassi.*
Tymp: *fp* *Tymp:* *fp* *Tymp:* *p* *p*
Viol: f e Bassi. *Viol: f e Bassi.* *Viol: e Bassi.*

sempre pp *Viol: e Bassi sempre.*

Viol: 1^{mo} sempre.

18 (b)

Presto.

due o tre Violini.
cre - - - - - do poco a poco

Presto.

Viol. 2^{do}.
due o tre Violini.

piu cres.

Viola

cres.

Basso.

sempre Tutti ma senza i Tromboni.

fff Tutti.

fx fx fx fx

mf *f* *mf* *f*

Fl. Ob. e 2 Corni.
Viol. e Bassi.
Tromboni.

Fl. Ob. Fag. e 4 Corni.

p *Viol. Bassi Fl. Ob. Clar. e Fag.*

p *Viol. Bassi Fl. Ob. Clar. e Fag.*

ff *cres.*
Tutti sempre ma senza i Tromboni.

20(b)

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical material from the first system, maintaining the same instrumental texture and rhythmic complexity.

The third system includes performance instructions. The upper staff begins with *Tutti coi Tromboni.* and ends with *Tutti senza Tromboni.*. A *cres* (crescendo) marking is placed above the staff. The lower staff features a more active rhythmic pattern, possibly for a different instrument or as a counterpoint.

The fourth system shows a change in the lower staff's accompaniment, which now consists of sustained chords or block chords, providing a different harmonic texture.

The fifth system begins with a forte *ff* dynamic marking and the instruction *Tutti coi Tromboni.* The upper staff continues with a melodic line, while the lower staff provides a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic *ff*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic *fz*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with *fz* and *ffz*. A note in the upper staff is marked *senza Tromboni.*

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *Tutti coi Tromboni.*

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *Tutti.* and *Tutti.* The lower staff is marked *Tymp: solo.*