

2d Series.

PETERS'

2d Series.

Social Orchestra.

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OSCAR COON.

Solo, * Violin.	Piano, ad lib.	2d Violin, ad lib.	Bass, ad lib.	COMPOSER.	ARRANGER.	Flute, ad lib.	Clarionet, ad lib.	Cornets, ad lib.	Complete, 7 Parts.
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40	60	40	30	CALIPH OF BAGDAD.....	(Boieldieu)..... Coon,	30	20	20	2 30
50	60	30	20	CHEVAL DE BRONZE.....	(Auber)..... Coon,	40	30	20	2 50
40	50	30	30	CROWN DIAMONDS.....	(Auber)..... Coon,	20	20	20	2 10
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40	60	40	30	DER FREISCHUTZ.....	(Von Weber)..... Coon,	20	20	20	2 30
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40	60	40	20	DON GIOVANNI.....	(Mozart)..... Coon,	30	30	20	2 40
40	60	40	30	EGMONT.....	(Beethoven)..... Coon,	30	30	20	2 50
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40	60	30	30	FIDELIO.....	(Beethoven)..... Coon,	30	20	20	2 30
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40	50	30	20	LODOISKA.....	(Kreutzer)..... Coon,	30	20	10	2 10
40	60	40	20	MAGIC FLUTE.....	(Mozart)..... Coon,	20	20	10	2 20
40	60	40	20	MARTHA.....	(Flotow)..... Coon,	20	20	10	2 20
40	60	40	20	MARRIAGE OF FIGARO.....	(Mozart)..... Coon,	30	20	10	2 20
50	60	40	30	MASANELLO.....	(Auber)..... Coon,	40	30	30	2 80
40	50	30	20	MASON AND LOCKSMITH.....	(Auber)..... Coon,	30	20	20	2 10
50	70	40	30	MERRY WIVES OF WINDSOR.....	(Nicolai)..... Coon,	40	30	20	2 80
40	50	30	20	MONTECCHI E CAPULETTI.....	(Bellini)..... Coon,	30	20	20	2 10
40	50	30	20	NORMA.....	(Bellini)..... Coon,	30	20	20	2 10
40	60	40	30	OEERON.....	(Von Weber)..... Coon,	20	20	20	2 30
40	60	30	20	POET AND PEASANT.....	(Suppe)..... Coon,	40	30	30	2 50
50	70	40	30	SEMIRAMIDE.....	(Rossini)..... Coon,	40	30	30	2 90
40	50	30	20	TANCREDI.....	(Rossini)..... Coon,	30	20	20	2 10
30	50	30	20	TITUS.....	(Mozart)..... Coon,	20	20	20	1 90
50	60	40	30	WILLIAM TELL.....	(Rossini)..... Coon,	40	40	30	2 90
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EGMONT OVERTURE

Sostenuto ma non troppo.

L. V. BEETHOVEN.

PIANOFORTE.

Arr. by Jul. Weiss. Op. 70.

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a *coll.* marking and a forte (*f*) dynamic, followed by a *f marcato.* section. The second system features a fortissimo (*ff*) dynamic and a *p* dynamic. The third system starts with a pianissimo (*pp*) dynamic. The fourth system includes an *espressivo.* marking and a *p* dynamic. The fifth system is marked *Allegro.* and begins with a *cres.* (crescendo) marking, leading to a *sfp* (sforzando) dynamic. The sixth system continues with a *sfp* dynamic. Pedal markings (*Ped.*) with asterisks are present in the first two systems. The key signature is B-flat major and the time signature is 3/4.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with two flats and a 3/4 time signature. It features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with some slurs. The lower staff has a steady accompaniment. Dynamic markings include *cres* and *cen*.

Third system of musical notation. The upper staff has a melodic line with a *do* vocal line underneath. The lower staff continues the accompaniment.

Fourth system of musical notation. Both staves feature a *ff* (fortissimo) dynamic marking. The music is more intense and features a wide interval in the upper staff.

Fifth system of musical notation. The upper staff has a melodic line with many accidentals. The lower staff has a rhythmic accompaniment.

Sixth system of musical notation. The upper staff features a melodic line with many accidentals and slurs. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf* (sforzando).

The musical score consists of seven systems of staves. The first system features a grand staff with a treble clef and a bass clef, both in the key of B-flat major. It begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) section with a *plac.* marking, and returns to fortissimo. The second system starts with a piano (*p*) dynamic and a *cres.* marking, leading to a section with fortissimo (*ff*) and sforzando (*sf*) dynamics. The third system is marked *f* and *sf*. The fourth system is marked *sf* and *fp*. The fifth system is marked *dolce.* and *f*. The sixth system is marked *dolce.* and *fp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music is marked with *dolce* in the first measure, *f* in the fifth measure, *fp* in the sixth measure, and *dolce* in the eighth measure. The notation includes various note values, rests, and dynamic markings.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked with *dolce* in the first measure and *p* in the second measure. The notation includes various note values, rests, and dynamic markings.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked with *pp* in the second measure, *pp* in the fourth measure, and *cres.* in the sixth measure. The notation includes various note values, rests, and dynamic markings.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked with *sfp* in the second measure and *sfp* in the fourth measure. The notation includes various note values, rests, and dynamic markings.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The notation includes various note values, rests, and dynamic markings.

Sixth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked with *cres-* in the fourth measure. The notation includes various note values, rests, and dynamic markings.

cen - - - do - - -

First system of musical notation, featuring a vocal line with lyrics 'cen - - - do - - -' and a piano accompaniment. The piano part consists of chords and arpeggiated figures in the left hand and a melodic line in the right hand.

Second system of musical notation, continuing the vocal and piano parts. A dynamic marking of *ff* (fortissimo) is present in the piano part.

Third system of musical notation, showing further development of the piano accompaniment with various articulations and dynamics.

Fourth system of musical notation, featuring dynamic markings of *sf* (sforzando) and *ff* (fortissimo) in the piano part.

Fifth system of musical notation, continuing the piano accompaniment with complex rhythmic patterns.

Sixth system of musical notation, concluding the page with dynamic markings of *sf* (sforzando) and *f* (forte).

8- - - - - 8- - - - - 62

f *f* *p* *cres.*

This system contains the first two staves of music. The first staff has a dynamic marking of *f* and a *cres.* marking. The second staff has a dynamic marking of *p*. There are fermatas over the first and second measures of the first staff.

f *ff* *sf* *sf* *sf*

This system contains the third and fourth staves of music. The first staff has dynamic markings of *f*, *ff*, and *sf*. The second staff has dynamic markings of *sf*, *sf*, and *sf*.

f *sf* *sf*

This system contains the fifth and sixth staves of music. The first staff has dynamic markings of *f*, *sf*, and *sf*. The second staff has dynamic markings of *sf* and *sf*.

8- - - - -

sf *sf* *sf* *sf* *ff* *p*

This system contains the seventh and eighth staves of music. The first staff has dynamic markings of *sf*, *sf*, *sf*, *sf*, *ff*, and *p*. The second staff has dynamic markings of *sf* and *sf*. There is a fermata over the first measure of the first staff.

ff *p*

This system contains the ninth and tenth staves of music. The first staff has dynamic markings of *ff* and *p*. The second staff has dynamic markings of *sf* and *sf*.

ff *f* *pp*

This system contains the eleventh and twelfth staves of music. The first staff has dynamic markings of *ff*, *f*, and *pp*. The second staff has dynamic markings of *sf* and *sf*.

pp *cres.*

ff sf sf sf

sf sf sf sf sf sf

sf sf sf sf sf

sf sf cres. ff sf sf sf

*sf marcato. Ped: **

First system of musical notation. The right hand (treble clef) plays a series of eighth-note chords with a 7-finger fingering indicated. The left hand (bass clef) plays a steady accompaniment of eighth-note chords. A 'Ped:' marking is present in the left hand. An asterisk (*) is placed above the right hand in the second measure.

Second system of musical notation. The right hand continues with eighth-note chords. The left hand features a long, sustained chord in the first measure, marked with a 'Ped:' and a slur. An asterisk (*) is placed above the right hand in the second measure. The system ends with another 'Ped:' marking and an asterisk (*) above the right hand.

Third system of musical notation. The right hand plays eighth-note chords with a dynamic marking of *ff* in the first measure, which changes to *sf* in the second measure. The left hand provides a simple accompaniment. A measure rest of 8 is indicated above the right hand in the second measure.

Fourth system of musical notation. The right hand continues with eighth-note chords. The left hand accompaniment consists of vertical strokes with a *sf* dynamic marking. A measure rest of 8 is indicated above the right hand in the first measure.

Fifth system of musical notation. The right hand continues with eighth-note chords. The left hand accompaniment consists of vertical strokes with a *sf* dynamic marking. A 'Ped:' marking is present in the left hand. A measure rest of 8 is indicated above the right hand in the first measure. An asterisk (*) is placed above the right hand in the final measure.

Sixth system of musical notation. The right hand features a complex passage with triplets and a dynamic marking of *ff*. The left hand accompaniment consists of eighth-note chords. A measure rest of 8 is indicated above the right hand in the first measure.

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*Pleasures of Winter Polka. 4. E♭. Pacher. 50	*Tender Chord Waltz. 4. E♭. Brent. 40
Pluis de Diamants Valse. 4. A. De Roods. 35	*Tender Chord Polka. 4. E♭. Ducal. 40
Premium Waltz. 4. F. Davis. 30	Then you'll remember me. 4. B♭. (Var.) Grobe. 50
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*Pretty as a Pink Fantaisie. (Var.) 4. C. Mack. 60	*Tit-for-Tat Schottisch. 4. G. Victor. 30
*Pretty as a Pink Redowa. 4. E♭. Mack. 60	Tittering Galop. 4. G. Young. 30
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Barbe Bleue Potpourris. Nos. 1 and 2. Dressler. Ea. 75	Belle Franco (La) Potpourri. 5. Dressler. 70
Belle Helene Potpourris. Nos. 1 and 2. 5. Wels. Ea. 75	Belle of the Evening Mazurka. 5. A♭. Hoffman. 50
Ben Bolt. Var. 5. F. Grobe. 50	Blooming Flowerets Schottisch. 5. F. Ghol. 40
Bolero. 5. F. Miner. Tonal. 50	Bonnie Blue Flag. (Var.) 5. F. Pacher. 50
Bridal Gifts Mazurka. 5. D♭. Tonal. 60	Brigands (Les). (Galop and-Mh.) 5. G. Dressler. 40
Brigands (Les) Lancers. (With Lyrics.) Dressler. 60	*Canary Bird Schottisch. 5. E. Rauch. 50
Caprice Elegante. 5. D♭. Semmacher. 60	Captain (The). (Variations.) 5. D. Mack. 50
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Clark Seminary Polka. 5. E♭. Simon. 35	Columbia March. 5. E♭. Allard. 40
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EGMONT.

OVERTURE.

1st VIOLIN.

BEETHOVEN

Arr : by JUL. WEISS Op.70.

Down bow. ▣

Up bow. ▽

Sostenuto ma non troppo

sul g marc.

f *ff* *p* *pp* *expressivo* *p* *pp* *Allegro.* *cresc* *sfz* *sfz* *cre* *scen* *do* *ff* *ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

1st VIOLIN.

ff dolce ff dolce p cres
f ff sf sf sf
f sf sf sf
sf sf dolce dolce
f dolce
dolce p
mp mp
cres sf sf
cres
scen do
ff sf sf sf
sf ff
sf sf sf sf sf sf

4
1st VIOLIN.

f dolce f

p cresc f ff

sf sf sf f

sf sf sf sf ff p

ff p

ff mp

Allo. con brio.

mp cresc

ff sf sf sf sf sf

sf sf sf sf

1st VIOLIN.

sf sf sf sf

cresc ff sf

8a

8a

ff sf sf sf

sf sf f sf

ff

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50	70	40	30	SEMIRAMIDE.....	(Rossini).....	Coon,	40	30	30	2 90
40	50	30	20	TANCREDI.....	(Rossini).....	Coon,	30	20	20	2 10
30	50	30	20	TITUS.....	(Mozart).....	Coon,	20	20	20	1 90
50	60	40	30	WILLIAM TELL.....	(Rossini).....	Coon,	40	40	30	2 90
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EGMONT OUVERTURE

BEETHOVEN.

2^d VIOLIN.

▣ Down Bow.

V Up Bow.

Sostenuto ma non troppo.

Arr. by Jul. Weiss. Op. 70.

The musical score for the 2nd Violin part of the Egmont Overture is presented in two systems. The first system, marked *Sostenuto ma non troppo*, begins with a *marcato* section in 3/4 time, featuring a melody with dynamics ranging from *f* to *p*. It includes instructions for *sul G.* and bowing directions (Down Bow and Up Bow). The second system, marked *Allegro*, is in 3/4 time and features a more rhythmic, driving melody with dynamics from *pp* to *ff*. It includes *cres.* (crescendo) markings, *espressivo* instructions, and various fingering and bowing techniques. The score concludes with a *do.* (do) instruction and a final *ff* dynamic.

2^d VIOLIN.

The musical score for the 2nd Violin part consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamics such as *ff*, *p*, *cres.*, *f*, *sf*, *fp*, and *pp*. There are also articulation marks like accents and slurs. The music features a mix of melodic lines and rhythmic patterns, including sixteenth-note runs and sustained chords. The piece concludes with a *cres.* marking and a dashed line.

2^d VIOLIN.

The musical score for the 2nd Violin part consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics such as *sf*, *ff*, *f*, *p*, and *pp*, along with performance markings like *cres.* and *dim.*. Fingerings (1, 2, 3) and bowings (V) are indicated throughout. The first staff has the lyrics "cen" and "do" written below it. The score concludes with a double bar line and a key signature change to one flat (B-flat).

2^d VIOLIN.

Allegro con brio.

The musical score for the 2nd Violin part consists of ten staves of music. The first staff begins with a *pp* dynamic marking. The second staff includes a *cres.* marking and contains fingering numbers 1 and 2. The third staff starts with *ff* and features several *sf* markings, with a fingering number 4. The fourth staff continues with *sf* markings. The fifth staff has *sf* markings and a *cres.* marking. The sixth staff begins with *ff* and includes *sf* markings. The seventh staff is marked *marcato.* and contains a fingering number 4. The eighth staff features *ff* and *sf* markings. The ninth staff has *sf* and *ff* markings. The tenth staff concludes the passage with *sf* markings.

EGMONT.

OVERTURE.

BEETHOVEN.

Basso.

Sostenuto ma non troppo.
marcato.

BASSO.

1 2 3 4 5 6 1 2 3 4 5 6

pizz. Arco.

1 2 3 4 5

cres - - - cen

do. ff

2 3 4 5 6 7

BASSO.

EGMONT.

OVERTURE.

BEETHOVEN.

Sostenuto ma non troppo.

Flute.

7507-3.E

FLUTE.

Musical staff 1: Flute part, first line. Dynamics: *dolce*, *f*, *dolce*.

Musical staff 2: Flute part, second line. Dynamics: *f*, *dol.*, *f*.

Musical staff 3: Flute part, third line. Dynamics: *p*, *pp*, *cresc.*, *sfp*.

Musical staff 4: Flute part, fourth line. Includes fingerings 1, 2, 3, 4, 5, 6, 7.

Musical staff 5: Oboe part, first line. Dynamics: *p*, *p*, *cresc.*, *cresc.*

Musical staff 6: Oboe part, second line. Dynamics: *ff*.

Musical staff 7: Oboe part, third line. Dynamics: *f*, *ff*.

Musical staff 8: Oboe part, fourth line. Dynamics: *sf*, *sf*, *sf*.

Musical staff 9: Oboe part, fifth line. Dynamics: *sf*, *sf*, *pdol.*, *pdol.*, *p cresc.*

Musical staff 10: Oboe part, sixth line. Dynamics: *f*, *ff*, *sf*, *sf*, *sf*, *f*.

FLUTE.

Musical staff for Flute, measures 1-15. The staff shows a melodic line with dynamics *sf* and *f*. A first ending bracket is above measures 8-14.

Musical staff for 2d Clarinet, measures 1-15. The staff shows a melodic line with dynamics *ff* and *ppp*.

Musical staff for Oboe, measures 1-15. The staff shows a melodic line with dynamics *ppp*, *cresc.*, *cresc.*, *ff*, and *sf*. The tempo marking "All: con brio" is present.

Musical staff for Oboe, measures 16-30. The staff shows a melodic line with dynamics *sf*.

Musical staff for Oboe, measures 31-45. The staff shows a melodic line with dynamics *sf* and *cresc.*

Musical staff for Oboe, measures 46-60. The staff shows a melodic line with dynamics *sf*.

Musical staff for Oboe, measures 61-75. The staff shows a melodic line with dynamics *sf*.

Musical staff for Oboe, measures 76-90. The staff shows a melodic line with dynamics *sf*.

Musical staff for Piccolo, measures 1-15. The staff shows a melodic line with dynamics *sf*, *ff*, and *sf*. The instrument name "Piccolo." is written at the end.

Musical staff for Piccolo, measures 16-30. The staff shows a melodic line with dynamics *sf* and *sf*.

EGMONT.

OVERTURE.

BEETHOVEN.

Clarinet in B \flat .

Sostenuto ma non troppo.

Musical notation for Clarinet in B \flat , measures 1-12. The first staff begins with a dynamic of *f*, followed by *p*, *ff*, and *pp*. The instruction *espressivo.* is placed below the third staff. A *Fag.* (Bassoon) part is indicated above the first staff.

Allegro.

2d Oboe.

Musical notation for Clarinet in B \flat , measures 13-24. The second staff is marked *Allegro.* and *2d Oboe.* with a dynamic of *p*. The third staff includes a *cresc.* marking and numbered measures 1 through 11. The fourth staff features *ff* dynamics. The fifth staff has *sf sf sf sf sf sf sf* dynamics. The sixth staff includes *p dol.*, *p dol.*, *p cresc.*, and *f* dynamics. The seventh staff has *ff sf sf sf sf f* dynamics. The eighth staff has *sf sf sf sf sf dol.* dynamics.

CLARINET.

Musical staff 1: Clarinet part, measures 1-4. Dynamics: *dol.*, *f*, *p dol.*, *p dol.*, *f*.

Musical staff 2: Clarinet part, measures 5-8. Dynamics: *dol.*, *p dol.*, *f*, *dol.*

Musical staff 3: 2d Oboe. measures 1-4. Dynamics: *p*, *pp*, *pp*.

Musical staff 4: Clarinet part, measures 5-8. Dynamics: *pp*, *cresc.*, *sfp*.

Musical staff 5: Clarinet part, measures 9-11. Dynamics: *p*.

Musical staff 6: 2d Oboe. Clar. 1 2 3 4 5 6 7 8. Dynamics: *cresc.*

Musical staff 7: Clarinet part, measures 9-11. Dynamics: *ff*, *ff*.

Musical staff 8: Clarinet part, measures 12-14. Dynamics: *f*, *f*.

Musical staff 9: Clarinet part, measures 15-17. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.

Musical staff 10: 2d Flt. 1 2 3 4 5. Dynamics: *p dol.*, *p dol.*, *p cresc.*

Musical staff 11: Clarinet part, measures 18-21. Dynamics: *cresc.*, *f*, *ff*, *sf*, *sf*, *sf*, *f*.

CLARINET.

Musical staff 1: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a sequence of notes with dynamic markings *sf* and *ff*.

Musical staff 2: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a sequence of notes with a dynamic marking *ff*.

Musical staff 3: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a sequence of notes with dynamic markings *ff* and *ppp*. The word "Oboe." is written above the staff.

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes with dynamic markings *pp* and *cresc.*. The tempo marking "All.^o con brío" is written above the staff.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes with dynamic markings *ff* and *sf*.

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes with dynamic markings *sf* and *sf*.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes with dynamic markings *cresc.*, *ff*, and *sf*.

Musical staff 8: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes.

Musical staff 9: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes with dynamic markings *sf*.

Musical staff 10: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes with dynamic markings *sf* and *ff*.

EGMONT. OVERTURE

BEETHOVEN

Cornets in B \flat .

Sostenuto ma non troppo.

The musical score consists of ten staves of music for the Cornets in B \flat . The first staff begins with a treble clef, a key signature of two flats (B \flat), and a 3/4 time signature. It features dynamics *f* and *ff*, and is marked *Sostenuto ma non troppo*. The second staff continues the piece with dynamics *pp* and *p*. The third staff is marked *Allegro* and begins with a 3/4 time signature, followed by a 2/4 time signature. It includes dynamics *p* and *cresc.*, and is numbered 1 through 15. The fourth staff continues the *Allegro* section with dynamics *ff* and is numbered 5 through 15. The fifth staff features dynamics *pdol.* and *f*. The sixth staff begins with a treble clef and a 3/4 time signature, marked *f*. The seventh staff includes dynamics *p* and *f*. The eighth staff features dynamics *p* and *pp*. The ninth staff includes dynamics *sfp* and *f*. The tenth staff concludes the page with dynamics *f* and *pp*.

CORNETS.

cresc. 1 2 3 4 5 6 7 8 9 10 11

p 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 *ff*

Horns.

ff *f* *ff*

2d Clar. 2d Clar.

p *p* *ff* *sf*

sf *f*

Horns.

ff *ff*

ff

All^o con brio.

2d Clar. Horn.

pp *cresc.* *cresc.* *ff* *sf* *sf* *sf*

Horns.

sf *sf* *sf* *sf* *sf*

cresc. *sf* *ff*

ff *sf* *sf*

sf *ff*