

PETR ILÍČ ČAJKOVSKIJ
New Edition of the Complete Works

Series II:
Orchestral Works

Volume 39b:

Symphony No. 6 in B Minor
‘Pathétique’

Op. 74 (ČW 27)

Full Score

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Symphony No. 6 in B Minor – ‘Pathétique’ Симфония № 6 си минор – ”Патетическая”

I.

Petr Il'ič Čajkovskij (1840–1893) Op. 74 (ČW 27)
Петр Ильич Чайковский (1840–1893) соч. 74 (ЧС 27)

Adagio (♩ = 54)

1 Flauto 2 Flauto (anche Flauto piccolo) 3 Oboe 1 2 Clarinetto (A) 1 2 Fagotto 1 2 Corno (F) 1 2 3 4 Tromba (B♭) 1 2 Trombone 1 2 3 Tuba Timpani (A,E,Eb)

Adagio (♩ = 54)

I Violino II Viola Violoncello Contrabbasso

7

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Vla. 1 2

Cb. 1 2

1. *pp* *p* *mp* *sf* *p*

pp *cresc.* *sf* *p*

pp *cresc.* *sf* *p*



13

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Vla. 1 2

Cb. 1 2

ritenuto

mf *p* *mf*

1. *p* *mf*

mf *pp* *mf*

mf *p* *mf* *mf* *pp*

mf *pp*

mf *pp*

mf *pp*

Allegro non troppo (♩ = 116)

Vla.

Vc.



Fl.

Cl. (A)

Vla.

Vc.

27

Fl. 1

Fl. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

30

Cl. (A) 1

VI I

VI II

Vla. 1

Vla. 2

Vc. 1

Vc. 2

A

44

Fl. 1

Ob. 1 2

Cl. (A) 1 2

VI. I (unis.)

VI. II (unis.)

Vla. (unis.)

Vc. (unis.)

Cb. (unis.)

pp

pp

pp

p

p

p

47

Fl. 1 2

Picc.

Cl. (A) 1 2

Fg. 1 2

VI. I

VI. II

Vla.

Vc.

Cb.

p

p

p

p

legato

59

Fl. 1, 2
Picc.
Ob. 1, 2
Cl. (A) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (Bb) 1, 2
Tbn. 1, 2
Tb. 3
Timp.
Vl. I, II
Vla.
Vc.
Cb.

mp
mp
f
mp
espressivo
mp
4. espressivo
mp
mp
arco
mp

Detailed description: This page of a musical score covers measures 59 and 60. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets in A (1 and 2), Bassoons (1 and 2), Cor Anglais (1, 2, 3, 4), Trumpets in Bb (1 and 2), Trombones (1 and 2), and Tuba (3). The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani. In measure 59, the Oboes play a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic of *mp*. The Clarinet in A (1) plays a similar line starting on G4, moving to A4, B4, and C5, with a dynamic of *f*. The Bassoon (1) plays a line starting on G2, moving to A2, B2, and C3, with a dynamic of *mp*. The Cor Anglais (1 and 2) play a line starting on G4, moving to A4, B4, and C5, with a dynamic of *mp*. The Cor Anglais (3 and 4) play a line starting on G4, moving to A4, B4, and C5, with a dynamic of *mp*. The strings play a rhythmic pattern of eighth notes, with the Violoncello and Contrabass playing *mp* *arco*. In measure 60, the Oboes play a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic of *mp*. The Clarinet in A (1) plays a similar line starting on G4, moving to A4, B4, and C5, with a dynamic of *f*. The Bassoon (1) plays a line starting on G2, moving to A2, B2, and C3, with a dynamic of *mp*. The Cor Anglais (1 and 2) play a line starting on G4, moving to A4, B4, and C5, with a dynamic of *mp*. The Cor Anglais (3 and 4) play a line starting on G4, moving to A4, B4, and C5, with a dynamic of *mp*. The strings play a rhythmic pattern of eighth notes, with the Violoncello and Contrabass playing *mp* *arco*.

61 C

Fl. 1, 2
Picc.
Ob. 1, 2
Cl. (A) 1, 2
Fg. 1, 2
'or. (F) 1, 2, 3, 4
Tr. (Bb) 1, 2
Tbn. 1, 2
Tb. 3
Timp.
VI. I, II
Vla.
Vc.
Cb.

Dynamic markings: *mp*, *p*, *[mp]*, *[p]*, *sf*, *p*, *mp*, *mp*, *p*, *p*, *p*.

Rehearsal mark C is present at the beginning of measure 61 and the end of measure 63.

Un poco animando

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), and Cor Anglais (Cor. (F)). The second system includes Trumpet in B-flat (Tr. (Bb)), Trombone (Tbn.), and Tuba (Tb.). The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Un poco animando'. The score features various dynamics including *f* (forte) and *ff* (fortissimo), and includes articulation marks such as accents and slurs. The woodwinds play melodic lines with slurs, while the brass instruments provide harmonic support with chords and rhythmic patterns.

Un poco animando

Musical score for string instruments. The score is divided into two systems. The first system includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Un poco animando'. The score features various dynamics including *f* (forte) and *ff* (fortissimo), and includes articulation marks such as accents and slurs. The strings play a rhythmic accompaniment with slurs and accents, providing a steady foundation for the other instruments.

Poco più animato (♩ = 132)

73

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (Bb) 1
Tr. (Bb) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.

Detailed description: This block contains the musical score for the woodwind, brass, and percussion sections. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons) play a complex, rhythmic melody with many slurs and accents. The brass section (Cor. (F), Tr. (Bb), Tbn., Timp.) provides a harmonic and rhythmic foundation with sustained notes and a steady drum pattern. The percussion part (Timp.) features a consistent rhythmic accompaniment.

Poco più animato (♩ = 132)

I
VI
II
Vla.
Vc.
Cb.

unis.

Detailed description: This block contains the musical score for the string section. The Violins (I and II) play a rhythmic melody with many slurs and accents. The Viola, Violoncello (Vc.), and Contrabass (Cb.) provide a harmonic and rhythmic foundation with sustained notes and a steady drum pattern. The percussion part (Timp.) features a consistent rhythmic accompaniment.

76 D

Fl. 1
Fl. 2
Picc. *muta in Fl. 3*
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (Bb) 1
Tr. (Bb) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp. *(muta in C,D,E)*
VI. I
VI. II
Vla.
Vc.
Cb.

f *mf* *mp*

79

Cl. (A)

1. *p*

2. *p*

Fg. *p*

Tbn. 1. *p*

2. *p*

3. *p*

Vl. I *détaché* *v* *p*

Vl. II *détaché*

Vla. *p*

Vc. *pp*

Cb.

81

Tbn. 1. 2. *pp*

2. *pp*

3. *pp*

Vc. *pp*

84 **ritardando molto**

Vla. *espress.* *v* *mp* > *ppp*

Vc. *pp* *mp* > *ppp*

Adagio

89 **Andante** (♩ = 69) **incalzando**

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2
Cor. (F) 1
2
3
4
Tr. (B♭) 1
2
Tbn. 1
2
3
Tb.
Timp.

Andante (♩ = 69) **incalzando**

con sordini
teneramente, molto cantabile, con espansione

VI. I
II
Vla.
Vc.
Cb.

p *f* *mf* *f*

pp *mp* *pp* *mp* *pp* *mf*

95 **ritenuto** **come prima** **ritenuto**

1 Fl. 2
3
Ob. 1 2
1 Cl. (A)
2
1 Fg. 2
1 Cor. (F)
2
3 Tr. (Bb) 4
1 Tbn. 2
3 Tbn.
Timp.
I VI. **ritenuto** **come prima** **ritenuto**
II **con sordini**
Vla.
Vc.
Cb.

Moderato mosso (♩ = 100)

101

1 Fl. 2
3
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (B♭) 1 2
Tbn. 1 2
Tb. 3
Timp.

p *p* *p*

1. *p*

3 3 3 3

>

>

>

>

This section of the score covers measures 101 to 104. It features a woodwind and brass ensemble. The Flute 1 part has a melodic line with triplets and accents. The Bassoon 1 part has a similar melodic line. The Clarinet in A and Trumpet in B-flat parts are mostly silent. The Trombone and Tuba parts are also silent. The Timpani part is silent. The dynamic is *p* (piano).

Moderato mosso (♩ = 100)

I
VI. II
Vla.
Vc.
Cb.

p *p* *p* *p* *p*

v *saltando*

saltando

saltando

pizz. *arco*

pizz.

This section of the score covers measures 101 to 104. It features a string ensemble. The Violin I and Violin II parts have a rhythmic pattern of eighth notes with accents. The Viola part has a similar rhythmic pattern. The Violoncello part has a melodic line with accents. The Contrabass part has a melodic line with accents. The dynamic is *p* (piano). The Violoncello part has a *pizz.* (pizzicato) section in measure 102 and an *arco* (arco) section in measure 103.

105 *espressivo*

1 *mf* *espressivo* *f*

Fl. 2 *mf* *f*

3 *mf* *f*

Ob. 1 *1. espressivo* *f*

2 *mf* *f*

Cl. (A) 1 *mp* *f*

2 *mp* *f*

Fg. 1 *1.* *mp* *f*

2 *mp* *f*

Cor. (F) 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tr. (Bb) 1 *p* *mf*

2 *p* *mf*

Tbn. 1 *p* *mf*

2 *p* *mf*

3 *p* *mf*

Tb. *p* *mf*

Timp.

VI. I *poco più f* *poco cresc.* *mf*

II *poco più f* *poco cresc.* *mf*

Vla. *poco più f* *poco cresc.* *mf*

Vc. *mp* *pizz.* *mf*

Cb. *mp* *pizz.* *mf*

108 E

1 *mf*

Fl. 2 *mf*

3

Ob. 1 *mf*

2

Cl. (A) 1 *p*

2

Fg. 1 *p*

2

Cor. (F) 1

2

3

4

Tr. (Bb) 1 *p*

2

Tbn. 1 *p*

2

3

Tb.

Timp.

I *p* *mf* *p* *saltando*

VI. II *dim.* *p*

Vla. *dim.* *p*

Vc. *p*

Cb. *p*

111

The score is divided into three measures. Measure 111 shows the woodwinds and strings starting with various articulations and dynamics. Measure 112 continues the woodwind lines with accents and triplets. Measure 113 features a dynamic shift to *mf* and *espressivo* for the woodwinds, and a *poco più f* instruction for the strings. The brass section remains mostly silent, with some low notes in the tubas.

1

Fl. 2

3

Ob. 1
2

Cl. (A)
1
2

Fg.
1
2

Cor. (F)
1
2
3
4

Tr. (Bb)
1
2

Tbn.
1
2

Tb.
3

Timp.

VI.
I
II

Vla.

Vc.
arco

Cb.

espressivo

mf

espressivo

mf

espressivo

mf

p

p

p

poco più f

poco più f

poco più f

mp

mp

114

Fl. 1 2 3
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (Bb) 1 2
Tbn. 1 2 3
Timp.
VI I
VI II
Vla.
Vc.
Cb.

mp *f* *mf*
mp *f* *mf*
mp *f* *mf*
mp *f* *mf*
mf *mf* *p*
mf *mf* *p*
p *mf*
poco cresc. *mf* *dim.*
poco cresc. *mf* *dim.*
poco cresc. *mf* *dim.*
pizz. *mf*

117 **F**

Fl. 1 *p* *più f*

Fl. 2 *p* *più f*

Ob. 1 *p* *più f*

Ob. 2

Cl. (A) 1 *p* *più f*

Cl. (A) 2 *p* *più f*

Fg. 1 *p* *più f*

Fg. 2 *p* *più f*

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (Bb) 1

Tr. (Bb) 2

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

VI. I *mf* *p* *cresc.*

VI. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *pizz.* *cresc.*

Cb. *p* *cresc.*

120

The musical score is arranged in two systems. The first system includes parts for Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets in A (Cl. (A) 1, 2), Bassoon (Fg.), Cor Anglais (Cor. (F) 1, 2, 3, 4), Trumpets in B-flat (Tr. (Bb) 1, 2), Trombones (Tbn. 1, 2, 3), and Timpani (Timp.). The second system includes Violins (Vl. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Woodwinds:

- Flutes (Fl. 1, 2, 3): Play a melodic line starting with a grace note and a dynamic of *f*.
- Oboes (Ob. 1, 2): Play a sustained chord with a dynamic of *f* and a breath mark *a 2*.
- Clarinets in A (Cl. (A) 1, 2): Play a melodic line with a dynamic of *f*.
- Bassoon (Fg.): Play a melodic line with triplets and a dynamic of *f*, including a *più f* marking.

Brass:

- Cor Anglais (Cor. (F) 1, 2, 3, 4): Play a melodic line starting at measure 121 with dynamics of *mf* and *espressivo*.
- Trumpets (Tr. (Bb) 1, 2) and Trombones (Tbn. 1, 2, 3): Are silent.
- Timpani (Timp.): Are silent.

Strings:

- Violins (Vl. I, II), Viola (Vla.), and Violoncello (Vc.): Play a rhythmic accompaniment of eighth notes with a dynamic of *mf*. The strings enter in measure 121 with a *simile* marking and *poco cresc.* in measure 122.
- Contrabass (Cb.): Plays a melodic line with a dynamic of *mf* and *arco* marking.

Measure 120 includes a *più f* marking and triplets. Measure 121 includes a *mf* dynamic and *espressivo* marking. Measure 122 includes a *simile* marking and *poco cresc.* marking.

123

1
 2
 3
 Ob. 1
 2
 Cl. (A)
 1
 2
 Fg. 1
 2
 Cor. (F)
 1
 2
 3
 4
 Tr. (Bb)
 1
 2
 Tbn.
 1
 2
 3
 Tbn.
 Timp.
 VI.
 I
 II
 Vla.
 Vc.
 Cb.

1. *f*
 3. *f*
cresc.
ff
ff
ff
f
f
f
 6
 6
 6
 6
 6
 6

3
 3

ritenuto

126

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

Cl. (A) 1
Cl. (A) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (B♭) 1
Tr. (B♭) 2

Tbn. 1
Tbn. 2
Tbn. 3

Timp.

Vl. I
Vl. II

Vla.

Vc.

Cb.

ritenuto
(alzate sordini)

130 **Andante** (♩ = 69)

Fl. 2 *pesante, non staccato*
p *sempre p*

3 *pesante, non staccato*
p *sempre p*

Ob. 1 2 *pesante, non staccato*
p *sempre p*

Cl. (A) 1 2 *pesante, non staccato*
p *sempre p*

Fg. 1 2 *pesante, non staccato*
p *sempre p*

Cor. (F) 1 2 3 4 *pesante, non staccato*
p *sempre p*

Tr. (B♭) 1 2

Tbn. 1 2 3

Timp.

Andante (♩ = 69)

I *senza sordini* *mf*

VI. II *senza sordini* *mf*

Vla. *senza sordini* *mf*

Vc. *senza sordini* *p* *sempre p*

Cb. *senza sordini* *p* *sempre p*

134 *incalzando* *ritenuto*

Fl. 1 *f* *mf* *sf* *mf* *f*
2 *p* *mf* *sf* *p* *mf*
3 *p* *mf* *sf* *p* *mf*

Ob. 1 *p* *mf* *sf* *p* *mf*
2 *p* *mf* *sf* *p* *mf*

Cl. (A) 1 *p* *mf* *sf* *p* *mf*
2 *p* *mf* *sf* *p* *mf*

Fg. 1 *p* *mf* *sf* *p* *mf*
2 *p* *mf* *sf* *p* *mf*

Cor. (F) 1 *p* *mf* *sf* *p* *sf*
2 *p* *mf* *sf* *p* *sf*
3 *p* *mf* *sf* *p* *sf*
4 *p* *mf* *sf* *p* *sf*

Tr. (Bb) 1 *mf marcato* *p* *mf marcato* *p* *mf > p*
2 *mf marcato* *p* *mf marcato* *p* *mf > p*

Tbn. 1 *mf marcato* *p* *mf marcato* *p* *mf > p*
2 *mf marcato* *p* *mf marcato* *p* *mf > p*
3 *mf marcato* *p* *mf marcato* *p* *mf > p*

Timp. *p* *mf* *p* *mf*

VI. I *ff* *mf* *f*
II *ff* *mf* *f*

Vla. *ff* *mf* *f*

Vc. *p* *mf* *sf* *p* *mf*

Cb. *p* *mf* *sf* *p* *mf*

138 *incalzando* *ritenuto*

1 Fl. 2 *f* *p* *mf* *sf* *p* *mf*

3 Fl. 2 *p* *mf* *sf* *p* *mf*

1 Ob. 2 *p* *mf* *sf* *p* *mf*

1 Cl. (A) 2 *p* *mf* *sf* *p* *mf*

1 Fg. 2 *p* *mf* *sf* *p* *mf*

1 Cor. (F) 2 *p* *mf* *sf* *p* *mf*

3 Cor. (F) 4 *p* *mf* *sf* *p* *mf*

1 Tr. (Bb) 2 *mf marcato* *p* *mf marcato* *p* *mf > p*

1 Tbn. 2 *mf marcato* *p* *mf marcato* *p* *mf > p*

3 Tbn. *mf > p* *mf > p* *mf > p* *mf > p*

Timp. *p* *mf* *p* *mf*

I VI. *ff* *mf* *f*

II VI. *ff* *mf* *f*

Vla. *ff* *mf* *f*

Vc. *p* *mf* *sf* *p* *mf*

Cb. *p* *mf* *sf* *p* *mf*

142 Moderato assai (♩ = 88)

G

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet in B-flat (Tr. (Bb)), Trombone (Tbn.), and Tuba (Tb.). The tempo is Moderato assai (♩ = 88). The key signature has two sharps (F# and C#). The score is divided into two systems. The first system covers measures 142-146. The second system covers measures 147-151. Dynamics include *mf*, *mp*, *p*, and *pp*. A rehearsal mark 'G' is located at the beginning of the second system. The Tuba part includes the marking 'po - - - co' at the end of the system.

Moderato assai (♩ = 88)

G

Musical score for string instruments. The score includes parts for Violin I (VI.), Violin II (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The tempo is Moderato assai (♩ = 88). The key signature has two sharps (F# and C#). The score is divided into two systems. The first system covers measures 142-146. The second system covers measures 147-151. Dynamics include *mf*, *mp*, and *p*. A rehearsal mark 'G' is located at the beginning of the second system.

147

1 Fl. 2 Fl. 3 Fl.

1 Ob. 2 Ob.

1 Cl. (A) 2 Cl. (A)

1 Fg. 2 Fg.

1 Cor. (F) 2 Cor. (F) 3 Cor. (F) 4 Cor. (F)

1 Tr. (Bb) 2 Tr. (Bb)

1 Tbn. 2 Tbn. 3 Tbn.

Timp.

1 VI. 2 VI.

Vla.

Vc.

Cb.

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

a *po* *co* *smor* *zan* *do*

Detailed description: This page of a musical score covers measures 147 to 151. It features a vocal line at the bottom with lyrics: "a po co smor zan do". The vocal line is accompanied by a variety of instruments. The woodwind section includes Flutes (1, 2, 3), Oboes (1, 2), Clarinet in A (1, 2), and Bassoon (1, 2). The brass section includes Cor Anglais (1, 2, 3, 4), Trumpets in B-flat (1, 2), Trombones (1, 2, 3), and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. Dynamics such as *pp* (pianissimo) and *dim.* (diminuendo) are used throughout. The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

Adagio mosso (♩ = 60)

Solo dolce possibile

152 **rallentando**

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

rallentando **Adagio mosso (♩ = 60)**

VI. I II

Vla.

Vc.

Cb.

157 **ritardando molto**

Cl. (A) 1 2

Fg. 1 2

Timp.

ritardando molto

VI. I II

Vla.

Vc.

Cb.

*Concerning the fermatas, see Textual Notes.
 Относительно ферматы см. Свод различений.

Allegro vivo (♩ = 144)

161 *ff*

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (Bb) 1, 2

Tbn. 1, 2, 3

Timp. *ff* *pp*

ff *pp*

Allegro vivo (♩ = 144)

Vi. I, II

Vla. arco unis.

Vc. unis. arco *ff*

Cb. *ff*

The score for measures 161-164 includes woodwinds (Flutes 1-3, Oboes 1-2, Clarinets A 1-2, Bassoons 1-2), brass (Cor Anglais, Trumpets Bb, Trombones 1-3), Timpani, and strings (Violins I & II, Viola, Violoncello, Contrabass). The woodwinds and strings play a rhythmic pattern of eighth notes. The strings are divided into unison and arco groups. Dynamics range from fortissimo (ff) to pianissimo (pp).

165

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (Bb) 1

Tr. (Bb) 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

sempre ff

ff

pp

a 2

V 3

12

12

12

12

12

12

12

12

172

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2
Cor. (F) 1
2
3
4
Tr. (B♭) 1
2
Tbn. 1
2
3
Timp.
VI. I
II
Vla. v
Vc.
Cb. *feroce*
ff
feroce
ff

175

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2

1
2
Cor. (F) 3
4
Tr. (Bb) 1
2
Tbn. 1
2
Tb. 3
Timp.

I
VI. *feroce*
II
Vla.
Vc.
Cb.

ff *f* *mf*

Detailed description: This page of a musical score covers measures 175, 176, and 177. The woodwind section includes Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets in A 1 and 2; and Bassoons 1 and 2. The brass section includes Cor Anglais (F) 1 and 2; Trumpets in B-flat 1 and 2; Trombones 1, 2, and 3; and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The strings are marked with *feroce* (ferocious) and *ff* in the first two measures.

181

I

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Bb) 1 2

Tbn. 1 2

Tb. 3

Timp.

VI. I II

Vla.

Vc.

Cb.

ff

mf

mf

mf

f

f

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

184

This page of the musical score (page 43) is marked with the measure number 184. It features the following parts and markings:

- Flute (Fl.):** Staves 1, 2, and 3. All three parts play a rapid sixteenth-note pattern starting in the third measure, marked **ff**.
- Oboe (Ob.):** Staves 1 and 2. The first part has a rest, then plays a melody starting in measure 184, marked **ff** and *a2*. The second part has a rest throughout.
- Clarinet in A (Cl. (A)):** Staves 1 and 2. The first part has a rest, then plays a sixteenth-note pattern starting in measure 184, marked **ff**. The second part has a rest.
- Bassoon (Fg.):** Staves 1 and 2. The first part has a rest, then plays a sixteenth-note pattern starting in measure 184, marked **ff** and *a2*. The second part has a rest.
- Cor in F (Cor. (F)):** Staves 1, 2, 3, and 4. Staves 1 and 2 play a short melodic phrase in measure 184. Staves 3 and 4 have rests.
- Trumpet in B-flat (Tr. (Bb)):** Staves 1 and 2. Both have rests.
- Trombone (Tbn.):** Staves 1 and 2. Both have rests.
- Tuba (Tb.):** Staff 3. Has a rest.
- Timpani (Timp.):** Staff. Has a rest.
- Violin (Vl.):** Staves I and II. Both play a sixteenth-note rhythmic figure starting in measure 184, marked with a *v* (accendo) marking.
- Viola (Vla.):** Staff. Plays the same sixteenth-note rhythmic figure as the violins, marked with a *v* marking.
- Violoncello (Vc.):** Staff. Plays a sixteenth-note rhythmic figure starting in measure 184.
- Contrabass (Cb.):** Staff. Plays a sixteenth-note rhythmic figure starting in measure 184.

190

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2
Cor. (F) 1
2
3
4
Tr. (Bb) 1
2
Tbn. 1
2
Tb. 3
Timp.
VI. I
II
Vla.
Vc.
Cb.

marcatissimo

fff

Detailed description of the musical score: The score is for measures 190, 191, and 192. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) plays a rhythmic pattern of eighth notes with slurs and accents. The brass section (Cor Anglais, Trumpets, Trombones, Tubas) plays sustained notes with slurs. The percussion section (Timpani) plays a steady pattern of eighth notes. The string section (Violins, Viola, Violoncello, Contrabass) provides harmonic support with sustained notes and chords.

193

1 Fl. 2
3
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (Bb) 1 2
Tbn. 1 2
Tb. 3
Timp.
VI. I II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 193, 194, and 195. The woodwind section includes Flutes 1, 2, and 3, Oboes 1 and 2, Clarinets in A (1 and 2), and Bassoons (1 and 2). The brass section consists of four French Horns, two Trumpets in B-flat, two Trombones, and a Tuba. The percussion section includes Timpani. The string section features Violins I and II, Viola, Violoncello, and Contrabass. Measures 193 and 194 show a complex woodwind texture with many sixteenth-note passages, while the brass and strings provide harmonic support with sustained notes and chords. Measure 195 continues the woodwind activity and features a prominent tuba part with a long, sustained note.

196

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2
Cor. (F) 1
2
3
4
Tr. (Bb) 1
2
Tbn. 1
2
Tb. 3
Timp. (muta in F#, B, E)
I
VI. II
Vla.
Vc.
Cb.

K

unis.
ff

Detailed description: This page of a musical score covers measures 196 to 200. It features a full orchestral ensemble. The woodwind section includes Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets in A (1 and 2); and Bassoons (1 and 2). The brass section consists of four French Horns, two Trumpets in B-flat, three Trombones, and a Tuba. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score begins at measure 196 with a key signature of two flats. A rehearsal mark 'K' is placed above measure 199. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide harmonic support. The Tuba part features a long, sustained note in measure 196. The Timpani part has a dynamic marking of *ff* and a performance instruction '(muta in F#, B, E)'. The Violoncello part has a dynamic marking of *ff* and a performance instruction 'unis.'.

199

Cl. (A)
1
2

Fg.
1
2

Tr. (Bb)
1
2

Tbn.
1
2
3

Tb.

VI.
I
II

Vla.

Vc.
di - mi - nu - en - do

Cb.
di - mi - nu - en - do

1. *cantabile*
p

* *cantabile*
p

3. *cantabile*
p

legatissimo
3 3 3 3

legatissimo
3 3 3 3 *p*

202

Tr. (Bb)
1
2

Tbn.
1
2
3

Tb.

VI.
I
II

Vla.

Vc.
3 3 3 3

Cb.
3 3 3 3

* Quotation of a liturgical melody from the Office for the Dead of the Russian Orthodox Church; see Textual Notes.

Цитируется литургическая мелодия из заупокойной службы русской православной церкви; см. Свод разнотчений.

211

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (Bb) 1
Tr. (Bb) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

cresc.
f
ff

Detailed description: This page of a musical score, numbered 211, contains measures 211 through 213. The instrumentation includes Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets in A (1 and 2), Bassoons (1 and 2), Cor Anglais (1-4), Trumpets in B-flat (1 and 2), Trombones (1-3), Timpani, Violins (I and II), Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a similar pattern. Dynamics range from *f* (forte) to *ff* (fortissimo). The strings include *cresc.* (crescendo) markings. The woodwinds and brass have *f* markings. The strings have *ff* markings. The score is written in a key signature of one sharp (F#) and a common time signature (C).

M

229

Cor. (F)

1 2 3 4

Tbn. 1 2 3

Tb.

pp

pp

pp

M

VI.

Vla.

Vc.

Cb.

pizz.

pp pizz.

pp

233

Cor. (F)

1 2 3 4

Tbn. 1 2

VI.

Vla.

Vc.

Cb.

arco

pp

pp

237

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Bb) 1 2

Tbn. 1 2 3

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

mp *cre* *scen*

[1.] *mp* *cre* *scen*

mp *cre* *scen*

mp *cre* *scen*

mp *cre* *scen*

p *poco cresc.* *mp* *cre* *scen*

p *poco cresc.* *mp* *cre* *scen*

1. *mp* *cre* *scen*

mp *cre* *scen*

3. *mp* *cre*

p *pizz.* *arco* *mp* *arco* *cre* *scen*

p *mp* *cre* *scen*

240

Fl. 1
- do
f *cresc.*

Fl. 2
f *cresc.*

Picc.
ff Piccolo

Ob. 1
- do
f *cresc.*

Ob. 2
f *cresc.*

Cl. (A) 1
- do
f *cresc.*

Cl. (A) 2
- do
f *cresc.*

Fg. 1
mf *cresc.*
mf *cresc.*
f *cresc.*

Fg. 2
mf *cresc.*
mf *cresc.*
f *cresc.*

Cor. (F) 1
- do
f

Cor. (F) 2
- do
f

Cor. (F) 3
- do
f

Cor. (F) 4
- do
f

Tr. (B♭) 1
- do
mf
f

Tr. (B♭) 2
- do
mf
f

Tbn. 1
- do
mf
f

Tbn. 2
- do
mf
f

Tbn. 3
- do
mf
f

Tb.
- scen - - do
mf
f

Timp.

VI. I
- do
f *cresc.*

VI. II
- do
f *cresc.*

Vla.
mf *cresc.*
f *cresc.*

Vc.
- do
f *cresc.*

Cb.
- do
f *cresc.*

243 **N**

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Picc. *fff*

Ob. 1 *ff* *fff*

Ob. 2 *fff*

Cl. (A) 1 *ff* *fff*

Cl. (A) 2 *ff* *fff*

Fg. 1 *ff* *fff*

Fg. 2 *ff* *fff*

Cor. (F) 1 *ff* *fff*

Cor. (F) 2 *fff*

Cor. (F) 3 *ff* *fff*

Cor. (F) 4 *fff*

Tr. (Bb) 1 *ff* *fff*

Tr. (Bb) 2 *fff*

Tbn. 1 *ff* *fff*

Tbn. 2 *fff*

Tb. 3 *ff* *fff*

Timp. *fff*

VI. I *ff* *fff*

VI. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

Detailed description: This is a page of a musical score for an orchestra, page 59. The score is for measures 243 to 245. It features a variety of instruments: Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets in A (1 and 2), Bassoons (1 and 2), Cor Anglais (3 and 4), Trumpets in B-flat (1 and 2), Trombones (1 and 2), Tuba (3), Timpani, Violins (I and II), Viola, Violoncello, and Contrabass. The music is written in a key with one sharp (F#) and a 2/4 time signature. The dynamics range from fortissimo (ff) to fortississimo (fff). There are several trills and triplets indicated. A rehearsal mark 'N' is placed at the beginning of the page. The score is arranged in a standard orchestral layout with woodwinds and brass on the left, percussion in the middle, and strings on the right.

246

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (Bb) 1
Tr. (Bb) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
VI. I
VI. II
Vla.
Vc.
Cb.

div.
unis.
f

Detailed description: This page of a musical score covers measures 246, 247, and 248. The score is arranged in systems for various instruments. The woodwind section includes Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets in A (1 and 2), and Bassoons (1 and 2). The brass section includes Cor Anglais (F) (1, 2, 3, 4), Trumpets in B-flat (1 and 2), Trombones (1, 2, 3), and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte) and *div.* (divisi) are present. The key signature has two sharps (F# and C#), and the time signature is 4/4.

249

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. (A) 1 *ff*

Cl. (A) 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *f*

Cor. (F) 2 *f*

Cor. (F) 3 *f*

Cor. (F) 4 *f*

Tr. (Bb) 1

Tr. (Bb) 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description of the musical score: This page contains measures 249 through 253 of a symphony. The woodwind section (Flutes, Piccolo, Oboes, Clarinets, Bassoons) plays a melodic line with accents and dynamic markings of *ff*. The brass section (Coronets, Trumpets, Trombones) provides harmonic support with a *f* dynamic. The string section (Violins, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment with a *f* dynamic. The timpani part is silent. The score is written for a standard symphony orchestra with multiple parts for each instrument.

254

The musical score for measures 254, 255, and 256 is arranged as follows:

- Flutes (Fl.):** Two staves, both playing a sixteenth-note triplet melody with accents. Measure 255 includes a forte (*ff*) dynamic marking.
- Piccoboy (Picc.):** One staff, playing a sixteenth-note triplet melody with accents. Measure 255 includes a forte (*ff*) dynamic marking.
- Oboes (Ob.):** Two staves. The first staff plays a sixteenth-note triplet melody with accents. The second staff plays a sustained chord. Measure 255 includes a forte (*ff*) dynamic marking.
- Clarinets (Cl. (A)):** Two staves. The first staff plays a sixteenth-note triplet melody with accents. The second staff plays a sustained chord. Measure 255 includes a forte (*ff*) dynamic marking.
- Fagot (Fg.):** Two staves. The first staff plays a sixteenth-note triplet melody with accents. The second staff plays a sustained chord. Measure 255 includes a forte (*ff*) dynamic marking.
- Cor. (F):** Three staves (1, 2, 3). The first two staves play a sixteenth-note melody with accents. The third staff plays a sustained chord. Measure 255 includes a forte (*f*) dynamic marking.
- Tr. (Bb):** Two staves, both silent.
- Tbn. (Tb.):** Three staves, all silent.
- Timp.:** One staff, silent.
- Violins (VI.):** Two staves (I, II). The first staff plays a sixteenth-note triplet melody with accents. The second staff plays a sixteenth-note triplet melody with accents. Measure 255 includes a forte (*ff*) dynamic marking.
- Viola (Vla.):** One staff, playing a sustained chord. Measure 255 includes a forte (*ff*) dynamic marking.
- Violoncello (Vc.):** One staff, playing a sustained chord. Measure 255 includes a forte (*ff*) dynamic marking.
- Contrabass (Cb.):** One staff, playing a sustained chord. Measure 255 includes a forte (*ff*) dynamic marking.

257

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Bb) 1 2

Tbn. 1 2 3

Tb.

Timp.

VI I II

Vla.

Vc.

Cb.

260

Fl. 1
- scen - do

Fl. 2
- scen - do

Picc.
f cresc. *ff*

Ob. 1
mf *cresc.* *ff*

Ob. 2
mf *cresc.* *ff*

Cl. (A) 1
mf *cresc.* *ff*

Cl. (A) 2
mf *cresc.* *ff*

Fg. 1
mf *cresc.* *ff*

Fg. 2
mf *cresc.* *ff*

Cor. (F) 1
cresc. *mp* *cresc.* *ff*

Cor. (F) 2
cresc. *mp* *cresc.* *ff*

Cor. (F) 3
cresc. *mp* *cresc.* *ff*

Cor. (F) 4
cresc. *mp* *cresc.* *ff*

Tr. (Bb) 1
p cresc. *mp* *cresc.* *ff*

Tr. (Bb) 2
p cresc. *mp* *cresc.* *ff*

Tbn. 1
p cresc. *mp* *cresc.* *ff*

Tbn. 2
p cresc. *mp* *cresc.* *ff*

Tbn. 3
poco cresc. *mp* *cresc.* *ff*

Tb.
poco cresc. *mp* *cresc.* *ff*

Timp.

VI. I
- scen - do *molto* *ff*

VI. II
- scen - do *molto* *ff*

Vla.
- scen - do *molto* *ff*

Vc.
- scen - do *molto* *ff*

Cb.
- scen - do *molto* *ff*

264

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (Bb) 1
2

Tbn. 1
2

Tb. 3

Timp.

I

VI. II

Vla.

Vc.

Cb.

P

267

Fl. 1 *fff*

Fl. 2 *fff*

Picc. *fff* muta in Fl. 3

Ob. 1 *fff pesante*

Ob. 2 *fff pesante*

Cl. (A) 1 *fff*

Cl. (A) 2 *fff*

Fg. 1 *fff*

Fg. 2 *fff*

Cor. (F) 1 *fff*

Cor. (F) 2 *fff*

Cor. (F) 3 *fff*

Cor. (F) 4 *fff*

Tr. (Bb) 1 *fff pesante*

Tr. (Bb) 2 *fff pesante*

Tbn. 1 *fff pesante*

Tbn. 2 *fff pesante*

Tbn. 3 *fff pesante*

Tb. *fff pesante*

Timp. *fff*

P

VI. I *fff*

VI. II *fff*

Vla. *fff* div.

Vc. *fff*

Cb. *fff*

270

1
2
3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (B♭) 1
Tr. (B♭) 2
Tbn. 1
Tbn. 2
Tb. 3
Timp.
VI. I
VI. II
Vla.
Vc.
Cb.

ff
ff
a 2
ff
f
p
p
cre - - - scen
ff pesante
ff pesante
a 2
ff
a 2
ff
fff
fff
fff
fff
fff
fff

273

1
Fl. 2

3

Ob. 1
2

Cl. (A)
1
2

Fg.
1
2

Cor. (F)
1
2
3
4

Tr. (Bb)
1
2

Tbn.
1
2

Tb.
3

Timp.

VI.
I
II

Vla.

Vc.

Cb.

do

ff

ff

ff

ff

277 **Q**

1
Fl. 2
3

1
2
Ob. 2

1
2
Cl. (A)

1
2
Fg. a 2

1
2
3
4
Cor. (F)

1
2
Tr. (Bb)

1
2
3
Tbn. a 2
Tb. f

Timp.

Q

I
VI. sempre ff

II
sempre ff

Vla. sempre ff

Vc. sempre ff

Cb. sempre ff

284

The score consists of three systems of staves. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in A 1 and 2, and Bassoons 1 and 2. The second system includes Cor Anglais (F), Trumpets in B-flat 1 and 2, Trombones 1, 2, and 3, and Timpani. The third system includes Violins I and II, Viola, Violoncello, and Contrabass. Dynamics are marked as *fff* throughout. Performance instructions include *largamente, forte possibile* for strings and *marcato* for brass. The Viola part includes the instruction *div.* and *unis.*

1 *fff*

Fl. 2 *fff*

3 *fff*

Ob. 1 *fff*

2 *fff*

Cl. (A) 1 *fff*

2 *fff*

Fg. 1 *fff*

2 *fff*

Cor. (F) 1 *fff*

2 *fff*

3 *fff*

4 *fff*

Tr. (B♭) 1 *fff*

2 *fff*

Tbn. 1 *fff*

2 *fff*

3 *fff*

Timp. *fff*

VI. I *fff* *largamente, forte possibile*

II *fff* *largamente, forte possibile*

Vla. *fff* *largamente, forte possibile* *div.* *unis.*

Vc. *fff* *largamente, forte possibile*

Cb. *fff*

291

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2
a 2

1
2
Cor. (F)
3
4
Tr. (Bb) 1
2
Tbn. 1
2
Tb. 3
a 2

Timp.

I
VI
II
Vla.
Vc.
Cb.

ff

Detailed description: This page of a musical score, numbered 291, contains measures 291 through 296. The score is arranged in systems for various instruments. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in A (Cl. (A) 1 and 2), and Bassoon (Fg. 1 and 2). The second system includes Cor Anglais (Cor. (F) 1 and 2), Trumpet in B-flat (Tr. (Bb) 1 and 2), Trombone (Tbn. 1 and 2), and Tuba (Tb. 3). The third system is for Timpani (Timp.). The fourth system is for strings: Violin I (VI I), Violin II (VI II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained notes, often with slurs. The brass instruments play sustained notes, with some dynamics markings like *ff* (fortissimo) and *a 2* (second octave). The timpani part consists of rhythmic patterns. The string parts are primarily sustained notes, with some dynamics markings like *ff* and *ff* at the end of the page.

Andante come prima (♩ = 69)

305

con dolcezza

p con dolcezza

p con dolcezza

p

a 2

pp

pp

pp

a 2

pp

1

Fl. 2

3

Ob. 1

2

Cl. (A) 1

2

Fg. 1

2

Cor. (F) 1

2

3

4

Tr. (B♭) 1

2

Tbn. 1

2

Tb. 3

pp

pp

pp

3.

pp

Timp.

Andante come prima (♩ = 69)

con dolcezza

p con dolcezza

p

pp

arco

pp

arco

pp

3

3

3

3

3

I

VI. II

Vla.

Vc.

Cb.

pp

pp

308

incalzando **ritenuto**

1 *mf* *poco cresc.* *mf*

Fl. 2 *mf* *poco cresc.* *mf*

3 *mf* *poco cresc.* *mf*

Ob. 1 *a 2* *mp* *poco cresc.* *a 2* *mf*

Cl. (A) 1 *mp* *poco cresc.* *mf*

2 *mp* *poco cresc.* *mf*

Fg. 1 *a 2* *mp* *poco cresc.* *mf*

2 *mp* *poco cresc.* *mf*

Cor. (F) 1 *mp* *poco cresc.* *mf*

2 *mp* *poco cresc.* *mf*

3 *mp* *poco cresc.* *mf*

4 *mp* *poco cresc.* *mf*

Tr. (Bb) 1 *mf*

2 *mf*

Tbn. 1 *mf*

2 *mf*

Tb. 3 *p poco cresc.* *mf*

Timp. *pp* *mf*

incalzando **ritenuto**

I *mf* *poco cresc.* *mf*

VI. II *mf* *poco cresc.* *mf*

Vla. *p* *mp* *poco cresc.* *mf*

Vc. *p* *mp* *poco cresc.* *mf*

Cb. *p* *mp poco cresc.* *mf*

318

Musical score for measures 318-321. The score is written for a full orchestra and includes the following parts:

- Flutes (Fl.):** 1 and 2. Both parts are mostly silent, with a *mf* note in measure 321.
- Oboes (Ob.):** 1 and 2. Both parts play a melodic line starting in measure 318, with dynamics ranging from *f* to *p*.
- Clarinets (Cl.):** (A) 1 and 2. Both parts play a melodic line starting in measure 318, with dynamics ranging from *f* to *p*.
- Bassoon (Fg.):** 1 and 2. Both parts play a melodic line starting in measure 318, with dynamics ranging from *f* to *p*.
- Cor Anglais (Cor. (F)):** 1, 2, 3, and 4. All parts play a melodic line starting in measure 318, with dynamics ranging from *f* to *mf*.
- Trumpets (Tr. (Bb)):** 1 and 2. Both parts are silent.
- Trombones (Tbn.):** 1 and 2. Both parts are silent.
- Tuba (Tb.):** 3. Plays a sustained bass line.
- Timpani (Timp.):** Plays a sustained bass line.
- Violins (Vl.):** I and II. Both parts play a melodic line starting in measure 318, with dynamics ranging from *f* to *mf*.
- Viola (Vla.):** Plays a melodic line starting in measure 318, with dynamics ranging from *f* to *mf*.
- Violoncello (Vc.):** Plays a melodic line starting in measure 318, with dynamics ranging from *f* to *mf*.
- Double Bass (Cb.):** Plays a sustained bass line.

Measure 318 starts with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The score includes various dynamics such as *f*, *mf*, and *p*, as well as performance markings like *unis.*, *div.*, and *a 2*.

322

T ritenuto **Meno** (♩ = 60)

Fl. 1 *mf* *pppp* < *pp* >

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. (A) 1 *mf* *p* *ppp* *p* *Solo con tenerezza*

Cl. (A) 2 *p*

Fg. 1 *pp* *pppp* < *pp* >

Fg. 2 *pp* *pppp* < *pp* >

Cor. (F) 1 *p* *pp* *pp*

Cor. (F) 2 *p* *pp* *pp*

Cor. (F) 3 *p* *pp* *pp*

Cor. (F) 4 *p* *pp* *pp*

Tr. (Bb) 1 *p* *pp* *pppp* < *pp* >

Tr. (Bb) 2 *p* *pp* *pppp* < *pp* >

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *pp*

T ritenuto **Meno** (♩ = 60)

VI. I *p* *pp*

VI. II (unis.) *p* *pp*

Vla. *f* *mf* *p* *pp*

Vc. *f* *mf* *p* *pp*

Cb. *p* *pp*

327 **animando**

1 *pppp* *pppp* *pp* *pppp* *pp*

Fl. 2 *pp*

Ob. 1 *ppp* *p* *ppp* *pp* *dolcissimo ma espressivo*

Cl. (A) 2

Fg. 1 *pppp* *pppp* *pp* *pppp* *pp*

2

Cor. (F) 1 *pppp* *pp* *pppp*

2 *pppp* *pp* *pppp* *pp*

3 *pppp* *pppp* *pp* *pppp* *pp*

4

Tr. (Bb) 1

2

Tbn. 1

2

3

Tb. 1

2

3

Timp. *pppp* *pp* *pppp* *pppp* *pp* *pppp* *pppp*

animando

I

VI. II

Vla.

Vc.

Cb.

331 **rallentando** - - - - - **quasi adagio**

1 Fl. 2
3
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (Bb) 1 2
Tbn. 1 2 3
Tb.
Timp.
rallentando - - - - - **quasi adagio**
I VI.
II
Vla.
Vc.
Cb.

335 **Andante mosso** (♩ = 80)

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2

1
2
Cor. (F) 3
4
Tr. (B♭) 1
2
Tbn. 1
2
Tb. 3
Timp.

Andante mosso (♩ = 80)

I
VI. II
Vla.
Vc.
Cb.

340 *cantabile*

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

- Flute 1 (Fl. 1): Treble clef, *p cantabile* (measures 340-341), *mf* (342), *p* (343), *mf* (344), *p* (345).
- Flute 2 (Fl. 2): Treble clef, *p cantabile* (measures 340-341), *mf* (342), *p* (343), *mf* (344), *p* (345).
- Oboe 1 (Ob. 1): Treble clef, *p cantabile* (measures 340-341), *mf* (342), *p* (343), *mf* (344), *p* (345).
- Oboe 2 (Ob. 2): Treble clef, *p cantabile* (measures 340-341), *mf* (342), *p* (343), *mf* (344), *p* (345).
- Clarinet in A (Cl. (A) 1): Treble clef, *p cantabile* (measures 340-341), *mf* (342), *p* (343), *mf* (344), *p* (345).
- Clarinet in A (Cl. (A) 2): Treble clef, *p cantabile* (measures 340-341), *mf* (342), *p* (343), *mf* (344), *p* (345).
- First Bassoon (Fig. 1): Bass clef, *p cantabile* (measures 340-341), *mf* (342), *p* (343), *mf* (344), *p* (345).
- Second Bassoon (Fig. 2): Bass clef, *p* (measures 340-341), *mf* (342), *p* (343), *mf* (344), *p* (345).

The second system includes:

- Cor. (F) 1-4: Four staves, all containing rests.
- Tr. (Bb) 1-2: Two staves, all containing rests.
- Tbn. 1-2: Two staves, all containing rests.
- Tb. 3: One staff, containing rests.
- Timp.: One staff, containing rests.
- VI. I & II: Two staves, playing a rhythmic pattern of eighth notes.
- Vla.: One staff, playing a rhythmic pattern of eighth notes.
- Vc.: One staff, playing a rhythmic pattern of eighth notes.
- Cb.: One staff, playing a rhythmic pattern of eighth notes.

II.

Allegro con grazia (♩ = 144)

This musical score page contains two systems of music. The first system covers woodwind instruments: Flauto (1, 2), Oboe (1, 2), Clarinetto (A) (1, 2), Fagotto (1, 2), Corno (F) (1, 2, 3, 4), Tromba (A) (1, 2), Trombone (1, 2, 3), and Tuba. The second system covers string instruments: Violino (I, II), Viola, Violoncello, and Contrabbasso. The woodwinds and strings play a rhythmic pattern of eighth notes. The woodwinds are marked *mf*. The strings are marked *mf* and *pizz.* (pizzicato). The Violoncello part includes a triplet of eighth notes. The score is in 2/4 time with a key signature of one sharp (F#).

9

1 *mf* *più f*

Fl. 2 *mf* *più f*

3 *mf* *più f*

Ob. 1 *a 2* *mf* *più f*

2 *mf* *più f*

Cl. (A) 1 *mf* *più f*

2 *mf* *più f*

Fg. 1 *mf*

2 *mf*

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Tb.

Timp.

VI. I *arco* *mf* *pizz.* *arco* *pizz.* *arco* *div.* *arco* *pizz.* *arco* *unis.* *sempre mf*

VI. II *arco* *mf* *pizz.* *arco* *pizz.* *arco* *div.* *arco* *unis.* *sempre mf*

Vla. *mf* *arco* *sempre mf*

Vc. *mf* *sempre mf*

Cb. *mf* *div.* *sempre mf*

14

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (A) 1, 2

Tbn. 1, 2, 3

Timp.

VI. I, II

Vla.

Vc.

Cb.

mf

pizz.

arco

div.

1. 2.

3.

a 2

1.

2.

v

17

Fl. 1
Fl. 2
3
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
VI. I
VI. II
Vla.
Vc.
Cb.

mf
mf
a 2
mf
mf
mf
mf
mf
mf
p
3.
mf
mf
arco
mf
mf
arco unis.
mf
più f
più f
più f
più f

21

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2
Cor. (F) 1
2
3
4
Tr. (A) 1
2
Tbn. 1
2
3
Tb. 3
Timp.
VI I
II
Vla.
Vc.
Cb.

mf
mf
f
f
mp
mf
f
f
mp
mf
f
f
mf
f
più f
più f
più f

a 2
3
0 2 1
3
3
3
3
3
3
3

25 **A**

1 Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2

Tb. 3

Timp.

VI I II

Vla.

Vc.

Cb.

mf *più f* *p* *pizz.* *p*

Detailed description: This page of a musical score covers measures 25 to 28. It features a woodwind section with Flutes (1, 2, 3), Oboes (1, 2), Clarinets in A (1, 2), and Bassoons (1, 2). The strings include Cor Anglais (1-4), Trumpets in A (1, 2), Trombones (1, 2), Trombones (3), and Timpani. The string section also includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in 2/4 time with a key signature of one sharp (F#). Measures 25-28 are marked with a box 'A'. Dynamics include *mf* (mezzo-forte), *più f* (più forte), *p* (piano), and *pizz.* (pizzicato). The woodwinds play melodic lines with triplets and accents, while the strings provide harmonic support with chords and rhythmic patterns.

29

1 *mf* *f*

Fl. 2 *mf* *f*

3

Ob. 1 *mf* *f*

2

Cl. (A) 1 *mf* *f*

2 *mf* *f*

Fg. 1 *mf* *f*

2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Tb.

Timp.

I *mp* *mf* *pizz.*

VI. *mp* *mf* *mf*

II *mp* *mf* *mf*

Vla. *mp* *mf* *mf* *pizz.*

Vc. *mp* *mf*

Cb. *mp* *mf*

33

1 *mf*

Fl. 2 *mf*

3 *mf*

Ob. 1 *mf*

2 *mf*

Cl. (A) 1 *mf*

2 *mf*

Fig. 1 *mf*

2 *mf*

Cor. (F) 1 *mp*

2 *mp*

3 *mp*

4 *mp*

Tr. (A) 1 *mp*

2 *mp*

Tbn. 1

2

Tb. 3

Timp.

Vl. I

Vl. II

Vla. *pizz.*

Vc. *mf*

Cb. *mf*

arco

arco

Detailed description: This page of a musical score covers measures 33 to 36. The woodwind section (Flutes 1-3, Oboes 1-2, Clarinets in A 1-2, Bassoon) plays a melodic line with triplets and accents, marked *mf*. The brass section (Cor. F 1-4, Tr. A 1-2, Tbn. 1-2, Tb. 3) provides harmonic support with chords and rhythmic patterns, marked *mp* and *p*. The string section (Violins I & II, Viola, Violoncello, Contrabass) features a rhythmic accompaniment with a pizzicato pattern in the Viola and *arco* playing in the Cello and Double Bass, all marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

37 **B**

1 *f* *ff*

Fl. 2 *f* *ff*

3 *f* *ff*

Ob. 1 *a* 2 *f* *ff*

2 *f* *ff*

Cl. (A) 1 *f* *ff*

2 *f* *ff*

Fg. 1 *a* 2 *f* *ff*

2 *f* *ff*

Cor. (F) 1 *mp* *mf* *p* *mp* *mf*

2 *mp* *mf* *p* *mp* *mf*

3 *mp* *mf* *p* *mp* *mf*

4 *mp* *mf* *p* *mp* *mf*

Tr. (A) 1 *mp* *mf* *p* *mp* *mf*

2 *mp* *mf* *p* *mp* *mf*

Tbn. 1

2

3

Timp.

I *f*

VI. II *divisi* *f*

Vla. *f*

Vc. *pizz.* *p* *arco* *pizz.* *f*

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

41

1 *mf*

Fl. 2 *mf*

3 *mf*

Ob. 1 *a 2* *mf*

2 *mf*

Cl. (A) 1 *mf*

2 *mf*

Fg. 1 *a 2* *mf*

2 *mf*

Cor. (F) 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tr. (A) 1

2

Tbn. 1

2

Tb. 3

Timp.

I *arco* *mf* V 1 2 3

VI. *mf* 3

II *unis. arco* *mf* V 3

Vla. *arco* *mf* V 3

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 94, covers measures 41 through 44. The score is for a full orchestra. The woodwind section includes three flutes (Fl. 1, 2, 3), two oboes (Ob. 1, 2), two clarinets in A (Cl. (A) 1, 2), and two bassoons (Fg. 1, 2). The brass section consists of three French horns (Cor. (F) 1, 2, 3, 4), three trumpets in A (Tr. (A) 1, 2), three trombones (Tbn. 1, 2, 3), and three tubas (Tb. 1, 2, 3). The percussion section includes timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in the key of D major (two sharps) and 4/4 time. The dynamic marking *mf* (mezzo-forte) is used throughout. The woodwinds and strings play a rhythmic pattern of eighth notes, often beamed in groups of three. The French horns and trumpets have melodic lines with some rests. The strings provide a steady accompaniment. Measure numbers 41, 42, 43, and 44 are indicated at the top of the page.

45 **C**

1 *f* *mf* *ff* *f*

Fl. 2 *f* *mf* *ff* *f*

3 *f* *mf* *ff* *f*

Ob. 1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

Cl. (A) 1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

Fg. 1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

Cor. (F) 1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

3 *f* *mf* *ff* *f*

4 *f* *mf* *ff* *f*

Tr. (A) 1 - - - -

2 - - - -

Tbn. 1 - - - -

2 - - - -

3 - - - -

Tb. - - - -

Timp. - - - -

C

I *f* *mf* *p*

II *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

49

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2

1
2
3
4
Tr. (A) 1
2
Tbn. 1
2
Tb. 3
Timp.

I
VI. II
Vla.
Vc.
Cb.

f *a 2* *f* *p* *f* *a 2* *f* *f* *f* *f*

Detailed description: This page of a musical score covers measures 49 through 52. The score is for a full orchestra. The woodwind section includes Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets in A 1 and 2; and Bassoon 1 and 2. The brass section includes Cor Anglais (F) 1, 2, 3, and 4; Trumpets in A 1 and 2; Trombones 1, 2, and 3; and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 49. The woodwinds and strings play sustained notes, while the brass and timpani provide rhythmic and harmonic support. Dynamics range from *f* (forte) to *p* (piano). The bassoon part includes an *a 2* (second octave) marking. The timpani part features a *f* dynamic and a *p* dynamic. The string parts are marked *f* throughout.

53

1 Fl. 1 *mf* 3

2 Fl. 2 *mf* 3

3 Fl. 3 *mf* 3

1 Ob. 1

2 Ob. 2

1 Cl. (A) 1

2 Cl. (A) 2

1 Fg. 1 *a 2*

2 Fg. 2 *p*

1 Cor. (F) 1 *mf*

2 Cor. (F) 2 *mf*

3 Cor. (F) 3 *mf*

4 Cor. (F) 4 *mf*

1 Tr. (A) 1

2 Tr. (A) 2

1 Tbn. 1

2 Tbn. 2

3 Tbn. 3 *mp*

Timp. *mp* *mf* *p*

I VI. 1 *mf* *pizz.* *f* *mf*

II VI. 2 *mf* *pizz.* *f* *mf*

Vla. *mf* *pizz.* *f* *mf*

Vc. *mf* *pizz.* *f* *mf*

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

57 **D** *con dolcezza e flebile*

1 Fl. 1 *p*

2 Fl. 2

3 Fl. 2

1 Ob. 1 *a 2* *p*

2 Ob. 2 *a 2* *p*

1 Cl. (A) *p*

2 Cl. (A) *p*

1 Fg. 1 *a 2*

2 Fg. 2

1 Cor. (F)

2 Cor. (F) *p* *mp*

3 Tr. (A)

4 Tr. (A) *p* *mp*

1 Tbn. 1

2 Tbn. 2

3 Tbn.

Timp.

I VI. *arco* *p*

II VI. *arco* *p*

Vla. *arco* *p*

Vc. *arco* *p*

Cb. *p*

61

1
Fl. 2

3

Ob. 1
2

Cl. (A) 1
2

Fig. 1
2

Cor. (F) 1
2

3
4

Tr. (A) 1
2

Tbn. 1
2
3

Timp.

VI. I
II

Vla.

Vc.

Cb.

a 2

p, *mp*, *sf*

3

Detailed description: This page of a musical score covers measures 61 through 64. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is arranged in systems. The first system includes Flutes (1 and 2), Oboes (1 and 2), Clarinets in A (1 and 2), and Bassoons (1 and 2). The second system includes Cor Anglais (1 and 2), Trumpets in A (1 and 2), Trombones (1, 2, and 3), and Timpani. The third system includes Violins I and II, Viola, Violoncello, and Contrabass. The Flute 1 part features a melodic line with slurs and dynamic markings of *sf* at the end of measures 61 and 64. The Oboe and Clarinet parts play sustained notes with dynamic markings of *p*, *mp*, and *sf*. The Bassoon part has a similar melodic line. The Cor Anglais and Trumpet parts enter in measure 62 with a melodic motif. The Trombone and Timpani parts provide harmonic support. The string section (Violins, Viola, Cello, and Double Bass) plays a rhythmic accompaniment with slurs and dynamic markings of *sf*.

69

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2

1
2
3
4
Tr. (A) 1
2
Tbn. 1
2
Tb. 3

Timp.

I
VI. II
Vla.
Vc.
Cb.

p *mf* *f*

pp cre *scen* *do* *mf*

pp cre *scen* *do* *mf*

pp cre *scen* *do* *mf*

pp cre *scen* *do* *mf*

pp cre *scen* *do* *mf*

pp *mp* *f*

pp *mp* *f*

pp cre *scen* *do* *f*

pp cre *scen* *do* *f*

73 **F**

1 *p*

Fl. 2

3

Ob. 1 *a2* *p*

2

Cl. (A) 1 *p*

2

Fg. 1 *a2* *p*

2

Cor. (F) 1 *p* *mp*

2

3 *p* *mp*

4

Tr. (A) 1

2

Tbn. 1

2

Tb. 3

Timp. *p*

V. *p*

VI. I *p*

II

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 73 to 77. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet in A (Tr. (A)), Trombone (Tbn.), Tuba (Tb.), Timpani (Timp.), Violin (V.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in treble and bass clefs with a key signature of one sharp (F#). Dynamics include piano (*p*) and mezzo-piano (*mp*). Performance markings such as hairpins and accents are present. A rehearsal mark 'F' is located at the beginning of measure 73. The woodwinds and strings play sustained notes, while the brass and timpani have more rhythmic activity.

78 G

1
Fl. 2
3
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (A) 1 2
Tbn. 1 2
Tb. 3
Timp.
VI. I II
Vla.
Vc.
Cb.

83

1 *mf* *p* *p*

Fl. 2 *mf* *p* *p*

3 *mf* *p* *p*

Ob. 1 *a 2* *mf* *p* *p*

2 *mf* *p* *p*

Cl. (A) 1 *mf* *p* *p*

2 *mf* *p* *p*

Fg. 1 *a 2* *mf* *p* *p*

2 *mf* *p* *p*

Cor. (F) 1 *p* *p* *p*

2 *p* *p* *p*

3 *p* *p* *p*

4 *p* *p* *p*

Tr. (A) 1 *p* *p* *p*

2 *p* *p* *p*

Tbn. 1 *p* *p* *p*

2 *p* *p* *p*

3 *p* *p* *p*

Tb. *p* *p* *p*

Timp. *mf* *p* *mf* *p*

VI. I *f* *mf* *f* *mf*

II *f* *mf* *f* *mf*

Vla. *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

Cb. *f* *mf* *f* *mf*

87

This musical score page, numbered 87, covers measures 87 through 90. It is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section (Flutes 1-3, Oboes 1-2, Clarinets A 1-2, Bassoon 1-2) plays a melodic line with triplets and dynamic markings of *mf* and *p*. The brass section (Cor. F 1-4, Tr. A 1-2, Tbn. 1-3, Tuba) provides harmonic support with dynamics ranging from *p* to *mp*. The percussion section (Timp.) features a rhythmic pattern with dynamics *mf*, *p*, and *mp*. The string section (Violins I & II, Viola, Violoncello, Contrabasso) plays a steady accompaniment with dynamics *f* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

91

1 *mf* *p* *mf*

Fl. 2 *mf* *p* *mf*

3 *mf* *p* *mf*

Ob. 1 *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p*

Cl. (A) 1 *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p*

Fig. 1 *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p*

Cor. (F) 1 *mp* *mp* *mp* *mp*

2 *mp* *mp* *mp* *mp*

3 *mp* *mp* *mp* *mp*

4 *mp* *mp* *mp* *mp*

Tr. (A) 1 *mp* *mp* *mp* *mp*

2 *mp* *mp* *mp* *mp*

Tbn. 1 *mp* *mp* *mp* *mp*

2 *mp* *mp* *mp* *mp*

3 *mp* *mp* *mp* *mp*

Timp. *mp* *mp* *mp* *mp*

VI. I *p* *mf* *p* *mf*

II *p* *mf* *p* *mf*

Vla. *p* *mf* *div.* *mf*

Vc. *mf* *mf* *p* *mf*

Cb. *mf* *mf* *mf* *mf*

Detailed description: This page of a musical score, numbered 106, covers measures 91 through 94. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section includes Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets in A 1 and 2; and Bassoon 1 and 2. The brass section consists of three French Horns (F), three Trumpets in A (A), and three Trombones (Tbn.). The percussion section includes Timpani (Timp.). The string section (strings) includes Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 91 with a dynamic of *mf*. In measure 92, the woodwinds and strings play a triplet of eighth notes, with dynamics changing to *p*. In measure 93, the woodwinds and strings return to *mf*. In measure 94, the woodwinds and strings play a triplet of eighth notes, with dynamics changing to *p*. The brass section plays a sustained chord throughout the measures, with dynamics of *mp*. The string section plays a sustained chord throughout the measures, with dynamics of *mf*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

95 **H**

1 2 3
Fl. 1 2 3

1 2
Ob. ^{a 2} _{mf}

1 2
Cl. (A) _{mf} _{mf} _{mf} _{mf}

1 2
Fg. ^{a 2} _{mf} _{mf}

1 2 3 4
Cor. (F) _{mp} _{mf} _{mf} _{mf}

1 2
Tr. (A) _{mp}

1 2 3
Tbn. _{mp}

Tb. _{mp}

Timp. _{mp}

I
VI. _p _{mf} _{pizz.} _{mf}

II _{mf} _{pizz.}

Vla. unis. _{mf}

Vc. _p _{mf} _{pizz.}

Cb. _{mf} _{mf}

100

The score is for page 108, measures 100 through 103. The key signature is two sharps (F# and C#). The measures contain the following parts and markings:

- Fl. 1, 2, 3:** Rests in all measures.
- Ob. 1, 2:** Rests in all measures.
- Cl. (A) 1, 2:** Play a melodic line starting in measure 101. Dynamic markings: *mf* in measure 101, *f* in measure 103.
- Fg. 1, 2:** Play a melodic line starting in measure 101. Dynamic marking: *f* in measure 103.
- Cor. (F) 1, 2, 3, 4:** Play a melodic line starting in measure 101. Dynamic markings: *f* in measure 103, *mf* in measure 104.
- Tr. (A) 1, 2:** Rests in all measures.
- Tbn. 1, 2, 3:** Rests in all measures.
- Timp.:** Rests in all measures.
- VI. I:** Play a melodic line with triplets and slurs. Dynamic marking: *f* in measure 100. Includes *v gliss.* and *ff* markings in measure 103.
- VI. II:** Rests in all measures.
- Vla.:** Play a melodic line with slurs. Dynamic marking: *f* in measure 103. Includes *div.*, *unis.*, and *mf* markings.
- Vc.:** Play a melodic line with triplets and slurs. Dynamic marking: *f* in measure 100. Includes *v gliss.*, *ff*, and *mf* markings.
- Cb.:** Play a melodic line with slurs. Dynamic marking: *f* in measure 103. Includes *div.*, *unis.*, and *mf* markings.

104 **I**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2

mf *più f*

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.

I

Vl. I
Vl. II
Vla.
Vc.
Cb.

mf *pizz.* *arco* *div.* *pizz.* *arco*

108

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2

Tb.

Timp.

Vl. I unis. *mf sempre* *mf* *v*

Vl. II unis. *mf sempre* *mf* *v*

Vla. *mf sempre* arco *pizz.* arco *div.*

Vc. *mf sempre* *pizz.* arco *pizz.*

Cb. *mf sempre* arco *pizz.* arco *pizz.*

112

Fl. 1 2 3
 Ob. 1 2
 Cl. (A) 1 2
 Fg. 1 2
 Cor. (F) 1 2 3 4
 Tr. (A) 1 2
 Tbn. 1 2
 Tbn. 3
 Timp.
 VI. I
 VI. II
 Vla. arco
 Vc. arco unis.
 Cb.

mf *mf* *mf*
p *mf* *più f* *più f*
mf *mf* *più f* *più f*
mf *mf* *più f* *più f*
mf *mf* *più f* *più f*
mf *mf* *più f* *più f*

116

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (A) 1, 2

Tbn. 1, 2

Tb. 3

Timp.

VI. I, II

Vla.

Vc.

Cb.

mf

f

più f

mp

a 2

3

0 2 1

Detailed description: This page of a musical score covers measures 116 to 119. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in systems. The first system includes Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets in A 1 and 2; and Bassoons 1 and 2. The second system includes Cor Anglais (F) 1, 2, 3, and 4; Trumpets in A 1 and 2; Trombones 1 and 2; and Trombone 3. The third system includes Timpani, Violins I and II, Viola, Violoncello, and Contrabass. Dynamics include *mf*, *f*, *più f*, and *mp*. Performance markings include *a 2* for the bassoon and *3* for triplets. Fingerings are indicated with numbers 0, 2, and 1 above notes in measures 117 and 118.

120 **K**

1 Fl. 1 *più f*

2 Fl. 2 *più f*

3

1 Ob. 1 *più f*

2

1 Cl. (A) *mf* *più f*

2 *mf* *più f*

1 Fg. 1 *mf* *più f*

2 *mf* *più f*

1 Cor. (F)

2

3

4

1 Tr. (A)

2

1 Tbn.

2

3 Tbn.

Timp.

K

I VI. *p*

II VI. *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *p*

124

1 *mf* *f*

Fl. 2 *mf* *f*

3

Ob. 1 *mf* *f*

2

Cl. (A) 1 *mf* *f*

2 *mf* *f*

Fig. 1 *mf* *f*

2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Tb.

Timp.

I *mp* *mf* *pizz.*

VI. *mp* *mf* *mf* *pizz.*

II *mp* *mf* *mf* *pizz.*

Vla. *mp* *mf* *mf* *pizz.*

Vc. *mp* *mf*

Cb. *mp* *mf*

128

1 *mf*

Fl. 2 *mf*

3 *mf*

Ob. 1 a 2 *mf*

2 *mf*

Cl. (A) 1 *mf*

2 *mf*

Fg. 1 a 2 *mf*

2 *mf*

Cor. (F) 1 *mp*

2 *mp*

3 *mp*

4 *mp*

Tr. (A) 1 *mp*

2 *mp*

Tbn. 1

2

3

Tb.

Timp.

VI. I

II

Vla. *pizz.*

Vc. *mf*

Cb. *mf*

arco

arco

132 **L**

1 *f* *ff*

Fl. 2 *f* *ff*

3 *f* *ff*

Ob. 1 *a* 2 *f* *ff*

2 *f* *ff*

Cl. (A) 1 *f* *ff*

2 *f* *ff*

Fg. 1 *a* 2 *f* *ff*

2 *f* *ff*

Cor. (F) 1 *mp* *mf* *p* *mp* *mf*

2 *mp* *mf* *p* *mp* *mf*

3 *mp* *mf* *p* *mp* *mf*

4 *mp* *mf* *p* *mp* *mf*

Tr. (A) 1 *mp* *mf* *p* *mp* *mf*

2 *mp* *mf* *p* *mp* *mf*

Tbn. 1 *mp* *mf* *p* *mp* *mf*

2 *mp* *mf* *p* *mp* *mf*

3 *mp* *mf* *p* *mp* *mf*

Timp.

L

VI. I *f*

II *f*

Vla. *f*

Vc. *pizz.* *p* *arco* *f*

pizz. *p* *arco* *f*

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

136

1 *mf*

Fl. 2 *mf*

3 *mf*

Ob. 1 *a 2* *mf*

2

Cl. (A) 1 *mf*

2 *mf*

Fig. 1 *a 2* *mf*

2

Cor. (F) 1 *mf*

2

3 *mf*

4

Tr. (A) 1

2

Tbn. 1

2

Tb. 3

Timp.

I *arco* *mf*

VI. *univ. arco* *mf*

II *arco* *mf*

Vla. *arco* *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 136 to 140. It features a woodwind section with Flute 1, Flute 2, Flute 3, Oboe 1, Clarinet in A 1, Clarinet in A 2, and Bassoon 1. The brass section includes Cor Anglais (F), Trumpet in A 1, Trumpet in A 2, Trombone 1, Trombone 2, Trombone 3, and Timpani. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained notes. The score includes dynamic markings such as *mf* and *arco*, and various performance instructions like *a 2* and *univ. arco*. Measure numbers 136, 137, 138, 139, and 140 are indicated at the top of the page.

140 **M**

1 *f* *mf* *ff* *f*

Fl. 2 *f* *mf* *ff* *f*

3 *f* *mf* *ff* *f*

Ob. 1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

Cl. (A) 1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

Fg. 1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

Cor. (F) 1 *f* *mf* *ff* *f*

2 *f* *mf* *ff* *f*

3 *f* *mf* *ff* *f*

4 *f* *mf* *ff* *f*

Tr. (A) 1 - - - -

2 - - - -

Tbn. 1 - - - -

2 - - - -

3 - - - -

Tb. - - - -

Timp. - - - -

M

I *f* *mf* *p*

VI. II *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

144

1 Fl. 2

3 Ob. 1 2

1 Cl. (A) 2

1 2 Fg. *a2*

1 2 Cor. (F) 3 4

1 2 Tr. (A) *a2* *f* *p*

1 2 Tbn. *a2* *f* *p*

3 Tb. *a2* *f*

Timp. *f* *p*

I VI. *f*

II VI. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 144 to 147. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in A (1 and 2), and Bassoon (1 and 2). The brass section includes Cor Anglais (1 and 2), Trumpets in A (1 and 2), Trombones (1 and 2), and Tuba (3). The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte) and *p* (piano), and includes performance markings like *a2* (second ending) and slurs. The key signature is one sharp (F#) and the time signature is 4/4.

148 N

Woodwinds:
 Fl. 1, 2, 3: Treble clef, key signature of two sharps (F# and C#). Flutes 1 and 2 play a sustained note with a slur. Flute 3 has a triplet of eighth notes. All flutes have a *mf* dynamic.
 Ob. 1, 2: Treble clef, key signature of two sharps. Oboes play a sustained note with a slur. Dynamics are *mf*.
 Cl. (A) 1, 2: Treble clef, key signature of two sharps. Clarinets play a sustained note with a slur. Dynamics are *mf*.
 Fg. 1, 2: Bass clef, key signature of two sharps. Bassoon part with eighth notes and rests. Dynamics are *mf*.

Brass:
 Cor. (F) 1, 2, 3, 4: Treble clef, key signature of two sharps. Horns play a sustained note with a slur. Dynamics are *mf*.
 Tr. (A) 1, 2: Treble clef, key signature of two sharps. Trumpets are silent.
 Tbn. 1, 2, 3: Bass clef, key signature of two sharps. Trombones are silent. Tuba (Tb.) has a *mp* dynamic.

Drum:
 Timp.: Bass clef. Timpani part with eighth notes and rests. Dynamics are *mp*, *mf*, and *p*.

Strings:
 VI. I, II: Treble clef, key signature of two sharps. Violins play sixteenth-note patterns with slurs and accents. Dynamics are *mf*.
 Vla.: Bass clef, key signature of two sharps. Viola part with sixteenth-note patterns. Dynamics are *mf*.
 Vc.: Bass clef, key signature of two sharps. Violoncello part with eighth notes and rests. Dynamics are *mf*.
 Cb.: Bass clef, key signature of two sharps. Contrabass part with eighth notes and rests. Dynamics are *mf*.

Measures 149 and 150 contain various string techniques: *pizz.* (pizzicato), *f*, *arco v* (arco with fortissimo), and *arco* (arco).

Measure 152 contains a repeat sign N.

153

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
Vi. I
Vi. II
Vla.
Vc.
Cb.

p
mf
arco
p

160 O Solo

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (A) 1, 2

Tbn. 1, 2, 3

Timp.

VI. I, II

Vla.

Vc.

Cb.

p, *sf*, *f*, *1. Solo*, *Solo*, *f*, *Solo*, *f*, *3.*, *mf*, *p*, *mf*, *p*, *p*, *poco cresc.*, *poco cresc.*, *poco cresc.*, *poco cresc.*, *poco cresc.*

III.

Allegro molto vivace (♩ = 152)

1 Flauto

2 Flauto

Flauto piccolo

1 Oboe

2 Oboe

1 Clarinetto (A)

2 Clarinetto (A)

1 Fagotto

2 Fagotto

1 Corno (F)

2 Corno (F)

3 Corno (F)

4 Corno (F)

1 Tromba (A)

2 Tromba (A)

1 Trombone

2 Trombone

3 Tuba

Timpani (F#,G,B)

Gran Cassa
Piatti*

Allegro molto vivace (♩ = 152)

Violino I

Violino II

Viola

Violoncello

Contrabasso

* See Textual Notes, remark on bars 236 / 237.

См. Свод разночтений, комментарий к тактам 236/237.

This page of a musical score covers measures 4 through 8. The instruments listed on the left are:

- Fl. (Flute) 1 and 2
- Picc. (Piccolo)
- Ob. (Oboe) 1 and 2
- Cl. (A) (Clarinet in A) 1 and 2
- Fg. (Bassoon) 1 and 2
- Cor. (F) (Cor Anglais) 1, 2, 3, and 4
- Tr. (A) (Trumpet in A) 1 and 2
- Tbn. Tu. (Tuba) 1, 2, and 3
- Timp. (Timpani)
- G. C. Pi. (Glockenspiel)
- Vi. I (Violin I)
- Vi. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is written in 4/8 time with a key signature of one sharp (F#). Measures 4-6 show the woodwinds and strings beginning their parts with various dynamics including *p* (piano) and *pp* (pianissimo). Measure 7 features a prominent woodwind section with *p* dynamics, while the strings continue with their accompaniment. Measure 8 concludes the section with a final chord in the woodwinds and strings.

8 **A**

FL. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Tu.

Timp.

G. C. Pi.

VI. I

VI. II

Vla.

Vc.

Cb.

p *mp* *poco cresc.* *mp* *arco* *pizz.* *mp* *mp* *mp* *mp* *mp* *mp*

12 B

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Tb.

Timp.

G. C. Pi.

VI. I

VI. II

Vla.

Vc.

Cb.

poco cresc. *mf dim.* *p*

poco cresc. *mf dim.* *p*

poco cresc. *mf dim.* *p* *dim.*

poco cresc. *mf dim.* *p* *dim.*

mf *arco* *mp* *p* *dim.*

mf *pizz.* *mp* *p* *dim.*

mf *pizz.* *mf* *dim.* *p* *p*

mf *dim.* *p* *p*

mf *dim.* *p*

16

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2

Tb. 3

Timp.

G. C. Pi.

VI. I

VI. II

Vla.

Vc.

Cb.

pizz.

arco

leggiero

pp

mf

mp

p

pp

mf

pizz.

arco

leggiero

pp

mf

mp

p

pizz.

mp

p

pizz.

p

pizz.

p

p

20

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C. Pi.

VI. I
VI. II
Vla.
Vc.
Cb.

un poco marcato
p
pp
arco
p arco
p
sempre p
sempre p
sempre p
sempre p

C

24

The musical score is arranged in a standard orchestral format. The woodwind section (Fl., Picc., Ob., Cl. (A), Fg., Cor. (F), Tr. (A), Tbn., Tb.) and brass section (Tbn., Tb.) are in the upper half, while the strings (Vi. I, Vi. II, Vla., Vc., Cb.) are in the lower half. The percussion (Timp., G. C. Pi.) is also shown. Measure 24 begins with a dynamic marking of *p*. Measure 25 features a *pp* dynamic for the woodwinds and strings. Measure 26 includes a *p* dynamic for the strings and a *pp* dynamic for the woodwinds. Measure 27 concludes with dynamics of *p* for the strings and *pp* for the woodwinds. Performance directions include *poco cresc.*, *poco*, and *a*.

28

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Picc. *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. (A) 1 *mp* *mf* *f*

Cl. (A) 2 *mp* *mf* *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 *mp* *un poco cresc.* *mf* *(12/8)*

Cor. (F) 2 *mp* *un poco cresc.* *mf*

Cor. (F) 3 *mp* *un poco cresc.* *mf*

Cor. (F) 4 *mp* *un poco cresc.* *mf*

Tr. (A) 1 *mp* *mf*

Tr. (A) 2 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

Tb. *mp* *mf*

Timp. *mp* *mf*

G. C. Pi. *mp* *mf*

VI. I *mp* *f*

VI. II *mp* *f*

Vla. *mp* *f*

Vc. *poco* *cre - scen - do* *f*

Cb. *po - co* *cre - scen - do* *f*

arco

D

36

1 Fl. 2

Picc.

1 Ob. 2

1 Cl. (A) 2

1 Fg. 2

1 Cor. (F) 2 3 4

1 Tr. (A) 2

1 Tbn. 2 3

Timp.

G. C. Pi.

pizz. p p p p p p

VI. I

VI. II

Vla.

Vc.

Cb.

p *mf* *p* *mf* *p* *mf*

This page of a musical score covers measures 44 through 47. The instrumentation includes:
- Flute (Fl.): Part 1 and 2, playing with *mf* and *f* dynamics.
- Piccolo (Picc.): Playing *mf* and *f*.
- Oboe (Ob.): Part 1 and 2, playing *f* and *a2 f*.
- Clarinet (Cl.): Part 1 and 2, playing *f marcato*.
- Bassoon (Fg.): Part 1 and 2, playing *f* and *a2 f*.
- Horns (Cor.): Part 1 and 2, playing *mf*.
- Trumpets (Tr.): Part 1 and 2, playing *p* and *mf*.
- Trombones (Tbn.): Part 1, 2, and 3, playing *mf*.
- Timpani (Timp.): Playing *f* and *pp*.
- Glockenspiel/Pirotechnica (G. C. Pi.): Playing *f*.
- Violin I (VI. I): Playing *p* and *f marcato*.
- Violin II (VI. II): Playing *p* and *f marcato*.
- Viola (Vla.): Playing *f* and *arco*.
- Violoncello (Vc.): Playing *p* and *f*.
- Contrabass (Cb.): Playing *f* and *arco*.
Articulation includes accents (*v*) and *marcato* markings throughout the score.

48 *marcato*

Fl. 1 *ff marcato*

Fl. 2 *ff marcato*

Picc. *ff*

Ob. 1 *marcato*

Ob. 2 *ff*

Cl. (A) 1 *ff*

Cl. (A) 2 *ff*

Fg. 1 *a 2 ff*

Fg. 2 *a 2 ff*

Cor. (F) 1 *marcato ff marcato*

Cor. (F) 2 *ff*

Cor. (F) 3 *ff*

Cor. (F) 4 *ff*

Tr. (A) 1 *f*

Tr. (A) 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Timp. *ff* *p*

G. C. Pi. *ff* *p*

Vi. I *ff marcato*

Vi. II *ff*

Vla. *ff*

Vc. *f ff*

Cb. *f*

51 F

Fl. 1
Fl. 2

Picc.

Ob. 1
Ob. 2

Cl. (A) 1
Cl. (A) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (A) 1
Tr. (A) 2

Tbn. 1
Tbn. 2
Tbn. 3

Timp.

G. C. Pi.

VI. I

VI. II

Vla.

Vc.

Cb.

ff *pp* *cre* *scen* *p* *p*

sul G *v* *pp* *cre* *scen* *do*

pp *cre* *scen* *do*

pp *cre* *scen* *do*

pp *cre* *scen*

pp *cre* *scen*

55

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C.
Pi.
Vl. I
Vl. II
Vla.
Vc.
Cb.

mf *ff* *pp*
mf *ff* *pp*
mf *ff* *pp*
mp *mf*
f *pp* *p*
mp *mf* *pp* *p*
pp
do *f* *pp* *cre* *scen*
mf *f* *pp*
mp *f* *pp*
do *f* *pp* *cre* *scen*

59

Fl. 1 *mf* *f* *p* *po - - co*

Fl. 2 *mf* *f* *p* *po - - co*

Picc. *f* *p* *po - - co*

Ob. 1 *a2* *mf* *f* *p* *po - - co*

Ob. 2 *mf* *f* *p* *po - - co*

Cl. (A) 1 *mf* *f* *p* *po - - co*

Cl. (A) 2 *mp* *mf* *p* *po - - co*

Fg. 1 *a2* *f* *p* *po - - co*

Fg. 2 *do* *f* *p* *po - - co*

Cor. (F) 1 *f* *p cre - - - scen - - -*

Cor. (F) 2 *f* *p cre - - - scen - - -*

Cor. (F) 3 *mf* *f* *p cre - - - scen - - -*

Cor. (F) 4 *mf* *f* *p cre - - - scen - - -*

Tr. (A) 1 *mp* *mf* *p* *a2*

Tr. (A) 2 *mp* *mf* *p*

Tbn. 1 *p* *p*

Tbn. 2 *p* *p*

Tbn. 3 *p* *p*

Timp. *do* *f* *p*

G. C. Pi.

VI. I *mf* *f* *p cre - - - scen - - -*

VI. II *mp* *f* *p cre - - - scen - - -*

Vla. *mp* *f* *p cre - - - scen - - -*

Vc. *mp* *f* *p cre - - - scen - - -*

Cb. *do* *f* *p*

G

63

Fl. 1 *pv*
a po - - co cre - - - scen - - - do

Fl. 2 *pv*
a po - - co cre - - - scen - - - do

Picc. *pv*

Ob. 1 *a2 pv*
a po - - co cre - - - scen - - - do

Ob. 2 *pv*
a po - - co cre - - - scen - - - do

Cl. (A) 1 *pv*
a po - - co cre - - - scen - - - do

Cl. (A) 2 *pv*
a po - - co cre - - - scen - - - do

Fg. 1 *mp*
2 *mf*

Cor. (F) 1 *1. #ov*
2 *ov*
3 *3. #ov*
4 *ov*
do do *mf cre* - - - scen - - - do

Tr. (A) 1 *a2*
2 *mp*

Tbn. 1 *a2*
2 *mp*

Tb. 3 *mp*
mf

Timp. *mp*
mf

G. C. Pi.

VI. I *do po - - co a po - - - - co*

VI. II *do po - - co a po - - - - co*

Vla. *do po - - co a po - - - - co*

Vc. *do po - - co a po - - - - co*

Cb. *mp*
mf

67

Fl. 1 *f* *cresc.* *ff*

Fl. 2 *f* *cresc.* *ff*

Picc. *f* *cresc.* *ff*

Ob. 1 *f* *cresc.* *ff*

Ob. 2 *f* *cresc.* *ff*

Cl. (A) 1 *f* *cresc.* *ff* di - mi - nu - en - do

Cl. (A) 2 *f* *cresc.* *ff* di - mi - nu - en - do

Fg. 1 *f* *cresc.* *ff* di - mi - nu - en - do

Fg. 2 *f* *cresc.* *ff* di - mi - nu - en - do

Cor. (F) 1 *f* *ff*

Cor. (F) 2 *f* *ff*

Cor. (F) 3 *f* *ff*

Cor. (F) 4 *f* *ff*

Tr. (A) 1 *f* *[cresc.]* *ff*

Tr. (A) 2 *f* *[cresc.]* *ff*

Tbn. 1 *f* *[cresc.]* *ff*

Tbn. 2 *f* *[cresc.]* *ff*

Tbn. 3 *f* *[cresc.]* *ff*

Tb. *f* *[cresc.]* *ff*

Timp. *f* *[cresc.]* *ff* (muta in G, A, D)

G. C. Pi. *f* *[cresc.]* *ff* Gr. Cassa

Vl. I *f* *ff*

Vl. II *f* *ff*

Vla. *f* *ff* *dim* *mf*

Vc. *f* *ff* *mf*

Cb. *f* *ff*

71 **H** *leggieramente, non pesante*
Cl. (A) 1 *p*
2 *leggieramente, non pesante*
Fig. 1 *p*
2

leggieramente
Cor. (F) 1 *pp*
2 *pp*
3 *pp*
4 *pp*

H
VI. I
II

Vla. *pp*
Vc. *pp*
Cb. *pp* *sempre pp* *sempre pp*

75
Cl. (A) 1 *p* *sempre p*
2 *p* *sempre p*

Cor. (F) 1 *pp*
2 *pp*
3 *p*
4 *p*

VI. I *p*
II *p*

Vla. *p* *p*
Vc. *p* *p*
Cb. *p*

79

I

Fl. 1 *mp* *mf* *ff* *p*

Fl. 2 *mp* *mf* *ff* *p*

Picc. *mp* *mf* *ff* *p*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. (A) 1 *mf* *ff* *p* *pp*

Cl. (A) 2 *mf* *ff* *p* *pp*

Fg. 1 *mf* *f* *pp*

Fg. 2 *mf* *f* *pp*

Cor. (F) 1 *mf* *f* *pp*

Cor. (F) 2 *mf* *f* *pp*

Cor. (F) 3 *mp* *mf* *f* *pp*

Cor. (F) 4 *mp* *mf* *f* *pp*

Tr. (A) 1

Tr. (A) 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

G. C. Pi.

VI. I *mf* *f* *pp* *leggieramente*

VI. II *mf* *f* *pp* *leggieramente*

Vla. *mf* *f* *pp*

Vc. *mf* *f* *pp*

Cb. *mf* *f* *pp*

83

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Timp.

G. C. Pi.

VI. I II

Vla.

Vc.

Cb.

un po - co cresc. mf

un po - co cresc. mf

un po - co cresc. mf

un po - co cresc. mf

un po - co cresc. mf

un po - co cresc. mf

un po - co cresc. mf

un po - co cresc. mf

un po - co cresc. mf

un po - co cresc. mf

106

Fl. 1, 2
Picc.
Ob. 1, 2
Cl. (A) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (A) 1, 2
Tbn. 1, 2, 3
Tb.
Timp.
G. C. Pi.
Vl. I, II
Vla.
Vc.
Cb.

mf
mf
mf
ff
ff
ff
p
mf
ff
p
mf
ff
pizz.
p
mf
arco
ff
arco
ff
p
mf
ff

111

Ob. 1 2

Cl. (A) 1 2

Fag.

Cor. (F) 1 2 3 4

VI. I II

Vla.

Vc.

Cb.

ff *p* *pp* *pp* *pp* *pp* *pp* *pp*

115

Cl. (A) 1 2

Cor. (F) 1 2 3 4

Vc.

Cb.

p *p* *pp* *pp* *sempre pp* *sempre pp*

119 **M**

Fl. 1 *mp* *mf* *ff*

Fl. 2 *mp* *mf* *ff*

Picc. *mp* *mf* *ff*

Ob. 1 *a 2* *mf* *f*

Ob. 2 *a 2* *mf* *f*

Cl. (A) 1 *sempre p* *mf* *ff*

Cl. (A) 2 *sempre p* *mf* *ff*

Fg. 1 *mf* *f*

Fg. 2 *mf* *f*

Cor. (F) 1 *p* *mf* *f*

Cor. (F) 2 *p* *mf* *f*

Cor. (F) 3 *p* *mf* *f*

Cor. (F) 4 *p* *mf* *f*

Tr. (A) 1 *mf* *f*

Tr. (A) 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Timp.

G. C. Pi.

Vl. I *p* *mf* *f*

Vl. II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Cb. *p* *mf* *f*

123

Fl. 1 *p*

Fl. 2 *p*

Picc. *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. (A) 1 *p* *pp* *un poco crescen*

Cl. (A) 2 *p* *pp* *un poco crescen*

Fg. 1 *pp* *un poco crescen*

Fg. 2 *pp* *un poco crescen*

Cor. (F) 1 *pp* *pp* *un poco crescen*

Cor. (F) 2 *pp* *pp* *un poco crescen*

Cor. (F) 3 *pp* *pp* *un poco crescen*

Cor. (F) 4 *pp* *pp* *un poco crescen*

Tr. (A) 1 *p*

Tr. (A) 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tb. *p*

Timp. *p*

G. C. Pi. *p*

VI. I *pp* *un poco cresc.*

VI. II *pp* *un poco cresc.*

Vla. *pp* *un poco cresc.*

Vc. *pp* *un poco cresc.*

Cb. *pp* *un poco cresc.*

127

The musical score is arranged in a standard orchestral format. The top section includes Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Cor Anglais (1, 2, 3, 4), Trumpets (1 and 2), Trombones (1, 2, 3), Timpani, and Glockenspiel. The bottom section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Dynamics include *f* (forte) and *a2* (second attack). The woodwinds and strings play rhythmic patterns, while the brass instruments have more melodic lines. The strings provide a steady accompaniment.

131 **N**

Fl. 1 2
 Picc.
 Ob. 1 2
 Cl. (A) 1 2
 Fg. 1 2
 Cor. (F) 1 2 3 4
 Tr. (A) 1 2
 Tbn. 1 2
 Tb. 3
 Timp.
 G. C. Pi.
 VI. I
 VI. II
 Vla.
 Vc.
 Cb.

a2
f
3.
f
N
v

135

The score is for measures 135 to 138. It features the following instruments and parts:

- Fl. (Flute):** Two parts (1 and 2) playing a melodic line with dynamics *f* and *mf*.
- Picc. (Piccolo):** One part playing the same melodic line as the flutes with dynamics *f* and *mf*.
- Ob. (Oboe):** Two parts (1 and 2). Part 1 has a dynamic marking *a2* at the start of measure 136. Dynamics are *f* and *mf*.
- Cl. (A) (Clarinets in A):** Two parts (1 and 2) playing a melodic line with dynamics *f* and *mf*.
- Fg. (Fagott/Bassoon):** Two parts (1 and 2). Part 1 has a dynamic marking *a2* at the start of measure 136. Dynamics are *f* and *mf*.
- Cor. (F) (Coronet/French Horn):** Four parts (1, 2, 3, 4) playing a harmonic accompaniment with dynamics *f* and *mf*.
- Tr. (A) (Trumpets in A):** Two parts (1 and 2) playing a harmonic accompaniment with dynamics *f* and *mf*.
- Tbn. (Tuba):** Three parts (1, 2, 3) playing a harmonic accompaniment with dynamics *f* and *mf*.
- Timp. (Timpani):** One part, mostly silent.
- G. C. Pi. (Glockenspiel):** One part, mostly silent.
- VI. (Violins):** Two parts (I and II) playing a melodic line with dynamics *f*, *mf*, and *p*. Part I has a *div.* marking at the end of measure 138.
- Vla. (Violas):** One part playing a melodic line with dynamics *f*, *mf*, and *p*. It has a *div.* marking at the end of measure 138.
- Vc. (Violoncello):** One part playing a melodic line with dynamics *f*, *mf*, and *p*. It has a *div.* marking at the end of measure 138.
- Cb. (Cello):** One part playing a melodic line with dynamics *f*, *mf*, and *p*.

139 O

Fl. 1, 2

Picc.

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (A) 1, 2

Tbn. 1, 2, 3

Tb.

Timp.

G. C. Pi.

I, VI. I, II

Vla.

Vc.

Cb.

p

pizz.

arco

div. p

v

143

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C. Pi.
Vi. I
Vi. II
Vla.
Vc.
Cb.

147

Fl. 1, 2
Picc.
Ob. 1, 2
Cl. (A) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (A) 1, 2
Tbn. 1, 2, 3
Tbn.
Timp.
G. C. Pi.
VI. I
VI. II
Vla.
Vc.
Cb.

p
mp
poco cresc.
mp
pizz.
arco.
mf
pizz.
mf
pizz.
mf

Detailed description: This page of a musical score covers measures 147 to 150. The woodwind section includes Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets in A (1 and 2), Bassoons (1 and 2), Cor Anglais (1-4), Trumpets in A (1 and 2), Trombones (1-3), and Tuba. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *mp*, *poco cresc.*, and *mf*, along with performance techniques like *pizz.* and *arco.*. The woodwinds have melodic lines, while the strings provide a rhythmic and harmonic accompaniment.

151

[P]

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C. Pi.
Vi. I
Vi. II
Vla.
Vc.
Cb.

mf *dim.* *p* [P] *p*
mf *dim.* *p* [P] *p*
mf *dim.* *p* *dim.* *pp*
mf *dim.* *p* *dim.* *pp*
arco
mp *p* *dim.* *pp*
arco
mp *p* *dim.* *pp*
mf *dim.* *p* [P] *p*
mf *dim.* *p* *pp*

155

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Timp.

G. C. Pi.

VI. I

VI. II

Vla.

Vc.

Cb.

pizz. *mf* *pizz.* *mf*

arco *leggiero* *p* *arco* *leggiero* *p*

mf *mp* *pizz.* *mp* *pizz.* *mp*

mf *mf* *p* *p*

mp *p* *pizz.* *sempre p*

p *pizz.* *sempre p*

pizz. *p* *sempre p*

p *sempre p*

Q

159

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2

un poco marcato

Cor. (F) 1
Cor. (F) 2
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C. Pi.

VI. I
VI. II
Vla.
Vc.
Cb.

163

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (A) 1
2

Tbn. 1
2
3

Tb.

Timp.

G. C. Pi.

VI. I

VI. II

Vla.

Vc.

Cb.

pp *p* *pp* *p* *pp* *p*

p *pp* *p* *pp* *p*

pp *p* *pp* *p*

p *poco cresc.* *p* *poco cresc.*

poco *a* *poco* *cre -*

poco *a* *po* *co*

poco *a* *po* *co*

167 R

Fl. 1 *mp*

Fl. 2 *mp*

Picc. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. (A) 1 *mp* *mf* *f* *f*

Cl. (A) 2 *mp* *mf* *f* *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 *mp* *un poco cresc.* *mf* *f*

Cor. (F) 2 *mp* *un poco cresc.* *mf* *f*

Cor. (F) 3 *mp* *un poco cresc.* *mf* *f*

Cor. (F) 4 *mp* *un poco cresc.* *mf* *f*

Tr. (A) 1 *mp* *mf*

Tr. (A) 2 *mp* *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

G. C. Pi.

VI. I *mp* *f* *f*

VI. II *mp* *f* *f*

Vla. *mp* *f* *f*

Vc. *mp* *f* *f*

Cb. *mp* *f* *f*

scen do *f*

cre scen do *f*

cre scen do *f*

arco *f* arco

171

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C.
Pi.
VI. I
VI. II
Vla. 1
Vla. 2
Vc.
Cb.

mf *mp* *p* *pizz.* *p* *pizz.* *p*

mf *mp* *p* *pizz.* *p* *pizz.* *p*

mf *mp* *p* *pizz.* *p* *pizz.* *p*

mf *mp* *p* *pizz.* *p* *pizz.* *p*

di - - mi - - nu - - en - - do *p* *pizz.*

di - - mi - - nu - - en - - do *p*

183 **S** *marcato*

Fl. 1 *f marcato*

Fl. 2 *f marcato*

Picc. *f*

Ob. 1 *a 2 f*

Ob. 2 *f marcato*

Cl. (A) 1 *f marcato*

Cl. (A) 2 *f marcato*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 *f*

Cor. (F) 2 *f*

Cor. (F) 3 *f*

Cor. (F) 4 *f*

Tr. (A) 1 *mf*

Tr. (A) 2 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *f* *pp* *f*

G. C. Pi.

VI. I *f marcato*

VI. II *f marcato*

Vla. *f arco*

Vc. *f [arco]*

Cb. *f [arco]*

191

This musical score page covers measures 191 through 194. It includes staves for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor in F (Cor. (F)), Trumpet in A (Tr. (A)), Trombone (Tbn.), Tuba (Tb.), Timpani (Timp.), Gong/Cymbal (G. C. Pi.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 191: Flute and Piccolo play a melodic line with eighth notes. Clarinets and Bassoons play a rhythmic accompaniment of eighth notes. The string section provides a steady eighth-note accompaniment. Dynamics are *p* for timpani and *mf* for strings.

Measure 192: Similar to measure 191, with the woodwinds continuing their parts. Dynamics remain *p* for timpani and *mf* for strings.

Measure 193: A dynamic shift occurs to *ff* for the brass and strings. The woodwinds play triplets. A *T* (Tutti) marking is present. Dynamics are *ff* for brass and strings, and *mf* for timpani.

Measure 194: The woodwinds continue with triplets. The brass and strings maintain the *ff* dynamic. A *T* marking is present. Dynamics are *ff* for brass and strings, and *ff* for timpani.

202 U

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Picc. *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *leggeramente* *p* *mp*

Cl. (A) 1 *leggeramente* *p* *mp*

Cl. (A) 2 *p* *mp*

Fg. 1 *a 2* *leggeramente* *mp*

Fg. 2 *p* *mp*

Cor. (F) 1 *p* *poco* *a* *poco*

Cor. (F) 2 *p* *poco* *a* *poco*

Cor. (F) 3 *p* *poco* *a* *poco*

Cor. (F) 4 *p* *poco* *a* *poco*

Tr. (A) 1 *p* *mp*

Tr. (A) 2 *p* *mp*

Tbn. 1 *p* *mp* *leggeramente* *mp*

Tbn. 2 *p* *mp* *leggeramente* *mp*

Tbn. 3 *p* *mp* *leggeramente* *mp*

Tb. *pp* *p* *mp* *cre*

Timp. *pp* *p* *mp* *poco* *a*

G. C. Pi. *mp* *poco* *a*

VI. I *p* *mp*

VI. I *p* *mp*

VI. II *p* *mp*

VI. II *p* *mp*

Vla. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* *poco* *a*

Vc. *p* *mp* *poco* *a*

Cb. *p* *mp* *poco* *a*

Cb. *p* *mp* *poco* *a*

211

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Tb.

Timp.

G. C. Pi.

VI. I

VI. II

Vla.

Vc.

Cb.

- scen - - do

- scen - - do

f *ff* *fff*

223

Fl. 1 2

Picc.

Ob. 1 2 a 2

Cl. (A) 1 2

Fg. 1 2 a 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Tb.

Timp.

G. C. Pi.

VI. I

VI. II

Vla.

Vc.

Cb.

226

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C. Pi.
VI. I
VI. II
Vla.
Vc.
Cb.

229 **Y**

Fl. 1 2 *fff*

Picc. *fff*

Ob. 1 2 *fff*

Cl. (A) 1 2 *fff*

Fg. 1 2 *fff*

Cor. (F) 1 2 3 4 *fff*

Tr. (A) 1 2 *fff*

Tbn. 1 2 *fff*

Tb. 3 *fff* a2

Timp. *fff*

G. C. Pi.

VI. I II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

Detailed description: This is a page of a musical score for an orchestra, starting at measure 229. The score is written for various instruments, including woodwinds, brass, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The woodwind section includes Flute (1 and 2), Piccolo, Oboe (1 and 2), Clarinet in A (1 and 2), Bassoon (1 and 2), Cor Anglais (F) (1, 2, 3, and 4), Trumpet in A (1 and 2), Trombone (1 and 2), and Tuba (3). The brass section includes Trumpet in A (1 and 2), Trombone (1 and 2), and Tuba (3). The percussion section includes Timpani. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is marked with a dynamic of *fff* (fortissimo) throughout. There are several accents and slurs throughout the score. A rehearsal mark 'Y' is placed above the first measure of the Flute part. The Tuba part has a marking 'a2' above it. The Viola part has a marking 'a2' above it. The Violoncello and Contrabass parts have a marking 'a2' above them. There are also some markings like '3' above certain notes in the Oboe, Cor, and Tuba parts.

234

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C. Pi.
VI. I
VI. II
Vla.
Vc.
Cb.

div.
unis.

238

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (A) 1

Tr. (A) 2

Tbn. 1

Tbn. 2

Tb. 3

Timp.

G. C. Pi. Piatti *fff*

Gr. Cassa

I

VI. II

Vla.

Vc.

Cb.

242

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (A) 1

Tr. (A) 2

Tbn. 1

Tbn. 2

Tb. 3

Timp.

G. C. Pi.

VI. I

VI. II

Vla.

Vc.

Cb.

AA

246

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (A) 1
2

Tbn. 1
2

Tb. 3

Timp.

G. C. Pi.

I

VI. I
II

Vla.

Vc.

Cb.

(muta A in C)

250

1 Fl.
2 Fl.
Picc.
1 Ob.
2 Ob.
1 Cl. (A)
2 Cl. (A)
1 Fg.
2 Fg.
1 Cor. (F)
2 Cor. (F)
3 Cor. (F)
4 Cor. (F)
1 Tr. (A)
2 Tr. (A)
1 Tbn.
2 Tbn.
3 Tbn.
Timp.
G. C. Pi.
I VI.
II VI.
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 250 to 254. The score is for a large symphony orchestra. The woodwind section includes two flutes, piccolo, two oboes, two clarinets in A, two bassoons, three cor Anglais in F, and two trumpets in A. The brass section includes three trombones and timpani. The string section includes first and second violins, first and second violas, first and second violas, first and second cellos, and first and second double basses. The score features complex rhythmic patterns with many triplets and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *fff* is present in the final measure of the string section.

255 **BB**

1 Fl. *ff*

2 Fl. *ff*

Picc. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. (A) *ff*

2 Cl. (A) *ff*

1 Fig. *f*

2 Fig. *ff*

1 Cor. (F) *fff*

2 Cor. (F) *fff*

3 Tr. (A) *fff*

4 Tr. (A) *fff*

1 Tbn. *fff*

2 Tbn. *fff*

3 Tbn. *fff*

Timp.

G. C. Pi.

BB

I VI. *ff*

II VI. *fff*

Vla. *fff* pizz. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff* div.

264

1 Fl. *ff*

2 Fl. *ff*

Picc. *ff*

Ob. 1 *ff*

2 Ob. *ff*

1 Cl. (A) *ff*

2 Cl. (A) *ff*

1 Fg. *f*

2 Fg. *ff*

1 Cor. (F) *ff*

2 Cor. (F) *ff*

3 Cor. (F) *ff*

4 Cor. (F) *ff*

1 Tr. (A) *ff*

2 Tr. (A) *ff*

1 Tbn. *ff*

2 Tbn. *ff*

3 Tbn. *ff*

Timp.

G. C. Pi.

I VI. *ff*

II VI. *ff*

Vla. *f* pizz. *ff* arco *fff*

Vc. *f* pizz. *ff* arco *fff*

Cb. *f* *ff*

CC

268

1 Fl. *fff*

2 Fl.

Picc.

1 Ob. *fff*

2 Ob. *fff*

1 Cl. (A) *fff*

2 Cl. (A) *fff*

1 Fg. *fff*

2 Fg. *fff*

1 Cor. (F)

2 Cor. (F)

3 Cor. (F)

4 Cor. (F)

1 Tr. (A)

2 Tr. (A)

1 Tbn.

2 Tbn.

3 Tbn. *fff*

Timp.

G. C. Pi.

I VI. *v*

II VI. *v*

Vla.

Vc.

Cb.

DD

272

Fl. 1 2

Picc. *fff* *fff*

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2 *fff*

Cor. (F) 1 2 *fff* a 2 VC VC VC

3 4 *fff* a 2 VC VC VC

Tr. (A) 1 2 *fff*

Tbn. 1 2 *fff* a 2

Tb. 3 *fff* a 2 *fff*

Timp. *fff*

G. C. Pi. Gr. Cassa *ff* Tremolo

DD

I

VI. II

Vla. *fff*

Vc. *fff*

Cb. *fff*

284

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C. Pi.
I
VI. I
VI. II
Vla.
Vc.
Cb.

The score is for measures 284 through 288. It features a variety of woodwind instruments including Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets in A (1 and 2), Bassoons (1 and 2), Cor Anglais (1-4), Trumpets in A (1 and 2), Trombones (1-3), and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play rhythmic patterns, often with triplets and accents. The brass instruments provide harmonic support with block chords and rhythmic figures. The Piccolo and Flutes have melodic lines with accents. The Clarinets and Bassoons play rhythmic patterns. The Oboes play block chords. The Trombones and Trumpets play rhythmic patterns. The Timpani play a rhythmic pattern. The strings play a rhythmic pattern.

FF

289

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
G. C. Pi.
VI. I
VI. II
Vla.
Vc.
Cb.

FF

Piaatti *fff*
Gr. Cassa *fff*

FF

div. *unis.*

293

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tb. 3
Timp.
G. C. Pi.
VI. I
VI. II
Vla.
Vc.
Cb.

GG

298

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Timp.
G. C. Pi.
VI. I
VI. II
Vla.
Vc.
Cb.

307 **HH**

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C.
Pi.
I
VI.
II
Vla.
Vc.
Cb.

KK

321

Fl. 1 *ff cresc.* *fff*

Fl. 2 *ff cresc.* *fff*

Picc. *ff cresc.* *fff*

Ob. 1 *ff cresc.* *fff*

Ob. 2 *ff cresc.* *fff*

Cl. (A) 1 *ff cresc.* *fff*

Cl. (A) 2 *ff cresc.* *fff*

Fg. 1 *ff cresc.* *fff*

Fg. 2 *ff cresc.* *fff*

Cor. (F) 1 *ff cresc.* *fff*

Cor. (F) 2 *ff cresc.* *fff*

Cor. (F) 3 *ff cresc.* *fff*

Cor. (F) 4 *ff cresc.* *fff*

Tr. (A) 1 *ff cresc.* *fff*

Tr. (A) 2 *ff cresc.* *fff*

Tbn. 1 *ff* *fff*

Tbn. 2 *ff* *fff*

Tbn. 3 *ff* *fff*

Timp. *ff* *fff*

G. C. Pi. *ff* *fff*

Gr. Cassa *fff*

Violin I *ff* *fff* unis. *v*

Violin II *ff* *fff* unis. *v*

Viola *ff* *fff* *v*

Violoncello *ff* *fff* *v*

Contrabass *ff* *fff* *v*

KK

325

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (A) 1
2

Tbn. 1
2

Tb. 3

Timp.

G. C. Pi.

VI. I
II

Vla.

Vc.

Cb.

331

1 Fl. 1
2 Fl. 2
Picc.
1 Ob. 1
2 Ob. 2
1 Cl. (A) 1
2 Cl. (A) 2
1 Fg. 1
2 Fg. 2
1 Cor. (F) 1
2 Cor. (F) 2
3 Cor. (F) 3
4 Cor. (F) 4
1 Tr. (A) 1
2 Tr. (A) 2
1 Tbn. 1
2 Tbn. 2
3 Tbn. 3
Timp.
G. C. Pi.
I VI.
II VI.
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 331, 332, and 333. The score is for a full orchestra. The woodwind section includes two flutes (1 and 2), piccolo, two oboes (1 and 2), two clarinets in A (1 and 2), two bassoons (1 and 2), four horns in F (1, 2, 3, 4), two trumpets in A (1 and 2), three trombones (1, 2, 3), and timpani. The string section includes grand concertina and piano, two violins (I and II), viola, two violas, two cellos, and two double basses. The key signature is one sharp (F#), and the time signature is 4/4. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations like accents and slurs. The woodwinds and strings play intricate melodic and harmonic lines, while the brass section provides harmonic support and rhythmic accents.

334 **LL**

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
G. C.
Pi.
I. **LL** [*simile*]
VI. [*simile*]
II. [*simile*]
Vla. [*simile*]
Vc.
Cb.

Detailed description: This page of a musical score, numbered 202, covers measures 334 to 336. It features a large ensemble of instruments. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoon) and brass (Cor Anglais, Trumpets, Trombones) sections play rhythmic patterns with various articulations. The strings (Violins I and II, Viola, Violoncello, Contrabass) provide a steady accompaniment with triplets and sustained notes. A 'LL' (Loud) dynamic marking is present at the start of measure 334 and again at the beginning of the string section in measure 335. The string section also includes a [*simile*] marking. The score is written in a key with one sharp (F#) and a 2/4 time signature.

337

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tb. 3
Timp
G. C. Pi.
Gr. Cassa
Vl. I
Vl. II
Vla.
Vc.
Cb.

fff

a2

v

Detailed description: This page of a musical score covers measures 337 to 340. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets in A (1 and 2), Bassoons (1 and 2), and Cor Anglais (1, 2, 3, 4). The brass section includes Trumpets in A (1 and 2), Trombones (1 and 2), and Tuba (3). The percussion section includes Timpani and Grand Cassa. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamic markings include *fff* (fortissimo) and *v* (accents). Performance instructions like *a2* and *v* are present. The key signature has one sharp (F#) and the time signature is 4/4.

341

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tb. 3
Timp.
G. C.
Pi.
Gr. Cassa
fff
I
VI
II
Vla.
Vc.
Cb.

The image shows a page of a musical score for orchestra and strings, starting at measure 341. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature has one sharp (F#) and the time signature is 3/4. The instruments listed on the left are: Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinet in A (1 and 2), Bassoon (1 and 2), Horns in F (1, 2, 3, 4), Trumpets in A (1 and 2), Trombones (1, 2, 3), Timpani, Gong/Cymbal, Snare Drum (Gr. Cassa), Violins (I and II), Viola, Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, slurs, and dynamics. The dynamic marking *fff* (fortissimo) is present under the Snare Drum staff. There are also markings for *a 2* (second octave) and *V 3* (Violin III) in some staves.

IV. Finale

[Adagio] lamentoso [(♩ = 54)] * affrettando

[Adagio] lamentoso [(♩ = 54)] * affrettando

largamente

* Original tempo marking 'Andante lamentoso' altered by an unknown hand. All other tempo markings that have been added to the finale in an unknown hand are reproduced in square brackets even though they must be regarded as authentic. See Textual Notes.

Первоначальное указание темпа "Andante lamentoso" изменено чужой рукой. Дальнейшие сделанные чужой рукой указания темпа в финале также заключены в квадратные скобки, хотя их и следует считать аутентичными. В связи с этим см. Свод разночтений.

** Concerning the forces used '(ad libitum)', see Textual Notes.

Относительно состава инструментов "(ad libitum)" см. Свод разночтений.

[rallentando]

7 A

1 *mf* cre - - scen do *ff* *f dim.* poco a poco

Fl. 2 *mf* cre - - scen do *ff* *f dim.* poco a poco

3 *mf* cre - - scen do *ff* *f dim.* poco a poco

Ob. 1 *f* *ff* *f*

2 *f* *ff* *f*

Cl. (A) 1 *mf* cre - - scen do *ff* *f dim.* poco a poco

2 *mf* cre - - scen do *ff* *f dim.* poco a poco

Fig. 1 *a 2* *mf* cre - - scen - do *ff* *f dim.* poco a poco

2 *mf* cre - - scen - do *ff* *f dim.* poco a poco

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Tb.

Timp.

T.-tam

[rallentando]

I *mp* *mf* cre - - scen - do *ff* *mf* *f* *mf* *mp*

VI. II *mp* *mf* cre - - scen - do *ff* *mf* *f* *mf* *mp*

Vla. *mp* *mf* cre - - scen - do *ff* *mf* *f* *mf* *mp*

Vc. *mp* *mf* cre - - scen - do *ff* *mf* *f* *mf* *mp*

Cb. *mp* *mf* cre - - scen - do *ff* *mf* *f* *mf* *mp*

B

30 *a 2*

Fg. 1 2 *f* *ff* *di - mi - nu - endo* *p* *p* *pp*

Cor. (F) 1 2 *mf* *f* *mf* *dim.* *p* *pp*

B

VI. I *mf* *f* *mf* *dim.* *pp*

VI. II

Vla. *non div.*

Vc. *mf* *f* *mf* *dim.* *pp*

Cb. *mf* *f* *mf* *dim.* *pp*

C *con espressione*

37 [Andante (♩ = 76)]

Cl. (A) 1 *pp* *con espressione*

Cl. (A) 2 *pp* *con espressione*

Fg. 1 2 *pp* *con espressione*

Cor. (F) 1 2 *pp*

[Andante (♩ = 76)]

C *con lenezza e devozione*

VI. I *pp* *con lenezza e devozione*

VI. II *con lenezza e devozione*

Vla. *pp* *con lenezza e devozione*

Vc. *pp*

Cb. *pp*

42 **[poco animando]** **[ritenuto]**

Cl. (A) 1 *cre - - scen - do* *mf* *p*

Cl. (A) 2 *cre - - scen - do* *mf* *p*

Fg. 1 *cre - - scen - do* *mf* *p*

Fg. 2 *cre - - scen - do* *mf* *p*

Cor. (F) 1 *cre - - scen - do* *mf* *p*

Cor. (F) 2 *cre - - scen - do* *mf* *p*

[poco animando] **[ritenuto]**

VI I *crescendo* *mf* *p*

VI II *div.* *p*

Vla. *crescendo* *mf* *p*

Vc. *crescendo* *mf* *p*

Cb. *crescendo* *mf* *p*

47 **[Tempo I]** **[D] poco animando**

Cl. (A) 1 *cre - - -*

Cl. (A) 2 *cre - - -*

Fg. 1 *a 2* *cre - - -*

Fg. 2 *cre - - -*

Cor. (F) 3 *p* *con sentimento* *p* *mp*

Cor. (F) 4 *p* *con sentimento* *p* *mp*

Tbn. 1 *p* *con sentimento* *p* *mp*

Tbn. 2 *p* *con sentimento* *p* *mp*

[Tempo I] **[D] poco animando**

VI I *cre - - -*

VI II *cre - - -*

Vla. *cre - - -*

Vc. *cre - - -*

Cb. *cre - - -*

[ritenuto] **E** [Tempo I]

62

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (A) 1, 2

Tbn. 1, 2

Tb. 3

Timp.

T. - tam

I

VI. I, II

Vla.

Vc.

Cb.

f, *mf*, *espressivo*, *a 2*, *div.*, *v*

[stringendo]

72

1

Fl. 2

3

Ob. 1

2

Cl. (A) 1

2

Fg. 1

2

Cor. (F) 1

2

3

4

Tr. (A) 1

2

Tbn. 1

2

Tb. 3

Timp.

T.- tam

I

VI. I

II

Vla.

Vc.

Cb.

sempre fff

sempre fff

sempre fff

sempre fff

sempre fff
[unis.]

sempre fff

[Vivace]

77

1 *sempre fff*

Fl. 2 *sempre fff*

3 *sempre fff*

Ob. 1 *sempre fff*

2 *sempre fff*

Cl. (A) 1 *sempre fff*

2 *sempre fff*

Fg. 1 *sempre fff*

2 *sempre fff*

Cor. (F) 1 *sempre fff*

2 *sempre fff*

3 *sempre fff*

4 *sempre fff*

Tr. (A) 1 *sempre fff*

2 *sempre fff*

Tbn. 1 *sempre fff*

2 *sempre fff*

3 *sempre fff*

Timp. (muta D in E) *fff*

T.- tam

[Vivace]

I *unis.*

II *unis.*

Vla. *fff*

Vc. *fff*

Cb. *fff*

82 [Andante (♩ = 76)]

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

ff f mf p

a 2 1.

[Andante (♩ = 76)]

VI. I II

Vla.

Vc.

Cb.

ff f mf p

V V V

89 [Andante non tanto (♩ = 60)]

Cor. (F) 1 2 3 4

G mf p

[Andante non tanto (♩ = 60)]

VI. I II

Vla.

Vc.

Cb.

G ff f ff f p

109 **[stringendo molto]**

1 Fl. 1 *cre - - - scen - - - do ff cresc.*

2 Fl. 2 *cre - - - scen - - - do ff cresc.*

3 *[mf]* *mf cre - - - scen - - - do ff cresc.*

1 Ob. 1 *a 2* *cre - - - scen - - - do ff cresc.*

2 Ob. 2 *cre - - - scen - - - do ff cresc.*

1 Cl. (A) *cre - - - scen - - - do ff cresc.*

2 Cl. (A) *cre - - - scen - - - do ff cresc.*

1 Fg. *a 2* *f cre - - - scen - - - do*

2 Fg. *f cre - - - scen - - - do*

1 Cor. (F) *cre - - - scen - - - do*

2 Cor. (F) *cre - - - scen - - - do*

3 Cor. (F) *cre - - - scen - - - do*

4 Cor. (F) *cre - - - scen - - - do*

1 Tr. (A) *mf cresc.* *f*

2 Tr. (A) *mf cresc.* *f*

1 Tbn. *mf cresc.* *f*

2 Tbn. *mf cresc.* *f*

3 Tbn. *mf cresc.* *f*

Timp. *(muta C in B)*

T.- tam

[stringendo molto]

I Vl. *cre - - - scen - - - do*

II Vl. *cre - - - scen - - - do*

Vla. *cre - - - scen - - - do*

Vc. *cre - - - scen - - - do*

Cb. *cre - - - scen - - - do*

mf *cre - - - scen - - - do*

[Moderato assai (♩ = 88)]

114 *pesante*

Fl. 1 *cresc. pesante*

Fl. 2 *cresc. pesante*

Ob. 1 *cresc. pesante*

Ob. 2 *cresc. pesante*

Cl. (A) 1 *cresc. pesante*

Cl. (A) 2 *cresc. pesante*

Fg. 1 *cresc. pesante*

Fg. 2 *a 2 [ff] cresc.*

Cor. (F) 1 *pesante*

Cor. (F) 2 *ff cresc. pesante*

Cor. (F) 3 *ff cresc. pesante*

Cor. (F) 4 *ff cresc. pesante*

Tr. (A) 1 *cresc. pesante*

Tr. (A) 2 *cresc.*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Timp. *ff*

T. tam

marcato e pesante

2. marcato e pesante

ff marcato e pesante

f cre - - - scen - - - do

I

[Moderato assai (♩ = 88)]

VI. I *fff*

VI. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

I

117

1
Fl. 2
3
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2
Cor. (F) 1
2
3
4
Tr. (A) 1
2
Tbn. 1
2
3
Tb. 1
2
3
Timp.
T.- tam
I
VI.
II
Vla.
Vc.
Cb.

div.
div.

3 3 3 3 3 3

Detailed description: This page of a musical score covers measures 117, 118, and 119. The score is arranged in a standard orchestral format. The woodwind section includes three flutes (Fl. 1, 2, 3), two oboes (Ob. 1, 2), two clarinets in A (Cl. (A) 1, 2), and two bassoons (Fg. 1, 2). The brass section consists of four French horns (Cor. (F) 1-4), two trumpets in A (Tr. (A) 1, 2), three trombones (Tbn. 1, 2, 3), and three tubas (Tb. 1, 2, 3). The percussion section includes timpani (Timp.) and a tam-tam (T.- tam). The string section (I, VI., II, Vla., Vc., Cb.) features a rhythmic pattern of eighth notes with triplets. The woodwinds and brass play various melodic and harmonic lines, with some instruments marked 'div.' (divisi) in measure 119. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 117, 118, and 119 are indicated at the top of the page.

120 **[incalzando]**

Fl. 1, 2, 3
Ob. 1, 2
Cl. (A) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (A) 1, 2
Tbn. 1, 2
Tb. 3
Timp.
T.- tam
VI. I
VI. II
Vla.
Vc.
Cb.

ff marcato e pesante

[incalzando]

a 2

123 [ritenuto]

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

- Flutes (Fl. 1, 2, 3): Treble clef, playing a melodic line with a slur over measures 123-125.
- Oboes (Ob. 1, 2): Treble clef, playing a chordal accompaniment with a slur.
- Clarinets (Cl. (A) 1, 2): Treble clef, playing a simple harmonic line.
- Trumpets (Tr. (A) 1, 2): Treble clef, playing a melodic line with a slur.
- Trombones (Tbn. 1, 2, 3): Bass clef, playing a chordal accompaniment with a slur.
- Timpani (Timp.): Bass clef, playing a rhythmic pattern.
- Tam-tam (T.- tam): Treble clef, playing a sustained note.

The second system includes:

- Violins (VI. I, II): Treble clef, playing a rhythmic accompaniment.
- Viola (Vla.): Bass clef, playing a rhythmic accompaniment.
- Violoncello (Vc.): Bass clef, playing a rhythmic accompaniment.
- Double Bass (Cb.): Bass clef, playing a rhythmic accompaniment with triplets.

Dynamic markings include *pp* for brass and *pp* for strings. The **[ritenuto]** marking is present at the end of the first system and the beginning of the second system.

130

1
Fl. 2
3

Ob. 1
2
a 2

Cl. (A) 1
2

Fg. 1
2
a 2
3

Cor. (F) 1
2
3
4

Tr. (A) 1
2

Tbn. 1
2
3
a 2
p

Timp. *sempre mf*

T.- tam

VI. I
II

Vla. *div.* 3 *unis.* 3

Vc. 3

Cb. 3

Detailed description: This page of a musical score covers measures 130 to 133. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section includes three flutes (Fl. 1, 2, 3), two oboes (Ob. 1, 2), two clarinets in A (Cl. (A) 1, 2), and two bassoons (Fg. 1, 2). The brass section consists of four French horns (Cor. (F) 1-4), two trumpets in A (Tr. (A) 1, 2), three trombones (Tbn. 1, 2, 3), and a tuba (Tb.). Percussion includes timpani (Timp.) and a tam-tam (T.- tam). The string section includes two violins (VI. I, II), one viola (Vla.), one violin (Vc.), and one cello (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and strings. Dynamics include *p* (piano) and *mf* (mezzo-forte). Performance instructions like *sempre mf* and *div.* (divisi) are present.

134 L [poco

Cl. (A)
Fg.
Cor. (F)
Tbn.
Tb.
Timp.
T.-tam
VI
Vla.
Vc.
Cb.

f *mf* *mf* *mf* *p* *p* *p* *p*
dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*
p *p* *p* *p* *p* *p* *p* *p*

L L [poco]

140 [quasi adagio]

Cor. (F)
Tbn.
Tb.
Timp.
T. tam
Cb.

mp *p* *pp* *p* *pp* *ppp* *pppp* *ppppp*
mp *p* *pp* *p* *pp* *ppp* *pppp* *ppppp*

rallentando] [quasi adagio]

M 147 **Andante giusto** (♩ = 76)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Tr. (A) 1
Tr. (A) 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
T.- tam

nicht gestopft
откр. [зв.]
p *mf*

M **Andante giusto** (♩ = 76)

VI. I
VI. II
Vla.
Vc.
Cb.

con sordini sul G V
ff *ff* *ff*
con sordini sul G V
ff *ff* *ff*
con sordini V
ff *ff*
con sordini V
ff *ff*
con sordini
p *mf*

151

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Tbn. 1 2 3

Tb.

Timp.

T.-tam

VI. I

VI. II

Vla.

Vc.

Cb.

155 **N**

Cl. (A) 1 *mf*

Cl. (A) 2 *mf*

Fg. 1 *mf* a 2 *mp*

Fg. 2 *mf* *mp*

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

N

Vla. *mf* *sf*

Vc. *mf* *mf* *sf* *sf*

Cb. *mf* *mf* *sf* *sf*

sempre mf

160 a 2

Fg. 1 *dim.* *p*

Fg. 2 *dim.* *p*

Vc. *dim.* *p* *sf*

Cb. *dim.* *p* *sf*

165 **[ritenuto]**

Vc. *p* *sf* *p* di - mi - nu - en - do *pppp*

Vc. *p* *sf* *p* di - mi - nu - en - do *pppp*

Cb. *pizz.* *p* *sf* *p* di - mi - nu - en - do *pppp*