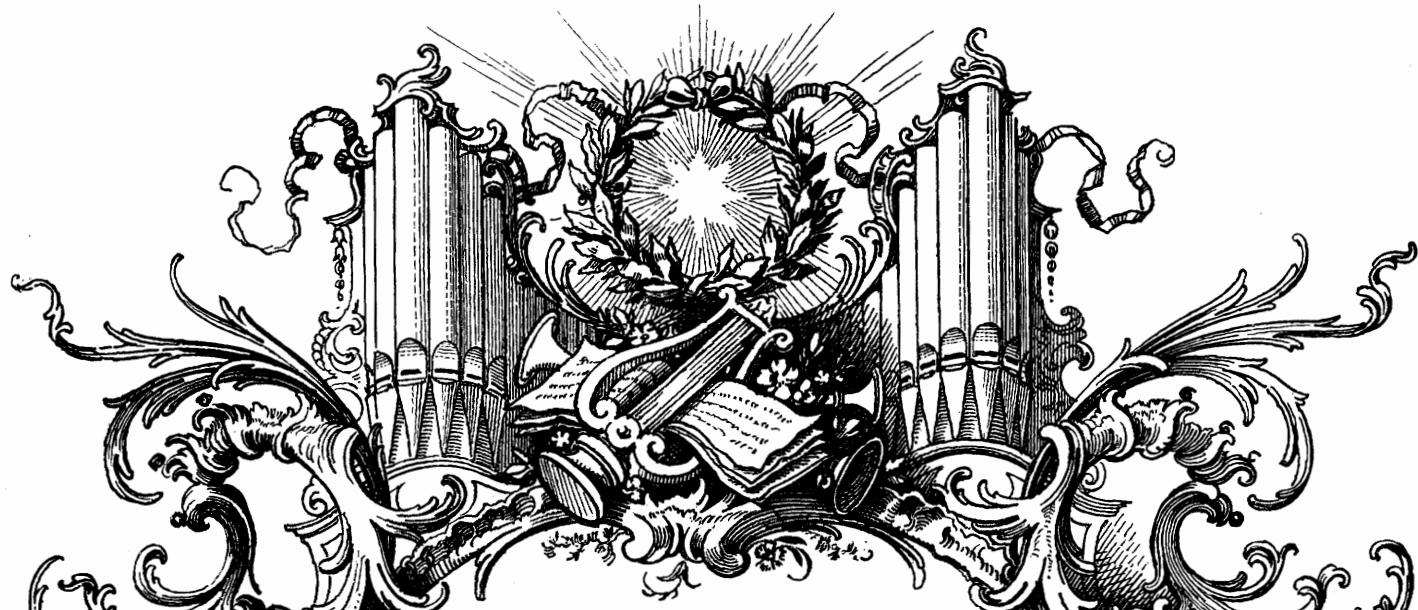


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MAZEPPA.

SYMPHONISCHE DICHTUNG No. 6 VON F. LISZT.

Away! — Away!
Byron, Mazeppa.

I.

Wie sie Mazeppa trotz Knirschen und Toben,
Gebunden an allen Gliedern, gehoben
 Auf das schnaubende Ross,
Dem glühend die weiten Nüstern dampften,
Dess Hufen den bebenden Boden stampften,
 Dass er Funken ergoss;

Wie schlängengleich er in Banden gerungen,
Dass rings Gelächter schallend erklingen
 Seiner Henker im Chor,
Bis widerstandlos ihn die Fessel zwinget,
Und Schaum vom Munde, Blut ihm dringet
 Aus den Augen hervor:

Da gellt ein Schrei, und schneller als Pfeile
Fliegt mit dem Mann in rasender E.
 In die Weite das Ross!
Staubwirbel hüllt die Atemlosen,
Der Wolke gleich, darin Donner tosen
 Und der Blitzes Geschoss.

Sie flihn; sie fliegen durch Talesengen
Wie Stürme, die zwischen Bergen sich drängen,
 Wie der fallende Stern;
Nun sind sie ein schwärzlicher Punkt noch zu
sehen,
Bis sie wie Schaum auf der Welle zergehen
 An dem Horizont fern.

Sie flihn; in die unermesslichen, wilden
Oeden, wo endlos sich Kreise bilden
 Immer neu, immer mehr;
Ihr Ritt ist ein Flug, und die Türm' und Städte
Und Bäume und riesiger Berge Kette
 Tanzen wild um sie her.

Und wenn der Gebund'ne im Krampf sich röhret,
Dann sprengt das Ross wie vom Sturm entführt,
 Immer jäher erschreckt,
In die Wildniss, die kahlen, unwohnlichen Steppen,
Wo das Land mit fältigen Sandesschleppen
 Wie ein Mantel sich streckt.

MAZEPPA.

POÈME SYMPHONIQUE No. 6 DE F. LISZT.

Away! — Away!
Byron, Mazeppa.
En avant! En avant!

I.

Ainsi, quand Mazeppa, qui rugit et qui pleure,
A vu ses bras, ses pieds, ses flancs qu'un sabre
effleure,
 Tous ses membres liés
Sur un fougueux cheval, nourri d'herbes marines
Qui fume, et fait jaillir le feu de ses narines
 Et le feu de ses pieds;

Quand il s'est dans ses nœuds roulé comme un
 reptile,
Qu'il a bien réjoui de sa rage inutile
 Ses bourreaux tout joyeux,
Et qu'il retombe enfin sur la croupe farouche,
La sueur sur le front, l'écume dans la bouche,
 Et du sang dans les yeux:

Il cri part, et soudain voilà que dans la plaine
 L'homme et le cheval, emportés, hors d'haleine,
Sur les sables mouvants,
 Leau, emplissant de bruit un tourbillon de poudre
Pareil au noir nuage où serpente la foudre,
 Volant avec les vents!

Ils vont. Dans les vallons comme un orage ils
 passent,
Comme ces ouragans qui dans les monts s'en-
 tassent,
 Comme un globe de feu;
Puis déjà ne sont plus qu'un point noir dans
 la brume.
Puis s'effacent dans l'air comme un flocon d'écume
 Au vaste océan bleu.

Ils vont. L'espace est grand. Dans le désert
 immense,
Dans l'horizon sans fin qui toujours recommence.
 Ils se plongent tous deux.
Leur course comme un vol les emporte, et
 grands chênes,
Villes et tours, monts noirs liés en longues chaînes,
 Tout chancelle autour d'eux.

Et si l'infortuné, dont la tête se brise,
Se débat, le cheval, qui devance la brise,
 D'un bond plus effrayé
S'enfonce au désert vaste, aride, infranchissable,
Qui devant eux s'étend, avec ses plis de sable
 Comme un manteau rayé.

MAZEPPA.

SYMPHONIC POEM No. 6 BY F. LISZT.

Away! — Away!
Byron, Mazeppa.

I.

Behold this Mazeppa, o'erpowered by minions,
Writhe vainly beneath the implacable pinions
 His limbs that surround.
To a fiery steed from the Asian mosses
That, chafing and fuming, its mane wildly tosses,
 The victim is bound.

He turns in the toils like a serpent in madness,
And when his tormentors have feasted in gladness
 Upon his despair,
When bound to his sinister saddle, poor creature,
With brow dropping sweat and with foam on
 each feature
 His eyes redly glare:

A shout — and the unwilling centaur is hieing,
The flight of the steeds of Apollo outvieing,
 O'er mountain and plain;
The sand cloud behind him e'er deep'ning and
 height'ning,
The track of a storm pierced by flashes of lightning;
 A mad hurricane.

They fly. Helter-skelter they rush through the
 valley,
Like tempests that out of rock fastnesses sail
 Or levin's dread flash;
Then faded in mist to a speck without motion
Then melted away like the froth of the ocean
 That wild breakers dash.

They fly. Empty space is behind and before them;
The boundless horizon, the sky arching o'er them,
They plunge ever through:
Their feet are like wings. See the forest, the
 fountain,
The village, the castle, the long chain of
 mountain
 All reel on the view!

And if the poor wretch in unconscious convulsion
But struggle, the horse with a fiercer impulsion
 Outstripping the blast,
Dashes into a desert vast, trackless, and arid,
Extending before them, a sand plain unvaried,
 Earth's mantle so vast.

Rings Alles in düstren Farben brennet,
Es rennt der Wald, die Wolke rennet
 Ihm vorbei, und der Turm
Und der Berg in rötliches Licht sich tauchend,
Und hinter ihm Rosse, die schnaubend und rauchend
 Galoppieren im Sturm.

Und hoch der abendlich strahlende Bogen,
Der Ozean, der aus den Wolkenwogen
 Neue Wolken entrollt!
Die Sonne, eh' ihm die Sinne vergehen,
Sieht er, ein marmornes Rad, sich drehen,
 Mit Geäder von Gold.

Dann dunkelt sein Blick, sein Haupthaar hänget
Hernieder straff, sein Blut besprengt
 Das Gestrüpp und den Sand,
Ihm schwillet der Leib im umwindenden Strange,
Der ihn, wie gierig ihr Opfer die Schlange
 Immer enger umwand.

Und rasender immer tobt und schiesset
Das Ross dahin, dem Blut entfliesset
 Aus zerrissenem Fleisch;
Und weh! schon mengt in der Rosse Traben,
Das dumpf dahinbraust, ein Zug von Raben
 Sein unheimlich Gekreisch'.

Es kommen die Raben, und hoch in Lüften
Der Aar, verscheuchet von Modergrüften,
 Es vermehren den Schwarm
Die Eulen, der Geier, der mästend auf Leichen
Taucht mit dem Hals in modernd Weichen
 Wie mit nackender Arm.

Ihr Nest verlassend im nächt'gen Fluge
Gesellen sie sich dem Leichenzuge,
 Der die Lüfte durchschnellt;
Mazeppa, sinnlos, hört nicht ihr Toben,
Er starrt nach dem riesigen Fächer nur oben,
 Wessen Hand ihn wohl hält?

Sternlos die Nacht! die geflügelte Meute
Folgt gierig, rastlos, der sichren Beute,
 Bis sie fiel und erlag;
Er sieht nur ein wirbelndes, düstres Gewirre,
Und hört wie im Traum nur im dumpfen Ge-
 schirre
 Ihrer Fittiche Schlag.

Und nach dem rasenden Ritt dreier Tage,
Der sie durch Wüsten, Steppen und Hage
 Ueber Eisbrücken trug,
Hinstürzt das Ross bei der Vögel Rufe,
Es löschen die Blitze, die mit dem Hufe
 Aus den Steinen es schlug.

Tout vacille et se peint de couleurs inconnues,
Il voit courir les bois, courir les larges nues,
 Le vieux donjon détruit,
Les monts dont un rayon baigne les intervalles;
Il voit; et des troupeaux de fumantes cavales
 Le suivent à grand bruit!

Et le ciel, où déjà les pas du soir s'allongent,
Avec ses océans de nuages où plongent
 Des nuages encor,
Et son soleil qui fend leurs vagues de sa proue,
Sur son front ébloui tourne comme une roue
 De marbre aux veines d'or!

Son œil s'égare et luit, sa chevelure traîne,
Sa tête pend; son sang rougit la jaune arène,
 Les buissons épineux:
Sur ses membres gonflés la corde se replie,
Et comme un long serpent resserre et multiplie
 Sa morsure et ses nœuds.

Le cheval, qui ne sent ni le mors ni la selle,
Toujours fuit, et toujours son sang coule et
 ruisselle,
 Sa chair tombe en lambeaux;
Hélas! voici déjà qu'aux cavales ardentes
Qui le suivaient, dressant leurs crinières pendantes
 Succèdent les corbeaux!

Les corbeaux, le grand-duc à l'œil rond qui
 s'effraie,
L'aigle effaré des champs de bataille, et l'orfraie
 Monstre au jour inconnu,
Les obliques hiboux, et le grand vautour fauve
Qui fouille au flanc des morts où son col rouge
 et chauve
 Plonge comme un bras nu!

Tous viennent élargir la funèbre volée!
Tous quittent pour le suivre et l'yeuse isolée,
 Et les nids du manoir.
Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant qui donc là-haut déploie
 Ce grand éventail noir.

La nuit descend lugubre, et sans robe étoilée.
L'essaim s'acharne, et suit, tel qu'une meute ailée,
 Le voyageur fumant.
Entre le ciel et lui, comme un tourbillon sombre,
Il les voit, puis les perd, et les entend dans l'ombre
 Voler confusément.

Enfin, après trois jours d'une course insensée,
Après avoir franchi fleuves à l'eau glacée,
 Steppes, forêts, déserts,
Le cheval tombe aux cris de mille oiseaux de
 proie,
Et son ongle de fer sur la pierre qu'il broie
 Eteint ses quatre éclairs.

Strange colours the wavering landscape is wearing;
The forest, the cloud-castles, madly go tearing,
 And whirl on their base.

The peaks where the sunbeam a passage just forces
He sees; the next moment a herd of wild horses
 Gives noisily chase.

O the sky, where night's footsteps already are
 nearing!

Its oceans of cloud with yet more clouds appearing
 To melt in their hold;
The sun with its sharp prow dividing those billows
Which turn at its glorious touch into pillows
 Of satin and gold.

His eye gleams and flickers, his matted locks wander,
His head sinks: what splashes of blood are
 those yonder
 On bramble and stone?

The cords on his swollen limbs biting yet deeper,
And like a lithe serpent or venomous creeper
 Contracting their zone.

The horse, neither bridle nor bit on him feeling,
Flies ever; red drops o'er the victim are stealing;
 His whole body bleeds.

Alas! to the wild horses foaming and champing,
That followed with manes erect, neighing and
 stamping,
 A crow-flight succeeds.

The raven, the horned owl with eyes round and
 hollow,

The osprey and eagle from battle-field follow,
 Though daylight alarm.

The carrion crow and the vulture so bloody,
Which plunges 'mid corpses its neck bare and
 ruddy,

 Just like a bare arm.

All hasten to swell the procession so dreary,
And many a league from the holm or the eyrie
 They follow this man.

Mazeppa, scarce hearing what sound the air sunders,
Looks up; who can that be unfolding, he wonders,
 A mighty black fan?

The gloomy night falls with no stars penetrating;
More keen is the chase in impatience awaiting
 Until his breath quit;

As a strange and mysterious whirlwind he fears
 them,

They flash and are gone, then in darkness he
 hears them
 Confusedly flit.

Then after three days of this course wild and
 frantic,

Through rivers of ice, plains and forests gigantic,
 The horse sinks and dies;

His limbs quiver faintly, his struggles are over,
And once more the birds of prey circle and hover
 Where low the prince lies.

Da liegt er niedergeschmettert und glühet
Vom Blute röter, als Ahorn blühet
 Wenn der Lenz ihn belaubt;
Der Vögel Wolke kreiset, die graue,
Begierig harret manch' scharfe Klaue
 Zu zerfleischen sein Haupt.

Und doch! der sich windet im Staub und ächzet,
Der lebende Leichnam von Raben umkrächzet,
 Wird ein Herrscher, ein Held!
Als Herr der Ukraine einst wird er streiten,
Und reichliche Mahlzeit den Geiern bereiten
 Auf dem blutigen Feld.

Ihm blühet Grösse aus Qual und Leiden,
Der Mantel der Hetmans wird ihn umkleiden,
 Dass ihm Alles sich neigt;
Der Zelte Volk wird sich huldigend scharen
Um seinen Thron, ihn begrüssen Fanfaren,
 Wenn er herrlich sich zeigt.

II.

So, wenn ein Sterblicher, den Gott empfunden
Tief in der Brust, und fühlet sich gebunden
 An den Geist, der ihn trägt.
O Genius, feurig Ross! umsonst sein Ringen,
Des Lebens Schranken wirst du überspringen,
 Die dein Huftritt zerschlägt.

Du führst durch Wüsten ihn, auf eis'ge Gipfel,
Durch Meeresflut und über moos'ge Wipfel
 Zu den Wolken empor,
Und Nachtgestalten, die du aufgescheuchet,
Umdrängen ihn, es krächzt um ihn und keuchet,
 Der gespenstische Chor.

Du lässt ihn auf deinen Feuerschwingen
Die Körperwelt, die Geisterwelt durchdringen,
 An dem ewigen Strom
Tränkest du ihn, und wo Kometen streifen,
Lässt du sein Haupthaar unter Sternen schweifen
 Hoch am himmlischen Dom.

Die Monde Herschels und mit seinen Ringen
Saturn, den Pol, um dessen Stirn sich schlängen
 Diademe von Licht,
Er sieht sie all', auf schrankenlosem Gleise
Erweiterst unaufhörlich du die Kreise
 Seinem geist'gen Gesicht.

Nur Engel und Dämone mögen ahnen,
Welch' Leiden ihn auf nie betretenen Bahnen

Voilà l'infortuné, gisant, nu, misérable,
Tout tacheté de sang, plus rouge que l'étable
 Dans la saison des fleurs.
Le nuage d'oiseaux sur lui tourne et s'arrête;
Maint bec ardent aspire à ronger dans sa tête
 Ses yeux brûlés de pleurs!

Eh bien! ce condamné qui hurle et qui se traîne,
Ce cadavre vivant, les tribus de l'Ukraine
 Le feront prince un jour.
Un jour, semant les champs de morts sans
 sépultures,
Il dédommagera par de larges pâtures
 L'orfaie et le vautour.

Sa sauvage grandeur naîtra de son supplice.
Un jour, des vieux hetmans il ceindra la pelisse,
 Grand à l'œil ébloui;
Et quand il passera, ces peuples de la tente,
Prosternés, enverront la fanfare éclatante
 Bondir autour de lui!

II.

Ainsi, lorsqu'un mortel, sur qui son dieu s'étale,
S'est vu lié vivant sur ta croupe fatale,
 Génie, ardent coursier,
En vain il lutte, hélas! tu bondis, tu l'emportes
Hors du monde réel dont tu brises les portes
 Avec tes pieds d'acier!

Tu franchis avec lui déserts, cimes chenues
Des vieux monts, et les mers, et, par delà les nues,
 De sombres régions;
Et mille impurs esprits que ta course réveille
Autour du voyageur, insolente merveille,
 Pressent leurs légions!

Il traverse d'un vol, sur tes ailes de flamme,
Tous les champs du possible, et les mondes de
 l'âme;
Boit au fleuve éternel;
Dans la nuit orageuse ou la nuit étoilée,
Sa chevelure, aux crins des comètes mêlée,
 Flamboie au front du ciel.

Les six lunes d'Herschel, l'anneau du vieux
 Saturne,
Le pôle, arrondissant une aurore nocturne
 Sur son front boréal.
Il voit tout; et pour lui ton vol, que rien ne
 lasse,
De ce monde sans borne à chaque instant déplace
 L'horizon idéal.

Qui peut savoir, hormis les démons et les anges,
Ce qu'il souffre, à te suivre et quels éclairs
 étranges

Behold him there naked, blood-stained and
 despairing,
All red, like the foliage of autumn preparing
 To wither and fall.
The birds hanging o'er him now soaring like rockets,
Now dropping again to tear out of their sockets
 Each tear-smarting ball.

Yet mark! That poor sufferer, gasping and
 moaning,
To-morrow the Cossacks of Ukraine atoning,
 Will hail as their king;
And soon in his might, o'er the battle-tide rolling,
His thousands he'll sway, and a harvest consoling
 To vultures will fling.

No more in obscurity destined to languish,
The rule of a kingdom will solace his anguish
 A crown on his brow:
To royal Mazeppa the hordes Asiatic
Will shout their devotion in fervour ecstatic,
 And low to earth bow.

II.

So when a poor mortal whose brains the gods addle
O Pegasus! finds himself bound to thy saddle,
 His fate is as meet.
Away from the world — from all real existence,
Thou bearest him upward, despite his resistance,
 On metrical feet!

Thou tak'st him o'er deserts, o'er mountains in
 legions,
Grey-hoary, thro' oceans and into the regions
 Right up in the clouds;
A thousand base spirits his progress unshaken
Arouses, press round him and stare as they waken,
 In insolent crowds.

He traverses, soaring on fiery pinions,
All fields of creation, all spirit dominions
 And drains Heaven dry:
Thro' darkness and storm, or 'mid stars brightly
 gleaming,
See Pegasus' tail like a comet is streaming
 Across the whole sky.

The six moons of Herschel, the ringéd horizon
Of Saturn, the pole whose white forehead bedizen
 The weird Northern lights,
All views he: for him in this flight never ending
The infinite bounds of his vision extending,
 Yield fresh Pisgah sights.

Who can know, save the angels amid whom he
 dashes,
What anguish he suffers and what mystic flashes

Ueberwältigen mag,
Wenn Flammen er in tiefster Seele spüret,
Und ach! des Nachts, wenn ihm die Stirn be-
rühret
Feuchter Fittiche Schlag.

Er stöhnt entsetzt — du reisest unaufhaltsam
Den Schreckensbleichen fort im Flug gewaltsam,
Dass er zittert und bebt,
Bei jedem Schritt scheint er dem Tod zum Raube,
Bis er sich neigt und stürzt, und aus dem Staube
Sich ein König erhebt.

V. Hugo.

(Übers. v. P. Cornelius.)

A ses yeux reluiront,
Comme il sera brûlé d'ardentes étincelles,
Hélas! et dans la nuit combien de froides ailes
Viendront battre son front!

Il crie épouvanté, tu poursuis implacable.
Pâle, épuisé, béant, sous ton vol qui l'accable
Il ploie avec effroi;
Chaque pas que tu fais semble creuser sa tombe.
Enfin le terme arrive . . . il court, il vole, il
tombe,
Et se relève roi!

V. Hugo.

Illumine his sight?
What fiery darts lend his spirit their fuel,
And ah! what nocturnal wings icy and cruel
Extinguish the light?

He cries out with terror, in agony gasping,
Yet ever the neck of his hippogrif clasping,
They heavenward spring;
Each leap that he takes with fresh woe is attended:
He totters — falls lifeless — the struggle is
ended —
We hail him then king! V. Hugo.

(Translated by F. Corder.)

Maz e ppa.*)

Symphonische Dichtung № 6.

Symphonic Poem № 6. Poème symphonique № 6.

6. szimfóniai költemény.

F. Liszt.

Instrumentiert 1850.

Allegro agitato.

Piccolo-Flöte.

2 Flöten.

2 Hoboen.

Englisches Horn.

Klarinette in D.

Klarinette in A.

Bassklarinette in C.

1. u. 2. Fagott.

3. Fagott.

1. u. 2. Horn in F.

3. u. 4. Horn in F.

1. u. 2. Trompete in D.

3. Trompete in E.

2 Tenorposaunen.

Bassposaune u. Tuba.

Pauken in D. A.

Triangel.

Becken.

Grosse Trommel.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Allegro agitato.

* Der Schlussatz (von Seite 73 Allegro C an beginnend) kann ohne das Vorhergehende separat aufgeführt werden. (Spätere Anmerkung von Fr. Liszt.)
The final part (commencing at page 73, Allegro C) can be performed separately, without the opening portion. (Later remark by Fr. Liszt.)
 On peut faire exécuter à part la partie finale (en commençant à la page 73, Allegro C) sans la partie précédente. (Note tardive de Fr. Liszt.)

Musical score page 6, measures 1-4. The score consists of ten staves. Measures 1-3 are mostly blank. Measure 4 begins with a dynamic *p*. The first three staves (treble, alto, bass) play eighth-note chords. The fourth staff (bass) plays eighth-note chords with a sustained note. The fifth staff (bass) has a sustained note. Measures 5-8 are mostly blank.

Musical score page 6, measures 5-8. The score consists of ten staves. Measures 5-7 show eighth-note patterns with dynamics *p* at the beginning of each measure. Measure 8 shows eighth-note patterns with a dynamic *p* at the beginning.

Musical score page 7, measures 1-8. The score consists of ten staves. Measures 1-3 are blank. Measure 4 starts with a bassoon entry in B-flat major, dynamic (p), followed by a cello entry in dynamic (p). Measure 5 features a bassoon entry in B-flat major, dynamic (p). Measures 6-8 are blank. Measure 9 begins with a bassoon entry in B-flat major, dynamic p.

Musical score page 7, measures 9-16. The score consists of ten staves. Measures 9-12 feature continuous eighth-note patterns in B-flat major, dynamic p, primarily for the bassoon and cello. Measure 13 begins with a bassoon entry in B-flat major, dynamic (p), followed by a cello entry in dynamic p. Measures 14-16 are blank.

Musical score page 8, measures 1-4. The score consists of 11 staves. Measures 1-3 are mostly blank. Measure 4 starts with a bassoon line in B-flat major, dynamic (p), followed by a woodwind section in E major, dynamic (p). The bassoon line continues in measure 5, dynamic (p). Measures 6-8 are mostly blank.

Musical score page 8, measures 5-8. The score consists of 11 staves. Measures 5-7 show a continuous line of eighth-note patterns in B-flat major, dynamic (p), with a *poco* dynamic marking. Measure 8 shows a similar pattern in E major, dynamic (p), with a *poco* dynamic marking.

Musical score page 9, measures 11-15 and 16-20.

Measures 11-15: The score consists of ten staves. Measures 11-14 show sustained notes with dynamic markings (p) and grace notes. Measure 15 begins with a bassoon solo (cresc.) followed by a piano dynamic.

Measures 16-20: The score continues with ten staves. Measures 16-19 show eighth-note patterns with dynamic markings (a poco cresc.). Measure 20 concludes with a piano dynamic (div.) and eighth-note patterns.

A

mf

a 2.

*****)

div.

div.

B

*) Die ersten und zweiten Violinen in drei Pulte geteilt.
The first and second violins to be divided into three parts.
Les premiers et seconds violons partagés en trois pupitres.

1. *p*

2. *f*

3. *ff*

4. *p*

5. *p*

6. *p*

7. *più cresc.*

8. *più cresc.*

9. *più cresc.*

10. *più cresc.*

11. *più cresc.*

12. *più cresc.*

13. *più cresc.*

measures 1-6

measures 7-12

Musical score page 13, measures 1-3. The score consists of 12 staves. Measures 1-3 show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 ends with a forte dynamic.

Musical score page 13, measures 4-6. The score continues with 12 staves. Measures 4-6 feature eighth-note chords and sixteenth-note figures, maintaining the rhythmic patterns established in the previous measures.

Musical score page 14, featuring a complex arrangement of multiple staves across three systems. The staves include various voices and instruments, each with specific dynamic markings such as ***ff*** (fortissimo) and ***ff*** (fortissimo). The score is written in a variety of clefs and time signatures, reflecting the complexity of the piece.

Continuation of musical score page 14, showing the final section of the score. The staves feature rhythmic patterns and dynamic markings. The first staff has **unis.** above it. The second staff has **ff** and **unis.**. The third staff has **ff**. The fourth staff has **stringendo**. The fifth staff has **ff**. The sixth staff has **stringendo**. The seventh staff has **ff**. The eighth staff has **stringendo**.

B

ff(sempre)

ff(sempre) a 2.

ff(sempre) a 2.

ff(sempre) a 2.

ff(sempre)

a 2.

ff(sempre)

ff(sempre)

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

Musical score page 16, featuring eight staves of music. The first seven staves begin with rests and then transition to eighth-note patterns labeled 'a. 2.' in each staff. The eighth staff begins with a dynamic 'p' and features eighth-note patterns with various slurs and grace notes.

Musical score page 16, continuing from measure 8. Measures 9 through 16 show eighth-note patterns primarily on the bass staff, characterized by grace notes and slurs. The top five staves are mostly blank or contain rests.

Musical score page 17, measures 1-4. The score consists of ten staves. Measures 1-3 show various instruments (Flute, Clarinet, Bassoon, Trombone, Bass Trombone, Double Bass, Tuba) playing eighth-note patterns. Measure 4 begins with a bassoon solo followed by a dynamic change to *ff*. Measures 5-6 show the bassoon continuing its solo with dynamic markings *a 2.*, *a 2.*, and *a 2.*. Measures 7-8 show the bassoon continuing its solo with dynamic markings *a 2.*, *a 2.*, and *a 2.*. Measures 9-10 show the bassoon continuing its solo with dynamic markings *a 2.*, *a 2.*, and *a 2.*.

Musical score page 17, measures 5-10. The score consists of ten staves. Measures 5-6 show the bassoon continuing its solo with dynamic markings *a 2.*, *a 2.*, and *a 2.*. Measures 7-8 show the bassoon continuing its solo with dynamic markings *a 2.*, *a 2.*, and *a 2.*. Measures 9-10 show the bassoon continuing its solo with dynamic markings *a 2.*, *a 2.*, and *a 2.*.

C

Musical score page 18, system C. The score consists of 12 staves. The top 10 staves are in treble clef, with key signatures changing from G major to F# major. The bottom two staves are in bass clef, with the first labeled '(Tuba A.F.)'. Measures 1 through 4 show various rhythmic patterns and dynamics. Measure 5 begins with a 2-measure rest followed by a dynamic instruction 'a 2.'. Measures 6 through 12 continue the musical line, with measure 11 ending on a forte dynamic.

Continuation of musical score page 18, system C. It shows four staves in treble clef. The first three staves play eighth-note patterns in measures 1-4. The fourth staff (bass clef) plays eighth-note patterns in measures 1-3, followed by a dynamic instruction 'tr.' in measure 4, which is then sustained through the end of the page.

This page contains two systems of musical notation for orchestra. The top system begins with a section of eighth-note patterns across all staves, followed by measures with sixteenth-note patterns and dynamic markings like f (fortissimo) and p (pianissimo). The bottom system continues with eighth-note patterns and includes dynamic markings such as sf (sforzando), tr (trill), and v (vibrato).

This page continues the musical score from the previous page. The top system shows eighth-note patterns with dynamic markings f , p , and sf . The bottom system shows sixteenth-note patterns with dynamic markings tr and v .

D

Musical score page 22, section D, featuring ten staves of music. The staves are organized into two groups of five. The first group consists of treble and bass staves, while the second group consists of alto and bass staves. The music is primarily in common time, with some measures in 3/4 time indicated by a '3' over the measure. The key signature varies, including major keys like A major and minor keys like A minor. Dynamic markings such as *ff sempre* (fortissimo sempre) are used throughout the section. The section concludes with the instruction "Muta D in Cis."

D

Continuation of the musical score from page 22, section D. It features ten staves of music, organized into two groups of five. The first group consists of treble and bass staves, while the second group consists of alto and bass staves. The music is primarily in common time, with some measures in 3/4 time indicated by a '3' over the measure. The key signature varies, including major keys like A major and minor keys like A minor. Dynamic markings such as *ff sempre* (fortissimo sempre) are used throughout the section.

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

a 2.
a 2.

1. f
2. f
3. f
4. f
5. f
6. f
7. f
8. f

Musical score page 24 featuring ten staves of complex musical notation. The notation includes various clefs (G, F, bass), key signatures, and time signatures. Articulations such as trills, grace notes, and dynamic markings like f , ff , and p are present. The music is divided into measures by vertical bar lines.

Continuation of the musical score from page 24, featuring ten staves of complex musical notation. The notation includes various clefs (G, F, bass), key signatures, and time signatures. Articulations such as f , ff , and p are present. The music is divided into measures by vertical bar lines.

Musical score page 25 featuring ten staves of complex musical notation. The staves include various clefs (G, F, C), key signatures, and time signatures. Articulations such as trills, grace notes, and dynamic markings like p , f , and ff are present. The notation is highly rhythmic and technical, typical of a classical or baroque score.

Continuation of the musical score from page 25, featuring ten staves of complex musical notation. The style remains consistent with the previous page, with various clefs, key signatures, and time signatures. The notation is highly rhythmic and technical, continuing the musical piece.

1. f
2. f
3. f
4. f
5. f
6. f
7. f
8. f
9. f
10. f
11. f
12. p in Cis. A.

A page of musical notation from a score, featuring multiple staves of music with various clefs, key signatures, and dynamic markings. The notation includes measures with sixteenth-note patterns, sustained notes, and dynamic markings like 'ff' (fortissimo). The staves are arranged vertically, with some staves having different time signatures or key signatures than others. The overall complexity suggests a piece for a large ensemble or orchestra.

A musical score for piano, featuring five staves of music. The top two staves are in treble clef, the middle two are in bass clef, and the bottom staff is also in bass clef. The key signature is A major (three sharps). The music consists of eighth-note patterns with various dynamics like accents and slurs. Measures 101-108 show a continuous sequence of these patterns across all staves.

Musical score page 28, featuring ten staves of music. The staves are organized into two groups: a top group of six staves and a bottom group of four staves. The key signature changes from G major (two sharps) to F# major (one sharp) and then to D major (no sharps or flats). Measure numbers are present above the staves. The notation includes various note heads, stems, and rests, with some measures containing grace notes indicated by small 'g' symbols.

Continuation of the musical score from page 28, showing four staves of music. The instrumentation includes woodwind and brass instruments. The key signature remains in G major (two sharps). The notation consists of eighth and sixteenth note patterns, with measure numbers and dynamic markings like accents and slurs.

Musical score page 29 featuring ten staves of music. The staves are organized into two groups by brace. The top group consists of five staves, and the bottom group consists of five staves. The music is in 12/8 time, indicated by the '12' over '8' in the key signature. The key signature changes frequently, with sections in A major (two staves), E major (one staff), D major (one staff), and G major (one staff). Measure numbers are present above the staves. The notation includes various dynamics like forte and piano, and performance instructions like 'Muta in Es.' and 'Muta in D.'. Measures 1 through 12 are shown, followed by a repeat sign and measures 13 through 18.

Continuation of the musical score from page 29, starting at measure 13. The score consists of ten staves, organized into two groups by brace. The top group has five staves, and the bottom group has five staves. The music continues in 12/8 time with a key signature of two sharps. The notation includes eighth-note patterns and sixteenth-note patterns. Measures 13 through 18 are shown.

Musical score page 30, measures 1 through 10. The score consists of ten staves. Measures 1-3 are mostly blank. Measure 4 begins with a rhythmic pattern: the top two staves have eighth-note pairs with a fermata and a breve; the third staff has a sixteenth-note pair with a fermata and a breve; the fourth staff has a sixteenth-note pair with a fermata and a breve; the fifth staff has a sixteenth-note pair with a fermata and a breve; the sixth staff has a sixteenth-note pair with a fermata and a breve; the seventh staff has a sixteenth-note pair with a fermata and a breve; the eighth staff has a sixteenth-note pair with a fermata and a breve; the ninth staff has a sixteenth-note pair with a fermata and a breve; the tenth staff has a sixteenth-note pair with a fermata and a breve. Measure 5 starts with a sixteenth-note pair with a fermata and a breve. Measure 6 starts with a sixteenth-note pair with a fermata and a breve. Measure 7 starts with a sixteenth-note pair with a fermata and a breve. Measure 8 starts with a sixteenth-note pair with a fermata and a breve. Measure 9 starts with a sixteenth-note pair with a fermata and a breve. Measure 10 starts with a sixteenth-note pair with a fermata and a breve.

Musical score page 30, measures 11 through 20. The score consists of ten staves. Measures 11-14 show eighth-note pairs on the top two staves, followed by sixteenth-note pairs on the bottom two staves. Measures 15-18 show eighth-note pairs on the top two staves, followed by sixteenth-note pairs on the bottom two staves. Measures 19-20 show eighth-note pairs on the top two staves, followed by sixteenth-note pairs on the bottom two staves.

Muta Cis in D.

$\text{♩} = 2 \times 2$

Un poco più mosso,—sempre agitato assai.

Measure 10 (Continuation):

- 1. Viol.**: ff , sixteenth-note pattern.
- 2. Viol.**: ff , sixteenth-note pattern.
- Bassoon**: ff , sixteenth-note pattern.
- Other Instruments**: Rests with dynamics p and ff .

Un poco più mosso,—sempre agitato assai.

Musical score page 33, system 1. The score consists of 14 staves. The first 13 staves are in common time (indicated by a 'C') and have a key signature of 4 sharps. The 14th staff begins with a key signature of 3 sharps and changes to 1 sharp at measure 10. Measures 1-9 show various melodic patterns with dynamics like 'p' and 'v'. Measure 10 starts with a dynamic 'p>' followed by three measures of eighth-note patterns.

Musical score page 33, system 2. This system continues from the previous one. It features 14 staves. The top 13 staves are in common time with 4 sharps. The 14th staff begins with 3 sharps and changes to 1 sharp at measure 10. Measures 1-9 show sustained notes with grace notes above them. Measure 10 includes a dynamic 'p' and a melodic line starting with a eighth-note pattern.

Sheet music for orchestra, page 34. The score consists of two systems of five staves each. The first system starts with a dynamic of f and a tempo marking of $\text{espressivo dolente}$. The second system begins with a dynamic of p and a tempo marking of $\text{espressivo dolente}$. The instrumentation includes various woodwind and brass instruments.

Sheet music for orchestra, page 34 (continued). The score consists of two systems of five staves each. The first system starts with a dynamic of p and a tempo marking of div. . The second system begins with a dynamic of p and a tempo marking of div. . The instrumentation includes strings (Violin 1, Violin 2, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trumpet).

* Zwei einzelne Violinen.
Two violins solo.
Deux violons seuls.

This page contains two systems of musical notation.

The top system consists of six staves. The first three staves are in common time (indicated by a 'C') and the last three are in 2/4 time (indicated by a '2'). The key signature varies across the staves, with some being in B-flat major (two flats) and others in A-flat major (three flats). Dynamic markings include 'a 2.', 'b2.', 'b2..', and 'b2...'. The notation includes various note heads, stems, and beams.

The bottom system also consists of six staves. It begins with a tempo marking 'marc.'. The rhythm is primarily eighth-note based, with some sixteenth-note patterns. The key signature is consistent with the top system. The notation includes dynamic markings like 'b2.', 'b2..', and 'b2...', and performance instructions '(arco)' and '(col legno)'. The tempo changes to 'simile' in the later measures of this system.

Muta in D.

(arco) (col legno)

(arco) (col legno)

(arco) (col legno)

E

E

This page contains ten staves of musical notation. The top five staves are in treble clef, and the bottom five are in bass clef. The key signature changes frequently, indicated by a 2. (a2.) in some measures. Various dynamics are marked, including **b8**, **b8::**, **b16**, **b16::**, **gemendo**, **(f)**, and **a 2.**. The tempo is indicated as **Adagio**.

A musical score for orchestra, page 10, showing measures 11 through 16. The score consists of ten staves. Measures 11-12 show woodwind entries with sixteenth-note patterns. Measures 13-14 show brass entries with eighth-note patterns. Measures 15-16 show bassoon entries with eighth-note patterns. Measure 16 concludes with dynamic markings: (arco) over the first two measures and (col legno) over the last two measures.

Sheet Music for orchestra, page 38. The score consists of two systems of musical notation.

System 1 (Measures 1-10): This system features ten staves. The top four staves are in common time (indicated by a 'C') and the bottom six staves are in 12/8 time (indicated by a '12/8'). The key signature varies from one staff to another, ranging from B-flat major (two flats) to E major (no sharps or flats). Measure 1 starts with a forte dynamic (F). Measures 2-3 show sustained notes. Measures 4-5 feature eighth-note patterns. Measures 6-7 continue with eighth-note patterns. Measures 8-9 show sustained notes. Measure 10 ends with a forte dynamic (F).

System 2 (Measures 11-20): This system continues the ten-staff layout. Measures 11-12 show eighth-note patterns. Measures 13-14 feature sustained notes. Measures 15-16 show eighth-note patterns. Measures 17-18 feature sustained notes. Measures 19-20 show eighth-note patterns.

Sheet Music for orchestra, page 38 (continued). The score consists of two systems of musical notation.

System 1 (Measures 11-20): This system continues the ten-staff layout. Measures 11-12 show eighth-note patterns. Measures 13-14 feature sustained notes. Measures 15-16 show eighth-note patterns. Measures 17-18 feature sustained notes. Measures 19-20 show eighth-note patterns.

System 2 (Measures 21-30): This system continues the ten-staff layout. Measures 21-22 show eighth-note patterns. Measures 23-24 feature sustained notes. Measures 25-26 show eighth-note patterns. Measures 27-28 feature sustained notes. Measures 29-30 show eighth-note patterns.

F

Musical score page 39, system F, top half. The score consists of ten staves. The first six staves are treble clef, the next three are bass clef, and the last one is double bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a dynamic p , followed by a dynamic f . Measures 2-3 show a transition with dynamics p , f , and p . Measures 4-5 continue with dynamics f and p . Measures 6-7 show a transition with dynamics p , f , and p . Measures 8-9 continue with dynamics f and p . Measure 10 ends with a dynamic f .

Musical score page 39, system F, bottom half. The score continues with ten staves. The first six staves are treble clef, the next three are bass clef, and the last one is double bass clef. The key signature changes frequently. Measure 1 starts with a dynamic p , followed by a dynamic f . Measures 2-3 show a transition with dynamics p , f , and p . Measures 4-5 continue with dynamics f and p . Measures 6-7 show a transition with dynamics p , f , and p . Measures 8-9 continue with dynamics f and p . Measure 10 ends with a dynamic f .

F

1 2 3 4 5 6 7 8 9 10 11 12

f *ff* *v* *a. 2.*

in D. A.

unis. unis. unis. unis.

Muta D in H.

Measures 1-5:

- Violin 1:** *f espressivo dolente*, *f espressivo dolente*
- Violin 2:** *f espressivo dolente*, *f espressivo dolente*
- Cello:** *f espressivo dolente*
- Double Bass:** *f espressivo dolente*
- Violin 1 (Measure 5):** *a 2.*, *f*, *espressivo dolente*
- Violin 2 (Measure 5):** *f*, *espressivo dolente*

Measures 6-10:

- 1. Violin:** *pizz.*, *div.*, *f*, *pizz.*, *marc.*, *pizz.*
- 2. Violin:** *pizz.*, *div.*, *pizz.*, *(f) col legno*, *pizz.*, *marc.*, *pizz.*
- Bratschen:** *pizz.*, *pizz.*, *f*, *pizz.*, *pizz.*, *pizz.*
- Violoncelle:** *(f)*, *pizz.*, *col legno*, *(arco)*, *(col legno)*, *(arco)*, *(col legno)*

* Zwei einzelne Violinen.
Two *violins soli*.
Deux violons seuls.

Musical score page 44, measures 1-6. The score is for ten staves. Measure 1: Flute 1 (G clef) has a grace note and a sustained note. Flute 2 (F clef) has a grace note and a sustained note. Bassoon 1 (C clef) has a grace note and a sustained note. Bassoon 2 (C clef) has a grace note and a sustained note. Measure 2: Clarinet 1 (B-flat clef) has a grace note and a sustained note. Clarinet 2 (A clef) has a grace note and a sustained note. Bassoon 3 (B-flat clef) has a grace note and a sustained note. Bassoon 4 (A clef) has a grace note and a sustained note. Measure 3: Bassoon 1 (C clef) has a sustained note. Bassoon 2 (C clef) has a sustained note. Bassoon 3 (B-flat clef) has a sustained note. Bassoon 4 (A clef) has a sustained note. Measure 4: Bassoon 1 (C clef) has a sustained note. Bassoon 2 (C clef) has a sustained note. Bassoon 3 (B-flat clef) has a sustained note. Bassoon 4 (A clef) has a sustained note. Measure 5: Bassoon 1 (C clef) has a sustained note. Bassoon 2 (C clef) has a sustained note. Bassoon 3 (B-flat clef) has a sustained note. Bassoon 4 (A clef) has a sustained note. Measure 6: Bassoon 1 (C clef) has a sustained note. Bassoon 2 (C clef) has a sustained note. Bassoon 3 (B-flat clef) has a sustained note. Bassoon 4 (A clef) has a sustained note.

Musical score page 44, measures 7-10. The score is for ten staves. Measure 7: Bassoon 1 (C clef) has eighth-note pairs. Bassoon 2 (C clef) has eighth-note pairs. Bassoon 3 (B-flat clef) has eighth-note pairs. Bassoon 4 (A clef) has eighth-note pairs. Measure 8: Bassoon 1 (C clef) has eighth-note pairs. Bassoon 2 (C clef) has eighth-note pairs. Bassoon 3 (B-flat clef) has eighth-note pairs. Bassoon 4 (A clef) has eighth-note pairs. Measure 9: Bassoon 1 (C clef) has sixteenth-note pairs. Bassoon 2 (C clef) has sixteenth-note pairs. Bassoon 3 (B-flat clef) has sixteenth-note pairs. Bassoon 4 (A clef) has sixteenth-note pairs. Measure 10: Bassoon 1 (C clef) has sixteenth-note pairs. Bassoon 2 (C clef) has sixteenth-note pairs. Bassoon 3 (B-flat clef) has sixteenth-note pairs. Bassoon 4 (A clef) has sixteenth-note pairs.

Top System (Measures 1-5):

- Measure 1: Ten staves. Dynamics: piano (p), forte (f).
- Measure 2: Dynamics: piano (p), forte (f). Tempo: *a 2.*
- Measure 3: Dynamics: piano (p), forte (f).
- Measure 4: Dynamics: piano (p), forte (f).
- Measure 5: Dynamics: piano (p), forte (f).

Bottom System (Measures 1-5):

- Measure 1: Sixteenth-note patterns in the lower voices.
- Measure 2: Sixteenth-note patterns in the lower voices.
- Measure 3: Sixteenth-note patterns in the lower voices.
- Measure 4: Sixteenth-note patterns in the lower voices.
- Measure 5: Sixteenth-note patterns in the lower voices.

Performance Instructions:

- (arco) (col legno)
- (arco) (col legno)
- (arco) (col legno)

G

(arco) (col legno)

(arco) (col legno)

G

Musical score page 47 featuring ten staves of music. The key signature changes frequently, including B major, A major, G major, F# major, E major, D major, C major, B major, A major, and G major. The time signature is mostly common time. Various dynamics like forte (f), piano (p), and sforzando (sf) are indicated. The first staff uses a treble clef, while the others use bass clefs. The second staff has a dynamic of ff . The third staff has a dynamic of ff . The fourth staff has a dynamic of ff . The fifth staff has a dynamic of ff . The sixth staff has a dynamic of ff . The seventh staff has a dynamic of ff . The eighth staff has a dynamic of ff . The ninth staff has a dynamic of ff . The tenth staff has a dynamic of ff .

Musical score page 47 continuing with ten staves of music. The key signature changes frequently, including B major, A major, G major, F# major, E major, D major, C major, B major, A major, and G major. The time signature is mostly common time. Various dynamics like forte (f), piano (p), and sforzando (sf) are indicated. The first staff uses a treble clef, while the others use bass clefs. The second staff has a dynamic of ff . The third staff has a dynamic of ff . The fourth staff has a dynamic of ff . The fifth staff has a dynamic of ff . The sixth staff has a dynamic of ff . The seventh staff has a dynamic of ff . The eighth staff has a dynamic of ff . The ninth staff has a dynamic of ff . The tenth staff has a dynamic of ff .

Musical score page 48 featuring two staves of music for orchestra.

The top staff contains ten staves, each with a unique dynamic marking such as f , p , ff , and ff . Articulations include slurs, grace notes, and accents.

The bottom staff contains six staves, divided into two groups of three. The first group of three staves is marked "arco". The second group of three staves is marked "pizz." or "(arco) (col legno)".

H

(f)

1. 2. 3.

a 2.
f marc.
a 2.
(f) marc.
(f) marc.

poco cresc.

ff
(f)
(f) marc.
(f) marc.

1. *a.2.*

2. *b*

3. *b*

4. *b*

5. *b*

6. *a.2. f marc.*

7. *a.2. f marc.*

8. *a.2. f marc.*

9. *f marc.*

10. *f marc.*

(p)

(p)

poco cresc.

11. *(p)*

12. *(p)*

13. *(p)*

14. *(p)*

15. *(p)*

16. *3*

17. *3*

18. *3*

19. *3*

20. *3*

Musical score page 52, featuring ten staves of music. The key signature changes from G major (one sharp) to D major (two sharps). The time signature is common time. The score includes parts for strings (Violin 1, Violin 2, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Horn). Dynamic markings include *p*, *f*, *ff*, and *v*. Articulation marks like \nearrow and \searrow are present. Measure numbers 12 and 13 are indicated. A rehearsal mark "a 2." appears in several measures. The bassoon part has a prominent role in the lower octaves.

Continuation of the musical score, focusing on the string section (1. Violin, 2. Violin, Cello, Double Bass). The key signature remains G major. The score shows rhythmic patterns with eighth and sixteenth notes. The first violin part includes dynamic markings *ff* and *arco*. The double bass part features sustained notes and sixteenth-note patterns. The bassoon part is also present. The score includes markings for "div.", " $\frac{3}{8}$ non div.", and " $\frac{3}{8}$ ". The bassoon part has a prominent role in the lower octaves.

Musical score page 53 featuring ten staves of music. The staves are in various keys, indicated by sharp and double sharp symbols. The first six staves are in treble clef, while the last four are in bass clef. The music includes dynamic markings such as $\text{a}^2.$, $\text{b}^2.$, and v . The score consists of two systems of music, separated by a bar line.

Continuation of the musical score from page 53. The score consists of ten staves of music. The first five staves show eighth-note patterns with a mix of common and triplet time signatures. The last five staves show sixteenth-note patterns with a mix of common and triplet time signatures. A "non div." (non divisi) marking is present in the bass clef section.

Musical score page 54 featuring ten staves of music. The staves include treble, bass, and alto clefs, with various key signatures (G major, A major, D major, E major, F# major, B major, C major, G major) and time signatures. The score includes dynamic markings such as *p*, *f*, *ff*, *fff*, and *mf*. Articulation marks like dots and dashes are present. Measure numbers 1 through 10 are indicated above the staves. The vocal parts are labeled *a. 2.* and *b. 2.* The bassoon part is labeled *in D. A.*

Continuation of musical score page 54, showing five staves of music. The staves include treble, bass, and alto clefs, with various key signatures (G major, A major, D major, E major, F# major, B major, C major, G major) and time signatures. The score includes dynamic markings such as *ff*, *fff*, and *mf*. Articulation marks like dots and dashes are present. Measure numbers 11 through 15 are indicated above the staves.

Musical score page 55, featuring ten staves of music. The staves are organized into two groups: a top group of five staves and a bottom group of five staves. The top group includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. The bottom group includes parts for Flute, Clarinet, Bassoon, Trombone, and Tuba. The music consists of measures of sixteenth-note patterns, primarily in common time (indicated by a 'C'). Measure 1 shows sixteenth-note patterns in common time. Measures 2-3 show sixteenth-note patterns in common time. Measures 4-5 show sixteenth-note patterns in common time. Measures 6-7 show sixteenth-note patterns in common time. Measures 8-9 show sixteenth-note patterns in common time. Measures 10-11 show sixteenth-note patterns in common time. Measures 12-13 show sixteenth-note patterns in common time. Measures 14-15 show sixteenth-note patterns in common time. Measures 16-17 show sixteenth-note patterns in common time. Measures 18-19 show sixteenth-note patterns in common time. Measures 20-21 show sixteenth-note patterns in common time. Measures 22-23 show sixteenth-note patterns in common time. Measures 24-25 show sixteenth-note patterns in common time. Measures 26-27 show sixteenth-note patterns in common time. Measures 28-29 show sixteenth-note patterns in common time. Measures 30-31 show sixteenth-note patterns in common time. Measures 32-33 show sixteenth-note patterns in common time. Measures 34-35 show sixteenth-note patterns in common time. Measures 36-37 show sixteenth-note patterns in common time. Measures 38-39 show sixteenth-note patterns in common time. Measures 40-41 show sixteenth-note patterns in common time. Measures 42-43 show sixteenth-note patterns in common time. Measures 44-45 show sixteenth-note patterns in common time. Measures 46-47 show sixteenth-note patterns in common time. Measures 48-49 show sixteenth-note patterns in common time. Measures 50-51 show sixteenth-note patterns in common time. Measures 52-53 show sixteenth-note patterns in common time. Measures 54-55 show sixteenth-note patterns in common time.

Continuation of the musical score from page 55, featuring ten staves of music. The staves are organized into two groups: a top group of five staves and a bottom group of five staves. The top group includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. The bottom group includes parts for Flute, Clarinet, Bassoon, Trombone, and Tuba. The music consists of measures of sixteenth-note patterns, primarily in common time (indicated by a 'C'). Measure 1 shows sixteenth-note patterns in common time. Measures 2-3 show sixteenth-note patterns in common time. Measures 4-5 show sixteenth-note patterns in common time. Measures 6-7 show sixteenth-note patterns in common time. Measures 8-9 show sixteenth-note patterns in common time. Measures 10-11 show sixteenth-note patterns in common time. Measures 12-13 show sixteenth-note patterns in common time. Measures 14-15 show sixteenth-note patterns in common time. Measures 16-17 show sixteenth-note patterns in common time. Measures 18-19 show sixteenth-note patterns in common time. Measures 20-21 show sixteenth-note patterns in common time. Measures 22-23 show sixteenth-note patterns in common time. Measures 24-25 show sixteenth-note patterns in common time. Measures 26-27 show sixteenth-note patterns in common time. Measures 28-29 show sixteenth-note patterns in common time. Measures 30-31 show sixteenth-note patterns in common time. Measures 32-33 show sixteenth-note patterns in common time. Measures 34-35 show sixteenth-note patterns in common time. Measures 36-37 show sixteenth-note patterns in common time. Measures 38-39 show sixteenth-note patterns in common time. Measures 40-41 show sixteenth-note patterns in common time. Measures 42-43 show sixteenth-note patterns in common time. Measures 44-45 show sixteenth-note patterns in common time. Measures 46-47 show sixteenth-note patterns in common time. Measures 48-49 show sixteenth-note patterns in common time. Measures 50-51 show sixteenth-note patterns in common time. Measures 52-53 show sixteenth-note patterns in common time. Measures 54-55 show sixteenth-note patterns in common time.

Musical score page 10, measures 11-12. The score consists of 12 staves. Measures 11 (4/4 time) show various instruments playing eighth-note patterns. Measure 11 ends with a dynamic of ff and a tempo marking of $\text{a}^2.$. Measure 12 begins with a dynamic of ff , followed by $ff(\text{a}^2.)$, $ff(\text{a}^2.)$, $ff(\text{a}^2.)$, $ff(>)$, and $ff(>)$. The bassoon has a melodic line in measure 12. The score includes rehearsal marks 11 and 12, and a note "Muta in E." in measure 11. Measure 12 ends with a dynamic of ff .

Musical score page 57, featuring ten staves of music. The first six staves are in common time (indicated by a 'C') and have a key signature of one flat (B-flat). The last four staves are in 12/8 time (indicated by a '12/8' with a 'B') and have a key signature of one sharp (F-sharp). Measure 1: All staves are silent. Measures 2-10: The bassoon (Bassoon 1) plays eighth-note patterns consisting of two groups of four notes followed by a rest. The patterns change slightly each measure. The other instruments (Bassoon 2, Trombones, Basses, and Drums) provide harmonic support with sustained notes or simple rhythmic patterns.

Musical score page 57, continuing from measure 10. Measures 11-20: The bassoon (Bassoon 1) continues its eighth-note patterns. The bassoon (Bassoon 2) and brass section (Trombones and Basses) provide harmonic support with sustained notes. The drums play a steady eighth-note pattern. Measures 17-20: The bassoon (Bassoon 1) has a more complex eighth-note pattern involving grace notes and slurs. The bassoon (Bassoon 2) and brass section continue their harmonic support.

ff

ff

ff

ff

a 2.

>

a 2.

(Tb. ff)

* Die Zeichen ×× bedeuten pizzicato.

×× signify pizzicato.

×× signifient pizzicato.

1. a 2. a 2. a 2.

tr. tr. tr. tr. tr. tr.

I

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

J.

a.2.

a.2.

a.2.

Muta in D.

J.

in D.

Musical score page 65 featuring ten staves of music. The staves are arranged in two groups of five. The top group consists of a soprano (G clef), alto (C clef), tenor (F clef), bass (C clef), and a second soprano (G clef). The bottom group consists of a soprano (G clef), alto (C clef), tenor (F clef), bass (C clef), and a double bass (C clef). The music includes various note heads, stems, and rests, with some notes having three vertical stems. Measure numbers 1 through 8 are present above the staves. The key signature changes frequently, including major keys like F major and C major, and minor keys like A minor and E minor.

Musical score page 65 continuation featuring five staves of music. The staves are arranged in two groups of three. The top group consists of a soprano (G clef), alto (C clef), and tenor (F clef). The bottom group consists of a soprano (G clef), alto (C clef), and bass (C clef). The music includes various note heads, stems, and rests, with some notes having six vertical stems. Measure numbers 1 through 5 are present above the staves. The key signature changes frequently, including major keys like F major and C major, and minor keys like A minor and E minor.

K

This musical score page contains ten staves of music. The first three staves begin with eighth-note patterns. The next two staves show sixteenth-note patterns. The following three staves return to eighth-note patterns. The last three staves conclude with sixteenth-note patterns. The instrumentation includes parts for strings, woodwinds, and brass.

This musical score page continues the sequence from the previous page. It features ten staves of music. Measures 11 through 12 show eighth-note patterns. Measures 13 and 14 show sixteenth-note patterns. Measures 15 through 16 show eighth-note patterns. Measures 17 and 18 show sixteenth-note patterns. The final two measures, 19 and 20, conclude with eighth-note patterns.

K

Musical score page 67 featuring ten staves of music. The staves are grouped into three systems by brace lines. The instrumentation includes two violins (top two staves), cello (third staff), bassoon (fourth staff), two oboes (fifth and sixth staves), two bassoons (seventh and eighth staves), and two horns (bottom two staves). The key signature changes frequently, indicated by 'a 2.' and 'a 2. 3' markings. Measure numbers are present at the beginning of each system.

Continuation of the musical score from page 67, showing five staves of music. The instrumentation consists of two violins (top two staves), cello (third staff), bassoon (fourth staff), and two horns (bottom two staves). The key signature is consistently B-flat major throughout this section.

Sheet music for orchestra, page 68. The score consists of two systems of music.

System 1 (Measures 1-10):

- Measure 1:** Treble clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: $\text{a}^2.$, $\text{a}^2.$, $\text{a}^2.$
- Measure 2:** Treble clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 3:** Treble clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 4:** Treble clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 5:** Treble clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 6:** Treble clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 7:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 8:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 9:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 10:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.

System 2 (Measures 11-20):

- Measure 11:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: 1. Fag. , 2. 3. Fag.
- Measure 12:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 13:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 14:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 15:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 16:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 17:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 18:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 19:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.
- Measure 20:** Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: stacc.

Measure 21: Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: (ff) .

Measure 22: Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: (ff) .

Measure 23: Bass clef, key signature of one sharp (F#). Instruments play eighth-note patterns. Dynamics: (ff) .

2178.

a 2.

a 2.

p

Muta in E.

1.2. Fag. *poco ritenuto*

a 2.

(*ff*) *poco a poco rallentando*

(*ff*) *poco a poco rallentando*

(*ff*) *poco a poco rallentando*

>

poco ritenuto

(*ff*) *poco a poco rallentando*

(*ff*) *poco a poco rallentando*

1.2. Fag. *poco ritenuto*

a 2.

(*ff*) *poco a poco rallentando*

3. Fag. *poco ritenuto*

poco ritenuto

(*ff*) *poco a poco rallentando*

(*ff*) *poco a poco rallentando*

(*ff*) *poco a poco rallentando*

>

(*ff*) *poco a poco rallentando*

(*ff*) *poco a poco rallentando*

(*ff*) *poco a poco rallentando*

>

(*ff*) *poco a poco rallentando*

(*ff*) *poco a poco rallentando*

(*ff*) *poco a poco rallentando*

f *poco a poco rallentando*

p

ff

poco ritenuto

>

poco a poco rallentando

>

poco a poco rallentando

>

poco a poco rallentando

poco ritenuto

poco ritenuto

poco ritenuto

poco ritenuto

poco ritenuto

poco ritenuto

Andante.

sehr lang
molto lungo

(f)

(f)

(f)

(f)

(mf) cresc.

(f)

(f)

(mf)

Solo.

(mf) cresc.

sehr lang
molto lungo

f

sehr lang
molto lungo

f

Solo.

(mf)

mf

cresc.

sehr lang
molto lungo

f

pizz.

(p)

mf *arco*

mf

f

3 Vcelle.

Andante.

a 2.

Solo.
con sordino

f
dim.

(p)
(p)
(p)
(p)
Tutti.
pizz.
(p)
(p)

(p)
(mf)
(p)
(p)
3 Vcelle.
arco
(f)
(p)

(p)
(mf)
(p)
(p)

Allegro.

Musical score for orchestra, Allegro. The score consists of ten staves. The first 14 measures show mostly rests. Measure 15 begins a section in E major, marked *(f) marziale, roobile*. The section starts with a forte dynamic, indicated by a large 'F' above the staff, followed by eighth-note patterns in the upper voices.

Musical score for orchestra, continuing from the previous section. Measures 16-17 show eighth-note patterns in the upper voices, with dynamics *poco ritenuto*. Measures 18-19 show eighth-note patterns in the lower voices, with dynamics *poco ritenuto arco*. Measures 20-21 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 22-23 show eighth-note patterns in the lower voices, with dynamics *(dim.)*. Measures 24-25 show eighth-note patterns in the upper voices, with dynamics *(p)*. Measures 26-27 show eighth-note patterns in the lower voices, with dynamics *(mf)*. Measures 28-29 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 30-31 show eighth-note patterns in the lower voices, with dynamics *(dim.)*. Measures 32-33 show eighth-note patterns in the upper voices, with dynamics *(p)*. Measures 34-35 show eighth-note patterns in the lower voices, with dynamics *(mf)*. Measures 36-37 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 38-39 show eighth-note patterns in the lower voices, with dynamics *(dim.)*. Measures 40-41 show eighth-note patterns in the upper voices, with dynamics *(p)*. Measures 42-43 show eighth-note patterns in the lower voices, with dynamics *(mf)*. Measures 44-45 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 46-47 show eighth-note patterns in the lower voices, with dynamics *(dim.)*. Measures 48-49 show eighth-note patterns in the upper voices, with dynamics *(p)*. Measures 50-51 show eighth-note patterns in the lower voices, with dynamics *(mf)*. Measures 52-53 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 54-55 show eighth-note patterns in the lower voices, with dynamics *(dim.)*. Measures 56-57 show eighth-note patterns in the upper voices, with dynamics *(p)*. Measures 58-59 show eighth-note patterns in the lower voices, with dynamics *(mf)*. Measures 60-61 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 62-63 show eighth-note patterns in the lower voices, with dynamics *(dim.)*. Measures 64-65 show eighth-note patterns in the upper voices, with dynamics *(p)*. Measures 66-67 show eighth-note patterns in the lower voices, with dynamics *(mf)*. Measures 68-69 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 70-71 show eighth-note patterns in the lower voices, with dynamics *(dim.)*. Measures 72-73 show eighth-note patterns in the upper voices, with dynamics *(p)*. Measures 74-75 show eighth-note patterns in the lower voices, with dynamics *(mf)*. Measures 76-77 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 78-79 show eighth-note patterns in the lower voices, with dynamics *(dim.)*. Measures 80-81 show eighth-note patterns in the upper voices, with dynamics *(p)*. Measures 82-83 show eighth-note patterns in the lower voices, with dynamics *(mf)*. Measures 84-85 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 86-87 show eighth-note patterns in the lower voices, with dynamics *(dim.)*. Measures 88-89 show eighth-note patterns in the upper voices, with dynamics *(p)*. Measures 90-91 show eighth-note patterns in the lower voices, with dynamics *(mf)*. Measures 92-93 show eighth-note patterns in the upper voices, with dynamics *(dim.)*. Measures 94-95 show eighth-note patterns in the lower voices, with dynamics *(dim.)*.

Allegro.

in D.

f marziale, nobile

(*f*)

f

cresc.

cresc.

mf

(p) cresc.

Musical score page 76 featuring ten staves of music. The staves are arranged in two groups: the top group has five staves (Treble, Alto, Bass, Tenor, Bass) and the bottom group has five staves (Treble, Alto, Bass, Tenor, Bass). The key signature changes from G major (two sharps) to F major (one sharp) and then to E major (no sharps or flats). The time signature is common time. Various dynamics and markings are present, including crescendos (indicated by arrows pointing up), decrescendos (indicated by arrows pointing down), and accents (indicated by small triangles above notes). The bassoon part in the bottom group has a prominent role, particularly in the middle section. A dynamic instruction "(cresc.)" is placed below the bassoon staff.

Continuation of musical score page 76, showing the same ten staves. The instrumentation remains the same, with the top group consisting of Treble, Alto, Bass, Tenor, and Bass staves, and the bottom group consisting of Treble, Alto, Bass, Tenor, and Bass staves. The key signature changes to D major (one sharp). The music features eighth-note patterns and sixteenth-note patterns. The bassoon continues to play a significant role. The dynamic level increases, indicated by "ff" (fortissimo) markings.

Allegro marziale.

Allegro marziale.

muta in D.

A musical score page showing measures 11 through 16. The score includes parts for Flute, Clarinet, Bassoon, Trombone, and Piano. Measure 11 starts with a dynamic of *p*, followed by *ff*. Measures 12-15 show a rhythmic pattern of eighth and sixteenth notes with various dynamics like *p*, *f*, *ff*, and *mf*. Measure 16 concludes with a dynamic of *p*.

Allegro marziale.

L

Part. B. 2178.

L

The musical score for orchestra, page 79, features ten staves of music. The top two staves are for woodwinds (oboes and bassoon), the next two for strings (violin and cello), the following two for brass (trombones and tuba), and the bottom two for percussion (timpani and bass drum). The music is written in common time with a key signature of one sharp. Various dynamics are indicated throughout the score, including fortissimo (ff), forte (f), and pianississimo (pp). Performance instructions such as 'tr.' (trill) and '(?)' are also present. The notation is highly detailed, showing complex rhythmic patterns and harmonic changes.

M

(>) (>) (>)

div.

(mf) pizz.

mf pizz.

mf

M

Musical score for orchestra, page 81:

- Top Section (Measures 1-7):** Six staves, mostly woodwinds (oboes, bassoons). Measure 1: Rests. Measure 2: Oboe 1 (dotted eighth note), Oboe 2 (eighth note). Measure 3: Bassoon (eighth note). Measures 4-7: Bassoon (eighth note) with slurs and grace notes.
- Measure 8:** Dynamics (mf).
- Bottom Section (Measures 8-10):** Four staves, mostly brass (tubas, bassoons).
 - Measure 8: Bassoon (dotted eighth note), Bassoon (eighth note).
 - Measure 9: Bassoon (eighth note) with slurs and grace notes. Dynamics (dim.).
 - Measure 10: Bassoon (eighth note) with slurs and grace notes. Dynamics (mf).
 - Measure 11: Bassoon (eighth note) with slurs and grace notes. Dynamics (mf).

N

a 2.

(p)

p

p

p

p

(p) un poco marc.

(p) semper

arco
divisi

(p) arco
pizz.

pizz.
p

N

a.2.

unis. *b*

sempre p

arco

pizz.

0

1. *a 2.* *b*

2. *b*

3. *b*

4. *b*

5. *b*

6. *b*

7. *b*

8. *b*

9. *b*

10. *b*

mf

11. *pizz.*

12. *b*

13. *b*

14. *b*

15. *b*

(mf)

arc

(mf)

b

(mf)

pizz.

(mf)

pizz.

(mf)

1.

a 2.

mf

mf

(*dim.*) (*p*)

dim. (*p*)

(*p*)

ff

ff

ff

ff

ff

p

cresc. *molto ff*

cresc. *molto ff*

cresc. *molto*

arco

(*p*)

arco

(*p*)

arco

rinf. ff

arco ff

ff

1.

2.

a 2.

This system contains two sections of musical notation. The first section (measures 1-12) is labeled 'a 2.' and features a complex pattern of eighth-note strokes with grace notes and slurs. The second section (measures 13-24) continues the musical line with sustained notes and different rhythmic groupings. The instrumentation includes multiple staves for strings, woodwinds, and brass.

This system shows four staves of music, likely for a string quartet or similar ensemble. The top two staves feature sixteenth-note patterns with grace notes and slurs. The bottom two staves show sustained notes and rhythmic patterns. The instrumentation includes multiple staves for strings, woodwinds, and brass.

P

P

55

a 2.

Musical score page 90, measures 1 through 10. The score consists of ten staves. The top two staves are in G major, the next two in F major, and the bottom four in E major. Measure 1 starts with a forte dynamic (F) in G major. Measures 2-3 show a transition to F major with eighth-note patterns. Measures 4-5 return to G major with sixteenth-note patterns. Measures 6-7 continue in G major with eighth-note patterns. Measures 8-9 transition back to E major with eighth-note patterns. Measure 10 concludes in E major with eighth-note patterns.

Continuation of the musical score from page 90, measures 11 through 20. The instrumentation remains the same, with staves for various instruments. The key signature changes between G major, F major, and E major throughout the section. The score features complex rhythmic patterns, including sixteenth-note figures and sustained notes, with dynamic markings such as 'f' (forte), 'p' (piano), and 'sfz.' (staccato).

Musical score page 91, measures 1-10. The score consists of ten staves of music for orchestra. Measure 1: Violins play eighth-note chords. Measure 2: Trombones play sustained notes. Measures 3-4: Trombones play eighth-note chords. Measures 5-6: Trombones play eighth-note chords. Measures 7-8: Trombones play eighth-note chords. Measures 9-10: Trombones play eighth-note chords.

Musical score page 91, measures 11-20. The score consists of ten staves of music for orchestra. Measure 11: Trombones play eighth-note chords. Measure 12: Trombones play eighth-note chords. Measures 13-14: Trombones play eighth-note chords. Measures 15-16: Trombones play eighth-note chords. Measures 17-18: Trombones play eighth-note chords. Measures 19-20: Trombones play eighth-note chords.

9

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings such as ff, fff, and ff, and performance instructions like 'a 2.' and '(ff)'. The page is filled with complex rhythmic patterns and harmonic structures.

A musical score page featuring five staves. The top two staves are for the piano, showing hands playing eighth-note patterns. The third staff is for the first violin, the fourth for the second violin, and the fifth for cello/bass. Measure 11 starts with a dynamic of ff. Measures 12 and 13 start with ff. Measure 14 begins with a dynamic of fff. Measures 15 and 16 begin with ff. The bassoon part in measure 16 is labeled '(ff) Q'.

Musical score page 93, system 1. The score consists of 11 staves. The key signature changes from G major (two sharps) to F# major (one sharp) and then to E major (no sharps or flats). The time signature is common time. Dynamics include ff , f , mf , mfp , p , pp , and ppp . Articulations include accents and slurs. Measure numbers 1 through 8 are present above the staff. Measures 9 and 10 are indicated by ellipses. Measure 11 starts with a dynamic of f .

Musical score page 93, system 2. This section begins with a dynamic of f . It features 11 staves of music, continuing the melodic line established in system 1. The instrumentation includes various woodwind and brass instruments.

R

(grandioso) *a 2.*

(grandioso)

(grandioso)

(grandioso)

(grandioso)

(grandioso)

(grandioso)

(grandioso)

(grandioso)

(grandioso)

a 2.

(grandioso)

grandioso

grandioso

a 2.

(ff) *ff*

(ff) *ff*

6 6 6 6

6 6 6 6

3 6 3 6

3 6 3 6

Part. B. 2178.

R

Musical score for orchestra, page 95. The score consists of two sections. The top section has ten staves, each with a unique key signature (e.g., G major, A major, E major, B minor, F# major). It includes dynamic markings such as *p*, *f*, *p..*, *f..*, *b...*, *a.2.*, *b.oo*, and *b.*. The bottom section has six staves, featuring rhythmic patterns with sixteenth notes and bassoon-like parts. Measure numbers 88 and 89 are visible in the middle of the top section.

S

Musical score page 96. The score consists of 12 staves. The instrumentation includes woodwinds (oboes, bassoons) and strings. The key signature alternates between G major (indicated by a 'G' with a sharp sign) and F# major (indicated by a 'G' with a double sharp sign). Measure numbers a.2., b.2., and c.2. are placed above specific staves. Dynamics include ff (fortissimo) and ff (double forte). Measure 12 starts with ff in the bassoon and strings, followed by ff in the bassoon again. Measures 13-14 show ff in the bassoon and strings. Measures 15-16 show ff in the bassoon and strings. Measures 17-18 show ff in the bassoon and strings. Measures 19-20 show ff in the bassoon and strings. Measures 21-22 show ff in the bassoon and strings. Measures 23-24 show ff in the bassoon and strings. Measures 25-26 show ff in the bassoon and strings. Measures 27-28 show ff in the bassoon and strings. Measures 29-30 show ff in the bassoon and strings. Measures 31-32 show ff in the bassoon and strings. Measures 33-34 show ff in the bassoon and strings. Measures 35-36 show ff in the bassoon and strings. Measures 37-38 show ff in the bassoon and strings. Measures 39-40 show ff in the bassoon and strings. Measures 41-42 show ff in the bassoon and strings. Measures 43-44 show ff in the bassoon and strings. Measures 45-46 show ff in the bassoon and strings. Measures 47-48 show ff in the bassoon and strings. Measures 49-50 show ff in the bassoon and strings. Measures 51-52 show ff in the bassoon and strings. Measures 53-54 show ff in the bassoon and strings. Measures 55-56 show ff in the bassoon and strings. Measures 57-58 show ff in the bassoon and strings. Measures 59-60 show ff in the bassoon and strings. Measures 61-62 show ff in the bassoon and strings. Measures 63-64 show ff in the bassoon and strings. Measures 65-66 show ff in the bassoon and strings. Measures 67-68 show ff in the bassoon and strings. Measures 69-70 show ff in the bassoon and strings. Measures 71-72 show ff in the bassoon and strings. Measures 73-74 show ff in the bassoon and strings. Measures 75-76 show ff in the bassoon and strings. Measures 77-78 show ff in the bassoon and strings. Measures 79-80 show ff in the bassoon and strings. Measures 81-82 show ff in the bassoon and strings. Measures 83-84 show ff in the bassoon and strings. Measures 85-86 show ff in the bassoon and strings. Measures 87-88 show ff in the bassoon and strings. Measures 89-90 show ff in the bassoon and strings. Measures 91-92 show ff in the bassoon and strings. Measures 93-94 show ff in the bassoon and strings. Measures 95-96 show ff in the bassoon and strings.

S

<img alt="Continuation of the musical score from page 96, starting with measure 97. The score continues with 12 staves of music for woodwind instruments. The instrumentation remains the same, with woodwinds (oboes, bassoons) and strings. The key signature is F# major (indicated by a 'G' with a double sharp sign). Measures 97-108 show sustained notes and eighth-note patterns. Measures 109-120 show sustained notes and eighth-note patterns. Measures 121-132 show sustained notes and eighth-note patterns. Measures 133-144 show sustained notes and eighth-note patterns. Measures 145-156 show sustained notes and eighth-note patterns. Measures 157-168 show sustained notes and eighth-note patterns. Measures 169-180 show sustained notes and eighth-note patterns. Measures 181-192 show sustained notes and eighth-note patterns. Measures 193-204 show sustained notes and eighth-note patterns. Measures 205-216 show sustained notes and eighth-note patterns. Measures 217-228 show sustained notes and eighth-note patterns. Measures 229-240 show sustained notes and eighth-note patterns. Measures 241-252 show sustained notes and eighth-note patterns. Measures 253-264 show sustained notes and eighth-note patterns. Measures 265-276 show sustained notes and eighth-note patterns. Measures 277-288 show sustained notes and eighth-note patterns. Measures 289-300 show sustained notes and eighth-note patterns. Measures 301-312 show sustained notes and eighth-note patterns. Measures 313-324 show sustained notes and eighth-note patterns. Measures 325-336 show sustained notes and eighth-note patterns. Measures 337-348 show sustained notes and eighth-note patterns. Measures 349-360 show sustained notes and eighth-note patterns. Measures 361-372 show sustained notes and eighth-note patterns. Measures 373-384 show sustained notes and eighth-note patterns. Measures 385-396 show sustained notes and eighth-note patterns. 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(ff)

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

(ff)

Part. B. 2473.