

IV^E SYMPHONIE

I

L. VAN BEETHOVEN op. 6c

1770 - 1827

Adagio (♩ = 66)

FLAUTO *pp*

OBOI

CLARINETTI in $\left[\begin{matrix} B \\ Sib \end{matrix} \right]$ *pp* ^{a2}

FAGOTTI *pp* ¹ *sempre pp*

CORNI in $\left[\begin{matrix} B \\ Sib \end{matrix} \right]$ *pp*

TROMBE in $\left[\begin{matrix} B \\ Sib \end{matrix} \right]$

TIMPANI in $\left[\begin{matrix} B & F \\ Sib & Fa \end{matrix} \right]$

Adagio (♩ = 66)

VIOLINO I *pp* *pizz.* *arco* *sempre pp*

VIOLINO II *pp* *pizz.* *arco* *pp*

VIOLA *pp* *pizz.* *arco* *pp*

VIOLONCELLO *pp* *pizz.* *arco*

CONTRABASSO *pp* *pizz.* *arco*

HEUGEL & C^{ie} Editeurs, Paris

Tous droits de reproduction réservés pour tous pays.

10

F1. *sempre pp* *fp dim.*

Ob. *sempre pp*

Cl. (B) *sempre pp* *fp dim.* a2

Fg. *sempre pp* *fp dim.*

Cor. (B) *sempre pp* *fp dim.*

VI. I *sempre pp* pizz. *f*

VI. II pizz. *f*

Vla. pizz. *f*

Vlc. pizz. *f*

Cb. *sempre pp* *f*

20

F1. *pp*

Cl. (B) *pp*

Fg. *pp*

Cor. (B) *pp*

VI. I *pp* arco

VI. II *pp* arco

Vla. *pp* arco

Vlc. *pp* arco

Cb. *pp* arco

Fl. *pp* *fp* 1.

Ob. *pp* *fp*

Cl. (B) *pp*

Fg. *pp* *fp*

VI. I *pizz.* *f*

VI. II *pizz.* *f*

Vla. *pp* *pizz.* *f*

Vic. e Cb. *pp* *pizz.* *f* *fp*

Fl. *fp* *fp* 30

Ob. *fp* *fp*

Cl. (B) *p*

Fg. *fp* *fp*

Cor. (B) *fp* *fp*

VI. I *arco* *p* *fp* *fp*

VI. II *p* *fp* *fp*

Vla. *p* *fp* *fp*

Vic. *fp* *fp*

Cb. *fp* *fp*

Fl. *dim.* *pp* *ff*

Ob. *ff*

Cl. (B) 1. *dim.* *pp* *ff*

Fg. *dim.* *pp* *ff*

Cor. (B) *ff*

Tr. (B) *ff*

Timp. *ff*

VI. I *dim.* *pp* *cresc.* *ff* 5

VI. II *dim.* *pp* *cresc.* *ff* 5

Vla. *dim.* *pp* *ff*

Vlc. arco *dim.* *pp* *ff*

Cb. arco *p* *ff*

Allegro vivace (♩ = 80)

40

Fl. *ff sempre*
 Ob. *ff sempre*
 Cl. (B) *ff sempre*
 Fg. *ff sempre*
 Cor. (B) *ff sempre*
 Tr. (B) *ff sempre*
 Timp. *ff sempre*

Allegro vivace (♩ = 80)

VI. I *ff sempre*
 VI. II *ff sempre* *fp*
 Vla. *ff sempre* *fp*
 Vlc. *ff sempre* *fp*
 Cb. *ff sempre*

1. 50

Ob. *p dolce*

Cl. (B) *p dolce*

Fg. *p dolce*

Cor. (B) *p*

VI. I

VI. II

Via.

Vlc.

Fl. *ff*

Ob. *ff sempre* *a2*

Cl. (B) *ff* *ff sempre* *a2*

Fg. *ff* *ff sempre* *a2*

Cor. (B) *ff* *ff sempre*

Tr. (B) *ff* *ff sempre*

Timp. *ff* *ff sempre*

VI. I *ff* *ff sempre*

VI. II *ff* *ff sempre*

Via. *ff* *ff sempre*

Vlc. Cb. *ff* *ff sempre*

Musical score for measures 75-80. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor Anglais (Cor. (B)), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello/Double Bass (Vic. e Cb.). The music features long, sustained notes in the woodwinds and strings, with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) instruction. A first ending bracket is present above the Flute part. The bassoon part includes a marking of *a2*.

Musical score for measures 80-85. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor Anglais (Cor. (B)), Trumpet in B-flat (Tr. (B)), Timpani (Timp.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello/Double Bass (Vic. e Cb.). The music features a dynamic marking of *ff* (fortissimo) and a *cresc.* (crescendo) instruction. A marking of *a2* is present above the Bassoon part. A first ending bracket is present above the Flute part. The score concludes with a double bar line and repeat dots.

Musical score for measures 90-93. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor in B-flat (Cor. (B)), Trumpet in B-flat (Tr. (B)), Timpani (Timp.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The music is in 4/4 time and features a variety of dynamics including *f* (forte) and *ff* (fortissimo). The Flute part has a dynamic marking of *ff* and a breath mark. The Clarinet and Bassoon parts have a first ending bracket labeled "1." in measure 92. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Violoncello/Double Bass parts play a similar rhythmic pattern. The Timpani part has a dynamic marking of *ff* and a drum roll in measure 90.

Musical score for measures 94-97. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor in B-flat (Cor. (B)), Trumpet in B-flat (Tr. (B)), Timpani (Timp.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The music is in 4/4 time and features a variety of dynamics including *f* (forte) and *ff* (fortissimo). The Flute part has a dynamic marking of *f* and a breath mark. The Oboe part has a dynamic marking of *f* and a breath mark. The Clarinet and Bassoon parts have a dynamic marking of *f* and a breath mark. The Cor in B-flat part has a dynamic marking of *f* and a breath mark. The Trumpet in B-flat part has a dynamic marking of *f* and a breath mark. The Timpani part has a dynamic marking of *f* and a drum roll in measure 94. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Violoncello/Double Bass parts play a similar rhythmic pattern. The Flute part has a dynamic marking of *f* and a breath mark. The Oboe part has a dynamic marking of *f* and a breath mark. The Clarinet and Bassoon parts have a dynamic marking of *f* and a breath mark. The Cor in B-flat part has a dynamic marking of *f* and a breath mark. The Trumpet in B-flat part has a dynamic marking of *f* and a breath mark. The Timpani part has a dynamic marking of *f* and a drum roll in measure 94. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Violoncello/Double Bass parts play a similar rhythmic pattern.

Fl. *f*

Ob. *a2* *f*

Cl. (B) *f*

Fg. *f*

Cor. (B) *a2* *f*

Tr. (B) *a2* *f*

VI. I *f* *sf dim.*

VI. II *f* *sf dim.*

Vla. *f* *sf dim.*

Vlc. *f* *sf dim.*

Cb. *f* *sf dim.*

Fl. *p* *sempre p*

Ob. *1.* *p* *sempre p*

Fg. *1.* *p*

VI. I *p* *sempre p*

VI. II *p* *sempre p*

Vla. *p* *sempre p*

Vlc. *p* *sempre p*

Cb. *p* *sempre p*

120

Fl. I.

Ob.

Fg.

Vi. I.

Vi. II.

Vla.

Vlc. e Ch.

p

130

Fg.

Vi. I.

Vi. II.

Vla.

Vlc. e Ch.

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

140

Fl. *f* *p*

Ob. *f*

Cl. (B) *f* *p dolce* 1.

Fg. *f*

Cor. (B) *f a2* *a2* *p*

Tr. (B) *f* *a2* *p*

Timp. *f* *p*

Vi. I *f* *p* *tr*

Vi. II *f* *p* *tr*

Via. *f* *p*

Vlc. e Cb. *f* *p*

Fl. *f*

Ob. *f*

Cl. (B) 1.

Fg. *p dolce* *f*

Vi. I *f*

Vi. II *f*

Via. *f*

Vlc. e Cb. *f*

Fl.

Ob.

Fg.

Vi. I

Vi. II

Vla.

Vcl. e Cb.

160

Fl.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

Vi. I

Vi. II

Vla.

Vcl. e Cb.

ff

Fl. *ff* *f* *f* *f* *f* *ff*

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

Cl. (B) *ff* *pp cresc.* *f* *f* *f* *f* *ff*

Fg. *ff* *pp cresc.* *f* *f* *f* *f* *ff*

Cor. (B) *ff* *f* *f* *f* *ff*

Tr. (B) *ff* *f* *f* *f* *ff*

Timp. *ff* *f* *f* *f* *f* *ff*

Vi. I *ff* *pp cresc.* *f* *f* *f* *f* *ff*

Vi. II *ff* *pp cresc.* *f* *f* *f* *f* *ff*

Vla. *ff* *pp cresc.* *f* *f* *f* *f* *ff*

Vlc. *ff* *pp cresc.* *f* *f* *f* *f* *ff*

Cb. *ff* *f* *f* *f* *f* *ff*

Fl.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

sempre f

sempre f

sempre f

sempre f

sempre f

Musical score for measures 1-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor in B-flat (Cor. (B)), Trumpet in B-flat (Tr. (B)), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Via.), and Violoncello and Double Bass (Vic. e Cb.). The key signature has two flats, and the time signature is 3/4. The first measure of the Violin I and II parts is marked with a first ending bracket and the number '1'.

Musical score for measures 11-20. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor in B-flat (Cor. (B)), Trumpet in B-flat (Tr. (B)), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Via.), and Violoncello and Double Bass (Vic. e Cb.). The key signature has two flats, and the time signature is 3/4. The first measure of the Violin I and II parts is marked with a first ending bracket and the number '1'. The score features dynamic markings such as *ff* and *f*. The Viola and Violoncello/Double Bass parts include fingering numbers '5'.

1. 2.

Fl. Ob. Cl. (B) Fg. Cor. (B) Tr. (B) Timp.

1. 2.

Vi. I Vi. II Via. Vlc. Cb.

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

sempre f

190

Fl. Ob. Cl. (B) Fg. Vi. I Vi. II Via. Vlc. Cb.

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

sempre f *sempre f* *sempre f*

Fl.
Ob.
Cl.
(B)
Fg.
Vi. I
Vi. II
Vla.
Vlc.
Cb.

Fl.
Ob.
Cl.
(B)
Fg.
Vi. I
Vi. II
Vla.
Vlc.
Cb.

200

p dim.
p dim.
p dim.
p dim.
p dim.

VI. I *pp*

VI. II

Vla.

Vlc.

Cb.

210

VI. I

Vlc.

220

Fl.

VI. I *cresc.* *fp*

VI. II *cresc.* *fp*

Vla. *cresc.* *fp*

Vlc. *cresc.* *fp*

Cb. *p* *fp*

Fl. I.

Cl. (B)

Fg.

Vi. I.

Vi. II.

Via.

Vlc.

Cb.

p

pizz.

pizz.

pizz.

p

1.

1.

Fl. I.

Ob.

Cl. (B)

Fg.

Vi. I.

Vi. II.

Via.

Vlc.

Cb.

230

p

p

p

p

p

pizz.

arco

pizz.

1.

Fl. *cresc.*

Ob.

Cl. (B) *p cresc.*

Fg. *p cresc.*

Vi. I *pizz. arco cresc. arco*

Vi. II *pizz. cresc. arco*

Vla. *cresc.*

Vlc. e Cb. *cresc.*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fg. *ff*

Cor. (B) *a2 ff*

Tr. (B) *a2 ff*

Vi. I *ff*

Vi. II *ff*

Vla. *arco ff*

Vlc. e Cb. *arco ff*

fp

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fg. *f*

Cor. (B) *f* *a2*

Tr. (B) *f* *a2*

Vi. I *f* *sp*

Vi. II *f* *p*

Vla. *f*

Vic. e Cb. *f*

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fg. *f*

Cor. (B) *f* *a2*

Tr. (B) *f* *a2*

Timp. *f*

Vi. I *f* *sp*

Vi. II *f* *p*

Vla. *f*

Vic. e Cb. *f*

260

sempre f

sempre f

sempre f

sempre f

sempre f

sempre f

sempre f

sempre f

sempre f

sempre f

270

Fl. I. p pp

Ob. p pp

Cl. (B) p pp

Fg. p pp

Cor. (B) p pp

Tr. (B) p pp

Timp. p pp

Vi. I. *dim.* p pp

Vi. II. *dim.* p pp

Vla. p pp

Vcl. e Cb. p pp

Vi. I. *sempre pp*

Vi. II. *sempre pp*

280

Timp.

pp

Vi. I

ppp

Vi. II

ppp

Vla.

ppp

Vcl. e Cb.

ppp

290

Timp.

Vi. I

sempre pp

Vi. II

sempre pp

Vla.

sempre pp

Vcl. e Cb.

sempre pp

300

Vi. I

pp

Vi. II

pp

Vla.

pp

Vcl. e Cb.

Fl. *pp*

Cor. (B) *pp*

Timp. *pp* *sempre pp*

Vi. I *pp* 5

Vi. II

Vla. *pp*

Vic. e Cb. *pp*

Timp. *sempre pp*

Vi. I *sempre pp*

Vi. II *sempre pp*

Vla. *sempre pp*

Vic. *sempre pp*

Timp. *sempre pp*

Vi. I *sempre pp*

Vi. II *sempre pp*

Vla. *sempre pp*

Vic. *sempre pp*

Timp. *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Detailed description: This section of the score features five staves. The Timp. staff has a dotted line with a wavy line underneath, indicating a roll. The string staves (VI. I, VI. II, Vla., Vlc.) contain rhythmic patterns with triplets and a 'cresc.' (crescendo) marking. The music is in a minor key and 3/4 time.

330

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fg. *ff*

Cor. (B) *ff*

Tr. (B) *ff*

Timp. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

ff cresc. H. 31481 *ff*

Detailed description: This section begins at measure 330. The woodwind and brass staves (Fl., Ob., Cl. (B), Fg., Cor. (B), Tr. (B)) feature sustained notes with a 'ff' (fortissimo) dynamic. The string staves (VI. I, VI. II, Vla., Vlc., Cb.) play rhythmic patterns with triplets and a 'ff cresc.' (fortissimo crescendo) marking. The Timp. staff has a dotted line with a wavy line underneath, indicating a roll. The music is in a minor key and 3/4 time.

Fl. *sf*

Ob. 1. *fp*

Cl. (B) *fp*

Fg. *a2*

Cor. (B)

Tr. (B) *a2*

Timp.

Vi. I *fp*

Vi. II *fp*

Vla. *fp*

Vlc. *fp*

Cb.

Fl. *dolce*

Ob.

Cl. (B) *dolce*

Fg. *p* *dolce* *p*

Vi. I *dolce*

Vi. II *dolce*

Vla.

Vcl.

350

Fl. *cresc.* *ff* *sf* *sf* *sf*

Ob. *cresc.* *ff* *sf* *sf* *sf*

Cl. (B) *ff* *sf* *sf* *sf*

Fg. *cresc.* *ff* *sf* *sf* *sf*

Cor. (B) *ff* *sf* *sf* *sf*

Tr. (B) *ff* *sf* *sf* *sf*

Timp. *ff*

Vi. I *cresc.* *ff* *sf* *sf* *sf*

Vi. II *cresc.* *ff* *sf* *sf* *sf*

Vla. *cresc.* *ff* *sf* *sf* *sf*

Vcl. e Cb. *cresc.* *ff* *sf* *sf* *sf*

Musical score for orchestral instruments, measures 360-364. The score is arranged in systems. The instruments are: Fl. (Flute), Ob. (Oboe), Cl. (B) (Clarinet in B-flat), Fg. (Bassoon), Cor. (B) (Cor Anglais), Tr. (B) (Trumpet in B-flat), Timp. (Timpani), Vi. I (Violin I), Vi. II (Violin II), Vla. (Viola), and Vlc. e Cb. (Violoncello and Contrabasso). The score is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked *sf* (sforzando). The score begins with a rehearsal mark '360' above the Flute staff. The Flute part has a long note with a slur over measures 360-364. The Oboe, Clarinet in B-flat, and Bassoon parts also have long notes with slurs. The Cor Anglais and Trumpet in B-flat parts have long notes with slurs. The Timpani part has a roll in measure 360, followed by a rhythmic pattern of eighth notes. The Violin I part has a long note with a slur. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Contrabasso part has a rhythmic pattern of eighth notes.

Fl. *sf sf sf ff*

Ob. *sf sf sf ff*

Cl. (B) *sf sf sf ff* a2

Fg. *sf sf sf ff* a2

Cor. (B) *sf sf sf ff*

Tr. (B) *sf sf sf ff*

Timp. *sf sf ff*

VI. I *sf sf sf ff*

VI. II *sf sf sf ff*

Vla. *sf sf sf ff*

Vlc. e Cb. *sf sf sf ff*

370

Fl. *f*

Ob. *sf*

Cl. (B) *sf*

Fg. *sf* a2

Cor. (B) *sf*

Tr. (B)

Timp.

Vi. I *sf*

Vi. II *sf*

Vla. *sf*

Vlc. *sf*

Cb. *sf*

Detailed description: This page of a musical score covers measures 370 through 373. The score is for a full orchestra. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The music is marked with a forte (*f*) dynamic at the beginning of measure 370. The Flute (Fl.) part has a melodic line starting in measure 370. The Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Horns in B-flat (Cor. (B)), Violins (Vi. I and II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.) parts all have accompaniment. The Trombone (Tr. (B)) and Trombone (Timp.) parts have simpler rhythmic accompaniment. The score includes various articulations such as slurs and accents, and dynamic markings like *sf* (sforzando) throughout.

380

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p

fp

fp

fp

fp

fp

1.

p

1.

p

The musical score for measures 380-385 is written for a symphony orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. (B)) and Trumpet in B-flat (Tr. (B)). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. Measures 380-385 show a variety of dynamics, including piano (*p*) and fortissimo piano (*fp*). The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The first ending (1.) is marked with a first ending bracket and a *p* dynamic.

390

Fl. *1.* *p* *sempre p*

Ob. *p* *sempre p*

Cl. (B) *p* *sempre p*

Cor. (B) *sempre p*

Vi. I *sempre p*

Vi. II *sempre p*

Vla. *sempre p*

Vlc. e Cb. *sempre p*

400

Fl. *pp cresc.* *cresc.*

Cor. (B)

Vi. I *pp cresc.* *cresc.*

Vi. II *pp cresc.* *cresc.*

Vla. *pp cresc.* *cresc.*

Vlc. e Cb. *pp cresc.* *cresc.*

Musical score for orchestra, page 34, measure 410. The score is in 2/4 time and features a key signature of one flat (B-flat). The instruments and their parts are:

- Fl.** (Flute): Melodic line with trills and accents, starting with a forte (*f*) dynamic.
- Ob.** (Oboe): Harmonic accompaniment with trills and accents, starting with a forte (*f*) dynamic.
- Cl. (B.)** (Clarinet in B-flat): Harmonic accompaniment with trills and accents, starting with a forte (*f*) dynamic.
- Fg.** (Bassoon): Harmonic accompaniment with trills and accents, starting with a forte (*f*) dynamic.
- Cor. (B.)** (Coronet in B-flat): Harmonic accompaniment with trills and accents, starting with a forte (*f*) dynamic.
- Tr. (B.)** (Trumpet in B-flat): Harmonic accompaniment with trills and accents, starting with a forte (*f*) dynamic.
- Timp.** (Timpani): Rhythmic accompaniment with a forte (*f*) dynamic.
- Vi. I** (Violin I): Melodic line with trills and accents, starting with a forte (*f*) dynamic.
- Vi. II** (Violin II): Harmonic accompaniment with trills and accents, starting with a forte (*f*) dynamic.
- Vla.** (Viola): Harmonic accompaniment with trills and accents, starting with a forte (*f*) dynamic.
- Vic. e Cb.** (Violoncello and Double Bass): Harmonic accompaniment with trills and accents, starting with a forte (*f*) dynamic.

The score includes various musical notations such as trills (*tr*), accents (*acc*), and dynamic markings (*f*).

420

Fl. *p* *f*

Ob. *p* 1.

Cl. (B) *p dolce* 1.

Fg. *p dolce* 1.

Cor. (B) *p*

Tr. (B)

Timp. *p*

Vi. I *p* *f*

Vi. II *p* *f*

Vla. *p* *p*

Vlc. *p* *p*

Cb. *p*

Fl.

Ob.

Fg. *a2*

Cor. (B)

Tr. (B)

Timp.

Vi. I

Vi. II

Vla.

Vlc. e Cb.

430

Fl.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

Vi. I

Vi. II

Vla.

Vlc. e Cb.

440

Fl. *ff* *f* *f* *f* *f*

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

Cl. (B) *ff* *a 2* *cresc.* *f* *f* *f* *f*

Fg. *ff* *a 2* *cresc.* *f* *f* *f* *f*

Cor. (B) *ff* *cresc.* *f* *f* *f* *f*

Tr. (B) *ff* *f* *f* *f* *f*

Timp. *ff* *f* *f* *f* *f*

Vi. I *pp* *ff* *pp cresc.* *f* *f* *f* *f*

Vi. II *pp* *ff* *pp cresc.* *f* *f* *f* *f*

Vla. *pp* *ff* *pp cresc.* *f* *f* *f* *f*

Vlc. *ff* *pp cresc.* *f* *f* *f* *f*

Cb. *ff* *f* *f* *f* *f*

Fl. I. *mf* *sf*

Ob. *mf* *sf*

Cl. (B) *mf* *sf*

Fg. *mf* *sf*

Cor. (B) *mf* *sf*

Tr. (B) *mf* *sf*

Timp. *mf* *sf*

Vi. I *mf* *sf*

Vi. II *mf* *sf*

Vla. *mf* *sf*

Vcl. e Cb. *mf* *sf*

Detailed description: This system of a musical score covers measures 38 to 450. It features ten staves for various instruments: Flute I, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais in B-flat, Trumpet in B-flat, Timpani, Violin I, Violin II, Viola, and Violoncello/Double Bass. The music is written in a key signature of two flats (B-flat major or D minor) and a 3/4 time signature. The first four measures (38-41) contain a complex woodwind and brass texture with dynamic markings of mezzo-forte (*mf*) and sforzando (*sf*). From measure 42 onwards, the woodwinds and brass play sustained chords, while the strings play a rhythmic accompaniment of eighth notes. The Flute I part has a melodic line with slurs and accents.

Fl. I.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

Vi. I

Vi. II

Vla.

Vcl. e Cb.

Detailed description: This system continues the musical score from the first system, covering measures 38 to 450. It features the same ten staves for instruments: Flute I, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais in B-flat, Trumpet in B-flat, Timpani, Violin I, Violin II, Viola, and Violoncello/Double Bass. The music continues with sustained woodwind and brass textures and a rhythmic string accompaniment. The Flute I part continues its melodic line. The dynamic markings are consistent with the first system.

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

Vi. I

Vi. II

Vla.

Vcl.
e Cb.

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

Vi. I

Vi. II

Vla.

Vcl.
e Cb.

Fl. *cresc.*

Ob. *cresc.*

Cl. (B) *cresc.*

Fg. *cresc.*

Cor. (B) *cresc.*

Tr. (B) *cresc.*

Timp. *cresc.*

Vi. I

Vi. II

Vla.

Vcl. e Cb.

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fg. *ff*

Cor. (B) *ff*

Tr. (B) *ff*

Timp. *ff*

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vcl. e Cb. *ff*

II

Adagio (♩ = 84)

FLAUTO

OBOI

CLARINETTI in $\left[\begin{smallmatrix} B \\ Sib \end{smallmatrix} \right]$

FAGOTTI

CORNI in $\left[\begin{smallmatrix} Es \\ Mib \end{smallmatrix} \right]$

TROMBE in $\left[\begin{smallmatrix} Es \\ Mib \end{smallmatrix} \right]$

TIMPANI in $\left[\begin{smallmatrix} Es B \\ Mib Sib \end{smallmatrix} \right]$

Adagio (♩ = 84)

VIOLINO I
p *cantabile*

VIOLINO II
p

VIOLA
p

VIOLONCELLO
p

CONTRABASSO
p

VI. I
VI. II
Vla.
Vlc.

cresc. *sf* *p*

cresc. *sf* *p*

cresc. *sf* *p*

cresc. *sf* *p*

Fl.
Ob.
Cl.
(B)
Fg.
Cor.
(Es)
Tr.
(Es)
Timp.

a2 *f*

cresc. *f*

cresc. *f*

a2 *f*

f

f

f

f

VI. I
VI. II
Vla.
Vlc.
Cb.

cresc. *f*

sempre staccato *cresc.* *f*

sempre staccato *cresc.* *f*

cresc. *f*

cresc. *f*

44 10

F1. *p cantabile*

Ob. *a²*
p

Cl. (B)
p

Fg.
p

Cor. (Es)
p

Tr. (Es)
p

Timp.
p

VI. I
p

VI. II
p

Vla. *pizz.*
p

Vlc. e Cb. *pizz.*
p

F1. *cresc.* *sf* *p*

Ob. *cresc.*

Cl. (B)
cresc. *sf* *p*

Fg.
cresc. *sf* *p*

Cor. (Es)
cresc. *sf* *p*

VI. I
cresc. *sf* *p*

VI. II
cresc. *sf* *p*

Vla. *cresc.* *sf* *p* *arco*

Vlc. e Cb. *cresc.* *sf* *p*

Fl. I. *cresc.* *f* *fp*

Ob. *cresc.* *f sf sf sf fp*

Cl. (B) *cresc.* *f sf sf sf fp*

Fg. *cresc.* *f*

Cor. (Es) *cresc.* *f sf sf sf fp*

Tr. (Es) *a2* *f*

Timp. *f*

Vi. I. *cresc.* *f sf fp*

Vi. II. *cresc.* *f sf sf sf sf fp*

Vla. *cresc.* *f sf sf sf fp*

Vlc. *cresc.* *arco f sf sf sf fp*

Cb. *cresc.* *arco f fp*

Musical score for orchestral instruments, page 20. The score is in G major (one sharp) and 3/4 time. It features a variety of dynamic markings including *f*, *sf*, and *fp*.

Instruments and parts shown:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (B) (Clarinet in B)
- Fg. (Bassoon)
- Cor. (Es) (Trumpet in E-flat)
- Tr. (Es) (Trumpet in E-flat)
- Timp. (Timpani)
- Vi. I (Violin I)
- Vi. II (Violin II)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabass)

The score is divided into two measures. The first measure shows the initial dynamics for each instrument, and the second measure shows the dynamics after a change in the music. The Flute part is marked *fp* in the second measure. The Oboe, Clarinet (B), and Bassoon parts are marked *f* and *sf* in the first measure, and *fp* in the second measure. The Trumpet (Es) and Trombone parts are marked *f* and *sf* in the first measure, and *fp* in the second measure. The Violin I part is marked *f* and *sf* in the first measure, and *fp* in the second measure. The Violin II part is marked *f* and *sf* in the first measure, and *fp* in the second measure. The Viola part is marked *f* and *sf* in the first measure, and *fp* in the second measure. The Violoncello part is marked *f* and *sf* in the first measure, and *fp* in the second measure. The Contrabass part is marked *f* and *sf* in the first measure, and *fp* in the second measure.

Musical score for measures 1-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor Anglais (Cor. (Es)), Trumpet (Tr. (Es)), Timpani (Timp.), Violin I (Vi. I), Violin II (Vi. II), Viola (Via.), Violoncello (Vic.), and Contrabass (Cb.). The key signature is two flats (B-flat major/D minor) and the time signature is 3/4. Dynamics include *f*, *sf*, and *fp*. A first ending bracket is present in measures 7-10.

Musical score for measures 11-20. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Violin I (Vi. I), Violin II (Vi. II), Viola (Via.), Violoncello (Vic.), and Contrabass (Cb.). The key signature is two flats (B-flat major/D minor) and the time signature is 3/4. Dynamics include *fp* and *cresc.* (crescendo). A double bar line with repeat dots is at the beginning of the system.

Fl. I. *f* *dim.* *pp*

Ob. *f* *dim.* *pp*

Cl. (B) *p cantabile*

Fg. *f* *dim.* *pp*

VI. I. *f* *dim.* *pp* *legato 6*

VI. II. *f* *dim.* *pp* *legato 6*

Vla. *f* *dim.* *pp* *legato*

Vlc. *f* *dim.* *pp* *6*

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

Cl. (B) 30 *cresc.*

Fg. *cresc.*

VI. I. *cresc.*

VI. II. *pizz.* *cresc. pizz.*

Vla. *cresc. pizz.*

Vlc. *pizz.*

Cb. *pizz.*

Fl. *p dolce*

Ob. *p dolce*

Cl. (B) *p dolce*

Fg. *p dolce*

Cor. (Es) *a2 p dolce*

Vi. I

Vi. II

Vcl. e Cb.

Fl. *cresc.*

Ob. *cresc.*

Cl. (B) *cresc.*

Fg. *cresc.*

Cor. (Es) *cresc.*

Vi. I *cresc.*

Vi. II *cresc.*

Vla. *cresc.*

Vcl. e Cb. *cresc.*

a2

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

40

Fl. *ff*

Ob. *ff*

Cl. (B) *ff* a²

Fg. *ff*

Cor. (Es) *ff*

Tr. (Es) *ff*

Timp. *ff*

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vcl. e Cb. *ff*

Detailed description: This page of a musical score, numbered 51, contains measures 40 and 41. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello and Double Bass) all play a melodic line marked *ff* (fortissimo). The brass section (Coronet in E-flat, Trumpet in E-flat, and Trombones) plays a rhythmic accompaniment of eighth notes, also marked *ff*. The timpani play a steady eighth-note pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 41 shows a change in the woodwind and string parts, with the Flute and Oboe playing a new melodic phrase. The Clarinet in B-flat has a second octave marking (a²) in measure 40. The brass and timpani parts remain consistent in their rhythmic accompaniment.

VI. I *p cantabile* 6

VI. II *p*

Vla. *p*

Vlc. *p*

VI. I *cresc.* *f* *p*

VI. II *cresc.* *f* *p*

Vla. *cresc.* *f* *p*

Vlc. *cresc.* *f* *p*

Cl. (B) *cresc.*

Fg. *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

50

Fl. *f* *ff* *sf* *sf*

Ob. *a2* *f* *ff* *sf* *sf*

Cl. (B) *f* *ff* *sf* *sf*

Fg. *f* *ff* *sf* *sf*

Cor. (Es) *f* *ff* *sf* *sf*

Tr. (Es) *f* *ff* *sf* *sf*

Timp. *f* *ff* *sf* *sf*

Vi. I *f* *ff* *sf* *sf*

Vi. II *f* *ff* *sf* *sf*

Vla. *f* *ff* *sf* *sf*

Vic. *f* *ff* *sf* *sf*

Cb. *f* *ff* *sf* *sf*

Fl. *f sempre*

Ob. *f sempre*

Cl. (B) *sf sf sf sf sf sf*

Fg. *sf sf sf sf sf sf*

Cor. (Es) *f sempre*

Tr. (Es) *sf sf sf sf sf sf*

Timp. *sf sf sf sf sf sf*

Vi. I *sf sf sf sf sf sf*

Vi. II *sf sf sf sf sf sf*

Vla. *sf sf sf sf sf sf*

Vlc. *sf sf sf sf sf sf*

Cb. *sf sf sf sf sf sf*

Fl. *sf* *sf* *p*

Ob. *sf* *sf* *p*

Cl. (B) *sf* *sf* *p*

Fg. *sf* *sf* *p*

Cor. (Es) *sf* *sf* *p*

Tr. (Es) *sf* *sf* *sf*

Timp. *sf* *sf* *sf*

VI. I *sf* *sf* *sf* *p espressivo*

VI. II *sf* *sf* *sf* *p*

Vla. *sf* *sf* *sf* *p*

Vlc. *sf* *sf* *sf* *p*

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

VI. I *espressivo*

VI. II *espressivo*

1. 60

First system of musical notation, measures 57-60. It includes parts for Flute (Fl.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello/Vibraphone (Vlc.). The Flute part has a first ending bracket over measures 59-60. The woodwinds (Cl. (B) and Fg.) and strings (Vla. and Vlc.) have dynamic markings of *p*.

Fl.

Vi. I

Vi. II

Vla.

Vlc.

p

p

p

p

Second system of musical notation, measures 57-60. It includes parts for Flute (Fl.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor Anglais (Cor. (Es)), and Timpani (Timp.). The Flute part has a first ending bracket over measures 59-60. The Clarinet and Bassoon parts have dynamic markings of *p*. The Cor Anglais and Timpani parts have dynamic markings of *pp*. The Violin I and Violin II parts from the previous system are also visible at the bottom of this system, with dynamic markings of *pp*.

Fl.

Cl. (B)

Fg.

Cor. (Es)

Timp.

Vi. I

Vi. II

Vlc. e Cb.

1.

p

p

pp

pp

pp

pp

pp

pp

Fl. *pp cantabile*
 Ob.
 Cl. (B) *pp*
 Fg. *pp*
 Cor. (Es) *pp*
 Timp.
 VI. I *pp*
 VI. II *pp*
 Vla. *pizz.*
 Vlc. *pizz.*
 e Cb. *pp*

Fl. *cresc.*
 Ob. *cresc.*
 Cl. (B) *cresc.*
 Fg. *cresc.*
 Cor. (Es) *cresc.*
 VI. I *cresc.*
 VI. II *cresc.*
 Vla. *cresc.*
 Vlc. *cresc.*
 e Cb. *cresc.*

70

p
sf
p
sf
p
sf
p
sf
p
sf

div.

H. 31481

Fl. *cresc.* *f*

Ob. *cresc.* *f sf sf sf*

Cl. (B) *cresc.* *f*

Fg. *cresc.* *f*

Cor. (Es) *cresc.* *f sf sf sf*

Tr. (Es) *p cresc.* *f*

Timp. *cresc.* *f*

VI. I *cresc.* *f sf*

VI. II *cresc.* *f sf sf sf*

Vla. *cresc.* *f sf sf sf*

Vlc. *cresc.* *f sf sf sf* arco

Cb. *cresc.* *f sf sf sf* arco

Musical score for page 59, featuring woodwinds, brass, strings, and a flugelhorn. The score is divided into two systems. The first system includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor Anglais (Cor. (Es)), Trumpet (Tr. (Es)), Timpani (Timp.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The second system includes parts for Flugelhorn (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor Anglais (Cor. (Es)), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is written in 4/4 time and features a variety of dynamics and articulations. Key markings include *sp* (sforzando piano), *f* (forte), *sf* (sforzando), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The brass parts provide harmonic support and rhythmic drive. The Flugelhorn part in the second system is marked *p* and features a melodic line.

60

Musical score for measures 60-75. The score is for a full orchestra and includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor Anglais (Cor. (Es)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The music is in 2/4 time with a key signature of two flats. The first ending (1.) is marked with *fp* (fortissimo piano) dynamics. The second ending is marked with *fp* dynamics. The Viola part has a *p* (piano) dynamic marking in measure 70. The score is divided into two systems by a double bar line with repeat dots.

80

Musical score for measures 80-95. The score continues from the previous system and includes parts for Oboe (Ob.), Cor Anglais (Cor. (Es)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The music is in 2/4 time with a key signature of two flats. The score is divided into two systems by a double bar line with repeat dots. The first system of this section is marked with *cresc.* (crescendo) dynamics, and the second system is marked with *f* (fortissimo) dynamics and *dimin.* (diminuendo) dynamics.

Ob. *pp*

Cl. (B) *p cantabile*

Cor. (Es) *pp*

VI.I *pp* *legato 6*

VI.II *pp* *legato 6* *pizz.*

Vla. *pp* *legato 6*

Vlc. *pp legato 6*

Cb. *pp*

Cl. (B) *cresc.* *p*

Cor. (Es) *cresc.* *p*

VI.I *cresc.* *p*

VI.II *cresc.* *pizz.* *p*

Vla. *cresc.* *pizz.* *p*

Vlc. *cresc.* *pizz.* *p*

Cb. *p*

Fl.

Ob.

Cl. (B)

cresc.

Fg.

Cor. (Es)

a2
cresc.

Vi. I

cresc. arco-

Vi. II

cresc. arco

Vla.

cresc.

Vlc.

arco

Cb.

cresc.

f

Fl.

Ob.

Cl. (B)

Fg.

Cor. (Es)

p

dolce

Vi. I

p

Vi. II

p

Vla.

p

Vlc.

p

Cb.

p

90

Fl. *dolce*

Ob. *dolce*

Cl. (B) *dolce*

Fg. *dolce*

Cor. (E \flat)

Vi. I

Vi. II

Vcl. e Cb.

Fl. *sempre* *perdendo*

Ob. *sempre* *perdendo*

Cl. (B) *sempre* *perdendo*

Fg. *sempre* *perdendo*

Vi. I *sempre* *perdendo*

Vi. II *sempre* *perdendo*

Vla. *perdendo*

Vcl. e Cb. *sempre* *perdendo*

Fl. I. *pp*

Ob. *pp*

Cl. (B) *pp* 1. *pp* 2. *pp*

Fg. *pp*

Cor. (Es) *2 ppp*

VI. I. *pp* *pizz.* *arco*

VI. II. *pp* *pizz.*

Vla. *pp* *pizz.*

Vic. *pp* *perdendo*

Cb. *pp* *pizz.*

Fl. I. *pp* 100

Ob. *cresc.* 1.

Cl. (B) *cresc.* 1.

Fg. *cresc.* 1.

Cor. (Es) *cresc.*

VI. I. *pp* *cresc.* *arco*

VI. II. *cresc.*

Vla. *arco* *p cresc.*

Vic. *p cresc.* *arco*

Cb. *p cresc.*

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. (B) *ff* *ff*

Fg. *ff* *ff*

Cor. (Es) *ff* *cresc. ff*

Tr. (Es) *ff* *ff*

Timp. *ff* *pp* *cresc. ff*

Vi. I *ff* *pizz. arco ff*

Vi. II *ff* *pizz. arco ff*

Vla. *ff* *pizz. arco ff*

Vlc. *ff* *pizz. arco ff*

Cb. *ff* *pizz. arco ff*

III

Allegro vivace (♩. = 100)

FLAUTO *ff*

OBOI *ff*

CLARINETTI in $\left[\begin{array}{l} B \\ Sib \end{array} \right]$ *ff* 1. *p*

FAGOTTI *ff* 1. *p*

CORNI in $\left[\begin{array}{l} B \\ Sib \end{array} \right]$ *ff*

TROMBE in $\left[\begin{array}{l} B \\ Sib \end{array} \right]$ *ff*

TIMPANI in $\left[\begin{array}{l} B \\ Sib \\ Fa \end{array} \right]$ *ff*

Allegro vivace (♩. = 100)

VIOLINO I *ff* *p*

VIOLINO II *ff* *p*

VIOLA *ff* *p*

VIOLONCELLO *ff* *p*

CONTRABASSO *ff* *p*

10

Fl. *cresc.* *sf*

Cl. (B)

Fg. *cresc.* *sf*

Vi. I *cresc.* *sf*

Vi. II *cresc.* *sf*

Vla. *cresc.* *sf*

Vic. e Cb. *cresc.* *sf*

20

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Cl. (B) *f* *ff*

Fg. *f* *ff*

Cor. (B) *f* *ff*

Tr. (B) *f* *ff*

Timp.

Vi. I *f* *ff* *p*

Vi. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vic. *f* *ff* *p*

Cb. *f* *ff* *p*

30

Fl. *p*

Ob. *p*

Vi. I *p*

Vi. II *p*

Vla. *p*

Vcl. *p*

40

Fl. *sempre p*

Ob. *sempre p*

Fg. *a2* *sempre p*

Vi. I *sempre p*

Vi. II *sempre p*

Vla. *sempre p*

Vcl. *sempre p*

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fg. *p*

Vi. I *cresc.*

Vi. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Fl. *f* *ff*

Ob. *f* *ff* *a2*

Cl. (B) *f* *ff* *a2* *1.* *p*

Fg. *f* *ff* *1.* *p*

Cor. (B) *f* *ff*

Tr. (B) *f* *ff*

Timp. *f* *ff*

Vi. I *f* *ff* *p*

Vi. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vlc. *f* *ff* *p*

Cb. *f* *ff* *p*

60 70

Fl. *p* *f*

Ob. *f*

Cl. (B) 1. *f*

Fg. 1. *f*

Cor. (B) 2. *f*

Vi. I *f*

Vi. II *f*

Vla. *f*

Vcl. e Cb. *f*

80

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. (B) *p* *f* *ff*

Fg. *p* *f* *ff*

Cor. (B) *p* *f* *ff*

Tr. (B) *f* *ff*

Timp. *f* *ff*

Vi. I *p* *f* *ff*

Vi. II *p* *f* *ff*

Vla. *p* *f* *ff*

Vcl. e Cb. *p* *f* *ff*

TRIO

Un poco meno Allegro (♩ = 88)

100

Ob. *p dolce* *cresc.*

Cl. (B) *p dolce* *cresc.*

Fg. *p dolce* *cresc.*

Cor. (B) *p dolce* *cresc.*

Vi. I *p sf* *p sf*

Ob. *sf* *p*

Cl. (B) *sf* *p*

Fg. *sf* *p*

Cor. (B) *sf* *p*

Vi. I *p* *sfp*

Vi. II *p*

Vla. *p*

Vlc. e Cb. *p*

120

Ob.

Cl. (B)

Fg.

Cor. (B)

VI. I

cresc. *sf* *p*

sf

130

Fl.

Ob.

Cl. (B)

Fg.

Cor. (B)

VI. I

VI. II

Vla.

Vlc. e Cb.

pp

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

arco sul G *arco* *pp*

p

Fg.
 VI.I arco
 VI.II
 Vla.
 Vlc. arco
 pp

140
 Fl.
 Ob.
 Cl. (B)
 Fg.
 Cor. (B)
 VI.I
 VI.II
 Vla.
 Vlc.
 cresc. poco a poco
 pp
 cresc. poco a poco
 pp
 cresc. poco a poco
 pp
 cresc. poco a poco
 pp
 cresc. poco a poco
 sf

Fl. *sempre più cresc.*

Ob.

Cl. (B) *sempre più cresc.*

Fg. *sempre più cresc.*

Cor. (B) *sempre più cresc.*

Vi. I *sf*

Vi. II *sempre più cresc.*

Vla. *sempre più cresc.*

Vlc. *sempre più cresc.*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fg. *ff*

Cor. (B) *ff*

Tr. (B) *ff*

Timp. *ff*

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff arco*

Fl. I.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

dim.

sf

dim.

sf

dim.

sf

dim.

sf

dim.

sf

dim.

sf

dim.

sf

dim.

sf

dim.

Tempo I (♩. = 100)

170

Fl.

pp

Ob.

pp

Cl.
(B)

pp

Fg.

pp

Cor.
(B)

pp

Tr.
(B)

pp

Timp.

pp

Tempo I (♩. = 100)

Vl. I

pp

cresc.

Vl. II

pp

Vla.

pp

cresc.

Vlc.

pp

Cb.

pp

Fl. *f ff*

Ob. *f ff*

Cl. (B) *f ff* 1. *p*

Fg. *f ff* *a2* 1. *p*

Cor. (B) *f ff*

Tr. (B) *f ff*

Timp. *f ff*

Vi. I *cresc. f ff* *p*

Vi. II *cresc. f ff* *p*

Vla. *cresc. f ff* *p*

Vcl. e Cb. *cresc. f ff* *p*

Fl. *cresc.*

Cl. (B) *cresc.*

Fg. *cresc. sf*

Vi. I *cresc. sf*

Vi. II *cresc. sf*

Vla. *cresc. sf*

Vcl. e Cb. *cresc. sf*

200

Fl.
Ob.
Cl.
(B)
Fg.
Cor.
(B)
Tr.
(B)
Timp.
Vi. I
Vi. II
Via.
Vlc.
Cb.

f *ff* *p*

210

Fl.
Ob.
Vi. I
Vi. II
Via.
Vlc.

f *ff* *p*

Fl. I *sempre p*

Ob. *sempre p*

Fg. *a2* *sempre p*

VI. I *sempre p*

VI. II *sempre p*

Vla. *sempre p*

Vlc. *sempre p*

220

Fl. I

Ob.

Cl. (B) *p*

Fg.

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

230

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f *ff* *a2* *p* *1.*

240

Fl.

Cl.
(B)

Fg.

Vi. I

Vi. II

Vla.

Vlc.
e Cb.

p *b \flat*

ZOU

Fl. *sf* *p* *sf*

Ob. *sf* *p* *sf*

Cl. (B) 1. *sf* *p* *sf*

Fg. 1. *sf* *p* *sf*

Cor. (B) 2. *p* *sf* *p* *sf*

Vi. I *sf* *p* *sf*

Vi. II *sf* *p* *sf*

Vla. *sf* *p* *sf*

Vlc. e Cb. *sf* *p* *sf*

260

Fl. *ff* *ff* *ff*

Ob. *ff* *ff* *ff*

Cl. (B) *ff* *ff* *ff* *a2*

Fg. *ff* *ff* *ff* *a2*

Cor. (B) *ff* *ff* *ff*

Tr. (B) *ff* *ff* *ff*

Timp. *ff* *ff* *ff*

Vi. I *ff* *ff* *ff*

Vi. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vlc. e Cb. *ff* *ff* *ff*

1. *tr*

Ob.

Cl. (B) 1.

Fg.

Cor. (B)

Vi. I *p* *sf* *sfz*

Vi. II *p*

Vla. *p*

Vcl. e Cb. *p*

Fl.

Ob. *cresc.* *sf* *tr*

Cl. (B) *cresc.* *sf* *tr*

Fg. *cresc.* *sf* *tr*

Cor. (B) *cresc.* *sf* *a2* *p*

Fl.

Ob.

Fg. *pp*

Cor. (B)

Vi. I *pizz.* *p*

Vi. II *pizz.* *p* *sul G arco* *pp*

Vla. *pizz.* *p* *arco* *pp*

Vcl. e Cb. *pizz.* *p*

Fl. *pp* *cresc. poco*

Ob. *pp* *cresc. poco*

Cl. (B) *pp* *cresc. poco*

Fg. *pp* *cresc. poco*

Cor. (B) *pp* *cresc. poco*

Vi. I *arco* *pp* *cresc. poco*

Vi. II *cresc. poco*

Vla. *cresc. poco*

Vcl. *arco* *pp* *cresc. poco*

Fl. *a poco*

Ob. *a poco*

Cl. (B) *a poco*

Fg. *a poco*

Cor. (B) *a poco*

Vi. I *a poco* *sf*

Vi. II *a poco*

Vla. *a poco*

Vlc. *a poco*

330

Fl. *sempre più cresc.*

Cl. (B) *sempre più cresc.*

Fg. *sempre più cresc.*

Cor. (B) *sempre più cresc.*

Vi. II *sempre più cresc.*

Vla. *sempre più cresc.*

Vlc. *sempre più cresc.*

Fl. I. *ff* *sf*
 Ob. *ff* *sf*
 Cl. (B) *ff* *sf*
 Fg. *ff* *sf*
 Cor. (B) *ff* *sf*
 Tr. (B) *ff* *sf*
 Timp. *ff* *sf*
 Vl. I. *ff* *sf*
 Vl. II. *ff* *sf*
 Vla. *ff* *sf*
 Vlc. *ff* *sf*
 Cb. *arco* *ff* *sf*

350

Fl. I. *dim.* *pp*

Ob. *dim.* *pp*

Cl. (B) *dim.* *pp*

Fg. *dim.* *pp*

Cor. (B) *dim.* *pp*

Tr. (B) *dim.* *pp*

Timp. *dim.* *pp*

VI. I *dim.* *pp*

VI. II *sf sf* *dim.* *pp*

Vla. *sf sf* *dim.* *pp*

Vlc. *sf sf* *dim.* *pp*

Cb. *dim.* *pp*

Tempo I

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor Anglais (Cor. (B)), Trumpet in B-flat (Tr. (B)), and Timpani (Timp.). The score features dynamic markings such as *f*, *ff*, *a2*, and *p*. The woodwinds and timpani have melodic lines, while the Cor and Trumpet play harmonic accompaniment.

Tempo I

Musical score for strings. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes a *cresc.* (crescendo) marking for the Violin I, II, Viola, and Cello parts. Dynamic markings include *f* and *ff*.

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds have melodic lines, while the strings play harmonic accompaniment. Dynamic markings include *p*.

Fl. *sf* *p* *sf*

Ob. *sf* *p* *sf*

Cl. (B) *sf* *p* *sf*

Fg. *sf* *p* *sf*

Cor. (B) 2. *p* *sf* *p* *sf*

VI. I *p* *sf* *p* *sf*

VI. II *p* *sf* *p* *sf*

Vla. *p* *sf* *p* *sf*

Vcl. e Cb. *p* *sf* *p* *sf*

Fl. *ff* *ff* *ff*

Ob. *ff* *ff* *ff*

Cl. (B) *ff* *ff* *ff* *a2*

Fg. *ff* *ff* *ff* *a2*

Cor. (B) *ff* *ff* *ff*

Tr. (B) *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *tr*

VI. I *ff* *ff* *ff*

VI. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vcl. e Cb. *ff* *ff* *ff*

IV

Allegro ma non troppo (♩ = 80)

FLAUTO

OBOI

CLARINETTI in $\left[\begin{array}{l} B \\ Sib \end{array} \right]$

FAGOTTI

CORNI in $\left[\begin{array}{l} B \\ Sib \end{array} \right]$

TROMBE in $\left[\begin{array}{l} B \\ Sib \end{array} \right]$

TIMPANI in $\left[\begin{array}{l} B F \\ Sib Fa \end{array} \right]$

Allegro ma non troppo (♩ = 80)

VIOLINO I

VIOLINO II

VIOLA

VIOLONCELLO

CONTRABASSO

10

VI. I

VI. II

Vla.

Vcl. e Cb.

pp

Fl.

Cl. (B)

Fg.

p

1.

p

1.

p

VI. I

VI. II

Vla.

Vcl. e Cb.

pp

Fl. *cresc.* *ff*

Ob.

Cl. (B) 1. *a2* *cresc.* *ff*

Fg. 1. *a2* *cresc.* *ff*

Cor. (B) *cresc.* *ff*

Tr. (B) *cresc.* *ff*

TImp. *cresc.* *ff*

Vi. I *cresc.* *ff*

Vi. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vcl. e Cb. *cresc.* *ff*

Fl. *a2*

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

TImp.

Vi. I

Vi. II

Vla.

Vcl. e Cb.

Fl.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

VI. I

VI. II

Vla.

Vlc. e Cb.

a2

dim.

a2

a2

dim.

40

Fl.

Ob.

Cl. (B)

VI. I

VI. II

Vla.

Vlc. e Cb.

p

p dolce

1. 3 3

p

p

p

p

Fl. (B)

Cl. (B)

Vi. I

Vi. II

Vla.

Vic. e Cb.



Fl.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Vi. I

Vi. II

Vla.

Vic. e Cb.

Fl. I. *f* *ff* *f*
 Ob. *f* *ff* *f*
 Cl. (B)
 (B) *f* *ff* *f*
 Fg. *f* *ff* *f*
 Cor. (B) *f* *ff* *f*
 Tr. (B) *f* *ff* *f*
 Timp. *ff* *f*
 VI. I. *ff* *f*
 VI. II. *ff* *f*
 Via. *ff* *f*
 Vcl. e Cb. *ff* *f*

Fl. — — — — —

Ob. — — — — —

Cl. (B) — — — — —

Fg. — — — — —

Cor. (B) — — — — —

Tr. (B) — — — — —

Timp. — — — — —

Vi. I *ff* *sf* *sf* *sf* *sf* *p*

Vi. II *ff* *sf* *sf* *sf* *sf* *p*

Vla. *ff* *sf* *sf* *sf* *sf* *p*

Vic. *ff* *sf* *sf* *sf* *sf* *p*

Cb. *ff* *sf* *sf* *sf* *sf* *p*

80

Fl. *p* *cresc.*

Vi. I *cresc.*

Vi. II *cresc.*

Vla. *cresc.*

Vic. *cresc.*

Fl. I.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

Vi. I

Vi. II

Via.

Vic.

Cb.

p cresc.

ff

ff

p cresc.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

90

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

Vi. I

Vi. II

Vla.

Vic.

Cb.

Detailed description: This page of a musical score, numbered 102, features ten staves for various instruments. The top four staves are for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fg.). The next three staves are for Cor in B-flat (Cor. (B)), Trumpet in B-flat (Tr. (B)), and Timpani (Timp.). The bottom three staves are for Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute part begins with a melodic line, while the Oboe, Clarinet, and Bassoon parts provide harmonic support. The strings (Violins, Viola, Cello, and Double Bass) play a rhythmic accompaniment, and the Timpani provides a steady pulse. The Cor and Tr. parts play block chords.

1. 2. 100

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fg. *p*

Cor. (B) *p*

Tr. (B) *p*

Timp. *p*

Vi. I *p*

Vi. II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Detailed description: This page of a musical score, numbered 103, contains measures 100 through 103. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), brass (Cornet in B-flat, Trombone in B-flat), and Timpani. The second system includes strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). Each instrument part begins with a first ending (1.) and a second ending (2.) at measure 100. The dynamics are consistently marked as piano (*p*) throughout. The woodwinds and brass play staccato chords, while the strings play a rhythmic accompaniment of eighth notes.

VI. I

VI. II

Vla.

Vlc.

Cb.

p

p

p

110

VI. I

VI. II

Vla.

Vlc.

cresc.

cresc.

cresc.

cresc.

VI. I

VI. II

Vla.

Vlc.

f

f

f

f

120

Fl. *ff*

Ob. *ff*

Fg. *ff*

Vi. I *piu f* *ff* *p*

Vi. II *piu f* *ff* *p*

Vla. *piu f* *ff* *p*

Vlc. *piu f* *ff* *p*

Cb. *ff* *p*

Fl. *p*

Ob. *p*

Cl. (B) *1.* *p*

Fg. *1.* *p*

Cor. (B) *p*

Vi. I

Vi. II

Vla.

Vlc. e Cb.

1. 130

Ob.

Cl.
(B)

Fg.

Cor.
(B)

VI. I

VI. II

Vla.

Vcl.
e Cb.

cresc. *f* *sfz* *p*

cresc. *f* *sfz* *p*

cresc. *f* *sfz* *p*

cresc. *f* *sfz* *p*

1.

p

140

Ob.

Cl.
(B)

Fg.

VI. I

VI. II

Vla.

Vcl.
e Cb.

p *f* *sfz* *p*

p *f* *sfz* *p*

f *sfz* *p*

f *sfz* *p*

1.

p

Ob. *p*

Cl. (B) *p*

Fg.

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Vic. e Cb. *f* *p*

1.

Ob. *pp*

Cl. (B) *pp*

Fg. *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vic. *pp*

Cb. *pp*

150

1.

Ob.

Cl. (B)
pp
a2

Vl. I

Vl. II

Vla.

Vcl.

160

Fl.

Ob.

Cl. (B)

Fg.

Vl. I

Vl. II

Vla.

Vcl.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fg. *ff*

Cor. (B) *ff*

Tr. (B) *ff*

Timp. *ff*

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vlc. e Cb. *ff*

Detailed description: This page of a musical score, numbered 109, contains eight systems of staves for an orchestra. The instruments are listed on the left of each system: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Cor Anglais in B-flat (Cor. (B)), Trumpet in B-flat (Tr. (B)), Timpani (Timp.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello and Double Bass (Vlc. e Cb.). Each staff begins with a dynamic marking of *ff* (fortissimo). The first four staves (Fl., Ob., Cl., Fg.) feature a rhythmic pattern of eighth notes with slurs. The fifth staff (Cor.) has a similar pattern but with a different rhythmic value. The sixth staff (Tr.) has a pattern of eighth notes with slurs. The seventh staff (Timp.) has a pattern of eighth notes with slurs. The eighth staff (Vi. I) has a pattern of eighth notes with slurs. The ninth staff (Vi. II) has a pattern of eighth notes with slurs. The tenth staff (Vla.) has a pattern of eighth notes with slurs. The eleventh staff (Vlc. e Cb.) has a pattern of eighth notes with slurs.

Musical score for page 170, measures 1-8. The score is for a full orchestra and includes the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (B) (Clarinet in B)
- Fg. (Fagott/Bassoon)
- Cor. (B) (Cornet in B)
- Tr. (B) (Trumpet in B)
- Timp. (Timpani)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Vic. (Violoncello)
- Cb. (Contrabasso)

The score is in 2/4 time and features a key signature of one flat (B-flat). The dynamic marking *sf* (sforzando) is used throughout the piece. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. The timpani part consists of a series of rhythmic pulses.

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

Fg.

VI. I

VI. II

Vla.

Vlc.

p dolce

pizz.

p

pizz.

pizz.

pizz.

pizz.

arco

p

dim.

dim.

dim.

1.

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

VI.I

VI.II

Vla.

Vlc.
e Cb.

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

VI.I

VI.II

Vla.

Vlc.
e Cb.

1. 220

Ob.

dolce

Cl. (B)

*p*³

Cor. (B)

p

VI. I

p

VI. II

p

Vla.

p

Vic. e Cb.

p

2. a2

230

Fl.

Ob.

Cl. (B)

p

p

p

Fg.

p

p

Cor. (B)

Tr. (B)

Timp.

VI. I

VI. II

Vla.

Vic. e Cb.

Fl. *a2*

Ob.

Cl. (B) *p*

Fg. *p*

Cor. (B) *f*

Tr. (B) *f*

Timp. *f*

Vi. I *f*

Vi. II *p*

Vla. *p*

Vcl. e Cb. *f*

Detailed description: This system contains measures 115 through 118. The woodwinds (Flute, Oboe, Clarinet in B, Bassoon) and strings (Violins I & II, Viola, Violoncello and Double Bass) play rhythmic patterns. The brass (Coronet in B, Trombone in B) plays a steady accompaniment. Dynamics range from piano (*p*) to forte (*f*). A second flute part is indicated by *a2*.

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fg. *ff*

Cor. (B) *ff*

Tr. (B) *ff*

Timp. *ff*

Vi. I *ff* *sul G*

Vi. II *ff*

Vla. *ff*

Vcl. e Cb. *ff*

Detailed description: This system contains measures 119 through 122. The music is marked *ff* (fortissimo). The woodwinds and strings play sustained chords and rhythmic patterns. The brass section plays a powerful accompaniment. The Violin I part includes the instruction *sul G* (sul G string). Dynamics are consistently fortissimo.

250

Fl. *ff sf sf sf sf*
 Ob. *ff sf sf sf sf*
 Cl. (B) *ff sf sf sf sf*
 Fg. *ff sf sf sf sf*
 Cor. (B) *ff sf sf sf sf*
 Tr. (B) *ff sf sf sf sf*
 Timp. *ff sf sf sf sf*
 VI. I *p* *ff sf sf sf sf* *sul G*
 VI. II *p* *ff sf sf sf sf*
 Vla. *p* *ff sf sf sf sf*
 Vic. *p* *ff sf sf sf sf*
 Cb. *ff sf sf sf sf*

Fl. *p* *cres.*
 Ob. *p*
 Fg. *p* *cres.*
 VI. I *p* *cres.*
 VI. II *p* *cres.*
 Vla. *p* *cres.*
 Vic. *p* *cres.*

Fl. *ff*
 Ob. *ff*
 Cl. (B) *ff* 1.
 Fg. *ff* 1.
 Cor. (B) *ff*
 Tr. (B) *ff*
 Timp. *ff*
 Vl. I *ff*
 Vl. II *ff*
 Vla. *ff*
 Vlc. *ff*
 Cb. *ff*

The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. (B)), Trumpet in B-flat (Tr. (B)), and Trombone (Cb.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The score is in 4/4 time with a key signature of one flat (B-flat). The dynamic marking *ff* (fortissimo) is used throughout. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and timpani provide harmonic support. The woodwinds have first endings marked with a '1.' and a fermata.

270

Fl.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

1.

tr

Detailed description: This page of a musical score, numbered 118, contains measures 270 through 275. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fg.). The brass section includes Cor Anglais in B-flat (Cor. (B)), Trumpet in B-flat (Tr. (B)), and Timpani (Timp.). The string section includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwinds and strings play rhythmic patterns, while the brass instruments play chords. The Flute part has a first ending bracket over measures 272-275. Trills are marked with 'tr' above notes in measures 271, 272, and 273.

280

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(B)

Tr.
(B)

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

p

p

p

p

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

VI. I

VI. II

Vla.

Vlc.

290

Fl. I.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

VI. I

VI. II

Vla.

Vlc.

300

Fl. I.

Ob.

Cl. (B)

Fg.

Cor. (B)

Tr. (B)

Timp.

VI. I

VI. II

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fg. *ff*

Cor. (B) *ff*

Tr. (B) *ff*

Timp. *ff*

Vi. I *ff*

Vi. II *ff*

Via. *ff*

Vcl. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 121, features ten staves of music. The top five staves are for woodwinds and brass: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), and Cor Anglais in B-flat (Cor. (B)). The next two staves are for Trumpets in B-flat (Tr. (B)) and Timpani (Timp.). The bottom three staves are for strings: Violin I (Vi. I), Violin II (Vi. II), Viola (Via.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature is one flat (B-flat), and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is present at the beginning of each staff. The woodwinds and brass play sustained chords and melodic lines, while the strings play a rhythmic accompaniment of eighth and sixteenth notes.

Fl. *ff* *sf* *p*

Ob. *ff* *sf* *p*

Cl. (B) *ff* *sf* *p*

Fg. *ff* *sf* *p*

Cor. (B) *ff* *p*

Tr. (B) *ff* *p*

Timp. *ff* *sf* *p*

Vi. I *ff* *sf* *p*

Vi. II *ff* *sf* *p*

Via. *ff* *sf* *p*

Vcl. *ff* *sf* *p*

Cb. *ff* *sf* *p*

Detailed description: This page of a musical score, numbered 122 and 310, features ten staves for various instruments. The Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), and Trumpet in B-flat (Tr. (B)) parts all begin with a dynamic marking of *ff* (fortissimo) and transition to *sf* (sforzando) and *p* (piano) by the end of the section. The Horn in B-flat (Cor. (B)) starts with *ff* and ends with *p*. The Trombone (Tr. (B)) also starts with *ff* and ends with *p*. The Timpani (Timp.) part features a *tr* (trill) marking and dynamic changes from *ff* to *sf* and *p*. The Violin I (Vi. I), Violin II (Vi. II), Viola (Via.), and Violoncello (Vcl.) parts all start with *ff* and end with *sf* and *p*. The Contrabass (Cb.) part starts with *ff* and ends with *sf* and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

320

Fl. *p*

Cl. (B) 1. *p*

Fg. 1. *p*

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Vcl. e Cb. *pp*

330

Fl. *pp*

Cl. (B) *pp* *p*

Fg. *pp* *p*

Cor. (B) *p* *pp*

Vl. I *pp sempre*

Vl. II *pp sempre*

Vla. *pp sempre*

Vcl. e Cb. *pp sempre*

Fl. *cresc.*

Ob. *cresc.*

Cl. (B) *pp*

Fg. *pp* *cresc.*

Cor. (B)

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vcl. e Cb. *cresc.*

340

Fl. *sf*

Ob. *sf*

Cl. (B) *sf*

Fg. *sf* *sf*

Cor. (B) *sf*

Tr. (B) *sf*

Timp. *sf*

VI. I *sf*

VI. II *sf*

Vla. *sf*

Vcl. e Cb. *sf*

pp

350

Fl.

Ob.

Cl.
(B)

Fg.
a2
pp *ff*

Cor.
(B)

Tr.
(B)

Timp.

Vi. I

Vi. II
pp *ff*

Vla.
pp *ff*

Vcl.
e. Cb.
ff