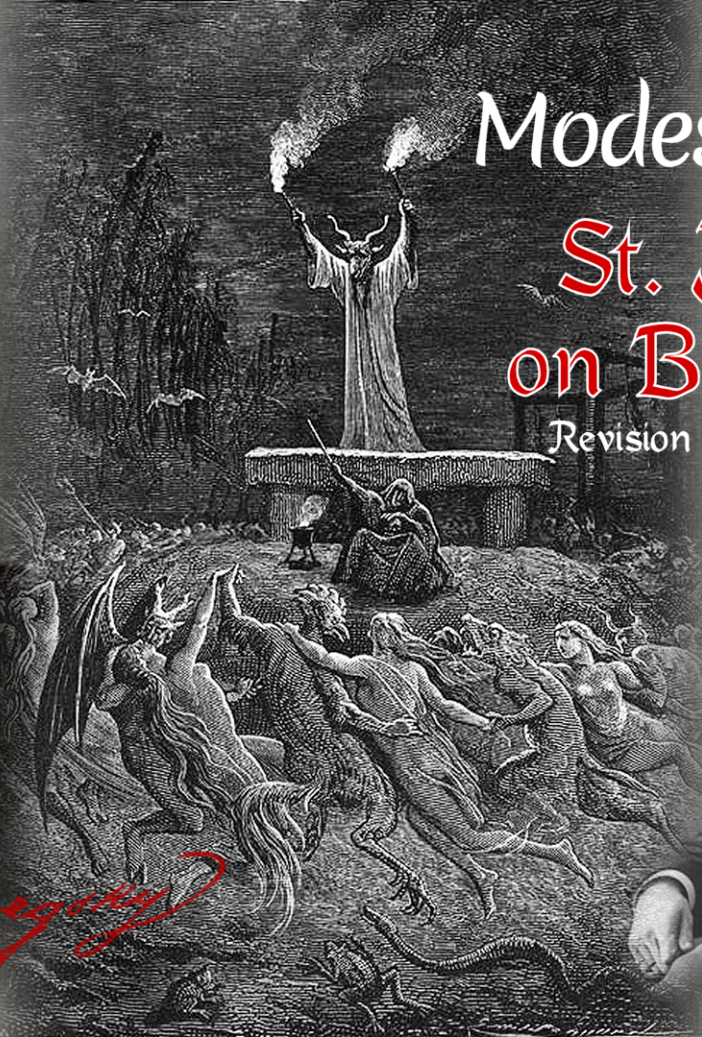




*M. Mussorgsky*



# Modest Mussorgsky

## St. John's Night on Bald Mountain

Revision by Nikolai Rimsky-Korsakov



Modest Mussorgsky

St. John's Night on Bald Mountain  
Иванова ночь на Лысой горе

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## *Orchestra*

Piccolo

2 Flauti

2 Oboi

2 Clarinetti in B $\flat$  / A

2 Fagotti

4 Corni in F

2 Trombe in B $\flat$

3 Tromboni (2 Tenori e Basso)

Tuba

Timpani (D, B $\flat$ , A)

Campana in D

Piatti

Grancassa

Tam-tam

Arpa

Archi

# St. John's Night on Bald Mountain Иванова ночь на Лысой горе

Revision by Nikolai Rimsky-Korsakov

Modest Mussorgsky

**Allegro feroce**

The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings.

**Woodwinds:** Piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti in B♭, 2 Fagotti. Flauti and Oboi have first endings with *pp* and *cresc.* markings.

**Brass:** 4 Corni in F, 2 Trombe in B♭, 3 Tromboni e Tuba (1. & 2. Tenori, 3. Basso e Tb.).

**Percussion:** Timpani (D, B♭, A), Campana in D, Piatti, Grancassa, Tam-tam.

**Arpa:** Arpa.

**Strings:** Violini 1, Violini 2, Viole, Violoncelli Contrabassi. Violini 1 and 2 play triplets starting with *pp* and *cresc.* markings. Viole and Violoncelli Contrabassi play single notes starting with *pp* and *cresc.* markings.

4

Pc.

Fl.

Ob.

Cl. (Bb)

Fg.

1.  
2.

Cr.

3.  
4.

Tp.

Vni. 1

Vni. 2

Vle.

Vc.  
Cb.

*p* *f* *f*

*a 2*

*p* *f* *f*

*a 2*

*p* *f* *f*

*a 2*

*p* *f* *f*

*p* *f* *f*

*p*

*p*

*mf*

*mf*

*p* *f* *f*

*mf*

7

Pc. *pp*

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cl. (Bb)

Fg.

1. Cr.

2.

3. Cr.

4.

Tp.

Vni. 1 *pp* *cresc.*

Vni. 2 *pp* *cresc.*

Vle. *pp* *cresc.*

Vc. Cb. *pp* *cresc.*

*p* *f*

*a 2*

*p* *f*

*a 2*

*p* *f*

*a 2*

*p* *f*

*mf*

*mf*

*p* *f*

*mf*







Musical score for page 8, measures 17-20. The score is arranged in a system with the following instruments and parts:

- Fl.:** Flute, measures 17-20, dynamics: *sim.*
- Ob.:** Oboe, measures 17-20, dynamics: *sim.*
- Cl. (Bb):** Clarinet in Bb, measures 17-20, dynamics: *sim.*
- Fg.:** Bassoon, measures 17-20, dynamics: *ff*
- Tbn. Tb.:** Trumpet and Trombone, measures 17-20, dynamics: *ff*
- G. C.:** Percussion, measures 17-20, dynamics: *mf*
- Vni. 1:** Violin 1, measures 17-20, dynamics: *sim.*
- Vni. 2:** Violin 2, measures 17-20, dynamics: *sim.*
- Vle.:** Viola, measures 17-20, dynamics: *ff*
- Vc.:** Violoncello, measures 17-20, dynamics: *ff*
- Cb.:** Contrabass, measures 17-20, dynamics: *ff*

21

Pc.

Fl.

Ob.

Cl. (Bb)

Fg.

Cr. 1. 2. 3. 4.

Trb. (Bb)

Tbn. Tb.

Tp.

Pt.

G. C.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*sf*

*f*

3

25

Pc. *sf* *f*

Fl. *sf* *f* *8va*

Ob. *sf* *f* 1.

Cl. (B $\flat$ ) *sf* a 2 *f*

Fg. *sf* a 2 *f*

Cr. 1. *sf*

2. *sf*

3. *sf*

4. *f*

Trb. (B $\flat$ ) *sf*

Tbn. *sf*

Tb. *sf*

Tp. *sf* *f*

Pt. *sf*

G. C. *sf*

Vni. 1 *sf* *f* *8va* 3 3 3 3

Vni. 2 *sf* *ff* *pizz.*

Vle. *sf* *ff*

Vc. *sf* *f*

Cb. *sf* *f*



34 **A**

Pc. *ff* *8va* *sf*

Fl. *ff* *sf*

Ob. *ff* *sf*

Cl. (Bb) *ff* *sf*

Fg. *ff* *sf*

1. *ff* *sf*

2. *ff* *sf*

3. *ff* *sf*

4. *ff* *sf*

Trb. (Bb) *ff* *sf*

Tbn. (Bb) *f*

Tbn. *f*

Tp. *f*

Pt. *f*

G. C. *f*

Vni. 1 *f* *pp* *3* *3*

Vni. 2 *f* *pp* *3* *3*

Vle. *f*

Vc. *f*

Cb. *f*

38

Pc.

Fl. 1. *pp cresc.*

Ob. 1. *pp cresc.*

Cl. (Bb)

Fg.

Cr. 1. 2. *p*

Cr. 3. 4. *p*

Tp. *p*

Vni. 1 *cresc. mf*

Vni. 2 *cresc. mf*

Vle. *pp cresc. p f*

Vc. Cb. *pp cresc. mf*

41

Pc. *f* *pp*

Fl. *f* *pp* *cresc.*

Ob. 1. *f* *pp* *cresc.*

Cl. (Bb) *f*

Fg. *f*

Cr. 1. 2. 3. 4.

Tp.

Vni. 1 *pp* *cresc.*

Vni. 2 *pp* *cresc.*

Vle. *f* *pp* *cresc.*

Vc. Cb. *pp* *cresc.*

Detailed description: This page of a musical score, numbered 14, covers measures 41 to 43. The score is for a full orchestra. Measures 41 and 42 feature a woodwind ensemble (Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violin 1, Violin 2, Viola, Violoncello/Double Bass) playing a complex, rhythmic passage marked *f* (forte). In measure 43, the woodwinds and strings transition to a new section marked *pp* (pianissimo) with a *cresc.* (crescendo) instruction. The woodwinds play sustained notes, while the strings play a rhythmic pattern of eighth notes. The brass section (Trumpets, Trombones, and Trumpet 3) is present but has rests in these measures.

44

Pc. *p* *f*

Fl. *p* *f*

Ob. *p* *f*

Cl. (Bb) *p* *f*

Fg. *p* *f*

Cr. *p*

Tp.

Vni. 1 *mf*

Vni. 2 *mf*

Vle. *p* *f*

Vc. Cb. *mf*



47

Fl. *ff*

Ob. *ff*

Cl. (B $\flat$ ) *ff*

Fg.

Tbn. *f*

Tb. *f*

G. C. *p*

Vni. 1 *f* div.

Vni. 2 *f* div.

Vle. *f*

Vc. *f*

Cb. *f*

51

Fl.

Ob.

Cl.  
(Bb)

Fg.

Tbn.  
Tb.

G. C.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*sim.*

*sim.*

*sim.*

55

Fl.

Ob.

Cl.  
(Bb)

Fg.

1.  
2.  
Cr.

3.  
4.

Trb.  
(Bb)

Tbn.  
Tb.

G. C.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*ff*

*mf*

*f*

3

59

The musical score for page 59 includes the following parts and dynamics:

- Pc.** (Piccolo): *sf* (first two measures), *f* (last two measures).
- Fl.** (Flute): *sf* (first two measures), *f* (last two measures). Includes a *8va* marking in the final measure.
- Ob.** (Oboe): *sf* (first two measures), *f* (last two measures).
- Cl. (Bb)** (Clarinet in Bb): *sf* (first two measures), *f* (last two measures).
- Fg.** (Fagotto): *sf* (first two measures), *f* (last two measures).
- Cr.** (Corni):
  - 1. *sf* (first two measures), *f* (last two measures).
  - 2. *sf* (first two measures), *f* (last two measures).
  - 3. *sf* (first two measures), *f* (last two measures).
  - 4. *sf* (first two measures), *f* (last two measures).
- Trb. (Bb)** (Trumpet in Bb): *sf* (first two measures), *f* (last two measures).
- Tbn. Tb.** (Trombone/Tuba): *sf* (first two measures), *f* (last two measures).
- Tp.** (Tromba): *mf* (first two measures), *f* (last two measures).
- Pt.** (Percussion): *f* (first two measures), *f* (last two measures).
- G. C.** (Gong/Cymbal): *f* (first two measures), *f* (last two measures).
- Vni. 1** (Violin 1): *sf* (first two measures), *f* (last two measures).
- Vni. 2** (Violin 2): *sf* (first two measures), *f* (last two measures).
- Vle.** (Viola): *sf* (first two measures), *f* (last two measures).
- Vc.** (Violoncello): *sf* (first two measures), *f* (last two measures).
- Cb.** (Contrabbasso): *sf* (first two measures), *f* (last two measures).

63

Pc.

Fl. <sup>(8)</sup> a 2

Ob.

Cl. (B $\flat$ ) a 2

Fg.

Tbn. Tb.

Tp.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 63 to 66. The woodwind section includes Piccolo (Pc.), Flute (Fl.) with a second octave (a 2) and a key signature change to B-flat, Oboe (Ob.), Clarinet in B-flat (Cl. (B $\flat$ )) with a second octave (a 2), and Bassoon (Fg.). The brass section consists of Trombone (Tbn./Tb.), Trumpet (Tp.), and Contrabass (Cb.). The string section includes Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and string parts, and various articulations like accents and slurs. The key signature changes from one flat to two flats between measures 64 and 65.



Musical score for orchestra, measures 71-74. The score is written for the following instruments: Piccolo (Pc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cr. 1-4), Trumpet in B-flat (Trb. (Bb)), Trombone in B-flat (Tbn. (Bb)), Trombone (Tbn.), Trumpet (Tp.), Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 71: Piccolo and Flute play a triplet of eighth notes marked with a circled 8 and a 7. Bassoon and Contrabass play a triplet of eighth notes marked with a circled 8 and a 7. The rest of the orchestra is silent.

Measure 72: Piccolo and Flute play a triplet of eighth notes marked with a circled 8 and a 7. Bassoon and Contrabass play a triplet of eighth notes marked with a circled 8 and a 7. The rest of the orchestra is silent.

Measure 73: Piccolo and Flute play a triplet of eighth notes marked with a circled 8 and a 7. Bassoon and Contrabass play a triplet of eighth notes marked with a circled 8 and a 7. The rest of the orchestra is silent.

Measure 74: Piccolo and Flute play a triplet of eighth notes marked with a circled 8 and a 7. Bassoon and Contrabass play a triplet of eighth notes marked with a circled 8 and a 7. The rest of the orchestra is silent.

Dynamics: *f* (forte) is indicated for the Piccolo, Flute, Bassoon, Contrabass, and Trombone parts.





**C**  
**Poco più sostenuto**

81

Ob. *mf*

Fg. *mf*

Cr. 1. 2. 3. 4.

Vc. *p* pizz.

Cb. *p*



87

Fl. *mf* a 2

Ob. *mf*

Cl. (Bb) *mf* a 2

Fg. *p*

Vni. 1 *p*

Vle. *mf* pizz.

Vc. *p*

Cb.

92

Fl.

Ob.

Cl. (Bb)

Fg.

1.  
2.

Cr.

3.  
4.

Tp.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*p*

*cresc.*

*f*

*arco*

0  
4

**D**  
98 **Allegro feroce**

Pc.

Fl. *a 2 (sempre) 8va*

Ob. *f*

Cl. (Bb) *f*

Fg. *f*

Cr. 1. 2. 3. 4.

Trb. (Bb) *f*

Tbn. Tb. *f*

Tp. *f*

**Allegro feroce**

Vni. 1 *f*

Vni. 2 *f*

Vle. *f* *tr*

Vc. *f* *tr*

Cb. *f*



108

Fl. *a 2* *mf* *cresc.*

Ob. *p cresc.* *mf* *mf* *cresc.*

Cl. (Bb) *a 2* *mf* *cresc.*

Fg. *mf* *cresc.*

Cr. 1. *mf* *cresc.*

Cr. 2. *p* *mf* *mf* *cresc.*

Cr. 3. *mf* *cresc.*

Cr. 4.

Vni. 1 *mf* *cresc.*

Vni. 2 *mf* *cresc.*

Vle. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

Detailed description: This is a page of a musical score for a woodwind and string ensemble, starting at measure 108. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cr.), Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into four measures. The first measure (108) features a melodic line in the Flute and Violin 1, and a bass line in the Bassoon, Violoncello, and Contrabass. The second measure (109) continues the melodic lines and introduces a sustained chord in the Oboe. The third measure (110) features a melodic line in the Clarinet and Violin 2, and a bass line in the Bassoon, Violoncello, and Contrabass. The fourth measure (111) features a melodic line in the Flute and Violin 1, and a bass line in the Bassoon, Violoncello, and Contrabass. Dynamics include *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). Performance markings include *a 2* (second ending), *p cresc.*, and *mf*. The score is published by DigitalScores.

113 **E**

Pc.

Fl.

Ob.

Cl.  
(Bb)

Fg.

1.  
2.  
3.  
4.  
Cr.

Trb.  
(Bb)

Tbn.  
Tb.

Tp.

Pt.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*f*

*sf*

*a 2*

*8va*

*col legno*

*sul D*

117

Pc.  
Fl.  
Ob.  
Cl.  
(Bb)  
Fg.  
Cr.  
1.  
2.  
3.  
4.  
Trb.  
(Bb)  
Tbn.  
Tb.  
Tp.  
Pt.  
Vni. 1  
Vni. 2  
Vle.  
Vc.  
Cb.

(8)

*f*

arco

arco

Detailed description: This page of a musical score covers measures 117 to 120. The score is for a full orchestra. The woodwind section includes Piccolo (Pc.), Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), and Bassoon (Fg.). The brass section includes four Cornets (Cr. 1-4), Trumpet in Bb (Trb. (Bb)), Trombone (Tbn. Tb.), and Trombone in C (Tp.). The percussion section includes a Snare Drum (Pt.). The string section includes Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). Measure 117 features Piccolo and Flute with rapid sixteenth-note passages, while other instruments have rests. Measure 118 shows the woodwinds and strings beginning to play. Measure 119 continues the orchestral texture. Measure 120 concludes the page with sustained notes in the strings and woodwinds. Performance markings include dynamics like *f* and *arco*, and articulation like accents and slurs.

120 *8va* *sf*

Pc.

Fl. *8va* *sf*

Ob. *a2* *sf*

Cl. (Bb) *a2* *ff*

Fg. *sf*

1. *sf*

2. *sf*

3. *sf*

4. *sf*

Trb. (Bb) *ff*

Tbn. *ff*

Tb. *ff*

Tp. *sf*

Pt.

Vni. 1 *ff*

Vni. 2 *ff*

Vle. *sf*

Vc. *sf*

Cb. *sf*



124

Ob.

Cl. (Bb)

Fg.

1.  
2.

Cr.

3.  
4.

Trb. (Bb)

Tbn. Tb.

3

3

Tp.

T.-t.

Vni. 1

Vni. 2

*ff*

*ff*

*f*

*f*

129 **F**

Pc.

Fl. *ff* *8va* a 2

Ob. *ff* a 2

Cl. (Bb) *ff* a 2

Fg. *ff*

1. *f* a 2

2. *f*

3. *f*

4. *f*

Trb. (Bb) *f*

Tbn. *f*

Tb. *f*

Tp. *f*

Pt. *mf*

G. C. *mf*

Vni. 1 *ff*

Vni. 2 *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

133 *Poco più sostenuto*

**Pc.** *mf*

**Fl.** *mf*

**Ob.** *mf*

**Cl. (Bb)** 1. *mf*

**Fg.** *mf* *p*

**Cr.** 1. 2. 3. 4.

**Trb. (Bb)** *p* *cresc.*

**Tbn. Tb.**

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

**Pt.**

**G. C.**

**Vni. 1** *Poco più sostenuto*

**Vni. 2**

**Vle.**

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

**Cb.** *p* *cresc.*

poco a poco più animato

137

Fl. *f*

Ob. *f*

Cl. (Bb) *mf*

Fg. *mf*

Cr. 1. 2. *mf cresc.*

Tbn. Tb. *p*

Tp. *p*

Vni. 1 *p*

Vni. 2 *p*

Vle. *p*

Vc. *mf*

Cb. *p*

142

Fl. *cresc.* *mf* *cresc.*

Ob. *cresc.* *mf* *cresc.*

Cl. (B♭) *mf* *cresc.*

Fg. *cresc.* *mf* *cresc.*

Cr. 1. *cresc.*

Cr. 2. *cresc.*

Cr. 3. *cresc.*

Cr. 4. *cresc.*

Trb. (B♭) *cresc.* *mf* *mf* *cresc.*

Tbn. *cresc.* *cresc.*

Tb. *p* *cresc.*

Tp. *cresc. poco a poco*

Vni. 1 *cresc. poco a poco*

Vni. 2 *cresc. poco a poco*

Vle. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

a 2

147

Pc. *f* *8va* *tr*

Fl. *f* *8va* *tr*

Ob. *f* *a 2* *tr*

Cl. (Bb) *f* *tr#*

Fg. *f*

Cr. *f*

Trb. (Bb) *f*

Tbn. Tb. *f*

Tp. *f*

Pt. *mf*

Vni. 1 *f*

Vni. 2 *f*

Vle. *f*

Vc. *f*

Cb. *f* *arco*



156 (8)<sup>-7</sup>

Pc.

Fl. (8)<sup>-7</sup>

Ob.

Cl. Clarinetti in A (B $\flat$ )

Fg.

1. Cr. *ff marc.*

2. *ff marc.*

3. *ff marc.*

4. *ff marc.*

Trb. (B $\flat$ ) *ff*

Tbn. Tb.

Tp.

Pt.

G. C.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.





168

Fl.

Ob.

Cl. (A)

Fg.

Cr. 1. 2.

Vni. 1 & 2

Vc. Cb.

a 2

172

Fl.

Ob.

Cl. (A)

Fg.

Cr. 1. 2.

Vni. 1 & 2

Vle.

Vc. Cb.

*poco rit.*

*con sordini*

*mf*

*dim. poco a poco*

**H**  
176 **Più sostenuto**

Fl. *p*

Ob. *p*

Cl. (A)

Fg. *mf* *p*

Cr. 1. *p*

Cr. 3. *p*

Pt. baguette *p*

Vni. 1 *p*

Vni. 2 col legno

Vle. col legno

Vc. *p*

Cb. *p*

180

Fl.

Ob.

Cl. (A)

Fg.

Cr.

Pt.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*p*

*mf*

1.

2.

3.

4.

*p*

Detailed description: This page of a musical score covers measures 180 to 183. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute (Fl.), Oboe (Ob.), and Clarinet in A (Cl. (A)) parts feature melodic lines with slurs and ties. The Bassoon (Fg.) part has a dynamic marking of *mf* and a *p* marking. The Cor Anglais (Cr.) part has a first ending bracket (1.) and a *p* marking. The Trumpet (Pt.) part has a *p* marking. The Violin 1 (Vni. 1) part has a *p* marking. The Violin 2 (Vni. 2) part has a *p* marking. The Viola (Vle.) part has a *p* marking. The Violoncello (Vc.) and Contrabass (Cb.) parts have a *p* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

184

Fl. *a 2* *p*

Ob. *a 2* *p*

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

Fg. *p*

Cr. 1. 2. *p*

Pt.

Vni. 1 *p* *pp*

Vni. 2 *arco* *p* *pp*

Vle.

Vc. *col legno* *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 184, 185, and 186. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cr. 1. 2.), Percussion (Pt.), Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). In measure 184, the Flute, Oboe, and Clarinet in A parts are marked *a 2* and *p*. The Bassoon part is marked *p*. The Cor Anglais part has a *p* dynamic. The Percussion part has a half note. The Violin 1 and Violin 2 parts are marked *p*. The Viola part is marked *col legno* and *p*. The Contrabass part is marked *p*. In measure 185, the Flute, Oboe, and Clarinet in A parts continue with *a 2* and *p* dynamics. The Bassoon part continues with *p*. The Cor Anglais part has a *p* dynamic. The Percussion part has a half note. The Violin 1 and Violin 2 parts continue with *p* dynamics. The Viola part continues with *col legno* and *p*. The Contrabass part continues with *p*. In measure 186, the Flute, Oboe, and Clarinet in A parts continue with *a 2* and *p* dynamics. The Bassoon part continues with *p*. The Cor Anglais part has a *p* dynamic. The Percussion part has a half note. The Violin 1 and Violin 2 parts are marked *pp*. The Viola part continues with *col legno* and *p*. The Contrabass part continues with *p*.

187

Fl.  
Ob.  
Cl. (A)  
Fg.  
Pt.  
Vni. 1  
Vni. 2  
Vle.  
Vc.  
Cb.

190

Fl. *poco cresc.*  
Ob. *poco cresc.*  
Cl. (A) *poco cresc.*  
Fg. *poco cresc.*  
Pt. *poco cresc.*  
Vni. 1 *poco cresc.*  
Vni. 2 *poco cresc.*  
Vle. *poco cresc.*  
Vc. *poco cresc.*  
Cb. *poco cresc.*

**I**  
194

Pc.

Fl. *a 2*  
*mf*

Ob. *mf*

Cl. (A) *a 2*  
*mf*

Fg. *f*

Cr. 1. 2. *mf*

Trb. (Bb) *a 2*  
*mf* *p*

Pt. *mf*

Vni. 1 *f* *p*

Vni. 2 *f* *p*

Vle. *arco* *f* *p*

Vc. Cb. *arco* *f*

198

Pc.

Fl. *a 2*

Ob. *a 2*

Cl. (A) *a 2*

Fg. *f*

Cr. 1. 2. *mf*

Trb. (Bb) *mf* *p*

Pt.

Vni. 1 *f* *p*

Vni. 2 *f* *p*

Vle. *f* *p*

Vc. Cb. *f*



202

Pc. *f*

Fl. *f* a 2

Ob. *f* a 2

Cl. (A) *f* a 2

Fg. *mf*

Cr. 1. *f*

Cr. 2. *f*

Cr. 3. *f*

Cr. 4. *f*

Trb. (Bb) *mf*

Tp. *mf*

Pt. *mf* *f*

Vni. 1 *mf* *f* sul G

Vni. 2 *mf* *f* sul G

Vle. *mf* *f*

Vc. Cb. *mf*

206

Pc.  
Fl.  
Ob.  
Cl. (A)  
Fg.  
Cr. 1.  
Cr. 2.  
Cr. 3.  
Cr. 4.  
Trb. (B♭)  
Tp.  
Pt.  
Vni. 1  
Vni. 2  
Vle.  
Vc. Cb.

a 2

mf

f

sul G

sul G

Detailed description: This page of a musical score covers measures 206 to 209. The score is for a full orchestra. The woodwind section includes Piccolo (Pc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The brass section includes four Cornets (Cr. 1-4), Trumpet in B-flat (Trb. (B♭)), and Trombone (Tp.). The percussion section (Pt.) features a snare drum with dynamics *mf* and *f*. The string section (Vni. 1, Vni. 2, Vle., Vc. Cb.) includes Violin I and II, Viola, and Violoncello/Double Bass. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Measures 206-207 show the woodwinds and strings with various articulations and slurs. Measure 208 features a dynamic change to *f* for the percussion and a *sul G* instruction for the strings. Measure 209 continues the orchestral texture.

**K**  
210

Pc. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

Cl. (A) *ff* *f*

Fg. *ff* *f*  
a 2

1. Cr. *f*

2. *f*

3. *f*

4. *f*

Trb. (Bb) *f*

Tbn. Tb. *f* *f*

Pt. *f* *p*

G. C. *p*

Vni. 1 *ff* *f*

Vni. 2 *ff* *f*

Vle. *ff* *f*

Vc. Cb. *ff*

213

Pc.

Fl.

Ob.

Cl. (A)

Fg.

1.  
2.  
Cr.

3.  
4.  
Trb. (Bb)

Tbn. Tb.

Tp.

Pt.

G. C.

T.-t.

Vni. 1

Vni. 2

Vle.

Vc. Cb.

*ff*

*ff*

*ff*

*ff*

*f*

*mf*

*f*

*mf*

*ff*

*ff*

*ff*



220

Fl. *mf*

Ob. *f* *mf*

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

Fg. *mf* a 2

Cr. 1. *f* *mf*

2. *f* *mf*

3. *f* *mf*

4. *f* *mf*

Vni. 1 *f* *mf* senza sordini

Vni. 2 *f* *mf* senza sordini

Vle. *f* *mf* senza sordini

Vc. Cb. *mf*



M

228

Pc.

Fl.

mf

ff

8<sup>va</sup>

Ob.

mf

ff

Cl. (A)

a 2

mf

ff

Fg.

a 2

mf

ff

1.

2.

mf

ff

3.

4.

mf

ff

Trb. (B $\flat$ )

ff

Tbn. Tb.

ff

Pt.

f

G. C.

f

Vni. 1

mf

ff

div. 3

3

3

3

3

8<sup>va</sup>

unis.

Vni. 2

mf

ff

3

3

3

3

Vle.

mf

ff

8<sup>va</sup>

3

3

3

3

Vc. Cb.

mf

ff

3

3

3

3



233

Ob.

Cl. (A)  
Clarineti in B $\flat$

Fg.

1.  
2.  
Cr.  
3.  
4.  
marc.

Tbn.  
Tb.  
2.  
marc.  
marc.  
Tbn. B.

Vni. 1

Vni. 2

Vle.

Vc.  
Cb.

N  
238

Ob.  
Cl. (Bb)  
Fg.  
1.  
2.  
Cr.  
3.  
4.  
Trb. (Bb)  
Tbn. Tb.  
Vni. 1  
Vni. 2  
Vle.  
Vc. Cb.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

242

Fl. *mf*

Ob. *mf*

Cl. (Bb) *mf* a 2

Fg. *mf* a 2

Trb. (Bb) *mf*

Vni. 1 & 2 *mf*

Vle. *mf*

Vc. Cb. *mf* *f*

246

Fl. *mf*

Ob. *f* *mf*

Cl. (Bb) *f* *mf* a 2

Fg. *f* *mf* a 2

Trb. (Bb) *f* *mf*

Vni. 1 *f* *mf*

Vni. 2 *f* *mf*

Vle. *f* *mf*

Vc. Cb. *f* *mf*





261

The musical score for measures 261-263 includes the following parts:

- Pc. (Piccolo):** Treble clef, playing a melodic line with slurs.
- Fl. (Flute):** Treble clef, playing a melodic line with slurs.
- Ob. (Oboe):** Treble clef, playing a melodic line with slurs.
- Cl. (B♭) (Clarinet):** Treble clef, playing a melodic line with slurs.
- Fg. (Fagott):** Bass clef, playing a melodic line with slurs, marked *f*.
- Cr. (Corni):** Four staves (1-4), Treble clef, playing sustained notes, marked *mf*.
- Trb. (B♭) (Trumpet):** Treble clef, playing sustained notes, marked *mf*.
- Tbn. Tb. (Trombone):** Bass clef, playing sustained notes, marked *f*.
- Tp. (Tromboni):** Bass clef, playing sustained notes, marked *mf*.
- Pt. (Percussion):** Treble clef, playing rhythmic patterns, marked *mf*.
- G. C. (Gong/Cymbal):** Treble clef, playing rhythmic patterns, marked *mf*.
- Vni. 1 & 2 (Violini):** Treble clef, playing a melodic line with slurs, marked *f*, with the instruction *arco*.
- Vle. (Viola):** Bass clef, playing a melodic line with slurs, marked *f*, with the instruction *arco*.
- Vc. Cb. (Violoncelli):** Bass clef, playing a melodic line with slurs, marked *f*, with the instruction *arco*.

264

The score is divided into three measures. Measures 264 and 265 feature woodwinds (Pc., Fl., Ob., Cl. (Bb)) playing a melodic line with triplets. The bassoon (Fg.) and strings (Cr., Trb. (Bb), Tbn. Tb., Tp., Pt., G. C.) are mostly silent. The violins (Vni. 1 & 2), viola (Vle.), and violoncello (Vc. Cb.) play a pizzicato accompaniment. Measure 266 features a change in dynamics and articulation. The woodwinds play a sustained note. The bassoon and strings play a melodic line with a forte dynamic. The violins, viola, and violoncello play an arco accompaniment with a forte dynamic.

Pc.

Fl.

Ob.

Cl. (Bb)

Fg.

1.  
2.  
Cr.

3.  
4.

Trb. (Bb)

Tbn. Tb.

Tp.

Pt.

G. C.

Vni. 1 & 2

Vle.

Vc. Cb.

*mf*

*f*

*pizz.*

*arco*





270

Fl. *sim.*

Ob. *sim.*

Cl. (Bb) *sim.*

Fg. *ff*

1. Cr. *ff*

2. *ff*

3. *ff*

4. *ff*

Trb. (Bb) *sim.*

Tbn. *ff*

Tb. *ff*

Pt.

Vni. 1 *sim.*

Vni. 2 *sim.*

Vle. *sim.*

Vc. *ff*

Cb. *ff*

274

Fl.

Ob.

Cl.  
(Bb)

Fg.

1.  
2.  
Cr.

3.  
4.

Trb.  
(Bb)

Tbn.  
Tb.

Pt.

G. C.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.



# Q

Musical score for orchestra and strings, measures 282-285. The score is in 3/4 time and features a key signature of one flat (Bb). The instruments and parts are:

- Pc.** (Piccolo): Treble clef, starting with a dynamic of *f*.
- Fl.** (Flute): Treble clef, starting with a dynamic of *f*.
- Ob.** (Oboe): Treble clef, starting with a dynamic of *f* and a *a2* marking.
- Cl. (Bb)** (Clarinet in Bb): Treble clef, starting with a dynamic of *f* and a *a2* marking.
- Fg.** (Fagotto): Bass clef, starting with a dynamic of *f*.
- Cr.** (Corni): Four staves (1-4), Treble clef, starting with a dynamic of *f*.
- Trb. (Bb)** (Trumpet in Bb): Treble clef, starting with a dynamic of *f*.
- Tbn. Tb.** (Trombone/Tuba): Bass clef, starting with a dynamic of *f*.
- Tp.** (Tromba): Bass clef, starting with a dynamic of *f*.
- Pt.** (Percussion): Percussion clef, starting with a dynamic of *f*.
- G. C.** (Gong/Cymbal): Percussion clef, starting with a dynamic of *f*.
- Vni. 1** (Violin 1): Treble clef, starting with a dynamic of *f*.
- Vni. 2** (Violin 2): Treble clef, starting with a dynamic of *f*.
- Vle.** (Viola): Bass clef, starting with a dynamic of *f*.
- Vc.** (Violoncello): Bass clef, starting with a dynamic of *f*.
- Cb.** (Contrabbasso): Bass clef, starting with a dynamic of *f*.

The score includes various musical notations such as dynamics (*f*), articulation marks (accents), and performance instructions (e.g., *a2* for oboe and clarinet).

287 (8)

Pc.

Fl.

Ob.

Cl. (Bb)

Fg.

1. Cr.

2.

3. Cr.

4.

Trb. (Bb)

Vni. 1

Vni. 2

Vle.

Vc.

Cb.



297 **R**

Woodwinds: Pc., Fl., Ob. (a2), Cl. (Bb), Fg. (Bb), Cr. (1-4), Trb. (Bb), Tbn. (Bb), Tbn. (Bb), Tp. (Bb), Pt., G. C.

Strings: Vni. 1, Vni. 2, Vle. (Bb), Vc. (Bb), Cb. (Bb)

Measures 297-300 contain various musical notations including notes, rests, trills (tr.), accents (>), and dynamic markings (sf, f). Measure 299 features a 11-measure rest in the Piccolo part. Measure 300 includes triplets (3) in the Violin and Viola parts.





305

Pc.

Fl.

Ob.

Cl. (B $\flat$ )

Fg.

1.  
2.  
3.  
4.  
Cr.

Trb. (B $\flat$ )

Tbn. Tb.

Tp.

Pt.

G. C.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.



3/2

Fl. <sup>8<sup>va</sup></sup> 1. *mf* *cresc.* a 2

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

Cl. (B $\flat$ ) *mf* *cresc.* a 2

Fg. 1. *mf* *cresc.*

Cr. 1. 2. *mf* *cresc.* a 2

3. 4. *p* *mf* *cresc.*

Trb. (B $\flat$ ) *mf* *cresc.*

Tp. *mf* *cresc.*

Vni. 1 *mf* *cresc.*

Vni. 2 *mf* *cresc.*

Vle. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

**S**  
317

Pc. *f*

Fl. *f* (8) a 2 (sempre) 8va *f*

Ob. *f* a 2 *f*

Cl. (Bb) *f* a 2 *f*

Fg. *f*

1. Cr. *f*

2. *f*

3. *f*

4. *f*

Trb. (Bb) *f* a 2 *f*

Tbn. Tb. *f*

Tp. *f*

Pt. *f*

G. C. *f*

Vni. 1 *f*

Vni. 2 *f*

Vle. *f*

Vc. *f*

Cb. *f*



324

Fl.

Ob.

1.  
2.  
Cr.

3.  
4.

Tbn.  
Tb.

Vni.  
1 & 2

*ff*

3

3

3

329

Fl.

Ob.

Fg.

1.  
2.  
Cr.

3.  
4.

Trb.  
(Bb)

Tbn.  
Tb.

T.-t.

Vni.  
1 & 2

*ff*

*f*



337 **Poco più sostenuto**

Ob. *mf*

Cl. (A) 1. *mf*

Fg. *mf*

Cr. 3. 4. *p* *cresc.*

Tp. *p* *poco cresc.*

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

Cb. *p* *cresc.*

340

Fl. *f*

Ob. *mf* *f* *f*

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

Fg. *mf* *f* *f*

Cr. 1. 2. 3. 4. *mf cresc.*

Tp. *p* *poco cresc.*

Vle. *mf* *mf*

Vc. *mf*

Cb. *mf*



**poco a poco più animato**

343

Fl. 1. *p* *cresc.*

Ob. 1. *p* *cresc.*

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

Fg. 2. *p* *cresc.*

Cr. 1. 2. *p*

3. 4. *p*

Tbn. Tb. *p* *cresc.*

Tp. *p* *cresc.*

**poco a poco più animato**

Vni. 1 *p* *cresc.*

Vni. 2 *p* *cresc.*

Vle. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

347 a 2

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

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

Fg. *mf* *cresc.*

1. *cresc.*

2. *cresc.*

3. *cresc.*

4. *cresc.*

Trb. (Bb) *mf* *cresc.* *mf*

Tbn. Tb. *mf* *cresc.*

*p* *cresc.*

Tp.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

351

Pc. *f* *8va* *tr*

Fl. *f* *8va* *tr*

Ob. *f* *tr*

Cl. (A) *f* *tr*

Fg. *f*

1. Cr. *f*

2. *f*

3. *f*

4. *f*

Trb. (Bb) *f*

Tbn. *f*

Tb. *f*

Tp. *f*

Pt. *mf*

Vni. 1 *f*

Vni. 2 *f*

Vle. *f*

Vc. *f* *arco*

Cb. *f*

355 (8)

Pc.

Fl.

Ob.

Cl. (A)

Fg.

1. Cr.

2.

3. Cr.

4.

Trb. (Bb)

Tbn.

Tb.

Trp.

Pt.

Vni. 1

Vni. 2

Vle.

Vc. Cb.





367

Woodwinds: Pc., Fl., Ob., Cl. (A), Fg., Cr. 1-4, Trb. (B $\flat$ ), Tbn. Tb. (a 2), Tp.

Brass: Pt., G. C.

Strings: Vni. 1, Vni. 2, Vle., Vc., Cb.

The score is in 4/4 time with a key signature of two sharps (F# and C#). Measures 367-370 show a complex orchestral texture. The woodwinds play rhythmic patterns, often with eighth notes and rests. The brass section provides harmonic support with sustained notes and rhythmic accents. The string section plays a steady accompaniment with eighth notes and rests. A first ending bracket is present at the end of measure 370.

V

371

Pc.

Fl.

Ob. <sup>a 2</sup>

Cl. (A) Clarinetti in B $\flat$

Fg. *sf*

Cr. 1. *sf*

Cr. 2. *sf*

Cr. 3. *sf*

Cr. 4. *sf*

Trb. (B $\flat$ ) *sf* *ff* 3

Tbn. *sf* *ff* 3

Tb. *sf*

Tp. *sf*

Pt.

G. C.

Vni. 1 *ff*

Vni. 2 *ff*

Vle. *sf*

Vc. *sf*

Cb. *sf*





**W** Poco meno mosso

380

Pc. *Tacet al Fine*

Fl. *a 2*  
*mf*

Cl. (Bb) *pp*  
1.

Fg. *pp*

Tbn. *Tacet al Fine*

Tb. *Tacet al Fine*

Cmp. (D) *p*

Pt. *Tacet al Fine*

G. C. *Tacet al Fine*

T.-t. *Tacet al Fine*

Vni. 1 *Poco meno mosso*  
*pp*

Vni. 2 *pp*  
*pizz. sul D*

Vc. *p*

Cb. *p*  
*muta E in D*

387

Fl.

Ob.

Cl. (Bb)

Fg.

Cr. 1. 2.

Cmp. (D)

Vni. 1

Vni. 2

Vc.

Cb.

con sord. *p*

con sord. *p*

*p* arco

div. pizz. *p*

*pp*

Detailed description: This block contains the musical score for measures 387 through 393. The instruments listed are Flute, Oboe, Clarinet in Bb, Bassoon, Cor Anglais 1 and 2, Cymbal (D), Violin 1, Violin 2, Viola, and Cello. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *p* and *pp*. Performance instructions include 'con sord.' (con sordina) and 'div. pizz.' (divisi pizzicato). A double bar line is present at the end of measure 393.

394

Ob.

Cl. (Bb)

Cr. 1. 2.

Vni. 1

Vni. 2

Vc.

Cb.

Detailed description: This block contains the musical score for measures 394 through 398. The instruments listed are Oboe, Clarinet in Bb, Cor Anglais 1 and 2, Violin 1, Violin 2, Viola, and Cello. The score includes various musical notations such as notes, slurs, and dynamic markings like *pp*.

399

Ob.  
Cl. (B♭)  
Cr. 1.  
2.  
Trb. (B♭)  
Vni. 1  
Vni. 2  
Vc.  
Cb.

*pp*

1. +

Detailed description: This system of musical notation covers measures 399 to 403. The woodwind section (Ob., Cl., Cr., Trb.) features long, sustained notes with ties across measures. The strings (Vni. 1, Vni. 2, Vc., Cb.) play a rhythmic pattern of eighth notes with slurs and accents. A dynamic marking of *pp* is present in the trumpet part. A first ending bracket is shown above the cor Anglais part in measure 403.

404

Ob.  
Cr. 1.  
Trb. (B♭)  
Vni. 1  
Vni. 2  
Vc.  
Cb.

*p*

Detailed description: This system of musical notation covers measures 404 to 408. The woodwind section (Ob., Cr., Trb.) has sustained notes with ties. The strings (Vni. 1, Vni. 2, Vc., Cb.) continue with their rhythmic eighth-note pattern. A dynamic marking of *p* is present in the oboe part. A double bar line with repeat dots is located at the beginning of this system.

409 a 2

Fl. *mf* *mf*

Cr. 1. 2. 3. 4. *pp* *pp*

Tp. *pp*

Cmp. (D) *p*

Ar. *p* *smorz.*

Vni. 1

Vni. 2

Vc. *pizz.*

Cb.

413 X

Ob. 1. *p*

Cl. (Bb) 1. *p*

Cr. 1. 2. *p*

Vni. 1 *p*

Vni. 2 *p*

Vc. *arco*

Cb. *pp*

419

Ob.  
Cl. (B♭)  
Cr. 1.  
2.  
Trb. (B♭)  
Vni. 1  
Vni. 2  
Vc.  
Cb.

*pp*

1. +

Detailed description: This system of musical notation covers measures 419 to 423. It features seven staves: Oboe (Ob.), Clarinet in B-flat (Cl. (B♭)), Cor Anglais 1 and 2 (Cr. 1. 2.), Trumpet in B-flat (Trb. (B♭)), Violin 1 (Vni. 1), Violin 2 (Vni. 2), and Viola (Vc.). The Oboe and Clarinet parts have long horizontal lines indicating rests. The Cor Anglais parts play sustained notes with a first ending bracket and a plus sign. The Trumpet part has a *pp* dynamic marking. The Violin and Viola parts have intricate rhythmic patterns with slurs and accents. The Viola part has a long horizontal line with a plus sign. The Bassoon (Cb.) part has a long horizontal line with a plus sign.

424

Ob.  
Cr. 1.  
Trb. (B♭)  
Vni. 1  
Vni. 2  
Vc.  
Cb.

*p*

Detailed description: This system of musical notation covers measures 424 to 428. It features six staves: Oboe (Ob.), Cor Anglais 1 (Cr. 1.), Trumpet in B-flat (Trb. (B♭)), Violin 1 (Vni. 1), Violin 2 (Vni. 2), and Viola (Vc.). The Oboe part has a *p* dynamic marking and a long horizontal line with a plus sign. The Cor Anglais part has a long horizontal line with a plus sign. The Trumpet part has a long horizontal line with a plus sign. The Violin and Viola parts have intricate rhythmic patterns with slurs and accents. The Viola part has a long horizontal line with a plus sign. The Bassoon (Cb.) part has a long horizontal line with a plus sign.

429 a 2

Fl. *mf*

Cr. 1. *pp*  
2. *pp*  
3. *pp*  
4. *pp*

Tp. *pp*

Cmp. (D) *p*

Ar. *p* *smorz.*

Vni. 1

Vni. 2

Vc. *pizz.*

Cb.



**Meno mosso. Tranquillo**

1. Solo

433

Cl. (Bb) *dolce*

Vle. *p* senza sord.

Vc. *pp*

Cb.





449 a 2

Fl. *p dim.*

Cl. (Bb) 1.

Cr. 1. 2. *pp*

3. 4. *pp*

Tp. *ppp*

Cmp. (D) *p*

Ar. *p* *smorz.*

Vni. 1

Vni. 2

Vle. pizz. *pp* arco

Vc. *mf* *pp* pizz.

Cb. arco *pp* *p*

453

Fl.

Cl.  
(B $\flat$ )

1.  
2.  
Cr.

3.  
4.

Tp.

Cmp.  
(D)

Ar.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*pp*

*pp*

*ppp*

*p dim.*

*8va*

*div.*

*pp*

*pp*

*pizz.*

*pp*

*pp*

*pp*