

B É L A B A R T Ó K

Kossuth

Symphonische Dichtung für großes Orchester

2. April 1903 — 18. August 1903

Herausgegeben von D. Dille

Studien-Partitur

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B. SCHOTT'S SÖHNE · MAINZ

EDITIO MUSICA · BUDAPEST

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und Norwegen.

Zur Herausgabe der „Kossuth“-Symphonie wurden, nebst dem Autograph, noch zwei Quellen benützt: die von Bartóks Mutter und Schwester in 1903 verfertigte Abschrift und die bei der Erstaufführung gebrauchten Orchesterstimmen.

Die in der Partitur vermerkten Titel lauten:

1. Kossuth
2. Welcher Kummer belastet deine Seele, mein lieber Gemahl?
3. Das Vaterland ist in Gefahr!
4. Einst erlebten wir bessere Zeiten...
5. Dann nahm unser Lós eine schlimmere Wendung...
6. Auf zum Kampfe!
7. Kommt, kommt, schöne ungarische Helden, schöne ungarische Ritter!
8.
9. Alles ist aus!
10. Still ist alles, still...

Ausführlicher wird über „Kossuth“ in Documenta Bartókiana Band I. (Akadémiai Kiadó, Budapest, 1963.) berichtet.

D. Dille

ORCHESTRA

Flauto piccolo

3 Flauti (I. anche Flauto piccolo)

3 Oboi

Corno inglese

Clarinetto in Mi \flat

2 Clarinetti in La e in Si \flat

Clarinetto basso in La e in Si \flat

3 Fagotti

Contrafagotto

8 Corni in Fa

4 Trombe in Si \flat (I. e II. anche in Fa, II. anche in Do)

Tromba bassa in Do

3 Tromboni

2 Tube tenori in Si \flat

Tuba

3 Timpani

Batteria: Piatti

Triangolo

Tamburo piccolo

Gran Cassa

Tam-tam

2 Arpe

16 Violini I.

16 Violini II.

12 Viole

10 Violoncelli

8 Contrabassi

Durata: cca. 21'

„KOSSUTH”

Béla BARTÓK

I. („Kossuth”)

Allegro moderato

Musical score for woodwinds and brass instruments. The instruments listed are: Flauto piccolo e Flauti 1.2.3., Oboi 1.2.3. e Corno inglese, Clarinetto (Mis), Clarinetti (Si b) 1. 2., Clarinetto basso (Si b), Fagotti 1. 2. 3., Contrafagotto, Corni (Fa) 1.2.3.4.5.6.7.8., Trombe 1.2. (Fa) (Si b) 3.4., Tromba bassa (Do), Tromboni 1. 2. 3., Tube tenori (Si b) 1. 2., Tuba, Timpani, Batteria, and Arpa 1.2. The score is in common time (C) and features various dynamics such as *mf* and *p*. The woodwinds and brass instruments have rests for the first two measures, followed by melodic lines in the third and fourth measures.

Allegro moderato

Musical score for string instruments. The instruments listed are: Violini I. II., Viole, Violoncelli, and Contrabassi. The score is in common time (C) and features a rhythmic pattern of eighth notes. The strings enter in the third measure with a *p* dynamic. The Violoncelli and Contrabassi parts include the instruction "div." (divisi). A rehearsal mark "5" is placed above the Violini I. staff in the fourth measure.

Fl.

Ob.

Clar. (Si b) 1. 2.

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2.

Tr. (Fa)

Trb. 1. 2. 3.

Tuba

Vini 1. 2.

Vle

Vlc.

Cb.

p *cresc.* *mf*

mf *cresc.*

p *cresc.*

mf *cresc.*

pp *cresc. molto*

pp

pp *cresc.* *mf*

pp *cresc.* *mf*

pp *cresc.*

pp *cresc.*

uniii *cresc.*

1. *mf dim.* *p*

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

3. *mf* *mf dim.* *p*

Ob. 1. 2. *sf*

3. *sf*

C. ingl. *sf*

Clar. (Mi) *sf*

Clar. (Si) 1. 2. *mf*

Cl. b. (Si) *p sf*

Fg. 1. 2. 3. *p mp*

Cor. (Fu) 1. 2. 5. 7. *mf p pp*

Timp. *pp*

Vlni I. II. *p mf*

Vle. *p*

Vlc. *p*

Cb. *p*

20 2

Ob. 1.

C. ingl.

Clar. (Mis)

Clar. 2. (Str)

Cl. b. (Str)

1.

2.

3.

Fg.

1.

2.

5.

6.

Cor. (Fa)

20 2

I.

Vlni

II.

Vle

div. $\frac{3}{2}$ div. $\frac{3}{2}$

Vlc.

Cb.

3²) („Mi bú nehezül lelkedre, édes férjem :”)

Ob. 1.

C. ingl.

Clar. (Mts)

Clar. (Srb) 1.

Fig. 1. 2. 3.

Timp.

pp *p* *pp* *fr* *pp*

30

(1,2,3,4) I.

Vlni

(1,2,3,4) II.

Vlc.

Cb.

unitt *dm.* *p* *pp* *p* *pp*

30

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. (Mts)

Clar. (Srb) 1. 2.

Fig. 1.

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

Vlc.

p dolce *p* *pp* *p dolce* *p* *pp* *f* *es.r.*

30

This page of a musical score contains two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet in B-flat (Clar. (Mi b)), Clarinet in A (Clar. (Si b)), Bass Clarinet (Cl. b. (Si b)), Bassoon (Fg.), Horns (Cor. (Fa)), Trumpets (Tr. (Si b)), Trombones (Trb.), Tubas (Tuba), and Timpani (Timp.). The second system includes parts for Violins (Vini), Violas (Vle), Violas (Vlc.), and Cellos (Cb.). The score is in a key signature of two flats and a 3/4 time signature. Measure 45 is marked with a first ending bracket and a second ending bracket. Dynamics include *mf*, *p*, *creac.*, and *f*. Performance markings include *div.* and *uniti*. The page number 'Z. 4116' is located at the bottom center.

stringendo

5

FL. *piece.*

FL. 1. 2. 3. *f* *cresc.*

Ob. 1. 2. 3. *f* *cresc.*

C. *ingl.* *f* *cresc.*

Clar. (M^{is}) *f* *cresc.*

Clar. (S^{is}) 1. 2. *f* *cresc.*

Cl. b. (S^{is}) *f* *cresc.*

Fg. 1. 2. *f* *cresc.*

Cor. (Fa) 1. 2. 3. 4. 5. 6. *f* *cresc.*

Timp.

Ptti *p*

stringendo

Vlni I. *f* *cresc.* *unite*

Vlni II. *f* *cresc.* *unite*

Vle. *f* *cresc.*

Vlc. *f* *cresc.*

Cb. *f* *cresc.*

5

3.) („Veszélyben a haza!”)

Vivace

50

Fl. picc. *ff*

Fl. 1. 2. 3. *ff* (a1)

Ob. 1. 2. 3. *ff* (a1)

C. ingl. *ff*

Clar. (Alib) *ff*

Clar. (Si b) 1. 2. *ff* (a2)

Cl. b. (Si b) *ff*

Fg. 1. 2. *ff*

Cor. (Fa) 1. 2. 3. 4. 5. 6. *ff* (a2)

Tr. (Si b) 1. 2. 3. 4. *ff* a2 *ten.*

Trb. 1. 2. 3. *ff* a3 *ten.*

T. ten. 1. 2. (Si b) *ff* *ten.*

Tuba *ff* *ten.*

Timp. *p* *f*

Ptti *mf*

Vivace

Vlni I. II. *ff*

Vie *ff*

Vlc. *ff*

Cb. *ff*

(6) 60

Fl. 1. 2. 3. *u3 marc.*

Ob. 1. 2. 3. *marc.*

C. ingl.

Clar. (Mis)

Clar. (Si) 1. 2. *marc.*

Fg. 1. 2. 3. *1. 2. 3. marc.*

C.fg.

Cor. (Fa) 1. 2. 3. 4. 5. 6. *ff*

Tr. (Si) 1. 2. 3. 4.

Trb. 1. 2. 3. *1. mf*

T. ten. 1. (Si)

Tuba

Timp.

(6) 60

Vlni I. II. *capr. div.*

Vle *div.*

Vlc.

Cb.

Fl. picc. *mf* *p*

Fl. 1. *mf* *p*

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

C. ingl. *mf*

Clar. (Mi \flat) *mf*

Clar. 1. 2. (Si \flat) *p* *pp*

Cl. b. (Si \flat) *mp*

Fg. 1. 2. 3. *p* *pp*

Cfg. *mp*

Tr. 1. (Si \flat) *p*

Trb. 1. 2. 3. *p*

Vini I. *dim.* *sf* *div.* *p espr.*

Vini II. *unite* *mf*

Vle. *unite* *mf* *p* *div.*

Vlc. *div.* *p*

Cb. *p*

Fl. 1. 2. *p espr.* 05 *p* *p*

Ob. 1. 2. *f espr.* 1. 2.

Clar. (S₁) 1. 2. *p*

Cl. b. (S₁) 2. 3.

Fg. 2. 3.

Cor. (Fa) 1. 2. *p*

Vln I. *div.* 05 *pp*

Vln II. *div.* *pp*

Vcl. *p espr.* *in 3*

Vcb.

Fl. 1. 2. *sempre dim.* *espr.* 70

Ob. 1. 2. *sempre dim.*

C. ingl. *espr.* *pp* *pp*

Clar. (S₁) 1. 2. *sempre dim.* *pp*

Cl. b. (S₁) *sempre dim.* *pp* *pp*

Fg. 2. 3. *sempre dim.* *pp*

Cor. (Fa) 1. 2. *pp*

Vcl. *sempre dim.* 70

Vcb. *sempre dim.*

7+) („Hajdan jobb idöket éltünk...“)

Moderato

75

C. ingl.

Clar. 1.
(Si b)

Cl. b.
(Si b)

Cor. 1.
2.
(Fa)

Trb. 1.
2.
3.

Tuba

con sord.
pp

3. con sord.
pp

7 Moderato

75

Vini 1.
II.

Vle

Vlc.

con sord.
pp senza espr.
con sord.
pp senza espr.
con sord.
pp senza espr.

div.
unite
div.
unite
div.
div. in 3

3 div.

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

Trb. 1.
2.
3.

T. ten. 1.
(Si b)

Tuba

p dolce

pp

pp

pp

Vini 1.
II.

Vle

Vlc. div.

Cb.

senza sord.

sempre pp

unite div.

sempre pp

unite

sempre pp

div.

senza sord.

mf senza sord. div.

mf

mf

mf

div. in 3

div. in 2

senza sord.

senza sord.

senza sord.

No

1. Fl. 1

2. Fl. 2

Ob. 1

3. Ob. 2

C. ingl.

Cl. (M.)

Cl. (S.)

Cl. b. (S.)

1. Fg.

2. Fg.

3. Fg.

Cfg.

1. Cor. (Fu)

2. Cor. (Fu)

3. Cor. (Fu)

4. Cor. (Fu)

Timp.

No

Vini

II

Vie

Vie.

Vie.

Cb.

Fl. 1. 2. 3.
 Ob. 1. 2. 3.
 Cl. ingl.
 Clar. (Sopr.)
 Clar. 1. 2.
 Cl. b. (Sopr.)
 Fg. 1. 2. 3.
 C. b.
 Cor. (Fa) 1. 2. 3. 4. 5. 6.
 Tr. 1. 2.
 Trb. 1. 2.
 T. ten. 1. (Sopr.)
 Tuba
 Timp.
 Vlni I. II.
 Vle.
 Vlc.
 Cb.

Dynamics: *ff*, *f*, *mf*, *cresc.*, *div.*
 Rehearsal marks: *Ns*, *N*, *1.2.*, *3.*, *1.2. (a2)*

Fl. 1. 2.

Ob. 1.

C. ingl.

Clar. 1. (St.)

Cl. b. (St.)

Fg. 1. 2. 3.

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

Arpa 1.

Arpa 2.

Vie

espr.

p

p espr. molto

p espr.

f

p

p

p

p

pp

div.

(12)

105

Fl. 1. 2.

Ob. 1.

Clar. (S. & B.)

Clar. 1.

Cor. 1.

Arpa 1.

Arpa 2.

105

Vini I. divisi

Vini II.

Vlc.

Vlc.

Cb.

p cresc. espr.

f marc.

p cresc.

f marc.

p cresc.

p cresc.

pp

p

pp

p

pp

p

10

110

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. (Mi^b)

Clar. (Si^b) 1. 2.

Cl. b. (Si^b)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa)

Trb. 1. 2. 3.

Tuba

Arpa 1.

Arpa 2.

110

senza sord.

Vlni I. 1. 2. 3. 4.

Vlni II.

Vle.

Vlc.

Cb.

f *mf* *p* *espr.* *tr* *6* *3* *12*

1. Fl. *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

2. Fl. *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

1. Ob. *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

2. Ob. *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

C. ingl. *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

Clar. (A) *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

1. Clar. (Bb) *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

2. Clar. (Bb) *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

Cl. b. (Bb) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1. Fg. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2. Fg. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

3. Fg. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cf. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1. Cor. (Fa) *f espr.* *p* *mf* *mf* *mf* *mf* *mf* *mf*

2. Cor. (Fa) *f espr.* *p* *mf* *mf* *mf* *mf* *mf* *mf*

3. Cor. (Fa) *f espr.* *p* *mf* *mf* *mf* *mf* *mf* *mf*

4. Cor. (Fa) *f espr.* *p* *mf* *mf* *mf* *mf* *mf* *mf*

6. Cor. (Fa) *f espr.* *p* *mf* *mf* *mf* *mf* *mf* *mf*

1. Trb. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2. Trb. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

3. Trb. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tuba *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Arpa 1, 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1. Vlni *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

II. Vlni *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vle *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vlc. *f espr.* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

b.) („Harcra fel”)

(II)

Vivace

125

Fl. 1. 2. Clar. 1. 2. 3. 4.

(II)

Vivace

125

Vcl. 1. 2. Cb.

Fig. 1. 2. 3. Cfg.

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

Vcl. 1. 2. Cb.

135

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

C. ingl.

Clar. (Mib)

1. Clar. (Si b)

2. Clar. (Si b)

Cl. b. (Si b)

1. Fg.

2. Fg.

3. Fg.

Cfg.

1. Cor. (Fa)

2. Cor. (Fa)

3. Cor. (Fa)

4. Cor. (Fa)

5. Cor. (Fa)

6. Cor. (Fa)

7. Cor. (Fa)

8. Cor. (Fa)

1. Tr. (Si b)

2. Tr. (Si b)

Vle

Vlc.

Cb.

poco cresc.

mf

sf

f

ff sf

div.

mf

sf

f

ff

mf

div.

mf

poco cresc.

sf

f

ff

mf

135

140

Fl. 1. 2.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi \flat)

Clar. 1. (Si \flat) 2.

Cl. b. (Si \flat)

Fg. 1. 2. 3.

Detailed description: This section of the score covers measures 140 to 144. It includes parts for Flute (1 and 2), Oboe (1, 2, and 3), English Horn, Clarinet in A (Mi flat), Clarinet in Bb (Si flat) (1 and 2), Bassoon (1 and 2), and Bassoon (3). The woodwinds play melodic lines with various articulations and dynamics. The bassoons have a more rhythmic, accompanimental role.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

Tr. (Si \flat) 1. 4.

Detailed description: This section covers measures 140 to 144 for the Horns and Trumpet. It includes parts for Horns in F (1 through 8) and Trumpet in Bb (1 and 4). The horns play a rhythmic accompaniment, while the trumpet has a melodic line. Dynamics range from *f* to *mf*.

140

Vcl. II.

Vlc.

Vlc.

Ch.

Detailed description: This section covers measures 140 to 144 for the strings. It includes parts for Violin II, Violin, Violin, and Cello. The strings play a rhythmic accompaniment with various articulations and dynamics. Dynamics range from *f* to *mf*.

Fl. 1. 2. 3. *cresc. molto*

Ob. 1. 2. 3. *f cresc. molto*

C. ingl.

Clar. (Mi \flat)

Clar. (Si \flat) 1. 2.

Cl. b. (Si \flat) *cresc. molto*

Fig. 1. 2. 3. *a3*

Cig. *f cresc. molto*

Cor. (Fa) 1. 2. 3. 4. 5. 6. *a2*

Tr. (Si \flat) 1. 2. 3. 4. *f*

Trb. 1. 2. 3. *f*

T. ten. 1. 2. (Si \flat) *f*

Tuba *f*

Timp. *f*

Vini I. II. *f cresc. molto*

Vle. *cresc. molto* unite

Vlc. *cresc. molto*

Cb. *cresc. molto*

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi \flat)

Clar. 1. (Si \flat) 2.

Cl. b. (Si \flat)

Fg. 1. (a18) 2. 3.

Cfg.

Cor. 1. (a2) 2. 3. 4. 5. (Fa)

Tr. 1. 2. 3. 4. (Si \flat)

Trb. 1. 2. 3.

T. ten. 1. 2. (Si \flat)

Tuba

Timp.

Vini 1. II.

Vlc.

Vlc.

Cb.

150

150

160

C. imp.

Clar. M (s)

Clar. 1. (s) 2.

Cl. b.

Fg. 1. 2. 3.

Cfg.

Timp.

Detailed description: This system contains the musical notation for measures 160 through 163. It includes parts for Clarinet in C (M), Clarinet in Bb (1 and 2), Bass Clarinet, Bassoon (1, 2, and 3), Contrabassoon, and Timpani. The woodwinds play sustained notes with some dynamics markings like *mf*. The timpani part features a rhythmic pattern of eighth notes.

160

Vlni I.

Vlni II.

Vle.

Vlc.

Cb.

unitt

Detailed description: This system contains the musical notation for measures 160 through 163 for the string section. It includes Violin I, Violin II, Violin, Viola, and Cello. The strings play a rhythmic pattern of eighth notes. A dynamic marking of *unitt* is present above the Viola part.

poco rit.

165

Fg. 1. 2. 3.

Cfg.

Timp.

Detailed description: This system contains the musical notation for measures 165 through 168. It includes Bassoon (1, 2, and 3), Contrabassoon, and Timpani. The woodwinds play sustained notes. The timpani part continues with its rhythmic pattern. A *poco rit.* marking is present above the system.

poco rit.

165

Vlni I.

Vlni II.

Vle.

Vlc.

Cb.

ff

Detailed description: This system contains the musical notation for measures 165 through 168 for the string section. It includes Violin I, Violin II, Violin, Viola, and Cello. The strings play a rhythmic pattern of eighth notes. A *ff* dynamic marking is present below the Cello part. A *poco rit.* marking is present above the system.

7.) („Jöjjetek, jöjjetek! szép magyar vitézek, szép magyar leventék!...”)

Tempo I (Allegro moderato) $\text{♩} = \text{♩}$

1. 2. 3. *ff* *ff* *ff* *ff* 170

Cor. (Fa) 4. 5. 6. 7. 8. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* 170

Vle. *ff* *ff* *ff* *ff* 170

Vlc. *ff* *ff* *ff* *ff* 170

Cb. *ff* *ff* *ff* *ff* 170

1. 2. 3. *ritard.* *dim.* *dim.* *dim.* *pp* 175

Cor. (Fa) 4. 5. 6. 7. 8. *dim.* *dim.* *dim.* *dim.* *pp* 175

Timp. *pp* 175

Vle. *ritard.* *dim.* *dim.* *pp* *pizz.* 175

Vlc. *dim.* *dim.* *pp* *pizz.* 175

(14) Allegro vivace 180

Fg. 2. 180

Timp. 180

(14) Allegro vivace 180

Vle. *ppp* *arco* *ppp* *simile* 180

Vlc. *ppp* *ppp* *ppp* *simile* 180

Cb. *ppp* *ppp* *ppp* *ppp* *simile* 180

210

Fl. picc.

1.

Fl. 2.

3.

Ob.

1.

2.

3.

C. ingl.

Clar. (Mi \flat)

1.

Clar. (Si \flat)

2.

Fg.

1.

2.

3.

Cor. (Fa)

1.

2.

3.

4.

Tb. picc.

Gr. C.

210

Vlni

I.

II.

Vie

Vic.

Cb.

p

f

215 (16)

Fl. picc. *mf* *cresc.*

1. *mf* *cresc.*

Fl. (a2) *cresc.*

2. *cresc.*

3. *cresc.*

Ob. 1. *cresc.*

3. *cresc.*

C. ingl. *cresc.*

Clar. (Mi b) *mf* *cresc.*

1. *cresc.*

Clar. (Si b) 2. *cresc.*

3. *cresc.*

Fg. 1. *cresc.* *f*

2. *cresc.* *f*

3. *cresc.* *f*

Cor. (Fa) 1. *f*

2. *f*

3. *f*

4. *f*

Tb. picc. *f*

Gr. C. *f*

215 (16)

Vln. I. *cresc.*

Vln. II. *cresc.*

Vle. *cresc.*

Vic. *cresc.*

Cb. *cresc.*

230

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi \flat)

Clar. (Si \flat) 1. 2.

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4. 5. 6.

(Fa) 1. 2.

Tr. (Si \flat) 3. 4.

Trb. 1. 2. 3.

T. ten. 1. (Si \flat) 2.

Timp.

Tb. picc.

Gr. C.

Vini I. II.

Vlc. div.

Vlc. div.

Cb.

235 (a3) tr

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b) 1. 2.

Clar. (Si b) 1. 2.

J. b. (Si b)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2.

Timp.

235

Vln. I. II.

Vla.

Vcl.

Cb.

2. 4118

Detailed description: This is a page of a musical score for orchestra, covering measures 235 to 240. The score is written for a variety of instruments, including woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems. The first system contains staves for Flute (1, 2, 3), Oboe (1, 2, 3), C. ingl., Clarinet (Mi b) (1, 2), Clarinet (Si b) (1, 2), J. b. (Si b), Fg. (1, 2, 3), Cfg., Cor. (Fa) (1, 2, 3, 4, 5, 6, 7, 8), (Fa) (1, 2), Tr. (Si b) (3, 4), Trb. (1, 2, 3), T. ten. (Si b) (1, 2), and Timp. The second system contains staves for Violin (I, II), Viola, Violoncello, and Contrabasso. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *mf*, *f*), articulation (trills, accents), and performance instructions (e.g., *tr*, *a2*, *a3*, *1.*, *3.*). The page number '44' is in the top left, and the number '2. 4118' is at the bottom center.

240 (18) 245

C. ingl.

Clar. (Sib)

Clar. 1. 2. (Sib)

Cl. b. (Sib)

Fg. 1. 2. 3.

Cfg.

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

Cor. (Fa)

Timp.

240 (18) 245

I. Vlni

II. Vlni

Vie unite

Vic. uniti

Cb.

Poco meno vivace

Presto

250

Ob. 1. *mf* *cresc.* 5 *ff* *f*

Ob. 2. *f* 5 *cresc.* 7 *ff* *f*

Clar. (Mib) *mf* *cresc.* 5 *ff* *f*

Clar. (Sib) 1. *f* 5 *cresc.* 7 *ff* *f*

2. *a2* *f* 5 *cresc.* 7 *ff* *f*

Cor. (Fa) 1. *f* *a2*

2. *f* *a2*

3. *f* *a2*

4. *f* *a2*

5. *f* *a2*

6. *f* *a2*

7. *f* *a2*

8. *f* *a2*

(Fa) 1. *ff* *f*

2. *ff* *f*

Tr. (Si b) 3. *f* *a2*

4. *f* *a2*

Trb. 1. *f* *a3*

2. *f* *a3*

3. *f* *a3*

Timp. *f*

Pti *f*

Poco meno vivace

Presto

250

Vln I. *mf* *cresc.* 5 *ff* *f*

Vln II. *mf* *cresc.* 5 *ff* *f*

Vcl. *ff* *div.* *f*

255

Ob. 1. *mf* *cresc.*

Ob. 2. *mf* *cresc.*

C. ingl. *mf* *cresc.*

Clar. (Mi) *mf* *cresc.*

Clar. (Si) 1. 2. *mf* *cresc.*

Fg. 1. 2. *mf* *cresc.*

Cor. 1. 2. (Fa) *f*

Tr. (Si) 3. 4. *f*

Trb. 1. 2. 3. *f* *p* *cresc.*

T. ten. 1. 2. (Si) *p* *cresc.*

Tuba *f* *p* *cresc.*

Vini I. II. *mf*

Vle. *mf* *unite*

Vlc. *mf*

Cb. *mf*

255

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

C. ingl.

Clar. (Mi b)

1. Clar. (Si b)

2. Clar. (Si b)

Cl. b. (Si b)

1. Fg.

2. Fg.

3. Fg.

Cor. (Fa)

1. Cor. (Fa)

2. Cor. (Fa)

Tr. (Si b)

3. Tr. (Si b)

4. Tr. (Si b)

1. Trb.

2. Trb.

3. Trb.

1. T. ten. (Si b)

2. T. ten. (Si b)

Tuba

Timp.

Vlni I.

Vlni II.

Vle.

Vlc.

Cb.

Poco maestoso

270

1. Fl.

2. 3. Fl.

1. Ob.

2. 3. Ob.

C. ingl.

Clar. (Mib)

1. 2. Clar. (Sib)

Cl. b. (Sib)

1. 2. 3. Fg.

1. 2. 3. 4. 5. 6. Cor. (Fa)

1. 2. (Fa)

3. 4. (Sib)

1. 2. 3. Trb.

1. 2. T. ten. (Sib)

Tuba

Timp.

Poco maestoso

270

1. Vlni

2. Vlni

Vle

Vlc.

Cb.

(20)

Fl. picc. *sempre fff*

1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

Ob. 1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

C. ingl. *sempre fff*

Clar. (Mib) *sempre fff*

Clar. (Sib) 1. *sempre fff*

2. *sempre fff*

Cl. b. (Sib) *sempre fff*

Fig. 1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

Cur. (Fa) 1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

4. *sempre fff*

6. *sempre fff*

(Fa) 1. *sempre fff*

2. *sempre fff*

Tr. *sempre fff*

(Sib) 3. *sempre fff*

4. *sempre fff*

Trb. 1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

T. ten. (Sib) 1. *sempre fff*

2. *sempre fff*

Tuba *sempre fff*

Timp. *sempre fff*

Ptti *sempre fff*

(20)

Vlni 1. *sempre fff*

2. *sempre fff*

Vle *sempre fff*

Vlc. *sempre fff*

Cb. *sempre fff*

Tr. 2. in Fa muta in Do

f, *ff*, *fff*, *dim.*, *f*

2NO **22** *sempre ritardando* *muta in 1a*

Clar. (Si b) 1. 2.

Fg. 1. 2.

Tr. (Si b) 3.

Timp.

Tb. picc.

Detailed description: This system contains the first five staves of the score. The Clarinet (Si b) part has two staves. The Flute (Fg.) part has two staves. The Trumpet (Tr. Si b) part has one staff. The Timpani (Timp.) part has one staff. The Trombone (Tb. picc.) part has one staff. The music is in 3/4 time and features a *sempre ritardando* marking. A dynamic marking of *pp* is present in the Clarinet and Flute parts. A *tr* (trill) marking is present in the Trumpet and Timpani parts.

2NO **22** *sempre ritardando*

Vle div.

Vlc. 1. 2. 3. 4. 5.

Cb.

Detailed description: This system contains the Violin and Cello parts. The Violin (Vle div.) part has two staves. The Viola (Vlc.) part has five staves. The Cello (Cb.) part has one staff. The music continues with the *sempre ritardando* marking. Dynamic markings of *pp* are present in the Violin and Cello parts.

285

Fg. 1. 2. 3.

Cor. (Fa) 1.

Tr. (Si b) 3.

Timp.

Tb. picc.

Detailed description: This system contains the Flute, Cor Anglais, Trumpet, Timpani, and Trombone parts. The Flute (Fg.) part has three staves. The Cor Anglais (Cor. Fa) part has one staff. The Trumpet (Tr. Si b) part has one staff. The Timpani (Timp.) part has one staff. The Trombone (Tb. picc.) part has one staff. The music is marked with a *ppp* dynamic. Trill (*tr*) markings are present in the Flute, Trumpet, and Timpani parts.

285

Vle div.

Vlc. 1. 2. 3. 4. 5.

Cb.

ppp

Detailed description: This system contains the Violin and Cello parts. The Violin (Vle div.) part has two staves. The Viola (Vlc.) part has five staves. The Cello (Cb.) part has one staff. The music continues with the *ppp* dynamic marking.

δ.)

23 Moderato

Fig. 2. 290 295 *p* non legato, poco marcato

Cfg. *p*

T. ten. 1. (Si ♭) *pp*

Tuba *pp*

Timp. *tr* *pp*

Fig. 2. 300

Cfg. *p* non legato, poco marcato

T. ten. 1. (Si ♭)

Tuba

Timp. *tr*

Cl. b. (La) *p* 305

Fig. 2. *p* non legato, marcato

Cfg. *p*

Trb. 1. *pp*

Trb. 2. *pp*

T. ten. 1. (Si ♭)

Tuba

Timp. *tr*

24

310

Ob. 1. 2. *mf marcato* *f marcato*

3. *p* *f marcato*

C. ingl. *f marcato*

Clar. (Mib) *p* *mf*

Clar. (La) 1. 2. *p* *mf*

Cl. b. (La) *p* *f marcato* *f marcato*

Fg. 1. 2. 3. *p* *mf* *mf*

Cig. *p* *mf*

Cor. 1. 2. *p* *mf*

T. ten. 1. (Si^b)

Tuba *ppp*

Timp. *f* *pp* *p*

24

310

Vlni I. II.

Cb.

Poco a poco più agitato

315

1. 2. *a2*

Ob. *ff*

3. *ff*

C. ingl.

Clar. (Mi \flat) *f marc.* *cresc.*

1. *f* *f marc.* *cresc.*

2. *f* *cresc.*

Cl. b. (La) *f* *cresc.*

1. 2. *a2* *f* *cresc.*

Fig. *f* *cresc.*

3. *f* *cresc.*

Cfg. *f* *cresc.*

1. 2. *a2* *f*

Cor. (Fa) *f* *a2*

3. 4. *f*

Tr. (ra) *f* *cresc.*

Trb. 1. *mf* *cresc.*

Timp. *fr* *p* *mf* *cresc.*

Ptti *p*

Gr. C. *p* *mf*

Poco a poco più agitato

315

Vlni I.

Cb. *mf* *cresc.*

320

(25)

Ob. 1. 2. 3. *mf*

C. ingl. *mf*

Clar. (La) 1. 2. *mf*

Cl. b. (La) *mf*

Fg. 1. 2. 3. *mf*

Tr. (Si^b) 3. 4. *f* *dim.* *p*

Trb. 2. 3. *f* *dim. molto* *p*

Tuba *dim. molto* *p*

Tb. picc. *mf*

320

(25)

Vlni I. *p* *cresc.* *mf*

Vlni II. *p* *cresc.* *mf* non div.

Vle. *p* *cresc.* *mf* non div.

Vlc. *p* *cresc.* *mf*

Cb. *mf*

Ob.
1.
2.
3.

C. ingl.
1.
2.

Clar. (La)
1.
2.

Fig.
1.
2.
3.

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

Tr. (Do)
2.

Tr. b. (Do)

Tb. picc.

Gr. C.

Vlni
I.
II.

Vlc.
I.
II.

Cb.

325

327

mf, *f*, *mf marc.*, *mf*, *div.*

330

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

Cor. (Fa) 3. 4. 5. 6.

Tr. (Si b) 3. 4.

Trb. 2. 3.

Tuba

Timp.

Tb. picc.

Gr. C.

330

Vlni I. II.

Vle.

Vlc.

Cb.

Fl. picc. 1. 2. 3.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl. 1. 2. 3.

Clar. (La) 1. 2.

Fg. 1. 2. 3.

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

(Fa) 1.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

Tuba

Tb. picc.

Gr. C.

Vini I. (div.)

Vini II. (div.)

Vle

Vlc.

Cb.

Molto vivace

(27)

340

Ob. 1. 2. *p*

3. *p*

C. ingl. *p*

Clar. (Mi \flat) *mf*

Clar. (La) 1. 2. *p*

Cl. b. (La) *mf*

Fg. 1. 2. *p*

3. *p*

Cor. (Fa) 1. 2. *f*

3. 4. *p*

Tr. (Si \flat) 3. 4. *p*

Tuba *f*

Tb. picc. *f*

Molto vivace

(27)

340

Vini I. (div.) *f*

Vini II. (div.) *if p sub.*

Vle (div.) *if p sub.*

Vic. (div.) *if p sub.*

Cb. *if p sub.*

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

C. ingl.

Clar. (Mi \flat)

Clar. (La)

1. Clar. (La)

2. Clar. (La)

Cl. b. (La)

1. Fg.

2. Fg.

3. Fg.

1. Cor. (Fa)

2. Cor. (Fa)

3. Cor. (Fa)

4. Cor. (Fa)

T. ten. (Si \flat)

1. Tuba

2. Tuba

Timp.

Vlni I. (div.)

Vlni II. (div.)

Vle. (div.)

Vlc. (div.)

Cb.

Fl. picc.

1. 2. 3.

Fl.

1. 2. 3.

Ob.

1. 2. 3.

C. ingl.

Clar. (Mi \flat)

Clar. (La)

1. 2.

Cl. b. (La)

1. 2. 3.

Fg.

1. 2. 3.

Cor. (Fa)

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

T. ten. 1. (Si \flat) 2.

Tuba

Timp.

Tb. picc.

Vini I. (div.)

Vini II. (div.)

Vle. (div.)

Vlc. (div.)

Cb.

350

Fl. picc.

1.

Fl.

1. 2. 3.

Ob.

1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. (La)

1. 2.

Cl. b. (La)

Fg.

1. 2. 3.

Cfg.

1. 2.

Cor. (Fa)

3. 4. 5. 6.

Trb.

1. 2. 3.

T. ten. 1. (Si b) 2.

Tuba

Tb. picc.

Gr. C.

350

Vini

I. unti

II. unti

Vle. unte

Vlc. unti

Cb. unti

(29)
355

Fl. picc.

1.

Fl.

2.

3.

Ob.

1.

2.

3.

C. ingl.

Clar. (Mi b)

Clar. (La)

1.

2.

Cl. b. (La)

Fg.

1.

2.

3.

Cfg.

1.

2.

3.

Cor. (Fa)

3.

4.

5.

6.

(Fa)

1.

2.

Tr. (Si b)

3.

4.

Trb.

1.

2.

3.

T. ten. 1. (Si b)

2.

Tuba

Timp.

Tb. picc.

Gr. C.

(29)
355

I.

Vlni

II.

Vie

Vic.

Cb.

360

Fl. 1. 2. 3. *mf*

Ob. 1. 2. 3. *mf*

C. ingl. *mf*

Clar. (Mb) *mf*

Clar. 1. 2. (La) *mf*

Fg. 1. 2. 3. *mf*

Cfg. *mf*

1.3. 2.4. *mf*

Cor. (Fa) *mf*

5.7. 6.8. *mf*

(Fa) 1. 2. *mf*

Tr. 3. 4. *mf*

Trb. 1. 2. 3. *mf*

Timp. *mf*

Tb. picc. *mf*

360

Vlni I. *mf*

Vlni II. *mf*

Vle. *mf* *div. mf* *unite*

Vlc. *mf*

'b. *mf*

(30)

305

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. (La)

Cl. b. (La)

Fg. 1. 2. 3.

Cfg.

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

Tr. (Si b) 4.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Tuba

Temp.

Tb. picc.

Gr. C.

(30)

305

Vlni I.

Vlni II.

Vle

Vlc.

Cb.

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

Clg.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2.

Tuba

Tb. picc.

Gr. C.

Vini I. II.

Vlc. *unite* *div.*

Vlc. *div.*

Ch.

(31)
370

Ob. 1.

C. ingl.

Clar. 1.
(La)

Cl. b.
(La)

Fg. 1.
2.
3.

Cor. (Fa)
1.
2.
3.
4.
5.
6.
7.
8.

Tr. (Si^b)
1.
2.
3.
4.

Trb. 1.
2.
3.

T. ten. 2.
(Si^b)

Tuba

(31)
370

Vlni I.

Vlni II.

Vle (div)

Vlc. (div)

Cb.

This page of a musical score, numbered 74, covers measures 375 through 378. The score is arranged in two systems. The first system includes the Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet in B-flat (Clar. (Bb)), Clarinet in A (Clar. (La)), Clarinet in B-flat (Cl. b. (La)), Bassoon (Fg.), Cor Anglais (Cor. (Fa)), Trumpet (Tr.), Trombone (Trb.), and Trombone II (T. ten. 2. (Si b)). The second system includes Violin I (Vlni I. (div.)), Violin II (Vlni II. (div.)), Viola (Vlc. (div.)), Violoncello (Vlc. (div.)), and Double Bass (Cb.). The music is in a key signature of two sharps (D major) and a 3/4 time signature. Measure 375 is marked with a forte (*ff*) dynamic and includes the instruction *rit.* (ritardando). Measure 376 features a *mf* (mezzo-forte) dynamic. Measure 377 is marked with a *mf* dynamic and includes the instruction *rit.*. Measure 378 concludes with a *mf* dynamic. The score contains various musical notations, including slurs, ties, and articulation marks. The page number 74 is located at the top left, and the measure numbers 375 and 378 are placed above the first and last staves of the first system, respectively.

Fl. 1. 2. 3.
 Ob. 1. 2. 3.
 C. ingl.
 Clar. (Mi b)
 Clar. (La) 1. 2.
 Cl. b. (La)
 Fg. 1. 2. 3.
 Cor. (Fa) 1. 2. 3. 5. 6. 7. 8.
 (Fa) 1. 2.
 Tr. (Si b) 3. 4.
 Trb. 1. 2. 3.
 T. ten. 2. (Si b)
 Gr. C.
 Vini I. (div.)
 Vini II. (div.)
 Vle. (div.)
 Vlc. (div.)
 Cb.

32

Più vivace

380

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. (La)

Cl. b. (La)

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 5. 6.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Gr. C.

Trg.

32

Più vivace

380

Vini I. (div.)

Vini II. (div.)

Vle (div.)

Vlc.

Ch.

ritenuto

Tempo poco moderato

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. (Mi \flat)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2.

Tr. (Si \flat) 3. 4.

Timp.

Trg.

Arpa 1.

Arpa 2.

ritenuto

Tempo poco moderato

Vini I. (div.)

Vini II. (div.)

Vle. (div.)

Vle. (div.)

Cb.

385

Clar. 1.
(La)

Cl. b.
(La)

Fg. 3.

Timp.

Arpa 1.

Arpa 2.

385

Vlni I.
(div.)

Vlni II.
(div.)

Vle.
(div.)

Vlc.
(div.)

Cb.

Clar. 1. (La) *mf*

Cl. b. (La) *mf*

Fig. 1. 2. 3. *mf*

Arpa 1. *p* *f*

Arpa 2. *p* *cruc.*

Vlni I. (div.) *mf espr.* *f*

Vlni II. (div.) *p* *mf espr.* *f*

Vle. (div.) *mf espr.* *p* *f*

Vlc. (div.) *mf espr.* *f*

Cb. *mf*

Detailed description of the musical score: The score is for page 79 of a symphony. It features a woodwind section with Clarinet 1 (La) and Clarinet B (La), both playing in the treble clef with a key signature of one sharp (F#). The Figure Bass (Fig.) consists of three staves in the bass clef, with a key signature of two sharps (D#). The harp (Arpa) has two staves in the bass clef, with a key signature of two flats (Bb). The string section includes Violin I (div.), Violin II (div.), Viola (div.), Violoncello (div.), and Contrabasso (Cb.), all in the treble clef with a key signature of one sharp (F#). The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. Dynamics range from piano (p) to mezzo-forte (mf) and forte (f). Performance instructions include 'mf espr.' (mezzo-forte with emphasis), 'cruc.' (crescendo), and 'N' (ritardando). The harp parts feature arpeggiated figures, and the string parts have melodic lines with some double stops.

Più vivace

390

Fl. picc. *ff* *f* Fl. 1. muta in Fl. picc. 2.

Fl. 1. 2. *ff* *f*

Fl. 3. *ff* *f*

Ob. 2. 3. *ff* *f* *dim.* *p* *pp* 12 12

C. ingl. *ff* *f* *dim.* *p* *pp* 12 12

Clar. (Mi \flat) *ff* *f* *dim.* *p* *pp* 12 12

Clar. 1. (La) *ff* *f* *dim.* *p* *pp* 12 12

Cl. b. (La) *ff* *f* *dim.* *p* *pp* 12 12

Fg. 1. 2. *ff* *f* *dim.* *p* *pp* 12 12

Cor. 1. 2. 3. (Fa) *ff* *f* *dim.* *p* *pp* 12 12

Tr. 2. (Do) *ff* *f* *dim.* *p* *pp* 3

Ptti *ff* *f* *dim.* *p* *pp* 3

Arpa 1. *ff* *f* *dim.* *p* *pp* 3

Arpa 2. *ff* *f* *dim.* *p* *pp* 3

Più vivace

390

Vlni I. *div.* *ff* *f* *dim.* *p* *pp* *uniti*

Vlni II. *div.* *ff* *f* *dim.* *p* *pp* *uniti*

Vle. *div.* *ff* *f* *dim.* *p* *pp*

Vlc. *div.* *ff* *f* *dim.* *p* *pp*

Cb. *ff* *f* *dim.* *p* *pp*

Molto vivace, agitato

33 395

Ob. 2.
3. *poco a poco cresc.* *p*

C. ingl. *poco a poco cresc.* *p*

Clar. 1.
(La) 2. *p*

Cl. b.
(La) *poco a poco cresc.* *p*

Cor. 1.
(Fa) 2.
3. *poco a poco cresc.*

F. ten. 2.
(Si^b) 3. *p marc. poco a poco cresc.*

Tuba *p marc. poco a poco cresc.*

Timp. *tr*
pp poco a poco cresc.

Gr. C. *mf*

Tlam *ppp*

33 Molto vivace, agitato

395

1.
Vlni

II.
Vlni

Vle. *p*

Vlc.

Cb.

Fl. 2. 3. *mf* *ff*

Ob. 1. *mf* *ff*

C. ingl. *mf*

Clar. (Mi \flat) 1. 2. *mf* *ff*

Cl. b. (La) 1. 2. *mf*

Fig. 1. 2. 3. *ff* *f*

Cor. (Fa) 1. 2. 3. 4. *mf* *sempre cresc.*

57. 6. 8. *ff* *f*

Tr. (Fa) 1. 2. *ff* *f*

T. ten. 1. 2. (Si \flat) *f* *ff*

Tuba *f* *ff*

Timp. *fr* *mf*

Gr. C.

Vini I. *p* *cresc.*

II. *p* *cresc.*

Vle *cresc.*

Vlc. *mf* *div. col legno*

Cb. *mf* *div. col legno*

(34) Più agitato

Fl. 2. 3.

Ob. 1. 3.

C. ingl.

Clar. (Mi b)

Clar. (La)

Cl. b. (La)

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

Tr. (Si b) 1. 2. 3. 4.

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2.

Tuba

Timp.

Tb. picc.

Pti

Gr. C.

(34) Più agitato

Vlni I.

Vlni II.

Vle (div.)

Vlc.

Cb.

(35)

Fl. picc. 1.

Fl. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. 1. 2. (La)

Cl. b. (La)

Fg. 1. 2. 3.

Cfg.

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

Tr. (Si b) 1. 2. 3. 4.

Tr. b. (Do)

Trb. 1. 2. 3.

T. ten. 1. 2. (Si b)

Tuba

Timp.

Tb. picc.

Gr. C.

Arpa 1. 2.

Don. res. Mit. Fab. Solz. Lab. Sic.

quasi trillo

gliss.

gliss.

(35)

Vlni I. II.

Vle (div.)

Vlc. *non div.*

Cb.

4/10
8

Fl. picc. 1. 2. *ff*

Fl. 2. 3. *ff*

Ob. 1. 2. 3. *ff*

C. ingl.

Clar. (Mi \flat) *ff*

Clar. (La) 1. 2. *ff*

Cl. b. (La) *ff*

Fg. 1. 2. 3. *ff*

Cfg. *ff*

1. 3. 2. 4. *a2*

Cor. (Fa) 5. 6. 7. 8. *ff*

(Fa) 1. 2. *ff*

Tr. (Si \flat) 3. 4. *ff*

Tr. b. (Do)

Trb. 1. 2. 3. *a2*

T. ten. (Si \flat) 1. 2. *a2*

Tuba *a2*

Timp. *tr*

Tb. picc. *tr*

Gr. C.

Arpa 1. 2. *divac*

4/10
8

Vlni I. II. *divac*

Vle (div.) *divac*

Vlc.

Cb.

Fl. picc. 1. 2.

Fl. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi) 1. 2.

Clar. (La) 1. 2.

Cl. b. (La) 1. 2. 3.

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 3. 5. 2. 4. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si) 1. 2. 3. 4.

Tr. b. (Do)

Trb. 1. 2. 3.

T. ten. (Si) 1. 2.

Tuba

Timp.

Tb. picc.

Gr. C.

Arpa 1. 2.

Vlni I. II.

Vle. (div.)

Vic.

Cb.

Fl. picc. 2. muta in Fl 1.

This page of a musical score, numbered 88, contains measures 36 through 40. The score is for a full symphony orchestra. At the top, a circled number '36' and the instruction 'Fl. picc. 2. muta in Fl 1.' are present. The staves are arranged as follows:

- Flutes:** Fl. picc. 1. & 2., Fl. 2. & 3.
- Oboes:** Ob. 1. & 2., Ob. 3.
- Clarinets:** Clar. (Mi \flat) 1. & 2., Clar. (La) 1. & 2., Cl. b. (La)
- Bassoons:** Fg. 1. & 2., Fg. 3., Cfg.
- Cor Anglais:** Cor. (Fa) 1. & 2., Cor. (Fa) 5. & 6., Cor. (Fa) 7. & 8.
- Trumpets:** Tr. (Fa) 1. & 2., Tr. (Si \flat) 3. & 4.
- Trumpet/Bass:** Tr. b. (Do) 1. & 2., Trb. 3.
- Trombones:** T. ten. 1. & 2., Tuba
- Timpani:** Timp., Tb. picc., Gr. C., Ptti, Tiam.
- Keyboard:** Arpa 1. & 2.
- String Instruments:** Vlni I. & II., Vle (div.), Vic., Cb.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *f*, *mf*, *ff*, *rit*, *tr*). A circled number '36' appears again at the bottom of the page. The page number '88' is in the top left, and the number '4116' is at the bottom center.

420

Fl. 2/3
 Ob. 1/2/3
 C. ingl.
 Clar. (M^b)
 Clar. (La) 1/2
 Cl. b. (La)
 Fg. 1/2/3
 Cfg.

Cor. (Fa) 1/3, 2/4, 5/7, 6/8
 Tr. (Si b) 3/4
 Trb. 3
 T. ten (Si b) 1/2
 Tuba
 Timp.

Arpa 1/2

420

Vini I, II
 Vle (div.)
 Vlc. (div.)
 Cb.

37

425 poco ritard.

Moderato $\text{♩} = \text{♩}$

Ob. 1. 2.

Clar. (Sib) 1. 2.

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

Trb. 1. 2. 3.

Timp.

Arpa 1.

Arpa 2.

37

poco ritard.

Moderato $\text{♩} = \text{♩}$

1. solo

2. solo

Vlni I.

gli altri

Vlni II.

Vle. (div.)

Vlc. (div.)

Cb.

430 Più quieto

1. *p espr.*

Fl. 2. *p espr.*

3.

1. *p*

Ob. 2. *p*

C. ingl. *p*

1. *p*

Clar. (Si \flat) 2. *p*

Cl. b. (Si \flat) *p*

Cor. 1. (Fa) *p*

Arpa 1. *p*

Arpa 2. *p*

430 Più quieto

1. solo *p espr.*

Vlni I. 2. solo *p espr.*

gli altri

Vlni II. (div.) *p*

Vlc. unitt *p*

(38)

Poco adagio

Fl. 1. 2. 3. *pp*

Ob. 1. 2. *pp*

C. ingl. *pp*

Clar. (Si ♭) 1. 2. *pp*

Cl. b. (Si ♭) *pp*

Fg. 1. 2. *pp*

Cor. (Fa) 1. 2. *pp*

Arpa 1. *pp*

Arpa 2. *pp*

(38)

Poco adagio

1. solo *pp*

Vini I. 2. solo *pp*

gli altri *pp*

Vini II. (div.) *pp*

Vic. *pp*

Ob. 1. 2.
 Clar. (Si b) 1. 2.
 Cl. b. (Si b)
 Fg. 1. 2.
 Cfg.

Cor. (Fa) 3. 4. 5.
 (Fa) 1. 2. a2
 Tr. (Si b) 3. 4.
 Tr. b. (Do)
 Trb. 1. 2. 3.
 Timp.

Vlni I. II.
 Vle
 Vlc.
 Cb.

Ob. 1. 2. 3. *p cresc. molto* *f* 445 *ff*

C. ingl.

Clar. (Mi b)

Clar. 1. 2. (Si b) *p cresc. molto* *f* *ff*

Cl. b. (Si b) *p cresc. molto* *f* *ff*

Fg. 1. 2. *p*

Cfg. *f*

1. 2. *a2* *p cresc.* *ff*

Cor. (Fa) 3. 4. 5. 6. *p cresc.* *ff* *a2* *p*

Tr. b. (Do) *p* *f*

Trb. 2. *p* *f*

T. ten. 1. 2. (Si b) *p dolce*

Tuba *p dolce*

Timp. *f*

I. *non div.* *cresc. molto* *ff* *dim.* 445 *ff* *dim.* *sul III.* *sul IV.*

Vini II. *non div.* *cresc. molto* *ff* *dim.* *div.* *uniti sul III.* *sul IV.*

Vle *cresc. molto* *f* *ff* *dim.* *div.* *uniti sul III.*

Vic. *cresc. molto* *f* *ff* *dim.* *non div.* *div.*

Cb. *cresc. molto* *f* *ff* *dim.*

C. ingl. *mf espr.*

Clar. (Mib) *p* *pp*

Clar. 1. (Si b) *p* *pp*

Cl. b. (Si b) *p* *pp*

Fg. 1. 2.

1. 2. *p* *pp* *p*

Cor. 3. 4. *p* *pp* *p*

6.

Tr. (Si b) 3. 4. *p* *ppp*

Trb. 2. *p* *ppp*

T. ten. 1. 2. (Si b)

Tuba

Timp. *p* *ppp*

Vlni I. *p*

Vlni II. *pp*

Vle. *p* *div.*

Vlc. *p*

Cb. *p*

(40)
450

Ob. 1. 2. *a2*

C. ingl. *p dim. pp espr. pp*

Clar. (Si \flat) 1. 2. *pp espr.*

Cl. b. (Si \flat) *pp espr.*

Fig. 1. *p*

Timp. *pp*

(40)
450

Vlni I. *pp unite*

Vlni II. *pp unite*

Vle. *p dim. pp unite*

Vlc. *p dim. pp unite*

Cb. *p dim. pp unite*

455

Fl. 1. 2. 3. *mf espr.*

Ob. 1. 2. 3. *1. 2. (a2) mf espr.*

C. ingl. *espr. mf espr.*

Clar. (Mi \flat) *mf espr.*

Clar. (Si \flat) 1. 2. *mf espr.*

Cl. b. (Si \flat) *mf espr.*

Fig. 1. 2. 3. *mf*

Cor. (Fa) 1. 2. *a2 mf espr.*

455

Vlni I. *p div. unite*

Vlni II. *p div. unite*

Vle. *p mf*

Vlc. *p mf*

Cb. *p mf*

1. Fl. *dim.*

2. 3. *dim.*

1. Ob. *dim.*

2. 3. *dim.*

C. ingl. *dim.*

Clar. (Mib)

Clar. 1. (Si b)

2. (Si b)

Cl. b. (Si b)

1. Fg. *dim.*

2. 3. *dim.*

Cfg. *mf*

1. 2. Cor. (Fa) *mf*

3. 4. *mf*

2. 3. Trb. *p*

Timp. *p*

1. Vlni *mf*

II. *div.*

Vie *mf*

Vlc. *mf*

Cb. *mf*

Fl. 1. 2. 3. *ff* *a3* 8

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b) *ff*

Clar. 2. (Si b) *ff*

Fg. 1. 2. 3. *ff*

Cfg. *ff*

Cor. (Fa) 1. 3. 4. *ff* *a4* +

Tr. (Fa) 1. 2. *ff* *a4* +

Tr. (Si b) 3. 4. *ff* *a2*

Tr. b. (Do)

Trb. 1. 2. 3. *ff* *f*

T. ten. (Si b) 1. 2. *ff* *mf*

Tuba *ff* *mf*

Timp. *f* *mf*

Arpa 1. *ff* 23

Arpa 2. *ff* 12 23

Vini I. *ff* *non div.* *ff* *div.*

Vini II. *ff* *ff*

Vlc. *ff* *unitti*

Vic. *ff*

Cb. *ff* *f*

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi \flat)

Clar. (Si \flat) 1. 2.

Cl. b. (Si \flat)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 3. 4. 7. 8.

(Fa) 1. 2.

Tr. (Si \flat) 4.

Tr. b. (Do)

Trb. 1. 2. 3.

T. ten. (Si \flat) 1. 2.

Tuba

Timp.

Arpa 1.

Arpa 2.

Vlni I. II.

Vle

Vlc.

Cb.

mf, *p*, *dim.*, *f*, *mf*, *div. in 3*, *in 2*, *unlc*

470 475

Fl. 1. 2. *p* *pp* *a2*

Ob. 1. 2. *p* *pp*

Clar. (Si b) 1. 2. *pp* *p* *pp*

Cl. b. (Si b) *p* *pp*

Fg. 1. 2. 3. *mf* *p* *pp*

Cor. (Fa) 1. 2. 3. 4. *p* *mf* *p*

Trb. 1. 2. 3. *pp*

Timp. *pp* *ppp*

470 475

solo *espr. poco cresc.* *mf* *p* *espr.* *pp*

Vini I. *espr. poco cresc.* *mf* *pp* *pp*

gli altri *espr. poco cresc.* *mf* *pp* *pp*

Vini II. (div.) *p* *mf* *p* *pp*

Vle. (div.) *p* *mf* *p* *pp*

Vle. (div.) *mf* *p* *pp* *ppp*

Cb. (div.) *p* *mf* *p* *pp* *ppp*