





10

I. Fl. I. [p] cresc.

II. Fl. II.

Ob. I. II. [f] cresc.

Cl. I. II. B. [f] cresc.

Fag. I. II. [f] cresc.

I. II. Cor. F. cresc.

III. IV. Cor. B. cresc.

Trbe I. II. F.

I. Trbni II. III.

Timp.

I. Viol. [f] cresc.

II. Viol. [cresc.]

Vle. [cresc.]

Vlc. [f] cresc.

Cb. [f] p cresc.

I. Fl. I. *[f]* *dim. [p]* *ff* *f* *f* *ff*  
 II. *ff* *f* *f* *ff*  
 Ob. I. II. *f* *[dim.] p* *ff* *f* *f* *ff*  
 Cl. I. II. B. *f* *[dim.] p* *ff* *f* *f* *ff*  
 Fag. I. II. *f* *[dim.] p* *ff* *f* *f* *ff*  
 I. II. Cor. F. *f* *dim. p* *ff* *f* *f* *ff*  
 III. IV. *f* *[dim.] p* *ff* *f* *f* *ff*  
 Trbe I. II. F. *ff* *ff* *ff* *ff*  
 I. Trbni II. *ff* *ff* *ff* *ff*  
 III. *ff* *ff* *ff* *ff*  
 Timp. *ff* *f*  
 I. Viol. *f* *[dim.] [p]* *ff* *f* *f* *ff*  
 II. *f* *[p]* *ff* *[f]* *[f]* *ff*  
 Vle *f* *[p]* *ff* *[f]* *[f]* *ff*  
 Vlc. *f* *[p]* *ff* *[f]* *[f]* *ff*  
 Cb. *f* *ff* *f* *f* *ff*



A 25 [tranquillo]

I. Fl. I. II. Ob. I. II. Cor. ingl. Cl. I. II. B. Fag. I. II. Cor. F. III. IV. Trbe I. II. F. Trbni I. II. III. Timp. Viol. I. II. Vle. Vlc. Cb.

The musical score is arranged in a standard orchestral format. The top section contains the woodwinds and brass instruments, while the bottom section contains the strings. The woodwinds (Flutes, Oboes, Cor Anglais, Clarinets, Bassoons) play melodic lines with various dynamics. The brass instruments (Horns, Trumpets, Trombones) provide harmonic support with sustained notes. The strings (Violins, Viola, Violoncello, Contrabass) play rhythmic patterns and melodic lines. The Timpani part is marked with fortissimo dynamics. The overall mood is 'tranquillo' (calm).

30

I. Fl. I. *[cresc.]* *ff*

II. Fl. II. *[cresc.]* *ff*

Ob. I. II. *[cresc.]* *ff*

Cor. ingl. *p* *[cresc.]* *ff*

Cl. I. II. B. *p* *[cresc.]* *ff*

Fag. I. II. *p* *[cresc.]* *ff*

I. II. Cor. F. *[cresc.]* *ff*

III. IV. Cor. F. *p* *[cresc.]* *ff*

Trbe I. II. F. *[cresc.]* *ff*

I. Trbni II. *ff*

III. Trbni II. *ff*

Timp. *ff*

I. Viol. *fp* *cresc.* *ff*

II. Viol. *fp* *cresc.* *ff*

Vle. *fp* *cresc.* *ff*

Vlc. *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub> cresc. f<sub>z</sub>* *ff*

Cb. *ff*

I. Fl. I. II. Ob. I. II. Cl. I. II. B. Fag. I. II. Cor. F. III. IV. Trbe I. II. Trbni I. II. III. Timp. Viol. I. II. Vle. Vlc. Cb.

35

*ff* *fz*



I. Fl. I. II. Fl. II. Ob. I. II. Cl. I. II. F. Fag. I. II. Cor. F. III. IV. Trbe I. II. F. Trbni I. II. III. Timp. I. Viol. II. Vle. Vlc. Cb.

The score is for measures 37, 38, 39, and 40. The key signature is three flats (B-flat major or D-flat minor). The time signature is 3/4. Measure 40 is marked with a '40' above the staff. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) play a melodic line with grace notes and accents. The brass (Cor Anglais, Trumpets, Trombones) provides harmonic support with chords and rhythmic patterns. The strings (Violins, Viola, Violoncello, Contrabass) play a steady accompaniment. The Timpani part is mostly silent in these measures.

B

45

I. Fl. I.  
 II. Fl. II.  
 Ob. I. II.  
 Cor. ingl.  
 Cl. I. II. B.  
 Fag. I. II.  
 I. II. Cor. F.  
 III. IV. Trbne I. II. F.  
 I. Trbni II.  
 III. Timp.  
 I. Viol.  
 II. Vle.  
 Vlc.  
 Cb.

I. Fl. *b<sub>7</sub>*  
 II. Fl. *b<sub>7</sub>*  
 Ob. I. II. *a<sub>2</sub>*  
 Cor. ingl. *f<sub>3</sub>*  
 Cl. I. II. B *f<sub>3</sub>*  
 Fag. I. II. *f<sub>3</sub>*  
 I. II. Cor. F *f<sub>3</sub>*  
 III. IV. Cor. F *a<sub>2</sub>*  
 Trbe I. II. F *f<sub>3</sub>*  
 I. Trbni *f<sub>3</sub>*  
 II. Trbni *f<sub>3</sub>*  
 III. Trbni *f<sub>3</sub>*  
 Timp.  
 I. Viol. *f<sub>3</sub>*  
 II. Viol. *f<sub>3</sub>*  
 Vle *f<sub>3</sub>*  
 Vlc. *f<sub>3</sub>*  
 Cb. *f<sub>3</sub>*

Musical score for page 41, featuring woodwinds, brass, and strings. The score is in 3/4 time and includes parts for Flutes I and II, Oboe I and II, English Horn, Clarinets I and II in B-flat, Bassoons I and II, Horns I and II in F, Trumpets I, II, and III, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a steady accompaniment. Dynamics include *f<sub>3</sub>* (forte) and *mf* (mezzo-forte).

50

I. Fl.

II. Fl.

Ob. I.II.

Cl. I.II.B

Fag. I.II.

I. II. Cor. F

III. IV.

Trbni I.II.F

I.

Trbni II.

III.

Timp.

I. Viol.

II.

Vle

Vlc.

Cb.

*a2*

*mf*

*p*

C

I. Fl. *ff*

II. *ff*

Ob. I.II. *ff* a2

Cl. I.II. B *ff*

Fag. I.II. *ff*

I.II. Cor. F *ff*

III.IV. *ff*

Trbe I.II. F *ff*

I. Trbni II. *ff*

III. *ff*

Timp. *ff*

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff marcatisimo*

Cb. *ff marcatisimo*

55

I. Fl. I. II. Ob. I. II. Cl. I. II. B. Fag. I. II. Cor. F. III. IV. Trbni I. II. III. Timp. Viol. I. II. Vle. Vlc. Cb.

Musical score for orchestra, page 14, rehearsal mark 60. The score is in 2/4 time and features a variety of instruments including woodwinds, brass, and strings. The key signature has two flats. The score includes dynamic markings such as *f*, *fp*, and *fz*, and articulation marks like accents and slurs. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) plays a rhythmic pattern of eighth notes. The brass section (Cor Anglais, Trumpets, Trombones) provides harmonic support with sustained notes and some rhythmic figures. The string section (Violins, Viola, Violoncello, Contrabass) plays a steady eighth-note accompaniment. The Timpani part features a rhythmic pattern of eighth notes. The score is divided into measures by vertical bar lines, and the rehearsal mark 60 is indicated at the top right.

I. Fl. I.  
 II. Fl. II.  
 Ob. I. II.  
 Cl. I. II. B.  
 Fag. I. II.  
 I. II. Cor. F.  
 III. IV.  
 Trbe I. II. F.  
 I. Trbni II.  
 III.  
 Timp.  
 I. Viol.  
 II.  
 Vle.  
 Vlc.  
 Cb.

Musical score for a symphony orchestra, page 15, measures 65-70. The score includes parts for Flutes I and II, Oboes I and II, Clarinets I, II, and Bass, Bassoon I and II, Horns I, II, III, and IV, Trumpets I, II, and III, Trombones I, II, and III, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The dynamics range from *fz* (forzando) to *f* (forte). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support with sustained notes and rhythmic accents.





ritard.

75

I. Fl.

II. Fl.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV. Cor. F.

Trbe I. II. F.

I. Trbni.

II. Trbni.

III. Trbni.

Timp.

Viol. I.

Viol. II.

Vle.

Vlc.

Cb.

[a tempo]

**D**

I. Fl. *pp*

II. Fl. *pp*

Ob. I. II. *pp*

Cor. ingl. *pp*

Cl. I. II. B *pp*

Fag. I. II. *pp* a 2

I. II. Cor. F *pp*

III. IV. Cor. F *pp*

Trbe I. II. F

I. Trbni II.

III. Trbni II.

Timp.

[a tempo]

Viol. I. *pp molto espress.*

Viol. II. *pp*

Vle *pp*

Vlc. *pp*

Cb. *pp*

80

I. Fl.

II. Fl.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV.

Trbe I. II. F.

I. Trbni II.

III.

Timp.

Viol. I.

Viol. II.

Vle

Vlc.

Cb.

*p*

*pp*

*dim.*

*[dim.]*

*cresc.*

*[cresc.]*

*[dim.]*

*pp.*

*a2*

*[>]*

*[b]*

*[dim.]*

*[cresc.]*

*[dim.]*

85

I. Fl. I. *pp* *p*

II. Fl. II. *pp*

Ob. I. II. *pp*

Cor. ingl. *pp*

Cl. I. II. B *pp* *p*

Fag. I. II. *pp* *p*

I. II. Cor. F. *p* *Soli a 2*

III. IV. *pp*

Trbe I. II. F *pp*

I. Trbni II. III. *pp*

Timp.

Viol. I. *pp*

Viol. II. *pp*

Vle *pp*

Vlc. *[p] espressivo* *pp*

Cb. *pp* *arco*

poco a poco cresc. 21

I. Fl. I. *[f]*  
 II. Fl. II. *f*  
 Ob. I.II.  
 Cor. ingl.  
 Cl. I.II. B *[f]*  
 Fag. I.II. *f*  
 I.II. Cor. F *a2* *dim.*  
 III.IV.  
 Trbe I.II. F  
 I. Trbni II.  
 III.  
 Timp.  
 Viol. I. *poco a poco cresc.*  
 Viol. II. *pp*  
 Vle *pp*  
 Vlc. *pp*  
 Cb. *pp*

I. Fl. I.  
 II. Fl. II.  
 Ob. I. II.  
 Cor. ingl.  
 Cl. I. II. B.  
 Fag. I. II. *a 2*  
 I. II. Cor. F.  
 III. IV. Cor. F.  
 Trbne I. II. F. *Sola [mf]*  
 I. Trbni II.  
 II. Trbni II.  
 III. Trbni II.  
 Timp.  
 Viol. I. *ff*  
 Viol. II. *cresc.*  
 Vle *cresc.*  
 Vlc. *cresc.*  
 Cb. *ff*

95  
 a 2  
 Sola [mf]  
 cresc.  
 cresc.  
 cresc.  
 cresc.  
 ff

2

100

I. Fl. *ff*

II. *ff*

Ob. I. II. *ff*

Cor. ingl. *[ff]*

Cl. I. II. B *ff*

Fag. I. II. *ff*

I. II. Cor. F *ff*

III. IV. *ff*

Trbe I. II. F *ff*

I. Trbni *ff*

II. *[ff]*

III. *[ff]*

Timp. *[ff]*

I. Viol. *ff*

II. *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

I. Fl. I.  
 II. Fl. II.  
 Ob. III.  
 Cor. ingl.  
 Cl. III. B.  
 Fag. I. II.  
 I. II. Cor. F.  
 III. IV.  
 Trbe I. II. F.  
 I. Trbni.  
 II. Trbni.  
 III. Trbni.  
 Timp.  
 I. Viol.  
 II. Viol.  
 Vle.  
 Vlc.  
 Cb.



poco a poco cresc.

105 <sup>^</sup>

I. Fl. I. *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>*

II. Fl. II. *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>*

Ob. I. II. *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>*

Cor. ingl. [*fp*] *p.* *fp.*

Cl. I. II. B. [*fp*] *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>*

Fag. I. II. *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>*

*fp* (cresc.)

I. II. Cor. F. *f<sub>s</sub>* [*fp* (cresc.)]

III. IV. *fp*

Trbe I. II. F. *a 2* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

I. Trbni II. *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

II. *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

III. *f<sub>s</sub>* *f<sub>s</sub>* [*f<sub>s</sub>*]

Timp.

poco a poco cresc.

I. Viol. *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>*

II. *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>* [*f<sub>s</sub>*] *f<sub>s</sub>*

Vle. *p* *p* *p* *p* *p*

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

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

110

This musical score page contains measures 110 through 113 for an orchestra. The instruments and their parts are as follows:

- Flutes (Fl.):** I. and II. Part I starts with a dynamic of *[f]* and *[f]* in measure 110, then *ff* in measure 113.
- Oboes (Ob.):** I. and II. Part I starts with a dynamic of *f* and *p* in measure 110, then *ff* in measure 113.
- Cor Anglais (Cor. ingl.):** Part I starts with a dynamic of *p* in measure 110, then *ff* in measure 113.
- Clarinets (Cl.):** I. and II. Part I starts with a dynamic of *f* in measure 110, then *[ff]* in measure 113.
- Bassoons (Fag.):** I. and II. Part I starts with a dynamic of *p* in measure 110, then *ff* in measure 113.
- Cor F (I. II.):** Part I starts with a dynamic of *p* in measure 110, then *ff* in measure 113.
- Trumpets (Trbn I. II. F):** Part I starts with a dynamic of *p* in measure 110, then *ff* in measure 113.
- Trumpets (Trbn I. II. B):** I. and II. Part I starts with a dynamic of *p* in measure 110, then *f* in measure 113.
- Timpani (Timp.):** Part I starts with a dynamic of *p* in measure 110, then *f* in measure 113.
- Violins (Viol.):** I. and II. Part I starts with a dynamic of *[f]* and *[f]* in measure 110, then *ff* in measure 113.
- Viola (Vle):** Part I starts with a dynamic of *[f]* in measure 110, then *[ff]* in measure 113.
- Violoncello (Vlc.):** Part I starts with a dynamic of *f* in measure 110, then *ff* in measure 113.
- Double Bass (Cb.):** Part I starts with a dynamic of *f* in measure 110, then *ff* in measure 113.

115

120

I. Fl.

II. Fl.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

*f*

*pp*

*a 2*

*pp*

*pp*

*f*

*f*

*pp*

I. II. Cor. F.

III. IV. Cor. F.

Trbe I. II. F.

I. Trbni II.

III. Trbni II.

Timp.

*pp*

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

*dim.*

*pp*

*pp*

*f*

*pp*

*pizz.*

*pp*

I. Fl. I. *p*

II. Fl. II. *p*

Ob. I. II. *a2* *cresc.* *fp*

Cor. ingl. *p* *Solo* *p marcato*

Cl. I. II. B *p* *pp*

Fag. I. II. *p* *p Solo marcato*

I. II. Cor. F

III. IV. Cor. F

Trbe I. II. F

I. Trbni II.

III. Trbni II.

Timp.

I. Viol.

II. Viol.

Vle. *p* *pp*

Vlc. *p* *pp arco*

Cb. *p* *pp*

I. Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV. Trbe I. II. F.

I. Trbni II.

III.

Timp.

I. Viol.

II.

Vle.

Vlc.

Cb.

135

I. Fl. I. II. *p*

Ob. I. II. *p*  
*pp*

Cor. ingl. *[fp]* *[p]*

Cl. I. II. B. *pp*

Fag. I. II. *[p]*

I. II. Cor. F. *a 2* *fp* *[pp]*

III. IV. *pp*

Trbe I. II. F.

I. Trbni II. III.

Timp.

I. Viol. *p* *dim.* *pp tranquillo molto*

II. *pp*

Vle *fp* *dim.* *pp*

Vlc. *dim.* *[p]* *pp*

Cb. *dim.* *[p]*

I. Fl. *mf*

II. *mf*

Ob. I. II. *mf*

Cor. ingl.

Cl. I. II. B *mf* *leggiero*

Fag. I. II. *p*

I. II. Cor. F *fp* *p*

III. IV. *mf* *p*

Trbe I. II. F

I. Trbni II.

III.

Timp.

I. Viol. *mf*

II. *p* *leggiero*

Vle *mf*

Vlc. *p*

Cb. *mf*

I. Fl. I. *p*

II. Fl. II.

Ob. I. II. *p*

Cor. ingl.

Cl. I. II. B *a 2*  
*p marc.*

Fag. I. II. *pp*

I. II. Cor. F *pp*

III. IV. Cor. F *Soli a 2*  
*p marc.*

Trbe. I. II. F

I. Trbni II.

III. Trbni II.

Timp.

I. Viol. *p*

II. Viol. *[pp]*

Vle. *[pp]*  
*pp*

Vlc. *pp*

Cb. *pp*



I. Fl. I. *f*  
 II. Fl. II.  
 Ob. I. II. [*f*]  
 Cor. ingl. *f* [*f*]  
 Cl. I. II. B *f* [*f*]  
 Fag. I. II. *f* [*f*]  
 I. II. Cor. F *f* [*f*] a 2  
 III. IV. *f* [*f*]  
 Trbe I. II. F *f* [*f*]  
 I. Trbni *p* [*f*]  
 II. *p* [*f*]  
 III. [*p*] [*f*] [*p*]  
 Timp. *f*  
 I. Viol. *f*  
 II. *fp cresc.* [*f*]  
 Vle *fp cresc.* [*f*]  
 Vlc. *f* [*f*]  
 Cb. *fp* [*f*] [*p*]

I. Fl. I. II.   
 Ob. I. II.   
 Cor. ingl.   
 Cl. I. II. B.   
 Fag. I. II.   
 I. II. Cor. F.   
 III. IV.   
 Trbe I. II. F.   
 I. Trbni II.   
 III.   
 Timp.   
 I. Viol.   
 II.   
 Vle   
 Vlc.   
 Cb.

Dynamics: *pp*, *pp espress.*, *[poco cresc.]*, *f*

Performance markings: *a 2*, *pp*, *[poco cresc.]*, *f*

Listesso tempo

Vi-

160

I. Fl. *f*

II. Fl. *f*

Ob. I. II. *f*

Cor. ingl. *f*

Cl. I. II. B *f* *a 2*

Fag. I. II. *f* *a 2*

I. II. Cor. F *f*

III. IV. Cor. F *f*

Trbe I. II. F *f*

I. Trbni *f*

II. Trbni *f*

III. Trbni *f*

Timp. *f*

Listesso tempo

Vi-

I. Viol. *f*

II. Viol. *f*

Vle *f*

Vlc. *f*

Cb. *f*



E

I. Fl. I.  
 II. Fl. II.  
 Ob. I. II.  
 Cor. ingl.  
 Cl. I. II. B.  
 Fag. I. II.  
 I. II. Cor. F.  
 III. IV.  
 Trbe. I. II. F.  
 I. Trbni II.  
 III.  
 Timp.  
 Viol. I.  
 Viol. II.  
 Vle.  
 Vlc.  
 Cb.

I. Fl.

II. Fl.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV. Cor. F.

Trbe I. II. F.

I. Trbni II.

III. Trbni II.

Timp.

Woodwind and Percussion section score. The woodwinds (Flutes, Oboes, Cor Anglais, Clarinets, Bassoons, and Horns) play a melodic line starting with a forte dynamic and gradually decaying to a pianissimo dynamic. The brass (Trumpets and Trombones) play a rhythmic accompaniment of eighth notes, starting at a mezzo-piano dynamic. The timpani part is mostly silent.

Viol. I.

Viol. II.

Vle

Vlc.

Cb.

String section score. The Violins and Violas play a melodic line with triplets, starting at a forte dynamic and moving to a pianissimo dynamic. The Violoncello and Contrabass play a rhythmic accompaniment of eighth notes, also starting at a forte dynamic and moving to a pianissimo dynamic. The Violins are marked *pp tranquillo molto* in the final measure.

175

I. Fl. I.  
 II. Fl. II.  
 Ob. I. II.  
 Cor. ingl.  
 Cl. I. II. B.  
 Fag. I. II.  
 I. II. Cor. F.  
 III. IV. Cor. F.  
 Trbe I. II. F.  
 I. Trbni II.  
 III. Trbni II.  
 Timp.  
 Viol. I.  
 Viol. II.  
 Vle.  
 Vlc.  
 Cb.

*leggiere*  
*f*  
*arco*  
*f*  
*arco*  
*f*  
*arco*  
*f*  
*arco*  
*f*





5

185

I. Fl. *dim.* *pp*

II. *dim.* *pp*

Ob. I. II. *dim.* *pp*

Cor. ingl. *pp*

Cl. I. II. B *dim.* *pp*

Fag. I. II. *pp*

I. II. Cor. F *p* *a 2*

III. IV. *pp*

Trbe I. II. F

I. Trbni II. III.

Timp. *pp*

Viol. I. *p* *pp* *trquillo*

Viol. II. *p* *pp*

Vle *pizz.* *pp* *[pizz.]*

Vlc. *pizz.* *pp* *[pizz.]*

Cb. *dim.* *pp*

I. Fl. *f*  
 II. *f*  
 Ob. I. II. *f*  
 Cor. ingl. *f*  
 Cl. I. II. B *f*  
 Fag. I. II. *f*  
 I. II. Cor. F *f*  
 III. IV. *f*  
 Trbe I. II. F *f*  
 I. *f*  
 Trbni II. *mf* [A]  
 III. *mf* [A]  
 Timp. *f*  
 I. Viol. *f*  
 II. *f*  
 Vle *f* arco  
 Vlc. *f* arco  
 Cb. *f* arco

I. Fl. I. *f*  
 II. Fl. II. *f*  
 Ob. I. II. *f*  
 Cor. ingl. *f*  
 Cl. I. II. B *f*  
 Fag. I. II. *f*  
 I. II. Cor. F *f*  
 III. IV. *f*  
 Trbe I. II. F *f*  
 I. Trbn I. *f*  
 II. Trbn II. *f*  
 III. Trbn III. *f*  
 Timp. *f*  
 I. Viol. *f*  
 II. Viol. *f*  
 Vle *f*  
 Vlc. *f*  
 Cb. *f*

⑥

195

I. Fl. II. *ff*  
 Ob. I. II. *ff*  
 Cor. ingl. *ff*  
 Cl. I. II. B *ff*  
 Fag. I. II. *ff*  
 I. II. Cor. F *ff*  
 III. IV. *ff*  
 Trbe I. II. F *ff*  
 I. Trbni II. *ff*  
 III. *ff*  
 Timp. *ff*  
 I. Viol. *ff*  
 II. *ff*  
 Vle *ff*  
 Vlc. *ff*  
 Cb. *ff*

I. Fl. I. II. *pp*

Ob. I. II. *pp*

Cor. ingl. *pp*

Cl. I. II. B *pp*

Fag. I. II. *mf*

I. II. Cor. F *p*

III. IV. *p*

Trbe I. II. F

I. Trbn I. II. *pp*

III. *pp*

Timp.

Viol. I. *pp*

Viol. II. *pp*

Vle *pp*

Vlc. *pizz.* *mf*

Cb. *pp sempre*

I. Fl. I. *pp*  
 II. Fl. II. *pp*  
 Ob. II. *pp*  
 Cor. ingl. *pp*  
 Cl. I. II. B. *pp*  
 Fag. I. II. *mf*  
 I. II. Cor. F. *f* Solo  
 III. IV. *pp*  
 Trbe I. II. F. *pp*  
 I. Trbni II. *p*  
 III. *p*  
 Timp. *pp*  
 Viol. I. *p*  
 Viol. II. *pp*  
 Vle. *f* *pizz.* *pp* *arco*  
 Vlc. *f* *arco* *pizz.* *[f]* *arco* *[mf]*  
 Cb. *f* *pizz.* *pp*

I. Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. B

Fag. I. II.

I. II. Cor. F

III. IV. Trbe I. II. F

I. Trbni II.

III. Timp.

Detailed description: This section of the score covers measures 210 to 213. It includes parts for Flutes I and II, Oboes I and II, English Horn, Clarinets I and II in B-flat, Bassoons I and II, Horns I and II in F, Trumpets I and II in F, Trombones I, II, and III, and Timpani. The woodwinds play various rhythmic patterns, often with slurs and accents. Dynamics range from *pp* to *f*. A 'Solo' marking is present for the Horns I and II in measure 211. The woodwinds are marked with *pp*, *p*, *f*, and *[f]*. The brass instruments play sustained notes or rhythmic patterns. The timpani part is mostly rests.

Viol. I.

Viol. II.

Vle

Vlc.

Cb.

Detailed description: This section of the score covers measures 210 to 213. It includes parts for Violins I and II, Violoncello (Vle), Viola (Vlc.), and Contrabass (Cb.). The strings play a complex rhythmic pattern, often with slurs and accents. Dynamics range from *pp* to *f*. The Violins I and II are marked with *pp*, *p*, and *f*. The Violoncello and Viola are marked with *pp*, *p*, and *[mf]*. The Viola is marked with *arco* and *pizz.*. The Contrabass is marked with *p* and *[f]*. The strings are marked with *pp*, *p*, *f*, and *[mf]*. The section is marked with 'cresc. poco a poco' at the top right.

Grandioso

Woodwind and Brass section score. Instruments include Flutes (I, II), Oboes (I, II), Cor Anglais, Clarinets (I, II, Bass), Bassoons (I, II), Horns (I, II, F), Trumpets (I, II, III), and Timpani. The score shows melodic lines for woodwinds and rhythmic patterns for brass. Dynamics include *ff*, *cresc.*, and *a 2*. The key signature changes to F major and then to a key with one sharp (F#).

String section score. Instruments include Violins (I, II), Viola, Violoncello (Vlc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* to *arco*. The section is marked *Grandioso*. The key signature is F major.



I. Fl. I. II. Ob. I. II. Cor. ingl. Cl. I. II. B. Fag. I. II. I. II. Cor. F. III. IV. Trbni I. II. III. Timp. Viol. I. Viol. II. Vle. Vlc. Cb.

The score is written for a full orchestra. The woodwinds (Flutes, Oboes, Cor Anglais, Clarinets, Bassoon) play mostly sustained notes with some dynamics markings like  $\hat{p}$  and  $\hat{f}$ . The brass section (Horns, Trumpets, Trombones) features rhythmic patterns and melodic lines. The strings (Violins, Violas, Cellos, Double Basses) play a complex rhythmic accompaniment with many sixteenth notes. The Timpani part has a steady rhythmic pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.



L'istesso tempo

225

I. Fl.

II. Fl.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV. Cor. F.

Trbe I. II. F.

I. Trbni II.

III. Trbni II.

Timp.

L'istesso tempo

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

tranquillo

230

I. Fl.

II. Fl.

Ob. I. II.

Cor. ingl.

Cl. I. II. B

Fag. I. II.

I. II. Cor. F

III. IV. Cor. F

Trbe I. II. F

I. Trbni

II. Trbni

III. Trbni

Timp.

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

tranquillo

sempre dim.

235

I. Fl. I.

II. Fl. II.

Ob. I. II.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV. Cor. F.

Trbe I. II. F.

I. Trbni II.

III. Trbni II.

Timp.

Detailed description of the woodwind and percussion section: This section contains staves for Flutes I and II, Oboe I and II, Clarinets I and II in B-flat, Bassoons I and II, Cor Anglais I and II, Trumpets I and II, Trombones I, II, and III, and Timpani. The woodwinds have various dynamics and markings: Flutes I and II are mostly rests; Oboe I and II play a melodic line starting at measure 235 with a 'p' dynamic and 'a 2' marking; Clarinets I and II and Bassoons I and II play rhythmic patterns with 'cresc.' and 'fp' markings; Cor Anglais I and II play sustained notes with 'fp' and 'p' dynamics. The brass instruments (Trumpets, Trombones, and Timpani) are mostly rests.

sempre dim.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

Detailed description of the string section: This section contains staves for Violins I and II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment. Dynamics include 'fp' for the first two measures and 'p' for the last two measures. The Viola and Violoncello parts include the marking 'arco'.

poco a poco crescendo  
240

I. Fl. I.

II. Fl. II.

Ob. I. II. *a2*

Cl. I. II. B

Fag. I. II.

I. II. Cor. F

III. IV. Cor. F

Trbe I. II. F

I. Trbni II.

III. Trbni II.

Timp.

poco a poco crescendo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

I. Fl.

II. Fl.

Ob. I. II.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV. Cor. F.

Trbe I. II. F.

I. Trbni II.

III. Trbni II.

Timp.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

The musical score for page 55, measures 245-250, features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Cor Anglais, Trumpets, Trombones) sections are active, with dynamic markings such as *fp* (fortissimo piano) and *f* (forte). The strings (Violins, Viola, Violoncello, Contrabass) provide a rhythmic and harmonic foundation, with dynamic markings like *sf* (sforzando) and *f*. The Timpani part is also present, contributing to the overall texture. The score is written in a key signature of two flats and a common time signature.

7

I. Fl.

II. Fl.

Ob. I. II.

Cl. I. II. B

Fag. I. II.

I. II. Cor. F

III. IV. Cor. F

Trbe I. II. F

I. Trbni

II. Trbni

III. Trbni

Timp.

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

*f*

*fp*

*mf*

*p*

*[f]*



I. Fl.  
 II. Fl.  
 Ob. I. II.  
 Cl. I. II. B.  
 Fag. I. II.  
 I. II. Cor. F.  
 III. IV. Cor. F.  
 Trbe I. II. F.  
 I. Trbni.  
 II. Trbni.  
 III. Trbni.  
 Timp.  
 I. Viol.  
 II. Viol.  
 Vle.  
 Vlc.  
 Cb.

This page of a musical score includes staves for various instruments. The woodwind section (Ob. I. II., Cl. I. II. B., Fag. I. II.) and brass section (I. II. Cor. F., III. IV. Cor. F., Trbe I. II. F., I. Trbni., II. Trbni., III. Trbni.) are active, with dynamic markings such as *f*, *[f]*, *[f]*, and *[f]*. The string section (I. Viol., II. Viol., Vle., Vlc., Cb.) is also active, with dynamic markings including *f*, *[f]*, *[f]*, *p*, and *[f]*. The score is written in a key signature of two flats and a time signature of 4/4.

**G**  
255

I. Fl. I. *fp*

II. Fl. II. *fp*

Ob. I. II. *fp* *pp* *fp*

Cl. I. II. B *Solo mp* *p* *pp*

Fag. I. II. *fp* *pp* *fp*

I. II. Cor. F *fp*

III. IV. Cor. F *fp* *mp* *fp*

Trbe I. II. F

I. Trbni II. *fp*

III. Trbni II.

Timp.

I. Viol. *ff*

II. Viol. *ff* *p* *mp*

Vle *ff* *p* *mp*

Vlc. *[ff]* *p* *pizz. mp*

Cb. *ff* *f*

Detailed description of the musical score: This page contains a full orchestral score for measures 255-258. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into two systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, Bassoons I and II, Horns I and II in F, Trumpets I, II, and III, and Timpani. The second system includes Violins I and II, Viola, Violoncello, and Contrabass. Dynamics range from fortissimo (ff) to pianissimo (pp). The woodwinds and strings play active parts, while the brass and timpani are mostly silent. The score includes various articulations such as accents, slurs, and staccato markings.

8

260

I. Fl. *p*  
 II. Fl. *p*  
 Ob. I. II. *pp* *p* *fpp* *pp*  
 Cl. I. II. B *fpp* *p*  
 Fag. I. II. *pp* *fpp* *p*  
 I. II. Cor. F. *fpp* *p*  
 III. IV. *pp*  
 Trbe I. II. F  
 I. Trbni *pp*  
 II. *pp*  
 III. *pp*  
 Timp.  
 I. Viol. *ppp* *ppp*  
 II. *ppp*  
 Vle  
 Vlc. *pp*  
 Cb. *p*

I. Fl. I.

II. Fl. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. B

Fag. I. II.

I. II. Cor. F

III. IV.

Trbe I. II. F

I.

Trbni II.

III.

Timp.

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

*pp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*pizz.*

*pizz.*

*fp*

*dim.*

*p*

*f*

*f*

I. Fl. I. *pp*

II. Fl. II. *pp*

Ob. I. II. *pp*

Cor. ingl. *pp* *fz* [*mp*] *fz*

Cl. I. II. B *pp* *pp*

Fag. I. II.

I. II. Cor. F *pp*

III. IV. *pp*

Trbe I. II. F

I. Trbni II.

III.

Timp.

I. Viol. *pp* *ddd* *pp*

II. *pizz.* *p* *dd*

Vle *p* *pp* *arco* *A* *pizz.]*

Vlc. *p* *dd*

Cb. *pp*

poco a poco cresc.

I. Fl. I.

II. Fl. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

275

[mp]

f<sub>3</sub>

[p]

I. II. Cor. F.

III. IV. Cor. F.

Trbe I. II. F.

I. Trbni II.

III. Trbni II.

Timp.

marcato a 2

[mp]

pp

poco a poco cresc.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

arco

[pp]

ppp

[arco]

ppp

ppp

I. Fl. I.

II. Fl. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV. Cor. F.

Trbe I. II. F.

I. Trbni II.

III. Trbni II.

Timp.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

9

I. Fl. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV.

Trbe I. II. F.

I. Trbni II.

III.

Timp.

I. Viol.

II.

Vle.

Vlc.

Cb.



285

I. Fl.

II. Fl.

Ob. I. II.

Cor. ingl.

Cl. I. II. B

Fag. I. II.

I. II. Cor. F

III. IV. Cor. F

Trbe I. II. F

I. Trbni

II. Trbni

III. Trbni

Timp.

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

This musical score page contains measures 287 through 292. The instruments and their parts are as follows:

- Flutes (Fl. I, II):** Play a melodic line with dynamics *fz* and *fz*.
- Oboe (Ob. I, II):** Play a melodic line with dynamics *fz* and *fz*.
- Cor Anglais (Cor. ingl.):** Play a melodic line with dynamics *fz* and *fz*.
- Clarinets (Cl. I, II, B):** Play a melodic line with dynamics *fz* and *fz*.
- Bassoon (Fag. I, II):** Play a melodic line with dynamics *fz* and *fz*.
- Cor F (I, II):** Play a melodic line with dynamics *ff* and *fz*.
- Trumpets (Trbni I, II, III):** Play a melodic line with dynamics *ff* and *fz*.
- Timpani (Timp.):** Play a rhythmic pattern with dynamics *fz* and *fz*.
- Violins (Viol. I, II):** Play a melodic line with dynamics *fz* and *fz*.
- Viola (Vle):** Play a melodic line with dynamics *fz* and *fz*.
- Violoncello (Vlc.):** Play a melodic line with dynamics *fz* and *fz*.
- Double Bass (Cb.):** Play a melodic line with dynamics *fz* and *fz*.

The score includes various musical notations such as dynamics (*fz*, *ff*), accents (*^*), and articulation marks (*v*, *[v]*). The key signature is B-flat major and the time signature is 4/4.

10

poco a poco crescendo

I. Fl. I.

II. Fl.

Ob. I. II.

Cor. ingl.

Cl. I. II. B

Fag. I. II.

I. II. Cor. F

III. IV. Cor. F

Trbe I. II. F

I. Trbni

II. Trbni

III. Trbni

Timp.

poco a poco crescendo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.





I. Fl. I.

II. Fl. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV.

Trbe I. II. F.

I. Trbni II.

III.

Timp.

I. Viol.

II.

Vle

Vlc.

Cb.

*fz* *fz* *p*

I. Fl. *p cresc.* *f* *ff*

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

Ob.I.II. *p cresc.* *f* *ff*

Cor.ingl. *p cresc.* *f* *ff*

Cl.I.II.B *p cresc.* *f* *ff*

Fag.I.II. *p cresc.* *f* *ff*

I.II. Cor. F *p cresc.* *f* *ff*

III.IV. *p cresc.* *f* *ff*

Trbe I.II.F *p cresc.* *f* *ff*

I. Trbni *p cresc.* *f* *ff*

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

III. *p cresc.* *f* *ff*

Timp. *p[cresc.]* *f* *ff*

I. Viol. *p* *ff*

II. *p cresc.* *ff*

Vle *p[cresc.]* *ff*

Vlc. *p[cresc.]* *ff*

Cb. *p[cresc.]* *ff*

I. Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

Detailed description: This section contains the first five staves of the woodwind ensemble. The Flute I and II parts (I. Fl. I. II.) are in the treble clef with a key signature of two flats and a common time signature. The Oboe I and II parts (Ob. I. II.) are also in the treble clef. The Cor Anglais part (Cor. ingl.) is in the treble clef. The Clarinet I and II parts (Cl. I. II. B.) are in the treble clef. The Bassoon I and II parts (Fag. I. II.) are in the bass clef. The score includes various musical notations such as accents, slurs, and dynamic markings.

I. II. Cor. F.

III. IV.

Trbe I. II. F.

I. Trbni II.

III.

Detailed description: This section contains the next five staves of the brass ensemble. The Horn I and II parts (I. II. Cor. F.) are in the treble clef. The Horn III and IV parts (III. IV.) are in the treble clef. The Trumpet I and II parts (Trbe I. II. F.) are in the treble clef. The Trombone I part (I. Trbni II.) is in the bass clef. The Trombone II and III parts (III.) are in the bass clef. The score includes various musical notations such as accents, slurs, and dynamic markings.

Timp.

I. Viol.

II.

Vle

Vlc.

Cb.

Detailed description: This section contains the final five staves of the orchestral score. The Timpani part (Timp.) is in the bass clef. The Violin I and II parts (I. Viol. II.) are in the treble clef. The Viola part (Vle) is in the alto clef. The Violoncello part (Vlc.) is in the bass clef. The Contrabass part (Cb.) is in the bass clef. The score includes various musical notations such as accents, slurs, and dynamic markings.



325<sup>A</sup>

I. Fl. II.

Ob. I. II.

Cor. ingl.

Cl. I. II. B.

Fag. I. II.

I. II. Cor. F.

III. IV.

Trbe I. II. F.

I. Trbni II.

III.

Timp.

I. Viol.

II.

Vle.

Vlc.

Cb.

Measure 325: Flutes II and Bassoons I/II play a triplet of eighth notes. Oboes I/II play a quarter note. Cor Anglais, Clarinets I/II, and Bassoons I/II play a quarter note. Horns I/II and Trumpets I/II play a quarter note. Trombones I/II and Contrabass play a quarter note. Timpani play a quarter note. Violins I/II play a quarter note. Viola plays a quarter note. Violoncello and Contrabass play a quarter note.

Measure 326: Flutes II and Bassoons I/II play a triplet of eighth notes. Oboes I/II play a quarter note. Cor Anglais, Clarinets I/II, and Bassoons I/II play a quarter note. Horns I/II and Trumpets I/II play a quarter note. Trombones I/II and Contrabass play a quarter note. Timpani play a quarter note. Violins I/II play a quarter note. Viola plays a quarter note. Violoncello and Contrabass play a quarter note.

Measure 327: Flutes II and Bassoons I/II play a triplet of eighth notes. Oboes I/II play a quarter note. Cor Anglais, Clarinets I/II, and Bassoons I/II play a quarter note. Horns I/II and Trumpets I/II play a quarter note. Trombones I/II and Contrabass play a quarter note. Timpani play a quarter note. Violins I/II play a quarter note. Viola plays a quarter note. Violoncello and Contrabass play a quarter note.

Measure 328: Flutes II and Bassoons I/II play a triplet of eighth notes. Oboes I/II play a quarter note. Cor Anglais, Clarinets I/II, and Bassoons I/II play a quarter note. Horns I/II and Trumpets I/II play a quarter note. Trombones I/II and Contrabass play a quarter note. Timpani play a quarter note. Violins I/II play a quarter note. Viola plays a quarter note. Violoncello and Contrabass play a quarter note.

I. Fl. *p* *f* *p* *f*  
 II. *f* *p* *f*  
 Ob. I. II. *p* *f* *p* *f*  
 Cor. ingl. *f* *f* *f* *f*  
 Cl. I. II. B *p* *f* *leggiero* *f*  
 Fag. I. II. *f* *p* *f*  
 I. II. Cor. F *f* *p* *f* *f*  
 III. IV. *f* *f* *f* *f*  
 Trbe I. II. F *f* *a2* *f* *f*  
 I. Trbni *f* *f* *f* *f*  
 II. *f* *f* *f* *f*  
 III. *f* *f* *f* *f*  
 Timp. *f* *f* *f* *f*  
 I. Viol. *p* *f* *p* *ff*  
 II. *p* *f* *p* *ff*  
 Vle *p* *f* *p* *ff*  
 I. Vlc. *f* *p* *f* *ff*  
 II. *f* *p* *f* *ff*  
 Cb. *f* *p* *f* *ff*

I. Fl. *p* [*poco a poco*] *cresc.*

II. *p* [*poco a poco*] *cresc.*

Ob. I. II. *p* [*poco a poco*] *cresc.*

Cor. ingl. *p* [*poco a poco*] *cresc.*

Cl. I. II. B *p* [*poco a poco*] *cresc.*

Fag. I. II. *p* [*poco a poco*] *cresc.*

I. II. Cor. F *p* [*poco a poco*] *cresc.*

III. IV. *p* *cresc.*

Trbe I. II. F *p* *poco cresc.*

I. Trbni II. *mf*

III. *mf*

Timp. *pp* *poco a poco cresc.*

I. Viol. *pp* [*poco a poco*] *cresc.* *mf*

II. *pp* [*poco a poco*] *cresc.* *mf*

Vle *pp* [*poco a poco*] *cresc.* *mf*

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

II. *p* *cresc.* *mf*

Cb. *mf*

ritard. a tempo

340

I. Fl. *f*  
 II. Fl. *f*  
 Ob. I. II. *f*  
 Cor. ingl. *f*  
 Cl. I. II. B *f*  
 Fag. I. II. *f*  
 I. II. Cor. F *f*  
 III. IV. *f*  
 Trbe I. II. F *f*  
 I. Trbni *f*  
 II. *f*  
 III. *f*  
 Timp. *f*  
 I. Viol. *f*  
 II. *f*  
 Vle *f*  
 Vlc. *f*  
 Cb. *f*

ritard. a tempo  
 340  
 ritard. a tempo